

PRESS INFORMATION



**KUNST HALLE KREMS**

**Remastered**  
**Die Kunst der Aneignung**  
**The Art of Appropriation**  
26.11.2017-18.02.2018

Remastered

The Art of Appropriation

November 25, 2017 till February 18, 2018

No work of art is conceivable without the art of others, given that any artistic manifestation implies, consciously or unconsciously, a reference to works that already exist. But what happens if reference turns into appropriation? If artists take full possession of works of others by overpainting or erasure, or lay hand on them, symbolically, by reenactment, extension, or translation into other media? This exhibition focuses on this art of appropriative assimilation of existing artworks, providing an insight into a conceptual artistic practice that has remained unabatedly productive ever since the era of historical Appropriation Art..

Building one's own work on another shows readiness for dialogue and has conflictive potential: for it does make a difference whether newspaper clippings are collaged, advertising images are usurped or scientific charts are overpainted and circulated in the art field, or whether artworks have to share the stage with revenants of themselves of a foreign hand. What lies at the basis of every appropriative gesture is the element of being affected: it is the fascination it holds that turns the appropriated object into an actor. Seemingly sovereign appropriation turns into a dialogue among equals that unfolds between reference work and appropriation as well as between the artists behind them. The gestures of appropriative assimilation shown in the exhibition are diverse. Aside from symbolic appropriation, which juxtaposes the reference work with a simulacrum, one special case in the broad range of appropriative moves is physical appropriation by incorporation or destruction.

Artworks that originate in the symbolic appropriation of other artworks start a dialogue that is based on a gesture of repetition. The basic prerequisite of referential art predicated on symbolic appropriation is that what comes later is relatable to what was there before. The degree of difference must stay within a certain range – even if some works, like Duchamp's bottle rack, cast so long a shadow that even monstrous distortions like Misha Stroj's *Portabottiglie* (2006) can never really escape from it. Similarities may vary in degree, from exact formal congruence to loose allusion, as is shown by the photographic (re)enactments of Luigi Ghirri, Lisl Ponger, and G.R.A.M., by the sculptural displacements of Rodney Graham, Jonathan Monk, Simon Dybbroe Møller, and Martin Wöhrle, or by the processual translations of Klaus Mosettig, Gavin Turk, and Rosemarie Trockel. Moreover, any referential gesture presupposes that the earlier work it relates to can be called up at all, meaning that it is stored in the collective (visual) memory. This is demonstrated, programmatically and exemplarily, by John Baldessari in *Double Bill:...And Matisse* (2012) by arranging a collision of two details from canonical works of art history by Henri Matisse and Giacomo Balla.

Unlike in cases of symbolic assimilation, physical appropriation is an assault on the very integrity of a work. The examples of physical absorption assembled in the exhibition cover a wide field, from eradication (Arnulf Rainer's overpaintings of works sent to him by other artists) to the pathos of critical renewal (Asger Jorn's and Enrico Baj's "modifications" of trivial decorative paintings), to reversible takedown (Martin Kippenberger's functionalization of a painting by Gerhard Richter as a tabletop), and dialogic conflation (Jake and Dinos Chapman's partial overpainting of etchings by Francisco de Goya).

Other works, aside from physical incorporations, that function without pursuing a strategy of similarity are those that make the reference work the starting point for performative actions of their own. Sigmar Polke's famous *Apparatus Whereby One Potato Can Orbit Another* (1969), for example, inspired Matthias Klos and Christian Wallner to make a reconstruction of that same apparatus as well as a film documentation of their "fetish production." Nada Prlja built her reflection on media information policies on Marina Abramović's famous performance *Balkan Baroque* (1997); In 2002, Jonathan Monk created, in *Small Fires Burning (after Ed Ruscha after Bruce Nauman after)*, a kind of sequel to an already appropriation-based piece by Bruce Nauman; And finally, Aneta Grzeszykowska raised questions of present-day concepts of femininity and their media construction with her reenactment of Cindy Sherman's *Untitled Film Stills* (1977-1980), which are based on a double fiction themselves.

In the kaleidoscope of the exhibition *Remastered – The Art of Appropriation*, historical positions of Appropriation Art meets predominantly contemporary works as well as works that have not yet been seen under the aspect of appropriation. Looking at the canonical status of referenced works, one may find the exhibition to offer a history of 20th-century art, "second hand" and highly insightful despite and because of its many gaps.

Curator: Verena Gamper

With works by Enrico Baj, John Baldessari, Anca Benera & Arnold Estefán, Pierre Bismuth, Jake & Dinos Chapman, Mel Chin & GALA Committee, Gintaras Didžiapetris, Braco Dimitrijević, Marcel Duchamp, Simon Dybbroe Møller, Luigi Ghirri, Rodney Graham, G.R.A.M., Aneta Grzeszykowska, Herbert Hinteregger, William E. Jones, Asger Jorn, Martin Kippenberger, Matthias Klos & Christian Wallner, Bertrand Lavier, Louise Lawler, Sherrie Levine, Kazimir Malevich (pseud.), Man Ray, Jonathan Monk, Klaus Mosettig, Ciprian Mureşan, Richard Pettibone, Lisl Ponger, Nada Prlja, Arnulf Rainer, Thomas Ruff, Misha Stroj, Sturtevant, Rosemarie Trockel, Gavin Turk, and Martin Wöhr

