



Markus Guschelbauer

Territory

Für Markus Guschelbauer ist die Landschaft Bezugspunkt und Kulisse für seine fotografischen Interventionen und Inszenierungen. Guschelbauers Fotografien „sind durchdrungen von einem sich ständig reaktivierenden, obsessiven Selbstfindungsdrang im Spannungsfeld von persönlicher Herkunft, eigener Identität und deren Verortungen in einer anscheinend undefinierbaren und traumhaften Naturlandschaft“ (Christian Siekmeier). Mit konzeptioneller Verve gelingt es ihm immer wieder mit Hilfe von Alltagsmaterialien wie Plastikfolien, Tüchern, Spiegel und Holzlatten temporäre „Stücke“ auf der „Bühne Landschaft“ zu inszenieren. Durch den präzisen bildnerischen Akt des fotografischen Prozesses formen sie sich zu autonomen Bildwerken und zu ewigen Zeitzeugen eines zauberhaften Spiels. Markus Guschelbauers Werksmonografie vermittelt einen Einblick in ein originäres Werk, das sich an der Schnittstelle von Fotografie, Bildhauerei, Performance und Land Art bewegt.

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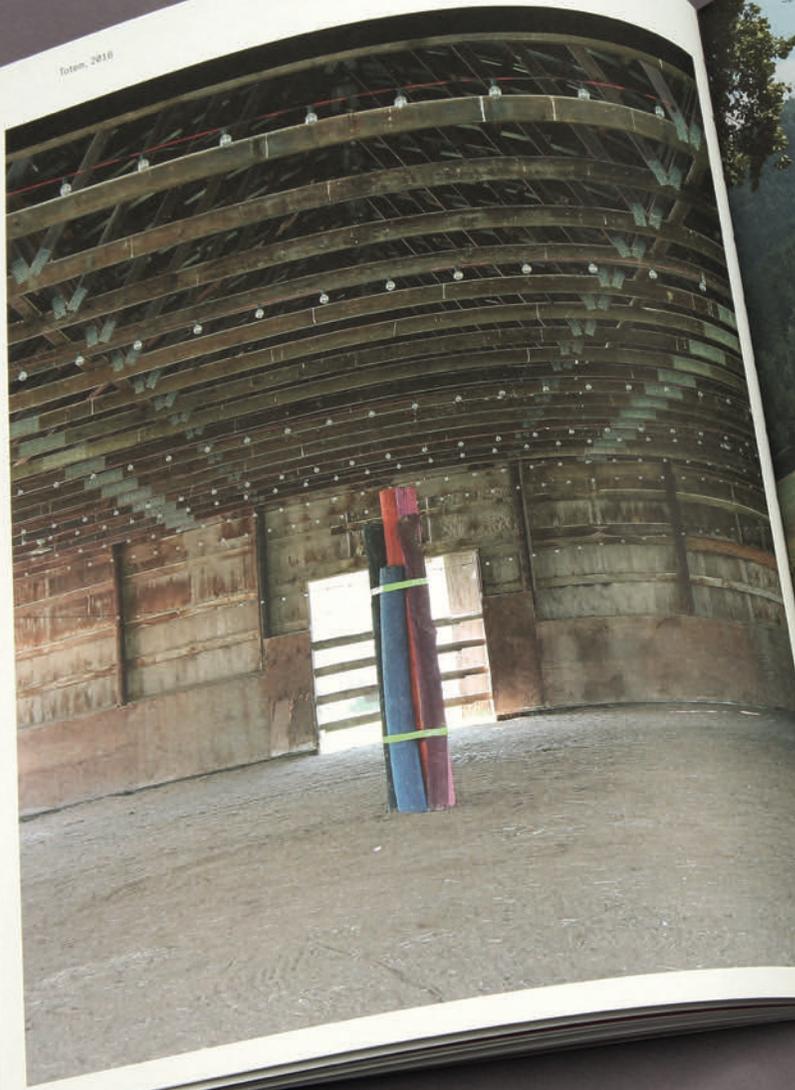
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Totem, 2016



