

# Kunsthhaus Graz

## Press

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## Annual Programme 2024

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Kunsthhaus Graz looks back on a successful anniversary year in 2023: around 79,000 visitors were welcomed last year. The publication celebrating the 20th anniversary of the Kunsthhaus Graz "Blueprint for a Museum" follows the idea of experimentation that Kunsthhaus Graz has embodied since its foundation: A space and place of otherness and possibilities. These will also be explored in 2024; the focus is on current and socio-political issues, above all the topic of work.

## Programme 2024

**Sol LeWitt's Wall. Performed**  
**Re-Imagine the Future**  
28.09.2023-09.06.2024, Space01

**Renate Krammer. Linien @ Sol LeWitt's Wall. Performed**  
02.02.-10.03.2024

Opening: 01.02.2024, 7 pm, with the music performance Being John Cage by Nick Acorne  
Curated by Alexandra Trost

Renate Krammer systematically explores the possibilities of the horizontal line and the material. She works with colour and texture, surface and spatiality, empty space and density. Krammer's multi-part exhibition *Linien* [Lines] ranges from freehand drawings to torn paper works within LeWitt's elegantly curved wall. Reflected in both positions, the rigorous concept of the line becomes a multidimensional drawing in (and of) time and space.

Renate Krammer (1956, Klein St. Paul/Carinthia) lives and works in Kumberg. In addition to drawing and painting, the artist is constantly experimenting in the fields of photography,

video and graphics. Her works are dedicated to the horizontal line as a basic element of design.

**Alicja Kwade @ Sol LeWitt's Wall. Performed**

04.04.–05.05.2024

Opening: 03.04.2024, 7 pm

Curated by Katrin Bucher Trantow

Stones that are millions of years old are polished to make precise globes in a computerised process. 'Blue Marbles', which poses questions about the universe and humanity, become the fitting counterpart to Sol LeWitt's Wall, built by humans. Gravity is revealed as the starting point of all life in a silently floating mobile. Time becomes unendingly scalable here, as does space. The harmony that defines Kwade's mysterious installations seems to get by without humans. Is that what we would call 'of unearthly beauty'?

Alicja Kwade is one of Germany's best-known artists, successful internationally for many years. Born in Katowice (Poland) in 1979, the artist investigates in her works the interplay between material and spirit, between body and space. Kwade was commissioned in 2019 to create a monumental installation for the Metropolitan Museum in New York. She has also taken part in international group exhibitions and biennials presenting location-based installations: Place Vendome, Paris, France; Desert X AIUla, Saudi Arabia; Elevation 1049, St. Moritz + Gstaad, Switzerland; Helsinki Biennale, Helsinki, Finland; Desert X, Coachella Valley, USA; La Biennale di Venezia, 57th International Art Exhibition, Venice, Italy; and Public Art Fund, New York, USA.

**Gabriela Golder @ Sol LeWitt's Wall. Performed**

11.05.-09.06.2024

Opening: 10.05.2024, 7 pm

Curated by Katrin Bucher Trantow

Letters that connect two people on two sides of unsurmountable walls: these are the basis of the intervention by Gabriela Golder in the exhibition *Sol LeWitt's Wall. Performed*. They report of a life in exile marked by persecution and repression, they tell a tale of how one can maintain emotional bonds, how to carry on, how stories of love, fear, pain, death, exile, children and survival are shared. At the conclusion of the interventions, Gabriela Golder tackles the question of memory and connection. A plea for us all to share, yet also to preserve experiences, both real and potential, to use them as a starting point for looking out into the future.

The Argentinian artist Gabriela Golder works primarily with experimental video art and audiovisual installation art. Her practice raises questions about memory, identity and work. She is Professor at the National University Tres de Febrero, director of the Biennial

of Moving Images and curator of an experimental series of films and videos at the Museum of Modern Art in Buenos Aires.

Golder's works have been exhibited at numerous international places, including Sharjah Biennial (2023), Museo Nacional de Bellas Artes de Chile (2020); 21st Bienal de Arte Contemporánea Sesc\_Videobrasil, Sao Paulo, Brazil (2019); Bienalsur, Buenos Aires (2019); Jakarta Biennial, Indonesia (2017); Whitechapel Gallery, London (2017); Dazibao, Montreal (2016); Dissonance, Getty Center, Los Angeles (2016).

