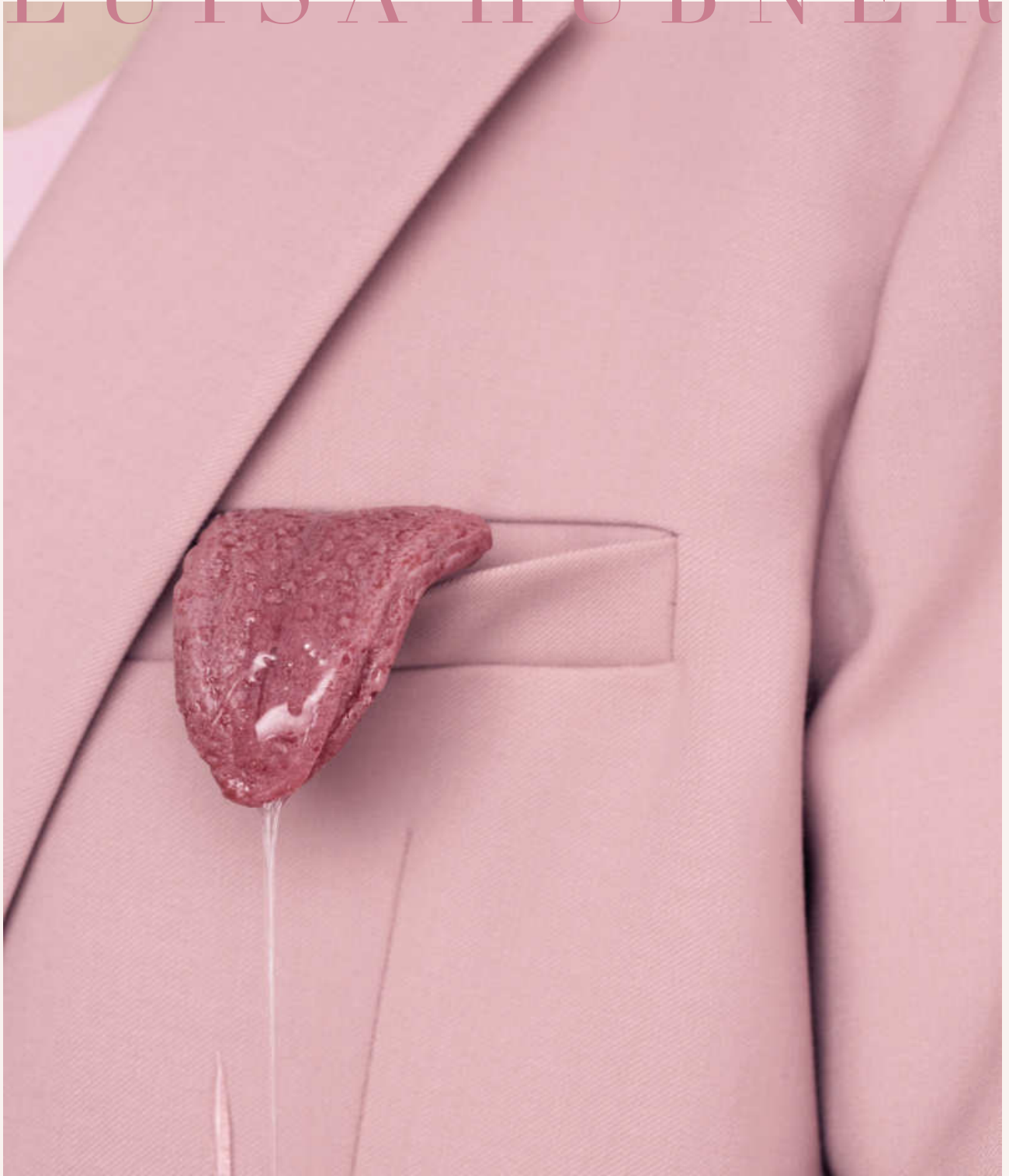


LUISA HÜBNER



PORTFOLIO ISSUE

BUBBLES
dysfunctionalities & deformations

KITCHEN
kitchen utensils & „non-work“

HOME ALONE
repetitive play & compulsion

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cover: untitled, extract from the series HOME ALONE

All images of the photo series BUBBLES, KITCHEN and HOME ALONE are available in the format
48 x 36 cm / 36 x 48 cm or 102 x 76,5 cm / 76,5 x 102 cm



ARTIST'S NOTE

I am in love with objects and the material world. As an objectophile turned artist I am mainly working with sculpture, photography and video - capturing minimalistic "on-camera-only-performances" with retro utensils on and in relation to my body. The aim of this process is to reproduce and to ritualize experiences of bodily alienation.

While aestheticizing the weird, the visual imagery shifts between pastel-colored advertising and surreal nonsense resulting in ambivalences of humor and melancholy, of obsessiveness and playfulness. Most of my settings are domestic and might be seen like a resistance to ordinariness.