Spinning Tree, 2019



Henry David Thoreau, Walden, 1854

We may imagine a time when, in the infancy of the human race, some enterprising mortal crept into a hollow in a rock for shelter. Every child begins the world again, to some extent, and loves to stay outdoors, even in wet and cold. It plays house, as well as horse, having an instinct for it. Who does not remember the interest with which, when young, he looked at shelving rocks, or any approach to a cave? It was the natural yearning of that portion, any portion of our most primitive ancestor which still survived in us. From the cave we have advanced to roofs of palm leaves, of boards and shingles, of stones and tiles. At last, we know not what it is to live in the open air, and our lives are domestic in more senses than we think. From the hearth to the field is a great distance. It would be well, perhaps, if we were to spend more of our days and nights without any obstruction between us and the celestial bodies, if the poet did not speak so much from under a roof, or the saint dwell there so long. Birds do not sing in caves, nor do doves cherish their innocence in dove-cots.

Exhibition view, 2017
Fotogalerie Wien



Wo in der Ebene, einförmig, gesellige Pflanzen den Boden bedecken und auf grenzenloser Ferne das Auge ruht: wo des Meeres Wellen das Ufer sanft bespülen und durch Ulfen und grünenden Seetang ihren Weg bezeichnen: überall durchdringt uns das Gefühl der freien Natur, ein dumpfes Ahnden ihres „Bestehens nach inneren ewigen Gesetzen“. In solchen Anregungen ruht eine geheimnisvolle Kraft: sie sind erheiternd und lindernd, stärken und erfrischen den ermüdeten Geist, besänftigen oft das Gemüth, wenn es schmerzlich in seinen Tiefen erschüttert oder vom wilden Drange der Leidenschaft bewegt ist.



