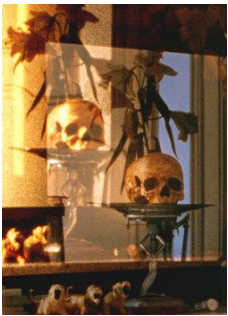


CARMEN BRUCIC WIEN 25. Januar 2019 – 16. März 2019

Carmen Brucic, born in 1972, lives and works in Tyrol and Vienna. Since 2001, the artist has been conceiving artistic formats to deal with emotional subjects. *Sehnsuchtszentrifuge (The centrifuge of longing)*, *Die liebeskranke Gesellschaft (The lovesick society)*, *Symmetrien des Abschieds (Symmetries of parting)*, *Über den Mut sich zu öffnen (On the courage to open oneself)* ... At all times starting out from the image, her preferred medium is photography. The fruitful combination of photography, presentation, performative intervention, and a process-like, often participatory, unfolding of events has come to characterise her work.



Carmen Brucic

Ein weißer Strahl schießt vom Himmel und löscht diese Komödie aus (Vanitas),
2008

Digitaler 4C- Print auf Dibond

250 x 180 cm

Brc/F 080005

Auflage: 3 + 1 AP

In a large scale photograph part of the *Symmetries of Departure (Symmetrien des Abschieds)*, and again using the convention of superimposition, we find what amounts to a vanitas or momento mori fused with an interior still life. The obvious connotations of the Baroque become self-evident. The setting has moved from room to detail, where the mirror on the chest of drawers is shown, and a double image of skulls, a wild lions painting, and what appears to be arum lilies is presented. This again is a form of symmetry both in a literal sense of doubling, and the ultimate reality of life itself -- the symmetry of life being our coming and going, our arrival and departure. The baying dogs take up the theme of futility, perhaps, echoing Rimbaud's "O Sounds and Visions! Departure in new affection and new noise." The iconography of the skull, the lions, and the lilies associated both with life and death encompass little more than the scope of our transitory human mortality.

This photograph is accompanied with a text from Borges that refers to the Aleph. The aleph from the Hebrew alphabet being the cardinality of all natural numbers, number one, is by its self-definition both a beginning and the end. The mirror in Borges represents not only the famous documentary of his life 'The Mirror Man', but also the that the mirror played in his literary accomplishments. The mirror and the aleph for Borges amounts to an insight into the sum of human self-knowledge and our self-delusional achievements.



Carmen Brucic

Adam & Venus, 2015

28 Fotografien, gerahmt 70 x 50 cm

12 Fotos analog 32 x 26 cm, 12 Fotos digital 32 x 21cm, 4 Fotos
digital fotografierte Buchseiten 32 x 21cm

Papier: Kodak Endura Metallic Silber

Auflage: 3 + 1 AP

Brc/F 150001 – Brc/F 150028

For the project *Adam & Venus*, Carmen Brucic went to the Josephinum in Vienna and photographed its valuable wax models from the Baroque era in their original glass cabinets, a collection of medical demonstration pieces

and teaching materials established by Emperor Joseph II in 1785. Taking as a background the story told in the Mexican writer Salvador Elizondo's novel *Farabeuf* or, *The Chronicle of an Instant*, about a surgeon and his precision work, the artist on the one hand reinterprets the Florentine Renaissance motif, and at the same time introduces an erotic component into surgery. In a precise scenic sequence the photographic cycle entitled *Adam & Venus*, consisting of 28 images, was then set out in the form of an exhibition.