

wild



west

# **WILD WEST**

SEPT 20, 2017 – JAN 22, 2018

**Franz West**

**Rudolf Stingel**

**Urs Fischer**

**Andreas Reiter Raabe**

**Mary Heilmann**

**Rudolf Polanszky**

**Octavian Trauttmansdorff**

**Anna-Sophie Berger**

**Tillman Kaiser**

**Sarah Lucas**

**Anne Schneider**

**Rirkrit Tiravanija**

**KAYA (Kerstin Brätsch & Debo Eilers)**

## **WILD WEST**

Sep 20, 2017 – Jan 22, 2018

Curated by Andreas Reiter Raabe

Austrian Cultural Forum New York

The group exhibition *WILD WEST* celebrates the dynamic legacy of late Austrian artist Franz West (1947–2012). Curated by former West collaborator Andreas Reiter Raabe, the show consists of works by Franz West, his New York-based contemporaries, and newly commissioned works by emerging artists from both New York and Austria.

The exhibition's title acts as a play on words for West's nonconformist, anarchic approach to artmaking, as well as his critical place in 20th-century Western art history. His deep curiosity for alternative ways of thinking and exhibiting manifested in his numerous collaborations with fellow artists and creatives. During the height of his career in the mid-1980s, West chose to break the conventions of a traditional "solo show" by offering other successful as well as still unknown artists to exhibit their work alongside his—much to the surprise of the institutions that invited him. This non-hierarchical approach stood in stark contrast to West's tremendous success in the art world, which is frequently preoccupied with authorship and individual fame.

*WILD WEST* presents a similar curatorial approach by showing not only the works of Franz West, but also of his collaborators and emerging artists who have not previously collaborated or exhibited with West. Rather than focusing on West's artistic influence, the exhibition's objective is to continue and reenact West's dialogue of artmaking and exhibiting, thus revealing the artist's wild way of thinking, working, and collaborating, which places curiosity at the heart of his artistic practice.

## Foreword

**Christine Moser**, Director  
Austrian Cultural Forum New York

Franz West (1947–2012) is one of Austria's most internationally fabled contemporary artists. With his postmodern and irreverent collages, furniture, and sculpture, the born and true Viennese was the “creator of an art universe” (Roberta Smith). West would have been 70 this year. A welcome moment, then, for his works and pioneering concepts to travel worldwide on a road show: at the 57th Venice Biennale West was one of 120 invited artists, and in the forthcoming years two prestigious institutions of the contemporary art world—the Centre Pompidou in Paris and the Tate Modern in London—will present retrospectives dedicated to West.

In New York West gained celebrity status early in his career as an influential sculptor and catalyst in contemporary art. He has been represented by the world's most influential gallerists and his art is widely recognized by the public. According to West “it doesn't matter what the art looks like, but how it's used.” His work can be found in large encyclopedic museums, as well as many private collections.

Curated by Andreas Reiter Raabe, the group exhibition *WILD WEST* celebrates the work of a pioneer in artmaking, showcasing West's collaborations with other artists and his completely novel ways of exhibition-making. The show assembles works of West and his New York-based contemporaries, as well as works by emerging artists who were influenced by him. It explores West's concepts of collaboration and of simultaneous integration of various artistic positions, creating a dialogue between the artworks and the viewer. A special feature of *WILD WEST* will be the world premiere of Reiter Raabe's film that focuses on West's boundary-crossing art. The film will subsequently travel to Paris and London.

## Exhibition Catalog

**Franz West** (born 1947 in Vienna, Austria; † in 2012, also in Vienna, Austria)

Franz West is regarded as one of the most important and influential Austrian contemporary artists. Working in sculpture, painting, drawing, and other media, West left an immense artistic and spiritual legacy. He became active in 1970 in Vienna, and was frequently recognized for his portable sculptures called *Passstücke* ("Adaptives"). West has been awarded numerous prizes—notably, the Wolfgang Hahn Prize of the Gesellschaft für Moderne Kunst, Museum Ludwig, Cologne (1998) and the Golden Lion at the 54th Venice Biennale (2011). His most recent, post-humous, solo exhibitions include: *Wo ist mein Achter?* at MUMOK, Vienna, and Museum für Moderne Kunst, Frankfurt am Main (2013); *Mostly West: Franz West and Artist Collaborations* at Royal Botanic Garden, Edinburgh (2013); *Franz West: Where Is My Eight?* at the Hepworth Wakefield Museum, West Yorkshire (2014); *Franz West: Early Work* at Hauser & Wirth, Somerset (2014); and *Franz West* at David Zwirner, New York (2014), in addition to numerous solo exhibitions at Gagosian Gallery. A major retrospective exhibition of his work will be held at the Centre Pompidou in Paris and the Tate Modern in London in 2018 and 2019.

