

PRESS INFORMATION



KUNST HALLE KREMS

Abstract Painting Now!
Gerhard Richter, Katharina Grosse, Sean Scully ...
02.07.-05.11.2017

Tobias Pils
Untitled
02.07.-05.11.2017

Sébastien de Ganay
Transposition and Reproduction
02.07.-15.10.2017
Dominikanerkirche

Bernard Rime, Blaine (Detail), 2014, Courtesy: Galerie L'Écluse, Paris. © 2014, Courtesy: Galerie L'Écluse, Paris. © 2014, Courtesy: Galerie L'Écluse, Paris. © 2014, Courtesy: Galerie L'Écluse, Paris.

Abstract Painting Now!**Gerhard Richter, Katharina Grosse, Sean Scully ...**

Kunsthalle Krems

2017/07/02-2017/11/05

Opening: 2017/07/01

The exhibition "Abstract Painting Now!" surveys the international landscape of abstract painting today. Featuring more than 60 positions from Gerhard Richter to Sean Scully and Katharina Grosse, the show unfolds a broad and diverse range of this significant painterly practice. The focus is on the nonrepresentational panel painting in all its variants, whether geometric, ornamental, processual, or materially layered.

Curator: Florian Steininger

Tobias Pils.**Untitled**

Kunsthalle Krems

2017/07/02-2017/11/05

Opening: 2017/07/01

For the Central Hall of the Kunsthalle Krems, Tobias Pils has conceived a painting installation. Recklessly interlacing abstract and figurative passages, his painted and drawn marks wage a battle between the logic of consecutive steps and its very subversion. Zigzagging like a hare in flight, Pils playfully frees himself of himself while keeping the tension of the achromatic painting at an absolute high.

Curator: Verena Gamper

Sébastien de Ganay.**Transposition and Reproduction**

Kunsthalle Krems in der Dominikanerkirche

2017/07/02-2017/10/15

Opening: 2017/07/01

In the centre of Sébastien de Ganay's examination of the auratic exhibition venue, the former Dominikanerkirche, is the transformation of this once sacred into a secular space. De Ganay uses elements of liturgy as source material for his installation, translating them into a mostly abstract-minimalist vocabulary of forms. The objects are autonomous but still enter into a dialogue with both the surrounding space and the viewers.

Curator: Andreas Hoffer

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Kunsthalle Krems

The Kunsthalle Krems is the international exhibition centre for modern and contemporary art in Lower Austria. Its program features art after 1945 with a special focus on contemporary artistic production. The Kunsthalle Krems offers a large platform to positions of both established and emerging young artists from Austria and abroad, a platform to present innovative, cross-media, socially topical and art-specific contributions. These presentations in the form of extensive thematic and solo exhibitions are complemented by exhibitions from private collections of contemporary art. From July 1, 2017, the reopened Kunsthalle Krems presents a survey exhibition of present-day abstract painting, an installation by Tobias Pils, and a site-specific project by Sébastien de Ganay at our new additional venue, the Dominikanerkirche.

Artistic Director: Florian Steininger

Abstract Painting Now!

Gerhard Richter, Katharina Grosse, Sean Scully ...

2017/07/02-2017/11/05

Kunsthalle Krems

Abstraction is considered as one of the significant formal articulations of modern art, and it is most closely associated with painting. The relentless analysis of the medium, breaking it down to its zero point, by the avant-garde of the 1910s was followed by a recurrent burgeoning of nonrepresentational painting, particularly in Abstract Expressionism, Informalism, and Minimal Art. Aftermodern abstraction of the 1960s was informed by skepticism of painting and the very idea of creative authorship; this was counterpointed with sensuality and intuition in the postmodern phase from the 1980s. Featuring some sixty different art positions, the exhibition *Abstract Painting Now!* will place the focus on the present-day international situation of the nonrepresentational easel painting, covering the full range of a still significant painterly practice. The historical basis of the show is the development that followed upon Abstract Expressionism, carried above all by Gerhard Richter and Sigmar Polke. While the former after a period of agony, in which his grey "Inpaintings" were created, turned to the beautiful and seemingly expressive, the latter used abstraction as an ironic paraphrase, thus commenting on the veracity of the brush stroke as a mark of the artist self.

