

**SILVIA SUN**

**paintings**



## **Artist statement: Nature vs civilization**

My artwork takes a critical view of social, cultural and natural issues. In my work, I explore man's boundary points with nature as well as his position in society. The dichotomies singularity and mass, wilderness and civilization, proximity and distance permeate the works. Questions about the space one needs for a prosperous being are essential. As in the history of the Icarus and in the constellation of the planets around the sun, it is only the right distance that makes a prosperous being and terrestrial life possible at all.

My art is a mixture of figurative compositions with spontaneous or planned sceneries. The nature in the works, however, is always twisted with contrasting elements of urban civilisation. I love to discover traces of nature at unexpected places and try to find beauty in my surrounding. This is why I take photographs out of my flat's windows and from my terrace, zooming in surrounding trees and thus trying to catch a piece of nature. These photographs are the basis for art-prints and further artistic adaptation, like scratching texts quotes into the glossy photo's surface.

The works feature a combination of various techniques such as photography, printing, painting, scratching, and the use of differing materials, like oil, markers, chalk, ink, preserving jars, popcorn, jumble sale findings and even mould.

My main intention is to go beyond horizons and to search for what's below the surface, digging for the unconscious and the wilderness in oneself. However, the work offers multiple interpretations, but one thing is certain: I want questions, rather than the rigid answers to linger. [www.silviasun.at](http://www.silviasun.at)

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**“And I’m”**

24x30 cm, 2016  
oil/edding/canvas

"Crash" - the car wreck as a symbol of social, political and environmental debacle:  
In the works of the "crash" series, the conflict between culture and nature is represented as a fatal accident. Fulminant crashes symbolize a current global fiasco that affects both environmental and social policy areas. As Shakespeare's Hamlet would say, the world is out of joint still, or again.

Red and blue lines envelop wrecks and nature elements like bubbles that act as protection zones, trying to keep away from threats, fiasco and disaster. But bursting is inherent to all bubbles, be it air, soap, or financial bubbles.

The works were inspired by David Bowie's "Always crashing in the same car" (1977, "Low") and "Blisters in the Sun" (Violent Femmes, 1983).



