
JULIANE DUDA

AXEL OBIGER

Raum für zeitgenössische Kunst

ARTIST PORTFOLIO · JULIANE DUDA

... The constructivists claim that humans are the inventors of their reality.

On the other hand, their and our eyes can clearly see that not all realities can be invented. Often enough reality manifests in ways that blatantly have not been constructed – e.g. natural disasters, unforeseen consequences of experiments and technical procedures, generally, the unforeseen which was beyond our powers of construction and which usually can only be massaged into symbolic shape with hindsight in order to convert it into something foreseeable in the future.

Ernst von Glasersfeld differentiates the reality created by humans from an ontic reality in order to highlight the difference (1). Friedrich Wallner labels the world that exists independently of human consciousness reality in delineation from the constructed truth (2). Kersten Reich separates reality and truth, which for him always consists of human constructs, from that which is real and influences us independently (3).

Juliane Duda is not a realist and she does not work on naturalistic images. What she has recorded with the video camera is transferred by her into the virtual space.

In this way, constructions are created that remind us of fairy-tales. The artist achieves her own creative performance in the process of producing reality. And this practice, of course, entails critical perception.

Her veiled spaces or room constructions are linked to an invisible structure of reality, the blueprint of which we have acquired via our socialisation and education. Nature, thus, is represented as something that has been abstracted into the psychological and might even manage to touch matters of the soul. Juliane Duda's contributions virtually multiply reality. The world pulsating beyond the reaches of our consciousness camouflages itself in Duda's image compositions as real because it pretends to correspond to the facts and circumstances of the real world. When in actual truth, they are simply a part of the artistic idea and the statements made by the image.

Relative to the observer, the artist develops confrontational situations for the human body in surroundings which hover between a world that is-as-such and another one constructed by her. All works of Julane Duda exist in this inbetween limbo and acquire substantial spheres of influence.

At the end of it all, however, it becomes materially impossible to establish where the found reality in an image ends and the digitally recreated one begins. For Juliane Duda it is the image as such which she is trying to track and which she does not attempt to condense to a single point but to which she accords several surface layers that represent an own, new spatial roster, an arranged reality which gains its life from a process of digital image production and reflects this process.

Her images are I-appropriations of rooms. In this way the artist creates her pictures of the world. She does, however, never insist on having the 'last word'. Diverse locations and circumstances are super-imposed, as are interpretations and projections. In the context of a cultural reconstruction effort, which at the same time involves a constructive creation of an image and an emotional statement, canvasses of the enchanted arise. ...

