

K R I N Z I N G E R S C H O T T E N F E L D

EXHIBITIONS · RESIDENCIES · LECTURES · DISCUSSIONS · PROJECTS
SCHOTTENFELDGASSE 45, 1070 VIENNA, AUSTRIA · TEL+43.1.5128142
GALERIE-KRINZINGER.AT · SCHOTTENFELD@GALERIE-KRINZINGER.AT
OPENING HOURS: TUESDAY - FRIDAY 12 - 6 PM, SATURDAY 12 - 4 PM

curated by 2022 „Sensory Tales“

The exhibition takes its starting point from the understanding of fluid and transformative existence, relations and presences, the expanded idea of intimacy and its practices from friendship to kinship. It brings together artists with diverse mixed media practices whose collaborative and individual works interrogate the contemporary condition through the somatic and explore the relationship between bodies and the organization of space. Informed by queer ecologies, feminism, critical anthropology, re-envisioning collective futures and infrastructures the presentation revolves around notions of radical joy, abundance, vulnerability and resilience.

Sensory Tales features a line-up of artists from different generations, backgrounds and geographies whose practices share a nuanced and transformative treatment of their chosen media challenging us to reconsider how we read and understand facets of reality and identity.

Artists:

Johanna Calle

Johanna Calle was born 1965 in Bogotá, Colombia, lives and works in Bogotá, Colombia. She studied visual arts in the Talleres Artísticos program at the University of the Andes in Bogotá from 1984 to 1989 where she earned her BA in Art. In 1993, she earned her Masters of the Arts from Chelsea College of Art and Design in London. For more than 20 years Colombian artist Johanna Calle is dealing with the medium of drawing. Calle's non-narrative and critical-analytic work is about the socio-cultural realities and problems of Colombia. Specifically, the debate about the social and environmental structures of the country, the role of women and the increasing urbanization are the basis for her artistic work. Calle's illustrations are not to be understood literally. Rather, the artist constructs complex and symbolically charged images through the choice of materials and the artistic realization. The aesthetic key strategy of Calle is the targeted erasure of specific parts within the drawing. These blanked-out sections are often replaced with as inappropriate perceived elements and shapes and challenge the viewer to deal with the produced irritation and their significance.

Gideon Horváth

Gideon Horváth (b. 1990) is an interdisciplinary visual artist based in Budapest, working with a wide range of mediums including videos, photos and installations. Conceptually, he mainly deals with ecological, queer and new materialist theories. His works question anthropocentrism and dualistic worldviews, always giving space to the sensual and intuitive ways of experiencing his topics. His most recent works are inspired by queer ecological theories, criticizing the heteronormative/dualistic standards that we hold upon nature and culture. In his sculptural installations he mainly works with beeswax, which he uses as a queer material due to its highly sensitive and resilient nature. The wax has the quality of being ambivalent, fluid and constantly becoming, which are Horváth's central artistic notions.

Selected solo exhibitions: Kiss of the Sun, ENA viewing Space, Budapest (2022); The Faun's Ball, TIC Gallery, Brno (2021); Faun realness, ISBN Gallery, Budapest (2021).

Selected group exhibitions: They/Them/Their: Naturally Not Binary @ IMT Gallery, London (2022); An eclectic attempt to complete the torso in my head @ UGM Studios, Maribor (2022); Hope is not Desire @ Sopa Gallery, Kosice (2022); Beings & Creatures Chapter 2: In the Midst of New and Old Kinship @ < rotor > Center for Contemporary Art, Graz (2022); Abundant days to come @ Glassyard Gallery, Budapest (2022); Mythology Heritage @ House of Arts, Ústí Nad Labem (2021); SLOW LIFE. RADICAL PRACTICES OF THE EVERYDAY @ Ludwig Museum, Budapest (2021); xtro realm

presents: ACLIM! Agency for Climate Imaginary @ OFF-Biennale Budapest (2021).

This fall Horváth will participate in the residency program of the Akademie Schloss Solitude, Stuttgart.

