

PRESS RELEASE

MURATCENTOVENTIDUE ARTECONTEMPORANEA

CHRISCHA VENUS OSWALD

TRUE

Galleria Muratcentoventidue is pleased to present TRUE , 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 received the Diesel New Art Award Austria for Photography. 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.

The artist works in a range of different media, though mainly with photography, video, video-performance or text/poetry – the choice of a particular medium follows her specific idea. Oswald'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.

Personal experiences serve as point of departure to open up individual narratives for the viewer and therefore a world of multiple meanings – in order to engage the viewer and establish a relationship on a visual and conceptual level, to inspire the audience to explore some aspects of life in a new light.

TRUE at Galleria Muratcentoventidue Artecontemporanea

The key works of the exhibition are two video works:

The Video **TRUE** is a poetic/experimental essay. Inspired by educational films the video combines scientific facts and personal experiences to reflect about the interrelationship between physical posture and posture as attitude as well as the matter of being true.

Through diverse chapters and layers we follow a thought process about truth and lie. Starting from a dream that tells about a compliment for the back the story unfolds in various directions that are connected to the topic of truth and posture.

Found footage scenes of old educational films from the US, a scripted and filmed dialogue between some kind of therapist and the artist as well as performative scenes and layered, animated parts tell us amongst others about the complexity of the topic and the desire of the artist to explore it and talk about it to an audience. The video eventually also touches on the role of the smartphone regarding the relation between physical and emotional state, speaking about how bodies and meanings can transform over time, about the dangers and chances of this and how revolutions could start.

In **Plummet (Pendulum)**, the artist uses the hollow backside of the cast of the column detail we see on the photos of the photo-work "Figure (Spine)" – and which occurs also in scenes of "TRUE" – as the stage for a hypnotic repetition of slightly changing verses, resembling a counting-out-rhyme or mantra. The pendulum is an old plummet used mostly in construction to get vertical lines straight/true.

The photo series "**Figure (Spine)**" got also inspired by Oswald's research for her videowork „TRUE“. When she came across the caryatides the artist saw them as the embodiment or metaphor for strong women, lifting resp. carrying heavy things with grace and confidence, standing up straight. The performative scene where a true body merges with the architectural element and therefore dissolves the rigid structure of the caryatid's usual environment is also a part of the video „TRUE“.

Next to these works there will be different objects and (textile) prints on display that are referring back to parts of the videos.

Just like when we tell a certain story, truth is something that often gets "collaged" but is never quite the same. What we know about the world, to whom we talk to, may change our relationship to what we think/thought was true. With this in mind the artist opens up a Universe in which we look at the matter of what is true/truth from different angles. The sampling and layering of objects and images is mirroring the way we often "construct" truth depending on, for example, to whom we speak. There are always several versions of one and the same truth and just how we tell it (if consciously or unconsciously) can influence a lot of how the other perceives it.

Oswald invites the viewer to reflect on what truth and posture can mean in a personal as well as in a more general way through playful associations and a message that is one truth she found for herself: WE (WILL) NEED ANOTHER.

Venue

Muratcentoventidue-Artecontemporanea

Via G. Murat 122/b – Bari

Opening

Saturday, December 15, 2018 at 7.30 pm

Period

December 15 – February 10 2018

Opening hours

Monday ,Tuesday and Wednesday only by appointment

From Thursday to Saturday 5.30 - 8.30 pm

Info

3348714094– 392.5985840

[http://info@muratcentoventidue.com](mailto:info@muratcentoventidue.com)

<http://www.muratcentoventidue.com>

<http://www.facebook.com/MuratcentoventidueArtecontemporanea>

https://www.instagram.com/muratcentoventidue_bari

CV

Chrischa Venus Oswald (b. 20.11.1984)

Currently mostly living and working in Lisbon & Berlin.

