

Press Kit
Austrian Pavilion
Biennale Arte 2019
58th International Art
Exhibition

Biennale Arte
Austrian Pavilion
2019



On behalf of

BUNDESKANZLERAMT  ÖSTERREICH

www.biennalearte.at

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for the EU, Arts, Culture and Media
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Press conference Austrian Pavilion

Giardini della Biennale
Sestiere Castello, 30122 Venedig, Italien

Opening Remarks

Speakers:

Gernot Blümel

Federal Minister for the EU, Arts, Culture and Media

Felicitas Thun-Hohenstein

Curator of the Austrian Contribution to the Biennale Arte 2019

Renate Bertlmann

Artist

Moderator:

Ana Berlin

a b c / media relations

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Information

Österreichischer Pavillon
Austrian Pavilion
Biennale Arte 2019
58th International Art Exhibition

Giardini della Biennale
Sestiere Castello
30122 Venice, Italy

Professional Preview

May 8-10, 2019

For Biennale accreditation and access during the Professional Preview please contact the Biennale press office directly: www.labiennale.org

Press conference

May 9, 2019, 1pm

Opening

May 9, 2019, 3.30pm

Press images download:
www.biennalearte.at/en/presse

Exhibition

May 11-November 24, 2019

Opening hours: 10 a.m.-6 p.m.
Closed Mondays, except May 13, September 2, and November 18, 2019

Austrian Pavilion website + social media

www.biennalearte.at
Facebook: www.facebook.com/AustriaAtVeniceBiennale
Instagram: @AustrianPavilion #austrianpavilion2019



Behind the scenes
A documentary by Lauren Klocker

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Biennale Lectures

In the runup to the Austrian contribution to the Biennale Arte 2019, three out of four Biennale Lectures have already been held in cooperation with the Academy of Fine Arts Vienna. The events, cocurated by **Felicitas Thun-Hohenstein** and **Andreas Spiegl**, aim to make the Biennale itself the subject of discussion as both a significant and controversial institution. Contributing speakers were **Beatriz Colomina**, **Ruth Wodak**, **Catherine David**, **Maria Hlavajova**, **Dana Whabira**, **Ute Meta Bauer**, **Inna Shevchenko**, **Esther Hutfless & Elisabeth Schäfer** und **Amelia Jones**. The artistic intervention was designed by **Jakob Lena Knebel**. The last edition of Biennale Lectures will be held in February 2020.

For regular updates on the Biennale Lectures, visit www.biennalearte.at.
#biennalelectures

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The project „images of / off images“

The project “images of / off images” by **Ipek Hamzaoğlu**, **Laura Nitsch** and **Sophie Thun** deals with the modes of production for and in the context of the Austrian Pavilion at the Venice Biennale 2019.

The artists focus—through the media of photography, film and sound—on the specific aspects of the desire to be part of, to be related to, to belong to and to be excluded from the Venice Biennale, while also tackling their own entanglements and participation in these mechanisms. Embedded in queer-feminist practices, their work documents, comments, distorts and (de-)constructs the (symbolic) development process of the Austrian Pavilion.

Their project will be shown in various formats online at “images of / off images” and conclude with a short film after the closing of the 2019 Biennale.

images of / off images

Ipek Hamzaoğlu, Laura Nitsch, Sophie Thun

Statement by Gernot Blümel, Federal Minister for the EU, Arts, Culture and Media

For more than 120 years, the Venice Biennale has been a leading international cultural organization dedicated to contemporary art and culture from around the world. An exhibition at the Austrian Pavilion in Venice is therefore a central event in any artist's career. The featured artists are given the chance to show their work to more than 500,000 visitors and experts.

Austria's contributions to the Biennale are contributions to a vibrant and creative art scene, both domestically and abroad. The Venice Biennale is not only a magnet for art and culture enthusiasts from around the globe but also provides a prominent platform to project Austria's fantastic artistic and cultural production far beyond our country's borders. The art exhibition in Venice is therefore much more than a periodic demonstration of various nations' cultural excellence. For decades it has contributed in a major way to the current discourse and to the evolution of culture. This diversity of exhibition contributions and national participations in the pavilions of the Giardini is the perfect setting to present an Austrian cultural business card to an international audience. It gives me great pleasure to have Felicitas Thun-Hohenstein curate the Austrian Pavilion of the Biennale Arte 2019.

