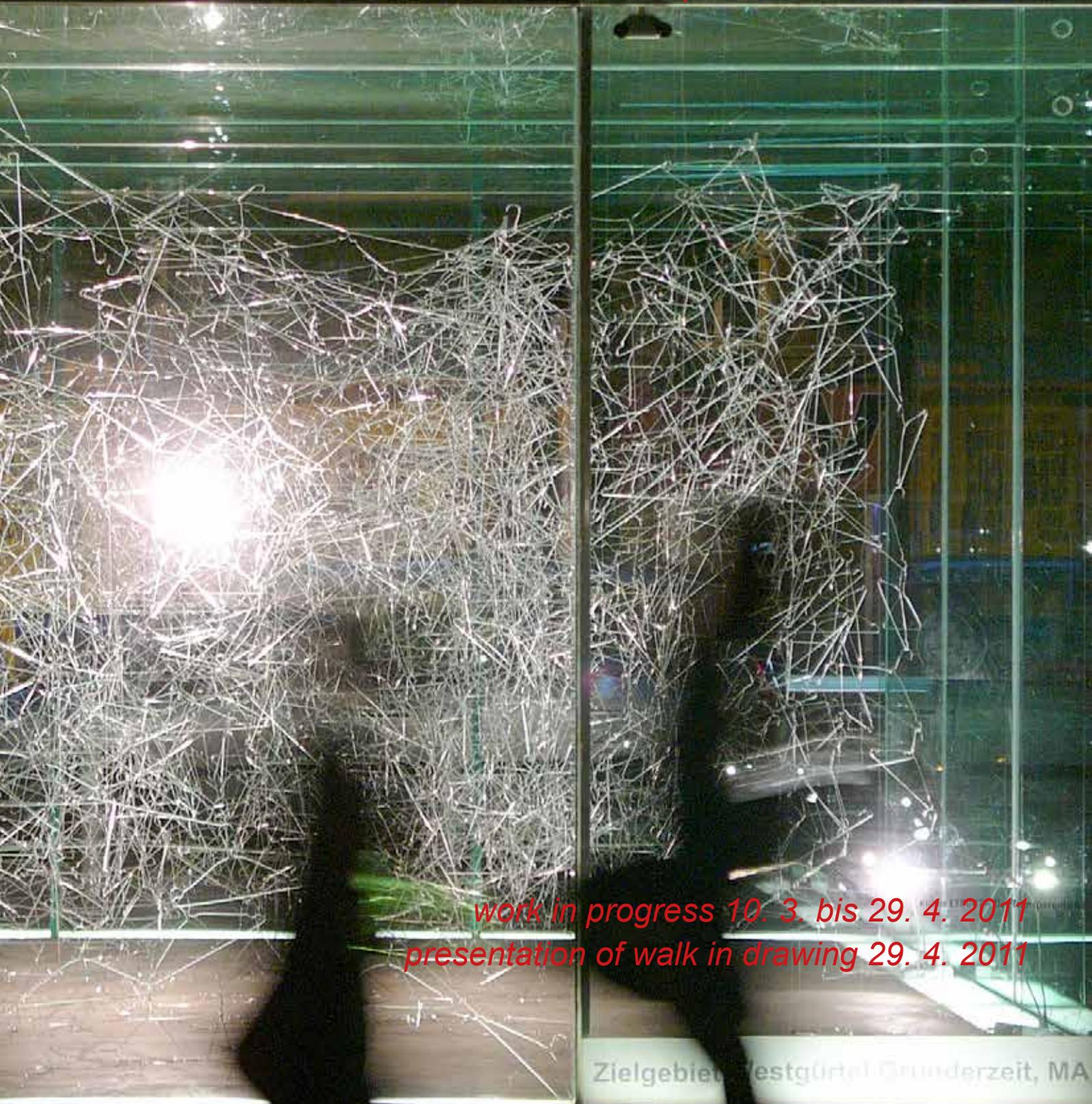


*hangers*  
*Kubus EXPORT Der Transparente Raum*



*work in progress 10. 3. bis 29. 4. 2011*  
*presentation of walk in drawing 29. 4. 2011*

*Lerchenfelder Gürtel, Stadtbahnbogen 43*  
*Josefstädter Straße / Uhlplatz*  
*U6 Station Josefstädter Straße*  
*1080 Wien, Austria*

*hangers*

in

Kubus EXPORT Der Transparente Raum

a project by Bele Marx & Gilles Mussard

idea, conception: Bele Marx

lerchenfelder gürtel, stadtbahnbogen 43,  
josefstädter straÙe / uhlplatz,  
U6 station josefstädter straÙe

vernissage:

do 10. 3. 2011

18:30 h

opening:

Maria Vassilakou  
vizebürgermeisteri

during:

10.3 - 29. 4. 2011

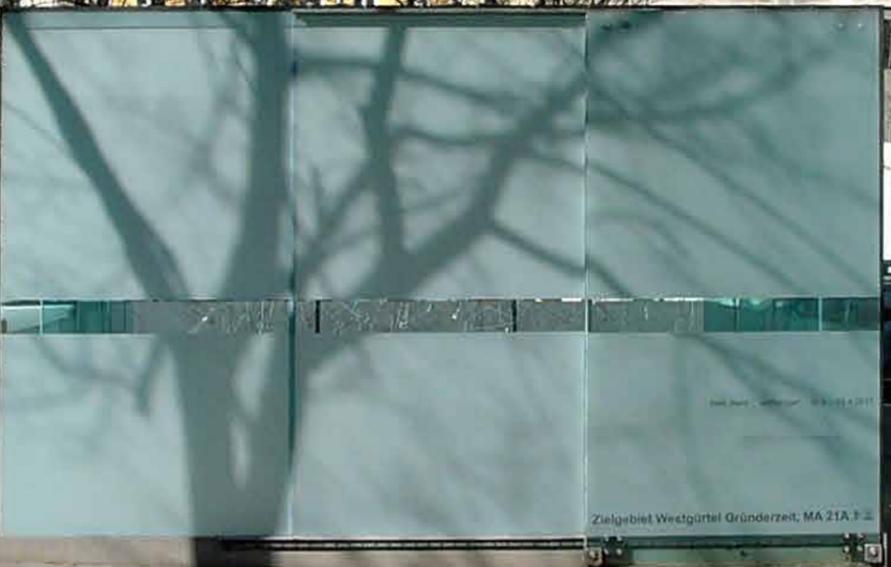
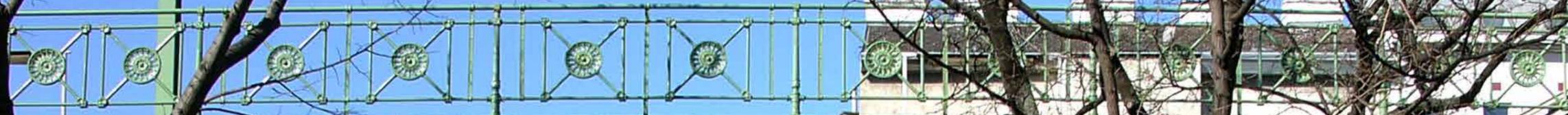
presentation of walk in drawing / finissage:

29. 4. 2011

within the opening of cross borders, masc/39 dada

performance:

Gilles Mussard



Zielgebiet Westgürtel Gründerzeit, MA 21A



## aufhänger [clothes hangers \*]

Sometimes a coincidental perception 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's installation is called 'aufhänger' and shows a skeleton of silver-coated 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.

