

GALERIE
STRAIHAMMER UND
SEIDENSCHWANN

Press Release

Judith.P.Fischer (p. 2) and
Johann Feilacher (p. 3) Exhibitions
September 7 to October 15, 2016

Vernissage:

Wednesday, September 7, 2016,
7.00 to 9.00 pm

Nina Schedlmayer will talk at the
exhibition

Location: Grünangergasse 8, 1010 Wien

Opening hours: Tues – Fri from 12 to 6
p.m., Sat from 11 a.m. to 3 p.m.

Exhibition duration: September 7 to
October 15, 2016

**We are looking forward to your
visit and kindly request an R.S.V.P. or
article!**

For more information:

Roswitha Straihammer,
straihammer@galerie-sunds.at

Press photos: available for free use ONLY in di-
rect connection to reporting on the exhibitions.

hoch.STAPELEI Judith.P.Fischer

Drawings and Objects

Judith Fischer

Born in Linz, Upper Austria.

Lives and works in Vienna and Enzersdorf an der Fischa, Lower Austria.

Education

Diploma at the Neusprachlichen Gymnasium in Bruck an der Leitha, Lower Austria

Studied Art History at the University of Vienna

Studied Sculpture at the University of Applied Arts in Vienna

(Master Class of Prof. Wander Bertoni) Studied Vocal Training, Lied, and Oratorio at the University of Music and Performing Arts in Vienna.

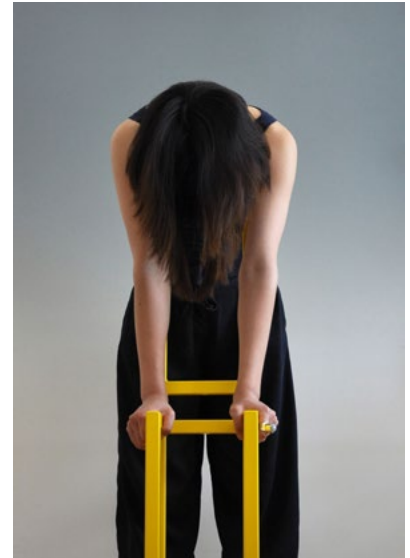
1990 Graduated in Vocal Training and in Lied and Oratorio with Honors

1991 Graduated in Sculpture

Judith. P. Fischer is well known in art world for her sculptures and installations from nature inspired objects, which are made of artificial materials like latex, silicon and elastomer. Her fascination with human body, its parts and their transformations are visible in her earlier works in the 1990's. Particularly expressive are hybrid objects where human, animal and/or vegetal are composed in a way they may remind on Hieronymus Bosch's imagination. In her artworks the interaction between hard and soft elements plays an important role. In sculptures soft artificial materials are combined with plaster or steel, however hard and soft materials are shaped to carry the opposite sensation, i.e. silicon is pointy and looks sharp while steel is curved in irregular loops for example. Organic shapes often evolve towards crystalline but never lose their origin completely. They look like frozen in a transitory stage before they would reach total petrification and through connection of the alive and not alive this state acts slightly uncanny but not threatening, known and unknown at the same time, a little bit of "das Unheimliche". Especially strong is the dichotomy of surface and the interior, of the visible and the premonition. The yellow Evolas may remind on a huge lemon-like body, but they could be eggs of a strange creature and the grey Cascade is springing out of the wall through a grate as it would be invading the room through a ventilation shaft. On the other hand the piled up pillows on the drawing look blown up, soft and weightless at the same time. They are like a pillar suspended in the air or because of the symmetric composition binding together the world above and below. Another step forward in this direction is the drawing "this is not a rabbit" in which are the dark and the light side clearly divided, the pillows are not mirror images but are perfectly complementary to each other. But still, even if the silhouette reminds on rabbit while the title assures the opposite, the buttons could be eyes of some scary deep-sea fish.

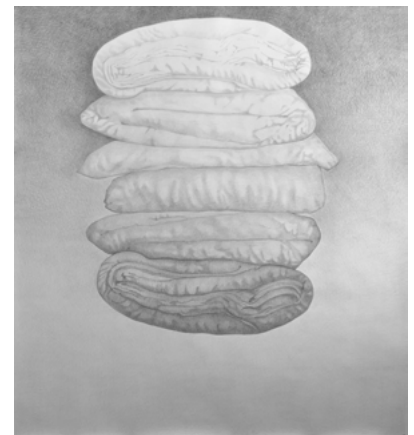
(Vasja Nagy)

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RapsgeII, 2016, Foto framed

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hoch.STAPELEI, 2016,
pencil on paper, 145x160cm

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Eigentlichkeiten Johann Feilacher

Sculptures

Johann Feilacher

Born 1954 in Villach, Carinthia

Studied medicine in Graz, Styria

Works as sculpturer since 1980

Since 2006 artistic director of Museum Gugging, Lower Austria

2011 Nomination as Professor

When today one hears someone mentioning the name of **Johann Feilacher** wooden sculptures of monumental dimensions are the first thing that comes to one's mind. Many of them have been executed as artworks for public spaces or parks in Austria and abroad. Huge trees, huge trunks offer to the artist a special behaviour towards wood as material, and he takes material seriously in elemental way, which anticipates already the title of two books about his work – Hölzer (Pieces of Wood). Working the wood with a chainsaw leaves rough texture on the surface and exposes the inner structure of fibres and the density, hardness. The next step is leaving some of the artworks to change under atmospheric conditions and insects, resulting in changing colour, texture and structure of wood. In some extreme cases even complete decay and therefore disappearance of the sculpture is planned, which shows a conceptualist approach to the artwork. Sometimes the "pieces of wood" are artificially coloured. Sometimes they get a red coating but they are more often burnt with a welding torch that allows creating black stains with high precision.

The hand of the artist is decisive and precise, but rough, almost violent. The sculptures are cultivated but they look somehow primitive. One group has been inspired by oceanic masks, the other one by shields and then another one by Stone Age axes. Their primordial qualities combine the basic elements and tell stories of Earth, time and life. They carry the knowledge, beauty and mystery of a distant space and time like it should be preserved for generations to come and they show in simple figures contemporary life. At first sight the monumentality of the sculptures gives the impression of sublimity but from up close they are really warm and intimate.

(Vasja Nagy)

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Pfeil 2, 2016, Pappel, 201 x 60 x 65 cm

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Citta, 2006, Ulme, 42 x 60 x 60 cm

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