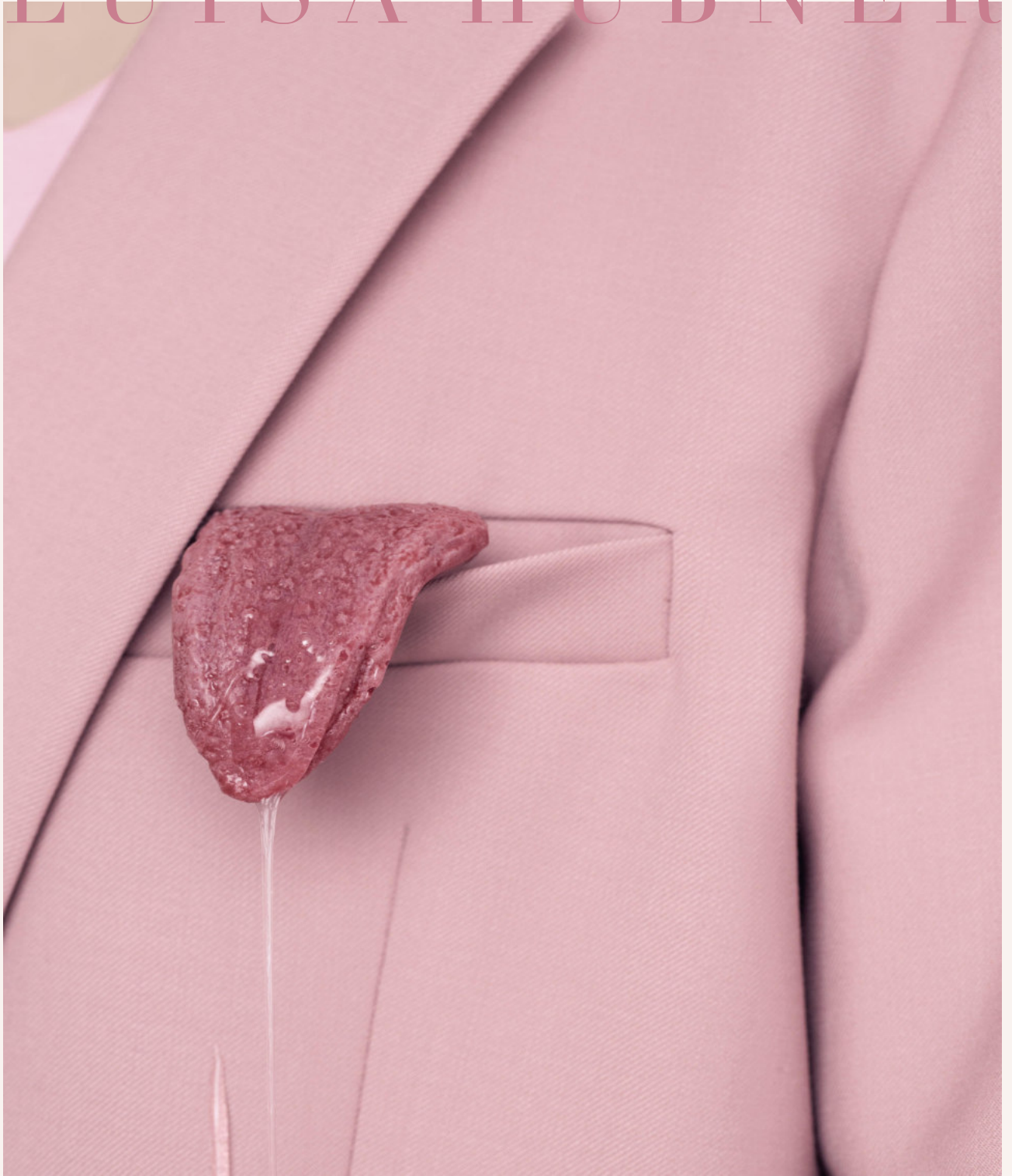


# LUISA HÜBNER



## PORTFOLIO ISSUE

### BUBBLES

dysfunctionalities & deformations

### KITCHEN

kitchen utensils & „non-work“

### HOME ALONE

repetitive play & compulsion

# CONTENT

ARTIST'S NOTE.....	2-3
BUBBLE GLASSES.....	4-5
2018	
BUBBLES.....	6-17
dysfunctionalities & deformations	
2017-2019	
KITCHEN.....	20-29
kitchen utensils & „non-work“	
2020	
MELLOW JELLO.....	30-31
2021	
HOME ALONE.....	34-43
repetitive play & compulsion	
2021	
KILLING PAIN.....	44
2021	

