

# 07-03- 05-05-13 Chat Jet Painting <Beyond> The Medium Part 1

Franz Amann, Ei Arakawa / Nikolas Gambaroff,  
Monika Baer, Will Benedict, Andy Boot,  
Jana Euler, Manuel Gorkiewicz, Wade Guyton,  
Clemens Hollerer, Alex Hubbard, Jutta Koether,  
Michael Krebber, Anita Leisz, Lotte Lyon,  
Birgit Megerle, Chiara Minchio, Ute Müller,  
Reto Pulfer, Blake Rayne, Pamela Rosenkranz,  
Stefan Sandner, Gedi Sibony, Reena Spaulings,  
Lucie Stahl, Cheyney Thompson,  
Jessica Warboys, Alexander Wolff

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M—

Künstlerhaus Halle für Kunst & Medien  
Burgring 2, Graz, Austria  
Di-So 11-18h, Do 11-20h

[www.km-k.at](http://www.km-k.at)

The works shown at the first internationally themed group exhibition Chat Jet, presented on the occasion of the Künstlerhaus re-opening, are dedicated to current approaches in painting that might be labelled as painting beside itself, or outside of its original frame. An essential thread of this current discourse on painting becomes disengaged from the frame to embrace the space beyond the canvas, as evident for instance in Lotte Lyon's wall piece in the exhibition venue's foyer or in Alexander Wolff's living exploration piece in the apse. At the same time, classical materials like pigment, acrylic, and canvas experience a more restrained use, with painting playing out on all kinds of surfaces and with widely divergent materials and "grounds" being employed. The idea takes centre stage in lieu of artisanship, as is illustrated by the works of Monika Baer, Michael Krebber, or Andy Boot shown in the exhibition, which position "painting" as context-specific, or even with humoristic connotations, but always extending beyond its medium.

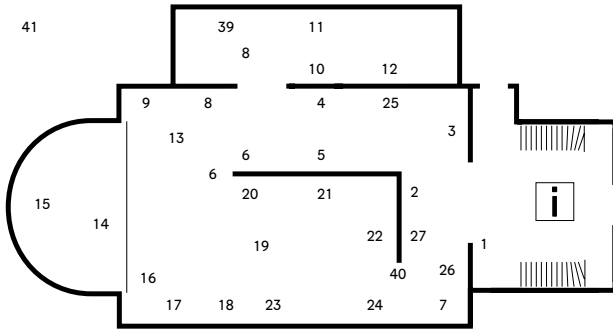
A number of artists in this exhibition have created works based on these considerations, and similar ones, yet with temporally shifted and more refined knowledge of media. In pieces by the artists Will Benedict or Lucie Stahl, as well as those shown in this exhibition by Birgit Megerle, painting is seen to be reflected in the medium of photography. Here, the at times media-induced doubling of the pictures is keenly discussed in broader contexts, whereby the specific nature of each work is significant and no one aspect is seen to overlay another. The artists explore possible variances in their own position in reaction to developments and discussions about "painting" while simultaneously embedded in an elaborate network of fellow artists, curators, critics, gallerists, and collectors.

The exhibition Chat Jet – Painting «Beyond» The Medium and the works it presents are devoted to such issues, to this “buzz” that may even swell to a performative mantra, as in the performances by Ei Arakawa: “Running painting painting Running Out Painting Painting is Watching.” Many of the artistic approaches taken in the exhibition seem to roughly unite, fostering questions as to how such performative practices or delegated performativity (as in the case of Reena Spaulings and her “Michael” series), digital strategies (as in the case of Wade Guyton), or linguistic considerations (thematized by Stefan Sandner, Jana Euler, Arakawa/Gambaroff, or Blake Rayne) take painterly recourse to the canvas – questions as to how painting reacts to the challenges of an increasingly mediated society characterized by a proliferation of technology and a globalized structure.