BUBBLE GLASSES



BUBBLE GLASSES III
ca. 6,0 x 15,5 x 18,0 cm, resin 3D-print and spectacle frame, edition of 3 + 2 artist's proofs, AT 2018







Dysfunctionalities and deformations are the starting point for my artistic and autobiographic work. With the aid of found or self-constructed objects, I am staging a „controlled loss of control“ of physical perceptions.



I consider myself an artistic „prepper“,
training for a never occuring emergency.



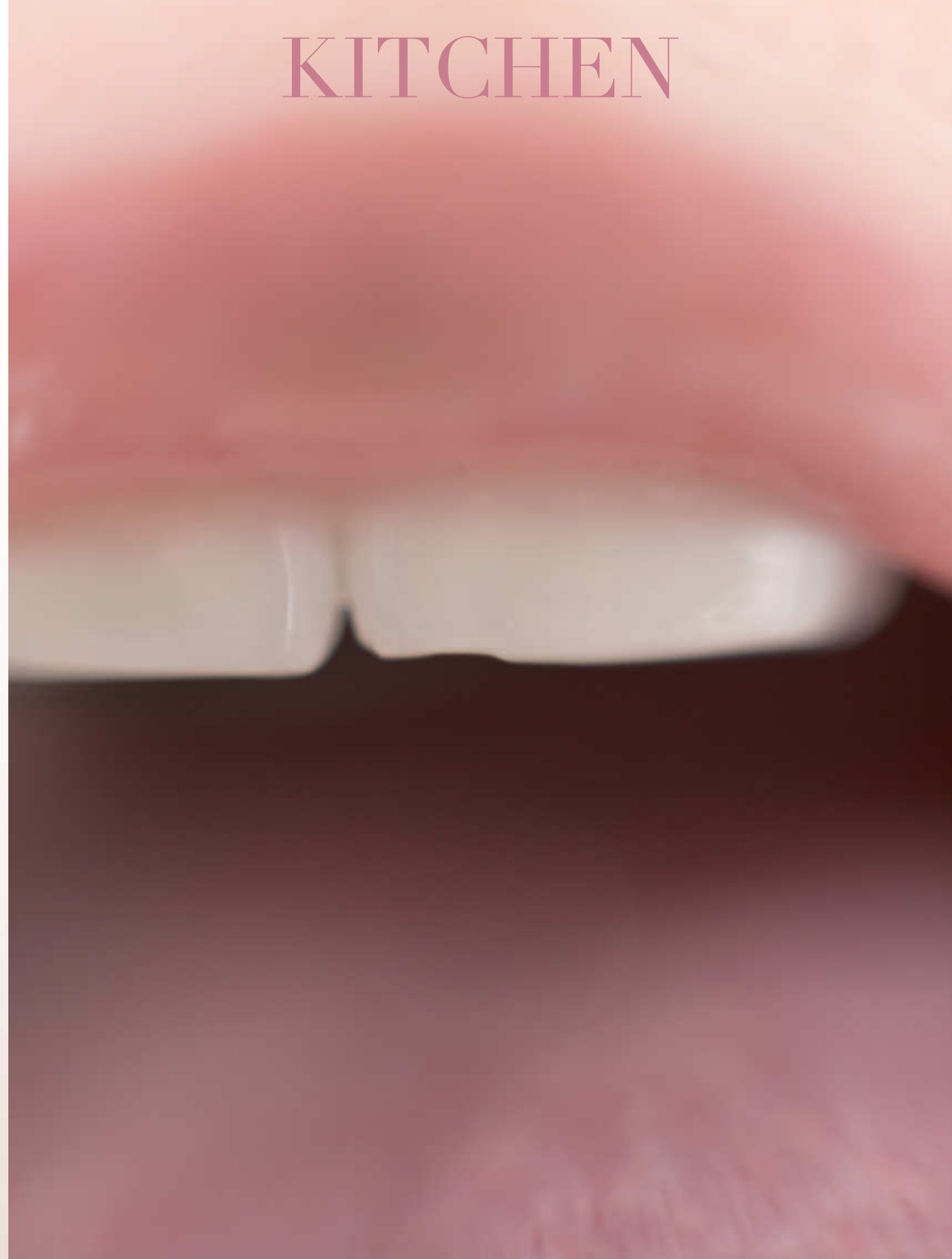


installation shot PING PONG. OstLicht. Vienna/Austria. Feb-Mar 2020
group show with Anna Breit
photo: Natalie Paloma





KITCHEN







I am playing with food. For me it's not a bad habit but a passive aggressive way to deal with gender stereotypes.

In my photo series KITCHEN I am interested in the absurd and decontextualized use of kitchen objects. Inspired by contemporary pop art and „Alice in Wonderland“ I playfully experiment with the paradox of „non-work“ of traditionally female domestic activities.

Meaningless occupation of a woman with household utensils can neither be rationalized nor be reinterpreted as an „expression of affection“.



