

CATHARINA BOND





## Statement

My work deals with culturally constructed patterns of perception, especially socially determined norms and hierarchies, as well as subversive mechanisms of communication which emerge from those structures. Those familiar and historically evolved frameworks are being questioned and reflected by introducing subtle modifications within their content or characteristics.

Project series  
***PERFORMING ROOMS***

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In the course of my artistic work, I acquired various artistic practices such as sculpture, photography and painting. The selected works are site-specific installations, which can be separated into three areas based on their starting points. First, in the analysis and reflection of institutional spaces, second public and third private spaces.

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**Institutions:**

Gallery Reinthaler, Vienna: „*Let me play among the stars*“, 2017  
Sotheby's Vienna: „*Unintentional art..*“ 2015/6  
Law Firm FWP, Vienna: „*Legal grey area on cow hide.*“ 2013  
VBKÖ, Austrian Association of Women Artists: „*Where is this Maysedergasse, actually?*“ 2013

**Public Space:**

Show case subway station Karlsplatz, Vienna: „*Leberkäse Theodor*“ 2017  
Kohlmarkt/ Board: „*Lass dir nicht jeden Scheiss einreden. Auch wenn er sehr groß ist.*“ 2014  
Former Post office building, Vienna „*THE INCOMPATIBLE ROOM*“ 2013

**Private Space:**

Palaiswohnung, Wien: „*Sie umgeben sich mit der Weichheit..*“ 2013/2016  
Naschmarkt Wohnung, Wien : „*Rooms of Requirements.*“ 2014  
Haus Bad Gastein, Salzburg: „*Heilstollen*“ 2013  
Verlassene Innenstadtwohnung, Wien: „*10 Days in Vienna*“ with Mette Boel 2013

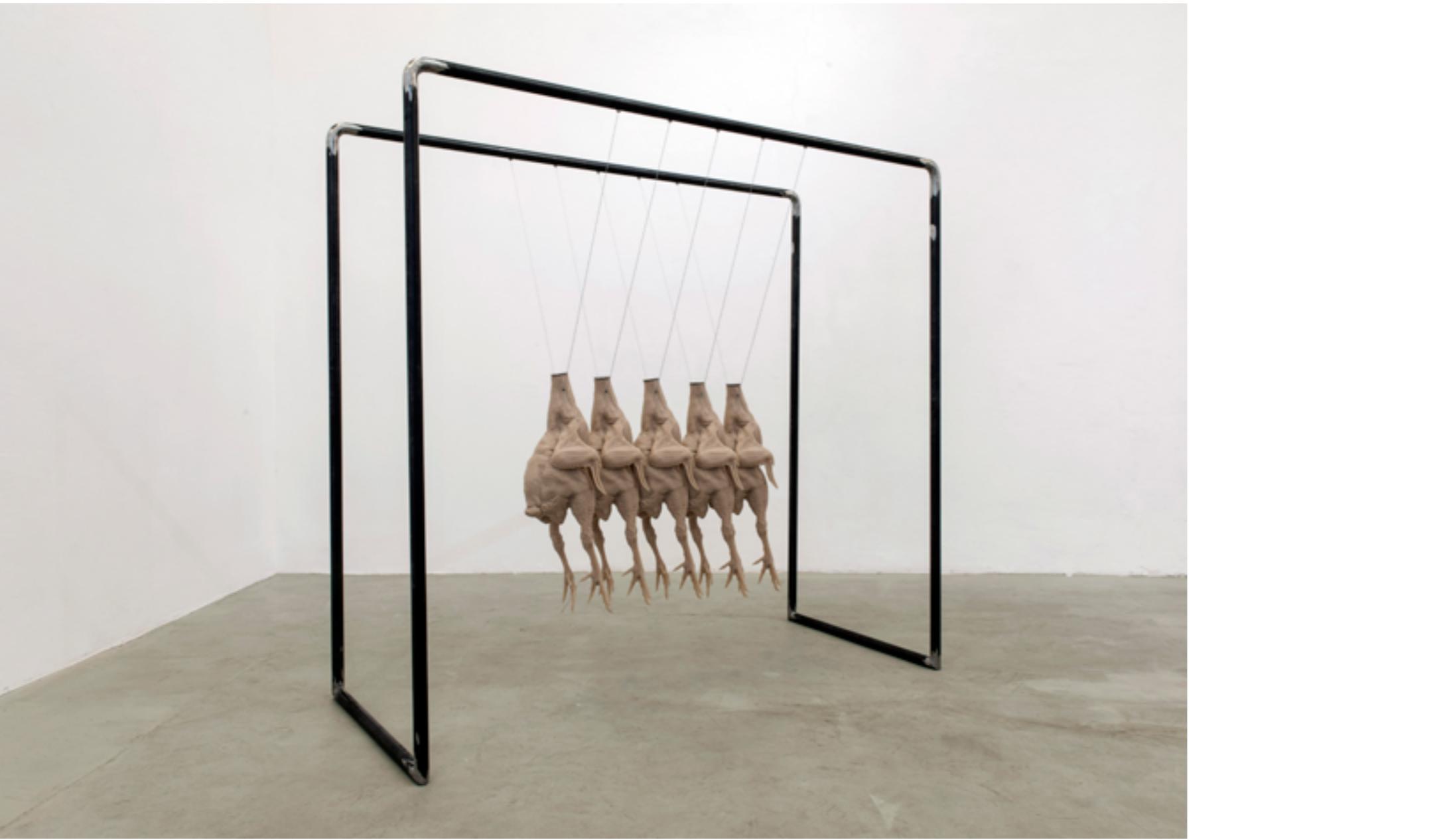
# INSTITUTIONS

Gallery Reinthaler, Vienna: „*Let me play among the stars*“, 2017

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Gallery Reinthaler | 2017  
*„Let me play among the stars“*

