

JULIA ZNOJ

* 1990 in Bern

www.juliaznoj.com

<https://vimeo.com/user44589028>

Ausbildung

- 2021 Akademie der bildenden Künste Wien, Textuelle Bildhauerei, Heimo Zobernig und davor Digitale Medien, Constanze Ruhm, mit Auszeichnung
- 2016 Gastsemester, Skulptur und Raum bei Hans Schabus, Die Angewandte, Wien
- 2014 Praktikum / Assistenz Theaterhaus Gessnerallee Zürich, Dramaturgie, Produktion und Regie
- 2012 Fine Arts Sculpture, University of the Arts London, Wimbledon College of Arts (Erasmus)
- 2013 Bachelor Kunst & Medien, Züricher Hochschule der Künste, mit Auszeichnung

Ausstellungen (Solo)

- 2022 Bevorstehend Einzelausstellung in der Galerie der Stadt Schwaz, Österreich
- 2021 *Aquadrome Bubblepad*, Unanimous Consent, Zürich
- 2021 *Chord Progression*, Akademie der bildenden Künste Wien
- 2016 *Anguish Immersed in Silane Chains*, Taylor Macklin, Zürich
- 2013 *I thought I saw yours*, [balk], kuratiert von Gabriel Flückiger, Bern

Ausstellungen (Duo, Trio)

- 2020 *Light at Eight* mit Sveta Mordovskaya und Eugen Wist, Loggia, Wien
- 2019 *You make me feel like a natural disaster*, mit Jessyca R. Hauser, Xposit, Wien
- 2018 *The Prompter's Clutch* mit Carina Emery, Vin Vin Gallery, Wien
- 2015 *bloc verticals*, mit Miriam Laura Leonard und Jacqueline Poloni, Nathalie Serroussi, Meudon
- 2015 *Special Guest Artgenève*, Kunst Halle Sankt Gallen, Genf
- 2013 *STILL WHITE SHUT*, Perla Mode, Zürich
- 2013 *12 Zellatypien*, mit Marilyn Brun, Universitätsspital Zürich

Ausstellungen (Gruppe)

- 2022 *Dope Sick*, mit Vanessa Billy, Hunter Longe, Alban Schelbert, Binz 39, Zürich
BAITBALL02, Palazzo San Giuseppe, Bari
- 2021 *Metal Machine Music*, Louis Reed, NYC
Play (Poor Score), Haus Wien Biennale, Wien
10 works, Sharp Projects, Kopenhagen
Bridging the Gap, Kiefer Hablitzel | Göhner Kunstpreis, Swiss Art Awards, Kunsthaus Langenthal
ECO FLIRT, Smolka Contemporary, kuratiert von Elisabeth von Samsonow, Wien
Stoffe im Raum, kuratiert von Ulla Rossek, Heiligen Kreuzerhof, Wien
- 2020 *true grid irl*, Unanimous Consent, Zürich, online
Unreal Estate, Hamlet, Zürich
Rundgang, Textuelle Bildhauerei, Akademie der bildenden Künste Wien
- 2019 *emozionale II*, Foundation, Wien
Intimacy - Making Kin, Raumstation, Zürich
Nature \ nature, Kunstraum Niederösterreich, Wien
supposition maybe conjecture, Milieu, Bern
Rundgang, Textuelle Bildhauerei, Akademie der bildenden Künste Wien
- 2018 *Case Studies*, Kunstszene Zürich

House Warming, Hamlet, Zürich

Gruppenausstellung, Ve.Sch Kunstverein, Wien

Do - Mi - No - La - Ti - Do, Riverside, Bern

2017 *Rundgang*, Textuelle Bildhauerei, Akademie der bildenden Künste Wien

Infos @ RP, Real Positive, Köln

Lashes, Rue Philippe de Girard, Paris

Der Sandwasserzweig, organisiert von Anna Hostek, Wien

2016 *Dreaming Dictionary 2*, Paulusplatz, Wien

Parallax, *The Atanas Petrov Foundation Medical Museum*, Pleven, Bulgarien

Bar du Bois, Galerie der Stadt Schwaz

Mirage - Open door art walk 4th district, Wien

Belong Anywhere, Garret Grimoire, Wien

e++, *handy güler*, Wien

WR Club, *Transformer* - MQ Halle D, eingeladen von Mes Meufs, Wien

Rundgang Kurzbauergasse, Akademie der bildenden Künste Wien

2015 *Technologies of the Self*, Panveco Galerija, Serbien

You've Seen Me Before I - Between Appropriation and Déjà-vu, Mumok Kino, Wien

A Form Is A Social Gatherer, Plymouth Rock, Zürich

2014 *Tendencies*, well, Zürich

Anonymous P, Dramaturgieassistent, Theaterhaus Gessnerallee, Zürich

100plus Drive The Change, Zürich

A-T-P 1, *about the place*, ein Projekt von off center, Bern

2013 *Clifford E. Bruckmann - MHMFML - in praise of idelness*, Galerie Weiss, Zürich

Carry on - in diffuse interaction, +ion, Zürich

DOOM, initiiert von Thomas Julier, Zürich

Diplomausstellung, Zürcher Hochschule der Künste ZHdK

Projekte

- seit 2016 Gründungsmitglied kuratorisches Duo *handbag* und Ausstellungsraum *Gärtnergasse* Wien mit Julija Zaharijević und Eugen Wist: www.gaertnergasse.com

Publikationen/ Readings

- 2020 Publikation der Finalist*innen des Kiefer Hablitzel | Göhner Kunstpreis, Swiss Art Awards
- 2019 *Nature \ nature*, *Kunstraum Niederösterreich*, Ausstellungskatalog mit Omer Wasim
- 2018 *Magazine für Textuelle Bildhauerei* (Klasse Heimo Zobernig)
- 2017 *Life Doesn't Exist Inside Language: Too Bad for Me - an evening in tribute to Kathy Acker*, *Lazy Life*, Wien
- 2016 *Sorry - Writing Club* initiiert von Josef Strau, Release in der Gärtnergasse, Wien
- 2017 *tokyo temporary library - a movable archive of magazines with temporary access* - Austrian Cultural Forum, von Julia Hohenwarter und Julian Feritsch, Tokyo

