

Helin Alas
Anna-Sophie Berger
Gerry Bibby & Henrik Olesen
Dora Budor
Jay Chung & Q Takeki Maeda
Jason Hirata
Bradley Kronz
Carolyn Lazard
Win McCarthy
Ser Serpas
Marina Sula

22. October – 6. December 2020

The group exhibition *The Phantom Moves Through Space and Through Different Bodies* brings together artworks that negotiate social, psychological, and material dependencies arising from a normalized state of precarity in relation to artistic production.

The premise of this exhibition is that unstable labor relations such as job and health insecurity are no longer perceived as exceptional phenomena. Instead, the privatisation of risks and self-responsibility have been collectively accepted and today appear inevitable. As a “discourse consolidating power among those who wield the power to alternately promise its alleviation and threaten its continuation,” precarity has become a mode of subjugation, determining the frame in which subjectivities and speech acts emerge and take form. (1) It encompasses a general condition of unpredictability taking over the individual and collective body, its affective formations and social productions of space structured along the intersections of class, gender, race and ability.

This exhibition wants to juxtapose artworks that propose possibilities of mobilizing agencies and points of address in light of complicated economic, social and psychological dependencies proper specifically to the field of art and their ramifications on artistic critique. When contemporary art is involved in global processes of deregulation and the individualization of social issues, critical negation in artistic and institutional discourse may acquire a defensive function: a way of distancing and disowning the parts of our own practices, interests and institutions we judge as bad, enabling us to persist within them. (2)

The Phantom Moves Through Space and Through Different Bodies attempts to inhabit the split resulting from our investments in these structures and complicate the dynamics that govern artistic production and reception: How, with what kind of aesthetic dispositions, spatial interventions and modes of production can uncertainty become a tool of productive interference?

– Franziska Sophie Wildförster

The Phantom Moves Through

(1) Isabell Lorey, *State of Insecurity: Governance of the Precarious*, 2015

(2) Andrea Fraser, *Autonomy and its Contradictions*, 2012

Helin Alas

Dedication Allianzen (developed in a workshop by Cana Bilir-Meier), 2020
inkjet print, 30 x 40 cm, three-part series
Courtesy the artist

Dream House, Second Visualization (developed in a workshop by Alex Wissel), 2020
caramel, 26 x 26 x 15,5 cm

Helin Alas's practice discusses the conditions in which it arises and takes form. In the context of this exhibition Alas presents two of a series of art works that were produced by mode of *carte-blanche* workshops by artist friends of her. For "Dream house" Alas was instructed by artist Axel Wissel to create a work that combines three components of her practice: the material sugar, the thematic of the manifestation of a dream house and a form worked through by herself. This sculpture thus contains the relationships of their own making as ambiguous and complex dynamics between partnership and exploitation, as well as collectivity and individuality, that overshadow creative collaborations under conditions of autonomy and precarity.

Helin Alas (b. 1987, lives and works in Munich) was a postgraduate fellow of the DAAD (German Academic Exchange Service) in NYC in 2018. Her works were part of group shows in Berlin, NYC, Copenhagen, Istanbul or Seoul and recently in Munich with a solo show at Loggia. As an artist and a curator she collaborated with the cultural department of Munich, the JVA prison Munich or the European Capital of Culture Agency among others.

Anna-Sophie Berger

Benjamin, 2020
Plaster
Courtesy the artist and Emanuel Layr, Vienna

Anna-Sophie Berger's installative and sculptural work often draws on everyday life objects that are manipulated, put to test and into new contexts. Objects and material culture are always seen in relation to specific norms, structures and values. Berger's sculpture *Benjamin* (2020) is a cast plaster sculpture and an image of the artist's partner. The work raises questions about personal and professional constructions that often overlap within post-fordist, socio-economic systems. The fragility of the head, where the utensils of the casting process itself — a bathing cap and earplugs — have been left untreated, deliberately leaves open the thin line between relationships as social capital or care and support deliberately leaves open the often .

Anna-Sophie Berger (b.1989, Vienna, lives and works in Vienna and New York) has presented solo exhibitions at Bonner Kunstverein, Bonn; Cell Project Space, London; mumok, Wien; Kunsthau Bregenz; Ludlow 38, New York; Belvedere 21er Haus, Wien. Her work has been presented at Kunsthalle Wien; S.M.A.K., Gent; Kunstverein München; Kestnergesellschaft, Hannover; Salzburger Kunstverein and the 9th Berlin Biennale.

