

D A V I D
M E R A N

portfolio
2018

DAVID MERAN

*1991 Kirchdorf an der Krems

Is a Vienna based visual artist who works with a variety of media, chiefly object art, installations and photography. Since April 2017 he is one of the local artist at "dasweissehaus" Vienna.

2011 - 2017

University of Applied Arts Vienna, Austria

Art and Communication Practices

Textile

2016

Geidai - Tokyo University of the Arts, Japan

Intermedia Art



Formally, my work explores the tension between reality vs. illusion, flatness vs. dimensionality and the conception of room strategies. A formal, visual and material aporia integrated in my sculptures where we discover a coexistence of fragility and resistance, calm and tension, geometry and chaos. I use objects and materials with a strong connection to ongoing sociocultural society issues and put it on underneath an artistic process.

Through my artistic work I use different media, most of it revolves around objects, installations and photography. I see myself as a multi-media artist because I think certain thoughts and concepts need certain modes of representation. So using only one dimension by limiting a concept to one media would simply feel wrong to me. I also like to think of the variety of media and materials as a metaphor for the issues of cultural hybridity that my work addresses. I see it as my duty as an artist to understand and reflect ongoing struggles in our society and ask abstract materialized questions. So apart from the obvious, my art studies, I am interested in history, gender theories and cultural identity.

My work has a fundamental connection to the space in which it is installed. Choosing a particular surrounding can be seen as the second very important part, besides the art object itself.

ARTIST STATEMENT

Unsere Umgebung ist ein variables, permanent bearbeitetes Konstrukt aus behaupteten Realitäten, sozialen Übereinkünften, implementierten Codes. Ein Konstrukt, das unter Druck steht, in bestimmten Normen, Vorstellungen, Erwartungen und Gleichgewichten funktionieren zu müssen; das als solches erst durch seine Glitches und Errors sichtbar wird.

Meine künstlerische Arbeit erforscht die Fragilität, die Gespanntheit, die Balance oder auch die Dissonanz, den Widerspruch dieser Netze aus Zuständen, Prozessen und Orten, in denen wir leben. Orten der Existenz, des Außen-Seins und Aus-Sich-Gehens; der Inszenierung und Verhandlung; der Tradierung und des Aufbegehrens; der kulturellen Grenzen und Ko-Existenzen; der maßgeschneiderten und bewusst gesetzten Botschaften, der Provokation und des Zurechtweisens; der Erschütterung, der Beheimatung und des Verlassens.

Ein unmittelbares, haptisches Erleben am Kunstobjekt zu ermöglichen, das durch dieses gleichzeitig hinterfragt wird, steht dabei im Vordergrund. Meine Arbeit versucht, die Strukturen und Mechanismen jener Orte und Konstrukte zu irritieren, ihre Mechanik zu offenbaren und den ihnen inhärenten, absurden Witz freizulegen. Sie spielt mit den Formeln und Bruchstellen in der Produktion und Inszenierung von Kulturgütern, sei es in den Kunstmärkten, in der Design- oder in der Textilindustrie. Durch kleine aber wirkungsvolle manipulative Eingriffe und die Umkehrung der Gebrauchswerte ihrer Gegenstände, dekonstruiert sie materielle Zuschreibungen und Leerläufe kollektiver Erinnerungs- und Tradierungskulturen. Soziokulturelle und gesellschaftspolitische Problematiken werden somit in ein abstrakt-abstrahiertes, kritisches, aber ebenso spielerisches, aufforderndes und provokativ soziales Licht gerückt.

