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## Exhibition program 2023

20/4 2023—28/1 2024  
Group exhibition

ARTISTS

Brook Andrew • Yane Calovski  
& Hristina Ivanoska •  
Siniša Ilić • Iman Issa •  
Gülsün Karamustafa •  
Barbi Marković • Elfie Semotan

WITH ARTISTS FROM THE MOCA  
SKOPJE COLLECTION SUCH AS

Pierre Alechinsky • Getulio  
Alviani • Anna-Eva Bergman •  
Maria Bonomi • Alberto Burri •  
Zofia Butrymowicz • Alexander  
Calder • Luis Camnitzer •  
Ion Grigorescu • Sheila Hicks •  
David Hockney • Olga Jevrić •  
Wifredo Lam • Meret  
Oppenheim • Pablo Picasso •  
Vjenceslav Richter • Bridget  
Riley • Henryk Stażewski •  
Victor Vasarely • ...

CURATORS

What, How & for Whom / WHW  
(Ivet Ćurlin, Nataša Ilić and  
Sabina Sabolović)

**kunsthalle wien**  
museumsquartier

In cooperation with the  
Museum of Contemporary Art  
(MoCA) Skopje,  
North Macedonia

### No Feeling Is Final. The Skopje Solidarity Collection

The comprehensive, international group exhibition *No Feeling Is Final. The Skopje Solidarity Collection* will revolve around the Museum of Contemporary Art's unusual collection of modern works, how it came into being as well as the historical and political context that allowed for such an extraordinary project.



Alexander Calder, *To Skopje*, 1965 • COURTESY MUSEUM OF CONTEMPORARY ART SKOPJE

After the massive earthquake that hit Skopje (then Yugoslavia) in 1963, there was a huge effort to help rebuild the devastated city as a large-scale gesture of international solidarity. As part of the rebuilding process, the decision was made to establish a museum of contemporary art. Through the vast network of the United Nations, a call for donations was issued which resulted in thousands of works being sent to Skopje from artists all around the world. The museum building itself was a donation from Poland.

The collection of the MoCA Skopje represents a time capsule of international art at a moment when modernism was still in its prime. It brings together works by major (predominantly male) figures such as Alexander Calder, Georg Baselitz, Christo & Jeanne Claude, Ion Grigorescu,



Elfie Semotan, *Untitled (Central Post Office and Telecommunications Center)*, Skopje, 2022 • COURTESY STUDIO SEMOTAN © ELFIE SEMOTAN

David Hockney, Alex Katz, Sol LeWitt, Meret Oppenheim, Pablo Picasso, Bridget Riley, and Niki de Saint Phalle, as well as much lesser known but often fascinating works by artists from the former East and Global South.

kunsthalle wien invited four artists and one duo of artists to work with the collection: Brook Andrew (Melbourne), Yane Calovski & Hristina Ivanoska (Skopje), Siniša Ilić (Belgrade), Iman Issa (Berlin), and Gülsün Karamustafa (Istanbul). What they all have in common is a very particular approach to rereading and reworking histories of art and society. Each of the artists has selected specific works from the collection and developed a display that puts the historical works in dialogue with their own contemporary practices. Apart from the artistic

commissions in relation to the collection, renowned photographer **Elfie Semotan** (Vienna) was invited to document the cityscape of Skopje and the museum through her unique way of photographic storytelling. Additionally, writer **Barbi Marković** (Vienna) was commissioned to write a fictional travelog further contextualizing the complex and layered histories of this extraordinary endeavour.

*No Feeling Is Final. The Skopje Solidarity Collection* hopes to unmask some unconscious assumptions about what Western modern art can be, while offering a surprising way of looking at both familiar names and artists unknown to the modern canon. ●

## Laure Prouvost. Ohmmm age Omaje ohomma mama

11/5—1/10 2023  
Solo exhibition

CURATOR  
Carolina Nöbauer

**kunsthalle wien**  
museumsquartier

A joint exhibition of  
kunsthalle wien and  
Wiener Festwochen

The humorous worlds of French artist **Laure Prouvost** combine sculptural elements with sound and video to create ingenious mixed media installations. **kunsthalle wien** and **Wiener Festwochen** have teamed up to present the Turner Prize winner's first ever solo exhibition in Austria. In *Ohmmm age Omaje ohomma mama*, Prouvost explores the figure of the grandmother as ancestor and trailblazer, transforming the



exhibition space into a theatre of objects, memories, and imagination. Visitors are invited to lose themselves in the darkness and the interplay of materials and media, of personal and fictional anecdotes. Chains of association and productive misunderstandings characterize these multi-layered works, which tell of new elective affinities between generations, of emancipation and exchange. Prouvost opens up unexpected perspectives on our times: what history are we taking up; what do we take away with us; what are we dreaming anew? ●