cover: untitled, extract from the series HOME ALONE

All images of the photo series BUBBLES, KITCHEN and HOME ALONE are available in the format  
48 x 36 cm / 36 x 48 cm or 102 x 76,5 cm / 76,5 x 102 cm



## ARTIST'S NOTE

I am in love with objects and the material world. As an objectophile turned artist I am mainly working with sculpture, photography and video - capturing the performative play with retro utensils on and in relation to my body.

I studied at the *Schule Friedl Kubelka* for Artistic Photography and since 2016 at the *Academy of Fine Arts Vienna*.

I took part in exhibitions such as *CLITICAL TALK* at *Improper Walls* and *PARALLEL VIENNA* art fair. My photo series *KITCHEN* was shortlisted for the *Belfast Photo Festival 2021*, in the same year I was awarded by the *Hoepfner Foundation*.

Since 2021 I have been a member of the *Kuenstlerhaus, Association of Austrian Fine Art*.

# BUBBLE GLASSES



BUBBLE GLASSES III  
ca. 6,0 x 15,5 x 18,0 cm, resin 3D-print and spectacle frame, edition of 3 + 2 artist's proofs, AT 2018







Dysfunctionalities and deformations are the starting point for my artistic and autobiographic work. With the aid of found or self-constructed objects on and in relation to my body, I am staging a „controlled loss of control“.

The aim of this performative process is to reproduce and to ritualize experiences of bodily alienation.





I consider myself an artistic „prepper“,  
training for a never occurring emergency.





installation shot PING PONG. OstLicht. Vienna/Austria. Feb-Mar 2020  
group show with Anna Breit  
photo: Natalie Paloma





# KITCHEN







I am playing with food. For me it's not a bad habit but a passive aggressive way to deal with gender stereotypes.

In my photo series KITCHEN I am interested in the absurd and decontextualized use of kitchen objects. Inspired by contemporary pop art and „Alice in Wonderland“ I playfully experiment with the paradox of „non-work“ of traditionally female domestic activities.

Meaningless occupation of a woman with household utensils can neither be rationalized nor be reinterpreted as an „expression of affection“.





installation shot TEKTONIK DER BEZIEHUNGEN. F23. Vienna/Austria. Sep 2021  
group show with Dora Mai, Christiane Peschek and Veronika Suschnig  
photo: Joanna Pianka



# MELLOW JELLO



MELLOW JELLO  
ca. 200 x 200 x 200 cm, pvc, edition of 1, AT 2021  
workshop snapshot taken shortly after finishing the last weld seam



# HOME ALONE







We are killing time and we are bored to death. There is a connection between boredom and aspects of depression. One can distinguish between situational boredom (the longing for a specific event to happen) and existential boredom (the longing for desire in itself, caused by total meaninglessness).

Is being bored considered to be an activity? Trying to fill the void we often fall into the trap of aimless activism. When repetitive play becomes compulsion time stretches like chewing gum.