In this installation visitors are asked to pull/push the first chicken, just like a Newton's cradle. The object is aligned towards London- one of the commercial hot spots of the art world- so that the chickens are swinging poorly, due to their silicone constitution, in that direction. This work deals with the concept of networking and becoming a star within the capitalistic art world. The badly swinging chickens, and their attempt to transmit power is looking as pathetic as sometimes the attempt of being a star.

In this work I connect 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.

## Sotheby's Vienna | 2015/6

*„Unintentional art...“*

For the exhibition titled **“Unintentional art has not shown its face on the market for a long time.“** at Sotheby's Vienna I directly respond not only to the exhibition space itself, but am also reflecting the value systems and power structures represented within the institution . In a capitalistic society, where art largely is governed by economic and speculative points of views, artistic work can not be developed without considering this particular environment. The Kantian hypothesis of “unintentionality“ has now finally been overtaken.



Exhibition view | Sotheby's Vienna | 2015



untitled | Chair, pig foot, silicone | 2015





„Unintentional art...“ | Sotheby's Vienna | 2015



untitled | Porcelain, Silicone / 20 cm | 2015



Tapestry with mirror writing | Sotheby's Vienna



unintentional art has not shown its face on the market in a very long time  
unintentional art has not shown its face on the market in a very long time  
unintentional art has not shown its face on the market in a very long time

The tapestries writing is only readable when looking into the mirror:  
„unintentional art has not shown its face on the market in a very long time“ | Sotheby's Vienna



