

Kalkhof Gea selected works

*1998, based in Vienna

Her interest in the living and organic is evident through mostly autonomous sculptures that become communicative counterparts to the human subject and body.

The works speak of the artist's direct engagement with mostly reduced materials, which are shaped in a personal, often process-oriented manner. Her methods are only partially conventional, which is why the positioning within the tension between labor and craft seems to be constantly renegotiated.

wie man die erde vermisst- wie vermisst man die erde

2024

raw loam (clay), copper
55x55x55

poem to the earth

i want to show you to everyone,
the whole world should see you
it was necessary to bring you here
protected
wrapped in a coat so you are shining
or maybe not cold
i want to give you armor,
not to expose you too much
as i am happy with changes,
i am against entropy
this feels like a weak attempt to avoid
what is slowly happening

what is my role in this

i left something for you
behind
deep down where i took you
or where you showed yourself to me
for you in order to take care of it
protect it
did you realize i carry your name
like everyone actually
if i was protected in an elliptical shell,
we would have the same volume
i can see you in front of me clear now,
are we the same

Diploma
University of applied arts
vienna, class sculpture
and space, 2024





Für die Fisch

2021/22

film

24 min.

This buoy- shaped marble sculpture was made during an erasmus- stay in Istanbul. Before starting to work three months on the stone, I decided to put it into the Bosphorus once it is finished.

Partly because of my practice in context of deep sea, the „other“ and our horizon perception ending at the sea level. Leaving the work in the city was also the try of a critical and constructive reaction to the role in the local society as a person from European Union, coming there during a crisis and doing art in a high class institution.

The film shows the transport of the work from the workshop in the University to the Bosphorus, later a recitation of a poem for that moment, before leaving the work in the water.

Filmstills, Istanbul, 2022



filmed by Elias Chabbi

Selber Schuld

2021

raw loam

51x22x7

After the widely known huge problems appearing with spruce- trees in monocultures, they are getting still planted and subsidized in austria.

An imprint of wood, showing the pattern of a bug which is getting blamed for the problems.

The concave side of the stele is communicating through its pattern, which appears like a message in an unknown language.

As in all other works shown here, the loam is personally collected by hand.





rats like abandoned ships

2021

raw loam, handmade steel chain, steel hook

8,5m

This work aims to point out the reclaiming moment of (human) structures by living forms, by either non-human ones (like for example shells on a boat), or self-organised by people in „public“ spaces.
It refers to the (workers) history of the former factory on site, also in the sense of craft.