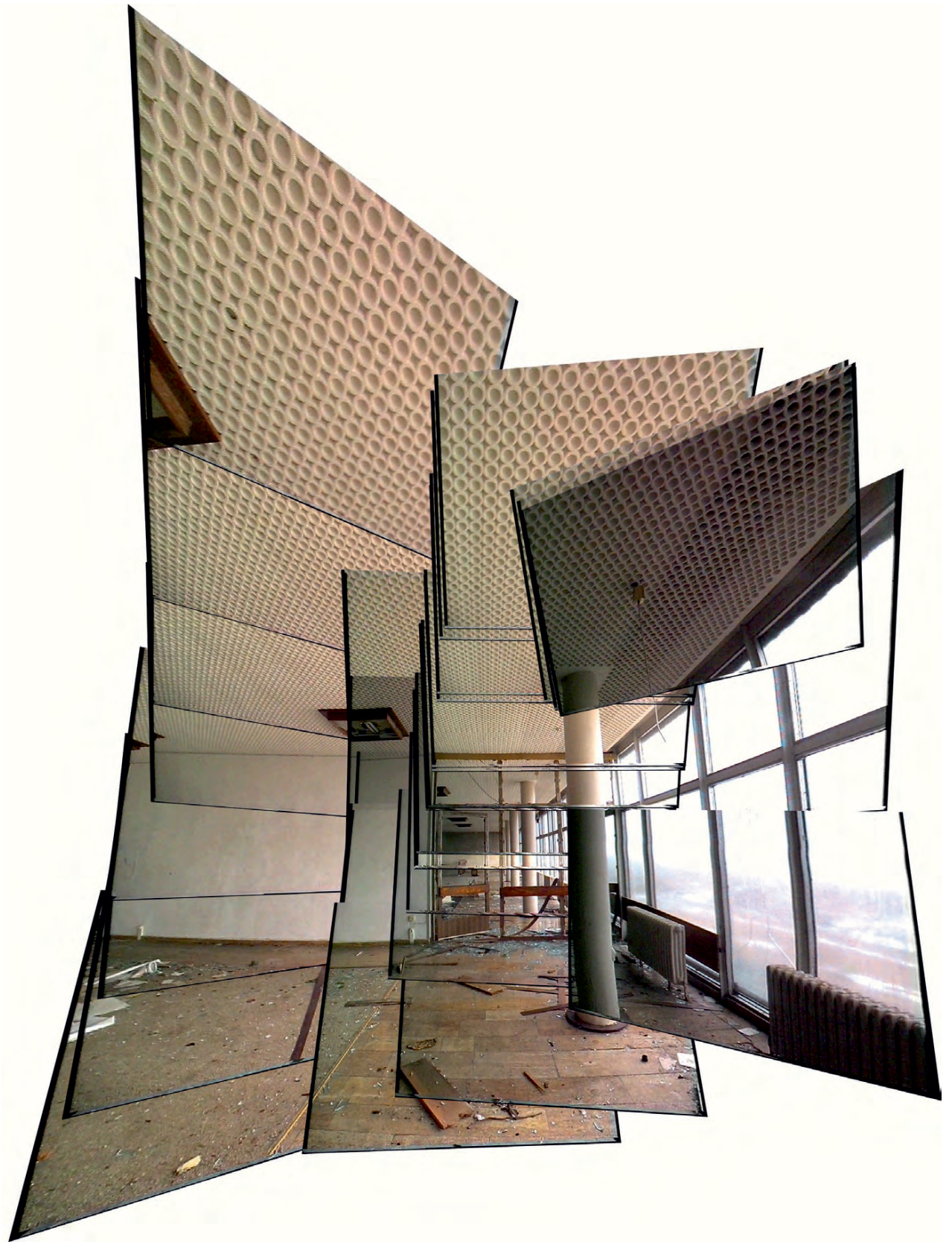
*Exerpt from the text „Arranged Reality“ by Christoph Tannert,
from the Catalogue „So viel du tragen kannst (Auch ein Märchenmotiv)“, Translation: Marcus Geiss.*

