



Städtebauliche Prosa II

Hendrik Krawen, Dominik Louda, Billie Meskens, Bernd Trasberger

INTERVENTIONEN

Joakim Martinussen, Halvor Rønning, Julian Turner, Dario Wokurka

Opening: 16.05.2013, 18 Uhr

Exhibition: 17.05.2013 – 17.06.2013

Press release

The works of Hendrik Krawen, Dominik Louda, Billie Meskens and Bernd Trasberger, which were previously shown together with a collection of books on urban architecture in the exhibition *Städtebauliche Prosa*, form the framework for the interventions of Joakim Martinussen, Halvor Rønning, Julian Turner and Dario Wokurka in the second part of this exhibitory project.

The books that symbolised an archive of texts and to which the artists refer to directly or indirectly were removed to make some room for dynamic and individual strategies and approaches. With the incorporation of an everyday, kind of trashy perspective and occupying actions in the gallery, aesthetical appearances of urbanism get recreated in the small setting of the exhibition space. Already outside of the gallery, in front of the large window, the exhibition interacts with the passing pedestrians. A white metal railing of ca. 2 x 2 m, covered with ivy leans from the inside against the glass front of the gallery and determinates thereby the first impression of the exhibition. In course of the exposition the little tendrils and leaves will vegetate the railing and thus more and more shape the optical appearance. This sculptural set by Joakim Martinussen and Halvor Rønning works with the idea of a naturally vegetated venue in a non-vegetated place that breaks, in this specific situation, an usually clean space open.

Dario Wokurka adopts and shifts the elements of the previous exhibition concept. The vitrines, that served as repository for the books, grow now into a sculptural object which borrows the glass plates of the former show cases and thereby indicate their originally usage. The two books *Notes on the Synthesis of Form* by Christopher Alexander and *Zur Abwechslung, Ausgewählte Schriften zur Architektur Wien* by Herman Czech create a formal relation to the preceding situation. The imprinted paper on which the books are now presented is an index of the paintings that emerged in the artist's atelier in Frankfurt the past few months.

Julian Turner picks up real entities of the urban space and interprets them in two different ways: whereas he firstly documents the encountered situation by use of photographs, he then develops a plastic object in a second step that rediscovers itself in a new environment. The vertical mark of a hydrant with a concluding volume on the top that is stationed in the area of the central station in Graz gets translated into a plastic item in the gallery room. The second sculptural object in the main space

of the gallery displays on the contrary formal resemblances with the destination boards that one can find in railway stations. The assumed missing information on the front side is compensated with the swiftly taped pictures on the back side, so that the work is a plastic item and a display for photographs at the same time. The transfer of public space into the exhibition by these exemplary objects is realised through the temporary facing of the reception desk. The turquoise-green panel was originally a part of the Kiosk in the garden of the carver's ateliers of the academy of fine arts in Vienna that is designed and run by the students. Julian Turner's works never disguise their process of making or their materials. On the contrary, the artist often utilizes already used surfaces and pieces for new works that visualise through their lapidary composition the process of manufacture.

Billie Meskens, who dealt with questions about the style and standards of the modernity due to her researches on Le Corbusier, converted those inquiries on the oeuvre of the architect into an installation. For this recent situation of the exposition the artist limits herself to this topic and assembles different parts to new compositions. They now enter into a dialogue with the other works. Isolated of their original context they give a lecture on themselves and on the surrounding environment. The overexposed photograph, printed on aluminium, for example refers to its materiality within the image. Billie Meskens was putting on an aluminium plate first the paper - print out of a collage, afterwards the little LC- columns. The larger part of the collage is showing an image of a concrete cast that was taken from a wooden panel of the Unité d'Habitation. This is building a connection to the sculptural object in the middle of the space, which top is referring to the same aesthetics. During the installation, the surf board that was meant to be a reference to the Unité d'Habitation found its place between Hendrik Krawen's paintings.