

**GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN**  
**TEL +43 1 513 30 06 FAX +43 1 513 30 06 33**  
**galeriekrinzinger@chello.at**

**ATELIER VAN LIESHOUT**  
**DER HAUSFREUND**

**Opening: November 24 , 2016, 7 pm**

**Duration: November 25 – January 21, 2017**

**Joep van Lieshout will be present at the opening and will be speaking about his works.**

Der Hausfreund is your most ambiguous friend. Like the postman, he comes around all too often, especially when you yourself are not around. A friend of different faces and functions – just like the multifaceted artworks of Dutch sculptor Joep van Lieshout at Galerie Krinzinger. Mimicking a domestic setting, the gallery shows a selection of Van Lieshout's recent artworks, which ask questions about destruction and renewal, coincidence and concept, minimalism and functionality.

In his sculptures, Van Lieshout explores the boundaries of both ethics and art. His sculptures enter into a discourse with functionality, with form and its language, questioning the position of the artist. He has a fascination for the power that objects, machines and systems wield over humanity, and the (ir)relevance of the individual in the face of this power.

Over the past three decades, Van Lieshout has established an oeuvre that explores the borders between sculpture, functional art and architecture, creating objects and installations, buildings and furniture, utopias and dystopias. In his early works, he set out to investigate the thin line between high art and mass-produced functional object, with series like *Untitled "Beer Crates"* (1987-1988), *Hard Edge* furniture (1989-1990) and *Soft Edge* furniture (1990-1995). A strong sense of coincidence, minimalism and nihilism pervades these artworks, paired with a strong focus on efficiency, on the process, on the concept.

These works were followed by the *Mobile Homes*, which not only focused on the nature of art and the position of the artist, but also touched on the position of the individual within society, and on ways to exist outside the system. This concept was taken even further in the project *AVL-Ville* (2001), where Van Lieshout declared a free state in the port of Rotterdam with a minimum of rules, a maximum of liberties, and the highest degree of autarky.

In his latest body of work, *CryptoFuturism* (2015-ongoing), Van Lieshout turns his view again at systems. He revisits the Italian Futurists a century later to look at resonances between emerging Fascist tendencies today, using his art to reveal the interplay between Utopia and destruction. Van Lieshout embraces emerging technologies from genetic manipulation to artificial intelligence and big data to draw parallels between the societal threats of the early 20th century and the perhaps graver circumstances we face today.

**GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN**  
**TEL +43 1 513 30 06 FAX +43 1 513 30 06 33**  
**galeriekrinzinger@chello.at**

The exhibition *Der Hausfreund* at Galerie Krinzinger shows a selection of works from *CryptoFuturism* series. This selection comprises sculptural pieces that symbolise the search for new guidance, referring to statues of leaders, emperors and deities – to eras when society was personified by a single individual or god.

These are paired with artworks that symbolize the struggle between material and machine, between man and machine, works that were created in an accidental and violent way, like the *Hydroform* sculptures. As part of *CryptoFuturism*, Van Lieshout has built a series of huge machines in order to destroy or recycle all possible materials. These machines were subsequently used to create sculptures by applying high pressure to both prepared materials and everyday objects, by exploring the limitations of the material, subjecting them to violence and chance.

These artworks are juxtaposed with the *Flatpack* series, in which Van Lieshout has reached a full circle. The *Flatpack* works show a return to the themes which were prevalent in his earliest works. Like its predecessors – the *Untitled "Beer Crates"*, *Hard Edge* and *Soft Edge* furniture series, the *Mobile Homes* and the *Free State of AVL-Ville – Flatpack* takes minimalism and modularity as its conceptual starting point, and gives it an ironic twist. It pairs the economic models underlying the production of cheap contemporary furniture to maximal, heavy brutalist aesthetics. Easy assembly with a user-friendly manual is out of the question here.

**Joep van Lieshout** (born in Ravenstein in 1963), lives and works in Rotterdam, the Netherlands. In 1995 he established Atelier Van Lieshout, a multidisciplinary studio in the field of contemporary art, design, and architecture.

