In the Studio
Andreas Duscha, Vienna

»It makes me happy when people don't just see the aesthetic surface of an artwork but also its backstory.«

The works of conceptual artist Andreas Duscha are characterized by a high aesthetic quality and, at the same time, he takes up events and incidents of varying sociological relevance, from which he constructs new narratives, thus offering two levels of perception: an aesthetic surface and a backstory. In this way, his works invite us to engage with a sensitive materiality and immerse ourselves in different meanings.

Andreas, you first studied sociology, history and political science in Germany and then moved to Vienna where you also began to study art. How did your interest in art come about?
I have always had a lot of interest in art because in the visual arts, it wasn't a subject for me at all, so to speak. I was rather drawn to literature, because my mom was a teacher of German and I was very interested in literature and language. Language and vocabulary were also a dominant and also intended force that secured us. At Ulrike Ottinger's, I was also very much in contact with literature and language, and I was a part of their socialization and then also became interested in psychology. After that, I got a place to study in Germany in Hatte an der Staale, but quickly realized that I didn't want to study sociology and political science. I wanted to do art, but I also wanted to do psychology in theory and also took the entrance exam at the Academy of Fine Arts.

When did you realize that you were an artist?
I think it was always kind of clear, despite my other studies. Of course, I had accompanied my mom to exhibitions and I was also very, very, very interested in language, because it corresponded to my previous interests. It wasn't that I can't draw, I can draw very well, but it wasn't my main interest. I didn't think I would ever, I wouldn't know what could serve my diverse interests as well as making art. And I also had a relationship with painting, but I was afraid of it, so, I saw, during that time institutions function to coating.

In 2002, during your art studies, you founded the artist collective Wolkenstein together with Ulrike Ottinger and Christian Kobler. What was the idea behind this three-year? How did you experience your first steps as a solo artist?
It was totally shaped me and the first steps alone were difficult for various reasons... When you work as a team of two, you naturally kind of are always including projects that are larger in scale. We were successful and exhibited a lot, but I was also very, very, very, very, very, very, very, very, very, very, very, anything alone to do. At first I thought, you know, there's now Melissa, now Ulrike, Andreas, and now everything will continue as before, but of course what happens is that I'm alone and I have to, I have to, I have to, I have to, I have to, I have to figure out how to cope with it. That was a big difference. The first years were very difficult, and I was very, very, very, very, very, very, very, very, very, very, very,

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