



Ricarda Denzer
Email: ricarda.denzer@aon.at
ricardadenzer.net



Erste Fassung (Interpretation) exhibition view Neue Galerie Innsbruck 2018

Ricarda Denzer, studied architecture in Innsbruck and fine art at the University of Applied Arts in Vienna where she is Co-Director of the TransArts department since 2013. Guest artist at the Šaloun Studio Program, Academy of fine arts, Prague, 2016.

Denzer explores the processes of transformation and translation in the specific context of the cultural and socio-political landscapes and its impact on recent times. In her films, audiopieces, drawings, photographs and installations she utilises a filmic thinking through performative aspects that reflect different forms of narration. Language, particularly the spoken word, listening and the voice are central to her work.

Most recently she edited the eJournal #13 of the ZHDK Zürich (with Jo Schmeiser, 2017), participated at the Dirty Ear Forum on Sound, Multiplicity and Radical Listening in Bergen (2014), curated the art project About the House and edited the books Perplexities (revolver 2013) and Silence Turned Into Objects - W.H. Auden in Kirchstetten (edition Niederösterreich, 2014). Solo exhibition at the Neue Galerie Innsbruck (2018), Kunstraum Lakeside, 2019. Participation in exhibition venues such as CrossSection, Kunsthalle Exnergasse 2018, „Stop Over“ Quartier 21, Museumsquartier, Vienna (2017), Steirischer Herbst Graz (2015), Kunstverein am Rosa-Luxemburg-Platz, Berlin /D 8 (2015), xhibit, Academy of Fine Arts Vienna (2014), UCLrvin University Gallery, LA/ USA (2013), SITE Santa Fe Biennial, New Mexico/ USA (2008) and Secession, Vienna (2001).

Outstanding Artist Award by the Austrian Government 2013. Residencies in New York, Istanbul and London. Member of the Vienna Secession since 2000.

Ricarda Denzer lives and works in Vienna.

Erste Fassung (Interpretation)

Ricarda Denzer, 2018

In her transmedia works Ricarda Denzer sounds out the limits of video and media art. The focus is directed towards investigation of open forms, towards an acoustic and filmic way of thinking, and performative phenomena like the voice, the spoken word, forms of narrative, and language as such.

Denzer thematizes the capacity to act, on the threshold of fact and fiction, in sociopolitical and artistic processes in her works. The starting points are often listening, speech, and the telling of stories. Subsequently, Denzer combines video, text, photos, audio plays, drawings, objects and spatial installation in audiovisual research spaces, creating a complex and self-reflective artistic position, via which she sets herself in relation to places, people and the times in which we live.

In her current series, the artist devotes her attention to the production, and simultaneously to the disintegration of a work. As in archaeology, the “missing parts” of a found object are interpreted during the restoration and either completed using new material or left as empty spaces. The “dirtying” of the cast form of an historical object with the original earth from the site where it was found in order to make the copy look more realistic – a method used by archaeologists – is interpreted by Denzer in various respects. Here, the original stands for the source, for the documentation, and the origins. In the artistic process, therefore, there is fluid movement between the finding of an object, the documentary moment, and the deviation from the original, that is, towards re-assembly in the production of fiction and narrative using the technique of montage.

On a central axis in the entrance area to the gallery, on an area of wall with a projecting platform, we find research materials, objects and works arranged in accordance with the production process of her work, in the pattern of language itself – as alternating modulation, breath, rhythm, voice, hesitancy, and pauses. Movement becomes visible in space. Another aspect is the physical presence of the body, as well as traces of its absence – printed, molded, rubbed, beaten out, hammered, and drawn.

The unearthing of layers is realized in debate with places, materiality, narratives, and the voice itself. The excavation of ochre pigments or iron ore in mines below an historical area of woodland in England, pictorial materials with biographical references or blueprints are adopted as stimuli and arranged without directly naming the locations. This is also true of the central object in the exhibition, an iconoclastic, star-shaped “Bronze Mask”, which stands equally for both interpretation and imagination. The concentrated display clarifies Denzer’s artistic method.

The artist always works in a site-specific way as well, and she uses parts of the wooden wall planking as a production space for the exhibition in the Neue Galerie: on the one hand, as an actual stage with loudspeaker box and microphones to record discussion held as dialogue; elsewhere as a display for pictorial works. In turn, the historical murals behind the planking walls of the gallery appear in the form of a pictorial motif, which was borrowed by the artist – like the title of the exhibition – from the documentary findings of the Neue Galerie’s restoration team. In *First Version (Interpretation)* Ricarda Denzer plays with an open form of narrative, whereby the narrative threads are precisely positioned, certainly, but not conceived in a linear but a spatial, three-dimensional way.

The presence of various places, bodies and voices is suggested by objects, sound and fragments and then set into multiple diverse relations. Ricarda Denzer’s *First Version (Interpretation)* allows space, as a model of thought behind a multiperspective narrative, for interpretations which will lead to an audio work in a next version.