**“crash”**

80x100 cm, 2016  
oil/edding/chalk/canvas



## **“Achtung Baby”**

51x76 cm, 2016  
oil/edding/print on canvas





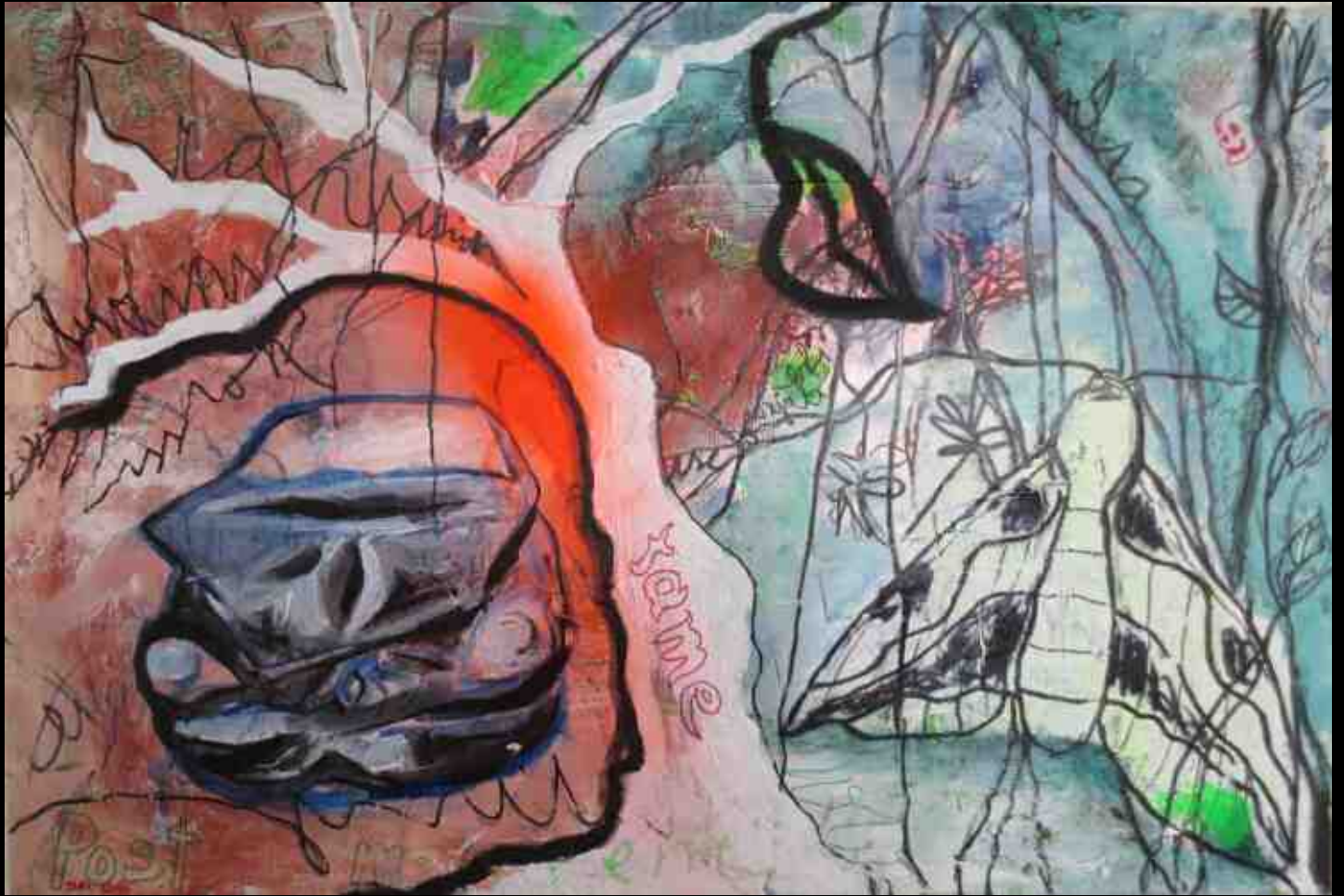
**“Alwas crashing”**

51x76 cm, 2016  
oil/edding/print on canvas



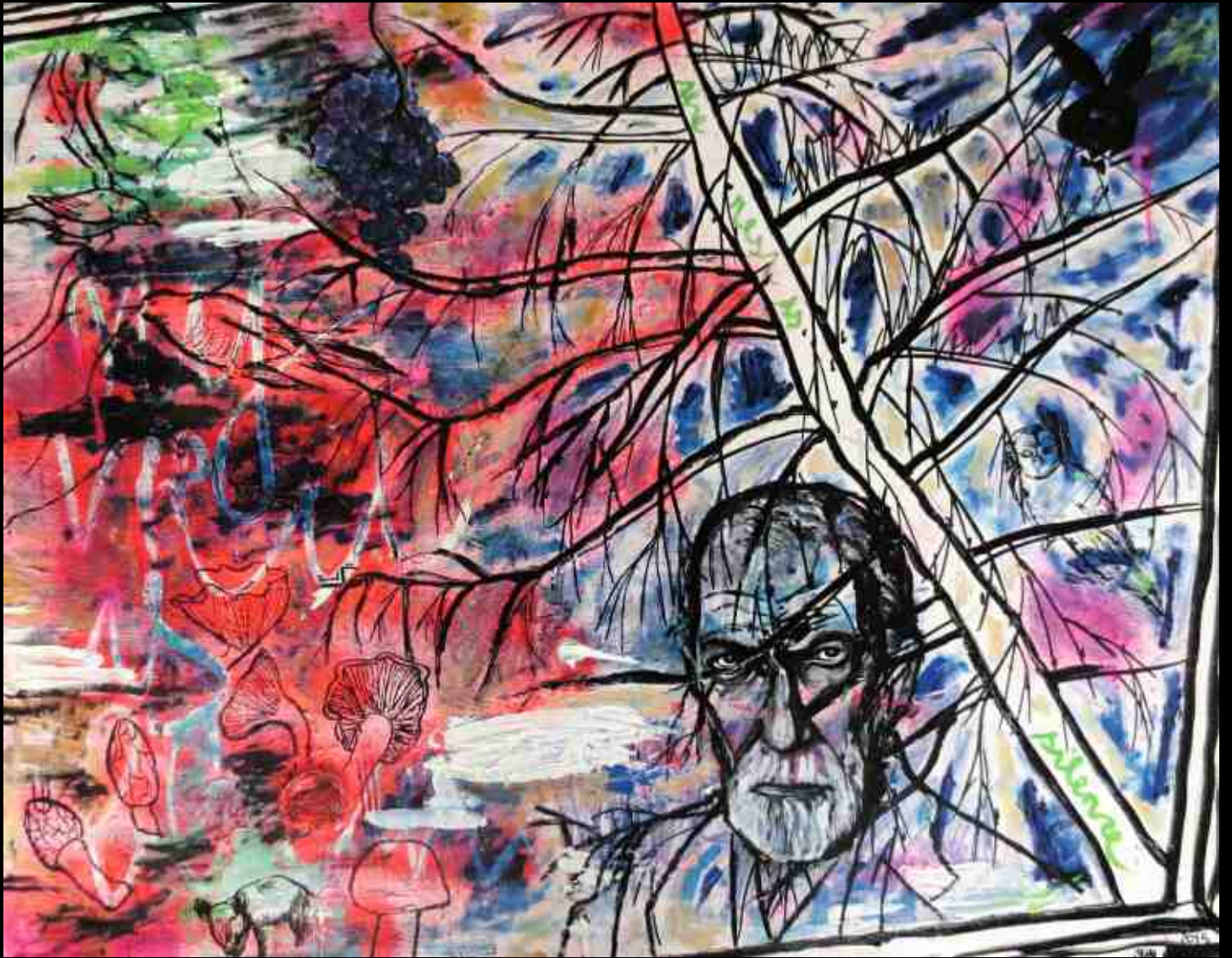
# “Havarie”

75x100 cm, 2016  
oil/edding/print on canvas



## **“Wolfsmilch”**

40x60 cm, 2016  
oil/edding on canvas



## **“Decades”**

80x100 cm, 2016  
oil/acryl/mould on canvas



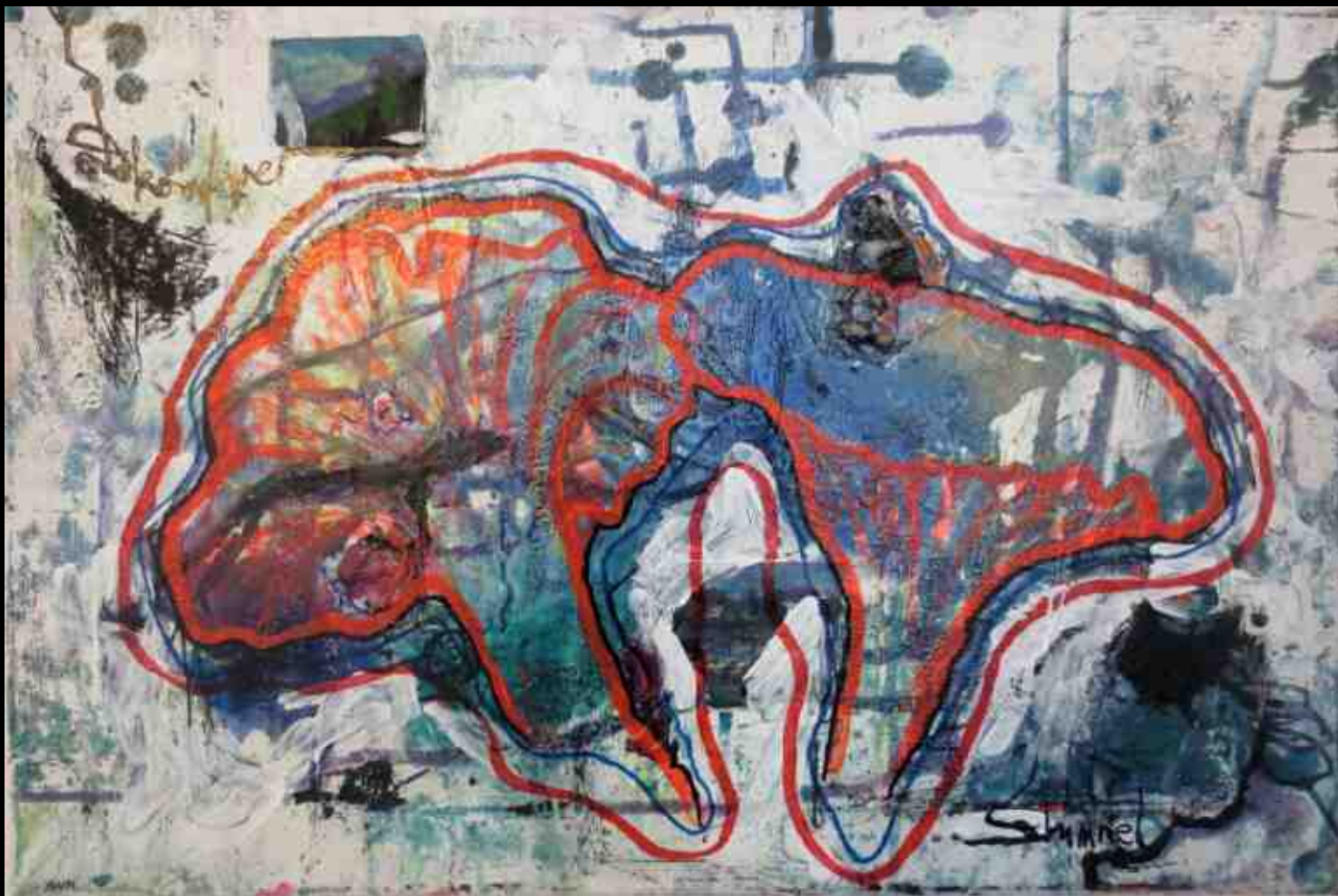
## **“Out of joint”**

80x100 cm, 2016  
oil/edding/photo on canvas



## **“Integrierter Schimmel”**

40x60 cm, 2015  
oil/collage/mould on canvas



## **“Dekorativer Schimmel”**

40x60 cm, 2015  
oil/collage/mould on canvas

### Dekorativer Schimmel / Decorative Mould

In this work, I processed cultured mould, which is applied to various painting surfaces.

The swarming used is the rotten relic of a social event.

