

DE

Richard Wright
7. Juli – 22. September 2002

Über vier Wochen lang arbeitete der Glasgower Künstler im Kunstverein an der mehrteiligen Wandarbeit, die nun nur für die Dauer der Ausstellung zu sehen ist. Ausgehend von der langgestreckten Form des Raumes, den Lichtverhältnissen und der Bewegung der Betrachter*innen im Raum hat Wright zwei große, äußerst feingliedrige Bilder mit dem Pinsel auf die beiden über 35 m voneinander entfernten Stirnwände und goldene Buchstaben auf die Deckenträger gemalt.

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Richard Wright has created a multipart wall piece for the exhibition in the Kunstverein based upon the elongated form of the space, the lighting conditions and the movement of the viewer within the space. Wright's works aren't immediately visible. Characterised by timelessness, this spatial work can only be accessed by a slowly-moving, meditative eye and not one overwhelmed by information. At first one gets the impression that the artwork has nothing to do with the surrounding world. However, upon closer inspection, a multitude of connections to the immediate environs emerges—both to the architecture and the history of the place. References on the central stairway and the concrete module but also Joseph Beuys' Ofenrohr (chimney) fuse with references to ornaments on porcelain, album covers, clothing, drawings of telephones and utility graphics, as well as tendencies within 20th Century abstract painting. Renouncing the immediately recognisable, Wright challenges the viewer for his part to look and questions the interpretability of the image.