Rene
Matić / Oscar
Murillo
JAZZ.
kunst
halle
wien

COVER
Rene Matić, *(out of) place*, 2024 •
COURTESY THE ARTIST AND ARCADIA MISSA, LONDON,
© RENE MATIĆ

Oscar Murillo,
fields of spirits, 2013–2024
(detail)

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Content

4 JAZZ.
Curatorial Intro • Laura Amann & WHW

10 Work Descriptions

34 Artist's Texts

38 List of Works & Biographies

40 Public Program

kunsthalle wien

Rene Matić / Oscar Murillo JAZZ.

museumsquartier • 14/3—28/7 2024

JAZZ.

Rene Matić • PHOTO: JULIEN TELL, COURTESY THE ARTIST

Oscar Murillo • PHOTO: TIM BOWDITCH, COURTESY THE ARTIST, © OSCAR MURILLO

Rene Matić's and Oscar Murillo's duo show at **Kunsthalle Wien**, titled **JAZZ.**, offers a much needed dissection and reconciliation of the impossibilities and contradictions that arise alongside questions of desire, visibility, and opacity.

Coming from differing vantage points and mediums, both artists employ gesture and abstraction within their practices. **Murillo** chooses the social over the subjective and the collective over the individual, while **Matić**'s practice is often grounded in the personal. **Murillo**'s works, and even titles, often reference the act of sending messages or of recording, intercepting, and tuning into, while **Matić** displays a deep concern with the reception of the image. **Murillo**'s paintings and drawings come to life through mark-making and gesture; **Matić**'s works use dance as a form of expression within the realm of the moving image and photography. In this sense, **JAZZ.**—a title that evokes many resonances and qualities within each artist's practice—could be understood as a mode of artistic collaboration but also of reception: one where cultural sensibilities are blended, improvisation takes place, group interaction becomes as vital as the individual voice. **JAZZ.** nods to concepts of desire, of consumption of the Other, and plays with performativity while retaining the right to opacity.

At **Kunsthalle Wien**, **Oscar Murillo**'s large-scale black canvases—a recurring element—fully develop their impressive architectural dimension. Suspended from the ceiling to create an almost labyrinthine structure, they carefully shape the space, allowing for intimate encounters with the works. While their intense darkness may elicit a sense of danger or perhaps mourning, this darkness can also be a space that breeds new life and rebirth. Within this maze, we encounter further works by **Murillo**, such as a completely new set of landscape paintings titled *fields of spirits* (2013–2024).

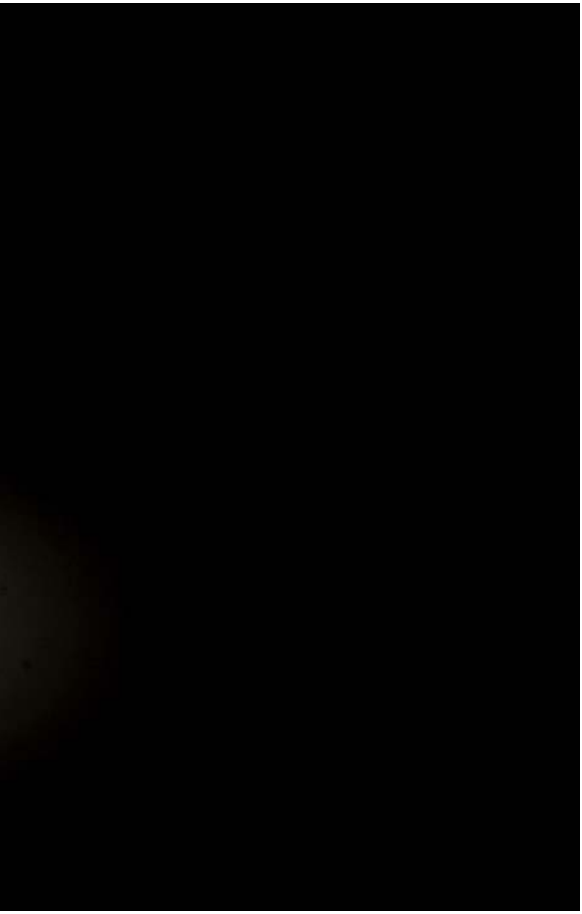
Frequencies, one of **Murillo**'s collaborative projects, initiated in 2013, involves visiting schools around the world, fixing canvas onto pupils' desks, letting them freely draw, graffiti, and mark them, until the artist collects them. In the **Kunsthalle Wien** exhibition, excerpts from this collection are installed as a large-scale wallpaper. The prints magnify the unconscious and conscious marks to striking proportions, as well as provide the basis for the *Telegram* (2013–2023) and the *fields of spirits* (2013–2024) series.

Working with fragments—made in different spaces and time periods, and moved from place to place only to be stitched together or reworked layer by layer—has long been at the core of **Murillo**'s work. It's a practice that highlights the presence of the many hands and vastly different geographical contexts that permeate his paintings, sculptures, and performances.

Circling **Murillo**'s structure but also deeply embedded in it, we find **Rene Matić**'s contributions to the exhibition: four new commissions—two films, a photography series, and a sound piece—as well as an existing wall installation.

Matić's starting point for their contribution to the **JAZZ.** exhibition is Vienna's response to and "outrage" at **Josephine Baker**'s performance in the city in 1928. A few years earlier, **Baker**,

Rene Matić, *redacted*, 2024,
video still • COURTESY THE ARTIST AND
ARCADIA MISSA, LONDON, © RENE MATIĆ



a US-American, had emigrated to Paris, where she became extraordinarily successful as a dancer and singer. Her experience in Vienna breaks with the somewhat romanticized narrative of her relatively liberal reception in Europe, contrasting the harsh racialized context she experienced in her homeland. The Austrian reviews regard Baker as "a serious attack on the values of European culture". In these articles, Baker becomes synonymous with Blackness, jazz, and low culture, while Vienna, and Europe, become synonymous with whiteness, the waltz, and high culture.

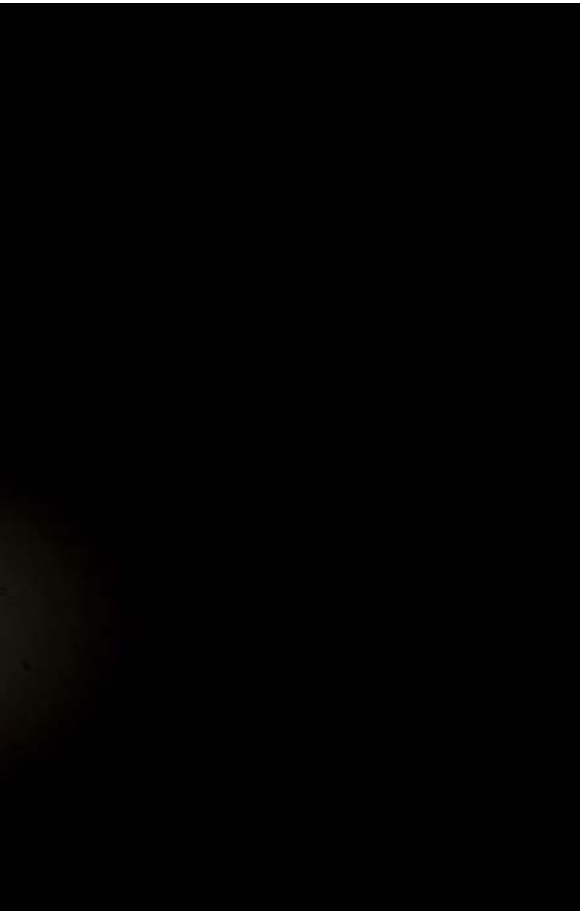
The outrage Baker sparked in Vienna was so strong that the Church felt compelled to intervene, with many sermons warning of her seductive performances. Throughout the city, churches loudly rang their bells to prevent "poor souls" from sinning and offered atonement services to strengthen parishioners' relation to the "holy and divine".

