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trigon 67/17
ambiente nuovo /
post environment

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Künstlerhaus
Halle für Kunst & Medien
Burgring 2, Graz, Austria
Di–So 10–18h, Do 10–20h

www.km-k.at

Micol Assaël, Rosa Barba, Ludovica Carbotta, Lara Favaretto, Tina Frank / Peter Rehberg, Max Frey, Tina Gverović, Flaka Haliti, Clemens Hollerer, Sonia Leimer, Tobias Putrih, Hans Schabus, Esther Stocker, Jelena Trivić, Markus Wilfling

Marc Adrian, Mario Ceroli, Gianni Colombo, Luciano Fabro, Roland Goeschl, Jaki Jože Horvat, Enzo Mari, Oswald Oberhuber, Josef Pillhofer, Rudolf Pointner, Vjenceslav Richter, Miroslav Šutej, Jorrit Tornquist, Drago Tršar, Giuseppe Uncini

Curators:
Jürgen Dehm, Sandro Droschl

In 1967, the legendary exhibition *trigon 67* took place at Künstlerhaus, examining the expanded ways art deals with space. In celebration of the fiftieth anniversary, the Künstlerhaus – Halle für Kunst & Medien presents an updated version of this show, titled *trigon 67/17*.

The tri-nation biennial *trigon* was founded in 1963, in the wake of a general cultural upheaval in Graz. Its intention was to intensify artistic exchange among the neighboring countries of Austria, Italy, and Yugoslavia. After two conventional editions, featuring the traditional genres of painting and sculpture, the first thematic *trigon* exhibition in 1967, titled *ambiente / environment*, was devoted to ways of dealing with space in art. Its cross-genre, three-dimensional works and entirely new form of presentation promptly triggered a "shock of the new." For instance, the ideas generated by *trigon 67* also laid the foundation for the creation of the steirischer herbst festival, which is also celebrating its fiftieth anniversary in 2017.

At the center of this year's show are the various ways art investigates space. Once again, fifteen artists (most of them female, this time) from the Trigon region will reexamine the original theme in the original arena—the Künstlerhaus and its outdoor environs—and present new, site-specific productions, installations, and three-dimensional explorations of sculpture, painting, and media.

Fifty years after *trigon 67*, the changing political geography of the Trigon region is taken into consideration. Even though language barriers continue to be broken, and digital communication has improved artistic dialogues, recent developments, such as the reactivation of stationary border controls, are hindering cooperation. Twenty-five years after the *trigon* biennial came to an end with a survey exhibition in 1992, the political region that *trigon* once served has again been transformed.

Nevertheless, *trigon 67/17* decidedly pursues artistic and art historical questions: What relevance does space have in contemporary art today? Which developments or changes in institutional and curatorial practices between 1967 and 2017 can be discerned? What significance do exhibition architecture and display have in the presentation of art?

The show's contextual and historical foundation comprises original works of art, drawings, sketches, archival material, and an extensive slide and film show about *trigon 67*, which will be shown in the basement of the Künstlerhaus. The staging of the entrance has again been conceived in collaboration with the architect Eilfried Huth (*1930 Pengalengan, lives in Graz), who, along with Günther Domenig (*1934 Klagenfurt – 2012 Graz), participated in *trigon 67*. At the time, the two architects created a spiral-shaped dome made of transparent plastic as high as a house for the entrance of the Künstlerhaus. For its fiftieth anniversary, *trigon 67/17 – ambiente nuovo / post environment* offers both a retrospective and an update—and in doing so, turns its gaze on both history and the altered framework of space and art.

1

Esther Stocker
Untitled, 2017

Adhesive film on wall, cubes, desks,
dimensions variable

Commissioned by Künstlerhaus –
Halle für Kunst & Medien, courtesy
the artist

The artist Esther Stocker (*1974 Schlanders, Südtirol / Alto Adige, lives in Vienna) covers surfaces with geometric, serial patterns and grid structures, creating immersive, site-specific installations that react to the architectural conditions of the exhibition space. By adding unexpected but decisive breaks in her geometric patterns, the works expose the phenomena of sight. For instance, walls seem to lean, while perspectival breaks blur spatial limits. The foundation of the artist's practice lies in traditions of abstract painting and Russian constructivism. In the Künstlerhaus' foyer, Stocker has covered the walls and large cubes with black lines, creating an all-encompassing installation that challenges our perception of three-dimensionality. Furthermore, the architectural grid of the foyer's windows produce a generative relationship between the architecture and the work.

2

Tina Gverović
Diamond Cuts:
Sea of People, 2016

Metal pipes, silks, sound,
dimensions variable

Audio by Alexis Taylor,
collaboration with Ben Cain

Courtesy the artists and
Johann Jacobs Museum, Zurich

Tina Gverović
Open Air, 2017

Dispersion paint, wall,
dimensions variable

Collaboration with Ben Cain

Commissioned by Künstlerhaus –
Halle für Kunst & Medien,
courtesy the artists

In her immersive, spatially adaptable installations, the Croatian artist Tina Gverović (*1975 Zagreb, lives in London and Dubrovnik) investigates space, territory, and identity. Although there are distinct political connotations, invention and imagination play a large role in the artist's practice; the choice of materials and the employment of sound and text have a strong poetic quality. The installation *Diamond Cuts: Sea of People*, comprised of cloth banners strewn with printed limbs and thin metal rods, refers to a contemporary concept of human being: fragmented, in constant flux, flexible, and variable. The elegant and filigree construction of this three-dimensional drawing in space builds the base structure for further inquiries into acute questions of voluntary and forced migration, displacement, reunification, and reunion. Presented within and outside of the Künstlerhaus, Gverović uses song and text to address separation in terms of content and the physical, spatial separation between the interior and exterior of the exhibition space.

3

Lara Favaretto
Gummo V, 2012

Car wash brushes, iron slabs,
motors, electrical box, wires,
250 × 500 × 190 cm, overall
dimensions variable in time

Courtesy Fondazione Sandretto
Re Rebaudengo

Lara Favaretto's (*1973 Treviso, lives in Turin) installations and sculptural works grapple with ideas of monumentality and change. Within this context, Favaretto examines conditions of failure, disappearance, and uselessness, considering them to be generative and positive processes. Another important aspect in her work is the relationship between sculpture and time. Named after a film by Harmony Korine, the *Gummo-series* showcases voluminous, different colored brushes (like the ones used at the car wash) produced by a supplier specifically for the artist. In rotation, the brushes turn into visual fields, bringing out a painterly dimension, and their continuous movement sets their surroundings in motion as well. The friction of the metal base plates, to which the brushes are fastened, has a paradox effect, counteracting the original function: An electromagnetic field emerges around the base, attracting dust and dirt instead of repelling it. Therefore, for the duration of the exhibition, it is prohibited to clean the area around the work.

