

**Florian Mayr**

selected works, 2023

**Work Diary (work for hire 2022) – 2023**

twill, chromakey fabric

361 x 182 cm



***Work Diary (work for hire 2022) – 2023***

Installation views *Four Hundred and Eight* at FOX, Wien(AT).

Twill, chromakey fabric – 361 x 182 cm

Photographer: Stefan Lux

**Untitled (infinity) – 2023**  
Installation views *Four Hundred and Eight* at FOX, Vienna (AT).  
Plywood, chromakey studio floor – each 48.6 x 194 x 48.6 cm  
Photographer: Stefan Lux



**Untitled (infinity) – 2023**  
plywood, chromakey studio floor  
dimensions vary with the installation (each 48.6 x 194 x 48.6 cm)



**Untitled (touch-up) - 2023**

aluminum, touch-up paint collected from various art fairs

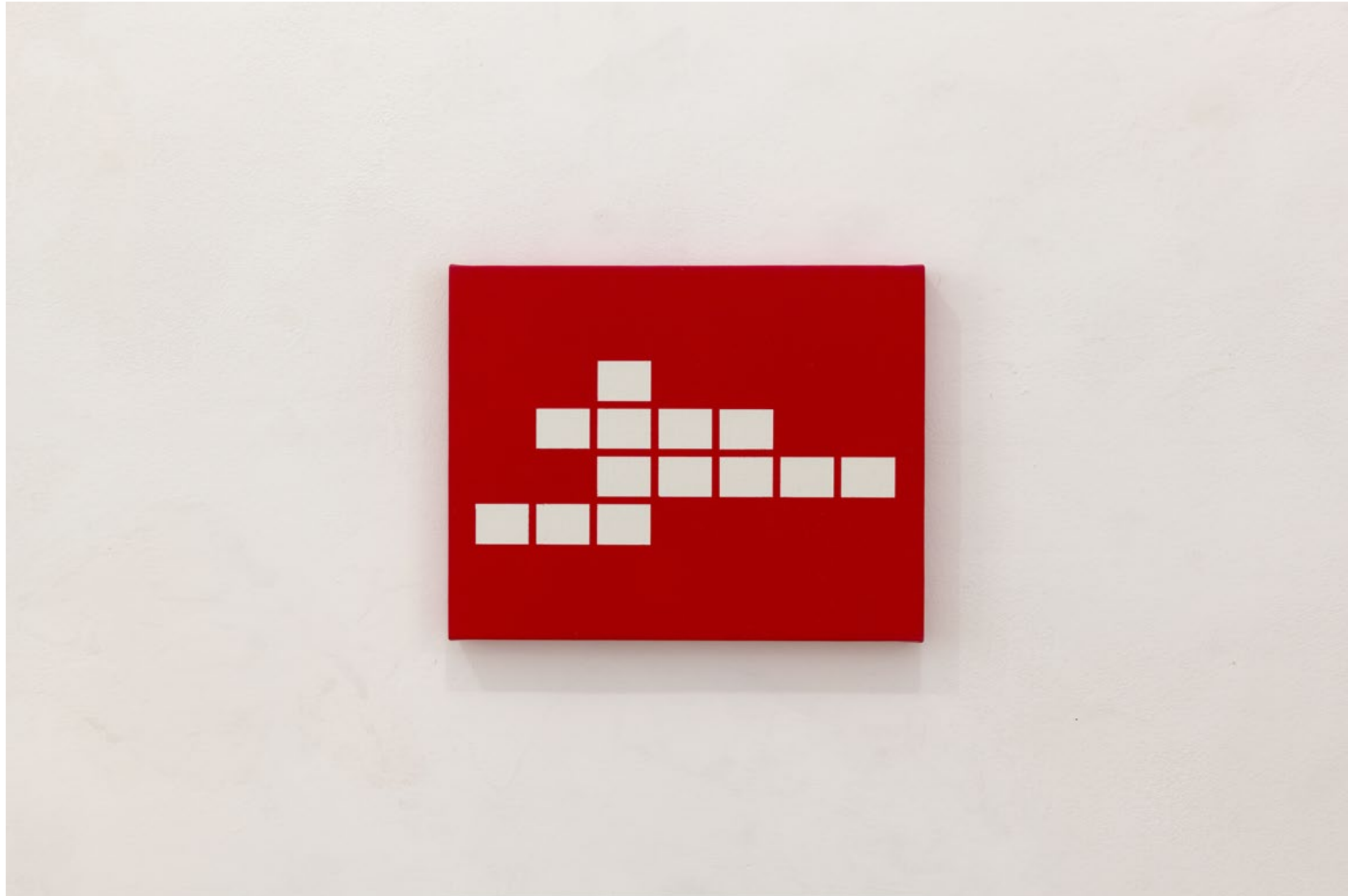
approx. 12,5 x 8 x 8 cm



**Work Diary (inpatient days August 2022) – 2023**

acrylic paint on canvas

28 x 36 cm



## **Looking Forward – 2023**

group show

organized by Samuel Bich and Florian Mayr

Dear Artist,  
we hope this email finds you well.

We, Samuel Bich and Florian Mayr, would like to invite you to participate in our show at the Grand Chelsea in New York. The exhibition will take place on March 20, 2023. It deals with artists' networks and is solely based on emails.

The Grand Chelsea is housed in an apartment complex in Manhattan, in walking distance to Chelsea's bluechip galleries. The space is on the 20th floor and offers a beautiful view from midtown over to lower Manhattan. Owned by the Austrian government and granted to Austrian ISCP residents, the apartment is withdrawn from the speculative housing market and offered to artists, who without the grant would probably never be able to live in such an environment.

Based on the initial idea of mail art as a network-based practice, the show at the Grand Chelsea will host around thirty artists. The shown artists are either connected to us through carried out jobs, past and present, or our personal network within New York City.

If you are interested in participating in this show, please send us your piece in the format of an 4 x 6 in image. We will print your image as a colored photo and the text of your email on a standard letter sized paper. They will be presented together in a clip frame. All the works will be installed at the same height next to each other.

As the show has to happen very early (Florian's residency in New York is ending at the end of March) we would kindly ask you to reply to this invitation latest by March 17th.

Please reply with a short yes or no. Just so that we are prepared. This short reply will not be exhibited.

We are aware that we approach you on very short notice, but we hope that this won't keep you from participating

Location:  
Grand Chelsea  
270 West 17th Street  
Apt. 20 C  
New York City, NY 10012

Opening:  
Monday, March 20, 2023  
4 to 9 pm

Open by appointment from March 21-25, 2023.



