

IRIS DITTLER
SELECTED WORKS

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irisdittler](http://www.instagram.com/irisdittler)

ARTIST STATEMENT

Iris Dittler's work can be located at the point of intersection between contemporary dance and visual art practices. She investigates physical states in various media like drawing, installation, performance and video.

The focus lies on the perception of the body, sentiently felt configurations of tensions and tactile – kinaesthetic experiences. She is interested in what can be found there in latency as an internal physical and psychological architecture. Her drawings can be seen as seismographic notations of those internal processes. The objects are manifestations of physical states in collision with the material of the everyday world.

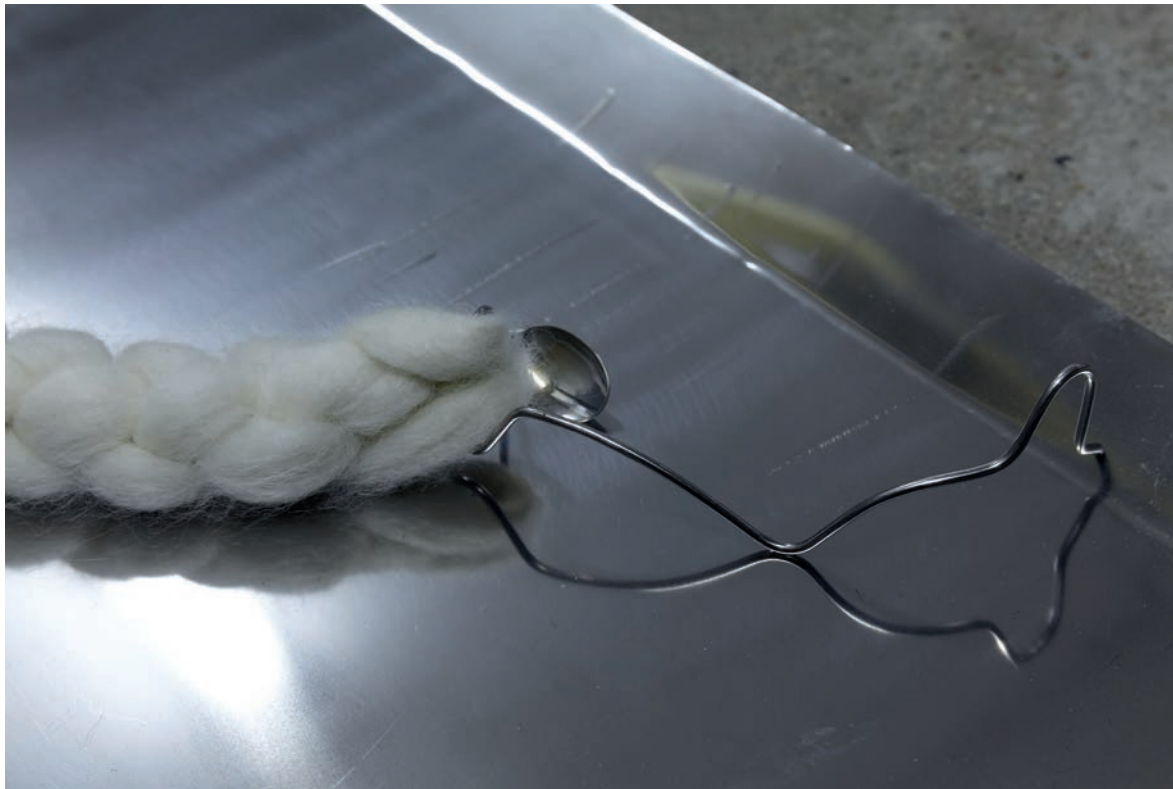
Her installations are choreographed situations. Groups of objects are set into spatial relations and frequently presented in combination with live performances. She is interested in how a sequence of gestures can create a body and reflect upon what it actually means to make a sculpture.

Her projects are process-oriented and demand an active confrontation with the given architectural space. She oscillates between galleries and theatre spaces, creating site-relative installations for the audience to be drawn back to their own physical constitution in the very presence.



APNOE, performance in the frame of XXYX, Echoraum, Vienna, Austria, 2023
<https://vimeo.com/802620922> excerpt/ 1min

APNOE
solo exhibition at ROUSSIN,
Paris, 2022



l'antérieur
2022
alpaga wool, stainless steel,
60 x 45 x 7 cm
detail

l'antérieur
2022
alpaga wool, stainless steel,
60 x 45 x 7 cm,
ROUSSIN, Paris



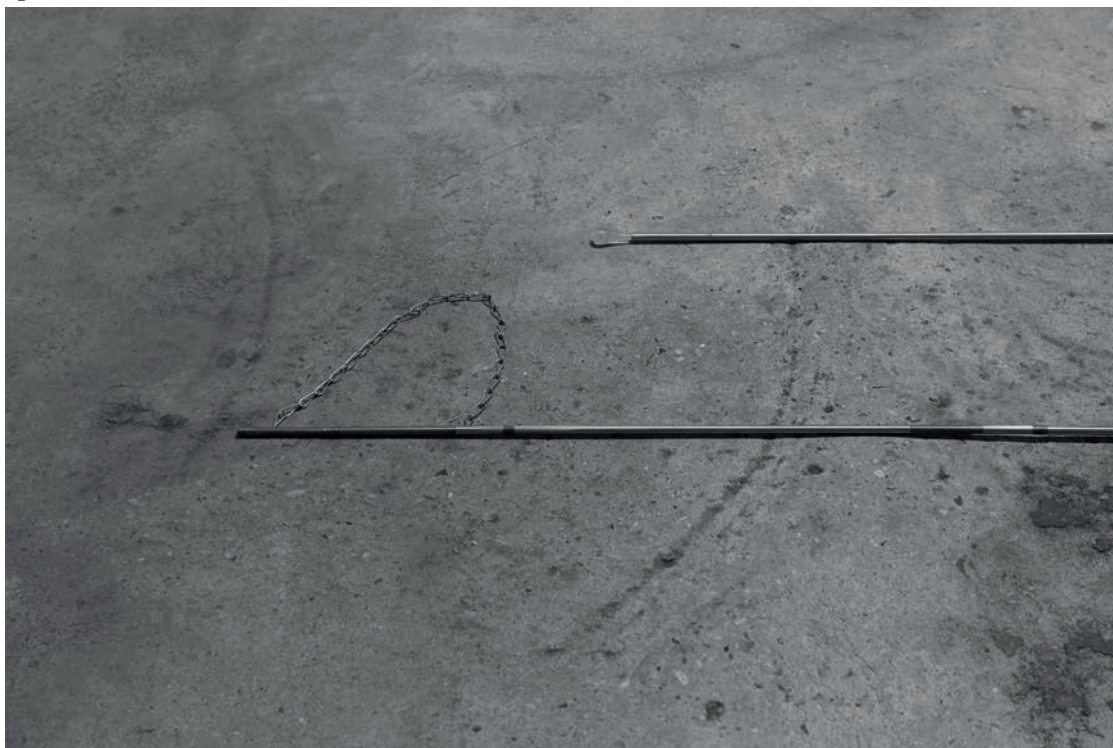


APNOE, steel, stainless steel, copper, 125 x 90 x 18 cm, ROUSSIN, Paris, 2022 photos: Loic Blairon

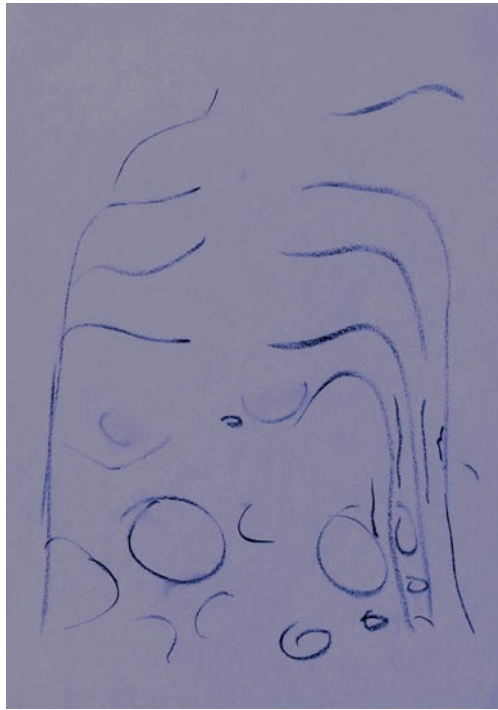


Speere, copper, stainless steel, steel, glass, plastic, steel chain, 150 x 30 x 1,5 cm, 2022, ROUSSIN, Paris

