

Karoline Dausien

Works 2016-2026

BOW

Group exhibition, organized by Karoline Dausien 09/2025

Wrexham RD Studio, London

(Artists: Kamilla Bischof, Karoline Dausien, Sonnhild Essl, Martin Martinsen, Birgit Megerle,

Thea Moeller, Saskia Te Nicklin, Liesl Raff, Vanessa Schmidt, Stefan Thater, Franz Zar)

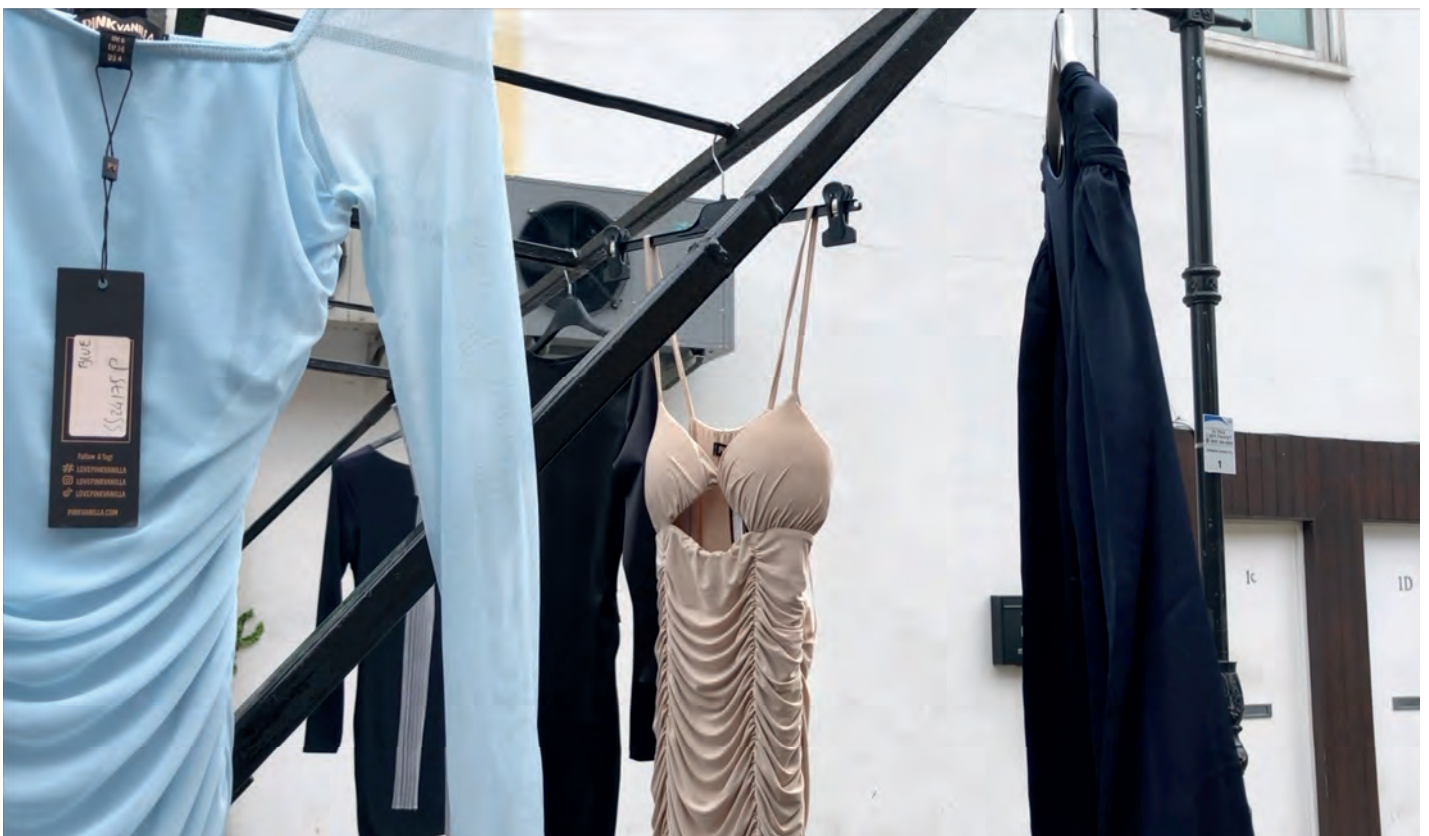
(Photos: Karoline Dausien, some photos taken at Docklands Office Furniture, East London)



Exhibition view **Roman Road Market** 2025, Videocollage 17:06 min



Film still *Roman Road Market* 2025, Videocollage 17:06 min



Film still *Roman Road Market* 2025, Videocollage 17:06 min



Exhibition view **BOW** 2025, Wrexham RD Studio
Saskia Te Nicklin, *Untitled*, 2025



Exhibition view **BOW** 2025, Wrexham RD Studio
left: **Birgit Megerle**, *Untitled*, 2023
right: **Karoline Dausien**, *Roman Road Market*, 2025

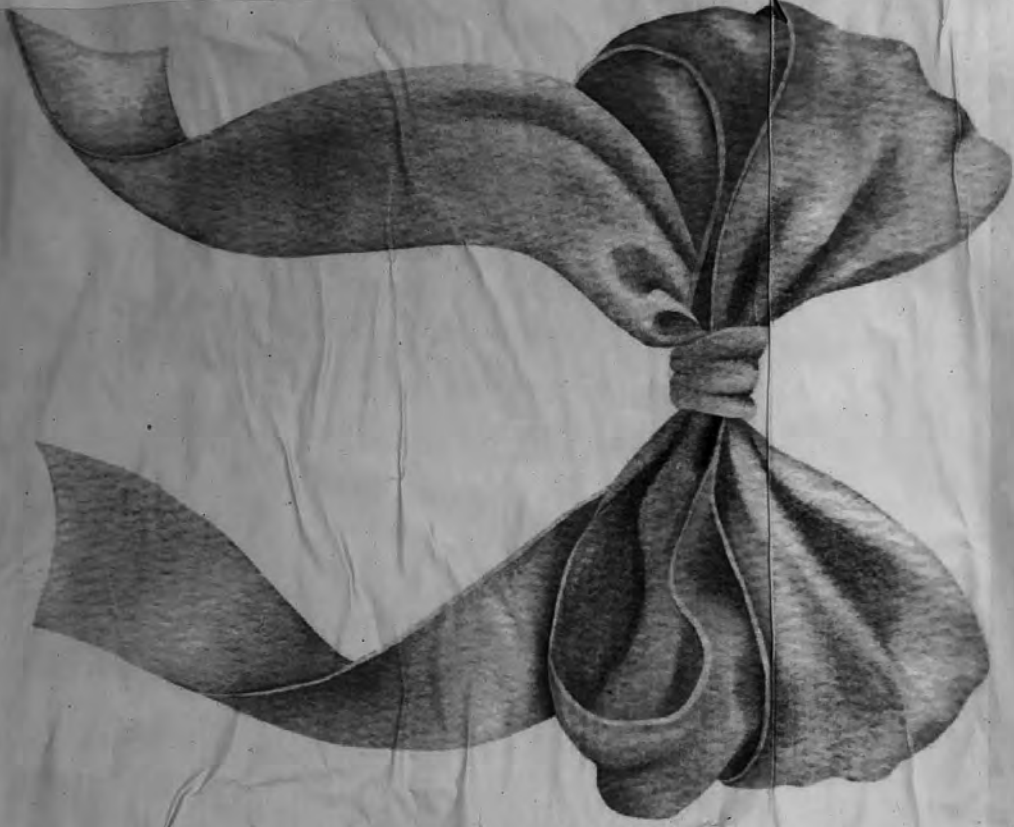


Exhibition view **BOW** 2025, Wrexham RD Studio
Thea Moeller, *Boost & Glow*, 2025

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BOW

On view, September 21st 2025, 14-20
Wrexham RD Studio, London E3 2TJ

STAMPE

CASTELLO DI
MOSSOLETTA 350



DIRECTOR
THE TATE GALLERY
MILLBANK SW1 4RG
LONDON-ENGLAND

Kamilla Bischof Karoline Dausien Sonnhild Essl Martin Martinsen Birgit Megerle
Thea Moeller Saskia Te Nicklin Liesl Raff Vanessa Schmidt Stefan Thater Franz Zar

a USB memory stick
only be made



A Decorator's Dictionary 2025, textile, Tesco receipts, wire sponge, Paper, magazine cutouts, yarn, bamboo



A Decorator's Dictionary 2025, textile, Tesco receipts, wire sponge, Paper, yarn



A Decorator's Dictionary 2025, textile, Tesco receipts, wire sponge, Paper, magazine cutouts, yarn, bamboo



Karoline Dausien

***1986 in Bremen, Germany**

Lives and works in Vienna

Education

since 2025	Art teacher (Secondary School)
2019-2024	University teacher (Department for Sculptural conceptions/Ceramics), Art University of Linz
2016	Diploma at the Academy of Fine Arts Vienna; Julian Göthe
2013-2014	UdK, Berlin; Manfred Pernice
2010-2016	Academy of Fine Arts Vienna; Monica Bonvicini, Julian Göthe
2006-2010	Academy of Fashion & Design, Spatial Design, Hamburg

Prizes/scholarships

2025	Studio Residency of the Federal Ministry of Art and Culture Austria in London UK
2024	Studio Residency of the State Cultural Office Upper Austria at the <i>Villa Rabl</i> in Bad Hall
2024	One year state scholarship for fine arts from the State of Austria
2021	Invited competition „Paternoster“ by Academy of Fine Arts Vienna & BIG
2021	Purchase by the City of Vienna
2020	Nominated for the Ceramic prize of Land Salzburg
2020	Purchase by the State of Austria
2019	Project funding from the Federal Ministry of Art and Culture Austria
2018	Purchase by the City of Vienna
2018	Approval of artistic studio practice of the City of Vienna
2017	Start-Stipendium, Federal Ministry of Art and Culture Austria (selected for the mentoring program, mentor Karola Kraus)
2016	Appreciation award of the Academy of Fine Arts Vienna
2013/14	Erasmus scholarship at the UdK Berlin (Prof. Manfred Pernice)
2012	Support scholarship of the Academy of Fine Arts Vienna

