

Opening hours:

Tuesday 10:00 – 20:00
 Wednesday – Sunday 10:00 – 17:00
 Closed on Mondays

Erweiterungsbau

- Räume 15, 18, 19, 21, 22**
 a) *Thousand Years of Poor Connection*, 2022
 b) *In a protein sky, running protein fields, with my protein eye*, 2022
 c) *Anatomy of Delusion*, 2023
 d) *Lover and Other Strangers*, 2023
 e) *Panic Engineer*, 2023
 f) *Sing me a word of Indoor Ciy*, 2023
 g) *Tunnel Stalker*, 2023
 h) *Production of Absence*, 2023
 i) *Untitled (City Life)*, 2022
 j) *i give back to the landscape, the vomits of experience*, 2023
 k) *i give back to the landscape, the vomits of experience*, 2023
 l) *Untitled*, 2023
 m) *Devotion Strategy pt.2 (braced version)*, 2023

Obergeschoss

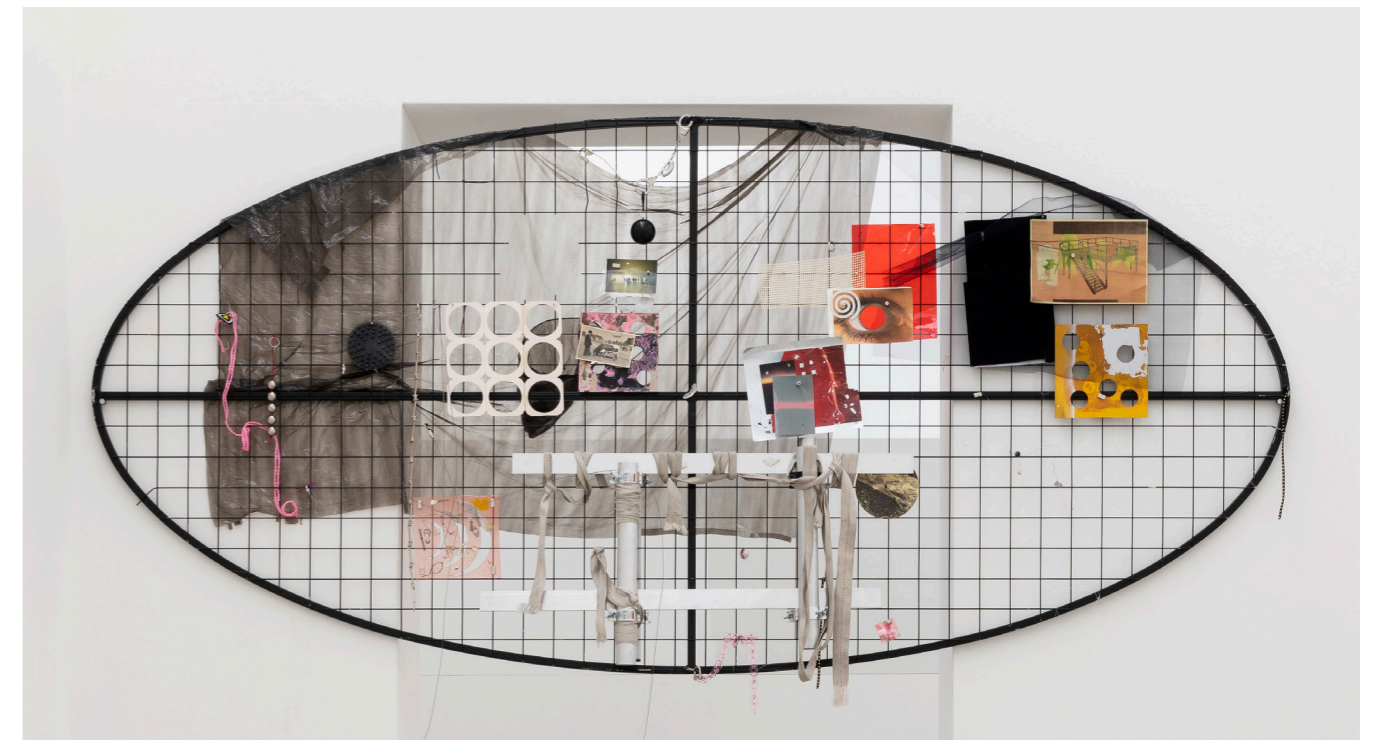
- 3 Picasso, Morandi, Giacometti, Lassnig
 4 Roussel, Maillol
 5 Monet, Sisley, Pissarro, van Gogh, Bonnard, Vallotton
 6 Vuillard, Redon, Toulouse-Lautrec, Sylvie Fleury
 7 Picasso, Braque, Gris, Leger, Delauney, Sylvie Fleury
 8 de Chirico, Magritte, Klee, Giacometti
 9 Mondrian, van Doesberg, Taeuber-Arp, Arp, Brancusi, Calder, Mangold, Cragg
 10 Albers, Loewensberg, Sylvie Fleury
 11 Martin, McLaughlin, Baer, Weiner, Mosset, Sylvie Fleury