It originates from the remains of those drinks that had been served to various visitors of my studio. The mould, symbol of transience, is now preserved by means of synthetic resin or varnish from further decomposition.

It thus remains conserved in its respective status quo - and reminds of a social, social event, of morbidity and finiteness.



### Traunsteine

The pictures of the Traunstein series were created during a scholarship stay at Villa Stonborough-Wittgenstein (guest studio of the state of Upper Austria). They are the result of a search for clues to the places where I spent my childhood, Ohlsdorf and Gmunden. The aim was to take the past perspectives and views of the mighty Traunstein once again and process it artistically - the view of that dominant mountain dominating the landscape, drawn from different perspectives, and Austria's deepest lake, the Traunsee. This dramatic landscape has been a great fascination for me since my earliest childhood and is a symbol of longing in my work, with the eternal risk of falling, sinking, drowning.

My biographical lifelines intersected a bit with those of Thomas Bernhard who I deeply admire. We were neighbours in Ohlsdorf, where I spent the first year and a half of my life. Perhaps we had inhaled the same air, in Obernathal, or in the coffeehouse Brandl; and now I was allowed to walk, live and work in those walls where for years the Thomas Bernhard Archive had been housed and a manuscript of Ludwig Wittgenstein's Tractatus Logico had been found. The confrontation with Thomas Bernhard and his - not only in the figurative sense meant - methods flowed into the Traunstein works.