Deconstruction, criticism of authorship, mixing, quotation and ornament are some of the defining parameters of abstract painting today, when Wade Guyton is using an ink-jet printer to produce his minimalist striped pictures. Katharina Grosse switches from the traditional brush to the airbrush, creating iridescent colour fields. In classical modern painting, ornament was considered a crime, worthless skimmings in autonomous art. Within the stylistic plurality of postmodernism, it finds a place for itself again in abstract paintings of Ross Bleckner and Philip Taaffe. This expanded notion of abstraction also includes nature and landscape in the form of neoromantic expressive colour fields like those by Per Kirkeby. In Sean Scully, the geometric constructivism and painterly atmosphere come together in a symbiosis of reason and emotion. Spirituality and geometrical abstraction in the succession of Kazimir Malevich and Barnett Newman are essential to the work of Helmut Federle. In Brice Marden and Lee Ufan, the spiritual in art appears stored up in the brush stroke as a sign of the meditative act. This earnestness and the concentration on spirit and image are also found in the monochrome paintings of Marcia Hafif, Joseph Marioni, and Günter Umberg. New abstract tendencies developed in Austria as well, which naturally integrated with the international positions into a larger whole: from the 1980s, there were neo-geometric conceptual works by Ernst Caramelle, Gerwald Rockenschaub, and Heimo Zobernig which originated side by side with colour field paintings by Erwin Bohatsch, Herbert Brandl, Hubert Scheibl, and Walter Vopava.

In the exhibition, this will be followed by a number of more recent positions that have continued the abstraction project in its full range until the present day.

Curator: Florian Steininger

Artists

Tomma Abts, John M. Armleder, Ross Bleckner, Erwin Bohatsch, Herbert Brandl, André Butzer, Ernst Caramelle, Gunter Damisch, Svenja Deininger, Helmut Federle, Günther Förg, Mark Francis, Bernard Frize, Jakob Gasteiger, Rudolf Goessl, Franz Grabmayr, Katharina Grosse, Wade Guyton, Marcia Hafif, Peter Halley, Nancy Haynes, Mary Heilmann, Secundino Hernández, Callum Innes, Martha Jungwirth, Franco Kappl, Per Kirkeby, Imi Knoebel, Kurt Kocherscheidt, Suse Krawagna, Jonathan Lasker, Eugène Leroy, Caitlin Lonigan, Brice Marden, Joseph Marioni, Jason Martin, Sarah Morris, Frank Nitsche, Walter Obholzer, Albert Oehlen, Ahmet Oran, Sigmar Polke, Arnulf Rainer, Gerhard Richter, Gerwald Rockenschaub, Thomas Scheibitz, Hubert Scheibl, Adrian Schiess, Christoph Schirmer, Josef Schwaiger, Sean Scully, Pat Steir, Rudolf Stingel, Philip Taaffe, Liliane Tomasko, Lee Ufan, Günter Umberg, Juan Uslé, Charline von Heyl, Walter Vopava, Christopher Wool, Natalia Załuska, Otto Zitko, Heimo Zobernig.

Catalogue

Accompanying the exhibition, the catalogue *Abstract Painting Now! Gerhard Richter, Katharina Grosse, Sean Scully ...* with texts by Heinrich Klotz, Ulrich Loock, Demetrio Paparoni and Florian Steininger will be published.

