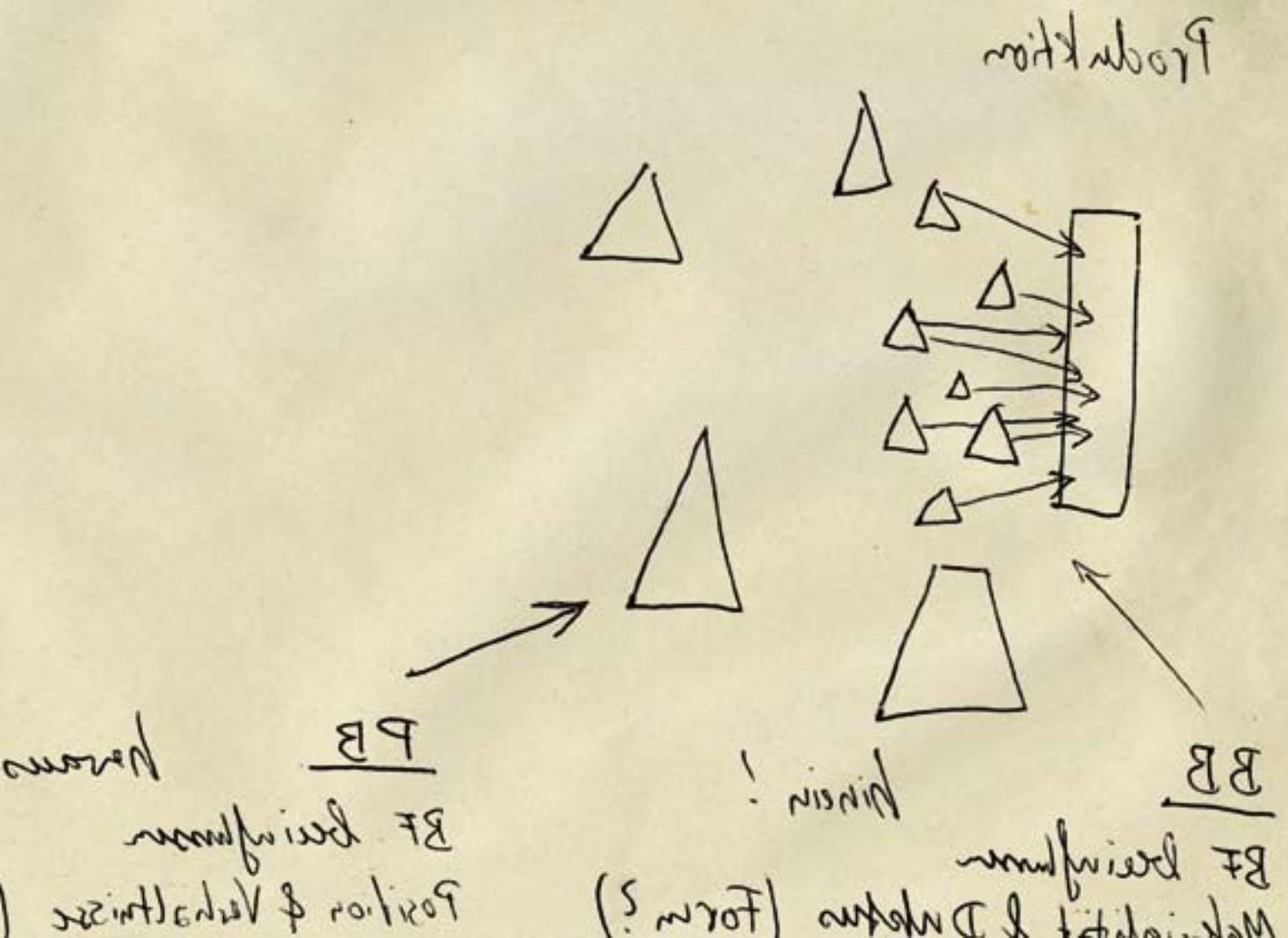


Michèle Pagel
>>work in relation<<



Michèle Pagel

⇒ work in relations

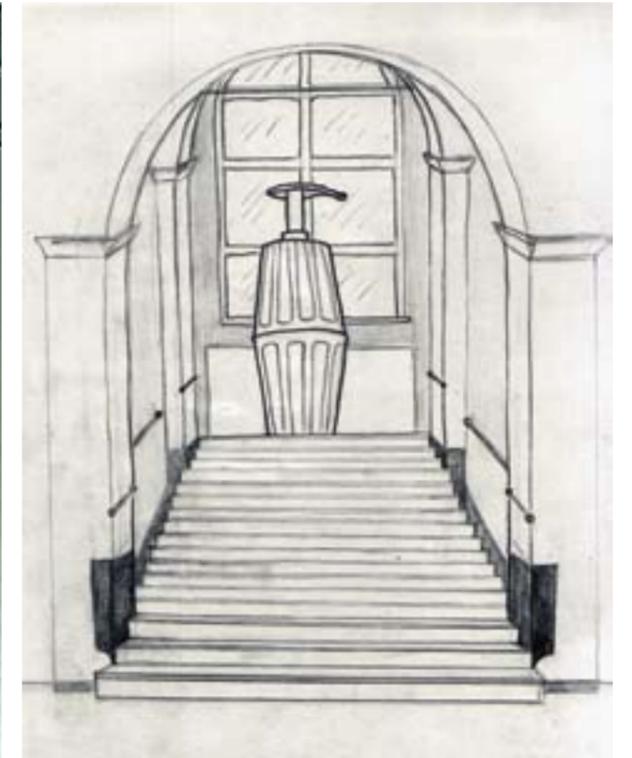
Content

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sculpture



Dispensor 2

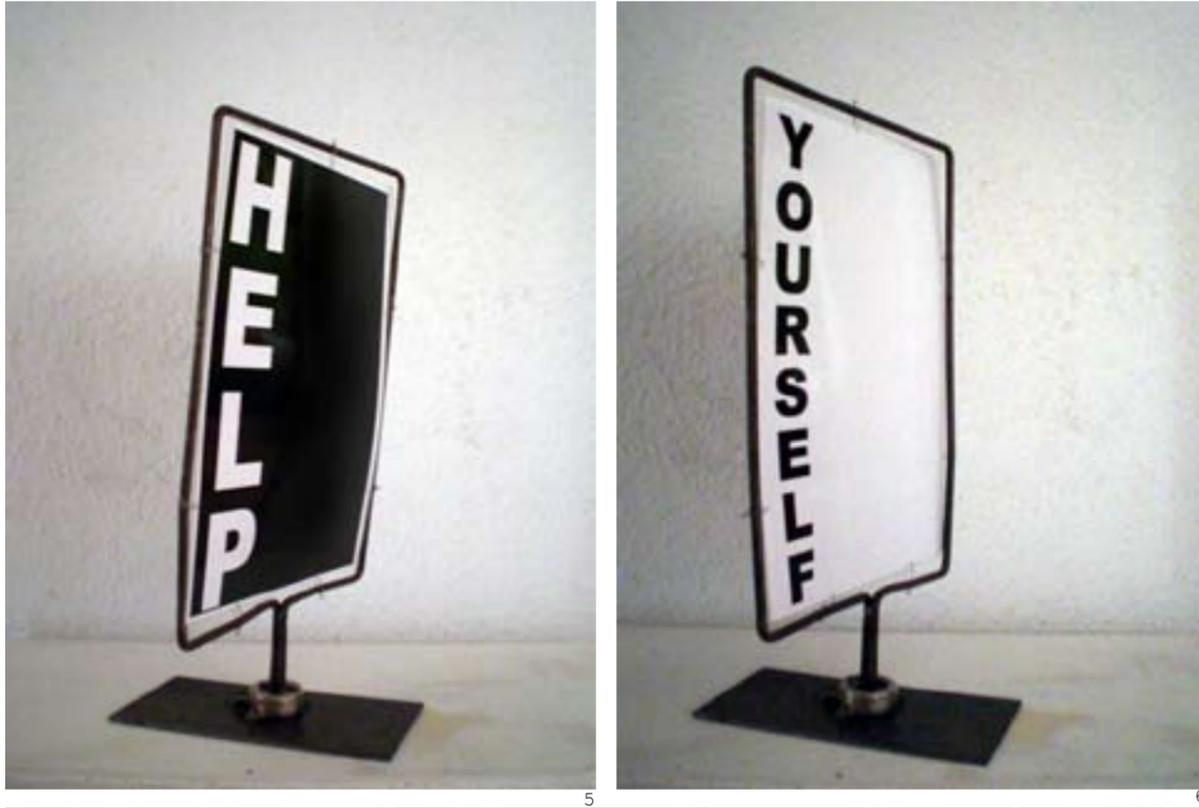


4



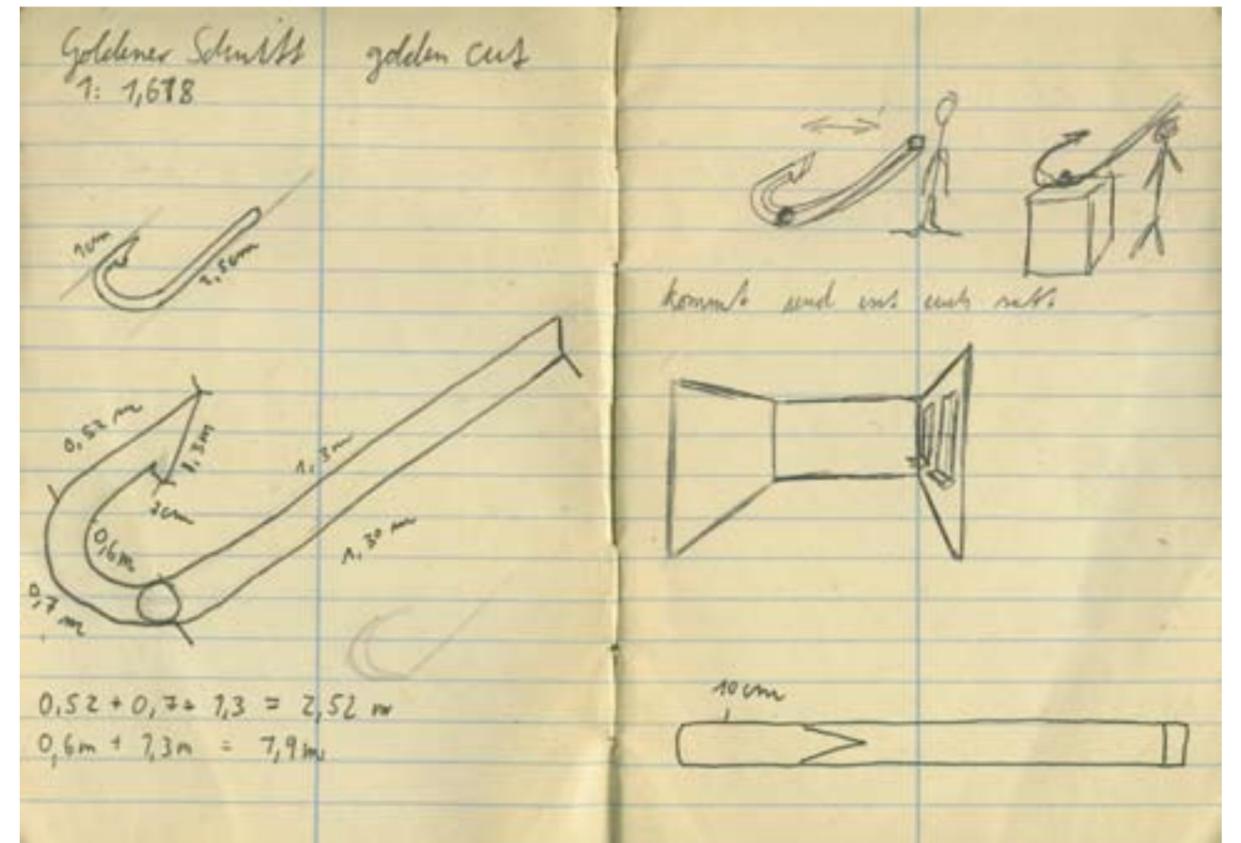
3

In 2007, large scale sculptures became my focal point. Influenced by Pop-Art trends, I forced the size and quantity of my work in order to criticize the structures of art and economy. I developed an oversized 2.3 meters tall dispenser, which contained a functional pump to release a portion of golden soap. While exposing this object in several locations, the interaction with the viewers released a spurt of activity, as they discovered how to push the pump. So, they created a spontaneous dialogue with the sculpture in face of the switched relations between dirtiness and cleanliness.



Help/Yourself 7

Since I have thought, the best way to become a big artist is doing big sculptures, I built an over two meters high rotation billboard with the inverted superscript: HELP / YOURSELF. The people didn't recognize my attempt to criticize the commercial art scene. They just loved the entertainment factor.



