

Radhika Khimji**Becoming Landscape
Artist in Residence Vienna 2017****Opening: July 4 2017, 7p.m.
Duration: July 5 - August 5 2017**

Krinzinger Projekte presents *Becoming Landscape*, a residency solo exhibition by Omani artist Radhika Khimji of works produced during her two-month stay in Vienna. This new body of mixed media works deepens her studies into anthropomorphic structures, the visceral relationship we have to landscape, and our connection with the living and constructed bodies that unceasingly surround us.

Khimji has deepened her dialogue between spaces and people, producing a series of living shapes at varying scales. Her work is at once deeply intimate and detailed, evoking an immediate self awareness in the viewer. As Khimji began to develop these forms during her residency she described them as, "silhouettes that become landscapes", juxtaposing construction and building centers with suggestions and shapes of the female body. As viewers, we are shown fragments and snapshots of public sphere, simultaneously suggesting intonations of the most private parts of oneself. Khimji re-examines ideas of ownership within the personalised and implicitly gendered landscape and the varied ownerships one stakes on a place, leaving the bodily landscape forms vulnerable to invasion and capture. This exhibition deepens her previous studies on displacement and foreign bodies, as seen in her parachute installations shown in Barka Forts 'SafeLandings' 2010, and Not New Now: Marrakech Biennale, and the 4th Ghetto Biennale in Haiti 2017. For the first time, in *Becoming Landscape*, Khimji uses transfer processes of her photography archive in her collage works, bringing the gesture of transference and physicality to the appropriation of her photographic practice. Many of the images used are taken at construction sites in Oman, examining building blocks of the city, subjects objectified that at once become matter and memory, the past, present and future colliding. *(by Aisha Stoby)*

Radhika Khimji was born in Oman in 1979. She completed her BAFA at Slade School of Fine Art, her Post Graduate Diploma at the Royal Academy of Art, and her MA in Art History at UCL. Khimji has explored and repositioned her sculptural forms in variations of spaces, both in and out of gallery contexts. Recent exhibitions include *Of Place and Places* at Gallery Sarah, Muscat (Oman), *Artefacts from Below* at Project 88, Mumbai (India), and participations at the Drawing Biennial in London, *Not New Now: Marrakech Biennale*, and the 4th Ghetto Biennale in Haiti. London (UK) curated by Angela Kingston 2010, *The Franks-Suss Collection*, Saatchi Gallery, London (UK) curated by Eli Zagury & Tamar Arnon 2010, *The Franks-Suss Collection*, London (UK) curated by Eli Zagury & Tamar Arnon 2009, *Radhika Khimji/The David Roberts Art Foundation* at V22, The Wharf Rd Project, London(UK) 2008, *The City and the Street*, Bait Muzna Gallery Muscat (Oman) Circle group 2007.

Artists residencies include residency at Krinzinger Projekte, Vienna, Austria in 2017 and she was an artist-in-residence at Qbox Gallery in Tzia, Greece 2010.

Her work is part of The Devi Art Collection in Delhi, Modern Forms in London, The Huma Kabacki Collection in Istanbul and the Franks – Suss Collection in London.

Carla Filipe

Be Part of Chaos

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Drinking from the street by Miguel von Hafe Pe rez

Positioning oneself in the world via interpretation of the tangible forms that shape it. Remaining within the impermanence of emotions. Positioning oneself in linguistic hiatuses and impossibilities. Making interpretations using new formalisations. Giving form to these processes. Giving form to thought.

Carla Filipe has always emphasised the challenging creation of providing a contextual response to the abstract speculation of art as a self-sufficient cultural system. Her career spans aspects of the political history of her country of origin, Portugal, and the sediments left by her residencies in localised international experiences. The permanent unifying factor underlying her work is the idea of drawing as a vegetable garden (i.e. a sustained, planned and careful cultivation of signs, gestures and materials) and the vegetable garden as a metaphor (of sustained circulation of meanings, policies and social utopias). To this effect, she uses drawing to explore strategies that can include different sculptural approaches and implementation as an installation, and in its eminently sculptural aspect, when the proposal of gardens for specific exhibition contexts, draws close to the design of temporary architectures.

