

Alexandra Tatar
2011-2022

Mâna care taie (cutting hand) 2022


VIDEO, HD, color, sound, 31:33

Somewhere between the Danube and the airport, in the Austrian suburbs, a micro history starts to unfold on a king size bed. Two tired women, mother and daughter, eat together after work. Monotonously picturesque, manipulated landscapes, interrupt the underlying silent drama of the seasonal worker's daily life. Paid for one body part to perform the repetitive action of cutting, the only concern being the grapes, the relations between workers suffer under this transactional regime as well. The daughter becomes authoritarian as she has to introduce the mother to the new realities of her temporary living situation. Buying an egg is a complex problem. The blurred memory of a mini revolt resurfaces.

The footage for the work was collected while working as a grape picker in an Austrian vineyard in the fall of 2020. The camera was intentionally turned on, on two occasions, while the phone recorded snapshots throughout the work experience. Unscripted dialogues between me and my mother are the result. A second layer of footage was created my studio.

Video Still "Mâna care taie" (cutting hand) Video HD, dolby, Austria and Romania, 2022, 31:33





Mâna care taie (cutting hand)

A collage between narrative film, artistic essay or even youtube vlog, the video work addresses the social structures behind the 'Austrian first quality' wine. The narrative is built by the camera going into the intimate mother-daughter relationship. The resulting story opens up questions about the exploitation of bodies and the reminiscence of inter-imperial power dynamics in Europe.

Video Still "Mâna care taie" (cutting hand) Video HD, dolby, Austria and Romania, 2022, 31:33

Rastplatz, this

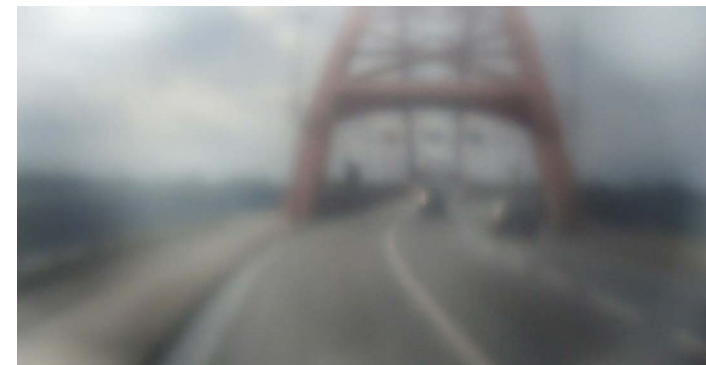
Mixed Media Project: HD Film 38min, Photography Series of seven photos and temporary sculptures, 2021

„Rastplatz, this“ is a project starting from the work experience of my grandfather, a welder from the socialist republic of Romania, who worked in the BRD in the 1970s as a so-called ‘Leiharbeiter’. The project was connected to an artistic residency at thealit Frauen.Kultur.Labor in Bremen, in October 2021. In the frame of the residency, I revisited the places where my grandfather's work was taking place, and documented these. The documentation of the work process was shown at the end of my residency, in the frame of an exhibition. A video work bearing the same title is currently under production.

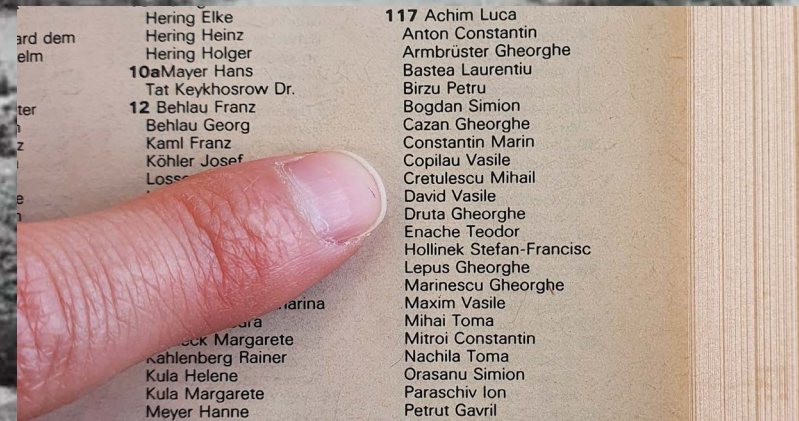
Video description

A portrait of a good socialist working man, leased as a laborer in the west in the 1970s. The ‘Leiharbeitergesetz’, deutsche wunder, wilde Streikes and socialist republic of romania. The class infrastructure of work migration: passport was taken upon arrival! Worker's body functions and functioning taken care of. His stories of glory, and the things that were left unsaid. The cracks in the footage. macroscale <> microscale: the informal carpet commerce economy developing alongside m.e.g.a.l. Humor as surviving mechanism, but an underlying improperness becomes stringent. He chose socialism. Buried in landscape. A minor history. Marginal, yet intrinsically connected to capital. Memory: why does he remember exactly each detail of those 3 years and 3 months, but has to look into his notebook for the birth dates of his two children?

Right: Videostills „Rastplatz, this“



Rastplatz, this



Background: the heiring company 1974, archive material from the archive of the city of Duisburg.

Upper left: video still showing address of the company written in my grandfather's notebook. Upper right: grandfather's name in the telephone book of the city of Duisburg in 1977

The situation of the subcontracted workers in BRD at the time is not so well known, as there were far fewer workers in this situation, in comparison to the Gastarbeiter, which were already joining forces with the worker's movements, striking for better working conditions and rights. However, the situation around the 'Leiharbeiter' is important to trace from those incipient years, where cold war economy meant supplying the Deutsche Wunder with socialist work force. The contracting companies, positioned as intermediaries for supplying the work force, have become the norm in EU's economic model, with catastrophic effects for the workers. In the 1970s, the 'Vermittlungsfirma' was the state itself.

Rastplatz, this

Photography series 2021 selection

The photographs are dealing with non-places, those parts of the landscape which we have learned not to look at, because nothing happens there (there is no gaze attributed to it). But of course, it is in these places which we don't acknowledge that everything happens, as they are the support of the infrastructures that support the constant economic growth.



Left: Gas pipeline at Achim, Bremen, C-Print, 41 x 62 cm, 2021
Right: Permanent Flame at Exon/Brigitte, C-Print, 41 x 62 cm, 2021

Rastplatz, this

Photography series 2021

I researched the trajectory of the gas pipeline that my grandfather described, and drove along its path with a bicycle. Passing the same location on multiple occasions, I was surprised how quickly the landscape was changing: in the place of a few weeks the fields were harvested and planted anew, with sprouts coming out.

An eerie moment was seeing a young mother, who was just leaving the former headquarters of the company. The building at the edge of the industrial district of Duisburg was not an adequate place to live in the 1970s, nor is it now.



Left: Former company headquarters building, mother with child, C-Print, 41 x 62 cm, 2021

Right: Along the gas pipeline at Exon/Brigitte, C-Print, 41 x 62 cm, 2021

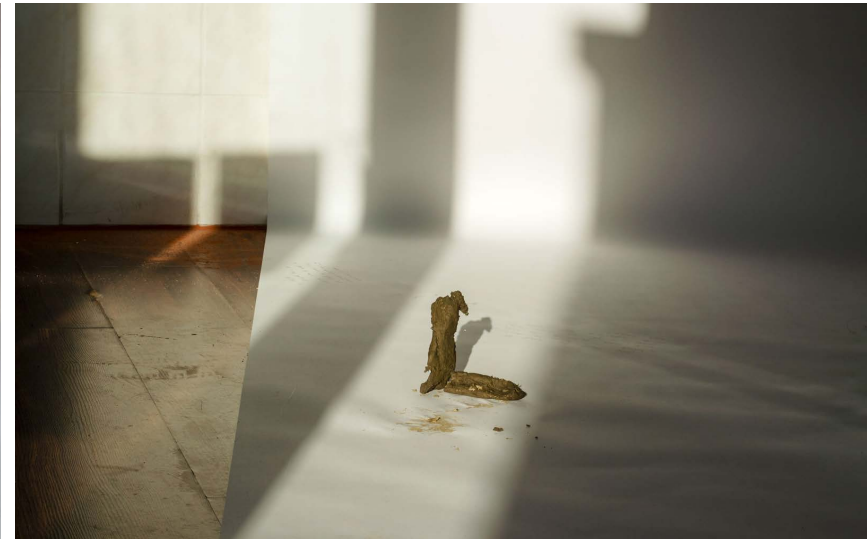
Rastplatz, this



Neighborhood of the former working and living place,
Rheinhausen, C-Print, 41 x 62 cm, 2021

Rastplatz, this

exhibition documentation, thealit Frauen.Kultur.Labor. Bremen



The photoprints were installed on the opposite walls of the room. In this way, the floor of the "Arbeitszimmer" of thealit worked as a metaphorical piece of land in the exhibition, under which the welded pipelines are to be found.



Exhibition views: adhesive foto prints, role of paper with drawings as used as background for sculptutres and projection surface, steel piepe, sculptures with clay from the old brick factory in Munderloch, Germany

Fossils - Objects – Beings, ongoing since 2018

PAPIER MACHE SCULPTURES

I started making sculptures from cosmetic packaging using an appropriated papier mâché technique in 2018. Collecting all the packages of cosmetic products I used since 2011 - marking my move to Austria – I first used them as props for my performance "Otilia's Enigma" (2017). The first sculpture "Baby" was born in 2018. Since then, the body of work has evolved and now includes non-cosmetic recycled papers I come across in my daily life. The shapes of the sculptures are given by personal living situations.

