



**MAK**

Press Release

**MAK DESIGN SALON #03**  
**ROBERT STADLER. Back in 5 min**  
Moments Between in the MAK Branch Geymüllerschloß

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| Press Conference  | Tuesday, 9 September 2014, 6 p.m.  |
| Opening   | Tuesday, 9 September 2014, 7 p.m.  |
| Exhibition Venue  | MAK Branch Geymüllerschloß<br>Pötzleinsdorferstraße 102, 1180 Vienna             |
| Exhibition Dates  | 13 September–30 November 2014  |
| Opening Hours   | Saturdays and Sundays 11 a.m.–6 p.m.   |
| Opening Hours during<br>VIENNA DESIGN WEEK<br>(26.9.–5.10.2014) | Friday, 26 September 2014, 2 p.m.–6 p.m.<br>Saturdays and Sundays 11 a.m.–6 p.m. |

With *Back in 5 min*, Robert Stadler has produced a suspenseful juxtaposition of historical and contemporary spatial impact and design for the *MAK DESIGN SALON #03*. Similar to a director, the Viennese-born and Paris-based designer studied intensely the “script” of the Empire and Biedermeier-era décor of the MAK Branch Geymüllerschloß in order to produce his own reinterpretation of the location. Memorable room installations combine tradition-steeped furniture with newly created objects and toy on many levels with the unique character of this former summer residence.

Stadler’s spatial narrations are reminiscent of French New Wave cinema, a version of auteur filmmaking—primarily represented by figures such as Jean-Luc Godard and François Truffaut—that bears the director’s mark and forms part of their oeuvre. The Biedermeier lifestyle—which in contrast to 18th century aristocratic villas united several functions in one room, such as eating, reading, and playing music—interacts with the present day in Stadler’s new arrangement of the rooms, each of which bears the unmistakable creative signature of the designer himself.

Stadler contrasts the summer residence’s bourgeois furnishings with simple pieces of furniture from rustic cottages like stools and benches, “whose multifunctional, reductive, and mobile design can be interpreted as a precursor to Biedermeier furniture,” says the designer. Provocatively blending into the setting, the stools *Aymeric* (2014) and the benches *Cora* and *Dora* (2014) can be interpreted as “work furniture,” for example. In keeping with the period’s contemporarily crafted materials, they were pro-

duced using an aluminum honeycomb sandwich panel, and seem to suit country life just as well as the Biedermeier period or the present day.

Developed in collaboration with the long-standing Austrian textile company Backhausen and inspired by the Geymüllerschloss itself, Stadler's collection of textile designs called *Fantome* (2014) are reminiscent of magical invisibility cloaks. The digitally printed fabrics imitate the pattern of the parquet, carpeted, or stone floors in each of the rooms. "Distortions can be discerned in the patterns, similar to what you see when you use Google Earth and an image hasn't finished loading. It results in a freeze effect, which addresses the endless period of absence in the currently unoccupied Geymüllerschloss," says Stadler of his textile throws.

The Franz Sobek Collection on show in the Geymüllerschloss—160 Old-Viennese clocks of exquisite quality from the period between 1750 and the second half of the 19th century—is contextualized by Stadler using the LCD clocks *24h Linda* and *24h Tanya* (2005–2008). The wall-mounted screens, which show portraits of porn actresses, are not recognizable as clocks on first glance. It is only upon closer inspection that the viewer realizes the sitter's eye doubles as a minute hand and her mole as an hour hand. Referring to the construction of the Geymüllerschloss in the style of a pleasure pavilion in 1808, Stadler wants to confer a new connotation on the term "working hours."

Stadler's complex scenography for *Back in 5 min* displaces its visitors into a "moment between," as if the location were on the point of reconfiguring itself. Illuminated with strobe lighting, the viewer can only briefly catch a glimpse of two rooms' interiors before they disappear into the darkness. Comparable to peepshows, this flashing intensifies the designer's intended effect.

