



GABRIELE EDLBAUER/WORKS

BLACK SEA CALLING
ARTIST-IN-RESIDENCE AUSTAUSCHPROGRAMM
Österreich < > Schwarzmeerraum

Bewerbungsformular

Gabriele
Vorname

Edlbauer
Nachname

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Telefonnummer

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E-Mail-Adresse

Internetadresse

23.04.1988
Geburtsdatum

Linz
Geburtsort

Ich bewerbe mich für eine Residency in...

- | | | |
|--|---|--|
| <input type="checkbox"/> Jerewan / Armenien | <input type="checkbox"/> Baku / Aserbaidschan | <input type="checkbox"/> Plovdiv / Bulgarien |
| <input type="checkbox"/> Tbilisi / Georgien | <input type="checkbox"/> Chisinau / Moldawien | <input type="checkbox"/> Iasi / Rumänien |
| <input checked="" type="checkbox"/> Krasnodar / Russland | <input type="checkbox"/> Istanbul / Türkei | <input type="checkbox"/> Kiew / Ukraine |

Dem Bewerbungsformular beizulegen sind:

- **Lebenslauf**
- **Motivationsschreiben in englischer Sprache** (Begründung des Interesses an der jeweiligen Stadt/Region; max. 1/2 DIN A4-Seite)
- **Portfolio** der künstlerischen Arbeiten (Bitte keine Originale, keine digitalen Daten)
- **ggfs. Kataloge**

Jede Person kann sich für max. zwei Orte bewerben. Für jeden Ort ist ein eigenes Motivationsschreiben beizulegen.

Einreichfrist ist der **15. August 2011**. (Poststempel)

Die Bewerbungsunterlagen mit dem Vermerk „Black Sea Calling“ am Kuvert senden an:
<rotor> Verein für zeitgenössische Kunst, Volksgartenstraße 6a, 8020 Graz

Ort, Datum

Unterschrift des Bewerbers / der Bewerberin

Letter of Motivation for KICA – Krasnodar Institute of Contemporary Art / Krasnodar

Most of my recent works are based on a intense research into materials and shapes. I studied certain crafts, reproduced or re-scaled certain objects plus often used ready mades to bring those things together mostly in the situation of an installation. Different ways of how things are made and the history of materials are also in the centre of my interests.

The environment offered by the Krasnodar Institute of Contemporary Art seems be quite ideal for my kind of research and way of producing works.

On the one hand side it is a site where objects, installations and performances seem to take place, so my work would fit in under those more or less vague given parametres, but on the other hand side I might consider the place and the culture far “enough” away from my current environment, that it could provide quite some discoveries in terms of materials, objects, (hi-)stories and ways of working.

This combination of, let’s say, the “known and unknown” is a situation I would welcome very much to be in in order to develop new work and find new materials.

GABRIELE EDLBAUER

BORN 1988 IN LINZ, AUSTRIA

SINCE 2006 ENROLLED AT THE ACEDEMIE OF FINE ARTS, VIENNA, PROFESSOR MONICA BONVICINI

2009-2011 ENROLLED AT THE ROYAL INSTITUTE OF ART, STOCKHOLM, PROFESSOR PETER GESCH-WIND AND OLAV WESTPHALEN,
2011 BA-DEGREE AT THE ROYAL INSTITUTE OF ART, STOCKHOLM

EHBITIONS (SELECTION)

