

## Balance for Tomorrow

Gertrude Moser-Wagner: Balance etc. : literarische Paralleltexte, Gespräche und Aufsätze zu Konzepten, Werken und Interventionen der Künstlerin 2009-2021 / Lucas Cejpek... [et. al.]. - Wien: Schlebruegge. Editor, 2021. - 92 p.: illustrated ; 28 cm

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From each one of her own projects and some of those created by her colleagues, Austrian intermedia artist Gertrude Moser-Wagner develops connections of meaning and structures a network of variable dimensions, departing from the personal, animating the collective, surpassing the physical, material, narrow, spatial and temporal, dedicating it to the rational, mental, linguistic, memorized, symbolic, but also ecological, engaged-humanist, in other words, all that which could be considered sustainable for the future world. The above mentioned is confirmed by her new catalogue, published under the title *Balance etc.*, which contains numerous photographs, remarks, necessary information, useful links. I consider it particularly valuable that the texts in this monography are interactive, they connect to one another, but in retrospective their problems and topics also overlap, turning the entire catalogue into a, so to speak, *semipermeable interface* work, as a result of collected observations expressed on various occasions and at various places, as well as the meaningful design interventions by Alexander Ach Schuh.

In her text, Austrian art critic Nina Schedlmayer considers three important characteristics of Gertrude Moser-Wagner's approach. The first one is the art strategy linked to the society, taking in consideration the location potential. Next, the syntagm "Nature as a metaphor" is expressed in the projects connecting art and science, including various experts and disciplines, growing into concepts with the status of social and political metaphors. Lastly, "Language as a sculpture" is the third semipermeable interface, as a possibility of long-term, layered, humorous, associative, intellectual and, in essence, joyful play. In this process words become creatures, existing in the context of time and space. The form of anagram, familiar to all generations, lends itself to this game perfectly, which is also described by the Austrian writer and publicist Gerhard Jaschke in his text/speech from 2017.

Visual artist and editor of art programs in various media, Milica Lapčević (Serbia), reviews the latest work of Gertrude Moser-Wagner in the context of forced systems within the social reality, as an antipode to the natural balance, which implies differences. The author of this text also talks about the epiphany of the screen as a medium which gives us a new mode of self-affirmation of existence. Post-conceptual works of Gertrude Moser-Wagner (performances, video pieces, installations...) conceptually and methodologically enable spontaneous participation of the audience, even though it is all based on the theoretical and practical (sculptural) work of the authoress. Unburdened participant is open to new perceptions, or rather realizations. In this sense, Ms. Lapčević, who sent me this catalogue, rightfully recognizes in Gertrude's work the potential for "the evolutionary transformation of thought processes", adequate for the more serious forms of modern art. Correlation between individual experience and synchronous activation of all those present in the

process of performance, as well as the encouraging of a receptive observer, point at a humanist artist who offers her audience a possibility of an emancipating experience.

During his visit to the studio of Gertrude Moser-Wagner, on May 13<sup>th</sup>, 2020, Austrian writer and director Lucas Cejpek saw that each corner of this workspace evokes projects which result in the transcendence of space, absence/non-existence of the final product, in other words, oscillation of matter, in accordance with the maxim "Art has a transitory body". The text leads this author to the question of gravity, so important to the project in the title of this publication, and to Gertrude's citing of Joseph Beuys, especially his installation *Nasse Wäsche* (Wet Laundry), which she saw in 1979 at the Galerie nächst St. Stephan in Vienna. Cejpek stresses her dedication to the phenomenon of transience, but also her use of photography, among other things, and her skillful and efficient limiting of time and space, depending on the project concept.

Besides the verses of the Italian authoress Sara Ventroni, inspired by some parts of the work of Gertrude Moser-Wagner, there is the interview by the performance artist and researcher Walter Siegfried with the political scientist Monika Mokre and Gertrude Moser-Wagner in Vienna on December 7<sup>th</sup>, 2019. On this occasion Gertrude reveals the way she initiates cooperation with scientists, introducing them into various environments and research concepts, often anticipating the relevance of certain topics in science and in general. Another thing that becomes apparent are the specific points and foundations of their understanding, even though they start from different standpoints. According to this the meaning of art on today's society is defined, explicitly on the example of work of Gertrude Moser-Wagner, whose openness to cooperation is the precondition for the realization of these projects themselves, logistics, use of resources provided by local communities. The integrating function of her performance work is reflected in the fact that her projects encourage cooperation between people, organizations, and different cultural environments, especially within Europe. In this sense her work raises the questions of solidarity, as a general question in the picture of the world today, pointing out the problem of the idea of "habitat", as well as the social interest, time factor etc. Naturally, it also touches on the domains of memories and acknowledgements, which is obvious from Gertrude's text full of praise dedicated to the Italian writer and artist Nanni Balestrini (1935-2019), personality with artistic preferences similar to her own.

Toward the end of the book, we find a retrospective to the series of Gertrude Moser-Wagner's exhibitions and events, titled *Art goes Science I-IX* (2009-2021), which begins with the text by the authoress who sees in the art connected to science a way of living after the pandemic, of an aware and responsible human being, an individual of new capabilities to measure, to negotiate, with patience and holistically oriented. Either way, collaborative work, as well as the inclusion of artists in the broader academic community and scientific projects obviously provide new perspectives in the perception of the world and life. From my part I am grateful to the colleague Milica Lapčević for her trust and yet another inspiring opportunity to, reading and commenting on the new catalogue of the renowned artist Gertrude Moser-Wagner, contemplate the balance of art and science, as one of the red threads of art history.

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