Publications

2020	After the Celebration, with Martin Martinsen, Joakim Martinussen, Vanessa Schmidt
2019	RED/GIORGIO/TOWER, ed.: Karoline Dausien, Marie Himmerich, ISBN 978-3-200-06690-8
2017	HANAU, Hrsg.: New Jörg, Vienna, ISBN 978-3-903188-8
2013	Ve.schheft Nr.17, ed: Ve.Sch, Vienna
2013	PANEL Nr.7. ed: Elisabeth Greinecker und Julian Turner , Vienna
2013	Ve.schheft Nr.15, ed: Ve.Sch, Vienna
Since 2012	Editor and publisher of www.magazin-im-internet.de 30 published issues (i.a. Manfred Pernice, Nora Rekade, Astrid Wagner, Eva Seiler, John Skoog, Franz Zar, Thea Moeller, Joseph Marioni, Robert Müller, Birke Gorm, Johanne Lykke Holm, Liesl Raff, Marusa Sagadin, Anna Schachinger)

Exhibitions (selection)

- 2025 Bow, Wrexham RD Studio, London
- 2025 Inflation ist working against us. Get your gifts now. And the editions @ EXILE, Vienna
- 2024 Viennacontemporary, And the editions, Vienna
- 2024 Neue Arbeiten & BAR, Wonnerth Dejaco, Vienna
- 2024 *Plinth, Kunstraum Schwaz, Schwaz***
- 2023 *a hint of anesthesia*, curated by Thea Moeller, Kerstin v. Gabain & Edin Zenun, Colony Club, Wien
- 2022 *Loving Others*, mit Bar du Bois, Künstlerhaus, Wien
- 2022 *Hotel Donatello at FOX, Vienna***
- 2022 *Darktown at Kunstverein Ve.Sch, Vienna***
- 2021 *The Party* at Stadtgalerie Schwaz, curated by Maximilian Geymüller
- 2021 *Liquidity* at Fluc, curated by Olympia Tzortzi and Severin Dünser
- 2021 Talking Textures at Kunstverein Eisenstadt, curated by Antje Prisker
- 2021 *SALIERA* at Salzamt, curated by Julian Turner
- 2021 *Truth to Material* curated by Alexandra Maria Toth, Lovaas Projects, Munich
- 2020 Exhibition for the Arno Lehmann Preis, Traklhaus, Salzburg
- 2019 *Giorgio/Tower* curated by Marie-Sophie Himmerich, AedT, Düsseldorf**
- 2019 *RED Artist Statement at Parallel Vienna***
- 2019 *Finger Food* curated by Steffi Parlow, Kommod, Vienna**
- 2019 *Everlasting Light* curated by Cornelia Lein, Tim Nolas, Vienna
- 2019 *La Revedere* Schimmel Projects, Dresden
- 2019 *Pressure? Release!* curated by Alexandra Maria Toth, Palma de Mallorca
- 2019 *Über das Neue* with Kunstverein Ve.sch and New Jörg, Belvedere 21
- 2019 *Twelfth night, or what you will* Coyote, Stockholm
- 2018 *Urlaub* Skulpturinstitut, Vienna
- 2018 *UEC Ku'damm Karrée*, Berlin
- 2017 *Hanau New Jörg, Vienna***
- 2017 *Amazing Girls* curated by Franziska Wildförster Kevin Space, Vienna
- 2017 *Mortadella* Operativa, Rome
- 2017 *JENNY Vin Vin Gallery, Vienna***
- 2016 *Youth Art Biennale* curated by Christiane Rekade, Festung Franzenfeste, South Tyrol
- 2016 *Tête-Bêche graduation show, Academy of Fine Arts, Vienna***
- 2016 *SOFT COSTS_MONEY OVER WORLD.* curated by Benedikte Bjerre, Kunstverein Wiesen
- 2014 *OSTSEE Kunstverein Ve.Sch, Vienna***
- 2014 *SHOW BEAUTY HOT* ASA Studios, Hamburg
- 2013 *ein letztes Mal vor der Sommerpause...* Ve.sch, Vienna
- 2012 *Diesen Winter nur Collagen, „Kennst du Chagrall...?“* by Nora Rekade, Vienna**
- 2011 *There was a job to be done*, Kunstraum Niederösterreich, Wien



The Passionate Quilter X, 2024, 63 cm x 41 cm, div. Textilien, Füllwatte, Pressspanplatte



The Passionate Quilter IV, 2024, 63 cm x 41 cm, div. Textilien, Füllwatte, Pressspanplatte

THE PASSIONATE QUILTER

Nature/park

Pool/fluss

The sewing machine is running hot. It is the TOOL, with which the artist summarizes the world she is currently in. The planted trees in the park are out of place. They are not indigenous to the land in which the temporary villa of Dausien is situated. The artist moves through the storm shattered branches, they lie across well-trodden trails where the from Austrian life maltreated retirees go to rejuvenate themselves. Maple, beech and oak in various exotic versions give shade. False acacia in abundance. As the artist returns home, the TOOL is turned on. The thread is swirling through the needle, punching down through the bark-colored textile, ravaging it. A new motif is created, the presser foot for quilting is celebrated. Dausien jams filling between the freshly sewn lines. The image is bulging out of itself. Beyond the park lies the pool. Turquoise, wet with chlorine infused watery eyes. Skin, wrinkles and scars, a triptych of nipple piercings. Young and old melt in the heat of the mid July days. The oldest wears one swim cap over the other, like an Olympian. Dausien forces two thick textiles through the TOOL. They stick together, looking slick. Northwest of the pool is the forest. The artist doesn't traverse there a lot. The maltreated spill over from the trails of the park. They do not appear dressed for the forest, it was not their intention to wander this far from their health resort. The Upper Austrian climate has rendered the forest hostile. It is at once dried out and damp, muddy and dehydrated. Its respiratory system appears crippled. A creek turns into a river, the next day a creek again. A pencil thin snake inhabits a water hole. Dausien is back at the villa. The stitches meander through the various textile surfaces, creating yet more pouches to be filled. The machine, her TOOL, creaks as Dausien presses the stop-and-cut button. The smell of hot plastic. The artist moves to the balcony, its proportions too large for a person but fitting the dimensions of the villa itself. She lets her gaze drift from left to right. There is the pond, there are the broken trees. There is the hut. A constant stream of droplets under its hexagonal roof, a feeling of breathable air inside. The resorters, always asthma prone, line up. They go inside, silently circle along the dripping walls, become clammy, cold. The ritual is forever repeated. Outside is the fountain opposite the music pavilion. It is Upper Austrian flamenco night. The band starts strumming, Dausien walks back inside.

The Passionate Quilter is a 14-part series of 41 cm x 63 cm textile works.
The series emerged during a residency at Villa Rabl in Bad Hall in July 2024.

Text by Martin Martinsen

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The Passionate Quilter II, 2024, 63 cm x 41 cm, div. Textilien, Füllwatte, Pressspanplatte,
Laserdruk auf Papier

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WER SAMMELT, SOLLTE SAMMELN KENNEN !



Mixgetränke



The Passionate Quilter VI, 2024, 63 cm x 41 cm, div. Textilien, Füllwatte, Pressspanplatte



The Passionate Quilter VII, 2024, 63 cm x 41 cm, div. Textilien, Füllwatte, Pressspanplat-



The Passionate Quilter XIV, 2024, 63 cm x 41 cm, div. Textilien, Füllwatte, Presspan-

Plinth

Solo exhibition, 25.5-14.9.2024

Kunstraum Schwaz

(Photos: Aslan Kudrnofsky)



Present Konvolut 2024, leather, textile, filling, yarn

Prologue: Hierarchies

Lagerfeld meets his studio director's parents. "She does such an amazing job," he tells them. "Thank you for everything you do for her," the parents respond. Lagerfeld replies, "I don't do anything for her, we work together!"

A small value chain

The object is old; it has become rare. It is made of precious materials, difficult to source, already a luxury item back when it was first produced. Ideally also unusual, ahead of its time perhaps, in terms of production or technology. Untold hours of skilled labour went into its manufacture. Ideally owned by some "important man", in mint condition. Or with traces of wear and tear, but from a "historical" context. Ideally exquisite, definitive. The item's value is defined not merely by time/labour spent, not merely its utility or exchange value. Or it rejects these categories while still fulfilling them, bears an implicit agreement, taste and distinction solidified within it, long before the currents of time. Value-time-crystals beyond value.

8k

In this imagined hierarchy of values, the found objects in Karoline Dausien's works would sit at the very bottom. Her assemblages, collages and arrangements are devoid of aura. The ensembles enclosed by mirrors don't demand anything. Unlike those relying on transmission or reflection (literally or otherwise), or those invoking minimal theatricality, these pieces call on fewer effects or spatial categories than concrete repetitions from the almost obsolete, material world of consumption; it is participatory in the loosest sense.

Poor man's silver

The arrangements combine objects from discount beauty outlets, bodegas and thrift stores with predominantly ceramic adaptations and duplications. Along with molds and pieces of fragmented – predominantly female – bodies, as-ifs. Remolded pieces with glazed surfaces oscillating between plastic and metal, much like their replicas borrowed from commercial or décor contexts. Small invocations of participation,

without actual participation. (Gosh)Sylt, Capri(sun), New York(er).

A shimmering silver curtain pulls the small stage forward, the objects back. A peep-box en miniature separates an imaginary "back room" that is almost impenetrable in this digital economy of seemingly infinite goods, from this fully analogue, limited "warehouse". Six miniatures of larger arrangements line the walls (Natura Morta 1-6 series, 2024). A display stand borrowed from poster and comic shops, containing more, in this case flat collages in poster-sized plastic sleeves. These little doublings and reinforcements to the consumer sphere in the tapestries heighten the sense of unease of Dausien's enterprise. Finally, in the 'main room' hang textile works reminiscent of stitched gift wrap (Present series, 2024), yet nothing is wrapped, and the sequence is entirely centered on the symbolic act of gift-giving. Ribbon by ribbon, the order follows the material remnants of a dying street economy. The circuit begins and ends at precisely this point, an exterior in the interior, two 1:1 scale mock-ups of shopfronts (Paradies I, Paradies II, 2024), in which the central component, the separator of spheres that is the precondition for desire – the large glass – has been removed. Inside and outside collide, indistinguishable.

