

Here I show a selection of works. Works that collage **Postmodernism**, discuss **architecture**, imitate **mechanisms** of representation in the public and the media space, love **the publicity** and **economy** of the urban space and **music**.

Maruša Sagadin
born 1978 in Ljubljana, Slovenia

2005 - 2010 Performative Arts and Sculpture, Academy of Fine Arts, Vienna / AT (Diploma in Fine Arts)
1997 - 2004 School of Architecture, Technical University, Graz / AT (Diploma in Architecture)

2015/2016 International Studio and Curatorial Program (ISCP), New York / US
2009/2010 MAK Schindler Grant, MAK Center for Art and Architecture, Los Angeles / US

2023/2024 Guest Professor, Sculpture Department, AVU - Academy of Fine Arts, Prague / CZ
2012 - 2017 Assistant Professor, Department for Performative Arts and Sculpture, Prof. Monica Bonvicini, Academy of Fine Arts, Vienna / AT

Solo / Dual Exhibitions

2024 Maruša Sagadin, Christine König Galerie, Vienna / AT
2024 Maruša Sagadin, Luv Birds in toten Winkeln, European Capital of Culture, Alte Post, Bad Ischl / AT - inv. by E. Schwegler, S. Barlian, T. Kranawetter
2023 Maruša Sagadin, Luv Birds in toten Winkeln, Schirn Kunsthalle, Frankfurt / DE - cur. by Marie Oucherif
2023 Maruša Sagadin, Fissures, Others' Houses, hunt kastner gallery, Prague / CZ - cur. by Vít Havránek
2023 Maruša Sagadin, Colorado Projects / Jochen Hempel gallery, Leipzig / DE - cur. by Vicky Wang
2022 Maruša Sagadin, Blinds, Blind Bees, Plan B, JesuitenFoyer/Jesuitenkirche, Vienna / AT
2022 Jacqueline Kiyomi Gork / Maruša Sagadin, MAK Center, Mackey Garage Top Gallery, Los Angeles / US
2022 Maruša Sagadin, Wet Feet, Cukrarna Gallery, Ljubljana / SI - cur. by Alenka Gregorič
2022 The A.B.C.D.E.F.G. of Love: Marge Monko / Maruša Sagadin, Hobusepea Gallery, Tallinn / EST
2021 Maruša Sagadin, Gallery P74, Ljubljana / SI - cur. by Tadej Pogačar
2021 Maruša Sagadin, Bildraum Bodensee, Bregenz / AT
2021 Michael Reindel / Maruša Sagadin, WAF Gallery, Vienna / AT - cur. by Lisa Jäger, Philipp Pess
2020 Thomas Reinhold / Maruša Sagadin, Christine König Galerie, Vienna / AT
2020 Maruša Sagadin / Merete Slyngborg, Vestjyllands Art Pavilion, Jutland / DK - cur. by Anna Margrethe Pedersen
2020 Thilo Janssen / Maruša Sagadin, KOENIG2 by_robbygreif, Parallel, Vienna / AT
2019 Material Art Fair - Lina Lapelyte, Maruša Sagadin, with Syndicate, Mexico City / MX
2019 Maruša Sagadin, Stairs - Stage - Platform. The Reclining Imprint, Art in Public Space (KÖR), Lower Austria / AT
2018 She in Caps, KOENIG2 by_robbygreif / Christine König Galerie, Vienna / AT - cur. by Robby Greif
2018 Tymek Borowski / Maruša Sagadin, Halle für Kunst und Medien, Graz / AT - cur. by Sandro Droschl
2018 Maruša Sagadin, with Syndicate, NADA New York City / US - cur. by JL Murtaugh
2018/2019 Maruša Sagadin, B-Girls, Go!, Art in Public Space (KÖR Wien), Vienna / AT
2017 Tymek Borowski / Maruša Sagadin, ACF Warsaw, Warsaw / PL - cur. by Sandro Droschl
2016 Doris Ionic Iconic, Space, London / UK - cur. by Persilia Caton
2016 Terra Cotta, Panna Cotta, Syndicate, Cologne / DE - cur. by JL Murtaugh
2015 Tivoli, Cultural Center Tobačna 001, Museum and Galleries of Ljubljana - MGML / SI - cur. by Alenka Trebušak
2015 Tschumi Alumni - Room of Requirement hosted by Horse&Pony Fine Arts Berlin / DE - cur. by Hannes Ribarits
2015 Maruša Sagadin - One Work Gallery, Vienna / AT - cur. by Salvatore Viviano
2014 Extra Extra Elle, Neue Galerie, Innsbruck / AT
2010 Maruša Sagadin / Anna Witt, Grazer Kunstverein, Graz / AT - cur. by Soeren Grammel
2010 Sehr gern modern, Galerie 5020, Salzburg / AT - cur. by Hildegard Fraueneder

Group Exhibitions

2024 All the Feels, Kunstraum Niederösterreich, Vienna / AT - cur. by Nora Mayr
2023 ...and they lived..., Kunsthalle Bratislava / SK - cur. by Jen Kratochvil, Tjaša Pogačar, Jelisaveta Rapačić
2023 Promotion Prize 2023 - Award Exhibition, Neue Galerie - Joanneum, Graz / AT - cur. by Magda Radu
2023 2000s, Bye Bye Confidence - MUSA, Vienna / AT - cur. Brigitte Borchhardt-Birbaumer, Berthold Ecker
2023 At Your Pleasure: Feminist Positions in Visual Art in Slovenia, Moderna galerija, Ljubljana / SI - cur. by Martina Vovk
2023 Gnomes With Saxophones, Šlechtovka - Sumo 2023, Prague / CZ - cur. by Jen Kratochvil, Tjaša Pogačar
2023 Public Matters - Contemporary Art in the Belvedere Garden, Belvedere, Vienna / AT
2022 When Species Meet, Lore Deutz, Cologne / DE - cur. by Erika Hock
2022 Summer of Love 55, Christine König Galerie, Vienna / AT
2022 Schindler House Los Angeles / Space as a Medium of Art, MAK - Museum of Applied Arts, Vienna - cur. by Bärbel Vischer
2022 Returning the Gaze, Cukrarna Gallery, Ljubljana / SI - cur. by Alenka Gregorič, Mara Anjoli Vujić, Mateja Podlesnik, Alenka Trebušak
2022 Plečnik 150 Years, City Museum Ljubljana, Museum and Galleries of Ljubljana - MGML / SI - cur. by Maja Vardjan
2021 Art by Post, Southbank Centre, London; Mills Arts Centre and Banbury Museum & Gallery, Banbury; Arts Centre Washington, Sunderland; The Beaney House of Art & Knowledge, Canterbury; HOME, Manchester; De Montfort University, Leicester / UK - cur. by Persilia Caton
2021 The Melancholy Paradise In The Deafening Ocean, Christine König Galerie, Vienna / AT
2021 Metamodernism, DUM Project Space, Ljubljana / SI - cur. by Vladimir Vidmar
2021 When Gesture Becomes Event, City Gallery, Ljubljana / SI - cur. by Alenka Gregorič, Felicitas Thun-Hohenstein
2021 B-Girls, Go!, Sculpture Garden, Belvedere21, Vienna / AT - cur. by Christiane Erharter
2021 Summer Camp - Aurachmühle Sägewerk Rumplmayr, Neukirchen/AT
2020 When Gesture Becomes Event, Künstlerhaus Wien / AT - cur. by Alenka Gregorič, Felicitas Thun-Hohenstein
2020 True and False, Sculpture Triennale Bingen / DE - cur. by Lutz Driever
2020 3rd Industrial Art Biennial, Rijeka / HR - cur. by Branka Benčić, Gerald Matt, Ksenija Orelj, Christian Oxenius
2020 Me, Myself and I (online exhibition), Christine König Galerie, Vienna / AT

2020 Symbol, ACF Budapest / HU - cur. by Zsolt Petranyi
 2020 Kunstraum Orloff, Leipzig / DE - cur. by Franz Jyrch
 2019 Political Affairs - Language is not innocent, Kunstverein in Hamburg / DE - cur. by M. Bonvicini, B. Steinbrügge
 2019 BOOKS + PAPERS II - Christine König Gallery, Vienna / AT
 2019 9th Triennial of Contemporary Slovene Arts, Moderna galerija, Ljubljana / SI - cur. by Vit Havránek
 2019 ZONE 1 Hamam, Vienna Contemporary / AT - cur. by Robby Greif, Fiona Liewehr
 2019 Sculpture Park by Gallery Lisa Kandlhofer, Vienna Contemporary / AT
 2019 REUNION - Herbert de Colle, Hannes Ribarits, Maruša Sagadin, Memphis, Linz / AT - cur. by Kai Maier-Rothe
 2019 True Colors - in collaboration with Christine König Galerie, Traklhaus, Salzburg / AT
 2018 Sculptural Setting within the public program Joint Ventures (with Cécilia Brown, Noële Ody), Belvedere 21, Vienna / AT - cur. by Luisa Ziaja
 2018 The Patio, Arcade invites Syndicate, Arcade Gallery, London / UK - cur. by JL Murtaugh
 2018 The Provisional City, Spazio Murat, Bari / IT - cur. by Melissa Destino
 2018 Herz-Bar, Artists Bar, Secession / AT - cur. by Annette Südbek
 2018 Gregor Graf, Gerhard Knogler, Maruša Sagadin, Galerie März, Linz / AT
 2018 Comrade Conrade, KÖR (Art in Public Space), Graz / AT - cur. by Nicole Pruckermayr
 2017 Utopia / Dystopia: Architecture, City, Territory, Museum and Galleries of Ljubljana - MGML / SI - cur. by A. Trebušak
 2017 Instructions for Happiness, 21er Haus, Belvedere, Vienna / AT - cur. by Severin Dünser, Olympia Tzortzi
 2017 all weather, column, no lemons, Mauve, Vienna / AT - cur. by Titania Seidl, Lukas Thaler
 2017 LAW MATERIAL - CODEX, Kunstraum D21, Leipzig / DE, cur. by L. Brüggemann, L. von Geyso und E. Pichler
 2017 Mad Cow, Schleifmühlgasse 3, Vienna / AT, cur. by Delphine Telesio di Toritto, Salvatore Viviano
 2017 Log Line, Mauve, Vienna / AT - cur. by Titania Seidl, Lukas Thaler
 2016 The Big Time Issue, Austrian Cultural Forum & Parabol, London / UK - cur. by section a (cat.)
 2016 Normalities, Austrian Cultural Forum, New York / US - cur. by Marko Lulić (cat.)
 2016 The World Rearranges Itself Around You, Zimmermann Kratochwill Gallery, Graz / AT - cur. by Margareth Otti
 2016 Get Involved: Focus Direct Urbanism, Austrian Cultural Pavillion, Plovdiv / BG - cur. by Ursula Maria Probst
 2016 Irene de Andrés, Ross Downes, Maruša Sagadin with Syndicate, COFA, Cologne / DE - cur. by JL Murtaugh
 2016 Award Exhibition / Viktor Fagarassy Prize, Neue Galerie - Museum Joanneum, Graz / AT - cur. by Zoran Erić
 2016 Instructions for Happiness, Athens / GR - cur. by Severin Dünser, Olympia Tzortzi
 2015 Destination Wien 2015, Kunsthalle Wien / AT
 2015 The Longest Nose, Mauve, Vienna / AT
 2015 Wer war Albert Norden?, Station Urbaner Kulturen/Kunst im Untergrund - NGBK, Berlin / DE - cur. by Ina Wudtke
 2015 Kardinal König Prize - Award Exhibition, Salzburg / AT (cat.)
 2015 Crises and New Beginnings, Museum of Contemporary Art, Ljubljana / SI - cur. by B. Piškur, I. Španjol, V. Vidmar
 2014 The Very Last Judgement Triptych, Xhibit, Vienna / AT (cat.) - cur. by Dieter Lesage
 2014 HIER UND JETZT / hic et nunc, Stift Klosterneuburg / AT (cat.) - cur. by section a
 2014 Been Caught Stealing, Exnergasse, Vienna / AT - cur. by Hannes Ribarits, Li Tasser
 2014 Kongress der Artikulation, Kunstraum Kreuzberg, Berlin / DE - cur. by Claudia Dorfmueller
 2014 In, Out and Art. Zum gegenwärtigen Verhältnis von Architektur und Kunst, Forum Stadtpark, Graz / AT
 2014 On Paper, Christine König Galerie, Vienna / AT - cur. by Sepp Auer
 2014 Passages, Literaturhaus Graz / AT
 2013 is my territory, Christine König Gallery, Vienna / AT - cur. by Monica Bonvicini
 2013 Kurt-Kurt (within the show by Monica Bonvicini Temporarily Available), Berlin / DE
 2013 Gasthaus Lungomare, Bozen / IT - cur. by Lungomare
 2013 Dis-play-prater-stern, Vienna / AT
 2013 Kunstgeber Gemeindebau / KÖR, Vienna / AT
 2013 In der Kubatur des Kabinetts - FLUC, Vienna / AT
 2013 Hello Show, VBKÖ, Vienna / AT
 2013 V.esch (within the show by Herbert de Colle), Vienna / AT
 2013 Statement IX, curated by pffffffftt.com - AfG, Vienna / AT - cur. by Bernhard Garnicig
 2012 Paarreimen ist für weisse Mittelstandskids(...), 21er Klub, 21er Haus, Vienna / AT - cur. by Severin Dünser
 2012 Annual editions 2012, Kölnischer Kunstverein, Cologne / DE - cur. by Soeren Grammel
 2012 5th International Experimental Engraving Biennial, Bucharest / RO (cat.) - cur. by Olivia Nitis
 2012 Collection 1997-2012, Xhibit - Academy of Fine Arts, Vienna / AT (cat.)
 2012 (No) standing anytime, public space, Graz / AT (cat.) - cur. by zweintopf
 2012 Creating Realities (son:DA & <rotor>), Maribor / SLO
 2012 Mit sofortiger Wirkung, Kunsthalle Wien - project space, Vienna / AT (cat.)
 2012 Transnational Guerilla Art School, <rotor>, Graz / AT
 2011 Black Sound - White Cube, Kunstquartier Bethanien, Berlin / GE - cur. by Dieter Lesage, Ina Wudtke
 2011 Second Worlds, steirischer herbst, Graz / AT (cat.)
 2011 The Event, 29th Biennial of Graphic Arts, Ljubljana / SLO - cur. by Beti Žerovc
 2011 Ask Yo Mama, Kunstraum Niederösterreich, Vienna / AT (cat.) - cur. by Ina Wudtke
 2011 The Futuregarden, Kunstbunker - Forum für Zeitgenössische Kunst Nürnberg / GE - cur. by Christian Stock
 2011 Started 2011, Awarded artist of Startpoint, NTK Gallery, Prague / CZ
 2011 by the way, Museum of Contemporary Art Vojvodina, Serbia / SR (cat.)
 2010 Final Projects, MAK Schindlerhouse, Los Angeles / US
 2010 GASK Museum Of Art, Kutná Hora / CZ (cat.)
 2010 Demoraum, Academy of Fine Arts, Vienna / AT - cur. by Soeren Grammel
 2010 Museum Kastrupgårdsamlingen, Kastrupgårdsamlingen / DK

2010 Lines, lothringer13/laden, München / DE
 2010 Gallery of the National Technical Library, Prague / CZ
 2009 Kunst des urbanen Handelns, Steirischer Herbst, <rotor>, Graz / AT (cat.)
 2009 Postalalternativ, Kunstraum Niederösterreich, Vienna / AT (cat.) - cur. by Hubert Lobnig
 2009 Anzengruber Biennale, Vienna / AT
 2009 Because it 's like that now, it won 't stay that way, Galeria Arsenal, Bialystok / PL (cat.) - cur. by rotor
 2009 Vienna Rocks - Wien Sutter Røv, Funen Art Academy, Funen / DK
 2008 Mira hatte ein Handy und zwei Flügel, Galerie 5020, Salzburg / AT cur. by rotor
 2008 Urban Festival, Zagreb / HR (cat.)
 2008 Ortung, Galerie 5020 Salzburg, Salzburg / AT (cat.)
 2008 Archive in Residence, Galeria Una, Bukarest / RO (cat.)
 2008 Unordnung, Copa Cagrana, Vienna / AT
 2008 Real Presence 2008, Magazin Kraljevica Marka, Belgrade / SRB

Lectures, and events

2023 Lecturer, Fine Arts and Media Art, Sculpture and Space, University for Applied Arts, Vienna / AT
 2021 Book launch in dialogue, Maruša Sagadin with Marge Monko, A Happy Hippie, Herz-Bar, Secession, Vienna / AT
 2021 Panel discussion, Klangforum Wien, Konzerthaus, Vienna / AT
 2021 Public Program, Belvedere 21, Vienna/AT - International Women's Day - B-Girls, Go!
 2020 Guest Artist, Sculpture Department, Academy of Fine Arts in Prague / CZ
 2020 Artist Lecture, Sculpture and Space/Fine Art Department, University for Applied Arts, Vienna / AT
 2018 Conversation with Marlies Wirth (MAK Vienna), Halle für Kunst und Medien, Graz / AT
 2018 Artist Lecture, Transmedia Art, University for Applied Arts, Vienna / AT
 2017 Artist Lecture, Site-specific Art/Fine Art Department, University for Applied Arts, Vienna / AT
 2017 Panel discussion 'Female Images', Leopold Museum, Vienna / AT
 2016 Conversation with Rosy Head, SPACE, London / UK
 2016 Panel discussion 'Normalities', Austrian Cultural Forum, New York / US
 2015 ISCP Salon (with Sophie Jung, Lilian Kreutzberger), ISCP, New York / US
 2015 Book launch, Maruša Sagadin ©MMXV, Grazer Kunstverein, Graz / AT (with Wally Salner)

Publications

2023 Maruša Sagadin - Luv Birds in toten Winkeln, Schirn Kunsthalle Frankfurt, Kettler Verlag, Düsseldorf / DE - design by HIT
 2022 Maruša Sagadin - Wet Feet, Cukrarna - Museum and Galleries of Ljubljana / SI - design by Ajdin Bašić
 2021 Maruša Sagadin - A Happy Hippie, Spector Books, Leipzig / DE - design by CH Studio
 2015 Maruša Sagadin - ©MMXV, Verlag für Moderne Kunst, Vienna / AT - design by CH Studio
 2015 Mobby Dick / The Carpenter, Harpune Verlag, Vienna / AT
 2010 Maruša Sagadin - Meine Chefs - Wir Chefs, rotor, Graz / AT - design by CH Studio

Awards and Grants

2023 Prize of the Province of Styria for Contemporary Fine Arts, Neue Galerie Graz / AT
 2022 Msgr. Otto Mauer Award
 2022 Award „Die Schönsten Bücher“ for Maruša Sagadin, A Happy Hippie, Spector Books / DE
 2019 Austrian State Grant for Visual Arts / AT
 2019 Nomination Dagmar Chobot Sculpture Price, Leopold Museum, Vienna / AT
 2016 Viktor Fogarassy Price, Neue Galerie, Museum Joanneum Graz / AT
 2015/2016 International Studio and Curatorial Program (ISCP), New York / US
 2015 Nomination Kardinal König Kunstpreis / AT
 2015 Award „Die Schönsten Bücher“ for ©MMXV Maruša Sagadin, Verlag für Moderne Kunst / AT
 2014 Artist - in - Europe - Grant - City of Graz / Brussels / BE
 2011 City of Graz Funding Prize / AT
 2010/2011 Fellowship by Austrian Federal Ministry for Education, Arts and Culture / AT
 2009/2010 MAK Schindler Grant, MAK Center for Art and Architecture, Los Angeles / US
 2007 Ortung-Stipendium, Salzburg / AT
 2004 Prize of the Province of Styria for Contemporary Fine Arts, Neue Galerie Graz / AT

Public Collections

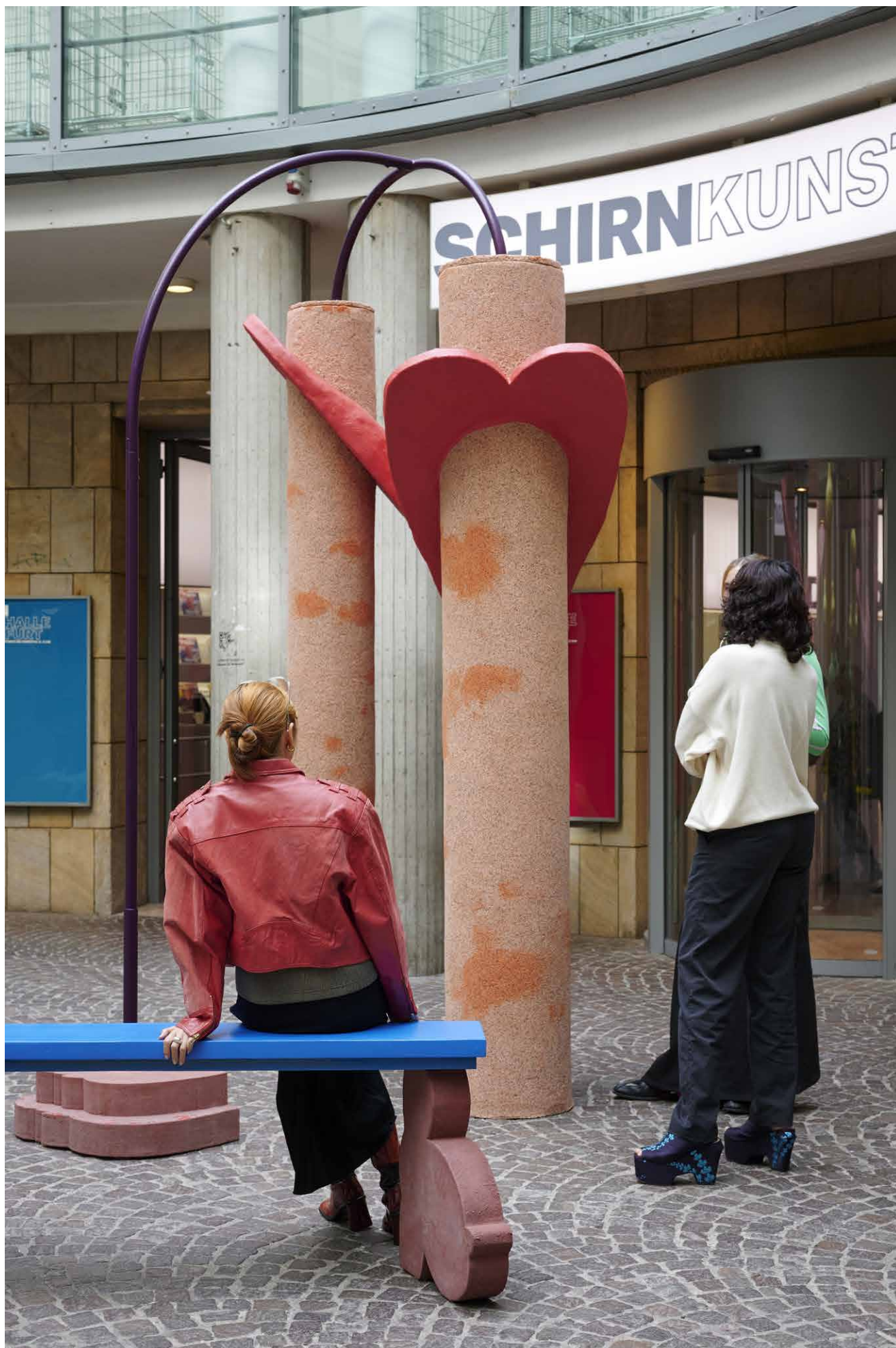
Artothek des Bundes / AT, Museum Belvedere, Vienna / AT, Collection Wien Museum / AT, Collection City of Vienna / AT, Dom Museum, Vienna / AT
 Cabinet of Drawings and Prints, Academy of Fine Arts, Vienna / AT, Neue Galerie Graz, Universalmuseum Joanneum, Graz / AT, Collection City of Graz / AT, Leinemann Collection, Berlin / DE

