

-1, plus One

Tanja Widmann Johannes Porsch

Produced by

PV: Thursday, 5th June, 6-9pm
6th June 2025 - 10th August 2025
12-6pm, Thursday - Sunday

Cell Project Space presents *-1, plus One*, the first solo exhibition by artist Tanja Widmann in the United Kingdom. The exhibition is conceived as a site of negotiation – material, social, affective – where authorship is ‘beside itself’, as in the collaboration with Johannes Porsch | Produced by Johannes Porsch. Read together as *Tanja Widmann Johannes Porsch Produced by -1, plus One*, the title suggests a conceptual machine of addition and subtraction, of lack and desire, and of the structure producing subjects as much as subjects producing the structure.

-1, plus One moves through the exhibition as a structuring condition. It introduces a logic of cut and supplementation, where subjectivity is formed through sequences of doubling, libidinal displacements and returns. Across the works, traces of automation of perception appear: film as flicker, the newspaper as cliché, and sound as drone – excess produces voids. Scripts, drawings, glass doors, seals and Hermès curb bits recur in variations and alterations, each staging a relation between control, address, and withdrawal.

Across both floors, in the ‘lobby’, office, front and back gallery, the exhibition operates as a basic feedback system circulating economies of desire, production, and time. The curb bit functions as its ‘source code’ – a simple cybernetic object for regulating bodies and movement, initiating a logic that returns across elements. At once luxury commodity and fetish, it condenses an economic field of tangible exchange and of relation to the other. An industrial hum just audible before entry amplifies from the inside, dislocating the spatial and symbolic threshold through a barely perceptible doubling. Glass panels, leaning on the wall beside two thresholds, hold the possibilities (semantic, symbolic, affective, imaginary, art historical) of ‘door’ as an entry/exit configuration, reflecting visitors back into the system of which they are momentarily a part. These repetitions and omissions turn signification in on itself, testing what registers as difference and where thresholds begin to dissolve. The exhibition approaches its elements in a process of ‘montage’, as if a film neither fixed nor linear; assembled in real time, cut and edited by each recipient. Subjectivation is registered in these circuits as delays, gaps, intervals and recursions, as the labour of staying in relation to a structure that shifts with each iteration.

Tanja Widmann’s practice navigates the material constraints and social fictions that regulate contemporary life, tracing the symbolic and economic circuits through which value is produced and circulated. Scripts - readymade objects, images, texts - serve as source code: for reception, (re)production, and deviation. Working with the everyday tech of the home office, laptop, printer, cell phone, etc. – and materials from the hardware store, Widmann’s works function as coded feedback loops: degraded, recomposed. Drawing on the Pictures Generation and Charles Baudelaire, the cliché becomes preferred data.

Johannes Porsch develops displays that operate as performative sets – objects that articulate the conditions of their own visibility. In dialogue with post-minimal and post-conceptual strategies, they foreground use-value and destabilise autonomy by rendering its heteronomous supports. These structures sustain positions and enable relations, anticipating events while modulating presence. Abstraction does not generalise; it fractures reflexivity, revealing labour as both structural and obscured. What appears autonomous is revealed as contingent, on holding, showing, connecting. Status – objectal or relational – is the effect of ongoing negotiation.

Curator Adomas Narkevičius



Tanja Widmann lives and works in Vienna and Munich. Recent exhibitions: 'Echo's Hunger, Schiefe Zähne', Berlin (2025); 15th Baltic Triennial: 'Same Day', CAC, Vilnius (2024); 'dysfunctional malappropriation', University Gallery of the Angewandte, Vienna (2024); 'Lying Daughters. Produced by Johannes Porsch', FELIX GAUDLITZ, Vienna (2023); 'Since 1884. Produced by Johannes Porsch', New Toni, Berlin (2022); 'Cybernetics of the Poor', Kunsthalle Wien (2020), 'V', FELIX GAUDLITZ, Vienna (2020). Her practice also takes shape in text, publication, workshop, and curatorial formats, often in dialogue with others. Exhibitions: 'Industry / Against Nature', FELIX GAUDLITZ, Vienna (2022), and 'Post-Apocalyptic Realism', Museum Brandhorst, Munich (2017). Publications: 'Post-Apocalyptic Realism' (Tonio Kröner, Laura Preston, Tanja Widmann, eds., Walther König, 2019); 'Postapocalyptic Self-Reflection' (Laura Preston, Tanja Widmann, eds., Westphalie Verlag, 2018); 'To Make Oneself Similar in This Sense' (artist's book, Westphalie Verlag, 2012). A new artist's book will be published by New Toni Press in summer 2025.

Johannes Porsch lives and works in Vienna, selected exhibitions include: 'Rehearsals of Metabolism', Kunstverein Kevin Space Vienna (2025); 'Peche Pop', Museum of applied arts Vienna (2024); 'Key Operators. Weaving and coding as languages of feminist historiography', Kunstverein Munich (2024); 'to care, to display, to support', Universitätsgalerie der University of applied arts Vienna (2024); 'currently not available', Julius Koller Society, Bratislava (2019); 'tropology', Kunstraum Lakeside Klagenfurt (2018); 'Tropology', Tiroler Künstlerschaft Innsbruck (2017); 'Julius Koller. One Man Anti Show', mumok, Wien (2016); Kyiv Biennial (2015); 'Unrest of Form. Imagining the Political Subject', Secession Vienna, Academy of Fine Arts Vienna (2013); 'Aa', Salzburger Kunstverein (2012); 'Counter-Production', Generali Foundation Vienna (2012); 'Moments. A History of Performance in 10 Acts', ZKM (2012); 'Troubling Research', Academy of Fine Arts Vienna (2011). Johannes Porsch studied at the University of applied Arts Vienna and the Jan van Eyck Academie, Maastricht.

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