Art Nouveau

Just as industrialisation first devalues and renders entire branches of craftsmanship obsolete to generate permanent sales under the dictum of obsolete "modernity", it equally downgrades the labour required. Only to then integrate the mass-produced goods into its own value creation and cynically present them back as "folk art" to the people previously tricked into discounting these goods as anything special. What was originally intended to herald a resurgence of craftsmanship in the sphere of the accused mass-produced goods, is surprisingly well suited for industrial reproduction with all its flourishes, volutes and decorations.

Leap through time and space. Wirtschaftswunder (economic miracle), oil crisis, perestroika. Quelle, Otto and Neckermann plunder entire national economies in exchange for urgently

needed foreign currency, which in turn pay for cheap products to keep the apparatus going. The price is a mortgage on social development and participation, on all sides. The radius shifts from the GDR to Eastern Europe, from Eastern Europe to Asia. Impoverished consumers who can only afford increasingly cheaper products but must continually consume to maintain their status, are forced to settle for a cheap product that allows consumer participation, but without distinction, and devoid of any resale value whatsoever. Absolute devaluation reigns above and beyond diminishing utility value.

This is the starting point for the exhibition's most delicate operation. The assemblages form an uncanny alliance. Also, because, counter to the norm in the realm of representation and differentiation, one's own positioning would seem to be either cynical, patronising or helpless in the face of the obsolescence of these forms; were it not for a moment of serious, credible solidarity aimed at re-participation. From a material necessity standpoint does it make more sense to wear clothing that is clean but cheap, or high-quality, albeit damaged and worn? Answering this question may already say a lot about Dausien's exhibition, or then again, nothing. Because whether this plays any role at all, and the extent to which we take it as a lever of distinction, reveals far more.

Epilogue

Nine thirty in the morning in Germany. Franz-Josef Strauss is visiting the GDR. Hors d'oeuvres are served. "I don't eat lumpfish shit (Seehasenscheiße)," he says ...

Robert Müller

KUNSTRAUM SCHWAZ

Palais Enzenberg

Franz-Josef-Str. 27 | A-6130 Schwaz

Wed – Fri 1 – 6 pm, Sat 10 am – 3 pm

closed on Sundays and public holidays



Exhibition view *Plinth* 2024



Paradies I, 2024, textile, glazed ceramics, found objects, wire, mirrors, paint



Lips 2024, leather, textile, filling, yarn, stretcher, glazed ceramics, wire



Exhibition view *Plinth* 2024



Paradies II, 2024, textile, glazed ceramics, found objects, wire, mirrors, paint



Natura Morta (Bach, Truck, Handarbete, Egg)
2024, found objects, plaster mold, mirror, silver foil,
foam, glazed ceramics





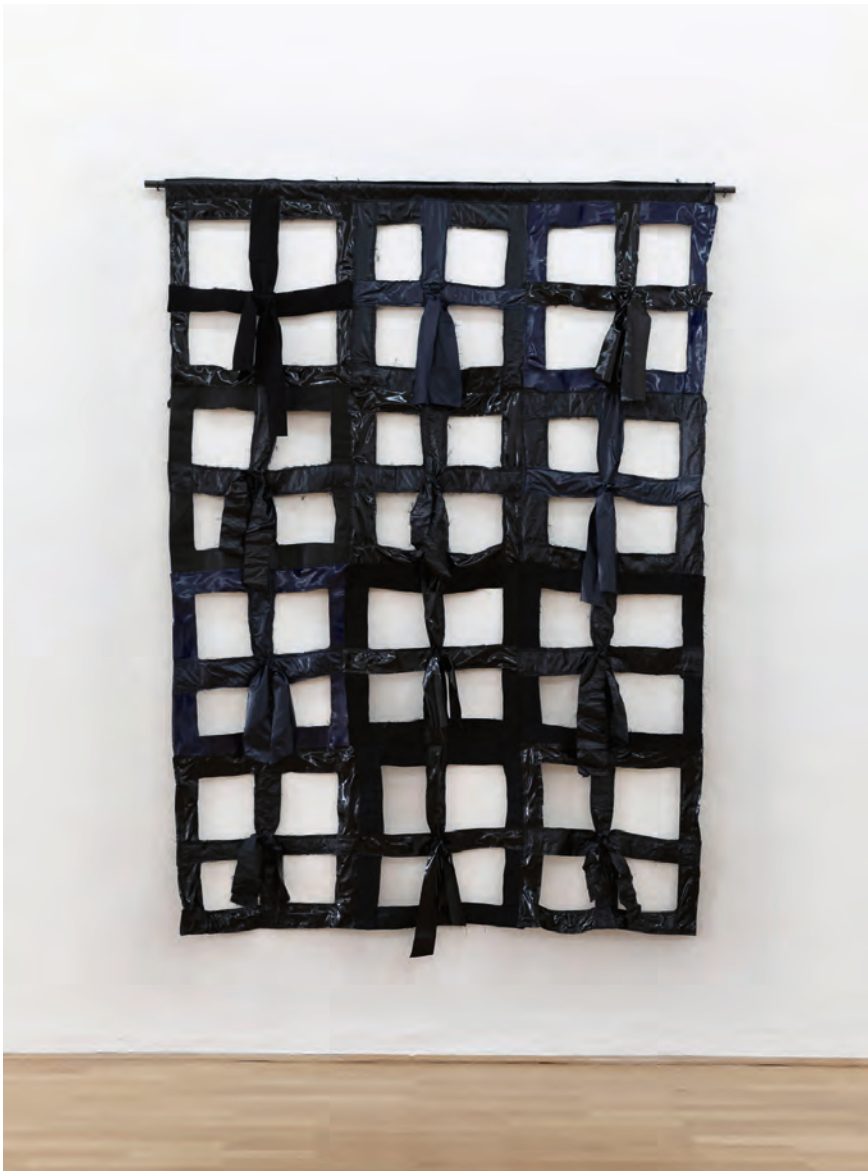
Natura Morta (Insel Austria) 2024, found objects, plaster mold, mirror, silver foil, foam, glazed ceramics



Present I + II 2024, leather, textile, filling, yarn, stretcher



Present I + II 2024, leather, textile, filling, yarn, stretcher



Promise, 2024, leather, textile, filling, yarn

WONNERTH DEJACO

Consignment in
1 June 2024

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Consignor
Karoline Dausien

Artwork

Retail Price



Karoline Dausien
Gun, 2024
62 x 67 cm
(KD240001)

Total

The work is
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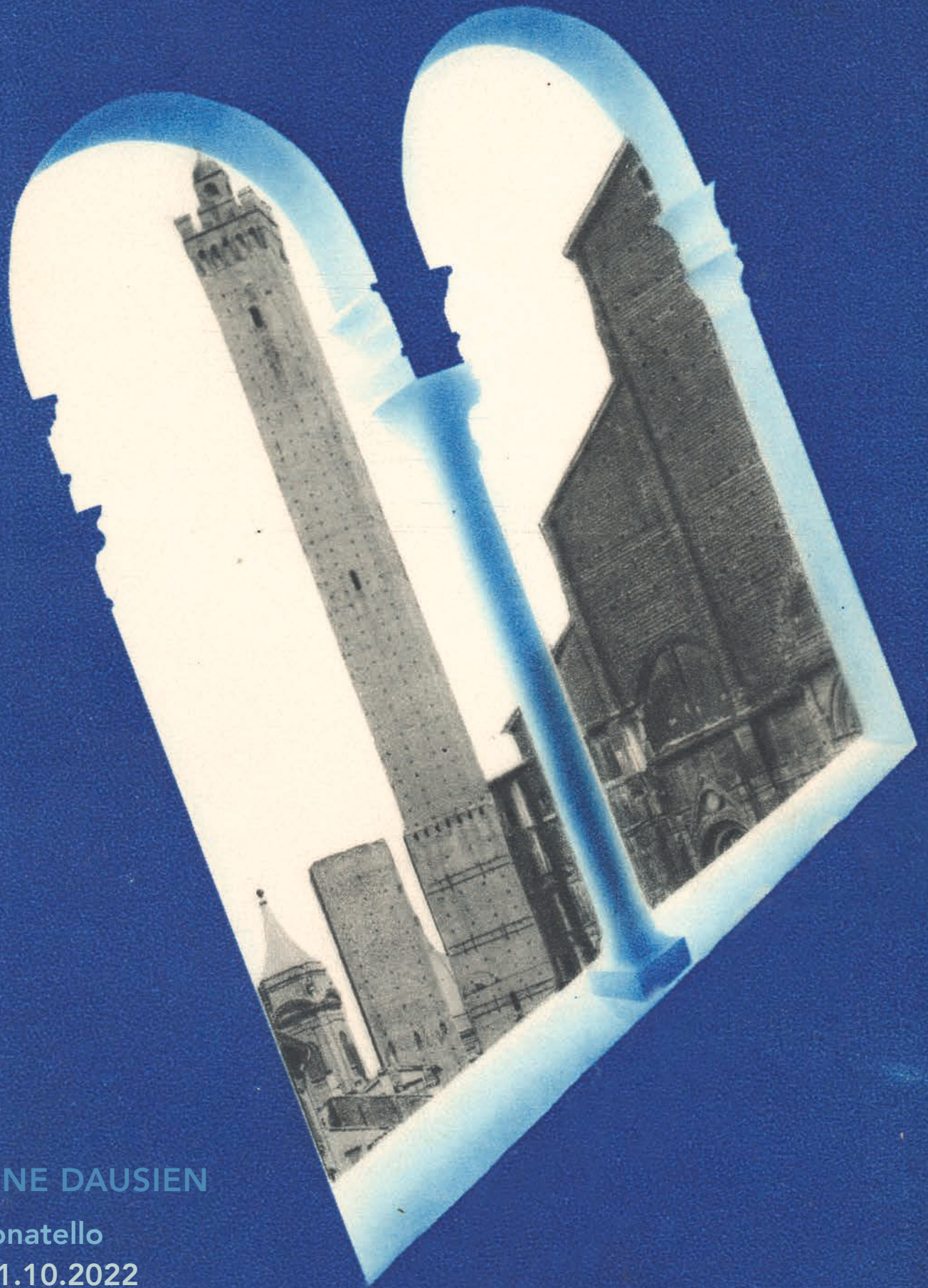
Consignor

A handwritten signature in black ink, appearing to be 'K. Dausien', written in a cursive style.