Luv Birds in toten Winkeln

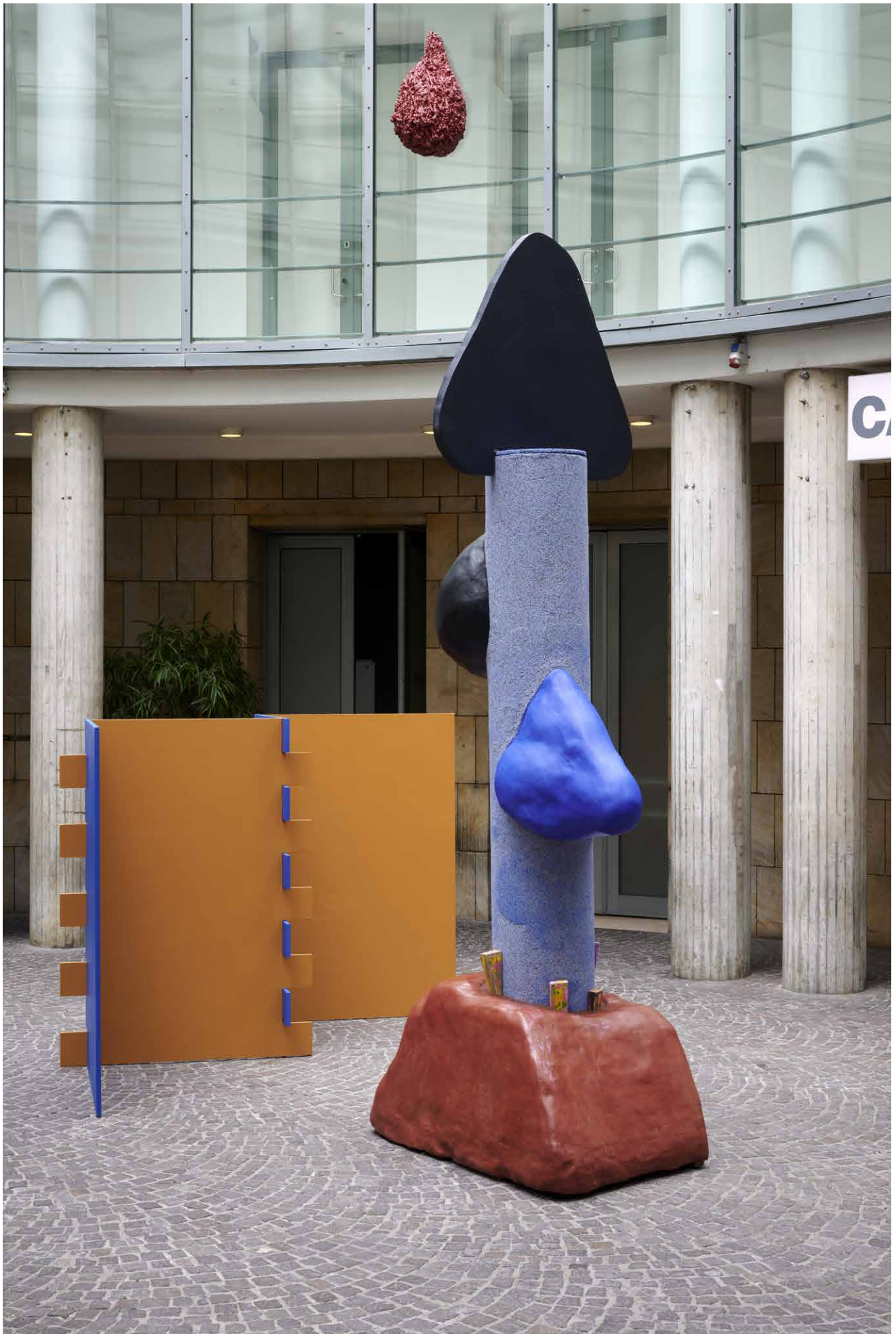
Schirn Kunsthalle Frankfurt/DE, 2023



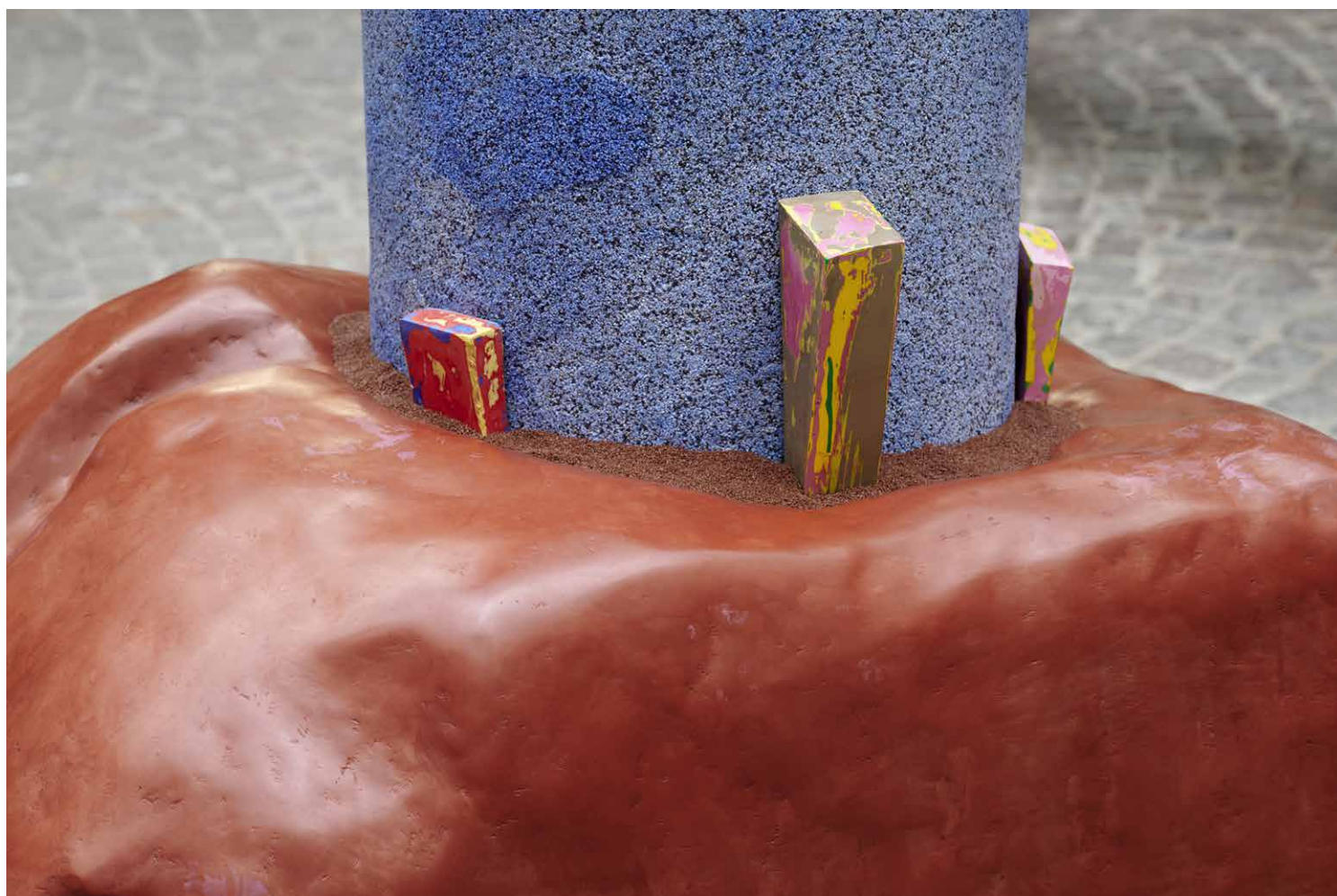
Luv Birds in toten Winkeln, 2023; Photo: Mareike Tocha



Luv Birds (Tongues), 2023; Photo: Mareike Tocha



Luv Bird (Noses), 2023; Photo: Mareike Tocha



Luv Bird (Noses) (detail), 2023; Photo: Mareike Tocha



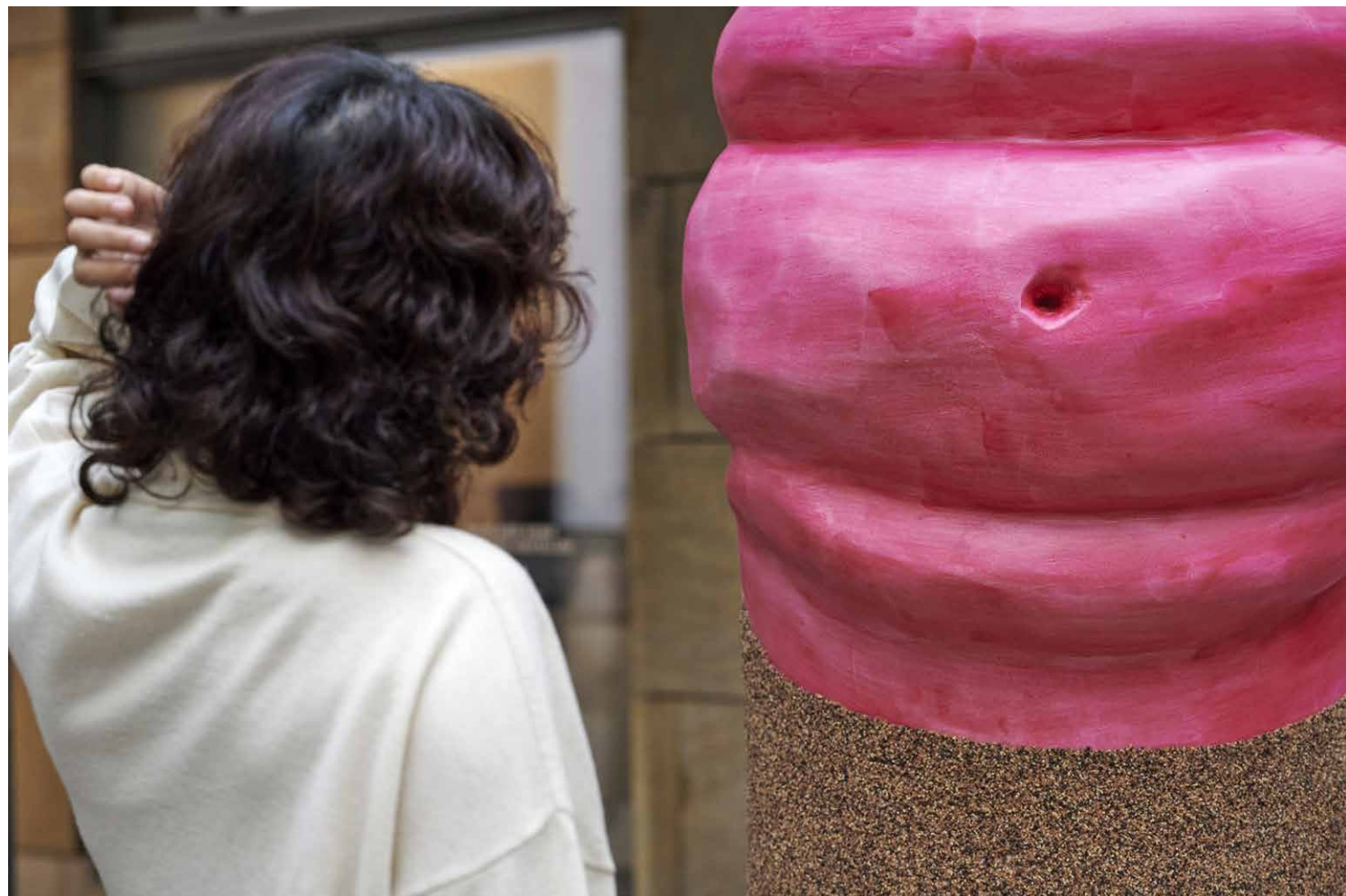
Schlechter Witz (Bad Joke), 2023; Photo: Mareike Tocha



Luv Bird (Belly), 2023; Photo: Mareike Tocha



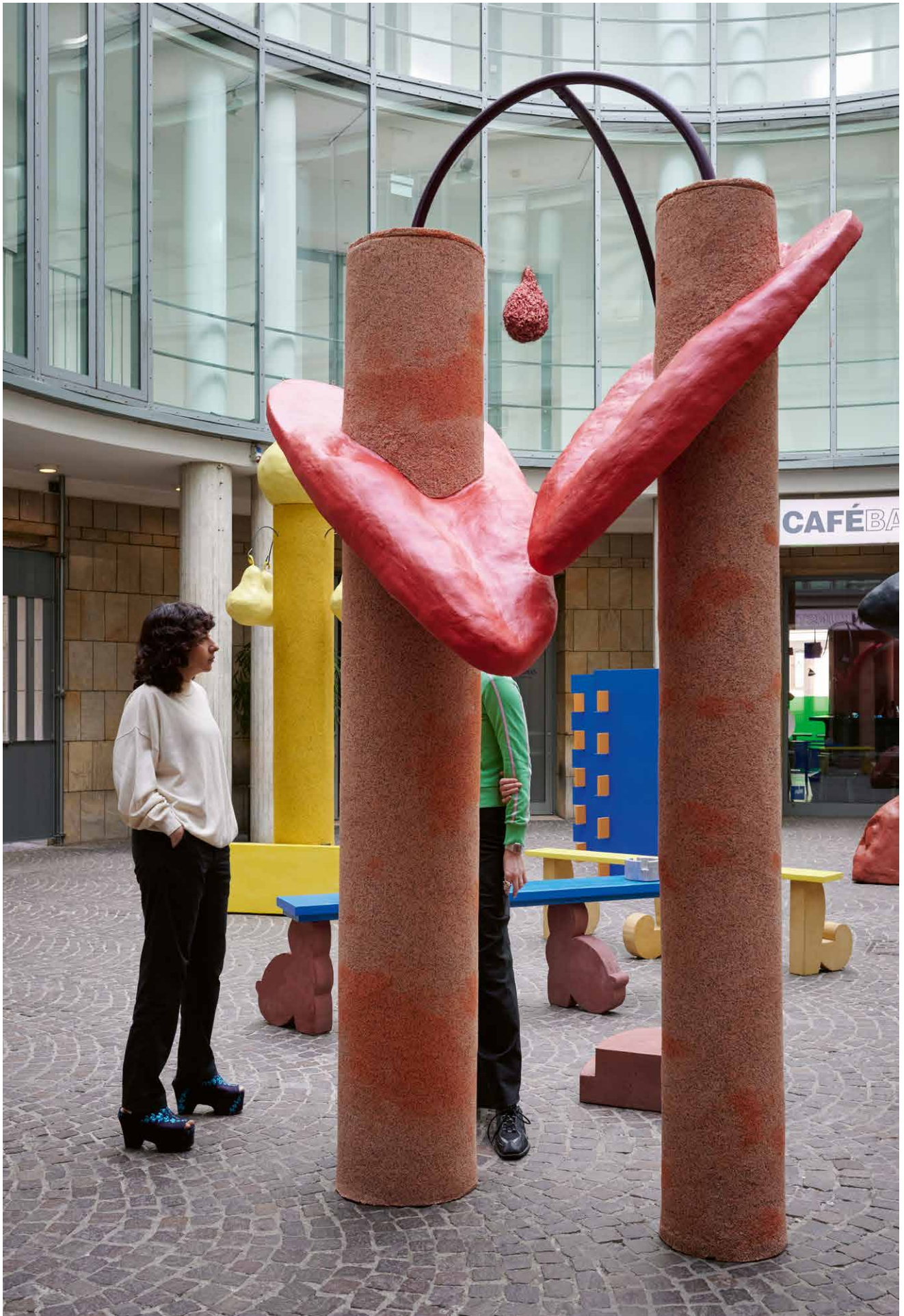
Luv Bird (Belly) (detail), 2023; Photo: Mareike Tocha



