

VIENNA ART REVIEW

PERIODICAL PUBLICATION ABOUT LEADING EXHIBITIONS IN VIENNA

VIENNA BIENNALE FOR CHANGE 2019

BRAVE NEW VIRTUES. Shaping Our Digital World

SCHÖNE NEUE WERTE. Unsere Digitale Welt gestalten

MAK — AUSTRIAN MUSEUM OF APPLIED ARTS / CONTEMPORARY ART

29 May — 6 October 2019

We are racing towards a radical new digital future in the fast lane. What about our values? Which will fall by the wayside, which new values will we need to live and shape this rapid change with confidence? Taking an intercreative, pluralist perspective on fine art, design, and architecture, the Vienna Biennale for Change 2019: BRAVE NEW VIRTUES. Shaping Our Digital World will start a debate on values for the digital age.

The organizers of the Vienna Biennale — MAK, University of Applied Arts Vienna, Kunsthalle Wien, Architekturzentrum Wien, and Vienna Business Agency, as well as Slovak Design Center as Associate Partner and AIT Austrian Institute of Technology as non-university research partner — will explore meaningful and actually applicable values for Digital Modernity in several locations.

The Vienna Biennale is the first event of its kind to combine art, design, and architecture, with the aim of generating creative ideas and artistic projects to help improve the world. Its category-spanning,



interdisciplinary approach and combination of artistic ambition and the creative economy open up new perspectives on central topics of our time and thus promote positive change in our society. The Vienna Biennale was established with the understanding that we are living in a new modernity in which the digital revolution penetrates all areas of our life and is thus fundamentally changing our civilization. Today's Digital Modernity offers considerable potentials for lasting improvements in quality of life as well as innovative living concepts and business models in every sector.



SPACE AND EXPERIENCE: Architecture for a Better Living, ecoLogicStudio (Claudia Pasquero, Marco Poletto), HORTUS inside BIO.tech HUT, 2017 © NAARO

The Vienna Biennale is an initiative of the MAK — Austrian Museum of Applied Arts / Contemporary Art. It is organized by the MAK, the University of Applied Arts Vienna, the Kunsthalle Wien, the Architekturzentrum Wien, and the Vienna Business Agency, and with support from the AIT Austrian Institute of Technology as a non-university research partner.

Wir rasen auf der Überholspur in eine radikal neue digitale Zukunft. Wo bleiben die Werte? Welche bleiben auf der Strecke, welche neuen Werte brauchen wir, um diesen rasanten Change souverän zu leben und zu gestalten? Die Vienna Biennale for Change 2019: SCHÖNE NEUE WERTE. Unsere Digitale Welt gestalten startet aus einer interkreativen, pluralen Perspektive von bildender Kunst, Design und Architektur eine grundlegende Debatte über Werte für das digitale Zeitalter.

Die Veranstalter der Vienna Biennale — MAK, Universität für angewandte Kunst Wien, Kunsthalle Wien, Architekturzentrum Wien und Wirtschaftsagentur Wien, sowie Slovak Design Center als Associate Partner und AIT Austrian Institute of Technology als außeruniversitärer Forschungspartner — erforschen an mehreren Standorten sinnstiftende und konkret anwendbare Werte für die Digitale Moderne.

Die Vienna Biennale ist die erste Biennale, die Kunst, Design und Architektur verbindet und darauf abzielt, mit kreativen Ideen und künstlerischen Projekten zur Verbesserung der Welt beizutragen. Ihre spartenübergreifende, interdisziplinäre Ausrichtung und ihre Verklammerung von Kunstsanspruch und Kreativwirtschaft eröffnen neue Perspektiven zu zentralen Themen unserer Zeit und fördern damit einen positiven Wandel unserer Gesellschaft. Die Vienna Biennale wurde in der Erkenntnis gegründet, dass

wir in einer neuen Moderne leben, in der die Digitalisierung alle Lebensbereiche durchdringt und damit unsere Zivilisation in grundlegender Weise verändert. Die heutige sogenannte Digitale Moderne schafft erhebliche Potenziale für nachhaltige Verbesserungen der Lebensqualität und innovative Lebensentwürfe sowie Geschäftsmodelle in allen Sektoren.

Die Vienna Biennale geht auf eine Initiative des MAK — Österreichisches Museum für angewandte Kunst / Gegenwartskunst zurück. Sie wird vom MAK, der Universität für angewandte Kunst Wien, der Kunsthalle Wien, dem Architekturzentrum Wien und der Wirtschaftsagentur Wien organisiert und vom AIT Austrian Institute of Technology als außeruniversitärem Forschungspartner unterstützt.



SPACE AND EXPERIENCE: Architecture for a Better Living, Civic Architects (Gert Kwekkeboom, Ingrid van der Heijden, Jan Lebbink, Rick ten Doeschate), Willem II Passage, Tilburg (NL), 2017 © Richard Boerop

VIENNA BIENNALE FOR CHANGE 2019

MAK MUSEUM

LEOPOLD MUSEUM
VIENNA 1900 BIRTH OF MODERNISM

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LEOPOLD MUSEUM

VIENNA 1900
BIRTH OF MODERNISM

WIEN 1900
AUFBRUCH IN DIE
MODERNE

From 16 March 2019

The extensive exhibition spanning three floors presents the splendor and wealth of artistic and intellectual achievements of an era shaped by the emergence of the Vienna Secession, the collapse of the Habsburg Monarchy and the death of eminent artists of Viennese Modernism, including Gustav Klimt, Egon Schiele, Koloman Moser and Otto Wagner in 1918.

The new presentation not only shows masterpieces from the collection of the Leopold Museum but — thanks to permanent loans from international and Austrian collections — is able to convey a sense of the atmosphere of this vibrant era with all its contradictions. For the Danube metropolis was both the city of high nobility and of liberal intellectuals, of the magnificent Ringstrasse and endless slum areas, of anti-Semitism and Zionism, of rigid Conservatism and emerging Modernism. Splendor and squalor, dream and reality, dissolution of the self and new beginning characterize the esthetic pluralism and mark the Vienna of that time as a place of experiments and a laboratory of ideas — as a central motor to a turbulent movement of renewal. This heterogeneous atmosphere — Arnold Schönberg spoke of an “emancipation of dissonance” — became the breeding ground for the unique consolidation of cultural efforts that today makes us look upon the period of Vienna around 1900 as the source of Modernism. This departure unfolded in various disciplines, from painting and the graphic arts via literature, music, theater,



dance and architecture, all the way to medicine, psychology, philosophy, jurisprudence and economics.

Following an overture outlining the time of Makart and the formations of Realism and Atmospheric Impressionism of Austrian provenance, level 4 of the exhibition focuses on the innovative achievements of the Secessionists (Gustav Klimt, Koloman Moser, Carl Moll etc.) and on the concept of the Gesamtkunstwerk, or universal work of art, which allowed for art to permeate all areas of life, not least owing to the applied arts. Level 3 illustrates how exponents of Austrian Expressionism (Richard Gerstl, Oskar Kokoschka, Egon Schiele etc.) overcame the stillness of the style. The Expressionists, as painting explorers of the soul, were no longer able to negate the dissolution of the self, which occurred in the political and social sphere and especially on an individual level, prompting them to embark on a radically different path. The final chord of the exhibition is provided on the ground floor with a presentation of the multi-faceted artistic formations oscillating between an abstracting-Expressionist style (Anton Kolig, Herbert Boeckl, Marie-Louise von Motesiczky etc.) and positions of New Objectivity (Rudolf Wacker, Otto Rudolf Schatz, Grete Freist etc.).