Text: Elvira Gross

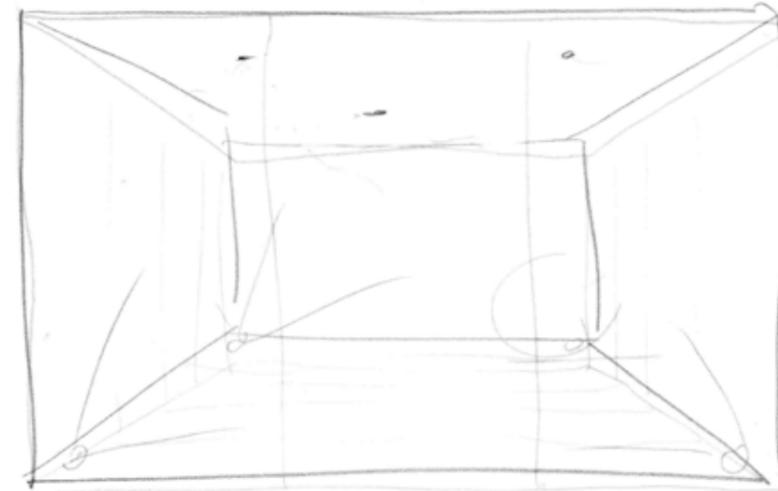
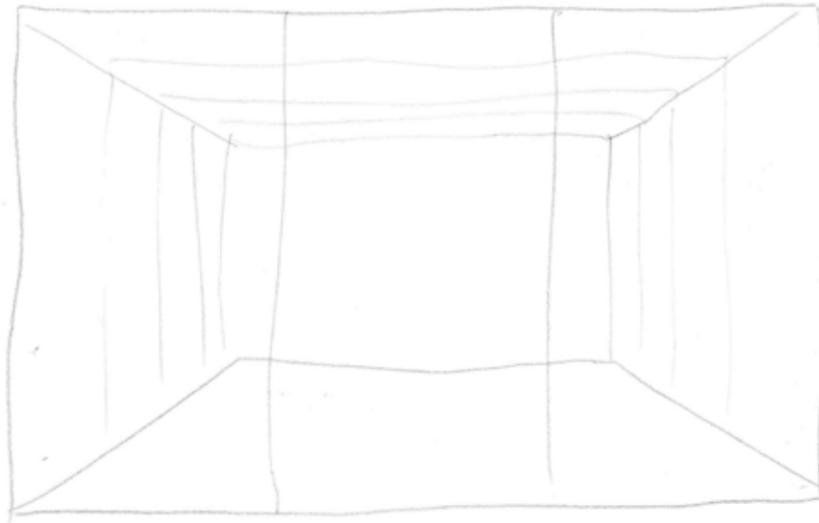
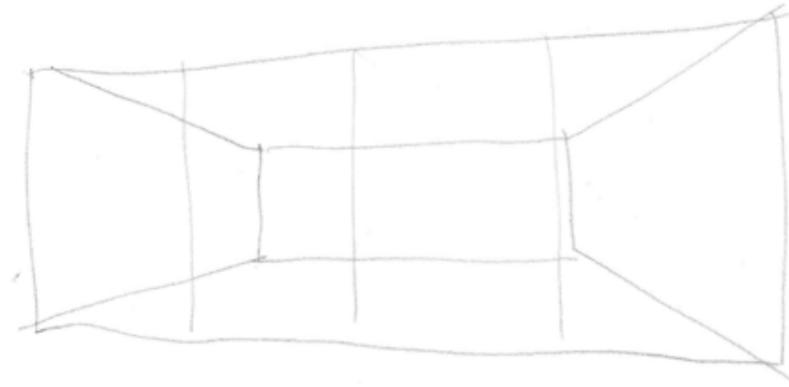
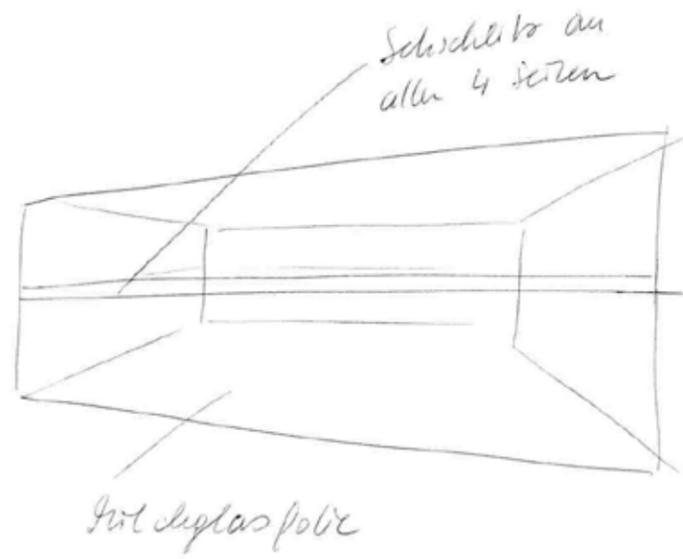
(\* 'aufhänger' literally means 'clothes hangers' and is used also figuratively to mean 'pegs on which to hang e.g. ideas, arguments etc.')