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CrossSections_Intervals

20 SEPTEMBER 2018 bis 20 OKTOBER 2018

Kunsthalle Exnergasse, Währinger Str. 59, 1090 Wien, Austria

Eröffnung / Opening 19 SEPTEMBER 2018, 19.00

Künstler*innen / Artists:

Heba Y. Amin (EG/DE), Nisrine Boukrari (SY/SE), Benji Boyadgian (FI/PS), Yane Calovski (MT), Ramesch Daha (AT), Ricarda Denzer (DE/AT), Nikolaus Gansterer (AT), Inma Herrera (ES/FI), Barbara Holub (DE/AT), Otto Karvonen (FI), Ebru Kurbak (TR/AT), Bronwyn Lace (ZA), Marcus Neustetter (ZA), Behzad K. Noori (IR/SE), Egle Oddo (IT/FI), Isa Rosenberger (AT), Lina Selander (SE), Tamsin Snow (IE/UK), and Timo Tuhkanen (FI)

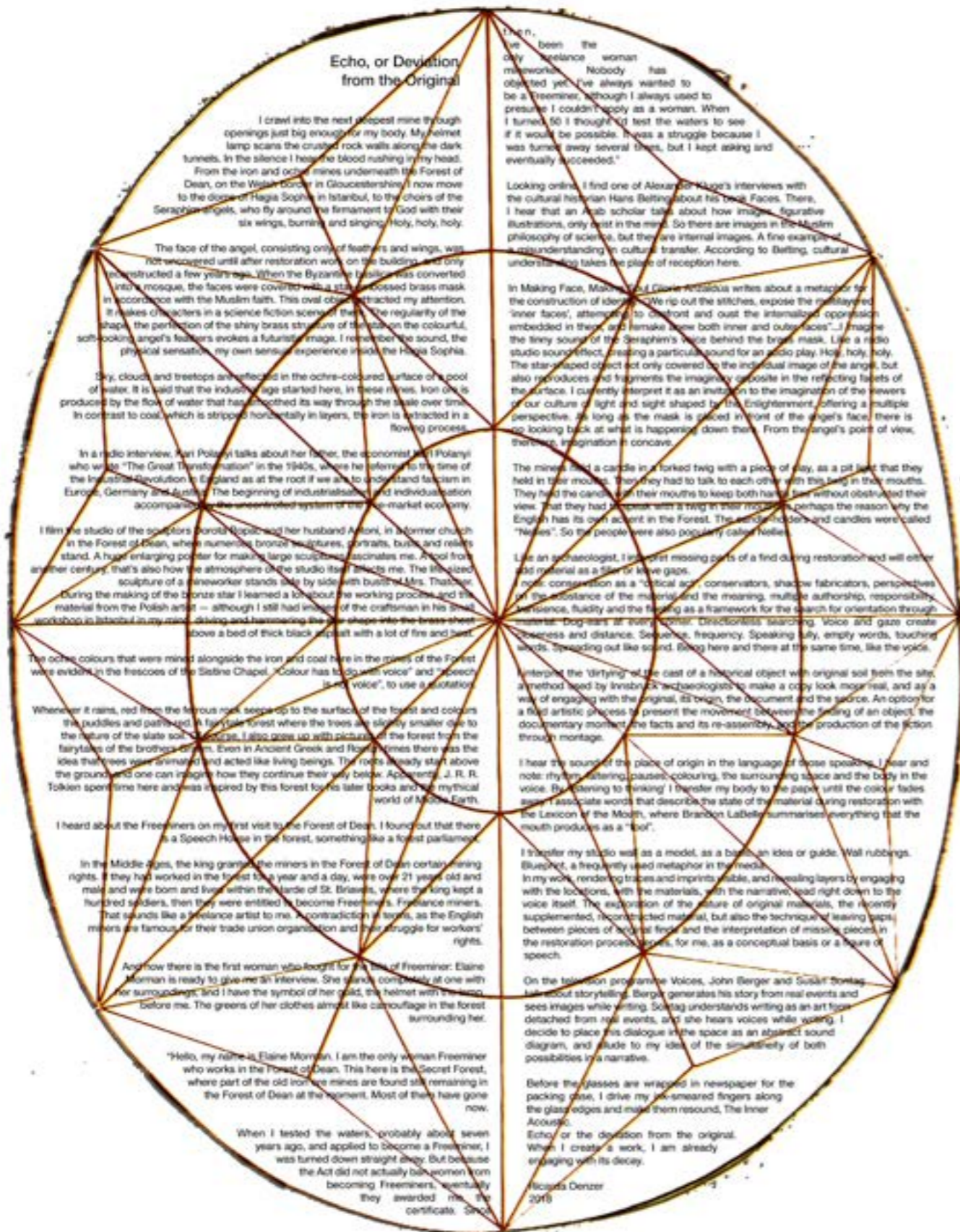
Kuratiert von / Curated by Basak Senova



The CrossSections project aims at discussing and sharing diverse realities, conditions, and strategies in different geographies. By placing the artistic production of 19 artists as the centre of its research and plot, it will be shaped by the cumulative interdisciplinary input and data through meetings, residencies, performative presentations, and publications in the course of a year. Its research process involves different focus groups, institutions and educational bodies engaging with the re-positioning of the perspectives by giving priority to the production.

The CrossSections project has the duration of three years that takes place from 2017 to 2019. The project has three phases: (i) the first preliminary phase was to structure the project by gathering artists and institutions along with founding sources; (ii) the development phase is based on developing ideas and projects by extending its geographical coverage (by focusing on the Nordic prospect). This phase involves different focus groups, institutions and educational bodies, engaging with the re-positioning of the perspectives by giving priority to the production; (iii) the final phase anchors the implementation of the project by presenting the outcomes of the project through exhibitions, public meetings, workshops, and book launches.

