

TRANSITIONS

PERSPECTIVES FROM IN-BETWEEN

KRINZINGER PROJEKTE
24.OCTOBER-4.NOVEMBER

CURATORS

MICHAELA BEAR (AUSTRALIA)

LUCIA GALVEZ CHICO (MEXICO)

ILARIA GOGLIA (ITALY)

PEDRO HENRIQUE DE MELO (BRAZIL)

OLEKSANDRA POLIUSHKINA (UKRAINE)

BAHAR AHU SAGIN (TURKEY)

ILETHIA SHARP (USA)

MALOU SOLFJELD (DENMARK)

VICTORIA VARGAS DOWNING (CHILE)

TAN YUE (CHINA)

ARTISTS

SARAH BECHTER

VERONIKA ABIGAIL BERINGER

ŽIVA DRVARIČ

SEBASTIAN GRANDE

JEANNINE JESCH

SONG JING

TINA KULT

CHRISTINA HELENA ROMIRER

VERENA ZANGERLE

BLOCKFREI is an independent cultural organisation based in Vienna that was established in 2013. It embodies the concept of mobility for artists and cultural professionals, strongly believing that multicultural projects are of the highest importance and inevitability part of the global cultural and geopolitical sphere.

Since its beginnings BLOCKFREI has been running an annual curators-in-residence program for emerging international curators, ***Curators' Agenda***.

The program maps the focal points of the Viennese contemporary art scene, providing a network so that participating curators can get to know it in-depth and in the future potentially collaborate with its creators. The schedule consists of studio visits, meetings with curators and cultural educators, lectures and workshops, as well as visiting exhibitions, off-spaces and art collections.

The aim is to enable the program participants to learn about curatorial practices from both freelance and institutionally engaged curators as well as to connect with artists and other relevant key players of the Viennese contemporary art scene.

In the framework of ***Curators' Agenda: VIENNA 2017***, and in collaboration with the University of Applied Arts Vienna, BLOCKFREI is presenting a mutual group exhibition at Krinzinger Projekte.

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At *KRINZINGER PROJEKTE* one is forced to decide between two different directions upon entering the exhibition space. In both left and right rooms the visitor is met by fortune cookies, which may or may not provide the answer.

As articulated by Michel Foucault in his *Heterotopia* and by Marc Augé in his *Non-Places*, we find ourselves in an undefined territory of flux, reinforced by the illusion of endless opportunities, which seems to be the malady of the century. If we go left, we won't find what's right, and vice versa, so we end up not moving anywhere, paralysed by our own indecisiveness, which takes us back to where we came from.

However, the in-between offers a unique space to reflect on the past and speculate possibilities for the future. The title of the exhibition draws upon the non-reductive moment of transition, which is at once suspended, yet fleeting.

The artworks on display isolate this realm of existence through diverse manifestations, which explore physical and mental states of transitional spheres.

Christina Romirer, Živa Drvarič, Veronika Beringer and Tina Kult use language explicitly by creating a dialectical tension between form and content. In their works *Borderline/Safetyzone*, *Under pressure*, *Wir haben das Glück erfunden sagen die letzten Menschen und blinzeln* and *Tempelhofer Freiheit* respectively, text transfers the message from ideas to physical entities.

Taking an introspective approach, **Song Jing** revisits memories of her youth in China from a critical gaze, whilst **Verena Zangerle** distances herself from societal concerns by giving full attention to the meditative execution of intricate drawings. Both investigate being and becoming, concurrently relating to personal and universal forces.

Sebastian Grande explores architectural anthropology by undermining the truth quality of photography and nautical charts. He examines the built and the imagined environment as living organisms in relation to the body experiencing it. Also exploring spatial dynamics, **Jeannine Jesch**'s projected performance within a triangular labyrinth imitates a relational interplay between appearing and disappearing. **Sarah Bechter**'s paintings of empty tribunes and swimming pools reference locations inherently intended for leisure or entertainment, yet they are incapable of fulfilling these expectations, thereby conflicting the ontology of their original site-specific purpose.

The recurrent themes of melancholy and emptiness reminiscent of the *mal du siècle* from the 19th century, leading to the *fin de siècle* – the transition from one era to another; causes anxiety but also opens up the possibility of progress if we are all willing to engage in an exchange of values, resources and perspectives.

Curators' Agenda: VIENNA 2017 is proud to present nine artists conscious of this challenge, and we invite you to take part in a collaborative reflection of what's going on.