Preise/ Nominierungen/ Residenzen

- 2022 Residenz, Swiss Institute New York, Pro Helvetia
- 2020 Kiefer Hablitzel | Göhner Kunstpreis, Swiss Art Awards
- 2016 Teilnahme an der *Werkschau Kanton Zürich*, Museum Haus Konstruktiv, Zürich
- 2013 Nominierung ZHdK-Förderpreis (Bachelorarbeit)

Sammlungen

- 2021 Kunstsammlung im Kanton Zürich
- 2020 Arthotek des Bundes, Bundesministerium Kunst und Kultur, Österreich

Julia Znoj
2022



Deadly Swirls (wrapped up script), 2021
Geschmiedetes Stahl, ca. 10 cm Ø
10 Works, Sharp Projects, Kopenhagen

1. Eingabe



aquadrome bubblepad, 2021
Ausstellungsansicht
Unanimous Consent, Örlikon

1. Eingabe



aquadrome bubblepad, 2021
Ausstellungsansicht
Unanimous Consent, Örlikon

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aquadrome bubblepad, 2021
Ausstellungsansicht
Unanimous Consent, Örlikon

1. Eingabe



aquadrome bubblepad, 2021

Pool Case

Maschendraht, Papier Mache, Thermoplastik, Farbe, ca. 23 x 94 x 142 cm, 2021

1. Eingabe



Links: PERIODIC SHAPE SHIFTER IN THE TIDE TIME OF HIGH CRIME
PU Schaum, Gips, Plastik, Blätter, ca. 33 x 107 x 70 cm (variabel), 2020

Rechts: Shadow Polly
PU Schaum, Papier Mache, ca. 48 x 67 x 42 cm, 2021



1. Eingabe



aquadrome bubblepad, 2021
Ausstellungsansicht
Unanimous Consent, Örlikon



Dry Run (feat. synchronized swimmer Joelle Peschl)
HD video projection, 3'03" (loop), Ed. 5 + 1AC + 1EC, 2021
[vimeo link](#)



Her Coiling Eyes
Galvanisierter Stahl, ca. 128 x 50 x 11 cm, 2021



Vorne: Rattling Box
Maschendraht, Papier Mache, Glas, ca. 28 x 75

2. Eingabe



aquadrome bubblepad, 2021
Ausstellungsansicht
Unanimous Consent, Örlikon

2. Eingabe



gum (bubblepad),
Thermoplastik, Acrylfarbe, ca. 31 x 33 x 6 cm, 2021

2. Eingabe



inner tools (bubblepad),
Thermoplastik, Acrylfarbe, ca. 31 x 33 x 6 cm, 2021

Julia Znoj

aquadrome bubblepad

July 17th 2021 – August 22nd 2021

open Saturdays, 2–6pm or by appointment

Anecdote

Seeing a viscous inside of a shell as a child left me adjectiveless. Its lack of form made it seem as if it was staring back at me, like a mind black hole. Little did I know that another mind black hole will await me between my legs, only a few years later. A body part so abstract, that I still don't know how it looks.

The small doll

Polly Pocket is the good citizen, much like her pristine doll colleagues. But she is small! Tiny! Her height is that of a thumbnail, a nostril, an ear can be her balcony, and she lives in a shell-like kit, which can be closed and carried away in a pocket. Polly's extremities are too tiny to be movable, so in her pastel plastic landscape she is uncannily useless and visual. She usually has one to three indentations in which she could be planted to stand still. Once there, she would become an immobile image and her thoughts would be the game.

Her shell was modelled on a makeup kit, which habitually included a mirror. But in lieu of a mirror, she reflects her interior back to the player. A miniature world overtakes the player's face, like a macroparasite. The player's otherwise ambiguous eyes become Polly's poker face of photogenic girlhood. Through extreme cuteness, she morphs the player into a vampire, without a reflection.

Inside – definition

Thoughts – anxieties – tectonic movements – unthoughts – emotions lacking vocabularies – a colony of butterflies in the belly and the language they speak that we don't understand. In the interior gravity, a rule that is always in place, is no longer paramount. Insides resemble liquid mercury, like when you break an analogue thermometer and its contents both leak and fall out, because they're simultaneously liquid and hard, and you're scared you'll get poisoned. We seek definitions, but our insides are in flux and definitions belong to the outside.

Outside, exterior, skin, tree bark, simulacra, surface, shield – definition

Outsides are imperfect forms. They are our bodies, our vehicles to take us places, to meet other bodies, and, if we behave well, dip our fingertips into their insides. Some shells look like a clay blob covered in cake sprinkles, dipped in lava and left to be covered by moss, slowly, over millennia. References, things! Who cares! Forms are in fact porous, if a wave comes over them, they might very well dissolve. Outsides pretend to carry us, to present us, to unify us, to distinguish us among each other. They pretend to be a dam to the inside, but they're not that good at what they do, and we anyway want things to overflow and to blind us to the point of borderlessness.

aquadrome bubblepad

In aquadrome bubblepad Julia Znoj shows two central groups of works – shells, usually closed, and, elsewhere, objects that might resemble insides of shells. aquadrome bubblepad is water's fluidity and thickness, which renders the border of one to many vagues (vague means wave in French), because the water envelopes its objects, makes folds and moves them in unison.

text: Julija Zaharijević

3. Eingabe



Diffuse Initial, 2021
Stoff, Laserprint Transfer, Akrylfarbe, Akustikplatten, Polystyrol
270 x 110 cm
Kiefer Hablitzel | Göhner Kunstpreis, Kunsthaus Langenthal



Ausstellungsansicht: Kiefer Hablitzel | Göhner Kunstpreis, Kunsthau Langenthal



Blumenbombe (Potion Polly), 2020
Polystyrol, Zucker, Lebensmittelfarbe
100 x 50 cm
Kiefer Hablitzel | Göhner Kunstpreis, Kunsthaus Langenthal



Liquid Interior, 2021
Geschmiedete Metallbänder, Magnete, Glitzer
ca. 60 x 60 cm (round)
Kiefer Hablitzel | Göhner Kunstpreis, Kunsthaus Langenthal



Deadly Swirls (wrapped up scripts), 2020
18 aufgerollte geschmiedete Metallbänder
Grösse variabel
Kiefer Hablitzel | Göhner Kunstpreis, Kunsthaus Langenthal



Ghostly Swirls (bull t is a lett r like m ne), 2020
Fotografie
Work in progress



Cosmic War, 2020
Gefundenes Aluminium, Stahlgitter, Kugelketten, Haarnadeln, Thremoplastik, Acrylfarbe
58 x 35 cm
Stoffe im Raum, Universitätsgalerie im Heiligenkreuzer Hof, Vienna

Ca. 1940 hat Annie Albers aus 35 Haarnadeln und einer metallbeschichteten Kugelkette einen Halsschmuck gemacht mit dem Titel *Necklace*. Gerüstet für Befestigung und Angriff, trägt sich die Kette wie ein Nadelkissen um den Hals.