„Unintentional art...“ | Sotheby's Vienna | 2015

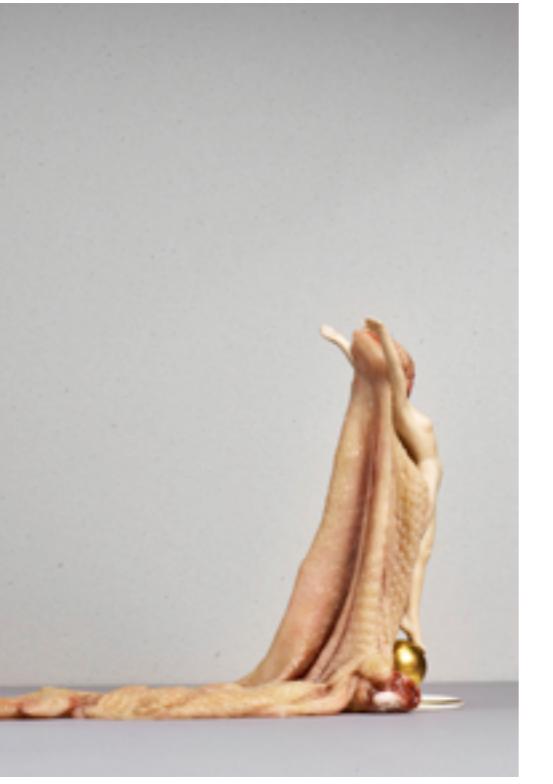


untitled | porcelain, silicone, human hair / 20 cm | 2015

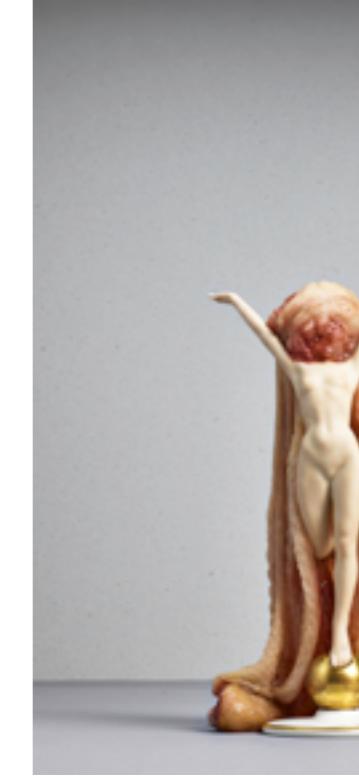


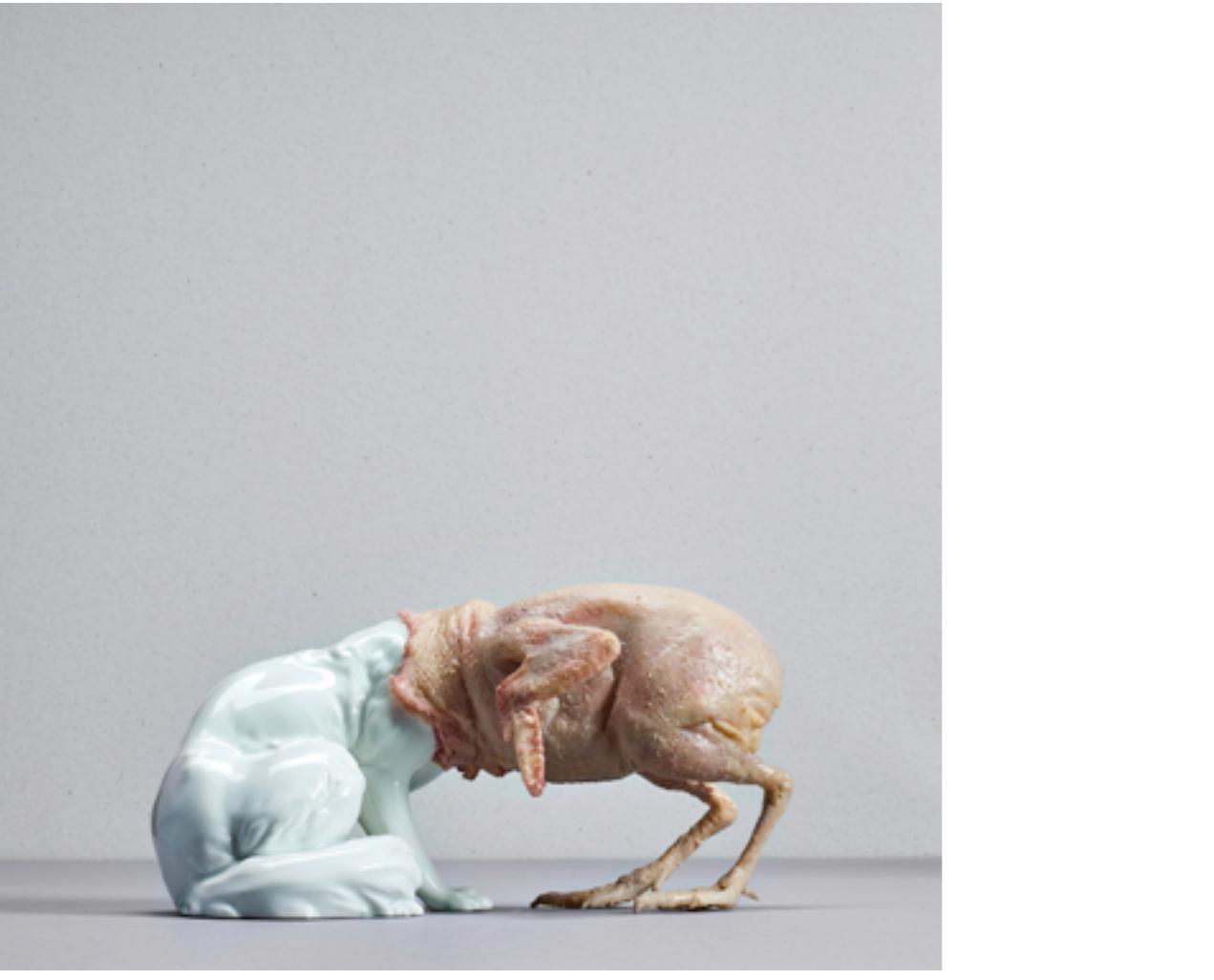


untitled | porcelain, silicone / 10 cm | 2015



untitled | porcelain, silicone, paint / 20 cm | 2016





untitled | Augarten porcelain, silicone, paint / 20 cm | 2015



untitled | Augarten porcelain, silicone, paint / 25 cm | 2016





untitled | Augarten porzelain, silicone, paint / 20 cm | 2015



Fleshy stucco, silicone objects | Sotheby's Vienna | 2015



**untitled** | porzellan, silicone, paint / 25 cm | 2015



**untitled** | porzellan, silicone, paint / 25 cm | 2015



**Fleshy stucco** | Sotheby's Vienna | 2015



## INSTITUTIONS

Law Firm FWP, Vienna | 2013

„Legal grey area on cow hide“

In this project I was able to use an attorney at law office as foundation of my performative intervention. The lawyers were also integrated in the photo, in which I try to question the surrounding I found myself in.





untitled | C-Print, 80 x 120 cm | 2013



VIEH EARNER | C-Print, 80 x 60 cm | 2013

## INSTITUTIONS

### VBKÖ, Vienna | 2014

Austrian Association for women Artists

Where is this Maysedergasse actually?

In this exhibition I collaborated with my colleague, Julia Gaisbacher, to explore the location of our studio within the VBKÖ (Association of Austrian women artists) in Vienna, founded in 1910. Located behind the Vienna Opera, the Café Sacher and between Kärntnerstraße and Albertina Museum, Maysedergasse is an anonymous alleyway and forms a back room within this crowded tourist hotspot of Vienna's most expensive shopping area. It acts almost as an ivory tower, as the VBKÖ (despite the very traditional cultural landscape that surrounds it) tries to pursue a new and vibrant connection between the historical debate and the contemporary, queer, feminist art production.

Media: Performace Mozart concert, photography, video, postcards of hidden rooms of the house, trash .



The photographs negotiate historical, gender-specific structures which are immanent to the association and its immediate surroundings. My performative works are staged to reflect an ironic, critical analysis not only of the exhibition space of the VBKÖ as a theatrical place, but also the environment of the building with its social structures, hierarchies, and historically evolved stereotypes.





