



Kunsthalle Wien

Guy Mees

Karlsplatz #GuyMees
1/2 – 29/4 2018

The weather
is quiet, cool
and soft

Guy Mees (1935–2003) was a leading figure of the Belgian avant-garde. Having been acknowledged since the 1960s in Belgium, his work is now becoming increasingly popular among a recent generation of artists, and received internationally. The unique quality of his oeuvre lies precisely in avoiding conventional aesthetic and discursive classification.

Mees quickly gained recognition among the transnational avant-garde of the early 1960s. As a member of the “New Flemish School” he was in touch with an international network of artists affiliated with the neo-avant-garde from Europe, Japan, and North and South America (Spazialismo, Zero, Nul, G.R.A.V, Azimut/h¹, and Gutai, to name but a few), who shared an interest in light, serial structures, movement, and monochromy. However, his non-authoritarian attitude and conceptual strategies soon led him down an alternative path. With precision and discretion, the artist set out to free his work from systems, structures, and supports. Radically it is based on a precise and attentive presence, and a fundamental but never totalizing way of thinking about the world.

The exhibition features different phases in Mees’ career to shed light on his intuitive and conceptual approach from the beginning of the 1960s to his last works from the 2000s. The selected works allow an overview of his ideas of mutability, fragility, and the expansion of pictorial space into real space. The title of the exhibition, *The Weather is Quiet, Cool and Soft* (borrowed from a note by the artist) pays homage to the atmospheric impermanence and poetic processes present in his work.

For Mees, the question of the pictorial was an underlying, not to say omnipresent feature. He had not employed conventional ways of painting since the 1950s. Since then he applied himself to its slow dissolution and shattering in ordinary space.

Entitled *Lost Space*, two major bodies of work (pieces in lace created between 1960 and 1966, and works from the 1980s onwards featuring coloured paper cut-outs pinned to the wall) define basic ideas of his artistic practice:

The Lost Space is an adjoining space.

The Lost Space is complementary to present-day living space.

The Lost Space does not have a clear-cut function.

The Lost Space is space as utility object, in which bombast becomes more difficult, and tangibility easier.

The Lost Space is simply the body defined by shape, colour, taste, smell, and sound.

This text, written in the 1960s by Willem Joris Lagrilière on behalf of the artist, serves as a poetic manifesto of Mees’ work. Beyond his stripping back from form, Mees was an artist of the perceptible, not simply in the visual sense, but in a way that touches the reality of things as they are. Nothing in his work abstracts from what surrounds it, but shares the presence of the phenomena of the world.

The first *Lost Space* works from the 1960s adopt a minimal vocabulary. White panels or sculptural geometrical structures (square, triangle, circle, and rectangle) contain white, coloured, or black light fluorescent tubes covered with sensuous layers of lace.

The floral pattern of the lace refers both to an old Flemish tradition and to industrial reproduction, as it is not handcrafted, but manufactured lace. The layers create a visual grid no longer geometric, but vibrant and organic. An edition from 1966, in which Mees presents six lace ties in various colours, also points to the underlying questioning of gender stereotypes in this series.

Mees’ works in aluminium, chrome, and Plexiglas, arranged on the ground by order of size and material are listed in detail on the invite for his exhibition at X-One gallery in Antwerp in 1970. The international artistic vocabulary of that time – including the question of authorship – is prevalent in these works. Each listed industrial object can be identified and replicated, following the instructions by the artist. In addition, these works reveal Mees’ modular method: the stable form transforms in space, as light seems to fragment the material.

Each structure was conceived as *Directions Phenomena*. The white felt fabric envelopes for the metal structures were sewn by hand. They not only functioned as a protective measure, but also signified their negative, and were also displayed,

¹ The magazine *Azimuth* and the gallery Azimut (without h) were founded in Milan in 1959 by Enrico Castellani and Piero Manzoni. *Azimuth/h, Continuità e nuovo*. Ed. Marsilio, curator and editor Luca Massimo Barbero, 2014, Peggy Guggenheim Collection, Venice.

positioned on the ground opposite their positive counterparts. They counteracted the industrial facture with a sense of domestication. It shed light on Mees' distinctive and oblique attitude regarding the rationalism of the time, when seriality and industrial materials were widespread.

The photographs and facsimiles of the actions and declarations *Water to Water* and *An Ice Floe Declared Undefined on 66.5° Southern Latitude and 5° Eastern Longitude in the Haakon 7 Sea Antarctica Area, during 120 Hours* are good examples of Mees' conceptual commitment to questions that raise environmental concerns.

