

Katalin Hausel is a Hungarian visual artist, currently living in Switzerland.

Katalin Hausel's main focus in her work is the relationship between identity construction and space. She works with landscapes, although not necessarily depicts them. She constructs, draws, folds and undermines it at the same time. She is interested in the dynamic processes we apply to construct space mentally, using peculiar combinations of real and abstract elements.

The interplay between abstract and actual structures of representation in order to construct images of reality is one of the questions of Hausel's work has been circling around in the past years. Abstraction, she believes is the language of utopias - it allows space for another story, an unknown one, to unfold, not only the logical consequences of what we can already grasp; but abstraction can also be viewed as rendered mute and redundant by the particularity of the present. She tries to make the processes that flow from real to abstract and back to real again visible, leaving space for illusions and utopian narratives alike amid bits of reality.

Drawing accurate representations of fragments of places is the starting point for Hausel's work. These are like simple sentences in a natural language. However, using geometric transformations, she transforms them into abstract structures, sometimes 2-, sometimes 3-dimensional ones. She is interested in the construction of realities by reflection, repetition, folding.

Using a combination of different media, seamlessly flowing from drawing to sculpture to installation, she investigates these (meta-)structures of representations which allow us to create strange hybrids of reality and illusion, virtual and actual location.

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Information:

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Education:

2006 MFA in Painting at the University of Texas at Austin, Austin, TX
2001-2002 San Francisco Art Institute, San Francisco, CA
1996 MA in Philosophy, Eotvos Lorant University, Budapest, Hungary
1993 BA in History, Eotvos Lorant University, Budapest, Hungary

Awards, Fellowships and Residencies:

2012 Arts Council of England research and exhibition support grant
2011 Arts Council of England exhibition support grant
2010 Art-in-Situ "Frontiere" artists' residency, Livron-sur-Drome, France
2007-2008 Fellowship at Akademie Schloss Solitude, Stuttgart, Germany
2007 Summer – Fellowship, Skowhegan School of Painting and Sculpture
2006 Recipient of Umlauf Sculpture Award, Umlauf Sculpture Garden, Austin, TX
2005 Recipient of Dedalus Foundation MFA Fellowship \$20,000
2005 Harriet F. Batts Art Scholarship and Loan Fund, University of Texas at Austin
2005 Lomis Slaughter, Jr. Endowed Scholarship in Sculpture, University of Texas at Austin
2005 Ellen Clayton Garwood Scholarship Fund, University of Texas at Austin
2005 William Mozart McVey Endowed Scholarship Fund in Sculpture, University of Texas at Austin
2005 Tuition Fellowship, Graduate School, University of Texas at Austin
2004 Michael Freary Endowed Scholarship in Painting, University of Texas at Austin
2003 Recruiting Fellowship, Graduate School, University of Texas at Austin
2001 Undergraduate Merit Scholarship, San Francisco Art Institute
1992 TEMPUS Scholarship, European Union

Solo Shows:

2010 "Elsewhere", Totalkunst, Edinburgh
2008 "The Bigger Picture" in collaboration with Matthias Megyeri, Kunsthau Zug mobile #25 – in Waiblingen, Germany
2007 *Voiceless Constellations*, Commerce Street Artists Warehouse, Houston, TX
2006 *Playtime*, Collaborative performance with Leanne Zacharias, CRL, Austin, Texas
2006 *Leaf*, Gallery 3, Austin, TX
2005 *Exterior*, Closet Gallery, Austin, TX
2004 *Paintings*, New Gallery, Austin, TX

Group Exhibitions:

2014 March, "To begin, at the beginning" curated by Sam Perry, NurtureArt Gallery, Brooklyn, NY, USA (forthcoming)
2012 September/October Movement, "Anomalies and Distractions", Wolfson Gallery, Oxford, UK
2012 June/July "Surfaces", Sputnik Gallery, Porto, Portugal
2012 February/March "Utopia", OVER+OUT Gallery, Lincoln, UK
2011 October "Immediate Territory", Magdalen Road Studios, Oxford, UK
2008 May/July "Fetisch und Konsum", Stuttgart, Germany
2008 April 5 "Long Museum Night Stuttgart", Solitude Project Space, Stuttgart, Germany
2008 March 8 "Romer V - Sitting On A Cornflake", Solitude Project Space, Stuttgart, Germany
2007 "Collaboration from Conception", CRL, Austin, Texas
2006 "MFA 1", Creative Research Laboratory, Austin, TX
2005 "Terra Cognita/Cinematexas", Austin, TX
2005 "Shade", Creative Research Laboratory, Austin, TX
2004 "Construction Site", AMLI Downtown, Austin, TX



Katalin Hausel: *Dispositional Fairytales 3.*, 2013
mixed media sculpture 40 x 50 x 100 cm

Dispositional Fairytales was a project responding to the physical space where the presentation is being shown. The walls of the booth are temporarily built for the fair, inside a studio of an artist who works there at the rest of the year. The work refers to this situation by recalling the original environment temporarily occupied by this presentation. This installation is based on drawings, using elements of the visual appearance of the artist's studio and the characteristic architectural structure of iron-triangles in Warteck building, completed with some abstract forms which are derived by the artist from existing spatial structures of the city of Basel.



