

## Laurenz

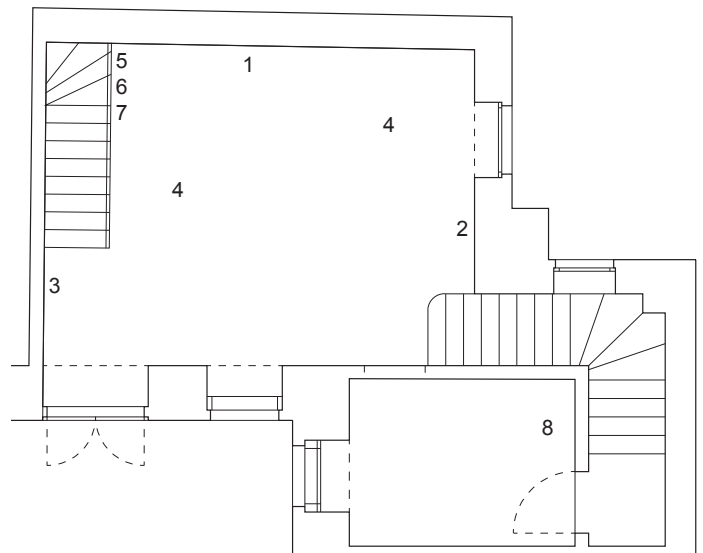
- 1 Lukas Meßner  
*17:04*, 2024,  
Fotos, Acrylic sheet, cellophane foil, tape  
35 x 30 cm
- 2 Lukas Meßner  
*00:40*, 2024  
Fotos, Acrylic sheet, cellophane foil, tape  
50 x 30 cm
- 3 Lukas Meßner  
*10:32*, 2024  
Fotos, Acrylic sheet, cellophane foil, tape  
50 x 30 cm
- 4 Lukas Meßner  
*improvers*, 2024  
cable reels  
various dimensions
- 5 Lukas Meßner  
*quality time*, 2024  
pencil and pen on paper, cellophane foil  
21 x 29,7cm
- 6 Lukas Meßner  
*Bist du gewachsen?*, 2024  
pencil and pen on paper, cellophane foil  
21 x 29,7cm
- 7 Lukas Meßner  
*news*, 2024  
pencil and pen on paper, cellophane foil  
21 x 29,7cm
- 8 Ivan Moudov  
*OGMS Cabinet*, 2024  
[with Lana Čmajčanin, Zoran Georgiev,  
Bernd Oppl, Magdalena Stückler]  
  
Lana Čmajčanin  
*Geometry of Time*, 2014 - 2022  
Lightbox  
  
Zoran Georgiev  
*Capital*, 2012  
Concave mirrors, MDF board,  
ceramic model of column capital  
  
Bernd Oppl  
*Expert Sleepers*, 2022  
Video mp4, 3D model  
  
Magdalena Stückler  
*sunbath*, 2024  
finnboard  
45 x 36 x 12 cm

**Opening 31 May, 2024, 2-6pm**

**Exhibition: 1 June - 30 July, 2024**

**Location: Linke Wienzeile 36/1c, 1060 Wien**  
**opening hours: Friday & Saturday 2-6pm**

**As part of the Independent Space Index Festival 2024**  
**31 May - 2 June, 2024, 2-6pm**



*Lukas Meßner & Ivan Moudov (OGMS Cabinet with works by: Lana Čmajčanin, Zoran Georgiev, Bernd Oppl, Magdalena Stückler)*

Eight trains in grey, brown, blue and black and 4 trucks - one white, one cream, one blue and one black - have shrunk and become tiny. So tiny that they could fit into a cupboard. They have left their tracks and trusted surroundings and entered someone's kitchen. Piles of plates in different heights marked the cityscape. Coloured water glasses became shiny shop windows. Having escaped the strict rules of the railway grid and the busy motorway, the trains and lorries were now independent, autonomous.

Something similar happened to a kitchen cabinet - only that its autonomy came from leaving the kitchen, not entering it. After being stuck in the same space for so long, with a little help the cabinet was able to move on and escape the comfortable infrastructure of the built-in kitchen. This gave the cabinet not only the freedom to do what it wanted with its drawers, but also the independence to move from place to place, to travel.

You go up a staircase and end up in an impasse. You look down and see an exhibition. You go up a second staircase and find an object with another exhibition inside. Two wooden cable reels that rolled into a horse stable and a cabinet from which you could pull out cutlery, plates or an artwork. Two approaches meet in space, reflecting former functions and current forms.

