

The Program extends with simultaneous exhibitions at:

CourtneyBlades, September 6 – October 4

1324 West Grand Avenue, Chicago

Tom Humphreys and Laure Prouvost, opening September 6

Julia Haller, opening September 20

ReMap4, September 8 – 30

Kerameikos-Metaxourgeio area, Athens, Greece

Paul Cowan, Alexander Wolff, and Molly Zuckerman-Hartung

Related Events:

Friday, September 6, 5–7pm

Opening Reception

Friday, September 20, 5–7pm

Second Opening Reception

Tuesday, September 24, 6pm

Curator's Talk with Michael Scott Hall

Tuesday, October 1, 6pm

Voices Lecture: Will Benedict, Tom Humphreys, and Lucie Stahl

Friday, October 4, 5-7pm

Third Opening Reception

Wednesday, October 9, 7pm

The (Film) Program: Comparison Leads to Violence

Film and video screening curated by Will Benedict

Artists: Charles Atlas, Jos de Gruyter & Harald Thys, Nina Könnemann, Maria Lassnig, Mark Leckey, Claude Lelouche, and Koen Theys

Curator Michael Scott Hall thanks Gallery 400 director Lorelei Stewart; preparators David Giordano and Shane Ward; interns Maggie Borowitz, Alexandria Eregbu, Tim Johnson, Hannah Landsman, and Ekram Othman; and staff members Ionit Behar, Pinar Üner Yilmaz, Whitney Moeller, and Anthony Stepter.

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GALLERY **400**

400 SOUTH PEORIA STREET (MC 034)

Chicago, IL 60607

UIC SCHOOL OF ART & ART HISTORY

312 996 6114

gallery400.uic.edu

Tues–Fri 10–6, Sat 12–6

The Program

September 6–October 3, 2013

Lazar Lyutakov, Panos Papadopoulos, Mladen Stilinović, and Heimo Zobernig

September 20–October 19, 2013

Andy Boot, Elisabeth Penker, Mandla Reuter, and Florian Schmidt

October 4–19, 2013

Will Benedict, Tom Humphreys, and Lucie Stahl

Curated by Michael Scott Hall

ABOUT THE SHOW

In three, overlapping exhibitions featuring Vienna-based and Vienna-related artists, curator Michael Scott Hall attempts to identify the elusive idea of “Viennese” art. Coming from different generations and artistic positions, the artists participate in what Hall calls “a conceptual gallery on fast-forward,” scanning quickly through what might approximate a year’s worth of programming in six short weeks. The exhibitions that make up The Program are as independent as they are the elements of a single, aggregated project. But only when all the exhibitions, events, screenings, and print ephemera are performed, distributed, and consumed can the entire exhibition be seen and understood within a larger frame. Though there is no one narrative concept holding the show together, through this series of objects and events the gallery audience can find patterns and elements which repeat, and with that, hopefully distill meaning within the repetition. Of course, there are always anomalies—things that don’t always fit the pattern, dead ends which lead nowhere—but once you understand the pattern you will understand the curatorial idea around The Program.

The Program, like any other exhibition, naturally contains social, cultural, and political fragments of data that can be mined. For instance, Hall explains that one thread connecting the artworks is that the artists from the exhibition, though coming from different generations and artistic positions, are all based in or have some connection to Vienna. As a result, the exhibition begins to scratch the surface of defining the elusive idea of “Viennese” art. Another common thread is that Hall has worked with all but one of the participating artists in different capacities, in either gallery or institutional projects. Hall says, “Having myself been based in Vienna for the last 10 years and then coming back to Chicago, my hometown, I realized that the exhibition forces me to look back at my own cultural production as a gallerist and curator. Not wanting to create a ‘curatorial’ self-portrait, each artist’s project is given the same amount of time and weight, allowing each artist to present a selection of works.” The exhibition can thus be read simultaneously on an intimate and a public scale.

As some works are removed, and others remain, the show enables a historicizing process of remembering and forgetting earlier versions while viewing a current iteration and anticipating what is to come in the future. This framework provides the audience with an opportunity to see how different artistic positions can be presented and re-contextualized, how patterns form and break, and how new meanings can be produced and re-produced. Hall has further accelerated this idea by arranging exhibitions under the same name at CourtneyBlades in Chicago (September 6–October 4), and ReMap4 in Athens, Greece (September 8–30).