Felicitas Thun-Hohenstein is an internationally renowned exhibition maker, author, and editor of numerous texts and publications; she has been Professor for Art History at the Institute of Art and Cultural Sciences of the Academy of Fine Arts Vienna for many years, where she also initiated and now heads the Cathrin Pichler Archive. Feminist, gender-specific, and performative subjects are at the forefront of her work.

With Renate Bertlmann, the curator has selected an artist for the Austrian Pavilion in 2019 whose work not only holds a significant place in the history of Austrian performance art but is also widely acclaimed in the international feminist avant-garde. The artist, who was born in Vienna in 1943, received the Grant Austrian State Prize in 2017. I am all the more pleased that the upcoming presentation at the Austrian Pavilion will feature a female artist as its sole position—a first in its decades-long history. Austria's contribution in 2019 is yet another starting point for a lively international discussion, which will surely emphasize the global presence and significance of Austrian arts and culture.

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Team

Artist

Renate Bertlmann

Curator

Felicitas Thun-Hohenstein

Artistic Assistant

Nadine Lemke

Curatorial Assistant

Marija Nujic

Spatial Concept

StudioVlayStreeruwitz, Vienna

Project Management

**Katharina Boesch, Viktoria Pontoni
section.a, Vienna**

Media Relations

**Ana Berlin, Vanessa Lindenau, Ines Feurstein
a b c, Vienna, Berlin, Paris**

Logo

Dorit Margreiter

Graphic Design, Web Design

**Christine Zmöltnig, Florian Koch
sensomatic, Vienna**

Tax consultant

**Georg Geyer
Kanzlei Geyer & Geyer, Vienna**

Biennale Lectures

Curator

Felicitas Thun-Hohenstein

Co-Curator

Andreas Spiegl

Artistic Interventions

Jakob Lena Knebl

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Introduction by the Curator Felicitas Thun-Hohenstein

*Representation requires radicalization and comes from coercion.*¹

Since its foundation in 1895—and, therefore, as the oldest international art exhibition—the Venice Biennale has served as a model for all big contemporary exhibitions. Its history is also a cultural-political narrative of the European twentieth and global twenty-first centuries. Above all it is a history of exhibitions and their spectacular provocations that has consistently seen art as a challenge. Even a cursory look back at the artists previously presented at the Austrian Pavilion, which was built by Josef Hoffmann and Robert Kramreiter and has been Austria's national pavilion since 1934, shows the diversity and heterogeneity of art's expressions and positions.

2019 will mark the first time in the history of Austria's participation in the Venice Biennale that a female artist, namely Renate Bertlmann, will put on a solo presentation at the Pavilion. With this, we are setting an example as a society; an example that is in accordance with the idea of art and examines structural imbalances.

In Renate Bertlmann, I have chosen an artist whose methods in terms of both concepts and aesthetics will continue a Venetian art history of provocation in the best sense of the word.

In Austria, Renate Bertlmann has long been regarded as a leading feminist artist and a pioneer of performance art. In recognition of her groundbreaking work, she was awarded the Grand Austrian State Prize in 2017. Her works were presented at large events, such as the Gwangju Biennale, as well as in seminal exhibitions, such as DONNA: Avanguardia Femminista negli anni '70 dalla Sammlung Verbund di Vienna (2010), The World Goes Pop at Tate Modern, London (2014), Self-Timer Stories at the Austrian Cultural Forum New York (2014), Renate Bertlmann – Maria Lassnig at Sotheby's Gallery, London (2017), and Sex Work: Feminist Art & Radical Politics, Richard Saltoun Gallery, Frieze Art Fair, London (2017).

