

Kunsthalle Wien

Program 2019

December 14, 2018 – March 24, 2019

Annette Kelm. Tomato Target

Press conference: Thursday, December 13, 2018, 10 am

Opening: Thursday, December 13, 2018, 7 pm

Kunsthalle Wien Museumsquartier

Annette Kelm's photographs show unassuming yet oddly fractious motifs that quote the still life, object or studio photography, or the classical architecture shot, yet without ever fully complying with the conventions governing these genres. They flatten things into the plane or subject them to multiplication in series. Often captured in frontal views and in great detail, the minimal and yet visually opulent object worlds underscore their translation into the two-dimensional space of photography. Kelm's conceptual approach, the exceptional sharpness of her images, and the neutral lighting lend the scenes rendered in her works a peculiar salience. The emphasis on the factual precludes any symbolism strictly speaking, yet the cultural or ideological burden with which certain objects are fraught is unmistakable. This focus on formal criteria and the eschewal of narration of any kind are also destabilized by the selective insertion of props that bear no readily recognizable relation to a picture's central object.

The exhibition at Kunsthalle Wien turns the spotlight on works in which architecture, design, or constellations of seemingly mundane objects are revealed to be visual manifestations of complex genealogies. The Versuchsanstalt für Wasserbau und Schiffsbau in Berlin, an iconic building that houses facilities for experiments in fluid mechanics and ship engineering, appears in Kelm's photograph as an abstract architectonic volume of color. In the series *Friendly Tournament*, the shooting targets pitted with holes and small craters where they were struck by

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arrows recall Lucio Fontana's perforated canvases and offer an analysis of the interrelation between figure and ground, between three-dimensional reality and its representation, that is both intellectually astute and laconic. Yet here, too, something inscrutable remains.

Annette Kelm (b. Stuttgart, 1975) is an artist and photographer. In 2018, Kelm's work is the subject of exhibitions at the Ludwig Foundation, Aachen; the Fosun Foundation, Shanghai; Gió Marconi, Milan; and the Andrew Kreps Gallery, New York. Past solo exhibitions of Kelm's work have included *Leaves*, Kestnergesellschaft, Hannover, 2017; *Affinities*, Museum of Contemporary Art Detroit, 2016; *Dust*, Kölnischer Kunstverein, Cologne, 2014; and Kunsthalle Zürich, 2009; KW Institute for Contemporary Art, Berlin, 2009; CCA Wattis Institute for Contemporary Arts, San Francisco, 2008; and Witte de With, Rotterdam, 2008. Kelm contributed work to *New Photography* at the Museum of Modern Art, New York, in 2013 and to *ILLUMInations*, 54th Venice Biennale, 2011.

Curator: Nicolaus Schafhausen

February 20 – May 12, 2019

Heinz Frank. The Angle of the End Always Comes from Behind

Press conference: Tuesday, February 19, 2019, 10 am

Opening: Tuesday, February 19, 2019, 7 pm

Kunsthalle Wien Karlsplatz

Heinz Frank lives, thinks, and works outside the well-trodden and well-paved avenues of the contemporary art business. In fact, he does not call himself an "artist". Categories of any kind, he argues, are too narrow even when we others think them expansive enough. Still, we are inclined to associate his thinking, which he articulates in visual and formal as well as poetic verbal creations, with – not some ism, but the sphere of the "surreal". For where and how else might we define "transforming the unformed into the formless" or "the inside as the outside of an other"? Setting himself tasks and problems of this sort, Frank does not obsessively try to resolve them; approaching them with serene earnestness, he is indefatigable in working out their implications. He molds, draws, sketches, and paints, montaging and combining elements of his own making with found objects and engaging with the material to probe the tensions between polar opposites such as hard/soft, cold/hot, interior/exterior, beginning/end and reveal what unfolds between them. In Kunsthalle Wien Karlsplatz's glass-fronted gallery, Heinz Frank will scrutinize the angles "of the end" – the room's four corners – as well as the double-faced nature of images appearing on translucent boundaries between the space of art and the urban environment. Does this also mean that "a rimless hole will fly from tree to tree, from hole to hole, without flying"? The possibility cannot be ruled out.

