



bele marx & gilles mussard
glasswork



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Bele Marx & Gilles Mussard – Artist couple, inventor team, *metteurs en scene*

Moving towards each other from different directions, setting off together: Bele Marx & Gilles Mussard, their names a lyrical coincidence. Painter and photographer Marx meets the *metteur en scene* and experimental filmmaker Mussard. Intensive discussions and investigations begin, not just about content but also, and especially, about technical matters.

Technology and technique – the essence of art, their origins emphasise craft and science and can be seen more clearly in their processual use than in the completed work. To introduce something, to initiate it, to cause it. Saying something is a question of the means, the technology. If the available tools are inadequate, Marx and Mussard set about inventing new ones. (and to patent them: Photoglas™ technology).

Questions must not necessarily be followed by answers. Their art goes its own way, over rough territory, against the current. It seeks to bind the material with the immaterial, to produce connections; to play with levels of space and time. To generate realities. To build humour, irony, in. To suspend the self in art and to bring it forth again anew.

Intensive research follows from intuition and leads to dialogues with scientists, architects. What results is takes over spaces. Art in public spaces, the immobile simultaneously questioned, redefined, apparently set in motion.

The Verein couscous & cookies, the Verein für elastische Poesie zur Förderung interdisziplinärer und interkultureller Kommunikation [Society for Elastic Poetry and the Propagation of Interdisciplinary and Intercultural Communication], founded in 2010 by Bele Marx & Gilles Mussard, invites you to encounter *Madame et Monsieur Teste* on the wide field of experimentation and to let their art astound you.

Elvira M. Gross

Exhibitions / projects / art in public space (selection from more than 100 projects)

2017–2021, *Wo Göttinnen entstehen ... weilen Götter unter uns*, permanent site-specific intervention in Paracelsus Bad & Kurhaus, Salzburg, Austria.

2017–2021, *heimat-made in schlins*, ..., extended permanent site-specific intervention, Paedakoop Schlins, Schlins, Vorarlberg, Austria

2020, *You give me fever*, Vienna, Austria.

2019, *Wo Göttinnen entstehen–Les dieux en chantier*, exhibition Zwergelgartenpavillon, Salzburg, Austria.

2019, *heimat–made in schlins, ein blick ins fenster*, Schaufenster Denis, Vienna, Austria.

2019, *Salon WOLLzeile – feminin gestrickt*, Vienna, Austria.

2018/2019, *Säulen der Erinnerung - Pillars of Memory: Piazza am Yppenplatz*, Vienna, Austria.

2018/2019, *shelter*, exhibition curated by Sedef Hatapkapulu, Vienna, Austria.

2018/2019, *Heimatlied? Voilages–Verschleierungen*, Weltmuseum Wien, Vienna, Austria.

2018, *heimat–made in schlins, eine begehbare filmskulptur*, Artenne, Nenzing, Austria.

2018, *First Salon WOLLzeile*, Vienna, Austria.

2017, Vienna University, Realization of *Tabula rasa? Gedächtnis und Tafel – was bleibt?*, Memorial Wall, Department of Chemistry, University of Vienna, Vienna, Austria.

2017, Paedakoop Schlins, permanent site-specific intervention, Schlins, Vorarlberg, Austria.

2015–2017, Vienna University, Realization of *Rektorenfasten* and completion as well as documentation of the former projects *Controversy – Siegfried Head* and *Nobel Prize and University of Vienna– group portrait with question mark*.

2015/2016, *The University. A Battleground*. Invited to the exhibition in the Jewish museum of Vienna, where our project *Controversy – Siegfried Head* was presented.

2015, Cross Borders – non-violent protest worldwide, festival, an initiative by Bele Marx & Gilles Mussard in response to an invitation from masc/39 dada and Brunnenpassage, informations: www.couscousandcookies.com

2015, EXPO 2015 study for the Riace bronzes within the framework of the Expo, Milan, Italy.

2012–2015, *Desiring the Real. Austria Contemporary*, is a group exhibition which was commissioned by the Federal Chancellery of Austria and has been touring through various countries since April 2012.

2014, Installation *Talking trees* in the park of Palais Clam-Gallas in Vienna, Vienna, Austria.

2014, *Poetic Interventions, festival during summer*, an initiative within the framework of *aufhänger [hangers]* in the park of Palais Clam-Gallas, intervention against the sale of Palais Clam Gallas, Vienna, Austria.

2014, *aufhänger [hangers] – a walk-in drawing in the park of Palais Clam-Gallas* in Vienna, Vienna, Austria.

2014, *aufhänger [hangers]*, permanent site-specific intervention in the atelier of Architektin Gisela Podreka, Vienna, Austria.

2013, Design of the Heinz Nittel Award, commissioned by the Austrian-Israeli society, Vienna, Austria.

2013, *Diyalog: Art from Vienna*, OMV Special Project, CI Contemporary Istanbul, Turkey.

2013, Luminous wall, private, *Werkbundsiedlung*, Vienna, Austria.

2013/2014, *aufhänger [hangers] – a walk-in drawing* in Palais Yeniköy in Istanbul, Turkey, as part of the exhibition *Desiring the Real. Austria Contemporary*.

2013, *Mona Lisa gone astray in Istanbul*, two performances, Istanbul, Turkey.

2013, *beauté*, exhibition at masc/39dada, Vienna, Austria.

2012/2013, Façade study of the conwert Immobilien Invest SE building, commissioned by arch. Claus Radler, Vienna, Austria.

2012, *moods and methods: save our souls*, exhibition, invited by masc/39dada, Vienna, Austria.

2012, *Kunstankäufe des Landes Salzburg 2010 – 2012*, exhibition, Salzburg, Austria.

2011/2012, *kaleidoskop*, design of areas of glazing for a residential care facility in Liesing, Vienna, Austria.

2011/2012, Study for a monument to Aron Menczer, Vienna, Austria.

2011, *aufhänger [hangers] – a walk-in drawing in Kubus EXPORT Der Transparente Raum*, Vienna, Austria.

2010, *mona lisa gone astray*, performance and billboard within the framework of MUSAO Museum gone astray Ottakring, invited by masc/39 dada, Vienna, Austria.

2010, *aufhänger [hangers] – a walk-in drawing*, Galerie Wechselstrom, invited by masc/39 dada, Vienna, Austria.

2009, Luminous wall, attorneys office, Vienna, Austria.

2009, *Audiophonium*, competition, Vienna University, Vienna, Austria.

2008, *Nationalparkzentrum Mittersill*, competition, Salzburg, Austria.

2008, *7 Tage, 7 Nächte + eine neue Welt erscheint*, exhibition, OFROOM, Vienna, Austria.

2008, *Homo Modernus*, cooperation with the National Physics University in Strasbourg, Université Pasteur, Strasbourg, France.

2007/2008, *Mona Lisa*, Cooperation with the CNRC – Conseil National de Recherche du Canada d'Ottawa, the Canadian national research centre for the project *Le Louvre à Quebec* in the Musée des Beaux Arts, Quebec, Canada.

2007/2008, Study for interior architecture, office, Salzburg, Austria.

2007/2008, Study for interior architecture, Gußwerk, Salzburg, Austria.

2007/2008, Study for a luminous wall, private, Vienna, Austria.

2007, *40 Jahre FWF – Der Wissenschaftsfonds*, Beauftragung für eine Ausstellung im Rahmen der 40-Jahr Feiern, Wien, Österreich.

2007, Study for a glass cube, private, Vienna, Austria.

2006/2007, Family portraits, Sculpture, private collection, Vienna, Austria.

2006/2007, Façade study (entrance) for the United Nations Capital Master Plan, commissioned by R.A. Heintges & Associates, New York, USA.

2006, *Glass Cube*, invited to *Glass Technology live*, Düsseldorf, Germany.

2005/2006, Exhibition *Metamorphose* in cooperation with C2RMF, CNRS, and many others, Laval, France.

2003–2006, *Nobel Prize and University – group portrait with question mark*, Vienna University, in the context of the redesign of the main aula, the side aulas and the courtyard wing of Vienna University, Arch. Roger Baumeister, Vienna, Austria.

2003–2006, *Controversy – Siegfried Head*, Vienna University, in the context of the redesign of the main aula, the side aulas and the courtyard wing of Vienna University, Arch. Roger Baumeister (BAUMEISTERARCHITEKTEN), Vienna, Austria.

2005, Study for Luminous Wall, by order of Peter Marino Architect, New York, USA.

2005, Façade study, Florence TAV Station commissioned by Foster + Partners, London, UK.

2005, Various façade studies, Foster + Partners, London, UK.

2005, Sculpture, Sonn & Partner Intellectual Property Law Firm, Vienna, Austria.

2005, Sculpture, private collection, Vienna, Austria.

2005, Wall, private, Budapest, Hungary.

2005, Sculpture, private surgery, Vienna, Austria.

2005, Sculpture, ZIT, *Zentrum für Innovation und Technologie*, Vienna, Austria.

2005, Invited to take part in an exhibition within the framework of *SFT-ArchitekturCongress*, Münster, Germany.

2004, *Metamorphose*, invited to *Glass Technology live*, Düsseldorf, Germany.

2004, permanent site-specific intervention within the framework of architect Silja Tillner's design for Opfikon Market Place, Opfikon Zürich, Switzerland.

2004, Cooperation and research with C2RMF, Centre de Recherche et de Restauration des Musées de France, Palais du Louvre and with the Musée Toulouse-Lautrec for the exhibition *Georges de la Tour*, Albi, France.

2003, Musée LOUIS LUMIERE, concept and planning for the use of the museum park for the celebration of the 100th anniversary of Autochrome plates Lyon, France.

2003, *point of departure*, exhibition, Ein-hod, Israel.

2003, Study for the cladding of a 60m³ aquarium commissioned by Peter Marino Architect, New York, USA.

2002/2003, Luminous wall, in an eye laser clinic, within the framework of the renovation by architect Claus Radler, Vienna, Austria

2002, Selected to present a mock-up façade within the framework of *Glass Technology live*, Glasstec, Düsseldorf, Germany.

2002, EXPO 02, *Pavillon Fribourgeois*, concept and planning, study commissioned by Canton Freiburg, Freiburg, Switzerland.

2001–2003, *Swiss Center Shanghai*, Façade study commissioned by Freiburger Handelskammer, Shanghai, China.

2001, Installation *Talking trees* within the framework of the festival *SZENE Salzburg*, Salzburg, Austria.

2000, Presentation of the first part of the permanent site-specific intervention *Die Linde – Le Tilleuil*, within the framework of the festival *steirischer herbst*, Graz, Austria.

2000, Installation *Talking trees* within the framework of the festival *steirischer herbst*, Graz, Austria.

1997–2001, *Die Linde – Le Tilleuil*, permanent site-specific intervention, Graz, Austria.

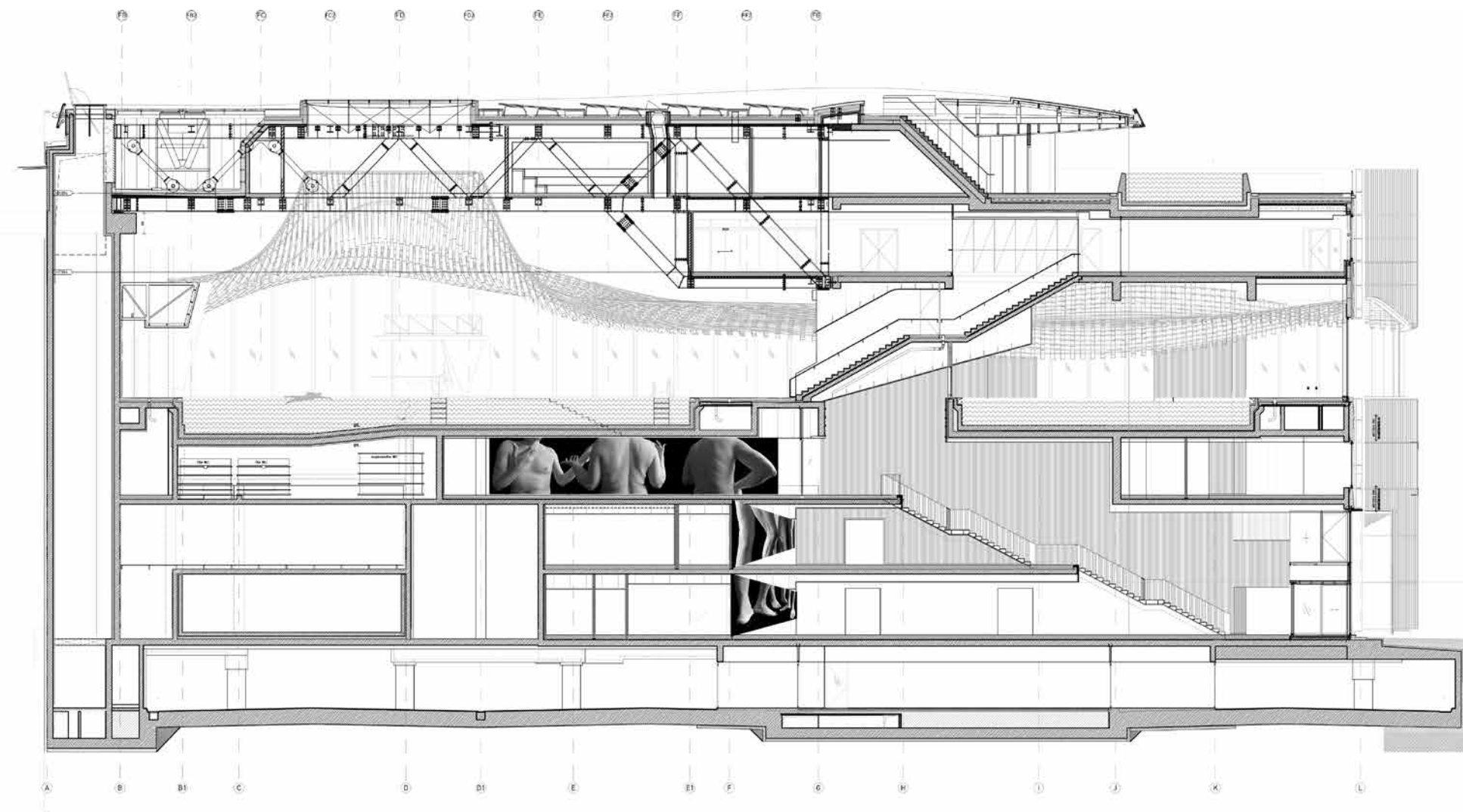
Since 1986 exhibitions and participations in group exhibitions.