Title: *Abstract Painting Now! Gerhard Richter, Katharina Grosse, Sean Scully ...*

Editor: Florian Steininger

Publisher: Verlag der Buchhandlung Walther König

Date of Publication: 2017

Size (Width x Height): 230 x 280 mm

Number of Pages: 216 pages

Cover: Hardcover

Language: German / English

Texts: Heinrich Klotz, Ulrich Loock, Demetrio Paparoni, Florian Steininger

Price: € 29,80



Press pictures

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The images are available for download:

<http://bit.ly/AbstractPaintingNow>



Gerhard Richter
Frau in Hollywoodschaukel 196-3, 1968
 Oil on Canvas
 95 x 115 cm
 ACT Art Collection Sigg
 Loch
 Courtesy Richter Images
 © Gerhard Richter 2017
 (0131)



Gerhard Richter
Abstraktes Bild 559-1, 1984
 Oil on Canvas
 200 x 300 cm
 Kunstsammlung der
 Hypo Vereinsbank -
 Member of UniCredit
 Courtesy Richter Images
 © Gerhard Richter 2017
 (0131)



Sigmar Polke
Ohne Titel, 1990s
 Mixed media on Paper
 200 x 150 cm
 Private collection
 © The Estate of Sigmar
 Polke, Cologne /
 Bildrecht, Vienna, 2017
 Photo: Kunsthalle Krems
 / Markus Schauer



Erwin Bohatsch
Ohne Titel, 2015
 Oil and Acrylic on Canvas
 250 x 200 cm
 Courtesy Erwin Bohatsch
 Photo: Jorit Aust



Liliane Tomasko
Texere, 2016
 Oil and Acrylic Spray on
 Canvas
 208,3 x 193 cm
 Courtesy bechter
 kastowsky galerie, Vienna
 © Liliane Tomasko
 Photo: Robert Bean
 Photography



Katharina Grosse
Ohne Titel, 2010
 Acrylic on Canvas
 242 x 161 cm
 Private collection
 Courtesy Galerie nächst
 St. Stephan Rosemarie
 Schwarzwälder, Vienna
 © Bildrecht, Vienna, 2017
 Photo: Sebastian
 Schobbert



Per Kirkeby
Summer Storm, 1986
 Oil on Canvas
 200 x 110 cm
 Courtesy Tobias Pils
 Photo: Kunsthalle Krems
 / Jorit Aust



Eugène Leroy
Deux petites arbres, 1986
 Oil on Canvas
 54,8 x 46 cm
 Sammlung Hainz, Vienna
 © Bildrecht Vienna, 2017
 Photo: Kunsthalle Krems
 / Christian Redtenbacher



Martha Jungwirth
Ohne Titel (aus der Serie „Richard Gerstl, Bildnis der Schwestern Frey“), 2016
 Oil on Paper on Canvas
 215 x 140 cm
 Courtesy Galerie Krinzinger and the artist
 © Bildrecht Vienna, 2017
 Photo: Lisa Rastl



Martha Jungwirth
Ohne Titel (aus der Serie „Richard Gerstl, Bildnis der Schwestern Frey“), 2016
 Oil on Paper on Canvas
 185 x 137 cm
 Courtesy Galerie Krinzinger and the artist
 © Bildrecht Vienna, 2017
 Photo: Lisa Rastl



Nancy Haynes
Red Orange Scaffold, 2000/01,
 Oil on Canvas
 61 x 72 cm
 Private collection Vienna
 Courtesy Galerie Hubert Winter, Vienna
 © Nancy Haynes



Walter Vopova
Ohne Titel, 2016
 Acrylic on Canvas
 300 x 200 cm
 Courtesy the artist
 Photo: Kunsthalle Krems / Lisa Rastl



Mark Francis
Solar, 2009,
 Acrylic varnish and Oil on Canvas
 213 x 152 cm
 Courtesy Galerie Thomas Schulte
 © Bildrecht, Vienna, 2017
 Photo: Matthias Schormann



Bernard Frize
Balaire, 2015,
 Acrylic and resin on Canvas
 200 x 320 cm
 Courtesy Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna
 © Bildrecht, Vienna, 2017
 Photo: © Markus Wörgötter



Ross Bleckner
Loons to Sandpipers, 1996
 Oil on Canvas
 212 x 183 cm
 Sammlung Siegfried und Jutta Weishaupt
 Courtesy Galerie Nikolaus Ruzicka, Salzburg
 Photo: Ulrich Ghezzi



