



Kunsthalle Wien

Heinz Frank
The Angle
of the End
Always
Comes from
Behind

Karlsplatz #HeinzFrank
20/2 – 12/5 2019

The Angle of the End Always Comes from Behind is an installation that Heinz Frank has conceived for Kunsthalle Wien Karlsplatz. The presentation, in the generously glazed glass exhibition space designed by Adolf Krischanitz, gathers works by the artist created between 1963 and now; some of which were subsequently enlarged, altered, and given new titles. The suggestively titled exhibition is both a site-specific installation and a retrospective, which – in Frank’s signature poetic and philosophical diction – gestures toward constellations in space and time.

Abstractly speaking, Frank’s installation, like his œuvre in general, is about the synergy between reason and feeling, between the logical and irrational, as equipollent constants of human existence. That is why “thinking what one feels and feeling what one thinks” is one of his mottos, encapsulating a conviction that he may have formed as a student of architecture with Ernst A. Plischke at the Vienna Academy in the 1960s. An exponent of human architecture, Plischke, his teacher and mentor, always considered built structures in relation to the needs of their users and local contexts. Frank’s art portrays an architectonic approach, also in the way that he grasps an initial thought and then transplants it into the outside world, where, through the interaction with physical material, it takes definite form. The “material” may be wood, stone, plaster, paint, clay, glass, metal, found fabrics, wires, branches, boxes, mirrors, or parts of old household appliances and equipment. Combining, assembling, and transforming such elements and devices, Frank probes the tensions between traditional binary opposites – hard and soft, bright and dark, interior and exterior, heavy and light, chance and purpose, beginning and end – and points to what lies “in-between”.

Staged as a series of ensembles, the exhibition presents selected examples from his rich artistic œuvre in sculpture, graphic art, painting, and linguistic, installation, and object art that Heinz Frank has built since the 1960s.

Text/language/idea/work title

It is always the word that marks the beginning of his creative process – or, more specifically, an aphoristic conceit, jotted down on a piece

of paper, that accompanies the work whose genesis it sparked. Like an ephemeral title that may be reworded with any alteration to the work: thoughts are the features of his pictures and objects, the points of departure and occasions for all that follows.

Sculptures

Some of Heinz Frank’s sculptural objects are soaring constructions that reach out into the empty space around them. Others stay close to the ground, while some are imbued with the potential for internal motion, or acoustic intonation (such as the metal sculpture DER SCHÄDELKLING (The Cranium Sound) positioned in the middle of the exhibition.)

Verticals dominate the partly figurative, partly abstract-constructive forms of the four sculptures that are positioned in each of the four corners, perhaps emerging, on their rugs, from the “angles of the end”. No two elements of these multipart stacked sculptures are firmly attached to one another, and nothing about them hews to a specific style. Ancient Egyptian and Far Eastern culture may have served as a reference as well as the sculptures of Alberto Giacometti. Lustfully, Heinz Frank samples allegedly unparalleled and disparate pieces into incomparable, aggregate compositions.

Pictures

DER SEELE MEINER SEELE KLEID... (To the Soul My Soul’s Attire...) is the title for a pair of square pictures. Canvases painted on both sides, they are set upright on the floor, and each can in principle be rotated by 90 or 180 degrees. If this double “portrait of the soul” seems hardly static nor stable, its surfaces add to the impression of fragility – not only because of their partly *informel* textures, but also due to the supporting media that is pierced with perforations. Most of Frank’s two-dimensional works evince such punctures; as he remarks, “my practice resides in the in-between space between the void inside and the outward inside”, underscoring the key role that the hole plays as a potential scene of intellectual and material transfer. Yet the hole requires an edge to be definable as such. That is why the interrelation between edge and hole is a central theme in his visual and intellectual universe, one that is never divorced from physical being and becoming. Frank not only believes that “the hole is the epitome

of emptiness”, but also why he argues “the opening of life is a hole”.

Mounted on the walls of the exhibition space – of which three are glazed – are additional pictures, some are similarly perforated and painted on both sides. On the glass front of the exhibition space they function as “windows”, offering an opportunity to peek into and through their holes for glimpses of the real, exterior space and an insight into Frank’s œuvre.

Here and there, the holes double as eyes for painted faces – what do we see when we look into them, do we peer inside a human head? The paint around the eyeholes is in colour, but the palette is restrained: muddled shading of black and white, with sparse accents in bold colours. Frank points out: “My colours are fire and ice, just as white, deep down, is black as well. The insensate movement between black and white, taken as a colour, is grey”.

