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[www.kunsthallewien.at](http://www.kunsthallewien.at)

The building material concrete is both solid and flexible. As it can be moulded into the desired shape on site, it constantly offers new possibilities. High-rise buildings, pre-stressed concrete bridges, and other spectacular icons of the 20<sup>th</sup> century would not have been conceivable without concrete. Nevertheless, concrete was for a long time perceived as a material without qualities, the refractory of modern mass society. Many associate the “inhospitality of cities” with the grey anonymity of hastily constructed, uniform buildings. However, the innovations of the 1960s and 1970s connected with concrete construction and the urban development it enabled are often overlooked. The uncompromising nature of the material, its affirmation of the present, and its break with traditions, reflects a time defined by the emphatic belief in the architectural malleability of the future. The economic and cultural boom of the post-war era and its dreams of a different, more socially integrated society resulted in buildings that no longer aspired to modernist timelessness, but instead saw the present as a vector pointing towards a time yet to come. City blocks, floating streets, and space age design: urban planning of late Modernism was about more than mere construction. It was concerned with implementing a “concrete utopia” based on the most advanced material of the time. To this day, concrete is perceived as progressive and continues to provide new possibilities for structural design. In the 1960s,

a style of building evolved which bore a strong relation to the material – so-called Brutalism, named after the French word for raw concrete: *béton brut*. Brutalist architecture signified intransigence and radicalness. The flexibility of the material with its potential for expressive design allowed for an experimental approach and an exploration of its inherent possibilities to the very limit. But concrete also stood out due to its significant social element: in post-war times, extensive projects for social structures such as council buildings, educational institutions, and cultural centres were often carried out in concrete. After falling into disrepute in the late 1980s, this material is currently experiencing a renaissance: contemporary artists are fascinated by the duality of expressive aesthetics and the “Human Modernism” associated with concrete architecture, or at least, its underlying concept. Despite the fact that some of these structures remain only as ruins today – as though testimonials of a failed ideology – they still convey the modernist promise of creating innovative designs for real living conditions. Hence, the exhibition takes a retrospective look ahead in order to reactivate the potential of concrete for the present: as a projection surface for the quality that is often missing in residential and functional buildings of today, and as an appeal to always perceive architecture as a design for social coexistence.

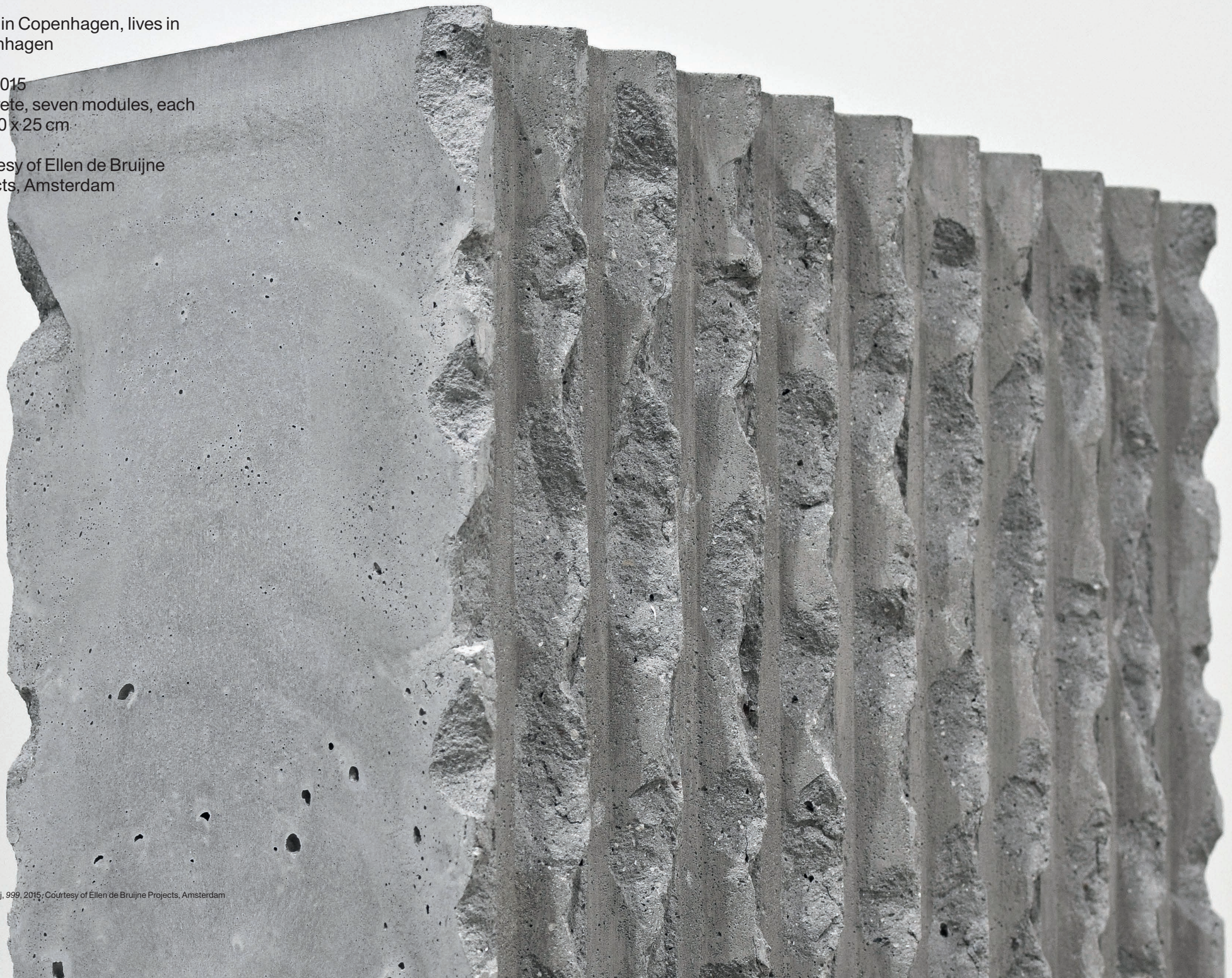


# Kasper Akhøj

\*1976 in Copenhagen, lives in  
Copenhagen

999, 2015  
Concrete, seven modules, each  
60 x 60 x 25 cm

Courtesy of Ellen de Bruijne  
Projects, Amsterdam





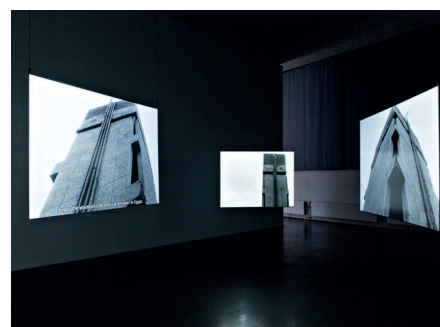
Kasper Akhøj's series of bush-hammered sculptures signify a lot more than the material they first and foremost represent. The seven monolithic pieces are decidedly poetic in their presentation and conception. The artist cements social, political and anthropological reflections into the substance of his sculptures. 999 stands, in one respect, as a monument to João Vilanova Artigas (1915–1985), the celebrated Brazilian architect of such notable brutalist creations as the Londrina Bus Station (1950–51), the Morumbi Stadium (1952–60), and the Faculty of Architecture and Urban Planning Center (FAC) at the University of São Paulo (1962–69). He is widely considered as the founder of the São Paulo school, otherwise known as the Escola Paulista movement. In contrast to the smooth concrete sheet structures hailing from Rio de Janeiro, initiated by architects from the earlier so-called Carioca School (whose most well-known exponents include among others Oscar Niemeyer, Machado Moreira, and Affonso Reidy), the work of the Paulista school embraced rougher finishes, exposed surfaces, and was characterised by chunkier massing. Akhøj's sculptures recall the brutalism of the Paulista School, and in particular, the relationship of architecture, politics, and the animist beliefs held by Vilanova Artigas with respect to the magical nature and potential of concrete. The period saw the political programme of the Brazilian Communist Party vouch for societal transformation through the moral re-education of the middle classes. During this highly active period in the country's history,

especially while under the leadership of president Juscelino Kubitschek (the "father" of modern Brazil who held office from 1956 to 1961), an intense albeit contradictory phase of democracy was experienced by the people of the nation. Architects had from the early 1950s questioned how their profession could contribute to the social revolution and one of the ideas put into play was envisaged by revolutionary housing plans for the Brazilian bourgeoisie. Vilanova Artigas devised an educational architecture, one that utilised exposure to *béton brut* – whose rawness was considered to have profound effects on the people who came into contact with it, connecting them to socialist ideology. Far from decorative and superficial, the modest and austere material was argued to encourage collective thought. He emphasised the physical weight of his structures and the high degree of technical expertise and engineering necessary to support them. The combination of sophisticated engineering with concrete and the crude, raw execution of the material, both linked with the political and economic situation in Brazil. On the one hand utopian motivations as well as familiarity with global architectural developments, and on the other, the backwardness of labour and capacity for industrial production. Actively incorporating the abundant unskilled labour force available in Brazil with forward-thinking designs marked ways in which the architect sought to suggest strategies to combat the Latin American economic crisis. Akhøj's work draws attention to the development of an alternative discourse of concrete and the built

environment that occurred in São Paulo in the 1950s and 1960s. His casted blocks assert the qualities regarded by Vilanova Artigas to affect consciousness, the intrinsic nature of the material to affect the people who came into contact, or indeed inhabited its rawness.

## Heba Amin

\*1980 in Cairo, lives in Cairo



Heba Amin, *Project Speak2Tweet*, 2011 ongoing, Installation view, Kunstverein in Hamburg, 2016, Photo: Fred Dott

*Project Speak2Tweet*, 2011 ongoing  
Videoprojection

*The Flag*, 2011  
Voice recording: January 31, 2011,  
2:11 min.

*The Gecko*, 2014  
Voice recording: February 2, 2011,  
2:39 min.

*I'm the Son of the Nile*, 2013  
Voice recording: February 5, 2011,  
2:43 min.

*My Love for You, Egypt, Increases by the Day*, 2011  
Voice recording: February 8, 2011,  
6:18 min.

Courtesy of the artist

On 27 January 2011, the Egyptian authorities shut down the internet in response to the increasing number of protests against the government, which had been mainly organised via social media. However, over the course of a weekend a group of programmers developed the platform Speak2Tweet, which enabled the protesters to post news on Twitter via voicemail despite the internet blockade. Consequently, thousands of Egyptians posted messages between hope and rebellion. Heba Amin's video installation *Project Speak2Tweet* is based on this archive of a collective mind, and reopens it to some extent. While many voices have long since vanished into the depths of the internet, this project has unearthed individual stories and connected them to the present. In her constantly growing archive of experimental films, Amin creates a dialogue between the messages shared on the Speak2Tweet platform before Mubarak was overthrown in February 2011 and the imagery of deserted buildings. These construction projects yet to be completed reflect the lasting effects of a corrupt dictatorship. In her film project, Amin uses the interplay between different voices to question the re-imaginings of an urban vision in the face of the ruins of modernity. It shows how inner monologues can conjure up an imagined city and inspire the visible concrete backdrop, while simultaneously questioning historical narratives on the basis of jumps and omissions in the digital memory.