11

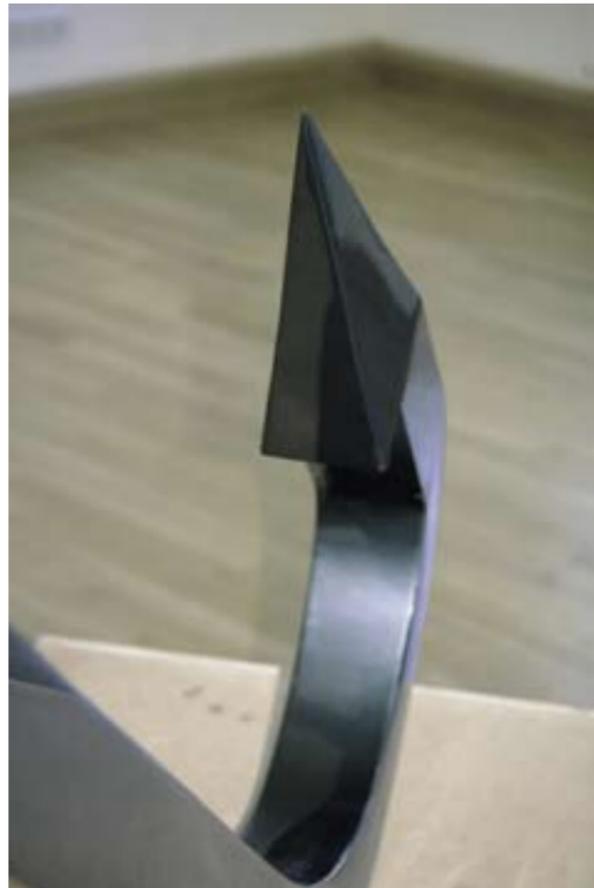
My disillusionment continued to grow. I was not sure if I had something important to say, but I was sure, I didn't want to entertain any more. As I realised, that it wasn't the task of art to expose the truth or to catch people, I invented an iron hook as a symbol and statement for this situation. The lower bend of the varnished plat sculpture is weighted with 25 kg of lead. That produces an off center displaced balance and enables a swinging motion.



Hook 12



13



14



As my faith in this work increased, I preferred to exhibit the hook in direct relation with its environment. Hereby, the base turned out to be an unnecessary addition.



16



17



18



untitled (Pentagon) 19



20

This untitled work is the best example of the mental trap in which I found myself in 2008. Inspired by the theoretical ideas of form and content, I started symbolizing and wanted to explore different ways of relation in between. I tried hard to express my theory of art in a formal way, although I already knew that art and methodic structures don't go well together. The two elements of form and content were either independent or in any authentic relation to each other.

Today, it's a pleasure for me to watch these pieces rusting in my parents' garden.



21



22



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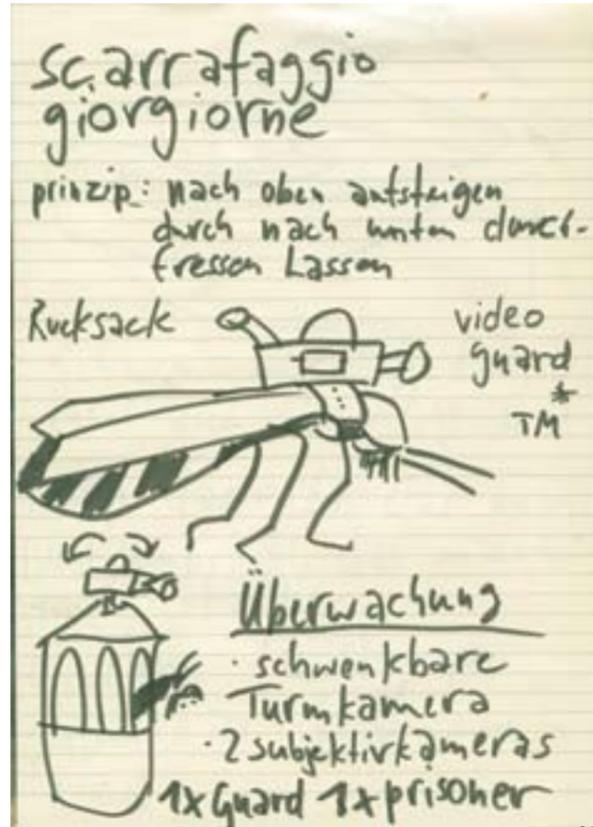


Grilled Chicken 24

Meanwhile dealing with these essential art theoretical problems, I had the urgent need to do simple and ridiculous objects. This byproduct is much closer to our innate being. The full-scale grilled chicken is solely made of packaging tape. It represents the perfect crispy chicken, consisting of 100% juicy crunchy skin, while satisfying culinary and aesthetic standards.



26



27



28

In collaboration with my friend Simon Reimann, I have developed several works dealing with the sociological phenomenon of cockroaches. In several nights we created paintings, texts and experimental set-ups.



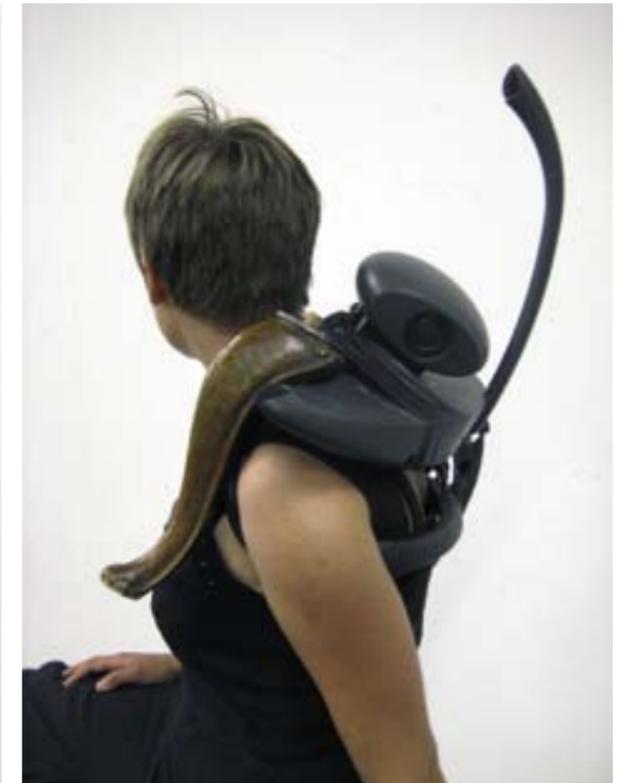
29



30



31



Scarafaggio 32

Inspired by this collaboration, I created a cockroach costume as a wearable, portable sculpture.



33



34



35



36

We turned the streets of Milan's fashion center into catwalk with the cockroach costume.