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Fotohof edition

Blank Spot
Norway
Summer 2018

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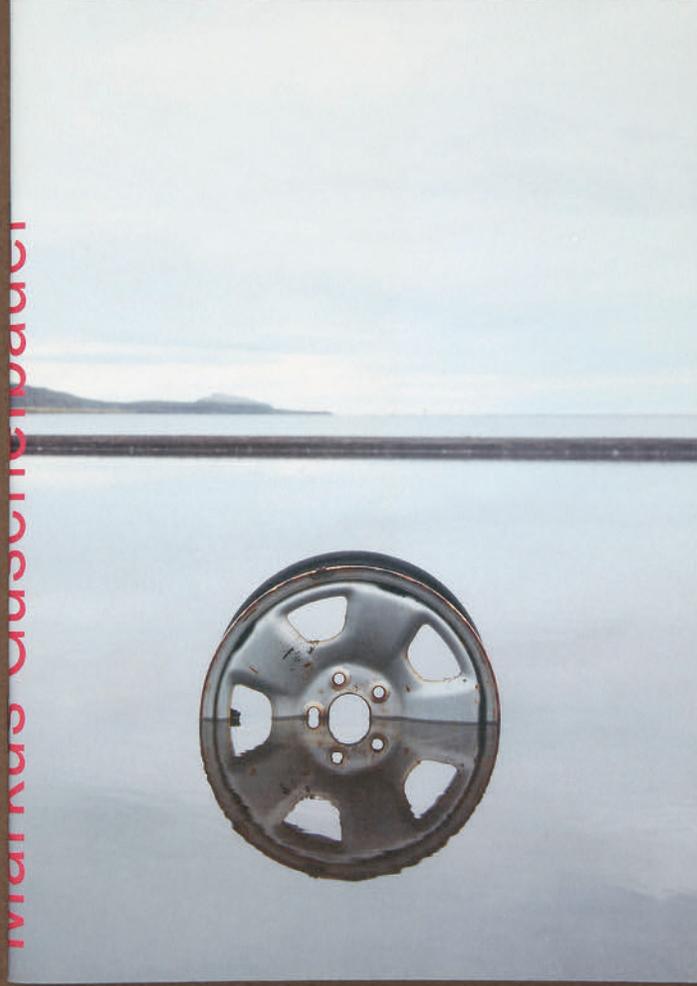
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