**“Bernhard View”**

100x130 cm, 2016  
oil/edding/chalk/canvas



## **“Obernathal View”**

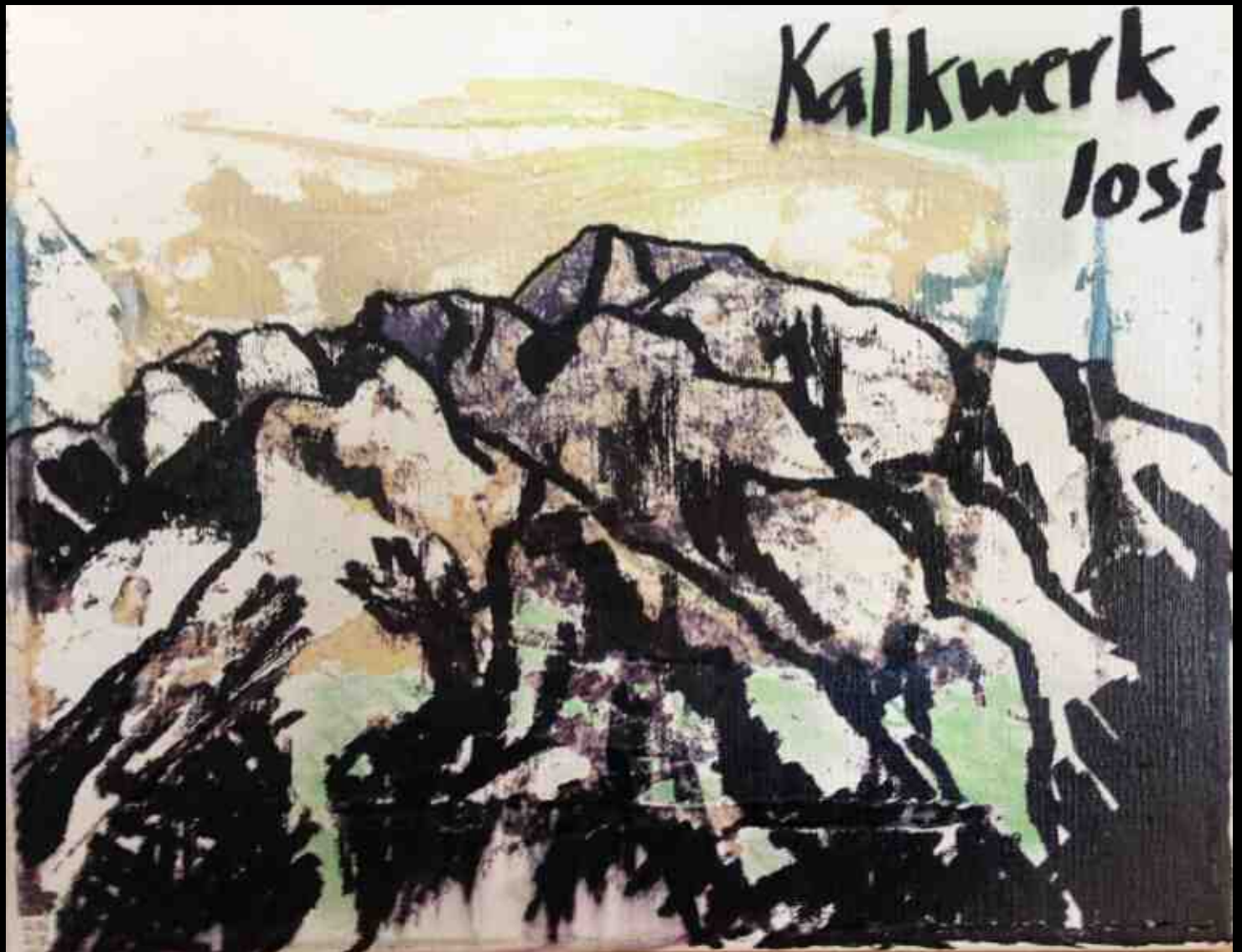
24x30 cm, 2016

oil/marker/chalk/iron-print on canvas



## **“Schörhub”**

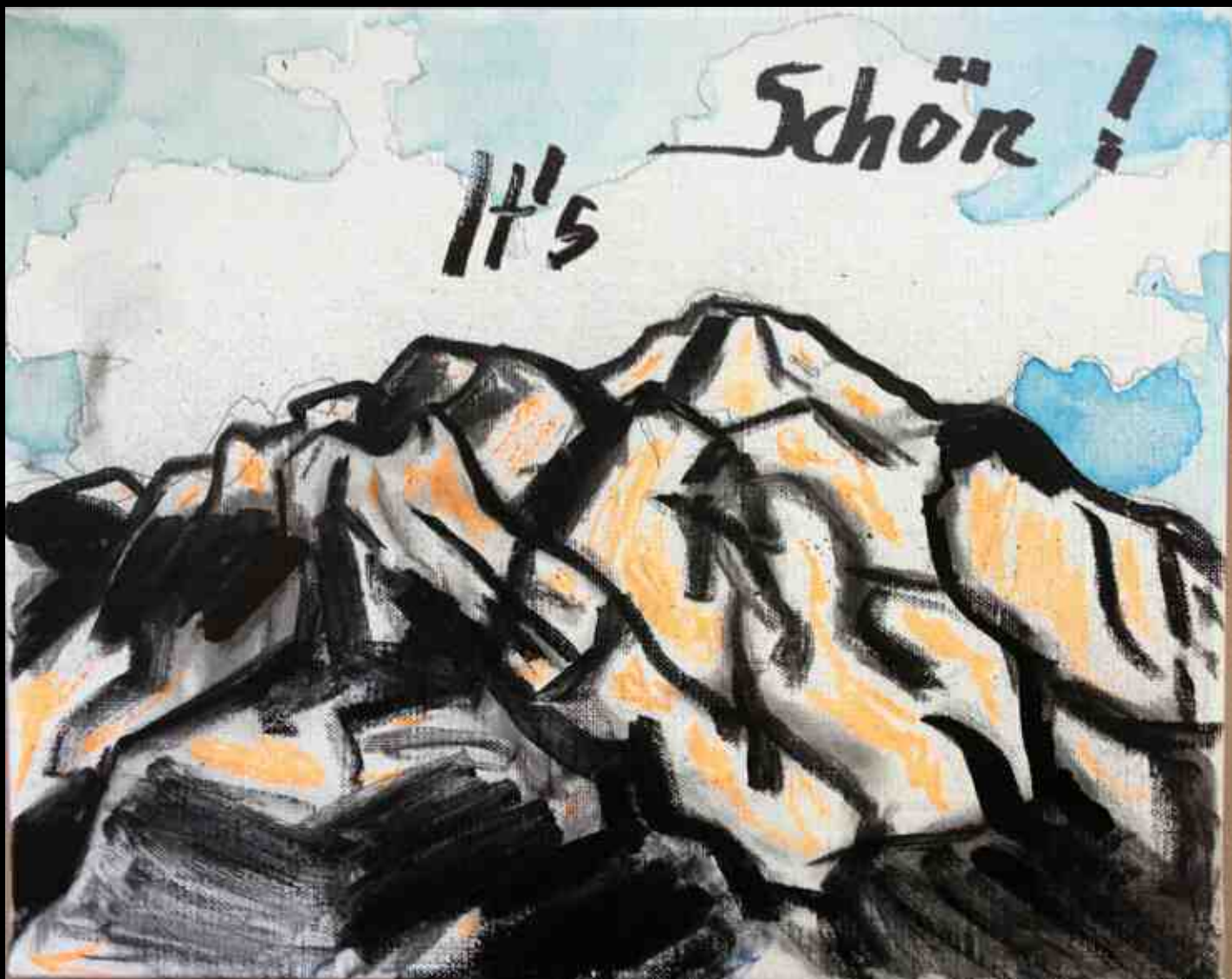
24x30 cm, 2016  
oil/marker/chalk/iron-print on canvas



## **“Kalkwerk, lost”**

24x30 cm, 2016

oil/marker/iron-print on canvas



**“It's schön!”**

24x30 cm, 2016  
oil/Edding on canvas



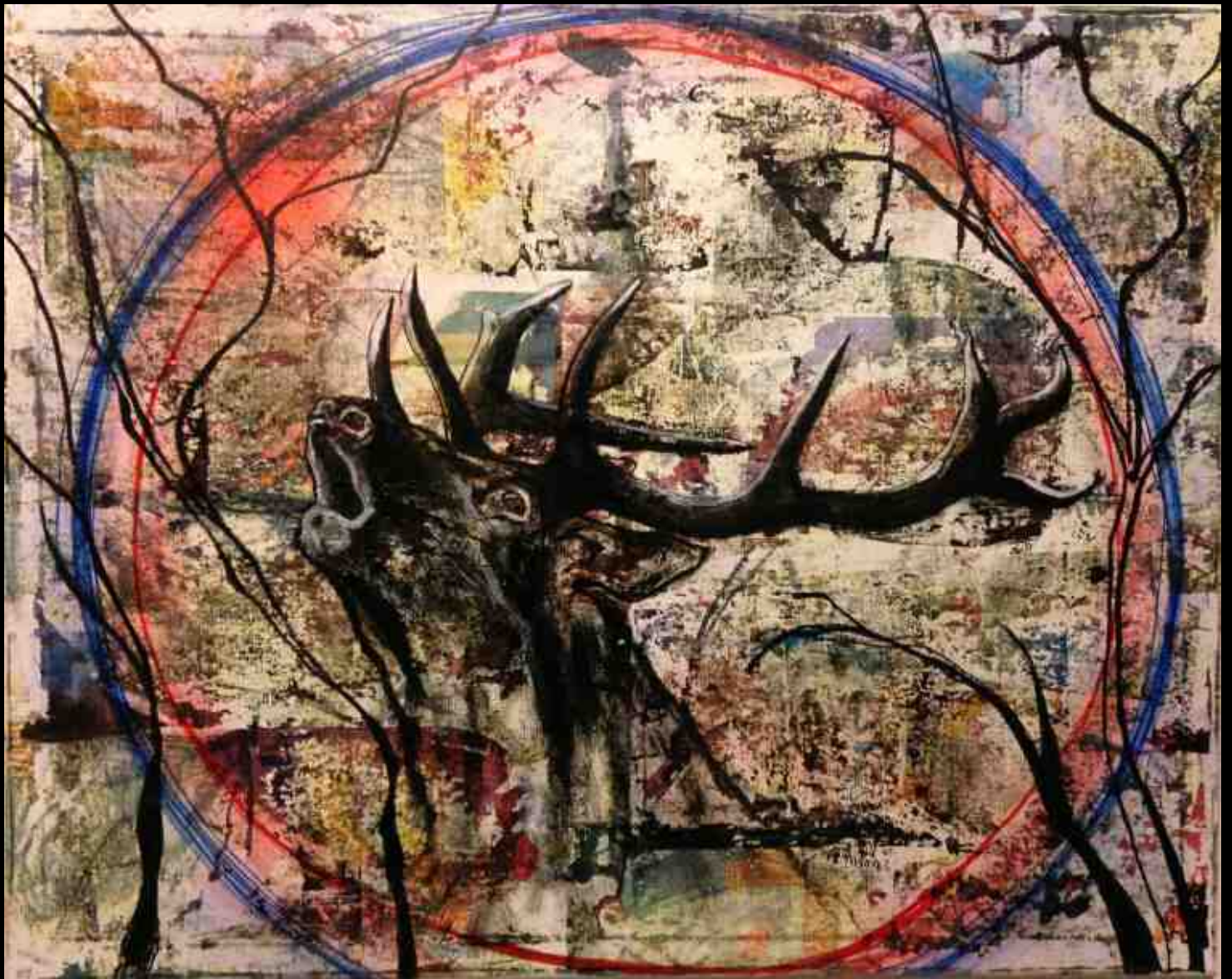
## **"Sunset"**

24x30 cm, 2016  
oil/marker on canvas



# “The Berg”

24x30 cm, 2016  
oil/Edding on canvas



## **“Happy hunting grounds: deer”**

84x100 cm, 2016  
oil/iron-prints on canvas





**“Happy hunting grounds: doe”**

24x30 cm, 2016  
oil/Edding/iron-print on canvas



## **“Happy hunting grounds: bambi”**

24x30 cm, 2016  
oil/ink on canvas



## **“Memento Mori”**

24x30 cm, 2017

oil/Edding/iron-print/canvas in wooden box

### Misericordia

The drawing shows a surge of blood from thousands of people already drowned in the mare nostrae, trying to cross the Mediterranean on boats that are too small and unsafe, hoping for survival, for a future. Desperate hands ask for help. A longed-for, saving ship heads for the drowning in the crashing waves - is it big enough to accommodate all those seeking help?

The wave of helpfulness threatens to dry up as the waves continue to flush - and sink - aid-seeking refugees to Europe's beaches.

These people are only saved by our compassion, a big heart. Misericordia.



## **“Misericordia”**

15x20 cm, 2016  
chalk, ink on paper

## Content

The images of this series focus on the content, the content of life, of a consuming society that balances on the edge of nature, a society which is constantly producing, generating, in motion.