The concept of *WILD WEST* revolves around the artistic persona of Franz West and his innovative approach to exhibition-making. Two works by the artist himself are on display as well as works in collaboration with Andreas Reiter Raabe. West's sculptures often oppose the common idea of artworks as elusive objects standing on pedestals, simply on display. Each work by West emphasizes the activating role of the observer, who creates the meaning of the work. The sculptures were molded, shaped, and painted through very physical processes, unique by the artist's hand. West's work gains its significance through interaction and communication with the audience, and is perhaps best described through his own words:

"I wanted to create a different environment for myself. That is what took me from the two-dimensional to the three-dimensional. As a fourth dimension I imagined a world in which one is not merely a representation, but in which one can live. That would be the fourth dimension for me. A three-dimensional space in which I then am or another is and where I encounter another."

Franz West  
*Lemurenkopf*, 1987  
Papier-mâché, dispersion  
19.6 x 10.2 x 1.9 in  
Private collection, Vienna

Franz West  
*Ohne Titel*, 1974  
Acrylic, fabric, cardboard  
24 x 21.6 in  
Private collection, Vienna

Franz West / Andreas Reiter Raabe  
*Fleur Mal*, 2012  
LED lamp, papier-mâché, cardboard,  
acrylic, metal chain  
13.7 x 28.7 x 30 in  
Courtesy of Andreas Reiter Raabe

Franz West / Andreas Reiter Raabe  
*Fleur Mal*, 2012  
LED lamp, papier-mâché, cardboard,  
acrylic, metal chain  
13.7 x 28.7 x 30 in  
Courtesy of Andreas Reiter Raabe

**Rudolf Stingel** (born 1956 in Merano, Italy)

Conceptual artist Rudolf Stingel was raised in South Tyrol, and currently lives and works between Merano and New York City. Stingel established himself as an artist in the late 1980s with large, monochromatic works. Through his practice, Stingel seeks to explore the process of creation, examine the nature of memory and the passage of time, and to engage the viewer in a discourse regarding the perception of art. Stingel's work has been shown in countless group and solo exhibitions, at venues including Palazzo Grassi, Venice (2013); Secession, Vienna (2012); Neue Nationalgalerie, Berlin (2010); Museum of Contemporary Art, Chicago, (2007); Galleria Massimo De Carlo, Milan (since 1989 through the present); Museum für Moderne Kunst, Frankfurt am Main (2004); Paula Cooper Gallery, New York (since 1994 through the present); at Gagosian Gallery in New York, Paris, and Hong Kong (since the mid-2000s through the present); as well as at Sadie Coles HQ, London (since the mid-2000s through the present).

Rudolf Stingel is often recognized for his monumental, carpet-covering projects, like the ones that blanketed the surface of the atrium and upper floors of the Palazzo Grassi in 2013 or the Vanderbilt Hall in the Grand Central Terminal in New York in 2004. His artwork deals with the relationship between abstraction and figuration and the fluidity between the two. This is reflected in the works exhibited at the ACFNY, which also reveal the unspoken exchange between Franz West and Stingel. *Untitled* (2008) is part of one of his renowned celotex insulation board installations and is one of several contributions he made to Franz West's "solo shows" such as at the Deichtorhallen, Hamburg, in 2002, where Stingel participated. In the two works on display from 2010, both *Untitled (Franz West)*, Stingel appropriates and transforms a photographic portrait of West as a young artist.

Rudolf Stingel  
*Untitled* (Franz West), 2010,  
Ink, oil, and enamel on paper  
30 x 22<sup>1/4</sup> in  
Courtesy of the artist

Rudolf Stingel  
*Untitled* (Franz West), 2010  
Ink, oil, and enamel on paper  
30 x 22<sup>1/4</sup> in  
Courtesy of the artist

Rudolf Stingel  
*Untitled*, 2008  
Celotex insulation board, wood, aluminium  
36<sup>7/8</sup> x 30 in  
Courtesy of the artist