**Selection of solo exhibitions:** Ruhrtriennale, DEU (2016), Joep van Lieshout *SlaveCity*, De Pont, Tilburg, NLD (2016), *The Invisible Hand*, Parc Tournay-Solvay, Brussels, BEL, curated by Natalie Kovacs, (2016), *Slave City* by Joep van Lieshout, Zucca Project Space, Venice, IT, (2016), *Monument* at Alte Nationalgalerie, Berlin, DEU (2015), *Power Hammer*, GRIMM Gallery, Amsterdam, NLD (2015), *AVL Mundo's Happy Industry*, Museumpark, Rotterdam NLD, (2014), *The Butcher I* Marseille 2013', Friche Belle de Mai, Marseille, FRA (2013), *Cradle to Cradle*, Kunstverein, Ludwigsburg, DEU (2012), *Installation Saucisson*, Migros Museum, Zürich, CHE (2012), *Infernopolis*, *Submarine Wharf*, in association with Boijmans Museum and - Port of Rotterdam, *SlaveCity*, GEM, Den Haag, NLD (2011), *Cradle to Cradle – Kunstraum Innsbruck*, Innsbruck, AUT (2010), *Atelier Van Lieshout*, Museumsquarter Mumok, Vienna, AUT (2010), *RDM* in association with Boijmans Museum and- Port of Rotterdam, Rotterdam, NLD (2010), *Motel Bochum'*, Cultural Capital of Europe, Bochum, (2010), *Die Stadt der Sklaven*, Museum Folkwang, Essen, DEU (2008), *Der Disciplinator*, Museum for applied arts, Vienna, AUT (2005)...

**Selection of group exhibitions:** *Radical Seafaring*, Parish Art Museum, Water Mill, New York, USA (2016), *Domaine Du Muy*, *Pard de Sculptures Contemporaines*, FRA (2016), *Haar!*, Centraal Museum, Utrecht, NLD (2016), *Goshka Macuga*, *To the Son of the Man who ate the Scroll*, Fondazione, Prada, Milan, ITA, ta.bu. *Maison Particuliere*, Brussels, BEL (2016), *Silence out Loud*, Museum Kranenburgh, Bergen, NLD (2016), *Object Oblige*, Verbeke Foundation, Kemzeke, BEL (2016), *The Humanoids*, Miami Beach Convention Center, USA (2015), *Artists as Architects*, MARTA Herford, Herford, DEU (2015), *Vienna For Art's Sake!*, *Winter Palace*, *Belvedere*, Vienna, AUT (2015), *Blast Furnace*, *AVL-Mundo*, Rotterdam NLD (2015), *bFutur Archaic*, *Grand-Hornu Images*, Hornu, BEL (2015)...

**Exhibitions at Galerie Krinzinger:** *Der Hausfreund*, (solo, 2016/17), *Tempel* (solo, 2014), *Atelier van Lieshout*, *Das Leben*, (solo 2008), *'Zwang'*, (solo 2004), *'Politically Correct? Dutch!'*, (group 2002)

**GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN**  
**TEL +43 1 513 30 06 FAX +43 1 513 30 06 33**  
**galeriekrinzinger@chello.at**

**ISABEL NOLAN**

'Run for the shadows'

**Opening: November 24, 2016, 7 pm**

**Duration: November 25, 2016, - January 21, 2017**

**Isabel Nolan will be present at the opening**

**Noit Banai, Art Historian, University Vienna, will be speaking**

“Nolan’s works both seduce and disarm us. Her work is underpinned by a desire to examine and capture in material form the moments of intensity that can define our encounters with the objects around us; inexplicable and unsettling moments that leave us with a heightened awareness of what it means to be alive. For Nolan this exploration happens through making things – whether monumental or intimate in scale – that are presented as tentative and precarious markers of our place beneath the sun.”

(Sarah Glennie, Director, Irish Museum of Modern Art)

Nolan’s work draws on topics as wide-ranging as the formation of primeval bedrock, religious artefacts, supernovae, donkeys as cultural tropes, or the use of flags. Within each subject she finds an inherent vulnerability or contingency that is given expression in a mercurial array of compelling works. Following a two-month residency at Krinzinger Projekte in 2015, ‘Run for the shadows’ is Isabel Nolan’s first show at Galerie Krinzinger.

This new body of work includes both suspended and floor based sculptures made primarily with mild steel and fabric and drawings prompted, in the main, by specific works in the KHM. As with all of Nolan’s oeuvre, these new works reveal, through their subjective and intimate nature, the inherent, beautiful absurdity of attempting to tackle big ideas through a quixotic process of making.