# Monica Bonvicini

\*1965 in Venice, lives in Berlin

*Add Elegance to your Poverty*,  
1990/2016

Poster, pigment print on wallpaper,  
300 x 437 cm

Courtesy of the artist



Monica Bonvicini, *Add Elegance to your Poverty*, 1990/2016. © VG Bild-Kunst, Bonn / BILDRECHT GmbH, Wien/Vienna, Courtesy of the artist

Monica Bonvicini is interested in the boundaries between public and private space, the way in which physical space becomes a psychological and social sphere, and the mechanisms which control our behaviour in certain environments. Architecture as a field allegedly dedicated to its potential inhabitants' needs, while often determining these needs itself, is a key topic in her works and is manifested in an array of different media. Her belief that municipal structures are significantly defined by political, ideological, and gender-specific convictions also finds vivid expression in her sculptures, installations, videos, drawings, and photo works. "Add Elegance to Your Poverty", a slogan sprayed on a wall in Berlin, is a modified version of an advertising claim which is often used to sell real estate in California: "Add Elegance to Your Property". The phrase "Arm, aber sexy" (poor but sexy) coined by Berlin's former mayor Klaus Wowereit in an attempt to give the German capital with its chronic budget deficits a cool image seems to follow along the same lines. Bonvicini repeatedly integrated "Add Elegance to Your Poverty" into exhibition contexts as a text sprayed onto the wall. The photo work shows the phrase as a marking in the gloomy post-war architecture of the previously divided city whose image is defined by its rough urban allure, rather than by classical beauty. However, in front of the backdrop of the real cityscape these words seem a lot more cynical than the marketing strategy suggests: it is difficult to gloss over true poverty with elegance.

# Andreas Bunte

\*1970 in Mettmann, lives in Berlin



Andreas Bunte, *O.T. (Kirchen)*, 2012, Videostill, Courtesy of the artist

*Welt vor der Schwelle [O.T. (Kirchen), O.T. (Language, Truth & Logic)]*, 2012  
Video installation, 16mm transferred to HD video, sound, colour,  
10:27 / 2:44 min.

Courtesy of the artist

In post-war times, hundreds of churches were rebuilt or reconstructed in Germany. While redevelopment immediately after the war predominantly called for an economic approach, the economic boom in the 1950s led to a new era in the typology of church construction when renowned architects dedicated themselves to this cause. The quest for a contemporary interpretation of the sacred resulted in an array of previously unknown forms, which not only conveyed a new relationship with godliness, but also a new understanding of the role of faith and church in an increasingly secular society. Andreas Bunte's *Welt vor der Schwelle* (World at the threshold) consists of two films, one of which portrays the interiors of three



eminent churches in the Rhineland expressively realised in concrete: the church Johannes XXIII by Josef Rikus in Cologne (built in 1968), the pilgrimage church by Gottfried Böhm in Neviges (1966–68), and the church St. Anna by Rudolf Schwarz in Düren (1951–56). He filmed with a 14mm-lens which is closest to the human field of vision. The films are accompanied by a computer-generated voice in the background which quotes passages from a manual with guidelines on church construction by Otto Bartning and Willy Weyres (*Kirchen: Handbuch für den Kirchenbau*, 1959). The passages not only cover practical, but also aesthetic questions such as the use of artificial light, or the way in which the size and arrangement of the windows effect the worshippers' concentration. In addition, short animations based on diagrams from Rudolf Schwarz's book *The Church Incarnate* from 1947 lend structure to the interiors of the churches. These diagrams illustrate Schwarz's idea of the religious community as a dynamic process, which undergoes different phases in its relationship with God and society as a whole. Each represents a particular level of the ongoing transformation of the community's form. The second film in the installation is dedicated to the three senses which enable the individual to relate to the architectonic space, that is to say, the sense of sight, hearing, and touch. *O.T. (Language, Truth & Logic)* shows the ears, eyes, and hands of a young man who is reading excerpts from the book *Language, Truth & Logic* by A. J. Ayer from 1936.

In this book, Ayer introduced the concept of "Logical Positivism" and described his idea of a verification principle as a basis for every philosophy. According to Ayer, a statement is only reasonable if it can be verified by the senses. He argued that neither existence, nor the non-existence of God, can be the object of philosophical consideration, as neither hypothesis "can be demonstratively proved".

## Tom Burr

\* 1963 in New Haven, lives in New York



Tom Burr, *Brutalist Bulletin Board*, 2001, Courtesy of the artist and Galerie Neu, Berlin

*Brutalist Bulletin Board*, 2001  
Photographs on birch plywood  
stained black, 60 x 300 x 4 cm

Collection Thorsten Koch, Cologne

*Brutalist Bulletin Board*, 2001  
Photographs on birch plywood  
stained black, 61 x 244 x 3 cm

Museum Moderner Kunst Stiftung  
Ludwig Wien, Vienna

*Brutalist Bulletin Board*, 2001  
Photographs on birch plywood  
stained black, 60 x 300 x 4.5 cm

Thomas Grässlin and Nanette  
Hagstolz Collection, Stuttgart

On 9 December 1967 The Doors singer Jim Morrison was arrested on stage during a concert in New Haven, Connecticut. He had apparently behaved indecently and offended "public morals". Tom Burr's *Brutalist Bulletin Boards* juxtapose photos of this incident with buildings the American architect Paul Rudolph (1918–1997) constructed in New Haven. Rudolph became internationally known for his design for a building for the Art + Architecture Faculty at Yale University, and is now considered one of the most prominent representatives of modern concrete architecture. During student unrests in 1969, the faculty was set on fire because the overcrowded building was perceived as a symbol of failed university politics. It was also believed that there was a connection between the monumental complex and the protests on site, since the building "puts demands upon the individual user that not every psyche will be able to meet." (Vincent Scully: *A Note on the Work of Paul Rudolph*, Yale, New Haven, 1964). In a sense, Rudolph's

architecture was ahead of its time, much in the same way as The Doors' music. Tom Burr, who also comes from New Haven, is interested in the social effects of architecture and the way in which our built environment influences our identity – its regulatory function, its restrictive capacities, and the contexts in which it is liable to become a politically contested terrain. He combines pictures which convey the idea of rebellion against an established system but are derived from different ideologies. By presenting these images as public announcements on bulletin boards, he makes them the object of discussion: on the one hand, Jim Morrison's provocative body politics, and on the other hand, Paul Rudolph's expressive Brutalist architecture. These contrasting pictures convey different forms of revolt. The one was opposed by state authority embodied by the local police, the other by a counter-public in the shape of student protests. Making these kinds of contradictions visible without creating a new narrative is the essence of Tom Burr's artistic practice, which explores the relationship between design and application, and appropriation and the potential for change on many levels.



# Thomas Demand

\* 1964 in Munich, lives in Los Angeles and Berlin

*Brennerautobahn*, 1994  
C-Print / Diasc, Alu Dibond,  
150 x 118 cm

Private collection

*Public Housing*, 2003  
C-Print / Diasc, Alu Dibond,  
100 x 157 cm

Private collection

Thomas Demand's pictures are not exactly what meets the eye. What one may believe, at first glimpse, to be a photograph of a housing estate at sunset, or a snapshot of a motorway, on closer inspection reveals an uncanny, almost artificial configuration of an image. *Brennerautobahn* and *Public Housing* are in fact photographs of models. Whether it is a specific document, or an idea drawn from memory, the image as a departure point always relates to a real space and place of historical, cultural and political significance. Demand translates this original source into a three-dimensional model using paper and cardboard. Built in the image of other images, he photographs the handcrafted environments. The resolution of *Public Housing* looks almost digital; the subtle use of light and toned paper creates the atmosphere of a virtual world with a hazy, rose-tinted hue. His paper architecture recreates the image of "Public Housing" that is printed on one side of the pink ten-dollar note from Singapore. The year of 1965 saw Singapore gain political independence from Malaysia and become the Republic of Singapore. Following this transition, the monetary union began to break down. Singapore established the Board of Commissioners of Currency in 1967 and issued the first coins and notes of the sovereign nation. A high-rise public housing block features on the very first one cent that went into circulation. Public housing is an inescapable part of Singapore's physical, social and political landscape. Already in the

1920s the Singapore Improvement Trust (SIT) was set up by the British colonial government to address the poor living conditions and housing issues. By 1965 the percentage of the local population living in public housing rose from 9% in 1959 to 23%. Roughly 80% of Singaporeans now live in flats built by the Housing and Development Board (HDB), a remarkable statistic unique to Singapore. *Brennerautobahn* depicts the Brenner motorway of the renowned Alpine mountain pass which acts as a key transport corridor between northern and southern Europe. The angle of perspective, photographed from a low vantage point, serves to intensify the monumentality of the highway. Connecting Austria and Italy from Innsbruck to Modena, at an altitude of only 1375 m, it is the lowest crossing point of the Central Eastern Alps range and as such the pass has been a strategically important route since the time of the Roman Empire. Construction of the Brenner motorway began in 1959, and as soon as 1963 part of the route was open counting it as one of the first mountain motorways in the world. The Brenner motorway, spanning a modest 36 km by comparison, is regarded as the most geologically difficult section of this route, encountering and overcoming many engineering challenges in such an environmentally sensitive area. Indeed, the development included the 777 m long "Europa Bridge" or the "Bridge of Europe" (1963) which was celebrated as a feat of engineering, at 190 metres off the ground over the Wipp valley. After signing the Schengen Agreement



in 1992, and Austria's official entry into the European Union in 1995, the customs and immigrations posts at the Brenner Pass were closed – a testament to why the Brenner motorway has grown to become a symbol of the Schengen principle of free travel – of Europe's peaceful cohesion facilitated by concrete.