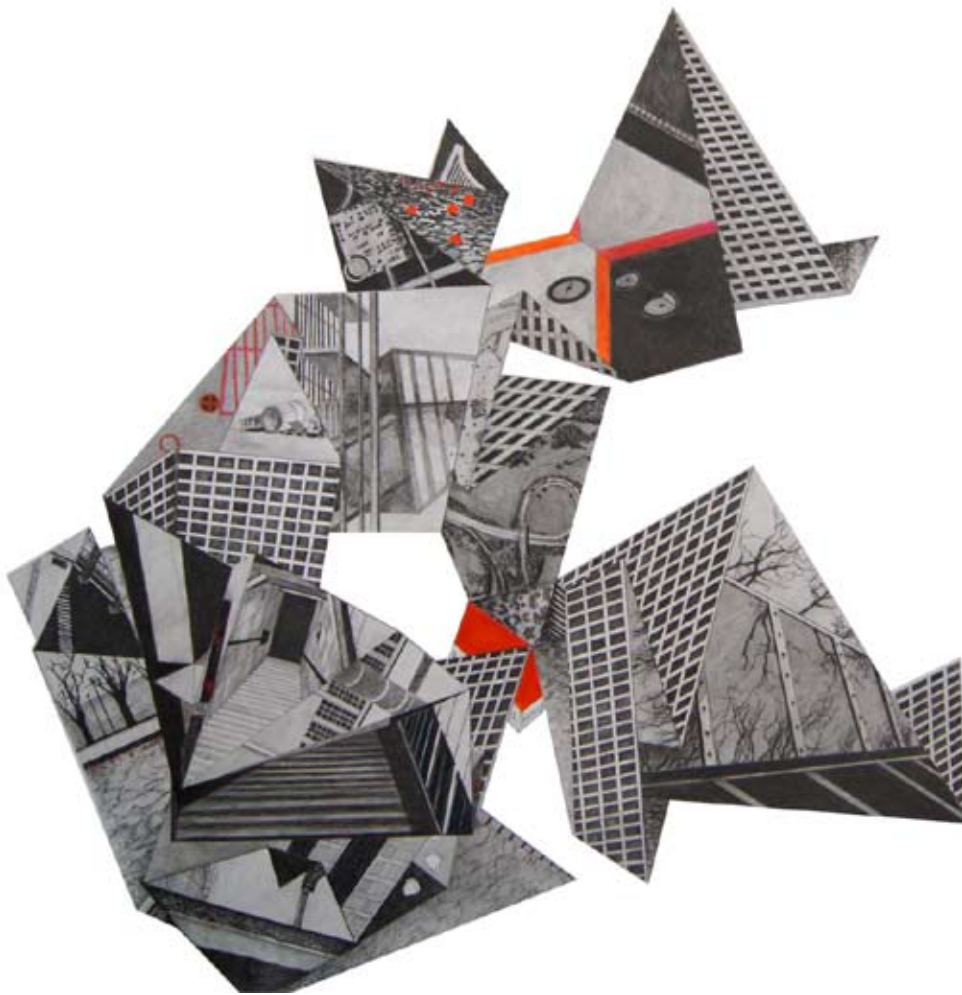
Katalin Hausel: *Dispositional Fairytales 1-2-3*, 2013
mixed media sculptures 40 x 50 x 100 cm, installation image

Dispositional Fairytales was a project responding to the physical space where the presentation is being shown. The walls of the booth are temporarily built for the fair, inside a studio of an artist who works there at the rest of the year. The work refers to this situation by recalling the original environment temporarily occupied by this presentation. This installation is based on drawings, using elements of the visual appearance of the artist's studio and the characteristic architectural structure of iron-triangles in Warteck building, completed with some abstract forms which are derived by the artist from existing spatial structures of the city of Basel.



Katalin Hausel: *Dispositional Fairytales 2.*, 2013
mixed media sculpture 40 x 50 x 100 cm

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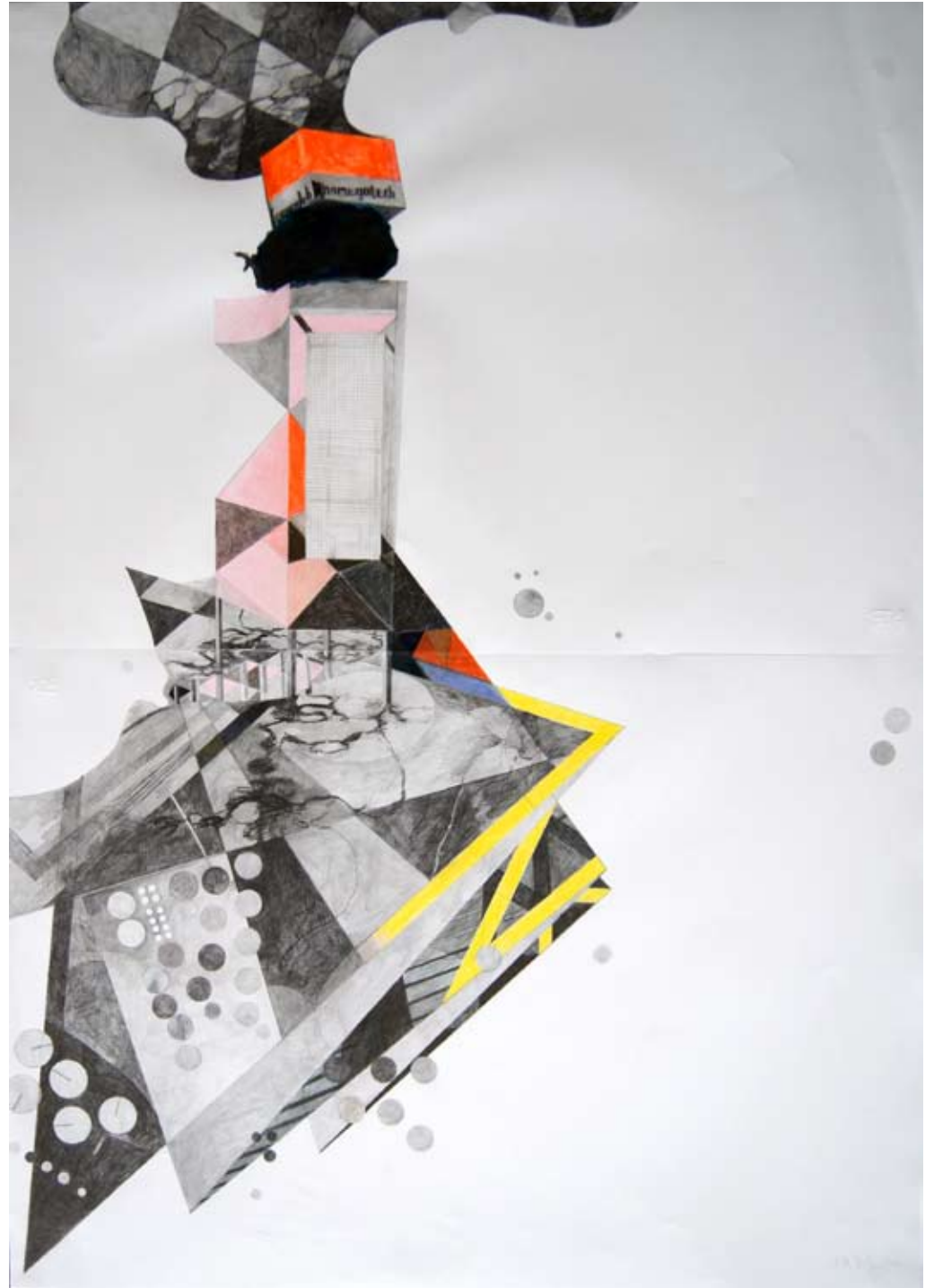


