



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 connect 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, Martina Aichhorn and Chris Burden have greatly enriched my artistic thinking and work.

## **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 - Museum of Applied Arts 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, KunstRaum Goethestrasse Linz, tranzit.ro - Iași/Romania, Mudima - Milan/Italy, MAGMA Contemporary - Romania, Kunstpavillon - Tiroler Künstlerschaft, Malkasten - Düsseldorf, General Public - Berlin, ATHICA/Georgia - USA, Ve.Sch - Vienna, National Academy of Art Sofia, Academy of Fine Arts Vienna and Split Art Academy (UMAS) Croatia.

## **As a composer:**

I am inspired and innervated by the international and especially the Viennese New Music landscape e.g. Neue Oper Wien, Sirene Operntheater, Klangforum Wien but also by the electro acoustics e.g. of Bruno Liberda. Music journals like the "Neue Zeitschrift für Musik" are one of my discourse engines. Performances take and have taken place in context with visual and filmic works in art spaces or venues for contemporary music and festivals: echoraume-klingt.org, Theater am Werk - Petersplatz Vienna, Der blöde dritte Mittwoch Vienna, Ve.Sch Vienna, Francisco Carolinum Linz, Kunst Pavillon Tiroler Künstlerschaft Innsbruck, General Public Berlin, Rhiz Vienna, B72 Vienna.

## **Galleries and festivals:**

Günter Puller was represented by Andreas Huber Gallery Vienna and collaborated with the galleries: Hubert Winter Gallery 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-Ferrand - 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 Department of Drawings, Linda Weintraub NURTUREart NY, Raluca Voinea tranzit Romania, 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 und 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 Pullers Casino, City of Vienna - Grant for Separate Ways, Austrian Ministry of Arts - Grant for At The End Of A Rainbow, Artforum Austria - Grant for the n0-project, Grant for Compostion, Kompositionsförderung MA7 (Music), City of Vienna

## **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 & Waggon**

**Hand, Fist, Pistol, Handcuffs**

**On Sea**

**Stand-Sculptures**

**Pmulls**

**Mazeltov**

**Tsantsas**

**Orchestra**

**Duck, Big Wagon, Stoves**

# **tERMINal Sensations**

## **Red Be All The Gold**





Was I Actually At Home Here? Ve.Sch 2025, Photograph: Martin Vesely Car, Paper, Cardboard, Wood, Metal, Fabric, Plastic, Rubber, Dispersion 220 x 170 x 145 cm





Was I Actually At Home Here? Installation-view, Ve.Sch 2025

### Was I Actually At Home Here?

Artist Talk: Günter Puller – Hans-Jürgen Hauptmann at Ve.Sch, Excerpt

HJH: Welcome to the exhibition by Günter Puller, which bears the beautiful title: Was I Actually At Home Here?

GP: In the opera itself, this line is sung in Viennese dialect. The protagonist wanders through Vienna and sings "Bin ich eigentlich jemals da gewesen?" Was I Actually At Home Here is the translation of this Viennese phrase.

HJH: With that, you've already taken us directly to the genre we are dealing with in this exhibition: you have created an opera, and the props that are part of your opera are installed here as a spatial installation. These props are very idiosyncratic, almost like characters – they have strong personalities and, especially in the context of the gallery, function more like sculptures or objects. Because they have such a strong character, they almost carry an inherent conspicuousness. What is often labeled negatively in everyday life — "behaviorally conspicuous" — becomes in art a positive attribute. Am I on the right track here? Does that align with your experience in making them, with your intentions?

GP: I don't see them as conspicuous. They are characters, indeed. But that's not something I try to emphasize deliberately.

You can see it in the bed, for example, which was created 25 or almost 30 years ago, that there has always been a similar formal, visual approach or expression for me personally. But I don't work on the form of the individual object as such. In the form that interests me, that I work on — also in music — I try to bring both together. The form should establish itself in me, or in one, as a whole — become an experience. I say "whole," but I am not working on a Gesamtkunstwerk. Some people call it that, or say "an opus magnum."

But in truth, it simply happened to me. Especially this opera. This music had to come. It was irrevocably there — the music has always been there. Just as art is there. I don't make art — art exists per se. I don't work on creating art. For me, the term "making art" doesn't exist. Art exists, and I try to participate in it somehow — to experience this feeling, this thinking in art.

HJH: But if you say you don't make art, and art is simply there — could one then say you work with art? Or you work on art by transforming it? There must be some kind of engagement. Or are you working around art?

GP: No one can transform art. Art is art — and for me, art is not a thing. I have softened a little recently, also through discussions with you perhaps — sometimes even a surface can be art, an image, can't it? These here are works towards art, and I try to gener-

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





Freie Sammlung Nr. 47, Chapel, Handmade Paper, Cardboard, Gold, Acrylic Paint, Dispersion, Parcelstring, Metal Stand, 87 x h 260 x 65 cm, 2016–2025

ate something within myself through these works. And hopefully also for others who might participate — in an opera film or in a musical expression — which I do not primarily see as the art, but as a work towards art, allowing something like art to be experienced.

HJH: That reminds me of an anecdote: when we talked about what, in my opinion, defines art — formulated very broadly, I said: art is a claim in the form of an objection to reality or the factual. It interrupts patterns of perception through which interests are transported—such as hegemonic structures—and thus becomes a form of objection.

And Günter immediately responded, “I don’t see it that way at all,” so he objected. And I thought: that’s wonderful — because in this

dialectical situation, by objecting, he perfectly fulfills this criterion. We end up in a Schrödinger’s-cat state, where he is both artist and non-artist at the same time. And as we talk now, you once again lead us into those waters where I find myself in a dilemma: we are in an art space looking at objects; we agree that something like art exists, yet you deny that you make art — and deny that you work on art. So doesn’t it logically follow that if you neither work with art nor on art, you work past art — and are actually doing something else?

GP: When I go into the studio, I do things that I already know. The things are somehow already finished, and I simply finish them, so to speak. I know how, for example, this window can and must be — and then I just make the window. What I enjoy is working on the surface — on the structure. Not unlike in music. I would say that in music too, I enjoy working on the surface.

HJH: What is it about the surface that interests you? And how do you arrive at the forms of your objects? Do you have specific ideas? Do you work with the material — or against it? Do you have concrete plans or do you engage in experimentation? How do these objects come into being?

GP: It’s a mystery.

HJH: A mystery?

GP: I always ask myself: What are you actually doing? What have you done? It has never been any different.

HJH: And when you stand in front of these objects after the working process — are you then surprised by the outcome?

GP: Yes, yes, of course. I mean, less so now — you eventually get to know yourself a bit. I remember: years ago, at an exhibition, I also read a text of mine. It included a sentence like: “What we see here surprises me a little.” And frankly, that’s still partly the case. Especially when everything comes together in the space. I love collaborating with people who know the space very well. In this case with Martin — an immense pleasure. Not only stretching this space but truly activating it dimensionally — it was tremendous, fantastic. When everything comes together like that, I realize once again that it is always about totality. Primarily about totality. Exclusively about totality.

If anything, the whole thing must have the ability to truly shake. I can usually manage a single thing. But this totality that suddenly arises! Suddenly this totality is already there — as totality. Entirely, all at once, already visible in advance: how it unfolds. The entire opera — with how we perform it, how everyone performs, how they sing, how they are present. It is all there, at once, suddenly. And then these individual parts emerge, which have to be made. They simply have to be made...





Was I Actually At Home Here? Installation-view, Ve.Sch 2025, Photograph: Martin Vesely



View to the Pleasure Garden, Paper, Cardboard, Plastic, Dispersion, Parcelstring, 184 x 170 h x 10 cm, Fabricprint 200 x 200 cm, 2020-2025





Bedroomscene - 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



Emil Puller with his first camera in the studio (destroyed by water ingress)





### **To Work** - Gottfried Hattinger, Curator, 2015

The Francisco Carolinum Linz presents artistic positions that explore the concept of work as a creative process — in the form of self-questioning, as a laboratory, an environment, or as performative action. Processes of labour are examined and elevated to the level of a reflection on self-realisation, social status, and the individual's position within society.

The artists reflect on their own actions and on the sometimes absurd procedures of their working methods. The driving forces at play here are often not recognised by broader society as real work, but rather dismissed as the indulgent musings of free spirits who allow themselves the luxury of avoiding regular, externally determined, and alienated employment. Self-determination and the unity of life, art, and work remain artistic ideals that can rarely be reconciled with reality.

Author and art-market expert Tobias Timm identifies artistic entrepreneurship, with its ideals, as a guiding principle of capitalism — at the latest since the rise of neoliberalism:

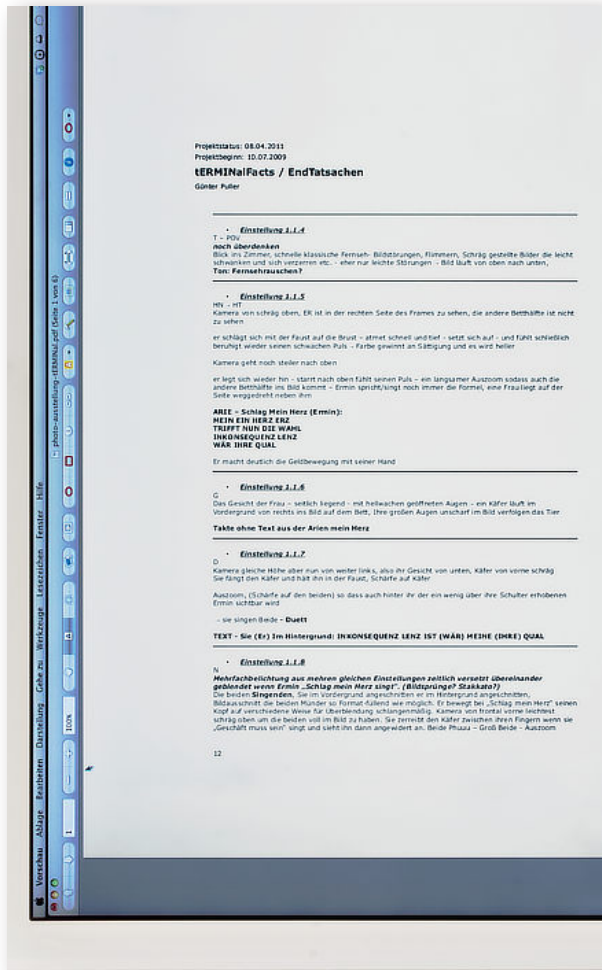
*"Artists embody all those virtues that are expected to characterise not only modern enterprises but also their successful employees and workers. They completely identify with their work or product;*

*they are highly flexible in terms of production time and place; and they continuously optimise both themselves and their working processes."*

Günter Puller's installation *Red Be All the Gold* presents the most recent stage of his ongoing work process in preparation for the opera-film adaptation of his novella about Ermin's last day: Ermin intends to leave Vienna for good that very night and to begin a more exciting life elsewhere. He has booked several flights — all with different destinations — yet all departing at the same time and on the same date. Ermin does not yet know where he will go; only at the last moment does he plan to choose. Just before realising his plan, however, Ermin is run over — for unclear reasons — by his own companion, a revolutionary greengrocer, driving her delivery truck.