4

Jelena Trivić
ohne Titel, 2012

Sublimation print on polyester,
copper, 180 × 130 cm,
ring diameter 120 cm

Courtesy the artist

Jelena Trivić
ohne Titel, 2012

Sublimation print on polyester,
copper, 165 × 130 cm,
ring diameter 150 cm

Courtesy the artist

Jelena Trivić
ohne Titel, 2012

Sublimation print on polyester,
copper, 180 × 135 cm,
ring diameter 150 cm

Courtesy the artist

Jelena Trivić
ohne Titel, 2012

Pencil, sublimation print and
foil on canvas, 120 × 140 cm

Courtesy the artist

Jelena Trivić
ohne Titel, 2012

Fabric paint and foil on canvas,
130 × 140 cm

Courtesy the artist

Jelena Trivić
Tausendflügler, 2012

Ink, foil, wallpaper glue on canvas,
150 × 120 cm

Courtesy the artist

Jelena Trivić
ohne Titel (Dick
Fosbury), 2017

Holes pierced into primed canvas,
80 × 100 cm

Courtesy the artist

Jelena Trivić
ohne Titel (Stefans
Jugendzimmer), 2017

Variable materials, framed,
60 × 80 cm

Courtesy the artist

Jelena Trivić' (*1980 Ludwigshafen, lives in Berlin) artistic practice is based on the combination and expansion of painterly means, printing methods, and techniques found in the field of applied arts. In accordance with the traditions in which it developed, the artist primarily uses collage, cutting and pasting images and textual elements on canvas, whereby the choice of material is markedly contemporary. Trivić incorporates fabrics that have been used to clean the printing heads in copy shops, as well as printed plastic sheets punctured and attached with metal eyelets. The artist also generates digital collages by scanning patterns and subsequently arranging them on screen. In some cases, these untitled works are placed upright in the space; printed on polyester and spanned on canvas frames that are stabilized by copper rings, they become free-standing sculptures. In addition, Trivić has produced a pinstripe portrait of the track and field athlete Dick Fosbury (*1947 Portland, lives in Ketchum) for *trigon 67/17*, who revolutionized high jump with his Fosbury flop.

5

Max Frey
Große Klappe, 2017

Plywood, roof battens, cabel, rope, small wheels, machine, dimensions variable, unicum

Courtesy the artist and Krobath, Vienna; Leslie, Berlin
Operates on the hour and on request. Please ask at the front desk.

Max Frey's (*1976 Graz, lives in Berlin) kinetic works often defy the static presentation of conventional exhibition design. In other words, the works are versatile, literally circling around themselves, and always in motion. In his artistic practice, Frey often responds to the conditions of the site at hand, by using light and movement. The title of his piece made to fit into the side gallery at the Künstlerhaus, is a interactive *Große Klappe* (in German "Große Klappe" means two things; on the one hand, a large trap door, and on the other, a "big mouth"), which first and foremost relates to its function: an oversized wall is mechanically wound up and held by a magnet in an upright position. By pushing a button, the vertical wall is released and falls to the ground. This movement creates a noticeable pressure wave that spreads throughout the entire exhibition space. In conjunction, the monumentality of the wall, the sudden movement of the falling trap, and the felt pressure wave result in feelings of uncertainty and intimidation. Metaphorically speaking, the title evokes a confrontation with someone's "big mouth," namely a person, who speaks before s/he thinks, and always is the center of attention.

6

Micol Assaël
Vorkuta, 2003

Walk-in cold storage cell, switchboard, chair with electric resistor, thermostat, sparks, 210 × 220 × 350 cm

Courtesy Collection Sandra and Giancarlo Bonollo, Italy
Entrance is forbidden to: children under the age of 18, pregnant women, people with heart disease or respiratory disorders. The inside of the chamber has no outside views, so access by those who may be affected by claustrophobia is strongly discouraged.

It is forbidden to touch the work or any of its components (including the chair).

Rules of access:
- Access is permitted for a maximum of 2 people at a time
- The visit must last no longer than 1 minute
- Visitors are advised to wear heavy garment
- Please keep door closed

Enter at your own risk.
Micol Assaël (*1979 Rome, lives in Astypalea) creates environments with technical devices, immersive spaces that enable intense experiences. At the center of the artist's practice, geared toward sensual and cognitive perception, she confronts the human body with electrically generated energy fields, magnetism, or natural phenomena such as extreme cold. References to bygone and outdated scientific theories are just as important to the artist as the tension between visible and invisible forces. Despite the poetic qualities of her work, Assaël's radical application of technology elicits feelings of anxiety and danger. *Vorkuta*, created in 2001 and 2003,

belongs to the artist's earliest work in which she examines physical and electrical phenomena. The work is named after a Russian labor camp in the arctic circle, a place where temperatures drop as low as -60° Celsius.

7

Sonia Leimer
Instabil auf Unstabil, 2015

Wood, plywood, latex paint, rope, steel cable, PVC tarp, water, dimensions variable
Courtesy the artist and Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna

Sonia Leimer's (*1977 Meran, lives in Vienna) artistic practice focuses on the construction of reality through the investigation of the categories space and time. Leimer has a conceptual approach, combining sculptural, architectural, and filmic elements. Because questions of how art is perceived within the exhibition space are so central in Leimer's work, she pays close attention to the material used in each piece. The installation *Instabil auf Unstabil* (Instable on Unstable), in which a water-filled PVC balloon holds up a hovering wall of the same weight, addresses a precarious co-dependency: the constellation's temporary stability is in constant danger of being toppled—by i.e. processes of evaporation—throwing everything off balance. The Künstlerhaus' walls must hold the full weight of this work and could therefore, metaphorically speaking, be understood politically as a reference to the dependencies within the art world.

8

Tina Frank / Peter Rehberg
20160815V, 2016/17

Floor mirror, HD video, color, sound, 3 min.
Courtesy the artists

The artist and designer Tina Frank (*1970 Tulln, lives in Vienna) plays with the experimental visualization of music. Early on, she utilized digital media, glitch, and distortion to create packaging for LPs and CDs of experimental music, as well as interfaces and websites. Frank regularly collaborates with musicians and designs digital landscapes to their electronic compositions. In *20160815V*, Frank developed digital patterns to music by Peter Rehberg (*1968 London, lives in Vienna) that interrupt the high-definition megapixels of digital graphics. Frank and Rehberg explicitly counteract an HD digital world with noise and pixelated images, sudden breaks, and strong contrasts. Analog references, like the test image at the beginning of videotape, underline their approach of opposing granular authenticity and digital flatness. The mirrored floor, which is part of the installation at the Künstlerhaus, heightens the immersive qualities of Frank and Rehberg's electronic world of image and sound, defining the video as ambience and leading to further distortions.