Philip Taaffe
Lupinus Culcidae, 1996
 Mixed media on Canvas
 197 x 169,5 cm
 evn sammlung, Maria Enzersdorf
 Courtesy Luhring Augustine New York
 © Philip Taaffe



Christopher Wool
Untitled, 1991
 Alkyd on Paper
 132 x 101 cm
 Private collection
 Photo: © Markus Wörgötter



Charline von Heyl
Cluster, 2015
 Acrylic on Canvas
 152,5 x 127 cm
 Sammlung Stolzka, Graz
 Photo: Butcher Walsh



Wade Guyton
Untitled, 2010,
 Epson UltraChrome inkjet
 printing on Canvas
 213,4 x 175,3 cm
 Sammlung Stolzka, Graz
 Photo: Nick Ash



Sean Scully
Figure Figure, 2004
 Oil on Canvas
 243,8 x 214 cm
 Private collection
 Courtesy Neo Neo, Inc.
 © Sean Scully



Svenja Deininger
Ohne Titel, 2016
 Oil on Canvas
 180 x 130 cm
 Private Collection
 Courtesy Galerie Martin Janda,
 Vienna
 Photo: © Markus Wörgötter



Mary Heilmann
Theorem, 2002
 Oil on Canvas
 76,2 x 76,2 x 3 cm
 Peter Huber Private
 collection
 Photo: Barbora Gerny-
 Vojtěchová



Tomma Abts
Inte, 2013
 Acrylic and Oil on Canvas
 48 x 38 x 2 cm
 Private collection Cologne
 Courtesy Galerie Buchholz,
 Berlin
 Photo: Nick Ash



Sarah Morris
*State Department
 (Capital)*, 2002
 Varnish on Canvas
 214 x 214 cm
 evn sammlung, Maria
 Enzersdorf,
 Courtesy Galerie Meyer
 Kainer, Vienna
 Photo: Galerie Meyer
 Kainer, Vienna



Christoph Schirmer
1_2_2000, 2016
 Mixed Media on Canvas
 160 x 120 cm
 Private collection
 Courtesy bechter kastowsky
 galerie, Vienna
 Photo: © Christoph Schirmer

Tobias Pils

Untitled

2017/07/02-2017/11/05

Kunsthalle Krems

With their freehanded interlacing of nonrepresentational and figurative passages, the painted and drawn formations deployed by Tobias Pils are a battle between the logic of consecutive steps and its overturning. Doubling like a hare, Pils plays himself free from himself; elements like ribbons, eyelashes, feet, and grids are set against opaque colour patches, washes, or neglected areas. This unstable mass is defined by transitions, which, in a movement of parallel addressing and rejecting, keep the tension of the achromatic picture at a peak.

Although his paintings are self-contained units, Pils intensely reflects the character of the spaces in which his works are presented. In the painting installation he conceived for the Central Hall of the Kunsthalle Krems, he takes the opportunity to stage this atrium as a daylight space. He also resists the logic of the space in that he refrains from the obvious solution of using the wall as a presentation surface. By activating a zone of impossibility—the only glass wall—he submits the space to the necessities of his painting.

A foot shown at the bottom edge helps taking a first step into the picture. But in the vicinity of flat shapes as well as linear and gridded structures, it all of a sudden appears as a purely compositional formation and loses credibility as a narrative element. The narrative is indeed as good as bled dry in the area around the foot. On the sides of the lower sections of the picture plane, edgy brackets are to be seen, while around them large areas of the picture surface must content themselves with the thin wash of colour otherwise used as ground. A hybrid of macroscopic fabric, sketchy brickwork, and abstract grid of lines makes for the vertical buildup of the composition along the central axis. But then the figure makes its comeback in full force: up on top, high above everything, there are three pregnant females reclining, their swollen breasts and bellies protruded upward, weightless. In a structure of rhythmicized undulation, they articulate not only a horizontal line but also an ornamental border. It is the confluence of the figurative and the ornamental that is quintessential to the painting of Tobias Pils: in unfolding his emotions in the painting process without reserve, the innermost is turned on the outside to the point at which the personal gains universal meaning. And this also is the very point at which it becomes possible to lay three pregnant women to rest in the repeating pattern of a frieze.

