

# Günter Puller

Works



## **Günter Puller - Projects**

**tERMINal Sensations  
Red Be All The Gold**

**In Case / Im Falle**

**At The End Of A Rainbow - Yellow Pages**

**the n0 project**

**Separate Ways**

**Puller's Casino**

**Carts & Waggons**

The basic approach of the artistic work of Günter Puller is the exploration of systems and situations as they appear in the artistic, social and political environment. In various projects, it is in the limelight of the artist to analyze the systemic bases and structures which happen in a sort of laboratory situation. Thereby the systems are taken apart and are transferred into a new context or new connections as well as into certain forms. Deliverables of these investigations in the special projects are - besides a series of artefacts which soever own a certain documentary character - first of all discursive art spaces where the audience is invited to discuss contentious issues posed by the artist or to interact in an unspectacular way. Often works are connected with sound or are based on Puller's musical compositions, which are constituted as film, opera, or as a free multimedia environment.

In Günter Puller's interdisciplinary and process-oriented method of working no concrete results or products have striven from the beginning. Also, the choice of the media and techniques is quite flexible and is determined by the particular topics and also by the conditions of production whereas the last issue constitutes a basic approach for his work.

*Martina Wetzenkircher*





Bedroomscene - Red Be All The Gold



Cemeteryscene - Red Be All The Gold



Revolutionscene - Red Be All The Gold

Installation-views  
tERMINAl-facts / Red Be All The Gold 2015  
Francisco Carolinum Linz - Landesgalerie  
Photographs: Rainer Iglar





### **To Work** - Gottfried Hattinger, Curator

The Francisco Carolinum Linz shows artistic positions that negotiate the concept of work as a creative process - in the form of self-questioning, as a laboratory, environment or as a performative action. Work processes are thematized and raised to the level of an examination of self-realization, social status and position in society.

Artists reflect on their own actions, on their sometimes absurd procedures of work and activity. Driving forces are at work here that are often not regarded as "real work" by the wider society, but as the spinning of free spirits who allow themselves the luxury of not having to pursue a regular, externally determined and alienated gainful employment. Self-determination, unity of life, art and work are artistic ideals that can rarely be reconciled with reality.

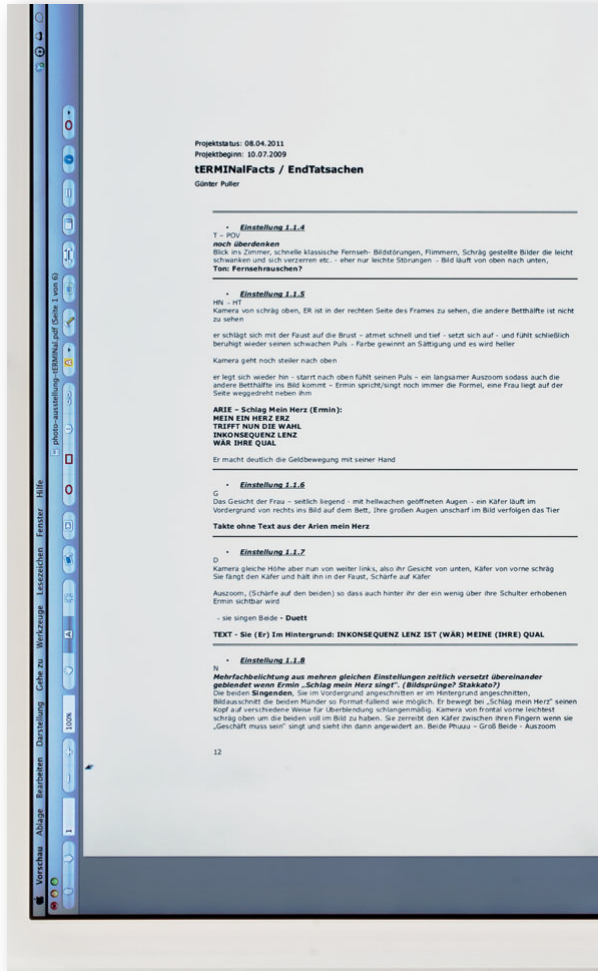
Author and art market expert Tobias Timm sees artistic entrepreneurship with its ideals as the guiding principle of capitalism, at the latest with the rise of neoliberalism: "Artists stand for all those virtues that are supposed to characterize not only modern companies, but also their successful employees and workers. They identify themselves completely with their work or product,

they are highly flexible in terms of production times and locations, and they constantly optimize themselves and the work processes.

Günter Puller's installation "Red Be All The Gold" shows the most current state of his work process for the upcoming realization of the novella for Ermin's last day as an opera film: ERMIN wants to leave Vienna for good tonight and start a more exciting life elsewhere. He has booked several flights - all with different destinations. All tickets, however, are for the same date and time of departure. Ermin doesn't know where yet. Only at the last second does he want to choose a destination. Just before realizing his plan, however, Ermin is run over by his own companion, a revolutionary greengrocer, with her delivery trucks for unclear reasons.

The order, the interplay, the constant change of things and circumstances, as well as their dependencies on each other are the theme of the production. Despite the complexity of the film set shown, reduction happens continuously in Puller's compositions - according to a principle from the screenplay world: Kill your darlings!

