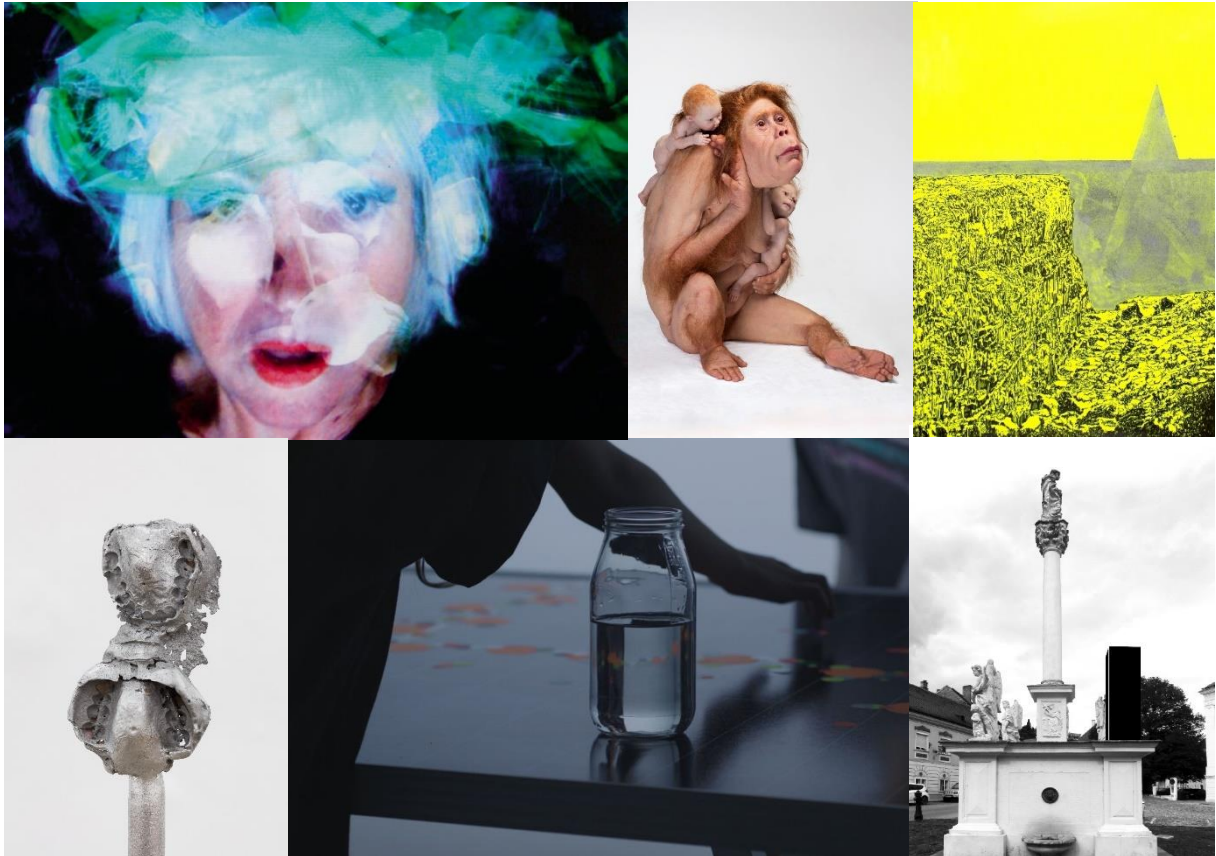


PREVIEW 2021



PRESS IMAGES:

<https://celum.noeku.at/pinaccess/pinaccess.do?pinCode=kunsthallekrems2021>

NEW EXHIBITIONS:

Patricia Piccinini
Embracing the Future
 13.03. – 27.06.2021

Metahaven
Chaos Theory
 30.04. – 27.06.2021

Margot Pilz
Selbstausslöserin
 17.07. – 01.11.2021

Christian Helwing
(B)EAST!
 17.07. – 01.11.2021

Angelika Loderer
 20.11.2021 – 03.04.2022

Andreas Werner
 20.11.2021 – 03.04.2022

Patricia Piccinini
Embracing the Future
13.03. – 27.06.2021

Opening: 12.03.2021, 19.00 Uhr

Press conference: 12.03.2021, 11.00 Uhr

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 was also shown in other international exhibition halls such as the ARKEN Museum of Modern Art, Copenhagen.

