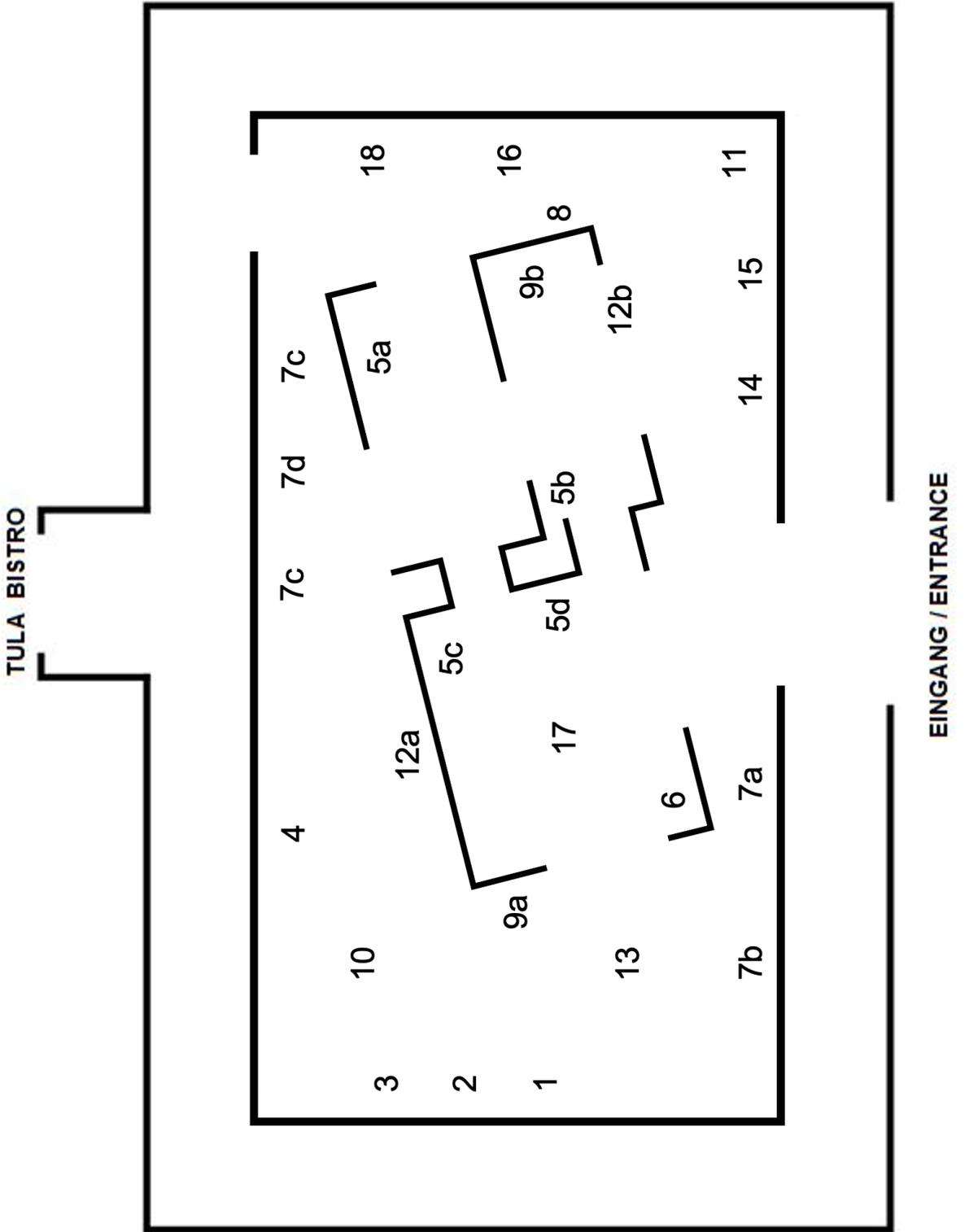


Café Heaven



**SALZBURGER
KUNSTVEREIN**

EN

Café Heaven

Pina at Salzburger Kunstverein

April 2 – May 15, 2022

Kea Bolenz, Kerstin von Gabain, James Lewis, Irina Lotarevich, Thea Moeller, Johanna Odersky, Arc M Sch, Helena Tan

Curated by Bruno Mokross & Edin Zenun.