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Heinz Frank (b. Vienna, 1939) studied architecture at the Academy of Fine Arts Vienna (1965–69), where E. A. Plischke was his teacher. He has made fine art since 1970, moonlighting as a designer of retail spaces and custom-made furniture, and has had numerous exhibitions in galleries and museums. In 1986, he was honored with the sculpture award of the City of Vienna. Frank's work was shown at the Museum of Applied Arts (MAK), Vienna, in 1992, and in the exhibition *Unrest of Form. Imagining the Political Subject* at the Vienna Secession in 2013.

Curator: Lucas Gehrmann

March 22 – June 9, 2019

Peter Friedl. Teatro

Press conference: Thursday, March 21, 2019, 10 am

Opening: Thursday, March 21, 2019, 7 pm

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Peter Friedl's multifaceted and stylistically heterogeneous works and projects in various media are meant to propose exemplary solutions to aesthetic problems related to our political and historical consciousness. Charting novel narrative models, they probe the construction and limitations of representation, employing conceptual strategies such as contextual transfers or the reinterpretation of genres from the history of modernism.

The exhibition *Teatro* at Kunsthalle Wien focuses on a series of recurrent themes in Friedl's oeuvre: model, language, history, translation, theatricality. Video pieces such as *Report* (2016), a film inspired by Franz Kafka's *Report for an Academy* that premiered at documenta 14 (2017), appear side by side with the series *Rehousing* (2012–2018), in which architectural models serve as case studies for a mental geography of different forms and modalities of modernism. Works such as *The Dramatist (Black Hamlet, Crazy Henry, Giulia, Toussaint)* (2013) and *Teatro Popular* (2016–2017) likewise exemplify Friedl's study of models as a register that allows for an abstract engagement with and critical response to society and its political and historical dimensions.

Peter Friedl (b. 1960 in Austria) is an artist based in Berlin. His work has been exhibited internationally, including at Museo Nacional Centro de Arte Reina Sofia, Madrid; Centre Pompidou, Paris; Walker Art Center, Minneapolis; Van Abbemuseum, Eindhoven; and Hamburger Kunsthalle. He has participated in documenta 10, 12, and 14 (1997, 2007, 2017); the 48th and 56th Venice Biennale (1999, 2015); the 3rd Berlin Biennial for Contemporary Art (2004); Manifesta 7, Trento (2008); the 7th Gwangju Biennale (2008); the 28th Bienal de São Paulo (2008); La Triennale, Paris (2012); the Taipei Biennial (2012, 2016); the 10th Shanghai Biennale (2014); the 5th Thessaloniki Biennale (2015); and the 1st Anren Biennale (2017). He will take part in the upcoming Sharjah Biennial 14 (March 2019). Selected solo exhibitions include *OUT OF THE SHADOWS*, Witte de With, Center for Contemporary Art, Rotterdam (2004); *Work 1964–2006*, Museu d'Art Contemporani

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de Barcelona; Miami Art Central; Musée d'Art Contemporain; Marseille (2006–07); *Blow Job*, Extra City Kunsthall, Antwerp (2008); *Working*, Kunsthalle Basel (2008); *Peter Friedl*, Sala Rekalde, Bilbao (2010); *The Dramatist*, Artspace, Auckland, (2014); *The Diaries*, Grazer Kunstverein, Graz (2016), and *Teatro Popular*, Lumiar Cité, Lisbon (2017).

Curators: Anne Faucheret, Vanessa Joan Müller

May 29 – October 6, 2019

Vienna Biennale 2019. Hysterical Mining

Press conference: Tuesday, May 28, 2019, 10.30 am

(at the Austrian Museum of Applied Arts / MAK)

Opening: Tuesday, May 28, 2019, 7 pm

Kunsthalle Wien Museumsquartier / Kunsthalle Wien Karlsplatz

In any society, one fundamental field in which gender is expressed is technology. Technical skills and domains of expertise appear to be divided between the sexes, shaping masculinities and femininities.