Die umfassende, sich über drei Ebenen erstreckende Ausstellung präsentiert den Glanz und die Fülle künstlerischer und geistiger Errungenschaften einer Epoche, die geprägt war vom Aufbruch der Secessionisten bis hin zum Untergang der Monarchie und dem Tod herausragender Künstler der Wiener Moderne wie Gustav Klimt, Egon Schiele, Koloman Moser oder Otto Wagner im Jahr 1918.

Die Neupräsentation zeigt nicht nur Meisterwerke aus der Sammlung des Leopold Museum, sondern ermöglicht es — mit nationalen und internationalen Dauerleihgaben — das Fluidum jener pulsierenden Zeit mit all ihren Gegensätzlichkeiten darzustellen. Die Donaumetropole war gleichermaßen die Stadt des Hochadels und der liberalen Intellektuellen, der prachtvollen Ringstraße und endloser Armenviertel, des Antisemitismus und des Zionismus, des starren Konservatismus und der einsetzenden Moderne. Glanz und Elend, Traum und Wirklichkeit, Selbstauflösung und Neuaufbruch bezeichnen den ästhetischen Pluralismus und markieren das Wien jener Zeit als Versuchsstation bzw. Ideenlaboratorium und also als zentralen Motor einer turbulenten Erneuerungsbewegung. In diesem heterogenen Milieu — Arnold Schönberg sprach von der „Emanzipation der Dissonanz“ — fand jene einzigartige Verdichtung an Kulturleistungen statt, die uns heute von Wien um



GUSTAV KLIMT, “Death and Life”, 1910/11. Photo: Leopold Museum, Vienna/Manfred Thumberge

1900 als einem Quellgrund der Moderne sprechen lässt. Dieser Aufbruch fand in den unterschiedlichsten Disziplinen statt, von der Malerei und den grafischen Künsten, über Literatur, Musik, Theater, Tanz und Architektur bis hin zu Medizin, Psychologie, Philosophie, Rechtslehre und Ökonomie.



MAX OPPENHEIMER, “Game of Chess”, c. 1925/30. Loan at the Leopold Museum. Photo: Oesterreichische Nationalbank Collection

Nach einer Ouvertüre zur Makart-Zeit und zu den Ausformungen des Realismus und Stimmungsimpressionismus österreichischer Provenienz, stehen in der Präsentation die innovativen Leistungen der Secessionisten (Gustav Klimt, Koloman Moser, Carl Moll etc.) und die Idee des Gesamtkunstwerkes, welches — nicht zuletzt durch die angewandte Kunst — die Durchdringung aller Lebensbereiche durch Kunst ermöglichte — im zentralen Fokus der vierten Ausstellungsebene. In der dritten Etage wird die Überwindung der Stilkunst durch die Vertreter des österreichischen Expressionismus (Richard Gerstl, Oskar Kokoschka, Egon Schiele etc.) gezeigt. Die Tendenzen der Selbstauflösung im Politischen, Gesellschaftlichen und vor

allem im Individuellen konnten die malerischen Seelenforscher des Expressionismus nicht mehr negieren und schlugen einen radikal anderen Weg ein. Den Schlussakkord der Schau setzen im Erdgeschoß die facettenreichen künstlerischen Ausformungen, die zwischen abstrahierend- expressionistischem Stil (Anton Kolig, Herbert Boeckl, Marie-Louise von Motesiczky etc.) und Positionen der Neuen Sachlichkeit (Rudolf Wacker, Otto Rudolf Schatz, Grete Freist etc.) oszillieren.

ALBERTINA MUSEUM

NITSCH. Spaces of Color

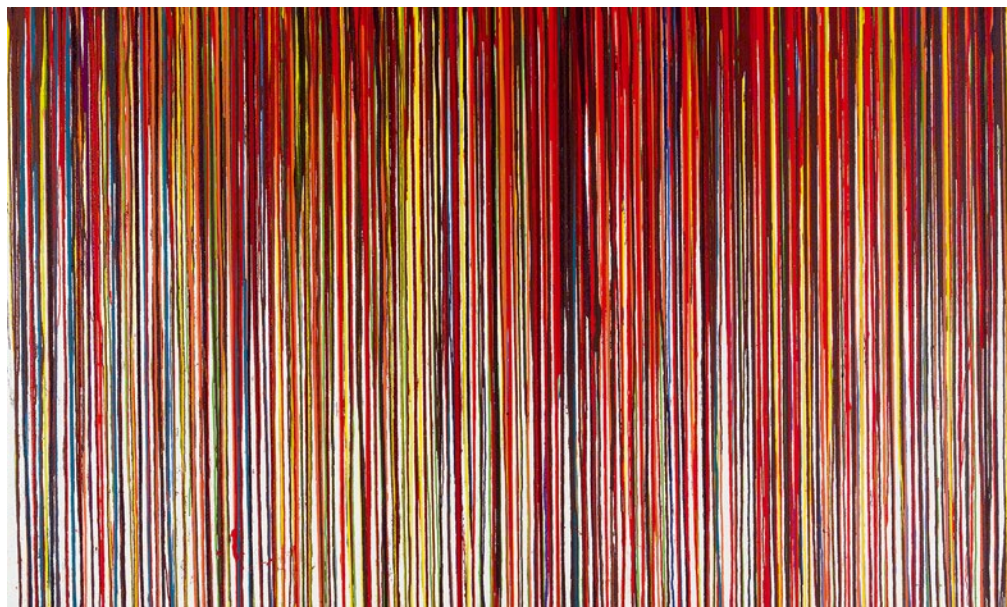
17 May — 11 August 2019

Painting is one of the disciplines encompassed by the Theatre of Orgies and Mysteries of Hermann Nitsch. His approach to this art form is deeply rooted in actionism, performance, and multimediality. Painting represents both the origin and the outcome of Nitsch's actions. And with the exhibition NITSCH. Spaces of Color, the ALBERTINA Museum now aims to allow Nitsch's painted works to be perceived not as part of a greater whole, but as paintings in and of themselves for the first time.

Nitsch's painting explodes typical panel painting dimensions, conquering walls in an all-over manner and intervening in spaces in the form of comprehen-



Hermann Nitsch, “Schüttbild”, 2001



Hermann Nitsch, “Schüttbild”, 2011

sive installations. This exhibition reveals an artist who has continually elaborated upon his conception of painting since the 1960s — developing approaches specific to every painting action and every group of works. The results of these approaches can now be entered and experienced as rooms of colors and as installations featuring all-over painting.