2011

BA-DEGREESHOW, KONSTAKADEMIEN, STOCKHOLM, SWEDEN

GALLERY HINT OF MINT, STOCKHOLM, SWEDEN

THERE WAS A JOB TO BE DONE AND EVERYBODY WAS SURE SOMEBODY WOULD DO IT, KUNSTRAUM NIEDERÖSTERREICH, VIENNA, AUSTRIA

2010

SUMIKO, MAU, TOKYO, JAPAN

THE PANORAMIC INTERCHANGE PROJECT, GALLERI MEJAN, STOCKHOLM, SWEDEN

AM RANDE DER BALANCE, PARADOXIEN..., GALERIE 5020, SALZBURG, AUSTRIA

FAST FORWARD/FAST FORWARD/STOP/BACKWARD/ BLACK BOX & BORDERLINE CENTRE FOR FOREIGN CONTEMPORARY ART, STOCKHOLM, SWEDEN

KKH BBQ, SKULPTURENPARK BERLIN ZENTRUM, BERLIN, GERMANY

2009

FUNKY MACHINES, DAS WEISSE HAUS, VIENNA, AUSTRIA

LULEÅ ART BIENNIAL, LULEÅ, SWEDEN

VAGINA DENTATA, ART CONCEPT STORE, STOCKHOLM, SWEDEN

1-10, GALERI MEJAN, STOCKHOLM, SCHWEDEBN

TRANSPORTBAND, BORDERLINE CENTRE FOR FOREIGN CONTEMPORARY ART, STOCKHOLM, SWEDEN

2008

ARCHIVE IN RESIDENCE, GALERIA UNA, BUKAREST, ROMANIA

AND VBKÖ, VIENNA, AUSTRIA

DIE ZELLE, VIENNA, AUSTRIA

AUKTION OBJEKTBILDHAUEREI, SEMPERDEPOT, VIENNA, AUSTRIA

DAS KLIMA IST FABELHAFT, VIENNA, AUSTRIA

CONTACT

CZERNINPLATZ 2/4

1020 WIEN

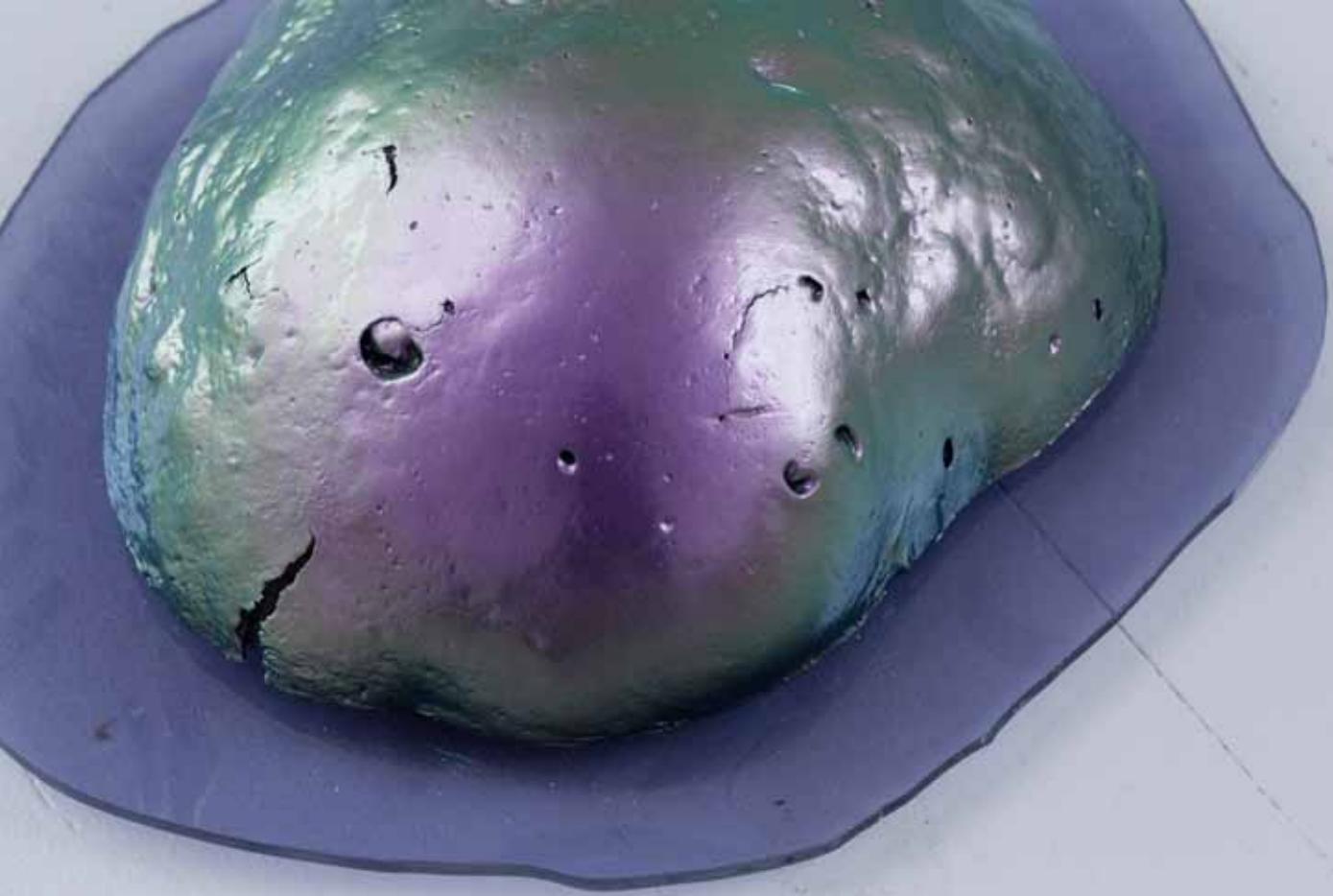
AUSTRIA

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OPHRYS/
STOCKHOLM/
2011



OPHRY'S/
STOCKHOLM/
2011



OPHRYS/
STOCKHOLM/
2011



ENLIGT GRÖTLOGIKEN/
STOCKHOLM/
2011



ENLIGT GRÖTLOGIKEN / ACCORDING TO THE PORRIDGE LOGIC

ONCE, MANFRED PERNICE SAID THAT WHAT HE WAS
SEEKING TO ACHIEVE WITH HIS THEN CURRENT EXHIBITION
WAS A KIND OF PORRIDGE LOGIC.
THAT SOME COMPONENTS BEHAVED LIKE POTATOES,
BIGGER BLOBS, THICKENINGS.
THAT OTHER COMPONENTS WERE MORE LIKE SMALL
PARTICLES THAT ONE OCCASIONALLY ENCOUNTERS (MORE
