

CIRCLE CULTURE

GALLERY

CV

ANNELIESE SCHRENK

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Lines, groove, scratches and holes show themselves throughout Anneliese Schrenks pictorial world. A sensual play of texture comes into being. Mounted on stretchers – thus adopting the concept of painting – the artist presents skin: leather hides. A former living material that through the tanning process was made durable and exposes its texture and beauty.

Since Marcel Duchamp, the use of non-traditional materials is not a novelty in art. This form of art assigns the artist with a new mission, they become a seeker in a never-ending stock of everyday objects. Leather is such an object. Whether it is the living room furniture or the car upholstery, we are confronted everywhere with this animal material, which once was the skin of a living being. And what does Schrenk do? She searches for this material, takes a flawed leather hide and mounts it on a supporting construction: the stretcher, which was traditionally carrying art or respectively painting. The hide and its texture determine the size of the piece of art. Inevitably a certain randomness resonates here, because texture and nature can only be determined from the leather hides that are available. And still: At first glance Schrenks imagery appears to be pure painting. Abstract paintings with fine sections and again vibrant colour shades. This is not surprising, as animal skin and also meat, are constant companions in painting. Especially if we look at meat, it was for example for Rembrandt, Soutine and also Bacon a constant measurement in the conflict of what was considered beauty.

Schrenk leaves out the meat, although the animal scent is still present when she translates skin, once covering raw flesh, into a piece of art. In her later works she gives back a body to the hides. She washes the leather, dries it and moulds it into a hardened shape. If lying on the ground or hanging on the wall the pieces of leather reach out, become organic or remind us of a dropped roll of fabric and some with delicate ends reach out into the space. Like folds of garments from baroque figures they seemingly swing to new heights and yet, can black leather withstand the comparison with these sacred ornaments? Yes. Because the tranquility that Schrenks work radiates, refers to this spiritual transcendence. An exciting opposition is happening, between vulnerability, black leather, lightness and also beauty, which gives her work a special depth leaving some paths open for the future. When reading about Anneliese Schrenk often the term brutality comes up... The skin and its vulnerability show markings of the past. This kind of injury is also not new, just think about Lucio Fontana and his canvases with cuts. Also Anneliese Schrenk for some of her works processes the leather causing further injuries by using fire, shoe polish and also acid. Thus she examines the leather and its behaviour and she accentuates – or „paints“ – on the canvas. The arising texture is thereby incorporated in her works on paper. Using the technique of frottage, which through Max Ernst was accepted into the canon of art terms, Schrenk traces different materials and textures. If pebbles or pavement, the graphite pencil by tracing the unevenness and as a result are giving the leather “painting” a depth effect and a texture, that again form a link with one of the many definitions of abstract art.

Schrenk's art takes on typical forms in art in order to partly negate them with non-traditional art material. The material being the main protagonist in her works, the artist can often only intervene in a peripheral way in terms of a predetermined principle of contingency. Partly the material can be moulded and again it cannot be. This creates tension: vulnerability against beauty, purity against the originality of the material – namely the leather hide.

Schrenk (*1974 in Weiz, Austria) holds a degree from the Academy of Fine Arts in Vienna as an alumna of Gunter Damisch and Veronika Dirnhofer. She lives and works in Vienna.

SELECTED EXHIBITIONS

2019

Fragile Narratives, Memphis, Linz

Silent Matters, Galerie Raum mit Licht, Wien

ONE, solo exhibition, Podium, Wien

... while the rain drank champagne ..., solo exhibition, PH, Graz

Il titolo è il titolo, solo exhibition, AAA Maria Mauroner Contemporary Art, Wien

2018

Strasser/Schrenk, ADA, Wien

Zeig mir deine Wunde, Dommuseum, Wien

BLACK MIRROR, MAM Mario Mauroner Contemporary Art, Salzburg

creation/destruction, Semperdepot, Wien

Core, Austrian Fashion Association, Wien

KAOS, duo exhibition with Susi Jirkuff, Kunstverein Schattendorf, Schattendorf

KUNSTradln, Kunst in Millstatt am See, Millstatt

Frühling [ˈfry:ling], der : weiblich, MAM Mario Mauroner Contemporary Art, Wien

Arts & Nature Social Club, Circle Culture, Berlin

2017

Portrait und Hinterzimmer, Solo Show, Circle Culture, Berlin

A Tribute to Gunter und Karl-Heinz, Kunstforum Montafon, Schruns, Austria

FASHION: Objects, Concepts & Visions, Stiftung Olbricht, Berlin

FEMINISTISCHES ARCHIV TRIFFT MITGLIEDER*INNEN, renewal, celebration and extension of the vbkÖ archive, VBKÖ, Vienna

