

PREVIEW 2020



Kunsthalle Krems, 2019 Photo: Faruk Pinjo

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21.11.2020 – 14.02.2021

Robin Rhode
Memory Is The Weapon
14.03. – 21.06.2020

Opening: 13.03.2020, 7 pm

Press conference: 13.03.2020, 11 am

Robin Rhode's artistic work is characterized by a colorful diversity in which the drawing and body are the focal point. The South African artist, born in Cape Town in 1976, works predominantly on walls or on the ground in public spaces, documenting his works with photographs and videos.

Rhode's artistic work is shaped by a street-art aesthetic and the youth street culture of the socially troubled areas of Johannesburg, where he grew up in the era of South African apartheid. Although he now lives in Berlin, the past and present of his native land and of the "coloured" communities there remain an important element of his works.

The artist's explosively colorful drawings and wall compositions, which take shape more or less spontaneously during the performances, can include acrobatic as well as melancholic and romantic elements. In "Street Gym" (2000), Rhode's first drawing on the ground, which was transformed into a digital animation, the artist enacted gymnastics on a chalk-drawn horizontal bar. In "The Moon is Asleep" (2015), Rhode leans with a pillow against a black wall marked with the phases of the moon and shimmering ocean waves, drifting dreamlike through the nocturnal waters. More objectively constructive are his geometric wall compositions, which depict minimalist objects floating on the image ground. In his most recent work, "Tree of Life" (2019), Rhode paints flowers climbing up building facades in Jericho.

The exhibition shows a representative selection of works from nearly twenty years of Rhode's artistic output. It is presented in cooperation with the Kunstmuseum Wolfsburg, which shows Robin Rhode's works from September 29, 2019, to February 9, 2020.

Curator: Uta Ruhkamp, Kunstmuseum Wolfsburg



Robin Rhode, Paradise, 2016

8 individual C-prints

56 cm x 70 cm / 58,6 cm x 72,6 cm (framed)

© Courtesy of the artist

Robin Rhode, Twilight, 2012

8 individual C-prints

41.59 cm x 61.59 cm (framed)

© Courtesy of the artist



Robin Rhode, Melancholia, 2019

4 C-Prints

54,6 x 72,6 cm

© Courtesy of the artist

Metahaven
Chaos Theory
in Kooperation mit donaufestival
25.04. – 21.06.2020

Commissioned by donaufestival and Kunsthalle Krems, the Amsterdam based collective Metahaven produced the film Chaos Theory.

The 10-year old protagonist X exclaims: "Waves aren't true, yet waves exist." Questioning the language we use to tell ourselves that things are certain, Chaos Theory shakes the common ground with a sense of charm and warmth. The viewer watches X and her counterpart Y/Z going through a rabbit hole of lyrical, highly minimalist scenery, coupled with colorful, hand-made animations.

Curator: Thomas Edlinger



Metahaven, Possessed, 2018 (Filmstill) © Metahaven

Patricia Piccinini
Embracing the Future
11.07. – 01.11.2020

Opening: 10.07.2020, 7 pm

Press conference: 10.07.2020, 11 pm

Patricia Piccinini's sculptural world is that of cloned existences and cyborgs – mutants of human, animal, and machine. In their actions they take on empathetic traits; they radiate warmth, intimacy, and compassion. At the same time, these beings convey a creaturely uneasiness. Cutely adorable expression blends with horror. The Sierra Leone-born artist is concerned with the multiple relationships between the organic and the technological. Animal-human creatures mutate into motorcycles and cars in fluid, flowing forms as hybrid amalgamates with polished, glossy surfaces.

The exhibition in Krems represents a retrospective cross-section of Piccinini's artistic oeuvre. The first large-scale presentation of the artist's works in Austria shows sculptures, installations, collages, and video projects from nearly two decades, including "The Bond" (2016), showing a hyperrealistic female figure lovingly holding a hybrid creature in her hands, their heads nestled together; and "Kindred" (2018), a sculpture of two babies clinging to their mother – half-ape, half-human.

The exhibition is presented in cooperation with the Institute for Cultural Exchange in Tübingen. In addition to Krems, it will also be shown in other international exhibition halls such as the ARKEN Museum of Modern Art, Copenhagen.



Patricia Piccinini, *The Bond*, 2016

© Courtesy of the artist

Foto: Peter Hennessey



Patricia Piccinini, *Kindred*, 2018

© Courtesy of the artist

Foto: Peter Hennessey



Patricia Piccinini, *The Young Family*, 2002

© Courtesy of the artist

Foto: Graham Baring

Christian Helwing

(B)east!