### ***Looking Forward – 2023***

Installation views *Looking Forward* at The Grand Chelsea, New York.  
Inkjet print on paper, C-print – each work 27,9 x 21,6 cm

Photographer: Marc Tatti

Participants: Eilert Asmervik, Martin Beck, Elizabeth Beugg, Samuel Bich, Fiona Connor, Philipp Farra, Werner Feiersinger, Cristóbal Gracia, Florian Hofer, Anaïs Horn, Felix Kindermann, Sophie Kovel, Liza Lacroix & Rachel Faith, Achim Lengerer, Rebecca Lindsmyr, Angelika Loderer, Florian Mayr, Evelyn Plaschg, Ursula Pokorny, Liesl Raff, Eva Roberts, Emil Sandström, Andreia Santana, Jake Shore, Myles Starr, Johanna Thorell, Edin Zenun.

**Looking Forward – 2023**

group show

organized by Samuel Bich and Florian Mayr



**Looking Forward – 2023**

Installation views *Looking Forward* at The Grand Chelsea, New York.  
Inkjet print on paper, C-print – each work 27,9 x 21,6 cm

Photographer: Marc Tatti

**Pattern – 2022**

transit blanket, chromakey fabric  
dimensions variable



***Pattern 4 (Martin) and Pattern 2 (Werner) – 2022***

Installation view *Characters* at Gallery Martin Janda, Vienna.  
Transit blanket, chromakey fabric – approx. 60 x 40 cm and 80 x 40 cm

Courtesy Galerie Martin Janda, Vienna  
Photographer: [kunstdokumentation.com](http://kunstdokumentation.com) / Manuel Carreon Lopez



## Work Hours

**(blue: installation work for hire;  
green: independent art practice;  
white: overall work hours) – 2022**

acrylic paint, paper, digital c-print  
dimensions vary with the installation



The diagrammatic works in the *Work Hours* series negotiate dependencies and relations of wage labor to artistic labor within the artist's own biographical period of the last three years. Central to the work are the economic and concomitant temporal resources for artistic production in the field of tension of social change.

*Work Hours (blue: installation work for hire; green: independent art practice; white: overall work hours)*

Left to right, top to bottom: Bar chart, stacked (Annual hours for work for hire and art practice in 2019, 2020 and 2021.) Line chart (Annual hours for work for hire and art practice, 2016 to 2021, including overall work hours. Record for art practice hours begins when graduating from art school.) Bar chart (Monthly hours for work for hire and art practice June 2021 in relation to image.) Bubble chart (168,5 monthly hours for work for hire and art practice September 2021 in relation to image.) Bubble chart (168,5 monthly hours for work for hire and art practice August 2021 in relation to image.) Pie chart (Quarterly hours for work for hire and art practice in 2019. Record for art practice hours begins when graduating from art school.) Simplified box plot (Hours for work for hire and art practice May to December 2019, including overall work hours.) Dot plot (Monthly hours for work for hire and art practice in 2020.) Bar chart (Monthly hours for work for hire and art practice in June 2019 in relation to image.) Combined pie and bar chart (Total monthly hours in 2021 combined with bar graphs showing the relation between hours spent on work for hire and art practice.) Line chart (Monthly hours for work for hire and art practice in June, July, and August 2021.) Line chart (Monthly hours for work for hire and art practice in August, September and October 2021.)

Installation view *Conditions and Frameworks: Infrastructure as Form and Medium* at *Academy of Fine Arts Vienna*, 2022.

Acrylic paint, paper, digital c-print – 85 x 265 cm

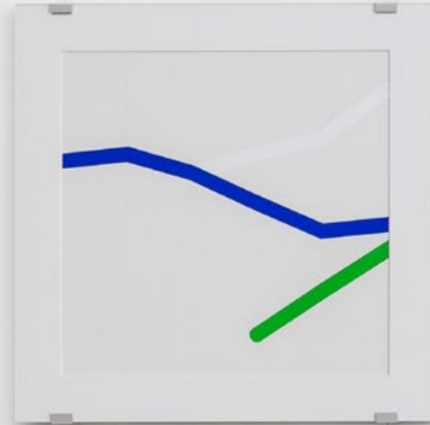
*Bar chart (Annual hours for work for hire and art practice in 2019, 2020 and 2021.) – 2022*

Acrylic paint on found paper (framed) – 40,5 x 40 cm



*Line chart (Annual hour of work for hire and art practice, 2016 to 2021, including overall work hours. Record for art practice hours begins when graduating from art school.) – 2022*

Acrylic paint on paper (framed) – 40,5 x 40 cm



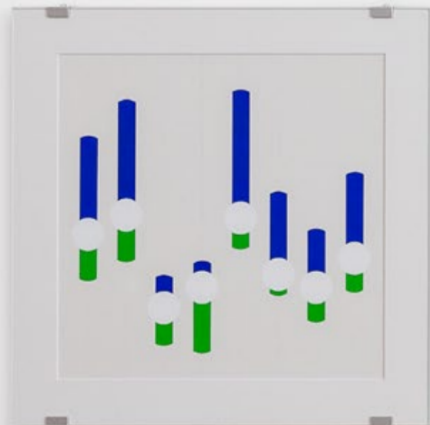
*Bar chart (Monthly hours for work for hire and art practice in June 2021 in relation to image.) – 2022*

Acrylic paint on digital c-print (framed) – 40,5 x 40 cm



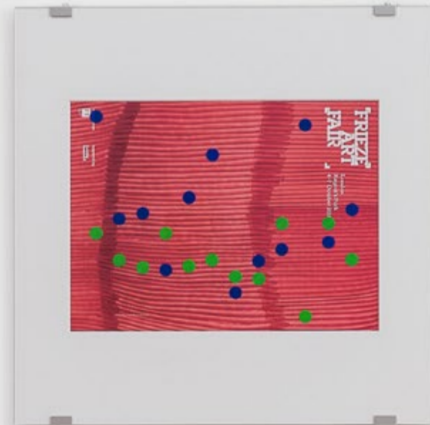
**Work Hours**  
**(blue: installation work for hire;**  
**green: independent art practice;**  
**white: overall work hours) – 2022**

acrylic paint, paper, digital c-print  
dimensions vary with the installation



*Simplified box plot (Hours for work for hire and art practice May to December 2019, including overall work hours.) – 2022*

Acrylic paint on paper (framed) – 40,5 x 40 cm



*Dot plot (Monthly hours for work for hire and art practice in 2020.) – 2022*

Acrylic paint on found paper (framed) – 40,5 x 40 cm



*Bar chart (Monthly hours for work for hire and art practice in June 2019 in relation to image.) – 2022*

Acrylic paint on found paper (framed) – 40,5 x 40 cm

*Bubble chart (168,5 monthly hours of work for hire and art practice in September 2021 in relation to image.) – 2022*

Acrylic paint on found paper (framed) – 40,5 x 40 cm



*Bubble chart (168,5 monthly hours of work for hire and art practice in August 2021 in relation to image.) – 2022*

