

KLITCLIQUE
work samples

A MINIMAL ORGY ?(OF A YOUNGSTAR)?

2016, wellwellwell, Wien

Shiny steel against a white wall,
Ephemeral urgency,
Art which gives 1 space to think about essence,
The art life, "never sleep" (Obrist)
Different aggregate states of the burgeoning genius,
Young horny artists, sweat beads more more more!
Clear, flat shapes,
A boy playing with 1 red ball,
A streetsign, .. what does it see ..
Scars of the nightly Asphalt, Autolack, ...what is
beautiful?
Lascivious geometry
The boy with the pearl earring, revolution.

A tight body
A smooth tube
An object
It is silent..

The Installation A minimal orgy ?(of a youngstar) mimicks a generic exhibition of various works by "very young, male Austrian artists", which is presented to the audience through detailed guided tours given by G-udit and Schwanger, appearing in the role of Celebrity Art Collectors.

The identity of the collected artists remains vague, it's rather the relevance of the artworks and their inherent commercial success that is highlighted.

The performance ends in a passionate destruction, accompanied by the specially composed track Touch Me with Your Art.

Florian aus Traiskirchen, no title 1, 2016; Cardboard, glue, acrylic, varnish, plastic, wooden frame, 120x120cm



Paul aus Hollabrunn, *Waiting for Rothko*, 2016; Cardboard, glue, acrylic, varnish, wooden frame, 160x160cm
 Roland from Wiener Neustadt, *caesura Pt.II*, 2016, cardboard, glue, acrylic, lacquer, 210cm



Josef aus Bad Ischl, *I hate Thursdays*, 2016;
 Cardboard, glue, acrylic, fabric, varnish, wooden frame 210x160cm



Florian aus Traiskirchen, *o.T.1&2*, 2016 ;
 Ferdinand aus St. Anton am Arlberg, *rotes Objekt*
 aus der Serie: *rote Objekte*, 2016



Touch Me with Your Art, Performance, 2016

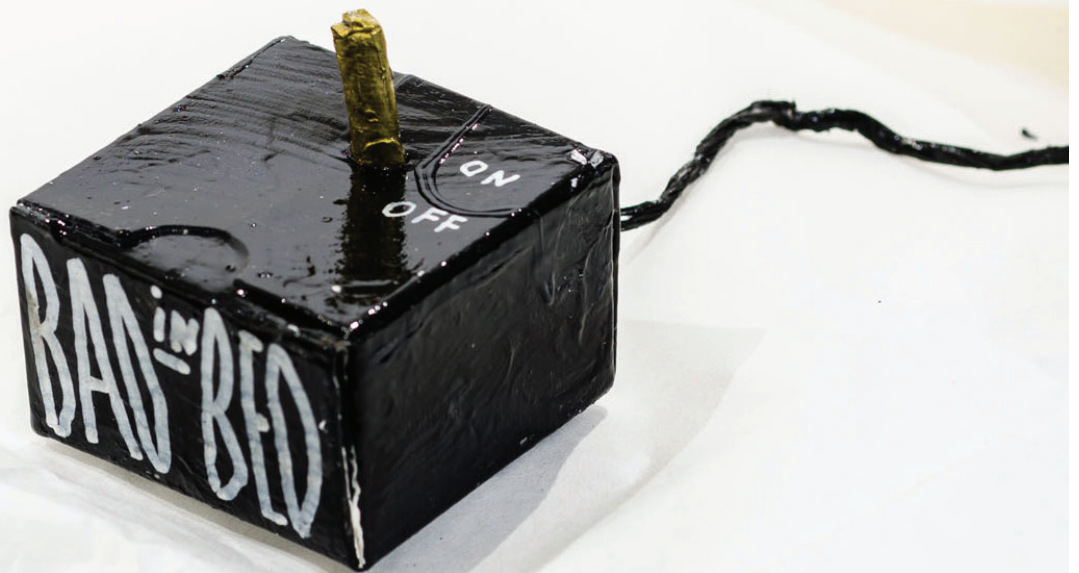


Installation view of A minimal orgy ?(of a youngster)?

