

Milano, 28 novembre 1996

Gentile artista,

nell'ambito della programmazione espositiva dello spazio d'Arte Contemporanea VIAFARINI, si è deciso d'inserire la proposta di mostra "Austriaca" curata da Chiara Bertola e Christa Steinle. Sono lieta di comunicarLe che Lei figura fra gli artisti invitati a questo progetto.

Gli artisti invitati - Petra Maitz, Maria Hahnenkamp e Katarina Matiasek - dovranno presentare un lavoro d'installazione che tenga conto dello spazio della galleria.

Il budget di questa mostra purtroppo come sempre è ridotto, ma faremo in modo di provvedere al trasporto dell'opera ed al Suo alloggio a Milano.

L'inaugurazione della mostra è prevista per i primi giorni di maggio.

Cordiali saluti,

Patrizia Brusarosco

Mailand, den 28. November 1996

Liebe Maria Hahnenkamp,

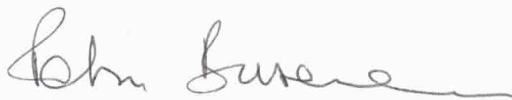
es freut mich Ihnen mitteilen zu duerfen, dass der Vorschlag der Kuratoren Chiara Bertola und Christa Steinle fuer eine Ausstellung oesterreichischer Kuenstler in das Programm von VIAFARINI in Mailand aufgenommen wurde, und dass wir Sie hiermit einladen moechten, zu diesem Projekt beizutragen.

Die teilnehmenden Kuenstler - Maria Hahnenkamp, Petra Maitz und Katarina Matiasek - sollen ein Werk vorlegen, das sich auf den Raum der Galerie bezieht.

Das Budget fuer diese Ausstellung ist leider wie immer beschraenkt. Wir werden jedoch fuer Ihre Unterkunft in Mailand sorgen und fuer den Transport des Werkes - im Rahmen der auftretenden Beduerfnisse - aufkommen.

Die Ausstellungseroeffnung ist fuer Anfang Mai vorgesehen.

Mit freundlichen Gruessen,



Patrizia Brusarosco

Christine König & Franziska Lettner *Galerie zeigt:*

MARIA HAHNENKAMP

Kiama, 19/7/06/22

Dear Patricia,

I hope you are well and you like these few photographs of you from our opening. I couldn't send it to you earlier, I was under a great pressure because of the opening at the Galerie Christian König. Enclosed you will find some information.

I would be very interested to get some photocopies from reviews of our exhibition at your

following - space.

Could you read it to me  
please - if there is one. (P.)

Many thanks  
and all the best

Mary

P.S: See you again next time. ?



MARIA HAHNENKAMP  
Ausstellungs-Information

Opening 4th June, 1997, Introduction by Rainer Fuchs, MMK, Vienna.

In this exhibition, specifically conceived for the space of the Gallery, Maria Hahnenkamp presents a number of works referring to the theme of the ornament which has traditionally held a particular significance for her artistic practice. In one of the gallery's rooms she will employ stencils to transfer existing and enlarged ornaments onto the walls, drilling the individual holes of the pattern - in the manner of a negative index - into the plaster with the help of a power drill. In another room, several of her embroidered and stencilled photographic works establish a relationship between the body, the space, and the sign. One of Hahnenkamp's works even focusses on the gallery space itself - incidentally turning the exhibition space previously created by Sylvie Fleury and her cosmetic colours into a mere memory.

*"In Maria Hahnenkamp's Scenarios, all characterized by a restrained theatricality, the story/history of the radicalized gaze and revolutionary transformation of the image of modernism as well as the media producing and transmitting this image is inscribed as a subtext. It is the phantasmatic image of the fetishized, voyeuristically available, erotic, hysterical, destructive woman also mystified in ideal purity which Hahnenkamp brings into play in a subtle way (...) She traces the transformational potential residing in the imaginary processes and succeeds in adding this transformatory quality to the real material object." (quot. Silvia Eiblmayer)*

Maria Hahnenkamp, born 1959 in Eisenstadt (A), lives and works in Vienna.