## Werner Feiersinger

\*1966 in Brixlegg, lives in Vienna



Werner Feiersinger, *Untitled (Musmeci)*, 2015, © Werner Feiersinger, Courtesy of Galerie Martin Janda, Vienna

*Untitled (Burri)*, 2016  
*Untitled (Fregene)*, 2015  
*Untitled (Corviale)*, 2015  
*Untitled (Musmeci)*, 2015  
*Untitled (Dante Bini)*, 2013  
*Untitled (Baratti)*, 2011  
*Untitled (Morandi)*, 2010

*Untitled (Gino Valle)*, 2009  
 Photographs, each 157 x 125 cm

Courtesy of the artist and Galerie Martin Janda, Vienna

Italian post-war architecture is characterised by a broad spectrum of trends and a consistent focus on the “modern” building material concrete. Werner Feiersinger captured this Italian version of modernity in his portraits of selected buildings. His aim was not so much to create an inventory, but rather to present the specifically sculptural quality of these edifices. His photographs are free of embellishments and he took care to avoid a neutral perspective, thus revealing unusual qualities in these objects. Dante Bini's concrete domes, which were constructed with the help of moored balloons, are juxtaposed with shots from the ten-storey housing complex Corviale on the outskirts of Rome, and Vittorio Giorgini's expressive concrete summer house in Baratti. The designs of these structures of the 1960s and 1970s reflect the emphatic commitment to a cosmopolitan society. This undeniably experimental architecture is defined by vitality and lightness, and bears testimony to the economic and cultural upswing in a time characterised by the belief that the future could be shaped with architectonic means. In these photographic portraits the projection surface for the sculptural and material quality often lacking in the residential and functional buildings of today is not timeless modernity, but an Italian culture of construction which was the product of its time.

## Karsten Födinger

\*1978 in Mönchengladbach, lives in Berlin

*Unterachmann II*, 2016  
 Shuttering panel, ferroconcrete, 250 x 325 x 100 cm

Courtesy of the artist and RaebervonStenglin, Zurich

Concrete is the material Karsten Födinger prefers to use for his sculptural interventions in existing architecture which he usually develops on site. He is interested in the connections, coherencies, and breaks in the relationship between material and form. As it is comparatively heavy and has to be shaped with moulds or framework, concrete is less flexible than plaster, for example, and hence not an easy material for his artistic approach. This is why he often works together with engineers who provide him with structural calculations and show him how he might implement his ideas. He examines the relative strengths within a given area in order to develop forms that convey a new sense of space, cut through visual axes, or create physical barriers. Some of his sculptural interventions and additions almost seem to express aggression towards the room as it is and challenge its structure. For the Kunsthalle Wien Födinger developed a new work for the exhibition hall. Although this element is defined by its weight and solidness, its shape suggests lightness. “Mastery of

the material” is a key aspect in this construction. The intervention also appears to be a comment on the architecture of the Kunsthalle Wien whose exhibition hall is defined by two concrete cubes which house functional elements – the staircase and the freight lift – and thus prominently display the “transport routes” for both visitors and art.

## Cyprien Gaillard

\*1980 in Paris, lives in New York and Berlin



Cyprien Gaillard, *Cities of Gold and Mirrors*, 2009, Filmstill, © Cyprien Gaillard, Courtesy Sprüth Magers, Berlin / London and Laura Bartlett Gallery, London

*Cities of Gold and Mirrors*, 2009  
 16mm Film, Colour, Sound, 8:57 min.

Copyright Cyprien Gaillard, Courtesy Sprüth Magers, Berlin / London and Laura Bartlett Gallery, London

Bare-chested young men in shorts and flip-flops stumble forth in front of the camera, gathering with bikini-clad girls cheering in disarray and drunken spectacle under the discernibly baking heat of the Mexican sun and onto the resort's golf course, the artificially vivid green grounds of a huge holiday complex.



*Cities of Gold and Mirrors* is the result of one of Cyprien Gaillard's many "suburban odysseys". Exploring an eclectic array of landscapes, architectures and artifacts marked by erosion and evolution, his work is concerned with contemporary reality, with the precariousness of the here and now. Gaillard's practice often looks at cycles of creation and demolition, and his point of departure is openly professed as that of decay, of failure and "the fall". Discovering the beauty latent in urban deterioration, disorder, and chaos, is a trip the artist repeatedly takes the viewer on with his works. The 16mm film exhibited captures (and confronts) a number of cultural disjunctions made apparent through his interventions and observations in and around Cancún – a city developed in the state of Quintana Roo in the 1970s as a tourist destination – now synonymous as popular pilgrimage for American college students embarking on their "spring break". The documentary travelogue of sorts is executed by a hazy stream of consciousness style that ultimately revolves around old and newly built environments in this Mexican coastal area. The modernistic, Mayan inspired Iberostar mega-hotel (formerly the Hilton Cancun Golf & Spa Resort) plays a significant role with numerous exterior and interior shots, mirrored windows reflecting the sunbeams and lush vines falling down the tiers of the inner atrium. Mimicking the pre-Columbian pyramidal structures of Mesoamerica the hotel hints at it's extremely close proximity to the historic archaeological site of Mayan ruins situated on the periphery

of Cancún known as "Ruinas del Rey" (Ruins of the King) dating to c. 200 BC. The montage of footage later cuts to this site wherein a bandana-masked member of the Bloods gang dressed in completely red attire dances and displays the distinctive hand gestures of the criminal group with an air of religious ritual. The bizarre, drowsy and dreamlike quality of the slow-paced, grainy film is not only induced by the medium itself, the rich colour saturation and sun-dappled surfaces. The visual intoxication witnessed at the beginning sets the tone for the sequences that follow such as: the surreal, beautiful excerpt of dolphins swimming, or the optically dazzling demolition of a mirrored building. The overall soporific state is significantly heightened by the hypnotic and repetitive synthesized soundtrack: *Le feu de St. Elme* by Haim Saban and Shuki Levy. The mesmerizing audio accompaniment originally provided the music for the 1980s TV animation series – *The Mysterious Cities of Gold* – alluded to in the work's own title, which continues the reference to gold emphasised in Mayan culture. The French-Japanese cartoon goes on a journey with a young Spanish boy called Esteban in search of his father and the lost cities of gold in the New World. Explosions of trance-inducing coloured rays oscillate from the ceiling of the Cocobongo night club in the final sequence revealing the elaborate mechanics of the light show and showing a glimpse of the hanging mirrored disco balls. Gaillard addresses the ways in which history operates as a hall of mirrors, exposed to refraction, re-contextualisation and reformation.

## Isa Genzken

\*1948 in Bad Oldesloe, lives in Berlin

*Luke*, 1986

Concrete, steel, 70 x 52.5 x 19.5 cm

Museum Moderner Kunst Stiftung  
Ludwig Wien, Vienna, acquired with  
support of mumok Board 2011



Isa Genzken, *Luke*, 1986, Photo © Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, acquired with support of mumok Board 2011, © VG Bild-Kunst, Bonn / BILDRECHT GmbH, Wien/Vienna

Between 1986 and 1992, the sculptress Isa Genzken developed a large number of concrete sculptures. During this time, her artistic interests went far beyond formal and aesthetic ideas and involved observations on the urban space and its predominant development. Particularly West-German post-war architecture – that resorted to concrete as both an affordable and practical building material – and which soon dominated entire city centres with its greyneess. Genzken processed this uniform gloom in sculptures which are vaguely reminiscent of architectural models and specifically allude to their presentation. Tall steel tube structures display Genzken's intentionally abstract and incomplete pieces and fragments of architecture, which can be interpreted as niches, gates, or windows. Many are hollow, thus providing vistas. Ruins of the past and visions of the future metaphorically merge in these brittle cubes. Genzken cast the shapes in concrete without removing or adding anything subsequently. The evolvment of the sculpture is intended as a physical and chemical process. The artistic part is the conception of the work, while its manifestation requires the construction of an appropriate wooden mould. In this group of works Genzken's approach, which is characterised by the ambivalent relationship between openness and closeness, severity and fragility, geometry and free forms, is clearly expressed for the first time.

The sculpture's allusion to the viewer, and ultimately, to the human body and its proportions also plays an important role. Furthermore, the seemingly unfinished or perhaps sketched appearance of a sculpture like *Luke*, and the fragility it conveys, visibly contrasts the actual qualities of the building material concrete: durability, hardness, and gravity.

## Liam Gillick

\* 1964 in Aylesbury, lives in New York



Liam Gillick, *Pain in a building*, 1999, © Liam Gillick, Courtesy of the artist

*Pain in a building*, 1999  
Projection, Sound

Courtesy of the artist,  
Esther Schipper, Berlin and  
Meyer Kainer, Vienna

Thamesmead, a satellite town in South East London, was planned by the Greater London Council in the 1960s. The town was supposed to combine country life with the advantages of living in the city, and is characterised by wide expanses of green. In order to decrease the social tensions liable to arise in an estate designed at the drafting table, the planners relied on the idea adopted from Sweden which propagated the calming influence of water. An artificial lake in the town centre and a number of canals emulate this concept, which, however, was soon to be tested by reality in the shape of increased criminality, especially among adolescents. Stanley Kubrick filmed some of the key scenes of *A Clockwork Orange* (1971) in Thamesmead. In the film the town serves as the setting for a dystopic London ruled by anarchy and violence. In 1999 Liam Gillick went to Thamesmead, because he wanted to see if the place could still be a setting for a film. *A Clockwork Orange* was pulled from distribution in Britain after only a short release period following a trial in 1972 where the judge had implicated the film in a murder case. Kubrick received death threats and withdrew the film from distribution. At the time this work was made it remained impossible to see *A Clockwork Orange* or buy it on video in Britain. And Thamesmead had been characterized as a concrete distopia. When taking the photos it was clear that Thamesmead was quiet and a little depressed – nothing more.

*A Clockwork Orange* was finally released after Kubrick's death later in 1999 and shown on British television for the first time in 2001.

## Annette Kelm

\* 1975 in Stuttgart, lives in Berlin



Annette Kelm, *House on Haunted Hill, II (Day)*, 2005, Private Collection

*House on Haunted Hill, I (Night)*,  
2005  
C-Print, 50 x 60 cm

Private collection

*House on Haunted Hill, II (Day)*, 2005  
C-Print, 80 x 100 cm

Private collection

*House on Haunted Hill Detail*,  
2005/2016  
C-Print, 5 pieces,  
approx. 61 x 75 cm each

Courtesy of the artist and König  
Galerie, Berlin

*House on Haunted Hill I (Night) & II (Day)* are similar to a diptych however hinged together conceptually the images reflect



and unfold one another in a subtle play between reality and fiction: an authentic image juxtaposed with a forge. The house that we see on the hill is the Ennis House. This superstructure was designed by Frank Lloyd Wright in 1923 for Charles & Mabel Ennis. Built in 1924, the construction was supervised by the architect's son Lloyd Wright. Today the building remains the last and largest of the elder Wright's four "textile block" houses in LA. Noted for their pronounced patterns and precast perforated concrete blocks, the textile houses pushed his ideas for what could be done with a block of concrete; the "gutter rat", "the cheapest (and ugliest) thing in the building world" and how it might become "permanent, noble beautiful." Wright designed a different pattern for each of his houses. For the Ennis House, the sequence was a Greek key, interpretable as a stylized "g" amid the interlocking forms – alluding to Ennis' links with the Masonic order and the organisation's symbol. Annette Kelm often uses textiles or printed matter within her photographic compositions to draw attention to the flatness of photography. In *House on Haunted Hill* the facade and ornament of the unique textile house becomes the printed matter that serves as a signal for the two-dimensionality of the medium. An estimate of 27,000 concrete blocks constitute the double-wall construction, all hand-cast in aluminium molds using concrete that was a combination of granite, gravel and sand extracted from the site and mixed with water.