Acrylic paint on digital c-print (framed) – 40,5 x 40 cm



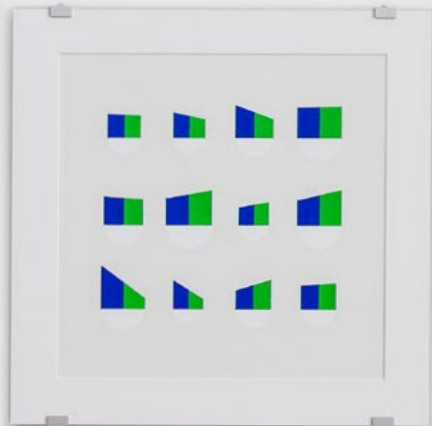
*Pie chart (Quarterly hours for work for hire and art practice in 2019. Record for art practice hours begins when graduating from art school.) – 2022*

Acrylic paint on digital c-print (framed) – 40,5 x 40 cm



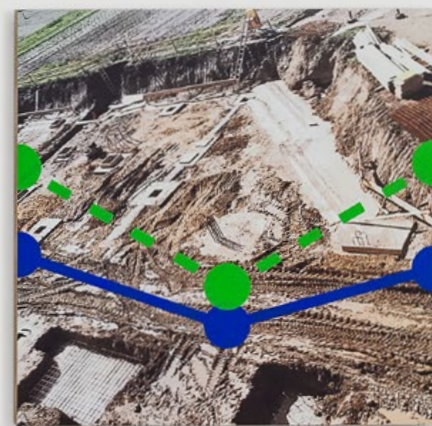
**Work Hours**  
**(blue: installation work for hire;**  
**green: independent art practice;**  
**white: overall work hours) – 2022**

acrylic paint, paper, digital c-print  
dimensions vary with the installation



*Combined pie and bar chart (Total monthly hours in 2021 combined with bar graphs showing the relation between hours spent on work for hire and art practice.) – 2022*

Acrylic paint on paper (framed) – 40,5 x 40 cm



*Line chart (Monthly hours for work for hire and art practice in June, July and August 2021.) – 2022*

Acrylic paint on digital c-print (framed) – 40,5 x 40 cm



*Line chart (Monthly hours for work for hire and art practice in August, September and October 2021.) – 2022*

Acrylic paint on digital c-print (framed) – 40,5 x 40 cm

## **CD FM SB – A description of Christopher D’Arcangelo’s works (current state) – 2022**

books, silver gelatin prints  
dimensions vary with the installation



### **CD FM SB – 2022**

The installation on the work of Christopher D’Arcangelo contains two copies of the book *As yet untitled (CD FM SB)* and two framed silver gelatin prints. It shows the current state of the artistic research project.

Installation view *Conditions and Frameworks: Infrastructure as Form and Medium* at Academy of Fine Arts Vienna, 2022.

*As yet untitled (CD FM SB)* is an artist’s book by Samuel Bich and Florian Mayr based on the diploma thesis *CD DA FM: A description of Christopher D’Arcangelo’s works* by Florian Mayr from 2014. The book is the first printed and freely accessible systematic review of the artistic work of Christopher D’Arcangelo. The book’s presentation is complemented by two framed works, documents of the March 9, 1978 action at the *Musée du Louvre* in Paris. In the action, D’Arcangelo takes Thomas Gainsborough’s work *Conversation in a park* (1740) off the wall, places it on the floor, and replaces it with a text addressed to museum visitors.

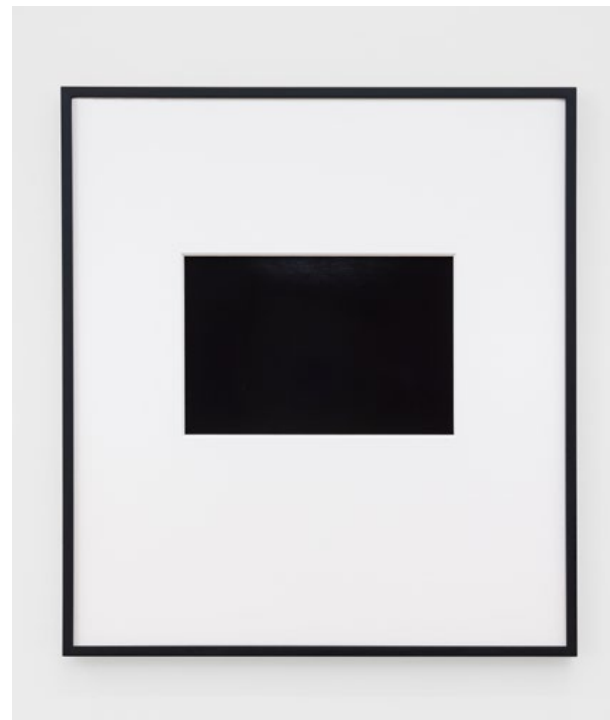
**CD FM SB – A description of Christopher D’Arcangelo’s works (current state) – 2022**

books, silver gelatin prints  
dimensions vary with the installation



***As yet untitled (CD FM SB) – 2022***

Digital print on paper, adhesive binding – 27,9 x 21,6 cm



*Series I: Work Files, Box A, Fales Library & Special Collection, Collection processed by Lisa Darms with Lawrence Giffin, 2009. CD DA FM: Eine Beschreibung der Arbeiten Christopher D’Arcangelos, S. 429, Foto [1.A.45] Aktion Louvre, Florian Mayr, 2014. Silver gelatin print 16,2 x 24,5 cm, framed, Samuel Bich und Florian Mayr, 2022. Silver gelatin print, framed – 51,4 x 46,4 cm*

**Don't look at the trees. Look at the fireworks. – 2021**

dye-sub print, acrylic paint, PE fabric, chromakey fabric  
dimensions variable



***Untitled (3) [left] and Untitled (1) [right] – 2021***

Installation view at *Haus Wien*, Vienna.

Acrylic paint, chromakey fabric – 52,5 x 70 cm

Acrylic paint, dye-sub printed PE fabric – 52,5 x 35 cm



***Untitled (3) [left] und Untitled (1), Untitled (2) [right] – 2021***

Installation view at *Haus Wien*, Vienna.

Acrylic paint, chromakey fabric – 52,5 x 70 cm

Acrylic paint, dye-sub printed PE fabric – 52,5 x 35 cm

Chromakey fabric – 52,5 x 35 cm

**Pattern – 2021**

transit blanket, chromakey fabric  
dimensions variable



***Pattern 3 (Sandy) [left] and Pattern 4 (unlabeled) [right] – 2021***  
Installation view *After The Revolution* at Gallery Sophie Tappeiner, Vienna.  
Transit blanket, chromakey fabric, steel – 75 x 140 cm



**Pattern 3 (Martin) – 2021**  
Installation view *After The Revolution* at Gallery Sophie Tappeiner, Vienna.  
80 x 50 cm



**Pattern – 2021**  
transit blanket  
dimensions variable



## **No coffee, I gotta go. Okay? – 2019-2020**

steel, chromakey fabric, dye-sub print on PE fabric, transit blanket, acid dyed cotton  
dimensions vary with the installation (one panel: 192 x 96 x 5 cm)

**Acht körperhohe Paneele, bespannt mit Stoffen, hängen nebeneinander an einem aus quadratischen Stahlprofilen gefertigten Displaysystem.** Dieses besteht aus zwei gleich langen, orthogonal ausgerichteten Modulen, angelehnt parallel zu den Wänden in der linken hinteren Ecke des Raumes. Die Schenkel des Displays sind unterschiedlich lang: fünf Paneele hängen links und drei Paneele auf der gegenüberliegenden rechten Seite.

