

AUSGEWEIDET/GUTTED

To gut something—*ausweiden*—is an act of visceral extraction.

It implies removing the interior contents, stripping away protective shells, disemboweling structures of meaning, and laying bare the raw mechanics beneath.

ausgeweidet/gutted brings together seven artistic positions that interrogate the unearthing of hidden mechanisms, cultural dogmas, and intimate memories. Carried by a somber aesthetic, the show unfolds a continuous gothic undertone that manifests in a reduced and sharpened material language. The collision of charred wood, cold metals, and animal remains transforms the exhibition space into a kind of modern reliquary in which destruction and preservation seamlessly merge.

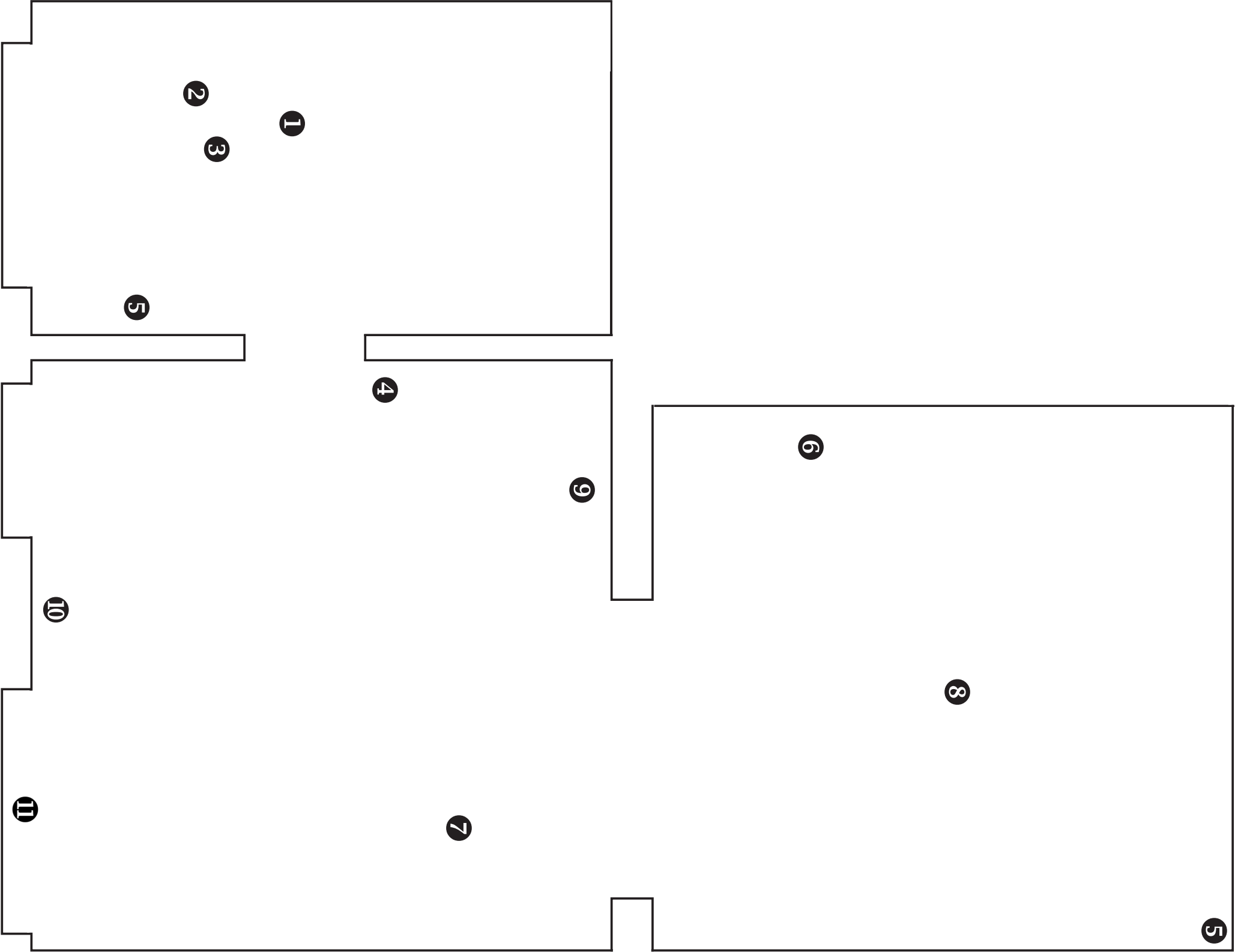
The use of burned and CNC-milled timber points both to historical rituals of purification and to the fascination of the ruin, while steel components, aluminum rails and car fragments bring a harsh rigidity into the space. In between, organic materials such as cowhide, horsehair, animal teeth, and rabbit fur form a raw, post-mortem counterweight that questions the interfaces between human, animal, corporeality, and sacrificial ritual. Within this material field of tension, the works subvert religious symbolism and societal architectures of control.