## Remastered: Film

Verena Gamper invited Naoko Kaltschmidt as a guest curator to reformulate the question of appropriation with respect to film as a reference system in the Central Hall of the Kunsthalle Krems. In *Remastered: Film*, she has curated a precise epilogue insofar as this part of the show readdresses the questions raised by different appropriative relationships from yet another angle: questions of originality and authorship, historicity, or canonization are rephrased once again in a new context. Both differences and analogies to previous sections of the exhibition, which focus on visual art, become visible. But even if film is highlighted here as a specific medium (as is its history), there are, of course, overlaps between the two not always strictly separate areas. Appropriation of film, which regularly also involves an analytic exploration of the source material, however, does not necessarily have to lead to a filmic result.

A half-hour program shown in a special built-in space places several different works (by Antje Ehmman & Harun Farocki, Johann Lurf, Lydia Nsiah, Ming Wong, and Florian Zeyfang) in a loose thematic context; another video work by Allan Sekula & Noël Burch is on view in the general exhibition space. Moreover, the show features photographs (Constanze Ruhm), drawings (Mathias Poledna), and a work on paper that combines film stills and photographs (Anna Artaker & Lilla Khoór). Nadim Vardag's slide projection in turn references, and simultaneously relativizes, the analog film material and the dispositif of cinematography. These mostly recent works present diverse formal approaches and distinctive takes on the subject matter. What they have in common is an analytic interest; the different appropriative strategies do not content themselves with mere reconstruction or reproduction, but always involve a constructive or productive element.

Guest curator: Naoko Kaltschmidt

With works by Anna Artaker & Lilla Khoór, Antje Ehmman & Harun Farocki, Johann Lurf, Lydia Nsiah, Mathias Poledna, Constanze Ruhm, Allan Sekula & Noël Burch, Nadim Vardag, Ming Wong and Florian Zeyfang.

## Catalogue

Accompanying the exhibition, the catalogue *Remastered – Die Kunst der Aneignung* will be published, including texts by curator Verena Gamper und guest curator Naoko Kaltschmidt as well as the essay “Where appropriation was, there shall dedication be” by Isabelle Graw and a text by copyright expert Guido Kucsko.

Title: *Remastered – The Art of Appropriation*

Editors: Florian Steininger and Verena Gamper

Publisher: Verlag der Buchhandlung Walther König

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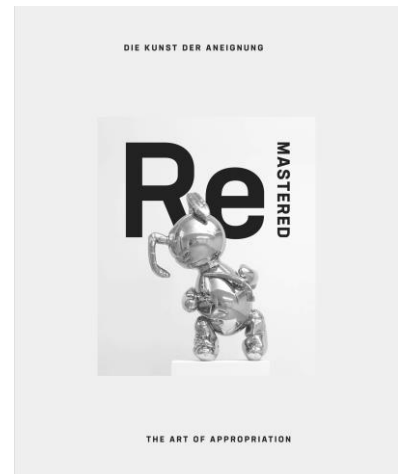
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Texts: Verena Gamper, Isabelle Graw,  
Naoko Kaltschmidt, Guido Kucsko

Price: € 28



### Appropriation Art – Dancing on the Copyright Tightrope?

Not least, Appropriation Art also brings up questions of legal relevance. For the catalogue, Guido Kucsko wrote an elucidative overview of fundamental issues of copyright and authorship raised by Appropriation Art.

Appropriation Art, which takes on works of others to copy, vary, connote, quote, reflect, collage, adapt, parody them, in short, to make them, reworked more or less but still recognizable, part of its own creative process, keeps raising suspicions of copyright infringement. – The matter is tricky, for wouldn't we, on the other hand, assume that the freedom of art is a fundamental right?

## Exhibition dates

### Remastered – The Art of Appropriation

November 25, 2017 till February 18, 2018

Opening: November 25, 2017, 6 p.m.

Press conference: November 24, 2017, 11 a.m.

#### Opening ceremony

November 25, 2017, 6 p.m.

#### Welcoming address

Florian Steininger, Artistic Director Kunsthalle Krens

Julia Flunger-Schulz, CEO Kunstmeile Krens

### Remastered – The Art of Appropriation

Verena Gamper, Curator

#### Remastered: Film

Naoko Kaltschmidt, Guest curator

#### Official opening

Barbara Schwarz, member of the Provincial Government, on behalf of Johanna Mikl-Leitner, Governor of Lower Austria

### Kunsthalle Krens

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www.kunsthalle.at

#### Opening hours

Tue-Sun, Mon when holiday

From 10 a.m. to 5 p.m.

#### Tickets

Adults € 10

Discount € 9

Family € 18

#### Curator's tour

with Verena Gamper and Naoko Kaltschmidt

Sun, December 10, 2017, 11 a.m.

Sun, January 28, 2018, 11 a.m.

Tour ticket € 3, plus admission

#### Art information

A general tour of the art museum takes place between 1 p.m. and 3 p.m. on Sundays and public holidays.

#### Press information

All press material is available for download:  
<http://bit.ly/RemasteredKunsthalleKrens>

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