**Urs Fischer** (born 1973 in Zürich, Switzerland)

Urs Fischer is a Swiss-born artist and curator who lives and works in New York. He is most widely recognized for his installations and sculptural works that are influenced by movements like Neo-Dada and Situationist International. Fischer studied photography at the Schule für Gestaltung in Zürich, before moving to Amsterdam in 1993. During his time living in Berlin as well as in New York, Fischer shared studios with Rudolf Stingel. Fischer has been featured in numerous group exhibitions worldwide, including Manifesta in 2000 and the Venice Biennale (2003, 2007, and 2011). His most recent major exhibitions include *Madame Fisscher* at Palazzo Grassi, Venice (2012); *Urs Fischer* at the Museum of Contemporary Art, Los Angeles (2013); *YES* at DESTE Foundation Project Space, Hydra, Greece (2013); several exhibitions at Gagosian Gallery such as *Fountains*, Beverly Hills (2015), *Misunderstandings in the Quest for the Universal*, New York (2016), and *Mind Moves*, San Francisco (2016); at Gavin Brown's enterprise; and *The Public & The Private* at the Legion of Honor, San Francisco (2017).

The wax sculptures made by Urs Fischer translate the futility of life visually, probing the duality of freedom and violence. Fischer's work reflects subversive artistic approaches culled from 20th-century art history, and it is often simultaneously beautiful and ugly, challenging and entertaining. Fischer's life-sized works are cast in wax, occasionally portraying specific characters. In *WILD WEST*, the wax sculptures on display stand in for everyday objects such as *Untitled* (2014), which is reminiscent of fluorescent light tubes and refers to the iconic Dan Flavin work *Monument 1 for V. Tatlin*. Once lit, the exhibited sculptures burn like candles and comprise and reflect all the crucial and recurring themes of his oeuvre: disintegration, disruption, and death.

Urs Fischer  
*Colorful Personal Ecstasies*, 2014  
Paraffin wax, microcrystalline wax, encaustic pigment, aluminum,  
aluminum powder, wicks  
3<sup>1/8</sup> x 96<sup>1/8</sup> x 4<sup>1/2</sup> in  
AP 1 of Edition of 2 & 1 AP  
© Urs Fischer  
Private collection

Urs Fischer  
*Untitled*, 2014  
Paraffin wax, microcrystalline wax, encaustic pigment, aluminum,  
aluminum powder, wicks  
96 x 21 x 4<sup>1/2</sup> in  
AP 1 of Edition of 2 & 1 AP  
© Urs Fischer  
Private collection

**Andreas Reiter Raabe** (born 1960 in Grieskirchen, Austria)

Andreas Reiter Raabe is an Austrian artist who lives and works in Vienna. He studied philosophy and European ethnology at the University of Vienna, as well as painting at the University of Applied Arts in Vienna. Reiter Raabe examines and analyzes the process of painting using various techniques, photographic concepts, three-dimensional objects, as well as the image itself. Reiter Raabe's involvement in curating has been ongoing since the early 1990s, and he is one of the founders of Gesso Artspace, a Viennese artist project, where he has realized more than a dozen exhibitions since 2013. His works have been exhibited worldwide, at group and solo shows at Villa Merkel, Esslingen (1998); Weserburg Museum of Modern Art, Bremen (2000); Ian Potter Museum of Art, Melbourne (2001); Sarah Cottier Gallery, Sydney (1996, 2007, 2011, and 2015); Charim Galerie, Vienna (2010 and 2014); Singapore Art Museum (2008); Mies van der Rohe House, Berlin (2009); Museum Wiesbaden (2009); MUMOK, Vienna (2010); Daimler Contemporary, Berlin (2011); Sofia Art Gallery (2012); Royal Botanic Garden, Edinburgh (2013); Kunsthalle Wien (2015); and in the exhibition *Franz West – ARTISTCLUB* at 21er Haus, Vienna (2016–17).

Several works by Andreas Reiter Raabe are on view in *WILD WEST*: a pair of multi-colored lamps with a post-apocalyptic look, small-format paintings, and a film on Franz West that is making its world premiere. The sculptural lamps are the product of Reiter Raabe's long-running exchanges with West. The objects, with their rough surfaces, were made using common, cheap, and readily available materials. In contrast, the smaller canvases, each comprising four discrete blocks of color, are distinguished by their perfect smoothness, suggesting a mechanized process of painting. The film consists mainly of footage taken at West's studio. The cuts are edited to reveal the intimate dimension of the creative process—a continual process that often consists of many repetitive actions. The crux of the film is related to the main curatorial objective of the *WILD WEST*: to unveil a curious, open, and preferably unrestrained approach to producing art.

