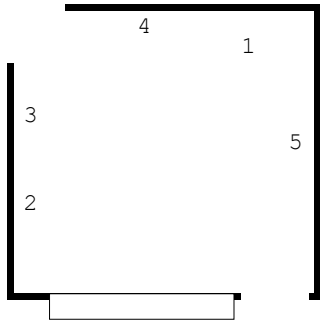


Ingo Meller
Anne Speier

16.11. – 07.12.2024
Fr/Sa 16–18 h and by appointment

Schleuse
Schelleingasse 26
1040 Vienna
www.schleuse.biz



- 1 Anne Speier
Weary worry weirdy
2024
Cabinet, steel, wood
157 × 62 × 62 cm
- 2 Ingo Meller
Malbutter, Boesner
Perlweiß, Rembrandt 817
Lösungsmittelfreies Ölfarbenmedium, Gamblin
Stardustblau, Maimeri Olio HD 597
2021
Oil paint and oil paint medium on Tyvek
mounted on synthetic panel
75 × 55 cm
- 3 Ingo Meller
Interferencegrün, Williamsburg
Malbutter, Schmincke 034
Perlweiß, Rembrandt 817
Lösungsmittelfreies Ölfarbenmedium, Gamblin
2022
Oil paint and oil paint medium on Tyvek
mounted on synthetic panel
68 × 46 cm
- 4 Ingo Meller
Malbutter, Boesner
Rembrandtgelb, Rembrandt 252
Kobaltviolett dunkel, Rembrandt 542
2020
Oil paint and oil paint medium on Tyvek
mounted on synthetic panel
68 × 52.8 cm
- 5 Ingo Meller
Malbutter, Schmincke 034
Galkyd Gel Ölfarbenmedium, Gamblin
Lichtgrün, Pebeo 34
2021
Oil paint and oil paint medium on Tyvek
mounted on synthetic panel
70 × 52 cm

Ingo Meller placed different paints on Tyvek in the paintings in this exhibition. The paints are wiped off the brush, that's how they are left. Each landing is a moon landing - unsurprisingly, this looks very good. A sequence of unique moments, created one after the other. Like calendar pages torn off and hung up again. The pale colors, the degrees of gloss, the way they shine and sometimes iridesce may also be reminiscent of the moon, or of some of its many depictions.

Due to the different drying processes of the various painting media, the Tyvek is pulled into a kind of fold. It crumples away from the panel to which it has been glued at its upper edge, reacting tepidly to wind and movement in the room, staging a modest drama. There are no bodies behind the folds, no window behind the curtain.

Anne Speier saw something on *Willhaben*. A small cupboard with double doors, a head with a hat at the top and legs at the bottom. About 50 cm high, the cupboard was almost silly in its smallness. The head, hat and legs were hand-carved. It is completely unclear what would be kept in it, perhaps jewelry or spices. Toys. Little function, heavy symbolism. Before she could make an effort to possess this cabinet-doll, it was already gone. Lost opportunity, greed, envy. She should have struck sooner.

A larger version of the doll was recreated for this exhibition. It's more about the arrangement of the parts than the parts themselves. Many cabinets would serve. Depending on the offer. The figure is not an agent with a mission, she is a figure that can carry something. It can be filled, it can hold things. Here, her stomach is empty, just as there is nothing to discover behind the folds.

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