Selected exhibitions: *Zeitschnitt '92*, Messepalast Vienna; 1994 *Suture - Phantasmen der Vollkommenheit*, Salzburger Kunstverein; 1996 *mäßig & gefräßig*, Museum of Applied Arts, Vienna; 1997 *Time is man - Space is a woman*, Galerie Viafarini, Milano. 1993/95 Galerie Praz/Delavallade, Paris; 1993 Galerie Karin Schorm, Vienna; 1995 Nicole Klagsbrun Gallery, New York; 1996 Galerie Stadtpark, Krems (A).

We are pleased to inform you about this summer's highlights:

REBECCA HORN: Kestner Gesellschaft, Hannover till 27.7.; ART BASEL 10. - 18.6.;  
VENICE BIENNIAL 15.6. - 30.9.: GERHARD RÜHM (Wiener Gruppe);  
documenta X 20.6. - 28.9.: LOIS WEINBERGER, MARIA LASSNIG, NANCY SPERO

FAX

①

to: Galleria VIAFARINI  
 Patrizia Brusarosco  
 via Farini 35, 20159 Milano, Italy, Fax: (02) 66804473

from: Maria Hahnenkamp, Koppstraße 74/10, 1160 Wien  
 Telefon + Fax: +3 (1) 492 18 37

date: Vienna, 1997/04/05

page: 2 + 1

003P2 -

Dear Patrizia Brusarosco,

Christa Steinte asked me to send you an exact description of the size and the nature of the wall for my work which is drilled into the wall.

A new wall should be constructed from the floor to the ceiling directly in front of the gallery-wall (please see my sketches enclosed).

If it's cheaper and easier you can build a plaster/cardboard-wall instead of a wooden construction. This new wall should be integrated in the architecture of the galleryspace. The wall should look as if it were part of the space, like a mural projection. On the photographs of the gallery I have seen that on the ceiling rails are running through the whole gallery space. I think it's best to work with this given fact and to build the wall exactly into these rails. I don't have the exact measure of the walls of the gallery, but I think this new wall should be around 4 x 4 m. Isn't it? (Or 4.30 x 4.30 m)

The holes will be very small  
0-around 1,5 mm

The wall shall be painted in the same white color, like all the other walls of the gallery. The joint of the single plaster/cardboard-panels must be invisible. That means it is very important that the work is done in a perfect manner. The joint must be smart in an exact way to get a smooth and perfect surface of the wall, because my work itself is very reduced and minimal. I will drill an ornament pattern into the wall (the original ornament is from 1860). It will look like a „drawing on a big sheet of paper“.

(See my catalogue page 60/67.)

So I hope this description will be helpful for the construction of the wall.

Katharina Mattasek and I will arrive in Milano sunday night, May 4. The wall must be ready at this time, so we can start working for the exhibition monday morning. *Can you do that in this time?*

(Also, please give me informations about our accomodation.)

One more last question:

I would like to come with Katharina Mattasek and to get back our works immediatly after the last day of the exhibition, because I need it for a show in Vienna which starts at the beginning of June.

I want to make sure that the last day of the show is wednesday, May 28. Can you confirm this please. So we can come on Thursday, May 29 to get back our works to vienna.

I am looking forward to hearing from you.  
All the best

Maria Hahnenkamp

PS: Please could you tell me the costs for the wall.

