

KAI PHILIP TRAUSENEGGER

{_SELECTED WORKS}

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 Fromm Less Fromm

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



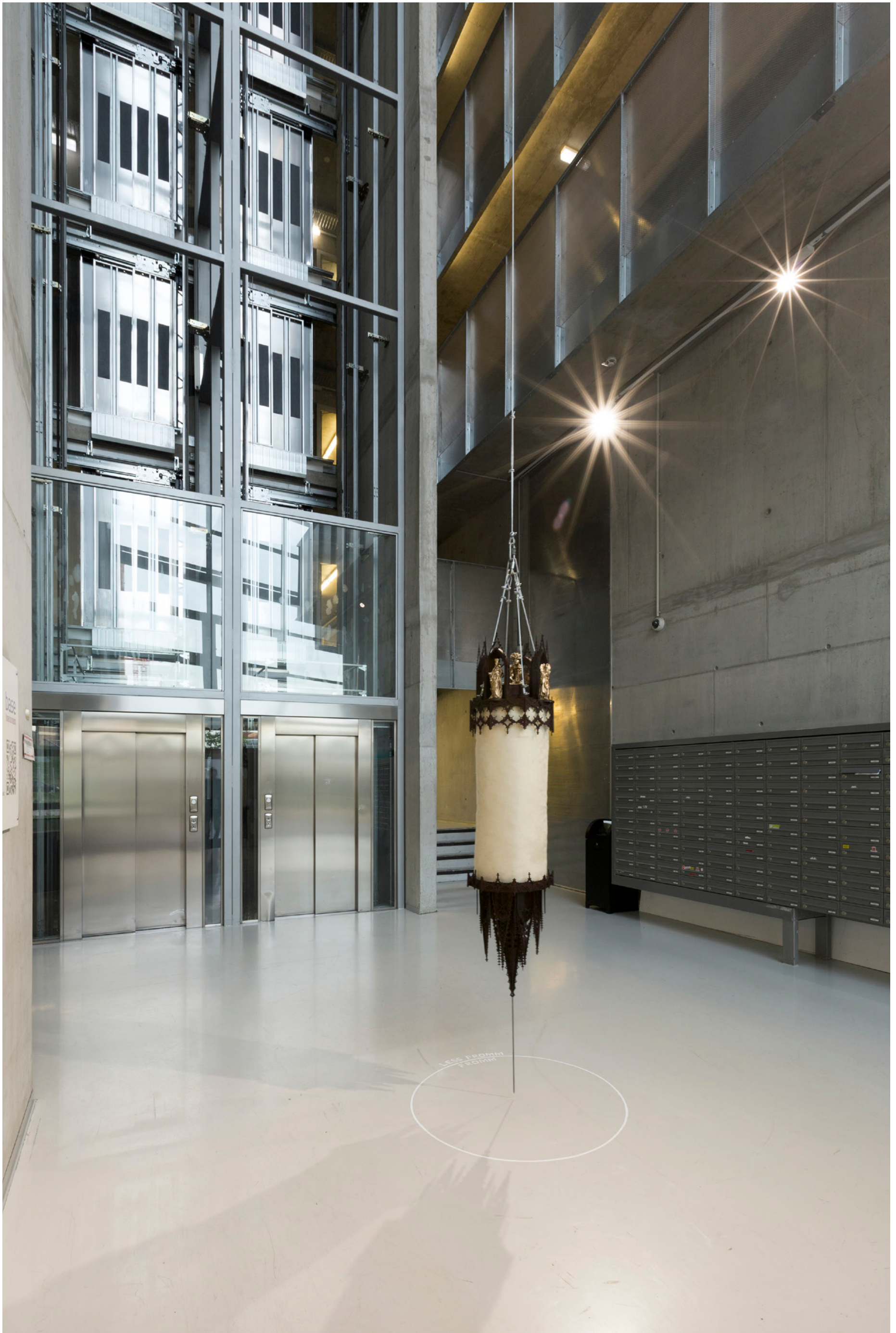
With the widespread acceptance of capitalism in the western world self-optimization has become an integral part of society. The digital evolution has further established possibilities to monitor our every moves to gain insight over our own productivity. Self-help ist the new therapy. If you cant do it, you just didnt 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 Prigozhins 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.