Screens

Screens usually hide things from prying eyes, but the screens by Heinz Frank can also attract and channel the gaze. The centrepiece of a multipartite picture-screen that partially shields the quiet of the interior from the urban bustle outside, the generously dimensioned glass screen serves as a two-wing translucent support for ten drawings. All other screens are bipartite painted canvases, hybrids between winged altar and room divider, painted on both sides and in some instances presenting full-figure self-portraits. This may explain why all ten screens are modestly sized: at between 5 feet 5 inches, and 5 feet 7 inches, they are roughly as tall as the artist himself.

Space and human being from inside and outside

The series of screens illustrate that man – and more specifically, the artist – is “the measure of all things” in Heinz Frank’s work, informing the proportions of the sculptures and their relations to the space around them. Generalizing, one might say, with the artist, that “all expressions are inward and innermost self-portraits”.

For a change of perspective, the visitors may want to contemplate the installation from outside: seen through the gallery’s glass curtain walls, the reverse sides

of the pictures and screens come into view, charting a different way of looking “from the outside inward”.

Biographical note

Heinz Frank (b. Vienna, 1939) trained as an electrical engineer before studying architecture at the Academy of Fine Arts Vienna. In 1986, the City of Vienna honoured him with its award for an outstanding sculptor. His works are held by collections in Austria including the Museum moderner Kunst Stiftung Ludwig, Vienna, the Austrian Museum of Applied Arts, Vienna, the Gallery Belvedere, Vienna, and the Rupertinum, Salzburg. His art has been shown in numerous exhibitions since the 1960s. Selected solo shows: Kunsthalle Wien Karlsplatz; Bureau des Réalités, Brussels; O&O Depot (Haus-Rucker-Co), Berlin; Galerie Rüdiger Schöttle, Munich; Charim Galerie, Vienna; Landesmuseum Joanneum, Graz; Künstlerhaus Klagenfurt; Galerie Hummel, Vienna; Austrian Museum of Applied Arts, Vienna. Selected group shows: Landesgalerie Linz – Museum for Modern and Contemporary Art, Linz; Museum der Moderne, Salzburg; Kyiv Biennale, Kyiv; Kunsthalle Wien Museumsquartier; Gallery Belvedere, Vienna; Art International Istanbul; Württembergischer Kunstverein, Stuttgart; Secession, Vienna; Galerie Traklhaus, Salzburg.



Heinz Frank, SEINER SELBST, MIR IST DU IN MEINER „DES“. MEIDE DIESES, MÜHET JENES, 1985 (front); UNGEFORMTES UMFORMEN IN FORMLOSES, 1990 (Screen, back)



Installation view, Heinz Frank. *The Angle of the End Always Comes from Behind*, 2019, Kunsthalle Wien Karlsplatz



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Installation view, Heinz Frank. *The Angle of the End Always Comes from Behind*, 2019, Kunsthalle Wien Karlsplatz



Heinz Frank, HIRNWOLKE GESICHT, 1982; SELBSTPORTRAIT MIT KARIERTEM LOCH, 1981



Heinz Frank, PERSPEKTIVISCHES EINWÄRTS. MEIN KOPF, EINE RAUMLOSE RÄUMLICHKEIT, 1980; FENSTER NACH HAUSE, 1979



Heinz Frank, DER WINKEL DES ENDES KOMMT IMMER VON HINTEN (INNERE AKTZEICHNUNG NACH AUSSEN), 1973; DIESES LOCH IST DAS ENDPRODUKT MEINER BILDHAUERISCHEN GESTALTUNG, 1980



Heinz Frank, PORTRAIT EINES SELBSTPORTRAITS MIT LEEREM SCHATTEN, 1980; HIRNSCHATTEN / SCHATTEN DES LICHTS, SCHATTEN EINES BILDES, 1980



Installation view, Heinz Frank. *The Angle of the End Always Comes from Behind*, 2019, Kunsthalle Wien Karlsplatz



Heinz Frank, DER SEELE MEINER SEELE KLEID WAR MEINE MUTTER, DIE MIR DIESES IHR KLEID BEI MEINER GEBURT ENTZOGEN HAT, 1982



