

kerstin engholm galerie

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Lois Renner - Photojobs

Opening: January 18, 2002, 7 p.m.

Exhibition: January 19, to March 2, 2002

Press information

With the request to publicize this in your media

In September of 1999 we opened our gallery with a one-man show of work by Lois Renner. Over the past two years Renner has expanded his oeuvre both in terms of subject-matter and technique. What has not changed in the process is the general theme, namely the reflection on the artistic principle with regard to "prototype nature" on various levels. Renner continues to give the viewer a glimpse of the artist's production site, i.e., his studio. His mise-en-scenes that call into question the seemingly secure perspectives in the act of intense viewing invite the public to reflect on this mystically charged place without wanting to direct the gaze in specific channels. Even in the process of the alleged demystification of places Renner manages to draw the beholder into a spell by means of his paintings. Lois Renner's ability to "keep open" situations is one of his greatest strengths. The juxtaposition of various modes of reception within the system of art is a theme that can claim to be an enduring one in a time in which the contemporary image of the artist is subject to constant change.

We are also confronted with the issue of "prototype nature" on a linguistic level. Renner's oeuvre cannot be conceived of detached from his personality. He is always thematizing himself not just by appearing in his paintings but also by commenting on them. Renner can make himself disappear as an artist just as he can be resuscitated in an almost baroque self-staging of the image of the artist. This ambivalence in the oeuvre and personality of Lois Renner has made him one of the most interesting appearances in contemporary art discourse as he cannot be easily ascribed to any given categories, since he is constantly subverting them.

In a number of his more recent works Renner has made greater use of the possibility to post-process his pieces on computer and, more recently, he has been applying high-resolution lambda techniques. What is crucial here, however, is not necessarily Renner's assimilation of newer techniques, since Renner has always been an expert in playing through an immense diversity of media production techniques. These computer-generated "photo jobs" certainly testify to this.

Lois Renner: born 1961 in Salzburg, studied at the Hochschule Mozarteum in Salzburg and at the Rheinische Kunstakademie in Düsseldorf. Otto Mauer Award in 1992; appointed professor of artistic photography at the Hochschule für Gestaltung in Karlsruhe in December 2001

One-man exhibitions (selection): Kunstverein Göppingen; Nils Staerk Contemporary Art, Kopenhagen (2000); Galerie im Traklhaus, Salzburg; Galerie Wirth, Zürich (1999); Kunsthaus Bregenz (1998); Salzburger Kunstverein (1995)

Group exhibitions (selection): "Anteprima Bovisa. Milano- Europa 2000", PAC - Padiglione d'Arte Contemporanea / Palazzo della Triennale, Mailand (2001); „Aller Anfang ist Merz“, Haus der Kunst, München, Sprengel Museum Hannover (2000/2001); "Lebt und arbeitet in Wien", Kunsthalle Wien ; "La casa, il corpo, il cuore", Museum moderne Kunst Stiftung Ludwig Wien, 20er Haus (1999); "Formalismus", Österreichische Galerie Belvedere, Wien (1997); "Wunderbar", Kunstverein Hamburg (1996); " Pittura Immedia, Malerei in den 90ern", Neue Galerie am Landesmuseum Joanneum, Graz (1995)

For more detailed information on the exhibition please contact Kerstin Engholm at +43 1 585 73 37.