Katalin Hausel: *Nomadic Structures* (drawings 1-6)

2012-13

pencil and ink on paper, 70 x 100 cm

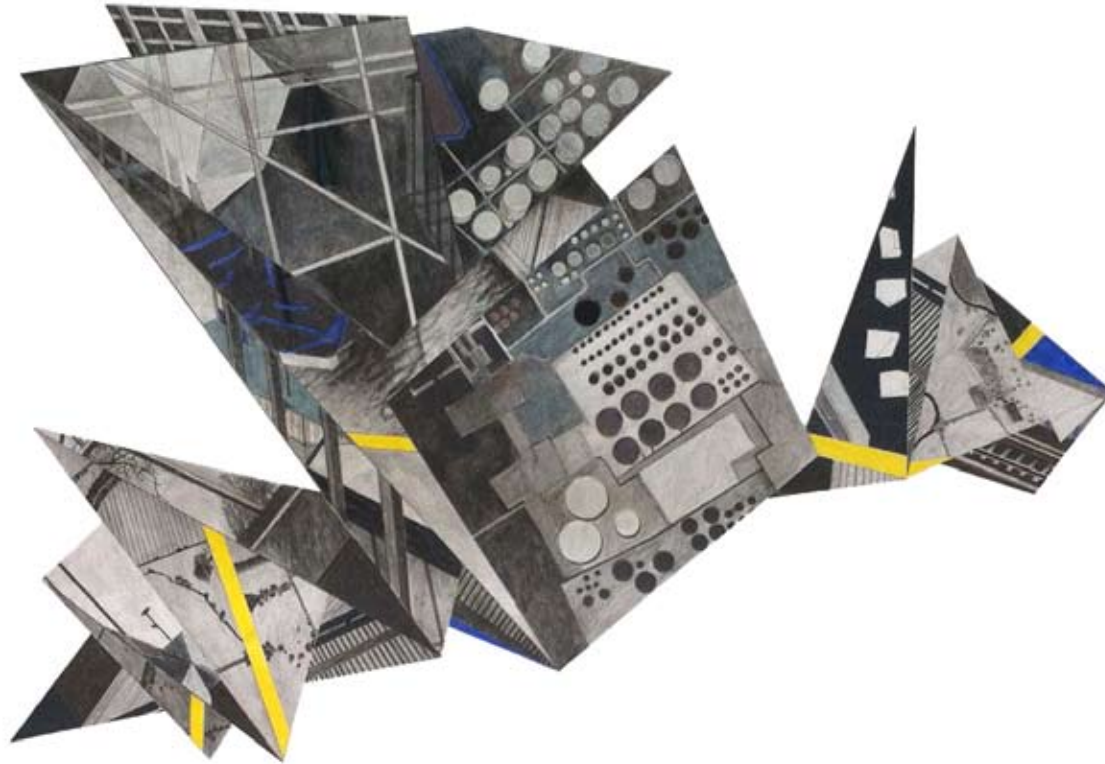
These drawings are based on photographs that I take in my immediate environment, depicting landscapes, cities, buildings, discarded objects, as well as satellite images of places from GoogleMaps. I collect images of hubs and centers of production and distribution, as well as random things deposited in unexpected locations. By combining them in a single, object-like landscape, which seems to be folding and moving on its own, they depict a redefined sense of space, and our disjointed relationship to it.



Katalin Hausel: *Nomadic Structures 1*.
2012-13

pencil and ink on paper, 100 x 70 cm

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Katalin Hausel: *Nomadic Structures 5*.

2012-13
pencil and ink on paper, 70 x 100 cm

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Katalin Hausel: *Nomadic Structures 3*.
2012-13

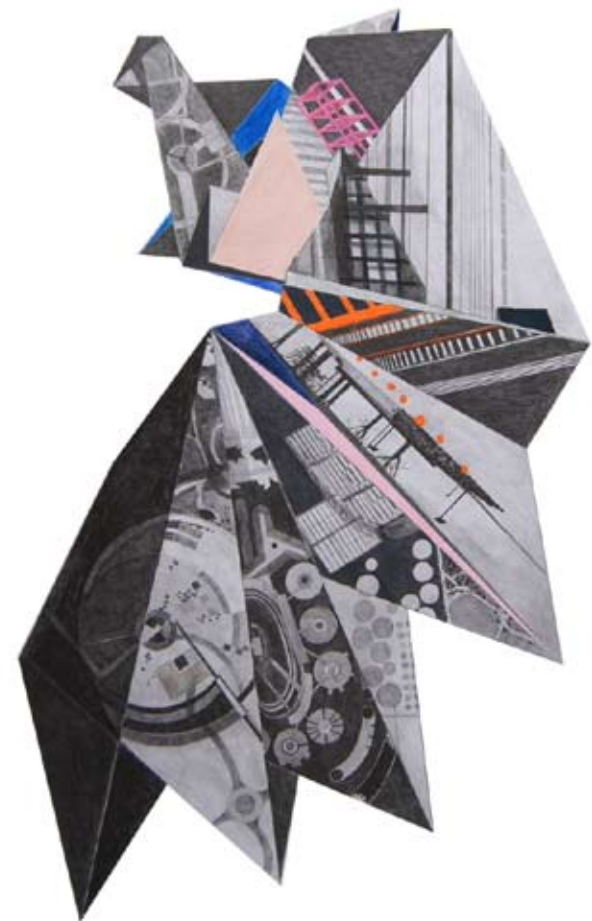
pencil and ink on paper, 70 x 100 cm

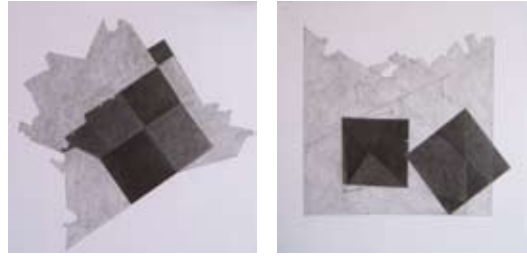
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Katalin Hausel: *Nomadic Structures 4*.
2012-13

pencil and ink on paper, 70 x 100 cm

These drawings are based on photographs that I take in my immediate environment, depicting landscapes, cities, buildings, discarded objects, as well as satellite images of places from GoogleMaps. I collect images of hubs and centers of production and distribution, as well as random things deposited in unexpected locations. By combining them in a single, object-like landscape, which seems to be folding and moving on its own, they depict a redefined sense of space, and our disjointed relationship to it.





