

Marcus Wagner

Portfolio 2023

Marcus.Wagner1@icloud.com

www.marcuswagner.at



Marcus Wagner

*21. 10. 1996 (Vienna)

works at Rudolheim-Fünfhaus (Vienna)

studies Painting and Animation at the University of Applied
Arts Vienna since 2017

My practice in arts started 2017, when I applied for the painting class. The years before I worked mostly on the computer, so it was kind of strange to suddenly grab a brush and a piece of paper. There were no crazy tools, and no possibilities to erase what I have done. I set down and produced about 30 little paintings on paper with a basic aquarell set. I was so pleased by the fastness and easiness of the making and the quality of the results that I kind of stayed with it since then.

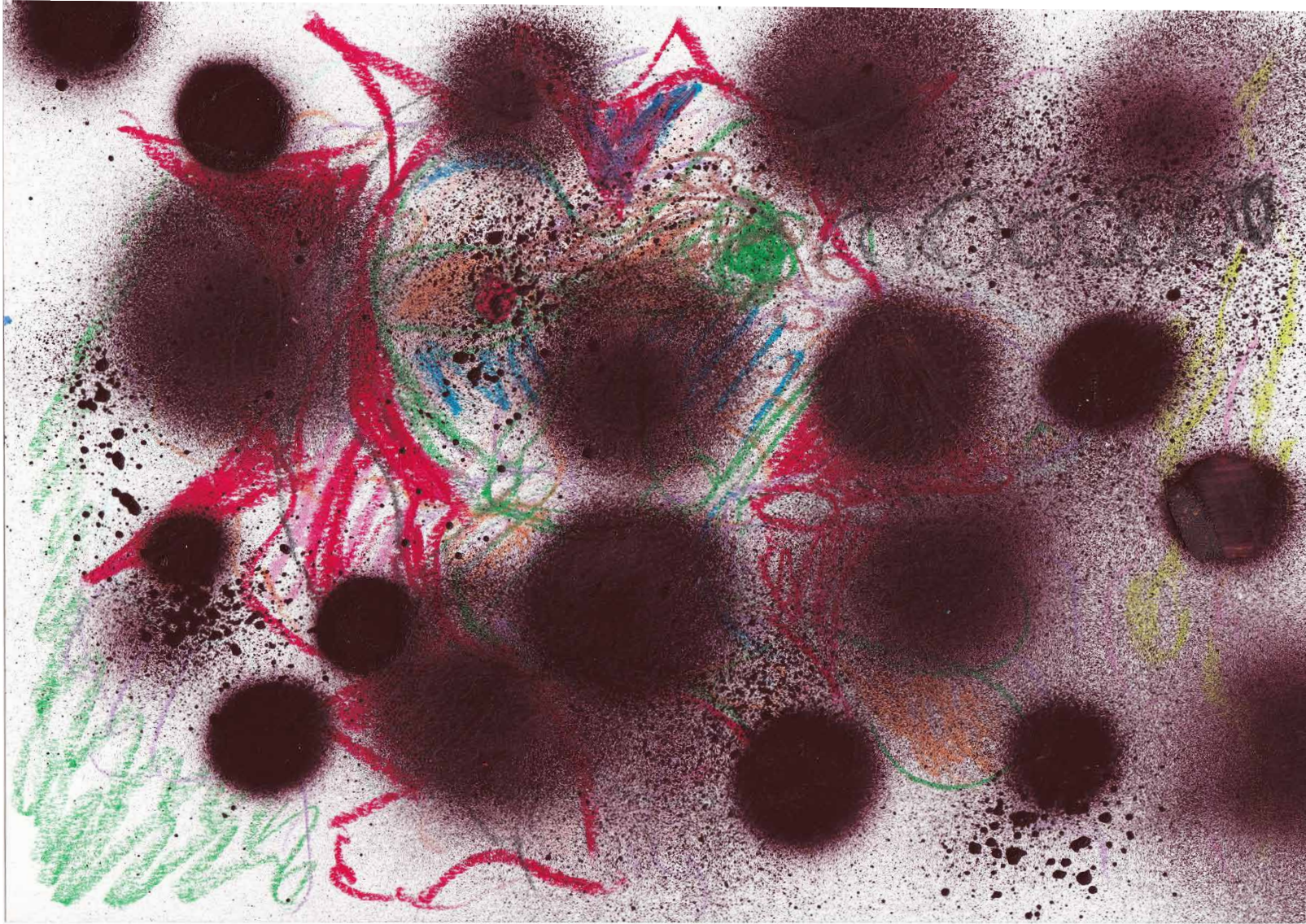
What is quite interesting, that I am still longing for that mode I had when I started with it. Of course its getting more complex, I am exploring all kinds of mediums and forms of mark making and possibilities to handle them, but in the core of it all, its still this direct, intuitiv, free and playfull approach to create images.

When I paint I am mostly searching for a moment of surprise. It is very rare that I am working with the same motifs, cause I tend to feel bored by it quite fast. Art for me has a lot to do with a certain mindset, the mode of the mind while working on something. It is hard to describe, but when I am on something good I feel a strong ease, and certain lightness of the whole existing. Only when I am able to get to this point of lust and excitment in the making, then I can produce images which feel powerful. When I entered that stage, then the image never get boring for me, cause its not easy to get to this point.

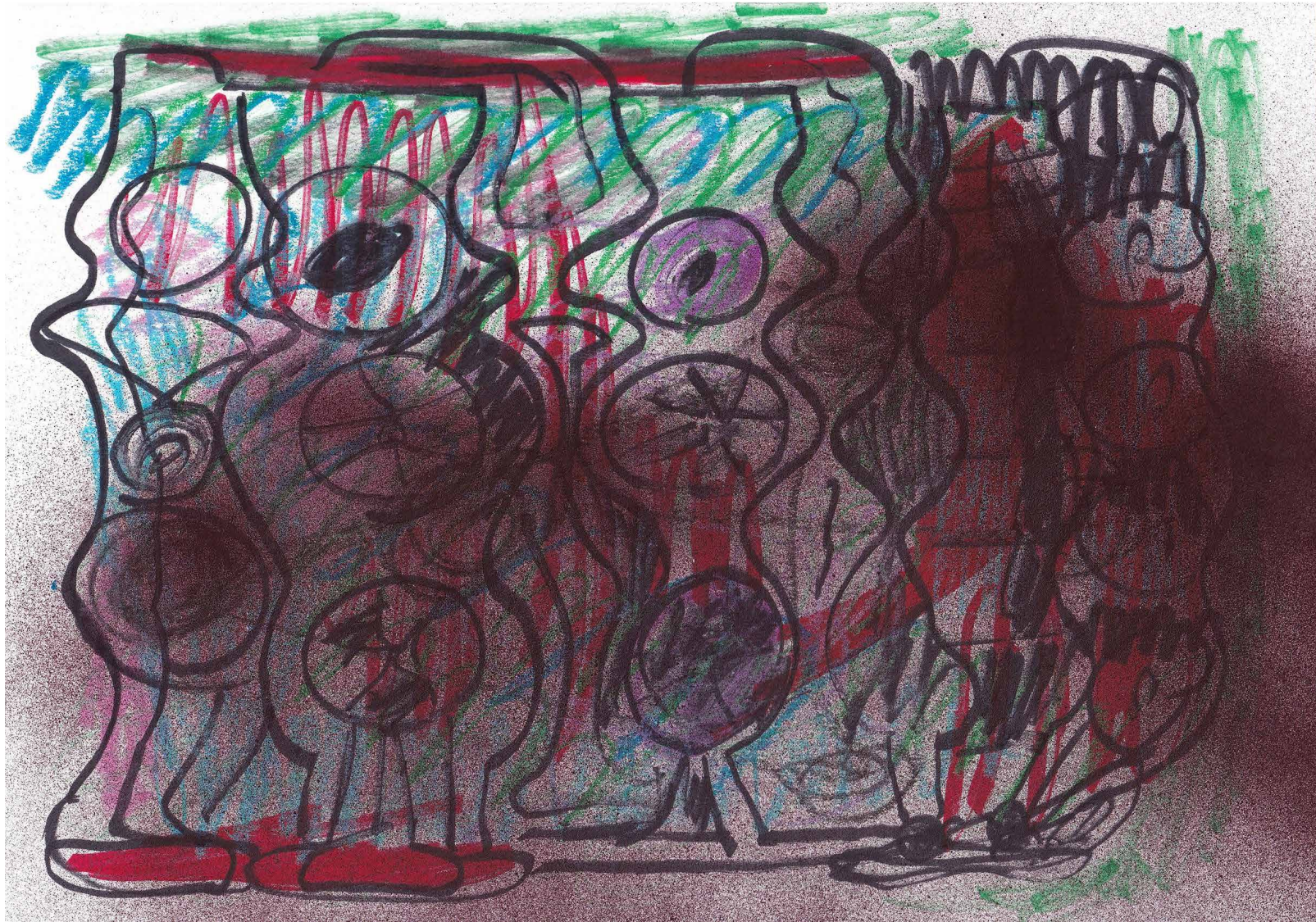
Besides creating plain images my interest lays in widening and

