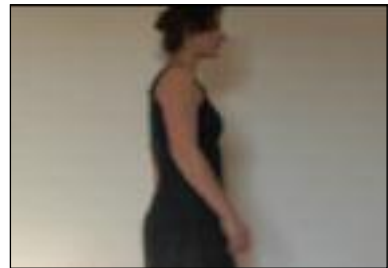


PRIVATE CATWALK

A video about a collection of clothes. These clothes was a present from one friend and then the visitor try these dresses too.

Alina-Maria Staicu gave Mira Marincas some dresses and Herbert Christian Stöger try it too to wear.



Video 3 min., 2012



FIBULA BUOY (brooch–buoy)

An installation of white ballons with black signs of brooch and texts. Brooch is a kind of needle and in a way a poisen for ballons. At this roman archaeological area in Zalau would be found brooch too. So this art “buoy” in form of ballons will show some points of locations where this brooch would be or could be found.



White ballons, ø 80cm (archaeologists: Momica Gui, Vlad–Andrei Lazarescu)

A fibula is an ancient brooch. Technically, the Latin term fibulae refers specifically to Roman brooches, however, the term is widely used to refer to brooches from the entire ancient and early medieval world that continue Roman forms. Unlike most modern brooches, fibulae were not only decorative, they originally served a practical function: to fasten clothes, including cloaks. Fibulae replaced straight pins that were used to fasten clothing in the Neolithic period and Bronze Age. In turn, fibulae were replaced as clothing fasteners in the Middle Ages by buttons. Their descendant, the modern safety pin, remains in use today. In ancient Rome and other places where Latin was used, the same word denoted both a brooch and the fibula bone because a popular form for brooches and the shape of the bone were thought to resemble one another. There are hundreds of different types and variations of fibulae. They are usually divided into families or groups based on historical period, geography and/or cultural grouping. Fibulae are also divided into classes based on their general (Wikipedia)

Videoanimation, 2011



Linda



Stirie



Joel



Video about a family which parents went away from Austria to the United States of America. Parents and children speaking about their new life to be American.

The parents came to the USA because of WPA. Somebody in Austria told them about the special program to be an artist and get money to work from the government. So he and his wife went away from the poor town Schärding, Austria after the second world war and started to be artists.

In that Fact-Fiction-Story the photos (found-footage) will be animated and so they speak with the voice of the artist ...

LIBRARY

Videoinstallation at the library of Upper Austria.
DVD, 9.20 min., 2011



A video about a walk through the library of Upper Austria, from the top to the cellar. At different places you could see people reading and hear what they read from an off voice.

Camera, cut, texts, voice:
Herbert Christian Stöger

Actors:
Manuela Angleitner, Wilma Auer-Bjelobrk, Jovan Balog, Christian Enichlmayr, Nico Hackl, Reinhard Hatzmann, Verena Hochmayr, Martin Kerbl, Suanne Kinmayer, Fabian Rabl, Eckart Sonnleitner, Christine Stangl, Silvia Stegfellner, Manfred Walchshofer

PROLOG 1-3

Herbert Christian Stöger

Photos of silhouettes, 30x40cm, 2011

These works are connected with the opera "il Trovatore" from Verdi, Theater Linz.



FONS

Video, DVD, 8.47 min, 2010

Three tries to reach the pours (fons). This movie shows three different visual changes, morphing dead heads, nearly never ending bedrooms in a hospital, and a strange covered body – turning around.
“corpus” – a talk about the life in a hospital.

calva (dead head)



corpus (body)



puteus (fountain)



PICCOLO ITALIANO Herbert Christian Stöger

Video-Animation, 6,45 min, Austria, 2009



Photo: Saccardo

The title of this video is the nickname of the boy. He has to go to the youth organisation of Mussolini regime. For girls in these age it was called “piccola italiana” and for boys “Balilla”. In the video he explain why he got these nickname.

Girls and boys at video wear school uniforms and singing “Giovinezza” (hymne of national fascist party, Italy). Since 1922 it was the official national hyme of Italy. Before it was an complete unpolitical song, written in 1909 from Nico Oxilia for a student theater-comedy. At these time is was known as "Commiato", music from Giuseppe Blanc.

