

OLAF BREUNING

HELLO DARKNESS

MAIN GALLERY, LOUNGE AND LIBRARY INSTALLATION

IN THE LOBBY: YVES NETZHAMMER

MAY 28 – AUGUST 3, 2002

Following the path of an ax-wielding sex doll, through the chaos of a destroyed library, the viewer enters a new world, cast out of the realm of knowledge and abstract ideas. Part discourse on death, part haunted house, Olaf Breuning's new installation for the Swiss Institute-Contemporary Art toys with ideas of artifice and luxury, mixing aesthetic clichés, styles and attitudes. "This is where the inversion sets in and shame turns to excitement...

"There is no truth and no reality, only ambivalence...Breuning's work can be seen as an archive of different realities, much of which combines a 'glam-trash' quality and a fascination with the seedier kind of art," writes Michelle Nicol. The materiality and availability of such luxury items is what interests Breuning. Ordered off the internet, the "Real Doll" represents the ultimate in trashy artifice, but taken into a context of an art installation, Breuning exposes not only the artificiality of the Real Doll, but also dispels our trust in the reality of our world and the sacredness of our art. "I deliberately keep very close to media sources," says Breuning, "So I relate to the present. So-called media reality is a presence that's almost everywhere you look today. That makes it difficult to define...I'm tempted to cut the concept of reality out of my vocabulary". His unsettling intersection of internet-sexuality and the aggression against the foundations of the historical world, beckons the viewer in, to mingle in Breuning's world where reality and fantasy are interchangeable.