

# G E O R G K A R G L F I N E A R T S

## PRESS INFORMATION

### ***performance by appointment***

Lenora de Barros & Teresa Serrano, Herbert Hinteregger, Jakob Lena Knebl & Markus Pires Mata, Matt Mullican, Rosa Rendl, and Nedko Solakov

In the month of February Georg Kargl Fine Arts presents *Performance by appointment*, a dynamic exploration of the concept of "open by appointment". On each Wednesday evening of the gallery will present performances, performative installations and videos by the following artists: Lenora de Barros & Teresa Serrano, Herbert Hinteregger, Jakob Lena Knebl & Markus Pires Mata, Matt Mullican, Rosa Rendl, and Nedko Solakov.

**February 6, 2019**

**Herbert Hinteregger | Rosa Rendl**

Herbert Hinteregger, who currently has a solo exhibition in the BOX titled *Untitled (Kunstschnee)*, creates an installation environment at the entrance to the gallery (essentially greeting visitors). The viewer is confronted by a video documenting an earlier performance on the Vltava River, as well as two paintings on canvas. The canvases interact with a performer, who will welcome all visitors and give them a hand-painted object by Hinteregger. The interaction of video, performance, and static wall work is designed to question the canon of painting (as wall-bound object) and its representation.

In the lower part of the gallery Rosa Rendl will perform her own songs on piano. In recent years Rendl has researched the role of women, composers and performers, in music history and their fate. The result is a series of pictorial, installation, and performance works that critically examines the perception of female productivity. Rendl emphasizes that, all too often, women's creative output is overshadowed, or subsumed, and eroticized or romanticized in relation to its ornamental aspects. Rendl's compositions make space for emotional and sensitive reflection and interaction, while confronting vulnerability — in performances that are unexpectedly intimate in the brightness of gallery space.

**February 13, 2019**

**Lenora de Barros & Teresa Serrano | Matt Mullican**

The second evening of performance by appointment at Georg Kargl Fine Arts presents a video showing a performance by the Brazilian artist Lenora de Barros in collaboration with her friend and colleague Teresa Serrano from Mexico, produced 2011 by Casas Daros; and a well-known video performance by West Coast (US) conceptual artist Matt Mullican, *Trance*, that was performed 2004 at Kunsthalle Zürich.

De Barros (b. 1953, São Paulo, Brazil) and Serrano (b. 1936, Mexico City, Mexico) both occupy central roles in contemporary art practices in Latin America. Their respective works reveal power structures, the subjection of women, the female body as a site of resistance, and the potential of words and language (otherwise interconnected with hegemony) to subvert power. Both artists connect to the legacies of avant-garde and concrete poetry important to their countries. In *E a voz tem sombra?* [And does the voice have a shadow?], the artists sit facing each other across a study carrel in the Royal Portuguese Cabinet of Reading in Rio de Janeiro, Brazil: a pinnacle of late-Imperial and colonial splendor and the largest collection of Portuguese books outside of Portugal. Following from the artists' understanding of the untrustworthiness of words and conventional social interactions in which [we] generally seek approval from others and seek not to make them uncomfortable de Barros and Serrano confront each other in near violent glossolalia and percussion made with their hands. The rhythm they produce has the staccato and passion of *cante jondo* in Flamenco. Serrano tells an apocryphal story, in relation to this work, of her uncle passing down his experience of seeing the Spanish radical and poet Federico Garcia Lorca in recitation using his hands, or a hammer, or a cane to beat out the rhythm of his words—further empowering them. Free of words de Barros and Serrano's sounds shatter the silence of the Cabinet of Reading and harness its acoustics to their own end.