Curator: Florian Steininger



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

Metahaven
Chaos Theory
in cooperation with donaufestival
30.04. – 27.06.2021

The artist collective Metahaven is creating a multimedia installation exclusively for Kunsthalle Krems. Entitled Chaos Theory, the multi-voice film essay will be projected onto an LED curtain in the Oberlichtsaal. The absence of linguistic reference to reality and the ineffability of the metaphysical are the film's main themes. Subtitles play an important role for the artists and are integrated into the cinematographic setting.

Metahaven, founded by Vinca Kruk and Daniel van der Velden, is a Dutch artist collective working in film, design and internet art.

The installation is a donaufestival commission and will be presented for the first time in Krems. The production is a joint cooperation between Kunsthalle Krems and donaufestival.

Curator: Thomas Edlinger



Metahaven, Chaos Theory, 2020 (Filmstill)) © Metahaven

Margot Pilz
Selbstauflöserin
17.07. – 01.11.2021

Opening: 16.07.2021, 19.00 Uhr

Press conference: 16.07.2021, 11.00 Uhr

Margot Pilz, born in 1936 in Haarlem (Netherlands) and living in Austria since 1954, is one of the most important feminist artists internationally since the 1980s. A pioneer of media art, she works conceptually and experimentally in the fields of photography, video, digital sculpture, performance, and installation. In the 1970s, Pilz worked as a photographer and was involved in the women's movement. Her arrest and degrading treatment by police at the Third Women's Festival in Vienna in 1978 motivated her to become an artist. Her main areas of thematic focus – the individual in relation to society, the position of women, and purely existential questions – run like common threads throughout a body of work spanning over forty years.

Her innovative media-based artworks from the early 1990s reveal the curious and experimental nature of Pilz's way of working with the then new media. She was one of the first to extensively investigate the possibilities for using computers in artistic work.

In the main hall, the artist will show an installation based on her concept *Kaorle on Karlsplatz* from Wiener Festwochen in 1982. At that time, Pilz installed a beach with a palm tree around the water basin in front of the Karlskirche. For Krems, a sobering new version is being realized from an awareness of nature's destruction: presented within an enclosed space is an island beach made not of sand but from microfiber contaminants and plastic waste.

In recent years, Margot Pilz has dealt artistically with her aging, the relentless process of bodily changes and thus how we negotiate these concerns. The works are immensely powerful, do not bemoan or gloss over any aspects, and attest to her great curiosity and unabated artistic élan.

Die Werke der Künstlerin wurden von Galerie3 zur Verfügung gestellt.

Curator: Andreas Hoffer



Margot Pilz, Celebration, 2012 (Filmstill), Courtesy of Galerie3 © Victoria Coeln, Margot Pilz/Bildrecht, Wien, 2021



Margot Pilz, Cyber Knowledge.
Die Konstruktion der Dekadenz, 1993-1994,
Courtesy of Galerie3 © Margot Pilz/Bildrecht,
Wien, 2021 Foto: Helmut Prochart



Margot Pilz, Kaorle am Karlsplatz, 1982, Courtesy of Galerie3
© Margot Pilz/Bildrecht, Wien, 2021

Christian Helwing

(B)EAST!

