

MARLENE LAHMER  
artworks 2019 - 2020

I am mainly but not exclusively interested in the aesthetic and physical qualities of glass, in the visual and auditory spaces that can be found for texts, and in trailing concepts from cultural theory and linguistics.

My artistic work includes sculptures, multi-media installations and text performances.

Material-based, literary and theory-informed approaches overlap translucently, incongruently and sometimes complementarily.



# Im Fall durch einen Festkörper erkaltet / Cooled to the shape of falling through

2019

installation

glass, Textil, steel frame, nylon thread

steel frame 140 x 80 x 50 cm, variable dimensions



studio reproduction, photo credits: Werkstatt für digitale Fotografie  
(University of Applied Arts Vienna)

Temperatur erhöht  
aufgenommen, reingeblasen, fallen gelassen  
gefallen, aber nicht aufgeschlagen, von nirgendwo losgelöst  
im Fall ausgedehnt  
im Fall durch einen Festkörper erkaltet  
Form des Falls festgehalten  
Loch hinterlassen

temperature raised  
gathered, blown into, dropped  
fell but never hit, undetached  
expanded in the fall  
cooled to the shape of falling through  
left a hole





horizontal gespannt  
annähernd geebnet  
von der Hitze braun gefärbt  
von der Hitze entflammt  
nach kurzem Widerstand durchgebrannt  
Fläche vertikal durchdrungen  
Loch hinterlassen lassen

horizontally stretched  
almost evened out  
stained by the heat  
ignited by the heat  
burnt through after a moment's resistance  
surface vertically pierced  
left for a hole to be left



installation view

University of Applied Arts Vienna, TransArts department

# Wenn ich dahinter schaue

2019

site-specific installation

mirror foil plotter letters on blind door



es vielleicht

installation view

University of Applied Arts Vienna, TransArts department





Der titelgebende Schriftzug ist an einer blinden Tür montiert, als Verweis auf ihre Blindheit. Die Wand, die die Tür undurchdringlich macht, ist gleichzeitig der Träger des Texts und das Hindernis, das es unmöglich macht, ihn von der anderen Seite richtig herum zu lesen.

The title sentence „wenn ich durchschaue verschwindet es vielleicht“, which roughly translates to „if I look behind [something] then it might disappear“, is attached to a blind door, in reference to its blindness. The wall that blocks the door is simultaneously that which effects the text but also hinders a left-to-right reading from the other side.