The order, interplay, and constant transformation of things and circumstances — as well as their interdependencies — form the central theme of the work. Despite the apparent complexity of the film set depicted, Puller's compositions continuously move towards reduction, in keeping with a principle well known in screenwriting: *Kill your darlings!*

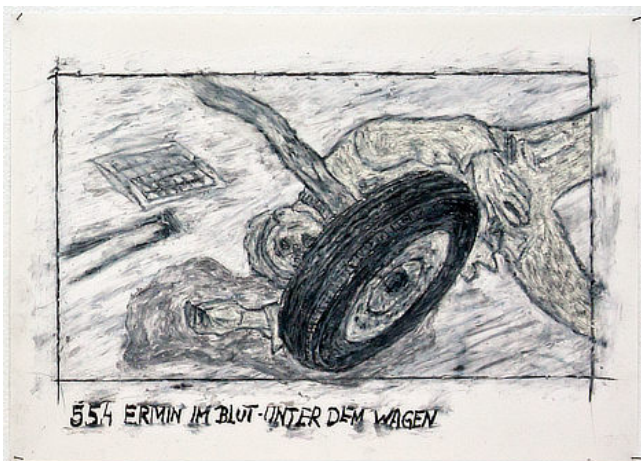




"Imponderability" / Detail, Photograph on Alu, 48 x 59 x 2 cm, 2012



Vitrine 55 x 40 x 30 cm, Writing books and the aria „My Heart“, 2012



Storyboarddrawing / Scene 5.5.4, oil pastel on paper, 30 x 42 cm, 2015

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 sentiments 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, tyre, metal, wood, 145 x 60 x 60 cm, (Waggon No. 2.3.60/1a), 2012





tERMINal-facts / Kunstpavillon Künstler\*innen Vereinigung Tirol 2012

In his project "tERMINal Sensations" Günter 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.

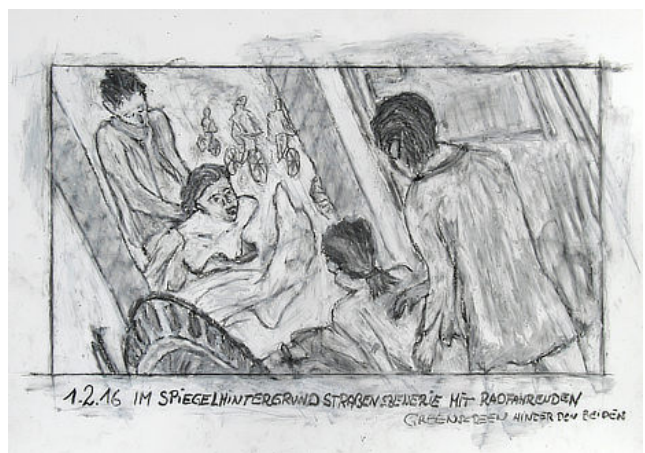
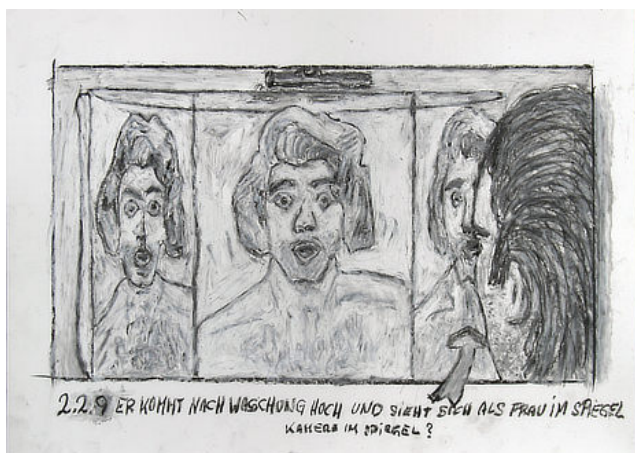
## tERMINal Sensations





tERMINal-facts / Kunstpavillon Künstler\*innen Vereinigung Tirol 2012









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

Hans-Jürgen Hauptmann, 2022

#### Act 1 – We are in the 3rd act of Manon.

The Chevalier Des Grieux, having been rejected in love, has renounced worldly life and seeks refuge in the seminary of Saint-Sulpice, where he hopes to find solace and consolation for his broken heart in devotion to God. So far, so uninteresting. And there would be hardly any reasonable reason to spend even a second on what happens next—if Günter Puller were not sitting in the audience at the same time. Until that moment, he was completely bored—forcedly delighted by his companion, who had given him the tickets for his birthday. Then something strange happens. The Chevalier Des Grieux—played by the then newly discovered Rolando Villazón—turns directly to Günter Puller and performs an aria that moves the astonished and personally addressed listener to tears, producing such an intense and lasting resonant experience that it completely disrupts his heart and mind, leaving him unable to recover for a long time. What had happened? How can an artificial, ponderous, elitist, and hopelessly anachronistic medium like opera generate such a strong impact in the age of TikTok and snippets?

**Act 2** – The action takes place 10 years in the future (probably in Vienna). Günter Puller struggles against overpowering algorithms from Hollywood that force him to turn people into monsters. Classic science fiction as daily business. Since the awakening experience 10 years ago, the artist has been working on his own opera.

It is the product of prolonged astonishment, years of opera consumption, and creative curiosity. Reflection on the earlier upheaval has continually broadened its scope, intertwining sculptural methods with compositional techniques, confronting semantic procedures with scenographic strategies, and allowing the collective unconscious of visualization software to crystallize along sociopolitical fault lines. The daily frictions of artistic practice thus ignite acute problem situations. As a by-product, however, they also produce a raw material often underestimated scientifically—the waste heat of reason: feelings. They are the true substance from which operas are made.

#### Act 3 – The time is now.

Alexander Kluge once called opera a “power plant of feelings.” And he stated: “Feelings are rebels by nature.” Can opera therefore be a utopian space of counter-reality? A protest of the (im)possible against the power of the factual and the dominance of the objective? The heart has its reasons, which the mind does not know:

“My a heart ore ...” Establish a rhythm! Even a stumbling one.

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





Absynth Schnitzen

Gesangsgruppen sind zur Stim-  
vorgabe mit VSTi-Cleaner u. Pianos  
gespielt. Die VSTi-Gruppen werden von den  
Sängerinnen zur Stimführung verwendet

Sängerinnen: bestimmt, kompromisslos → durchgehend! ☺

Chor Sopran

Chor Alt

Chor Bariton

Chor Bass

Woh nen\_darf sich nicht loh nen Nicht Ge sund heit Nicht Ge wand Nicht Ver stand We der

Red Be All The Gold - Wohnen / Score excerpt



Red Be All The Gold, Filmstills / Film-Opera, Animation 2009-2024





### **Red Be All The Gold**

2024

73:41 min

Film-Opera-Animation, Color, 4K, 1,85:1, Music,

Languages: German, Italian

Subtitles: German, English, Japanese

"Red Be All The Gold" is an animated film opera by Günter Puller that tells the story of 30-year-old Ermin, who has decided to leave his hometown forever. He buys twelve tickets – all for the same time tonight, without even knowing where it should go. We follow Ermin through his last day in Vienna, where he is torn between farewell and a new beginning.

Günter Puller, who wrote the libretto, composed the music, played the instruments and sang all the voices, unfolds a dance-like tour de force full of music and poetry with Red Be All The Gold, with which he counteracts the stuckness of the discourses and attitudes of our world.

G.P.:

My work as a filmmaker is the synthesis of my passion for opera and my passion for film. The idea for my film "Red Be All The Gold" came from years of working on the composition of my own opera, which I have now completed as a film-opera animation.

The story of the 30-year-old Ermin, who wants to leave Vienna without knowing where he is going, is the result of my artistic journey, in which I fused my composition, my 150-page screenplay and my animations into a musical film. In this work, I combine field recordings made with a film camera with animated scenes derived from early hand-drawn storyboard ideas.

The challenge was not simply to illustrate the musical composition or set the film to music. Rather, I developed the image, the composition and the screenplay in parallel, weaving them together in a long, detailed process. The film "Red Is All The Gold" creates an intermedia art space on the cinema screen, where society and art can be experienced as an inseparable unity.

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

## **In Case / Im Falle**





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

Within the cross-media art project “In Case / Im Falle”, fundamental questions concerning the concepts of tactics, strategy, and identity are critically examined through artistic means. The project is realised through film, drawing, and photography.

Originally derived from the terminology of warfare, the terms tactics and strategy have long since become an integral part not only of our vocabulary but also of our patterns of thought and behaviour — especially in the business world. As essential know-how for success, the concepts of tactics and strategy have even found their way into school curricula; and in private life, strategic and tactical thinking now seem almost self-evident. In addition, public art institutions and alternative spaces often present themselves quite assertively as strategic ventures with a commercial orientation, much like private enterprises.

How, then, should strategic and tactical behaviour be evaluated? From which point can one truly speak of strategic or tactical action? At what moment does strategy emerge from tactics — and vice versa? Does a systematic approach necessarily provoke a systematic reaction or reflection? There can be no tactics or strategy without an objective. Are we, therefore, living in a completely goal-oriented society?

Yet when we look at grand master plans, we find that their tactics often include the modification of objectives — and even pauses or time-outs. It seems, however, that achieving the goal itself is no longer the most important thing. What, then, should we now consider a success? Can we finally conclude that the way itself is the goal?





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

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, Photography 60 x 45 cm, 2009

Every bag has its own function – some have none.

**In Case / Im Falle**





Shortcut 01, wood, cable, 150 x 25 x 9 cm, 2009



Shortcut 02, wood, cable, 135 x 120 x 14 cm, 2009





Some bags I buy only because they are pretty and cheap.  
I would never buy ugly bags.



Video, Slow Money, 2008, 8 min



Video, The Source, 2008, 6 min

**In Case / Im Falle**





Strategical and Tactical Terrains, Huntingground, oil pastel on paper, 66 x 51 cm, 2008



strategic Terrain 03, oil pastel, 66 x 51 cm, 2008





Strategical and Tactical Terrains, Red Bench, oil pastel on paper, 61 x 43 cm, 2007



Strategical and Tactical Terrains, Pergola, oil pastel on paper, 61 x 43 cm, 2007



Strategical and Tactical Terrains, Bühne/Stage, oil pastel on paper, 66 x 51 cm, 2009



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

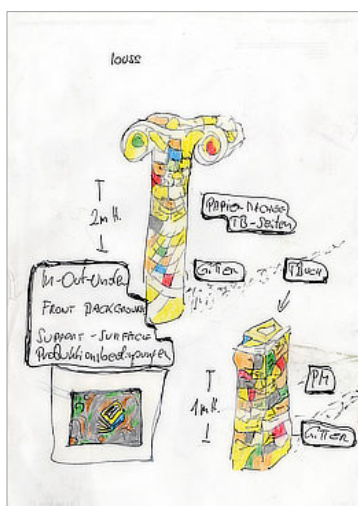




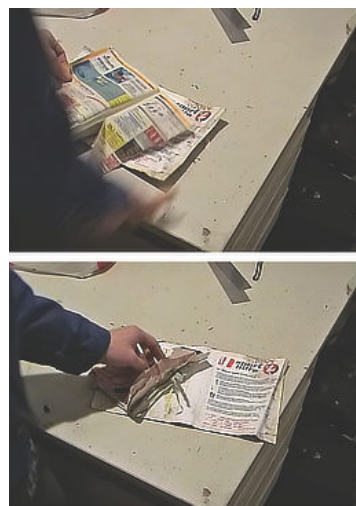
Installation view, Yellow Pages On The Roof, NURTUREart Brooklyn NY, 2008



Column, 2006/07  
paper, metal grid, steel, 32 x 75 x 210 cm



Sketch to Yellow Pages, 21 x 30 cm, 2006



Video, Yellow Pages, 2 min, 2006

The project "At the End of a Rainbow – Yellow Pages" deals with the themes of environment, conservation, and the political concept of restoration. In this project, Günter Puller explores the origins of modern environmental thinking — the beginnings of an awareness that nature and the environment are worthy of protection.