In dem Ausmaß, in dem mein künstlerisches Schaffen komplexe und vielschichtige gesellschaftliche Phänomene, ihre unterschiedlichen Ebenen, Perspektiven und Differenzen reflektiert, arbeite ich mit verschiedenen medialen Formen. So wenig, wie es den einen wahren Blick auf die Welt geben kann, so sehr verweigern sich auch meine Arbeiten nur einem einzigen Blick, sondern stellen sich in mehreren medialen Perspektiven dar. Meist angesiedelt zwischen Skulpturalität, Installation und Fotografie, realisiert sich ihre Gesamtheit als Kunstwerke zwischen diesen Medien, nicht nur als Skulptur oder Installation, sondern auch durch ihre Haptik, ihre buchstäblichen Berührungspunkte, im Kontext ihrer spezifischen räumlichen Umgebung, in der fotografischen Inszenierung. Die Fotografien, die in diesem Portfolio versammelt sind, stellen demnach integrale Bestandteile und wesentliche Facetten der abgebildeten Kunstwerke dar. Sie sind nicht bloße Dokumentation, sondern tragendes Element ihrer Konstruktion und Inszenierung.

SELECTED EXHIBITIONS

2018

group-exhibition: Gerberhaus Fehring.

2017

"Red Carpet" tribute award winner 2017

"Open Studio Day" das weisse haus Vienna: in the framework of the VIENNA ART WEEK 2017

"YOUNG ART AUCTION" Novomatic Forum Vienna

C/O Vienna Magazine "Teahouse Project" at viennacontemporary

group- exhibition: „CONTINGENCY PLAN“ curated Pablo Caligaris, das weisse haus Vienna

solo- exhibition "Es gibt nichts neues unter der Sonne, aber jeden Tag scheint die Sonne neu." MARK Salzburg

group- exhibition "Short Experimental Film Curation" Spektrum Berlin

group- exhibition "UNTAPPED SURPLUS" Künstlerhaus Vienna

2016

solo- exhibition Sarah Steiner & David Meran "Heftiges Begehren nach Erkenntnis und keine brennbaren Materialien" Spektakel Vienna

group- exhibition "THE INTROTEN" Geidai Tokyo University of the Arts, Japan

solo- show "THE GREATEST ART SHOW ON EARTH" space 8X8, Toride, Japan

group- exhibition "WIP" Geidai Tokyo University of the Arts, Japan

YOUNG ART AUCTION, 21er Haus, Vienna

group- exhibition „BODY SPACES | HUMANS +HYBRIDS“ Rome, Italy

group- exhibition „Kunst als kommunikative Praxis“ Galerie Freihausgasse/Galerie der Stadt Villach

2015

YOUNG ART AUCTION, Albertina Vienna

group-exhibition "Roter Faden - textileforce" Galerie Freihausgasse/ Galerie der Stadt Villach