About the exhibition

Pina is a non-commercial exhibition space in Vienna directed by artists and curators Bruno Mokross and Edin Zenun. The exhibition at Salzburger Kunstverein prominently features a life-size model of the sous-terrain exhibition space in Vienna, contrasting the dimensions of the two Kunstvereins by inserting one into the other. Constructed from specially designed steel modules, this display structure will be used as a framework to the artworks included in the show. Supplied with offerings from the Salzburger Kunstverein's Café, visitors are invited to use the space as a hang-out spot to browse a merged selection of publications taken from both the archives of Salzburger Kunstverein and Kunstverein Pina. With this exhibition, Pina wants to pay homage to the history-steeped gathering places of a sociable project space scene, and reflect on its own role within the institutional wickerwork of the art world.

Notice

- Details that are not indicated on the floor plan are part of the display.
- You are invited to sit on the benches and browse the publications on display.
- You may consume drinks and sweets from Tula Bistro inside the exhibition space. Please return your glasses to the Bistro.
- Do not remove any of the publications from the exhibition space.

Pina wants to thank

Dominik Anker, Sophia Haas, Therese Kaiser, Séamus Kealy, David Koch, Michaela Lederer, Katrin Petter, Arc M Sch, Sophia Stemshorn, Tobias Ternus, TULA Bistro (Julia Reinhartshuber & Sandro Eberhardt), Moritz Unterreitmeier, Guggenthaler Schlosserei, Robin Waart, Malte Zander

Café Heaven

It has been theorized that the introduction of coffee into the medieval landscape was one of the major catalysts for what became known as the Enlightenment. Coffee replaced beer as the drink of choice, caffeinating the medieval organism. It took very little time for coffee houses to appear, fanning out over the world from their Ottoman origins. They quickly became the loci of intellectual life, and the shift from pub to coffee house meant the drunken brawl was replaced with something more metaphysical. Coffee houses represented an entirely new type of social-space, and became the preferred arena of poets, artists, and revolutionaries. As a technology they changed the trajectory of world history as much as gunpowder or the printing press. This is just to say that the coffee house was a truly novel development, and that we take for granted how coffee reshaped the architecture of our lives and our social relations. Speaking of architecture, I want to talk about skeletons, ghosts, and social mathematics.

A common metaphor is that architecture is a kind of exoskeleton functioning to house and protect the human organism. What strikes me, as an outside observer, is the skeletal, gut-like quality of not only the works in Café Heaven, but the curatorial choice of the metal structure that intersects the space. The structure itself is a replica of Pina's actual floor plan in Vienna. But it is naked, there is no drywall. The pretense of "the finished" has been stripped away. It is a chimera. Half there half not. I find these same sentiments present in the works that have been curated into this show. Non-smooth industrial tumors intersecting typically flat, smoothed-over, technocratic geometries. Ghostly eruptions into hyperbolic space. Pina has undone the way gallery-space normalizes object relations. It is not truly a cafe, but neither is it truly just a traditional exhibition. It is in this breaking of utilitarian logic that art resists being flattened by binary systems.

One of the reasons Pina wanted to recreate itself in the Salzburger Kunstverein is to question the mathematical order of these systems and the social relations created by their proximity to architecture, by which I mean the following. Large public museums and kunsthallen are often compared to cathedrals, and they warp the matrix of social relations in similar ways.

They are often quiet and contemplative places where behavioral constraints limit the human organism from expressing its full carnal self. In museums one is invited to contemplate the gravity of that which transcends the individual (what we call "history"). Here art resembles the rigid body of hierarchy (what "history" has been salvaged is also therefore "good") and thus one behaves in accordance to this sanctity.

Project spaces, on the other hand, of which Pina is counted amidst Viennas more than 60, allow for an altogether different experience. Project spaces are one of the most relaxed and hybrid models for viewing art and enacting community. They hyperbolize the psychosocial chaos that makes art so important. Class relations here are at their most broken and distorted. You are allowed, even encouraged to be carnal, irreverent, debauched or inglorious. But more than anything they exemplify plurality, slippage, and nonconformity. If, ironically, there were a Eucharist here it is in the implosion of edges. It is the gaussian jouissance of collapsing object/point relationships, in their enmeshment. You are invited to linger in this non-Euclidean place and contemplate, like me, the way space morphs, informs, and alters our social biology. But I want to say one last thing.

