



Städtebauliche Prosa

Hendrik Krawen, Dominik Louda, Billie Meskens, Bernd Trasberger

Opening: 14.03.2013, 18 Uhr

Exhibition: 05.05.2013

Press release

The groupshow "Städtebauliche Prosa" borrows its title from the corresponding book written by Roland Rainer in which he tries to describe the "human and earthly" aspects of different cities. In the exhibition the text is placed among other books that broach the issue of modern architecture and complements those. The glass cabinets, in which the books are shown, operate with two functions: they work as a classical form of presentation of books, but at the same time they also intervene with the room and modify it. Exhibiting the works of four artists, different perceptions come together that create a dialogue and interplay of subjective impressions on space, the city and architecture.

The staged sections of street views and buildings in front of flat backgrounds depicted in Hendrik Krawen's paintings are carrying this subjective gaze. The monochrome and partly graphic plane surfaces are tightly bound to the illustrations of buildings and people and generate a shift of proportions which are rather transporting a sensibility than a realistic image. The abstract paintings are displaced from any kind of scenery and show only schematic structures which are forming clouds like networks in front of monochrome colours.

In the works of Dominik Louda this implied withdrawal of reality is more explicit. The new paintings of the artist show composed cut-outs of architecture from different sources like the internet, illustrated books, own photographs and magazines. The precise constructed and painted buildings are put together of different materials and surfaces which form the aesthetic appearances of the works. The artist detaches the rather rational view on architecture through the unconventional use of perspectives from its realistic claim and creates thereby a tension between closeness and distance to reality in his artworks. The buildings appear then as optical fragments which are added together as entities in a deserted surrounding.

Bernd Trasberger's Collages reveal a nostalgic view on buildings of the European postwar modernity which became a symbol of redevelopment after the war in Germany. In his works the artist questions their significance and duration of effectiveness. The artist releases the buildings from their former context and places them in front of new surroundings. This deconstructive intervention is shaping a new aspect of architecture in between architectural construction and sculpture and in between function and monumentality.

Billie Meskens takes a look 'back to the future' in the back room of the gallery with works drawing

attention to some of Le Corbusiers artistic mediations, 2 of which exist in the south of France. "How did Le Corbusier allow himself to become the megalomaniac and creator of such disgusting post pubescent error-design"? His Unité d'Habitation in Marseille and his episode at E-1027 in Roquebrune-Cap-Martin (by Eileen Gray) are both meant here, and Meskens weighs how a functional object or machine mutates into room, sculpture and/or flag. Further, how an architecture dogma finds its way into a personal attack on another architect's work, and integrates a lifelong obsession with one single drawing in this encounter/violation.

Mystery, master, childishness and a dash of good old-fashioned hang ten water sports.