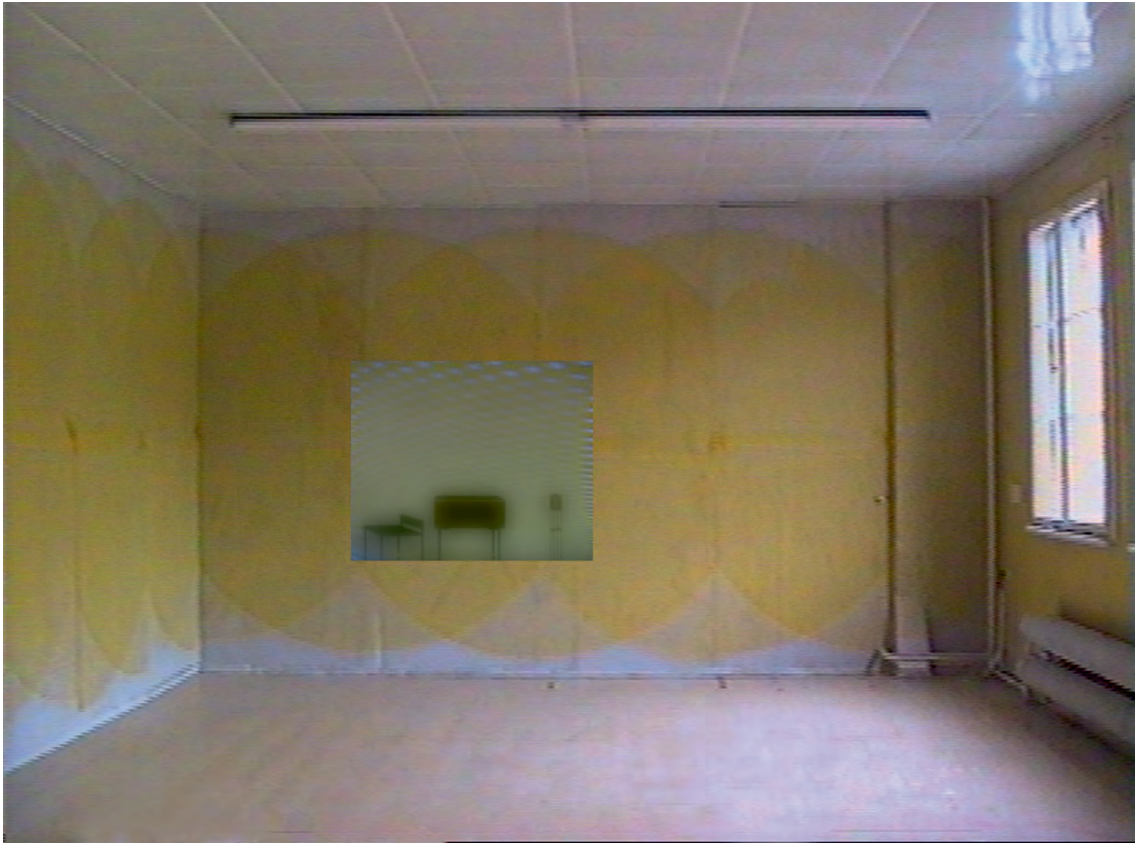
Notes:

(1) Ernst von Glasersfeld, Radikaler Konstruktivismus. Ideen, Ergebnisse, Probleme, Suhrkamp, Frankfurt am Main, 1996, p. 96 et seq. and Ernst von Glasersfeld, Die Radikal-Konstruktivistische Wissenstheorie, in: Ethik und Sozialwissenschaften, Heft 4/1998, p. 510.