The project puts emphasis on supporting the artists' work and their production processes, without imposing an existing pre-defined theme. The resulting work can take various forms -exhibitions, performances, talks, events, and posters.



CrossSections_Intervals exhibition view Kunsthalle Exnergasse 2018

Präsenz eines anderen Ortes / Ort einer anderen Präsenz

2015 /16

Unter dem Titel *Präsenz eines anderen Ortes / Ort einer anderen Präsenz* ist eine Serie von Arbeiten für unterschiedliche Ausstellungsprojekte entstanden, die sich alle auf je eigene Weise mit Gegenräumen beschäftigen.

O.T./ Humming, Warbling, Whistling, The Inner Acoustic, Errant Bodies, Berlin, 2015

Schwebendes, Speech Acts, Steirischer Herbst Graz, Forum Stadtpark, 2015

Anderswo Woanders, Cumuli — Trading Places, L40 , Berlin / MEWO Kunsthalle.

Memmingen / Galerie 5020, Salzburg, 2015/16



exhibition view *The Inner Acoustic* , *becoming listener*, Errant Bodies, Berlin 2015

O.T. (The Inner Acoustic)
2015

Tinte, Kartoffelruck auf 40g Hutpackpapier 70x100 & Wandabdruck
Video, Sound , 17', Fotografie 21x 29 cm

Humming, Warbling, Whistling 2015

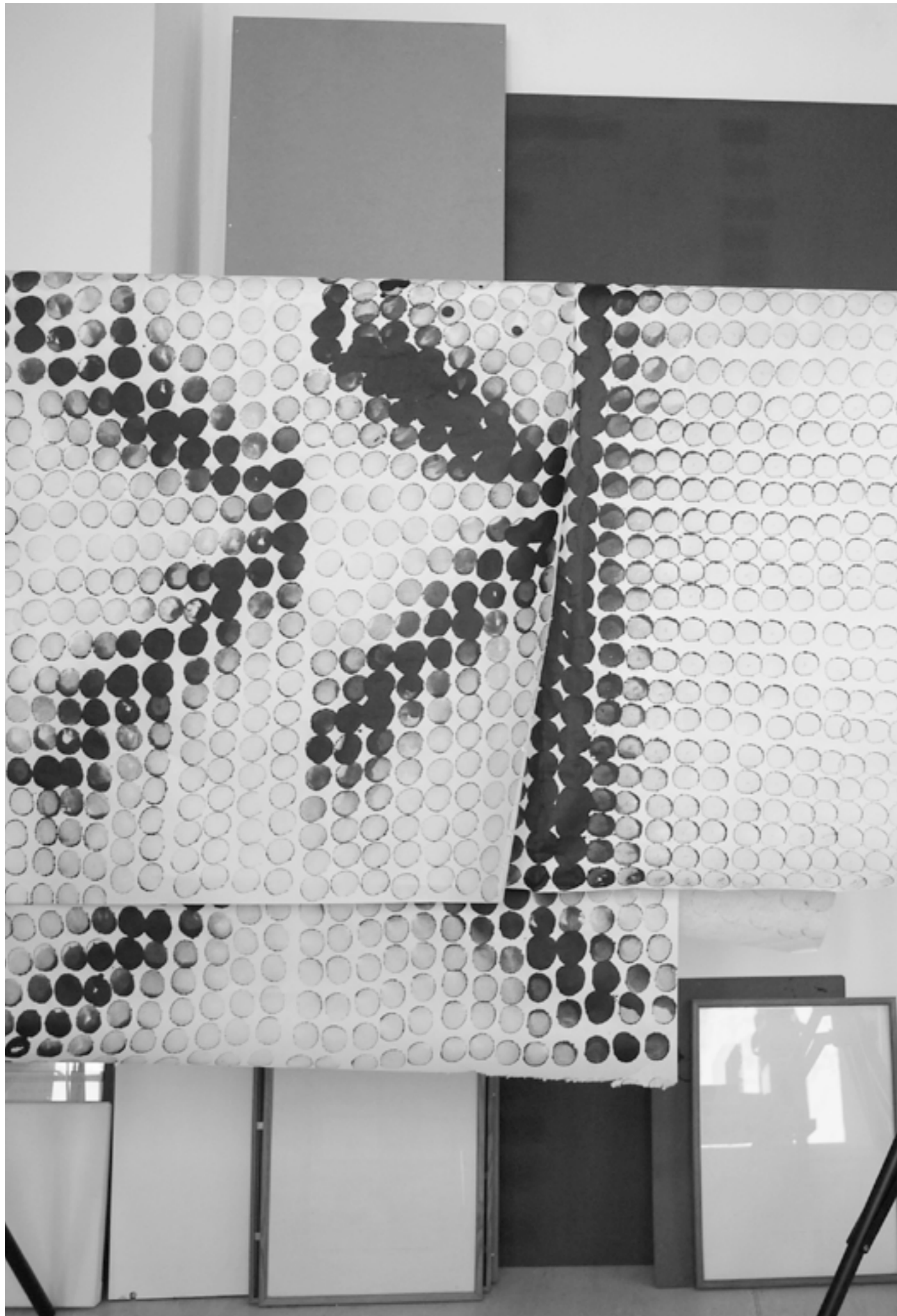
From the series: *Another Place's Presence / Place of Another Presence*, 2015, installation,
Video/Sound: 3'