In case of *Water to Water* (1970), Guy Mees and his friend and collaborator Wim Meuwissen deposited a transparent Plexiglas object containing pure, demineralized water into the polluted canal of Zelzate in east Flanders. Despite highlighting environmental issues, this action also evokes notions of failure and loss: the object exploded as soon as it fell into the water.

The statement *An Ice Floe Declared Undefined on 66.5° Southern Latitude...* from November 1st, 1969, consists of an A4 document with the written declaration. A map recently discovered in Mees' archive shows additional traces of a pencil line connecting Belgium and the designated spot: a sign of the tangible that evades any purely conceptual attitude. "In Mees, you never have the question of purity so many artists were invested in: the Zero group, for example, or even Hans Haacke, for whom there was an original, and thus uncontaminated, state."²

The question of authorship, raised in his works from the 1960s and 1970s, encouraged him to explore the amateur's approach to film and photography. *Portraits (Level Differences)* are spontaneous recordings that each depict a group of three people on three levels of Ytong blocks serving as a podium. This podium was placed in various artistic or familiar environments – a gallery, a street or a garden. The hierarchical positioning of the protagonists allows six possible arrangements: 123, 132, 213, 231, 312 and 321. However, the succession, the protagonists, the surrounding, and the photographic formats are infinitely variable. This resulted in 1,2,3, a work on cardboard with annotations and photographs from contact sheets. The photos are laid out in a grid, like an outline for sensory mathematics, and highlight the absurd

aspect of the mechanical changing of places. However, the photographs featuring friends and family also offer an interesting portrait of the Belgian avant-garde scene, including the entourage of the Galerie MTL (Fernand Spillemaeckers) and the X-One Gallery (Marc Poirier dit Caulier). On an international level, a portrait of Nicholas Serota at the Museum of Modern Art Oxford in 1974 stands out.

In a filmed version presented at the Paris Biennale in 1971, the variability and informality of the situation is even more striking: people talk, smile and switch places in a never-ending process that shows the subjective reproducibility of the action.

The six-position principle also led Mees to further formal explorations of combinations based on a six-colour chromatic chart. In *Level Differences* (a black and white contact sheet on cardboard, 1970), he displays a code where each numerical combination is linked to a felt-tip colour pen: 123 = green; 132 = yellow; 213 = blue; 231 = red; 312 = orange; 321 = violet.

This code was then applied to a series of drawings with lines in felt-tip pen arranged in columns on thin paper and placed in groups of three. While the overall composition with its automatism and repetition of pattern and gesture resembles a mechanical process, the order of the sheets cannot be reconstructed, so that they can only be read according to chance. Later on, the lines give way to a sparse constellation of pastel-coloured dots on the surface of the fine paper whose elusive patterns at times almost coincide with the wall and punctuate its lining.

The pastel works on tissue paper from 1975 to 1982 are a turning point in the evolution of Mees' oeuvre and indicate the expansion of the work into space as well as the deconstruction of the frame. Transparent sheets of coloured paper are directly mounted to the wall using a precise system of taping that creates a delicate grid. The works' chromatic impression is mainly defined by the coloured support. Traces of pastel dots are scattered across the tissue paper and seem to spread beyond it. Pinned to the wall, the works seem to merge with the architecture.

2 Dirk Snauwaert, from the Interview conducted by Lilou Vidal, *About Guy Mees*, with Wim Meuwissen, Dirk Snauwaert, Micheline Sz wajcer, *Guy Mees - The Weather is Quiet, Cool and Soft*, ed. Sternberg Press, 2018

In few pastel works, atmospheric titles with reference to seasons, colours and flowers start to appear: *The Weather Is Quiet, Cool and Soft* (1978), *September* (1975) or *The Pleasure of the Colors Blue and Pink and Red and Green* (1978). These works point to visual impressions while their colour palette features sombre tones, dim and not exactly seductive, but also saturated, vivid and decorative tonalities. Mural paintings on baseboards – that Mees began in 1980 at his house in Verlus, France – were soon follow, marking a definite and everyday space, yet with an interior blending into the exterior.