Curator: Verena Gamper

Artist Book

Accompanying the installation **Tobias Pils. Untitled**, the artist book *Tobias Pils. Doves* with the poem *Doves* by Henri Cole and a text by Verena Gamper will be published.

Title: *Tobias Pils. Doves*
Editor: Florian Steininger
Publisher: Vfmk Verlag für moderne Kunst GmbH
Date of Publication: 2017
Size (Width x Height): 240 x 330 mm
Number of Pages: 68 pages
Cover: Hardcover
Language: German / English
Texts: Henri Cole, Verena Gamper
Price: € 19,90



Biography

Tobias Pils

born in 1971 in Linz
1990 – 1994 Academy of Fine Arts, Vienna
lives and works in Vienna

Solo exhibitions (selection)

- 2017 Le Consortium, Dijon (with Michael Williams)
Josef Albers Museum Quadrat, Bottrop
Galerie Eva Presenhuber, New York
Kunsthalle Krems, Krems
- 2016 Chinati Foundation, John Chamerlain Building, Marfa, Texas
Loge Capitain No 1, Galerie Gisela Capitain, Cologne
Capitain Petzel, Berlin
Unlimited - Art Basel, Basel
- 2015 Galerie Gisela Capitain, Cologne
Galerie Eva Presenhuber, Zurich
- 2013 Secession, Vienna

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Tobias Pils
Untitled (Room), Art Basel
Unlimited, 2016
Courtesy Galerie Gisela
Capitain, Cologne, Galerie
Eva Presenhuber, Zurich,
and Tobias Pils
Photo: Jorit Aust



Tobias Pils
Untitled, 2017
Courtesy Galerie Gisela
Capitain, Cologne, Galerie
Eva Presenhuber, Zurich,
and Tobias Pils
Photo: Jorit Aust

Sébastien de Ganay

Transposition and Reproduction

2017/07/02-2017/10/15

Kunsthalle Krems in der Dominikanerkirche

From 2017, the Dominikanerkirche in the heart of the old town of Krems will be used by Kunsthalle Krems as an additional exhibition venue in the summer season. The first exhibition project is implemented by Sébastien de Ganay with an installation as a work in situ. In the centre of his exploration of the site is the transformation of the purpose of the space, from church to profane event and exhibition venue. Now-disappeared components of liturgy like light, sound, word and image are made to come to life again. To do so, de Ganay appropriates existing elements which he translates into a mostly abstract minimalist visual language.

Curator: Andreas Hoffer

Catalogue

The catalogue with texts by Max Henry, Andreas Hoffer, Florian Steininger and Jeannette Zwingenberger will be published on the occasion of the exhibition **Sébastien de Ganay.**

Transposition and Reproduction.

Title: *Sébastien de Ganay. Transposition and Reproduction. A Gothic Context*

Editors: Kunsthalle Krems and The Provincial Government of Lower Austria, Department of Art and Culture, St. Pölten, Austria

Publisher: Kerber Verlag

Date of Publication: 2017

Size (Width x Height): 24 x 29 cm

Number of Pages: 304 pages

Language: German / English

Texts: Max Henry, Andreas Hoffer, Florian Steininger, Jeannette Zwingenberger



Biography**Sébastien de Ganay**

Born in 1962 in Boulogne-Billancourt, France

1986–1990 Columbia University, New York

Lives and works in Bad Deutsch-Altenburg, Austria

Solo exhibitions (selection)

2017 „Transposition an Reproduction“, Dominikanerkirche in der Kunsthalle, Krems

2016 „Space on the Move“, Häusler Contemporary, Zurich

“Non-Places“, Galerie Steinek, Vienna

2015 „Fold“, Häusler Contemporary, Munich

„Folded Flat“, Galerie Nikolaus Ruzicska, Salzburg

„Out of Line“, raumimpuls, Waidhofen/ Ybbs

Untitled Art Fair, solo stand with Häusler Contemporary, Miami Beach

2014 „Over Again Forever“, Galerie Steinek, Vienna

„Turn the green light on“, Intitut Francais at Palais Clam-Gallas, Vienna

2013 „You are here“, Galerie Günter Salzmann, Innsbruck

Galerie Rauminhalt, Vienna

St.Moritz Art Masters, Schlosserei, St. Moritz

Group Exhibitions (selection)

