

Dorit Margreiter Really!

May 25 to October 6, 2019

Press conference:
Friday, May 24, 2019, 10 am

Opening:
Friday, May 24, 2019, 7 pm



Boulevard, 2019
Filmstill
© Dorit Margreiter

Dorit Margreiter's artistic interest is motivated by the correlations between visual systems and spatial structures as well as the consequences of these correlations in our daily social lives. At the heart of her explorations lie modern and contemporary architectures and various forms of media representation.

For years, Dorit Margreiter has been investigating the relation between history and the present and that between reality, representation, and fiction. In so doing, she pays particular attention to gender roles and to popular and artistic displays. Film has a special place in this endeavor.

For her solo exhibition at mumok, Dorit Margreiter will transform the entire exhibition space in an artistic installation involving display and architectural components, films, mobiles, and photographs.

A central element of the installation is a new filmic work that was shot in a hall of mirrors at Vienna's Prater amusement park. In this labyrinthine architecture of glass and reflective surfaces our gaze is refracted, deflected, fragmented, multiplied, and distorted. Titled *Mirror Maze*, Margreiter's piece traces the differences between the physical and visual foundations of orientation as well as the material, technical, and imaginary determinants of filmic representation, projection, and illusion.

Dorit Margreiter's filmic approach to the maze's glass and mirror architecture is based on two projections that form the reference point in the mumok building for the quasi-labyrinthine exhibition architecture.

Both the recently made film and other photographic and sculptural works by Margreiter that in some way correlate to the film and will be integrated in the exhibition architecture refer to the concrete place of the show, the museum itself. A mobile consisting of mirror elements engages with the actual exhibition space and the relation between visibility and materiality prevalent in it, as does the collection of photographic tableaux depicting glass in various forms. Other works presented in the labyrinthine architecture are devoted to the specific location—the museum—and its forms of representation. They address the history and readability of architectural fragments and shine a light on the mechanisms of the practice of collecting.

Dorit Margreiter's years of dealing with spatial structures have been significantly influenced by Robert Venturi, Denise Scott Brown, and Steven Izenour's seminal book of architecture theory, *Learning from Las Vegas*. Another filmic work, entitled *Boulevard*, on display for the first time in the mumok show, refers to the Neon Museum in Las Vegas, a graveyard of sorts for discarded neon signs.

The Neon Museum bundles various references to the aforementioned themes and to Margreiter's earlier works. Its collection of neon signs, for instance, corresponds to both an existing film installation dealing with neon lettering and her mobiles built from abstracted letters—themselves, without fail, also moving pictures.

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Taking her theoretical groundwork and Las Vegas—a place where architecture and illusion, visuality and materiality, paradigmatically interleave—as a point of departure, Margreiter ultimately creates a new arc with her most recent (this second) film project to her concrete exhibition at mumok.

Dorit Margreiter (*1967), lives in Vienna.

Exhibitions (selection): *Photo Kinetics. Movement, Body & Light in the Collections*, Museum der Moderne Salzburg (2017); *Tito's Bunker*, Kunstverein Baden Württemberg (2017); *New Spaces*, Charim Wien (2016); *Broken Sequence*, Stampa, Basel (2015); *Self-Timer Stories*, Austrian Cultural Forum New York (2014); *Performing Histories (1)*, Museum of Modern Art, New York (2013); *Tomorrow was already here*, Museo Tamayo, Mexico City (2012); *Description*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2011); *Modernologies. Contemporary Artists Researching Modernity and Modernism*, Museum of Modern Art, Warsaw (2010) and MACBA Barcelona (2009); 53rd International Art Exhibition/La Biennale di Venezia, Austrian Pavilion, Venice (2009); *Locus Remix: Three Contemporary Positions Part III: Dorit Margreiter*, MAK Center for Art and Architecture, Los Angeles (2009); *Poverty Housing. Americus, Georgia*, MAK Vienna with Rebecca Baron (2008); *analog*, Galerie für zeitgenössische Kunst, Leipzig (2006); *10104 Angelo View Drive*, Museum Moderner Kunst Stiftung Ludwig, Vienna (2004).

Prizes and scholarships (selection): Otto Mauer Prize (2002), Prize of the City of Vienna for Visual Art (2003), Blinky Palermo Grant (2004), Austrian Prize for Video and Media Art (2016)

Curator: Matthias Michalka

Exhibition catalogue

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Preface: Karola Kraus und Matthias Michalka

Essays by Anette Baldauf, Sabeth Buchmann, Juli Carson, Barbara Clausen,

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