

Alois Kronschlaeger

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Born in 1966 in Grieskirchen Austria, Alois Kronschlaeger is best known for his site-specific installations and sculptures, which demonstrate a preoccupation with environment and light, as well as an interest in exploring time and space via geometry.

His work has been exhibited at such international institutions and festivals as The Bruce Museum of Arts and Sciences (CT), Yuan Art Museum (Beijing), MOCA Tucson (AZ), MAC Lima (Peru), and Islamic Arts Festival (Sharjah), among others.



Since 2011, the artist has produced five site-specific public installations with SITE:LAB, including Hybrid Structures, which consisted of a series of interconnected ramps and platforms that traversed a deconsecrated church campus. Kronschlaeger currently lives and works in Brooklyn, New York.

Solo Exhibitions
and
Site-Specific
Projects

2019

Shifting Landscape, Havana Biennial, Havana, Cuba *site-specific

2018

Polychromatic Contemplations, Figge Art Museum, Davenport,

IA Shifting Landscape, Art Ovation Hotel, Sarasota, FL *site-specific project

Alois Kronschlaeger: time, space, color, Roldan Moderno, Buenos Aires, Argentina

2017

Alois Kronschlaeger: New Work, Cristin Tierney Gallery, New York, NY

2016

Sin Título, Design House, Mexico City, Mexico (with Peana Projects) (site-specific)

2015

Polychromatic Structures, Cristin Tierney Gallery, New York, NY

Lobby installation, V Diseño S.A., Lima, Peru (site-specific)

Lobby installation, Lomas Cantabria, Mexico City, Mexico *site-specific

2013

Untitled (Basin and Range), Museum of Contemporary Art, Tucson, AZ (site-specific)

UNTITLED, Miami, FL (with SiTE:LAB) (site-specific)

2012

Habitat, Grand Rapids Public Museum, Grand Rapids, MI (site-specific)

2011

Allotropisms, Cristin Tierney Gallery, New York, NY *Spire*, (site-specific)

East Fulton Street, Grand Rapids, MI (with SiTE:LAB) (site-specific)

2009

Skylight Vitrine, Hendershot Gallery, Hotel Delano, Miami, FL (site-specific)

2006

Repercussions, Plus Ultra Gallery (Winkleman Gallery), New York, NY

2001-2011

15 Degrees Longitude East, Isperdorf, Austria

2001

Residue & Concealment, Kunsträume auf Zeit, Linz, Austria

2000

Cameo Appearance, Fotowerkstatt, Linz, Austria

1996

Landscape & Metropolis, Design Center Linz, Austria

1995

Fünf Licht-Wassertore, Neukirchen, West Austria

1991

Seibu Gallery Transmedium, Tokyo, Japan *Nogizaka Art Hall*, Tokyo, Japan

Group Exhibitions



2018

Hard Edges, Cristin Tierney Gallery, New York, NY

2017

El Principio del Vacío, Museo de Arte Contemporáneo, Lima, Peru

If You Stay Busy You Have No Time To Be Unhappy, Museum of Contemporary Art, AZ

2016

Islamic Arts Festival, Sharjah Museum of Art, United Arab Emirates

Hybrid Structures, SiTE:LAB at UNTITLED, Miami, Site-specific installation, Miami, FL

Hybrid Structures, SiTE:LAB, Site-specific installation, Grand Rapids, MI *MARATHON*,

PEANA Projects, Monterrey, Mexico

Shadow Dancing, Galería Impakto, Lima, Peru

Architectural Intersections, Lehman College Art Gallery, New York, NY

2015

Paradise Syndrome, curated by Ana Perez Escoto, PEANA Projects, New York, NY

The Architectural Impulse, curated by Warren James, Cristin Tierney Gallery, NY

Tabula Rasa, Ca' d'Oro, New York, NY

Wearable Matters, Immersive Gallery, Brooklyn, NY

2014

- *A Tale of Two Cities*, Bruce Museum, Greenwich, CT

TECTONICS, NYFA's Fellows in Choreography, Westbeth Gallery, New York, NY

GROUP MATERIAL: REACTIVATING THREE "UNREALIZED" PROPOSALS, Southfirst Gallery, Brooklyn, NY

2013

- *New York Beijing Here There*, Yuan Museum of Art, Beijing, China

The drawing. The painting. The sculpture., Aldo Chaparro Project Space, Mexico City

Reduce. Reuse. Recycle., Cristin Tierney, New York, NY

2012

The AIR Show, Museum of Contemporary Art, Tucson, AZ *Redux*, Cristin Tierney, New York,

2010

Architecturally, Hendershot Gallery, New York, NY

2009

Aqua Art Miami, Hendershot Gallery, Miami, FL *Hendershot Gallery*, Project Room, New York

2008

Activesite, Former Grand Rapids Art Museum, Grand Rapids, MI

2006

Aqua Art Miami, Winkleman Gallery, Miami, FL

Year06, Winkleman Gallery, London, England

2004

Slice and Dice, The Visual Arts Gallery, New York, NY

The Truck Stops Here, Plus Ultra Gallery, Brooklyn, NY

Transmotion, Lower Manhattan Cultural Council, New York, NY

2003

Cinema Slam, NextNext Films, BAM, Rose Cinemas, Brooklyn, NY

Donut Shop Seven, Philip Feldman Gallery, Portland, OR

2002

Artnew York, Kunsträume auf Zeit, Linz, Austria

Lost Dog Found, Studio #308, New York, NY

2001

Synthetic Dystopia, The Visual Arts Gallery, New York, NY *Whatever*, Artist Space, New York, NY

2000

Mail art, Next, Graz, Austria

1997

graz grambach: open to art and tech, 1997, Graz, Austria

1995

Culture Net, Guggenheim Museum Soho, New York, NY

Awards, Grants and Residencies



2017

Hybrid Structures, “Best of Show” 2017 Small Commercial Design Award, The American Institute of Architects

2013

Gregory Millard Fellow, New York Foundation for the Arts

New York Foundation in the Arts, Fellowship in Architecture / Environmental Structures/Design

2012

Habitat, Winner Two Dimensional Juried Award, Presented by Tyler Green for ArtPrize

2002

School of Visual Arts Graduate Scholarship

2001

15 Degree Longitude East, Kultur-Sponsoring-Prize Nieder Österreich, Project

1997

Artist-in-Residence, NEXT, 3. Internationale Projekt Für Bildende Kunst, Graz, Austria

1995

Grant, Ministry of Education and Culture, Vienna, Project proposal: Union Square Park

1994

Grant, Government of Upper Austria, Linz, Project proposal: Schlögener Lichtbrücke

Over the course of a decades-long career as an artist, Alois Kronschlaeger has developed a multidisciplinary practice that cultivates the possibility of mapping one's own relation to larger spatial, temporal, and historical realities. Simultaneously informed by artists as varied as Sol LeWitt and Carlos Cruz-Diez, as well as by architects like Friedrich Kiesler, Kronschlaeger foregrounds the present moment of embodied perception to illuminate our location in space and time in new and immediate ways.

