

MEDIA INFORMATION

Re-

Opening and book presentation: 18 June 2015, 19.00

Exhibition duration: 19 June – 25 July 2015

Venue: Kunstraum Niederoesterreich, Herrengasse 13, 1014 Vienna

Artists: Julia Amelie, Manuel Beck & Jeremias Altmann, Christina Beller, Marie-Anna Christine, Maria Cozma, Sebastian Gärtner, Maria Grün & Max Berner, Christiane Heidrich, Sebastian Kraner, Nika Kupyrova, Rick Lins, Johanna Odersky, Rick Reuther, Antonia Rippel-Stefanska, Anna Sophia Rußmann, Janine Schranz, Bastian Schwind, Jakob Zacharias Steiner, Dorothea Trappel, Gianna Virginia, Marit Wolters, Hui Ye

Curator: Franz Thalmair

The 2015 programme of the Kunstraum Niederoesterreich is dedicated to transdisciplinary art production with a focus on dialogue and reflection through literary forms of expression. In cooperation with the art universities, this year possible paradigm change in exhibition culture are again being traced. New exhibition formats and alternative curating models are being tried out.

The book as an “art gallery”

The starting point for the project *Re-* is the medium of the artist book that does not function as the documentation of an exhibition but itself becomes the “gallery”. Only after the publication of the artist book *Re-* does the eponymous exhibition take place in the Kunstraum Niederoesterreich. Because this show happens after the publication, it is not planned as a normal group exhibition in which the works designed for the book can be seen. Rather, in a spatial installative form, the exhibition presents the contributions to the book by the artists involved. In the Kunstraum Niederoesterreich, the principle of iteration is transferred from the book format to the exhibition format. With installations, photographs, videos, objects and performative and literary means, the exhibition *Re-* is ultimately conceived less as an art exhibition than as a special form of book presentation. Within this field of tension more than 20 artists experiment with the intersection between the three-dimensional exhibition space and the two-dimensionality of the “art gallery”

of the book. The artist book becomes a form of publication that is itself shaped and filled with content by artists and accordingly is an artistic object.

The artistic process of reiteration

From appropriation to copy, from loop to remake, from sample to quote – it is impossible to imagine current art production without the principle of reiteration. Working methods that use repetitive moments are omnipresent and deeply anchored in artistic processes. However, despite the sameness inscribed in it, reiteration contradictory – it is both a linking as well as a separating element of creative processes; it gives rise to boredom as well as ecstasy, it stays on the same spot but nevertheless goes forward.

The artists book *Re-* and the eponymous exhibition in the Kunstraum Niederoesterreich get to the bottom of this phenomenon. The multi-faceted types of reiteration are here not just the essential starting point but are also made visible as an artistic process. Reiteration is the connecting element in the contributions to the publication, which is to be encountered in content, form and/or at the material level. Some of the work collected in the book is based on existing works that the artists have translated into the book format and which have been rescaled for this. Another part of the book pages were specifically designed for the publication *Re-* and feeds off the interests of the people involved. Other contributions, on the other hand, work exclusively within the formal aesthetic preconditions of the publication and are thereby dedicated to questions that are inherent in the project and in art.

The cooperation

The project *Re-* was developed together with students at the University of Applied Art Vienna as part of the seminar *Same Same But Different* (TransArts – Transdisciplinary Art Department) under Franz Thalmail. Alongside participants from the TransArts Department, *Re-* includes contributions from the field of language art, transmedia art and photography.

Bibliographical information:

Franz Thalmail (ed.), *Re-*, Berlin: Revolver Publishing, 2015; published by the University of Applied Art Vienna, 96 pages, 224 x 272 mm, thread-bound, offset print with articles by Gerald Bast, Christian Höller, Christiane Krejs

Anagramm_1

Maria Grün

*1977 in Austria, lives and works in Vienna | education: sociology, University of Vienna, 2000-2009; TransArts, University of Applied Art Vienna, since 2010 | www.12-14.org/artist-maria-gruen

Max Berner

*1978 in Austria, lives and works in Vienna | education: graphic design, Die Graphische, Vienna, 1992-1997 | www.maxberner.at

In *Anagramm_1* Maria Grün and Max Berner transform a human body into a sculptural object. The photographic staging and the pose of the man make it impossible to tell whether it is an illustration of a real person or a hyperrealistic sculpture with one leg missing. The fact that the photography of the fragmented body is opposite the illustrations of prosthetic-like body parts in the artists book *Re-* heightens this lack of clarity even more. Through the element of reiteration, which is virtually inscribed in hyperrealism, and through the associated element of exaggeration, the artist duo create the illusion of body parts that have been brought to life, and at the same moment reduce a living body to its artificiality. With *Anagramm_1* Maria Grün and Max Berner tread the fine line between reality and representation.

Scope for opportunities

Sebastian Kraner

*1990 in Austria, lives and works in Vienna | education: TransArts, University of Applied Art Vienna, since 2013 | www.sebastiankraner.at

For the artists book *Re-* Sebastian Kraner developed a 36-part to-do list and made it his aim to realise each point and to document the process. The period for this covered a total of 18 weeks and ranged from the conception of the self-imposed duties to the opening of the exhibition at which the results will be presented. The task concerns actual personal objectives as well as artistic tasks. In addition there are small challenges, which of themselves seem useless. In *Space for opportunities* the artist deals with themes such as work, performance and life planning. By publishing the list and turning the individual points into the content of his artistic work, Sebastian Kraner puts himself under the pressure for realisation. The resulting obligation, the inability to act as a result of the pressure for action, contradict the basic idea of free artistic creation. Performance pressure and lifestyle are put on show.

The Other Waste Land

Christiane Heidrich

*1995 in Germany, lives and works in Vienna | education: visual art, State Academy of Visual Art Stuttgart, since 2013; language art, University of Applied Art Vienna, since 2014

The Other Waste Land is a current project by Christiane Heidrich. She collects virtual settings in a permanently open document file, using T.S. Eliot's famous poem *The Waste Land* (1922) as the basis for structuring her daily research work, communication and entertainment. Building on her own authorial practice, she seeks to understand every flickering surface as an image, every click as an association and every scrolling as a narrative. In Eliot's wasteland "you know only / A heap of broken images"; in the digital wasteland this enormous mass of images seems to organise itself at high speed by natural selection. Both terrains are distinguished by the absence of awareness during the creation of images. The document, on the other hand, serves to see these arbitrary images as a stylistic instrument. Here, in the controlled context of the document file, we are invited to give new meaning to two things that exist simultaneously.

Opening hours: Tuesday – Friday, 11.00-19.00 and Saturday 11.00-15.00

Admission free.

Press contact: office@kunstraum.net, +43 (0)1 90 42 111

Image material: <http://www.kunstraum.net/de/presse>