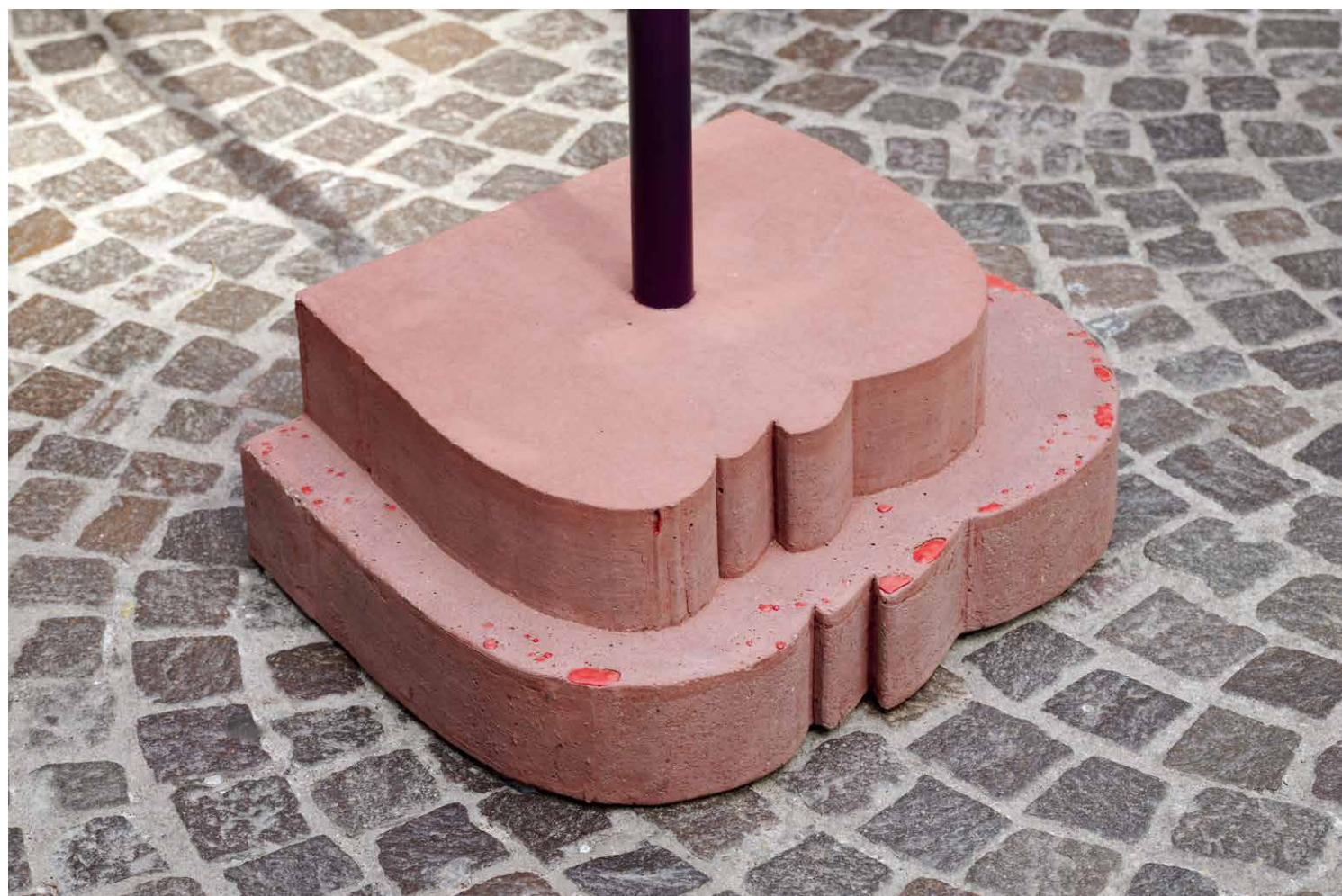




Schlechter Witz (Bad Joke) (detail), 2023; Photo: Mareike Tocha



Luv Birds (Tongues), 2023; Photo: Mareike Tocha

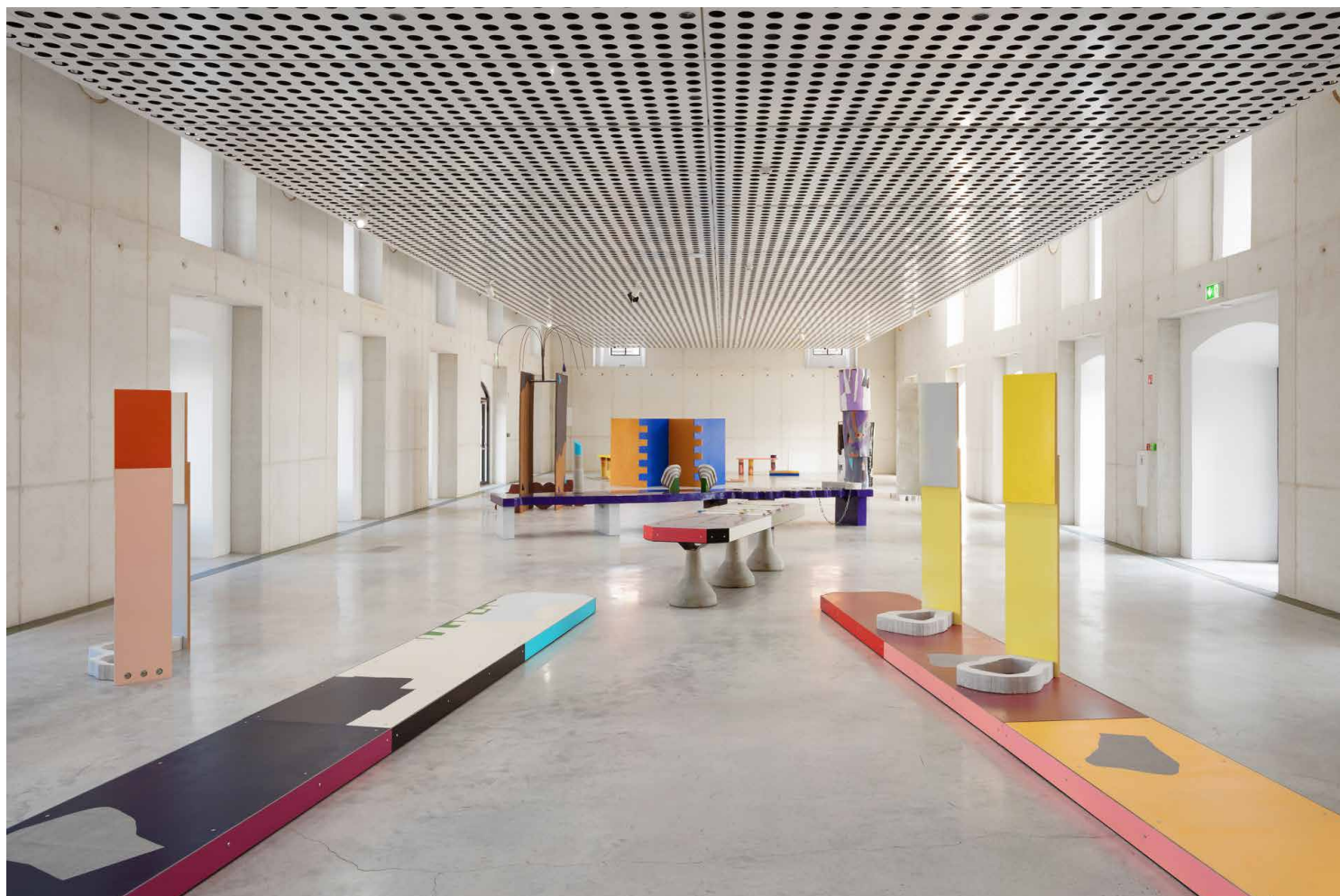




Drop (red), 2023; Photo: Mareike Tocha

Wet Feet

Cukrarna Gallery, Ljubljana/SI, 2022

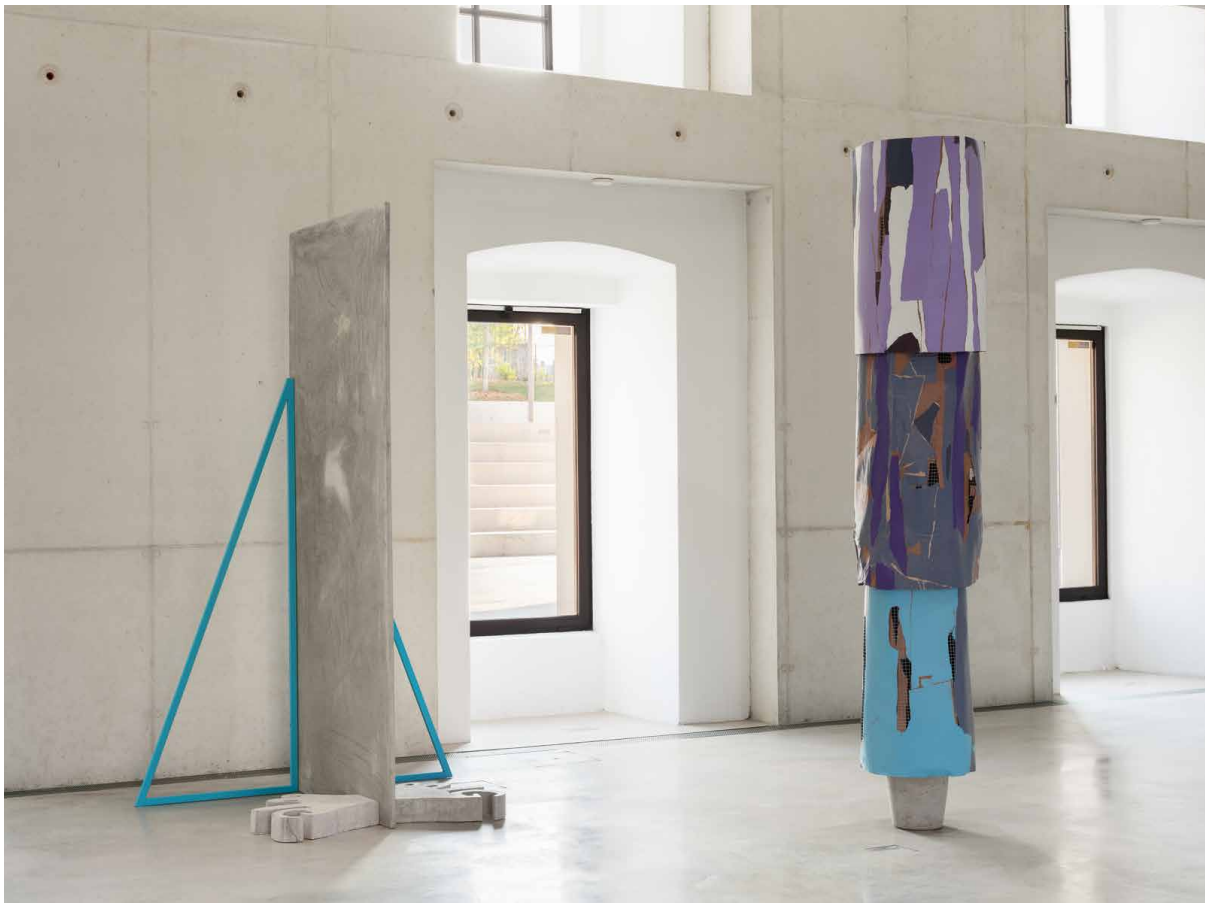
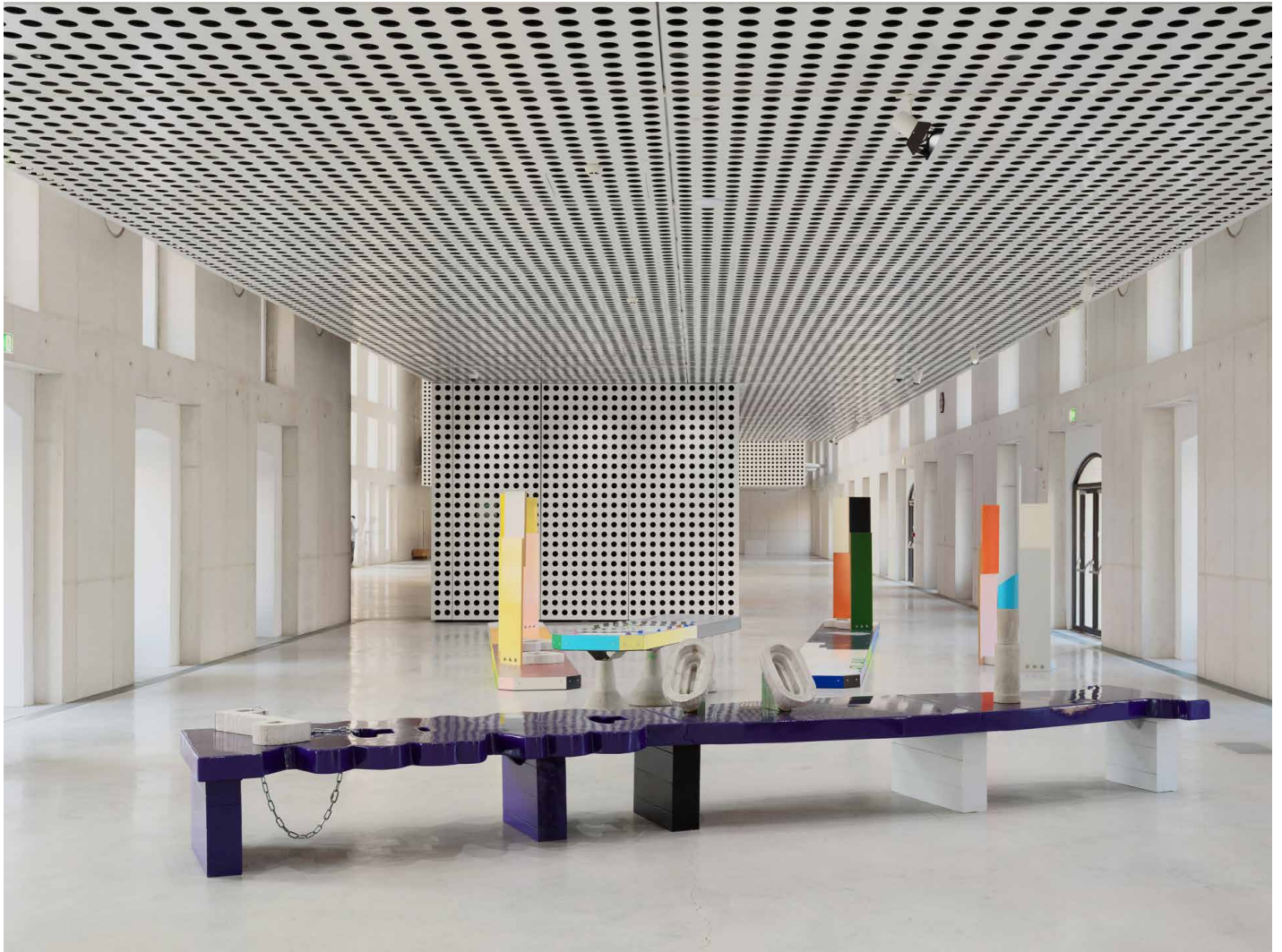


Photos: Andrej Peunik / MGML



Tschumi Alumni, 2016/2022; Concrete, wood, paint

Stress in Texas, 2011/2022; Fibre cement panels, wood, concrete, paint

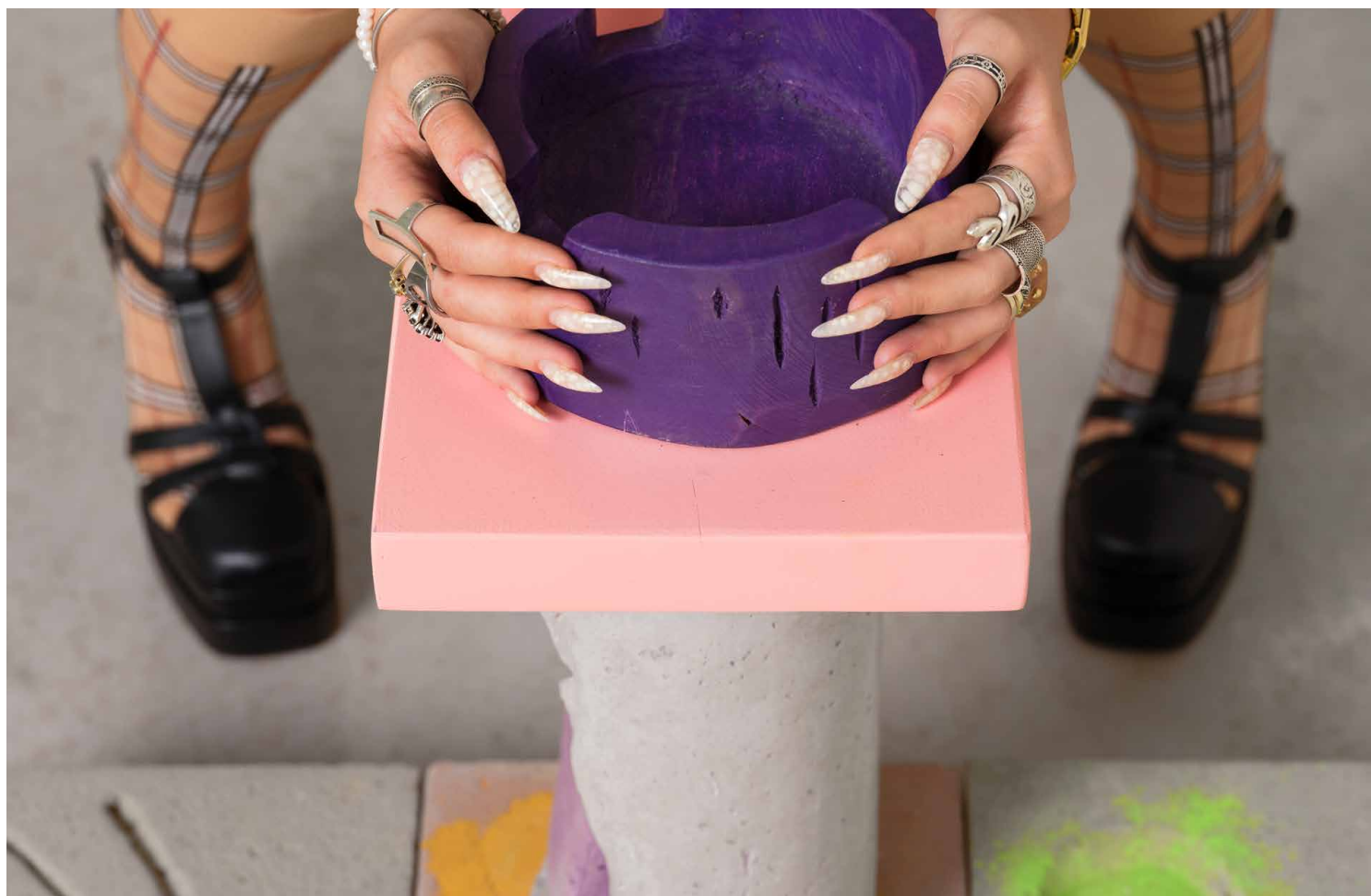
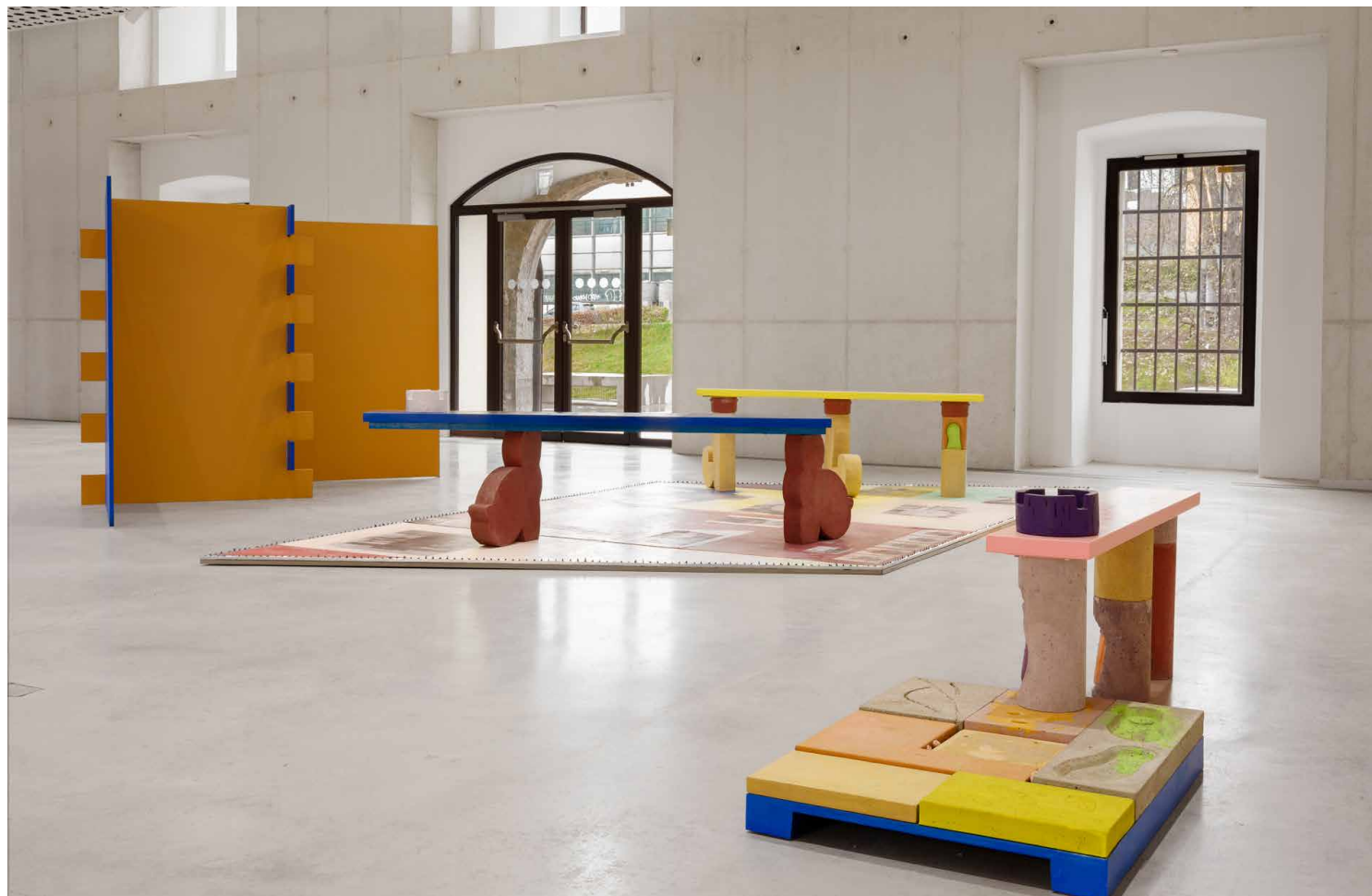








Every Town Needs Its Clown, 2022
Installation view (with Hana Vida Ledinek)



Installation view (with Hana Vida Ledinek), 2022
Cukrarna Museum, Ljubljana



Wet Feet, 2022

Concrete, wood, paint, pigments, spray paint, metal





Stress in Texas (Tooth) with drawings, 2022
Concrete, wood, paint, pigments, spray paint, metal, paper, plaster



Stress in Texas (Tooth) with drawings, 2022

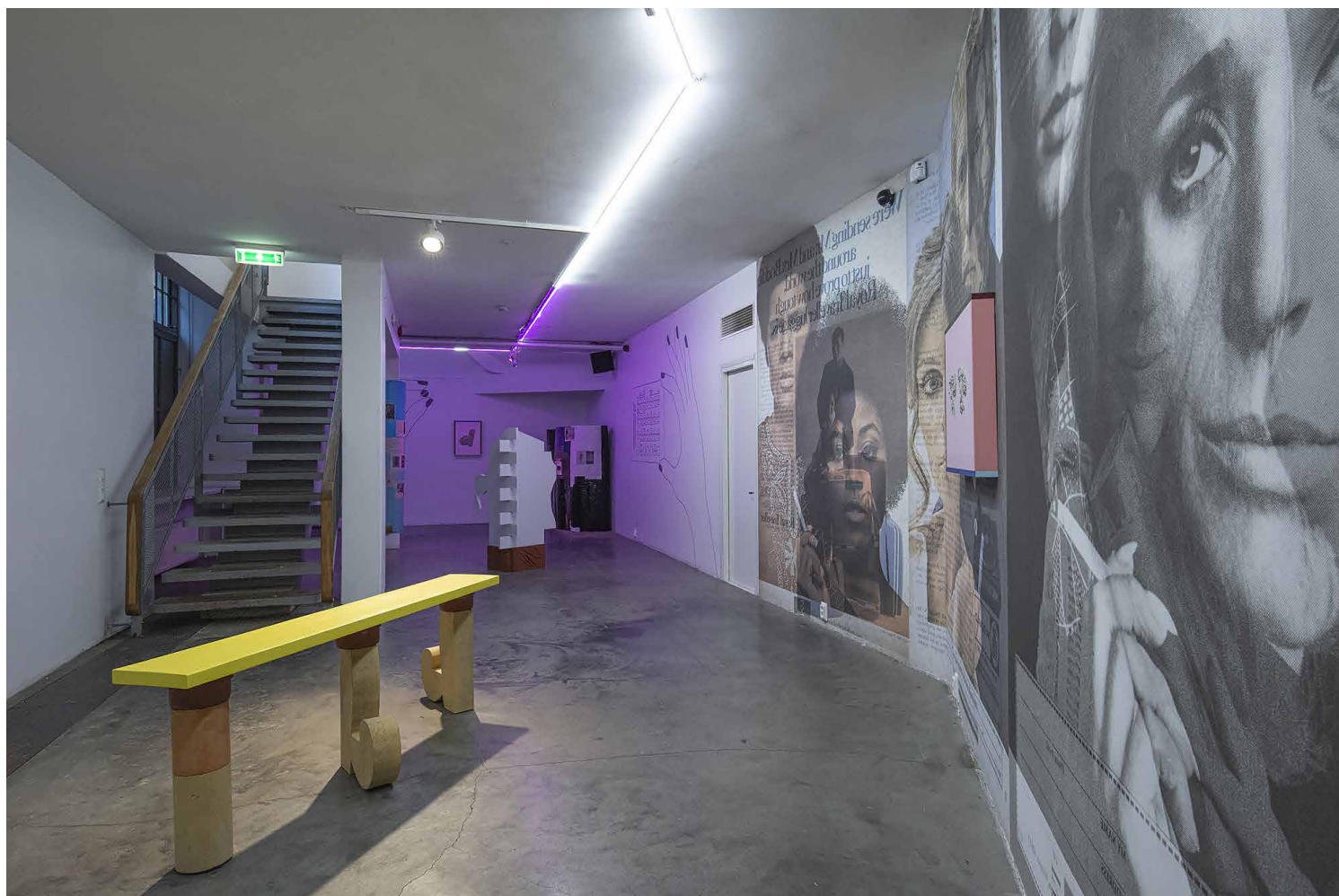
Concrete, wood, paint, pigments, spray paint, metal, paper, plaster

The A.B.C.D.E.F.G. of Love

Marge Monko/Maruša Sagadin

Dual Exhibition

Hobusepea Gallery, Tallinn/EST, 2022



The A.B.C.D.E.F.G. of Love
Marge Monko / Maruša Sagadin
Hobusepea Gallery, Tallinn
Photo: Marge Monko



*Marge Monko: Lucy In The Sky (The More I Make Love The More I Want To Make Revolution), 2017/2022
Printed wallpaper, vinyl wall sticker*

*Maruša Sagadin: Bad Mood Without a Kiosk and Kitchen (Juliana with Capitals), 2020
Concrete, wood, pigment, paint; Untitled (Couple), 2021 Wood, cement, polystyrene
Hobusepea Gallery, Tallinn
Photo: Marge Monko*



The A.B.C.D.E.F.G. of Love
Marge Monko / Maruša Sagadin
 Hobusepea Gallery, Tallinn
 Photo: Marge Monko

Blinds, Blind Bees, Plan B

MAK Center, Mackey Garage Top Gallery, Los Angeles / US

Msg. Otto-Mauer-Award, JesuitenFoyer, Vienna / AT



Sagadin Maruša, *Blinds, Blind Bees, Plan B* (paper, paint, glue)

Jacqueline Kiyomi Gork (sculpture, sound)

MAK Center, Mackey Garage Top Gallery, Los Angeles / US, 2022



Blinds, Blind Bees, Plan B (paper, paint, glue)
 Msg. Otto-Mauer-Award, JesuitenFoyer, Vienna / AT, 2022
 Photo: Simon Veres



Blinds, Blind Bees, Plan B (paper, paint, glue)
Msg. Otto-Mauer-Award, JesuitenFoyer, Vienna / AT, 2022
Photo: Simon Veres



Wenn ich Cola mag, weiß ich nicht, ob das eine Illusion ist, weil ich ja weiß, dass Cola sehr viel Zucker hat.

