



We started off as an idea and now we can't stop anymore.

Future of Melancholia
Philipp Timischl
Molded
8.3. – 4.5.2025

Museum of Contemporary Art
Belgrade

(English / Srpski)

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Salon of the Museum of Contemporary Art Belgrade



Not so good looking at the moment, 2025

Moulding on Xerox prints on canvas, framed / bordura na Xerox otiscima na platnu, u ramu
200 × 150 cm
Courtesy Layr, Vienna / Beč

(EN)

Philipp Timischl is one of Austria's most significant emerging artists, advancing a distinctive practice that engages a wide range of media and materials. By transforming topical images, Timischl processes personal and critical reactions to the impressions and challenges of an everyday life increasingly shaped by forms of populism and a lack of orientation. The artist has produced his most recent cycle of works especially for the exhibition series *Future of Melancholia*.

For *Molded*, Timischl created nine paintings that intentionally eschew stylistic consistency and undermine artistic authorship. The exhibition title, *Molded*, which can mean both "formed" and "decayed," reflects a shifting focus within the artist's serial production process. Each painting in the series adopts a distinct visual style: one is text-based,

(SR)

Filip Timišl je jedan od najznačajnijih mladih austrijskih umetnika, čija autentična praksa uključuje širok spektar medija i materijala. Transformišući aktuelne vizuelne sadržaje, Timišl ispoljava kritičke i lične reakcije na izazove i utiske iz svakodnevice, koja sve više podleže uticaju raznih vrsta populizma i osećaju dezorijentacije. Njegov poslednji ciklus radova nastao je kao nova produkcija u okviru serije izložbi *Future of Melancholia*.

Za izložbu *Molded*, Timišl je realizovao devet slika koje namerno odstupaju od doslednog stilskeg izraza, svesno se poigravajući problemom umetničkog autorstva. Naslov izložbe, *Molded*, koji može značiti i „oblikovano” i „natrulo”, odražava promenljiv fokus unutar umetnikovog serijskog procesa stvaranja. Svaka slika u ovom ciklusu usvaja drugačiji vizuelni pristup: jedna je zasnovana na

another incorporates a collaged SKIMS advertising poster, another features a gray, concrete-like texture, and a further depicts a cloudy sky.

Despite this intentional stylistic diversity the series also has a number of unifying elements. The formats of the works in *Molded* are identical, and they are all trimmed with so-called “moulure,” a kind of ornamental (wooden molding), which gives the series the look of a construction set for wall coverings and recalls typical French interior design. These decorative frames and paneling, inspired by traditional craftsmanship but industrially produced, are attached to the lower sections of the canvases as a recurring sculptural element. Lacking consistent artistic style, the works are unified by their external structure, which in turn raises questions about authorship, identity, and artistic ownership.

The titles of the paintings seem to add a further layer of meaning to the artworks, either descriptively or as humorous commentary on the medium of contemporary painting, alluding to the broader theme of repetitive trends in arts and culture, which is a central topic running through the exhibition as a whole. The cloudy painting entitled *If you don't like the sky, who even are you?* portrays a cloudy blue sky and gives an ethereal impression while simultaneously suggesting a ceiling, and *Not so good looking at the moment* appears to depict a wolf's eye. *The rumors are true: Contemporary painting* (a greenish color field abstract painting featuring green wooden wall paneling), *The question remains: How to possibly squeeze another painting into this world* (consisting of four grey moulure) and *I was never going to be a good painting*, all use their titles to question the necessity of new paintings and new cultural production, thereby scrutinizing the values and validity of art. While these titles might remind us of the absurd theatre of Samuel Beckett, which depicted drifting

tekstu, druga obuhvata kolažirani reklamni poster za SKIMS, treća donosi sivu teksturu nalik na beton, dok jedna od slika u ulju prikazuje oblačno nebo.

Ova namerna stilska raznolikost istovremeno sadrži niz objedinjujućih elemenata. Format svih radova iz ciklusa *Molded* je identičan, a sva dela imaju ukrasne bordure (moulure, drvene zidne obloge), što ciklusu daje izgled građevinskog kompleta za oblaganje zidova i podseća na karakterističan francuski enterijer. Ovi dekorativni okviri i panelne obloge, inspirisani tradicionalnim zanatstvom ali proizvedeni industrijskim procesima, postavljeni su u donje delove platna kao skulpturalni element koji se ponavlja. Umesto jasno prepoznatljivog umetničkog potpisa, radove povezuje zajednička spoljašnja struktura, čime se otvaraju pitanja autorstva, identiteta i vlasništva nad umetničkim delom.