The work *Humming, Warbling, Whistling* sympathizes with the idea of inner acoustics as a model for experiencing the world from multiple perspectives. Language is not simply a neutral means of conveyance. The symbolic meaning of the words is intrinsic to the material, corporal facet of the voice, the modulation, breathing, rhythm, pitch, hesitations or pauses etc. When the voice is a threshold phenomenon, a continual movement occurs between inside and outside, it is both a physical manifestation and not physical. In the voice, an additional level, the unsaid or the unsayable, becomes visible: something reveals itself, a subtext. The poetics of the mutual relationship between the inner and the outer, the private and the political, the personal sphere and accepted reality demands active listening and participation in this relationship of resonance.

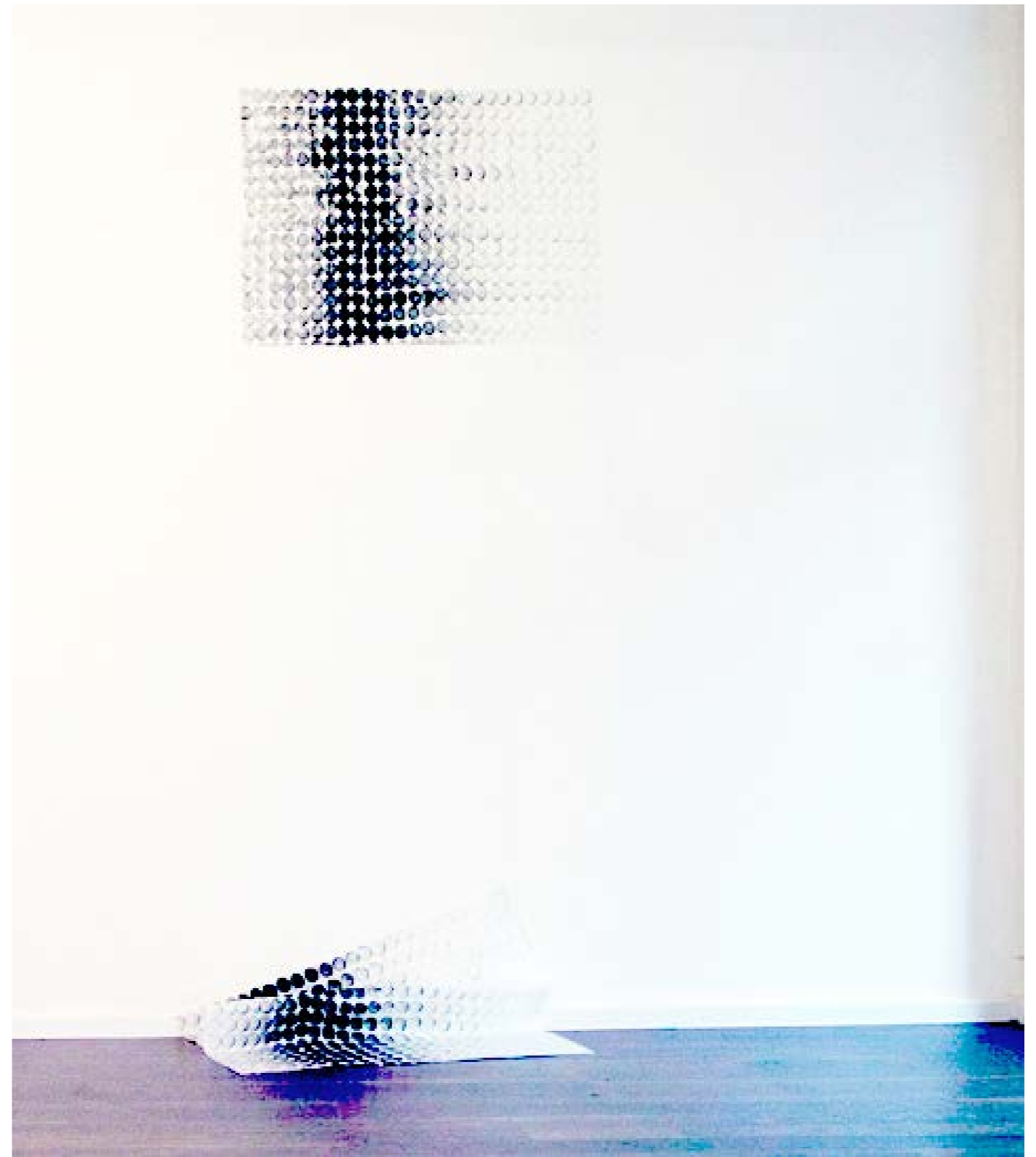
In *Humming, Warbling, Whistling* all of these facets are taken up as inspiration without actually resorting to the use of the human voice itself. The artistic manifestation takes its orientation from collecting, organising, structuring, combining and reassembling these multifaceted considerations.



exhibition view *The Inner Acoustic* , Errant Bodies, Berlin 2015



O.T. (The Inner Acoustic) 2015
Tinte, Kartoffelruck auf 40g Hutpackpapier 70x100 & Wandabdruck





The Inner Acoustic

Errant Bodies, Berlin, 2015

Beteiligte Künstler*innen:

Ricarda Denzer, Brandon LaBelle, Ines Lechleitner, Annette Stahmer, Imogen Stidworthy.