Kronschlaeger extended his fascination with the grid and mapping into a series of polychromatic structures that are equally disorienting in their repetition of the cubic module, but are infused with the dynamism of color. Projects like *Grid Structure #1* (2014), installed at the Bruce Museum, and *Polychromatic Contemplations* (2018), the artist's first one-person museum exhibition, are site-specific installations that both beguile and enchant. As viewers make their way around these lattice towers, the overlapping grids at times seem to expand to encompass a coherent volume, while at others, collapse into seemingly two-dimensional renderings. The colors applied to the facets of the rods composing the sculptures shimmer and mutate as viewers change their position in relation to the work, an effect also powerfully realized in Kronschlaeger's series of "Spinning Cubes."

More recently, Kronschlaeger has literalized the seeming expansion and contraction of his grids by envisioning structures that do precisely that. Building on the architectural history of the "space frame," Kronschlaeger has developed prototypes for grid structures that, when pulled from either side, stretch into space.

Alternatively, when each end is pushed together, the structure folds in on itself until it becomes nothing more than a square. Between these two extremes a range of three dimensional volumes manifest themselves. The mutability of this sculpture allows Kronschlaeger to insert the grid into various, specific environmental contexts as a bridge spanning negative spaces. The artist envisions his space frames as inherently ephemeral, fleeting architectures, temporary spaces of refuge, meeting, and play, that belong in a long history of pavilion architecture, from English landscape gardens to World's Fairs.

Alois Kronschlaeger:

Time, Space, Color, Roldan Moderno, Buenos Aires, 2018

Part I

The work of Alois Kronschlaeger revisits this intersection between conceptual structure and material form, and the often beguiling visual results of their synthesis. A recent exhibition entitled *Polychromatic Contemplations*, held in the summer of 2018 at the Figge Museum, displayed three rows of evenly dispersed towers composed of colored lattices and yarn work sitting atop brickwork foundations. The grid—the basic meeting of horizontal and vertical axes—reverberated throughout the gallery, its echoes observable in the repeated intersections of painted rods; the mesh matrices that form the ground for Kronschlaeger’s yarn work designs; the varying patterns of bricks; the intersections of vertical towers with the horizontal floor; and in the regular distribution of the sculptures. All of these distinct realizations of the grid coalesced to form a “shifting landscape”—to borrow the title of another of Kronschlaeger’s site-specific installations—a kaleidoscopic environment where the ideal grid is overridden and complicated by material conditions.

Kronschlaeger’s “Spinning Cube” series is another iteration of the artist’s examination of the grid form and its complexities and mutability. Each Cube is constructed of 300 faceted rods, each with four faces. Each face of each rod is painted with one of six colors. Of the 1,200 total surfaces, therefore, each color appears 200 times. The entirety of the Cube is then placed on one of its corners, a simple change in orientation that undermines the stability of the square and its four right angles, and then set in rotation through the use of a motor. “To have [the Cube] spin, it’s easier for the observer to see the multitude of colors on each side,” Kronschlaeger reflects. “Seeing it on its diagonal axis enhances its viewing aspect. To impart movement to a square is a radical gesture. It was a conundrum tackled by Mondrian in his famous “Lozenge” paintings, and the color theorist and educator Josef Albers praised the “honesty” of the square over the dishonesty of the circle, precisely due to the fact that it does not move: “I have known for a long time that a circle always fools me by not telling me whether it’s standing still or not. And if a circle circulates you don’t see it.

Part II

Understanding Kronschlaeger's Spinning Cube as solely in dialogue with North American minimal and conceptual precedents is, however, to view only one half of the equation. Kronschlaeger's work in general—and his Spinning Cubes in particular—combines this legacy with a nearly contemporary lineage, which is revealed through reference to another artist who made the Cube spin. This is the Venezuelan Jesús Rafael Soto, and the work of art referenced is his 1952 painting *Rotation*, in which horizontal rows of squares tumble across the pictorial surface in increasingly abstracted forms. The square and cube would become a recurring feature in Soto's mature work, as he gradually moved it into the space of lived experience in order to, in his estimation, move beyond Mondrian. Whether as a volume evoked by hanging rods, or as planar surface projected before a patterned background, the square is often under pressure in his work. Its contours flicker and become unstable. It oscillates and undulates when it should not. But the resulting optical distortions of Soto's work, rather than denoting the futility of any assumption of visual clarity, are demonstrations of the flux and movement of the universe, its constant change. The same can be said of the kinetic experiments of his compatriots Alejandro Otero and Carlos Cruz-Diez, as well as the Argentinians Martha Boto and Gregorio Vardanega. While these artists deployed kinetics to myriad ends, they intersect in their interest in revealing the minutiae of lived experience, whether this is the instability of color, the physiological act of perception, or the disclosure of imperceptible forces. Their work deploys optical ambiguity and movement to disclose a world of constant change.

When seen from this perspective, Kronschlaeger's attention to color and the visual rhythm that results from the Cube's movement become platforms for examining the process of perception and the viewer's own location in time and space.

Part III

As installed in Roldan Moderno, Kronschlaeger's Spinning Cubes may either be seen in isolation or as part of a group of four Cubes. They are displayed in a line with the first and third Cubes rotating in one direction, the second and fourth in the opposite. When viewing the sculptures down the line, Smithson's mantra resurfaces: *Extreme order brings extreme disorder*. The systematically applied color and the regular distribution of rods, perfectly logical in their assembly, dissolve in washes of effervescent patterns and chromatic undulations before, breaking through the chaos, brief glimpses of order where the Cubes fall into unexpected alignment come into view. The Cubes telescope back and forth between chaos and order, all the while presenting spectators with a mirror with which to reflect on the perception of space, time, and color.