2016 „Another Spray“, Häusler Contemporary, Zurich

„Kugel.RUND“, NöArt, touring exhibition

2015 „entre.SCULPTURES“ Galerie Maerz, Linz

2014 „Hier steht ein Sessel - Sessel, Stuhl, Hocker in der Kunst“, Tranklhaus, Salzburg

„Opening“, LOCOMOT, Seilerstätte, Vienna

„(Un)Expected Form“, Galerie LOCOMOT, Hochhaus Herrengasse, Vienna

2013 „Book Machine“, Le Nouveau Festival du Centre Pompidou, Centre Pompidou, Paris

„BlackBox_WhiteCube“, Stadtgalerie, Waidhofen/Ybbs

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Sébastien de Ganay
Choir, 2017
© Studio Sébastien de Ganay, Drones
photography: Rio Liovic / Ebo Rose



Sébastien de Ganay
Choir, 2017
© Studio Sébastien de Ganay, Drones
photography: Rio Liovic / Ebo Rose



Sébastien de Ganay
Amiens Floor, 2017
© Studio Sébastien de Ganay, Drones
photography: Rio Liovic / Ebo Rose



Sébastien de Ganay
Amiens Floor, 2017
© Studio Sébastien de Ganay, Photo: Simon Veres



Sébastien de Ganay
Candle, 2017
© Studio Sébastien de Ganay, Photo: Simon Veres



Sébastien de Ganay
Candle, 2017
© Studio Sébastien de Ganay, Photo: Simon Veres



Sébastien de Ganay
Prayer Stool Crate, 2017
© Studio Sébastien de Ganay, Photo: Simon Veres

Exhibition Dates

Abstract Painting Now!

Gerhard Richter, Katharina Grosse, Sean Scully ...

2017/07/02-2017/11/05

Kunsthalle Krems

Tobias Pils

Untitled

2017/07/02-2017/11/05

Kunsthalle Krems

Sébastien de Ganay

Transposition and Reproduction

2017/07/02-2017/10/15

Kunsthalle Krems in der Dominikanerkirche

Opening

Sat, 2017/07/01

5 p.m. Opening at Kunsthalle Krems

**Abstract Painting Now! Gerhard Richter,
Katharina Grosse, Sean Scully ...**

Tobias Pils. Untitled

7 p.m. Parade with Balkansambel to the
Dominikanerkirche

7.45 p.m. Opening at the Dominikanerkirche

Sébastien de Ganay

Transposition and Reproduction

8.15 p.m. Summer Party of the Kunsthalle Krems
at the cloister garden of the Dominikanerkirche

Welcome Speech

Florian Steininger, artistic director of the
Kunsthalle Krems

Exhibition Speeches

Florian Steininger, Curator

Verena Gamper, Curator

Andreas Hoffer, Curator

The artists are present.

Official Opening

Johanna Mikl-Leitner, Governor of Lower Austria

Guided Tours

Regularly guided tours on
Sundays and holidays

11 a.m. Dominikanerkirche

1 – 3 a.m. Art Info at Kunsthalle Krems

no registration required

Press Kit

All press material is available for download:

<http://bit.ly/AbstractPaintingNow>

<http://bit.ly/TobiasPils>

<http://bit.ly/SébastienDeGanay>

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Exhibition spaces

Kunsthalle Krems

Franz-Zeller-Platz 3

3500 Krems an der Donau

Opening hours:

Tue – Sun and Mon, if holidays, 10 a.m. – 6 p.m.

Kunsthalle in der Dominikanerkirche

Körnermarkt 14

3500 Krems an der Donau

Opening hours:

Daily from 11 a.m. – 6 p.m.

www.kunsthalle.at

www.facebook.com/Kunsthalle.Krems

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