It is against this incident that Matić develops the film works *redacted* and *climax*, the photo series *(out of) place*, and the sound work *voice* (all 2024). In *redacted*, we see the artist dancing in a black space with a single fixed spotlight. As they dance, their body moves in and out of the darkness, in and out of the spotlight, and therefore also in and out of our gaze. Matić draws on darkness as a means of occlusion and a strategy of removal that can signify both refusal and protection—a notion of essential value to bodies that are already by default exposed in their cultural and societal context.

The filmic text work *climax* puts original quotations from Baker into direct dialogue with the Viennese reviews. This dialogue could be understood as a conversation, an argument, or maybe even lovemaking—or, as the artist says, a "hate-fuck".

The photographic series occupies light boxes similar to those found across Vienna, including in MuseumsQuartier, the frames are a reference to Baker's original performance advertisements. While the singer and dancer consciously reinforced the attraction and fantasies she elicited, Matić's imagery too plays with a certain eroticism, whilst also capturing an in-between moment of movement and intimacy, as

Rene Matić, *redacted*, 2024,
video still • COURTESY THE ARTIST AND
ARCADIA MISSA, LONDON, © RENE MATIĆ



if avoiding clear definition and rather allowing for a new space to open up.

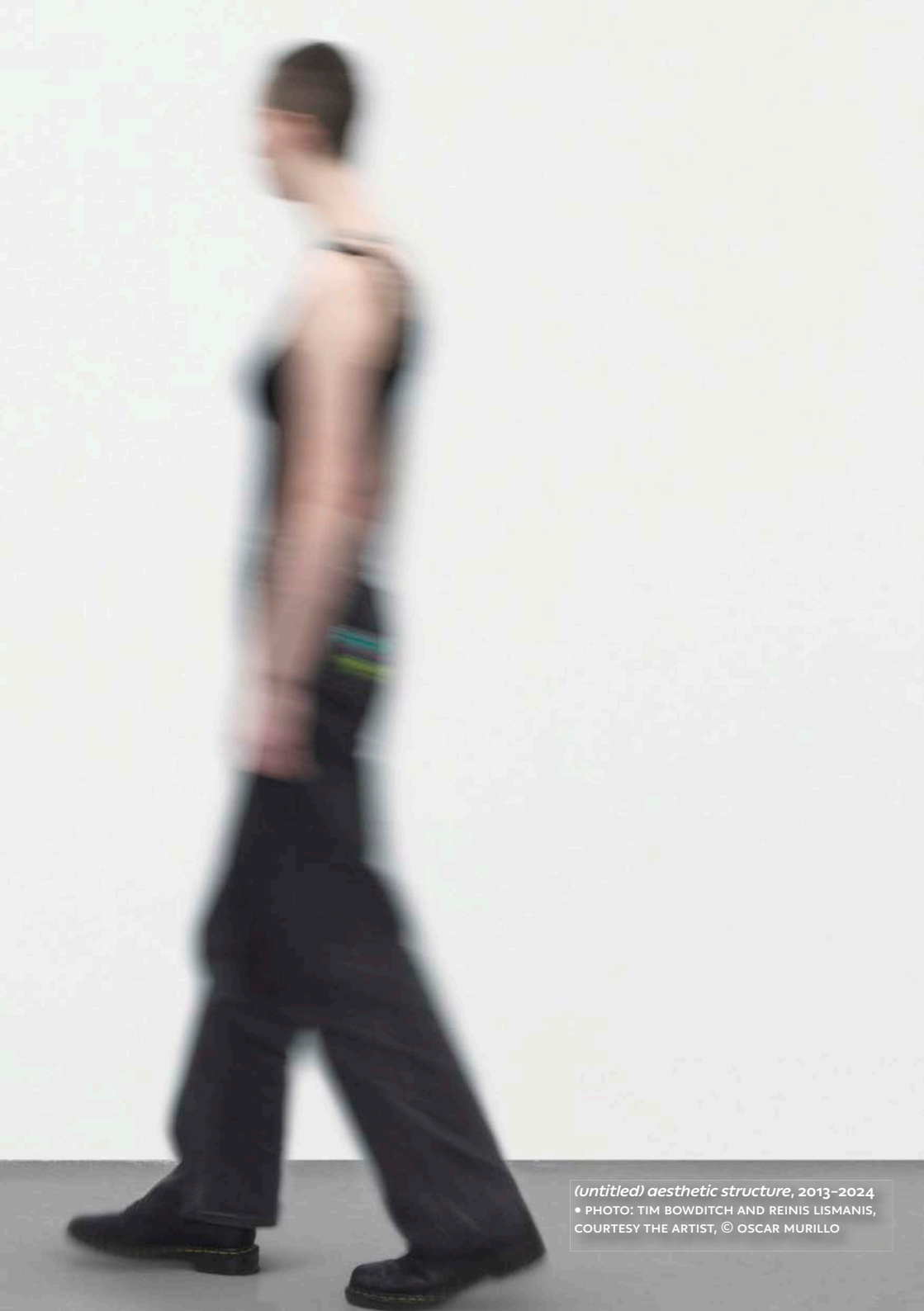
In *voice*, the sound of church bells rings out within the gallery space from time to time—only in this case they do not signal a warning about but rather call for prayer for **Baker**, giving voice back to the dancer. The bell also acts as an interruption in the space, to remind the audience of their participation in the act of looking, and the histories and politics surrounding that act.

While both **Matić** and **Murillo** are generous in sharing their thinking, feeling, and practices, each also remains committed to "the right to opacity for everyone". As the philosopher and poet **Édouard Glissant** argues in his book *Poetics of Relation*, transparency—through its attempts at definition and clarification—ignores the aspects of the self that are difficult to grasp, or even unknowable. Opacity, by contrast, simply accepts that everything that makes us *us* cannot be understood completely.

