

**THOMAS VON POSCHINGER**

INSULAR STATE

**GALERIE CHRISTINE MAYER**



Installation view: Thomas von Poschinger, INSULAR STATE, Galerie Christine Mayer, Munich



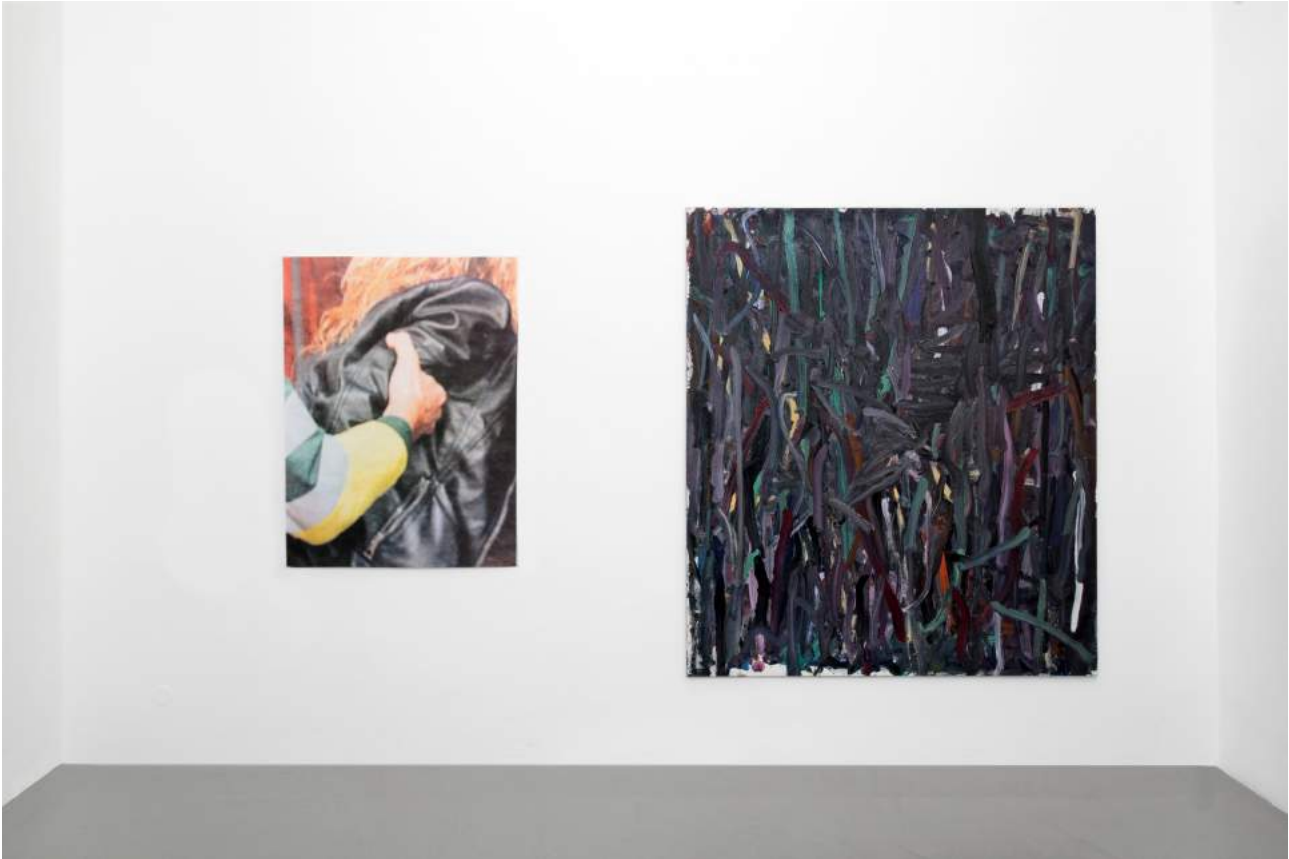
Installation view: Thomas von Poschinger, INSULAR STATE, Galerie Christine Mayer, Munich



