

# Lentos Kunstmuseum

**Haus-Rucker-Co**

**Breathing Zones**

**06.10.23 to 25.02.2024**

**When Lentos acquired Günter Zamp Kelp's extensive archive in 2020, it incorporated important works of Haus-Rucker-Co into its collection. The exhibition, which is being staged in collaboration with Günter Zamp Kelp, will present major parts of this body of work for the first time and provide an overview of the group's diverse oeuvre.**

The Haus-Rucker-Co group (1967–1992), whose artistic output lies at the interface between art and architecture, are considered one of the most important voices in the Austrian post-war avant-garde. Their seminal work transcended the boundaries of traditional genres and invoked a marriage of art and life. The issues addressed by Haus-Rucker-Co, such as mounting environmental degradation, illustrate the relevance of their work that has persisted to this day.

In the course of six chapters, the exhibition will provide a comprehensive insight into the work of the group members, who include the architects Laurids Ortner, Günter Zamp Kelp, the painter Klaus Pinter, and, from 1971, Manfred Ortner. The title *Breathing Zones* indicates the crucial role of the element air in Haus-Rucker-Co's oeuvre and builds a bridge in terms of content to important groups of works, such as those shown in the exhibition *COVER. Surviving in a Polluted Environment* (1971).

When the City of Linz purchased the Günter Zamp Kelp Archive in 2020, the Lentos Kunstmuseum acquired significant works by Haus-Rucker-Co. The exhibition is showcasing major parts of this collection for the very first time.

# Chronology

## Haus-Rucker-Co

**1967**

Foundation of Haus-Rucker-Co by Laurids Ortner, Günter Zamp Kelp and Klaus Pinter in Vienna

**1970**

Opening of studios in Düsseldorf (Laurids Ortner, Günter Zamp Kelp, from 1971 Manfred Ortner) and New York (Klaus Pinter, Caroll Michels, Günter Zamp Kelp 1971/72)

**1971**

Manfred Ortner joins the company

**1973**

Independent studios of Haus-Rucker-Co in Düsseldorf (Laurids Ortner, Günter Zamp Kelp, Manfred Ortner) and Haus-Rucker-Inc in New York (Klaus Pinter, Caroll Michels et al.)

**1977**

Dissolution of Haus-Rucker-Inc in New York, start of independent work by Klaus Pinter as a freelance artist and Caroll Michels as a writer

**1987**

Opening of two independent architectural offices by Laurids Ortner and Manfred Ortner and by Günter Zamp Kelp

**1992**

Dissolution of Haus-Rucker-Co

# HAUS-RUCKER-CO: Breathing Zones Günter Zamp Kelp in May 2023

*Breathing bestows two kinds of graces;  
Drawing in air and discharging it;  
The former constrains, the latter refreshes:  
so wonderfully is life mixed.*

These are the words of Johann Wolfgang von Goethe when writing about breathing.

"À bout de souffle" « Out of Breath » is the title of Jean Luc Godard's first feature-length film.

Rainer Maria Rilke writes "Breath, you invisible poem" and Herta Müller's Nobel Prize-winning novel is famously entitled "Breath Swing".

Breathing is practised in multiple ways in the cultural landscapes of the Earth.

Yet what would the breathing process be without the element air?

The Great Hall of the Lentos Kunstmuseum, which features 6 different subject areas, also examines the topic of the presence of the element air. In other words, the presence of that combination of gases that is an essential condition for terrestrial life, made up of 21 % oxygen, 78 % nitrogen, 0.93 % argon and 0.035 % carbon dioxide. This mixture of gases is, as we all know, invisible and we only become aware of it when it smells bad, when it becomes unbearably hot or cold or if it takes our breath away. It is then that we call for climate control, for well-regulated temperatures, for the controlled environments that will guarantee our survival. As early as 1971, Haus-Rucker-Co staged the exhibition COVER. Survival in a Polluted Environment at the Museum Haus Lange in Krefeld. Under the premise of a contaminated environment, we transformed the museum into an artificial oasis – a synthetic reserve with filtered air – by constructing an air dome. This show included the object CLIMATE 2 / BREATHING ZONE, which provides the title for the exhibition Haus-Rucker-Co. Breathing Zones. Reproductions of CLIMATE 2 and Balloon for 2 – which are loans by Haus-Rucker-Co – accompany the objects of show.