And while in some ways the practices of **Matić** and **Murillo** seem rather complementary to one another, they also overlap in important aspects. For instance, the gestural painting, reminiscent of action painting, that is so often at the heart of **Murillo**'s work is akin to the use of dance and dancing in **Matic**'s videos, as they both share a spontaneous, unbothered, and unscripted nature. Both artists also share intuition within their process and production, a calculated intuition. One could say intuition deployed strategically. Additionally, both artists succeed in carving out a space of independence for themselves in a cultural context that is determined to classify and smooth out everything and everyone. Claiming such a space first entails an act of "disaffiliation" (to use another Glissantian concept), through which one breaks away from established traditions creating room for discontinuous and new thinking and then reformulating one's (art-) historical narratives and genealogies both in an intellectual way but also in terms of personal relations.

— **Laura Amann** and
What, How & for Whom / WHW
(Ivet Ćurlin • Nataša Ilić • Sabina Sabolović)

Work Descriptions



(untitled) aesthetic structure, 2013–2024
• PHOTO: TIM BOWDITCH AND REINIS LISMANIS, COURTESY THE ARTIST, © OSCAR MURILLO

Oscar Murillo

(untitled) aesthetic structure, 2013–2024
Mixed media on canvas

aesthetic structure continues Oscar Murillo's ongoing inquiry into performance, experimentation, and the sedimentation of material. This series can be seen as a meditation on the inherent failure of the act of painting.

For this series, the artist lines up pieces of square fabric on the floor of his studio, from which he methodically constructs each painting's composition. The title—aesthetic structure—represents the tension between the industrial and aesthetic process of making.

As with many of Murillo's paintings, these works are made from pieces of canvas that have inhabited the artist's studio for long periods of time. Each square, although uniform in size, is different: black, blue, yellow, or bare. Combined, the patchwork of materials makes its history visible through accumulated patinas of dust, debris, and painted gestures. The repeated black squares that shape these checkered landscapes are cut from the artist's black paintings, formerly draped, crumpled, and folded in exhibition spaces.

Throughout his practice, Murillo uses the aesthetic qualities of blackness to poignantly reflect on various tensions: obliteration and renewal, sight and blindness, consumption and purity. Here, the canvas fragments, augmented by their material history, are repurposed as part of a game of reconstruction. This element of play visible in *aesthetic structure* disrupts the formalities of painting and points to a broader tension in Murillo's practice between leisure and work. ●

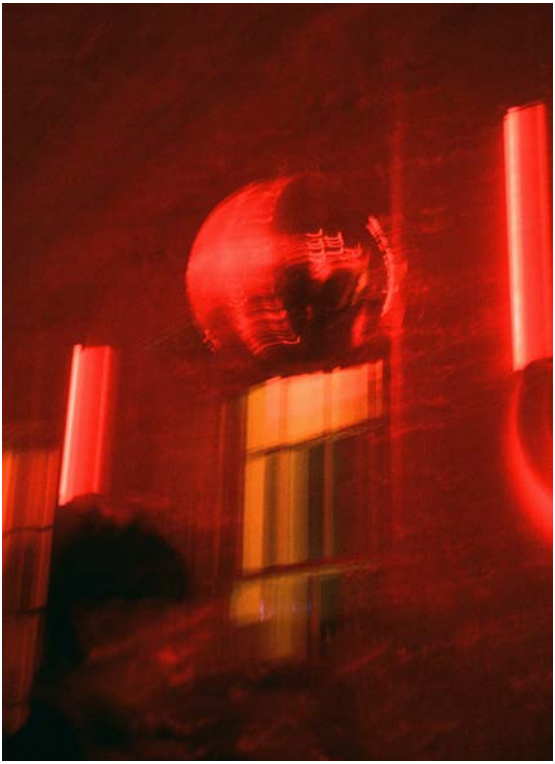
(untitled) aesthetic structure, 2013–2024 •
PHOTO: TIM BOWDITCH AND REINIS LISMANIS, COURTESY THE ARTIST, © OSCAR MURILLO

Rene Matić

(out of) place, 2024
archival pigment prints on Duratran film media, lightboxes

(out of) place consists of eight light boxes inspired by the advertising signage found around Vienna and references **Josephine Baker**'s historical show advertisements: when the American performer arrived in Vienna in 1928 on the first stop of her first European tour, posters of the dancer were omnipresent throughout the city.

Matić's four black-and-white and four color 35mm images show fragmented states, depicted in constant movement, flowing between figuration and abstraction, obscuring vision and gaze. While individual physical features can be discerned, they move between the seen and the unseen, the captured and the un-captured. Similarly to the film *climax*, the images play on negative and positive perceptions and connotations; abstracted through different modes of intimacy (being that of physical intimacy or the intimacy of cropping the image) and the performance of it. The images—once lit—decide for themselves what they are advertising. ●



Rene Matić, *(out of) place*, 2024, lightbox • COURTESY THE ARTIST AND ARCADIA MISSA, LONDON, © RENE MATIĆ

Oscar Murillo

Institute of Reconciliation, 2014–
oil and oil stick on canvas

Oscar Murillo's practice explores various mediums such as performance, sculpture, installation, and video. A recurring element in his installations is black fabric, here suspended from the ceiling as a sculptural material, inviting visitors to navigate a labyrinth of negative space. The black canvases mold the exhibition space into a terrain or map of fabrics: here, the body becomes a compass, encouraged to explore the space on its own terms.

Murillo has used this material, created by saturating linen with oil paint which is then pressed into its surface using hot irons, to create sculptural installations over the years. In 2016, the artist participated in Anyang Public Art Project in Korea, where he installed the canvases in a forest. These works have an undeniably conspicuous quality and may conjure a sense of threat or perhaps mourning. At the same time, **Murillo** views the works as distinctly ambiguous: while darkness can have negative connotations, it can also symbolize the possibility of rebirth, a fact the artist made clear through the title of his installation for the British Art Show in 2022: *Darkness the potential of blossoming light*. In Anyang, a local shaman blessed the canvases and oversaw their hanging, underscoring the deeply spiritual significance **Murillo** attaches to these works. In the *JAZZ.* exhibition, visitors must move through the maze of canvases to discover works by both **Murillo** and **Rene Matić**, creating an immersive experience and fostering intimate encounters with the paintings, photographs, and installations. ●

Oscar Murillo, Installation view: *A Storm Is Blowing From Paradise,* Scuola Grande della Misericordia, Venice (17 September 2022 – 27 November, 2022) • PHOTO: TIM BOWDITCH, DOMINIQUE RUSSELL, AND REINIS LISMANIS, COURTESY THE ARTIST, © OSCAR MURILLO

Rene Matić

60 and 25, alive, 2022
bronze, wood

A wall of crucifixes extends throughout the length of the exhibition space, reaching as high as the ceiling. **Rene Matić**'s installation *60 and 25, alive*, consists of 25 bronze figures representing every year of the artist's life and 60 found crosses, for every year of their father's. These artifacts and symbols of faith intersect with **Matić**'s interest in British skinhead culture: the artist's father, **Paul**, was a skinhead in his youth, finding a sense of belonging as a Black man in a predominantly white environment. The skinhead movement emerged in the mid-1960s as a multicultural exchange between Caribbean and white working-class communities, with the image of the crucified skinhead eventually emerging as a symbol to convey a sense of persecution or alienation among the skinhead community. Through employing this long-running symbol, mainly used by white men in the community, **Matić** takes on the role of the appropriator, playing around with the posture of the crucified Jesus and the intersection with Blackness. The artist here uses the crucified skinhead to oppose the right-wing co-option of this symbol and movement. Crucifixion renders a body powerless, taking life from that body, while simultaneously standing as a signifier for life. For **Matić**, the crucified body symbolizes death, birth, reinvention, and liberty.