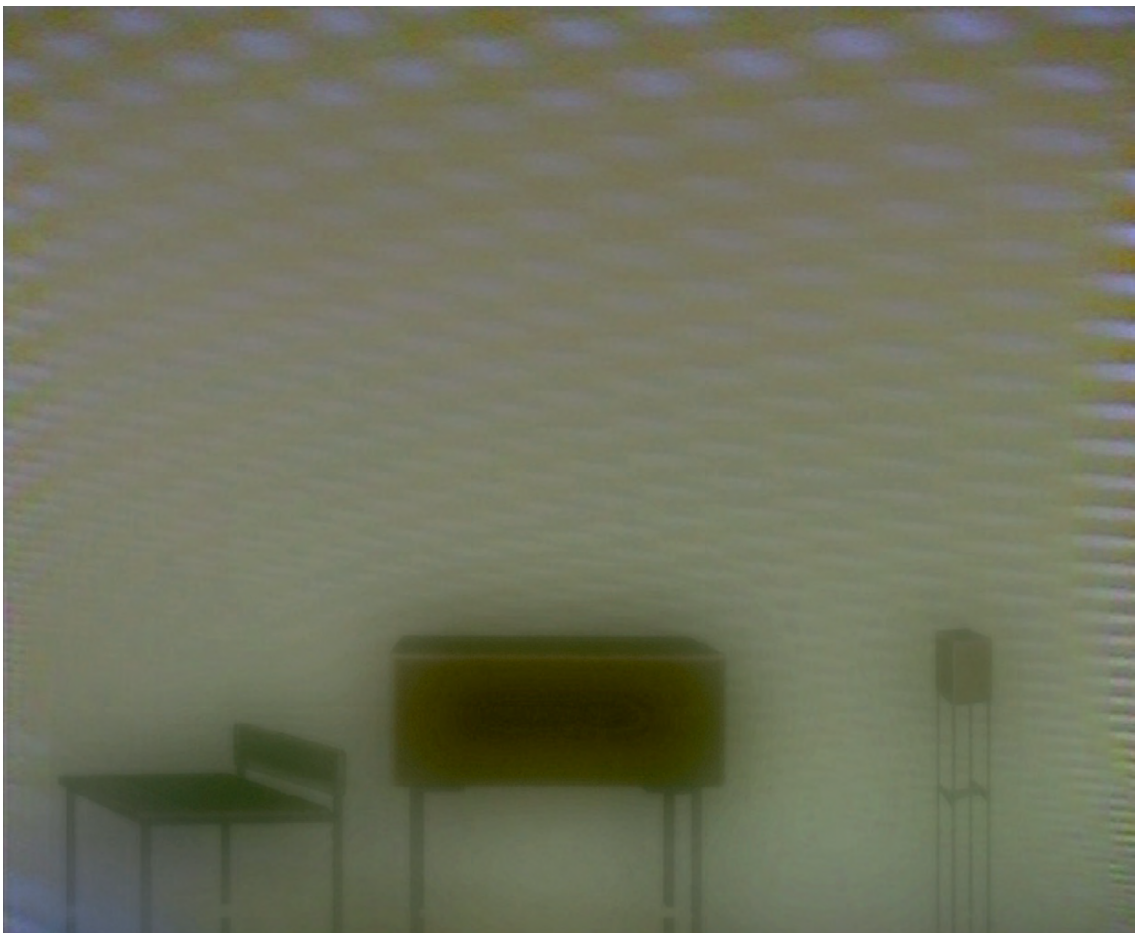
(2) F. Wallner, J. Schimmer, M. Costazza (ed.), Grenzziehungen zum Konstruktiven Realismus, WUV Universitätsverlag, Vienna, 1993

(3) Kersten Reich, Die Ordnung der Blicke, vol. 1. Beobachtung und die Unschärpen der Erkenntnis, Luchterhand, Neuwied, 1998 and Kersten Reich, Die Ordnung der Blicke, vol. 2. Beziehungen und Lebenswelt, Luchterhand, Neuwied, 1998





cum inclusio, 100 x 133 cm, Ilfochrome on Aludibond, 2000



inclusio, 42 x 50 cm, Ilfochrome on Aludibond, 2000





Jahrhundertflur, 188 x 125 cm, Ilfochrome on Aludibond, 2006



prisma, 100 x 91 cm, Ilfochrome on Aludibond, 2009





Haftanstalt-Rummelsburg, 125 x 187 cm, Ilfochrome on Aludibond, 2001



Richtig herum, 100 x 90 cm, Fujiflex on Aludibond, 2014



Zentrale 2, 59 x 59 cm, Inkjet on Acryl glass, 2010



sB8, 100 x 213 cm, Ilfoflex on Aludibond, 2017



sB9, 100 x 157 cm, Ilfoflex on Aludibond, 2017



Halb so wild, 100 x 143 cm, Ilfochrome on Aludibond, 2013



Kabinettstück, 48 x 103 cm, Ilfochrome on Aludibond, Acryl glass, 2004

1967 born in Berlin, lives and works in Berlin

1991 - 93 studied at the University, „Hochschule für Grafik und Buchkunst“, Leipzig