"Robert Stadler is part of a new generation of designers whose intense authorship in terms of content and form—ignoring the boundaries between disciplines—means they don't run the risk of lingering self-referentially in the art or industry system," says Thomas Geisler, Curator of the MAK Design Collection, of this year's choice of artist for the *MAK DESIGN SALON #03*. Stadler follows on from design interventions by Studio Formafantasma (*The Stranger Within*, 14 September–1 December 2013) and Michael Anastassiades (*Time and Again*, 12 May–25 November 2012).

At 11 a.m. on 28 September, the intervention *Back in 5 min* will give rise to a pre-noon event as part of the VIENNA DESIGN WEEK. Robert Stadler, the London-based Author and Curator Emily King, and Jana Scholze, Curator of Contemporary Furniture and Design at the Victoria and Albert Museum in London, will have a discussion under the moderation of Thomas Geisler.

In 2014, the MAK DESIGN SALON is once again generously supported by the DOROTHEUM.

### **Robert Stadler**

Subtle spatial impacts and relocating quotations are characteristic of Robert Stadler's multidisciplinary work. Stadler was born in Vienna in 1966 and studied design at the IED – Istituto Europeo di Design in Milan and ENSCI – Les Ateliers: École Nationale Supérieure de Création Industrielle in Paris. He was Co-founder of the group RADI DESIGNERS (1992–2008) and Assistant to Ron Arad at the University of Applied Arts Vienna (1994–1997). Stadler has lived and worked in Paris since 2000 and is represented by the Carpenters Workshop Gallery and the Galerie Triple V. Pointedly and playfully he questions the boundaries of art, architecture, and design, as in his current exhibition *QUIZ* (until 12 October 2014) curated for the Galerie Poirel in Nancy. His works feature in private and public collections, including those of the Fondation Cartier, the Fonds national d'art contemporain, Les Arts Décoratifs in Paris, and in the MAK – Austrian Museum of Applied Arts / Contemporary Art. The Académie des César, Dior, Beaumaryl, Louis Vuitton, Hermès, Nissan, Ricard, and Thonet are among his many customers. In 2012 he was awarded the prestigious French Prix Liliane Bettencourt Pour l'Intelligence de la Main.

### **MAK Branch Geymüllerschloss**

The Geymüllerschloss was constructed after 1808 by order of the merchant and banker Johann Jakob Geymüller (1760–1834) and was affiliated to the MAK in 1965 as an external branch. Alongside the permanent display of 160 Old-Viennese clocks from the Franz Sobek Collection, the Empire and Biedermeier-era furniture from the MAK Furniture Collection are some of the most important exhibits in the villa. No other building in Austria that is open to the public depicts the specific lifestyle and mindset of the Vormärz period in comparable authenticity. In the pleasure pavilion's park, the sculptural ensemble *Der Vater weist dem Kind den Weg* [The Father Shows his Child the Way] by Hubert Schmalix (1996/1997) and James Turrell's skyspace *The other Horizon* (1998/2004) create a dialog with the past.

Artwork for the exhibition can be downloaded at [MAK.at/presse](http://MAK.at/presse).

Press Data

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| MAK Curator   | Thomas Geisler, Curator, MAK Design Collection   |
| Related Events  | Sunday, 28 September 2014, 11 a.m.<br>A pre-noon event as part of VIENNA DESIGN WEEK.<br>Robert Stadler in conversation with the London-based<br>Author and Curator Emily King and Jana Scholze, Cura-<br>tor of Contemporary Furniture and Design at the Victoria<br>and Albert Museum in London, moderated by Thomas<br>Geisler. |
| Design Tours  | Curatorial guided tours with Thomas Geisler on Sundays<br>21 September 2014, 3 p.m.<br>12 October 2014, 3 p.m.<br>23 November 2014, 11 a.m.<br>30 November 2014, 3 p.m.  |
| MAK Admission   | € 7.90 regular/ € 5.50 reduced / Family Ticket € 11<br>Free admission for children and young adults under 19   |
| MAK Press and PR  | Judith Anna Schwarz-Jungmann (Head)<br>Sandra Hell-Ghignone<br>Veronika Träger<br>Lara Steinhäuser<br>T +43 1 711 36-233, -229, -212<br>presse@MAK.at, www.MAK.at  |

Vienna, 28 July 2014