

IF WALLS ARE TREMBLING

Alex Hoda | Alina Kunitsyna | Andrés Ramírez Gaviria | Athanasios Argianas | Lindsay Lawson | James English Leary | Grear Patterson | Hannah Perry | Patric Sandri | Marco Stanke | Pier Stockholm | Martín Vitaliti

We are delighted to announce the group exhibition “If Walls Are Trembling” on the occasion of the reopening of Galerie Lisa Kandlhofer (formerly Lisabird Contemporary).

Painting has been declared dead many times before. This may be due to the traditional definition and the aesthetic conditions that have determined its main characteristics for centuries. Nonetheless each attempted lethal blow at painting seems to have only increased its popularity. The apparent limitations make painting susceptible for attack, the static shapes and flat stretcher frames are emblematic of boundaries and stagnation. And although this particular guideline has been continuously undermined or rendered obsolete, the fixed position on the wall is still of great significance to date, as it categorically distinguishes painting from object or installation. Sculpture, on the other hand, is traditionally presented on a pedestal. So what role do the base, the walls, the stretcher frames and the pedestal play? The group exhibition “If Walls Are Trembling” at Galerie Lisa Kandlhofer shows twelve artistic positions, manipulating the traditional relationship of art and its display in various media.

Some of the exhibiting artists challenge especially the traditional format of painting and probe its boundaries up to objecthood. The two Americans **James English Leary** and **Grear Patterson** turn the stretcher frames and canvasses into figurative wall objects and break with the tradition of the rectangle. While Leary’s “Shaped Canvasses” revisit the cartoon aesthetic of stylized hands and mouths, Patterson’s smiley series – consisting of three canvasses representing two eyes and a mouth – plays with the popular emoticons of current digital communication. The works of **Marco Stanke** remain abstract, and within a geometric vocabulary, they explore the limits of the painting’s rectangular shape as well. His “Parts” appear as objects rather than paintings, interrelate like small pieces of a puzzle, and form the so-called “Collective” in their synopsis on the wall. Swiss artist **Patric Sandri**, on the other hand lets the surfaces of minimalistic canvasses burst open and thus transforms a tear into a motive.

Some of the exhibited works are attributed with sculptural qualities, which in turn question the purpose of the wall as a necessary basis. This particularly applies to the minimalistic drawings and photographs of **Pier Stockholm**, a Peruvian artist who lives in Paris and who integrates furniture or architecture from his work routine as well as design elements, e.g. from flags, into his work. The

material used for the initially elegant looking vase-objects of American artist **Lindsay Lawson** consists of many everyday and occasionally even very peculiar substances: Lawson mixes sweaters, balloons, bags of chips or even coconuts with pigments and varnish and moulds them into solid sculptures, which are displayed on pedestals. These vases as well as the abstract stone objects of British artist **Alex Hoda** challenge the common understanding of the value of art objects and their formats of presentation. And although Hoda's "**Hostage Sculpture**" is made of an exquisite material, the shape is based on an enlarged 3D print of Hoda's chewed nicotine gum, which he subsequently has had carved in marble in Italy.

The Columbian artist **Andrés Ramírez Gaviria** recontextualizes an everyday object – the fluorescent light tube – as the material for his installations. His “modal.patterns” serve as an information matrix translating sentences and single words by way of visualizing coded data of syntactic components as flashing sequences. For this exhibition, Gaviria has encoded the exhibition's press release, the very text that you are reading right now. The abstract translation that pursues poetic expression rather than factual comprehensibility is also of crucial importance for the objects of Greek artist **Athanasios Argianas**. His works, such as the “Lyrical Machine”, convert complex musical compositions into mute filigreed constructions, and provide the musical score with a structural body.

Three-dimensional qualities, the escape from the picture frame, can also be found in the china ink drawings of the Belarusian artist **Alina Kunitsyna**. While her painted figures emerge from the picture like solid bodies, the cartoon superheroes of the Argentinian artist **Martín Vitaliti** escape the page and pierce through the frame, the space where actions normally exclusively take place, with a vengeance. Vitaliti's installation addresses the idea in a condensed manner and lets dozens of empty comic strips climb from the gallery's floor onto its walls. Finally, British Artist **Hannah Perry** deals with the subject of crossing boundaries on various levels in her multimedia installations. Repetitive beats, dark tunnels and collages on walls create atmospheres which – lingering between a techno club setting and the beautified bodies of a lifestyle magazine – counter the white cube of the exhibition space with a cold and confident sexuality.

In the exhibition “If Walls Are Trembling” these dissolutions of boundaries – the abandonment of the fixed position – apply to the wall as well as to the pedestals, to canvasses and stretcher frames. They are not dismissed, but reinterpreted, converted or simply declared part of the work.

PREVIEW: 22. Sept. 2016, 8.30 p.m.

DURATION: 23. Sept. - 20. Oct. 2016

ADDRESS: Brucknerstraße 4, 1040 Vienna

OPENING HOURS: Tue.- Fr. 11 a.m. - 7 p.m. / Sa. 11 a.m. - 4 p.m.

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