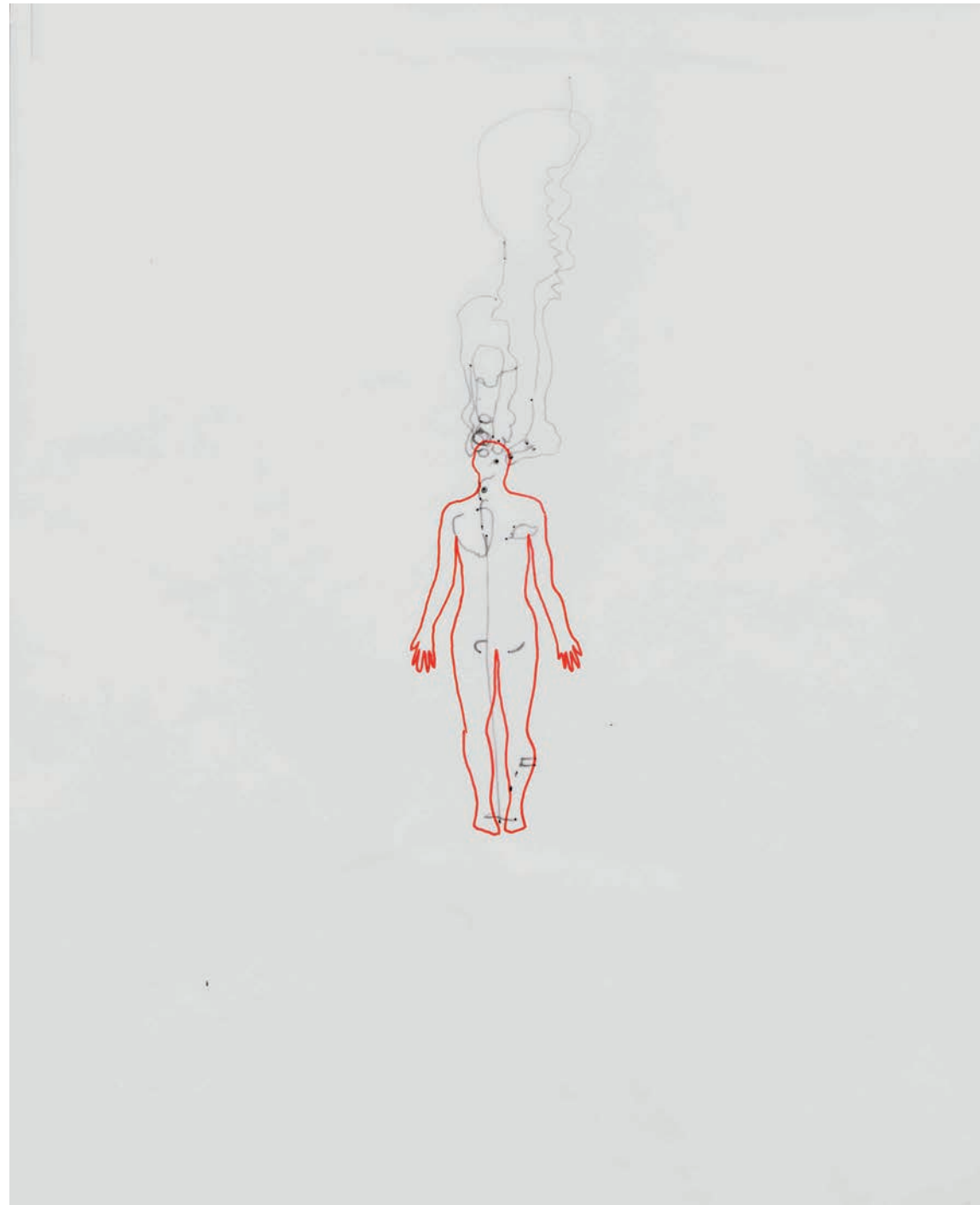
Speere / detail



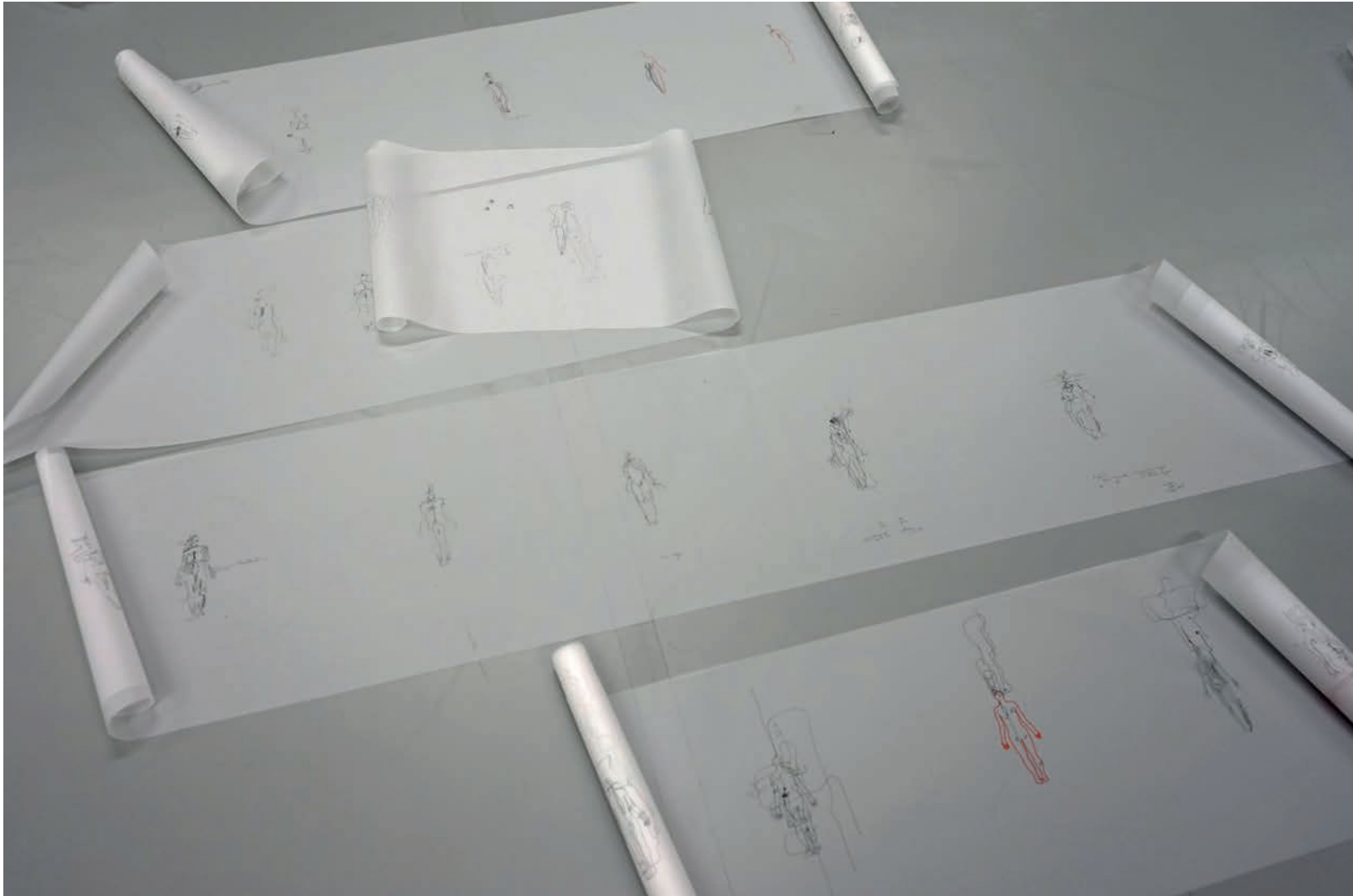
APNOE / detail



untitled (apnoe)
series of 21 drawings
each A4, charcoal on paper, 2022



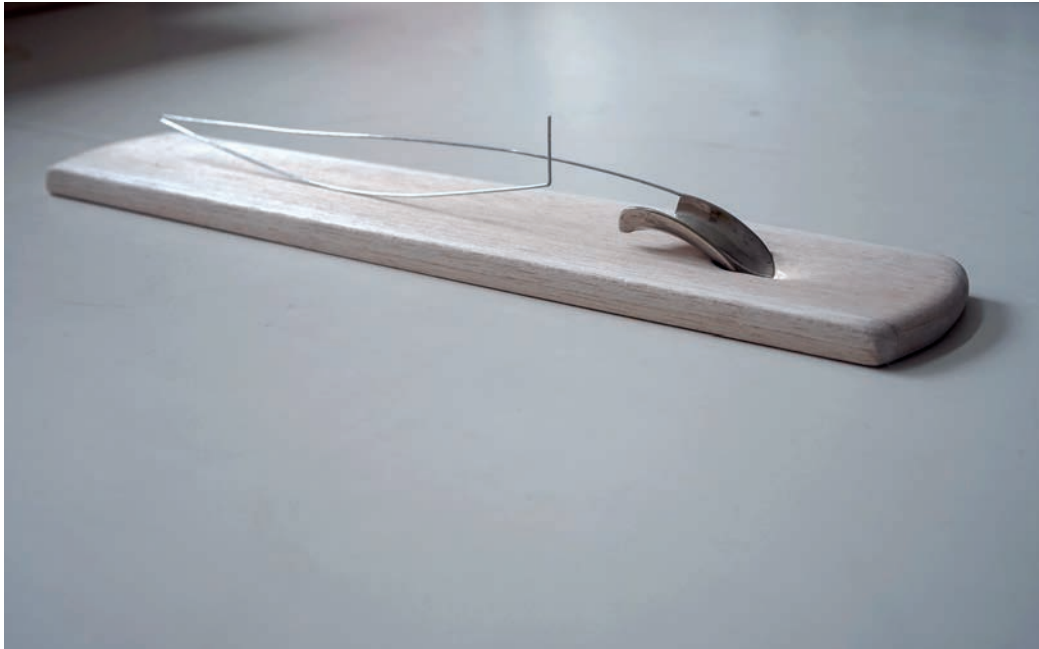
body scan (Ströme),
felt pen and pencil on
transparent paper,
2022



body scan (Ströme), felt pen and pencil on transparent paper, 2022



l'antérieur, performative activation, 2023



speculum,
metal, aluminium, wood
15 x 45 x 7 cm,
2022



Häute
silicone, stainless steel, 25 x 25 x 12 cm, 2021



FROM WHICH / WHAT / WHO DID THIS/ YOU DERIVE?

<https://vimeo.com/manage/videos/563229638> (teaser)

Solo exhibition at Fünfzigzwanzig Salzburg,
Austria (14.5.2021 - 19.6.2021)

In Dittler's performances, the human body is in a continuous dynamic relationship with the objects. These filigree, mysterious apparatuses made of metal, aluminium, copper and Plexiglas always seem to wait for something to be done and created with them. As if they were calling the human bodies, and even in their absence were always obsessed by them.

In her objects, Dittler combines constructed and organic matter, calling them "greiflinge" (griplings) or "organ", focussing on accretions and incisions. Their medical-technical look and feel is reminiscent of questionable attempts to gain access to the body and to control it. At the same time, their delicate displacement and alienation makes them actually become objects – objecting, resistive manifestations of poetic realities.



retractor

latex, steel, stainless

steel, brass

25 x 25 x 65 cm, 2019

in the front:

untitled (Hautobjekt #2)

wood, 232 x 68 x 30 cm 2021



TRANSPOSITIONS

performance at Fünfzigwanzig, Salzburg
19.6.2021 / 40 min

The performative activation of these realities again and again challenges relations and relationships. It is uncertain whether the subjects set the objects in motion, or whether the objects set the subjects in motion and determine them; whether these categories are at all still applicable.