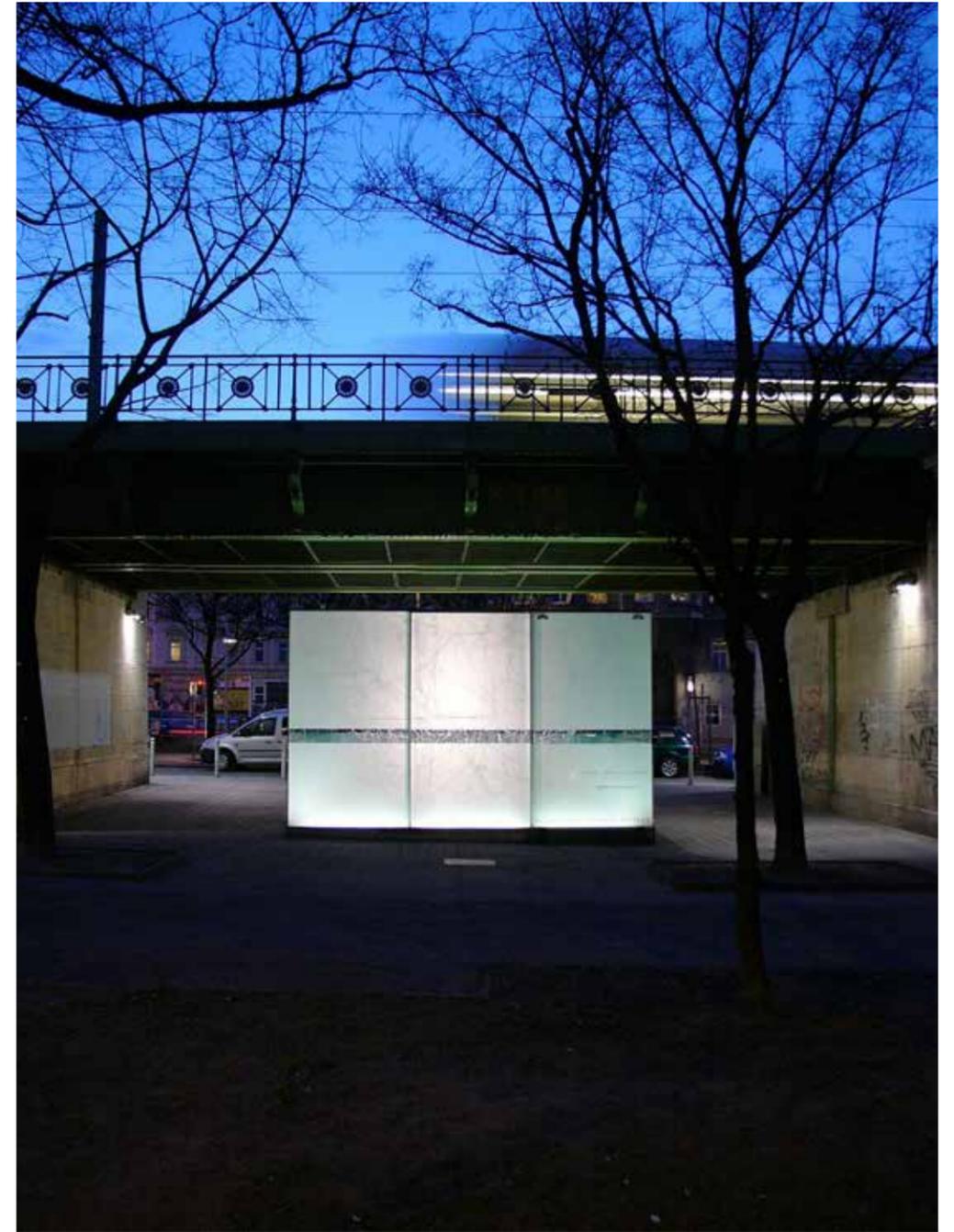
hangers

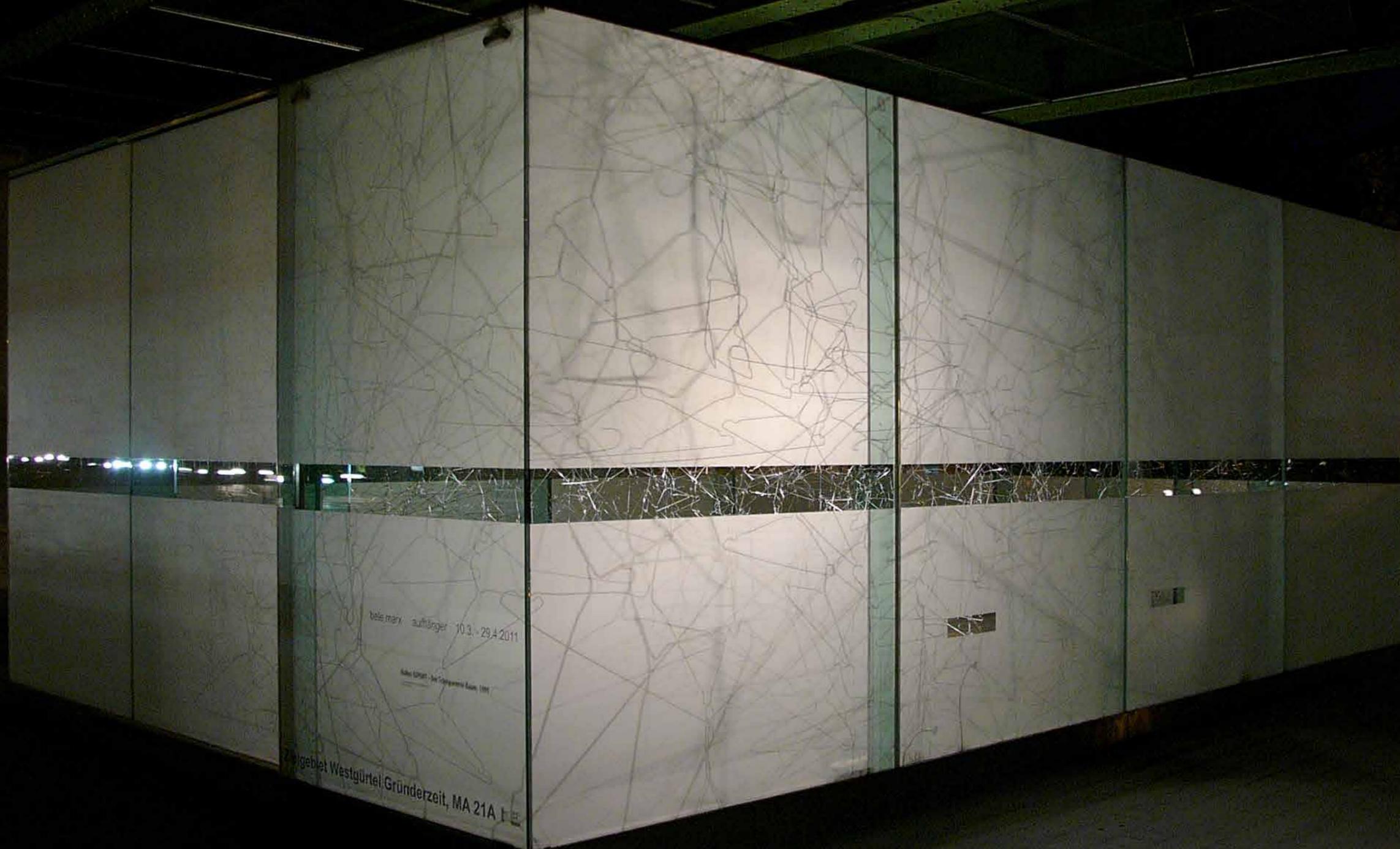
draft of walk in drawing in  
„Kubus EXPORT Der Transparente Raum“