Date:

Date:

01.06.2024



KAROLINE DAUSIEN

Hotel Donatello

7.10. - 21.10.2022

FOX

Marxergasse 16, 1030 Wien

PIERO



Huddled together, we wait in the night as the ocean licks the dunes. The wind is strong and somewhat spooky; we glisten with anticipation and wonder. Will they come? We have been patient and frugal, immobile, ready for an embrace. We saw the emails at reception, the credit card number, and the room preference - smoking permitted, view on the beach, second floor. Our desire, this capricious battery, keeps us going, then paralyzes our very core. Their lacquered hair will soon brush the pillows, and the bed will give in like a tired marshmallow. We are troubled by the thought of a warm breath soon filling this place, this room, this cell. Isn't it ironic that we will consume their sleep like hungry fruit bats, greedy and confused? We wait.

Oh, oh. Non me l'aspettavo. Nemmeno ci pensavo. Dal binario sento l'aria bruciante che mi turba il capello. Non so come arrivarci - quest' albergo discreto, come una camicia azzurra un giorno di primavera. Treno tassi motorino piedi bicicletta? Oh, oh, spero che mi voglia bene. Spero di non vedere le sue sorelle. Mi trovano sospettosa, mi chiedono domande strane, incuriosite dalla mia aria di borghese per bene, che porta gioielli d'oro e occhiali con le lenti fumè. Ancora mi trovo su questo binario emiliano un martedì di luglio e già lo cerco dappertutto, pur sapendo che, magari, si è perso su un vicolo di montagna meridionale, circondato di fichi e di pietre bianche...

Eating pasta, she is resplendent. She sits, cross-legged, in an odd chair in the corner of the room, concentrated on her ceramic bowl. There's butter in there, and tomatoes, and onion. Salt. There's also Parmigiano Reggiano, which matured in an airport-sized hall for 36 months before being broken into pieces and sold to people like us, people who travel discreetly, tastefully, driven by pleasure. She defies what I expected for myself. Her grey hair is so long, and her skin almost bubble-gum pink, and she doesn't close her mouth when she chews. I am naked, and she is wearing a black robe, and I observe how spaghetti strands fall onto the bright floor, how grease frames her lips, how she laughs at me, amused by this person so keen on witnessing her consume a disarmingly simple dish.

Looks, glances, stares. A furtive movement of the hand. A hushed whisper, the trembling of a luxuriant set of eyelashes, shading eyes bluer than crushed lapis lazuli. The whipping of a perfumed silk scarf. Soft, round teeth, dipped in shiny saliva. One barely sees them as the mysterious figure runs past, in this misty street where fumes dance a most seductive ballet. A scream! A sigh. The muted laugh of a person who has not yet decided: am I scared or am I seduced? Puddles of dark water, reflecting ghosts, vamps, hustlers, the brief lives of a million cigarettes. Then, the urge to find a room. The figure again, a fragrant cloud of motor oil and musk, irresistible, one pursues it, the brutal echo of leather soles hitting the asphalt. A scream again! The figure pushes a door - end scene.

It feels like I'm melting into this semi-legal lobby, its doors covered in pink letters. I languish, sitting in a soft armchair, docked in front of a Persian carpet populated by Circean creatures. I wear ostrich leather gloves and an Astrakhan fur coat, my watch attached to my wrist by two ribbons of shagreen. In the end, I am not waiting for him. I am exposing myself to an unknown audience that will eventually be entertained by this silent spectacle.

They had never been in a place quite like it. It was palatial, a fitting stage for the enormosity of their betrayal. The wallpaper was the color of an angel's cheek; the bed cover was so intricately embroidered it could have been framed and hung on the walls, never to be thought of as a bed cover again. They had not told anybody; when they were found out, the outrage had been consequential. Furious, their mothers beat their bronze chests. Their priests, usually so skilled in passing judgment eloquently, were muted by the event's sheer magnitude. Their archaic communities were ripped apart like blood cells blasted with radiation.

And they were proud of it.

They felt no guilt, no sorrow, no regret, perched atop a cliff that oozed into the age-old sea. At the center of this splendor, a fountain. They will hate us forever, said one. Blessed be the gods, as forever does not exist, said the other, unwrapping the dainty soap left there by a diligent soul. The smell of citrus, for them, only them.

Karim Crippa



Exhibition view *Hotel Donatello* 2022



Spine, 2021, textile, filling, yarn, stretcher



Red Jug 2022, leather, textile, filling, yarn, stretcher



Exhibition view **Hotel Donatello** 2022, FOX
Glazed ceramics, steel, mirror, found objects



Detail (glazed ceramic),
Exhibition view **Hotel Donatello** 2022, FOX



Exhibition view **Hotel Donatello** 2022, FOX
Glazed ceramics, steel, mirror, found objects

DARKTOWN



BERLINER
GESCH 2022
DANKSIEBEN
21.4-25.5



Darktown

Solo exhibition April/Mai 2022

Kunstverein Ve.Sch, Vienna

(Photos: Joakim Martinussen)



Bielefeld 2021, glazed ceramic, steel



Exhibition view *Darktown* 2022

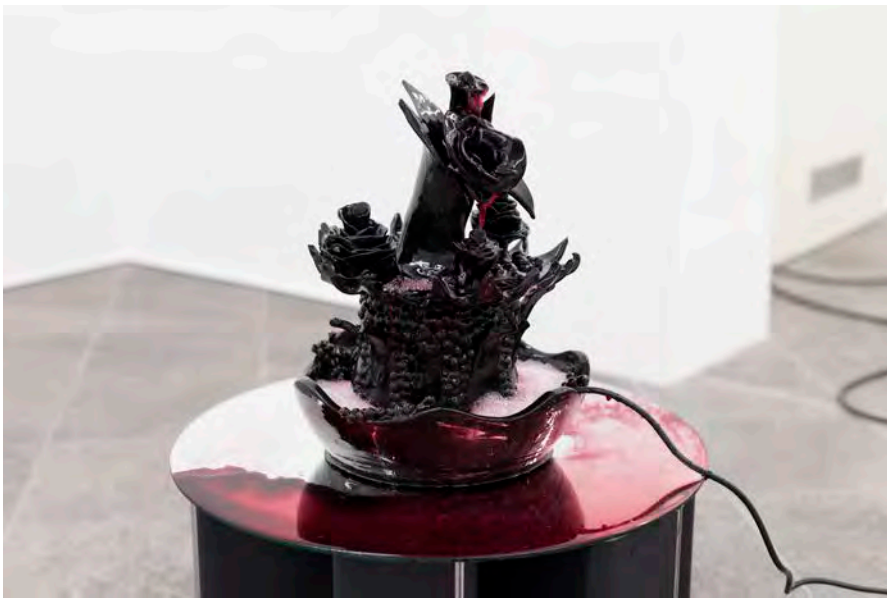


Exhibition view *Darktown* 2022

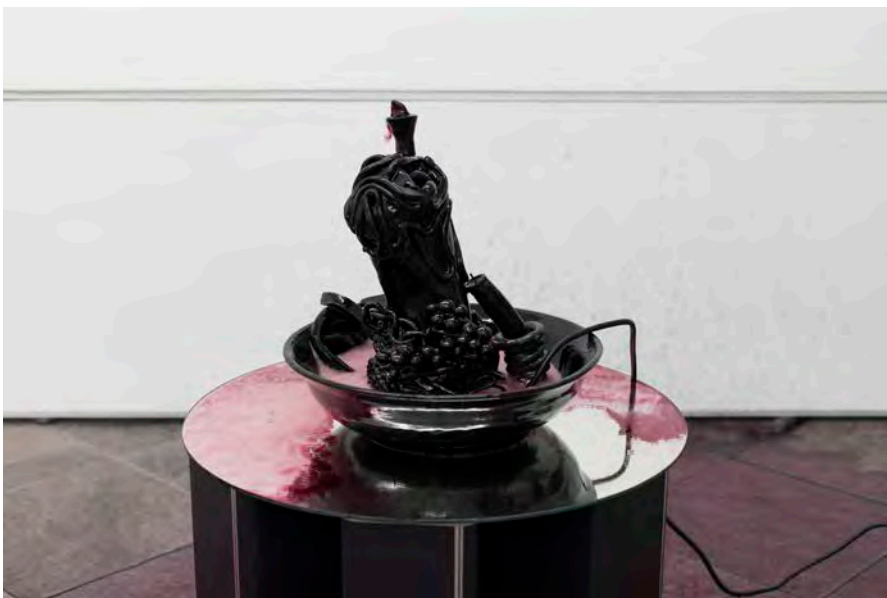




Fountain I, 2022, Glazed ceramics, well pump, red wine, mirror, table



Fountain II, 2022, Glazed ceramics, well pump, red wine, mirror, table



Fountain III, 2022, Glazed ceramics, well pump, red wine, mirror, table



Exhibition view *Darktown* 2022, Ve.Sch



Cups, 2021-2022
glazed ceramics



Ansicht SALIERA, 2021
glazed ceramics, mirror, steel, perfume



Thrombo ASS, 2021
textile, filling, leather, yarn
SALIERA, 2021
glazed ceramics, mirror, steel, perfume



Alessi, 2017 pleather, textile, foam, yarn

Investmentprodukte von herausragender
Qualität – made in Germany.