The exhibition is divided into thematic zones, with seven floating textile scenic screens separating the 800-square-metre space into six sections. Alongside 'Climate Control', sub-themes of the exhibited archive include 'Progressive Living', 'City Nature', 'Cosmos Vanilla', 'Stories of Space' and 'Sites of Communication'. The "Lentos archive Haus-Rucker-Co" consists of works produced in the second half of the last century. In order to compare these works with current positions, students from the Linz University of Art were invited to develop projects and statements on the theme of breathing and breathing zones. These are presented in a dedicated space. Sound artist Kirsten Reese has developed a composition for the exhibition in which breathing can be heard in acoustic variations in a covered outdoor area of the museum. The breathing reflex, through which we inhale and exhale seven litres of air twelve to sixteen times per minute, becomes part of the exhibition, making us aware of the importance of the atmosphere surrounding planet Earth, and intended as a call to treat this reality with care. 4.5 billion years ago, Mars was surrounded by a dense, warm and humid atmosphere, creating the conditions for rivers and lakes to form on the surface of the planet. At that time, it was the Sun that blew much of its atmosphere into space and transformed it into a desert planet. Four and a half billion years later, we as earthlings must be aware that the global warming we are causing will lead to similar climatic prospects if we do not radically change the way we treat our world.

# Artworks

## ***Architekturtrainer, 1965***

### ***Günter Zamp Kelp***

The design of the *Architekturtrainer* was created when Günter Zamp Kelp was still a student at the Vienna University of Technology and is one of his earliest recorded projects. The event was a student competition about architectural schools organised by the Union Internationale des Architectes to coincide with its congress in Paris in 1965. At the suggestion of Professor Karl Schwanzer, who had held the Chair of Building Theory and Design II at the TU Vienna since 1963, Günter Zamp Kelp took part in the competition as one of five students, along with Laurids Ortner. Karl Schwanzer and his assistant Günther Feuerstein encouraged the students to develop creative potential and arranged inspiring study trips, such as to the USA or London.

The project that Zamp Kelp presented in Paris is a building for budding architects that also aims to make a statement in the urban space of Linz, the capital of Upper Austria. Located on the hill of the Spatzenberg, the building seems to float above the city on its five verticals. The three interconnected structures of the architecture school provide space for teaching, research and discussion. The exotic exterior and the resulting atmosphere of the interior spaces are formative for the development of the students' creative potential.

## ***Pneumacosm, 1967***

### **Haus-Rucker-Co (Laurids Ortner, Günter Zamp Kelp, Klaus Pinter) in Kooperation mit Helmut Grasberger, Manfred Ortner**

*Pneumacosm* is the design for a visionary megacity where radically new forms of living will exist in the future. The project was developed for the German design competition *Interdesign 2000*, which called for future-oriented furniture and housing concepts. Together with Helmut Grasberger and Manfred Ortner, Günter Zamp Kelp developed the *Pneumacosm*: airborne housing units for ten to 15 people, which are delivered ready-made, like light bulbs, to be inserted into the designated holders within a vertical city structure. Consisting of welded polyethylene segments, each of the spherical balloons has a diameter of 15 metres. At the base of the sphere, the interior room offers a space for communality. Space capsules lead off from its centre, offering the opportunity to retreat.

The concept was created shortly before the official formation of Haus-Rucker-Co in spring 1967. It can be seen as one of the founding projects and became an important part of the *Mind-Expanding-Program* initiated by Haus-Rucker-Co, along with *Mindexpander* by Laurids Ortner, Angela Hareiter, Edith Ortner, Herbert Schweiger and Klaus Pinter. Haus-Rucker-Co defined the goal of the *MEP* as improving living conditions in a future mega-world where artistic objects and spatial installations would provide intensive psycho-physical experiences and deepen interpersonal relationships.

## ***Ballon for 2,***

### ***Connexionskin, 1967***

### **Haus-Rucker-Co (Laurids Ortner, Günter Zamp Kelp, Klaus Pinter)**

Haus-Rucker-Co first entered the public eye shortly after their formation, when they presented *Balloon for 2*. In November 1967, the three members created a pneumatic bubble on a mobile steel scaffold that extended from the first floor of a Vienna apartment building. The project was specially designed for the window opening and living room behind it, offering seating for two people inside. At a lofty height of ten metres above the street, the sphere made of transparent PVC film covered with lines of force offered the "balloonists" at its centre a special experience of the surrounding urban space, somewhere between euphoria and danger.