„Wo ist eigentlich diese Maysedergasse?“ | VBKÖ | 2014



untitled | C-Print, 70 x 105 cm | 2014



Postcards of publicly inaccessible spaces within the house.



video, photo, trash and postcards | VBKÖ | 2014

# PUBLIC

Former post office building, Vienna „*THE INCOMPATIBLE ROOM*“ 2013

Show room subwaystation Karlsplatz, Vienna: „*Leberkäse Theodor*“, 2017

Kohlmarkt/Highway board: „*Don't be talked into believing any shit. Even tough, its really huge.*“ 2014

## Former post office building, Vienna | 2013

### *„THE INCOMPATIBLE ROOM“*

THE INCOMPATIBLE ROOM, an incompatible, an irreconcilable place. A counter space - a heterotopia?

The Incompatible Room; constructed of rubbish and garbage, with no solid ground, without any specific purpose, but regulated: upon entering the visitors need to undertake an admission ritual. To be allowed to view the space one is required to sign the petition „Stop Deportations Now“ (<http://stop-deportation.akbild.ac.at/>). Through this signature the visitor demonstrates solidarity with persecuted refugees and disenfranchised people who are on the edge of society and whom have little chance to be included. „The heterotopia is an open area that always leaves us outside.“ Michel Foucault

The various aspects of temporality are illustrated on one hand through piled-up books, in which time is endlessly accumulated and stored, and on the other hand by a performative intervention taking place in the room: expressing the volatility of amoment.





„THE INCOMPATIBLE ROOM“, Performance 2013



The garden on the outside. An heterotopian room.

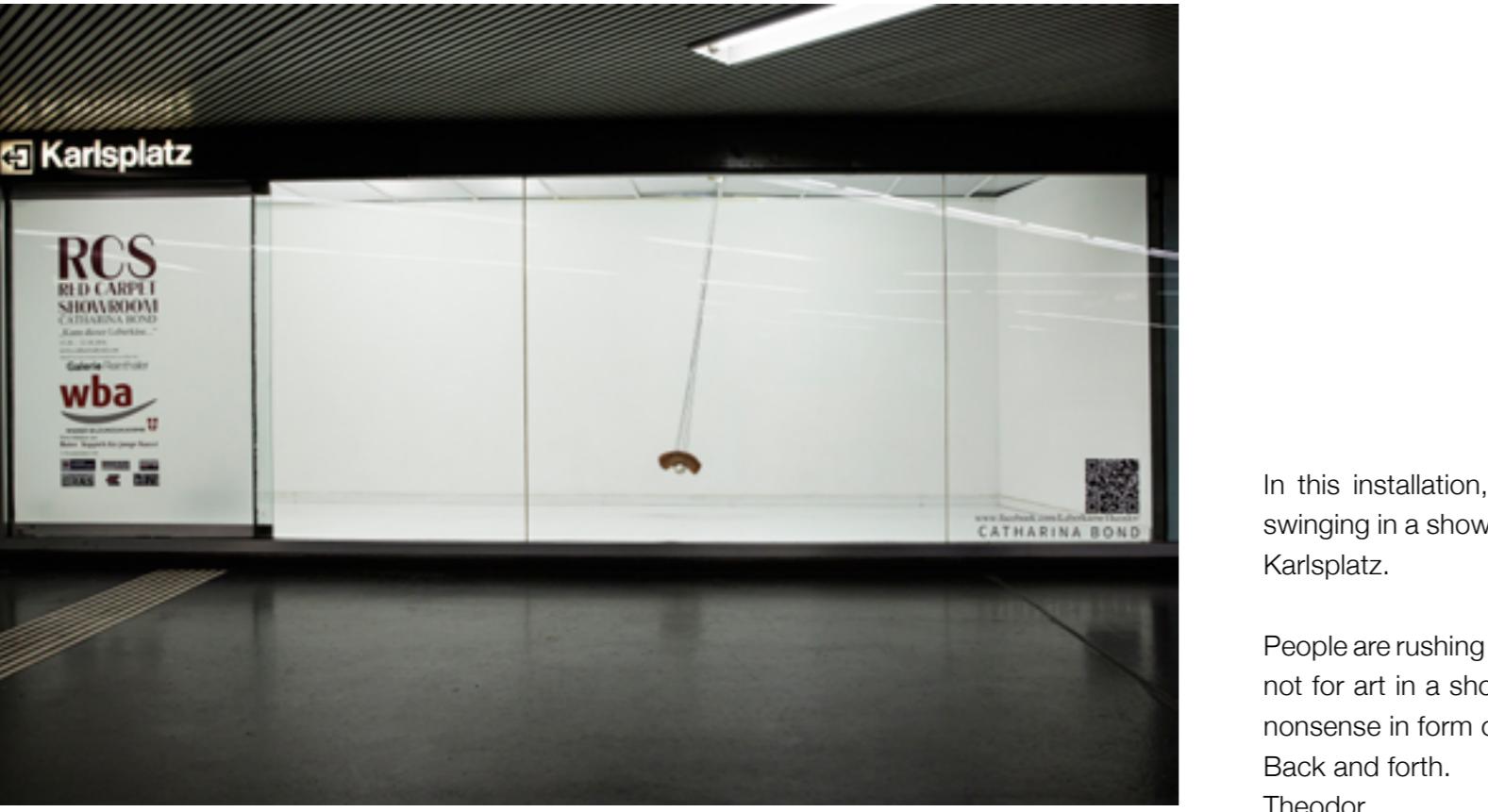


Books as objects of accumulated time.