applying this approach to the space. I am interested in working with furniture-like objects and all other kinds of fragments of life on earth. Another core interest is movement. Which could be the movement of a body trough the exhibition space, the eyes when looking at a painting, moving objects or video. So basically I feel like I am circulating around the interface between painting and drawing as an artform for itself and the room as its own experience and way of telling a story or staging a situation. Everytime I displayed paintings in the room, I focused on the space a lot, and tried to make the spectator aware of himself and the space around him.

WORKS ON PAPER



Untitled, A4, Mixed Media on Copypaper, 2020



„Treffen“ (Meeting) A4,
Mixed Media on Copy-
paper, 2020



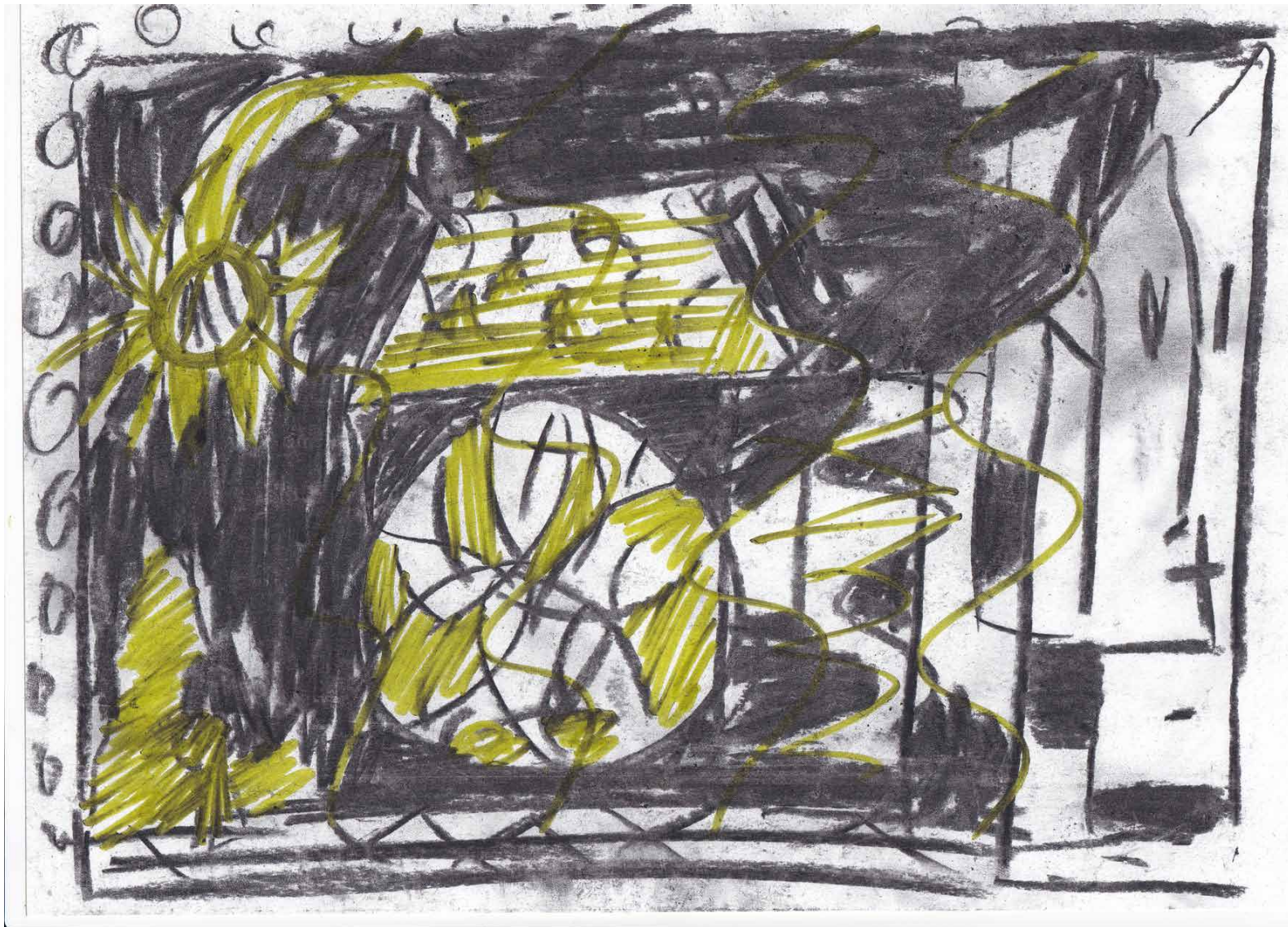
„Untitled“, A4, Mixed
Media on Copypaper,
2020



