

A blue wavy metal fence is in the foreground, creating a rhythmic pattern of waves. Behind the fence, a modern building with a light-colored, curved facade is visible. To the left, a tall glass skyscraper is partially seen. In the background, there are palm trees and a blue metal gate. The overall scene is bright and modern.

THE SYMMETRY OF WATER

The Symmetry of Water

KUNSTHALLE EXNERGASSE | WUK

Seven artists from Vienna, Berlin, and Copenhagen come together under the title “The Symmetry of Water” to explore the phenomena of the surreal. The focus is less a surrealism dealing with psychological depths, rather a formal aspect that addresses the shifting of forms.

The exhibition features paintings, objects, collages, assemblages, and performance pieces from these artistic positions, which generate frictions through their thematic similarity. Frictions that yield a tension in the spirit of René Magritte’s method of creating different connotations for juxtapositions of similar objects.

Participating artists

Mariola Groener

Ada Van Hoorebeke

Kristine Hymøller

Katrin Plavčák

Kirstin Rogge

Ulrika Segerberg

Letizia Werth

Opening

September 10, 2014, 7:00 pm

Exhibition

September 11 – October 25, 2014

standing
in the rain
going against
the water
facing
leaning
against
separate the water
hey Moses!?
where're you goin'
?

The Symmetry of Water

1.

The title of the exhibition “The Symmetry of Water” highlights the attempt to guide the meaning of the collected works in a poetic and metaphysical direction. “The poetic title has nothing to teach us; instead, it should surprise and enchant us,” underlines René Magritte in his texts. He also writes: “The title maintains the same rapport with the painted forms as the forms maintain among themselves. The forms are assembled in order that evoke mystery.” The connection between title and painted motif are subject to the same order.

The exhibition is relatively independent from its title, yet through a mysterious interrelation between the objects and a refusal to submit to this title it evokes associations, which are inevitably contradictory. We would like the objects in the exhibition to speak to each other.

The name no longer orders classical discourse; confronting the name (the title) also means confronting the passive relationship between words and images. (Laurie Edson)

The descriptive label is replaced by a poetic one; the name, the word divests the overall image of the exhibition of appearance and is thus a call to perceive the collection in diverse ways.

What we have here, as in painting that interests me, is poetic juxtaposition, multiple shifts, and a break in references.

2.

Can we speak of a formal surrealism?

In this constellation our interest is not to affiliate with a surrealism of the dream, the subconscious, and potential automatisms. Our approach is far more comparable to that of the Brussels Surrealists whose goal was to question reality through reality itself.

3.

The approach to the object or interferences in the object in this exhibition – such as unexpected juxtapositions, scale changes, transformed substances, reversed connotations of materiality, altered surface and material of the object as well as the animation and dissection of geometrical form – should trigger re-orientation of thought and perception.

Isolating the object from its everyday context can let its mystery shine. With an articulated vantage point, this emissary of reality, this banal object can shake up the seemingly stable world.

In this way, the reign of commodities is also challenged, as the meaning and practical value of objects are subverted.

4.

Can water only be symmetrical when it changes its aggregate state?

The human body is a body of water.

We consist three quarters of water but do not flow.

We are almost symmetrical.

We transform water, we transform ourselves.

Water cannot be a commodity.

We have nothing to sell here.

!

Text: Katrin Plavčák



Mariola Groener

„situation one and one and one“, 2014, details

Mariola Groener

In her works Mariola Groener often uses found materials from nature, the street, or the flea market. Her works couple the ordinary and the bizarre, which she examines in light of their cultural-connotative qualities and potential for recontextualisation. An extended presence (of the object) emerges through montage, placing common patterns of reception and connotation into question. It is a game with the visible and the invisible highlighting the dialectic relationship between that what we know and that what we see.

In *The Symmetry of Water* she shows a new group of work: “situation one and one and one” and “ohne Titel (P)”. Both arrangements employ objects, paper works, and the unknown.

Mariola Groener was born in Zabrze, Poland, raised in Munich, lives and works in Berlin. She studied artistic photography, film, and AV media at Folkwang University of the Arts in Essen. Her work extends through collage, assemblage, sculpture, (video) installation, and performance. Her works have been exhibited at the Center for Contemporary Art Plovdiv, Bulgaria, Ancient & Modern, London, and at Galerie im Körnerpark, Berlin, amongst other places. She is co-director of the dance-performance project “WILHELM GROENER”, was co-founder of the Berlin-based exhibition space forever and a day Büro and received a choreography grant from the City of Berlin in 2014, which enabled a work period with dance legend Anna Halperin in San Francisco.

www.mariolagroener.net



Mariola Groener
„o.T. (LA)“, 2014

Ada Van Hoorebeke

The Belgian artist Ada Van Hoorebeke employs batik print and ceramics techniques in her large-format textile works and tile sculptures. Her works combine sophisticated craftsmanship with an almost scientific curiosity for textile dyeing techniques. They give expression to a way of thinking grounded in the everyday handling of objects. Van Hoorebeke asks how slightly changed routines could be interpreted in an exhibition environment.