Acoustics is mostly understood in terms of architectural spaces and materiality external to the body. Yet what of the resonances and echoes that transverse the inner rooms of the body? The inner voices and sounding memories that impart so much influence onto our perceptions and understandings? If acoustics assists in orienting ourselves spatially, the inner soundings are equally complex events by which we navigate the world.

Bringing together artists focused on the inner voice, vocal resonance, and the poetics of the sounded, the exhibition gives important attention to the voice as an audible threshold between inner and outer.



Ausstellungsansicht *The Inner Acoustic*, Errant Bodies, Berlin 2015

Die Kunst der Frau* –

Eine vierteilige Ausstellungsfolge in der Vereinigung bildender Künstlerinnen Österreichs (VBKÖ) 17. – 19. März 2016

Künstler_innen: Maren Blume/Franziska Kabisch, Catharina Bond, Ricarda Denzer, Carola Dertnig, Veronika Dirnhofer, Barbara Eichhorn, Lizzy Fidler, Hilde Fuchs, Julia Gaisbacher, Helmut/Johanna Kandl, Brigitte Kovacs, Maria Hahnenkamp, Christian Helbock/Markus Lobner, Christine und Irene Hohenbüchler, Ruth Kaaserer, Anna Meyer, Lilo Nein, Marion Porten, Isa Rosenberger, Johannes Schweiger, Sekretariat für Geister, Archivpolitiken und Lücken (Nina Höchtl/Julia Wieger), Tatia Skhirtladze, Esther Straganz, Ingeborg Strobl.

Die Kunst der Frau ist Teil des 2014 im Wiener Künstlerhaus begonnenen mehrjährigen Projekts Freund_innen und Kompliz_innen. Es fragt danach wie man aus der Perspektive der Kunst auf Ökonomisierungsprozesse antworten bzw. wie eine Akteurin/ein Akteur aus dem künstlerischen Feld in der Wirtschaft agieren kann, ohne Gemeinschaft und Gemeinwohl aus den Augen zu verlieren. Das Vorhaben setzt 2016 mit der Secession fort.

*1910 fand die erste Ausstellung der Vereinigung der bildenden Künstlerinnen Österreichs (VBKÖ) unter dem Titel Die Kunst der Frau in der Wiener Secession statt.

Kuratiert von Barbara Steiner in Zusammenarbeit mit Erwin K. Bauer und Rainer



Schwebendes / Hovering

2015

(from the series Another Place's Presence / Place of Another Presence) Video, Sound, Bühnenelemente
2x2 Meter, Spiegel, Kupferstangen, Scheinwerfer, Folien

The work *Schwebendes (Hovering)* was realized as part of a series called *Another Place's Presence / Place of Another Presence*, as an installation in the framing of the festival *Steirischer Herbst*, in Graz, last summer 2015. In the exhibition *Speech Acts*, the curator Georgia Holz takes off from Hannah Arendt's paradigm of "action" as one of three basic human activities. Unlike "work" and "fabrication", Arendt sees "action" as interaction that directs individual coexistence so as to reveal the uniqueness, difference and plurality of human beings. Action is thus constitutive of the political, essentially consisting of speaking, communicating and exchanging information.

The exhibition asks what strategies of artistic translation can make such actions and the immediacy of language tangible without following conventional documentarisms or hegemonic historiography?

The work borrows its title from the homonymous painting by Paul Klee (*Schwebendes / Hovering*, 1930), and takes the perspectival irrationalism of Klee's work as an impetus to experience the world through multiple perspectives.

Great protests write history. But politics happens in personal conversations or discussions, too. How can we preserve the immediacy of such events?

The focus here is not on the mass democratic phenomena, political protests or revolutionary speeches. Instead, it is on personal conversations in which a political stance is manifested.

The artistic contribution reflects speaking and listening, encounter and perception – the aim is to make legible the immediacy of political thought and action, that is not always readily apparent.