2014

group-exhibition „In meiner Westentasche“ Schikaneder Vienna

2013

group-exhibition- über|arbeiten, University of Applied Arts Vienna

group-exhibition at Kunsthalle Vienna- in the context of EARLY BIRDS

WORK
2015-2018





UNTITLED (BUT CUT) YOGA MAT

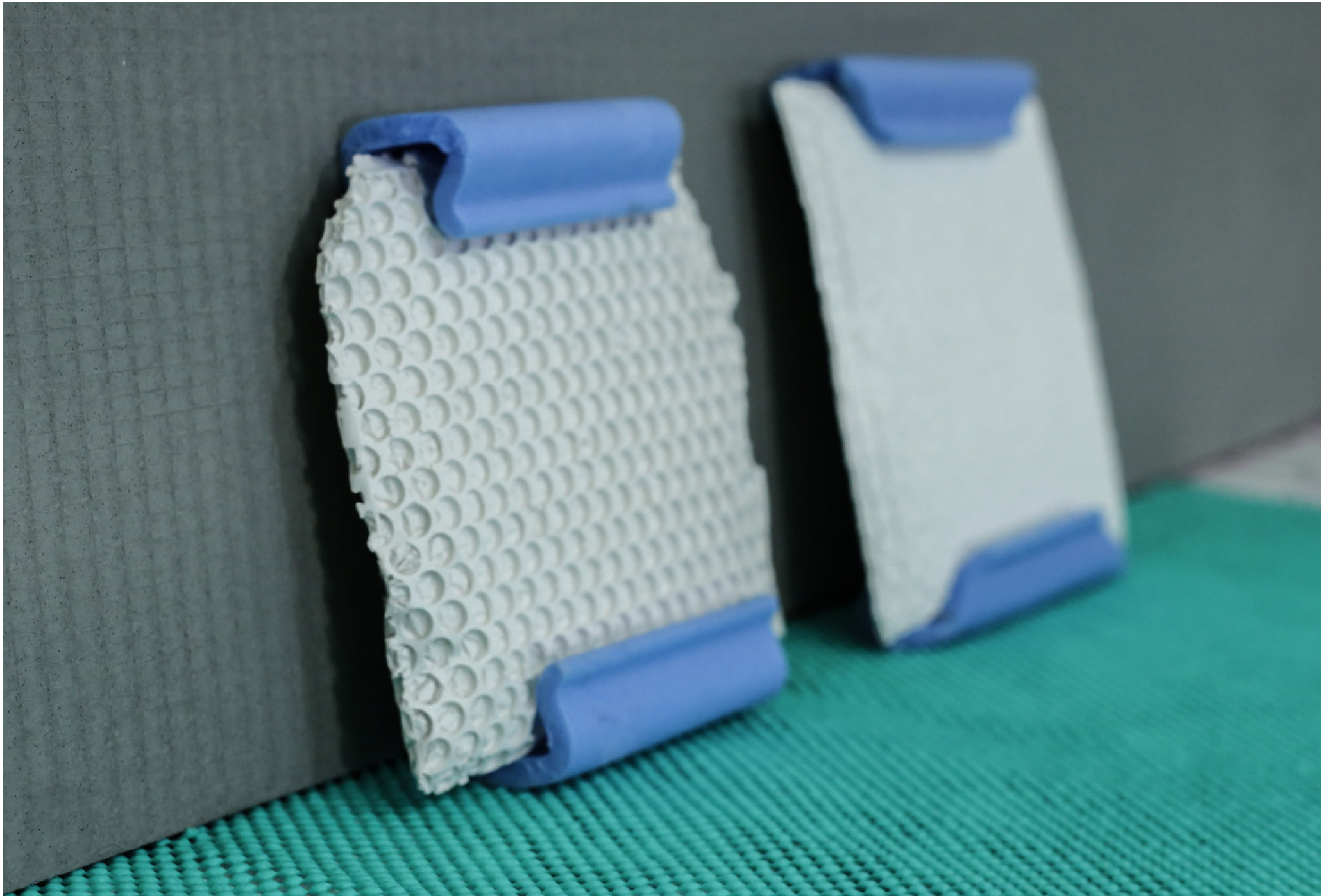
installation (61 x 180 x 0,4 cm) Heldenplatz Wien
2016/17





FRAGILE – DO NOT LAY FLAT

2 plaster-sculptures out of art packaging/ various arrangements
(20x18/23x20cm)
2018



WERKTEXT GIPS- UND BETONSKULPTUREN

Was passiert, wenn Verpackungsmaterial für filigrane, zerbrechliche Gegenstände selbst zu einem zerbrechlichen Gegenstand wird? Wenn es von dem geschützt werden muss, aus dem es hervorgegangen ist?

Meine Gips- und Betonskulpturen invertieren das Prinzip der Verpackung und des Verpackt- Seins. Sie erkunden die flexible Strukturalität des Verpackungsmaterials, befüllen, erweitern, beenden seine Räumlichkeit, machend das Schützende oder Sichernde selbst zu zerbrechlichen Gegenständen, zu Objekten, die die Beschädigung, die Zerknitterung, die Zerklüftung bereits in sich tragen. Sie machen das Gesicherte, das Verpackte zu etwas Unentwirrbarem, Monolithischem, das gerade deswegen auf schwierigem Boden steht.