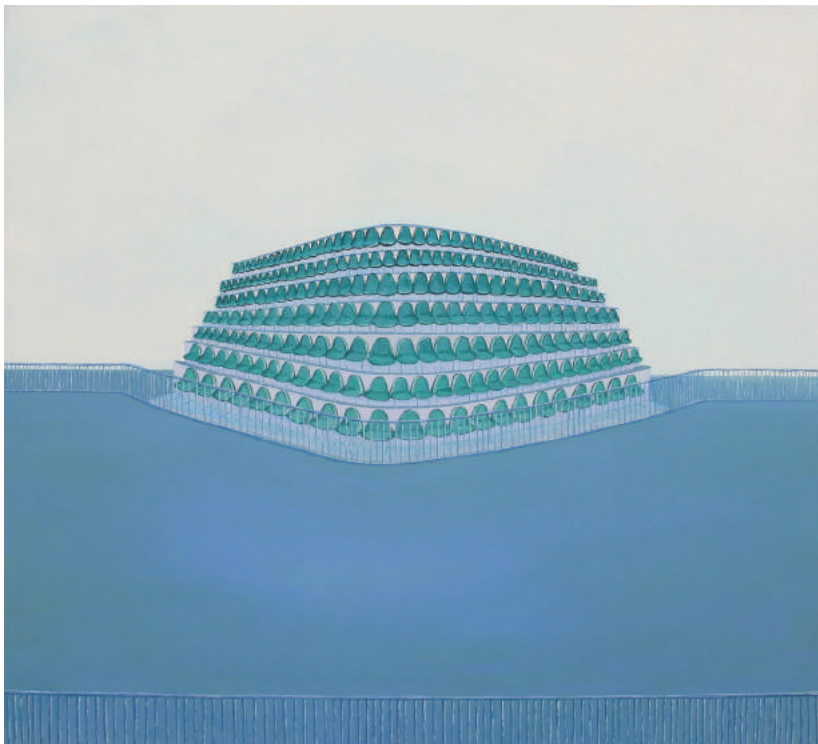
Heterotopia is understood as a parallel space, neither here nor there, but simultaneously mentally and physically in separate spheres, an interstice between dystopia and utopia, defined by layers of meaning that is imperceivable from a single perspective.

Non-place is understood as a passage characterised by anonymity and transition, such as airports, hotels, the metro, shopping malls, hospitals – all places that tend to enhance the existential feeling of loneliness.

SARAH BECHTER

Austria, 1989

Sarah Bechter explores her own state of artistic boredom through paintings of empty pools and tribunals. The former references the desire to relax in a swimming pool, whilst also acknowledging the inability to fully enter this leisurely state, as this in turn becomes a new task. Interest is placed on the audience, or lack of audience in Bechter's empty tribune paintings. She states, "Something is happening even when nothing is happening". Utilising boredom as a productive artistic tool, the artist repeats and enlarges the patterns of the tribune's architecture, generating new perspectives of this structure.



Untitled, 2016, oil on canvas, 91 x 100 cm

VERONIKA ABIGAIL BERINGER

Austria, 1990

Veronika Abigail Beringer's interactive work playfully subverts expectations. Taken from the title, "Die letzten Menschen" (The Last Man) references Friedrich Nietzsche's antithesis to the Übermensch (superior being). Re-interpreted by Slavoj Žižek as the post capitalistic human being, who got too comfortable, takes no risks and only tries to preserve the status quo. The metaphoric void created by the work references the emptiness felt by "modern man" who lacks the need for fulfillment and therefore the need for prophecies of good fortune seems to have vanished.



Wir haben das Glück erfunden sagen die letzten Menschen und blinzeln, 2017, empty fortune cookies in bowl, variable dimensions