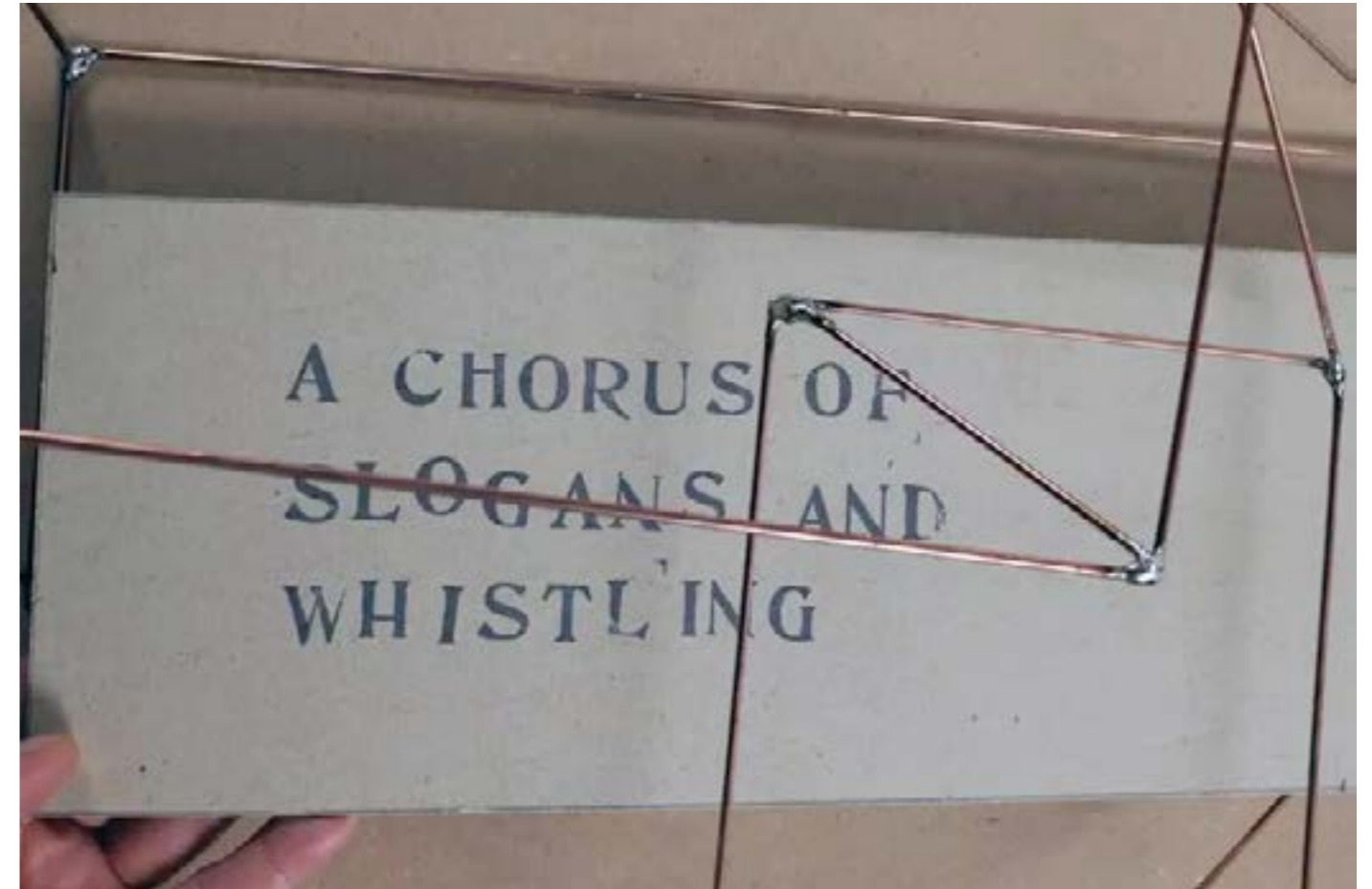
The work *Schwebendes* takes as its point of departure a series of photographs of the interior of the ruinous Istanbul Opera House at the time of the Gezi Park movement in 2013. The modernist cultural building—which has stood empty for years and is threatened with demolition—has become a symbol of the failed utopia of a secular society.

While thousands of demonstrators protest at the Taksim square, in front of the opera house against the repressive policies of their government, individual people are inside engaged in dialogues, activists are preparing political banners to be attached to the glass façades, or are photographing the masses of people through the windows.

This former stage functions as a spatial and historical interstice, and the photographs of the scenes in the opera house are filmed and "staged" by young students of a multimedia school. Through their model-like character, the (image) materials utilized suggest a rehearsal, in which alternates between performance and demonstration.