„Talk“, A4, Watercolor
and Marker on Paper,
2021



„Sonne“ (Sun), A4, Charcoal
and Marker on Paper, 2022



„Stadt bei Nacht“ (City by night),
A4, Charcoal and Marker on Paper,
2022



„Lohntag“ (Payday), A4,
Oilstick on Paper, 2022



„Hallo“, A4,
Mixed Media on Paper,
2022

„Kleinkariert“
(Small minded), A5,
Watercolor and Marker
on Paper, 2022





„Urlaub“ (Holiday), A4,
Watercolor on Paper,
2022



„Schwimmendes Objekt“ (Swimming Object),
A4, Acrylic on Paper, 2022



„Zitronenbaum“ (Lemontree),
A4, Oil on Paper, 2022



„Kontakt zur Erde“ (Contact with Earth), A4, Oil on Paper, 2022



„Untitled“, A4, Oil on Paper,
2022



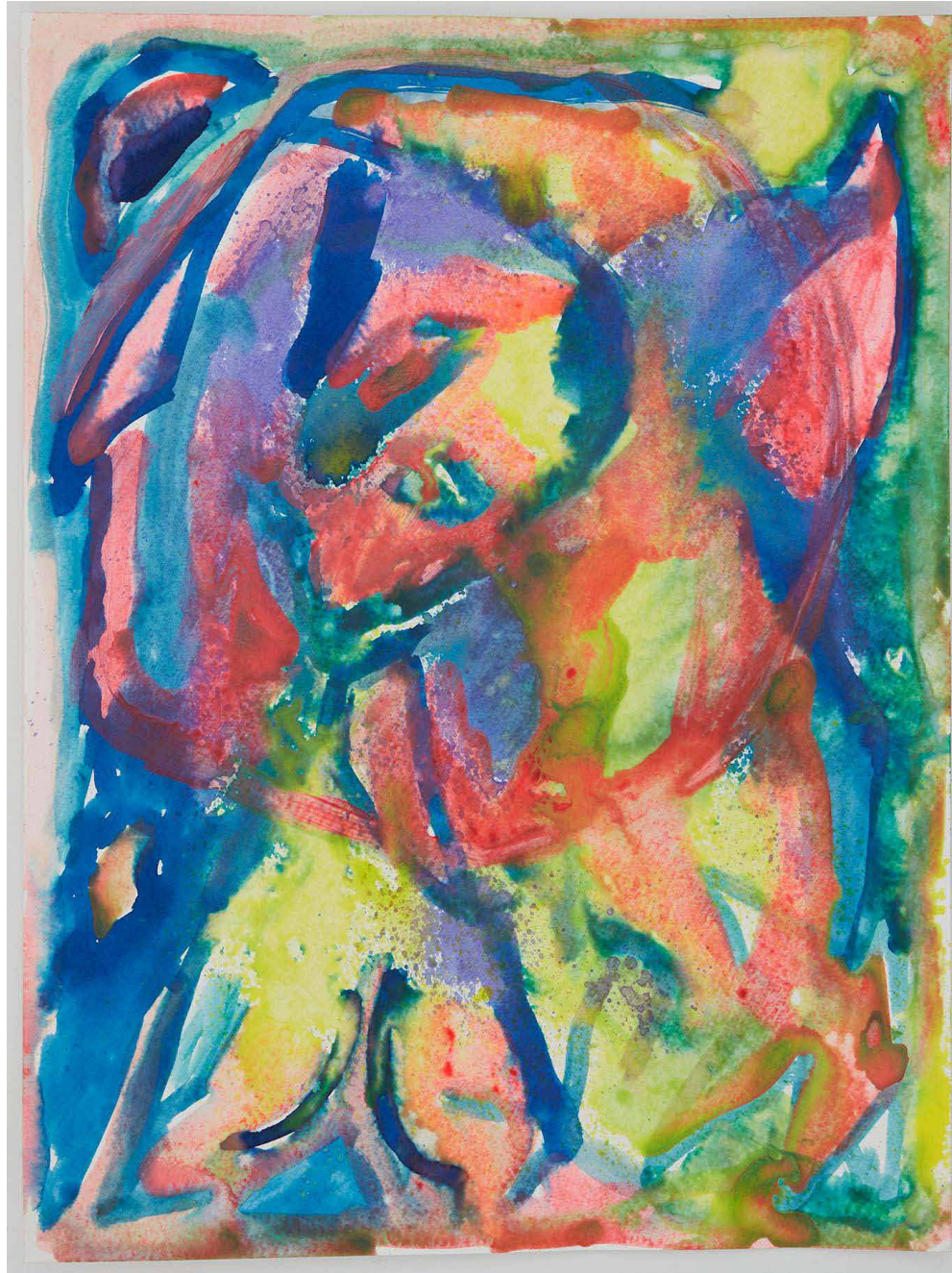
„Erdbewohner“ (Earthling),
A4, Oil on Paper, 2022



„Erde als Frucht“, (Earth as
Fruit) A4, Oil on Paper, 2022



„Eine Art Organismus“, (Some kind of Organism Thing), A3, Watercolor on Paper, 2022



„Tier“, (Animal), A3,
Watercolor on Paper, 2022



„Wir ergeben uns“ (White Flag),
A3, Watercolor on Paper, 2022



„Eine Büste trans-
formiert sich“ (A bust
transforms itself) A5,
Watercolor and Marker
on Paper, 2022

