

secession

Vereinigung bildender KünstlerInnen Wiener Secession
Friedrichstraße 12, A-1010 Wien
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EXHIBITION PROGRAM 2019

February 1 – March 31, 2019

Gerard Byrne
Klara Lidén
Heidrun Holzfeind

April 12 – June 16, 2019

Peter Doig
Fernanda Gomes
Martine Syms

End of June – end of August 2019

Nora Schultz
Rosalind Nashashibi
Fiona Connor

Mid-September – beginning of November 2019

Tillman Kaiser
Alexandra Bircken
Korakrit Arunanondchai

End of November 2019 – end of January 2020

Tala Madani
Ron Nagle
Lisa Holzer

Permanent Presentation: Gustav Klimt, *Beethovenfries* (1902)

The exhibition program is conceived by the board of the Secession.

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Gerard Byrne

February 1 – March 31, 2019



Gerard Byrne, *A Visibility Matrix*, 2018, Installationsansicht Douglas Hyde Gallery, Dublin, photo: Louis Haugh

Gerard Byrne's complex video installations and photographic series picture sometimes unlikely contemporaries. Whether connecting museums with nature photography, or commercial radio shows with Minimalism, Byrne's work begs questions about how our present is conjured into being only through the construction of its image. Using photography and video not as transparent artistic mediums, but rather as ready-made commercial imaging formats with embedded aesthetics, Byrne's work has always embraced the overlapping realities of the TV studio and the gallery space. Art and the Media industry have always cohabited in his thinking. And as such, Byrne's work entertains open questions about how art could serve us, as the stubborn artifact of Histories that differ.

Among his best-known creations are the so-called "magazine works," filmic reconstructions of discussions of progressive concerns and culturally relevant issues in vintage popular periodicals; most of them are sourced from 1960s and 1970s issues of magazines including *Playboy*, *Interview*, *Le Nouvel Observateur*, and *National Geographic*. Byrne is fascinated by the ephemeral quality of the publications and their contribution to the self-articulation and construction of bourgeois culture at a certain point in time.

After completing his degree at the National College of Art and Design in Dublin, Gerard Byrne spent several years in New York, where he continued his training at the New School and later attended the Whitney Independent Study Program. He represented Ireland at the 2007 Venice Biennale and contributed work to documenta 13, Kassel, in 2012 and to the 2017 Skulptur Projekte Münster.

Gerard Byrne was born in Dublin in 1969 and lives and works in Dublin.

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Klara Lidén

February 1 – March 31, 2019



Klara Lidén, *Warm Up: Hermitage State Theater*, 2014, video still, Courtesy of the artist, Reena Spaulings Fine Art, NY and Galerie Neu, Berlin

Since the early 2000s, the Swedish artist Klara Lidén has built a sizable oeuvre of installations, sculptures, performances, and videos. Her works respond to the built environment in which they are presented, reflecting on the urban context and the surrounding community's way of life. Deviations from the norm—be it in terms of the use of materials or (community) spaces or with respect to conventions of behavior—and the possibilities they open up propel Lidén's art. Her short films—lo-fi videos that resemble the length of YouTube-clips—document her spontaneous performative actions in urban settings. The artist brings her own body to bear in (anarchical) attempts to return the increasingly privatized urban fabric of metropolitan centers to public uses. For instance, she will mingle with the anonymous crowds flowing through such spaces but then deliberately act in maladaptive ways, moving at the wrong pace or startling those around her. Lidén's interventions and outbursts of radical energy are calculated to disrupt and unsettle social conventions in order to call the routines of everyday life in question and undermine our habits of tacit coexistence. Seeking to uncover repressed aggressions and potentials for resistance, she takes inspiration from a long history of performative and conceptual artistic practices.

A characteristic example is the video *Paralyzed* (2003), which shows the artist unexpectedly start to boldly dance on a commuter train. A decade later, Lidén joined the ballerinas of the Hermitage in Saint Petersburg for a rehearsal; in the video *Warm up* (2014), she can be seen trying, clumsily and without much success, to copy the professional dancers' elegant movement sequences.

