

Maria Anwander

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Untitled, 2012
5 embroidered pillows

in collaboration with Ruben Aubrecht

In response to an increasing development of parallel societies we left embroidered cushions with concise statistics about poverty, malnutrition or wealth distribution in very luxury apartments, hotel lobbies and exclusive restaurants in Mexico City.



Maria Anwander
The Present

Limestone
100 x 116 x 80 cm

Donated to the City of Luxembourg
in 2012

The Present, 2012
Intervention in public space
lime stone
100 x 116 x 80 cm

The Present (video documentation), 2012

HD, 16:9, colour, sound, 7:28 min



video stills © Casino Luxembourg - Forum d'art contemporain

The Present is a two-ton block of limestone, which was placed in a secret dawn action on Place d'Armes in the middle of Luxembourg city center. The inscription is carved in the stone and acting as a title card mentions the name of the artist, the title of the artwork, the material used and the dimensions. It also informs us that the stone is a donation from the artist to the City of Luxembourg in 2012.

Untitled, 2012

in collaboration with Ruben Aubrecht
sculpture
100 x 280 cm



JUST ANOTHER WORK
OF ART WHICH WILL NOT
GO DOWN IN HISTORY



Untitled (NOT ALL ART WILL GO DOWN IN HISTORY), 2012

neon
1.7 x 4.5 m

NOT ALL ART WILL GO DOWN IN HISTORY we can now read on the bay window of the Casino Luxembourg as a counterpart to the Neon ALL ART HAS BEEN CONTEMPORARY by Maurizio Nannucci. Appropriating certain formal characteristics of Nannucci's neon, Maria Anwander pushes the idea further.



INCAOS

ALL ART HAS BEEN IN
CONTEMPORARY

NOT ALL ART WILL GO
DOWN IN HISTORY

Public Dancefloor, 2012

Intervention in public space
lightswitch, mirrorball, loudspeaker, effect lights



A public dancefloor was installed for a few weeks in the middle of a public park in Innsbruck (Austria). A lightswitch was mounted onto a tree trunk. By pushing the button the mirrorball rotated, effect lights and the sound were activated for the duration of one song. After the end of the song the public disco turned off until the light switch was pushed again.



On the Illusion of Art, 2011

Installation

C-prints on dibond, sculpture, video (colour, sound, 42 min.)

“On the Illusion of Art - cultural TV department or! What shall I do with those paint spots?”

For her solo show in the ORF-Funkhaus Dornbirn Maria Anwander examined stereotype portrayals of art and artists in state-owned television formats. From more than 40 “Tatort” episodes, which dealt with art she took text fragments, which reflect the cliché of artists broadcasted by the ORF, which is Austria's only state-owned television program and produces the “Tatort” series together with the German ARD. Anwander takes scenes of artists, who were created fictions for TV, out of the stories' context and cut single scenes into a 42 minute long movie. 17 stills from the original movies showing directed openings and studio situations, are shown together with a replica of one of the movies' artworks (sculpture). Made up by script writers, built by setdesigners and brought back by Maria Anwander as autonomous artworks into a real exhibition context, the work allows the viewer an examination of virtuality and reality.

On the Illusion of Art, 2011

Installation

C-prints on dibond, sculpture, video (colour, sound, 42 min.)





“The Kiss” was given to the MoMA as a donation without asking for permission. I entered the museum as a regular visitor and gave an intense french kiss to the wall. Next to the invisible kiss I fixed a fake label, which simulated the style of regular MoMA captions exactly.

The Kiss (MoMA), 2010



Marta Anzor

Año 1911

Fecha

1911

1911

En este día se celebró el primer
congreso de la mujer en el
mundo. Se discutió sobre
la igualdad de derechos y se
firmó la Declaración de
Sentimientos de Seneca.

Este día se conmemora el
primer congreso de la mujer
en el mundo. Se discutió
sobre la igualdad de derechos
y se firmó la Declaración
de Sentimientos de Seneca.

Maria Anwander

Austrian, born 1980

The Kiss

2007

French kiss on wall / museum label

Donated to MoMA in 2010

Anwander uses art institutions as forums where hierarchical, social and economic models can be tested and reimagined. This piece is part of a series of artworks and performances, which Anwander has developed since 2004, playing with the link between art institutions and market.