The Shop Floor offers seating places around a ceramic sculpture, which is laid out like a puzzle on the floor of the exhibition space. The sculpture can be used as a meeting point; one can take a drink from the nearby fridge and listen to a piece of music with headphones. Empty bottles remain on the edge of the sculpture in bottle holders.

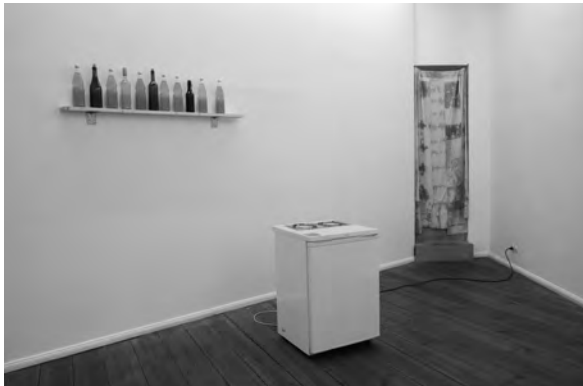
Batik Production shows the first steps of a copy of The Shop Floor in original size, realised in batik technique with numerous pieces of fabric. Textiles are dyed with natural indigo and set with urine. Visitors who enjoyed a drink at The Shop Floor installation can contribute to this ancient dyeing technique.

Ada Van Hoorebeke was born 1982 in Kortrijk, Belgium and lives in Berlin. She studied painting at the Academie voor Schone Kunsten, Antwerp from 2002 to 2006 and learned the batik technique from Mbye Ceesay and Mussa Jaiteh in West Africa (2006 and 2011).

Solo exhibitions: "The Shop Floor", Grimmuseum, Berlin, 2013; "Praktisch Gezien", Breda's Museum, Breda, 2013; "In Practice", Kers Gallery, Amsterdam, 2013; "The Fourth Primary Color: Introduction", Kunstencentrum Belgie, Hasselt, 2011; "Eternal Hunting Grounds", Croxhapox, Ghent, 2010.

Group exhibitions: "Temporary City", Traffic Antwerp, 2014; "Music from The Guardhouse Initiation", Museum Dhondt-Dhaenens, Deurle, 2013; "Stand alone by my side", Autocenter Berlin, 2013; "Spirits and Landscapes", WIELS, Brussels, 2010; Rodenbach Fonds Award, De Markten, Brussels, 2009.

www.grimmuseum.com



Ada Van Hoorebeke

The Shop Floor, 2013

Ceramic tiles, refrigerator, drinks, written instructions, batik pillow, radio (sound piece 19' by Hannah Friese, Eva Van Deuren, and Wietske Van Gils), variable dimensions



The Shop Floor, 2013

Kristine Hymøller

The work of Danish artist Kristine Hymøller interrogates the social, emotional, and physical aspects of corporeality and how different environments can affect the body. She examines the relationships between the body and the general formal language in sculpture and architecture in the context of a global society where the relationship of the individual to larger social structures is often overlooked. She explores the correlation between form and matter: the difference between an actual form and the supposed archetypal form and how this form/environment influences us. In recent years her way of working has led to live performances, live performance photography, and collages combining found footage.

In *The Symmetry of Water* Kristine Hymøller shows the two videos *Twosome #1* (2009) and *Olympia Carved Torso – A Drama In Five Acts* (2010). Both videos are looping performances from photo stills. The performers have basic geometrical shapes attached to their bodies, which affect the movement and shape of the body. Performers *Twosome*: Mariangela Tinelli, Mari Matra Larsen. Performers *Olympia Carved Torso – A Drama In Five Acts*: Simon Tanguy, Marzena Krzeminsk

Kristine Hymøller was born 1972 in Denmark. She lives and works in Copenhagen and in Amsterdam, where she studied fine arts at the Gerrit Rietveld Academie (BA, 1997–2000) and at the Sandberg Institute (MFA, 2000–2003).

