KUNST HAUS WIEN Exhibition Programme 2020

Overview: Upcoming exhibitions 2020

Alec Soth

Photography Is a Language

26.02. – 16.08.20

Opening: Wednesday, 26.02.20

Press Conference: Wednesday, 26.02.20

Alec Soth, *Peter's Houseboat, Winona, Minnesota 2002,* from the series *Sleeping by the Mississippi*
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Nach uns die Sintflut

16.09.20 – 28.02.21

Opening: Tuesday, 15.09.20

Press Conference: Monday, 14.09.20

Michael Goldgruber, from the series *Slack Fields,* 2019
© Michael Goldgruber, Bildrecht Wien 2019

Claudius Schulze

Biosphäre X

30.01. – 13.04.20

Opening: Wednesday, 29.01.20

Claudius Schulze, *TQ1066-RP5013.18, Contemporary and historical bumblebee collection. Entomological Club Krefeld,* 2018 © Claudius Schulze

Tree and Soil

Robert Knoth & Antoinette De Jong

23.04. – 14.06.20

Opening: Wednesday, 22.04.20

Robert Knoth & Antoinette De Jong, *Tree and Soil,* 2019
© Robert Knoth & Antoinette De Jong

Noémie Goudal

25.06. – 27.09.20

Opening: Wednesday, 24.06.20

Noémie Goudal, *Souvlèvement I*, 2018
© Noémie Goudal, Courtesy Noémie Goudal and Galerie Les Filles du Calvaire, Paris

Currently on view

Street. Life. Photography

Seven Decades of Street Photography

Until 16.02.20

Martin Roth

In october 2019 I listened to animals imitating humans.

Until 12.01.20

Upcoming exhibitions 2020

Alec Soth
Photography Is A Language
26.02. – 16.08.20
Opening: Wednesday, 26.02.20
Press Conference: Wednesday, 26.02.20

The American Alec Soth has been counted among the world's leading photographers for some years now. His 2004 series *Sleeping by the Mississipi* catapulted him into stardom: following in Robert Frank's footsteps, the artist documented American life on a road trip along the Mississippi – and did so in a very subjective, poetic, melancholic way. Soth's photographic oeuvre – he is a member of renowned photo agency Magnum – has since been on display in all major exhibition houses and photography institutions. His solo exhibition at KUNST HAUS WIEN constitutes an Austrian premiere: Soth's famous series *Sleeping by the Mississippi* (2004), *Niagara* (2006), *Broken Manual* (2010) and *Songbook* (2014) will be shown for the first time in Vienna, alongside his most recent work *I Know How Furiously Your Heart Is Beating* (2019). With the latter, a condensed portrait series, the artist has once again caused a sensation after a one-year break.

Alec Soth's photographic work seduces us with its poetic visual language. With a masterly hand, Soth captures images of suburban and rural areas in the USA, of people and settings. His large-scale series can be read as case studies of American society. Soth's photographs provide an insight into the lives of ordinary, and sometimes not so ordinary, people; his work covers middle class life outside the big metropolises as well as people on the margins of society.

Soth's thematic approach is shaped by a philanthropic interest. And while his approach is essentially a documentary one, he is guided by his poetic gaze. His photographs, grouped into large series, oscillate between reality and fiction and develop an extraordinary narrative power. Some photographs seem poetic on the merits of their subject alone, or because they appear painterly and at times carry romantic connotations, such as when Soth photographs Niagara Falls in all its splendour. In the same way, however, his depictions of everyday people and places manage to project a sense of dreaminess, of otherworldliness. To this, the sitters' gaze may contribute just as much as the light into which the scenes are immersed. Soth's depiction of certain situations in life or in (love) relationships seems to reflect familiar topoi established in American films, literature and music. In his award-winning photo books, he matches essays, short stories, or excerpts from song lyrics by various authors (such as Pulitzer Prize winner Richard Ford) with his photographic works. They contribute to the overall narrative and underscore the yearning, sometimes melancholic atmosphere that makes Soth's images so strangely alluring

Soth creates extraordinarily vivid portraits of people and places. In his unique photographic language,

he tells of great feelings such as love and loneliness, and reflects on far-reaching socio-political themes, as for example in his portrayals of dropouts and outsiders of US society. In his pictures, deeply human desires and needs reverberate, telling of both the trivial and complex realities of life, of physical and psychological landscapes alike.

Biography

Alec Soth was born in 1969 in Minneapolis, Minnesota, where he also lives. His photographs have been shown in numerous solo and group exhibitions, including: Haus der Photographie, Deichtorhallen Hamburg (2018); London Science Museum, London (2015); The Finnish Museum of Photography, Helsinki (2016 –2017); Detroit Institute of Arts, Detroit, Michigan (2016); Museo de Bogotá (2013); Walker Art Center, Minneapolis (2010); Fotomuseum Winterthur (2008); Jeu de Paume, Paris (2008). Works by Alec Soth can be found in the following collections, among others: Art Collection Deutsche Börse, Frankfurt am Main; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; The Museum of Fine Arts, Houston; San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York.

