

the subtle difference between vivid description and plausible information head on. He assembles a raft of Orientalist images, augments them with a detailed narrative set out in National Geographic documentary-style subtitles (in English and Chinese for added authenticity), and adds an exotically twanging Eastern soundtrack to present a rich and persuasive vision of the legendarily luxurious tomb the Emperor designed to house his own dead body...

In Hadrian and Antinous (2001), Hadrian's death is prevented only by the self-sacrificial drowning of his beautiful lover, Antinous, who we see drifting beneath sun-dappled water. On a material level, the accelerated degradation of film quality that Wilcox encourages through his laborious process of transferral could be seen as a journey towards the death of film itself.

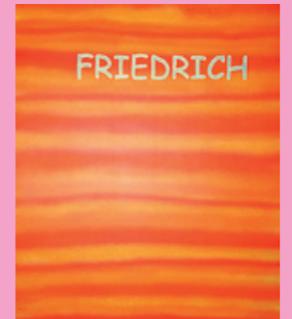
1 – Walter Benjamin, "The Storyteller. Reflections on the Works of Nicolai Leskov," *Illuminations*, (New York: Schocken Books, 1968), p. 93

Jorge Pardo

December 2001–January 2002
Location Eschenbachgasse
(ill. p. 412)

Press Release

Jorge Pardo produces sculptures. The artist's understanding of sculpture is informed by conceptual art practice; in speaking of sculpture, Pardo says "I don't think in terms of sculpture as something that you walk around or inside or anything. What's important is what you take with you in your head. That is the space that gets privileged." With the assistance of his studio, Pardo produces objects (lamps, tables, chairs, houses, boats, paintings) that by design result in an engagement with sculpture informed by daily life. Pardo's consideration of the cultural context in which his work is experienced, from production to exhibition, as well as his intention to create an open conversation rather than the direct transmission of a specific idea, result in practice that may be termed *realist*. Pardo: "What kind of artwork would you make if you decide your site is a piece of soap?"



Friedrich, 2001
acrylic on canvas
183x152 cm

Franz West

Gesäß
November 2001
40 Stühle für den Vortragssaal im Rupertinum Salzburg (nicht realisiertes Projekt)
(ill. p. 410)

Text
Franz West
Franz West schrieb, Hrsg. von Hans Ulrich Obrist und Ines Turian, Köln 2011, S. 136–137

Sitzgelegenheiten mach ich schon lange, ich meine Sitze, die in Galereien und Museen gezeigt werden, sie werden aber nicht nur gezeigt, im Gegensatz zu Beuys' Fettstuhl oder Kosuths 3 and 1 chairs, sondern eine Rezeption des Stuhls erfolgt durch Aufsitzen. Allerdings konnte das nicht verstanden werden, so bekomme ich laufend Aufträge zur Bestuhlung von Ausstellungen oder etwa dem Institut für Kulturgeschichte an der Akademie.

Das machte mich auf die Etymologie der „Bestuhlung“ aufmerksam:

z.B. französisch	chaise	Scheisse
deutsch	Stuhl	Stuhlgang
englisch	seat	shit

auf das Dargebotene „Aufsitzen“ evtl. usw.

(...)

Da ist vielleicht noch der Unterschied bzw. Widerspruch der Rezepzion via Gesäß, die ich meinte, und das von mir nutzbar gemachte Mißverständnis meiner Kunststühle (als Sitzgelegenheiten zur Rezeption von anderem) (...)

Das Ganze (vorherige) kommt natürlich von meinen Paßstücken, die wiederum von einem flüchtigen Bekanntwerden mit Wittgesteins Beschreibung (eventuell in Philosophischen Untersuchungen) des Rezeptionsvorganges (inneren) [diesen] im Modell halt veräußerlich(en), bzw. das unsichtbare Innenleben (Rezeption) sichtbar [machen].



Studio view during production

John Bock

mieses BrutCashFlow ist NeutraKnecht
January–March 2002
Location Eschenbachgasse
(ill. p. 414)

Text
Peter Pakesch
on the occasion of John Bock's exhibition at Kunsthalle Basel in 1999

John Bock's work takes up the experiences of historical actionism while originally restructuring and shifting the tradition towards new contexts. John Bock's lectures are attempts to define and designate the world. Bock wants to arrange it according to his understanding and in this way tries to contribute to its understanding.