Die Paneele sind mit verschiedenen Stoffen bespannt. Jedes Paneel ist der Höhe nach in gleich große Felder gedrittelt, wovon manche dieser Felder fotografische Motive zeigen. Die Anordnungen und Variationen inkludieren mehrere Felder im Hoch- und im Querformat. Die Motive zeigen Aufnahmen von Smartphones, Räumen, Autos, Kunstwerken und Personen. Es sind Momentaufnahmen von notizenhaftem Charakter. Manche Motive zeigen Fragmente, lassen aber unterschiedliche Arbeits- und Lebensrealitäten sowie Situationen in der Kunstwelt erkennen. In den Zwischenräumen strahlen uns grüne Farbflächen entgegen.



**No coffee, I gotta go. Okay? (An arrangement, 1) – 2019**  
Installation view Master's degree presentation at Academy of Fine Arts, Vienna.  
Steel, chromakey fabric, dye-sub print on PE fabric, transit blanket, acid dyed cotton – 232 x 975 x 15 cm



**No coffee, I gotta go. Okay? (An arrangement, 4) – 2019**  
 Installation view *degree show* at Academy of Fine Arts, Vienna.  
 Steel, chromakey fabric, dye-sub print on PE fabric – 232 x 384 x 15 cm

**No coffee, I gotta go. Okay? (An arrangement, 5) – 2019**  
 Installation view *degree show* at Academy of Fine Arts, Vienna.  
 Steel, chromakey fabric, dye-sub print on PE fabric, acid dyed cotton – 232 x 480 x 15 cm



**work, work, work** – Der Begriff der Arbeit (und des Arbeiten-könnens) beschreibt, vor allem in der Kunst, unterschiedliche Tätigkeiten. **Man kann in der Kunstwelt an etwas arbeiten, für jemanden arbeiten, für Geld arbeiten, an einer Arbeit arbeiten oder eine Arbeit zeigen. Arbeit ist ein Prozess genauso wie ein Objekt. Arbeit gibt es vor, während und nach einem fertigen Werk. Viele dieser Arbeiten sind nur selten sichtbar.** Kunst wird nicht nur produziert, sondern auch verpackt, transportiert, aufgebaut, ausgestellt, angeschaut, gelagert, archiviert, konserviert etc.

**Um Arbeit für meinen künstlerischen Prozess greifbar zu machen habe ich drei Kategorien von Arbeit definiert: work, work, work.** Work beschreibt Eindrücke und Einflüsse die während künstlerischer Arbeitsprozesse und Recherchen entstehen genauso wie aufschlussreiche Momente in alltäglichen Situationen – alles das, was ein bewusstes Interesse für die eigene Arbeit weckt – **work (in progress)**. Als work bezeichne ich aber auch eine abgeschlossene künstlerische Arbeit – **work (the piece)**. Die dritte Bedeutungsebene von work beschreibt die Lohnarbeit, mit der ich meinen Lebensunterhalt verdiene – **work (the job)**. Alle drei Verwendungsweisen des Wortes sind in ihrer Bedeutung miteinander verbunden.

**Myriorama** – Für mein Diplom habe ich diese Bedeutungen von Arbeit in ein Myriorama übersetzt. **Ein Myriorama ist eine variable Landschaftsdarstellung, die aus einzelnen länglichen Karten im Hochformat zusammengesetzt wird. Die linken und rechten Bildränder der Karten sind so gestaltet, dass die aufgereihten Karten – in welcher vertikalen Anordnung auch immer – ein zusammenhängendes Landschaftsbild zeigen.**

„The myriorama got its name „from two Greek words, myrias, multitude, and orama, scene, view, or landscape. The myriorama consisted of cards on which were printed different views. By laying the cards out in any order whatsoever you could create a



continuous view – a panoramic landscape. A tremendous multitude of panoramic landscapes was possible.”<sup>1</sup>

Myrioramen wurden 1823 in Paris von Jean-Pierre Brès und im folgenden Jahr in London von Samuel Leigh als didaktisches und unterhaltendes Legespiel für junge Menschen populärisiert, wobei das sogenannte Hellenicorama von 1825 einen Höhepunkt markierte. Ausgangspunkt für das Hellenicorama waren die Erfahrungen enttäuschter Griechenland-Reisender Anfang des 19. Jahrhunderts, deren Erwartungen an das antike Griechenland vor Antritt der Reise mit den realen Begebenheiten vor Ort nicht vereinbar waren. Das Hellenicorama hatte den Anspruch, die Reisenden auf diese gegensätzlichen Erfahrungen von Erwartung und Erlebtem vorzubereiten.

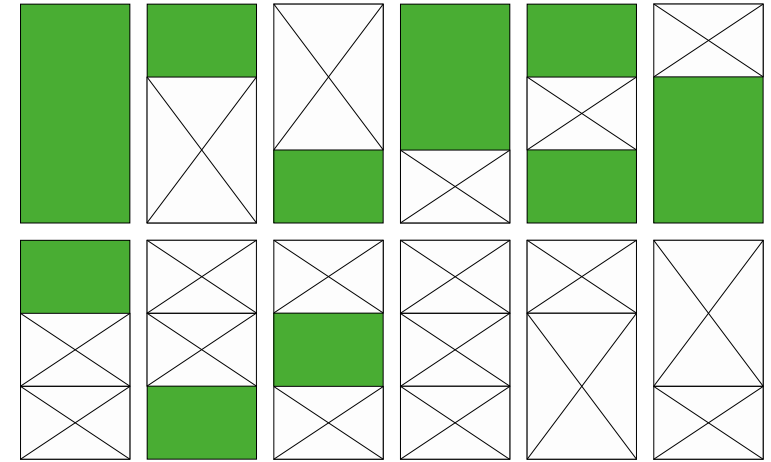
„Ab 1825 konnte die Schulung des Auges schon vor Antritt der Fahrt beginnen. Das Hellenicorama ... erlaubte die Zusammenstellung von griechischen Landschaften aus 24 einzelnen, handkolorierten Kärtchen in Aquatinta-Technik. Hier lernte der potentielle Reisende umzugehen mit der Kluft zwischen dem, was er wusste, und dem, was er sehen würde.“<sup>2</sup>

„Das Hellenicorama bereitete den Reisenden schon zu Hause auf ... den zu erwartenden visuellen Schock [vor], der daraus bestand, dass man vor Ort erst einmal fast nichts sehen würde.“<sup>3</sup>

„Es ging also durchaus nicht darum, seine Erwartungen zurückzuschrauben, sie an die raue Wirklichkeit anzupassen – sondern darum, den eigenen Wahrnehmungsapparat so zu erziehen, dass die enorme Kluft, die man zwischen dem antiken und dem zeitgenössischen Griechenland empfand, überbrückt werden konnte.“<sup>4</sup>

**Paneel** – Das als Diplomarbeit gezeigte Myriorama besteht aus acht Paneelen. Jedes Paneel ist in der Höhe gedrittelt. Daraus ergeben sich drei gleich große Felder die über mehrere Felder hinweg als Hochformat oder einzeln als Querformat mit Motiven befüllt werden können. **Die, in die Paneele eingearbeiteten Motive beziehen sich auf die Bedeutungen von Arbeit als work (in progress) und Arbeit als work (the job). Ein komplettes Myriorama Set besteht aus 24 Paneelen.** Somit können potenziell 620 Trilliarden Bildvariationen innerhalb des Myrioramas durchgespielt werden.

