

English

# **BAUhahaHAUS**

burring geodesic sardonic

**afo**

architekturforum oberösterreich

**Curated by Rositza Alexandrova with the kind assistance of Franz Koppelstätter**

**Team afo: Linde Klement, Thomas Kluckner, Florian Kofler, Lukas Kopf,  
Franz Koppelstätter, Roland Laimer**

**Layout: Gerti Plöchl**

**Copy editing: Thomas Taborsky**

—*You architects are too sensitive to criticism.*  
—*That's right! Pick on us again!*<sup>1</sup>

Comedy pro quadrat — a grotesque and a gargoyle, or a wink and chuckle here and there, are all very fine, but can architects truly afford to be funny?

Out of delicacy for their feelings, we have banned them from this exhibition. Barring our oldest and youngest participants, whom can be forgiven follies of fogginess and youthful indiscretions alike. Our highly decorated (but not as ducks or sheds) octogenarians, Ironimus and Louis Hellman, and the (nominally determined) Charles Young, are architects, regrettably, but for the most part, painters, performance artists and writers reign in.

A stooping staircase, a sweaty swallow, two copulating monoliths and some careerist cadastral squiggles aspiring to assemble into „an abstract composition“ all live and work in the *Homes* series of Nedko Solakov, while a host of horticultural concerns and actual green perennials peregrinate in the company of Heba Amin (of Homeland series fame). Right by the ever iconic Ikeanographic Art Collectiv. *Paperholm* alights in Austria — an ethereal archipelago of miniature models and animated marvels which plainly exudes amusement; while Bernd Oppl keeps blowing smoke in your eye, or making puddles burr, as the case may be.

There is no punchline in this exhibition, but the Muji Mujiks certainly do not pull their parodic punches, and lines per se are omnipresent on the premises — in striped qua stroboscopic, lenticular and *literally* window-blinded iterations. Fuck the Bauhaus — Isa Genzken might have given us the licence — but don't you dare to ignore the Bauwesen in the Basement ...

<sup>1</sup> The quip from a cartoon by Geoffrey Atherden, first featured in *Architecture Australia*.

**Heba Y. AMIN** (\*1980, EGY) is an Egyptian visual artist and researcher currently teaching at Bard College Berlin. She is a BGSMSC doctoral fellow at the Freie Universität and a recent artist in residence at Künstlerhaus Bethanien. Recipient of numerous grants, including the DAAD and the Rhizome Commission's grant, Amin is the co-founder of the Black Athena Collective. She is curator of visual art for the MIZNA journal (US), and curator for the biennial residency program DEFAULT with Ramdom Association (IT).

Amin is also one of the artists behind the high media heist pulled on the set of the television series *Homeland*. "The most shocking background protest on premium cable", as teasingly termed by Stephen Colbert, it saw *Homeland* critique itself by unwittingly allowing subversive sprayed-on messages on screen to read in Arabic "*Homeland* is racist", "*Homeland* is not a series", "*Homeland* is watermelon". Taking up this trope of "watermelon" — roughly idiomatic for "idiotic" — Amin rolled the paunchy plant on a stroll along the streets of Cairo in another instance of psychogeography and "laughtivism" that inevitably is inscribed in an aestheticist tradition of turtle walking and Humpty-

Dumpty flânerie going back to Benjamin and Des Esseintes. This line of artists toting not bejewelled tortoises but cabbages as tokens of protest has more recently run along sharper lines of revolt with the Kashmiri Cabbage Walker and Chinese artist Han Bing.

**Julius DEUTSCHBAUER** (\*1961, AT) opens the exhibition with a performance based on Jan Turnovský's *The Poetics of a Wall Projection*. Deutschbauer is a performance artist and producer of posters with no fixed residence. His work has been shown at Kunstverein Hamburg, Shedhalle Zurich, Kunstverein Cuxhaven, Galeria Zacheta Warsaw, Fotomuseum Winterthur, Haus der Kulturen der Welt Berlin, and in Vienna — at Kunsthalle, MAK, Belvedere, among others. He has no fewer than 170 posters under his belt. Some of these we are privileged to have available at the door.

Distinguished British architectural cartoonist, **Louis HELLMAN** (\*1936) has been drawing for the past four decades for *The Architects' Journal* and *Building Design*, as well as caricaturing famous architects in the style of their buildings for the *Architectural Review* – subsequently collected in a book, *Archi-têtes. The Id in the Grid* (Academy 2000). He has contributed to *Private Eye*, *Punch*, *The Observer*, *The Guardian*, *The Independent*, among other publications. He received an MBE for services to architecture and an Honorary Degree from Oxford Brookes University.

