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My Whole Being Is a Dark Verse - Capsule

Marina Abramović (*1946 in Belgrade, Serbia) is a pioneer of performance art, using her own body since the 1970s as the medium for extreme, often grueling long-term performances. Through these works she pushes physical and psychological limits in her search for heightened awareness, transcendence and self-transformation. Time and the active involvement of the audience are central to her practice, evident in works such as *Thomas Lips* (1975) at the Galerie Krinzinger, *Seven Easy Pieces* (2005) at the Guggenheim Museum, and *The Artist is Present* (2010) at MoMA.

Holding the Skeleton, 2008
color chromogenic print, 203,2 x 180,3 cm

Holding the Skeleton is a continuation of one of her most important performances, *Nude with Skeleton*. In this performance, the artist uses a replica skeleton to symbolize confrontation with death. The work refers in part to an ancient Tibetan tradition in which Buddhist monks meditate on life, death and mortality by sleeping with skeletons of various stages of decomposition on consecutive nights. As Abramović explains: The work is really about facing your own mortality. It's something that in our life we fear the most. It is about fear of pain and fear of dying.

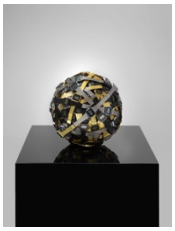


Monica Bonvicini (*1965 in Venice, Italy) has been exhibiting internationally since the mid-1990s, with a multifaceted practice that examines the relationships between architecture, power, gender roles and space. Her work interrogates control mechanisms, the ambiguity of language, and the limits and possibilities tied to the ideal of freedom. Dry-humored and politically charged, she consistently questions the site-specificity of her works, their materials, and the roles of spectator and creator. Since her first solo exhibition in 1991 at the California Institute of the Arts, her approach has evolved formally while retaining its analytical force and critique of patriarchal conventions.

Time to Go, 2024
clocks, stainless steel, aluminium, 28 x 28 x 28 cm

Time to Go, 2024, features a substantial sphere made from more than 200 watches meticulously intertwined, transforming the abstract notion of time into a tangible, perceptible and seductive object. This sculpture echoes the theme of knots, a recurring motif in Bonvicini's oeuvre, drawing connections to her earlier works such as *Belts Ball*, 2015.
In *Time to Go*, the watch, typically a symbol of social status, is stripped of its original function of regulating punctuality. Instead, it becomes a starting point for a poetic exploration of the structures that govern the economical and geographical relationships related to manufacturing, exports, and the values of real vs. fake. Through *Time to Go*, Bonvicini invites viewers to reflect on how time and societal structures intertwine, questioning the expectations imposed by these constructs.

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Johanna Calle (*1965 in Bogotá, Colombia) lives and works in her home city, drawing the themes of her poetic works on paper largely from her Latin American background. Through an expanded understanding of drawing and intensive research, her refined practice sheds light on pressing social and political issues such as inequality, violence, ecological problems and the loss of cultural identity. Through her choice of materials and artistic execution, Calle constructs complex, symbolically charged imagery. In this way she renders social tensions visible through formally reduced, poetic images.

Paisaje sabanero, 2021
typed written text on vintage photo, 30.8 x 40.5 cm

In her *Dibujos fotográficos*, for example, the artist superimposes text fragments from historical documents onto old black-and-white photographs to use the contrast between the depiction of reality and the text to reflect on changes in the environment caused by migration, agriculture, and the resulting destruction of nature.



Angela de la Cruz (*1965 in La Coruña, Spain) expands and undermines the traditions of abstract, monochrome painting through her delicate installations, scattered interventions and precarious structures. Her sculptures and objects are often unbalanced and distorted, as if they had emerged from a physical struggle. Working through trial and error, she recycles earlier works in a continuous permutation of elements, deliberately calling her assemblages *"clutters"* to emphasize their fragmented, disparate character. Her practice thrives on the merging of painting and sculpture and the interplay between abstraction and figuration.

Barricade Shield (Black), 2023
oil and aryl on canvas, 60 x 42 x 21 cm

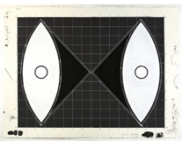
'Barricade' (the title of de la Cruz's exhibition at Krinzinger Gallery 2023) explores the polarised and defensive world we live in. The word barricade means a fortification hastily made to obstruct or to defend oneself, often constructed with domestic and urban objects. Its etymology comes from the French word barrique, in Spanish barrica, literally meaning 'made of barrels'. In the history of European revolutions, the barricade stands as a symbol of insurrection and a weapon of the weak, allowing the more marginalized members of society – the urban poor and often women – to seize power temporarily. De la Cruz' 'Barricade' presents us with different types of structures using furniture and paintings that have been disjointed and neatly reassembled to create defensive shields. These works convey the vulnerability of having been disarticulated and the fragility of their new assemblage.

