

Gesellschaft für projektive Ästhetik

Georg Kargl

PRESS RELEASE

curated by _viennaline

Vienna Transit

curated by Wolfgang Kos

Jitka Hanzlová, Anna Jermolaewa , David Maljković, Yves Mettler, Milan Mladenovic,
Christian Philipp Müller, Roman Ondak, Zara Pfeifer, Gerwald Rockenschaub, Sue Williams

Opening: 13 September 2018, 6 p.m. – 9 p.m.
14 September – 3 November 2018

Competition among metropolises: a concept mainly used in various ways and for different criteria such as economic power, quality of life, or creativity. Even art itself is a location factor. The marketing slogan “Vienna is different” has been used to promote the Austrian capital for the past thirty years—a phrase signifying a cosmopolitan city that sets itself apart from common stereotypes and clichés. What does this mean for an art city like Vienna, where the present is confronted with an abundance of established traditions? All the while, glowing complacency has long been obstructing avenues toward fresh and new ideas. How permeable, open-minded, and transmissive is Vienna? How attractive is it for young artists who come from abroad and try to find a footing beyond Vienna’s city limits? Will they find enough productive points of friction for their art?

The 1980s and '90s marked a crucial point of departure for the city. A fatigued ex-metropolis—seemingly at peace with its comfortably marginal position on the easternmost edge of the European West, cemented in its prosperity and speculating very successfully on the touristic allure of its former glory—gained new vitality and became faster, more urban, and more cosmopolitan. Contemporary art was a transmission belt in this process. The local art scene became more and more intellectual and polyglot; knowledge of the newest trends grew, as did the joy of finding new possibilities. The Central European gravitational field changed with the collapse of communism. For a short time, Vienna became a docking station for international trends, attracting young artists from the eastern neighboring countries.

The exhibition *Vienna Transit* uses snapshots to remind viewers that an art city like Vienna obtains its relevance not from its gloriously central location in Europe but from its function as a place of transfer. This exhibition presents various works by artists who have at one point in their life found themselves in Vienna.

Furthermore the exhibition reflects the location of the gallery itself. Gerwald Rockenschaub’s logo for the *Freihausviertel* from 1998 and Christian Philipp Müller’s *A World Of Its Own*, a socio-historical field research and exhibition project around the Freihaus initiated by Georg Kargl, marked the beginning of a process of change in the district. Since then the area around Schleifmühlgasse has been transformed into a dense sociotope where restaurants, galleries and shops form a kind of urban living room for the Viennese scene. In 2018 the *Freihausviertel* association and Georg Kargl Fine Arts celebrate their 20th anniversary.

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Wolfgang Kos (*1949 in Mödling, Austria) is a historian, author and curator. He started his early career as a Radio journalist at *ORF*/radio broadcasting and followed working as curatorial assistance at *Wiener Festwochen*. After an academic lectureship at the *Institut für Zeitgeschichte* in Vienna, he had been appointed as director of the *Wien Museum* which he managed from 2003 to 2015. Since then, he operates as an advisor for the *EVN* collection, the Vienna city expansion and *KÖR* Vienna. His texts are published in numerous exhibition catalogues and monographs.

The exhibition takes place in the frame of the annual gallery festival *curated by_*. In the festival's tenth year, it focuses on the specific aspects of Vienna as a city.

Press Conference: Thursday, 13 September 2018, 11.30 a.m. Kunsthalle Wien

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Gesellschaft für projektive Ästhetik, Georg Kargl

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Opening Hours:

Wed– Fri 1 p.m – 7 p.m.

Sat 11 a.m. – 4 p.m.