ABOUT THE CURATOR

Michael Scott Hall (born 1965) is an independent curator based in Vienna since 2003. Hall founded Chicago Project Room in 1996 and served as co-director (with Daniel Hug) in Chicago and Los Angeles from 1998 to 2002, and directed Galerie Michael Hall in Vienna from 2003 to 2007. Recent exhibitions curated by Hall include *Autonomous Acts*, KÖR Kunst im öffentlichen Raum-Wien (Art in Public Space), Vienna (2008); *Miete Strom Gas oder Brasilien Wax*, INSTITUT in Museums Quartier, Vienna (2009); and *Juergen Klauke*, Galerie E. & K. Thoman, Vienna (2012). He has published articles in *Camera Austria*, *Tema Celeste*, and numerous exhibition/artists catalogues. Hall has an MFA from Cranbrook Academy of Art.

- German artist and curator **Lucie Stahl** (b. 1977) creates large-scale, inkjet-printed posters and sculptural photomontages from a diverse array of found objects, texts, and art materials. She appropriates both cultural and personal representations of the roles of women. Her use of a flat-bed scanner creates a tension between surface and depth, item and image.

Stahl’s work has been exhibited in exhibitions at Galleria Gió Marconi, Milan; dépendance, Brussels; What Pipeline, Detroit (with Tom Humphreys); Galerie Meyer Kainer, Vienna; Kölnischer Kunstverein, Cologne, Germany; and Kunstverein Nürnberg, Nuremberg, Germany. Along with Will Benedict, Stahl ran the Vienna artists’ space Pro Choice/L’Ocean Licker from 2008 to 2012.

- Conceptual artist **Mladen Stilinović** (b. 1947) works with a range of media and processes, including photography, performance, installation, and film. A key figure in Croatia’s “New Art Practice”—an experimental, neo-avant-garde movement based in Zagreb that challenged conventional concepts and conditions of art production in the 1960s and 70s—Stilinović often instills his works with a hefty dose of irony and cynicism, a means of both magnifying and critiquing the absurdity of the global art world and society at large. Echoing Russian Constructivist art and originally targeted at communism, Stilinović’s critiques have evolved into a critique of global capitalism in the wake of the collapse of the communist system.

Stilinović was born in Belgrade, Yugoslavia (now Serbia). His work is included in the collections of the Museum of Modern Art, New York and the Centre Georges Pompidou, Paris. He has had recent solo exhibitions at the Museum of Contemporary Art, Zagreb, Croatia; Galerie Martin Janda, Vienna; gb agency, Paris; Ludwig Múzeum, Budapest; and Index, Stockholm. His work was featured in *documenta 12* (2007) in Kassel, Germany and will be included in the upcoming *2013 Carnegie International* in Pittsburgh.

- The work of Austrian artist **Heimo Zobernig** (b. 1958) seeks to deconstruct the art gallery experience and attendant concepts of art, purpose, and value. Since the 1990s, Zobernig’s work has largely revolved around the color blue and chroma key technology, also known as “blue screen,” a method often used by TV broadcast stations to superimpose one video image over another. As well, the grid paintings, which follow the logic of the late works of Piet Mondrian in which he used colored tape instead of paint, are examples of how Zobernig blurs the boundaries between painting, scenography, architecture, and film.

Zobernig’s work has been shown in solo exhibitions at the Museo Nacional Centro de Arte Reina Sofía, Madrid; CAPC musée d’art contemporain, Bourdeaux, France; Fundação Calouste Gulbenkian, Lisbon; and Tate St Ives, United Kingdom. His work has been shown in group exhibitions at Friedrich Petzel Gallery, New York; Simon Lee Gallery, London; Galerie Christian Nagel, Berlin and Cologne, Germany; Galerie Chantal Crousel, Paris; and Galerie Meyer Kainer, Vienna, among others. In 2010, Zobernig became the first Austrian artist to receive the Frederick Kiesler Prize for Architecture and the Arts. *The Program* marks his first show in Chicago since his solo exhibition at the Renaissance Society in 1996.