Yoke 37



38



39



40



41



42



43



44



Cauliflower 45

In 2007 I have already investigated the idea of a wearable sculpture that deals also with fashion. Inspired by a cantata of J. S. Bach („Ich will mein Kreuzstab gerne tragen“ 3.AriaB), I wanted to build a yoke as an accessory for fashionable people. This yoke is like a fetish-object: clear, light and white apple-design, but very heavy weight. First, I built the prototype out of wax. The final product was conceived to be made of massive steel or lead, encased with white plastic.

During a recent stay in Italy, I was very impressed by baroque sculptures on the facades of cathedrals and decorative obelisks. Each time I came across such objects and reliefs, I had a strong association with cauliflower. In reference to these sculptures, I combined them with contemporary semiotics. A future project of mine is to produce replicas of this study in bright ceramic.



Chinese Woman6 46

Doing sculpture no longer necessitates creating a 3D object. Sculpture can function just as well in picture, and images can also represent themselves in a three-dimensional way. This requires mastery. Visions of an artist shouldn't be defined solely by physical or temporal categories. The artist's task is to venture beyond staid borders of such categories in various media. The above cream cheese object was developed based on a video-still on youporn.com.



Bread Grotto 47

Capitalising on the temporary nature of food stuffs makes evident the urgency, with which my sculptures should be seen as happening moments of creative impressions. For me, the idea is more important than the formal durability or permanence of the work. Photography conserves and shows the images of the sculpture for future viewing. This example of the small scale „illuminated bread cathedral crowned by angel“, transpires the borders between sculptural and pictorial work.

foto



Cultural flue withwith flue-observing tower 48

„Doing sculpture no longer necessitates creating a 3D object. Sculpture can function just as well in picture, and images can also represent themselves in a three-dimensional way.“

Playing on the manipulative characteristic of photo-reality, I started to build sculptures in order to a picture-product. Here I expressed once more my ideas of art theory: the relation between art and art theory typified in a model of urban architecture.



Quarry 49

A bisquit - quarry in dialogue with a piece of Carrara marmor.



50



51



52



53

Stadtroda

Following, further examples for less conceptual photography in 2008/2009.



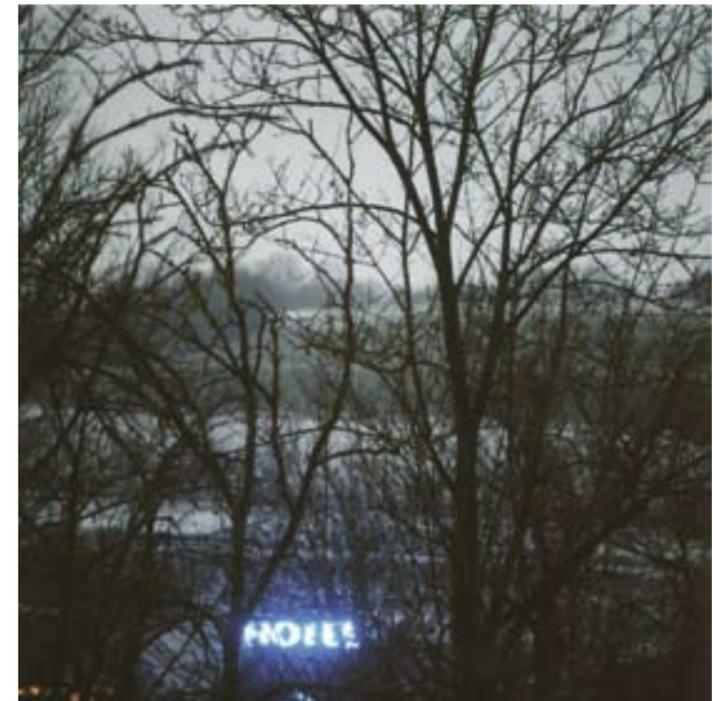
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58



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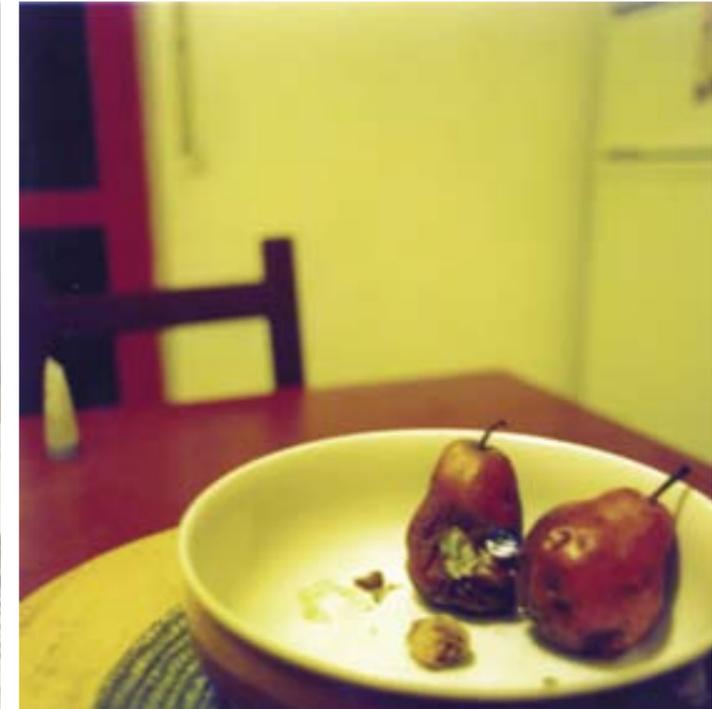
62