OR LESS ATTENTIVELY) WHILE EATING.
AND THAT YET OTHER COMPONENTS FORMED THE
ALL-ENCOMPASSING CONSISTENCY OF THE PORRIDGE.



ENLIGT GRÖTLOGIKEN/
STOCKHOLM/
2011



SERIES OF DOMESTIC EARTHQUAKES I/
STOCKHOLM/
2010



SERIES OF DOMESTIC EARTHQUAKES I/
STOCKHOLM/
2010



SERIES OF DOMESTIC EARTHQUAKES I/
STOCKHOLM/
2010



SERIES OF DOMESTIC EARTHQUAKES II/
WIEN/
2010-11



SERIES OF DOMESTIC EARTHQUAKES II/
WIEN/
2010-11



SERIES OF DOMESTIC EARTHQUAKES II/
WIEN/
2010-11



HIERARCHIEN UND POSITIONEN, TEIL EINS UND TEIL ZWEI/
WIEN/SALZBURG/
2009

UND DEM BETRACHTER GEGENÜBER: AN EINER IST EINE PAPIERROLLE EINGESPANNNT, DIE DURCH DREHEN
EINER KURBEL GLEICHMÄSSIG ZERRISSEN WIRD, WÄHREND DAS ANDERE OBJEKT LUFTPOLSTERFOLIE ABROLLT
UND AUFTÜRMT.

DURCH VERWENDUNG UND VERKEHRUNG HERKÖMMLICHEN MASCHINENKUNSTVOKABULARS VERHANDELT
GABRIELE EDLBAUER FRAGEN NACH AUTORSCHAFT, LESERICHTUNGEN, ERWARTUNGSHALTUNGEN UND
SERIELLER PRODUKTION.

DAS MASCHINELL GEFERTIGTE PRODUKT, SEIN SCHAFFENSPROZESS UND FUNKTION ALS
AUSSTELLUNGSSOUVENIR WIRD DISKUTIERT UND DAS VERLANGEN DANACH DURCH EINEN VERMEINTLICHEN
FEHLER IM HERSTELLUNGSPROZESS VERNEINT.(TEXT HILDEGARD FRAUENEDER)



HIERARCHIEN UND POSITIONEN, TEIL EINS UND TEIL ZWEI/
WIEN/SALZBURG/
2009



AWAKENING-TROUGH-RAIN-MACHINE
STOCKHOLM/ BERLIN
2010



AWAKENING-TROUGH-RAIN-MACHINE
STOCKHOLM/ BERLIN
2010



FLIPFLOP/
STOCKHOLM/
2010

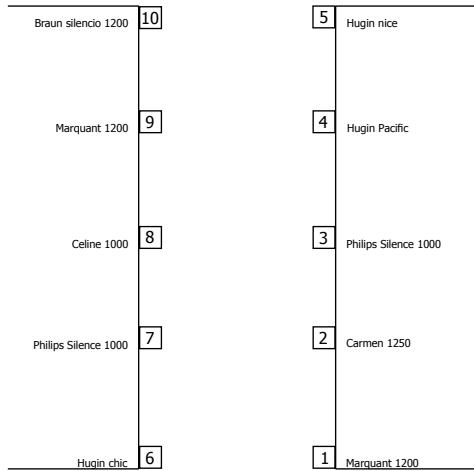


FLIPFLOP/
STOCKHOLM/
2010



1-10/
STOCKHOLM/
2009

1-3,
7-9



INSTALLATION MIT ZEHN, IN METALLBOXEN
EINGEBAUTE FÖNS, DIE EINEN GANG BILDEN UND
DURCH PROJIZIERTE NUMMERN AUSGELÖST WERDEN