ANIMALS NIGHT TALK

Video-Animation, animals talking at night about their life-situation in a zoo (the mouth of the animals moves like talking real) - animals of the zoo Herberstein, Steiermark, Austria.

DVD, around 3 min, 2009



VICUNJA

Did you know from where I am? Or did you recognize my accent? I didn't take that ill. We are from the east part of Germany had to join in a lot. I was born after the "Wende", the turn in Germany. My father told me about. My mother was sold out to west-Berlin during the time of cold war. She was born in east Berlin. But she came not far away. And in the west part of Berlin she was not much more free than in the east part.



ALBINOESSEL (Albino[white]-Donkey)

I am a creature of another generation of survivor's how are not born as human beings, but as an animal which is still respected as a fable-creature. With this status I learned to organized my life. As specially my forefather (forerunner) in the time of K&k Monarchy could live well. But Albino-Donkey and noble people are restricted to increase with themselves, we are all powerless delivered to die out.



ELEN-ANTILOPE (Elen-Antelope)

Sure, I am not a native animal, but my parents came to Austria in 1978. Actual I am from Carinthia (south part of Austria), but not a slovenian-carinthian, if you would might think. I have a passport of Austria and don't need residence permission nor working permission. It is true that I am look like an african. But you should think at an deer or and other native animal in Austria. I am not looking so far from that animals at all.



KAPUZINER-AFFE (Kapuziner-Monkey)

First of all I will answer the questions about my name: 1. I am not religious. 2. Kapuziner-Monks didn't cultivate. 3. I don't want to live a like a monk, restricted. Except I will be imprisoned only with men, but I don't want anyway.



TOTENKOPFAFFE (Death-Head-Monkey)

Two years ago I came there. At that time it was no problem for me to change place. I got immediatly a residence permit. Since that time I wait for my naturalization. But up to now I have to wait and live with this Situation, that this transfer will not be only a lending present. So I hope the zoo appreciate my work and will give me a fix contract.

SEGRETO (The Secret)

Herbert Christian Stöger

Video-Animation, DVD, ca. 10 min, Fabrica Saccardo, Schio, Italy, 2009



A fact-fiction video-animation with old pictures about the factory Saccardo in Schio. Something of the stories which people will telling are true and some are fiction. People at photos starting to speak after very long time. Little secrets about the factory and the life of Giuseppe Saccardo and the important textile fabric Rossi.



I show a travel at these photos, with zooming and searching for special details of these pictures. Only a little part will be seen.



photos are like landscape

The mouth / lips of some faces are animated to speak. It look like they would be really able to talk. The travel goes on and go to the next face, mouth and so on ...

The boy telling a long hidden secret about the family saccardo (factory for shuttles). The secretary, the oncle and the founder of the factory speaking about point of view of the past. Alesandro Rossi telling his own story (most famous textile fabricant before the second world war).

Finally all protagonists sing the famous worker-song "Bella Ciao".



Voices: Belinda Guerriero, Vittorio Saccardo, Oracio, Fabio Guerro

KITCHEN SERIES

Herbert Christian Stöger

Video, 4.34 min, Austria, 2008 / Italy 2009

Three scenes in two different kitchens. First in the restaurant of Dachstein, (mountain 2700m) Austria, the others at Malo, Italy.
A trial to make little films only with paper from the kitchen and some other normal kitchen-material.

BOOT



HOUSE



PLANE



TAILOR HATTER BUSINESSMEN

Herbert Christian Stöger

Video-Animation, 8.50 min, 2008

Old photos from the photographer family Marubi are the basement for a video-animation. At these photos zooming and camera turns to some faces. These faces (lips) starts to speak (animated with computer). Telling stories about themselves, about their work and sometimes they speak together.



SNOWDRIVER

Herbert Christian Stöger

Video-Animation, 8.09 min, 2008

Video-Animation of photos from the region of Styria, Dachstein (mountain 2700m high, ski-region). With zooming and camera turns you will travel at these photos. The lips of some people are animated by computer and starts to speak. Telling stories about ...