Galerie im Traklhaus, Salzburg, Austria // Galerie der Stadt Salzburg im Mirabellgarten, Salzburg, Austria // Künstlerhaus Mousonturm, Frankfurt, Germany // Schloß Schönbrunn, Vienna, Austria // Museum Moderner Kunst, Vienna, Austria // steirischer herbst, Graz, Austria // Musée National des Beaux-Arts Quebec, Canada // MOCAB Museum of Contemporary Art Belgrade, Serbia // MUAC Contemporary Art University Museum Mexico City, Mexico // FIC Cervantino International Festival in Guanajuato, Mexiko // Centro Wilfredo Lam, Havanna, Cuba // GAALS ISIC, Culiacán Sinaloa, Mexiko // MSU, Museum of Contemporary Art Zagreb, Croatia // Merano Arte und MUSEION, Meran/Bozen, Südtirol, Italy // Chifte Haman, National Gallery of Macedonia, Skopje, Mazedonia // Depo, Jewish Bakery and Austrian Cultural Forum, Istanbul, Turkey // Art Gallery of Bonsia-Herzegovina, Sarajevo, Bosnia-Herzegovina // NCCA, National Center for Contemporary Arts, Nishny Novgorod, Russia // NCCA, National Center for Contemporary Arts, Moskau, Russia // University Museum and Art Gallery, Hongkong, China // SUPEC, Shanghai Urban Planning Exhibition Center, Schanghai, China ...

Die Götter weilen lange unter uns.

Als Paracelsus in Salzburg an einer Quecksilbervergiftung starb, holte Mercur ihn in den Göttingenhimmel. Er fühlte sich mitverantwortlich, die Mercurische Krankheit interessierte ihn, überhaupt waren Paracelsus' Schriften gerade in Mode. Doch da es im Himmel nichts zu heilen gab, stiegen die Götter hinab auf die Erde, um sich hier einzurichten: Eine lange Weile suchten sie nach einem geeigneten Ort, wo Körper und Geist im „Lichte der Natur“ vereint wären, hylozoistisch, ganz im Sinne belebter Materie, im Strom der Zeit schwimmend. Die Götter verweilten, sie weilten lange, und ihr Anwesen im Bade wurde ihnen bis heute nicht fade. (Elvira M. Gross)

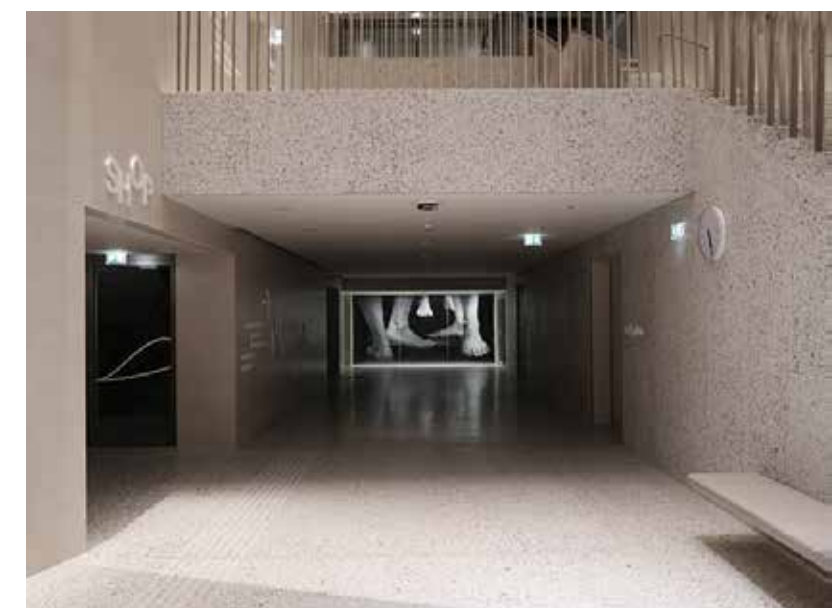
translation of this page is in progress



PARACELSUBAD SALZBURG
KUNST AM BAU 07.02.2018

LÄNGSSCHNITT
M 1:250

BERGER PARKKINEN
+ ARCHITEKTEN



Wo Götinnen entstehen ... weilen Götter unter uns

permanent site-specific intervention: Bele Marx & Gilles Mussard
Location: Paracelsus Bad & Kurhaus, Auerspergstraße 2, Salzburg
Architecture: BERGER + PARKKINEN ARCHITEKTEN
Planning and Realization: 2018–2019
Opening on October 12, 2019
Finishing: 2020–2021

The rectors' plaque (Rektorenfasten) listing all former rectors of the University is located in the Main Building's Aula in the niche left to the main entrance. When a rector's term of office comes to an end, the rector's name is traditionally Latinised and engraved in gold lettering in the rectors' plaque, the marble commemorative plaque in the university foyer. The only exception were the years from 1936 to 1945, when this tradition was not preserved. The University continued the tradition in the post-war period. Initially, two lines representing the Nazi era were left blank symbolically, after which the list was continued. However, the resulting "gap" was "filled" later in 1958/59 by the Senate of the University of Vienna, chaired by the Rector. In the anniversary year 2015, the University of Vienna released the following statement:

"In the academic year of 1958/59, the academic Senate, chaired by the Rector, decided to retrospectively list former rector Knoll and former rector Pernkopf from the National Socialist era. The University of Vienna distances itself explicitly from the rectors who have violated the spirit of a humane society motivated by anti-Semitism, racism, anti-democratic sentiments as well as discrimination of any kind. The University hereby acknowledges its shared responsibility for the injustice inflicted on its members by expulsions, dismissals and the rescission of academic degrees. Issued in the anniversary year 2015"

These words are the starting point and central element of the light installation "The rectors' plaque – put in perspective" by Bele Marx & Gilles Mussard.

Casting a light on the world of shadows

Via a glass stele in front of the marble plaque, the text is projected onto the floor, thereby inviting the viewers to enter the niche. At the same time, viewers can also see the reflection of the stele in another room. As an additional part of the artistic intervention, the gold layer is removed from the names of the Nazi rectors that were added at a later time. Yellow light illuminates the cupola.

The artistic duo contrasts the heavy, hard marble with light and glass, symbolising enlightenment and transparency. The light and reflections of the ephemeral intervention force the viewers to reorient themselves – the marmoreal- manifested order is broken. With their light installation "Rectors' plaque – put in perspective", Marx and Mussard aim to encourage a debate that allows for a lively culture of remembrance.

The upper part of the stele remains transparent. This way, the period in question is more or less framed, indicating the lack of transparency. It also highlights the need for a transparent approach to addressing our history in the time of the First Republic, as well as before, during and after the Nazi era.

The gold engraving added to the names of the University's rectors of the Nazi era in 1959 was removed. It deprives the two rectors of retrospective glorification and honour. In addition, it is a reference to the retrospective manipulation in 1959.



The rectors' plaque – put in perspective

Artistic Concept, Infography, Photography
Project management and planning
Bele Marx & Gilles Mussard

Philosophical Consultant and text:
Elvira M. Gross

Scientific Consultants
Institut für Zeitgeschichte, Universität Wien

Planning and realization:
2015–2017

Commissioning Client:
Universität Wien

Location:
Aula der Universität Wien
1010 Wien, Universitätsring 1

Production:
Atelier Photoglas

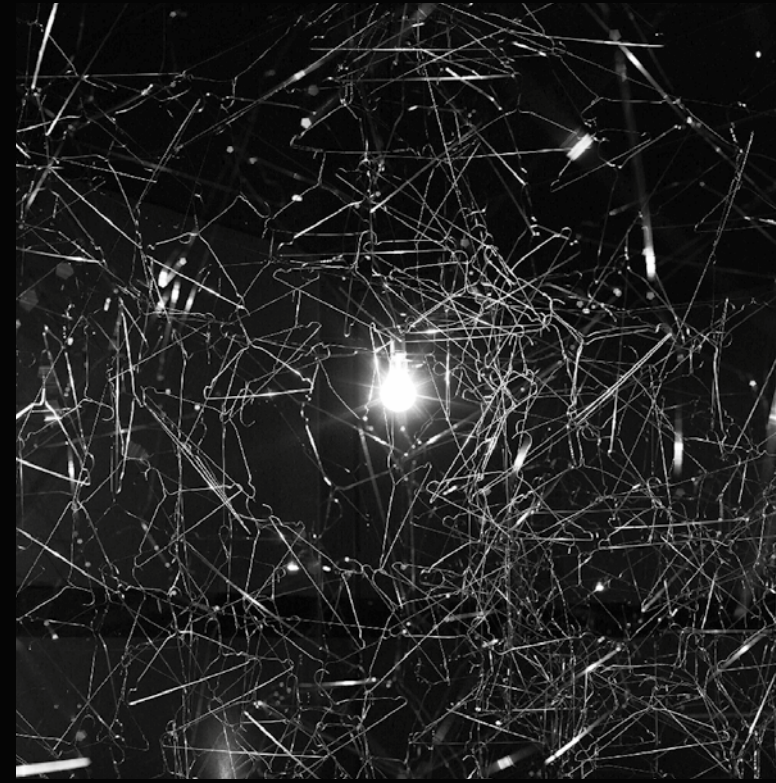
Glass technology stele:
isophon glas GmbH

Installation stele:
Petschenig glastec GmbH

Lighting
Erco GmbH und Osram Licht AG

Opening:
April 19, 2017

www.belegilles.com



presentations of photographic works of *aufhänger*

2012–2015 Desiring the Real. Austria Contemporary was commissioned by the Federal Chancellery of Austria (in 2014 the Arts Division and the Culture Division, which were originally part of the former Federal Ministry of Education, Arts and Culture were integrated into the organisational structure of the Federal Chancellery). The exhibition presents the works of 25 artists which have been acquired in recent years by the federal state, complemented by art loans. Desiring the Real has been touring through various countries since April 2012. The previous stations are:

SUPEC, Shanghai Urban Planning Exhibition Center, Schanghai, China, 9. 4. -10. 5. 2015
 University Museum and Art Gallery, Hongkong, China, 18. 2. - 22. 3. 2015
 NCCA, National Center for Contemporary Arts, Moscow, Russia, 17.10. 2014 – 30.11.2014
 NCCA, National Center for Contemporary Arts, Nishny Novgorod, Russia, 19. 7. 2014 – 28. 9. 2014
 Art Gallery of Bosnia-Herzegovina, Sarajevo, Bosnia-Herzegovina, 10. 4. 2014 – 30. 4. 2014
 Depo, Jewish Bakery and Austrian Cultural Forum, Istanbul, Turkey, 13. 9. 2013 – 10. 11. 2013
 Chifte Haman, National Gallery of Macedonia, Skopje, Mazedonia, 10. 7. 2013 – 18. 8. 2013
 Merano Arte und MUSEION, Meran/Bozen, Italy, 22. 6. 2013 – 8. 9. 2013
 MSU, Museum of Contemporary Art Zagreb, Croatia, 7. 5. 2013 – 16. 6. 2013
 GAALS ISIC, Culiacán Sinaloa, Mexiko, 27. 2. 2013 – 4. 4. 2013
 Centro Wilfredo Lam, Havanna, Cuba, 3. 11. 2012 – 2.12.2012
 FIC Cervantino International Festival in Guanajuato, Mexiko, 4. 10. 2012 – 21. 10. 2012
 MUAC Contemporary Art University Museum, Mexico City, Mexico, 30. 6. 2012 – 2. 9. 2012
 MOCAB Museum of Contemporary Art Belgrade, Belgrade, Serbia, 19. 4. 2012 – 20. 5. 2012

2017 SCHWERPUNKT FOTOGRAFIE, group exhibition in Galerie im Traklhaus, Salzburg, Austria, 19.1.–4.3.2017
 2016 PARALLEL VIENNA, *Schwerpunkt Fotografie - 12 positions from Salzburg*, Vienna, Austria, 21.9.–25.9.2016
 2014 Palais Clam Gallas: Salon Rouge, Salon Beige, Salle de Balle, Vienna, Austria, 11.6.–5.12.2014
 2013 DIYALOG: ART FROM VIENNA, OMV Special Project, CI Contemporary Istanbul, Turkey, 6. 11. 2013 – 10. 11. 2013
 2013 899km (Bremen – Salzburg), Galerie im Traklhaus, Salzburg, Austria, 18. 1. 2013 – 23. 2. 2013
 2012 8stunden27, Bremer Verband Bildender Künstlerinnen und Künstler e.V., Bremen, Germany, 29. 9. 2012 – 14. 10. 2012





***aufhänger [hangers] – a walk-in drawing
installed in the park of Palais Clam-Gallas in Vienna***

An image made up of 12,000 clothes hangers is, without doubt, something highly unusual. The spatial installation in the park of Palais Clam-Gallas is both surprising and amazing and reveals new ways of seeing.

The installation “aufhänger” started on 12 June 2014 with just a few clothes hangers. In the months that followed work on the cocoon was continued and expanded. By autumn the object grew and expanded organically to around 12,000 clothes hangers. “aufhänger” extends across the garden of the Palais, connecting the trees with each other like a giant web. Light attracts insects, which in turn leads spiders and other creatures to settle in the cocoon. The intention is that the spiders should continue weaving the drawing. “aufhänger” makes the abstract linear structure of the clothes hangers look like a drawing amidst the trees. A fragile, abstract formation makes use of the park and will become an accessible total work of art.

