

Press Information

Marko Lehanka | ...endlich wieder daheim!

June 10th – July 30th, 2011
Opening: June 9th, 6 - 9 pm

„...endlich wieder daheim!“ is Marko Lehanka's third solo exhibition at carlier | gebauer. The Frankfurt-based sculptor will present a series of new works in the project room of the gallery, works, which populate the room with bricolaged bodies, a series of farce, becoming form.

Lehanka's works are distinctly shaped from the materials they assemble, scraps of wood, cans, empties, nothing too extravagant, but all within the realm of the home. This is where Lehanka's sculptural installations live. The build a home, a re-initiation of the living spaces, a world in which the globalisation of production returns only in the fabrication tags of the plastic objects, a front garden, which turned upon itself. In installations like „Schöner Scheitern“ (2000) (failing more beautifully) his sense of humour becomes form in ways, which do not simply mock traditional concepts of sculpture but rather take them seriously, proposing that anything can be made into art, if only it finds and artist to form it. Traditional sculptural techniques, such as casting and moulding, return with a vengeance here, in objects which have run through the same routines, but in industrial productions, which Lehanka combines with painted wood, concrete molds and hand-written text parts. The production is painfully obvious in these bodies, the artists mimics a home-made craftsmanship and shows its possible expansions without mocking it.

Lehanka is, to to say, sculpturing from nature, but it is second nature, that which Georg Lukacs characterised as the naturalised world according to capitalist production. There is no moralist tone in what Lehanka presents, rather, one could say that he is suggesting to hold on to the present, in used objects, souvenirs, interior design items, and art historical references, an affirmation arises, which presents a loving egalitarianism in relation to its materials. Lehanka re-assembles canonised works, like Albrecht Dürer's Bauernsäule of 1525 in the materials which might represent their equivalents today and in such proceedings second nature is restaged into the realm of high culture. The state of the present is turned back onto its prehistory and reconquers it for an actualised use value of form. Lehanka's works mix what is washed up in the present, old-fashioned teapots as well as outmoded electrical items, building a barricade in some ways that holds on, despite all. One of his sculptures holds up a childlike hand-written sign saying: „Falls ihr mir ANGST machen wollt, dann ist euch das gelungen!“ (If you want to SCARE me, you managed!). One is reminded of Karl Marx reprise of GWF Hegel, in which he writes: “Hegel remarks somewhere that all great world-historic facts and personages appear, so to speak, twice. He forgot to add: the first time as tragedy, the second time as farce.” Lehanka holds on to the farce and finds the sense, which still subsists in it – build anew.

Some of Lehanka's most important exhibitions were staged at the Sprengel Museum, Hannover, the Schirn Kunsthalle, Frankfurt, the sculpture projekte münster, or, his most current exhibition, at the Oberfinanzdirektion in Frankfurt a.M.