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Veronika KelIndorfer *dream switch*

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In 1934, Angiolo Mazzoni built the post office in Ostia, Rome – an architectonic record of the Modernism between the wars with references to both late Expressionism and the ideas of an avant-garde inspired by their belief in progress, represented by the Futurists in Italy. In the building itself there are complex sequences of rooms with window bands and linking corridors, giving the visitor frequent glimpses through to the inside or outside; either to other interior rooms or to the vegetation surrounding the building.

Veronika KelIndorfer takes up this theme of visual layers and overlapping in her first individual exhibition at Fahnemann Projects; the several-part spatial installation “Dream Switch”. During her stay in Rome in 2005, the artist photographed a large number of striking buildings. Now the post office in Ostia, the lamps of the Danish Academy, and the windows of the Palazzo dei Congressi appear in numerous different ways in the individual spaces of the gallery: images ranging from a black and white photograph as a silk screen print on glass to the projection of the building, to a scale model (1:125) and even to its partial reconstruction. However, the architectural details are not merely for atmospheric effect, but are intended as a foil to the artist’s conceptual investigation into the construction of space – a subject that is equally constituent of architecture as it is of painting, the field in which Veronika KelIndorfer originally worked.

The artist initially studied in Vienna and then at the Hochschule der Künste in Berlin from 1984 to 1990. For many years now, she has approached the interface at which architecture becomes pictorial and two-dimensional images present the illusion of three-dimensional space: initially, she employed painterly means, later she enlisted the aid of photography in her work. The artist makes (herself) a picture of architecture, whereby she displays a preference for the constructed icons of Modernism; here the boundaries between inside and outside are almost always fluid. Her work is made possible by a material that permits us to look through it, although it still functions as an instrument of physical separation: glass.

Veronika KelIndorfer uses the same material as her picture carrier. However, its transparency is broken by the fine raster of the silk screen print and numerous light and mirror reflexes, which thus add to the photographic layers. In this way, the artist succeeds in producing dense works filled with contradictions and in transferring the three-dimensional onto the glass. This functions as an aesthetic sphere of imagination for the memory: only those who are aware that the innumerable layers of her images are spatial in origin can switch between the real architecture and the far more abstract impressions it leaves on KelIndorfer’s large-format glass works.

At this point, the relevance of the exhibition title “Dream Switch” becomes clear: a dream switch between various levels, which – once switched – gives the viewer insights into both the factual and its derivatives.