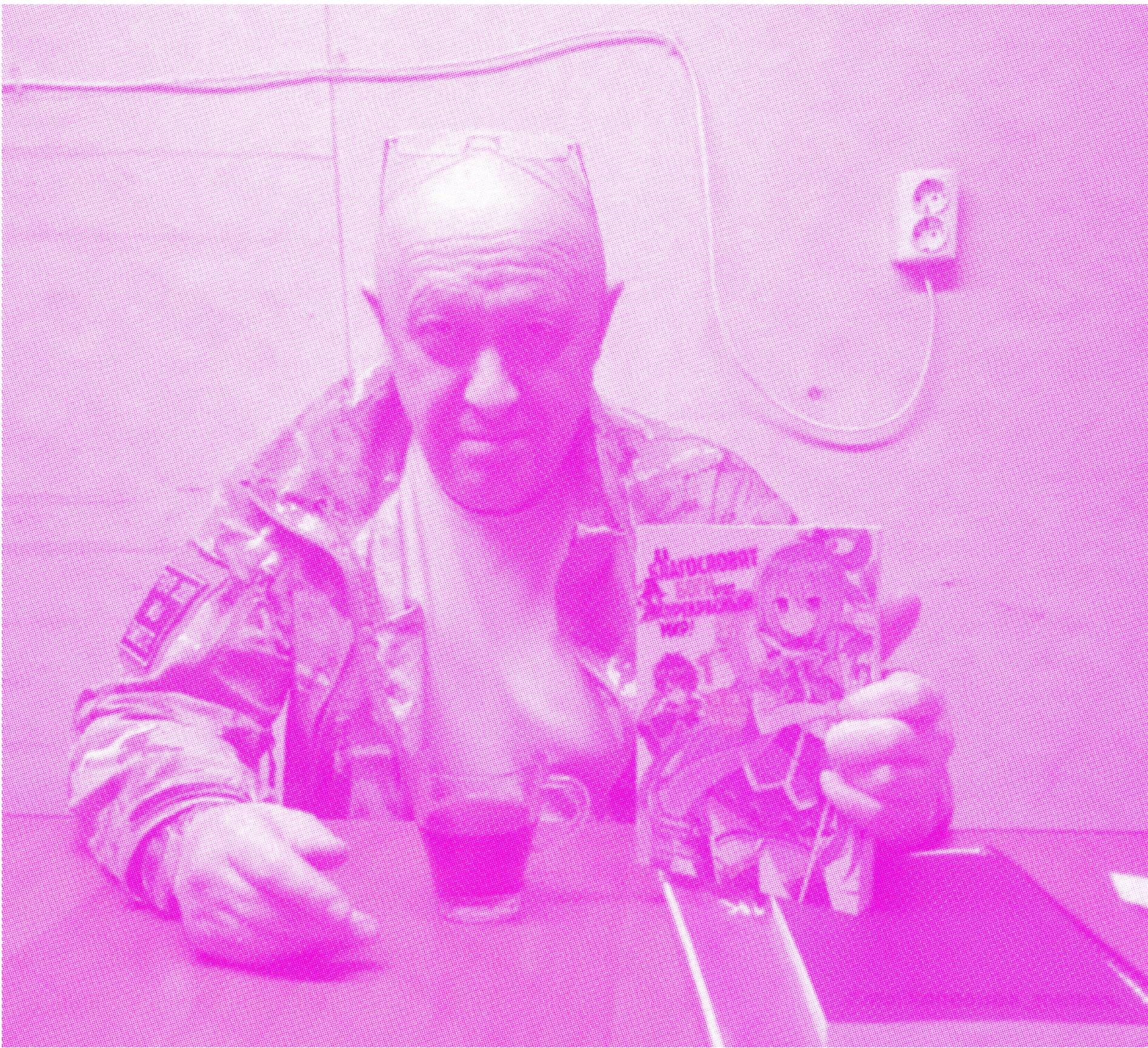
Installation View (c) Kaja Clara Joo





Auxiliary Lights / Installation view (c)Kaja Clara joo





I Lobby Poems

Exhibition
Sotheby's Artists Quarterly Vienna
2025



Lobby Poems is an ongoing body of work exploring the shifting boundaries between digital and physical realms. It engages themes like identity masking through digital filters, the seepage of game logic into everyday life, and the desire for de- or re-personalization. Inspired by disembodied moments spent in abandoned digital waiting rooms—obsolete games and chatrooms that once structured social interaction—the works treat these transitional zones as protagonists in themselves.

Wall-based works layer images in varying resolutions, evoking the aesthetics of computer screens, inventories, and menus. Items and abilities—school lunches, bonfires, pieces of armor—become symbolic consumables, referencing both video game mechanics and still life traditions. Pigment dots on raw aluminum mimic pixels, creating images that dissolve upon close inspection, reflecting the instability and elusiveness of digital representation.

At the center, the sculptural work Bully takes the form of a metallic mouse cursor—an interface that mediates between physical movement and digital command. Serving as

a tool of control and a stand-in for the absent hand, it materializes the usually invisible mechanics behind virtual action.

Lobby Poems is a personal reflection on a youth spent navigating online spaces where chatroom friendships and digital dramas rendered the concept of 'real life' fragile and negotiable. These works examine the merging of digital existence with physical reality and ask what remains as both worlds collapse into each other.