3

VIA FARINI

VIA DELLA BASTIONATA



CHIESE

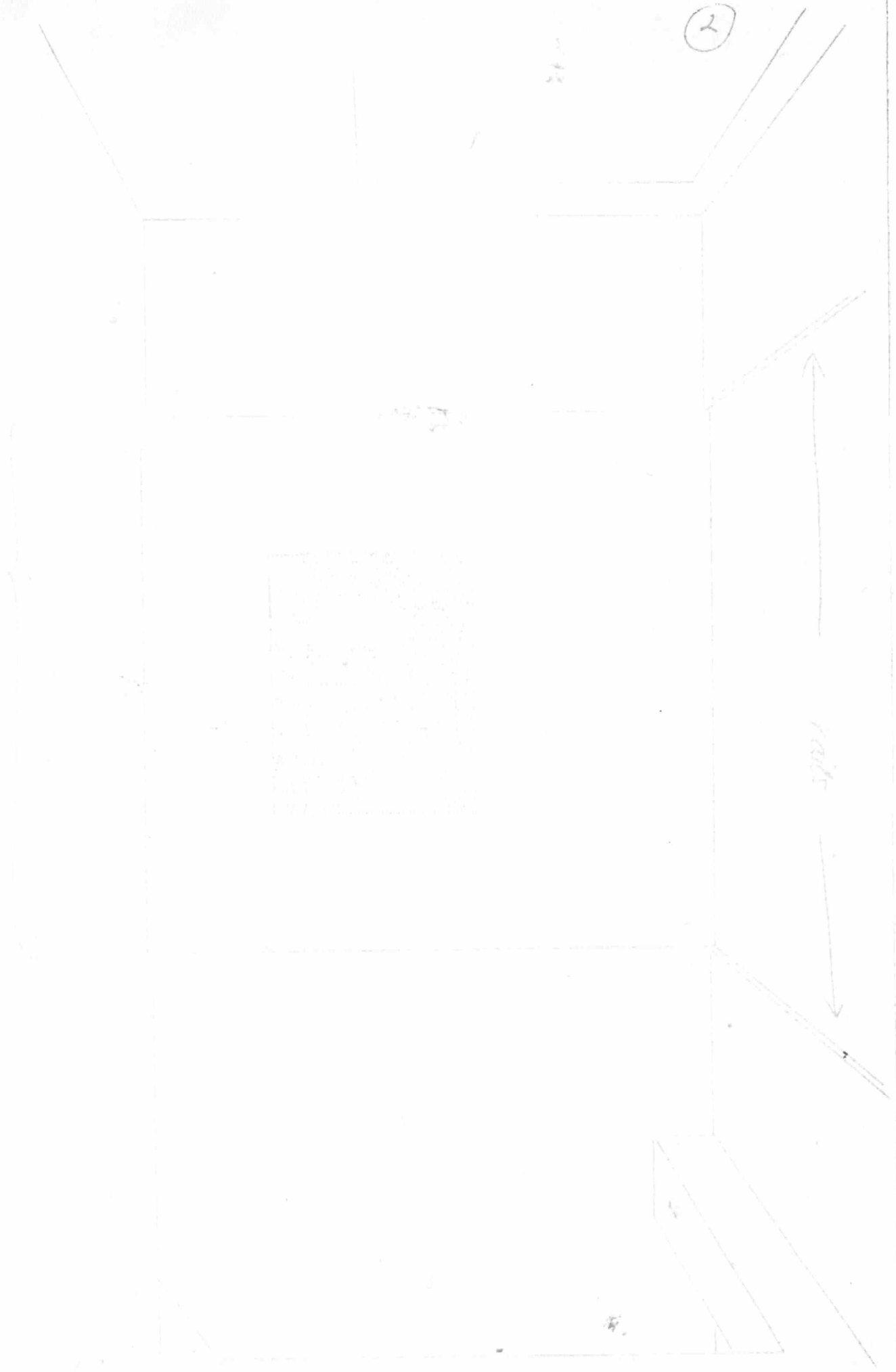
→ the new wall



(2)

the new wall

rafts





berlin

PETRA MAITZ  
Neue Galerie Studio  
Sackstraße 16, A-8010 Graz  
10. März bis 18. April 1995

**Andreas Krueger**

Ausstellungsplanung  
Herrenweide 2a  
20359 Hamburg  
Telefon und Fax  
040-3195918

**PETRA MAITZ**

project for via Farini 35  
20159 Milano

Tel.: 02 66804473 / 69001524

Fax: 02 66804473

**Kostenvoranschlag:**

**Datum 11.02.1997**

**Projekt:**

**Petra Maitz, Wandkonstruktion**

**Wandlänge:**

**10 m, Höhe 4,30 m**

**Material:**

**Rigips und C 50 Ständerwerk**

**Materialaufwand:**

**43 qm a 45 DM/qm**

**DM 1.935,00**

**15 % MwSt.:**

**DM 290,25**

**Gesamtbetrag:**

**DM 2.225,25**

**Preis incl. spachteln und streichen**

Mit freundlichen Grüßen

  
Andreas Krueger

PETRA MAITZ  
FEED ME....

