

2ler Raum

Andy Coolquitt

Bau haus, in the middle of our street, Bau haus, in the middle of our ...

3. Juli —
18. August 2013

Der 21er Raum und seine verspiegelten Außenflächen wurden nach einem Entwurf von Nadim Vardag gestaltet. In einem Intervall von 6 Wochen werden darin Einzelpräsentationen von in Österreich lebenden und arbeitenden Künstlern und Artists in Residence gezeigt. Das Programm wird von Severin Dünser kuratiert.

Andy Coolquitt sammelt Dinge von der Straße. Dinge, die andere wegwerfen oder zurücklassen: marginale Objekte aus öffentlichem Raum und Unorten. Der Künstler teilt das Zusammengetragene in *Somebody-Mades* und *In-Betweens* auf. *Somebody-Mades* sind anonyme, selbstgemachte Dinge, die mehr oder weniger nachvollziehbare Funktionen erfüllen. *In-Betweens* sind weder etwas noch nichts und werden meist als Rohmaterial für die Produktion von *Legitimen Skulpturen* benutzt. Aber der Status der Objekte ist nicht wirklich wichtig für die Rezeption. Es geht vielmehr darum, dass der Künstler an einem gewissen Punkt eine Entscheidung *über ihre Entität* fällen muss (und manchmal an einem gewissen Punkt wieder ändert). Was wichtiger ist, hat mit der Individualität dieser Dinge und der Sozialwelt, in der sie leben, zu tun. Diese autonomen Objekte sind nicht nur in ihrem Wesen fragil und brüchig, sondern hinterfragen auch Autorschaft und ihren eigenen Status. Das führt zu einer prekären Situation mit ihrem Nachleben als Exponate, obwohl die Objekte in ihrem Vorleben schon so etwas wie eine Öffentlichkeit hatten.

Diese Dinge sind in ihrer Komplexität als Objekte also schwierig. Um die Dinge noch komplizierter zu machen, bedient sich Coolquitt für die Präsentation seiner Sammlungen in Museen und Galerien bei Designkonzepten aus dem Einzelhandel und ergänzt seine Ausstellungen so um eine sozioökonomische Fragestellung. Nach den ästhetischen Strukturen dieser starken Metapher gefragt, nennt er drei Grundformen: *Comme des Garçons* (ein *Minimal-Theater*), *Urban Outfitters* (1950er-Künstlerloft-Stil) und die Heilsarmee (ein *All-Over*). Sie stehen für drei Stufen von Offenheit und Dichte. Wie im echten Leben beeinträchtigen sich diese Gegensätze auch in Coolquitts Ausstellungen. Sie können als Beeinträchtigung des autonomen und individuellen Objekts im ästhetischen Feld gelesen werden, aber auch als Beeinträchtigung des individuellen Subjekts in ländlicher und urbaner Gesellschaft.

Für die Ausstellung + bei *Locust Projects* in Miami (2001) hat Andy Coolquitt eine Bühnenarchitektur aus vier durchsichtigen Plexiglaswänden gebaut. Der plusförmige Grundriss des transparenten Displays für seine Dinge war gleichzeitig autonomes Objekt und Umfeld, und die Grenzen ihrer Entitäten wurden überschritten. Bei *no I didn't go to any museums here I hate museums museums are just stores that charge you to come in there are lots of free museums here but they have names like real stores* in der Devin Borden Gallery in Houston (2012) zeigte er kleine Skulpturen in einer Vitrine, die nur aus zwei schützenden Flächen bestand, während die anderen Seiten offen waren. Diese Geste eines Displays entpuppte sich als Skulptur. Bei *chair w/ paintings* in der Galerie Lisa Cooley in New York (2012) verschmolz die Präsentationsstruktur noch mehr mit präsentierten „Skulpturen“: Die Galerie selbst – ein Gassenlokal und ehemaliges Geschäft wie die meisten anderen Galerien in New York, also ein *Somebody-Made* – fungierte als Podest und Plattform. Die Wanderausstellung *attainable excellence* startete im AMOA-Arthouse in Austin (2012), wo Coolquitt sie als engen, gassenartigen Gang hinter einer beweglichen Wand neben einem offenen Raum konzipierte. Es entstand eine intime Situation mit den Werken, während auf einen Lebensraum verwiesen wurde, der die Objekte in subjektartige Dinge transformierte. Für die Version der Ausstellung im *Blaffer Museum* in Houston (2012) arbeitete Coolquitt mit Bereichen, die er mal offener, mal dichter mit Objekten füllte. Zusätzlich verteilte er Abfall und Überbleibsel seiner Produktion auf dem Boden. Er verwandelte den Ausstellungsraum also in einen entropischen Raum und spielte auf verwaiste Schaufensterflächen und deren Leere eines Verlassen-Worden-Seins an, im Gegensatz zur Sterilität eines sauberen, hell erleuchteten Raums. Andy Coolquitts Residency in Wien war geprägt von beschränkten Mitteln und beschränkter Zeit. Seine Praxis des Sammelns von dreckigen, aber sozialen Minimalisten war erfolgreich, aber es stellte sich erneut die Frage nach dem