Café Heaven could be anywhere. This is its utopian ideal. Its utopian topology. It's the anachronistic internet cafe that will never be free of the smell of must. It's that grunge music venue that couldn't possibly be up to code, into which you are excited and afraid to go. It's the nothing-special coffee shop you love for its charm of persistence. It's your favorite rat trap, whatever hole-in-the-wall, hidden gem that exists outside of "the relevant."

That vital architectural magic, that thing which is so normal that it is almost psychedelic. These types of places which patina the material of our experiences make urban life bearable, even beautiful. It's Pina on any night they're having an opening, people spilling out into the night.

Or, in the end, it's something altogether different.

– *Arc M Sch.*

List of Works

Café Heaven

1

Kea Bolenz, *Untitled*, 2021, graphite on paper, 70 x 50 cm, courtesy of the artist

2

Kea Bolenz, *Untitled*, 2021, graphite on paper, 70 x 50 cm, courtesy of the artist

3

Kea Bolenz, *Untitled*, 2021, graphite on paper, 70 x 50 cm, courtesy of the artist

Based between Leipzig and Berlin, Kea Bolenz's art takes the form of drawing, sculpture, computer-manipulated imagery and written word. Topics ranging from evolutionary history to pop culture to fecal humour manage to draw the viewer in, who thus finds herself in the middle of a densely woven cluster of association.

Kea Bolenz (*1997 in Hamburg, Germany) studies painting at Hochschule für Grafik und Buchkunst Leipzig since 2014, participated in various exhibitions and has been part of the curatorial collective that is KV – Verein für Zeitgenössische Kunst Leipzig e.V. since 2019.

4

Kerstin von Gabain, *Legna (Angel)*, 2022, neon light box, 92 x 92 cm, courtesy of the artist and EXILE, Vienna

5a

Kerstin von Gabain, *Shell (Foot)*, 2022, aluminum, 15 x 7 x 8,5 cm, courtesy of the artist and EXILE, Vienna

5b

Kerstin von Gabain, *Shell (Hip)*, 2022, aluminum, 15 x 7 x 8,5 cm, courtesy of the artist and EXILE, Vienna

5c

Kerstin von Gabain, *Shell (Waist)*, 2021, aluminum, 15 x 7 x 8.5 cm, courtesy of the artist and EXILE, Vienna

5d

Kerstin von Gabain, *Shell (Collar Bone)*, 2021, aluminum, 19 x 15 x 8 cm, courtesy of the artist and EXILE, Vienna

6

Kerstin von Gabain, *Hippo Jaw Bone*, 2021, glycerin, 50 x 30 x 17 cm, courtesy of the artist and EXILE, Vienna

Kerstin von Gabain's *Shells* are prosthesis-like fantasy body structures, which suggest an artificial, industrial production, for example for medical purposes. The starting point, however, are parts molded from the artist's body, which were further processed using analog techniques (grinding, drilling, polishing) as well as digital means (3D scanning and printing) and then cast in aluminum and polished. Like a modular system, a fragmented structure is thus assembled, which coldly and analytically circumscribes the human body on the basis of individual sections.

Hippos are as good as extinct at the eponymous place of their first description by European immigrants, the circulation of the Nile River. The molded jawbone of a hippopotamus cast in wax alludes to bone tools, animal bone oracles, and the use of fossil bones to sequence the aDNA (from Ancient DNA) of long-extinct species.

LEGNA—"wood" in Italian—is the title of the light box with mirrored inscription. The work is the second installment in a series of works that plays with the religious iconographic word "Angel."

Angels who have rebelled against God's order—"fallen angels"—are associated with personified evil after their banishment from the kingdom of heaven. The infernal fall indicated by the inverted letters is in this case an upward movement.

