

# Kunsthalle Wien

## Program 2018

**February 1 – April 8, 2018**

**Guy Mees. The weather is quiet, cool and soft**

Press conference: Wednesday January 31, 2018, 10 am

Opening and talk: Wednesday January 31, 2017, 6 pm

Kunsthalle Wien Karlsplatz

The Belgian artist Guy Mees has been a central figure of Antwerp's art scene since the 1970s. For the first time in Austria, an exhibition is devoted to his work, rarely shown internationally. Guy Mees' photographs, videos, and above all his fragile paper-works characterize formal rigour combined with sensitivity and delicacy. He left behind an outstanding oeuvre that transgresses geometric abstraction, minimal and conceptual art, kinetic and applied art. With emblematic work examples from creative phases between the 1960s and 2000s, supplemented by selected archive material from his estate, the exhibition emphasizes the continuing significance of the artist, who has recently become an important reference figure for a younger generation of artists. The exhibition is a co-production between Kunsthalle Wien and Mu.ZEE, Ostend with the generous support of Micheline Sz wajcer, Antwerp and the Estate of Guy Mees. A joint publication including unknown archival material from Guy Mees' estate such as early photographs, slides, texts and notes, and other personal documents, will be published by Sternberg Press, Berlin.

Guy Mees was born in 1935 in Mechelen, Belgium, and died in 2003 in Antwerp. He has been represented with solo and group exhibitions in many major museums, including Palais des Beaux-Arts, Brussels; M HKA Museum van Hedendaagse Kunst, Antwerp; S.M.A.K. Stedelijk Museum voor Actuele Kunst, Gent; as well as at the 9th Shanghai Biennale, 2012.

**Curator:** Lilou Vidal

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**February 2 – 3, 2018**

**Political Futures. Discursive series 2018**

Kunsthalle Wien Museumsquartier

Over the last years fundamental conditions of social life have changed: class and work relations, the relations between politics and economics, aesthetics of mass media as well as political rhetorics are characterised by critical upheaval. What is at stake is no less than the question: how to proceed?

The discursive series *Political Futures* departs from contemporary antagonisms and asks how the future can be activated and occupied as a space of possibilities and imagination. What other images, narratives, visions and aesthetics of the political are needed in order to turn the idea of the future forward? What contributions can art offer? What role can art institutions take on in the present – conscious of their responsibilities as well as their limits?

Following on from the exhibitions *Political Populism* (2015/2016) and *How to Live Together* (2017), the series *Political Futures* questions the role of the future between the poles of art and politics.

The series will take place over the course of 2018 and launches with an opening event on Friday, February 2 (5 – 8 pm) and Saturday, February 3 (12 – 7 pm).

Participants are a.o. Clémentine Deliss, Christian Falsnaes, Ayşe Güleç, Irena Haiduk, Miki Kratsman, Marcel Odenbach, Hito Steyerl, Monika Szewczyk, Center for Political Beauty.

**February 28 – May 27, 2018**

**Ydessa Hendeles. Death to Pigs**

Press conference: Tuesday February 27, 2018, 10 am

Opening and talk: Tuesday February 27, 2018, 6 pm

Kunsthalle Wien Museumsquartier

*Death to Pigs* is the first institutional retrospective of Canadian artist Ydessa Hendeles in Europe. Hendeles interweaves personal experience with narrated and interpreted elements. In her complex room installations, she places art, historical artifacts, photography and audiovisual media in myriad interrelationships with one another. Her compositions can be read as provocative, psychologically charged meditations on human nature.

Spread across both halls of Kunsthalle Wien at its Museumsquartier location, the exhibition draws on several of the artist's main areas of work from the past decade, showcasing them in the form of a multi-layered narrative. The central work, *Death to Pigs*, is a multi-part installation that discusses stigmatization and escalating violence on a metaphorical level. The title references the infamous Manson Family murders of the summer of 1969, when the killers tagged their crime scenes with the words "Death to Pigs." *From her wooden sleep...* is the title of another spatial installation: an arrangement of roughly 150 life-size vintage, wooden, dolls.

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The installations come across as dense, overlapping layers of precisely researched cultural-historical contents and autobiographical references. Recent works are also on show as well.

Hendeles' œuvre is closely linked to her own biography as the daughter of Holocaust survivors. In a world marked by expulsion, uprooting, and trauma, her work is as much about historical events as recent, global developments.