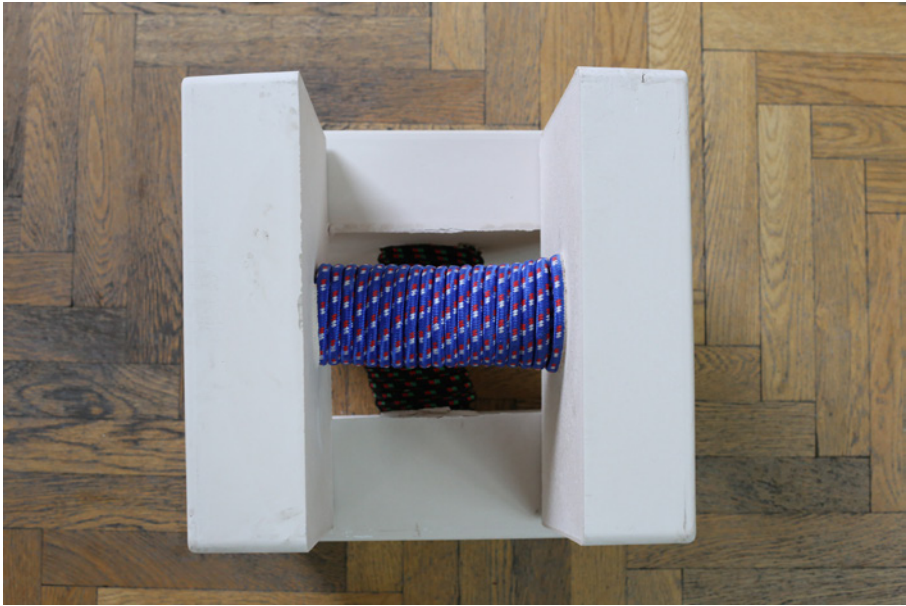
Diese Arbeiten sind geprägt von einer starken, rauen, unebenen Stofflichkeit, einer eigentümlichen Haptik, mitunter purer Massivität. Und dennoch wohnt ihnen allen die Zerbrechlichkeit und Porosität eines jeden Baustoffes inne. Dies wirft auch gesellschaftliche und kulturelle Fragen auf: Wie schnell kann Schutz zu Unsicherheit werden? Wie sicher ist die Sicherheit? Was schützt das Schützende? Wann wird das Schützende zu etwas Einengendem, Einfassendem und absolut Unverrückbarem?