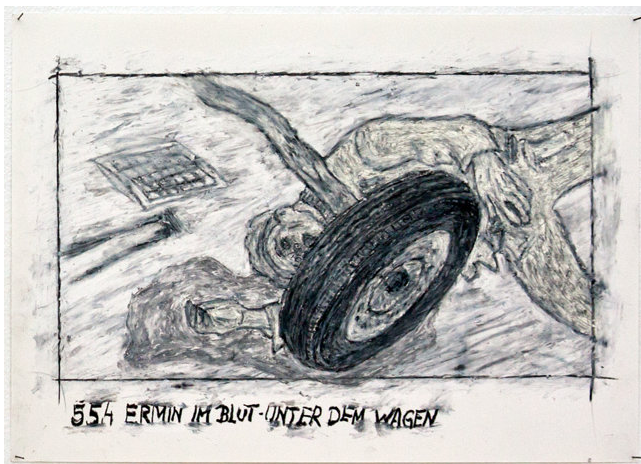




"Imponderability" / Detail, Photograph on Alu, 48 x 59 x 2 cm



Vitrine 55 x 40 x 30 cm, Writing books and the aria „My Heart“



Storyboarddrawing / Scene 5.5.4, oil pastels on paper, 30 x 42 cm

## tERMINal-facts - Hili Perlson, 2012

While research may now be a prerequisite for all artistic practice, as contemporary strands of criticism postulate, the artist as researcher seems to occupy a very specific realm within the systemic organization and categorization of knowledge. Artistic production that emerges from an alternative approach to information that is potentially accessible to all is important to mention is not easily quantifiable. Moreover, research-based art is not geared towards an objective "conclusion", as the ideological and oftentimes emotional investments and intrinsically subjective dimension of the artistic process channel the research into abstraction and condensation. The critical focus of artistic research work shifts away from the mere description of socio-economic, cultural and historical events (knowledge) and towards a presentation of an inquisitive process (thought). The work, therefore, cannot be considered a product but rather documentation and presentation of a process; a practice-led enquiry that is, in turn, of a documentary nature.

Günter Puller's mixed media installation offers a glimpse into the current status of a work process that extends over many years. A film script lies at the core of the process, but the film is based on an opera, all musical scores and arias which were also composed by the artist. Individual objects in the installation relate to the narrative, like a wheel indicating the road accident the protagonist will be involved in, and parts of the script are silk-screened onto props. Next to fragments of the script (that have been written and re-written time and again, as becomes evident when referring to the dates indicated on the pages) and some of the music sung by the protagonists (all the texts in the film are sung), Puller also incorporates devices used in the filmmaking process to create effects.

The installation thus receives an air of a "making of" type documentary, along with the insight it offers into the artist's work process. However, since the film has been in the making for several years, these insights are intertwined with other works Puller has been producing simultaneously, and thus create a system of references to the artist's work.

The plot tells the story of a young man who seems to live in a society governed by a Western value system. He wants to leave his native country. Tomorrow. But he doesn't know where to. What he also doesn't know is that this would be the last day of his life. He meets a vegetable vendor who turns out to be a revolutionist and sings of change. While revolutionary a revolution might conjure up a specific time and a place for the viewer, it remains unclear exactly what time in history the narrative might evoke. And while some of the props stem from a certain era (the artist's childhood?), the narrative is set in the present, while the installation in turn indicates the future far or near is also uncertain when the film will be done.









Installation view with -> Tickets, 3dimensional work, paper, wood, metal, synthetics, 47 x 63 x 30 cm

Libretto 3 chants for choir and soloparts



the last day, 3dimensional work, tyre, metal, wood, 145 x 60 x 60 cm





tERMINAl-facts / Kunstpavillon Tiroler K nstlerschaft 2012

In his project "tERMINAl Sensations" G nter Puller visualizes the story of a young man's last day in his native country through a wide range of media. In the film "this day - bereft of any time" the text is conveyed by song alone.

The documentation encompasses the representation of the working process, as well as the coming-up and making-of of the film. The chronological development of the project is recorded with notebooks, screenshots, serigraphs of the script at different stages on wallpapers and requisites, the score with the libretto and storyboard-drawings. Furniture, mirrors, a rubbish bin, flags and the chants all refer to the plot of the film. The blue of the revolutionary flags is an allusion to the blue-screen technology of the forthcoming video post-production. During the editing process, the blue flags can be made translucent and replaced with other colours or pictures.

Another semantic level beyond the purely documentary arises from the requisites serving as image-carriers for the serigraphs of the script, being transformed sculpturally, graphically and medially. These reinterpreted and interrelated formats will be staged as an environment.

**tERMINAl Sensations**





tERMINAl-facts Red Be All The Gold #9 / Ve.Sch 2022



tERMINAl-facts Red Be All The Gold #9 / Ve.Sch 2022



tERMINAl-facts Red Be All The Gold #9 / Ve.Sch 2022





## Red Be All The Gold by Günter Puller

(text as a first draft by Hans-Jürgen Hauptmann)

### 1. Akt - Wir sind im 3. Akt von Manon.

Der Chevalier Des Grieux hat aufgrund einer verschmähten Liebschaft dem weltlichen Leben entsagt und sucht Zuflucht im Priesterseminar von Saint-Sulpice, wo er in der Hinwendung zu Gott Linderung und Trost für sein gebrochenes Herz erhofft. Soweit, so uninteressant. Und es gäbe kaum einen vernünftigen Grund, sich auch nur eine Sekunde mit dem weiteren Geschehen zu befassen, wenn nicht Günter Puller zur selben Zeit im Zuschauer-raum sitzen würde. Bis zu diesem Moment noch total gelangweilt - zwangsbeglückt von seiner Gefährtin, die ihm die Karten zum Geburtstag geschenkt hat.

Doch dann passiert etwas merkwürdiges. Der Chevalier Des Grieux - gespielt vom damals frisch entdeckten Rolando Villazon - wendet sich direkt an Günter Puller und intoniert eine Arie, die den solcherart besungenen und verblüfften Adressaten zu Tränen rührt und ein derart intensives und nachhaltiges Resonanzserlebnis auslöst, das sein Herz und seinen Verstand komplett durcheinander bringt, und von dem er sich lange nicht mehr erholen wird. Was war geschehen? Wie kann ein gekünsteltes, behäbiges, elitäres und heillos anachronistisches Medium wie die Oper in Zeiten von TikTok und Snippets einen derart starken Impact auslösen?

2. Akt - Die Handlung spielt 10 Jahre in der Zukunft (wahrscheinlich in Wien). Günter Puller kämpft gegen übermächtige Algorithmen

aus Hollywood, die ihn zwingen, Menschen zu Monstern mutieren zu lassen. Soweit, so normal. Klassische Sciencefiction als Daily-Business. Seit dem Erweckungserlebnis vor 10 Jahren arbeitet der Künstler an seiner eigenen Oper.