Für Hermann Nitsch stellt die Malerei eine der Disziplinen seines Orgien Mysterien Theaters dar. Sie ist zutiefst in Aktionismus, Performance, in der Multimedialität verankert. Die Malerei ist der Ursprung der Aktionen und zugleich deren Ergebnis. Mit der Ausstellung NITSCH. Räume aus Farbe sollen nun Nitschs Bilder in der ALBERTINA

erstmalig als Teil eines größeren Ganzen, sondern als Malerei für sich betrachtet werden.

Nitschs Malerei sprengt die Dimensionen des Tafelbilds, erobert flächendeckend die Wand und greift als umfassende Installation in den Raum ein. Die Ausstellung zeigt einen Künstler, der seine Malerei seit den 1960er Jahren kontinuierlich weitergedacht und für jede Malaktion, jede Gruppe an Werken eine eigene spezifische Herangehensweise entwickelt hat, deren Resultate nun als Farb Räume und Schüttinstallationen begehrbar und erfahrbar sind.



Hermann Nitsch, “Schüttbild”, 1960



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BELVEDERE MUSEUM

LOWER BELVEDERE

KIKI SMITH PROCESSION

7 June – 15 September 2019

In summer 2019, the Lower Belvedere is presenting the multi-faceted oeuvre of the American artist Kiki Smith. The exhibition will feature around sixty works from the last three decades, including recent pieces, and will place a focus on sculpture.

Born in Nuremberg in 1954, life and art are closely intertwined for Kiki Smith. Personal memories, historical events, and social and political changes form the foundations of her work. She is interested in questions related to human existence like identity, ownership and control of the body. Her search for answers has led Kiki Smith to the border zones between body and soul, life and death, culture and nature. Her early works responded to the social, political, and cultural changes in the 1980s, such as the impact of the AIDS crisis, the discourse on sexuality and gender, and feminist activities. In the 1990s she explored legends, myths, fairy-tales, and religious beliefs. Birds and animals – crows, cats, deer, snakes, wolves, and eagles – attained central significance in her artistic universe.

The title Procession is derived from the Latin “procedere” as a reference to marching forwards, advancing, taking action, and is a literal allusion to Kiki Smith’s entire oeuvre, which will be presented at the Lower Belvedere in all its fascinating variety.

Organized in collaboration with the Haus der Kunst, Munich, and Sara Hildén Art Museum in Tampere, Finland.



Kiki Smith, “Sky”, 2011

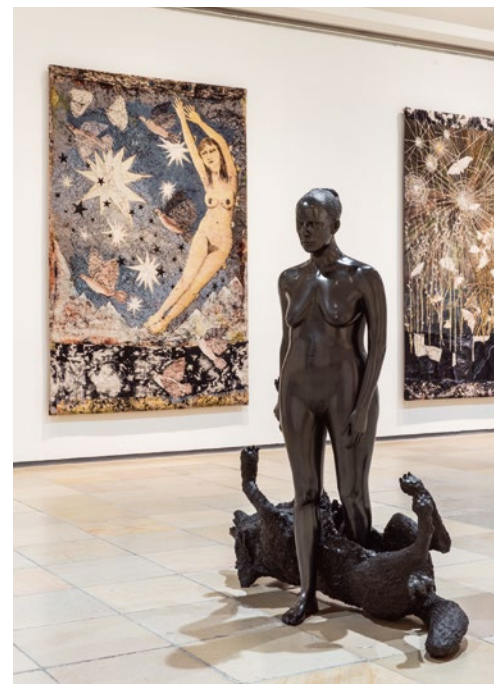
Im Sommer 2019 präsentiert das Belvedere das facettenreiche Œuvre der Künstlerin Kiki Smith.

Die Ausstellung versammelt an die sechzig Werke aus den letzten drei Jahrzehnten wie auch jüngst entstandene Arbeiten und setzt dabei einen Schwerpunkt auf Smiths Skulpturen. Für die 1954 in Nürnberg geborene Kiki Smith hängen Leben und Kunst

eng zusammen. Existenzielle Fragen zu Identität, Eigentum oder Kontrolle des menschlichen Körpers beschäftigen sie. Die Suche nach Antworten führt Smith in die Grenzbereiche zwischen Leben und Sterben, Kultur und Natur. Ihr Frühwerk ist geprägt von den sozialen, politischen und kulturellen Veränderungen der 1980er-Jahre wie den Folgen der AIDS-Epidemie, den Diskursen rund um Sexualität und Gender sowie feministischen Aktivitäten. Ab den 1990er-Jahren befasste sie sich mit Legenden, Mythen, Märchen und religiösen Überlieferungen.



Kiki Smith, “Guide”, 2012



Kiki Smith, Installation view

Tiere wie Krähen, Katzen, Rehe, Schlangen, Wölfe und Adler erhalten so in ihrem künstlerischen Universum eine zentrale Bedeutung. Der Titel Procession folgt dem Wortsinn des lateinischen „procedere“ (sich vorwärtsbewegen, voranschreiten, handeln) und nimmt Bezug auf Kiki Smiths Gesamtwerk, das sich im Unteren Belvedere in seiner ganzen Vielfalt präsentiert.

Eine Kooperation mit dem Haus der Kunst, München, und dem Sara Hildén Art Museum in Tampere, Finnland.

BELVEDERE 21

CAROLINE ACHAI NTRE

PERMANENT WAVE

DAUERWELLE

17 May – 15 September 2019

Caroline Achaintre is presenting new work in a site-specific exhibition at the Belvedere 21. This solo show provides an insight into the wide-ranging oeuvre of the Franco-German artist who uses traditional techniques like tapestry, drawing and ceramic in an unconventional way.

At the intersection of abstraction and objectivity, Achaintre works with materials like wool, ceramic and watercolour that enable a spontaneous, intuitive approach. Constants in her seemingly animate oeuvre are the masquerade, the dark, mysterious and uncanny. Both thematically and formally, the artist explores Central European carnival and Mardi Gras customs. Influences from horror and science fiction find their way into her creative work as does her examination of how ethnological collections are



Installation View, “Caroline Achaintre. Permanent Wave”

presented in museums. Achaintre’s work contains art historical references to German Expressionism, to Primitivism, to the Arts & Crafts movement and to Fauvism.

Caroline Achaintre was born in Toulouse (FR) in 1969. She was raised in Fürth (DE) and, after training as a blacksmith, completed degrees at the Chelsea College of Arts and at Goldsmiths, University of London. She has exhibited at Tate Britain, the Castello di Rivoli Museo d’Arte Contemporanea in Turin, the Saatchi Gallery in London, the Palais de Tokyo in Paris as well as the BALTIC Centre for Contemporary Art in Gateshead (UK), among others. The artist lives and works in London.

Caroline Achaintre zeigt im Belvedere 21 neue Arbeiten in einer raumspezifischen Präsentation. Die Einzelausstellung gibt Einblick in das vielfältige Werk der deutsch-französischen Künstlerin, die tradierte Techniken wie Tapisserie, Zeichnung und Keramik unkonventionell anwendet.