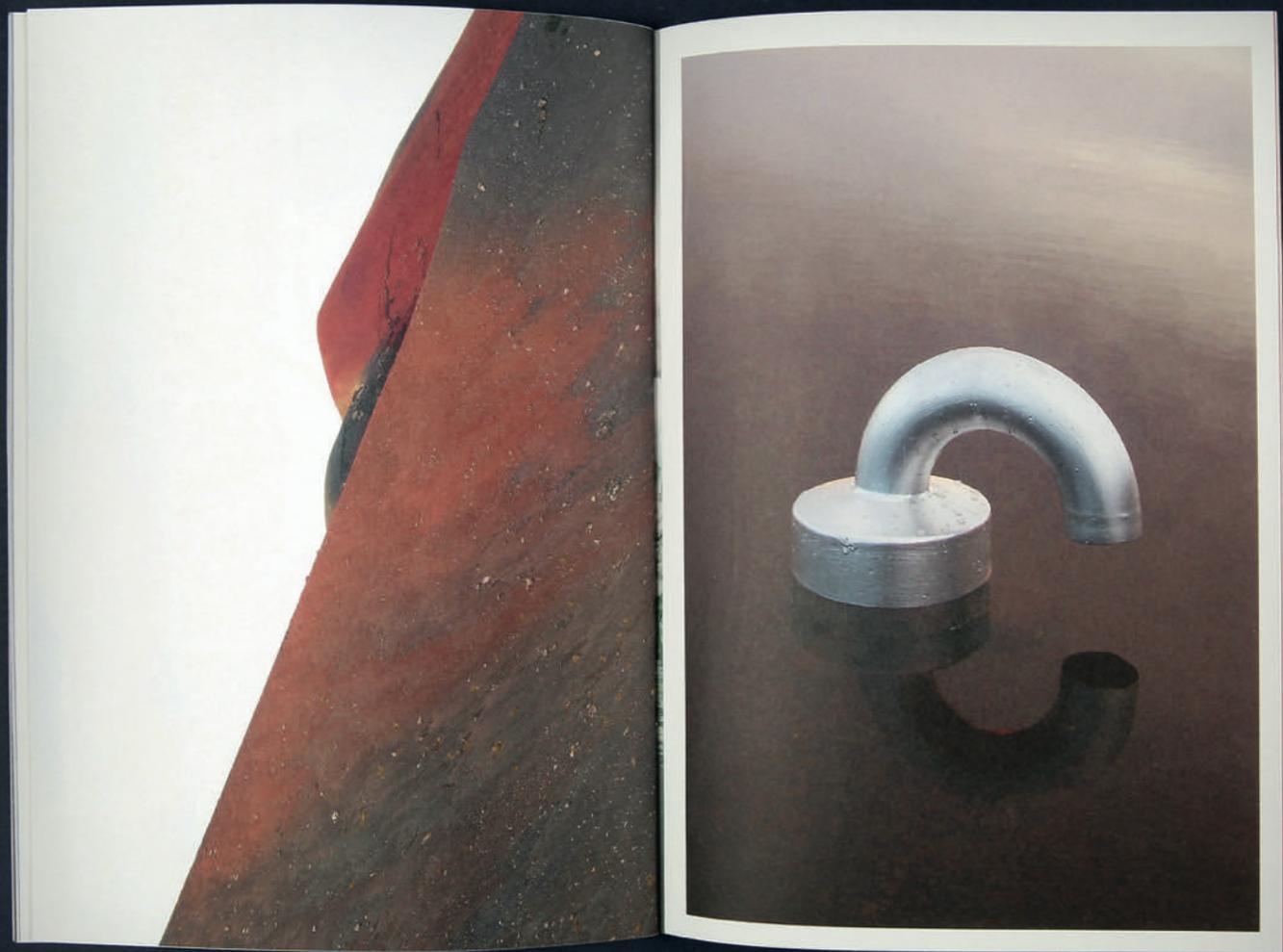
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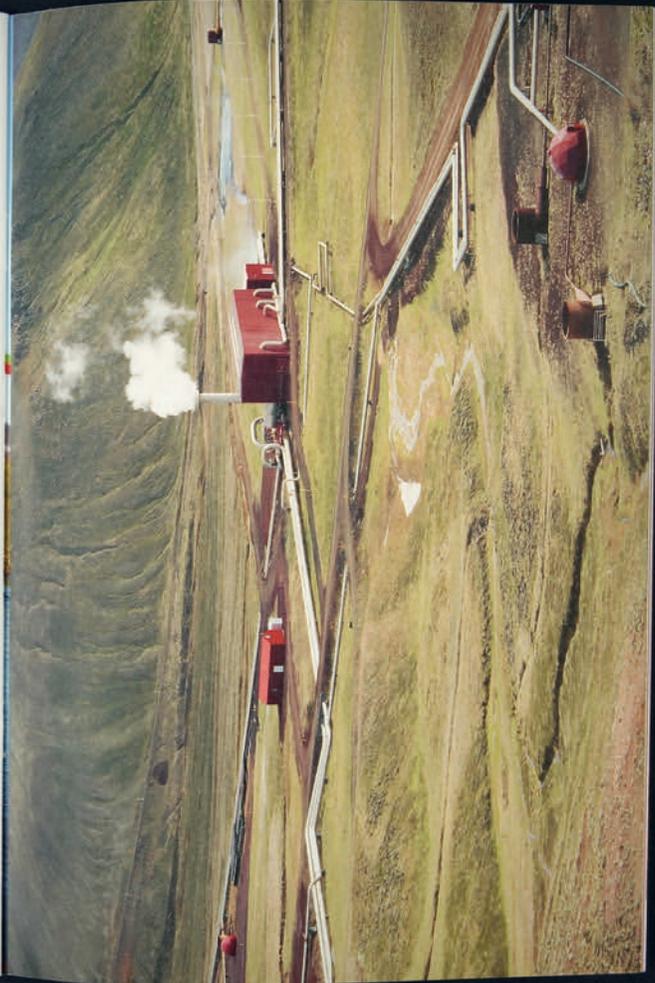
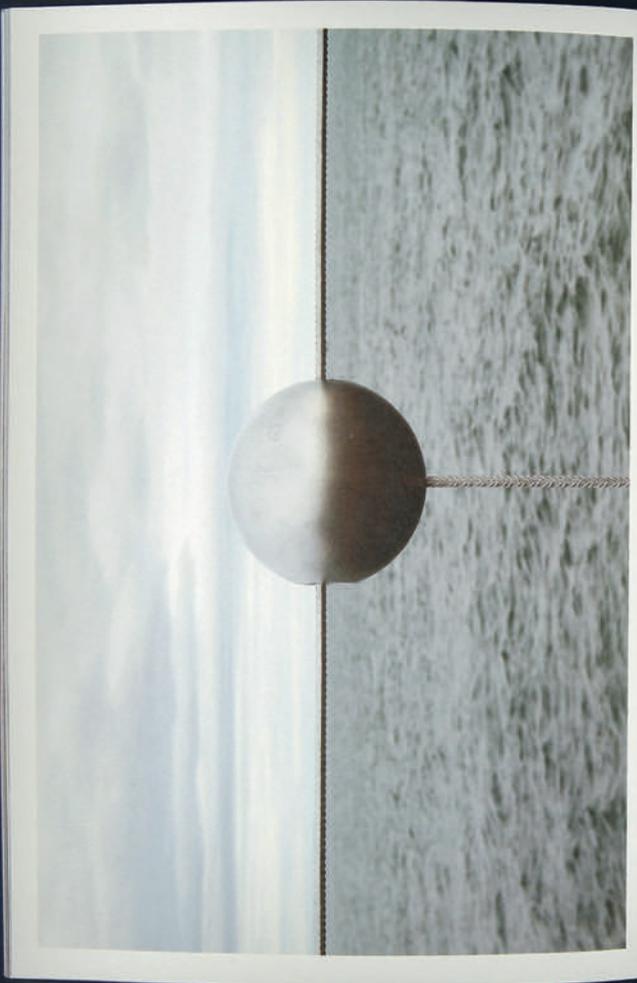
Baer Art Center
Iceland
Summer 2015