What is protection worth? What should be preserved? What may go, should go, or can be left to decay? What is restored, and what is conserved? Was the demolition of the Marx reliefs at Karl Marx University in 2006 an act of destruction against the environment and identity of Leipzig's inhabitants? The urge for change also affects today's preservation of monuments and the environment. Conservation and restoration both manipulate and transform. Prevailing taste clouds perception and judgement. The dimension of time also influences the practice of the conservator.





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

Günter Puller visits historical excavation sites as well as urban streets to search for significant relics of our present time. He finds historical monuments as construction sites — places that represent the development and redefinition of the very concept of conservation and preservation. Ancient relics, presented on supporting crutches in museum displays, appear as hybrid formations between the antique and the modern. Puller photographs and films these original sites. He combines tin cans — typical representatives of our consumer society, found on every construction site — with backgrounds depicting braced pillars, and places them on designed pedestals.

Puller dismantles a telephone directory that he discovered in a wooded area of Vienna and forms a Greek column and other three-dimensional paper sculptures from its pages. The cover of the phone book, on the other hand, is irreversibly preserved in

casting resin. The Yellow Pages serve as a symbol of our social, cultural, and commercial life. Finding such a book in the woods seems profoundly symbolic of our current condition.

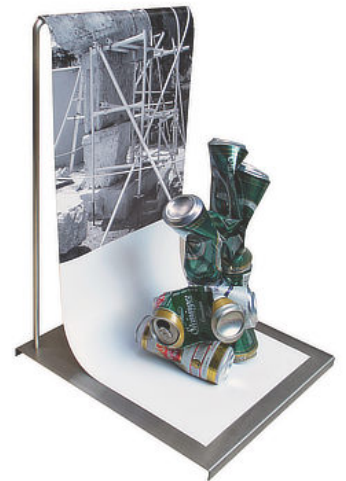
He contrasts the fast-paced video “Yellow Pages” with the slower video “At the End of a Rainbow”, which documents the construction of an artificial miniature landscape close to the water at the Lido in Venice.

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





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



untitled, 2007  
Steel, Alu, Photograph, 42 x 40 x 55



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



Building site, Photograph, 28 x 37, 2008



### **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 Nurture 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."



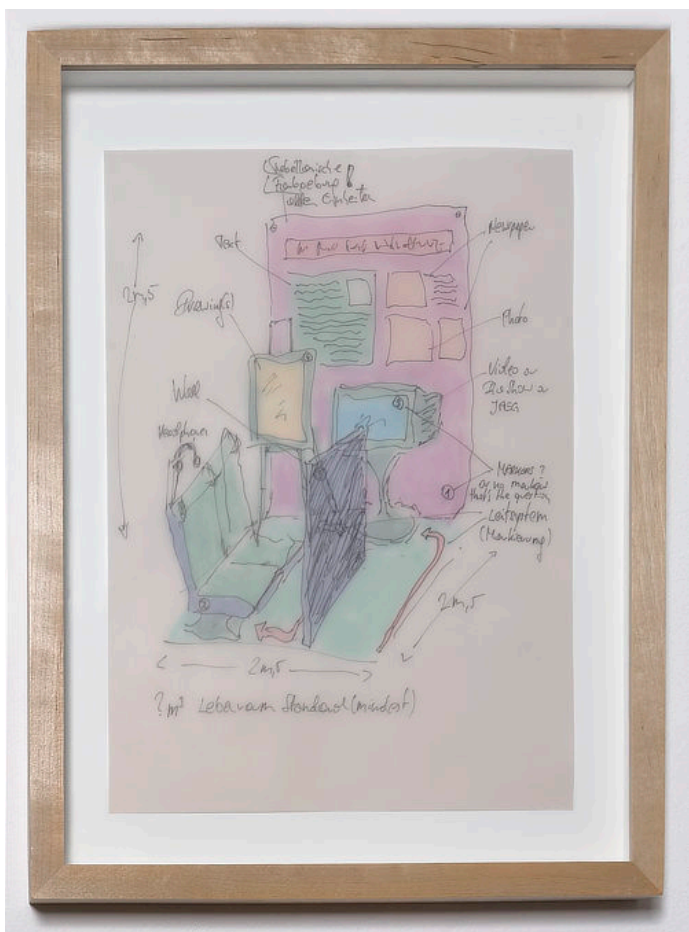
Building site, Photograph, 28 x 37 cm, 2008

### **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**





Installation concepts on transparent paper layers, General Public Berlin  
Pencil, colored pencil, felt-tip pen, ink, framed, 42 x 32 cm and 47 x 35 cm, 2006



untitled, Paper, Steel, 120 x 95 x 50 cm, 2006





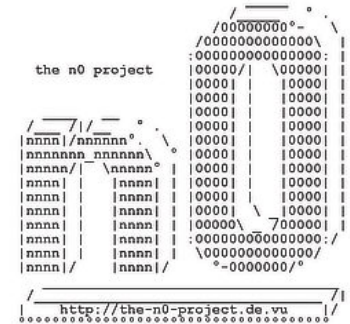
Yellow Pages - in the studio, Photograph, 33 x 49 cm, 2006

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



**the n0 project**





7 min?

☆ <Andreas> heute ist jeder alleine, ich sitze noch in der galerie hier

<.....:WOLFGANG::> ich hab keine 12 ::: zusammengebracht..

☆ > Ja irgendwie geht sichs nicht aus ...

☆ <.....:WOLFGANG::> aber irgendwie gehts auch so...

☆ <.....andrea:.....> Bei mir erscheint bis jetzt der Name nicht, was ist da los

☆ <.....> das heißt dass du nicht da bist

<.....:WOLFGANG::> namenlos im internet

☆ <.....andrea:.....> Ist auch ok ich bleibe als gespenst

☆ > du kannst nur deinen namen nicht sehen die anderen schon

☆ > deinen eigenen namen als0

☆ <.....:WOLFGANG::> ja ich seh meinen namen auch nicht, aber alle anderen doch..

☆ <.....andrea:.....> Oh verstehe, das habe ich schon wieder vergessen, dass es so funktioniert

☆ > seid ihr zu hause?

X [Mon May 03 22:08:29 CEST 2004] Heimo hat kein Profil angegeben







Smokingscene, Lamdaprint behind acrylic on Alu, 105 x 70 cm, 2005



n0 with the photographer of the scenes Michael Goldgruber (Still from the video by David Kellner)

6 persons conceptualised a script for a film via internet-chats. Finally the project was realized as a picture story. Therefore 6 key frames were staged. The artists attempted to apply a kind of surrealistic practice to the field of photography. Here photography is a possibility and guidepost, pointer and covibrated sinus of a complex constellation.

*Invited participants:*

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

**the n0 project**



könnte....

✧ <Andreas> alles schwere markenartikler hier

<.....NAME.....> hinter der namen-identität verbingt sie eine weitere ohne name die sich jetzt vorstellt und guten tag sagt - mein name ist hans

<.....WOLFGANG.....> solange er nicht smoke on the water spielt ist alles ok

<.....andrea.....> wer ist engelbert humperdinck?

<.....NAME.....> rauchen ist immer gut

> Der Taucher also

<Andreas> der berühmte maler?

> der Taucher!

<.....NAME.....> ja DER berühmte maler und kameramann

<.....NAME.....> der groesste schnurrbart denn es je gab

<.....andrea.....> den gibt es hier nicht

> Die Mexikanerinnen ohne Schnurrbart...

✧ <.....NAME.....> der schnurrbart ohne mexikaner

✧ <Heimo> Heimo: singen davon, dass er das Problem seines Lebens geloest hat

✧ <.....WOLFGANG.....> vielleicht maximilian, der grad zur hinrichtung rasiert wird...

<.....andrea.....> zitieren wir im park auf spanisch oder arabisch war ein vorschlag

> allegundenklar, deshalb besser ein Italowestern mit echten MexikanerInnen *!! goldenes Bild*

<Andreas> spanisch ist besser

<.....NAME.....> sephardisch. da hamma die mischung

<.....andrea.....> western wäre gut in wien mit eseln statt pferden auf denen wir durch den park reiten

✧ > So ein Tier hätte schon einen gewissen Reiz *Bild*

<Andreas> was hat es mit dem park eigentlich auf sich?

✧ <.....WOLFGANG.....> max hat ein weisses hemd an, kragenlos, falls das mit dem erschiessen nicht klappt, und man was aus frankreich kommen lassen muss..

✧ <.....NAME.....> splittergruppenranderscheinung: (esel oder gelsen?)

✧ <.....WOLFGANG.....> schwenk nach links.... es wird nacht

✧ <.....NAME.....> zurück kurz zur kragenlosen kopflosigkeit

✧ <Heimo> rechts regnet es immer noch

✧ <Heimo> wir sind in , wo denn?

✧ <.....WOLFGANG.....> rechts regnet es immer

✧ <.....andrea.....> im toten gebirge

<Andreas> meierling und ein bischen blut tut gut

<.....WOLFGANG.....> musik vielleicht auch von franz ferdinand

<.....NAME.....> auf der reise von schönbrunn (da gibts eseln) zum park zum schneeberg nach mayerling (blut)

✧ <.....WOLFGANG.....> kurzer schnitt auch in eine feilenfabrik

✧ <.....NAME.....> alle haben gleiche gesichter seit generationen, der pfarrer predigt von frischen gesichtern

> Also eine Zugfahrt von Neusiedlersee nach Maeyierling tagsüber zumindest als kleinster....

<Andreas> andrea's idee nur mit tieren zu drehen finde ich sehr skurill-sympathisch

> Röhr

✧ <.....NAME.....> abstecher in einen waschsalon, um die kostüme zu wechseln

<.....NAME.....> tiere ohne beine

<Andreas> schlangen?