Kerstin von Gabain (*1979 Palo Alto, US) studied at the Academy of Fine Arts Vienna (1998-2003) and lives and works in Vienna. Kerstin von Gabain's photographic and sculptural works frequently engage with historic exhibits and collected artefacts; she is particularly interested in typologies and classifications as well as the principles underlying the exhibitions of historic collections. Von Gabain's visual language originates from her interest in various subject matters such as anime, horror movies, science fiction, medical history and the relationship between the human body, sculpture and its photographic representation.

7a

James Lewis, *Country of Error (MAGPIE SORROW)*, 2021, series of wall works, cast aluminium, lead, each 102 x 60 x 3 cm, courtesy of Galerie Hubert Winter, Vienna

7b

James Lewis, *Country of Error (BILLOW ITCH)*, 2021, series of wall works, cast aluminium, lead, each 102 x 60 x 3 cm, courtesy of Galerie Hubert Winter, Vienna

7c

James Lewis, *Country of Error (FAECES FRAUD)*, 2021, series of wall works, cast aluminium, lead, each 102 x 60 x 3 cm, courtesy Galerie Hubert Winter, Vienna

7d

James Lewis, *Country of Error (MUD RIDDLE)*, 2021, series of wall works, cast aluminium, lead, each 102 x 60 x 3 cm, courtesy of Galerie Hubert Winter, Vienna

7e

James Lewis, *Country of Error (MILK CREEP)*, 2021, series of wall works, cast aluminium, lead, each 102 x 60 x 3 cm, courtesy of Galerie Hubert Winter, Vienna

Lewis' work is focused on how entropy and chaos structure the world we inhabit, how tiny, interrelated events create recurring patterns that are then distilled into notions of time, space or history.

Country of Error, a series of sand cast aluminium overlapping circles that display the average duration and propositions for naming the different processes of cellular regeneration in the human body. How do we articulate and quantify the invisible? If a ship is rebuilt piece by piece is it the same ship? (The Ship of Theseus) What then of the other ship? Who then are you? Are you your body? Your mind? Your memories?

The problem lies in our focus: on ourselves as concrete individual entities, rather than as a cycle, an ever changing part of a whole.

James Lewis (*1986, London) lives and works in Vienna. He completed his studies within the Fine Art Department at the Royal College of Art in London (2010-2012) and has taught at The University of Applied Arts, Vienna; The Academy of Fine Arts, Vienna; Leeds University, UK; Norwich School of Art, UK; Kingston University, UK; Paris College of Art, Paris; and is an Associate of Conditions, an artist studio complex in his hometown Croydon, UK.

Recent and forthcoming solo exhibitions include; *Ruderal*, Nir Altman Gallery, Munich (forthcoming), *Injury*, Galerie Hubert Winter, Vienna, *Sagas*, Futur2, Vienna (2020). *Mouse cleaning*, Futura: Karlin Studios, Prague (2016). *Before the Hyle*, Galerie Hubert Winter, Vienna (2016). *The problem I can no longer read*, Galerie Joseph Tang, Paris (2016).

Recent group exhibitions include; *Staying With The Trouble* curated by Marianne Dobner, Carbon 12, Dubai (2022), *Temporary Atlas* curated by Alfredo Cramerotti, Gallerie Delle Prigioni, Treviso, Italy (2022), *Flowers of Sulphur*, Galerie Hubert Winter, Vienna, Austria (2019) *Swamp Horses*, Schmalz, Guimarães, Vienna (2019).

8

Irina Lotarevich, *Untitled Figure*, 2022, pewter casting with magnetic base, 6 x 3.5 x 2.5 cm, courtesy of the artist

9a

Irina Lotarevich, *Housing Anxiety 4*, 2022, aluminium, stainless steel, locks and keys, 39 x 37 x 7 cm, courtesy of the artist

9b

Irina Lotarevich, *Housing Anxiety 5*, 2022, aluminium, stainless steel, locks and keys, 47 x 30 x 7 cm, courtesy of the artist

Irina Lotarevich's sculptural practice is shaped by the intersection of her own subjective experience with larger systems. The minimal yet complex and specific forms of her sculptures reference architecture, bureaucracy, labor, and parts of her body.