PAINTINGS

2018-2020

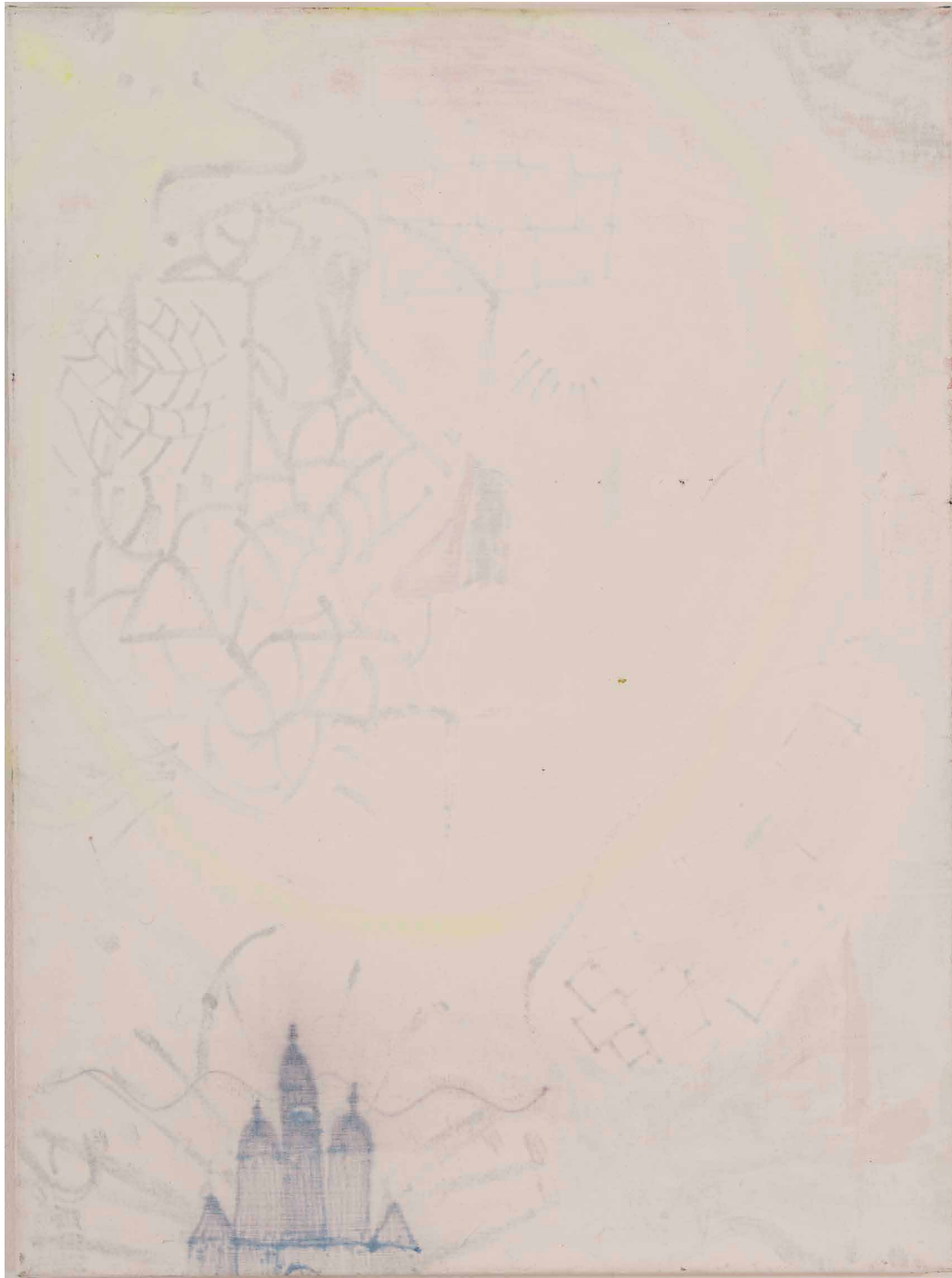


„Panzer“ (Tank) 20x30,
Oil on Canvas, 2018



„Boot-Hut“ (Boat-Hat) 20x30,
Acrylic on Canvas, 2020

2021



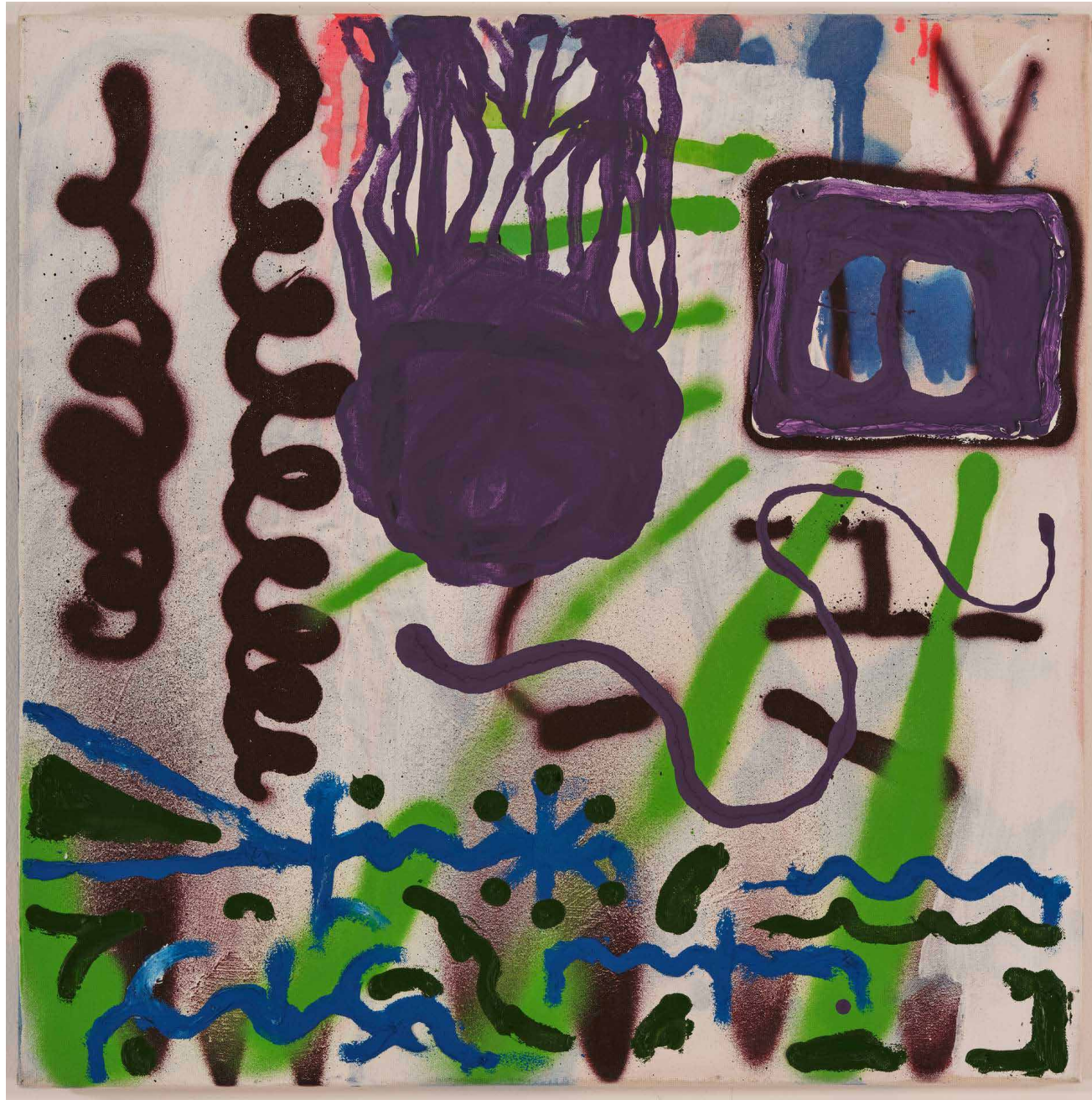
„Die Burg überlebt“ (The castle survives) 50x70,
Mixed Media on Canvas, 2021



„Love“ (Liebe) 50x120,
Oil on Canvas, 2021



“Die gelb-blaue Flagge
schildert das Geschehen”
(The yellow-blue Flag portrays
what happens), Mixed Media
on Canvas, 80×80, 2021



“Gehirn auf Tauchgang”
(Brain on dive),
Mixed Media on Canvas,
60×60, 2021



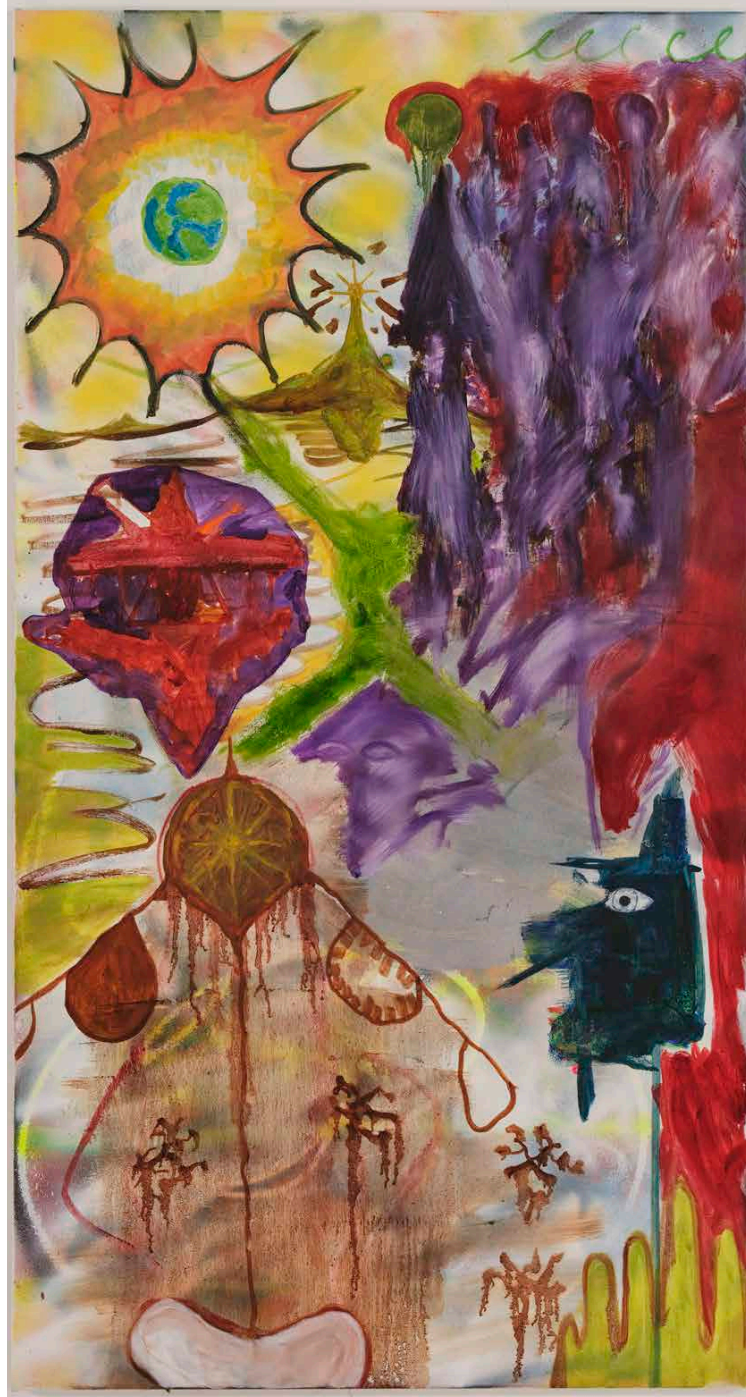
„Wenn die Erde Unterwasser steht, wird der Krieg kurz pausiert“
(When the whole Earth is underwater the war will have a short break)
20x30, Oil on Canvas, 2021



„Da ist ein Gefühl das mir etwas verraten soll“ (There is a Feeling which should tell me something)
30x50, Acrylic, Oil and Marker on Canvas, 2021



„Am Anfang stand da ein grünes Haus und ein oranges Herz“ (At the beginning there was a green house and a orange heart), 78x175, Mixed Media on Canvas, 2021



„Symbole“ (Symbols), 78x175, Mixed Media on Canvas, 2021



„Ich als Unterwasserdekoration“
(Myself as Underwaterdecoration)
100x120, Mixed Media on Canvas,
2021



