

gerlinde thuma

www.gerlindethuma.at



That is all an attempt to grasp the dimension time - to feel the distance and the tension between two different moments while I am working on an object or painting - to find, define and form the relationship between two facts. By following the guiding current of repeating my work and myself again and again, it is possible to translate time into language and matter.

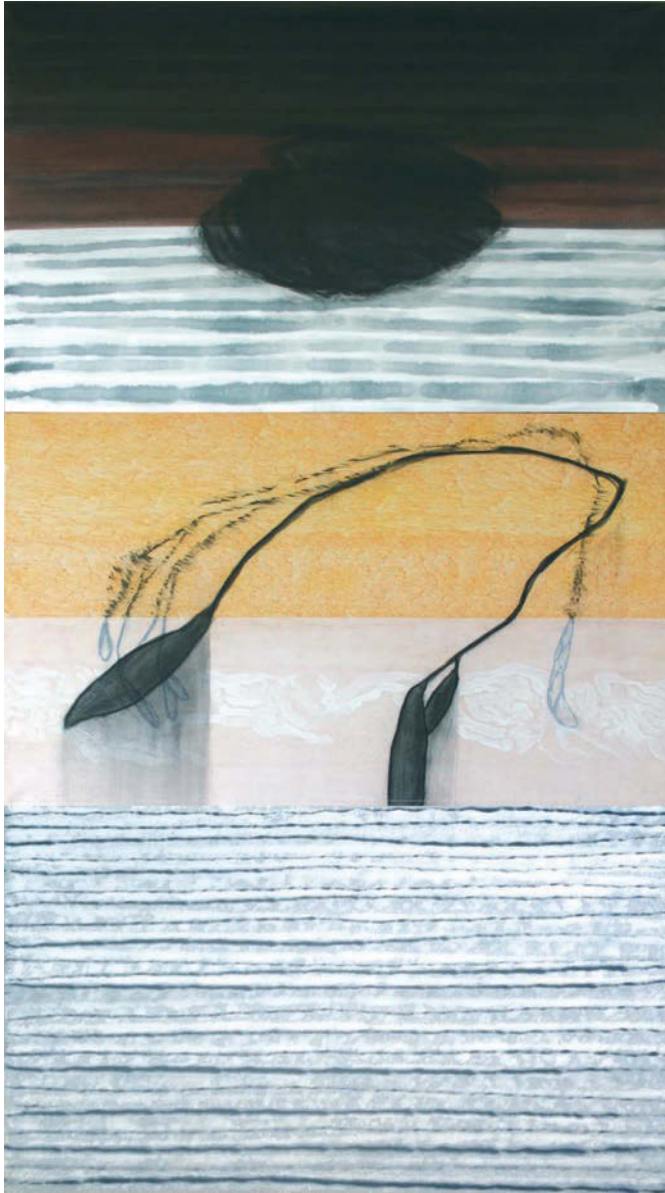
Depicting a change means first making clear that the existing landscape is the starting point. Showing change within the landscape means drawing all attention to that existing place. The place itself is the meaning and the material. This situation is only possible at this location - no autonomous work of art is present that could exist somewhere else as well. G.T.

KUST TILL KUST: keep going
Path covered with bark, line total length about 140 m
Symposion Bergkvara 2004 Sweden



BUMERANG
drawings / painting

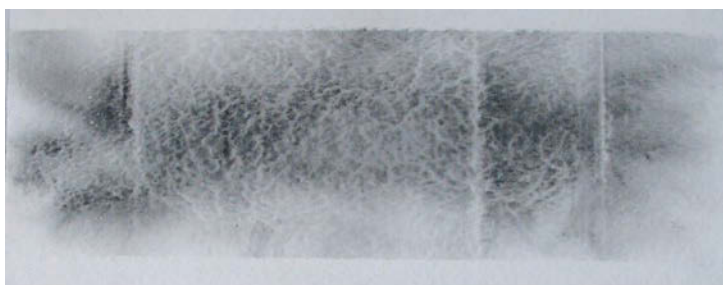
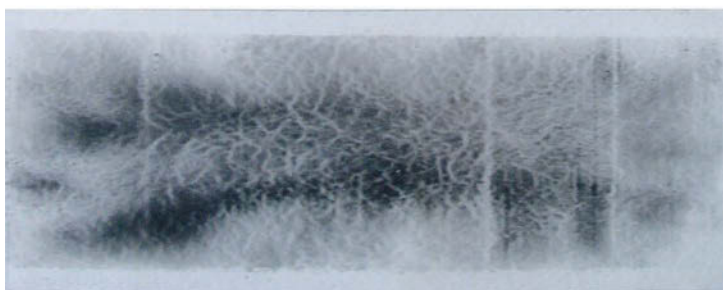
BUMERANG
Earth and Cotton, one arm length 6 m
Symposion Koppenleiten 2002 Germany



