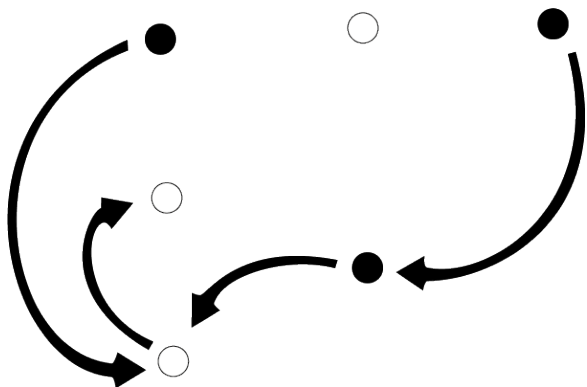


Drama of Consensus
Exhibition by Jennifer Gelardo
on view from June 1st till June 15th 2023
at Kunstverein Ve.sch, Vienna



drawing by Flavio Palasciano

For a decade and a half, a lingering question has been the driving force behind my artistic practice. For the past 12 years, I've been working as an exhibition photographer, not just as a means of sustaining myself but as a way to connect within the art community around me. The act of capturing fellow artists' creations over this extended period has intensified the persistent query: What compels us, as artists, to undertake this line of work?

Jennifer Gelardo

In Jennifer Gelardo's solo exhibition *Drama of Consensus* the actual exhibition space is duplicated several times: in the documentation of the mock game conceived by Gelardo, it becomes an object of speculation and in the series of exhibition photography that is part of the growing archive of the artist, we gain insights into exhibition situations of some of our contemporaries.

In the documented performance of *Tu quoque #18* three participants are entrusted with the set of rules by a game master. The goal of the game is to obtain the sovereignty of interpretation over what an ideal space for art could look like. The game is won when the other players are caught using the argumentative structure of one of their opponents.

What we experience within this - under specific aspects camouflaged - artistic intervention is, so to speak, the inversion of an observation of a group of people in an artificial situation. Thus, it is precisely the given roles, consequently the played arguments, that contain the remnants of the de-individualised characters. It is this characteristic of the game that forces the moment of argumentative stumbling, in that the rhetorical strategies of persuasion more often than not become absurd.

What is left is form as a symbol of an inner conflict. No dialogue, but group formations and dynamics of language in a monologue. Indirect discourse is, when there is no longer an individual utterance, there is no longer even a subject of utterance. For every utterance is always collective, even if it seems to be made by a lone author.

words by Maximilian Klawitter

Jennifer Gelardo, born 1985 in California/USA, is situated in Vienna since 2015, where she graduated from the Academy of Fine Arts Vienna with an honorary mention in the sculpture class of Heimo Zobernig. Prior to this she completed her studies of Photography and Philosophy, which she graduated from under the supervision of Prof. Dr. Juliane Rebentisch and Martin Liebscher, at the University for Arts and Design in Offenbach, Germany. Notable exhibitions of Gelardo are "play escapes" at Spazio CUT in Bolzano (2023), "Kites & F*ckups" at Kunstverein Kärnten Klagenfurt (2022), "Pick-up Artist" at Galerie Elisabeth and Klaus Thoman Vienna (2021), "Unfolded Matters" at Galerie Georg Kargl Fine Arts Vienna (2019), "Dream'n Wild" at ALASKA Projects in Sydney (2018), "Scamming" at Palazzo Lancia Turin (2017), to name a few.