



## 2D23D

### photography as sculpture / sculpture as photography

04.10. – 26.11.2014

**Press conference: Friday, October 3<sup>rd</sup> 2014, 10 am**

**Exhibition opening: October 3<sup>rd</sup> 2014, 7 pm**

Speakers: Rebekka Reuter, Martin Guttman and Peter Weibel

From two- to three-dimensionality, between photography and sculpture: Galerie OstLicht takes the medium of photography out of its frame and expands it into space. Classic pieces of photo and media art meet new works, some of which have been developed specifically for this exhibition.

With a special focus on Vienna *2D23D. photography as sculpture / sculpture as photography* presents artistic positions from the late 1960s to the present that enter into a dialogue and examine the interaction of a photographic approach with sculptural and spatial aspects. Highly idiosyncratic and prominent in terms of content and aesthetics, they share a feature in spite of all differences: they are reflections of human perception and how it is conveyed in various media, which they explore, exaggerate, thwart and undermine.

Conceptual media analysis, performative staging of the self, photographic gesture or complex interwoven spaces – all chosen photographic objects, video sculptures and room installations present the process of pictures taking shape and introduce a perspective that might be regarded as a new, three-dimensional collage

With works by Will Benedict, Clegg & Guttman, Kerstin Cmelka, VALIE EXPORT, Michael Hakimi, Michael Höpfner, Birgit Jürgenssen, Sonia Leimer, Christian Mayer, Friederike Pezold, Alfons Schilling, Nora Schultz, Nadim Vardag, Peter Weibel and Heimo Zobernig.

Curated by Martin Guttman and Rebekka Reuter

The exhibition is accompanied by a catalogue published by Verlag für moderne Kunst ((136 pages, English/German, price: € 22).

**Will Benedict** (b. 1978) equally makes use of painting and photography in his work. In *Untitled* (2014) he also includes three-dimensional objects – a table, two chairs and two monitors – which imbue the piece with a sculptural identity. The assemblage of objects creates the atmosphere of a living room or a workplace, which provides a new context for Benedict's two-dimensional work.

In their *Ideational Constructs* (2003) **Clegg & Guttman** (Michael Clegg: b. 1957, Martin Guttman: b. 1957) take the principle of collage and expand it into the third dimension. They combine photographic fragments of the faces of various post-war intellectuals and the artists themselves to create bizarre portraits on pedestals, appropriating space and presenting a sculptural criticism of ideology.

The video piece *The Individualists* (2012) features three re-enactments of historical TV interviews, e.g. between Bianca Jagger and Steven Spielberg in 1979. The microdramas by **Kerstin Cmelka** (b. 1974), performed on raised pedestals made of rubble, expose the absurdity and clichés of her templates.

**VALIE EXPORT** (b. 1940) is represented with two photos of her *Handkonfigurationen* [*Hand Configurations*] (1973) and with the piece *Nachfügung* [*Compliance*] (1974) from her series *Körperkonfigurationen* [*Body Configurations*]. The latter, which show the body of the media artist configured with its environment, have become classic pieces of feminist-actionist criticism of the standardised image of the body.

In addition to his sculpture *Untitled (Großer Phönix I)* [*Untitled (Large Phoenix I)*] (2013), which creates interwoven space, **Michael Hakimi** (b. 1968) presents the installation *Koordinaten* [*Coordinates*] (2007/2014) in the gallery: double pages from daily newspapers unfold from a corner like vectors along the three axes of the room, exposing the conditions of space and therefore at the same time of its own existence.

*Outpost of Progress* (2011) is the result of **Michael Höpfner's** (b. 1972) eight-week hiking tour on the high plateau Chang Tang in West Tibet. The installation, consisting of light boxes, slides and essential residence modules as an expression of individual freedom and cultural analysis, contradicts both the logics of capitalism and the idealisation of nature.

In her photo series *Interieurs* (1996-98) **Brigit Jürgenssen** (1949-2003) deals with the relation of sexuality/gender and space. Her adaptations of architectural designs from an issue of the magazine "Homes & Gardens" use reflections of light and montage to create irritating disruptions of the usual labels associated with the "house-wife".

The concept of the work *Ohne Titel* [*Untitled*] (2014) by **Sonia Leimer** (b. 1977) appears related to the medium of photography and its genuine characteristic of fragmenting space and time. It is a piece of asphalt: found, removed and framed – a trivial fragment of urban space that embodies history, remembrance and meaning.

**Christian Mayer** (b. 1976) has developed his installation *Threshold and Inertia* (2014) in reference to Anselm Adams's legendary Polaroid film tests. Seven Polaroid type 55 pictures are presented on the exhibition wall opposite their negatives that are fixed to banana plants. On the leaves of the plants the motifs take shape with the help of photosynthesis.

*Die neue leibhaftige Zeichensprache* [*The New Embodied Sign Language*] (1973-1977) by **Friederike Pezold** (b. 1945) – her famous, cross-media work – is presented as a four-part column of monitors: *Augenwerk*, *Mundwerk*, *Brustwerk* and *Schamwerk* feature a body region

each (the artist's eyes, mouth, breasts and genitals, respectively), moving slowly, in a reduced, abstract way, beyond voyeuristic projection.

**Alfons Schilling** (1934-2013) based his lenticular work *Chicago 1968* (1969) on photos he had taken during the riots in connection with the Democratic Convention in late August. In this work, issues of perspective and the view of the world, which the artist explored in his stereo images and "viewing machines", are also strongly evident on the level of content.

**Nora Schultz** (b. 1975) reverses the exhibition title by converting a postcard with a lenticular image into a two-dimensional photograph. *Parrots* (2007/2014) captures the moment when the images of two colourful pairs of parrots are about to change and is based on the artist's occupation with aspects of space, reproduction and language.

The photograph *Untitled* (2014) by **Nadim Vardag** (b. 1980) reflects a specific situation regarding light and space of Galerie OstLicht. Viewed on the spot an irritating overlapping of photographic image and "real" reflection manifests itself which questions the mechanisms of perception, visualisation and display.

*Diese Last ist schwerer als ich halten kann [This Load Is Heavier Than I Can Bear]* (1975) is a key work of **Peter Weibel's** (b. 1944) conceptual art. By combining two large-format black-and-white photos and a stick of stone that is used as a yardstick he shows that photography is open to interpretation, that truthfulness depends on the context and that even statements on gravity are relative.

**Heimo Zobernig** (b. 1958) created *ohne Titel [untitled], 1986/2014* (2014) specifically for this exhibition as a variation of an earlier work, which had been inspired by the design of a tram stop close to the Vienna State Opera. The cardboard sculpture, featuring photo prints and black synthetic lacquer, also reflects the possible failure of the relation of photography and sculpture.

#### EVENTS:

**28.10.2014, 7 pm > Artist Talk with Martin Talk**

**23.10. & 13.11.2014, 5.30 pm > 2D23D > Guided Tours**

**25.10.2014, 10 am > Breakfast at OstLicht with Guided Tour**

**19.11.2014, 4 pm > Eyes On > Guided Tour with Thomas Licek**

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#### Opening hours

Gallery: Wed-Sat 12-6 pm and by appointment

Library: Wed-Fri 12-6 pm