The title of Kelm's pieces derives from the original title of a low-budget American horror movie *House on Haunted Hill* (1959) that is now regarded a cult classic. The film features a number of exterior shots of the Ennis house, only beginning its extended history as a popular filming location. The iconic tech-noir movie *Blade Runner* (1982) and the television series *Buffy the Vampire Slayer* (1997–2003) are among other notable productions that have included the unique backdrop of the house. In a throwback to the Hollywood heritage of the house, Kelm manipulated the photographic film to produce a night-time effect similar to day-for-night shooting. A masterpiece of the Mayan Revival Style, the bizarre mix of motifs from Mesoamerican cultures present in both the exterior and interior of the Ennis House certainly arouse an otherworldly, almost spiritual sentiment. Torrential rains, the Northridge earthquake and disrepair have contributed to the curious consequence that the Ennis House began to resemble the ruins that inspired its conception. Spanning over 6,000 square feet, the position on high land and its gigantic size comes across as almost saturated in the pieces with the perspective directed upward in a form of reverence attuned to its monumentality. Layered with cultural inscriptions that interweave and intersect one another, much like the steel rods that "knit" the concrete blocks together, Kelm's photography is a metaphorical textile open to each individual viewer to decipher.

## Hubert Kiecol

\*1950 in Bremen, lives in Cologne



Hubert Kiecol, *Zeile*, 1981, © VG Bild-Kunst, Bonn / BILDRECHT GmbH, Wien/Vienna, Courtesy of Galerie Bärbel Grässlin, Frankfurt a.M., Photo: Wolfgang Günzel, Offenbach a.M.

*Zeile*, 1981  
Concrete, 12 pieces, 26 x 9 x 13 cm

Courtesy of Häusler Contemporary,  
Munich / Zurich

*Drei Straßen*, 1989  
Concrete, 4 pieces,  
total approx. 26 x 50 x 50 cm

Courtesy of Günter Hackenberg  
Collection, Munich

*Im Wald*, 2009  
Concrete, 45 x 120 x 44 cm, wood,  
270 x 128 cm

Courtesy of Galerie Bärbel Grässlin,  
Frankfurt am Main

Hubert Kiecol's sculptures translate architecture into minimalist forms and metaphorical signs. Wooden, steel, and concrete allusions to houses, gables, and stairs are the result. In their reduction to significant typologies these works reveal immediate associations which are also reflected in the materials.

Even though his works do not refer to specific examples in the built world, they inspire a familiarity which stems from their formal omnipresence in our surroundings. Mass and fragility, heaviness and lightness, openness and closeness engage in a dialogue in these "post-minimalist" sculptures. Furthermore, the different sizes and the way in which these correspond to human proportions establish a relationship with the viewers and their spatial positions. Although *Zeile* (Row) and *Drei Straßen* (Three Streets) are of model-like proportions, they are presented as universal forms. As schematic representations of typical houses and streets they are firmly established in the collective memory which links them to an array of both real and fictional places. In the 1980s, Kiecol displayed the repertoire of everyday construction with his house sculptures: blocks of flats, offices, towers, and bunkers on a small scale. Clichés and real environments, interior and exterior images, and the aesthetic experience of everyday life in connection with individual memories play an important role in these miniatures. In comparison, later works such as *Im Wald* (in the woods), an installation consisting of a concrete bench and five strongly grained wooden slats on the wall trigger diverse interpretations. The wooden silhouette on the wall resembles an uneven skyline that was apparently designed to be viewed only from the bench. The "forest" is represented by the materiality of the wood, but otherwise remains a minimalist construction, which might also be an allusion to the absence of nature.

# Jakob Kolding

\*1971 in Albertslund, lives in Berlin



Jakob Kolding, *Species of Spaces*, 2011, Installation view, Courtesy of Galerie Martin Janda, Vienna, Photo: Wolfgang Wössner

*Social Classes*, 2000

*Area Redevelopment*, 2000

*Production of Political Space*, 2001

*The Politics of Scale*, 2001

Paper collage, 71.5 x 109 cm each

Courtesy of Galerie Martin Janda,  
Vienna

*Species of Spaces*, 2011

Paper, glass, steel, 200 x 100 x 100 cm

evn Collection, Maria Enzersdorf,  
Austria

*Untitled (Masquerades)*, 2014

Digital print on birch-veneer chipboard,  
190 x 76.2 x 40 cm / 171 x 47.5 x 40 cm

Courtesy of Galerie Martin Janda,  
Vienna

In his collages, which are made up of photocopies featuring modern architecture and motifs from youth culture, Jakob Kolding contrasts social housing and its appropriative use. The artist himself grew up in a model suburb of Copenhagen and places special emphasis on the discrepancy between the ambitions manifested in the planning of these estates and societal reality. However he does not see the misguided social politics reflected in the model cities as an expression of failure. Instead, young people's appropriation of suburban areas and their interest in skateboarding, football, and music, shifts the focus to other target groups than those originally envisaged, and represents a different approach to urban space. Formally inspired by the aesthetics of Russian Constructivism, Kolding's collages are ultimately also a reflection of a yet to be fulfilled social utopia. In his more recent works, Kolding is interested in taking questions regarding the interpretation of "built space as social space" a step further. In this case, however, his concept of space is more abstract and also involves a psychological element. It is represented as a complex reference system involving societal, political, and individual interests and requires constant renegotiation. The ideal construct of modernity with its alleged ability to anticipate its inhabitants' needs is replaced by a concept of space, which is based on many variable sites and continuously questions itself. Kolding also chose the collage to depict this open concept of space, albeit in a three-dimensional interpretation of the medium which combines elements from different epochs.

# Miki Kratsman

\*1959 in Argentina, lives in Tel Aviv



Miki Kratsman, *Checkpoint, Road 443*, 2014, Courtesy of the artist and Chelouche Gallery, Tel Aviv, Photo: Miki Kratsman

*Public Shelter, Acre*, 2006

*Public Shelter, Tel Aviv*, 2016

Colour photograph, 34 x 50 cm each

*Checkpoint, Road 443*, 2014

*Checkpoint, Road 443*, 2014

*Checkpoint, Road 443*, 2014

Black and white photograph,  
70 x 90 cm each

*Public Shelter Tel Aviv*, 2007

*Public Shelter Tel Aviv*, 2007

*Public Shelter Tel Aviv*, 2007

Black and white photograph,  
100 x 70 cm each

Courtesy of the artist and Chelouche  
Gallery, Tel Aviv

Israel's self-defence law requires the installation of shelters in all buildings, residential houses, and industrial facilities. It also regulates the upkeep of bunkers in houses, residential buildings, and factories. After the First Gulf War, the concept of the "safe room" was developed in addition to the existing bunkers, thus providing a steel concrete room with access to

the individual flats within a building. The transition from underground bunkers to shelters above ground was explained as a necessary precaution in view of the possibility of chemical weapon attacks by neighbouring countries, which would demand quicker access to the shelters. Miki Kratsman, one of Israel's best-known photographers (who also regularly works for the daily press) documented an array of old and new safe rooms in Israel as well as frontier posts along the Road 443, which partly leads through Palestinian territory. He also dedicated himself to elements in the urban sphere which seem almost sculptural at first sight and indicate that security cannot be taken for granted in this country. The entrances to the older subterranean bunkers contrast with the entrances to the newer shelters, which are discretely embedded in the buildings. Integrated into the cityscape, it is almost impossible for outsiders to identify them as structures created for war situations and other expressions of violence or terror attacks. Kratsman juxtaposes black-and-white and colour photographs, although the latter are also dominated by the grey of the concrete. The intentionally unsensational view of these extremely politically and socially charged elements of the urban landscape (that counteract the idea of normality and peaceful coexistence between Israelis and Palestinians) alludes to the omnipresence of this conflict, precisely because of the incidental nature of Kratsman's approach.



# Susanne Kriemann

\*1972 in Erlangen, lives in Berlin



Susanne Kriemann, *One Time One Million*, 2009, Courtesy of the artist and Wilfried Lentz, Rotterdam

*One Time One Million*, 2006–2009  
Installation, Offset prints, framed,  
33 x 39 cm each

Courtesy of the artist and Wilfried  
Lentz, Rotterdam

Susanne Kriemann's *One Time One Million* takes one on a poetic flight. The walkable panopticon portrays a journey into the history of the Swedish Hasselblad camera. Forty-six photographs are presented, including pictures of birds, aeroplanes, aerial views of housing estates in the suburbs of Stockholm, and images of the iconic medium-format camera itself – a symbol of modernist ingenuity. The inventor Victor Hasselblad (1906–1978) was an enthusiastic ornithologist and some of his photographs of migratory birds are included in Kriemann's multifaceted photo suite. Born into the family photography business *Hasselblads Fotografiska AB*, he was later

commissioned during the war by the Swedish air force to construct a reconnaissance camera to rival one found in a wrecked German aircraft. Kriemann managed to obtain an original Hasselblad aerial camera from 1942 and chose to fly over the vast housing projects on the outskirts of Stockholm. Her photographs employ the "bird's eye" perspective of Modernism, a distanced and visionary view. The renowned "million programme", referenced in the title, is the common phrase given to the optimistic social housing venture carried out by the Swedish Social Democrat Party that sought to provide one million housing units between 1964 and 1974. Now renowned for the high concentration of recent immigrants, the concrete estates were developed by embracing new technologies and industrialised building methods. Realised as a rational, cheap and fast solution on account of the housing shortage after the war, sites such as Rosengård, Fittja, Skärholmen, Rinkeby, Tensta and Hammarkullen were constructed. Symbols of the welfare state, of utopian ideals, and yet tragically of segregation, such districts are currently referred to as intercultural globalisation centres. In one fell swoop, Kriemann links the photographic apparatus, migratory birds, and aeronautical engineering, with the war that caused diaspora and exile, to the post-war architecture that proceeded afterwards. Migration and military technology – and their relationship to photography

and urbanism – lie at the heart of the revelations that arise when reflecting on the visual and conceptual voyage of the installation. Often addressing an investigative gaze on modernity, her distinctive practice is founded on social research. Her oeuvre is captured by an imaginative process of historiography – the constant flux and impermanence in the writing, recording and preservation of cultural history – illuminated by insightful photographic traces and signs. Going above and beyond the subjects depicted, the interconnected imagery brings about a broad spectrum of suggestive issues relating to the contextual and ideological underpinnings of photography, perception and present day civic circumstances.

