

CATHARINA BOND

Catharina Bond works mostly site-specific and, after research and critical analysis, creates installations that use the medium of sculpture, photography and performance. In terms of content, she deals with patterns of perception, social norms, institutional hierarchies and communication practices based on them. Her work oscillates between ironic distance and uncomfortable closeness. Humor is an important stylistic device to comment on the absurdity of human socialization. However, Catharina Bond sees the future of her artistic activity in the broad field of „social practice“ and the expansion of cooperative projects as an alternative to self-centered art production.

UTTERLY RIDICULOUS IN APPEARANCE.
UTTERLY SERIOUS IN CONTENT.

SCULPTURE

My sculptural works are a result of critical response to social structures and deal with repetition, absurdity and the senselessness. How can one bear all this, except with humour?



I AM SO MUCH IN, AS OUT



When a country tries for ages to leave.
And the traces are inevitable. —



steel, silicone, concrete, motor, arduino || 2019

video: catharinabond.com



EXIT STRATEGY

Soft or hard. Certainly not today darling.

Breakfast means Breakfast.

Hildegards recipe: If you don' t know what to do, for a very long time-
kick harder!



video: catharinabond.com



LET ME PLAY AMONG THE STARS.





What the art world has in common with self-improvement apps is the eternal struggle against oneself, undertaken through self-imposed exhibition and never-ending optimization processes. In the works entitled "Let me play among the stars," Catharina Bond connects the conceptual superstructure of performance improvement with popular evergreens of today's art production. Clear forms, a little steel, massive, melodramatic materials with a touch of neon. And with aesthetics and content at such a high level, we mustn't forget the most essential element of the self-optimized art world: the pre-programmed failure.



swingable silicone chicken pendulum, 120 x 150 x 80 cm | Galerie Reinthaler || 2018

video: catharinabond.com



THEY STAND ALONE



untitled | Augarten porcelain, silicone, paint, 18 x 25 x 10 cm | 2015



In the „They Stand Alone“ Series, Bond combines Augarten porcelain and hyper-realistic silicone quails, and brings back the „readymade“ to its economic relevance of artificial scarcity. It again becomes a unique object. Exhibited at Sotheby’s Vienna, the work addresses the social construction of hegemonic and financial power, which is not only being reproduced by the current state of art and exhibition production, but is also being exploited by it.”

