

KAI PHILIP TRAUSENEGGER

{_SELECTED WORKS}

I Fromm Less Fromm

Mixed media installation
Wood, Faux Leather, PLA, ABS, Steel
2018



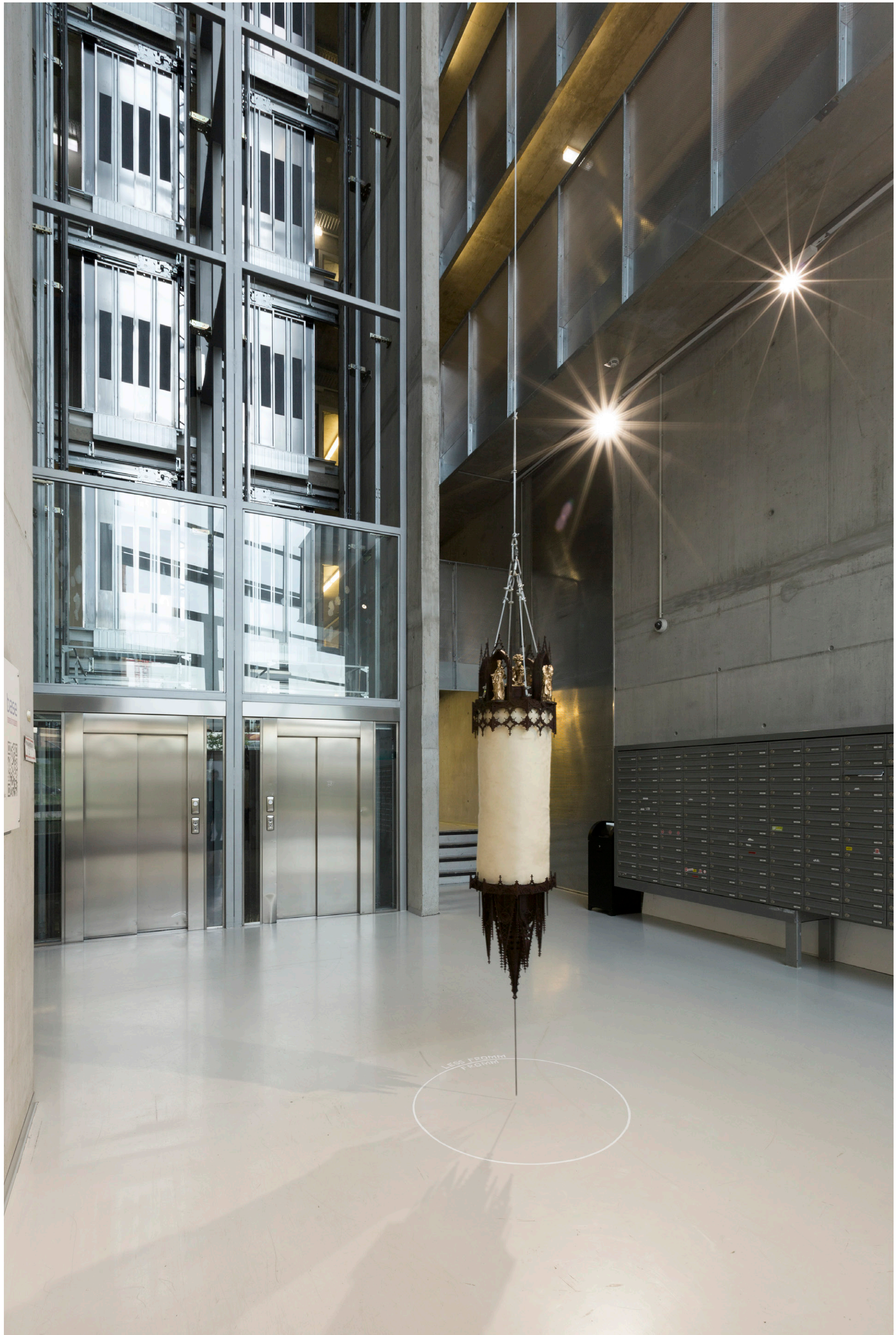
With the widespread acceptance of capitalism in the western world self-optimization has become an integral part of society. The digital evolution has further established possibilities to monitor our every moves to gain insight over our own productivity. Self-help is the new therapy. If you can't do it, you just didn't try hard enough.

Fromm Less Fromm is set in a world where all the cashiers at the supermarket are replaced by ourselves, scanning food at the self-service checkout. Strong individuals minding their own business.

Attached to the installation are simple instructions for the procedure that has to be followed to use the confessional.

- 1) Evaluate how much you have sinned
- 2) Concentrate your energy into your fist according to how much you have sinned
- 3) Punch the self-service confessional
- 4) Gather feedback based on the markings below the confessional

No priest will be around so you will have to deal with the consequences by yourself.