*INSULAR STATE I*, 2018  
Oil on canvas  
180 x 160 cm



*INSULAR STATE II*, 2018  
Oil on canvas  
180 x 160 cm



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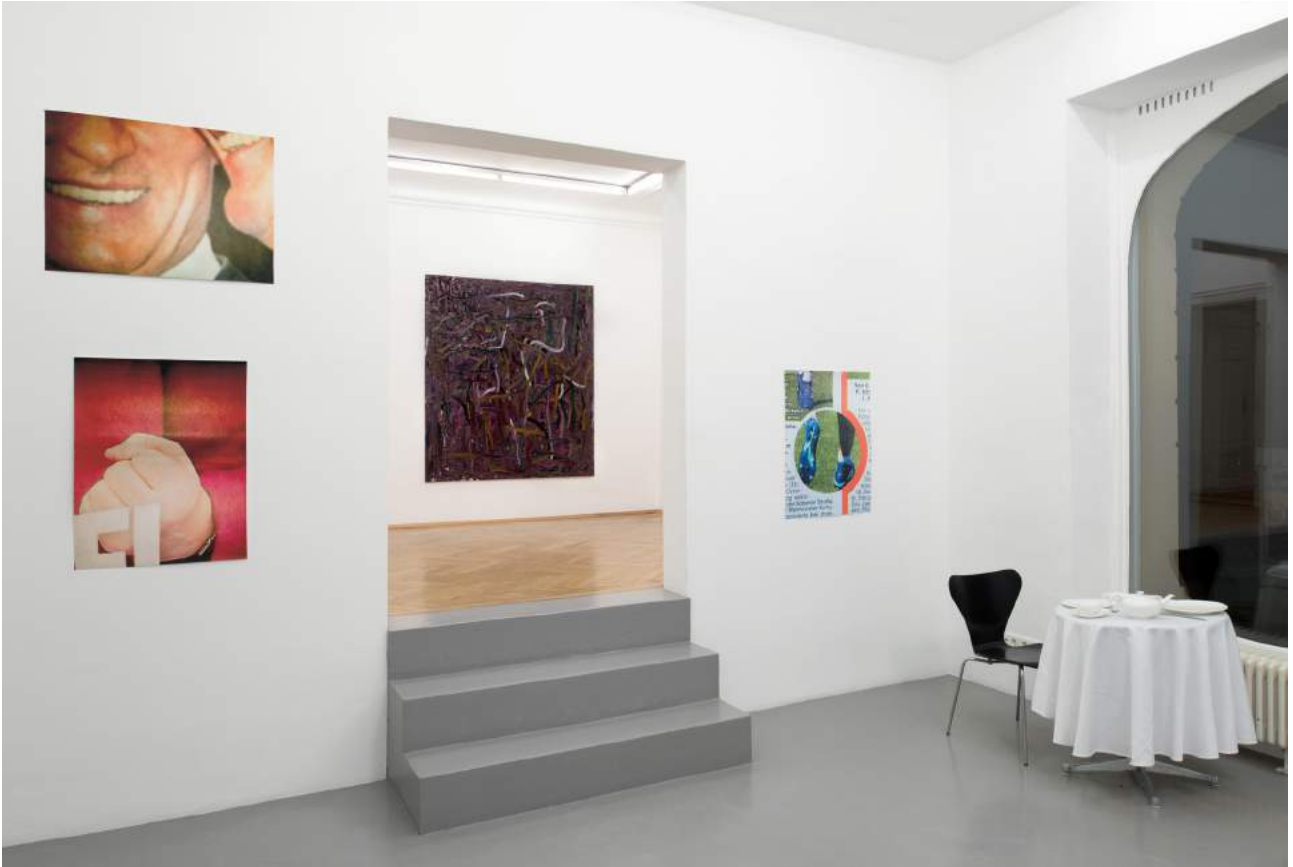


