

Alexander Felch (AKF)

Selected works, shows and publications
(since 2006)

mail alexander.felch@gmail.com

fon +4369910498104

web alexanderfelch.net/

transienthole.net/

variable.cc/

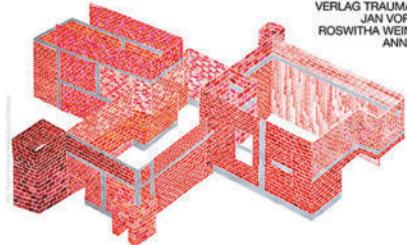
ig/fb [silvesterjones](#)

DIMENSIONS VARIABLE

VARIABLE DIMENSIONS OF SOUND AND FORM - AND TIME

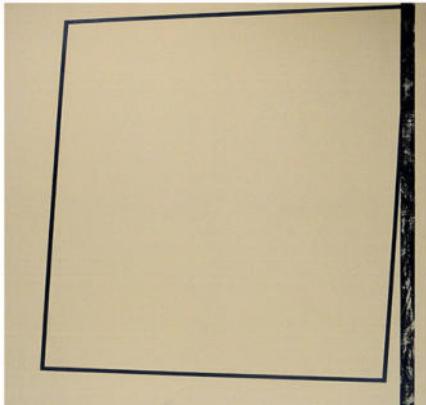
18.-24.11.12

MARIA ANWANDER
ATZGEREI PRODUCTIONS
MATHIEU CORTIN
MIKAEL A CREST
ALEXANDER FELCH
MARKUS FIEDLER
PAUL GRÜNDORFER
CHRISTOPH HÖSCHELE
HUND UND HORN
WILLIAM LAMSON
PETER MOOSGAARD
MARIA PAVLOVA
PETERMICHL / TURILLON
KIRILL SHAMANOV
VERLAG TRAUMA WIEN
JAN VORMANN
ROSWITHA WEINGRILL
ANNA WITT



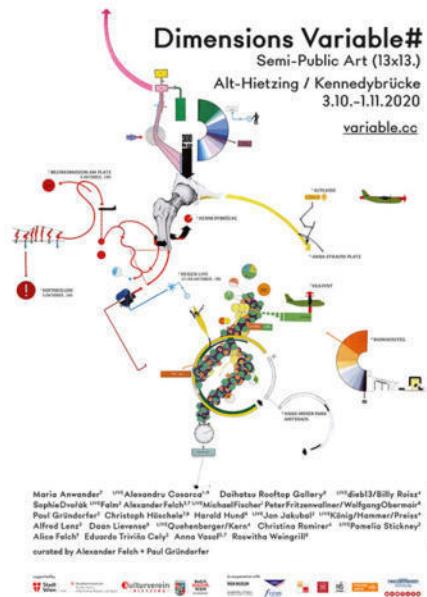
ERÖFFNUNG: 18.11.2012, 19H
AUSSTELLUNGSBETRIEB: MO - SA, 15-19H

mo.e
17., THELEMANGASSE 4/1-3

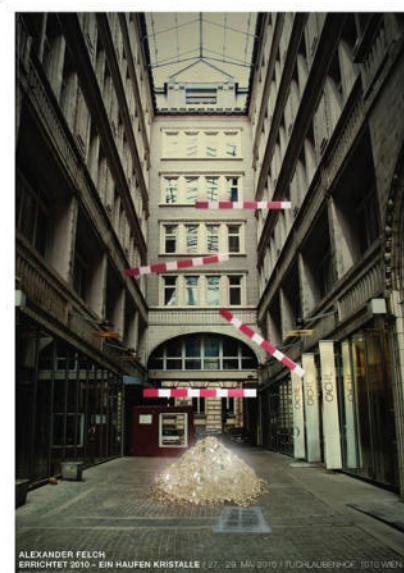


MARIA ANWANDER ■ ATZGERI
MIRKO BANDINI ■ SONJA BENDEL
■ UNVERKÄUFlich MATHIAS
BUCH ■ MIKAEL A CREST
SOPHIE DVOŘÁK ■ ALEXANDER
FELCH NOT FOR SALE UDO FON
■ PETER FRITZENWALLNER
STEFAN GLETTLER 17.-22. 11. 2015
CHRISTOPH HÖSCHELE ■ EARL
JESSE ■ KATHARINA KARNER
STEFAN KREUZER
ABBÉ LIBANSKY ■ ANNA MITTERER
■ JAYSHA OBISPO ■ MO.E
MARIA PAVLOVA ■ CARLOS PÉREZ
KEVIN A RAUSCH ■ CHRISTOPH
SCHWARZ ■ LENA WICKE-
AENGHENHEYSTER ■ NIVES WIDAUER
BARBARA ZEIDLER ■ KURATIERT
VON ALEXANDER FELCH UND
■ MARIA PAVLOVA

ERÖFFNUNG 17. 11. | 19 UHR | 17., THELEMANGASSE 4



SHOWS
(EXCERPT)





