

- 1 unknown artist
Handschuhe / Gloves, approx. 1870
Glacé leather, embroidered
31 × 11 × 2 cm
On loan from the Collection and Archive,
University of Applied Arts Vienna
- 2 unknown artist
Schule / School Rosalia Rothansl
Bodenhaube, Lehrmittel / Bonnet, teaching material
1909 - 1911
Cotton, embroidered
18 × 41 × 0,5 cm
On loan from the Collection and Archive,
University of Applied Arts Vienna
- 3 Daniel Fonatti
River, 2026
beech wood, poplar wood, iron acetate
various dimensions
- 4 Margarete Hamerschlag
Mädchen mit Blumenschale, 1919
Lithography
33,2 × 25 cm
On loan from the Collection and Archive,
University of Applied Arts Vienna
- 5 Katharina Höglinger
rebellious carnation, 2025
Ink, colored pencil, acrylic on cut-out linen
30,9 × 44,2 cm (*framed*)
- 6 Maureen Kägi
Only Workers Forage for Food (3), 2024
acrylic, oil, oil pastel, watercolor on cotton
170 × 125 cm
- 7 Minne Kersten
Opening Night, 2025
gouache on cardboard
25 × 16 cm
Courtesy: Annet Gelink Gallery, Amsterdam
- 8 Lucia Elena Průša
EURO, 2018–2026
Euro coins, tin solder
6 × 6 cm
- 9 Magali Reus
Curtis (No.2058), 2026
laser cut folded and powder coated steel,
sprayed UV, printed resin, wood, rivets
36 × 26 × 4 cm
Courtesy: Mai 36 Galerie, Zurich
- 10 Jennifer Tee
Tampan Migration Bird #1, 2024
piezography on 315 grams museum etching paper,
tulip petal collage
30 × 45 cm
- 11 Anna Zemánková
untitled, approx. 1970s
sateen collage, textile colours, ballpoint pen, acrylic
29,5 × 21 cm
Courtesy: Galerie Sophie Tappeiner, Vienna

Laurenz

flowers

unknown artist, unknown artist, Daniel Fonatti,
Margarete Hamerschlag, Katharina Höglinger,
Maureen Kägi, Minne Kersten, Lucia Elena Průša,
Magali Reus, Jennifer Tee, Anna Zemánková

Opening: 14. April, 2026, 14-21h

Exhibition: 15 April – 7 June, 2026

Location: Linke Wienzeile 36/1c, 1060 Wien

The exhibition is part of the Klima Biennale Wien, 2026

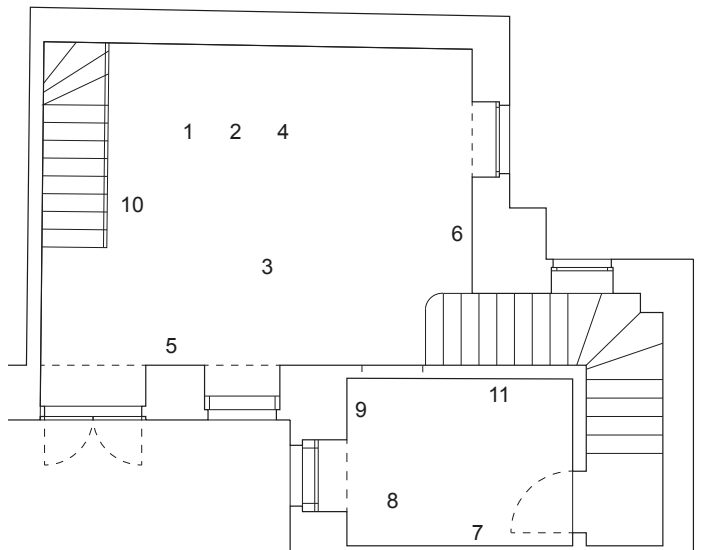
Extended opening hours during Klima Biennale Wien:

15–19 April: Tue–Sun, 14:00–19:00

20 April–10 May: Fri–Sat, 14:00–19:00

Opening hours after 10 May:

Saturday, 13:00-17:00 & by appointment



The Stable, The Ground, The Secretion.

Food for the meadow. The ground of Palais Wernburg once held a small stable, where horses for the family's carriages were kept. These horses did not produce. They appeared. They moved the household through the city, carrying visibility with them: ownership, status, presence extended into the street. That logic lingers. It returns in another form: visibility detached from production, movement detached from labour. Labour split into parts, tasks, and segments separated from sight. Work is broken down until only flow remains visible. Systems present themselves as continuous and self-operating, while the labour that sustains them is dispersed, outsourced, or hidden.

In this context, the site acts as a Vanitas still life, but without the consolation of aesthetics. Where 17th-century masters painted skulls and withered flora to expose the vanity of possession, here that function no longer operates as representation but as condition. The veneer of power does not merely signify mortality. It is actively breaking down in real time. What Vanitas once staged as image, decay beneath appearance, now operates materially. The ostentation of the industrialist and the technocrat is not simply reminded of its limits. It is subjected to them. The meadow becomes a field where accumulation and authorship lose stability, where the hierarchy of the "unique maker" dissolves into the compost of anonymous production. Here, Vanitas is no longer a motif but a system: a continuous machine of decomposition and redistribution.

This flower show is installed within that same framework of ecology and visibility. Nature is presented as presence, but presence is staged. Arranged. Positioned. What appears as natural is produced through coordination across material, financial, and logistical distances, across the same distributed systems that structure contemporary labour. Flowers enter this field as image and language: rare, clean, controlled. They appear soft; they do not interrupt. Instead, they stabilize the system by smoothing its discontinuities, making extraction appear seamless.

And as a meadow it is no romantic landscape. It operates as a trap: wet, uneven, unstable. The soil is thick with labour, dirt under the fingernails, the residue of past and present. It is a week after Easter, but there is no resurrection. Nothing is reborn here. Instead, matter is consumed, broken down, and redistributed. This meadow quietly sets the terms under which nature may appear. The flower is never isolated: it is the endpoint of a chain of production that withdraws from view as it extends outward across systems of labour, logistics, and capital.

The flowers press their soft matter against hard systems until the structures crack. The decorative ceases to be a mere surface. It functions as infrastructure: it drains, conceals, and permits passage. Waste flows here. Bodies move. Nothing escapes the weight of it. They carry, transmit, and abrade. They are bound to extraction, migration, industry, and capital. Everything carries weight. Everything strains. And beauty? Beauty is the application of pressure.

- Pieterneel Vermoortel