"The Kiss" was given to the MoMA without asking for permission. Anwander entered the museum as a regular visitor and gave an intense French kiss to the wall. Next to the invisible kiss she then fixed a fake label, which simulated the style of a regular MoMA caption. Kissing in some cultures and religions symbolizes the exchange of souls and powers.



The Kiss (MoMA), 2010



The Kiss (MoMA), 2010
stills from video documentation of performance
HD, 16:9, colour, sound, 3.13 min.
camera: Ruben Aubrecht



Fountain (after Sherrie Levine), 2012
Readymade



8.75 meters of fame, 2012
Installation
digital-print on vinyl, red carpet, flashlights



For the '12C - Raum für Kunst', in Schnifis a red carpet scene was staged for the exhibition 'shortcuts in circuits'. A professional photographer was hired to take pictures of the visitors in front of the proper illuminated logo backdrop and champagne was served. The world of the stars, which found its way into big art institutions, was reduced to absurdity in the small village Schnifis with its 700 inhabitants. Major museums like the MoMA, Whitney, MOCA or the Guggenheim stage-manage their previews to high-society-events, by invitation only. Stars as Angelina Jolie, but also artists as Damien Hirst and Yoko Ono pose there in front of the logos of major museums and their sponsors - most of them major corporations. In this installation the red carpet gets democratized at a first glance - a bit of fame for every one. But on a second glance backstage - to be taken literally - the branding culture of our society as well as the wheeling and dealing between art and capital can be revealed.

8.75 meters of fame, 2012
 Installation (back room)
 web photos of red carpet events in museums

8.75 meters of fame, 2012
Installation (back room)
web photos of red carpet events in museums



8.75 meters of fame, 2012

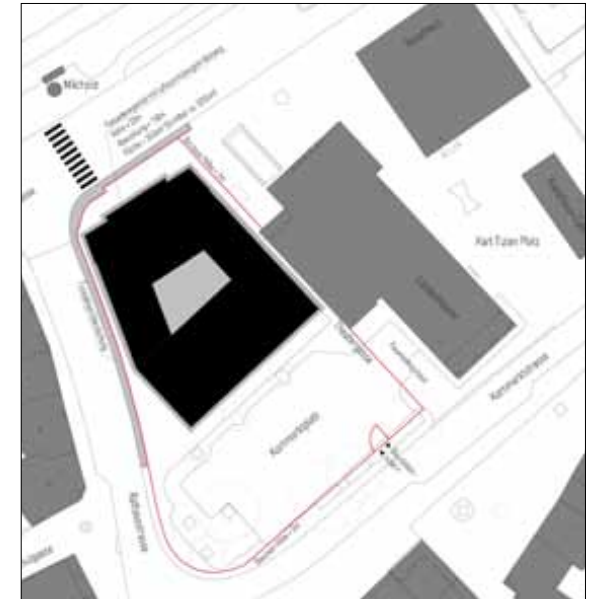
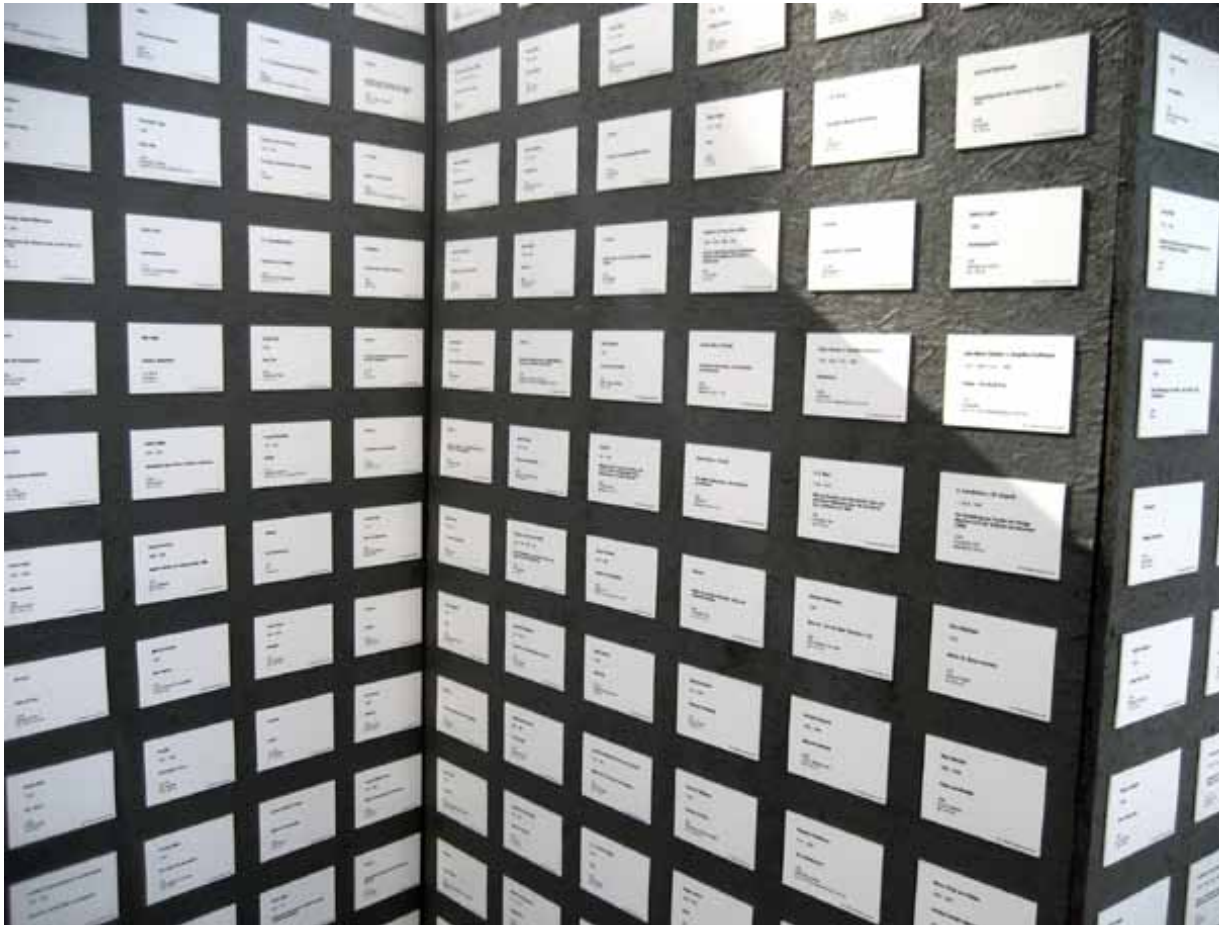
Installation
photographer at the opening
and images of visitors