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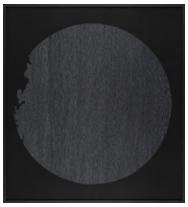
Vladimir Houdek (*1984 in Nové Město na Moravě, Czech Republic) lives and works in Prague and belongs to the neomodernist generation of young artists who do not shy away from classical painting and develop new visual forms from the confrontation of modernist and postmodernist concepts. At first glance, his paintings resemble geometric ornaments – circles, rectangles, ellipses, and rhombuses – which combine in ever-new ways and increasingly incorporate spatial, "surreal" objects such as loops or opened accordion books. For Houdek, painting is bound to a conscious engagement with historically known works, which remain a semantic question mark for him and serve as a starting point for creative interpretation. Using a palette knife, he applies layers of oil, acrylic, and collage, partially destroying them again, thus giving his paintings a material, object-like character.

Ohne Titel, 2016
gouache on paper, 57 x 76 cm



Waqas Khan (*1982 in Akhtarabad, Pakistan) seeks to establish an emotional and spiritual connection with the viewer through his artistic practice. His works are composed of millions of tiny dots, lines and strokes drawn with a wooden dowel traditionally used by architects for technical drafting. This meditative, painstaking process produces surfaces of remarkable precision and calm that invite contemplation rather than passive viewing. Khan describes his work as a dialogue that lets the image move from outside to inside the viewer.

Morgana, 2023
ink on paper, 129 x 118 cm



Brigitte Kowanz (*1957 in Vienna, died 2022 in Vienna, Austria) held a unique position in contemporary art with a practice best described as conceptual poetry. For her, light was the origin of all life and, from the 1980s onward, served as her central means of exploring space, time, signs and language. She questioned conventional understandings of imagery and forged a new, integrative

relationship between work, space and viewer. According to Kowanz, light makes everything visible while remaining invisible, placeless and elusive – a paradox she pursued with analytical passion

omg, 2020
neon, aluminum, lacquer, 20 x 30 x 5 cm
Ex. 4/5 + 2AP

Acronyms and emojis are ubiquitous, and billions of them are sent every day. Online communication has changed our language and our writing. In the context of many years of preoccupation with light and space and their complex interrelationships, Brigitte Kowanz continuously examines the current importance of communication and information. The artist illuminates processes of social transformation through light, which in Kowanz's work is often linked to the medium of language. The most recent groups of works by Kowanz address the infinite acceleration of the world and the associated shortening of language. These phenomena appear in the form of curved neon lines that follow the artist's handwriting and write digital acronyms such as “omg”, “asap” or “fyi”.



Angelika Krinzinger (*1969 in Innsbruck, Austria) creates works reminiscent of systematic, scientifically oriented photography from the 19th century. Just as she "revives dead plants" by evoking early, direct forms of photography, she applies to her body images a technique popularized since Surrealism: fragmenting reality within a single image. This perspective, inherent to photography, shapes her entire body of work. Krinzinger thus combines historical image traditions with a contemporary, fragmented view of the body and nature.

Airline Spoon 7, 2017
photogram, 28.5 x 20.5 cm

“The spoon was humanity’s first eating utensil and thus marked the beginning of our food culture. When you’re at an altitude of 10,000 meters, with an outside temperature of minus 50 degrees Celsius and traveling at a speed of about 900 km/h, and someone acts as if nothing is wrong and serves you a meal—that has always been a comforting experience for me. It has helped me put my fear of flying into perspective. I either took the spoons pictured here with me on flights or had friends bring them back for me. So these spoons, with their beautiful shapes, each have a personal story.”



Rosmarie Lukasser (*1981 in Lienz, Austria) studied at the Academy of Fine Arts Vienna in the class of Heimo Zobernig and has worked as a co-lecturer at the International Summer Academy of Fine Arts in Salzburg. Her works explore structures and modes of action within the digital world, drawing on graphic representations such as submarine cable systems, flight routes or network hubs. She depicts

the human being as part of this digitized world in her sculpture series *Annäherung an „…bin im Netz" (Generation 1-4, 2010 – 2023)*. The life-size figures, made of plaster and wire, are posed in postures adapted to the use of digital devices.

Figur 4.0_b + Zeitzonen (cluster), 2021
colored pencil, ink, graph paper, 29.7 x 42 cm



Maha Malluh (*1959 in Riyadh, Saudi Arabia) makes the tactility of everyday objects a central element of her art. What begins as a sense of comfort derived from touching familiar objects develops, in her work, into a growing estrangement from them. Objects once emotionally tied to memory, use and heritage lose their original function through this intense engagement and are reinterpreted anew. In a playful way, Malluh thus addresses the serious issues of consumption and globalization while celebrating the aesthetic beauty of transformed materials.