In the contemporary West, which pioneered industrialization, allowing it to dominate the worldwide production of material and intellectual goods, of commodities, services, and desires, technology is firmly coded as male. Men are viewed as having a natural affinity with technology, whereas women supposedly fear or dislike it. Men actively engage with machines, making and using them. Women, too, may rely on machines but are effectively regarded as passive beneficiaries of the inventive flame. The modernist association of technology with masculinity translates into gender-specific everyday experiences, historical narratives, employment practices, education, the design of new technologies and the distribution of power across a global society that sees technology as the driving force of progress.

The exhibition analyzes the material worlds we are creating through technology and technology's role in shaping local and global configurations of power, forms of identity, and ways of living. It draws on radical feminist and ecofeminist theories from the 1970s until now that criticized and revised the nexus tying new technologies and techno-science to patriarchal ideas. Its agenda is both intellectual and political. The works of the artists included in the show go beyond critique to think and enact other kinds of knowledge, skills, and bodily practices regarding the use as well as production of (new) technologies.

Curators: Anne Faucheret, Vanessa Joan Müller

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July 5 – October 6, 2019

Gelatin & Liam Gillick. Stinking Dawn

Press conference: Thursday, July 4, 2019, 10 am

Opening: Thursday, July 4, 2019, 7 pm

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In the summer of 2019, Gelatin and Liam Gillick will transform the Kunsthalle Wien Museumsquartier into a movie set. Based on a film script Gillick wrote for the occasion, Gelatin will build a stage decoration-cum-installation, a project to be completed over the course of the exhibition. Shooting will commence on opening night – the public will be invited to participate – and continue on selected dates (to be announced). Completed segments of the film will be screened in the exhibition.

Gelatin are four Vienna-based artists. They first met in 1978, when they all attended a summer camp and have been working and playing together ever since. They began exhibiting internationally in 1993. Gelatin's practice incorporates the codes of relational aesthetics and invented a sculptural language and approach that is anarchic and irreverent. Humor and logic, as well as chaotic precision, are key instruments in the conception of new works. Their art draws a line from the insular and individual to the open-ended and collective, from the overtly erotic to the sublimated joy of togetherness. Often, museum visitors become part of their performances, which aim at transforming audience into community. Gelatin has exhibited internationally in museums including the Museum Boijmans van Beuningen, Rotterdam; the Fondazione Prada, Milan; the Musée d'Art Moderne de la Ville de Paris; Kunsthau Bregenz; Kunsthalle Krems; and the 21er Haus, Vienna. Their work was included in Manifesta 11 in Zurich, the 49th and 54th Venice Biennale, the 1st Moscow Biennale, the Aichi Triennale, the Gwangju Biennale, the Shanghai Biennale, the Liverpool Biennial and EXPO 2000.

Based in New York, **Liam Gillick** (b. Aylesbury, U.K., 1964) deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. He has developed a number of key narratives that often form the engine for a body of work. Gillick's work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus. His work has been included in numerous important exhibitions including documenta and the Venice, Berlin and Istanbul Biennales; he represented Germany in Venice in 2009. Solo museum exhibitions have taken place at the Museum of Contemporary Art in Chicago, the MoMA in New York and the Tate in London. Over the last twenty-five years, Gillick has also been a prolific writer and critic of contemporary art. He is the author of a number of books including a volume of his selected critical writing. He has also realized high-profile public projects including for the British Government Home Office building in London and the Lufthansa Headquarters in Frankfurt. Throughout this time Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner and Louise Lawler.

Curators: Lucas Gehrmann, Luca Lo Pinto

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October 30, 2019 – January 6, 2020

Time Is Thirsty

Press conference: October 29, 2019, 10 am

Opening: October 29, 2019, 7 pm

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Time Is Thirsty is an exhibition conceived as a voyage through time and space. A “flashback-forward” which can unfold in a synchronicity between past and present.

