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Frau Monteurin /
Kadın Montajcı
Ahu Dural

26.09.25–10.01.26



[ENGLISH]

curatorial support from Bettina Siegele

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Mi–Fr 12.00–18.00 | Sa 11.00–15.00

Frau Monteurin / Kadın Montajcı

Ahu Dural

‘We grew up between two chairs with my parents and my two younger sisters, but that doesn’t mean we didn’t have a chair to sit on. We just had to build it ourselves and find our place in life.’ – Ahu Dural¹

Curatorial Text

Ahu Dural explores her own past in her artistic practice, reflecting on her relationship with her family, surroundings, and neighbourhood. This exploration of her own biography and socialization serves as a catalyst, so that personal childhood memories are encapsulated together with traces of a history shaped by industry and migration. Dural’s narration merges the chronicles of German economic and social history, two fields upon which labour migration has had a strong influence. The starting point for the artist’s narrative is her mother, Özler Dural, who moved to Berlin to live with her aunt in the 1970s and, at the age of 17 in 1980, began working at the Siemens factory as a piece-rate assembler of circuit boards. Ahu Dural grew up with her parents and two younger siblings in Siemensstadt, a housing estate built specifically for the factory workers: a place where economic, social, and migration history converge.

On the one hand, Ahu Dural’s work draws on her childhood memories and images that have been seared into her (aesthetic) memory; however, she also uses photographs, from which she extracts details, setting them into new contexts. This transfer facilitates a change of perspective and a more comprehensive view of the semantic field from which the respective detail originates. The photos depict various work contexts such as company parties, gatherings

¹ *Meet Ahu Dural: A Visionary Artist Blending Boundaries*, August, 16 mm documentary film, Philippe Gnannt 2022, <https://www.kaltblut-magazine.com/introducing-ahu-dural-a-visionary-artist-blending-boundaries/> (accessed 24.09.2025).

Curatorial Text

of employees, and excursions, as well as scenes from the Durals' family life. The transfer of details is particularly evident in the series **Weibliche Sachlichkeit, Wernerwerk XV** (#2). The design drawings date back to the period when Dural was working extensively with steel, and their forms recall the hairstyles of the female factory workers in the photographs on display, while the small colourful paintings represent images within images, abstractions of details from clothing and furniture in the photographs.

In a similar way, Ahu Dural's sculptural works trigger associations with her own biography and that of her family, which can be understood as exemplary for our entire post-migrant society. In her sculptures, Ahu reflects on the meaning of forms, colours, and materiality. The aluminium objects **Neue Sachlichkeit (Sonnenliege, Kittel, rot-weißer Kragen)** (#7), **Saatwinkler 129 (Tisch, Var. 04)** (#8) and **Neue Sachlichkeit (Sonnenliege, Kittel, großer lachsfarbiger Kragen)** (#9) in the rear section of the exhibition are loosely reminiscent of the factory windows in Siemensstadt, dating from the 1930s, which were built primarily of steel and brick in the style of New Objectivity. Dural abstracted the windows of the buildings for the design of these aluminium objects, and imagined looking through them into the space behind, superimposing and shifting layers.

The pair of sculptures **Kaufmitte (Var. 3)** (#10) is based on the logo of the Kaufmitte Siemensstadt department store, which represents the economic miracle of the post-war period and the emerging culture of consumerism. The legs wearing heels emerging from the clouds are an allusion to a news report on Kaufmitte Siemensstadt, which praised the level floor as a service to women wearing high heels.

The turquoise room divider (#3), whose shape reminds of the aluminium objects, is reminiscent of the colour of the Siemens logo. It divides the exhibition into two sections—the rear, which features the artist's works from recent years and photographs from her personal family album as well as the DAM documentation archive Migration Tirol, and the front, which features a series of new works created for the exhibition in the Kunstpavillon.