*INSULAR STATE III*, 2018  
Ink jet print  
120 x 90 cm  
Edition 1/1 + 2 AP



*INSULAR STATE IV*, 2018  
Oil on canvas  
180 x 160 cm





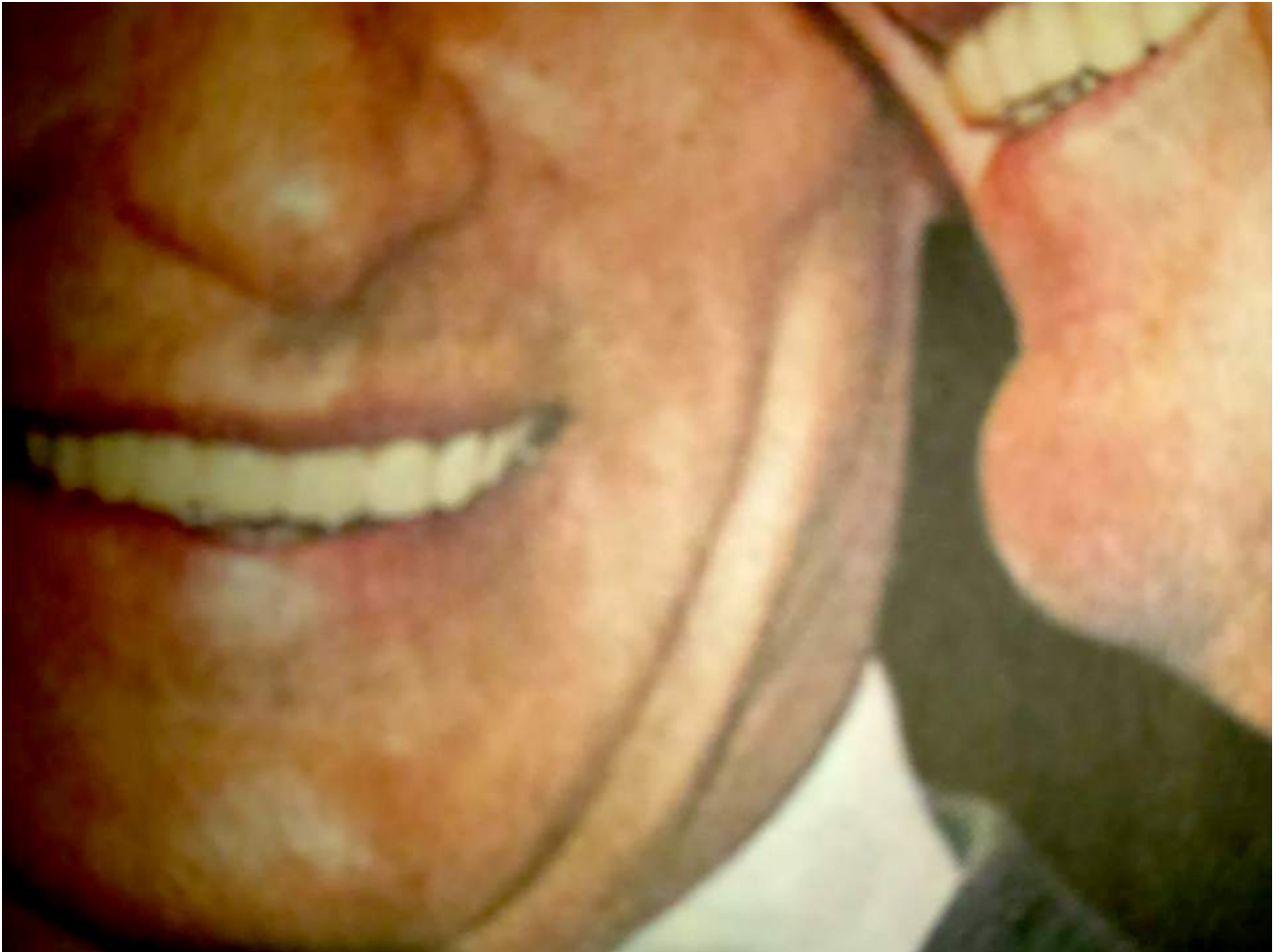
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Performance INSULAR STATE, duration 3 h during the opening



*INSULAR STATE V*, 2018  
Ink jet print  
80 x 60 cm  
Edition 1/1 + 2 AP



*INSULAR STATE VI*, 2018  
Ink jet print  
60 x 80 cm  
Edition 1/1 + 2 AP



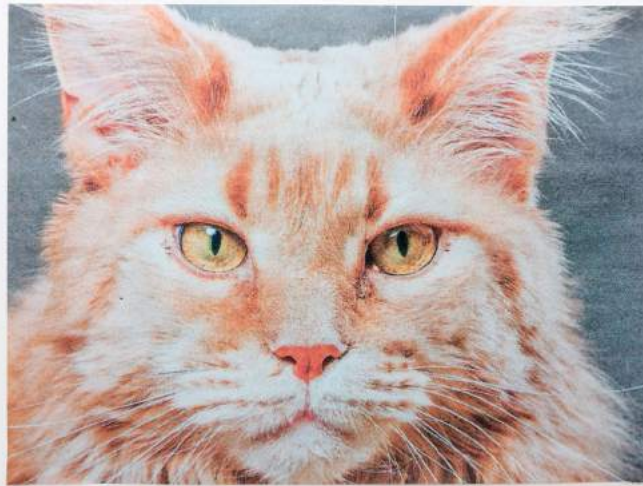
INSULAR STATE VII, 2018  
Ink jet print  
80 x 60 cm  
Edition 1/1 + 2 AP



Installation view: Thomas von Poschinger, INSULAR STATE, Galerie Christine Mayer, Munich



