

KARIN SCHNEIDER

The Milchhof Diagram

September 28 through December 16, 2018

Opening: Thurs September 27, 2018, 7 pm

kunstverein
nürnberg albrecht
dürer
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The Milchhof Diagram by Karin Schneider addresses the letter G – Grasping (*Begreifen*) of her ongoing A-Z Lexicon. Here, grasping is done through a number of interventions and works made for the Kunstverein Nürnberg's current location, the Milchhof, which was built as part of a modernist industrial complex developed for the distribution of dairy products in 1929 by the architect Otto Ernst Schweizer. With its large gridded glass facade, which opens up unto the buildings' atrium and its balustrades, the Milchhof borrows both church and theatre like elements to create ocular regimes aligned with production, transparency, and control. The disruption of transparency and the use of light by Schneider throughout the building mediates the architecture of control and the architecture of the exhibition. The act of grasping in Schneider's Milchhof Diagram is an open choreography of transversal historic and contemporary relationships that, albeit continually fading away, are very present.

In Schneider's *Diagram*, the primary mode of intervention happens within the visual program of the Milchhof's architecture. The German architecture historian Immo Boyken wrote about the Milchhof that it would go on to become a prototype for industrial architecture, placing the building itself within the vocabulary of industrial production. The largest of Schneider's interventions is the re-introduction of the milkglass on the historic facade of the atrium, which now serves to divide and connect the original building from its addition built in the early 2000s. The introduction of opacity at the intersection of the buildings separates a historic building and its contemporary echo, a mirrored version, reproduced from the original, in a similar design, with a similar floor plan. The window thus functions as a stoppage in the serial reproduction of architecture.

Behind the balustrade on the second floor opposite the large Glass facade, three industrial fluorescent lights mark a space, where daylight in the original design of the building would have illuminated the murals painted around 1930 by Carl Grossberg. Today this site within the building bears traces of an aesthetic conflict in the later 1930s, between Grossberg's geometric abstraction and volkisch milk maiden murals that would replace his work and were produced in lines with the aesthetic program of the National Socialist Party. The relief of the latter is still visible on the white walls today.

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Offices line the atrium of the building and light travels through their wall to ceiling windows in to the navelike center of the building. The Kunstverein Nürnberg's main gallery, located in one such space on the ground floor, is barraged and light proofed by flattened shipping boxes. In the contained space there is a projection of a private beach in Massachusetts, USA, on a cardboard box, filmed at night in front of a black monochrome painted on a wall. The motif of the film is only discernible through the anonymous sound of rolling waves amplifying the architecture of visibility, distribution, and access within the Milchhof, a historic industrial center. Schneider has placed a photograph of a wave before breaking or collapsing on the third floor of the building. The image size is derived from a single glass partition of the atrium's main window.