17.07. – 01.11.2021

Opening: 16.07.2021, 19.00 Uhr

Press conference: 16.07.2021, 11.00 Uhr

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, pur-ist 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



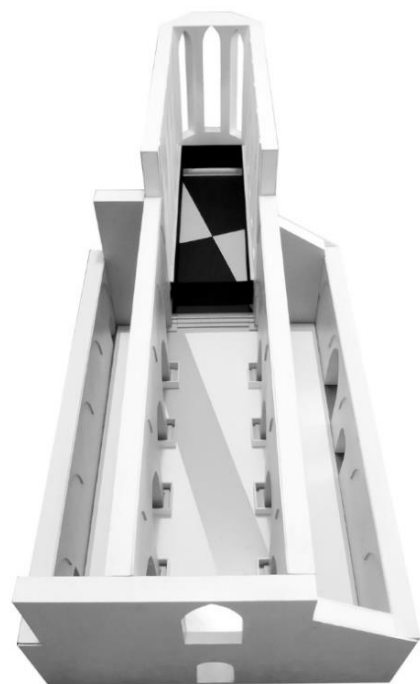
Christian Helwing, (B)EAST, 2020, Poster
© Christian Helwing VG Bild-Kunst, Bonn 2020



Christian Helwing, Mariensäule, 2020
© Christian Helwing VG Bild-Kunst, Bonn 2020



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

Angelika Loderer

20.11.2021 – 03.04.2022

Opening: 19.11.2021, 19.00 Uhr

Press conference: 19.11.2021, 11.00 Uhr

Angelika Loderer is an emerging artist in the current Austrian art scene and represents one of the most exciting new positions in the field of sculpture. Her sculptural objects attest to an interplay of the momentary and permanence as well as the ambivalent relationship between value, impermanence, and meaning. The Krems exhibition presents new, sculptural and process-based works that relate specifically to the space as well as a selection of works from the past several years.

The concept of sculpture is the focus of Angelika Loderer's artistic work. It is easy to describe her works as media-reflexive since their creation and final form are often strongly influenced by the properties of the materials themselves and their production processes. Her sculptures are typically made of cast metal or secondary materials from metal foundries, such as special molding sand. In addition to metal sculptures, she also uses the working materials—such as molding sand—as a medium, thus setting up an exciting and paradoxical dialogue between the permanency of one and the fleetingness of the other.

Embedded in and emerging out of the history of modernity, Loderer's work is also framed by and stands in dialogue with present-day conditions. She creates fragile scenarios, as with her condensed sand sculptures, which make playful use of gravity while also referencing the precarious conditions of our time, where safety and vulnerability are closely interconnected and at best captured in a state of accidental equilibrium.

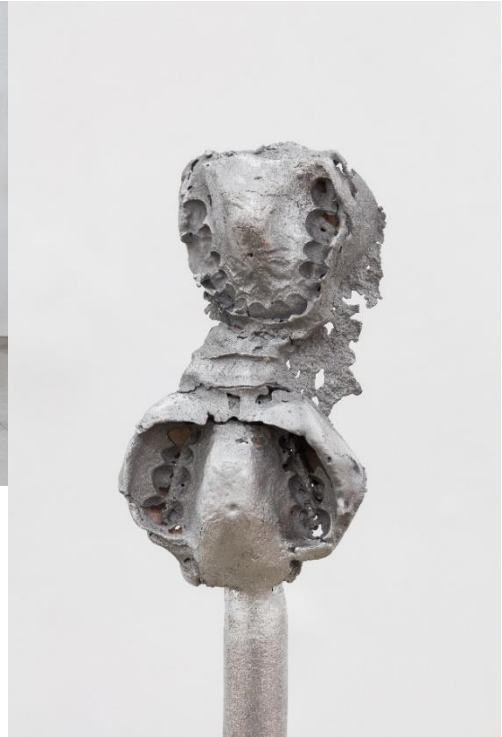
Making what's absent visible or focusing the attention on unheeded systems drives Loderer in her search for forms: as in her series *Schüttlöcher* (2018), in which she makes casts of mole holes or utilizes the shapes of woodpecker holes, or in her work *Poems to Gadgets (Icicles)* (2018), in which she captures in metal the process of melting ice blocks. In other works, she makes overlooked materials—such as mycelium networks or casting sand—the primary protagonist, giving them visibility and new meaning.