III. *Compression* - wall installation of drawings and photographs mounted on plywood boards

II. *Scraps*



Katalin Hausel:

The Story of a Utopia - a single project in 1+3 parts

2012

Wolfson Gallery and various public locations, Oxford, UK

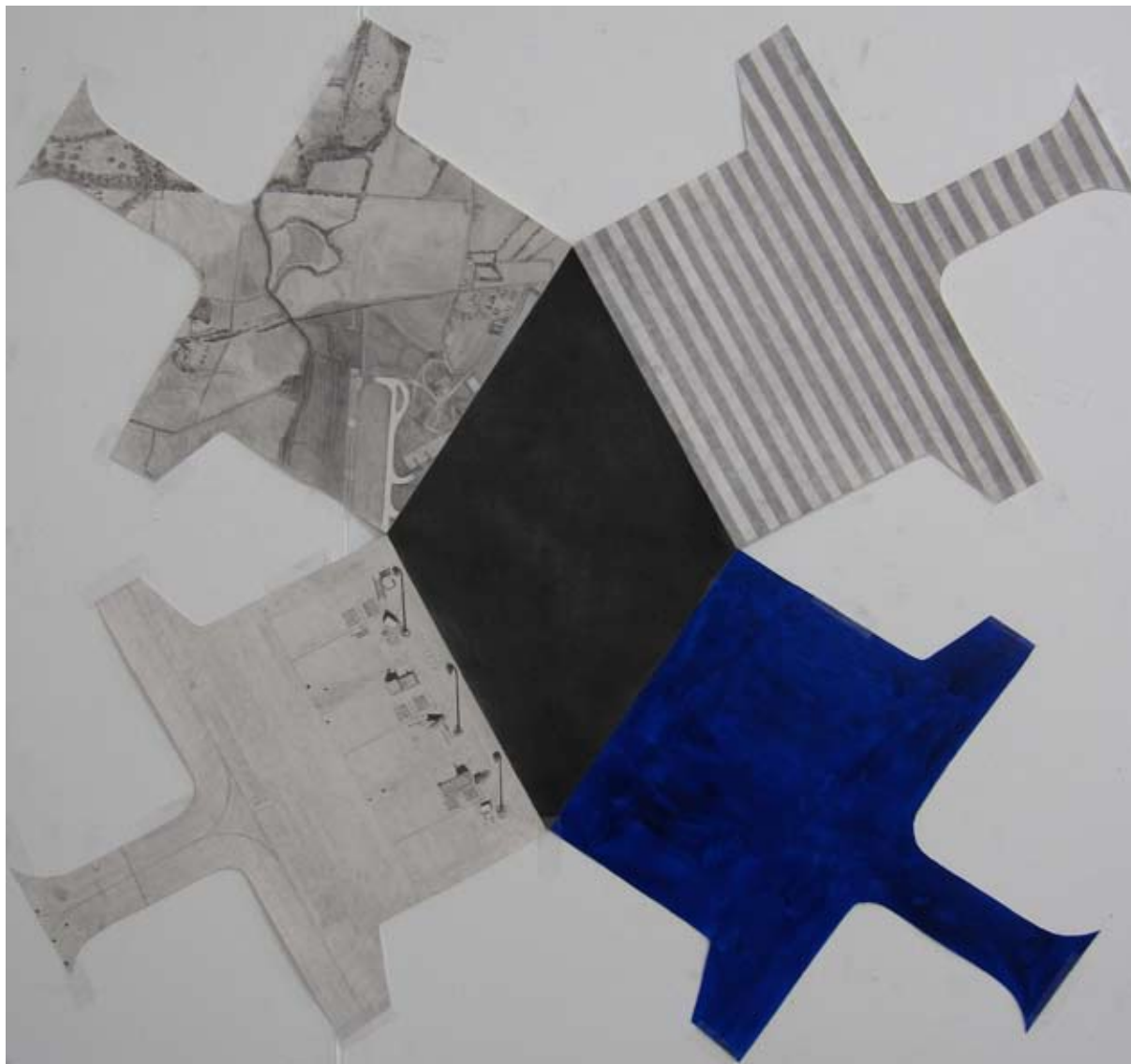
After several months of research in the archives of Harris-Manchester College, and becoming familiar with the laws that governed public education in Britain since the 17th century, the focus of the project shifted from the grand idea of Oxford to a small utopia, which by now so seamlessly became integrated into the self-image of the university that its story is now forgotten. Manchester College is a descendant of one of the once outcast dissenting academies that were shunned away from the capital and centers of learning, i.e. Oxford and Cambridge, because of its liberal views on separating religious faith from the opportunity for higher education.

"*The Story Of An Utopia*" consisted of abstract sculptures (*Improv*) appearing on a balcony of a building waiting to be demolished, which were cut in the shape of the sky visible from inside Harris-Manchester College. Placed inside a Cornmarket street bank by its information desk, on the side of a foot high stack of blank printing paper (*Scraps*), appeared again one of the blue shapes of sky. People were free to use the sheets as scrap paper, taking a tiny sliver of the image with them, on a dimension of the paper that is never thought about. The sculptures appeared in the city for the day in a non-invasive and slightly absurd way, as twinkling blue abstractions, bringing to surface one of the forgotten stories of the city before disappearing again. The gallery exhibition - *Compression* - consisted of a wall installation of small drawings, all based on the sky photos, and some of the photos of the interior of the college, in a pixel-like fashion that seemed to continue beyond the wall of the gallery in the form of a new dormitory building in Wolfson College.