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¹ Text message from Renate Bertlmann to the curator from March 21, 2018, 8:20 p.m.
Quoted in Ingeborg Bachmann, "Ein Ort für Zufälle," Georg Büchner Prize acceptance speech, Darmstadt, 10/17/1964.

The artist



Picture credit: Renate Bertlmann © Irina Gavrich

"I am happy about my wonderful task to design the Austrian Pavilion in Venice. Radical contents and aesthetics and a willingness to take risks are the main pillars of my artistic work. My visions, which have carried me for fifty years, will therefore also find an authentic expression in this place."

Renate Bertlmann
www.bertlmann.com

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About the Exhibition

Discordo Ergo Sum



© Sophie Thun

Renate Bertlmann's complex oeuvre bespeaks an artistic commitment that is both aesthetically and conceptually intricately connected to an aesthetics of risk. Always keeping a keen eye on the transformative potential of difference as a counterweight to power, the artist oscillates performative, sculptural, graphic, photographic, filmic, and textual aspects between the past and the present, between dispossession and covetousness, between the everyday and the unusual, between art and life. Renate Bertlmann not only distinguishes herself through her extraordinary formal and conceptual precision: The agitative programmatic character of her work, under the artistic motto "Amo Ergo Sum," and her obsessive exploration of body images directly address the sociopolitics of popular culture. Already at the beginning of her artistic career, Renate Bertlmann knew to question institutional conditions and concepts of art both critically and enthusiastically by using the individuality of materials as a jumping-off point for her analytical feminist reflections and laying bare the mechanisms of the art system. All the more formidable, then, that she manages to sensuously, impressively negotiate these questions in a synthetic enactment using performative and traditional forms of expressions.

For her exhibition at the Austrian pavilion, Renate Bertlmann developed an installation entitled *Discordo Ergo Sum* ("I dissent, therefore I am"). By rephrasing the philosophical principle *cogito ergo sum* ("I think, therefore I am"), the artist attempted to dismantle logocentrism's supremacy of logocentrism and to describe herself in her insurgent self-image. On the basis of her subversive artistic axiom *Amo Ergo Sum* ("I love, therefore I am") the striking work in front of the

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© Sophie Thun

pavilion, with which Bertlmann signs the pavilion like a canvas with the same irony we know from her previous work, and the installation of knife-roses covering the pavilion's entire courtyard, as "a precise grid of 312 roses, a kind of red army standing at attention in the sun" (Beatriz Colomina) display a synesthetic artistic commentary that allows us to sensuously experience the dichotomy of our existence. This subversive treatment puts the principle of her artistic approach in a nutshell.

Causing upheaval at the highest level, Bertlmann appropriates the arsenal of social symbols, breaks it open and reassesses them feministically. In this process, contradictions stand side by side in accord, are made to oscillate, and are perceived as an expression of human diversity and plurality. From the nimble foundation of the artist's two central figures, the lover and the insurgent, emerges a transitional space where incongruities convene, separate things change sides, and hierarchies and dichotomies are set in motion. Created in an interplay of conceptual, aesthetic, and material intensities, this space offers a basic tension that, on the one hand, critically presents itself as personal and sociopolitical phenomena of global developments and, on the other, points to the transformative potential of art in aesthetical and sociopolitical contexts.

Between this foundational movement in the exterior space and the pavilion courtyard, the exhibition space gives way to a cartographic view of Renate Bertlmann's artistic practice. Reproductions of her charts, sketches, photos, filmstrips, and drawings in a box inserted to fit into the pavilion creates a contemplative zone where visitors immerse themselves in Renate Bertlmann's artistic self-understanding and can perceive it in relation to the new installation.

The display, the brainchild of StudioVlayStreeruwitz—an airy, paper-like box folded and inserted into the pavilion—creates an interior that strips the pavilion of much of its significance and, in its temporary function, declares it a ruin.

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Biographies

Renate Bertlmann

Renate Bertlmann (*1943 in Vienna) studied at the Academy of Arts in Oxford in 1962/63 and subsequently at the Academy of Fine Arts Vienna until 1970. After graduating in Painting and Restoration, she was a lecturer at the Department of Conservation and Technology at the Academy until 1982. She lives and works in Vienna.