Image from outside of the exhibition, *Heinz Frank. The Angle of the End Always Comes from Behind*, 2019, Kunsthalle Wien Karlsplatz



Heinz Frank, *DER SCHÄDELKLING* 1982; *DER HÄNGENDE*, undated ("before today")

Sculptures at the centre of the exhibition		6 DAS EINE UND DAS ANDERE und DAS ANDERE UND DAS EINE (The One and the Other and the Other and the One), approx. 1975 Acrylic on wood, wooden and metal bars, 43 x 46 x 95 cm, 49 x 40 x 90 cm	13 DES NASENAFFENS MICH / MEIN SCHÄDEL DER MODERNE (Of the Long-Nosed Monkey Me / My Cranium the Modern), 1980 Acrylic, ink, dispersion and pencil on canvas (painted on both sides), 40 x 30 cm	20 DIE SPITZE ZUM TRICHTER IST ZUM DENKEN GEBOREN (The Vertex Toward the Funnel was Born to Think), 1968 Wood, paper, 182 x 41 x 41 cm
1 SEINER SELBST, MIR IST DU IN MEINER „DES“. MEIDE DIESES, MÜHET JENES (Of His Self, to Me is You in My “of the”. Shun This, Toil Yon), 1985 Granite, aluminium cast, paper, ink, acrylic, 265 x 130 x 50 cm	7 DAS INNENLOCH DAS AUSSENLOCH DAS TOTE LOCH DIE STIRN STILLE (The Interior Hole the Exterior Hole the Dead Hole the Brow Silence), 1969 Aluminium, mirror, 3 parts, overall 114 x 39 x 38 cm	14 MEIN LEBEN ZWISCHEN DREI PUNKTEN (My Life Between Three Points), 1995 Acrylic, ink, dispersion, oil pastels and pencil on canvas, 2 parts (painted on both sides), each 168 x 29 cm	21 NUR DIE STILLE KANN STILLE STILLEN (Only the Silence can Silence Silence), 1987 Wood, glass, 2 parts, overall 205 x 92 x 38 cm. Glass screen with 10 drawings (originals to the artist book <i>NICHT EIGEN</i>), 1994, pencil, crayon and oil pastels on paper, each 29 x 21 cm	
2 DER SCHÄDELKLANG (The Cranium Sound), 1982 Aluminium cast, 2 parts, overall 45 x 80 x 80 cm	8 DER WINKEL DES ENDES KOMMT IMMER VON HINTEN (INNERE AKTZEICHNUNG NACH AUSSEN) (The Angle of the End Always Comes From Behind (Inner Nude Drawing, Outward)), 1973 Oil pastels, ink pen, ballpoint pen and dispersion on drawing board, 60 x 44 cm, framed (wood, glass, picture carrier wood, partly black paint) 85 x 65 cm	15 DAS MINUS-GESICHT (DAS SEHEN MEINER GESCHLOSSENEN AUGEN), (The Minus-Face (The Vision of My Closed Eyes)), approx. 1978 Acrylic on canvas, 50 x 30 cm	22 DER LOCHSCHATTEN DAS LICHT (The Hole's Shadow the Light), approx. 1978 Aluminium cast, 235 x 18 x 11 cm	
Paintings at the centre of the exhibition		16 DER INNERE MENSCH, EINE ORTSCHAFT DER SCHATTEN (The Inward Human, a Locale of Shadows), 1990 Acrylic, Indian ink, dispersion, oil pastels and floor paint on canvas, 2 parts (painted on both sides), each 170 x 30 cm	23 DER SCHREI / HANDGEDANKEN (The Scream / Hand-Thoughts), 1995 Acrylic, ink, oil pastels and dispersion on canvas, 2 parts (painted on both sides), each 168 x 21.5 cm	
3 DER SEELE MEINER SEELE KLEID WAR MEINE MUTTER, DIE MIR DIESES IHR KLEID BEI MEINER GEBURT ENTZOGEN HAT, zwei Teile (Untertitel des linken Bildes: „WENN DU NICHTS BIST“, NUR DANN FÜHLST DU DAS GEFÜHLTE GEDACHTE „NICHTS“ UND UMGEKEHRT) (To the Soul My Soul's Attire was My Mother, Who Deprived Me of This Her Attire at My Birth, two parts (subtitle of the left picture: “When You are Not” Only Then You Feel the Felt Thought “Nothingness” and Conversely)), 1982 Acrylic, floor paint, ink, pencil and oil pastels on canvas, 2 parts, each 165 x 165 cm	9 DIESES LOCH IST DAS ENDPRODUKT MEINER BILDHAUERISCHEN GESTALTUNG* (This Hole is the Final Product of My Sculptural Design*), 1980 Wood, bamboo, bronze, 225 x 43 x 35/255 cm (with bamboo above) *Title refers to the bronze disc leaning against the sculpture	17 DIE LEERE ALS WORT UND NICHT ALS HOFFNUNG (The Void as Word and Not as Hope), 1981 Acrylic, ink and dispersion on canvas, 2 parts (painted on both sides), each 170 x 21.5 cm	24 DAS ENDGÜLTIGE, WELCHES? (The Definitive, Which?), 1971 Acrylic and oil pastels on canvas, 40 x 30 cm	
Sculptures, Paintings and Screens on walls and glass panes (clockwise)		18 DIE FRAGE DES SCHATTENS AUF DIE ANTWORT DES LICHTES (The Shadow's Question to the Light's Answer), 1990 Acrylic, ink, chalk and floor paint on canvas (painted on both sides), 31 x 26 cm	25 UNGEFORMTES UMFORMEN IN FORMLOSES (Transforming the Unformed Into the Formless), 1990 Acrylic, Indian ink, dispersion, oil pastels, chalk and floor paint on canvas, 2 parts (painted on both sides), each 165 x 49 cm	
4 VERSUCHE DEINE LEERE IM KOPF ZU BEHALTEN, ODER: DIE TOTENMASKE EINES „ZUR ZEIT“ LEBENDEN (Try to Keep Your Void in Mind, or: the Death-Mask of one “Presently” Alive), 1970 Aluminum cast, 3 parts, overall 215 x 30 x 30 cm	11 SELBSTBILDNIS MIT KLEINEM LEEREN RECHTECK (Self-Portrait With Small Empty Rectangle), 1977 Acrylic and oil pastels on canvas, 40 x 30 cm	19 DER ERLOSCHENE VULKAN DER SEELE (DER FUJI BERG IST UNTER DEM SCHNEE GENAU SO SCHÖN WIE OBER DEM SCHNEE) (The Extinct Volcano of the Soul (Mount Fuji is Just as Beautiful Beneath the Snow as Above the Snow)), 1983 Acrylic, ink and dispersion on canvas, 2 parts (painted on both sides), 170 x 20 cm / 165 x 20 cm	26 FRAU UND MIR MANN (DER ANFANG LIEGT IM DUNKELN) (Woman and to Me Man (The Beginning is Shrouded in Darkness)), 1984 Acrylic, ink, dispersion, oil pastels, chalk and floor paint on canvas, 3 parts (painted on both sides) 170 x 30 cm, 165 x 20 cm, 15 x 29 cm	
5 EWIGE TREUE HÄLT DAS LOCH SEINER LEERE (Everlasting Loyalty the Hole Keeps to its Emptiness), approx. 1970 Gold paint and coarse dust on glass, iron nail, Ø 75 cm	12 GEDANKENLOS DENKEN (Thinking Thoughtlessly), 2011 Acrylic, oil pastels, chalk and floor paint on canvas, 2 parts (painted on both sides), each 170 x 30 cm		27 HIRNWOLKE GESICHT (Brain-Cloud Face), 1982 Acrylic, dispersion and oil crayon on canvas (painted on both sides), 40 x 50 cm	