Education/

Residency

2019 Artist Residency in Mexico City

2017 Studio Residency in Lisbon (Oct-Dec) at Olho de Boi

2015 ACSA Summeracademy (Class of Julieta Aranda), Berlin

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

2006 - 2011 Fine Arts, University of Art and Design Linz (A),

with Vadim Fishkin and Andrea van der Straeten
2009 - 2011 Living and working in Munich

Awards/
Collections

Diesel New Art Award Austria, Photo Category, 2007
a.o. Videocollection of Manuel de Santaren, Boston/Washington

Soloshows

2015

ONE – AN/OTHER, Muratcentoventidue, Bari (IT)
WHITE/OUT/SIDE, Kunsthalle Linz, Linz (AT),
in collaboration with Botanischer Garten Linz

2007

Being, Exit-Gallery, Claire de Rouen, London (GB)

Groupshows/Projects (selected)

2018

Screening of "Asylum", Siena/Italy – in the context of the nomadic project "Free Wall Needed", curated by Giuseppe Ruffo

"TRUE" @ FILE Videoart Festival São Paulo (BR)

'The One Who Teeters on The Brink Of Disaster', Capri by Night/Schauspielhaus Köln during February, curated by Eli Cortinas and with Stine Marie Jacobsen, Ana Alenso, Elodie Pong, Glenda León, Agnieszka Polska, Pauline Curnier Jardin (D)

2017

FAIR. / FairPlay during Art Basel Miami Beach, initiated by Spinello Projects, Co-curated by Micol Hebron
Video-Screening, M31, Berlin (D)

Reading/Launch of "SAL ~ SOL ; SOLO" (Salt, Sun, Soil) at Lothringer Halle, Munich (D)

"Das Ernste Zelt" with Sascha Brylla, Marlene Zoe Burz, Matthias Esch, Manuel Kirsch, Linda Kuhn, Martin Maeller and Björn Streeck, Humboldt Carré, Berlin (D)

Reading/Launch of "SAL ~ SOL ; SOLO" (Salt, Sun, Soil) at Aperto Room, Berlin (D)

Reading & launch of publication "SAL ~ SOL ; SOLO" in Lisbon at (PT)

Screening at "Cleaning & Value", Workshop, Goethe Universität, Frankfurt/Main (D)

"Mountains", Muratcentoventidue, Bari (IT) with Janet Biggs, Rikke Flensberg, Helena Wittmann (IT)

2016

Proyector Videoart Festival, Madrid (ES)

FUSO Videoart-Festival, MAAT, Lisboa (PT)

Chalton Gallery, London (UK)

Video Stripping, CENTRUM, Berlin (D)

Femmes' Video Art Festival 2, LACE, Los Angeles (US)

Femmes' Video Art Festival 2, Situation Room, L.A. (US)

They don't think in time, We don't think in history, Kreuzberg Pavillon, Berlin

Fallow – A Mini Reading Series, Coven Berlin

2015

Tech Art Expo, Atelierhof Kreuzberg, Berlin

"Mother", Muratcentoventidue, Bari/Italy

with Rita Casdia, Elisabetta Di Sopra, Anahita Hekmat, Jenna Pippett, Karen Trask

2014

"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 Strozziina, Florence

"The Ones We Love" Groupshow, Des Moines

"The Ones We Love" Groupshow, Vienna

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", Berlin, Groupshow with Jonas von Ostrowski, Josef Knoll, Sarah Lehnerer, Johannes Tassilo Walter, Leo Lencsés

"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 José Arjona, Niklas Goldbach, Jesse Aron Green, William Lamson, McCallum and Tarry, Hans Op de Beeck, Luigi Presicce, Isabel Rocamora, Janaina Tschäpe)

Video Art-Screening, Soho House, Berlin

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

„Trust me“, F/Stop 1st International Festival for Photography, Leipzig

„Catfish“, Rotating Gallery, NY

Bibliography (selected)

"SAL ~ SOL ; SOLO", Poetry & photographs inspired by Portugal and the Portuguese language (PT/EN),
Hooligan Katharsis, 2017

„Questioni di Famiglia“, ISBN 978-88-7461-224-6 Italian/English, Catalogue accompanying the show „Family
Matters“, CCCS Centro di Cultura Contemporanea Strozzi, 2014

„The eye of the collector“, Opere di Video Arte dalla Collezione Manuel de Santaren, 2012
ISBN 978-88-8460-262-6

"A Book of Beds" published by Foam Magazine, 2011
ISBN 9789070516222

Nofound Bedroom, Kaugummi Books, 2009

The Collector's Guide to Emerging Art Photography, Humble Arts Foundation, 2009
ISBN-13: 9780979642500, ISBN-10: 0979642507

F/Stop 1st international Photography Festival Leipzig 2007

F/Stop 2nd international Photography Festival Leipzig 2008, published by Zweitausendeins
ISBN 3861508745

"Various Photographs" edited by Tim Barber, 2008