Neulinggasse 20/25  
A-1030 Vienna  
Tel.&Fax:1.713 8330

~~Schillerstrasse 80  
D-20156 Hamburg  
Tel.&Fax:40 310 7181~~

FAX TRANSMISSION

To: *VIA 3. APRIL* Total pages  
Date: *12.4.97* *0266804473* incl. this page *7*

Dear ...  
I ...  
Very ...  
My ...  
I ...  
Vienna ...  
For ...  
Thank ...  
I ...  
m ...

*Handwritten signature*

... 1111 40  
... Hamburg  
Tel. & Fax: 40.319.3918

FAX TRANSMISSION

... this page

Handwritten notes:  
✓  
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09/10/08

... attention  
... and  
... for you.  
... per la  
... 4117  
... approximately.

... to multiple  
Petro Mark

To: Chiara Bafaloz  
Date: Patrizia Brusarosa

Total pages  
incl. this page

1

Dear Chiara, dear Patrizia B.,

Actually I'll arrive in Milano on 6th of may in the afternoon  
& I would need a double room until 10th of may.

One of my works comes with Schenker-expedition Vienna-Milano and  
will be delivered hopefully on wednesday 7th of may.

The costs will only be 960.- Austrian Schillings for you.

Person of reference concerning transport under my name is Roberta  
Rocca (Schenker Milano) fone 0039.2.51 666 563.

I hope one monitor & one player is available for me.

My trainticket is about 2400.-Austrian Schillings, I momentarily  
prefer to go by car, so the costs would be the same approximately.

I hope this is OK for you.

Best wishes & I'm looking forward to meet you.

Petra Maitz

Milano, 28 novembre 1996

Gentile artista,

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Cordiali saluti,

Patrizia Brusarosco

Mailand, den 28. November 1996

Liebe Katarina Matiasek,

es freut mich Ihnen mitteilen zu dürfen, dass der Vorschlag der Kuratoren Chiara Bertola und Christa Steinle fuer eine Ausstellung oesterreichischer Kuenstler in das Programm von VIAFARINI in Mailand aufgenommen wurde, und dass wir Sie hiermit einladen moechten, zu diesem Projekt beizutragen.

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Mit freundlichen Gruessen,

Patrizia Brusarosco

# lesezimmer



projektentwurf für  
viafarini milano  
1997

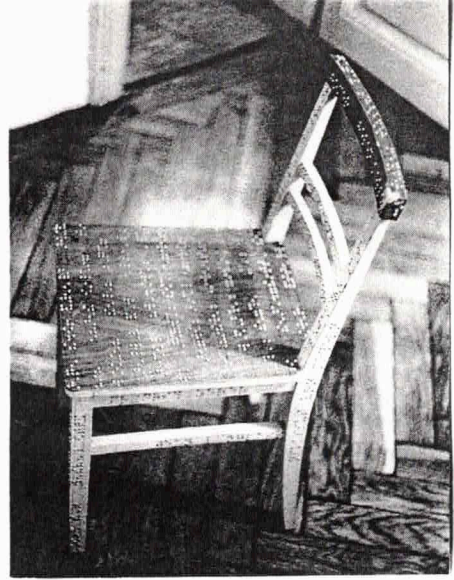
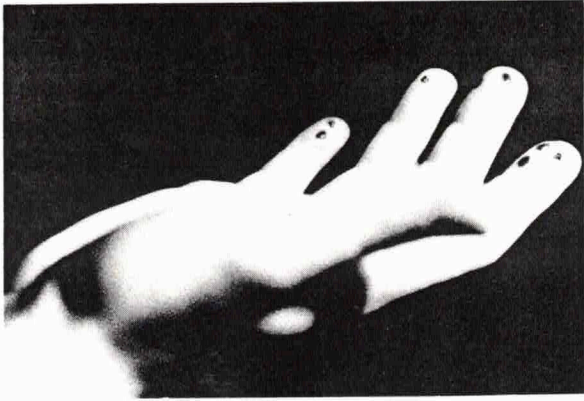
*"It is necessary to blind the eye that  
believes in something; it is necessary to  
make a painting of blindness, which plunges the  
self-sufficiency of the eye into disarray"  
(Lyotard 1977)*