The *Lost Space* series from the 1980s consists of strips of coloured paper hastily cut out, sometimes composed of several pieces of coloured paper lightly pinned to the wall. The *Lost Space* works almost casually summon the idea of a deconstructed frame and shattered pictorial space. Here, the pastel pattern has disappeared. Support, form, and colour merge with real space and connect art to reality, with the former being an emanation of the latter. Despite their formal elegance, these works are created out of almost nothing. Various small holes the artist had punched to hang them confirm his antagonism against the iconisation of his work. "They're the pinnacle of the adversity to the spectacle", as Dirk Snauwaert put it.³ The *Lost Space* works recall the starting point and culmination of Mees' conceptual and poetic approach, "filled with that of which he is its outcome, filled with its loss."⁴ They also emphasize the issue of space, fundamental in Mees' work. "If the work is not installed the way he had envisioned it, the work dies, it ceases to exist. The work is at once very small, and immense," tells his gallerist Micheline Sz wajcer.⁵

In his last works, *Imaginary Ballet* and the watercolours on tracing paper, the anti-systematism dear to Mees is again highly relevant. *Imaginary Ballet* is a series of paper cut-outs of floating skirts and dresses, pinned directly onto the wall or painted on glassine paper. The motifs dance lightly on the wall; the strict abstraction is reconciled with delicate figuration.

In his last watercolours, floral and geometric forms flirt with a sort of figuration sometimes reminiscent of the luminous boxes covered in lace, the pattern-like paper cut-outs, or the simple gestural touches on tracing paper adapting motifs from his early paintings of the 1950s.

Apart from being Guy Mees' first exhibition in Austria and one of the few international ones so far, it is the first time that archival materials from his estate are presented. These provide further insights into the mind of an artist who, during his entire lifetime, rejected all analytical discussion about his work in favour of its perceptual experience.

The exhibition will be accompanied by a publication tracing the artist's path and following his gaze via a tactile approach to his work. It includes unknown archival material from Guy Mees' estate such as early photographs, slides, texts and notes, and other personal documents. In addition, the publication will feature newly commissioned essays by François Piron, Lilou Vidal, and an interview conducted by the curator with Wim Meuwissen, Dirk Snauwaert, and Micheline Sz wajcer – all close acquaintances of the artist – as well the very first translation of a text by Fernand Spillemaeckers from the 1970's. The publication will be edited by Lilou Vidal and published by Sternberg Press, Berlin.

The exhibition and the publication are a co-production between Kunsthalle Wien and Mu.ZEE, Ostend with the generous support of Micheline Sz wajcer, Antwerp and the Estate of Guy Mees.

Curator

Lilou Vidal

Biography

Guy Mees was born in 1935 in Mechelen, Belgium and died in 2003 in Antwerp.

He has had international solo exhibitions in major institutions and galleries, among others: Ad Libitum, Antwerp (1960–1966); Galerie Orez, Den Haag, (1968–1977); Galerie X-One, Antwerp (1969–1971); MTL, Brussels (1970–1976); Galerie Micheline Sz wajcer, Antwerp (since 1982); Academie Waasmunster, Waasmunster (1990);

3 Dirk Snauwaert, from the Interview conducted by Lilou Vidal, *About Guy Mees*, with Wim Meuwissen, Dirk Snauwaert, Micheline Sz wajcer, *Guy Mees - The Weather is Quiet, Cool and Soft*, ed. Sternberg Press, 2018

4 From a text by Dirk Pültau, in *L'espace perdu, Facettes d'un Concept*, *Guy Mees*, Catalogue Ludion-Cera, 2002.

5 Micheline Sz wajcer, from the Interview conducted by Lilou Vidal, *About Guy Mees*, with Wim Meuwissen, Dirk Snauwaert, Micheline Sz wajcer, *Guy Mees - The Weather is Quiet, Cool and Soft*, ed. Sternberg Press, 2018

Palais des Beaux-Arts, Brussels (1990 and 1993); MuHKA Museum van Hedendaagse Kunst, Antwerp (2002); Galerie Bernard Bouche, Paris (2007–2010); Museum M, Leuven (2012); Bureau des Réalités, Brussels (2016); Galerie Micheline Szwajcer, Brussels (2016); Galerie David Zwirner, London/New York (2017); gb agency, Paris (2017); Galerie Nagel Draxler, Berlin/ Cologne (2017).