- 28 SELBSTPORTRAIT MIT KARIERTEM LOCH (Self-Portrait With Chequered Hole), 1981
Acrylic, ink, dispersion, oil pastels, chalk, pencil and floor paint on canvas, 2 parts (painted on both sides), each 165 x 30 cm
- 29 PERSPEKTIVISCHES EINWÄRTS. MEIN KOPF, EINE RAUMLOSE RÄUMLICHKEIT (Perspectival Inward. My Head, a Spaceless Spatiality), 1980
Acrylic, oil crayon and dispersion on canvas (painted on both sides), 40 x 30 cm
- 30 FENSTER NACH HAUSE (Window Home), 1979
Acrylic, ink and floor paint on canvas, 2 parts (painted on both sides), each 165 x 49 cm
- 31 ICH UND DIE FRAU UND DER HAHN. EIN ILLUSIONSFLIEGER WIE MEINE GEDANKEN (I and the Woman and the Rooster. A Flyer of Illusion Like My Thoughts), 1975
Acrylic, dispersion and pencil on canvas, 40 x 60 cm
- 32 DAS FENSTER NACH DRÜBEN WEILT HERÜBEN (The Window Across Abides Athwart), 1973
Acrylic, Indian ink, dispersion, oil pastels, chalk, pencil and floor paint on canvas, 2 parts (painted on both sides), each 165 x 30 cm
- 33 MEIN MIR MICH MENSCHENAFFE IST NÄHER DER MENSCHWERDUNG ALS ICH MEINEM ICH BIN (BRUSTKORB) (My Mine Me Hominid is Closer to Anthropogenesis Than I am to My I (Chest)), 1972
Bamboo, wood, fired clay, acrylic, 200 x 68 x 94 cm
- 34 DER HÄNGENDE (The Hanging One), undated ("before today")
Aluminium cast, polished wood, aluminium, 240 x 160 x 47 cm
- 35 MEIN FUNDAMENT (My Foundation), undated
Text by Fernando Pessoa, pencil and crayon on paper, acrylic on glass, 43 x 30.5 cm
- 36 TROPENDURCHHAUS AUS EIS (Quite Palm House Made of Ice), 1963
Charcoal and colored pencil on paper, 33.5 x 14.5 cm
- 37 DER AFFE OHNE WOLLEN (The Ape Without Willing), 1998
Acrylic, floor paint and ink on canvas, 30 x 24 cm
- 38 „DER GRUNDLOSE, ER“ (INNERES SELBSTPORTRAIT, MIT GESCHLOSSENEN AUGEN GEMACHT) ("The Groundless, He" (Inner Self-Portrait, Done With Eyes Closed)), 1989
Acrylic, chalk and ink on canvas (painted on both sides), 30 x 30 cm
- 39 DAS INNERSTE DER LEERE (DAS UMGEKEHRTE, UMGEKEHRT) (The Innermost Void (The Inverse, Conversely)), undated ("before today")
Acrylic on canvas, 45 x 35 x 5 cm
- 40 PORTRAIT EINES SELBSTPORTRAITS MIT LEEREM SCHATTEN (Portrait of a Self-Portrait With Empty Shadow), 1980
Acrylic on canvas, 60 x 45 cm
- 41 HIRNSCHATTEN / SCHATTEN DES LICHTS, SCHATTEN EINES BILDES, (Brain-Shadow / Shadow of the Light, Shadow of the Picture), 1980
Acrylic on canvas, 60 x 50 cm