Poetic interventions accompany the production work in summer. Program at http://www.photoglas.com/upload/bilderordnerpoetischeinterventionen/presse_en.pdf

aufhänger [hangers] - a walk-in drawing

by BELE MARX & GILLES MUSSARD

a work-in-progress project

Vernissage on October 30, 2014, 19:00

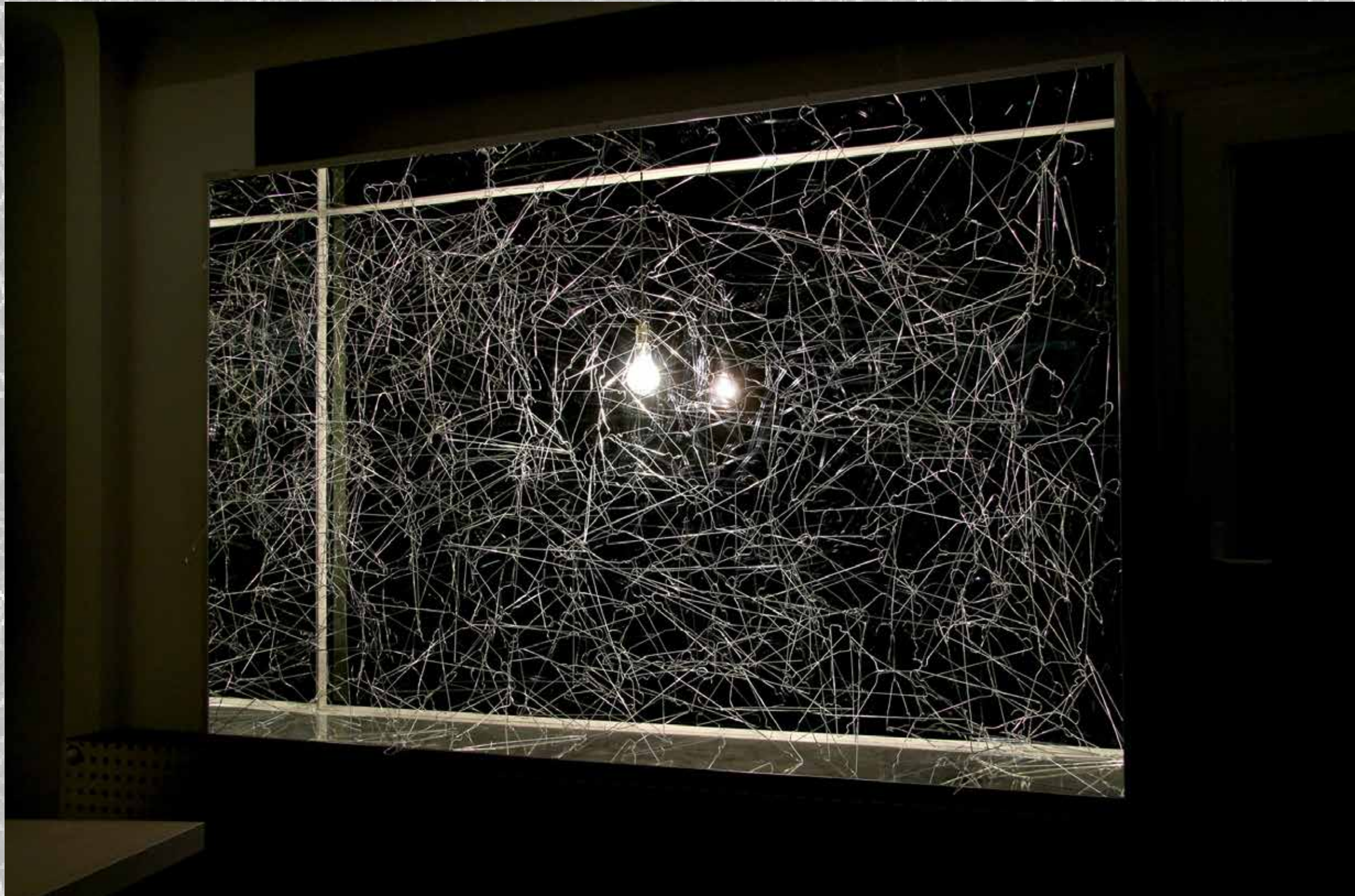
Parallel to the presentation in the park an exhibition of photographs with the same name will be opened in the Salle de Bal

Location: Palais Clam-Gallas,
Währingerstrasse 30, 1090 Vienna, Austria

Duration of exhibitions: October 31, 2014 to December 5, 2014

Duration of project: June 12, 2014 to December 5, 2014

production: couscous & cookies, society for elastic poetry and atelier photoglas



permanent site-specific intervention in the atelier of
Architect Gisela Podreka
1080 Vienna, Florianigasse 41, Stiege 2



aufhänger [hangers *] – a walk-in drawing

installed in the Austrian consulate ballroom in Istanbul

October 3, 2013 - January 22, 2014

as part of Desiring the Real. Austria Contemporary,
a group exhibition organised by
Federal Minister for Education,
the Arts and Culture of the Republic of Austria at the

Austrian Cultural Forum Istanbul,
Avusturya Kültür Ofisi,
Köybasi Cad. No. 44,
34464 Yeniköy-Istanbul,
www.aussenministerium.at/istanbulkf

curator: Karin Zimmer

opening: October 3, 2013

by the Austrian Federal Minister for Education, the Arts and Culture,
Dr. Claudia Schmied

more information at: <http://bmukk-kunst-kultur.at/index.php?year=2013&nl=03&bt=305>

finissage: January 22, 2014

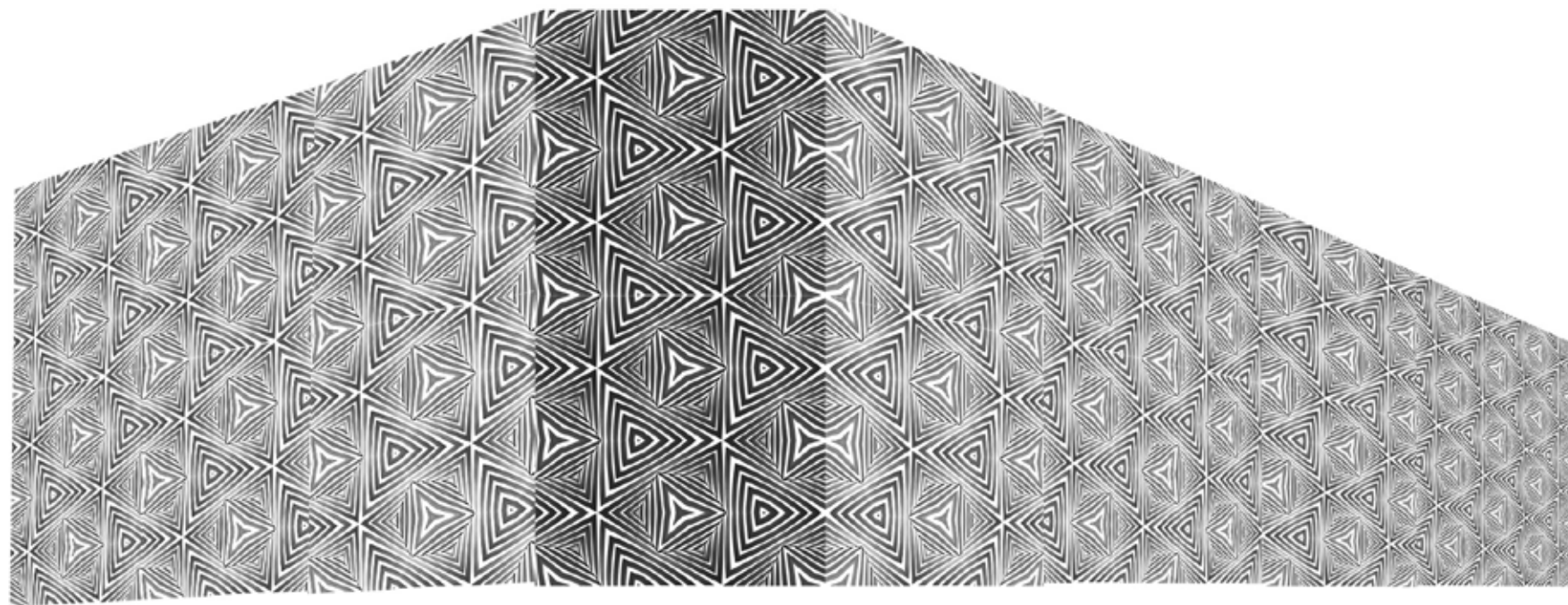
with a concert of BOGAZICI JAZZCHOR at 20:30 h

choirmaster: Masis Aram Gözbek



Design of the Heinz Nittel Award, commissioned by the Austrian-Israeli society, Vienna, Austria.





Façade study of the convert Immobilien Invest SE building,

Planning: 2012-2013

Commissioned by architect Claus Radler, CLAUS RADLER ARCHITEKTUR, 1010 Vienna, Goethegasse 1

Location: convert Immobilien Invest SE, 1090 Vienna, Alserbachstraße 32

Kaleidoskop

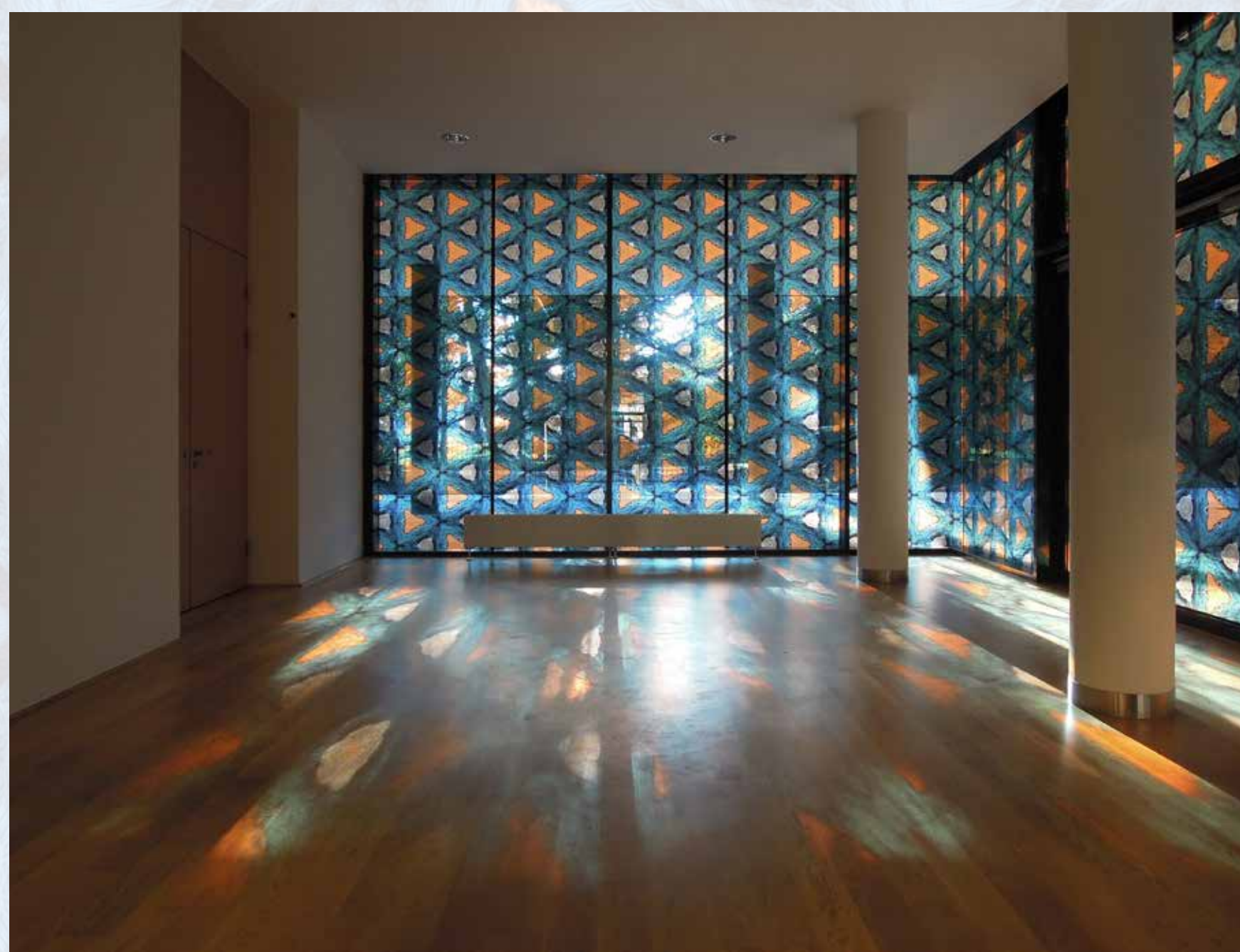
Kaleidoscope

The permanent site-specific intervention by Bele Marx and Gilles Mussard for the Liesing Geriatric Centre focuses on the kaleidoscope, an optical apparatus best-known as a children's toy. Etymologically the word comes from the Greek and means "observer of beautiful forms". The motif of the kaleidoscope not only offers very varied formal possibilities, it also, and above all, symbolizes the playful, animated and constantly changing moment. Since its invention, the continuously changing appearance of unchanging elements has inspired historical thinkers such as Marcel Proust or Arthur Schopenhauer to literary and philosophical reflection. This same notion of the kaleidoscope represents a comprehensive option for Bele Marx and Gilles Mussard's ingenious implementation of their project for the geriatric centre.

The original design principles of form, structure, rhythm, colour and light enter into a playful but exciting correlation on the generous glass surfaces. These then include the interiors and exteriors of the architecture and well as the people using it because of factors such as transparency, reflection and natural projection. Light is both a physical body as well as an energy source and here it bathes the surroundings and the people in them in both new and old experiences. Permanent change, the on-going redefinition of the surrounding space by the natural movement of individual influences such as the ambient light and people in motion can be seen as a metaphorical reference to the social structure of a community and, on an even more generalized level, to the all-encompassing sphere of existence itself. Bele Marx and Gilles Mussard's concept presents an overall pattern — references to the past are hidden in the details. Everyday elements are found and developed in discursive work with the building's residents. From a close-up view these call to mind memories which, as familiar segments in an unfamiliar context, form a structure which is more or less known. This is a combination that opens up new points of view. The kaleidoscopic multi-formal concept, its temporary form of existence, constitutes a reflection of the inner life of all those who view it. Fragments of life, experience and visions weave themselves together and are compressed into individual interpretations that then appear as objective vision.

