

Eyes and Ears

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Alan Michael, Lin Olschowka, David Ostrowski, Torsten Slama

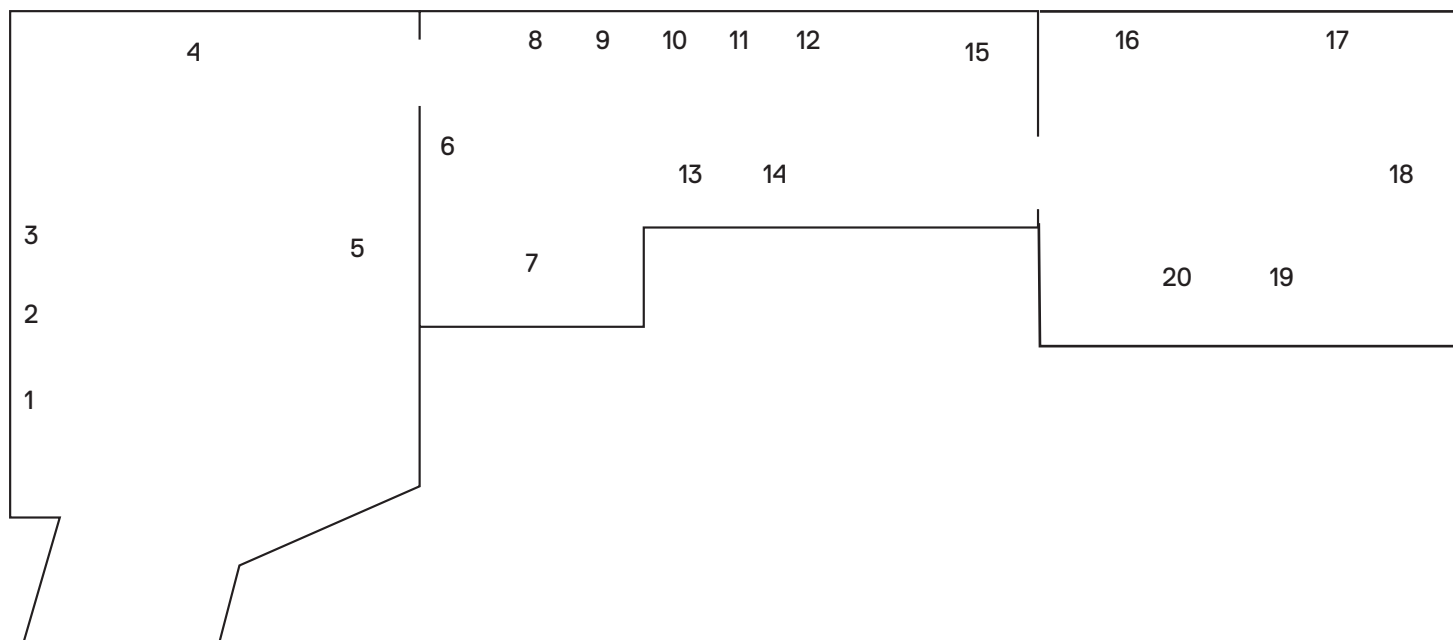
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A painted animal cannot pose. It does not pose for the picture, does not know it is being looked at, does not agree to any of it. Everything portraiture depends on is missing, and painters have gone on painting animals anyway, for as long as there has been painting.

Velázquez painted almost no animals on their own. Dogs are everywhere in his work and horses carry half the court, but always attached to someone. The exception, one of my favourite paintings of his, is a deer's head, small, dark ground, bust length, lit from the left, hung at the height of a person's face. It is the format he used for dukes and infantas, applied without a single adjustment. The head is turned the way a sitter turns. The fur is done at the speed of a lace collar. Only the look is missing. The picture puts you in front of a face at your own height, in the posture of being met, and nothing comes back. Not refusal, which would still be a form of address. Absence where the exchange should be.

