

Press information, May 23rd 2019

SINNESRAUSCH

ART and Motion

May 24 – October 13, 2019

curators: Katharina Lackner, Genoveva Rückert

Large-scale installations designed for visitors to “perceive” actively and playfully, not only with their eyes but with their whole bodies, are at the heart of the Sinnesrausch exhibition, the big summer project at the OÖ Kulturquartier.

The four dimensions of point, line, space, and time are the basic elements of the visual arts—everything starts with them and everything seems to return to them. Sinnesrausch 2019 takes up this dynamic. Along the way, the line picks up speed and also the baggage of the mobile Kinetic Art and Op Art of the 1960s. There is a crossover to design and a link to Concrete Art.

Elastic, plastic, fantastic:

Points, lines, and spherical bubbles move, twist, and turn through and wrap themselves around entire rooms, leading up to the Höhenrausch realm. The visitors’ point of view is set in motion here both literally and figuratively.

The circuit with its walkways, bridges and stairs, the various art spaces, and the vast roof landscape high above Linz along with 26 international artistic contributions forms the atmospherically charged backdrop for this extraordinary art project. The exhibition shows how Splashing, bubbling, refreshing fun awaits the youngest visitors!

THE LINE AS GUIDELINE

An idea takes shape in just a few lines. Drawing is an elementary cultural technique; from earliest childhood, it directly links mind and hand. Immediate and simple – a sketch, a draft of the world, but also an artistic medium. Drawings by Aldo Gianotti comment on and humorously guide visitors through the exhibition.

A DOT TAKES A WALK

The dot opens up to theater and film. Once in motion, it forms a line and takes us along for the ride. On the way the line picks up speed and takes on the dimension of time; it becomes a tightrope act, music, sound, and dance, creating space for interaction.

FROM DOT TO PIXEL

The art of motion always tells the history of its technology. Digitalization has transformed our world from the ground up, just as the invention of printing once replaced oral culture. Binary code and the pixel are fundamental elements of our time. Art no longer represents or depicts but visualizes data instead.

RECENT ART HISTORY COMES ALIVE

Movement and how to represent it have been central concerns of art from the very beginning – only the means and techniques have changed. The moving objects of Kinetic Art and the optical illusions of 1960s Op Art paved the way for contemporary art. They all reflect on space, volume, time, movement, and visitor participation in the artwork. Historically, this direction in art was inspired by the constructive and concrete impulses of the 1920s in Western Europe, emanating for example from the Bauhaus but also from early computer art.

SPHERE OF THE SENSES

The point blows up into a bubble and becomes an all-encompassing sphere. Art not only absorbs the space but also the visitors. The result is immersion in an art that ranges between performance and exhibition. An experience that pushes the senses to their limits – providing time and space for contemplation.

THE AUDIENCE AS ACTOR

The visitors' point of view is set in motion here both literally and figuratively. Expansive installations and finely spun artworks are charged with stories and performative elements that challenge visitors to partake in both mental and physical activities. This is all about the aesthetic experience of the body in space, an experience that encompasses all of the senses.

THE ASPECT OF PLAY is at the heart of the fun-filled water feature Benjamin Bergmann has reconceived on parking deck 14, adding a "floating water basin" in the middle. Like a drawing extending into space, a network of tubes, pipes, and nozzles sprawls across the parking deck. Inspired by the artist's fountain, further building elements made of tubes, funnels, and buckets spur young visitors' playful creativity.

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| <p>SINNESRAUSCH 2019 – ART and MOTION 24 May to 13 October 2019</p> |
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Daily 10 am to 8:30 pm, last admission at 7:30 pm

Please note: Before and after the Upper Austrian summer holidays, the exhibition will be open on Tuesdays only for guided tours!

Guided Tours on request!

Info and registration for guided tours:

Tel.: 0043-(0)732-784178-52555

info@oekulturquartier.at

<http://www.sinnesrausch.at/>

PROJECT PARTNERS:

Raiffeisenlandesbank OÖ, voestalpine, Lunik2,

Passage Linz, Freistädter Bier, Poloplast, Thalia, ÖAMTC

ARTISTS:

Memo Akten, Marina Apollonio, Benjamin Bergmann, Dietmar Brehm, Osvaldo Cavandoli, Gianni Colombo, William Forsythe, Achim Freyer, Aldo Giannotti, Helmuth Gsöllpointner, Heatherwick Studio, Leopold Kessler, Josef Linschinger, Constantin Luser, Helena Martins-Costa, Claudia Märzendorfer, Manfred Mohr, Numen/For Use, Helga Philipp, Alexander Ponomarev, Ief Spincemaille, Andreas Strauss, Jean Tinguely, Universal Everything, Urgent.Agency, Te-Yu Wang, u.a.