Most of Lidén's sculptural objects and installations are made of recycled materials. For the ongoing series of *Poster Paintings* (2007–), she has staged illegal actions in which she covers the advertising panels that are omnipresent in cities with white posters; she subsequently peels off multiple layers of

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promotional posters and presents the paper objects—with the blank sheet on top—in art spaces. The pieces read both as post-minimalist paintings and as geological cross-sections of a sort.

Many of her actions, which may be described as a kind of creative vandalism, are initially anonymous and covert. For instance, she stole a post box, installed it in a public space, and offered a free alternative postal service. On another occasion, in collaboration with Adam Bergholm, she used scrap materials to build an improvised shelter by the Spree River in Berlin; accessible through a trapdoor, it was available to anyone who felt the need for some privacy. In 2010, on the other hand, her installation *Unheimlich Manöver* at the Serpentine Gallery, London, put the entire contents of her apartment on display, compressed into a block. Or perhaps it was a blockade?

Klara Lidén studied architecture in Stockholm and fine art at the Berlin University of the Arts. She has exhibited her work in solo shows most recently at Reena Spaulings, New York and Reena Spaulings, Los Angeles; at WIELS, Brussels, Le Consortium, Dijon, the Arbeiterkammer Wien, Vienna and Galerie Neu, Berlin; Museion, Bolzano, and the Irish Museum of Modern Art, Dublin; the New Museum, New York; the Moderna Museet, Stockholm; the Serpentine Gallery, London, and the Jeu de Paume, Paris, among other venues.

Klara Lidén was born in Stockholm in 1979 and lives and works in Berlin.

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Heidrun Holzfeind

the time is now

February 1 – March 31, 2019



Heidrun Holzfeind, *the time is now.*, 2019

The question of how architecture works in everyday life and as a social space has long been the central concern in Heidrun Holzfeind's films, photographs, and sculptures. Her art questions immanent architectural and social utopias and probes the boundaries between history and identity, between individual stories and the political narratives of the present. Combining extensive research with poetic charm, her projects investigate, say, the utopian promises of modernist buildings such as the Internationale Werkbundsiedlung housing complex in Vienna (*forms in relation to life*, 2014) and Mies van der Rohe's residential towers in Newark (*Colonnade Park*, 2011); others explore the alternatives lifestyles of communities that reject consumerism and capitalism (*Never Neverland*, 2014; *The Auroville Project*, 2017–18, with Christoph Draeger). Holzfeind's documentary approach seeks to make room for her interview partners' personal stories and reflections and embed them in historical, political, and societal contexts.

For her exhibition at the Secession, Holzfeind is working on a new video installation about the Japanese shamanic improvisation duo IRO (Toshio and Shizuko Orimo). For the couple, who have worked together since 1981, their musical experimentation goes hand in hand with their activist involvement in the peace and anti-nuclear movement and a free-spirited way of life; they espouse an animist and pantheist weltanschauung and vehemently oppose modernity and commercialism in all its forms. Holzfeind interlaces their music and philosophy with the ideas set in stone in Takamasa Yosizaka's Inter-University Seminar House (1965) in Hachioji, Tokyo.

Heidrun Holzfeind was born in Lienz in 1972 and lives and works in Umeå, Sweden.

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Peter Doig

April 12 – June 16, 2019



Peter Doig, *Street Scene*, 2017, © The Artist, Courtesy Michael Werner Gallery, New York and London

Peter Doig paints representational pictures as though they were abstractions. His spellbinding compositions combine planar forms and a palette that is as bold as it is nuanced with vivid painterly gestures. Many of his works show landscapes—the reflective surface of a pond, shadowy figures trudging through snow, the dense foliage of a tropical forest. Suffused with a sense of dreamy unreality, the scenes often evoke a mood of elegiac melancholy. With a keen eye for the faintly unsettling quality that looms just beneath the surface of his landscapes, Doig insistently probes man's encounters with nature and the loneliness of the individual. His most recent work shows a growing interest in the human figure.

Drawing on a variety of photographic realities to spur his imagination, Doig interweaves personal recollections with references to art history and pop culture in compositions that unfold complex narratives. His technical mastery of the subtleties of depiction and lyrical brushwork let him translate subjects with a mythical air into thoroughly contemporary paintings. "I am trying to create something that is questionable, something that is difficult if not impossible, to put into words."*

Peter Doig is one of the most influential figurative painters working today. In his exhibition at the Secession—his first solo show in Austria—he will present a new series of works.