**Feld** – Befüllt sind die freien Felder mit referentiellen Motiven und Materialien der jeweiligen Kategorie. Die Fotografien im Myriorama sind mit einem



Smartphone aufgenommen. Sie bewegen sich **inhaltlich zwischen Kommunikation, formalen Beobachtungen, Notizen, räumlichen Konstellationen und persönlichen Zuordnungen. Sie artikulieren ein Feld aus thematischen und inhaltlichen Referenzen zum Thema Arbeit.** Die nicht mit Fotografien gefüllten Felder sind mit einem grünen, sogenannten Greenscreen-Technik Stoff bespannt.

**Anordnung** – Wie bei einem klassischen Myriorama spielt auch bei meiner Diplomarbeit die konkrete Anordnung eine untergeordnete Rolle. **Die Übergänge zwischen den Paneelen in der gezeigten Anordnung sind fließend. Die Grenzen zwischen den work (job)- und work (in progress)-Paneelen sind offen und nicht immer genau fassbar.** Es wäre aber genauso möglich, eine Anordnung zu präsentieren, die klare Zusammenhänge und Bezüge zwischen den einzelnen Motiven herstellt. Meine Intention in der gezeigten Diplomarbeit ist es, eine variable Anordnung zu zeigen, die meinen subjektiven Blick auf das Thema Arbeit im Kunstfeld sowie meine Involviertheit in eine allgemeine Aussage übersetzt.

1 Hyde, Ralph (2004): Myrioramas, Endless Landscapes. The Story of a Craze. In: Print Quarterly, XXI, 21, London: Print Quarterly Publications, 403.

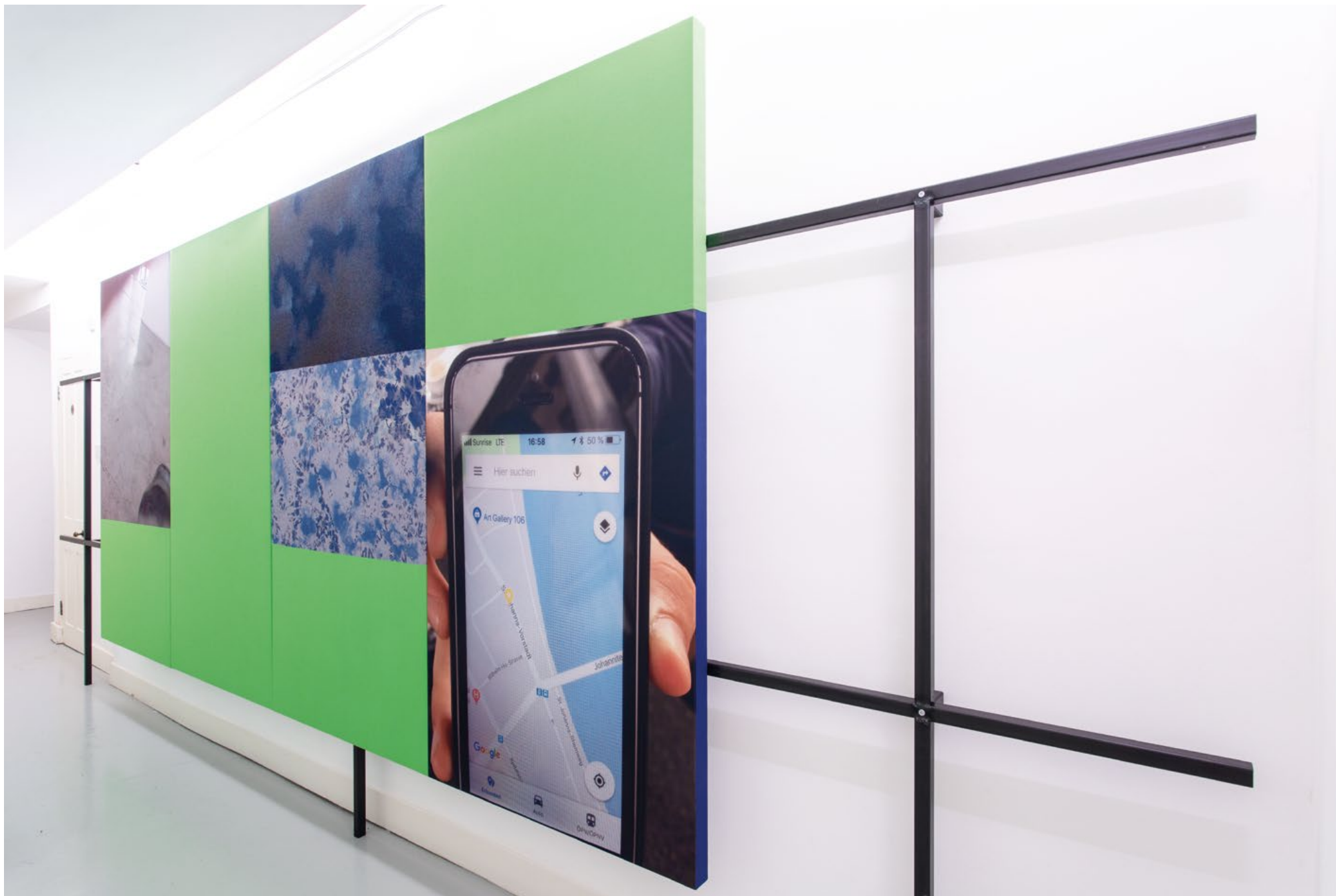
2 von Brevérn, Jan (2012): Griechenland, eine Enttäuschung. In: Imorde Joseph, Wegerhoff Erik (Hg.): Dreckige Laken. Die Kehrseite der >Grand Tour<. Berlin: Verlag Klaus Wagenbach, 72.

3 ebd. 73-74

4 ebd. 71

Abb. Ausschnitt (Screenshot) eines Hellenicoramas in: Hyde, Ralph (2004): Myrioramas, Endless Landscapes. The Story of a Craze. In: Print Quarterly, XXI, 21, London: Print Quarterly Publications, 415.

