

GEORG KARGL BOX

Rosa Rendl
Kartell

March 8 – April 27, 2019

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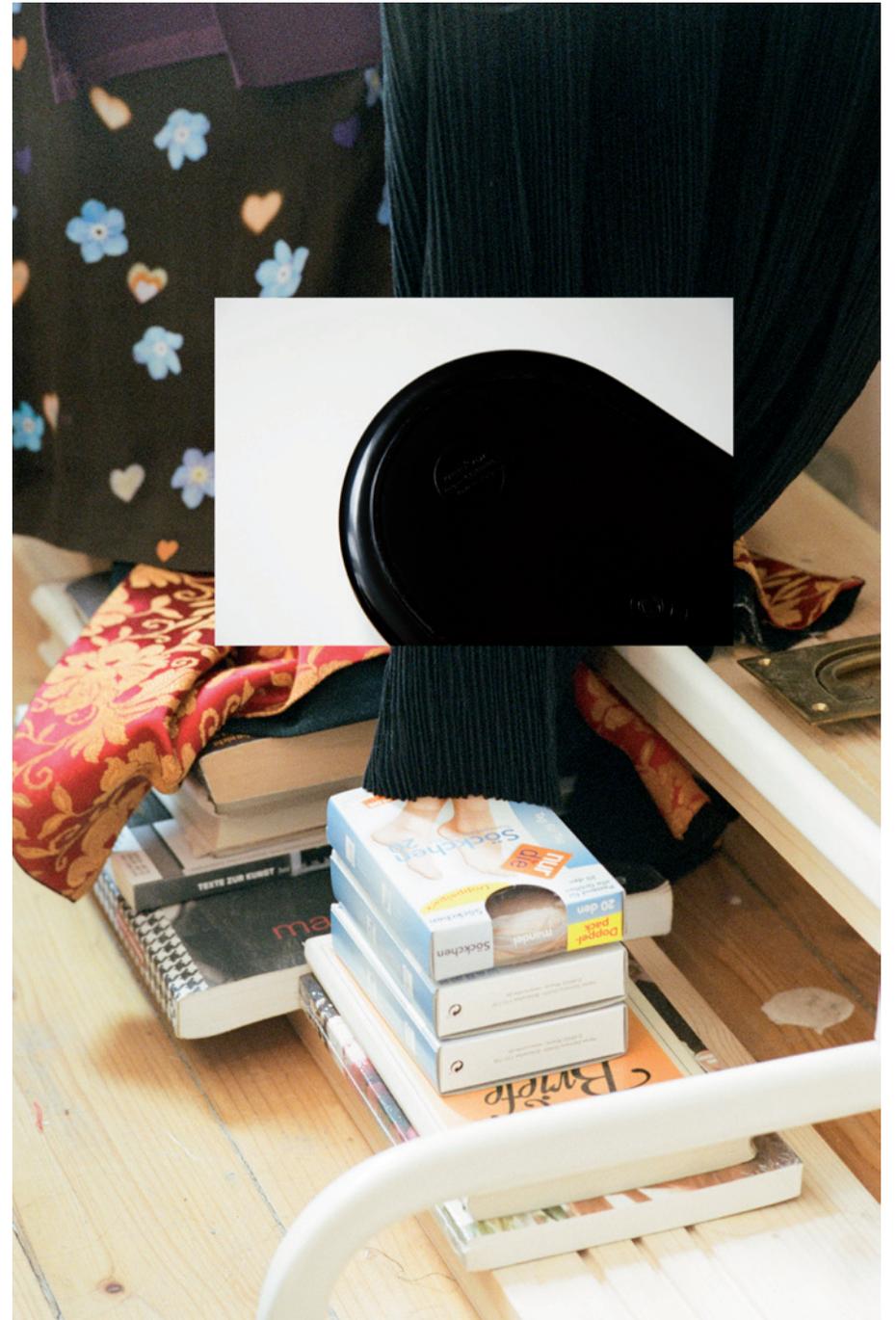
















GEORG KARGL FINE ARTS

The Lonely Boys (Daphne Ahlers & Rosa Rendl) often address an absent counterpart in their deeply melancholic songs. It is a fantasizing, haunting, imploring that calls out from an inner space. Alone. In the world. In Surrender, for example, with lines like "stuck in this moment forever" and "I will stay awake until I don't miss you". Particularly in Surrender, the melancholy figure is stretched so thin and siphoned through electronic stylistic devices into an atmospheric vortex, that it yields a lament song of the kind not seen in the recent decades of pop history. The emotions are expressed with such intense immediacy that it raises the question of at what point too much authenticity becomes a concept. In Cry too much we hear the line "In a world unknown to us, they say we cry too much" - a statement clearly depicting alienation, separation, but also a commitment to the expression of feelings, indeed to rather an excess of feelings. The inevitable assumption here too is that the position spoken from is decidedly feminine. If we conclude that the dimensions of the affective expand until it seems like a conceptual focal point, then the feminine position also becomes political, since feelings are always interwoven with our assumptions of the world. Emotions, as melancholy, become a method precisely because they challenge reality. Nevertheless, they remain indeterminate and in this sense, free of irony. By understanding how authenticity in the form of emotions is articulated in the work, a corresponding experience of otherness can occur, from which one can speak to others.