*Peter Doig, 2001, *20 Questions by Matthew Higgs*, in *Peter Doig*, Published by Morris and Helen Belkin Art Gallery, University of British Columbia.

Peter Doig was born in Edinburgh in 1959, grew up in Canada, and now lives in Trinidad, London, and New York.

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Fernanda Gomes

April 12 – June 16, 2019



Fernanda Gomes, 2017, photo: Pat Kilgore

Since the 1980s, the Brazilian artist Fernanda Gomes has used ordinary and affordable materials to make objects and bricolages (always untitled) whose formal idiom recalls Arte Povera, minimalism, and Brazilian constructivism. Leftovers and lost, disregarded, or discarded items as well as commonplace objects such as glass, mirrors, magnets, strings, hairs, cigarette butts, newspapers, and old furniture are arranged on the scene of the exhibition, assembled in fragile and precarious constructions or consolidated and corded for more compact creations.

Immersion in spaces and places is a key aspect of Gomes's approach to art-making. She explores the characteristic qualities of a setting—the lighting, proportions, the materials, etc.—both through careful observation and by allowing them to affect her on a visceral level. Empty spaces, the artist believes, are not vacant; on the contrary, they teem with information. Both the placement and the constructive execution of her works responds to the exhibition space.

Her site-specific installations often consist of an abundance of objects scattered across the floor and walls, gathered in clusters or rhythmically organized arrangements. Natural light generates an ephemeral play of shadows that activates the situations. The only paint the artist uses is white, which she cherishes as the “receptive color,” revealing even the subtlest shifts in the tonality and intensity of the light. To cite the artist's words: “Painting, sculpture, architecture. Tradition of ruptures. Thought is plastic. Reflection dimensions, with multiple meanings. So many questions at the core of this investigation, light! Color: white. Line, plane, volume, space. Simple. Activate the senses. Detachments, displacements, also in imagination. Painting and sculpture articulate a total space, and autonomy. Perspectives revealed in the movement by the beholder. Include the world's landscape. Play freely with things, because they are, after all, things. Leave behind the verb, with rigor and emotion.”

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Gomes has had solo exhibitions most recently at the Museo Jumex, Mexico City (2018); Galeria Luisa Strina, São Paulo, and the Alison Jacques Gallery, London (both 2017); Peter Kilchmann, Zurich (2015); the Centre International de l'art et du Paysage, Vassivière (2013); the Museu da Cidade, Lisbon, and the Museu de Arte Moderna do Rio de Janeiro (both 2012); the Museu de Arte Contemporânea de Serralves, Porto (2006), and elsewhere.

Fernanda Gomes was born in Rio de Janeiro in 1960 and lives and works in Rio de Janeiro.

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Martine Syms

April 12 – June 16, 2019



Martine Syms, *Made in LA*, 2016, exhibition view Hammer Museum Los Angeles, photo: Brian Forrest

“Everyone’s individual world is made up of troubled facts. My work sits between the idea of reality and its representations.” (Martine Syms)

Martine Syms uses video, performance, text, and installation to address representations of blackness. Her research-based practice frequently references and incorporates theoretical models regarding performed or imposed identities, the power of the gesture, and embedded assumptions concerning gender and race.

In her multivalent creative practice, Syms combines conceptual strategies and research-based approaches with the traditions of queer, feminist, and black radical thought. Many of her video works utilize or reference footage from television shows, advertisements, animated GIFs, surveillance footage, Vines and other digitally-circulated formats: image is recombined to make new meaning, and scenes of self-expression and self-fashioning point to the blurred line between looking and looked at in a digital era. In her videos, Syms forges a distinctive aesthetic that takes up the tropes of soap opera, documentary, and meme. She seamlessly integrates contemporary forms of communication into her art; two recent exhibitions allowed visitors to text with a chatbot to control the selection of video, audio, and graphics appearing on the exhibition’s monitors.

After her recent show *Projects 106: Martine Syms* at the Museum of Modern Art, New York, where her experimental use of media through the creation of an augmented reality app caused a stir in the art world, Syms will return to the limelight in 2019, when her work will be showcased in the renowned Whitney Biennial. Her exhibition in the Secession’s Grafisches Kabinett will mark the premiere of a new work created for the occasion.