Fromm less Fromm suspended as a pendulum / Installation view: Kunstraum PFERD Vienna (c)Matthias Bildstein



Installation View Kunstraum Pferd (c) 1) Kaja Clara Joo 2) Matthias Bildstein

I Auxiliary Lights

Mixed media exhibition
Bildraum 07, Vienna
2023



Fighting tv-series fans in malls causing national security crises, mysterious social media posts of Russian anime squads, Wagner announcing Yevgeniy Prigozhin's death on Telegram with a manga in his hand and virtual turf wars featuring provocative hyper-sexualized avatars. Auxiliary Lights explores the bizarre entanglement of re-appropriated anime and manga in relation to specific events during the current invasion of Russia in Ukraine.

Accompanying a conflict that counts as one of the best documented in the history of mankind a strange parallel universe of a new subversive culture is spun. Reappearing in various staggering situations Japanese Otaku and geek culture infiltrated the geopolitical game in an unprecedented manner. To the dismay of national interests this new player introduces an unruly layer of contradicting principles to the war that subverts traditional values propagated by states. Following the Soviet playbook of the "enemy

within" a cultural war is fought with an adversary that does not abide the rules of warfare. One that infiltrates by force and executes the soft power of absurdity and amoral travesty.

By using the very same techniques that the constant information war employs, a re-definition of this artistic research meets the post-truth era. Causation and correlation become blurry borders which have to budge to alternative narratives whose factual integrity is of no importance. What potential of weaponization does anime bear in this conflict? How does it subvert specific stereotypes of tradition while at the same time possibly propagating completely different modes of discrimination?

Delving into those peculiar occurrences and coincidences which materialized, the exhibition at Bildraum 07 connects reality, internet culture, and information warfare to a congregated narrative of eventualities.



Installation View (c) Kaja Clara Joo





Auxiliary Lights / Installation view (c)Kaja Clara joo



I Stellvertreter / (Proxy)

Mixed media installation
Concrete, Aluminium, Leather, Electronics
2021



The installation Stellvertreter shows a pair of buttocks casted in concrete which are continuously slapped by a mechanical whip which extends from the ceiling. The kinetic construction therefore lowers itself from a metaphorical sky where it remains slightly below the height of the sinners backside. The whip is swung for a single revolution at a periodical but always slightly random rate and persists until the given exhibition ends.

Stellvertreter serves as a substitute for a potential owner of the work who can afford to delegate moral responsibilities to a third party to avoid a deeper reflection and systematic change. It becomes an object entangled in the societal role of a wealthy elite that generously funds the arts as an ethical loophole. The "Stellvertreter" therefore is punished up to eternity taking up the medieval role of a royal whipping boy.

I Cookie Cutter

Mixed media installation
Acryl, Steel, Aluminium, Motor
2023



Cookie Cutter is a three-part installation acting as a portal within the exhibition. Dividing the space into two parts there is no other option than passing under the dangling guillotines to progress from one state to the next. Introducing an initiation ritual, the gateway mimics a symbolical rite of passage for the individual visitor. As one of the prevalent symbols of the 1789 French revolution the potential threat of a radical transformation comes attached to a depersonalized semi-automatic machine. The term Cookie Cutter is often described as a method or process that is standardized, uniform, and lacking in individuality or creativity. It can refer to an approach that treats everyone or everything the same way, without taking into account individual needs, circumstances, or differences. The title hereby alludes to the frequent cold war criticism of governing methods in the soviet union or similar communist inspired systems as well as the standardized approach to the death penalty during the French revolution.

It is argued that the spirit of the french uprising would later never evolve in the society of the fin de siècle of the Habsburg empire due to a radically different approach to the populace.

Instead of conceding egalitarian rights the pacifying strategy involved the aesthetic elevation of the underprivileged. Ornamentation and decoration would be spread to the poorest areas of Vienna and the "Mietpalast" was born. The beggar residing in the palace for rent, being gratified by pride.

Cookie Cutter adopts the same logic for the procrastinated revolution. Hanging like a low fruit never to be caught.



