



1 Mar – 7 Apr 2023

## GERNOT WIELAND: HALB NACKT

Opening reception: Tues 28 Feb, 6–8pm

A programme of events to accompany the exhibition will be announced in the spring of 2023.

To be naked is to be oneself.  
 To be nude is to be seen naked by others and yet not recognised for oneself. A naked body has to be seen as an object in order to become a nude. (The sight of it as an object stimulates the use of it as an object.) Nakedness reveals itself. Nudity is placed on display.  
 To be naked is to be without disguise.  
 To be on display is to have the surface of one's own skin, the hairs of one's own body, turned into a disguise which, in that situation, can never be discarded. The nude is condemned too never being naked. Nudity is a form of dress.

—John Berger, *Ways of Seeing*

Form is a fragile thing. The form of a body, the form of a mind, the form of a self in general. Materially and conceptually departing from his recent films, which explore fabled accounts of creative absurdity — be this through theatrical productions (*Bird in Italian is Uccello*, 2021) or hand tattooing (*Turtleneck Phantasies*, 2022) — Gernot Wieland's solo exhibition, *Halb Nackt*, gives a playfully form to the fragile nature of psychological selfhood.

Stripped of the liveness seen in his film-based works, *Halb Nackt* (translated as, *Half Naked*), alludes to the ways in which a self is always already more than its bare presence. That is, how a self is a complex, contradictory, constellation of states of mind, times, and cultural inferences each lingering at different depths within a body, a mind and across different realms of consciousness. Rather than seeking to resolve this incongruous layering of cognitive grains, the half nakedness at the heart of this exhibition leans into the “cruel discovery” that a self is more than a simple object, beyond an objective analysis and interpretation. Here, psychological selfhood is seen as an unfixable multiplicity, something uniquely fragile. And in this way, through *Halb Nackt*, Gernot questions the logical frames that confine a self to a plain form, a nude form, nothing more than a cinematographic disguise.

Through reconstituted vases, psychogram-esque maps, and rudimentary drawings, the artworks in this exhibition visually reference the montages so prominent in Gernot's filmic aesthetic. Rough and wriggling, drawings such as *Caravaggio*, 2022, have an almost childlike quality. Akin to sketches collected on familial fridges, that narrate a life through the eyes of a becoming child, the figures in these drawings perform with cutlass smiles. Elsewhere in the exhibition, a delicate vase, broken and half repaired, overtly points to psychological rupture and practices of healing minds seen as fractured.

*Halb Nackt* is a playful journey into the skin of a mind. As a collection of rag-tag forms and fragments of personal narrative writ in scribbled line, the exhibition can be seen as an absurd rumination on the fragility of selfhood in an era of sociological formality.

**Gernot Wieland** (b.1968, Horn, Austria), studied at the Academy of Fine Arts Vienna and at the University of Fine Arts Berlin. Gernot lives and works in Berlin.

Most recent solo exhibitions: Kindl – Centre for Contemporary Art, Berlin, Germany (2022); Quartz Studio, Turin, Italy (2021); Salzburger Kunstverein, Salzburg, Austria (2020); Kunst Halle Sankt Gallen, Switzerland (2020); IBB Video Space at Berlinische Galerie, Berlin, Germany (2020); Museum of Modern Art, Berlin, Germany (2020).

Recent group exhibitions include: Torrance Art Museum, LA, USA (2022); Künstlerhaus Bremen, Germany (2022); SCCA, Center for Contemporary Arts, Ljubljana, Slovenia (2022); BIENALSUR, 3rd Bienal Internacional de Arte Contemporáneo de America del Sur, Buenos Aires, Argentina (2021); Videonale 18, Festival for Video und Time-Based Art, Kunstmuseum Bonn, Germany (2021); Kallmann-Museum, Ismaningen, Germany (2021); Ange Leccia Art Center, Oletta, France (2020); TULCA Festival of Visual Arts, Galway, Ireland (2020); Taiwan International Video Art Exhibition, Hong-Gah Museum, Taipei, Taiwan (2020); ARGOS, Brussels, Belgium (2020); steirischer herbst Festival, Graz, Austria (2019); Centre d'art Pasquart, Biel/Bienne, Switzerland (2018); Kasseler Kunstverein, Kassel, Germany (2018); Latvian Centre for Contemporary Art, Riga, Latvia (2017); Projects Art Centre, Dublin, Ireland (2017); 9th Norwegian Sculpture Biennial, Vigeland Museum, Oslo, Norway (2017); Kunsthaus Graz, Graz, Austria (2016); Musée du chateau des ducs de Wurtemberg, Montbéliard, France (2016); CCA – Center for Contemporary Art, Warsaw, Poland (2016).

Gernot Wieland's films have been screened at festivals such as Festival des Cinémas Différents et Expérimentaux de Paris; Videonale, Festival for Video und Time-Based Art, Kunstmuseum Bonn, Germany; IndieLisboa – International Independent Film Festival, Lisbon, Portugal; EMAF – European Media Art Festival, Osnabrück, Germany; VIII Kinodot Experimental Film Festival, St. Petersburg, Russia; Kasseler Dokumentar, Film und Videofest, Kassel, Germany; International Short Film Festival, Hamburg, Germany; Athens Avant-Garde Film Festival, Athens, Greece; IFFR – International Film Festival in Rotterdam, The Netherlands; Jakarta International Documentary and Experimental Film Festival, Indonesia and Gimli Film Festival, Gimli, Canada.

In 2022 Gernot was awarded with the German Short Film Award (in the category experimental short film up to 30 minutes), the most important award for short films in Germany. Further awards include Best Film Award at the 24th edition of the Festival des Cinémas Différents et Expérimentaux de Paris, Paris (2022); Best Film Award at the VIII Kinodot Experimental Film Festival, St. Petersburg, Russia (2020); the EMAF Media Art Award of the German Filmcritics (2019); in 2017 he won the MOSTYN Open.