Ivan Moudov, OGMS Cabinet, 2024 (with works by: Lana Čmajčanin, Zoran Georgiev, Bernd Oppl, Magdalena Stückler)

Lana Čmajčanin  
*Geometry of Time*, 2014 - 2022  
Lightbox

A lightbox with a map of Europe and Asia glows from the drawer of Lana Čmajčanin in the OGMS cabinet. In its center – a dark and dense area of condensed visual data, a region with unclear borders of variable intensities, roughly at the place of contemporary Bosnia and Herzegovina. The image is the result of the overlapping of 35 historical maps of Bosnia and Herzegovina, often as part of other states, federations or empires, throughout 551 years. Maps aim to represent a carefully measured and factual view of the world. No matter what truth and overreaching perspective a bird view to the Earth promises to our terrestrial shortsightedness, maps never fail to reveal the human eye and its political defects. From the regions we decide to put in the center, to the inevitable distortions of map projections, through the re-drawing of political maps in view of changing borders, territories or formations – the abstract grids of geography are heavy with life. The etymology of the word grid itself is “grill” – that same cooking utensil humans have used through the ages until today, a very mundane tool indeed. Lana Čmajčanin map escapes the pretended detachment of geographic representation and turns the map into a fluctuating and evolving narrative, almost a song with varying tones and timbres. “Geometry of time” is a disturbing visual evidence, not only of the complex history of the region, but of ourselves as products of history and politics. The remnants of these shifting territories and identities can still be felt in the political and diplomatic tensions, and in our personal histories, on the Balkans today.

OGMS is a parasitical art gallery that latches onto museums, art fairs and other galleries. It was founded in 2010 by artists Steven Guermeur, Ivan Moudov and Kamen Stoyanov in a kitchen drawer at the ICA – Sofia, an independent Bulgarian art institution. Disenchanted by the power dynamics of the artworld, they decided to set up a gallery of their own – however small – and redefine the terms of participation. The three derived the name “OGMS” from the initials of their surnames, adding a zero at the beginning to take them to the top of any alphabetical list. Later Ivan Moudov took OGMS outside of the kitchen and transformed it into a four-drawer cabinet where he continues to present miniature exhibitions featuring the work of various artists.

Magdalena Stückler  
*sunbath*, 2024  
finnboard  
45 x 36 x 12 cm

Everyday objects find their place in drawers: coins, cables, rubber bands, filters, and other odds and ends. This reflects the container’s existence as a mere vessel waiting to be filled. At the same time, it is a homage to the independence and autonomy of the little things that are easily overlooked and do not wish to be seen—relics of the past, timeless symbols, and contemporary necessities.

Bernd Oppl,  
*Expert Sleepers*, 2022  
Video mp4, 3D model

Spaces seemingly built for humans, a strangely familiar habitat, but one devoid of reality, solid and eerie at the same time - a simulated environment, a sculpture, or in fact – a miniature 3D print. Bernd Oppl's drawer opens up to a world abandoned by humans, where screens are the only living presences. His camera quietly traverses various environments, taking us through the anxiety of an endlessly resuming i-phone screen, the calming oceans projected on a TV monitor, the poetry of karaoke subtitles or the fast running galaxies of screen-savers. Screens steer us through space and psychological states, indeed they seem to hold space and perception together. Turn them off and our 3D world, as well as our minds, might well dissolve back into cosmic dust. A small model of a mattress with a pillow and a bed cover, reminds us we are "expert sleepers" – we dream our reality, and technology continues the dream for us. Wherever the missing humans from Oppl's worlds are, screens and machines still shape space in the scale and ergonomics of human bodies, like the vestige of long departed gods.

'In my work I trace questions around the spaces we move within and occupy; be it foreign or self-created, real or virtual, physical or mental spaces. I explore what social changes and technologies these spaces are formed and influenced by. As well as when new shapes of space appear or disappear from our lives. Usually, spaces are containers for life situations. Life takes place in spaces. In my objects, installations and films the spaces themselves become protagonists and begin to tell themselves what happens or does not happen in them.'

Zoran Georgiev  
*Capital*, 2012  
Concave mirrors, ceramic model of column capital,  
MDF board

A hologram-like image of a column capital hovers in a tiny opening inside the drawer. However this is not a projection, but an optical illusion enclosing a real object - a miniature model of a capital. The object and its apparition contain all the possible iterations of a historical artifact: an image, a document, a symbol, a spectral presence, a precious fragment "buried underneath", a kitsch touristic souvenir... They all question the notions of truth, reality and (mis) representation in the case of history.

Created for the OGMS drawer already in 2012, "Capital" refers to the political instrumentalisation of the past in the Balkans, and in North Macedonia and Bulgaria in particular. Today, 10 years later, the "cold war over history" has very tangible political implications for the region.

Over the past decade, a massive campaign at rebuilding a glorified, if often historically incorrect past materialized in a series of public sculptures, architectural monuments, as well as in the liberal reconstruction of archaeological sites in North Macedonia (the latter largely practiced in Bulgaria as well). All this further encouraged heated nationalistic discourses on both sides of the border, opening the can of worms of national identity and language. In 2020, the conflict culminated, leading to Bulgaria blocking the inclusion of the Western Balkans in the European Union. The "historical" artifacts fuelling this dispute remain to hover as kitsch paraphernalia over the future of the region.