Walls I (paper, paint, glue)

Bildraum Bodensee / AT, 2021

Photo: Juliana Lindenhöfer

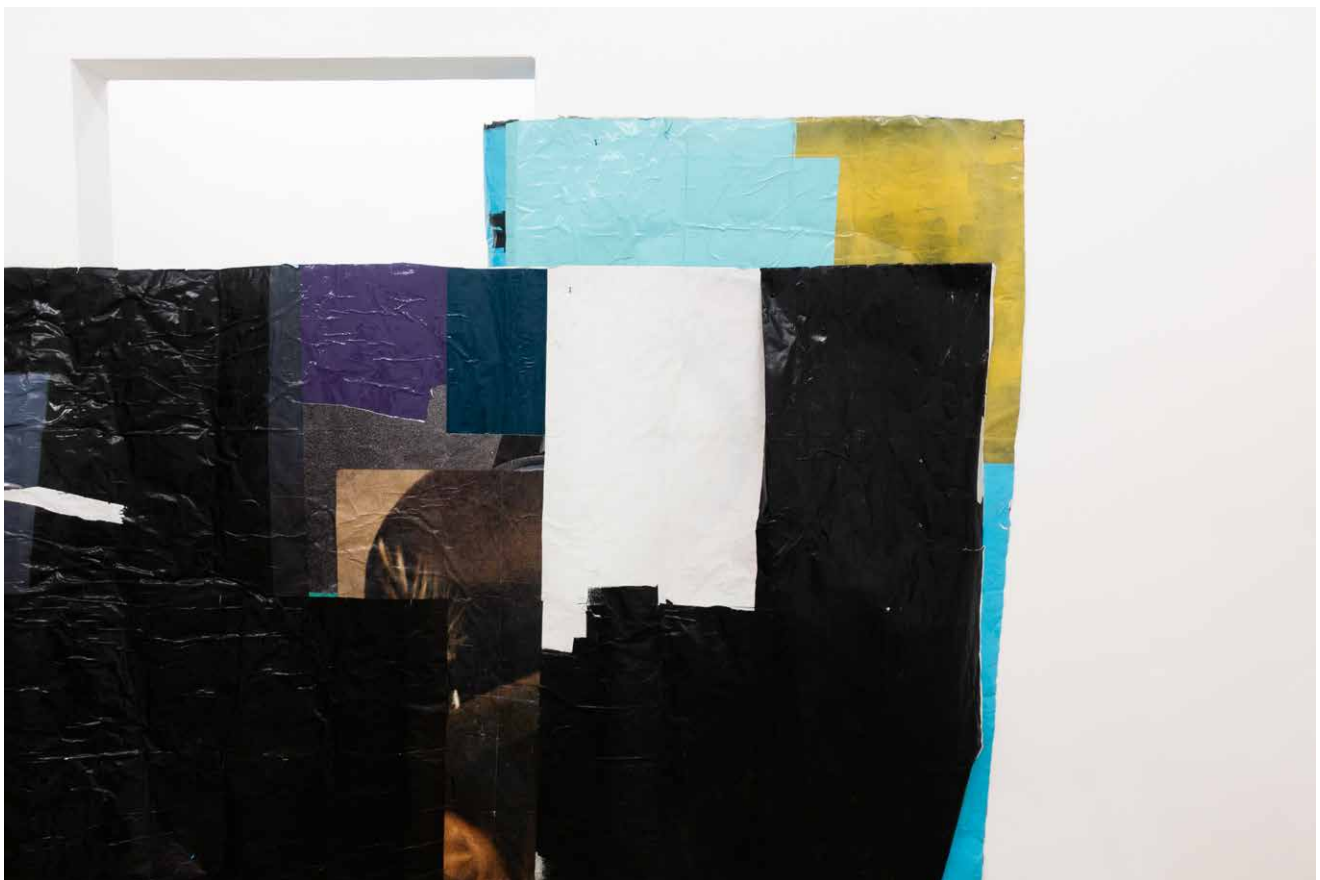


Wenn ich Cola mag, weiß ich nicht, ob das eine Illusion ist, weil ich ja weiß, dass Cola sehr viel Zucker hat.

Walls II (paper, paint, glue)

Bildraum Bodensee / AT, 2021

Photo: Juliana Lindenhofer



Walls III (paper, paint, glue)

WAF Gallery, Vienna / AT, 2021 (with Michael Reindel and a text by Leonie Huber)

Photo: Philipp Pess



Untitled (Kapitell), Untitled, Untitled (Couple)

Objects (polystyrene, cement, wood); Photo: Juliana Lindenhofer; Philip Pess

Schlechte Laune ohne Kiosk und Küche

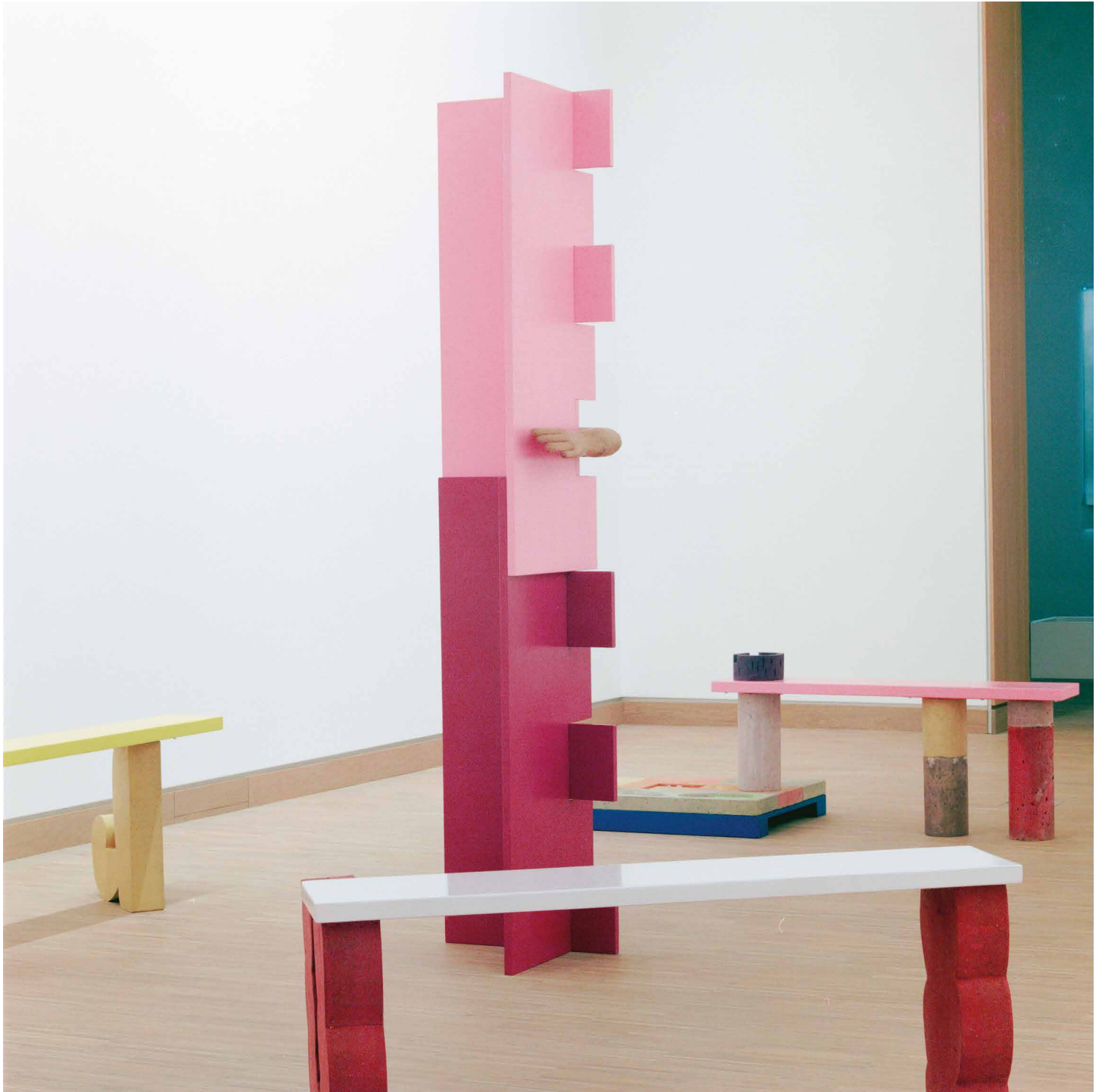
Sculptures

Künstlerhaus Vienna / AT , 2020

Mestna Galerija Ljubljana / SI, 2021

Lara, Luisa, and Juliana are benches arranged to create the atmosphere of a public square. Each sitting surface is body-length, unobstructed by armrests or other hostile, anti-sleeping embellishments. Figurative elements support all three—arms, feet, and breasts. As others approach, the sculptures exaggerate, mirror, and cement visitor body parts within their exteriors. The group encourages citizens to use space, calling their friends to sleep, to smoke, to hang out, to socialize. In that same spirit, beyond seating, they are a stage for a sound performance by the artist Juliana Lindenhofer.

Domesticity and femininity metamorphose into infrastructure, a category restrictively limited to masculine manifestations. Lara, Luisa, and Juliana confidently assert their public nature, fashioned from durable, heavy materials. Their only decorations are traces of utility. An ashtray perched on top of one sculpture is a memory, a forgotten age of communal space, an excuse to congregate. Imprinted in the pavement-pedestals are remains of footprints, discarded chewing gum, scuff marks, and dirt. Pigment-soaked concrete replicates the texture of fabric, and glossy paint adorns the surfaces like makeup. Another sculpture, Romana, features a triumphal column standing for urbanity, diversity, and anti-romanticism. (Maruša Sagadin)



Schlechte Laune ohne Kiosk und Küche (Bad mood without kiosk and kitchen), 2020

Sculptures (wood, paint, concrete, pigments)

Photo: Cécilia Brown



Schlechte Laune ohne Kiosk und Küche (Bad Mood Without a Kiosk and Kitchen) (Romana), 2020
Sculpture (wood, paint), Photo: Căcilia Brown



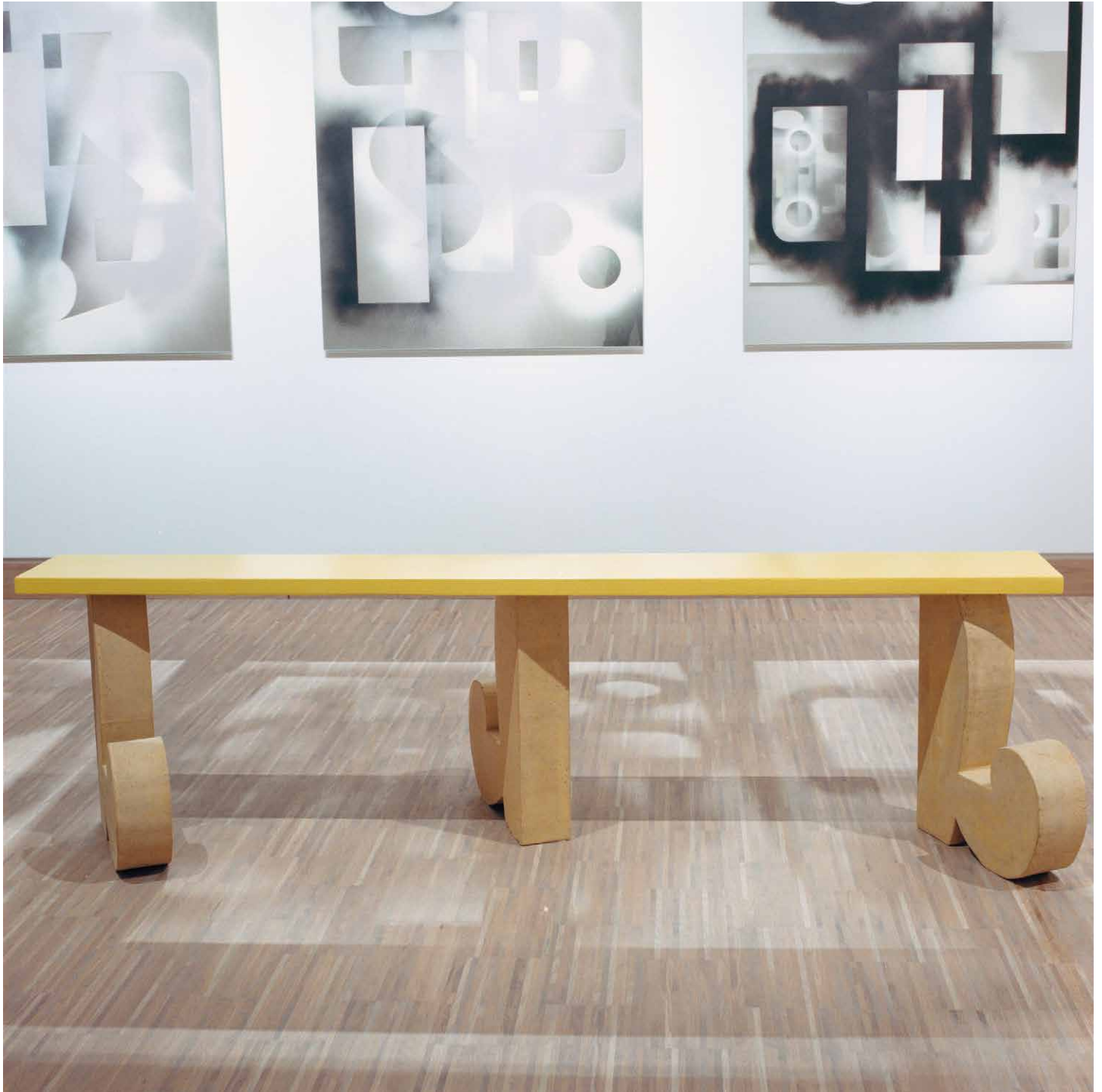
Schlechte Laune ohne Kiosk und Küche (Bad Mood Without a Kiosk and Kitchen) (Lara), 2020
Sculpture (concrete, pigments, wood, paint), Photo: Cécilia Brown



Schlechte Laune ohne Kiosk und Küche (Bad Mood Without a Kiosk and Kitchen) (Lara), 2020
Sculpture (concrete, pigments, wood, paint), Photo: Cécilia Brown



Schlechte Laune ohne Kiosk und Küche (Bad Mood Without a Kiosk and Kitchen) (Lara) (detail), 2020
Sculpture (concrete, pigments, wood, paint), Photo: Căcilia Brown



Schlechte Laune ohne Kiosk und Küche (Bad Mood Without a Kiosk and Kitchen) (Juliana, three legged), 2020

Mirrors - wall objects by Dorit Margreiter

Sculpture (concrete, pigments, wood, paint), Photo: Cécilia Brown

Wolke in Hosen (Polonca) Schnelle Beine (Marjetka) Mit Händen und Füßen sprechen (Marick^va)

Sculptures

U3 - Triennale of Contemporary Art, Moderna Galerija, Ljubljana / SI, 2019

Christine König Galerie, Vienna / AT, 2020

Maruša Sagadin/Merete Vyff Slynborg, Vestjyllands Kunstpavillon / DK, 2020

The starting point for these works is autobiographical.

Or, let's put it this way – I wanted to build three supporting structures. All to human scale, with curved forms depicting three women: Maricka, Marjetka, and Polonca - my aunt, my cousin, my mother.

The sculptures bear certain characteristics of each person, with fast legs, a pair of folded hands, and curly hair.

I used materials that combine indoor and outdoor contexts, taking the form of functional objects like shelves, benches, or folding screens associated with indoor environments. Domesticity and femininity are transformed into infrastructure, a category restrictively ascribed to men. Here, a shelving unit – hard material adorned with curly hair, a cloudy head, shining breasts – confidently asserts its public nature.

I originally imagined my sculptures in relation to Plecnik's street lamps in front of Moderna galerija. But instead, briefly before the opening, the curator proposed replacing Jože Barši's sculptural bench in the foyer with my work Fast Legs – a daring move; I would have preferred to keep both works next to each other had the space allowed: Barši feat. Sagadin with MC Cankar.

The trio remains intimate and fragile. The pigment-soaked concrete has the quality of fabric, glossy paint adorns the wood like makeup. Too big to be indoors, too small to be outdoors. (Maruša Sagadin)



Wolke in Hosen (Polonca)

Sculpture (concrete, pigments, smoothing cement, wood, paint)

Christine König Galerie, Vienna / AT, 2020

Photo: Philipp Friedrich



Wolke in Hosen (Polonca), details
 Sculpture (concrete, pigments, smoothing cement, wood, paint)
 Christine König Galerie, Vienna / AT, 2020
 Photo: Philipp Friedrich



Mit Händen und Füßen sprechen (Marička), Zehn Zähne (Marička)

Sculpture (concrete, pigments, wood, paint)

Christine König Galerie, Vienna / AT, 2020

Photo: Philipp Friedrich



Zehn Zähne (Marička), detail
Sculpture (concrete, pigments, wood, paint)
Christine König Galerie, Vienna / AT, 2020
Photo: Philipp Friedrich



Mit Händen und Füßen sprechen (Marička)

Sculpture (concrete, pigments, wood, paint)

Maruša Sagadin/Merete Vyff Slyngborg, Vestjyllands Kunstpavillon, Denmark

Photo by David Stjernholm



Mit Händen und Füßen sprechen (Marička)

Sculpture (concrete, pigments, wood, paint)

Maruša Sagadin/Merete Vyff Slyngborg, Vestjyllands Kunstpavillon, Denmark

Photo by David Stjernholm



Mit Händen und Füßen sprechen (Marička)
Sculpture (concrete, pigments, wood, paint)
Photo by David Stjernholm



Schnelle Beine (Marjetka)

Sculpture (concrete, pigments, wood, paint)

U3 - Triennale of Contemporary Art, Moderna Galerija, Ljubljana / SI, 2019

Photo: Dejan Habicht / Moderna Galerija, Ljubljana



Maruša Sagadin, Thomas Reinhold
Christine König Galerie, Vienna / AT, 2020
Photo: Căcilia Brown



Selbe Schuhe, andere Wohnung (Marjetka), 2020

Sculpture (concrete, pigments, wood, paint)

Christine König Galerie, Vienna / AT, 2020

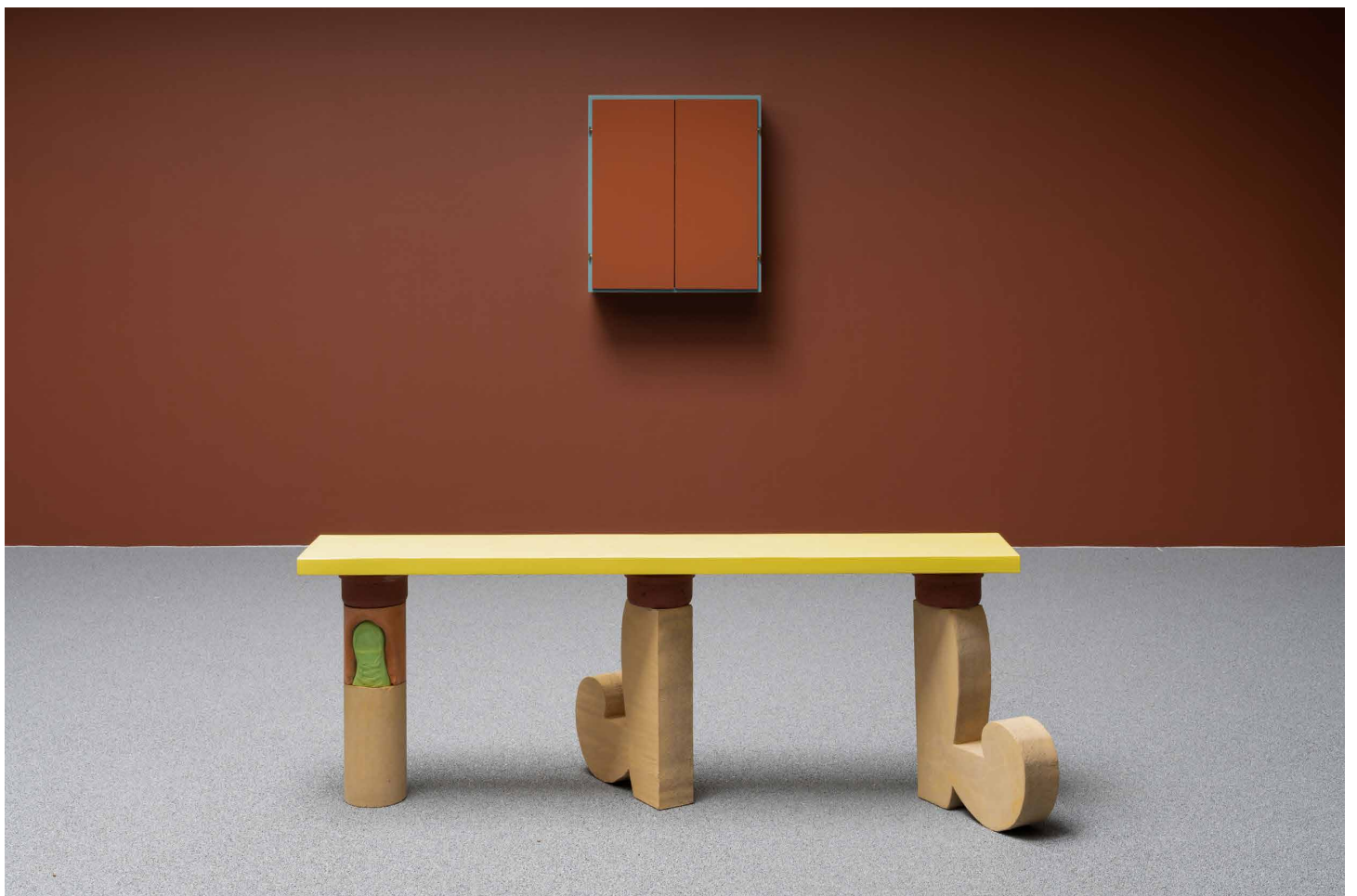
Photos: Căcilia Brown





Summer, 2020
Sculpture (concrete, pigments, wood, paint)





Installation view, Maruša Sagadin/Merete Vyff Slyngborg, Vestjyllands Kunstpavillon, Denmark
Photo by David Stjernholm



Facade

Object (concrete, plaster, pigment)

Christine König Galerie, Vienna / AT, 2020

Photo: Căcilia Brown



Facade (pink/orange)

Object (concrete, plaster, pigment)

Photo: Juliana Lindenhofer



Facade (thigh)

Object (concrete, plaster, pigment)

Photo: Juliana Lindenhofer

Stairs - Stage - Platform. The Reclining Imprint.