With these questions Dittler turns to her body knowledge – where psyche and physis connect with each other – and stages unspectacular everyday movements. Meticulously she unfolds rhythmical micro-repetitions which dissolve while going through variations.

Objects and subjects, as bodies, are put in commotion by movement and touch.

They form an extended human anatomy and yet remain foreign bodies, that “kind of object, part, piece or substance, which more or less by chance has entered the inside of an entity or a milieu which [...] one conceives at least as being homogeneous, endowed with an order of its own to which the foreign body is not subordinated.”

SABINA HOLZER - resistive manifestations
full text on: <http://sarma.be/docs/3326>



<https://www.vimeo.com/irisdittler/5020> excerpt

<https://vimeo.com/690573804> excerpt 2





Hautobjekt #1, 2021, wood, 239 x 239 x 16 cm, 2021, including the object: *weights*, steel, plastic ball, copper chain, 2019





untitled (dissection table)
wood, stainless steel,
silicone, acrylic glass, tissue, metal objects
ca 92 x 220 x 95 cm
2021

including three performative objects,

- cushion*,
textiles, 42 x 28 x 18 cm, 2018
- greiflinge (griplings)*,
stainless steel, each 9,1 x 4,8 x 1,5 cm, 2016
- untitled (scraper)*,
stainless steel, 32 x 10 x 0,8 cm, 2021

THE BIRDS' DELIRIUM DOES NOT INTEREST THE TREES

VIDEO, 30 min
2018

MISE EN IMAGE / CAMERA : Nicolai Gütermann

MISE EN SCENE / SCULPTURES : Iris Dittler

PERFORMANCE : Claire Camous, Iris Dittler Martine Putz-Perrier,
Barbara Sarreau

SOUND : Andreas Trobollowitsch

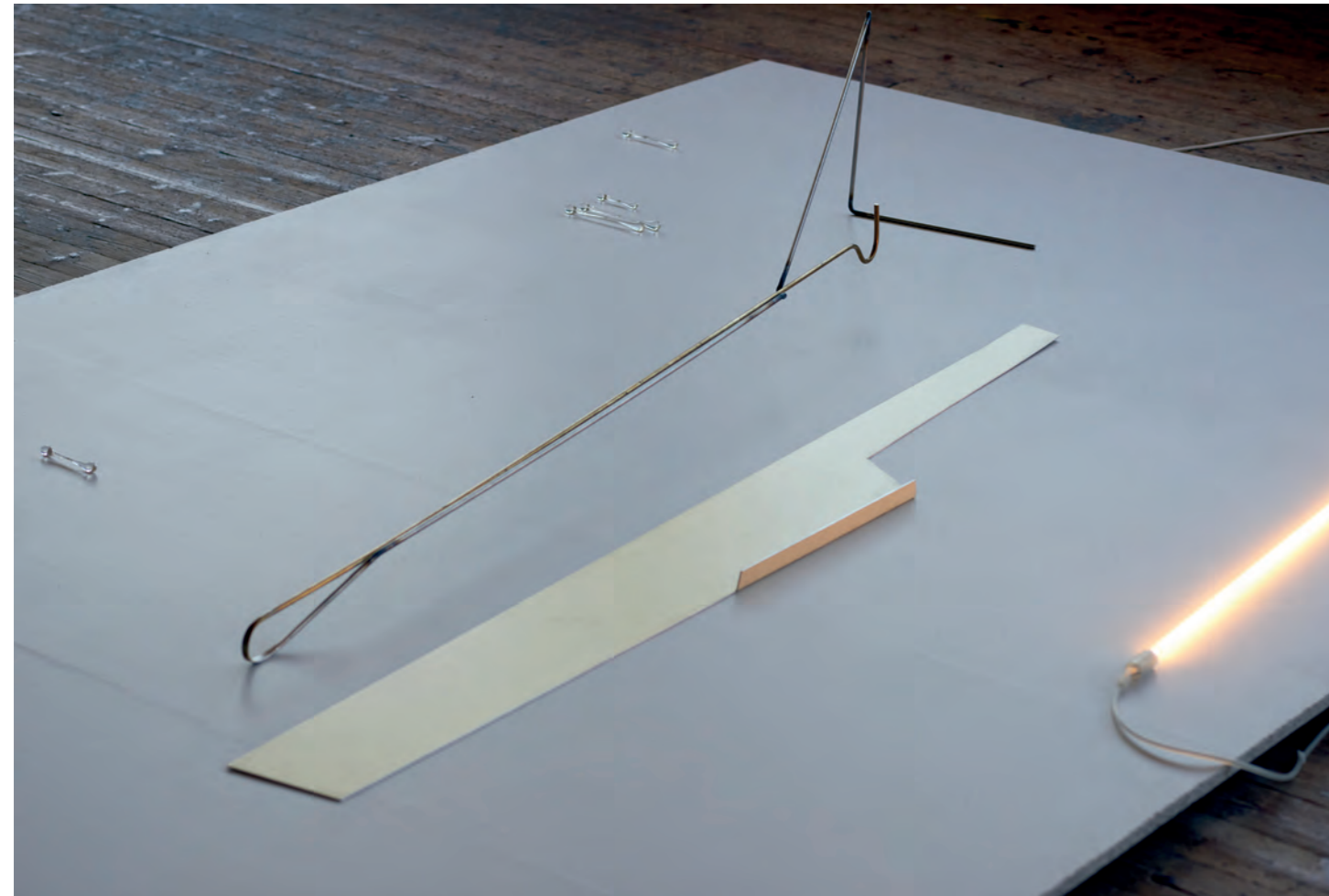
VOICE : Jenny Simanowitz, text fragments from „Économie libidinale“ by
Jean - Francois Lyotard

PRODUCTION: LE 3BISF, Aix - en Provence, France

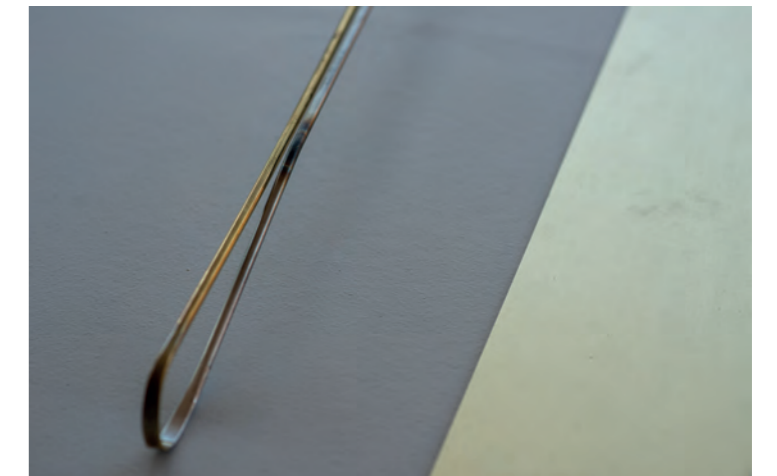
This film opens with a sequence shot using a Super 8 camera at the Josephinum (Museum of Medical History in Vienna), with a voice-over containing an excerpt from the opening text *The Great Ephemeral Skin* in Jean- François Lyotard's work, *Libidinal Economy*. The following sequences are filmed on and off the grounds of a former women's asylum. (Centre hospitalier psychiatrique Montperrin, Aix-en Provence, France). The gestures are anchored in reality, but through the insertion of caesurae, the resulting ensemble may be likened to a surrealist mental landscape, which in the last sequence, culminates in its most minimal and stripped down form, a wrapping in ribbon of the object, the body and the subject.
Diane Pigeau/ curator at le 3bisf, Aix – en Provence, France



excerpt: <https://vimeo.com/687585778>
full video: <https://vimeo.com/761788375>
password: freud



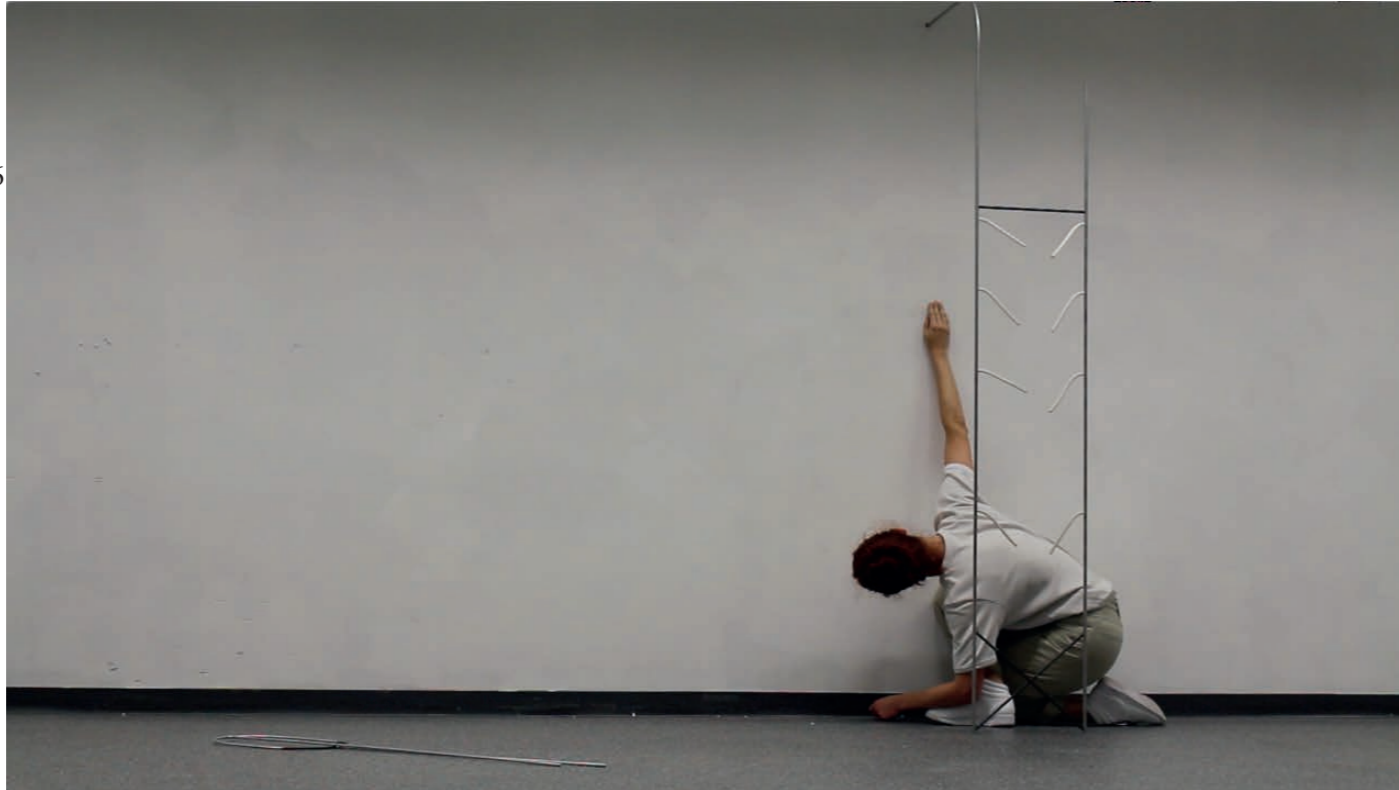
*Does the angle between
two walls have a happy
ending?*
aluminium, glass
stainless steel, brass
175 x 90 x 33 cm
2019
neon lights by
Raphaella Riepl
Photo: David Višnjić
Installation view at
Die Schöne, Vienna,
Austria