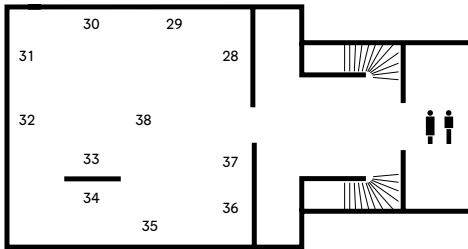
What are the media, structures, and surfaces employed in painting nowadays, and have we reached a point where the image is fractured into fragments? How does it remain possible to demarcate and define painting when it faces these greater mediatic challenges and even enters into alliances with techniques that were formerly alien to painting? Might painting’s reflexive game with its own remnants generally refer to the breakdown of separation in the field of visual culture, and what are the conditions for viewing? The concluding question influencing the exhibition is: Why pursue painting, and how, in today’s digital age?

Chat Jet was conceived by Sandro Droschl in collaboration with Christian Egger, who has assumed a curatorial position at the Künstlerhaus. The comprehensive project includes an accompanying program and an exhibition catalogue.

A / B ground floor



C basement floor



1

Lotte Lyon

**Ohne Titel, 2013**

Dispersion paint on wood,  
195 x 1015 x 364 cm,  
Courtesy the artist

Tying into the new architectural foyer situation and uniting two wall formats in one gridded picture, this geometric mural appears to be entering and exiting the wall simultaneously – newly composing the surrounding space in a spatially sentient and illusory way.

2

Stefan Sandner

**o.T., 2012**

Acrylic on canvas, 90 x 90 cm,  
Courtesy Sammlung Lucretia  
Schmidt, Vienna

Stefan Sandner isolates and decontextualises fragments of handwritten notations (e.g., found notes or private ones written by friends) and transfers them to the canvas, acts that may be read as reflecting meditations on the generation of meaning and (art) history. Transposed onto the canvas and into the picture, these images swiftly confront their beholders with the purport of text portion, while additionally referencing the fundamental problematic issues related to painting.

3

Jessica Warboys

**Sea Painting, Dunwich, 2013**

Pigment on canvas, 650 x 320 cm,  
Courtesy Gaudel de Stampa, Paris

Jessica Warboys works with disparate mediums, ranging from film and sculpture to painting and glass painting. The "Sea Paintings" on show in the exhibition are created when the

artist subjects a canvas prepared with pigments to sea water; the flux of the sea, the sea salt, and the sand cause the colours to become embedded in the canvas material.

4 - 1

### Cheyney Thompson

Quantities of pigment in a ratio derived from three intersecting models-180° z-axis rotation of model A(1.0ml-R: 0.1ml-YR: 0.0ml-Y:3.1.3ml-YG:2.1ml-G: 8.2ml-BG:34.6ml-B:19.7ml-PB: 16.7ml-P:17.5ml-RP), 2013

Acrylic on canvas, 115,9 x 92,1 cm, Courtesy Campoli Presti, London/Paris

4 - 2

### Cheyney Thompson

Quantities of pigment in a ratio derived from three intersecting models-180° x-axis rotation of model A(17.5ml-R: 16.7ml-YR: 19.7ml -Y: 34.6ml -YG: 8.2ml-G: 2.1ml-BG:1.3ml-B:0.0ml-PB: 0.1ml-P:1.0ml-RP),2013

Acrylic on canvas, 115,9 x 92,1 cm, Courtesy Campoli Presti, London/Paris

4 - 3

### Cheyney Thompson

Quantities of pigment in a ratio derived from three intersecting models-90° y-axis rotation of model A(0.5ml-R: 29.5ml-YR:7.2ml-Y:4.4ml-