In her work Bertlmann explores representations of roles and bodies, questioning gender relationships by discussing subjects like pornography, sexuality, violence, Eros, and hierarchy. Her works are particularly characterized by a provocative, ironic approach.

She has been a member of the Vienna Secession since 1993 and a co-editor of the magazine [sic!] - Forum für feministische Gangarten since 1994. In 2007, she received the Prize of the City of Vienna and in 2017, the Grand Austrian State Prize.

Renate Bertlmann is represented by Galerie Steinek / www.galerie.steineck.at and Richard Saltoun Gallery / www.richardsaltoun.com

Exhibitions (Selection)

- 1973 *Der Mensch und die Stadt*, Künstlerhaus, Wien
- 1975 *MAGNA Feminismus. Kunst und Kreativität*, kuratiert von VALIE EXPORT, Galerie nächst St. Stephan, Wien
- 1976 *URVAGINA*, Galleria Tommaseo, Triest
- 1978 *Art-Museum des Geldes*, Kunsthalle Düsseldorf
- 1981 *Fotobiennale Secession*, Wien
- 1982 *Stimmen der Sehnsucht*, Galerie Apropos, Luzern
- 1983 *Andere Avant-Garde*, Festival, Brucknerhaus Linz
- 1983 *Berührungen*, Palais Liechtenstein, Feldkirch
- 1993 *SCHNEEGESTÖBER-FLITTER(S)TÜRME*, Kunsthalle Exnergasse, Wien
- 2008 *INTAKT-Pionierinnen*, Fotogalerie Wien
- 2009 *VIDEORAMA. Kunstclips aus Österreich*, Kunsthalle Wien
- 2010 *Ich ist ein anderer*, Landesmuseum Niederösterreich, St.Pölten
- 2010 *DONNA: Avanguardia Femminista Negli Anni '70 dalla Sammlung Verbund di Vienna*, Gnam, Rom
- 2013 *Mujer. La vanguardia feminista de los años '70. Obras de la Sammlung Verbund, Viena*, Circulo de Bellas Artes, Madrid
- 2014 *Aktionistinnen*, Kunsthalle Krems, Forum Frohner, Krems
- 2014 *Burning Down the House*, 10. Gwangju Biennale, Südkorea
- 2014 *Self-Timer Stories*, Austrian Cultural Forum New York, Museum der Moderne Salzburg, Museo de Arte Contemporáneo de Castilla y León

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- 2014 *WOMAN. The Feminist Avant-Garde of the 1970s, Works from the Sammlung Verbund Vienna*, BOZAR, Brüssel
- 2015 *Rabenmütter. Zwischen Kraft und Krise*, Lentos Kunstmuseum, Linz
- 2015 *The EY Exhibition. The World Goes Pop*, Tate Modern, London
- 2015 *Feministische Avantgarde. Kunst der 1970er-Jahre aus der Sammlung Verbund*, Wien, Hamburger Kunsthalle
- 2015 *Die achtziger Jahre*, MUSA, Wien
- 2016 *Renate Bertlmann. Amo Ergo Sum*, Sammlung Verbund, Wien
- 2016 *Renate Bertlmann. Two Climaxes*, Richard Saltoun Gallery, London
- 2017 *Angst*, Fotohof, Salzburg
- 2017 *Sex Work: Feminist Art & Radical Politics*, Richard Saltoun Gallery, Frieze, London
- 2017 *RENATE BERTELMANN - MARIA LASSNIG*, Sotheby's Gallery, London
- 2017 *WOMAN. Feministische Avantgarde der 1970er-Jahre*, Sammlung Verbund, mumok, Wien
- 2018 *#It's You Too*, Galerie Steinek, Wien