Das DaSein, Circle Culture, Berlin

2016

Wunde@n, Kunstmuseum Appenzell, Switzerland

ReFashioning Austria, Liu Haisu Art Museum, Shanghai

AWAY, Ehemaliges k. und k. Post- und Telegraphenamts, Vienna

Xposit2_16, Akademie der bildenden Künste, Vienna

Off is, Traungasse, curated by Angela Stief, Vienna

ZZZ..., Kunstraum Sellemond, Vienna

2015

Beast of Burden, Solo Show, Circle Culture, Berlin

bow, sheet, arc, arch, bend, curve..., Solo Show, Pinacoteca, Vienna

The Space Between, Solo Show, Circle Culture Gallery, New York

Radiate, Circle Culture, Berlin

A likeness has blisters, it has that and teeth, Atelierhaus Wien, Vienna

Vienna for arts sake, Belvedere, Vienna

Don't touch, NÖART, St. Pölten

Von Häusern und Häuten, Galerie Nothburga, Innsbruck

2014

Kunst vor Ort, Solo Show, Akademie der Wissenschaften, Graz

N48°12'É16°21', Solo Show, LeMeridien, Vienna

Extraterritorial #2, Solo Show, Extraterritorial at pack&weg, Vienna

Solo Show, Konzilsgedächtniskirche, Vienna

12 zeigt 7, Bechter/Kastowsky, Vienna

SUPER Edition#1, Solo Show, KunstRaum SUPER, Vienna
Viennafair, Art Fair, Bechter/Kastowsky, Vienna

2013

79, Solo Show, Quartier Leech und Leechkirche, Graz

Coupé international Vol.One, 308 at 156 Project Artspace, New York

77, Solo Show, Bechter/Kastowsky, Vienna

Material, Bechter/Kastowsky, Vienna

some roads to somewhere, Hilger Brotkunsthalle, Vienna

2012

Object 24, Park, Vienna

Montag ist erst übermorgen, Kupferstichkabinett, Vienna

Solo Show, VBKÖ, Vienna

xposit, Akademie d.b. Künste, Vienna

66, Solo Show, Startgalerie Musa, Vienna

2011

1+1+1=1", Minoritengalerien, Graz

where black ist the color and none is the number, Graf-Starhemberg-Gasse 3, Vienna

Solo Show, Jesuitenfoyer, Vienna

2010

EX-HABITED, Magazin, Vienna

Auszug 2010, Solo Show, Eva Beresin, Vienna

2009

Ohne WORT, Solo Show, Akademie der bildenden Künste, Vienna

Empfindung oder in der Nähe der Fehler liegen die Wirkungen, Augarten Contemporary, Vienna

2008

Form, Knöllgasse, Vienna

Ohne Titel, Viennabiennale, Vienna

Schwierige Naturen, Galerie Christine König, Vienna

Ausstoßhäute, Akademie der bildenden Künste, Vienna

2007

Open Call 2, Plattform Quelle, Vienna

Im Zentrum am Rand, Weinstadtmuseum, Krems

Portrait, Akademie der bildenden Künste, Vienna

2006

You better let ..., Akademie der bildenden Künste, Vienna

Korrekturen II, Fellner Wratzfeld, Vienna

2005

Hell-Dunkel, Kupferstichkabinett, Vienna

Spielfeld, Kunst am Platz, Leibnitz

Warum alles so gut funktioniert, wo doch nichts funktioniert, Forum Stadtpark, Graz

A&C, Betonsalon, Paris

2004

Plakativ - Zur Geschichte der Grazer Frauenbeauftragten, Doku, Graz

Was ist ihr Zielpunkt?, Zielpunkt, Vienna

mm 04, Park, Vienna

Druckgrafik, Kleine Galerie, Vienna

2003

Jahresausstellung, Akademie der bildenden Künste, Vienna

KünstlerInnenbücher, Kupferstichkabinett, Vienna

Laserlinschnitte, Akademie der bildenden Künste, Vienna

Generator, Skulpturenpark St. Margarethen, Burgenland
2002

EG Süd, Semperdepot, Vienna

Sandsteinsand, Skulpturenpark, St. Margarethen