

## **PRESSRELEASE**

### **EXHIBITION 2018\_Malmö**

## **MESH**

Martina Funder, Cornelia König, Peter Kozek, Barbara Szüts, Michael Wegerer

**OPENING: Sat, 10th February 2018, 12.00 Uhr**

@ **Galleri Rostrum**, Västergatan 21, 211 21 Malmö /Schweden  
<http://rostrum.nu/>

Duration of the exhibition: 11th February – 10th March 2018

**Exhibition of Kunstverein Baden/Austria at Galleri Rostrum, Malmö/Sweden**

## **MESH**

Martina Funder, Peter Kozek, Cornelia König, Barbara Szüts, Michael Wegerer

The 2017 annual programme of the Kunstverein Baden (Art Association of Baden) centred on the issue of freedom and the ways in which freedom can surreptitiously transform itself into a form of more or less voluntary bondage. This is followed in 2018 by a focus on Barthes's theme of living together in groups, which includes the freedom of the individual; in other words, the dialectic of distance and commonality, or at least the consciousness of a certain community that does not need to be lived as such – a “community of those who have no community,” as Georges Bataille put it. And that brings us squarely back to the matter of freedom. In his eponymous lecture series at the Collège de France 40 years ago, Roland Barthes investigated the individual “idiorhythmias” in groups for various touchstones by means of literary examples. Among them was Thomas Mann's *The Magic Mountain*, examined in light of the mechanisms of community formation of individuals united in the microcosm of a mountain sanatorium for an indefinite period of time – with individual rhythms of their own that overlap with the existing common structures. Ultimately, the pleasant community outside of the society of the “flatlands” proves to be a grand illusion. This much is clear – the way we live together can only ever be an experimental arrangement.

The five members of the Kunstverein Baden focus on the idiorhythmias of coexistence from different angles. The video *Koo-Koo, the Bird Girl* by Peter Kozek (kozec hörlonski) deals with questions of solidarity in human communities. At the Kunsthistorisches Museum in Vienna, the artist duo had their hair shaved off and then glued to their faces, arms and legs, drawing on 16th-century paintings located in Innsbruck's Ambras Castle that depict a family afflicted with a hereditary disease which resulted in the entire body being covered with hair. Thus, the members of that family were irrevocably branded as outcasts and objects for display.

Michael Wegerer's cyanotypes revive the process of iron blueprinting developed in 1839, a photographic processing technique that was later used in architectural offices in the form of blueprints. The first to master this process – and thus also the first photographer in history – was natural scientist Anna Atkins with her highly aesthetic plant photographs, who, however, failed to achieve due recognition in her day. With motifs from Thomas Morus' *Utopia*, Michael Wegerer's cyanotypes directly address the issues of social models of the ideal as well as their shortcomings.

Conversely, Martina Funder's work of glazed clay objects with imprinted footprints elicits questions about the movement of the individual in the social context, as well as questions concerning the search for and finding of paths, following in the footsteps of others, and also about how the individual positions himself in relation to his environment. In a different way, Barbara Szüts also deals with the individual. She freezes gestural drawings into complex milled aluminium objects freely suspended in the room, prompting the question as to what happens when emotion and spontaneity are detached from the spotlight of the moment and the moment is captured for eternity.

Finally, Cornelia König, whose pieces correlate image and text, transparency, opacity, and translucency, uses the full-length image of two persons rendered on two glass plates to capture the immediate theme of human connections and relationships. The colour of the mirror, which is a substitute for the faces, at once implies alienation, universality, and the possibility of identification; lines of text complete the ambiguous image. It is no coincidence that the common vernacular associates glass with the concept of happiness, both being of fragile nature. What shines through, what allows us to look in and to look through, what reflects our own image – this remains a complex interplay that is presumably as old as humanity itself – and to which Hans Castorp, the hero of *The Magic Mountain*, has already created a monument in the form of his own private icon: an X-ray of his beloved.

Text: Iris Meder, art historian

Translation: Jenny Weidenholzer

CVs:

**Martina Funder**

1953 born in Vienna

1973 – 1978 Academy of Fine Arts Vienna, master class in painting

1985 Diplom

1981 – 1985 University of Art and Industrial Design in Linz, Austria,  
master class in ceramics

1985 Diplom

Member of the Baden Art Association

1996 – 2000 Leader of the Baden Art Association

Member of Kuenstlerhaus Wien

Since 1985 freelanced work in Baden, Austria

Since 1976 Solo exhibitions and participation in group exhibition

(in Austria, in Switzerland, in the USA, in France, in the UK, in Germany, Italy, Hungary, Poland, Serbia, Portugal, Egypt, RK)

2016 publishing of Book: Martina Funder "Die VerTonung der Welt" "The World Composed in Clay, Verlag fuer moderne Kunst ISBN 9783903131651

2005 workshop in Yeosu, RK

1993 prize for ceramic, Salzburg

1992 cultural prize of Baden

1991 cultural prize of Lower Austria

Contact: Martina Funder, Friedrichstrasse 8, A- 2500 Baden

[www.martinafunder.at](http://www.martinafunder.at)