Matt Mullican (b. 1951, Santa Monica, US) is well known for his ongoing series of performance installations in which he undergoes hypnosis to pitch him into an altered state in which he produces art environments under the guise of an alter ego with an enhanced personality or psyche (whose Id truly overcomes Superego). The performances are set within a cosmological space, of floor and wall diagrams, theater like props, and deterministically arranged furniture that are the physical representation of a complex sign system that Mullican has been developing and recording since the 1980s and that seems somehow totemic. In developing the index, or cosmology, or sign-system—the artist Mullican—may be seen to define the terms of engagement for his alter-ego and retain some sense of power over them: interrupting the totality of artistic and creative transference. Mullican has often described this index as “a chart” or “a model” and ensured in interviews that he isn't involved with God or spirituality in any way. Instead, he is keen to explore the genesis and limits of personality

# G E O R G   K A R G L   F I N E   A R T S

and creativity as they are embodied within artworks and artists. And where better to do that than within the defined white cube of a gallery as we see in *Trance*.

**February 20, 2019**

**Nedko Solakov**

In the third installment of *performance by appointment* Georg Kargl Fine Arts presents one of the most celebrated conceptual performance works of the last 20-years by Bulgarian artist Nedko Solakov.

White cubes and black boxes are the stuff that modern and contemporary art spaces since the 1960s are made of: and white and black spaces and paint, therefore, are the necessary materials of exhibiting art. Usually, the spatial, structural, and practical dimensions of exhibition making are hidden, however, and audiences only see art works in a perfect setting. In this 'living' work Solakov reveals exhibitions and artworks as a site of labor and reconstitutes visually the primacy—since the time of Marcel Duchamp—of the artists 'choice' or 'concept' as their labor (Solakov is not painting, himself, but defines the performance via explicit written instructions). The instructions include the practical minutiae of institutional exhibition making (revealing more than the contents of just his work) as the entire ordered volume of black & white paint buckets has to stay in the center of the gallery, as does the cleaning materials where the brushes and rollers stand. And there are even instructions set by the artists for ten minute working breaks and for the signs that mark them (both their design and positioning) for the audience: so Solakov even determines labor relations for the period of his performance. Of course black & white is also the stuff of constructivist, suprematist, serialist and minimalist painting—all of which are evoked here by the artist and the performers. As the performance winds-and-unwinds and the two painters follow each other painting from black-to-white and vice versa their activity defies resolution in a performance that has a definite starting point—instructed by the artist—but no definitive visual endpoint (only a date and time of expiration). *A Life (Black & White)* is, therefore, atypical for a conceptual artwork and as irresolute as life itself.

# G E O R G K A R G L F I N E A R T S

**February 27, 2019**

**Jakob Lena Knebl & Markus Pires Mata**

On the final evening of Georg Kargl Fine Arts *Performance by Appointment* series Jakob Lena Knebl and das\_em (Markus Pires Mata) send dance music to its highest registers in a performance pushing heart rates and beats-to-the-max as the bass-beats hit 130-to-190-beats-per-minute (BPM). Frantic. The performance asks questions of the interconnectedness of art, music, and technology in the formation of consciousness today and its impact on identity. In producing a hardcore rave experience the two artists rip-off and trash the polite and stylized idea trucked through the early-2000s that every artist/curator is a deejay. Knebl and das\_em also reminds us that art can mean a good time.

In *KETAMIN KNEBL (das\_em remix)* by Jakob Lena Knebl and das\_em work together to create a site-specific performative space within the largest gallery at Georg Kargl Fine Arts. They splice and loop together elements familiar to club or rave scenes (disrupting the usual quiet of a gallery), dynamically blending: sound clips of techno music, spatio-temporal and visual fragmentation created by strobe-lights and a fog machine, and a spacey visualization of those affects captured by Polaroid snapshots of the audience (who should be dancing)—that collapses and produces gaps between past-and-present, absence-and-presence and the imagined-and-the-real. In the video element of the work the two artists dance to the music while remembering the heyday of their generation's youth of the 1990s—with picture of clubs like Tresor playing in their minds—and a time they could dance like there was no tomorrow. Of course tomorrow has arrived, for us all, and the shift into a gallery space and re-deploying Techno in a constructed and contextual situation makes us question what the music and its scene represents: and where its politics reside. *KETAMIN KNEBL* will have us blinking after its two hours and wondering what-just-happened (?) much like we used to when stumbling into the daylight after a whole night in a club dancing.