Containers, standardized large reservoirs, seem to be like the fabric of our society, they supply us with needful things, exotic food, raw materials and essentials, but also with trash and scrap.

They are constantly on the move, like Erythrocytes, and transport consumer goods, the oxygen of our social existence, from the place of manufacture via gigantic trans-shipment centres,

until the content, meaning or nonsense of our life, finally arrives with us, the consumer.



# **“Thermoking”**

75x100 cm, 2015  
oil/chalk/ink on printed canvas



## **"content"**

20x15 cm, 2014

print/ink/canvas/wooden box





**“content III”**

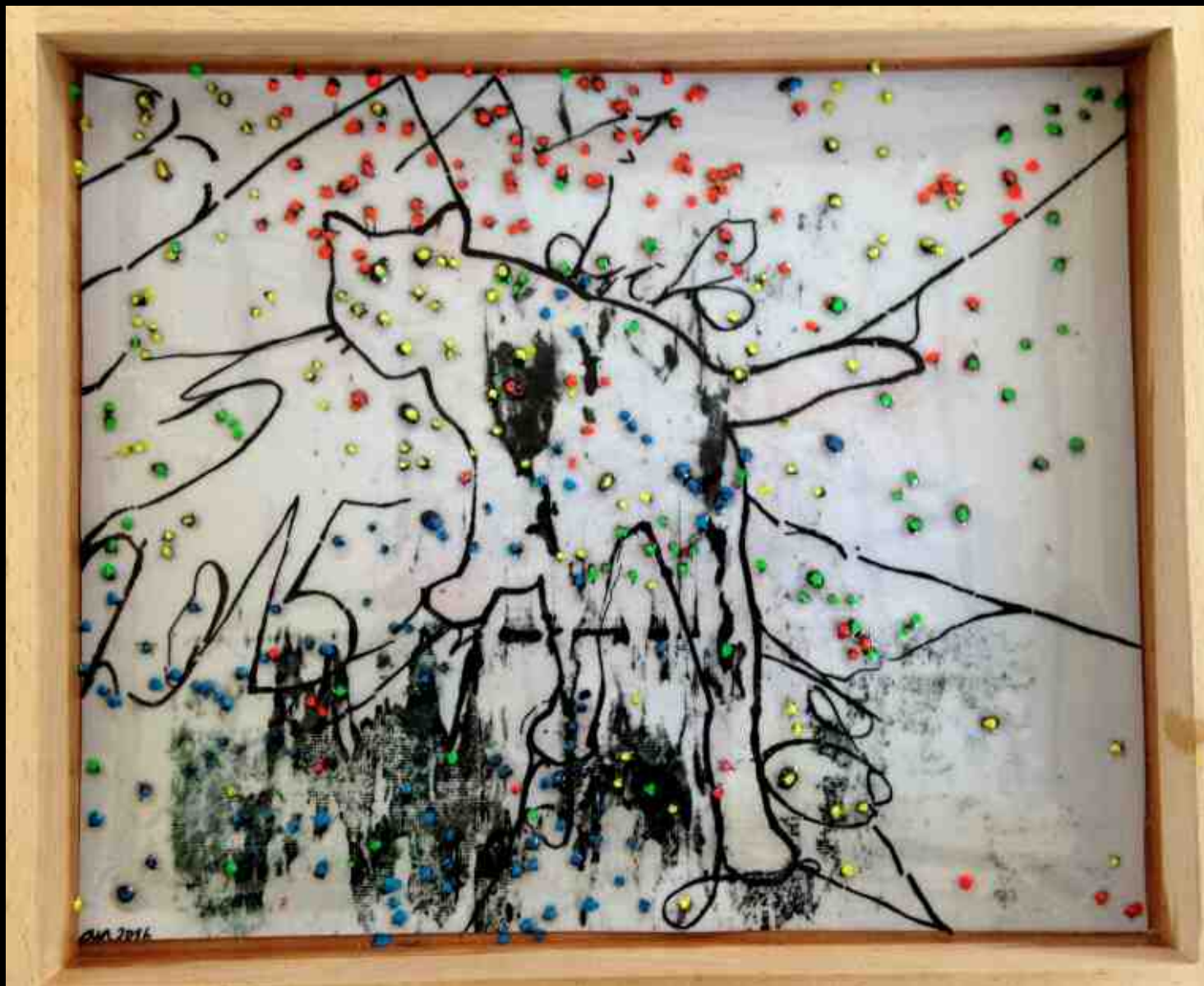
24x15 cm, 2014  
print/ink/canvas/wooden box

[tɪks]

The series [tɪks] deals with the hunter and gathering drive, which is not limited to the human species, as well as with the hunter-prey scheme.

The ticks introduced in a picture are those that had infested my cat within a year, and they were being collected. The victim / perpetrator role has been reversed here, as the predator cat itself has become a victim of blood-sucking ticks.

[tɪks] refers to the two meanings that the word written in phonetic transcription can have: on the one hand, of course, these are "ticks", the animals; On the other hand, "tics", that is spleen, also refers to somewhat strange activities such as the collection and storage of ticks taken from host animals.



