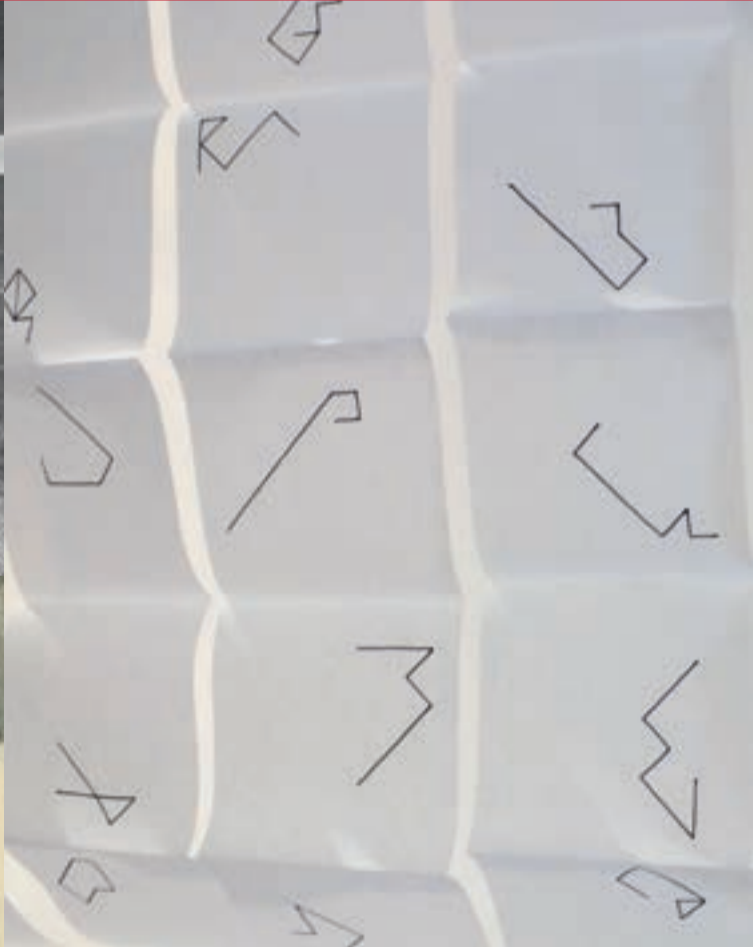




AUT-Line / Sextett Österrrike

Örnsköldsviks Museum & konsthall
891 33 Örnsköldsvik, Schweden

30 augusti – 11 oktober 2014





Helga Cmelka
1952 born in Mödling, A; lives and works in Lower Austria and Vienna; Member of the Wiener Künstlerhaus; 2012 Einladung as „Artist in Residence“, ÖKKV, Örnköldsvik/S;

Invitations to international meetings in Finland, Germany, Austria, Hungary, Italy, Slovenia, Japan, Korea; Invitations to Biennials and Triennials of Graphic Art; solo and group exhibitions in Austria and abroad;
Extended informations: www.artprint.at

Fabric with its varied properties like thickness and weaving structure plays an important role in my work. The attributes of the material are a determining factor in the process; technical production is combined with personal handcraft. The nests or habitations made from knotted wire or crocheted thread and feathers. The sewn on and embroidered lines conjure up the aesthetics of handwritings or hasty sketches.

However, for the series In Between “sewn” pictures were sandwiched between acrylic glass panes. Through superposition of the fabric and the sewn drawing intersections and densities are created giving the flat pieces three-dimensions.

The sewn drawings are also basis for my screen prints. Screen printing being my preferred technique can also be found on the paper boxes and bags – objects from paper bags with an aspect of themselves as prints.



Babsi Daum
1966 born in Karlsruhe, Germany; 1988–1994 academic studies of art, book design, graphic design and printing, University of Applied Arts Vienna, Austria; lives and works in Vienna, Austria; Member of the Wiener Künstlerhaus; Invitations to Biennials and Triennials of

Graphic Art Exhibitions in Austria, solo and group exhibitions in Austria, Germany, Poland, Engand, Slovakia, Japan; Extended informations: www.kukaki.at

The Hypothemuse of Pythagoras, a series of 256 Leporelli, transparent paper, ink

I draw with my pen, it moves across the transparent paper and it makes the movement visible. A grid lies beneath every sheet, and for my movements I use a set of rules: I am allowed to connect gridpoints vertical, horizontal and diagonal, but I have to stick to the rhythm which is founded in the especial leporello. There are 256 rhythms and just the same number of leporelli as well. Sequences of eight steps describe the track for the pen, which can be continued in both directions. I extended the work in 3-dimensions; the movement manifests in varnished brassrods floating in space.

Another approach could be to enable the audience to design their own patterns, using my gridrules or not.



Larissa Leverenz
1978 born in Cologne, Germany; 2000–2005 studies FH-Münster, Germany (Design); 2005–2010 study of art, book design and printing, University of Applied Arts Vienna, Vienna; lives and works in Vienna; she teaches

reprography and screen printing at the University of Applied Arts, Vienna/ Austria; solo and group exhibitions in Austria and abroad;
Extended informations: www.larissaleverenz.com

Man and his quest for identity feature prominently in the art practice of Larissa Leverenz.