<.....andrea.....> ohne beine aber alles kostümiert

<.....NAME.....> und frisch gewaschen. auch max

✧ <.....NAME.....> jetzt die liebesszene zwischen

✧ <.....WOLFGANG.....> schnitt in eine schlangenwaschanlage

✧ <Heimo> versöhnlicher Osten

<.....NAME.....> es regnet immer noch in strömen (bildfüllend)

✧ > 6 Einsame von hinten gehen ab

Excerpts from the chat, 21 x 30 cm, 2004 - Since the exhibition at the Andreas Huber Gallery, the original works are considered lost or destroyed



Purbachscene, Lamdaprint behind acrylic on Alu 105 x 70 cm, 2005





Bathroomscene, Lamdaprint behind acrylic on Alu, 105 x 70 cm, 2005

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:*

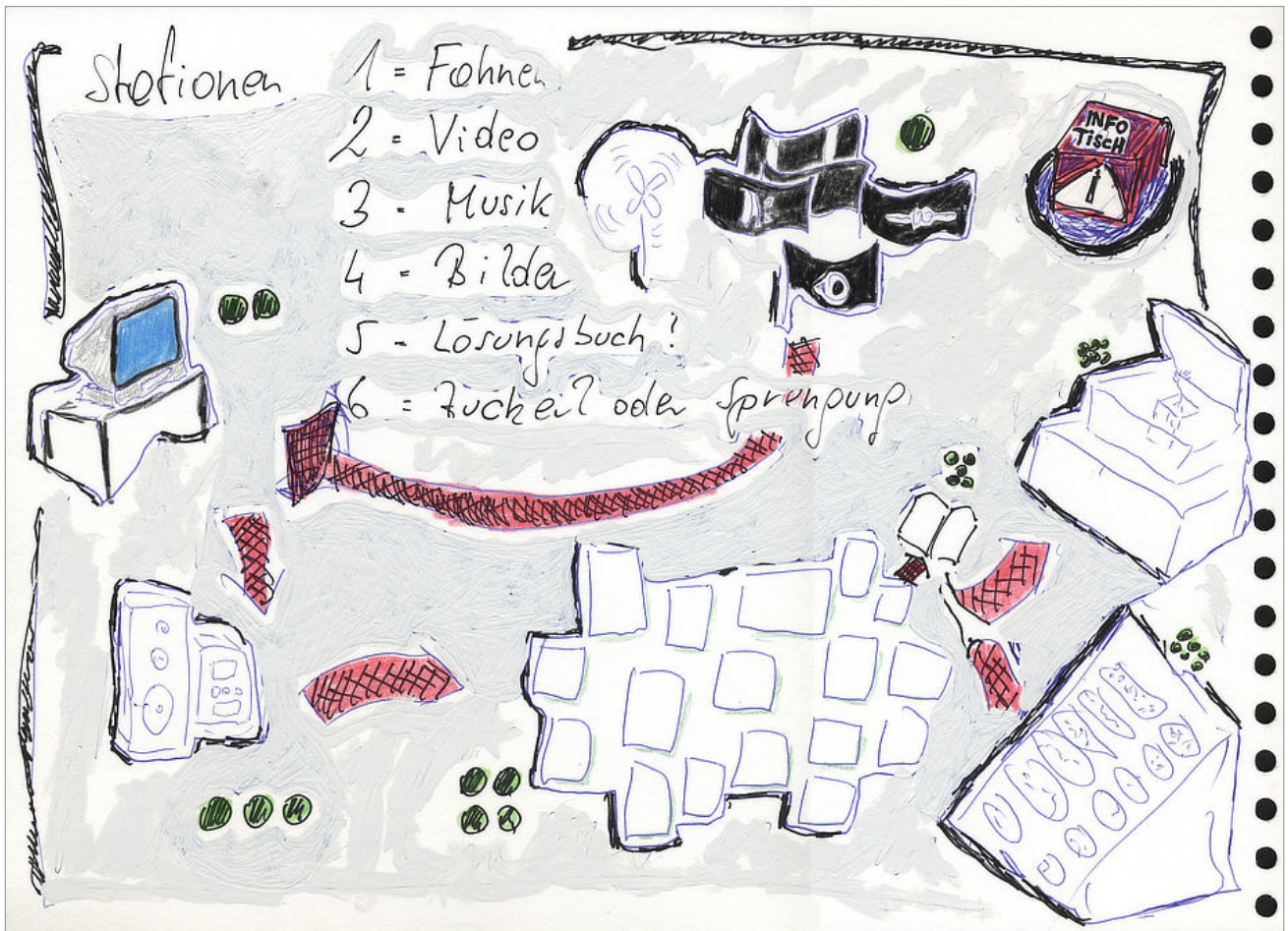
*Jeanette Pacher, Andrea Pesendorfer, Wolfgang Kopper, Andreas Huber, Heimo Lattner*

**the n0 project**



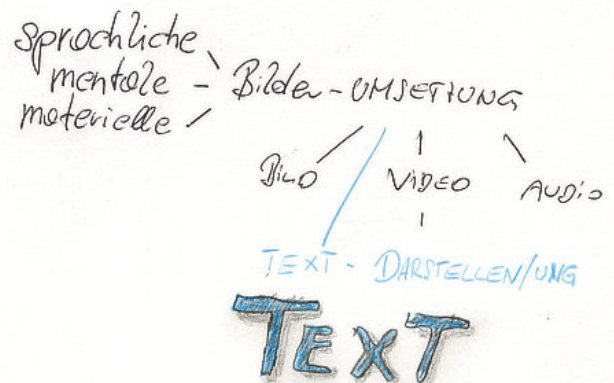
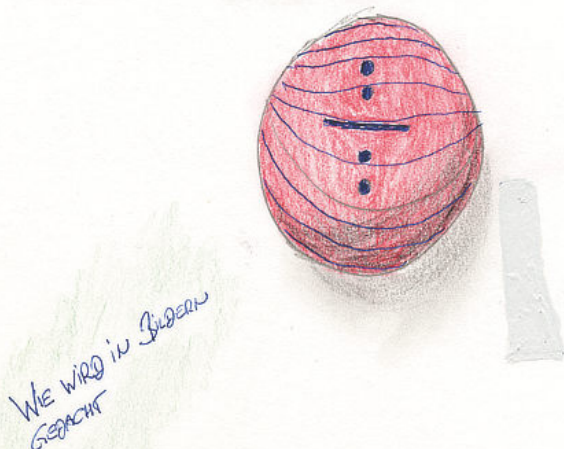
## Separate Ways





Den latent manipulierenden Bildproduzenten stehen die latent manipulierten Bildkonsumenten gegenüber. (8)

## SUCHE DAS ÜBERGEORDNETE ZEICHEN- ODER KOMMUNIKATIONSMODELL







The Band: Separate Wayz with the project Separate Ways, Postcard, 2003  
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.

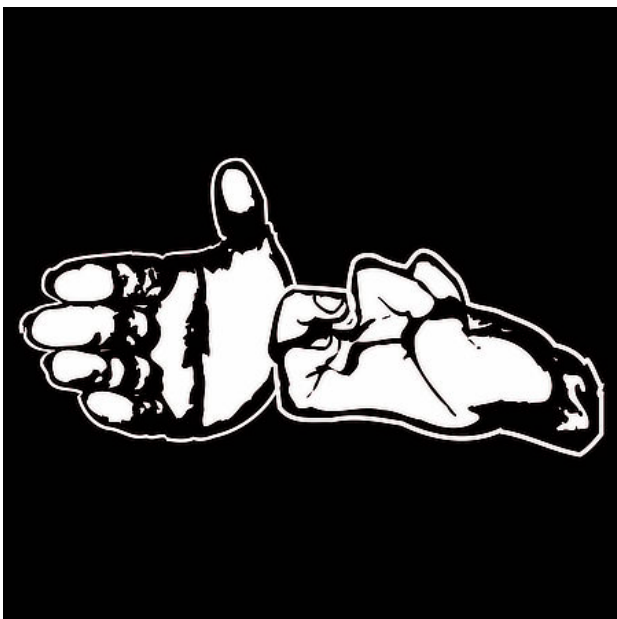
Finally, a libretto was written for Separate Ways, which was performed as a lyrical spoken opera by two visual artists, an actress, a musician and a cameraman. In addition to the flag installation, a 30-minute video, a sketchbook and large-format posters exist for Separate Ways.

