

MEDIA INFORMATION

H13 LOWER AUSTRIA PRIZE FOR PERFORMANCE

BARBIS RUDER: Wertschöpfungskette

4 Sept. 2014

19.00 Performance and award ceremony

Followed by a concert in the inner courtyard:

What's Inside a Girl

DJ d.b.h

Exhibition until 6 Sept. 2014

Performers: Verena Dürr, Suzie Léger, Barbis Ruder, Constanze Ruder, Ewa Stern

This year the H13 Lower Austria Prize for Performance goes to the Heidelberg-born Barbis Ruder. She won with the performance *Wertschöpfungskette* [Value-Creation Chain], which will be shown admission free in the Kunstraum Niederoesterreich on Thursday 4 September 2014.

Barbis Ruder studied culture management in Germany and the Netherlands before coming to Vienna in 2010, as it were changing sides and starting to work as an artist. Since 2011 she has been studying at the University of Applied Arts in the department for transmedia art under the direction of Brigitte Kowanz.

Ruder deals with subjects such as the economy, work and role models, using performance and the body. Her driving forces are internal and external resistance; instead of simply accepting them she creates counter models to everyday circumstances. One of her most important tools in this process is humour.

Since the beginning of her artistic work she has repeatedly created projects with colleagues; collaboration has been a focus of her work so far.

The *Wertschöpfungskette* performance initially comprises five solo performances that can be differently combined. They are based on five video works in public space, which Ruder understands as "small actions of disobedience and resistance". She puts essentially intimate actions in a new, public context, plays with different levels of meaning and invites the observers to question values and norms. In *1D – Wechsel*, in the middle of a bridge she attempts to put on clothing over a dog cone round her neck; in *1E – Bruch*, to soft violin music she draws black lines in watercolour over her body from her feet to her lap. In *1B – Kanon*, as a sleeping beauty she lies ostensibly naked on the threshold of an art gallery. Ruder often counters today's constructed artificial beauty with her physicality and thereby also addresses the dependency relations on the market and in the art scene.

The question of commercial marketability of art, particularly of performance, also concerns Ruder

formally. For *Wertschöpfungskette* the five videos, which are in themselves marketable and saleable, are translated into the impermanent art form of performance. The performer Ruder from the videos is supplemented by several performers who on the one hand premiere *Wertschöpfungskette* but on the other hand also take up the challenge of the re-enactment of the performance from the video works. The very personal and intimate content is thus repeatedly freshly charged with the personalities of the different performers and thus simultaneously generalised.

Ruder arranges the performance as a spatial composition in which both the performers and the audience cover a stretch of road together. A tour that starts from the Palais Niederösterreich, goes past several cash points, at which the performers circle rather than crossing themselves. The return to the inner courtyard of the Palais takes them through underneath Barbis Ruder, who forms a kind of arch. The staging of *1B Kanon* takes place in the inner courtyard. In time with each other, the performers make themselves up and lie down on the threshold of the Kunstraum. They are accompanied by the singing of Ruder and a second voice. Several performative stages flow into a final image, which presents the performers in the windows of the Kunstraum. There they attempt to get dressed over strap-on cones .

The following concert by "What's Inside a Girl" and the award ceremony are also incorporated into the performative act.

Anat Stainberg of this year's jury writes of Barbis Ruder:

"Barbis Ruder has a clear, strong voice and a finger pointed, but in a nice way; she plays with her topics, adding layers and meaning, but definitely not offering a moral solution. Her critical eye mostly twinkles at us. And she perceives her territory clearly. Barbis Ruder knows that in a best-case scenario her viewers will be propelled to their own tailspin of associations and suspicions. And wisely enough that's what she is aiming for."

Alongside Anat Stainberg, the artist, performer and lecturer at the Vienna Academy of Fine Arts, jury members also included Stella Rollig, the director of the Lentos Art Museum in Linz, and Christiane Krejs and Nina Kohlbauer from the Kunstraum Niederösterreich.

Opening hours: Tuesday – Friday, 11.00–19.00 and Saturday 11.00–15.00, admission free.

Press contact: Katrin Draxl, katrin.draxl@kunstraum.net, +43 664 60 499 196

Image material: <http://www.kunstraum.net/de/presse>