



Installation view: Laurian Ghinițoiu. 2018.

Exhibitions 26.04.2018 - 25.11.2018 Share

Central Pavilion, Venice, Italy

Petra Gipp and Mikael Olsson; Sigurd Lewerentz – Freestanding

architecture venice

Petra Gipp and Mikael Olsson; Sigurd Lewerentz – Freestanding shows Sigurd Lewerentz's architecture in a new light and connects historical drawings from ArkDes' collections with newly produced works by architect Petra Gipp and artist Mikael Olsson. The exhibition is shown at the Architecture Biennale in Venice.

The exhibition is a response to the huge international interest in one of the most noted 20th century Swedish architects, Sigurd Lewerentz (1885-1975), whose collection can be found at ArkDes.

Three large-scale sectional models by Petra Gipp, 13 newly taken photographs by Mikael Olsson and 15 drawing facsimiles from ArkDes' collections are shown in the exhibition. The contribution is an architectural and artistic reading of Lewerentz's freestanding canopies to the Resurrection Chapel at Skogskyrkogården in Stockholm (1925), St. Knut's and St. Gertrude's chapel at Ostra kyrkogården in Malmö (1943) and St. Mark's Church in Björkhamen (1960).

In three sculptural cast concrete spaces, Gipp portrays Lewerentz's monumental vestibules as intimate sections, a spatial context for the visitor's encounter between the inner architectural space and the wider landscape, religious and secular life. Questions of proximity, distance and temporality are also present brought up to date in Olsson's photographic study, which, based on Lewerentz's architecture, stages and expands the architectural and photographic space and its shifts in both a historical and contemporary perspective. Olsson's photographs contain, just like Lewerentz's architecture, several temporal dimensions: imperfect, present, future. Gipp's sections and Olsson's photographs create, together with Lewerentz's drawings, a spatial installation at the intersection of art and architecture, then and now.

Together together with Gunnar Asplund Lewerentz won the competition for a new cemetery in Stockholm – Skogskyrkogården – in 1915. Lewerentz's main contribution, in addition to the design of the landscape, was the strictly classicist Chapel of Resurrection. Lewerentz's international fame was established with the two brick churches he worked on towards the end of his life: St. Mark's Church and St. Petri's Church in Klippan (1966).

Petra Gipp's work combines architectural and sculptural expressions. Her way of working is characterized by a sensitivity to place, light and volume. Her best-known works include an award-winning Refugium at the Kivik Art Center and the Cathedral, the audiovisual design inventor workshop for which she was nominated for the 2015 Mies van der Rohe Prize.