Sie ist das Produkt einer anhaltenden Verblüffung, jahrelangem Opernkonsum und kreativer Neugier. Das Nachdenken über die einstige Erschütterung hat immer weitere Kreise gezogen, hat bildhauerische Methoden mit Techniken des Komponierens verschränkt, semantische Verfahren mit szenografischen Strategien konfrontiert, das kollektive Unbewusste von Visualisierungs-Softwares entlang gesellschaftspolitischen Konfliktlinien kristallisieren lassen. Die täglichen Reibereien künstlerischer Praxis lassen mithin virulente Problemlagen aufflackern. Sie erzeugen als Nebenprodukt aber auch einen wissenschaftlich allzu-oft, unterschätzten Rohstoff - die Abwärme der Vernunft: Gefühle. Sie sind der eigentliche Stoff, aus dem die Opern sind.

### 3. Akt - The time is now.

Alexander Kluge bezeichnete die Oper einst als „Kraftwerk der Gefühle“. Und er attestierte: „Gefühle sind von Haus aus Rebellen“. Kann also die Oper ein utopischer Ort der Gegenrealität sein/werden? Als Einspruch des (Un)Möglichen gegen die Macht des Faktischen und die Übermacht des Objektiven?

Das Herz hat seine Gründe, die der Verstand nicht kennt:

„Mein ein Herz Erz ...“ Establish a rhythm! Even a stumbling one

**tERMINal Sensations**  
**Red Be All The Gold**





Bags No. 1 / 2009, Photography 60 x 45 cm

If I had more money, I would buy more bags and also more expensive ones. If I had a bigger apartment, there would also be no problem of space.

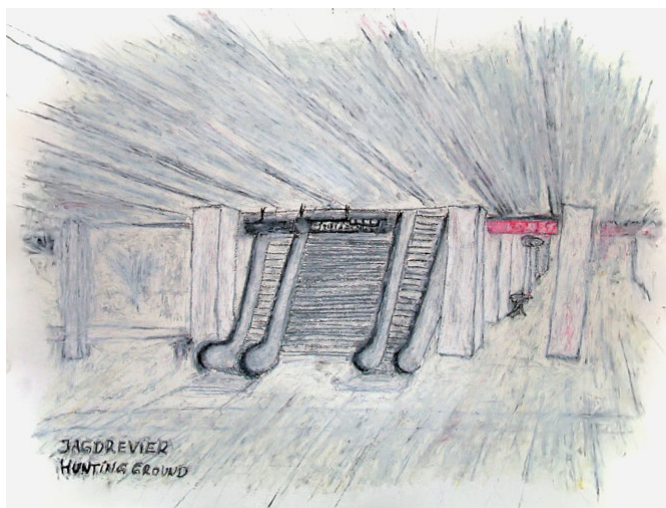


Bags No. 4 / 2009, Photography 60 x 45 cm

Every bag has its own function – some have none.



Video, Slow Money, 2008, 8 min



Strategical and Tactical Terrains, Huntingground, oil pastels on paper, 66 x 51



Video, The Source, 2008, 6 min





Bags No. 5 / 2009, Photograph 60 x 45 cm  
I buy bags because I need them.

Within the cross-media art project „In Case/Im Falle“ basic inquiries around the terms Tactics, Strategy and Identity will be critically verified in an artistic way. The formal execution occurs through film, drawing and photography.

Originally deriving from the linguistic usage of warfare it has been for a long time that the terms „tactics“ and „strategy“ have become an embodied component not only of the vocabulary but also the whole way of thinking and acting in the business world. As requisite know-how for success the concepts of Tactics and Strategy have found also an entrance into the curricula at school; even in private life, strategical and tactical action seems absolutely announced today. Into the bargain, public art institutions and alternative spaces present themselves in quite an offensive manner as strategical ventures with commercial orientation just like private enterprises.

How is strategic/tactical acting to be evaluated, therefore? Starting from when can one talk about strategic/tactical acting? The ascertainment of the time when strategy arises from tactics and vice versa. Does a systematic approach mutually cause a systematic reaction or reflection? There is no sense in tactics or strategy when there is no objective. So are we nowadays living in a completely target orientated society? But when we look at big master plans we can learn that their tactics even include the modification of targets and time-outs. It seems though, that achieving the targets is not the most important thing today. So then, what else should be reappraised to be a success? Can we finally determine the way is the aim?

**In Case / Im Falle**





Installation view, Yellow Pages On The Roof, NURTUREart Brooklyn NY, 2008



Video, Yellow Pages, 2007, 2 min



3dimensional work, (Column), 2006/07  
paper, metal grid, steel, 32 x 75 x 210 cm



Yellow Pages - in the studio, Photograph, 2006, 33 x 49 cm

The project "At The End Of A Rainbow - Yellow Pages" refers to the topics „environment“, „conservation“, and the political concept „restoration“. In his project, Günter Puller searches for the beginnings of the modern thinking of conservation which finally was also starting point for the sensitization of a conservation-worthy nature and environment.

What is protection worth? What will receive? What may go, should go, can go to ruin? What is restored or conserved? Is the demolition of the Marx reliefs of Karl Marx university in 2006 a destruction of the environment and identity of the inhabitants of Leipzig? Urge for the change takes also monument-and environmental care today. Conservation and preservation manipulate and modify too. Prevailing taste tarnishes perception and cognition. Time perspective roams also in the conservator's practice.





Yellow Pages at the finding place, Photograph, 2006, 33 x 49 cm

Günter Puller goes to historical excavation sites, as well as onto the streets of the city, to search for significant relics of our days. He finds historical monuments as construction sites standing for the development and redefinition of the term more than for the terms conservation and preservation. Antique relics with their presentation crutches in museum exhibitions appear as a hybrid antique/modern formation. Puller photographs and films at the original showplaces. He combines tin cans (the typical representatives of our consumer society are to be found on every construction site) and backgrounds showing braced pillars and puts them on designed pedestals.

Puller disassembles a telephone register which he found in a wooded district of Vienna and forms a Greek column and further 3-dimensional paper works from the pages. The cover of this phone book on the other hand is conserved irreversibly in cast-

ing resin. The Yellow Pages are taken as a symbol of our social, cultural and commercial life. To find such a book in the woods seems to be significant for our present life.

He opposes the quick Video "Yellow Pages" and the slow Video "At The End Of A Rainbow" that shows the construction of an artificial miniature landscape quite near to the water at the Lido in Venice.