Martine Syms was born in Los Angeles in 1988 and lives and works in Los Angeles

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Nora Schultz

End of June – end of August 2019



Nora Schultz, *Stative auf der Flucht / The Tripod's escape*, installation view Galerie Isabella Bortolozzi, Berlin, 2013

The German conceptual artist Nora Schultz creates expansive installations and sculptural sound pieces. Performance art and video are part of her practice as well, and in her installations, these media and her sculptures complement each other.

In the past, home-built and improvised printing equipment often constituted the point of departure and nucleus of her sculptural and performative interventions, which probed the significance of the mechanical production of images, its internal dynamics and the artist/author's changing position vis-à-vis its operation. More recently, she has employed various cameras (GoPro, video drone, etc.) as automated "co-producers" whose contributions to the creative process she cannot fully control. Everyday objects, language, recording systems, and cultural displacements play key roles in Schultz's art, as do the observation and critical activation of the exhibition space and the artist herself as the work's producer. In performative interactions, she often develops large installations that involve and take possession of the venue's structure and sometimes project beyond its confines. Design processes, actions that bear a causal relation to the materials used, and the relative placement and interrelation of objects and performative acts lend her artistic interventions an air of barely restrained energy.

The Secession's board invited Nora Schultz to design the summer exhibition in the main gallery. The artist will produce a sprawling installation including an ensemble of new works created for the occasion. In the past, she has also articulated her artistic concerns in a loose series of brochures and other self-published printed works, and so Schultz will put together an artist's book for the Secession on occasion of her solo show.

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Most recently, Schultz participated in the 2017 Skulptur.Projekte.Münster with a new work. Also in 2017, she conceived a performance as part of the exhibition *Calder* at the Whitney Museum, New York. In 2016–17, she developed the three-part exhibition project *Cent Dent*, which was shown at the Kunstverein Braunschweig; the Kadist Foundation, Paris; and the galleries Dépendance, Brussels, and Isabella Bortolozzi, Berlin. In 2014, she realized a solo exhibition at the Renaissance Society, Chicago, and an online performance for the Tate, London.

Nora Schultz was born in Frankfurt in 1975 and studied at the Städelschule, Frankfurt, and Bard College, New York. She currently lives in Boston, Mass.

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Rosalind Nashashibi

End of June – end of August 2019



Rosalind Nashashibi, *Strong Girl*, 2018

Rosalind Nashashibi makes films that eschew cohesive narratives in favor of staged scenes and sequences from everyday life arranged in collages that read as a kind of enigmatic visual poetry. The coexistence of several parallel plot lines serves to articulate her interest in complex layered realities and forms of social organization ranging from the family to the state.

Frontiers as well as cramped locations such as a ship or an isolated house in the jungle are the scenes where she sets actions—some are recognizably constructed and scripted, while others feel documentary—that let her observe the psychological structures of control and coercion in interpersonal relationships. Nashashibi, who first turned her hand to filmmaking while in school to study painting, cherishes the distinctive qualities of analog footage and classical conventions of the medium such as montage, editing, and cinematography, and so she usually shoots on 16mm stock. In the past several years, she has also created paintings in conjunction with her films; the immediacy and directness of paint on canvas allow her to bring out aspects that tend to recede into the background in the conceptual and tightly controlled work on film.

Nashashibi was a nominee for the 2017 Turner Prize and presented a new film at documenta 14, Kassel, in 2017. Her exhibition at the Secession will include a major new film project she has worked on for some time, coproduced by the Witte de With, Rotterdam, the Foksal Gallery Foundation, Warsaw, and the 2019 Edinburgh Art Festival.

Rosalind Nashashibi was born in Croydon, England, in 1973 and lives and works in London.

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Fiona Connor

End of June – end of August 2019



Fiona Connor, *What you bring with you to work*, 2010, Australian Centre of Contemporary Art

The New Zealand-born artist Fiona Connor creates sculptural installations where she replicates the props and structures of everyday life. Her recreations of noticeboards, drinking fountains, outdoor furniture, and doors not only draw attention to these widely overlooked items and their forms, they also reconstruct the histories and microeconomies of communities. Many of her works respond to the infrastructure of the places and environments where she exhibits them, to disclose the underlying architectural mechanisms that inform our interactions with art.