When looking at a Cube as it spins, it is possible to see every possible permutation of pattern and color as the structure pulses, dissolves, resumes its structural integrity, and falls away again. In this sense it is a closed system where all possibilities are available to vision through the Cube's axial rotation. In this sense, the Cube approaches Jorge Luis Borges's conception of the Universe as described in his short text "The Library of Babel." Here, the Library is a metaphor for the Universe, insofar as it contains every text that has ever been written and will ever be written. Every possible combination of letters is found there. It is in a state of complete chaos. How can one make order from this entropic condition? One way is to conceive of the Library—the Universe—as a circle. *If an eternal traveler would cross [the Library] in any direction, after centuries he would see the same volumes repeated in the same disorder (which, thus repeated, would be an order: the Order) My solitude is gladdened by this elegant hope.*

Kronschlaeger's Spinning Cubes become Borgesian glimpses onto a Universe of chaos that resolve when the patterns are perceived and repeated. The circular movement of the Cube contains both order and disorder—the disorder becomes the order.

-Nathan Morrow Jones



Alois Kronschlaeger

4 Spacer Stainless Steel Spinning Cube, 2018, Unique

Stainless steel, micro screws, enamel paint, industrial motor, stainless steel fork

27.5 x 27.5 x 27.5 cm

Unique

KRO AS 01



Alois Kronschlaeger

Torch Pieze (8 colors brass 02), 2022

Basswood, Ink,

61 x 28 x 28 cm

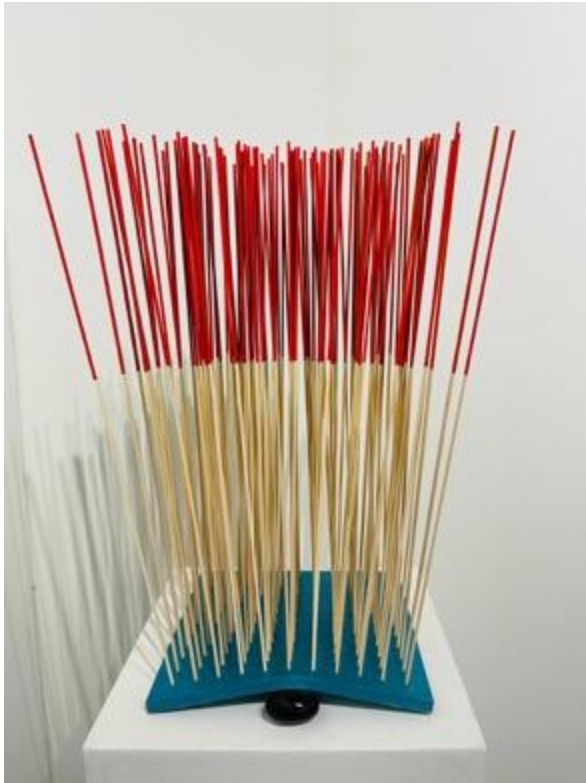


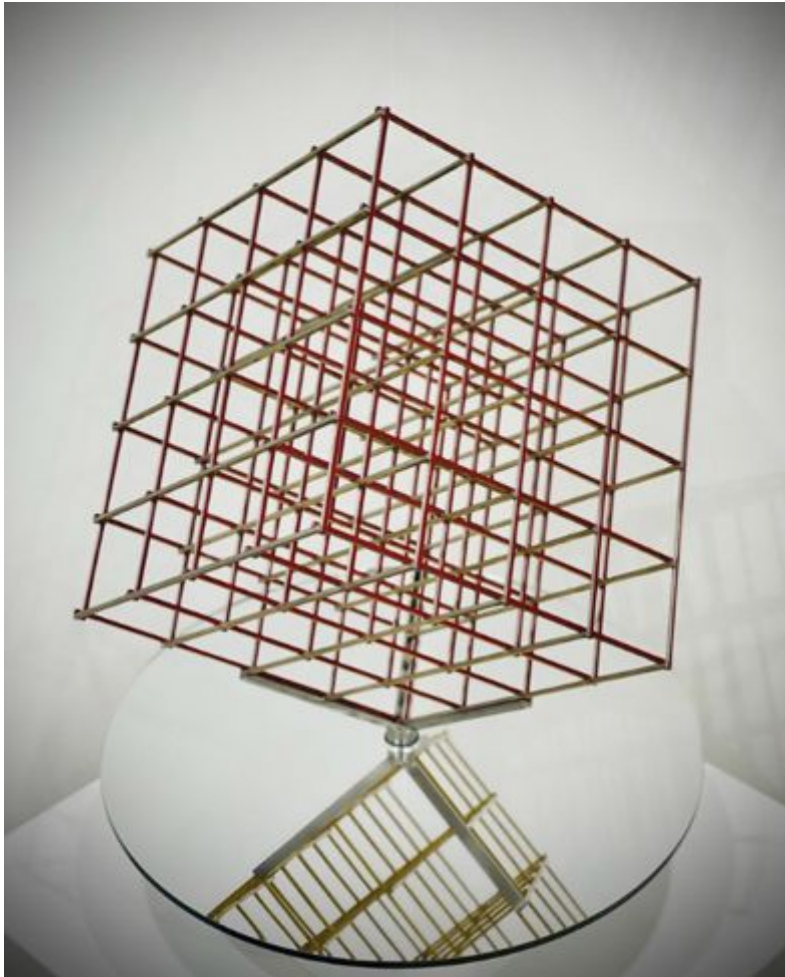
Alois Kronschlaeger

Torch (WPBMGH2), 2022

Basswood, aquarelle crayons, rubber, oil paint stick, black obsidian

30,5 x 30,5 x 61 cm
12 x 12 x 24 inches





Alois Kronschlaeger

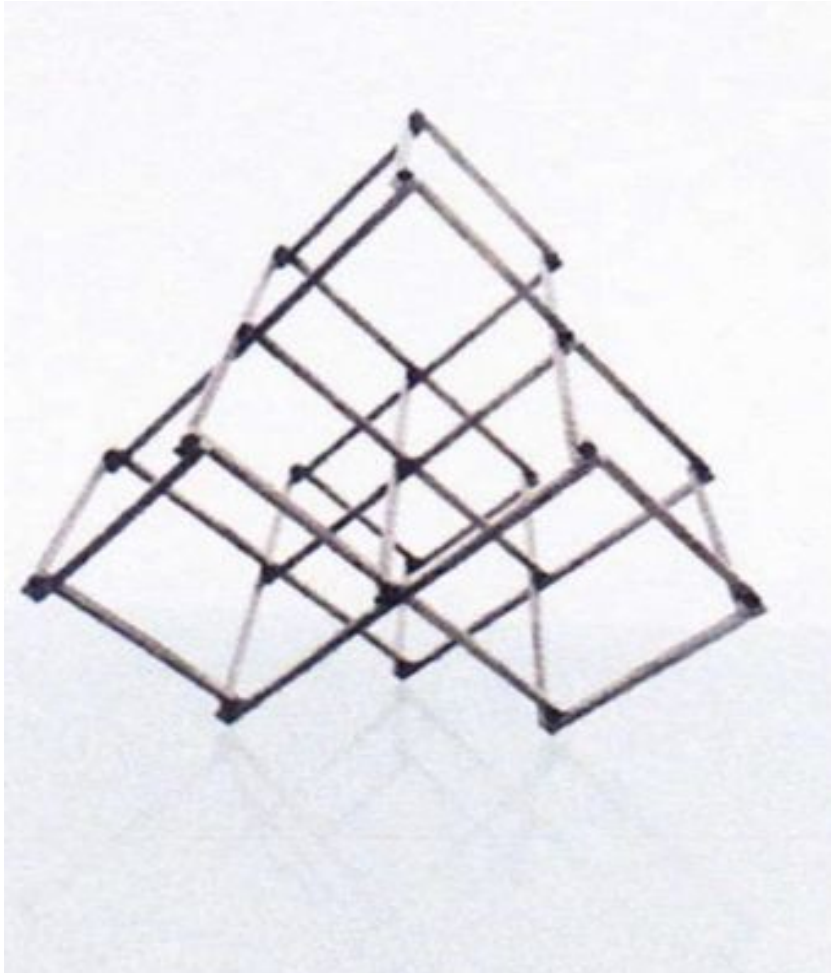
4 Spacer Stainless Steel Spinning Cube, 2018

Stainless Steel Rods, enamel paint, micro screws, industrial motor, stainless steel fork,