The kaleidoscope project includes the area of the entrance hall with its vestibule, the connecting passages and the non-denominational (meditation) room in front of the vestibule. Each "compartment" of the building is defined by its function and enriched perceptual possibilities as living spaces. These undergo an intensification corresponding to the order mentioned above

Fortsetzung siehe folgende Seite



Project: permanent site-specific intervention Pflgewohnhaus Liesing, Vienna, Austria

Art, Infography, Photography, Photo Documentation:
Bele Marx & Gilles Mussard

Production:
Atelier Photoglas in Kooperation and couscous & cookies, verein für elastische poesie

Project 3. Area: Design commission for the Liesing Nursing Home,
Anteroom to the multi-religious room

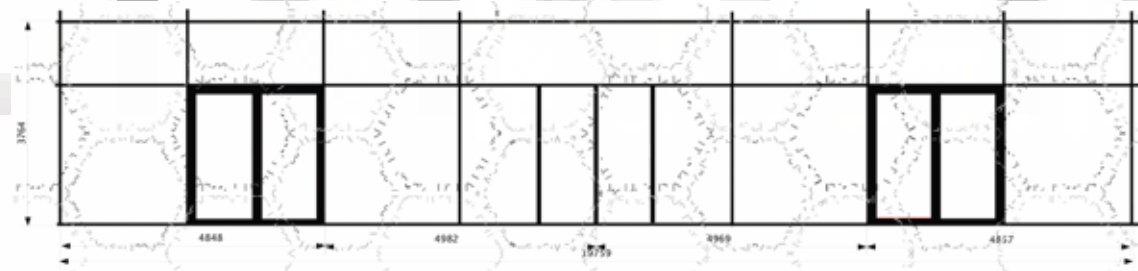
Planning and Realisation: 2011/2012
Organisation of allocation: Zentner Architektur ZT GmbH, Wien
Architecture: Riepl, Kaufmann, Bammer Architektur, Wien
Building project organiser: ARWAG Baubetreuungs GmbH, Wien
Client: KAV, Wiener Krankenanstaltenverband

Location: Pflgewohnhaus Liesing, Perchtoldsdorfer Straße 4, 1230 Wien

Project texts: Margareta Sandhofer
sincere thanks to: Architect Roger Baumeister

Opening: summer 2013

Kaleidoskop



WISST IHR ICH HABE STERNENSTAUB AUF MICH RIESELN LASSEN
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 WISST IHR ICH HABE STERNENSTAUB AUF MICH RIESELN LASSEN

Project: permanent site-specific intervention Pflgewohnhaus Liesing, Vienna, Austria

Art, Infography, Photography, Photo Documentation:
 Bele Marx & Gilles Mussard

Production:
 Atelier Photoglas in cooperation with
 couscous & cookies, verein für elastische poesie

Project 1. Area: Design commission for Façade (entrance) the Liesing Nursing Home, Anteroom to the multi-religious room

Planning and Realisation: 2011/2012
 Organisation of allocation: Zentner Architektur ZT GmbH, Wien
 Architecture: Riepl, Kaufmann, Bammer Architektur, Wien
 Building project organiser: ARWAG Baubetreuungs GmbH, Wien
 Client: KAV, Wiener Krankenanstaltenverband

Location: Pflgewohnhaus Liesing, Perchtoldsdorfer Straße 4, 1230 Wien

Project texts: Margareta Sandhofer

sincere thanks to: Architekt Roger Baumeister

Opening: summer 2013

Fortsetzung Seite 16

1. Domain: FACADE and ENTRANCE:

The situation at the entrance epitomizes a passage from the outside world, the earlier urban living environment, to a new living space which represents a separate system. The segments mounted on the exterior facade are, so to say, an abstract kaleidoscope that fragmentarily replicates events on the street. The entirety of the kaleidoscope becomes visible in the vestibule. The side walls create an immersive space that surrounds visitors as if they were in a kaleidoscope where they actively participate in its changing forms. The opening of the sliding door enables the otherwise separated motifs or spaces to intersect temporarily. Space and time meld into a short-term, ephemeral situation. An atmosphere is thereby created that is reminiscent of the divergent relationship of arriving and departing.

2. Domain: CONNECTING PASSAGES:

The interiors of the connecting passages are to be fitted with a kind of tapestry. In the individual sections the appearance of a kaleidoscope will be harmoniously repeated. A principle of fragmentation or bringing elements together in novel way within the kaleidoscopic system will be carried out using motifs derived from objects—or memories—taken from residents' previous everyday lives. Thus a personal wall is created in which details provide multiple references to the prior lives of individuals. Seen from a distance, the surface is reduced to the appearance of an informal pattern. At the same time natural light and brightness enables the interior of the connecting passages to be seen as well as to partially reveal the complexity of the system in the geriatric centre.

The realization of the connecting passages phase of the project has been postponed for the time being.

3. Domain: VESTIBULE OF THE NON-DENOMINATIONAL (MEDITATION) ROOM:

The colouring and luminosity of the kaleidoscope theme is increased in the vestibule of the non-denominational room. Its direct intensity enables one to experience it as a room that is the dominion of quiet, reflection and sacrality.

Margareta Sandhofer



exhibition „aufhänger“
Kubus EXPORT Der Transparente Raum
by Bele Marx (in cooperation with Gilles Mussard)

vernissage:
10. 3. 2011, 18:30 h

opening:
Maria Vassilakou
vice-mayor of Vienna

duration:
10. 3. - 29. 4. 2011

finissage: 29.4.2011,
within the framework of Cross Borders
by masc/39 dada

location:
Lerchenfelder Gürtel, Stadtbahnbogen 43
Josefstädter Straße / Uhlplatz,
U6 Station Josefstädter Straße
1080 Vienna, Austria

production:
couscous & cookies
Atelier Photoglas

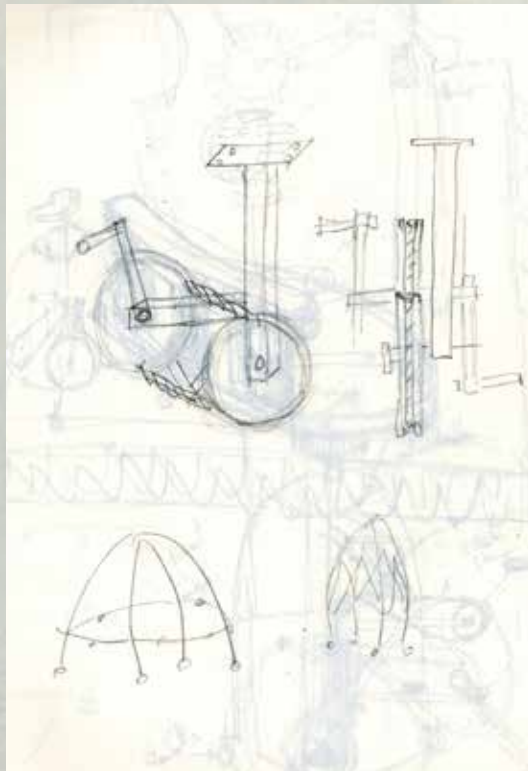
sincere thanks to:
gilles mussard, masc/39dada, wechselstrom, christoph keintzel, hendrik dekkers,
silja tillner, VALIE EXPORT, susi shaked, patrick melon, georg strommer, rene fritsch,
mary figl-zavos & wolfgang sengelin, elvira gross, elvira faltermeier, alphaclean und
das kabinett

aufhänger [hangers] – a walk-in drawing in Kubus EXPORT Der transparente Raum

Sometimes a coincidental impression determines a whole idea. Sometimes it is an empty space, an absence of conventional means. How we perceive space is determined by light, colour, lines. But our gaze is not entirely free. It is dependent on everyday things, the objects we hold on to, not least of which is what we wear.

Bele Marx & Gilles Mussard's installation is called aufhänger and shows a skeleton of silver coloured wire clothes hangers which throw shadows, abstract line structures, on the wall. The fragile construction distorts the room and lets our gaze diffuse into nothingness. To disentangle the lines is impossible, but their interconnectedness is a peg on which to hang one's own ideas, images and spaces far beyond their practical value. *Elvira M. Gross*





Mona Lisa gone astray

Die vieljährige, intensive Beschäftigung mit Leonardos Mona Lisa, dem wohl berühmtesten Gemälde der Neuzeit, hat das Künstlerduo Bele Marx und Gilles Mussard nach der Realisierung von zwei Projekten im musealen Zusammenhang (Laval, Frankreich 2005/06 und Quebec, Kanada 2007/08) nun zu einer performativen Umsetzung inspiriert, voller Ironie und Witz (MUSAO, Museum auf Abwegen Ottakring, Wien 2010). Gegenüber der manifesten Transposition in den beiden vorangegangenen Mona Lisa-Werken erweitert sich das Spektrum der aktuellen künstlerischen Arbeit in vielerlei Hinsicht:

Die kunsthistorische Forschung um das Gemälde und das »Genie« Leonardo stellt wie zuvor Quelle der Intuition und Basis der Gestaltung dar, die wissenschaftlichen Ergebnisse spiegeln sich bis ins Detail der artistischen Durchführung. Doch wird mit der Performance nicht nur das Bildnis selbst, sondern vor allem seine Geschichte und Rezeption thematisiert und in einen aktuellen Kontext eingebunden. Die Mittel der bildenden Kunst werden mit jenen der darstellenden Kunst verbunden, das ernsthafte Moment um das des Ironischen bereichert. Im Focus der Performance steht das Mysterium des Lächelns der Mona Lisa, das die Fachwelt bewegt und zu unzähligen Abhandlungen und Publikationen geführt hat. Als gold gerahmte Mona Lisa bewegt sich Gilles Mussard auf einem selbst entworfenen, mehrrädrigen Fahrrad, das ein Einfall Leonardos sein könnte, vor einem skizzierten Panorama vor und zurück. Sämtliche Größenverhältnisse der eigentümlichen Konstruktion sind den jüngsten Erkenntnissen des Mona Lisa-Forschers Christian Lahanier (Paris) nachempfunden, die Kleidung der Mona Lisa mit Unterstützung von Joanna Jachowicz, »erste Schneiderin« (»Première Main«) von Dior, nun Hermès, originalgetreu imitiert. Unterhalb des Rahmens offenbart sich die wahre Figur der Mona Lisa: Gilles Mussard im 21. Jahrhundert. Die Vorwärtsbewegung ist mühevoll, die angestrenzte Mona Lisa vermag auf ihrem Abweg weder ihr souveränes Lächeln, noch ihre Position im goldenen Rahmen zu halten, noch das affichierte Panorama hinter ihr wirklich zu verlassen. Lediglich im Rückwärtsgang, wenn sie an ihre Anfangsposition zurückrollt, scheint sie ihre überlegene Rolle aufzunehmen und spielt ihr berühmtes Lächeln – erleichtert – befriedigt – süffisant – provokant – oder gescheitert und desillusioniert?

»Mona Lisa auf Abwegen« ist eine feinsinnige Hommage an die Wissenschaft, insbesondere an Lahanier, zugleich Anspielung auf den Geniebegriff und Relativierung des vollkommenen Kunstwerks - vor allem aber eine Persiflage des globalen Kults um ein Lächeln, dem man vielleicht auch ganz simple »Beweg«-gründe unterstellen könnte - sofern man sich von Bele Marx und Gilles Mussard anregen und gedanklich auf Abwege führen lässt.

Margareta Sandhofer



within the framework of MUSAO
Museum gone astray Ottakring

duration: 25. 9. - 9. 10. 2010

project: Bele Marx & Gilles Mussard

performance: Gilles Mussard

9. 10. 2010, 18:30 h
2. 10.2010, 18 h
25. 9.2010, 20 h

production: couscous & cookies, Atelier Photoglas, masc/39 dada

made off contemporary, kunsttankstelle ottakring
1160 Vienna, Grundsteingasse 45-47

www.grundstein.at, www.masc.at

translation of this page is in progress

With Photoglas m², Bele Marx & Gilles Mussard have developed a concept that thematises the variability of the spatial perception of a building using the manifold potential of light and colour. Photoglas m² expands the term space with light and colour. In order to realise the design, line will be employed. Using overlapping, perspectival distortion or transformation it leads to new interpretive possibilities.

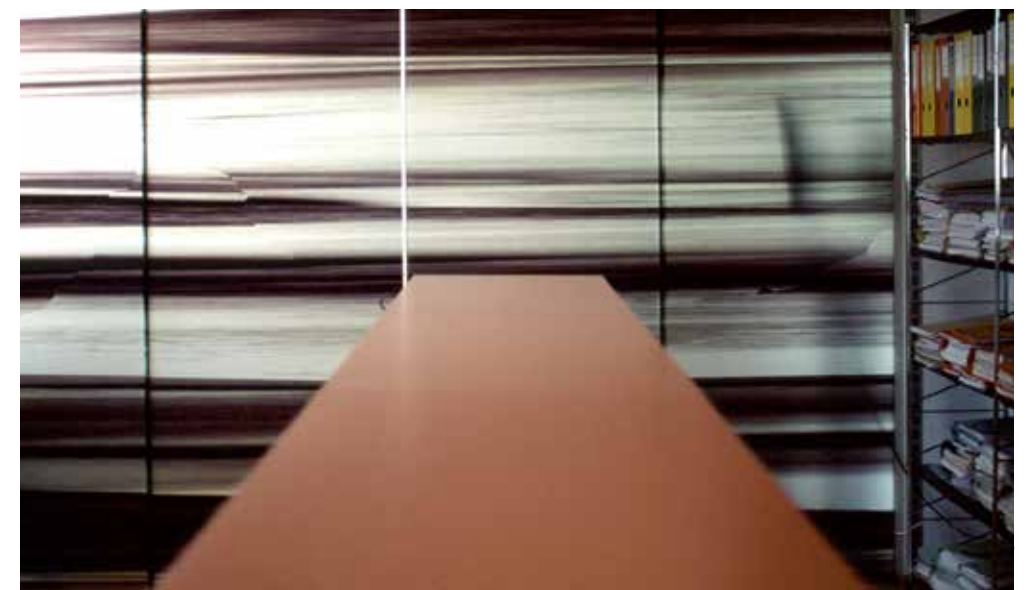
As important components in the concept, artificial and natural light are used in order to effect visual changes in both interior as well as exterior spaces. In the artistic discourse the centre of attention is light and the colour spectrum in connection with space. The light source is the “motor” of the sculpture. Linked synergetically with colour it produces, with projected “coloured shadows”, an active, pulsating room which can simultaneously be changed into a passive room by reducing strength of the light source. When natural light is used the colour-light sculpture is like a sun dial and subject to a “cyclical principle”. The visual perception of the room changes according to the position of the sun and, with the resulting incidence of light, there is an interplay of light and shadow.