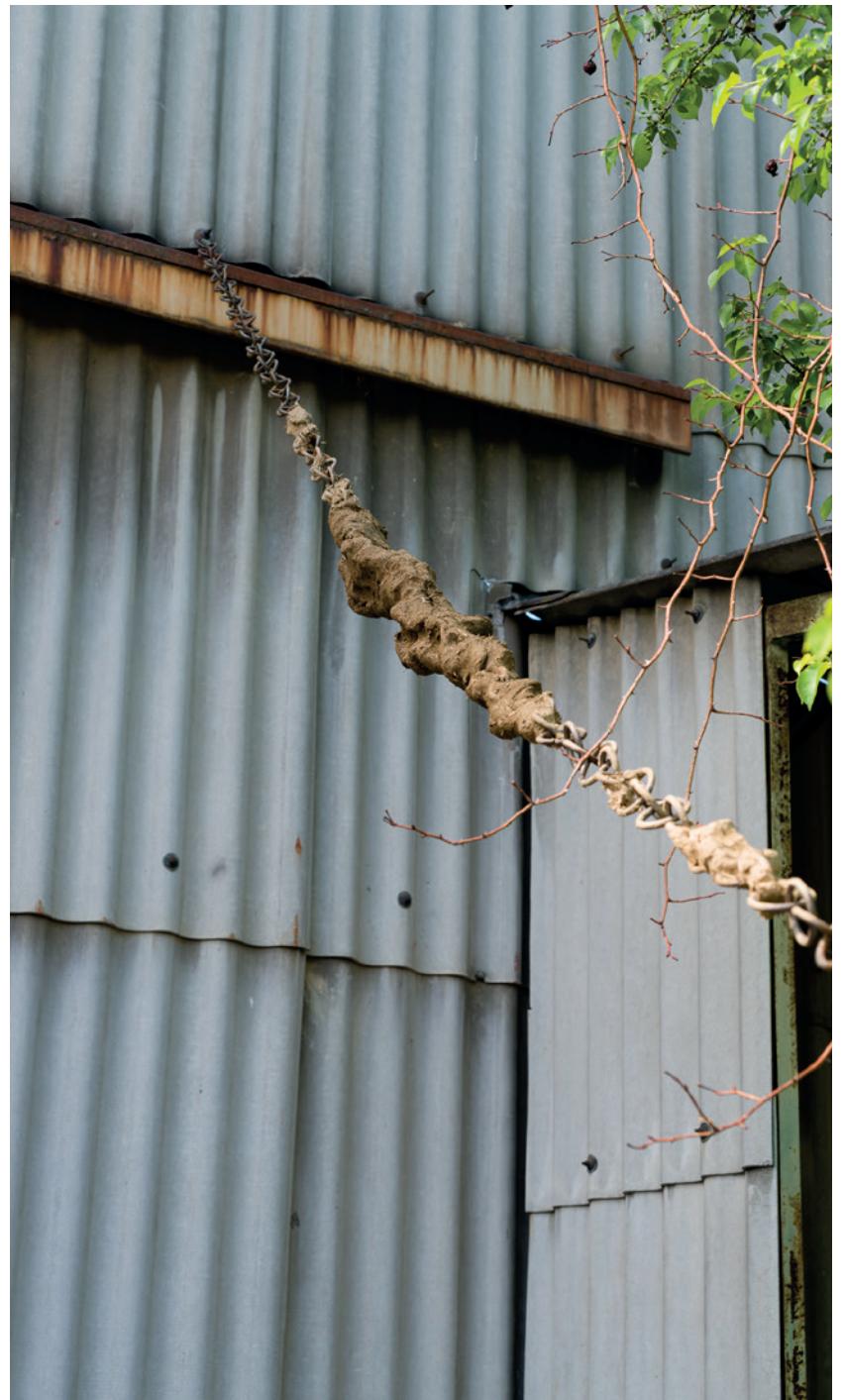
**Exhibition
„In conversation with places.
Site-responsiveness and the private“
Oststation, Vienna, 2021**



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23 Algen

2021

23 loam pieces, raw and dry
various 1,2m- 3,03m

Shifting between underwater and root systems, these objects create an uncommon surrounding. They respond to air and other bodies, the hanging pieces have the ability to swing. The shape is furthermore referring to stranded and found organic life forms from the sea. 23 is a well-known number in conspiracy theories, while it also resembles the number of chromosome pairs in the human body.

The work shows a reaction to isolation on the countryside, between getting close to earth and coping with information from „the outside world“.

The sculptures come analog, telling a story and occupying the exhibition space.

Exhibition
Paulusplatz 5, Vienna, 2021







UNTITLED

2021

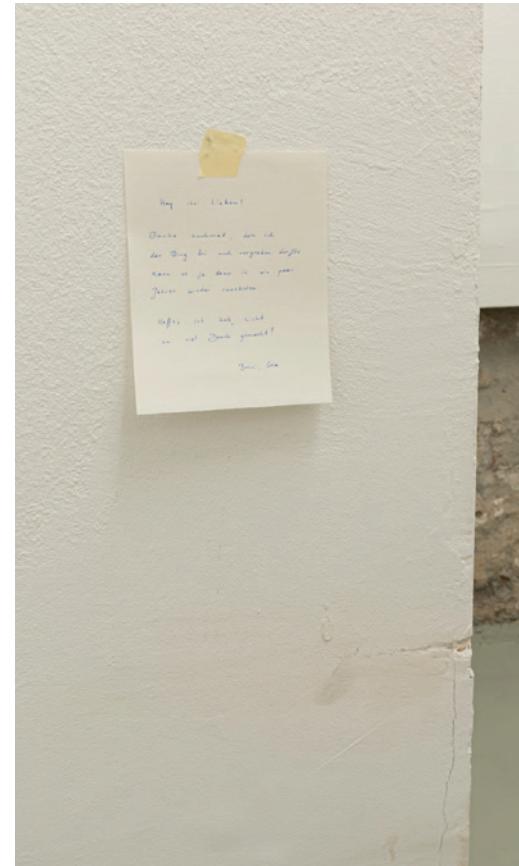
50x50

Hey my dears!