Chord Progresseion, 2021
Installationsansicht
Akademie der Bildenden Künste Wien



Vordergrund: *Polly's big night out*, 2020, Gips, Polystyrol, 36*65*65 cm
Hyperthought, 2021, Lebensmittelfarbe, Zucker, Größe variabel
Hinten: *Deadly Swirls*, 2020, Geschmiedetes Flachstahl, 11 Skulpturen, (Durchmesser je ca. 6-10 cm)



Hyperthought, 2021
Lebensmittelfarbe, Zucker, Papierschitzel
Größe variabel



Vignette for 2020, 2021
Geschmiedetes Flachstahl, 5 Skulpturen
Zwischen 2,5m und 3m lang

Chord Progression

The Feminine Death Swirl Ornament

“One thing I noticed was this kind of vestigial swirl that building John Lewis F.O.A. building (department store and cineplex) with all the swirls over. And if you look at some brands of sanitary pads now, they have like a swirl on them. It’s like the last paired down little vestigial signal of „oh we’re in feminine territory here.“ You know it’s like this is decoration boiled down to a pictograph that stands for the entire history of decoration.). I want to scream whenever I - you’ll see it everywhere now. the vestigial little swirl. It’s like, fuck off.”
(Grayson perry in “What is the Use of Ornament in Contemporary Art and Architecture?”
<https://www.youtube.com/watch?v=B14uaSxLong&t=2s>, 2011)

A Vignette for 2020

I started twisting flat metal with fire, thinking of the straps as connecting lines, hinting towards an ongoing fictional conversation in the form of uncontrollable utterings. To melt a material, to make it sensual and non-linear adds to the feeling that the structures resulting by the old and slow process of smithing have a rather disobedient, fluid character. The ornamental, smithed metal lines are set into space like currents of thought. The movement bent into their former straight bodies through the material manipulation, heat and motions of the hand, can be seen as a materialization of language and emotion. The arrangement of the straps is a core image of sense-making. With this concept in mind, the sculptures become non-representative representations – of vocal chords, of magnified hair, of ghost ribbons, digestive systems, curled veins – in an ongoing alchemical fairytale.

Some straps are curled up into numerous swirls, like wrapped up scripts. They stand for an abstract silence. In this installation they surround us, pinned to, or pinning down, the walls – as anchors – offering punctuation and structure in an otherwise feverish mode of thinking. At the same time as they’re weights seizing material, and thus sense, their inherent movement, the swirling, defines an urge to unravel at any moment and add to the conversation of the free hanging sculptures in space.

An ornament in its historical use has the ability or the function to explain what the object it is decorating *can do*. It sings the instruction into your eyes, giving you a key to what it is there *for*. It is also a tool to display power, wealth and hopes. There were Modernist ideas that degraded ornamental excess to meaningless impurities and connected it with the feminine, irrational, eclectic – without communicative agency. The group of floating metal ribbons in *Chord Progression* takes on the legacy of moving in too many directions at once. They are homages to insistence on the research of movement and language. They resemble drawings of knots and connecting lines abstracted from their initial use – no longer vignettes decorating pages, or architectural edgings. Non-instructive, they are noise of thought, materialized, floating, and thus pushing against the properties of their own materiality, their purpose.

In a hyper image of a thought bubble, where does language take place as material event? Sticky, sugary puddles draggle the floor as leaks of hissing tongues; unwanted speech, unfocused, decentered, hysterical. A transcription of a poem directly on the wall accentuates the relationship between the sculptural and the graphic – looking for coordinates under which the production of sense can be negotiated. Sense, or meaning, transition and mutate – is what I try to formulate. The succession of one aggregate state to the next: Metal from solid to fluid, from straight to bent, and writing – shallow, conventional – or sticky, sweet, and raging – reflects the different ways in which conductive bodies relate to one another.

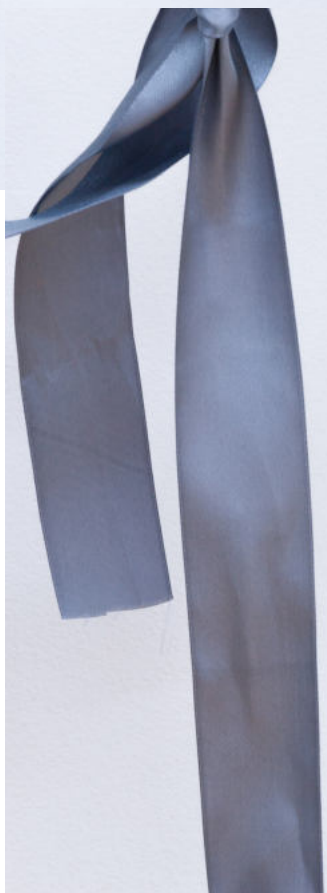




lock glass, 2020
Thermoplastik, Acrylfarbe
14 x 38 x 38 cm
Unanimous Concert, Zürich



Decocore (Hold on Girl), 2019
Geschmiedetes Metallband, Stoff, Schleifen, kalt und heiß geschmiedete Löffel
200 x 160 x 20 cm
Light at Eight, Loggia, Wien

