

Of being *content* or container

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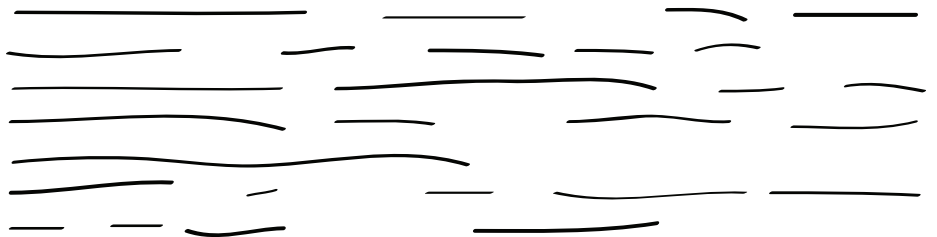
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Of being *content* or container

1

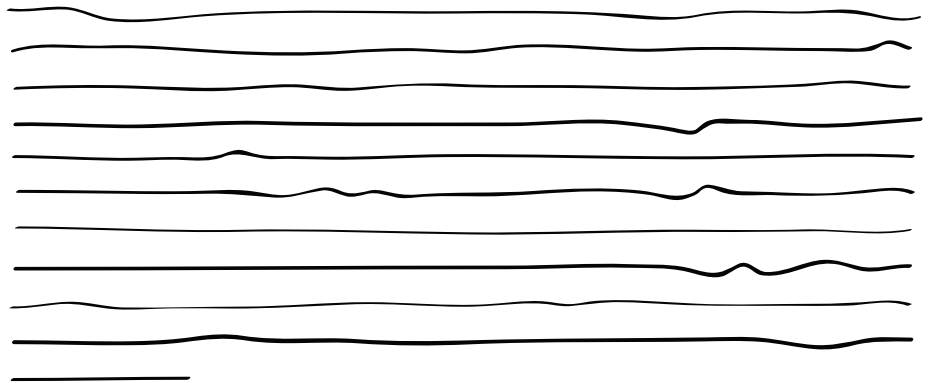
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~~The work consists of about 15 plastic bags shaped in drops, hanging from the ceiling or floating in the air. The installation leads to thoughts of gravity and weightlessness, which connect with natural laws and scientific studies. But in her work it is also reflections on artistic approaches that are expressed with mildness and subtle self-destruction. She reveals things about concepts of values which shift between different structures. In this way a tension emerges between the work and the viewer. In the work, by inhabiting a big space through a small gesture, carefulness and humility in relation to self-empowerment are shown. All of which are present, and an unresolved ambivalence is expressed.~~

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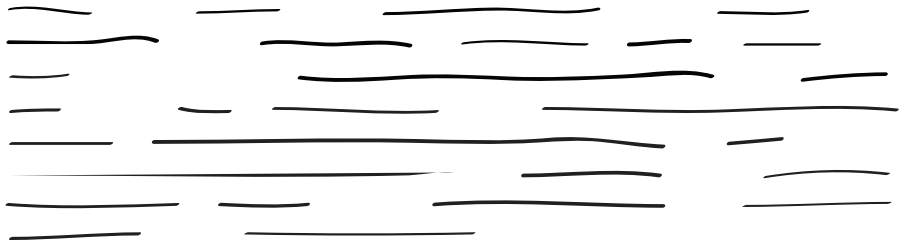


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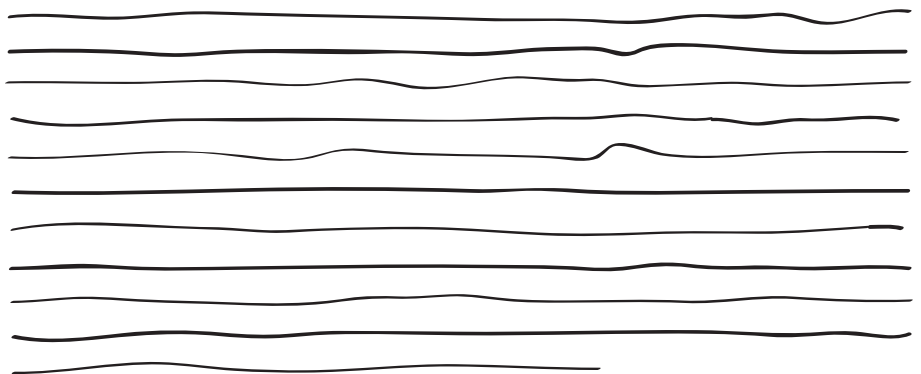
2

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In her installation, each element is staged among other fragments of her work. During her process, she chose to hide her 'actual works' based on the contextual connection that other artists working around her each on display and displaying similar to those onto which the animals of the zoo are exhibited, showcasing the spectacular within each example. Through the variations of details in each element, she highlights the relationship between similarity and difference, drawing connections between her position and to the connection between the different artists working under the same circumstances: if the emphasized contrast with the wrapped up works, they both reflect on conditions and principles of comparison.