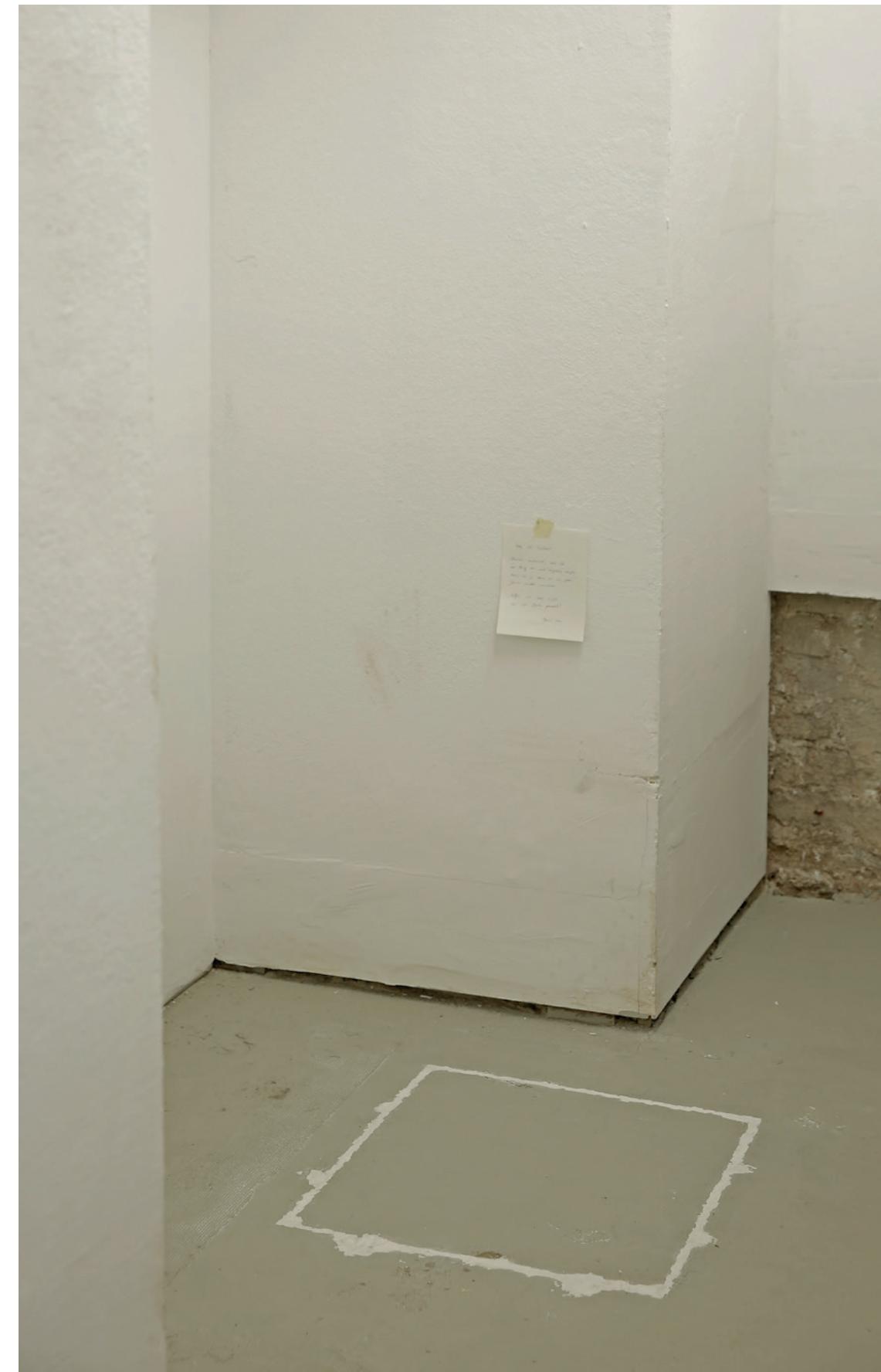
Thanks again for letting me bury that
thing at your place.
I can dig it up again in a few years.

