

CLOSE/D

artistic explorations in neighbouring environments

Artists Biographies

The photo artist **Simon Brugner** (*1983 in Hartberg) occupies the outdoor spaces of the ground-level KUNST HAUS WIEN office in Untere Weißgerberstraße. In his photographs, he uses hands and gestures to explore the relationship between man and nature. The starting point of his intervention is the experience of – literally – grasping the world, in which the hand acts as a mediator between subject and environment.

Man's egalitarian interaction with nature and his environment are the main theme of the artist **Hugo Canoilas** (*1977 Lisbon). His site-specific installation "Belvedere" on the Danube Canal unfolds like a panorama and provides a view of new life forms that have been discovered in the deep sea in recent years. The artist's painted, dreamlike underwater world asks about new forms of being, new places, new futures and new possibilities of being together.

Thomas Feuerstein (*1968 in Innsbruck) recontextualises Franz Xaver Hauser's stone sculpture "Composition" (1971) in Untere Weißgerberstraße with his artistic intervention "Epiphyt". The sculpture temporarily becomes a support for a structure of transparent pipelines in which freshwater algae circulate and grow. As part of his MANNA-Maschine series of works, the artist ponders the role of freshwater algae as food and also explores its scientific, social and futurological aspects.

Anita Fuchs (*1968 in south-eastern Styria) transforms the Grätzl oasis in front of KUNST HAUS WIEN into a nature observation station. Plant fossils, a miniature experimental box, a telescope as well as shrub and tree species invite visitors to take a closer look and discover the flora of the nearby surroundings. At the same time, the artist's project tells of changes in the ecosystem and the relevant or controversial role of different species.

In her three-part video projection, **Christina Gruber** (*1987 in Amstetten) illuminates the concrete effects of digital networks and their infrastructure on our environment. From the perspective of the invasive sunfish, which has spread in the Vienna area of the Danube in recent years, the artist and hydrobiologist tells of the drastic consequences of human intervention in the common ecosystem. In addition, she produces audio walks dealing with the watery history along the Danube Canal.

Barbara Kapusta's (*1983 in Austria) artistic practice refers to moments of great unrest in history and their reverberations in the future. Physicality is thereby weighed as a hybrid and malleable link against the backdrop of an impending planetary climate apocalypse. Her alien-like figures cast in aluminium on the forecourt of KUNST HAUS WIEN form a fluid trio, which, with the video visible through a window, flamingly speculates on another world, beyond growing economies and fossil fuels.

Barbi Marković (* 1980 in Belgrade) has written numerous short stories, plays, radio plays and two novels. In 2023 she received the Berlin Art Prize for Literature.

Ralo Mayer (*1976 in Eisenstadt) is interested in outer space, the history of its exploration and future utopias that explore the (scientific and technical) limits of humanity. How do we imagine distant worlds? And what changes result from our speculative as well as perhaps real visits to other celestial bodies? Continuing his preoccupation with the concept of "un-earthing" and film effects of the science fiction genre, the artist conceives a cinematic work for CLOSE(D) on clouds, storms and atmospheres that seem both alien and familiar, light years away and earthly close.

Flavia Mazzanti (*1994 in Italy/Brazil) deals in her interdisciplinary works with the social, spatial and ecological contexts of bodies and identities. The artist addresses these from a post-anthropocentric perspective and describes them as social constructs shaped by their urban, natural and material environment. Her new series of digital artworks in the shop windows of Trösch III imagines alternative scenarios of a human present and future.

For her contribution, **Claudia Märzendorfer** (*1969 in Vienna) invites ten musicians, artists and writers to design nesting and feeding boxes for birds. They will be installed on trees around the Kunst Haus Wien. As part of the collective project, the birdhouses set a sign for diversity, community and care and design possible new forms of social coexistence. The artist's intention is that in times of species extinction, the appreciation of diversity, even of small birds, remains respected.

Anna Paul (*1987 in Carinthia) asks about the necessary basic needs of daily life: What do people need? And is art also one of them? Her project Meeting Basic Needs produces "participatory situations" in public space with which the artist enters into a very direct relationship with people, their products and the (built) environment. A 24/7 vending machine shop reflects on reactions to climate change through civil disobedience and poses questions about options for action.

Marie Vermont (*1989 Graz) creates exaggerated and humorous multiverses from a near future, which are circulated free of charge via posters and postcards. Her climate collages are "commons in picture form" and deal with the energy transition, weather, commons, food, urban planning and the car and tourism industries, among other things. By using public advertising space around KUNST HAUS WIEN, the artist speculates on unexpected utopias.

Stephanie Winter (*1978 in Salzburg) has been researching the terrestrial subconscious for several years as part of her series "The Earth's Psyche is a Luminous Pudding", delving into the depths of social, ecological and political structures. For CLOSE(D), she is positioning the object Terrestrial Stage on the Danube Canal, a sculptural amorphous earth altar or stage that she is placing in public space as a ritual place for shared earth sensations and earth palpations.