For *Closed Down Clubs* (2018), Connor assembled freestanding doors of nightclubs and small collective establishments as they were when the venues closed down. In addition to a wide range of surfaces and materials, Connor's meticulous reconstructions include ephemera such as club flyers, stickers, and eviction notices from municipal authorities and landlords. Most moving are the statements posted by the clubs themselves to notify the communities they served of their demise. The sculptures reveal the artist's deep curiosity about how things are made and how they are marked by use. Having absorbed all this information, they now stand as literal doors to lost spaces.

Fiona Connor was born in Auckland in 1981 and lives and works in Los Angeles.

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Tillman Kaiser

Mid-September – beginning of November 2019



Tillman Kaiser, Untitled, 2018, Courtesy the artist and Galerie Emanuel Layr Vienna/Rome

Though simple and old-fashioned, a kaleidoscope is a fascinating toy: aim the slender cylinder, reminiscent of a telescope, at a source of light, peer into the other end, and slowly rotate it to see the colored pieces of glass or similar small objects enclosed in it form endlessly varied geometric patterns on the mirrors reflecting multifaceted and mysterious images (of the world).

In Tillman Kaiser's art in two and three dimensions, replication is similarly the constructive principle behind crystalline and geometric forms generating patterns. The artist's creative approach adds to the complexity of the phenomena in question: in his pictures, he melds media such as painting, photography (including, sometimes, photograms and cyanotypes), and serigraphy. In other words, he combines techniques that require preparation and planning and do not generally lend themselves to impromptu expression with painting, a medium in which gesture and the artist's physical interaction with the canvas read as signals of immediacy, spontaneity, and expressiveness. Kaiser toys with this ambiguity on several levels, making his works scenes of a clash between contingency and planning, conception and improvisation. The kaleidoscope paints a distorted picture of the world but by the same token brings out its complexity. The artist's emphatic distrust of simple explanations and inexhaustible delight in the enormous variety of the visible world recognizably informs his work.

Folding and geometric forms as well as the use of straightforward and "poor" materials are the defining characteristics of Kaiser's sculptures, objects, and three-dimensional wall pieces. Their sometimes futuristic shapes are also reminiscences of the avant-gardes and early modernism. The reference to avant-gardistic tendencies of the twentieth century is underscored by the artist's choice of materials: forms folded out of cardboard and paper, sometimes in conjunction with found and repurposed everyday items, lend his objects the ephemeral aspect of models or prototypes.

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Just as crystalline patterns in prismatic repetition often constitute the compositional scaffolds of the paintings, the sculptures are constructed from reiterated geometric forms. If the kaleidoscope as a kind of interface between the artist and his world is a central trope, so is the camera obscura, the basic pinhole camera. Most recently, the artist has made pictures by exposing abstract geometric forms, some made of folded paper, using a large-size pinhole camera, developing the “photograph,” and then reworking the resulting picture with paint. When defects such as stray light in the camera occur, Kaiser embraces them as traces of contingency and an index of his creative process. An artist who is keen to point out that he should not be identified with what he does, he notes that wit and humor are key elements in his work.

For his exhibition in the Secession’s main gallery, Kaiser is working on new camera obscura-based pieces. He also plans to realize a site-specific photogram or cyanotype wall installation.

Tillman Kaiser was born in Graz in 1972 and lives and works in Vienna.

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Alexandra Bircken

Mid-September – beginning of November 2019



Alexandra Bircken, *Parallelgesellschaften*, 2016–2018, installation view K21 Ständehaus, Düsseldorf, Courtesy BQ, Berlin & Herald St., London, photo: Achim Kulkulies

Originally trained in fashion at Central Saint Martins in London, Alexandra Bircken's work has retained a focus on the human body. At the heart of her sculptural practice is a materials-led exploration of the boundary between inside and out, with skins and coverings as forms of protection and concealment. Soft and textured materials such as wool, nylon, branches and hair are often juxtaposed with the permanence and resistance of silver-nickel, bronze and steel.