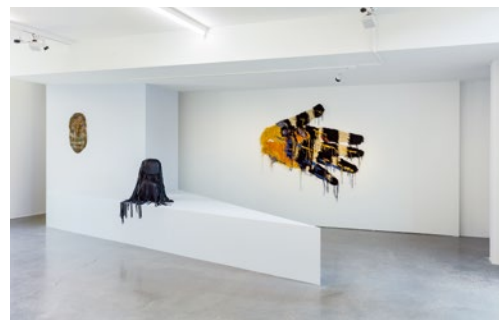
Im Grenzbereich zwischen Abstraktion und Gegenständlichkeit arbeitet Achaintre mit Materialien wie Wolle, Keramik und Wasserfarbe, die eine spontane, intuitive Bearbeitung erlauben. Konstante Elemente in ihren beseelt wirkenden Werken sind die Maskerade, das Dunkle, Geheimnisvolle und Unheimliche. Inhaltlich und formal setzt sich die Künstlerin mit mitteleuropäischen Karnevals- und Faschingsbräuchen

auseinander. Einflüsse von Horror und Science-Fiction finden ebenso Eingang in ihr Schaffen wie die Auseinandersetzung mit der musealen Präsentation von ethnologischen Sammlungen. Achaintres Werke weisen kunsthistorische Bezüge zum deutschen Expressionismus, zum Primitivismus, zur Arts-and-Crafts-Bewegung und zum Fauvismus auf.

Caroline Achaintre wurde 1969 in Toulouse (FR) geboren. Sie wuchs in Fürth (DE) auf und absolvierte nach einer Ausbildung zur Schmiedin ein Studium am Chelsea College of Arts und an der Goldsmiths University of London. Sie stellte u. a. in der Tate Britain, im Castello di Rivoli Museo d’Arte Contemporanea in Turin, in der Saatchi Gallery in London, im Palais de Tokyo in Paris sowie im BALTIC Centre for Contemporary Art in Gateshead (UK) aus. Die Künstlerin lebt und arbeitet in London.



Caroline Achaintre, “Scanner”, 2015



Installation View, “Caroline Achaintre. Permanent Wave”



Sylvia Vorwagner
www.sylvia-vorwagner.at
member of the Kunstforum SKG and of the Kunstforum Wels

Contemporary artists
Claudia Mayer-Mallenau
and **Sylvia Vorwagner**
will present their art works
at the exhibition “out of the blue”
at Galerie am Schillerplatz

Opening / Vernissage at the 24th at 7 p.m.
Show / exhibition: 24–27 September 2019
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KUNSTHISTORISCHES MUSEUM

The Theseus Temple MAURIZIO CATTELAN

25 April – 6 October 2019

Continuing our series of exhibitions at the Theseus Temple, this year the Kunsthistorisches Museum is presenting a single work by the Italian artist Maurizio Cattelan.

Maurizio Cattelan (born 1960 in Padua) is among the most well-known and provocative artists of our time. His humorous and satirical sculptures – from



Maurizio Cattelan, "Turisti". 1997, detail. Collezione Prada, Milan

La Nona Ora (1999), a depiction of Pope John Paul II struck by a meteorite, to Him (2001), a life-like mannequin of Adolf Hitler as a small boy – invariably generate both controversy and debate. Cattelan was a founder of The Wrong Gallery, co-curator of the Berlin Biennale in 2006, and editor of various magazines and journals.

The work on exhibition belongs to the Collezione Prada, and was selected in collaboration with them. The Kunsthistorisches Museum has partnered with the Fondazione Prada to produce the exhibition Spitzmaus Mummy in a Coffin and Other Treasures, curated by filmmaker Wes Anderson and writer and illustrator Juman Malouf, which will be presented in Milan in September 2019 following its display in Vienna.

Contemporary Art at the Theseus Temple

Beginning in 2012, the museum began a new series of exhibitions within the Temple, a neo-classical structure built by court architect Peter von Nobile in 1823 to be the home for a single work of then-contemporary art: Antonio Canova's white marble masterpiece Theseus Slaying the Centaur. For almost seventy years, this artwork stood alone inside the building, until in 1891 it was moved to the newly completed Kunsthistorisches Museum where it still stands today. More than a century later, these exhibitions have returned the Temple to its original purpose: to house remarkable artworks by contemporary artists, one at a time.

Artists who have previously exhibited at the Theseus Temple include Ugo Rondinone (2012), Kris Martin (2012), Richard Wright (2013), Edmund de Waal (2014), Susan Philipsz (2015), Ron Mueck (2016), Kathleen Ryan (2017) and Felix Gonzalez-Torres (2018).



Maurizio Cattelan, "Turisti". 1997, detail. Collezione Prada, Milan

In Fortsetzung unserer Ausstellungsreihe zu zeitgenössischer Kunst im Theseustempel präsentieren das Kunsthistorische Museum in diesem Jahr ein Werk des italienischen Künstlers Maurizio Cattelan.

Maurizio Cattelan (geb. 1960 in Padua) ist einer der bekanntesten und provokantesten Künstler der Gegenwart. Seine humoristischen und satirischen Skulpturen – beispielsweise La Nona Ora (1999), eine Wachsfigur von Papst Johannes Paul II., getroffen von einem Meteoriten, oder Him (2001), eine lebensechte Puppe von Adolf Hitler als kleiner Junge – sorgen immer wieder für Kontroversen und Diskussionen. Cattelan war Mitgründer der Wrong Gallery sowie Co-Kurator der Berlin Biennale 2006 und ist Herausgeber verschiedener Magazine und Zeitschriften.

Das ausgestellte Werk ist im Besitz der Collezione Prada und wurde in Zusammenarbeit mit ihr ausge-

wählt. Auch für die Ausstellung Spitzmaus Mummy in a Coffin and Other Treasures, kuratiert von Filmemacher Wes Anderson und Autorin und Illustratorin Juman Malouf, haben Kunsthistorisches Museum und Fondazione Prada kooperiert. Die Ausstellung, die noch bis 28. April in Wien zu sehen ist, wird im September 2019 in Mailand eröffnet.

Zeitgenössische Kunst im Theseustempel

Der klassizistische Theseustempel wurde 1823 von Peter von Nobile als neues Domizil für ein einziges, damals zeitgenössisches Werk – Canovas Theseusgruppe – geschaffen. Fast siebenzig Jahre lang war diese bedeutende Skulptur dort allein ausgestellt, bis sie 1891 in das neu erbaute Kunsthistorische Museum übersiedelte, wo sie sich noch heute befindet. Über ein Jahrhundert später erfüllt der Theseustempel nun wieder seinen ursprünglichen Verwendungszweck: Seit 2012 zeigt das Kunsthistorische Museum dort jedes Jahr jeweils ein einziges bedeutendes Werk der zeitgenössischen Kunst.

KünstlerInnen, die bisher im Theseustempel ausgestellt haben, sind Ugo Rondinone (2012), Kris Martin (2012), Richard Wright (2013), Edmund de Waal (2014), Susan Philipsz (2015), Ron Mueck (2016), Kathleen Ryan (2017) und Felix Gonzalez-Torres (2018).