Comission within the scope of the project: Luminous Wall

Concept, Infography, Photography: Bele Marx & Gilles Mussard

Planning: 2009

Client: privat, Vienna, Austria



Project:
 Competition / Kunst am Bauwettbewerb zur Erlangung eines Denkmals für die
 „Würdigung der Leistungen von Wissenschaftlerinnen der Universität Wien“,
 University of Vienna, Dr. Karl Lueger Ring 1, 1010 Vienna

Invited artists:
 - Iris Andraschek
 - Ricarda Denzer
 - Ursula Hübner
 - Zilla Leutenegger
 - Bele Marx
 - Sophie Thorsen

Title of our draft: „Audiophonium“

Concept: Bele Marx

Muse: Gilles Mussard

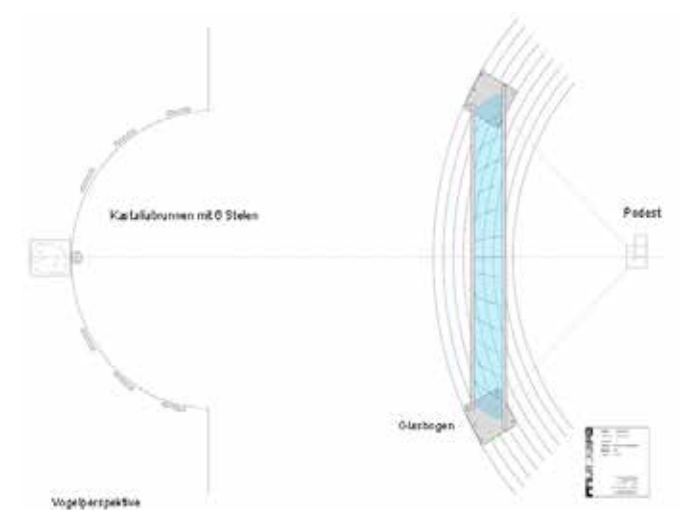
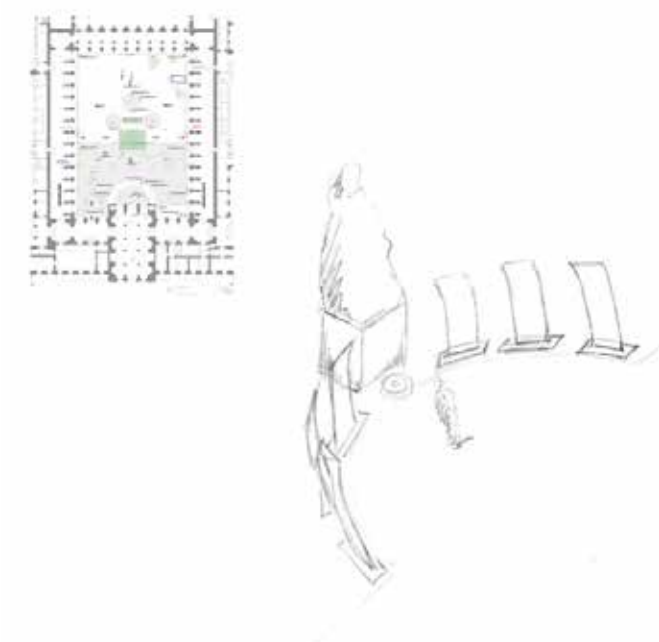
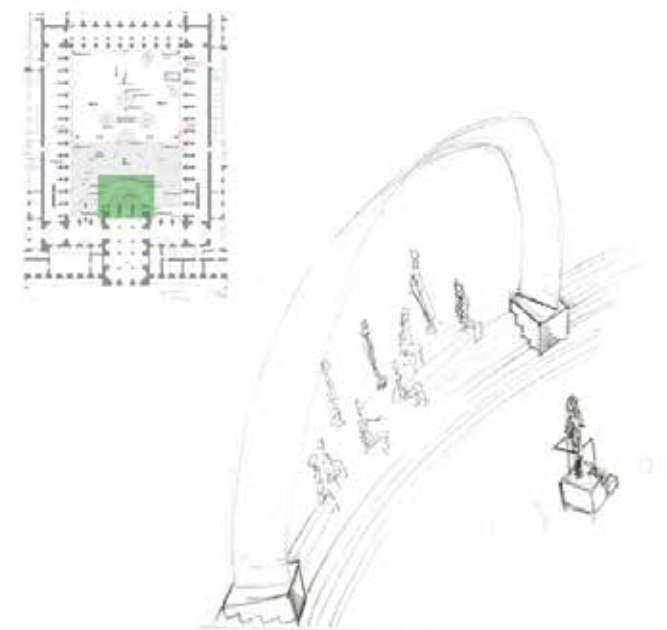
Planning: 2009

Client: Bundesimmobiliengesellschaft (BIG)

Jury:
 - Katharina Blaas
 - Gregor Eichinger
 - Mona Hahn
 - Susanne Holler-Mündl
 - Johann Jurenitsch

Consultant: Eva-Maria Höhle

IRIS ANDRASCHKEK
 won the competition with her work titled „Der Muse reicht's!“
 (opening november 2009)



La Joconde, Quebec, Canada

As part of the exhibition „Le Louvre à Québec“, Bele Marx & Gilles Mussard are showing a transposition of the „Mona Lisa, la Joconde“.

The work was realised in cooperation with the National Research Council Canada (NRC). The aim is to explore the new possibilities offered by the photoglas technology and the pictorial analysis obtained by the recently developed laser camera that acquires the colour spectrum and objective volume of paintings. As a pilot project the research work will be translated into practice using an in-depth analysis of the Mona Lisa.

These different technical approaches link science with art. And it is exactly here that Bele Marx & Gilles Mussard begin with their new work, producing the first series of works for this research project - analytical and scientific exposures of the Mona Lisa. But the couple go one step further and makes use of the research by combining it with its own artistic work. By making an in-depth examination of the object, the original way of reading it, and its location in a chronological, historical or social context, is relegated to the background. The transformation of the feeling for scale, and the enlargement of details in higher definition, makes another interpretation visible and presents virtual reality in a newly-created setting.



Start of cooperation with NRC, National Research Council Canada, Ottawa, Canada
Project: Mona Lisa, La Joconde (as part of the exhibition „Le Louvre à Québec“)

Artistique concept, technical realisation: Bele Marx & Gilles Mussard

production: Atelier Photoglas
Scientifique Research: NRC
Client: NRC

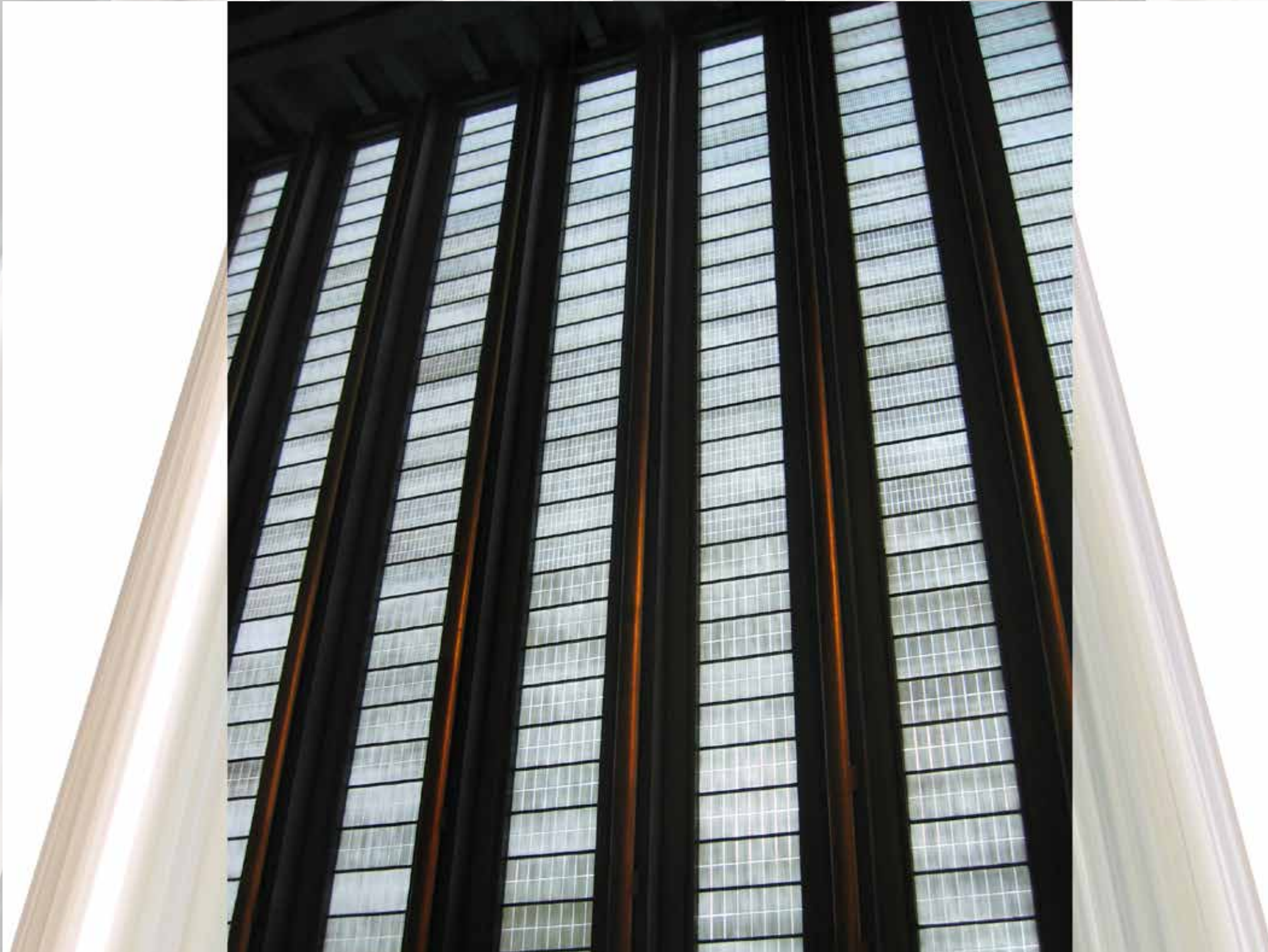
Commission within the scope of the project: Transposition and artistic interpretation of the research work by the NRC on the Mona Lisa

Planning and Realisation: 2007/2008

Location: Musée National des Beaux-Arts, Quebec, Canada

Opening: 4.6.2008

Duration of exhibition: 5.6.2008 - 26.10.2008



Façade study (entrance) for the United Nations Capital Master Plan,
2006/2007
commissioned by R.A. Heintges & Associates, New York, USA.

Project:
Invitation to present a
project within the framework
of the exhibition to
„SFT Architekturcongress 2005“

Concept, Infography:
Bele Marx & Gilles Mussard

Production: Atelier Photoglas

Planning and Realisation:
2005

Partner:
Lutz Gock, sowie
CongressCentrum der Halle Münsterland

Location:
CongressCentrum der Halle Münsterland
Münster
Germany

Pilot Project:
Selected to present a project
within the framework of
„glass technology live“

Concept, Infography, Photography:
Bele Marx & Gilles Mussard

Production:
Atelier Photoglas

Planning and Realisation:
2004

Partner:
Exhibition „Glass Technology Live“
University of Stuttgart, Germany

Location:
Glasstec
Düsseldorf
Germany

Planning Team:
University of Stuttgart, Germany



2004, *Métamorphose*

Das Projekt Metamorphose ist ein von den zwei französischen Institutionen, C2RMF, Centre de Recherche et de Restauration des Musées de France, Palais du Louvre und CNRS, Conseil National de Recherche Scientifique angeregtes Forschungsprojekt, das sich zum Ziel gesetzt hat, Forschungsbereiche der Wissenschaft und Technik im kulturellen Kontext aufzuwerten, und die mittels neuer Technologien erworbene Kenntnis über das in Museen aufbewahrte wissenschaftliche und kulturelle Erbe zu verbreiten.

Im musealen Bereich wird mit verschiedenen Technologien gearbeitet, um einerseits den Erhaltungszustand von Exponaten zu gewährleisten oder zu verbessern, andererseits dienen sie als zusätzliches Hilfswerkzeug für die Kunstgeschichtsforschung und Kunstrezeption.

Die Techniken der Bildanalyse und -verarbeitung ermöglichen es, komplizierte Unterscheidungen festzustellen, die das freie Auge nicht erkennen kann (Farbnuancen, Farbmischungen, Veränderung der Farbe mit der Lichtquelle). Das digitale Bild vermag Faksimile zu reproduzieren, die nahe an das Original herankommen, indem man versucht, den Einfluss der jeweiligen zeitgemäßen Lichtart auf die Farbe zu präzisieren.

Diese verschiedenen technischen Annäherungen verbinden Wissenschaft mit Kunst. Und gerade hier setzen Bele Marx & Gilles Mussard mit seiner neuen Arbeit, der ersten Serie eines Forschungsprojekts mit Röntgenaufnahmen von Skulpturen aus französischen Museen, an. Das Team arbeitet mit der Technologie Photoglas, die es ermöglicht fotografische Bildwerke körperhaft darzustellen.

Für den Betrachter geben Röntgenaufnahmen ein neues und zugleich unbekanntes Bild eines Kunstwerks wieder. Neue Techniken geben Auskunft über das Innenleben einer Skulptur, lassen auf unterschiedliche Arbeitsschritte schließen, geben oftmals Hilfestellung bei Datierungsversuchen oder lassen Rückschlüsse auf Autorenschaft zu.

Das Künstlerpaar geht einen Schritt weiter und nutzt die Forschung, um sie mit ihrer eigenen künstlerischen Arbeit zu verbinden. Beim Durchleuchten des Objekts ist die ursprüngliche Lesbarkeit und Zuordenbarkeit in einem zeitlichen, historischen oder sozialen Kontext in den Hintergrund getreten. Die Verfremdung des Maßstabs und die Vergrößerung von Details in hoher Auflösung macht eine andere Interpretation sichtbar und zeigt in einem neu geschaffenen Ambiente virtuelle Realität.