Abb. Variationsmöglichkeiten der Felder innerhalb einer Kategorie.



***No coffee, I gotta go. Okay? (An arrangement, 6) – 2020***

Installation view *Hypersurface* at Austrian Cultural Forum, London (GB).

Steel, chromakey fabric, dye-sub print on PE fabric, acid dyed cotton – 232 x 384 x 15 cm



**No coffee, I gotta go. Okay? (An arrangement, 2) – 2019**  
 Installation view *Telestretch* at Ve.Sch, Kaltenleutgeben (AT).  
 Steel, chromakey fabric, dye-sub print on PE fabric, transit blanket – 232 x 864 x 15 cm



**No coffee, I gotta go. Okay? (An arrangement, 3) – 2019**  
 Installation view *Telestretch* at Ve.Sch, Kaltenleutgeben (AT).  
 Steel, chromakey fabric, dye-sub print on PE fabric, acid dyed cotton – 232 x 384 x 15 cm

**Work Hours – 2020**

paper  
variable dimensions



***Work Hours (012020) – 2020***  
Paper – 26,5 x 26,2 cm



***Work Hours (022020) – 2020***  
Paper – 26,5 x 26,2 cm



***Work Hours (052019) – 2020***  
Paper – 30,0 x 22,2 cm

**Untitled – 2021 (ongoing)**  
inkjet print and carbon paper print on paper  
29,7 x 21,0 cm





**Exhibition display for *Spezialschule für Bildhauerei (Specialist School: The history of the sculpture building of the Academy of Fine Arts Vienna)***

The stones of Kurzbaugasse (ed. sculpture studios at the Academy of Fine Arts Vienna) garden have fulfilled a historic role as silent witnesses of different times as well as the flux of students and all their different realities. Their solid forms have been repeatedly reshaped during the studio's annual course in stone carving. Their final state lies in being endlessly redefined.

For the exhibition's display concept Florian Mayr reflected this interpretation of the stones. He indicates their structure and details in pedestals, which serve as a display for the artworks of the show, which in turn deal with different strands of history of the sculpture studios of the Academy.

(Text by Pille-Riin Jaik)

**Untitled (Stones) – 2019**

12 exhibition displays: plywood, paper mache  
variable dimensions



**Untitled (Stones) – 2019**  
Installation view *Spezialschule für Bildhauerei* at xE, Academy of Fine Arts Vienna, 2019.



## **Untitled (Stones) – 2019**

12 exhibition displays: plywood, paper mache  
variable dimensions

### ***Untitled (Stones) – 2019***

Installation view *Spezialschule für Bildhauerei* at xE Academy of Fine Arts Vienna, 2019.



### ***Untitled (Stones) – 2019***

Installation view *Heimo Zobernig* at Galerie Chantal Crousel, Paris 2023.

Stone display used by Heimo Zobernig as a pedestal for his work *untitled*, 1991.

Synthetic resin varnish, cardboard, wood, plaster, plexiglas, paper mache.

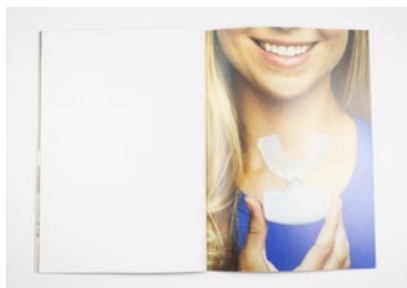
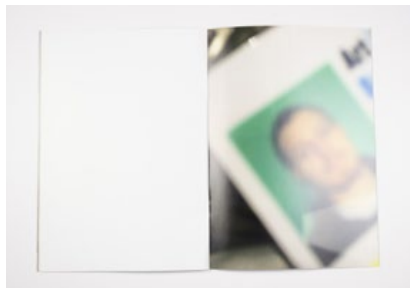
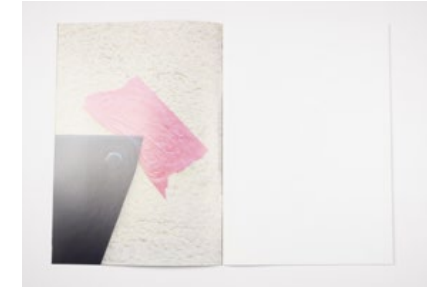
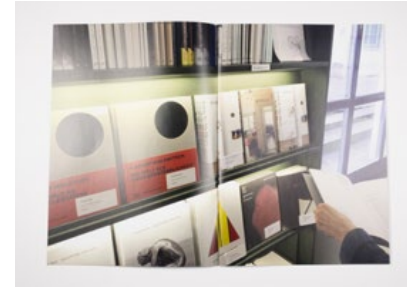
Cube: 45 x 45 x 45cm

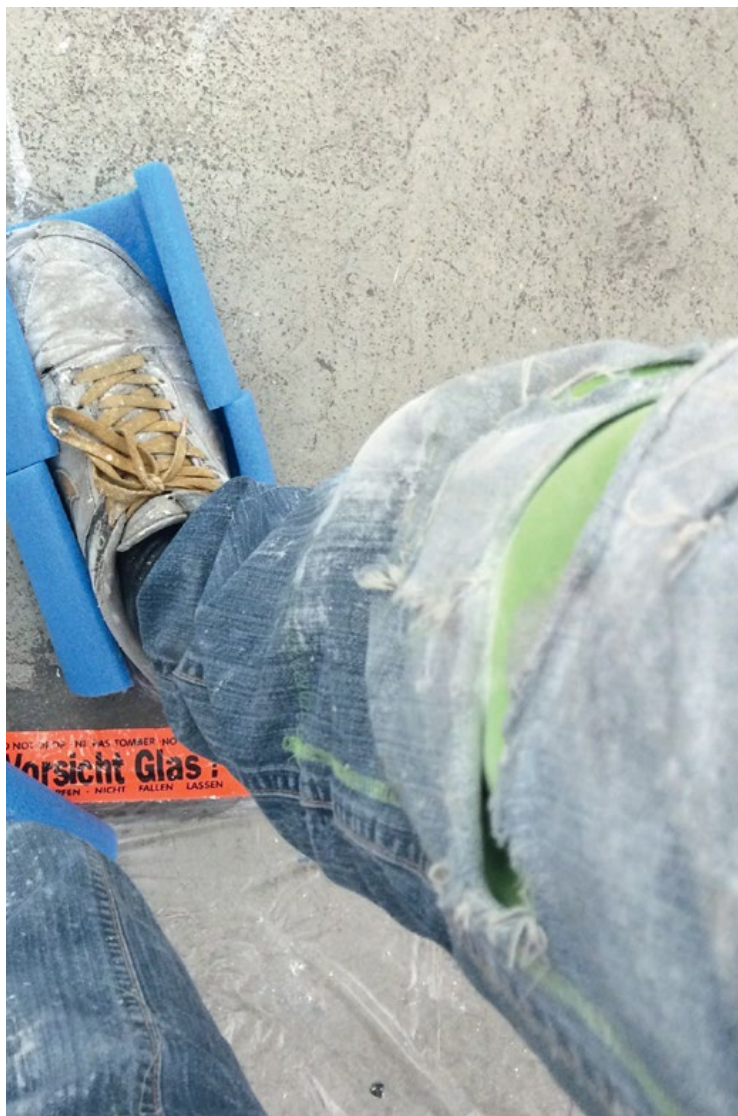
Stone: 122 x 92 x 80 cm

Courtesy Heimo Zobernig and Galerie Chantal Crousel, Paris.