„begehbare Zeichnung“

3-4 Hängungen v. Decke  
4-8 spots

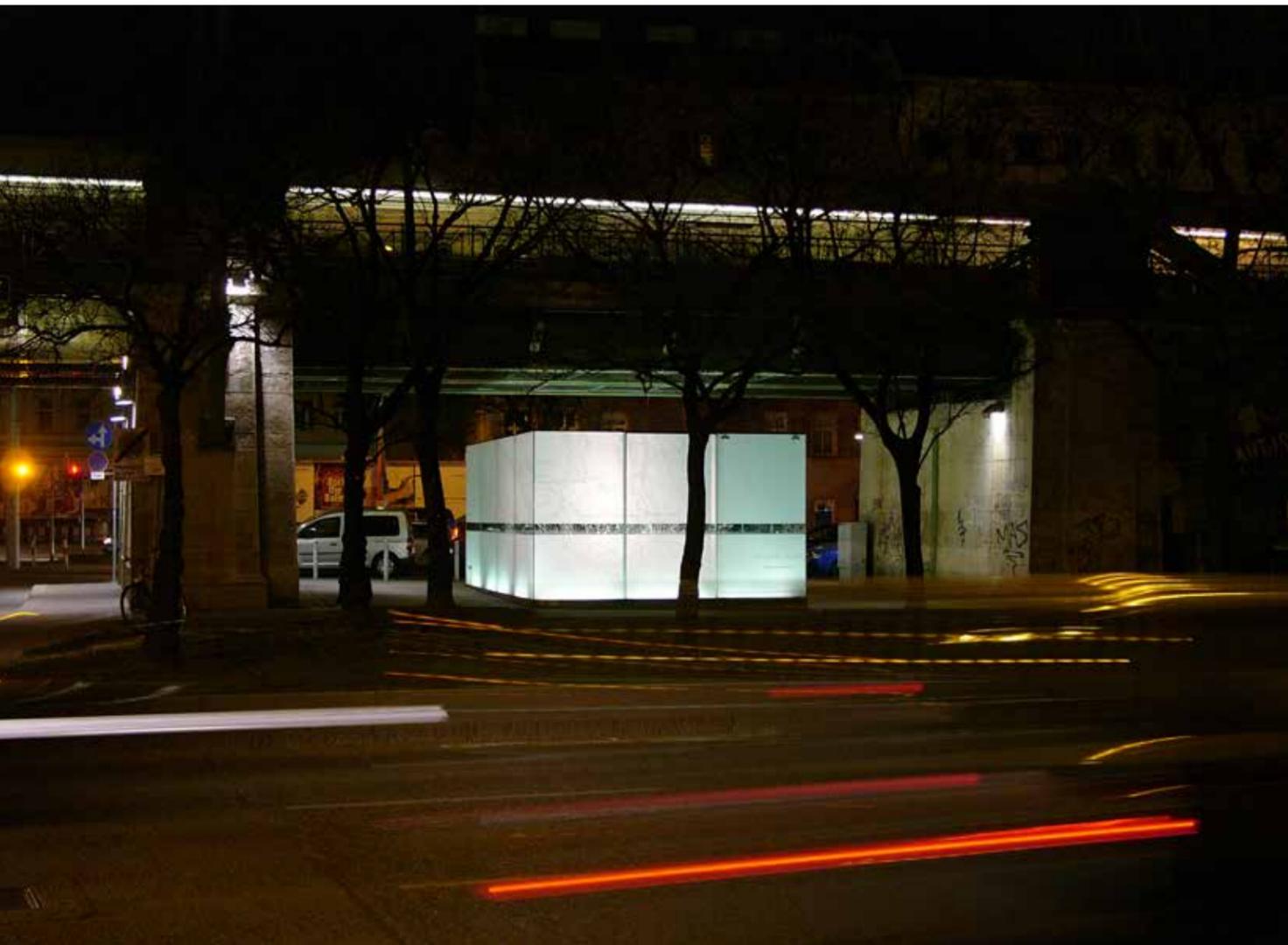


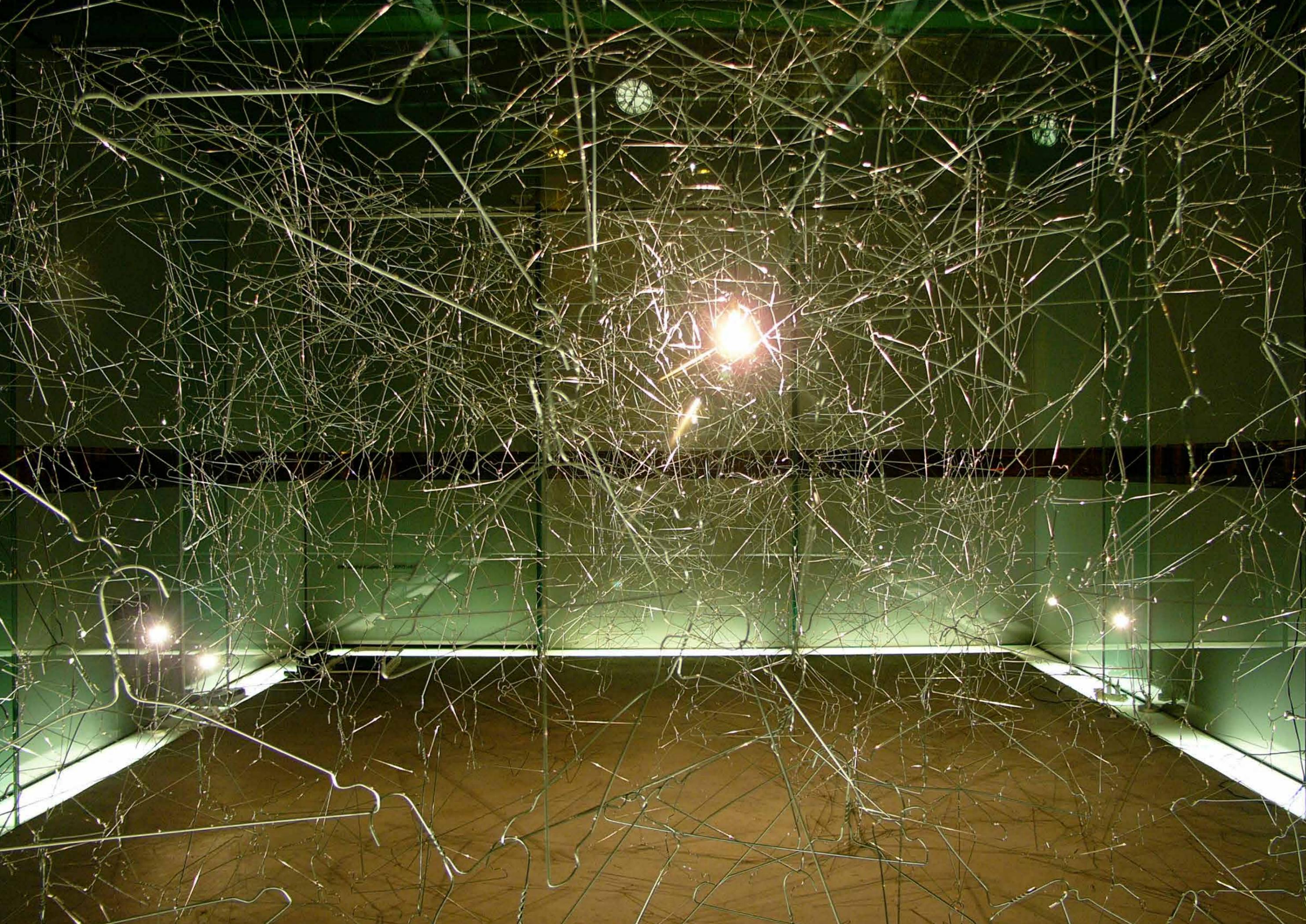


