

MANFRED KIELNHOFER

Lives and works in Linz, Austria

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Hooded Aliens from Another Dimension Control Your Every Move 1000 years ago, guardians of time were a part of every advanced civilization. These hooded visitors from another realm were deemed responsible for myriad disappearances, damnations, and behavioral changes in entire groups of people. Scientists and students of the paranormal alike studied them in great depth, but found out nothing. Over time, interest died out, as did credibility, and people stopped thinking about them. At least so the story goes... Today, Austrian artist Manfred Kielnhofer forces us to rethink the existence of these real-life grim reapers with his surreal depictions of them. Were they the first aliens to ever land on earth? Messengers sent back in history from the present to teach the ancient man how to create the future? Whatever they are, the images of them are stunning.

TRENDS



Time Guardians

Cloaked in concrete-like or otherwise putrid variegated cloth, Manfred Kielnhofer's "time guardians" seem to be plotting against time or maybe avidly watching time television- is that a medieval joke or what? Like conspiratory monks in a deathless desultory demeanor, they exude an ominous lack of life as if in a ghost parade freshly arisen from the depths of the Artpark crypt. They blatantly stand here, gnarled and unfazed, making time. Are we lost in a movie, "Lord of the ring"- wise or is it a gathering of the Adams family in new Taliban unglamorous style? So welcome to the new dark ages. Kielnhofer's "time guardians" stand like silent monoliths of veiled knowledge in a sculpture garden, seemingly quarantined or time travelling, the only prop missing is the scythe. The grim reaper has come with his zombie

posse- they're decaying morosely in the open, guarding time in an esoteric Disneyland of sinister and unsavory folds. Their significance or arthistorical relevance lies in the eye of the beholder. Regardless, they are meant to evoke ancient times in their secretive hocus-pocus despondency, allegedly and all the more uncannily. Draped in mute and unholy light, they seem to be placidly heralding the big world conspiracy, admonishing and demolishing time concepts. Equivocally, Kielnhofer's work is a tribute to life and death, entwined, dilated and lost in time. The "time guardians" are maybe hooded knights in disguise, hiding the light within the moldy creases of their robes, fighting without armor against time.

Catherine Pandora