Transient Hole (Variations) I-X (Ed.), 2020



MOE Schaukasten I-XII (Ed.), 2015

Alexander Karl Felch

Transient Hole (Variations) I-X 2017-20



PUBLICATIONS

АЛЕКСАНДР ФЕЛЬХ

ABSTRACTS OF SOVIET NOISE

2006-2016

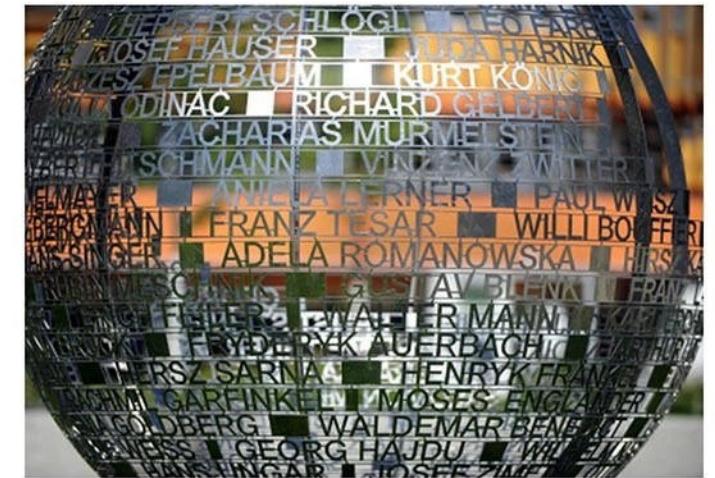
ALEXANDER FELCH

ABSTRACTS OF SOVIET NOISE

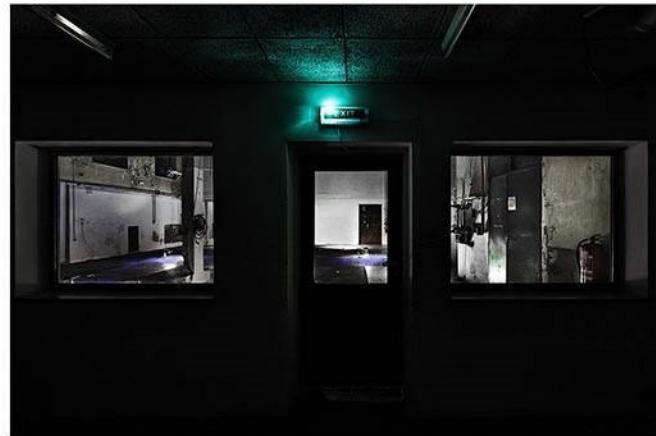
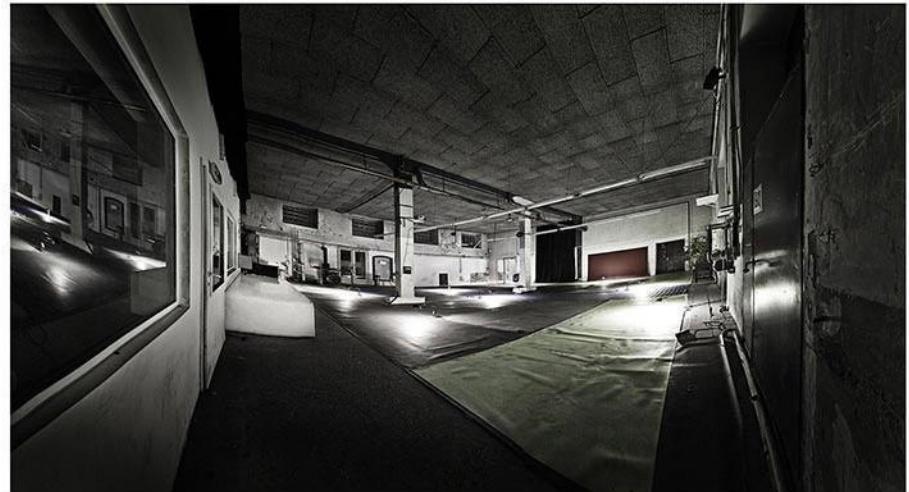
2006-2016



Abstracts of Soviet Noise (Ed.), 2016



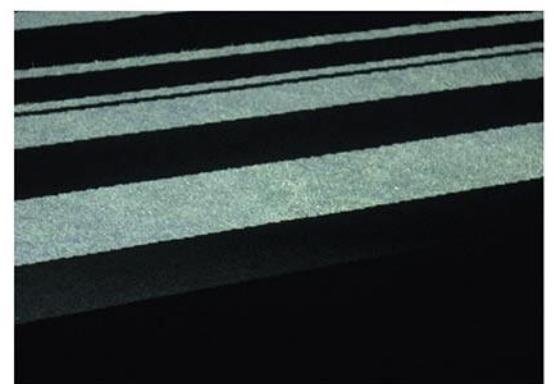
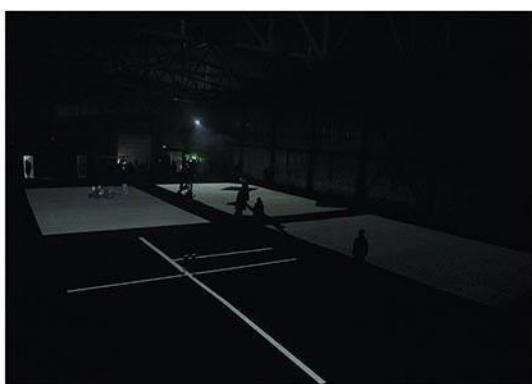
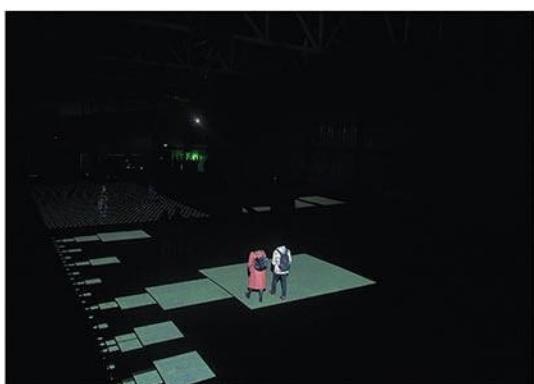
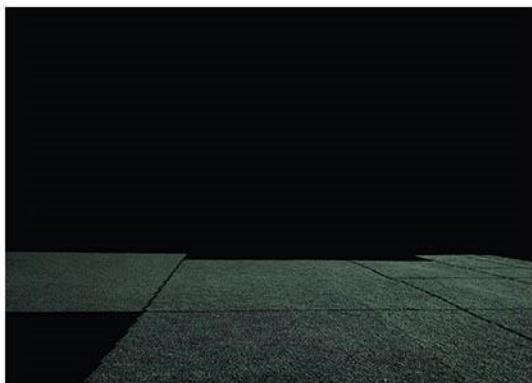
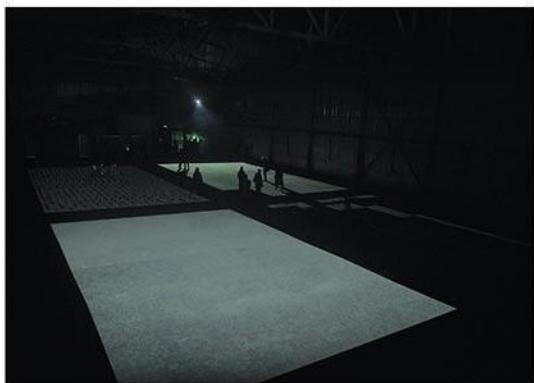
Mahnmal für die nach der Machtübernahme
der Nationalsozialisten in Österreich vertriebenen
Angehörigen der Hochschule für Welthandel
campus WU, Wien (2014)
Nirosta/Grashügel, ca 220x270cm



Pattern #1 (2014)
Tanzboden/IKEA Lampen
ca. 10m x 10m

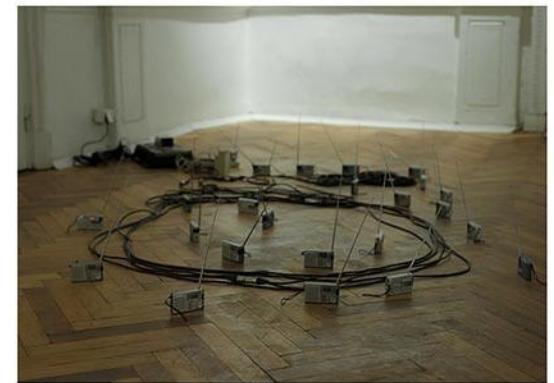
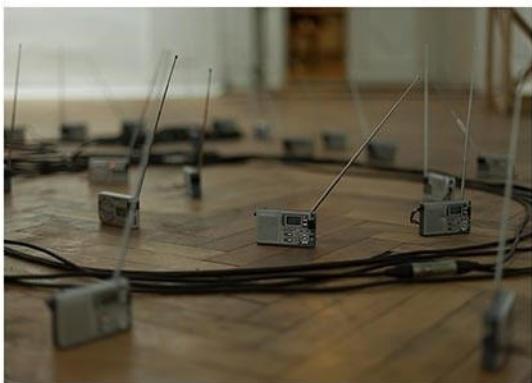


Attica!
Hörbuch / Fernsehspiel
HD Video, color, ca. 30 min
ORF III Artist in Residence 2015



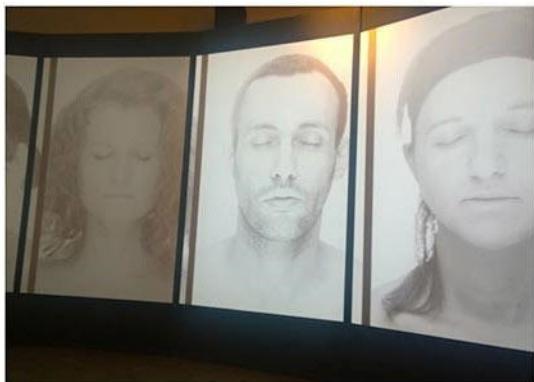
the open plain / Чисто поле (2016)
Alexander Felch + Volna
Lichtinstallation
Indoor Fußballfeld, 56x24m