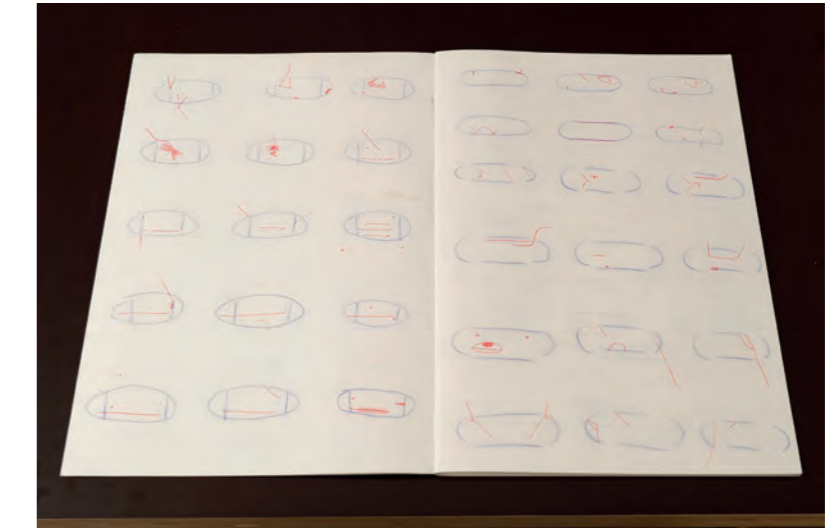
PERFORMANCE

at PARALLEL VIENNA art fair 2019,
Steinhaus Günter Domenig,
Austria, and Marcelle Alix gallery Paris
in the frame of salon de Marcelle Alix #6

<https://vimeo.com/413478957>
durée: 33 min
filmed at PARALLEL VIENNA art fair
28 september 2019



« My performances try to make visible the internal upheavals of the body, when it comes into tension with its environment, here at Marcelle Alix. The objects I use are equivalent to physical sensations that I have identified (the notebook of drawings that is part of the exhibition attempts to show this). I wish to connect the body to the objects (mine and those of the other artists from the exhibition), and to the spaces so that my practice of sculpture resonates with gestures of contemporary dance and that this combination reorganizes everything, inside and outside. » - Iris Dittler



Partituren#1, 24 pages, 29,5 x 42 cm, 2017, exhibition view:
Marcelle Alix ouverte, Marcelle Alix, Paris 2019
Photo: Aurélien Mole

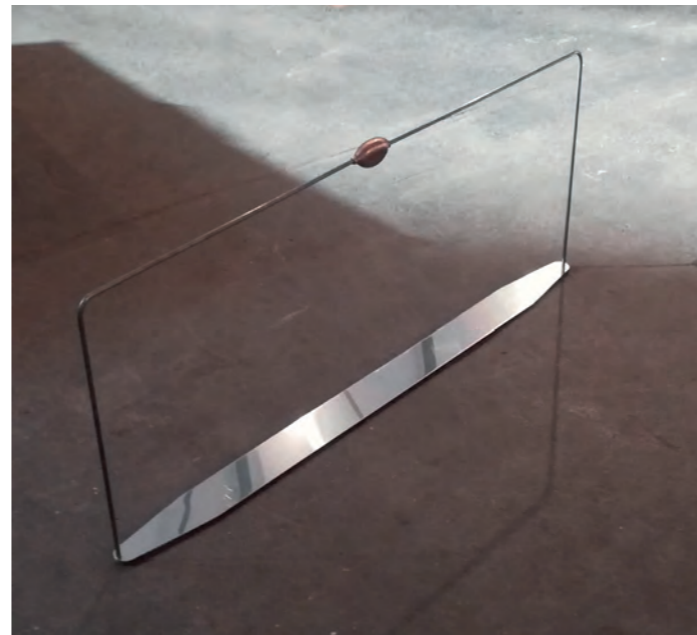
TRANSPOSITIONS / 2019 / OBJETS PERFORMATIFS (exemples)



retractor
latex, steel,
stainless steel, brass
25 x 25 x 65 cm
ed 2+1
2019



cushion
synthetic fabric
42 x 28 x 18 cm
ed 2+1
2018



organ
copper, stainless steel, steel
110 x 10 x 52 cm
ed 2+1
2017



la squelette
brass, aluminium,
rubber thread
1+1
2018



metal, wood, chalk, fabric, liquid soap, glass, plastic, dimensions variable, 2018, installation view: Théâtre de l'Étoile du Nord, Paris, 2018

PERFORMATIVE INSTALLATION
IN COLLABORATION WITH DANCER &
CHOREOGRAPHER BARBARA SARREAU

L'installation performative « out of rain, falling twice » introduit une pratique où le corps, les objets et l'espace sont mis en résonance les uns avec les autres. Les deux performeuses explorent dans quelle mesure les sculptures peuvent être physiquement modélisées. Comment la perception de la forme et leur qualité matérielle peuvent être appréhendées corporellement et comment des mouvements peuvent être initiés à partir de leur observation ou manipulation. Dans ce sens « out of rain, falling twice » s'oriente à éprouver des méthodes qui permettent de déplacer l'expérience plastique dans le champ du sensible. L'accent sera mis sur la répétition, le vide, et la lenteur consciemment libérée de la temporalité. Les spectateurs peuvent se déplacer librement dans le voisinage immédiat des objets de l'espace scénique et ainsi faire partie physiquement des situations et des processus performatifs.

CHOREOGRAPHY, PERFORMANCE:
Barbara Sarreau, Iris Dittler
DRAMATURGY: Barbara Sarreau
INSTALLATION, SCULPTURES, TEXT: Iris Dittler
SOUND: Andreas Trobollowitsch
VOICE: Barbara Sarreau
COSTUME: Ferrari Zöchling

THÉÂTRE DE L'ÉTOILE DU NORD, PARIS
10.-14. avril 2018
2 h

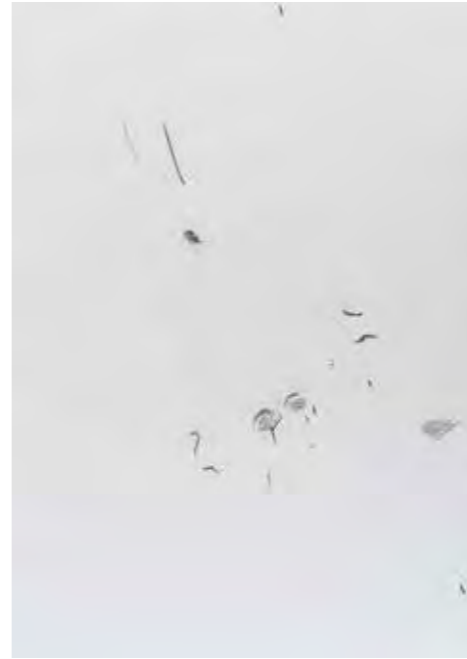
in the frame of „still moving“ festival de performance
curated by Natalia Jaime-Cortez



foto: Nicolas Carrier



video documentation (excerpt 9min)
<https://vimeo.com/299081882>



ACUPRESSION,
a series of 6
drawings, each
45,2 x 32,8 cm
unique pieces
2018



INSTALLATION AND PERFORMANCE,
LE 3 BIS F, AIX - EN PROVENCE, FRANCE

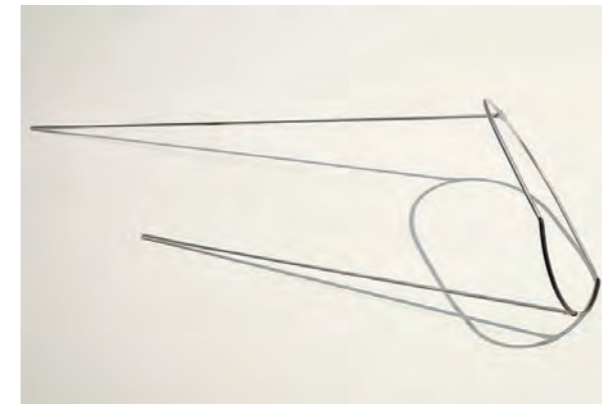
From the earliest forms created by Iris Dittler to the objects produced in the context of her residency at 3 bis f, her entire formal vocabulary may be said to constantly move back and forth between the body (her body), thought (the object as idea), and the object (proper). The latter is born at a point in the body, and is sometimes a line or a posture. Its plastic properties and proportions are meticulously tested. This is why, before the artwork, composed from the perfect equilibrium between clean, straight and curved lines, empty and full, transparency (Plexiglas, silicone, etc.) and so-called poor materials (copper, lead, aluminium, plastic, etc.), an overwhelming organic sensation dominates, a sensation that is at once a membrane, envelope, frame, and skeleton. *Diane Pigeau, le3bisf, Aix-en Provence*



