

→ Hannah Perry
Rage Fluids
30 06 – 26 08 2018

Press talk
29 06 2018, 11 a.m.

Opening & Performance
29 06 2018, 6 p.m.



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→ In her first institutional solo exhibition, "Rage Fluids," the British artist Hannah Perry deals with the treatment of coming to terms with pain and loss, but also with euphoria and ecstasy against the background of the current forms of communication as well as the traditional view of gender roles. Perry's works arise from the fragments of her experiences of immediate events, recorded by her iPhone camera or in quickly typed texts. The artist uses these recordings as raw material to process them further, combined with her own thoughts and sentiments, within the area of tension between rage and desire, between one's own needs and conventions that are considered outdated.

For "Rage Fluids," Perry has developed a broad course built from new works, specifically produced for this exhibition: In the main exhibition hall, she presents an extensive, hovering installation, the reflecting foil cover of which is set into vibration by the bass from the speakers, turning it thus into a powerful counterpart. The work is based on a technical process that Hannah Perry already used in 2014 for her wall work "Feeling it" in her degree show at the Royal Academy Schools in London and which she subsequently transferred to detached sculptures. The apsis of the Künstlerhaus is also taken in a space-filling manner. Here, Perry's recently finished 360°-film is shown and offers the viewer an opportunity to dive into a space filled with hovering and floating parts of the bodies of different genders. The voice-over reflects on the altered states of the self, subsequent to a traumatic experience, the responses—such as sadness and rage—as well as the different coping strategies. Sentence- and word-fragments of the 360°-film can also be found in Perry's print works, presented in a side room of the exhibition hall. On the aluminium panels, screen prints are overlaid with cut-outs from the image archives of the artist, and with quickly splattered traces of colour, hastily stuck on foils have been abruptly partially removed. In the performance, choreographed by Perry in cooperation with dancers for the opening of the exhibition, the tension between attraction and rejection, between the subject and the masses, between a state of shock and rage is addressed once more.

"Rage Fluids" reflects on personal experiences in different media, particularly in relation to cliché-ridden views of masculinity. The works do not only communicate emotional reactions in their diverse intensities to the outside world, but they can furthermore induce them in the viewer. Especially the installation works in the exhibition do affect the body, and occasionally they go even beyond their impact on the sensory perception. Hannah Perry works on a thorough exploration of everyday challenges, between "real life" and the representations of impressions and emotions on the different channels directed to an outside world.

"Hannah Perry is considered one of the most interesting, international young artists. Personal memories and emotions in relation to the current medialization of the private sphere, apparent primarily in digital media and social networks, are present in her works. Her involvement with the beautiful spaces of the Künstlerhaus Graz, her hanging sound installation in the main hall and the premiere of her first 360°-film at

the apsis, as well as the substantive components of her work, are ideally suited to the program of the Hall for Art & Media," states Jürgen Dehm, curator of the exhibition.

Hannah Perry (*1984 Chester) lives and works in London. She studied in London at Goldsmiths College (BA 2009) and at the Royal Academy Schools (graduated in 2014). Solo exhibitions i.a.: "Viruses Worth Spreading," Arsenal Contemporary, New York (2017); "100 Problems," CFA, Berlin (2016); "Mercury Retrograde," Seventeen, London (2015); "You're gonna be great," Jeanine Hofland, Amsterdam (2015); "Hannah Perry," Zabłudowicz Collection, London (2012). Group exhibitions i.a.: "I feel we think bad," Arsenal Contemporary, Montreal (2016); "Private Settings: Art After the Internet," MOMA Warsaw (2014); "New Order II," Saatchi Gallery, London (2014); "Stedelijk at Trouw: Contemporary Art Club – DATA," Stedelijk Museum, Amsterdam (2013). Performances i.a. at the Serpentine Gallery, London (2014); Barbican Gallery, London (2013); V22, London (2012).

Curator: Jürgen Dehm

Thanks to: British Council Austria

Events:

30 06 2018, 12 noon

Talk Hannah Perry & Jürgen Dehm

19 07 2018, 6 p.m.

Lecture Paul Feigelfeld (Media Theorist, TBA21-Academy, London)

09 08 2018, 6 p.m.

Lecture Andrea Schmidbauer (Director, Arnold Schwarzenegger Museum, Thal)

Videos and texts will be published during the duration of the exhibition in the KM-Online-Journal: journal.km-k.at

Press Download: <http://www.km-k.at/en/exhibition/hannah-perry/press/>

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Hannah Perry, Good vibes/Bad vibes, 2016. Courtesy Arsenal Contemporary © Richard Max Tremblay



Hannah Perry, I need space (Toxic safe space), 2016. Courtesy Arsenal Contemporary © Richard Max Tremblay