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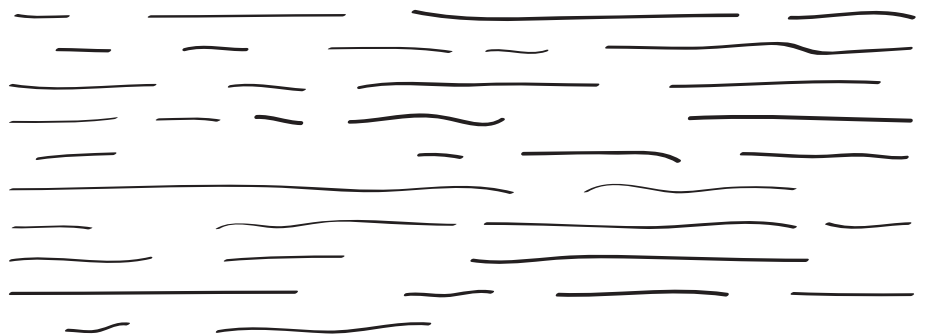


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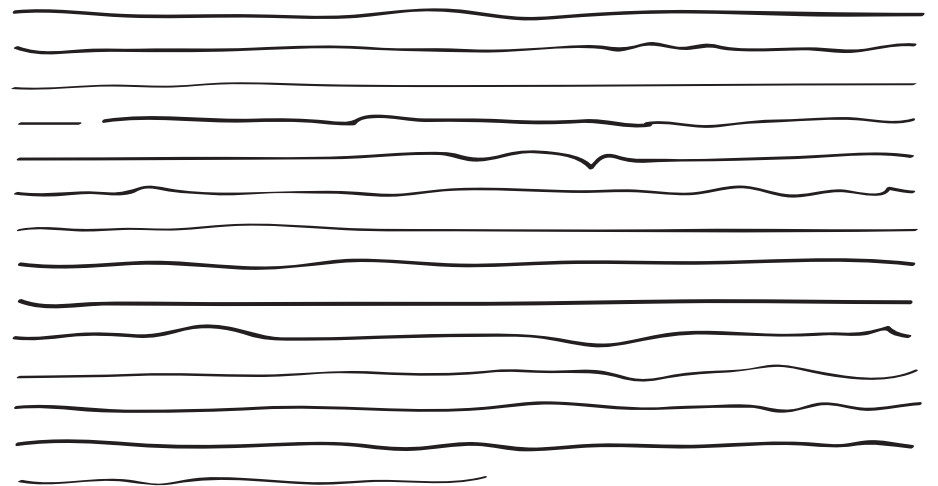
3

Her works possess many qualities, but typically generate a sense of being, 'or, ' - an ambivalence between production and product, but with little that can be termed, 'valuable material substance'. Her materials range from those used in her collages associated with conventional artist materials, such as paper and ink, to found material taken from her surroundings. Often, these are referring to elements from shopping such as supermarkets, groceries, food, clothes or other purchases. What these items have in common, irrespective of whether they are usually associated with each other, is the bags in which they are carried around. Depending upon their origin, these works can refer to, perhaps, marxist theory on alienation stretching towards some existential conditions. This is echoed in the gesture of the work itself. These plastic bags possess an indication of pricelessness and authorlessness all of their own.

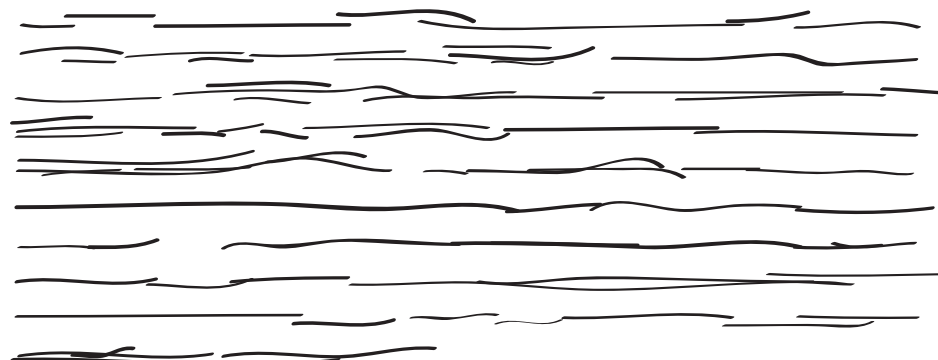


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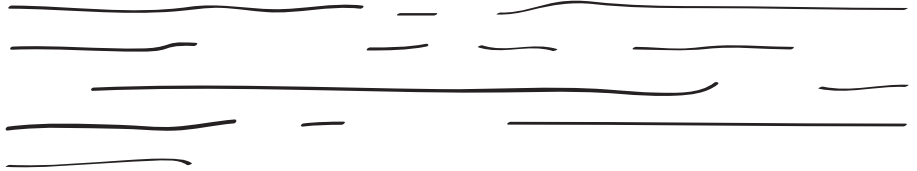