6: 1-10, 2-9, 3-8, 4-7, 5-6, 7-5, 8-4, 9-3,
4-2, 4-25-4-27, 4-5-7-5-9, 5-0-9-5-12,
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6-36-6-37, 6-40-6-41, 6-41-6-42, 9-02-9-03
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8-01-8-03, 8-03-8-06, 8-07-8-08, 8-58-9-01,
9-00-9-03, 9-08-9-09, 9-10-9-11, 9-20-9-21,
9-30-9-31
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9-30-9-31
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9-32-9-34, 9-36-9-41

GABRIELE EDLBAUER

1-10

1-10/
STOCKHOLM/
2009



1-10/
STOCKHOLM/
2009



TRANSPORTBAND/
STOCKHOLM/
2009



TRANSPORTBAND/
STOCKHOLM/
2009



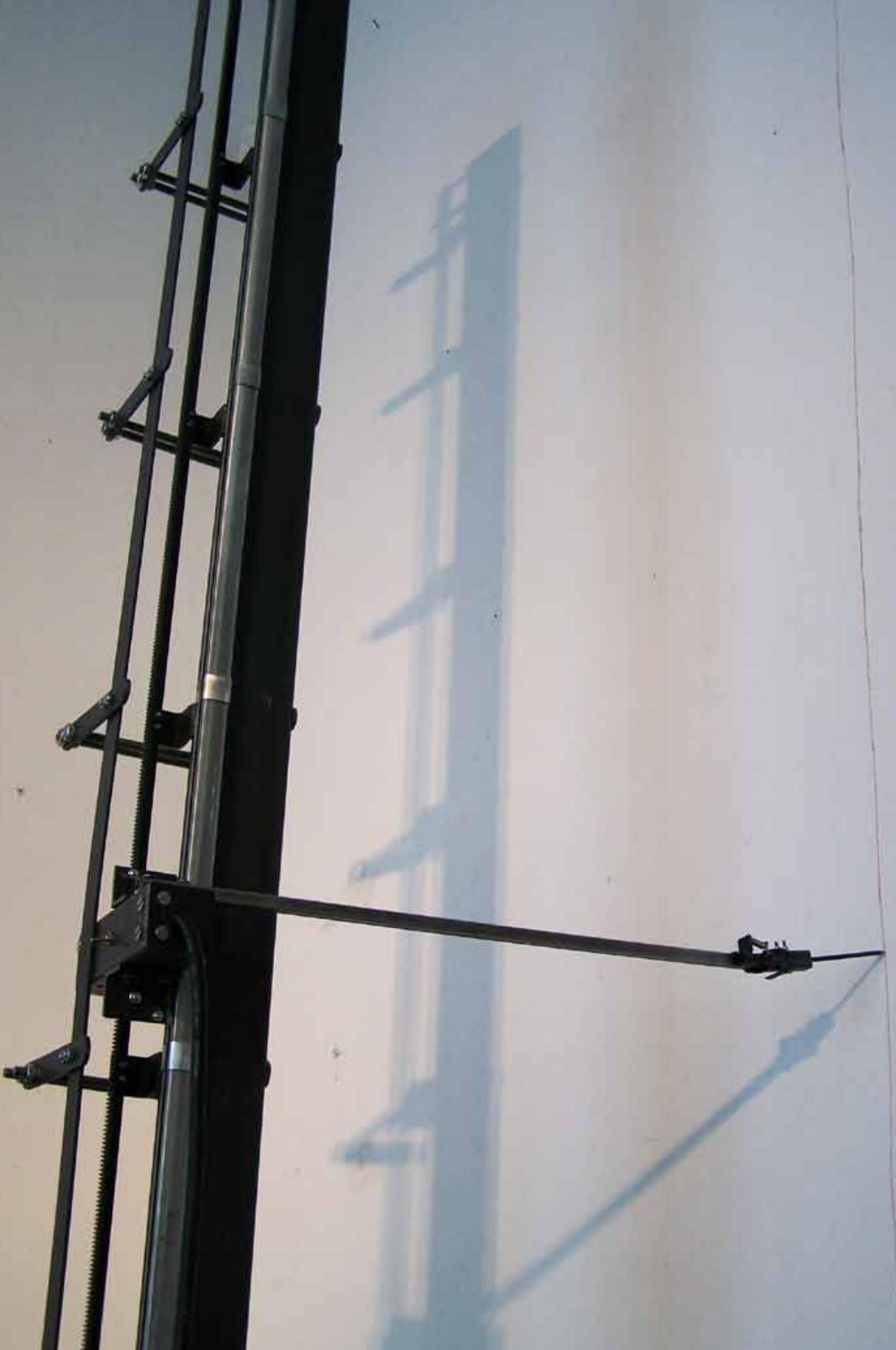
IT'S LIKE A WIN-WIN SITUATION/
STOCKHOLM/
2009



