

Klaus Pamminger

Reins and other Spatialities



Sabine Kienzer on «Reins and other Spatialities» opening speech, eborangalerieWien, 13.5.2022

Klaus Pamminger spans the arc of his artistic practice from photography to film to sculpture, as we see here in his installation at Eboran Gallery.

Pamminger's interest in exploring space as an architectural, cultural, and social phenomenon manifests itself in both sculptural and theoretical entanglement and intersection.

Drawings, sketches, films, photographs and design furniture are the two- and three-dimensional "models" from which he re-calculates proportions to create simultaneity, heterotopically one might say.

Michel Foucault commonly understood heterotopic to mean all that holds other times and opens other spaces than the ones present in the here and now. Foucault used the term for spaces or places and their systematical meaning, i.e. where the given norms are only partially or not fully implemented or where they function according to their own rules – the cinema, for example.

From this point of view, Pamminger is right on the sore point of our time.

In the Foucaultian sense, one may assume that Klaus Pamminger's spaces reflect social relations because they represent, negate, or reverse them. Places, so to speak, outside of all places, albeit they can actually be located. Pamminger's "places" create an environment in the sense of spaces that we enter because they are mimetic. In practical and pragmatic terms, then, we see objects here that have a story to tell. They are remnants of a story, a life, something experienced or an awareness.

The titles of the works already imply history. *Liberty*, for example – a flexible sculpture imitating the Statue of Liberty in New York – enables both the active and the passive through its materiality, giving the impression that it could move at any moment and take on the character of being alive. The sculptures almost resemble the exhibition spaces in their possibilities: They hang around, they take physical form, they simulate corporeality, they are in any case corporeal in their associability and thus they play with our possibilities of associative locating. Draped on the walls, they almost dance in the gallery, seeming to run, flow, and want to move from the wall into the viewer's space.

A supposed paradox considering the works are made of narrow strips of leather: They are characterized by pliability and a design language reduced to the bare minimum. Leather, and the immediate reference to the living world that goes with it, is an ideal medium for evoking physicality. When the figurative is brought into focus in this way, the objects appear like hybrid beings. Because inside and outside merge, the figures resp. sculptures become permeable. Pamminger is equally interested here in the path from object to physical form and revers. The transformation of architectural spaces into organic material suggests a humanized architecture through its physical aspect.

Catch me Snow White relates the Grimm's fairy tale character Snow White to Alfred Hitchcock's *Vertigo*: Just as Snow White survives no less than three murder-attempts by her wicked stepmother – one of which was caused by a leather strap – so does Hitchcock resurrect Madeleine. The fact that the staircase of the church tower from *Vertigo* was the model for Pamminger's *Catch me Snow White* reinforces the contents to be transported of the most diverse insights and perceptions, which move between the great themes of life and death.

MACKEY VERSUS MUTTERLIEBE, VOM WIND
VERWEHT.

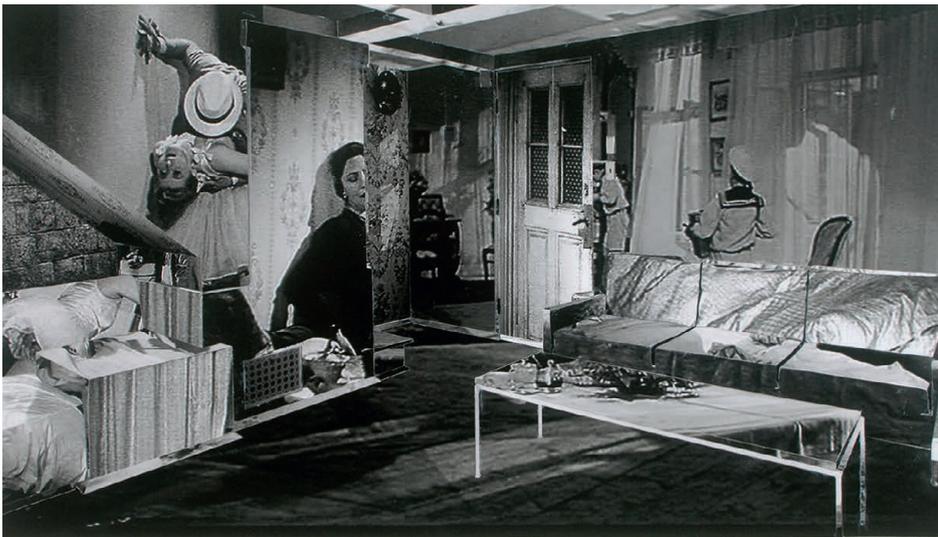
2016

MACKEY VS. MUTTERLIEBE (DOWNSTAIRS)

2016

37,5 x 60,5 cm each

pigment-print marquetry (Pearl Fine Art Paper)
on museum mounting board



What applies to all *Reins* – they each hang from a nail on the gallery walls – Pamminger carries to the extreme with *A Pair of Barstools* (2020). Not without tragic-comic humor – "to hang something on the nail" is used in German for "to give up" – these bar stools tell of their superfluous existence during Lockdowns and thus of current affairs.