## David Maljković

\*1973 in Rijeka, lives in Zagreb



David Maljković, *Missing Colours*, 2010, Courtesy of the artist and Annet Gelink Gallery, Amsterdam

*Missing Colours*, 2010  
Installation of 3 framed black  
and white photographs, a framed  
photo collage as a diptych,

a collage on canvas, a framed  
photo, a collage of wool, coloured  
cellophane, slide projection with  
80 slides

Courtesy Annet Gelink Gallery,  
Amsterdam

*A Long Day for the Form*, 2012  
Interfit reflector with holder and  
stand, headlight, MDF shelf  
with galvanized wire and Bomix  
Hypercrete, soundtrack

Courtesy of the artist and Metro  
Pictures, New York

David Maljković's works often deal with the changeful history of former Yugoslavia, its social transformations, and economic and cultural changes. In these works, buildings and monuments of the 1960s and 1970s inscribed with the promises of Socialism serve as testimonials of a failed ideology which, despite its ruinous state, still reflects the Modernist promise of innovative design for real living conditions. Past, present, and future overlap in an open experiment which reactivates the potential of unrealised social and artistic concepts. As the title *Missing Colours* implies, colours play an important role in activating monotone architecture in this work. Inspired by a scene from the Yugoslavian comedy *Balkan Spy* (1984), in which an artist attacks the grey housing blocks in Novi Zagreb with colour and is consequently arrested by the police, the slide projector casts coloured projections onto the walls of the exhibition room and the collages presented there.

Another slide projection shows a construction with a filter made up of the four primary colours which Maljković set up at different locations in Novi Zagreb where he lives. This colourful intervention also emphasises the prevailing grey of the actual surroundings, and thus the emptiness of failed utopias, which not only defines places like Zagreb. According to Maljković, the literally vitalising role art could play in this situation should definitely be taken into consideration. *A Long Day for the Form* (2012) also focuses on the activation of a given space. In this case, however, the artist alienated the abstract vocabulary of exhibition architecture. A large reflector illuminated by a spotlight directs light into a corner where the sound of chirping crickets can be heard. The monotonous noise from the crickets enlivens the room but also awakens memories of long summer days with reduced activity. It corresponds with a geometric structure made of gypcrete which is presented as an autonomous form and yet gives rise to the question of its specific shape. *A Long Day for the Form* with its interaction between different, but formally interrelated elements can be interpreted as an expression of a missing reference or past, but also as an expression of stories which have yet to materialise or maybe never will. In Maljković's work, the optional realm of things in the making spreads across the timeline in both directions. Alluding to specific Socialist structures, he holds on to the lethargy manifested in places where memories and ideology have fallen silent.

By putting these once lively and now remotely nostalgic places and moments in a contemporary context, he also questions the present as part of a linear concept of history.

## Jumana Manna

\* 1987 in New Jersey, lives in Berlin



Jumana Manna, *Government Quarter Study*, 2014, Co-produced by Public Art Norway (URO)

*Government Quarter Study*, 2014  
Jesmonite reinforced with fibers and coloured pigment, 3 pieces, 440 x 95 cm each

KOR Public Art Norway

Presented together with:

## Mark Boyle

1934–2005

*Secretions: Blood, Sweat, Piss and Tears*, 1978

4 photographs, 68.5 x 68.5 cm each

Henie Onstad Collection,  
Høvikodden, Norway

The three stelae that solemnly stand in the exhibition space are at the core of Jumana Manna's *Government Quarter Study*. The "Regjeringskvartalet" – the government quarter in question – is a district area in Oslo where a collection of brutalist buildings houses the offices of the Norwegian government. The central building, which remains a landmark of the capital's skyline, is the towering "Høyblokka", "H-Block", or high-rise, built in 1958 with concrete mixed with pebbles from the riverbeds surrounding the city. The lower "Y-Block" to the north and west, was completed in 1969. Both blocks were designed by the Norwegian architect Erling Viksjø (1910–1971), a prominent exponent of modernist architecture in Norway and an enthusiastic proponent of concrete. Viksjø, together with engineer Sverre Jystad, developed a form of concrete facade involving sandblasting and casting methods to obtain special surface effects. Patented in 1950 as "Naturbetong" his use of natural concrete became his trademark as the material features prominently in all of his major works. Manna's striking sculptures are full-size

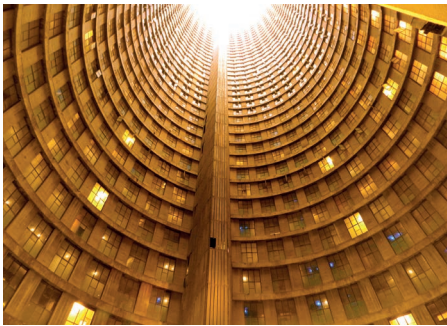
reproductions of the original pillars at the entrance of the Høyblokka that serve to support and elevate the rising structure delineated by a narrow vertiginous concrete grid. The high-rise was conceived amid a post-World War II wave of optimism and represents the sheer height and aspirations of the Nordic model of the Welfare State. Following the tragic events of 2011, the Høyblokka has become an even more politically charged national symbol. On the 22nd of July, the site was bombed in the first of two terrorist attacks carried out by right-wing extremist Anders Behring Breivik and still bears the scars of this trauma. As a consequence, the decision whether to preserve or demolish both the H and Y block structures has become the subject of an ongoing emotionally intense national debate. Juxtaposed with the columns Manna has chosen to present *Secretions: Blood, Sweat, Piss and Tears* by the British artist Mark Boyle (1934–2005) that lays emphasis on the abject materiality of the body. The relief of the thick, casted columns resembles the patterns that arise in the four microscopic studies drawing a number of allusions to the skin and life of architecture. Similar to totem poles they are almost like sacred objects, both monuments and ruins emblematic not of a group of people or clan but the collective solidarity of a nation. Reproducing the pre-existing pillars that represent both the architectural and symbolic foundations of the Høyblokka, the support for the structure and



its standing in society, Manna finds the allegorical in the objects, and calls into question their role as anchors or guards, which preserve not only the building – but also the memories and ideologies embedded in its form – from collapse.

## Ingrid Martens

\*1972 in Johannesburg, lives in Johannesburg



Ingrid Martens, *Africa Shafted*, 2012, Courtesy of the artist

*Africa Shafted: Under One Roof*, 2011  
Video, 56 min.

© 2013 by I'M Original Productions

Ponte Tower; a gravity-defying dystopia, or a multicultural utopia? Shot over a period of five years, mostly within the confessional and claustrophobic confines of a lift, *Africa Shafted* is an emotional, endearing, and at times eye-opening journey up and down the soaring elevator shafts of Johannesburg's colossal Ponte City Apartments. The cylindrical concrete tower has become

a prominent landmark of the city's skyline and at a height of 173m it has remained the tallest residential complex in South Africa. Designed by Mannie Feldman, Manfred Hermer and Rodney Grosskopff, and built in 1975, the striking brutalist structure resembles the form of a tube due to its distinctive hollow inner core that provides additional light down to the central courtyard. A matrix of identical windows encircle the inner and outer exterior to the effect of a sheer grid of concrete skin punctuated with glass. Hailing from every corner of Africa, the film is a testament to the different cultural backgrounds of the skyscraper's inhabitants. Occupying any one of the eight lifts of the 54-storey building, Ingrid Martens captures the subtle body language and vulnerability of the residents sharing personal space; confronting, reflecting and overcoming prejudices. Martens also provides a microphone for the people of Ponte that choose to chat. The multitude of voices on African issues portrays a metaphor of Ponte as "Little Africa", providing perspectives that not only cover the problems and dreams of prosperity of the continent, but poignant as well as provocative opinions on contemporary life. We hear snippets of their stories and musings, intercut with glimpses of the architecture, and combined with a rich, eclectic soundtrack featuring celebrated musicians from across Africa's vast borders. Conversations and comments are passed concerning the notoriety of Ponte City, touching on its complex history.

Brutal, iconic architecture aside, Ponte's infamy also relates to its prime location on the edge of Hillbrow – one of the most dangerous neighbourhoods in Johannesburg. The area was once a cosmopolitan hotspot where bookshops and cafes were open late and even under the tight rule of apartheid, interracial mixing was common. Architectural neighbours included modernist styles from 1930s Art Deco to 1950s "little Brazil". Did the monumental height of the skyscraper correspond to the aspirations of the high apartheid era to fabricate Johannesburg into the next New York City? Or were the communal and integrated intentions of the building unrealized? By the 1990s, the district began to change. Most of the first residents of the "luxury" apartments (namely the apartheid's white privileged class) had left joining the exodus to the supposed safety of the northern suburbs and many South Africans of colour, as well as immigrants from neighbouring countries, moved in – in search of a better life. The towering residential block, through high demand, grew to become densely populated, and reportedly transformed into a place of poverty, drugs, gun crime, prostitution and urban decay. Today, after different phases of renovation and tightened security, the situation at Ponte is considered to have greatly improved, despite tall tales perpetuating the menacing legend, making it difficult to separate concrete fact from fiction. In the film, the reality of the myths remains unseen. What is shown is the humanity of the current community living under one roof.

## Isa Melsheimer

\*1968 in Neuss, lives in Berlin



Isa Melsheimer, *Possibility Of A Ruin V*, 2016, Courtesy of the artist and Esther Schipper, Berlin, Photo: © Andrea Rossetti

*Possibility Of a Ruin V*, 2016  
*Possibility Of a Ruin VI*, 2016  
*Possibility Of a Ruin VII*, 2016  
*Possibility Of a Ruin VIII*, 2016  
Reinforced concrete, ceramic, pedestal, measurements variable

*Nr. 407*, 2016  
Gouache on paper, 57 x 45 cm  
Owen Luder and Rodney Gordon, 1977, Tricorn Centre Portsmouth, GB  
2004 demolished

*Nr. 408*, 2016  
Gouache on paper, 57 x 45 cm  
James Stirling, 1966, Runcorn Southgate Estate, GB  
1990–1992 demolished

*Nr. 409*, 2016  
Gouache on paper, 33 x 26 cm

John Madin, 1969, Paradise Place  
Central Library, Birmingham, GB  
2015–2016 demolished

Nr. 410, 2016  
Gouache on paper, 33 x 26 cm  
Franz Kiessling, 1963, Kuhstall Gut  
Lichtenberg  
1998 demolished / burned

Nr. 411, 2016  
Gouache on paper, 33 x 26 cm  
Paul Rudolph, 1963, Orange County  
Government Center  
Since 2011 listed building, renovation  
since July 2015 structural restoration  
with complete reconstruction and  
partial destruction

Nr 423, 2016  
Gouache on paper, 24 x 32 x cm  
John M. Johansen, 1967, Morris A.  
Mechanic Theatre, Baltimore  
2014–2015 demolished

Nr 424, 2016  
Gouache on paper, 24 x 32 cm  
John M. Johansen, 1970, Mummers  
Theater, Oklahoma City  
2014–2015 demolished