The hallmark of her strategy of appropriation is that objects and substances always retain their independence while being transposed—and sometimes literally woven—into new constructions. By arranging numerous individual elements in tight-knit new constellations, the artist assigns them unwonted and frequently disconcerting identities.

Bircken's more recent work speaks to her interest in intersections. Exposing the structures and material fractures of surfaces and, time and again, revealing scars as an index of vulnerability. The motif of the body often appears in conjunction with the machine as a man-made apparatus, an instrument of authority. This aspect is most evident in the sculptures for which she dismantles motorcycles, bike leathers and machine guns. Bircken makes irreversible alterations such as splaying, splitting, cutting and reforming; aggressively stripping the objects of their function in order to deconstruct their assertion of dominance and the power to protect.

Alexandra Bircken, born in Cologne, lives and works in Berlin and Munich.

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Korakrit Arunanondchai

Mid-September – beginning of November 2019



Korakrit Arunanondchai, *Painting with history in a room filled with people with funny names 3*, 2015, exhibition view Palais de Tokyo, Courtesy of Korakrit Arunanondchai, Clearing, New York & Carlos/Ishikawa, London, photo: Aurélien Mole

The artist and filmmaker Korakrit Arunanondchai works on one large body of work that focuses on the idea of a “living archive.” He is interested in relationships that pass through time and mutate with bodies of people, something that parallels the development of recorded history but sidesteps its linearity and single point of perspective in story-telling.

Recently, he has used the method of overlaying the structural relationships that form animistic beliefs with those of the global information network. To Arunanondchai, animism, the oldest belief system in the world, which is very much alive today and has a strong presence outside of the western world, resembles the ways in which network technology is turning people into ghosts. The story of the near future becomes a version of a narrative from a far imagined past, and the dichotomy between spirituality and technology increasingly seems to fall apart into a spectrum of greyness that produces a multiple “shared present.”

Arunanondchai works mainly with video, mixing documentation of his family members’ ongoing life with documentary and found footage based on his ongoing research in politics, natural science, near-future technology and spirituality. Some main recurring figures in his work are his grandparents who are both experiencing variations of senile memory loss. The reason Arunanondchai started filming them was to match a simple need to store memories of his grandparents.

At the beginning of his body of work *Painting with history in a room filled with people with funny names* (2012), Arunanondchai created a performative representation of himself as a denim painter, using the denim as a connecting fabric amongst different worlds and contexts. Being a material that originated in

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the west, and earned itself the significance of a working class fabric, denim itself, then traveling to the rest of the world thanks to globalization, bares parallel trajectory to what raw canvas is for Western Abstract painting. In Arunanondchai's work, denim is used as a ground, both literally in the paintings and narratively in the videos. A number of images and performative actions with paint are collected on the fabric whereas in the videos, people wear denim and carry narratives. The resulting *Painting with History* paintings become objects carrying the history of their own making (the photographic image of the fire that made the painting), whereas the *Painting with history in a room filled with people with funny names* video series becomes an archive of thoughts and feelings on important events and people around Arunanondchai's life. It is updated around every two years, when a new episode is added. Watching the videos within the installation, one starts to feel the texture that binds different emotional states and different geographical contexts together. The ghost in the archive which ceases to disappear is akin to the human DNA that stays alive long after the existence of the flesh.

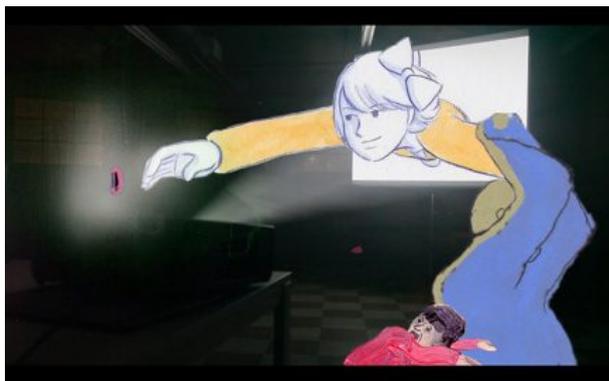
Korakrit Arunanondchai was born in Bangkok in 1986 and lives and works in New York and Bangkok.