63

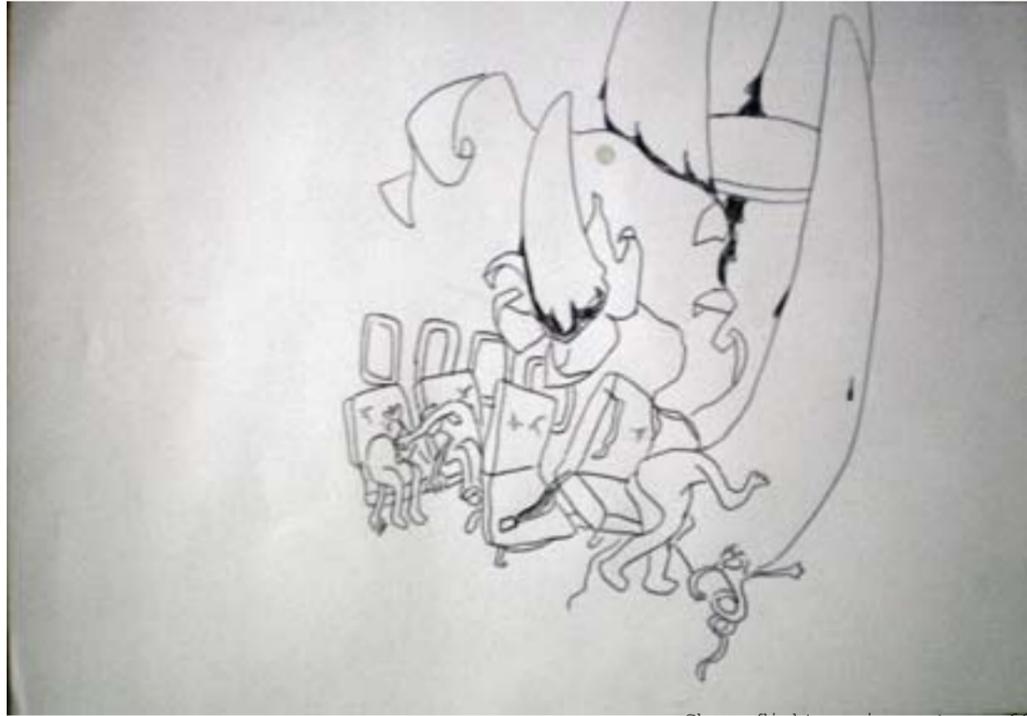


64



65
Kitchen

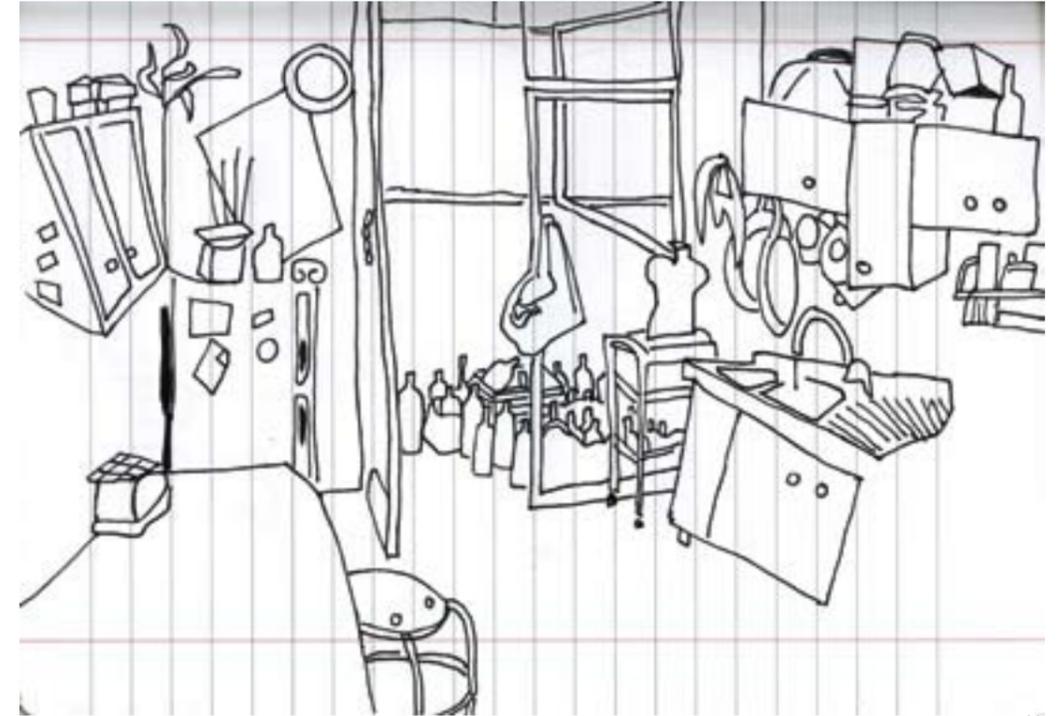
drawing



Cheap flight on ivory tower 66



Untitled (Body trained woman cleaning her husband with a wet mop while he's eating 'kinder maxi king' doing metamorphosis to ALF under Californian sun-glass-sun) 67



68



69



70

Napoli

As I understand my artistic work as a non linear chain of im- and expressions, the process is much more important for me than the objective end product.

Drawing was the most direct and also the first way to communicate with my environment in a nonverbal way. Tying with these communicative characteristics, there arise dialogs between me and other artist, which materialize themselves in picture. But even if I draw by my own, there is still a communicative interaction within the landscape or other people, who are pictured.

Turning the objects of my environment into subjects of my reality and fixing them in a picture means more or less doing art for me. Hereby, the act of drawing is another way to prove and criticize my perception and skills.

So, these following images should't be seen as painting, but as tracks of the relation between me and my world.





75



76



77



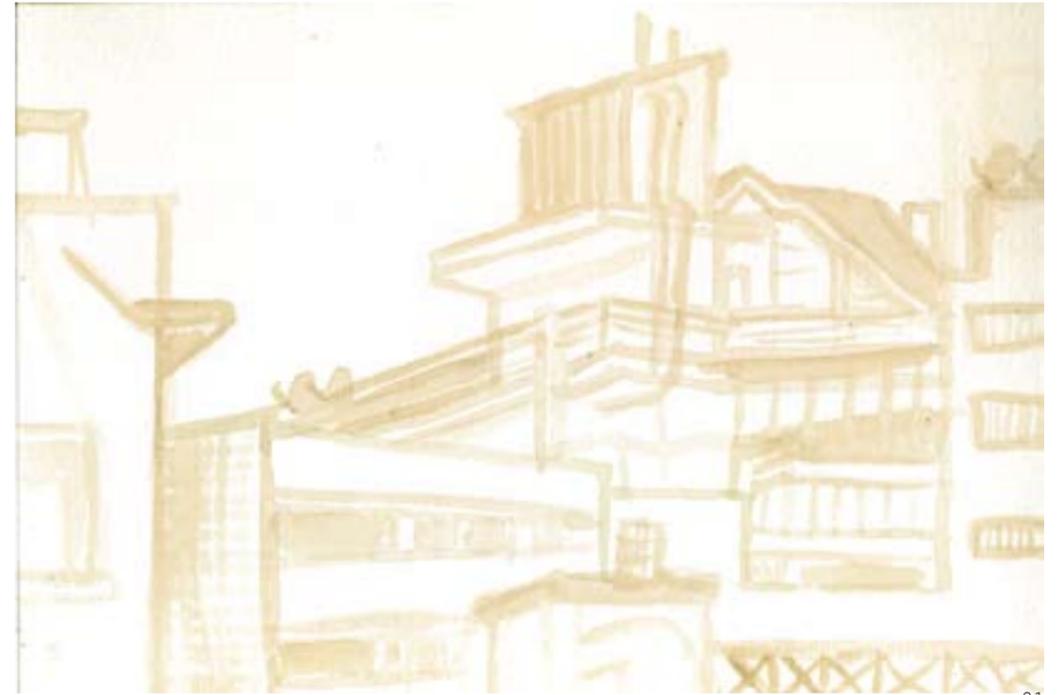
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83