In the fall of 2020, I worked as a seasonal worker in an Austrian wine yard, together other migrant workers. The sculptures marked "Stones" mark this experience. I created small figurines, using the space between my palms as measuring parameter. As this space both contains and models their shape, it makes reference to the movement of the hands and the temporary space that is created between the palms with each repetitive movement.

Left: Stones - „Grape Pickers (n.6, n.1 and n.5)“ cardboard packaging, old documents, water, adhesive and skim coat plaster, 2020. Bellow: „Baby“ cosmetic packaging, water, adhesive and skim coat plaster, 2018



Fossils - Objects – Beings (Stones)



Installation view „light at the end of the tunnel“ AA collection, 2020
Anthropomorph landscape workers -Stones “Grape Pickers”
(n1., n.2, n.3 and n.4) 2020, Papier mâché installed on mirror.
Background: “Being” cosmetic packaging, water, adhesive
dried flowers, and skim coat plaster, 2020

The sculptures gradually grew in size, and the shapes of the working bodies melted into the material, with the cast of my hands only hinting at bodies, going in or coming out of the papier mâché mass.

At first sight there is a temptation to see an ambivalence of either symbiosis or power play between the working body and the materiality of the sculptures. However, the discrepancy between 'productivity' of the working-machine-body and its human status, connected to regeneration, is revealed as complicated and complex.



„Stone n.3 Grape picker“ cosmetic packaging, water, adhesive and skim coat plaster, 2021

Fossils - Objects – Beings (Body)

The process of creating a fossil sculpture spans over several months. Besides air/time, it is actually water that enables the creation, as it dissolves the chemicals while making the whole process an olfactory one.

Details „Being“ - sprouts are to be seen growing from within the sculpture.



„Being“ cosmetic packaging, water, adhesive and skim coat plaster, 2020



"Floating landscape" cosmetic packaging, water,
adhesive and skim coat plaster, 2020

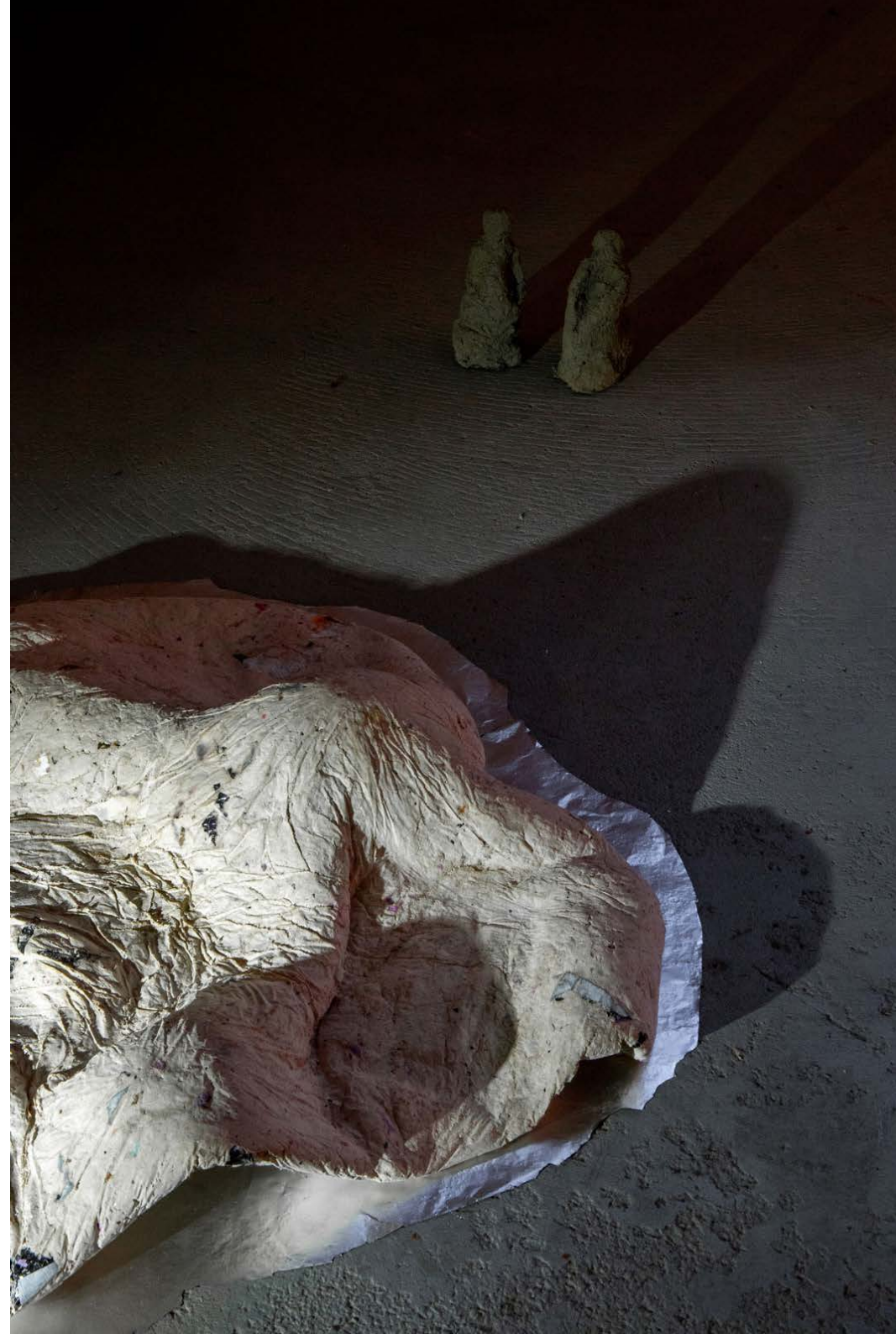
Fossils - Objects – Beings (Body)



...once taken away from its grounds, the shape gently adjusted, turning around when called by its resemblance name, the subject crumbles and re-becomes a subject ...

„light at the end of the tunnel“ AA collection, 2020
Right side: detail view “floating landscape” 2020 and performative sculptures “whose body work?” with clay from the Wienerwald. The sculptures were created during the exhibition, burned as ceramics and crumbled by themselves by the end of the show.

Photo right: Maria Belova



By elevating the objects/beings from consumer society, and transforming the material into something new through the act of kneading, following the analogy of French philosopher Michael Serres: the outside and the inside of the material are entangled and interchanged, and while air becomes part of the mixture, it brings the question of time into the discussion as well.



Sculptures in space: "Baby" 2018, "Floating Landscape" 2020, "Mouth" 2019, "Being" 2020, and "Moon" 2018

Wine lakes

SCULPTURES

The Portal, VBKÖ Vienna 2021



The wine lakes sculptures are belonging to the new body of work - WINE. the body-machine. the body of the other as machine – dealing with the exploitation of seasonal workers in the production of wine. As a strong symbol in christian religions, I use red wine as a working material to signalize the oppression of bodies marked as 'other' within dominant patriarchal discourses. The sculptures are thought as 'silent' interventions in the room. Because they reflect the surroundings and are interrupting the floor, they create a 'wounded building' or 'disintegration' feeling.

Exhibition view: The Portal, VBKÖ Vienna 2021

Sculptures: Rasin, red wine, frischhaltefolie, cca 20 x 30 cm, 2021



Archeology of uncharted beings - Video installation

„FAKE_Our everyday life is fake“, Raumschiff Linz 2019

Inside view Blackbox (wood, reflective foil, monitor, 40 x 30 x 50 cm)

Video loop „BB, CC, DD, EE“, color, sound, 7:40 min

Below: Objects inside the Blackbox and Objects composition
(concrete, plaster, glass and plastic packaging)

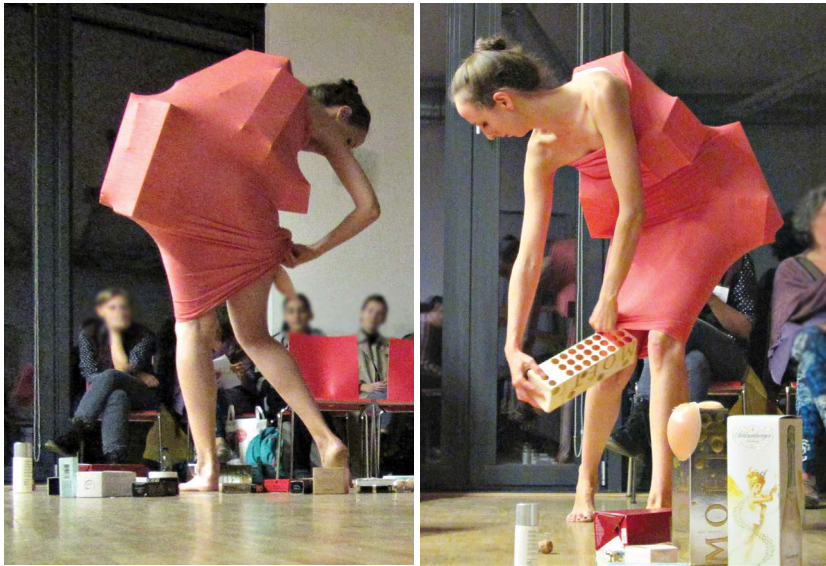


Archeology of uncharted beings is an exploring mission, a look from the future at traces left over by a certain kind of being. The video shows the interaction between air and liquid, the binding and formation of chemical elements in a so-called nucleation process. Chemical reactions that are either evidence of a new life form or remains of an extinct way of life. A consuming body always in the game of self-improvement can fall prey to fake promises products such as EE and DD make. Even Effect and Daily Defense might just as well be a slogan for a future militarized product serving our lives in the form of some life enhancing app. Inside the black box, strange appearing objects one recognizes as consumer goods relics - light up.