Ydessa Hendeles (\*1948 in Marburg), lives and works in Toronto and New York. She studied at the University of Toronto, the New School of Art (Toronto), the Toronto Art Therapy Institute, and holds a PhD *cum laude* from the Amsterdam School for Cultural Analysis of the University of Amsterdam. She taught art history at the New School of Art, and is an adjunct professor in the Department of Fine Art at the University of Toronto. In October 2017, Hendeles was awarded an honorary doctorate by the Philipps-Universität Marburg. In 1980, she established The Ydessa Gallery, Toronto, and exclusively represented contemporary Canadian artists such as Rodney Graham, Ken Lum and Jeff Wall. In 1987, she launched the exhibition program of the Ydessa Hendeles Art Foundation in Toronto, and in 1988 opened Canada's first privately funded exhibition venue for contemporary art.

**Curator:** Nicolaus Schafhausen

**May 16 – September 2, 2018**

**Kate Newby. I can't nail the days down**

Press conference: Tuesday May 15, 2018, 11 am

Opening: Tuesday May 15, 2018, 7 pm

Kunsthalle Wien Karlsplatz

Kate Newby's works are poetic confrontations with spatial conditions and address the fleeting nature of social interactions. Through small and radical interventions in existing environments, the artist focuses the viewer's gaze on the most overlooked aspects of daily life. The objects she creates are often testimonies to individual experiences and the specific conditions of its creation remain inseparable from the work itself.

In the Kunsthalle Wien exhibition at its Karlsplatz location, the artist continues her ongoing engagement with ephemeral situations that are often peripheral. She does so by explicitly taking into account the architectural specificity of the glass pavilion and the immediate environs presented by Karlsplatz square. For the exhibition, Kate Newby will create new objects, using materials that can be found locally, such as clay and glass. Inspired by aspects of everyday life, her works are immediate responses to existing sites. Often made by hand, the objects carry visible traces of the production procedure. Her works engage with the material as well as social textures of the specific location and will be showcased in settings located both indoor and outdoor at Karlsplatz. Newby is interested in transgressing the boundaries assigned to delimit the exhibition space and subtly challenges how art is exhibited, viewed, and archived.

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Kate Newby (\*1979 in Auckland, New Zealand) lives and works in Auckland and Brooklyn, New York. In 2012 she has been awarded the renowned Walter's Prize. Her solo exhibitions include: *Let me be the wind that pulls your hair*, Artpace, San Antonio (2017); *Big Tree. Bird's Eye*, Michael Lett, Auckland (2016); *The January February March*, The Poor Farm, Wisconsin (2016) and *Two aspirins a vitamin C tablet and some baking soda*, Laurel Doody, Los Angeles (2015).

**Curator:** Juliane Bischoff

July 2 – September 2, 2018

**Space for Kids: A Dream City**

Kunsthalle Wien Museumsquartier

*Space for Kids* sees itself as the prototype for a new exhibition format that aims to meet the needs and perspectives of children. The educational work becomes the object of an ongoing, ever-changing exhibition that combines action and contemplation, production and reception, as well as visual and other forms of art experience. In summer 2018, the lower hall of the Kunsthalle Wien at its Museumsquartier location will serve as an innovative space of learning and encounter that is as much playground as art studio and exhibition. The focus will be on an expanded notion of sculpture – in other words, on experimenting with form, material, structure and ideas. Through a series of various workshop modules, the children will collaborate on a project of “utopian-fantastic urbanism” that will enable them make use of their skills to design, make something: to create.

What would a (dream) city designed and built by children look like? How would you get there? How would you move around a city like this and how would you dwell, play, learn, live? Would it lead to the creation of new ways of living together or maybe to unprecedented communal approaches to achieve teamwork decisions? The city: It's a built environment – a construction of ideas!

The Kunsthalle Wien is an institution that actively promotes integration and education that is informed by artistic thinking and strategies. We have been calling attention to this issue for quite some time now by way of a series of projects that focus on the collaboration between children or young adults and artists. These projects involve our cooperation with various partners, such as Akademie geht in die Schule (Academy Goes to School), polytechnic schools; the Vienna Chamber of Labor, or AK-Wien, working with apprentices and vocational schools; or Vienna's Lernwerkstatt (Workshop for Learning). The goal of these projects is to demonstrate the potential of contemporary art and to stimulate a creative, intellectual exchange among all parties involved.