Her artistic exploration is dominated by the desire to break with the monotony that spans much of contemporary art, in particular the works produced by many of the artists of her generation, who seem to incessantly return to (re)appropriation of many of the paradigms opened by the neo-avant-garde movements of the 1960s and 1970s. In reaction to this repetition Carla Filipe responds with an oeuvre that is difficult to classify because it is unstable in terms of the media she uses and is always open to formal and conceptual reflections of maximum stringency and case-by-case rigour. This is studio work in its absolute opposition, i.e. always with a targeted gaze that extends beyond the atelier's walls and is permeated by vibrations from life - from the street. Because the artist's true atelier is the street. A tireless worker, I like to call her a proletarian of day-to-day life. When she immerses herself in a specific context – e.g. the situation of the electronic music circuit in Porto, where she lives - she has devoted herself to an unprecedented survey of the circuit's protagonists, locations and key referents, in a detailed cartography that combines factual information with personal reverberations. In this context, her mode of intervention should be classified as eminently political: since it deals with the way that we are inscribed in the social fabric, given that our acts, although circumscribed to certain groups, also constitute political acts, although by means of a simple claim of access to spaces that have more or less circumscribed visibility. In a city, which is undergoing a radical transformation of its habits - as a result of mass tourism - this continues to be significant, precisely to the extent that the territory available for more alternative voices and attitudes has begun to fall drastically.

In view of this scenario, it would be natural, expectable and desirable that Carla Filipe's artistic residence in Vienna would engender an experience that would use the street as an obligatory reference point. In a series of seven works that run from the wall to the ground, the artist superimposes tracings of different elements from Vienna's streets, thereby creating backgrounds with an abstract pattern which include references to the modern urbanistic tradition (already identified in another series of works, in cities such as Porto and Antwerp). On the other hand, as a recurrent leitmotiv, we find the inscription of language (learned, apprehended or misunderstood) as a factor of hermeneutic destabilisation, and, finally the incorporation of images that conjure up the spirit of the times with surgical precision, reminiscent of On Kawara's famous *Date Paintings* in which he added to some of the boxes in which he delivered his paintings, newspaper clippings from the day identified on the painting. These images vary widely - from the frivolous to the political, from commercialized sexuality to desire as an economic and psycho-social driving force. Rough, blunt and questioning, these complex iconographic structures are aggressive invitations to reflect about the fabric of contemporary society. Filtered by a contextual and individual experience, they nonetheless reflect universal and timeless concerns, as we can expect from the finest art. If I had to send out a sign or symptom of our times to a destination in outer space (as it seems a few years ago the Beatles' song "Across the Universe" was beamed into space, as an ambassador of earthly genius) I would send out one of these works by Carla Filipe: as an open synthesis of the complexity of the current era, a powerful image of a time that escapes us in its impermanence and vital incongruity.

Carla Filipe was born in Aveiro, Portugal in 1973 and lives and work in Porto, Portugal. She studied Fine Arts – Sculpture in Faculdade de Belas-Artes (Universidade do Porto) and has a master degree in Contemporary Artistic Practices from the same institution. The relationship with independent projects (DIY) is an important element of the artist's career, between 2003 - 2008 has been an active organizer and responsible for some artist-run spaces in Porto. Between 2014 - 2016 was involved with the movement of electronic music in Porto. She is represented by Murias Centeno (Portugal).