Against this background, and so far only touching on one of the artist's many projects - Rosa Rendl has a solo musical practice alongside Lonely Boys and runs a swimwear label bearing her own name - conclusions and parallels can be drawn with her photographic work. The music is, so to speak, the entrance. In fact, to all the aforementioned activities.

First and foremost, all the photographs were shot in the artist's apartment and exclusively depict objects in the artist's possession that are in almost daily use. Another detail is that most of the photographs were shot on analog film - some of the smaller, collaged photos were taken with a digital camera and/or mobile phone. The technique is self-acknowledged as unimportant for the conceptual basis of the photographs. Of more importance is the choice of paper and print stock, hand-printed on extremely matte, almost poster-like paper. The prints hang loose in their frames.

All but one are photo collages comprising at least two photographs and thus set in direct conversation with one other. Transparent bathroom scales with a mop, for instance, collaged with two images of Rendl's keyboard keys (Bomann, 2019); a table that might function equally for working or dining, bearing a still life of withered flowers, protective frame casing, piles of paper, and myriad other everyday tools confronted with the image of a dressmakers dummy wearing a blue skirt from her collection (Table Still Life, 2019). Confronting is not quite the right word here, the gesture might best be described as summing. Particularly the still lifes as well as the combinations of photographs, in their immediacy, relate to Wolfgang Tillman's earlier works. Like in his work, subcultures and collaborations visually resonate through this relationship, but they appear a lot tighter and more factual in Rendl's work. By depicting her immediate surroundings, framed as though she were looking around in a quiet moment, a kind of melancholic, almost empty gaze emerges. Although they speak of all that is productive, inspired, and collaborative, the objects and situations remain strangely dull in their visual expression and outrightly deny their significance. The meaning they acquire has to batter down against the vagueness of the aesthetic object. Subjectivity is represented here as emptiness, as a potentiality. Nevertheless, the artist is well aware that if she inscribes herself and her history into her work, she only re-produces what she already provided at the outset. Thus, some of the works also convey her history, such as the eponymous work Kartell (2019), which depicts a designer cocktail set inherited from her grandparents which she has to this day refrained from using. The set, in part, symbolises her family history in which productivity and design played a major role, and also the subsequent loss of this, as well as her own engagement in this field (Cocktail Set, 2019). This aspect finds its way into the exhibited works in several variations. This unexpected, psychoanalytically charged

aspect sits alongside objects of less historical relevance that relate more to the artist's productivity and spirit. In the images themselves, all things are negotiated equally, all excessively soberly. Which raises the question of what specifically Rendl is really bringing to the table here, based on the mediated nature of her work. I think it's an awareness of being able to inscribe herself into preexisting visual languages and the diverse demands on the artist-subject, and to use this knowledge prudently, only as is necessary. It's an okayness with one's own productivity, which stems from decidedly emotionally motivated activities.

This brings up a kind of kinship to Josephine Pryde's work, who says: "That kind of blithe, ingenuous positivity and way of moving forward, that critique-free zone, becomes interesting. Why though? Is it just the chance to be happy and unafraid? Rather than trying to say art is very good and clever and can achieve its critique, the fascination with fashion modes is about not achieving that critique—it's about not achieving the object of the criticism in an obvious way. On the other hand, to put it more simply, all this fantastic image stuff and style and the consumer world can leave me very confused and over-excited, and making my own photographs is quite a good way for me to try to stay calm." In this sense, Rosa Rendl's photographs convey a very calm, conscious and particular manner of investment in methods and concepts, tagging themselves and others with an "okay". The super-personal thus becomes accessible. The method applied here is very similar to how Lonely Boys operates, just the flip side of the melancholy coin, so to speak. The Lonely Boys make the exaggerated, almost obsessive focus on emotions productive, whereas it is rather the sobriety of the inspired factual in her photography, an almost talking-about-nothing-ness - "stuck in this moment forever" - that sets things in motion for Rendl.

Melanie Ohnemus
translated by Signe Rose

GEORG KARGL FINE ARTS

Rosa Rendl

geboren 1983, Baden - lebt und arbeitet in Wien
born 1983, Baden – lives and works in Vienna

Ausgewählte Einzelausstellungen/Selected Solo Exhibitions

- 2019 Kartell, Georg Kargl BOX
- 2018 Opportunity Lover, KW Institute for Contemporary Art, Bob´s Pogo Bar (OffSite), Berlin
- 2017 Playing, Gillmeier Rech, Berlin
Concerts of Coreality, Lonely Boys, Sandy Brown, Berlin*
- 2016 Holy and Repulsive, Lucas Hirsch, Düsseldorf
- 2015 What You Desire, 21er Raum, 21 Haus, Vienna
- 2014 How Alive Are You, Bar Du Bois, Vienna
Display Window, Wiener Art Foundation, Vienna
Rendl-Wittmann&Buschmann, w/ Adrian Buschmann, Parallel, Vienna