**“371 [[tIks] in 2015 ”**

24x30 cm, 2016

oil/Edding/ticks/canvas in wooden box

**“304 [[tIks] in 2016 ”**

20x00 cm, 2017  
oil/Edding/tick/canvas in wooden box







**“Tomorrow never lies”**

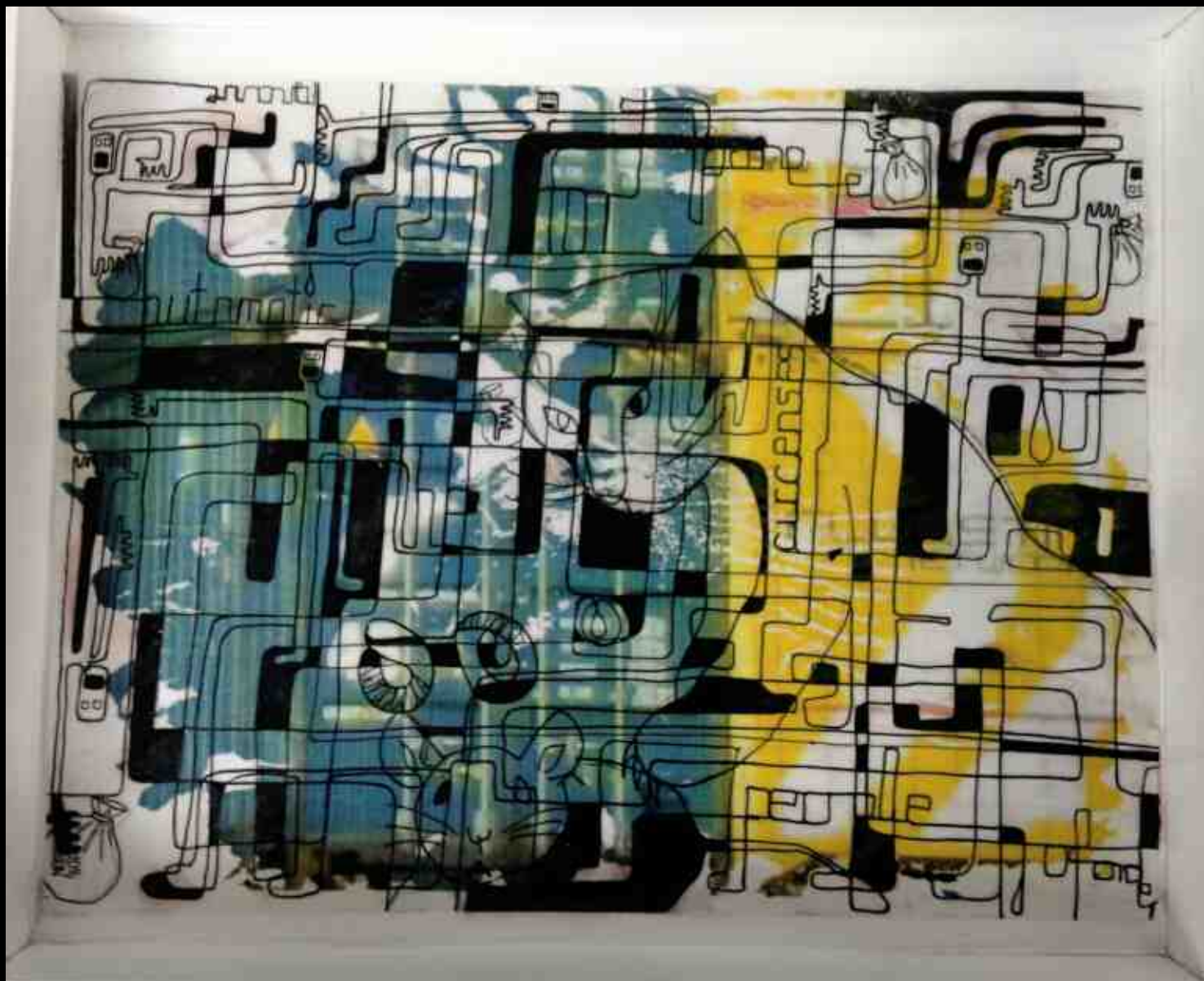
100x00 cm, 2017  
oil/Edding on canvas

### Automatic for the people

The work "automatic for the people" deals in the widest sense with the semantics of the word "robot". Etymologically descended from Czech "roboťa", the term can be translated as "forced labor". Which constraints and adaptations the human being is subject to, and to what extent he or she must move, rotate, stretch, extend or bend as a cog in the world's mechanism, just to be "in demand"?

Climbers or Descents, Winners or Losers - in this cat-and-mouse game of plundering and monetizing the roles can change faster than any poll is able to predict.





**“Automatic for the people”**

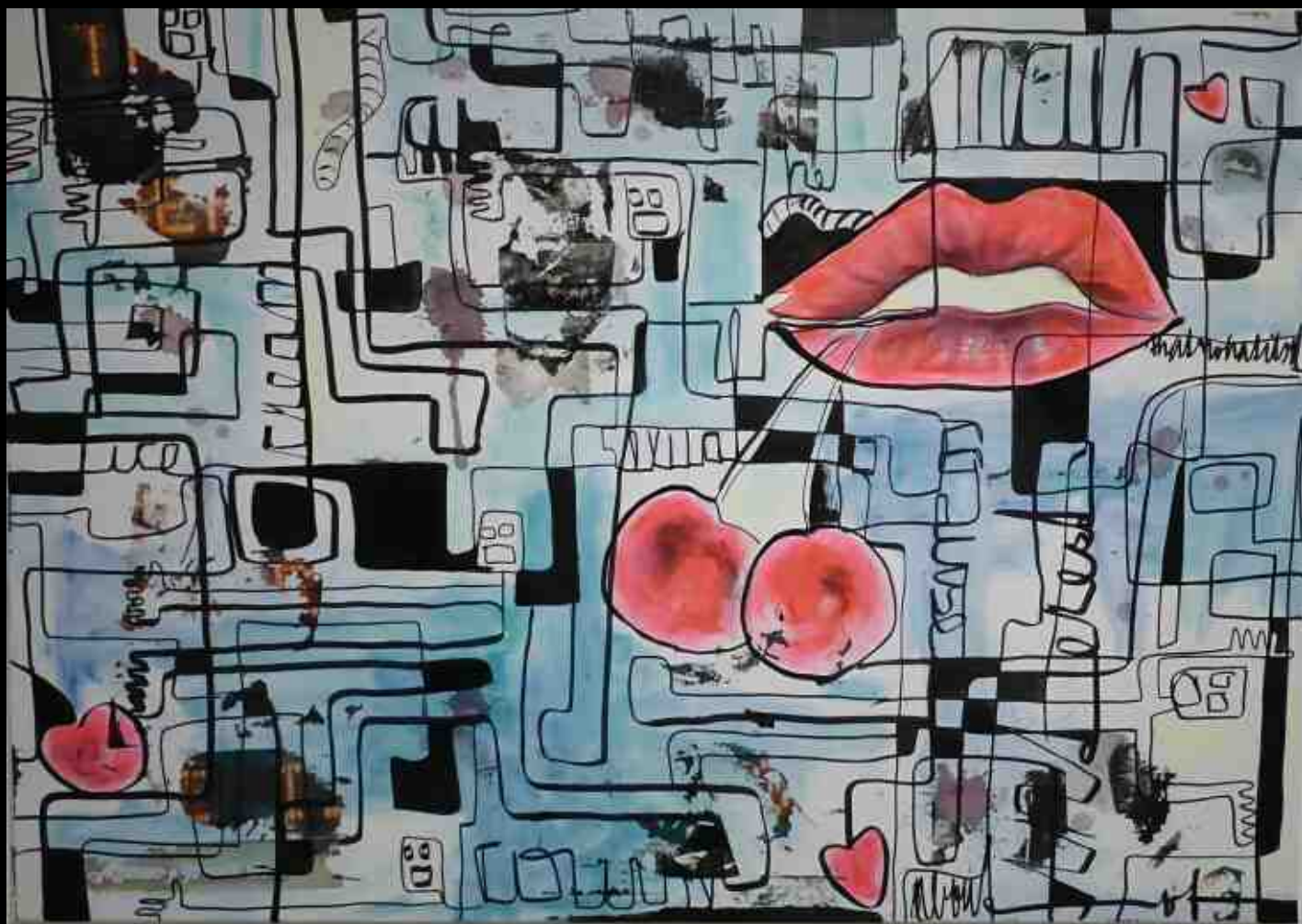
250xx30 cm, 2017  
ink, print on paper in wooden box



## **“The other side”**

100x140 cm, 2018

acryl/edding/mixed media on canvas



# “Icecreamasmaincourse”

100x140 cm, 2018  
acryl/edding/mixed media on canvas

# Drive safely, Darling

Silvia Sun's "Drive safely, Darling" series takes us on an imaginary journey through an elusive present, inspired by devastating storms and catastrophes.

As once for Hamlet, time seems to have gotten out of hand. The future no longer holds what it once promised, "the future is not as good as it used to be". Former guardrails formulated for a modern world begin to waver. Fragility and uncertainty about the future of the individual as well as the global one are growing.

Silvia Sun's works are a commentary on the current state of the world. The images, produced in contrasting tones and different techniques, depict skies, horizons, crumbling facades of civilization, threatened, devastated paradises with bent, curved palms that defy tropical storms, with stray animals, seekers, and survivors - a current variant of Milton's "Paradise lost". We encounter a hungry, hunting wolf ("hunt") and an accidental, dead doe ("hurt"), fulminant crashes, and a rainbow of plastic garbage washed to the beach: annihilation, destruction, survival, death, but also longing and hope.