I. *Improv*

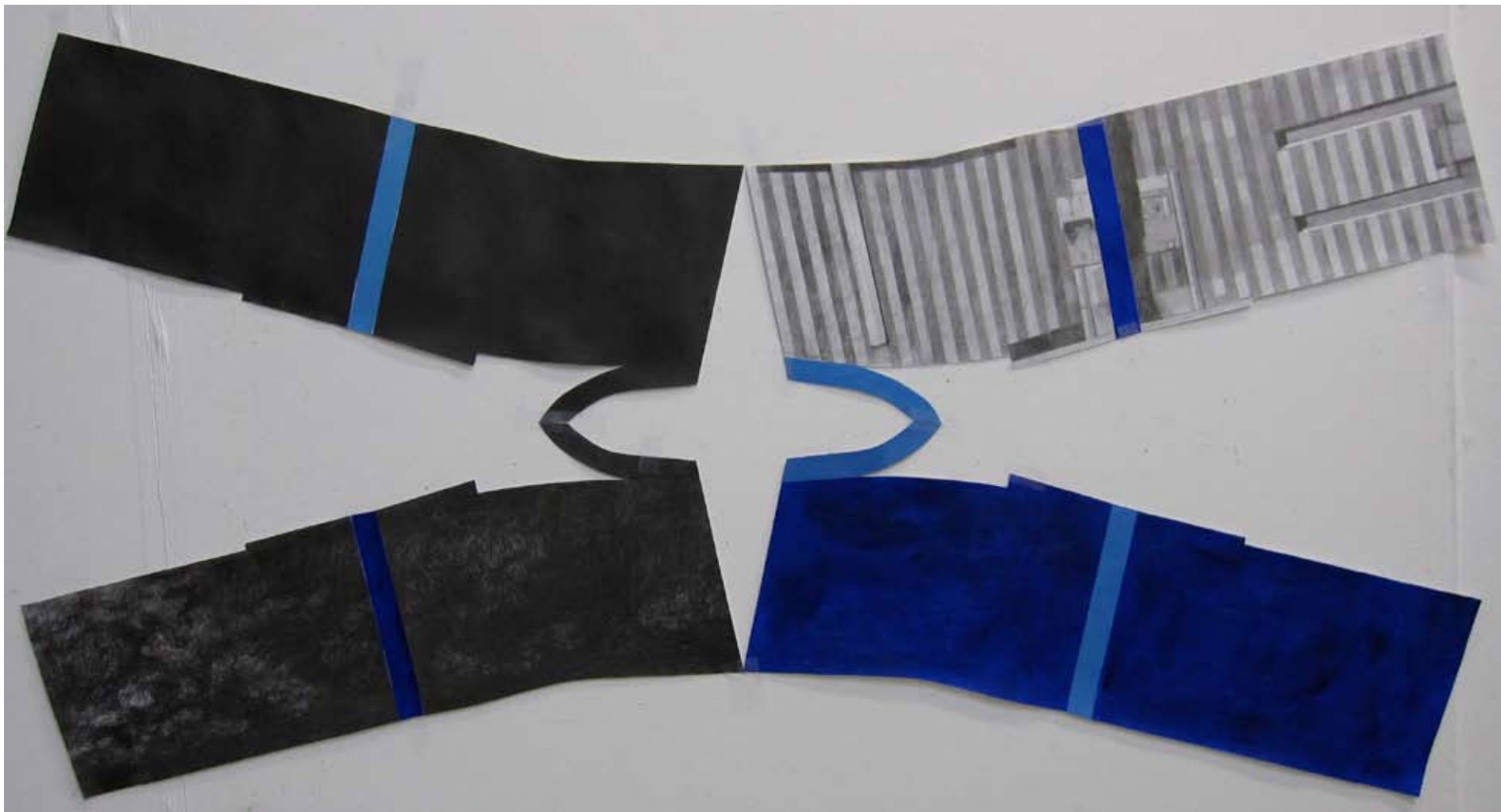




Katalin Hausel:
Elsewhere (Airport)

2010
TotalKunst Gallery, Edinburgh. UK
pencil, acrylic, gesso and charcoal on paper

"Elsewhere" takes distance, and the way we try to overcome it through memory and imagination, as its starting point. Living in Oxford, but having old, peculiar ties to Edinburgh, Hausel looked at maps and satellite photos of the city and started to make drawings -- in which actual locations become closed kaleidoscopic systems that are there to see but not to access. They all take specific locations in Edinburgh as their departure point - the Waverly Station, an airport building, a small port, and an oil refinery.



Katalin Hausel:
Elsewhere (Railway Station)

2010
TotalKunst Gallery, Edinbureh. UK
pencil, acrylic, gesso and charcoal on paper

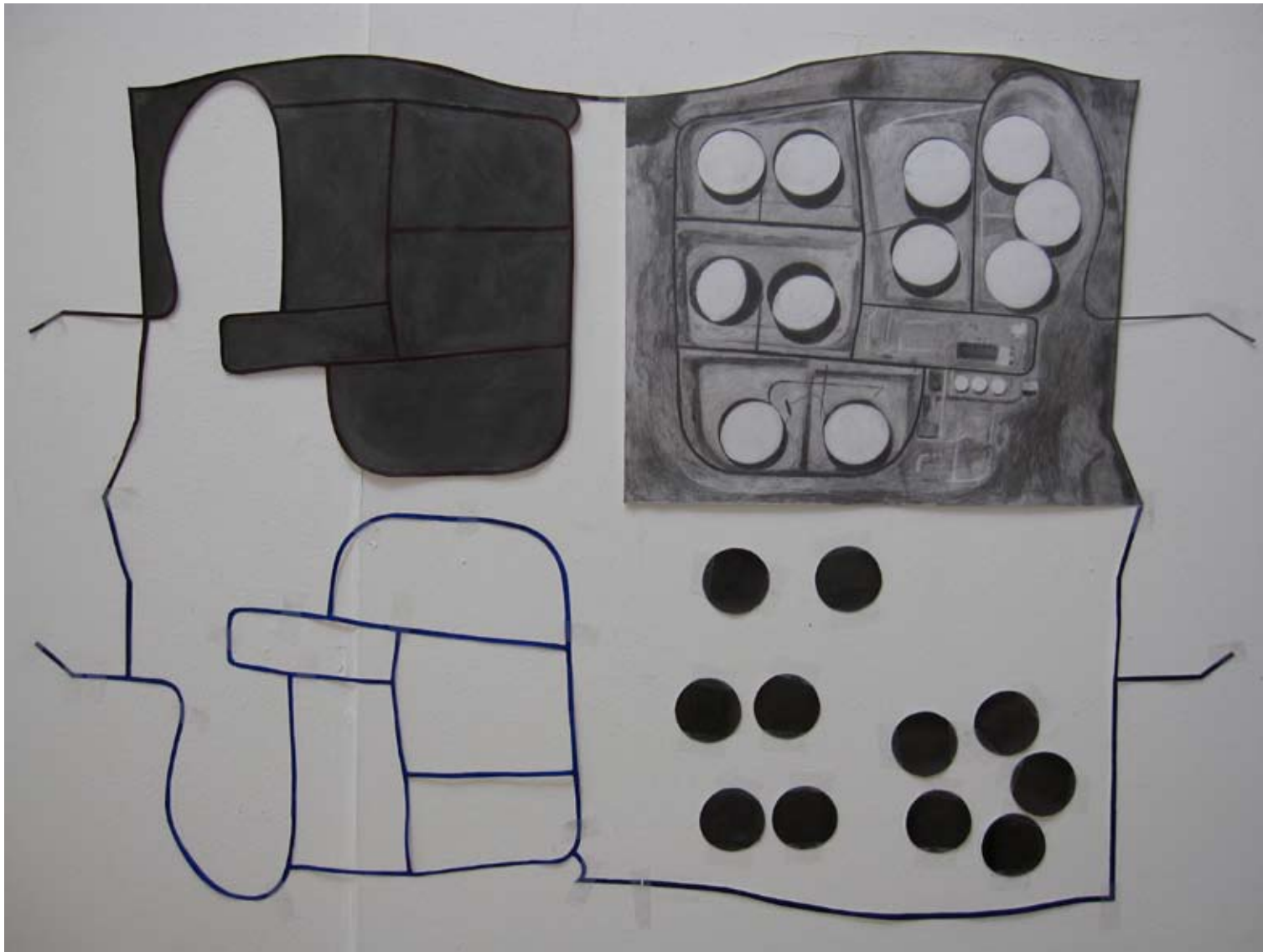
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Katalin Hausel:
Elsewhere (Port)