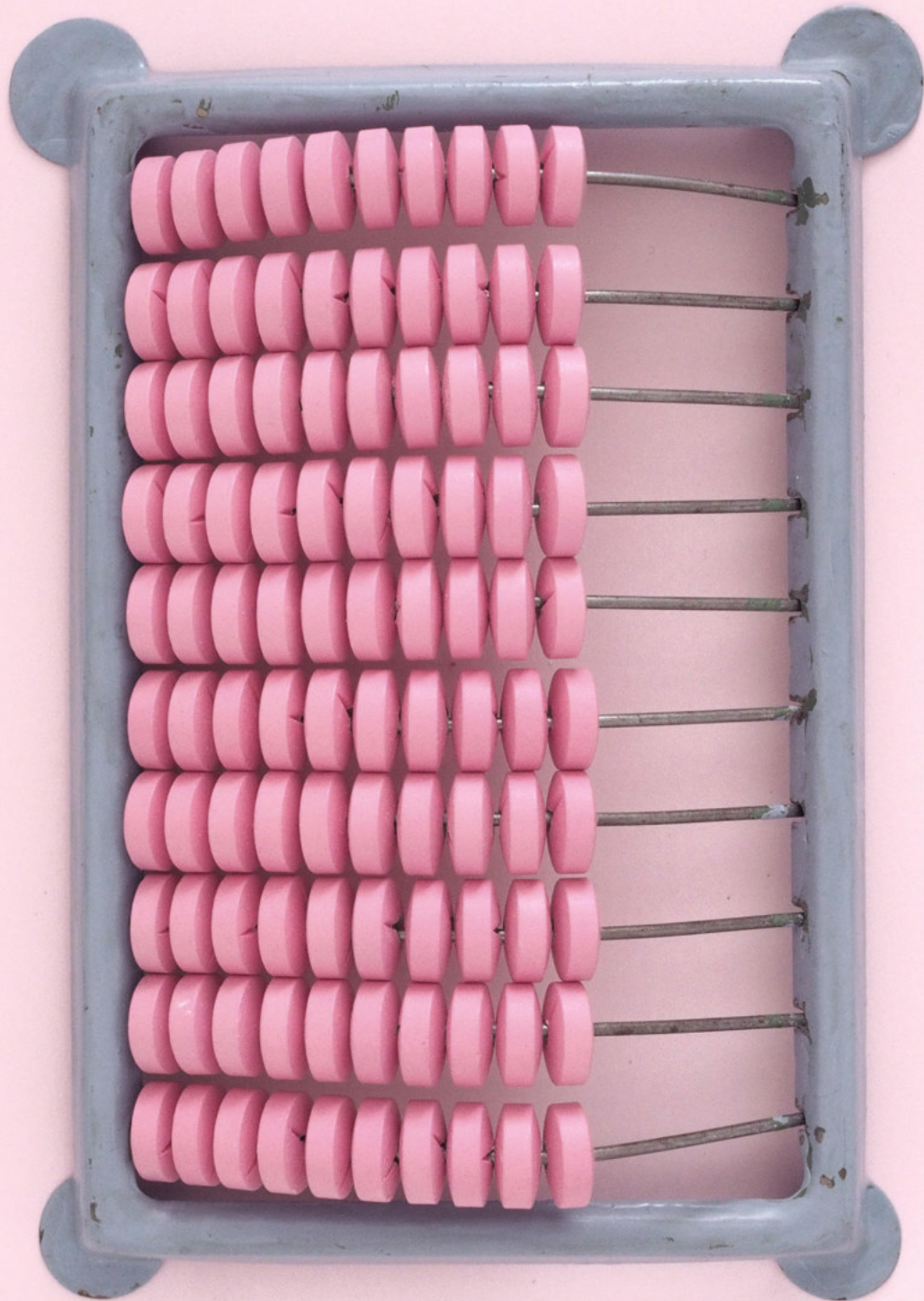
installation shot TEKTONIK DER BEZIEHUNGEN. F23. Vienna/Austria. Sep 2021  
group show with Dora Mai, Christiane Peschek and Veronika Suschnig  
work ETERNITY at the lower left by Christiane Peschek  
photo: Rudolf Leeb

Recent times felt like a temporalization of the „waiting room“ - in between dysfunctionality and hope, meaninglessness and desire. What happens in the gap between loss of control and recovery? What does that mean for our understanding of duration?



installation shot WAITING ROOM. PARALLEL VIENNA/Austria. Sep 2021  
collective project statement with Veronika Suschnig  
drugtale SOME CRACKS ARE DEEPER by Veronika Suschnig  
photo: Joanna Pianka

# KILLING PAIN



KILLING PAIN  
ca. 15,0 x 10,5 x 1,5 cm, metal abacus and Ibuprofen, edition of 1, AT 2021

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**STAY IN TOUCH!**  
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