ALDO GIANNOTTI**SPATIAL DISPOSITIONS / OK, 2019**

Installation

site-specific wall drawings, dimensions variable

commissioned by: OÖ Kulturquartier

Aldo Giannotti's drawings guide the way through the exhibition as pointed commentaries. He needs only a few strokes to convey his impressions during his artist residency at the OÖ Kulturquartier. Humorously, he interprets this setting and its history, or drafts new models and utopias for it.

** 1977 in Genua/IT, lives and works in Vienna*

aldogiannotti.com

DIETMAR BREHM**29 POINTS PROGRAM, 2017**

Videoinstallation

HD video, 16:9, colour, sound, 7'17", loop

video technology: Bertram Verdezoto Galeas

concept: Dietmar Brehm

distributor: sixpackfilm Wien

29 Point Program is an abstract film whose title recalls a meditation exercise. But it soon becomes clear that this is not a film about relaxation and harmony. Instead, the tour de force of form and color increasingly becomes a "construction of meaninglessness" (D.B.), thus challenging our sense of sight.

** 1947 in Linz/AT, lives and works in Linz*

HELENA MARTINS-COSTA**POR UM FIO, 2012**

video projection 600x 100 cm, 8', loop

Just watching a tightrope walker on high trying to maintain her balance becomes a “tightrope act” of perception, verging between reality and virtuality, security and uncertainty, balance and reeling. Por um fio (By a Thread) conveys the extreme risk involved in a walking a tightrope — an allegory for a fragile equilibrium that could easily be upset.

* 1969 in Porto Alegre/BR, lives and works in São Paulo
helenamartinscosta.com.br

ACHIM FREYER**BURIALS – THE DECADE OF PYTHAGORAS, 2019**

Installation, site-specific

commissioned by OÖ Kulturquartier

video recording of “Pelléas et Mélisande” by Claude Debussy at the Musiktheater Linz, 2016

Director and Equipment: Achim Freyer

Musical direction: Dennis Russell Davies

Ensemble of the Landestheater Linz, Bruckner Orchester Linz

A whole room becomes a stage for the point. Inspired by Pythagoras, who used ten points in a triangular formation to hierarchically and mathematically define not only the decimal system but the entire world, Achim Freyer orchestrates spatial “drifts” of point, line, color, and illusion. His points of reference are his production of “Pelléas und Mélisande” at the Musiktheater in Linz and his exhibition “Auf den Punkt” (To the Point) at the Galerie Brunnhofer in 2016.

* 1934 in Berlin/DE, lives and works in Berlin
achimfreyer.com

CLAUDIA MÄRZENDORFER**SMASHED TO PIECES, 2018**

Installation

Video, 28'35", loop, 570 x 325 cm

STILL OF THE NIGHT, 2019

Installation,

Video, 28'35" loop, 570 x 325 cm

commissioned by: OÖ Kulturquartier

MUSIC TYPEWRITER, 2012/2019

temporary installation

ice sculpture, frozen water, ink, music paper, 50 x 35 x 20 cm

Photographs black-and-white

prints on baryta paper, anodized copper frames, each 51 x 71 cm

Music unfolds in the dimension of time. But sculptures, too, can be transient, as Claudia Märzendorfer’s ice sculpture Music Typewriter, 2012/2019 demonstrates. The title refers to the music typewriter Arnold Schönberg designed in 1909. In smashed to pieces, 2018, the artist makes the individual reverberations of a complex musical instrument both visible and audible. The sound of

a piano being destroyed is reproduced via guitar amplifiers, bringing in the idea of the electric guitar, which in pop culture is often smashed on stage in a macho gesture.

** 1969 in Vienna/AT, lives and works in Vienna*

claudiaerzendorfer.com

CONSTANTIN LUSER

ETHERWALL: LEV TERMEN, 2019

Installation site specific, variabel size

commissioned by: OÖ Kulturquartier

Constantin Luser has developed a work that is a musical instrument, sculpture, and drawing in one. Ethereal sounds issue forth when one approaches it, and the sound is in turn made visible by the filigree wires stretched through the space. A combination of audio installation and expansive three-dimensional wall drawing.