Untitled (construction fence VLM), 2009-10

230 x 2.3 m oriented strand board,
10953 curatorial labels, 19 x 12 cm each (Forex)



Public Art project on the construction fence of the Vorarlberger Landesmuseums, which will not be open for public before the end of its construction period (2010-2013). Every of the 10953 works from the museum's art collection is shown in form of a curatorial label. The curatorial cards constitute projection surfaces for memories and suggestions and might awake the interest of some passangers for single artworks. The collection items were never shown completely to the public before.



Neues Vorarlberger Landesmuseum

Architektur: Coop Himmelb(l)au
Ausstellung: 1999-2000



Bau 01:
Bauelemente, Material, Technik, Ausführung

Bau 02:
Bauelemente, Material, Technik, Ausführung

Bau 03:
Bauelemente, Material, Technik, Ausführung

Bau 04:
Bauelemente, Material, Technik, Ausführung

Bau 05:
Bauelemente, Material, Technik, Ausführung

Bau 06:
Bauelemente, Material, Technik, Ausführung

Bau 07:
Bauelemente, Material, Technik, Ausführung

Bau 08:
Bauelemente, Material, Technik, Ausführung

Bau 09:
Bauelemente, Material, Technik, Ausführung

Bau 10:
Bauelemente, Material, Technik, Ausführung

Bau 11:
Bauelemente, Material, Technik, Ausführung

Bau 12:
Bauelemente, Material, Technik, Ausführung

Bau 13:
Bauelemente, Material, Technik, Ausführung

Bau 14:
Bauelemente, Material, Technik, Ausführung

Bau 15:
Bauelemente, Material, Technik, Ausführung

Bau 16:
Bauelemente, Material, Technik, Ausführung

Bau 17:
Bauelemente, Material, Technik, Ausführung

Bau 18:
Bauelemente, Material, Technik, Ausführung

Bau 19:
Bauelemente, Material, Technik, Ausführung

Bau 20:
Bauelemente, Material, Technik, Ausführung

SPENDEN WAS SICH MÄCHT

1188

Untitled (construction fence VLM), 2009-10

230 x 2.3 m oriented strand board, 10953 curatorial labels, 19 x 12 cm each (Forex)