YG:7.1ml-G: 3.9ml-BG:21.1ml-B:14.5ml-PB:9.7ml-P:3.4ml-RP), 2013

Acrylic on canvas, 115,9 x 92,1 cm, Courtesy Campoli Presti, London/Paris

4 - 4

### Cheyney Thompson

Quantities of pigment in a ratio derived from three intersecting models-180° y-axis rotation of model A(2.1ml-R: 1.3ml-YR: 0.0ml-Y:0.1ml-YG:1.0ml-G: 17.5ml-BG:16.7ml-B:19.7ml-PB:34.6ml-P:8.2ml-RP), 2013

Acrylic on canvas, 115,9 x 92,1 cm, Courtesy Campoli Presti, London/Paris

Cheyney Thompson is most commonly associated with strongly conceptual painting. In apparently avoiding discussions related to media specificity, the artist instead questions the production processes involved in art, as well as art's reception and distribution in general.

5 - 1

### Blake Rayne

untitled (cover letter) 14, 2011

Acrylic on canvas, felt, 184 x 122 cm, Courtesy Campoli Presti, London/Paris

5 - 2

### Blake Rayne

untitled (cover letter) 16, 2011

Acrylic on canvas, felt, 184 x 122 cm, Courtesy Campoli Presti, London/Paris

5 - 3

### Blake Rayne

untitled (cover letter) 17, 2011

Acrylic on canvas, felt, 184 x 122 cm, Courtesy Campoli Presti, London/Paris

5 - 4

### Blake Rayne

untitled (cover letter) 19, 2011

Acrylic on canvas, felt, 184 x 122 cm, Courtesy Campoli Presti, London/Paris

6 - 1

### Gedi Sibony

High Hat, 2012

Drawing on passe-partout, framed the wrong way, 52 x 41,5 cm, Courtesy Galerie Meyer Kainer, Vienna

6 - 2

### Gedi Sibony

Becoming Situated, 2012

Acrylic, cardboard, 243 x 120 cm, Courtesy Privatsammlung, Vienna

A significant number of works by artist Gedi Sibony appear to seek out the paradoxical connection between improvisation and refinement. The pieces are fashioned from elements of plywood and cardboard, inevitably evoking references to Arte Povera, while a further work in the exhibition is a found drawing framed displaying its reverse side towards the front.

7-1

Lucie Stahl

**Erotic Thoughts, 2011**

UV-resistant inkjet print, UV-resistant paint, polyurethane, 86 x 118 cm, Courtesy Galerie Meyer Kainer, Vienna

7-2

Lucie Stahl

**Untitled (Noodles), 2011**

UV-resistant inkjet print, UV-resistant paint, polyurethane, 86 x 118 cm, Courtesy Galerie Meyer Kainer, Vienna

The works of artist Lucie Stahl, who resides in Vienna, involve posters of scanned and enlarged assemblages covered in polyurethane. Contextualised here are approaches from image theory, semantics, and psychoanalysis in subtle interrelationships with appropriation art and conceptual art. This context is geared not towards their formal completion but instead furtively shows ambiguities of communication in the "now" performing on the glass surface of an everyday device for capturing data (a scanner).

8-1

Reena Spaulings

**Michael I, 2011**

Acrylic on canvas, 160 x 300 cm, Courtesy Privatsammlung, Vienna

8-2

Reena Spaulings

**Michael III, 2011**

Acrylic on canvas, 160 x 270 cm, Courtesy Privatsammlung, Vienna

8-3

Reena Spaulings

**Michael, 2011-2013**

Pipes, variable dimension, Courtesy Galerie Campoli Presti, London/Paris

Since its inception, the artists' collective Reena Spaulings has been making use of its double-agent status, of its dual identity as both art dealer and artist. In its performative "Michael" series, revisiting Yves Klein's "living paintbrush", a befriended critic and gallery assistant by the name of Michael serves as a paintbrush, departing from the canvas as a model, showing friendship beside itself, art history beside itself, and painting beside and beyond its medium. "Michael I" and "Michael III" are displayed within an installation of painted steel pipes. Commonly used for plumbing and gas, these pipes were also used for hanging garments in the former dress shop that was the original location of Reena Spaulings Fine Art in New York.