Photos © Noushin Redjaian

Part I. der F€M1N1\$T - BAD IN BED 2016, Urban Space, Vienna

Revisiting Tracey Emin's controversial work "My bed" (1998), the Installation The F€M1N1\$T - BAD IN BED is a fusion of two social spaces that usually don't mix well: feminist art and rap/street art culture. Surrounding the bed on the gallery floor, fictional studio equipment and clutter encounter loose replicas of items shared with the original. The piled-up studio equipment recreates an intimate atmosphere of post-productivity. Despite women's voices often being recorded, they are less heard of in the technological aspects and/or studio ownership. By humorous alterations to the aesthetic of the technical equipment and popstar routine, renegotiations of social expectations take place. To premiere KC's long awaited first single der F€M1N1\$T, the installation was used as stage for a playback performance, pretending the soundsystem was fully functional (aided by a boom-box).



Part II.
der F€M1N1\$T - BAD IN BED Studio
2016, Parallel Vienna

The space of home studios as projection/production site is further examined in a second Installation as intervention at an art fair.

Like a painter's studio, the recording studio is a isolated space, with the option of digitally connecting to the world anytime desired. Watch the likes roll in.

Digitization hasn't only changed the production and distribution of music, but it has also reflected on the art market.

Labels and galleries alike are trying to find their new place in this hierarchical chaos of turbo-capitalism, while artists like KlitClique recognize the change as chance to work on the artificially drawn boundaries between trash, high culture, underground, irrelevance and revolutionary potential.



Part I. der F€M1N1\$T - BAD IN BED, 2016

Room Installation: Carpet, cardboard, cotton, paper, glue, acrylic, fabric, pigments, wood, metal, varnish;
Dimensions variable (Details)



Part II. der F€M1N1\$T - BAD IN BED Studio,
2016, Parallel Vienna



Installation view



Part II. der F€M1N1\$T - BAD IN BED Studio, 2016,
Room Installation; Foam panels, cardboard, glue, paper, lamp, textile, pigment, acrylic, wood, varnish;
Dimensions variable



Detailed view



Photos © Michael Nagl



Film stills from DER FEMINIST F€M1N1\$T
Video 3:40 Min. 2016



a KLITCLIQUE production
shot & edited by: JESSYCA R. HAUSER, written & performed by: \$CHWANGER & G-UDIT, dancers:
FLORENTINA HOLZINGER, LILLY PFALZER, JESSYCA R. HAUSER, music produced by: MIRZA KEBO