Slowly, his monologic performances transformed into theatric miniatures. Bock's intense and eccentric lecture, together with the play of amateur actors, forms a poetic figure, pointing out its own absurdity. The playful seriousness exposes moments of greatness. We come across a fresh and intense embodiment of the unconscious. Bock hereby ascribes great significance to architecture, singular objects, and costumes. Like his requisites and actors, the audience accounts for part of Bock's work as well, which thus is embedded in the artist's own reality. Questioning matters of creative presence, Bock, in spirit, remains the younger brother of Franz West while he has made the possibility of shifting realities his artistic principle.



Invitation, 2002

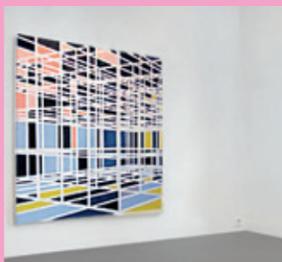
Sarah Morris

April–May 2002
Location Eschenbachgasse
(ill. p. 416)

Text (excerpt)
Martin Prinzhorn, Parkett, no. 61, May 2001

Almost – Abstraction and Sarah Morris

At first sight Sarah Morris's paintings might seem to be indebted to Pop Art, especially in her work of the mid-nineties. Motifs or lettering, reminiscent of the reference to everyday culture that prevailed in those days, place such great emphasis on surface that the autonomous plane relativizes content and sets up laws of its own. But the isolation and arbitrariness of the words on the paintings – JOHNNY, NOTHING – and the motifs – SUNGLASSES, HIGH HEELS (BLUE – have nothing whatsoever in common with the facetious transgressions of, say, Indiana or Warhol. Once again, the works yield no discourse on the level of content; at most one might read a historical reference into them as quotations. Nor, given their clean neutrality, would it seem that they wish to address any painterly problems; rather they deal in images apart from the medium. The lettering is not distorted or fragmented in any way but sits so solidly in rectangular space that it does not appear to be placed there but rather to be its support, to be holding it together. The pictures are not divided into foreground and background, the spaces between the letters are equal in value, the painting as an object disappears. The lack of edge is becoming more and more central to Sarah Morris's painting. The artist speaks of distraction as a means of getting at things that we don't ordinarily see. The structures and textures never coalesce into objects and yet they also do not become mere ornament because their arrangement never conforms to the format of the picture and, on second sight, always evokes a projection beyond the edges of the painting. Even in the architecture paintings of the late nineties, there are never any objects: recognition can never move from the whole to the part, but only the other way around. The stripes are not simply paths of the brush on canvas, which merely constitutes painting. It is not a matter of suppressing meaning – the condition prior to it. If we do not really see the whole of a building in reflected light, we can at least draw conclusions about some of its features. Neon lighting inserted in spaces, billboards on facades, the reflection of another building in a glazed facade – all of that already tells part of the story without having a meaning of its own. Distraction does not mean dividing up a whole as much as it means defining its parts in order to make the whole perceptible. Las Vegas, which looms large in the artist's work, is a good example of this complex exchange. The entire city as an object with borders can only be recognized when driving towards it through the night desert, where it looks like a colony on some remote planet. Once we are in the city, it is almost impossible to tell discrete objects apart – everything seems to be linked with everything else. There are no gardens in which buildings have been placed; and the buildings themselves expand into gardens wherein the lighting effects and the ceaseless reflections merely heighten the impression of an all-embracing universe at the brink of amorphousness. As in the utopian architectural fantasies of modernism, nature and technology, public and private have merged into an indistinguishable, pulsating mass. It is precisely this form of perception that is found in Sarah Morris's paintings: networks that hint at a perspective of what we cannot tell: slanting lines with no verticals to provide orientation, and colors, whose sources or goals remain out of "frame." The pictures evoke reflex-like associations but there is nothing to attach them to – at least in the picture itself. The construction of something that does not yet exist but that is not diffuse either, for it possesses clear and distinct structures. Constructions of wholes that possess great visual complexity, preventing us perhaps from seeing their clear-cut structures, but nonetheless essential to the perception of the whole. It is precisely in this sense that abstraction in the art of Sarah Morris does not lead away from figuration but, in fact, represents the path that almost leads to it.



