Clothes (Kleidung)

by Puppies Puppies (Jade Guanaro Kuriki-Olivo)
curated by Anna Roberta Goetz and Jade Guanaro Kuriki-Olivo

Exhibition Duration
September 15 - October 17, 2026

Opening Hours
Tue - Fr 11 am - 6 pm
Sat 11 am - 4 pm

As part of this year's curated by festival, Galerie Kandlhofer is presenting *Clothes (Kleidung)* a solo exhibition by Puppies Puppies (Jade Guanaro Kuriki-Olivo), curated by Anna Roberta Goetz and Jade Guanaro Kuriki-Olivo. The exhibition is opening on Friday, 11 September 2026 and will be on view from 15 September to 17 October 2026 at Galerie Kandlhofer.



Installation View: *Clothes (Kleidung)*, 2026 curated by Anna Roberta Goetz & Jade Guanaro Kuriki-Olivo at Galerie Kandlhofer
(Photo: Manuel Carreon Lopez)

"Love is expressed through care, responsibility, respect, knowledge, and trust. It is something we do: a commitment to the wellbeing of ourselves and others."[1]

Jade Guanaro Kuriki-Olivo, widely known as Puppies Puppies, engages this year's *curated by* theme LOVE through bell hooks' understanding of love as a practice rather than an emotion. This conception of love has long informed the installation and performance artist's Gesamtkunstwerk-like approach. She has repeatedly introduced actionable and participatory elements into her exhibitions, using the platform afforded to her as an artist to provide forms of care and practical support for people whose wellbeing is not adequately served by public infrastructures—including trans, non-binary, and Two-Spirit+ individuals. Her exhibitions have, for example, incorporated a public shower as well as an HIV testing and counselling room. Her work proposes care for one another, and particularly for one's community, as both a responsibility and a source of collective strength.
Within Puppies Puppies' oeuvre, ordinary and found objects often become charged with personal, social, and political

meaning. Working across sculpture, installation, and performance, she brings questions of identity, power, embodiment, and lived experience into the exhibition space, exploring how personal experience can become a site of collective reflection.

The exhibition *Clothes (Kleidung)* takes clothing as both its material and conceptual point of departure. It is intimate and public at once: it touches and protects the body, conceals and exposes it, shapes its appearance, and communicates how a person wishes to be seen. It carries traces of bodies and lives, becoming repositories of memory, identity, vulnerability, desire, and care.
For *Clothes (Kleidung)*, Puppies Puppies presents three newly commissioned works. *Clothing Drive (for Trans, Queer, GNC and 2S+ people)* (2026), for example, takes the form of a social sculpture. It consists of clothing donated before and throughout the exhibition and made available free of charge to trans, non-binary, and Two-Spirit+ individuals. As clothes are taken and new ones donated and added, the sculpture continually dissolves and re-forms, extending from the exhibition space out into society.
Venus of the Rags (Transitioned) (2026), meanwhile, appropriates and transitions an art-historical icon: Michelangelo Pistoletto's *Venus of the Rags* (1967). Here, Venus, an iconic motif of the Western art canon, takes the form of the artist's own body, while clothes she no longer wears are complemented with found ones become the rags. Bringing together two bodies and diffent moments in time, the work suggests transformation not as a rejection of the past, but as a way of carrying it forward.

Together, the works understand clothes as more than objects. They touch and protect the body, carry traces of past selves, communicate identity, and move between people. They hold memory while also enabling change. This understanding of clothing connects directly to bell hooks' conception of love as an active practice. To care is to act; to recognise another person's needs is to take responsibility for their wellbeing. In *Clothes (Kleidung)*, love therefore becomes material: it is found in what is remembered, reclaimed, shared, given away, and made available to another.

Clothing Drive (for Trans, Queer, GNC and 2S+ people) and *Venus of the Rags (Transitioned)* are complemented by a further newly commissioned work, *Pink Triangle (Holocaust patch transitioning into a reclaimed symbol by grassroots political action group ACT UP (AIDS Coalition to Unleash Power)* (2026). During the Nazi era, the pink triangle was used in concentration camps to identify prisoners persecuted and imprisoned on the grounds of their actual or perceived homosexuality. Individuals who crossed traditional gender boundaries or wore clothing associated with another gender were prosecuted either under Paragraph 175, which criminalized sexual acts between men, or under broader, vaguely defined provisions concerning "public nuisance" or "asocial" behavior.
In the 1980s, the LGBTQ+ movement reclaimed the pink triangle as a symbol of queer resistance and AIDS solidarity. Puppies Puppies presents the triangle in constant motion, holding these histories of violence and resistance in continuous tension while making visible how symbols can be and are constantly contested, reclaimed, and transformed.

Written by Anna Roberta Goetz

[1] bell hooks, *All About Love: New Visions* (2000).

About the artist:

Jade Guanaro Kuriki-Olivo widely known by the moniker Puppies Puppies, expands ideas around the readymade by imbuing ubiquitous and everyday objects, signifiers, and actions with a personal and political charge. She has, for example, reconfigured antibacterial gel dispensers, toilet bowl liquid, the color green, as well as the acts of sleeping, peeing, and taking a pill in installations and performances that challenge ableist frameworks of artistic and capitalist production. Many of Puppies Puppies's exhibitions have also included actionable components: a GoFundMe campaign to support a friend's transition fund, free HIV testing and counseling, and a working shower available for use by the public. Kuriki-Olivo thus asserts that life can be viewed as its own form of endurance practice, especially for those whose very survival is at stake, including trans, nonbinary, and gender-nonconforming people of color.

– Written by New Museum curator Vivian Crockett

About the curator:

The curator Anna Roberta Goetz initiates and directs cultural projects internationally. Her areas of interest focus on artistic strategies that challenge dominant hierarchies, narratives, and structures in society. Most recently, she was co-curator of the 36th Bienal de São Paulo (2025). Before, she held curator positions at the Marta Herford Museum (2022/23) and the MMK Museum für Moderne Kunst in Frankfurt am Main (2013–2017) and responsible for the German Pavilion at the Venice Art Biennale (2013) as project manager at the Institut für Auslandsbeziehungen (ifa). From 2017 to 2022, she worked as an independent curator between Mexico and Europe, cooperating with various

organizations and museums, writing for international publications (also as an editor) and art magazines, and teaching at various international art academies.

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Opening Reception: Friday, September 11 | 6 - 9 pm
Opening hours during the opening weekend: Friday, September 11: 12-7 pm | Saturday, September 12 & Sunday, September 13: 11-6pm
Exhibition Duration: September 15 - October 17, 2026
Address: Brucknerstrasse 4, 1040 Vienna
Contact: Magdalena Hofer; e-mail: mh@kandlhofer.com ; telephone: +43 1 5031167

Opening Hours:
Tue - Fri 11 am - 6 pm
Sat 11 am - 4 pm

We would love to see you at the opening reception on September 11, 2026 starting at 6:00 pm as well as for our curator and artist talk happening on Saturday, 12 of September at 2 pm at the gallery.
All photo material on the exhibition, such as work image can be accessed here.

If you have further questions, we are available at mh@kandlhofer.com or +43 1 5031167

Best,
Galerie Kandlhofer