“Opulence, you own everything!”, 2021

In his ongoing project, Gideon Horváth deals with the contemporary representation of the mythological figure of the faun and its bacchanalian world. He observes and reimagines their universe through queer-ecological theories and current underground queer cultures. He treats the faun as an exiled figure focusing on his queer hypersensitivity and the gesture of resilience which both appear as emancipatory powers. The American documentary *Paris Is Burning* (1990, dir. Jennie Livingston), which documents the drag ballroom culture in New York in the 1980s, has greatly inspired the work. The title, a quote by the character Mercedes Iman Diamond, is a statement that reflects upon the richness that is the chameleon-like ability of the queer contestants of the voguing balls. They can change into many shapes and forms, much like beeswax, the material Horváth works with and considers a constantly changing and fluid, queer material. (source: the artist)

“Emergence series” (2022)

(A fountain, a vase and two gargoyles)

In the “Emergence series” the artist examines the notion in relation to the identity's ever-emergent process of becoming. He perceives identity as an ambivalent entity that is both fluid in response to its changing environment and steady against oppressing norms. The installation shows fundamental symbols that are associated with fluids, water and their emerging phenomenon. However, instead of spewing water, the fountain resembles an overripe fruit with its inner content bursting out. The substance does not ejaculate but oozes out from its cracks. At its feet lies a vase that might serve as a carrier of the emerging material. From the back two gargoyles watch over this scene, also bursting with the elemental content that cannot be withheld. (source: the artist)

Tamás Kaszás

Tamás Kaszás (b.1976) graduated from the Intermedia Department of the Hungarian University of Fine Arts in 2003. He works in a wide range of media and his research-based practice revolves around ecological, economic and social issues including the concepts of autonomy, self-sufficiency and sustainability as well as the practice of folk science. Kaszás often works in various collaborative formats (Ex-artists' collective with Anikó Loránt and the Randomroutines with Krisztián Kristóf) employing recycled materials and easy-to-make designs. His artworks and installations may be interpreted as proposing new forms of sociality and the radical imaginary.

His works have been exhibited on solo shows at De Appel, Amsterdam; Netwerk Aalst, Aalst; Kisterem, Budapest; Calouste Gulbenkian Museum, Lisbon; Muzeum Sztuki Łódź, Łódź; Kassák Museum, Budapest and Krinzinger Galerie, Vienna among others. He has participated at group exhibitions at Hamburger Bahnhof – Museum für Gegenwart, Berlin; The 19th Biennale of Sydney, Sydney; The 12th Istanbul Biennial, Istanbul; Künstlerhaus – Halle für Kunst und Medien, Graz; Edith-Ruß-Haus für Medienkunst, Oldenburg; Ludwig Museum – Museum of Contemporary Art, Budapest; SMAK, Ghent, Trafó Gallery, Budapest, Frei_raum Q21, Vienna and Kisterem, Budapest. His work is held in the collections of the Tate Modern, London; Muzeum Sztuki w Łódź, Łódź; MUDAM – Contemporary Art Museum Luxembourg, Luxembourg; Museum Ritter – Sammlung Marli Hoppe-Ritter, Waldenbuch; Hungarian National Gallery, Budapest; Ludwig Museum – Museum of Contemporary Art, Budapest and ICA-D, Dunaújváros.

The slate images on display here are part of a special herbarium series created by an unknown author (or authors). They were excavated in 2018 from where a holiday home once stood on Szentendre Island (close to the Danube bend). The slates were boxed and buried in the concrete basement of a former Czechoslovak-style cottage that had been burnt to the ground. The owner of the lot launched an inquiry as to where the boards originated: what was the purpose of these slates and who created them? Approximately three hundred sixty 40x40 cm slates were found, depending on whether the fractional, damaged, blank, and possibly the spoiled or preliminary pieces are included in this figure. The objects most likely constituted the holiday home's roofing, which had stood on the plot between the end of the 1960s and the 1980s.

The slates feature cyanotype prints* – supposedly created in the 1990s – that almost exclusively feature botanical shadow forms; that is, the photographs of plants pressed on their surfaces. The prints that have been subjected to botanical identification depict indigenous or non-native plants that

can be found in the vicinity, as well as typical ornamental plants and commercial crops. These depictions lack scientific fastidiousness: the slates do not have labels and neither a list nor a description accompanying them has yet been found. Moreover, the mode in which the plants are presented are typically uniquely aestheticized, as opposed to being objective. Nonetheless, we can understand this collection as a sort of naïve herbarium, the grandiosity of which derives from the persistence of a manic hobbyist.

It is important to take another circumstance into account. The slates are cement tiles that contain asbestos** and were produced with the use of modern technologies. The use of asbestos containing products was, however, banned globally in 2002, because it was found that it is harmful to one's health when inhaled. The asbestos-containing slates are hazardous after they have been dismantled from the roof and, accordingly, there are complex regulations on how they should be handled – the compliance of which involve high costs. Therefore, the burying of herbarium can be seen as illegal waste disposal. The relatively thoughtful packaging of the slates indicates that the creator expected these to be found, but we do not know whether they knew about the asbestos content and the hazards involved with producing these images. It remains unclear if the creator was an amateur naturalist, hobbyist, or a naïve artist. Is it possible that a forgotten artist's hidden project has been unearthed?