## **At The End Of A Rainbow Yellow Pages**





Installation view, General Public, Berlin (Dismantling of the Marx-Relief, Leipzig 2006)



3dimensional works w.T. 2007  
Steel, Alu, Photograph, 42 x 40 x 55



Video, At The End Of A Rainbow, 2006, 6 min



Building site, Photograph, 2008, 28 x 37 cm



**At the End of the Rainbow - Yellow Pages** - Linda Weintraub, curator of DEMO Eco M.O. NURTUREart Brooklyn NY, 2008

Gunter Puller poses a question that is critical to art and essential to environmental conservation. "What is protection worth?" Entire civilizations have risen and fallen seeking this answer. Currently, two camps of environmentalists are debating "what protection is worth" by asking, does good stewardship involve preservation of an ideal state or augmentation of dynamic evolution? Puller channels this debate into the field of art. Because he is conscious of the high cost of conserving artworks, he poses a radical proposition - applying environmental stewardship to art may involve acquiescing to change rather than fortifying against it. His proposition challenges art's markets, criticism, and aesthetics, as well as conventional museum protocols. In "At the End of the Rainbow" Puller subjects obsolete Yellow Page books to three possible treatments using three different formats. One, a photograph depicts a cover of the book immobilized and immortalized within a cast resin block. Two, a video presents an art performance that deconstructs the book as a willful human act; it consists of 500 quick cuts of the artist tearing one page after another out of its binding and tossing it away. This studio-processed decay is faster than natural decay, made even faster by time-lapse photography. Three, a sculpture engages slow biological degradation that occurs in the absence of human intervention; it consists of thirty books laid out in a neat grid on the roof of the Nuture Art building. In this instance Puller exchanges shelter for exposure by welcoming the deteriorating effects of wind, rain, and sun. Although trees and weeds are scant in the commercial Brooklyn neighborhood where the gallery is located, Puller anticipates that over time, the books will degrade, giving rise to a fertile soil habitat where random seeds, airborne with urban soot, will settle and sprout. Thus, preservation, demolition, and biological transformation are juxtaposed to summarize a dilemma that was voiced three centuries ago by the renowned Enlightenment philosopher, Jean-Jacques Rousseau. Puller cites Rousseau's famous dictum, "Retournons à la nature! (Back to the nature!)."

Puller questions the forces that maintain the status-quo in museums, conservation initiatives, culture, and politics by suggesting, "The Yellow Pages book I found in the woods is a symbol of our social, cultural and commercial life. The Yellow Pages refers to the economy which will be disintegrated by the influence of nature. Through art it is possible to turn this problem into a positive process."



Building site, Photograph, 2008, 28 x 37 cm

**Yellow Pages** – Lizzie Zucker Saltz, Director Athens Institute for Contemporary Art, Georgia, 2008

Günter Puller's short video *Yellow Pages* (2006), is an absurdist document of his discovery and then obsessive page-by-page destruction of the directory he found in the woods near his home in Vienna, Austria. As he noticed that the volume was already falling apart, his actions merely accelerate the process of decay that would have occurred had it remained where he found it. His performance is made all the more pointed (and consumable), via its speeding up via time-lapse photography to a minute and a half. Puller's video highlights the constant dating and thus rapid irrelevance of the printed word. It also serves to heighten our awareness of mortality and futility as inescapable aspects of living in an age of massive data production. The artist explains his choice of the directory as „symbol[ic] of our social, cultural and commercial life“

**At The End Of A Rainbow  
Yellow Pages**



[illegible]

A group of people in winter clothing are gathered on a city street. One person is kneeling and drawing on a large sheet of paper on the ground. The background shows multi-story apartment buildings and parked cars.

An abstract drawing featuring several thick, vertical, wavy strokes in orange and yellow. The background is divided into a grid of green and blue squares. A red 'NO' sign is visible on the right side. The drawing is done on a white background with a faint grid.

Drawing, the n0 project, 2009, 21 x 30 cm





Smokingscene, Lamdaprint behind acrylic on Alu, 105 x 70 cm

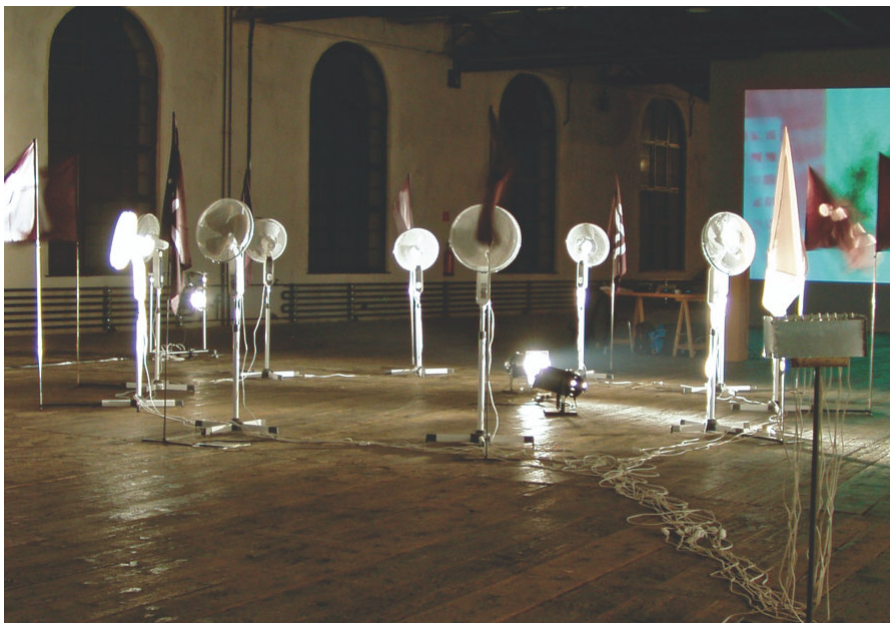
Far from the standards of the surrealism of the twenties of the last century the actors and their guests try to sleuth today's ordinary surrealism. n0 should investigate and indicate the bases which enable art and make it relevant for society today. When does a method, an arrangement or a system set up and perceived as significant?

We call the point, from which an amplitude becomes constantly smaller than its highest value, n0 (pronounce: n zero). To reach this point where a sequence from values virtually experiences a standardization, rules have to be defined - or they happened to have been defined. n0 traces such rules or sets up new ones. The scattered protagonists discussed and worked out the project via Internet chats. These very chaotic structures from the chats were transported, finally, as a six-part Photo-Story showing a group of connected but disorientated people.