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Collections (Selection)

mumok Sammlung, Museum moderner Kunst Stiftung Ludwig, Wien
 Artothek des Bundes im Belvedere 21, Wien
 Kupferstichkabinett der Akademie der bildenden Künste Wien
 MUSA, Sammlung zeitgenössischer Kunst der
 Kulturabteilung der Stadt Wien
 Sammlung Verbund, Wien
 Landessammlungen Niederösterreich, St. Pölten
 Tiroler Landesmuseum, Innsbruck
 Fotosammlung des Bundes, Museum der Moderne Salzburg
 Lentos Kunstmuseum, Linz
 Neue Galerie Graz
 Tate Modern, London
 David Roberts Art Foundation, London
 Gaia Art Foundation, London
 Centre Pompidou, Paris
 Bibliothèque nationale de France, Paris
 Muzeum Susch, Schweiz

Her works are in numerous private collections throughout the world, e.g., in Brazil, the United States, Spain, France, Turkey, Japan, and Switzerland.

Bibliography (Selection)

- MAGNA-Feminismus, Katalog zur Ausstellung, Galerie nächst St. Stephan, Wien, 1975
- Daolio, Roberto, *La Performance, La Nuova Editrice*, Katalog zum Festival, Bologna, 1977
- Künstlerinnen International*, Katalog zur Ausstellung, Schloss Charlottenburg, Berlin, 1977
- ART-Museum des Geldes*, Katalog zur Ausstellung, Kunsthalle Düsseldorf, 1978
- Feministische Kunst International*, Katalog Stichting de appel, Amsterdam, 1979
- Andere Avantgarde*, Katalog zur Ausstellung, Brucknerhaus Linz, 1983
- Eiblmayr, Silvia (Hg.), *Kunst mit Eigen-Sinn*, Katalog zur Ausstellung, Museum Moderner Kunst, Wien, 1985
- Bestehend - lebend - gegenwärtig*, Katalog zur Ausstellung Museum Villa Stuck, München, 1986
- Gorsen, Peter, *Sexualästhetik. Grenzformen der Sinnlichkeit im 20. Jahrhundert*, Reinbek, 1987
- Berger, Renate (Hg.), „*Und ich sehe nichts, nichts als die Malerei.*“ Autobiografische Texte von Künstlerinnen des 18. bis 20. Jahrhunderts, Frankfurt/Main, 1987.
- Bertlmann, Renate, *AMO ERGO SUM. Eine trilogische Monografie*, Klagenfurt, 1989
- SCHNEEGESTÖBER-FLITTER(S)TÜRME*, Katalog zur Ausstellung, Kunsthalle Exnergasse Wien, Klagenfurt, 1993
- Werkschau VII*, Fotobuch Nr. 28/2002, Fotogalerie Wien, Wien, 2002
- Mimosen Rosen Herbstzeitlosen. Künstlerinnenpositionen 1945 bis heute*, Katalog zur Ausstellung, Kunsthalle Krems, 2003
- Dertnig, Carola; Seibold, Stefanie (Hg.), *Let's twist again. Performance in Wien von 1960 bis heute*, Wien, 2006
- Mostegl, Sabine; Ratzinger, Gudrun (Hg.), *MATRIX. Geschlechter/Verhältnisse/Revisionen*, Katalog zur Ausstellung, MUSA Wien, 2008
- Schor, Gabriele (Hg.), *Feministische Avantgarde. Kunst der 1970er-Jahre aus der Sammlung Verbund*, New York, 2015
- Thun-Hohenstein, Felicitas (Hg.), *Self-Timer Stories*, Wien, 2015
- Morgan, Jessica (Hg.), *Burning Down the House. Gwangju Biennale 2014*, Bologna, 2014
- Morgan, Jessica; Schor, Gabriele (Hg.), *Renate Bertlmann. Works 1969-2016*, New York, 2016.
- Renate Bertlmann - Maria Lassnig*, Katalog zur Ausstellung, Sotheby's Gallery, London, 2017.
- Fellner, Sabine; Rollig, Stella (Hg.), *Die Kraft des Alters*, Belvedere, Wien, 2017.

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Felicitas Thun-Hohenstein

Felicitas Thun-Hohenstein is a curator, art historian, and professor at the Institute of Art Theory and Cultural Studies at the Academy of Fine Arts Vienna.