Theseus Temple © KHM-Museumsverband

MUMOK MUSEUM

PATTERN AND DECORATION Ornament as Promise Ornament als Versprechen

23 February – 8 September 2019

Ornament as Promise was the premise of the Pattern and Decoration movement in the United States (1975–1985). In this exhibition, mumok presents the rich collection of works from this movement of Peter and Irene Ludwig, in the largest presentation of Pattern and Decoration in German-speaking Europe since the 1980s.

With oriental-style mosaics, monumental textile collages, paintings, installations, and performances, in the 1970s committed feminist artists like Miriam Schapiro, Joyce Kozloff, Valerie Jaudon, and Robert Kushner aimed to bring color, formal diversity, and emotion back into art. Decoration played a key role, with its connotations of the techniques of artisanship. Various ornamental traditions, from the Islamic world to North American Indians to Art Deco, were incorporated in their works, opening up a view beyond geographical and historical boundaries. A proximity to folk art was sought as a deliberate counter to the "purism" of the art of the 1960s.

With works by Brad Davis, Frank Faulkner, Tina Girouard, Valerie Jaudon, Joyce Kozloff, Robert Kushner, Thomas Lanigan-Schmidt, Kim MacConnel, Miriam Schapiro, Kendall Shaw, Ned Smyth, Robert Zakanitch, and Joe Zucker

Curated by Manuela Ammer.

The project was initiated by the Ludwig Forum für Internationale Kunst Aachen and realized in cooperation with the mumok – Museum moderner

Kunst Stiftung Ludwig Wien. Following the venues in Aachen and Vienna, the exhibition will be on view at the Ludwig Museum - Museum of Contemporary Art, Budapest.



Miriam Schapiro, "Dormer", 1979



Robert Kushner, "Rivals", 1978

Ornament als Versprechen lautete die Prämisse der US-amerikanischen Pattern-and-Decoration-Bewegung (1975–1985). Die gleichnamige Ausstellung im mumok führt die reichen Bestände der Sammler_innen Peter und Irene Ludwig zur größten Präsentation von Pattern and Decoration im deutschsprachigen Raum seit den 1980er-Jahren zusammen. Mit orientalisch anmutenden Mosaiken, monumentalen Textilcollagen, Malereien, Installationen und Performances verfolgten feministisch engagierte Künstler_innen wie Miriam Schapiro, Joyce Kozloff, Valerie Jaudon oder Robert Kushner in den 1970er-Jahren das Ziel, Farbe, Formenvielfalt und Emotion in die Kunst zurückzuholen. Das Dekorative und ihm nahe

kunsth Handwerkliche Techniken spielten dabei eine große Rolle: Unterschiedliche ornamentale Traditionen – von islamisch über nordamerikanisch-indianisch bis Art déco – fanden in die Werke Eingang und öffneten den Blick über den geografischen und historischen Tellerrand hinaus. Die Nähe zur Folklore wurde entgegen dem „Purismus“ der Kunst der 1960er-Jahre ausdrücklich gesucht.

Mit Arbeiten von Brad Davis, Frank Faulkner, Tina Girouard, Valerie Jaudon, Joyce Kozloff, Robert Kushner, Thomas Lanigan-Schmidt, Kim MacConnel, Miriam Schapiro, Kendall Shaw, Ned Smyth, Robert Zakanitch und Joe Zucker

Kuratiert von Manuela Ammer.

Das Projekt wurde vom Ludwig Forum Aachen initiiert und in Kooperation mit dem mumok – Museum moderner Kunst Stiftung Ludwig Wien realisiert. Im Anschluss an die beiden Stationen ist die Ausstellung im Ludwig Museum – Museum of Contemporary Art, Budapest zu sehen.



Brad Davis, "Night Cry", 1979



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INTERVIEW WITH ART COLLECTOR MR. ULI SIGG

BY OLGA TRÖSCHER

"If no one does it then I do it"



Uli Sigg. Painting by Shao Fan. Photo credit Karl-Heinz Hug

CHINESE WHISPERS: Recent Art from the Sigg Collection a comprehensive exhibition on Chinese contemporary has recently been shown at MAK Museum in Vienna. Uli Sigg has been following the development of contemporary art in China since the late 1970s. In the mid-1990s, he started putting together the world's most significant and representative collection of Chinese art. A business journalist, entrepreneur, and Swiss ambassador to China, North Korea, and Mongolia (1995–1998), he had the chance to take a look behind the scenes of the social and economic developments dedicated to both tradition and the future, as China's vision of a new Silk Road shows. Cultural and sociopolitical values form the frame of reference of the MAK exhibition.

Olga Trösch: What in your opinion makes Chinese art so special?

Mr. Sigg: China, Greater China, which is mainland China, the People's Republic, Taiwan and Hong Kong, is the biggest cultural space in the world. So, we'd better know what they are doing. And it is a cultural space definitely different from ours, so of course, the art also looks different, comes across different, has very different roots and very different resources artists may or may not go to. There is One school of artists that tends now to look at their roots and to art which has to do with their tradition. And then there are artists who want to be part of the global main-

stream. Their art they do not want to look "Chinese"; they, you know, want to be good artists among good artists and not selected because of their passport.



Wang Xingwei, My Beautiful Life, 1993–1995. Oil on canvas. Courtesy Sigg Collection. © Wang Xingwei

Olga: How did you get the idea to create your collection? What was the impulse, how did you start it? Just because you liked a few works and then you got the idea that it could be a great opportunity?

Mr. Sigg: I looked at it from Day One, you know, it started in 1979 — that's the birth of contemporary art in China. So, I could see it all along. At first I was not impressed by it, it looked very derivative of Western art, but after some years I saw the artists had found to their own language. Then I got interested. And when I acquired a few works I realized that no one was collecting Chinese contemporary art — no institution, no individual. So I thought: "This is really strange". As I said earlier, the biggest cultural space in the world and no one took interest in the contemporary art of Mainland China. So then I decided to do what actually a national museum should do but did not, for

many reasons, mainly political, censorship, but also lack of appreciation. So I thought: "If no one does it then I do it". Then I changed my focus — Not according to my personal taste but like an institution would collect, just trying to mirror the art production, across all media, whether I like it or not.

Olga: Where do you usually find the works? Do you prefer to buy them in the galleries or at the art fairs or you prefer to visit artists' studios?

Mr. Sigg: The first years there were no galleries and the only way was to find the artists in order to find the works. That was also a main reason why I did it: I was actually studying China through the contemporary art. I was there to build the first joint venture company between China and the outside world. So, I was a business person then, but of course, I was always observed, never left alone... So I felt I need to see another China than the one I was restricted to. And I thought through the contemporary art I could see that other China.

Olga: When you make a decision to acquire an artwork, are you more led by intuition or by intellect?

Mr. Sigg: All of the above. You understand, when you collect like an institution you try to mirror what is important, what is of concern to different artists, what is relevant to society. And of course, you have some additional subjective criteria: does the work have a certain energy, can it take you somewhere where you can't go by yourself? These criteria also exist. But basically it is like an institution — I put together an encyclopedical collection.