|  |   |
|--|---|
| Andreas Reiter Raabe<br><i>Attachment</i> , 2006-2012<br>Acrylic on canvas<br>15.7 x 11.8 in<br>Courtesy Charim Gallery,<br>Sarah Cottier Gallery and the artist | Franz West / Andreas Reiter Raabe<br><i>Fleur Mal</i> , 2012<br>LED lamp, papier-mâché, cardboard,<br>acrylic, metal chain<br>13.7 x 28.7 x 30 in<br>Courtesy of Andreas Reiter Raabe |
|--|---|

|   |   |
|---|---|
| Andreas Reiter Raabe<br><i>Franz West</i> , 2017<br>Film, 45:35 min<br>Courtesy of the artist | Franz West / Andreas Reiter Raabe<br><i>Fleur Mal</i> , 2012<br>LED lamp, papier-mâché, cardboard,<br>acrylic, metal chain<br>13.7 x 28.7 x 30 in<br>Courtesy of Andreas Reiter Raabe |
|---|---|

**Mary Heilmann** (born 1940 in San Francisco, United States of America)

Mary Heilmann is an American artist, working primarily in painting, ceramics, and furniture. Since 1968 she has lived and worked in New York City. Heilmann studied literature at the University of California, Santa Barbara (1959–62), poetry and ceramics at San Francisco State University (1963), and ceramics and sculpture at University of California, Berkeley (1963–67). She has been regarded as one of the most crucial abstract painters of her generation. Heilmann's early work was influenced by pop culture and minimalist sculpture. Her painting has focused on medium specificity and technical experimentation. Heilmann has been exhibiting widely since 1970. Her most notable recent exhibitions include *Mary Heilmann – Jessica Stockholder* at Kunstmuseum St. Gallen (2000); *Mary Heilmann* at Camden Arts Centre, London (2001); *Mary Heilmann: All Tomorrow's Parties* at Secession, Vienna (2003); Hauser & Wirth, London (2004 and 2012) and Zürich (1997, 1999, 2001, and 2006); *Some Pretty Colors* at Zwirner and Wirth, New York (2008); *Mary Heilmann: Good Vibrations* at Bonnefantenmuseum, Maastricht (2012) and Neues Museum Nürnberg (2013); *Mary Blinky Yay* at Kunstmuseum Bonn (2013); *Sunset* at the Whitney Museum of American Art, New York (2015); and *Mary Heilmann: Looking at Pictures* at Whitechapel Gallery, London (2016).

The exhibited works by Mary Heilmann showcase two recurring categories in her oeuvre: furniture—chairs, specifically—and ceramics. The *Sunny Chaises* on view are rigid and angular, reflecting her interest in geometry and balance. Her application of bright, monochromatic color is electrifying, tempting the visitor to interact with the pieces and help them perform their intended function. She paints blocks of bold saturated color on *Navajo* (1985) and *Joey's Red* (2012), which are both glazed ceramic wall works. Despite the suggestion of rigidity inherent in the geometric forms and the flatness inherent in painting, the artist's hand organically shapes the work and manifests the subjective nature of creative production. The works allude to mid-20th-century abstract painting, but the play with materiality bridges the second and third dimensions.

|  |  |
|--|--|
| Mary Heilmann<br><i>Navaho</i> , 1985<br>Glazed ceramic<br>11 <sup>1</sup> / <sub>4</sub> x 5 <sup>3</sup> / <sub>4</sub> x 7 <sup>7</sup> / <sub>8</sub> in<br>© Mary Heilmann<br>Courtesy of 303 Gallery,<br>NY and Hauser & Wirth | Mary Heilmann<br><i>Sunny Chaise #1</i> , 2015<br>Painted plywood<br>25 <sup>1</sup> / <sub>2</sub> x 20 <sup>1</sup> / <sub>8</sub> x 24 <sup>1</sup> / <sub>4</sub> in<br>© Mary Heilmann<br>Courtesy of 303 Gallery,<br>NY and Hauser & Wirth |
|--|--|

|  |   |
|--|---|
| Mary Heilmann<br><i>Sunny Chaise #8</i> , 2015<br>Painted plywood<br>25 <sup>1</sup> / <sub>2</sub> x 20 <sup>1</sup> / <sub>8</sub> x 24 <sup>1</sup> / <sub>4</sub> in<br>© Mary Heilmann<br>Courtesy of 303 Gallery,<br>NY and Hauser & Wirth | Mary Heilmann<br><i>Joey's Red</i> , 2012<br>Glazed ceramic<br>11 <sup>3</sup> / <sub>4</sub> x 15 x 5 <sup>7</sup> / <sub>8</sub> in<br>© Mary Heilmann<br>Courtesy of 303 Gallery,<br>NY and Hauser & Wirth |
|--|---|