Unique

Cube: 27,5 x 27,5 x 27,5 cm

Diagonal axis: 43,51 cm



Alois Kronschlaeger

2 Spacer Stainless Steel Cube, 2016

Stainless steel, micro screws,

ed. 2/9 + 2 Ap

14 x 14 x 14 cm



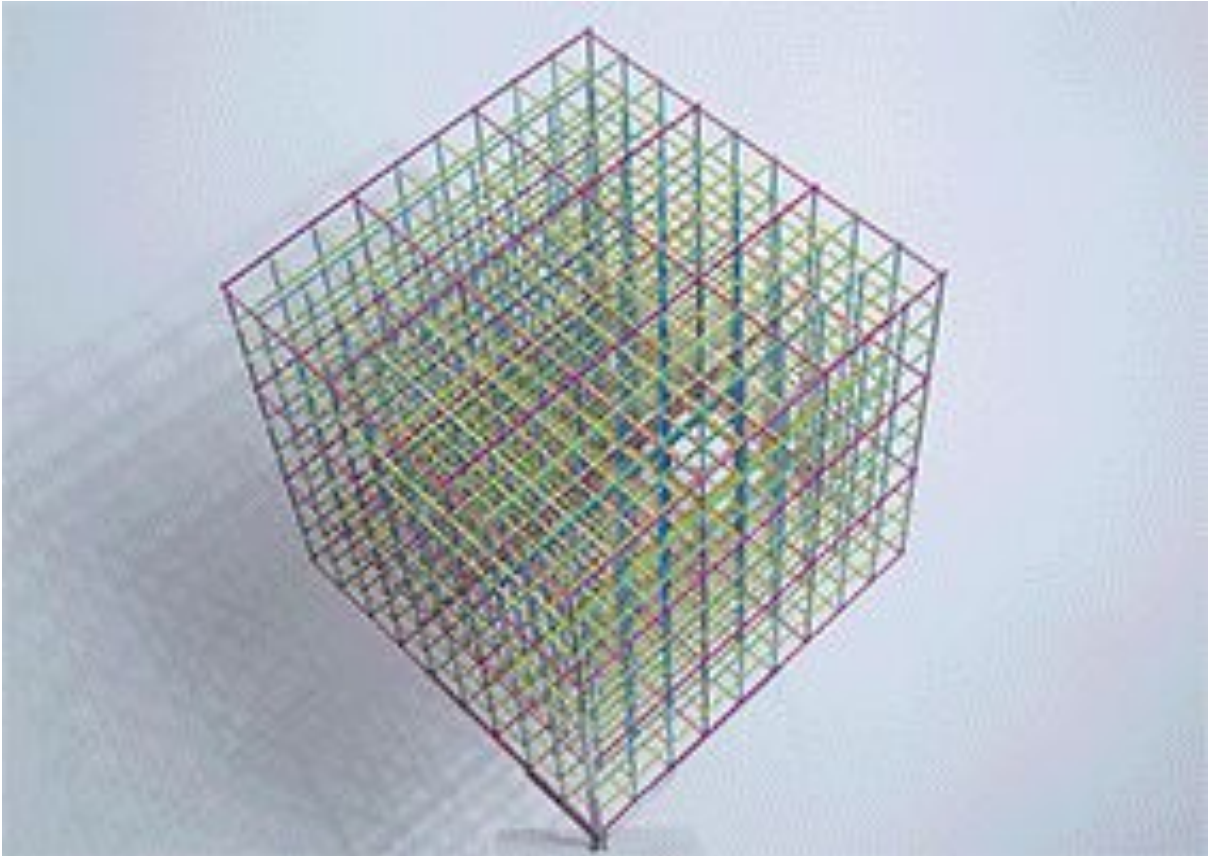
Alois Kronschlaeger

Double Torch (aluminum brass hexagonal rods with gold metallic pigment, 2022

Brass, aluminum hexagonal rods, gold metallic pigment, tinted polyester resin,

Unique

19 x 19 x 33.4 cm



Alois Kronschlaeger

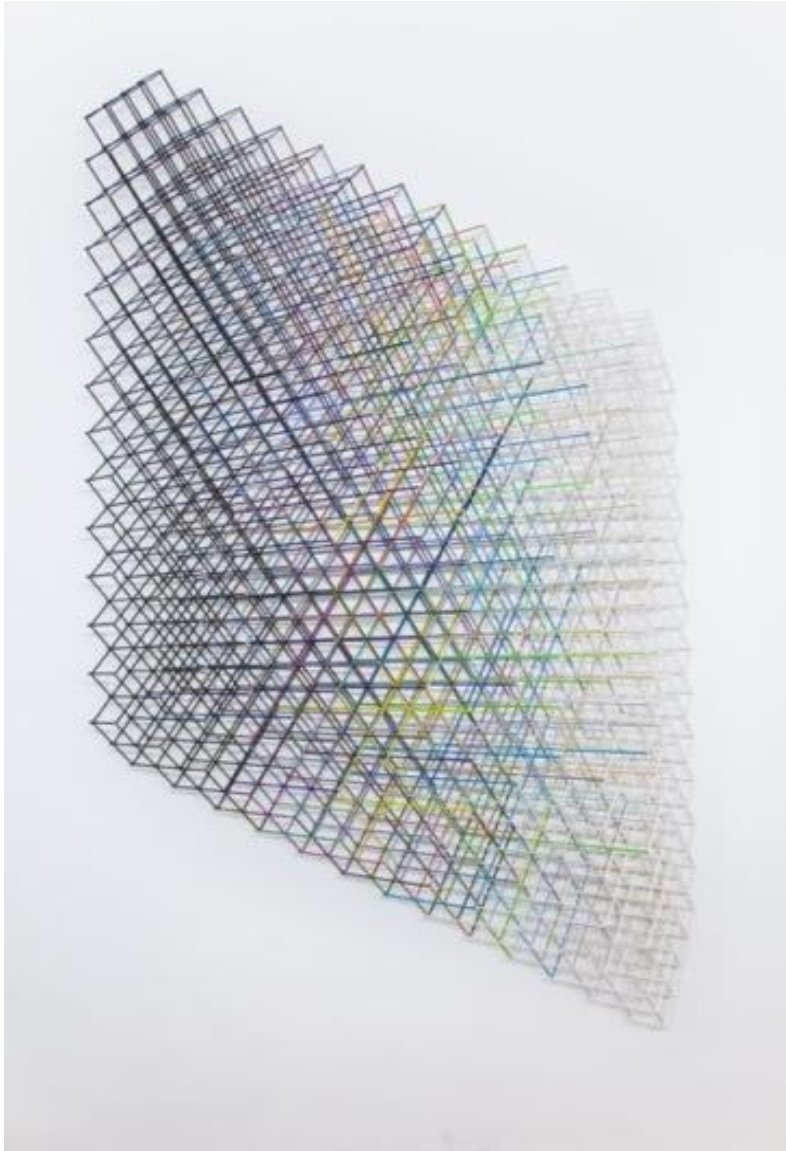
Polychromatic Spinning Cube Cuarenta y Ocho, 2022

Basswood, Ink, stainless steel industrial motor

61 x 61 x 61cm (24' x 24' x 24')

Unique

KRO AS 01



Alois Kronschlaeger

Estocolmo Glacier, 2021

Basswood, Ink

199.5 x 126 x 28 cm

AS ZONA



Alois Kronschaeger

Torch Pieze (8 colors), 2022

Basswood, Ink

AS ZONA



Alois Kronschlaeger

Polychromatic Spinning Cube, 2016

Basswood, Ink

61cm x 61cm x 61cm (2' x 2' x 2')

AS ZONA



Alois Kronschlaeger

Polychromatic Spinning Cube, 2016

Basswood, Ink

61 x 61 x 61cm (2' x 2' x 2')

KRO AS 02



Alois Kronschlaeger
Polychromatic Spinning Cube, 2015

Stainless Steel, Enamel Paint
61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS 03



Alois Kronschlaeger
Polychromatic Spinning Cube, 2015

Stainless Steel, Enamel Paint
61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS 04