9

Michael Krebber

**Miami City Ballet IV, 2010**

Pre-primed canvas, acrylic paint on fabric, 90 x 90 x 7 cm, Courtesy Privatsammlung Albrecht Kastein, Berlin

Having always been considered to be a conceptually oriented painter, the artist probes the boundaries and opportunities of painting without the work itself necessarily assuming the guise of painting. The works of Michael Krebber predominately explore the forms taken by signs in relation to one another, such as "how figure and ground, form and format, surface and space, color and object, frame and wall, object and installation, light and place, material and reference, title and context, original and found material can be related to one another." (Helmut Draxler)

10-1

Jana Euler

**The B-motions sending undeliberately a strong message 1, 2012**

Acrylic on canvas, 100 x 85 cm, Courtesy dépendance, Brussels

10-2

Jana Euler

**The B-motions sending undeliberately a strong message 2, 2012**

Acrylic on canvas, 95 x 85 cm, Courtesy dépendance, Brussels

10-3

Jana Euler

**The B-motions sending undeliberately a strong message 3, 2012**

Acrylic on canvas, 105 x 85 cm, Courtesy dépendance, Brussels

The artist conveys an excessive range of themes onto the canvas format, at times even in exaggerated multinomial gestures. This implies that decisive details must again be sought within the pictures, for instance the words that she has hidden in the overemphasised faces found in the series "The B-motions sending undeliberately a strong message", which she pursues with her professional sedimentation as "painter".

11-1-7

Ute Müller

untitled, 2013

Diverse materials, framed,  
60 x 45 cm, Courtesy the artist

Caught in a perpetual orbit of querying artistic practice, motif quests, citation affinity, questions of arrangement and presentation, the works of Ute Müller are coincidental products of a seriality that is not elucidated more closely in terms of scope – as if they were remaining distant from their own interpretation.

12

Alex Hubbard

Eat your friends, 2012

Video, 5:39 Min., Courtesy Galerie Eva Presenhuber, Zurich

The interplay between painting and video is revealed by artist Alex Hubbard, as are the many levels constituting his videos. The artist's "films" are retreats focused on fluids and objects. The camera is installed in a fixed position. The monitor and the projection surfaces become a screen, with the painter as a protagonist both behind and in front of the camera, holding up the myth of the self-painting picture.

13-1

Anita Leisz

Untitled, 2010

Wood, gypsum fibreboard,  
231 x 77 x 24 cm, Courtesy Galerie Meyer Kainer, Vienna

13-2

Anita Leisz

Untitled, 2010

Pre-primed particle board, paint,  
191 x 76,5 x 20 cm, Courtesy  
Galerie Meyer Kainer, Vienna

Anita Leisz invokes various materials, working for instance with simple plasterboard or wooden panels, which she assembles to create thin rectangles reminiscent of minimalist objects. Yet contrary to minimal art, her works are in no way neutral. They assert their own independence while indeed engaging with their surroundings and also position themselves within space vis-à-vis other works. Inherent to her works is the subtle moment of shifting from autonomous to contextual sculpture.

14-1

Michael Krebber

Axxis 278, 2011

Surfboard: Styrofoam, synthetic material, 50 x 39 x 15 cm, Courtesy Galerie Buchholz, Cologne

14-2

Michael Krebber

Axxis 278, 2011

Surfboard: Styrofoam, synthetic material, 55 x 39 x 15 cm, Courtesy Galerie Buchholz, Cologne

14-3

Michael Krebber

Axxis 278, 2011

Surfboard: Styrofoam, synthetic material, 55 x 39 x 15 cm, Courtesy Galerie Buchholz, Cologne

14-4

Michael Krebber

Axxis 278, 2011

Surfboard: Styrofoam, synthetic material, 53 x 39 x 15 cm, Courtesy Galerie Buchholz, Cologne