The action took place one afternoon on Apolllogasse in the 7th district of Vienna. Every hour on the hour, the empty, folded balloon with two occupants came out of the apartment window. A pump filled the PVC shell of the balloon with air, so that it inflated on the façade of the house. After three to five minutes, the sphere was opened from the inside and slowly retracted back inside as the air escaped.

As part of their *Mind-Expanding-Program*, the *Balloon for 2* was also designed to serve as an irritation to passers-by on the street with its appearance, in a positive or negative sense, and so provide inspiration for a new urban awareness. At the same time, it was conceptually linked to their previous visionary housing ideas, such as the *Pneumacosm*. The project can be read as a precursor to *Oasis No. 7*, Haus-Rucker-Co's contribution to *documenta 5* in Kassel in 1972.

Following this first action, the *Balloon for 2* was rebuilt by Haus-Rucker-Co and expanded into a new project. A cylindrical extension made of PVC film, reached via a narrow crawlspace, formed the *Connexionskin*: a pneumatic living sphere, which also had room for two people inside and was shown for a time in the form of an action in public space, introducing an element of irritation.

### **Yellow Heart, 1968**

#### **Haus-Rucker-Co (Laurids Ortner, Günter Zamp Kelp, Klaus Pinter)**

Haus-Rucker-Co's *Yellow Heart* continued their logical expansion of the traditional concept of art. Inspired by the stylistic devices of Pop Art, the pneumatic object conjures associations with a giant exotic plant and, like the *Balloon for 2*, can be actively used. The object is intended to bring about a new kind of relaxation through the visual and acoustic impressions users experience inside, so that they can return to everyday life in a state of calm.

The *Yellow Heart* is an example of the conceptual linking of architecture and art that is so characteristic of the group's work: it contains reflections on visionary, transportable housing units while at the same time demonstrating the desire to further develop the consciousness-expanding, communicative approaches established in the *Mindexpander*. *Yellow Heart* was first installed in 1968 – on the same day as the Viennese Actionists' event *Art and Revolution* – in the excavated building site at the Federal Police Headquarters on the Schottenring in Vienna. Unlike the Viennese Actionists, Haus-Rucker-Co's public actions aimed less at boundary-breaking provocation and more at new, unconventional ways of opening up urban space so that it can be experienced and used. In the run-up to the production of the *Yellow Heart*, the group experimented with the technical feasibility of large pneumatic objects and their colourful design. This led, among other things, to the creation of the *Room in Room*, which is part of the Lentos collection.

### **Roomscrapper, 1969**

#### **Haus-Rucker-Co (Laurids Ortner, Günter Zamp Kelp, Klaus Pinter)**

In the summer of 1969, Haus-Rucker-Co was commissioned by the Austrian Institute of Design to plan and realise an information stand for the Vienna Autumn Fair. The *Direction Giver* – a pneumatic object in the shape of an oversized index finger that bent at set intervals – did not meet with the approval of the client. Another pneumatic form was realised instead: *Design Post*, an emblematic construct made of columns and rings with integrated information.

The finger theme can also be found in other projects by Haus-Rucker-Co: in contrast to the *Direction Giver*, which was intended for outdoor use, the *Roomscrapper* object was designed for indoors, and was implemented several times. The motif was a huge female middle finger, hence the object's title. Part of the *Mind-Expanding-Program*, the playful, colourful pneumatic lamp in a can swayed gently. The *Roomscrapper* was a key part of the action and show *Vanilla Future. Playroom for Erika Pluhar and André Miriflor*, which was staged in 1969. The power sports hall on Schleifmühlgasse in Vienna served as an unconventional presentation venue for newly designed works that were not primarily meant as artworks but rather as everyday objects with specific functions. The "toys for adults" – as Haus-Rucker-Co called the works – were used and played with during a five-hour action with Erika Pluhar and André Heller (alias André Miriflor). In addition to several copies of the *Roomscrapper*, the exhibition also included the *Shell Chair*, which is now part of the Lentos collection, as well as the *Battleship*, *Mind-Expander 2* and *Shake Belt*. Developed for the newly emerging leisure society, the room objects with their Pop Art aesthetics were intended to create counterpoints of wonder in everyday life and interactive moments through their usability.

In 1971, Haus-Rucker-Co took up the theme of the finger again. However, due to repeated vandalism, their seven-metre-high finger signpost pointing the way from the airport to the city of Nuremberg had to be taken down in 1979.

