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Chat Jet
Painting ‹Beyond›
The Medium
07.03. –
05.05.2013

Opening
06.03.2013
6 p.m.

→ The works shown at the first internationally themed group exhibition Chat Jet, presented on the occasion of the Künstlerhaus re-opening, are dedicated to current approaches in painting that might be labelled as painting beside itself, or outside of its original frame. An essential thread of this current discourse on painting becomes disengaged from the frame to embrace the space beyond the canvas, as evident for instance in Lotte Lyon's wall piece in the exhibition venue's foyer or in Alexander Wolff's living exploration piece in the apse. At the same time, classical materials like pigment, acrylic, and canvas experience a more restrained use, with painting playing out on all kinds of surfaces and with widely divergent materials and "grounds" being employed. The idea takes centre stage in lieu of artisanship, as is illustrated by the works of Monika Baer, Michael Krebber, or Andy Boot shown in the exhibition, which position "painting" as context-specific, or even with humoristic connotations, but always extending beyond its medium. The prevalence and popularity of the question of the "status quo" of "painting" is paralleled by the manifold answers of this cherished "old aunt". Martin Kippenberger, for one, asserted in 1991: "Simply to hang a painting on the wall and say that it's art is dreadful. The whole network is important! ... When you say ART, then everything possible belongs to it. In a gallery that is also the floor, the architecture, the color of the walls. All of this is just as important as the picture on the wall itself."¹ A number of artists in this exhibition have created works based on these considerations, and similar ones, yet with temporally shifted and more refined knowledge of media. In pieces by the artists Will Benedict or Lucie Stahl, as well as those shown in this exhibition by Birgit Megerle, painting is seen to be reflected in the medium of photography. Here, the at times media-induced doubling of the pictures is keenly discussed in broader contexts, whereby the specific nature of each work is significant and no one aspect is seen to overlay another. The artists explore possible variances in their own position in reaction to developments and discussions about "painting" while simultaneously embedded in an elaborate network of fellow artists, curators, critics, gallerists, and collectors.

The exhibition Chat Jet – Painting <Beyond> The Medium and the works it presents are devoted to such issues, to this "buzz" that may even swell to a performative mantra, as in the performances by Ei Arakawa: "Running painting Running Out Painting Painting is Watching." Many of the artistic approaches taken in the exhibition seem to roughly unite, fostering questions as to how such performative practices or delegated performativity (as in the case of Reena Spaulings and her "Michael" series), digital strategies (as in the case of Wade Guyton), or linguistic considerations (thematized by Stefan Sandner, Jana Euler, Arakawa/Gambaroff, or Blake Rayne) take painterly

→ recourse to the canvas – questions as to how painting reacts to the challenges of an increasingly mediated society characterised by a proliferation of technology and a globalised structure.

What are the media, structures, and surfaces employed in painting nowadays, and have we reached a point where the image is fractured into fragments? How does it remain possible to demarcate and define painting when it faces these greater mediatic challenges and even enters into alliances with techniques that were formerly alien to painting? Might painting's reflexive game with its own remnants generally refer to the breakdown of separation in the field of visual culture, and what are the conditions for viewing?

The concluding question influencing the exhibition is: Why pursue painting, and how, in today's digital age?

Artists: Franz Amann, Ei Arakawa / Nikolas Gambaroff, Monika Baer, Will Benedict, Andy Boot, Jana Euler, Manuel Gorkiewicz, Wade Guyton, Clemens Hollerer, Alex Hubbard, Jutta Koether, Michael Krebber, Anita Leisz, Lotte Lyon, Birgit Megerle, Chiara Minchio, Ute Müller, Reto Pulfer, Blake Rayne, Pamela Rosenkranz, Stefan Sandner, Gedi Sibony, Reena Spaulings, Lucie Stahl, Cheyney Thompson, Jessica Warboys, Alexander Wolff

Chat Jet was conceived by Sandro Droschl in collaboration with Christian Egger, who has assumed a curatorial position at the Künstlerhaus. The comprehensive project includes an accompanying program and an exhibition catalogue.

Press talk: 06.03.2013, 11 a.m.

Press download: www.km-k.at

On 8 March a free shuttle service will be offered as part of the CMRK exhibition openings at Camera Austria, < rotor >, Grazer Kunstverein, and KM– (all exhibitions will have extended opening hours on this day from 6–10 p.m.): departure Vienna, 3 p.m., Opera, IKEA parking lot; return departure, Graz, 11:30 p.m., Kunsthaus Graz, Lendkai 1.

- 1) "One Has to Be Able to Take It!", excerpts from an interview with Martin Kippenberger by Jutta Koether, November 1990 to May 1991, in Martin Kippenberger, *The Problem Perspective*, ed. Ann Goldstein (Cambridge, MA: MIT Press, 2008), p. 316.