ÖFFENTLICH

## Subway station Karlsplatz, Vienna | 2017

„Leberkäse Theodor“



In this installation, a silicone-cased meatloaf is swinging in a showcase at the subway station on Karlsplatz.

People are rushing by. Nobody has time. Certainly not for art in a showcase. Except an incarnated nonsense in form of a sausage is swinging.  
Back and forth.  
Theodor.

„Leberkäse Theodor“ | videotstill, Showroom Karlsplatz, Vienna | 2017



„Leberkäse Theodor“ | Showroom Karlsplatz, Vienna | 2017

PUBLIC



Installation highway board, Vienna, 2014

## Megaboard, Vienna | 2014

*„Don't be talked into believing any shit.  
Even tough, its really huge.“*

For the 'Megaboard Art Walls Award 2014', I was asked to create a work to be placed on a billboard. I developed a performative photo work captured on Vienna's most expensive shopping street: the Kohlmarkt.



„Lass dir doch nicht jeden Scheiss einreden. Auch wenn, er sehr groß ist.“ 2014

# PRIVATE

Palais, Vienna: „*They surround themselves...*“ 2013/2016

Naschmarkt appartement, Vienna : „*Rooms of Requirements*“ 2014

House Bad Gastein, Salzburg: „*Heilstollen*“, 2013

Abandoned apartment, Vienna: „*10 Days in Vienna*“ with Mette Boel, 2013

## Palais, Vienna | 2013/16

*„They surround themselves with the softness of the dead,  
from which any objection is made impossible...“* \* Thomas Bernhard

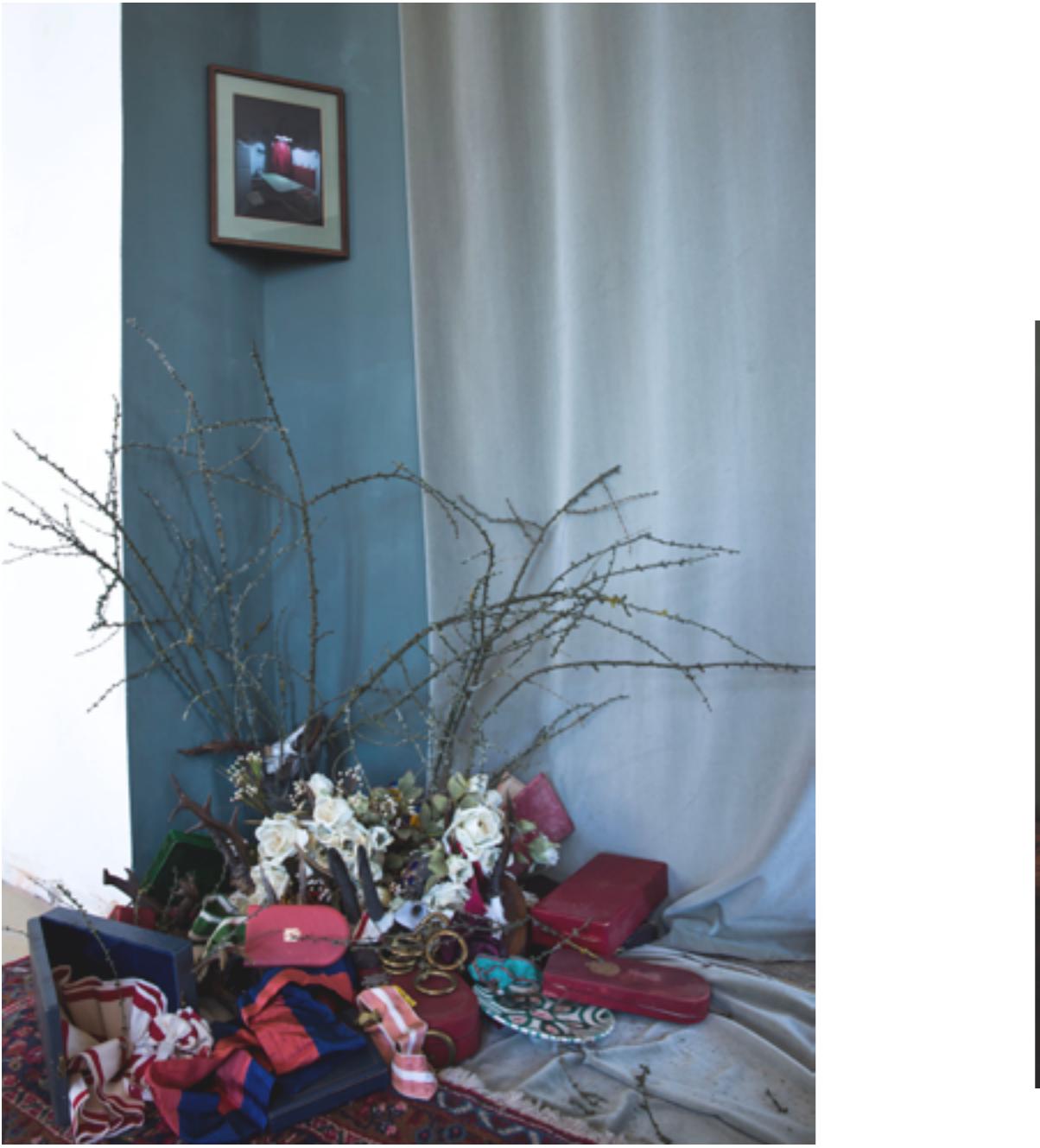
The title of this installation, „They surround themselves with the softness of the dead, from which any objection is made impossible...“ is a quote from Thomas Bernhard's book „Woodcutting“. I worked with and responded to the history of the space where I showed my artwork (an old representative apartment in the 1st district of Vienna), and created a room around the main part of this work; the curtain, for which I drew the patterns and had it printed on heavy linen.