Nr 425, 2016  
Gouache on paper, 24 x 17 cm  
Rodney Gorden, 1967, Trinity  
Square, Gateshead GB  
2008–2010 demolished

Nr 426, 2016  
Gouache on paper, 24 x 32 cm  
John Bancroft, 1967–1970, Pimlico  
School, London  
2010 demolished

Nr 427, 2016  
Gouache on paper, 24 x 17 cm  
Araldo Cossutta, 1971, Third Church

of Christ, Scientist, Washington D.C.  
2014 demolished

Nr 428, 2016  
Gouache on paper, 24 x 17 cm  
Bertrand Goldberg, 1971–1975,  
Prentice Women's Hospital, Chicago  
2013–2014 demolished

Courtesy of Isa Melsheimer and  
Esther Schipper, Berlin

Isa Melsheimer's installation is part-homage, part-reinterpretation of now-demolished brutalist buildings. Her sculptures from the *Possibility Of a Ruin* series, and gouaches of architectural sites on paper, are exemplary of her practice drawing heavily from research into the history of architecture and looking at the legacy of Modernism. Through these artworks she makes both direct and indirect references to brutalist structures dating from the 1960s and 1970s. Whether the concrete buildings she draws from are recognisable or not, the familiarity of her constructions certainly strike the unconscious with an uncanny recognition of the formal vocabulary of modern architecture, a vocabulary that Melsheimer acutely assimilates into her abstract sculptures. Each sculpture in the *Possibility Of a Ruin* series consists of a fragile ceramic piece contained within a concrete work that sits atop a custom-made plinth. Juxtaposed with the solidity of concrete, the delicate, oxidised ceramics on top of the concrete objects, could be seen to portray the "nature" of the ruins, a vividly abstract and imaginative way to convey the instability of structures, the disintegration of their conceptual and physical foundations

as perhaps a natural process. *Possibility Of a Ruin V & VIII* take as their departure point elements of a school building designed by the famous Japanese architect Arata Isozaki. Located in Ōita, Japan, the Iwata Girls' High School (1963–1964) was Isozaki's second major commission after establishing his own firm, following his much acclaimed Ōita Prefectural Library (1962–1966). Both are significant early works that portray affinities with Brutalism and Metabolism. Despite the fame of Isozaki's Iwata School – that had two six-storey concrete towers and triangular details – the complex has now been destroyed. The greenish-yellow glazed ceramics that feature inside Melsheimer's concrete works are bizarrely organic, geometric frameworks similar to plants. *Possibility Of a Ruin VI & VII* were inspired by the Birmingham Central Library (1969–1974) that used to dominate the central Paradise Circus district of Birmingham. A solid and muscular example of British Brutalism, the inverted ziggurat building by local architect John HD Madin is also depicted in gouache Nr. 409, where the top heavy concrete planes remain just visible on the right-hand side, rising up like steps into the starry, fiery sky. The angular foreground highlights the inner ring-road that ran beneath the library of the "motor city". The monumental scale, functional spatial design, and stark use of concrete contributed to its status as a symbol of social progressivism. To pave the way for a new multi-million-pound office and retail development scheme, demolition of the library began in 2015, undeterred by protests and

preservation attempts made to grant the building with listed status. In recalling these structures and their ideological underpinnings, Melsheimer pays tribute – to lamented architectural landmarks and civic spaces. By providing different frames to view the now-lost relics, through abstracted forms and the sense of magical enchantment in the colourful yet cloudy gouaches, the hazy and yet sharp reality of the sites are recontextualised and reimagined.

## Olaf Metzel

\*1952 in Berlin, lives in Munich



Olaf Metzel, *Treppenhaus Fridericianum*, 1987, Documenta Kassel, © VG Bild-Kunst, Bonn / BILDRECHT GmbH, Wien/Vienna, Photo: Ulrich Görlich, Zurich

*Treppenhaus Fridericianum*, 1987  
Concrete, measurements variable

Courtesy of the artist and Wentrup  
Gallery, Berlin



In 1987, on the occasion of his participation in the documenta in Kassel, Olaf Metzel produced a mural for the staircase in the Fridericianum. The cladding consisted of a gridded concrete relief with a repetitive structure. The facing on the existing architecture oscillated between dull grey and lifeless green and resembled egg cartons, although it had not been cast from actual packaging material. Many of Olaf Metzel's objects and sculptures look as if they have been assembled from everyday items. In fact, he remoulds and remodels them or changes their scale, thereby extracting the familiar from its mundane context and turning the recognisable into a symbol of complex social constellations. Metzel, who is in the habit of critically approaching architecture, discovered the basic form of the egg cartons on the facades of commercial buildings in Kassel's city centre. For the exhibition *Béton* at the Kunsthalle Wien, the artist adapted the relief for the exhibition area by covering one side of one of the concrete cubes with gridded panels. In this setting the work seems more substantial and imposing than in the narrow staircase in Kassel, also the colouring is more distinct. The material seems less heavy, thus emphasising the impressive height of the ceiling. Like a spatial image, *Treppenhaus Fridericianum* transports the commercial, Modernist aesthetics of the facade to the interior. Olaf Metzel made a name for himself with interventions in public spaces as direct references to current political and social events, predominately in the Federal Republic of Germany. His works function as challenging comments on the situation at hand.

Direct, argumentative, and confrontational, they interact with space, time, and the viewer in whom they often awaken the urge to enter into a dialogue or to protest.

## Maximilian Pramatarov

\* 1979 in Sofia, lives in Vienna



Maximilian Pramatarov, *untitled (reflection study I)*, 2016, © Maximilian Pramatarov

*Untitled (reflection study I)*, 2016  
Lenticular print, 80 x 120 cm

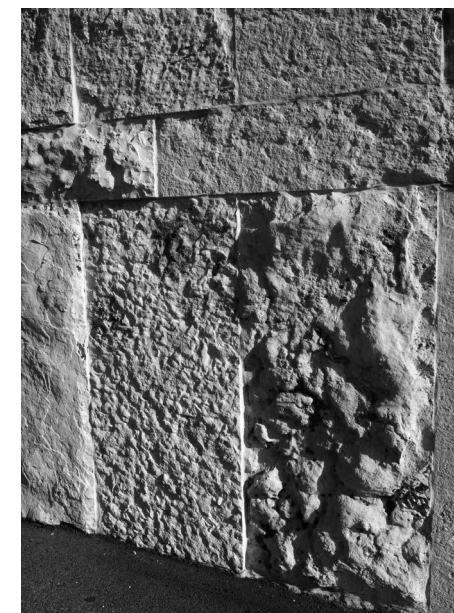
Courtesy of the artist

Concrete, glass, and steel define our present. The undistinguished shades of concrete grey have become an integral part of the cityscape. Due to their omnipresence they often go unnoticed. However, Maximilian Pramatarov quite literally shows them in a new light: in his photo works reflections in puddles and on glass become a spread of spectral colours. Pramatarov chose a procedure for his works that is only rarely applied in the artistic field: the lenticular, or raster image. In this process, tiny optical prisms create a three-

dimensional impression which modulates the motif and merges different perspectives. In this case, the oscillating light enlivens the photographed surfaces and lifts them out of their vague presence in Vienna's cityscape. The technique behind the lenticular image mainly involves photographing an object from different perspectives while the camera remains in the horizontal axis. The resulting photographs are then dissected into narrow strips and exposed on a paper surface upon which a transparent raster of vertical cylindrical lenses are placed. Related image strips are covered by one lenticular lens, and according to the angle, the lens plate directs the focus onto a different image strip. Owing to the fact that there is distance between the eyes, each eye sees an image suited to "its own" angle, which leads to an astounding spatial impression. Nevertheless, Pramatarov avoids spectacular effects in favour of a motif that brings the mundane to life only at second sight. "I am fascinated by the possibility of integrating different pieces of information into a photographic image and letting them become individually discernible again when the picture is viewed. I am not so much interested in strategies of realistic representation, but rather in the question of actual spatiality. To be precise: in the relationship between space, image, and movement. The modification of the photo leads to a shift, an overlapping of temporality and spatiality, as one part is in the past (the unmoving part) and the other is in the future (the moving part), although both are actually in the same time." (Maximilian Pramatarov)

## Heidi Specker

\* 1962 in Damme, lives in Berlin



Heidi Specker, *Travertin I*, 2010, © VG Bild-Kunst, Bonn / BILDRECHT GmbH, Wien/Vienna, Courtesy of the artist

*Travertin I – VI*, 2010  
6 photographs, Archival pigmented print, 30 x 40 cm each

Courtesy of the artist

Travertine is the Roman concrete which Benito Mussolini had envisioned for the EUR, the Esposizione Universale Roma. In the 1930s, the area was designated for a world exposition, which was to take place in 1942 as a celebration of the first twenty years of Fascism. The EUR was conceived as an urban expansion and a new centre, however, due to the Second World War the exposition never came to pass. In the 1950s and 1960s, the unfinished structures of the Fascist

era were finally completed and further governmental buildings and office complexes were constructed in an expansive park. During the planning phase, two rivaling groups faced each other: Marcello Piacentini, who represented a reactionary, and Giuseppe Pagano, who advocated a progressive style of architecture. Both commissioned their architects of choice to design buildings for the new district. Thus, the EUR presents a partial picture of what urban Italy would look like if the Fascist regime had not been overthrown: wide, axial roads and severe buildings, either in the *Stile Littorio* inspired by antique Roman architecture, or in the rationalist, modern style featuring traditional limestone, tuff, and marble.

Today the EUR is a residential and business centre in the south of the city. Large parts of Michelangelo Antonioni's film *L'eclisse* from 1962 take place there, and also Federico Fellini's *8 ½* (otto e mezzo) shows many of this district's buildings.

Heidi Specker has been photographing architecture since the 1990s. In her digital images she uses the possibilities provided by the medium to create pictorial, intentionally flat and ornamental representations of facades and buildings. Despite this levelling of the surface, the photographs convey a sense of space, and her minimalistic excerpts of reality evoke complex narratives. In Specker's work, representations of cityscapes seem like an abstraction, a basic urban pattern which clearly underlines the qualities of the material, shape, and colour.

She created her pictures of the Travertine in Rome in 2010 during a one-year residency fellowship at the Villa Massimo.