Installationview at Sotheby's Vienna (c) Kaja Clara Joo



Installationview at Sotheby's Vienna (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 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 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

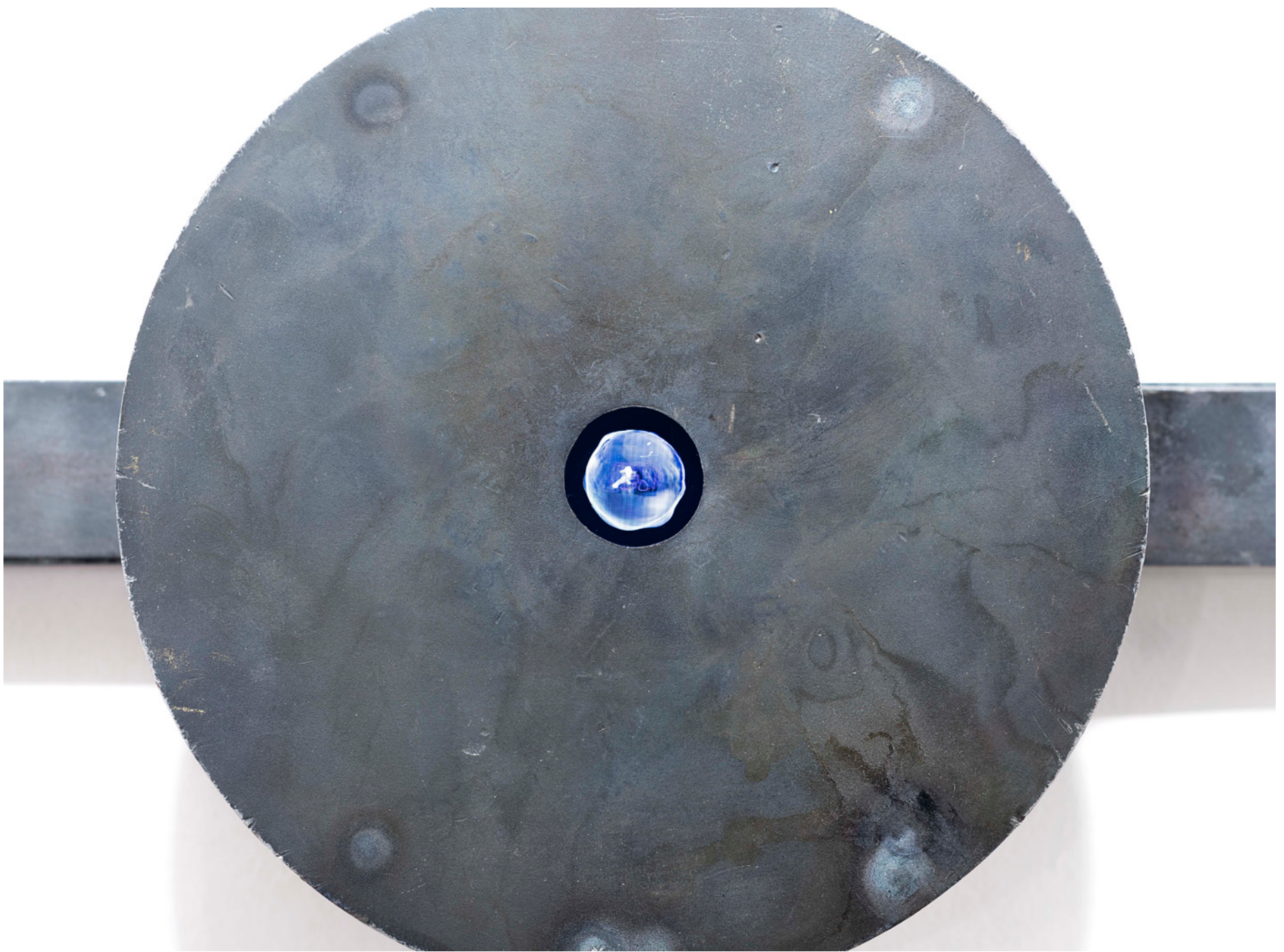
I Honey Horny Jail

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.