Select exhibitions and projects:

Grand Opening, *The White Wall Project*, Copenhagen, 2014; Kunsternes Efterårs udstilling, Copenhagen, 2013; "Momart Presents All", Momart, Amsterdam, 2013; OUTPOST, Amsterdam, 2013; Openings Manifestatie, Kunstnacht Den Bosch, Den Bosch, 2011; European Ceramic Workcentre, Den Bosch, 2011; "Mountain/HOPE", Kunsthalle Athena, Athens, 2010; "And Where Is My Make-up", Apice for Artists, Amsterdam, 2010; Athens Video Art Festival, Athens, 2010.

www.kristinehymoller.com



Kristine Hymøller
Twosome # 1, 2009

A looping performance from photo stills, 0:48



Kristine Hymøller
 Olympia Carved Torso – A Drama In Five Acts, 2010
 A looping performance from photo stills, 6:35



Katrin Plavčak
 Das Wetter, 2011
 One small umbrella, water pump, and container with water

Katrin Plavčák

In her investigations of the painted image Katrin Plavčák aims to describe an "in-front" and a "behind" of a painting, therewith expanding the pictorial space. Simultaneously, her works deal with questions of content and form, and her objects develop from her paintings.

Inspired by a visit to a temple in China, the exhibition showcases five columns made of fabric, which form a space of soft architecture. Similar to a tent, they are mobile and temporarily occupy a volume. The fabric is dyed, and their structure is marked by seams.

The object Das Wetter is a small umbrella, which produces the weather it should protect one from.

Katrin Plavčák was born 1970 in Gütersloh, Germany.

She studied painting under Sue Williams at the Academy of Fine Arts Vienna and currently lives in Berlin.

Select exhibitions/contributions: "Die Fernseh-Hand", Kunstverein Kreis Gütersloh; "Tools & Accessoires", Galerie Mezzanin, Vienna; "To Paint Is To Love Again", Deutsche Bank KunstHalle, Berlin; "Keilrahmen", KW Institute for Contemporary Art, Berlin; "STAG", co-curated with Cullinan Richards, Dispari&Dispari Project, Reggio Emilia; "Take Me To Your Leader! The Great Escape Into Space", Nasjonalmuseet Oslo; "Captain Pamphile", Sammlung Falckenberg, Hamburg; "Human or Other", Secession Vienna. In 2014 she was invited as a lecturer for the Stanley Picker Lectures at the ICA in London.

www.plavcak.com



Katrin Plavčák

I feel columny, 2012

Column of dyed fabric, 400 cm x 80 cm

Kirstin Rogge

Central to the work of Kirstin Rogge is an open discourse on the topic of space. Scattered fragments of a real world, or schemes thereof, can be found back in her objects. In these objects everyday items, for example a table and a staircase, often enter into a symbiotic relationship and become a new statement.

The object EINS features two parts of a cube facing each other on a mirror surface – the opening space solidifies in colors and expands spatially through its reflexivity.

The photographic work EINS UND ANDERE shows the interior space in its different, impossible configurations, in disharmony or unity, as repetition of the identical fragment in its relation to the greater fictional spatial structure.

3D presents three random parts of a puzzle. In deep black the glass puzzle pieces reflect the space, silent and vague.

Kirstin Rogge was born 1973 in Munich and lives and works in Berlin and Tyrol. She completed her studies in architecture at the University of Innsbruck and was awarded the advancement award for contemporary art (Province of Tyrol) in 2013.

Select exhibitions: "Nebenlebensinteresse", Kunstpavillon Innsbruck, 2013; "A word for a play", Kunsthaus Baselland, Switzerland, 2013; "Neue Tiere 3", Kunstverein Kölnberg, 2013; "The Killer Rabbit Ranch Rodeo", Nationalmuseum Berlin, 2013; "Schlechte Verstecke", Galerie Funke, Berlin, 2012; "Helden von Heute", Kunstraum Innsbruck, 2012; "Love and Friendship in the Nuclear Age", Galerie Dana Charkasi, Vienna, 2010; "Chessdrawings", Galerie im Taxispalais Innsbruck, 2010.