You drive with a sledge over the mountains and a man in a train tells you about his way of living there



Regional animals singing the hymn of Styria



A man is telling about the problems to have a rest with his family at holidays



The old chancellor Kreisky of Austria telling about skiing with his wife



A working man tells something about the construction of the ski-lifts

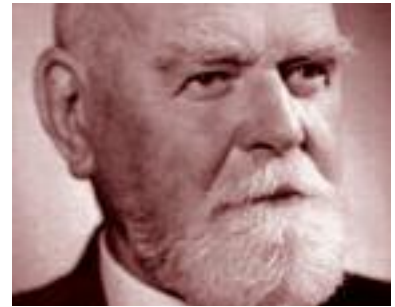


WHISTLING

Herbert Christian Stöger

Video-Animation, 4.34 min, 2008

All Presidents of Austria whistle the hymne of Austria.



WRYNECK Mielke

Video, DVD, 3 min. 2007



Erich Mielke was the head of Stasi, intelligence and secret police force in East Germany. On his orders, and with his full knowledge tens of thousands of citizens were kidnapped, tortured and imprisoned.

In his handwritten biography he told "My father was a poor, uneducated woodworker, and my mother died in 1911. Both were members and co-founder of the KPD in Germany."

On August 9th, 1931 Mielke and Erich Ziemer ambushed and murdered two Berlin police officers. 62 years later he was sentenced for that.

On November 13th, 1989, Mielke had his first speech at GDR-Volkskammer. At the end he wanted to apologize by declaring: "Ich liebe - Ich liebe doch alle - alle Menschen - Na ich liebe doch - Ich setze mich doch dafür ein!" ("I love - I love all - all people...")

At the video you can see the head quarter of the Stasi and the office of Mielke.

The title "wryneck" is the name of a bird. These birds get their name from their ability to turn their heads almost 180 degrees.

This name was also used for citizens of the GDR who changed their political conviction depending on who has the power at that time. Now the word "wryneck" is used for opportunists.

INSIDE– AND OUTSIDEVIEW IN CMYK COLOR

HERBERT CHRISTIAN STÖGER

35 x 50 cm, print on canvas, Austria, 2007

An exhibition project to the opera of Alfred de Mussets
“Lorenzaccio” at theater Linz.



“Against your desire I have no defence”, said a woman, and devote herself; an other woman said: “noman recognize was I see”; a man plan: “I will rid her from him”; a nerd woman said: “I want to stuck into her skin”; surching for escape: “it helps to blind out all?”; in a shiver of anticipation: “it will happen to me too?” but at the end it counts only: “I want your love bodily ...”

JUST JOBS

Herbert Christian Stöger

Video, DVD, ca. 5 min, 2006



A woman practices four professions in order to sustain her family. Everyday, she opens several lockers to change into her different working uniforms.

While doing so, she tells about her work as a nurse, hairdresser, cleaning-woman and prostitute. Herbert Christian Stöger's video focuses not only on the problem of the working poor, but also on precarious working conditions and the estrangement resulting from it.

Actress: Suela Qoshja

"THAT'S ALBANIA!"

Herbert Christian Stöger

Installation, Breitensee, Austria, 2006



Photos from people of the cemetery of Tirana, Albania. Transferred and collected in another cemetery. A little cemetery of "Albania" somewhere. These pictures are like a portrait of a country. Cemeteries, the last home. Visitors came there to think of their relatives and in a way of the past time. It is a way of thinking like "lost home". These people who are under the surface exist only in the mind. So these landscapes of cemetery are an expression of a place like home.

"That's Albania!" screamed the children from the cemetery.

WOLFS IN SHEEP'S CLOTHING

Installation, Luleå, Schweden, 2005

Installation. Three washing-machines in sheep clothings speaking together. After talking they spin.

«With regard to the title, we can look at themachines will prove dangerous to us in the long term. The work countries who come here to get work. The sheep's clothing leads our thoughtsto utility animals. People tend to us, and they are often not treated with the respect living creatures deserve.»

Therese Engstrom



.one

2/3 Hello
1 Hi
2/3 What do you want?
1 Work
2/3 We want work too
1 What do you do
2/3 Work

.three

2/3 What's the matter?
1 I can't hear nearly nothing
2/3 Maybe you aren't in the right direction
1 How can you know?
2/3 We work total correct
1 Me too

.two

2/3 Why we are here?
1 Maybe to learn.
2/3 What should we learn?
1 Work!
2/3 Work?
1 Yes.
2/3 Let's work.