The pieces displayed from the series will be concealed behind the glass of an airtight container for the protection of visitors.

* Cyanotype print: a primitive photographic blueprint-creating process, which one can even undertake at home. The image is produced by sunshine on a surface soaked in a solution composed of ammonium ferric citrate and potassium ferrocyanide. It is then fixed when washed with tap water.

** Asbestos: a natural mineral fiber that is a filamentary structured layer silicate. It is a material which is a good insulator, fireproof, resistant to acids, elastic, and flexible. Due to it being widely available, it is cheap and its industrial applications were popular in the previous century: more than three thousand different products were made from it. However, after it became known that it is harmful to human health, its omnifarious use was banned in 2002. Nonetheless, it still lives with us in old houses and roofings. (source: the artist)

Dóra Maurer

Dóra Maurer (b. 1937) is a significant figure of international and Hungarian art history. From 1968, as a Hungarian-Austrian dual citizen Maurer fostered the development of the international network of relations of the Hungarian neo-avantgarde. Alongside her activity as an organiser in the art scene, her engagement in art pedagogy is also remarkable. From the 1970s, she has regularly shown her works at significant international exhibitions. In recent years, Maurer has taken part in group exhibitions held at Centre Pompidou, Paris (Promises of the Past, 2011), The Art Institute of Chicago (Light Years: Conceptual Art and the Photograph, 1964–1977, 2011), MoMA, New York (Transmissions: Art in Eastern Europe and Latin America 1960 – 1980, 2015) and the Tate Modern, London (Performing for the Camera, 2016), where her solo show was on view from 2019 to 2021. Maurer's latest retrospective exhibition *So Sehen und Anders Sehen* [Seeing like this and seeing differently] was organised at the Kunsthalle Bielefeld in 2022. Her works can be found in the collections of the Art Institute of Chicago (Chicago), Centre Georges Pompidou (Paris), Ludwig Museum – Museum of Contemporary Art (Budapest), Hungarian National Gallery – Museum of Fine Arts (Budapest), Metropolitan Museum of Art (New York), Museum of Modern Art (New York) and Tate Modern (London), among others.

Dóra Maurer's artistic practice is organized across all media, including process-based prints, experimental drawings, conceptual photographic series and system-based paintings. Since completing her studies in printmaking in 1961, Maurer's work is deeply rooted in the versatility of forms and seriality – observing and documenting transformations, movements, shifts and displacements. The intention to study and visualize these processes is not only present in her prints made since the 1960s but in her photographic works and experimental films of the 1970s, as well as in her more recent paintings. The photogram series entitled *Sluices* are made by using wooden plates placed at various angles on photosensitive paper and exposed to differing degrees of light at varying angles. To record the changing effects of light and shadow, Maurer also used aquatint, an intaglio printmaking technique. In her manual on copper-engraving and etching (Corvina Publishing House, 1976) where photogram is discussed as a form of photo-graphics, she wrote: "as per the effect of light, what is actually created is a painterly print of the object, which is rich in tone."

Art historian Dávid Fehér discussed the series as follows: „Dóra Maurer often experiments with interactions between different materials and media. From the very beginning, she has been fixing traces that result from slightly controlled processes. The series entitled Sluices thematise such phenomena. The works investigate how the wooden ‘sluices’ modify the movements of light, or dust on the surface of the (printing) plate. The picture plane photographed from above evokes a unique maquette, modelling the human gaze. In the pictures the dynamic structure of diagonally arranged geometric forms is counterpointed by the amorphous, ‘fluid’ vision of the ‘moving materials’. The compositions can be compared to the photograms of the avant-garde photographer László Moholy-Nagy, and thus re-think several traditions of experimental and kinetic art.” (source: Vintage Gallery)