In this installative, multimedia work, I sought to critically outline a certain section of the supposedly high class and traditional Viennese society, whose backwardly-directed mind set seems to be dominated by social exclusion and self elevation. At first glance this room appears to have an innocent ambience that only by taking a closer look reveals discrepancies. The pattern of the curtain, for example, turned out to be not as pleasing as perceived at first glance, and even the photos and furniture arrangements refer to a traditional and brutal attitude that tries to hide behind social etiquette.

\* Thomas Bernhard, Holzfallen (1984)



Installation | 2013



Antique medals, and Gmundner ceramics



livesize doll under underneath the curtain

curtain pattern



Teetering motorised doll and curtain.  
The movement starts, as soon as someone enters the room.

„Whatch it, the veneer!“ | Reinthaler Gallery | 2015



Pillow No. 6 | 63 x 76 cm, (Edition 1/2) | 2014



Pillow No. 3 | 2014



„Whatch it, the veneer!“ | Reinthaler Gallery | 2015



Chairs | 2014

## Naschmarkt apartment, Vienna | 2014

### Series „Rooms of Requirements“

In this current performative and photographic analysis, I specifically look at power structures and social hierarchies implicated in the interior of private spaces. I try to exaggerate and reflect them by installing my body within them.

Faced with a society of exploiting availabilities, capitalist-fed mechanisms of repression, hedonistic mentality of a blinkered mindset, identification with ones possessions and existence legitimized by one's income. All these aspects are manifested in ones livingroom. A microcosmos in which the dominant social and cultural structures are being reproduced and their boundaries are increasingly porous. There are performative investigations of identity codes, regional references, and specific cultural and ideological manifestations that take place in front of my camera.

I deal with reference systems and representative codes as well as constructions of "reality" by a private display of status symbols and values. Just as photos are constructed objects that have a complex connection to reality, the private scenes in apartments also relate to a value system that is never usually questioned.



untitled | C-Print, 80 x 120 cm | 2014



untitled | C-Print, 80 x 120 cm | 2014



untitled | 2014



untitled | 2014



untitled| C-Print, 80 x 120 cm | 2014

*PRIVATE*

House, Bad Gastein | 2013

Series „*Heilstollen*“



untitled | C-Print, 60 x 45 cm | 2013



**untitled** | C-Print, 60 x 45 cm | 2013



**untitled** | C-Print, 45 x 60 cm | 2013



**O.T.** | C-Print, 80 x 120 cm | 2013



PRIVATE

## Abandoned apartment, Vienna

„10 Days in Vienna“ mit Mette Boel

10 Days in Vienna sought to give temporary life to a place left behind. It was an experiment that took place in an abandoned apartment in the first district of Vienna. Artists Catharina Bond and Mette Boel spent 10 days and nights in this empty flat. Basic questions about the presence of emptiness, loss, absence and the traces of a life lived were raised within this working process.



Sleepingplace in the empty apartment.

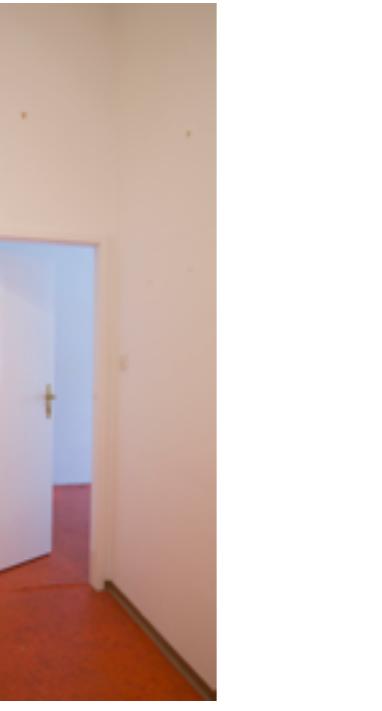
The exhibition concept was developed while living and working within the space and lead to two main conceptual guidelines. One was to only use those objects for the installations, which were left behind by the former occupier. Another rule became increasingly important: not to overrule the presence of the past by the presence of the artists. The photographic works made there will be the remnants and the witnesses to passed actions, as well as a moment frozen in time, captured in a fraction of a second.



Installation of all found objects within the appartment.