Alec Soth, *Charles, Vasa, Minnesota 2002*, from the series *Sleeping by the Mississippi*
© Alec Soth / Magnum Photos

Alec Soth, *Melissa*, from the series *NIAGARA*, 2005
© Alec Soth / Magnum Photos

Alec Soth, *Peter's Houseboat, Winona, Minnesota 2002*, from the series *Sleeping by the Mississippi*
© Alec Soth / Magnum Photos

Nach uns die Sintflut [After Us, the Flood]
16.09.20 – 28.02.21
Opening: Tuesday, 15.09.20
Press Conference: Monday, 14.09.20

As a Green Museum, KUNST HAUS WIEN regularly dedicates major photographic presentations to key ecological themes. The main exhibition in autumn presents a selection of artistic positions that focus on the effects of climate change on the ecosystem. The works in the exhibition show and analyse the impact the global climate crisis has on glaciers, sea and marine regions, considering both scientific and political aspects. The images of disappearing glaciers, rising sea levels, increasingly acidified oceans and desertificated land areas are not least emotionally touching, and once again bear witness to the urgency of the topic.

Nach uns die Sintflut [After Us, the Flood] brings together current photographic and cinematic work by 16 international and domestic artists. Their works, often the result of extensive research and close collaborations with leading scientists, throw into relief the ecological effects our way of life has on different regions of the earth. Some also highlight its socio-political and social consequences, or outline future scenarios. The artists draw attention to people in those regions already most affected by the consequences of climate change, and illustrate the global connections between our lifestyle and the ecological, social and economic problems we face.

Some works appear to celebrate the beauty of nature, while others confront us with stark, unprettified images of destroyed landscapes and regions. An example of the latter is Axel Braun, who examines the history and alarming present of the Pasterze (Austria's largest glacier, situated at the foot of the Grossglockner), and documents the dramatic melting of the glacier. Benedikt Partenheimer addresses permafrost as a climate indicator in his photo series *Memories of the Future* and warns of the dire global consequences of the impending thawing of frozen soils in Alaska. Angela Tiatia's video installation is a meditative study of everyday life in the South Pacific island state of Tuvalu. The island, massively threatened by rising sea levels, represents all those regions of the world that are affected by floods. The work of Bangladeshi photographer Sarker Protick addresses the erosion of the riverbanks of the Ganges in his home country caused by climate change.

"Après moi le déluge! is the election cry of every capitalist and every capitalist nation," writes Karl Marx in the first volume of *Das Kapital* (1867). The saying "Nach uns die Sintflut" [After Us, the Flood] which lends the exhibition its title expresses our indifference towards the very real destruction of our environment, and calls out a pattern of behaviour that is only concerned with its own short-term profit, does not recognise systemic connections, and ignores its dramatic impact on the entire ecosystem.

By contrast, the works shown in *Nach uns die Sintflut* [After Us, the Flood] seek to encourage action.

They give visual form to the often abstract and complex processes, and eco-systemic contexts involved. They illustrate facts, create visions and make abundantly clear that nothing less than the future of our planet is at stake.

Artists: Ursula Biemann, Axel Braun, Michael Goldgruber, Justin Brice Guariglia, Stephan Huber, Genoveva Kriechbaum, Anouk Kruithof, Douglas Mandry, Benedikt Partenheimer, Nicole Six & Paul Petritsch, Sarker Protick, Gabriele Rothemann, Anastasia Samoylova, Frank Thiel, Angela Tiatia

Curators: Sophie Haslinger and Verena Kaspar-Eisert

Justin Brice Guariglia, *Climate change at work*, from the Series *'WE ARE THE ASTEROID'*, 2018 © Justin Brice Guariglia

Sarker Protick, from the series *Of River and Lost Lands*, 2011-2018 © Sarker Protick

Anastasia Samoylova, *Square Lakes, Miami*, 2018 © Anastasia Samoylova

Claudius Schulze

Biosphäre X

30.01. – 13.04.20

Opening: Wednesday, 29.01.20

Claudius Schulze, *TQ1066-RP5013.18, Contemporary and historical bumblebee collection. Entomological Club Krefeld,* 2018 © Claudius Schulze

According to the latest report of the World Biodiversity Council (IPBES), one million of the world's approximately eight million animal and plant species are threatened with extinction. This is mainly due to human intervention. While the most dramatic extinction of species in Earth's history continues to accelerate, humans are creating a new species: intelligent machines.