Olga: When you acquire artworks, is the personality of an artist important to you? Is it important for you to build a kind of relationship with an artist?

Mr. Sigg: There is a school which says that the art critic should not know the artist because this would influence the view on the work (a prominent school in the US). I don't believe in this, because, as I said, I want to see the Chinese reality, so the contact with artists is a very important part. So, of course, I want to meet artists and I know every artist I have a work from.

Olga: Could you, please, say a little bit more about the spectacular artwork "Decending Light with a Missing Circle" by Ai Weiwei. What is the concept behind it and how did you acquire it?

Mr. Sigg: I commissioned it from the artist, it was made for me. And the main concept of that chandelier is the red color, which has different meanings at different times. Before revolution red color was erotically charged, like "a red lantern". Then came the revolution and, of course, red becomes very important and ideologically charged. And now this chandelier represents also luxury. Even in pre revolutionary Shanghai these beautiful chandeliers existed. And now, in his view this luxury world may crash has. It is a crashed luxurious object.

Olga: What is your favorite work in your collection which is exhibited in the MAK Museum and why do you find it special?

Mr. Sigg: What I really like at the exhibition is the one called "Archives" by Mao Tongqiang. It is not very spectacular, but this "Archives" consists of old furniture and masses of documents from the Inner Security Bureau that had been found by the artist. Covering 1949 to 1979 they were destined to be discharged or burned or recycled, but the artist

collected them, these documents contain so many tragic moments of many lives. They still need to be researched, it's a lot of papers but just the superficial reading reveals how heavy it really is. Of course, it can be argued, how much is this art, how much is this just documentation. But that is a very moving work.

Olga: What was the most unusual or interesting story connected with the purchasing of an artwork?

Mr. Sigg: Since I got most of the works from the artists, there were sometimes difficult circumstances and many works came to me not in a routine way. For instance, a particularly difficult work was the one made of human fat, called "Civilization Pillar".



Artist: Mao Tongqiang, "Archives". 2011–2013. Technique: mixed media

That work is very memorable. It is made to remind you of our civilization with all this excess consumption. But it was very difficult to shape it (it is about four meters high), to store it, it was not clear how it was going to sustain, how long would it sustain — these questions were quite difficult to answer. And another work called "RMBCity" by Cao Fei. She creates this work in "Second life", which was the first virtual reality world on the computer. There you could buy the virtual space on the Internet and you could change this space. The artist shaped it by creating a city. I was involved in the process; we did many buildings. Then we could let it out to artists and they did virtual exhibitions in the virtual space. I was interested in this work very much because it was so difficult to define what is the collectible, how you collect this virtual space work, maybe like data on a hard disk or videos or physical objects or what. When we started the project, we couldn't define what is the collectible. so we helped ourselves by saying When the project finishes, what I will collect is what there will be as an exhibition. We will make the exhibition soon and the debate what the work really is goes still on... It is a great example because it covered new ground!

Olga: Are there any particular modern Chinese artists you would recommend to keep an eye on to watch their development, to pay close attention to their art?

Mr. Sigg: It is very difficult to mention names, because to mention someone means to not mention someone else. I would make the recommendation to encourage people to really follow the young Chinese art. Now we see a movement in China, that many Chinese collectors turn away from their roots and collect less of their own Chinese art production. They began to travel, study and work abroad and feel more comfortable now to purchase international art. Still, I think the international collectors should pay attention to what very young artists in China are doing.



Ai Weiwei, Descending Light with A Missing Circle, 2017. © Ai Weiwei

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INTERVIEW WITH CHINESE ARTIST ZHANG WEI

BY ELENA BURGER-SAMONOVA, MSC FOR VIENNA ART REVIEW

“Abstract painting makes you think and sometimes you need just one moment to open your mind and to reach something you could not reach for many years”



Zhang Wei, Z-AC 1602, 2016. Oil on Canvas

Elena Burger-Samonova: Mr. Zhang Wei, thank you for joining us for this interview. Yesterday there was the opening of your solo exhibition at Galerie Krinzinger in Vienna. Have you created the works, that are exhibited there, specially for this exhibition?

Zhang Wei: No, I had been creating these paintings during a couple of years and each year I can make many works, so, for the exhibition we had to choose from all my paintings that have been already created.

Elena: What is the concept behind the series of these works, what inspired you to create them?

Zhang Wei: Actually I don't make any kind of series, paintings just continually come from my whole creative life. At first, starting from 1970, I was a landscape artist. It was the time of the cultural revolution in China. At the end of 1970s I started making some abstract paintings. Then, in 1980, I put all my creative energy into abstract painting. It changed, because my job changed. When I was a landscape painter, I worked as a loader. Travelling by truck to pick up stuff and standing in its open bodywork on the way gave me a chance to see different parts of China, its beautiful views and landscapes. And also I could learn a lot of things from my colleagues just talking about life.

Elena: How did it happen, that you became an abstract painter?

Zhang Wei: My job changed — I became a stage designer in the traditional Queen Opera. In 1976 there

was a cultural revolution and then all the traditional things came back to the society. A new company, Queen Opera in Beijing, was created.

Elena: What is the general concept behind your works?

Zhang Wei: You could see at the exhibition that so many people like my works, the paintings are attractive to them and they are easy for people to come close to them. When you go to a museum, you may feel a kind of distance and some people like to keep this distance with the paintings: 'Oh, what a masterpiece!'. When you have this feeling, you cannot really understand, what an artist is trying to show and to explain to the audience. My paintings do not have this kind of attitude, they'd rather be with people, welcome everyone, who is interested.

Elena: When you create your abstract paintings, can you explain what is on the canvas, why you chose this or that color, etc.? Does everything on the canvas have a certain meaning?

Zhang Wei: There is no exact meaning of each part or color on the canvas. Generally, color is my specialty, I have been using color for more than 40 years and I still keep my style and keep learning. In my paintings I try to combine a busy area and a lot of empty places. As I reader, I prefer short stories. Long novels can tell you a big story about someone, who was born, grew up, got married and divorced, how he felt and so on. That is not really interesting for me, because it is just people's life, something that almost everyone goes through. I prefer writers, who describe just a small part of something, for example, watching a flower under the rain. The writers, who create short things, really know, how to use the words. That is how I try to describe my feelings.

Elena: Can we say that you paintings are multi-dimensional?

Zhang Wei: There can be many dimensions in the meaning. But I prefer the presentation to be flat and clear. When you are writing, you may use just a few sentences and you get the point. For me to use a pen is to use a color. Landscape is what you can see, but abstract painting makes you think and sometimes you need just one moment to open your mind and to reach something you could not reach for many years.

Elena: When you start painting, do you look at the canvas and you already see, what you are going to paint, or do you have an idea and then you come to paint?

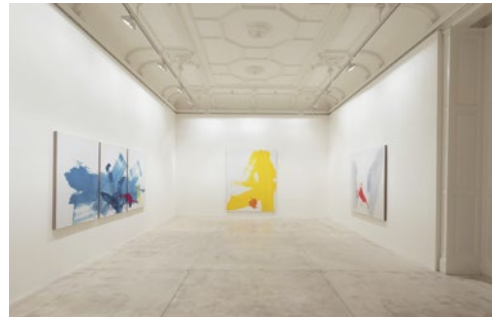
Zhang Wei: If I have, what is on my mind already, if I already know, what I'm going to paint, I lose the interest to the painting. I'd rather give my paintings and myself a chance to work together, as if the painting was growing, like a person.