** 1976 in Graz/AT, lives and works in Vienna*

constantinluser.com

IEF SPINCEMAILLE

THE ROPE, 2017/2019

object

textile, foam, 4500 x 30 cm

wall print

Video, 0'44", loop

Through its commanding oversized presence, The Rope invites the audience to step up and make use of it. Just how diverse the resulting "rope relations" can be is determined not only by the location but above all by visitor interaction. Ever since the project was launched in 2017, the giant personified rope has regularly reported on its adventures and travels around the world on www.rope.news. Ief Spincemaille has developed an offshoot of The Rope for the OK at OÖ Kulturquartier that will remain on site and can be used not only as seating but also for various other activities.

** 1976 in Leuven/BE, lives and works there*

iefspincemaille.com

GIANNI COLOMBO

SPAZIO ELASTICO, 1967–1968

elastic cord, black light, electric motors, dimensions variable

BARIESTESIA, 1974–1975

photo documentation, each 50 x 40 cm, framed

Courtesy: Archive Gianni Colombo, Mailand & Studio Maria Mulas, Mailand

A fluorescent web of threads changes the surrounding space through its movements. The room itself begins to move, constantly redefining itself and becoming "elastic space." This 1960s spatial

installation creates a unique perceptual experience. Gianni Colombo is considered one of the foremost representatives of Kinetic Art in Italy. Photos show his stepped pedestal sculpture *Bariestesia*, in which stairs set at varied angles of inclination disrupt the familiar spatial constellation.

** 1937 in Mailand/IT, † 1993 in Melzo/IT, lived and worked in Milan and Vienna
archiviogiannicolombo.org.*

HELGA PHILIPP**SEATING FURNITURE, 1970 | 2019**

foam flocked, dimensions variable

View of the 1970 exhibition "Living with Art" at the Ertl furniture store in Graz

wall print 280 x 190 cm

Courtesy: Estate of Helga Philipp

UNTITLED, 1962–63

foil, glass, screen printing, wood, 40x 40 x 6 cm

Courtesy: Nachlass | Estate of Helga Philipp

11/65: PICUTRE HELGA PHILIPP, 1965

2'35", loop

stage director: Kurt Kren

distributor: sixpackfilm Wien

Helga Philipp played with form and perception in her art. Based on a combination of positive and negative circular forms, her seating furniture can be appreciated as sculpture or used as furniture. The artist's efforts to create different perceptual possibilities using simple structures of lines and planes is also evident in one of her pictures from the 1960s and in the experimental film that the Austrian avant-garde filmmaker Kurt Kren developed out of it.

**1939 in Wien/AT; † 2002, lived and worked in Vienna
helgaphilipp.net*

MANFRED MOHR**CUBIC LIMIT, 1973–1974**

Videoinstallation, 16 mm, 4'01", loop

Manfred Mohr counts among the pioneers of computer art. In *Cubic Limit* he shows under which circumstances individual lines can create the illusion of a three-dimensional cube. Working in the tradition of Concrete Art, exclusively in black and white and with an extremely reduced formal vocabulary, the artist demonstrates to the viewer the transition from two- to three-dimensional perception.

** 1939 in Pforzheim/DE, lives and works in New York
emohr.com*

JOSEF LINSCHINGER**TERMS, 2014**

Video, 12', loop

NUMBER SEQUENCE

mid-1990s, ongoing
series digital print on mirror glass,
each 83 diagonally

Point, line, plane, space, volume, and time merge as moving images made up of text and planes. In the two videos *Begriffe 2008* and *Terms 2014*, the constituents of art, i.e., its basic elements, appear as concrete text and become graphic planes. Concentric circles printed on mirror glass visualize in aesthetic images the sequence of prime numbers as well as an aleatory numeric sequence based on chance. Each number sequence reflects itself as well as those on the opposite wall, thus opening up an infinite space.