Selfportrait (Half in the Bag), 2010
handbag, divers items
size variable



This selfportrait was made for the exhibition „Look at me“, a cooperation between „Das Weisse Haus“ in Vienna and „Galerie Stedefreund“ in Berlin. While I stayed in New York for a residency I've sent my handbag along with it's content to the opening in Berlin. For the duration of the exhibition the installation got complemented daily by redirecting envelopes and packages with items which would normally go into my bag.



Two artist rankings from two different economy magazines are copied, framed and placed on a shelf which is too small to show both of them entirely. The title of the work was taken from the magazines' names: „Gewinn“ and „Capital“ which means „profit“ and „capital“.

Gewinn & Capital, 2010
framed magazine-pages
21 x 297 cm



My Most Favourite Art, since 2004 (ongoing)

Installation

79 stolen exhibition labels

dimension variable

MANUEL SAIZ
// SPECIALIZED
TECHNICIANS REQUIRED:
BEING LUIS PORCAR
Spain / Great Britain 2001
2 min , DVD, PAL, Dolby Stereo
DISTRIBUTION: MONTEVIDEO, AMSTERDAM

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MY MOST FAVOURITE ART is an installation made of exhibition captures, which I've stolen and collected from different galleries and museums since 2004. Only criterion for the theft of a capture is my fascination for the work, which belongs to it. The installation allows the viewer access to the works, which were accompanying my artistic career, but also the different languages and logos on them give information about their origin. Some of the captures tell more about the artworks and memory let appear pictures in the viewers minds or phantasy build complete new artworks for the unknown works.



Installationview „Hail to the Thief“ Generalstore, Sydney



Installationview „Quasi dasselbe? Diskurse mit poetischer Funktion“, Kunstpavillon Innsbruck, curated by Birgit Rinagl and



Franz Thalmair (CONT3XT.NET)

untitled, 2011
jacket, museum entrance buttons and stickers, vitrine





Adolfo Profumo a psychoanalyst in New York, whom I've never met before tries to tell me more about my personality just by looking through my portfolio.

Analyzing, 2010
video
HD, 16:9, 32 min
colour, sound





erased pictures from Flash art nr. 259, 2008/09
Installation
erased artmagazine
eraser abrasion in 127 plasticbags
size variable



In three months work I erased every single image from an artmagazine entirely. The abrasion of the used erasers took on the colours of the pictures and saved so the information of the former images abstractly. Each picture - now in form of the abrasion - is packed in a plastic bag and numbered with the page belonging to it. The viewer has to read the text to have at least a notion of the former shown artworks.