Erdgeschoss

- 1 Franz Erhard Walther
Werke aus der Kienzle Art Foundation

Jan Vorisek
Edge, Hour, Substance
13. Manor Kunstpreis Kanton Zürich

16.9.2023 – 7.1.2024



Thousand Years of Poor Connection, 2022

The artistic practice of Jan Vorisek (*1987 in Basel, lives and works in Zurich) is multimedia-based: Sculpture, installation, performance and sound. In these media, he is dedicated to the temporality and changeability of systems. His material arrangements themselves form a flexible, modular system, with the different components and materials constantly acquiring new meaning through processes of repetition, combination and variation in different (exhibition) contexts.

Vorisek's artistic work is deeply connected to the music culture and clubbing scene of his generation. As co-founder of the event series *House of Mixed Emotions*, *H.O.M.E.* for short, he organises club nights with artists who represent a broad spectrum of contemporary performative practice between electronic music and visual art. Vorisek's affinity for experimental music always resonates in his work. It can flow in acoustically in the form of sound interventions, which the artist weaves into resonant spaces with his arrangements of materials. Above all, however, sound and tone reverberate subliminally as an artistic strategy, as in the Winterthur exhibition *Edge, Hour, Substance*.

Here, the acoustic phenomena of "feedback" and "distortion", with which Vorisek compares his experimental approach, are combined. They come together to form an open system of reference between the audience, the work and the exhibition space - a network in which we move between order and deviation, encounter boundaries and transitions, find ourselves in intermediate zones and repeatedly discover reversals and voids that seem alienating and throw our habitual perception off balance and into question. Vorisek makes this artistic concept, as indicated by his exhibition title *Edge, Hour, Substance*, spatially, temporally and materially visible and tangible.

Vorisek produced a group of new works for the exhibition at the Kunst Museum Winterthur. They are objects, assemblages and installations made of found objects and industrial materials such as packaging and insulating material, structures made of metal and plastic, which he primarily shaped and further developed using technical manufacturing and production methods, but also modified himself with paint, paste, spray and paper and assembled into hybrid material arrangements.

They refer to architectural models, building elements and plans as well as to global consumption systems through which the objects travel.

Exemplary of Vorisek's artistic practice is the grid object *Thousand Years of Poor Connection* - a collage of various materials and ephemera such as steel, wood, plastic and fabric elements, printed paper, photographs and research material. The emblematic lattice object hangs prominently above the passageway in the first exhibition room like a technoid company logo. Nonetheless, the signet runs counter to the principles of brand design, which dictate comprehensibility and catchiness. Nevertheless, it marks a transition zone between two rooms and, as a grid structure, can to a certain extent be understood as a filter that lets certain information through and holds others back, thus manipulating the signalling effect.

Vorisek also pursues this conceptual approach of manipulation in the new three-dimensional works made of polyurethane (PUR). The foam is used in industry as an insulating material because of its lightness and mouldability. In art, it is mainly used for analogue moulding of originals and models. Vorisek, however, used the material for the artistic realisation of digitised object data, such as for the modular wall piece *Lover and Other Strangers*. The relief of six cube elements of equal size with the same milled arch structure is reminiscent of modernist façade ornaments and their many variations. However, this idea and function of an intact, orderly structure is subverted in Vorisek's composition by bringing the principle of order out of the joints with a seemingly paradoxical combination. Last but not least, there is a certain dilettantism to the artwork. From a distance, the machine-made cubes appear to be precision products, but if we look at them more closely, we discover blemishes and deformations on the surface that the artist himself - when sealing them with a transparent synthetic resin - has allowed to take hold. The ephemeral potential of the work lies in this flexibility and changeability. It directs our gaze to the interplay of forms, colour nuances and highlights, which change in the alternation of positive and negative form, depending on the angle of view and standpoint.

These traces of distortion are condensed in the wall and floor works in the second exhibition room. The formally reduced objects are relief-like portraits of an ordinary packaging element that also fits into the exhibition as a processed found object, a so-called *objet trouvé*. Despite this reference, they are not to be understood as sculptural images, but rather as dynamic snapshots of the open production process, in which high-tech and craft as well as calculation and experiment come together. The three-dimensional structures seem like architectural set pieces from inhospitable urban in-between zones, from waiting rooms, underground stations or subways, where the blurs of public space become apparent.