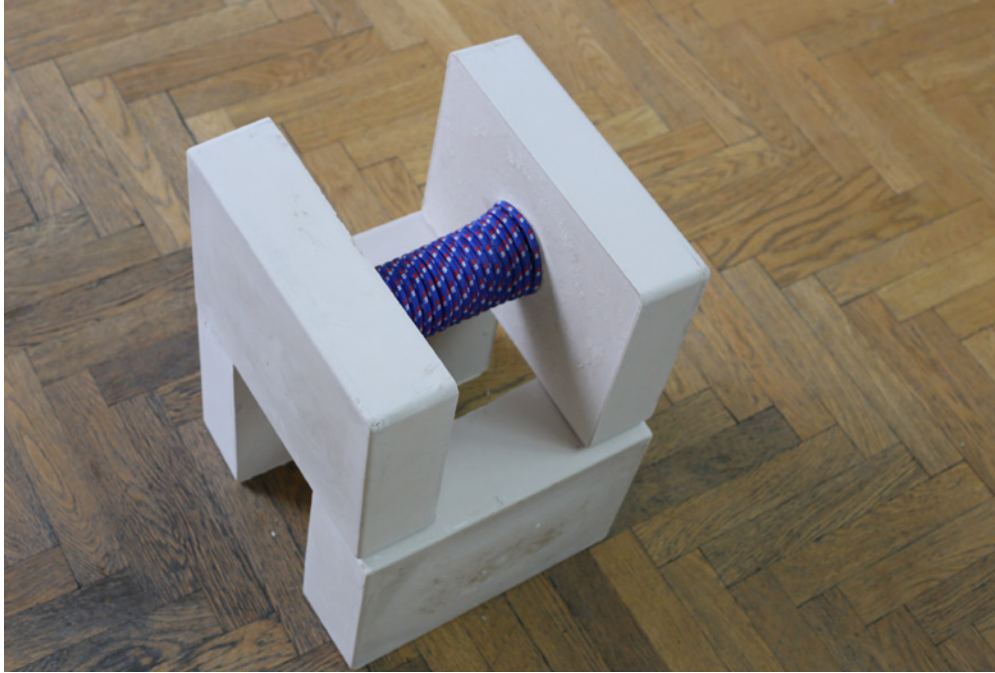


FAMILY PORTRAIT

plaster-sculptures of art photography packaging
(34x24/14x10/30x20cm)
2018







**UNTITLED (BUT HEAVY) PIECE WHICH LOOKS LIKE
ART RIGHT AWAY**

cement, ropes, various arrangements (32x22,5x7,5)
2018





work in progress:
Beton, Seile, Eisenstangen
2018



1,38 G/CM³ VS. 2,62 – 2,84 G/CM³

marble, japanese plastic box (21,4 x 14 x 5 cm)

2016

“ (...) Das Fasziniertsein von der Ästhetik des Alltäglichen und der Schönheit massenproduzierter Formen beeinflussen seine Werke maßgeblich. Für die diesjährige YAA (Anm.: YOUNG ART AUCTION 2016/ 21er Haus Wien) hat er eine besondere Skulptur geschaffen. Meran hat den Luftraum einer Lebensmittelverpackung mit hochwertigem Marmor gefüllt. Das Leichte kontrastiert mit dem Schweren. Das Unmaterial gegen das Material, das seit Jahrtausenden die Bildhauerei definiert. “

(Josephine Reinisch und Raimund Deiniger;
„Der Wiener“ Dezember 2016)







CASO4 UND ANDERE DAZUGEHÖRIGE SYMBOLIKEN

plaster (5cm x 10cm x 10cm), styrofoam (60x125)
2017



Gerberhaus/Fehring 2018



1440 MINUTES SCULPTURE

installation at "das weisse haus- open studio day"
iPhones out of paper/wood
Box out of wood/ mirrors (60 x 40 x 40 cm)
2017



INTERVIEW WITH DAS WEISSE HAUS

“ (...) During my residency in Japan I started to work within the context of packaging and everyday spatiality. Therefore, I made for example a package with a standardized volume carved out of marble. This was the starting point to deal with the reversion of materiality and the new codification of valence of objects in combination with digitization processes. Everyday things that surround us may seem banal but actually they are fascinating in their form and artistic quality. The experience of contact is of great importance as well - objects and materials which evoke the desire to be touched and vice versa. The moment of immediate experience is decisive for my artistic practice. For me, an artwork should have two qualities, on the one hand the emotional level alongside the first blunt contact, and on the other hand, the context and theoretical background. And then there are questions like do we need both? How can you transmit it to the participants? Consequently, my work is very thought-out but also bares a moment of chance (...). ”



YOU ONLY LIVE ONLINE

object- iphone 3, bananas, lemons,
plastic bowls, vinyl colors
2014



ARE THE KIDS ALRIGHT?