The colour of this newly created, monochrome rust-red sculpture group was inspired by the brick walls of the *Wernerwerk*, the factory building in Siemensstadt where Ahu Dural's mother was employed. The sculptures themselves address various aspects of everyday life—wage labour, leisure, housework—and are reminiscent of furniture. However, they remain non-functional, even though it might be tempting to sit down on the chaise longue. Sculptor Ahu Dural regards furniture as spatial objects with an attributed function, while sculptures play with space—they are graphic works in three dimensions.

Modernist design and architecture are important points of reference in the artist's search for form, especially modernist designers and architects such as Eileen Gray and Charlotte Perriand, whose biographies reflect the gender aspect of work, industry, and design. At the same time, she is interested in the spatial organization of gender, which has been intertwined in the female-dominated parts of the Siemens factories with the issues of migration and the class society. In addition to the photographs, the female figures ***Die Monteurinnen / Kadın Montajcılar (Figurenobjekt, Var. 02, 08 und 14)*** (#1) make a direct reference to the importance of women in the economic history of the

Curatorial Text

German-speaking world². The oversized tweecers lend them stability and anchor them in their place in history. Tweecers, a recurring element in Dural's work, are taken from the Siemens factory logo – they can be spotted on one or two of the white work aprons in the photos. More recurring forms in the exhibition are clouds, a reference to the growing consumer society, and childhood memories; boots, as a reference to the female factory workers who contributed significantly to the economic upswing with their efforts, supporting each other, and hands, which refer to the piecework that they carried out.

Some other forms in Dural's sculptures are less illustrative, inspired by her built environment, such as the shapes of the seats of the colourful stools *Hocker Siemensstadt (Var. Kirschrot Nr.2)* (#18), *Hocker Siemensstadt (Var. Pink)* (#19), and *Rosa (Einschulung)* (#20), which were adopted from the seats of spring rockers on a playground Ahu Dural visited as a child.

The new group of works is supplemented by artistic contributions from Peggy Pehl and Irma Blumstock. The ice cream sundaes, cigarette packs, and pots refer to leisure time and to everyday aspects of the labourers' lives. The orchestrated gaze and choreographed movements of bodies in space are disrupted by the objects' partially distorted dimensions. The very tall objects elude our customary viewing habits. Ahu Dural plays with spatial relationships and the objects' proportions, rendering them functionless, as well as creating a physical impact on the viewer's own body.

² The textile industry, which very was important in the post-war period (in Tyrol, for example, the companies Herrburger and Rhomberg), was a predominantly female domain, as was the piecework carried out by Özler Dural – in the main, women were tasked with the necessary precise, fine motor-skills.

The Local Context

Curatorial Text

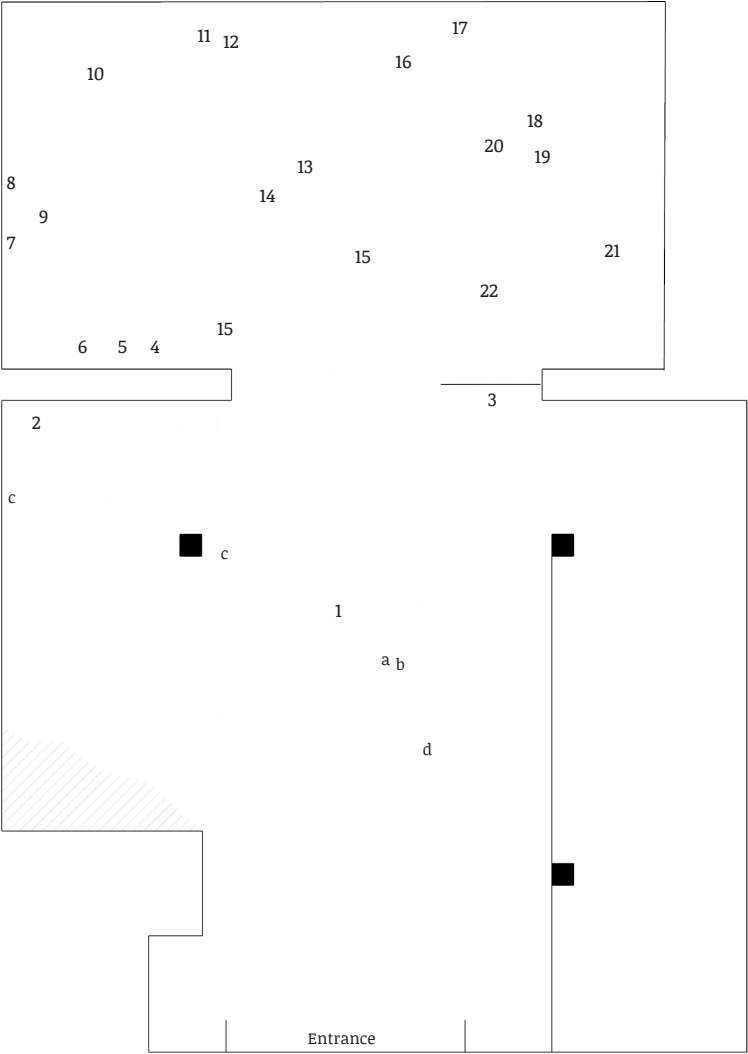
Ahu Dural explores the interrelationships between architecture, art history, and design in her artistic practice, incorporating perspectives from gender theory and identity politics. As a sculptor, she transforms memories, stories, archival material, and sketches into spatial constellations that reveal fresh narrative levels and make tangible a broader culture of remembrance. By incorporating history and photographs from the *DAM-Documentation Archive Migration Tyrol* of the *ZeMIT-Center for Migration, Integration, and Participation*, Dural succeeds in allowing her personal biography and that of her mother, who has strong ties to Berlin, to speak for a larger context. In this way, Özler Dural's life story becomes representative of innumerable biographies of so-called guest workers in Germany and Austria.