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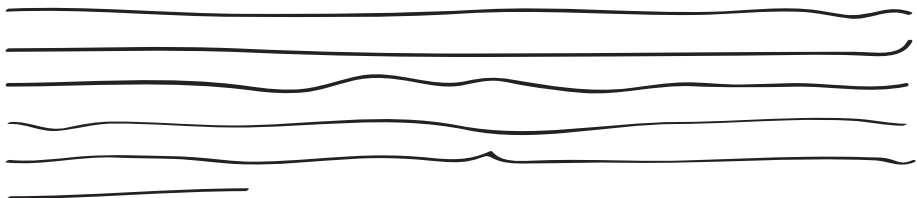
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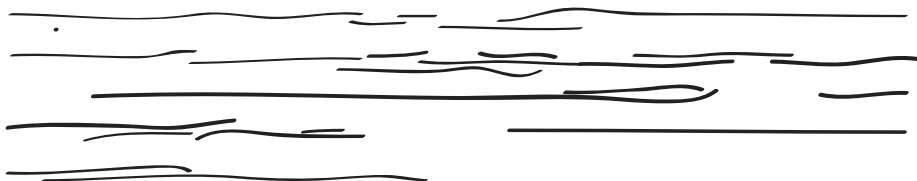


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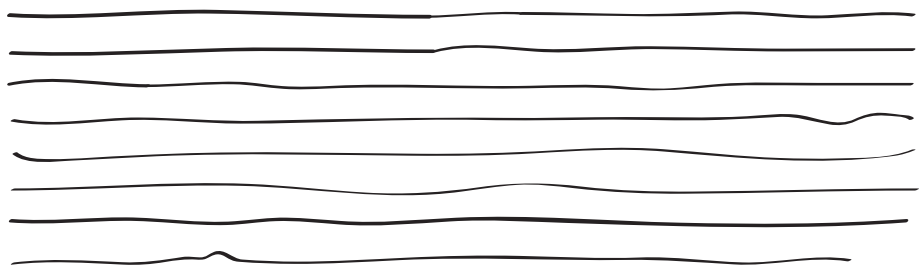
5

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1

about 15 plastic bags
drops hanging from the ceiling or floating in the air
installation
gravity
weightlessness
connect
natural laws
scientific studies
also reflections on artistic approaches
mildness
subtle self-destruction
concepts of values
shift between different structures
a tension
inhabiting
big space through a small gesture
carefulness
humility
self-empowerment
of which
present
unresolved ambivalence

2

installation
element
other fragments
work
process
to hide her 'actual works'
the contextual connection
other artists working around her
on display
displaying
animals
zoo
exhibited
showcasing
spectacular
example
details
element
similarity
difference
position
connection

artists working under the same circumstances
emphasized
wrapped up works
conditions
comparison

3

works
qualities
sense
content
container
ambivalence
production
product
valuable material substance
materials
used in her collages
conventional artist materials
paper
ink
found material
her surroundings
referring to shopping elements
supermarkets
groceries
food
clothes
other purchases
items
usually
each other
bags
carried around
origin
refer to
thoughts on marxist theory on alienation
existential conditions
gesture
work
plastic bags
indication of pricelessness
authorlessness

4

line
conceptual
consumerism
value structures
ready made
plastic bags
installation
materiality
rejecting
material value
reflect on the value of meaning

5

intervention
installation
the spatial framework of the exhibition
gesture
emphasizing the architecture
dominant spatial preconditions
surrounding the work
the artwork and the exhibition space
balance or borders between them
a lightness
through the seemingly casual gesture
whole space
installation

Exercises of indicating, through the body of a container, the space dedicated to or intended for a content. And filling it up.

I have collected a number of exhibition catalogue texts with no – or no clear – reference to an author, describing artists and their work. Within these texts I have found passages where the content or substance can be altered, by replacing words pointing to the specific artist or practice. Considering parts of the texts content and other parts containers.

What happens when refilling containers with a different content – To what extent is it possible to maintain a certain sense within text when it becomes subordinate to its own formal shape? How does the container affect the content and vice versa?

The artist and artwork (i. e. content) remain undisclosed and can – as the words – be replaced.

Autorin

Birke Gorm (*1986 in Hamburg, Deutschland) studiert an der Akademie der bildenden Künste Wien.