Hope I didn't make too much dirt.

Kisses,
Gea



Exhibition
„Alles ist in Ordnung“
Kohlgasse, Vienna, 2021



BAUSTELLE

2020

8,2m handmade steel chains
various lenghts

Duo-Show
„Baustelle“
with Maximilian Atteneder
Wallensteinstraße, Vienna, 2020



Schichtbetrieb

2020

steel, used boiler nuts and screws

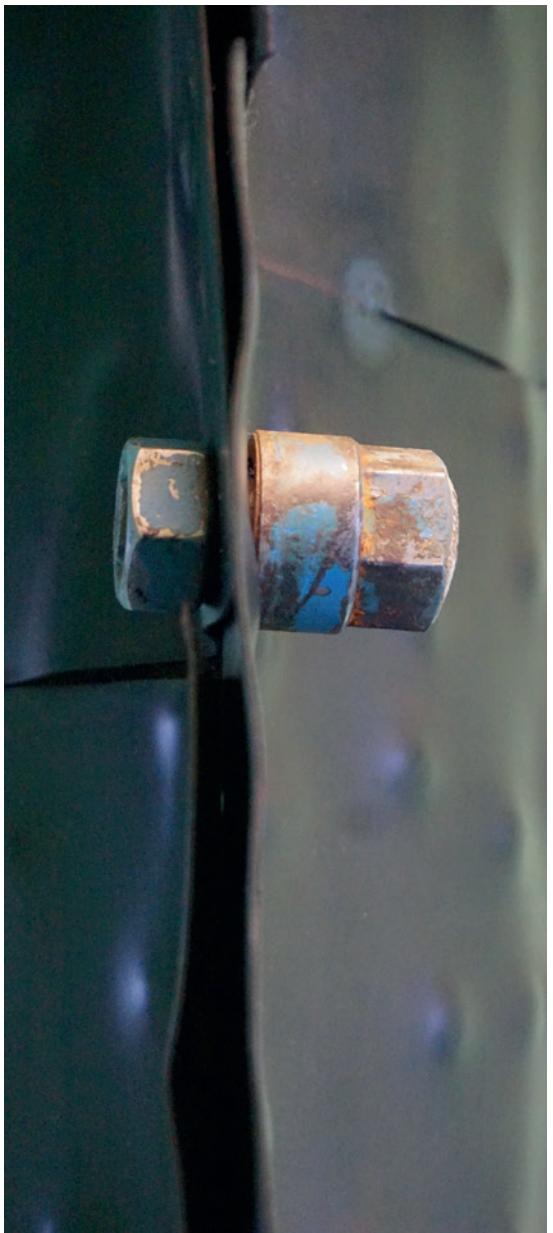
194x26x19

This ensemble of steles can be seen as a tribute to work and life.
It deals with labour, industry, individuality and nature as well as human
structures in today's context.

One stands for oneself, alone, and is yet in the same space.
The human body participates as a counterpart.

Exhibited at Parallel Vienna, 2020





Stehtisch Nr. 5
2020
steel, aluminum
113x43x43

Dealing with furniture, the style of the Wiener Werkstätte and aesthetics of the handmade and the industry, this table becomes a participatory sculpture in the exhibition.

Exhibition
„Unter Flaschen - Die Fledermaus in der Bar du Bois“
Gallery Heiligenkreuzerhof, 2020



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vampyrotheutis infernalis

2019

mirror, used screw

12x12x3

This sculpture embodies opposites, the real and imaginary, the analog and digital, the depths behind a mirror- like in water, the binary and the spiral, the human and non-human.

This all through the simplicity of a single gesture.

Exhibition „U55“, 2020
Metrostation Berlin



Untitled

2017

marble

43x26x18

Trying to understand why money goes up- in the sense of exploration of space and not the deep sea, this work gives a different direction - down into the unknown.
It is a singular body, bearing resemblances to a jellyfish.

Diploma
„Phänomenologie des Unbekannten“
HTBLVA Ortweinschule, 2017



