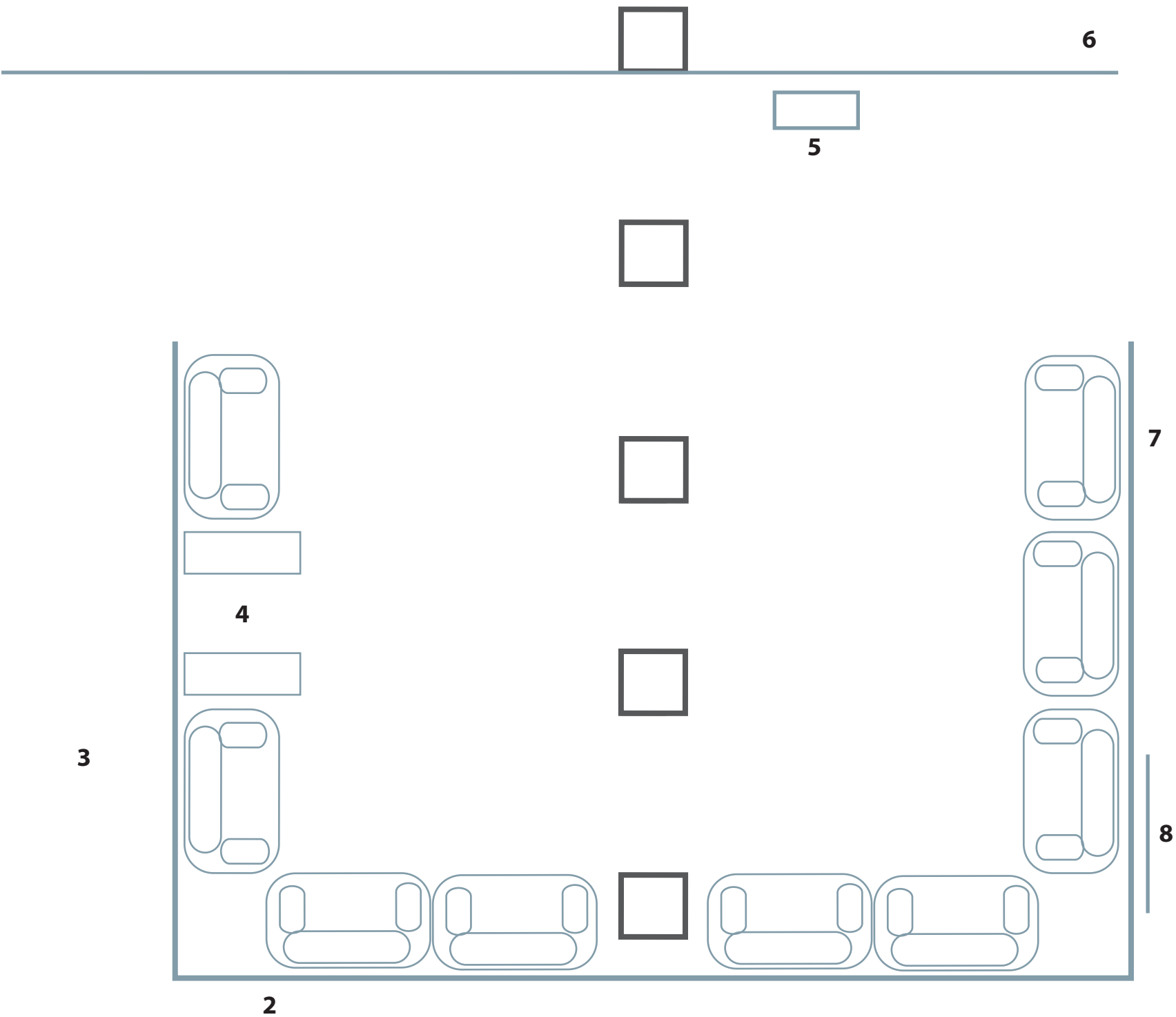


RAUMPLAN

GARAGE SHOW

03.07.-04.09.2026



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- 1 **Lisa Sifkovits, *empty (menu)***, 2026, decorative paper, photo print, cardboard, sample clips, 30 x 39 cm. (Part of the artwork exhibited at **Gallery Bar**, Nonntaler Hauptstraße 84)
- 2 **Garage Show, 4.8.2023**, 2026, C-print, framed, 49,5 x 60, 5 cm
- 3 **Igor Blomberg Tranæus, *Perfect Sense (Lamp with Sounds and Sounds of Its Own Making)***, 2026, lamp sockets, light bulbs, speakers, cables, aluminum wire, custom electronics, speakers with stereo sound, variable dimensions
- 4 **Nanna Kaiser, *You want cosmic? (101) Sounds pretty healthy.*** 2024 - 2026, paper, pillows, cardboard, tape, foam, aluminium, car interior, food wrap, size variable
- 5 **Patrick Winkler, *Institutional White Archive Shelf***, 2026, metal shelf, 37 paint containers, mumok Plexiglas panels, studio dust, size variable
- 6 **Nanna Kaiser, *(2008) Das gefällt mir. Sounds pretty healthy.*** 2026, paper, wood, pencils, glue, 33 cm x 32 cm
- 7 **Patrick Winkler, *Institutional White Index 001–038***, pigment prints, hand writings, 29,7 x 21 cm
- 8 **Stefan Pfattner, Magdalena Stückler, Bartholomaeus Wächter *DRM (Digital Rights Management)***, 2026, videoarchive of fünfzigzwanzig filmed with phone in reflection of eye lense, 6'21", loop

Objects included in the exhibition:

9 Couches, video archive boxes of fünfzigzwanzig, display fragment of "TVbar" originally used for the exhibition "CINEMA" in 2025, lamp

Drawing on Mikhail Bakhtin's concept of the chronotope—the intersection of time and space—the “Garage Show” exhibition format by artists Magdalena Stückler, Stefan Pfattner, and Bartholomaeus Wächter conceives of the exhibition space as a medium in which spatial arrangements, temporal sequences, and social situations are inextricably linked.

Garage Show has developed a spatial intervention for the Fünfzigzwanzig. The garage—where exhibitions have been organized since 2023 under the name Garage Show—is translated into the exhibition space on a larger scale. The garage is thus transferred into the institution and reconstructed as a parasitic structure within the white cube. Works by Igor Blomberg Tranæus, Nanna Kaiser, and Patrick Winkler are on view.