Markus Guðbjörnsson

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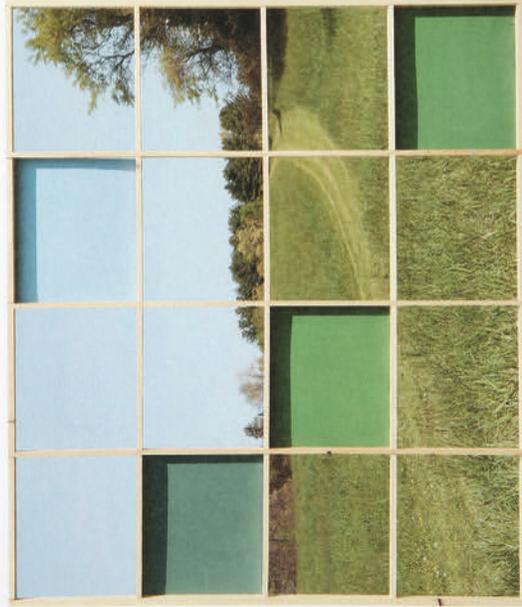


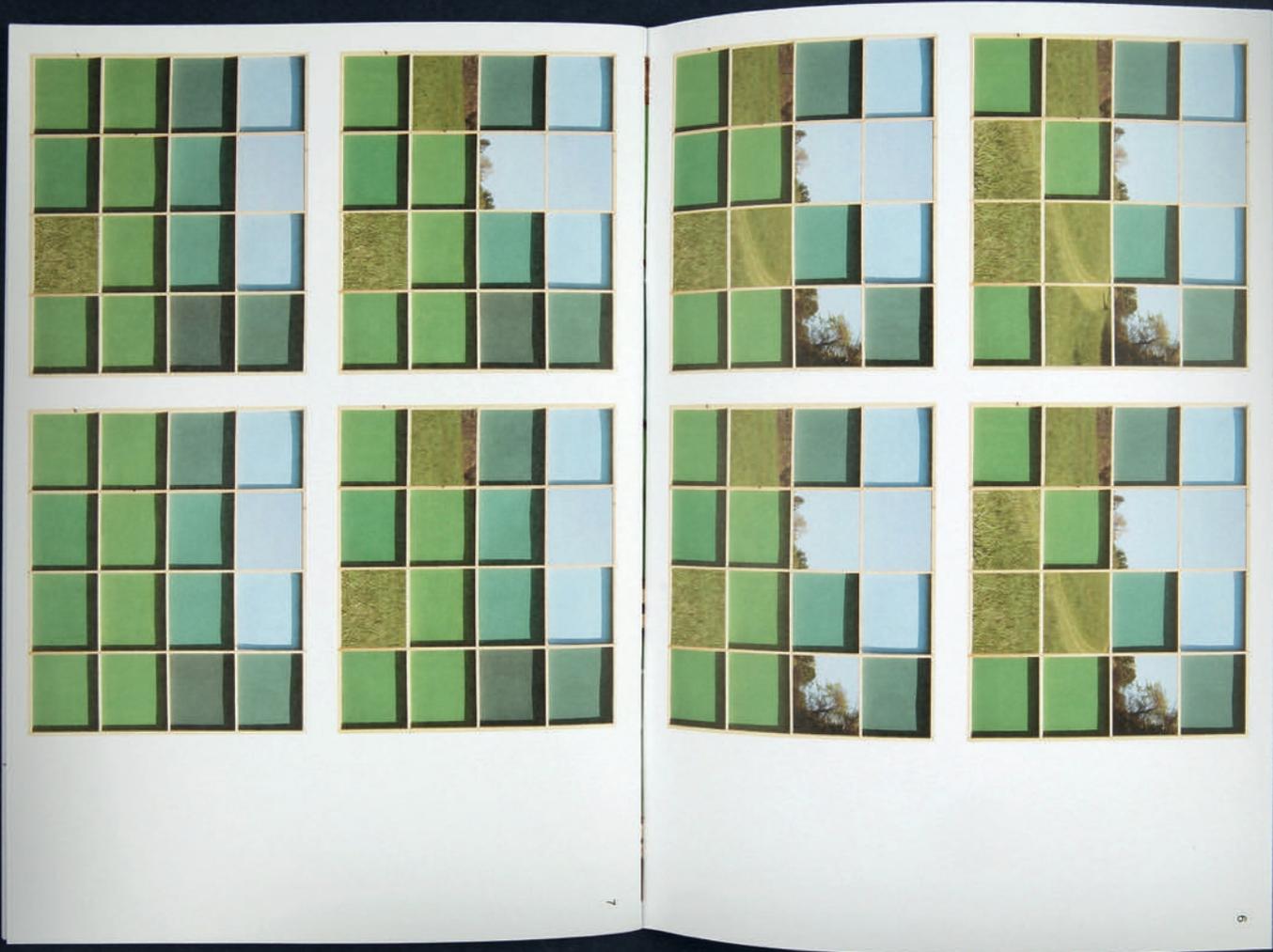


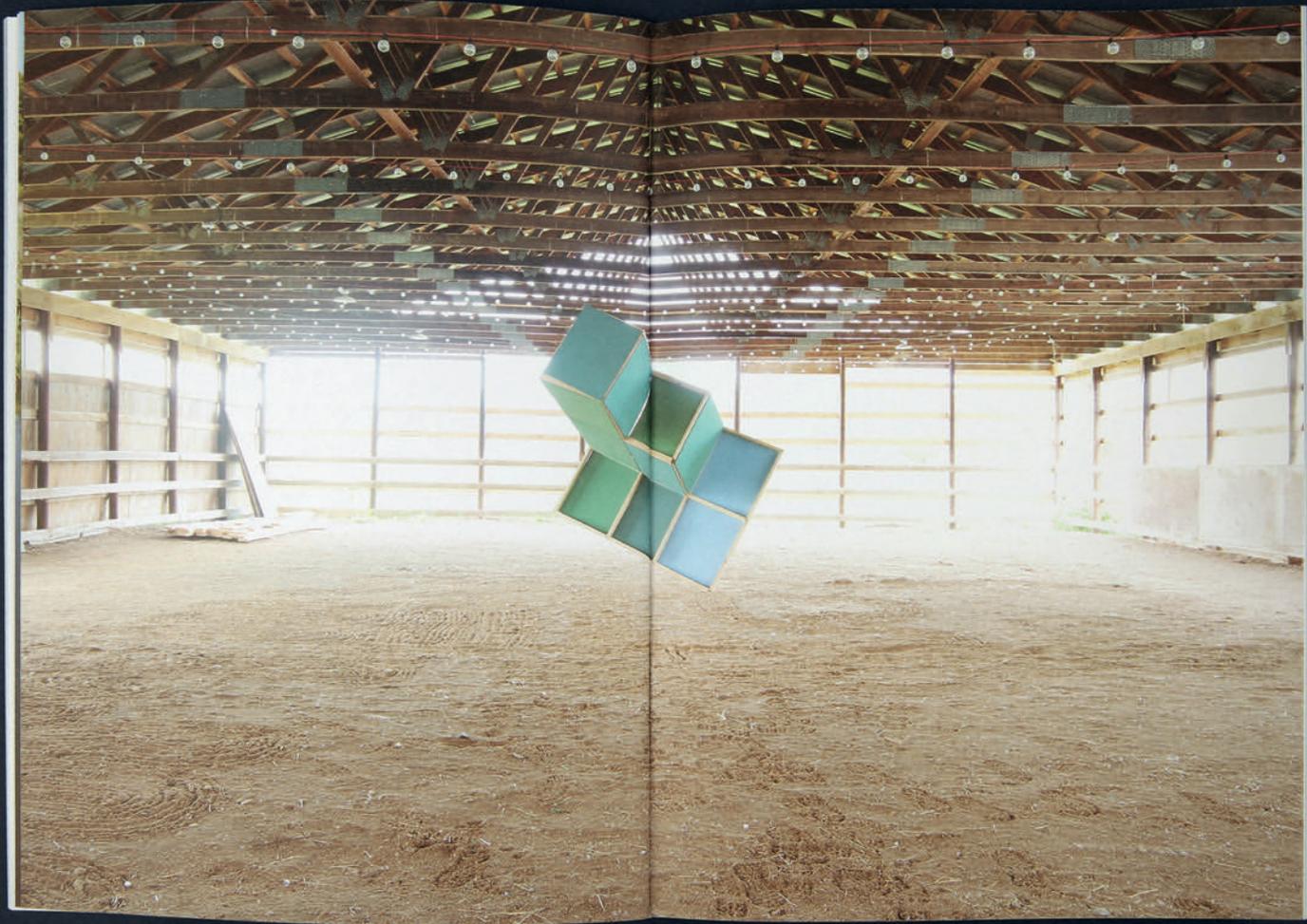
Residency 108
Upstate New York
Spring 2016