**Separate Ways**

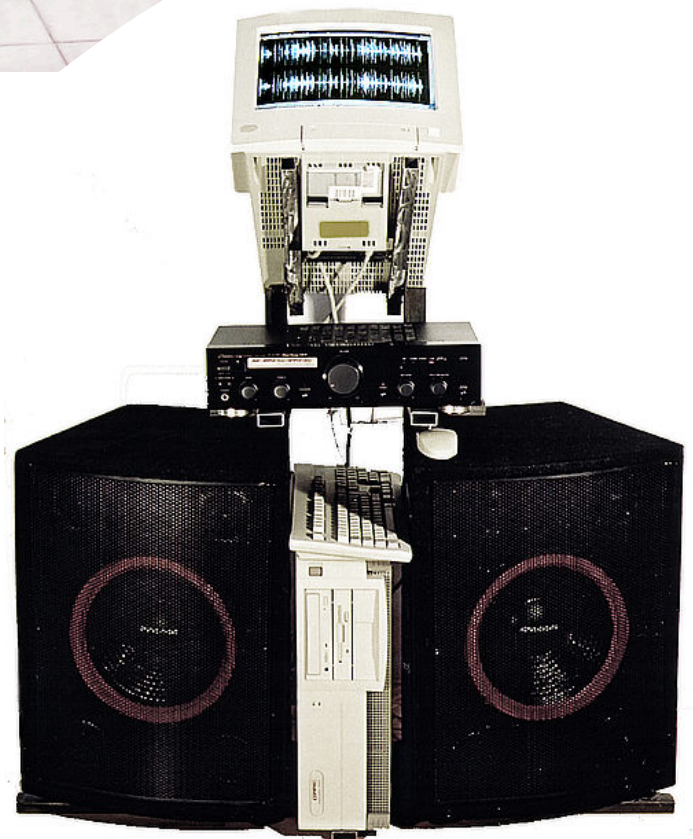




Separate Ways, Version 1.1, Galerie Hubert Winter Vienna, 2004

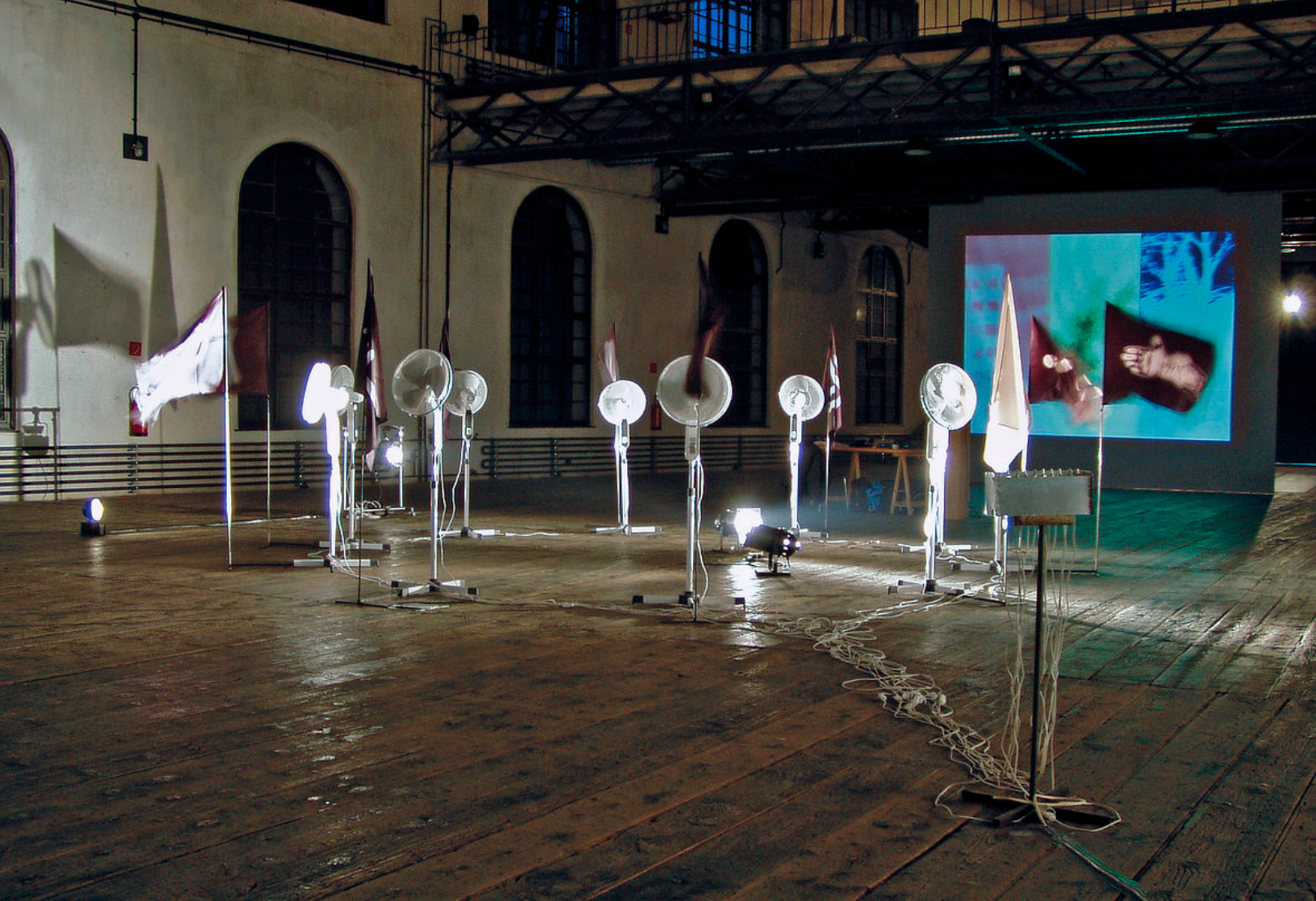


Pictogram for sign language gesture for Repetition, screen print on flag



Audiomonster





Separate Ways, Version 2.1, Semperdepot, Academy of Fine Arts Vienna, 2003



Performance, Separate Ways 2.1, Semperdepot, Academy of Fine Arts Vienna, 2003



**Separate Ways**



## Puller's Casino





Play The Game, Kunstraum Goethestraße, 2001



Play The Game, Eboran Gallery, 2002



Pullers Casino, offspace Vienna, 2001





Puller's Casino, offspace Vienna, 2001

Puller'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, 2001

**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.

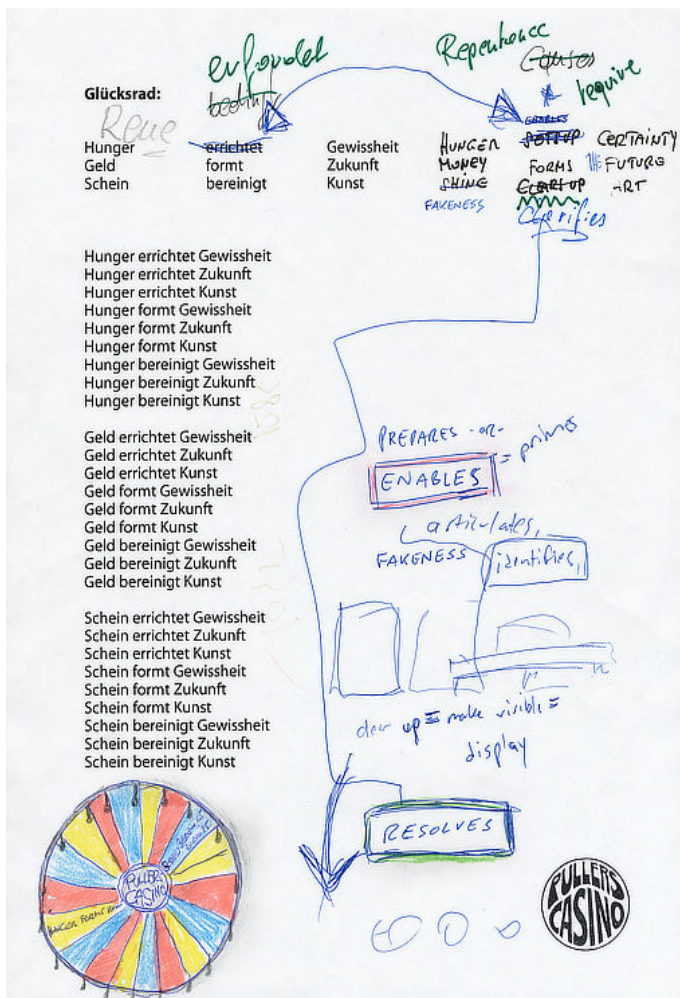
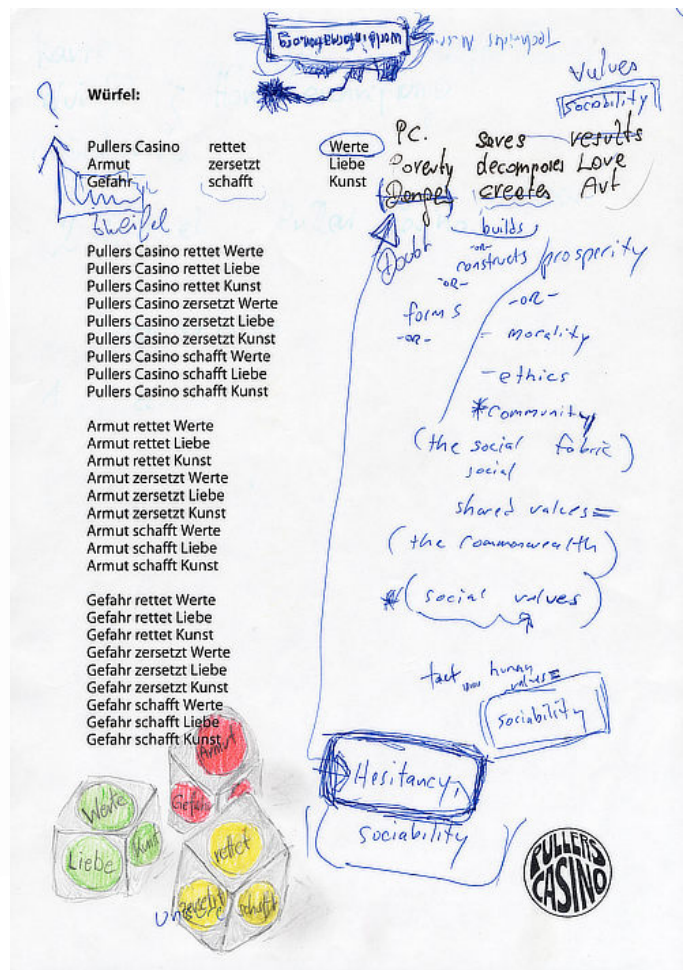
**Gamma-Summer:** The casino manager deals out one card of each of the three differently colored decks of cards. The three cards in the correct sequence: red, yellow and green, resulting in a sentence.

## Puller's Casino





Casino Home Edition, 3 pcs, 38 x 30 x 15 cm, 2001  
(1 pc stolen from the Salzburger Kunstverein in 2004 during the exhibition)



Pullers Casino, sketches on paper  
graphite pencil, colored pencil, felt-tip pen, printer's ink, á 21 x 29.7 cm, 2001



Casino Safety-2 Edition, 9 Pcs, 14 x 14 x 5 cm, 2001



He mere notlige  
Karten: enhances

Argwohn  
Liebe  
Sinnlosigkeit

bezeichnet  
vernichtet  
verdeutlicht

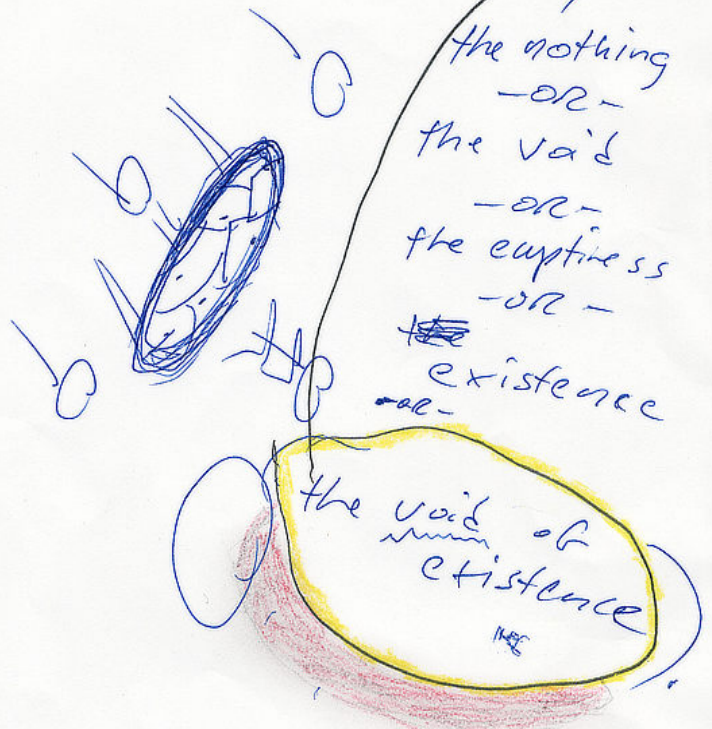
das Sein  
Kunst  
das Nichts

**PULLER'S CASINO**  
names  
defines  
marks  
existence  
Suspicion describes being  
Love destroys art  
Senselessness clarifies the  
trifle.

Argwohn bezeichnet das Sein  
Argwohn bezeichnet Kunst  
Argwohn bezeichnet das Nichts  
Argwohn vernichtet das Sein  
Argwohn vernichtet Kunst  
Argwohn vernichtet das Nichts  
Argwohn verdeutlicht das Sein  
Argwohn verdeutlicht Kunst  
Argwohn verdeutlicht das Nichts

Liebe bezeichnet das Sein  
Liebe bezeichnet Kunst  
Liebe bezeichnet das Nichts  
Liebe vernichtet das Sein  
Liebe vernichtet Kunst  
Liebe vernichtet das Nichts  
Liebe verdeutlicht das Sein  
Liebe verdeutlicht Kunst  
Liebe verdeutlicht das Nichts

Sinnlosigkeit bezeichnet das Sein  
Sinnlosigkeit bezeichnet Kunst  
Sinnlosigkeit bezeichnet das Nichts  
Sinnlosigkeit vernichtet das Sein  
Sinnlosigkeit vernichtet Kunst  
Sinnlosigkeit vernichtet das Nichts  
Sinnlosigkeit verdeutlicht das Sein  
Sinnlosigkeit verdeutlicht Kunst  
Sinnlosigkeit verdeutlicht das Nichts



1/ Renee Green 1

meta-inquiries

1/ Henrik Pleuger - Jacobson 1

fake science/hungry



Suspicion marks being  
Love destroys art  
Senselessness clarifies the void of existence



## **Carts & Waggon**



# Carts & Waggon

## System

### Example: Waggon No.

2.1.18-21/2a



|                        |                       |  |
|------------------------|-----------------------|--|
| <b>Order</b>           | <b>1:</b>             | (C)arts and (W)aggon are autonomous.   |
|                        | <b>2:</b>             | Construction of the (CW) adapts to architectonic and other situations.   |
| <b>Class</b>           | <b>1:</b>             | Construction of geometrical structure.   |
|                        | <b>2:</b>             | Construction of geometrical structure and also in structure of the <i>Informel</i> .   |
|                        | <b>3:</b>             | Construction in structure of the <i>Informel</i> .   |
| <b>Number of rolls</b> |                       | The rolls individual numbered are enumerated in rising order.<br><br>Each Cart/Waggon has at least one roll.   |
| <b>Generation</b>      | <b>1:</b>             | (CW) at least with one roll which is used for the first time (First-Roll).   |
|                        | <b>&gt;1(2,3,..):</b> | (CW) without a First-Roll.<br><br>Each assembled or disassembled roll defines a new (CW).<br><br>The generationnumber derives from the highest generationnumber of its most similar predecessor. |
| <b>Group</b>           | <b>a:</b>             | (CW) with rolls of only one predecessor(CW).   |
|                        | <b>b:</b>             | (CW) with rolls of more than one predecessor(CW).  |



## About the Carts & Waggons

Günter Puller pursues the generative further development of carts and wagons. Each formal state of these sculptures exists only for a limited time. The rods and wheels of a dismantled or disassembled Cart are reused for the creation of new works.