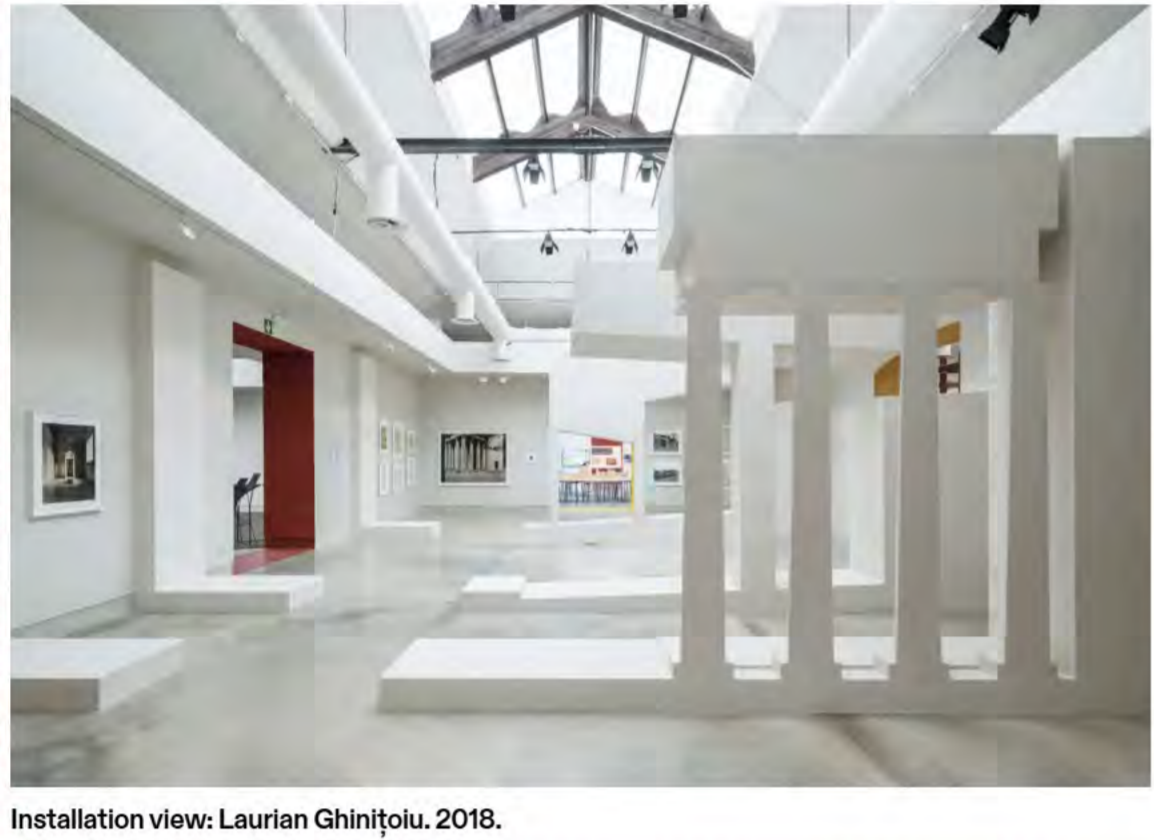
Mikael Olsson has studied photography at the University of Gothenburg. In his previous work *Södrakull Frösakull* (Steidl, 2011) he examines ideas about perception and representation through two architectural works by Bruno Mathsson. Similar ideas are formalized in *on | auf*, where Olsson weaves a pavilion by the architects Herzog & de Meuron and the artist Ai Weiwei – a project which, according to the author Péter Nádas, is characterized by "the tension between visual faculties and visual conventions, the reality of perception and the reality of vision, of the concrete and the abstract."

Participants: Petra Gipp and Mikael Olsson

Collaborators: Claudia and Mateo Eiletz with Marica Petkovic

Supported by: ArkDes

Venue: Room 12, Central Pavilion – Giardini della Biennale, Venice, Italy



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Installation view: Giorgio De Vecchio. 2018.

Petra Gipp – Spatial Section 03 (St. Knut and St. Gertrude Chapels, Eastern Cemetery, Malmö, 1943) 2017, not to scale. Mikael Olsson – LWRNTZ 01 (Resurrection Chapel, Enske, Stockholm, 1925) 2017. Sigurd Lewerentz facsimil drawings (Sigurd Lewerentz Collection, ArkDes).



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Mikael Olsson – LWRNTZ 10, (St. Mark's Church, Björkhamen, Stockholm, 1960) 2017. Analogue Chromogenic Print, 74,6x90 cm (54,8x69,2 cm). Mikael Olsson – LWRNTZ 08, (St. Mark's Church, Björkhamen, Stockholm, 1960) 2017. Analogue Chromogenic Print, 74,6x90 cm (54,8x69,2 cm).