ISSIR-, installation and performance, dimensions variable, installation view:: le 3 bis F, Aix- en Provence, 2017 / Fotos: Jean-Christophe Lett



achromatic spindle
stainless steel, silicone
42 x 20,4 x 1,8 cm
ed 2+1
2017



addendum
aluminium, steel
100,5 x 33,6 x 23,7 cm
ed 2+1
2016



greiflinge,
metal,
9,1 x 4,8 x 1,5 cm
2016



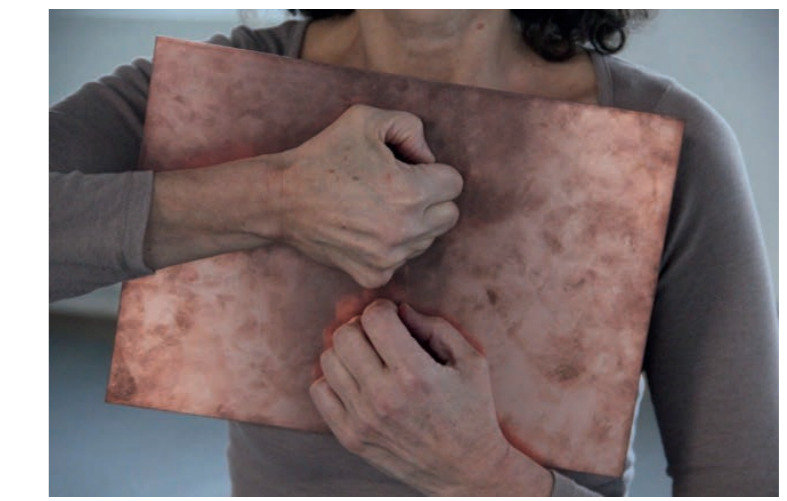
<https://vimeo.com/714077298>
30 min, 2015



PERFORMATIVE INSTALLATION
CONCEPT, INSTALLATION, CHOREOGRAPHY: Iris Dittler
CHOREOGRAPHY, PERFORMANCE: Asher O'Gorman, Len Hanak-Hammerl, Klaus Kleinschuster, Monika Swoboda
SOUND Andreas Trobollowitsch
VIDEO: Nicolai Gütermann
PRODUCTION: D.ID Dance Identity



articoli
aluminium
each 10,1 x 1,2 x 1,2 cm
2015



copper shield,
copper
2015
photo: Eva Asaad

A_BODY CONSTRUCTION II, 2016



A_Body Construction operates as an entanglement of elements from the visual arts and contemporary dance. Plastic material is associated with different areas of the body. It results in a transfer, which shifts information from the sculptures to the bodies of the performers and initiates movement. Bodies and objects are conceived as part of a connection, which reinvents the space of the body between anatomical reality and space of possibility.

CONCEPT, INSTALLATION & CHOREOGRAPHY:

Iris Dittler

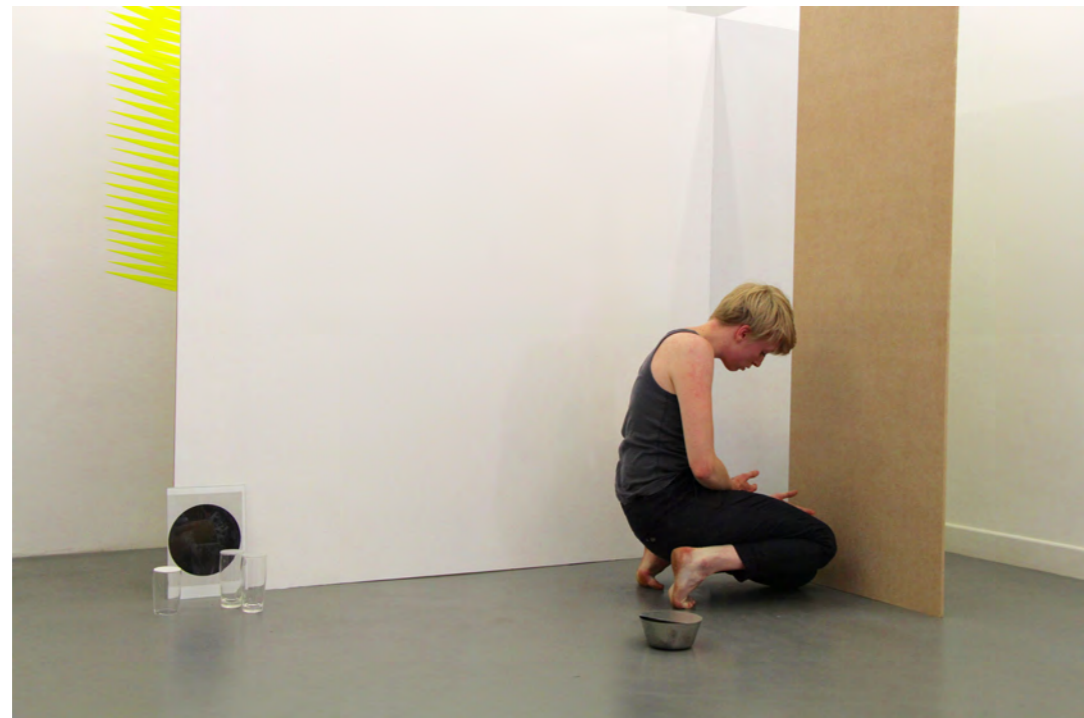
CHOREOGRAPHY, PERFORMANCE: Asher O'Gorman, Len Hanak-Hammerl, Klaus Kleinschuster, Monika Swoboda

SOUND: Andreas Trobollowitsch

PRODUCTION: D.ID Dance Identity



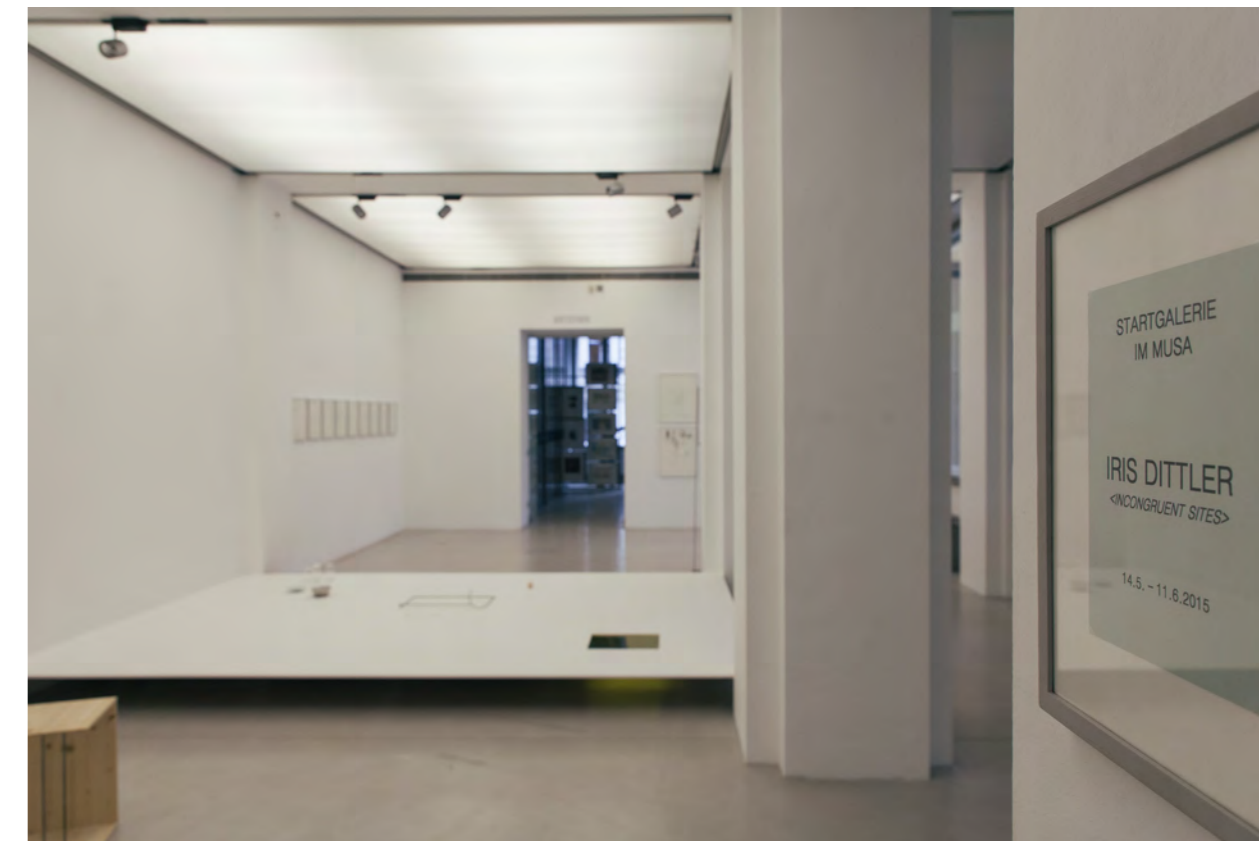
A_BODY CONSTRUCTION II, installation view Autohaus Schwarz, Oberwart, in the frame of „Burgenländische Tanztage. Dance Festival“ curated by Liz King, dimensions variable, 2016



incongruent sites,
solo exhibition at MUSA Startgalerie,
14.5 -11.6.2015, Vienna

Übersetzung und Verwandlung.
Zu den Arbeiten von Iris Dittler

Die Arbeiten Iris Dittlers lassen sich nicht von den Modi ihrer Produktion ablösen, sie sind vielfältig an die Felder von Übersetzung, Verwandlung und Übertragung gebunden. Ihr übergreifender, vom Körper her gedachter wissbegieriger und doch auch sehr sensibler Tastbetrieb setzt auf Anordnungen und Konstellationen. Ein künstlerisches Forschen und Denken wird spürbar, das die unausgesetzt stattfindenden Veränderungen ringsum aufmerksam beobachtet, auf die Fixierung von Augenblicken angelegt ist. Geplante Transformationen, aber auch Überraschungen werden dabei zu Momentaufnahmen verdichtet, die die medialen Eigengesetzlichkeiten der jeweils aufgerufenen Kunstpraktiken und -techniken nicht ausblenden. ->