Otilia's Enigma - producing the eastern feminine mystique 2017

PERFORMANCE in the frame of „Fucking Solidarity: queering concepts on/ from a Post-Soviet perspective“ Symposium, Alois Wagner Saal, C3 Bibliothek/Frauensolidarität September 2017

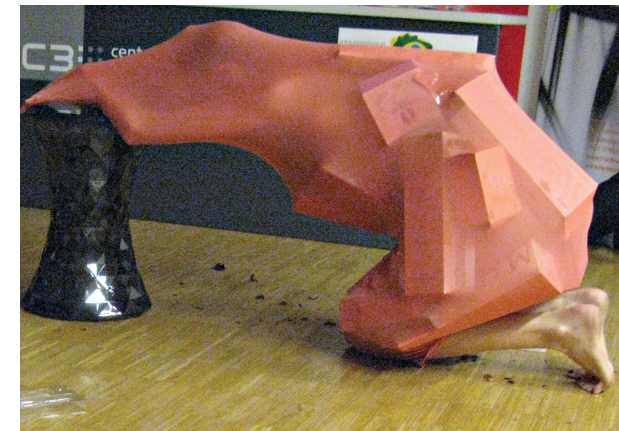
VIII. Part of the international conference series Queering Paradigms, University of Vienna



The performance interrogated the mythical construction of cis-women eastern European bodies and affinities, using the tools of western beauty concepts and behavioral expectations. The cosmetic and pornographic gaze appropriated through the new cultural invasion after the fall of communism (television, women's magazine, pop culture, and nightclubs) was critically questioned. Selling/Promoting/Creating the 'beautiful, but cheap' brand will be seen in its 'integrity' as a heterotopic space in Romanian society, where through beauty – availability formula, access to a westernized lifestyle is granted. I worked with an inventory of beauty debris (tools to construct) from my personal archive.

Documentation © Viktoria Pötzl Frauensolidarität Wien and Ramona Dima





The 'real women', the good girls of the east. Projections of patriarchal concepts of femininity. Acting. Sexual role codes. Silicone and white teeth. Silicone implants as bonus for a 3 year contract. Call today. Sure you would like to look good. Economic development dependent on you. Grooming industry. Pharmaceutical industry. Air traffic. The restaurant bills. Telecommunication and don't forget to vote for the 'traditional family'. The country thanks you for your service. Black sea, big cities, programming industry, international hotel chains, massage parlors, clubs and Instagram. TV assistants. Prices go high...Class dynamic, escaping material and social conditions, projections of social phantasies and of course the success stories. Bianca. An east side [street] story. You sure enjoy living the American dream. 24/7. Exclusions included. The pharmacopornographic era on the 'cosmopolitan'? Romanian? terrain where neoliberal policies are being 'deflowered' as we speak. Scripting national narratives. Insisting on heteronormativity. Assignment of roles. Politics and pimp politicians.



Otilia's Enigma - producing the eastern feminine mystique



CONCEPT: using a thigh tube dress, I changed my body morphology by putting packages and other consumer goods associated with the 'construction of beauty' under my dress, modifying my body until I couldn't fit anymore 'goods'. After a short act of uniting myself with a designer plastic piece, I let go of the products in an act resembling giving birth or defecation.

Nothing Less! 100 Years of Women's Suffrage
6. September – 22. September, 2018 VBKÖ



EXHIBITION VIEW „Nothing Less! 100 Years of Women's Suffrage“ at VBKÖ Vienna, 2018
© Julia Gaisbacher. View of the installation „Otilia's Enigma - producing the eastern feminine mystique. Performance Documentation and Object. 2018“



„Object (Map of innocence) 2018“: cosmetic packages and other cardboard based material, collected over the years and used in the performance, redone by hand and water.

natures 2018 ongoing

MIXED MEDIA PAINTING

„paradies natur“, ecoplus Vienna 2019-2020

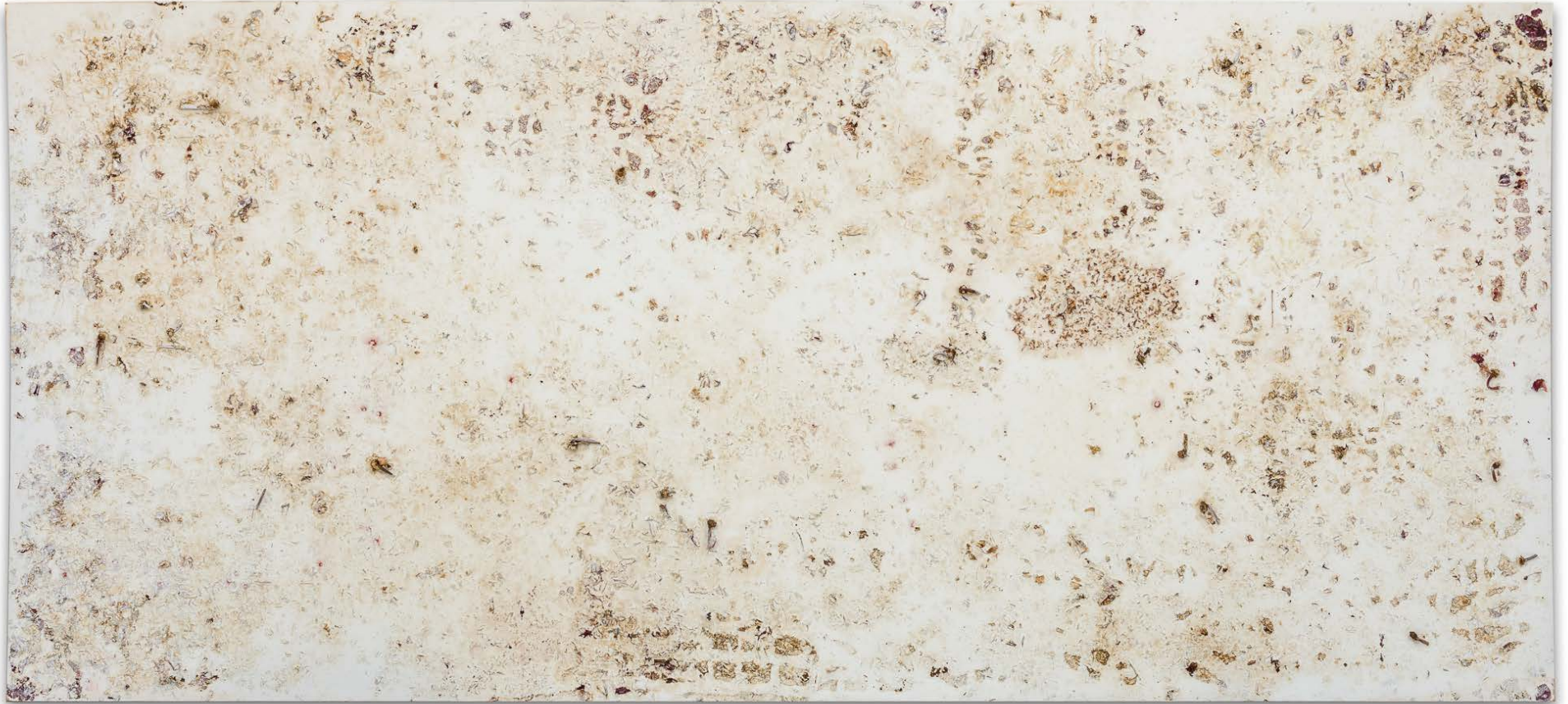
„Promising Paradise“, Vienna Art Week, Traktorfabrik Vienna, November 2018

In my body of work 'natures', I ask the question of the basic conditions for painting. What is the main reason we call something a painting? Layers on a surface and the relations arising from that? What happens in the work when the materials are deliberately chosen to allow further processes to take place? Painting as an object begins to be performative. Layers of white paint and dried roses interact with each other and determine the course and pigmentation of the painting, just like a layer of snow when it melts and makes the underlying ground appear.

