

# GALERIE NÄCHST ST. STEPHAN ROSEMARIE SCHWARZWÄLDER

stay moving

13 FEB – 23 MAR 2024

Herbert Brandl  
Michał Budny  
Helmut Federle  
Sheila Hicks  
Imi Knoebel  
Sonia Leimer  
Isa Melsheimer  
Adrian Schiess

Opening: Tuesday, 13 February, 2024, 7 p.m.

The exhibition *stay moving* at the Galerie nächst St. Stephan Rosemarie Schwarzwälder brings together the approaches of eight artists from the gallery's program. New works by each artist are shown together with older pieces to highlight distinct aspects of artistic development. These representative works reveal a continuity, innovation, a desire to experiment with a variety of materials, nuanced developments, and references to earlier works. The goal of the presentation is to encourage visitors to discover parallels between the diverse artistic practices while giving them the opportunity to compare the various approaches.

**Herbert Brandl's** art is characterized by a deep affinity to nature and landscape. The work *Untitled* (2023) is a reproduction of a dead root, which the artist found in a moor and cast in aluminum. This cast seems to represent a desperate attempt at conservation, drawing our attention to environmental destruction – an issue that Brandl has been addressing in his works for many years now. This is juxtaposed with a painting from 2009 in which green paint has been generously applied in broad, dynamic brushstrokes, leaving the green to dominate the picture and evoke associations of an underwater landscape. Lighter areas that are carefully situated increase the tension in the painting, revealing the ever sensitive eye of the artist.

Since his early works, **Michał Budny** has been emphasizing the fragility of material and sculpture. He is represented in this exhibition by two very different works from 2008 and 2012. One is comprised of a slim wooden frame on which a semi-transparent foil has been stretched. Next to it, on a pedestal, is a work made of cardboard painted in a dark color. The apparent hardness of the black shapes is counteracted by a leather thread. The object seems to want to leave the arrangement and communicate through the thread into the room and what lies beyond it. The work made of metal from 2023 looks like a three-dimensional drawing. Three simple arches painted in vermillion are connected at their ends, pointing toward the floor, occupying the space while remaining open at the same time. Budny's works have an emotional, poetic appeal, suggesting coolness as well as warmth, while radiating self-confidence in their forms.

**Helmut Federle's** *Two Heart Flames, N.Y.C., Feb. 80* (1980) was created during a stay in New York that would become a defining period in the artist's life. On a simple piece of cardboard that he found on the street, Federle painted two elongated geometric shapes in black facing each other, with delicate yellow hues peering through the busy white ground of the cardboard. These indicate that several phases of painting were involved. The title "Two Heart Flames" refers directly to the painting and helps us to understand it. Federle's current work *Informal Multitudes (Das andere Bild) (Dark Angel) (Gestern)* (2020) acts as its counterpart in the exhibition. This work is more abstract in form and title, revealing traces of a process in which watery paint was generously applied – poured, smeared with a cloth, and then washed off again. It is the expression of an emotionally charged moment of inner certainty.

For **Sheila Hicks**, each material speaks its own language resulting from its specific characteristics, like color, density, and tactile qualities. By bringing together and juxtaposing the most diverse, even unexpected and surprising, hues of color, textures, and types of fabric within a single work, the artist establishes a discourse to which every voice can contribute. Hicks is represented in this exhibition by a large work on a pedestal with the title *Himalia*, along with two framed works from her *Minimes* (1966 and 2015) series: woven objects that act as a kind of journal. On countless journeys through many continents and countries earlier in her career, she learned the local customs surrounding textiles and colors and connected these with her own experiences. She created the *Minimes* on a small weaving loom that she could take with her everywhere in a direct and personal interaction. The collaborative work and the intercultural exchange were important to the artist in this context. Hicks is one of those pioneers whose revolutionary merit is the achievement of establishing textile materials as part of the contemporary art discourse.