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interaction



87



89



88



Touching the ground 90

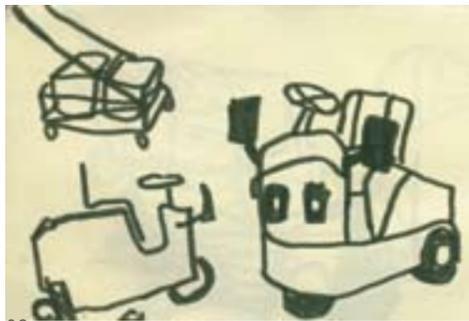
I always had an ambivalent position to art in public spaces. Of course, it would be a fault to expose exclusively in galleries and museums. But it's even worse to transmit the gallery-system into public while doing displaced and intellectually arrogant pieces in the streets. First of all, the artist has to consider: *What are the given structures and the needs of the people? Do I really want to interact, and how?*

Public art must not be a simple reaction on these structures. Like a bridge, it should base on them in order to open an emancipated dialoge between artist and viewer.

In preparation for the exhibition „Ich war noch niemals in New York“ (I've never been to New York), I first observed the structures and movement in street and noticed an old handrail in the third floor of a house which had been torn down. I referred to this phenomenon and installed 12 handrails in various heights on facades on site. Already while fixing them, but also afterwards the exhibition, there arose an amazing communication with the viewers in street, who explained me their own associations and impressions regarding to my work.



91



92



93

Interactive art depends primarily on my own social and physical environment. At the car factory where I briefly worked on the production line, I ran across a company motivation poster. I used this background as a canvas and added a personal message to give to my colleagues. Unfortunately, it was not allowed to take documentary pictures in the factory. These three sketches, which I drew in my 3-minute-breaks, have to do with the everyday surroundings in the factory.



94

Another poster, I drew for patients in a psychiatric ward which I visited on not altogether voluntary terms. The text says: „Get out of the trap; Lobotomy for everyone!“ The reactions were amazing: after this, they kicked me out!



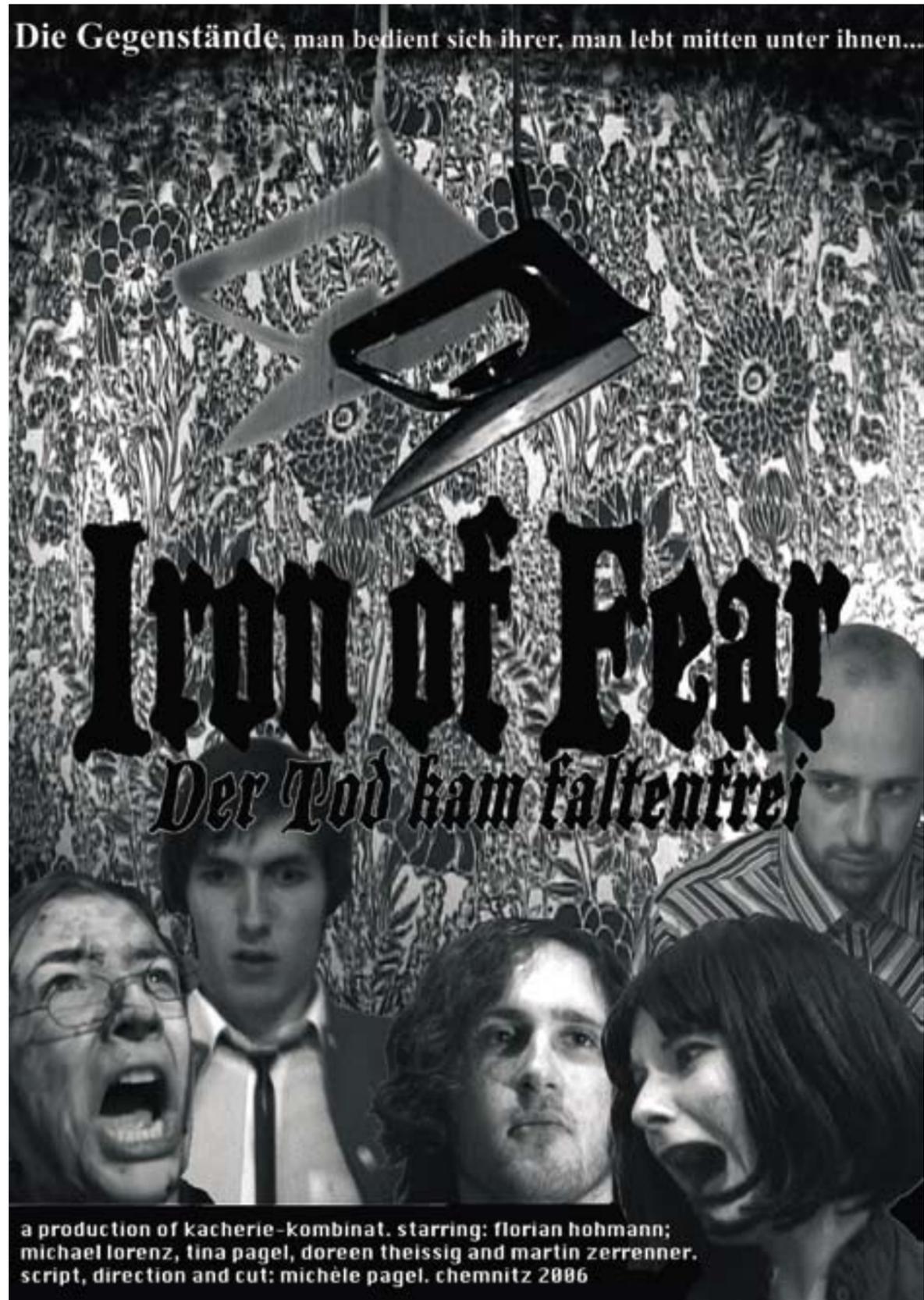
Are art and politics complementary? The danger of art being instrumentalized by political motives is ever present. „Ideally, art will defend its freedom at all costs!“^{*} With growing trust in this liberty, I believe that art can be a strong plaintiff for the freedom and the needs of people. There was a manifestation in Milan, where young Italians demonstrated against a new law, that forbids city dwellers to eat in the streets after ten pm. The action was launched by an „eat in“ outside; making a picnic in public squares. As an artist, I used my skills to show solidarity and to depict an important issue with respect to civil liberty.