**Rudolf Polanszky** (born 1951 in Vienna, Austria)

Rudolf Polanszky is an Austrian artist based in Vienna. His oeuvre covers a wide range of artistic media, including painting, sculpture, photography, installation, and film. As part of the contemporary Viennese art scene alongside Franz West, Dieter Roth, and others, Polanszky can be described as a Post-Actionist. His early works *On Semiology of the Senses* and *Lard Drawings*—a series of conceptual artworks—were both completed in 1976. His process-based experiments often reflect philosophical musings. Recent solo exhibitions include *Rudolf Polanszky* at Galerie Hohenlohe, Vienna (2000 and 2005); *Transaggregate Strukturen* (2009), *Rudolf Polanszky: HYPERBOLISCHE RÄUME* (2010), and *Rudolf Polanszky: Frühe konzeptuelle Zeichnungen 1983–1985 und neue Arbeiten 2011–2012* (2012) at Galerie Konzett, Vienna; *Rudolf Polanszky* at Ancient & Modern, London (2010); *Paradoxe Transformationen* at Galerie Andreas Huber, Vienna (2013); *Rudolf Polanszky: On Evolutive Concepts of Transformation* at Denis Gardarin Gallery, New York (2015); *Translineare Strukturen* at Zeit Kunst Niederösterreich, Krems (2015); *Rudolf Polanszky* at Fondazione Morra Greco, Naples (2015); and Charim Galerie, Vienna (2016). He will exhibit at the Secession, Vienna, in 2018.

Rudolf Polanszky's mixed-media compositions, often mounted on canvas and wood, toggle between intention and chance in the artistic process. His works appear to be stunning assemblages that bring together scraps of materials that some would consider waste or trash. Polanszky attempts to break down myths of artistic genius and to disrupt the sacred nature of the art object. By constantly searching for new and different methods, the artist invites unexpected conditions in which accidents can occur and careless gestures can be transformed into artwork.

**Rudolf Polanszky**

*Reconstructions/Symmetry Fragments*, 2009

Mixed media (foils, mirror strips, aluminum, and color on linen)

54 x 48 x 1<sup>1/2</sup> in

Private collection, New York

Courtesy Gardarin and the artist

**Rudolf Polanszky**

*Reconstructions/Symmetry Fragments*, 2011

Mixed media (foils, mirror strips, aluminum, and color on linen)

54 x 48 x 1<sup>1/2</sup> in

Courtesy Gardarin and the artist

**Octavian Trauttmansdorff** (born 1965 in Vienna, Austria)

Octavian Trauttmansdorff is an Austrian artist, living and working in Vienna. Trauttmansdorff studied media design at the Istituto Europeo di Design in Milan (1986–88), and worked as a photographer's assistant. From 1989 he studied with Ernst Caramelle and Ferdinand Schmatz at the University of Applied Arts in Vienna. Trauttmansdorff's work comprises photography (usually black-and-white), installation, and video art, and often engages with forms of institutional critique. He has had several solo gallery and museum exhibitions, including, *OCTAVIAN TRAUTTMANSDORFF* at Secession, Vienna (1999); and *Octavian Trauttmansdorff – ORAP CONNECTION* at Galerie im Parkhaus, Berlin (2000). Group shows include *West und Werkstatt* at Galerie Hohenlohe, Vienna (1999); *Blank. Urbane Zwischenräume* at Kunstverein Medienturm, Graz (2005), *Originalfunktional* at Kunstverein Wiener Art Foundation, Vienna (2010); *Mostly West: Franz West and Artist Collaborations* at Royal Botanic Garden, Edinburgh (2013); *Artists Using Photography* (2013–14) and *Minimum* (2014) at Gesso Artspace in Vienna; *Destination Vienna 2015* at Kunsthalle Wien (2015); *to expose, to show, to demonstrate, to inform, to offer* at MUMOK, Vienna (2015); and Franz West - ARTISTCLUB at 21er Haus, Vienna (2016–17).

Octavian Trauttmansdorff's video *ZuWohnung (ToApartment)* (1999) can be seen as an ode to the grim, even torturous, banalities of everyday life. Presently, as people spend more time in their closed, domestic environments than ever before, the confined nature of such spaces begins to shape and warp the psyche. Trauttmansdorff poses a concern: an apartment filled with furniture does not constitute a home. Though the interior is equipped with necessary items and the typical trappings of domestic interiors, it is not a space that welcomes the observer's sympathy.

