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ARCHITECTURE AND ART BY

number_5 GmbH
I’m asking for the sky

The theme that the title refers to (a request, to obtain the sky), takes the sky not as a metaphor, but as a manifestation of the infinite space (represented in our understanding by the physical universe and by ideas). The exhibition aims to demonstrate how the infinite space of ideas, through action, becomes a real space on the physical plane, thus challenging the presupposition that reaching the sky, is impossible.

Laurie Anderson said that, to her, freedom means leaving rules and other people's ideas behind. She talked about how, as a child, the sky with its immense possibilities represented that for her, adding, that as adults, understanding that anything can happen, the sky represents that freedom.

From Laurie Anderson’s talk, Hidden Inside Mountains, Film and Screen talk, May 2005, Barbican, London.
I had a dream the other day. Roland Barthes was stepping down from heaven. Next second we are in Ginza / Tokyo. Mother and daughter standing in a field of sunflowers, both wearing tissue masks, staring at us. We must have materialised out of nowhere. We turn around. A Citroen Déesse blinking in the low sun in front of the Hermes store. Light blue metallic paint, yellowish lights, right hand steering. Barthes starts lamenting about the myths signified through shape and form, the windows not holes in a facade, but tough soap bubbles, more insect-like than mineral... He goes on and on. He then passes me the keys. We take express way No.4 to Shinjuku and finish the evening at La Jetée.

Urs Bette graduated with a diploma in Communication Design from the Academy of Applied Sciences, Düsseldorf 1992. In 2000 he received his Master in Architecture from the Master Class of Wolf Prix, University of Applied Arts Vienna. He worked for renowned architectural firms such as Coop Himmelblau, Eichinger oder Knechtl, SanOttReinisch and Steven Holl. He started his own architectural practice in Vienna 2001 and moved it to Adelaide, Australia in 2007.
He is a Lecturer and Course Coordinator at the School of Architecture, Landscape Architecture and Urban Design at the University of Adelaide. His work has been recognised with a number of group exhibitions and publications. His recent work was shown at the Austrian Contribution to the 10th Architecture Biennale in Venice.
Gordana Bezanov

Sometimes, when I can’t sleep, I invent short stories. This is one called: “The black cat”.

Once upon a time there was a black cat. He got lost in the dark room. He was only found again when the light was switched on.
Sue Carlson

I had a conversation, a few months after the Malevich retrospective (at the Guggenheim Museum, New York City, 2003):

Me; "Black Square, Black Circle, Black Cross, from 1915....when you see them in reproduction they look so graphic, just a black shape on a white background. But when you see the actual painting, they are really crazy, the paint has been pushed in every direction, cracking and peeling off."

John Baldessari; "Yeah, it's as though he felt such an urgency to get the picture out, he got the paint all fucked up. ...like REAL ART."

Sue Carlson was born in Minneapolis, MN in 1956 and currently lives and works in Brooklyn, NY. She earned a BA in music history and performance from Case Western Reserve University and an MFA in visual art from CAL-ARTS. Her musical training has deeply influenced her painting practice, as she uses the model of musical language as a way of embracing the poetry of light and space. Sue trained as a painter by assisting in the studios of Elizabeth Murray and Lucio Pozzi in New York City. Her works have been exhibited throughout New York, including Rose Burlingham Fine Art, Gerber-Seid Fine Arts, Van Brunt Gallery, Lindsey Brown Gallery, Artist's Space and White Columns. Her work has also been represented by galleries in San Francisco (CA), San Antonio (TX), and Baltimore (MD). In addition to painting, Sue performs and teaches classical piano.
One of my earliest memories as a child is from a family holiday in Miami. I must have been no more than eight years old. My family were checking out of the hotel we had stayed in. Our room was on the top floor. I remembered how impatient my sister and I were, in having to wait for the lift, so to save time we decided to take the emergency stairs to the ground floor. We burst through the door and ran down the stairs screaming listening to the echo of our voices in the concrete stairwell. As we got to what we thought was the ground floor, the door wouldn’t open. We tried the door of the floor above. This door wouldn't open either. We tried all the doors and for some reason none of the doors opened from the inside. We panicked. We knew our parents were leaving and maybe they’d leave without us. We would be left all behind. Trapped. We would have to live the rest of our days locked in a stairwell. Like good catholic children we knelt down and prayed that someone would come and save us. A few minutes later the manager, who had heard us shouting earlier, saved us. I guess in the eyes of an 8 year old our prayers were answered and a miracle happened.