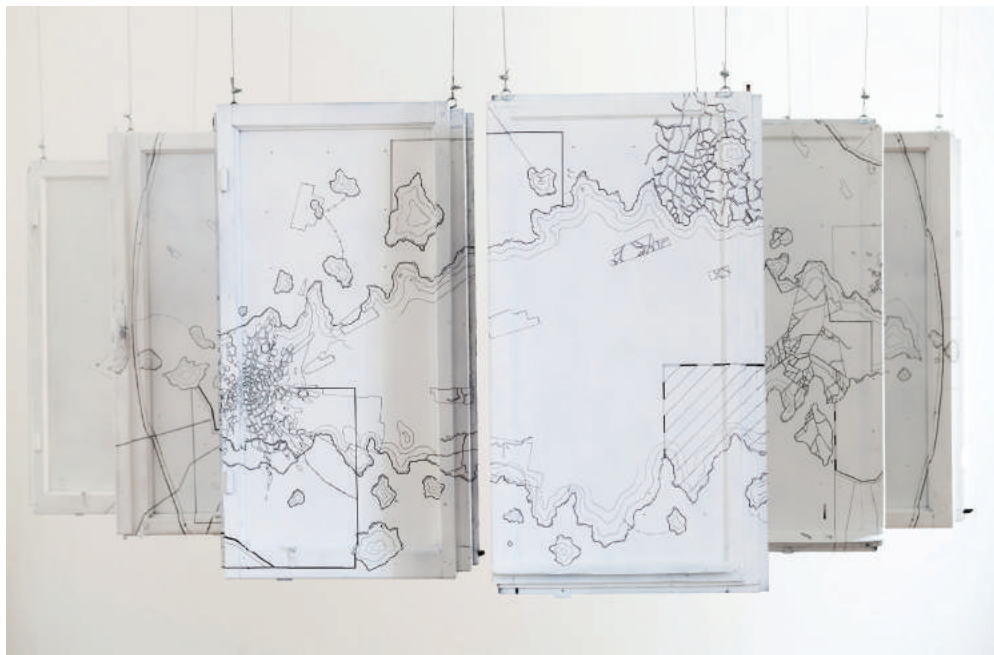


Distance makes difference, 2017, transfer paper, 42 x 29.7 cm (each)

ŽIVA DRVARIČ

Slovenia, 1988

Živa Drvarič's works relate to the diversity of perception and interpretation of language. *Under pressure* is an ongoing text-based series in which the physicality of the production process becomes crucial to the work's meaning as the artist makes gravity determine the outcome of each print, literally putting the work and her "self" under pressure.



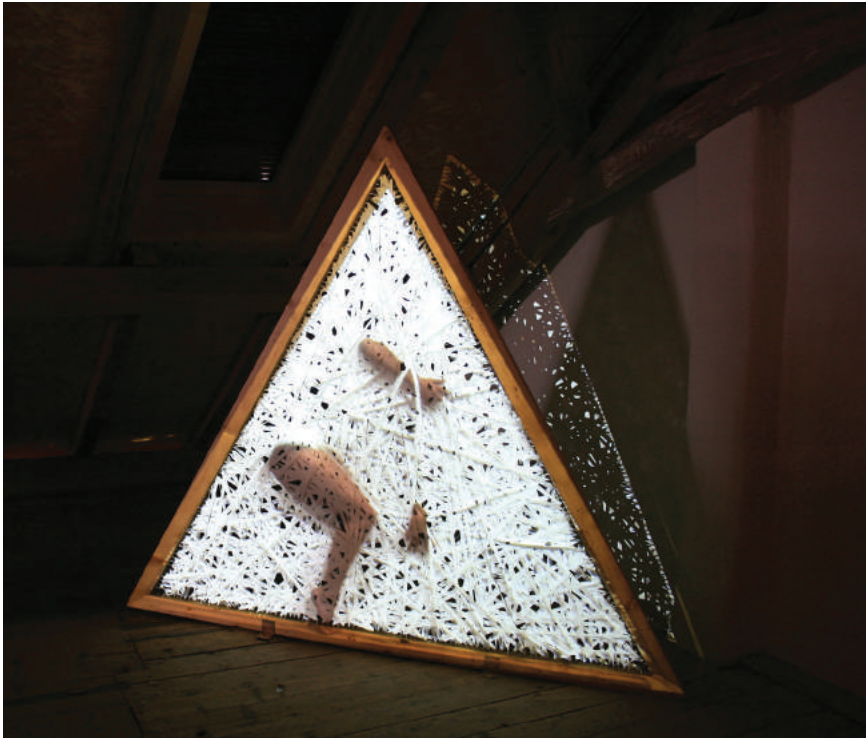
Cartography of a non-place, 2016, installation, variable dimensions

SEBASTIAN GRANDE

Austria, 1989

In *Cartography of a non-place* Sebastian Grande is inspired by the grammar of nautical charts. He transforms traditional Biedermeier windows by drawing a grid-like structure directly onto one side of the sanded glass and fragmented “maps” that lack true geographic representations on the other. Instead of painting a traditional art historical window to the world, Grande offers a dysfunctional window as a deceptive depiction of an illusive navigational tool for an inaccessible world. These false topographical sites question our new trust placed in maps, which are no longer static, but have shifted to real-time mapping by adapting to the constant flow of information.

In his photoetchings, *Deceptive Recognition* and *Distortion*, Grande investigates the architectural qualities of industrial buildings, namely an abandoned spinning mill and a still-functioning paper mill. In the former he examines the character of the architectural structure out of use, emphasised by streams of light through doorways and windows. *Distortion* depicts manipulated imagery of industrial recycling machinery and replicated waste hills, bringing to mind dystopian aesthetics and ideas present in Fritz Lang’s futuristic film *Metropolis*; suggestive of similar realities present in the early 20th and early 21st century.