Installation view
National Air and Space (Capital), 2002
household gloss paint on canvas
214×214 cm

Heimo Zobernig

May–June 2002
Location Eschenbachgasse
(ill. p. 418)

Review (excerpt)
Brigitte Huck, Artforum, November 2002

The first work in the exhibition, a net made of Trevira, a high-tech fiber often used for television studio backdrops, offered multiple surfaces for projection and interpretation. In this piece, the painter's primary colors are usurped by the blue, red, and neon green used in video-editing in order to splice in images behind new anchors. Gender discourse, the electronically synthesized space of the media, and Zobernig's own color theory, were fused in this painting-sculpture hybrid, which combined the layered meanings of its form and content into a timely take on modernity. The loosely draped web also functioned as a link between two projection screens: one blank and one coated in the sparkling-white paint used for making roads. Sitting between these was what might be called a kind of apparatus for experimenting with the representational function of the image, where, in this case, the oscillation between surface and painting substrate was being tested. Here, on top of sewn-together blue, red, and green studio backdrops, Zobernig had spackled white acrylic paint, creating a grid structure with masked-off strips, with the color running out at the edges. Zobernig joined the classic emancipatory conceit of modernism with the traditional genre of painting and replaced "masculine" modes of composition and seeing with an anti-hierarchical, web-like pattern. The irreverence this work showed in its recasting of Robert Ryman's sensual painterly qualities was also apparent in a piece that referenced Bruce Nauman: a pair of Styro-foam dummy heads in a net of blue tape hanging from the ceiling by a wire. This referred also to a video, in the neighboring room, of a performance in which the artist's naked body and (digitally) shorn head were covered with tape; through the Chromakey fade-out technique of the "blue box," the strips became a body painting that divided and fragmented the figure. Moviegoers, however, might have been reminded of Hannibal Lecter—an association that Zobernig would probably not find fruitful. But since he is so reserved with his own interpretations and intentions, he might well consider such a reading neither correct nor entirely wrong. With a painting of the word "REAL" flipped as if seen in a mirror, Zobernig added another to his sequence of text-based works. For the artist's large-format picture, his "sculptural" palette was employed: the same orange, brown, white, and black with which he paints his sculptures were meant to lend "weight" to the depicted text.



Installation view
Video No. 19, 2001
19 min., mute

Liam Gillick

Light Technique
June–July 2002
Location Eschenbachgasse
(ill. p. 420)

Text (excerpt)
Gregor Stemmrch, Liam Gillick – A Debate about Debate, Parkett, no. 61, May 2001

Gillick's activities as a "journalist," an "architect," a "designer," etc. in parallel with art, his "What If?" scenarios and the leaps of time and space in his writings (his novel Erasmus Is Late, the musical Ibuka! which is based on it, and the novel Big Conference Center) are different ways of setting this circularity in motion. In Erasmus Is Late and Ibuka! (1995), Gillick brings various people together, some from the twentieth, others from the outgoing eighteenth century, for a free-thinker's dinner in London at the home of Erasmus Darwin, Charles Darwin's older brother.



Installation view, 2002

The dinner takes place in a time slip between 1810 and 1997—between the moment in history just before “the mob are re-defined as the workers” and the moment in history that lies immediately ahead of the piece written in 1995. [...]

The “debate about debate” is subject to a centrifugal force that prevents it from ever really taking place. Attention is therefore directed towards a region between official and unofficial places, between center and periphery, between public representation and a strategy of private retreat, where the debate falls apart and where its potential is inscrutably reorganized for other purposes. [...]

Gillick’s Discussion Islands—the choice of forms, materials, combinations, and their relationship to architectural elements—suggest an affinity with minimal art, which instantly proves deceptive. His assemblages are more fragile, more convoluted, less geared towards “forms that create a strong gestalt impression” (Robert Morris) or an enduring impact through serial repetition, which gives viewers an experience of presence and place. Instead they tend to create a responsiveness to the subtle possibilities inherent in the structure of the artifact.