**Imi Knoebel** is represented by three works in this exhibition that celebrate his extraordinary treatment of color and the multitude of forms in his pictures. The work *Betoni* (1990) is almost square, its slight imbalance of form leaving a mild sense of bewilderment, while *Sandwich* (2004–2009) is assembled from plywood, which reminds us of sculptures from his early work. Finally, the piece *Element O.1* (2018) revisits such classic pictures by the artist as *24 Colors (for Blinky)* from 1977 with its monochrome colors on a shaped support. Perpetual further development and variations are key aspects of Knoebel's art, as is referencing his own practice. His works all relate to each other, thereby creating a coherent overall oeuvre.

In this exhibition, videos by **Sonia Leimer** from 2010, 2012, and 2020 engage in a dialogue with one of her current wall objects. Aspects of biopolitics, the human exploration of uncharted territories and the occupation thereof, and a desire for continuous progress that is behind this are some of the central themes in Leimer's work. While her video works address different landscapes ranging from the country of Georgia, the Austrian glaciers, to Antarctica, showing the exploration of these territories in different ways, Leimer's artistic interest is manifested in a sculpture called *Arctic* (2023). On a deep black background, it displays a leftover fragment of insulation material made of ceramic, fiberglass, and aluminum that was produced for the latest satellite of the European Space Agency (ESA) of the same name. The work *Arctic* thus conveys a feeling of weightlessness, similar to the pieces of space debris that drift in orbit and reflect the sunlight while circling our planet.

The works by **Isa Melsheimer** that have been selected for this exhibition emphasize her ability to operate in a broad range of forms and materials. *Vorhang (Nördlicher Raum)* from 2008 is an embroidered curtain that has been placed in the room at an angle to intentionally highlight the architecture and light situation in the exhibition space. Across from it is a recent work made of ceramic that represents central aspects in Melsheimer's oeuvre: the exploration of architectural and urban utopias, as well as her specific perspective on nature, which hints at "building structures." A gouache from 2009 completes the selection. Here, an animal character refers to vanities from the world of fashion, introducing a surreal aspect that can also be found in other works by Melsheimer.

**Adrian Schiess's** work has always been defined by the exploration of fundamental issues of painting and what it means to be an artist. In this exhibition, he is represented by a photograph from 1980. It belongs to a twelve-part series that occupies a central position in his oeuvre. Schiess transforms his face into a painting support by painting then photographing it. In a broader sense, he thus becomes part of the exhibition himself. In the LOGIN facing the street, a large painting on polyester that he made in 2011 is combined with his series of works called *Fetzen* [Shreds] (1992–1995). In their layered, random arrangement, these usually shredded objects become a work of art in their own right. In all of his works, Schiess explores the ephemerality of nature and humans, while also focusing on the processual approach to painting. What is remarkable here – and can already be seen in his older works – is his highly radical pursuit of answers to fundamental questions of artistic practice.

**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): Künstlerhaus, Vienna (2023); Kunsthaus Graz; Kunsthalle Graz; Belvedere 21, Vienna (2020); Museum Franz Gertsch, Burgdorf (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; 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).

**MICHAŁ BUDNY** was born 1976 in Leszno, Poland. He lives and works in Warsaw. He participated in the 10th Fellbach Small Sculpture Triennial in 2007 and the Manifesta 7 in Trentino in 2008.

Solo exhibitions (selection): Kunstmuseum Luzern, Lucerne (2020); Saarlandmuseum, Saarbrücken (2015); National Gallery of Art, Vilnius (2012); Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Kunstmuseum Stuttgart, Stuttgart (2011); South London Gallery, London (2010).

**HELMUT FEDERLE** was born 1944 in Solothurn, Switzerland; lives and works in Vienna, Austria and Italy. 1999–2007 Professor at the Academy of fine Arts, Düsseldorf, Germany. He represented Switzerland at the 47th Venice Biennale in 1997. Helmut Federle was awarded the Ricola Prize (2016) and the Prix Aurelie Nemours (2008).