While browsing through the DAM, the artist focused on parallels and aesthetic links, finding them primarily in aspects of collectivity and community. The images of women workers in Berlin merge with those of women workers in Tyrol and convey similar messages: the photographed scenes testify to fun times, camaraderie, and friendship – illustrating how migration may also be something exciting, an adventure.

Özler Dural's piecework enabled her daughters to get an education and advance socially. Her productive energy had a significant influence on her eldest daughter Ahu's artistic work. Today, Özler Dural no longer works at the Siemens factory; she is enjoying her well-deserved retirement on a sun-drenched **Liege – Manastir Beach** (#5).

Text: Bettina Siegele

Room Plan



List of Works

- 1 **Die Monteurinnen / Kadın Montajcılar**, 2025
Wood, lacquer, steel

List of Works

Var. 01, 240 x 50 x 80 cm
Var. 02, *Figurenobjekt*, 135 x 70 x 80 cm
Var. 03, 30 x 40 x 30 cm small table
Var. 04, 42 x 70 x 110 cm bench
Var. 05, 40 x 15 x 40 cm (object)
Var. 06, 28 x 56 x 56 cm boot
Var. 07, 55 x 90 x 45 big hand
Var. 08, *Figurenobjekt*, 185 x 50 x 115 cm
Var. 09, 240 x 50 x 80 cm
Var. 10, 5 x 30 x 30 cm
Var. 11, 135 x 40 x 70 cm mid-height
Var. 12, 140 x 30 x 65 cm twice
Var. 13, 23 x 33 x 25 cm small table
Var. 14, *Figurenobjekt*, 130 x 40 x 80 cm
Var. 15, 240 x 30 x 80 cm

- a Irma Blumstock, *No. 27*, 2025,
Plaster, ink
b Peggy Pehl, *After Work*, (1 von 5), 2025
Ice cream cup, shell, plastic, sugar, paint
c Peggy Pehl, *Mini Cocotte* (2 von 7), 2025
Ceramics, stone
d Irma Blumstock, *Nagel*, 2025
Plaster, ink
- 2 *Weibliche Sachlichkeit*, *Wernerwerk XV*, Fig. 1-7, 2025
Gouache, canvas
Unique item/series unique item, open series, ca. 2 x 31 x
43 cm