Through this recycling process, parts of the former Kitchen-Waggon can reappear as a new Cart in a bedroom—and fragments of it can later serve as an update for a Waggon in a toilet.

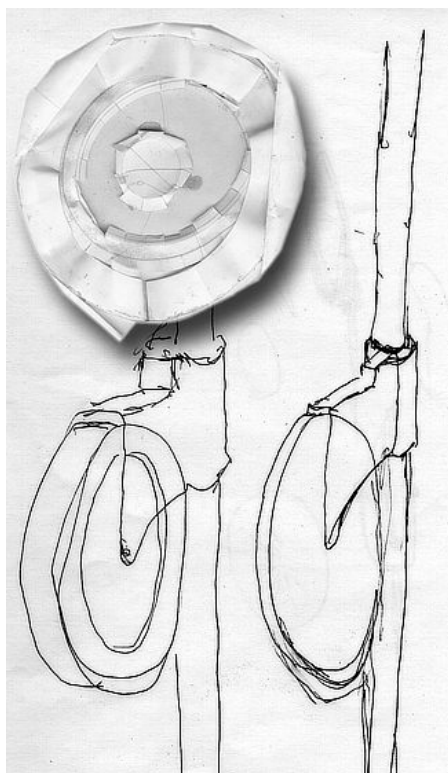
A unique art system based on the sequential numbering of individual wheels makes it possible to trace the development history of each individual work.

Puller's Carts & Waggon, stripped of their original purpose, can be understood as a framework for transported stories. Movement and speed lose their meaning, and the artistic process itself takes center stage.

The documentation of the Carts & Waggon forms the genealogical line of the entire project.

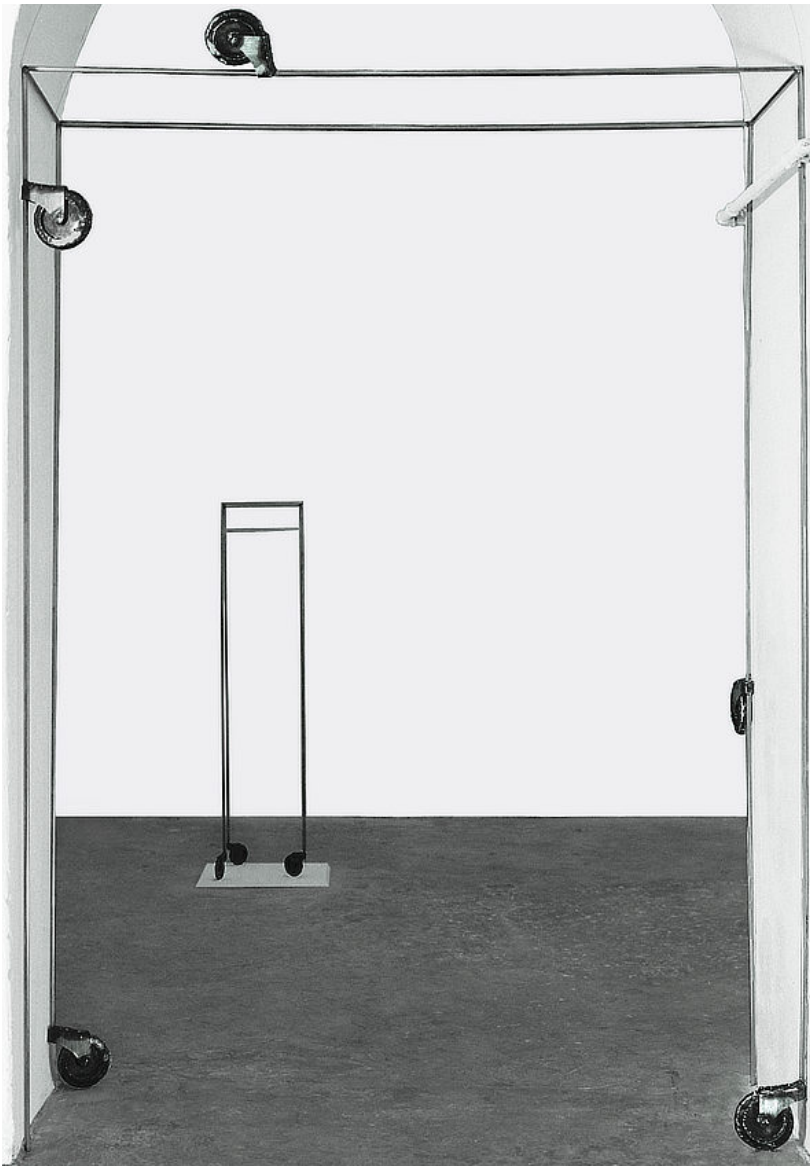
Persons who acquire a cart or wagon become active participants in the artistic process. The objects are continuously developed and modified, causing their appearance to change over time — a process that the owners can actively shape.

At the center is the traceable visibility of historical, political, and social developments, as well as active engagement in the artistic process.



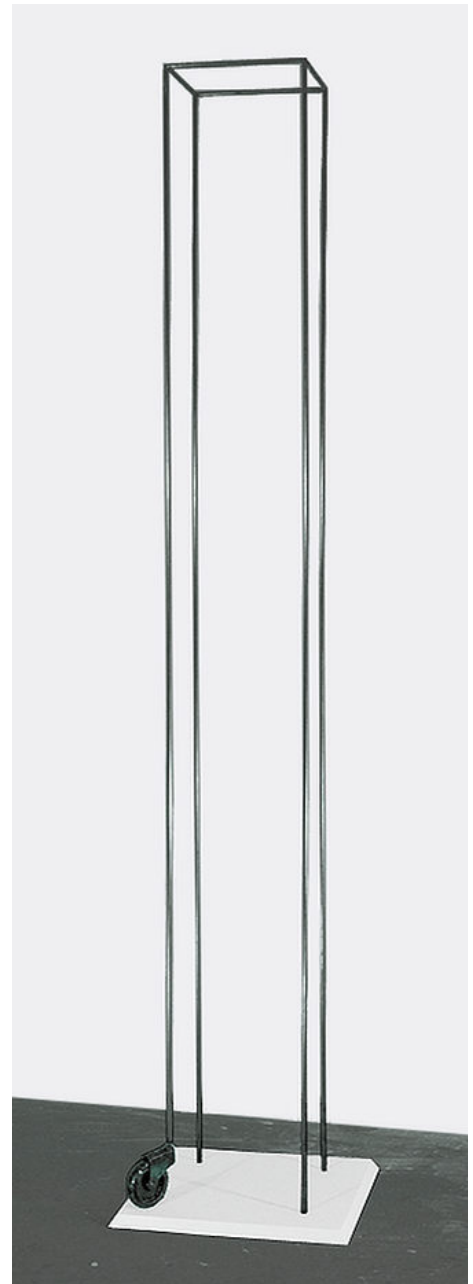
Bathroomjourney Update 1, Waggon No. 2.1.18-21,36/1b, 1999



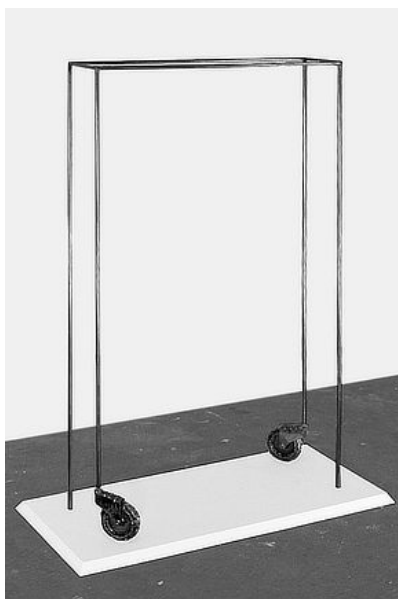


Relations, Donaumaum Vienna, 1997, Waggon No. 1.1.5-7/1a (rear), Waggon No. 2.1.18-22/1a (front)

The exhibition "Relations" at the art space Donaumaum in Vienna presents works from the Carts & Waggon project for the first time. On view are autonomous Waggon, as well as one welded into the spatial setting, which will be cut out after the exhibition and will serve as the basis for several subsequent Carts & Waggon.



Relations 4, Waggon No. 1.1.4/1a, 1997

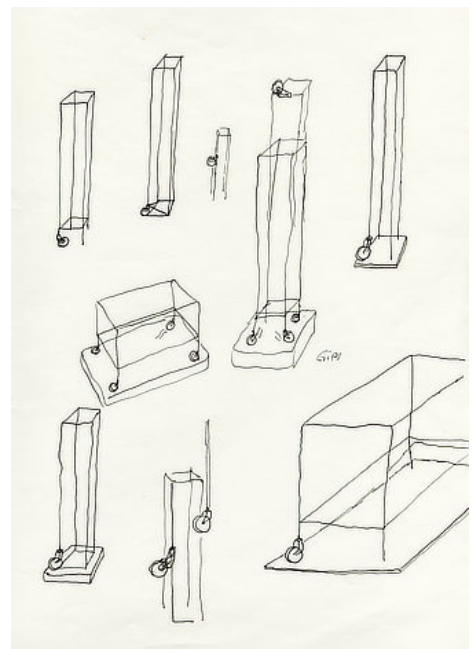


Relations 2-3, Waggon No. 1.1.2-3/1a, 1997



By integrating the autonomous Waggon Relations 2-3, Waggon No. 1.1.2-3/1a, into the built-in Clubwagen-Live, Waggon No. 2.2.2-3, 14-15, 22, 26-27, 36, 38, 40-43/1b, the autonomous Waggon Relations 2-3 Update 1, Waggon No. 1.1.2-3/2a, emerges as a result. However, it appears only slightly modified compared to its predecessor.

