

## ELISABETH PENKER / FERDINAND PENKER

curated by Michael Scott Hall

**Eröffnung / Opening: 24.04.2014, 19 Uhr / 7 p.m.**

**Charim Events, Schleifmühlgasse 1 a, A – 1040 Wien**

Dauer / Duration: 25.04. – 10.05.2014

Öffnungszeiten / Opening Hours Mi-Fr 11-18 Uhr, Sa 11-16 Uhr

Though they share the same last name, Elisabeth Penker & Ferdinand Penker represent two different generations and work in completely different mediums, and share an interest in seriality, complex systems and repetition. Most importantly, each artist obscures their own medium of choice.

**Ferdinand Penker's** tempera on canvas paintings (in the exhibition) utilize linear compositions and appear from a distance printed or collaged, until closer inspection reveals a more handmade quality. He is presented here by his '*leaners*' which are architecture-specific paintings in that they can be arranged in response to given architectural context by either leaning against the wall or another painting or wedged between the ceiling and floor. Each new architectural context creates a slightly different compositional opportunity. Since his earliest installations in the 70 - 80s, Ferdinand Penker has long had a strong interest in the relation between the architectural space of where and how the painting hangs and the flatness of the micro-thin space inside his paintings. Penker lived and worked in San Francisco in the 1970-80s, perhaps picked-up some tendencies which are more common in Northern California (than to Austria) concerning ideas of space and light.

Simultaneously, the Sculptor **Elisabeth Penker** will present an ongoing series of portraits (photo-collages) entitled "Split Representation" utilizing the formal structure discussed by Claude Levi-Strauss in his essay "*Split Representation in the Art of Asia and the America*" in which he compares different cultures and different periods in history from Shang (China), Haida (Native Americans), Caduveo (Brazil) and Maori (New Zealand) who all use similar stylistic elements to represent (*for example*) the face (or portrait) which is not seen from the front but as two profiles merged together to form one. Elisabeth Penker appropriates the portraits of philosophers / anthropologist / cultural scholars & artists and re-represents them in a *Split* style, developing a new hybrid-form of representation which merges both Western and Non-Western concepts of representation. Along with the photo-collages, Elisabeth Penker will also present a sound piece, entitled "*Comparative Morphemes*". The composition is based on the grammatical classifications of languages, deconstructed into minimal phonetic units and then reconstructed into new (word) forms.

**Elisabeth PENKER** (\*1974, Reißeck) Upcoming Book Project: Onamatopee, Eindhoven, NL, Solo Exhibitions: Roma Contemporary (curated by Ilari Valbonesi), Rome; Galerie nächst St. Stephan (Log-in), Vienna; MAK CAT Tower (curated by Andreas Krištof), Vienna; Künstlerhaus Stuttgart with Fo/Go Lab (curated by Elke aus dem Moore); HTTP Gallery, (curated by Tobi Maier) London; Liste 03 Basel; Temporary Services, Chicago; Institut für Gegenwartskunst (curated by Ute Meta Bauer) Vienna.

Selected Group Exhibitions include "The Program" University of Illinois, Chicago; "Protections" Kunsthau Graz, (curated by Adam Budak & Christine Peters); Kunsthalle Brandts (curated by Jacob Fabricius) DK; "Sound System" Salzburger Kunstverein (curated by Hildegund Amanshauser/Edek Bartz), Salzburg; Howard House Gallery, Seattle; "First Story-Women Building", Galerie do Palacio Cristal with FO/GO Lab, (curated by Ute Meta Bauer) Porto, PT

**Ferdinand PENKER** (\*1950, Klagenfurt) He has had residencies in Japan, Poland and Ireland. Recent Book Projects include his monograph (2010) and "A Murder of Crows" (2003) from Ritter Verlag (Klagenfurt).

Selected Solo Exhibitions MMK Klagenfurt (2010); Galerie Ritter, Klagenfurt (2011, 2009, 2004); Scatter St., London (2010, 2000); Galerie Schütte „Chamber Music“ (with Trevor Sutton), Essen DE; Austrian Cultural Forum, London; Museum Joanneum, Graz (2003, 1994, 1990); Machiya Bunka Center, „45 Views of a Square, Tokyo; Umjetnicka Galerija Bosne i Hercegovine, Sarajevo, BH; KALA Institute, Berkeley, CA; Kärntner Landesgalerie, Klagenfurt; Forum Stadtpark, Graz; Van Doren Gallery, San Francisco, CA; Secession, Wien