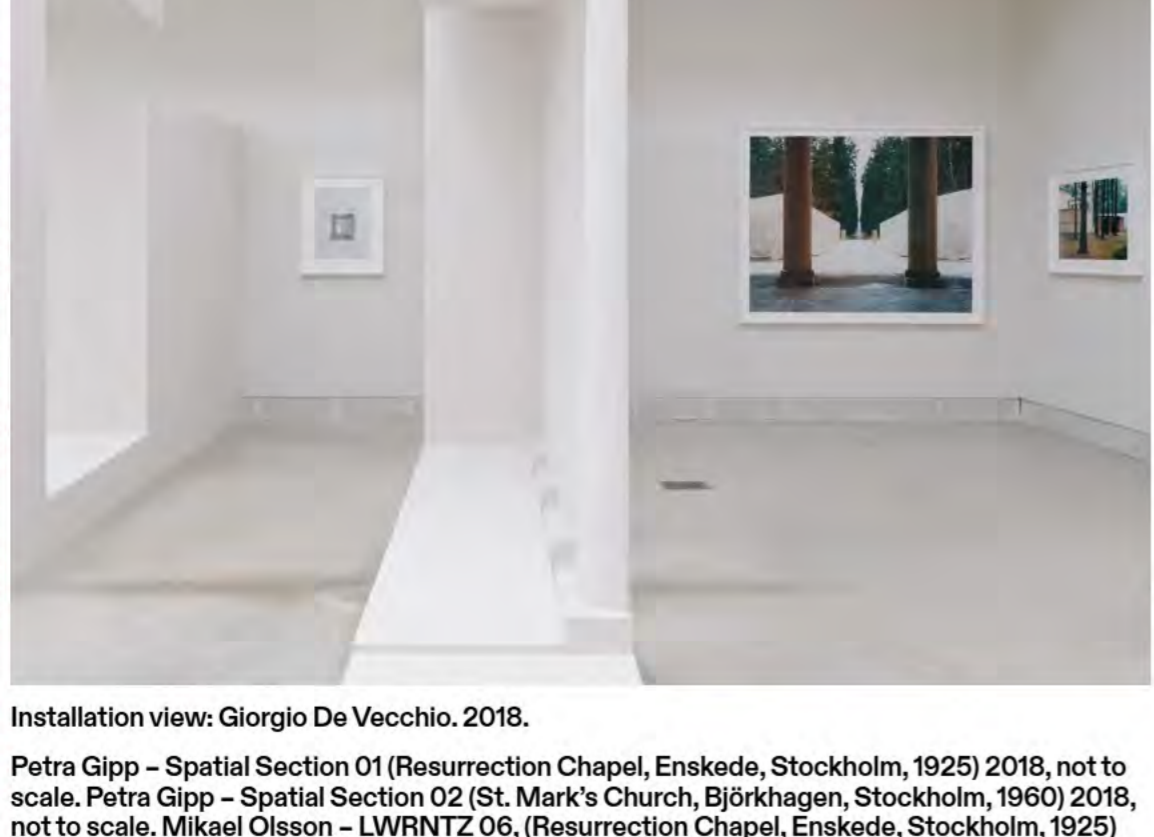
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Petra Gipp – Spatial Section 01 (Resurrection Chapel, Enske, Stockholm, 1925) 2018, not to scale. Petra Gipp – Spatial Section 02 (St. Mark's Church, Björkhamen, Stockholm, 1960) 2018, not to scale. Mikael Olsson – LWRNTZ 06, (Resurrection Chapel, Enske, Stockholm, 1925) 2017. Mikael Olsson – LWRNTZ 02, (Resurrection Chapel, Enske, Stockholm, 1925) 2017. Mikael Olsson – LWRNTZ 07, (Resurrection Chapel, Enske, Stockholm, 1925) 2017.



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Photo: Mikael Olsson
Petra Gipp – Study in plaster, 2018. Spatial Section 01 (Resurrection Chapel, Enske, Stockholm, 1925), not to scale. Spatial Section 02 (St. Mark's Church, Björkhamen, Stockholm, 1960), not to scale. Spatial Section 03 (St. Knut and St. Gertrude Chapels, Eastern Cemetery, Malmö, 1943) not to scale.



Mikael Olsson – LWRNTZ 01, (Resurrection Chapel, Enske, Stockholm, 1925) 2017. Analogue Chromogenic Print, 152x198 cm (140x186 cm).



Mikael Olsson – LWRNTZ 03, (Resurrection Chapel, Enske, Stockholm, 1925) 2017. Silver Gelatin Print, 79,4x66,8 cm (56,5x44 cm).



Mikael Olsson – LWRNTZ 13, (St. Knut and St. Gertrude Chapels, Eastern Cemetery, Malmö, 1943) 2017. Silver Gelatin Print, 74,6x90 cm (55x71 cm).



Chapel of the Resurrection at the Woodland Cemetery, 1925. Sigurd Lewerentz. ArkDes collection.



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