She has headed several research projects, such as the Cathrin Pichler Archive for Science, Art, and Curatorial Practice. In her work as a teacher, researcher, lecturer, and exhibition maker, she has been focused on themes of contemporary art, modern art, arts-based research as well as feminist theory and art practice, body and spatial production. She is a member of the curatorial board of the mumok – Museum Moderner Kunst Stiftung Ludwig Vienna.

Felicitas Thun-Hohenstein is the author and editor of several texts and publications.

Curated Exhibitions (Selection)

- 2015 *Self-Timer Stories* im Austrian Cultural Forum New York
- 2015 *Self-Timer Stories* im MUSAC – Museo de Arte Contemporáneo de Castilla y León 2016
- 2016 *Pro(s)thesis* in der Gemäldegalerie der Akademie der bildenden Künste Wien, co-kuratiert von Berenice Pahl
- 2016 *Albert Mayr. Orchestrated View*, Neuer Kunstverein Wien
- 2016 *Painting is not the Issue*, Neuer Kunstverein Wien
- 2016 *Toni Schmale. Feuerbock*, Neuer Kunstverein Wien
- 2016 *Elisabeth von Samsonow. Transplants*, Zeitkunst NÖ, Krems
- 2016 *Fyodor's Performance Carousel*, Wiener Festwochen, Wien
- 2017 *Material Traces* in der Charim Galerie in Wien
Femincities in der Solyanka State Gallery in Moskau
- 2017 *Yingmei Duan*, Neuer Kunstverein, Wien
- 2017 *Femincities*, Solyanka State Gallery, Moscow
- 2018 *The Two Halves of Martha Wilsons Brain*, Kunstraum NÖ

Publications (Selection)

- Performanz und ihre räumlichen Bedingungen. Perspektiven einer Kunstgeschichte*, Böhlau Verlag, 2012
- Performing the Sentence. Research and Teaching in Performative Fine Arts* (zusammen mit Carola Dertnig), Sternberg Press, Berlin 2014
- Self-Timer Stories*, Schlebrügge, Editor, Wien 2015
- The Curator as ...*, Felicitas Thun-Hohenstein (Hg. mit Sabine Priglinger), Schlebrügge Editor, 2018
- The Two Halves of Martha Wilsons Brain*, (Hg. mit Christiane Kreijs), Verlag für Moderne Kunst, Wien 2018

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About the Catalogue



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The present book is more than an exhibition catalogue; it is an extension of the exhibitions in book form, as the texts by H el ene Cixous, Catherine Wood, Beatriz Colomina, and Lina Streeruwitz offer in-depth discussions, analyses, and discursivizations of Renate Bertlmann's works. Readers are invited to continue their excursion through Renate Bertlmann's thought and practice in the so-called sourcebook, which gives insight into the artist's virtually inexhaustible archive. Notes, sketches, and other finds from countless diaries and sketchbooks, analytical material such as charts, association cards, sketches of unproduced projects, wishful booths in fictitious exhibitions, texts by authors that have been instrumental to Renate Bertlmann and her artistic work, her own texts about art, her poems, manifestoes, and musical scores get to the heart and brain of Bertlmann's fifty-year cosmos.

Editor: **Felicita Thun-Hohenstein**

Preface: **Gernot Bl umel**

Texts: **Renate Bertlmann, H el ene Cixous, Beatriz Colomina, Peter Gorsen, Lina Streeruwitz, Felicitas Thun-Hohenstein, Maria Vogel, Catherine Wood**

Design: **Christine Zm olnig, sensomatic**

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Euro 15,-

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Excerpt from »Homage of the Medusa to Renate and Company«
by Hélène Cixous

(...) Sometimes it happens that suddenly certain characters from Renate Bertlmann's theater make me laugh. Yet they seem as serious as popes. I'm talking about a very singular kind of laughter, among all the sorts of laughter. It's the laughter at what in my daily life does not make me laugh, the Laughter of Tragedy. This laughter that erupts in the midst of despair or dread. A Laughter of resistance. It has lasted for so long, the Dictatorship of the phallocracy, this worldwide exercise of power, how long has it been? Since forever. Since time immemorial, it has become the sediment of thought, the History of Humanity, one would think it's the Proper trait of humankind, this omnipotence, this imperial gravity. (...)