The scenes were sketched using surrealistic methods (automatic writing, dream protocols, the application of mathematical systems on operatic texts and graphic contents, free association - brainstorming...).

*Invited participants: Jeanette Pacher, Andrea Pesendorfer, Wolfgang Kopper, Andreas Huber, Heimo Lattner*

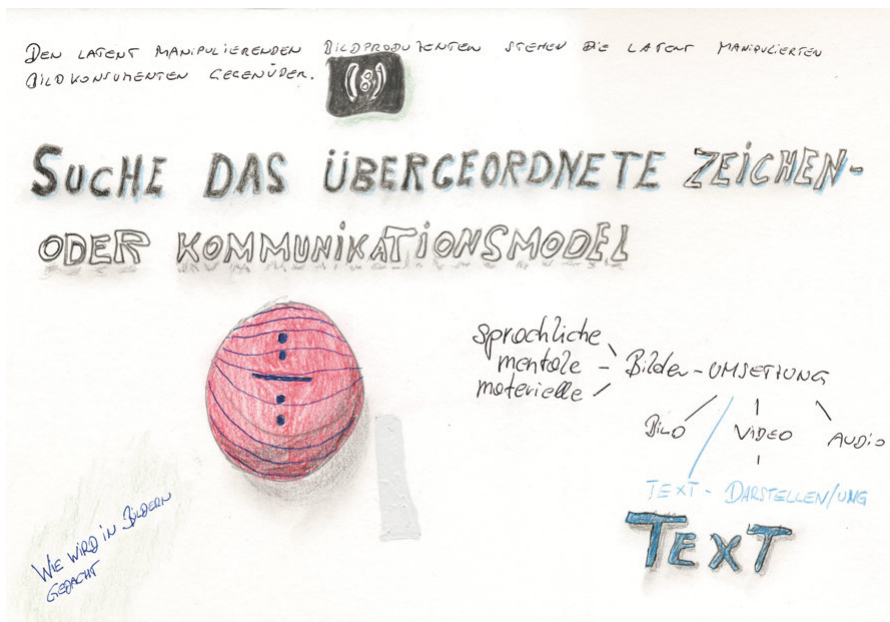




Separate Ways, Version 2.1 - Semperdepot 2003



Audiomonster



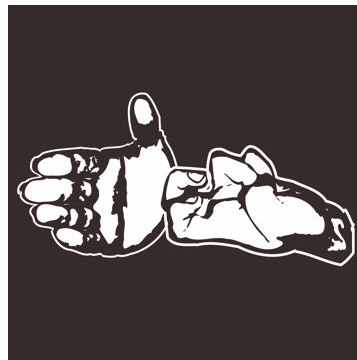
Sketch - 1sheet/2 pages, 34 x 25 cm



Sketch - 1sheet/2 pages, 34 x 25 cm



10 blowing flags, powered by 10 individually switchable fans



Pictogram for the term repetition  
silk-screen printing on flag





The Band: Separate Wayz with the project Separate Ways  
Günter Puller, Sabine Schwenk, Wolfgang Sohm, Stefan Teuber, Michael Krupica

The project of the art band Separate Wayz, "Separate Ways" deals with pictograms - in particular with pictograms for repetition. The primary field of research is the topic of the finiteness of repetition. There seems to be no escape from the compulsive repetition of pre-lived patterns.

Separate Wayz goes to the border of construction and deconstruction of signs as well as of their theory and develops a course that enables unspectacular common action. An escape from the trap thus seems probable after all.

Strategically retreating to a world before signs, in times of compulsive repetition, Separate Ways leads the myth of signs into the rhythms before their lost form. Thinking and envisioning are thereby methods of an environment of wafting contact.

Finally, a libretto was written for Separate Ways, which was performed as a lyrical spoken opera by two visual artists, an actress, a musician and a cameraman. In addition to the flag installation, a 30-minute video, a sketchbook and large-format posters exist for Separate Ways.

**Separate Ways**





Play The Game / Kunstraum Goethestraße, 2001



Play The Game / Galerie Eboran, 2002



Casino / offspace Vienna, 2001



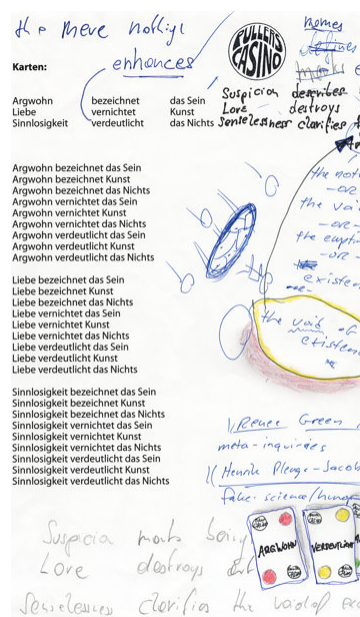
Play The Game / Galerie Eboran



Casino-Case / Home Version, 35 x 25 x 15 cm



Casino-Edition, Safety-2 in a box, 35 x 25 x 15 cm



Sketch, 21 x 29,7 cm





Casino / offspace Vienna

**P**uller's Casino focuses on the phenomenon of language as a structure of conception of personal and collective values. With the game, which is due to Huizinga as the basis of each culture, Puller's Casino forces the deliberate use of language. Words sentences and constructed conceptions of values instead of figures and colors.

It's debatable whether what is possible in the language and also in the reality is redeemed. When the language game serves as a comparative scale of what happens in the language social practice, we only can escape the injustice or emptiness of dogmatic assertions.