CANDIDADA
2016, Manifesta 11, Cabaret Voltaire, Performance



BEEP BEEP BEEP

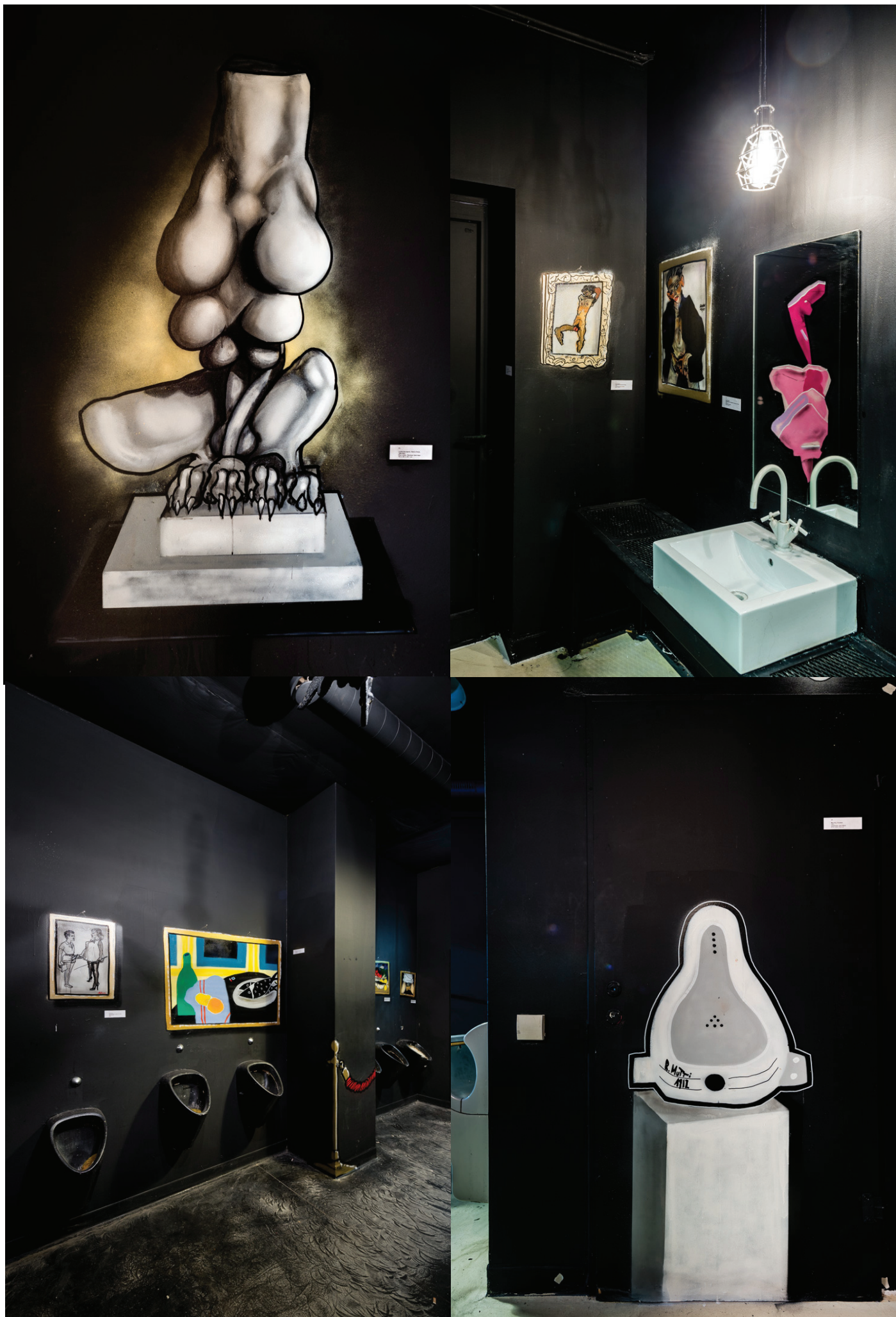
2015, Grelle Forelle, Wien

For this commissioned multi-room project, KC curated an exhibition, referencing works that have shaped their own artistic practice. The approximately 40 works, including icons of art history, otherwise only accessible in museums, were painted in situ.



The walls of the club toilets function as communication surface for people in various states of consciousness. In their breaks from the dance floor, visitors were confronted with art history. QR codes on the wall linked to an extensive Audioguide online for further research.

Detailed view



Detailed views, BEEP BEEP BEEP

Photos © Michael Nagl

ARCHEYOLO

the exhibition at MUSA looks at a fictional Viennese everyday life of women from past centuries from a feminist perspective. As so-called ArcheYOLO-gists, they are interested in things that may have been of particular importance to women, but perhaps irrelevant to human development. The “excavated” objects of research were presented as an installation.

The result shows a post-factual collection of objects that provoke associations through telling stories.





