

# *SELECTED WORKS*

Marlene Hausegger











SPA



Billiger!  
4.99  
4.99





30  
Praterstraße

HITOMI  
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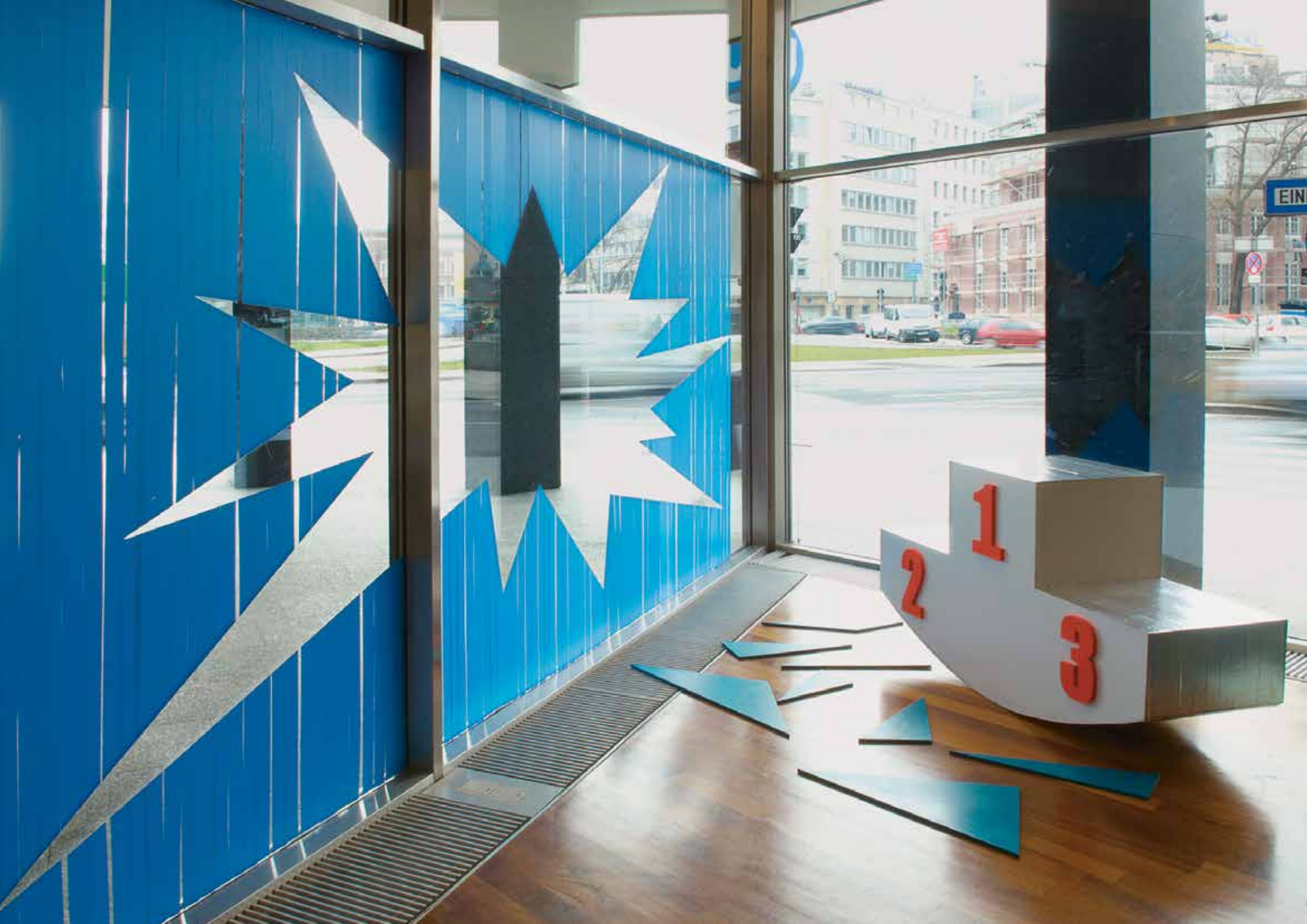




















STADTSALE



















*WINDOWS, OPEN*

performance, video, 2010

*DESSINE MOI UN ARBRE*

intervention, photography, 2007

*ZEBRA*

intervention, photography, 2007

*LASERTEARS*

intervention, photography, 2009

*BROOKLYN AN DER MUR*

Intervention, photography, 2009

*FLOWER POWER*

intervention, photography, 2010

*SUNNY SIDE UP*

Intervention, photography, 2008

*FLY*

Intervention, photography, 2010

*POUBELLE*

tape on wall, photography, 2007

*EXHIBITION VIEW WITTMANNSHOWROOM 1*

tape, sculpture, 2009

*EXHIBITION VIEW WITTMANNSHOWROOM 2*

tape, sculpture, 2009

*FLAGGE*

intervention, tape, Innsbrucker Stadtsäle, 2011

*HELLO*

intervention, satellite dishes, Sotheby's Vienna, 2012

*MONDO TRAUMATIZZATO*

Intervention, photography, 2012

*MONDO TURBINOSO*

Video, 3 min 20sec, 2012

*GOOD NIGHT GOVERNMENT*

Video, 0:28 sec, 2008



Marlene Hausegger subverts the public space in a very subtle manner.

Her interventions, always relate to existing structures, which are beyond our daily perception (pavements, bridge piers, construction sites, etc.), are marked by a dissecting, disclosing view that brings these repressed places back into our awareness.

Through this kind of interventionism that operates with mechanisms of shifts, emphases, highlighting and new interpretations, contexts of meaning, which we take for granted, start to sway. With simplest means like sticky tape, pieces of chalk or ordinary objects, she adds the places new functions and meanings. With this considerable amount of irony and humour, the level of politicisation may not be disregarded. The transformation and reduction of politically connoted symbols (e.g. flags) to their essential basic forms, which are eventually common to all political and ideological schools of thought, are characterised by her interest in processes in society and in doing so, are reminiscent of artistic strategies of the Russian avantgarde. Her manifestations in public space are of temporary nature, anti-monumental, disappear like ephemeral structures in the course of time. Only by documenting them through the medium of photographs do they experience their appropriate permanence.

Andreas Krištof, section.a