Design for a Memorial and Public Square

KÖR Niederösterreich - Göpfritz an der Wild, Lower Austria / AT, 2019

The artistic setting is in memory of 16 volunteers dedicated to fire brigades, which took place in the course of 1938-1941 Community settlement in the area of today's military training area Allentsteig were dissolved. For Göpfritz at the Wild the artist has none representative gesture, not a monument that is visible from afar but one developed horizontal architectural platform.

The object sums up the square on two sides facing the street and has one withdrawn intermediate formally borrowed a grandstand. The title Treppe-Bühne-Tribüne. Der liegende Abdruck. formulates an implicit diversity that is symbolic also points to the different fields of activity of the fire brigade.

The concrete used is dyed with red and orange color pigments and lifts emerges as a sculpture in the heterogeneous environment of the square. On the surfaces of the objects pointing to the street are imprints of different materials - gravel, wood, hay - on the one hand to the operational areas of the fire department and on the other hand, to refer to nature, the terrain of the military training area recaptured in places again. Three sculptural objects in the stands, also made of pigmented concrete, should in their abstract form on „insignia“ refer to the fire department: boots, fire helmet and water hose.

(Christina Nägele)



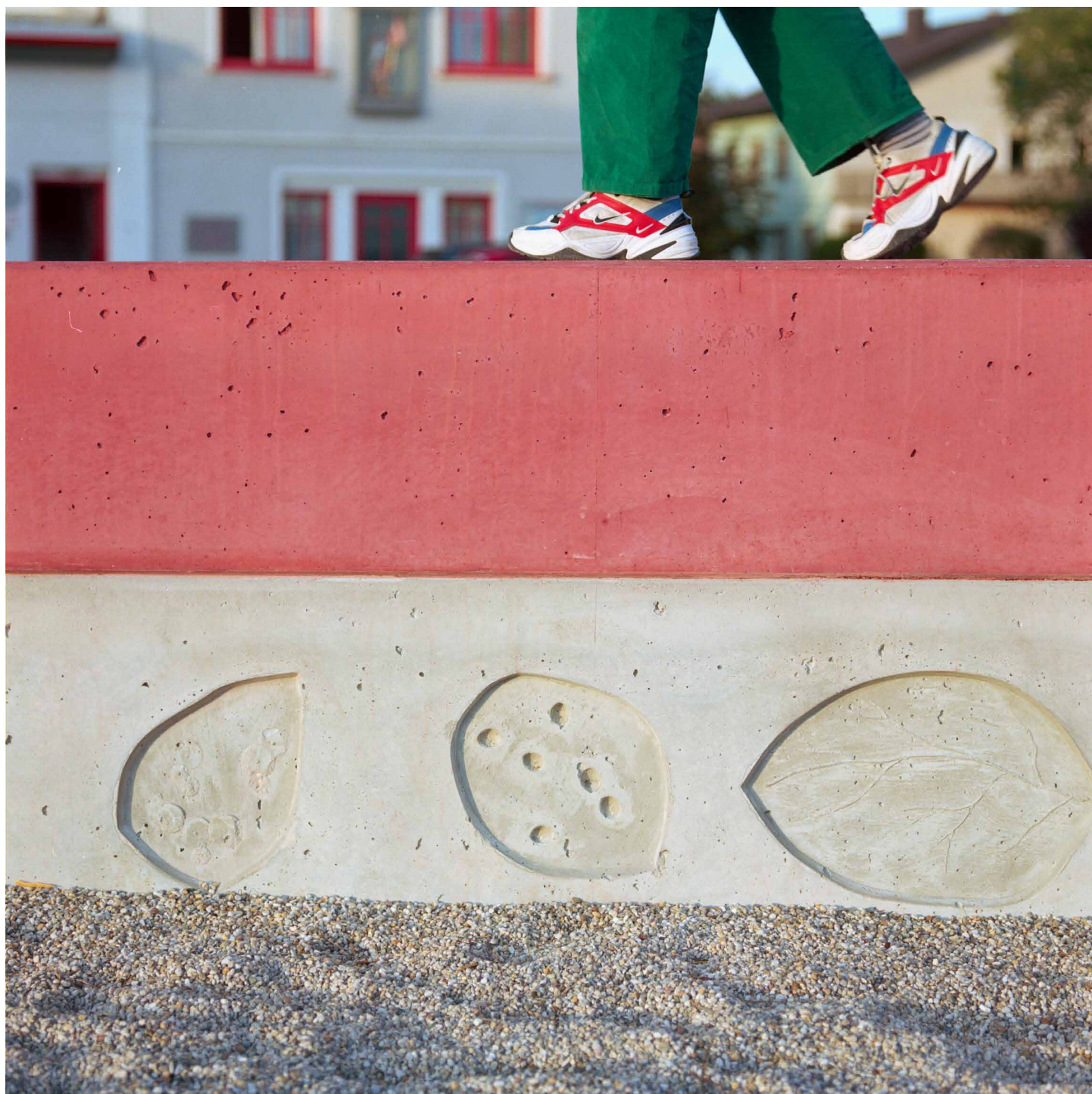
Stairs - Stage - Platform. The Reclining Imprint.

Sculpture (concrete, pigments)

Photos by Cécilia Brown



Helmet (concrete, pigments)
Stairs - Stage - Platform. The Reclining Imprint.
Photo by Căcilia Brown



Detail with imprints and pigment-soaked concrete
Stairs - Stage - Platform. The Reclining Imprint.
Photo by Cécilia Brown







Boot (concrete, pigments)
Stairs - Stage - Platform. The Reclining Imprint.
Photo by Căcilia Brown

Herz - Bar

Artist Bar, Installation
Secession, Vienna / AT, 2018
curated by Annette Südbeck





Herz-Bar

Sculptures (concrete, wood, paint); posters (paper, paint)

Lights by Hannes Fürst

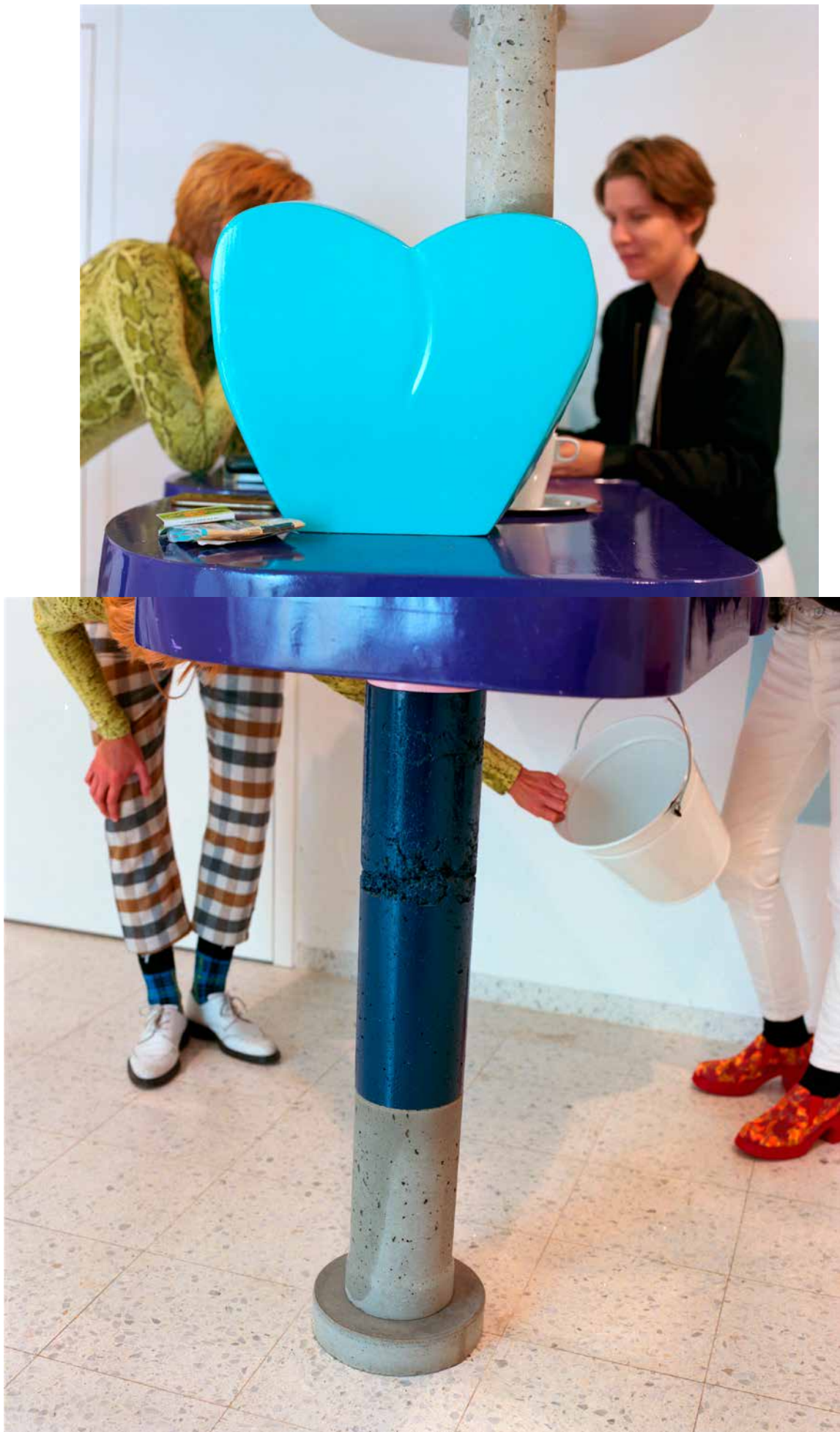
Photo: Paul Knight





Caryatid with Arm
Sculpture (concrete, wood, paint)
Photo: Paul Knight





Herz-Bar

Photo: Căcilia Brown

B-Girls, Go!

Sculpture in public space

KÖR, Vienna / AT, 2018

Several centuries of masculine-dominated, gendered urbanism conditioned you, perhaps, to understand public art strictly as commemorative or decorative. You might regard other sculptures as either aesthetic baubles or heroic gestures—precious objects deposited from above to validate its location, a building, a neighbourhood, a city.

*Not this. Here is your lucky cap. Fold it over, curve the brim, and keep it close. It is your faithful companion.
From now on, all you experience together belongs only to you both.*

Rather than memorialise teenage subculture as an historic moment or static model to follow, Sagadin recognises its perpetuation, knowing trends never stand still. ‘B-Boys’ are male teenage hip-hop dancers and street artists whose shorthand name reinforces the deeply gendered dynamics present even in emerging culture. In contrast, Sagadin builds a brilliantly coloured, oversized metal baseball cap dedicated to all the female and genderqueer teenagers. (JL Murtaugh)



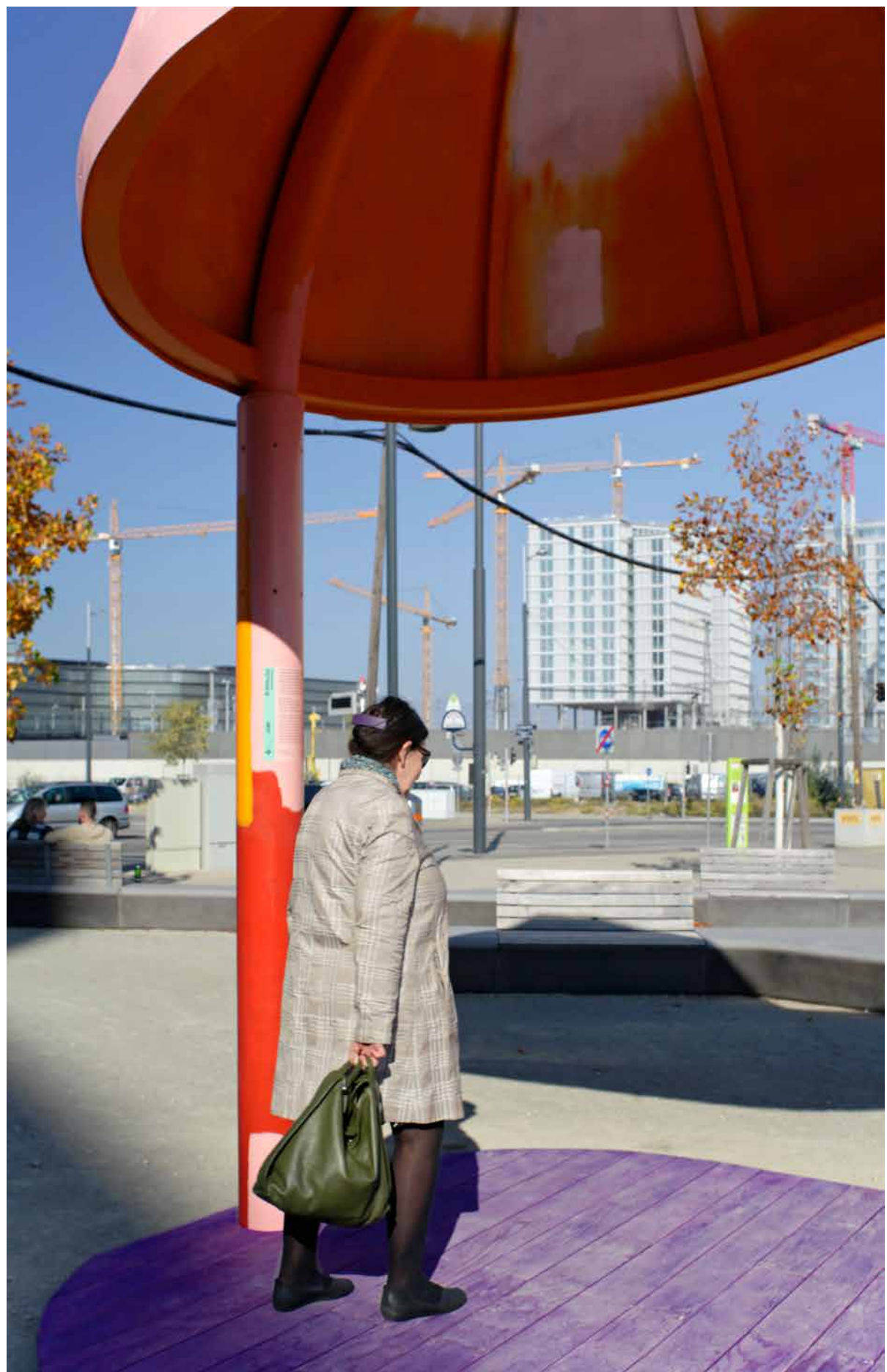
B-Girls, Go!

Sculpture (metall, wood, paint), Photos: Ulrich Dertschei











B-Girls, Go!, Belvedere 21, Vienna
Photos: Johannes Stoll, Belvedere, Wien

She in Caps

Sculptures

Koenig2 / Christine König Gallery, Vienna / AT, 2018

curated by Robby Greif

I lived on the top floor of Ernő Goldfinger's brutalist icon, Balfron Tower for a few years and a rumour pervaded the building while I lived there. The rumour was that Goldfinger had the idea to take a street from the ground and lay it like a template onto a floor of the Tower. A street became a floor. So if you took Andrew Street from the ground, where, Mrs Smith lived next to the Singhs' and in turn they lived next to the Follleys'. These people and their tethered neighbour relations were lifted from the street to a single floor in the Tower. Now Andrew Street became floor 21 say and still Mrs Smith lived next to the Singhs' and in turn they lived next to the Follleys'. The thing is, because of the design of the interior of the tower, the chains of connection no longer simply went left and right as they did on the ground. They were not laid 1:1 like in Borges'1 tale, well in appearance yes but in truth not quite. Goldfinger left the surface image of the building intact but he folded the unseen meta-structure inside. In essence he sort of, hacked the expected code within the building machine.

