



Sebastian Biskup – o.T. (7hours_18_09/23_10_2009)



In the central space of 7hours' HAUS19 the observer encounters five large installed objects. These sculptures are the formal transference of specific architectural elements of the exhibition space's exterior into its interior. The objects, constructed out of standard Styrofoam panels, are the generalized and reduced reconstructions of the measurements of and proportions between real exterior architectural models. Together, the sculptures suggest a literal "memorial" space – "memorial" not only in their direct reference to the sculptural language of the monument, but in relation to memory itself. Here, the processes of remembering and recognition are manifested as concentration on the most basic of elements – as the loss of "too much" information.







The central concern of the works on the upper floor is the illusion of space. Both the animated film and the sculpture address the assumption of spatiality in their respective media.



In the case of the animated film, the viewer is faced with the near constant suggestion and collapse of two-dimensional representations of three-dimensional space. Though the animated film is nothing more than a television commercial break reduced to generalized colors, forms, and temporal structures, the viewer habitually interprets the animated images as constitutive of virtual space. From one moment to the next, perceived pictorial depth is dissolved into simple relations of form and color and back again.



The sculpture, on the other hand, is, like the objects on the ground floor, the simplified reproduction of a given architectural element of the exhibition space. Through its “pseudo”-materiality (the fact that it consists primarily of air), this Styrofoam object insists upon its manifestation of a mental process far more than its relation to its real, material model.





The small room on the upper floor contains three works that deal with the instrumentalisation of actual artworks.



The subject of the ambiguous two part graphic on the South wall is the way in which photographic documentation of artworks are staged as layout elements in art advertisements and invitations. The penciled grid on transparent paper is a formal analysis of an exhibition invitation's overall layout. The colors on the page below this represent median color values of the individual photographic elements in the same invitation.

The diptych on the East wall refers to the enormous quantity of disparate pieces of information that make up a simple newspaper – in this case, the free, monthly “Kunstzeitung” (“Art Newspaper”). The individual, separate pages of the original are here returned to a pre-distribution roll form, in this case, however, on transparent paper. Again, the individual layout elements of each roll segment (each “page”) are analytically reduced to basic forms and median color values. The interruption of the “observational horizon” (the wall on which the work is installed) via the overflowing of the work off the wall and onto the floor is a direct consequence of the excess of information and material contained within it.



The third work in the room represents the most direct appropriation of specific artistic material. Based on the formal structure of Felix Gonzales-Torrés' "Seven days of blood work," the series of ten pencil drawings on the North wall recreates Gonzales-Torrés' composition out of entirely different content. The downward sloping diagonal line traces the contour of each product it crosses in a supermarket advertisement. The background grid structure emerges through the demarcation of the bounds of individual layout elements in the same supermarket advertisement.