The exhibition project *Space for Kids. A Dream City* has been developed by the art education department of Kunsthalle Wien in co-operation with artists Căcilia Brown and Johann Schoiswohl. With contributions by Ralo Mayer, Hans Schabus, and Anna Witt amongst others.

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**July 13 – October 7, 2018**

**Olaf Nicolai. There Is No Place Before Arrival**

Press conference: Thursday July 12, 2018, 11 am

Opening: Thursday July 12, 2018, 7 pm

Kunsthalle Wien Museumsquartier

Kunsthalle Wien dedicates a comprehensive exhibition to Olaf Nicolai. The artist employs various media to create complex conceptual works. He has developed a variety of interdisciplinary projects that address the primary experiences of space, time and corporeality. Performative elements, works that transform over time, modifications of everyday objects and pop-culture icons, and a rich field of reference to iconic moments in political and intellectual history characterize his artistic practice. A significant characteristic of his work is pronounced through varying degrees of repetition. Nicolai frequently re-contextualises motifs, creates images from memory and takes up questions from science and the humanities, while making their aesthetic construction and re-articulation tangible.

*There is No Place before Arrival* at Kunsthalle Wien is one of three simultaneously organized exhibitions by Olaf Nicolai, the first being at Kunsthalle Bielefeld (June 15, 2018), and the second at Kunstmuseum St. Gallen (July 7, 2018). Together the three exhibitions form a survey which will explore diverse facets of Nicolai's practice that echo the artist's interdisciplinary concepts developed over the past twenty years. A comprehensive exhibition catalogue will be produced as a joint collaboration between the three institutions.

Olaf Nicolai (\* 1962) lives and works in Berlin. After studying German language and literature at the University of Leipzig, he has been a visual artist since 1990. In addition to participating in solo and group exhibitions, he has shown at documenta X (1997) and documenta 14 (2017), at the 49th and 51st Venice Biennale (2001 and 2005). For his work *In The Woods There Is A Bird...* commissioned by documenta 14 Olaf Nicolai was awarded the Karl-Sczuka-Prize 2017 for works of radio art.

**Curator:** Luca Lo Pinto

**September 19 – November 18, 2018**

**Saâdane Afif. This is Ornamental**

Press conference: Tuesday September 18, 2018, 10 am

Opening: Tuesday September 18, 2018, 7 pm

Kunsthalle Wien Karlsplatz

Through the methods of collaboration, inclusion and circulation, inside and outside of his work, artist Saâdane Afif builds a complex system of relationships with the history of art and forms, especially with literature and music, as well as with the classic models of exhibition-making, mediation and interpretation of art. Repetitions, derivations, transcriptions, translations, delegations: Saâdane Afif's creation processes seal the fundamental openness and transitivity of his

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practice. Always conceptual, his works can take the form of objects, sculptures, texts, sound works, performances or posters, which the artist sometimes arranges in installations. Each occurrence of his work is a new constellation, a specific activation or metamorphosis of pre-existing elements, by the artist himself or invited collaborators, avoiding any reification. "It is (...) a question of never freezing the work in a finished, durable state. Even if each proposal is completed, everything is taken in a continuous cycle. (...) I see in all of this weaving a metaphor for the perception of art: how does one inscribe a work into one's own cultural field?" (Saâdane Afif).

For Kunsthalle Wien Karlsplatz, Saâdane Afif is developing a new ensemble of works driven from a theater play. The play, commissioned by the artist from a French writer, is based on a performance shown in 2014 at the 5th Marrakech Biennale. *Souvenir: The Lesson of Geometry* was a series of performances at Jamaa El Fna's square, offering basic courses featuring only fundamentals - the mathematical as well as artistic basics.

Saâdane Afif (\* 1970 in Vendôme) lives and works in Berlin. He has shown at documenta 12 (2007), at the 56th Venice Biennale (2015) and at the Moscow Biennale (2015). His solo shows include exhibitions at: Frac Franche-Comté, Besançon (2017); Centre Pompidou, Paris (2017); Fondation d'entreprise Hermès, Seoul (2016); Museum for Naturkunde, Berlin (2015); Witte de With Center for Contemporary Art, Rotterdam (2008); Palais de Tokyo, Paris (2005). In 2009 he was awarded the *Prix Marcel Duchamp*.