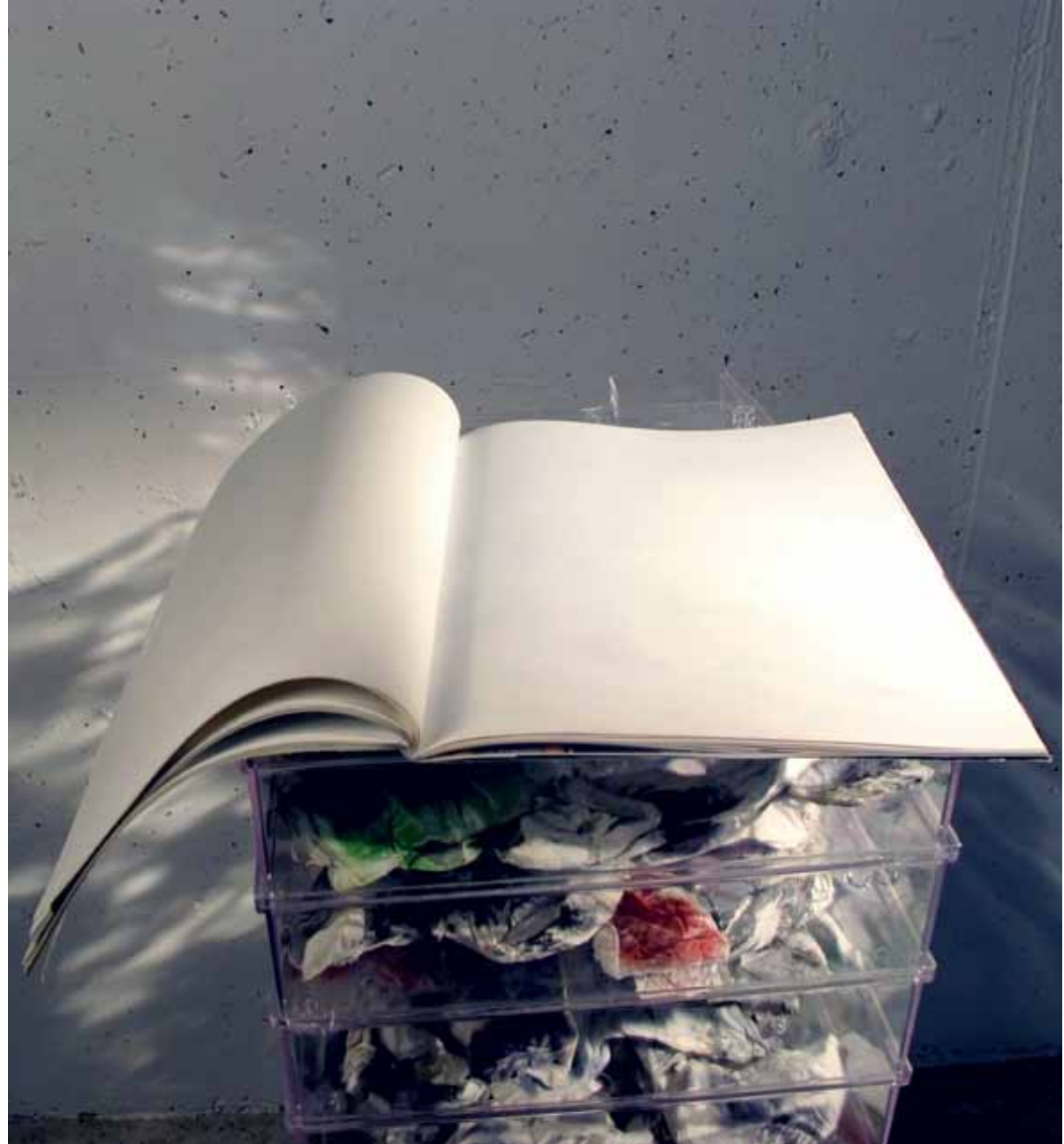
Flash Art No. 259 p.09



erased pictures from Flash art nr. 259
detail: erased artmagazine



The World's Leading Art Magazine, 2009
artmagazine, printing ink on tissues
size variable



The World's Leading Art Magazine, 2009
artmagazine, printing ink on tissues
size variable

Every single page from an artmagazine, which titles itself 'the world's leading art magazine' on its cover, was deleted entirely. What remained was the empty magazine and the colour of the prints, which adhered at the tissues by the deleting process.

MARIA ANWANDER

born 1980 in Bregenz (AT)
lives and works in Bregenz and Berlin (DE)

2002-2003 Theatre-, Film- and Mediascience, University Vienna
2003-2007 Academy of Fine Arts Vienna (Media art / Sculpturing and Performative arts)
2008 Diploma Academy of Fine Arts

Solo Exhibitions

2013 Karlin Studios, Prague (CZ)
2013 Galerie Hollenstein, Lustenau (AT)
2012 Been Present, Project room at Aquarium, Casino Luxembourg (LU)
2012 Analyzing, AC Institute, New York (US)
2012 shortcuts in circuits, 12 C - Raum für Kunst, Schnifis (AT)
2011 The Invisible Kiss of the Thief, Kulturzentrum am Münster, Konstanz (DE)
2011 Von der Illusion von Kunst - Kulturredaktion Fernsehen oder: Was soll ich hier mit diesen Farbkleckschen, ORF-Funkhaus, Dornbirn (AT)
2011 Mögliches Resultat einer gemeinsamen Arbeit, Maria Anwander & Ruben Aubrecht, MUSA Startgalerie, Vienna (AT)
2010 work in progress, Kunstbox, Bregenz (AT)
2010 Kunst am Bau, Vorarlberger Landesmuseum, Bregenz (AT)
2009 Hail to the thief, The General Store, Sydney (AU)
2009 My Most Favourite Art, Bilbao Arte Fundazioa, Bilbao (ES)