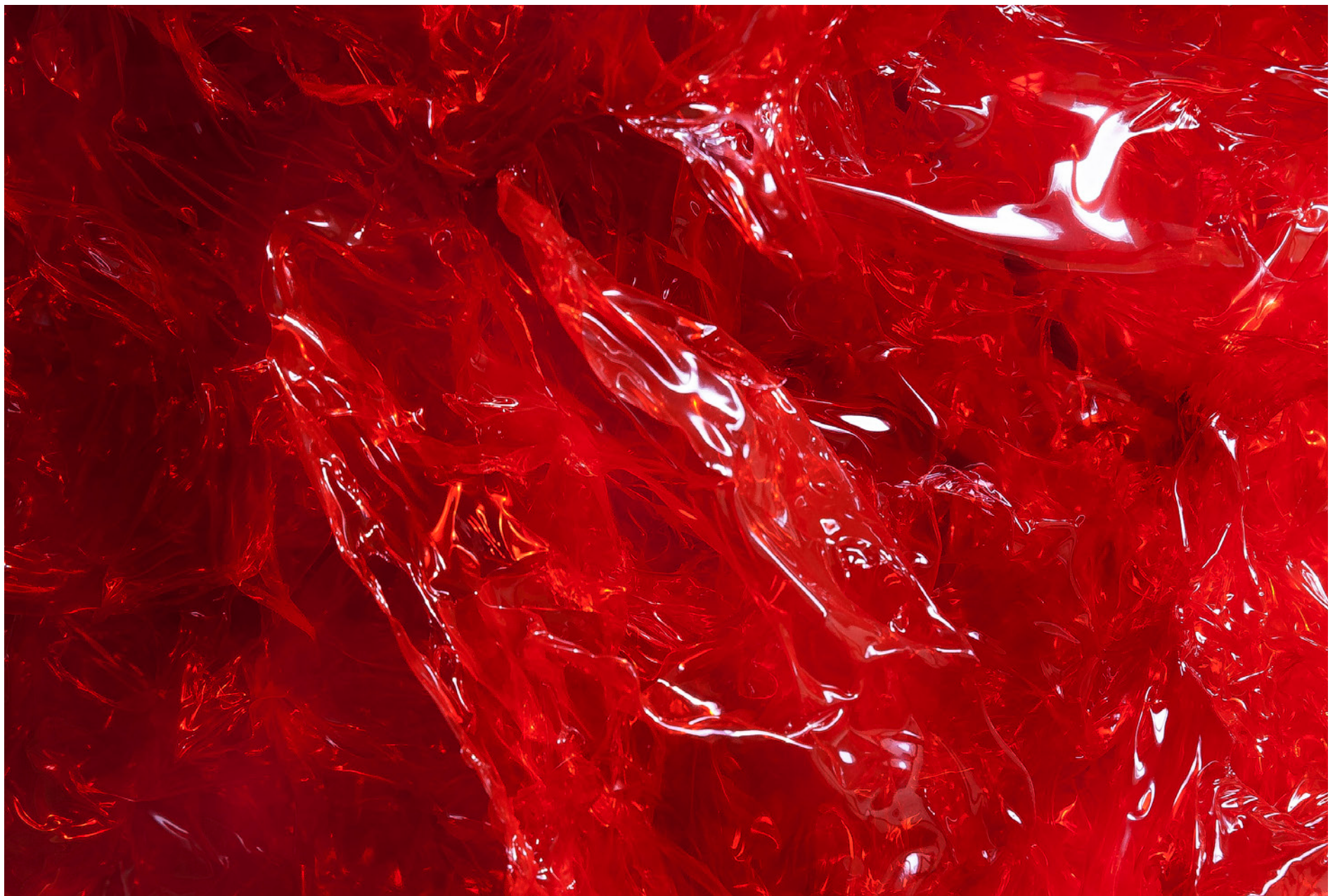
The installation is set on a wall at an average height of door peepholes which allow users to voyeuristically inspect the central floating entity. A seemingly liquid spherical mirror is reflecting its environment and the scopophile in a symbolic abstraction. Likewise to the feeling of entering an empty 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 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 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..."

Installation view: Kunstfabrik Groß-Siegharts (c)Kaja Clara Joo



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 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 **Values**

Series
Steel, Paper, Wood
2024



Values is a continuation of a series of work dealing with coming-of-age symbology and culture being dragged into an increasingly further delayed adulthood. Based on online communicated imagery the artist draws upon the feelings of a population that does not have any prospect of future and therefore relies on the former joys of adolescence. Faced with the impending consequences of climate change, hopeless hustle culture and an all-time peak of mental exhaustion, a generation of Millennials and Gen Z seem to be trapped in an adulthood that does only seem to offer consumption as a means of gratification. Reverting to excessive online gaming, the collection of fan figurines or binge-watching an endless loop of prequels, prior sources of former joy are reiterated until the point of undeniable pleasure exhaustion.

In this work the title *Values* refers to the specified importance given within the displayed room axis X, Y, Z. Staging an undefined space those values allow an insight into a closed off volume - projecting an illusion of perspective to the viewer. A vacant room is revealed with a scratching of a window accompanied by its incidence of light. The other side of the room exposes empty walls, one decorated with a nostalgic poster of the popular 90s series *Sailor Moon*.



I [sic]

Mixed media installation
PLA, Acrystal, 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 colour scheme 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