2010
TotalKunst Gallery, Edinburg. UK
pencil, acrylic, gesso and charcoal on paper

"Elsewhere" takes distance, and the way we try to overcome it through memory and imagination, as its starting point. Living in Oxford, but having old, peculiar ties to Edinburgh, Hausel looked at maps and satellite photos of the city and started to make drawings -- in which actual locations become closed kaleidoscopic systems that are there to see but not to access. They all take specific locations in Edinburgh as their departure point - the Waverly Station, an airport building, a small port, and an oil refinery.



Katalin Hausel:
Elsewhere (Oil Refinery)

2010
TotalKunst Gallery, Edinburgh. UK
pencil, acrylic, gesso and charcoal on paper

"*Elsewhere*" takes distance, and the way we try to overcome it through memory and imagination, as its starting point. Living in Oxford, but having old, peculiar ties to Edinburgh, Hausel looked at maps and satellite photos of the city and started to make drawings -- in which actual locations become closed kaleidoscopic systems that are there to see but not to access. They all take specific locations in Edinburgh as their departure point - the Waverly Station, an airport building, a small port, and an oil refinery.



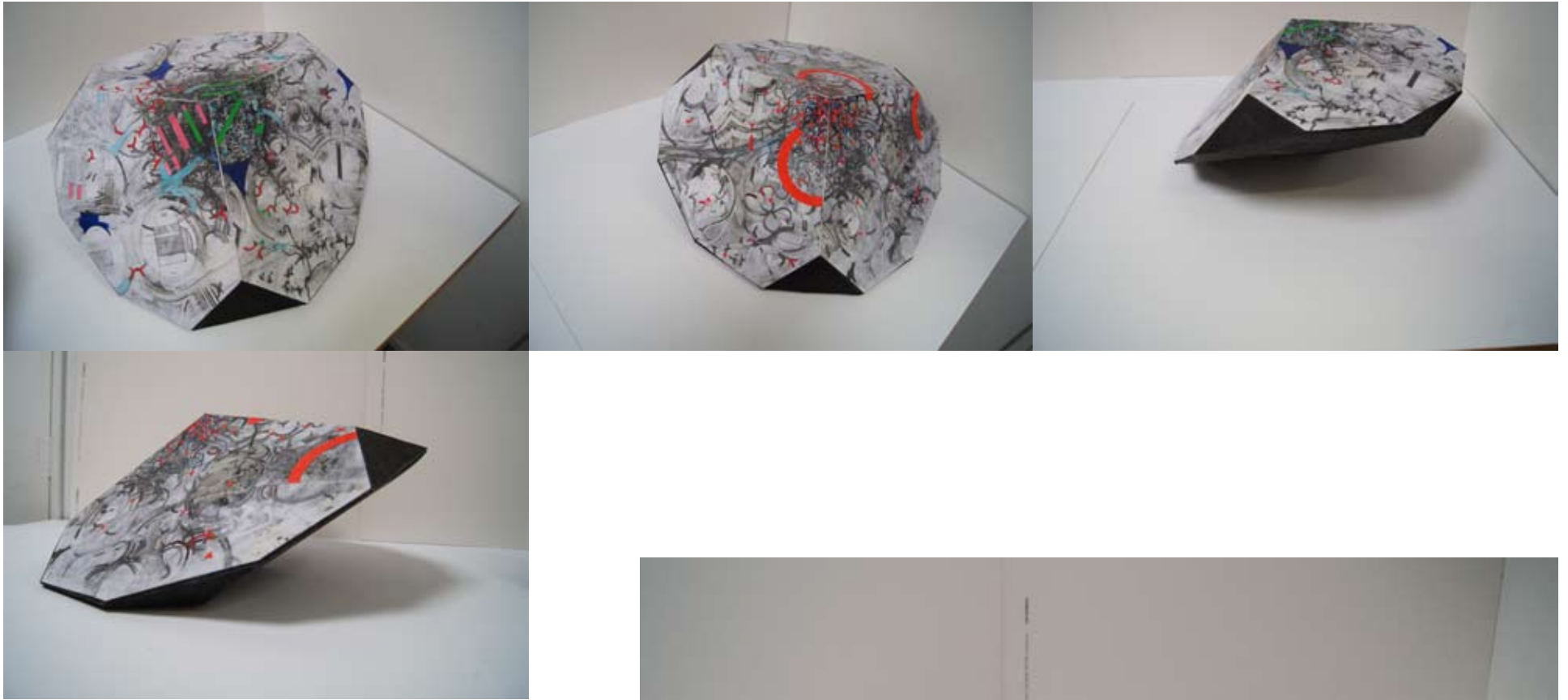
Katalin Hausel:
Elsewhere

2010

TotalKunst Gallery, Edinburgh. UK
mixed media installation, size variable

"Elsewhere" takes distance, and the way we try to overcome it through memory and imagination, as its starting point. Living in Oxford, but having old, peculiar ties to Edinburgh, Hausel looked at maps and satellite photos of the city and started to make drawings -- in which actual locations become closed kaleidoscopic systems that are there to see but not to access. They all take specific locations in Edinburgh as their departure point - the Waverly Station, an airport building, a small port, and an oil refinery. The same images were used to make the 12 large pentagonal drawing panels for the unfolded dodecahedron, which is the core of the installation. The 3-dimensional drawing is anchored into the gallery space by a wall-drawing which is, once again, a found satellite photo of a building in Edinburgh, the hexagonal structure of the Scottish Widows Insurance Company offices. The crystal structure on the wall reflects its surroundings back onto the city in a way that it becomes a perfect geometric form.