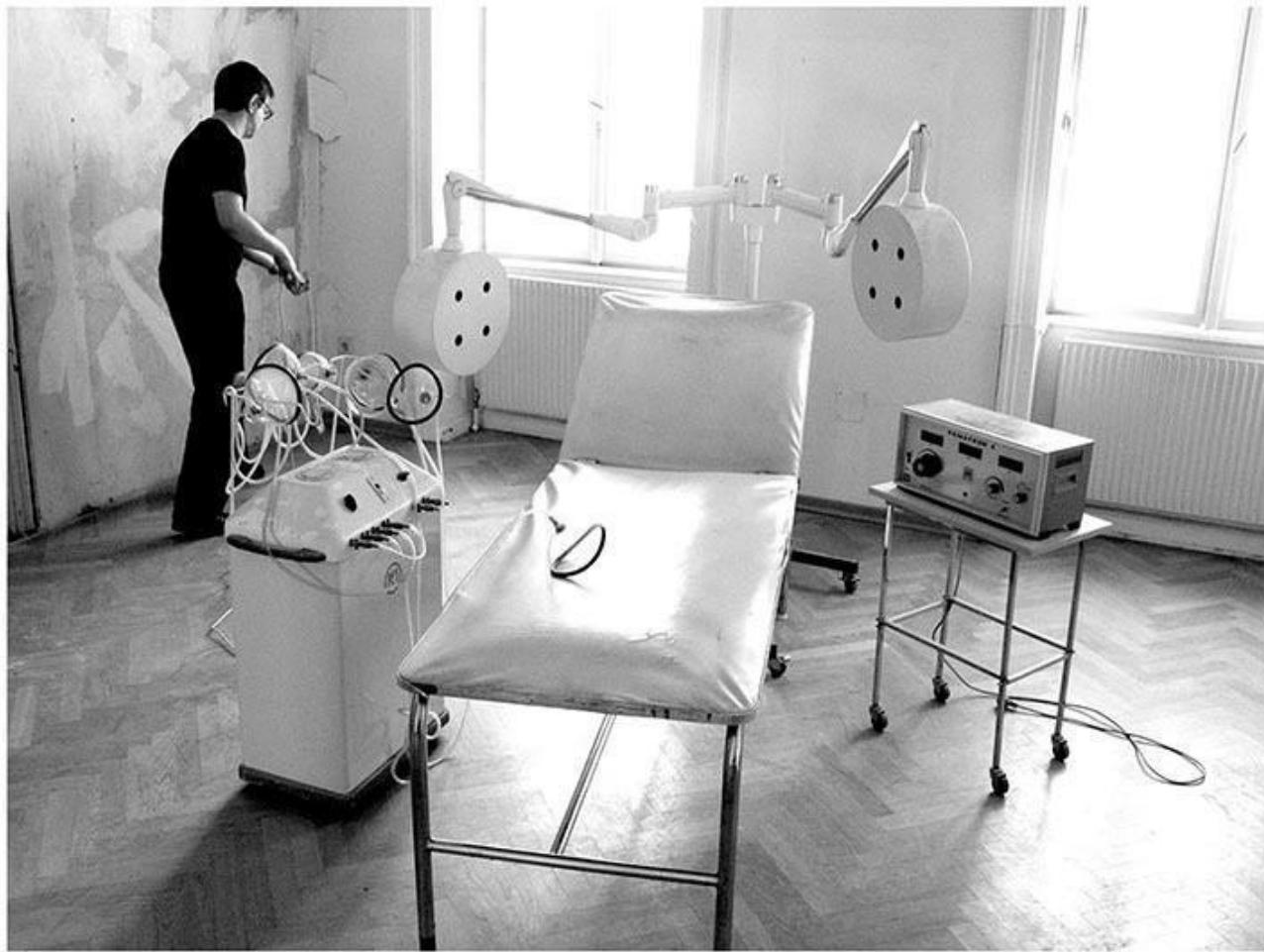


AM Feld / soviet noise (2016)
Alexander Felch + Paul Gründorfer
Audioinstallation (Mehrkanal)
Radiosignal, AM Sender, portable Empfänger
dimensions variable
TAIGA / New Stage of the Alexandrinsky Theatre





Window of Legality - 540 Attempts to stop the carousel (2016)
long durational performance (45h), petition
Wiener Festwochen / Künstlerhaus



Spiritualize Me - The Spiritualize Mashine (2005)

Installation, mixed media
Maße variabel

Canadian Scientist Michael Persinger has found a way to cause spiritual experiences by treating a humans' temples with a magnetic field.

The *Spiritualize Mashine* was taken from a sanatorium and is designed as a mashine which supplies with quick belief once a coin is inerted (...)



РУССКИЙ СТИЛЬ (Russian Style) (2011)

85 goldene Zigaretten-Papiere
auf Ikonenrahmen

Maße ca. 50x70
Rahmen object trouve, 50x70, Holz,
geschliffen und lackiert
Zigarettenpapier aus 85 Packungen der Marke
РУССКИЙ СТИЛЬ, geraucht 03-07/11
Format 7,70x3,40cm
Farbe Gold mit eingeprägtem Markennamen

The icon is historically the most sublime image in the history of Russian culture. Placed in a red corner, it represents an ideal space, and sanctifies everything around it. It also illuminates everything with light. The cult of light iconographically expressed an abundance of gold. An abstract gold background replacing the three-dimensional space, pulls the image from reality and elevates it into the ideal world.

Today's Russia is a country of contradictions and doubts and cannot decide whether to return to her iconoclasm or fall to the golden calf. Unable to find a new idol, she rushes to the stores around the clock. There is a red corner on every corner.

The cigarette brand, RUSSIAN STYLE, is a perfect example of such a substitution. On a blue marble background written in gold letters are the words RUSSIAN STYLE with picture of a Russian family and a plow over an inscription that reads: official supplier of the Kremlin. This allegory seeks to represent the tastes of the country, its culture and traditions

85 packs of RUSSIAN STYLE were conceptually smoked and the remains were pasted on a board, thus making it the symbiosis of modern Russian style and its historical background in a modern Russian iconic image. It is an abstract golden idol. This unillustrative icon of modernity and post-modern consciousness allows only the background to be observed, giving it multiple meanings.