EXECUTE LOVE

Video (actors: Herbert Christian Stöger, Elsa Martini), National Gallery Tirana, Albania, 2005



Man and woman wearing a police uniform (Austrian/Albanien) kissing – separated by a door of glass. Love will be executed representative.

IN-BETWEEN-FOREST and Vienna

Text-Installation (colour at trees), Kirchsschlag, Austria, 2005



If at first there was NOT laid out a path through an opening, the scattered luck would NOT lead to the way out. Words of a page of the text "Der beschriebene Tännling" ("The fir covered in writing") were put together in a hybrid sentence and was sprayed in bright orange on five tree trunks, which were visible from far away at the edge of the woods.

The texts reach a height of 6 - 8 meters. This measurement is the same as the lengths of tree trunks, which at the time of Stifter were transported in canals (partly man made and in some parts still existing) from the Bohemian Forest to Vienna.

APPROXIMATE REJECTING

Video, 20 min., Austria, 2005

Men and women sitting on a chair. They try to come nearer and nearer, men to women, and women to men, again and again they try ...

The artist presents a video work where longing for security and belonging (affiliation) as an aspect of relationships are viewed closely with an ironic underpinning.

When she moves closer, he takes a distance and vice versa— an endless back and forth very much in the sense of Be-longing.

A woman in an elegant costume and a man in a dark suit long for closeness. Like their longing (yearning) they remain anonymous. Their heads are not visible. The feeling for each other ends in emptiness because one moves away from the other or keeps away the other. Therefore one moves closer to the other again and again, yet only one after the other passes through the picture and changes, according to the one that is pushed out of the image, their desire to closeness and rejection.



PLAY STOP : ODYSSEE

Videoinstallation, Austria, 2004

Herbert Christian Stöger



CASTING Seven take part in the casting by testing their battle cry.



SIRENS The attempt to seduce four sirens.



AFTER Lying in the grass, Odysseus and Penelope meet. Three dialogues, looping with no progress.



BATTLE OF THE PILLOWS In the 21 «battles» two fight against two, everyone against everyone.

«Play Stop : Odyssee» deals with the journey, in which Odysseus puts himself in the foreground by withstanding the sirens, by doing well in the «casting», but after that he has to confront Penelope neck and neck in his biggest trial to finally prove himself in the «battle of the pillows», as is expected of him. The Odyssee is a starting point for a multi part video installation. A description of oneself in different situations in front of the camera. Direct and indirect composition plays a central role in it. The distributions of the video projections results from the camera's viewpoint.

The three surfaces of projection:

1. wall: «casting» or else «battle of the pillows»
2. ceiling: «sirens»
3. floor: «after» or else «battle of the pillows»

Odysseus: ...Why do you move so close to me?

Penelope: If you move away, I know you are lying.

O: I don't lie

P: So far there wasn't a reason for it

O: What are you looking for?

P: I'll know it, when I've found it ...



O: ... Who am I?

P: What they say about you

O: I'm a story

P: And I'm part of it

O: And when I don't exist anymore?

P: Then they talk about you

O: And you?

P: I'm part of your story

O: What will you do without me?

P: I'll carry on your glory

O: Nobody really knows me

P: Everybody wants to be like you ...

DEEP SEE

I wash my face and in your eyes reflects my aged countenance which resembles you so much without having seen you in that way I feel some warmth in my old heart the further you go away the more I spin in order to forget myself I describe the world how I imagine it without a real close moment losing itself in my rare smile

RIGHT WRONG

DVD, castell-chapel(Burgkapelle) of St. Lambrecht,
Pater Gerwig Romirer (actor, monk from monastery), 2003

The sentence which he speaks express completely the
other way round, than the sentence, which are subtitled.

Typical catholic phrases.

In the meaning to say something, and think completely
different.

He said: "I am in heaven" and subtitled: "go to hell".