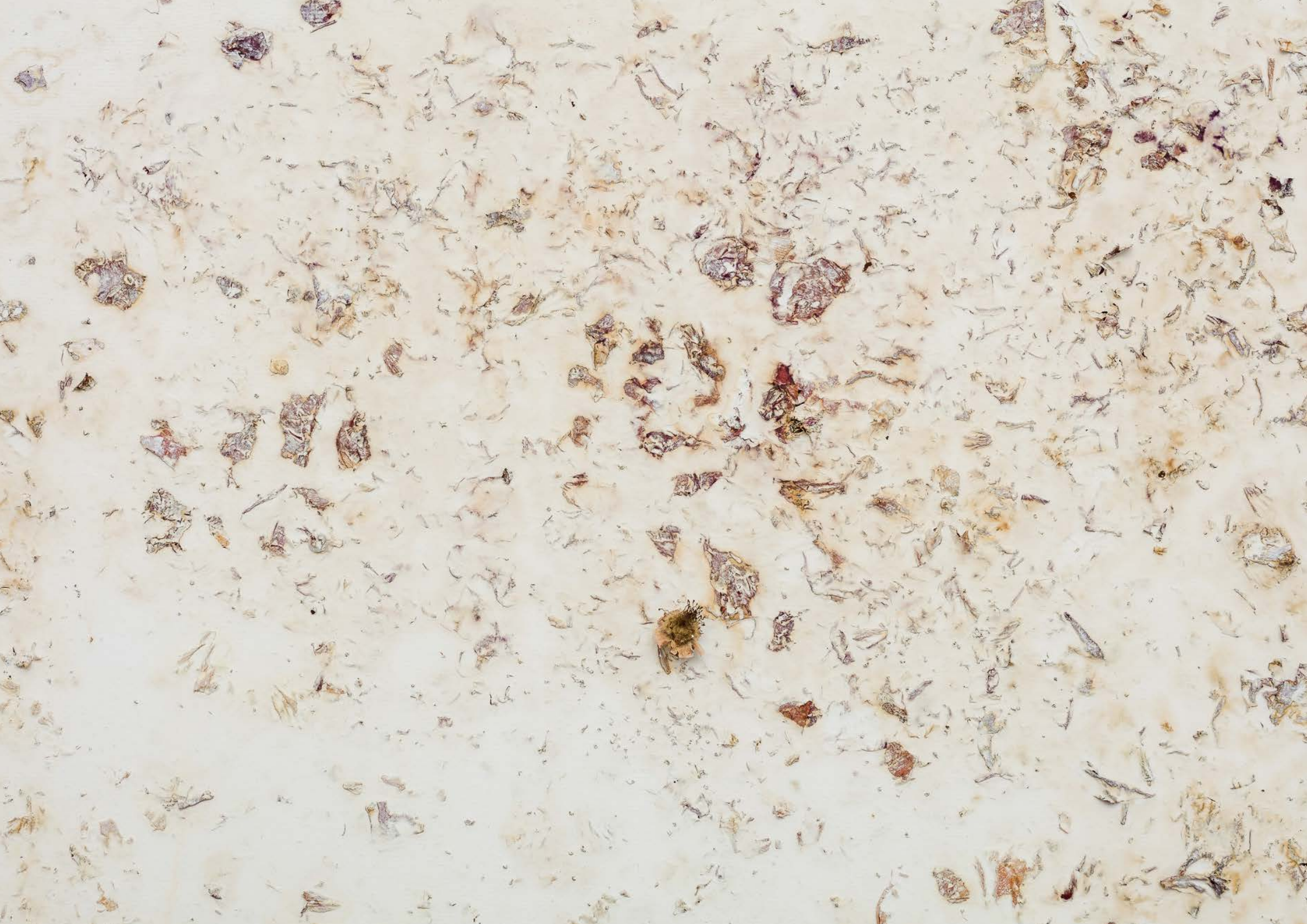
Apart from the various layers and their interaction, the social context of the materials and the networks behind them are equally important. The roses received as a gift, collected over the years are significantly linked to a specific gesture, connecting the seemingly abstract looking works to questions of gender.

Detail *natures n.2* (2/2018) dried roses (collected), wall paint and glue on wood, 93,5 x 207 cm
Photo: kunstdokumentation.com





natures n.2 (2/2018) dried roses (collected), wall paint and glue on wood, 93,5 x 207 cm. Photo: kunstdokumentation.com



natures

The toning of the works is achieved gradually through the drying process when the pigments from the vegetable get diluted in the liquids (wall color, water and glue).
Gradually transforming over time, the paintings are always changing, evolving, gradually dying, making the whole series a performative one.



natures n.9 (2/2020) dried flowers and other plants (collected), wall paint, glue and lipstick on wood, 60 x 120 cm



Imaginary landscapes and new cartographies can be deciphered in the works,
through the use of technical enhancing prosthesis for the human eye.
Detail *natures n.9* (2/2020)



natures n.7 (1/2019) dried flowers and other plants (collected), wall paint, glue and lack on wood, 66 x 175 cm



natures Performative

SITE SPECIFIC INSTALLATION and PERFORMANCE

Kunst am Stern Residency, Prater Vienna, 2021



For the duration of a one-week residency, I opened up the body of work 'natures' by including the performative aspects of the body. The glass garden of the restaurant became an interface between the private and the public. Touching upon aspects of borders and social spaces, the project researched the connection between subjectivity and landscape. The body turned 'brush' started a process of gradually building up imaginary landscapes and skin textures in the room.

Documentation of the performance on the day 5 of the residency. From left to right: view from above pond for mixing liquids(camera 1); detail view of hand and red wine(camera 2); detail view of hand moving fluids(camera 2); view from inside the room with Prater in the background (camera 3). Camera 2: Irrlicht Elet



Resulting is an archive of visual material, split on three levels. The normal perspective of a body in a room (background), the zooming in on close-up movements of body parts (previous page) and the macro level of the resulting landscapes (above). A world making process.

Performance documentation, video still. Up: detail view of the interaction between materials inside the installation (flour, coffee, red wine, paper, plastic), Prater 2021

Albertine 2018

SITE SPECIFIC INSTALLATION (built with materials found on site)
and PERFORMANCE

Mezzanin/ Bujattivilla Vienna, October 2018

Site-specific work in the frame of "Traumnovelle Revisited" (Dream Story by Arthur Schnitzler) exhibition at Mezzanin Vienna. Re-contextualizing Albertine's dream (the main female character in Dream Story, 1926), informed by the readings of Diana at her Bath (1979) and the Women of Rome (1979) by Pierre Klossowski, two landscapes were created in the underground level of the villa. The landscapes are built only by the materials given on site. On the opening evening the landscapes became actors in performances. The documentation of the second performance was further used into the making of a video work, documented on the following page.

Room one(MEADOW) img. top right : Succulent plants (from the roof), Virginia creeper (*Parthenocissus quinquefolia*) and Ivy (*Hedera helix*) from the garden, theatre lighting
Room two (POND) img. top left and below: Earth (wall and floor sprinkles of the villa), water, leaves and stones from Halterbach, mushrooms (garden), dried roses (own collection), theatre lights, pond liner.



Albertine 2019

VIDEO: COLOR, SOUND, 8.21min

„Female - lives and works in Vienna“, Rudolf Leeb Gallery, Vienna 2019

„Invading Space“, screening FLUCA - Austrian Cultural Pavilion Plovdiv, Bulgaria 2019



„The video work Albertine (2019) by Alexandra Tatar documents the artist's performance of the same name at the Bujattivilla 2018 in Vienna, based on Albertine's dream in Arthur Schnitzler's dream novella, the performance was created in interaction with the architecture of the villa. The focus is on the ritual of the bath, which here has religious, erotic and also mythical connotations.“

Veronika Rudorfer, curator of „Female - lives and works in Vienna“

„The video relates to the main female character in Arthur Schnitzler's novella Dream Story from 1925, reenacting a scene at the pond and translating the footage to another language through the transformation into another media. Messing with the perspective, the actual space of the room slowly loses its imagined sense of reality, and another space appears in the surface of the water.“ Walter Seidl, curator of „Invading Spaces“

Exhibition view: Marlene Fröhlich





„Albertine“ Pond, temporary installation with materials from the surroundings of the villa: earth (wall and floor sprinkles), water, leaves and stones from Halterbach, mushrooms (garden), dried roses (own collection), theatre lights, pond liner.

dysplacement 2017

SITE SPECIFIC INSTALLATION

Atelier Patru, Cluj Napoca, Romania



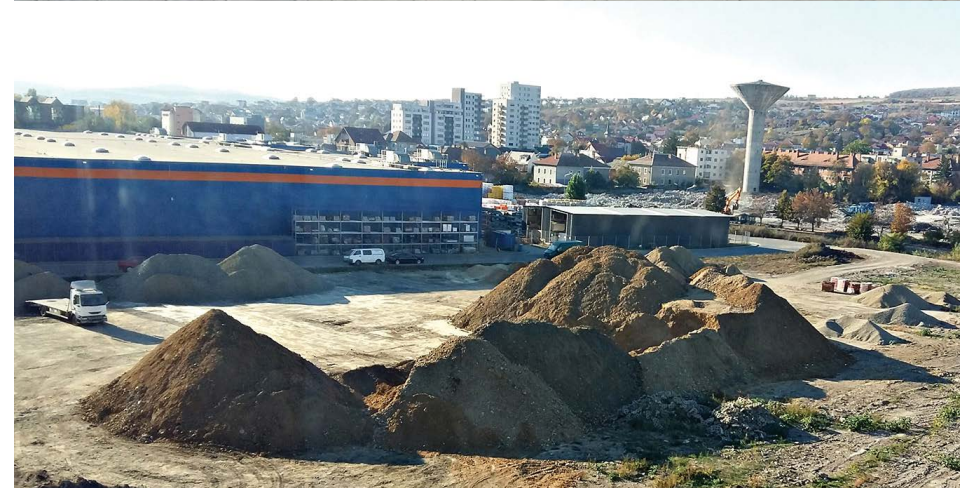
Installation: Projection of the found sculpture onto the copy - sculpture made of Plexiglas, textile material.
Right: shadow play sculpture and hand: proportions and movement

Working with a found object as such, and as a concept in the post-human era, the work *Dysplacement* is a comment (which can be read as poetry as well) on the contemporary theme of belonging in relation to subjects, identities and places. Triggered by the incidental finding of a sculpture, abandoned on a construction field, and the impossibility to move it into the exhibition space, led to no other solution but to transfer it to the exhibition space as a poor copy. The installation transforms the space of the exhibition through abstracting it and actually becoming a representation of a space. Is this the transparent space criticized by Lefebvre? or is the illusion of a transparent, 'pure' and neutral space where everything is falsely graspable being revealed to us visually? Is the whole process a failure? Just like the construction of a fixed identity or a sense of belonging?