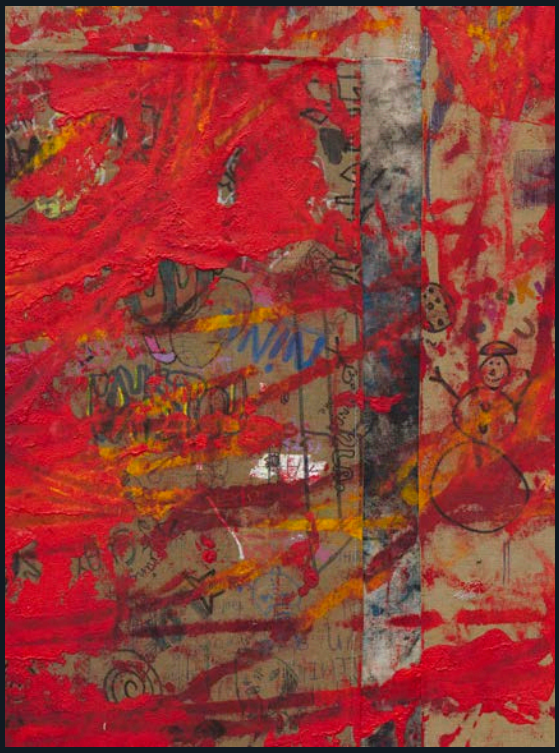
The bronze figures, modeled on **Matić**'s father, become a metaphor for the exhausted Black British body. Catholicism and faith play a prominent role in the artist's work, and while this interest can be traced back to the influence of **Matić**'s Catholic grandmother, **Patricia**, it can also be seen as an ode to everyone who believes in something, anything. *60 and 25, alive* documents **Matić**'s personal journey to find their place within skinhead subculture, exploring their ancestry and its significance to their identity, but also acts as a tool to further examine the artist's experience of living in the Black British diaspora. Subcultures such as this one can provide hope for marginalized people—providing space for imagination and a source of power. ●

Rene Matić, *60 and 25, alive*, 2022, installation view: *upon this rock*, 2022 • FOTO: ANDY STAGG, COURTESY THE ARTIST, SOUTH LONDON GALLERY, AND ARCADIA MISSA, LONDON, © RENE MATIĆ

Oscar Murillo

fields of spirits, 2013–2024
ballpoint pen, fountain pen, graphite, felt tip pen, highlighter pen, permanent marker, paint, crayon, staples, natural pigments, debris, oil, and other mixed media on canvas

Canvases from **Oscar Murillo**'s *Frequencies* project (2013–) serve as the source material for a series of large-scale paintings, titled *fields of spirits*, exhibited for the first time at **Kunsthalle Wien**. The artist has stitched together *Frequencies* canvases with other fragments of material creating a composite ground, on top of which he has worked in oils. The paintings employ a technique **Murillo** developed where he saturates a skein of fabric with pigment, lays it face down onto the painting's ground, and then works on top with a long stylus in an explosive, full-body mark-making process. This results in intense bursts of color and frenetic gestural marks that are fundamental throughout **Murillo**'s works. The practice of stitching together fragments made in different spaces and time and moved from place to place has featured in the artist's practice for many years, through which he brings together different energies in a single painted plane. In *fields of spirits*, the presence of markings made by different hands, in vastly different geographical contexts, intensifies this effect. Patches of canvas visible beneath the oil stick and paint foreground the works' layered quality, while more densely pigmented areas highlight **Murillo**'s provocative act of masking, sometimes even obliterating, the material below—all of which combines to produce a highly seductive and multilayered body of paintings. ●



Oscar Murillo, *fields of spirits*, 2013–2024 • PHOTO: TIM BOWDITCH AND REINIS LISMANIS, COURTESY THE ARTIST, © OSCAR MURILLO

Rene Matić, *redacted*, 2024, video stills • COURTESY THE ARTIST AND ARCADIA MISSA LONDON, © RENE MATIĆ

Rene Matić

redacted, 2024
video: 19'20''

Rene Matić's works on display at **Kunsthalle Wien** take their departure from **Josephine Baker**'s visit to Vienna in 1928. **Baker** was already a widely known media phenomenon and one of the highest earning entertainers of the time, internationally recognized for her unusually sensual and frenetic dance shows. Her planned appearance at the city's Ronacher theater sparked a storm of racist outrage in various social circles, including the press, Parliament, and the Church. Accused of obscenity and endangering morals, **Baker** faced the cancellation of her Vienna solo show. As a compromise, she was included in a revue at the Johann-Strauß-Theater.

The video work *redacted* shows **Rene Matić** dancing in a black space with a single fixed spotlight. The artist moves in and out of the darkness, in and out of the spotlight, and, consequently, in and out of the gaze. Their body is caught in an undefined space between presence and absence, always on the edge of visibility, constantly in transition.

Matić frequently uses the motifs of dancing and music in their oeuvre, often to signal solidarity, intimacy, and freedom in the context of queering and reimagining Britishness. In *redacted*, the artist uses the dance floor to ask complex questions around visibility: What does it mean to be seen, especially across racial differences? What does it mean for Black people to be subjected to increased surveillance while simultaneously being erased in the cultural and political landscape, living in social obscurity?

