

Language is a key factor in my artistic focus around which all the other elements come together. Growing up in two languages, even though they might not seem so far apart linguistically, has offered entirely singular experiences of myself. The way in which I first got to know Germany, the country that I was moved to as an infant, was by regularly commuting in between a village in the outskirts of Bitburg and an U.S.-American air-base in Spangdalem. Crossing the highly secured fence to get to one or the other side was like entering foreign territory. I remember noticing appliances or rules, down to the details of door-knobs and the width of streets, to be installed in completely diverse ways, and this just within a few meters. In my personal outlook the words "staging", "framing" or "installation" would come to carry a lot of weight. I was born into conflict and I felt it from the time of my childhood. My parents finally divorced when I was old enough to understand racism and the superiority of steady dwellers.

In Frankfurt I experienced another kind of exclusion, that of being associated to an underdog of an institution. The conflict that I would come to regret to identify with so much, was also the one thing that started off a chain of series. Through admiring conceptual practice as a promising form of leaving emotionalised expression behind me, I got to know the use of the score in the visual arts. This instrument, of both directing while simultaneously neglecting my authorship, became an important one. Additionally, considering the framework is what I see as an essential part of my purpose as an artist. You can get a taste of the sort of situations I started to stage, bringing selected objects and individuals into chosen spaces, through visiting my Vimeo profile.

After my studies of philosophy and the photography in Offenbach, I took the opportunity to deal with the problems of sculpture and installation in a different surrounding. For some time now I neither live in Germany, the maternal country of most of my education, nor in the USA, a paternally distant place. Even though Austria is of course a German-speaking country, my bubble hosts a variety of cultures and a mix of languages. The manner in which I use English and German has become imaginative. Now, that my formal education is complete, I am spending more time with literature again. By immersing myself into text based work I am able to hone the tools of my artistic language more precisely. Today, I describe my production as one that deals with the visible and hidden expressions of exclusion, by either analytically searching for meaning through staged video or photo shootings or reflectively constructing performative objects relating to the psychologies and structures of a given space. During my time in Vienna I have come to develop something that I like to call a game, but more so it is a content generating investigation of group activity that allows for my creation of both the analytical as well as reflective modes of exchange.

"Exhibition as Desired Space" and "Tu Quoque" are two parts of my artistic research that precede this interest and will find a new form from autumn 2020 to autumn 2021 as a video documentation of game no.18. With "Exhibition as Desired Space" I have been investigating the mechanisms and conditions of art exhibitions since 2012. In the process, I have acquired knowledge in the fields of linguistics, aesthetics and sociology as well as art history in order to grasp the concept of desire. A collection of texts on exhibiting as a ritual and exhibition making as artistic practice have been crucial. I also include research reports from the 1970s on group behaviour. The aspect of language processes is currently still sketched out. Reading authors such as Mark Wigley, or Jacques Derrida's understanding of ornament and desire, or Antje Engel's inquiry into the transformative potential of desire, as well as Eve Tuck's investigation of desire-based research have already served me. Other authors I deal with are Hito Steyerl and Steven Zepke, who enrich the understanding of gaming and institutional critique. It is my research concern to identify the spectrum of historically and culturally variable concepts, and to linguistically capture aesthetic evaluations in these concepts in order to understand the function of aesthetic practices in our critical judgment. In this way the concept of desire becomes in turn a tool for the development of objects, as well as texts and performances.

"Tu Quoque" is a performance series that, among other things, can have the effect of sharpening perception through the interdependence of visual and verbal rhetoric. In order to analyse the negotiating situation in the art field, I evaluated a collection of rhetorical figures from Anglo-American rhetoric lessons that seemed appropriate to me to create a kind of set of rules from. At the same time, I developed clay objects, hand-sized figures, which, with the help of a steel cables were cut from industrially prefabricated clay blocks. After the firing process I covered them with different wax and chalk colours, which gave the figures an diffusely signifying character. I decided to combine these figures as game or thinking tokens with the collection of some rhetorical figures. Sure enough a debate game was shaping up, with board and role-playing characteristics, which serves as an instruction for a series of performances. In the course of these games, fellow players are encouraged to discuss their desires in the exhibition context in a forum and around a table - what is your desired exhibition space?