His work has been featured in various international group exhibitions including: *Zero Avantgarde*, Lucio Fontana's Atelier, Milan (1965); *Wide White Space*, Antwerp (1967); *Belgium Avant-Garde*, Palais des Beaux-Arts, Brussels (1973); Museum of Modern Art, Oxford, (1974); *The Sixties: Art in Belgium*, Stedelijk Museum voor Actuele Kunst (SMAK), Ghent (1979); *Betekende Ruimte II—Plaats van Handeling / Designated Space II—Space as Scene*, Museum Dhondt-Dhaenens, Deurle, (1993); *La Consolation*, Magasin Centre National d'Art Contemporain de Grenoble (1999); *Exile on Main Street*, N.I.C.C, Antwerp (2002); *STUK*, Leuven, (2002); *Dedicated to a proposition*, Extra-City Kunsthal, Antwerp (2004); *Monopolis—Antwerpen*, Witte de With, Center for Contemporary Art, Rotterdam (2005); *A Story of the Image: Old & New Masters from Antwerp*, Museum van Hedendaagse Kunst Antwerpen, Antwerp (travelled to Shanghai Art Museum, followed by National Museum of Singapore, 2007–2009); 7, Roger Raveel Museum, Machelen-Zulte (2007); *T-Tris B.P.S.22*, Espace de création Contemporaine, Charleroi (2009); *The Responsive Subject*, Mu.ZEE, Ostend (2010–2011); *Looking Back*, Argos, Brussels (2012); *50 Days at Sea*, 9th Shanghai Biennale (2012); *The Gap: Selected Abstract Art from Belgium* at the Parasol unit foundation for contemporary art, London and the Museum van Hedendaagse Kunst Antwerpen, Antwerp (2015–2016) among others.



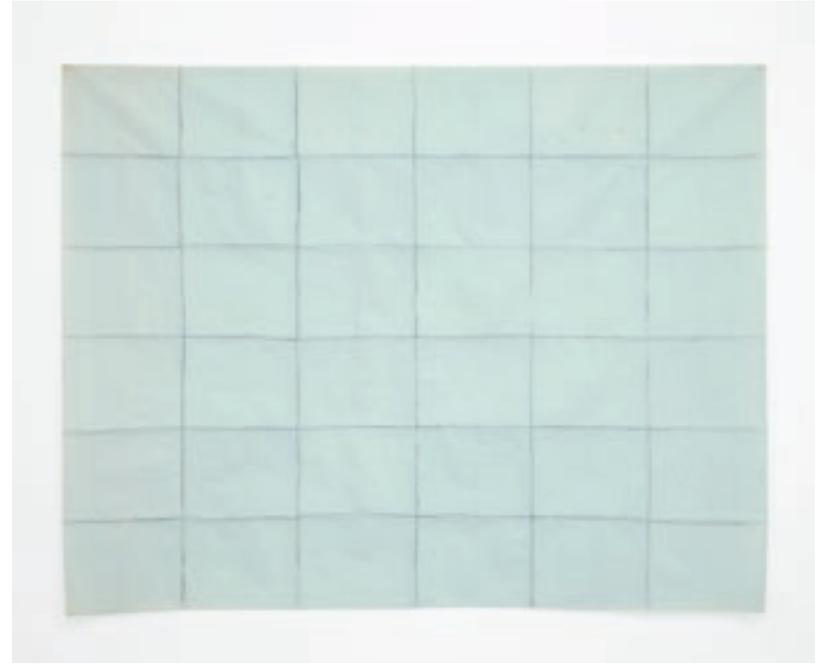
Portretten (Niveaunderschillen) (Portraits (Level Differences)), 1971–1972, photo: Philippe De Gobert, courtesy of Estate of Guy Mees, Private Collection, Ghent



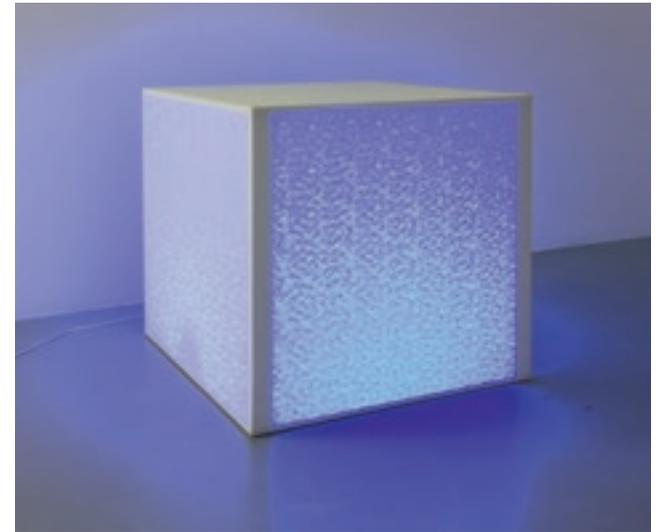
Untitled, 1970, photo: Isabelle Arthuis, courtesy of Estate of Guy Mees, Lotte Boogh Mees & Micheline-Martha Tob-Szwajcer