SIGNUM

Herbert Christian Stöger

Signum, Tatoos (Attribute (signs) of holy poeple – names – at skin); monks, cooks, filmer; monastery of St. Lambrecht, 2003

«Also the catholic Christian used tatoos. The early Christian let them tatoeing the first letter of the name of Jesus Christ – CX or I.N. (Jesus from Nazarenus) – a lamb, crucifix or fish at the forehead or at the inner side of the hand.» from the book «Lebensspuren haunah. Eine Kulturgeschichte der Tätowierung» von Petra Pinkl und Manfred Hainzl, trod.ART Verlag, 2003



FUGITIVE 1-9

Herbert Christian Stöger

Nine Silkscreenprints from photos, Romania, 2003



SHADOWS OF SERVANTS

Herbert Christian Stöger

Slide-Installation at Monastery of St. Lambrecht, Styria, Austria, 2003



Serial of 80 different shadow-slides of monks of Bendiktiner saints (of old copper-engraving from Aegidio Ranbeck, 1675, *Calendarium Benedictinum*).

TRAIL OF THOUGHTS

Herbert Christian Stöger

Videoinstallation, Austria, 2001

These three people from Museum of Art in Linz looking in the camera. They don't open the mouth, but you can hear their every day secrets from the off.



Technician

When I look for the solution to a problem, I always follow the simplest way to carry it out. Artist's wishes are of course most of the time excessive, but at the end of the day easier solutions are simply the better ones.

If I could remember the loss of my milk-teeth, would I then handle objects more carefully? Does one appreciate things only then, when they are taken from us? Has that changed?



Director

When I drink coffee I ask myself, does it wake me up, does it enrich my train of thoughts or does it increase my unrest about the things I have to do. And again thinking of it I feel the pressure, which is following me before the morning has even reached me.

The next exhibition will be easier again. The effort stood in no relation to the piece. But you can't tell anybody. It would be passed on and the reputation of the Museums and my own would be damaged. Before everybody was happy, then in the presents of the delivered pieces resignation resided. We all swallowed and then set up the things as good as we could.



Mediator

My father works at the trade union. There he experienced some hot discussions. He always recommended to his colleagues, if difficult decisions lie ahead, then heated temper should be calmed down by heating up the rooms.

I have swallowed a fly. At least it felt like something has swum with it when I had the last sip from my glass. It could be that I get an illness from it, or the thought of having swallowed a fly could make me ill, although no fly was lost inside my body and it was only the imagination that has created it.

When on summer days the rainy winds make the temperature drop I close the window of my office and heat the room with the warmth of my body.

Cleaners. Male. Female.

Video, ca. 2.30 min., original version with English subtitles, 2001

«Changes in one Sweep»

«what can I clean?»* asks the cleaner woman (in blue) the caretaker (in black). «this here», he answers and points to the squeaky clean floor. The result is a short and taciturn dialogue. She starts cleaning. Gradually five further female and male cleaners arrive, with whom exactly the same dialogue is had. Only difference: In the first question the modal verb change each time. Little by little the room is filled with women and men, who may, can, will, must, should, could to clean the already shiny floor. The task of modal verb lies basically in creating a connection with an infinitive – here «to clean» – to modify another Being and Happening, in other words to define more precisely the way something is done and the motivation for it. In this example «want to clean» and «must clean» differ radically in that the latter needs at least one other authority, which forces the action; «want» on the other hand implies a free decision. That in a video Cleaning is hardly a voluntary activity is not only made clear by the caretaker as the one who gives orders and controls. Also the indifferent looking faces of the cleaning staff, who fatefully fulfil their task, lead the changing modal verbs to the absurd. No matter if they want, can, may or should, at the end of



the day they are doing the same monotonous pointless job. Herbert Stögers «Sauber.Macher.Innen» («Male.Female.Cleaners») are ordinary employees, who play their well-behaved role in the world theatre, which is bursting with absurdity, without questioning the point of their activity. The changing modal verbs serve the simple purpose to keep up the appearance of individual motivation. The system works. After the caretaker does his patrol around the cleaning group, the cleaning team lines up in a row and start to sway synchronously. The caretaker is on the left edge and joins in the swaying. Although, hierarchically his position seems to be above the cleaners, he is in the end just as tragicomic in this play.