The two works entitled *Housing Anxiety* are part of a series of works. The sculpture is a crossover between a drawer with compartments and abstracted floor pans of various apartments where the artist has lived. The work refers to the precarity of navigating constantly shifting and unstable housing situations. The amount and repetition of keys is absurd, dada-istic, obsessive yet neatly compartmentalized, and rides the line between being functional yet completely useless.

The small figurine, standing horizontally on a vertical beam, is an aluminum cast replica of an original pewter figure that was discovered by the artist in a catalog of old German tin figures. This particular one is carrying a basket of fruit or bread. It was one of only two female figures in the entire catalog.

Irina Lotarevich (*1991 in Rybinsk, Russia, lives and works in New York City and Vienna) studied at Cornell University, Hunter College, and the Academy of Fine Arts Vienna. Recent solo and duo exhibitions include: 2020 *Refinery*, SOPHIE TAPPEINER, Vienna (AT); 2019 *Galvanic Couple* FUTURA Centre for Contemporary Art, Prague (CZ), *Pensive State* a two-person show with Anna Schachinger, SOPHIE TAPPEINER, Vienna (AT); 2017 *Schemas*, Kevin Space, Vienna (AT).

Her works have recently been included in group exhibitions at Galeria Madragoa hosting SOPHIE TAPPEINER, Galeria Madragoa, Lisbon (PT); the MAK Biennale for Change, Museum of Applied Arts, Vienna (AT), Louis Reed, New York City (US), Ghouliana, New York City (US), Loggia, Vienna (AT), Am Ende des Tages, Düsseldorf (DE), and Tarsia, Naples (IT), among others. Current projects include participations in group exhibitions at Salzburger Kunstverein, Kunstverein Bielefeld as well as mumok, Vienna.

10

Thea Moeller, *Studio Day Sofa*, 2020, steel, lacquer, chipboard, Styrodur, 70 x 200 x 100 cm, courtesy of the artist and Wonnerth Dejaco, Vienna

11

Thea Moeller, *Divano*, 2021, steel, paint, wood, foam, textile, 76 x 220 x 120 cm, courtesy of the artist and Wonnerth Dejaco, Vienna

12a

Thea Moeller, *Ginster#2*, 2021, steel, rubber, 25 x 35 x 60 cm, courtesy of the artist and Wonnerth Dejaco, Vienna

12b

Thea Moeller, *Ginster#3*, 2021, steel, lacquer, 27 x 35 x 60 cm, courtesy of the artist and Wonnerth Dejaco, Vienna

Excerpt from an interview questionnaire by the artist: “I have a hard time cleaning up. A certain sloppy combination of materials might be urgently needed later. I document every state of the space before rearranging. My interest lies in the professional quality of these provisional gestures.”

Broom, which occurs naturally, is hardy and perennial. As a container plant, broom requires a bit more attention. Thea Moeller’s open series of works with the same name often emerge in the studio as byproducts, during rearrangement or by leaving randomly fitting remnants in one another.

The artist designed the *Studio Day Sofa* as a temporary bench for her own studio. It has a hard seat made of painted Styrodur—while working, upholstery could quickly become stained. The second piece of tubular steel furniture was created as a sculpture. It has a suede surface and is a bit more comfortable. Both sofas may be used as seating during the stay in the exhibition.

Thea Moeller (*1985 in Hannover) lives in Vienna. She studied at the Academy of Fine Arts, Nuremberg (2008-2010) and Academy of Fine Arts, Vienna (2010-2014).

Recent Solo/Duo exhibitions include *Beach Road Scissors*, Wonnerth Dejaco, Vienna (2021), *Ginster*, Stiege 13, Vienna (2021), *Chance Of Some Spray*, Futur II, Vienna (2018), Kerstin von Gabain & Thea Moeller, *El Centro 2*, Galerie Kunstbuero, Vienna (2018). Selected group exhibitions include Transart Festival, Bolzano (2021), Haus Wien (2021), Die Trafo-Clique, Kunstverein Eisenstadt (2021), *Es ist viel passiert*, Apartmenthotel Marienhof, Vienna (2021), *Über das Neue*, Programm von Ve.Sch, Belvedere21, Vienna (2019).

