

kunstraum дорнбирн

MONIKA SOSNOWSKA FATIGUE

Media information

Monika Sosnowska *Fatigue*

Monika Sosnowska at
Kunstraum Dornbirn

Press preview Wednesday, 15 June 2022, 10:30 am

Opening Thursday, 16 June 2022, 7 pm

Exhibition duration 17 June until 30 October 2022

Download press images

→ <https://www.kunstraumdornbirn.at/en/exhibition/monika-sosnowska>

Curator Thomas Häusle, Director Kunstraum Dornbirn

Press contact Sina Wagner, T +43 660 687 04 58,
sina.wagner@kunstraumdornbirn.at

@ kunstraumdornbirn

→ kunstraumdornbirn.at

Monika Sosnowska *Fatigue*

Press release

Monika Sosnowska's expansive sculptural works seem familiar and yet strange in their aesthetic uniqueness. A bent T-profile of 5m height leans against a wall of Kunstraum Dornbirn. The bar curves up at the bend, the profile with its 900 kilograms no longer carries anything but itself. A steel tube with a diameter of 182 centimetres is torn through the middle, reminiscent of the tear in a sheet of paper, and rolled up over a length of 10 metres. The beginning and end of the tube are circularly intact, lying and standing in space. Next to it hangs from the ceiling a 7.5-metre-high folded steel scaffolding that rests lightly with one corner on the floor. A bundle of steel struts protrudes directly from the back right wall of the exhibition hall. As if bridled by gravity, they resemble a kind of oversized ponytail.

Sosnowska's massive sculptures convey a disconcerting lightness that withstands only briefly the quick, humorous gesture of manipulating industrially produced construction elements. The heavyweight works are palpably inscribed by their production process; the lightness is counteracted and dissolved by the tons of materiality. The title of the sculpture *T* (2017) is based on not the resultant L-shape but on the source material – namely a load-bearing construction element that accommodates static demands and is largely invisible after the construction process. This is also the case with the steel struts of *Rebar 16* (2017), a bundle of 16mm thick reinforcing bars whose surface provides good adhesion for the surrounding concrete to withstand tensile and compressive forces in the building compound. The white former pipe Sosnowska designates *Pipe* (2020) and calls the hanging lattice structure *Facade* (2013). In the latter case, 1.3 tonnes of material heaviness weigh on the singular suspension, and pointedly and ironically indicate the point of contact on a corner of the floor. Sosnowska doesn't imitate building materials in the now much-vaunted form of the 3D printer; instead she has them industrially produced, that is, fully functional in terms of construction technology. She appropriates the characteristics of the materials by taking their function to absurdity through forceful manipulation after they have been produced. The finished parts are bent and warped until the material is fatigued and yields to the new form, which it then unalterably assumes and bears. In the process, chance and speed play a dwindlingly small role. Instead, the choreography inherent in the works is predetermined in models and drawings, the load-bearing capacity of the structure is well thought out and the spatially suggestive effect is precisely set. Intrinsic in the works is a dysfunctional reference to their original purpose, capable of generating a special aesthetic and poetics.

Monika Sosnowska *Fatigue*

Press release

Sosnowska provides us with a contextual shift par excellence. Skilfully, she oscillates between contextual disclosure and sensual experience. The beauty of her works stands on equal footing with the technical, historical and psychological components of her strategy of artistic appropriation. She includes us collectively and individually, thematising our built environment, our living space and social co-existence through the use of building elements which, in their temporal permanence and fashions, conflict with or sustain the respective present.

Sosnowska's artistic view of the built environment is closely linked to contemporary historical developments. In *Facade*, this is conceptually impressive: the artist lives in the Polish capital Warsaw, whose massive destruction during the Second World War resulted in an architecturally difficult, diverse adaptation of the cityscape controlled by the respective regime interests and, nowadays, by investor money. Social processes are expressed in architecture. Economic, social and cultural parameters find a concrete embodiment in the built space. This is what happened in a four-storey building clad in glass and steel, built in 1963 in a conscious departure from the socialist realism of the Stalin era and in contrast to the neo-traditionalist construction of the neighbouring buildings in the 1940s and 1950s. In 2011-2015, the building had to be redesigned to meet current usage requirements, and the steel and glass façade was in a very poor and thus no longer sustainable condition. The redesign by the architects Diener & Diener caused international discussion with polarising criticism and praise among experts.

This story is symbolic of numerous other examples in that shaped cultural and social life in Poland in the course of history after the Second World War and through the socialist period. All of this is present as background noise in *Facade* – for the reproduction of the now replaced steel construction for the building's curtain wall, which supports only itself, is the basis of Sosnowska's work. She had the construction reproduced in all its individual parts and on a scale of 1:1. After the perfect replica of 8 x 10 metres was completed, the forces of industrial construction machinery were brought to bear: a lengthy process of bending, tugging, folding and pulling; it took three months for the sturdy material to give way, to conform to their new form. In folds and twists, the originally rhythmically structured façade now hangs dramatically tangled and bent on a single rope.

