

GALERIE NÄCHST ST. STEPHAN ROSEMARIE SCHWARZWÄLDER

LUISA KASALICKY Tiefschlaf in der Stadt

5 FEB – 14 MAR 2020

In her current solo exhibition Luisa Kasalicky showcases a new selection of paintings and sculptures that uses analytical imagery to establish a subtle syntax comprised of symbolic references and pointed differentiations. In recent years the artist has been working with the medium of drawing, gouache and tempera, alongside her installation-like and space-defining assemblages; but more recently, the theme of figuration has for the first time become an explicit focal point of her paintings. This is Kasalicky's second solo exhibition in the main space of the Galerie nächst St. Stephan Rosemarie Schwarzwälder, following her *Invitrospektive* exhibition in 2014.

The installation-based situation which the visitor encounters on entering the Gallery's first room can also be understood as the elaboration of a syntax within an exhibition context. Here Kasalicky's studio wall replicated on a scale of 1:1 by a decorative painter serves as a polychromatic backdrop with autonomous work qualities, its setting providing the Viennese artist with an environment in which to arrange and correlate her various works. Hanging here, for instance, are the large-format canvases from the sensitive series of works entitled *Synonym for Group...* that open up a visual grammar echoed elsewhere in fully sculptural form with the montage sculpture *Exlibris – für Alle!* The anthropomorphic-mechanical impressions of a female and a male body on imitation leather (*Imago*) – an explicit reference by Kasalicky to a work by Austrian artist Otto Eder – resonate thematically with the sgraffito frieze on the true-to-scale studio wall where profile views of man and woman diverge in opposite directions as tension-charged vectors. Alongside photographic works, these works are complemented in the next exhibition rooms by silhouetted cut-outs that evoke the non-conformist attitudes of punk, through the use of metal inlays and a leather look. Similarly, the 'icon' from an earlier sculpture by the artist has been isolated and developed as an autonomous body into oversized gems positioned on the gallery floor.

Thus, media-based links are created with a narrative arrangement which, in its modular constellation, generates an aesthetic value-added that is far more than the mere sum of its parts. Since the late 2000s Kasalicky has been deploying invented forms in various media to playfully re-invent them in modified configurations and transfer them to new contexts as a visual grammar. In keeping with this principle, the current exhibition creates a theatrical reference system that extends beyond the ambit of each individual work and invites the visitor to cast a comparative gaze. The interaction between the works and her 'icons' broadens the horizon of interpretation and underscores the process-based qualities of Kasalicky's complex imagery.

Daniel Brezina

LUISA KASALICKY, born in Prague in 1974; lives and works in Vienna. 1998 – 2004 Studied at the Academy of Fine Arts in Vienna. 2012 State Scholarship; 2013 Otto Mauer Prize. 2018 ISCP, New York Studio Scholarship
Exhibitions (selected): Talking studios, Kunstraum Engländerbau, Vaduz; ISCP, International Studio & Curatorial Program: Leaps and Bounds, New York City; Sensations / Closer to the People, Kunstverein Schattendorf; Synonym for Group 5, Polansky Gallery, Prague; *Invitrospektive*, Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna; *Abstrakt Spatial. Malerei im Raum.* Kunsthalle Krems; *Intro: desiderio*, Lentos, Museum der Stadt Linz, Linz; *Frontispiz: Juxtaposition*, Kunstraum Burgkapelle, Museum Moderner Kunst Kärnten, Klagenfurt; *Luxury goods*, Haus der Kunst, Galerie G99, Brno; *Wiener Glut*, Neue Kunst aus Wien und Düsseldorf, KIT Kunst im Tunnel, Düsseldorf; *en suite*, BAWAG Contemporary, Vienna

In the LOGIN: **HERBERT BRANDL Bilderbuch Bilderbogen**
Information on the backside ->

Concurrently with Herbert Brandl's major solo exhibition on show at Belvedere 21, Vienna, from 31 January to 24 May 2020, we are presenting a selection of current works entitled *Bilderbuch Bilderbogen* [Picture Set Picture Sequence] at the LOGIN, the gallery window space on Grünangergasse. New and previously unseen works will be on show on a weekly rotation as part of a dynamic format. This means that, every Tuesday over the course of the run, a further exhibition will emerge which, as a series, will open up a tableau that reveals Brandl's highly expressive natural and colourful worlds, offering an insight into his stunning imagery.

In his latest works Brandl pursues his in-depth exploration of the complex themes of nature, landscape and abstraction. Here, at the focal point of his artistic output, he has chosen to place deserted observations of nature. Captivating his interest is the elaboration of individual motifs such as mountain formations, crystals, waterfalls, hyenas and lions, motifs to which he has returned time and again in cycles of works elaborated over long periods of time. As with his latest theme, the rose, these are motifs with clichéd attributions which he approaches with his own substantive and formal examination. Scaled up onto large-format canvases, framed in excerpt-like details and rendered detached from their contexts, they gain a certain urgency and monumental presence. It is their originality and seemingly untouched nature which Brandl has addressed with his idiosyncratic gaze and highlighted in his works. He alternates between abstraction and figurative representation. The transitions are often fluid, the precise brushstrokes merely hinting at the substance of what is depicted. This is impactful painting, its starting point the free flow of the paint application and the dynamics of the colouration.

Veronika Floch

HERBERT BRANDL was born in Graz in 1959; he lives and works in Vienna. 2004 – 2019 Professorship at the Kunstakademie Düsseldorf. In 1989 Herbert Brandl took part in the São Paulo Biennale and, in 1992, the Documenta IX in Kassel. In 2007 he represented Austria at the Venice Biennale.

Solo exhibitions (selected): Kunsthau Graz; Kunsthalle Graz; Belvedere 21, Vienna (2020), Museum Franz Gertsch, Burgdorf, Switzerland (2017), Haus der Kunst St. Josef, Solothurn; Osthaus Museum Hagen (2016), Kunsthalle Emden; Altana Kulturstiftung, Bad Homburg; Bank Austria Kunstforum, Vienna (2012), Albertina, Vienna (2010), Deichtorhallen, Hamburg (2009), Künstlerhaus Graz, Austria; Neue Galerie am Landesmuseum Joanneum, Graz (2002), Kunsthalle Basel (1999), Secession, Vienna (1998), Museum Haus Esters, Krefeld (1994), Museum Van Hedendaagse Kunst, Ghent; Kunsthalle Bern (1991). Solo exhibitions at Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna: 1997 (with Adrian Schiess), 1998, 2003, 2005, 2007, 2010, 2012, 2014, 2016, 2019, 2020

Museum collections (selected): Albertina, Vienna; Centre Pompidou, Paris; Kunsthau Zürich; Kunstmuseum Bonn; Musée d'art moderne de la ville de Paris; Museu Serralves, Porto; Museum Moderner Kunst, Vienna; Reina Sofia, Madrid; Städtische Galerie im Lenbachhaus, Munich; The Renaissance Society, Chicago; Universalmuseum Joanneum, Graz