As the example of **Baker**'s episode as a desired yet degraded superstar in Vienna shows, being in the spotlight can be a deeply ambivalent experience. Showing yourself, making yourself visible, can—just like dancing—be an emancipatory act of liberation, self-determination, and self-expression. At the same time, being exposed to the public gaze comes with vulnerability and danger, especially for those who are racialized and marginalized. Consequently, **Matić** uses the spotlight to symbolize not just the celebrated dancer on stage but also the surveilled Black body, implicitly referring to the so-called lantern laws. This eighteenth-century legal code in New York City required Black, Indigenous, and any mixed race people to carry candle lanterns when walking on the streets after dark if not accompanied by a white person. Resisting the light—or "going dark", visually concealing the body—is thus a rejection of the state of being gazed at and a means of self-protection, withdrawal, and privacy. In **Matić**'s work, the desire to be seen is entangled with the desire to be hidden from sight—an existential in-between that the artist leaves unresolved. ●

Oscar Murillo

Frequencies, 2024
wallpaper

Frequencies is a long-term project initiated by Murillo in 2013 and developed over the following decade. It explores community and communication by sending raw canvas to school children from around the world to intervene on. Launched in the village of La Paila, Colombia, where Murillo spent his childhood, the sprawling, durational work involved fixing canvas to classroom desks for a period of six months. The canvases are an open invitation to students, aged primarily between 10 and 16 years old, to freely draw, graffiti, and mark—no instructions or rules are given. The resulting works become an index of a period of time in the students' lives. The artist then collects the canvases—now featuring a "sedimentation" of conscious and unconscious marks and documentation of social and educational experiences—and digitizes them as part of a global archive. Murillo has transformed the *Frequencies* canvases in a variety of ways, including reproducing selected designs as wallpaper within the gallery, magnifying their expressive and spontaneous markings to striking proportions. ●

Oscar Murillo, *Frequencies*, 2013-ongoing (detail) • PHOTO: TIM BOWDITCH AND REINIS LISMANIS, COURTESY THE ARTIST, © OSCAR MURILLO

el q lea esto es al
guien muy bobo y
tonto y pendejo

Rene Matić, *climax*, 2024, video stills • COURTESY THE ARTIST AND ARCADIA MISSA LONDON, © RENE MATIĆ

Rene Matić

climax, 2024
video: 5′

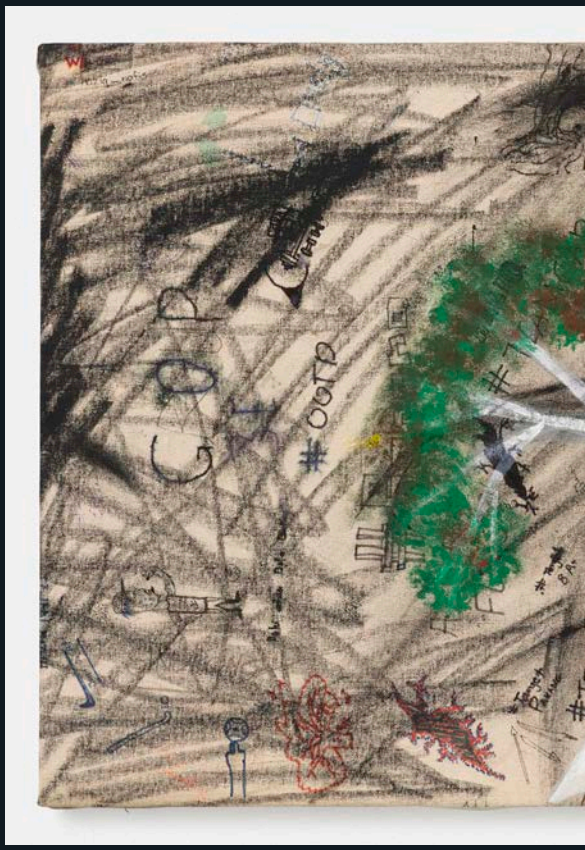
Josephine Baker's visit to Vienna in 1928 caused a big media stir. In several newspaper reviews, the dancer is coded as *the* Black threat and a dangerous attack on European—and even more so, Viennese—culture. Baker became synonymous with Blackness, associated with jazz and "low culture", while Vienna and Europe were associated with whiteness, aligned with the waltz and "high culture". **Matić**'s work *climax* picks apart this racist dichotomy. The video juxtaposes quotes from **Baker**, who was not only a superstar but also a political icon and antiracism activist, with excerpts from the newspaper reviews. Once again, **Matić** here explores the complex power relation between the watcher and the watched. As white text flashes up on the black screen, the Viennese public gets into a conversation—or rather, an argument—with **Josephine Baker**. The artist imagines the exchange as a "hate-fuck"—a term that describes rough sex between people who both desire and despise one another. Whereby the film's length references the average time it takes a man to climax. The concept of a "hate-fuck" hints at the deeply ambivalent positions taken toward **Baker**, who was fetishized equally as desirably erotic and exotic as well as condemnably dangerous and sinful. ●

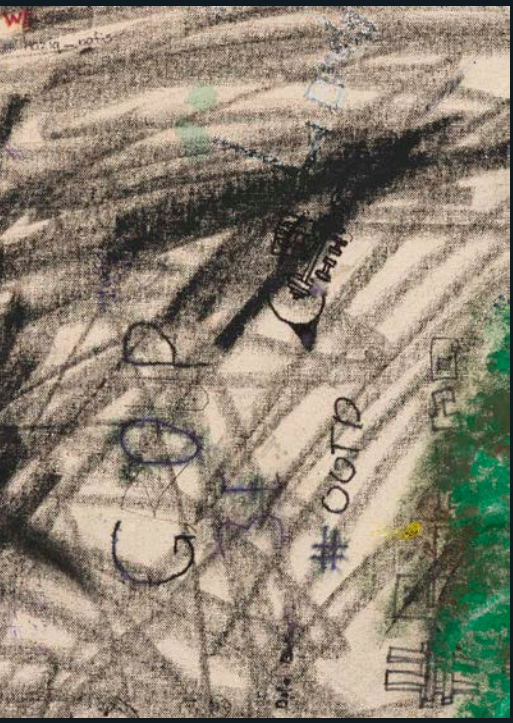
Oscar Murillo

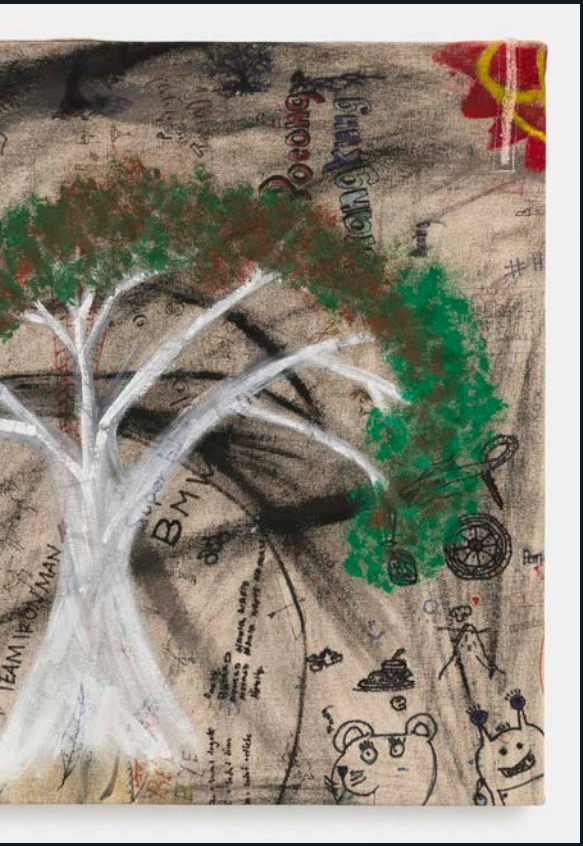
Telegram, 2013–23
ballpoint pen, fountain pen, graphite, felt tip pen, highlighter pen, permanent marker, paint, crayon, staples, natural pigments, debris, and other mixed media on canvas

The variety of Murillo's works included in the exhibition offers an insight into how all are directly or indirectly linked to each other. The *JAZZ.* exhibition showcases a dialogue or exchange—one body of work spreading out throughout the space, like a huge, multi-limbed organism. A core part of this organism is the long-term project *Frequencies*.