Naslovi slika pružaju dodatni sloj značenja radovima, bilo deskriptivno ili kao humoristični komentar na medij savremenog slikarstva, aludirajući na širu temu repetitivnih trendova u umetnosti i kulturi kao centralne teme ove izložbe. Tmurna slika pod nazivom *If you don't like the sky, who even are you?* (Ako ne voliš nebo, ko si ti uopšte?) prikazuje plavo, oblačno nebo i stvara prozračan utisak, istovremeno sugerišući zatvorenost tavanice, dok *Not so good looking at the moment* (Ne izgleda baš najbolje u ovom trenutku) deluje kao da prikazuje vučje oko. *The rumors are true: Contemporary painting* (Glasine su istinite: Savremeno slikarstvo), zelenkasta apstraktna slika bojenog polja sa zelenim drvenim panelima, *The question remains: How to possibly squeeze another painting into this world* (Pitanje ostaje: Kako uopšte ugurati još jednu sliku u ovaj svet), rad sastavljen od četiri siva kalupa, i *I was never going to be a good painting* (Nikada nije trebalo da budem dobra slika) – svi ovi radovi koriste svoje naslove da preispitaju potrebu za novim

characters, their questions are more pertinent than ever, given the absurdity of the political developments we now face daily. In this vein, the paintings *Really hard time in this time period*, which seems to be a concrete canvas, and *How does one even go to school for four years at this point?* even emphasize that with the rise of populism, its denial (and thus acceleration) of crises such as climate change, the near future looks very bleak indeed.

In addition to the *Molded* series, Timischl also presents the two works *Monochrome Siblings* (2024). On the lower quarter of canvases made of “tadelakt,” a traditional Moroccan wall finish, the artist has attached LED panels that correspond directly to the paintings with a video piece alluding to the theme of twins. At first, the lower LED strip simply matches the colors of the canvas, creating an illusion of subtle motion. Soon, however, various pop-cultural and historical twins appear, including the cartoon characters Chip n’ Dale, the Ambassadors from Hans Holbein the Younger’s painting of the same name (*The Ambassadors*, 1533), Chucky, the murdering doll and his bride Tiffany, as well as Snoop Dogg und Martha Stewart. Here Timischl again appropriates pop-cultural imagery, this time more directly, but now the texts he adds to the famous couples depicted in the video are even more significant. While Timischl’s appropriation here is humorous, there remains an underlying sense of melancholy.

A particularly important theme in Timischl’s solo exhibition within *Future of Melancholia* is his allusion to the concept of the future, or rather its cancellation. Again, the dual interpretations of the title *Molded* are significant, inviting us to question form and its transformation, as well as its transience. Timischl’s works have what is often called an uncanny quality, with a palpable unease, not only about an increasing overshadowing of melancholy in the present, but in the future too.

slikama i kulturnom produkcijom, time ispitujući vrednosti i validnost umetnosti. Iako ovi naslovi mogu podsećati na teatar apsurda Samjuela Beketa, koji je prikazivao likove u besciljnom lutanju, njihova pitanja su danas relevantnija nego ikada, s obzirom na apsurdnost političkih dešavanja s kojima se svakodnevno suočavamo. U tom kontekstu, slike *Really hard time in this time period* (Zaista težak period u ovom vremenu), koja deluje kao platno prekriveno betonom, i *How does one even go to school for four years at this point?* (Kako neko uopšte može da ide u školu četiri godine u ovom trenutku?) dodatno naglašavaju činjenicu da, sa usponom populizma i njegovim poricanjem (a samim tim i ubrzavanjem) kriza poput klimatskih promena, bliska budućnost izgleda veoma sumorno.

Pored ciklusa *Molded*, Timišl predstavlja i dva rada pod nazivom *Monochrome Siblings* (2024). U donjoj četvrtini platna, obrađenog tradicionalnom marokanskom tehnikom obrade zidova tadelakt, umetnik je postavio LED panele koji komuniciraju direktno sa slikom i sa pojmom blizanaca, na koji video-rad aludira. U početku, donja LED traka jednostavno preslikava boje s platna, stvarajući iluziju suptilnog pokreta. Ubrzo se, međutim, pojavljuju različiti parovi iz istorije i pop-kulture, među kojima su animirani likovi Čip i Dejl, ambasadori sa čuvene slike Hansa Holbajna Mlađeg (*Ambasadori*, 1533), Čaki – lutak ubica i njegova nevesta Tifani, kao i Snup Dog i Marta Stjuart. Ovde Timišl ponovo koristi strategiju (pop)kulturne apropijacije, ovog puta na direktniji način, a sada i sa većim naglaskom na tekstualne intervencije koje u video-radovima dodaje poznatim parovima. Uprkos Timišlovom duhovitom pristupu, ispod površine se provlači osećaj melanholije.

Posebnu važnost ima aluzija na koncept budućnosti, tačnije na njeno ukidanje, na koje upućuje Timišlova samostalna izložba u okviru projekta *Future of Melancholia*.

Timischl’s series reflects what writer and philosopher Mark Fisher called the “slow cancellation of the future” (2013), an expression which builds on Jacques Derrida’s concept of hauntology—the idea that cultural elements from the past persist like ghosts, continuously reappearing in the present. Fisher argues that modernity’s goal-driven understanding of time has collapsed into an endless loop of recycled cultural and social forms, making true innovation seem impossible. Timischl works with this idea in stylistic terms too, drawing on different styles from multiple epochs and generating a form of temporal ambiguity that not only engenders a sense of disorientation, but also subverts established ideas about authorship. In particular, his text-based painting that questions the obligation to go to school reflects the insecurity of our time, anticipating not only a *Future of Melancholia*, but a melancholic future in which stability and continuity oscillate as seemingly unattainable goals.