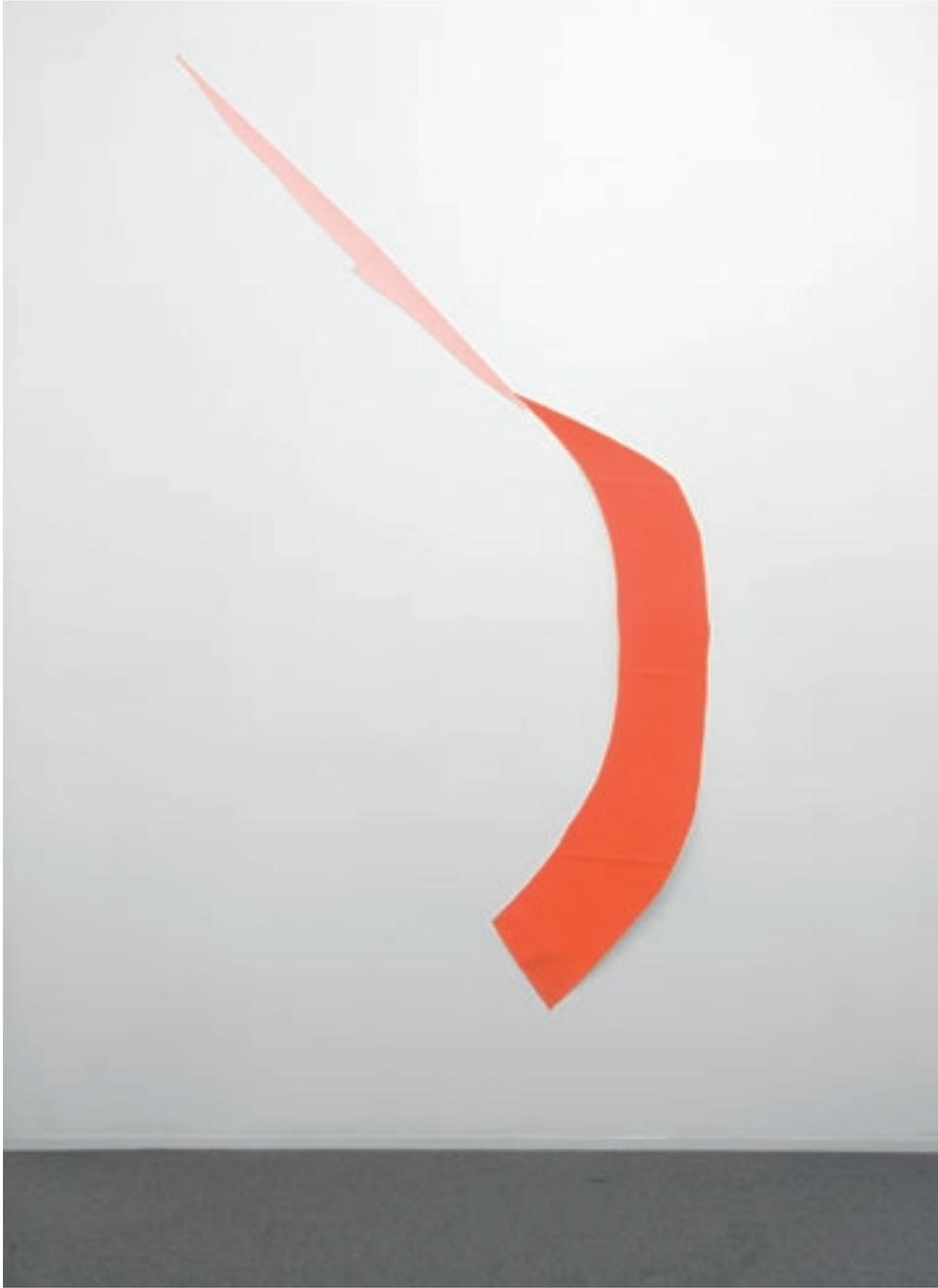
Portrait of Guy Mees, 1968–1969, photo: Marc Poirier dit Caulier, courtesy of Estate of Guy Mees, Private Collection, Antwerp



Untitled, 1975–1978, photo: Vildana Memic, courtesy of Estate of Guy Mees, Lotte Boogh Mees & Micheline-Martha Tob-Szwajcer



Verloren Ruimte (Lost Space), 1964–1967, exhibition view: Galerie Micheline Szwajcer, Antwerp, photo: Vildana Memic, courtesy of Estate of Guy Mees, Lotte Boogh Mees & Micheline-Martha Tob-Szwajcer



Verloren Ruimte (Lost Space), 1986–1987, photo: Philippe De Gobert, courtesy of Estate of Guy Mees, Private collection