Time is the common ground or to quote one of Pamminger's guiding ideas, which comes from Gottfried Wilhelm Leibniz: Space is the order of things existing at the same time.

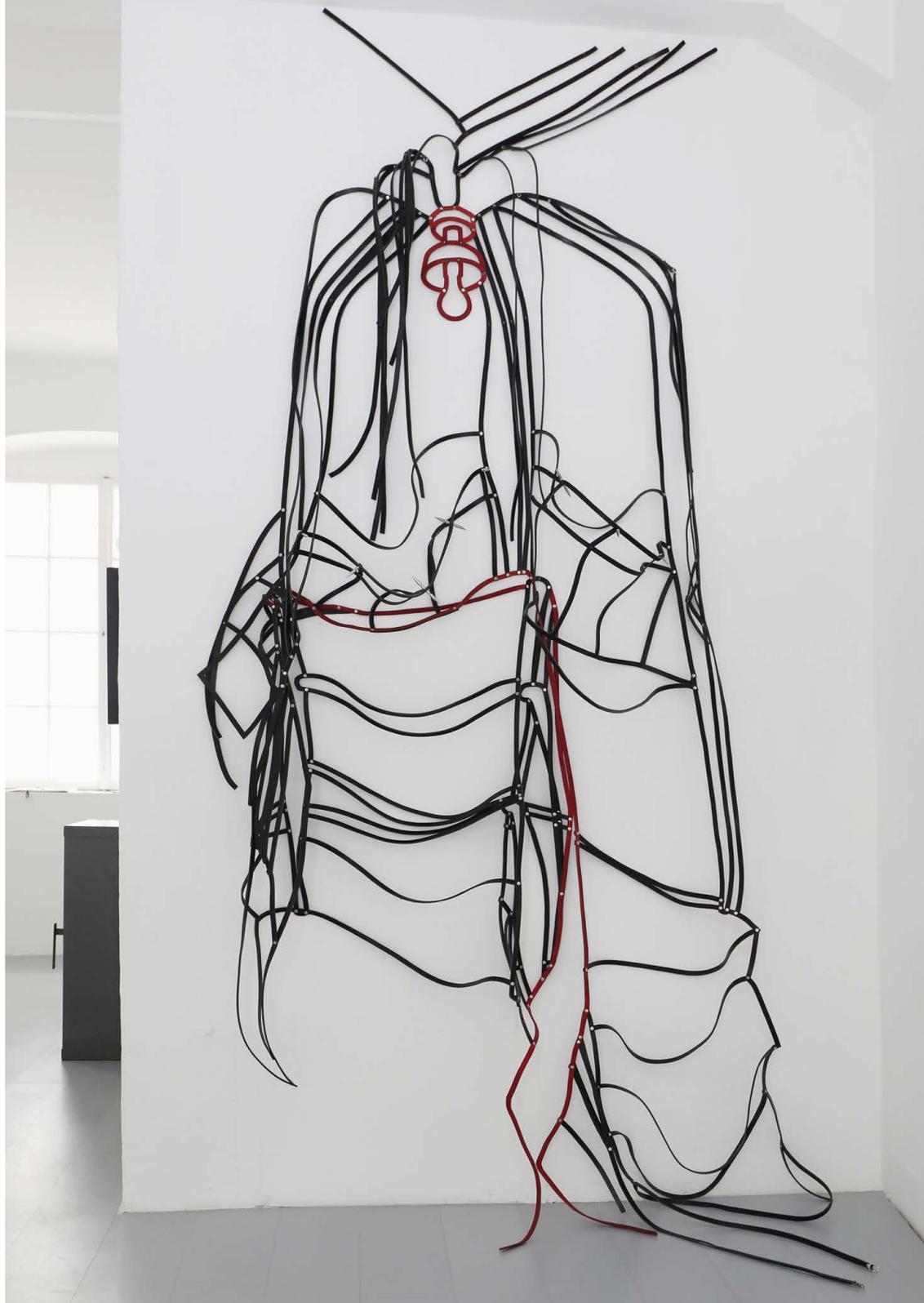
The preoccupation with the phenomenon of simultaneous perception, i.e. the conflation of events that do not actually coincide in time or space within one representation, reflects on all media used in the show: Videos, photo inlays and collages. The objects are ambivalent. They are performative, sculptural as well as installative and at the same time monumental. They are skeleton, corsage and framework and they tell about narrow and limited spaces. They are theatrical because costume-like, as if one could wear them. They are distinct and fragile, organic, biological, and they intervene in a certain architectural way – simulating architecture, after all – with the space of the viewer and activate the gallery.

