

Kunsthhaus Graz

Press

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Monica Bonvicini I Don't Like You Very Much

Kunsthhaus Graz, Space01, Lendkai 1, 8020 Graz

Opening: 21.04.2022, 7 pm

Artist Talk with Monica Bonvicini: 23.04.2022, 6 pm

Duration: 22.04.–21.08.2022

Curated by Katia Huemer and Barbara Steiner

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And I don't think you are fascinating. This is the continuation of the text from which the title of Monica Bonvicini's show is drawn. The use of quotations from poetry to literature, their editing, the use of language in drawings, graphic works and also in sculptures and large-scale public works are key to Bonvicini's work. In reference to the cut-up technique used by many Dada artists and articulated further by William S. Burroughs, among others, Bonvicini cuts through narratives belonging to history, social and economic issues in a way that destabilises space – that of institutions, both public and private.

For the show at Kunsthhaus Graz, Bonvicini presents various works ranging from the video *I See a White Building, Pink and Blue, 2020* to a series of colour documentary photographs, *Italian Homes, 2019*, through to an entire architecture titled *As Walls Keep Shifting*, specially developed for the space at Kunsthhaus Graz.

The video projection welcomes viewers directly at the entrance of the space, immersing them in psychedelic colours while the constant rhythm of its sound bathes the exhibition space. The title is borrowed from the British neurologist Oliver Sacks' account of a woman who experienced hallucinations. The work sets the tone for the whole show. The large-scale wooden architectural installation *As Walls Keep Shifting* can be seen as a three-dimensional rendering of an architectural cut-up technique. First presented in the space of OGR in Turin, the sculpture is a 1:1 reproduction of one half of the houses photographed in *Italian Homes*. The sustainable wooden construction is built as a house structure based on the Californian model. Bonvicini studied at CalArts in the early 1990s, and took pictures of houses under construction in gated communities in the area. The title of the work comes from the book *House of Leaves* by Mark Z. Danielewski, 2000, a story told in multiple voices about a family trying to fix the ideal house in the countryside, until the indescribable reality of the measurements takes a turn for the dark with the realisation that the internal dimensions of the house do not match its external dimensions.

For Kunsthhaus Graz, *As Walls Keep Shifting* is literally cut into three parts, carefully arranged in the space in perpetual balance as if a hurricane had passed by and twisted the property around. As in Buster Keaton's silent movie *A Week*, produced and directed

almost 100 years ago, the idyllic idea of the house as a nest for security and love is dismantled and far from becoming reality. A sound piece tracking the song *Our House*, which Graham Nash wrote for Joni Mitchell in 1970, around the same time the houses in the photographs were built, is annoyingly intrusive in the exhibition space.

A new edition of *Breach of Décor*, 2020, the neon piece *Love Never Win*, 2021, *Pleasant*, 2021 as well as works from 2022 are shown alongside the main installation. Specifically designed for the space of the Needle, a new installation reflects on the role of the audience and the commodification of the body, in an extreme act of displacement where the intimacy of sex or violence is also dismantled and brought onto the open stage of the art institution, almost en plein air, above the rooftops of Graz.

Kunsthhaus Graz is pleased to announce their collaboration with Kunst Museum Winterthur and also the production of a comprehensive catalogue of Bonvicini's work over the last 20 years, exploring her critical perspective on issues around domesticity, home, identity, art history and architecture.

Monica Bonvicini (* 1965 in Venice) studied art in Berlin and at the California Institute of the Arts (Cal Arts) in Valencia, CA. She lives and works in Berlin. Bonvicini has received several awards, including the Golden Lion at the Biennale di Venezia (1999) and the Oskar Kokoschka Prize (2020). She has participated in many prominent biennials, including Berlin, Paris, Istanbul and Venice as well as in numerous major exhibitions. Her works are represented in several museum collections and permanent installations in public space. From 2003 until 2017 she was teaching Performative Arts and Sculpture at the Academy of Fine Arts Vienna, since 2017, she holds the professorship for Sculpture at the Universität der Künste Berlin.