

This is a work that exists because of a move.

With an openness towards an auto-biographical method, enriched by the economy of relationships, the work is in part an homage to a site assembled through an accumulation of perspectives.

Cordova in Vienna.

As a reversal of the rare circumstances of unconditional hospitality, the artist erected a gestural shelter, a temporary tenancy, this structure as room.

A structure built from a tarp synonymous with a move.

An instantly recognisable indicator of change. A self-referential material, known in this role.

A support structure.

Wanting to allow the last show to be the space on show, as show.

A dissolution of the separation between domains and an inversion of space occurred, an experimental architecture.

An open ended situation making deliberate efforts to show the circumstances of hosting.

The private spaces and the gallery on even footing.

In the gallery space; A structure that refuses the idea that an object achieves the status of sculpture by the fact that it is what is in the room, that is not really the room.

The immediate allure may have the form of sculpture, but it is exactly not, sculpture, rigorously logical, utilitarian and functional, paradoxically immaterial, it is a form with function.

A room for curator Cory Scozzari to live in during his last days in Vienna.

The structure was there and then not only, not sculpture, but an anti-sculpture as its presence aimed to reverse this status onto the remaining rooms themselves and not the matter which they housed.

The space as mediator on show.

The work enters into a condition which objects to this logic and expands into the field, where through the process, the process becomes the work, without aiming for purity of separateness.

Existing as a work, determined only by and through the total openness to thought, circumstance and relationships, undecided and unconditional of outcomes, we go into the landscape.

A condition supplemented by this materiality but immaterial as a support structure, is as active in transit, en-route, across Europe, even in the sitelessness of an absolute loss of place, as it is in its re-assembly here, now.

'Vienna' in Barcelona is re-installed as artefact. The removal of the home inside changes the structure, which was then, exactly, not sculpture, now, into sculpture, through its 'becoming' of the process. Its material presence is the art object as marker of a process, undergone. The architecture is now a sculpture that exposes the context of the process, still ongoing.

Void of function but speaking in a symbolical tongue about the meaning of this change in place. A souvenir.

To be open about the process undergone and still ongoing now, through me, as a gesture of the extended hospitality.

I am not attempting a role as an act unknown, but someone who reveals my act as role, given by the artist, as the extension of the work, which itself is the narrator. I am aiming to shift your attention into the context where the process is the work that exposes the experience.

Even though you enter into this structure, this room is not a room. Through its becoming of the process, it is what is in the room, that is not really the room; a sculpture. Here is a space, not empty, but re-arranged into something which is said that could not otherwise have been shown or shown itself.

A very warm welcome.