(quot. Paul Knight)



Das Herz in der Hose

Sculpture (concrete, wood, paint)

Photo: Paul Knight



Das Herz in der Hose (detail)
Sculpture (concrete, wood, paint)
Photo: Paul Knight



She in Caps

Installation view

Photo: Andrea Kopranovic, courtesy KOENIG2_ by robbygreif



A Happy Hippie (Happy stories are all happy in the same way and unhappy each in their own way)

Sculpture (wood, metal, concrete, paint)

Photo: Paul Knight



Milli Bofilli

Sculpture (wood, metal, concrete, paint)

Photo by David Stjernholm



Milli Bofilli

Sculpture (wood, metal, concrete, paint)

Photo by David Stjernholm





Tschumi Alumni, Halle für Kunst und Medien, Graz
Caryatid Tower (styrofoam, wood, concrete, paint)
Photo: MK



Tschumi Alumni (Orange-Green)
Objects (concrete, wood, paint)
Photo: MK



MC Angel / Tschumi Alumni, Halle für Kunst und Medien, Graz
Sculpture (wood, paint)
Photo: MK

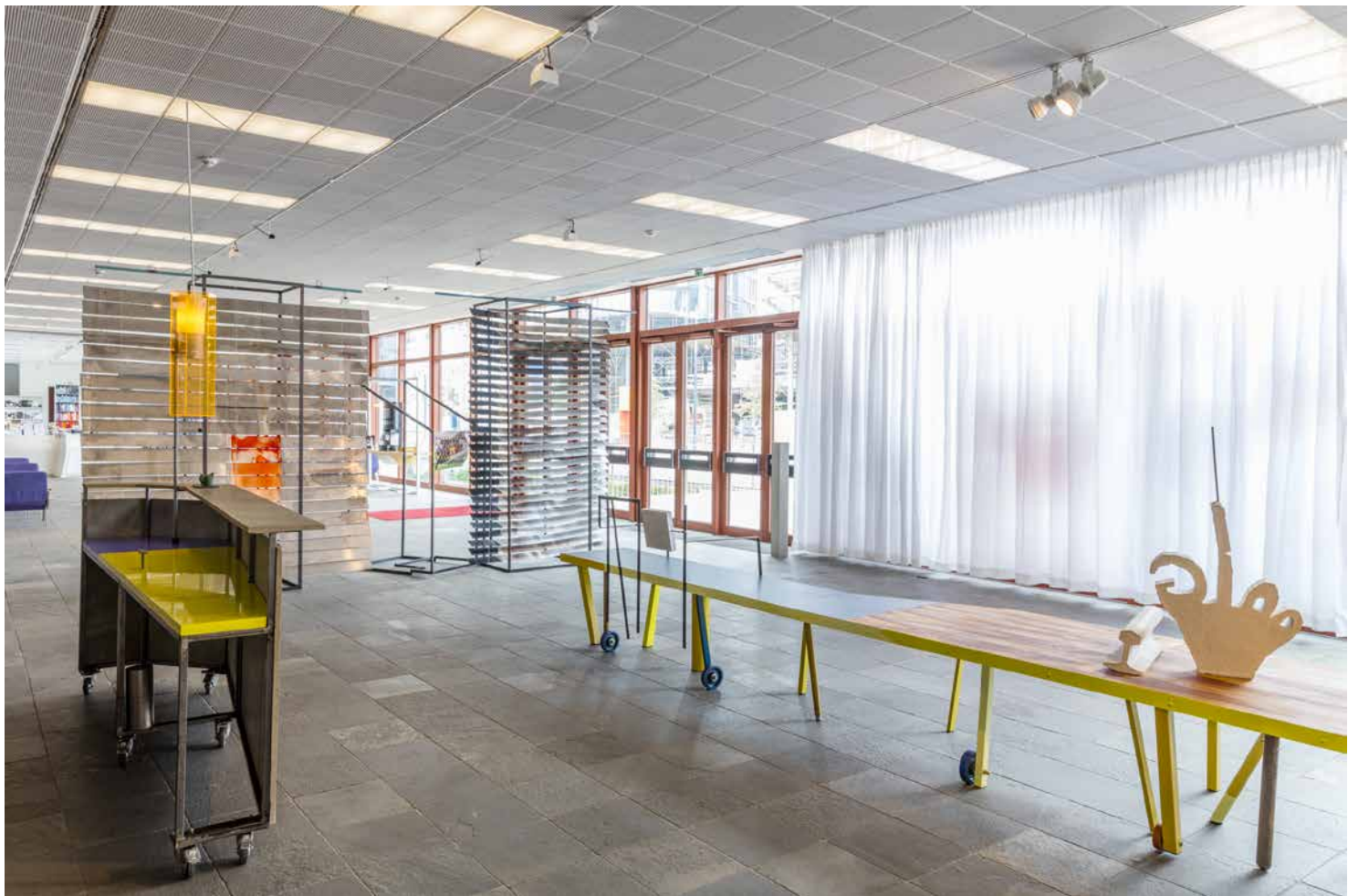
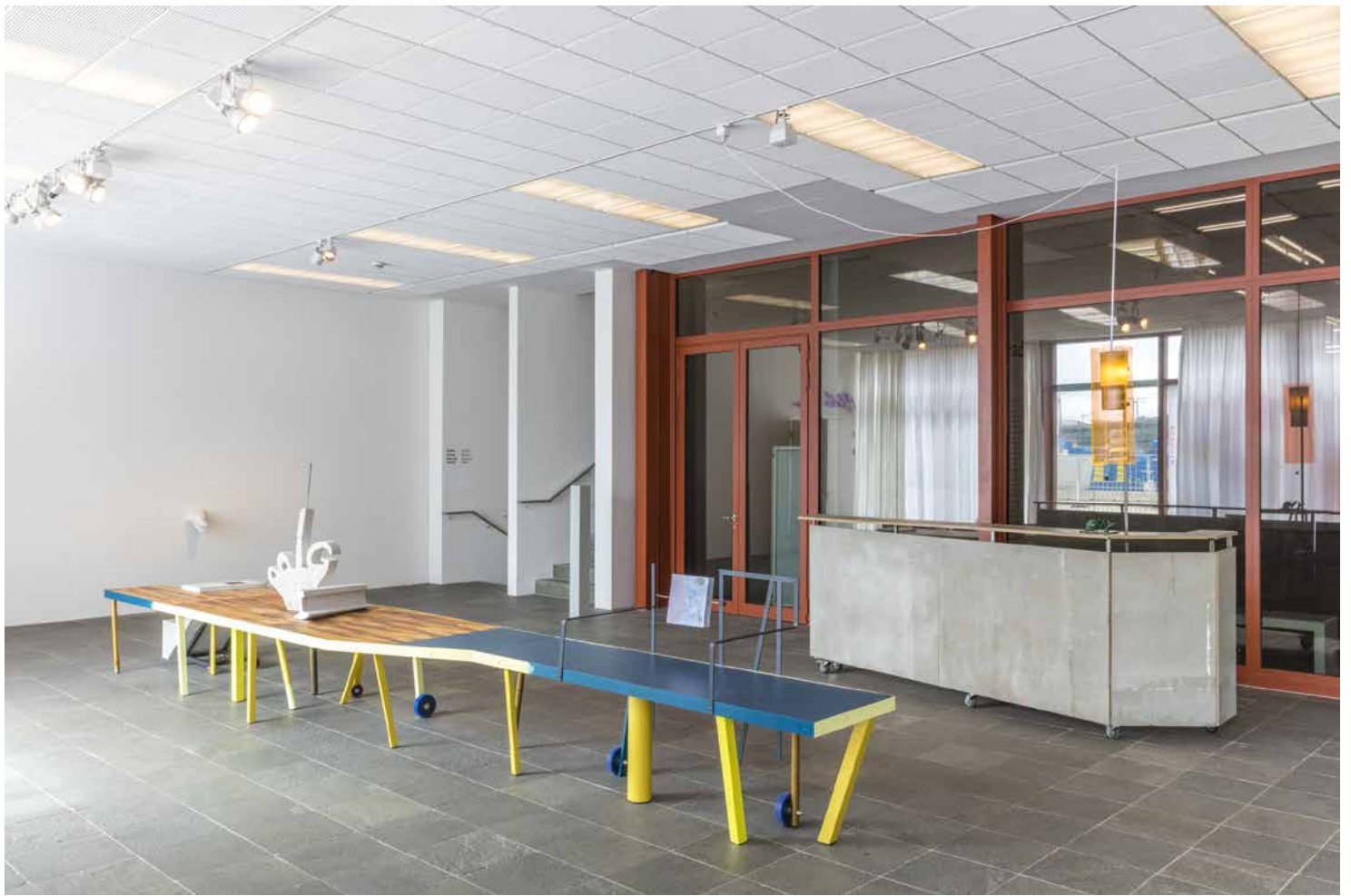


Susi klebt sich in die Ecke
und schreibt Biedermeier
an die Wand (die Bar, die
Jalousie, die Bank und die
Grabennymphe)

Cäcilia Brown, Noële Ody,
Maruša Sagadin

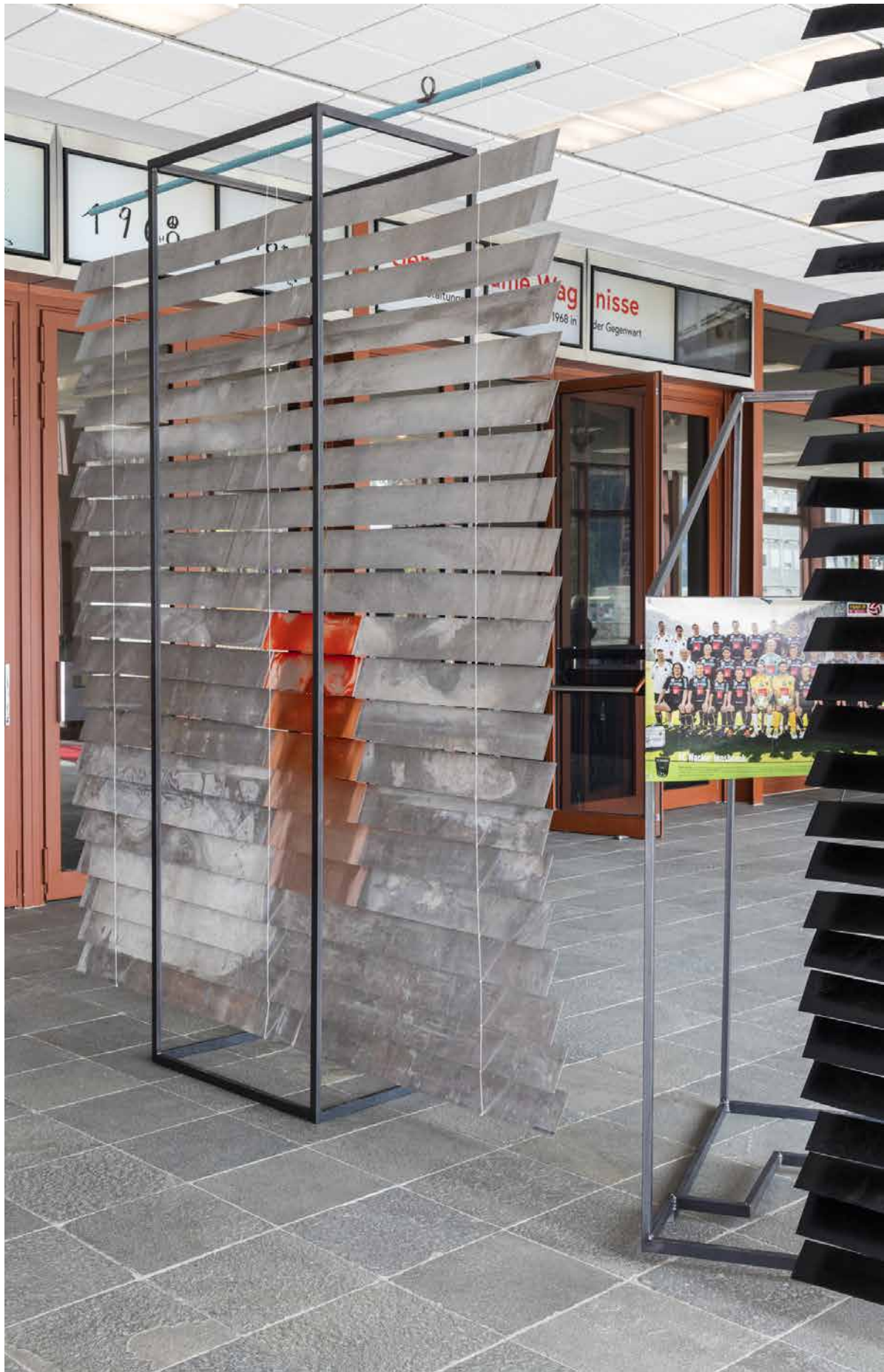
Sculptural Setting within the public program Joint Ventures
Belvedere 21, Vienna / AT, 2018
curated by Luisa Ziaja

Photos by Johannes Stoll_Belvedere 21 and eSeL





Die Bank (wood, metal, concrete, paint), *die Grabennymphe* (plaster, paint), 2018
Photo: Johannes Stoll_Belvedere 21



Die Jalousie (metal, metal anodized, metal zinc coated, poster), 2018
Photo: Johannes Stoll_Belvedere 21





Terra Cotta, Panna Cotta

Installation

Syndicate, Cologne / DE, 2016

curated by JL Murtaugh

Terra Cotta, Panna Cotta begins by infusing canonical decorative traditions with Sagadin's characteristic semiotic humor.

Saturated with playful, rehydrated neoclassical and postmodern details, the show's aesthetic signatures have as much in common with retro-couture clothing as the implied architectures – a liberal blend of pop culture, graphic, comedic, and anatomic influences. However, the resulting objects do not comfortably reside within any of these categories, constantly changing with each exhibition. Sagadin's primary material is a malleable and personal language which feints toward function, durability, and timelessness.

The exhibition partially functions as a second-act evolution of Doris, Ionic, Iconic, her exhibition at SPACE, London this past Spring, which featured indoor and outdoor benches representing that show's title. In this setting, the sculpture now becomes a central, theatrical character. The reclining, pantomime caryatid on its union-mandated break masquerades vainly as street furniture to disguise its metamorphosis. The surface-mounted prop cosmetic (first appearing as an outdoor installation in London) might mean the character has rested in place too long, or suggest a designer's quirky presentation of a model big-budget skyscraper.

Sagadin's surrounding wall objects start with standard foam insulation material in the manufacturer's proprietary color, which is excavated to admit a rough concrete mix. The process simulates the pouring of structural foundations, but onto a permeable, branded ground which assumes an advertisement-like profile when hung upright. These are supplemented with an installation of posters and research material fly-posted at the edges, the mossy origins of the puzzling drama creeping back into view.

(JL Murtaugh)



*Terra Cotta, Panna Cotta with Lipstick Building; object (wood, paint, metall, concrete)
in the background: Untitled (Caryatid, yellow), Untitled (Wave, green), wallpaint
Objects (concrete, styrofoam, wood, paint)
Photo: Martin Plüddemann*



Speckstein (Soapstone) with Lipstick
Object (wood, paint, metall, concrete)
Photo: Martin Plüddemann



Terra Cotta, Panna Cotta
Installation
Photo: Martin Plüddemann

SUPERPOSITIONING
SUPERPOSITIONING
SUPERPOSITIONING

DORIS

DORIS, SUPERPOSITIONING



Untitled (Helmet, blue)

Object (concrete, styrofoam, wood, paint)



Untitled (Caryatid, yellow)

Object (concrete, styrofoam, wood, paint)

Photo: Martin Plüddemann



Why Can't I Love Life In Balance As Much As I Love The AT&T - Palace?

Collage (posters, vinyl tape); dimensions variable

Photo: Martin Plüddemann

Doris Ionic Iconic

Installation

SPACE, London / UK, 2016

curated by Persilia Caton

Maruša Sagadin's Doris Ionic Iconic includes a public bench-like sculpture in front of SPACE Mare Street and in the gallery, a smaller sculpture for sitting on and a series of wall works. The project refers to architectural and bodily forms in combination with post-modern colour palettes and graffiti fonts to make visible a choreographed contemporary urban language.

Highly aware of her architectural predecessors, the artist plays off distinctly historical and contemporary forms and their associated classifications. By renaming the Doric column Doris, Sagadin shifts the concept of support structure to a gendered context. Collapsing the space between the Ionic column and Zaha Hadid's iconic architectural wave form, Sagadin's resulting sculptural mash-ups move swiftly between a stadium fashioned into a pair of platform shoes or a skyscraper depicted as a tube of lipstick. Brought together with foundational architectural elements, these associations highlight strength and visibility. The project as a whole reflects numerous perspectives from the general commercialisation of urban space to personal desires, consumer urges and experiences of the individual resident.

(Persilia Caton)



Doris Ionic Iconic

Bench (Ionic) - (wood, paint) with P-P, O2-Shoes, Lipstick Building;

Commissioned by SPACE, all photos by Tim Bowditch

600 x 100 x 60 cm



Lipstick Building
Object (concrete, wood, paint)

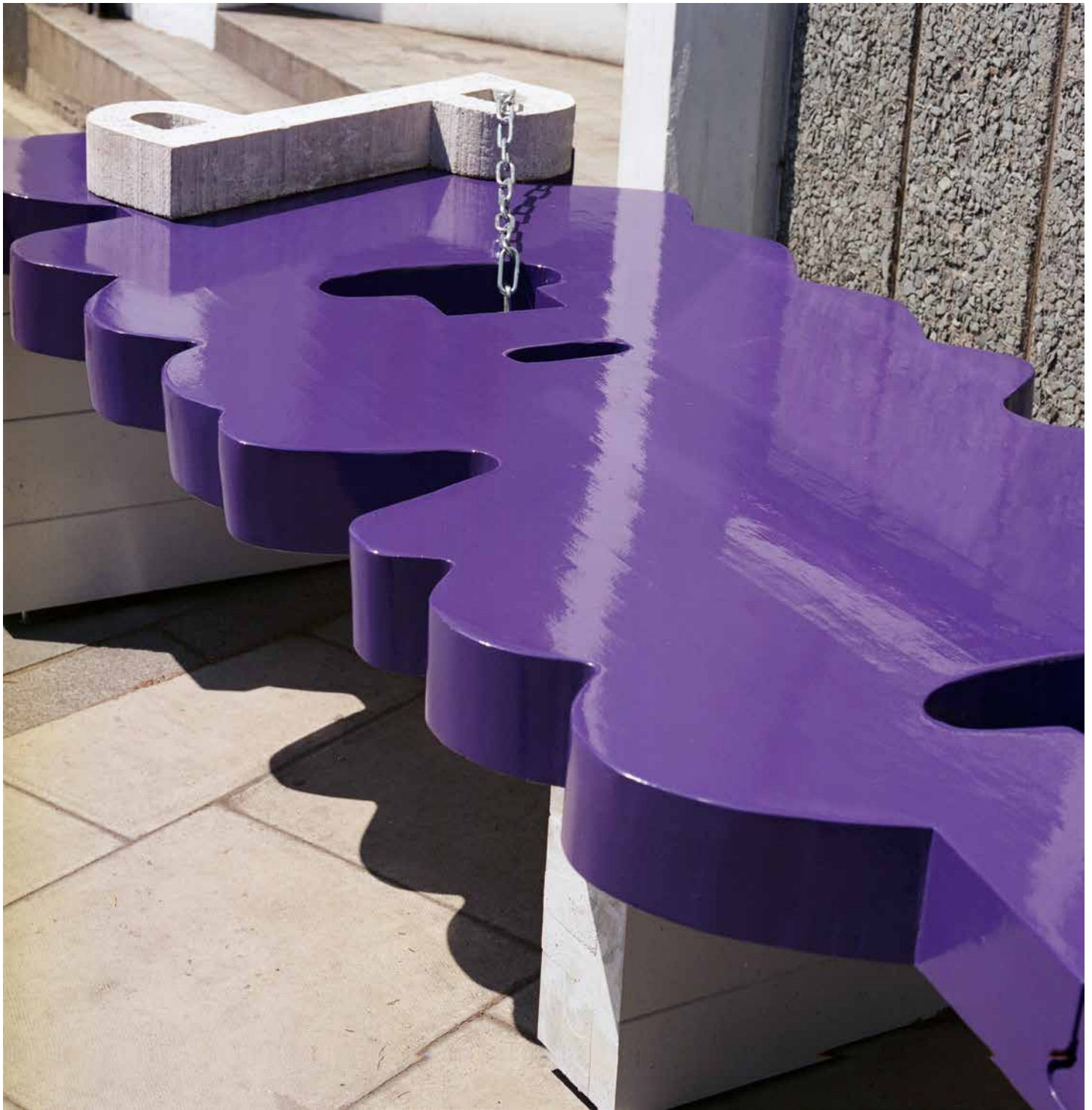


*Doris Ionic Iconic
Bench (Ionic) (detail)*
Photos by Căcilia Brown



02-Shoes

Object (concrete, wood, paint)



*Doris Ionic Iconic
Bench (Ionic) (detail)*
Photo by Căcilia Brown



P-P (People's Palace)
Object (concrete, metall)





*Doris Ionic Iconic
Bench (Ionic) (detail)*
Photo by Căcilia Brown



Doris Ionic Iconic

Installation (sculpture, posters, wall objects)

Commissioned by SPACE, all photos by Tim Bowditch



Untitled (Iconic)

Object (concrete, styrofoam, wood), wall paint



Untitled (Platforms), Untitled (Wave)
Objects (concrete, styrofoam, wood)



People's Palace (Poster); (paper, wall paint)



Performance by MC Angel within the show Doris Ionic Iconic
Photo by Căcilia Brown



Performance by Peeky within the show Doris Ionic Iconic
Photo by Căcilia Brown



DORIS, SUI

DORIS

**SUPERPOSITIONING
SUPERPOSITIONING
SUPERPOSITIONING**

Doris (column)

Object (paper, paint, wire, concrete)

Doris Superpositioning

posters
tape

by CH Studio



Installation in public space
& Parabol, Austrian Cultural
Forum London / UK 2016



DORIS SUPERPOSITIONING
Instalation (paper, paint, posters, tape)

STIONING
STIONING
STIONING

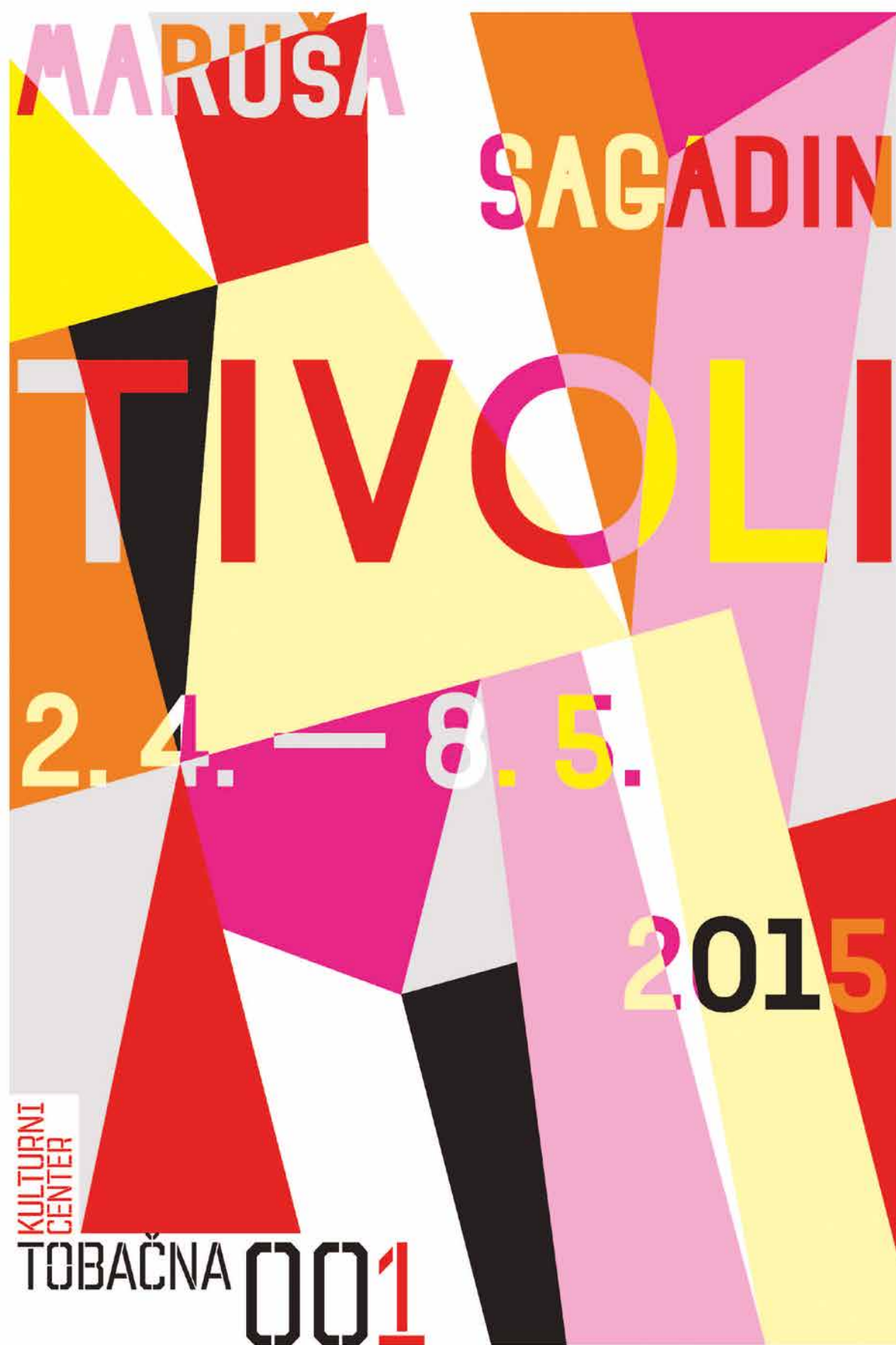
DORIS

DORIS, SUPE

SUPERPOSITIONING
SUPERPOSITIONING
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SUPERPOSITION
SUPERPOSITION
SUPERPOSITION





TIVOLI

Poster by Ajdin Bašić

Cultural Center Tobačna 001, Museum and Galleries of Ljubljana / curated by Alenka Trebušak

TIVOLI

Installation

Museum and Galleries of Ljubljana / SI, 2015

In this project, the artist presents a series of objects titled Linas Leisure Center (Shorts), and collages. The work is based on elements used by the architect Lina Bo Bardi on the façade of SESC Pompéia in Sao Paulo (who incorporated irrational, almost postmodern moments into the modernist architecture of the aforementioned sport and cultural centre, conceived in socialist spirit “for the people”). These are window openings that look very much like holes made by punching fists, but are in the artist’s sculptures manifested as legs of objects. Above them span six almost identical rectangular forms. The boundary between the base, which turns into an object in itself, and the life-size sculpture, is obscured, and their roles are equalised in Duchamp’s style. The surfaces of geometric shapes are gloss-polished and almost look like suspended paintings. Their colour palette spans allusions to the Washington Color School, Austrian Lillien porcelain, “political” colours, and pop culture. The selection of low-end materials such as concrete, putty and plywood found in construction material stores shows that the artist takes interest in what appears deceptive and strange. (Alenka Trebušak)



TIVOLI

Installation (objects, collages); all photos by Matevž Paternoster / MGML



Tschumi Alumni (Yellow-Gray)
Objects (concrete, wood, paint)









Untitled (Locker); object (wood, paint)

Untitled (Extra Extra Elle / Peak); collage (drawing, scans, paint)



TSCHUMI ALUMNI

Installation (objects, collages); photo by Michael Rocco Ruglio-Misurell
curated by Hannes Ribarits - Room of Requirement hosted
by Horse & Pony Fine Arts Berlin (Carrick Bell, Michael Rocco Ruglio-Misurell), Berlin / DE



TSCHUMI ALUMNI

Installation (objects, collages); all photos by Căcilia Brown



ZWISCHEN BAROCK UND ROMANIK LIEGT DIE BOTANIK
Collage (lettraset, scan, drawing)





EXTRA EXTRA ELLE

Maruša Sagadin

07.11. — 27.12.2014

Eine übergroße Gestalt, eine Macht, eine
Seltenheit, eine zukunftssträchtige Figur,
eine Hoffnung.