Up: Installation with Sculpture,
Plexiglas 2,5 m high,
40 cm diameter,
and room covered
in light blue curtains
to abstract the space.

Below: view of the field where the
found sculpture is located



dysplacement



Dysplasia, the presence of cells of an abnormal type within a tissue
><Displacement, the enforced departure of people from their homes; the unconscious transfer of an intense emotion from one object to another; the action of moving something from its place
<>Dysplacement, the destruction of place itself: the loss of a sense of identification with other persons through a shared connection to a geographical place

The eerie life of fam. FRESIC. 2017

SITE SPECIFIC PERFORMATIVE INSTALLATION

"In-between worlds", Mezzanin/ Bujattivilla, Vienna

Site-specific work done in the frame of the group exhibition „In-between worlds” in a vacant villa in the 14th district of Vienna, repurposed as artist studios (now undergoing remodeling into luxurious apartments). The interaction with the house started from the premises of it being a living organism. The work manifested itself in different rooms, through the appearance of ‘traces’ from lives of the imaginary characters Ms. Fresic. As one walked through the rooms, the name FRESIC revealed itself to be appropriated from “Fischer”, one of the last inhabitants. There was minimal interference with the given space, and only specific areas were manipulated into a ‘window’ of the past /future. The separate levels become conceptually consciousness stages of the house.

Right: COLLAGE of the four rooms where an intervention took place:
bathroom, beauty room, cellar and kitchen



The eerie life of fam. FRESIC - the beauty room

Using simple elements of the culturally available lexicon of beauty, such as rose branches with needles (taken from the garden) and mirrors, the atmosphere of the beauty room was created. In addition to the rose branches, small vegetable parts were fixed on the wall with small metal cubes, in an apparent distortion of their form - a painful process of reconstruction, reminiscent of beautifying techniques enforced by the cosmetic gaze.



Installation views of the beauty room: rose branches, feathers, flour, acrylic mirror, footstool, shelf brackets, tree bark

The eerie life of fam. FRESIC - the beauty room

*The floor plane of the room was "cut" and "expanded" with the help of mirrors and flour which created the effect of "stepping out" of the frame.
References from artistic works such as the photographs of Francesca Woodman were built into the realization of the work as well.*



Installation views of the beauty room. The performative part of the installation took place on a well-known social media platform, and remains documented there

The eerie life of fam. FRESIC - the Kitchen



The kitchen paints an uncanny atmosphere, topped with the smell of a freshly baked cake that the oven exhales. Snail shells from the bewildered garden occupy a prominent space on the empty kitchen shelves. The bathtub as a topos for death in its recurring cinematic pop-cultural refrain, trapped small animals. The placement of their remains on the red kitchen plate references 17th century 'Vanitas' painting.

Through cleaning only half of the Kitchen room, and bringing back the color from under the dust as a consequence, a strong contrast was achieved. The kitchen cabinets are then the canvas upon which the aforementioned details are placed, the whole room becoming an expanded painting.



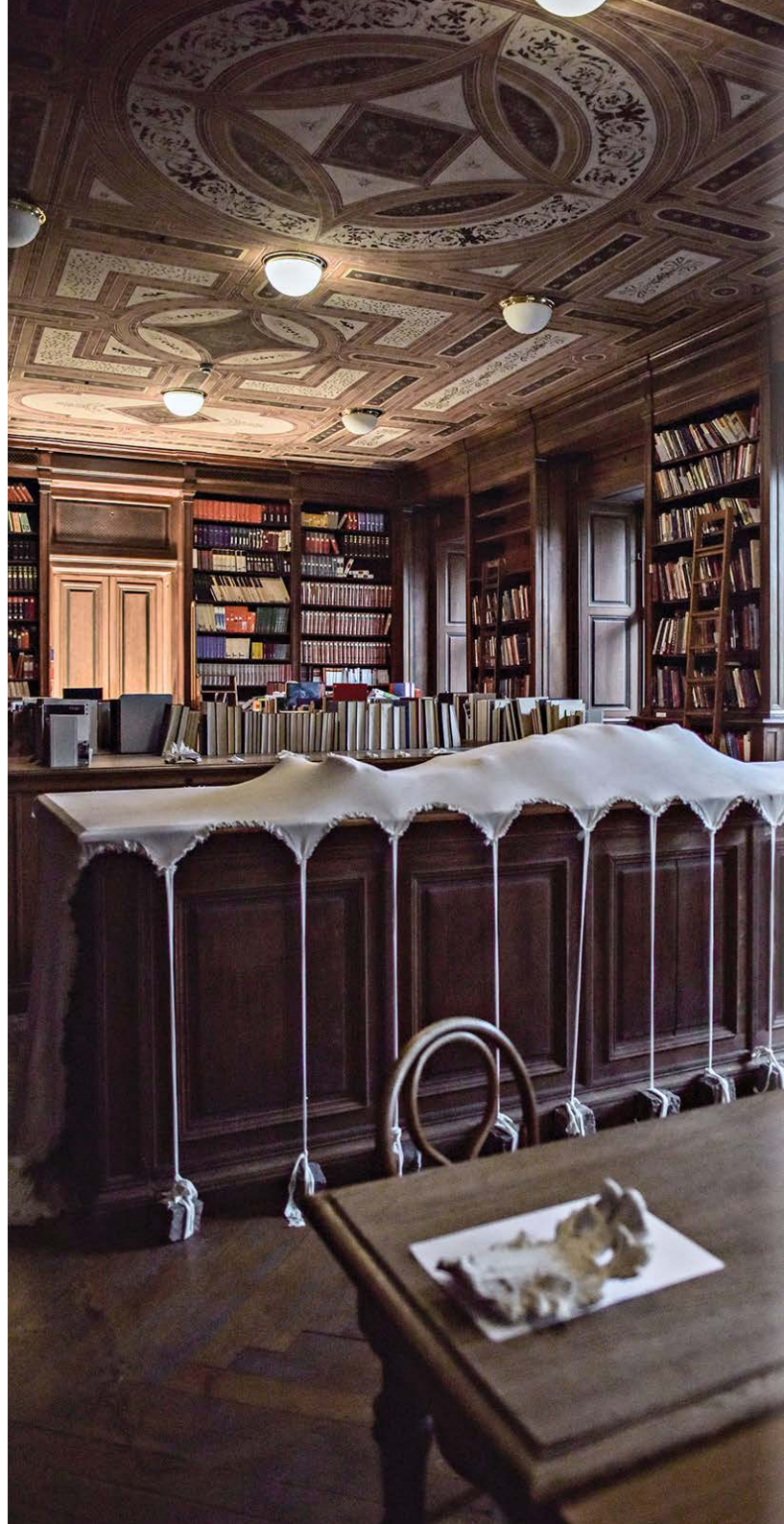
Imagination and conceptual life 2017

PERFORMANCE with Pêdra Costa
and INSTALLATION
(Text, Sculptures, Stones, Fabric and Sound)

University Library – Academy of Fine Arts Vienna

The concept of the performance was conceived together with Pêdra Costa. The performance challenges the space of the library as a space of male dominated knowledge, and opens the discussion about the presence of women in the academic and artistic space. The intervention in the space was built around the idea of bring the woman back, her knowledge, her body. The space of the library as one of rules and accepted structures of knowledge was challenged.

Documentation © Joanna Pianka



Imagination and conceptual life



PERFORMANCE CONCEPT: a moving body was seen under the thick stretched fabric placed over a furniture piece at the end of the room, creating a sculpture like effect. This atmosphere, bearing similarities to a religious procession, enforced by the use of a sound piece created by Pêdra takes the central stage for the first act. In its second act, I emerge from the back room, walk towards Pêdra and start writing words on the fabric touching the contours of the body. These were the most used words in each of the 11 printed texts from the room:
she me died/ future asleep rest/ kitchen ode hair/ walk and prejudgments.

