

PRESS RELEASE

MURATCENTOVENTIDUE ARTECONTEMPORANEA

CHRISCHA VENUS OSWALD

ONE – AN/OTHER

Galleria Muratcentoventidue is pleased to present ONE – AN/OTHER, a solo exhibition featuring works by Chrischa Venus Oswald.

ABOUT

Chrischa Venus Oswald was born in Bavaria in 1984. She finished her Fine Arts studies at the University of Art and Design in Linz (A) with a diploma with honour in 2011. In 2007 she was awarded the Diesel New Art Award Austria for Photography – whose jury also included artist Erwin Wurm. Her work got exhibited and screened in various national as well as international shows and is included in private collections, amongst others the video collection of Manuel de Santaren.

Her work includes various disciplines, for example photography, video-performances or poetry – the choice of her particular medium depending on the concept. Chrischa's work is often based on performative or documentary approaches and primarily interested in relationships, the human condition and existential issues.

Ancient or popular stories and motifs that are vehicles for topics of deeply human interest are thus part of her research and investigation as well as her actual environment that is source for observation in regard to relationships and behaviour in different social groups and spaces.

Often dealing with intimacy and behaviour her work bears on elements of confusion, transformation or mythological dependence. Personal experiences serve as point of departure to open up individual narratives for the viewer and therefore a world of several meanings – in order to engage the viewer and establish a relationship on a visual and conceptual level.

ONE – AN/OTHER at Galleria Muratcentoventidue

The key works of the exhibition are two video works:

M(O)USE is a video-installation questioning the role of subject and object as well as reflecting affection and relationships (to others, to art) in our digital age. It's about surfaces and superficial satisfaction and exactly about the alone together that we're facing more and more, especially in the realm of intimacy and love which is something that necessarily needs the dimension of the real encounter.

So this work is ironically questioning how we try to connect and to find satisfaction for our longings and desires nowadays and how awkward/sad our relationships have become. It has also another dimension that is hinting at art and the artist as economic object rather than someone/thing to be passionate about, to love – a change and a tendency that is also somehow connected to a change of technology and globalization which contributed to make speculating with art/art flipping so easy and is not only influencing the system but also contradicting the desires of the artist. There are also some tributes to iconic early video art pieces ("Fly", "Art must be beautiful").

ONE / ANOTHER, which is also reflected in the title of the exhibition, is a kind of counterpart to the video-performance *M(O)USE* and located in the realm of the semi-documentary.

While *M(O)USE* is talking about surfaces and the (missing) act of touching or connecting in a very clean, almost other-worldly installation, **ONE / ANOTHER** is a drama of the gaze and the act of projection that has an intensely human element. In this video the viewer becomes both voyeur and object of the gaze himself/herself and is thus another protagonist in a game of deception between seducement and turning away.

The recurring and dominating scene is the pair of eyes looking at the viewer – through which, at first glance, the viewer might feel addressed as “the other” in this meeting of gazes which feels inviting or becharming. The seemingly intimate connection that is built during these few moments where the viewer has "eye-contact" or is getting seduced by the protagonist's gaze is steadily interrupted by scenes where we see the woman in a wider angle, located in an environment that suggests that she is not alone. Thus the viewer gets aware of not really being the focus of her attention but being an other, left out, not the one who is actually addressed. The viewer got misled.

Apart from the viewer watching, the gaze of the woman never gets answered as well though, the mysterious other at whom she is apparently looking is never shown. We can't be sure if there even is another person or if the other person is only there as an illusion or a memory that is projected into the void. Also the female protagonist herself is only there as an other in the form of a projection but never as a physical being that the viewer could connect with.

During the alternating sequences an off-voice is sparsely throwing in "the vocabulary of a relationship" (that is built on the add on "one another" which suggests a mutual behaviour) – from an beginning to an end.

Just as *M(O)USE* also **ONE/ANOTHER** is speaking about affection and seduction, the gaze, the dichotomy of digital and physical, the one vs. the other, as well as about an element of failing to connect resp. becoming aware of the illusion of projections.