Photographer: Jiayun Deng

**work work work #1 – 2017**  
Artist's booklet (digital C-print, 32 pages, 21,0 x 14,8 cm)





Florian Mayr, *work work work #1*, 2017, artist book (36 pages)

## FLORIAN MAYR

*How come you started using the moving blanket for your work? Was it related to your job somehow?*

In the past years I have been working for several galleries and artists and persistently came across this material. Within my current artistic practice, I have been working in areas that show a certain generality within the cultural surrounding. For a while now, the connection between subjects of life, work and art has been central. In the context of this work I also tackled work wear. Especially for my work *Pattern*, the moving blanket is a suitable material, since it draws personal links to my employment.

*Is work for you the same as job?*

It is the common ground between those two things that I find exciting and interesting. I have made a distinction between three categories – work, work,work. Work therefore describes impressions and influences that arise from artistic processes and investigations, as well as moments we face in everyday situations. Hence, it is basically everything that arouses an intentional interest in one's own work – work in progress. As work, however, I also consider the completed artistic work. The third, and last, category of work describes the wage labor that provides my living. All categories have the same designation, they are similar in their meaning and therefore are linked to each other. If you imagine work, work, work as three parallel threads running vertically at different speeds, they create horizontal overlapping, which describe my artistic practice as a moment in time.

*How does your work influence your (art)work?*

I am quite sure that the things I do for galleries and artists have a certain influence on my work. I would, however, rule out any formal influence. The starting-points come from own experiences at the junction between wage labor, social networks and artistic practice. With that I combine my personal life situation, from which form and texture of my artistic work gets created. However, it is not the personal state that is in the foreground, but rather the subjective observations of the field of art. Over and over again economic conditions that young artists work and live with become the center of interest.

*Is artworking work? Is doing art a job?*

That is a complex question, which I cannot even answer explicitly. I would be glad, if I could make a living of my art work. Nevertheless, I am satisfied with the current situation of earning money by contract work, even if that limits my time for artistic work. But yes, I see *artworking* as work and try to include that fact in my artistic work. It would be of course, great to get paid for art work: Going to work at the studio from nine to five getting paid by the month, like a regular pay cheque. However, the work as an artist is actually very precarious and can hardly be done genuinely beside wage work and family life.

*There is a big debate on the issue of artist's fees in relation to paying museum and gallery staff for the working hours. In that sense, artists usually criticize institutions for paying salary to technicians, but sometimes not artist's fees.*

As far as I have followed these discussions, the criticism focuses on exhibitions in museums. My personal insight,

however, is mostly limited to local institutions. I know how much time and commitment artists have to come up with for exhibitions and how low on the other hand the artist's fees are. Nevertheless, wage and employment relationships in museums have to be seen more differently. Already within the museum there are differences. There are permanent employees with a consistent monthly payment working beside people rewarded with all kinds of precarious forms of payment. Those are mostly attendants, art educators or housekeepers working based on contracts and hourly payment. The handling of the art is often covered by external companies, who then again pay workers – often students – per hour. Artists only amount to a small part of the museum. As an artist at least in the end you have an exhibition and gain public awareness. However, this is a very simplified and reduced version that skips many points of criticism. In my opinion, exhibitions in galleries work differently. They are more based on mutual dependencies. Here, I have rather observed that the relationship between an artist and a gallerist is equal even in terms of exploitation. Both sides are exposed to a rather big uncertainty. Of course, not to forget the different existing employment relationships within a gallery.

*According to whose body are you shaping the Patterns? I also know they are pretty unusable because of the material?*

As I have already mentioned, I often draw complex conclusions from biographical moments. This is also the case in this project. The cuts were taken from old sweaters I wore to work and therefore are based on my body. As a product, however, the sweater is understood as an universal item. It cannot clearly be linked to any gender, class, milieu etc. The cut and therefore the form withdraws itself from any classification. Merely the size could be seen as a reference to myself. The moving blanket as its material, though, refers to the overall context of work within the gallery business.

*You often reuse materials in different works. Is that a conceptual or a practical decision?*

The referential reusing of materials is an important method within my artistic work. However, you seem to be referring to the stud wall I reused in the group show at the Gallery Lisa Kandhofer. I have originally built this stud wall for my diploma exhibition and it has been derived from Christopher D'Arcangelo's *labor work, Seventeen Days Work*, from 1977. For this work, together with two befriended artists D'Arcangelo built exhibition walls for the P.S.1 in New York. After finalizing the commissioned work, D'Arcangelo's work became manifest in concluding a contract with the client. From this contract, I took the measures for all single wall panels. However, my wall panels are only a formal interpretation and not an exact copy. The relationship between those two works is important to me. On the one side I react to the different spatial conditions, while on the other side I refer to the contracts of Christopher D'Arcangelo's labor works and draw a connection to the economic conditions of *artistic work*. In my opinion, the most interesting part is that D'Arcangelo brings these two spheres together and puts them onto the same level. I see it as a radical decision to equate commissioned manual works, which were paid by a fee, with a work of art.

**Pattern – 2017**  
transit blanket  
variable dimensions

**Pattern 1 (Martin) [right] and Pattern 2 (Svenja) [left] – 2017**  
Installation view *Tiefe Kirschen* at Gallery Lisa Kandhofer, Vienna.  
Transit blanket – 73 x 161 cm and 98 x 164 cm



**Untitled (Wall) – 2017**

wood, chromakey fabric

365,8 x 243,8 x 10,2 cm



**Untitled (Wall) with Pattern 2 (Martin) – 2017**  
Installation view *Tiefe Kirschen* at Gallery Lisa Kandlhofer, Vienna.

**Untitled (Workers Jacket) – 2016**

chromakey fabric

82 x 157 cm



**On the surface it's all illusion - 2015**

chromakey fabric, object (coated paper mache), video

100 x 520 x 413 cm



The aquarium  
is an aquarium  
is a fish tank  
is not an aquarium  
is an aquarium.