On the right, a graffiti-fresco left on the terrace wall of my flat in Napoli. Pictures and ideas are not property, they originate in our heads, and not on paper. Artists' work is to fix them in substance and to find an evident place to exhibit and to communicate them.

^{*}according to the SPUR-Manifest, 1958



video

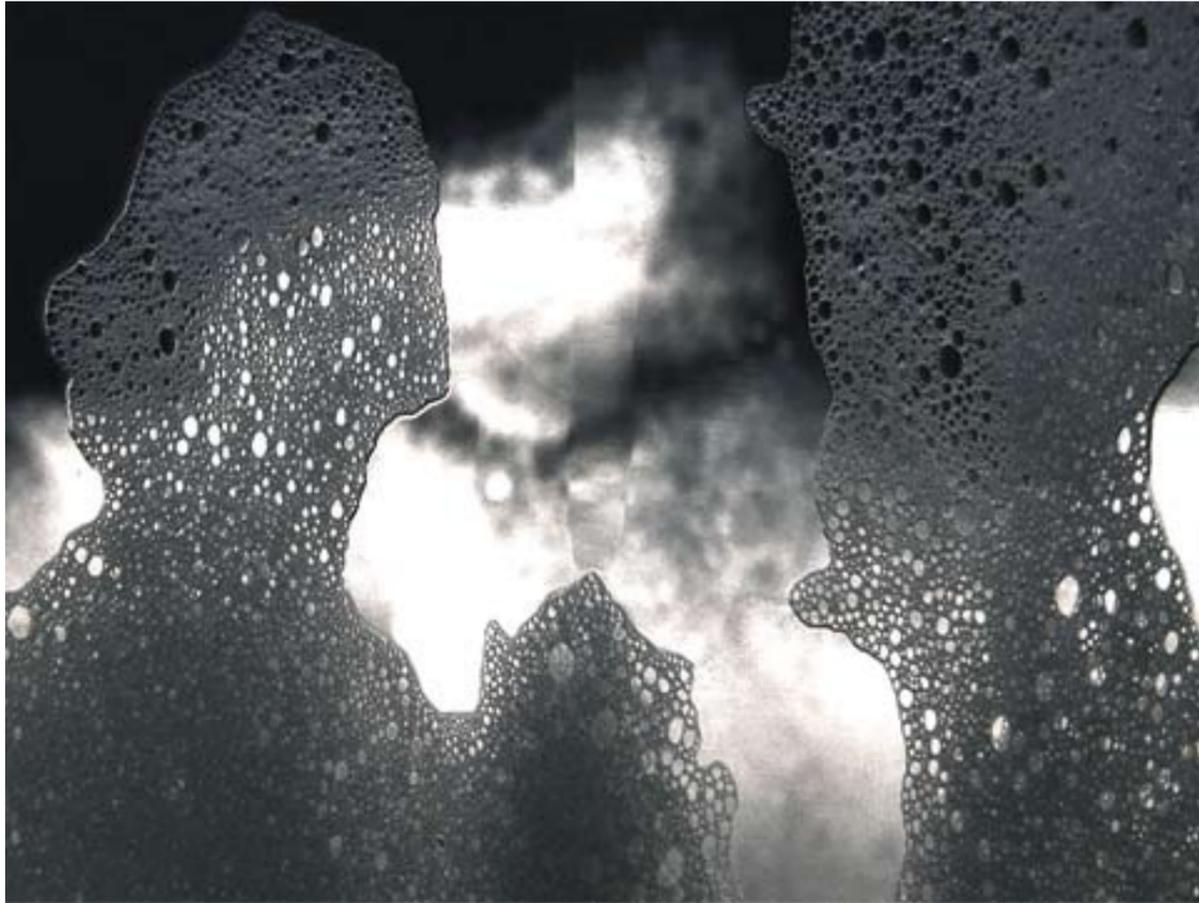


99

With the generous support of an artist group of which I am a founding member and currently active, the collectively produced trash-horror film „Iron of Fear“ was realized in Karl Marx Stadt 2006. As director, screenwriter and camera woman, I felt free to express my ideas in a non-conventional way.



In my later video works, one can find the dubious and strict influence of art academic structures. In this exercise, I tried to utilize the graphical means of a labyrinth of escalators to connect motion and deadlock, community and separation, exposing and criticizing commercial structures of our time. The end product turned out to be a cold and dispassionate work of a media art student.



105



106



Foam 107

In an other abstract video work, I used foam as an allegory for the uncertainty of time and open space in a picture. The video was projected on a free hanging plate of glass, and became a continuously changing series of images. In this time, I was occupied by the age-old question of defining a picture as a subject of artificial reality in relation to temporal and spatial factors.

information

(serious)

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(Title; Year; Material; Size)

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„Spender“ („Dispensor“); 2007; varnished plastic, wood, golden soap, 230 x 100 x 100cm

Pic. 4

„Untitled“ (Sketch/Dispensor); 2007; Pencil on paper, 21 x 30 cm

>>Help/Yourself<<

Pic. 5/6

„Untitled“ (model „Help/Yourself“); 2007; Metal, plastic, paper print; 22 x 31 x 5cm

Pic.7

„Help/Yourself“ (in exhibition); 2007; Metall, varnished Aluminium, cement, 250 x 100 x 80cm

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„Untitled“ (sketch for „Hook“); 2007; Ink on paper; 14 x 8,5 cm

Pic. 9

„Untitled“ (sketch for „Hook“); 2007; Ballpen on paper; 14 x 8,5cm

Pic.10

„Untitled“ (model for „Hook“); 2007; Plastic, Tape, Ballast chipping, 75 x 30 x 5 cm

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„Untitled“ (sketch for „Hook“); 2007; Pencil, ink, ballpen on paper; 15 x 20,7 cm

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„Haken“ („Hook“); 2007; varnished plate, 30kg lead, 150 x 50 x 10cm

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„Grillhähnchen“ („Grilled Chicken“); 2008; Plastic tape; 13 x 18 x 32 cm

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Pic. 25

„Untitled“ (benchmark); 2008; Paper, tape, news, rivets; variable size, min. 30 x 5 x 3 cm

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Pic. 26-28

Part 1-3 of the series „Scarafaggio Goigione“; 2009; Watercolour, ink and ballpen on paper; 18 x 25,5 cm; Co-author: Simon Reimann

Pic. 29-32

„Scarafaggio“; 2009; Wood, observation camera, bicycle tube, plastic, metal, tape; ca. 50 x 60 x 25 cm

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„Untitled“ (Goigione Performance); Milano, May 2009; 4 Photo in medium format 6 x 6 cm