Cookie Cutter / Installation view (c)Kai Philip Trausenegger



Installation View (c) Jorit Aust

I Momentaufnahme des aufsteigenden Jesu

Mixed media installation
Pigmentprint (124 x 124 cm),
copper bowl
2019

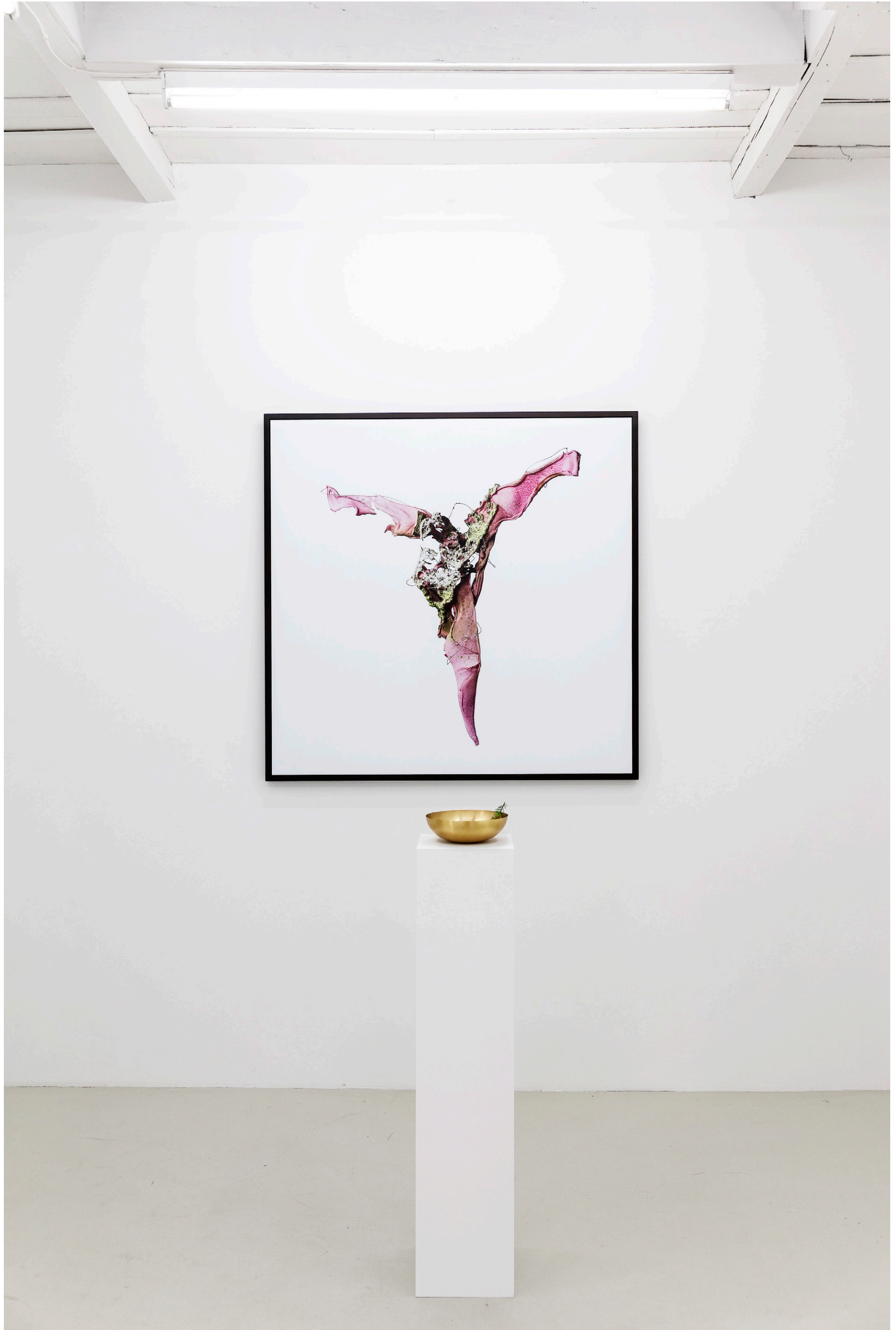


Holy Water

The artwork depicting Jesus ascending to heaven can be seen as an artistic reinterpretation of classical imagery. „Momentaufnahme des aufsteigenden Jesu“ reintroduces sacrality into the artspace to spark a discussion about spirituality in art. The thesis of the artwork states that at the point we entered an age of ongoing secularity and scientific rationality, art took over the role of existential worship. Therefore an artwork becomes the rational and capitalist substitute for religion.

The basin in front of the portrayal holds holy water which invites visitors to perform a ritualistic cleansing before watching the composition.