Aliza Orlan

Aliza Orlan (b. 1990) is a graduate of the Department of Printmaking and Other Media, AFAD in Bratislava. She/they participated in a one-year internship at the Strzeminski Academy of Art Łódź in Poland. She also presents her work as Aliz or Orlando. Selection from solo and group exhibitions: Inside fluffy rococo shall, Moon gallery, Liberec (2022); Anonyme Zeichner, Galerie im Körnerpark, Berlin (2022); Fragile, Národná banka slovenska, Bratislava (2021); 27' international symposium of art jewelry and other media, Kremnica (2021); Little Room of Queer Loneliness (Teplá izba osamelosti) Diera do sveta, Liptovský Mikuláš (2020); Nature and Nature, A4 - Space for Contemporary Culture, Bratislava (2020). Orlan's work, who also often draws and disrupts stylized figures, touches on the topic of the fluidity of gender identity. It contradicts the idea of boxes of binary defined tasks and their visual representation. These intertwine in the works in delicate details and grow into each other in organically acting shapes and compositions. (source: Academy of Fine Arts and Design in Bratislava)

The exhibited series of drawings have all been made during the period of my life when I was slowly moving and changing to Aliz/Aliza. It is a story about the growing and metamorphosis from egg to worms, from flowers to flying insects. It is a period of my life when blue and red are symbols of my fluid gender being. I strive to define my own identity while blurring the boundaries between humans and nature. (source: the artist)

Mithu Sen

Born 1971 in West Bengal, India, lives and works in New Delhi. Mithu Sen performs conceptual and interactive multi-format byproducts which include drawing, poetry, moving images, sculptures, installations, sound, and others. Her practice manifests human interactions, employing the medium of life to actualize her art production. She constantly (un)defines concepts and their functioning with regard to acceptable modes of interactions, questioning pre-codified hierarchies that define the social performance of roles, politics of tabooed identity that marks the other, and the plethora of constructs that actualize human existence as a reality. Through radical hospitality, lingual anarchy, counter capitalism, untaboo sexuality, and unmonolith identity; the artist persistently explores the void of in betweenness, where (un)constructs dwell, waiting to be (un)realised.

Katarina Šević

Katarina Šević (b. 1979) is an artist born and raised in Novi Sad, Yugoslavia. She graduated from the Intermedia Department of the University of Fine Arts in Budapest.

Her practice includes working with objects, costumes, performances, archives, and texts, in an attempt to unravel the layers of the past, explore intersections of parallel and contradictory events, and merge them with contemporary social experiences. Her main interests are the notions of Craft and the impossibility of Independence.

Her work has been exhibited in many international solo and group exhibitions, including: Martin Gropius Bau, Berlin; Archive Kabinett, Berlin; OFF-Biennale Budapest; Contemporary Art Museum of Vojvodina, Novi Sad; Le 19 CRAC, Monbelliard; acb Gallery, Budapest; Rennes Biennale, Rennes; New Museum, New York; Secession, Vienna; 21Haus, Vienna; Künstlerhaus Bethanien, Berlin; Muzeum Sztuki, Łódź; Kunsthalle, Budapest; Jeleni Gallery, Prague; Remont Gallery, Belgrade; OSA Archive, Budapest; ISCP New York; Jewish Museum, New York; ŠKUC Gallery, Ljubljana; Fotogalerie Wien, Vienna, etc.

Parallel to her artistic/exhibition practice, she co-founded and ran independent artist spaces, Dinamo and Impex, in Budapest. She initiated, edited and published many books.

Her work is often realised through long-term collaboration, mainly with Tehnica Schweiz.

Dominika Trapp

Dominika Trapp (b. 1988) graduated from the painting department of the Hungarian University of Fine Arts in 2012. Her practice has been characterized by a two-way interest: on the one hand, a sensitive painterly approach that allows for intuition and introspection; and, on the other hand, an outward-directed sensitivity that facilitates dialogues between communities in the service of collective self-knowledge. Her works often address topics such as the relationship between tradition and contemporary culture, women's fate in traditional Hungarian peasant communities, the historical context of eating disorders, or painting as a possible somatic method for artistic research. More recently, she has participated in the residency programs of Art in General in New York, the Erste Stiftung in Vienna, and FUTURA in Prague. In 2020, her solo exhibitions were presented at Trafó Gallery in Budapest and at Karlin Studios in Prague. In 2021, she participated at the 14th Baltic Biennale in Vilnius. She is currently a multimedia art fellow at the Doctoral School of the Moholy-Nagy University of Art and Design.

Curators:

Rita Kálmán is a freelance curator currently based in London. She is the initiator of the Dot.To.Dot visitor program, Budapest.

Lívía Páldi is a curator and art historian currently based in Budapest working for BTM-Kiscelli Museum Municipal Gallery. Previously, she was curator at Project Arts Centre, Dublin.