Gabriele Ruff

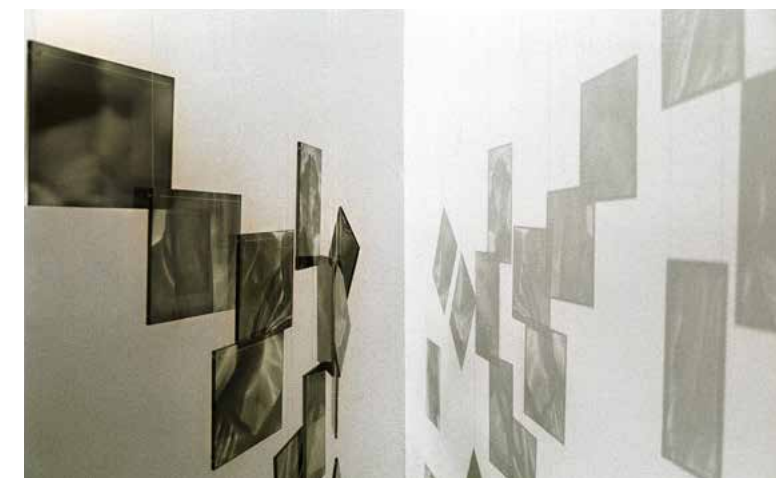
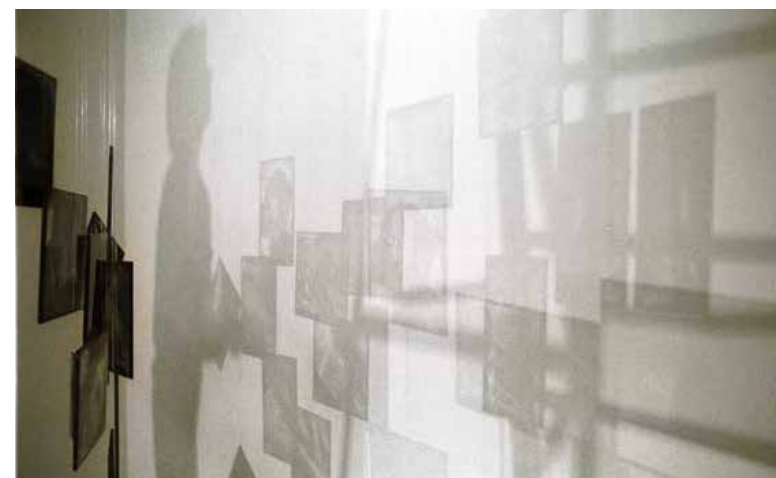
translation of this page is in progress

2003, „point of departure“, Ein-hod, Israel

Die Rauminstallation von Bele Marx & Gilles Mussard ist eine Hommage an die 1903 in Wien geborene Tänzerin, Choreografin und Pädagogin Gertrud Kraus. In den 1930er Jahren emigrierte sie nach Palästina, wo sie von 1935 - 1973 ein eigenes Tanzstudio in Tel Aviv leitete. Neben der Tätigkeit als bildende Künstlerin und Musikerin wirkte sie als Professorin für Tanz an der Rubin-Akademie für Musik und Tanz in Jerusalem. Ein Hod, ein Künstlerdorf auf den Hügeln südlich von Haifa gelegen, wurde zum Lebensort der Künstlerin. Ihr zu Ehren fand im November 2003 im Rahmen des Projektes «Point of departure» eine Ausstellung in Ein-Hod statt. Das Künstlerteam Bele Marx & Gilles Mussard wurden neben anderen KünstlerInnen eingeladen sich mit einem Beitrag an der Ausstellung zu beteiligen. Ihre Installation verbindet die Rezeption der Tanzkunst mit der Plastik. Die Annäherung ergab sich aus dem gemeinsamen Ziel heraus, sich bewegende Körper im Raum darzustellen. Eine Serie an Glastafeln, an Seilen befestigt, an unterschiedlichen Höhen im Raum, teils hoch-, teils querformatig, teils nebeneinander und teils überschneidend angebracht, ergreifen den Raum. Mit Hilfe der Lichtmodulation bilden sich Schattenprojektionen an der Wand - sie sind das initiatorische Moment der Installation. Der Schatten begleitet das Original wie eine vorgezeichnete Schrittfolge, die sich im Bewegungsfluxus zu einem langen Tanz entwickelt. Bele Marx & Gilles Mussard wählen für die Fotografien der Installation Plastiken aus dem öffentlichen Raum. Der Fokus liegt in der detailhaften Wiedergabe der Sujets und zielt auf das Sichtbarmachen der Aura und Oberflächenqualität unterschiedlicher Stofflichkeit. Für Gilles Mussard ist die sicht- und greifbare Materialität, die Stofflichkeit und das haptische Moment der Tanzkunst in den 1920er Jahren, das Thema an die sich die Rauminstallation orientiert. So momenthaft der Tanz den Raum bespielt, so momenthaft lässt sich mit dem von Bele Marx & Gilles Mussard entwickelten Verfahren Photoglas im Zusammenspiel von Licht und Schatten, Fotografie und Glas ein imaginärer Bildraum erzeugen. Die Technologie Photoglas entwickelten Marx & Mussard vor einigen Jahren, um einen Kunst am Bau-Auftrag auszuführen, der sich mit keinem bislang vorhandenen Verfahren umsetzen ließ. Nun, einige Jahre später, wurde diese Technologie zu einem Spezifikum ihrer künstlerischen Arbeit, die vor allem mit Licht und Farbe neue Raumkonzepte ermöglicht.

Gabriele Ruff

translation of this page is in progress



Project:
„point of departure“

Pilot Project:
„Light Sculpture“ for Gertrud Kraus
within the framework of the exhibition
„point of departure“

Concept, Infography, Photography:
Bele Marx & Gilles Mussard

Production:
Atelier Photoglas)

Planning and Realisation:
2003

Location:
Ein-hod
Israel

2003-2006, „The Nobel Prize and the University of Vienna – Group Portrait with Question Mark“

The Nobel Prize is the most prestigious scientific award in the world. So far, nine Nobel laureates had ties to the University of Vienna and spent part of their scientific career here: Robert Bárány, Julius Wagner-Jauregg, Hans Fischer, Karl Landsteiner, Erwin Schrödinger, Viktor Franz Hess, Otto Loewi, Konrad Lorenz, and Friedrich August von Hayek.

You will find information on the laureates' relationship to the University of Vienna and further details of their lives and work – including the debates regarding their involvement in National Socialism or their displacement by National Socialism – on the Internet at <http://www.photoglas.com/upload/bildordnernobelpreis/presse.pdf>

The stele with the question mark

... forms the heart of the installation. It serves as a placeholder for all those researchers whose work at the University of Vienna was suddenly disrupted by antisemitism, National Socialism and displacement.

... refers to the questionable way the University of Vienna treated these displaced researchers.

... stands for this blank space which reaches into the present and remains.

... refers to missing women, as the title “The Nobel Prize and the University of Vienna – Group Portrait with Question Mark” refers to Heinrich Böll's Group Portrait with Lady.

... asks about the Why and looks into the future – given the backdrop of this bloodletting that still hasn't been overcome completely, will there ever be another Nobel laureate in the future? And will the University of Vienna continue to be strong enough to preclude such treatment of human beings, but also of the freedom of teaching and research, thus enabling future Nobel laureates?

The overall staging – including a factual reappraisal of the past – and the visualization of extraordinary scientific achievements may be regarded as a motivation for the future and its possibilities.



The artists Bele Marx & Gilles Mussard were commissioned with the artistic concept and technical implementation. The new context was developed in cooperation with Roger Baumeister, the architect entrusted with the conversion and restoration of the entrance hall, the side halls and the arcaded courtyard of the university, and the Department of Contemporary History at the University of Vienna led by Friedrich Stadler and Herbert Posch. Copyrights for the images are held by Imagno, brandstätter images (for K. Landsteiner, E. Schrödinger, V. F. Hess, O. Loewi), the ÖNB – Austrian National Library (for R. Bárány, J. Wagner-Jauregg, F. A. von Hayek), and the University of Vienna (for K. Lorenz, H. Fischer).

Commission:
New display of
the Nobelprizewinners' portraits

Artistic Concept, Infography,
Photography, Photo Documentation:
Bele Marx & Gilles Mussard

Production: Atelier Photoglas

Commission within the scope of the project:
Renovation and refurbishment of
the assembly hall, subsidiary lecture halls
and the arcaded courtyard of
the University of Vienna

Architecture:
BAUMEISTERARCHITEKTEN,
Arch. Roger Baumeister

Scientific Consultants:
Institut für Zeitgeschichte,
Universität Wien

Planning and realization: 2003-2006

Client:
Universität Wien
BIG, Bundesimmobiliengesellschaft

Location:
Aula, Hauptgebäude der Universität Wien
Dr. Karl Lueger Ring 1
A-1010 Wien

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V. F. Hess, O. Loewi)
ÖNB, Österreichische Nationalbibliothek
(für R. Bárány,
J. Wagner-Jauregg, F. A. von Hayek)
Universität Wien
(für K. Lorenz, H. Fischer)

Statics:
Gmeiner Haferl
Zivilingenieure zt gmbh

Technic: Photoglas

Quality of glass:
Schott Austria GmbH

Metal Construction: Breit Hafner OEG

Lighting: Erco Leuchten GmbH

Opening: 29. Juni 2006



„Controversy - Siegfried Head“

The Siegfried Head was „toppled“ from its pedestal and clothed in writing. The artwork thus created can be understood as a metaphor and is intended as a reminder and warning that it is extremism (dictatorship) that is first to prohibit freedom of speech and writing (auto-da-fé). In a subtle way our text sculpture „responds“, „defending itself“ from possible attacks as needed thus allowing the uppermost textual level to emerge more and more strongly. It has become a sign of the times, autonomous and neutral but not indifferent, a time in which history is not suppressed and denied and where the present is understood as a bridge into the future.

Further information can be found in the touch-screen alongside the sculpture in the arcaded courtyard and at www.belegilles.com.

Project:
„Controversy - Siegfried Head“

Commission:
„Controversy - Siegfried Head“
in the arcaded courtyard of the University of Vienna

Artistic Concept, Infography, Photography:
Bele Marx & Gilles Mussard

Production: Atelier Photoglas

Commission within the scope of the project:
renovation and refurbishment of the assembly hall,
subsidiary lecture halls and the arcaded courtyard of
the University of Vienna

Architecture:
BAUMEISTERARCHITEKTEN, Arch. Roger Baumeister

Scientific Consultants
Institute for Contemporary History, University of Vienna
in cooperation with the archives of the University of Vienna

Planning and realization:
2003-2006

Commissioning Client:
University of Vienna
BIG, Bundesimmobiliengesellschaft

Location:
arcaded courtyard of the University of Vienna
Dr. Karl Lueger Ring 1
A - 1010 Vienna

Text and image copyright
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Verband Wiener Arbeiterheime
Österreichische Hochschülerschaft
Facultas Verlags- & Buchhandels AG
Dr. Thomas Lachs

Framing (Glass) of plinth, pedestal and head
Photoglas

Glass Frame Assembly
Photoglas

Glass Cube:
Main responsibility for production and assembly of the cube:

METALLBAU WURZER

in cooperation with:
Glas und Systemtechnik Puppitz GmbH

Laminated glass cube
Isolar Isolierglaserzeugung GmbH

Technical consultant for glass
Franz Zapletal

Opening:
13. Juli 2006



2003/2004, Opfikon, Switzerland

Permanent site-specific intervention,
Market Square in Opfikon

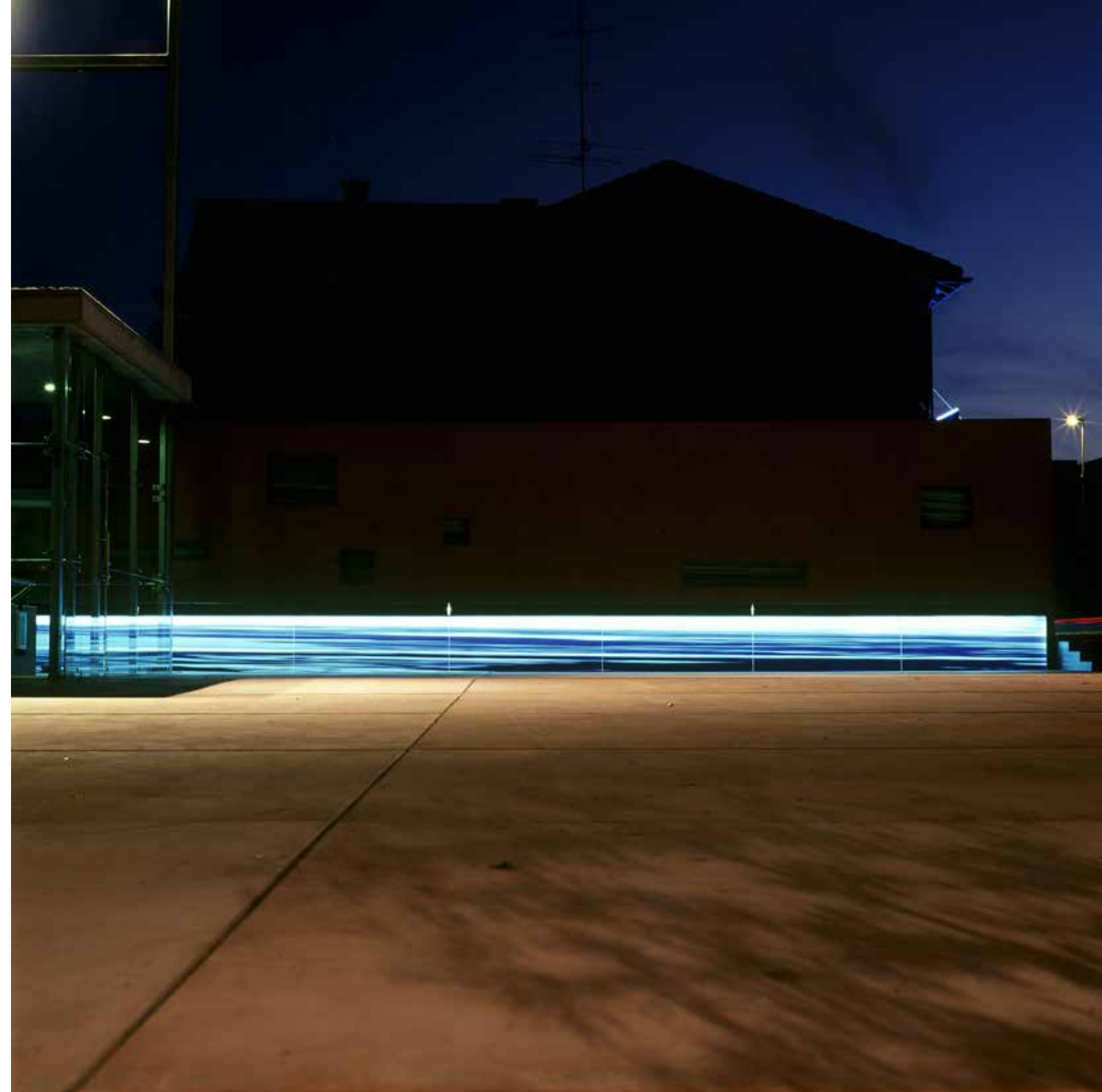
The draft extends across the entire side of the garage section of the building facing the square and is made up of two strata: the first an approx. 3 metres high and almost 17 metres long string of pictures which stretches along the outer covering of the building like a kind of plinth, the second the play of lights in the upper part of the building. The picture programme begins on the outer covering of the plinth zone and continues in the various sized openings in the facade. The objective is to convey the impression of an uninterupte projection screen which passes through the whole building and which in the upper part can just be seen in extracts through the window openings. The artists concern themselves with the change in the spatial perception of a building. As has been the case in other projects, the line is used to implement a draft. Here water is taken as the subject matter. The model for the picture subject is alienated, protracted. At the same time the positioning of the picture itself is moved to suggest the movement of water. The glassy band around the plinth evokes the impression of floating whilst the flowing of the upper part sets the building in motion and thus lends the ensemble a visual dynamism.