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Pic. 37-39

„Joch“ („yoke“); 2008; Prototype out of wax and metal; 66 x 25 x 13 cm

Pic.40

„Untitled“ (sketch for yoke); 2008; Ballpen on paper; 14 x 8,5 cm

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Pic.42

„Untitled“ (sketch for „Cavolo“); Ink on paper; 18x25,5cm

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„Cavolo“ (Cauliflower); 2009; Cauliflower, gypsum, plastic, Resina, ceramic; ca. 20 x 25 x 35 cm

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Pic.47

„St.Brotgrotte“ („Bread grotto“); 2008; Bread, candle, golden spray; 15 x 20 x 18cm; Photo on 6 x 6 cm medium format

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Pic. 48

„Die Esse der Kulturschaffenden mit Essenbeobachtungsturm“ („The cultural flue with flue observing tower“) 2009; Medium format photo on canvas; 50 x 50 cm

>>Quarry<<

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„Untitled“ 2008/2009; coloured medium format photos; undefined size, i.t.c. 15 x 15 cm

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>>Body trained woman...<<

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„Untitled (body trained woman cleaning her husband with a wet mop while eating ´kinder maxi king´ doing metamorphosis to ALF under californian sun-glass-sun)“; 2009; Pen on school paper; 21 x 30 cm; Co-author: Florian Hohmann

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Pic. 72

„Untitled“ (SB 2/17); 2009; Ink, ballpen, watercolour on paper; 10 x 23,5 cm

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„Untitled“ #1; 2009; Watercolour on writing paper; 18 x 25,5 cm

Pic. 74

„Untitled“ #2; 2009; Watercolour on writing paper; 18 x 25,5 cm

Pic. 75

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Pic. 76

„Untitled“ (SB 2/10); 2009; Watercolour on paper; 10 x 14,5 cm

Pic. 77

„Untitled“ (SB 2/09); 2009; Watercolour on paper; 14,5 x 10 cm

Pic. 78

„Portrait of Adriano Celentano“; 2009; Watercolour on paper; 24 x 18 cm

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„Untitled“ (SB 3/05); 2009; Ballpen, watercolour on paper; 14,5 x 10 cm

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Pic. 82

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Pic. 83

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Interaction>>Touching the ground<<

Pic. 87

Postcard invitation to exhibition in public space in Leipzig.

Pic. 88

Inspiring handrail, that I found at a facade in the street of the exhibition.

Pic. 89/90

„Touching the ground“; 2006; 12 handrails installed in different heights in one street of Leipzig during and also after the exhibition: „Ich war noch niemals in New York“ (I've never been to New York).

>>Workers Interaction<<

Pic. 91

„Untitled (VW-Werk1)“; 2008; Pen on paper; 13,8 x 8 cm

Pic. 92

„Untitled (VW-Werk4)“; 2008; Pen on paper; 8 x 13,8 cm

Pic. 93

„Untitled (VW-Werk 2&3)“; 2008; Pen on paper; 13,8 x 16 cm

>>Trap Interaction<<

Pic. 94

„Raus aus der Falle“ (Out of the trap); 2008; Ballpen and watercolour on paper; 30 x 42 cm

>>Food Propaganda<<

Pic. 95

„Untitled/Propaganda1“; 2009; Pen and watercolour on paper;

24 x 18 cm

Pic.96

„Untitled/Propaganda2“; 2009; Pen, ballpen, watercolour on paper;

24 x 18 cm

>>Fresco<<

Pic. 97/98

„Untiteld (fresco napolitano)“; 2009; Red wine, oil and ultramarine blue on wall; ca. 250 x 400 cm

Video

>>Iron of fear<<

Pic. 99

„Iron of fear“; 2006; short film; 43 minutes

>>One step further<<

Pic. 100-103

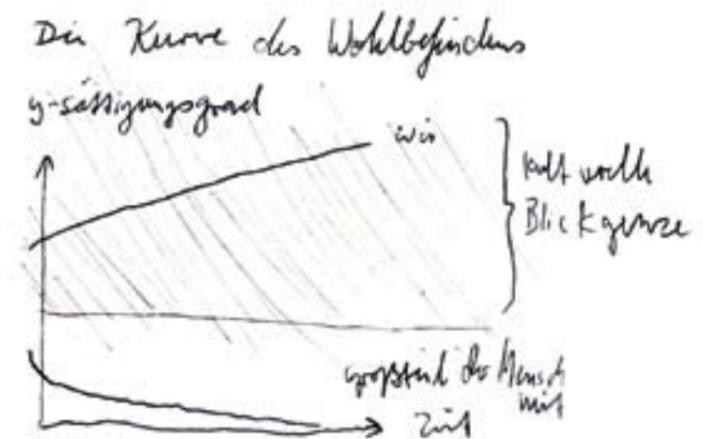
„Noch eins höher“ (one step further); 2006; video, 8 minutes

>>Foam<<

Pic. 104-106

„Schaum“ (foam); 2007/2008; video installation, 15 minutes video projectet on a free hanging glass plate (80 x 45 cm), beamer, metal construction (100 x 80 x 200 cm)

Wäre es nicht vernünftiger,
Dinge zu modifizieren, die
andere Dinge auslöschen,
bzw. unsichtbar machen?
Sollte man im Hoch graben?



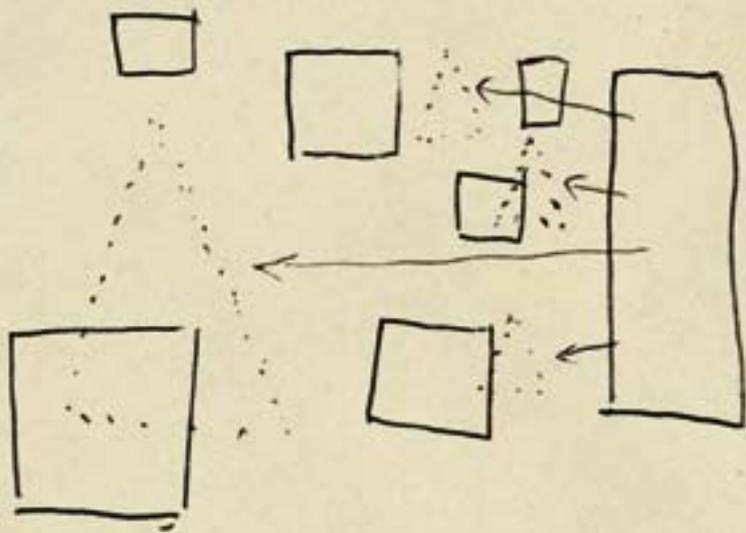
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Meneguzzo.

>>work in relation<<
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Reception



(5. Natur)