

Painting

## **What a Serious Horror Writing a Play**

Josef Kramhöller's works are cumbersome and jagged. He is not one of the great art scene stars. His life was short: Born in Upper Bavaria in 1968, he committed suicide in London at the age of 31. His intense artistic searches and attempts were motivated by doubt and existential misery, making him an exemplary representative of an entire generation of artists. They are the ones who entered the art scene in the early 1990s. And it is just this very historic moment when all battles were fought, all borders had been crossed and visions of an artistic avant-garde were absorbed into post-historic sentiments. The point of departure for Kramhöller's career was thus incredibly challenging. And it seems that this is why the multi-faceted oeuvre illustrates the artist's perpetual search for his role within society after the end of the avant-garde.

Kramhöller was a painter, a draftsman, a photographer, and performance artist. It is not easy to find a common denominator for his works since their approaches are too heterogeneous and their results are too provisional. During his lifetime, public response was rather limited. And yet, it was Jochen Kienzle, at the time still a gallerist, who exhibited the artist in Berlin as early as 2000. Franziska Hufnagel curated the present exhibition for the Kienzle Art Foundation. It juxtaposes 25 Kramhöller pieces with numerous works from his fellow students at Munich's Academy. Amelie von Wulffen's post- or neo-figurative paintings make her the best known of the seven corresponding positions. The others oscillate between abstraction and figuration: These works also share certain elements with Kramhöller's.

While some of the pieces may own certain appeal, it appears that they have largely lost their sense of meaning and are devoid of ambitious aspirations. This is exactly why the entire 'Generation X' deserves the art scene's attention. Seen in a larger historic context, it is rather more through grunge than by virtue of nonchalance that it expresses an artistically exhausted situation. And to this day, the situation has not really changed much.

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Until September 3, 2011. Kienzle Art Foundation, Bleibtreustraße 54,  
Thur. + Fri. 2-7PM. [www.kienzleartfoundation.de](http://www.kienzleartfoundation.de)