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Tala Madani

End of November 2019 – end of January 2020



Tala Madani, *Sex Ed by God*, 2017, video still

The Los Angeles-based artist Tala Madani's paintings and animated films address social and political themes such as power structures, group dynamics, and the crisis of masculinity. Mean, cruel, and brutal but also sexually awkward and comical figures populate bizarre pastel-colored sceneries rendered in loosely expressive brushstrokes that are sometimes illuminated by the glare of a spotlight.

Madani's films foreground the narrative aspect that is also present, though in more fragmented form, in her paintings. "The animation guides the viewer from point A to point B of the narrative. And by the moment of seeing the movement the animation can be quite useful to say some different kind of things," the artist explains.

Both her paintings and her animated films operate with a visual language that is often grotesquely exaggerated, both drastic and tender, obscene and funny. Madani's oeuvre posits a world in which primal desires are unrestrained by conventions and social norms, while her works are suffused by light that points both in and outward—at human instinct and upended social ritual.

Tala Madani's art has been on view in numerous solo exhibitions, including, in recent years, at La Panacée, Montpellier (2017); the MIT Visual Arts Center, Cambridge, Mass. (2016); the Centro Andaluz de Arte Contemporáneo, Sevilla, and Nottingham Contemporary (both 2014); the Moderna Museet, Malmö and Stockholm (2013); and the Stedelijk Museum Bureau, Amsterdam (2011).

Her exhibition in the Secession's main gallery will be her first institutional solo show in Austria.

Tala Madani was born in Tehran in 1981 and grew up in the United States. She lives and works in Los Angeles.

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Ron Nagle

End of November 2019 – end of January 2020



Ron Nagle, *Handsome Drifter*, 2015, © Ron Nagle, Courtesy Matthew Marks Gallery

Ron Nagle is known for his small-scale objects, which usually measure no more than between four and eight inches high. Nagle's sculptures are made of ceramics, various plastics, and synthetic resin. With near-fetishistic attention to the qualities of surfaces and colors, he carefully sequences series of glazes and uses other materials, such as auto paint, to produce intricate works that contrast high-luster finishes with the rough textures of unglazed elements. Although his works are three-dimensional objects, the artist thinks in planar images.

An object maker from an early age, Nagle received a BFA with a focus on ceramics from San Francisco Stage College in 1961 before apprenticing with Peter Voulkos at the University of California, Berkeley. Voulkos, whose widely acclaimed abstract expressionist ceramics bridged the divide between applied and fine art and helped establish this traditional craft as a medium of contemporary art, was a profound influence on Nagle.

In addition to exhibiting internationally and teaching for six decades, Nagle is a musician and songwriter. He released *Bad Rice*, his first solo album, in 1971, and he also created sound effects for the film *The Exorcist* (1973). His love of wordplay is evident in his lyrics as well as the darkly humorous titles he gives to his works.

Ron Nagle was born in San Francisco in 1939, where he continues to live and work.

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Lisa Holzer

End of November 2019 – end of January 2020



Lisa Holzer, *You make me very hungry (vanilla ice cream)*, 2018 (Detail)

Lisa Holzer's art probes the structure of desire as well as the question of what constitutes a picture. In addition to photography and performative gestures, writing is a vital element in her work. Her texts, which she sometimes also integrates into her pictures as one motif among others, convey her idiosyncratic ideas with wit and humor and reflect her wide-ranging interests in pop culture, art history, feminism, psychoanalysis, and politics.

One recurrent subject of her color photographs is food. For the series "The Party Sequels," for instance, she worked with frosting dyed in various colors and shapeless blobs of pea and potato puree, dramatically staging these lowly materials by applying them to white backdrops with expressive gestures. The edible paints look appetizing and nauseating at once. The texture of the pastose smears is an unmistakable nod to the august gestures of monochrome painting, here deftly balanced by the banality of the motifs and the flatness of photography. Holzer adds to this playful exploration of the characteristics of different media when she exploits the antithesis between the conventions of artist's editions and individualized creative choice by enhancing the outside of the glass panes in her picture frames with a few seemingly random dabs of paint and translucent globs of polyurethane. The former, as she puts it, are the pictures "throwing up," while the latter are beads of "sweat"—a form of personification that also prompts reflections on the role that pictures play in art today and the expectations they face.

Lisa Holzer was born in Vienna in 1971 and lives and works in Berlin and Vienna.

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