9

Ludovica Carbotta
Monowe (the terminal outpost), 2017

Wood, iron, heat-shrink wrap, plywood, wire cable, plexiglas, 825 × 195 × 317 cm
Project executive: orizzontale, Rome
Commissioned by Künstlerhaus – Halle für Kunst & Medien, courtesy the artist and Galerie Marta Cervera, Madrid

The starting point for Ludovica Carbotta's (*1982 Turin, lives in Maastricht) work is the interaction of individuals in urban landscapes and their surrounding environment. The artist's installations, texts, and performances deal with concepts of identity and communication, blurring the lines between fact and fiction. *Monowe (the terminal outpost)* is yet another chapter of her ongoing project of the same name, a fictional city set in the future built for only one person. A watchtower, situated at the periphery of the exhibition's outdoor space, enables the inhabitant to patrol the city's borders. Yet, built upside down, it exposes its own paradoxical function: The watchtower provides the overview of a city that has neither visible nor concrete borders. In respect of current political efforts to enforce mass-surveillance in public places as well as the re-establishment of border controls, Carbotta's work can be considered a call for new forms of communality.

10

Tobias Putrih
Double Exchange, 2017

Two stacks of bricks, one red, one grey, each placed on four wood palettes, dimensions variable
Commissioned by Künstlerhaus – Halle für Kunst & Medien, courtesy the artist
Instructions: Take one red brick and place it on the stack of grey bricks. Then, take one grey brick and place it on the stack of red bricks.

Slovenian artist Tobias Putrih (*1972 Kranj, lives in Cambridge, Massachusetts, and Ljubljana) creates large-scale works that reference the utopias and ideologies of the classical avant-garde. Architectural and design histories, as well as sociological theories build the basis of his artistic enquiry. In the past few years, the artist investigated concepts of game theory that he then presented in varying interactive installations. In *Double Exchange*, seemingly constructivist formations emerge through the transference of red and grey bricks, recalling, at times, architectural ruins, sculptures mid-production, or skylines of distant cities.

11

Clemens HollererThe Locust, 2017

Lacquer on wood,
dimensions variable

Commissioned by Künstlerhaus –
Halle für Kunst & Medien,
courtesy the artist

Since 2008, the Styrian artist Clemens Hollerer (*1975 Bruck/Mur, lives in Bad Gleichenberg) creates complex, sculptural environments and encompassing installations based on research revolving around catastrophic scenarios. Made from wooden laths and covered in lacquer, Hollerer's practice is site-specific, therefore creating an explicit relationship between the work and the site of its exhibition. Graz's city park, a space of thriving flora and fauna, is the starting point for *The Locust*. The central aspect of the installation is its connection to nature. Industrially produced wooden laths painted telemagenta, an obviously artificial color, are in direct opposition to the natural material of its host, the tree. The rough structure of the tree bark collides with the slick shine of the lacquer-coated wooden laths. In Hollerer's work, treated and untreated materials adapt to one another, becoming an artistic entity despite their differences. Similarly, the locust, which is also the title of the piece, is confronted with difference. A nomadic insect, the locust must continuously deal with changing environments to survive. Often considered to have a negative effect on the environment, the work connotes the destruction of common habitats.

12

Hans SchabusAuf der Suche nach der endlosen Säule (Graz), 2017

Car tires, car, car jacks,
concrete, aluminum, wood,
packing blanket, apple, map,
88 × 63 × 63 cm and
167 × 180 × 447 cm

Comissioned by Künstlerhaus –
Halle für Kunst & Medien,
courtesy of the artist

This artwork has two parts: one is in the outside area of the exhibition and the other is on the lowest floor of the underground parking garage, level 2 (which can be accessed at various points outside of the exhibition area).

Many of Hans Schabus' (*1970 Watschig, lives in Vienna) works are based on physically and psychologically strenuous, off-beat expeditions, in which he explores different types of spaces against all odds. For example, Schabus' sailed through a sewer system, dug a hole from his studio deep into the ground in Vienna, or traveled from the West to the East coast of the U.S. on a racing cycle. In *trigon 67/17*, Schabus' once more tackles the *Endless Column* by Romanian sculptor Constantin Brâncuși (*1876 Hobița, †1957 Paris). In 1937, in the Romanian town Târgu Jiu, Brâncuși called his vertical sculpture, made from identical, stacked elements, "a latter to the heavens". As an indirect reference to Brâncuși's looming object, Schabus has placed stacked car tires on the roof of the stairwell to the underground parking garage, thereby also pointing to the uncoupled state of the artist's car parked below. As a result, the jacked up car becomes itself a vitrine, a sculptural deliberation on movement and stasis, questioning the spatial entanglement of inside and outside, up and down.

13

Markus WilflingSpiegelkabinett, 2007

Nirosta, aluminum,
450 × 1170 × 740 cm

Courtesy the artist

The works of sculptor Markus Wilfling (*1966 Innsbruck, lives in Graz) humorously grapple with the history of sculpture. By embedding everyday objects in unusual environments, dislodging their functions, he deliberately heightens our awareness of the object. Bathtubs disappear into the ground; park benches protrude out over steep slopes. The artist also uses reflection and shadow in connection with architecture to subtly disrupt our perception. For example, his *Spiegelkabinett* (Hall of Mirrors) is an accessible, monumental structure made up of multiple rows of same-sized (mirror) frames. Yet the actual mirrors are missing. Instead the frames themselves reflect their surroundings and create the impression of mirroring walls. Together, these factors lead to an uncertainty of our spatial perception, undermining the exact location of the body within the surrounding structure.

14

Rosa BarbaFree Post Mersey Tunnel, 2010

Pipes, sound, dimensions variable

Courtesy the artist

The German-Italian artist Rosa Barba (*1972 Agrigent, lives in Berlin) is mainly known for her investigation of the medium film. Barba's work oscillates between documentary and fictive practices, revolving around the construction of cinematic spaces as well as time within film. Conceptually, her work examines the conditions, grammar, and materials of cinema. In addition, Barba addresses the relationship between space and film by exposing the cinematic apparatus; thus, the work can be seen from a sculptural perspective. Shown for the first time at the Liverpool Biennale in 2010, the sound installation *Free Post Mersey Tunnel* expands the traditional definition of sculpture. Sounding out from meandering, labyrinth-like metal pipes, we hear the noise of street traffic and the buzzing of a ventilator system. The artist recorded these sounds in a ventilation shaft under the highway in Liverpool that guides traffic through a tunnel under the river Mersey. The spatial situation at the Burgring, the underground parking garage and the position of the Künstlerhaus allows for the seamless transfer of this work from Liverpool to Graz.