** 1945 in Gmunden/AT, lives and works in Linz and Traunkirchen*
joeflinschinger.com

JEAN TINGUELY**LETTER TO HELMUTH GSÖLLPOINTNER, 1977**

3-part drawing, framed, each 36,5 x 38,7 cm

video documentary

MÉTA-MATIC NO.10, 1959**GROSSE MÉTA-MAXI-MAXI-UTOPIA, 1987**

approx. 0'50", loop

Courtesy: Museum Tinguely, Basel

Jean Tinguely, one of the main protagonists of Kinetic Art, responded to Helmut Gsöllpointner's invitation to take part in his large-scale project "Forum Metall" at the Donaulände in Linz with an artistically designed missive. Although the two artists did not end up collaborating due to time constraints, the documentary evidence of the artistic exchange between the participants testifies to the innovative spirit of the project.

** 1925 in Freiburg/CH; †30. August 1991 in Bern/CH | lived and worked in Bern*

HELMUTH GSÖLLPOINTNER**THE ROUND, 2003**

variable object, aerated concrete, variable sizes

MAX CUBE, 1993

photo documentation, Alu-Dibond, 120 x 80 cm

EXHIBITION AT MAK, 2003

photo documentation, Alu-Dibond, 52,4 x 250 cm

photographer: Manfred Schöllner

Helmut Gsöllpointner's variable telescoping sculptures can be manipulated to expose their complex inner life. The metal sculptor has since the early 1970s been investigating the "formal inner logic" of three-dimensional objects. He thus sees his works as experiments that enable us "to realize and experience the unfolding of spatial dimensions." (H. G.)

* 1933 in Vorderweißbach/AT, lives and works in Linz

MARINA APOLLONIO**SPAZIO AD ATTIVAZIONE CINETICA, 1966–2015**

Installation

print on PVC, 585 cm

FILMATO SU DINAMICHE CIRCOLARI IN ROTAZIONE, 1960

Video, 21'32", loop

This oversized optical phenomenon can be viewed close up, but it is especially when gazing at the graphic pattern with its eccentric and concentric circles from above that it defies our visual capabilities, the black lines beginning to swim before the bright white background. This pioneer of Op Art also explores ways to deceive the eye in OPTICA.

1960, a cinematic choreography of optical illusions.

* 1940 in Triest/IT, lives and works in Venice

UNIVERSAL EVERYTHING**WALKING CITY, 2014**

video installation, 7'47", loop

creative director: Matt Pyke

Animation: Chris Perry

Sound design: Simon Pyke (Freefarm)

Like a classic animated image of a running figure, architecture strolls through the picture. Built from countless pixels, the "walking city" constantly changes its appearance in this elaborate computer animation, its surfaces, materials, and patterns in a constant state of fluid metamorphosis.

Universal Everything is a global collective of video artists, experience designers and future thinkers, founded in 2004 in Sheffield/UK

universaleverything.com

MEMO AKTEN**WAVES, 2015**

3 channel video installation

Stereo, 9', loop

White dots on a black ground form themselves into a dramatic wave simulation. Memo Akten builds the enthralling natural spectacle of foamy spray out of a precisely timed assemblage of white pixels. The computer animation was inspired by the history of artworks depicting the ocean as well as its scientific investigation.

* 1975 in Istanbul/TR, lives and works there

memo.tv/info

WILLIAM FORSYTHE
CITY OF ABSTRACTS, 2000

video wall, camera, software
video software development: Philip Bußmann

The interactive video installation invites us to play with it and to create a spontaneous shared choreography through the movements of our own body – a dance of abstract, spiraling, stretching, and contorted bodies extending through the space. William Forsythe's exploration of space, movement, and the body gives rise to choreographic objects and instructions such as the one that has been specially developed for this site, inviting viewers to participate and spring into action.

** 1949 in New York, NY (US), lives and works in Frankfurt/Main*
williamforsythe.com

NUMEN / FOR USE
TUBE LINZ, 2019

walk-in installation
PP nets, PP ropes
approx. 2200 x 1200 x 600 cm
commissioned by OÖ Kulturquartier

Within the steel structure of the voestalpine open space, a web of safety nets has nested like a parasite, transforming the space into a new kind of sensory experience. Tube Linz invites visitors to enjoy new vantage points as they climb around, feeling as if they're floating and "networking" with others as everyone moves around together.

artist collective founded in 1998, Sven Jonke Berlin/DE; Christoph Katzler Wien/AT, Nikola Radeljkovic Zagreb/HR
numen.eu