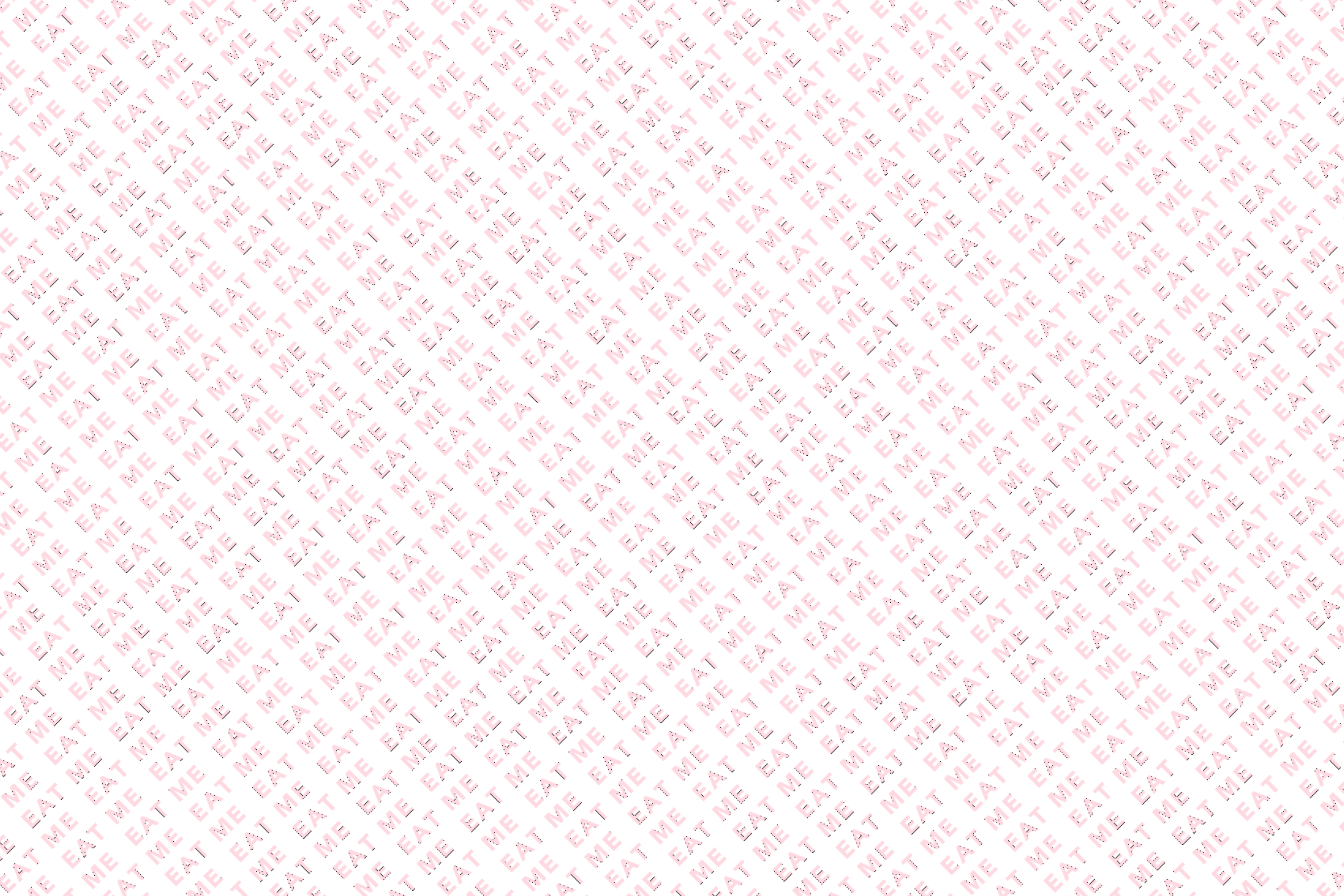


installation shot TEKTONIK DER BEZIEHUNGEN. F23. Vienna/Austria. Sep 2021
group show with Dora Mai, Christiane Peschek and Veronika Suschnig
photo: Joanna Pianka

MELLOW JELLO



MELLOW JELLO
ca. 200 x 200 x 200 cm, pvc, edition of 1, AT 2021
workshop snapshot taken shortly after finishing the last weld seam



HOME ALONE







We are killing time and we are bored to death. What happens when someone's cooped up inside, waiting in between meaninglessness and desire? Is being bored considered to be an "activity"? What is the relationship between boredom and duration?

Trying to fill the void and to reclaim control we often fall into the trap of doing things for no other reason than to pass the time. But what happens when we start doing so consciously, representing the aimless activity?

When repetitive play becomes obsessive, time stretches like chewing gum.



installation shot TEKTONIK DER BEZIEHUNGEN. F23. Vienna/Austria. Sep 2021
group show with Dora Mai, Christiane Peschek and Veronika Suschnig
work ETERNITY at the lower left by Christiane Peschek
photo: Rudolf Leeb



installation shot WAITING ROOM. PARALLEL VIENNA/Austria. Sep 2021
collective project statement with Veronika Suschnig
drugtale SOME CRACKS ARE DEEPER by Veronika Suschnig
photo: Joanna Pianka

KILLING PAIN



KILLING PAIN
ca. 15,0 x 10,5 x 1,5 cm, metal abacus and Ibuprofen, edition of 1, AT 2021