Heimerle + Meitl
Gold- und Silberscheideanstalt – seit 1845

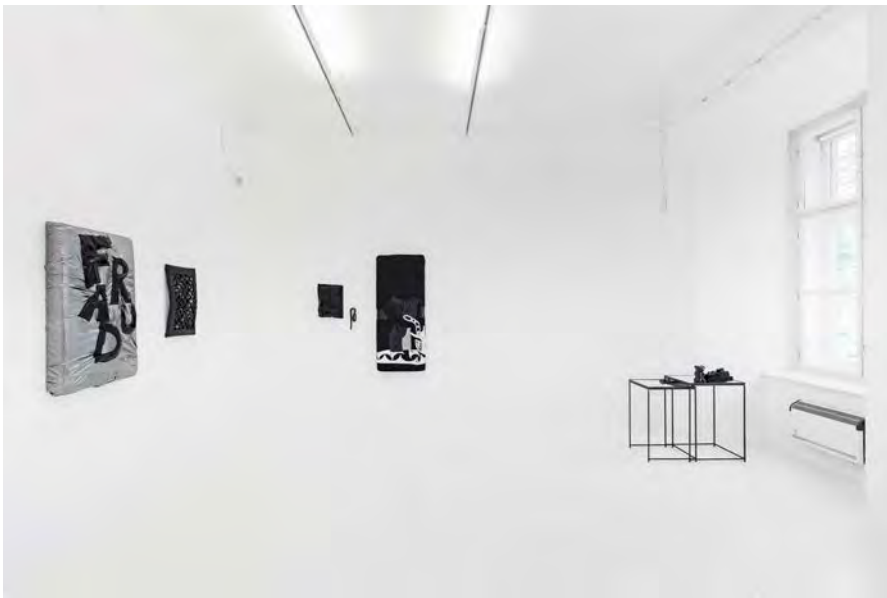


Natura Morta, 2018 glazed ceramic, steel





exhibition view *Kunstverein Eisenstadt*



exhibition view *Kunstverein Eisenstadt*



Thrombo Ass (Kassetten) 2021,
leather, textile, foam, yarn
Element I 2021, glazed ceramic
Heart 2020, textile, leather, foam, yarn

Kolostrum

Contribution for the exhibition „Liquidity“
curated by Severin Dünser and Olympia Tzortzi
Fluc, Vienna
(Photo: Nini Zimmer)



Kolostrum 2021, glazed ceramic cups, mirror, vodka milk punch



*Kolostrum ist Biestmilch.
Der Schöne und das Biest.
Crystal Clear Milk Punch
In schwarzen Keramiken.
Matt bis glänzend.
Nestschutz durch Antikörper
von Bio and Tech.
2 Ounces Punch Base
und 1 1/2 Ounces Vodka.
SSW 39 ist Liquidity, ist Fluid.
Flecken auf dem T-Shirt.
Lactate at night.
Dark auf weiß.
Lecken.
Lutschen.
Mother Tongue.
Black, hochglänzender Surrealismus.*

Kolostrum Cups 2021, glazed ceramics



Parfum, 2019
leather, textile, filling, stretcher, yarn



Silver Pot 2019, leather, textile, yarn, stretchers

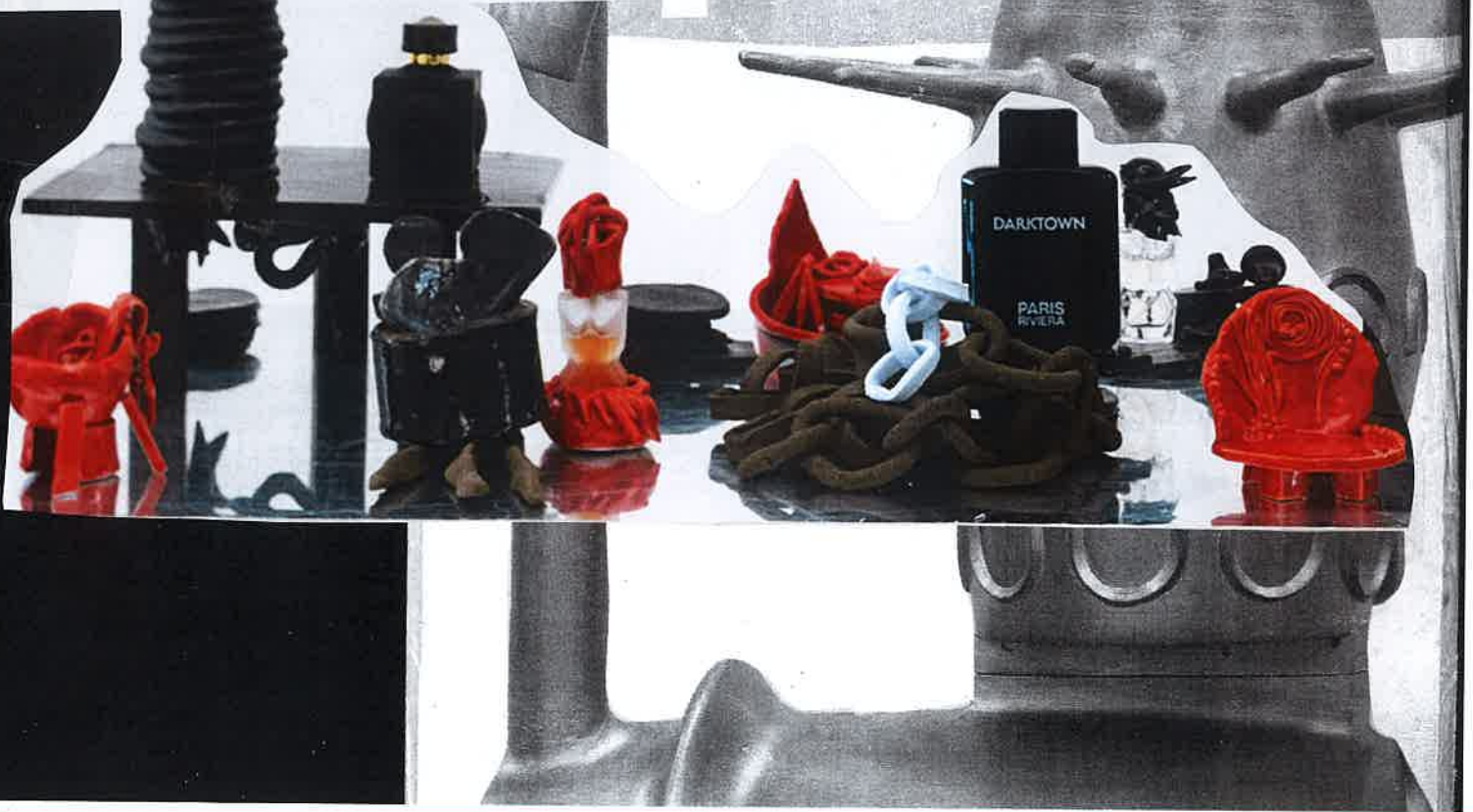


Modell für Blumentrog, 2020
glazed ceramics, steel





ORAFO 2020 (Exhibition view and detail), glazed and unglazed ceramics, mirror-foil, bottles, money box, nail polish, variable measurements





Maximilian Geymüller

Where are we here? We scan the glossy shapes, but there is little grip. The gaze slips away, yet again. A bit of slapstick, a bit of despair. It is after all so classic, cold and petrified. Nevertheless, Karoline Dausien leaves little at rest. With full consciousness aiming half-way, between the codes and the formula. Black-red. Schwarz-Rot-Gold. Between artistry and production, high and low, capability and crash, material and figure a landscape forms itself, in which seeing, knowing and speaking misses itself precisely. DARKTOWN.



Exhibition view (left to right)
Glocke 2019, **Göttingen** 2020, **Sol II** 2019

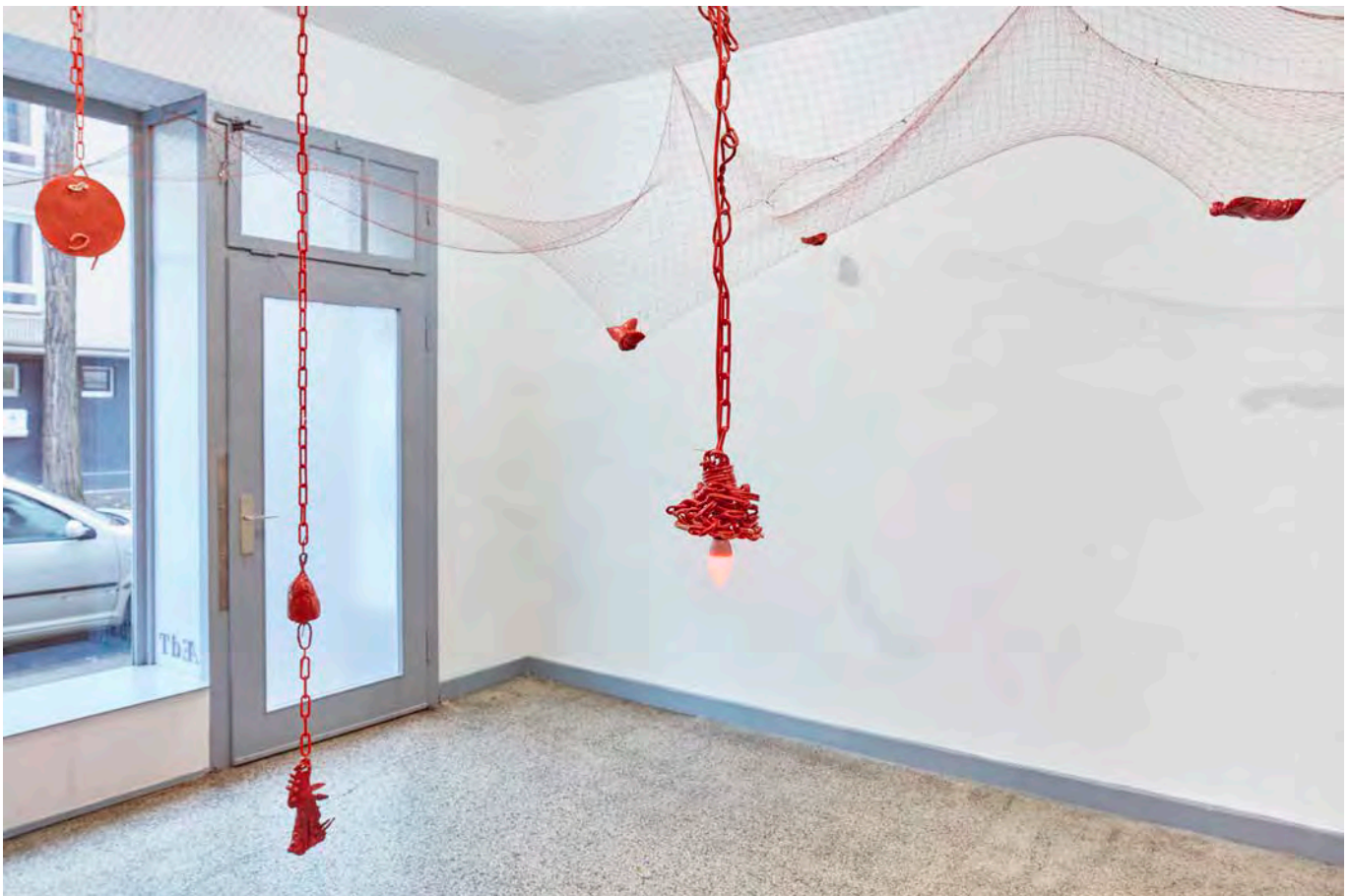
GIORGIO/TOWER

18.10. - 17.11.2019

Curated by Marie Himmerich

ÆdT, Düsseldorf

(Photos: AR)