**Introducing The Karl -
Identitätsmusical mit migrantischen Hintergründen
(in sechs Szenen)**

Musical, 40 min, deutsch/russisch

Maße hd-video, 40 min

C-prints 60x60 cm

Folder, A4, 4/4

Skizze Bühnenbild, Zeichnung, A3

Partitur, A4

Buch, A4, 12 Seiten (mit Anmerkungen)

Premiere / Derniere 12. Juni 2008, Prospekthof Semperdepot

Musikbeiträge LFE, Johnny und Ich, Felix Kubin, Automobil, Jerry Herman, Reark

Textbeiträge Samuel Beckett, Karl Kraus, Martin Kippenberger, E.M. Cioran, Snezhana Vinogradova, Romain Gari

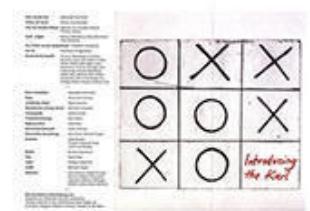
Buch, Produktion Alexander Felch

Regie Alexandra Schmid

Lichtdesign, Regie Pepe Starman

Ton Michael Suszynski

Choreografie Jerome Knols



Produktionsleitung Alice Felch
Bühnenbild (Konzept) Maria Pavlova
Bühnenbild, Ausstattung Alice Felch, Michael Tripolt
Regieassistentz Sasa Kato
Maske Renata Hajwatalova
Foto David Payr
Video Philipp Habenicht
Grafik Michael Tripolt

mit Alexander Felch, Arthur Summereder, Raphael Sas, Hanibal Scheutz, Thomas Spitzer, Miruna Mihailescu, Marcella Pascal, Yulia Sheshina, Musikarbeiterkapelle



Mirror CONTEMPORARY (2006)

objekt, object trouvé
Maße ca. 150x100 cm

Pile CONTEMPORARY (2010) (with Mikhael A Crest)

installation, Haufen
Maße variabel

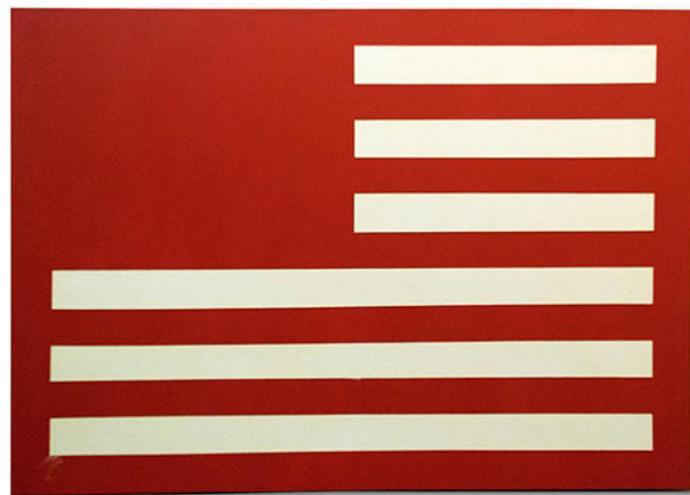
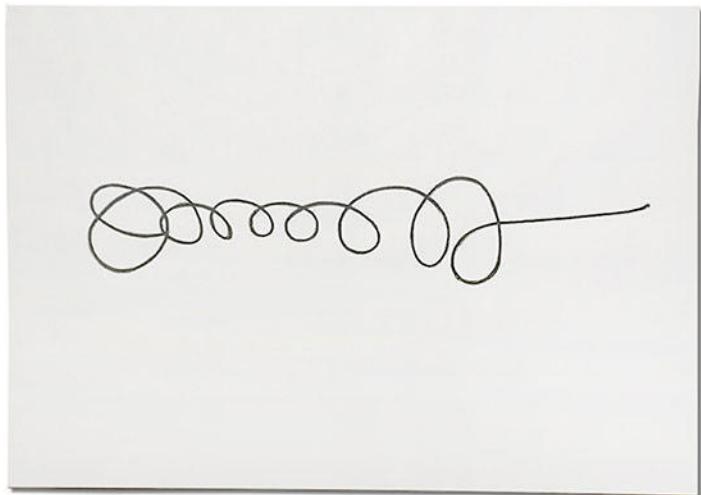


(...) If we return to the source of "Contemporary," we might say that everything began with a mirror.

That mirror lived in a courtyard on Ulitsa Marata; in front of it lived bums. On its crooked surface someone had engraved the word "CONTEMPORARY." Later I moved the mirror to the Dirty Gallery, where it began to reflect modernity and the art of modernity. No questions were asked, everyone understood that the mirror reflected all of that ephemerality and authenticity that exists in reality. The most authentic "Contemporary."

Traveling to Kronstadt 3 years later, I observed how Mikhael Crest piled up contemporary art into a big heap. When he proposed that I name the heap, I, of course, immediately answered that it should be called "Contemporary," thus logically continuing the story with the mirror.

The heap "Contemporary" is the peak of modernity in art. Contemporaneity simply cannot be more contemporary than a heap. "It is impossible not to agree with this heap," says Mikhael Crest. Now, having named the heap "Contemporary," we no longer refer to contemporary art as such. Only art remains – pure, in a certain sense, and simply authentic art. There is no reason to strive for modernity in art – art created in the present is by its very nature contemporary. (...)



Amerika Redux I (Jacob J. Lew)
Amerika Redux II (capitalist white on socialist red)
(2014)
Acryl/Leinwand, 220x160cm



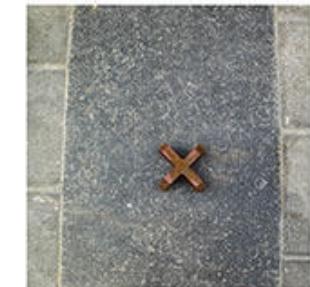
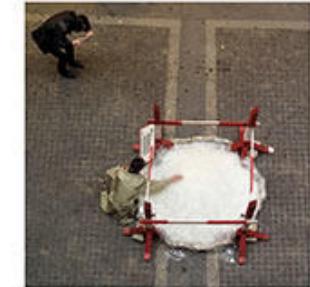
Errichtet 2012 - Ein Haufen Kristalle (2010)

Temporäre Installation im öffentlichen Raum
in Kooperation mit KÖR Wien und Das Weisse Haus