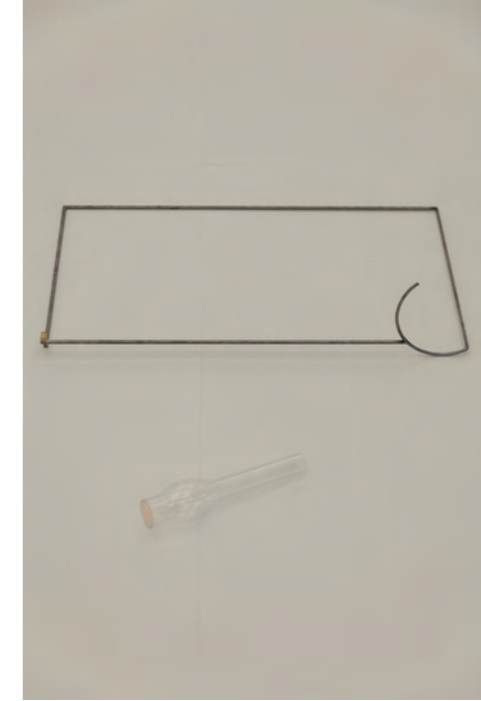


Da ist die Choreografin als Zeichnerin als Tänzerin und immer so fort am sprichwörtlichen Zug. Immer wieder wird der schon erwähnte Körper – nicht selten jener der Künstlerin – zum Forschungsinstrument, zum Untersuchungsgegenstand oder eben auch zum Bezugspunkt. Die fixe Größe einer menschlichen Achse dient zur Orientierung und Rückkoppelung angesichts einer immer wieder neu vorgenommenen Ausrichtung. Am Körper kommt es zum konkreten Abgleich der medialen Scans der sogenannten Wirklichkeit, das Feedback fungiert – wie das Prozessuale und die dadurch bedingten Handlungen – als wesentlicher Teil der versuchsgleichen Unternehmungen. Die aufblitzenden Inkongruenzen, das Ausscheren aus der Deckungsgleichheit bildet ein programmatisches Spannungsverhältnis aus Klarheit und Vagheit nicht nur ab, es provoziert es vielmehr. Konsequenterweise bietet uns die Künstlerin kein kohärentes System cooler Zeitgeistigkeit, denn vielmehr die Erfahrbarkeit herausgearbeiteter Korrespondenzhaltungen. Die Langsamkeit, die dieser Haltung innewohnt, wird (und: soll) dem Publikum auch bei der Rezeption abverlangt werden. Es braucht Konzentration und Zeit für das Verstehen eines Schaffens, das nicht zuletzt im zweifachen Verlauf aus Welt und Ausrichtung begründet ist. **Thomas Ballhausen**

foto credits: David Višnjić and Alexander Hengl



ZONE/-Bereichsaufladungen, 2015/01
(Für Johanna oder 3 Arten zu sein)
wood, metal, textiles, plastic, wax, (acrylic) glass,
ceramics, 290 x 430 x 35 cm

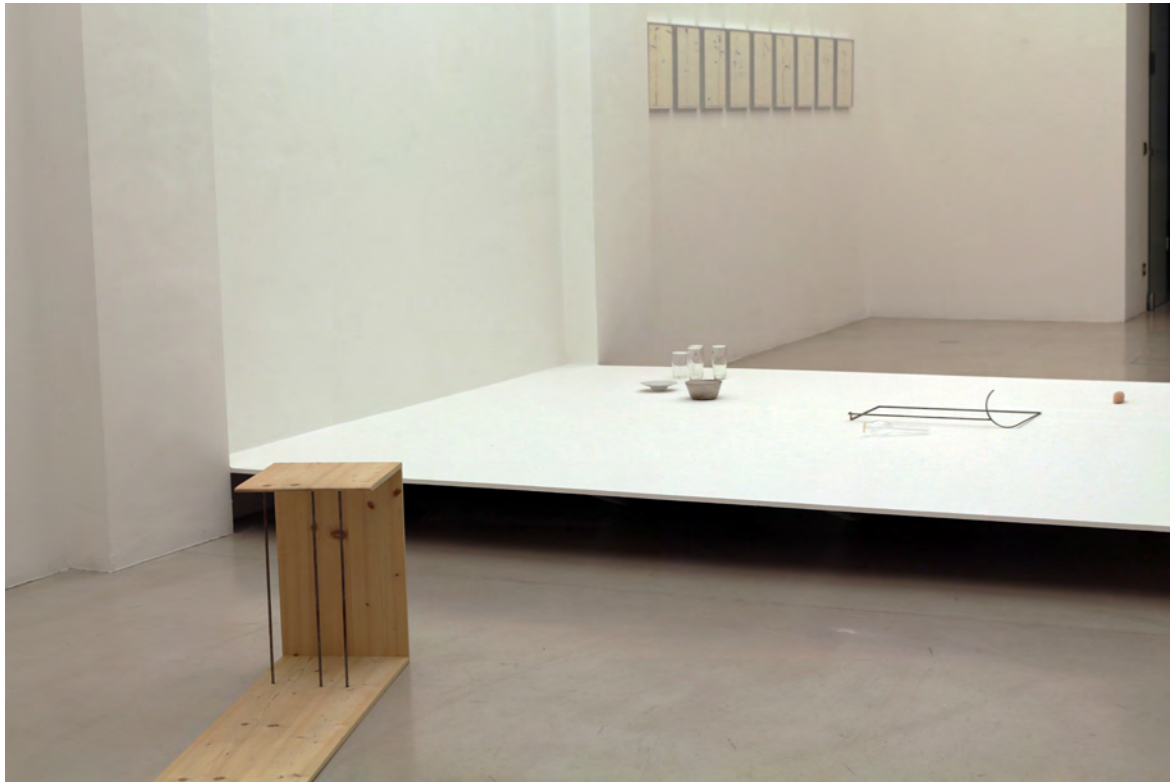




body scan/ RUMPFZEICHNUNGEN, series of 8 drawings,
pastels, charcoal and felt pen on paper, each 50 x 65 cm, 2015



Rumpf - Raum,
pastels on paper,
50 x 65 cm,
2015



achsen # 5- 6



achsen #1-9, charcoal on paper, A3, 2014

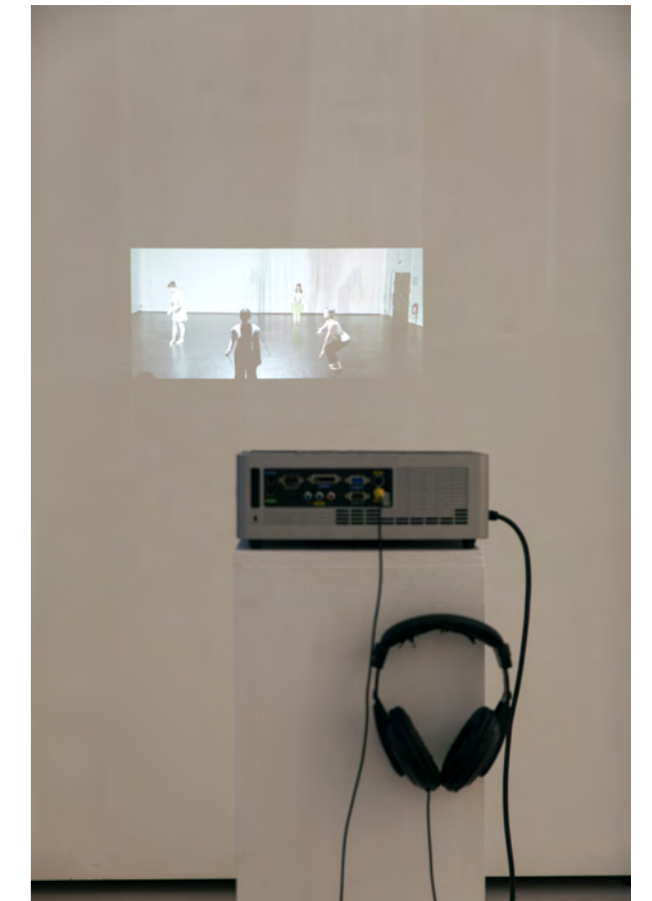


incongruent sites, installation view, MUSA Startgalerie, Vienna, 2015



LOST OBJECT #1, 4min 30 sec, video version, edit by Nicolai Gütermann, Paris, 2014

<https://vimeo.com/119640941>





LOST OBJECTS,
performance at MICADANSES,
15.12.2014, Paris

OBJECTS, CHOREOGRAPHY: Iris Dittler
PERFORMERS: Annie Belet, Claire Monclin, Camille Roulin, Valentine
MUSIC: „I lost a sock“, by David Lang, Michel Gordon and Julia Wolfe

<https://vimeo.com/115196807>



MESH, 2015

video, 5 min 20 sec, loop, a collaboration with photographer and filmmaker Clara Wildberger, 2015



abita sotto la lingua, 2014

installation/ Palazzo Botigella Gandini Art Lab and Santa Maria Gualtieri, Pavia, Italy

For years Iris Dittler has been working on the relationship between body and space, identifying in the body, based on the external context, a specific architecture in which environmental features find an ideal position. The body becomes a meeting point where moments of the surrounding space materialize, and are then translated into objects functioning as a restitution of the recently assimilated place, provided that there is contact between the hypothetical and actual physical space. (...)The research on the body went beyond what was expected, making a further connection to the history which linked Pavia to Vienna during the second half of the Eighteenth century. Both the Josephinum of Vienna and the University of Pavia have examples of his anatomic wax models made for a deeper understanding of the human body.