Relations 2-3 Up 1, Waggon No. 1.1.2-3/2a, 2000



Relations - Sketches





## Inlay

Cart No. 2.2.28-29/1a, 29x22x220 cm, Inlay

**Accessible:**

27.08.1998 Place: Anteroom, Anna Weixelberger, 1070 Vienna

**Predecessor:**

none

**Successor:**

- Cart 2.2.28-29,37-38/1b, Inlay Update 1
- Cart 2.2.28-29,37/2a Inlay Update 2

**Comment:**

Meike Schmidt-Gleim, "Falter", August 1998  
*"The anteroom of Anna W. is the special place for Gunter Pullers work. He installs the "Cart 2.2.28-29/1a". Visible only is one half of the sculpture. The other half of the Cart is inside the wall."*

Cart No. 2.2.28-29,37-38/1b 58x82x220 cm, Inlay Update 1

**Accessible:**

26.07.1999 Place: Anteroom, Anna W., 1070 Vienna

**Predecessor:**

- Cart 2.2.28-29/1a, Inlay

**Successor:**

- Cart 2.2.28-29,37/2a, Inlay Update 2
- Waggon 2.2.5-7,14-17,22,26-27,36,38,40-42/1b, Relations 5-7 Update 1
- Waggon 2.2.2-3,14-15,22,26-27,36,38,40-43/1b, Clubwaggon-Live
- Waggon 2.2.14,19,21-22,26-27,36,38,40,43,45-46, 50-53,55-59/1b, Provisional Dweller
- Waggon 2.2.15,17,23-24,26-27,36,38,45-50,60-62/1b, Refugium
- Waggon 2.3.14,16,17,21-22,24,36,38,40,43,46, 47,53-54, 56-59,61,63,64/1b (Apollo 18)

**Comment:**

Puller adds rolls to an existing Cart. This update is a new Cart in the documentation.

Cart No. 2.2.28-29,37/2a, 58x43x220 cm

Inlay Update 2

**Accessible:**

09.12.1999 Place: Anteroom, Anna W., 1070 Vienna

**Predecessor:**

- Cart 2.2.28-29/1a, Inlay
- Cart 2.2.28-29,37-38/1b, Inlay Update 1

**Successor:**

none

**Comment:**

For the second time, the Cart Inlay in Anna W.'s wall has been updated. The removed roll is being used for a new Cart or Waggon. The update is presented as a new Cart within the documentation.

## Carts & Waggons





Handcart edition with Handcart No. 1.3.41/2a



R. Weixelbaumer with his Handcart No. 1.3.35/1a, 1999



Matthias Kellner with his (Voyager) Waggon No. 1.1.12-14/2a, 1999



M. Kellner and his Handcart No. 1.2.32/1a, 1999



Waggon 1.1.1/1a - Clara Puller in the Couchette on the day of completion, 2003





Transformer, Waggon No. 2.2.5-7,14-17,22,26-27,36,38,40-42/1b, 2000

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.

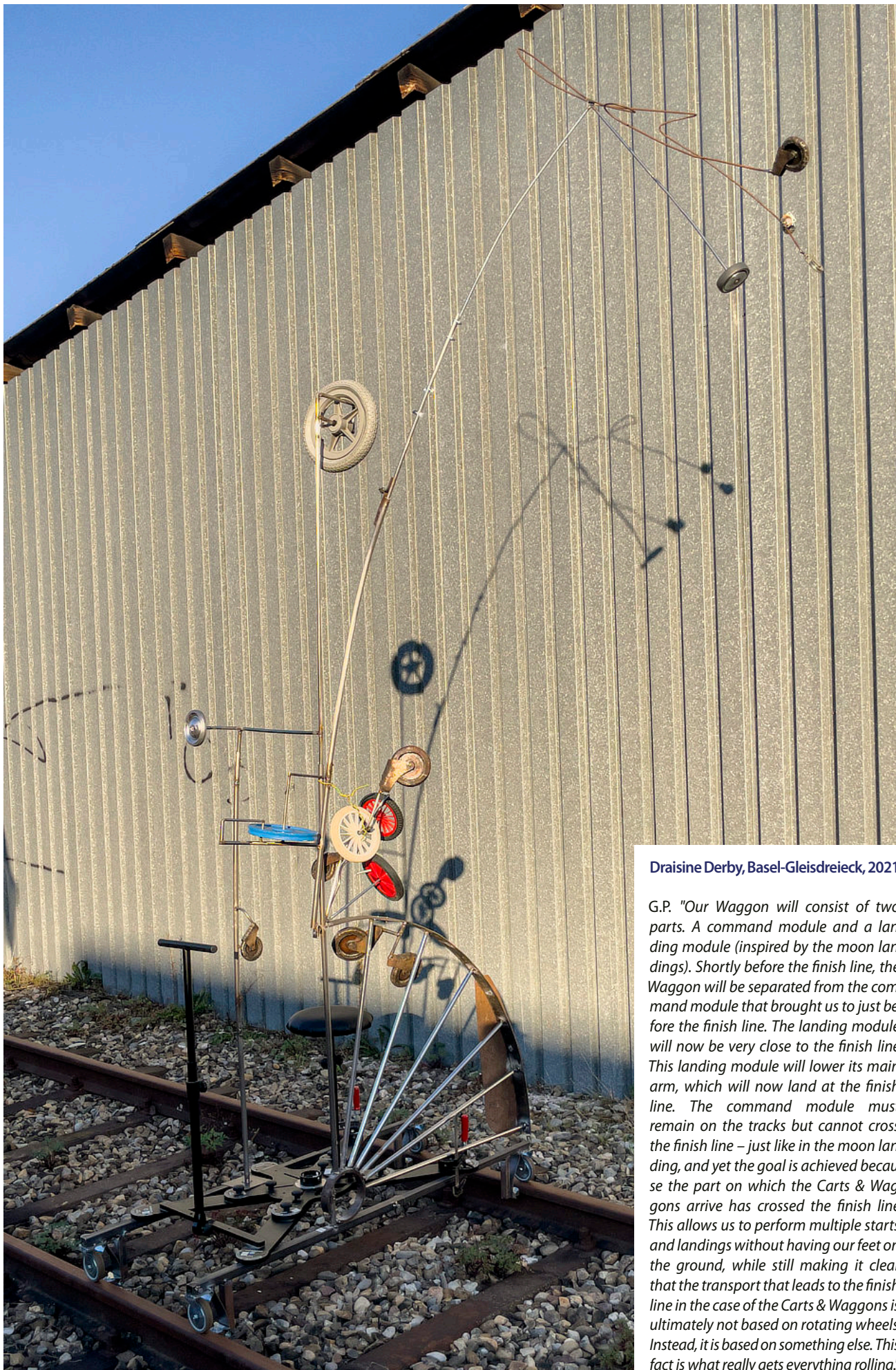
The persons who acquire a Cart/Waggon may actively participate in the artistic process. The already existing Carts and Waggon are constantly redeveloped and modified. The owners of

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)

**Carts & Waggon**





**Draisine Derby, Basel-Gleisdreieck, 2021**

G.P. "Our Waggon will consist of two parts. A command module and a landing module (inspired by the moon landings). Shortly before the finish line, the Waggon will be separated from the command module that brought us to just before the finish line. The landing module will now be very close to the finish line. This landing module will lower its main arm, which will now land at the finish line. The command module must remain on the tracks but cannot cross the finish line – just like in the moon landing, and yet the goal is achieved because the part on which the Carts & Waggon arrive has crossed the finish line. This allows us to perform multiple starts and landings without having our feet on the ground, while still making it clear that the transport that leads to the finish line in the case of the Carts & Waggon is ultimately not based on rotating wheels. Instead, it is based on something else. This fact is what really gets everything rolling."





The Carts & Waggon Team at the Happening Draisine-Derby 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.

## Carts & Waggon





Brothers and Sisters 1, Waggon No. 2.1.22-24/2a, 1998



Brothers and Sisters 2, Waggon No. 1.1.12-14/2a, 1998

## AT ELVIS

Claudia Aigner, „Wiener Zeitung“ April 1998

Until April 4, you may visit a conventional art show on the one hand, and on the other, enjoy a genuine living-room feeling in front of the TV set. While eating apples, you can cuddle on a cosy sofa and listen to Elvis.

Gunter Puller, born and still living in Vienna, creates minimalist sculptures with wheels (which he calls Waggon), and prefers to professionally park them in private homes. For example, strange metal vehicles are installed amid the scent of cooking before digestion (a project in a private kitchen) or the odour of food after digestion (the project Toilette Waggon). In the Cult Gallery, you must oscillate between art and life. In the main room, as usual in a gallery, a Waggon by Puller is offered for sale; but in the adjoining room, you can literally take a bite of real life.

In the front part of the gallery, you find the things you can buy; in the back, you find the cosy self-service living room with a heater ("I hope people light a fire"), a sofa, hi-fi system, TV set, and a car-pet. By pressing a button, you can listen to Elvis. For the well-being of the do-it-yourself guests and drop-in visitors, a bowl of fresh apples has been prepared. The artist recommends that you simultaneously inhale the aroma of apples and the voice of The King.

A special service: the latest news magazines and more fresh apples. While you relax on the sofa, listening and chewing, the main presence of the exhibition remains unmistakable.

Puller: "You can't escape the Waggon."

Model 1.1.12-14/1a (meaning it is the Waggon of the first order, class 3, equipped with the numbered wheels 12-14 of the second generation, group a) looks like a squared skeleton with three randomly fixed wheels – resembling, perhaps, a supermarket convertible. The wheels lack contact with the ground; they can't move.

The static tricycle is regarded as a Perpetuum immobile: a machine that does not move without an external impulse of energy. The static vehicle with a base — a concession to art history — has only one brother, which is joined to the double bed of Helmut Kantor.

The bedroom door on Floridsdorfer Hauptstraße opened on March 21 for the inspection of the Waggon Brothers and Sisters 1. Welded into the bedroom furniture of Mr Kantor is the still-unpaid firstborn of the Brothers and Sisters Waggon — the original draft model, whose imitation is displayed in the Cult Gallery. And if Mr Kantor does not write a cheque very soon to finally adopt the sculpture, the firstborn Waggon will be uninstalled from his cosy bedroom.

A very healthy exhibition — one that provides visitors with free vitamins and relaxation, while prompting reflection on the relationship between art and life, and on the housing shortage of art itself.





CLUBWAGGON LIVE, 2000  
Waggon No. 2.2.2-3,14-15,22,26-27,36,38,40-43/1b (375x520x520 cm)



Performance Club B72 - Vienna, 2000

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.

## Carts & Waggon





## Carts & Waggon - Raluca Voinea, Curator - Provisional Dwellers

The Carts & Waggon of Günter Puller are previously stable objects and situations which, by a simple roll of a wheel, are turned into a playful reminder of how things should not be accepted as they are given. Piercing through the walls and connecting the inside with the outside, the public with the intimate, climbing staircases like strange plants, or sitting in corners on pedestals like old sculptures, these wheels attached to wires and growing from objects create a sense of mobility and instill the desire for communication in the most inert entity. For the exhibition at the Salzburger Kunstverein, Carts & Waggon will create a network in the space of the institution, linking the different rooms, the objects that were already there and those temporarily brought in, and not least the visitors themselves. Thus, the artwork will transgress its condition as an object offered for contemplation and will trigger the impulse to move one's body and open one's mind.



Newspaper Carts & Waggon, Waggon Relations 5-7, Couchette, Voyager Update 1 and



Installation Provisional Dweller at Salzburger Kunstverein 2009/10





Provisional Dweller, Waggon No. 2.2.14,19,21-22,26-27,36,38,40, 43,45-46,50-53,55-59/1b, 400x600x360 cm, Salzburger Kunstverein 2009/10

The installation "Provisional Dweller" is located in the Ring Gallery and stairwell of the Künstlerhaus. This installation is part of a network of modular sculptures that in turn establish a social network.