*INSULAR STATE XI*, 2018  
Ink jet print  
120 x 90 cm  
Edition 1/1 + 2 AP



*INSULAR STATE VIII*, 2018  
Ink jet print  
60 x 80 cm  
Edition 1/1 + 2 AP





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*INSULAR STATE IX*, 2018  
Oil on canvas  
180 x 160 cm



*INSULAR STATE X*, 2018  
Oil on canvas  
180 x 160 cm



*INSULAR STATE XII*, 2018  
Ink jet print  
106 x 80 cm  
Edition 1/1 + 2 AP



*INSULAR STATE XIII*, 2018  
Oil on canvas  
180 x 160 cm



*INSULAR STATE XIV* 2018  
Ink jet print  
80 x 106 cm  
Edition 1/1 + 2 AP



*INSULAR STATE XV*, 2018  
Oil on canvas  
180 x 160 cm

## **GALERIE CHRISTINE MAYER**

Liebigstraße 39  
80538 München

## **THOMAS VON POSCHINGER**

INSULAR STATE

19.5. - 23.6.2018

### **All Work And No Play Makes Jack A Dull Boy Thomas Poschinger in conversation with Christian Malycha**

CM: You said that the title of your exhibition – »Insular State« – goes back to Proust, who, after his mother's death, completely withdrew into the sphere of the private. Even though he lived right in the centre of Paris, he spent all his time isolated in a soundproof room in order to concentrate on his »research« far away from the metropolitan bustle. Approaching this from the perspective of artistic creation, this draws on the interrelation between participation and necessary distance. Is it still possible today to so completely draw back from one's own reality? Is there any such thing as privacy in the seemingly total now-ness of your present times?

TP: Every aspect of our lives suggests privacy. We create connections in chats, on dating sites, we are offered direct and immediate access to our desires and wishes via app. On the other hand, every phone call seems to be taken as an affront. Privacy is more important now than it ever was before – but without the filter of distraction. We are no longer used to feeling insecure. The smartphone makes me feel as if I simply cannot be alone anymore. Distraction is at hand at all times. Our sense of presence becomes vague, swirling, even though everything in our lives is targeted towards this feeling of »total now-ness« you were talking about. Proust's »Insular State« is radical and of course this has great appeal at a time when we live in a constant state of digital embrace in every possible way.

CM: Over the last few years you have focused on tabloids, the »yellow press«. Why?

TP: I am very much interested in the notion of approval as a social phenomenon. I am fascinated by actors and the aura surrounding them. Tabloids create an intimacy with these stars ... and simultaneously the biggest possible distance. From the perspective of a fan, you pay for these papers in order to immerse yourself into the realities of complete strangers. Every active impulse is suppressed in favour of a passive fan-perspective. In contrast to that my »celebrity-pictures« generate very different dynamics; I am able to appropriate these celebrities for my own means. The pictures in this exhibition are all photographed from the BILD newspaper. BILD has the most coloured images and seems to me even more extreme than the other gossip papers I have worked with up to now. BILD is also first and foremost interested in offering a real visual spectacle. And this is where it gets interesting for me as a painter. On the other hand, the printing paper used by BILD is very lusterless and cheap. This means that there is a certain tension I can work off of. I also like that tabloids and the BILD are modeled after the English yellow press. This again alludes to the »Insular State« ... of course Springer and BILD have no other aim than to create the largest possible audience and an isolated society.

CM: Well, to take up your reference to England ... I'm thinking of John Donne's »No man is an island / Entire of itself / Every man is a piece of the continent / A part of the main.« Would you approach the notion of an »isolated society« in a positive way artistically, but in a negative way societally?

TP: I think we often seek out isolated societies out of fear or complacency. Artistically, what actually counts for me is that in my art I am able to digest some of the more adverse aspects. And for that, the first thing I need is a safe space. Once the paintings are finished, however, I want them to come into contact with the viewer. I enjoy when exhibitions turn into an event.



CM: This is also why there are two axes in your art that continuously run contrary to each other: fragments of medial pictures and non-representational paintings. How do these two things connect for you? Where do these oppositions come from?

TP: I find it very exciting when it goes without saying that photography and painting can be displayed together in an exhibition and when that does not need to be justified formally or within an installation concept. Both the photographs and the paintings are gestural and expressive. Sometimes I even have the feeling that with my paintings I am able to penetrate beyond the surface predetermined by the photos: contradictions which for me complement each other.

CM: Do these individual elements – Angela Merkel's hand gestures, Manuel Neuer's feet, Christian crosses in Bavarian schools, grimacing politicians and a cat – create a brittle mosaic of today's world?