Excerpt from »Sculpture and Surface as Identity« by Catherine Wood

(...) Going beyond challenging the binary of masculine and feminine, Bertlmann creates a third or even fourth space in which apparent biological givens are already shifting through the possibilities of extensions, protections, prosthetics, substitutions - phalluses and nipples. There is a fluidity in the work between costume and skin, a sense that body parts can be added at will or even combined with one's flesh, multiplied and worn in places where they are not expected. The proliferating signs that connote the binaries of sexed identity become entangled, often visibly akin to the body's interior organs, and tip over towards a machinic, industrial or mass-produced code. (...)

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Excerpt from »Wars of Roses« by Beatriz Colomina

(...) The knife-roses are at their most subversive in tweaking this opening. Nothing is changed. It is as if the artist has instinctively pierced the repressed unconscious of the place. For a moment, everything is brought to the surface in all its attractiveness and menace. The blood that made the ground of the Giardini and energized all the ongoing politics of nation and gender now appears right in front of us as an art-work—forcing us to think.

Excerpt from »The Box« by Lina Streeruwitz

(...) An inserted, precisely fitted box temporarily fills out the pavilion, unbothered to cover it completely. This box flaunts its constructedness and two-dimensionality; it opens up, gaping at the corners. These are a handful of planes, horizontal and vertical, an airy construction that does not close up, that leaks, that should accomplish no more and no less than to give the artist's works their own adequate space. (...)

Visitor Information

La Biennale di Venezia
Biennale Arte 2019
58th International Art Exhibition

Exhibition duration:
May 11 through November 24, 2019
Opening hours: 10 a.m.–6 p.m.
(closed Mondays, except May 13, September 2,
and November 18, 2019)

Giardini della Biennale
Sestiere Castello
30122 Venice, Italy

Transport from the railway station and Piazzale Roma with the
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Contact

Communications

a b c

Ana Berlin, Vanessa Lindenau, Ines Feurstein

www.abc-works.today

t +43 660 475 38 18

press@biennalearte.at

Images and information about Austria's contribution and the Biennale Lectures will be updated regularly and can be downloaded at

www.biennalearte.at

Curator

Felicitas Thun-Hohenstein

fth@biennalearte.at

Offices of the Austrian Contribution

Project Management

info@biennalearte.at

c/o section.a, Vienna

Praterstrasse 66 / 7a

1020 Vienna

Katharina Boesch

phone +43 1 713 24 32 45

mobile +43 676 754 99 54

kb@biennalearte.at

Austrian Pavilion Website + Social Media

www.biennalearte.at

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#weloveart

Wiener Gemischter Satz - Wien's Tradition /Vienna Tradition

Der traditionsreiche Wiener Gemischte Satz ist ein definiertes Zusammenspiel edler Rebsorten. Der Wein hat ein breitgefächertes Geschmacksprofil mit harmonischer Säure. Das Stachelschwein symbolisiert diese Vielfalt und das vielschichtige, frische Aroma.

The traditional Wiener Gemischter Satz is a defined combination of noble grape varieties. The wine has a broadly diversified flavour profile with harmonious acidity. The porcupine symbolizes this diversity and the complex fresh aroma with a tingling flavour.

Rebsorte/Grape variety	Grüner Veltliner, Weißburgunder, Welschriesling, Neuburger, Chardonnay
Lage/Vineyard	Diverse/Various
Boden/Soil	Sandstein, Löss/Sandstone, loess
Ausbau/Vinification	Stahl/Stainless steel
Alkohol/Alcohol	12,5%
Säure/Acidity	5,1 G/L
Restzucker/Residual Sugar	4,2 G/L
Bio/Organic	

Wir freuen uns auf Ihre Bestellung/Looking forward to your order
www.bioweingutlenikus.at/biennale19