- List of Works**
- 3 *Die Monteurin / Kadın Montajcı (Raumteiler)*, 2025
Wood, lacquer, 220 x 200 x 5 cm
 - 4 *Bestückerin*, 2025
Aluminum, canvas, digital print on Fujicolor Crystal Archive Paper, watercolor, 6 x 28 x 36 cm
 - 5 *Manastir Beach*, 2025
Aluminum, canvas, digital print on Fujicolor Crystal Archive Paper, watercolor, 6 x 28 x 36 cm
 - 6 *Rote Schleife*, 2025
Aluminum, canvas, digital print on Fujicolor Crystal Archive Paper, watercolor, 6 x 28 x 36 cm
 - 7 *Neue Sachlichkeit (Sonnenliege, Kittel, rot-weißer Kragen)*, 2025
Linen, wool fabric, aluminum, 78 x 60 x 100 cm
 - 8 *Saatwinkler 129 (Tisch, Var. 04)*, 2025
Aluminium, fabric, 78 x 60 x 100 cm
 - 9 *Neue Sachlichkeit (Sonnenliege, Kittel, großer lachsfarbiger Kragen)*, 2024
Polyester fabric, aluminum, 78 x 60 x 100 cm
 - 10 *Kaufmitte (Var. 3), 1+2*, 2025
Wood sculpture, lacquer, steel, photography on cardboard
Unique piece/series Unique piece, ca. 60 x 50 x 33 cm
 - 11 *Pult mit Händen*, 2025
Wood, varnish, wool fixative
Unique piece, ca. 130 x 25 x 80cm

- 12 *Wohnen und Arbeiten*, 2025
Wood, lacquer, stain, steel, photo
Unique piece/series unique piece, ca. 150 x 50 x 50 cm

- 13 *Fichtengarten Wernerwerk XV (Var. 2)*, 2025
Wood sculpture, steel, photography, stain, lacquer
Unique piece/series unique piece, ca. 25 x 60 x 160 cm

- 14 *Hand and Garden (Orange-Beige)*, 2024
Wood, lacquer, photo, cardboard
Unique piece/series unique piece, open series,
45 x 33 x 24 cm

- 15 *Drei Töchter*, 2022
Part of the installation *neues arbeiten 36*
Wood, lacquer, stain, steel, photo
Unique piece/series unique piece, open series,
ca. 160 x 50 x 50 cm

- 16 *Küçük Masa (Var. 2)*, 2025
Wood, steel, fabric filled
unique piece/series unique piece, 25 x 160 x 20 cm

- 17 *Fassade*, 2025
Wood, photography, cardboard
45 x 20 x 15 cm

- 18 *Hocker Siemensstadt (Var. Kirschrot Nr.2)*, 2025
Wood, lacquer, photography, steel, 45 x 37 x 45 cm

- 19 *Hocker Siemensstadt (Var. Pink)*, 2025
Wood, lacquer, 45 x 37 x 45 cm

- List of Works**
- 20 *Rosa (Einschulung)*, 2021
Wood, steel, lacquer, photo print
unique piece/series unique piece, 37 × 45 × 75 cm
- 21 top: *Saatwinkler 129 Regal (Var. 02)*, 2025
Wood sculpture, photograph on cardboard, stain
Unique piece/series unique piece, ca. 20 × 30 × 30 cm
bottom: *Geburtstag*, 2025
Wood, steel, photography on cardboard
unique piece/series unique piece, ca. 19 × 27 × 30 cm
- 22 *Ihre Hände, Meine Hände, Unsere Hände*, 2025
Wood, lacquer B1, 45 x 100 x 150 cm
Photos: Courtesy ZeMIT and family album Dural



© Ahu Dural, *Figurenobjekt (Var. 01)*, 2025, Mörby Gård Konst, Ornö Island, Sweden, 2025.
Photo: Simon Blanck



© Ahu Dural, *Figurenobjekt (Var. 01)*, 2025, Mörby Gård Konst, Ornö Island, Sweden, 2025.
Photo: Simon Blanck

Biography

Ahu Dural (*1984, Berlin), who grew up in Berlin-Siemensstadt, is currently exploring the history and architecture of her childhood environments. After studying illustrative drawing at Berlin University of the Arts, she continued her art research in Vienna, where she studied performative art and sculpture under Monica Bonvicini at the Academy of Fine Arts.