The artist, born in 1984, studied at the University of Applied Arts in Vienna, where she lives and works. In 2019 Loderer received the Cardinal König Art Prize.

Curator: Andreas Hoffer



Angelika Loderer, Schuttlöcher, 2012 © Courtesy the artist



Angelika Loderer, Space between a Kiss, 2020
© Courtesy the artist. Galerie Sophie Tappeiner.



Poems to Gadgets (Icicles), 2018 (Ausstellungsansicht Grazer Kunstverein)
© Courtesy the artist Foto: www.kunst-dokumentation.com

Andreas Werner

20.11.2021 – 03.04.2022

Opening: 19.11.2021, 19.00 Uhr

Press conference: 19.11.2021, 11.00 Uhr

Landscape has played a central role in Andreas Werner's graphic work in recent years. The artist, born in the GDR in 1984, sees himself as a romantic of the new millennium. His work transmits the utopian, atmospheric feeling of nature and landscape from the nineteenth-century into the present.

Werner was first inspired to make art after encountering Caspar David Friedrich's iconic landscape painting *The Sea of Ice (The Failed Hope)* at the Hamburger Kunsthalle. Werner reinterpreted and updated Friedrich's icy landscape in the form of compact, small-format, graphic works in his 2011-12 series *Iceberg, Landscape and Vastness*. The latter also provided the title for Werner's diploma exhibition at the Academy of Fine Arts Vienna in 2012. In some images, the artist depicts ice blocks protruding from the water as sculptural forms; in others he reduces them to their silhouettes, minimizing the role of sky and water. The constructed landscape images become "spaces for contemplation and feeling" as Werner says. He installs them on walls in dynamic configurations, where they communicate with one another and create "narrative strands of association."

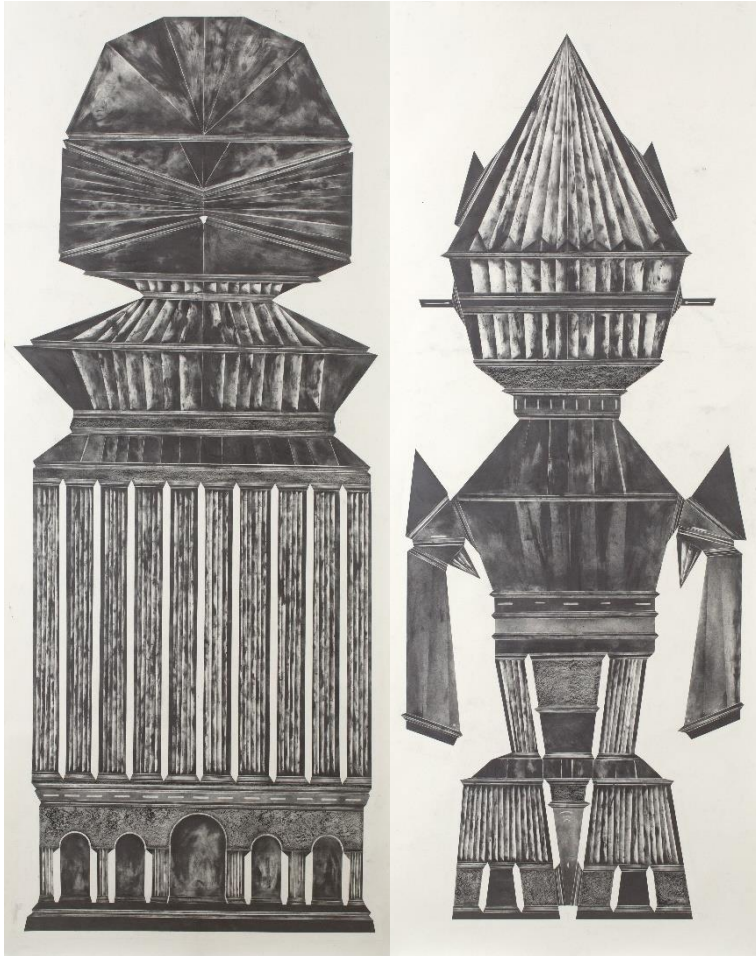
In works like *Geology* (2013), the geological dimension of nature is visualized. Here Werner employs layers or seismographic trace elements to create abstract, structural images. In a machine-like manner, he draws out evenly placed lines and amplitudes, giving natural elements a digitized quality. In these abstract works, geometry, structure and construction are present but obscured by unrestrained gestures and violent, painterly traces of luminous spray paint.