**COVER. *Survival in a Polluted Environment*,  
Museum Haus Lange Krefeld, 1971**

**Haus-Rucker-Co (Laurids Ortner, Günter Zamp Kelp, Klaus Pinter)**

In the context of the intensifying debate on ecology within society from the 1970s onwards, Haus-Rucker-Co developed a series of critical works that explore radical industrialisation and the resulting destruction of natural space. One of their most sensational projects was realised in the German city of Krefeld in 1971. The exhibition invitation for the Museum Haus Lange – a building designed as a detached home by Mies van der Rohe in 1927 – provided the opportunity to create a dystopian future scenario. As a perspective of potential development, this told of humans' forced withdrawal from a living space that had become toxic. Haus-Rucker-Co constructed an airborne plastic shell around the former residential building converted to a museum function. The shell enclosed a synthetic reserve and climate-controlled refuge in which life is possible despite a polluted environment. The pneumatic shells of the utopian architectural concepts of their early days, as reflected in *Pneumacosm*, for example, evolve here to become a portent of the negative development of our social space. The poster for the exhibition shows a horizontal pickling jar, its contents recalling a lost natural idyll. This was realised as a unique piece. Picking up on this motif, in 1973 Haus-Rucker-Co produced an edition of 50 vertical pickling jars with the title *Piece of Nature*. A piece of nature as a reminder of the times when the environment was not yet endangered by expansive civilisational developments. In 2017, as Post-Haus-Rucker, Günter Zamp Kelp added two multiples with tripods that had served as stands for land surveying instruments.

***Rooftop Garden*, 1971**

***Broadway Serie*, 1972**

**Haus-Rucker-Co (Laurids Ortner, Günter Zamp Kelp, Klaus Pinter, Caroll Michels)**

At their New York studio, from 1971 Haus-Rucker-Co focused increasingly on concepts of utopian architecture, as devised in *Pneumacosm* and further evolved in the exhibition *Cover*. As their first joint activity, Günter Zamp Kelp and Klaus Pinter began to explore the possibilities of cultivation of the rooftops of Manhattan. The screen print publicising the opening of the New York Haus-Rucker studio showed the building on the corner of Broadway and Broom Street, which housed the Haus-Rucker studio on the 11th floor. The silkscreen poster *Rooftop Garden / Planet of Vienna* had as its motif the roof of the building topped with a pneumatic, climate-controlled fresh air reservation. This was produced in an edition of 125 and mailed out in the USA. Due to its high building density and resulting climatic problems, the metropolis of New York was especially well suited for promoting conceptual ideas on urban "fresh air cells". The many flat roofs and industrial chimneys also turned out to be ideal docking surfaces for architectural megastructures.

Expanding on *Rooftop Garden*, the silkscreen series *Haus-Rucker-Co on Broadway* was created in 1971 using black-and-white photographs of Broadway. The projection of climate-controlled architectural implants on unused rooftops and open spaces of Manhattan was visualised on five sheets with photomontage technology. After Günter Zamp Kelp's return to Düsseldorf (1972), Klaus Pinter and Caroll Michels continued to explore the New York rooftop landscape independently as Haus-Rucker-Inc until 1977.

***Giant Gamut, Big Piano*, 1972**

**Haus-Rucker-Co (Laurids Ortner, Günter Zamp Kelp, Klaus Pinter, Caroll Michels)**

In 1970, Klaus Pinter and Caroll Michels founded a studio in New York, which was to work in parallel to the Düsseldorf studio in the years to come. Günter Zamp Kelp – who in 1971/72 was working in New York – was inspired by images of the Etemenanki ziggurat, a Babylonian temple regarded in Christian cultures as being the Tower of Babel. As a result, he created the *Giant Gamut*: a huge musical ladder rising up into the sky, which produces different sequences of notes as you step on it. In the same year, Harald Szeemann and Christoph Amann invited Haus-Rucker-Co to participate in *documenta 5* in Kassel. While the members in Düsseldorf worked on *Oasis No. 7*, the New York studio were taking the conceptual idea of the *Giant Gamut* further: the *Big Piano* acts as a musical instrument whose steps, producing 100 notes, lead to a platform at a height of around 20 metres. Every hour on the hour, this was to be enveloped by an artificial cloud of water vapour. As they

walked up and down the steps, users would generate sequences of sounds which were then to be transmitted by radio to various points in public space across the *documenta* city of Kassel. Thanks to its participatory approach, the *Big Piano* would create a special acoustic experience for its users involving interactive elements. The project was also proposed as an *Urban Toy* for the Sheep Meadow in Central Park, New York, but to date remains unrealised.