Susanne Blaimschein, Kunstraum Goethestraße

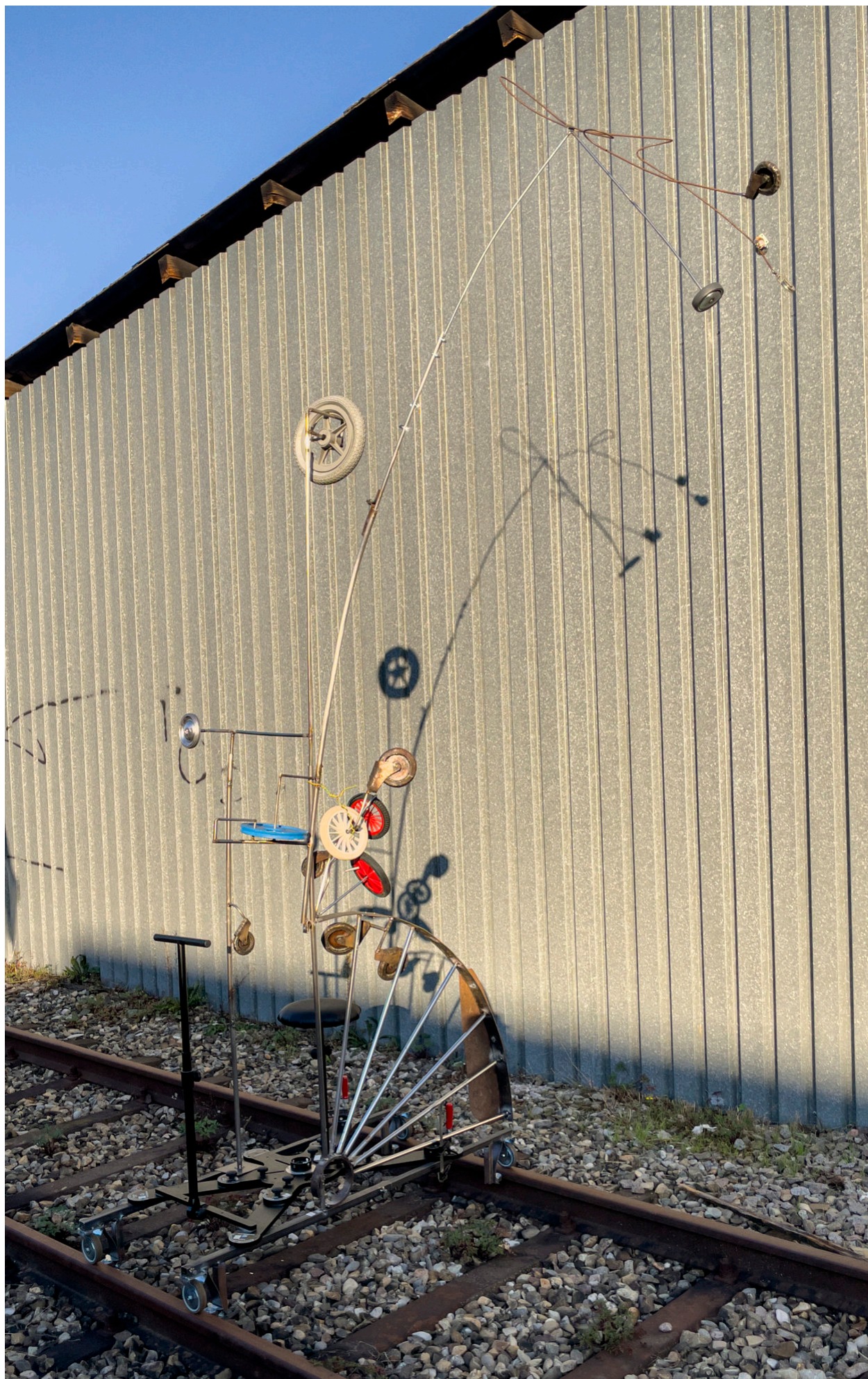
**System:** Within 3 games with the 9 available words, the gambler can form 27 different sentences. When entering the casino each visitor receives some casino-chips. You can see your minimum bet at each gambling table. There are no other limits.

**Safety-2:** The guest throws the 3 dices on a preset field. The outcoming words will be put together into a sentence.

**Hot-Honey:** The game is valid when the gambler accomplishes at least one full turn of the "hot honey" wheel.

**Gamma-Summer:** The casino manager deals out one card of each of the three differently colored decks of cards. The three cards in the correct sequence: red, yellow and green, resulting in a sentence.





Waggon 2.3.14,16,17,21-22,24,36,38,40,43,46,47,53-54,56-59,61,63,64/1b Dreispitz Basel, Switzerland





The Carts & Waggon Team at work in Basel 2021

### Günter Puller – Carts & Waggon - Cornelia Offergeld

Günter Puller's Carts & Waggon are parts of one of his large-scale art projects, with which he has been connecting places ("spaces"), moments ("situations") and people ("individuals") for more than 15 years and incorporating them into a highly complex system he has devised for this purpose. For Puller, this connection is figuratively the transportation provided by his carts and wagons.

Installations of metal rods and wheels are connected to the architecture and, in some cases, everyday objects, placed around pillars, drilled through walls of private homes, or even once temporarily welded around a musical group during its performance. Thus it is clear that the recipients are active participants in the project, which is in a state of constant change. Parts of the installations are dismantled again and processed as carriers of stories and relationships in new constellations. Other parts remain. The Carts & Waggon thus receive more and more offshoots and a "network of transformable sculpture" (Günter Puller) emerges that seems endlessly expandable. All the rolls can be traced by their numbering - recorded by the artist in meticulous notes.

For the current installation, the Waggon entitled "Refugium," the corner of the houses Hermannngasse/Westbahnstraße in Vienna's Neubau district serves as architectural support. In the interior of the WauWau store, the Waggon with the title "Refugium" takes its starting point, penetrates the public space, spreads out like a "tentacle" (Thomas Kreuz) in the parking lane Hermannngasse 13 and grows up to the second floor through the window into the bedroom of an apartment of up to this point uninvolved persons. The WauWau store as well as the apartment are accessible exhibition sites for the visitors on the evening of the presentation. A video in the kitchen of the apartment shows flashbacks in the project Carts & Waggon. "Refugium" exists in its entirety for only a few hours. Shortly after the presentation,

the installation is already transformed again: The artist cuts out parts from the public space. Finally, the Cart "Accompaniment" in the WauWau store and the Cart "Helpmeet" in the bedroom of the now no longer uninvolved remain.

