

Point de Vue

Manuel Graf, Alexander Lieck, Bojan Sarcevic, Monika Stricker

21 September – 2 December 2007

When it was planned in 1929, the brightly lit, former Milchhof administrative building, in which the Kunstverein has been resident now for four years, enjoyed a view out on to the Pegnitz water meadows. The building was conceived as 'Point de vue - Architecture' by Otto Ernst Schweizer, in order to connect the surrounding natural world with the world in which people worked. The architecture connects a strictly pared materiality with a lavish, imposing monumentality, in a pre-eminently modern way. The young artists represented in the exhibition work in the widest sense with the theme of the modern, in which functional, utopian, objective, but also classical, or representative aspects play a part. The artistic works guide the eye inwards, they dominate the place, and open up wider visual and mental vistas through time and space.

Manuel Graf (b. 1978) concerns himself with questions of temporality, which he features in his complicated animations, based on architecture as a metaphor for questions of continuity. Conventions of linear time and legibility are laced with innuendo and are critically challenged. The architecture of Andrea Palladio, pop cultural, or archaic elements are combined with freedom and humour. Graf's installation *Woher kommt die Kunst? oder: die Blüte des Menschen* (Where does art come from? or: the Flower of Man) was shown in the exhibition and comprised a projection and an installation. Fundamental themes of construction are combined in his work in both a pictorial and theoretical sense.

Alexander Lieck's (b. 1967) abstract paintings initially appear calculated and planned. However, upon closer scrutiny, they evince very direct traces of a process, which has consciously been arrested. The artist operates within a definite setting and at the same time with a languid, emotional *gestus*. A perception of the supposedly "forgotten" always shines through – a forgotten time, vanished signs – which adds a charged, ruinous quality to the abstract forms. In his sculptural work, Lieck also deliberately calibrates this balancing act between memory and the present (*Cafe Istanbul und Schere*), which almost appear randomly positioned and open up as many layers as are visible in the paintings themselves.

Bojan Sarcevic (b. 1973) shows two sets of the collage series *1954* (2004). These works consist of illustrations from the architectural journal *Baumeister*, including interiors, which were shot soon after they emerged. There's still no human life here. Sarcevic breaks through this Fifties idyll with fine cutting, creating kaleidoscopic, fragmented, and ornamental collage compositions which immediately open up a new dimension in relation to the office building of Nuremberg's Milchhof, namely that of a representative site. Just as in his sculptural work, the artist manages, through precise placement and a sensitive composition, to reveal far-reaching planes of perception. Thus, his delicate, unpretentious sculpture (which is made out of one simple, lowly piece of wood decorated with thread and brass forms) spans the room like a drawing.

Monika Stricker (b. 1978) negotiates sources of artistic and everyday history in her work, duly transferring them to the present day. In this way, she uses props from films or an antique style mirror, which she transfers to the exhibition itself, presenting them here as free, autonomous sculptures. The works resemble an ironically subtle commentary on fundamental concepts of form and art historical categories (e.g. Minimalism), but also open objects, which invite viewers to reflect on their ways of looking and their expectations.

Image: Die Krieger des Lichts, Nürnberg
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