„Traum“ (Dream) 15x18,
Oil on Canvas, 2021

2022



„Die Vorbilder“ 70x80,
Oil and Plaster on Canvas



„Untitled“ 30x40, Oil and Plaster
on Canvas, 2022



„Kraft der Gedanken“ (Power
of the Mind), 10x15,
Acrylic on Wood, 2022



„Fauler Tag“ (Lazy Day), 5x10,
Acrylic on Found Wood, 2022

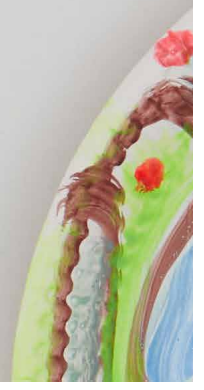


„Paper-Plate Paintings“ Series, Mixed Media on Paper Plate, 2022





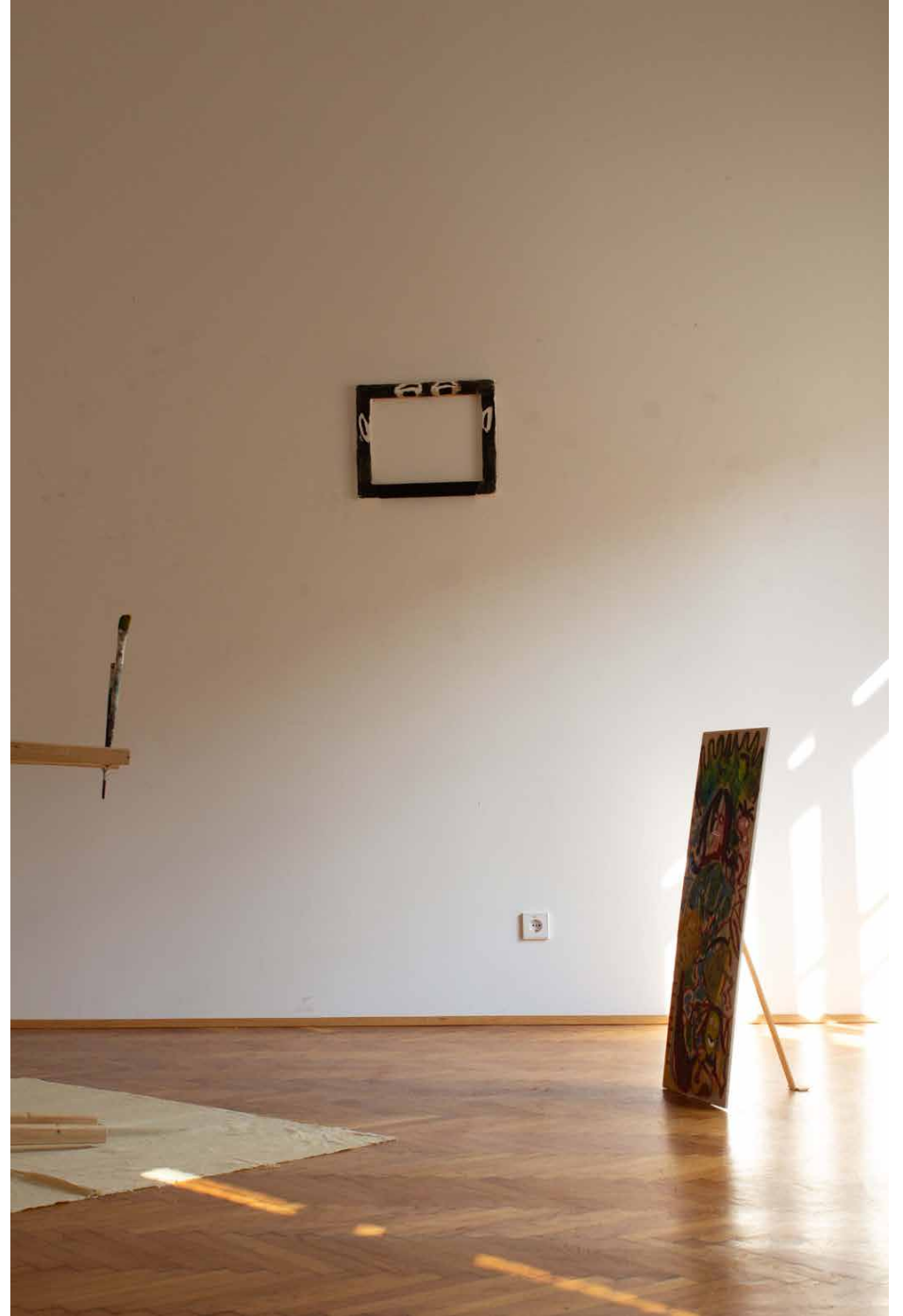




Forgive me God of Painting
Semesterpresentation SS21



„Forgive me God of Painting“
A4, Pen and Marker on Paper,
2022



„Der Versuch eines Bildes“
(The Attempt for a Painting)
30x100, Oil on Wooden Panel





„Selbst“ (Self)
30x40cm,
Acrylic and Plaster on Wooden
Frame, 2021



2min Videoloop showing myself cleaning the terrace of my parents, layered with a picture of Oilpaint - shown on the wall with the painting called „Self“



„Die Vorbilder“ (Rolemodels)
70x80, Oil and Plaster on
Canvas, 2022









Aquarium Decor
Semesterpresentation SS20

AQUARIUM DECOR



My work is growing out of the purity of color and form. When I apply paint on a medium, everything is working very fast. I see and react and everything I change, changes everything. So there is no such thing as an idea of a painting. The results are cryptic to me as they might be cryptic to you. Since interpretation is very open, I could collect certain paintings for a theme. Like in this exhibition. I noticed a quality of my work is being very changeably in that sense. Although my work looks very crowded and kind of chaotic sometimes, I look for a moment of silence. It is one goal of this exhibition to give every piece a certain kind of freedom to express itself.

Do you see the aquarium decor?

For this exhibition I work with the feeling of being underwater, in a kind of surreal place, like an aquarium is for fishes.

Sometimes its very dark on the bottom of it, natural light isn't coming through, instead there are some shiny neon colors glooming.

We don't know if where the light source is coming from.

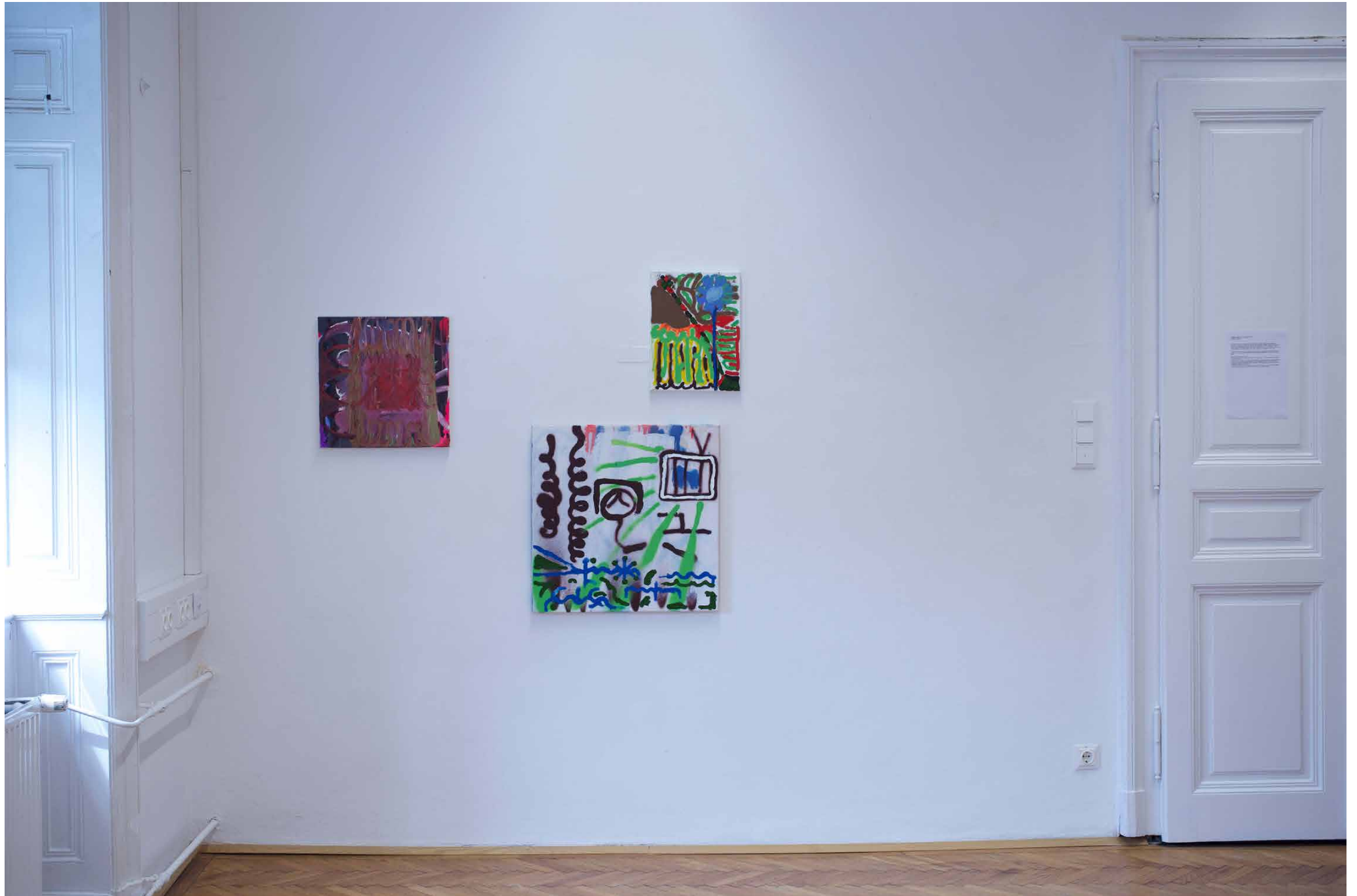
Sometimes it might be the objects itself, sometimes it might be some color effects to make the underwater scenario look more wild.