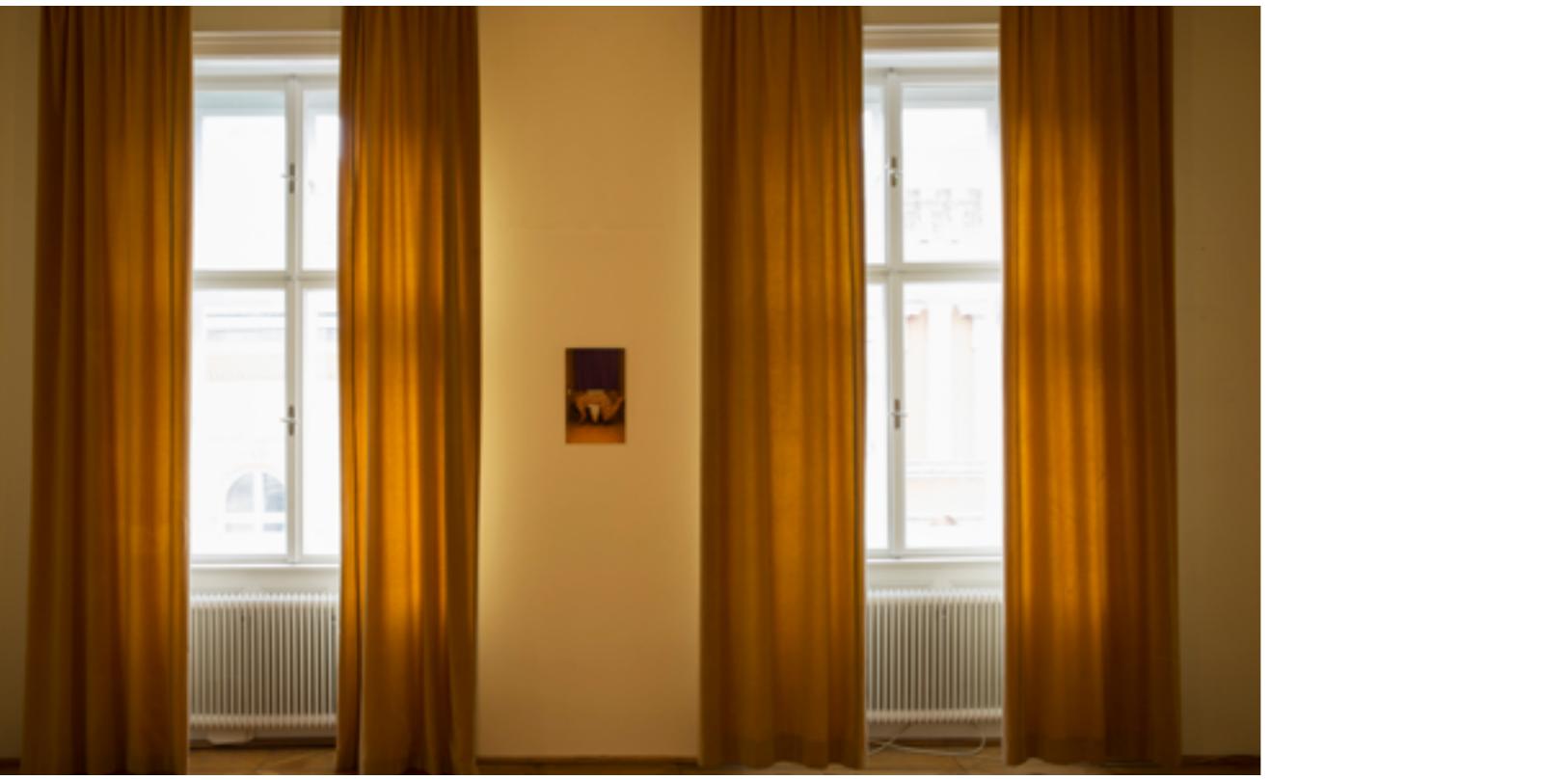


Found objects.



untitled | C-Print, 45 x 30 cm | 2013





untitled | C-Print, 45 x 30 cm | 2013



untitled | C-Print, 30 x 45 cm | 2013



untitled | C-Print, 45 x 30 cm | 2013





Dust of the apartment was collected in fly traps and installed in the toilet. Every visitor could also leave his / her hair on entering the room.



Photo of the shelf with writing „Nothing to see here.“



Light installation



## CURATORIAL PROJECTS

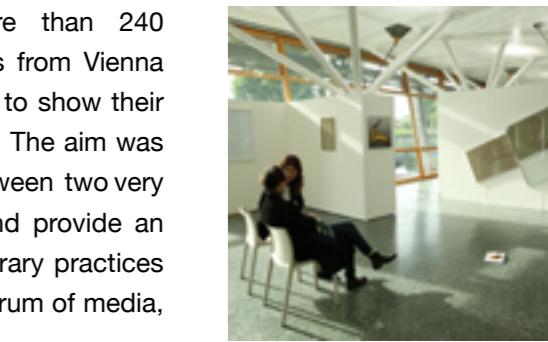
### LONDON VIENNA CALLING

After curating the travelling exhibition **LONDON | VIENNA | CALLING** in which 32 artists from Vienna and London were involved, I was asked in 2015 by the Austrian Cultural Forum in London to design, curate and organize an exhibition for them. In **ADJACENT REALITIES** I developed a comprehensive exhibition, performance and lecture program.



Tian Zu

After an open call with more than 240 submissions 32 emerging artists from Vienna and London were finally selected to show their work within a travelling exhibition. The aim was to initiate an artistic discourse between two very different European art centres and provide an interactive platform for contemporary practices that spanned across a wide spectrum of media, subject and processes .