The aim of the "Carts & Waggon" project is to use transformable sculptures and installations to establish references between the living spaces of different groups and individuals. The Carts & Waggon act as carriers of history and stories, which are taken from existing wagons and incorporated into

new ones. This results in a generative reproduction of the sculptures. As the project continues, an increasingly complex structure of predecessors and successors emerges.

Through the seamless documentation of these processes, previous participants in the Carts & Waggon project become temporary residents of the Salzburger Kunstverein.



**Hand, Fist, Pistol, Handcuffs**

**On Sea**

**Stand-Sculptures**

**Pmulls**

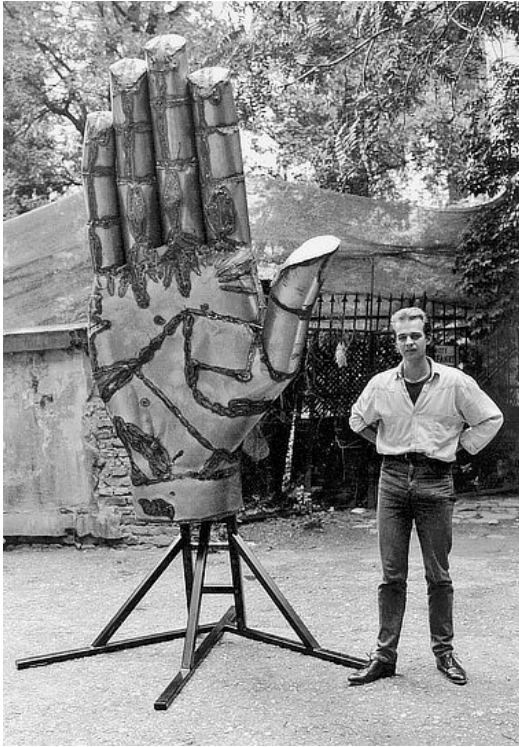
**Mazelto**

**Tsantsas**

**Orchestra**

**Duck, Big Wagon, Stoves**





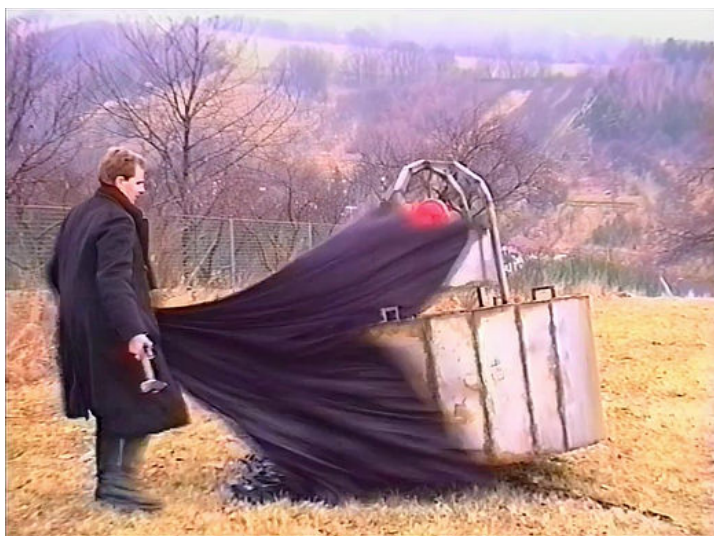
Günter Puller - a metal sculptor who, by his own admission, was not born to make paperweights - presented the completion of his new work, several cubic meters in size, at Szene Wien on Sunday. After the Pistol, which cast its menacing shadow in the arena last summer, and the giant sculptures Sea buoy, Anchor, Hand and Fist, which preceded it, this cycle (1990-92) has now been completed with the Handcuffs. To the roar of a percussion team, the tools of the world police were not only unveiled, but also connoted with the all-too-human through the screening of disgusting porn videos. Is art now shackled or unleashed?

Der Standard, Christian Schachinger 02.06.92



**Hand, Fist, Pistol, Handcuffs**



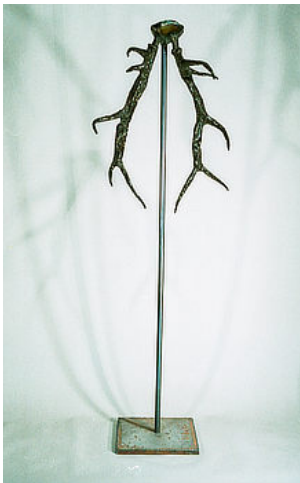


The On Sea Tour led in January 1990 to a hill in Klosterneuburg, where the metal sculptures Anchor, Propeller, and Sea Buoy were unveiled in the presence of an audience that had arrived by the "On Sea" bus tour.

Composition and musical performance: Martina Aichhorn (Astaron). The video stills of the action are taken from the documentary videos by Eugen Pohler and Udo Wolf.

## On Sea Tour





**Stand-Sculptures**

Stand-Sculptures, Steel, welded, 105-220 cm, 1992-1997





Pmulls, 10 sculptures from boots, size EU. 43, plaster, steel, 1996





Mazeltov, Photo Collage Installation, 50 x 50 x 50 cm, 2008 - Since the exhibition at the General Public Projektspace Berlin the original works are considered lost or destroyed

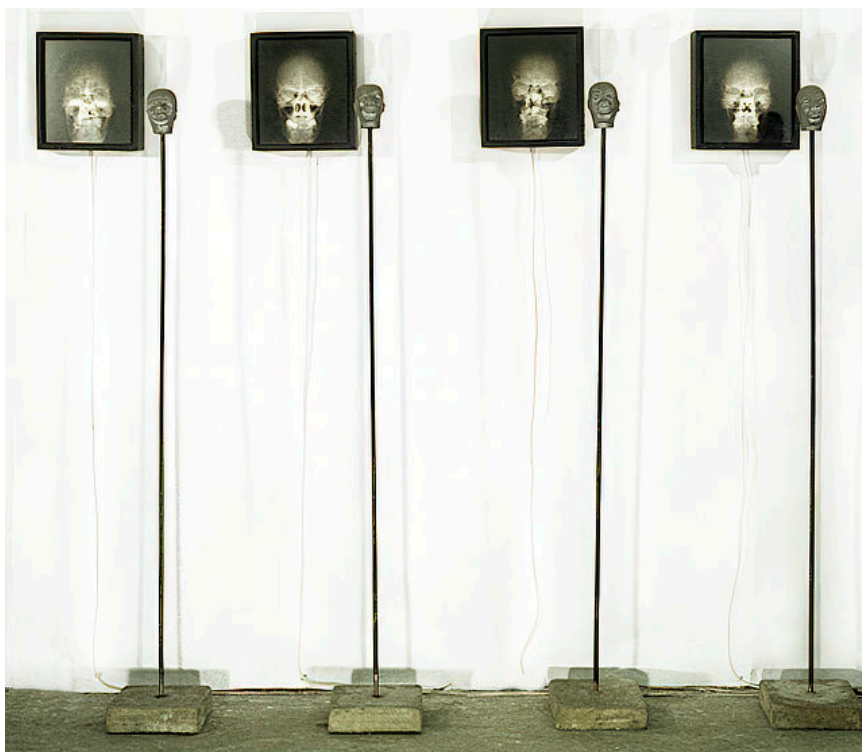
The three-dimensional photo collage refers to the night bar that Günter Pülner ran with his then partner in Vienna's 1st district between 1988 and 1992.

Conceived for the exhibition "Hidden Treasures" at Kunstraum General Public Berlin, the work transforms original photographs and accounting documents into a spatial structure that recreates the atmosphere and architecture of the former bar.



**Mazeltov**

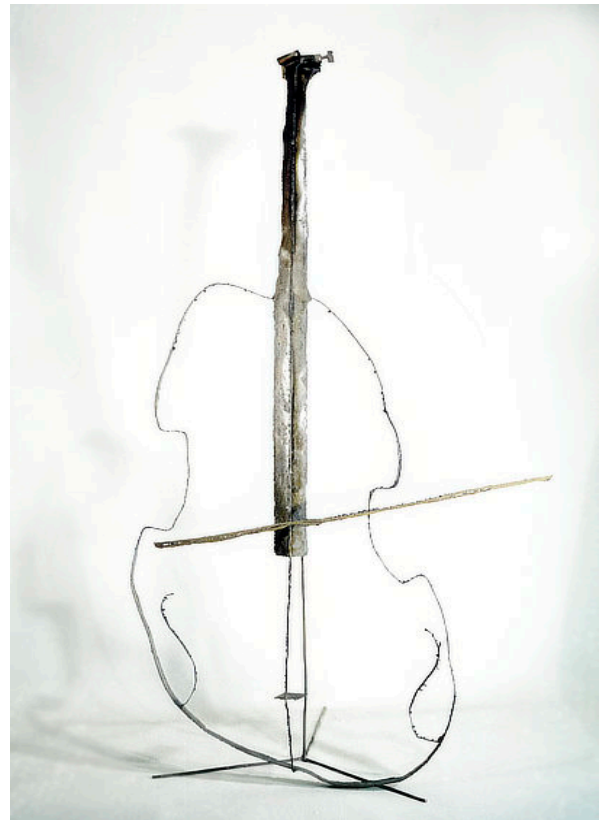
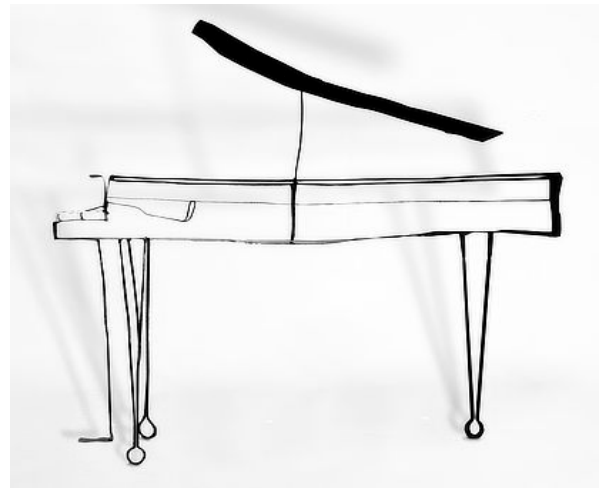
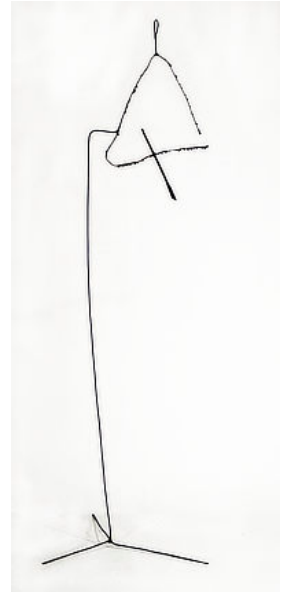




Tsantsas, lead, steel, concrete, wood, glass, X-ray images, height of installation 170 cm, 1989

## Tsantsas





## Orchestra

The sizes of the sculptures corresponds to the original size of the instruments. Steel, welded, Silicone, 1989





Duck, 37x 17 x 98 cm, Plaster, Steel, 1997



Big Wagon Outside Any System, 107 x 50 x 115 cm, Plaster, Steel Rubber, 1999  
(Partially damaged during a studio move)



3 Stoves, ca. 60 x 40 x 80 cm, Plaster, Steel, 1996  
(Missing since a studio move)

**Duck, Big Wagon, Stoves**





Deck chair in the workshop in Kirchbach (Predecessor Couchette), oil pastel, 101 x 71 cm, ca. 1993



