

## CLAUDIA WIESER

OPENING THURSDAY, 6 JUNE 2013, 6 PM

7 JUNE - 27 JULY 2013

### **She could steal but she could not rob**

It is not surprising that the Belmondo character in Godard's film 'Bout de Souffle' is a thief. Godard stole everything like every artist does, and managed - unlike a lot of artists - to rearrange the pieces, to rearrange our perception and interest. Most notably in his use of the Jump Cut, that greatest of edits in the 20th century's greatest art-form - the abrupt communication and understanding of the passing of time and it's inherent persuasion on thought.

Theft is an established 21st century practice - it has to be. No longer to be frowned on, a different moral call. Claudia Wieser's works may suggest distinct echoes of a past that was once an offering of a future now situated in a present. At first glance these works suggest something already known, something understood to exist, but as with the well-aligned jump cut, transformed and presented as a contemporary confrontation akin to acts of re-enactment. The subtle seduction of the known is an intriguing device in gaining attention in an age of the 'frivolous oscillation of the everyday'. (Braudel)

To get an audience to look at something, to not merely scan or glance, is a difficult negotiation of the now. The frenzy of information and the desperation of 'being there' may seem to have diverted attention away from the 'slowness' of contemplation that recedes eternally beneath the glamour.

Wieser's imagery is beautiful. There are no sentiments acknowledging the parallel universe of will and terror. Hers is a profound affirmation of utopian aspiration anchored in the ancient and modern - suggestions that, despite their inevitable flaws, look toward a bettering world, a clearer state of mind.

Yet, these are not recreations or copies, Wieser is eager most notably in the wallpapered room to expose her subtle theft, to qualify her editing. The imagery is of some of her known works, the originals immaculately conceived and crafted - drawings and tile works - here reproduced in the copy machine, and assembled with all their contradiction. Wieser chases her own tail in this work with humour and irony. A band of musicians once eager to pass an audition wrote this line in a song:

'She could steal but she could not rob.' (Lennon/McCartney)

The polarity of stealing, a subtle quiet acknowledgement where the object may be a willing accomplice versus the brutality of robbing, where the object is taken by force distinctly defines Wieser's position, most positively in the former.

As with the Jump Cut, which draws attention to the constructed nature of film, so too Wieser acknowledges her resources in her skilful and intuitive artistry. As a 21st century artist, Wieser understands what once seemed to be a distinguished edit, the gaps are no longer gaps but a seamless knowledge and transition of continuity in an attempt to make something of that which may be senseless.

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