### **Eva Egermann and Cordula Thym. C-TV.**

A cooperation between the Kunsthhaus Graz and Diagonale'24

06.04.–05.05.2024

Opening: 05.04.2024, 11 am

*C-TV* is moving into the Kunsthhaus. A medium from a better future, one in which the world is different. What is the norm and normality, what is generally considered to be ability or completeness: these have long given way to a place of multiplicity, in which people with disabilities enrich life with finery and pomp.

'*C-TV* is a television broadcaster opposed to the tyranny of a heteronormative and ableist society – radical, critical of representation, humorous and barrier-free: an emancipatory realignment of the media world as a contribution to the shift in the earth's social atmosphere.' (Michelle Koch / Diagonale-Katalog'23)

An exhibition-based and educational intervention by film-makers and authors Eva Egermann and Cordula Thym, who were awarded the Diagonale Prize for Innovative Film in 2023 for the cult film *C-TV*. (*Wenn ich Dir sage, ich habe Dich gern ...*).

The Diagonale Festival trailer is also created as part of the exhibition. This will be shown in cinemas throughout Austria from April 2024 on.

For more information: <https://www.sixpackfilm.com/de/catalogue/2859/>

### **24/7**

#### **Work between meaning and imbalance**

01.05.2024-19.01.2025

Opening: 30.04.2023, 7 pm

Curated by Katia Huemer

In the age of 24/7 access, traditional working hours have long ceased to be the norm. Bike couriers, previously a symbol of physical and flexible work, are now part of the revolution in digital distribution, their gaudy colours a lively addition to the appearance of cities.

Yet despite the apparent freedom from rigid structures and time cards, many employees continue to struggle for fair conditions. Invisible work such as unpaid housework or care

work, frequently carried out by women, is also a social problem at present and shows the need to address inequalities and exploitation. The struggle for higher wages now faces such terms as New Work, 4-day week and work-life balance. Are these just hollow phrases or realistic demands in a time of maximum stress?

Work is not just to be considered from the economic viewpoint, however; it can and should be a source of meaning and fulfilment, too. In modern-day consumerist society, in which people are focused on material possessions, work has turned into a mere means to an end, to enable consumption; yet a society in which work is no longer the central element in life could allow people more time for personal development, cultural activities and creative expression.

In a not-too-distant future, such technologies as AI and automation will continue to change the world of work and bring with them new challenges. These will once again necessitate both social and political discourse.

The exhibition examines the often precarious aspects of artistic and cultural work, posing questions about the blurring of boundaries between letting oneself be exploited and self-realisation. One part of the exhibition space is available for new productions and performative art projects, which will allow the exhibition to grow as it runs.

Parallel to the exhibition at the Kunsthaus Graz, the History Museum, in an exhibition titled *It's All Work*, draws on documentary photographs from the Egon Blaschka Collection to tell of the imbalance in the world of work and the massive inequalities between the sexes still existing today. A new artistic production based on the Blaschka Photo Archive will be on show in both exhibitions.

Exhibition artists:

Maja Bajević, Julien Berthier, Louisa Clement, Jeremy Deller, Antje Ehmann & Harun Faroki, Hans Hollein, Aldo Giannotti, Andreas Gursky, Michael Hieslmayr & Michael Zinganel, Hans Hollein, Tehching Hsieh, Peter Kogler, Luiza Margan, Pia Mayrwöger, Sam Meech, Michail Michailov, Elisa Giardina Papa, Nika Radić, Martha Rosler, Santiago Sierra, Lia Sudermann & Simon Nagy, KURS (Miloš Miletić, Mirjana Radovanović), Oliver Walker, among others.

**Azra Akšamija**

**Sanctuary**

05.07.2024-06.10.2024

Opening: 04.07.2024

Curated by Katrin Bucher Trantow and Alexandra Trost

What is sacred to people? What are their rights, what is their duty? And where is this revealed? Searching for traces of the conditions and possibilities of agreement, for signs and locations of human life together, the artist and architect Azra Akšamija opens up protective spaces of different kinds. The works, which involve the public in the

'Sanctuary', range from identity-creating clothing both in the present and the future to a protective tent for refugees that can be individualised, and the communal creating and processing of recycled textiles.