Elena: When do you realize that a painting is finished?

Zhang Wei: It is my feeling. Sometimes I walk around the painting and, when I look at it from one side, I keep making changes. But then, I come to it from another side and it looks perfect. The relationship with the painting may be changing.

Elena: How many days or hours do you work?

Zhang Wei: I paint quite quickly. But I don't know, what moment is considered to be a start. For example, my studio is 40 km away from my apartment, and every day I have to take a highway to get there and back home. To make it faster and to avoid traffic jams, I prefer to ride my motorcycle instead of driving a car. And it gives me a different feeling: the wind blows into my face, I change the lanes and overtake really expensive cars, and I feel so strong and powerful sometimes. And when I come to my studio these strong feelings are still in my heart and I use them, when I paint. So, just the way I get to the studio already gives me something and I use my brush to express these feelings. It turns out that I start creating my paintings the moment I leave my apartment.



Zhang Wei 2019. Exhibition view. Krinzinger Galerie

Elena: Will you, please, continue the phrase “Painting for me is...”.

Zhang Wei: Painting for me is my life. It is hard to separate me and my painting.

Elena: What is the difference between an artist and non-artist?

Zhang Wei: I have a lot of friends who are not artists and what they usually say, when they see my works,

doesn't sound very good. But for me it's good, I like what they say, because it is the way they see my art. I can use what they say and it leads me to my final result in painting.

Elena: Do the artists understand and see life better than non-artists?

Zhang Wei: No, I think, they are equal. There are so many people, who are good artists, but they are really bad personalities and they do bad and stupid things, concerning their relations with their family and people, who love them. Like Picasso, I like his works so much, but as a person I wouldn't like to be close to him. And there are so many people, who are not artists, and who think, that art is not for them. But they treat other people so nicely and they really know, what love is.

Elena: What was the biggest challenge during your artistic career?

Zhang Wei: It is greed. Everywhere people have something inside that makes them try to get more and more. But if you can get rid of greed you become really quiet and happy and you enjoy life.

Elena: What is the enjoyment of life for you?

Zhang Wei: Each moment is different to me. Last year I had a heart disease. Before that, I always thought, I was a strong man, different from other people of my age. I was too proud, but I was not happy then. After the heart disease I realized, that people's life is so short. People try to get money, name and respect and work really hard, but no one can take all that with them to another world. Now I became more peaceful, became like water, which has no color.

Elena: What advice would you give to young people, who do not know life yet?

Zhang Wei: It is hard to give anyone advice. If I had children, I would just tell them: 'Try to be a nice person, nice to everyone, because there is no more important thing in the world'. I would tell them: 'Be nice, peaceful, love and be loved.'

Elena: What is the role of an artist in the society?

Zhang Wei: It is very important for an artist to be honest with the audience, not to pretend and to show the real you.

Elena: What are the other things that you like?

Zhang Wei: Women, they are the most beautiful in the world.

INTERVIEW WITH CHINESE ARTIST CHEN LI

BY KATRINE LEVIN, WWW.KATRINELEVIN.COM

“I paint to finish my idea, my hope. I paint what I feel in my heart...”

Chen Li is a prize-winning artist who lives and works in Kunming. Born into an artistic family in 1971, he grew up surrounded by the avant-garde artists of the post-Cultural Revolution, equally inspired by the works of Bruegel and de Kooning as of Guan Xiu and Zhao Wu-ji. Chen Li's prize-winning woodblock print, “Human Buddha” will be on display at the Asian Galleries in the British Museum starting June 2019. This work was acquired by the Museum after the first solo exhibition of his woodblocks in London 2018. His work is in the British Museum and in significant private collections in the United Kingdom, Italy and the United States.



Chen Li, “Dongchuan Mountains with a Horse”, 2016. Oil on Canvas, 100 * 130 cm



Chinese Artist Chen Li

Chen Li works with both oil on canvas and woodblock prints. His lyrical oil paintings meld the philosophies and techniques of Eastern and Western art to create a mesmerising new visual language. “Just like writing a love letter, content is the key; what pen you use is not important. The characteristic forms of the mountains and landscapes of Yunnan drive me to paint. My compositions are inspired by the spirit of traditional Chinese culture and the Buddhist philosophy. Chinese art and Western art have different views about reality. But when I paint, I ignore both man-made and natural rules to create living artistic images.” (Chen Li)

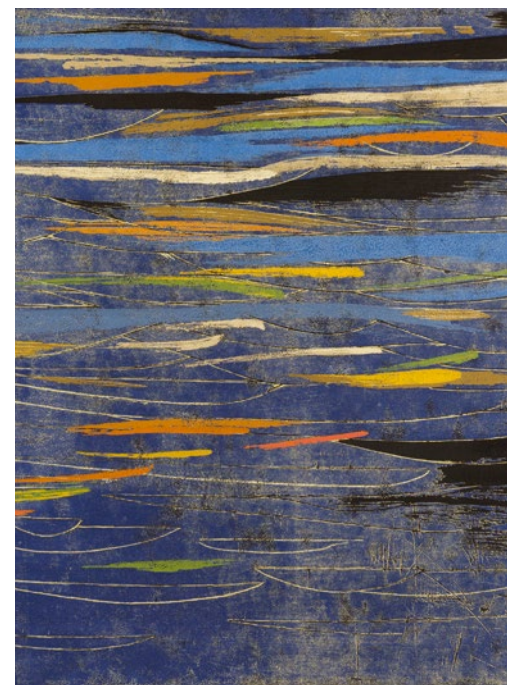
In his woodblock prints, Chen Li uses Yunnan's rare “waste-block” or “suicide” technique that leaves no room for error. All colours are printed from a single woodblock, each step carving over the previous one

until the block is destroyed. Only a single edition is possible. Chen Li's woodblock prints have won numerous national awards in China. The Artist defines his practice as a constant transformation, a living art. The freedom of Chen Li's thoughts is echoed in the freedom of his strokes and the originality of his compositions. Chen Li's works convey a deep and often dynamic harmony. His flying strokes render wind, clouds, the universe — transporting the viewer into the experience.

Chen Li developed his style in conscious isolation from the influences of academia. Defying categorisation, he says “I paint to finish my idea, my hope. What



Chen Li, “The Well of Longchuan” 2016. Oil on Canvas, 100 * 130 cm



Chen Li, “Reflecons in a Blue Lake”, 2010. Reduction woodblock print. Edition 8/12

I care most about is whether I'm saying what I want clearly, and if there are ways to say it better.” Pursuing his own concepts and ideas are a key aspect of Chen Li's work and personality. Amazingly, despite winning many prizes at the mandatory national art exhibitions in China, Chen Li felt he was not ready to exhibit internationally until he was 46. Since his first solo show with us in London in 2017, he has been attracting significant attention from public and private collectors alike.