→ The "New" Künstlerhaus

Graz has acquired a "new" institution for contemporary art — the Künstlerhaus — which presents international tendencies while taking local art production into consideration. The Künstlerhaus has now become a house of art and its media, with an aim to facilitate the creation, exhibition, and discussion of art while simultaneously putting something "different" up for debate again and again. The new facility is operated by the Kunstverein Medienturm, which brings a wealth of competency to the Künstlerhaus programme. This combined with both young and established art has contributed to the evolution of an exciting institution. Under contemporary programmatic direction, the Künstlerhaus is designed to maintain its traditional reputation as the most architecturally pleasing exhibition space in Styria, thus making possible and experienceable a trans-regional orientation and also a thrilling exploration of modern art.

Almost risen out of the debris of war as one of Austria's first cultural buildings in 1952, the Künstlerhaus was, similar to the documenta venue, dedicated to modernism, and within this context there were many outstanding exhibitions on show (e.g., ambiente/environment within the framework of the Trigon biennial organised by Italy, Austria, and Yugoslavia). Over the last two years, the Künstlerhaus building, which had meanwhile become quite aged, was renovated to its present, contemporary state by the Province of Styria and equipped with infrastructures that make it capable of competing in the international art circuit. A competition for its restoration was announced in 2010 by the awarding authority Universalmuseum Joanneum. The renowned architecture firm Bramberger Architects was awarded the contract to execute the improvements in collaboration with Austria's Federal Monuments Office. Starting on 6 March 2013, the Künstlerhaus will provide 670 square metres of exhibition space encompassing three generous premises (also separately utilizable) in a renovated, barrier-free building with a clearly improved structural fabric, also featuring improved building services, security, air-conditioning, and fire protection.

Starting in January 2013, the Kunstverein Medienturm, backed by its twelve-year history, will independently operate the Künstlerhaus so as to embark on new terrain through a repositioning of the institution in the Austrian context. Under the direction of the relatively young Kunstverein and its director Sandro Droschl, a Künstlerhaus that is aware of its historical impact has re-emerged, with its programmatic approach touching on questions of the contemporariness of art within a changing, mediatised society. In terms of an open, experiment-orientated idea of art, current fine art positions and their mediatic set-ups are presented. A diverse programme of both solo and themed group shows is planned, with a vivid discursive programme and a series of publications supporting the exhibitions.



Alex Hubbard, Hit wave, 2012
 Courtesy Galerie Eva Presenhuber, Zurich



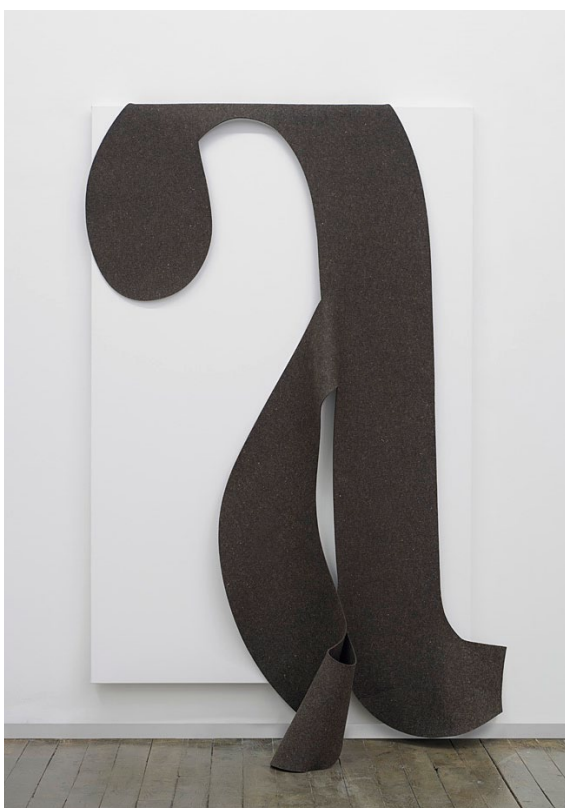
Pamela Rosenkranz, *Pure Reflections (Red Subject)*, 2012
 Courtesy Karma International, Zurich



Alexander Wolff, wall painting (set-up), KM–, Graz, 2013



Jessica Warboys, Sea Painting, Les Orpelliens, 2012
 Courtesy Gaudel de Stampa, Paris



Blake Rayne, Cover Letter, dark brown, 2011
 Courtesy Campoli Presti, London / Paris



Ei Arakawa / Nikolas Gambaroff, Cardman (AL/LA), 2012
 Courtesy Meyer Kainer, Vienna