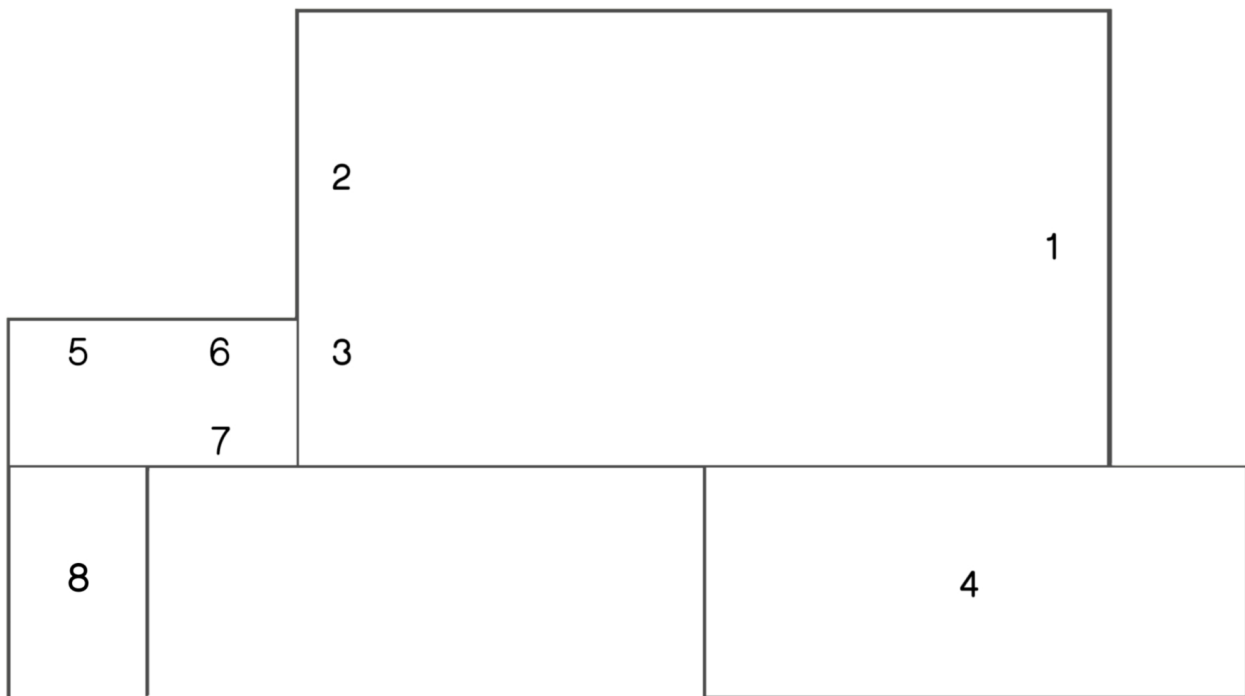
Within the Kunstverein's cabinet galleries, in the first of two adjoined spaces, Schneider presents a single *Marsupial*, a black folded ceramic confronted by two *Marsupials* reproduced as photographs in light boxes with frames that match the buildings anthracite architecture. The original *Marsupial*, a handmade work, serves as a transitional object and can physically hold works of art by other artists, while the light boxes, made for the Kunstverein, translate the *Marsupials* to information, which paves the way for their own materiality. By extracting the original work and inscribing it within the program of the *Milchhof Diagram* the artist situates her practice within the framework of the Milchhof and the historical trajectory of its transition from a site of manufacturing to a post-industrial office building.

Phantom Limb, a 16 mm film produced by Union Gaucha in 1998 as a collaboration between Karin Schneider and the artist Nicolás Guagnini, is screened in the second room of the cabinet. *Phantom Limb* links "peripheral" narratives of the so-called modernist canon in Poland, Brazil, and Argentina in the form of a fictional documentary, while also depicting modernism's colonial universe. It brings together examples of the Unism of Katarzyna Kobro and Władysław Strzemiński, the Neo-Concrete Art of Lygia Clark and Hélio Oiticica, as well as the Concrete Art of Raúl Lozza and Enio Iommi.

Karin Schneider is a Brazil-born and New York-based artist and filmmaker. In 1997, Schneider co-founded *Union Gaucha Productions (UGP)* an artist-run, experimental film company designed to carry out interdisciplinary collaborations with practitioners from different fields. From 2005 to 2008, she was a founding member of *Orchard*, a cooperatively organized exhibition and social space in New York's Lower East Side. From 2010 to 2014, Schneider co-founded *CAGE*, a space that facilitated new kinds of social interactions. Her current work, *Situational Diagram*, was the subject of a book and an exhibition at Dominique Lévy Gallery in 2016. In 2017, she started to develop with a group of people a new platform for moving image, *Ortvi*.

FLOORPLAN

- 1 Milky PVC-film on gridded glass fasade
- 2 Balustrade on the first floor: three flourescent lights
- 3 Balustrade on the second floor: photograph, b&w, 24,5 x 24,5 cm
- 4 *MV_Sea*, 2018, digital video, 29 min
- 5 *Marsupial*, 2018, transparency on light box, 47 x 65 cm
- 6 *Marsupial*, 2018, transparency on light box, 47 x 65 cm
- 7 *H (AR/BP + C) (Marsupial)*, 2018, ceramic, 59 x 15 x 9 cm
- 8 Union Gaucha Productions (Karin Schneider and Nicolás Guagnini), *Phantom Limb*, UGP, 1998, 16-mm-Film, 35 min



UPCOMING DATES

Fr Oct 05, 8 pm

Guided tour in the frame of the Art Weekend Nürnberg
artnuernberg.de

Do Oct 18, 7 pm

The Forgotten Space, directors: Allan Sekula and Noël Burch
German offscreen voice by Nina Hagen
Film, USA 2010, 112 min

Wed Oct 24, 6 pm

Guided tour

Wed Nov 21, 6 pm

Guided tour

Open

Tues–Fr 2–6 pm, Sat–Sun 1–6 pm

Entrance fee

2,50 Euro; 1,50 Euro reduced; free admission for members of Kunstverein Nürnberg and of ADKV

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