Von einer Raumecke ausgehend, soll in situ ein Lesezimmer gestaltet werden, in welchem alle Oberflächen dicht von Blindenschrift überzogen sind - Wand, Boden, Leseputz, Vorhang, Bücher, Sitzbank, Handschuhe etc. -

Das Lesezimmer ist ein tastbarer Simultanraum aus Texten des blinden Mathematikers Nicolas Saunderson, der 1723 in Cambridge einen Vorläufer der Braille-Schrift in Form eines Stecknadelsystems entwickelt hatte - dieses erlaubte ihm, Zahlen für mathematische Operationen darzustellen, als auch geradlinige geometrische Körper zu beschreiben - in seinen Schriften hatte Saunderson sich mit der Optik und den ihm selbst unsichtbaren "neuesten Erfindungen vom Licht und den Farben" (Zedler 1742) beschäftigt -

In invertierter Weise spielt das Lesezimmer - zum Gebrauch für die Sehenden - mit der Repräsentation von Absenz, und reflektiert unsere Unfähigkeit, unseren Sehapparat sehen zu sehen - durch die Suggestion einer Abwesenheit von Sicht definiert die Arbeit den Raum, den sie einnimmt, neu: seine sichtbare Selbstverständlichkeit wird aufgehoben -





Die punktförmige Orientierung im absoluten Raum, wie sie die verkörperten Texte beschreiben, wird evident durch eine totale Konfrontation mit Tastsinn, welcher immer eine Einheit mit der Welt herstellt, und jegliche perspektivische Distanz des Blicks aufhebt - es kollidiert in der Imagination des Betrachters die Haut als primäres Werkzeug der Kommunikation und der Entstehung bedeutungsvoller Beziehungen (Anzieu 1992) mit den Zeichen, die sich ihr als Reize einschreiben - das Lesezimmer wird so zum lesbaren Zimmer -

Die Schriftflächen auf der Haut der Gegenstände bleiben nur vor dem Auge Geheimschrift, und entlang Diderots Beschreibung von Malerei für die Blinden, bei welcher ihre eigene Haut als Leinwand diene, werden sie zur Raummalerei, zur Raumhaut des white cube.

Für ihren Kenner, den Blinden, entsteht parallel ebenfalls eine neue Form des Lesezimmers: er findet einen über und über für ihn mit Information ausgestalteten Raum vor, in welchem Zeichen und Gegenstände sprachlich und nichtsprachlich zu lesende Simultanobjekte bilden - eine Kommunikationsform, die bislang der sichtbaren zeitgenössischen Raumkunst vorbehalten blieb - einen dark cube.

**katarina matiasek**

**1997**

## katarina matiasek

\*1965 Wien / aufgewachsen in Zürich und Hamburg / Studien der  
⇒*Anthropologie* (Universität Wien) und der ⇒*Visuellen Kommunikation*  
(Hochschule für angewandte Kunst) / künstlerische, experimentelle und  
theoretische Projekte zur ⇒*menschlichen Wahrnehmung* / darunter:

OFF-FOTOS Museum Moderner Kunst Wien 1988 (Katalog)  
SYNOPSIS Heiligenkreuzerhof Wien 1990 (Katalog)  
QUADRATMETER KUNST Böhlerhaus Wien 1990  
METALOG Kulturforum Hartberg 1990 (Katalog)  
Stipendium IRSE Pordenone I 1990  
AKUTES MUSEUM MAK Wien 1991 (Schachtel)  
METRONOM für R.A.M.S. Kunstradio 1992  
LOGBUCH Blauer Salon Berlin 1993 (Katalog)  
TRANSPARENZ Palais Liechtenstein Feldkirch 1993 (Katalog)  
REISE ZU DEN QUELLEN museum in progress Wien/Damaskus 1994 (Buch)  
DER HELLE KADER Experimentalfilmstipendium bm:wvk 1994  
EXPERIMENTE Künstlerhaus Bregenz 1995  
Preis CASABLANCA-Galerie (u.a. Schloss Hellbrunn Salzburg) 1995  
GAZE MAZE Galerie Insam Wien 1995 (Katalog / Einzel)  
MICAFA Kunstmesse Miami (Galerie Insam) USA 1996  
MEMORY Neue Galerie Studio Graz 1996 (Katalog / Einzel)  
ART CHICAGO.96 USA 1996  
EXPOARTE Guadalajaira Mexico 1996  
KUNSTRÄUME WIEN (Galerie Insam) 1996  
VIDEOS Trabant Wien 1996 (Videoedition)  
DER BLINDE FLECK Ambrosi Museum Wien 1996 (Katalog)  
V6 Brasilica Wien 1996  
Kunstmesse Wien im MAK (Galerie Insam) 1996  
BALANCE.AKTE.96 Kunsthalle Krems 1996 (Katalog)  
GRAMERCY HOTEL Miami (Galerie Insam) USA 1997

geplant: FEED-BACK Klangturm St.Pölten 1997  
VIAFARINI Milano I 1997  
LIEU DE MÉMOIRE Château d'Aubonne CH 1997

fax

Numero di fogli con questo 2

da MONICA THURNER

a SANDRA FOITZ

note

HO SAPUTO APPENA ADESSO  
CHE IL NOSTRO E-MAIL  
OGGI NON FUNZIONA. TI  
MANDO QUINDI LA TRADUZIONE  
VIA FAX. SPERO NON SIA  
UN GROSSO PROBLEMA.

CHE COSA INTENDI PER CORRE-  
ZIONI DI C RUHM? DI QUALE  
TESTO?

BUON LAVORO,

Monica

## Lesezimmer (Sala di lettura)

Progetto per Viafarini Milano  
1997

*"It is necessary to blind the eye that believes in something; it is necessary to make a painting of blindness, which plunges the self-sufficiency of the eye into disarray"*  
(Lyotard 1977)

Partendo da un angolo dello spazio, verrà preparata in situ una *sala di lettura*, in cui tutte le superfici saranno ricoperte di scrittura Braille: il muro, il leggio, la tenda, i libri, la panca, e guanti ecc.

La *sala di lettura* è uno spazio simultaneo tastabile, fatto di testi del matematico cieco Nicolas Saunderson, che nel 1723 a Cambridge sviluppò un codice per non vedenti precursore della scrittura Braille. Servendosi di spilli, era in grado di rappresentare i numeri per operazioni matematiche e corpi geometrici rettilinei. Nei suoi scritti Saunderson trattava di ottica e delle "ultime invenzioni della luce e dei colori" (Zedler 1742) - per lo stesso Saunderson invisibili.

La *sala di lettura*, invece, - ad uso dei vedenti - gioca con la rappresentazione dell'assenza e riflette la nostra incapacità di vedere la nostra vista vedere. Tramite una suggestione di assenza della vista il lavoro dà una nuova definizione allo spazio che occupa: viene abolita la sua evidenza visibile.

L'orientarsi nello spazio assoluto per mezzo di punti, come lo descrivono i testi rappresentati, diventa evidente attraverso una confrontazione totale con il tatto che crea sempre un'unità con il mondo e annulla ogni distanza di prospettiva dello sguardo. Nell'immaginazione di chi osserva il lavoro, la pelle si scontra con i segni che si iscrivono come stimoli, in quanto strumento principale di comunicazione e della formazione di rapporti significativi (Anzieu 1992): La *sala di lettura* così diventa la sala leggibile.

Le superfici della scrittura sulla pelle degli oggetti restano scrittura segreta soltanto per l'occhio e - come nelle descrizioni di pittura per ciechi di Diderot, per cui la propria pelle serviva da tela - diventano pittura dello spazio, pelle dello spazio del white cube.

Anche per il suo conoscitore, il cieco, nasce parallelamente una nuova forma di *sala di lettura*: Egli trova uno spazio ricoperto di informazioni per lui, nel quale i segni e gli oggetti formano oggetti simultanei, leggibili sia in termini linguistici e non - una forma di comunicazione che fino ad ora era riservata all'arte contemporanea dello spazio visibile - in dark cube.