Language, writing and music play an important role in Sun's work. The current images pass through segments of a street sign painted in orange neon letters: It is a reassuring call to the people of Hawaii to remain calm on the occasion of a panic-inducing nuclear false alarm - "There is no threat" - there is no danger.

"Drive safely, Darling," warns the exhibition title. This is to be understood both on the geopolitical level and literally. The stormy palm paintings refer to the first, the dead, neon-pink deer on the semantics of the title and reminiscent of the ubiquity of death, even in the light of perhaps a carefree car ride. In addition, "Drive safely, Darling" is also interpreted as a search for mindfulness on the personal relationship level. The world is in its existence as threatened as never before. Great care is needed to survive real and metaphorical journeys.

The works were inspired by *Nick Cave: "Push the Sky Away"*, *Jarvis Cocker, "Drive Safely, Darling"*, *Chilly Gonzales, Jarvis Cocker: "Room 29"*



**“Distant sky”**

150x210 cm, 2018  
acrylic/pencil on canvas



## **“Push the sky away (2)”**

20x30 cm, 2018  
mixed media on canvas



**“push the sky away (3)”**

20x30 cm, 2018  
mixed media on canvas



## **“hotspot”**

55x30 cm, 2018  
mixed media on canvas





**“balancing”**

20x30 cm, 2018  
mixed media on canvas



## **“Solo”, “Duett”**

20x30 cm, 2018  
mixed media on canvas



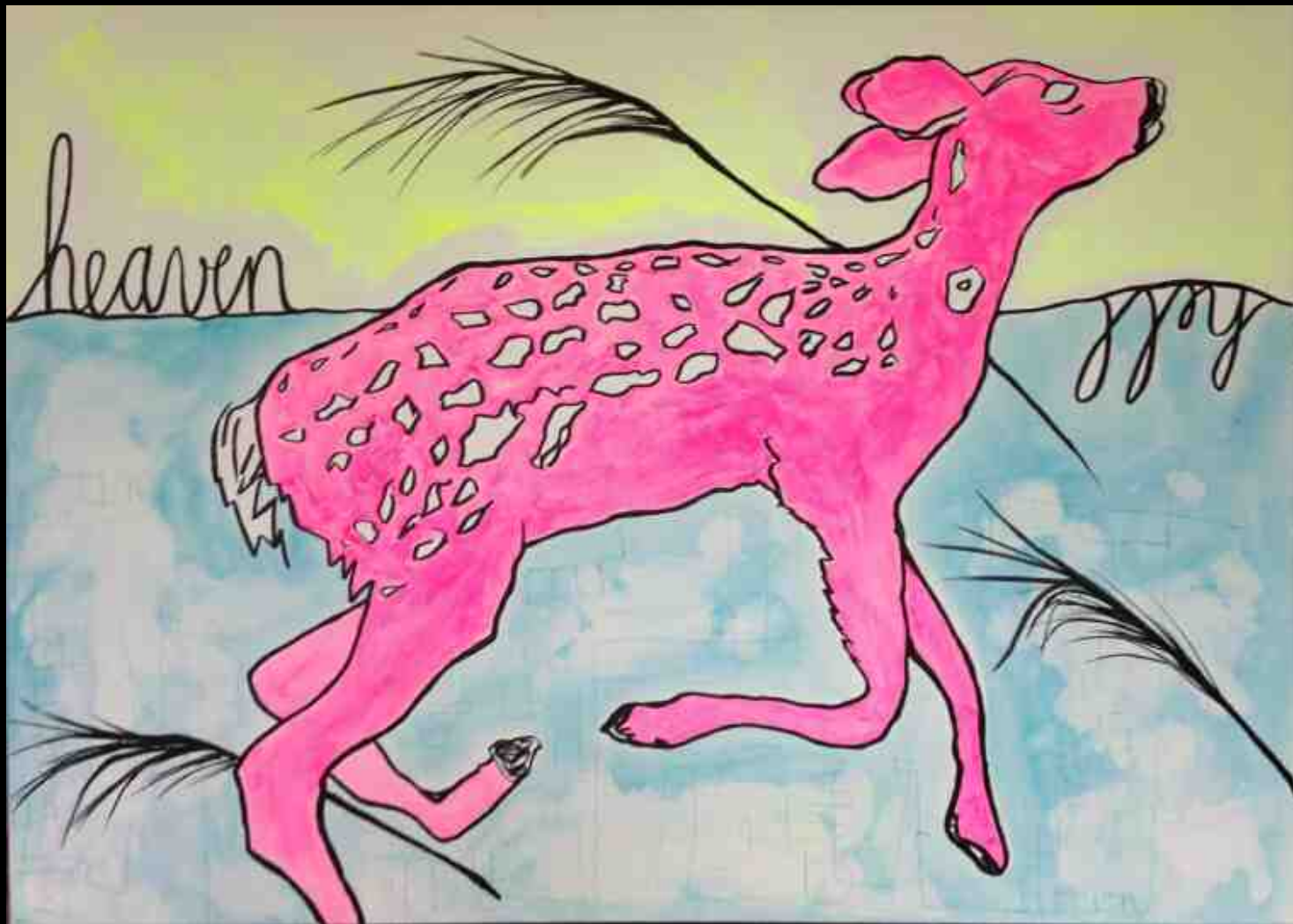
**“Push the sky away (1)”**

20x30 cm, 2018  
mixed media on canvas



## **“hunt”**

100x140 cm, 2018  
acrylic, edding on canvas



**“hurt”**

100x140 cm, 2018  
acrylic/Edding on canvas



Some impressions of the "Drive safely, Darling" exhibition  
at the Galerie Kunstschafter OÖ in Linz, Austria, Kulturquartier, May 2018