Ein Blick in die Zukunft, ein Blick ins Abseits mit
neuen Absätzen, ins Abgefahrene, eine Alternative,
es ist Fun und futuristisch, es ist Science

AB - GE - SPACE - T

nicht luftstromlinienförmig aber rund,
neue schiefe Gestalten in der Stadt,
unübersehbar geschminkte Oberflächen,
die verdrängten Unklarheiten —

die Form, die neue Norm:
Die neue Norm, die Urform.

Es ist Silber, es ist spiegelnd —
Pink ist Punk und Silber ist Space.

Es ist ein XXL-LQQQÖ●●ook-Book.



Extra Extra Elle

Installation (objects, wall painting, collages); all photos by West.Fotostudio



Extra Extra Elle (Hungerburgbahn)
Object (smoothing cement, cardboard, paint, wood)



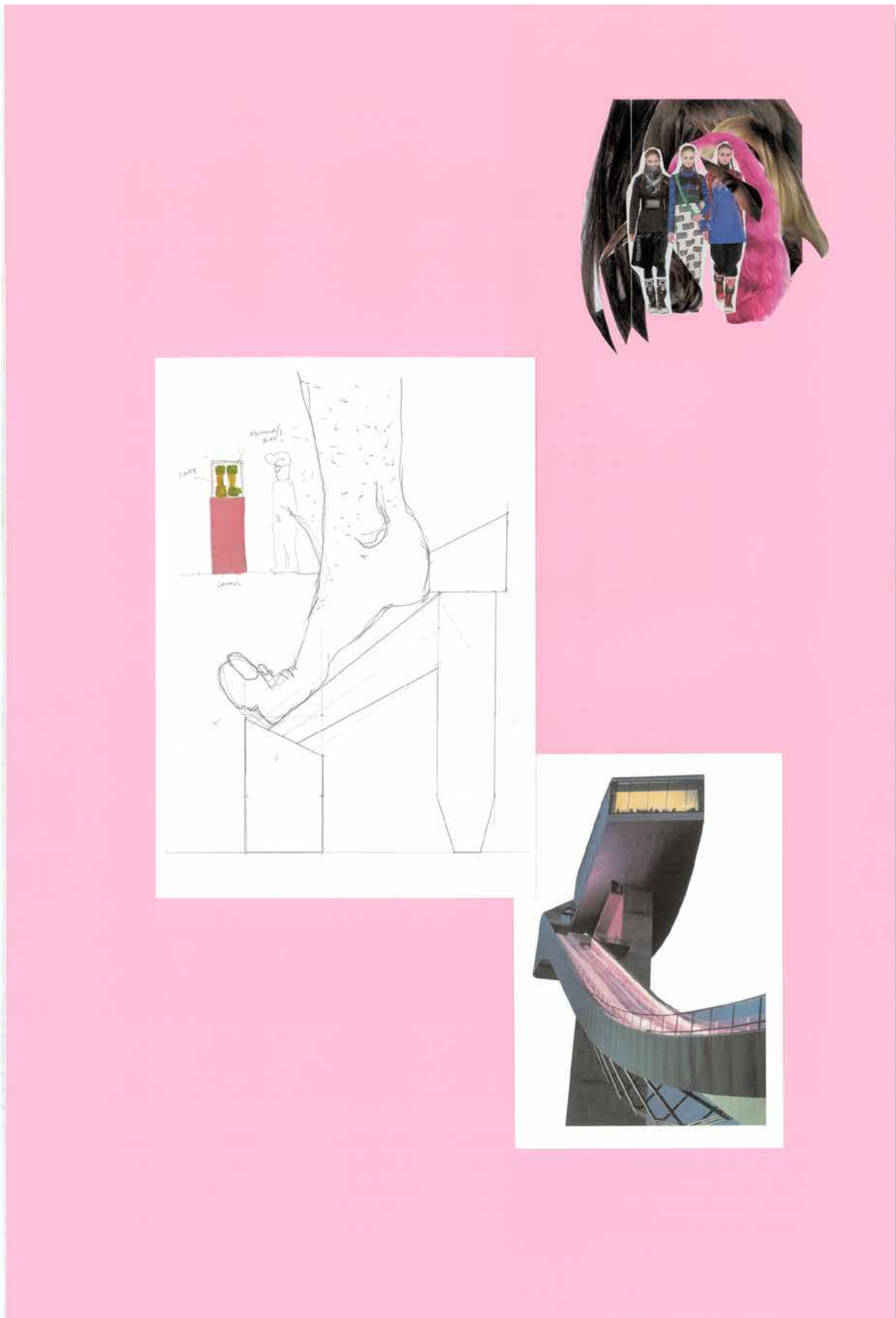
Extra Extra Elle (Bergisel)
Object, collages (wood, paint, paper, photo)



Untitled (Extra Extra Elle / Peak)

Collage (scans, drawings, paint), Neue Galerie, Innsbruck / AT

Photo by Matevž Paternoster / MGML



Untitled (Extra Extra Elle / Bergisel)

Collage (scans, drawings, paint), Neue Galerie, Innsbruck / AT



Sock
Wallpainting (paint)



O-Two-Shoe

Object (smoothing cement, cardboard, paint, wood)

Museum Of Contemporary Art, Ljubljana / SI; Photos by Dejan Habicht

Meet The Residents (Brothers and Sisters, Freundschaften gibt ´s nur auf Augenhöhe)

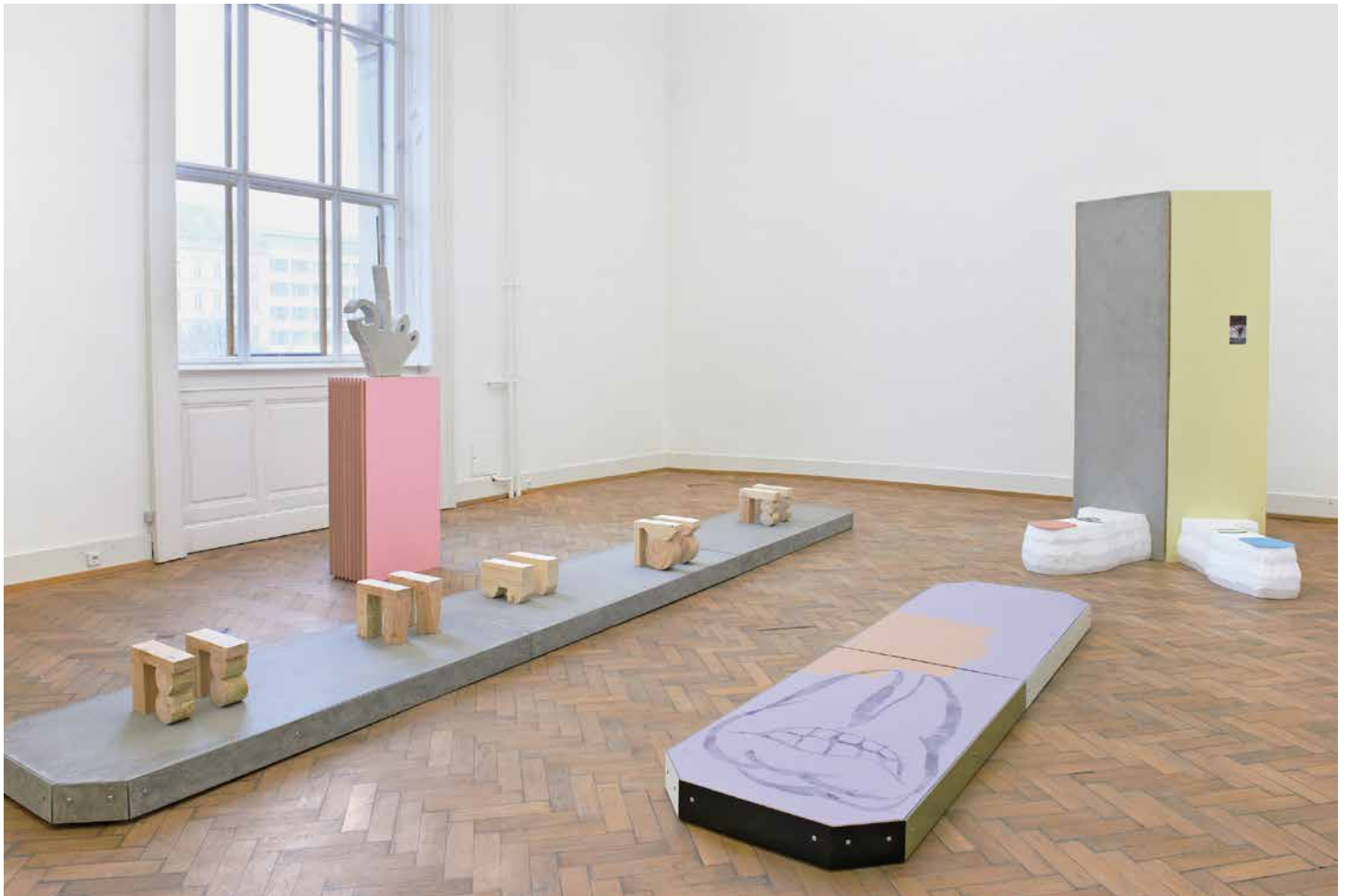
Installation

Exhibit, Academy of Fine Arts Vienna, / AT, 2014

Kunsthalle Exnergasse, Vienna / AT, 2014

With her installation *Meet The Residents*, Maruša Sagadin relates to specific fragments from the right interior wing of Bosch´s Last Judgement triptych, while she simultaneously looks at the city and the variety of its residents. As a peculiar cabaret, her three-dimensional mise-en-scène seems to loosely reminisce on the Vienna cabaret *Die Hölle (The Heel, 1906-1937)*, an example of an (also literal) underground counterculture to Vienna´s high and court culture. The self-empowerment project of a counterculture is conceived more abstract here, though. If power can be defined as a quantity or order and self-pity does not offer an option for resistance, a counterpower strategy might consist in staging oneself as big, too. This could have been exactly what the underground band *The Residents* did when they presented themselves as no less than alternative Beatles on the cover of their album in 1974.

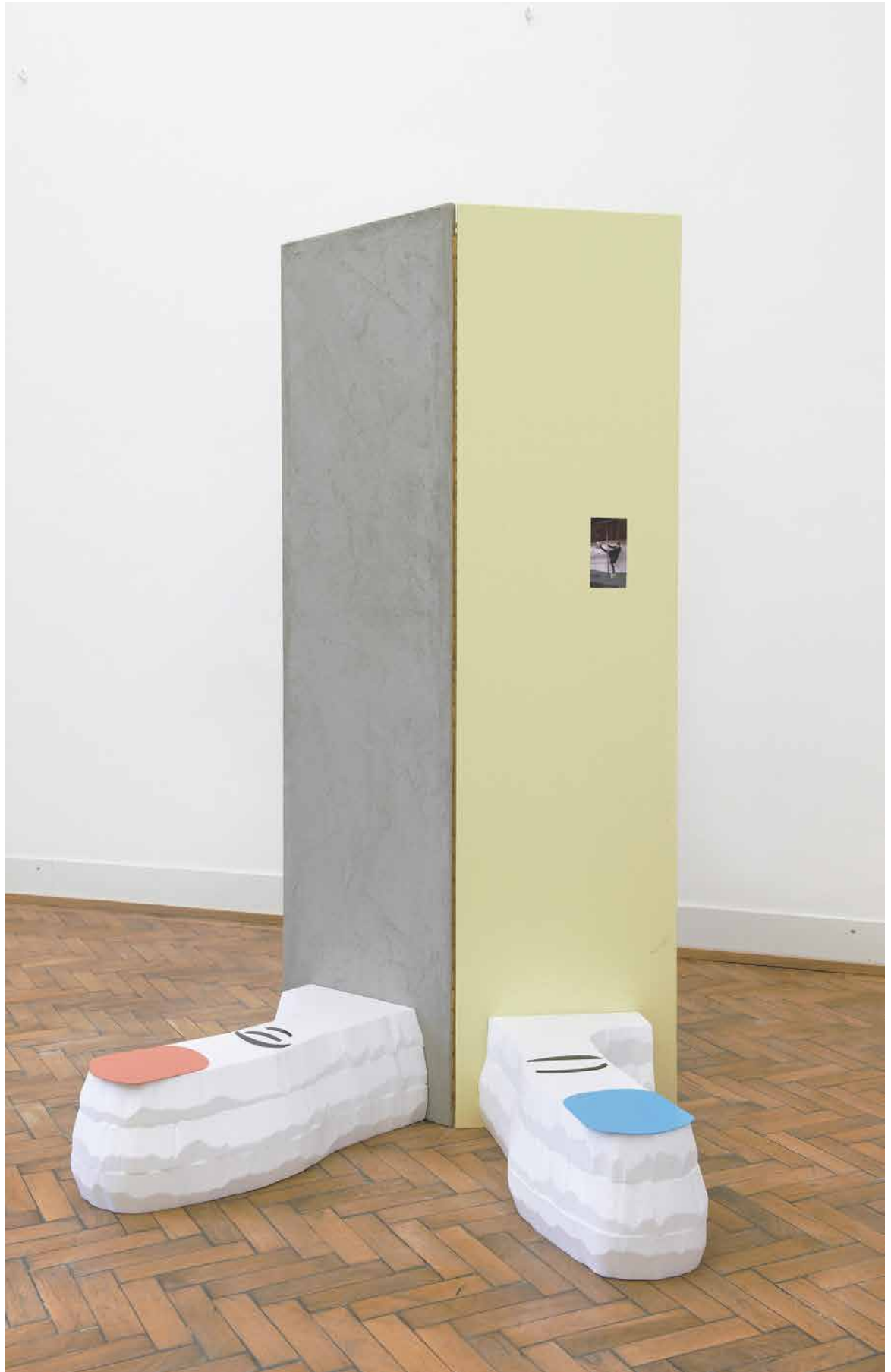
(Dieter Lesage, curator „The Very Last Judgement Triptych“)



Meet The Residents (Brothers and Sisters, Freundschaften gibt ´s nur auf Augenhöhe)

Installation (*Toe, Tooth, Hand - die B.I.G., Shoes*; styrofoam, metall, wood, concrete, smoothing cement)

Photos by Lena Deinhardstein





Hand (die B.I.G.)

Sculpture (wood, concrete, metal, paint)

Photo by Anna Barfuss





Franzis Sommerloch

Performance/installation by Căcilia Brown, Nora Rekade, Maruša Sagadin

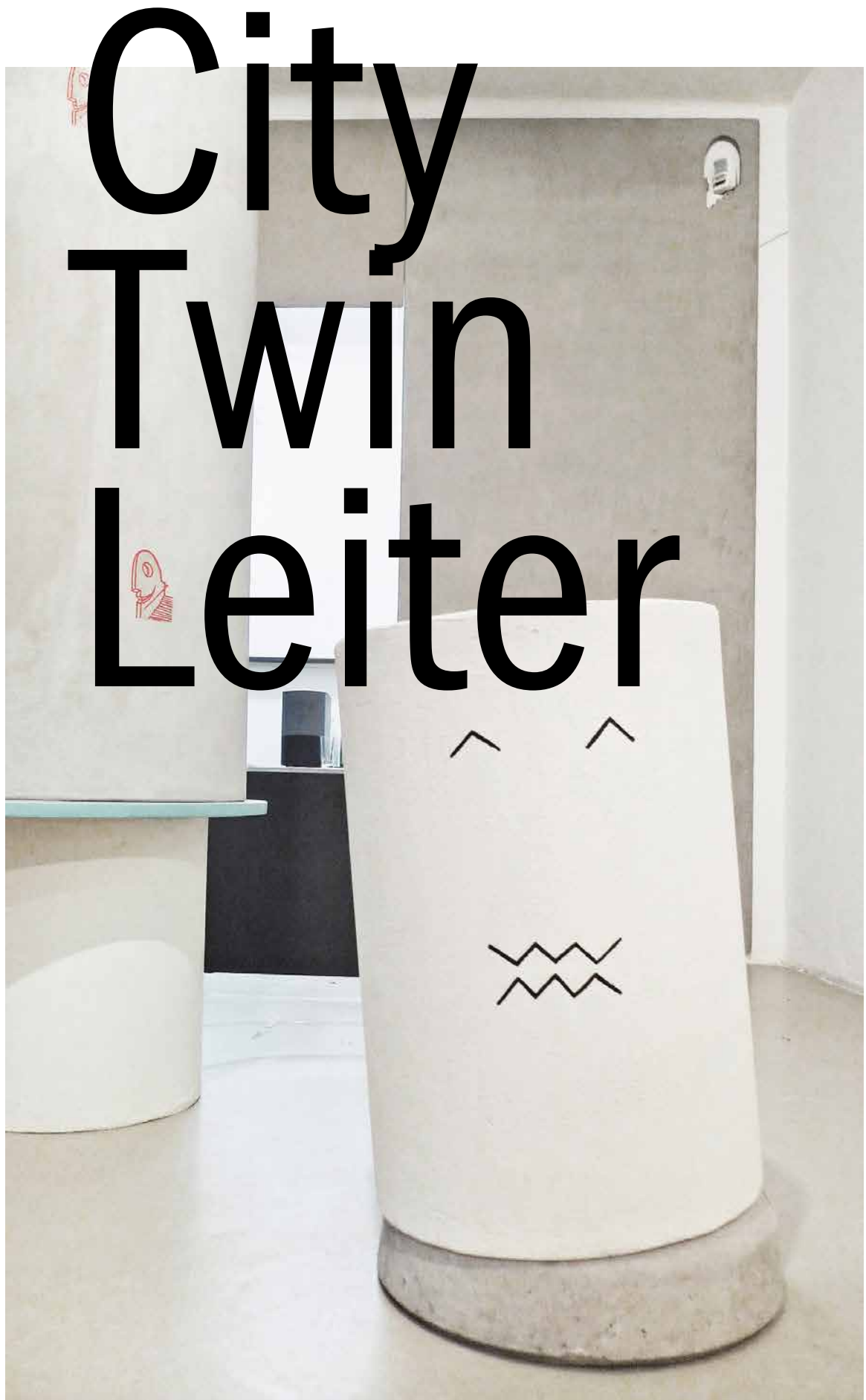
In der Kubatur des Kabinetts – der kunstsalon im Fluc, Vienna



Meet The Residents (Brothers and Sisters, Freundschaften gibt ´s nur auf Augenhöhe)
Installation (objects, wall panels, shoes); photos by Anna Barfuss