15

Flaka HalitiConcerned by the ghost without being bothered, 2017

Banners, drop flags, bow flags, metal,
digital print, spray paint, concrete,
dimensions variable

Courtesy the artist and Deborah Schamoni, Munich

A fundamental aspect of Flaka Haliti's (*1982 Priština, lives in Munich) artistic practice—besides the analysis of social conditions and the media—stems from her personal experience of living in different cultures. The artist's conceptual approach investigates ideas of feminism, capitalism, and imperialism. Countering the ubiquity of untethered cosmopolitanism common in the art world today, Haliti's works address subjects of migration and displacement. *Concerned by the ghost without being bothered* is based on the book *Specters of Marx* (1993) by French philosopher Jacques Derrida, in which he discusses the term of the specter, or ghost, a state of being that is not de facto present but is still felt. In the exhibition, these ghosts appear in the shape of various advertising banners, covered in blues lines and placed on blue ground, which is found nowhere else in *trigon 67/17*. As an assembly of ghosts, the work could be interpreted as a gathering, procession or demonstration.

Under the title *ambiente* / *environment*, the third edition of the tri-nation biennial *trigon* took place from September 5th to October 15th, 1967, at the Künstlerhaus Graz and the surrounding city park. Instead of presenting painting and sculpture alone, as was traditional, the exhibition's director, Wilfried Skreiner (*1927 – 1994 Graz), who had been appointed head of Neue Galerie Graz the year before, and his two consultants, Umbro Apollonio from Italy (*1911 Trieste – 1981 Bassano del Grappa) and Zoran Kržišnik (*1920 – 2008) from Yugoslavia, decided upon an innovative, highly contemporary thematic concept.

Inspired by Lucio Fontana's (*1899 Rosario – 1968 Comabbio) monochrome paintings consisting of holes or slashes on the surface—in which the artist moved away from two-dimensional panel painting and into three-dimensionality—and influenced by the psychedelic tendencies of the time, the exhibition's works of art were supposed to focus on the perception of space. In the show, the sixteen artists from the Trigon countries of Austria, Italy, and Yugoslavia (Ivan Picelj, *1924 Okučani – 2011 Zagreb, had to cancel) presented installations and environments that explored questions of space, blended different genres of art, and challenged visitors to actively participate.

The architects Günther Domenig (*1934 Klagenfurt – 2012 Graz) and Eilfried Huth (*1930 Pengalengan, lives in Graz), who began working together under the name "Planungsgruppe Domenig/Huth" in 1963, were commissioned to develop the architectural display structure for the interior and exterior artworks. They designed a tour through the show that led visitors into and through the Künstlerhaus and finally outside via the apsis. Working with up to forty students, they spent several weeks with the artists, assisting in the installation of the works for *trigon* 67.

The entrance pavilion designed by Domenig and Huth, which was as tall as a house, drew special attention. Their initial plan for a domed structure made of red pneumatic tubes had to be discarded, because a thunderstorm damaged the material during construction. Ultimately, the two architects decided upon a spiral-shaped ramp with scaffolding, which they covered with plastic tarp. Ticket and book sales were located at the entrance to this so-called "Transformer," which was supposed to alter the visitors' perception and prepare them for the exhibition ahead; in the of center, there was a multimedia show. After provisional repairs to the storm damage were made, the red tubes from the original design were employed as seating in the exhibition.

The graphic designer Horst Gerhard Haberl (Gerhard Wolf) (*1941 Graz, lives in Sulz, Burgenland) designed a remarkable, innovative exhibition catalogue, comprised of special paper and additional inserts, which seemed more like a contemporary artist's book than exhibition catalog. A second publication with documentation supplemented the show. Even though these two publications helped to understand the complexity of the exhibition, *trigon* 67 was met with strong disapproval. Subject to cases of vandalism—for instance of Oswald Oberhuber's tower—*trigon* 67 also triggered resentment, expressed in numerous angry letters to the editor of Graz's local newspaper, the "Kleine Zeitung." They included demands for the resignation of the cultural administrator Hanns Koren (*1906 Köflach – 1985 Graz) and that Wilfried Skreiner be let go.

All works, if not otherwise stated:

Courtesy Neue Galerie at the Universalmuseum Joanneum, Graz



Eilfried Huth Entry structure and fence trigon 67/17, 2017

Scaffolding, fence,
dimensions variable

Commissioned by Künstlerhaus –
Halle für Kunst & Medien

Eilfried Huth Film footage trigon 67, 1967

Film, 8mm, color, silent,
video transfer, 35:33 min.

Eilfried Huth Photo documentation trigon 67, 1967

135 photographs

In 1967, the “Planungsgruppe Domenig/Huth,” consisting of Günther Domenig (*1934 Klagenfurt – 2012 Graz) and Eilfried Huth (*1930 Pengalengan, lives in Graz), was commissioned to design the exhibition parcours of *trigon 67*. The young architects, now known as representatives of the renowned “Grazer Schule,” had caused a sensation one year prior to the exhibition with their design of a building in Ragnitztal. Their utopian concept for a vertically stacked, housing complex radically opposed the then common ideas of urban planning. The client ended up cancelling the project, called “Neue Wohnform Ragnitz” (New form of living Ragnitz), but Domenig and Huth continued to develop their ideas. For *trigon 67*, Domenig and Huth designed the “exhibition transformer,” a spiral-shaped, entry complex inside of a dome with an unusual form, in which the viewer had to follow a predetermined path. This was meant to prepare the viewer for the exhibition ahead.

As a reference to the concept from 1967, Eilfried Huth has again designed an entry situation, taking recourse to the then current ideas of the curve as a building form. The architect has also conceptualized the fence, protecting the exterior exhibition area. From a bird’s eye view, the fence somewhat resembles a continent (Africa) and stems from the architects concern about populist impulses in regards to questions of the use and distribution of space, as well as migration.

In the footage filmed by Huth during the installation and duration of *trigon 67*, the actions and events taking place around the Künstlerhaus were recorded. The entry situation is extensively shown in these sequences; and of particular prominence are the different colors of the works in the show. The documentation also enables a reconstruction of the spatial orientation of Jaki Jože Horvat’s (*1930 Murska Sobota – 2009 Nazarje) fantastical and surrealist paintings in the Künstlerhaus’ foyer. The Slovenian artist produced his works at the Künstlerhaus and presented them in portable frames covered from top to bottom with paint.

Another highlight in Huth’s footage is the fashion show staged in *trigon 67*, commissioned by the Burda-Verlag. In accordance with the participatory intention of the exhibition, models posed on and in front of artworks. Vjenceslav Richter’s (*1917 Drenova – 2002 Zagreb) contribution was one of the backdrops for the fashion show, even though his work was never fully finalized. Richter had planned to produce a cube made of glass piping with a 2.5 meter half-dome “cut” out from the center. Because production of this work was so

complex, Richter’s concept couldn’t be realized in actuality. In the end, the alternative proposal, made from cement, didn’t work out either.