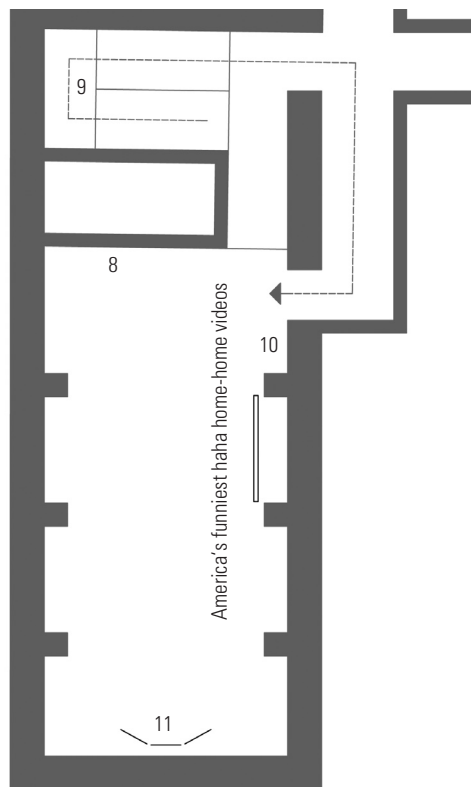
Billowing plumes inside airport lounges — ominous yet like a cartoon puff. Joyriding hall of horrors overwhelmed all of a sudden with otherworldly bouncing balls. Disaster simulations or amusement park abreactions, many of Bernd Oppl's space-sculpting and kinetic interventions take place inside the therapeutic teapot-tempest of architectural recreations. Shown here as a projection in a shunted corner of the gallery, *Substanzaufnahme* bubbles back to consciousness with black humour and the irrepressible fun of ferrofluids.

**Bernd OPPL** (\*1980, AT) is known to audiences in Linz and has exhibited widely across Austria as well as internationally. He studied at the University of Art and Industrial Design in Linz and at the Academy of Fine Arts, Vienna.

**Gustav PEICHL/IRONIMUS** (\*1928, AT)  
The doyen of Austrian architectural caricature with more than 1400 drawings in the space of seven decades, Professor Peichl is the recipient of the Grand Austrian State Prize and of the Austrian Decoration for Science and Art, among numerous other distinctions.



- 13** MM, *Wall Socket Puppet*, 2015.
- 14** MM, *Plan for a micro apartment in New York*, 2017.
- 15** MM, *precocious precautions*, 2013.
- 16** MM, *Have some wallpaper with your Wallpaper!*, 2017.
- 17** MM, *Little Red Rizla Book*, 2016.
- 18** Heba Amin, *Walking a Watermelon in Cairo*, 2015.  
Courtesy of the artist.
- 19** Anna Salamon, *Untitled*, 2017. Curatorial collaboration.
- 20** Bernd Oppl, *Waiting Hall* (from the series *ephemeral places*), 2016. Courtesy of Galerie Krinzinger and the artist.
- 21** Bernd Oppl, in cooperation with Bogomir Doring, *Substanzaufnahme*, 2017. Courtesy of Galerie Krinzinger and the artist.
- 22** Nedko Solakov, *Homes*, 2014. (Originally) sepia, black and white ink, and wash on paper; series of 12 drawings. Courtesy of the artist.
- 23** Ulrike Ulrich, *Words of Advice für InnenarchitektInnen*, Curatorial commission, 2017.
- 24** Charles Young, *Paperholm*, 2014-ongoing. Courtesy of the artist.
- 25** Louis Hellman, *Archi-tête*, first published in the *Architectural Review*. Courtesy of the artist.
- 26** Louis Hellman, Cartoon, first published in *The Architects' Journal*. Courtesy of the artist.
- 27** Ironimus, *Austria Drei: Rainer, Wotruba, Hundertwasser*, 1958. Courtesy of Atelier Peichl.
- 28** Ironimus, *Die Wotruba-Kirche in Wien*, 1976. Courtesy of Atelier Peichl.
- 29** Ironimus, *Die Star-Architektheuse*, 2004. Courtesy of Atelier Peichl.
- 30** Stefan Marinov et Cie, *Calamity*, 2016.



**Anna SALAMON** (\*1984, PL) works across painting, printmaking and drawing, exploring material gesture in relation to subtle notions of immateriality and time. Developed in collaboration with the curator, *Untitled*, which takes the place of a blinded window on the Architekturforum's facade, subjects the finitude of a traditional monotype to the open ends of lenticular printing: one abstract image seeks to animate itself into another but is stood on its head in the frustration of the technique's purported purpose. Shimmer, rustle, and prismatic wave motion prevail in this static cinema of attractions.

Salamon is a graduate of the Cambridge School of Art, Anglia Ruskin University and the Royal Academy Schools, London. She has been a finalist of Kettle's Yard Open, Cambridge (2008) and Creekside Open, London (2013); with recent group exhibitions including WAVES, Turf Projects, Croydon (2017), Phase 1: Réseau Peinture, The Ruskin Gallery, Cambridge (2016) and Caesura et Vide Supra, Lewisham Arthouse, London (2015).