### **ZKM Karlsruhe, 1989**

#### **Haus-Rucker-Co (Günter Zamp Kelp, Laurids Ortner, Manfred Ortner) in Cooperation with Julius Krauss**

At the invitation of Heinrich Klotz, the founding director of the *ZKM – Center for Art and Media Technology* in Karlsruhe, this was the last project presented as Haus-Rucker-Co. To be located at the main railway station in Karlsruhe, the principal objective of the new institution was to create points of contact between analogue art and new digital projective processes and to introduce society to current developments in the field of media technology.

The design was inspired by the rocket assembly building at Cape Canaveral as a metaphorical statement in which space travel, art and media technology are related to each other in their task of exploring new space. A cubic, multifunctional space is at the centre of the building, its form continued through to the exterior and visible from a distance. A large roller door opens the space out to the east towards the city of Karlsruhe. It is equipped with lifting platforms, rope hoists and theatre technology so that every conceivable kind of experiment and scenario can be generated there. Research and service facilities are positioned around the central space and create a cube of 60 x 60 x 60 metres in the cityscape.

Although the ZKM ultimately moved into the vacant premises of a munitions factory in Karlsruhe, the approach of placing a cultural building in close relation to a main railway station was a progressive concept that would have integrated the building into a communicative transport network.

### **Mekka Medial, 1989**

#### **Haus-Rucker-Co (Günter Zamp Kelp)**

At the invitation of curator Kirstin Feireiss of *Aedes Architecture Forum Berlin*, a concept designed by Günter Zamp Kelp was realised for the exhibition *Architecture and Utopia*, which took place in Paris in 1989 and in Berlin in 1990.

The utopian design paraphrases the significance of the city of Mecca as the religious and cultural centre of the Arab world. Instead of religious elements, there is a shared approach to media-technological phenomena and their social effects. With 40 rooms open to the sky, the structure becomes a point of origin for time-related media productions that can be seen across Europe via an integrated TV channel. Europeans are invited to participate in this continuous communicative production process in real life by visiting the location. The *KAABA MOBILE* operates as a cube that travels over the individual scenarios at time-related intervals, much like a queen bee filling the space of her honeycombs with content. The centre was conceived as a pan-European pilgrimage site for media image production, its architecture providing the conditions for identity-forming processes. Its location is intended to serve as a meeting point and a place of learning and experience for all Europeans, while at the same time disseminating its media products across Europe.

# Kirsten Reese

## *Spirans*, 2023

As part of the exhibition Haus-Rucker-Co. Atemzonen (Breathing Zones), the artist Kirsten Reese realised a sound installation in the Lentos Freiraum that was created in close collaboration with the work of the group of artists and architects.

The contrast between natural and artificial living space, which Haus-Rucker-Co has increasingly been dealing with since the 1970s, and the importance of our atmosphere as a protective - and protectable - shell are essential starting points for Reese's composition.

With breathing noises combined with the mechanical sounds of medical respirators, the sound installation envelops the listener like an acoustic shell on the closed forecourt of the museum. The acoustic and architectural characteristics of the open space are taken up and sound movements are created in the room. The long reverberation gives the sounds their own character and colouring.

Referencing the utopian ideas found in the early works of Haus-Rucker-Co, Reese uses the futuristic sounds of the Fairlight synthesiser - one of the first digital musical instruments developed in the late 1970s. Part of the synthesiser's extensive sound archive are natural noises and atmospheric sounds, which Reese has further electronically transformed, "artificialised". Supplemented by river and water sounds, recordings of amphibians from the Danube region, as well as sine tone melodies, in their interplay these pose questions about liveliness and expression in the nature-related and electronic sound material. In this way, Reese creates an intense acoustic experience that explores the interplay between nature and artificiality, as well as the relationship between people and their environment.

### ***Kirsten Reese (\*1968, DE)***

*lives and works in Berlin. As a composer and sound artist, she composes for electronic media and unusual perceptual situations, spaces and loudspeaker constellations. In research-intensive projects, she combines archive recordings, field recordings and electronic sounds to create immersive soundscapes.*

*Kirsten Reese is a member of the Akademie der Künste Berlin. She teaches electroacoustic composition at the Berlin University of the Arts.*



# Program

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## Guided tours

### Public guided tours

**Thu 18.00**

**Sun 16.00**

**Tue 16.00**

(Tuesdays can be combined with a tour of the collection exhibition as desired)

**Guided tour ticket € 4 plus admission, duration 1 hour**

### Baby Tour

**Tue 7.11.23 10.30-11.30**

A relaxed tour of the exhibition, tailored to the needs of visitors with babies.