Katalin Hausel: *Managing Fragility*

mixed media sculpture diptych

'Managing Fragility' 2012 - compressing different realities into a single surface, the folded sculptures are composite satellite images of Porto worked into an abstract drawing that captures the city live and fragmented, with floating highlighted landmarks breaking into red and green triangles - "going up" and "going down", the flat binary representation of financial markets.



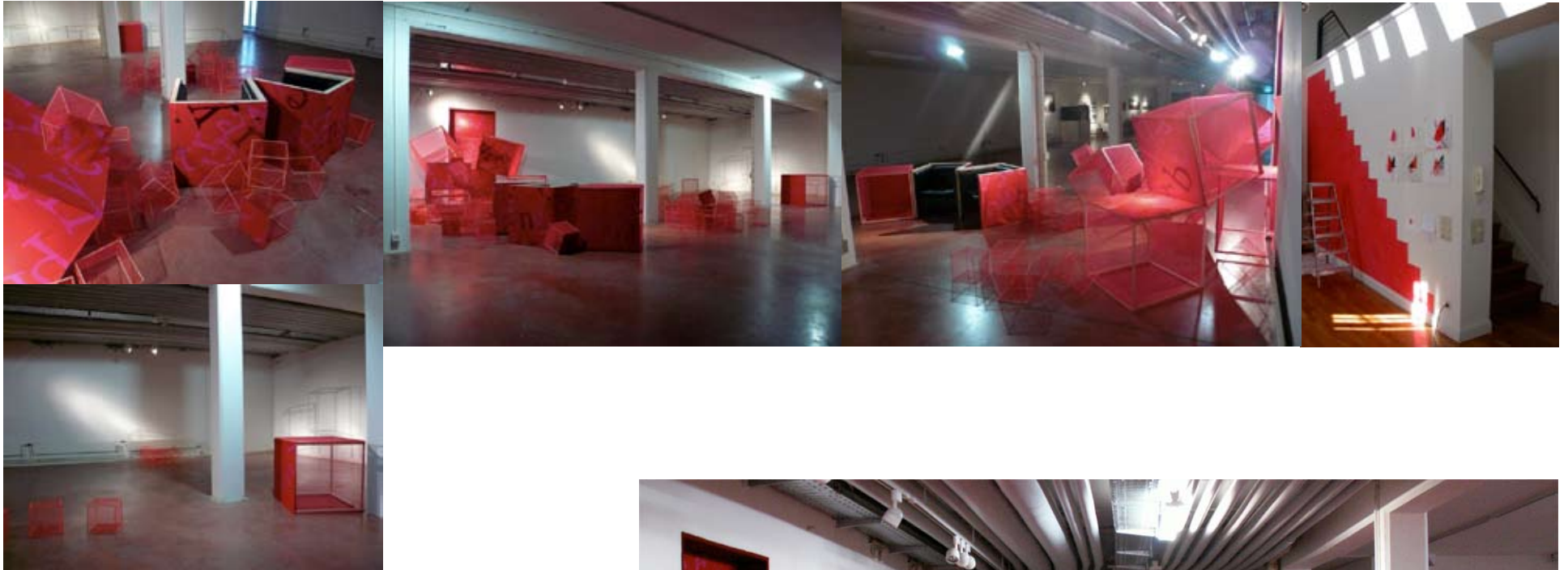


Katalin Hausel and Matthias Megyeri:
The Bigger Picture

2008
 Kunsthaus Zug mobile #25, Waiblingen, Germany
 mixed media installation, size variable

The Bigger Picture (2008) in collaboration with Matthias Megyeri: we recreated a random scribble on the satellite map in the actual space of the square around the museum in Waiblingen, Germany. The lines of the original became text in the streets, headlines and sentences copied out of the daily news. That two week long work period covered the worst of the recession news, the 2008 American presidential elections, and several smaller crises. We worked in the public space of the town for 2 weeks, while the Mobil itself became a public platform for the people who cross the place every day to add their reaction to our project and the unfolding crisis.





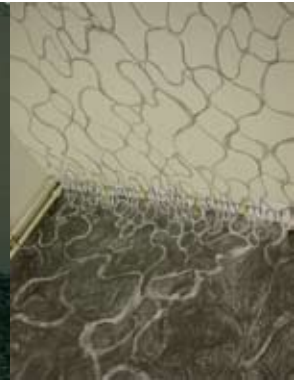
Katalin Hausel: *Shadow Aspect*

2008

Akademie Schloss Solitude, Stuttgart, Germany
mixed media installation, size variable

Shadow Aspect combined the fragmented replica of a hidden closet space, and a second-time appropriated text, which artist lifted and translated from a Peter Esterhazy novel, who borrowed it from Bohumil Hrabal's short story "*Too Loud A Solitude*". Placed in a constructed environment that includes x-ray shadows of its inner structure, the fetish-like monument was stepping/falling/warping out from the walls around it, and broke into cubes, some of which doubled as armchairs. What connected the different structural elements is the text, which was imprinted or cut into every layer, like a hereditary skin condition passed on through generations.





Katalin Hausel: *Subject Matters*

2008

Solitude Project Space, Stuttgart, Germany

mixed media installation, size variable

Subject Matters (2008) was created for a group exhibition that surveyed ways of working with aspects of performance. Hausel covered the floor and one wall with drawing in a way that the floor looked as if it was peeled off from the wall. The 2-dimensional elements related to each other in different ways to infuse the 3-d space with multiple readings. In the process of perceiving all the parts, the answer to the question of who or what is the subject of the piece (architecture, nature, culture, the artist, her mother, fear, the other viewers, risk) was in constant shift.