27.-29. Mai 2010, 1., Tuchlaubenhof

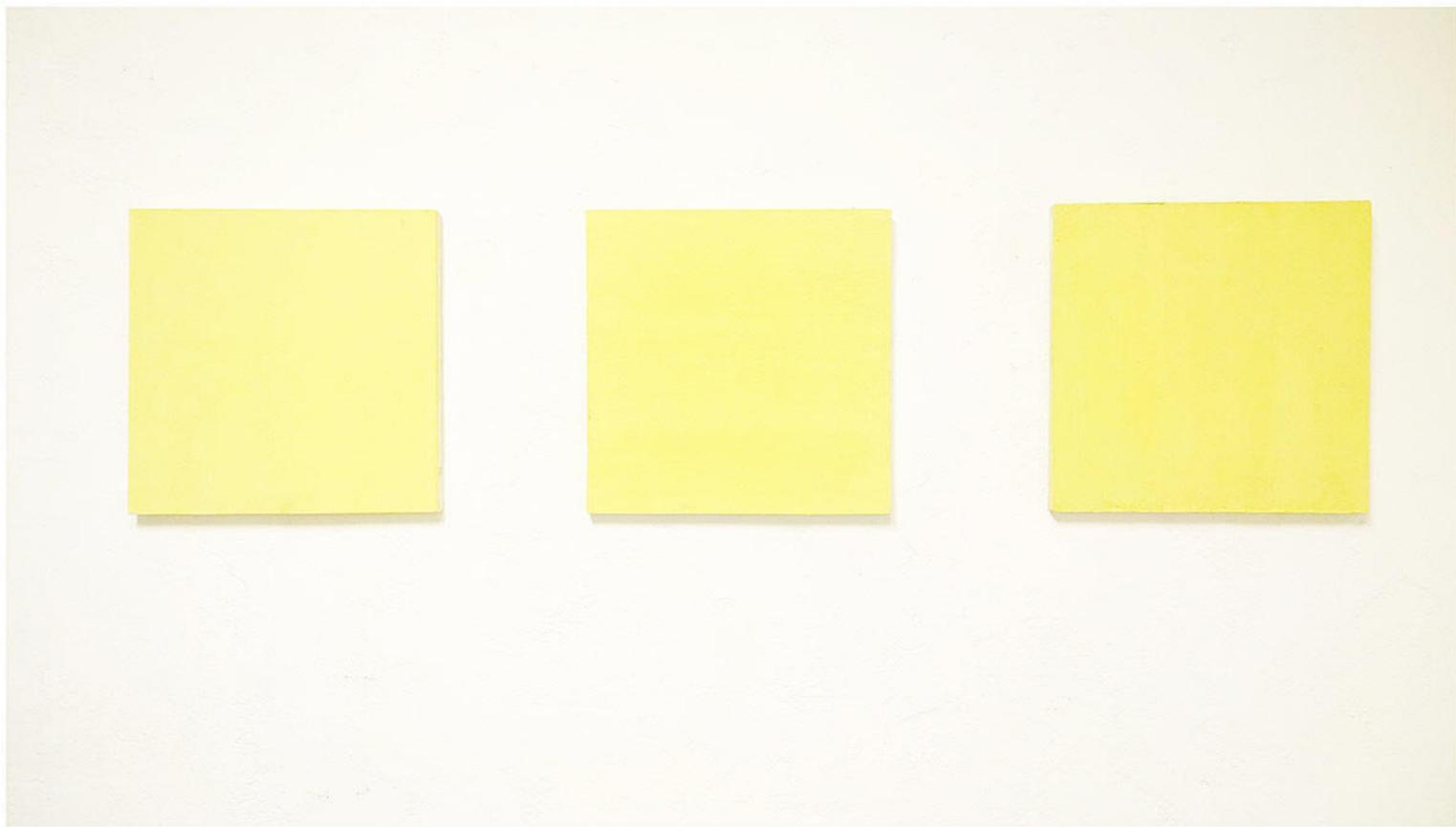
Maße variabel

Idee/Konzept Alexander Felch, Snezhana Vinogradova, Mikhael A Crest
Produktion Alexander Felch, Alice Felch, Olga Schöberl / EOSAGENCY

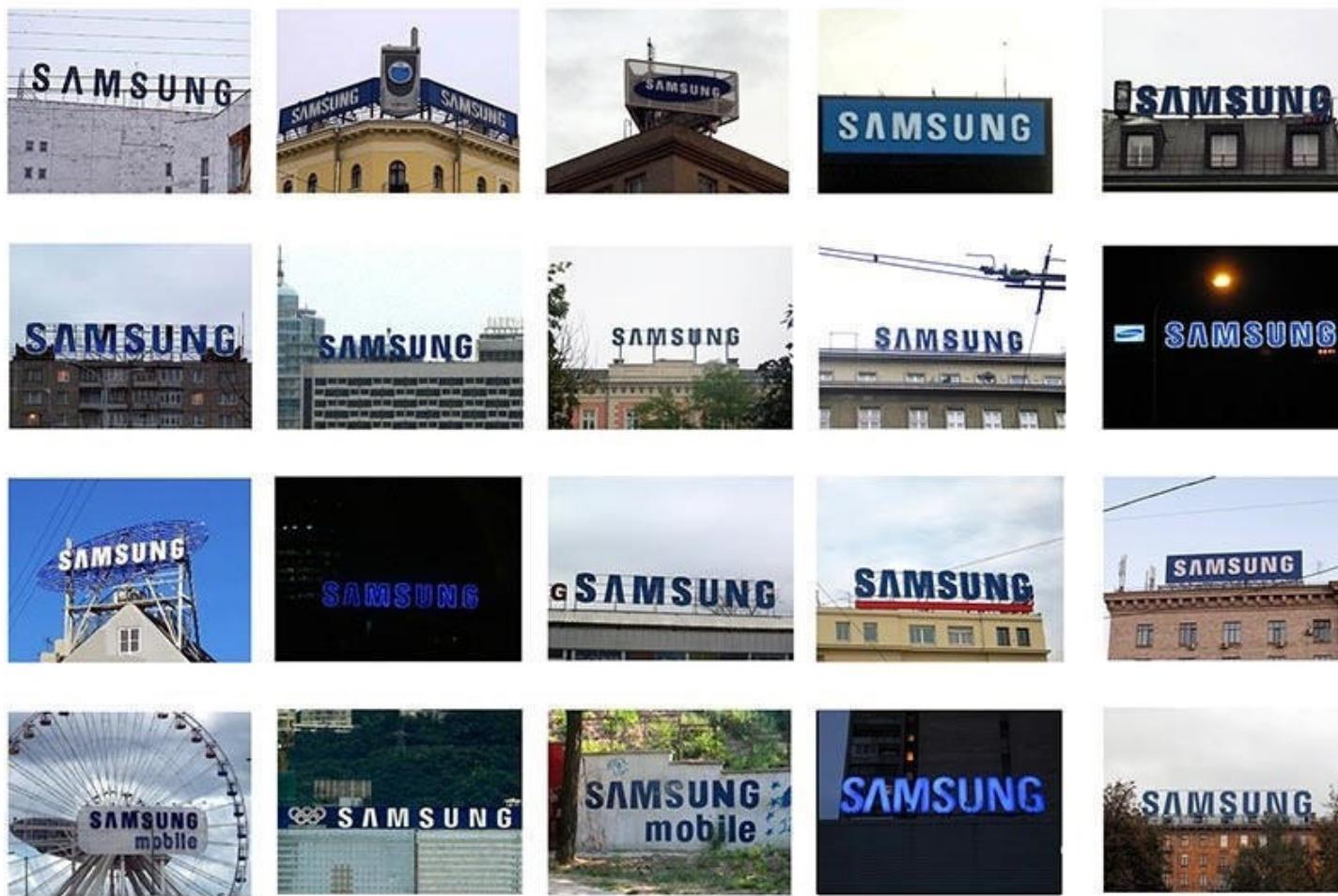


„Wo ein Haufen, da ist meist auch eine Grube.“
Axenekrohen

Ein Haufen aus 200.000 funkelnenden Glaskristallen wird für 48 Stunden
in der Wiener Innenstadt ausgelegt.
Vier rot-weiß gestreifte Holzbalken, wie man sie von Baustellen kennt,
sind dem Haufen zum Schutz bereitgestellt.
Nach zwei interessanten Tagen im öffentlichen Raum zeigt sich, was vom
Haufen übrigblieb ...



Петербургский желтый 4809/I-III (Petersburger Gelb 4809/I-III) (2011)
Fassadenfarbe auf Leinwand, 40x40cm



Bring Me SAMSUNG (2008 -)

Vienna, St Petersburg, Krakow, Beograd,
Pristina, Bogota, Quito, Hong Kong, Berlin,
Hanoi, Almaty, Moscow, Samara, Minsk,
Kopenhagen, Odessa, Kaliningrad, Wolgograd,
Prague Talinn

C-Prints
Maße 15x18 cm



Azimut Zero Achrom (2011)
Akustisches Denkmal, Audioinstallation
Dimensions Variable, C-Prints 60x60
For Piero Manzoni
Kronstadt (RF)



My Own Private End Of The World (2011)

C-print
Maße 60x80 cm



Vandalismusplatz (2021)

site-specific installation
street sign, enameled sheet metal, 950x270 mm
pipe stand, undefined metal, 500x500x2000 mm
floor marking paint
Dimensions variable (ca. 5x5m)

„Inspired by Japanese aggression-rooms, „Vandalismusplatz“ offers a sculptural or performative space for constructive or destructive interaction. The way of use is up to the recipients though as the title is meant as an offer. Vandalism is not an obligation – it is rather a possibility! Therefore „Vandalismusplatz“ becomes more of a hypothetical island of self-empowerment.“