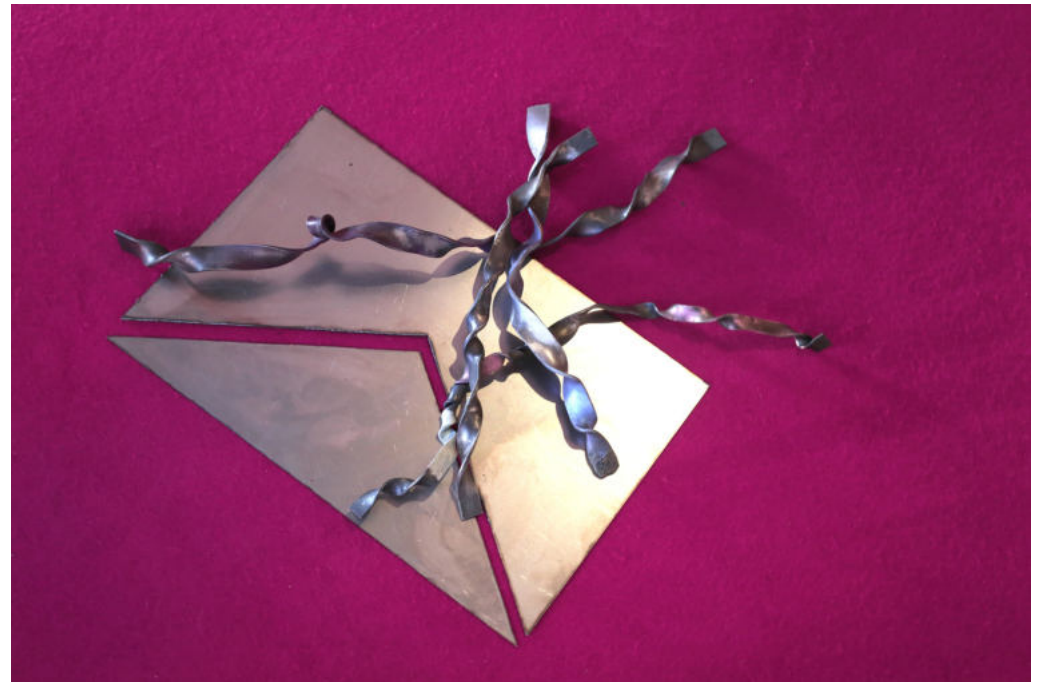




decocore planetary, (she's around every corner), 2020
Geschmiedete Metallbänder, Magnete, Plastikherzen, Zucker, Lebensmittelfarbge
Grösse variabel
Unreal Estate, Hamlet, Zürich



decocore planetary, (she's around every corner), 2020
Geschmiedete Metallbänder, Magnete, Plastikherzen, Zucker, Lebensmittelfarbe
Grösse variabel
Unreal Estate, Hamlet, Zürich



Unintended Dosages, Unknown Supplier (Hair will grow), 2019
Handgeschmiedetes Flachstahl, Aluminium Farbe, Zucker
260x50x50 cm

Puce Windows, 2019
Stoff, Plastik, Ösen
Größe variabel
Installationsansicht
Intimacy- Make Kin Not Babies
raum*station Zürich
Collaboration with Milva Stutz, Vanessa Heer, Tina Reden

Letter, 2019
Handgeschmiedetes Flachstahl, Aluminium Farbe
70x60x10 cm
Installationsansicht
Intimacy- Make Kin Not Babies
raum*station Zurich



Give Away (series), 2019
Gekraztes Metall, Zucker, Lebensmittelfarbe, Zeitungspapier, Glitzer
Verschiedene Größen
supposition maybe conjecture, Milieu Bern



Actualize 2019
Gekratztes Metall, Zucker, Lebensmittelfarbe, Zeitungspapier, Glitzer
83 x 56 x 100 cm
supposition maybe conjecture, Milieu, Bern



Vocal Cord III (leaking) candy clogs your gaping o, 2018
Geschmiedetes Metall, Aluminium, Holz, Zucker, Lebensmittelfarbe
140 x 70 x 30 cm
Do-Mi-No-La-Ti-Do, Riverside, Bern



Vocal Cord II (snapped) eyes become slings, 2018
Geschmiedetes Metall, Aluminium, Holz, Zucker, Lebensmittelfarbe
140 x 70 x 30 cm
Do-Mi-No-La-Ti-Do, Riverside, Bern



Hair Will Grow (Unintended Dosages, Unknown Supplier), is an installation which has the sculptural Series of Bundles of Smithed Metal Straps at its chore. Departing from research in hard science, and alchemical fiction Julia Znoj creates emotional and sensual objects that obviate and permeate amongst one another. There seems to be a certain ritual of change and becoming evident in the making of these objects, which reflects on conditioned bodies in our technology driven society. These with fire twisted metal bands draw reference and parallels between internal and collapsing processes, to voyeuristic hyper images of hair or DNA, and unstable architectural ornaments and pillars. Znoj breaks with the dichotomy of the inside and outside and looks at what seeps through and out of our different habitual systems.



Unintended Dosages, Unknown Supplier (Hair Will Grow), 2019
geschmiedete Metallbänder, Farbe, Aluminium, Zucker, Lebensmittelfarbe
Grösse Variabel
Nature \ nature, Kunstraum Niederösterreich, Wien



Curtain installation, 2019
Geschmiedete Metallbänder, Plastik, Anorakstoff, Gummibänder, Magnete, Leder, Kabel
Größe variabel
You Make Me Feel Like a Natural Disaster mit Jessyca R. Hauser
Xposit, Wien



Curtain installation, 2019
Geschmiedete Metallbänder, Plastik, Anorakstoff, Gummibänder, Magnete, Leder, Kabel
Größe variabel
You Make Me Feel Like a Natural Disaster mit Jessyca R.Hauser
Xposit, Wien



When We Talk on the Phone You Never Imagine My Surroundings so I Am Nowhere, 2018
Gefundenes Stahl, Aluminium, Farbe, Glitzer, Zucker
150 x 193 cm

The New One, 2018
Gefundenes Stahl, Aluminium, Farbe, Glitzer, Zucker
150 x 193 cm
Ve.Sch Kunstverein

Rechts: *Temporary Relief*, 2018
Gefundenes Metall Zucker, Lebensmittelfarbe, Latex, Stoff, Glasbirne
Größe Variabel
Ve.Sch Kunstverein



Links: Detail
When We Talk on the Phone You Never Imagine My Surroundings so I Am Nowhere, 2018

