

## 1. 2.

### **Alfred d'Ursel.**

Belgian artist Alfred d'Ursel (\*1986) executes his work in painting. But this refers only to the back end of his practice as a velvet and wafer-thin layer of *masterfully* applied paint on wooden panels—all united through the same ratio. The term 'masterfully' might terrify the artist, if we understand this autodidactic approach as a horizontal, anti-heroic gesture, maybe with an aim to save a spark of subjectivity within a world increasingly governed by technical and social algorithms.

Remarkably, these are promising a growth of individual freedom, and even more remarkably, as a result of decennia long fights for diversity, equality and liberation, on the other hand a rigorous, at times dogmatic surrounding of *do's* and *don'ts* – a low oxygen generation-typical fortress of social codes, from which the artist's quest for freedom and expression sounds as naïve as it does necessary and energetic.

## 3.

### **Michaela Eichwald.**

Bridging abstraction and figuration, Michaela Eichwald's densely layered paintings—often made on unconventional surfaces such as printed canvas or imitation leather—bear an alchemical combination of acrylic, oil, tempera, spray paint, mordant, graphite, varnish, and lacquer. Whether in large- or small-scale formats, her works combine smooth paint strokes and quick smudges, at times revealing figurative forms and snippets of text. While Eichwald's works are part of a lineage of abstraction, they resist any direct connection to a particular movement or period, instead amalgamating and churning through the history of painterly styles and techniques.

## 4.

### **Gillian Carnegie.**

Carnegie's work is explicitly analytical, systematic yet oblique in its reexamination of traditional painting genres such as still life, landscape, portraits, and the nude – all of them 'genres without a subject', as they have sometimes been called. Yet she makes clear that her impulse to resuscitate these categories is not simply an exercise in formalism, historicism, academic reverence, postmodern pastiche, or nostalgia. And far from being without a subject, far from having no story to tell, Carnegie's drawing insistently suggests that there is a subject, that there is a story, but that the drawing exists not to communicate it but to conceal it, to hold it incommunicado.

In contemporary painting Gillian Carnegie's work stands apart, quietly, calmly and insistently uncanny, with an emotional tenor unlike anything else in art today.

## 5.

### **Peter Wächtler.**

Untitled (Vampire), Wächtler's latest film, features the artist as the vampiric protagonist. As an undead and immortal creature that lives off the blood of others the vampire today represents a classic representative of bubble-culture. Everything revolves around him and his world, his desires and lust, never mind the forces of garlic. Perhaps the vampire is even emblematic for the figure of the artist? Or art in general? It, too, conceives of itself as immortal and hovers in a realm between life and death; it, too, has to be revived by us time and again by way of contemplation, reading, listening, and recitation. As such we are its lifeblood. And like the vampire, art, too, is predatory, parasitic, introverted, narcissistic, mean, and sometimes perverted. And most of all: it just keeps on going. All of which are reasons why we love it so much.

## 10.

I think the starting point was some backstage perspective onto a set design, or a staged action. A scenery that is loosely connected to role, play, change, transformation and travesty, perceived from a point of view which is disturbed by things in the foreground as banal as a mop and my studio ladder. (I did skip the costumes though, the figure is Hans with a wig on and he was wearing those clothes on Friday, when he was posing for me in studio) The perspective adds depth to the picture and is a slightly filmic technique, it could be Big Foot's (or some other subject hidden) view through the bushes onto the Camp Fire of Life. In the drawing this only works half way as the „bright side“ does not share the geometry with the „dark side“, the floor above the bucket is seen from a different angle than the bucket, which eventually flips the hole scene to drop into the bucket. I am not sure if you can see that too, at least it was my impression when I was working on it and maybe that is not important. The figure reading the script, the elbow up, the head low and eager in anticipation of the role/lines asked from him or her, is a little Grunge themed, the space around him of public dimensions, like an assembly hall in schools. This one is modelled after the one in my school, where there was a Theater workshop for pupils, in which I, needless to say, never participated. But I do possibly falsely remember the light situation in these rooms and the lightheartedness of interest, change and self-exploration. When I drew the tree outside the window with the autumn leaves falling and circling, I had to laugh out loud, as it felt so naive in contrast to the darkness of the broom cabinet and its numerous layers of ink and black. The light falling through the windows is also slightly emo or too glorious for the scene, like a flashback or a dream, it suggests movement of lights seasons and moods, whereas the foreground remains stiff and rigid. Now it sounds as if it would be all about aging and cluttering up with useless cleaning material, psychoanalytical tools that are of no use at all. But I think that might be too far fetched, as it is really not clear who is meant to observe the the scene and also there is a bit of creepy thing about that too.