11.07. – 01.11.2020

Opening: 10.07.2020, 5 pm Dominikanerkirche, 7 pm Kunsthalle Krems

Press conference: 10.07.2020, 11 am

The art of Christian Helwing grows out of a sensitive and precise reaction to existing spaces. He develops site-specific art in which he takes into consideration the formal, architectural, and historic parameters of the location.

For the Dominikanerkirche Krems, Helwing designs an installation with white and black curtains as well as rugs that serve to incorporate the church interior into the artwork. He is particularly interested in the axes of the space, which stemmed from the connection between the church building and the monastery, and the resulting altered alignment of the nave – not toward the east. For the visitors, this creates an altered, purist spatial structure that they can experience by walking through the space.

Christian Helwing places a sculpture of the Archangel Michael, created by Andreas Krimmer in 1688, in the Oberlichtsaal of the Kunsthalle Krems. The figure originally stood by the Mariensäule in front of the Dominikanerkirche. Today, a replica stands in its place; the original is held in the museumkrems, in the former Dominikanerkloster. Through the transfer of the original to the Kunsthalle, Helwing forges a link between the two exhibition venues. The artist embeds the dynamic depiction of the archangel in a black-and-white spatial structure that completely captivates the viewer. The severe “white cube” is set in motion, becoming a space through which the viewer must pass, where the space, the work, and the viewer become a single unit. Helwing covers the replica by the Mariensäule in order to underscore its absence.

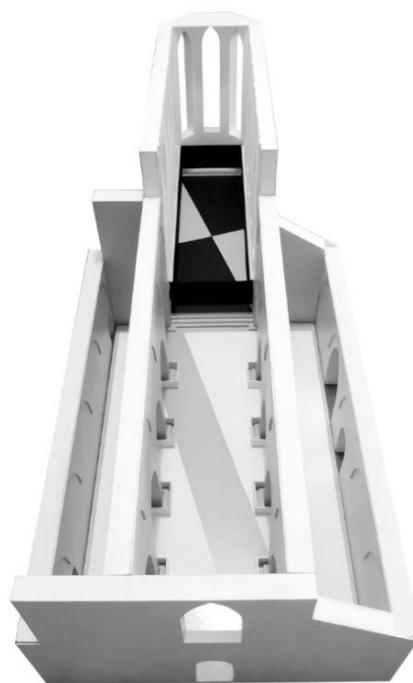
In cooperation with AIR – ARTIST IN RESIDENCE Niederösterreich

Curator: Andreas Hoffer



Christian Helwing, Modell für DK-Kirche, 2020

© Christian Helwing VG Bild-Kunst, Bonn 2020



Christian Helwing, Modell für DK-Kirche, 2020

© Christian Helwing VG Bild-Kunst, Bonn 2020

Fiona Tan

With the other Hand

21.11.2020 – 14.02.2021

Opening: 20.11.2020, 7 pm

Press conference: 20.11.2020, 11 am

In Fiona Tan's artistic work, memory, time, and history are crucial factors that she explores in particular through installations of photography, film, and video. The artist, who was born in Indonesia and now lives in Amsterdam, is regarded as a leading figure in an artistic genre based on research, documentation, and archival work and characterized by a scholarly approach. Art is thus seen as a production area of reflection, analysis, and concept. Social themes in which both the individual and the collective are addressed play a key role in Tan's work.

The exhibition in the Kunsthalle Krems is a mid-career retrospective, tracing the large arc of Tan's artistic work. Utopian and dystopian places as well as archives are the thematic focal points of the exhibition, which is presented in the form of photographic works and video installations.

Among the most current works in the exhibition is "Archive" (2019), a fictitious digital animation of an archive, in a circular architectural design, based on Paul Otlet's idea of a utopian type of urban planning that consists of a cataloging system of all the knowledge of mankind. In the film "Elsewhere" (2018), the artist describes a utopian place that is superimposed acoustically over the film shots of the city of Los Angeles.

The exhibition is presented in cooperation with the Museum der Moderne Salzburg, which shows Fiona Tan's works from October 31, 2020, to February 28, 2021.

Curator: Nina Schedlmayer



Fiona Tan, Archive, 2019 (Filmstill)
© Courtesy the artist and Frith Street Gallery, London

Fiona Tan, Elsewhere 1, 2012
Installation view at Frith Street Gallery, London
© Courtesy of the artist and Frith Street Gallery, London
Foto: Steve White



Fiona Tan, Inventory 1, 2012
Installation view at Frith Street Gallery, London
© Courtesy of the artist and Frith Street Gallery, London
Foto: Steve White

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OPENING HOURS

Tue–Sun and Mon when holiday

from 10 am to 6 pm (Mar–Oct)

from 10 am to 5 pm (Nov–Feb)

Kunstmeile KREMS