Gerry Bibby & Henrik Olesen

Costumes, 1. Red on white, 2016/2020

T-Shirts, Various sizes

Edition of 40

Costumes, 3. White and pink on black, 2016/2020

T-Shirts, Various sizes

Edition of 40

Courtesy the artists and Deborah Schamoni, Munich

The T-Shirts are available for 20€

All proceeds go into production costs of Kevin Space

Gerry Bibby's (b.1977 in Melbourne, lives and works in Berlin) works have recently been shown in the Busan Biennale, South Korea, Kölnischer Kunstverein, Midway Contemporary Art Gallery in Minneapolis, the O-Town House in Los Angeles, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Institute of Modern Art in Brisbane and the Kunsthau Bregenz. He has been appointed Professor of Sculpture at the Academie of Arts, Munich.

Henrik Olesen (b. 1967, Esbjerg, lives and works in Berlin) has had a series of institutional solo exhibitions at Museo Reina Sofía, Madrid; MoMA, New York; Museum Ludwig, Cologne; Malmö Kunsthall; and Museum of Contemporary Art, Basel, among others. He has participated in the 32nd São Paulo Biennial (2016), Manifesta 10 (2014), and the Istanbul Biennial (2011). He was awarded the Villa Romana Prize in 2011 and the Wolfgang Hahn Prize in 2012.

Dora Budor

Nicotine Museum, 2020

Paint dispersion

In her practice, Dora Budor tests perception and relationships between appearance and reality, producing artworks as complex systems. History, cinema, science fiction, and architecture are all made evident in *Nicotine Museum* (2020). Painted in so-called “Old World” finish, two walls of Kevin Space carry traces of its interim usage as storage following the closure of Antiquariat J.Stöhr, that it had housed for over 70 years. Budor draws on the architectural critic Herbert Muschamp’s thoughts on the connection between the elimination of smoke from the city to the larger culture of eviction which relegates working class residents and industrial sites of labor to peripheries, just like the smoke itself. It also traces capitalism’s atomization of social space, where in different things that we socially share are rapidly transformed into ‘solitary perversions. (1) The work in the given context puts into dialogue the ambiguous role that art spaces perform in precarious circumstances of the capitalist urban planning within such local and global developments.

Dora Budor (b. 1984, Croatia, lives and works in New York) has exhibited extensively throughout the U.S., Europe and Asia. Her recent solo exhibitions include Kunsthalle Basel; 80WSE; Ramiken Crucible; and Swiss Institute. Her work has been presented in numerous group exhibitions, including Whitney Museum of American Art, Louisiana Museum of Modern Art, Palais de Tokyo, Swiss Institute, Museum Fridericianum, Kunsthalle Biel, La Panacee Montpellier, MOCA Belgrade, K11 Art Museum, David Roberts Art Foundation, as well as in 9th Berlin Biennial, Vienna Biennale, Art Encounters 2017, 13th Baltic Triennial, 16th Istanbul Biennial, 2nd Riga International Biennial of Contemporary Art, and Geneva Sculpture Biennale 2020. In 2019, she was awarded the prestigious Guggenheim Fellowship. In 2022, Kunsthau Bregenz in Austria will present her largest solo exhibition to date.

(1) John Berger, “Smoke”. Notting Hill Editions, 2018

Jay Chung & Q Takeki Maeda

The Sixth Year, 2013

Written by Jay Chung & Q Takeki Maeda. Directed by Rick Alverson, Dustin Guy Defa, Loretta Fahrenholz, Nick Mauss & Ken Okiishi, Alex Ross Perry
Video, sound
Courtesy the artists and Isabella Bortolozzi, Berlin

Some Made Up Names, 2013

List of names
Courtesy the artists and Isabella Bortolozzi, Berlin

In 2013, Jay Chung & Q Takeki Maeda wrote the screenplay for *The Sixth Year*, a video series set in the New York art world. Though undoubtedly a work of fiction, the screenplay is based on recorded interviews with artists, gallerists, advisors, and curators, each offering their own opinions, anecdotes, and gossip. The interviews include stories about social and professional coups, tragic downfalls, quick hirings and subsequent dismissals.

Whether out of professional discretion, good manners, or good taste—the interviews also inevitably contain a segment in which the subjects insist on their anonymity, asking that their names as well as the names they mention be deleted. In one interview, an otherwise forthright subject becomes cautious, speaking of being “on the record.” “I don’t name names,” one interviewee states. He is echoed by another: “But I can’t name names, I can’t, I can’t, I really can’t.” And another: “See, I’m using names, but you’re not gonna use these names. I won’t be named. The innocent will be protected, right?” Seen as a whole, the wariness and apprehension of these statements isn’t the exception but, by a long margin, the norm.