13

Johanna Odersky, *Newfound Instincts*, 2019, forged steel, courtesy of Aileen Treusch, Frankfurt am Main/Düsseldorf, Germany

14

Johanna Odersky, *Series of « Nows »*, 2021, oil paint on folded canvas, metal structure, 70 x 76 x 6,5 cm, courtesy of Aileen Treusch, Frankfurt am Main/Düsseldorf, Germany

15

Johanna Odersky, *Solitudinal Revolution*, 2021, oil paint on folded canvas, metal structure, 67 x 64 x 6 cm, courtesy of Aileen Treusch, Frankfurt am Main/Düsseldorf, Germany

16

Johanna Odersky, *Finding Relief Underwater*, 2021, oil paint on folded canvas, metal structure, 58 x 70 x 7 cm, courtesy of Aileen Treusch, Frankfurt am Main/Düsseldorf, Germany

about *Newfound Instincts*

Tools as extension of hands, represent potential action, find meaning in their use. The scissors know their role as tool, go against it, escape their action of cutting. Desire to break free, but still stuck in a loop of performativity (dancing).

about *Landscape and Memory*

The paintings are an investigation in the social and deeply personal ways that memory forms ties between bodies, minds and places, and how, in turn, these relationships are inscribed on the landscape and the body via memory. In a background independent model of space-time, the idea of linear time loses its ground and reveals memory as being the root of our sense of passing time. But memory does not reside solely in the body, "landscape continues to embody, support, and create memory remembrance beyond the confines of her own body and into a world that has long carried,

and continues to carry, her traces and memories” *Catriona Sandilands*

Memory also gives us awareness of the relationship between the “now” and the moments that preceded or are to follow. I listen to one note at a time. I know about the previous notes because I remember them, hearing a melody. But “now” is something that is performed, that is done, and can become undone again interwoven histories, different temporalities all existing in one individual.

Johanna Odersky, multidisciplinary in her approach, is an active figure in both the fine art and music scenes, asserting that the two practices complement each other. Much of her work revolves around exploring how human experience is organized and embodied and how relationships between body, mind, and the external world are always and necessarily situated in discursive power relations. These questions are echoed in her musical work and performances, which she produces under the alias Iku.

17

Arc M Sch, *The Despair Objects (for Robert)*, 2022, plexiglass display case, collected padlocks, urine, 18,5 x 14 x 14 cm, courtesy of the artist

Arc M Sch is an artist and writer based in Chicago. They have recently released a record through their music project *Existence Without Authority*, as well as wrought a book of poems, with another forthcoming. They have also recently submerged a clock movement mechanism salvaged from their grandfather, and a pair of mens brogues, into stomach acid. And bathed a trumpet in milk. Recent curatorial projects include *Piss Fest* (2021), and *Letter Arts For The Ohio House* (2021). Recent exhibitions include *The stars are a mnemonic without object/Let the forgetting begin* at Murmurs, LA (2021), and *Nails for the Hammering of Vetch* at Pina, Vienna, (2020).

Helena Tan, *Poser*, 2021, cast iron, enamel, patina, L-hook, 195 x 70 cm, courtesy of the artist

The form of a public park bench is proposed to blend in and mimic its surroundings. By impersonating, it is designed to resemble a parks' surroundings, nature, to be both invisible and recognisable as public architecture. In 'Poser' the public furniture is deconstructed and made back into what it is mimicking, a tree-like form, the very thing it was first imitating to become.

Helena Tan is an artist working with sculpture, installation and writing. Negotiating between being Hong Kong-Chinese/Malaysian raised and British born naturally informs her practice and research. Her work often reflects on contemporary socio-diasporic culture, formats and conditioning. Namely through assemblage and storytelling—mimicking industrial, personal and recognisable materials. Material examples include steel, glass, airport tax-free trolleys, monosodium-glutamate (MSG), monument love-locks and 3D digital processes. She has most recently exhibited in art spaces across Vienna, Amsterdam, Stockholm, Copenhagen and Berlin. In her free time she likes rolling around the well-oiled wheels on her emotional baggage.

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Hours Tula Bistro: Mon–Fri 12–9 pm