Katarina Matiasek  
1997

Mailand, den 31. Januar 1997

Liebe Constanze Ruhm,

es freut mich Ihnen mitteilen zu dürfen, daß der Vorschlag der Kuratoren Chiara Bertola und Christa Steinle für eine Ausstellung österreichischer Künstler in das Programm von VIAFARINI in Mailand aufgenommen wurde, und daß wir Sie hiermit einladen möchten, zu diesem Projekt beizutragen.

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Die Ausstellungseröffnung ist für Anfang Mai vorgesehen.

Mit freundlichen Grüßen,

Patrizia Brusarosco

19.6.1987

DETRA CHIARA,

HERE I SEND YOU SOME  
MATERIAL ON MY WORKS.  
I DID INCLUDE JUST A  
FEW PROJECTS OF VARIOUS  
INSTALLATIONS I REALIZED  
DURING THE LAST COUPLE  
OF YEARS.

I HOPE YOU WILL TAKE  
SOME INTEREST ?

THE MATERIAL WHICH I  
GAVE YOU IN FORM OF  
VIDEOTAPES OF COURSE  
RELATES TO THE VISUAL  
DOCUMENTATION INCLUDED  
HERE.

all the best

Enrico

Constanze Rühm  
 Schöffelgasse 6  
 A-10912 Purkersdorf  
 Austria  
 Tel: +43 (0)223 211  
 Fax: +43 (0)223 211 100

FAX AN: Galleria V  
 YON: Constanze Rühm

0079-2-66804473

Dear Chiara!

I hope everything  
 Katarina told me  
 I need for the show

is going well.  
 I would need a fill in on what kind of equipment  
 for here is the required information:

- \*4 VHS Players
- \*4 Monitors ab

title of <sup>reverse</sup> Autoverse and <sup>stall</sup> Autostar  
 to 19 Inches Diagonale

As far as I remember  
 possibility of getting  
 thing to do would  
 There should not be  
 Besides that, it's  
 budget. But please  
 be insured against  
 I will come to Milan  
 Saturday or Sunday  
 please let me know  
 rather than a ticket  
 to Milan one way  
 take a night train  
 My phone number is  
 if there are questions

we were talking with Christa Steinle about the  
 these from the Neue Galerie in Graz. The best  
 to contact her about that.  
 my problem in getting them to Milan by car  
 I have you quite some money from your flight  
 remember that all the equipment should of course  
 be worth it.  
 Tuesday evening (6th of May) and leave  
 since I am under some severe time pressure.  
 it would be possible to arrange a plane trip  
 since it takes me thirteen hours from Vienna  
 that is quite exhausting. Besides that I would  
 need almost as expensive as the plane ticket.  
 listed above, otherwise please contact Christa

All my best regards  
 Constanze Rühm

06 069-80059075

ps: see if any computer job is  
 possible with the funds.  
 My collector phone number is

0079-2-664-2106899

CR

VIA FARINI

via Farini 35  
20159 Milano Tel. 02 66804473  
Fax 02 66804473

Associazione per la promozione  
della ricerca artistica

fax

Numero di fogli con questo

1

da MONICA THURNER

a CONSTANZE RUHM

note

WE CONFIRM THE  
RENTAL OF 4 MONITORS  
AND 4 VHS-PLAYERS.

VIELE GRÜSSE,

Monica



FAX TO: GALERIA VIA FARINI  
ATTN. PATRIZIA/CHIARA  
FROM: CONSTANCE RYHM

DEAR PATRIZIA

I TALKED TO CHRISTA STEINLE.  
SHE SAID IT WOULD BE BETTER TO  
RENT THE EQUIPMENT IN MILAN.  
SO AGAIN, HERE IS WHAT I NEED:

- 4 MONITORI CA 17 - 19 INCH  
COLOR DIAGONALE
- 4 VHS-PLAYER WITH  
AUTOREWIND  
AUTOSTOP

PLEASE SEND A FAX TO THE  
FOLLOWING NUMBER TO CONFIRM.

0049 69 8005982

BEST REGARDS + LOOKING FOR-  
WARD TO THE SHOW. Constance