List of Works

- Verloren Ruimte* (Lost Space), 1960–1964
Lace, aluminium, wood, 100 x 80 cm
- Verloren Ruimte* (Lost Space), 1960–1964
Lace, aluminium, wood, 100 x 80 cm
- Verloren Ruimte* (Lost Space), 1960–1964
Lace, aluminium, wood,
2 x (45.5 x 45.5) cm
- Verloren Ruimte* (Lost Space), 1960–1964
Lace, aluminium, wood, 70 x 70 cm
- Verloren Ruimte* (Lost Space), 1964–1967
Lace, UV-A light, wood, 70 x 70 x 70 cm
- Verloren Ruimte* (Lost Space), 1965
Lace, neon, wood, 73.5 x 50.5 x 10 cm
- Verloren Ruimte* (Lost Space), 1965
Lace, neon, wood, 153 x 80 x 10 cm
- Verloren Ruimte* (Lost Space), 1965
Lace, UV-A light, wood, Ø 120 cm
- Galerie Micheline Szwajcer Antwerp / Lotte Boogh Mees
Courtesy of Estate of Guy Mees
- Verloren Ruimte* (Lost Space), 1986–1987
Red & pink paper, 228 x 120 cm
Private collection
- Verloren Ruimte* (Lost Space), 1989
Black & dark blue paper, 243 x 40 cm
- Verloren Ruimte* (Lost Space), 1989
2 shades of dark blue paper, 90 x 165 cm
- Galerie Micheline Szwajcer, Antwerp /
Lotte Boogh Mees
Courtesy of Estate of Guy Mees
- Untitled*, 1972–1975
Pastel on silk paper, 162 x 126 cm
- Untitled*, 1974–1976
Pastel on silk paper, 162 x 126 cm
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Pastel on silk paper, 162 x 126 cm
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- Untitled*, 1975–1978
Pastel on silk paper, 162 x 126 cm
- Herfst* (Fall), 1974
Pencil, pastel on silk paper, 162 x 126 cm
- Voorjaarsmorgen* (Spring Morning),
1976–1978
Pastel on silk paper, 162 x 126 cm
- Galerie Micheline Szwajcer, Antwerp /
Lotte Boogh Mees
Courtesy of Estate of Guy Mees
- Untitled*, 2003
Watercolour on crystal paper, 110 x 183 cm
- Untitled*, 2003
Watercolour on crystal paper,
110 x 185 cm
- Galerie Micheline Szwajcer, Antwerp /
Lotte Boogh Mees
Courtesy of Estate of Guy Mees
- 1,2,3, 1970
B/w photographs & pencil on cardboard,
65.5 x 72.5 cm
- 1,2,3, 1970
B/w photographs & pencil on cardboard,
65.5 x 72.5 cm
- 1,2,3, 1970
B/w photographs & pencil on cardboard,
65.5 x 72.5 cm
- Galerie Micheline Szwajcer, Antwerp /
Lotte Boogh Mees
Courtesy of Estate of Guy Mees
- Untitled*, 1970
Coloured pencil on paper, 120 x 136 cm
- Untitled*, 1970
Marker on paper (9 parts), 127 x 82 cm

Galerie Micheline Szwajcer, Antwerp / Lotte Boogh Mees
Courtesy of Estate of Guy Mees

Untitled, 1970
Pencil, marker & b/w photographs on paper, 15 x 29.5 cm
Galerie Nagel Draxler, Berlin/Cologne
Courtesy of Estate of Guy Mees, Private Collection

Portretten (Niveaoverschillen) (Portraits (Level Differences)), 1971–1972
B/w photographs mounted on cardboard, 4 x (16.8 x 11.2) cm

Portretten (Niveaoverschillen) (Portraits (Level Differences)), 1974
B/w photographs on cardboard, 3 x (24.5 x 19) cm

Galerie Micheline Szwajcer, Antwerp / Lotte Boogh Mees
Courtesy of Estate of Guy Mees

Portretten (Niveaoverschillen) (Portraits (Level Differences)), 1971–1972
B/w photographs, 4 x (24.5 x 19) cm
Private Collection, Ghent

4 X (100 x 1250 x 10) mm, 1970
Polished aluminium, 4 x (10 x 125 x 1 cm)

2 X (80 x 900, 80 x 800, 80 x 700, 80 x 600, 80 x 500, 80 x 400, 80 x 300, 80 x 200, 80 x 100) mm, 1970
Chrome, felt, each (8 x 90, 8 x 80, 8 x 70, 8 x 60, 8 x 50, 8 x 40, 8 x 30, 8 x 20, 8 x 10 cm)

31 X (60 x 60 x 6) mm, 31 X (60 x 60 x 6) mm, 1970
Plexiglas, chrome, 2 x (127 x 7 x 6 cm)

Galerie Micheline Szwajcer, Antwerp / Lotte Boogh Mees
Courtesy of Estate of Guy Mees