Laure Prouvost •  
PHOTO: GENE PITTMAN,  
COURTESY WALKER ART CENTER, MINNEAPOLIS

25/5—10/9 2023  
Group exhibition

ARTISTS

Gleb Amankulov • Albin Bergström • Alexandru Cosarca • Charlotte Gash • Tijana Lazović • Juliana Lindenhofer • Julius Pristauz • Raphael Reichl • Vanessa Schmidt • Ramiro Wong

CURATORS

Pieterneel Vermoortel and Astrid Peterle

**kunsthalle wien**  
karlsplatz

In cooperation with the Academy of Fine Arts Vienna and the University of Applied Arts Vienna

## Unfreezing the Scene. Kunsthalle Wien Prize 2022

The exhibition showcasing the winners of the 2022 *Kunsthalle Wien Prize* will gather ten artists that graduated last year from the Academy of Fine Arts Vienna or the University of Applied Arts Vienna: Albin Bergström and Julius Pristauz — winners of the first prizes — as well as Gleb Amankulov, Alexandru Cosarca, Charlotte Gash, Tijana Lazović, Juliana Lindenhofer, Raphael Reichl, Vanessa Schmidt, and Ramiro Wong.

Their works give expression to the plurality of questions that live and are lived at the two local art academies and beyond — or as the jury put it in its statement: "what brings the practices together is a quest for a genuine, a truthful subjective expression that registers the social and political context of our time." These young artists based in Vienna reflect on how their own artistic practices find an empathic though challenging engagement with their — human and non-human — environment. Through describing and testing the interdependencies, for others and through others, it is as if the ground were rising under their feet. Together we embark on a quest towards a different equilibrium. ●



Julius Pristauz, *BAD LIGHT*,  
2022, installation view •  
PHOTO: KUNST-DOKUMENTATION.COM

## Denise Ferreira da Silva & Arjuna Neuman. Ancestral Clouds Ancestral Claims

5/10 2023—January 2024  
Solo exhibition

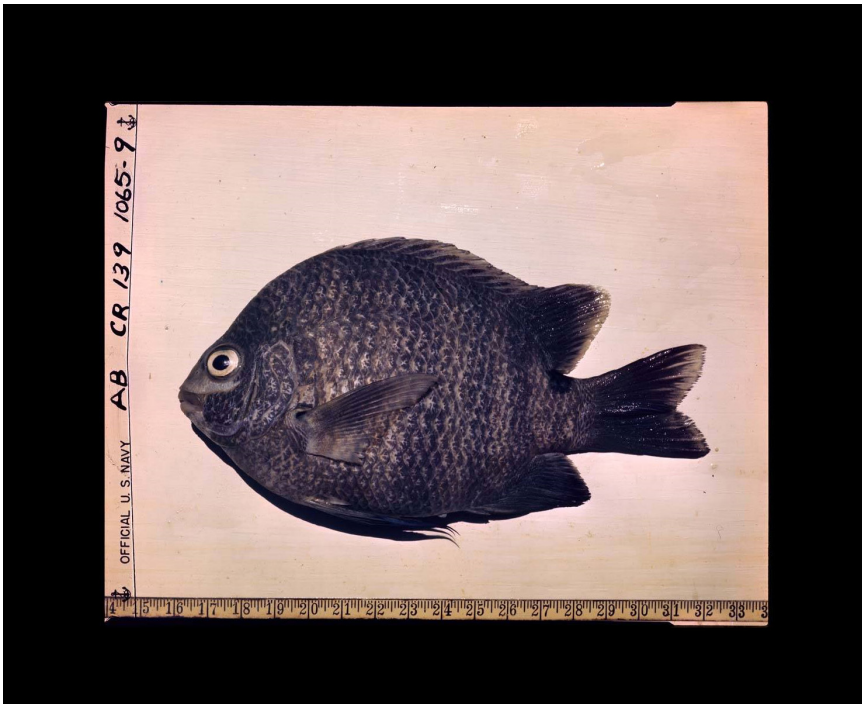
CURATOR

Andrea Popelka

**kunsthalle wien**  
karlsplatz

The artist duo Denise Ferreira da Silva and Arjuna Neuman's exhibition is centred around the coproduction and presentation of a new work: *Ancestral Clouds Ancestral Claims*, part of a film series in which the artists have developed and implemented an approach they call "elemental cinema": operating with the hypothesis of a continuity between different scales of existence — from the quantum level to the cosmos — their filmmaking practice also addresses the environment as a key factor in political movements. Their earlier film *4 Waters - Deep Implicancy* (2019), for example, recounts the history of the 1791 Haitian Revolution in the French colony of Saint-Domingue, which led to the establishment of the first Black Republic of Haiti in 1804, through the lens of the island's topography, which enabled the insurgents to deploy various guerrilla tactics, and geological events like the earthquakes that still plague the country.