Sotheby’s Vienna



untitled | Augarten porcelain, silicone, paint, 18 x 25 x 10 cm | 2015



untitled| Augarten porcelain, silicone, paint, 18 x 25 x 10 cm | 2015

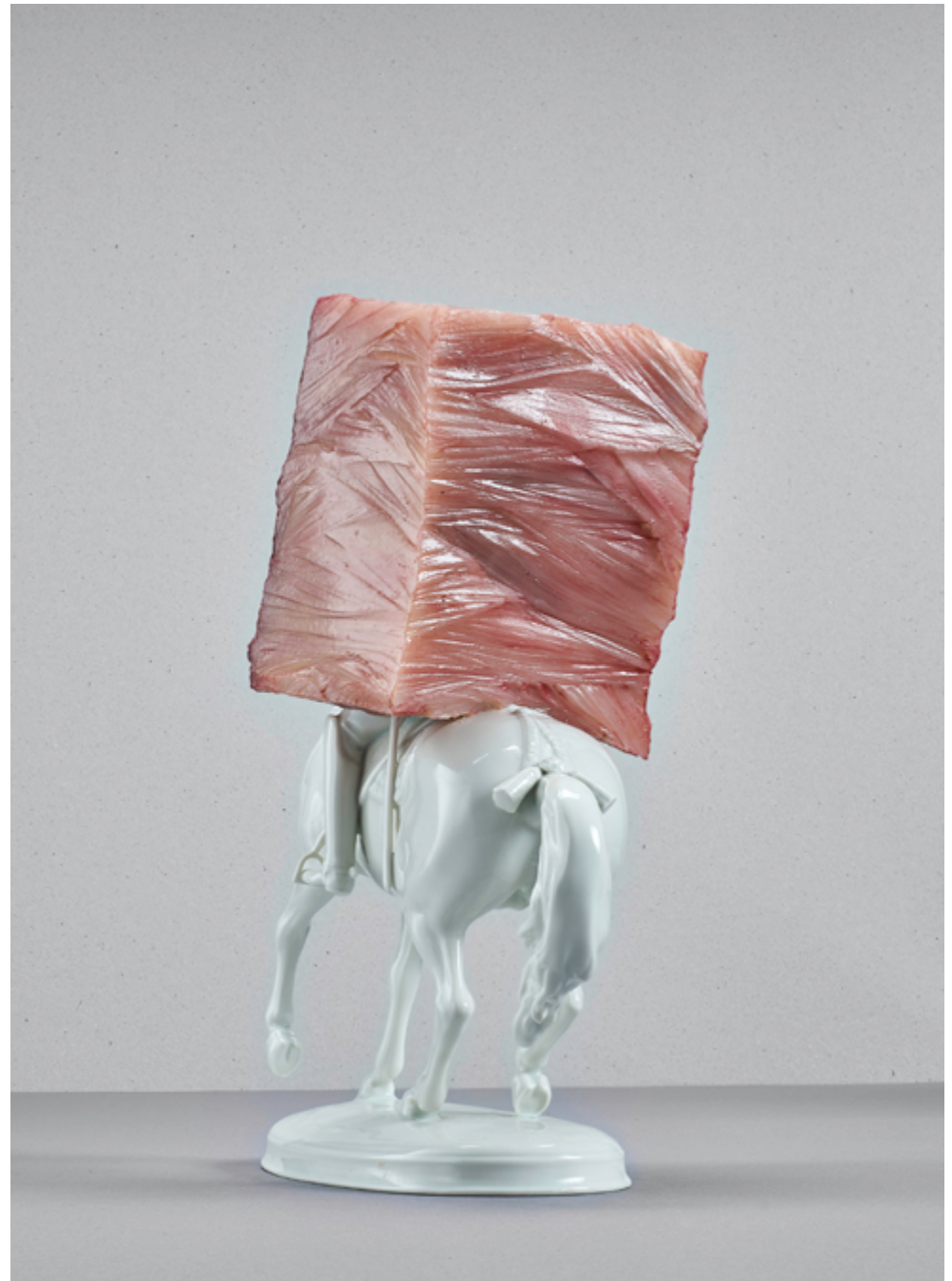


untitled | porcelain, silicone, paint, 25 x 25 x 10 cm | 2015





untitled | Augarten porcelain, silicone, paint, 18 x 25 x 10 cm | 2015





untitled | porcelain, silicone, paint, 18 x 25 x 10 cm | 2015



untitled| Augarten porcelain, silicone, paint, 18 x 25 x 10 cm | 2015



untitled | porcelain, silicone, paint, 18 x 25 x 10 cm | 2015



untitled | porcelain, silicone, paint, 10 x10 x 5 cm | 2015



untitled | porcelain, silicone, paint, 18 x 25 x 10 cm | 2015





untitled | porcelain, silicone, paint, 18 x 25 x 10 cm | 2015





THEODOR





Theodor is a skin-friendly scalded sausage with discreet wrinkles. Through his snug nature, he easily finds friends and is suitable for every arm. In his spare time he likes to play the triangel and sometimes Brecht or Hillary Clinton. Theodor is trained as dental floss and has an additional education in polystyrene.



Silicone, paint, brass tube, motor | 10 x 10 x 25 cm | 2015



SIGHTS OF FRICTION







silicone, paint, granny's leftovers | 15 x 15 x 3 cm | 2019



FACETIME



CONTEMPORARY ESCAPISM





What if movement becomes impossible
and stillness the new neon.



PULLING VEINS



Pulling Veins is one work shown in the exhibition „Neverafter“ in 2019 at Gallery Reinthaler.

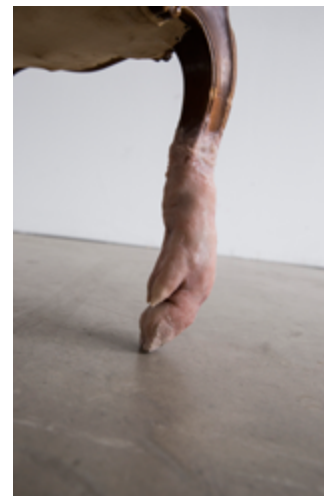
Narratives have a past, a present, and a future. Catharina Bond's sculptures look to an erasure of narrative. They are objects without a grounding in their past or present. Instead they look to the viewer for a physically engaged response to their presentness and senselessness. In this lack of history or future, their uncanny nature is revealed. With this approach she responds to the current political and social insecurity that is fueling the uprising of radical attitudes. Utterly ridiculous in appearance, utterly serious in content.