Group Exhibitions

2013 Kunstmuseum Liechtenstein, Vaduz (FL)
2013 Galeria Luis Adelantado, Valencia (ES)
2012 Los irrespetuosos / The Disrespectful / Die Respektlosen, Museo de Arte Carrillo Gil, Mexico City (MX)
2012 MULTImART, Gumpendorferstrasse, Vienna (AT)
2012 Variable size#, mo.e, Vienna (AT)
2012 Nach dem Projekt ist vor dem Projekt ist, AAA - Abteilung für Alles Andere, Berlin (DE)
2012 Una Historia Vintage, Alcalá 273, Madrid (ES)
2012 1st Bregenz Biennale - Do what you can't, Bregenz (AT)
2012 Ausstieg aus der Ordnung > Neue Situation, Glockengasse 9. Vienna (AT)
2012 Kann es Liebe sein I, Grimmuseum, Berlin (DE)
2012 Kann es Liebe sein II, Cercle Cité, Luxembourg (LU)
2012 Kann es Liebe sein III, Künstlerhaus Passage + Studios Sammlung Lenikus, Vienna (AT)
2012 Tiere, Antiquariat Chybulski, Feldkirch (AT)

2012 Galerie Chybulski, Ville sur Jarnioux (FR)
2012 die weisse ab-haus-verkaufs-kunstschau, Das Weisse Haus, Vienna (AT)
2012 Druck, Künstlerhaus im Palais Thurn und Taxis, Bregenz (AT)
2011 METaMART - the exhibition, Künstlerhaus, Vienna (AT)
2011 METaMART - market models, Künstlerhaus, Vienna (AT)
2011 4th Moscow Biennale "Facing Kremlin - Gute Aussichten", Dom na Naberezhnoi, Moscow (RU)
2011 XIII Call 2011, Galeria Luis Adelantado, Valencia (ES)
2011 The Next Generation III Das Weisse Haus - A Selfportrait, Galerie im Traklhaus, Salzburg (AT)
2010 Not Here, Harlem Studios by Montrasio Arte, New York (US)
2010 Alexander Reznikov Award 2008-2010, Brot-Kunsthalle, Vienna (AT)
2010 Is there any Hope for an Optimistic Art?, Qui vive? - Moscow Biennale for Young Art, Moscow (RU)
2010 Two Part Project: "Liberty" / "Freedom", Moscow (RU)
2010 Look at me, Stedefreund / Das Weisse Haus, Stedefreund, Berlin (DE)
2010 Happy Hour, In der Kubatur des Kabinetts - Kunstsalon im Fluc, Vienna (AT)
2010 Reznikov-Award, VIENNAFAIR, Vienna (AT)
2010 Quasi dasselbe...? Dikurse mit poetischer Funktion, Kunstpavillon, Innsbruck (AT)
2009 Egoileak Residentes, Fundación Bilbao Arte Fundazioa, Bilbao (ES)
2009 The Peephole approach to artist couples, Secession Wichtelgasse, Vienna (AT)
2009 Print Matters, General Store at Chauvel Cinema, Sydney (AU)
2009 Portrait, Künstlerhaus im Palais Thurn und Taxis Bregenz (AT)
2009 Ostrale 09, Ostragehege, Dresden (DE)
2009 A Vernacular of Dissent, Champaign-Urbana Independent Media Center, Illinois (US)
2009 UnORTnung V, Ankerbrotfabrik, Vienna (AT)
2009 Neue Mitglieder, Künstlerhaus Palais Thurn und Taxis Bregenz (AT)
2008 Fundación Bilbao Arte Fundazioa, Bilbao (ES)
2008 Am Sprung, OK-Centrum, Linz (AT)
2008 Kleinstes Gemeinsames Vielfaches, Academy of Fine Arts, Vienna (AT)
2008 Kapital - Körper - Konventionen, Forum Schloss Wolkersdorf, Wolkersdorf (AT)
2008 UnOrtnung III, Genochmarkt, Vienna (AT)
2008 FreiWild, DoppelDe, Dresden (DE)
2007 Intervention, Fieldgate Gallery, London (GB)
2007 EMAF - Stufo, Osnabrück (DE)
2007 Q 202 - Atelierrundgang, St. Balbach - Artproduction, Vienna (AT)
2006 Faktum-Flakturm, Flakturm Arenbergpark, Vienna (AT)
2006 waking doubting rolling shining and musing. improvisation of a faun, or on precarious life, Academy of Fine Arts, Vienna (AT)
2006 Give me Five, TQW, Vienna (AT)
2006 Babylon's Shade, ARTos Foundation, Nikosia (CY)
2006 Tag der Offenen Tür, Flakturm Arenbergpark, Vienna (AT)
2006 Top to Bottom End to End, Magazin I, Westbahnhof, Vienna (AT)
2006 Zur Zeit I, Palais Thurn und Taxis, Bregenz (AT)
2006 Colore non Solo, Theseus Tempel, Vienna (AT)
2005 n*Kilton, satellite project of the Venice Biennale (IT)