Installationview Wellwellwell Vienna (c)Kaja Clara Joo

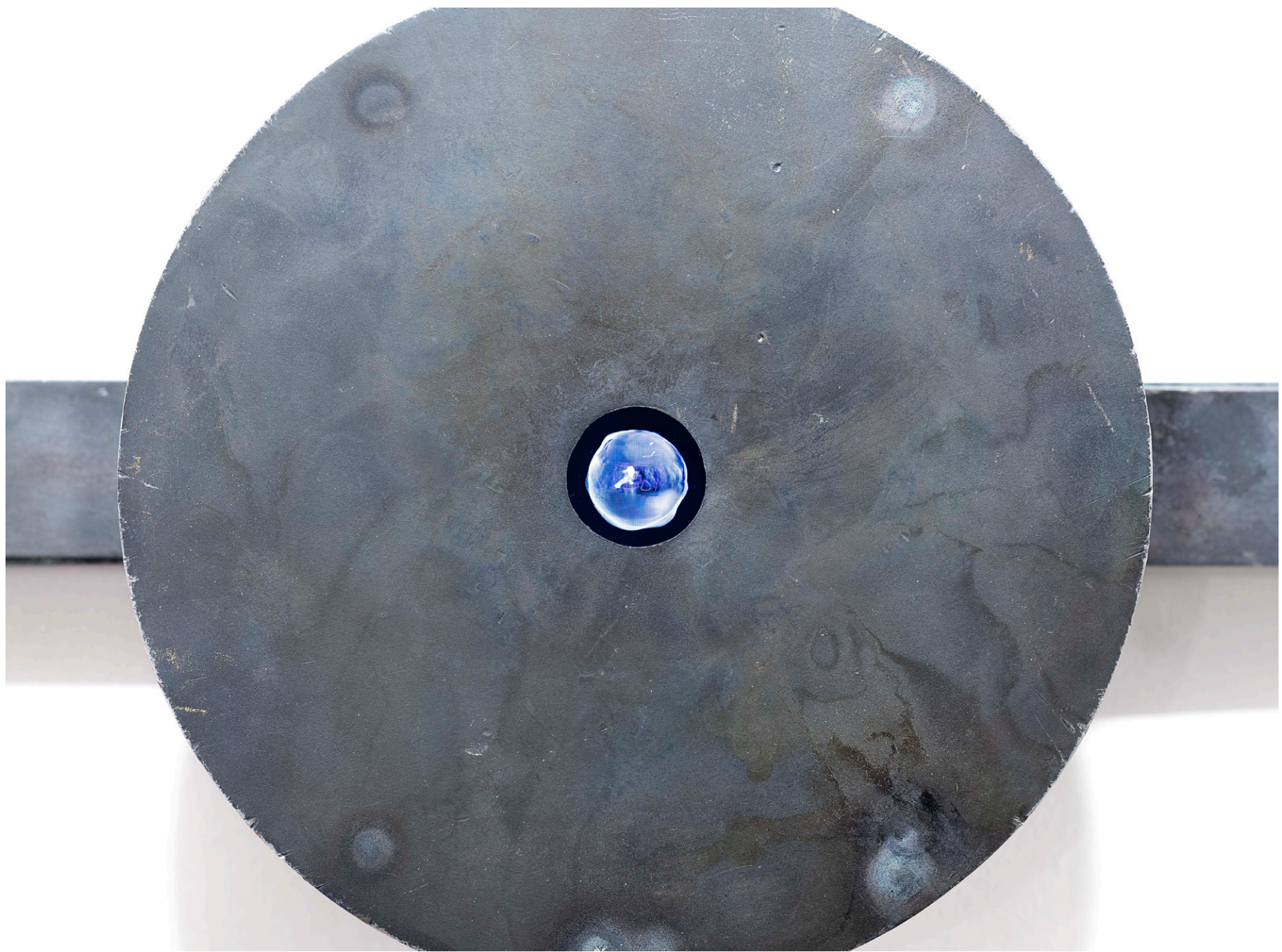
I Honey Horny Jail

Mixed media installation
Steel, Screen, Cable
2022



The Installation Honey Horny Jail serves as a reference to the saying "Go to horny jail" or common "Knock, knock - Horny Police" images that circulate in internet boards to mockingly discipline users who forcibly try to reinterpret non-sexual content in sexual ways. Drawing parallels to the sexual charging of everyday objects in advertisement which trigger simple instinctual reactions of desire the installation serves as an attractor luring the visitor inside with the intention to seal the deal. Once trapped we notice that jail is actually pretty sweet.

The installation is set on a wall at an average height of door peepholes which allow users to voyeuristically inspect the central floating entity. A seemingly liquid spherical mirror is reflecting its environment and the scopophile in a symbolic abstraction. Likewise to the feeling of entering an empty shop and being confronted with a sales driven shop assistant an interspatial play is introduced where a distance from the product wants to be kept to not seem too interested but also being able to inspect all the objects of desire. The words "just looking" might be dropped and transfer into the logic of the tension of the opened steel trap. This object is not to be touched



Installation view: Kunsthalle Wien (c)Kaja Clara Joo

I Gaze

Mixed media installation
Aluminium, Oil, Steel
2021



Gaze is a relief carved out of thick sheets of aluminium depicting an angel of the order of the seraphim which is seen as closest and the first physical manifestation of gods will in the catholic belief system.

The relief is an existing graphical motif which was redrawn, transformed into a 3D model and robotically milled in dense parallel lines. An artificial decrease of resolution of paths is used to create a spherical effect of distortion and ambiguity.

In the tradition of intaglio printing techniques oil colour is applied to the metal surface while at the same time being scraped off

again from the highest layers. The resulting effect additionally increases the depth of the relief while maintaining the purity and reflectivity of the aluminium surface.

The choice of material is based on the artificial and immensely energy intense process of the production of aluminium through electrolysis. The perceived purity and energetic charging becomes a symbol for the heavenly or divine which cannot be uncovered in earthly matter but only through a process of its transgression.



I Straight Edge

Mixed media installation
Plaster, Steel, Light
2021



Straight Edge illuminates the space in an unnaturally bright white. Repulsing and attracting at the same time the sculptures cast in plaster welcome and lure beings into their influence. A barbed hook is installed in front of the light source which can be used as a attaching anchor placed in the soft tissue beneath the chinbone. The light emitting the sculptures operates at the wavelength used in heliotherapy. The light gives direction and creates a tunnel vision which ends in complete dissolution.