14-5

Michael Krebber

Axxis 278, 2011

Surfboard: Styrofoam, synthetic material, 48 x 39 x 15 cm, Courtesy Galerie Buchholz, Cologne

14-6

Michael Krebber

Axxis 278, 2011

Surfboard: Styrofoam, synthetic material, 37 x 39 x 15 cm, Courtesy Galerie Buchholz, Cologne

15

Alexander Wolff

Wandbild, 2013

Acrylic, dust, tape and posters on wall, variable dimension, Courtesy the artist

The manifestations, potentialities, and limits of painting are pivotal to the artistic practice of Alexander Wolff. His works arise from such considerations and range between representational forms like panel painting, murals, pictures in space, or spatial images. By employing a broad selection of materials, techniques, and perspectives, he fosters exciting relationships with the space as expressed through geometric patterns. Colour is combined with dirt, poster shards from urban space, dust, protective paper, and light/shadows to create abstract compositions.

16-1

Ei Arakawa /

Nikolas Gamaroff

Cardman (TX/XT), 2012

Fabric, unique block print on wood (acrylic), 190 x 65 x 30 cm, Courtesy Galerie Meyer Kainer, Vienna

16-2

Ei Arakawa /

Nikolas Gambaroff

**Cardman (AL/LA), 2012**

Fabric, unique block print on wood (acrylic), 190 x 65 x 30 cm, Courtesy Galerie Meyer Kainer, Vienna

16-3

Ei Arakawa /

Nikolas Gambaroff

**Two-Alphabet Monograms (Poetry Museum), 2012**

2 tables, cards, fabric, Table 1: 76 x 145 x 118 cm; table 2: 76 x 101 x 118 cm; 2 x 325 cards, Courtesy Galerie Meyer Kainer, Vienna

16-4

Ei Arakawa /

Nikolas Gambaroff

**Two-Alphabet Monograms flogs, 2009**

26 layers of fabric: spray paint on canvas, 164 x 113 cm each, Courtesy Galerie Meyer Kainer, Vienna

The artists Ei Arakawa (working primarily in the area of performance) and Nikolas Gambaroff (working primarily with painting), who started collaborating in 2008, have developed various adaptations of their "Two-Alphabet Monograms" at regular intervals. The project, which originated in 2009 through a common interest in exploring language and its social, psychological, and formal structures, evolved as a dysfunctional, written, and oral language. It is continually developing and takes on various formal and material states of being through performances, installations, objects, architecture, and lectures.

17

Blake Rayne

**Wild Country, 2012**

Video, 2 video screens, variable dimension, Courtesy Campoli Presti, London

Implementing new techniques, the artist researches abstract painting in the context of conceptual art while simultaneously poised between reduced colour and the readymade. "As you can see, I don't lend credence to all the talk of painting being dead. That is a myth. Indeed, painting was never alive, which means that it cannot die."

18

Reto Pulfer

**Die Intuitive Antilope, 2013**

Pastel on paper, textile, metal, mixed material, 470 x 540 cm, Courtesy the artist and Galerie Balice Hertling, Paris, Hollybush Gardens, London

When it comes to material selection, to divergent approaches and executions, Reto Pulfer always seems to be working more with states than with the codifications and fixations of his works. The artist himself likes to speak of "moments of transition".

19

Alex Hubbard

**Hit Wave, 2012**

Video, 4:25 Min., Courtesy Galerie Eva Presenhuber, Zurich

20-1

Monika Baer

**o.T., 2013**

Oil on cropped canvas, wood, schnapps bottle, 50 x 40 cm, Courtesy Galerie Barbara Weiss, Berlin

20-2

Monika Baer

**o.T., 2013**

Oil on cropped canvas, wood, schnapps bottle, 80 x 65 cm, Courtesy Galerie Barbara Weiss, Berlin

20-3

Monika Baer

**Palette (1), 2013**

Acrylic, oil and mirror on canvas, 85 x 68 cm, Courtesy Galerie Barbara Weiss, Berlin

20-4

Monika Baer

**Palette (2), 2013**

Acrylic, oil and mirror on canvas, 80 x 65 cm, Courtesy Galerie Barbara Weiss, Berlin

The paradox presented by a critique of painting using painterly means is productively harnessed by artist Monika Baer in her artistic practice. Characteristic for her reflexive approach is an interest in the spatial theory of viewer identification in relation to the painted work, in an expanded pictorial space in general, and in the review and revision of the medium of painting.