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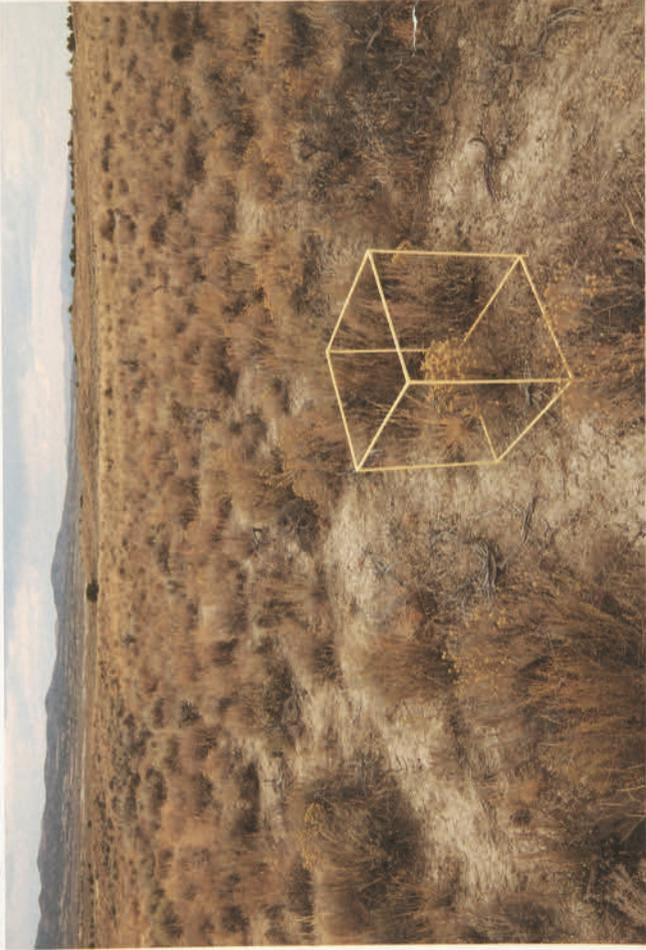