A further depth-giving effect is achieved with a glass thickness of 18 mm and also through the use of satin-frosted glass as the surface. The picture carriers of the window zone are of opaque picture material which finds an optical complement in the plinth zone.

The draft is created and executed by Bele MARX & Gilles MUSSARD using the new technology known as Photoglas which these two artists developed in co-operation with other partners. The team develops artistic projects and realises works for the architectonic sector - such as facade plannings, architecture art, or pilot projects for building exteriors.

Concept Work performed by the Team: „SCULPTURES IN COLOURED LIGHT“ which create new functional possibilities and spatial experiences. Light of natural and artificial origin is part of the concept in order to bring about visual changes both in the interior and on the exterior of an object. The artistic work takes as its subject matter the spectrum of the light and of the colour in combination with the space. The light source is the „motor“ of the sculpture, linked synergistically with the colours. By means of the projected „colour shadows“ it creates an active, pulsating space which at any time can be transformed into a passive space by reducing the intensity of the light source. If natural light is introduced into the equation, the coloured light sculpture - like the sundial - is subjected to a cyclical progression. The visual perception of space changes with the position of the sun and with the resultant impinging light there is an interplay between light and shadow.

Gabriele Ruff



Pilot Project: permanent site-specific intervention

Art, Infography, Photography: Bele Marx & Gilles Mussard

Production: Atelier Photoglas

Project: Marketplace Opfikon, Zürich, Switzerland

Architecture: Arch. Silja Tillner, Vienna, Austria

Planning and Realisation: 2003/2004

Client: Stadt Opfikon bei Zürich, Switzerland

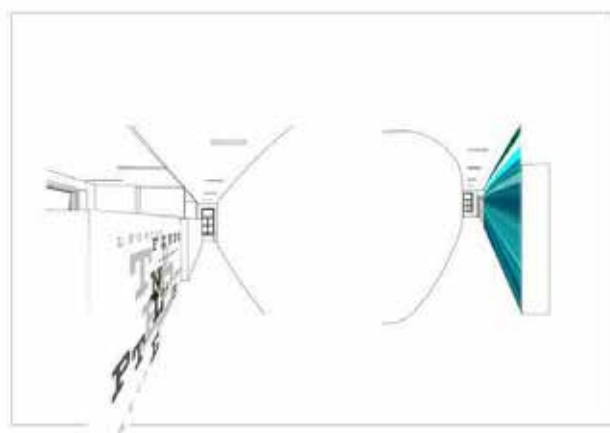
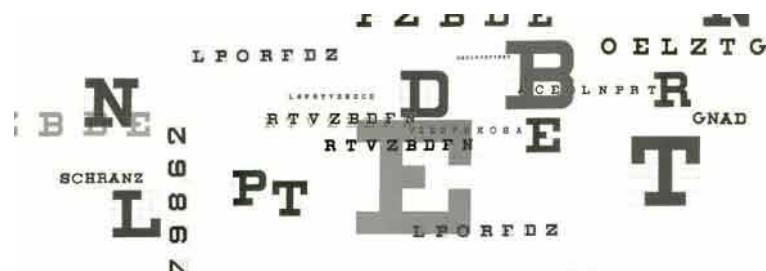
Location: Marktplatz in Opfikon, Schaffhauserstrasse 104, CH - 8152 Glattbrugg, Switzerland

Planning Team: Arch. Silja Tillner, Arch. Hannes Achamer, Arch. Peter Zoderer, Vienna, Austria

Lighting: Vogt & Partner, Winterthur, Switzerland

Photo Documentation: Bele Marx & Gilles Mussard, Monika Nikolic

Opening: August 2004



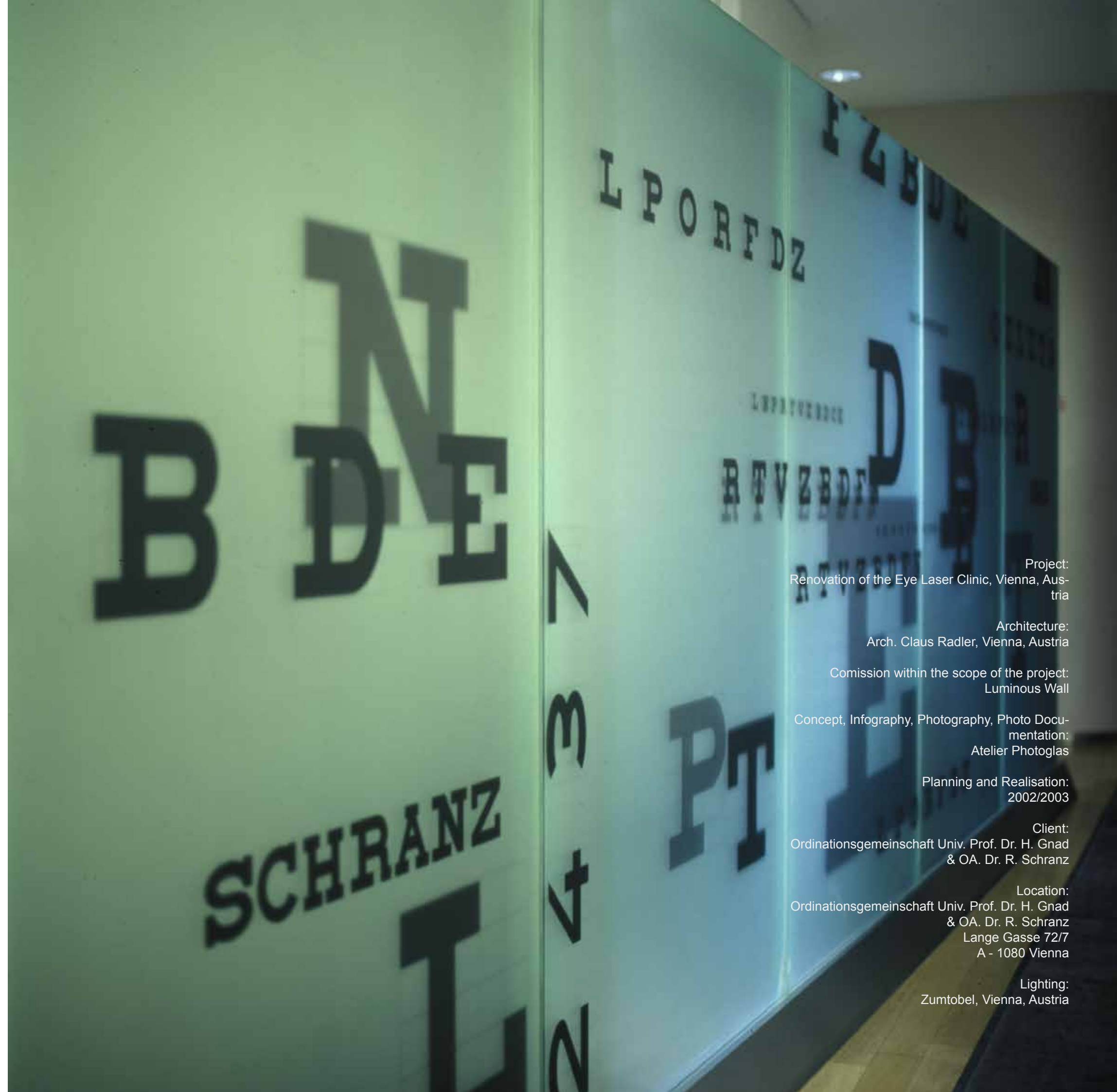
**2002/2003, Lichtwand,
Augenlaserklinik, Wien, Österreich**

Wand im Empfangsraum:

Die Lichtskulptur im Empfangsraum trennt den Bereich der Anmeldung von der dahinter liegenden Garderobe. Die Anmeldung ist der zentrale Punkt der Klinik, von dem aus die PatientInnen in die verschiedenen Funktionsbereiche weitergeleitet werden.

Die als eigenständiges Objekt konzipierte Lichtskulptur dient als Trennwand, die sich aus mehreren Schichten zusammensetzt: 3 x Glas und 2 x Fotografie. Der Gesamtumfang weist 6m Länge und 2m Höhe auf. Dargestellt sind Buchstaben in verschiedenen Tiefen und Größen, die im Original alten Sehtesttafeln - wie sie Augenärzte verwenden, entnommen und für die Installation überarbeitet wurden. Die Lichtinstallation reagiert wieder auf die unterschiedlichen Licht- und Schattensituationen, auf das Spiel mit Schärfe und Unschärfe, sowie auf Bewegung. Nicht das Bild ist zu sehen, sondern der aus der jeweiligen Lichtsituation resultierende Schatten, der auf die vordere Glastafel geworfen wird.

translation of this page is in progress



Project:
Renovation of the Eye Laser Clinic, Vienna, Austria

Architecture:
Arch. Claus Radler, Vienna, Austria

Comission within the scope of the project:
Luminous Wall

Concept, Infography, Photography, Photo Documentation:
Atelier Photoglas

Planning and Realisation:
2002/2003

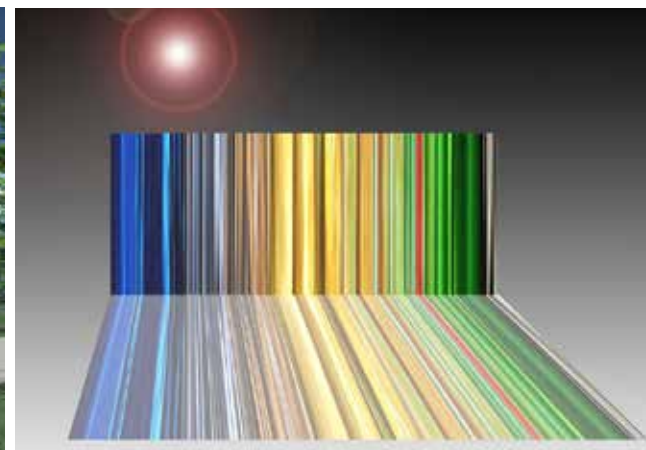
Client:
Ordinationsgemeinschaft Univ. Prof. Dr. H. Gnad & OA. Dr. R. Schranz

Location:
Ordinationsgemeinschaft Univ. Prof. Dr. H. Gnad & OA. Dr. R. Schranz
Lange Gasse 72/7
A - 1080 Vienna

Lighting:
Zumtobel, Vienna, Austria

With Photoglas m2, the atelier has developed a concept that thematises the variability of the spatial perception of a building using the manifold potential of light and colour. Photoglas m2 expands the term space with light and colour. In order to realise the design, line will be employed. Using overlapping, perspectival distortion or transformation it leads to new interpretive possibilities.

As important components in the concept, artificial and natural light are used in order to effect visual changes in both interior as well as exterior spaces. In the artistic discourse the centre of attention is light and the colour spectrum in connection with space. The light source is the “motor” of the sculpture. Linked synergetically with colour it produces, with projected “coloured shadows”, an active, pulsating room which can simultaneously be changed into a passive room by reducing strength of the light source. When natural light is used the colour-light sculpture is like a sun dial and subject to a “cyclical principle”. The visual perception of the room changes according to the position of the sun and, with the resulting incidence of light, there is an interplay of light and shadow.



Pilot Project: Façade study (segment) of the new building of ift-Rosenheim

Concept, Infography, Photography: Bele Marx & Gilles Mussard

Production: Atelier Photoglas

Planning: 2003

Client: ift Rosenheim (Institut für Fenstertechnik)

Location: ift Rosenheim, Rosenheim, Germany

Planning Team: ift Rosenheim, Rosenheim, Germany



2001/2002, EXPO 02, Freiburg, Switzerland

Sculpture in Light „Pavillon Fribourgeois“, Murten Town Hall

The „Pavillon Fribourgeois“ is part of a series of light-space studies designed for application on both the inside and outside of objects. The projected „Pavillon Fribourgeois“ for the Swiss EXPO 02 is to be implanted into Murten Town Hall which is situated on a hillside. It was decided that the encroachment should take the form of a cube which develops from inside the hill and penetrates the town hall. On the outside of the building the facade is extended to form a new room with a completely open roof to be filled out by the sky. The side walls with the recurring lines of the Photoglas panels relate to the principle of light photons and their molecular structure. The cube is seen as a place of solitude, a kind of sacral room which one enters in order to experience the colour-light realm. Its appearance is governed by an important factor - the light. The light with its light colourshadow projection creates realms, changes them, and then disperses them again depending on the position of the sun and on the climatic conditions prevailing at the time. This form of transitoriness follows a cyclical sequence reminiscent of the principle of the sundial which orients on the passage of the sun.