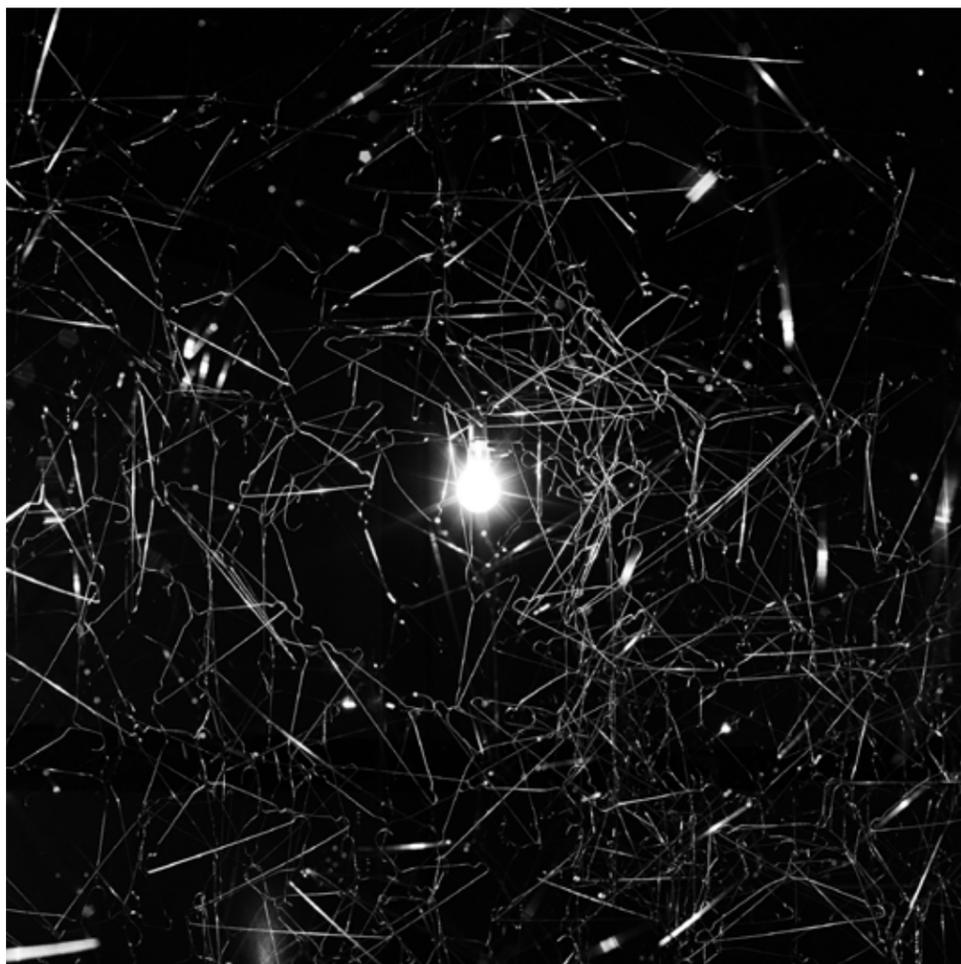
bele marx aufhänger 10.3. - 29.4.2011

Städt. Galerie - im Südparkhaus, Köln 1001

Zeigebiet Westgürtel: Gründerzeit, MA 21A