**Nedko SOLAKOV** (\*1957, BG)

"It could be worst [sic], although I don't know how". The adjective is "bad", but not in Bulgaria — where bad is "badder" and "worst" gets given the comparative rather than superlative treatment. I should know, I'm a Bulgarian. I should also know better than to pigeonhole an international artist, and one of Solakov's stature, to parochial particulars. In the business of laughter, infelicities of language bring the occasional oddball advantage indeed, but so many of the intricacies that humour is steeped in, and an entire ancestry of смехотворения, remain trenchantly tough to relay across culture. Solakov's firebrand breed of puzzled dismay — I keep cutting it, why won't it grow longer — boggles the mind and mires understanding in hoops of hilarity. But also in hangups, sometimes scurrilous retributions or poignantly dejected half-smiles, doubly crossed and triple-milled through the artist's sensitivity and historical ineluctables. His charmed befuddlement, in short, is beyond black humour — but also behind it, and slightly to the side, going out on a limb.

Works by Nedko Solakov are held by public collections across the world (Tate



Modern London, Le Centre Pompidou Paris, National Gallery of Fine Arts Sofia, Museum moderner Kunst Stiftung Ludwig Wien and many others). Solakov has been subject to major retrospectives at important international institutions, with his works showcased at documenta, the Venice Biennale, the Istanbul Biennial, among others.

**Ulrike ULRICH** (\*1968, DE) is a Swiss writer whose debut novel *fern bleiben* was published by Luftschacht in Vienna in 2010, swiftly followed by a second one in 2013 and a volume of short stories in 2015. She is active in the Writers-in-Exile-Project of PEN Switzerland. Proceeds from the current curatorial commission go to Literatur für das, was passiert.

Taking inspiration from William S. Burroughs' "Words of Advice for Young People", Ulrich's "Injunctions for Interior Decorators" is a practical guide/joke on how to get away today with the ambient use of books as wallpaper. Italian artist Claudio Parmiggiani, with his elegiac ghosts of dust jackets, and photographer Candida Höfer, with her austere *Libraries*, may well have had an inkling, yet Ulrich has shrunk all essential instructions down to the size of a *Little Red Rizla Book*, which, like the eponymous one of Chairman Mao, instills awe.

Having studied Architecture to a postgraduate level at Edinburgh College of Art, **Charles YOUNG** has worked as an artist since 2014. His work, mixing architectural and scale modelling techniques with animated GIFs to create and document imagined structures and landscapes, was recently shown at the Unfolding Pavilion of the 15th International Architecture Exhibition La Biennale di Venezia.

*Paperholm* began in August 2014 as a daily project — with one new object designed, made, photographed and uploaded each day. Construction paused on completion of the first island after a year of daily additions but continued in November 2015 with a series of five further islands, building up to the presentation of all of the pieces together as a constructed archipelago for the first time at the NEoN Digital Arts Festival in Dundee in November 2016. The project recommenced in December 2016 with another full year of daily additions, scheduled to conclude with a total of 1000 pieces, roughly half of which presently alight in Linz.

Strewn around the exhibition to indiscriminately adumbrate the works of others are parodic impositions by two artist collectives offering indistinct authorship and imprecision in the execution as a way forward in the arts.

Eager to alliterate your alentours, The **Ikeanographic Art Collective** (IAC) are a troubadour team of architects, interior designers and idlers producing pouffes and sundry for purchase, hire, admiration (Just ask for the exorbitant prices!).

Members live and work on the shores of the Indian Ikean as well as out in the Steppes of Japan. Sustaining their practice by ever triter hacks of source materials from Nordic lifestyle shops, they also excel in the emergent field of Art for AirBnBs.

The **Muji Mujiks** (MM) are an all-femme splinter faction of the ambivalent ébénistes above focusing on furnishings and futz. They are furious.

Both the MM and the IAC (NOT the ICA) are card-defying members of Appropriators Anonymous (NOT the AA). The Muji Mujiks, much as their name might not bely, collaborate. Militantly.

Stereotypically indeed, they have managed to collude on this occasion with all three other female artists in the exhibition.

Please note that the participative installation on the patio consists not in commemorative benches, as might be customary for patios the world over, but in metronomic merchandise fencing that winds its way in foreclosed wilderness — counting steps, flexing Modulor muscle, marking time and distance. Visitors are invited to help themselves to someones else's souvenir by dismantling the construction with measured aggression.

afo architekturforum oberösterreich  
Herbert-Bayer-Platz 1, 4020 Linz  
www.afo.at | office@afo.at

**exhibition: May 4th – June 17th 2017**  
**opening hours: Wed–Sat 2–5pm, Fri 2–8pm**

**curatorial tours:**  
**Thu May 9th 2017, 5.30pm & Wed May 17th 2017, 5pm**

**special thanks to**

**Atelierhaus Salzamt, Creative Region Linz & Upper Austria, Christian Schepe,  
servus.at, Michael Hack, Ruth Glowacki, Lydia Nsiah, Dana Schneider-Marinov.**

afo architekturforum oberösterreich is supported by

BUNDESKANZLERAMT  ÖSTERREICH  
KUNST

**LinZ**  
verändert



**Arch+Ing**  
ZIVILTECHNIKER