**Stefan Oláh**

Opening: 6 March 2020, 7 pm

Exhibition duration: 7 - 22 March 2020

A cooperation of:

Stadt Wien

SHIFT/Basis.Kultur.Wien

Kulturzentrum ZIL Moskau

Österreichisches Kulturforum Moskau

As part of the exhibition series "Beyond the Center", a cross-section of Stefan Oláh's internationally acclaimed photographic oeuvre will be shown for the first time in Moscow. The show includes photographs of Austrian architecture of the 1950s, 60s and 70s as well as views of the ZIL cultural centre built in the 1930s.

So far, Stefan Oláh's photographs are mainly known from his books, which met with a great response. While in the medium of the book the motifs have an effect in their serial sequence, in the format of the exhibition the focus is on the individual photographs. The artistic aspect of the photographs is more strongly emphasized here, the aesthetic stubbornness of Oláh's "applied" photography. The associative arrangement of the motifs, directs attention to materials, structures, forms, and colors. The photographic qualities are highlighted in the same way as the architectural features.

Oláh often managed to document buildings thoroughly before they were rebuilt or demolished. The Austrian architecture of the 50s, often described as "moderately modern", captivates by its discreet, simple elegance. "Brutalistic" buildings made of exposed concrete, on the other hand, as they emerged in the 1960s, often represent massive monumental landmarks. They unfold their sculptural appeal especially in the high alpine region. The architectures of the 70s, finally, with their futuristic formal language, reveal the atmosphere of departure of that time. In the case of the ZIL Cultural Center, Stefan Oláh captured the original constructivist building structure as well as later transformations. Built as a prototype of a multifunctional Workers' Culture House for the ZIL car and engine factory, it was re-defined in terms of content after the factory was closed.

All of Stefan Oláh's photographs are based on profound knowledge of the history of each individual building. His objective view of things allows a reevaluation of the existing and at the same time pursues architectural analysis by visual means. With his analogue large-format camera, he always approaches the objects from a "human" point of view. He does not arrange or prettify anything for the shots, but merely chooses the perspective that is appropriate to him. The photographs are taken only in natural light, which sometimes results in long exposure times.