Jemand hatte eine wunderbare rote blüte mit samtene blättern mitgebracht. Die stand in einem wasserglas auf dem tisch. Und einer sagte: „Sehen sie, herr Loos, sie verlangen nur, daß man töpfe macht. Wir aber wollen versuchen, eine glasur zu erzeugen, die dieselbe farbe hat wie diese blume hier.“¹

Usually the ceiling is simply the floor of the next story.²

“Giorgio” was the name of the Italian innkeeper, where Karoline Dausien regularly went to eat with her parents as a child. During the 1990s - the family had in the meantime moved to another city - the restaurant was abandoned, and suddenly old friends of the artist related to Dausien’s place of remembrance as “Tower”. “Giorgio” had given way to a discotheque.

Against this background, Dausien’s exhibition alludes to the history and life of social and functional spaces, as is already apparent in the conversion of an old vegetable shop into the exhibition space *ÆdT*. *Giorgio/Tower* tells the story of public and private spaces, their purpose and the atmospheric reverberation they create. These, however, become revenants through formal peculiarities or action-related details in the artist’s work, only recurring as abstracted formal abbreviations and motifs in sculptures and sewn drawings. Through this she picks up on the maritime ceiling design of a Viennese pizzeria, the basin of a fountain from a Californian hotel - drawn from a travel guide - or the hanging of a lantern. Without the knowledge of these templates the origins and significance of Dausien’s adoptions remain dormant. Criss-crossing through art history and everyday culture, her works instead lay idiosyncratically associative traces. In doing so, the artist succeeds to nimbly navigate the design maxims of fine art (autonomous form), design (functionality) and craft (skill). The wall piece *Fendi* (2019), in-between sculpture and flat image, gets equipped with the detail of a handle, its purpose however, fizzles out into emptiness. Some works blow open the boundaries between display and exhibit, in that they integrate their own hanging or installation, for example when Dausien irrevocably glues a ceramic still life to a wooden table (*Giorgio/Tower*, 2019). In others, bulky wood and clay are refined with lacquer and glaze and transferred into an image of glossy red shine, without covering up any imperfections in the execution (*Ku’damm II*, 2019).

It is part of the basic strategies of the artist to use *mise en scène* techniques from everyday contexts of decoration (including: home improvement, shop window displays, front yard designs) or museum staging in response to the exhibition location to add further narrative layers. In Düsseldorf, the order of the exhibited work, held together by the color red, is reminiscent of the logic of a “retail environment”, a model of product presentation developed for flagship stores, in which architecture, interior and product merge to create a branding system. Through the conversion of a fishing net to ceiling presentation of Dausien’s artworks or the hanging of sculptures in place of

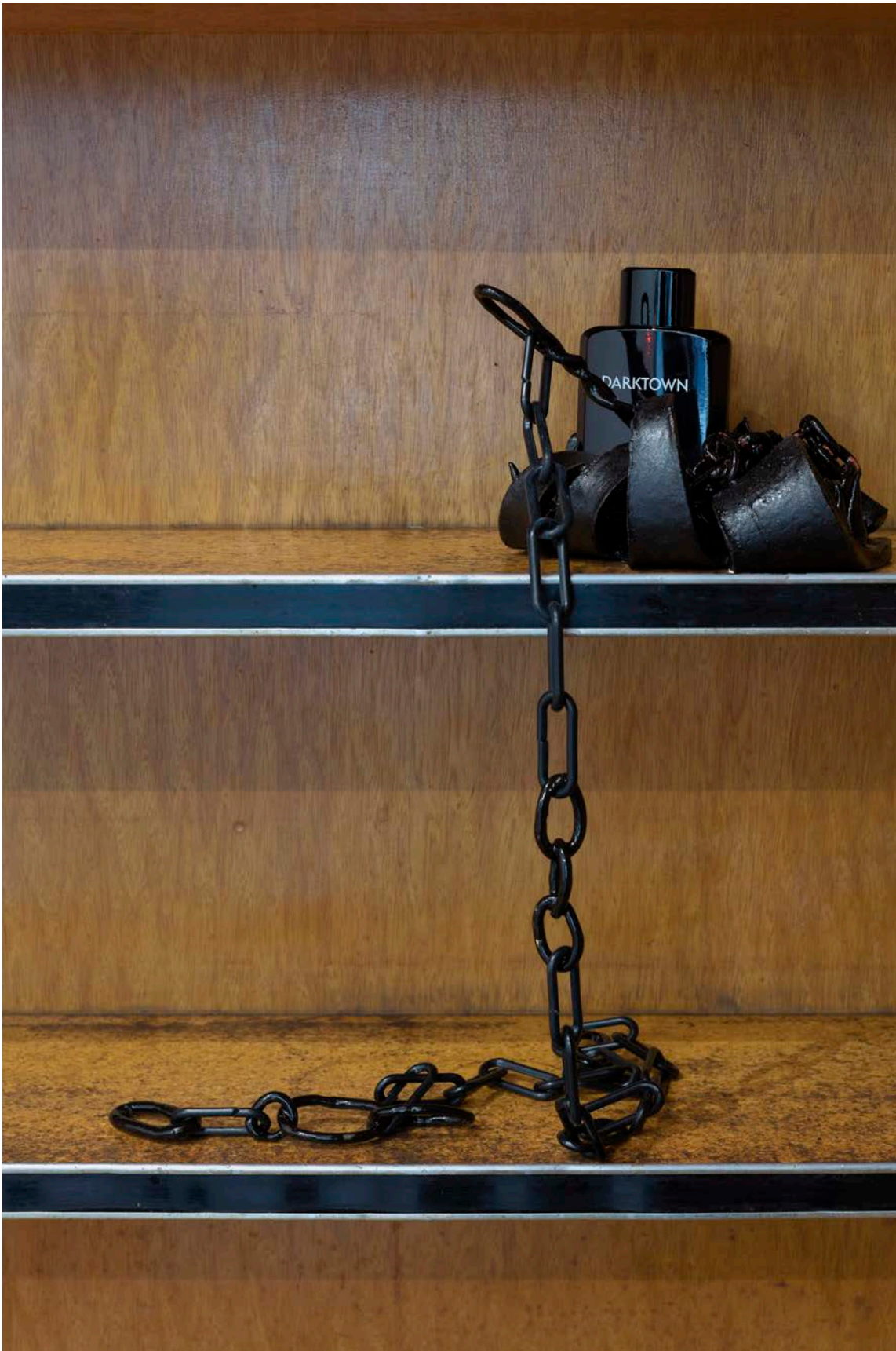
the former store counter, *Giorgio/Tower* seems to ultimately take on the form of a showroom itself. Dausien has in fact appropriated the font of the fashion label VERSACE for her exhibition poster, and hence has made juggling the limits of high and low to her own brand essence. In the exhibition this is especially evident in the luxurious material language of glazed ceramics, which Dausien in turn crosses with a deliberate dilettante design language. This becomes concrete in the rendezvous of a precariously fragile ceramic eyelet with a cable tie, forming part of a hanging sculpture (*Glocke*, 2019). This is where the artist’s fascination for alleged amateur practices in the field of aesthetic arrangements, among them those of outsider artists or hobby decorators, comes into play. Conclusively, however, *Giorgio/Tower* is also a confrontation with the potential of the color red, and the connotations its use evokes - from Japanese lacquer furniture to Britney Spears’ latex suit. Dausien’s *trial and error* working method seems perfectly suitable for an artistic undertaking, which always takes into account shifts in value and the breaking of rules.

1 Adolf Loos, „Keramika“ (1904), in: Franz Glück (Hg.), **Adolf Loos. Sämtliche Schriften in zwei Bänden, Bd. I**, Wien, 1962, P.255.