# A sign of more in not mentioned \*

2019

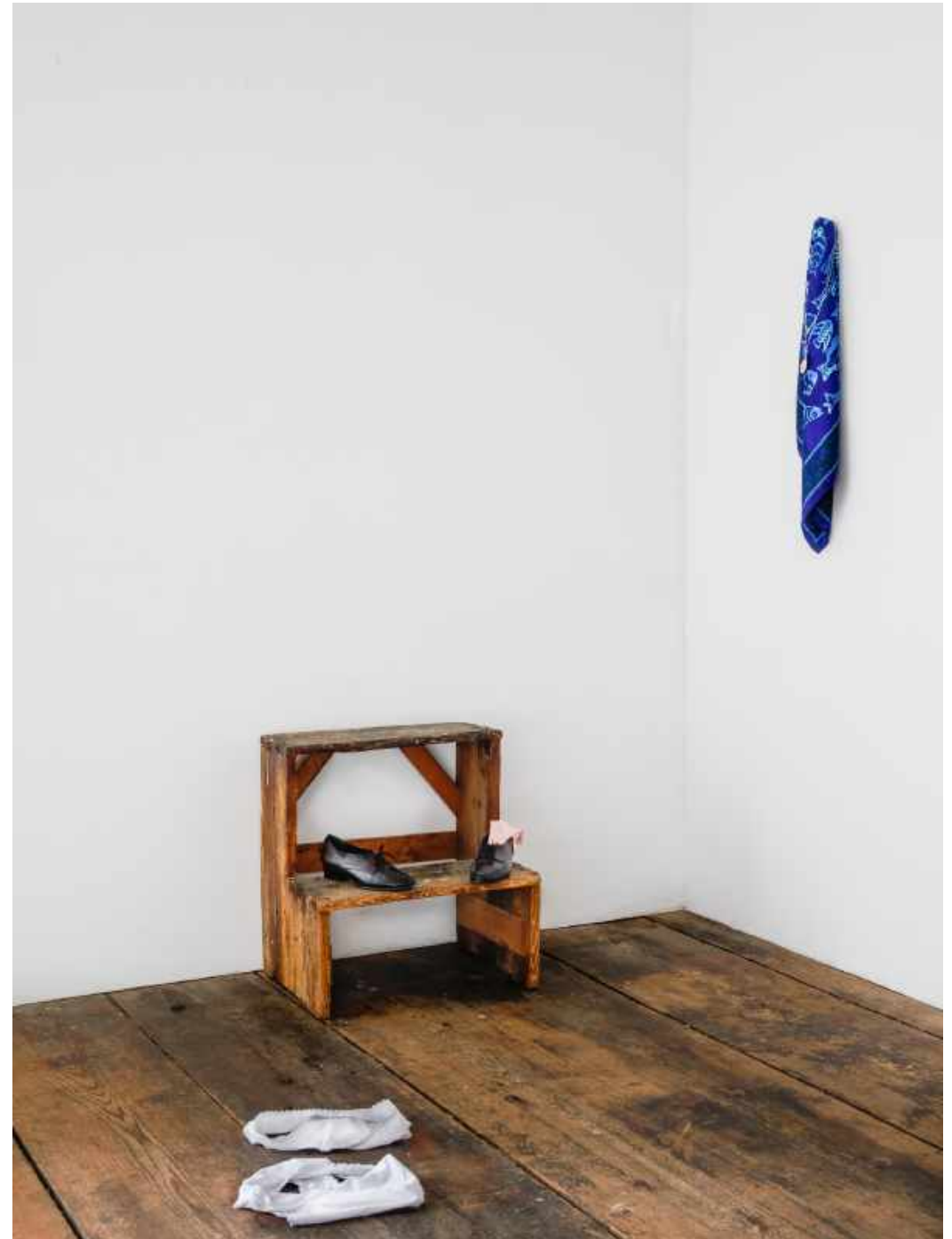
installation

“women’s“ clothes

variable dimensions



\* Gertrude Stein - Tender Buttons (1914)



installation views, photo credits: Kaja Clara Joo (unless otherwise indicated)  
exhibition “Muster Erkennung“ (Pattern Recognition), Kunstfabrik Groß Siegharts



In Szenen, die sich unerzählten Liebesgeschichten und unterrepräsentierten Sexualitäten widmen, spielen „Damen“-Kleidungsstücke die Hauptrollen. Sie nehmen verschiedene Positionen zueinander ein, verhandeln Momente von Berührung, Nähe, Intimität. Kleidung arbeitet mit dem Code, den sie dem Körper auferlegt. In dieser Installation ist sie Platzhalter für sinnliche Gesten; ein Rest, den man sich abstreift wie Spuren, die enden; ein Text, zum Lesen und Wiedererkennen von Identität. Die Kleidungsstücke – als Gesten, als Spuren, als Texte – werden zur Repräsentation und Nacherzählung von etwas nach wie vor Abwesendem.



In scenes of untold love stories dedicated to underrepresented sexualities, “women’s” clothes are the protagonists. They negotiate their positions to each other and cherish moments of touch, intimacy, closeness.

Clothes operate with the codes they impose on the body. In this installation, they are placeholders for romantic gestures; rests that are slipped off like traces that end; texts to discern intelligible identities. The garments - as gestures, traces, texts - represent and re-narrate something as yet missing.







left: Johannes Lahmer, right: Kaja Clara Joo

# The Love Simulacrum

2017 /2020

video installation

with tilted screen and strewn beads on the floor

variable dimensions



installation views

exhibition project "Narrating Narrativity", Krinzinger Projekte

Du sagst mir, in dieser Welt mit all dem Chaos ...



Love is an emotion eagerly displayed in films and series.

Growing up with the input of audiovisual media, we are exposed to these representations before we experience romantic love ourselves for the first time.

They contribute to our conceptualizations of love and the behavior associated with it - screening what being in love, having crushes, having sex ought to look like.

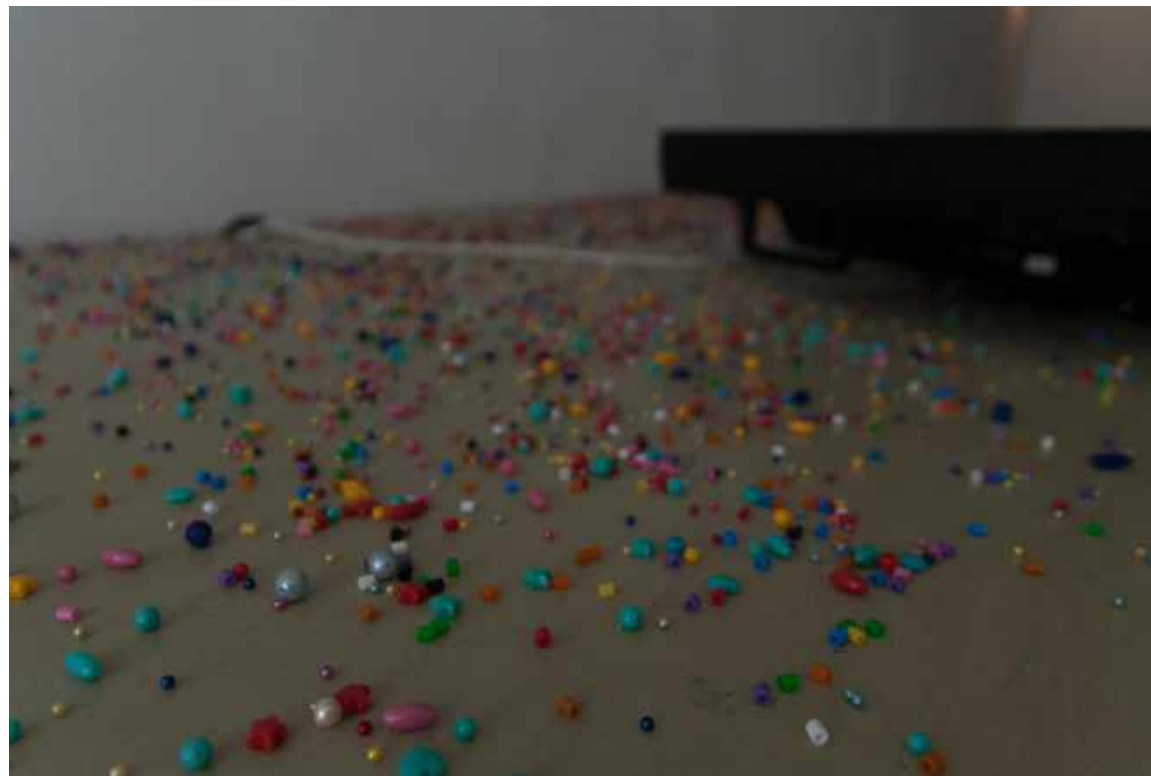
Love, however, does not have a "real face" or reproducible essence.

