

Unlikely

9 Sep. – 01 Dec. 2007 in the Kienzle & Gmeiner gallery, Berlin and
23 Feb. – 30 March, 2008 at the Städtischen Galerie Waldkraiburg

Elisabeth Cooper, Leo de Goede, Terry Haggerty, Jasmin Justice, Bertold Mathes,
Klaus Merkel, Sonia Rijnhout, Gary Stephan.

„Unlikely“ is a collection of works which, at least on first sight, draw on an abstract vocabulary and, in general terms, bear, as pictures, no relation to the objects of this world. Their behaviour is removed, *unlike*, unrepresentative. The works selected for the exhibition (by artists of various generations and origins) bear witness - in spite of their apparent diversity due to the individualistic prerequisites of the artists - to a common will to thematise the discrepancy between the private and the public, personal interests and general accessibility, and/or deal productively with the matter of personal predilection vs. popular trends in the very production, dissemination and reception of art.

„Unlikely“ offers no reassuring categorisation, cannot be allocated to a single common theme. Instead, the exhibition offers a subjective horizon (of curator, initiator, and involved artist, Leo de Goede), a horizon which observes and associates the pictures in terms of their technical, and intentional properties, which brings them into a structural axis, but which does not attempt to unify them as a thematical and ideological unit. In spite of this, the approaches of the various artists offer some form of common denominator. It is to be seen in the manner with which the artists brought together in “Unlikely” locate themselves through the practice of painting between the poles of the arbitrary and the conceptual, and how, by means of this structural positioning they address the gaping tension between subjective utterance and general reception and/or legibility.

The motif of the works exhibited in “Unlikely” is paint and painting. The works enter into a dialogue with the possibilities and communicability of painting by means of depiction. This is to say, all participating artists knowingly proceed using the technical/media structure of painting and the means and conditions of painting as the permanent object of their pictures: the performative aspect of the act of painting can equally become a feature, as may the simultaneously discursive and technically founded conceptualisation of the medium. The corollary is that the picture is no longer considered a stable category or a necessarily original invention. Instead it presents itself more as “framing.” It is a contingent and open stage for possible performances and executions, a window that offers a vista of success but which also reveals forced luck and accepted failings.

The exhibition is to be accompanied by a German/English catalogue featuring texts by Hans-Jürgen Hafner, Elke Keiper, an interview with Leo de Goede and a large selection of colour illustrations.