

PAULINE MARCELLE



KILLER CLOSET





**PAULINE MARCELLE | KILLER CLOSET**



**Unconditional Eyes**, 2019  
120 x 100 cm  
Mixed media / oil on canvas



**Super Technicolor**, 2019  
120 x 100 cm  
Mixed media / oil on canvas



**It's getting hot, 2019**  
100 x 200 cm  
Mixed media / oil on canvas





**Summer in November, 2019**  
120 x 180 cm  
Mixed media / oil on canvas



**It's all in my head, 2019**  
100 x 150 cm  
Mixed media / oil on canvas





**Tales of the unexpected, 2019**

80 x 120 cm

Mixed media / oil on canvas



**Out of the blues, 2020**

200 X 100 cm

Mixed media / oil on canvas

**Bailing the blue,** 2020  
200 X 100 cm  
Mixed media / oil on canvas





**Rider on the Storm, 2020 ▲**

120 x 200 cm

Mixed media / oil on canvas

**Bee my honeysuckle, 2019 ►**

155 x 135 cm

Mixed media / oil on canvas













**Birds Affair**, 2019  
75 x 115 cm  
Mixed media / oil on canvas



**Secrets**, 2019

75 x 115 cm

Mixed media / oil on canvas

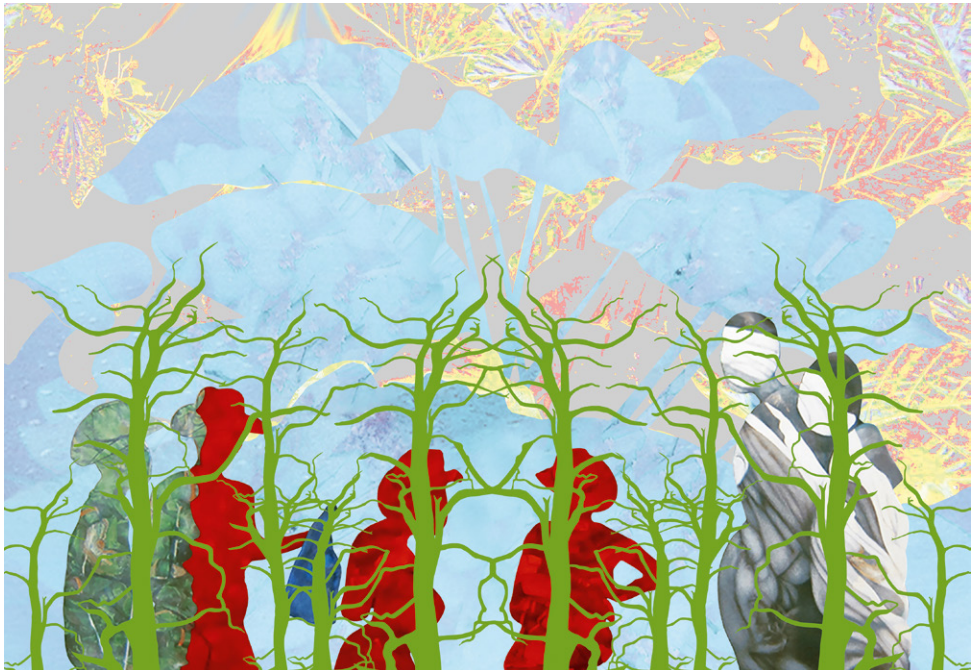


**The Return of Dr. Plasma, 2020**  
145 x 85 x 20 cm | Textile and paper on wire





**Floating with Tomorrow**, 2020  
130 x 110 x 30 cm | Textile and paper on wire



**Come away,** 2019  
400 x 300 cm  
Digital print on glass





**Invasion of the Killer Closet, 2019**  
120 X 160 cm  
Mixed media / oil on canvas

## The Shapes of Things to Come

Pauline Marcelle's explosive new works mark a radical shift in her oeuvre. The main material for her work the last years (the *Bend Down Boutique* series) has been secondhand clothing, which she photographs, paints, or uses as the basis for sculptures that are then lavishly drowned in bright, shiny colors, creating monochromatic objects with the feel of Pop Art.

In this series of paintings, the clothing is depicted in ominous ways, as threatening clouds of destruction, coming from the sky (*It's getting hot, Summer in November*). In some pictures, jagged veins, arteries and branches from the ground seem to be encroaching on groups of people, cutting off their escape (*Come away, Rider on the Storm, The Gaze*).

Alternately, lonely figures with no facial features hover indistinctly on the canvases, literally "lost in space" (*Super Technicolor*). Or figures are swallowed up in futuristic architectural landscapes that seem to intimidate more than offer shelter (*Birds Affair, Secrets, Tales of the Unexpected*). In this set of works, Pauline Marcelle has created a painterly counterpart to Ursula K. LeGuin's *The Dispossessed*.