Werner's more recent works include large-format, graphite-black, rocket-like objects, which, on closer inspection, reveal themselves as hybrid constructions of rockets, robots, furniture items or temples. These are presented as pseudo-scientific additions alongside his galaxy studies, the *Raumrouten*. These works were previously presented in the group exhibition *Ticket to the Moon* at Kunsthalle Krems in 2019.

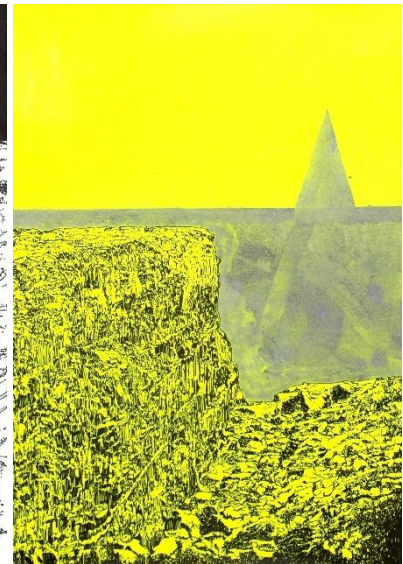
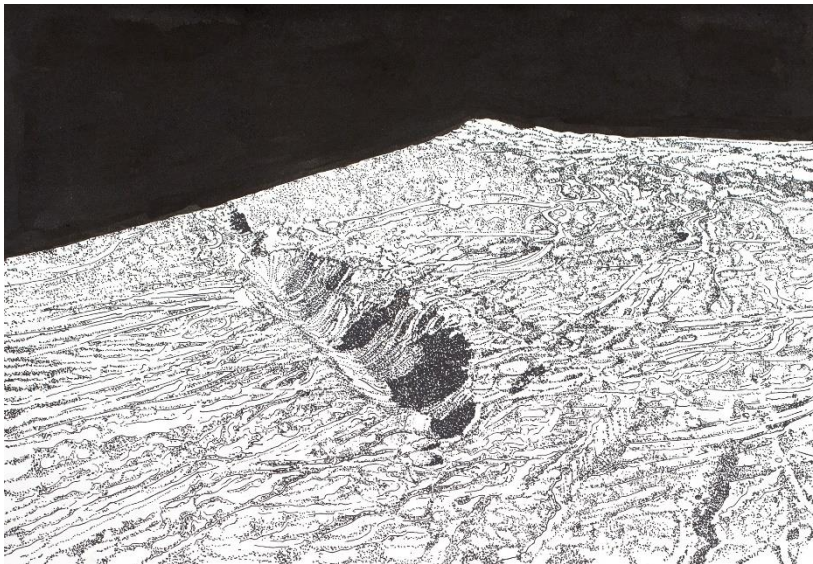
As part of the AIR – ARTIST IN RESIDENCE Lower Austria program, Werner received fellowships to work abroad in Hungary and Ireland. In 2016 he was awarded the Lower Austrian Culture Prize. Werner lives and works in Vienna and Lower Austria.

The exhibition is a comprehensive presentation of Werner's artistic work to date.

Curator: Florian Steininger



Andreas Werner, Sheltering from the sun
and wind I und II, 2018
© Andreas Werner
Foto: Galerie Krinzinger



Aus der Serie: In a dream of suns and moons, 2019 © Andreas Werner Foto: Galerie Krinzinger

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PRESS IMAGES

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OPENING HOURS

Tue–Sun

10 am – 5 pm (November–February)

10 am – 6 pm (March–October)

Mo closed (except on public holidays)

Closed on 24.12., 31.12., 01.01.