exhibition documentation, photos: Christian Ecker



left page:
LIVING ROOM, 2020
ca. 173 (H) x 250 (W) x 60 cm (D)
leather, rivets, buckles,
carabiner, lath, coat hooks
A PAIR OF BAR STOOLS, 2020
ca. 200 (H) x 57 (W) x 32 cm (D)
leather, rivets, buckles, carabiner

this page:
LIBERTY, 2021
ca. 320 (H) x 150 (W) x 70 cm (D)
leather, rivets, buckles







both pages:
exhibition views, backward sight
“...other spatialities”
marquetries, collages, experimental short films





both pages:
CATCH ME SNOWWHITE, 2021
ca. 212 (H) x 80 (W) x 50 (D) cm
leather, rivets, buckles, carabiner, bullen-nails



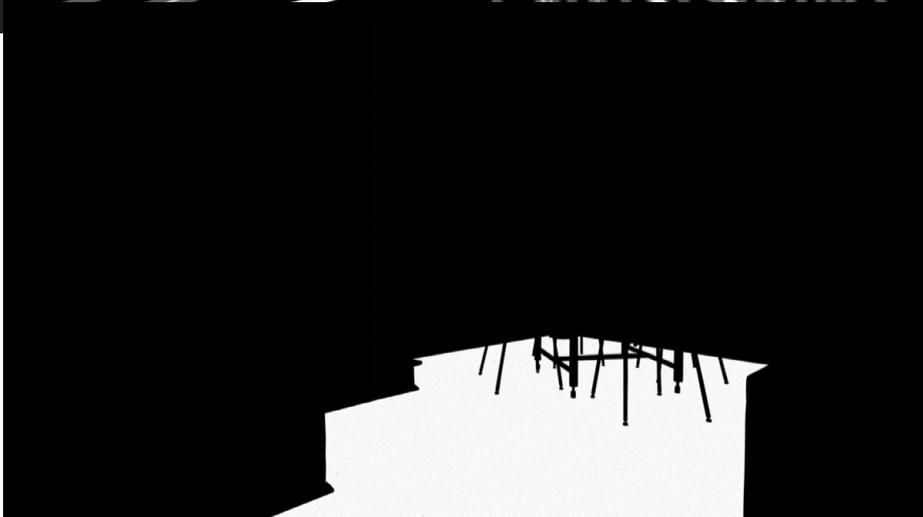
left page:
CATCH ME SNOWWHITE, 2021
CATCH ME IF YOU DARE, 2020

this page:
stills from
MACKEY vs. FILM
experimental short, AT/USA 2013
13' 3", 5.1 Surround
VENEZ! (COME IN!)
experimental short, AT 2017
1'48", 16:9, Stereo
NOTES ON MACKEY
experimental short, AT 2015
3' 43", SW, Stereo



ad videos / synopses:

Two days and nights in the "Mackey Penthouse", built by the Austrian-American architect Rudolph Schindler. When the architectural masterpiece in Los Angeles was completed, "Gone with the Wind" stirred the crowd. In the architect's home country, where at the same time the crowd was stirred by Nazi propaganda, the movie theaters showed "Mutterliebe" (Mother Love) by Gustav Ucicky. – A film which could not be more different from the Selznick production. With the help of poetic means, *MACKEY vs. FILM* alludes to the structural break which emerges when concomitance goes beyond the homogeneous perception of history.





left page:

CATCH ME IF YOU DARE, 2020

ca. 212 (H) x 120/150 (W) x 75/140 cm (D)

leather, rivets, buckles, carabiner

this page:

preview / work in progress, ca. 4m² ("Vertigo")

ad videos / synopses:

During the production process of Klaus Pamminger's "Mackey vs. Film", rooms of Rudolph Schindler's Mackey Apartment House (1939) had to be digitally deconstructed into their single parts. In *NOTES ON MACKKEY*, these resulting 'graphemes' emancipate themselves from the original project. Their transcription as a new projection forms a language of their own. Negative codes of a space are flashing in manic iterations, creating an aftervision of an interior room being actually a synopsis of several rooms in the Mackey-Penthouse.

By means of the hereby developed sonar-like technique, Pamminger explores the field of mere differentiation. In line with the flickering transcript of said space, traces of sound from David O. Selznick's "Gone with the Wind" (1939) and "Mutterliebe" (Mother Love) by Gustav Ucicky (1939) can be heard. (Konrad Tönz, 2015)

VENEZ! (Come in!) reveals something real that in a perturbing way tears a hole into the imaginary. White construction beams begin cutting through an undefined black image. They intensify and finally freeze into the abstraction of a staircase that soon proves to be stable. Ascending legs take over the space and lead abruptly into an open white where the story line, reduced to mere sound, comes to an end. The basis for the *mise en scène* of this 'drama of intrusion of the real' is a short sequence from Luis Buñuel's 1967 classic "Belle de Jour": Séverine Serizy climbs up the stairs to the very brothel where she intends to leave behind her bourgeois existence. (Fenimore Weiler, 2017)

– click on a still image to view the video ([www](#))



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