21

Jutta Koether

**Mad Garland (Non-Standard Version: For it requires a Double Crisis to Succeed), 2012**

Paint on wood, mixed materials, inscriptions, 7,6 x 386 cm, Courtesy Galerie Campoli Presti, London/ Paris

The work of Jutta Koether is closely associated with pop-cultural topics and is distinguished by explorations of feminism and gender politics. Aside from painting, her pieces integrate performance, art critique, and



music; and her political and publishing activities are part of her artistic practice. She considers herself a "painter, performer, participant", though her other works always end up referring back to painting.

22-1

Chiara Minchio  
O.T. (2 Nasen), 2012

Oil on canvas, 180 x 145 cm,  
Courtesy Sammlung Perger, Vienna

22-2

Chiara Minchio  
O.T. (3 Nasen), 2012

Oil on canvas, 180 x 145 cm,  
Courtesy Sammlung Perger, Vienna

Various different explorative questions inform the visual rhythm of these two pictures by Chiara Minchio. Hidden in the streaks of colour and the course they take are painted noses – as the most distinctive feature of a face, substituting from seeing and desiring. Of interest here are literary references, but also the question as to the procedure of painting in showing oscillating-shimmering effects.

23

Manuel Gorkiewicz  
Ohne Titel (Nude), 2013

Makeup and cream on wall,  
150 x 150 cm, Courtesy the artist

Makeup and cream on wall,  
160 x 160 cm, Courtesy the artist  
The artist Manuel Gorkiewicz draws exterior and interior settings with colour pigments found in ordinary make-up available in stores. When applied, a presentation of the colour as colour emerges, while the work remains temporally and spatially tied to its place of origin.

24-1

Pamela Rosenkranz  
Avoid Contact, 2011

Acrylic on spandex, 200 x 160 cm,  
Courtesy Karma International, Zurich

24-2

Pamela Rosenkranz  
Avoid Contact, 2011

Acrylic on spandex, 200 x 160 cm,  
Courtesy Karma International, Zurich

24-3

Pamela Rosenkranz  
Avoid Contact, 2011

Acrylic on spandex, 200 x 160 cm,  
Courtesy Karma International, Zurich

Pamela Rosenkranz frequently departs from those topics centred on identity that are so often constrictive to the visual arts. Instead, she has more strongly focused on issues of a less human-oriented and a more ecological nature. At the same time, her works fathom themes strongly permeated by the myths that define the human existence: the elements, the politics of purity, the separation between body and spirit, and consumerism.

25-1

Monika Baer  
rear painting, 2012

Acrylic on canvas, 80 x 65.5 cm,  
Courtesy Galerie Barbara Weiss,  
Berlin

25-2

Monika Baer  
rear painting, 2012

Acrylic on canvas, 74,5 x 54 cm,  
Courtesy Galerie Barbara Weiss,  
Berlin

26

Pamela Rosenkranz  
Pure Reflections  
(Revolutionary Étude),  
2012

Video, beamer, bottle, media player,  
variable dimension, Courtesy the  
artist and Miguel Abreu Gallery,  
New York

27-1

Wade Guyton  
Untitled (SE 83), 2008

Epson DURABrite inkjet on  
letterpress paper, 19,8 x 19,1 cm,  
Courtesy Galerie Francesca Pia,  
Zurich

27-2

Wade Guyton  
Untitled (RP 6, 1961,  
40 x 56 cm), 2008

Epson DURABrite inkjet on  
letterpress paper, 19,8 x 19,1 cm,  
Courtesy Galerie Francesca Pia,  
Zurich

Wade Guyton entrusts the production of his artwork to off-the-shelf inkjet printers, which he uses to reproduce non-objective compositions on canvas or paper. The artist – a painter sans paintbrush – inscribes himself in already codified image formats by way of the printing process, thus (again) posing with each new image the question as to how artistic authorship may be defined today.

