

F. Hodler

Willem Oorebeek
Robin Vanbesien

Curated by Yuki Higashino

Eröffnung: Samstag, 4. Oktober 2014 19-22Uhr
Ausstellung: 5. - 23. Oktober 2014
Besichtigung nach Vereinbarung
+43 (0) 664 73326958

A figure in a situation. At that particular moment in that particular place, this person is irreplaceable. True that in most cases, it could have been anyone else. But that doesn't change the fact that in that situation, it was that person, and no one else, who was present, thereby rendering both the person and the situation unique. This line of thinking, a truism, has more than a whiff of romanticism. Friedrich-esque, solitary-man-in-sublime-landscape stuff. It is also super basic phenomenology. Kind of pre-digested, press release-ready semi-idea that tries to justify the existence of an Olafur Eliasson installation. However, this truism is at the same time the last bulwark against the exchangeability of everything capitalism demands. The irreplaceability and uniqueness of any given time-space-people constellation is the reason why capitalism always ultimately fails to make a flawlessly operating machine out of the world and instead can only destroy, an obviously bad economy. Needless to say, an exhibition is a result of an unrepeatable combination of the space, the works, the artist(s), the staff, the city, the weather, the audience, etc. It's a little like a conversation. It can never be repeated, but it could have a long-lasting reverberation socially, aesthetically and/or economically. Or it quietly falls into oblivion.

Traditionally, figures represented in a painting stand in symbolic relation to what their surroundings represent. The people populating the 17th century Dutch paintings represent the emergence of the confident middle class, for example. Or when the painting is unpopulated, say in an impressionist landscape, the emphasis is on the painter and (usually) his gaze, the ability to "capture" light or whatever. From minimalism onward, the figures included the audience, for instance by emphasising the physicality-temporality of the work and space, or by making them conscious of, thus making them feel bad about, their bourgeois (more often than not) white privileges that enabled them to visit a contemporary art exhibition. Anyhow, whether a romantic landscape painting or critical *Kontext Kunst*, concern for the notion of, and representation of, a figure is an ongoing art historical thread.

Do works and the people involved gravitate toward each other to make an exhibition happen? Maybe. There are certainly interests in its realisation, with all that is implied in the word (could be moneyed, could be selfless). But this gravitational process, social or otherwise, is usually erased from the resulting show, leaving the audience to roam through the ensemble of objects and images with various degrees of delight, confusion, self-regard or annoyance, but little idea of what really brought this stuff together. Unless of course it is loudly trumpeted, as though anyone cared.

pinacoteca
Große Neugasse 44
1040 Wien

Works in the exhibition

Robin Vanbesien

I don't think that this space which I was now in, was my body any longer

Oil on primer on fabric on stretcher frame

2014

Robin Vanbesien

I don't think that this space which I was now in, was my body any longer

Oil on primer on fabric on stretcher frame

2014

Willem Oorebeek

Free BLACKOUT

Offset print in silver frame

2005

Willem Oorebeek

Regarding the Towers of Babel by Jon Thompson

SD video

2008

Willem Oorebeek and Robin Vanbesien

Poster F. Hodler

Stamp on inkjet print

2014

Edition of 10

For sale for 60 Euro