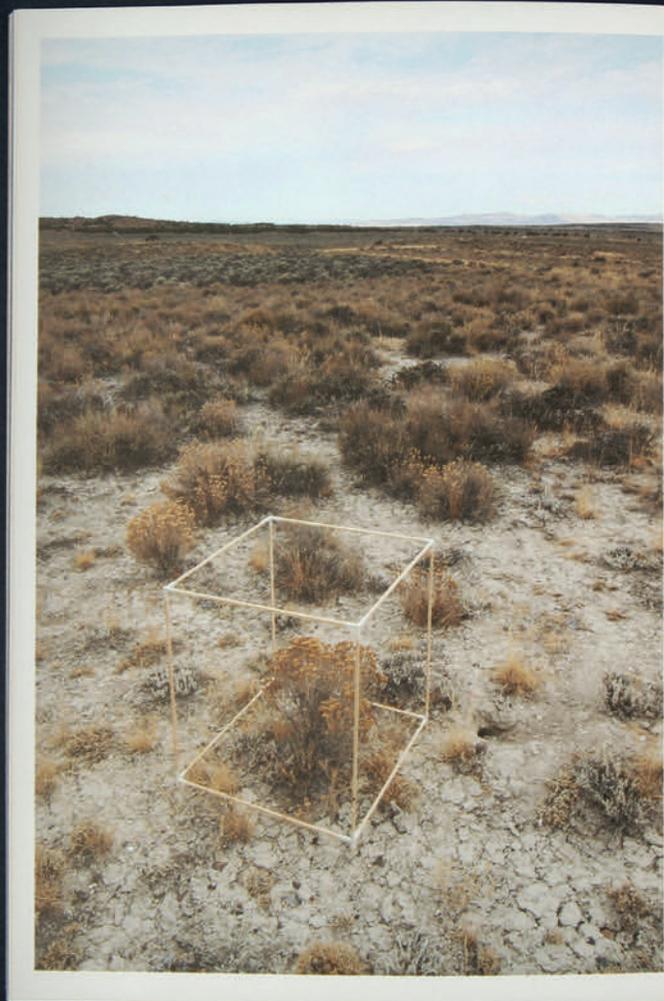


Montello Foundation
Nevada
Summer 2017

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The first part of the video installation shows the artist working on the terrace, surrounded by the desert and immersed in solitude. The music is running softly and quietly in the background; the scenery is a symbol of contemplation and relaxed artistic creativity. The perception of this idyllic scene – the deliberate seclusion of the working artist in the desert – is irritated by the grid object in front of the artist, which raises questions for the viewer.

This form of irritation also merges into the second part of the video, in which the vast expanse of the landscape is juxtaposed with the annoying fight against omnipresent flies. Reality forces the artists to temporarily leave the idyll, and even the viewer can't help but detach the gaze from the majestic background to follow the seemingly endless and unsuccessful – but still intriguing – fight against the annoying insects.

The harmony of light and colour as well as the interplay of choreography and setting result in a special aesthetic that turns the irritation into contemplation and tranquility. These two themes then again lead back to the beginning of the film, which starts out in contemplation.

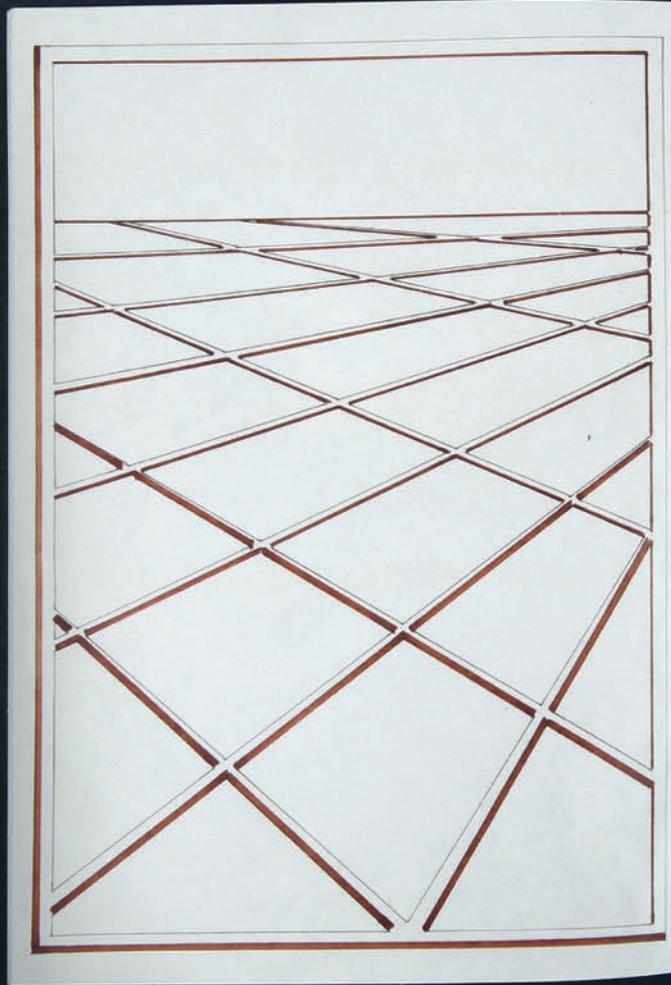


Cultureland
The Netherlands
Spring 2018

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Blank Spot
Norway
Summer 2018

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