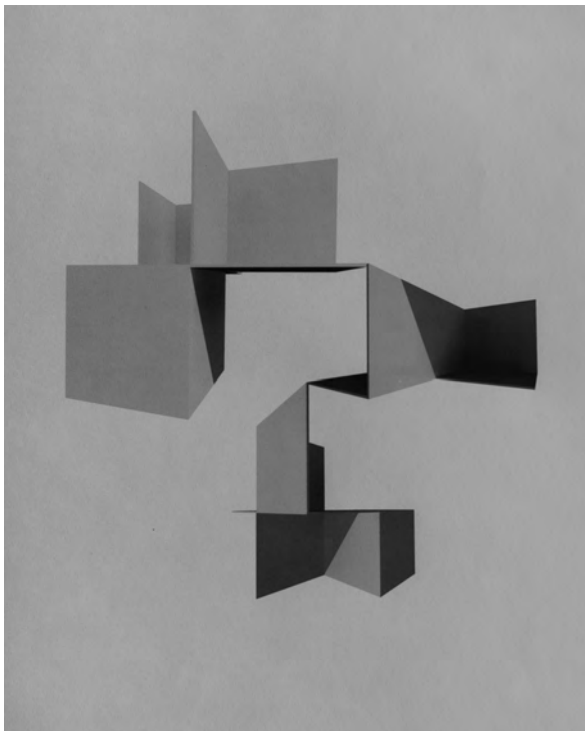
www.kirstinrogge.com



Kirstin Rogge

EINS, 2014

Wooden cubes on mirror, diametre=150 cm, height=45 cm



Kirstin Rogge

EINS UND ANDERE, 2014

Print on aludibond, 100 cm x 80 cm

Ulrika Segerberg

The notion of the world as a process as opposed to an indisputable fact underlies Segerberg's work method, which is marked by the continuous refinement of images, forms, and words as well as materials and patterns from one medium to the next. The terrain on which we encounter Segerberg's objects, textile works, costumes, wearable disguises (body masks), and paintings appears – like the subconscious – to be one that is both familiar and unknown at the same time.

The time it takes to whip an egg is an attempt to blur the boundaries between object and human being. The installation consists of numerous textile objects; some hang on chains, others stand firmly on the ground. Body masks hang from upside down brooms. Three performers wear them in a performance, transforming the installation into a moving image.

Ulrika Segerberg was born 1976 in Eskilstuna, Sweden. She studied media arts at the Gerrit Rietveld Academie in Amsterdam and at the School of Visual Arts in New York. This year she was selected to participate in the Goldrausch art IT post-graduate programme in Berlin, where she has been living and working since 2001.

Select exhibitions and projects: "Temporary Autonomous Zone 3", ff/Teatr Studio, Warsaw, Oct. 2014; "HELIUM", Goldrausch art IT, Projektraum Flutgraben e. V., Berlin, Sept. 2014; "The Performative Minute: ff/Forma", KW Institute for Contemporary Art, Berlin, 2013; "STAG", Dispari&Dispari Project, Reggio Emilia, Italy, 2013; "The Oracle", ff/The Wand, Berlin, 2013; "Temporary Autonomous Zone 2", ff/Galerie im Körnerpark, Berlin, 2013; "Spagat i Gult", Vargåkra Gårds Konsthall, Hammenhög, Sweden, 2012; "Ghost", Gerlesborgs Konsthall, Gerlesborg, Sweden, 2011.
www.ulrikasegerberg.com



Ulrika Segerberg
 The time it takes to whip an egg, 2014
 Mixed media, dimensions variable



Ulrika Segerberg
 The time it takes to whip an egg, 2014
 Mixed media, dimensions variable

Letizia Werth

Many works by Letizia Werth are inspired by old photographs, which she has been collecting on flea markets since years. In the ongoing series broken pictures she works with failed, anonymous photographs: shots that turned out too dark or where time has left its marks. Precisely these faults, which have snuck into the image and disturb the overall impression, draw the artist's interest. Drawing with a graphite pencil on untreated canvas is a very immediate and intuitive process. Stroke for stroke, with intense observation and simultaneous reflection, a new image emerges. The colour palette of the graphite – a spectrum of grey shades – in combination with the natural hue of the canvas manifest in large-scale works at the interface of drawing, painting, and photography.

In the video installation Bilderflut a seemingly endless flood of photographs rushes past our eyes like a waterfall. A mass of snapshots almost manically accompanies our life.

Letizia Werth was born 1974 in South Tyrol and lives and works in Vienna.

Currently artist studio of the Austrian Federal Chancellery (Wattgasse, Vienna); project work period in Chongqing, China, 2013, in Kunming, China, 2010; state grant for fine arts, 2004; Select solo and group exhibitions: "paraflows .8", das weisse haus, Vienna, 2013; "zeichnen zeichnen", Künstlerhaus, Vienna, 2013; "Raum und/oder Ort", basement Wien, Vienna, 2012; "Poli d'Attrazione", Italian Cultural Institute Vienna, 2012

www.letiziawerth.com



Letizia Werth
Bilderflut, 2013

Video including sound, loop (sound support izc)



Letizia Werth

From the series: broken pictures

Graphite pencil on Molino, 150 cm x 130 cm, 2014

KUNSTHALLE EXNERGASSE

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Dienstag bis Freitag 13.00-18.00, Samstag 11.00-14.00

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Cover: photo Mariola Groener

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Ada Van Hoorebeke, Grimmuseum, Berlin

Ulrika Segerberg, BUS Bildkonst Upphovsrätt i Sverige,

Letizia Werth, Bildrecht Wien

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