Selected solo exhibitions: Musée d'Art Moderne de Paris (2023); Kunstmuseum Basel/Neubau (2019); Calouste Gulbenkian Museum, Lisbon (2017); M-Arco, Marseille (2016); Kunstmuseum Luzern, Lucerne (2012/2013); Fundación Bancaja, Valencia (2012); Rudolf Steiner Archiv / Haus Duldeck, Dornach (2005); Musée des Beaux-Arts de Nantes (2002); Kunsthaus Bregenz (1999); IVAM Centre Julio González, Valencia (1998); Aargauer Kunsthaus, Aarau (1998); Staatliche Kunsthalle, Karlsruhe (1998); Kunstmuseum Bonn (1995); Galerie national du Jeu de Paume, Paris (1995); Kunsthalle Zürich, Zurich (1992); Moderna Museet Stockholm (1992); Friedericianum, Kassel (1992); and Secession, Vienna (1991).

**SHEILA HICKS** was born in Hastings, Nebraska, in 1934. She lives and works in Paris.

Solo exhibitions (selections): Centre Pompidou Málaga, Malaga (2023); Kunstmuseum St. Gallen, St. Gallen (2023); Parvis de l'Institut de France, Paris (2023), Musée de la Corderie Vallois, Notre-Dame-de-Bondeville (2022); The Hepworth Wakefield, Wakefield (2022); Mobilier National/Les Gobelins, Paris (2021); MAK-Museum of Applied Arts, Vienna (2020); Nasher Sculpture Center, Dallas (2019); Centre Pompidou, Paris (2018); Hayward Gallery, London (2015); Boijmans van Beuningen Museum, Rotterdam (2011); The Museum of Decorative Arts (UPM), Prague (2011); Contemporary Art Center of Virginia, Virginia Beach (1999); Textile Museet, Borås, Sweden (1994); Stedelijk Museum, Amsterdam (1974); Art Institute of Chicago (1963).

**IMI KNOEBEL** was born in 1940 in Dessau, lives and works in Düsseldorf. In 2006, Imi Knoebel was awarded an honorary doctorate by the University of Jena. He received the Kythera Award in 2011, the Chevalier de l'Ordre des Arts et des Lettres in 2016.

Selection of solo shows and projects: Sammlung Goetz, Munich (2022); Forum Altes Rathaus Borken, Borken (2020); Museum Haus Konstruktiv, Zurich (2018); Skulpturenpark Waldfrieden, Wuppertal (2017); Hetjens-Museum – Deutsches Keramik-Museum, Düsseldorf (2017); Musée National Fernand Léger, Biot, France (2016); Kunstsammlung NRW K21 Ständehaus, Düsseldorf, Germany (2015); Museum Haus Esters, Krefeld, Germany (2015); Kunstmuseum Wolfsburg, Germany (2014); Kunstsammlungen Chemnitz, Germany (2013); Stained glass windows for the Notre-Dame in Reims, France (2011); Gemeentemuseum, Den Haag, The Netherlands (2010); Neue Nationalgalerie, Berlin (2009); Deutsche Guggenheim, Berlin, Germany (2009); Dia:Beacon, New York (2008); Wilhelm-Hack-Museum, Ludwigshafen, Germany (2007); Retrospective 1968 – 1996: Haus der Kunst, Munich, Germany; Stedelijk Museum, Amsterdam, The Netherlands; IVAM Centre del Carme, Valencia, Spain; Kunsthalle, Düsseldorf, Germany; Musée de Grenoble, France (1996-1997).

Imi Knoebel participated in the Documenta in Kassel in 1972, 1977, 1982, and 1987.

**SONIA LEIMER** was born 1977 in Meran, Italy. She lives and works in Vienna. She studied architecture at the Academy of Fine Arts in Vienna.