Endlich eine Gute Ausstellung

August 2002

Location Getreidegasse, Salzburg

Artists: Vanessea Beecroft, Olaf Breuning, gelatin, Peter Höll, Marcin Maciejowski, Franz West, Heimo Zobernig
(ill. p. 422)

Press Release

During the Salzburg Festival 2002, Galerie Meyer Kainer is featuring artists who left the confines of the artist’s studio to enter a broader field of discourse, culture, politics, and social life. Works by Vanessa Beecroft, Olaf Breuning, gelatin, Peter Höll, Marcin Maciejowski, Franz West, and Heimo Zobernig are presented in the historic rooms of a former dance school at Getreidegasse. The selection of works looks at how artists examine themes including identity, place, and memory, thereby pushing the boundaries of the medium. The presentation considers artworks as a means of conceptualization as well as a visual mode of thinking in and of itself. Vanessa Beecroft’s spectacular tableau vivants, performances who have made use of professional models, sometimes in large numbers and sometimes naked or in underwear, were even included as a quote in the newest opening premiere of *Don Giovanni*, which Nikolaus Harnoncourt conducted and Martin Kusej staged.



Poster, GELATIN, 2002

Tu m’

September–October 2002

Location Eschenbachgasse

(ill. p. 424)

Artists: Walter Niedermayr, Mathias Poledna, Octavian Trauttmansdorff, Beat Streuli

Press Release

Rosalind Krauss: „Eine Photographie ist eine Art Index. Sie produziert die bezeugende Spur der Körper oder der Objekte, die ihren Abdruck in die Emulsion des Films gestempelt haben. Im Unterschied zu anderen Zeichentypen stellt der Index eine Beziehung zwischen der Markierung und dem Sinn her, die entlang einer körperlichen, räumlichen und kausalen Achse verläuft.“

In Duchamps letztem Ölgemälde *Tu m’* sagt Duchamp nicht *Ich*, er sagt *Du ... mich*. Die Tatsache, daß Duchamp somit eine sich verschiebende Perspektive identifiziert, wird noch unterstrichen durch die visuellen Eigenheiten der Objekte, die das Bild ausmachen; durch Dehnung und Ausweitung, die suggeriert, daß die Welt, der sie angehören, nicht durch das System der monokularen Perspektive kontrolliert wird, sondern eher durch ein System gedoppelter Perspektiven. *Tu m’* bezeichnet also eine Erfahrung des Indexikalischen in dem Moment, da der eindeutige Ausdruck des Ichs durch eine Art Verdopplung, eine Art Unentschiedenheit in Bezug auf die Verortung des Subjekts hinterfragt wird.



BEAT STREULI
Sydney, 1998
c-print
50×66.5 cm

Marcin Maciejowski

Traurig Schön

November 2002–January 2003

Location Eschenbachgasse

Publication

(ill. p. 426)

Press Release

Die Kunstwerke der Grupa Ladnie wurden in Polen von Kunstkritikern „realistischer Banalismus“ getauft, und sie haben, insbesondere auch in der Person Maciejowski, einen sozialkritischen Künstler gesehen, der die Glitzerwelt der Marktwirtschaft an ihrer banalen Oberfläche aufgreift, um sie als sinnentleerte Zeichenwelt zu entlarven. Aber das Banale der ursprünglichen Motive verliert seine Banalität in dem Moment, als Maciejowski es „als gut zu malen“ zum Thema seiner Bilder macht. Er steigert in seinen Bildern das affektive Potential der Szenen, indem er den Lauf der Handlung aufhält, doch gleichzeitig entleert er die Handlung. Und so radikalisiert er den Furor der Gewalt, der sich im Bild ergießt und zersprengt selbst die rar gesäten Momente einer eventuellen Gemütlichkeit. Stets gibt es einen satirischen Unterton, aber die Pose einer Persiflage ist weniger Kommentar zur post-sozialistischen Gesellschaft als Statement über Malerei. Dabei legen aber sowohl Wilhelm Sasnal als auch Marcin Maciejowski oft politische Schärfe an den Tag, etwa wenn beide das Hakenkreuz zum kompositorischen Anker ihrer Bilder machen. Offensichtlich handelt es sich dann weniger um das Bemühen um poetische Subtilität, als um ein Statement über unterschwellig vorhandenes, politisches Ressentiment, staatliche Zensur und kulturelle Spionage.



Po zmroku (After Dusk)
oil on canvas
120×130 cm