For his *Telegram* series, Murillo has directly interacted with some of the *Frequencies* canvases, augmenting and working on top of the pieces with different materials and gestures, sometimes placing them in sculptural







wooden frames. Murillo has referred to the *Frequencies* canvases as "recording devices" that capture the energies of the different geographical spaces they have passed through. The series takes inspiration from the power of mark making and its direct path into hidden layers of consciousness. With *Telegram*, the artist "tunes into" or intercepts the information the canvases communicate. ●

Oscar Murillo, *Telegram*, 2013–2023 •
PHOTO: TIM BOWDITCH AND REINIS LISMANIS, COURTESY THE ARTIST, © OSCAR MURILLO

Rene Matić

voice, 2024
sound: 5′

The appropriation of conservative and right-wing symbols is an artistic strategy **Rene Matić** often employs. "Born British, Die British", tattooed across the artist's back, is one prominent example of how they disrupt common codes of nationalism across race and gender lines, celebrating the skin of their own queer, Black body as a subversive surface that unsettles what it means to be British. For their newly commissioned work *voice*, **Matić** appropriates the specific sound of church bells, referencing the Catholic Church's deeply racist outrage at **Josephine Baker**'s visit to Vienna. When the dancer arrived, a large crowd of fans cheered at the train station; at the same time, the bells of the Paulanerkirche chimed to warn the population of her "sinfulness". The Church, fearing raging riots in response to **Baker**'s "blasphemic" and "pornographic" performance, even held atonement services to ensure believers held onto the divine as long as she was in town.

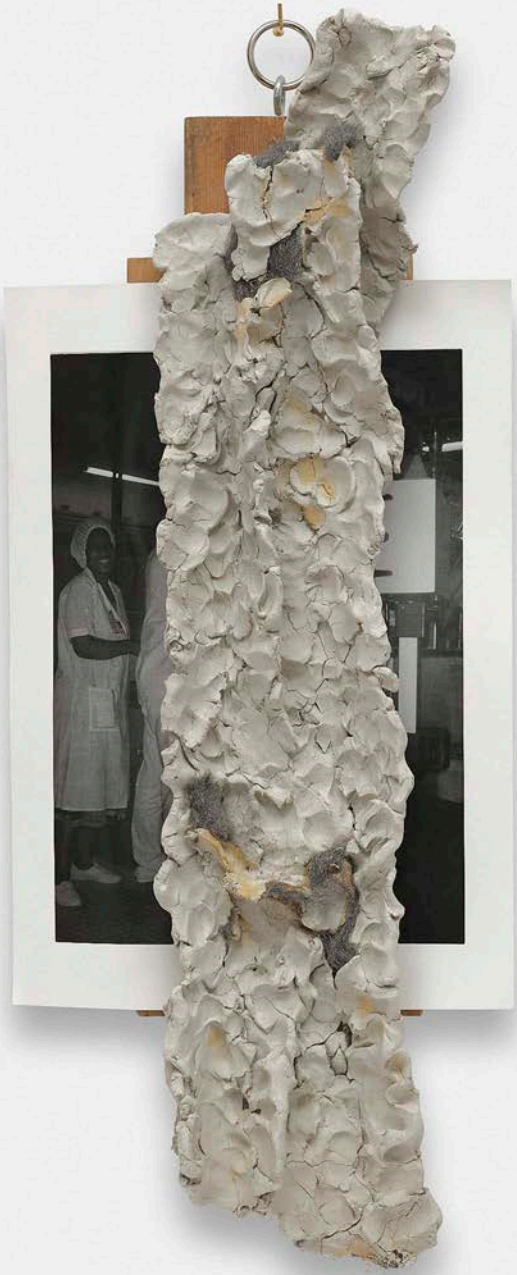
Such questions of spirituality and faith in the context of pain and suffering, but also of love, belief, and resurrection—often connected to subculture as religion—are reoccurring motifs in **Matić**'s practice. At **Kunsthalle Wien**, the artist lets the sound of church bells ring out through the space at intervals. They call for a prayer, but this time not in fear of, but in homage to, **Josephine Baker**, aiming to give the dancer her voice back. ●