Stropdassen (Ties), 1966
Lace, fabric
Private Collections
Courtesy of Estate of Guy Mees

Happening News, N° 5, November 11, 1965
Contributors: Hugo Heyrman, Guy Mees,

Panamarenko
Magazine
Collection M HKA, Museum van Hedendaagse Kunst, Antwerp
Courtesy of Estate of Guy Mees

Artist book, MTL, 1973
Edition: 50
Private Collection
Courtesy of Estate of Guy Mees

Ooidonk 78, Belgische kunst 1969–1977, 1978
Editors: Fernand Spillemaeckers, Marc Poirier dit Caulier, André Goeminne
Courtesy of X-One Gallery, Antwerp, Private Collection

Directions, 1969
Edition: 4 bars in Plexiglas, 1 bar in paper, 49 x 7 cm
X-One Gallery, Antwerp, Private Collection
Courtesy of Estate of Guy Mees

Imaginair Ballet, (Imaginary Ballet), 1998
Coloured paper, pastel on paper, lace, cardboard box, 28.5 x 28.5 x 0.8 cm
Galerie Micheline Szwajcer, Antwerp / Lotte Boogh Mees
Courtesy of Estate of Guy Mees

Additional archival material
Courtesy of Estate of Guy Mees; Galerie Micheline Szwajcer, Antwerpen / Lotte Boogh Mees; Marc Poirier dit Caulier; X-One Gallery, Antwerp; MTL; Private Collections

Portretten (Niveaoverschillen) (Portraits (Level Differences)), 1971–1972
16 mm film transferred to DVD, b/w, sound, 3:00 min
Courtesy of Estate of Guy Mees, Collection M HKA, Museum van Hedendaagse Kunst, Antwerp, Collection Flemish Community

Portretten (Niveaoverschillen) (Portraits (Level Differences)), 1969
16 mm film transferred to DVD, b/w, no sound, 2:23 min
Courtesy of Estate of Guy Mees, Collection M HKA, Museum van Hedendaagse Kunst, Antwerp, Collection Flemish Community

Untitled (trap 1) – (stairs 1), 1970
16 mm film transferred to DVD, b/w, no sound, 2:52 min
Courtesy of Estate of Guy Mees, Collection M HKA, Museum van Hedendaagse Kunst, Antwerp, Collection Flemish Community

Untitled (trap 2) – (stairs 2), 1970
16 mm film transferred to DVD, b/w, no sound t, 1:08 min
Courtesy of Estate of Guy Mees, Collection M HKA, Museum van Hedendaagse Kunst, Antwerp, Collection Flemish Community

Water te Water (Water to Water), 1970
16 mm film transferred to DVD, colour, no sound, 3:13 min
Courtesy of Estate of Guy Mees, Collection M HKA, Museum van Hedendaagse Kunst, Antwerp, Collection Flemish Community

Program

TALKS

The Corner of the Eye. Discussing Guy Mees

Wed 31/1 2018, 6 pm

Talk with François Piron and Lilou Vidal (in English)

Guy Mees' radical evading of theoretical discourses about his work had little to do with strategy or hermeticism. Rather, it tried to privilege a precise and attentive gaze: never totalizing, but based on the changing qualities of the visual. Mees' work escapes any definitive reading. How, then, can we talk about someone who was wary of excessive analytical debate and the irrevocable nature of words?

Everyone who knew Guy Mees mentions the way he looked at things, catching every little detail out of the corner of his eyes.

This talk tries to offer an approach and a perceptive experience of Guy Mees' legacy by looking at peripheral documents and personal archives from the artist that remain open to interpretation.

Lilou Vidal, curator of the exhibition, has invited François Piron, art critic, curator and editor, to discuss Guy Mees' work using a selection of visual materials and sources related to the upcoming publication *The weather is quiet, cool and soft*, published by Sternberg Press.

Free admission!

Walk & Talk

Thu 15/3 2018, 7 pm

With Vanessa Joan Müller and Pieterneel Vermoortel (in English)

Vanessa Joan Müller (Head of Dramaturgy at Kunsthalle Wien) will talk to Pieterneel Vermoortel about topics and backgrounds of the presented works and about the exhibition *The Responsive Subject* 2010 curated by FormContent at Mu.ZEE in Ostend, where curator and writer Vermoortel together with Francesco Pedraglio and Caterina Riva put contemporary artistic positions into dialogue with the work of Guy Mees.