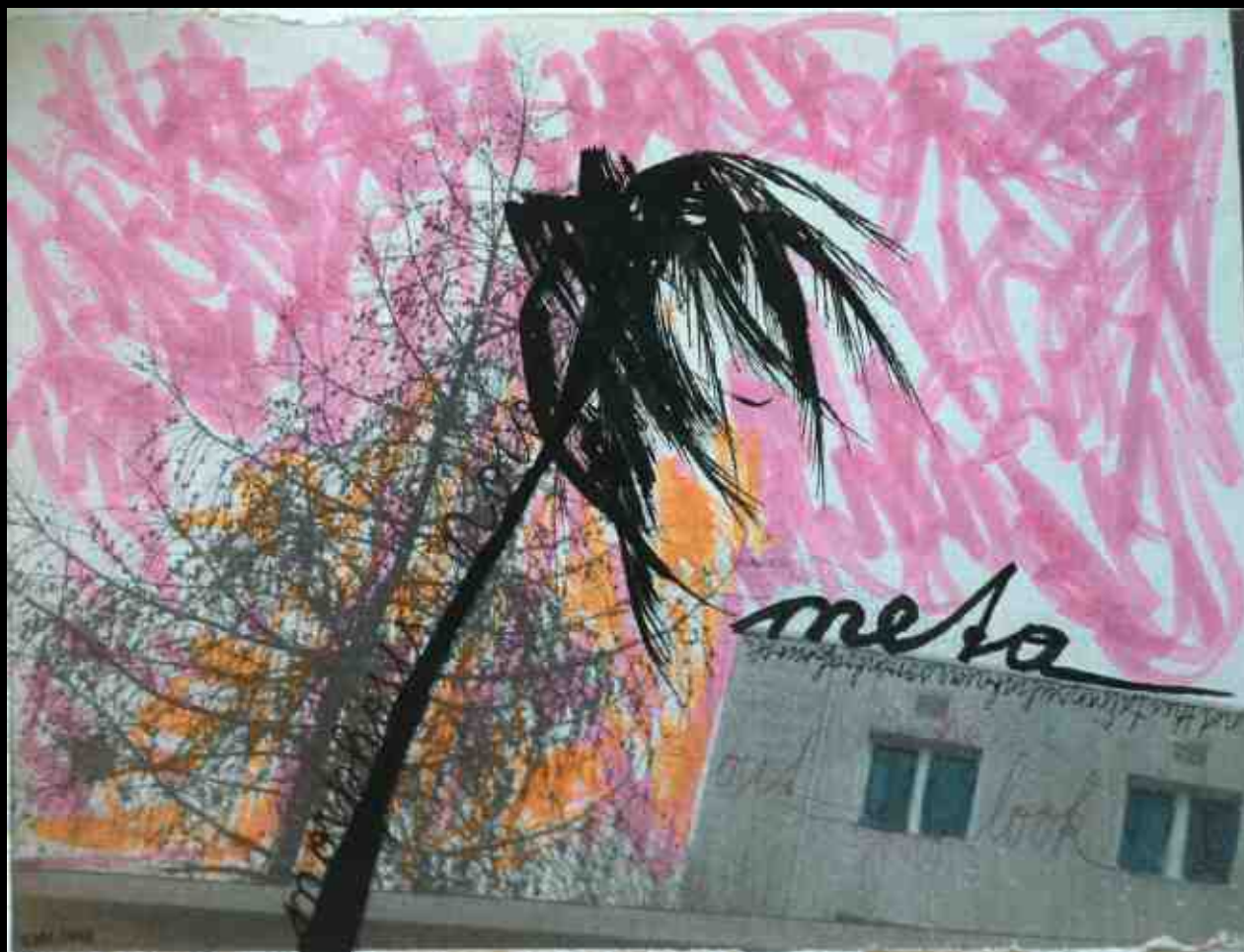






# Various works on paper

all 20x27 cm, 2018  
mixed media on paper





## **“Berg: hi Florence”**

30x30 cm, 2018  
mixed media on paper



**“Berg: ever”**

30x30 cm, 2018  
mixed media on paper



## **“Berg: I’ll be your mirror”**

30x30 cm, 2018  
mixed media on paper



## **"Trees: verschollen"**

20x27 cm, 2018  
mixed media on paper

Born in Gmunden, Austria

Fashion College, Linz. Studied history at the University of Vienna, diploma with distinction.

Lives and works in Linz, Austria.

Memberships:

BVOÖ Vereinigung Kunstschaffender OÖ, Member of the Executive Board since 2017.

IG Bildende Kunst, Vienna.

## **Scholarships, References:**

2018 and 2016 scholarship of the Upper Austrian federal art department and residency at guest atelier Stonborough-Wittgenstein, Gmunden.

Project and studio scholarships of the Cultural Office of the City of Linz.

References (selection):

Richard Eder (ed.), „30 Jahre Galerie Eder“, Foreword by Martin Hochleitner (Linz 2005).

Robert Hinterleitner (ed.), „LinzOnein“ (Linz 2009).

Volker Raus, „Zimmergalerie: Richard Eder. Ein Leben für die Kunst“ (Linz 2015).

The works are in private and public collections.

## Single shows:

- 2018 Galerie der Kunstschaaffenden OÖ, Linz: "Drive safely, darling"
- 2018 WIFI Kunstforum, Linz: „Thermoking“
- 2018 consim, Wels: „Paradise.Lost“
- 2016 RaumSchauEck, Gmunden: "Always crashing in the same car"
- 2015 Galerie Six, Seewalchen: "content"
- 2013 Galerie Thiele, Linz: "undergrowth"
- 2012 Galerie im 44er Haus, Leonding: „Tell it to the Trees!“
- 2005 Kunstraum Goethestraße, Linz: "Bodypop" (popcornmusic by the Sonic Catering Band, UK)
- 2004 Galerie Eder, Linz: "Erfrischend anders"
- 2001 Kunstraum Goethestraße, Linz: "Le projét du Tupper" (Sound: Fadi Dorninger)
- 2001 Kochsalon, Hamburg, Germany

## Group shows (selection):

- 2018 Galerie Paradigma, Linz: „Kezz & Pezz“
- 2018 Galerie Hofkabinett, Linz: „zusammen“
- 2017 Galerie der Kunstschaaffenden OÖ, Linz: "Jagen und Sammeln"
- 2017 Artbox Project, Basel, Switzerland: "Basel 1.0"
- 2017 Van der Plas Gallery, New York, USA: „All art“
- 2017 Galerie der Kunstschaaffenden OÖ, Linz: „We are the Robots" (next-comic-Festival)
- 2017 Galerie der Kunstschaaffenden OÖ, Linz: "Jäger und Sammler the new members"
- 2016 Atelier Hamburg, Wels: „Born / Burn“
- 2013 Art fair.Linz, Upper Austrian State Museum (Galerie Thiele)
- 2012 Galerie Hofkabinett, Linz: „Globale Erwärmung“; Bad Ischl, Trinkhalle
- 2009 Galerie Eder, Linz: „40 Jahre persönliche Linzer Kunstgeschichte“
- 2007 Galerie Eder, Linz: „Die Kunst ist weiblich“
- 2007 Galerie Eder, Linz: „Love Art 2“
- 2007 Kunstsupermarkt M-ars, Vienna
- 2006 Galerie Eder, Linz: „Summertime“
- 2005 IG Bildende Kunst, Vienna: "That's new! ", Galerie Eder, Linz: „30 Jahre Galerie Eder“;
- 2005 Galerie Tumler, Schärding: „Junge Positionen“
- 2005 Art fair.Linz, Upper Austrian State Museum
- 2004 Art fair Linz, Upper Austrian State Museum;
- 2004 Galerie Eder, Linz: "Blue Christmas", "Der Sommer ist vorbei", "Ab in den Süden"
- 2003 Galerie Eder, Linz: "Köpfe", "Erntedank", „Spurensuche i.d. OÖ Kunst-Landschaft“
- 2002 Galerie Eder, Linz: "Kontraste"

SILVIA SUN is a Linz based Austrian artist.

Positioned at the interface between pop and art, quotes from media reports, lyrics and poems flow into the works; co-operations with musicians have resulted from this. Her art reflects the present state of the world, which seems "out of joint" to us, as it did in Shakespeare's time.

The paintings are inhabited by an almost unbearable state of extreme tension, which contrasts with the longing for silence and the desire for a peaceful being in and with nature and the world. Sun looks in her works at skies, horizons, windows and facades; on stranded, seekers and animals. She also directs the gaze downwards, to cracks, crevices, hidden and overlooked things, to the literal ground of the fact. Silvia Sun's works are both every day and heavenly. To make it short: pop meeting nature is the red line running through Silvia Sun's art.

## Contact:

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