*„I spent a lot of time visiting museums, the KHM in particular and just walking the city. I experienced a slow physical and psychic reveal of my foreignness in tension with Viennese grandeur.*

*Wishing to compel people to attend to their feet, I’ve made a new modular rug, a floor based sculpture, which sees an arrangement of units form, in outline, motifs and shapes found in various, highly elaborate Viennese ceilings. It evokes the decorativeness of a rug (and the ceilings) but fails to function as might be expected. Comprising 153 pieces of cut steel tube, each hand-stitched into a fabric skin, the piece is unfixed and reconfigurable. It simply demands that anyone who wishes to walk over the rug give full attention to the ground.*

*The new suspended sculptures have the structure of chandeliers but are ersatz, provisional and cast no light. Made of mild steel, and swathes of hand dyed fabric, they lack the clarity or grandeur we associate with their real counterparts. Delicacy is found not in light passing through crystal drops, but rather in how a fold of coloured fabric overlaps another or hits the floor. These low-hung, faux chandeliers draw the gaze down and like the rugs fail absolutely to function appropriately.*

*Accompanying these works is a series of drawings that make partial and intimate, almost personal descriptions of some of the Kunsthistorisches Museums most famous works.*

*The title of the show is a line from the David Bowie song ‘Golden Years’. Following on from verses urging his ‘baby’ to re-embrace life, singing ‘Nothing’s gonna touch you in these*

**GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN**  
**TEL +43 1 513 30 06 FAX +43 1 513 30 06 33**  
**galeriekrinzinger@chello.at**

*golden years' is the quiet, insistent refrain of 'Run for the shadows.' Light is haunted by an appeal to the dark, as height, physical or cultural, is always shadowed or underpinned by that which is lowly. The works in the show share a simple, fundamental impulse to collapse the high into the low, to render the grand as homemade, the austere as genial, the ornate as cosy. Bringing anxiety and awkwardness into a relationship with extravagance at a bodily scale, these works make of the impressive, alienating beauty of Vienna's opulent interior architecture something inviting, soft, unfixed and troublingly useless.'*

(statement by Isabel Nolan)

**Isabel Nolan** was born 1974 in Dublin and lives and works in Dublin.

**Selection of solo exhibitions:** Run for the shadows, Galerie Krinzinger, AUT, (2016), The weakened eye of day, Contemporary Art Gallery, Vancouver, CAN and Mercer Union, Toronto, CAN (2016), A Thing Is Mostly Space, Launch Pad, New York, USA (2015); The weakened eye of day, Irish Museum of Modern Art, Dublin, IRL (2014), Unmade, Goethe Institute, Dublin, IRL (2012–13), A hole into the future, Musée d'art moderne de Saint Etienne, FRA (2012), The Paradise (29), Douglas Hyde Gallery 2 (2008), Trance in Inaction, Artspace, Auckland, NZ (2008), Here and Now, Glasgow International (2006), Everything I said let me explain, Project Arts Centre, Dublin, IRL (2005).

**Selection of group exhibitions:** Cabin Fever, Launchpad Art, London, GB (2016), LIAF biennial, (Lofoten International Art Festival), Norway, (2015), Überschönheit, Salzburger Kunstverein, Salzburg AUT, (2015), An Imprecise Science, Artspace, Sydney, AUS (2015), The Black Moon' (Nouvelle Vague), Palais de Tokyo, Paris, FRA (2013), 'This is going to take more than one night', Irish Film Institute. (2012), Instantaneous Personal Magnetism, Galway Arts Centre, Galway, IRL (2010), King Rat, The Project Arts Centre, Dublin; IRL (2010), Coalesce: Happenstance, Smart, Amsterdam NL (2009). What you see is where you're at, Scottish National Gallery of Modern Art, Edinburgh, GB (2009), Fragile, Fields of Empathy, The Daejeon Museum of Art, South Korea (2009), If I Can't Dance, I Don't Want to Be Part of Your Revolution, De Appel, Amsterdam, NL (2006), Ireland at Venice, 51<sup>st</sup> Venice Biennale, Venice, ITA (2005).

**Forthcoming shows** include solo exhibitions at Douglas Hyde Gallery 1, Dublin, IRL (2017), Grazer Kunstverein, AUT (2017) and the San Antonio Museum of Art, USA (2018).