Within strictly composed, multiperspective image compositions the human body plays the role of antipole; Apes and other animals can also step in instead, and try to take possession of this space defining its boundaries and its spatial conditionality.

The impossible undertaking of taking possession points to failure as principle of life and existence in general. However, failure is also precondition to learning and change, an ambiguous term, which may be applied to the artistic existence, and which many artists past and present have since grappled with. Samuel Becket has cast it in the following words:

Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.

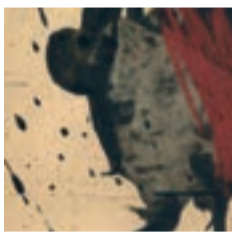
Her compositions – drawing, printmaking, collage, and spatial installations – convey the idea of origin and essence of self in often humorous and tragic-comic ways. Cast in the artist's own words: “We are the only creatures on earth, who quest their origin.”

“AUT-Line” – “Sextett Österreich” – Helga Cmelka, Babsi Daum, Larissa Leverenz, Gerlinde Thuma, Andrea Schnell, Flora Zimmerer

Utbyte mellan kunstraumarcade i Mödling, Österrrike, och Örnköldsviks museum & konsthall
30 augusti – 11 oktober 2014

AUT-Line – The presented arrangement of works puts the line into focus. The line appears as sign, as braiding, as thread, as silhouette, as expression, and as simple mark. The colours in this exhibition create space without preemphasis; it is the graphic elements, which formulate the content of each artistic position.

For some years a close connection between artists from Lower Austria respectively Vienna and Örnköldsvik is in existence. In 2011 an exchange programme for artists has been established between AIR Krems, the Artist in Residence Programme of Lower Austria and ÖKKV (Örnköldsviks Kollektiva Konstnäs Verkstad).

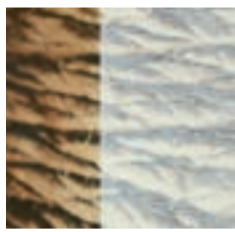


Andrea Schnell
1956 born in Mödling, Austria; lives and works in Lower Austria; Attendance at the Höheren Grafischen Lehr- und Versuchsanstalt, Vienna and at the Sommerakademie, Salzburg (painting / Strawalde); since 1988

solo and group exhibitions in Austria and abroad; Works in publications (austrian authors);
Extended informations: www.andrea-schnell.at

Andrea Schnell is a painter and drawer. Her work evolves from an initial motoric gesture sparked by emotional engagement. Later she contours and enhances consciously, what she recognizes as content in this “intensive first cast”. In this process she uses a variety of techniques: acrylic and oil paint, Indian ink, pencil, charcoal, crayons. For long, collaging vintage paper, particularly old scripts, but also scraps of rejected work of hers have been part of her art practice.

Andreas Schnell's works are tales of hidden recollections of emotional landscapes. They reveal inner conditions describing the multi-faceted relationships between mind, body and soul – in particular the female (anima) in its extensive symbolism.



Gerlinde Thuma
1962 born in Vienna, Austria; lives and works in Lower Austria; 1981–88 Study of Painting and Film Animation, University of Applied Arts Vienna (Maria Lassnig); Member of the Wiener Künstlerhaus; Work in painting,

sculpture, film animation, environment and stage design. Since 1983 projects, symposiums, workshops. Artmeetings; solo and group exhibitions in Austria and abroad; lives and works in Lower Austria;
Extended informations: www.gerlindethuma.at

My work is an attempt to grasp the dimension time – to feel the distance and the tension between two different moments while I am working on an object or painting – to find, define and form the relationship between two facts. The basical structures are details of the skin of the african elephant which are covered by drawings with a stream of very fine lines of graphit or crayon according to the grooves and folds of the surface. It is the result of the cooperation with veterinarians who hold a research project on the anatomy of the african elephant at the University of Pretoria / Southafrica. I was invited to take part at the dissection of the animal, where I could study the context of the skin with the structures beneath the surface. The skin is a screen for all influences coming from the increase of the organism as well as from the natural heritage of the elephant and shows Lines and Lanes as a chronology with notes of everyday wildlife.



Flora Zimmerer
1964 born in Kitzbühel, Tirol/ Austria; 1985–91 studies at University Mozarteum Salzburg and the University of Salzburg; Since 1991 living in Vienna; since 1998 teaching at the University of Applied Arts in Vienna

(graphic art, screen print). Invitations to Biennials and Triennials of Graphic Art; solo and group exhibitions in Austria and abroad.
Extended informations: www.zimmerer.at

Flora Zimmerer's works are mostly inspired by her immediate surroundings. She mainly focuses on everyday objects and topics. Photographic images are screen printed onto suitable, topic-related material. A discourse between image, material and printing technique begins.

Under cover – All sorts of protective covers turn ordinary things into temporary monuments, prompting the beholder to re-create the hidden object in his mind's eye, challenging his memory as well as his capacity for imagination. This bestows trivia with unexpected charm. The fall of the folds of the fabric can be reminiscent of a toga and associations with reclining figures, guards, animals... are conjured up. Even lawnmowers and fire hydrants have a romantic flair when the fabric veiling them is flooded with sunlight.