Remove the names, however, and the story changes completely. In a milieu which equates knowledge—be it sensitive information or a delicate reputation—with currency, *The Basic Material* represents the transformation of this knowledge’s value by rendering its content into fiction. What was perceived as laden with consequence becomes meaningless, benign, inert.
(Jakob Schilling, 2013)

Jay Chung (b.1976, Madison, WI) and Q Takeki Maeda (b.1977, Nagoya, Japan) currently live and work in Berlin. They have been working collectively since 2001. They have exhibited at Kölnischer Kunstverein, Cologne (2019); Mori Art Museum, Tokyo; Ludlow 38, New York; Kunsthau Glarus; Galerie Isabella Bortolozzi, Berlin; Essex Street, New York; Cubitt Gallery, London; and Künstlerhaus Stuttgart, amongst others.

Jason Hirata

Floaters, 2020

Projectors
Courtesy of Secession, Vienna

Why Not Lie?, 2020

Plastic bottles, urine
Courtesy the artist

The projectors on view were loaned to Kevin Space by Secession Vienna. They are projecting a white test pattern which is part of their factory programming. The bottles filled with urine on view were found in public spaces in New York. According to the artist, both artworks are finished when they have been returned.

The color fields and interventions that the objects perform and manifest in the space contain structural concerns Jason Hirata has dealt with in his artistic practice. At their core lie the invisible scopes and procedures of art institutions, their economies, labor relations, situatedness within the public sphere, and productions of subjectivity that they promote.

Jason Hirata (b. 1986 in Seattle, WA, lives and works in New York) holds a BFA in photography from the University of Washington. He has recently presented solo exhibitions at the Kunstverein Nuremberg; Svetlana, New York; 80 Washington Square East, NYU, New York; Henry Art Gallery, Seattle; and Muscle Beach, Portland.