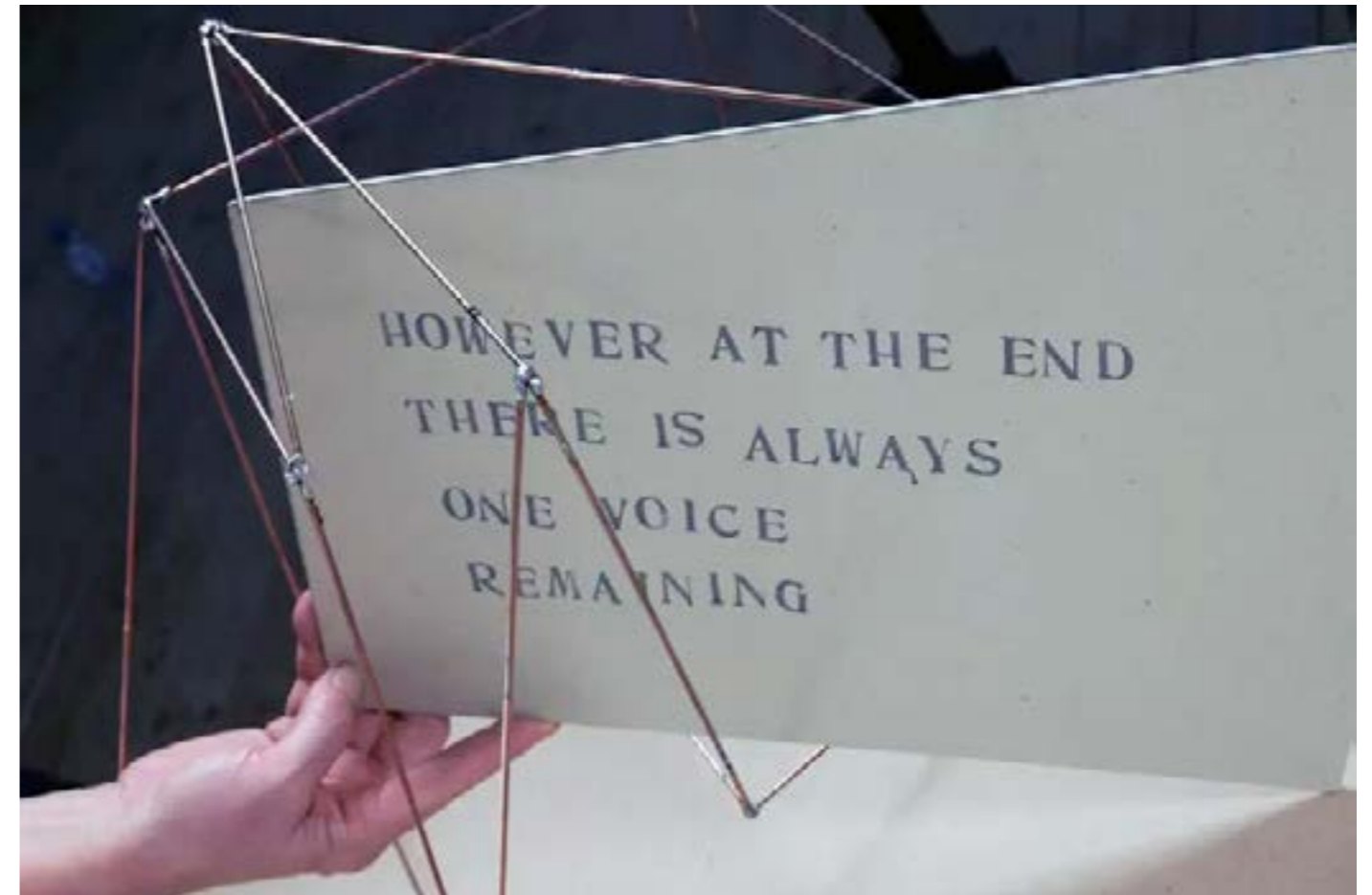
The dialogue between the young people during the recordings forms the actual speech act of this work, as a possible collective meaning making in which the separation of private/subjective and political/societal is suspended.

Just as Hannah Arendt describes speaking as a form of action in which we "begin something, throw our thread into a web of relationships, without knowing what will come of it," the recorded scenes of the adolescents reference other recordings. Every word and every image transcends its own referentiality. The pluralist "gathering together and being with one another of the different" turns into a "placing oneself in relation" with the other.