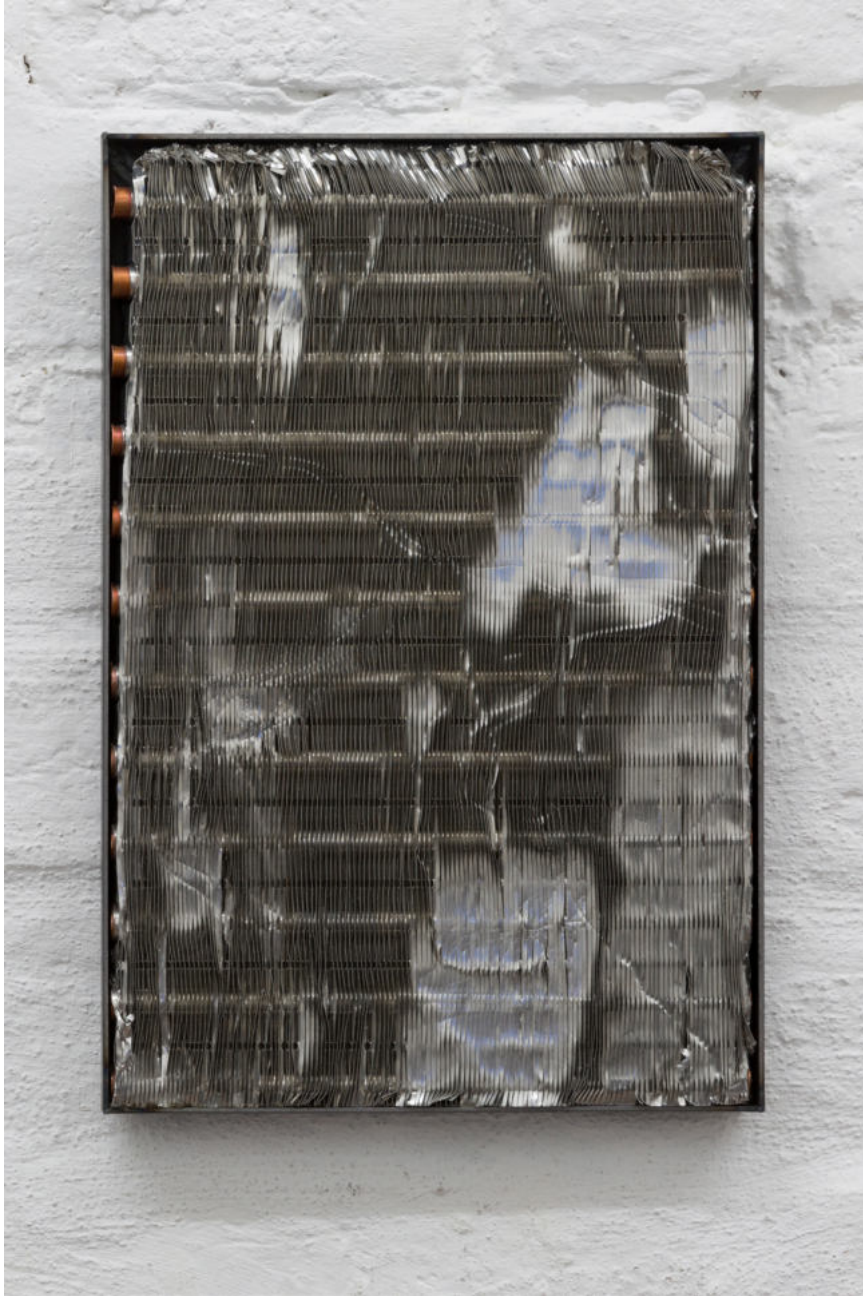
Rechts: Detail
The New One, 2018



The Prompter's Clutch, 2018
Kollaboration mit Carina Emery
Vin Vin Gallery, Wien



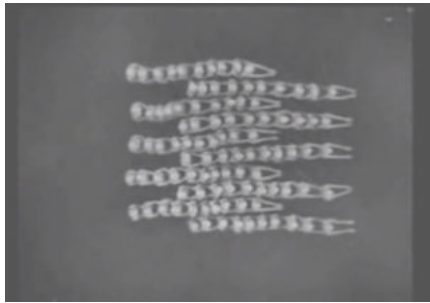
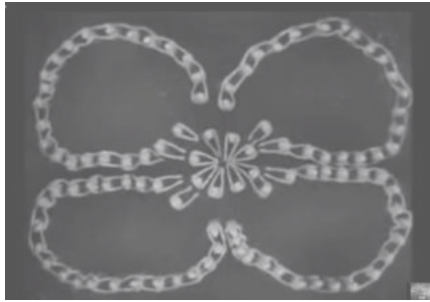
The Prompter's Clutch, 2018
Soundinstallation hinter dem Vorhang, Video, Objekte
Kollaboration mit Carina Emery
Vin Vin Gallery, Wien



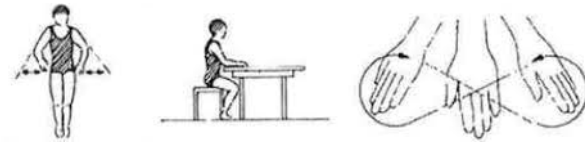
Lashes (j) 2018
Gefundener manipulierter Kondensator, Stahl
20 x 35 cm
Vin Vin Gallery, Wien



The Prompter's Clutch, 2018
Soundinstallation, 5 min, Teppich, Schlauch, Lautstärker
Vin Vin Gallery, Wien
<https://soundcloud.com/thepromptersclutch/the-prompters-clutch>



