

Interview with Lioba Reddeker (basis wien, art-director HangART-7)

Which were the most important, relevant steps during your education? Who or what had the strongest influence on you?

In retrospect, I see the time of my education as a slow stream of developments and changes. One work follows the next and in this progression, I have tried to make the sum of the works reflect myself. As my studies have also been a time when I changed personally, I felt that I always needed to adapt the overall picture of my works. I had to "correct" it by adding new works. During many semesters, I worked exclusively with wood as a material I have a special affinity for. The expansion of my repertoire of materials with aluminium and plastics has also altered my works' visual appearance. Since then, material iconography has become the dominant element in some works while older works focus only on the narrative. A distinct influence by or especially intense interest in an artist or professor was not the case for me. There is always positions that intrigued me or where I find parallels to my works without having oriented in their direction. Examples would be the Chapmans, Maurizio Cattelan, Jeff Koons, Damien Hirst, Anselm Kiefer, Ron Mueck, Banksy, Erwin Wurm, Marc Quinn and others.

You work with very diverse materials. Wood, aluminium, other metals, plastics etc. How do you get to the decision for the materials? Is it that one concept will only "allow" a certain material or do the ideas develop from the material at hand? Which importance do you place in your choice of materials?

Both options can be found in my work. Ideas for images derive from the fascination with material. In those works, the material is quite prominent and I let the fabrication process be visible. In other works, the emphasis is laid on the "story" and the material is intended as merely a supporting feature. In every case, the idea flows into the material. And I would say that each work originates from a sensuous process of creation.

Are there main focuses thematically? Children appear consistently, there are characters that seem afflicted, oppressed, abandoned. Is there a leitmotif?

There are themes and symbols that I take on over and over. Most elements have an openness in their evaluation and interpretation in common. They are not definitive and it is hard to categorize them. I am a rather rationally thinking person. Things I can't classify engage me. The complexity and inconsistency in political and social events rather disturb me and cause friction. My works develop from the resulting energy. The „flag“ for instance is a screen and symbol for identity and ideology on a personal and

national level. The “flag” for example is screen for and symbol of identity and ideology on a personal and national level. It has influence on our self- and outside-perception. Its ambivalent character combines positive notions such as security, tradition, group affiliation, culture, self-esteem with a greater ensemble, but also negative ones like fundamentalism, bondage, peer pressure, war and governmental affectation of sovereignty. The „pathos“ is deliberately debilitated and turned into the subject of irony. The motive of the child is a symbol not only for the present but also always for the future and therefore stands for duration. Many of the works unite contradictory elements such as strength and weakness, dynamics and stagnation, attraction and repulsion, life and death.

How so you see the relation between sculpture (that is to say, spaceconsuming material) and painting?

I understand my works as threedimensional compositions of shape, colour and material. It is spatial painting. I used to draw and paint a lot

My portfolio for the academy consisted mainly of pictures. During my first semester, I created many drawings and paintings and I am probably going to go back to working two-dimensionally as well. At this point, narrative sculpture offers the greatest possible challenge to me.

What is you main source of inspiration: Memories (e.g. of your childhood and origin), your everyday life, art history or contemporary art production in general? Is there a main source of ideas?

The sources are mainly photographs I find in the press, the media in general or in my own pool. The focus of my interest lies on composition and the protagonists' pose in the images as well as on the openness in interpreting their actions. A special meaning lies in the gesture that indicates cultural, social or political discrepancies. From my inner mindset which states that any man can develop in many directions as long as he is subjected to certain conditions, the idea originated to extract single elements from the photographs and crop them from their context. Thus isolated, the images' original message collapses and turns into a different, or many different, possibilities of association. The found footage is often no more than an impulse that is no longer discernible in the further development of the shape. My own history and memories are not thematically relevant for the works.