TP: It struck me that BILD uses a lot of hands and gestures. This is how the many photos depicting bodily fragments came into being. Neuer's feet transport an athlete's constantly recurring focus and discipline; something which makes him insular and which separates him from other people. Merkel's hands simply express power for me. Just like Springer, and concerning the whole cross-campaign I found it astounding how Söder and BILD worked together conceptually. Moreover, the cross is turned into a floating weapon in these photos. I think that's good.

CM: So if these photos are staged demonstrations of power, which to some extent you re-appropriate from the boulevard press and which you visually dissect, how can we then approach the paintings?

TP: Both the photographs and the paintings are images. Many of the photos' elements reappear in the paintings and the other way around. I think that the paintings may be able to offer us iconic representations and at the same time refer to a continuous practice. Painting for me has a lot to do with character and attitude.

CM: I often feel like as if the paintings' moving and interwoven gestures disguise their very conscious positioning. And in contrast to the more cut-out character of the media photographs, which appear garish and vulgar, the paintings seem more reserved, quiet and almost contemplative.

TP: Yes, I think you're right. I would love it if I could just simply paint a monochrome surface. Even though my painting is very expressive, sometimes I wish I could just have one single piece of flat expanse – like a wall. Repetitive rhythms which almost cancel out each other, just like in the horror film »The Shining«. Here, you believe that the novelist Jack Torrance, played by Jack Nicholson, is writing his new book. But then the camera moves closer and the viewer realizes that he has been typing the same sentence over and over again for the last hours. I cannot recall the actual sentence but the process of repetition does not cease to fascinate me.

CM: Is this fascinating hermetic component then the reason for the performance during the opening of this exhibition?

TP: During the show's opening, a young man dressed in a tuxedo sits at a round table, eats Baumkuchen, and drinks tea. He is alone and this tea time functions as a ritual that deconstructs the opening. He needs decadence in order to feel safe. He perceives neither the pictures nor the visitors. He could just as readily take his tea at the airport or a hardware store. I sympathize with him but at the same time I am glad that he remains a character within the performance.

*translated by Jennifer Leetsch*

## **GALERIE CHRISTINE MAYER**

Liebigstraße 39  
80538 München

## **THOMAS VON POSCHINGER**

Born in 1981 in Munich  
Lives and works in Munich

### SOLO EXHIBITIONS

- 2018           INSULAR STATE, Galerie Christine Mayer, Munich
- 2017           ES REGNETE GANZ VIEL LIEBE, Hubert Burda Media, Munich
- 2016           STARS, Galerie Christine Mayer, Munich
- 2012           yeah no pic, no answer, Prince of Wales, Munich
- 2011           Salon LoZoo#2, Munich

### GROUP EXHIBITIONS

- 2017           Jahresgaben, Kunstverein, Munich  
SEA, SEX AND SUN, Galerie Christine Mayer, Munich  
3000 Years Rhadamanthys, easy!upstream, Munich
- 2016           Jahresgaben, Kunstverein, Munich  
PIN.Auktion, Pinakothek der Moderne, Munich  
STARTUPART, MunichRE, Munich  
Tender is the Night, Galerie Christine Mayer, Munich
- 2015           Jahresgaben, Kunstverein, Munich  
Imagine, Galerie Smudajescheck, Ulm  
PRN, La Galerie, Cité international des arts, Paris
- 2014           Jahresgaben, Kunstverein, Munich  
OFF THE WALL, Galerie Kampl, Munich  
Gurlitt, Le Salon d'argent, Munich
- 2013           Jahresgaben, Kunstverein, Munich

Herbstsalon, Deborah Schamoni, Munich  
Let me play among the stars, Lotte, Stuttgart  
Reale Illusion, Galerie Zeitkunst, Kitzbühel, Austria  
Das Allerletzte Prof. Winkler Stipendium, Kunstverein, Weiden

2012            Jahresgaben, Kunstverein, Munich  
                  Fly me to the Moon, Kunstarkaden, Munich

2011            Krieger!, Françoise Heitsch, Munich

2010            Booklaunch Boris Magazin #4, Kunstverein, Munich

2009            Weltraum Jahresüberblick, Lothringer 13, Munich

2008            17072008, Andreas Grimm/ Michael Zink, Munich  
                  Young Talents, Dina4 Projekte, Munich  
                  Sunny, Weltraum, Munich

**GALERIE CHRISTINE MAYER**

Liebigstraße 39  
80538 München  
Tel +49 (0)89 - 24 24 38 32  
[info@galeriechristinemayer.de](mailto:info@galeriechristinemayer.de)  
[www.galeriechristinemayer.de](http://www.galeriechristinemayer.de)