1 Miroslav Šutej Rain Environment, 1967/2013

Diverse materials,
dimensions variable

Miroslav Šutej Sketch for trigon 67, 1967

Felt pen, black and color,
40 × 29 cm

In the 1960s, Croatian artist Miroslav Šutej (*1936 Duga Resa – 2005 Krapinske Toplice) gained traction for his works that played with optical effects, suggesting volumes, proximity, and distance. The artist’s transition to object-based art was initially inspired by simple geometric forms like cylinders and half circles, he then increasingly created concepts for environments. The first work to be realized, thus moving beyond a conceptual sketch, was *Rain Environment*, an artificial setting shown in a side gallery in *trigon 67*. Šutej covered the gallery’s ceiling with a cloud made of blue plastic; densely hung, yellow and red, painted ping pong balls strung on cords represented rain. The floor was covered by green carpet and decorated with five, colorfully painted wooden flowers and the walls were covered with a metallic foil. Besides visual enjoyment, Šutej’s allegory of nature had explicit haptic qualities.

2 Drago Tršar Study for trigon 67, 1967

Quill, black ink, scumbled,
11 × 17 cm

Drago Tršar Study for trigon 67, 1967

Quill, black ink, scumbled,
21 × 32 cm

Drago Tršar Study for trigon 67, 1967

Quill, black ink, scumbled,
24 × 21 cm

Drago Tršar (*1927 Planina, lives in Ljubljana), known for his abstract sculptures, is one of the most significant, modern Slovenian artists. After studying at the art academy in Ljubljana, he became an assistant professor in 1961 and then professor in 1967. In the exhibition *trigon 67*, visitors encountered Tršar’s contribution immediately after passing through the “entry transformer” designed by Günther Domenig (*1934 Klagenfurt – 2012 Graz) and Eilfried Huth (1930 Pengalengan, lives in Graz). Tršar’s work was comprised of six concrete pipe elements, commonly found in the construction of silos, arranged as a pyramid. They had the same diameter but had different depths. The three, lower pipes were cut in half, and therefore only partially protruded over the lawn of the outside area. One of the two pipes in the middle level had 40 cm high, pyramid-shaped chunks cut out, recalling teeth. The upper pipe element had the least depth. In the catalog, Tršar said the following about his monumental sculpture: “I gave myself the task of balancing living and dead space, to determine fixed

connections of both types and balance them, and to support contrast. The composition of space is unified by forming a pyramid, enabling collective growth.”

3 Luciano Fabro Concetto spaziale, 1967

Photomontage, copy, millimeter paper, felt pen, 9 × 11 cm,
18 × 20 cm, 22 × 20 cm,
18 × 17.5 cm

The Italian artist Luciano Fabro (*1936 Turin – 2007 Milan) is known for his space-encompassing installations and sculptures made from natural, “poor” materials. He was one of the six artists, who in September of 1967 were shown in the exhibition *Arte povera e IM spazio* (Arte Povera and IM Space), organized by the art critic and curator Germano Celant (*1940 Genua, lives in Milan). Fabro is therefore one of the central figures of Arte Povera. Just a few days before the exhibition opened in Genua, Fabro presented his empty, white, and illuminated cube in the interior space of the Künstlerhaus. The only visible, structural elements were the lighting pipes and two same-sized doorways. Fabro’s initial concept for the work connected two identical rooms, the second room blocked by a canvas seen from the back. Therefore, the space could not be visually experienced but only speculatively imagined, merging perception, reflection, and realization in one minimalist installation.

4

Enzo MariOhne Titel, 1967

Felt pen on carbon trace paper, tape,
21 × 59.4 cm

In his works, the Italian artist and designer Enzo Mari (*1932 Novara, lives in Milan) grapples with questions of perceptual psychology. In 1952, he opened his design studio in Milan, where he worked for more than sixty years. His body of work includes objects, furniture, and ceramics, as well as games and books. Mari's theoretical ideas mainly concentrated on the role of the designer and the object in everyday life. For his contribution to *trigon 67*, the idea of the "container" was central. Using thirteen identical boxes measuring 60 × 60 × 120 cm, the artist undertook an investigation in perceptual psychology of the relationship between container and the effect of space. The boxes were set up in a row at eye level. Visitors could look into them through one of the narrow sides. The interior walls of the cubes were colored either black or white, so that each cube affected the space differently. Thus, perception of the volume of space was influenced by the intensity of each hue and the relationships of the colored surfaces to each other.

5

Gianni ColomboSpazio elastico, 1974

Lacquered wood, elastic bands, nails,
125 × 125 × 3.35 cm

Gianni ColomboSpazio elastico, 1967

Felt pen, 45.5 × 28.8 cm

Gianni ColomboSpazio elastico, 1967

Felt pen, 45.5 × 28.8 cm

At the center of Gianni Colombo's (*1937 Milan –1993 Melzo) artistic practice lies an investigation of optical phenomena. He is especially known for his kinetic environments and the deliberate use of light. The relationship to architecture and the surrounding habitat (Umraum) were of utmost importance to the artist. In his work *Spazio elastico* for *trigon 67*, he combined light, space, and movement in one work. Entering through special light doors, the viewer could explore a 3 × 3 × 3 meter cube. The interior was made up of an isometric network of elastic rubber tubes, the floor was covered with flat, recurring ramps. Rhythmic, fluorescent light signals exposed the space's structure; touching the rubber tubes changed their spatial conditions. Thereby, Colombo created an ambience, effecting both the viewer's balance and spatial perception.

6

Giuseppe UnciniObjekt mit Schatten, 1967

Black plastic, natural paper, Resopal
sheet, 37.7 × 38 × 3.8 cm

Giuseppe UnciniStudy for trigon 67,
Prospetto 1, 1967

Pencil, red pen, 48 × 66 cm

Giuseppe UnciniStudy for trigon 67,
Prospetto 2, 1967

Pencil, red pen, 48 × 66 cm

Giuseppe UnciniPianta, 1967

Pencil, red pen, 48 × 66 cm

Influenced by the material paintings of the Informel movement, Italian artist Giuseppe Uncini (*1929 Fabriano – 2008 Trevi) began working in the 1950s, employing earth and sand instead of paint. In the following years, he belonged to the first group of artists that worked with cement and iron. These materials, characteristic for his overall practice, were commonly used in the building industry in the middle of the last century. Starting in the mid-1960s, the artist focused on the investigation of space. Drawing on 1920s constructivism, Uncini created spaces defined only by their outlines, which he formed with aluminum bars. His "strutture spazio" oscillate between drawing, sculpture, and architecture, and his key work *Unità Cellulare*, shown in *trigon 67*, helped define his sculptural terminology. Made up of orange, steel rods, this work traced the outlines of a life-size, furnished interior space. By using lighter colored rods he again traced the already existing forms, implying

shadows. This meant that not only could the actual structure of the space be conceived but the virtual, in-between spaces constituted by the structure could be experienced as well. Since 2008, a reconstruction of *Unità Cellulare* can be seen in the Austrian Sculpture Park.