Awards / Residencies / Grants

2012 Residency, Oficina de Arte, México, D.F. (MX)
2012 Residency, Casino Luxembourg (LU)
2012 H.A.I.R. Hospiz Kunst Preis, St. Christoph am Arlberg (AT)
2012 Residency, 12 C Schnifis on Air (AT)
2011 KÖR Tirol, public art projects in Innsbruck (AT)
2011 Startstipendium BMUKK (AT)
2010 Harlem Studio Fellowship by MontrasioArte, New York (US)
2009 Alexander Reznikov Award (AT/RU)
2009 Residency at Bilbao Arte Center for Contemporary Art - Fundación Bilbao Arte Fundazioa, Bilbao (ES)
2009 Kunst am Bau, Vorarlberger Landesmuseum, Bregenz (AT)
2008 Exchange-grant Bilbao Arte - KUB Kunsthaus Bregenz (AT/ES)
2008 Pfann-Ohmann-Group-Award (AT)

Projects

2012 Performance and intervention in public space, AC institute, New York (US)
2010 curator of the exhibition: „gaming the system - rank the ranking or fuck the curator“ Künstlerhaus Palais Thurn &Taxis Bregenz (AT)
2010 Impakt Festival, Utrecht, Netherlands (NL)
2009 screening, KUB - Kunsthaus Bregenz (AT)
2007 Stagedesign for *Zwillingsbrut*, KosmosTheater, Bregenz (AT)

Public collections

2012 Mudam, Luxembourg (LU)
2011 MUSA - Museum auf Abruf, Vienna (AT)
2010 BMUKK (AT)
2010 Alexander Reznikov collection (AT/RU)
2009 Federal State of Vorarlberg (AT)
2009 Bilbao Arte (ES)

Publications / Press (selection)

Maria Anwander, *Von der Illusion von Kunst*, Bucher Verlag, Hohenems 2012 (catalogue)
Kunstforum Bd. 213 Januar-Februar, METAmART, Franz Thalmair, 2012 (magazine)
Facing Kremlin, Special Project of the 4th Moscow Biennale, Moskau 2011 (catalogue)
Parabol #6, 2011 Vienna (magazine)
unORTnung. Eine Ausstellungsreihe in Wien, Schlebrügge Verlag, Vienna ISBN 978-3-902833-10-5 (catalogue)
Content / Form / Im-material - 5 Years of Cont3xt.net, 2010 Vienna (catalogue)

Qui Vive? Moscow 2nd International Biennale for Young Art, Moscow, August 2010 (catalogue)
Ruben Aubrecht - concept art is boring, Salzburg 2010 (catalogue)
Maria Anwander - My Most Favourite Art, Bilbao Arte 2009 (catalogue)
Maria Anwander - Elecciones y preferencias, Bilbao Periodico, Bilbao, June 2009 (gazette)
Ostrale 09, Dresden 2009 (catalogue)
Spike Nr. 18, Art Magazine, Vienna-Berlin, December 2008 (magazine)
Kleinstes gemeinsames Vielfaches, Vienna 2008 (catalogue)
European Media Art Festival Osnabrück 2007, Osnabrück 2007 (catalogue)
waking doubting rolling shining and musing, Vienna 2006 (catalogue)
Die Bildende, Academy of Fine Art Vienna, Vienna November 2006 (magazine)
Bildende Kunst in Vorarlberg 1945-2005, Vorarlberger Landesmuseum und Kunsthaus Bregenz, Hohenems 2006 (encyclopaedia)