Exhibition view: DREAM ESTATE / Notgalerie, Aspern Nord, 2021

LENTACHROM (2011)

DV, color, 16*30

„A short film about the end of the world and the terror of consumation. Alexander Felch, Mikhael A Crest and Snezhana Vinogradova at LENTA“



exhibited at NCCA, National Center of contemporary art, St. Petersburg (2011) + das weiße Haus, Vienna (2013)

<https://www.youtube.com/watch?v=yNUir-qJUTNA&t=125s>



VODKA CHODORKOVSKAYA (2006)

DV, color, 15`38

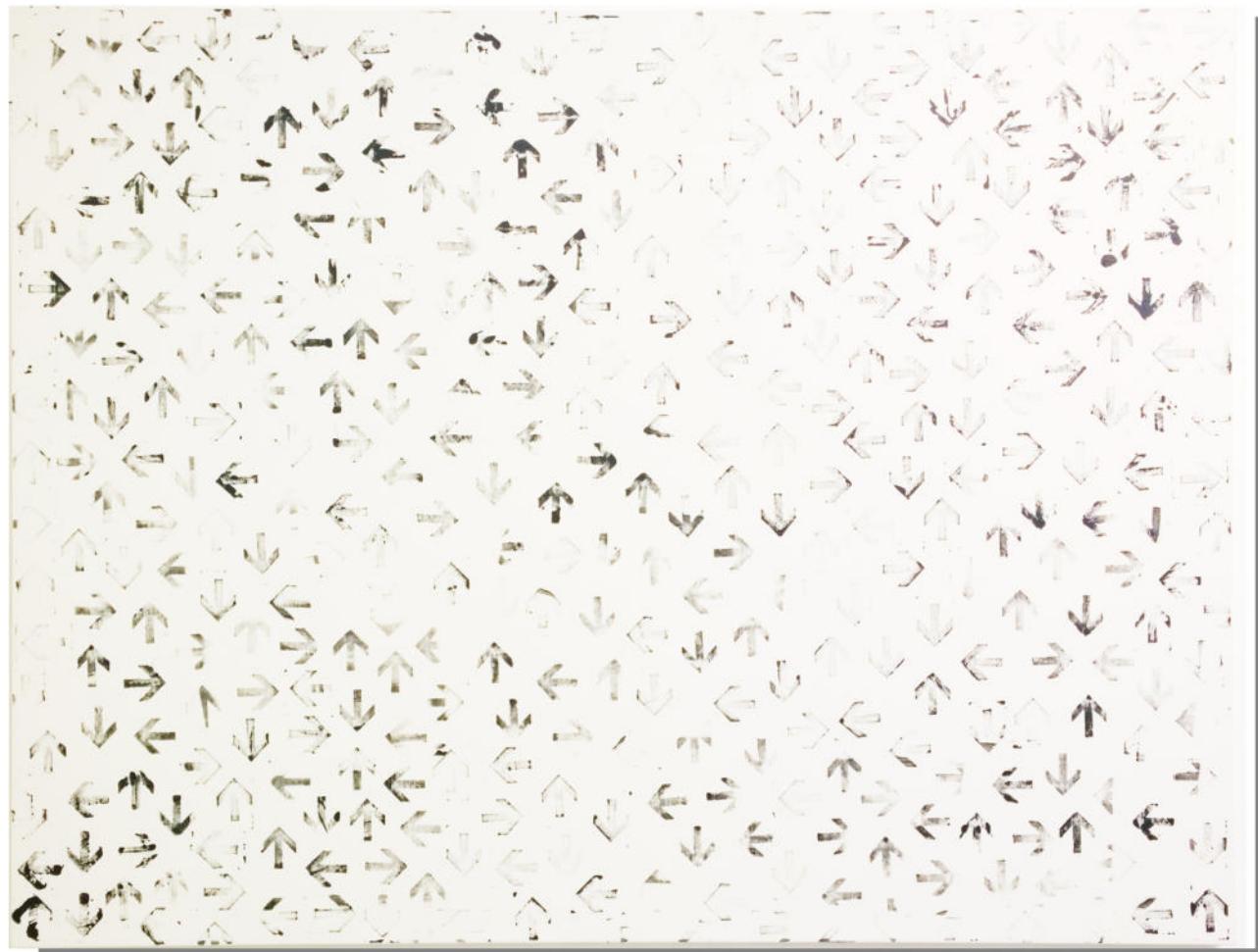
Bottle with 490 ml vodka Chodorkovskaya

„The following movie illustrates the process of turning 900ml vodka PUTINKA into 490ml vodka CHODORKOVSKAYA through 8-time distillation. 8 distillations for 8 years Mikhail Chodorkovsky was sentenced to penal camp for threatening Vladimir Putin's regency with his democratic ambitions. It didn't help him in prison, it didn't bring him presidency, but at least he got his own vodka, just like Gorbachev, Yeltsin and Putin.“

exhibited at NCCA, National Center for Contemporary Art St. Petersburg (2010)
<https://www.youtube.com/watch?v=mBuaui-Gaz6I>



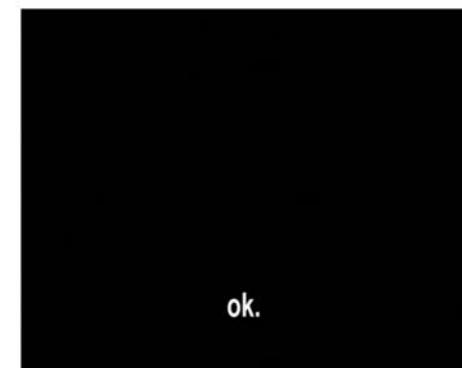
Alexander Felch -
Richard Serra's Frame (2017)
LIVE Performance
@ RE_PERFORM (under different conditions)
mo.e vienna



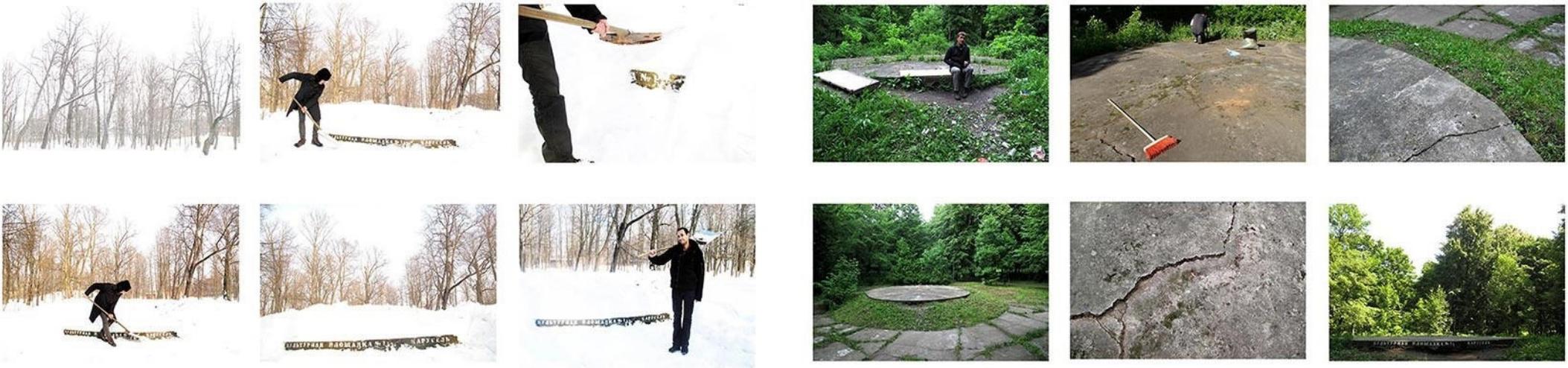
ARROWS XXV (2015)
Acryl / Leinwand, 200x150cm