All works courtesy with the artist

Program

Opening

Tue 19/2 2019, 7 pm
In presence of Heinz Frank

Filmscreening + Talk

Tue 12/3 2019, 6 pm

This evening provides an insight into the cinematic work of and about Heinz Frank. The program will start with the premier of Ines Mitterer and Walter Reichl's film *Franks Feldweg* and will follow with two older documentaries, and Frank's video work *Gott der Langeweile, ich komme!* (*God of Boredom, I Come!*) After the screenings, Lucas Gehrmann and Heinz Frank talk about the cinematic impressions and the artist's extensive oeuvre.

Film program

Ines Mitterer & Walter Reichl
Franks Feldweg, 2019
ca. 9 min., produced by wrfilm

Documentation by Fritz Kleibel: Heinz Frank at Kunsthistorisches Museum Wien, in Africa, in a car, in a suit, at Café Sperl...

Heinz Frank
Gott der Langeweile, ich komme! undated
Loop

Venue

Kunsthalle Wien Karlsplatz
Free admission!

Tours

Curator's Tour

Tue 9/4 2019, 6 pm

On a guided tour through the exhibition, curator Lucas Gehrmann talks about the artistic practice of Heinz Frank. (In German)

The Hole at the End of the Edge

Tue 26/2 & 23/4 2019, 6 pm

Space as Skin and Sleeve

Tue 26/3 & 7/5 2019, 6 pm

On four Tuesday evenings, 6 – 7 pm, our art educators Wolfgang Brunner and Michael Simku are open for your questions and will discuss the work of Heinz Frank.

All tours are free with admission!

Finissage & Publication Launch

Sun 12/5 2019, 6 pm

On the last day of *The Angle of the End Always Comes from Behind* curator Lucas Gehrmann and artist Heinz Frank present the publication accompanying the exhibition.

Free admission!



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the tours and program**

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