What gets painted instead is a relation. In history, the animal in a picture is almost always doing work: standing in for property, for appetite, for innocence, for whatever the painter could not say plainly. It carries a meaning it did not choose and cannot refuse. This is why the animal has been so useful to anyone describing a person who has been reduced, sorted, kept, or made strange to themselves. Gregor wakes as an insect and the household's arrangements barely change.

The paintings gathered here work in the gap between the creature and the use made of it. What holds the exhibition together is not a species or a style but an unease. Looking at an animal is a rehearsal for looking at each other, and neither exchange is equal.



1. Soshiro Matsubara
Untitled, 2026
Pencil and charcoal on found paper
54 x 43 cm (21 1/4 x 16 7/8 in)

2. Soshiro Matsubara
Untitled, 2026
Pencil and charcoal on found paper
54 x 43 cm (21 1/4 x 16 7/8 in)

3. Soshiro Matsubara
Untitled, 2026
Pencil, charcoal, and pastel on found paper
67 x 48 cm (26 3/8 x 18 7/8 in)

4. Lin Olschowka
Stations, 2026
Acrylic on wood
41 x 57 cm (16 1/8 x 22 1/2 in)

5. Flora Fritz
ee57cde785907e0cc374d3971c5e,
2026
Acrylic on MDF
37 x 44 cm (14 5/8 x 17 3/8 in)

6. David Ostrowski
Die Messe ist gelesen (Parliament
Paintings), 2026
Acrylic on canvas, wood
101 x 61 cm (39 3/4 x 24 in)

7. Tenki Hiramatsu
Untitled, 2026
Oil and beeswax on wooden panel,
artist frame
29.7 x 42 cm (11 3/4 x 16 1/2 in)

8. Torsten Slama
Special Investigator K-9, 2023
Graphite on pink vellum
29.7 x 21 cm (11 3/4 x 8 1/4 in)

9. Torsten Slama
At the Toy Car Convention / Un re in
ascolto, 2019
Graphite, colored pencil, and pastel
chalk on a file folder cover
22.9 x 31.8 cm (9 x 12 1/2 in)

10. Torsten Slama
Y a-t-il autre chose?, 2023
Graphite and colored pencil on vellum
25 x 35 cm (9 7/8 x 13 3/4 in)

11. Torsten Slama
The Investigation Thumb / Die
Untersuchung, 2019
Graphite and colored pencil on a file
folder cover
21 x 29.7 cm (8 1/4 x 11 3/4 in)

12. Torsten Slama
Le comte Ory, 2023
Graphite and colored pencil on pink
vellum
22.5 x 31.7 cm (8 7/8 x 12 1/2 in)

13. Lin Olschowka
Mouse Museum, 2026
Acrylic on wood
35 x 50 cm (13 3/4 x 19 5/8 in)

14. Alan Michael
Creek Sheek, 2014
Oil on canvas
105 x 156 cm (41 3/8 x 61 3/8 in)

15. Flora Fritz
red boy, 2026
Acrylic on wood
15 x 30.5 cm (5 7/8 x 12 in)

16. Alan Michael
Train in the Snow, 2014
Oil on canvas
105 x 75 cm (41 3/8 x 29 1/2 in)

17. Birgit Megerle
Treats, 2023
Oil on wooden box
8 x 26.5 x 16 cm (3 1/8 x 10 3/8 x 6 1/4
in)

18. David Ostrowski
Bitte nicht nach Hause schicken
(Parliament Paintings), 2026
Acrylic and paper on canvas
100 x 70 cm (39 3/8 x 27 1/2 in)

19. Birgit Megerle
Losung Loslösung, 2003,
Oil on canvas
80 x 70 cm (31 1/2 x 27 1/2 in)

20. Tenki Hiramatsu
Hund, 2021
Oil and acrylic on wooden panel, artist
frame
59.5 x 40 cm (23 3/8 x 15 3/4 in)