Cost: museum admission only

### With sign language interpreter

**Sat 14.10.23 16.00-17.00**

Free admission and guided tour for the deaf

### Express Tour

**Every 1st Sat in the month, 4pm**

This tour offers an insight into the Lentos. It looks at the museum's history and collection of art and includes highlights of the present special exhibition.

Language: English

Ticket: € 3 plus admission, duration: 45 minutes

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## Special tours

### Art University goes Lentos

**Thu 19.10.23 17.00-18.00**

As part of the exhibition, the Kunstuniversität Linz will be showing selected student projects that have been created in dialogue with works by Haus-Rucker-Co. Sabine Pollak, head of the raum&designstrategien department, and the students will guide you through the presentation of the projects at Lentos.

Free with exhibition ticket

No registration required

### Guided tour with Günter Zamp Kelp and Ludwig Engel

**Thu 16.11.23 18.00-19.30**

Günter Zamp Kelp, founding member of Haus-Rucker-Co, talks with Ludwig Engel, futurologist and editor of the work biography Zamp Kelp. Luftschlosser (2019) about the current exhibition and the artistic work of the group.

Cost: € 4 plus admission

Registration requested under +43 732 7070 3614 or at [lentos.at](http://lentos.at)

**Guided tour with Verena Konrad****Thu 11.1.24 18.00-19.00**

Guided tour of the exhibition with Verena Konrad, Director of the Vorarlberg Architecture Institute and co-author of the publication Haus-Rucker-Co. Breathing Zones.

Cost: € 4 plus admission

No registration required

**Breathing****Guided tour with meditation****Sat 20.1.24 10.00-11.30****Thu 15.2.24 18.00-19.30**

In the spirit of Haus-Rucker-Co's Mind-Expanding-Programme, the exhibition tour begins with a meditation, thus creating the basis for a more intensive perception of the art. An insight into the cultural history of breathing as well as the growing importance of breathing exercises are also the focus of these special guided tours.

With Caroline Steiner, art mediator, meditation teacher Meditation School Linz

Cost: € 4 plus museum admission

Registration requested at +43 732 7070 3614 or at [lentos.at](http://lentos.at)

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**Discussion group****Preview: Discussion round on architecture and urban climate**

As early as the 1970s, Haus-Rucker-Co addressed the issue of advancing environmental pollution and posed questions about future housing concepts with their visionary architectural designs. In view of today's challenges in times of climate change, experts will talk about the topic of architecture and urban climate. Date and details will follow soon on [lentos.at](http://lentos.at).

# Facts & Figures

<b>Exhibition title</b>	Haus-Rucker-Co Breathing Zones
<b>Exhibition period</b>	06.10.23 to 25.02.2024
<b>Curators</b>	Kurator*innen: Hemma Schmutz, Günter Zamp Kelp Ausstellungsarchitektur: Günter Zamp Kelp Kuratorische Assistenz: Sarah Jonas
<b>Publication</b>	The exhibition is accompanied by a two-part publication consisting of a catalogue and a list of collections, <i>Haus-Rucker-Co. Atemzonen / Breathing Zones</i> published by the Walther und Franz König bookshop, Cologne. With text contributions by Günter Zamp Kelp, Ludwig Engel, Verena Konrad, Karin Wilhelm, work texts by Sarah Jonas and a foreword by Hemma Schmutz. German/ English, 200 pages, 28 € This and other publications are available in the Lentos Shop or online ( <a href="http://shop.museenderstadtlinz.at">shop.museenderstadtlinz.at</a> ).
<b>Venue</b>	Large hall (Haus-Rucker-Co) Annex room (presentation of the raum&designstrategien course) Open space (sound installation Kirsten Reese)
<b>Cooperation</b>	The show is accompanied by a cooperative project by the raum&designstrategien department (Linz Art University) and a sound installation by the artist Kirsten Reese.
<b>Opening hours</b>	Tue-Sun 10am-6pm, Thu 10am-8pm Mon closed, special opening hours can be found at <a href="http://www.lentos.at">www.lentos.at</a>
<b>Admission</b>	€ 11, reduced € 9 / € 5
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<b>Web &amp; Social Media</b>	<a href="http://www.lentos.at">www.lentos.at</a> <a href="https://facebook.com/lentoslinz">facebook.com/lentoslinz</a> <a href="https://instagram.com/lentoslinz">instagram.com/lentoslinz</a>

# Images

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