The sculptures presented in *Killer Closet* are bold and an absolute new approach in her work. Are we seeing some kind of alien spacecraft, or giant coronavirus, or an African ritual cult object, in the cover image *It's not over yet?* Are the sculptures *The Return of Dr. Plasma* and *Floating with Tomorrow* reminiscent of 19th century ladies' portraits? Pauline Marcelle forms the secondhand clothes into haunting representations with humanoid echoes. Seeing human shapes lurking in objects made from abandoned clothing, clothing literally considered worthless, is almost a perfect allegory for the mechanisms of late capitalism. Of this transformation, Pauline Marcelle says, "I want to exchange waste for art."

The most shocking aspect of these sculptures is their nakedness. Until now, in sculpture, Marcelle has used the clothing as a base for the covering of paint. On the canvas, the clothing is transformed through her alchemical artistic process into swirling shapes and patterns, not necessarily recognizable as clothes. However, for the first time, in these sculptures, the clothing has been unmasked. The clothes are naked, and cannot hide behind thick layers of paint. The clothes do not protect any wearer from the elements, nor do they "work" and carry paint. The clothes have become fearless, and insist on taking up their rightful space. They want to be recognized and appreciated for what they actually are. From an art historical point of view, this unexpected move by Marcelle could also be understood as a metaphor for the current upheaval in Western society.

*Killer Closet*, a cycle of paintings, sculptures and a digital print on glass from 2019 and 2020, is a major expansion of Pauline Marcelle's artistic vision, and a significant visual sextant for us to navigate these dynamic times.

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**The 5G People Eater**, 2019  
120 x 160 cm  
Mixed media / oil on canvas

## PAULINE MARCELLE

born in Dominica, West Indies

lives and works in Vienna

1994 - 2000 MFA University for applied Arts, Vienna Austria

### Exhibitions (Selected)

- 2020** CHRONICLES: Wolkersdorf Castle Wolkersdorf/Austria
- 2019** ART AUCTION ART FOR CHILDREN: Albertina Museum Vienna/Austria  
INSIDE OUT - OUTSIDE ME: DAL Foundation Vienna/Austria
- 2018** ART AUCTION ART FOR CHILDREN: Lisa Kandlhofer Gallery Vienna/Austria  
BAUSSTELLUNG: Palais Mommsen Vienna/Austria
- 2017** Structura UNHOMELY: Space @ Christian Leis Vienna/Austria  
WENN ICH MICH EINSAME FÜHLE: Serviten Monastery Vienna/Austria  
ART OLYMPIA: Toshima Ku Tokyo/Japan
- 2016** OFF DAKAR BIENNALE: Austrian Pavilion Dakar/Senegal  
ANDERSWO UND HIER: Landesgalerie Eisenstadt Eisenstadt/Austria  
ARTISTS WITHOUT BORDERS: Wolkersdorf Castle Wolkersdorf/Austria  
ARTISTS WITHOUT BORDERS: Austrian Cultural Forum Istanbul/Turkey  
ARTISTS WITHOUT BORDERS: Karşı Sanat Gallery Istanbul/Turkey
- 2015** BEND DOWN BOUTIQUE: NON-SPACES: Imersten Gallery Vienna/Austria  
WATERCOLOURS: Textile Museum of Canada Toronto/Canada  
PAN AM GAMES FLOTTILA: Textile Museum of Canada Toronto/Canada
- 2014** AGNES EATS: Caribbean Crossroads of the World PAMM Museum Miami/USA
- 2013** KONTEXTILLUSIONEN: Friedensreich Hundertwasser Museum NÖART Roiten/Austria  
KONTEXTILLUSIONEN: Schloss Reichenau NÖART Reichenau/Austria
- 2012** ABOUT CHANGE/PHOTOS AND MORE: World Bank Washington DC/USA  
KONTEXTILLUSIONEN: Bürgerspitalkirche Weitra NÖART Weitra/Austria  
KONTEXTILLUSIONEN: Kunsthaus Baden NÖART Baden/Austria
- 2011** WRESTLING WITH THE IMAGE: Art Museum of the Americas Washington DC/USA  
ABOUT CHANGE-EL CAMBIO: World Bank Washington DC/USA
- 2010** BEND DOWN BOUTIQUE: THE JOBURG WORKS: Arts on Main Johannesburg/South Africa  
LOSING VIRGINITY: The Bag Factory Johannesburg/South Africa  
CHANGING VIEWS: Künstlerhaus Vienna/Austria
- 2009** BEND DOWN BOUTIQUE: Habres & Partner Gallery Vienna/Austria
- 2008** DOMINICA CONTEMPORARY: The Old Mill Roseau/Dominica
- 2007** FLOATING PICNIC: Dumbo Art Centre DAC New York/USA  
PARADOXS/KEN EATS/THE SNAKE STEPS: Museum of New Art Detroit MONA Detroit/USA  
NOIR: Gallery M New York/USA