FLOTSAM - PACIFIC / Chile
Carbon. acryl on canvas 300 x 150 cm
2010



FLOTSAM - PACIFIC / Chile
Carbon. acryl on paper 40 x 50 cm
2010



STORY of RIVER MOGGIO
Carbon, acryl on paper
170 x 60 cm

Valle di Sella 2006 Italy



MOVIEMENT
Engelsberger Marbel and mirror
Ø 25 cm

2000 Muthmannsdorf Austria

Settings: on site

In the middle of the 1990s, Gerlinde Thuma started working directly with stone as a sculptural object, positioning it in space and complementing it with the media of painting and drawing. In "Moviemment" she sets a mirror in strongly textured polished red marble. The spatial dimension of the sculpture itself is complemented by a photograph taken so close up that it becomes unfocused; it is framed in the mirror so that only the branches of the trees in the quarry stand out as a sharply visible lineament. This work could be seen as an installation at the Vienna railwaystation.- south.





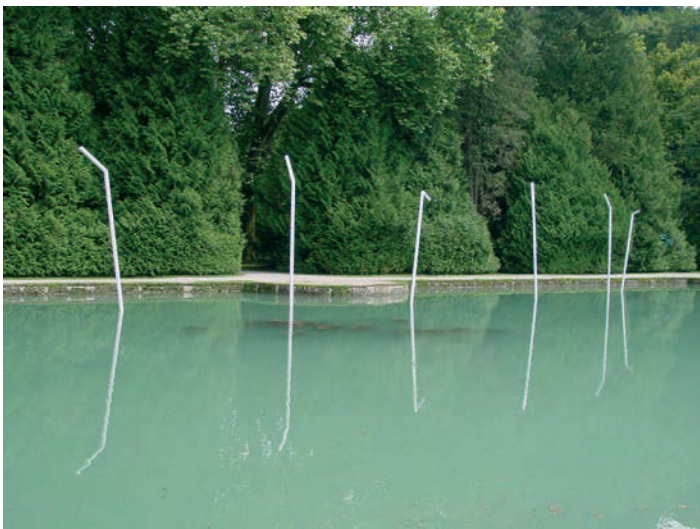
MEMORY Collage 180 x 45 cm



SUDDEN MOMENT
Earth and cotton Ø 3 m Nine Dragon Heads 2002 South Korea

Through her participation in international symposia, Gerlinde Thuma has increasingly been working in the “site specific” field, creating installations and objects directly in the landscape. Her sparing, precisely calculated interventions, which react to the given conditions of the location, encourage a dialog between the human and nature. Likewise, the artist marks and strengthens found landscape forms, making them into an integral component of her work. Hereby she deals with themes similar to those of her painting: the dimension of distance, the spatial crossing of boundaries, the horizon line upon which the levels break, moments, glimpses, but also the side-by-side existence of human and nature, of the now and the past, from which the present seems uprooted – like the trees in Canadian Mont-St.-Hilaire, which used to characterize the landscape and today have been pressed back to the edge of the highway. In the work “between roads and roots” (2003) they are given a metaphorical significance in a variety of respects.

