

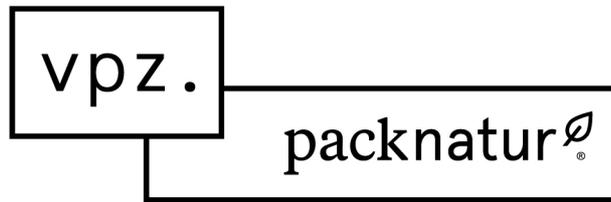
## Transpackaging

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The exhibition staged by Bettina Reichl and Constantin Luser for VPZ in the Kulturzentrum bei den Minoriten focuses on the interplay between business, science, society and art. Fridges, in which the findings of the latest research are preserved like treasure, make a spectacular impression.



"I've seen it all. The most beautiful natural packaging on Saigon's markets, crops spread out to dry, fresh meat wrapped in banana leaves. One year later, it was a different kettle of fish. The roads had been widened and freshly tarmacked, plastic was blowing in the paddy fields, and a white stream of carelessly discarded polystyrene containers lined the streets," explains exhibition creator, Bettina Reichl, recounting her travels to Vietnam. Inspired by her experience, she developed an installation out of natural packaging and plastic packaging, the one floating above the other to create an opposition and a reflection. The artist Arnold Reinthaler addressed marketing mechanisms in his work 'Verstrickungen' (lit. ensnarement), which he uses to lure the onlooker into ordering a knitting kit. Constantin Luser examines the relationship between visible and explanatory structures by inserting a text inside some bubble wrap. This transforms the bubble wrap into the conveyor of protected information, while simultaneously losing its own protective qualities. 'The bag' by Emanuel Danesch, David Rych and Gabrielle Cram is intended to protect our



personal space from enduring a sensory overload from the public space. This conveys the overall idea that packaging goes well beyond fulfilling its own purpose. One installation, in particular, focuses specifically on progress. Fridges are used to preserve the findings of the latest research as though they were precious items of treasure. The research focuses on how cutting-edge technology can be used to allow us to make use of natural raw materials. The exhibit includes packaging made from hemp, straw, wood, seaweed, fruit waste, whey, egg whites, vegetable oils and starch. What looks like plastic today was sugar yesterday and will be compost tomorrow – an allegory for the transformation of the natural, not only into the artificial, but into the artistic, as illustrated by the designer pumpkins grown by Jan Velthuisen.

The role that man plays in all of this will become both visible and tangible at the 'packaging buffet'. As onlookers remove a piece of the edible sculpture, they not only transform the work of art, but they also contribute to the build-up of waste. At this moment, we suddenly find ourselves in the middle of antithesis, part of the synthesis and the artistic process.