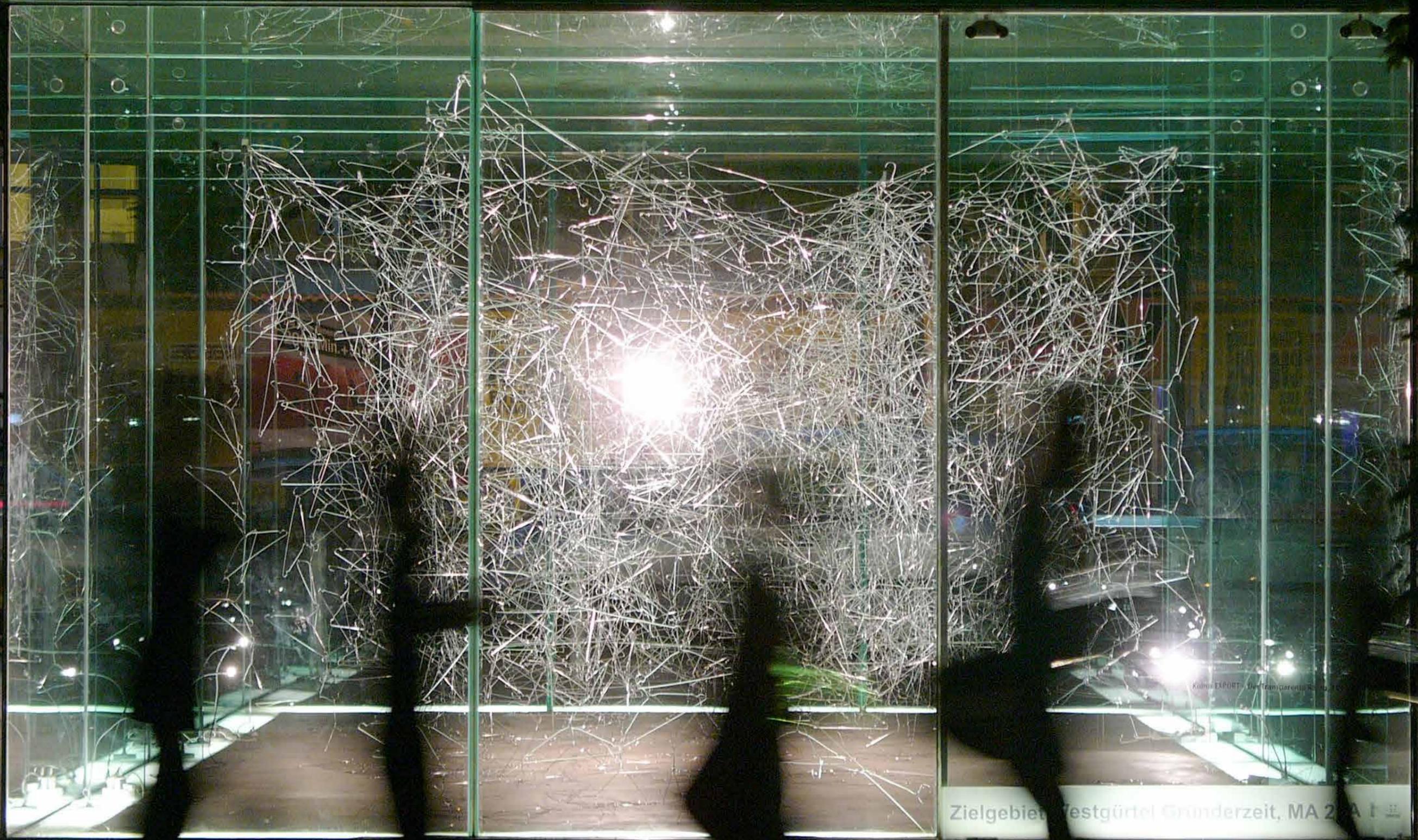






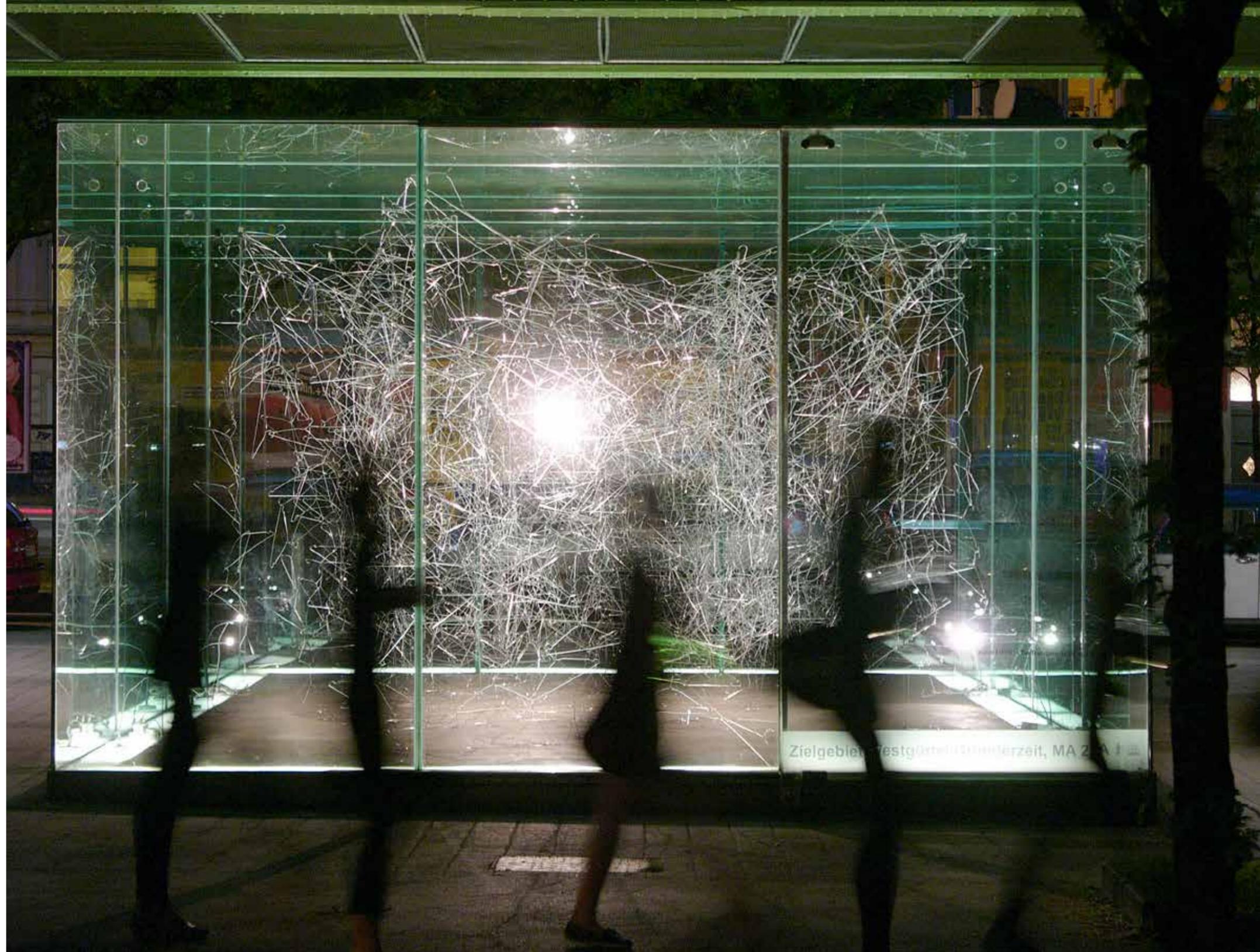




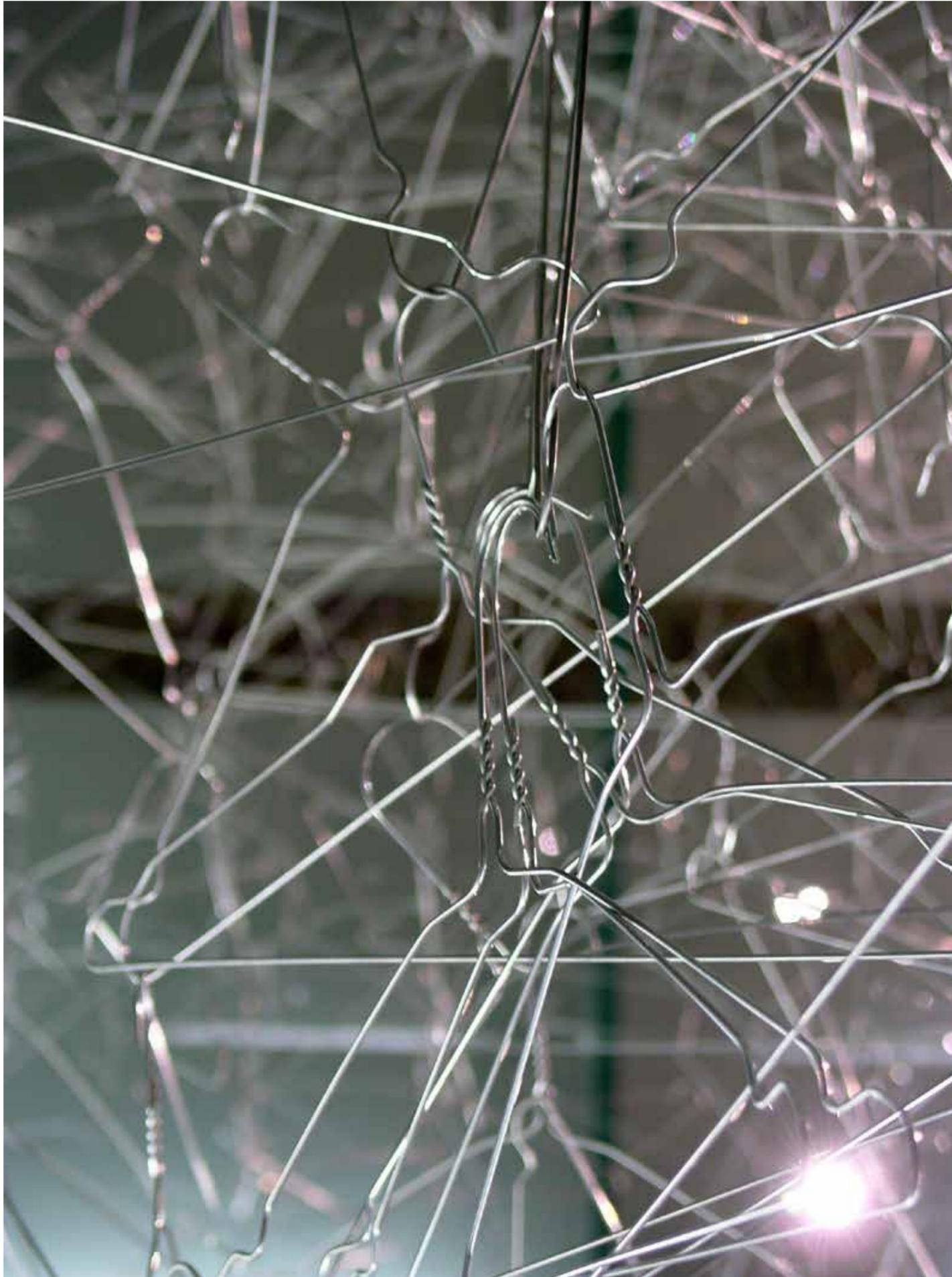