In *Facade*, Sosnowska transfers the steel framework of the iconic curtain wall of post-war modernism, once celebrated as a sign of modernity in Mies van der Rohe's buildings and appreciated as high engineering art, into the institutional space of visual art as an

Monika Sosnowska *Fatigue*

Press release

independent design. In this new location, all Sosnowska's works reveal her approach to space and architecture not only on a structural and physical level, but also on an emotional, psychological or historical one. The core elements she works with address and thematise tendencies of Polish Constructivism of the 1930s, the international phenomena of minimalist and conceptual art of the 1950s and 1960s, and modernist architecture of Eastern Europe in its contrasts and contradictions. Buildings are understood as places of experience, places of memory, with all the historical, political, psychological and anthropological markings that have been inflicted on the architecture over time. The interplay of all four works with the rough, untreated architecture of the former assembly hall of Kunstraum Dornbirn results in a psychosocial image of our history and present.

Sosnowska was born in 1972 in Ryki, Poland. She experienced the change of her country's political system from communism to democracy and its potent social effects. In 2003, she gained international recognition with her work *The Corridor*, an intervention at the Arsenale exhibition of the 50th Venice Biennale. Four years later, she represented Poland at the 52nd Venice Biennale with the monumental installation *1:1*.

A catalogue will be published to accompany the exhibition.

Monika Sosnowska *Fatigue*

Press images

[Download press images](#) →

<https://www.kunstraumdornbirn.at/en/exhibition/monika-sosnowska>

The image files are available to you in the context of announcing and reporting on the exhibition by Monika Sosnowska at Kunstraum Dornbirn (17 June – 30 October 2022).

Reproductions must be accompanied by the name of the artist, the title and date of the work, the copyright and, where indicated, the name of the photographer. Please note here the specifications accompanying the respective caption.

Reproductions may not be cropped, overprinted, toned or treated derogatively in any way, or used for marketing or promotional purposes without prior permission from the copyright holder.

Please don't hesitate to contact us if you have any questions regarding the context, usage or content of the images: Sina Wagner,

sina.wagner@kunstraumdornbirn.at.



Kunstraum Dornbirn, Monika Sosnowska, 'Fatigue', 2022, installation view, Photo Günter Richard Wett, Courtesy of the artist / Foksal Gallery Foundation Warsaw / Museum of Modern Art, Warsaw / Hauser & Wirth



Kunstraum Dornbirn, Monika Sosnowska, 'Fatigue', 2022, installation view, Photo Günter Richard Wett, Courtesy of the artist / Hauser & Wirth



Kunstraum Dornbirn, Monika Sosnowska, 'Fatigue', 2022, installation view, Photo Günter Richard Wett, Courtesy of the artist / Museum of Modern Art, Warsaw



Kunstraum Dornbirn, Monika Sosnowska, 'Fatigue', 2022, installation view, Photo Günter Richard Wett, Courtesy of the artist / Hauser & Wirth



Portrait Monika Sosnowska at Kunstraum Dornbirn 2022, Photo Darko Todorovic



Kunstraum Dornbirn, Monika Sosnowska, 'Fatigue', 2022, installation view, Photo Günter Richard Wett, Courtesy of the artist / Museum of Modern Art, Warsaw



Kunstraum Dornbirn, Photo Darko Todorovic

Kunstraum Dornbirn was founded in 1987 as a non-profit association with the aim of presenting and communicating contemporary art. Since 2003, the exhibitions have found ideal conditions for the showing of large-scale installations in the historic assembly hall of the former Rüscher-Werke, a machine factory in Dornbirn's Municipal Gardens (Stadtgarten). The quality of the architecture in its original, raw state offers space for the presentation of current trends in international art. We show established, internationally renowned artists and newer positions in about four exhibitions every year.

The exhibition history of Kunstraum Dornbirn is marked by international artists such as Robert Kuśmirowski (2022), Tony Oursler (2021), Atelier Van Lishout and Claudia Comte (both 2020), Hans Op de Beek (2017), Nathalie Djurberg & Hans Berg (2016), Berlinde de Bruyckere (2015), Not Vital and Tue Greenford (both 2012), Jan Kopp (2010) and Mark Dion (2008), and Austrian artists such as Peter Sandbichler (2021), Bernd Oppl (2019), Thomas Feuerstein (2018) and Roman Signer (2008).

Location and infrastructure

Vorarlberg is located in the four-country region around Lake Constance, with fast routes to and a lively exchange with Germany, Switzerland and Liechtenstein as well as other parts of Austria. The region is not only scenically attractive for tourism but can also boast the further appeal of the most diverse institutions' dense and high-quality cultural activities in the performing and visual arts.

The large brick assembly hall was built on the grounds of the Rüscher-Werke in 1893. In 1999/2000, the area was redesigned as municipal gardens in an international landscape planning competition. The re-design preserved important buildings of the Rüscher-Werke such as the assembly hall and created an urban recreational and cultural site. With a length of 30 metres and a width of 14 metres, the hall measures a total area of 420 m².

Kunstraum Dornbirn

About us

The exhibition programme is realized thanks to the support of our subsidy providers, sponsors and project partners!

Subsidy provider Stadt Dornbirn | Land Vorarlberg | Republik Österreich

Main sponsor Dornbirner Sparkasse Bank AG

Project partner inatura | Ö1 Club | Proxi Design