

MAK

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MAK CENTER RESIDENTS PRESENT FINAL PROJECTS IN MACKAY APARTMENTS EXHIBITION

'glass, concrete and stone, it's just a house not a home'

—David Byrne

(West Hollywood) The twentieth group of MAK Center Artists and Architects in Residence will present their final projects exhibition, "it's just a house not a home," at the newly renovated Mackey Apartments Friday through Sunday, September 23 – 25, 2005. Songül Boyraz, kabru, Hans Schabus and partners Milica Topalovic and Bas Princen will each open up their living rooms as exhibition spaces to showcase the results of their residencies. This display will include photographs, site documentation, maps, video and presentations.

The exhibition will open with a free public reception Friday, September 23 from 7 to 10 p.m., with a special presentation by kabru at 8 p.m. On Saturday and Sunday, September 24 and 25, exhibition hours will be noon to 6 p.m. The R.M. Schindler designed Mackey Apartments are located at 1137 South Cochran Avenue in the mid-Wilshire district of Los Angeles.

kabru

Since 1994, Christoph Kaltenbrunner, alias *kabru*, has been a part of the Vienna-based *propeller z*, along with partners Kriso Leinfellner, Philipp Tschofen, Carmen Wiederin and Korkut Akkalay. *propeller z* works in a variety of fields, ranging from architecture, interior design, exhibition/set design and graphic design to experimental work.

At the Mackey, kabru presents *A Dearth of Resources as (Design)Innovation*. It is not uncommon for political circumstances—such as war, customs and trade relationships—to restrict the use of certain materials. During WW II, armaments manufacturing restricted access to metals. One result was the innovative use of plywood by mid-Century



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architects and designers, including Frank Lloyd Wright, Richard Neutra, Friedrich Kiesler and Schindler.

Kaltenbrunner investigates the historic and current uses of plywood, focusing on designs by Charles and Ray Eames, the architecture of the Case Study Houses and aeronautics uses by Howard Hughes. He exhibits the results of his research through digital presentation, diagrams, sketches and found plywood samples.

Songül Boyraz

New places open up through intense observation and contact with people. As a foreigner, Boyraz is more aware of the differences in social structures and habits in another country. Studying these differences such as behavior, manners, traditions, rituals, clothing, etc., allows her to uncover social and cultural codes, which directly feed into her artwork.

For her residency, Boyraz created a video installation which investigates political and social issues of immigration and related economics. She focuses on arenas such as the border between Mexico and the U.S., as well as the presence of immigrants on Los Angeles city streets often forced into low-income, day-labor jobs. She strives to communicate personal motivations and strategies for survival amidst the foreign environment.

Milica Topalovic & Bas Princen

The work of Topalovic & Princen often focuses on observing and describing “anti-cities”: wild cities, shrinking cities, leisure cities. A conceptual pilgrimage to Los Angeles as a “historical” capital of anti-cities, is in the core of their investigations.

Sunday Canon by architect Milica Topalovic is a non-narrative video installation which observes the transformation of scenery in-between events — a religious service and a multimedia show taking place in Anaheim’s Crystal Cathedral, known for its worldwide broadcast *Hour of Power*. Not showing the actual on-air programs, but the shadow that they cast, the video looks into the daily routines of the Cathedral staff. Through their mundane, unconscious movement, slowly and repeatedly, a church is dismantled into a media-spectacle space, and the other way around.

Also at the Crystal Cathedral, public space designer Bas Princen photographs the intertwining patterns of its media technology infrastructure with its glass-filled contemporary architecture. He plans to exhibit these large format photographs as well as other photographic abstractions of the “suburban city.” In addition, he will print a small book of 12-15 photographs.

Hans Schabus

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Schabus arrived in Los Angeles from the 2005 Venice Biennale, where he deconstructed the 1935 Austrian Pavilion and transformed its gate-like function with a massive barrier of an Alpine mountain. Continuing with his interest in the role of landscape structures in contemporary perception, Schabus investigates the “so-called hinterlands of Los Angeles — how this land is apportioned, utilized and perceived.”

His project in Los Angeles seeks to uncover the presence of the concretized L.A. River, a natural phenomena that lies hidden from the majority of the city. Schabus is fascinated by the tendency of a river to form the city that grows around its bounty, and wonders what it can reveal about Los Angeles, a city that has turned its back, in a sense, on nature. After detailed analysis of the river and its relationship to the city grid via the Thomas Guide map, Schabus plotted his course for a week-long walk of the 52 miles of river. He has systematically documented the 100-plus bridges that span the river, showcasing the difference in type and purpose for the region. For the exhibition, Schabus plans to display the maps, drawings and photographs that frame his experience of these landscapes.

“it’s just a house not a home” will be on view at the Mackey Apartments from Friday, September 23 through Sunday, September 25, 2005. Hours are Friday, 7 – 10 p.m. and Saturday and Sunday, noon to 6 p.m. There is no charge for admission. The Mackey Apartments are located at 1137 S. Cochran Avenue in Los Angeles. For further information, the public may contact (323) 651-1510 or www.MAKcenter.org.

Special thanks to the Federal Chancellery, Department for the Arts and Federal Ministry of Education, Science and Culture of the Republic of Austria, the LaFetra Family Foundation and the Los Angeles County Arts Commission.