The sunflower painting could be a plant growing out of the water, catching some real sunlight.

In that sense the space of this exhibition can be seen as an aquarium itself.

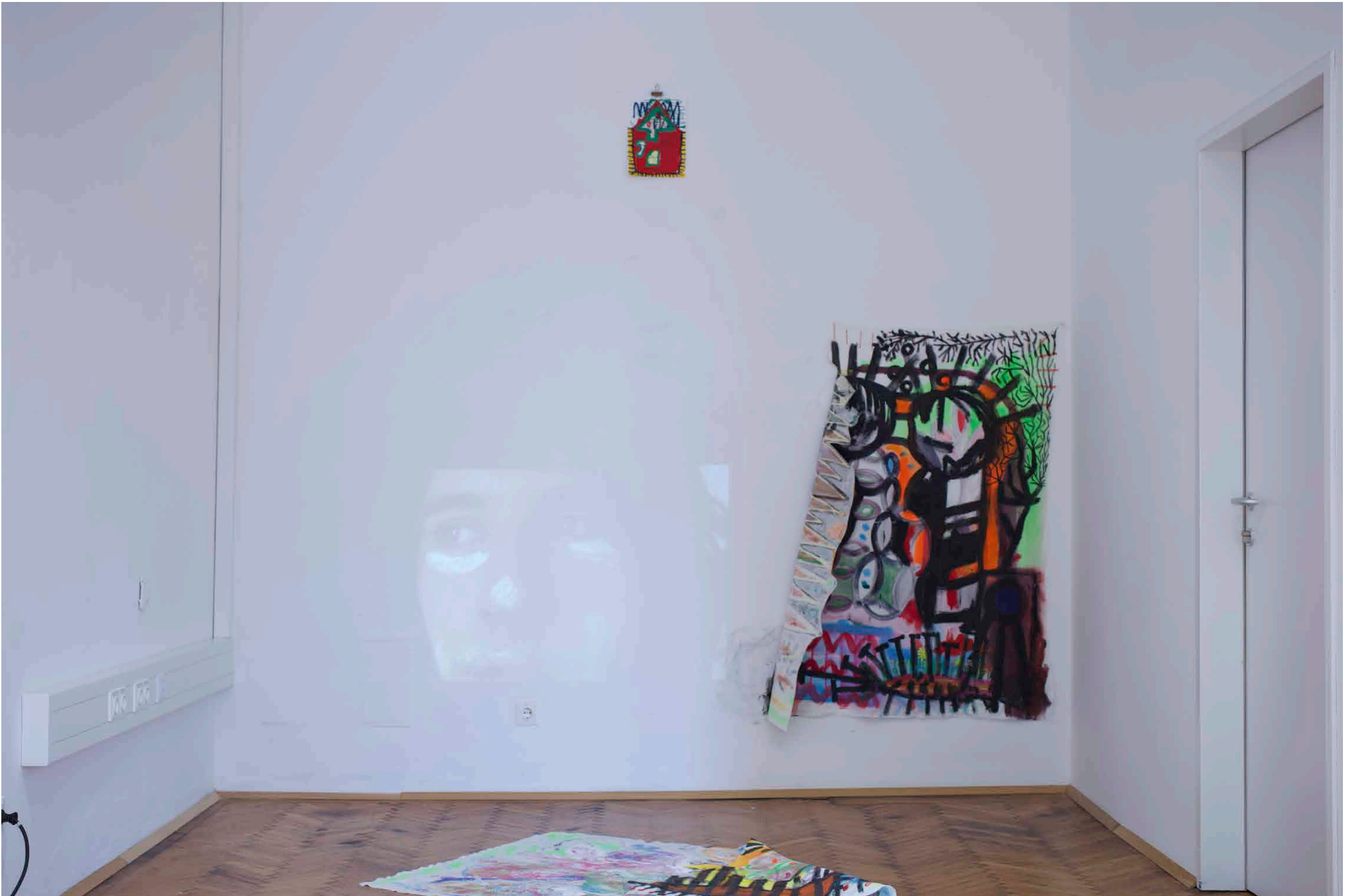


Second Hand Object, later identified as a Aquarium Decoration Sculpture





„Gehirn auf Tauchgang“ (Brain on dive) 60x60, Mixed Media on Canvas, 2021



< Videowork
„Ich und die Kunst“ (Myself
and the Arts), 15:34, 2021

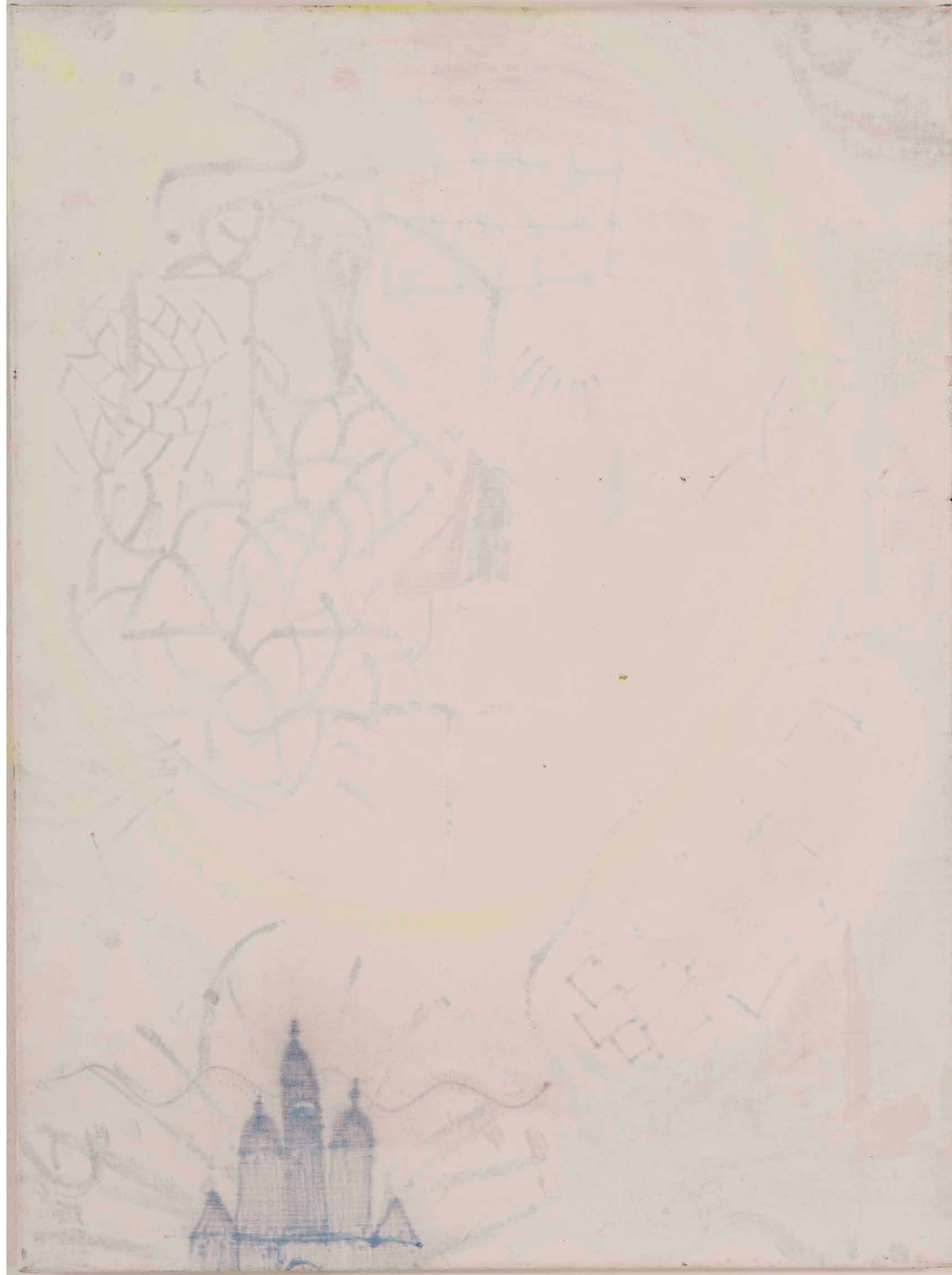
<https://www.dropbox.com/s/wiamd6bj7jxdytf/ich%20und%20die%20kunst.mp4?dl=0&fbclid=IwAR0D-GLQ0oxuSSaIXt-Li3RcRTyW-%20BAdeQh1BeGbQdOLJAen-wDUaygXnJd5OUY>