2 Frederick Kiesler, „The ceiling“ (1930), in: Luca Lo Pinto, Vanessa Joan Müller u. Österreichische Friedrich und Lillian Kiesler Privatstiftung, Wien (Hg.): **Frederick Kiesler. Vision Follows Function. Vision Follows Reality**, Wien 2015, P.39.



bottom: **Kette (Giorgio)**, 2019
glazed ceramics, wire



top: **Darktown** 2019,
glazed ceramics, plastic chain, perfume bottle
right: exhibition view **Giorgio/Tower**



RED

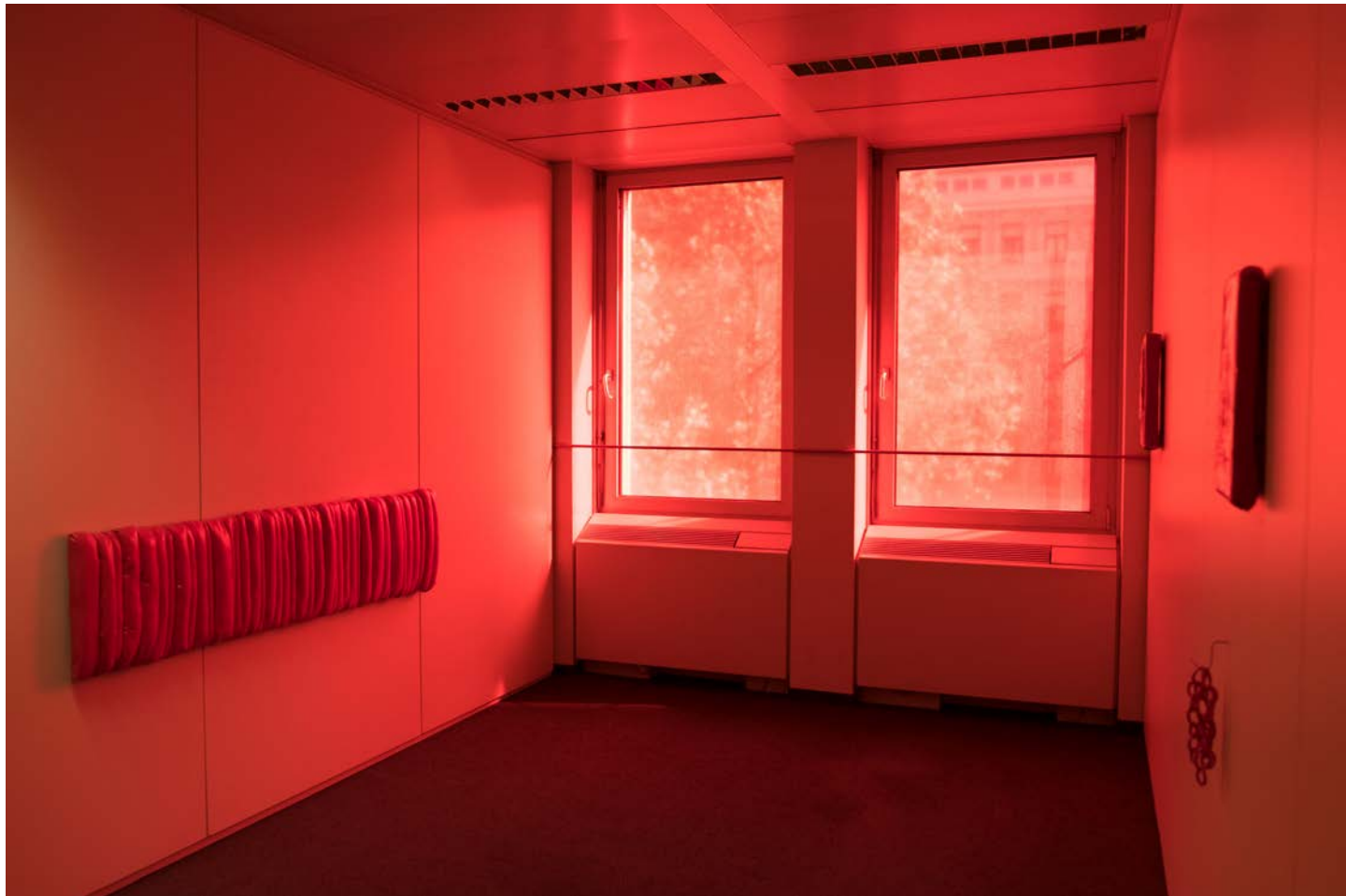
24.09.-29.09.2019

Artist Statement

Parallel, Vienna

(Photos: Jaqueline Neuba)

If everything is red, nothing is red.



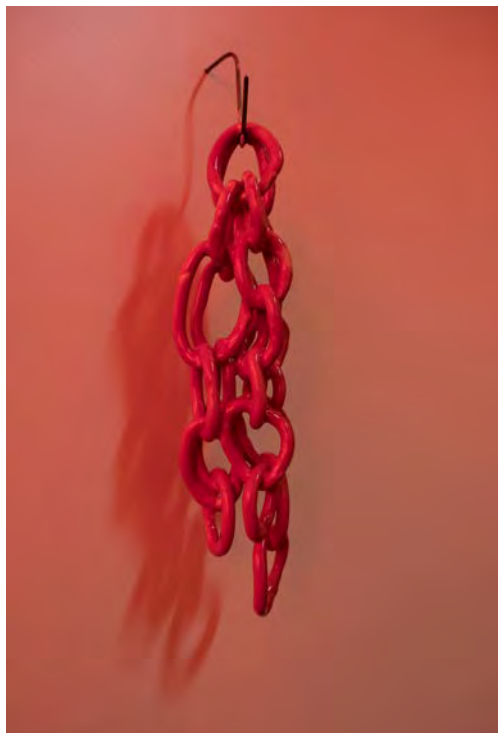
top: exhibition view **RED**

bottom: **Kette (Giorgio)**, 2019

glazed ceramics, wire

right: **Ku`damm** 2019,

wood, paint, glazed cermaics, bottle





RED



exhibition view **RED, Kette** 2019, **Pipi Pankow** 2019
right: detail **Ku'damm** 2019



Finger Food

28.05. - 26.07.2019
Curated by Steffi Parlow
Kommod, Vienna
(Photos: William Knaack)

Im Restaurant KOMMOD präsentierte Steffi Parlow 2019 in fünf Ausstellungen verschiedene Künstler_innenpositionen. Parallel zu jeder künstlerischen Position wird über die Ausstellungsdauer ein zusätzlicher Zwischengang, kreiert von Stephan Stahl und Steffi Parlow in Anlehnung an die Künstler_innen, gereicht.



From the series **Finger Food**, 2019
glazed ceramics

right: **Torte/ Nacken**, 2019
glazed ceramics, glass, steel



Everlasting Light

05.05. - 07.06.2019
Curated by Cornelia Lein
Tim Nolas, Vienna
(Photos: Tim Nolas)

(Groupshow with: Black Pages, Judith Eisler, Delia Jürgens, Mario
Kiesenhofer, Katharina Olschbaur, Michaela Putz, Romana Schaffknecht)



Torte, 2019
glazed cermaics, glass, metal



From the series **BK**, 2016 (top left: **Birds**, top right: **Regal**)
leather, foam, stretchers, velvet, yarn



Sol II, 2019
glazed ceramics, plastic chain





Natura Morta, 2018
glazed ceramics, steel

La Revedere

04.04. - 21.04.2019
Curated by Ivan Pérard
Schimmel Projects - Art Centre Dresden
(Photos: Schimmel Projects)

(Groupshow with: Zsófia Keresztes, Jonathan Penca, Ivan Pérard)



Torte, 2019
glazed ceramics, steel pipes



From the series **Beschützerinnen**, 2019
leather, foam, yarn
right: from the series **Beschützerinnen**, 2019





Thrombo ASS (O), 2020
textile, yarn, filling, stretchers

HANAU

10.11. - 24.11.2017

New Jörg, Vienna

(Photos: Peter Mochi)

Text von Johanne Lykke Holm

The curtain goes up. This is Hanau. Hanau is a Wunderkammer. No, Hanau is a metal dollhouse. Hanau is deep woods in red light. Hanau is darkness spoken. Hanau is maternal genealogy. Holding beautiful grandmother in our hands. Holding beautiful daughter in our hands. Hanau is a river and its greenery. Hanau is a magic lantern. Hanau is a woman and her belongings. Her suitcase, her braids, her box of ginger sweets. In Hanau, we are visitors. We hold white porcelain in our hands. We hold white leather in our hands. We stand on a height looking down. From here, Hanau is a postcard. Glittering windows in morning light. Presenting to you the Papiertheater. Presenting to you the Puppenmuseum. Presenting to you the Monument. We are in Hanau. We have a camera. We always photograph the same thing: silver coffeepot on table with red tablecloth. Silver coffeepot in kitchen window. Silver coffeepot dropped in backyard shrubbery. The sound of someone's voice in Hanau.



Plate with spoon, 2017

Leather, yarn

Figs in your hand, 2017

Leather, foam, yarn, stretchers

The smell of her hair. We are in Hanau during the celebration. We hold red apples in our hands. Everything is an uncanny postcard. Troubling plants and fruits, eatable things, a palm twig in snow. Figs and capers in our hands. Golden tangerines in our hands. When we close our eyes, we remember objects we've touched. Red fabric falling through rain. Dark water in a cream white bathtub. We say: It pains me to record this, I am not a melodramatic person. We chew gum, we smoke cigarettes, we drink whisky. We eat bread, we eat pickles, we drink coffee. We remember these words: War is no longer declared, only continued. The outrageous has become the everyday. Thunder and crocuses. Brushing a carpet. Brushing hair. Brushing beautiful daughters' hair. We leave Hanau.



Ica, 2017

Textile, leather, yarn

We travel through a dead landscape. We smell poison ivy. The winter is cold, like winter in Vienna. We remember the ice rink, melting, and the hands. Rathausplatz was silent like a tomb, but glistening with soft lights. We saw children skating in circles, quietly. We wore black dresses and black gloves. We touched things and said Ooh! We knew the difference between violence and games. We said: Each and every full minute bears within it the negation of centuries of lame, broken history. Silence in audience. Red curtain down.