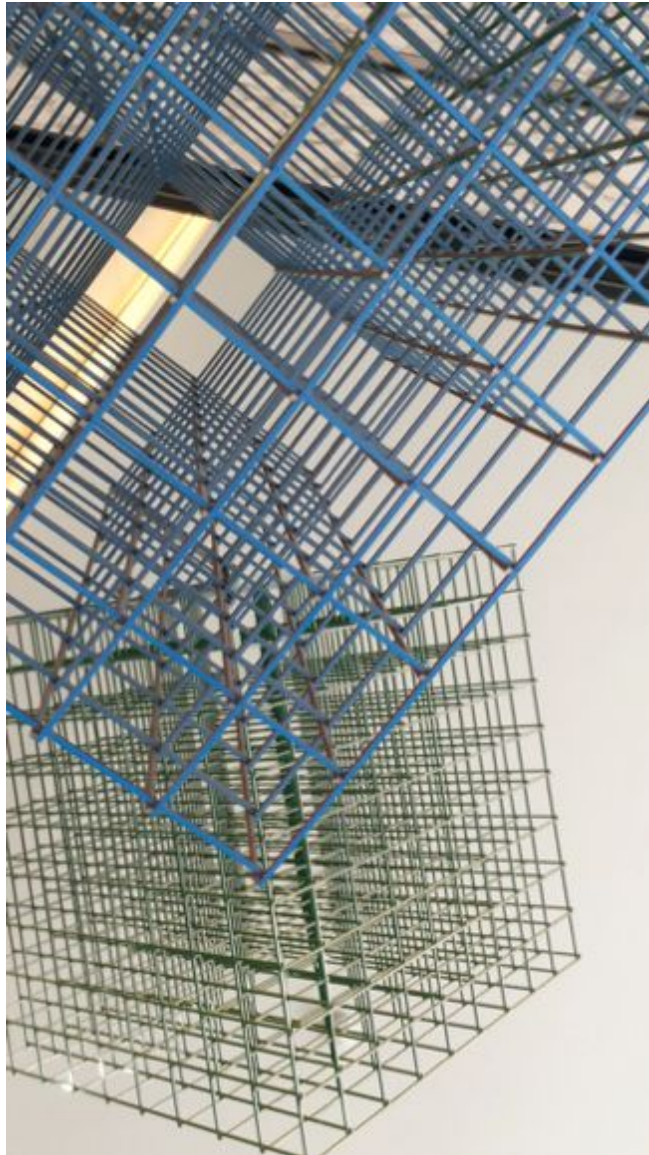


Alois Kronschlaeger
Polychromatic Spinning Cube, 2018

Stainless Steel, Enamel Paint

61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS 05



Alois Kronschlaeger
Polychromatic Spinning Cube, 2015

Stainless Steel, Enamel Paint

61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS 06



Alois Kronschlaeger

Suspended Polychromatic Spinning Cube, 2015

Stainless Steel, Enamel Paint

61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS 07



Alois Kronschlaeger

Polychromatic Spinning Cube, 2019