- 2006** ART BASEL MIAMI: Tod Roulette Fine Art @ Parisian Hotel Miami/USA  
ART BRUSSELS: Layr:Wuestenhagen Contemporary Brussels/Belgium  
HOME PREMIERE: Nederlands Fotomuseum Rotterdam/Holland  
HOME PREMIERE: Gil & Moti Home Gallery Rotterdam/Holland
- 2005** CONTEMPORARY MINIATURES VISUAL DRUGS: Zeichengalerie Grenacher Zurich/Switzerland  
EN MINIATURE: Platform Gallery-Raum für Kunst Vienna/Austria  
ALL YOU NEED IS ART ViennaFair: Layr:Wuestenhagen Contemporary Vienna/Austria  
THE DIARIES: Layr:Wuestenhagen Contemporary Vienna/Austria  
I WOULD REMEMBER: Gartenpalais Liechtenstein Vienna/Austria
- 2004** AGNES & ALISSA EATING: MONA Museum of New Art Detroit/USA  
PAULINE MARCELLE & ERICA MAPP: Gallery M New York/USA  
ART POSITION: Ottakringer Brauerei Vienna/Austria  
DOUBLE SIX: Museum for Applied Arts MAK Vienna/Austria
- 2003** KUNSTWIEN: Layr:Wuestenhagen Contemporary Vienna Contemporary Art Fair Vienna/Austria  
WHAT'S THAT GOT TO DO WITH ME?: Layr:Wuestenhagen Contemporary Vienna/Austria  
BLACK LISA: McKinsey & Company Inc. Vienna/Austria
- 2002** SOMMERLICH: Layr:Wuestenhagen Contemporary Vienna/Austria  
SPACE OFF: Vienna/Austria  
A.S.A.P: Vienna/Austria  
REALLY: Kunstpavillon Innsbruck/Austria
- 2001** KUNSTWIEN: Hohenlohe Gallery Vienna Contemporary Art Fair Vienna/Austria  
REALLY: Kunsthalle Steyr Steyr/Austria  
FUCNTION COMMUNALE: Soho in Ottakring Vienna/Austria  
DOUBLE SIX: Schikaneder Vienna/Austria (performance)
- 2000** DATAKOM: The Essl Collection of Contemporary Art Klosterneuburg/Austria  
LANGUAGE: The Essl Collection of Contemporary Art Klosterneuburg/Austria  
MARCELLE, ASGAR, DARRER, BENAMARA: Hohenlohe Gallery Vienna/Austria  
KUNSTWIEN: Hohenlohe Gallery, Vienna Contemporary Art Fair Vienna/Austria  
PROJECTION BROOKLYN: Soho in Ottakring Vienna/Austria  
THORNS AND TULIPS: McKinsey & Company Inc. Vienna/Austria  
PARADOX: MFA Showing @ University for Applied Arts Vienna/Austria

## Collections and Awards

WORLD BANK ART Collection Washington DC USA  
MONA Museum of New Art Detroit USA  
The Essl Collection of Contemporary Art Austria  
Art Collection of the Austrian Republic  
Sacher Austria  
McKinsey Austria  
Kapsch AG Austria  
Christopher J. Hawes Collection USA  
Susan G. Komen Collection USA

**2020** Raiffeisen Leasing Art Award  
**2017** Art Olympia Award Tokyo Japan  
**2010** Bag Factory Residency Johannesburg South Africa  
**2010** Kapsch Art Award  
**2003** Kapsch Art Award  
**2003** Limits of Perception: World Gold Medal New York USA  
**2002** Limits of Perception: Gold Camera Award Los Angeles USA  
**2000** City of Vienna Award, Ministry of Culture Austria  
**1998** GROHE Art & Design Award



## Imprint

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Second page image

Middle page image

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Contact

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Edition

Dr. Renée Gadsden

Wolfgang Fuchs

Mag. art. Xenia Vargova

It's not over yet, 2020 | Ø65cm | Textile and paper on wire

The new Resident, 2020 | 115 x 50 x 20 cm | Textile and paper on wire

Life is a Movie, 2020 | 190 x 130 x 2 cm | Textile and paper on wire

The Gaze, 2020 | 100 x 200cm | Mixed media on canvas

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