Elfriede Jelinke's Dick-Pic Grave
Cardboard, textile, Plastic, Nylon,
Glue, Acrylic, Varnish, Paper, ink
2018



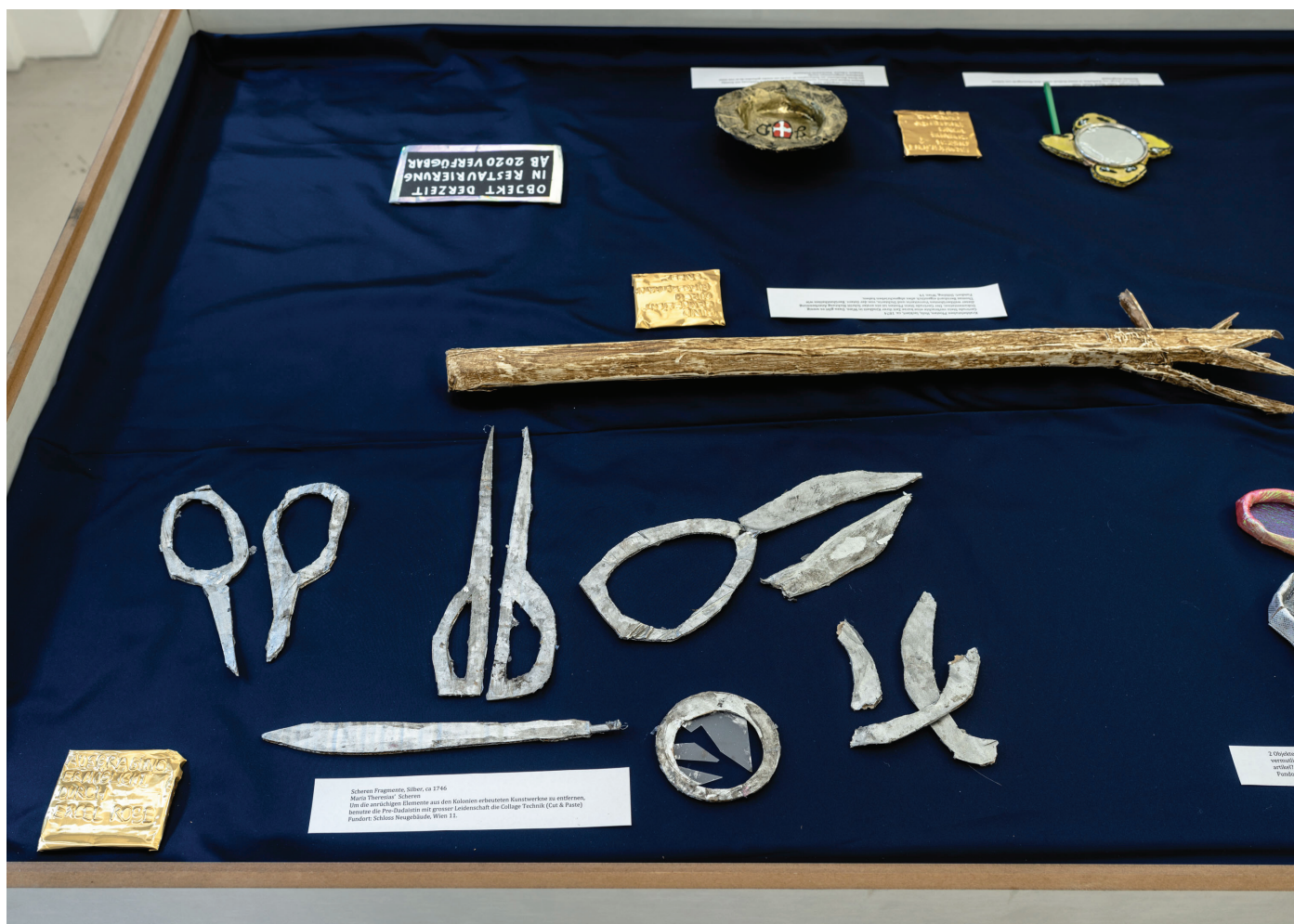
Secret Dance Ritual
Cardboard, Acrylic,
2018



Maria Lassnig's Pantyhose
Organza, Glue, toilet paper, 2018



archeYOLO Installation view, MUSA



Maria Theresia's Collage Scissors
Cardboard, Pigment, Acrylic, PVC, 2018

donaufestival krems
2016