Thuma worked with cotton fibers for the first time in the work “sudden moment” (2002), which she realized in South Korea. Here she wrapped cotton around a circular segment of geometrically displaced turf. A similar work was created in Berchtesgaden during the same year. Here the form cut into the grass was that of a boomerang, which was lined with white cotton. In a manner similar to her painting – in which the gestural brush structure is tamed by the exact color surfaces, ordering itself into the formal structures of the overall composition – the work derives its effect from the contrast between nature growing wildly and the exact cut made into it. And yet this linear intervention, which is strengthened by the contrast of the colors white and green, stands in conscious contradiction to the soft cotton used to create it. The ideas of breaking a form on an axis and playing with the horizon form the point of departure for the work “kust till kust”, which was created in Bergkvara, Sweden (2004). A line approximately 140 meters long was cut out of the grassy landscape and lined with tree bark mulch. In this way a connecting structure was stretched over a narrow bay from shore to shore, continuing on the other side.



“Passages” is the title Gerlinde Thuma has given her newest Land Art piece for the Kulturwerkstätte Wachtberg in Austria’s Waldviertel (2005). The white, seemingly weightless sculpture stands on a long stretch of hilltop meadow, inviting one to continue onward to a point at which one can gaze out into the surrounding landscape. In addition to the orientation with regard to content manifested in its title, the contrast between the artificiality of the material and its color represents the work’s formal centerpiece. Instead of cotton fleece, Thuma here used plaster and bast. The individual flowering strings overflowing from the container do not seem to be anchored anywhere. They are light and seem to float – a quick gust of wind might blow them away – and yet they remain resistant and centered in this exposed position like the Rose of Jericho.

Gerlinde Thuma’s landscape works all endeavor to integrate and explore what is found existing at the sites where they are created. They are unified by the idea of transforming the spatial perception of nature on location through the placement of an artistic work within it.

(*Near the distance* SILVIE AIGNER 2006 Translation: Christopher Barber)

SITIS MUNDI The thirst of the world PVC 12 drinking straws á 5 m 2006 Hellbrunn / Salzburg Austria



WAVE Granit 40 cm



BETWEEN ROADS AND ROOTS Earth, cotton, burdock 2003 Déménagement IV Mont-St. Hilaire Canada



TIME IN PROGRESS Wood (Logs), Wood Charcoal, Cotton 90 x 90 x 700 cm on frozen River Han
2012 Jara Island International BAGGAT ART Artmeeting and Exhibition Southkorea



TIDES I – V, 2014
 INBETWEEN Croatia
 Timespace between ebb and flood
 Künstlerhaus Vienna
 Charcoal, Seawater / Canvas 80 x 40 cm
 180 x 70 cm
 Charcoal washed away by rising level of sea



LEVEL
 Water level, charcoal, water on canvas - Serie of notes taken in several rivers since 2010 A
 Charcoal is washed away by the actual level of the water



keep on the carpet Foto, digital
kunstraumarcade, Mödling A 2014



Time behind drawn curtains Installation, Curtain and Fotos
SPUREN LEGEN District Museum Vienna A 2011

keep it / heat wave 08 2015, Austria
Cyanotypie on Paper
á Ø 11 cm, 30 cm high



Water up to one's neck
Object, bottles
Haus der Kunst Baden A 2014



Sentimental Edison's bulb
Snowglobe
Galerie3 Klagenfurt A 2009





VISIBILITIES lines and lanes

Result of the Art and Science research project on the anatomy of the african elephant at the University of Pretoria / Southafrica
Sala Terrena Exhibition Center of the University of Applied Arts Vienna A 2014



NOTICE FOR FRIENDS 18 pages, hard-back 1996
Artists Books Künstlerhaus Vienna A 2005



Österreich: 1900 - 2000 Konfrontation und Kontinuität
Museum Essl A 2006



Insights and examples



Insights and examples





UNDER THE LANDLINE carbon, acryl on canvas 150 x 210 cm

GERLINDE THUMA Born march 17th , 1962 in Vienna.
1981-88 Study of Painting and Animationfilm /
University of Applied Arts Vienna (Maria Lassnig)
Painting, sculpture, installation, animationfilm, stagedesign, environment.
Since 1983 solo and groupe exhibitions in Austria and other countries,
projekts, symposiums, artmeetings, workshops.

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