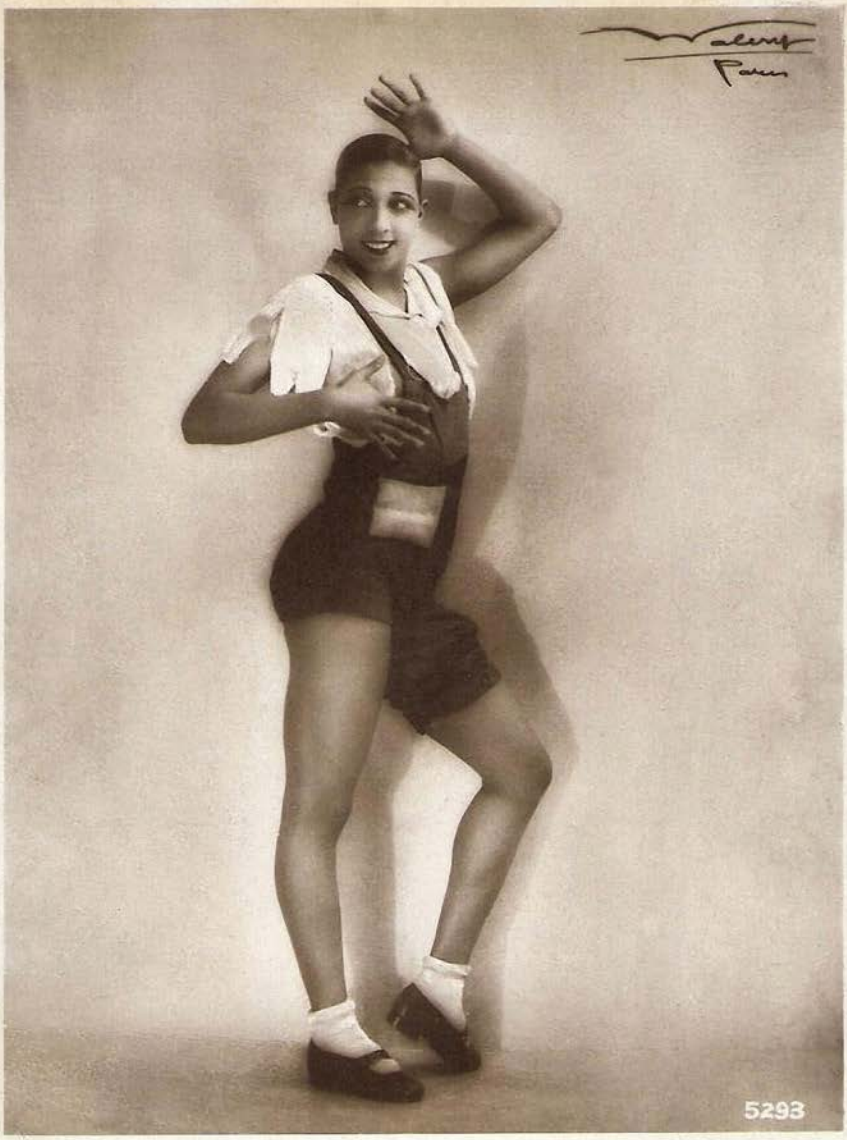
Oscar Murillo

Maria Virgelina Murillo, 2015
clay, c-print and wood

Oscar Murillo's experimentation with materials and processes often mediates issues of migration, labor, community, and trade in today's globalized world. These topics are deeply informed by the artist's personal experiences as an emigrant. **Murillo** moved to London from Colombia at age eleven, and his works often reference life in his hometown of La Paila. For his assemblage *Maria Virgelina Murillo*, the artist once again draws from his biography, exploring the harsh labor conditions of the working class. The black-and-white photograph shows the artist's mother working in a factory in La Paila. The view is obscured by an organically shaped mass of clay that rises above the center of the image and conceals the identity of the depicted—the singular worker is invisible within the factory space and society as a whole. The raw materiality of the clay, with its highly visible traces of the shaping hand, stands in stark contrast to the figurative photograph and points to manual labor and the processes of production. At the same time, it prevents the viewer from visually consuming the image behind, hinting at social blindness when it comes to oppression and exploitation. ●

Oscar Murillo, *Maria Virgelina Murillo*, 2015 •
PHOTO: TIM BOWDITCH AND REINIS LISMANIS, COURTESY THE ARTIST, © OSCAR MURILLO





Josephine Baker

„Iris"-Verlag

For Josephine
with love
from Rene

Memory as material

Material labor and storytelling

Future spirits and the sea

Drawing from the water well

An initial encounter with traces of time, performed, unconscious, material as recording devices, names, places, dates, memory—thinking ... not so much thinking or saying concretely with energizing fever. Architecture of dust, dirt informal architecture. Enclosed and sterile like a vacuum, only the mind exists—a kind of vessel forming many networks: a tree, a fractal ... nature. Roots removed, dangling arteries—seeds replanted, harsh terrain, fruitful soils—warmth.

Corrupted, perhaps hacked, by homogeneous conquering

A tapestry of voices, movement at extremes of speeds, not much silence. Traces as evidence of time, layers of time.

All en masse layers of activity, cartography to reimagine, redraw,

to erase with the future the violence of history—

Characters give form to visual clues, marks and imagination, messages, all kinds of messages, voices are heard

Oscar **Murillo**

List of Works

Rene Matić

60 and 25, alive, 2022, bronze, wood, variable dimensions

climax, 2024, video: 5'

(out of) place 1, 2024, archival pigment print on Duratran film media, lightbox, 64×88×4.5 cm

(out of) place 2, 2024, archival pigment print on Duratran film media, lightbox, 64×88×4.5 cm

(out of) place 3, 2024, archival pigment print on Duratran film media, lightbox, 64×88×4.5 cm

(out of) place 4, 2024, archival pigment print on Duratran film media, lightbox, 64×88×14 cm

(out of) place 5, 2024, archival pigment print on Duratran film media, lightbox, 64×88×4.5 cm

(out of) place 6, 2024, archival pigment print on Duratran film media, lightbox, 64×88×4.5 cm

(out of) place 7, 2024, archival pigment print on Duratran film media, lightbox, 64×88×4.5 cm

(out of) place 8, 2024, archival pigment print on Duratran film media, lightbox, 64×88×4.5 cm

redacted, 2024, video: 19'20''

voice, 2024, sound: 5'

Rene Matić (b. 1997, Peterborough, UK) is a London-based artist and writer whose practice spans photography, film, and sculpture, converging in a meeting place they describe as "rude (ness)"—an evidencing and honoring of the in-between. Matić draws inspiration from dance and music movements such as northern soul, ska, and two-tone as tools to delve into the complex relationship between West Indian and white working-class culture in Britain, while privileging queer/ing intimacies, partnerships, and pleasures as modes of survival.

Recent solo exhibitions include *upon this rock*, Kunstverein Gartenhaus, Vienna, 2023, and South London Gallery, 2022; *soul time*, Studio Voltaire, London, 2022; *in spite of, instead of*, Quench Gallery, Margate, 2022; *flags for countries that don't exist but bodies that do*, Arcadia Missa, London, 2021; and *Born British Die British*, VITRINE Gallery, London, 2021.

Recent group exhibitions include Coventry Biennial, 2023; *Divided Selves: Legacies, Memories, Belonging*, Herbert Art Gallery & Museum, Coventry, 2023; *Crowd Control*, High Art, Arles, 2022; *Queerdirect*, Sadie Coles HQ, London, 2022; *Arcadia*, Bold Tendencies, London, 2021; *Bloomberg New Contemporaries*, South London Gallery, London, 2021; and *Friends and Friends of Friends*, Schlossmuseum, Linz, 2020.

Matić's works are held in several prominent collections, including Tate, London; Fondation Louis Vuitton, Paris; UK Government Art Collection; Arts Council Collection, London; South London Gallery; Walker Art Gallery, Liverpool; Martin Parr Foundation, Bristol; University of the Arts London Collection; Leslie-Lohman Museum of Art, New York; Deutsche Bank Collection, Berlin. ●

Oscar Murillo

(untitled) aesthetic structure, 2013–2024, mixed media on canvas, variable dimensions

Frequencies, 2024, wallpaper

Institute of Reconciliation, 2014–, oil and oil stick on canvas, mixed dimensions

Maria Virgelina Murillo, 2015, clay, c-print and wood, 77×32×13 cm

Telegram, 2013–23, ballpoint pen, fountain pen, graphite, felt tip pen, highlighter pen, permanent marker, paint, crayon, staples, natural pigments, debris, and other mixed media on canvas, 47×67 cm

fields of spirits, 2013–2024, ballpoint pen, fountain pen, graphite, felt tip pen, highlighter pen, permanent marker, paint, crayon, staples, natural pigments, debris, oil, and other mixed media on canvas, variable dimensions

Oscar Murillo (b. 1986, La Paila, Colombia) has developed a multifaceted and challenging practice encompassing large-scale paintings; collaborative projects, live events, videos, sound pieces, and installations. Through each of these bodies of work, the artist probes questions of collectivity and shared culture, demonstrating a commitment to the power of material presence and complex meditations on contemporary society.

Murillo earned his BFA at the University of Westminster in 2007 and his MFA from the Royal College of Art in 2012. In 2019, **Murillo** was one of four artists to collectively win the Turner Prize, and in 2023 he was awarded an honorary doctorate from the University of Westminster.