Gate, 2017, video installation, 240 x 180 cm, 15'

JEANNINE JESCH

Austria, 1987

The triangle can be used to symbolise the past, present and future, whilst also encapsulating an inner space of discussion and connection. In this sense, the artwork of Jeannine Jesch generates a complex physical dialogue inside this shape. A projected performance is presented within the triangular sculpture, where the artist tries to cross the labyrinth of thumb-broad rubber elastics. Her body constantly appears and disappears as she tries to overcome the oppositional forces that disrupt her desired path.

SONG JING

China, 1983

In her works, *In Search of Lost Time*, Song Jing uses autobiographical, socio-critical and historical references to comment on the changes we face through and with time. Song manipulates an image depicting her first day as a member of the young communist party by painting watercolour and ink onto her younger self's exposed skin, erasing the artist's individuality. Only the girl's eyes and mandatory uniform remain, a symbol of the social restrictions placed upon her. Colour and subtle figuration breathe new vitality into the former blackened image, reconnecting the now grown-up artist to the outside world.



In Search of Lost Time, 2013
charcoal, watercolor and china ink on pigment
print
48 x 33 cm

TINA KULT

Kazakhstan/Germany, 1991

Tina Kult's interactive video installation *Tempelhofer Freiheit* incorporates popular culture references that reframe refugee experiences in a light, but poignant tone. Kult invites the viewer to participate in an innovative karaoke experience that coalesces 1990's music, animation and socio-political issues. The He-Man cover of the song "What's Up" by 4 Non Blondes accompanies a video depicting a refugee couple in the former Berlin Tempelhof airport. Whilst the crass cartoon superhero version of the classic tune starkly contrasts with the seriousness of present global migration issues, the social commentary of the song lyrics appropriately question the state of society, asking "What's going on?".

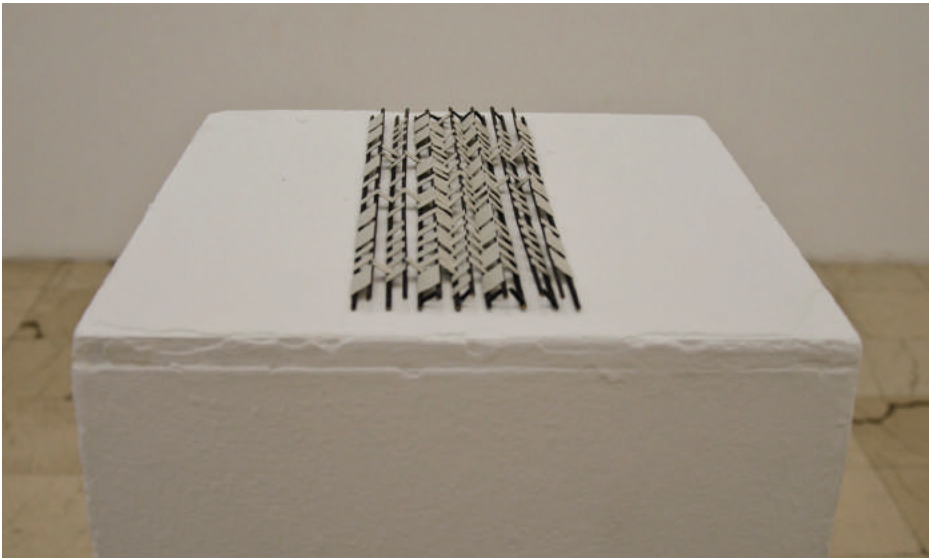


Tempelhofer Freiheit (film still), 2017, interactive video installation, 3'05"

CHRISTINA HELENA ROMIRER

Austria, 1982

Through subtly undermining everyday elements that characterise contemporary life, Christina Helena Romirer exhibits, questions and analyses mechanisms of power. She criticises sociopolitical phenomena by de-contextualising and transforming materials as well as texts that refer to our current concerns, including the media's manipulative influence and society's consumerist mentality. Through language and perceptual play Romirer examines how governing structures establish borders that order and confine.



Borderline/Safetyzone, 2016, wood and cardboard, 29 x 13 x 1.2 cm



Untitled, 2017
ballpoint pen on paper
220 x 250 cm

VERENA ZANGERLE

Austria, 1983

Verena Zangerle utilises the mechanical process of repetitively drawing straight lines to create an organic composition. The artwork takes on a life of its own as intricate patterns of lines grow and undulate. In order to develop these works Zangerle detaches herself from a digitised reality, emptying her mind to enter a meditative state of pure artistic focus.

For further information about the exhibition and program please contact:

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Vienna, 2017