7

Roland GoeschlSackgasse (Model), 1967

Plaster, Novopan plywood sheet,
Tixo tape, 27 × 39 × 20.2 cm

Roland Goeschlo.T., 1969

Lithography, 30 × 21 cm

Roland Goeschl (*1932 Salzburg – 2016 Vienna) was one of Austria's formative sculptors. His architectural, spatial formations, influenced by constructivism, and his works in public space radically expanded the traditional notion of sculpture. A student of Fritz Wotruba (*1907 – 1975 Vienna), Goeschl began with a focus on the human body to then experiment with elementary forms and objects, and the primary colors blue, red, and yellow in the 1960s. *Sackgasse* (Dead end), shown in the outdoor area of *trigon 67*, is a key artwork in the artist's oeuvre. The monumental, approximately four-meter-high polyester object, was combined in such a way that every visitor who entered was inevitably experiencing a dead end. While the outside elements were painted yellow, the inside was painted blue and red, creating the impression of a vertical fissure. The intense colors of the work stood in stark contrast to the classical facades of the buildings near the Burgring, the backdrop for the exhibition *trigon*.

8

Mario CeroliSketches for trigon 67,
1967

4 photocopies, 1 retouched
photograph, 27 × 26 cm
and 23 × 18 cm

In the 1960s, Italian artist Mario Ceroli (*1938 Castelfrentano, lives in Rome) gained a reputation for his silhouettes made of shaped wood. As an autodidact, Ceroli first worked with clay before turning to untreated wood as his chosen material. In *trigon 67*, he presented a three-dimensionally expanded version of Leonardo da Vinci's Vitruvian man, in the middle of the park next to the Künstlerhaus. The silhouette of this ideally proportioned human figure was embedded in a wooden globe that was four meters in diameter. Hinges allowed the arms to move. The open structure of the globe enabled the viewer's gaze to fall on the surrounding landscape, but its prominent position also made it subject to multiple and harmless "pornographic adaptations;" for example an oversized penis was affixed several times.

9

Rudolf PointnerAlpha nach Omega, 1967

Steelplate engraving, etching, ink,
14.8 × 29.4 cm

Rudolf PointnerWir sind Reisende zwischen
zwei Stationen, 1967

Ink, 44 × 44 cm

Rudolf PointnerVon Stern zu Stern, 1967

Ink, 44 × 44.1 cm

The work by the autodidact Rudolf Pointner (*1907 Zadar – 1991 Graz) was influenced by folk art, non-European art, and Surrealism. His avant-garde ideas repeatedly brought the artist into conflicts; for instance, during the Nazi era, the Third Reich cultural administration forbade him to paint. In the 1950s, he turned to an informal practice. Exploring cultural forms from ancient South and Central America, Pointner ultimately developed an independent form of Surrealism defined by magical and esoteric elements. The obvious psychedelic influence that appeared in his works in the early 1970s had already been seen in the thirty-six oil paintings featured in *trigon 67*. In the side room, Pointner placed a square partition wall hung with paintings. More paintings were presented on the walls of the room, which were painted black. In accordance with the title of his piece *Wir sind Reisende zwischen zwei Stationen, Reisende von Stern zu Stern* (We are travelers between two stations, journeying from star to star), the painting symbolically tells the story of passengers who are brought by helicopter to a departure point on Earth. They then travel on a spaceship to a star, and finally, to another star on another spaceship.

10

Josef Pillhofer

Vogel I, 1958

Bronze, 36 × 34 × 36 cm

Courtesy Susanna

Tabaka-Pillhofer, Vienna

Josef Pillhofer

Vogel II, 1967/70

Bronze, 25 × 24 × 36 cm

Josef Pillhofer

Ohne Titel (Modell trigon 67), 1967

Wood, plastic, cords,
40 × 36 × 60 cm

Courtesy Susanna

Tabaka-Pillhofer, Vienna

Josef Pillhofer

Ohne Titel (Zeichnungen trigon 67), 1967

2 drawings, ink, pencil,
30.7 × 43.2 cm
and 24.4 × 31.7 cm

Courtesy Susanna

Tabaka-Pillhofer, Vienna

Josef Pillhofer's (*1921 – 2010 Vienna) sculptural work is defined by the dissolution of the human body into geometrical figures.

As a student, the artist discovered Cubism for himself. During a stay in Paris, where he met the artists Constantin Brâncuși (*1876 Hobița – 1957 Paris) and Henri Laurens (*1885 Paris – 1954 Paris), he was able to expand his knowledge. Pillhofer worked with traditional materials such as bronze, wood, stone, and iron, preferably in a small format. His monumental, outdoor sculpture for *trigon 67*, based on a model about forty centimeters in height, is of an abstract form of a bird. With help from a locksmith,

Pillhofer ultimately developed a five-meter-high scaffold structure made out of six prisms inscribed with six tetrahedrons. Lastly, the entire structure was painted white. This gave a special emphasis to both the exterior shape and the interior structure of the work.

11

Oswald Oberhuber

Kopfspiele, 1967

Silver, pencil, oil pastels, marker,
80 × 60 cm

Oswald Oberhuber

Kopfspiele, auf Gold, 1967

Gold, pencil, oil pastels, marker,
96 × 58 cm

Oswald Oberhuber

Entwurf für trigon, 1967

Collage, offset print, 25.8 × 24 cm

Oswald Oberhuber

Entwurf für trigon, 1967

Collage, offset print, 35 × 25 cm

Oswald Oberhuber

Entwurf für trigon, 1967

Collage, offset print, 35 × 25 cm

With his heterogeneous works of art, Oswald Oberhuber (*1931 Meran, lives in Vienna) opposes the idea of the concise work marked by an individual style. In the 1950s, for example, he made informal sculptures, but in the late 1960s he turned to conceptual art. His environment in *trigon 67* was an eight-meter-high tower with a diameter of four meters, which could be accessed from the apsis via a tube leading out of the Künstlerhaus. Inside this tower visitors were confronted with an

oversized face. At the entrance—a large mouth—one had to pass by a tooth-like object before stepping onto a red tongue. The interior cylinder of the tower was designed in a surrealist, fantastical style, with facial features. The artist described his strongly psychedelic work as follows: "It was a face turned inside out—very funny, gigantic, pop." Oberhuber would have liked to have used more technology, such as moving walls, but unfortunately, there was no funding left over for that.

12

Jorrit Tornquist

Colorful structure (Model), 1967

Wood, paint, 43 × 43 × 43.5 cm

As a member of Forum Stadtpark (founded in 1959), the Austrian artist Jorrit Tornquist (*1938 Graz, lives in Bergamo) was a culturally formative figure in the progressive movements in 1960s Graz. The artist's practice revolves around the relationship between color, surface, and space in the medium painting as well as architecture. For most of his life, the investigation of color played a major role. Taking part in *trigon 67* enabled Tornquist to realize a large-scale scientific, mathematical model he had developed in the years before. This model was based on the assumption that human perception can be dissected into individual components. He used a grid as a means of visualization. In the exhibition, Tornquist displayed a 2.5 × 2.5 × 2.5 meter lattice-structure comprised of various colored piping. By alternating lighting in accordance with the color of the painted pipes, he aspired to let some parts seem "invisible." In doing so, it is possible to experience dimensions of space and time. In the accompanying catalog Tornquist presented his ideas in utmost detail in the form of a color chart that encompassed five pages of descriptions (orientation, color, movement, proportion) and another five pages of instructions (medium, color, proportion).