**Octavian Trauttmansdorff**

*ZuWohnung*, 1999

Video, 12:19 min

Courtesy Kunstmuseum Basel and the artist

**Anna-Sophie Berger** (born 1989 in Vienna, Austria)

Anna-Sophie Berger is an artist based in Vienna, where she studied fashion design and trans-media art at the University of Applied Arts. Her work engages with clothing, fashion, and consumer culture, and Berger is often preoccupied with modes of production, distribution and attribution of value. She has taken part in several group and solo exhibitions, primarily in Europe and North America. In New York she has exhibited at JTT Gallery (2014), MINI/Goethe-Institut Curatorial Residencies Ludlow 38 (2014), and Frieze (2015). In Vienna, she has exhibited at MAUVE (2014), 21er Haus (2014), and MUMOK (2016). She is the winner of the Kapsch Contemporary Art Prize, which was established in 2016 with the purpose of supporting and promoting young artists living in Austria.

Anne-Sophie Berger manipulates materials that pertain to her interests in fashion, utilizing fabric and mass-manufactured clothing. *hunch* is an installation executed in situ that explores the formal and functional properties of clothing objects. As fashion is often utilized to reflect or create the illusion of authenticity and power—especially in what might be considered the upper echelons of society—Berger’s work attempts to ruffle the established meaning and proffers a critical take on the symbiotic relationships between art, money, and luxury.

Anna-Sophie Berger

*hunch*, 2017

Polyester, thread, cans

Dimensions variable

Courtesy Emanuel Layr, Vienna, and JTT, New York

**Tillman Kaiser** (born 1972 in Graz, Austria)

Tillman Kaiser is an Austrian artist who lives and works in Vienna. Kaiser studied at the Viennese Academy of Fine Arts (1993–98) with the artists Friedensreich Hundertwasser and Hubert Schmalix. His body of work, which includes sculpture, painting, photography, wallpapers, installations, and ready-mades, has been influenced by Surrealism and Dada. Since the early 2000s, Kaiser has participated in numerous group exhibitions at prominent contemporary art venues, such as 21er Haus in Vienna, De Appel Arts Center in Amsterdam, Yerba Buena Center for the Arts in San Francisco, and Kunsthalle Wien. His most recent solo exhibitions include *Hermetische Melancholie I–III*, a series of exhibitions that took place at LWZ in Vienna (I, 2012), Galerie Emanuel Layr (II, Vienna, 2013), and Kunsthalle Krems Factory (III, 2013); *Proposal for an Altar exhibition* at Polansky Gallery, Prague (2013); *Invite the Light* at Galerie Emaunel Layr, Vienna (2016); *Tillman Kaiser* at Museo Pietro Canonica, Villa Borghese, Rome (2016); *Screaming Swifts* at Mitchell Algis Gallery, New York (2016); and an exhibition at Polansky Gallery, Prague (2017).

Tillman Kaiser’s work derives from free association; it is more reflective than expressive. It is also oftentimes subtly engaged with science and the genre of science fiction, as well as with the condition of modernity after postmodernism. The work *Untitled* (2016) exhibited in *WILD WEST* reflects a spontaneous creative method reminiscent of Franz West’s uninhibited mode of working. Kaiser’s large silkscreened canvas *Fever* (2012) is cut out and painted in a muted palette, with recurring geometrical shapes—in a manner that suggests a fractal pattern. Its kaleidoscopic effect reminds the viewer of illusionary Op Art and wild psychedelic patterns.

Tillman Kaiser

*Fever*, 2012

Tempera, silkscreen on canvas mounted on wood

82.6 x 63.7 in

Courtesy of Mitchell Algis Gallery and the artist

Tillman Kaiser

*Untitled*, 2016

Cardboard

13.7 x 13.7 x 0.1 in

Courtesy of Galerie Emanuel Layr and the artist



**Sarah Lucas** (born 1962 in London, United Kingdom)

Sarah Lucas is an English artist often associated with the Young British Artist (YBA) generation, a group of artists who came to prominence during the 1990s. She was included in *Freeze*, a 1988 group exhibition organized by Damien Hirst that launched the careers of many YBAs. Lucas studied at the Working Men's College (1982–83), London College of Printing (1983–84), and Goldsmiths (1984–87), where she graduated with a degree in Fine Art. Lucas's most recent solo shows include *Sarah Lucas* at Home Alone Gallery, New York (2012); *SITUATION FRANZ WEST* and *SITUATION CLASSIC PERVERY* at Sadie Coles HQ, London (2012); *NOB + Gelatin* at Secession, Vienna (2013); *NUD NOB* at Gladstone Gallery, New York (2014); *I SCREAM DADDIO* in the British Pavilion at the Venice Biennale (2015); *POWER IN WOMAN* at Sir John Soane's Museum, London (2016); *Father Time* at Sadie Coles HQ, London (2016); *FUNQRO* at Contemporary Fine Arts, Berlin (2017); and *Sarah Lucas: Good Muse* at the Legion of Honor, San Francisco (2017).