*On the surface it's all illusion - 2015*

Chromakey fabric, object (coated paper mache), video - 100 x 520 x 413 cm



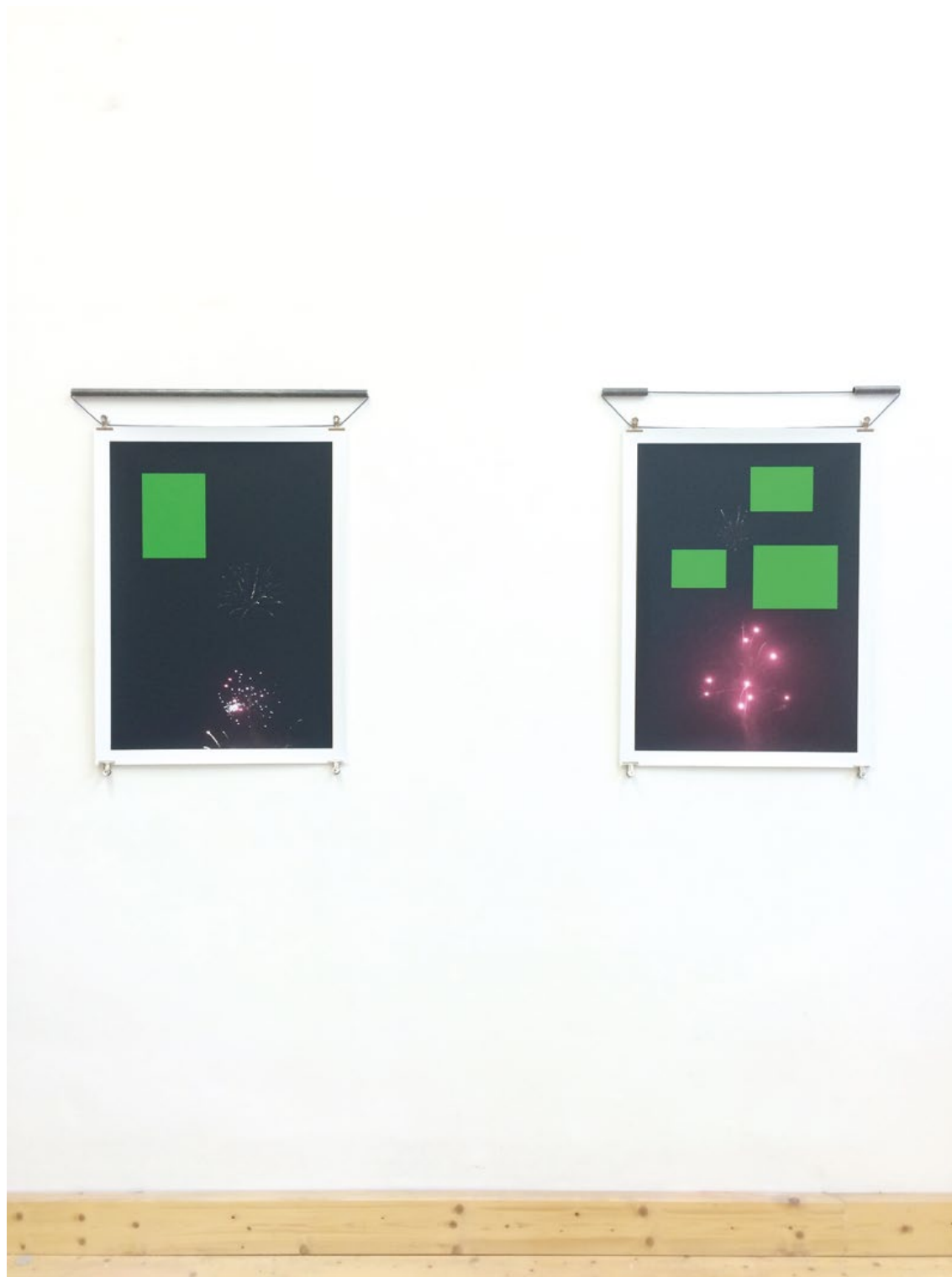
*On the surface it's all illusion - 2015*

Chromakey fabric, object (coated paper mache), video - 100 x 520 x 413 cm



**Fireworks - 2015**

digital C-Print, steel, cord, clamps  
approx. 90 x 180 cm (each print 80 x 60 cm)



In 1955 the US-American conceptual artist Christopher D'Arcangelo is born as the first son of the artist Allan and the choreographer Sylvia D'Arcangelo. He is born in New York where, except for a few years, he lives and works until his suicide 1979. Work in the tense atmosphere of art and living produced during his main creative period between 1974 and 1979 valuably contribute to the area of the late conceptual art of the 1970s starting from consistent development and performance.

D'Arcangelo's substantial involvement finds its expression both within his two main sequences, the action and labor works, as well as in exhibition concepts and publications. Within these he addresses entry requirements and exclusions in arts, whereas D'Arcangelo not only involves artists, but also includes observers of his work. Furthermore social policy and economic considerations are put down within this work, especially due to D'Arcangelo's interest in social changes. This striving for change can be found within his works and appears in different ways. Productions of the action work series find their expression within radical performances, which D'Arcangelo took up at different institutions such as the Museum of Modern Art and the Whitney Museum of American Art in New York. On the contrary the mechanical constructions of the labor works are limited to private spaces of people from the art milieu, like Louise Lawler, amongst others. Productions of this series are group works that were put into different constellations and deal with the relation between art and (wage) labor. As a main part of D'Arcangelo's ephemeral work has not remained, documentary records are especially valuable and interesting. This is not only due to the transparency of these works from a present-day perspective, but also includes the approach and severity of the documentation by Christopher D'Arcangelo.

The reception of D'Arcangelo's artistic involvement has decreased since his death and his work has most widely lost attention. Besides the abrupt end through D'Arcangelo's death this low attention for his work mostly depends on the accessibility, as his legacy has not been refurbished being locked up in a storage room of Allan D'Arcangelo for decades now. Not until the donation of the whole set of works to the Fales Library & Special Collections in New York and the therewith initiated archival reprocessing a suitable approach to D'Arcangelo's material has been created. To get access to this archive the administrators have established certain requirements. These, on the one hand, enable every person access to the archive on site, but on the other hand ban reproductions, which even includes taking copies or pictures for research purpose.

Precisely this prohibition of reproduction opens interesting ways to approach to D'Arcangelo's documents, which find their expression within my arts-science thesis. I approach the set of works through the method of description, what finally leads to a chronological listing of D'Arcangelo's works. My ways of approaching this research and the documentation strategies put into reflexive text are set right before the descriptive part of the thesis. Between an objective description of the works my own subjective graphic interpretation and a narrative part with pictures widen the involvement with Christopher D'Arcangelo.





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## CV

Florian Mayr (born 1982) is an artist working in Vienna / AT. He studied at the Academy of Fine Arts Vienna in the Textual Sculpture class (Prof. Heimo Zobernig) and graduated in 2019. His artistic practice contextualizes social and economic conditions in relation with biographical experiences. In the context of life, work and art, he defined three categories of work – work, work, work.

Recently Florian Mayr showed his work at FOX / AT (2023) and in several group shows as at Kunstraum Ve.Sch / AT (2019), Austrian Culture Forum London / GB (2020), Haus Wien / AT (2021), Gallery Sophie Tappeiner / AT (2021), Exhibit Gallery / AT (2022) and Gallery Martin Janda / AT (2022).

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