ONE

Compiling hybrid
Touches, the eternal
Flame of pass(i)on
Information to a system
Is love an open source
Soft ware (malware?)
Or wear
Rendering the object
Complete subject to
An organic mission
Impossible to think of
So many sequels to
Save the body from
The mind that thinks
Alike like one like
Another like the other
Like no one
Sometimes it's easier
To blow a safe
Lap belt than to touch
On delicate screens which
Reveal once they are
Broken that it takes more
To function than a shiny
Surface, so you can polish
Your finger, your hand
To hover over a chest
Unknown, anonymously
Close to a short circuit

ANOTHER

You inked the virgin
Milk blue print of a marble
Idea(l) of two, one and
Another, who love each
Other, forever and even
Multiplied, if you search
The web, if you type on
Your keyboard, if you move
Your hands, the fingers, if
They touch yourself or some
Thing, some one, think
How would that change the
Algorithm of your laser
Heart, always on and never
Off, lighting like a production
Fault kept it constantly
Responding to any one who
Comes close to your mirror
Eye, projection skin,
Seducing surface, hypnotizing
Gaze that recognizes
Crumpled sheets of gold
Where no one ever met another
Because this is the shiniest desert
Solitude can make up
This is the iciest haven
Here, not there, for one, not another
Illusion to fall for someone
Who is a magician, an artist

And feel nothing, wow

Venue

Muratcentoventidue-Artecontemporanea
Via G. Murat 122/b – Bari

Opening

Saturday, October 10, 2015 at 7.30 pm

Period

October 10 – November 30 2015

Opening hours

from Tuesday to Saturday, from 5.00 to 8.00 pm

Info

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https://www.facebook.com/MuratcentoventidueArtecontemporanea

CV

Chrischa Venus Oswald (* 1984, Germany) lives and works in Berlin.

EDUCATION

2015 ACSA Summeracademy (Class of Julieta Aranda)

2011 Diploma Fine Arts, University of Art and Design Linz (A), with honour (Mag. art.)

2009 - 2011 Living and working in Munich

2006 - 2011 Fine Arts, University of Art and Design Linz (A),
with Vadim Fishkin and Andrea van der Straeten

2004 A-level Exam

AWARDS

Diesel New Art Award Austria, Photo Category, 2007

EXHIBITIONS (selected)**2015**

ONE-AN/OTHER, Muratcentoventidue, Bari/IT (solo)

WHITE/OUT/SIDE Kunsthalle Linz in collaboration with the Botanic Garden Linz, Linz/AT (solo)

2014

"The Ones We Love" Groupshow, Des Moines

"The Ones We Love" Groupshow, Vienna

"Family Matters" with Sophie Calle, Nan Goldin, Hans Op de Beeck, Thomas Struth, Jim

Campbell, John Clang, Guy Ben-Ner, Courtney Kessel, Ottonella Mocellin+Nicola Pellegrini, Trish Morrissey @ CCC Strozzi, Florence

2013

»extra — experimental trails« - Festival für experimentelle Film- und Videokunst, d21, Leipzig
2nd OZON International Video Art Festival, Katowice, Poland
"So you think you can tell heaven from Hell", M31, Berlin
"Bodied Spaces", Gallery Art Claims Impulse, Berlin
"Never Odd or Even", Team Titanic, Berlin

2012

"The Eye of the Collector", Selected works of the Manuel De Santaren Collection, Villa delle Rose (MAMbo), Bologna (with Maria Josè Arjona, Niklas Goldbach, Jesse Aron Green, William Lamson, McCallum and Tarry, Hans Op de Beeck, Luigi Presicce, Isabel Rocamora, Janaina Tschäpe)

2010

"International Departure: Gate 10", Fondazione Cassa di Risparmio di Modena
"Deep:art"-Project, Miuggia

2009

"Dreamers", Ei'kon, Aarhus

2008

Videokollektion @ VIENNABIENNALE 08, Vienna
"Fallen/fallen", F/Stop Photo Festival Leipzig
"(KOLAPS) #1" Recyclart, Brussels
"Ich habe nicht genug ihr matten Augen", Universal Cube, Leipzig
"Tinyvices"-Show curated by Tim Barber, NY Photo Festival
IDEAL Berlin Show, Café Moskau, Berlin
DNA-Austria Winners 2007, das weiße haus, Vienna

2007

„Being“, Exit-Gallery, Claire de Rouen, London (solo)
„Trust me“, F/Stop 1st International Festival for Photography, Leipzig
„Catfish“, Rotating Gallery, NY