Basswood, Acrylic Ink

61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS 08

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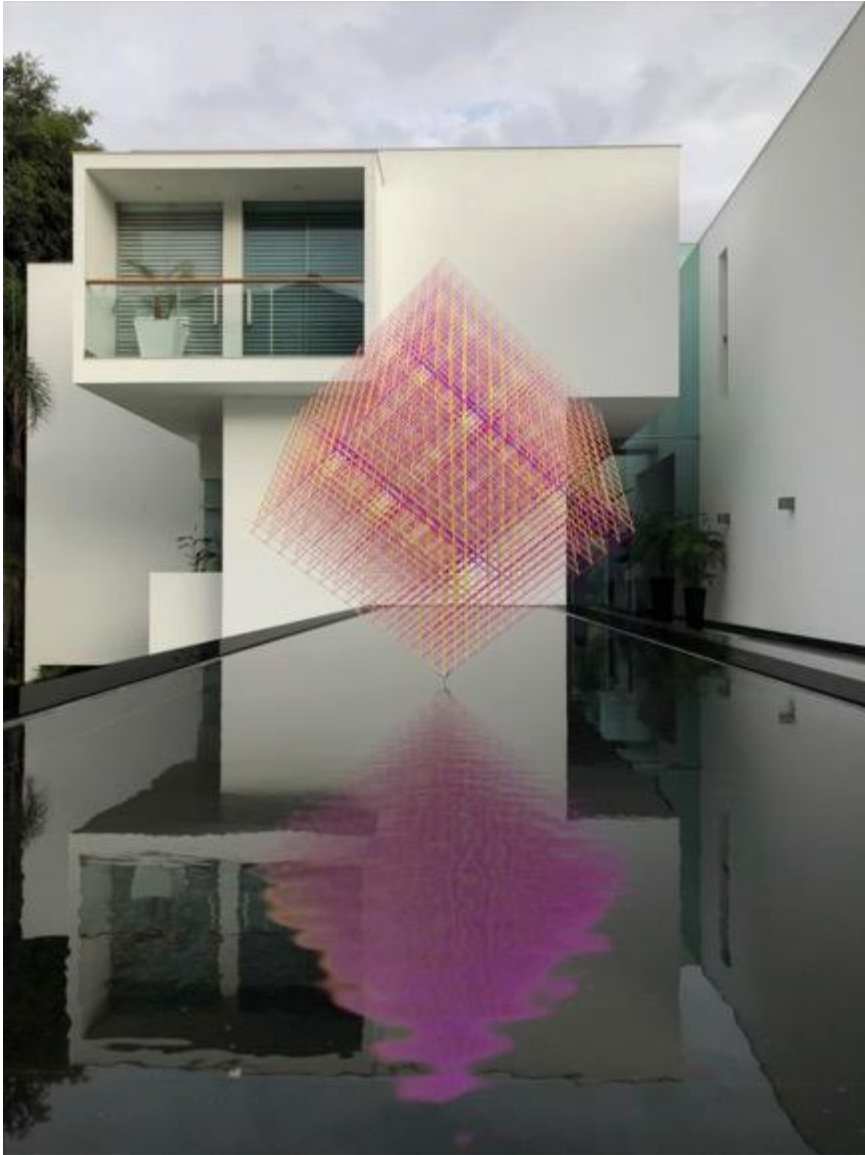
Alois Kronschlaeger

Polychromatic Spinning Cube, 2019

Basswood, Acrylic Ink

61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS 09



Alois Kronschlaeger

Polychromatic Spinning Cube, 2019

Stainless Steel, Enamel Paint

121 x 121 x 121 (4' x 4' x 4')

KRO AS

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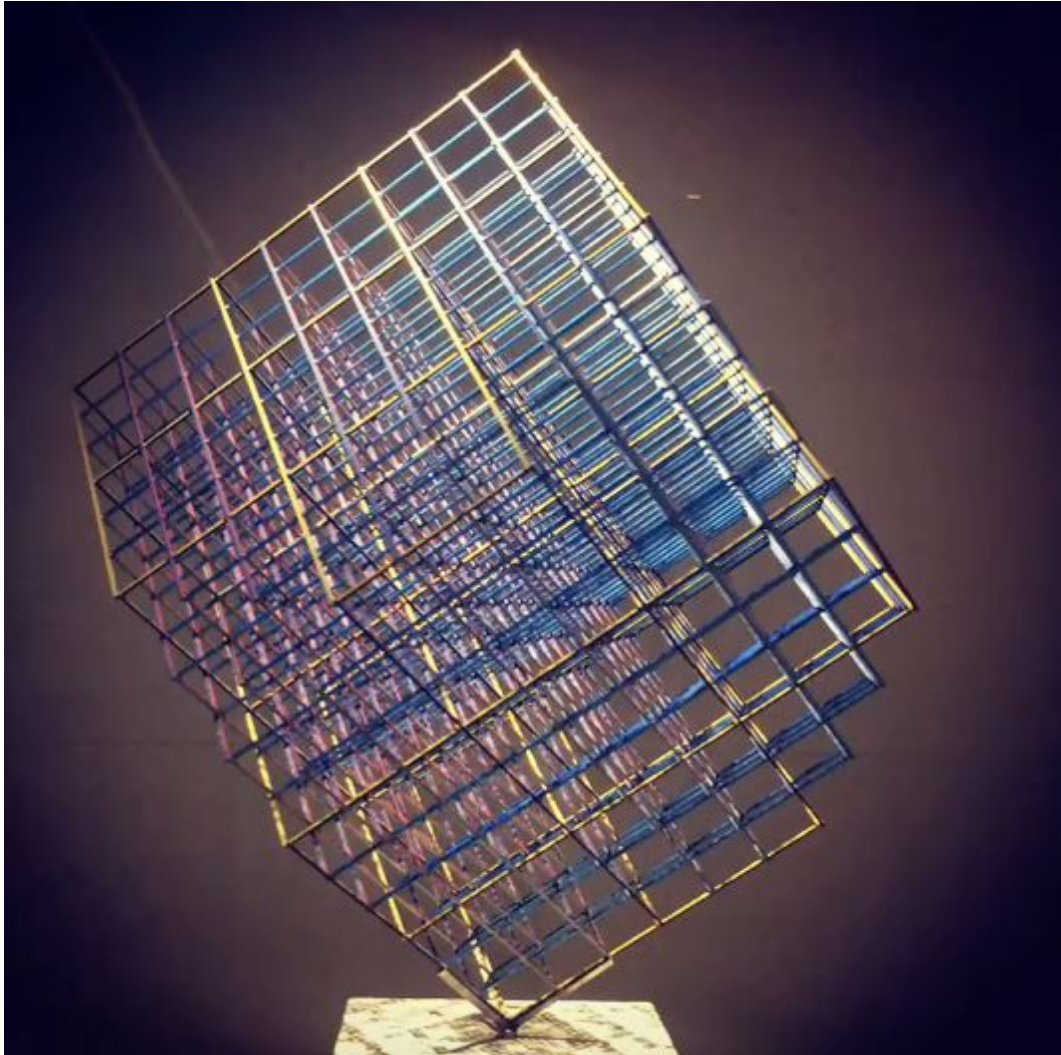