(..)Using slender metallic structures and display cases or glass sheets, Iris Dittler positioned small objects which acted as conceptual sutures between Romanesque Art and the Age of Enlightenment, between spirituality and scientific experimentalism, allowing the lightness of the objects and their ambiguity to vibrate in the hallowed atmosphere of Santa Maria Gualtieri. Each display case refers to a part of the artist's body where a certain feeling had taken root, with hints of small surgical instruments to sound its depth, shape and weight. The title, half way between vision and nightmare, derives from this: *abita sotto la lingua*, it dwells under the tongue. Under the tongue, not above, otherwise it could simply be spoken, therefore making it easy to get away from. But no, anything under the tongue then spreads throughout the whole body, and putting together all the pieces of the puzzle requires a more introspective effort.

Silvia Ferrari-Lilienau (art critic and art historian)
Pavia, June 2014



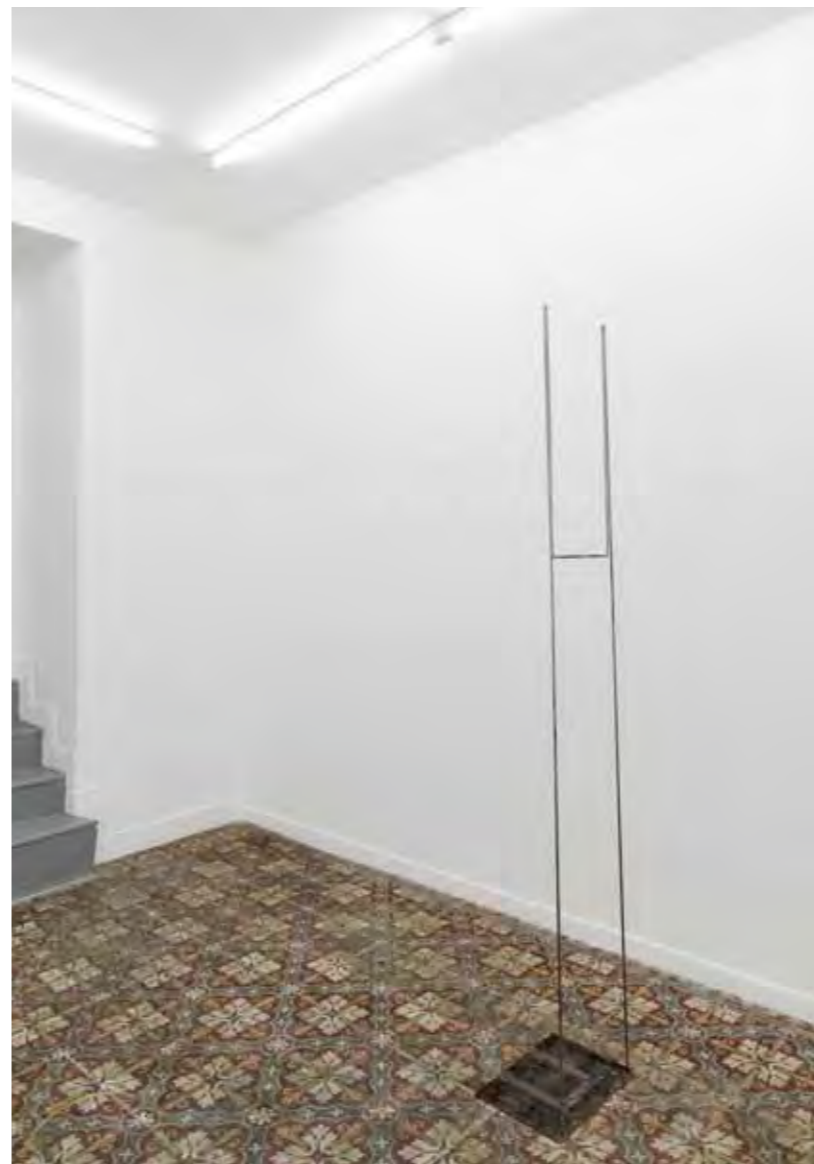


Liegende, 2012-2013 (detail)
3 elements: plastic, reflective plastic, latex, steel, brass
variable dimensions,
unique
Exhibition view, 'Révolte Logique, part II: Slave to Art', Marcelle Alix, Paris, 2013 /
Photo: Aurélien Mole

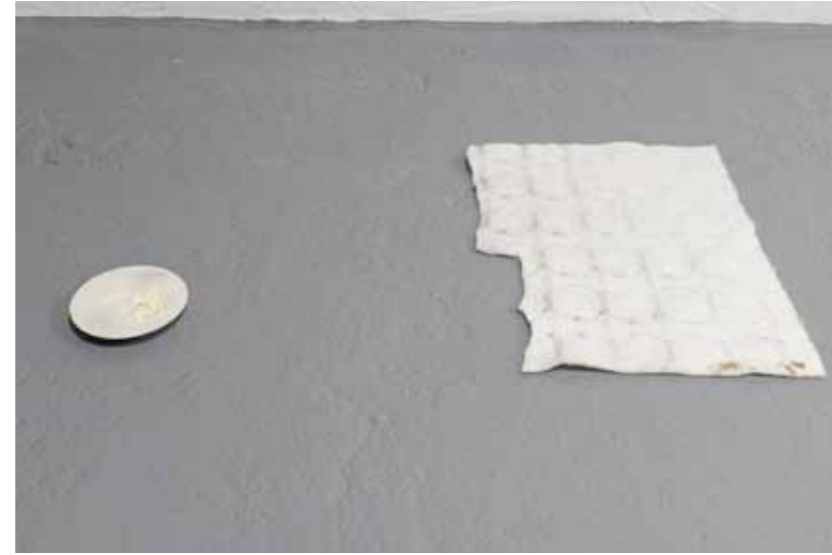


Lauschen, 2011
ceramic, latex
2 x 14,5 cm
ed 10 + 2
Exhibition view, 'Révolte Logique, part II: Slave to Art', Marcelle Alix, Paris, 2013 /
Photo: Aurélien Mole

Die Stehenden #1, 2011
steel
192 x 35 x 25 cm
unique
Exhibition view, 'Révolte Logique, part II: Slave to Art',
Marcelle Alix, Paris, 2013 / Photo: Aurélien Mole



Liegende, 2012-2013
3 elements: plastic, reflective plastic, latex, steel, brass
variable dimensions
unique
Exhibition view, 'Révolte Logique, part II: Slave to Art', Marcelle Alix, Paris, 2013 /
Photo: Aurélien Mole



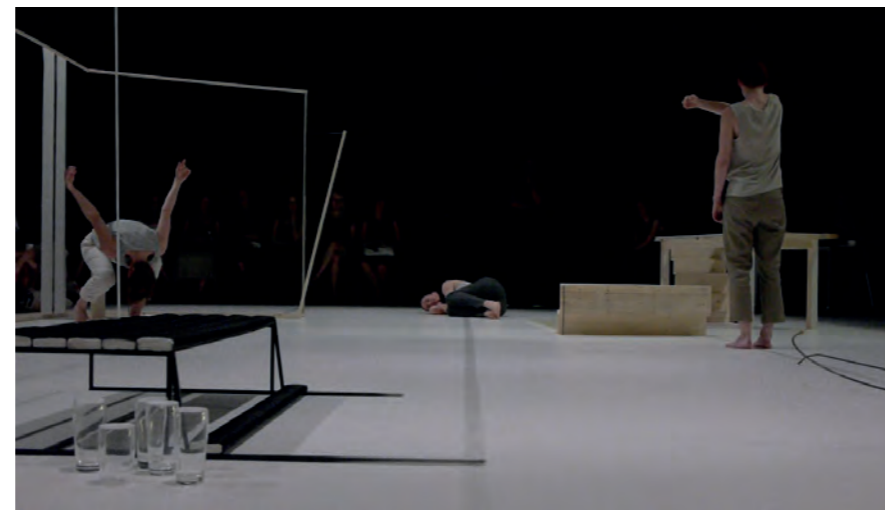
Echoräume, 2013 (details)
Exhibition view, 'Révolte Logique, part II: Slave to Art',
Marcelle Alix, Paris, 2013
Courtesy Marcelle Alix, Paris/ Photo: Aurélien Mole



Echoräume, 2013, plastic, steel, glass, wax, insulating material,
variable dimensions, Exhibition view, 'Révolte Logique, part II: Slave to Art', Marcelle Alix, Paris, 2013
Courtesy Marcelle Alix, Paris/ Photo: Aurélien Mole