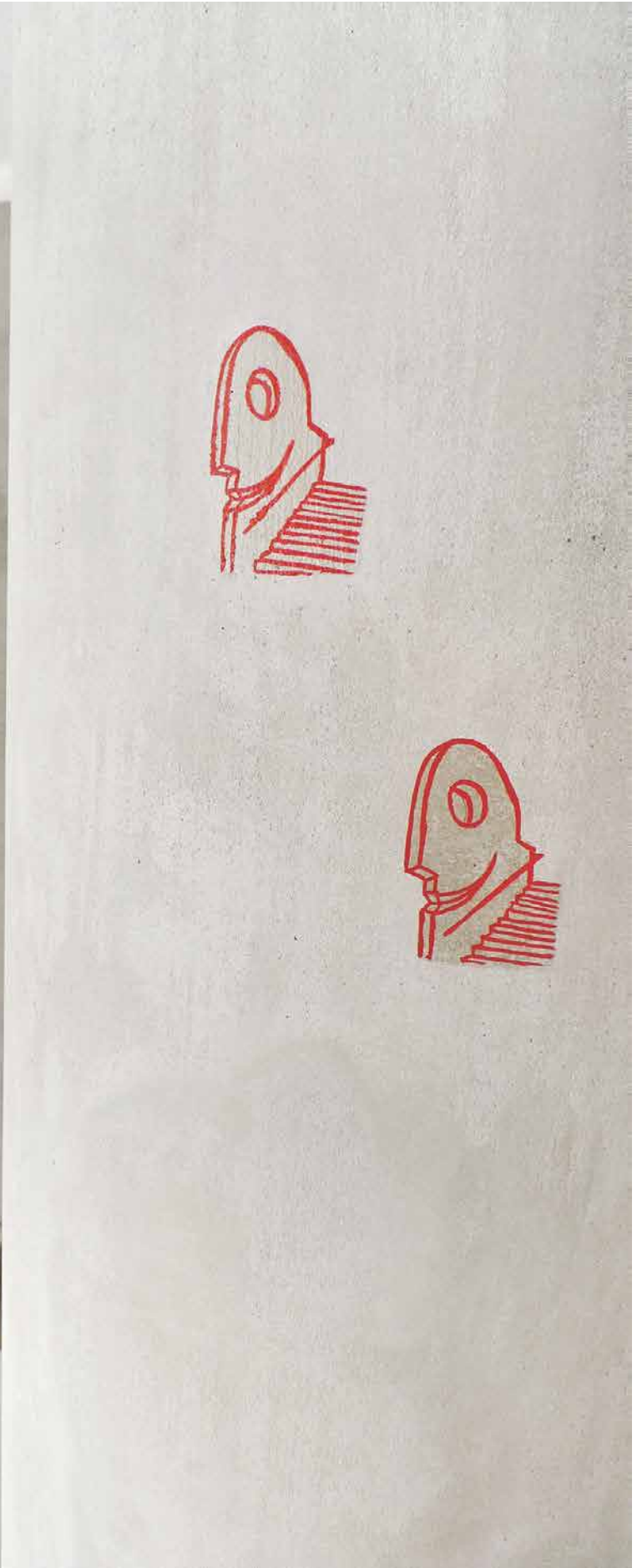




Objects, wall panels (concrete, cardboard, paint,
smoothing cement, collages, papier maché)
Lungomare, Bolzano / IT, 2013





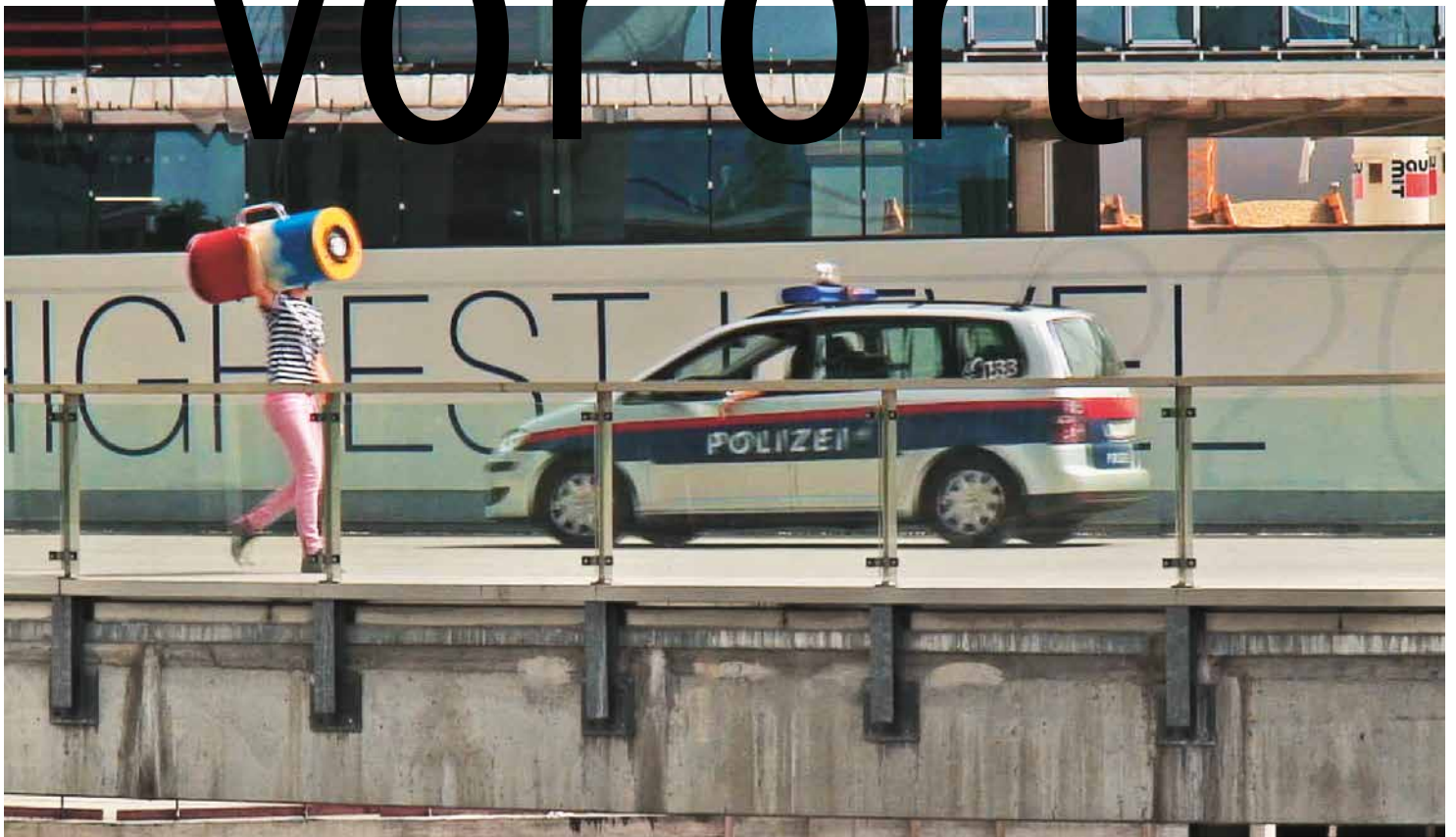




In postmodernity buildings were eventually allowed to „look like“ or resemble something. Even modernity had allusions to the figurative. Adolf Loos's building at Michaelerplatz was referred to as house without eyebrows. Even today human characteristics are used to describe architecture. The Peek & Cloppenburg building in Vienna, by David Chipperfield has been compared to the Loos building,

distinguishing it by its missing lower lip, which in a sense sounds perverted. The title of the work „City Twin Leiter“ refers to the regional waterway link between Vienna and Bratislava („Twin City Liner“) and analyses the phenomenon of commercial measures influencing the built space and the social interaction within.

MC for you vor ort



MC For you Vor Ort

Intervention, Video (4:20 min)

Kunsthalle Wien- project space; public space, Vienna / AT, <rotor> Graz / AT, 2012

Boom-Box (cartboard, wood, loudspeakers)

100 cm x 45 cm

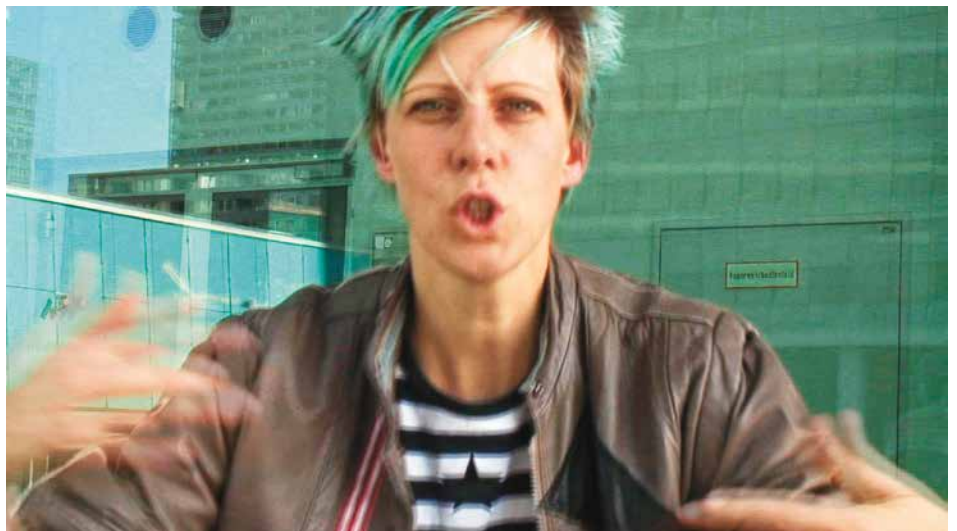
Video: 4:20

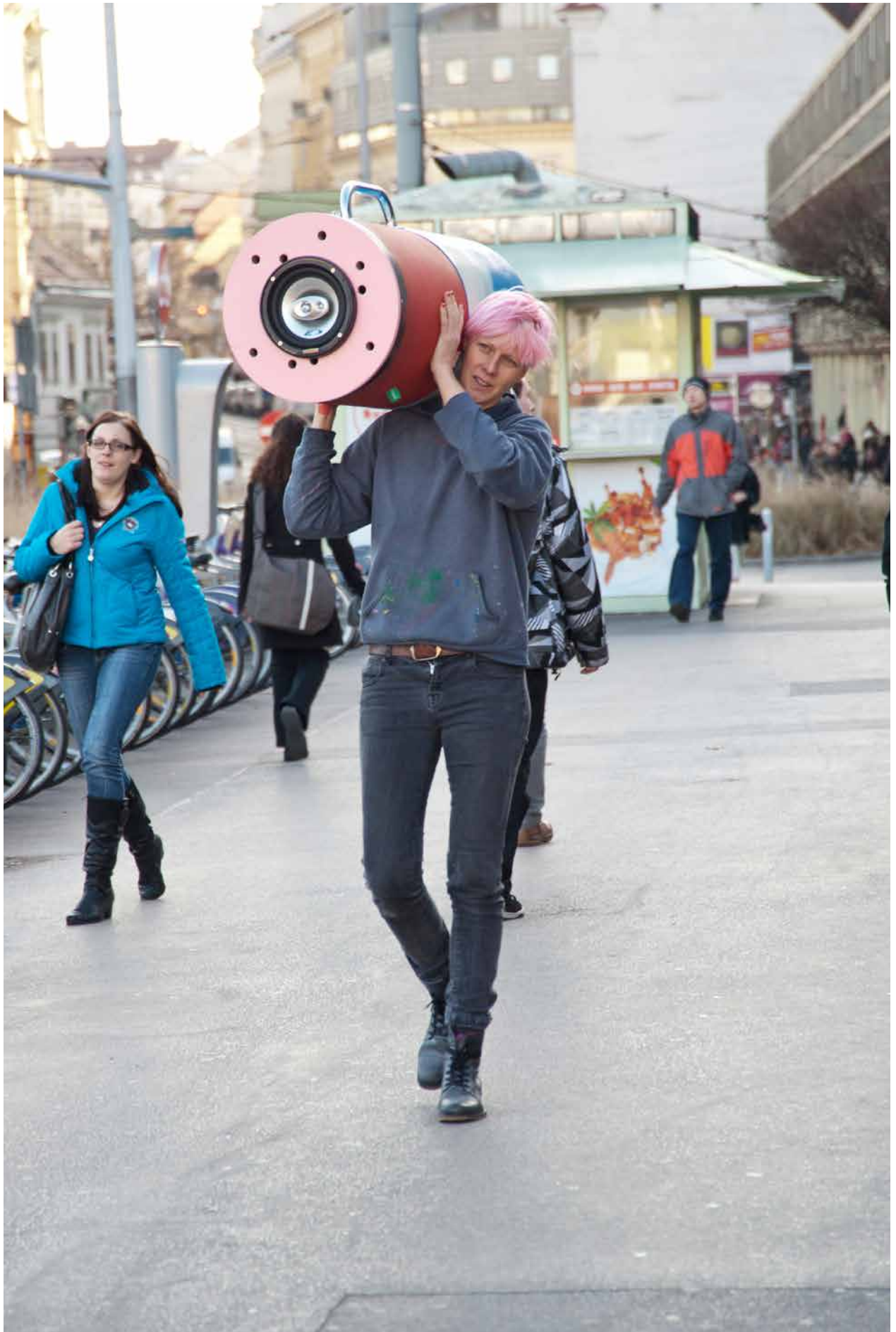
Photo: Detlef Löffler



MC For you Vor Ort

Video installation: projection, boom-box, blue wallpaper, <rotor> Graz / AT







Stress in Texas

neon signs

table sculptures

Installation in public space
Festival district, steirischer
herbst, Graz / AT 2011





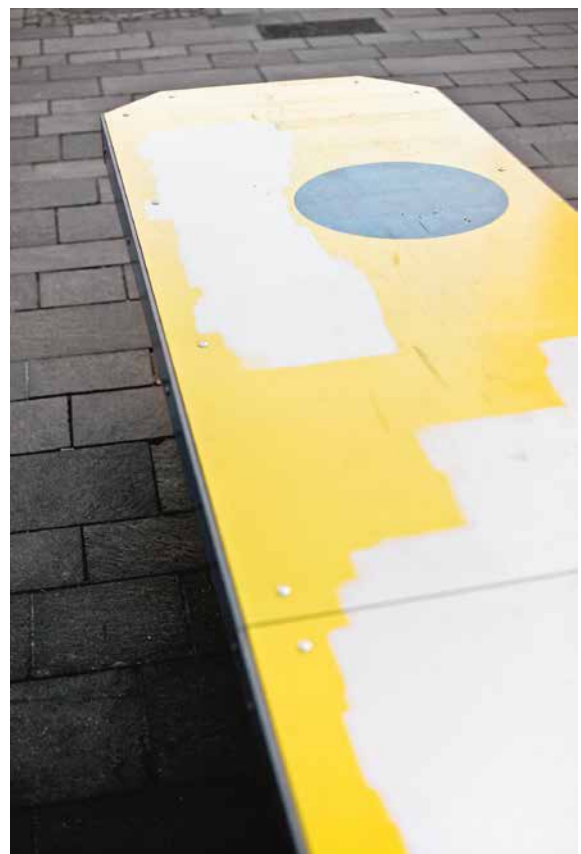




table-sculpture (fiber cement, concrete, paint); neon writings;
steirischer herbst 2011 / Photos: silveri photographie & Căcilia Brown





Wo ist unser Niveau Herr Perrault?

Sculpture with turntable, record, rap

Sculpture: 170 x 90 cm /

Record/rap: 7"

Photos: Anna Barfuss

2009

For this installation, I first wrote a text that I then recorded on a vinyl forty-five in form of a rap performance. The record player is situated in a kind of table structure which represents a simplified skyline of the Viennese ‚Donaucity‘, but, regarding its steel and wood construction and the curved tube of the loudspeaker, is also a reference to the surfaces of today's architecture. The text and the shape of the installation relate to the Vienna Towers, towers of 220 and 160 meters high which are supposed to form a distinctive landmark in the Viennese ‚Donau-City‘ and are currently designed by the French star architect Perrault.



IST UNSER NIVEAU,
HERR PERRAULT?





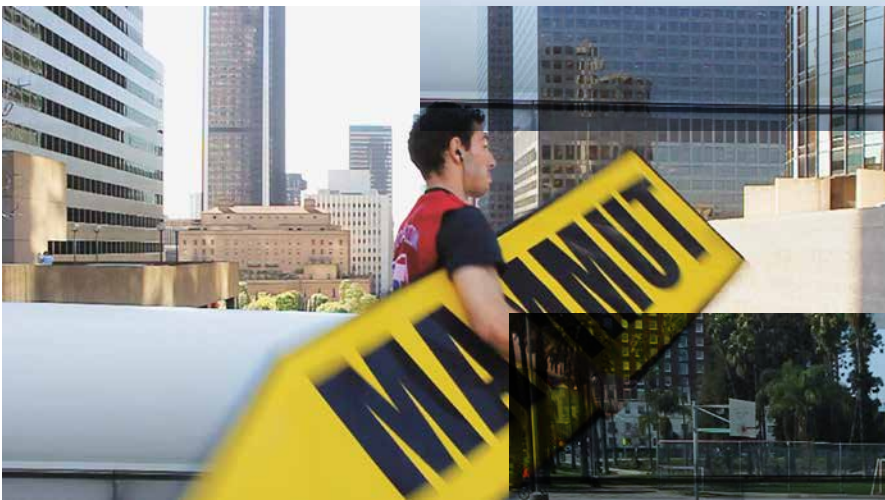


Wo ist unser Niveau, Herr Perrault? (blue), 2019

Everybody says Hi to Hans because Hans says Hi to everybody

Installation: Video 5:41 min, objects,
drawings, collages, lamps, wall paint
MAK Center, Los Angeles, USA
Grazer Kunstverein, AT
2010

During my stay in Los Angeles I focused on advertising media. I hired a Sign Spinner and ordered signs from a local company with my own slogans. (A Sign Spinner is a person who is usually found standing along thoroughfares, using juggling, acrobatics and breakdancing to draw attention to his signs.)





Installation at the Mackey Apartments, Los Angeles
I transferred parts of the Schindler apartment like the blue wall
paint and the shelf to the installation at Grazer Kunstverein
On the photo: Rack for projector, shelf, basketball hoop,
in the back: video projection / Photo: Joshua White



Installation at Grazer Kunstverein:
blue wall paint, video projection, rack for projector, shelf, basketball hoop, collages



I CAN'T SEE
THE WOOD
IN HOLLYWOOD
GOOD



TO ALL THAT CAME
AND I LOVE
ALL
I CAN'T LOVE



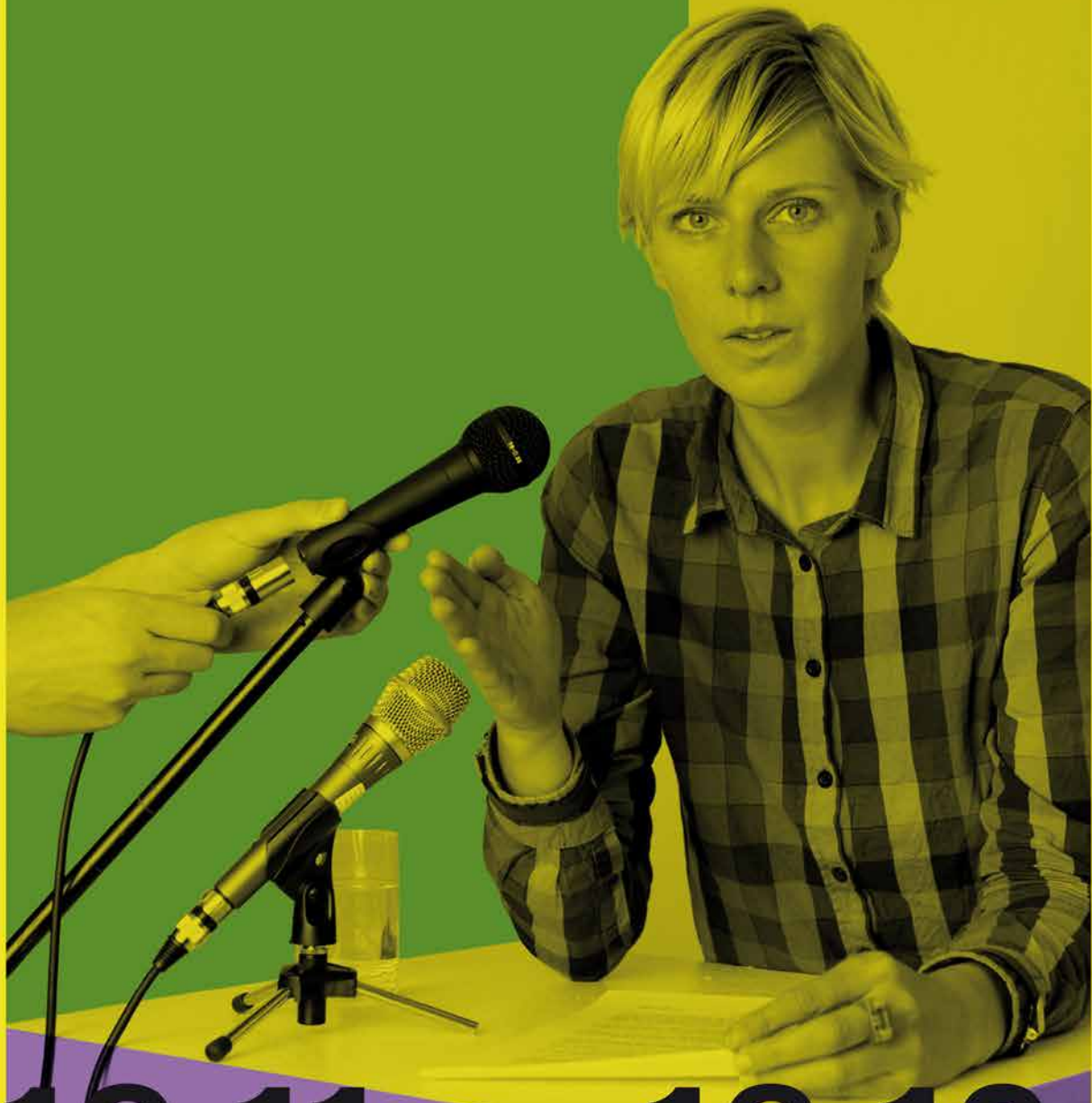




Stage
at Grazer Kunstverein and before at the Mackey Apartments, Los Angeles
(painted wood)
Photo: Joshua White

SEHR GERN MODERN

Maruša Sagadin



18.11. — 18.12.

Eröffnung
17. November 2010

19:00 Uhr
galerie5020, Salzburg