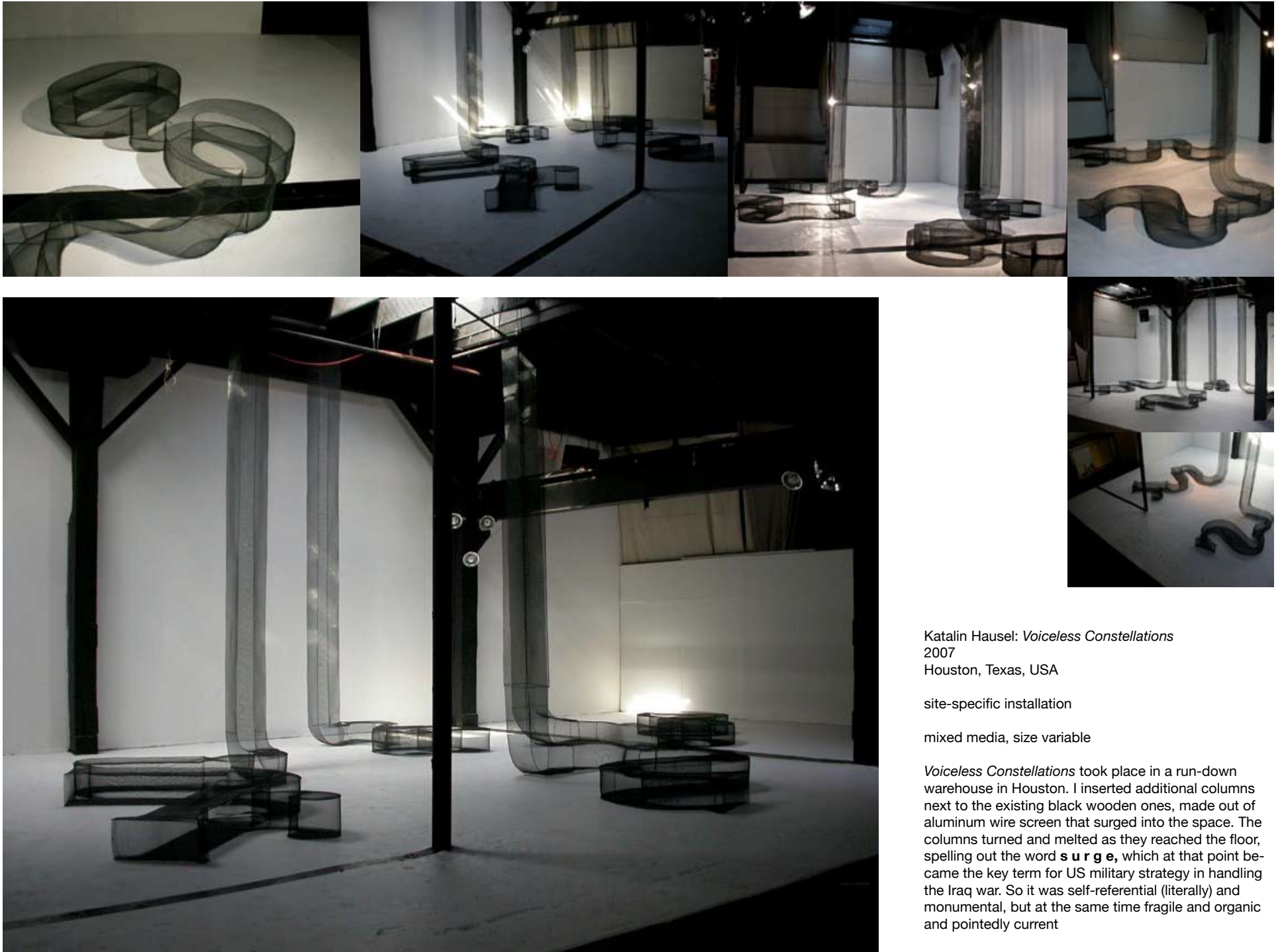




Katalin Hausel: *Walk Softly, Stranger*

2007
 Skowhegan, Maine, USA
 site-specific installation, mixed media. size variable

Walk Softly, Stranger (2007) was a utopian city built like a skin over the studio walls and floor from card-board replicas of small Latin American geometric abstract sculptures by Lygia Clark and Helio Oiticica (who did talk about these playful objects as subjective and utopian), then peeled off and ruined by gravity. The space became an object, a piece of paper, and the buildings marks, signs that were telling the story of the city they were part of.



Katalin Hausel: *Voiceless Constellations*
 2007
 Houston, Texas, USA

site-specific installation

mixed media, size variable

Voiceless Constellations took place in a run-down warehouse in Houston. I inserted additional columns next to the existing black wooden ones, made out of aluminum wire screen that surged into the space. The columns turned and melted as they reached the floor, spelling out the word **s u r g e**, which at that point became the key term for US military strategy in handling the Iraq war. So it was self-referential (literally) and monumental, but at the same time fragile and organic and pointedly current



Katalin Hausel: *Leaf*

2006
gallery 3, Austin, Texas, USA

mixed media installation, size variable

Leaf was based on the idea of opening up the gallery space, like pages in a book. Hausel inserted an extra wall that stretched and crumbled into a word, compassion, offering a physical exposure to this overused and exhausted term in the wake of a post-Katrina US. She treated the inside of the wall surfaces with a shiny glaze, and lit it from the inside, creating a warm inviting space for people to explore. The outside white surface was covered with plaster and sanded smooth, resulting in a soft, powdery skin-like finish. Hausel wanted people to touch the structures, to experience it with their bodies before they started to decode the sign, the letters.



Katalin Hausel: *Double Nature Trail*

2005

Terra Incognita - CinemaTexas, Austin, Texas, USA

mixed media installation, size variable

In *Double Nature Trail* Hausel placed a bridge between the exhibition space to the street, which put people on a single path that split into a curling, intersecting system of two walkways - in reality, two sentences, written in too large type to be recognized as legible text. One expressed conservative (from Thomas Mann: *The Magic Mountain*), the other liberal views (John Stuart Mill: *On Liberty*). The viewers' movement across the space was determined by the texts without them noticing it. Apart from the camouflaging of the texts as architecture, the artist was interested in the possibility to experience this work in 2 ways - through the street-block length shop windows, in which case it laid out as an abstract painting, or entering the in-door desert and allowing others to watch.





Katalin Hausel: *Drift*

2004
Austin, Texas, USA

site-specific installation

mixed media, size variable

In *Drift* (2004), Hausel copied an essay by Noam Chomsky (*The Responsibility of Intellectuals*, 1967) enlarged into an unfinished space in downtown Austin, in September 2004, just before G.W. Bush got elected the second time in the USA, inviting people to walk on it, as well as re-read it.