The project title Carts & Waggon inevitably brings to mind the theme of transportation and mobility. Only that Günter Puller has built in some chicanery here. The fact alone that the wheels on the installation, although industrially manufactured functional elements, are never used for physical transport due to their static attachment, may give pause for thought. The castors hang in the air, so to speak. It is a bit like suspense, which in film stirs up the expectation of an event without delivering its occurrence. In the visual arts, we know the artifice of removing objects from their known functions and contexts of meaning as surrealism. The artist chose the titles for the Cart as well as the large and the small Waggon at the corner of the houses Hermannngasse/Westbahnstraße about the situations he "found". But Günter Puller is also a master of ambiguous to absurd linguistic wit and the "Refugium" remains a linguistic conundrum.

With Carts & Waggon, Günter Puller deals with representation and mechanisms of society and systems in a poetic as well as analytical way, creating a hierarchy-free counterworld to artistic statements of absoluteness through constant transformation. The installations can be perceived on different levels: on the one hand as a metaphorical reference to the complexity of social structures. On the other hand, the artist uses them to examine the premises and possibilities of art as a self-contained system as well as the structural conditions of sculpture through the relation of matter, space, and time. And finally, an analytical investigation of the concept of the system itself takes place here.





Waggon No. 2.1.18-21,36/1b



Waggon No. 2.2.14,19,21-22,26-27,36,38,40, 43,45-46,50-53,55-59/1b

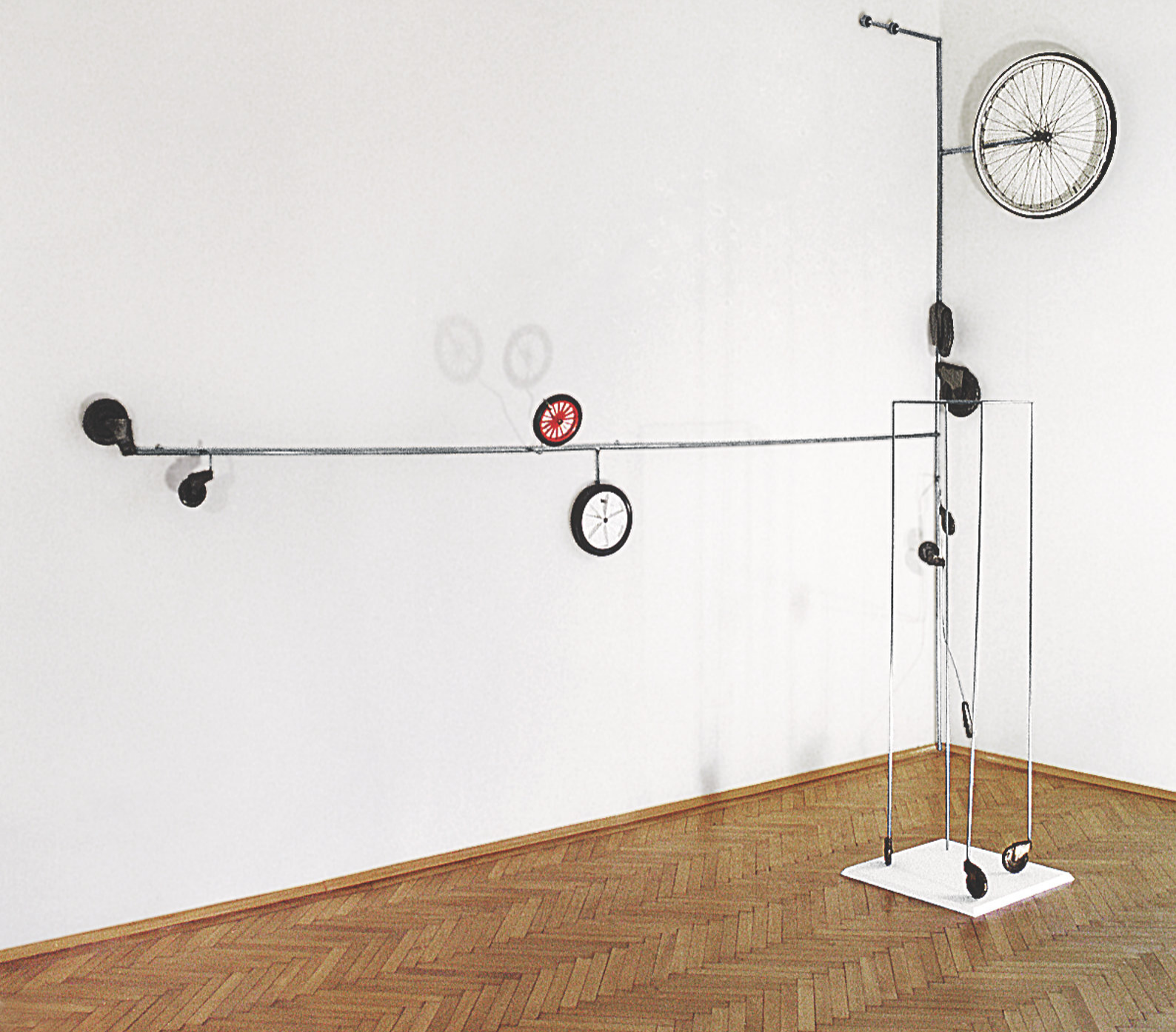


Waggon No. 2.1.22-24/2a



„Provisional Dwellers“ - Salzburg Kunstverein 2009/10





Waggon No. 2.2.5-7,14-17,22,26-27,36,38,40-42/1b

The main purpose of this project is to develop the genealogical line of the Carts and Waggon. Its present form only exists for a short time. The rods and rolls of a dismantled Waggon will be used in a newly assembled piece of work. During the recycling process, it may happen that parts of a Kitchenwaggon, for example, are assembled to form a new Bedroomwaggon, and the remaining parts are used for instance for an update installation of a Bathroomwaggon.

By introducing a classification system to identify the Carts and Waggon, based on the continuous enumeration of the assembled and reassembled rolls, the manufacturing process of each Waggon can be traced down.