In doing so, *ausgeweidet/gutted* strips away the protective shell of objects and belief systems, questioning what new meanings emerge from the hollowed-out remains.

OPENING: 24.09.
7–10 PM

SCHADEKGASSE 8
1060 WIEN

OPENING HOURS:
WED–FRI: 3–6 PM



1 ALPHA_OMEGA

Christian symbols and rituals are being referenced, religious paintings, and queer contexts. Symbols that function as signifiers, such as the crucifix, the halo, and the confessional, are placed within a new context, disrupting their original meaning. Moving away from the institutional framework of the Church, I reflect on the ambiguity of these symbols and rituals from my own perspective, shaped by growing up in this environment. Daniel Wendt

2 OPTICAL BIOGRAPHY

explores lineage, authority, and the transmission of cultural traditions across generations. Using found family photographs from both the Austrian and Nigerian sides of my family, the project's starting point centres on my two grandfathers, who each functioned as the head of their family, and places their images in direct relation to one another. Through collection, comparison, and display, the work reflects on identity, belonging, inheritance, and the role of family artefacts in shaping personal histories. Darryl Oswald

3 FAMILY ALBUM

brings together family photographs, scanned images of objects and sculptures, and found material from personal and online archives. It considers how traditions, ideas, values and memories are passed on through objects and images, and how their meanings shift when they are removed from their original context and placed into new relationships. Presented in an archival box, the work forms a collection of various fragments that trace inheritance, transmission and the constant transformation of personal and cultural histories. Darryl Oswald

4 THE CAR RIMS, "MY DEEPEST CONDOLENCES"

5 THE MERCEDES, A HAND COOKED LIKE A PISTOL. Excerpts of "The highway is not the thousand organs it pours." A man is driving a Mercedes-Benz, a butter knife in his jacket pocket. The highway is populated by dogs of pure dogs who speak 'the shadow of dogs' and are in a historical fight with the road. My dogs share one mouth. The dogs of my mouth speak. A bunny was killed on the street. A bunny was hit by a tennis ball. A car stopped on a tennis court. A man was sent to jail after the incident. Four men undress on the sand, uncanonised. A hand cooked like a pistol. Apparently, not even empty bellies can cure it.

6 LO HAS VISTO?, HAS VISTO AL PERRO?

Marlene Stahl

6 LEFT ME SHATTERING

Deconstructing personal narratives through material and memory, I'm reclaiming the symbol of a Bavarian tradition. This sculpture represents a break with the past - transforming a sound tool of exclusion into a weapon of resistance. It's a story of anger, identity, and the fight against the boundaries imposed by others. The ratchet, now reimagined, captures the destructive force of catholic practices, turning them against themselves. Leaning into the raw, physical act of rebellion, I embraced the power of re-contextualization to confront and create something new.

Josepha Edbauer

7 1PS

explores the myth of the horseshoe as a symbol of luck. According to folklore, luck "falls out" when a horseshoe hangs with its open end downward, and "collects" when it is oriented upward. This tension between gathering and losing forms is the conceptual starting point of the work. "1PS" understands luck not as a fixed condition, but as something relative and in motion. The work questions how meaning is shaped by belief - and how perspective determines whether we think we are holding on to luck or letting it go. Leonie Holtkamp

8 PEW (HOSTILE FURNITURE-SERIES)

The concept of "Hostile Furniture" is a modern interpretation of hostile architecture, which aims to exclude people from public spaces or make staying for an extended period as uncomfortable as possible. In architecture, this is primarily directed at displacing unhoused people or individuals dealing with addiction. This project seeks to bring this concept into interior spaces to draw attention to the absurdity of such urban planning. Furthermore, bringing hostile design indoors opens up a conversation about personal space and self-protection. In correlation to that, the charity and brotherly love preached by the Church is often tied to moral and religious conditions, making it feel far from unconditional. Leonie Holtkamp

9 LIFE IMITATES DEATH 10 (UNTITLED)

The wall work made of cowhide and burned wooden frame (CNC milled). The project draws inspiration from memorial practices such as taxidermy, used not only in museums but also in private homes to commemorate lost pets. This intersection raises questions about when death imitates life and vice versa in the quest for survival. In these new works, laser engraving on the cowhide mounted within a burned wooden frame is a direct reference to photography as one of the accessible ways of preserving memory. Margo Dubovska

11 SOAP

explores the processual nature of soap. Drawing on French poet Francis Ponge's 'Le Savon', it is not understood as a stable object but as a material that comes into being through use and consumption. Over time, wear, transformation, and gradual disappearance become visible. Its transient essence is not incidental but integral: each act of washing alters the form, thus eroding the photographic image. The hands embedded in the three hand-poured glycerin soaps evoke touch, action, and corporeality, while the usually permanent photographic image becomes fragile and temporary. Nicole Brandstaetter