Angelika Bartl

* To make the dialogue, which is spoken in the colloquial language of Linz, internationally understandable, English subtitles will be shown. Cleaning team: Agnes Traxler, Helene Stockinger, Robert Blöchl, Günther Lainer, Isabella Stütz, Josef Stockinger, Herbert Stöger
Camera/cut: Andreas Schneeberger

FOREIGN SPAIN

Video, Austria, 2001



1 Sinn: from a different origin/ belonging: a extraneous/foreign, not from the home country, not belonging to it, from/in another part of the world/country/nation/place/enterprise, from another city/area, not born/grown/originated/produced/acquired, not to here belonging; from outwards/afar, faraway, foreign person/thing, exotic: countries, cities, zones = not to the home country belonging; ~customs, languages, traditional costumes = common in other countries/regions; ~ goods = from a foreign country; the company pays in a ~ = another currency; he talks in a ~ accent = un-German; the palm tree is a ~ plant = exotic; antonym native. b unknown, uncommon, unusual, distinct-/different-/peculiar, strange, odd, curious, new; more unsuitable, improper, disturbing: a ~ face = stranger, a new person; I heard a ~ voice = unknown to me; he had a ~ = unusual feature/expression in his face; he looked (after his illness/in his disguise) completely ~ = different; I am ~ here = I do not know my way round here; so far he was ~ to me = I still did not know him; these terms/expressions/formulas are ~ to me = not understandable; that seems ~ to me = improbable, astonishing; col. Spanish

ONLY WHEN IT WAS NIGHT

Installation, Neufelden, Austria, 2001



The design on this house façade with the words «ONLY WHEN IT WAS NIGHT», «simply crossed my mind» and «DAY» is based on the events before it was newly occupied. Before the smith hung himself in his workshop in the right wing of the building. Right to the left is the entrance to the residential building. The path in between is pitch-black at night – so far.

The memory stays. Through this installation, the events are turned inside out.

They step out of the door, carefully protecting the staying.



CENSORSHIP – TB

Installation, Stifterhaus Linz, Austria, 2001



The sheets of the 320 page book «Holzfällen» (chopping wood) by Thomas Bernhard have been censored with a black felt pen. Only the verbs have been left in. Each page has been stamped with «Zensurstelle Linz» (censorship department Linz).

THE WATER IS RUNNING

Herbert Christian Stöger

Video installation (monitors on pillows), Austria, 1996



Hilde The water is running!
Erich I can hear it.
Hilde And?
Erich The water is running!
Hilde I can hear it.
Erich And?
Hilde The water is running ...

CENTAURS – About the artist Herbert Christian Stöger

from Eleonora Louis

(translated by Silvia Champion)

Centaurs, hermaphrodite beings of Greek mythology, have got a horse body with a human torso – a form, seen through natural history, of two elements of different species. They are like a metaphor of our experience of the world as well as our world view: image and text, also two parts, form an inseparable unity. The continuous mix of those paradigms, which our perception constantly revises, has repeatedly confronted fine art and literature with the problematic, the necessity or simply the fact that pure visual images and linguistic formulations must be combined. In medieval representations the horse body could be built entirely out of words. That means: Not only can the body be seen as text, but also the contrary, the text as a body. With that the body will be attributed its own material existence – an existence, which equips the text with a three dimensional form with the characteristics of a substance. Language in 20th century art has in fact accepted three dimensional form and different existences in works of art. The projects of Herbert Christian Stöger deal with the bringing together of these our paradigms of perception in a poetical-aesthetical ‘play of relationships’. The three dimensional form of language mentioned above runs through the works with different solutions: possibly most obviously as a 20 page long letter relief in 18 bibles, which show the sentence “lofty concentrations” in allusion to the content of the used books. This form of language can also, as in the “descriptions”, be dressed in the form of an association to the portrayed motif added to stories or else thoughts, which are laid over the photographic image (of nudes) like a veil creating an illusion of space, whilst at the same time obstructing the voyeuristic view of the female body.

“here Hans washed his hands...” (from the project “Hans im Glück” [“Hans lucky-so-and-so”]) guides the entire text on four big sheets around four posts only revealing itself to the viewer from different view points, which he or she has to experience – language as an object and as a space for the observer at the same time.

