



Außenseiter

/excerpting the Artothek's collection/

Featuring works by:

**Gerhard Kaiser, Robert Kabas, Matias Hammer,
Werner Hartinger, Johann Fruhmann, Karl Grabner,
Anton Wichtl and Clemens Stecher**

Hartinger/Werner „Außenseiterdasein“, 1984

Opening: Wednesday 18. December 2013, 17h

**AIR Studio 25
Karl-Eybl-Gasse 1
Krems an der Donau**

**In Cooperation with AIR-ARTIST IN RESIDENCE and ARTOTHEK,
curated by
Katja Blum, Eduard Constantin,
Andrea Palasti and Dorota Walentynowicz**

ART THEK

artist in residence

AIR

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The picture collection of the Artothek in Krems, offers around 1,500 images for rental, in this way providing a precious insight into the trends of the contemporary artistic production of Lower Austria. With increasing interest in paintings and graphics, the Artothek offers a different way of communicating with the public, by offering the possibility of renting the artworks for domestic display/usage. Collecting is an act of authorship and connoisseurship, largely beyond scientific rationalism. It is a physical interpretation of a set of circumstances or a body of potential data, where an object is placed within a collection according to an individual's beliefs.¹ Collections – and, in this case, its `free` (re-)usage - are thus playing an important role in knowledge exchange, in creation of value and taste.

*Außenseiters*² - excerpting the Artothek's collection, is a temporary (domestic!) ad-hoc exhibition and a pseudo-curatorial research on the Artothek's collection and renting practices. Taking up the role of a curator *in situ*³, we conducted a `fieldwork`: reflecting on and re-collecting (excerpting!) its collection. As a research project, we wanted to explore the role of the Artothek as an institution. Having in mind the great technical and stylistic diversity of the numerous artworks of the collection, we wanted to know which artworks are the most rentable ones and the ones that had never been rented before – what are the differences in the medium, shape and/or color. By trying to explain which formal conditions are affecting the domestic display ideas, we turned our attention towards the artworks which were never rented before. Therefore, we rented the artworks that were never rented and proposed an *exhibition: a place* for the activation and interpretation of these images.

The works were not selected by style, national school, or medium, but only according to the aesthetic judgment and personal taste of the curators. By not reflecting the *taste* of the previous renters, the exhibition displays eight artworks from the collection: (i) Gerhard Kaiser: *Lebensraum Bild*, 2012; (ii) Robert Kabas: *East West*, 2004; (iii) Matias Hammer: *Trophy*, 2000; (iv) Werner Hartinger: *Außenseiterdasein*, 1984; (v) Johann Fruhmann: *Ohne Titel*, - ; (vi) Karl Grabner: *Ohne Titel*, 1998; (vii) Anton Wichtl: *Mostviertel*, NÖ, Grünsau, Gasthaus und Landwirtschaft, - ; (viii) Clemens

¹ Knell, S. J. (2003). The shape of things to come: museums in the technological landscape. *Museum and society*, 1(3), 132-146.

² The title was borrowed and re-formulated from the work of Werner Hartinger: *Außenseiterdasein* (1984).

³ As Artists in Residence in AIR Krems, we are `sharing` the same building with the Artothek.

Stecher: *NLP als Volkssport*, 2002. These works were than loosely arranged in the apartment, based on their size and color. Therefore the works in display are showing a specific spatial arrangement that implied a factor of site-specificity that does not belong to the practices of the museums and/or galleries. The exhibition concept asked for installation in space as a participative setting, where the `exhibition` is not only the pictures on the walls but the whole apartment with its household items. In fact, the exhibition poses a conceptual research on the strategies of putting up a domestic display, representing by this a new form of outreach and audience development. At the same time, as an interventionist practice,⁴ the exhibition represents a form of an artist intervention (lat. *intervenire* – meaning `to come between`) into the Artothek's official database. Since renting these artworks they are automatically being erased from the list of the `never rented works`, leaving us the only *außenseiters* in the room.

So, we are having eight originals, and you?

The *Außenseiters*:

Andrea, Dorota, Eduard and Katja



For more photos please visit the online [catalogue](#) or [Artothek Nö](#).

⁴ The project focuses on cooperative, interdisciplinary working methods as a new way to impart knowledge processes.