Right: Second act: birth
Up: Performance documentation and installation view
Photography © Joanna Pianka



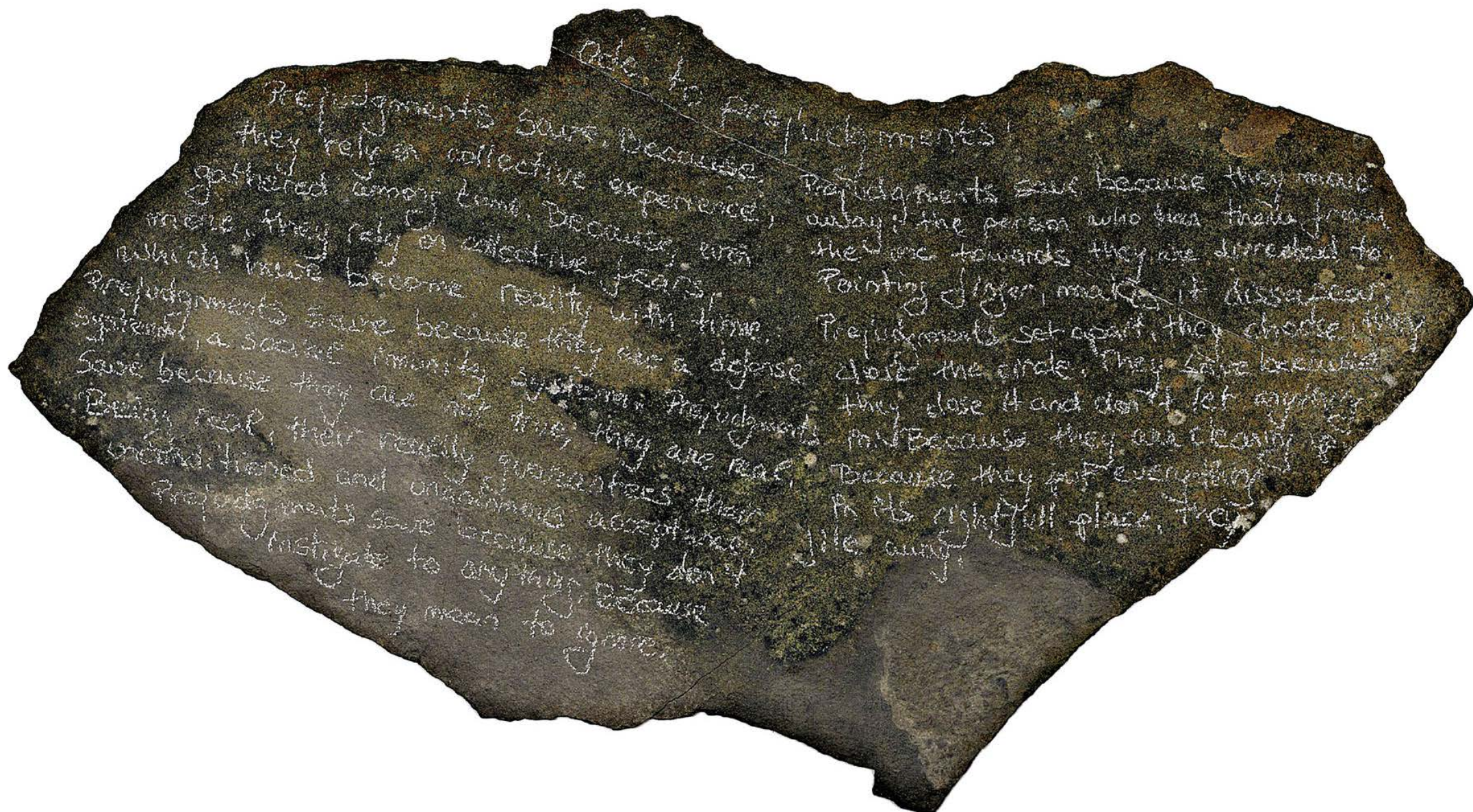
Imagination and conceptual life

After the act of writing, Pêdra emerged from under the fabric – getting born act – we became re-united and started collecting the sculptures from the room in our arms. Walking afterwards on the hallway of the academy we stopped in front of the staircase. We threw the sculptures down the stairs, breaking them and creating a loud noise (liberation act, third and final one).



Third act: liberation
Photography © Joanna Pianka

The multi-layered installation consisted of personal texts printed on paper, marked by sculptures appropriated from a Romanian Catholic Church. Part of the texts were written on stones collected from the Wienerwald. These were placed on the sideways of the library shelves, where the historical books are kept. For the performance, a white material attached with cubic stones which held its weight was used.





Above: Installation in the context of 'Wir sind Wien' Festival, Open Studio, Dessous, June 2019.

Left: Imprint of a stone on glass.

The collection of stones (scanned) can be found on my website. Texts used in the performance can also be read online by scanning this code:



“... 04.17 text four” participatory reading performance in public space

Und, woher kommst Du? curated by wedmi collective (with Giti Pouria)

Open Stage Favoriten, Vienna, August 2021

Friedensbim, Vienna, September 2021

A schematic text, written as diary entry and not intervened upon, refers to observations and fragmentary descriptions of a migrant girl's relationship with the city. The text is read by another person, or various readers. During the reading, the artist/writer is transforming the fragments once again into temporary traces, this time through chalk drawings on the concrete ground, as well as in the moving infrastructure covering the city.



“... 04.17 Text vier” participatory reading performance in public space



Above: Performance documentation Open Stage Favoriten, Foto: Saragh_2020
Right: Documentation of the performance in the Friedensbim



The construction of gender in the space of the city becomes evident in the text. This short impulsive and descriptive lines are written as accurate recordings, while the triggers for writing specifically these remain totally unknown to the reader.

The [physical] [impossibility] of [WOMEN] in the [WORLD] of [someone] [living] 2016

INSTALLATION

Xhibit / Academy of Fine Arts Vienna



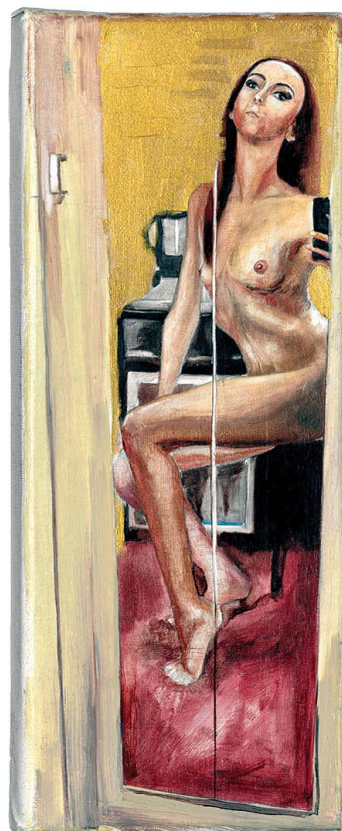
„In her diploma project, the self-portrait, or ‚Selfie‘ was the focus of interest, more precisely the transfer of the digital selfie into the medium of oil painting. The promising diploma researched and questioned the following aspects: the (co-)construction of reality through the performative, the breaking of the myth of ‚woman‘ as nature, the conscious appropriation of the (male) gaze, the female orgasm and death.“
University Professor MA. Ashley Hans Scheirl

Installation: 25 oil paintings (dimensions variable), acrylic mirrors, design furniture, room scent, empty cosmetic packaging, coffee table books, iPod with playlist

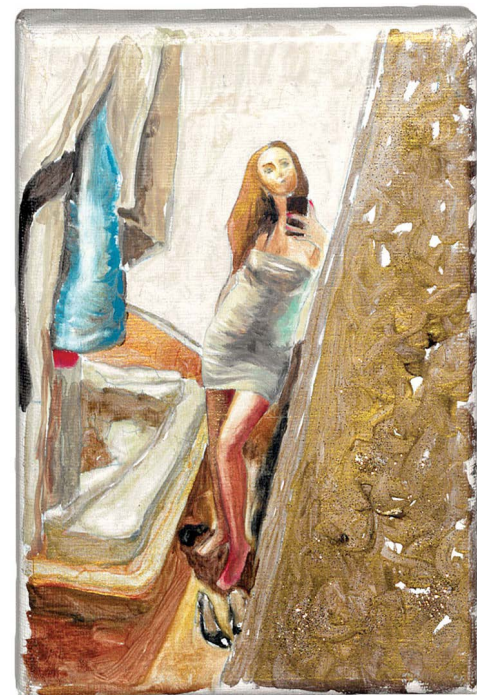
Installation view © Mano Krach



Left: installation view © Mano Krach
 Untitled #25, oil on canvas, 25 x 20 cm, 2016 with reflection
 Detail of Untitled #6, oil on canvas, 18 x 24 cm, 2016

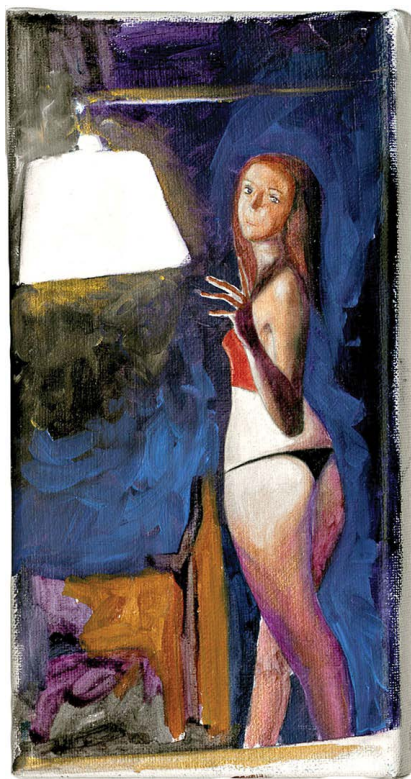


Untitled #17 (Paris)
 oil on canvas
 10 x 25 cm, 2016



Untitled #19
 oil on canvas
 13 x 18 cm, 2016

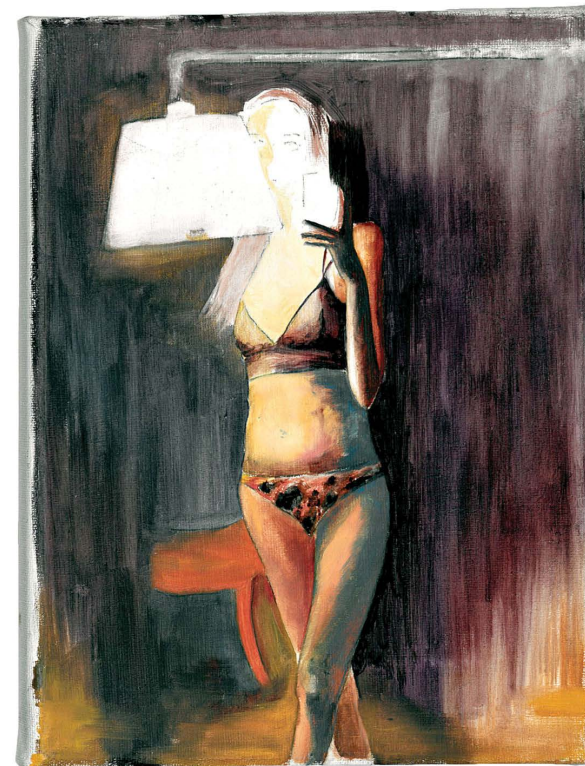
The [physical] [impossibility] of [WOMEN] in the [WORLD] of [someone] [living]