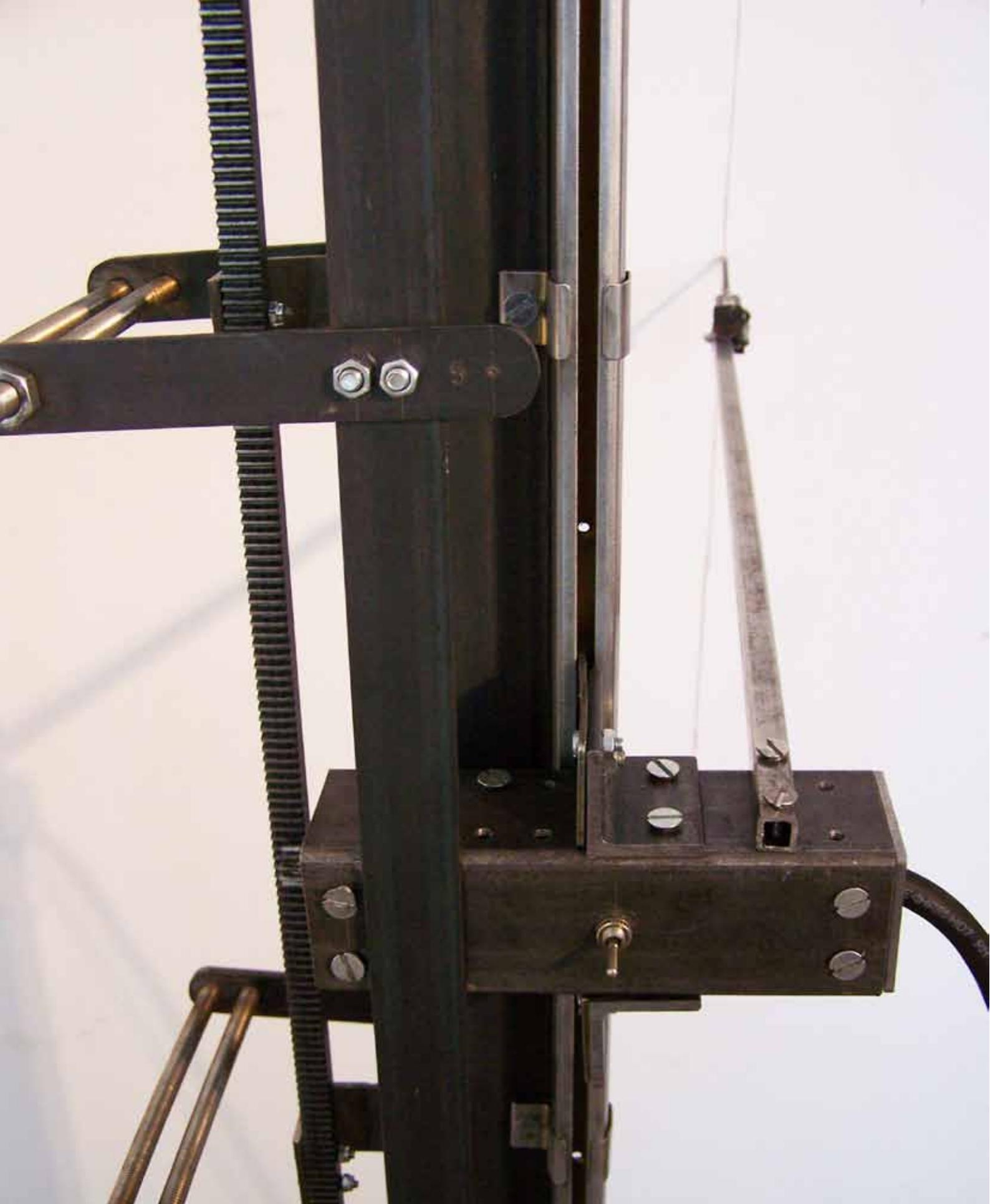
UNTITLED/
LULEÅ/
2009



UNTITLED/
LULEÅ/
2009



LINE 1:985/
WIEN/BUCHAREST/
2008



LINE 1:985/
WIEN/BUCHAREST/
2008



PRESTUDIES/
WIEN/
2008



PRESTUDIES/
WIEN/
2008



WAITING ROOM/
WIEN/
2008



WAITING ROOM/
WIEN/
2008