Bad news (from the series: Capturing Light), 2007
c-print, mounted on Forex, 75 x 95 cm



Shuvo Rafiqul (*1982 in Dhaka, Bangladesh) began his career as a cricket player before turning to sculpture, painting, film and drawing, becoming a leading member of the artist group OGCJM, which energized Dhaka's young art scene. His work spans from illustration, video art, collage, photography to installation, focusing mainly on the influence of time on human behavior and on the politics of artistic language. In his video works, sudden cuts, pauses and juxtaposed editing convey unspoken or non-communicative thoughts.

House 1, 2019
mixed media on wood, 40 x 30 x 3 cm



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Mithu Sen (*1971 in West Bengal, India) lives and works in New Delhi, creating conceptual, interactive works that combine drawing, poetry, moving image, sculpture, installation and sound. Her practice reflects human interactions and uses her own life as an artistic medium. She persistently questions and redefines social roles, taboo identity and social hierarchies, unsettling their underlying mechanisms. Through radical hospitality, linguistic anarchy and de-tabooed sexuality, she explores the space between societal constructs.

Forever to run, 2024
happy pricks, watercolor, ink, gold paint, and fleeting time on Khadi handmade paper, 42 x 62 cm



Alfred Tarazi (*1980 in Beirut, Lebanon) has developed an artistic practice profoundly shaped by the Lebanese civil war. Through visual strategies he excavates fields of memory scattered aimlessly across the present, bringing to light the critical and historical tools through which past events can be read. He playfully interrogates Lebanon's obsession with history along with its questionable sources and selective archival practices, weaving unflinching realism together with fiction and historiography. His "archaeology of the present" aims not to restore the past but to represent a historical condition through fragments and singularities.

Lovers (V2), 2018
print on canvas, wood, stainless steel, 60 x 60 x 15 cm

The Lovers is exploring the lives of Georgina Rizk and Ali Hasan Salameh, lovers, revolutionaries and symbols of two presumably irreconcilable worlds. In 1971, at the age of eighteen, Georgina gained international recognition by becoming the rst and only Arab to have
ever won the Miss Universe Beauty Pageant.

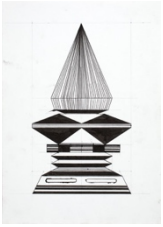
In 1972, at the age of thirty, the PLO's Ali Hasan Salameh would attain international
notoriety due to his alleged involvement in the massacre at the Munich Summer Olympics. How, where and when these two worlds of radical revolution and beauty met are questions at the heart of this investigation, which will lead us along the trajectories
of Lebanon and Palestine, straight into one of the most convoluted con icts of modern history: the Lebanese Civil War. Indeed, it was in the rst year of that war that Georgina Rizk and Ali Hasan Salameh first met, fell in love and embarked on a relationship that was to end with his assassination by Mossad in 1979. This tragic tale of love and death is the thread we will follow in order to understand two movements shaking the Arab world at its core in the seventies: the Palestinian Revolution with its various political rami cations and the Sexual Liberation advocated for in the world of Arabic popular culture. Both these worlds were then based in Beirut, a single city sheltering the aspirations of radical revolutionaries and liberal capitalism, a single city mirroring all the tensions andcontradictions of the world leading to a single catastrophic outcome. The ramification of this story spread into our current history and can ultimately shed an invaluable light on this region of the world so often burdened with reductive clichés.

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Andreas Werner (*1984 in Merseburg an der Saale, Germany) creates drawings that merge elements of classical and fictional cinematic architecture, spacecraft and imaginary worlds. In his work, the boundaries between figures and architectural settings blur, settings one could inhabit or traverse like 19th-century scenery. He treats every landscape as culturally constructed, juxtaposing complex futuristic societies with historical ones. His drawings invite viewers to mentally immerse themselves in both future and past, prompting reflection and introspection.

aus der Serie "knowing that the future would be vexed", 2018
pencil and ink on paper, 30 x 21 cm



Thomas Zipp (*1966 in Heppenheim, Germany) lives and works in Berlin and is considered one of the most influential German artists working today. His work centers on the tension between the individual and the collective, ranging from elaborate installations and performances to painting, drawing and sculpture. Zipp has taught at the State Academy of Fine Arts Karlsruhe and the University of Applied Arts Vienna. Since 2008 he has been a professor at the Berlin University of the Arts.

Achtung Psychonauten, 2010
Mixed media on paper and DVD, 27 x 20.5 cm

