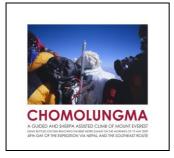
«Transformationen» | Group Show

May 4 – July 27, 2018



Günter Brus (* 1938, Ardning, AT, lives in Vienna, Austria and Spain) is considered one of the most radical representatives of Wiener Aktionismus. In the mid-1960s, the painter-trained artist started realizing performances in which he inflicted injuries on his own body, expanding the painterly process to an intrepid body analysis that was combined with socio-critical observations. After several such sensational actions, which also earned him a police condemnation, after 1970 he devoted himself entirely to the pictorial work again. The photographic portfolio "Starrkrampf", which we show in the exhibition "Transformations", documents one of Brus' actions from 1965, whereby the limbs dipped in chalk dust emphasized the painterly aspect of his expressive performances.



The work of **Hamish Fulton** (*1946, London, GB, lives in Canterbury, GB) is determined by a central theme: the nature and the physical experience of the same. For almost 50 years, the "walking artist" has been making extensive hikes on all five continents. He then transfers the resulting experiences into factual, often text-based and graphically influenced works, sometimes combined with photography, as in the example "Chomolungma (summit photograph)", 2009 from our exhibition. The work refers to one of the most spectacular walks the artist has undertaken: a 49-day expedition to the top of Mount Everest, the highest point on earth. Unlike the extreme athletes, who aim for glorious peak performances at Mount Everest, Fulton is concerned with a deliberate confrontation with the limits of his own physics and of landscape.



In her conceptual work **Cindy Hinant** (*1984, Indianapolis, US, lives in New York, US) examines the mechanisms of celebrity culture and focuses on the image the tabloid press draws of female stars and starlets. She thwarts this very contemporary theme from the popular sphere with strategies and formal elements of minimal and post-minimal art. In our exhibition we show the series "Celebrity Grid", in which Hinant draws subtle grid structures over selected magazine covers. What is common to all these covers is that they show a Hollywood beauty and boldly announce reports on their dramatic private affairs. The right-angled linear structure, on the one hand, neutralizes these publicly expolited dramas with sober regularity and, but on the other hand, it also squeezes them into a rigid form.



With her genuine light works, **Brigitte Kowanz** (*1957, Vienna, AT, lives in Vienna) ranges among to the leading international artists in this field. She makes light visible as an independent phenomenon that not only illuminates, but also carries information similar to language and writing. Since the late 1980s, Kowanz has combined artificial light and linguistic elements into catchy pictorial formulas that emphasize the relationship between form and content and visualize the complex relationship between seeing and understanding, perceiving and recognizing. In our

exhibition, we show a work from the series "Speed of Light", which indicates as a luminous decimal number the fraction of a second that light needs to cover a distance of 2 meters – the length of artwork itself. This incredible figure, this immaterial phenomenon that yet influences our corporeality, is thus transformed into a graphic formula.



The Pakistani-British artist **Haroon Mirza** (* 1977, London, UK, lives in London) is internationally renowned for his installations in which he orchestrates a complex interplay of light and electricity into a sensory multi-layered experience. These ephemeral elements are sometimes attached to technoid-seeming objects, sometimes to familiar ones such as furniture. Other characteristic features are interactive elements such as electricity or light impulses, sometimes also the movement of the observer, which may affect and modify the work. In our exhibition, "Solar Powered LED Circuit Compositions" reacts to light incidence, and it was also shaped by electricity, which ran through psychoactive mushrooms. So again, ephemeral influences on the human body – the consciousness-expanding substance and the light – are the cause for shaping.



Klaus Rinke (* 1939, Wattenscheid, DE, lives in Neuhaus, AT) is one of the most important German representatives and pioneer of process and action art. From the mid-1960s onwards, he was mainly known for his "primary demonstrations" – actions performed in the open air or in galleries and museums dealing with the spatiality and temporality of human existence. In Rinke's oeuvre, which also includes drawings and installations, water and station clocks are leitmotifs, symbolizing transience – as in the performance "The Water Carrier" from 1971, of which we show a photograph in our exhibition. Around the same time, the lot, which plays a role in the process-oriented installation "Evaporation", found its way into his work as an important symbol of man's earthboundness.



Roman Signer (* 1938, Appenzell, CH, lives in St.Gallen, CH) is one of Switzerland's most renowned contemporary artists. With his ephemeral action, so-called "time sculptures", he has essentially contributed to the renewal of the notion of "sculptural" since the 1970s. Early on, Signer also filmed or photographed his explosive and risky projects that visualized processuality and transcience. In the context of "Transformations" we show a selection of black and white photographs from the 1980s. They show sculptural moments in Signer's studio, which – resulting from actions – also witness the artist's body, even though it is absent in the images itself. Works from this series can also be seen in a current comprehensive exhibition at the Istituto Svizzero in Rome.