

## Common-place

### **Aglaiia Konrad, Willem Oorebeek, Krüger & Pardeller**

Vienna International Apartment, Brussels

15 May - 20 June, 2008

**For the spring exhibition 2008**, four artists from Belgium and Austria were invited: Aglaiia Konrad, Willem Oorebeek, and the duo Krüger & Pardeller. In the exhibition common-place, the gap between public and private, between architectural utopias and every day life, as well as the interaction with the individual apartment, establish the common field of action.

An additional aspect of privacy results from the everyday working situation of the participants: they are two couples that constantly (Krüger & Pardeller) or selectively (Aglaiia Konrad and Willem Oorebeek) work together and who specially for the setting of the VIENNA INTERNATIONAL APARTMENT reflect upon their situation of lived privacy.

**Aglaiia Konrad** presents 12 artist books from 2005, titled Copy Cities, and resumes her exhibition APB.BXL (at Moritz Küngs') in the mid ninties. The domesticity is emphasised by presenting her books at the coffee table: set yourself on the couch, browse and enjoy photographs within the specificity of her selfproduced books - in an ongoing categorisation of her urban photography.

**Willem Oorebeek**, in his work a l'ombre, aims to put the centerpoint of the apartment in an illusionary absence by covering the coulumn with a dot-grid pattern. The question whether the column is there or not, is it its own image or just its shadow, is carefully left open.

**Krüger & Pardeller** have chosen small photographs of models which enable them to show installations and works of art, originally intended to be realised on a much larger scale, as miniatures in a living space. They show series which trace the historical background of the selected buildings and their transformation to contemporary function. The point is not to reconstruct historical copies, but the models rather allow the artists either to follow the original concept of the architects or to enter into the process of construction and to suggest their own interventions.

The models of Krüger and Pardeller do not aim at any functional purpose, but they serve as the abstraction of an idea in order to stresss main aspects of the buildings. The photographic approach allows to blend history and fiction. The lines and signs that result from the architects' plans and notes, archival records as well as historical research provide the basis. As often has been the case in architectural photography, the modular interventions by Krüger and Pardeller - with their increasing reduction and photographic documentation - enhance the intentions of the drafts and concepts and approximate the image of the realised building.

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