Alois Kronschlaeger

Polychromatic Spinning Cube, 2019

Basswood, Acrylic Ink
61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS



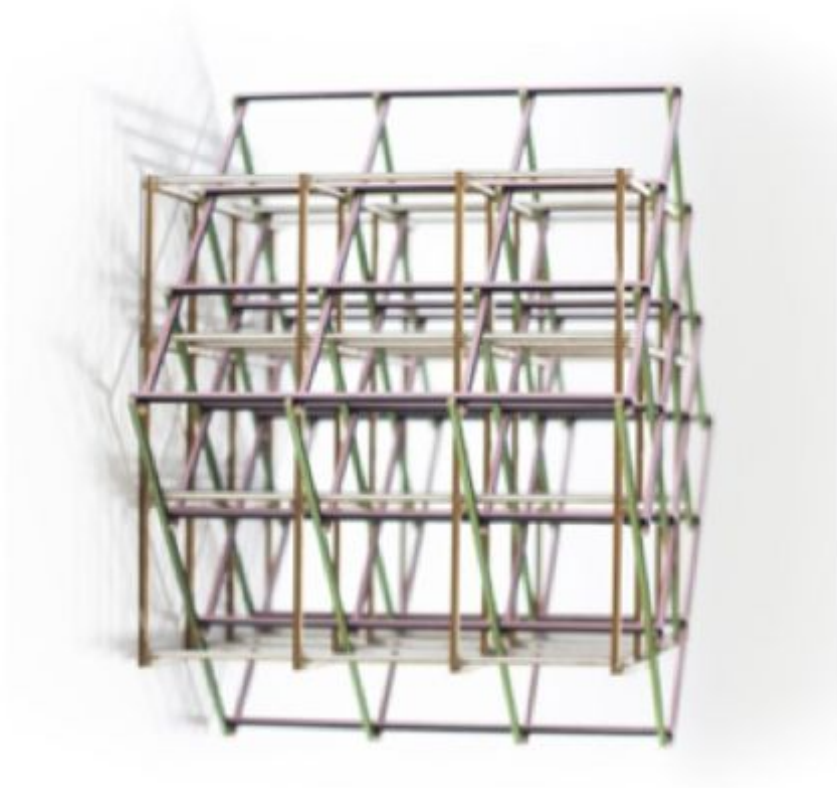
Alois Kronschlaeger

Polychromatic Spinning Cube, 2015

Basswood, Acrylic Ink

61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS



Alois Kronschlaeger

Octagonal Sdtar (01), 2020

basswood, acrylic ink

29.5 x 29.5 x 22.5 cm, Unique

KRON VC 25XX_1



Alois Kronschaeger

Octagonal Star (04), 2022

basswood, acrylic ink

29.5 x 29.5 x 22.5 cm, Unique

KRON VC 15XX_1



Alois Kronschlaeger

Polychromatic Spinning Cube, 2015

Basswood, Acrylic Ink

61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS

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Alois Kronschlaeger

Polychromatic Spinning Cube, 2015

Stainless Steel, Aluminum rectangular tubing, Enamel paint

61cm x 61cm x 61cm (2' x 2' x 2')

KRO AS



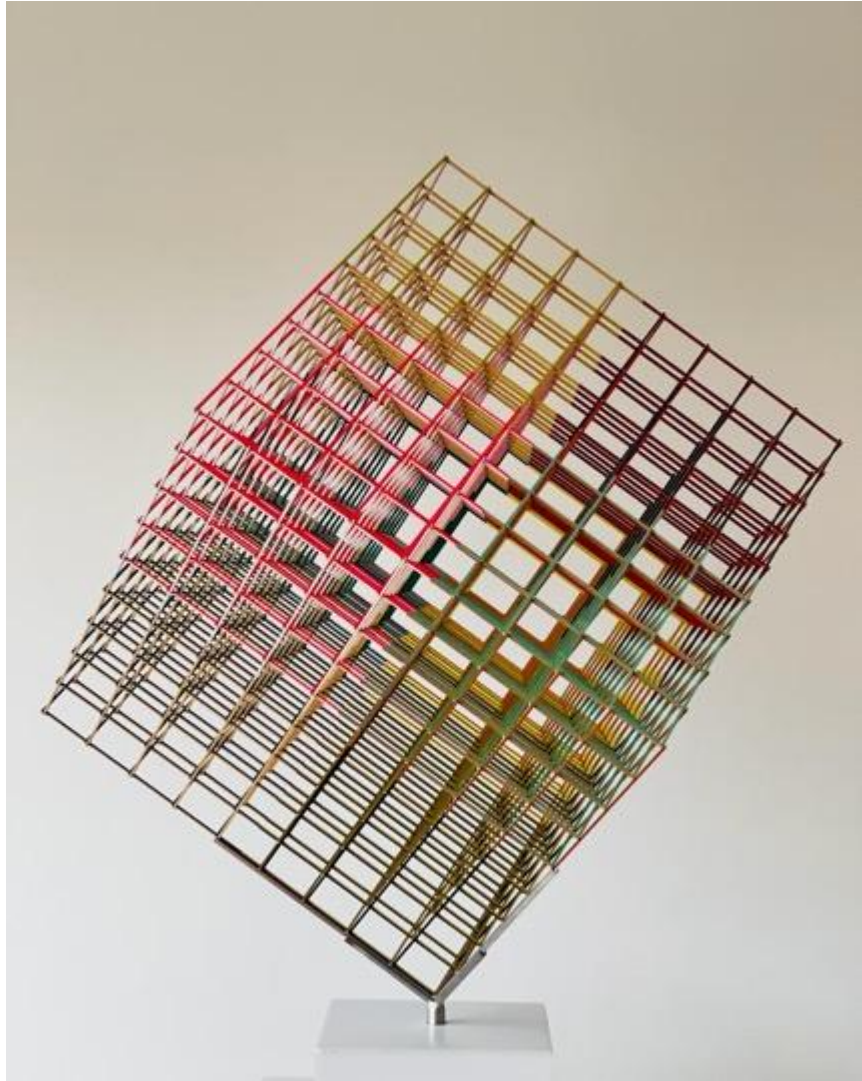
Alain Kronschaeger

Volta Small Glacier (Fade to White, Unique)