28-1

Birgit Megerle  
Untitled, 2011

Gouache, acrylic and spray paint  
on canvas, 90 x 40 cm, Courtesy  
Galerie NEU, Berlin

28-2

Birgit Megerle

Untitled, 2011

Spray paint and oil paint on canvas,  
90 x 40 cm, Courtesy Galerie NEU,  
Berlin

28-3-6

Birgit Megerle

Ohne Titel, 2010

Photograph, 20 x 30 cm, Courtesy  
Galerie NEU, Berlin

29-1

Will Benedict

Zero Coupon, 2012

Gouache on foamboard and canvas,  
photograph, aluminium frame with  
glass and adhesive tape, 108 x  
155 cm, Courtesy Galerie Meyer  
Kainer, Vienna

29-2

Will Benedict

Weird War, 2012

Gouache on foamboard and canvas,  
photograph, aluminium frame with  
glass and adhesive tape, 108 x  
155 cm, Courtesy Privatsammlung,  
Vienna

With an interest in the blurring of  
overly distinct boundaries between  
frame and image, between painting  
and mechanical image production,  
the artist seems to mythicise the  
hard-to-differentiate artistic inter-  
ventions as an important facet of  
image production itself when creat-  
ing his visually attractive high-tech  
collages. He likewise addresses  
questions of authorship, but also  
the transitions from original to copy,  
flowing almost like a mise-en-abyme,  
so as to highlight shifts in our per-  
ceptual modes.

30-1

Reto Pulfer

Die Kammern des Zustands,  
2011

Print, textile, frame, 24 x 32 cm,  
Courtesy Galerie Balice Hertling,  
Paris

30-2

Reto Pulfer

Seezunge, 2011

Plexiglas, mixed materials,  
74 x 120 x 194 cm, Courtesy  
Galerie Balice Hertling, Paris

30-3

Reto Pulfer

Vorfeld, 2011

Ink, textile, 380 x 330 cm,  
Courtesy Galerie Balice Hertling,  
Paris

30-4

Reto Pulfer

Die Gruppenhöhle, 2011

Textile, wood, mixed materials,  
380 x 335 x 270 cm, Courtesy  
Galerie Balice Hertling, Paris

30-5

Reto Pulfer

Ausdrucksmoment im

Blauen Zimmer, 2009-2011

Pastel auf Papier, Stoff, Metall,  
verschiedene Materialien,  
380 x 330 x 250 cm, Courtesy  
Galerie Balice Hertling, Paris

31-1

Andy Boot

Untitled (blue), 2013

Elastic exercise bands, wax,  
100 x 70 cm, Courtesy Croy  
Nielsen, Berlin

31-2

Andy Boot

Untitled (light blue), 2013

Elastic exercise bands, wax,  
100 x 70 cm, Courtesy Croy  
Nielsen, Berlin

While the piece "Cherry" toys with  
the "do not touch" imperative, the  
sensory limitations of painting,  
and the banal circumstance of the  
picture inevitably already having  
been painted when it is viewed – by  
inserting an industrial scratch picture  
into the image – artist Andy Boot's  
wax works attain visual suspense  
through their production poles of  
"chance" and "composition". To  
this end, the artist has bright elastic  
exercise bands hanging from picture  
frames, which he subsequently  
affixes with white wax.

