

BIRGIT MEGERLE

CHECKPOINT

October 31 – December 5

TURINER KUNSTVEREIN ?

Via Carlo Michele Buscalioni 4, Torino

TURINER KUNSTVEREIN is pleased to present *Checkpoint*, a solo exhibition by Birgit Megerle (Germany, 1975).

The painting that gives the exhibition its title, *Checkpoint*, portrays a female figure frontally. The body, which occupies a space larger than the face, defines a direct physical presence, while the anonymity of the subject is interrupted by a uniform of a ticket inspector that places the figure in a clearly professional context.

The underlying eroticism of the uniform — whether it is a conductor or a waitress — evokes a psychological condition of tension and expressionist exasperation; Manet's *La serveuse de bocks* (1875) comes to mind, activating a process of emotional exchange between viewer and subject.

A similar relationship of exchange between the professional element and the anonymity of the figures is emphasized by the circular painting of a coin, *20 Rappen*; the floral motif that embraces the numerical element "20" echoes the nature of the work *Scrub*, a space devoid of gazes and physical presence, which for the artist is a pause within the punctuation of a composition made up of a multitude of types of women and their views.

In *Center*, the woman portrayed is a teenager. The work reflects on the idea of the self and on a form of beauty shaped by social media and makeup tutorials — an idea no longer linked to an aesthetic of a cliché or to a subculture of opposition and struggle, but indicative of a new type of visual and identity-based conformism.

The figure is captured on the same plane as the background, which, often alluding to a geometric situation, maintains a painterly, optical autonomy in relation to the portrait. The background is almost a semi-clandestine space in which to compromise the realism of the subject — a free and abstract painting that places the subject in a condition of irreality through an excess of realism.

The temple, *Untitled*, is a work created in four-handed with Robert Mueller that relates architectural- to painting-practice. A woman portrayed in a surrounding of sparkling city lights romanticism, is welcomed into a context of reason, a house.

Renato Leotta