Basswood, Acrylic ink

97 X 62 x 13 cm

HAMPTONS



Alois Kronschlaeger

Spinning Cube 48 colores (#3)

Unique

Basswood, acrylic ink, motor

61 x 61 x 61 cm



Alois Kronschlaeger

Torque Column, (WPBMHG), 2020

Basswood, acrylic Ink, tinted polyester, stainless steel frame

30,5 x 30,5 x 61 cm

12 x 12 x 24 inches





Alois Kronschlaeger

Torch, 2022 (brass base) #4

61 x 28 x 28 cm

Basswood, acrylic ink

Unique







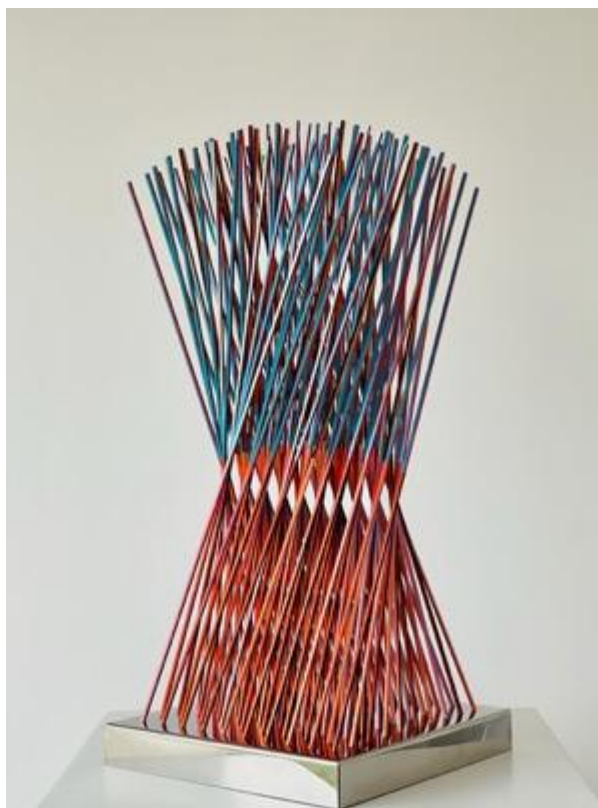
Alois Kronschlaeger

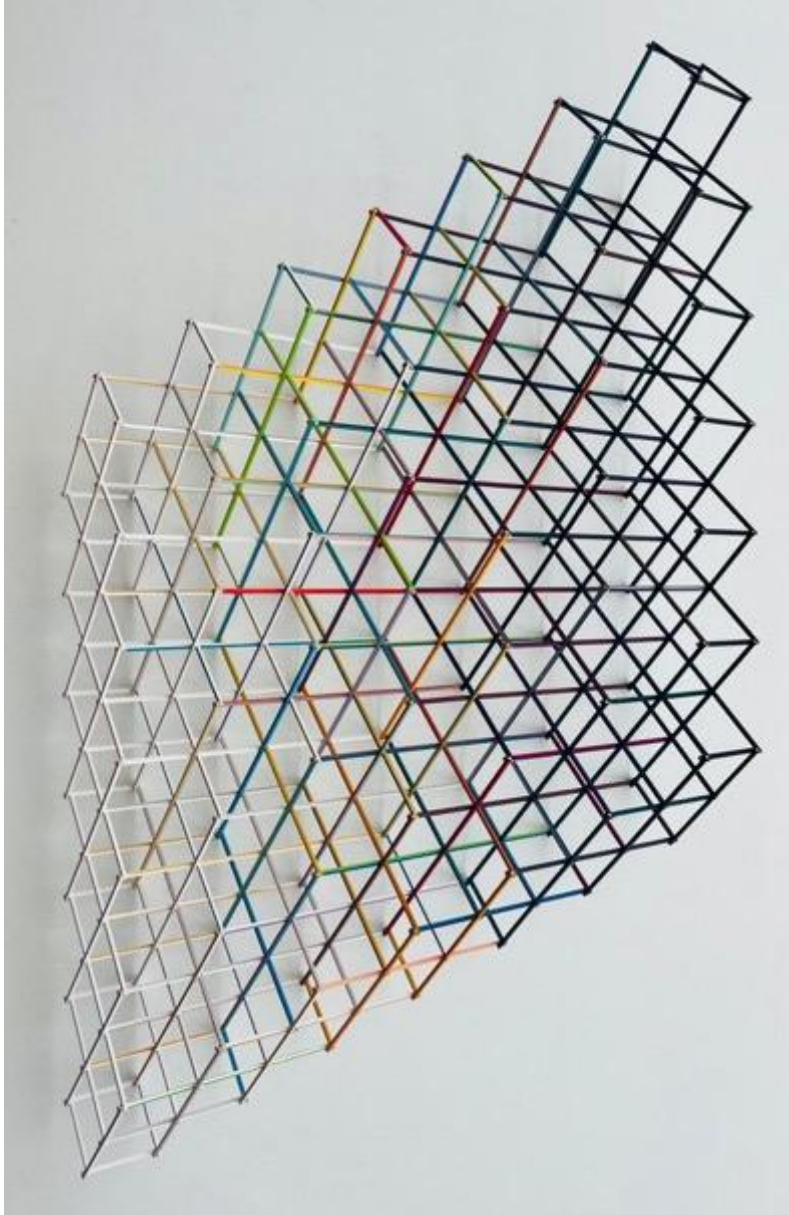
Torch #3, 2022 (stainless steel base) #3

61 x 28 x 28 cm

Basswood, acrylic ink

Unique





Alois Kronschlaeger

Small Glacier (white fade to black), 2022

Basswood, Acrylic Ink

95 x 61.5 x 13.5 cm