**Curator:** Anne Faucheret

**October 25, 2018 – February 17, 2019**

**Antarctica. An Exhibition about Alienation**

Press conference: Wednesday October 24, 2018, 10 am

Opening: Wednesday October 24, 2018, 7 pm

Kunsthalle Wien Museumsquartier

In a sketch for a film, Michelangelo Antonioni notes: "The Antarctic glaciers are moving in our direction at a rate of three millimeters per year. Calculate when they'll reach us. Anticipate, in a film, what will happen."

Metaphorically speaking, to feel cold means to feel deeply alienated. Alienation was already a dominant concern for sociologists around 1900: the alienation of man from society through individualization, alienation from nature through urbanization, alienation from work through mechanization. For philosophers like Theodor W. Adorno, alienation thus turns into a key concept in terms of the role art plays in and for society: Without alienation there is no art, and ultimately it is only art that prevents total alienation.

Ironically, it is the countercultural protest against "social coldness" and against the "rigidification" of middle-class society in the 1960s that anticipates the ideologemes of flexible Capitalism 2.0. This move, in fact, paves the way for a new type of

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alienation – one which reverses the metaphors: Coldness and rigidity are replaced by liquefaction, start-up and dynamics – social alienation, however, continues even as people now strive for self-optimization.

*Antarctica* looks at the pattern underlying alienation – this “relationship based on the absence of a relationship.” Showing numerous contemporary artworks; the exhibition explores how the term “alienation” functions in our world today. In doing so, it also addresses the following question: What other forms of relationship to the self and to the world do we need? Before we can even begin to create something like a space supportive of self-determination and self-realization?

The exhibition is preceded by a two-day symposium on the subject.

**Curators:** Vanessa Joan Müller, Nicolaus Schafhausen

**December 5, 2018 – January 27, 2019**

**Kunsthalle Wien Prize 2018**

Press conference: Tuesday December 4, 2018, 10 am

Opening: Tuesday December 4, 2018, 7 pm

Kunsthalle Wien Karlsplatz

The *Kunsthalle Wien Prize* is a joint project of the University of Applied Arts Vienna, the Academy of Fine Arts Vienna and the Kunsthalle Wien. A jury awards the prize annually to one student at each school. Both art academies play a significant role in stimulating the productivity and diversity of the young art scene in Austria. The Kunsthalle Wien, in turn, sees its task in this collaborative effort as follows: to make a contribution to the way the graduates of these two institutions are perceived internationally and to help them network with the non-university art world.

The award includes EUR 3.000 prize money for each winner as well as a catalogue and an exhibition at Kunsthalle Wien Karlsplatz.

**Curator:** Lucas Gehrmann

**December 14, 2018 – March 24, 2019**

**Annette Kelm**

Press conference: Thursday December 13, 2018, 10 am

Opening: Thursday December 13, 2018, 7 pm

In her works, Annette Kelm explores the potential of analogue photography to expose the cultural foundations and visual paradoxes of objects through their reproduction. Often her pictures show representations of precise arrangements of things that resemble genres such as still life and studio photography. On the other hand, Kelm’s formal imagery imbues the objects with an almost hyperreal presence.

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Free from any form of narration, emphasis is placed on the compositional moment, which seems to give meaning to the motifs in their visual distinctiveness: everything is what it is, but also receives an abstract, perhaps merely assumed, relevance.

Annette Kelm's photographs show simple but at the same time unruly subjects that appear to fit neither in the category of factual documentation nor as symbolic representation. They level things in the picture plane or multiply it in the principle of the series. Often depicted head-on and in great detail, the minimal yet visually quite opulent world of things powerfully emphasize the translation into the two-dimensional space of photography. The narrowing of perspective is both part of the photographic principle and an expression of a highly subjective view.

**Curator:** Nicolaus Schafhausen

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Kunsthalle Wien GmbH  
Museumsplatz 1, 1070 Vienna, Austria  
www.kunsthallewien.at

facebook.com/KunsthalleWien  
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**Press**

Susanne Fernandes Silva  
+43 (0)1 5 21 89 - 1221  
susanne.fernandes-silva@  
kunsthallewien.at

Stefanie Obermeir  
+43 (0)1 5 21 89 - 1224  
presse@kunsthallewien.at