The term Straight Edge is borrowed from the roots of the hardcore punk subculture which describes a refrain from using alcohol, tobacco or other recreational drugs.





I Holy, Holy, Holy

Mixed media installation
Aluminium, Steel, Water Pump,
Water, Acrystall
2017

Holy, Holy, Holy shows three heads being cleansed in a circular water basin. Through the constant movement of the water and the inevitable collision of heads leading to abrasion, their distinctive facial features slowly disappear. Serving as an apparatus of a symbolical purgatory the fluid is pumped in a continuous cycle leaving the subjects in a constant state of reenactment of the self.





I Ein Fragment

Mixed media installation
Textile, Screen
2017

A particle is taken from the centre of a structure. The fragment is released from its surroundings and brought into a new form. From now on, it floats in a parallel world in which it is thoroughly investigated and analysed. Once part of a whole, it is now being experimented on, reconstructed and translated. The original construct as well as the now to be explored fragment live in different worlds, which are separated by time, distance, haptics and optics.

While the actually three-dimensional and "voluminous" carpet is perceived as flat, the visual information of the fragment in its

two-dimensional representation becomes spatial. The transfer process by scanning and reshaping the segment in a curved form gives an insight to otherwise hidden levels. It has been digitized and robbed of its body, only the context created in the frame is preserved. Instead of the original surface it now stands as a pure information carrier.

Gradually, more pieces of our environment are cut off and shipped to a virtual world. It offers us an endless dungeon of objects, in which spirits are kept and re-summoned by new devices, but can never be returned to their original state.



I Post Nut Clarity

Woodblockprint on Paper
2021



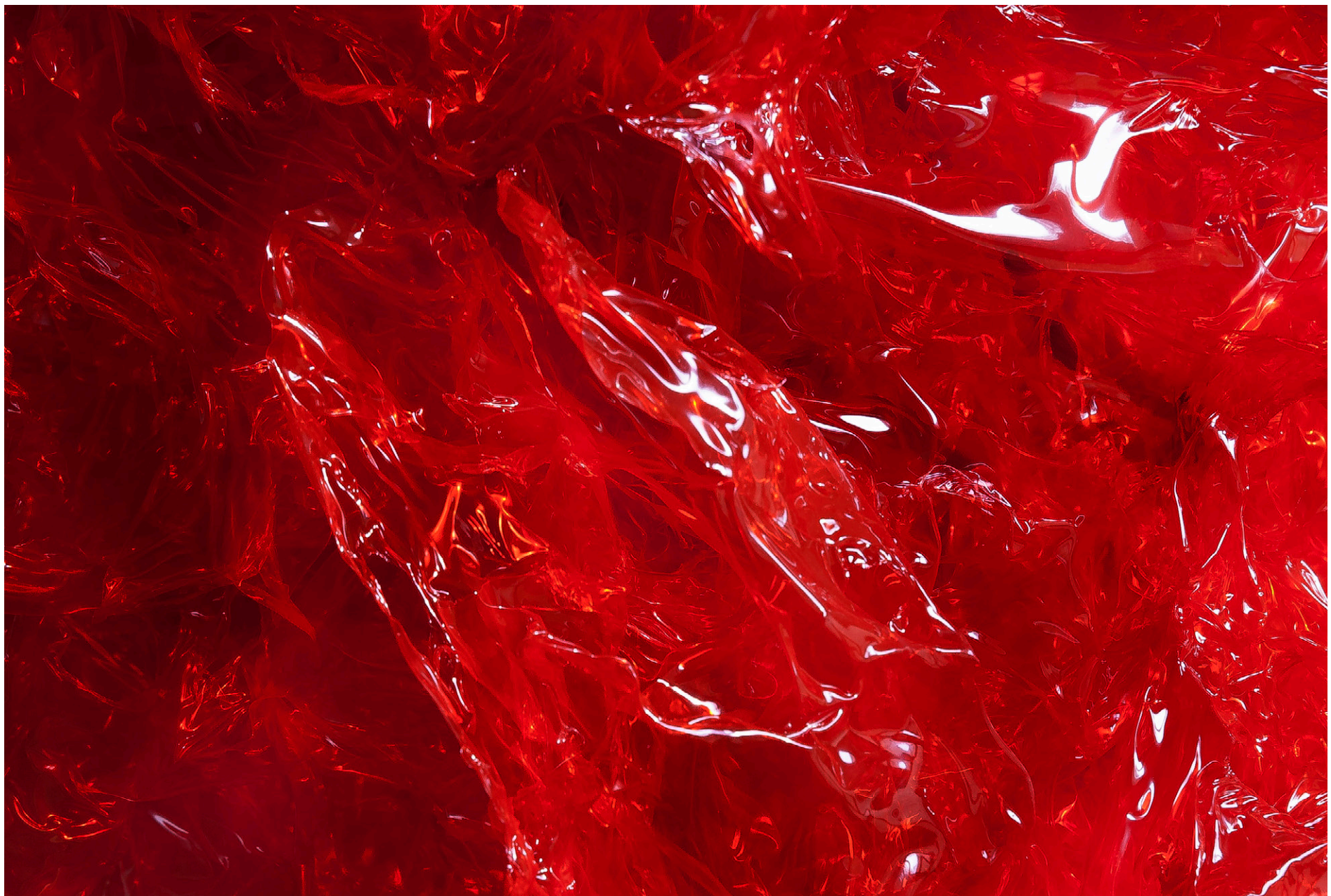
Post Nut Clarity is a series of photographs in steel frames facing a simple woodblock print. The latter depicting a self-flaying man peeling off his most outer layer of the body. The photographs on the opposite wall facing the print show apparently exfoliated amorphous and not clearly definable organic forms. Therein, "Post Nut Clarity" relates the process of cleansing oneself of shame to issues of flesh and skin as well as the discourses of e.g. white guilt, race, identity and representation as they are embedded in the institutions of contemporary art.