iPhone packaging, silicone, various arrangements
2017





ORIENTAL RUG

installation (3,5 x 1 m) varnish
2015

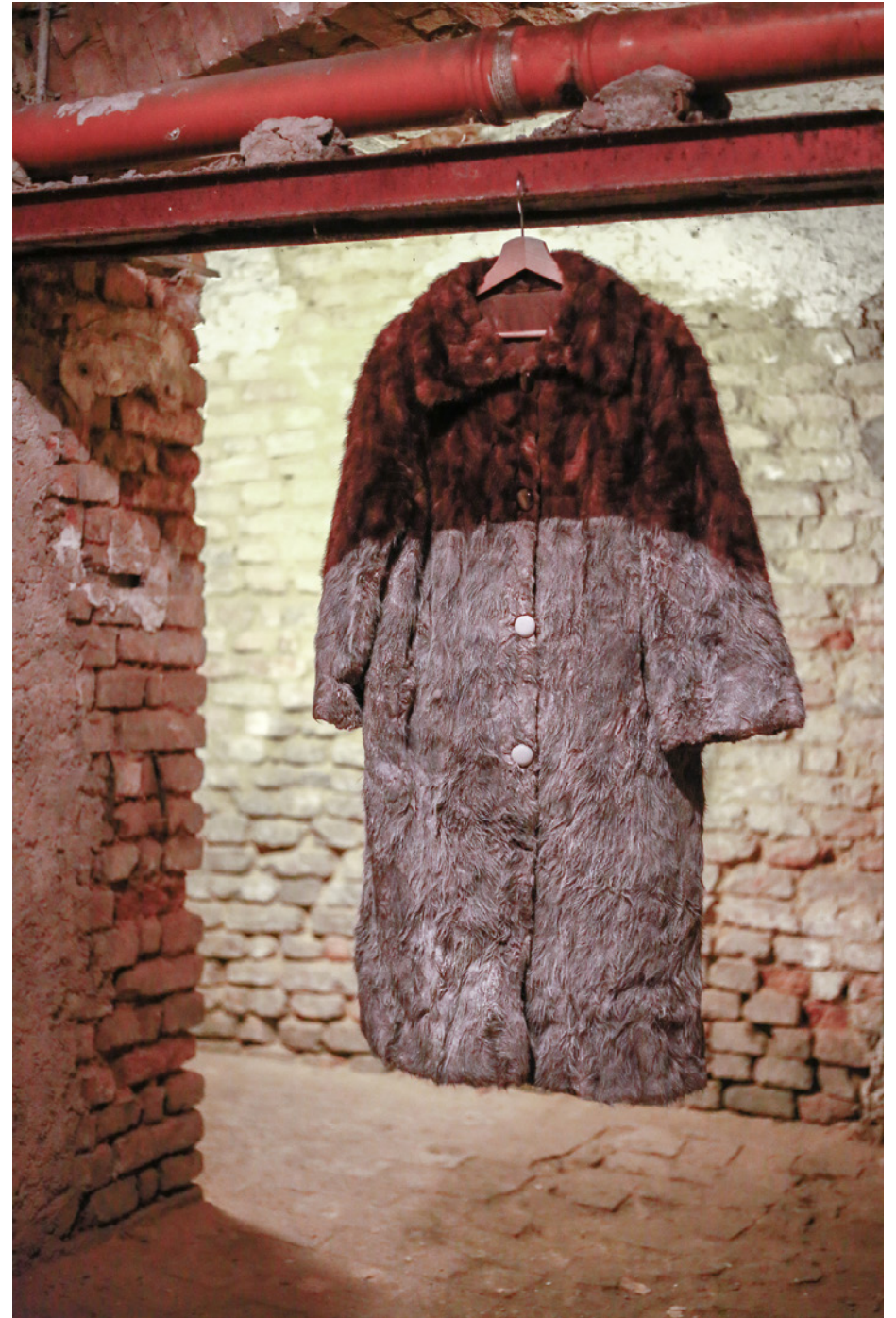
Carpets have the power of defining a room. They create an invisible space just by being rolled out. The simple manipulation of „destroying“ the cultural object by painting half of it with varnish, transforms the rug into an art piece or it is it just the presentation and connotation that enable that?





FURRY VARNISHED COAT

installation. fur coat, varnish
2015



HOUSE OF CARDS ON A CARPET

installation: printed carpet on paper (140x 90 cm) iPhone 5
(backside- screenless) out of paper/wood
2016