She participated in the 4th Industrial Art Biennial in Pula, Croatia (2023); the Lofoten Art Festival (2022); the Venice Architecture Biennale (2021), the Vienna Biennale for Change (2021); the Vladivostok Biennale for Visual Arts in 2017, the Moscow Biennale in 2013 and 2015, and the Manifesta 7 in Rovereto in 2008.

Selected solo exhibitions: Jencks Foundation, London (2024); sculptures for the niches (public installation) (with Tillman Kaiser), MuseumsQuartier Wien, main facade, Vienna (2023); Neuer Kunstverein Wien, Vienna (2022); MAN\_Museo d'Arte Provincia di Nuoro, Sardinia (2021); Museion, Bolzano (2020); Soravia – The Brick, Vienna (2020); Arbeiterkammer Wien, Vienna (2019); ISCP, International Studio & Curatorial Program, New York City (2019); Galerie im Taxispalais, Innsbruck (2017); Commonwealth & Council, Los Angeles (2017); Austrian Cultural Forum, Istanbul (2017); LAMOA Museum of Art, Los Angeles (2014); Artothek, Cologne (2012); MAK Center for Art and Architecture, Los Angeles (2012); Kunstverein Basis, Frankfurt/Main (2011); Salzburger Kunstverein, Salzburg (2011).

**ISA MELSHEIMER** was born 1968 in Neuss, Germany. She lives and works in Berlin.

In 2008, she was awarded the Art Prize of the City of Nordhorn and in 2015 the Marianne Werefkin Prize. Melsheimer has received numerous grants, including from the Deutsche Akademie Villa Massimo in Rome, the Goethe Institute Lisbon, the Villa Aurora in Los Angeles, and the Chinati Foundation in Marfa. She has been teaching at the Muthesius University of Fine Arts and Design in Kiel since 2022.

Selected solo exhibitions: Centre International d'Art et du Paysage de Île de Vassivière, Beaumont-du-Lac (2022); MAMAC-Musée d'Art Moderne et d'Art Contemporain, Nice (2021); KINDL-Zentrum für zeitgenössische Kunst, Berlin (2020); Kunstverein Heppenheim (2018); Städtische Galerie Delmenhorst (2018); Fogo Island Art Gallery, Newfoundland (2018); Mies van der Rohe Haus, Berlin (2017); Ernst Barlach Haus, Hamburg (2015); Ikob Museum of Contemporary Art Eupen (2014); Santa Monica Museum of Art, California (2012); Kunsthaus Langenthal, Switzerland (2010); Carré d'art – Musée d'art contemporain, Nîmes (2010).

**ADRIAN SCHIESS** was born in 1959 in Zurich, Switzerland, lives and works in Switzerland.

Exhibitions (Selection): Kunstmuseum St. Gallen, St. Gallen (2020); Kunsthalle Winterthur, Winterthur (2020); Kunsthaus Zug, Zug (2019); Kunstmuseum Liechtenstein, Vaduz (2018); Fonds Régional d'Art Contemporain PACA, Marseille (2014); Musée d'Art Moderne, St. Etienne (2010); Musée national Fernand Léger, Biot (2009); Le Parvis Centre d'Art Contemporain, Tarbes (2008); Indianapolis Museum of Art, Indianapolis (2007); Städtische Galerie Nordhorn, Nordhorn (2005); Museu Serralves, Porto (2004); ZKM Zentrum für Kunst und Medien, Karlsruhe (2004); Villa Merkel, Esslingen/Neckar (2004); Neues Museum, Nuremberg (2001); Kunsthaus Bregenz, Bregenz (1998); Neue Galerie am Landesmuseum Joanneum, Graz (1996); Kunsthalle Zürich, Zurich (1994); Musée d'Art Moderne de la Ville de Paris, Paris (1993); Documenta IX, Kassel (1992); Aargauer Kunsthaus, Aarau (1990); Venice Biennale, Chiesa San Staë, Venice (1990).