LA BIENNALE DI VENEZIA

MAY YOU LIVE IN INTERESTING TIMES

58th International Art Exhibition

13 May – 24 November 2019



The Awards Ceremony and Opening at Ca' Giustinian, Venice

La Biennale di Venezia (The Venice Biennale) has been for over 120 years one of the most prestigious cultural institutions in the world. Established in 1895, the Biennale has an attendance today of over 500,000 visitors at the Art Exhibition.

Paolo Baratta, President of La Biennale di Venezia: The title of this Exhibition could be interpreted as a sort of curse, where the expression “interesting times” evokes the idea of challenging or even “menacing” times, but it could also simply be an invitation to always see and consider the course of human events in their complexity, an invitation, thus, that appears to be particularly important in times when, too often, oversimplification seems to prevail, generated by conformism or fear.

Biennale Arte 2019: Official Awards

The awards of the International Jury have been presented with the following motivations:

Golden Lion for Best National Participation to Lithuania for the experimental spirit of the Pavilion and its unexpected treatment of national representation. The jury was impressed with the inventive use of the venue to present a Brechtian opera as well as the Pavilion's engagement with the city of Venice and its inhabitants. Sun & Sea (Marina) is a critique of leisure and of our times as sung by a cast of performers and volunteers portraying everyday people.

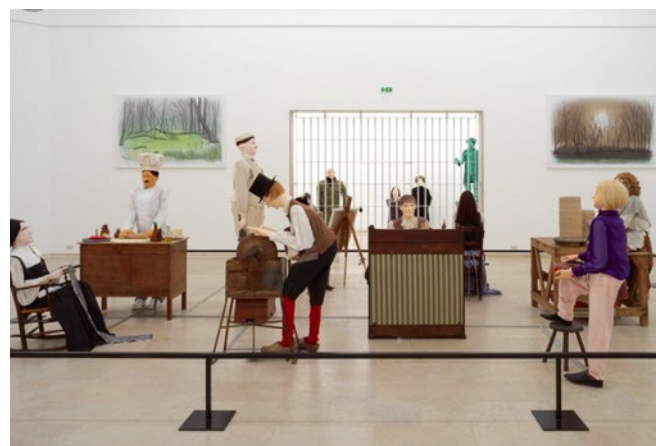
Special mention as National Participation to Belgium. Unsparing in its humour, the Belgian Pavilion offered an alternative view of the under-recognised

aspects of social relations across Europe. The uncanny staging of a series of fictional characters in the form of mechanised puppets based on folkloric stereotypes allow the Pavilion to act on several registers, while creating two if not more parallel realities.

Golden Lion for the Best Participant in the International Exhibition May You Live In Interesting Times to Arthur Jafa for his 2019 film The White Album (venue: Central Pavilion, Giardini), which, in equal measure, is an essay, a poem and portraiture. Jafa uses appropriated and original footage to reflect upon the issue of



Artist Carol Bove, “Nike I” 2018, “New Moon” 2018. Stainless steel, urethane paint



Belgian Pavilion. Installation view of “Mondo Cane”

race. Just as the film critiques a moment fraught with violence, in tenderly portraying the artist's friends and family, it also speaks to our capacity for love.

Silver Lion for a Promising Young Participant in the International Exhibition May You Live In Interesting Times to Haris Epaminonda for her carefully constructed constellations of images, objects, text, forms, and colours that are built out of fragmented memories, histories and imagined connections; for showing us that the personal and the historical can be compressed into a powerful yet loose web of multiple meanings.

Ralf Rugoff, Curator of the 58th International Art Exhibition

May You Live in Interesting Times will no doubt include artworks that reflect upon precarious aspects of existence today, including different threats to key traditions, institutions and relationships of the “post-war order.” But let us acknowledge at the outset that art does not exercise its forces in the domain of politics. Art cannot stem the rise of nationalist movements and authoritarian governments in different parts of the world, for instance, nor can it alleviate the tragic fate of displaced peoples across the globe (whose numbers now represent almost one percent of the world's entire population).

But in an indirect fashion, perhaps art can be a kind of guide for how to live and think in ‘interesting



Art Biennale 2019 in Venice



Ralph Rugoff, Curator of the Biennale Arte 2019 and Arthur Jafa, American artist. The Winner of the Golden Lion for best artist

times.’ The 58th International Art Exhibition will not have a theme per se, but will highlight a general approach to making art and a view of art's social function as embracing both pleasure and critical thinking. The Exhibition will focus on the work of artists who challenge existing habits of thought and open up our readings of objects and images, gestures and situations. Art of this kind grows out of a practice of entertaining multiple perspectives: of holding in mind seemingly contradictory and incompatible notions, and juggling diverse ways of making sense of the world. Artists who think in this manner offer alternatives to the meaning of so-called facts by suggesting other ways of connecting and contextualising them. Animated by boundless curiosity and puncturing wit, their work encourages us to look askance at all unquestioned categories, concepts and subjectivities. It invites us to consider multiple alternatives and unfamiliar vantage points, and to discern the ways in which “order” has become the simultaneous presence of diverse orders.

May You Live in Interesting Times will take seriously art's potential as a method for looking into things that we do not already know — things that may be off-limits, under-the-radar, or otherwise inaccessible for various reasons. It will highlight artworks that explore the interconnectedness of diverse phenomena, and that convey an affinity with the idea, asserted by both Leonardo da Vinci and Vladimir Ilyich Lenin, that everything connects with everything else.

May You Live in Interesting Times springs from a belief that interesting art creates forms whose par-

ticular character and delineation raise questions about the ways in which we mark cultural boundaries and borders. Intelligent artistic activity involves creating forms that call attention to what forms conceal, and the functions that they fulfil. The Exhibition will highlight art that exists in between categories, and which questions the rationales behind our categorical thinking.

May You Live in Interesting Times will aim to welcome its public to an expansive experience of the deep involvement, absorption and creative learning that art makes possible. This will entail engaging visitors in a series of encounters that are essentially playful, taking into account that it is when we play that we are most fully “human.” This will mean tweaking aspects of the exhibition format where possible to make sure they are sympathetically aligned with the character of the art being presented.

Finally, May You Live in Interesting Times will be formulated in the belief that human happiness depends on substantive conversations, because as social animals we are driven to both create and find meaning, and to connect with others. In this light, the Exhibition will aim to underscore the idea that the meaning of artworks are not embedded principally in objects but in conversations — first between artist and artwork, and then between artwork and audience, and later between different publics. Ultimately, Biennale Arte 2019 aspires to the ideal that what is most important about an exhibition is not what it



Lithuanian Pavilion, “Sun & Sea” (Marina). Lina Lapelyte, Vaiva Grainyte and Rugile Barzdukaite. Commissioner: Rasa Antanavičiūtė. Curator: Lucia Pietrousti

puts on display, but how audiences can use their experience of the exhibition afterwards, to confront everyday realities from expanded viewpoints and with new energies. An exhibition should open people's eyes to previously unconsidered ways of being in the world and thus change their view of that world.



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