13

Marc Adrian

H3, 1967

Oil on wood, ribbed glass (reverse glass mounting), 61.5 × 61.5 cm

Marc Adrian

Marc Adrian macht

Millionen glücklich, 1960s

3 B/W photographs,
24 × 18 cm, 17 × 17 cm

The artist Marc Adrian (*1930 – 2008 Vienna) belongs to the first generation of Austrian artists working in avant-garde film. He is known for extending the fields of painting and sculpture into the filmic medium and playing with optical phenomena. In 1967, he turned the Künstlerhaus' apsis into a black box equipped with irregularly placed cushions and pads on the floor and walls. This "Raumkunstwerk," as Adrian called it, also exhibited projections of erotic film scenes on rotating mirrors. In addition, the visitors were given instructions by the artist, who read a German text titled "interventionist mediation," played on an accompanying audiotope: "[...] Take four steps forward and bend your body to the left. Close your left eye precisely and quickly and don't be shy. Remember your left leg and recount something obscene four times. Stay calm and think about something. Perform everything you hear quickly and precisely. Don't be shy. Describe the arranged optical situation as a result of the multiplication four times four. Marc Adrian's voice is talking to your upper body. Bend slightly forward...[...]."



Ferry Radax

Trigon Graz, 1967

Film, 16mm, B/W, sound,
video transfer, 157 min.

Camera: Karl Spindler

Sound: Adolf Pascher,

Willy Buchmüller

Music: Erich Kleinschuster + Sextett

Production Assistant:

Viktor Matouschek

Art Direction: Ferry Radax

Commissioned by the then vice-director of the Styrian cultural bureau, Hanns Koren, the avant-garde filmmaker Ferry Radax (*1932 Vienna – lives near Krems) was hired to produce a documentary, covering the entire exhibition *trigon 67*.

In the film, Radax humorously follows the architects Domenig and Huth, as well as artists showing in the exhibition, and impersonates an investigative journalist, who asks provocative questions. For comic relief, Radax continually refers to the quarrel between the curator Wilfried Skreiner and the artist Roland Goeschl, who were arguing about the funding of Goeschl's monumental work, *Sackgasse* (Dead end). Ferry Radax managed to bestow this documentary with his own individual and artistic style, and its significance as an (art) historical source is immense.

Public Programs

An Art Day's Night

28 09 17, 6 p.m.

Artist Talk with Clemens Hollerer,
Sonia Leimer, Hans Schabus, and
Markus Wilfling

While some artists in *trigon 67* equated the expansion of space with an expansion of our perceptual limits, for others it implied a shift from traditional painting to three-dimensionality. What are the key aspects for artists working with space today? Is there any overlap to the ideas examined in 1967? And, how has our understanding of space expanded since then? Four artists from *trigon 67/17* will discuss their approach and their work, independent from and in relation to the current exhibition.

04 10 17, 4 p.m.

Austrian Sculpture Park:
Oswald Oberhuber, Giuseppe Uncini,
Markus Wilfling, and Breathe Earth
Collective

Exhibition tour by Elisabeth Fiedler, Chief Curator
Austrian Sculpture Park, Universalmuseum Joanneum,
Graz, in cooperation with HDA – Haus der Architektur
Breathe Earth Collective will be present

Fifty years ago, the theme of the tri-nation biennale *trigon 67* was *ambiente / environment*. This year's anniversary exhibition *trigon 67/17* at Künstlerhaus – Halle für Kunst & Medien revolves around the same theme and examines the current relationship between space/environments and 21st Century art. In addition, the exhibition features a historical section, dedicated

to original works, drawings, models, and archival material from 1967. Taking their cue from *trigon 67* as well, Haus der Architektur presents the exhibition *we are here! 3 experiments*, focusing on architecture's role as a catalyst of the human/environment relationship. Several of the *trigon 67* and *trigon 67/17* artists also have works in the Austrian Sculpture Park. Elisabeth Fiedler, chief curator of the Austrian Sculpture Park, will give a guided tour and discuss works by Oswald Oberhuber, Giuseppe Uncini, and Markus Wilfling, followed by a talk with the Breathe Earth Collective, this year's sculpture park residents.

12 10 17, 6 p.m.

trigon-Talk with Heidulf Gerngross,
Eilfried Huth, Peter Noever, and
Heidrun Primas

For more than six weeks in 1967, Graz's "Kleine Zeitung" received raging letters to the editor, concerning the current iteration of the tri-nation biennial, *trigon 67*. In the edition of "Kleine Zeitung" from September 16th, Graz's vice mayor Alexander Götz published a letter in which he called *trigon 67* "a one-off provocation," and proceeded to personally attack participating artists and their works. Based on these letters, our *trigon*-Talk will bring together architect Eilfried Huth (responsible for the entry situation in 1967 and 2017), as well as architect and artist Heidulf Gerngross, curator-at-large Peter Noever, and the director of Forum Stadtpark Heidrun Primas. Taking both iterations of the biennial into consideration, they will discuss the relationship between art and the public sphere.

Public Programs

International Symposium

The tri-nation biennial *trigon* was founded in Graz in 1963, and for decades it presented an opportunity for wider artistic exchange among the former Yugoslavia, Italy, Austria and other countries. *trigon 67* in particular, which took place at the Künstlerhaus and in its outdoor environs, was titled *ambiente / environment*. It comprised one of the central exhibitions and featured fifteen, nowadays well-known artists, who examined contemporary architectural issues and the perception of various spaces.

To celebrate the fiftieth anniversary of *trigon 67* and steirischer herbst, the Künstlerhaus will undertake a reevaluation of these once heavily discussed approaches. In the exhibition *trigon 67/17 – ambiente nuovo / post environment* fifteen young positions from the Trigon area once again revisit the original subject and present a range of practices dealing with space and architecture in contemporary art.

During the symposium curators, museum experts, and critics will take on an analysis of the original *trigon* exhibition from 1967. Furthermore, its impact on contemporary art in Austria, Italy, and former Yugoslavia shall be discussed.

Organized by:

Branka Benčić, Director, Apoteka / Space for
Contemporary Art, Vodnjan, Independent Curator
Sandro Droschl, Director, Künstlerhaus –
Halle für Kunst & Medien, Graz
Jürgen Dehm, Curator, Künstlerhaus –
Halle für Kunst & Medien, Graz

09 11 17, 4 p.m.