The borrowed term "post-nut-clarity" is loosely defined as the feeling of an elevated state of mind which occurs after mostly male orgasming and is often described as the moment when important life decisions are made. An empty body without the haze of lust or sin.



I Homunkulus

Mixed media installation
PVC, Steel, Superskin, Headphones
2018



The artwork Homunkulus explores the subjective feeling of the distance between an artistic representation and its related theoretical concept.

Explanatory text have become an integral part of artistic and curatorial practice and therefore inevitably interconnected with any artwork.

The ongoing paradigm of conceptual necessity in artistic practice often leads to the creation of theoretical constructs which serve as justification-suffixes charged with trending buzzwords like Postcolonialism, Capitalism or Feminism. This method commonly leads to a gap between the phenomenological representation of an artwork, between the signifier and the signified.

Homunkulus is an installation that tries to overcome this subjective disconnection between theoretical content and the "retinal" installation itself.

The subconcept within the installation can be seen as the conceptual counterpart of André Bretons objet trouvé. A reversal in the creative process where

the object is crafted and the conceptual background gets attached later during the various stages of production. Unlike the "conceptual readymade" the concept trouvé always possesses a personal component of the artist who customizes and thoughtfully adjusts it to his discrete artistic expression.

Like at a french flea market this concept trouvé is found amongst a pile of other second-hand concepts which likewise signify towards a vague, mysterious, unknown and "merveilleuse"/miraculous biography. These traits want to be revealed and explored and offer an infinite amount of theoretical depth. When the so offered depth exceeds the threshold of ones subjectively perceived representational value of the artwork it will presumably evoke a feeling of pretentiousness.

Homunkulus is addressing this very feeling of pretentiousness and is an attempt to overcome the gap between the object and the theoretical subject.



Installation view: Krinzinger Projekte Vienna (c)Kaja Clara Joo



The Object

The visible object consists of a metal support structure to which amorphous form made of molten polyvinyl-chloride (PVC) that was added layer by layer.

The frame itself is made up of three elongated legs with a derivation of female human reproduction organs. The upper parts which represent the ovaries are the origin of the growing form and plastic layering, while the region around the crotch holds an idealized but lifelike imitation of outer female genitalia. Inside this replica a looping audio file on an mp3 player is placed which is plugged to headphones that lead to the outside of the installation for anyone who wants to interact directly with the object.

The thus growing cancerous head bears multiple layers of content and context that are heaped, melt and become redirecting until they have found their true expression. The outcome is guided through the birth channel where it manifested as a subconcept.

The Subconcept

The so called subconcept is an audible voice coming from headphones which are linked to the object. A female voice addressing the viewer and tries to involve them to actively engage with the sculpture.

Based on the method of Autogenic Training, invented by the German psychiatrist Johannes Heinrich Schultz the voice tries to draw the participants into a hypnotic and self-reflective state where theoretical concepts should be experienced in an emotional and immediate way.