Sarah Lucas's comical sculpture *Essential Doris* (2011), which is shaped like a high-heeled platform shoe, is made of heavy concrete. It is topped with a light brown nylon stocking that has been filled and molded to look like a taut, shapely breast. The heel and its unusual accoutrement illustrate Lucas's anarchic approach to art, as she challenges the conventional frameworks that establish so-called gender norms. *Doris* is reduced to the absent female body and its attributes (represented by the breast), and her accompanying sex appeal (represented by the shoe). Lucas's artwork in general, and as seen in this example, looks to interrupt the male gaze and the way it totalizes stereotypes about women that perpetuate through stale representational tactics.

Sarah Lucas  
*Essential Doris*, 2011  
Concrete, stocking, cotton wool  
11 x 11.8 x 3.9 in  
Private collection, Vienna

**Anne Schneider** (born 1965 in Enns, Austria)

Anne Schneider is an Austrian artist, who studied at the Academy of Fine Arts in Vienna (1992–96) in a master class with the Italian artist Michelangelo Pistoletto. She is based in Vienna, where she works in painting, sculpture, and installation. Schneider focuses on actual and constructed spaces, as well as the individual and their surrounding environment. She has exhibited in numerous group exhibitions, most recently in *Les Gueules Casseées: Scars of the Great War in Contemporary Art* at Kunsthalle Mainz (2014); *Oysters with Lemon* at Ventana244, Brooklyn (2015); and *The Poetics of the Material* at Leopold Museum, Vienna (2016–17). Her major solo exhibitions include *side by side* (2004), *...und Wachs* (2006), *antropomorph und unähnlich* (2011) at Christine König Galerie, Vienna; the Austrian Cultural Forum Tokyo (2007); *nothing without the body* at Lentos Kunstmuseum Linz (2008–9); *Anne Schneider* at Salzburger Kunstverein, Salzburg (2014); *Ableger / Lessening Fold* at 21er Haus, Vienna (2015–16); and *Poetiken des Materials* at Leopold Museum, Vienna (2017).

Anne Schneider's work demonstrates her intense interests in handwork and physicality of the creative process. Her objects are made from cheap, everyday materials, such as foil and fibers, often posed in opposition to the inordinate sanctity of the art object. In both works featured in *WILD WEST*, unexpected juxtapositions create texture and movement. Varying surfaces interact and move to upend traditional ideas of what might be considered painterly, shifting between the second and third dimensions. Upon observation, seemingly unpoetic materials are transformed, and acquire new properties and meanings in relation to the body as it moves through the exhibition space.

Anne Schneider  
*Untitled*, 2017  
Foil, gesso, acrylic  
66.9 x 47.2 in  
Courtesy of the artist

Anne Schneider  
*Untitled*, 2012 / 2017  
Jute, oil, foil  
82.7 x 45.2 in  
Courtesy of the artist

**Rirkrit Tiravanija** (born 1961 in Buenos Aires, Argentina)

Rirkrit Tiravanija is a contemporary artist who lives and works in New York, Berlin, and Chiang Mai. He was born in Argentina and raised in Thailand, Ethiopia, and Canada. Tiravanija studied history at Carleton University, before attending the Ontario College of Art in Toronto (1980–84). Later he studied at the Banff Centre for Arts and Creativity (1984), the School of the Art Institute of Chicago (1984–86), and the Whitney Independent Study Program (1985–86). He is on faculty at Columbia University. Tiravanija's installations, which explore the role of the artist within social situations, have been cited as examples of "relational aesthetics," a term coined by French curator and critic Nicolas Bourriaud. Tiravanija was the co-curator, with Molly Nesbit and Hans Ulrich Obrist, of the Station Utopia project at the 2003 Venice Biennale. His most recent exhibitions are *Rirkrit Tiravanija: Tomorrow is the Question* at the Garage Museum, Moscow (2015); *All the World's Futures* at the 56th Venice Biennale (2015); and *Open Source: Art at the Eclipse of Capitalism* at Galerie Max Hetzler, Berlin and Paris (2015).