The language in the “descriptions” is not only understood as material in the sense of the creation of a space, in which the sexes meet. But also the photography-text installation “PATENSchaft” (“GODPARENThood”) and the video installation “Das Wasser Rinnt” (“The Water Runs”), “Das Kamingespräch” (“The Chimney Conversation”) and “Über Ewas Reden” (“To Talk About Something”) are based on ‘relationships’ between couples as a motive. The artist is not interested in relationships with unambiguous communication; which catches itself in a web of words. Although the title “finite solutions” (Endliche Lösungen) implies relief, the twelve elements of images attached to a block, show exactly the opposite – if one imagines a change in the order of the single elements, fragments of text and image form of a loop, the mathematical symbol for endless, surrounded and run through by fragments of text.

Stöger portrays finite communication as impossible. Even the dialogue in the performance “Sauber.Macher.Innen” (“Cleaner.Man.Woman”) is based on a kind of declension of modal verbs and could be thought through as a loop. And on the “Plakaten auf Fahrplanrollen” (posters on rolls of timetables) one can read the sentence “...what drives me to move is written all around me...”, readable when turning the cylindrical corpus, evoked by contradictions in language – without beginning and end, just as would be suggested by the form of a book. Especially the book as a classical carrier of written language – from medieval manuscripts to futuristic images of language and concrete poetics – has functions as a place for a confusing conglomeration

of image and text. This, in a part of Sögers work, becomes an important place for memory of language, for evidence of permanent change, for the elasticity of words depending on their use, for their family relationships to one another. For this artist the most appropriate are 'word collections' from a dictionary. In this way a memory room for the dying "cross words" is formed, in which, through artistic attention they can be again available in our use of every day language.

The cross, cut out of card board (as a traditional lexical sign for increasingly rare used terms), makes the view of the wall behind accessible, in order to use space in its double meaning, namely in a sense of three dimensional space and a time space and it is this space that makes language as a historical process comprehensible.

The fixed linguistic order, set by the dictionaries, is dissolved through the additions (eg. "stay") and shiftings ("to talk about something"), carried out by the artist. The same goal is met by using double meanings of words, which are confusing especially in public spaces, where they give directions in well-known labellings: So on the way to a chemist one might find the sign 'gtiffitg' ('psoissnuos') and therefore think about the fine border between remedies and poisonous substance; or it may raise awareness of the change in meaning of words with the same spelling in another language, which transforms the German word 'Gift' (poison) into 'Geschenk' (gift) in the English language. But also here, in a piece of work about a locality, the artist is interested in the possibility, of getting memory moving through language and at the same time baning memory from language - memory eg. on specific events which with the help of a kind of 'publication' become productive, but nevertheless through the aesthetical language game intimately protect the character of knowledge, for each viewer, if knowing or not ("Erst Als Es Nacht War" ["Only When It Got Dark"]). In front of us we have got an aesthetically used language, which succeeds in its literary form as a fixed framework of the 'stipulated' language, and shakes it, an aesthetically used language, which becomes most obvious through regulations by society in their work of censorship. Left over verbs from a literary censored text point to the effects such processes have on our actions and our daily actions, but at the same time show the pure visual quality of censored sheets.

In the youngest piece of work methods and interests cross over: The presentation of a literary material ("Lysistrata") gives rise to a visualised debate with questions about violence of war, death and the strategic use of the body. The meeting of the ancient world and the 20. century, from theatre plays to the female neglect of the body and executed enemies of Hitler from the military rows of the 2. World War, is being interconnected into different little work groups referring to each other. Again, the encyclopedia serves as a source for sign-topologies. Here, the 13 crosses do not stand for memory of words, but for fictitious and historical events, whose acting characters follow the same goal, the rejection of deathly violence. The change between signs and meaning, which underlays many of Stögers works, is continued in 6 little silhouette heads: 6 women from the play 'Lysistrata' (over who the dark veil of violence was laid), are not made visible as individual characters, but as figures.

Images and language are shown in the whole body of work as equal factors of our perception and our understanding of the world. It is an Oeuvre of the Centaurs - of the images and words of our world view, whose link we are.