URGENT.AGENCY
COMMON CLEARINGS, 2019

Installation
metal, fabric, 400 x 2700 x 600 cm
commissioned by: OÖ Kulturquartier

The site-specific installation creates an immersive world of color, texture, and space. Textile layers form labyrinthine paths and contemplative oases. Depending on the point of view, the textiles appear as either lines or planes, in the process opening up new vistas. In this poetic installation, which is accompanied by a publication, visitors can playfully play hide and seek with themselves.

culture design agency with studios in Copenhagen & Oslo
urgent.agency

BENJAMIN BERGMANN**FONTANA_IL DUE, 2019**

10 m³ skip with top cover, steel, water pumps, fountain controls, water purification system, paint
750 x 1990 x 1800 cm
commissioned by: OÖ Kulturquartier

Like a line drawing, a network of pipes, supply lines, and jets spreads out across the parking deck and transforms it into a gigantic fountain basin. Benjamin Bergmann's Fontana_il Due is a sequel to the fountain he installed for HÖHENRAUSCH 2018 – another exuberant and chaotic choreography of water flying between heaven and earth.

** 1968 in Würzburg/DE, lives and works in Munich
benjaminbergmann.de*

OSVALDO CAVANDOLI**LA LINEA, 1972–1991**

Video, episode no. 1, 141, 208
9'51", loop

The adventures of the irascible stick figure Lui ("He") came from the pen of the Italian cartoonist Osvaldo Cavandoli. The successful television series La Linea was broadcast in 40 countries starting in 1972. "As I contemplated the lines as a whole, I realized that it was best to reduce everything to a single line and use that line to express the story I wanted to tell." (O. C.)

** 1920 in Maderno/IT; † 2007 in Mailand/IT | lived and worked in Milan*

HEATHERWICK STUDIO**SPUN, 2010**

rotating chair
polyethylene, 91x 65 cm

Upright, Spun looks like an oversized sculpture – but if you tilt it onto its side, it becomes a fun seat. The chair was developed by architect and designer Thomas Heatherwick. Spun lets you rotate completely around your own axis and move across the parking deck like a spinning top.

*Heatherwick Studio based in London is a team of 180 problem solvers dedicated to making the physical world around us better for everyone.
heatherwick.com*

ANDREAS STRAUSS**MULTISPACE, 2018-2019**

container frame

commissioned by: OÖ Kulturquartier

The central SINNESRAUSCH lounge area is conceived as a “container port.” The Multispace is an open space where visitors can linger and enjoy refreshments. From the upper floor, you can watch the lively goings-on atop the roof as you swing back and forth, or delve into the collection of books on selected themes put together for SINNESRAUSCH.

** 1968 in Wels/AT, lives and works in Ottensheim and Vienna
andreasstrauss.com*

ALEXANDER PONOMAREV

THE FLYING SHIP, 2018

Installation

tubular steel structure, aluminum cladding, polyester ropes and steel cables

1800 x 2000 x 500 cm, tons

commissioned by: OÖ Kulturquartier

As a finely articulated sign up in the sky that can be seen far and wide, The Flying Ship by Russian artist Alexander Ponomarev heralds a departure to new shores of the imagination.

** 1957 in Dnipropetrowsk/UA, lives and works in Moscow
ponomarev-art.com*

TE-YU WANG

NO. 99, 2019

fabric, fans

dimensions variable

commissioned by OÖ Kulturquartier

The pneumatic installation creates a feeling of boundlessness but also a new awareness. From inside the delicate textile “bubble,” the world outside looks blurred and concrete forms dissolve. The simplest of materials create here a physically engaging sensory experience – a poetic dialogue between space, art, and being human.

** 1970 in Hsinchu/TW, lives and works in Taipei
wangteyu.com*

LEOPOLD KESSLER

KOLLEKTIVE RÜTTELPLATTE, 2015

object, metal, electromechanics

approx. 300 x 300 x 150 cm

This intervention in public space takes the form of a vibrating plate that is meant to be shared. While power plates at the gym are used to loosen muscles and achieve fast training results, Leopold

Kessler's vibrating plate has a different purpose: to strengthen our sense of community. The shared experience of standing on unstable ground and being shaken up together "puts everyone on the same wavelength," says the artist.

** 1976 in München/DE, lives and works in Vienna*
leopoldkessler.net

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photos and und press information: <http://www.oekulturquartier.at/presse/>