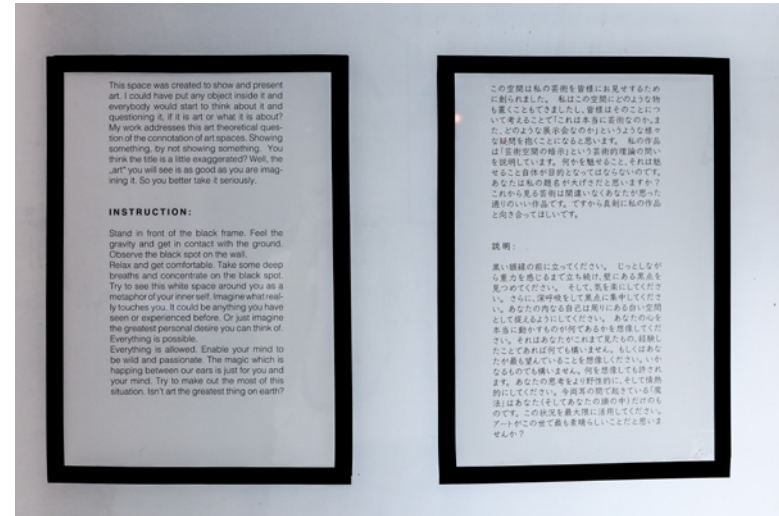
In this installation multiple layers of interpretations can be found. Firstly, the carpet pretends to be out of a textile material but it is printed on paper. There is one water mark which was badly photoshopped to have a connection to the digital world. A digital picture is based on pixels like a carpet on knots. The twenty-three iPhones are made out of wood and paper, based on the artist's personal mobile. They are arranged like a playground for children as if they would have played house of cards on it. When you walk around the work, you realize the iPhones have no screens, they are built out of the backsides. Even though it was not necessarily intended, people started to arrange the phones differently while displayed in a group show in Japan ("WIP" exhibition- Geidai Tokyo University of the Arts). This movement fits perfectly to similar work of the artist. Is it allowed to touch the artwork and what form of representation is needed for it to be seen as untouchable art?

THE GREATEST ART SHOW ON EARTH

adhesive foil
8x8 space, Toride Japan
2016

In spring 2016 Meran was asked to present his work in the 8x8 space in Toride, Japan. Usually, artists present their paintings and pictures there because the small room is seen as a display of two dimensional work. Therefore, he came up with a special project called THE GREATEST ART SHOW ON EARTH for this specific art space. He could have put any object inside it and everybody would have immediately started to think about it and questioning it if it is art or what it is about. Meran's work addresses this art theoretical question of the connotation of art spaces. This discussion is not very popular in Japan, so people were curious and confused with the concept of „showing something by not showing something.“ You think the title is a little exaggerated? Well, the „art“ you will see is as good as you are imagining it. So you better take it seriously.





INSTRUCTION:

Stand in front of the black frame. Feel the gravity and get in contact with the ground. Observe the black spot on the wall.

Relax and get comfortable. Take some deep breaths and concentrate on the black spot. Try to see this white space around you as a metaphor of your inner self. Imagine what really touches you. It could be anything you have seen or experienced before. Or just imagine the greatest personal desire you can think of. Everything is possible.

Everything is allowed. Enable your mind to be wild and passionate. The magic which is happening between our ears is just for you and your mind. Try to make out the most of this situation. Isn't art the greatest thing on earth?



In Meran's hometown there is one particularly street which he always called „the street of horror“ as a child referring to the typically Austrian seventies architecture. Two dozens of years later, he took a simple series of analog pictures, showing these houses with neither windows nor doors. The technical process (analog taken, but digitally scanned and edited) is a comment on the indefensible truthfulness of analog pictures.



HOUSES WITHOUT WINDOWS

analog photography series
2015-2016 (ongoing)





CARS WITHOUT WHEELS

analog photography series
2017 (ongoing)



In a country with a very high degree of mobility, the car appears to be an indispensable element of mobility, especially in rural areas. This circumstance served Meran as an inspiration. The cars, whether old or new, beautiful or ugly, are all missing the wheels. Possible future scenarios from films and comics meet the supposedly accustomed reality that the images radiate. Our perception tells us something is not right. The fragile state of suspense in connection with the analogous aesthetics rightly negotiates issues of temporality, technology and reality constructions.

SPERM SCULPTURES

analog photography series
2015 (ongoing)

Which simple materialized possibilities do you have as an artist to express complex and immaterial things? This leading question of art in general carries much of Meran's attention. In his photography series SPERM SCULPTURES he tries to get to the bottom of it. Where does the construct of sex start and end? After loving someone, the only thing left is often just a tissue on the floor. It's sad to trash them, they resemble a daily life sculpture. so They were photographed by an analog snapshot camera, without any editing, to show them in the most authentic and simple way.



UNTITLED (BUT SEXY) FOOD I, II

2x digital print on acrylic-glas 20x30cm
2014



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