At the same time, the “actual” or original garage is open once a week as the slick operation Gallery Bar, a polished playground for the imagined millionaire collector, where drawings can be purchased out of display cases and custom menu folders by artist Lisa Sifkovits hold a text by Greta Rainbow and the price list for the exhibited works.

An interplay emerges between the improvised off-space and the White Cube. A spatial translation that explores the conditions, visibilities, and shifts in meaning inherent in artistic exhibition spaces. Two systems meet without merging. It is not about becoming institutional. It is about operating simultaneously, on different frequencies, with shared time.

Nanna Kaiser (b. 1993)

The practice is tied to economic conditions. Some activities repeat themselves independently of artistic intent. They become the basis of a method. From these, traces emerge. Some overlap and condense into forms, while others remain interruptions or in transition.

Lisa Sifkovits (born in Vienna in 1993) lives and works in Vienna. She studied in the Sculpture and Space class at the University of Applied Arts Vienna. In her artistic practice, she works primarily with paper. Her works have been exhibited, among others, at Pech Wien, Galerie Gruppe Motto in Hamburg, and the Sternschuppen at the Volksbühne Berlin. In 2023, she received the Simacek Art Award.

Igor Blomberg Tranæus (b. 1989, Stockholm) lives and works between Vienna and Stockholm. He studied at the Academy of Fine Arts Vienna and the HFBK Hamburg. Recent exhibitions include Laurenz and New Jörg, both in Vienna, and Södertälje konsthall.

Patrick Winkler (b. 1992) studied at the Academy of Fine Arts Vienna in the field of expanded Pictorial Space-Action, Sculpture, and Installation in Public Space (graduated 2023). In his site-specific works, he examines concepts of space, as well as the power relations between public and private spaces in the context of institutions and institutional critique. His work has been exhibited, among others, at the Halle für Kunst Steiermark, the Neue Galerie Graz, the WUK Vienna, and the Fotogalerie Wien.

Greta Rainbow is a writer from Seattle, Washington living in New York City. Her essays, criticism, and fiction have appeared in The Atlantic, the Los Angeles Review of Books, and The Paris Review, among others. She edits for Dirt and The Creative Independent, and is a columnist at the New York Review of Architecture. She was a 2025 Writer-in-Residence at the Salzburger Kunstverein in partnership with SPIKE Art Magazine.