Ferreira da Silva and Neuman's works undermine patterns of thinking and relating (about and to the Earth) shaped by European colonial modernity such as abstraction, the universal I, possession and extraction, and linear historiography. *Ancestral Clouds Ancestral Claims* turns the spotlight on the persistence, though in altered form, of this modern relation to the world in the history of neoliberalism and one of its defining early episodes: Chile under the Pinochet regime. Parts of the film were



shot in the Atacama Desert, the place with the clearest and driest air on the planet and home to the world's largest radio telescope, which observes the skies. Against this backdrop, the film probes an alternative experience of the world that, rather than primarily seeing, overlooking, and enlightening, is guided by other senses and practices.

The exhibition is accompanied by an extensive public program encompassing performances, workshops, and discursive formats. ●

Denise Ferreira da Silva & Arjuna Neuman, *4 Waters - Deep Implicancy*, 2019, film still • COURTESY THE ARTISTS

### **Darker, Lighter, Puffy, Flat** (working title)

29/11 2023—April 2024  
Group exhibition

CURATOR  
Laura Amann

**kunsthalle wien**  
museumsquartier

The group exhibition *Darker, Lighter, Puffy, Flat* will feature works, including several new commissions, by international artists who reflect on the manifold meanings of breasts, not only in art history but in society and culture at large. The works inhabit a space of tensions created by the many contradictory — sometimes hypocritical — but also sensual and playful views on breasts.

Breasts — especially women's — are in many ways omnipresent in our lives, in advertisements, movies, and casual references in all kinds of conversations. Nevertheless, the breast as well as the nipple continue

to be objects of panic and censorship in the public and online domains. Their shape also suffers regular scrutiny, be it as a sexual fetish or ever-changing beauty standard. In many cases, breasts are a contradictory symbol of both virginal motherhood and of cheap erotica. Science also has a lot to say about the constitution and qualities of breasts, as can be seen in 'breast physics' for video games or the possible changes effected in a child's genetic material by breastfeeding. At times, breasts even provoke controversy in their absence, as in the brutal fate of St. Agatha or in heated discussions on top surgery in queer discourses. The list is endless, much like the various depictions of breasts themselves, making the breast a topic that is as sensually captivating as it is intellectually engaging. ●



Adam Rzepecki, *Project of the Polish Father Monument*, 1981 • COURTESY THE ARTIST



María do Mar Castro Varela and  
Lea Susemichel at the launch of the  
*Question of Art* series in the context  
of *30 Years Kunsthalle Wien* on  
November 5, 2022 •  
PHOTO: © ESEL.AT – LORENZ SEIDLER

wien's artistic directors, and held in the entrance area of **kunsthalle wien Museumsquartier**.

The inaugural *Questions of Art* talk, scheduled in the context of **kunsthalle wien's** thirtieth anniversary on November 5, 2022, featured the writer and journalist **Lea Susemichel** and the political scientist **María do Mar Castro Varela** in a conversation about artistic freedom and the autonomy of art. ●

With the series of talks *Question of Art*, **kunsthalle wien** takes another step toward opening up the institutional space: it establishes a site for dialogue and debate about the most salient issues in contemporary art, including "grand questions" like the freedom of the arts, institutional politics, systems of evaluation, relationship-building, situated practice, and our ties to the city in and with which we work. *Question of Art* extends a standing invitation to think together about the future of art and institutions' responsibilities.

The series is curated by **What, How and for Whom / WHW**, **kunsthalle**

Edited by **Fanny Hauser** and  
**Karol Radziszewski**  
Design by **Martin Falck**

Planned release date:  
Fall 2023

In cooperation with  
**Queer Archives Institute**

### DIK Fagazine #14

DIK Fagazine is the first arts publication from Central and Eastern Europe with a focus on homosexuality and masculinity. Founded in 2005 by artist **Karol Radziszewski**, the magazine combines queer archival research with contemporary art contributions.

Issue 14 will focus on the city of Vienna throughout the past 150 years, and its specific geography as a gate between East and West. While previous issues have often been monographs dedicated to particular countries like Ukraine, Romania or Belarus, this issue brings together queer histories and figures from several countries including Austria, Hungary, Albania, Poland, and Serbia.

The journal is based in Poland, published in English and distributed worldwide. ●

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