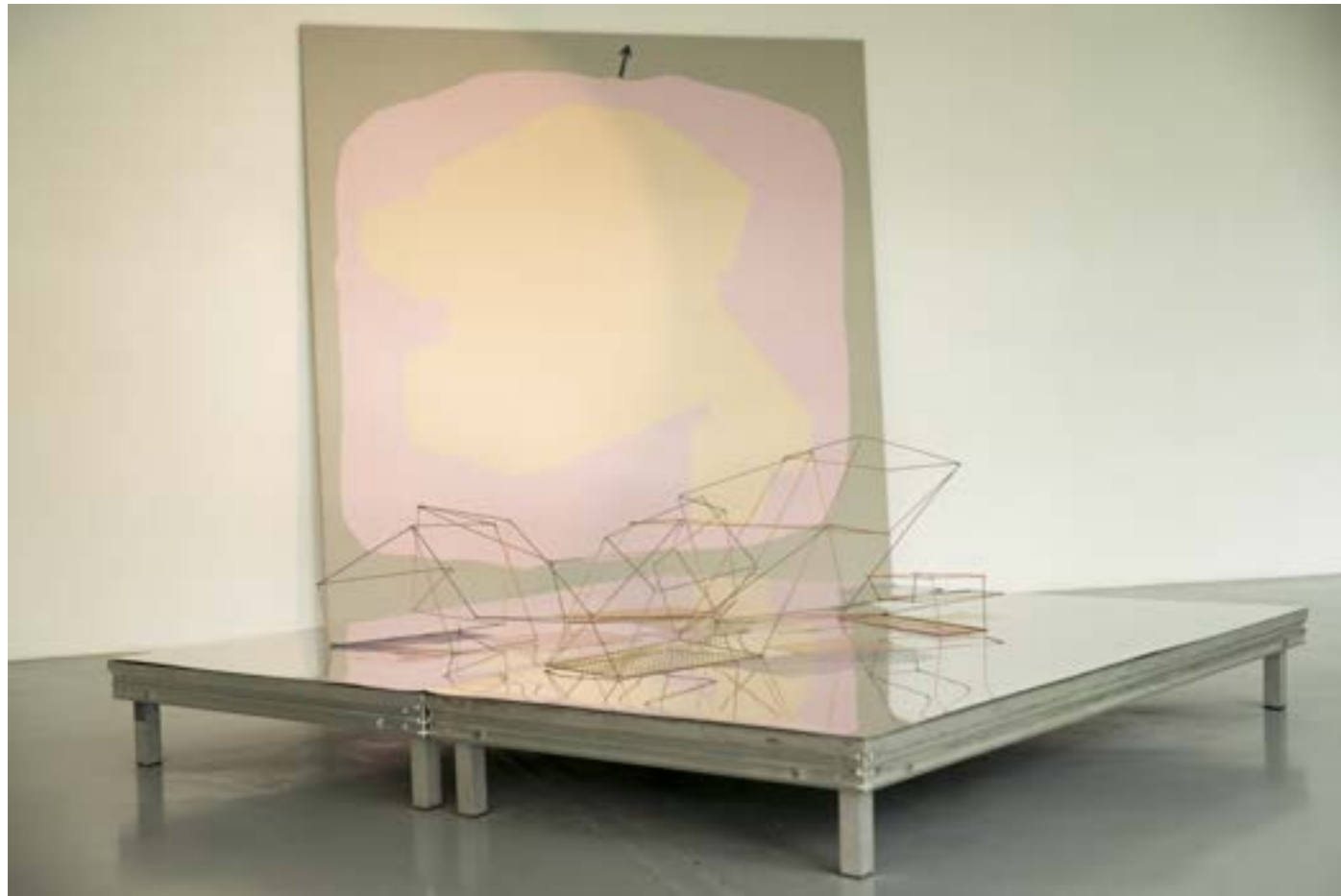








Videostills *Schwebendes*, 2015



exhibition view *Speech Acts* , Forum Stadtpark, Steirischer Herbst, Graz 2015

Speech Acts

Vom Sprechen als politischem Handeln

Steirischer Herbst 2015, Forum Stadtpark, Graz

26.9.2015 – 18.10. 2015

MUMOK Kino : 27.4. 2016

Mit Arbeiten von: Michael Baers, Ricarda Denzer, Sharon Hayes, Elske Rosenfeld.

Kuratiert von Georgia Holz.

Georgia Holz nimmt in der von ihr kuratierten Ausstellung, Hannah Arendts Paradigma vom „Handeln“ als zentrale der drei menschlichen Grundtätigkeiten zum Ausgangs- und Bezugspunkt.

Im Gegensatz zum „Arbeiten“ und „Herstellen“ ist das „Handeln“, so Arendt die einzige Tätigkeit, die sich ausschließlich zwischen den Menschen abspielt und so konstituierend für das politische Subjekt und die politische Gemeinschaft ist.

Die Architektur des Forum Stadtparks hebt sich als Ausstellungsraum markant von der gängigen Architektur des White Cube ab. Er kann als Schwellenraum zwischen Innen und Außen gesehen werden und vermitteln einen gegenläufigen Blick, der hier auch durch die Jugendlichen und jungen Erwachsenen, die sich im Park vor dem Ausstellungsraum aufhalten, gegeben ist.



exhibition view *Anderswo Woanders, Cumuli - trading Places* , L 40, Berlin 2015

Anderswo Woanders (Somewhere Else Elsewhere)

2015

Photographs of a commissioned painting (by Perihan Keles, 68 cm x 70 cm, acrylic / oil on canvas). Clay object, 17 cm x 13 cm x 5 cm.

The site-specific work ANDERSWO WOANDERS (Somewhere Else Elsewhere), which deals with counter-spaces, was developed for the exhibition Cumuli - Trading Places. A painting was commissioned of a motif photographed with a selfie stick and a mobile phone in Venice. The picture documents both the time the photograph was taken and the moment the imprint of a gap on the Campo di Rialto was formed by kneeling on a piece of clay. The resulting sculpture and the painting depict an everyday gesture that becomes something special. The artistic transaction is carried out in a consensus of imaginary values in which production and distribution appear to remain „an open space that always leaves you outside“ *. (* M. Foucault, Of Other Spaces. Utopias and Heterotopias)

Cumuli – Trading Places

2015 / 2016

L40 – Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz e.V.,

Liniestraße 40, 10119 Berlin

12. Juni 2015. – 25. Juli 2015

MEWO Kunsthalle. Memmingen

7. November 2015 – 17. Januar 2016

Galerie 5020. IG bildender KünstlerInnen Salzburg

21. Juli. – 27. August 2016

Ein Ausstellungsprojekt von / an exhibition project by Camelot: Robert Gschwantner, Ralf Hoedt, Jana Müller, Regine Müller-Waldeck, Simon Wachsmuth & Moira Zoitl gemeinsam mit / together with Vanja Sisek, Nina Mielcarczyk und/and Susanne Prinz, L40

mit / with Paolo Chiasera (I), Clegg (IL) & Guttman (USA), Ricarda Denzer (A), Tomáš Džadoň (SK), Heike Gallmeier (D), Robert Gschwantner (A/D), Stef Heidhues (D/USA), Axel Hoedt (D/UK), Ralf Hoedt (D), Candice Lin (USA), Nora Mertes (D), Alexej Meschtschanow (RUS/D), Gianni Moretti (I), Jana Müller (D), Regine Müller-Waldeck (D), Tom Nicholson (AUS), Katrin Plavcak (A/D), Jochen Plogsties (D), Nika Radić (CRO), Gregor Schmoll (A), Tilo Schulz (D), Christian Schwarzwald (A/D), Stephanie Syjucio (USA), Simon Wachsmuth (A/D), Moira Zoitl (A/D)



Fotoprints *Anderswo Woanders* 5 x 10 x 15 cm, gerahmt



exhibition view *Anderswo Woanders, Cumuli - trading Places*, L 40, Berlin 2015

Drawing is closer to whispering into someone's ear,
while painting is more like the ear itself.
It contains all that has ever entered there.
It listens more than it speaks.
It throws speech into the dark.
Painting is not speechless.
It overflows.
It is a drunken mermaid's song.

Marlene Dumas 1993