Stills aus Busby Berkely's Film mit Formationen von Synchronschwimmerinnen



Sinking Skills, 2018
Videoloop, 14 min
Vin Vin Gallery, Wien

Sinking Skills, 2018

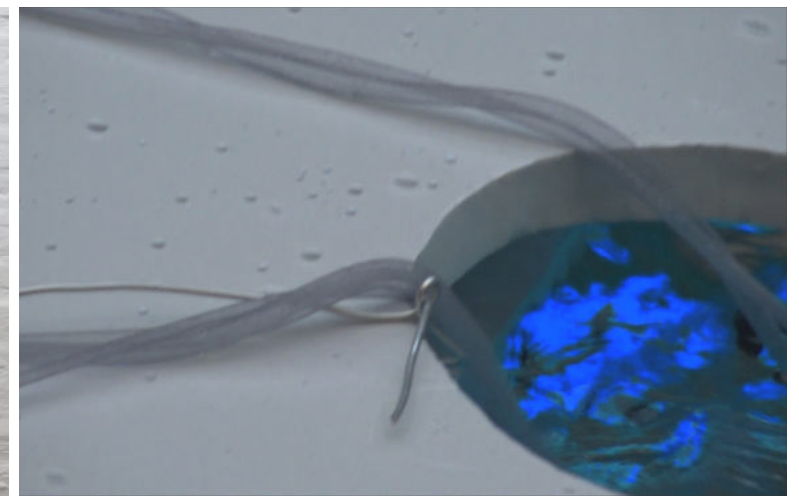
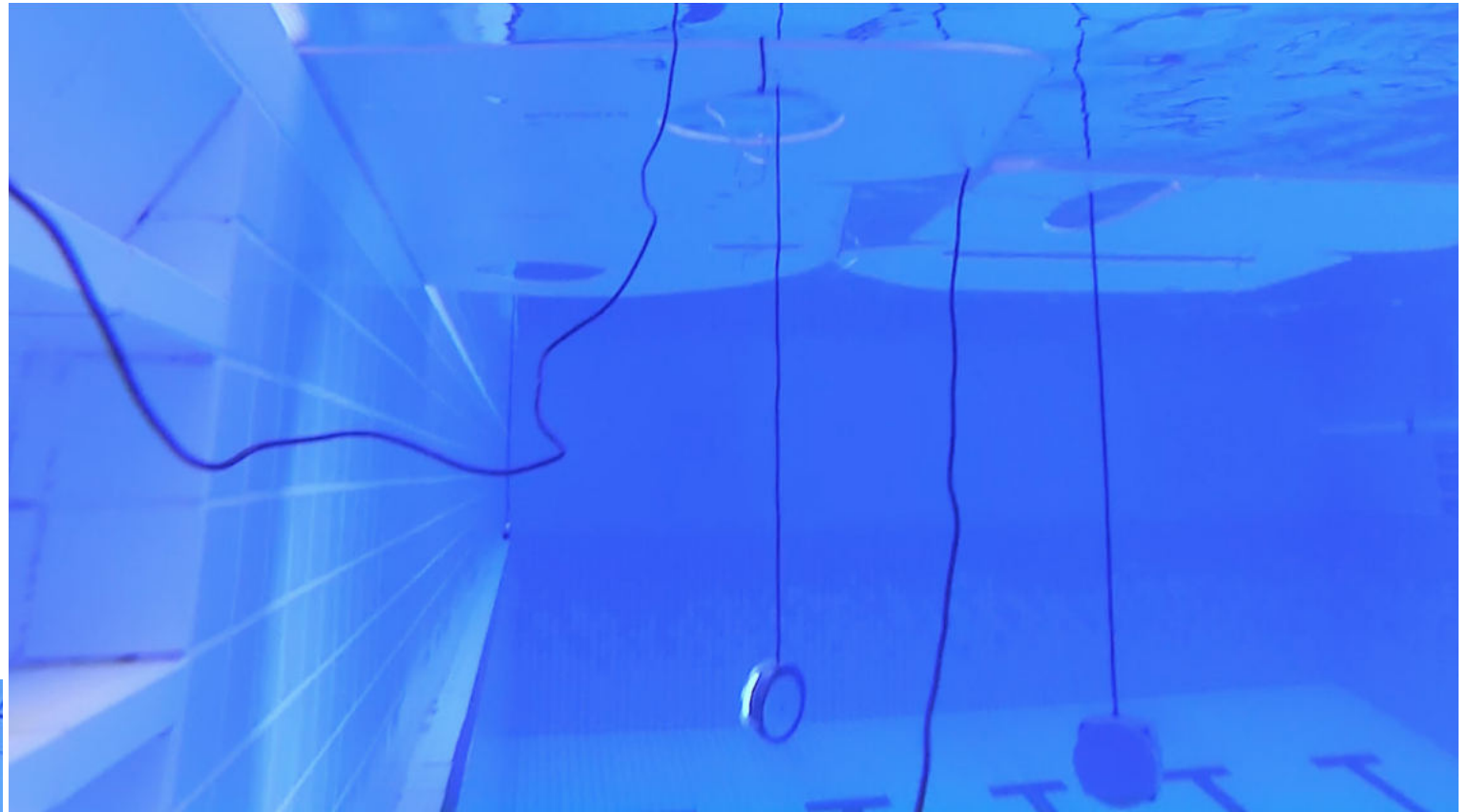
The Promper's Clutch

Vin Vin Gallery, Wien

Videoloop, 14 min

<https://vimeo.com/254479384>

The subjects in *Sinking Skills* are seemingly affected by an undercurrent feeling of conductivity. The sound underlying the images mimic or come from ventilation systems, organs, breaths. Sounds generated by use of air circulating, passing through bodies and with it prone to change and instability. When these aerial sounds produced by Ukrainian musician Zavoloka are played directly into a pool by means of underwater speakers and recorded by an underwater microphone, the whole basin becomes a synchronized, vibrant body. The point of view interchanges as the voice slips through different protagonists like styrofoam boards, hands, lights, cameras, all looking for complicity in this unstable environment where water does not preconceive movement.

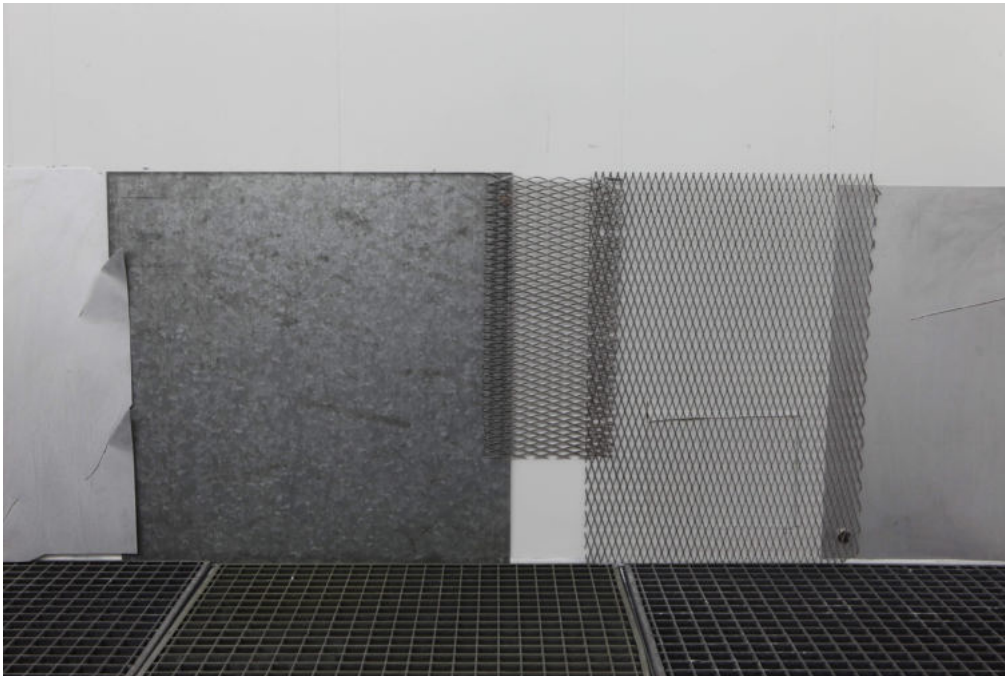




Her Gates, Her Sentinels II (time's up), 2016
Gefundenes Baumetall, Zifferblatt
Größe Variabel
Dreaming Dictionary 2, Wien