Prospekt Budushego -
Byvshij Prospekt Lenina
Petition zur Umbenennung einer Straße
(2011)



Cut it, man!
dv, bw, 2`27
(2005)



Alexander Felch: Liberating a Cultural Playground: "Carousel"
Performance / Video Documentation, DV-PAL, 25'23"
C-Prints, 30x20

Liberating a Cultural Playground: "The Carousel"
Our liberation of a cultural playground over a period of two weeks was a direct reaction to art objects that foreign participants in the Kronfest had made of trash from the Gulf of Finland.
At the heart of the campaign was the idea of reverse sculpture: instead of building something new, we decided to simply liberate something that already existed, but which no one had paid attention to.
The playground is one of several mysterious areas of the Summer Garden in Kronstadt. The residents of the city themselves have differing ideas as to what existed there earlier.

Our clearing of the abandoned playground was conceived as a proposal to the local residents to use existing sites for cultural activity.
The performance of cleaning the ground of trash was seen by the local residents as an absurd act. The artists participating in the process of sweeping the forest gradually came to agree with this opinion as well.
Three weeks after its opening, the cultural playground once again became a beerground, reflecting the local recreational culture.

Александр Фельч Освобождение культурной площадки – Карусель

Перформанс / видеодокументация, DV-PAL, 25'23"
С-Принт, 30x20

Освобождение культурной площадки Карусель
Освобождение площадки в течение двух недель - прямая реакция на арт-объекты, сделанные из мусора Финского залива иностранными участниками Кронфеста.
За основу акции взята идея обратной скульптуры вместо того, чтобы построить что-то новое, можно просто освободить существующее, на которое никто не обращает внимания.
Площадка – одно из загадочных мест Летнего сада. Сами кронштадтцы расходятся в показаниях о том, что здесь было раньше. Очистка этой заброшенной площадки была

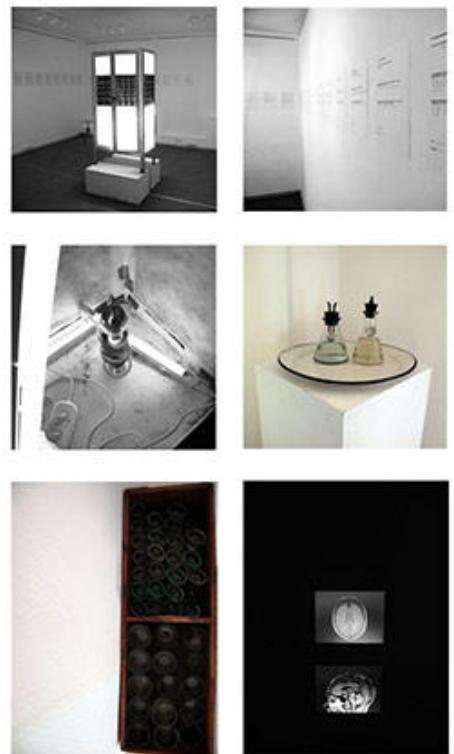
задумана в качестве предложения местным жителям использовать существующие ареалы для культурной активности.
Перформанс по очистке площадки от мусора наблюдался местными жителями как абсурдное действие. Художники, участвовавшие в процессе подметания леса, тоже постепенно присоединили к этому мнению. Культурная площадка в течение трех недель после открытия снова стала пивной площадкой, что является отражением местной культуры досуга.



NAMARATA
dv, color, 1'13
(2006)



PRODAIU - For Sale
dv, color, 2'25
(2007)



Целебная сила искусства (2011)
(Über die heilende Kraft der Kunst)
(mit Mikhael A Crest)

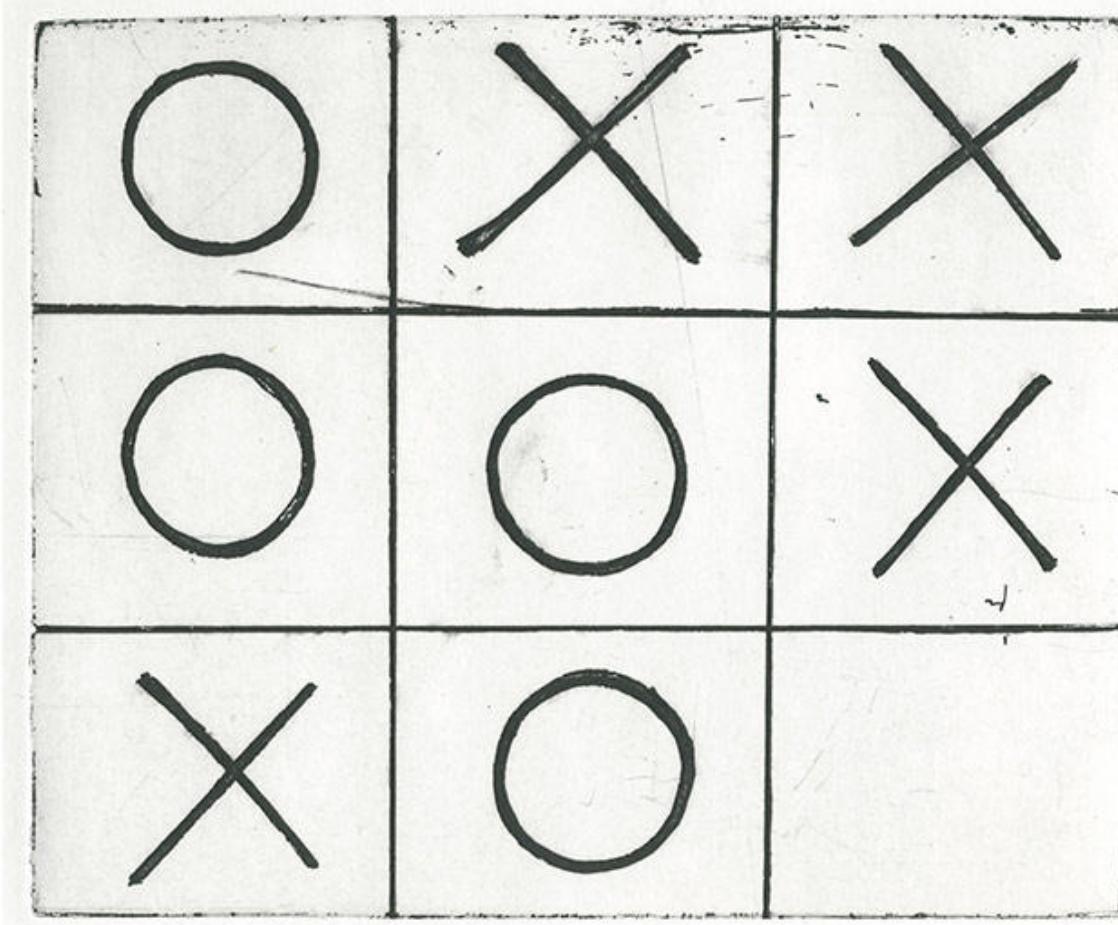
Installation, mixed media
Maße variabel

To evaporate clouds in the sky would be inappropriate: nature has its own flux of masses – it's another matter to dissipate „cloudiness“ in the brain of someone suffering from the inscrutability of this illness. Through the power of high art and a special elixir I created I managed to cure Alexander; his illness, previously incurable, was defeated by making lucid the myelin sheath of the brains and the spinal cord's nerve fibres. Magnetic resonance imaging „before“ and „after“ and the expert opinion of an independent specialist have confirmed this.