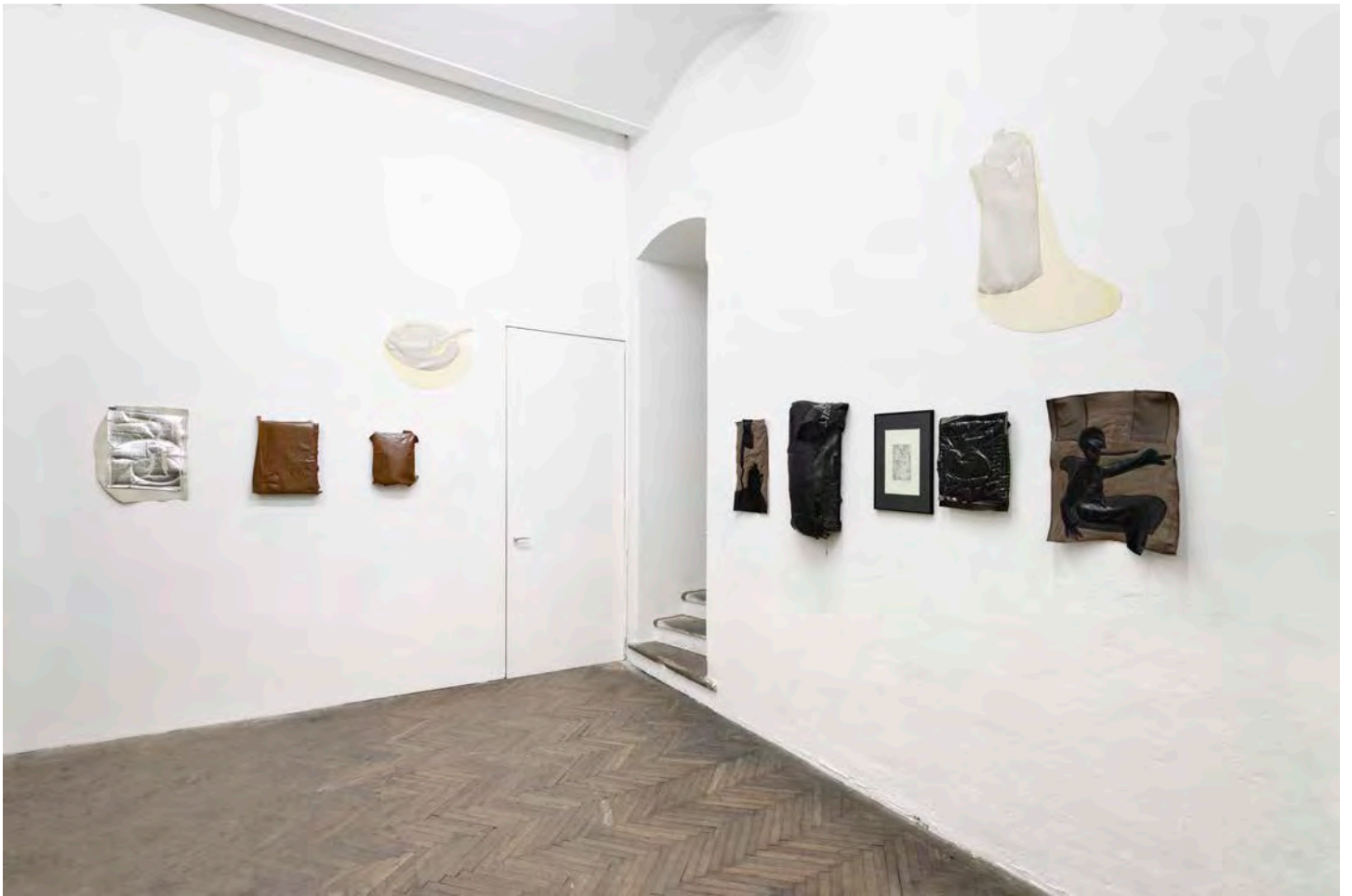
O Erika II, 2017

Textile, leather, foam, yarn

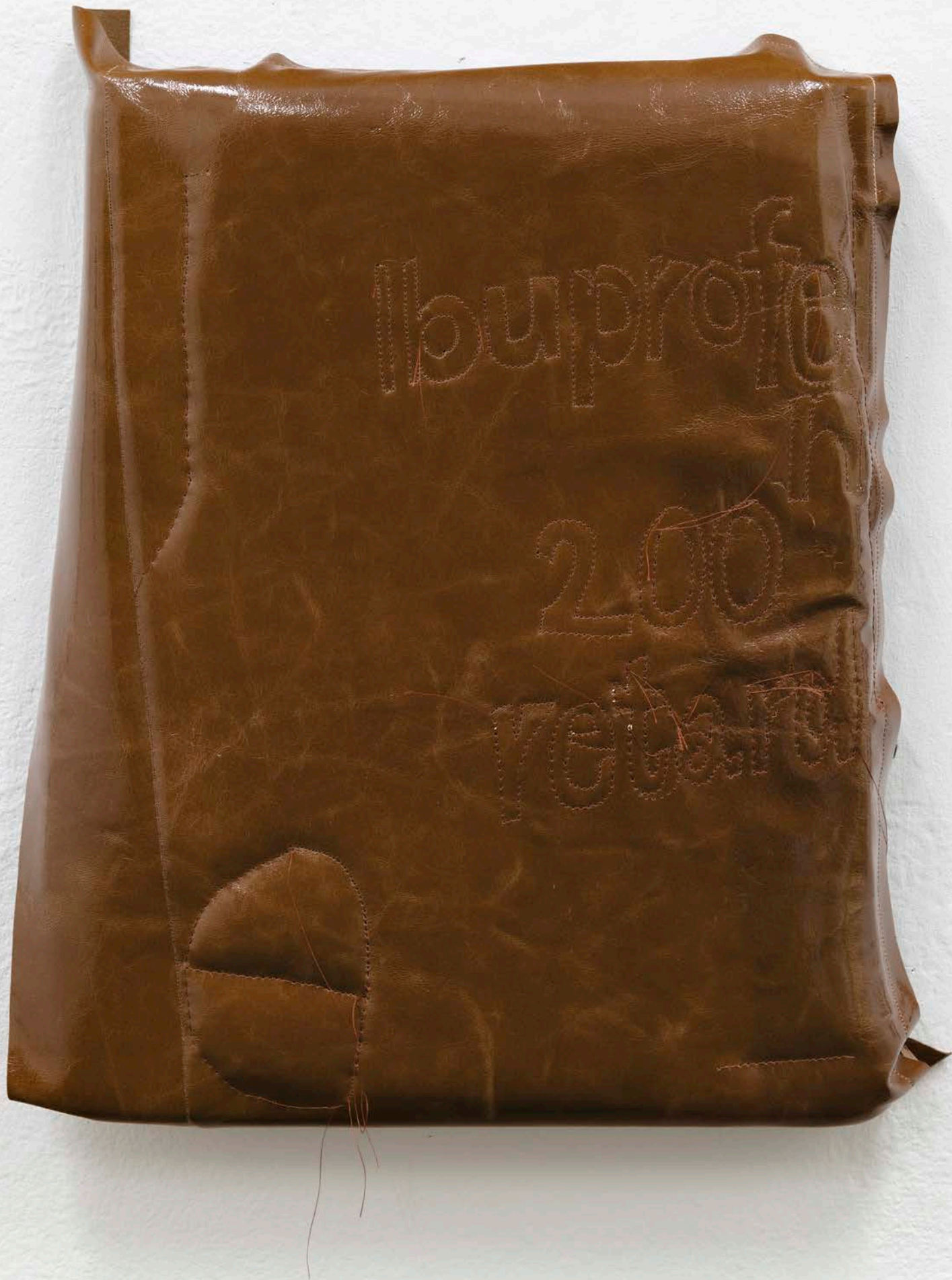
right: **Bettina**, 2017

Textile, eather, foam, yarn, stretchers





Exhibition views **HANAU**
right: **Ibuprophen**, 2017
Leather, foam, yarn



Amazing Girls / It's Complicated

18.05-18.06.2017

Kevin Space, Wien

Curated by Franziska Wildförster

(Photos: Kevin Space)

(Groupshow with: Minda Andrén, Zuzanna Czebatul, Pablo Ehmer,
Justin Fitzpatrick, Sophie Gogl, Megan Rooney, Chloe Seibert,
Tamuna Sirbiladze, Sofia Stevi, Urara Tsuchiya, Alison Veit)



Pillow Nr.9 (Bosch), 2017

Leather, foam, yarn



Pillow Nr.9 (Silke), 2017
Leather, foam, yarn

Tragic Stone Beach

14.03. - 28.03.2017

Curated by William Knaack und Edin Zenun

PFERD, Vienna

(Photos: William Knaack)



Thrombo ASS (O), 2020

textile, yarn, filling, stretchers

Mortadella

03.03. - 15.04.2017
Operativa Arte, Rome
(Photos: Operativa)

(Groupshow with: Joakim Martinussen, Thea Moeller)

O bella arte, scusi giardini,
O bella, ciao! bella, ciao! bella, ciao, ciao, ciao!
O parmigiano, un accendino,
Mortadella libertà.



From the **Series SK (Hundert)**, 2016

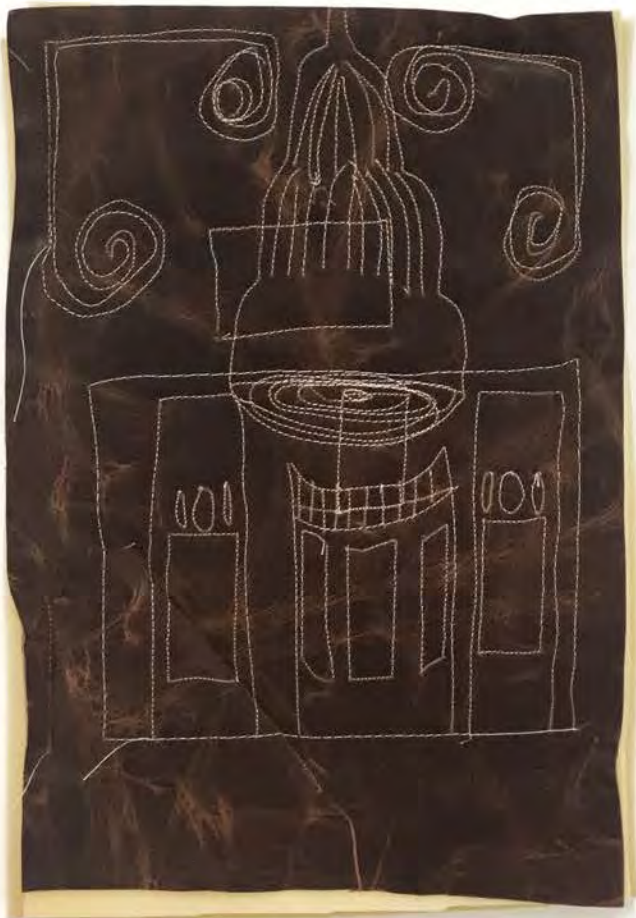
Leather, foam, yarn

Europa, 2017

Leather, foam, yarn

right: From the **Series SK (Glas)**, 2016

Leather, foam, yarn



SOFT COSTS_MONEY OVER WORLD

Curated by Benedikte Bjerre

03.05. - 02.06.2016

Kunstverein Wiesen

(Photos: Kunstverein Wiesen)



From the **Series SK (Forbes)**, 2016
Leather, foam, yarn

right: from the **Series SK (Kennedy Allee/Cash)**, 2016
Leather, foam, yarn