BRADLEY KRONZ

MARINA SULA

WIN MCCARTHY

ANNA-SOPHIE BERGER

SER SERPAS

HELIN ALAS

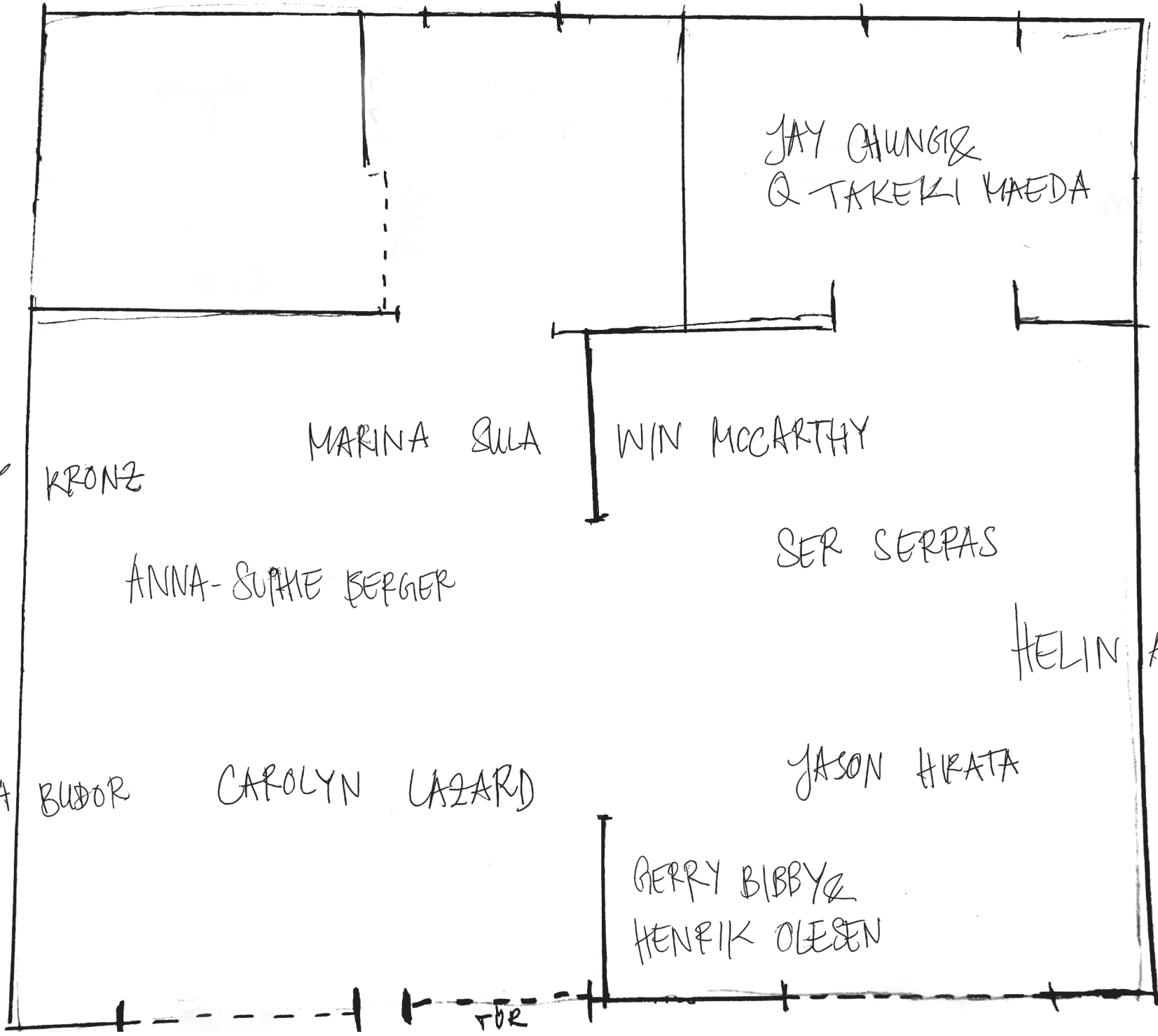
DORA BUDOR

CAROLYN LAZARD

JASON HIRATA

GERRY BIBBY
HENRIK OLESEN

JAY CHUNG
Q TAKEKI MAEDA



Bradley Kronz

The Decision Not To Renovate, 2017

Paper, berboard, canvas, photographs, tape, glue, wood, wood stain, staples
Courtesy the artist and High Art, Paris

“It’s a collage using material from a book about the Tudor Revival architectural style in the USA, which is funny because there are no *real* Tudor houses in America, just new suburban constructions meant to appear old. I was thinking of this faux finish as an antagonistic camouflage — bigger, more expensive, threatening in an aged superiority, distinctly private... hence the dragon, the antagonist in my artistic fiction. I mounted the collage on a used painting stretcher, in which I used a wood stain to make it appear old as well. Remnants of the original painting are still attached in the corners of the stretcher... an unknown digital print on canvas, naturally.” – Bradley Kronz

Bradley Kronz (b. 1986 in San Diego, CA, USA, lives and works in New York) has presented solo exhibitions at Gandt, New York; High Art, Paris; Lomex, New York; Mathew, Berlin; Essex Street, New York. His work has been included in group shows at Swiss Institute, New York; Greene Naftali, New York; Essex Street, New York, amongst others.

Carolyn Lazard

Austerity Prayer, 2020

Copies of Louise Hay “You can heal your life”, Hay House Anniversary ed, 1985
Courtesy the artist and ESSEX STREET / MAXWELL GRAHAM, New York

Carolyn Lazard’s practice is one that is radical in its care and relation to the body: its healing, its trauma, and its possibility outside of our society’s conceptions of wellness and productivity. Their new work *Austerity Prayer* is a simple gesture of stacked copies of Louise Hay’s self-help book “You can heal your life” first published in 1984. The work performs the structural belief system that this influential text encourages: a repeated affirmation of the power of the individual to heal and avoid illness by means of positive consciousness. According to this philosophy, illness is the physical manifestation of negative thought patterns. In the context of health and job insecurity, that have intensified globally but especially in the US, the artist foregrounds the absurdity and dangers of the individualization of risk and social issues that are today at the core of productions of neoliberal subjectivity.