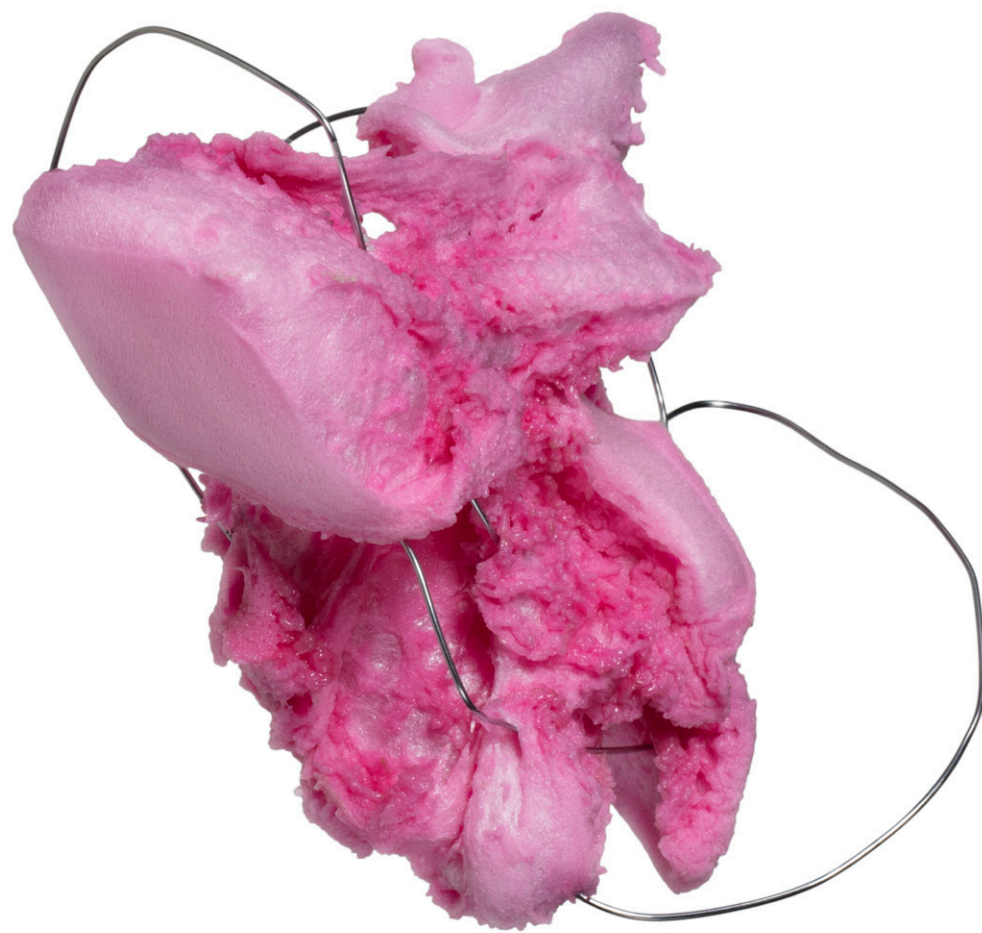
Instead of presenting a written suffix to an artwork which explains what "it is about" it actively forces the participants to "make it about" a certain topic. The intellectual metanarratives can no longer be questioned and the idea of readability in artworks becomes irrelevant.

The subjective trigger of pretentiousness is bypassed since the artwork is no longer

pretending to be something but only gives the instructions and invitation to actually experience the artwork in a certain intellectual and emotional way.

Therefore the artwork develops two layers of theory which consists of the interactive "commands" of the descriptive text and the subjective interpretation of the presented piece. The moment of doubt though is eradicated.

Homunkulus in particular serves as a mediator between the proposed method of direct interaction and the method of justification-suffixes and therefore possess a metaconcept which is expressed within this present text.



I Angler

Mixed media installation
Steel, Neon, Fish, Silicone
2020



The installation Angler consists of a fluorescent tube in shape of a monstrance that is connected to four vacuumized fish which are mounted like pictures to a facing wall.

The light emitting sculpture is placed in a somewhat central spot of the room while transparent plastic tubes emerge from the bottom of the object. Subsequently the tubes are laid out in a relaxed but slightly tensed fashion towards the wall where the cannula ends in the fishes mouths.

Angler is a sitespecific take on apostle Paulus.



