



**Onestar Press** present the “**Paradise Bookshelf**” by **Tobias Rehberger**

**Pieces**

JACOB DAHLGREN - SAM DURANT - CLAUD FÖTTINGER - MARK HOSKING - ANNA JERMOLAEWA – DRAGO PERSIC - CONSTANZE RUHM – DIRK SKREBER

Opening: 28/06/2011, 7 pm

Exhibition: 29/06/2011 – 29/07/2011

**Press release:**

Paradise Bookshelf

The French publishing house Onestar Press is known for its motto “strictly un- edited by the publisher” Without influencing the content, onestar press is publishing artist books, movies and multiples since the year 2000, therefore about 600 publications came together over the years. To give the books the appropriate space, the publishers commission different artists (between others Lawrence Weiner, Haim Steinbach, Hans Schabus and Annika Ström) since 2007 to create shelves for the onestar press books.

Within the gallery space the publishing house is presenting the “paradise bookshelf” by Tobias Rehberger, which is based on an old piece of furniture that the artist found in the abandoned hotel PARADISO in Val Martello (CH), on wallpaper, showing the idyllic- kitschy swiss holiday village.

PIECES:

The objects and motives of the works by Jacob Dahlgren, Sam Durant, Drago Persic, Anna Jermolaewa, Constanze Ruhm, Claus Föttinger and Dirk Skreber are moving between the edge of everyday life and art, adjust the line between them and define those in a new way.

The mouse traps, which Mark Hosking made out of luxury items- for example out of a spectacle case by Chanel - and the crashed miniature cars by Dirk Skreber, oscillate between fetish and dystopic associations.

More sensitive and silent is the indeterminacy that is visible within the undefined spaces in the works of Drago Persic and in the interiors that are shown in Sam Durant’s collages. The object “Kalingrad” by Jacob Dahlgren tries to show the systematic of a city through lined up muffin boxes and Claus Föttinger shows the system of love in his installation out of mirrors that is dedicated to Niklas Luhman. Anna Jermolaewa is playing with history and makes Lenin do small stunts, while the can of sardines that played a role in the last movie - “My never ending burial plot” – by Constanze Ruhm, is referring to the narration of this, as well as to the making of the movie itself- as we learn of its package: it’s from 1660 and has a weight of 125 tons.

Please contact for further information Kerstin Engholm or Anna Ebner +43 1 585 7337.