Anguish Immersed in Silane Chains, 2016
Gefundene, geschliffene, zugeschnittene Metallplatten, Aluminium, Magnete
Größe Variabel
Taylor Macklin, Zürich



Hand Cut Metal Plates, 2016
Gefundene, geschliffene, zugeschnittene Metallplatten, Aluminium, Magnete
Größe Variabel
Taylor Macklin, Zürich

The process freezes certain dreams and ideas to prevent colonization processes from reaching all of your guts.

Wsuper-hydrophobe surfaces are being attached now. they sound somewhat thirsty.

(mnemosyne and lethe) But the Water that enters is one of forgetting))))))

*folded sandpaper sandstone
sandstone fence bench fence*

*i'm very thirsty as i sit at the thundertable eating soap.
sitting in a chair and longing.*

*i don't want to stop being in this pose full of envy.
Full desire.*

Full adoration.

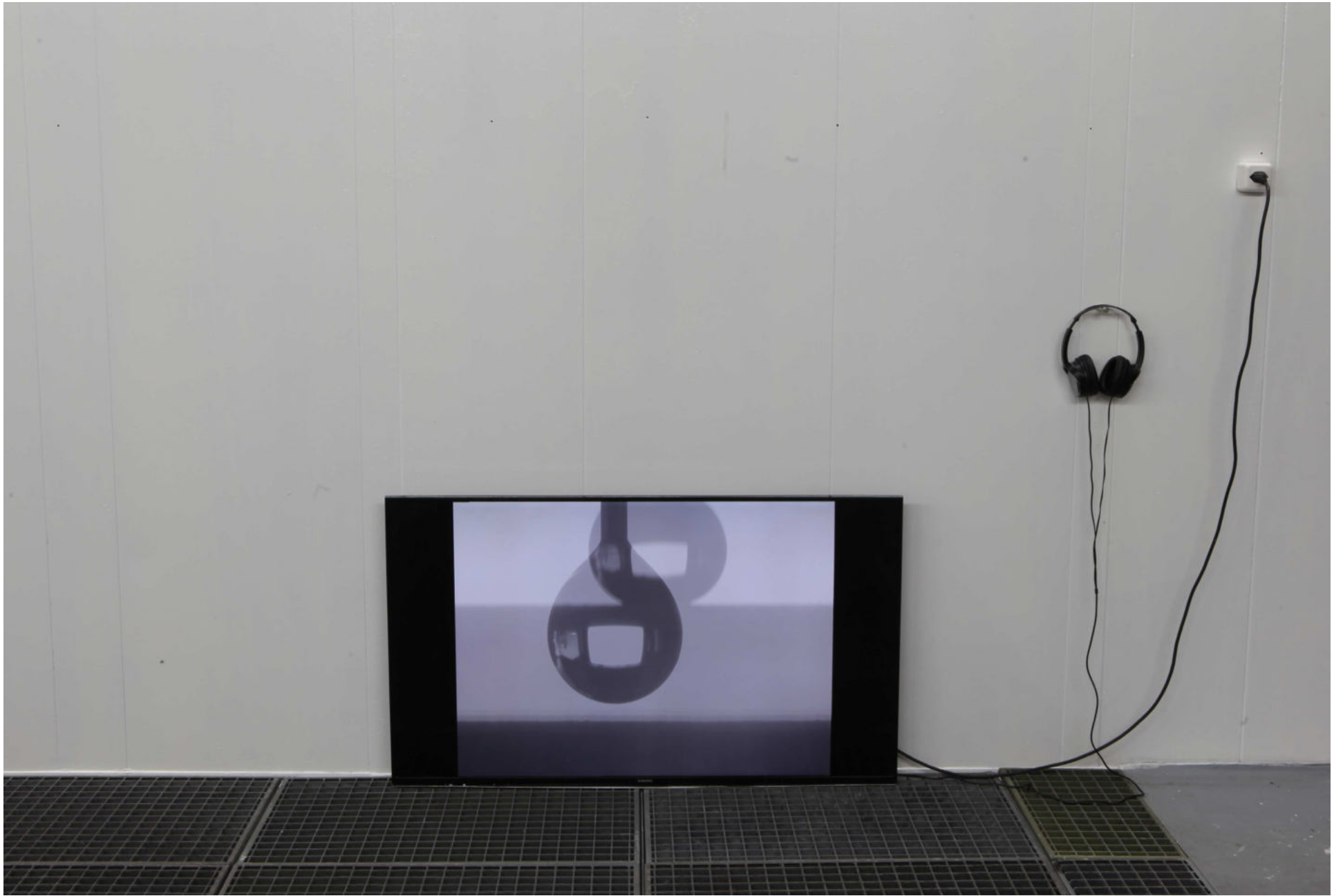
click clack go the vessels, taught by men to listen closely.

we serve you you serve us says the unknown plural.

Your body forcefully turns into this headless creature loved by - yours truly. But you twitch and turn. The acids of your lost contempt rush through your body. Screaching, wanting more. Trying to become, but your body is stale. The magnetic walls show actions of displacement. You crashed your head into the wall, as it was slowly growing back into this distorted ship carrying rotten lemons. These lemons that betrayed you, as they once served you as reference to meaning.

Freeze the moment. Do not let ,em in.





