

ULRIKE LIENBACHER
INTERIEURS, MODELLE

Opening: Thursday, 20th September 2012, 6-10pm

In context of curated by_Vienna 2012, curated by Katya García-Antón

Duration: 21st September - 25th October 2012

Are we sexually as liberated as we wish? The central topic in Ulrike Lienbachers exhibition *Interieurs, Modelle* at Krinzinger Schottenfeldgasse is – next to sports – Sex. The body as a foil on which cultural and social phenomena are displayed is one of the main subjects for Lienbachers work that consists of drawings, objects, installative arrangements, photography and video. The exhibition takes place within the context of curated by_Vienna 2012 and is curated by the internationally renowned curator Katya García-Antón.

In accordance with the artist's components like discipline of the body, body control, pressure to perform and competition, that are particularly applied to sports or economics, can also be assigned to sexuality: „*Sexuality is not only the sphere of freedom and dissolution of restraint but also a stage for role plays, whose dramaturge we not uncommonly write ourselves.*“ The work **Vorlagen (2012)** also leads to this idea: The arrangement of nine drawings shows positions of the act of sexual intercourse in an exemplary way. Due to the compact disposal the illustrations appear serial and seem like exercises. The series **Interieurs (2012)** displays different internal spaces of bourgeois apartments. Framed as artworks sexual explicit photographs are hung in between dignified furniture. „*Those pictures are so omnipresent as they have never been before in history, everyone has them in mind, and yet the sexual seems to be more unspecific and tabooed than ever. I was interested to show the secret and the phantasy as a matter of course.*“ The work **Nippes (2012)** deals with the changing, replaceable surfaces, with the state of object of the body which is extradited to the desirous gaze. Instead of the human body it is artful illuminated objects from glass that appear sexually charged due to their covetous forms.

Ulrike Lienbacher specifically designed new sculptures for the exhibition, a series of ornamental primed pillars made of wood. Placed into the exhibition space as thin bodies they refer to architecture as well as to furniture. Vertically and horizontally installed they also refer to pieces of sports equipment or appear as strange Gogo dancing poles. In the video **Lauf (2010)** we see twins, running their rounds on a sports field. Due to the optical similarity and the perfect harmony in their running-style one sister seems like the shadow of the other. Sometimes they compete with each other until they fall back into a synchronic run – like being captured in a competition with oneself.

A central topic in the conception of Lienbachers exhibition are bodies, that are reduced from the precise to the pure silhouette, fragmented and de-individualized. The large-sized drawing deals with the idea of sociality. In a playful arrangement the work offers a net of connections that forms society from individuals.

Ulrike Lienbacher, born in 1963 in Oberndorf, lives and works in Vienna and Salzburg. In her installations, photos, videos and drawings she mostly deals with subjects such as social disciplinary and control of the (female) body in relation to its self-determination. Soloshows were shown at schaufenster – public space karlsplatz, Kunsthalle Wien (*Kartenhaus*, bis 2013), Salzburger Kunstverein (*Elitekörper // Revolte*, 2010), Galerie Krinzinger (*Ulrike Lienbacher*, 2007, 2002, 2001, 2000), Galerie im Taxispalais, Innsbruck (*Ulrike Lienbacher*, 2006), MAK-Galerie, Wien (*Aufräumen*, 2002). She participated at groupshows such as Technisches Museum, Wien (*At your service*, bis 2013), Kunsthalle Wien (*Parallelwelt Zirkus*, 2012), Museum für Gegenwartskunst, Krakau (*Sport in der Kunst*, 2012), Künstlerhaus, Wien (*Megacool 4.0*, 2012), Museum der Moderne, Salzburg (*Rollenbilder-Rollenspiele*, 2011).