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6.

## **Jana Euler.**

Jana Euler does not make bad paintings, but she does, more often than not, make ugly ones. Though her work ricochets between diverse stylistic registers, it tends toward the viscerally off-putting, grating, or garish, qualities that are curiously amplified by her display of sheer painterly competence. Bad painting and ugly painting are often conflated—there is even some categorical slippage in Marcia Tucker's catalogue essay for her 1978 New Museum exhibition "Bad Painting" about whether the "badness" on display was primarily a matter of taste or technique—but they aren't the same. Bad painting—whether of the American variety identified by Tucker, or the more acerbic German type represented by the circle of Martin Kippenberger, Albert Oehlen, and Jörg Immendorff—approaches the medium as something that can only be pursued ironically, through a posture of carelessness, haste, and disregard. Its ugliness is of the second order, an effect of its ostentatious repudiation of proficiency. Any number of contemporary artists continue to mine this vein, but Euler isn't one of them. There is nothing de-skilled about Euler's approach: ugliness here is a choice, and a deliberate one. Her paintings are self-evidently labored over, made slowly and precisely. Their features may be repellent, but there is no mistaking them for slapdash accidents. The ugliness she courts isn't the sublime kind. Euler's paintings don't thrill or terrify; they itch. The drawing, features a Rider / Horse switch is a representative example of Euler's work. In the artists words: 'a switch that did not happen whilst a smooth ride .both horse and human are under observation and in both situations the power relation was out of balance: the Human tamed the horse'.

7.

## **Thilo Heinzmann.**

Thilo Heinzmann, born in Berlin in 1969, attended Städelschule in Frankfurt from the early 1990s in the class of Thomas Bayrle. During that time he also assisted Martin Kippenberger. A significant voice in a generation of German painters scrutinizing the medium and its history, his inventive, precise works are driven by an inquiry into what painting can be today. Using chipboard, styrofoam, nail polish, resin, pigment, fur, cotton wool, porcelain, aluminum and hessian, Heinzmann has for the last twenty-five years worked on developing new paths and an unique visual language in his practice. He is interested in the presence that each work creates, which is further enhanced by his paintings' powerful tactile qualities. It invites the viewer to notions on some essentials: composition, surface, form, color, light, texture, and time. In 2018 he was appointed professor of painting at Universität der Künste in Berlin.

J U N E

20 June - 25 July 2020

Press Release

8.

## **Ed Atkins.**

"Some esoteric paintings from home. I wanted them to be too close to make out, interpretatively speaking, but also to emphatically point to some illustrative use. Like wayward bits of a personal tarot, maybe. Like mislaid ciphers. I suppose they suggest \*psychology\*, too? Maybe for the same reasons. I think there's of course involution to them, and I would hesitantly presume plenty of people's recognition of that movement at the moment. An forcible turning inwards. And that that turning inwards isn't necessarily revelatory or elucidatory or whatever. More likely an involution that discovers that seldom confronted profound futility. Or a reversion to a scrounged sense of self, pieced together in rancid reveries of material, technique, scant capacity. Like, "I can draw". They're done on thick illustrator board with some fountain pen ink called 'Quink', slightly diluted domestic bleach, and a white chinagraph pencil. A sorry, beggarly toolkit, gleaned from the seldom-opened bottom drawer of the bureau."

