

KUNSTVEREIN GARTENHAUS

9 Sept – 29 Oct 2022

OLIVIA ERLANGER *Appliance*

“In these rooms, your imagined world: you slumber even while you wake. Consumed with desire for a life lost and, maybe, never lived. To be free of the body is to run without a hum, without the worry of a missing heartbeat. There’s no growl of an empty stomach, no ache of a strained eye. There’s no scent of lactic release or soreness from a sprained and twisted spine. There’s no baited breath walking down these halls with fear and confusion. No internal clock tick ticking away.”

HOUSE’s monologue from Humour in the Water Coolant

Transforming the space of KUNSTVEREIN GARTENHAUS into a complex dramaturgy, Olivia Erlanger’s *Appliance* is a project comprising a play, an installation and a publication.

Written by the artist and performed on the opening night, the play *Humour in the Water Coolant* is the story of a woman haunted by the appliances in her new home. Using the play as its starting point, the installation lingers between domestic suburban interior and theatre set. The play’s title references the aqueous humour of the eye and mechanical fluids found in engines, revising the metaphor of a body as architecture to body as appliance. Inferring different attitudes, class and aspirations through object placement and interior organization, the installation unfolds as an archive, a reading room and a space for action. Erlanger presents an environment inspired by Norman Klein’s idea of “scripted space” and informed by historical exhibitions such as MoMA’s *Houses of the Future* (1932) and *Good Design* (1950). Here, the gallery becomes a fractured, transparent house offering a psychic isometric view. The layout and function of different rooms of the home are defined by their appliances rather than perimeter walls.

Set during a séance to rid the home of its haunted aura, the play explores the pan-psychic potential of domestic objects. The appliances, now able to speak, express their emotional lives, rife with dissatisfaction, sadness, and ultimately a desire to connect and love. The psychological effects of their declining usage and functionality antagonizes the idea of technological improvement as a positive development, reframing it as a means of escape. What does ageing mean for these objects “born” on the assembly line, whose parts are easily replaced or whose obsolescence is already planned?

The exhibition is accompanied by a publication of the same title, published by KUNSTVEREIN GARTENHAUS’ imprint Wild Seeds. The book *Appliance* includes five new essays by Erlanger, each focusing on the history of a domestic appliance and how it is constructed in the cultural imagination. The essays weave together anecdotes and personal narratives while examining these appliances’ deployment in art history, cinema, and pop culture. The book also includes *Humour in the Water Coolant*. Throughout the duration of the exhibition, the public is invited to read the essays and play in the space.

KUNSTVEREIN GARTENHAUS

Olivia Erlanger

Olivia Erlanger (b. 1990, New York, NY) lives and works in New York City. Recent solo exhibitions include *Home is a Body* at Soft Opening, London (2020); *Split-level Paradise* at Bel Ami, Los Angeles (2020); *Ida* at Motherculture, Los Angeles (2018); *Poison Remedy Scapegoat* (with Nikima Jagudajev) at Human Resources, Los Angeles (2018); and *mouths filled with pollen* at And Now, Dallas (2018). Recent group exhibitions include *Shell* at Del Vaz Projects, Los Angeles (2022), *The Kick Inside* at Museum X, Beijing (2022); *Liquid Life* at Kistefos Museum, Jevnaker (2021); *Psychosomatic* at Various Small Fires, Los Angeles (2021); *In Situ* at Marianne Boesky Gallery, New York (2021); *Winterfest* at Aspen Art Museum, Aspen (2020); *Haunted Haus* at Swiss Institute, New York (2020); *What do people do all day?* at Kunsthalle Charlottenborg, Copenhagen (2020); *No Space, Just a Place* at Daelim Museum, Seoul (2020); and *For a dreamer of houses* at Dallas Museum of Art, Dallas (2020). Erlanger and Luis Ortega Goveia co-wrote *Garage* (MIT Press, 2018), a secret history of the attached garage as a space of creativity, from its invention by Frank Lloyd Wright to its use by start-ups and garage bands. The following year, Erlanger and Ortega Goveia directed a feature-length documentary, also titled *Garage*, based on the publication, which screened at the ICA London, London, and at Kunsthall Charlottenborg, on Dis.art (both 2019). Additionally, Erlanger recently screened a new documentary *Portrait of d'* (2022) at Del Vaz Projects, Los Angeles (CA), and at Ennejma Ezzahara, Tunis (Tunisia). She is currently working on her first narrative film.

List of works (clock-wise)

1. *Schönbrunner—Laaerberg, 2022*
Electrolux oven EKG5020, Elektra Bregenz refrigerator K542858, magnet, HEMA analogue clock, egg timer, aluminum miniature trash can, green trash bag, empty jars, kitchen towels, vinyl.
Variable Dimensions
2. *Steinbock—Argentinier—Wickenberger—Malfatti, 2022*
EASIL toilet WC5022-P, Einhell radiator MR 920/1, aluminum cabinet, toilet brush holder, silver and pearl necklace, lighter, ceramic dish, coins, bathroom towels, toilet paper, perfume bottle, vinyl, printed material (*The New Yorker*, 25 January 2021; *The New Yorker*, 9 November 2021).
Variable Dimensions
3. *Kandl—Witchel—Felber, 2022*
Toshiba LCD TV 32DL66Ps, SONY speakers APM-700, Artemide Tolomeo Tavolo lamp, Mart Stam S34 cantilever chair replica, AEG lamp, carpet, notebook, icons, key ring, printed material (*Casa Da Abitar*, March 2012; *Casa Da Abitar*, October 2011; Chandra, Ram, *The Complete Works of Ram Chandra*, 1989; Chandra, Ram, *Truth Eternal*, 2018; Freud, Sigmund, *Interpretation of Dreams*, 2019; Rainer, Yvonne, *A Woman Who...*, 2009; Rowan, Tiddy, *At Home with Art*, 2007; Sollo, Rago, *Collecting Modern*, 2001; Sweet, Fay, *Vintage Furniture*, 2007; *This is Fantastic Man No. 11*, 2010; *Vogue Australia*, November 2001; *Vogue Italia*, February 2000; *Vogue Italia*, September 2000; *Vogue*, January 2003; Voller, Debbie, *Madonna: The Style Book*, 1999; *World of Interiors*, October 1999).
Variable Dimensions
4. *Lerchen, 2022*
Wooden door, doorframe, hardware, braces.
Variable Dimensions

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