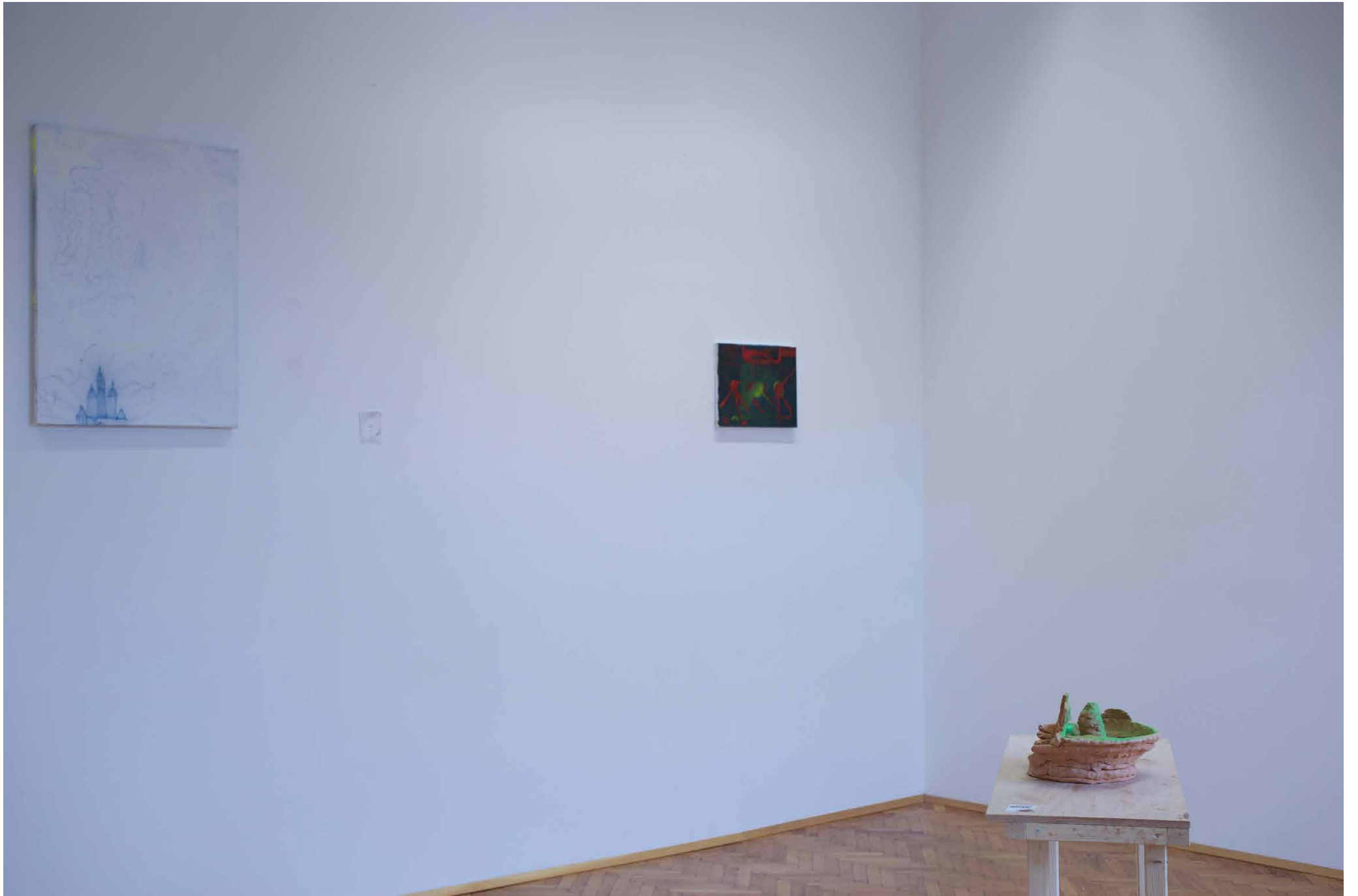
„Haus mit Garten“ (House with
garden) A4, Acrylic Paint,
Marker and Oilcrayon on
Paper, 2021







„Die Burg überlebt“ (The castle survives) 50x70,
Mixed Media on Canvas, 2021





„Wenn die Erde Unterwasser steht, wird der Krieg kurz pausiert“
(When the whole Earth is underwater the war will have a short break)
20x30, Oil on Canvas, 2021

Dinosaurier
Semesterpräsentation WS22

D I N O S A U R I E R



Installation for Videowork „Behind the glass I couldn´t hear the animals“, 5min, wood, fabric,
2022

The kick off for this presentation was my wish to include a videowork of mine into an exhibition.

I started with testing the projection in the space, and looked for the best spot for it. I then decided to split up the room in one little cozy space for the video and a bigger open space for other stuff, which I brought. I had to turn off the light to make the projection shine, and decided then to use some natural light from the windows to lighten up the paintings a little bit. The low light situation fitted perfectly to the dinosaur theme, but brought some problems with the display of the paintings. Cause paintings need light to be seen.

The way I chose and installed everything, was a very playful and intuitive one. I found two more objects in my life which was about dinosaurs, which I decided to include. The objects were a dinosaur themed duvet cover on a matras, which I used since a month, a piece of a plastic dinosaur I once found and kept, and a videocamera which was installed if it would make a live stream of that little plastic dinosaur body part. For a longer time now I figured out that my works also deal with the „found“, the objectivity of things and questions like „what is the ground for a painting?“, „how does it look?“, „how does it feel?“, or the creation of an object, out of found materials, like a random piece of styrofoam with some marks of hot glue added to it. The reflection of the medium itself, the effect of a certain use of medium like hot glue or the differences between oil and water based colors, are very fundamental to me. The same mode fitted to the search of dinosaur skeletons in the ground. I kind of made this my theme of the show then.