Museum of Contemporary Art
MSU, Zagreb

Branka Benčić, Director, Apoteka /
Space for Contemporary Art, Vodnjan,
Independent Curator
Jürgen Dehm, Curator, Künstlerhaus –
Halle für Kunst & Medien, Graz
Vesna Meštrić, Curator, Museum of
Contemporary Art MSU, Zagreb
Tihana Puc, Independent Researcher, Zagreb

Film screening

16 11 2017, 4 p.m.

Trieste Contemporanea, Trieste

Giuliana Carbi Jesurun, Director,
Trieste Contemporanea, Trieste
Antonio Grulli, Critic, Independent Curator
Marco Scotini, Director, FM Center for
Contemporary Art, Milan, and Head of
the Visual Arts and Curatorial Studies
Department, NABA, Milan
Daniel Zwangsleitner, Architect, Turin

23 11 17, 4 p.m.

Künstlerhaus – Halle für Kunst
& Medien, Graz

Roger M. Buerge, Director, Johann Jacobs
Museum, Zurich
Günther Holler-Schuster, Curator, Neue Galerie
at Universalmuseum Joanneum, Graz
Kasper König, Curator, Berlin
Eva Maria Stadler, Professor, University of
Applied Arts Vienna

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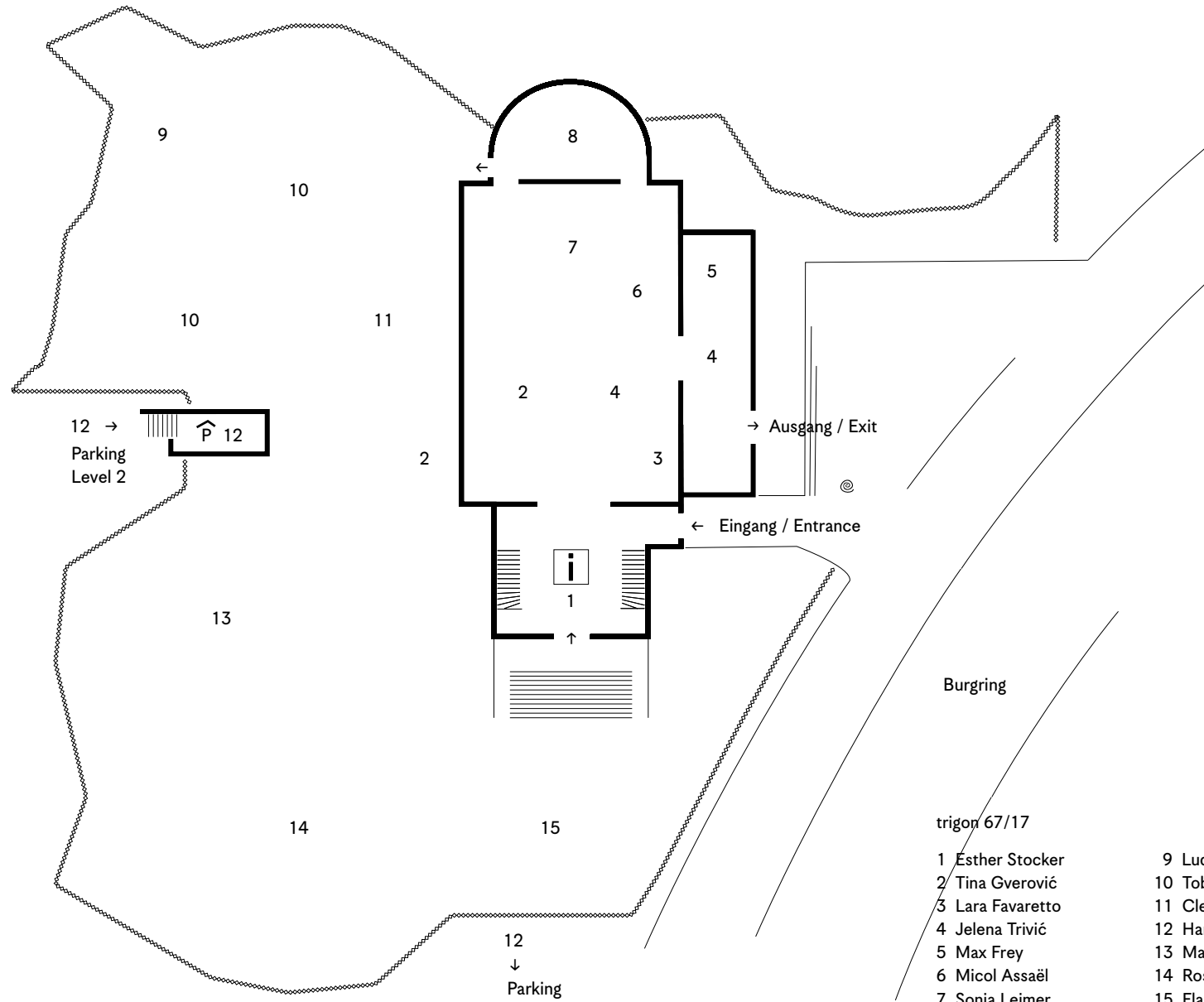


BUNDESKANZLERAMT • ÖSTERREICH
KUNST



A

Außenraum / Outdoor space
Erdgeschoß / Ground Floor



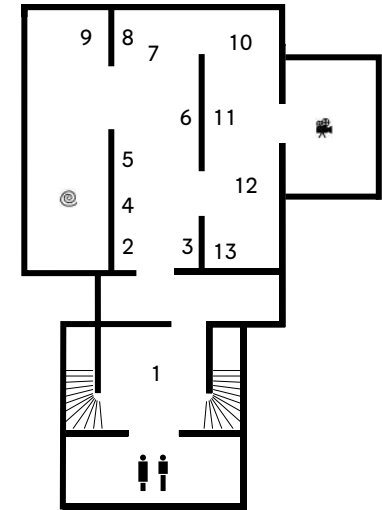
trigon 67/17

- 1 Esther Stocker
- 2 Tina Gverović
- 3 Lara Favaretto
- 4 Jelena Trivić
- 5 Max Frey
- 6 Micol Assaël
- 7 Sonia Leimer
- 8 Tina Frank /
Peter Rehberg

- 9 Ludovica Carbotta
- 10 Tobias Putrih
- 11 Clemens Hollerer
- 12 Hans Schabus
- 13 Markus Wilfling
- 14 Rosa Barba
- 15 Flaka Haliti

C

Untergeschoß / basement floor



trigon 67

- © Eilfried Huth
- 1 Miroslav Šutej
- 2 Drago Tršar
- 3 Luciano Fabro
- 4 Enzo Mari
- 5 Gianni Colombo
- 6 Giuseppe Uncini

- 7 Roland Goeschl
- 8 Mario Ceroli
- 9 Rudolf Pointner
- 10 Josef Pillhofer
- 11 Oswald Oberhuber
- 12 Jorrit Tornquist
- 13 Marc Adrian
- ✶ Ferry Radax