The persons who acquire a Cart/Waggon may actively participate in the artistic process. The already existing Carts and Waggon are constantly redeveloped and modified. The owners of

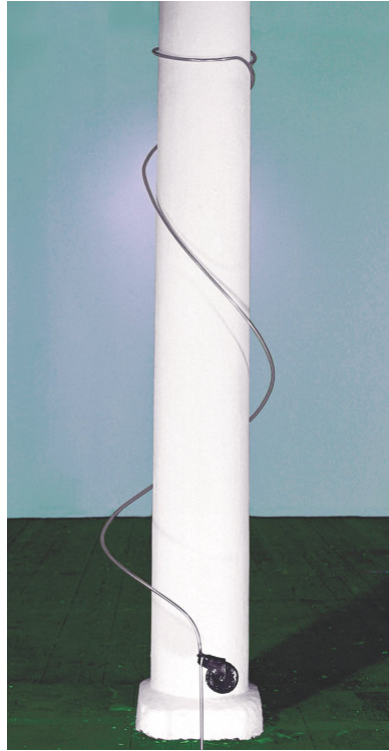
the sculptures can contribute to a large extent while changing the formal appearance of the sculpture. Primarily of importance is to recognize and comprehend historical, political and social processes, as well as active participation in the artistic process.

For further information to the project „Carts & Waggon“ please visit [www.gunterpuller.com](http://www.gunterpuller.com)

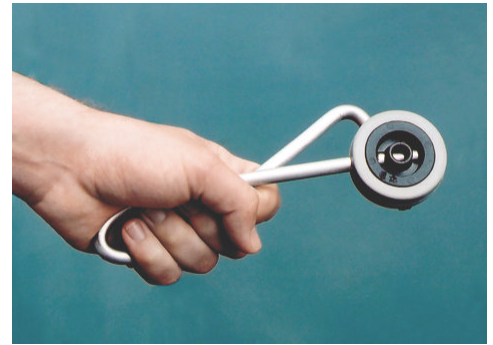




Cart No. 2.2.28-29,37-38/1b



Cart No. 2.3.16/1a



Provisional Dwellers and Handcart No. 1.3.41/2a



Waggon No. 2.2.2-3,14-15,22,26-27,36,38,40-43/1b



Matthias Kellner with his Waggon No. 1.1.12-14/2a





CLUBWAGGON LIVE

Waggon No. 2.2.2-3,14-15,22,26-27,36,38,40-43/1b (375x520x520 cm)

The band JETLAG (M.Krupica, J.Gaisbauer, M.Köb, K.Stiedl) was welded into the CLUBWAGGON-LIVE during their first live concert. The Waggon crosses the Club and existed only for the duration of the welded band.

TIV, Cable-TV: Wolfgang Kopper & Sebastian Brauneis, 17.10.2000

W.Kopper: We see, it's a great happening if you weld somebody into a Waggon...

S.Brauneis: Is this actually dangerous for the people who get welded?

G.Puller: Using the welding torch is always a large risk. But it is a much bigger problem to cut them out again.

S.Brauneis: If they shouldn't come out, persons will be searched to provide them with food and sanitary articles.



Performance Club B72 - Vienna

**Carts & Waggon**



# Günter Puller

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## Influence and Inspiration:

A major influence on my artistic thinking was Chris Burden, whose artistic assistant I was for a few weeks during his stay in Vienna for his exhibition Beyond the Limits 1996 at MAK. Together we dismantled his work "Pizza City", purchased by the MAK, from the museum and reassembled it in the MAK depot in the Flakturm in Vienna's 3rd district. Sayings by Chris Burden "Look at the details..." and "Establish a rhythm" have always been present in my mind since then.

The curator and art publicist Linda Weintraub, who invited me to a big performance at NURTUREart NYC, inspired my work in a very special way; from developing the small steps to the very big ones and challenging what was thought impossible; not least: to connecting the power of art institutions with my own artistic work.

The companions along the way: the gallerist Andreas Huber and the artists Wolfgang Sohm, Judith Raum, Heimo Lattner, Patricia Reinhart and Martina Aichhorn have expanded my artistic thinking and work to a great extent.

## Selection of:

### Museums and institutions:

The works of Günter Puller have been exhibited in the museums : Francisco Carolinum Landesgalerie Linz Austria, Olomouc Museum of Art Czech Republic and MAK - Vienna as well as in the institutions: bow arts trust - London, Salzburger Kunstverein, Kulturhuset Stockholm, Deutscher Künstlerbund Berlin, Mudima - Fondazione per l'Art Contemporanea, Milan - Italy, ICA - Naples/Italy, NURTUREart - New York, tranzit.ro - Iași/Romania,, Ve.Sch - Vienna, Mudima - Milan/Italy, MAGMA Contemporary - Romania, Kunstpavillon - Tiroler Künstlerschaft, Malkasten - Düsseldorf, General Public - Berlin, ATHICA/Georgia - USA, National Academy of Art Sofia, Akademie der bildenden Künste Wien and Split Art Academy (UMAS) Croatia, gezeigt.

### Galleries and festivals:

Günter Puller was represented by Galerie Andreas Huber Gallery Vienna and collaborated with the galleries: Galerie Hubert Winter Vienna, Hun Gallery - New York, James Cohan Gallery New York, Aferro Gallery - New Jersey, 14-1 Gallery - Stuttgart/Germany. Puller had Screenings at the Festivals: LOOP Festival - Barcelona, Ars Electronica - Linz, Clermont-Ferrant - France, dokumentART - Germany/Poland, Evolution/Lumen - Leeds UK, Göteborg International Film Festival und TIFF Tirana International Film Festival.

### Curators:

Günter Puller worked with the curators: Samantha Friedman MoMA NY, Linda Weintraub NURTUREart NY, Raluca Voinea tranzit Rumänien, Gottfried Hattinger Linz, Benedikt Wyss SALTS Basel, Hans Jürgen Hauptmann Ve.Sch Vienna and Doris Krystof K21 Kunstsammlung Nordrhein-Westfalen.

### Publications:

Günter Puller's works have been reviewed and published in a variety of daily newspapers and in the following journals: CPSA Journal - New York, Karren und Wägen - Ein Netz Transformierbarer Skulptur - Ausart Verlag, Salzburger Kunstverein - Magazin 8 and 14, Galleries and Artists in Vienna - Falter Verlag, neue bildende kunst - Zeitschrift für Kunst und Kritik - Berlin, NURTUREart YearBook - New York, tERMINal-facts Hili Perlson,

### Awards:

Winner magmart Festival, Italy, Winner Tirana International Film Festival - Award for Yellow Pages, Austrian Chancellor - Grant for Separate Ways, Austrian Ministry of Arts - Grant for At The End Of A Rainbow, Artforum Austria - Grant for the n0-project