AS GOOD AS NEW





chair, silicone, paint | 2015



BUSINESSTRIP



CATHARINA BOND



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1980 born in Vienna

EDUCATION

2020

Master of Arts, Royal College of Art London, Sculpture

2013

Master of Arts Academy of Fine Arts Vienna, Univ.Prof. Gunter Damisch

2010 - 2011

Chelsea College of Art and Design, London

2009

Slade School of Fine Art, University College London

2008

Academy of Fine Arts Vienna, Univ.Prof. Ashley Scheirl

2005 -2006

Master of Arts (Cultural and Creative Industries), Kings College London

1998-2004

Master in Business Administration, University of Economics and Business Administration, Vienna

SELECTED EXHIBITIONS

2019

- „Neverafter“, Galerie Reinthaler, Vienna
- „Our Ways of Life“, Austrian Cultural Forum London
- „In Vertigo“, Brunnel Museum, London
- „Bodies in Progress“, Austrian Culture Forum Berlin

2018

- Soloexhibition: „Let me Play among the stars“, Gallery Reinthaler, Vienna

- „Before the beginning and After the End“, Vienna
- „Freundinnen Reisen gemeinsam“, Galerie 3, Klagenfurt
- “Performing Rooms“, Ausstellungsbrücke, St. Pölten

2017

- „Reload!“, Museum Kunst der Westküste, Föhr
- Viennaartweek 2017, Vienna

2016

- Soloexhibition: „Kann dieser Leberkäse“, Red Carpet Showroom, Vienna
- Soloexhibition: „At the point...“, Gallery Reinthaler, Vienna
- Gemischte Gefühle“, Landesgalerie, Linz
- „Eyes on“, Monat der Fotografie, Vienna
- „Hieronymus Bosch“, Gemäldegalerie, Academy of Fine Arts Vienna

2015

- Soloexhibition: Artist Quaterly, Sotheby's, Vienna
- Soloexhibition: „Achtung die Furnier!“, Gallery Reinthaler, Vienna

- „Die Kunst der Frau“, Austrian Association of Women Artists Vienna

- „Vertikal Faulheit“, Bibliothek, Academy of Fine Arts Vienna

- „Olohuonenyttely“, Helsinki

- „HAUT“, Austrian Association of Women Artists Vienna

2014

- „We are no Sissis“, Vondelbunker, Amsterdam
- ViennaArtweek 2014, Austrian Association of Women Artists Vienna
- Young Art Auction, Albertina, Vienna
- „Auf Papier“, Gallery Pedit, Lienz
- „Die Verlorene Form“, Moe, Vienna

2013

- „10 Days in Vienna“, Vienna

- „Kunstakt“, Vienna
- Artfair „Parallel Vienna“
- „Gute Aussichten!“, Gallery Gaudens Pedit, Lienz
- „Sommerfrische“, Gallery Gaudens Pedit, Kitzbühel

2012

- Soloexhibition: „On Disgust“, Semperdepot, Vienna
- „Art in Mind Layers“, Bricklane Gallery, London

FURTHER WORK

2018

Concept and exhibition management : „Before the Beginning and After the End“, Vienna and „HI,GORDON“ Collective, Vienna and Berlin

2015

Curator of „Adjacent Realities“ : Exhibition and lecture program, Austrian Cultural Forum London

2013/ 2014

Concept and management: traveling exhibition project „LONDON | VIENNA | CALLING“, Mile End Art Pavillion, London and Semperdepot, Vienna

2006-2008

ICA, Exhibition Department, London 2006; Thyssen-Bornemisza 21, Vienna 2007; Viennaartweek 2007; Curatorial assistance at UEFA EURO 2008, Vienna; Academy of Fine Arts Vienna, Assistance of Univ.Prof. Martin Beck 2008

I RIDE MY BIKE, BECAUSE I ONCE GOT THE HANG OF IT.
I DO ART, BECAUSE I AM NEVER GOING TO.