Project:
„Pavillon Fribourgeois“ Expo 02, Pilot Project

General concept, Infography, Photography:
Bele Marx & Gilles Mussard

Production:
Atelier Photoglas

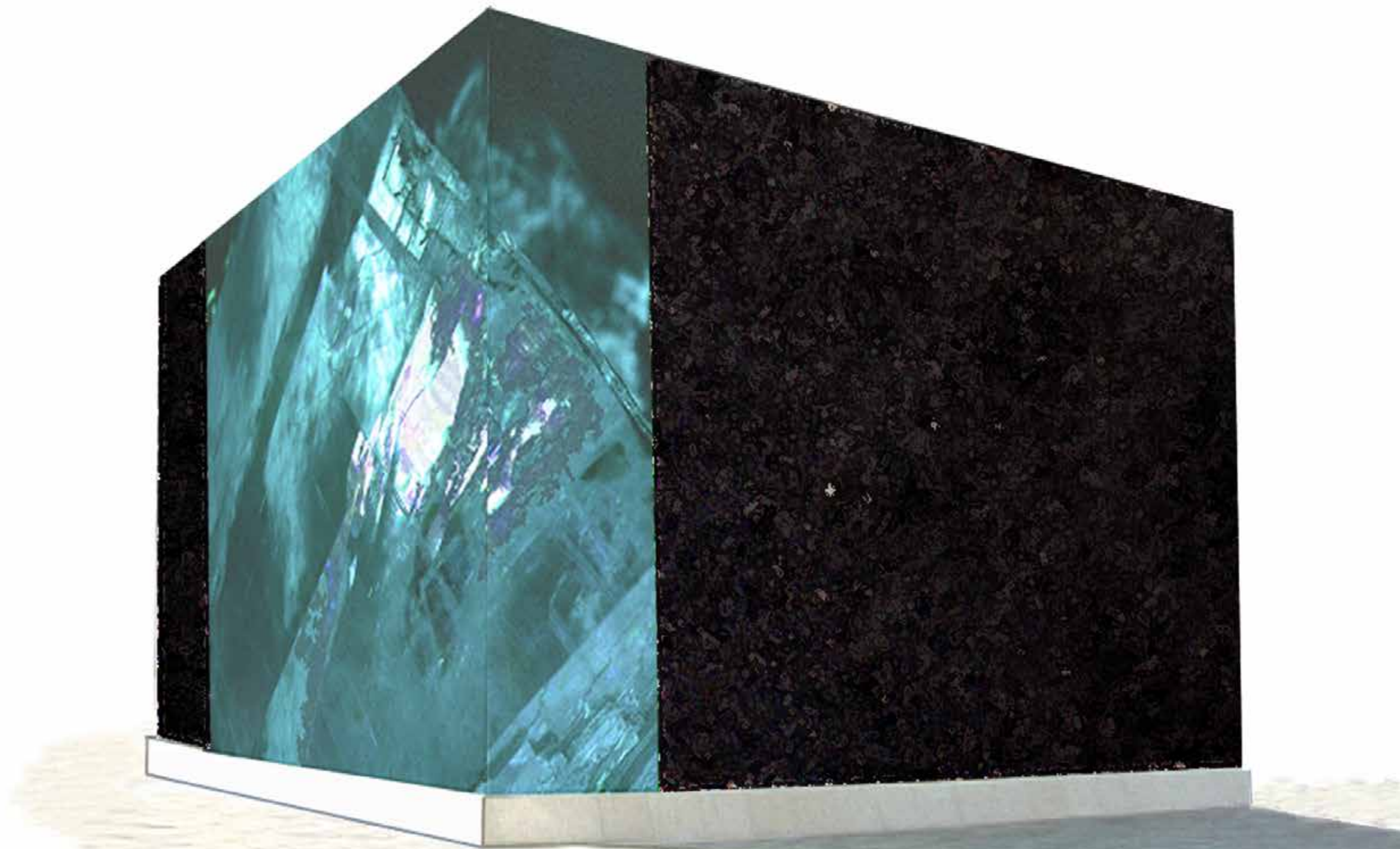
Planning:
2001/2002

Client:
Kanton Fribourg, Switzerland

Location:
Rathaus Murten
Rathausgasse 17
CH - 3280 Murten, Switzerland

Planning Team (architecture):
Architekten Tisserand Schaller, Wien, Austria

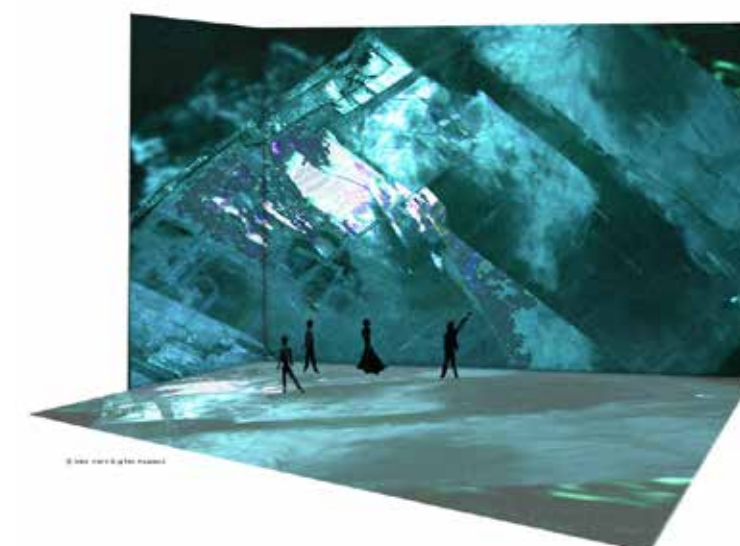




2001 – 2003, Swiss Center Shanghai, Façade study

Client: Chambre fribourgeoise du commerce, de l'industrie et de services, Fribourg, Schweiz

Location: Swiss Center Shanghai, Shanghai, China



Comission: permanent site-specific intervention,
Pilot Project, „Die Linde - Le Tilleuil“

Artistic concept, Infography, Photography, Photo Documentation:
Bele Marx & Gilles Mussard

Production: Atelier Photoglas

Comission within the scope of the project:
Renovation of the Styrian Provincial Archive in Graz, Austria

Architecture and Supervision of Construction:
Architektenteam Jörg & Ingrid Mayr, Graz

Planning and Realisation:
1997 - 2001

Client: Land Steiermark

Institution:
Steiermärkisches Landesarchiv
Karmeliterplatz 3
A - 8010 Graz, Österreich

Opening of the first Building Section:
In conjunction with the Festival steirischer herbst 2000

Opening of the second Building Section:
In conjunction with the reopening of the Provincial Archive 2001



1997-2001, „Die Linde“ (The Lime Tree), Graz, Austria

The permanent site-specific intervention project „The Linden Tree“ (German: „Die Linde“) brings the two inner courtyards of the Styrian Provincial Archive into a relationship with one another. In one of these two inner courtyards we find the Archive where original documents are kept for public inspection.

In the centre of the other inner courtyard there is a linden tree. The team have made this tree the subject of their artistic composition. They photographed how the linden tree reflects the time at various moments during the four seasons of the year. These photos were then processed on the computer by means of a highly complex technology. The resultant work of art is used to create a bridge to the archive, the written memory of an Austrian Province. If we take a bird's eye-view of the two inner courtyards we see that whilst one of them shelters within its walls an accumulation of human knowledge and its products, the other environs Mother Nature's knowledge and the history of that knowledge. The tree symbolises endurance - just as the archive does - whereby it is the outward appearance of the tree which lends itself to, or allows, different interpretations with the passing of time.

People visit the archive in order to work with the knowledge that has been stored there. They evaluate, interpret, and copy what they find, but it is only copies - and thus only interpretations and not the original documents - that they take away when they leave the archive. The photographs taken of the linden tree throughout the four seasons record the different outward appearances of the tree at those times. They symbolise different possible interpretations of the tree. Is it possibly the case that we always only perceive outward appearances and not the essence of the object itself? Indeed, since we are not able to move forwards or backwards at will along the time axis, the actual reality is never visible to us. Consequently we can only observe and interpret subjectively without being able to distinguish changes at that same time. This present work of art plays upon the phenomena of time, reality, and perception.

BELE MARX & GILLES MUSSARD

Painting, drawing, film, directing, art in public and social space, research and development.

Bele Marx & Gilles Mussard married in 1998 and have worked together since 1996.

1997 Invention of PHOTOGLAS™. Photoglas is a technology that enables large-format slides to be embedded in glass. This process was further developed in cooperative ventures and was patented in 2001.

2001 Move from Paris to Vienna and founding of ATELIER PHOTOGLAS. Since then work has been carried out on various designs and projects for the areas of architecture (mostly *art in building*) and museums.

2010 Start of COUSCOUS & COOKIES, VEREIN FÜR ELASTISCHE POESIE, [Society for Elastic Poetry and the Propagation of Interdisciplinary and Intercultural Communication].

Exhibitions and projects

in Austria, Germany, France, Switzerland, Italy, Belgium, Poland, Hungary, Bosnia-Herzegovina, Serbia, Croatia, Macedonia, Turkey, Israel, Brazil, Mexico, Cuba, Russia, USA and Canada.

Awards for innovation, research and development

- 2000 and 2003 grant received from the FFF (Forschungsförderungsfond), Austrian Industrial Research Promotion Fund, Austria.
- 2001 among the top ten in the business plan competition i2b.
- 2nd place in *Call Creative Industries Vienna 2002*, ZIT, Zentrum für Technologie der Stadt Wien, research grants.
- Granting of Austrian patent in spring 2003, Patent No. 410.790.
- Granting of patent in various other countries, including the USA, Patent No. 10/489699.

Cooperation partners (selection)

Since 2003–2006 Cooperation with Vienna University, the Institute of Modern History of Vienna University and the Archive of Vienna University for the projects *Controversy – Siegfried Head* and *Nobel Prize and University – a group portrait with question marks*. Both projects were made in the context of the redesign of the main hall, the side halls and the courtyard wing of Vienna University, Arch. Roger Baumeister (BAUMEISTERARCHITEKTEN), Vienna, Austria.

Since 2004 Cooperation and research with C2RMF, Centre de Recherche et de Restauration des Musées de France, Palais du Louvre and with the Musée Toulouse-Lautrec for the exhibition *Georges de la Tour*, Albi, France.

Since 2005–2006 Cooperation with C2RMF, Centre de Recherche et de Restauration des Musées de France, Palais du Louvre and CNRS, Conseil National de Recherche Scientifique and many others, for the project *Art et Science, informatique et numérique au musée*, (*La Joconde, Métamorphose*), Laval, France.

2007–2008 Cooperation with the CNRC, Conseil National de Recherche du Canada d’Ottawa, the Canadian national research centre for the project *Le Louvre à Quebec* in the Musée des Beaux Arts, Quebec, Canada.

2008 Cooperation with ENSPS, Ecole Nationale Supérieure de Physique de Strasbourg, National physics university in Strasbourg, Université Pasteur, for the project *Homo Modernus*, Strasbourg, France.

Career BELE MARX

Born in 1968 in Salzburg, Austria.

1986–1989 studied PAINTING at the *University of Applied Arts* in Vienna under Maria Lassnig (and Hubert Schmalix).

Lived and worked in Paris from 1989–2001, since 2001 in Vienna.

1989–1995 took various study courses in Paris: among others at the *École nationale supérieure des Beaux-Arts* (under Christian Boltanski until 1991), at the *École nationale supérieure des Arts Décoratifs*, (Espace Art, 1989–1993, during which graduation diploma in 1992 Vienna under Christian Ludwig Attersee who had taken over Lassnig’s master class), and at the *École nationale supérieure des Arts Décoratifs* study of PHOTOGRAPHY from 1993–1995.

Teacher (assistant) at the Salzburg *International Summer Academy of Fine Arts* for the following courses:

Konrad Winter and Anton Drioli (workshop graphics), 1989
Gerhard Rühm (drawing and collages), 1991
Jim Dine (drawing), 1993 and 1994
Anne et Patrick Poirier, 1995.

Has also worked as a photographer since 1993. 1996 among other works documentation of the Rio Carnival in collaboration with VALERIE ROSENBURG.

Since 1988 recognitions, exhibitions, projects and artistic awards.

Career GILLES MUSSARD

Born in 1956 in Paris, France.
Has lived since 2001 in Vienna, Austria.

1977–1980 studied acting at the *École Internationale de Mimodrame Marcel Marceau* (master class and tuition by Marcel Marceau, Pavel Rouba, Maximilien Decroux, Stephan Niedzialkowzki, Gerard Le Breton, Edmond Tamiz, Maître Lacaze and Maître Eddele-Roboth). 1981 studied acting at the *École Etienne Decroux*.

STAGE SETS AND PRODUCTIONS

1986–1997, 10 projects. Co-productions with culture ministries, countries, cities, theatres and festivals.

EXPERIMENTAL FILMS AND VIDEOS

Since 1986 short films which were nominated for festivals in Europe, the United States, Canada, South America and Japan and were awarded prizes. Most of these films have been shown several times on France 2, France 3, TF1, Canal+ and ARTE.

ARTISTIC UNIVERSITY RESEARCH PROJECTS AS ARTIST IN RESIDENCE

1986–2008 for culture ministries, foreign ministries or certain regional councils in France and Brazil.

ARTISTIC MANAGEMENT AND DIRECTION FOR INDUSTRY AND RESEARCH

1988–2001 ca. 30 events commissioned by France Telecom, CANAL +, Universities of Paris, Lille, Belo Horizonte, Montreal and many others. One of the two finalists for the opening ceremonies for the World Football Championships in Paris in 1998, artistic conception and (artistic) director for the celebrations of the 10 year anniversary of CANAL+.



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