Andy Coolquitt ist zurzeit Artist in Residence im 21er Haus. Er wurde 1964 in Texas geboren und lebt in Austin. Coolquitt ist für ein Haus in Austin bekannt, das er als Performance-, Arbeits- und Lebensraum seit 1994 kontinuierlich ausbaut. Seine Arbeiten waren zuletzt u. a. in folgenden Ausstellungen zu sehen: „attainable excellence“ im Blaffer Museum, Houston; „chair w/paintings“ bei Lisa Cooley, New York; „+“ bei Locust Projects, Miami; „Everyday Abstract – Abstract Everyday“ in der James Cohan Gallery, New York; „Wir treffen uns am Abend“ in der Galerie Kamm, Berlin; „Sculpture is three-dimensional artwork ...“ in der Galerie Johann Koenig, Berlin; „dwelling“ in der Marianne Boesky Gallery, New York; „Real Estate“ bei Zero, Mailand; „VARIO.US.1“ bei Krinzing Projekte, Wien.

Ausstellungsdesign. Welche Form des Theaters führt am besten in sein Schaffen ein? Statt auf die Objekte zu fokussieren, bezog er das soziale Umfeld ein und schlug eine aktivere Kollaboration mit dem Kurator vor. Das resultierende Regelwerk schildert er wie folgt:

**to: art handlers - put the stuff in the room
to: curator - finish the job
to: artist - take the day off**

**the casual, or first time viewer may reasonably ask ‚what’s the big deal?‘, or ‚isn’t that the way it’s usually done?’
it is therefore important to impart this one bit of information; that my sculptural concerns of the past few years have revolved around the nature of exhibition designs, around the domestic environment, and more specifically, the relationship between the discrete object and the mise-en-scene in which it exists so the nature of this exhibition revolves around translation. translation through an interpreter, or what we in the art world like to call a curator, of the residue from a few months of mindless tinkering ... of the interpretation of feelings through stuff ... of perceptions through material ... of the insights that result from the insecurity of dislocation.
for me, as the artist of exhibitions, it is also an exercise in losing control, of confusing the roles of producer and consumer, and of creating a possibility for a new perception.
i’m remembering this reality TV show (room raiders) from 10 yrs ago in which the primary contestant chooses his or her date based upon a visit to the domestic spaces of three possible contenders ...
now i’m also remembering an old punk rock friend back in the early 90’s, whose months-long obsession with a would-be was thwarted upon seeing a stone temple pilots poster in the bedroom.**

Titel, von links nach rechts:

| | | | |
|----------------------|--------------------|----------------------------|--------------------------|
| Black fixture | sister | Nordbahnhof | clap your hands |
| The Block | bottle tree | swimmingpool | i’m board |
| Pepsi Sandwich | gay | tin foil | green acres |
| www.skanbo.com | zipfer sign | „Bauhaus style“ floor lamp | L |
| AMERICAN DESIGN | schwechater sign | torch | the orange pantsologist |
| why not | light stick | Kant | no fuckin way |
| [] | white stick | rim jobs | get ER done |
| Bauhaus | white stick | „Bauhaus style“ leaning | the lilac one |
| mixtape | rocket launcher | wall lamp | good enuf |
| orange clever | brass ornament | backward | north train station |
| Hr. SLOBODAN KREDITE | shelf | guy | legs |
| Lineal | threaded rod | eBay | turkey |
| Olde Jigg | double arrow head | say it ain’t so ho | title |
| stool | three olde jiggs | i dare you | knowledge |
| Tischtuch | European Capital | peach | Robert Ryman Rip-off |
| DeLonghi | MADRID támlás | l | a jigg to many |
| being | összecsuknató szék | O | 6 |
| ha ha | swing set | o | bike light |
| tent stick | Barnett | StrawZ | lean |
| feltsuit | Newman | N | finger bandages |
| broom | stairs | rim | constructivistvase |
| Schtick | it’ll do | WTF | the two O’s |
| Two models | brass chandelier | Castiglioni lamp | bonsai |
| grün | Michael Jackson | three sisters | what we think about when |
| densemix | billboard | Wiener | we think about us |

21er Raum

Andy Coolquitt

Bau haus, in the middle of our street, Bau haus, in the middle of our ...