Untitled #23 (Lamp II)
oil on canvas
10 x 20 cm, 2016



Untitled #15
oil on canvas
30 x 30 cm, 2016



Untitled #5 (Lamp I)
oil on canvas
13 x 18 cm, 2016



Installation view © Mano Krach

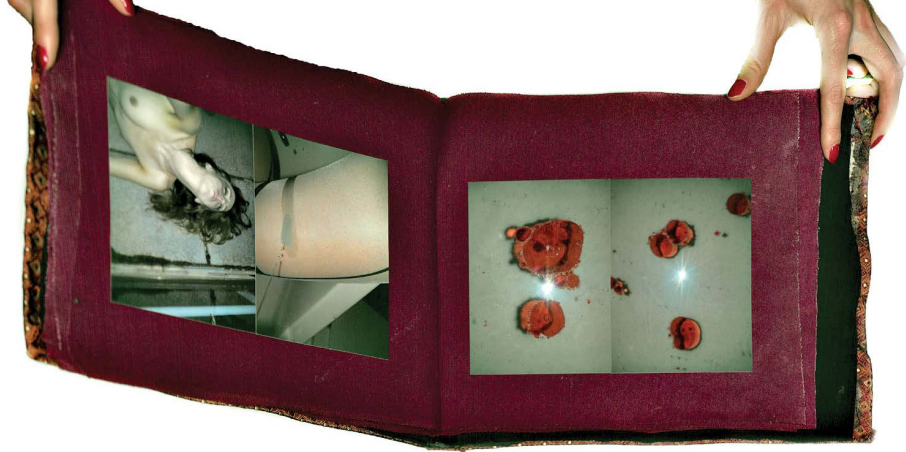
the books 2014 -2015

OBJECT

„WITH EYES AGHAST: TRANSMANNERIST REACTIONS “
Xhibit /Academy of Fine Arts Vienna, 2015



The white book. Fabric, photography, butterflies, flowers, adhesive, cardboard, 30 x 20 x 5 cm, 2015



The red book. Fabric, photography (collage from personal archive), adhesive, cardboard 30 x 20 x 3 cm, 2015

The images from the books are not following facts, but rather the sensorial experience of life as a migrant woman. Therefore, they are abstract in connection to facts, and detailed in connection to sensorial experience. There are however hints to certain narratives, not fixed in a linear way, but rather in a loop.

In my book series I develop characters, following specific storylines, very much like a film or a novel would do.

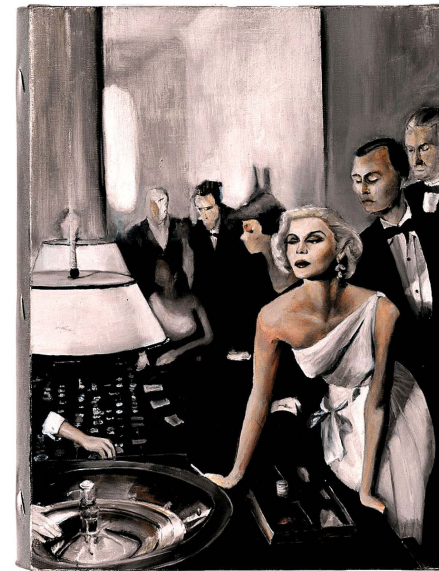
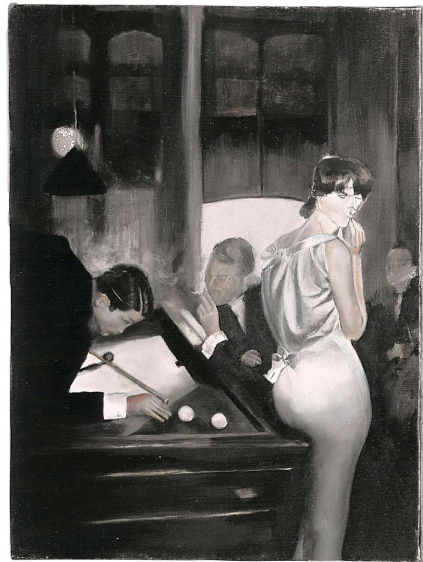
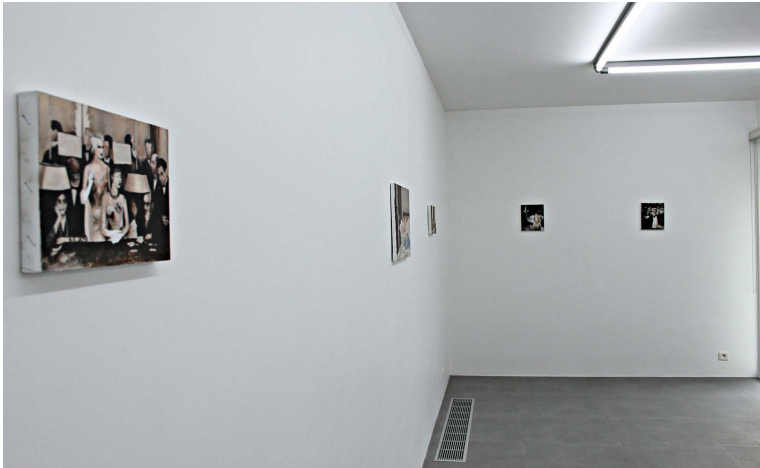
Playing with representation and misrepresentation, with clichés in regards to images and gestures of the 'young woman', rewriting HER story. In the red book, the story touches upon aspects of sexuality and disease in capitalist societies. A critique of pathologizing female experiences.



Industries of illusion and femininity 2011

PAINTING

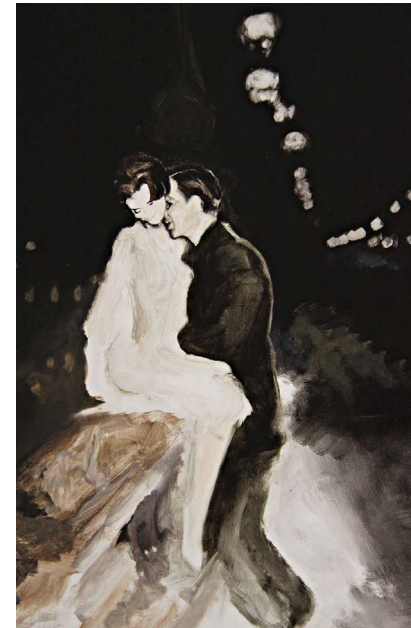
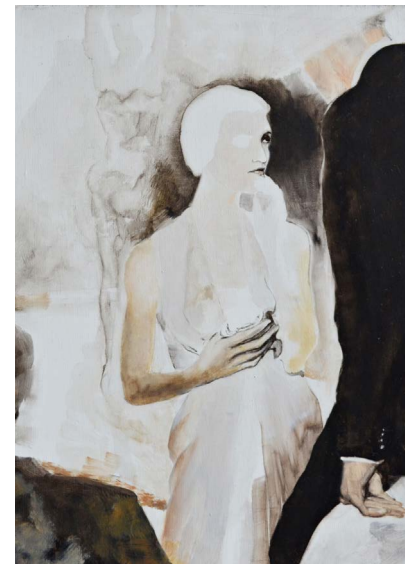
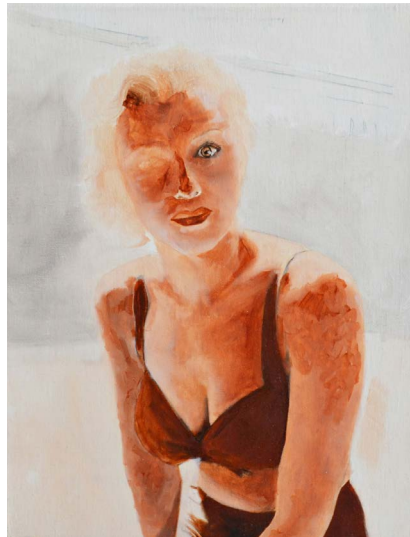
„The stuff that stars are made of. Young Graduates from the School of Cluj“ Mie Lefever Gallery, Ghent, Belgium 2011