Aufbau Mile End Art Pavilion  
London 2013

2013 Exhibition London, Mile Art Pavilion  
2014 Exhibition Vienna, Semperdepot

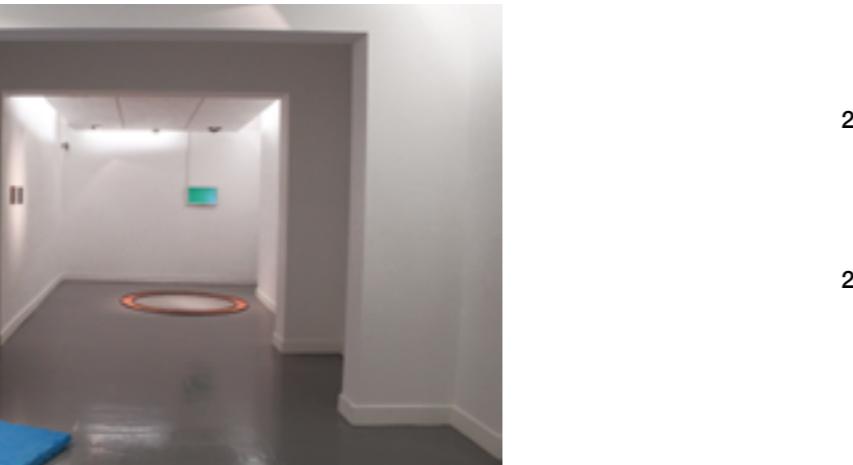
[londonviennacalling.wordpress.com](http://londonviennacalling.wordpress.com)

# RAEDAJLAICTEINETS

ADJACENT REALITIES is an exhibition program dealing with art production in the tension between a troubled „outside world“ and the phenomenon of escapism into a private, utopian environment. ADJACENT REALITIES negotiated within the media photography, performance and sculpture questions on authenticity of pictures, the construction of parallel worlds and the relationship between virtual and adjacent realities. What role do artists play in this context? Does artistic production not only serve as possibility to escape into an “other” world? Is art not only an attempt to return to an utopian condition in which the feeling of self-determination and exertion of influence still exists?

Austrian Cultural Forum | London 2015  
[acf.london.org/exhibitions/adjacent-realities](http://acf.london.org/exhibitions/adjacent-realities)

Bernd Oppl  
Markus Guschelbauer  
Mette Boel  
Alexander Duncan



## CV

born 1980 in Vienna

### EDUCATION

2013

Academy of fine Arts Vienna, Prof. Gunter Damisch

2010 / 11

Chelsea College of Art and Design, London

2009

Slade School of fine Art, University College London

2008

Academy of fine Arts Vienna, Prof. Hans Scheirl,  
Assistance of Prof. Martin Beck

2005 / 06

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

1998 - 2004

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

### FURTHER PROJECTS AND WORK EXPERIENCE

2015

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

2013 / 14

Concept and Management,  
Traveling Exhibition Project  
„LONDON | VIENNA | CALLING“  
Mile End Art Pavilion London | Semperdepot Vienna

2006 - 08

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

### SELECTED EXHIBITIONS

2018:

- Solo: „Let me play among the stars“ Gallery Reinthaler,  
Vienna

- Group: „Before the Beginning , and after the End“ Vienna

2017:

- „Reloaded!“ Museum der Westküste, Föhr  
- Viennaartweek 2017  
- „Never change“, VBKÖ Vienna

2016:

- „Natur auf Abwegen“, Gemäldegalerie der Akademie  
der bildenden Künste, Vienna  
- Installation, Reinthaler Gallery, Vienna  
- „Gemischte Gefühle“ Landesgalerie Linz  
- „Leberkäse Theodor“, Installation Karlsplatz, Vienna  
- EYES ON, Monat der Fotografie, VBKÖ, Vienna  
- Viennaartweek 2016, VBKÖ Vienna

2015

- Artist Quarterly, Soloshow, Sotheby's Vienna  
- „Achtung die Furnier“, Soloshow, Gallery Reinthaler,  
Vienna  
- Curator of: „Adjacent Realities“, Austrian Cultural  
Forum London

2014

- „We are no Sisis“, Vondelbunker Amsterdam  
- ViennaArtweek 2014, Austrian Association of Women  
Artists  
Vienna  
- YAA, Young Art Auction, Albertina, Vienna  
- „Auf Papier“, Gallery Pedit, Lienz  
- „Die Verlorene Form“, Friday Exit, Moe Vienna  
- Exhibition Management, „LONDON | VIENNA |  
CALLING“,  
Semperdepot Vienna

2013

- Vienna Art Week 2013, Austrian Association of Women  
Artists Vienna  
- Exhibition Management, „LONDON | VIENNA |  
CALLING“,

Mile End Art Pavilion, London  
- „10 Days in Vienna“, Exhibition project with Mette  
Boel  
- FWP, Kunstakt, Vienna  
- Parallel Vienna, Vienna  
- YAA, Young Art Auction, artware, Vienna  
- „10 Days in Vienna“, Colobaration with Mette Boel  
- „Gute Aussichten!“, Gallery Gaudens Pedit, Lienz  
- „HAUT“, Austrian Association of Women Artists Vienna  
- „Sommerfrische“ Gallery Gaudens Pedit, Kitzbuhel

2012

- YAA, Young Art Auction, artware, Vienna  
- „Glaube versus Wissenschaft“, ausarten, Vienna  
- „On Disgust“, Soloshow, Semperdepot, Vienna  
- „Art in Mind Layers“, Bricklane Gallery, London  
- East2 gallery, Vynestreet, London

## CATHARINA BOND

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