July 3 —
August 18, 2013

The 21er Raum with its mirrored outer surface was designed by Nadim Vardag. At six-week intervals the space features new solo presentations by artists who live and work in Austria as well as the Belvedere artists in residence. The program is curated by Severin Dünser.

Andy Coolquitt collects things from the streets. Things that others throw away or leave behind: marginal objects from public spaces and non-sites. The artist categorizes the gathered items either as *somebody-mades* or *in-betweens*. *Somebody-mades* are things that somebody produced her- or himself and that might have a function. *In-betweens* are neither something nor nothing and are therefore mostly used as raw material for the production of *legitimate sculptures*. But the status of the objects is not really important for their reception; it's just a decision the artist has to make at a certain point (and sometimes changes after a certain point). What is more important has to do with the individuality of these things and the social world they live in. So these discrete objects are not only fragile and ruptured in their very nature, but also question authorship and their own status. That leads to a precarious situation with their afterlife as exhibits, even though the objects already had something like a publicness in their past life.

So these things are complicated in their complexity as objects. To make things even more complicated, Coolquitt triggers a socio-economic reading of his shows by using aspects of contemporary retail store design to present his collections in museums and galleries. Asked about the aesthetic structures of this strong metaphor, he distinguishes three types: *Comme des Garçons* (a minimal theater), *Urban Outfitters* (1950s artist's loft style) and the *Salvation Army* (an all-over). They describe three grades of *Denseness* and *Openness*. As in real life, these counterparts also compromise each other in Coolquitt's shows. And they can be read as complication of the discrete and individual object in the aesthetic field as well as the complication of the individual subject in rural and urban society. For the exhibition + at *Locust Projects* in Miami (2011) Coolquitt constructed an architectural stage setting with four clear plexiglass walls. The plus-shaped footprint of the transparent display for his things thereby created a discrete object and environment at the same time, so their separation collapsed. For *no I didn't go to any museums here I hate museums museums are just stores that charge you to come in there are lots of free museums here but they have names like real stores* at *Devin Borden Gallery* in Houston (2012) he presented small sculptures in a vitrine that just consisted of two protective sides while the other sides were open. This gesture of a display turned out to be a sculpture. In *chair w/paintings* at *Lisa Cooley gallery* in New York (2012), presentation structure und presented "sculptures" merged even more, as the gallery itself served as platform, being a retail-store-spaced *somebody-made* like most New York galleries from the very beginning. The travelling exhibition *attainable excellence* started out at *AMOA-Arthouse* in Austin (2012), and included an alley-like way behind a movable wall besides a more open space. That created a more intimate situation with the work while referencing a domestic space, and therefore transforming the objects into subject-like things. For the show's version at *Blaffer Museum* in Houston (2012), Coolquitt made wide use of open and dense areas of objects, while placing scrap and leftovers on the floor. He turned the gallery into an entropic space and referred to empty store fronts, that contain an emptiness of abandonment, as opposed to the sterility of a clean well-lighted space. Andy Coolquitt's residency in Vienna was defined by limited tools and limited time. His practice of collecting dirty but social minimalisms was successful, but again the question pivots upon the exhibition design. Which form of theatre best introduces this activity? Instead of focusing on the objects, the relationships of colleagues were considered, and he proposed a more active collaboration with the curator. A set of rules was recognized:

Andy Coolquitt is currently an artist-in-residence at 21er Haus. He was born in Texas in 1964, and lives in Austin. Coolquitt is widely known for a house, a performance/studio/domestic space that he is continuously working on since 1994. Recent exhibitions include "attainable excellence" at Blaffer Museum, Houston; "chair w/paintings" at Lisa Cooley, New York; "+" at Locust Projects, Miami; "Everyday Abstract - Abstract Everyday" at James Cohan Gallery, New York; "Wir treffen uns am Abend" at Galerie Kamm, Berlin; "Sculpture is three-dimensional artwork ..." at Galerie Johann Koenig, Berlin; "dwelling" at Marianne Boesky Gallery, New York; "Real Estate" at Zero, Milan; "VARIO.US.1" at Krinzinger Projekte, Vienna.

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