„Alexandra Tatar’s paintings stem from the author’s triple fascination with painting, cinema and fashion. Poignantly melting the references to such high specificity media together into something coherent is definitely not easy. How to make a relevant painting about the communicational codes of fashion and cinema that would “speak” about the contemporary circumstances under which we construct our imaginary and eventually our identity? How to meaningfully point at the artificiality of codes and still affectionately depict iconic epitomes of feminine identity? These interrogations represent the crux of her endeavor. And, as if these questions wouldn’t be complicated enough to painterly try to answer them, the young artist gets another medium involved in the challenging riddle: photography, the longtime sparring partner of painting.“

1. Richard Avedon: in evening dress by Patou in Au Reveil, Paris, August 1957, oil on canvas, 18x24 cm, 2010
2. Richard Avedon: Sonny Harnett in evening dress by Grés in the Casino Le Touquet, August 1954, oil on canvas, 18x24cm, 2020
3. Richard Avedon: Suzy Parker in evening dress by Lanvin Castillo at the Café des Beaux Arts in Paris, August 1956, oil on canvas, 20x25 cm, 2011

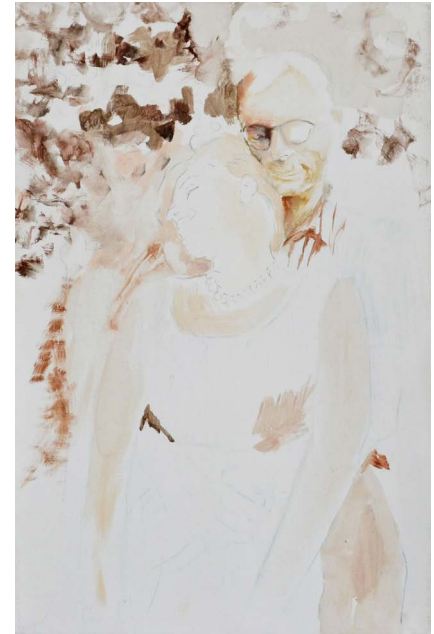
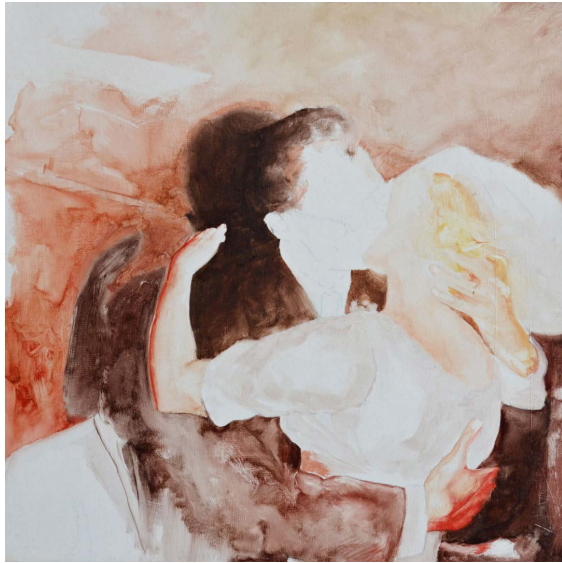
Industries of illusion and femininity



„The works take as concrete starting point photos of female celebrities, such as Marilyn Monroe, Suzy Parker or Carmen Dell'Orefice. One can detect in the painted images an almost teenage – like admiration for the heroines of the silver screen and / or the catwalk. However, the paintings avoid becoming photorealistic, thus reminding that the evocative power of painting might just lay in the very fact that it is, in many respects, more remote to its object than other, more imperative media.“ Bogdan Iacob November 2011

1. Richard Avedon: Sunny Harnett and Alla in evening dresses by Balmain at the Casino, Le Toquet, August 1954, oil on canvas, 18x24 cm, 2011
2. Richard Avedon: Carmen Dell'Orefice in evening dress by Nina Ricci at the Moulin Rouge in Paris, August 1954, oil on canvas, 20x25 cm, 2012.
3. Earl Leaf: Norma Jeane in Hollywood, 1950, oil on canvas, 24x30 cm, 2011
4. Richard Avedon: Carmen Dell'Orefice in evening dress by Dior at the Moulin Rouge in Paris, August 1957, oil on canvas, 18x24 cm, 2011
5. Richard Avedon: Carmen Dell'Orefice and Robert Tattersall, evening dress by Dior, Pont Alexandre III, Paris Aug. 1957, oil on canvas, 18x24 cm, 2012

Industries of illusion and femininity



1. Wedding photo Milton H. Greene: Marilyn Monroe and Arthur Miller 1956, oil on canvas, 25x25 cm, 2011
2. Ed Feingersh: Marilyn Monroe at the premiere of "Cat on a hot tin roof", Morosco Theater New York, 1955, oil on canvas, 20x30,2 cm, 2011
3. Marilyn Monroe and Joe DiMaggio, Redington Beach Florida 1961, unused Press Photo, oil on canvas, 18 x 24 cm, 2012
4. Sam Shaw: Marilyn Monroe and Arthur Miller, Roxbury Connecticut, 1957, oil on canvas, 20x30,2 cm, 2012



Curated exhibitions

Untitled (Home 2016, from the series A.M.T.S.) oil on canvas, 15 x 15 cm, 2016

cooking the city - artists as contingency architects

28.09.2018 – 04.10.2018 Projektraum Creative Cluster Traktorfabrik Wien

"Contingency is, quite simply, the fact that things could be otherwise than they are."
William Rasch, Niklas Luhmann's Modernity: The Paradoxes of Differentiation

with: Mano Krach, Swarnaly Mitra Rini, Shuvo Rafiqul, Miae Son, Alexandra Tatar



Thinking of the city as a space produced by the interaction of historically and geographically specific institutions, social relations of reproduction, practices of government, forms and media of communication and so forth, five artistic positions, engaging tangentially with such topics in their work are being presented. Vienna becomes in this scenario merely the 'kitchen' where the participating artists currently live (or have lived). Its specificity is not researched directly, but the city is looked at as a representation, an "imagined environment" (James Donald), without denying the factors contributing to Vienna's status as a global city (Saskia Sassen's concept). The works presented are inter-switching perspectives and open up various pathways of reading the triangle city, space and its inhabitants (the social body), altering poetical, metaphorical views with frontal experiences of the city space as a migrant or becoming-subject or simply as a flaneur.

Exhibition views Alexandra Tatar

#viennaintransylvania

13.08.2015 – 13.09.2015 Atelier Patru, Cluj Napoca, Romania

in the frame of Cluj Napoca European Youth Cultural Capital 2015

with: Roberta Lima, Ovidiu Gordan, Beatrice Dreux, Michelle Karussel, Victoria Mayer, Anna Khodorkovskaya, Madame Pipistrelle (Barbara Stöhr)



#viennaintransylvania is a curatorial project initiated by Alexandra Tatar that consisted of a much needed show of international contemporary artists in Cluj Napoca. Although the works were conceptually and technically very different, the success stemmed from careful selection, through which a unitary, light-hearted exhibition was achieved that made full use of the small space. As a gesture of artworld decolonization, this show overturns the outdated trend of thinking the East westward. Voica Puscasiu for Arta. Revistă de Arte Vizuale nr 22-23/2016

Video Links

Imagination and conceptual life

Performance with Pêdra Costa
University Library, Academy of Fine Arts Vienna, 2017

Documentation video (raw cut), 2021
HD Video, Color, Sound, 8:49 min
Camera: Marianne Eberl and Nick Prokesch
Video edit: Alexandra Tatar

Video link: <https://vimeo.com/548343035>
Password: imagination

Otilia's Enigma - producing the eastern feminine mystique

Performance in the frame of „Fucking Solidarity: queering concepts on/ from a Post-Soviet perspective“ Symposium, Alois Wagner Saal, C3 Bibliothek/Frauensolidarität, 2017

Documentation video and Performance Reenactment, 2020
Video, Color, Sound, 13:45 min
Camera and Video edit: Alexandra Tatar

Video link: <https://vimeo.com/482248151>
Password: otilia

Albertine

Performance in the frame of the exhibition „Traumnovelle Revisited“ Bujiattivilla/Mezzanin Wien, 2018

Documentation video, 2019
HD Video, Color, Sound, 8:21 min
Camera und Video edit: Alexandra Tatar

Video link: <https://vimeo.com/343522124>
Password: lalbertine

Rastplatz, this - raw cut

HD Video, Color, Sound, 38:22 min, 2021
Camera and Video edit: Alexandra Tatar
with: Cretulescu Mihail, Cretulescu Viorica, Dietlinde Stapel-Preis

Video link: <https://drive.google.com/file/d/1A4RFyVbfSSXBK7o9bFhZvoW1W3mCX9Oe/view?usp=sharing>

Moisture

HD Video, Color, Sound, 00:56 min, 2020
Camera and Video edit: Alexandra Tatar

Video link: <https://vimeo.com/506701182>

Archeology of uncharted beeings

experimental Videos for Installation

Video 1 (black Box)
BB, CC, DD, EE, 2019
HD Video, Color, Sound, 7:40 min
as a Trailer with the title „what the water showed me“:

Video link: <https://vimeo.com/414781164>
Password: water

Video 2 (projection)
Architecture of a boob
HD Video, Color, Sound, 6:51 min

Video link: <https://vimeo.com/434041024>
Password: boob