Zielgebiet Festgürtel Gründerzeit, MA 2

Kubox EXPORT - Die Transparenz







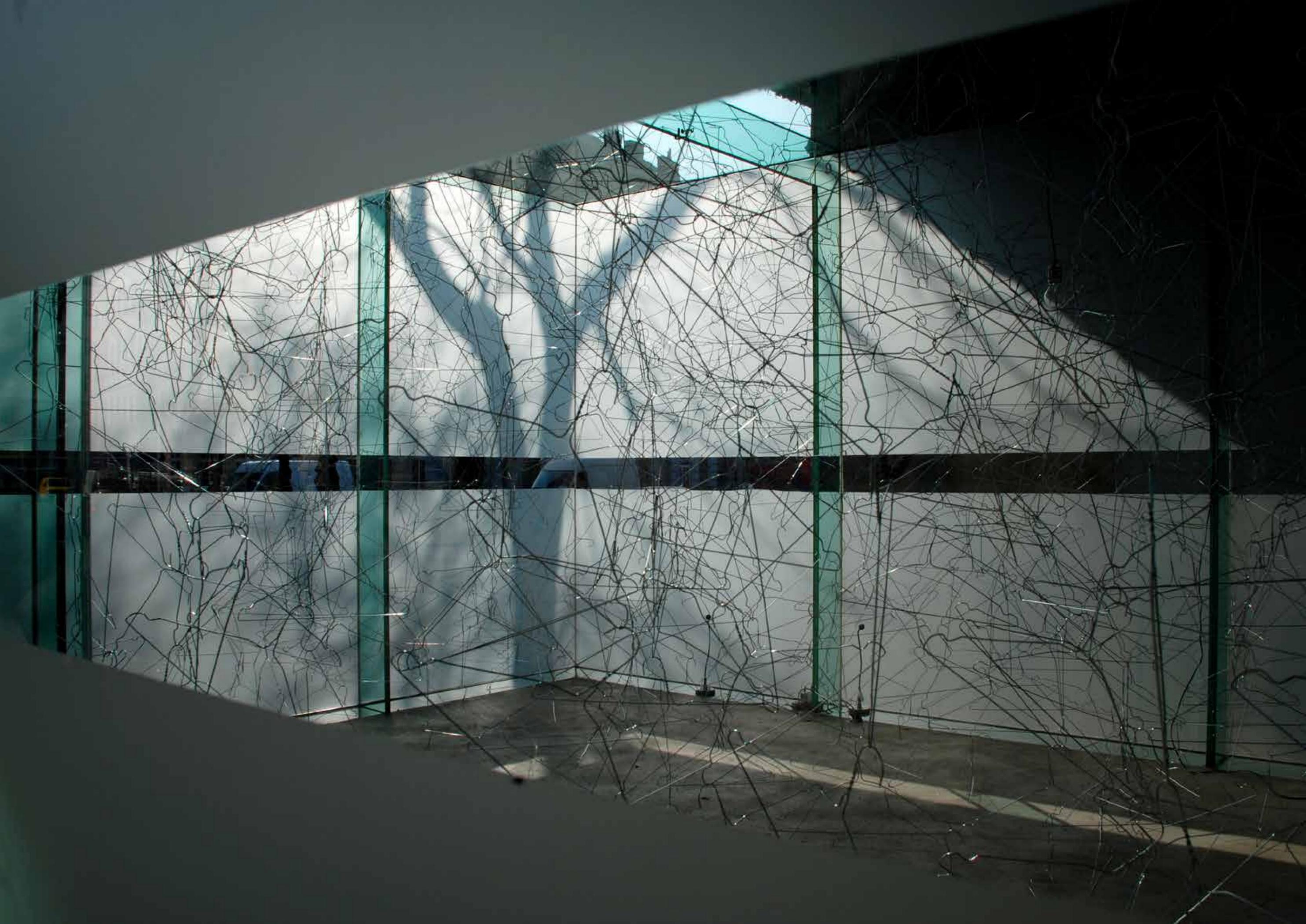
## In the Artificial Web of Everyday Life