Dipcoat, 2016
Video, 11:11 ([Vimeo Link](#))
Sound (Jackie Poloni)
Video source: Scientific tests on super hydrophobe surfaces for use in renewable energy
Taylor Macklin, Zürich



Underwater Poses, 2017
Gefundenes Baustahl, Gelatine, Schwimmkappe
64 x 40 x 20cm
Der Sandwasserzweig, Wien

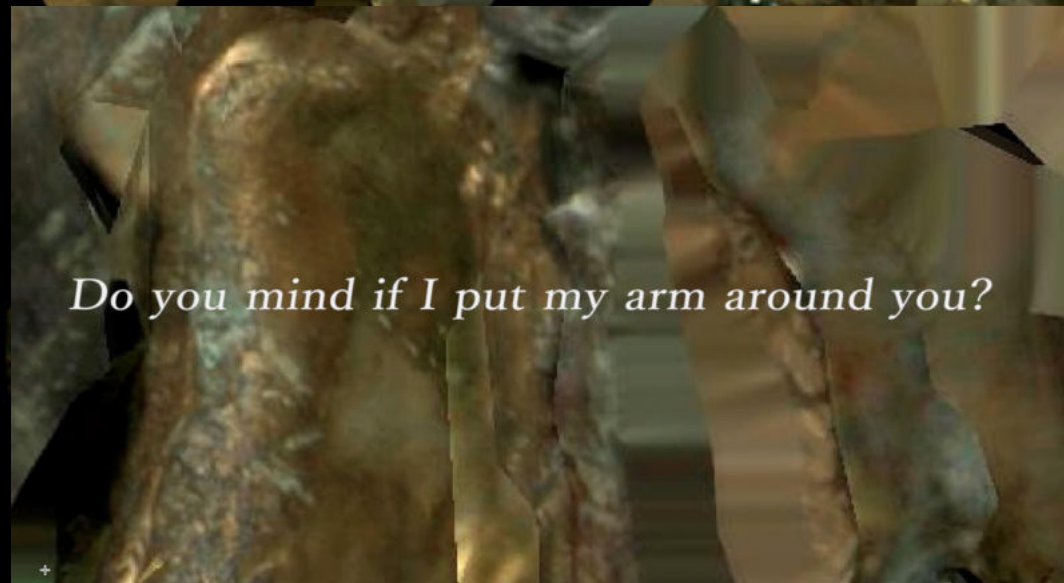
Bronze Zone

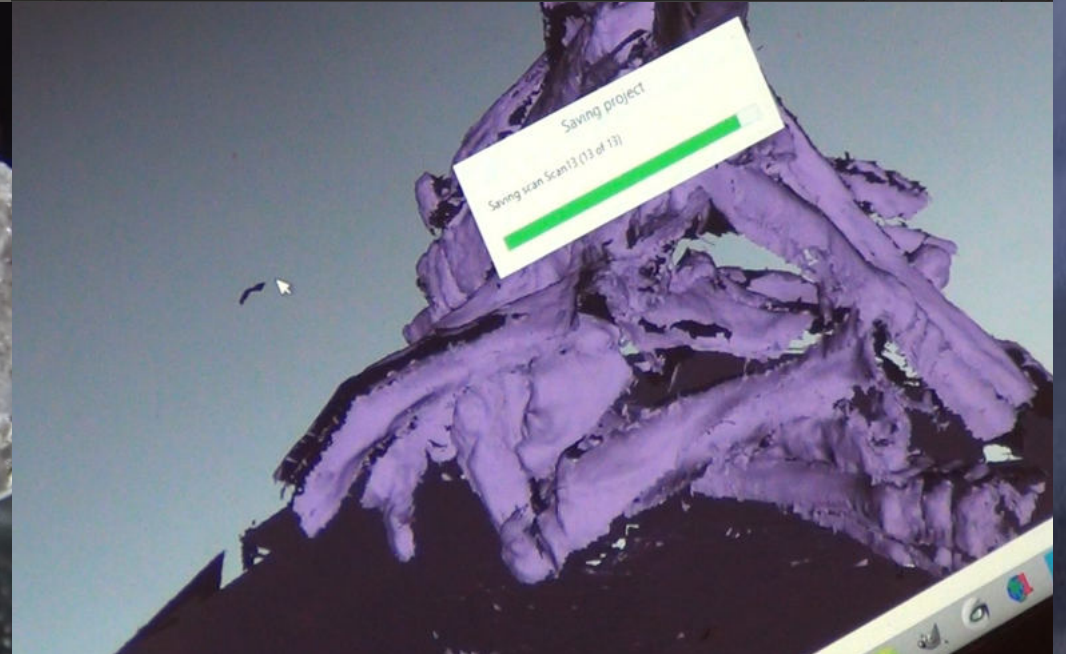
Bronze Zone, 2015,
HD-Video
07:00 min
Sound von Jacky Poloni
Mumok Kino, Wien
<https://vimeo.com/user44589028>

Screened at *You've Seen Me Before I
Between Appropriation and Déjà-vu*, Mumok
Cinema, Vienna in the context of the show
*Blühendes Gift. Zur feministischen
Appropriation des Österreichischen
Unbewussten* at Mumok curated by
students of the Critical Masters Studies
under Diedrich Diederichsen and Constanze
Ruhm.

Obviation Of Similar Forms is a bronze cast
made from an earlier version of the sculp-
ture, commissioned by Peter Ludwig for
the Ludwig Stiftung in 1979. I read the work
as an attempt to avoid precise imitation
and translation of nature through expensive
casting processes. There lies a contradic-
tion in the work, since the shapes that build
this cosmos-like sculpture obviate from real
bones. They appear to sometimes even be
the cases or coffins of shells of the
speculated bones.

Through the process of scanning the object
I provide myself with an archive of new
immaterial forms. I let documentation
images, renderings, sounds, and poetry
meld rhythmically to obfuscate a
deterministic eye.





Bronze Zone, 2015
HD-Video
07:00
Sound von Jackie Poloni
You've Seen Me Before | Between Appropriation and Déjà-vu, Mumok Kino, Wien



Sometimes I look at You and
You Look at Somebody Else
(Inauguration of Stasis)

Perla Mode used to be an autonomous artist run space in Zurich located in the 4th district of the city at the Langstrasse. It is a culturally diverse spot and the centre of the red light district. Esther Eppstein founded the hub for artists called message salon in 1996 in a textile shop. In 2013 it was announced, that the building should be torn down to make way for new architectural projects, that introduce the growing gentrification in the area.



Sometimes I Look at You and You Look at Somebody Else Inauguration of Stasis, 2014
Baugerüst, PVC Vorhang
STILL WHITE SHUT, Perla Mode, Zurich