Installation view: Paulusplatz Vienna (c)Kaja Clara Joo



I Barometz

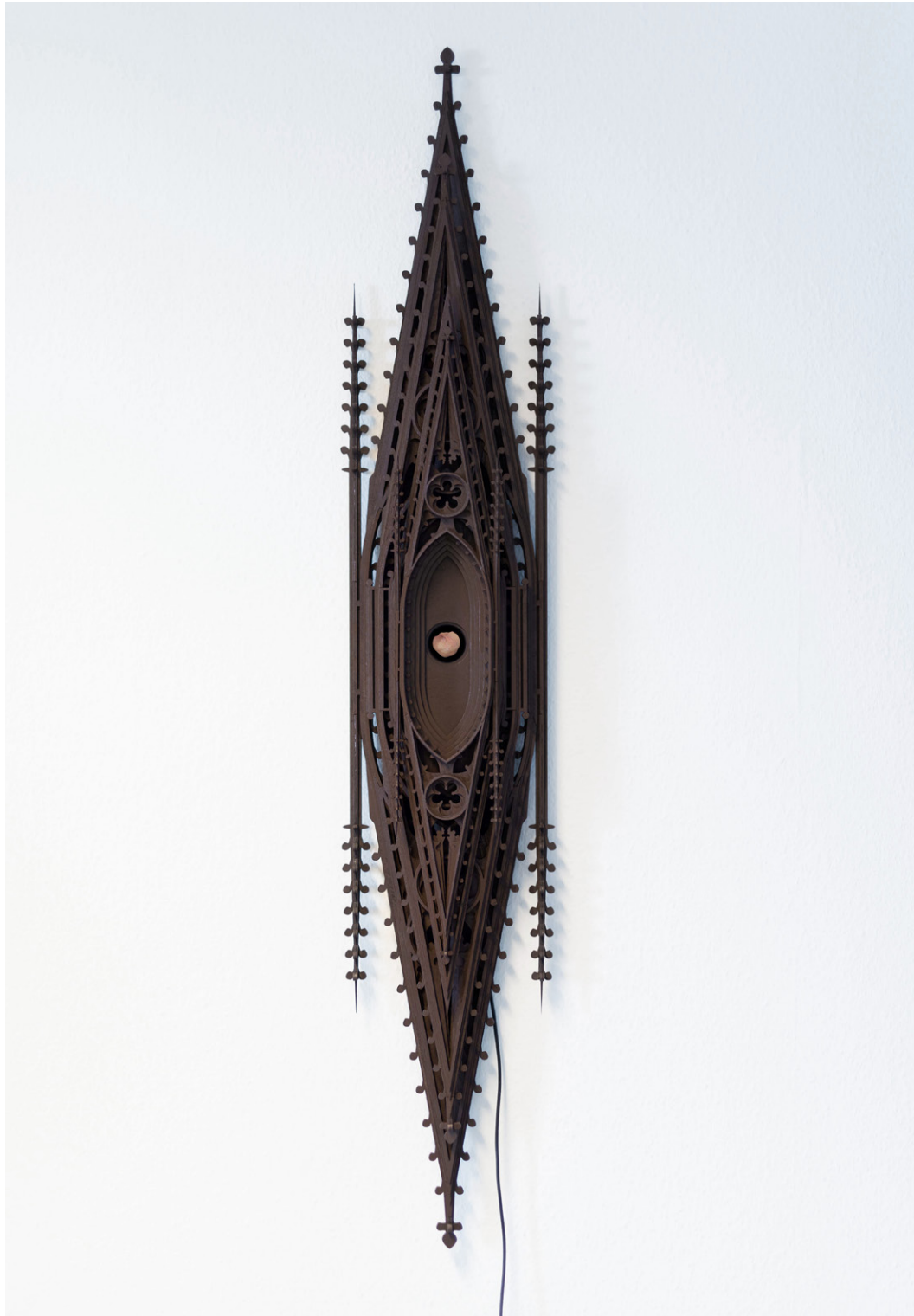
Mixed media installation
Bronze, Goldthread, Pedestal
2018



"...the plant is protected from aggressors by an enclosure built around it and by armoured men yelling and beating drums. Its wool was also said to be used for fine clothing and headdresses..."



5 Kilometers of goldthread were used spanning over the exhibition space and connecting all the artworks of the show as well as wrapping the building and connecting nearby parts of the village.



I **Generator**
(Nabe)

Mixed media sculpture
Wood, Screen
2020



Generator is part of the installation Nabe and is exhibited as a multimedia object.

The wooden body is holding an animation of a spinning sphere which depicts different surfaces of the human skin.

Each of the six sculptures bears an individual photograph which got abstracted and projected and sculpted onto a digital globe. It can be seen as a reference to texture databases which are commonly used in 3D modelling and serve as an initial point of placing surfaces onto created objects.

These archives of skin depict the idea of a tool that is used to sculpt a potential object, without being the object itself. Therefore the generator can be seen as a bearer of potentiality to recreate the human surface and will be continuously expanded into a larger directory.

The gothic structures are a direct quote to the peak of power of the catholic church in medieval times and the symbolical importance that came with the collection of relics.



Installationview at Parallel Vienna '20 (c) Kaja Clara Joo

I Nabe

Mixed media installation
Clay, Video
2020



The installation Nabe contains six wooden wall objects and a symmetrically placed amphora which is projected with an animation of a rotating photogrammetric scan of a living room. The German word "Nabe" can be translated to the central hub of a rotating structure which is implemented in different ways throughout the artworks.

The room is filled with the sound of a voice which is continuously reciting the foreseeing predictions of an online Tarot card reading service while a 3D scanned pointcloud is continuously rotating around a centered small object named Omphalos.

The generic prophecies are played from a large crack in the wall where the technical equipment is hidden and serve as a reference to opening within the ancient Oracle of Delphi which was said to emit dazing vapours from a tectonic opening in the ground.

Nabe can be seen as a documentation of a personal engagement with the future in a time of increased isolation and forced switch to digital intimacy. A closeness that is not based on bodily interaction but the question of what parts of human needs can be fulfilled with digital outsourcing.

I [sic]

Mixed media installation
PLA, Acryl, Acryl, Silicon
2019



Wrongful citation and restoration of Notre Dames's waterspouts.

The sculpture cites traditional gothic facade masonry where the figurative elements merge seamlessly into the materials of the building. The aesthetic choice of the surface was fit according to the colourscheme of the club and are therefore interwoven with the existing architecture.

Permanent Installation, Fluc Vienna



Installationview at Fluc Vienna (c) Kaja Clara Joo

KAI PHILIP TRAUSENEGGER

Helferstorferstraße 6/4, 1010 Vienna
+43 677 620 36 087
kaitrausenegger.com
kai.trausenegger@gmail.com