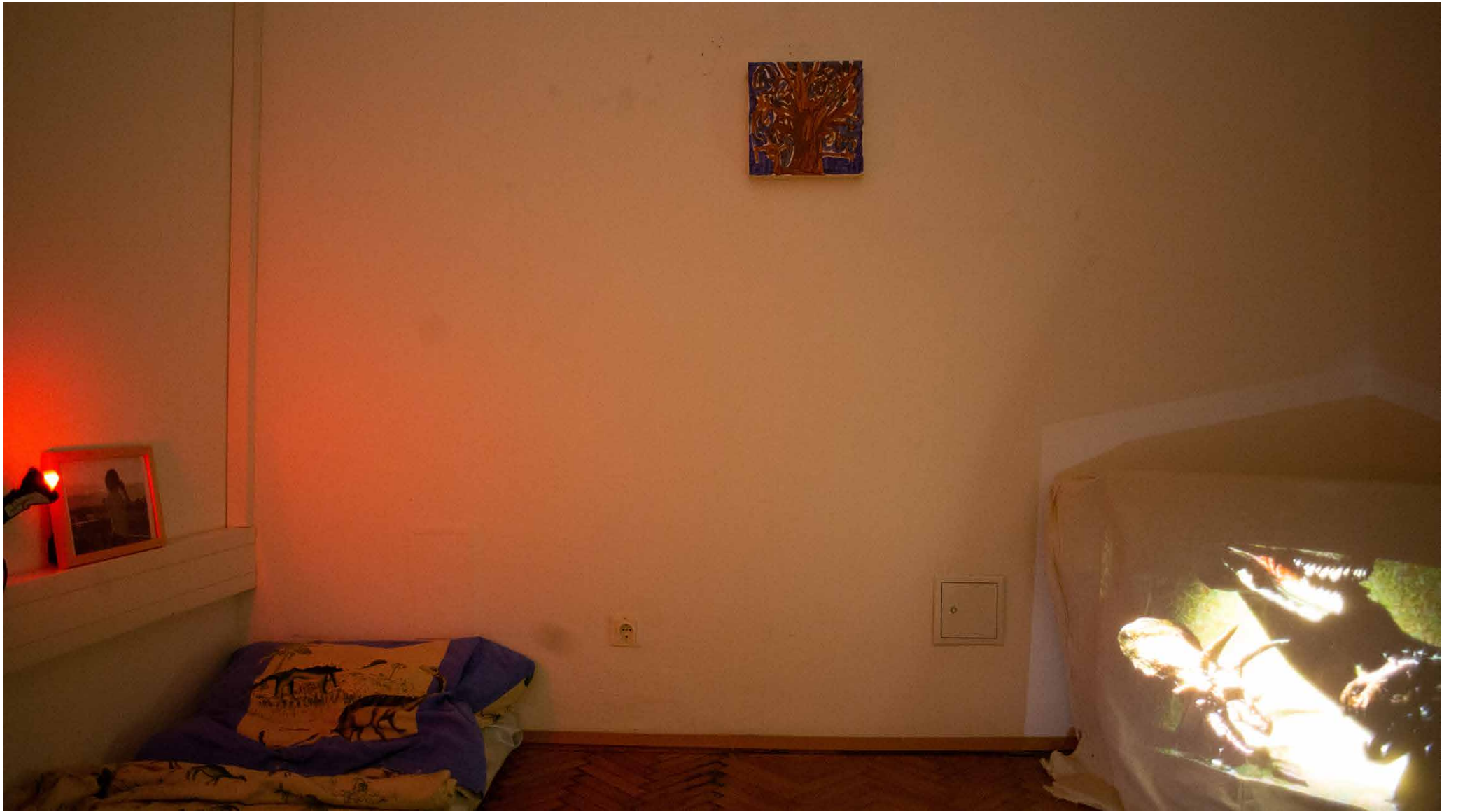
But not only the way I come to these images was a fitting match, also the motifs could easily be connected to the prehistoric, or archaic theme. I painted trees, eggs, forms like spirals which could represent ammonites or galaxies, and all in all structures which reminded me of something fundamentally to life or living forms.

The interpretation of the show was super interesting and added some layers to it, which I didn't see at all, but made total sense for me. It showed me that the spectator (besides myself) is as important as the work itself.



Installation „Kinderzimmertraum“ (Childrens Room Dream), Matrace, Dinosaur Blanket, Photography of the artist as a child, Red Clip Lamp, 2022







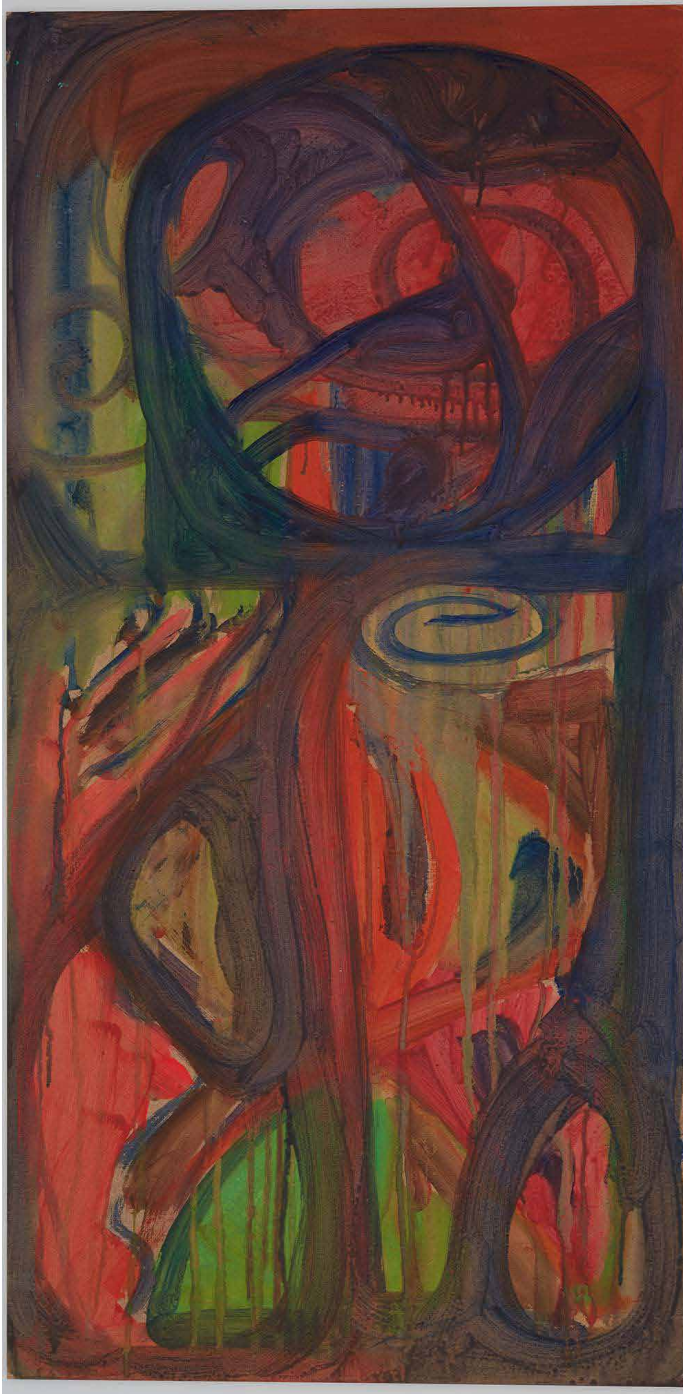


„Baum 1“ (Tree 1) 30x30,
Acrylics on Canvas, 2022





„Objekt mit Spirale und Mond“
(Object with spiral and moon), 4x13,
Stryopor, Hot glue, yogurtcup, silver spray-
paint, 2022



„Creation“, 50x100,
Acrylics on Wooden Panel,
2022







Installation „Archäologie“ (Archeology),
Laptop playing a video of the scenery inside the pot, usb light, pot with plant and smashed dinosaur toy,
disfunctioning video camera, , 2022



Supernova, A3, Acrylics and Marker on paper, 2022

feel free to contact me for collaborations, studio visits or any other questions

marcus.wagner1@i cloud. com
[marcuswagner. at](http://marcuswagner.at)