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Marius Engh
Eschscholzia Californica
(For S. J. R. and H. H.)

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"Art or anarchy?"

Huntington Hartford, title of published writing (1964)

"From Mulholland Drive it flashed into Kenter and Mandeville canyons and on to Pacific Palisades."

Molly Burrell, Los Angeles Fire Department, "The hour-by-hour battle of \$70 million holocaust" (1978)

"I am an architect... Today I sketched the preliminary plans for a large country house which will be erected in one of the most beautiful residential districts in the world, a district of roomy estates, entrancing vistas, and stately mansions. Sometimes I have dreamed of living there. I could afford such a home. But this evening, leaving my office, I returned to my own small, inexpensive home in an unrestricted, comparatively undesirable section of Los Angeles... because... I am a Negro."

Paul R. Williams, "I am a Negro", American Magazine (1937)

"I am concerned with our natural environment, how we can discover and utilize form, and perfect the endlessly varied, stimulating and beautiful services it provides for mankind. It is the architect's opportunity and responsibility to understand and practice the art of creating with and out of them a suitable environment for mankind—advancing the art with every conceivable means, including, among others, poetic license and poetic prescience. And now, after billions of years of experience and preconditioning on this earth (from the development of the first one-celled amoeba to our present human complex) we have no valid excuse for not performing superbly."

Frank Lloyd Wright, Jr. in: Anais Nin, "The Diary of Anais Nin", Vol. 4: 1944-1947 (1947)

"But what the American people did not know was, that deep in behind all of it existed a world-wide coalition of great banking Jews who really constituted a Hidden Empire, who had their lines laid to every nation's capital, who pulled the strings in Moscow as they pulled them in the "free" United States."

William Dudley Pelley, "Hidden Empire" (1938)

"The first Spanish galleons sailing up and down the coast in the eighteenth century called the region "a land of fire," noting the deep orange-colored hillsides of California poppies. Their spontaneous exclamation, "la tierra del fuego!" became a symbol of this rich, newfound land."

Richard A. Minnich, "California's Fading Wildflowers: Lost Legacy and Biological Invasions" (2008)

Galerie Emanuel Layr is proud to present Marius Engh's third solo exhibition at the gallery with works relating to the history of an estate at Pacific Palisades in Los Angeles. Other recent solo exhibitions include „Order, Calm Silence and Drain“ at STANDARD (OSLO), "My Target Is Your Eyes" at Galleria Gentili, Prato, "Exhume to Consume" at Supportico Lopez, Berlin and "The Center of the World" at Preus Museum – National Museum of Photography, Horten. Marius Engh's works have previously been included in exhibitions at Kunsthall Oslo, Oslo; Museum of Contemporary Art, Chicago; Westfälischer Kunstverein, Münster; Bergen Kunsthall, Bergen; Kunsthalle Bern, Bern; The Bruxelles Biennial, Bruxelles; and Witte de With, Rotterdam. In October he will participate in the exhibition "Decorum" at the Musée d'Art Moderne de la Ville de Paris.