At first glance, the objects appear rigid and static. However, if we question our usual perspective and focus our attention on their spatial presence and mutual relations-

hips, movement comes into the arrangements: Expansion and limitation interact with each other and become part of the architecture. Volumes leap out of the wall and project into the space. They occupy its height vertically or extend horizontally, finally detaching themselves from the wall in favour of the free-standing work *Production of Absence*. Here our line of vision changes: we now look down from above on a brown-painted floor object with milled structures and openings. Its composition and its simple ornamental elements are reminiscent of architectural models and city plans or of effect devices used to change audio signals in music. In this sense, the floor work oscillates between sobriety and playfulness. It combines pure painting with sculptural form, which opens up the view of the negative space and, as it were, of something absent and not least exposes Vorisek's artistic methods.



Devotion Strategy pt.2 (braced version), 2023

In the adjacent cabinet rooms Vorisek expands on the motif of inversion. With three free-standing pillar structures, he takes up the concept of the readymade. These are commercially available plastic formwork for the production of decorative columns, the components of which are assembled quite banally by means of black plug-in fasteners. The inverted objects populate the space in a kind of architectural typology. In this respect, they can be understood as analogies to the classical column and its function as monument and support, whose familiar shape Vorisek alienates, however, and adapts in a negative form, in which the positive form is equally contained.

As we approach the last exhibition room and enter the passageway, the game with perception intensifies. The path becomes narrower and more twisted, it gets warmer and a dull, piercing roar steadily increases. Here at

Dead End, at the end point of the exhibition, the space is occupied by *Devotion Strategy* - an inflatable labyrinth made of black plastic, which is given spatiality and stability by being filled with air for the duration of the opening hours. Overnight, on the other hand, the walk-in architecture becomes a ruin and is subject to a theatrical temporality. The expansive structure breaks with the usual dramaturgy and order of exhibition spaces, with which Vorisek refers to formal hierarchies and cycles of artistic and social systems. It transforms the classic white cube into a confining experience. The artist reinforces this effect with installation interventions such as an exoskeleton-like scaffolding and metal struts that form the grid plan that braces the labyrinth to the space. This also includes a sound intervention that is tuned to the labyrinth's blower and interacts acoustically with the window that opens the exhibition space to the city. Last but not least, Vorisek also plays with the view of the outside world materially with a collage in piercing orange, which, together with the shiny black and the dimensions of the labyrinth, gives rise to a feeling of latent spatial panic.

Key to Vorisek's artistic practice is the way he deals with references. He takes up existing forms of expression and modifies references into a network of codes. In particular, he uses the grid pattern, which is reminiscent of traditional drawing transfer techniques, of the grid structure of architectural plan patterns, but also of ceramic tiles from intermediate zones in public spaces, in a different form. By breaking it up, Vorisek gives it a new ephemeral poetics, which refers to the volatility and transience of our time - a time that is out of joint.

In this sense, the idea of the increasingly threatened, exploited, futureless dystopian environment can also be recognised in Vorisek's work. The artistic manipulations and disturbances can be interpreted as harbingers of systemic collapse, which become comprehensible in the recurring motif of dissolution and reconfiguration of form and material.

The damaged structures aesthetics, reminiscent of early science fiction films, articulate as ciphers the impossibility of the present. Vorisek connects the world of today with its complex problems between faith and fear of the future with concepts of the past. The artist approaches these concepts, as he himself says, from a current understanding in order to raise fundamental questions of the present in his settings, in which certain things are possible that are considered impossible in our everyday world. He sees this as an opportunity to draw productively from the past in order to question the conditions of a neoliberal, capitalist society that makes the living conditions of a different future impossible. Although the bulky objects and installations and the edgy sounds still seem unfamiliar in the museum context, they reveal an aesthetic of distortion. An unusual museum visit that evokes curiosity and desire, but also unease and tension, and forces us to look back at ourselves.

Publication

An artist's publication will be released as part of the exhibition in the form of a CD.

Events accompanying the exhibition

- Artist talk (in english)
Sunday, 12.11.2023, 2 p.m. Jan Vorisek in conversation with artist friend and offspace Co-Founder Mohamed Almusibli.
- Public guided tours in the evening (in german)
Tuesday, 6.30 p.m.
19.9., 31.10., 7.11.2023 (in combination with Sung Tieu)
- Public guided tours on Sunday
at 1 pm
8.10., 15.10.2023 (in combination with Sung Tieu)

With kind support

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