Pieterneel Vermoortel (*1981 in Roeselare, Belgium) is a curator, writer, artistic director of Netwerk Aalst together with Els Silvrants-Barclay, and Director of the curatorial institute FormContent. She currently teaches curating at Curatorial Studies KASK in Ghent. Vermoortel was a lecturer at Goldsmiths University of London, taught at LUCA, in Brussels, and at HISK, in Ghent. She has written for various catalogues and magazines, such as Art Agenda and Metropolis M, and edited several publications.

Admission EUR 2

Free with entrance ticket or annual ticket!

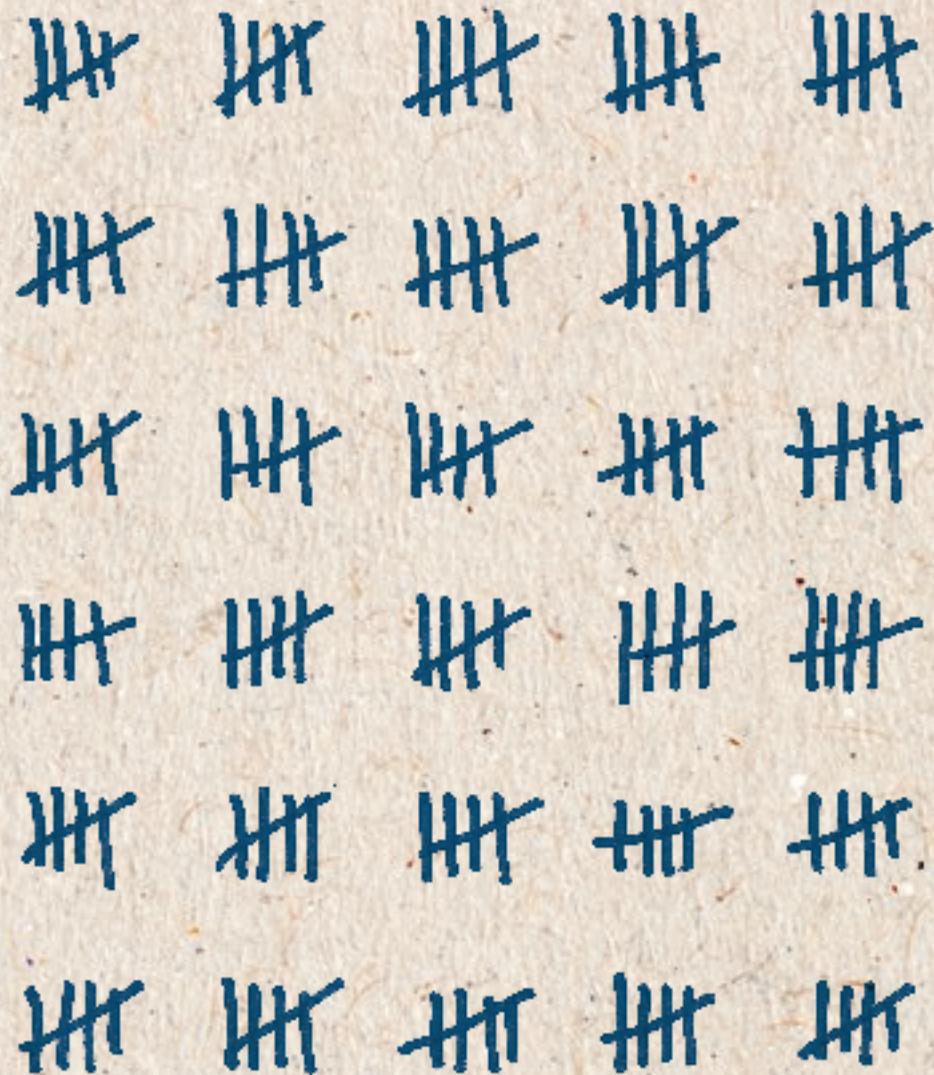
TOURS

How to Talk about Art (and not Blush?)

Every Tuesday, 6–7 pm

Our art educators are open for your questions and talk with you about Guy Mees' work. Come by whenever you want and feel free to join.

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Exhibition Booklet
Publisher
Kunsthalle Wien GmbH

Text
Lilou Vidal

Editing
Wolfgang Brunner
Vanessa Joan Müller
Martin Walkner

Translation
Katherine Lewald

Copy Editing
Eleanor Taylor

Art Direction
Boy Vereecken

Design
Antoine Begon

Print
Holzhausen Druck GmbH

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international contemporary
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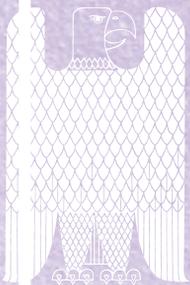
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