1993 - 97 studied at the University, „Hochschule der Künste“, Berlin

1997 Meisterschülerin with Prof. Katharina Sieverding, Hochschule der Künste, Berlin

SCHOLARSHIPS AND GRANTS

- 2017 Recherchestipendium der Peter Moennig Foundation
2014 Stipendium des Landes Brandenburg, Künstlerhaus Schloss Wiepersdorf
2013 Stipendium des Landes Sachsen-Anhalt, Stendal, Dahrenstedt
2011 Bridge Watch-Stipendium der Stiftung Corymbo (Schweiz), Štúrovo, Slowakei
2007 Stipendium der Stiftung Künstlerdorf Schöppingen NRW, Künstlerhaus Schöppingen
Stipendium des Landes Schleswig-Holstein, Künstlerhaus Kloster Cismar
2006 Stipendium des Landes Berlin, Künstlerhaus Lukas
Publikumspreis der ÖSA, Kunsthalle Villa Kobe
2003 Stipendium des Else Heiliger Fonds
2002 Marion Ermer Preis
Stipendium des Landes Mecklenburg-Vorpommern, Künstlerhaus Schloss Plüschow
1999 Arbeitsstipendium des Senats von Berlin
1998 Auslandsstipendium des Senats von Berlin, Moskau
1997 Goldrausch-Stipendium des Künstlerinnenprojekt art IT, Berlin
Sommerakademie-Stipendium der Akademie der Künste Berlin, Drewen

SOLO SHOWS

- 2015 Von der Singularität der Gefühle, Kreismuseum Osterburg, ST
2013 Bodenproben, Galerie Christa Burger, München (Duo mit Nathalie Grenzhaeuser)
Das Taktile ist artifizuell wirksam, IPC „E“ Gallery, Sarajevo Winter, BIH
2012 wechselstromlinienförmig, Staatsgalerie Prenzlauer Berg, Berlin
2011 trial & error, QQTec, Hilden
Aquaphoneshow, Art and Science Residence Centre, Štúrovo, Slowakei
2009 space untitled, berg19 raum für fotografie, Berlin (Duo mit Simon Menner)
Hidden Places, Galerie Christa Burger, München (Duo mit Nathalie Grenzhaeuser)
2008 Die Schönheit kommt nach dem Fall, Galerie Fiebach & Minninger, Köln
2007 Zeitschmelze, Kunstraum Schwifting
2005 Akne, Galerie rekord, Berlin
2004 Raum-Paraphrasen, Deutschlandhaus, Bundeszentrale für politische Bildung, Berlin
Kristalline Legendenbildung, Galerie rekord, Berlin
2003 Tilo Baumgärtel, Juliane Duda, LIGA, Berlin (Duo)
ArtCubicle, Galerie&Projekte Mathias Kampl, Berlin
2002 This is (not) a lovesong, Galerie Fiebach & Minninger, Köln
New German Landscapes, Gallery Rhodes+Mann, London (Duo mit David Schnell)
2001 Age of Empieres, VOXXX-Galerie, Chemnitz
Juliane Duda - Ressourcen, Konrad-Adenauer-Stiftung, Berlin
Warum weiß?, CAPRI, Berlin
2000 zur falschen zeit am falschen ort?, loop-raum für aktuelle kunst, Berlin
1999 „zu Gast im NBK“, KunstBank, Berlin (Duo mit Erik Göngerich)
Für den Gläsernen Hort, Kunst am Bau, Grundschule an der Hasenheide, Berlin
1998 ALPHAMÄR - museum in motion, Goethe-Institut, Moskau
Garten der Wunder, WMF, Berlin
virtual loop, loop-raum für aktuelle kunst, Berlin
RESO. - P.A.L. in. tim, WMF, Berlin
AlphaMär, Märchenfilmmuseum, www.alphamaer.berlin.heimat.de

GROUP SHOWS (Selection)