The exhibition explores the concept of the 'safe harbour', turning the spotlight on social, ethical and ecological sustainability. Posing questions about our consumer economy, it provides us with tools with which we can take action ourselves through unbiased repurposing and productive acquisition. Put together for the Kuppelraum (Domed Room), the solo exhibition is also dedicated to the museum itself. It is seen as a protected space in a constant state of flux and functions as a place of negotiation set against a backdrop of climate and migration crises.

'My art questions how disaffection can become empowerment.' Azra Akšamija, who now teaches at MIT in Massachusetts and whose works have been exhibited at venues such as the Venice Biennale and the Sharjah Biennial, has long been well known in Graz. Having fled the war in Yugoslavia with her family, the artist grew up in Graz among other places, and exhibited her work many years ago in institutions such as the Forum Stadtpark. Her committed, socially critical and participatory works and her fruitful approach to constructions of identity on various levels have taken her to museums, mosques, churches and refugee camps, employing site-specific works. In 2018 and 2019, she exhibited at Kunsthaus Graz in the exhibition *Faith Love Hope*, and in 2019 in the show *Kunst ⇔ Handwerk*. The artist was subsequently awarded the Art Prize of the City of Graz in 2019.

The Kunsthaus Graz is now dedicating a solo exhibition to the artist, which at the same time is an attempt to reflect, in several focal areas, issues of property, of tradition versus appropriation, of sustainable handling of shareable resources, of knowledge transfer and the value of work towards a future worth protecting. The exhibition has been created in collaboration with local initiatives and encourages active participation. A catalogue that includes a range of essays and research material will accompany the exhibition.

## **Poetics of Power**

15.11.2024-25.05.2025

Opening: 14.11.2024

Curated by Andreja Hribernik and Nini Palavandishvili

The exhibition *Poetics of Power* is aimed at revealing manifestations of power that are hidden in symbols, gestures and existing, unquestioned relationships or systems. It explains the complicated and ambivalent nature of power, which is ever present and continuously reproducible in the creation of inter-human, cultural, national and economic dynamics. Moreover, the show investigates the poetic nature of power by acknowledging its pervasive influence and its ambivalence.

The exhibition shows works that revolve around the seductive nature – and destructive face – of power. Artistic approaches enable symbols and ideas to be explored that

sometimes disguise or conceal power relations. At the same time, they reveal anomalies and cracks in which cultural imbalances and inequalities become visible.

Many of the works shown engage with authoritarian stories, distorted narratives or knowledge that has been completely eradicated, with the destruction of cultures and construction of identities. The exhibition casts light on power asymmetries that often lead to exploitative relationships, defining them as colonial and post-colonial relations that have led to conflicts and migration flows. Such subjects as war, flight, crime, humanity, gender, children, mobility and borders are explored and addressed thematically, in a range of cross-disciplinary works.

The exhibited works cover various media, including photography, video, sculpture and installation. They offer the public the chance to float freely, to reflect on a complex journey through time and history. What's more, they stimulate us to engage with the decoding and exposure of connections that are hidden, or seemingly beyond scrutiny.

### **Publication to mark 20 years Kunsthaus Graz** ***Blueprint for a Museum***

"Up into the unknown" is the phrase the architects Colin Fournier and Peter Cook came up with for the futuristic architecture of the Kunsthaus Graz. To this day, this is to be understood as an invitation to explore the limits of the imagination and to test alternative ideas and utopias in a laboratory for art. Since 2003, the Kunsthaus has been an institution without a collection. Today it claims to be a museum. With its architecture of hybrid spaces, site-specific invitations to confrontation and the mission to be a production site for contemporary art, the Kunsthaus Graz is a space and place of potentiality and otherness.

Blueprint for a Museum is to be understood as a draft for a museum, a blueprint that simultaneously reflects abstract categories of the institution and resonates with concrete programme concepts. The publication thus follows the idea of experimentation that the Kunsthaus Graz has embodied since its foundation.

With texts by Mit Texten von Mieke Bal, Katrin Bucher Trantow, Andreja Hribernik, Katia Huemer, Laura Lo Presti, Pablo Martinez, Tanja Petrović, Petra Schaper Rinkel and Barbara Steiner.

The publication is available at the Kunsthaus Graz shop and the online shop for 32 euros.