Biography

Dural has received various prestigious scholarships followed by group exhibitions, including the 2021 scholarship from the Goldrausch Künstlerinnenprojekt, where she presented her latest works in the exhibition *Mutual Matters* in the rooms of the Haubrok Foundation's vehicle fleet (Berlin). She has also received funding for contemporary history and remembrance culture projects, Berlin (2023), the Berlin working grant along with the exhibition *Realities Left Vacant* at n.b.k., Berlin (2022/2023), and in 2024, a KUNSTFONDS scholarship from the Kunstfonds Foundation (Bonn, DE) with an exhibition at the Kunststiftung Sachsen-Anhalt in Halle, DE (2025). In June 2025, her works will be on display for the first time in the museum exhibition *Family Matters* at the Museum der bildenden Künste, Leipzig.

Prizes received to date include the Gustav Peichl Prize for Architectural Drawing (2016) and an award at the Best Austrian Animation Festival (2014).

Her most recent solo projects include *neues bauen 80/30*, public urban space, Berlin-Siemensstadt (2024); solo exhibitions *Beautiful Collars*, Lage Egal - In the Rack Room, Berlin (2024); *neues bauen 13629*, Scharaun, Berlin (2020), *Her Shattering Room*, Bildraum 07, Vienna (2019); *Zwischen den Laken*, SOX, Berlin (2017), and *She Sees Nothing*, Sammlung Friedrichshof, Vienna (2016).

Biography

Many group exhibitions can be added to the catalogue of her work, including: 2024: *Sovereign Tales*, Galerie Laetitia Gorsy, Spinnerei, Leipzig; [intimacy] – *Von Menschen und Orten*, DA Kunsthaus Kloster Gravenhorst, Kreis Steinfurt; GIGS, Kreuzberg Pavillon, Berlin; *Strangers I Know: Remapping Emotional Landscapes*, Culterim Galerie, Berlin. 2023: *Communitas*, Pakhus Galleriet (DK); *No Time to Make Me Lurking*, Bistro21, Leipzig (DE); *Studio Siemensstadt* – reading and exhibition participation, Kunstverein München (DE); *Studio Siemensstadt* – artist walk and exhibition participation, Scharaun, Berlin; *Realities Left Vacant*, n.b.k., exhibition of grant-holders, Berlin work grants.

www.ahudural.com

Credits

Curatorial support: Bettina Siegele

Credits

Technical installation and exhibition set-up:
Paul Irmann, Nicolas Rich

Production: Cornelia Reinisch-Hofmann

Exhibition Booklet: Milena Thurner

Exhibition Booklet Editorial: Bettina Siegele & Cornelia Reinisch-Hofmann

Graphic design Booklet: Marille. Büro für Grafik und Text

***Frau Monteurin / Kadın Montajcı** is part of the annual program **Chronopolitische Erkundungen** curated by Bettina Siegele. Jury for the 2025 program: Andrea Popelka (curator and researcher, Vienna), Johanna Tinzl (artist and, until fall 2024, board member of the Artists' Association of Tyrol, Vienna), and Bettina Siegele (artistic director and managing director, Kunstpavillon, Neue Galerie, and interest group).*

Special thanks go to ZeMIT for opening the DAM - Dokumentationsarchiv Migration Tirol and providing photographs for this exhibition!

DAM
Dokumentationsarchiv Migration Tirol

ZeMIT
Zentrum Migration Integration Teilhabe

Dates

Dates

Opening

Thursday 25.09.2025, 19.00

Welcoming: Ben Pointeker (member of the board)

Introduction: Bettina Siegele

PREMIERENTAGE 2025 08.11.2025 | 14.00

Reading with Ahu Dural

Exhibition tour with Bettina Siegele

03.12.2025 | 17.30

Exhibition tour Art & Coffee

10.01.2026 | 11.30

Current information on the events and outreach in the realm of the exhibition can be found on our website:

www.kuveti.at

Link to the digital version of the **exhibition booklet**:



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