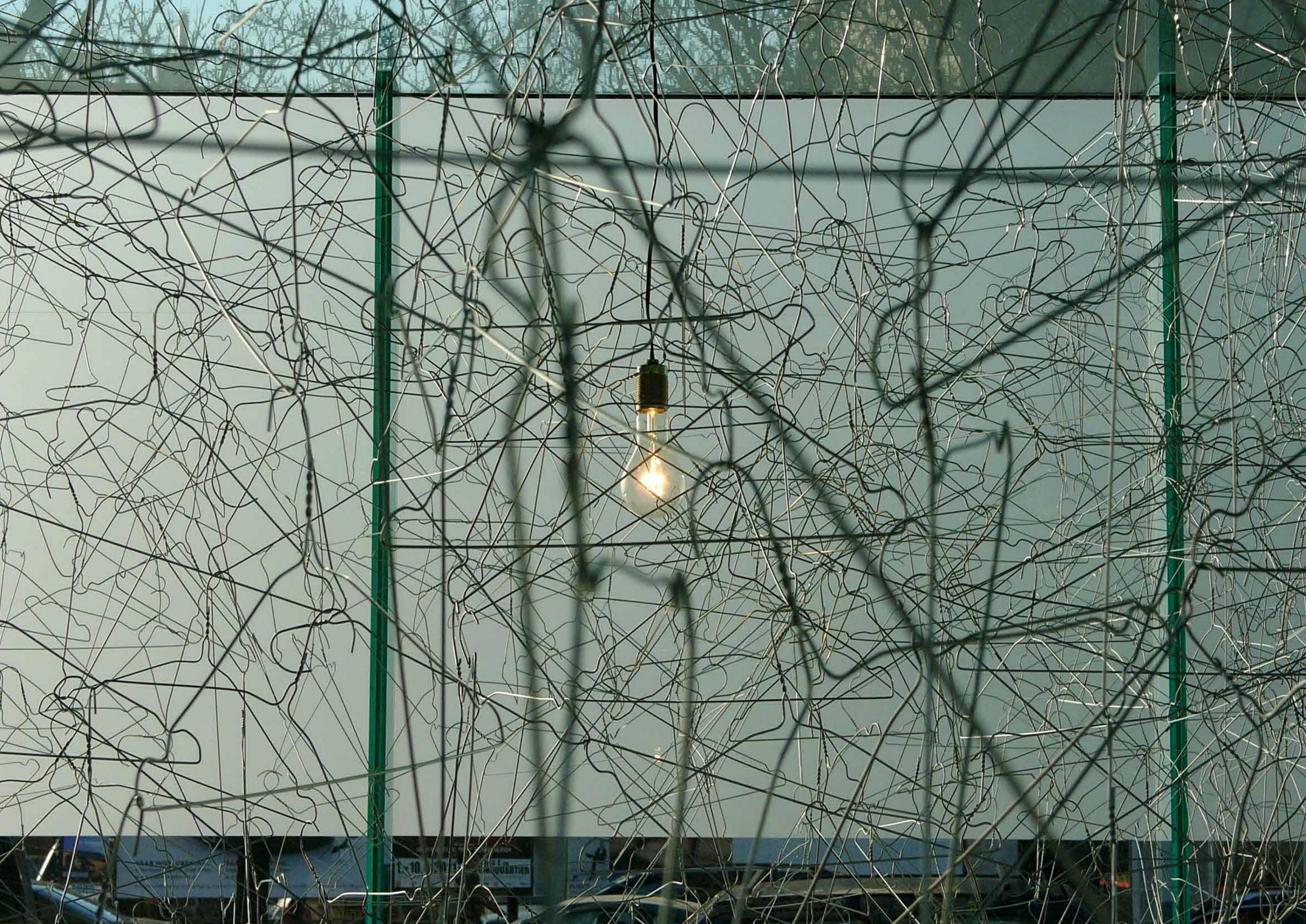
Everyone knows them and almost everybody has some in their wardrobe. But such a huge number as this? About 1,500 of those clothes hangers on which your clothes come back from the dry cleaners have been assembled by Bele Marx for her project hangers. Crafted by a steady hand, these familiar objects turn into spacious temporary structures.

The tangled lineament looks different from every vantage point. Sometimes one's gaze will be snared by the thicket of criss-crossing wires; sometimes it will venture through the dense network and penetrate to its far side. And sometimes the hangers, liberated for the time being from their usual function, will serve to hold together a random assortment of ideas and thoughts.

Usually appearing in an artist duo together with her husband Gilles Mussard, Bele Marx has so far installed her solo project hangers in two different environments. Inside a gallery, viewers participate in the staging of light and shadow by incorporating their own silhouette in the chiaroscuro image appearing on the wall. In the other context, namely a public thoroughfare at the Viennese Gürtel road, hangers was displayed in a glass cube, illuminated from above by a solitary light bulb. The glass panes of the cube, accessible only at the very end of the exhibition, had been smothered in foil. Reminiscent of peep-shows in the red-light establishments on the Gürtel, the small horizontal slits were the only thing that offered more hints as to the source of the contours visible on the opaque outside of the cube.

The photographs taken during the two installations skilfully capture both components, the spatial and the graphical. The thicket of reflecting metal hangers looks like a snapshot of flying sparks or a flash of lightning plunging to the ground. At the lower end of the artificial arrangement, however, the eyes find safer ground. They can follow a single line and relate it to a familiar shape. Daniela Gregori





## 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 of Vienna – group portrait with question mark*. 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 Québec* 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 1986 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 Niedzialkowitz, Gerard Le Breton, Edmond Tamiz, Maître Lacaze and Maître Eddel-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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U6 Station Josefstädter Straße  
1080 Vienna, Austria

#### impressum

coach and cooperation in art and technical construction: gilles mussard  
text: elvira gross  
catering: fred misik, das kabinet  
lamination: dekkers gmbh  
clothes hangers: alphaclean textilreinigung  
photography und grafics: bele marx  
production: couscous & cookies, verein für elastische poesie  
organisation: MA 21A

thanks to  
masc/39dada, wechselstrom, christoph keintzel, silja tillner, VALIE EXPORT, susi shaked,  
patrick melon, georg strommer, rene fritsch, mary figl-zavos & wolfgang sengelin

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