Solo shows (selection): "The day is coming" Galeria Murias Centeno, Lisbon (Portugal) 2016; "The works comes through by rhythmic Theory", solo presentation at FOCUS Section with Murias Centeno, FRIEZE ART FAIR, London,(UK) 2016; "da cauda a cabeça" curated by Pedro Lapa, Museu Berardo, Lisbon (Portugal) 2014; "Comer papel mastigado – o desejo de compreender o velho continente para cuspir a sua história" curated by Joa o Moura o and Luis Silva, Zona Maco Sur, with Murias Centeno, Mexico City (Mexico) 2015; "Na o fechar, voltamos todos os dias", Solar – Galeria de Arte Cinematográfica, Vila do Conde (Portugal) 2014; "As primas da Bulgária (part one)", Kunstverein, Milano (Italy) 2012; "Um olhar periférico sobre uma cultura (London – UK)" curated by Yvonne Bialek, Der Vierte Raum, Bremen (Germany) 2012; "Bordas de Alguidar", Galeria Gracia Brando, Lisbon (Portugal) 2012; "Arquivo Surdo-Mudo / Deaf and Dumb Archive", Transit Display, Prague (CZ); "Salão" curated by Joa o Moura o, Estufa Tapada das Necessidades, Lisbon (Portugal); "O povo reunido, jamais será – representações gráficas", Museu do Neo – Realismo, curated by David Santos, Vila Franca de Xira (Portugal) 2010; "É um espaço estranho e maravilhoso, o ar é seco, quente e insípido – Precarious, Escape, Fascination", Kunsthalle Lissabon, Lisbon (Portugal) 2010.

Group shows (selection): "Incerteza Viva" curated by Jochen Volz, 32 o Bienal de São Paulo, S. Paulo (Brazil) 2016; "Under The Clouds – From Paranoia To The Digital Sublime" curated by Joa o Ribas, Museu de Serralves, Porto (Portugal) 2015; "Le lynx ne connaît pas de frontières" curated by Joana Neves, Fondation D'entreprise Ricard, Paris (France) 2015; "Les Urbaines" curated by Samuel Leuenberger, Musée des Beaux-Arts, Lausanne (Switzerland) 2015; "Au Sud D'aujourd'hui" curated by Miguel Von H. Perez, Fondation Calouste Gulbenkian, Paris (France) 2015; "Re-discovery III - Ivan Kozari and Carla Filipe" curated by Ulrich Loock, Autocenter, Berlin (Germany) 2014; "12 Contemporaneos" curated by Suzanne Cotter, Museu de Serralves, Porto (Portugal) 2014; "1813. Assedio, Incendio y reconstrucción de Donostia" curated by Pedro G. Romero, Museo San Telmo, San Sebastián (Spain) 2013; "Mom, Am I a Barbarian?" curated by Fulya Erdemci, 13 th Biennial Istanbul (Turkey) 2013; "Gravity & Disgrace Ep.1" curated by Miguel von Hafe Perez, CGAC, Santiago de Compostela (Spain); "Les Prairies" curated by Anne Bonnin, Les Ateliers de Rennes (France) 2011; "Art Situations" selection by Vicente Todoli, Teresa Blanch, Mari a de Corral and Yolanda Romero, Santa Mònica Art Center , Barcelona (Spain); R E D U D A N C Y curated by Stephan Dilleuth and Florian Huttner, GFLK-Bad Tölz (Germany); V Bienal de Jafre curated by Carolina Grau and Maria Flecha, V Bienal de Jafre (Spain) 2011; "Región de Murcia en diálogo con el Norte de África" curated by tranzit.org, Manifesta 8 Murcia and Cartagena (Spain) 2010; "Partilha", Spike Island, Bristol (UK) 2009.

Artists Residencies: Krinzinger Projekte, Vienna (Austria) 2017; Robert Rauschenberg, Captiva Island (U.S.A.) 2015; Air Antwerp, collaboration between Air and Kunsthalle Lissabon, Antwerp (Belgium) 2014; ACME studios supported by Foundation Calouste Gulbenkian, London (U.K.) 2009.

Public Collections: Serralves Museum of Contemporary Art (Portugal); EDP Foundation (Portugal) ; Notter Collection (Switzerland); Calouste Gulbenkian Foundation (Portugal); Museu Berardo Collection (Portugal); Navacerrada Collection (Spain), Michael Schultz Collection (Germany); Antonio Cachola Collection (Portugal); Norlinda e Jose Lima Collection (Portugal).