An exhibition as time journey which takes the year 1992 – when Kunsthalle Wien was founded – as the starting point for an imaginative film whose plot is lost.

A single scenario drafted according to a precise dramaturgy producing an immersive environment made of music, garments, smells, artworks, artifacts and non-art objects.

An in-between entity shaped by the manipulation of time, memory and perception.

A deposit of gestures and feelings which can resonate physically and mentally as an MDMAdeleine to be swallowed.

A kaleidoscope of signs to lose yourself in.

Curator: Luca Lo Pinto

November 13 – December 15, 2019

Andreas Fogarasi. Nine Buildings, Stripped

Press conference: Tuesday, November 12, 2019, 10 am

Opening: Tuesday, November 12, 2019, 7 pm

Kunsthalle Wien Karlsplatz

Cities undergo manifold transformations – in size, in political structure, in demographics, in function, in identity. And in their physical appearance, their volume, their surface.

Andreas Fogarasi’s series of nine sculptures, presented at Kunsthalle Wien, document the changing surfaces of a city, Vienna, by appropriating actual fragments of recently demolished buildings, as well as of those that replaced them.

The history of architecture is preserved through photographs, written descriptions, plans, sometimes models. It is kept in the public memory and collected by dedicated academic institutions or enthusiastic individuals, whose emphasis is mostly on landmark buildings, historical ensembles or famous architects’ achievements. One fundamental aspect of a building, of a city is too often overlooked and disappears undocumented – its tactile surface, color, skin. The project follows a selection of buildings in Vienna that are demolished to make place for new constructions, or stripped to their core to receive new facades and interiors.

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For the exhibition, actual parts of the buildings are collected, parts that are taken down, but also parts of the new constructions, facade panels, floor tiles, fragments of windows and doors, material and color samples. Each building is represented by its materials and surfaces, pre- and post-reconstruction. The result is a series of highly abstract and at the same time totally realist sculptural documents of the changes the buildings (and the city) are undergoing.

Andreas Fogarasi (b. Vienna, 1977) is a visual artist and co-editor of *dérive* – Magazine for Urban Studies. His work was shown in numerous international institutions, including at Museo Tamayo, Mexico City; the Ludwig Museum, Budapest; the New Museum, New York; Kunstverein Düsseldorf; the Museum of Contemporary Art, Zagreb; CAC, Vilnius; the Frankfurter Kunstverein; and the Palais de Tokyo, Paris. He has had solo exhibitions at Georg Kargl Fine Arts, Vienna (2017); Proyectos Monclova, Mexico City (2016); MAK Center, Los Angeles (with Oscar Tuazon); Galeria Vermelho, São Paulo; GfZK – Museum of Contemporary Art, Leipzig; Haus Konstruktiv, Zurich (2014); Prefix ICA, Toronto (2012); the Museo Reina Sofia, Madrid (2011); the Ludwig Forum, Aachen (2010); Lombard-Freid Projects, New York; and the Hungarian Pavilion at the 52nd Venice Biennale (2007), where he was awarded the Golden Lion for best national participation.

Curator: Anne Faucheret

November 29, 2019 – January 6, 2020

Kunsthalle Wien Prize 2019

Press conference: Thursday, November 28, 2019, 10 am

Opening: Thursday, November 28, 2019, 7 pm

Kunsthalle Wien Museumsquartier

Jointly organized by the University of Applied Arts Vienna, the Academy of Fine Arts Vienna, and the Kunsthalle Wien, the annual Kunsthalle Wien Prize is awarded by a jury to one recent graduate of each of the two art schools, which are leaders in stimulating the productivity and diversity of Austria's young arts scene. Kunsthalle Wien's contribution to the cooperative venture is to generate international visibility for the two institutions' graduates and help them build networks in the non-academic art world. Each honoree receives a EUR 3,000 cash prize, a catalogue of his or her work, and an exhibition at Kunsthalle Wien.

Curator: Lucas Gehrmann

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