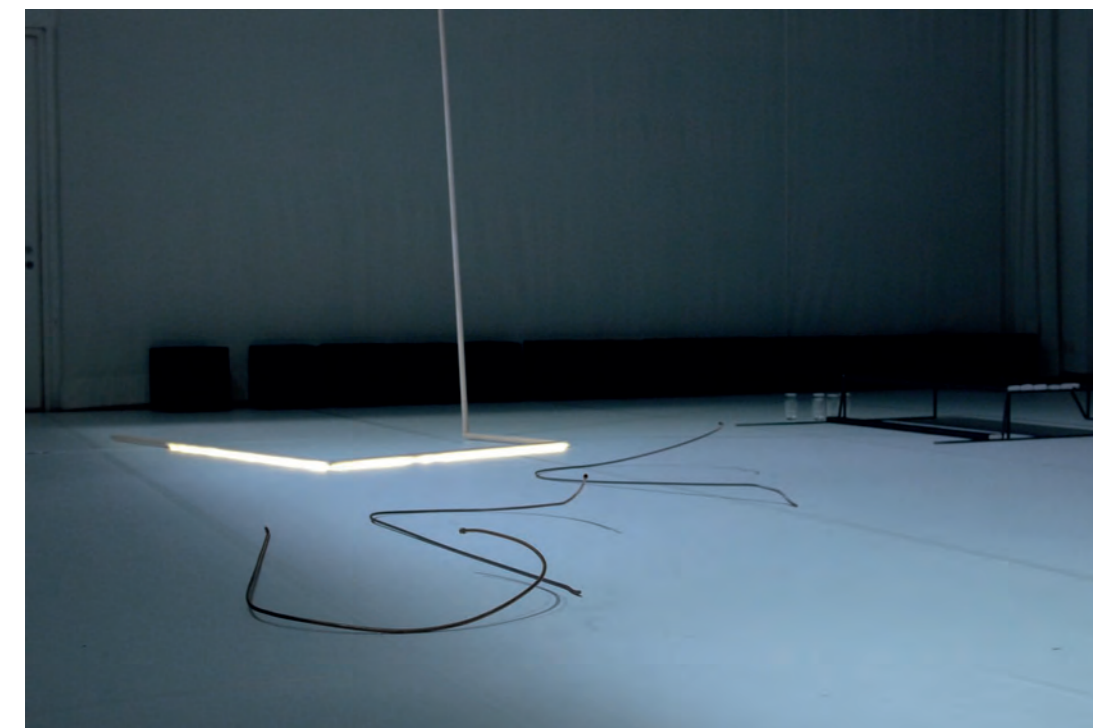
PERFORMATIVE INSTALLATION
TANZQUARTIER VIENNA, in the frame of WERKSTÜCK 2013

CONCEPT, INSTALLATION: Iris Dittler
CHOREOGRAPHY, PERFORMANCE: Elsa Wöss, Nici Rutrecht, Iris Dittler
SOUND: Andreas Trobollowitsch
LIGHT: Veronika Mayerboeck
TECHNICAL SUPPORT: Laura Masching
FOTO credits: Nicolai Gütermann
Titel drawn from "poetical assumption" by Karl Larsson

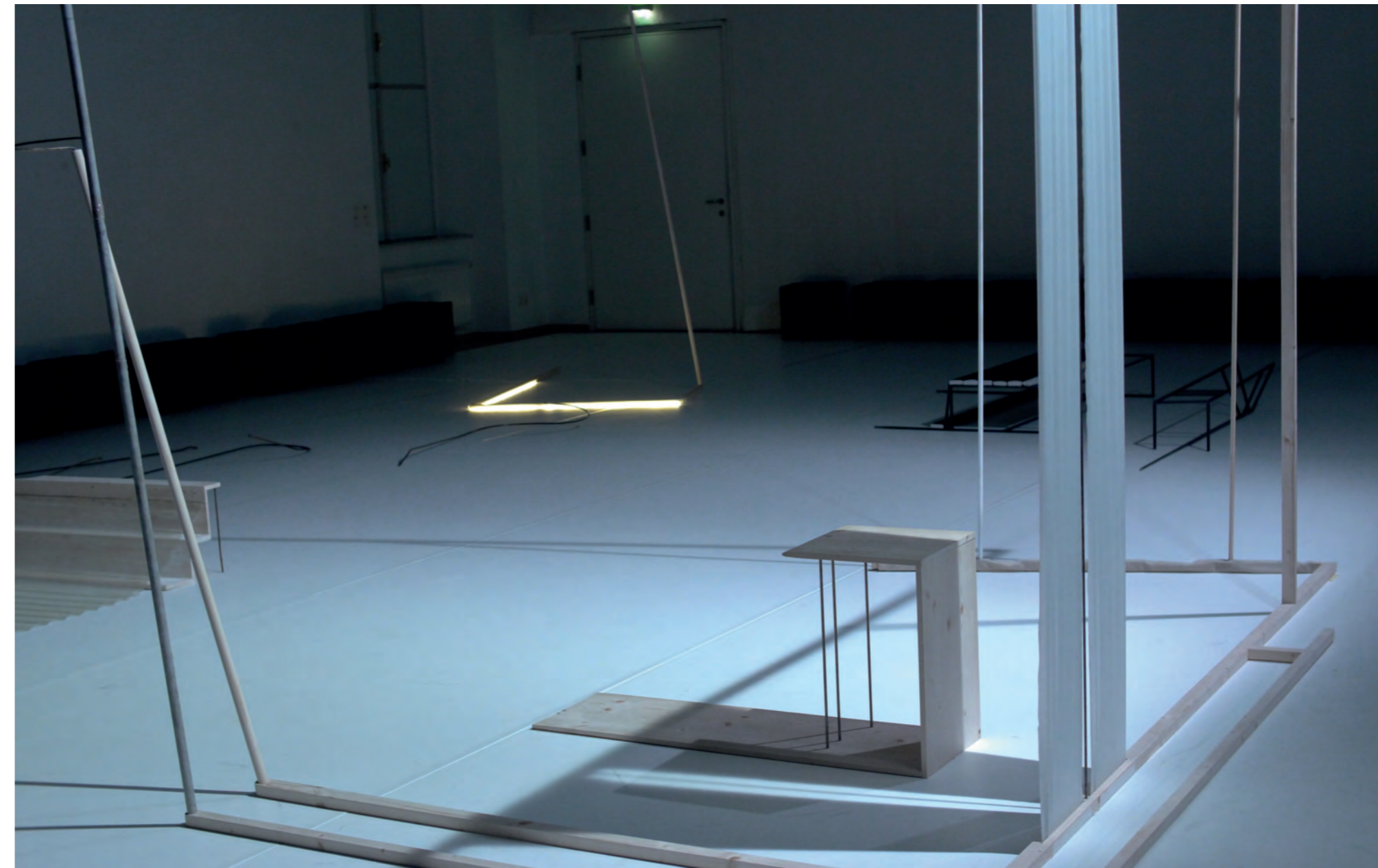


„Iris Dittler's interdisciplinary installation signals from beyond the source is a meeting between performance and visual art. In the expansive setting with its slender structures, the three performers are confronted with visual and sculptural material. In the process the structures which are inherent in images and sculptures are to be apprehended, explored for their movement impulses and finally transferred to the bodies.“

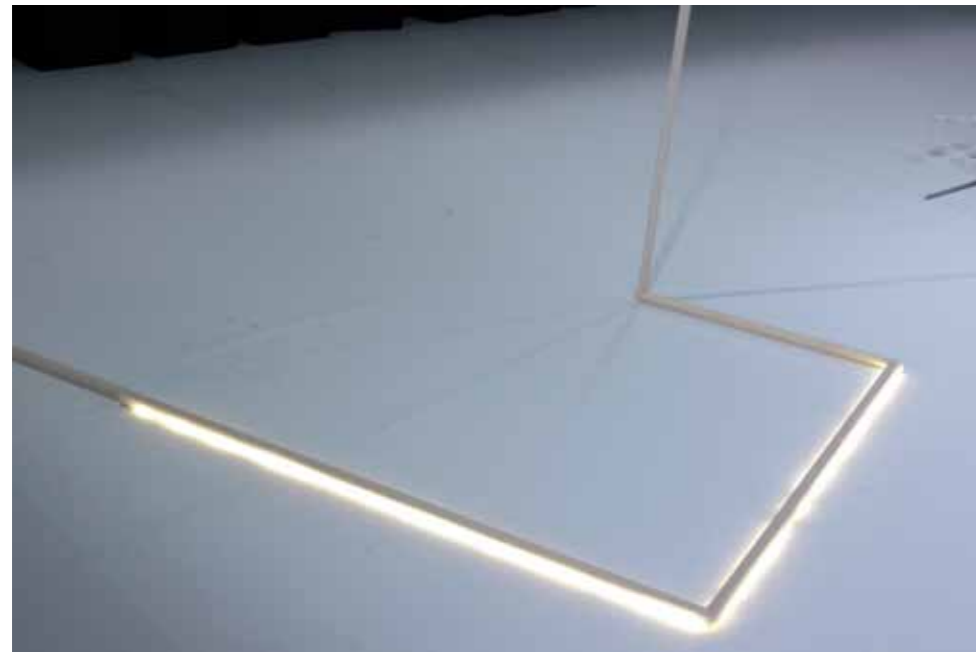
VIDEO DOCUMENTATION
<https://vimeo.com/86303852>
20 minutes



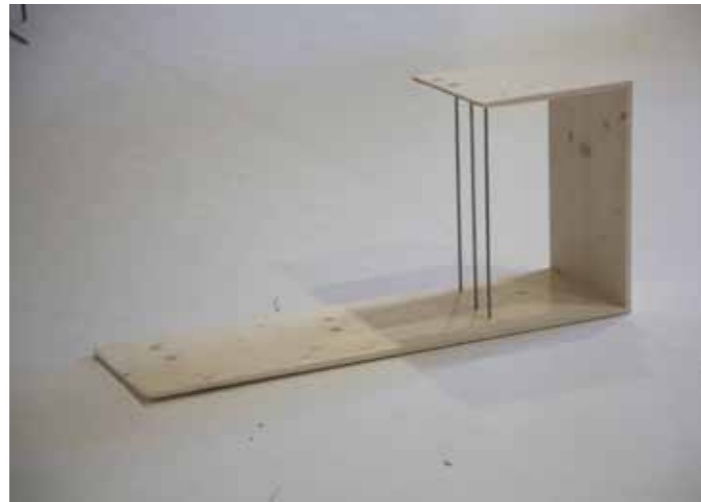
photos: Nicolai Gütermann



installation: metal, wood, fabric, plastic, glass, wax, led lights, dimensions variables, installation view: Tanzquartier Vienna, Austria, 2013



(detail) wood, led-lights, 2013



hocker, wood, metal, ca 30 x 109 x 45 cm, 2013



tisch, wood, ca 190 x 70 x 80 cm/ objects for signals from beyond the source (version 1) at Tanzquartier Vienna





signals from beyond the source (second version),
installation views at Jeune Création 9.-17.Nov. 2013,
Centquatre, Paris