## Ron Terada

\* 1969 in Vancouver, lives in Vancouver



Ron Terada, *Concrete Language*, 2006/2016, Courtesy of the artist and Catriona Jeffries Gallery, Vancouver

*See Other Side of Sign*, 2006/2016  
Print, Alu Dibond, 316 x 400 cm

*Concrete Language*, 2006/2016  
Print, Alu Dibond, 316 x 400 cm

Courtesy of the artist and Catriona Jeffries Gallery, Vancouver

Kunsthalle Wien Karlsplatz

Ron Terada's artistic work deals with questions of authorship and appropriation, language and its contextual meaning. Especially encounters with texts in public spaces, the conventions they follow and the resulting interpretations, interest the Canadian artist, who explores the semiotics of everyday life in many different ways. Terada's photo works and installations in

urban environments specifically question the function of language as an objective semiotic system. By adopting the aesthetics of advertising surfaces, neon writing, and billboards only to show them at places with little commercial potential, he presents viewers with a new perspective. The artist plays with the signal effect of certain words or the appellative function of signs, which he takes to the point of absurdity or invests with new meaning by placing them in an unusual context. "See Other Side of Sign" is the instruction on a sign set up at a derelict site in front of a backdrop of prefabricated concrete components. However, the notification to consult the other side of the sign to find the actual message leads nowhere. On the other side of the billboard at the Kunsthalle Wien Karlsplatz, the same sign in front of the same background shows the laconic words "Concrete Language".

Concrete as an adjective can be used to describe something existing in a material, physical form – synonymous with "real" or "specific", and as a noun the word refers to the building material. The double meaning of the word is not only an allusion to the text itself, but also to the surroundings in which concrete represents a visible element. In other words, "concrete" is not only a type of building material, but also a stable condition – nothing speculative, but rather a specific reference to a certain thing. However, neither an immaterial nor a material "concrete language" is provided with a system of reference in this picture. The surroundings into which

this multiple reference structure is integrated does not contribute to an unambiguous interpretation. All that remains is to reflect on this pictorial text and its ambivalence.

## Tercerunquinto

Julio Castro Carreón (\*1976), Gabriel Cázares Salas (\*1978), Rolando Flores (\*1975), live in Mexico City



Tercerunquinto, *Gráfica reportes de condición*, 2010, Courtesy of the artists and Proyectos Monclova, Photo: Moritz Bernouilly

*Gráfica reportes de condición*, 2010–2016  
18 serigraphs on photo prints  
on cotton paper,  
56.5 x 44.5 x 3.5 cm each

Courtesy of the artists and Proyectos Monclova, Mexico City

The Mexican artist collective Tercerunquinto explores the boundaries between public and private spaces and the socially defined structures determining these lines. The artists stage architectonic interventions in public spaces and transform well-known places into something new and waiting to be discovered.



The current configuration of Tercerunquinto was established in 1998 when Julio Castro Carreón, Gabriel Cázares Salas, and Rolando Flores started studying at the Facultad de Artes Visuales of the Universidad Autónoma de Nuevo León in Mexico. At the time, they were interested in the architectonic functionality of doors and walls and carefully analysed the typology of housing developments. Later on, they changed their focus to spatial relations in urban neighbourhoods and the overall societal effects of segregation as a result of urban development. The Spanish expression Tercerunquinto (literally: the third fifth) refers to something not (yet) complete and describes the individual parts constituting the whole. As it comprises the words “tercer un quinto”, this term – at least in Spanish – can be read in different ways, such as “terce runqu into”. Hence the division of the semantic space into meaningful units is not restricted to one meaning alone. The photo series *Gráfica reportes de condición* is a collection of so-called status quo reports (reportes de condición). The collective commissioned a specialist on restoration and structural preservation, and a group of students, to produce reports on the condition of the graphic material in urban spaces, commonly known as graffiti. This material can be found on walls and facades throughout the urban texture of Bogotá in Colombia. The task was to create an inventory specifically of those markings which represent political slogans or texts with political content.

As serigraphs, they were printed onto photographs of Bogotá in which the degree of social discontent is generally reflected in the structural surroundings and the urban landscape. The written forms of protest inscribed on houses and facades is political and directed against the government (“no more state terror”, “Neither your, nor my government”), incites resistance (“When hunger is the rule, rebellion is a right”), or urges its readers to abstain from voting (“Don’t vote – there is no space for our dreams in your ballot boxes”). As in many countries, the public sphere is the billboard for those who wish to mobilise like-minded people or to express their dissatisfaction with existing circumstances. Like ethnologists of everyday life, Tercerunquinto commission inventories in order to study the interrelationship between society and urbanity.

## Sofie Thorsen

\* 1971 in Århus, lives in Vienna



Sofie Thorsen, *Spielplastiken*, 2013, Installation view, tresor, Kunstforum Wien, Vienna, 2013, Photo: Hannes Böck

*Spielplastiken*, 2010–2016  
Varnished steel structures,

inkjet prints on paper, 110 x 80 to 130 x 90 cm, highest part 280 cm

Courtesy of Galerie Krobath, Vienna

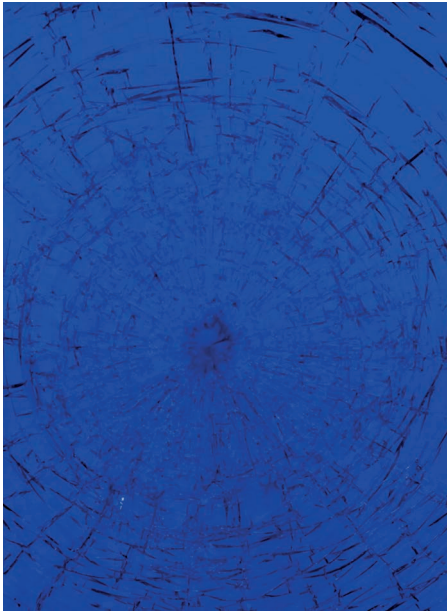
Between the 1950s and the 1960s, an extensive art-in-architecture project was carried out in Vienna. On the one hand, it was supposed to increase the popularity of contemporary art, and on the other hand, it aimed at giving the municipal housing construction of the post-war era a more humane appearance. The commissioning of Viennese artists with the design of sculptures – that were also to serve as playground equipment for children was at the heart of the project. These play statues with their abstract formal language combined the aesthetics of the post-war avant-garde with functional elements and could be used as climbing frames, slides, and gymnastics apparatuses. Their colourful appearance highlighted the grey blocks of flats and animated their residents. The fusion between art and design became an innovative field of experimentation and as such, the Modernist idea of a synthesis of art, life, ambitious design and practical value, was partly realised. Inspired by international pioneers such as Aldo van Eyck, who during the post-war period implemented over 700 playgrounds with artistically inspired play objects in the Netherlands, the project initiated by the cultural department of the city of Vienna also aimed at playfully introducing broad sections of the population to contemporary art.

The protagonists among the sculptors, who designed large numbers of autonomous, multifunctional play statues from 1953 onwards, were Josef Seebacher-Konzut and Josef Schagerl. They distinguished themselves due to their experimental approach to the task. Their designs – featuring either polished concrete or steel tubes coated in primary colours – refuse any kind of figurative allusion or trivialisation in favour of an expressive handling of the material. Sofie Thorsen’s series of works is the result of intensive research and lends new visibility to these play sculptures, which have largely disappeared from the urban landscape and are only documented in a handful of photographs. Her examination of an all but forgotten typology of forms primarily emphasises the merging of abstract sculpture, architecture and urban planning, aesthetics and society. Thorsen enlarged the historical photographs and accentuated the objects with cut-outs which give the paper itself a sculptural quality. Wrapped around the detached steel structures in the exhibition room, the photographic documents conjure up an imaginary course leading through an experiment in urban planning in which the educational approach to modern art and the possibilities provided by concrete were advantageously merged.



# Klaus Weber

\*1967 in Sigmaringen, lives in Berlin



Klaus Weber, *Untitled Broken Window*, 2012, Courtesy Herald St, London, Photo: Andy Keate

*Clock Rock*, 2015

Tiger gneiss stone, brass pendulum, clock mechanism, 100 x 50 x 20 cm

The Vinyl Factory, London, Courtesy of Herald St, London

*Untitled Broken Window*, 2012

Coloured safety glass, 200 x 174 cm

Courtesy of Herald St, London

The broken-windows theory is derived from the theory of “delinquency areas” which was established by the Chicago School of Sociology in view of the relationship between urban living space and human communities. The metaphor of “broken windows” was developed by the social researchers James Q.

Wilson and George L. Kelling in 1982. They used it to describe the process in which a broken windowpane triggers further destruction and eventually leads an entire district to descend into criminality. According to Wilson and Kelling, vandalism and criminality are causally linked and can only be stopped with a zero-tolerance strategy and the immediate “reparation” of damages in the urban sphere. In the 1990s, the New York police force adopted this “zero tolerance” approach and took early and rigorous action against petty crime and minor offences as a means of crime prevention. Klaus Weber’s *Untitled Broken Window* with its artfully shattered surface brings Wilson and Kelling’s theory to mind and contradicts it at the same time. The radial cracks, which give the blue glass window the resemblance of an abstract church window, are the main appeal of this otherwise dysfunctional object. The reference to its sacral appearance is also valid because the church shares the belief that people have to be subjected to a strict control system in order to be protected from sin. Seen in this light, Weber’s *Untitled Broken Window* is something like a call for rebellion against the permanent repairing of the urban landscape – and a reminder that destruction can also be beautiful. Weber’s *Clock Rock* is similarly based on the momentary intervention in something existing. The work consists of a piece of stone and the pendulum of a clock. However, the rhythm of the pendulum’s swing seems to follow the beat of time: an indication of continuity and change, and the possibilities provided by improvisation.

# Tobias Zielony

\*1973 in Wuppertal, lives in Berlin

*Le Vele di Scampia*, 2009

From the series *Vele*, 2009–2010

Photo animation consisting of 7000 separate images, 9:16 min.

Courtesy of the artist and KOW, Berlin



Tobias Zielony, *Vela Azzurra*, 2010, from the series: *Vele*, © Tobias Zielony, Courtesy of the artist, KOW, Berlin and Galleria Lia Rumma, Milano



*Le Vele di Scampia* is the popular name of a giant housing complex in North Naples designed by the Italian architect Franz Di Salvo in the Brutalist style between 1962 and 1975. The shape of the towers resembles sails (vele). Conceptually the multi-part building complex was mainly influenced by Le Corbusier's *Unité d'Habitation* and was supposed to provide the inhabitants with functional facilities for life in a residential community. Even after the demolition of three of the originally seven buildings between 1997 and 2009, Le Vele is still seen to be a problematic district. Tobias Zielony used a digital reflex camera to take 7000 large-scale photographs of this estate, which is controlled by the Mafia milieu and is apparently one of Europe's biggest drug dealing venues. In 2009 he assembled these night shots in a film with varying speeds. An immersion in this world of images as in narratively structured cinema is impossible due to the rhythm of deceleration and acceleration. The predominantly youthful protagonists, who occasionally surface between the shots of the building, pose in front of the camera as for a series of portraits, and also the stage-like architecture of the Modernist housing complex emphasises their self-presentation in front of and for the camera. The further Zielony advances into the heart of the complex, the more enlivened it becomes: people appear in the background, youths linger on the stairs, a child in a Halloween mask enters the scene.