Ausgewählte Gruppenausstellungen/Selected Group Exhibitions

- 2019 upcoming: performance, Halle für Kunst Lüneburg
Über das Neue - Junge Szenen in Wien, Belvedere21, Vienna
Performance by Appointment, Georg Kargl Fine Arts, Vienna
- 2018 Lonely Boys performance at Roter Salon, Volksbühne, Berlin*
Vilgefertis, Lonely Boys and Battle-Ax, Cordova, Barcelona*
Culture Wear, Space31, Berlin*
Sunglasses, Sundogs, Paris
Hydra Sparkling, Aggis, Vienna
- 2017 Ritual, Lambdalambdalambda, Prishtina
Aaahhh!!! Paris International*
Selfie Mania, Gebert Stiftung, Rapperswil
In Awe, Kunsthalle Exnergasse, curated by Melanie Ohnemus, Vienna
Floating Self w/Amalia Ulman, Rabih Mroue, Salzburger Kunstverein, Salzburg
A night for lonely boys, KW-Institute for Contemporary Art, Berlin*
Der Verdienst, 2014-2017, The Oracle, curated by Tenzing Barshee, Berlin
How far to open up?, Forum Stadtpark, curated by Florentine Muhry and Cathrin Mayer, Graz
- 2016 Unity at the Core, curated by Ania Shestakova, Moscow
Die Sprache der Dinge, 21er Haus, Vienna
Dreaming Dictionary, Skulpturinstitut, Vienna
Boil the Ocean, Bodega Gallery, New York
Humble Habits Domestic Monuments, HHDM, New York
Performance, Off the Coast of me, curated by Barbara Rüdiger, Vienna*
Performance, Blessed Halo, Skulpturinstitut, Vienna*
- 2015 White SLR w/Rosa Aiello, Signe Rose, Olgatron, New Bretagne Belle Air, Essen
BOYS, performance with Philipp Timischl, Halle für Kunst, Lüneburg*
NEW NEEDS, Haus Wittmann by Johannes Spalt, Etsdorf/Kamp
Time to Fill up the Glass, Galerie Crone, Berlin
Performance, Künstlerhaus Halle für Kunst und Medien, Graz*

- 2014 WAF Review 2014, Wiener Art Foundation, Vienna
LET'S MINGLE, FRANZ JOSEFS KAI 3, Vienna
Pcnc_Bay XII: mixtape group exhibition, Ve.sch, Vienna
Performance, Kunstraum Niederösterreich, curated by Barbara Rüdiger, Vienna
- 2013 Another Austria, Austrian Cultural Forum, London
- 2012 MAKE ME LIKE IT – Die neuen Schnellen, Etablissement Gschwandner, Vienna
Chalayan, presentation, Embankment Gallery Show Space, London
Performance, Sensual Dome, Self Service Open Art Space, Stuttgart*
Performane, Württembergischer Kunstverein, Stuttgart*
Performance, H as in Records, Boutique-Raum für temporäre Kunst, Cologne*
- 2011 Pop/Operations, Galeria Alvarez, Porto
Performance, Wandering Magazine Release, Elaine, Basel*
- 2010 MA photography final exhibition, Mall Galleries, London

Curatorial

- 2015 New Needs, Haus Wittmann by Johannes Spalt, Etsdorf/Kamp - co-curated with Isabella Ritter

Grants/Residencies

- 2016 Anerkennungspreis bildende Kunst, Stadt Baden
- 2015 BKA Artist Residency New York
- 2012 BMUKK Artist Residency at Cite Internationale des Arts, Paris
- 2010 BMUKK Startstipendium künstlerische Fotografie

Projekte/Projects

- *since 2010 LONELY BOYS audio/visual performance practice in collaboration with Daphne Ahlers
- since 2013 RENDL – swimwear label

1



Rosa RENDL

Bomann, 2019
Collage, Pigment Prints, analog C-Print, framed
90 x 60 cm (unframed), 98 x 68 cm (framed)
1+1AP

2



Rosa RENDL

Clothing Rack, 2019
Collage, Pigment Print, analog C-Print, framed
90 x 60 cm (unframed), 98 x 68 cm (framed)
1+1AP

3



Rosa RENDL

Glasses Still Life, 2019
Collage, Pigment Print, framed
30 x 42 cm (unframed), 40,5 x 54 cm (framed)
5 + 1AP

4



Rosa RENDL

Kartell, 2019
Collage, Pigment Print, analog C-Print, framed
128 x 85 cm (unframed), 135 x 92,5 cm (framed)
1+1AP

5



Rosa RENDL

Pfaff, 2019
Collage, analog C-Prints, framed
90 x 60 cm (unframed), 98 x 68 cm (framed)
1+1AP

6



Rosa RENDL

Table Still Life, 2019
Collage, Pigment Print, analog C-Print, framed
48 x 65 cm (unframed), 52,5 x 75,5 cm (framed)
1+1AP

7



Rosa RENDL

Cocktail Set, 2019
Collage, Pigment Print, analog C-Print, framed
90 x 60 cm (unframed), 98 x 68 cm (framed)
1+1AP