**Cornelia König**

1963 \* Baden / Austria

Lives and works in Baden / Austria

1981 studied architecture at the Technical University / Vienna; 1983 Kramsach School of Glassmaking / Tyrol; 1987 master's certificate; 1988 Stuttgart Academy of Arts / Germany; 2008 completed Art and Cultural Management Master Program, University

of Music and Performing Arts; Since 2007 Chairperson of Kunstverein (Art Association) Baden / Austria.  
Numerous exhibitions domestically and internationally, including "The International Exhibition of Glass Kanazawa 2001 ", JAP; works featured in "Jutta Cuny-Franz Memorial Award 2003", Germany; Reykjavik / ISL; Swansea / UK; Chartres / F; Sydney / AUS; Toronto / CDN; "European Glass Context 2012 ", Bornholm/ DK; Zrenjanin / SRB; Wolfsberg / A; Labin /Croatia; St.Hilaire en Lignières / France  
www.corneliakoenig.at, studio@corneliakoenig.at

### **Peter Kozek**

born 1972 in Baden, studied comprehensive media art from 1998 to 2002 at the University of Applied Arts in Vienna. He teaches as an assistant in the department of Transmedia Art since 2006 and works in performance and installation since 1993, since 2003 also in collaboration with Thomas Hörl as **kozek hörlonski** .

**kozek hörlonski** have developed exhibitions, installations, performances in public space in Austria and internationally.

As a curator, Peter Kozek has realized exhibitions such as *spot on me & sculpture me* at Kunstraum Niederösterreich, Vienna, 2014 & 2015 (<http://www.kunstraum.net/en/programme/207-performance-evenings-2015>), *OPEN*, at mumok Hofstallungen, Vienna, 2014, and *PANik5 – Performance als Augenblick*, together with Thomas Hörl at Kunstraum Niederösterreich, Vienna, 2012. He also develops works for the theater, a. o. with Gin Müller: *Transkatholische Vögel* at BRUT Künstlerhaus, Vienna.

He has also produced several artistic publications, including *crisscross oder Langzeitstabilität durch regelmäßige Nullpunkteinstellung*, 2013, and *I kissed you in the water...* , 2008, both with kozek hörlonski, *Raumzeitpunkte sind Ereignisse*, 2008 in the context of the department of

### **Barbara Szüts**

Born in Bad Bleiberg, Austria on 01.11.1952

1985 -1988 Hamburg  
Cologne 1988 -2010,  
from 2011 in Vienna

#### Education

University of Applied Arts, Vienna, master classes of painting by Prof. Carl Unger, 1974-1980  
Diploma 1980

#### Prices

2010 1. Price: Sculpture Competition of the city Friedberg / Augsburg, Germany  
1999 1. Price: sculpture competition of the Art and Cultural Association City Attendorn, Germany  
2002-2003 Artist in residence: Hotel Chelsea, Cologne  
1993 Artist in residence: Network Nomads Biennale Venezia

#### Solo exhibitions (selection)

2016 Museum Langenzersdorf, sculpture garden, Langenzersdorf  
2013 Spaces 2013, Art Space Walker, Klagenfurt  
Spaces 2013, Gallery Freihausgasse, Villach  
2009 Exhibition of the 1st price / sculpture competition Friedberg / Augsburg  
Group exhibitions (selection):

2015 NÖART: "Imaginary realities. Abstraction in sculpture ", Langenzersdorf, Kirchberg am Wagram, Allentsteig, Baden, Ybbsitz, Neulengbach"  
Disorder, "On the Nature of dynamical systems", Arthur Schnitzler Park, Baden bei Wien  
"Hundred Masterpieces", Kunstverein Baden  
2015 Sculptures Summer, Gallery Depelmann, Langenhagen, Germany  
September Exhibition Gallery Kovacek  
2014 Gallery Kovacek & Zetter September Exhibition 2014 Vienna

Worlds, Walker Gallery, Castle Ebenau, Weizelsdorf  
the other view - collector and artist, at Museum Essl, Klosterneuburg  
Poetry of the material, Gallery Grenz Art, Hollabrunn  
2012 annual exhibition, Kleine Gallery, Vienna

### **Michael Wegerer**

Born in 1970. Lives and works as an artist in Vienna.

2008: Completed studies in visual and media art at the University of Applied Art Vienna with honors. 2009-2011: Master studies in Fine Art Practice at the Royal College of Art in London, later guest lecturer at the RMIT University, Monash University, Charles Darwin University in Australia, Manchester University, Shanghai University China and at the Wimbledon College of Arts in London.

2009: Artist in residence in Melbourne Australia, 2014 Artist in Residence ÖKKV Sweden, 2016 Artist in Residence at Rudolf Steiner School Wien Mauer

Since 2008: Member of the Künstlerhaus in Vienna. And since 2003: Featured in numerous national and international exhibitions and collections. Awards: Video Award IFKE Linz (2006), Otto-Prutscher-Fonds Grant (2008), Sheila Sloss Memorial Award. PCM London UK (2011), Woyty-Wimmer Award, Künstlerhaus Vienna (2013).

Upcoming exhibitions:

2017 "SOLO6", Galerie Zwettl, AT (solo exhibition, new work)

2017 "Bouncing Borders", Bildraum01, Vienna, AT (solo exhibition and book presentation, Monography)

2017 "Das bessere Leben", Künstlerhaus05, Vienna, AT (group show)

contact:

e-mail: [michael.wegerer@network.rca.ac.uk](mailto:michael.wegerer@network.rca.ac.uk)

web-site: [www.michaelwegerer.net](http://www.michaelwegerer.net)