At the end, fireworks cast a surreal light on the complex, thus giving the scene the illusive appearance of a film set. In the sequence of *Le Vele di Scampia* the camera circles the monumental building in the dark of night. The montage produces a wilfully juddering motion. Less than 24 images per second are projected in this animation compiled from separate photographs, thereby causing the sequences on which the film is based to intervene with the seamless flow of images. *Le Vele di Scampia* intentionally verges on the border between photography and film, and holds movement and stagnation, momentary fixation and the chronologically evolving narrative in suspense. The portrayal of the notorious building complex in Naples is not axiomatically an analysis of its underlying social context. Instead Zielony chooses a literally stumbling approach in his quest for a rhythm, and devotes the same amount of attention to the residents as to the architecture. He avoids the obvious in favour of an intuitive view which ignores clichés and prejudices.

## Program

### Sunday Tours

The development from most progressive material of the post-war era to its decline in the 1980s and its renaissance: learn all about the building material concrete and the fascination it inspires in contemporary artists.

26/6, 31/7, 28/8, 4/9, 11/9, 3 p.m.  
"Concrete Utopia" – From the Most Progressive Building Material of the Post-War Era until Today, with Martin Pfitscher

3/7, 24/7, 21/8, 18/9, 3 p.m.  
*béton brut* – Brutalist Architecture of the 1960s and Its Social Component, with Wolfgang Brunner

10/7, 17/7, 14/8, 9/10, 3 p.m.  
"Unfinished Modernity" – Wishes and Dreams for the Construction of Urban Space, with Michael Simku

7/8, 25/9, 2/10, 16/10, 3 p.m.  
The Utopia of Societal Coexistence, with Daniela Fasching

### Tours

Tue 20/9, 6 p.m.  
**Duo Tour**

On their communal tour through the exhibition, Vanessa Joan Müller (dramaturg Kunsthalle Wien) and Joseph Kitzweger (works manager Lafarge Zementwerk, Mannersdorf) will discuss the different approaches to concrete.

Thu 21/7, 6:30 p.m.  
**MQ Art Night**  
Tour

An exclusive tour of the exhibitions at Kunsthalle Wien, the mumok, and the Leopold Museum

Wed 20/7, 6 p.m.  
**a\_schaufenster 27: Concrete – Velvety, Naked, Brutal?**  
Panel discussion  
Az W

A conversation between architects and other experts dedicated to concrete – the "liquid stone". After beginning with the historical "brutal" landmarks in West Austria, the group will take a look at contemporary structures. In these projects fair-faced concrete as the purest form of this versatile material plays the main role.

Several times a year, the a\_schaufenster presents original material from the inventory of the collection of the Architekturzentrum Wien.

Wed 27/7, 28/9, 6 p.m.  
**Baukunst meets Kunstwerk: Beton (Architecture meets Art: Concrete)**  
Combined Tour  
Az W x Kunsthalle Wien  
Meeting point: Az W

The combined tour will start with a visit to the exhibition *a\_schau. Österreichische Architektur im 20. Und 21. Jahrhundert* (Austrian architecture in the 20<sup>th</sup> and 21<sup>st</sup> century). The "liquid stone" is an integral part of 20<sup>th</sup> century Austrian building culture.

In direct competition to the omnipresent polystyrene cladding, *béton brut*, fair-faced concrete is losing more and more ground – it is worth taking a closer look at recent history. The designs range from utopian, in some cases even dystopian architectural sculptures to strictly modular structures. In contemporary art, on the other hand, a growing interest in urban planning of the post-war era and hence, a rekindling of the euphoria it brought about has become noticeable. The exhibition at the Kunsthalle Wien focusses on the artistic exploration of the social and ideological implications of past and present concrete architecture. Concrete is progressive and can be more than built-up space.

Thu 29/9, 6/10, 13/10, 6:30 p.m.  
**KHM and Kunsthalle Wien**  
 Combined Tour  
 Meeting point: Foyer KHM

Old masters meet contemporary art and architecture. On the basis of works selected from the collection of the KHM and the exhibition *Béton* at the Kunsthalle Wien, this tour demonstrates how the old masters already integrated the “opus caementitium” in their works, and how artists and architects are dealing with this building material today.

Wed 13/7, 12/10, 10 a.m.  
**Everything about the Building Material Concrete**  
 Tour at the C³ Studio  
 Franzosengraben 7,  
 1030 Vienna

The C³ Studio for Cement, Concrete and Competence is an association of knowledgeable planners and implementers, specialists and test laboratories who are all active in the field of construction. The concept is sponsored by the CRH Wien and the participating businesses, who as partners are allowed to use the premises for a fee in order to host special events, hold meetings, and present their products. The aim of this platform is to contribute to the field of cement and concrete with research, development and consultation and by providing further education and support through seminars, training, and workshops. The C³ Studio offers a range of possibilities for learning more about cement and concrete, and the resulting innovations.

On a tour of the C³ Studio, Marko Haberhauer and his team will show you just how diverse and exciting the building material concrete can be.

Registration:  
 vermittlung@kunsthallewien.at

Tue 30/8, 1 – 5:30 p.m.  
**Visit to the Cement Works**  
 Meeting point: entrance and exit:  
 Kunsthistorisches Museum,  
 frontage road Burgring at the Maria  
 Theresien Square

Cement is one of the most important binding agents in the world, and with a global production of 2.8 bn tonnes it is also the most popular building material. On a tour of the Lafarge cement works in Mannersdorf you will learn about cement production at first hand. Let “Industrial Chic” inspire you!

For adults and children aged  
 12 and above  
 Clothing: long pants and sturdy shoes  
 Costs: 10 EUR per person  
 Registration:  
 vermittlung@kunsthallewien.at

### Children's Programme

The extensive educational programme developed for the exhibition *Béton* (concrete) gives children the opportunity to playfully explore the building material concrete. This was enabled by the kind support of the BUWOG group and the Verein Betonmarketing Österreich.

For children aged 8 to 10

Registration:  
 vermittlung@kunsthallewien.at

3-day-Workshop: Tue 5/7 – Thu 7/7  
 11 a.m. – 1:30 p.m.

**Mixing Machine Studio –  
 How Art and Building Material  
 Go Together**  
 Kunsthalle Wien Museumsquartier

Since antiquity, people have been using concrete-like building material for their homes. And when you take a close look around, you'll notice that concrete is almost everywhere. In three workshops we will examine how artists use this material in their works and which ideas it inspires in architects. We will show you how concrete is made and all the things you can do with it. You'll be amazed how exciting this material can be. Please wear something you don't mind getting dirty!

Mon 22/8 – Fri 26/8,  
 11 a.m. – 1:30 p.m.  
**BetonWerkStadt  
 (ConcreteWorkCity)**  
 Kunsthalle Wien Museumsquartier

What do underground stations, the houses in your street, a climbing wall, and the exhibition at the Kunsthalle Wien have in common? The answer is easy: concrete. In the exhibition *Béton* you will learn a lot about this material and how artists use it. After that, we will show you how concrete is made and you can try it out yourself. You will be amazed to see how much you can do with concrete. Please wear something you don't mind getting dirty!

### Vienna Ugly – An Urban Exploration

From 25/6 – 8/10 every Saturday,  
 10:30 a.m. Exception: 6/8, Midnight  
 Tour, 11:55 p.m.  
 City tours  
 Meeting point: Entrance Augarten  
 opposite Obere Augartenstraße 40,  
 1020 Vienna

Everybody knows the beautiful side of Vienna. Vienna Ugly – An Urban Exploration, however, looks beyond the clichés of stunning architecture, Schnitzel, and Sissi. On his city tours, Eugene Quinn presents the top ten of Vienna's ugliest squares and buildings. In keeping with his credo: “Beauty can be boring – but ugly never is.”

All tours in English, no former  
 registration necessary.  
 Contribution towards expenses:  
 5 EUR



## **Communicating Art at the Kunsthalle Wien**

Art education plays an important role in helping to find an approach to contemporary art and in emphasising the importance of art in modern society. The Kunsthalle Wien offers a number of programs which introduce different target groups to topics and issues related to contemporary art and inspire participants to actively explore the potential of visual art.

For each exhibition, the Kunsthalle Wien develops different offers which correspond with the given content and the expected audience. Besides classic instruction formats, such as free tours and programs for school classes, we offer many events which reflect the contents of the exhibition and provide further insights.

This includes: lectures, group discussions, film programs, performances, tours with the curators, talks with experts, masterclasses.

## **Cooperation in the field of education**

The Kunsthalle Wien is dedicated to linking current discourses in the field of art with questions of everyday life. Also in 2016, the Kunsthalle Wien is working together with Viennese schools, institutions of higher learning, and differently funded organisations involved in youth work. In this context, supporting adolescents with an immigrant background and social disadvantages is a particularly important incentive.

## **p[ART] Cooperation with Trade Schools**

The collaboration between the Berufsschule für Frisur, Maske und Perücke, Wien 16 (trade school for hairstyles, masks, and wigs) and the Kunsthalle Wien is part of the programme p[ART] – Partnerschaft zwischen Schulen und Kultureinrichtungen (partnership between schools and cultural institutions) and is supported by KulturKontakt Austria and the Federal Ministry for Education and Women.

This partnership was initiated in 2014 for a period of three years. The aim is to offer young apprentices insights into contemporary art and its institutional roots, and to present them with possibilities for creative (self) presentation and forms of expression.

While the collaboration was dedicated to the media photography and painting in 2014 and 2015, the focus in 2016 is on performance art. The young people are working together with the artists Elvedin Klačar, Thomas Hörl, and Barbis Ruder.

## **START Cooperation with the Crespo Foundation and with Youths with an Immigration Background**

The guiding principle of the project START is to perceive immigration as a chance for cultural diversity and dynamism within our society. START is financed by the German Crespo Foundation and exclusively caters to pupils with an immigration

background. With the help of its partners, the foundation is currently supporting 39 scholarship holders in Vienna.

For the duration of 2015/2016 school term, the Kunsthalle Wien is the Crespo Foundation's institutional partner in the field of art and culture. The communal project is called "Das Politische und das Private (the political and the private)". The young people are working together with Francesco Ciccolella, Peter Phobia, and Johanna Kirsch.

## **The Academy Goes to School. Equal Chances through Intercultural Education**

Die Akademie geht in die Schule (the academy goes to school) is a cooperation project with the Akademie der bildenden Künste, Vienna. The intention is to develop activities that show ways leading to the art academy by means of low-threshold offers and by creating structures that make this career path possible.

The project primarily caters to those studying to become teachers in the artistic field. The graduates have the chance to apply new forms of communication work and art educational activities. As project partner of Die Akademie geht in die Schule, the Kunsthalle Wien has developed special formats in order to introduce the institution and its professional fields. It offers insights into the multi-layered profile of an art hall and encourages the students to actively explore the professional possibilities in the creative field.

# **Colophon**

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