32

Franz Amann

tennis #2 (escada), 2013

Painted mural, variable dimensions,  
Courtesy Emanuel Layr

Taking up the colour scheme of  
an advertisement by the formerly  
market-listed luxury fashion com-  
pany Escada, the artist has selected  
an explicitly casual manner of paint  
application. The painter's characteri-  
sation of himself as a tennis player,  
for one, takes recourse to image  
generation, but also to the painterly  
reconstruction thereof, resulting  
in an easily verifiably testimony of  
painting that has departed from the  
canvas.

33

Andy Boot

Cherry, 2013

Acrylic on canvas, 160 x 130 cm,  
Courtesy Croy Nielsen, Berlin

34

Alex Hubbard

Annotated Plans for an  
Evacuation, 2009

Video, 5:46 Min., Courtesy Galerie  
Eva Presenhuber, Zurich

35

Manuel Gorkiewicz

Ohne Titel (Peach Boy),  
2013

150 x 150 cm, Makeup and cream  
on wall

36

Pamela Rosenkranz

Pure Reflections  
(Red Subject), 2012

Video, beamer, bottle, media player,  
variable dimension, Courtesy Karma  
International, Zurich

37

Clemens Hollerer

30/30 (In the City series),  
2010

Varnish on wood, 30 x 30 cm,  
Courtesy the artist, CCNOA, Nizza

The compactness and size of the  
format taken by the work shown in  
the exhibition is deceptive when it  
comes to the actual dimensions and  
scope of Clemens Hollerer's instal-  
lations in urban space. They capture  
the atmosphere of the city and seem  
indicative of an aesthetics of cease-  
less change.

38

Lotte Lyon /

Christian Hutzinger

Ohne Titel (Klappe), 2011

Wood, hinge, handle, acrylic paint,  
88 x 88 x 7 cm, Courtesy the artist

39-1

Birgit Megerle

Untitled, 2013

Gouache, acrylic and spray paint  
on wood, 80 x 180 cm, Courtesy  
Galerie NEU, Berlin

39-2

Birgit Megerle

Untitled, 2013

Gouache, acrylic and spray paint  
on wood, 80 x 180 cm, Courtesy  
Galerie NEU, Berlin

"Birgit Megerle recreates a new  
context by determining the gaze,  
the attitude and even the mind of  
a certain audience. Somehow her  
impact results from her decision  
to use as models for the displayed  
scenes and narratives the people  
of her surrounding context. For the  
theaterlike scenes she explores the  
models' inherent possibilities of  
psychological transformations for  
instance." (Josef Strau)

40

Reena Spaulings

Flag, 2012

Table cloth (from New Museum  
dinner for Klara Liden opening, Bow-  
ery Hotel, 2012), aluminum pole,  
LED light strip, 130 x 182 cm (flag),  
Courtesy Galerie Campoli Presti,  
London/Paris

41-1

Manuel Gorkiewicz

Ohne Titel (Peach Boy),  
2013

Makeup and cream on wall,  
160 x 160 cm, Courtesy the artist

41-2

Manuel Gorkiewicz

O.T (Q24 Platinum), 2013

Makeup and cream on wall,  
160 x 160 cm, Courtesy the artist

41-3

Manuel Gorkiewicz

O.T (Les Ombres), 2013

Makeup and cream on wall,  
160 x 160 cm, Courtesy the artist

41-4

Manuel Gorkiewicz

O.T (Pink Cupcake), 2013

Makeup and cream on wall,  
160 x 160 cm, Courtesy the artist

41-5

Manuel Gorkiewicz

O.T (Meteorites), 2013

Makeup and cream on wall,  
160 x 160 cm, Courtesy the artist

The artist Manuel Gorkiewicz draws  
exterior and interior settings with  
colour pigments found in ordinary  
make-up available in stores. When  
applied, a presentation of the colour  
as colour emerges, while the work  
remains temporally and spatially tied  
to its place of origin.