For KUNST HAUS WIEN Garage, Claudius Schulze will be developing a site-specific installation that brings these two epochal developments together: The loss of biodiversity on the one hand and the creation of a new species through artificial intelligence, bionics and genetic engineering on the other. While the world can be processed and understood by machines, it is vanishing forever. While the physical is translated into bits and bytes, species die because their living environments are irretrievably lost.

Will drones and robots replace fauna and flora? Will artificial intelligence and autonomous robots become a new species? Which species were never discovered because they were already extinct? Which species would have emerged if evolution had not been disturbed? Schulze addresses questions like these in his cross-media project, which consists of large-format photographs, scans, animations and renderings.

Claudius Schulze was born in Munich in 1984. He studied documentary photography and photojournalism at the London College of Communication at the University of the Arts London, where he is currently doing his Ph.D. His work has been exhibited at the Triennale der Photographie Hamburg, the Münchner Stadtmuseum, the Fotofestiwal Łódź, the Noorderlicht Internationaal Fotofestival in Groningen, and the Galerie für Fotografie in Hannover. His photo book *State of Nature* was shortlisted for the Paris Photo-Aperture Foundation PhotoBook Award 2017 and nominated for the Prix Pictet 2016. Claudius Schulze lives and works in Berlin.

Curator: Sophie Haslinger

Tree and Soil

Robert Knoth & Antoinette De Jong

23.04. – 14.06.20

Opening: Wednesday, 22.04.20

Robert Knoth & Antoinette De Jong, *Tree and Soil*, 2019

© Robert Knoth & Antoinette De Jong

In the KUNST HAUS WIEN Garage, the Dutch artist duo Robert Knoth (*1964) & Antoinette De Jong (*1963) will present their new video installation *Tree and Soil* alongside photographic works from the series of the same name. The works were created in Fukushima, Japan, where in 2011, as a result of a tsunami triggered by an earthquake, considerable amounts of radioactive materials were released from a damaged nuclear power plant. Since then, the area has been contaminated with radioactivity, and the long-term consequences for humans and nature remain unclear.

"With *Tree and Soil* we emphasize the natural beauty and value of nature. By connecting past and present, we explore the relationship humans have with their natural environment. After the radical transformation of the abandoned landscapes around Fukushima, we often felt like archaeologists of the future trying to understand what happened in a distant past, when a mysterious force led to the evacuation of cities, villages and forests, leaving behind only relics of human presence. We were inspired by the Japanese landscape concept of *fūkei*, which combines the characters for wind and light, two elements that change in a continuous play of light and dark. Panoramic images show the evacuated villages, fields, farmland and surrounding nature with forests and mountains. Audio recordings form a rich and almost tangible soundscape – birds singing in the fields and trees, water flowing down in small streams, water drops rolling in slow motion from the leaves, awakening crickets and other humming insects. From static camera positions, long video recordings reproduce the process of slow change through tiny changes in the landscapes: drops of water, snowflakes, or the wind in branches and leaves."

-Robert Knoth & Antoinette De Jong

Guest curator: Iris Sikking

Noémie Goudal
25.06. – 27.09.20
Opening: Wednesday, 24.06.20

Noémie Goudal, *Souvlèvement I*, 2018
© Noémie Goudal, Courtesy Noémie Goudal and Galerie Les Filles du Calvaire, Paris

To explore landscape's dual character as a geographical reality on the one hand, and – culturally determined – perception of a location or scenery on the other with the help of photographic images is one of the guiding motives in the work of French artist Noémie Goudal. In elaborate productions, she stages natural landscapes and creates large-format images, mainly in black and white. For example, she positions huge mirrors in a landscape in such a way that the sections reflected on the mirrors merge into a cubist version of the scenery.

At first glance, Goudal's photographs are reminiscent of the American landscape photography of Ansel Adams or Paul Strand, whose *straight photography* aimed to depict nature as it is. The idea of an unambiguous reality, however, has become untenable; we know that our cultural socialization, as well as many other factors, impacts and shapes our respective perceptions of reality. Goudal starts from this point by exploring the dialectical potential of the photographic image. She works with image analysis and dissects reality into layers or fragments, thus incorporating the constructiveness of the image from the outset. With her installations, the artist creates spatial and mental extensions of her pictorial content.

For the KUNST HAUS WIEN Garage, Noémie Goudal has designed a space-filling wooden construction that serves as display for her unique photographic works and, at the same time, points to the constructive character of reality.

Noémiee Goudal comes from France and was born in 1984. In 2010, she graduated from the Royal College of Art with a master's degree in photography. She lives and works in Paris and London. Her works have been exhibited internationally. Her most recent solo exhibitions were at the Swiss Musée des beaux-arts du Locle, the Fotomuseum Fotografiska in Stockholm and the Finnish Museum of Photography in Helsinki.

Curator: Verena Kaspar-Eisert