Murillo's recent solo exhibitions include *Masses*, WIELS, Brussels (2024); *Together in Our Spirits*, Fundação Serralves, Porto; *Frequencies*, Javett-UP, Pretoria (both 2023–24); *A Storm Is Blowing From Paradise*, Scuola Grande della Misericordia, Venice; *Currents 121: Oscar Murillo*, Saint Louis Art Museum, St. Louis (both 2022); *Social Cataracts*, KM21, The Hague, and *Condiciones aún por titular*, Museum of Art of the National University of Colombia, Bogotá (all 2021–22). This summer, **Murillo** will present newly commissioned works and a participatory installation at Tate Modern, as part of UNIQLO Tate Play programming.

Works by the artist are included in museum collections worldwide, such as, San Francisco Museum of Modern Art, San Francisco; Tate, London; Fondation Louis Vuitton, Paris; Dallas Art Museum, Dallas; Fondazione Prada, Milan; Kettle's Yard, Cambridge; Moderna Museet, Stockholm; The Museum of Contemporary Art, Los Angeles; Museum Ludwig, Cologne and The Museum of Modern Art, New York. ●

Public Program

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Sat 16/3 • 11 AM – 7 PM
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With the *STANDARD* under your arm or your *DER STANDARD* abo-card, you will receive free admission to our exhibitions *Rene Matić / Oscar Murillo. JAZZ.* and *Darker, Lighter, Puffy, Flat* at the **kunsthalle wien Museumsquartier**.

JAZZ
Guided tours

Thu 28/3 • 11/4 • 25/4 • 9/5 • 23/5 • 13/6 • 27/6 • 11/7 • 25/7 • 5.30 PM

During the long Thursday night we invite you to free guided tours through the exhibition *Rene Matić / Oscar Murillo. JAZZ.* Together with our art educators, you can discuss the contexts and backgrounds of the exhibited works.
The guided tour is free of charge and will be held in German. No registration required.

Curatorial Tours

WITH **Laura Amann** or **WHW (Ivet Ćurlin, Nataša Ilić, Sabina Sabolović)**
Dates to be announced

Drawing disco

Children's workshop
Sat 4/5 • 11 AM – 1 PM & 2 PM – 4 PM

As part of the **MQ-KinderKulturParcours**, we will discover the exhibition and be inspired by the artworks. After the voyage of discovery, we will become artists ourselves in the "drawing disco" and work together on a large drawing while listening to cool music.

For children aged 6 – 12 years. Material costs: children EUR 2 / adults EUR 3. Registration at: vermittlung@kunsthallewien.at

The programme for the exhibition will be updated on an ongoing basis. An overview of the programme items such as curatorial tours, conceptual tours with **Andrea Hubin**, or ***My View*** tours can be found on our homepage in the "Exhibitions" section.

Programs for school classes and students

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kunsthalle wien Podcast

Tune in and find out exciting and interesting background information about the exhibition and selected works of art.

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For detailed information on the program and all dates, please visit:
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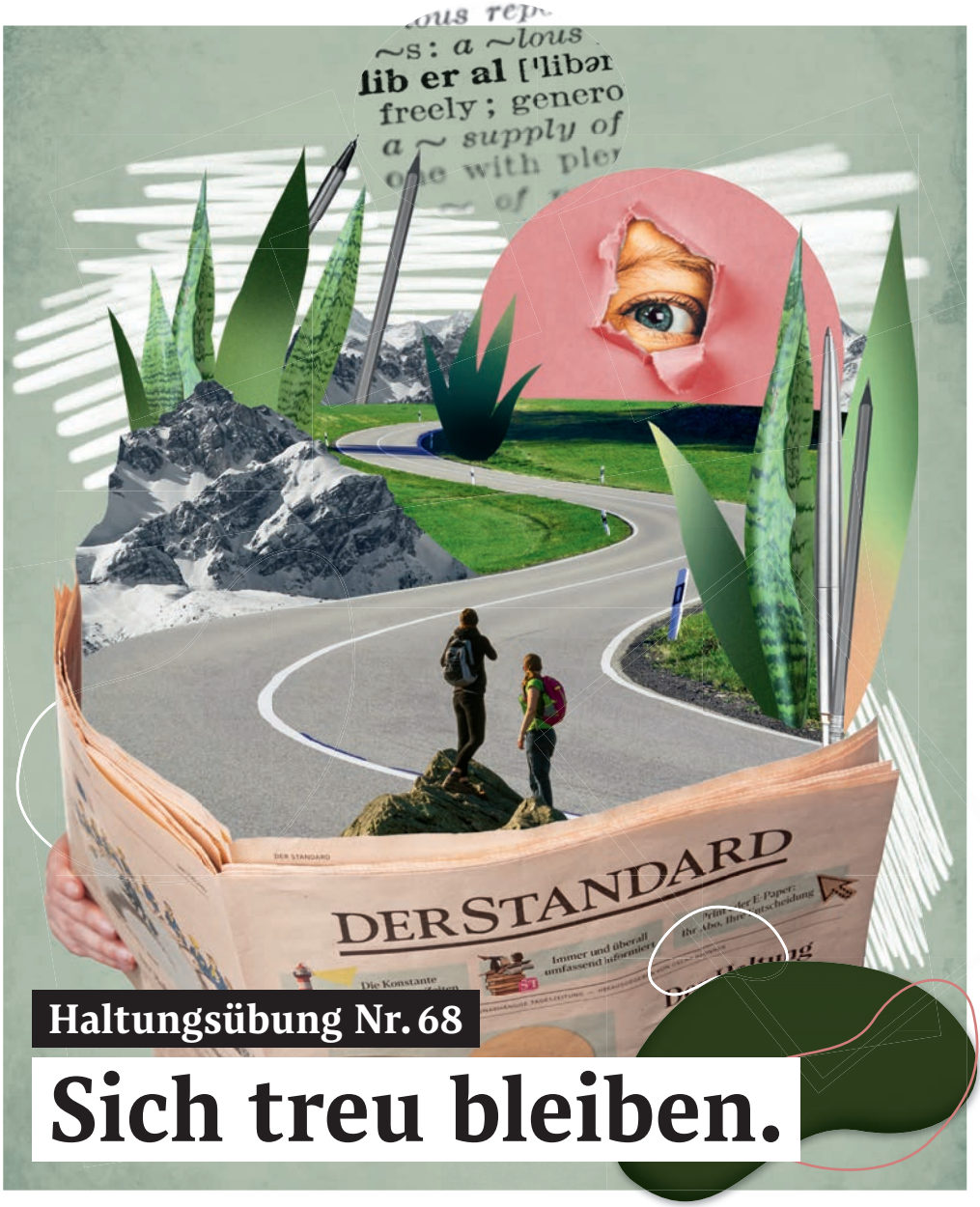

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BACK COVER
Oscar Murillo, *fields of spirits*, 2013–2024, (detail)

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