Marco Chiandetti was born London 1973. He studied Art History and Anthropology at University College London and Film Making at the London Film School. After working in the film industry for several years, he returned to study Fine Art at Chelsea College of Art in London where he completed his MA in 2007. Marco has been invited on residencies in China, Austria (with Geoff Hendricks and Ai Wei Wei), Italy, South Africa (with Claire Gavronszy and Rose Shankinovsky) and more recently in the Czech Republic. Marco has also been invited to a residency at Gertrude Contemporary Art Space in Melbourne, Australia in late 2008. As well as his private practice, Marco collaborates with New York artist Melora Kuhn with whom in early 2008 he travelled to New Delhi, India, where they were resident artists at Sanskriti Kendra.
Norbert Frischaufl, Barbara Imhof and Susmita Mohanty as an international, multidisciplinary task force established the ‘association’ LIQUIFER Systems Group (LSG) in 2004. The LSG Board Members comprise Norbert Frischaufl, Sandra Häuplik, Barbara Imhof, Kırsad Özdemir and René Waclawicék.

LIQUIFER and the LSG association were integrated in 2006. Thus, we have two offices under the LIQUIFER Systems Group:
Office for [space] architecture & Office for integrated [space] systems
Since June 2008, LSG has a presence in Mumbai (India) led by LSG co-founder Susmita Mohanty.
Managing Directors of the Vienna office are Barbara Imhof and Waltraut Hoheneder.
On a Sunday afternoon we were sitting at a table in the living room 'Stube' of the 'Federihütte', a mountain hut on the Swiss Alps. On this day, the clouds were hanging low, so that the view wasn't as magnificent, as grandiose as on a sunny day, when you can see even the Zurich lake from the hut. A little girl was gazing out of the window and as she could not see the ground but only the pine trees nearby, so she announced, that we were all in heaven.

Gabriele Schmaeh was born in March 1966 in Adliswil, Switzerland. She lives and works in Zürich, Switzerland.

Her education was as a Drahtswoman; in Social Pedagogy at "Höhere Fachschule für Soziale Arbeit Zürich"; in Fine Art at the "Fachhochschule für Gestaltung und Kunst Luzern", Switzerland.

She attended performance workshops with Monika Günther in Luzern, Switzerland.

Various work projects took her to the North Sea, Rotterdam in the Netherlands, the Swiss Alps and to Vienna, Austria. She explores and works with the "Zone Between - die Zone dazwischen".

The "Zone Between - die Zone dazwischen" defines the space between different uniting phenomenon of a physical, social and corporative nature, which is the main objective and reference of the focus in all her work as an artist and social worker.
At times, in my childhood, on the school free afternoons, on Saturdays and Sundays, I went to the nearby swimming pool. Arriving at the swimming pool I decided to try out how it would be to have no legs or arms. So I went, pretending I had no use of my legs, just using my arms to move, through the public area and into the pool. It was always much easier to cope with the “handicap” in the water then outside. Coming out of the pool took some effort, especially on days I wasn’t using my arms. I didn’t bother about the other people and, looking backwards, nobody ever asked me anything about my funny exercises. I was in my own imaginary world and wasn’t disturbed by any adults. I could search the boarders of my being and body all by myself.

Andrew Smaldone was born in Denver, CO in 1978. He received The Presidential Arts Scholarship to attend The George Washington University where he also obtained a BA in Fine Art in 2001. Having studied in Florence during his 3rd year at University he returned to the city in 2001 to further his interest in what he likes to call ‘all things Italian’. He moved to London in 2005 and received his MA in Fine Art from Central St Martins College of Art and Design. In the same year, he co-founded the artists run magazine ArtSEEN Journal, which would later act as springboard for the Architecture and Art platform numer_5 GmbH. He now spends his time among art-making, writing, teaching, and helping number_5 bring project ideas into physical form.
When it comes to showing work in an ex-prison, I guess it was only a matter of time: The other day I was going through my late father’s archives when I came across his comment that “when I returned to my parents house at Rossie towards the end of the war, my father said to me, ”Jack, you have a dreadful record, you have spent eighteen years in an Approved School and five years in prison and you are still only twenty-five years old”.’