Hence, screen representations of love can be defined as simulacra, copies without original [freely summarizing Jean Baudrillard].



I have written interpretations of love scenes in films and series that have touched me. These texts are vignettes, monologues in which an "I" addresses its "you".

Textual representations include English, German, spoken and written. There is no visual component. The text is the protagonist.





Text bodies appear under the screen glass, already somewhat complete, while their spoken equivalents unfold phoneme by phoneme.

Their relationship is faintly reminiscent of the nature of beads ...

... You can spread great quantity at the same time, single units, unconnected - they are beautiful, imbued with meaning and yet meaningless. No continuity, just space, but the hole in them suggests an alternative ... strung together they signify effort, the passing of time, like a narrative.



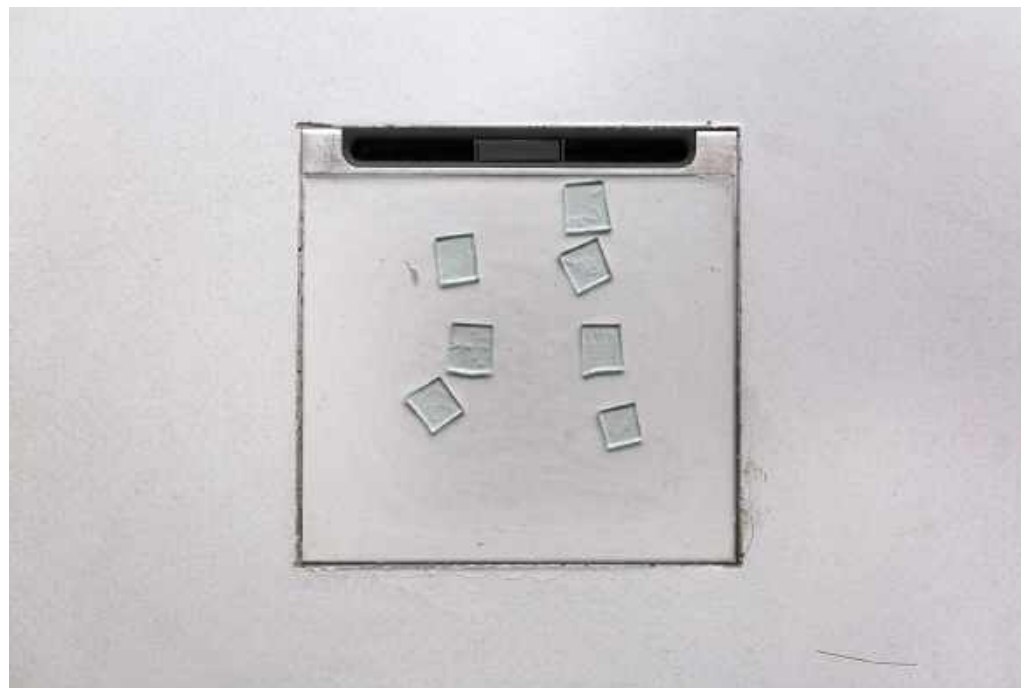
# Durchschaubarer Raum - observations on transparency and hollow space

2019  
installation  
with transparent materials  
variable dimensions



With glassblowing as a point of departure, I examined a variety of transparent (meanings,) materials and objects - some crafted, some industrially made, some shaped by coincidence - to work out the poetry of their visual and bodily properties. Materials usually placed in our surroundings with the purpose to be see-through, not to be seen.

All components were placed with careful regard to the glass-wall exhibition space that contained them, or as a matter of fact, could not visually contain them.





wenn ich durchschaue, übersehe ich es vielleicht