Timischl’s intricate classical designs and the unified dimensions of these works set them into dialogue with one another. Their construction evokes the precision of industrial production and the aesthetics of mechanical printing, with a nostalgic look at the past itself, whose boundaries with the present are blurred. Drawing on pop-cultural symbols from the past, *Molded* creates a visual language that embodies the melancholic idea of a “cancelled future.” Timischl’s series invites viewers into a fragmented world—his works reflect a moment that swings between the traditional and the contemporary, hinting that the contemporary may already be in the past.

I ovde je ključna višeznačnost naslova *Molded*, jer otvara pitanja o formi, njenog transformaciji i prolaznosti. U Timišlovim radovima prisutno je ono što se ponekad naziva sablasnim (the uncanny), osećaj duboke nelagode koji se odnosi ne samo na sadašnjost, sve više obeleženu melanholijom, već i na samu ideju budućnosti.

Timišlova serija reflektuje koncept „sporang ukidanja budućnosti” koji je razvio Mark Fišer (2013), nadovezujući se na Žaka Deridu i njegovu hauntologiju – ideju da kulturni elementi prošlosti opstaju poput sablasti, neprestano se pojavljujući u sadašnjosti. Fišer tvrdi da je modernističko, ciljno usmereno poimanje vremena doživelo kolaps, pretvarajući se u beskonačnu petlju recikliranih kulturnih i društvenih formi, u kojoj je istinska inovacija postala nemoguća. Timišl i u stilskom smislu polazi od ovog okvira, oslanjajući se na različite epohe i estetske pristupe, čime stvara vremensku neodređenost. Na taj način ne samo da proizvodi osećaj dezorijentacije već se upušta u svojevrсну igru na sreću kad je u pitanju autorstvo, što je i ranije pomenuto. Njegova tekstualna slika o upitnoj obavezi školovanja svedoči o nesigurnostima savremenog trenutka, anticipirajući ne samo Budućnost melanholije već i melanholičnu budućnost u kojoj stabilnost i kontinuitet ostaju nedostižni ideali.

Timišlovi složeni klasični ornamenti i ujednačene dimenzije radova uzajamno se dovode u dijalog, prizivajući uspomene na industrijsku preciznost, kao i nostalgičan osvrt na mehaničke otiske i prošlost samu, čije su granice sa sadašnjošću zamagljene.

Molded se oslanja na pop-kulturne simbole prošlosti, stvarajući vizuelni jezik koji personifikuje melanholičnu ideju „ukinite budućnosti”. Timišlova serija poziva posmatrača u jedan fragmentiran svet, u kom njegovi eksponati predstavljaju odraz trenutka koji oscilira između tradicije i savremenosti, pri čemu je moguće da je savremenost već postala prošlost.

Philipp Timischl
1989 Graz / Grac – lives in Paris / živi u Parizu

If you don't like the sky, who even are you?, 2025
Moulding on oil paint on canvas, framed / bordura na uljanoj boji na platnu, u ramu
200 × 150 cm

Not so good looking at the moment, 2025
Moulding on Xerox prints on canvas, framed / bordura na Xerox otiscima na platnu, u ramu
200 × 150 cm

The rumors are true: Contemporary painting, 2025
Moulding on mixed media on canvas, framed / bordura na mešovitim medijima na platnu, u ramu
200 × 150 cm

The question remains: How to possibly squeeze another painting into this world, 2025
Moulding on canvas, framed / bordura na platnu, u ramu
200 × 150 cm

Really hard time in this time period (Concrete), 2025
Concrete on moulding on canvas, framed / beton, bordura na platnu, u ramu
200 × 150 cm

I was never going to be a good painting, 2025
Mixed media, AI generated Xerox prints, moulding, framed / mešoviti mediji, Xerox otisci generisani pomoću veštačke inteligencije, kalup, u ramu
200 × 150 cm

One word comes to mind: Brave (SKIMS), 2025
Moulding on Xerox prints on canvas, framed / bordura na Xerox otiscima na platnu, u ramu
200 × 150 cm

When I was their age, I was older (Le salon des enfants in 75016, Paris), 2025
Mixed media on moulding on canvas, framed / mešoviti mediji na kalupu na platnu, u ramu
200 × 150 cm

How does one even go to school for four years at this point?, 2025
Mixed media on moulding on canvas, framed / mešoviti mediji na kalupu na platnu, u ramu
200 × 150 cm

Monochrome Siblings (Sibling 1), 2024/25
Tadelakt, acrylic paint, glue, studio dust on canvas
LED Panels, media player / tadelakt, akrilna boja, lepak, prašina iz ateljea na platnu LED paneli, media plejer, video 1'30"
200 × 200 cm

Monochrome Siblings (Sibling 2), 2024/25
Tadelakt, acrylic paint, glue, studio dust on canvas
LED Panels, media player / tadelakt, akrilna boja, lepak, prašina iz ateljea na platnu LED paneli, media plejer, video 1'30"
200 × 200 cm

Courtesy the artist and Layr, Vienna / Ljubaznošću umetnika i Layr, Beč

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