Rirkrit Tiravanija is known for exploring the complicated exchanges between art and observer. In *WILD WEST*, t-shirts emblazoned with the exhibition title are on display, which can be connected to both the use of everyday objects and the repetition inherent in mass production. Another displayed work is a large tombstone engraved with the words, "WEST MEETS EAST." In the spirit of West's *Passstücke*, Tiravanija encourages interaction with the object, with which visitors may or may not interact—perhaps lying down on or taking a picture with it. The work questions the ubiquity of social media-enabled sharing, and Tiravanija's installations have frequently probed and interrupted the accepted standards of institutional participation.

Rirkrit Tiravanija  
*untitled (west meets east)*, 2017  
Granite, T-Shirts  
37<sup>1/2</sup> x 430 in  
Courtesy of Gavin Brown

**KAYA** (Kerstin Brätsch & Debo Eilers, 2010–Present)

**Kerstin Brätsch** (born 1979 in Hamburg, Germany)

Kerstin Brätsch is a German artist currently based in Berlin and New York. Brätsch is a painter and part of DAS INSTITUT, which she formed with fellow artist Adele Röder in 2007. Since 2010, she has collaborated with Debo Eilers on KAYA. Brätsch's work primarily comprises mixed-media paintings—highly abstract pieces in large formats, which seek to oppose painterly traditions. Her work also combines elements of exhibition display and performance art. Brätsch received a Master in Fine Arts from Columbia University in 2007 and the August Macke Prize in 2014. Her most notable major exhibitions include *D / WHY?* at the Swiss Institute, New York (2009); *The Forever Now: Contemporary Painting in an Atemporal World* at the Museum of Modern Art, New York (2015); *KAYA V with Debo Eilers* at Meyer Kainer Gallery, Vienna (2015); *NO MAN'S LAND* at the Rubell Family Collection, Miami (2015–16); *DAS INSTITUT* at Serpentine Galleries, London (2016); a survey exhibition at Brandhorst Museum, Munich (2017); as well as inclusion in the Whitney Biennial (2017).

**Debo Eilers** (born 1974 in Texas, United States of America)

Debo Eilers is an American artist who lives and works in New York City. Since 2010, Eilers and Kerstin Brätsch have collaborated on KAYA. Eilers has exhibited in *behind the curtain, a lock of hair falling* at Nina Johnson, Miami (2011), and in the gallery On Stellar Rays' booth at Art Brussels (2015). His artistic practice is versatile, ranging from sculpture and painting, to video, installation, and performance art. *Art in America* notes, "Eilers approaches sculpture with an unhurried and emotional tenor." His pieces often reference archetypal moments of childhood and adolescence by appropriating elements taken from games, children's toys, trends and fashion.

Established in 2010, KAYA is a collaborative artistic partnership between Eilers and Brätsch that comprises painting, sculpture, and performance. KAYA takes its name from a teenager—the daughter of Debo Eilers's longtime friend from Texas. The collective's performances and installations probe the dynamics of power between the artist and their subject to manufacture unusual situations. The KAYA art object is prone to constant redefinitions, which are supported by the changes in immediate and wider contexts, as well as the interactions with the audience. The work shown in this exhibition is part of a series of casted segments of shower cabins. A part of the wall with all its main components—visible signs of plumbing installations—like the showerhead, faucet, handles, and knobs, are all cast in a material called urethane, an organic plastic compound, which is subsequently painted with dense colors to mimic a stain.

KAYA (Kerstin Brätsch & Debo Eilers)  
*UNIT 3D [Speick]*, 2017  
Urethane, resin, pigment, enamel, oil  
55 x 33.7 x 9 in  
Courtesy of Galerie Meyer Kainer

KAYA (Kerstin Brätsch & Debo Eilers)  
*UNIT 3D [Klar]*, 2017  
Urethane, pigment, enamel, oil  
55 x 33.7 x 9 in  
Courtesy of Galerie Meyer Kainer

KAYA (Kerstin Brätsch & Debo Eilers)  
*UNIT 3D [Pingi]*, 2017  
Urethane, pigment, enamel, oil  
55 x 33.7 x 9 in  
Courtesy of Galerie Meyer Kainer

Austrian Cultural Forum New York  
11 East 52nd Street  
New York, NY 10022  
[www.acfny.org](http://www.acfny.org)

Director: Christine Moser  
Head of Communications: Judith Brand  
Head of Visual Arts: Leonie Bockelmann  
Artist bios: Eva Kovač  
Copyediting and object descriptions: Hyunjee Nicole Kim  
Booklet Design: Severin Koller

like, follow, visit:

   @acfny

#WILDWESTacfny