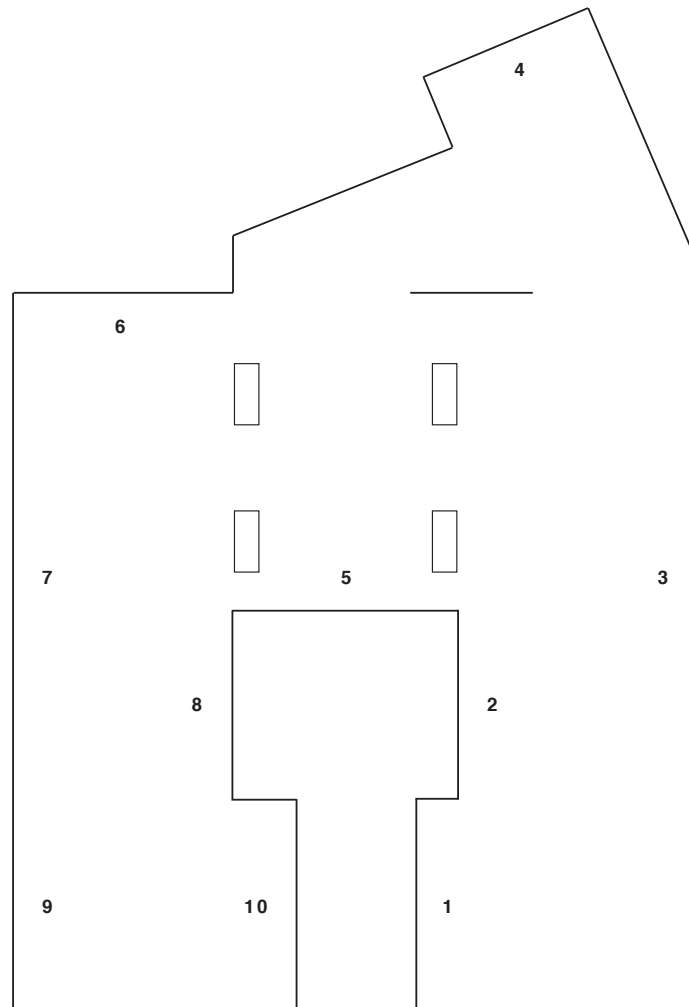
9.

## **Richard Aldrich.**

Richard Aldrich's work — painting, sculpture and drawing — eludes any easy interpretive category. His constantly evolving formal vocabulary is as much concerned with the depiction of figures and situations in a pictorial sense as it is with the object-hood of the surface itself. References within his work stretch across centuries of art history and popular culture. From the painterly approaches of French Post-Impressionist artists to contemporary musical influences, his works reveal a gathering of models and influences that, in the end, are both collectively owned and yet personally felt.

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| 1 | <b>Alfred d'Ursel</b><br><b>Untitled</b> , 2020<br>oil on wood<br>100 x 75 cm / 39,37 x 29,53 in   | 7  | <b>Thilo Heinzmann</b><br><b>O.T.</b> , 2019<br>oil, pigment on canvas behind plexiglass cover<br>138 x 148 x 8,5 cm / 54,33 x 58,27 x 3,35 in       |
| 2 | <b>Alfred d'Ursel</b><br><b>Untitled</b> , 2020<br>oil on wood<br>100 x 68,5 cm / 39,37 x 26,97 in   | 8  | <b>Ed Atkins</b><br><b>Untitled</b> , 2020<br>quink, bleach, and chinagraph<br>on illustrator board<br>39,3 x 53,6 x 3,0 cm / 15,47 x 21,1 x 1,18 in |
| 3 | <b>Michaela Eichwald</b><br><b>Innere Verwahrlosung</b> , 2014<br>acryl, oil, lacquer on pleather<br>130 x 300 cm / 51,18 x 118,11 in                                    | 9  | <b>Richard Aldrich</b><br><b>Untitled</b> , 2014 - 2015<br>oil and wax on panel<br>35,6 x 27,9 cm / 14 x 11 in                                       |
| 4 | <b>Gillian Carnegie</b><br><b>Prince</b> , 2008<br>pencil on paper<br>60 x 42 cm / 24 x 16,5 in  | 10 | <b>Peter Wächtler</b><br><b>Rehearsal</b> , 2020<br>watercolour, crayon and ink on paper<br>136,6 x 140 cm / 53,77 x 55,12 in                        |
| 5 | <b>Peter Wächtler</b><br><b>Untitled (Vampire)</b> , 2019<br>HD-video, ton, 12:09 min  |    |  |
| 6 | <b>Jana Euler</b><br><b>Drawing of a horse / rider - switch in the process of taming</b> , 2018<br>watercolor on paper<br>62,3 x 81,8 x 3,5 cm / 24,53 x 32,20 x 1,38 in |    |  |