

SimultanProjekte
Irene Pérez Hernández
formwork for a half arch


SIMULTANHALLE
Raum für zeitgenössische Kunst
Volkhovener Weg 209-211. 50765 Köln



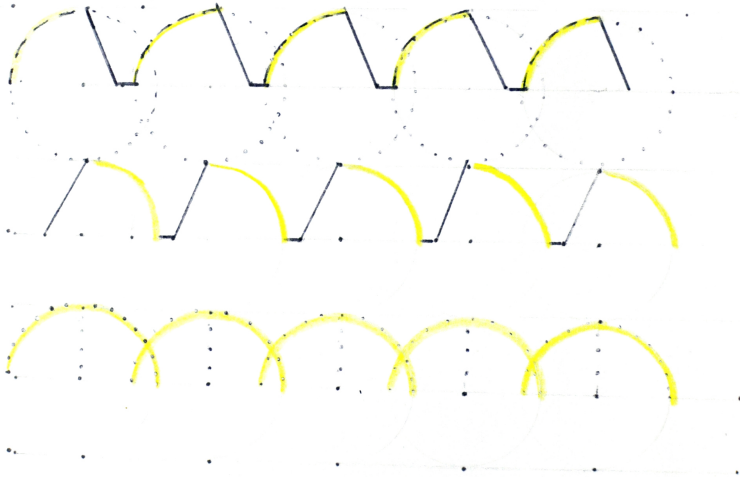
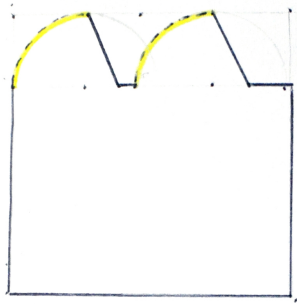
Formwork for a half arch, 2019, site specific work, wood, concrete and steel, 230 cm H, 230 cm W, 28 cm D

In the work “formwork for a half arch”, I am seeking to explore the tension between enclosure and openness in relation to the history and architecture of the Simultanhalle specifically, but also more generally with regard to the way territories are demarcated, and, consequently, constructed.

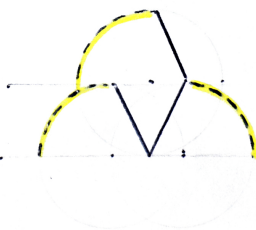
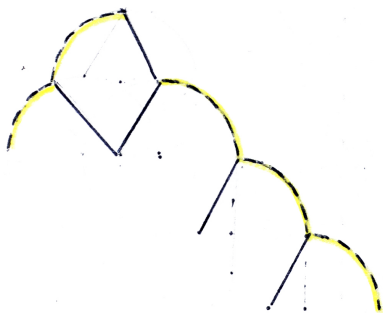
The work consists of a formwork of a half arch placed facing the Simultanhalle’s semicircular rooftop. The result is a composition of staggered curves projected into the landscape which aim to enlist the viewer’s perceptual faculties in the creation of a final image. The viewer will move in the space to create the complete arc, but of course each arc will be different depending on the visual and perceptual dynamics of an individual viewer’s visual faculties.

The shape of the arc as a geometric form and the role of the object in space is central to my practice. The siting of the formwork positions it as a negative mould, emphasising the Halle as an object in space, visible but physically inaccessible. It is my intention to both draw attention to the architectural dynamics at work, but also the collusive nature of human imperatives in creating and defining spaces.

The arc answers the curves of the rooftop with the curve of the formwork placed in the landscape, offering the viewer a means of discourse with the structure. The capacity to complete the geometric form despite being unable to bring the interior space into use corresponds to the current situation of the building. The Simultanhalle is presently in a transitional state of its own; intended as a transitory structure, the building has endured for 40 years, but is now preparing for repurposing. As the exhibition takes place as spring transitions into summer, the idea of transitions and cycles of destruction and rebirth were much on my mind in the creation of this work. I come from the city of Valencia in Spain and its spring festival, Las Fallas, historically has culminated in a celebratory burning ceremony. Thus, I felt it would be appropriate to complete this exhibition with a ceremonial dissolving of the work to recognise the closing of my exhibition, the transition of the Simultanehalle, and a more general sense of change in the world at large. This final ceremony is both an acknowledgement of the fundamental cyclicalities of material existence but also of the hope inscribed in processes of reinvention and renewal.



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Simultanhalle was built in 1979 as a model for the planned Museum Ludwig by the architects Busman+Haberer to test mainly the lighting of the space through the characteristic shed roof construction. Since 1983, it has been used as project space for contemporary art in Cologne.