Carolyn Lazard (b.1987 in California, lives and works in Philadelphia and New York) have participated in exhibitions at Palais de Tokyo, Paris, France (forthcoming); Wexner Center for the Arts, Columbus, Ohio (forthcoming); Museum fur Moderne Kunst, Frankfurt, Germany; Gebert Foundation, Rapperswil, Switzerland; MIT List Visual Arts Center, Cambridge, Massachusetts; Institute of Contemporary Art, Philadelphia; Cell Project Space, London, UK; Whitney Biennial, The Whitney Museum of American Art, New York, New York; Contemporary Art Centre (CAC) Vilnius; SALTS, Basel, Switzerland; Walker Art Center, Minneapolis; The Kitchen, New York, New York; New Museum, New York, New York

Win McCarthy

Mr. Innocent, 2020

Doll, men's suit jacket, men's dress shirt, wooden hanger, nail

Courtesy the artist and Fons Welters, Amsterdam

White, baby boy,
born in a suit jacket,

First name: Mr.
Last name: Innocent

Win McCarthy works across sculpture, installation, photography and text. Haunted by the financial and psychological precarity of city life, Win McCarthy's work reflects on the complex construction and representation of the self within ever changing and gentrifying landscapes.

Win McCarthy (b. 1986, Brooklyn, US, lives and works in New York) has presented solo shows at Atlantis, Marseille; Svetlana, New York; Galerie Fons Welters, Amsterdam; Silberkuppe, Berlin. Recent group shows include Galerie Neu, Berlin; Lustwarande, Tilburg; Whitney Museum of American Art, New York ; CCS Bard, Annandale-on-Hudson, New York; Sculpture Center, New York.

Ser Serpas

i dont know how to clean my brushes properly and dont want to waste paint for every set of paintings i designate a large swath of canvas as a space to get rid of excess paint but still use it and see it in the room so this is what this is its usually nailed to a neighboring ceiling or wall i used this one from november of last year to january of this year for about the length of thirty six paintings, 2020

Oil on Canvas

Courtesy the artist and Karma International

In her sculptural, writing, video, and painting practice, Ser Serpas negotiates the boundaries and predicaments of visibility and invisibility, and of access and assimilation, in existing systems of valorization.

Ser Serpas (b. 1995, Los Angeles, lives and works in Geneva and New York) has presented solo and two-person exhibitions at Karma International, Zurich; Ludlow 38, New York; Truth and Consequences, Geneva; LC Queissier (with Sitara Abuzar Ghaznawi), Tbilisi; LUMA Westbau, Zurich; Queer Thoughts (with Bri Williams), New York; and Current Projects, Miami. Recent group exhibitions include Hammer Museum, L.A.; Company Gallery, New York; Swiss Institute, New York; Gavin Brown's enterprise, New York; Performance Space, New York; and Karma International, Los Angeles.

Marina Sula

The phantom moves, 2020

Pigment print on archival paper on wood, acrylics, steel, handkerchief

Courtesy the artist and Gabriele Senn, Vienna

Marina Sula's work spans photography, sculpture and installation and is concerned with the constitution of the individual and society in relation to the logics of institutions and the reception of art. Her work often considers the impact of visual and perceptual phenomena on psychology and productions of subjectivity and reflects on social and artistic standardizations, production, and consumption.

The phantom moves (2020) is a photograph the artist took with her iPhone while on her way back from New York to Vienna last year. In the presented scene the bleakness of the aircraft reflects hints of human life in screens. The individuality however seems spectral, anonymous, and somewhat mechanized itself. The work thus brings to discussion the defaults of ideas of individual expression and freedom in a neoliberalism's global lifestyle that here appears afflicting. A security chain that is usually found to guard devices and objects is furnished with a satin handkerchief and is installed on the acrylic box of the photograph. In conjunction, the work foregrounds questions about value production, insecurity and safety that are suggested to be depending on the most intimate aspects of one's personality.

Marina Sula (b. 1991 in Lezhe, Albania, works and lives in Vienna) Solo exhibitions include: I'm Sorry, I can't, don't hate me at Gabriele Senn Gallery, Vienna; Warten at Viennacontemporary for which she was granted the Bildrecht solo award for the best solo presentation; What is it like to be alive in that room right now, Kunstverein Kevin Space. Her work has been shown in group exhibitions at Artissima, Turin, PCP Gallery, Paris, Kunstforum, Vienna, Nir Altmann, Munich, Belvedere 21 - Museum for Contemporary Art, Vienna, Egret Egress, Toronto; Croy Nielsen, Vienna, among others.

The Phantom Moves Through Space and Through Different Bodies

22. October – 6. December 2020

With works by Helin Alas, Anna-Sophie Berger, Gerry Bibby & Henrik Olesen,
Dora Budor, Jay Chung & Q Takeki Maeda, Jason Hirata, Bradley Kronz,
Carolyn Lazard, Win McCarthy, Ser Serpas, Marina Sula

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Space and Through Different Bodies