- 2017 Arbeit und Konsum, Axel Obiger, Berlin
Elysium Solutum, Novilla, Berlin
Arme Sammler, Weltecho, Chemnitz / Kunstverein Ruhr, Essen / galerie mitte, Bremen
- 2016 WAS WIRD SEIN - von jetzt an?, Biennale Halberstadt
Berlin Multiple, Grand Palais, Lille, Frankreich
Künstlerhaus Schloss Wiepersdorf – ein interdisziplinäres Festival, Kunstverein KunstHaus Potsdam
Delusions of Landscape, Galerie Christa Burger, München
- 2015 Fotografie, Städtische Galerie Wertingen
öffentliche Demontage, Staatsgalerie Prenzlauer Berg, Berlin
Anjwa Island Rhapsody, Mocpo Art Center, Mocpo, Korea
- 2014 open studios, Künstlerhaus Schloss Wiepersdorf
Energiewendekunst, silent green Kunturquartier, Berlin
- 2013 Garden of Confession, Gwangju Art Vision, Biennale Hall, Gwangju, Korea
- 2012 Wunderkammer, Polnische Biennale, Stettin
Festungen – Innen und Außen, Museum Festung Rosenberg, Kronach
ASSEMBLAGE - aus einer Stadt gefallen, Neues Kunsthaus Ahrenshoop
Berlin(er) am Meer, Galerie Parterre, Berlin
- 2011 Abandoned Worlds, Galerie Christa Burger, München
Trace, Mokpo Arts Gallery, Mokpo, Korea
moderne Stadtlandschaften, d-52. raum für aktuelle kunst, Düsseldorf
- 2010 Verwehte Orte, Landesmuseum Schleswig Holstein, Schloss Gottorf, Schleswig
esonance and preservation of the ecosystem, kunstraum t 27, Berlin
Tapetenwechsel- das alte Kurhaus, Neues Kunsthaus, Ahrenshoop
- 2009 2nd Kim Whan Ki International Art Festival: ECO-Zone, Lotte Gallery, Gwang-Ju, Korea
- 2008 Settings # 3, loop - raum für aktuelle kunst, Berlin
Utopie des Raums, Kyrgysisches Nationalmuseum der Bildenden Künste, Bishkek, Kirgistan
Country&Western, Künstlerhaus Schloss Plüschow
- 2007 Höhler Biennale, Gera
Die kleine Zeichnung, Neues Kunsthaus, Ahrenshoop
- 2006 Through the looking glass, Haus der Kunst, München
Brücken zwischen den Zeiten – Kunst im Kontext, Künstlerhaus Schloss Plüschow
- 2006 Kunsthalle Villa Kobe, Halle/ S.
- 2005 rekord aus Berlin, Overbeck-Gesellschaft, Lübeck
- 2003 EHF, Konrad-Adenauer-Stiftung, Berlin
Ansichten+Ausblicke, Galerie Fiebach & Minninger, Köln
- 2002 Marion Ermer Preis 2002, HGB, Leipzig
RELOOP, loop-raum für aktuelle kunst, Berlin
- 2001 Berlin-London, ICA, London, England
- 2000 Kunst und Zeit, Museum Ostdeutsche Galerie, Regensburg
significans, NGBK, Berlin
- 1999 [.format 5.0], broadcast on-air, convex tv.
Sechzehn Räume, loop-raum für aktuelle kunst, Berlin
- 1998 introgroup, Plattform der BerlinBiennale
Goldtausch 9, Galerie im Marstall, Berlin
- 1997 Heaven - Private View, P.S.1, New York
Zone 2 - Introgroup, Pavillon der Volksbühne zu Gast im Hybrid Workspace, documenta X, Kassel

WORK HELD IN PUBLIC COLLECTIONS

Grafische Sammlungen der Bauten des Bundes Berlin // DZ-Bank, Frankfurt am Main
Neuer Berliner Kunstverein // Investitionsbank Berlin // Catlin collection of art, London // Artothek Wertingen

ALKE BRINKMANN
THILO DROSTE
JULIANE DUDA
HARRIET GROß
NATHALIE GRENZHAUSER
GABRIELE KÜNNE
MATTHIAS MORAVEK
ENRICO NIEMANN
MAJA ROHWETTER

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