

## **Eröffnungsrede zur Ausstellung FOYERS von Moni K. Huber**

**Europäisches Forum Alpbach, 22.8.2009, 19.00 Uhr**

In the course of this year's European Forum Alpbach you are discussing and developing theories about the meaning of trust in diverse scientific as well as social areas and categories.

**Trust** – as we already heard in the opening speeches and the first seminar sessions – is present **in our daily life, our daily communication and our own perception** of the world surrounding us. The works of art which are presented here do not discuss special theories on trust, but offer the possibility to verify or rethink the role of trust within one's very **personal circumstances** especially our perception, what we expect an artwork to be. We trust in what we see with our own eyes. We trust that **what we see is true and real**, but often enough – within art as well as in media – we are confronted with images of reality which we should not trust at all which provoke a turn – or rather **adjustment - of our point of view**.

Both Moni K. Huber and Markus Hofer whose works are presented in the Erwin-Schrödinger-Saal and the Otto-Molden-Foyer **juxtapose points of view, expectations and surprises as well as traditional and innovative aspects**.

**Vienna based artist Moni K. Huber** is fascinated by **foyers** – especially two facets of them: on the one hand she studied those designed by **Ludwig Mies van der Rohe** whose architecture is characterized by **spatial freedom** of form and **large vitrification**, on the other hand **Japanese architecture** which always includes **views into gardens**. The architecture of the Congress Center here in Alpbach also corresponds intensively with the beautiful landscape of the Tyrolean Mountains. The core aspect of Moni K. Huber's work is focused on the way of communicating this trust in a **perfect union of inner and outer space**, the communication which expands to the people living, moving and working within these areas. Thus the **foyer** is not only by definition a **room for communication, for seeing and being seen**, a space for

**movement** and **transit** as which it was conceived and introduced in 18<sup>th</sup> century France, but also a space which itself corresponds with the adjacent rooms.

In her examination of rooms, views, interferences, right angles and natural forms Moni K. Huber developed **painted allegories for this intersection** of inner and outer space, for the confrontation of stringent graphical architectural forms with natural ones. In this way her exposure to the formal is changed; **formal and architectural details are questioned as well as the human perception of either.**

By positioning her five paintings on **both sides of the wall** of the Erwin-Schrödinger-Saal she opens up its heavy structure bringing the bright sunlit atmosphere of the foyer into the conference hall and opening up the barrier between the two rooms ideationally.