ArXeNeKrOHeN

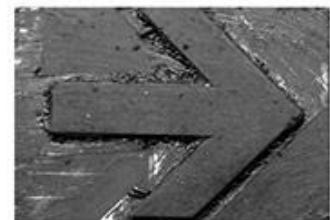
There remains the question of how health can be defined. Society defines health by certain parameters and isolates a single individual (a „sick“ person), who doesn't fit the common understanding of health. The sick person must be cured in order to return to the ranks of the healthy. But whom can he turn to and by what means can he be cured? Non-traditional medicine is becoming more popular and it cures by means of faith in the irrational. In this sense the curative power of art is a panacea for the true artist. The installation „Defining Health – and the Curative Power of Art“ transforms the exhibition space of the NCCA into a curative platform for artists and society, which presents art in the form of medicine against imaginary health.

Alexander Felch
(Translation: Jason Strudler)



Remis (2006)

Kaltnadelradierung
Maße 20 x 15 cm

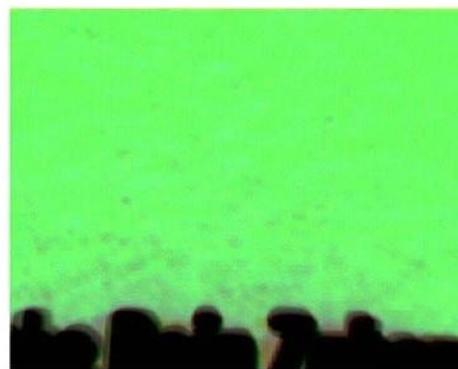
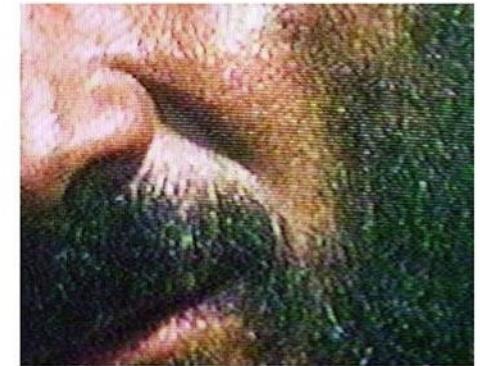
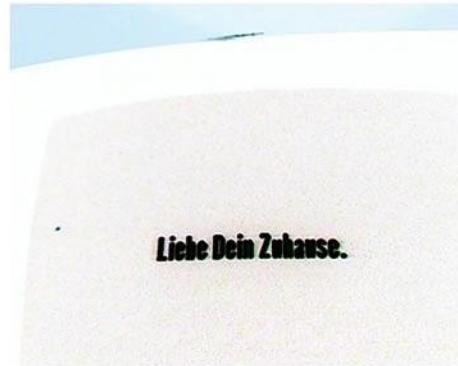


Urvektor (2012)

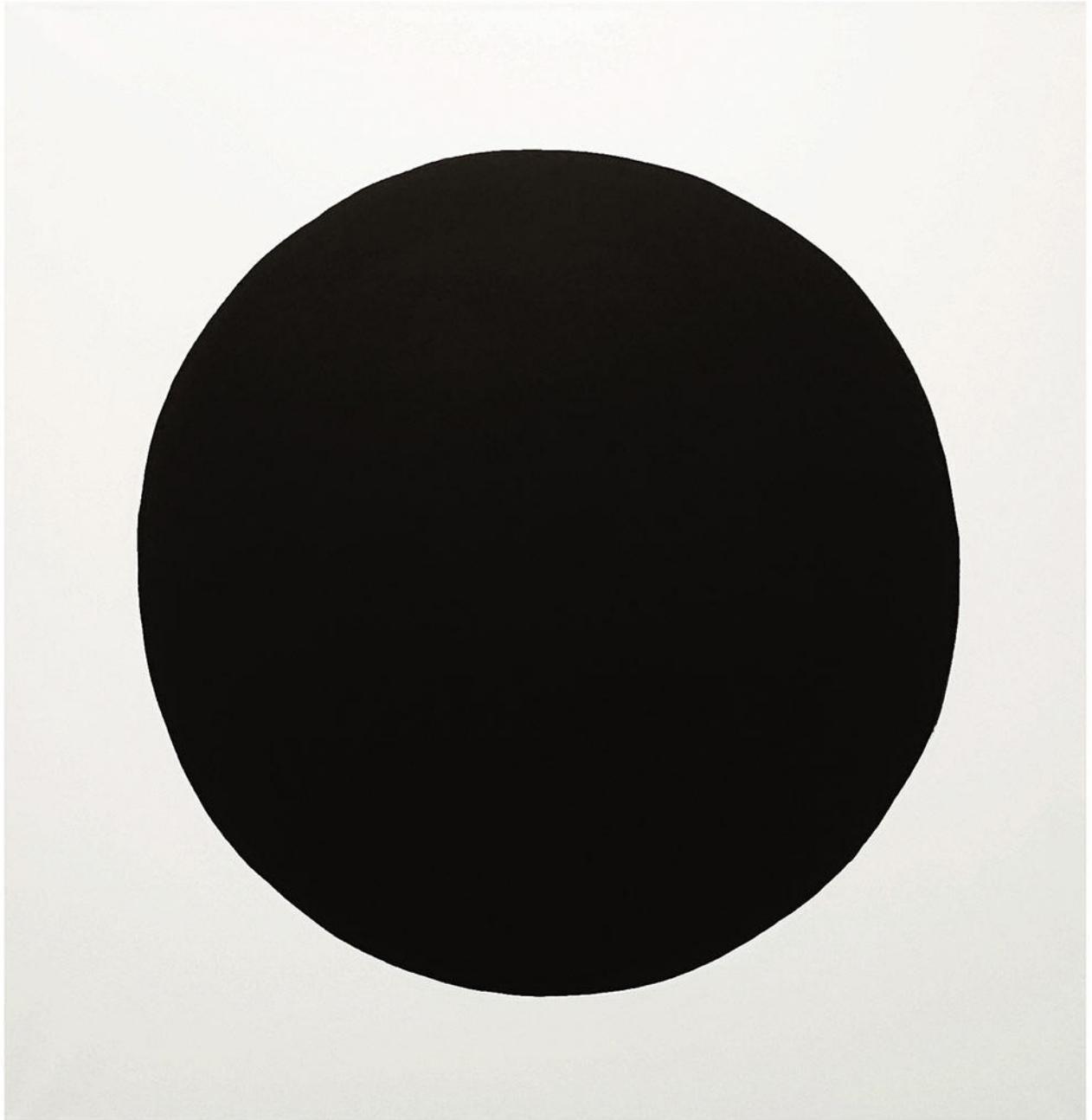
bw-Print, auf Leinwand kaschiert
Maße 60x80 cm

CNTPR (2006)

bw-Print, auf Leinwand kaschiert
Maße 60x80 cm



Liebe dein Zuhause
videoscratch, color, loop
(2006)



Schwarzer Kreis / черный круг
(Malevitch revisited) (2016)
Öl auf Leinwand, 100x100 cm