Rossie Reformatory was what we’d probably now call a young offenders institute; isolated and self-sufficient, it is where he was born and brought up because his father was the resident school teacher. Prison was Stalag XXI B prisoner of war camp in Poland. Innocent captivity.

In his late eighties he lost his memory and would walk into town and forget where he lived. For his own protection, he was sectioned under the mental health act at Sunnyside Hospital. He escaped twice in the first week.

Neil Stewart

Neil Stewart was born, lives and works in London. Educated at the University of East Anglia, Chelsea College of Art & Design (BA Practice and Theory of Visual Art) and Central St. Martins College of Art & Design (MA Fine Art), he is married to Shuk Chan with whom he has a son Xian. His long standing interest in Chinese philosophy informs his work which explores different concepts of time and duration. He has written regularly for various international art journals and was also Director of the Global Art Practice programme for post-MA international artists at Chelsea College of Art & Design.
Stiefel Kramer

Flashback
We noticed that it’s also literature that connects us. When I heard that S. was taken to hospital – he was said to be seriously ill – I hurried up to send him a book I’ve told him of. Too late and appalled I remembered its title I OWE THE WORLD A DEAD BODY. Out of the clinic grimaced with pain S. resolutely refused an excuse since he would just now – and he laughed – be reading MY LAST SIGH.

Shortly after, during a scenic performance of the Bach Cantatas MY HEART SWIMS IN BLOOD / I HAVE ENOUGH I was able TO HEAR GOYA who himself was deaf.

Hannes Stiefel was born in Switzerland in 1967. After his apprenticeship he worked as a draftsman and innkeeper in Lausanne and Zurich. Studies of History of Art and Philosophy in Zurich. Study of Architecture in Vienna and Los Angeles. Collaboration with the Swiss Editor, Film Historian and Specialist in Applied Urbanism Thomas Kramer in the common architectural company stiefel kramer, vienna zurich. Stiefel teaches and lectures internationally. Various international publications, exhibitions and awards. Hannes Stiefel lives and works in Vienna, Austria and in Zurich, Switzerland.
Justin Randolph Thompson

There is a West African proverb that says, A man in his home is like a hippopotamus in water, he cannot be moved. When I first left home I spent a great deal of time trying to evaluate just how constructive and how detrimental this immobility is.
"Rusty Cage" by Johnny Cash
You wired me awake, And hit me with a hand of broken nails. You tied my lead and pulled my chain,
To watch my blood begin to boil. But I'm gonna break, I'm gonna break my, Gonna break my rusty cage and run. I'm gonna break, I'm gonna break my, Gonna break my rusty cage and run. Too cold to start a fire,
I'm burning diesel, burning dinosaur bones. I'll take the river down to still water, And ride a pack of dogs.
I'm gonna break, I'm gonna break my, Gonna break my rusty cage and run. I'm gonna break, I'm gonna break my, Gonna break my rusty cage and run. When the forest burns along the road, Like God's eyes in my headlights. When the dogs are lookin' for their bones, And it's rainin' icypicks on your steel shore, I'm gonna break, I'm gonna break my, I'm gonna break my rusty cage and run. I'm gonna break, I'm gonna break my, Gonna break my rusty cage and run. I'm gonna break, I'm gonna break my, Gonna break my rusty cage and run. I'm gonna break, I'm gonna break my, Gonna break my rusty cage and run.
Gordana Bezanov, for number 5 GmbH, presents the curatorial project entitled "I’m asking for the sky", in collaboration with Martin Siegrist.

As a means to best address the space of the prison, number 5 GmbH is collaborating with artists and architects working within a variety of media including: painting, sculpture, video, installation, and mixed media. Using these different media, number5 GmbH aims to transform the space of the old prison, from an abandoned network of cells, into a space alive with constructed forms. These forms (works of art and architecture) will thus invite the audience to consider ideas of the nature of freedom, by giving spectators the opportunity to ponder the possibilities of how works of art, through collective memory of human experience, can transform the limited space of a cell, into a feeling akin to the infinite space of the sky.

With thanks to Mauro Cossu and Francesca Sassu, the A.C. Artegiovane, and all our friends in Sardinia.