

SPECIAL ART SHOP Multiples and One-Offs 07.06.2018 until 08.09.2018 **VIENNA**

Opening: Thursday 07.06.2018, 19:00

Otto Zitko *Ohne Titel*, 1995

This work stands out among Zitko's graphic oeuvre thanks to an unfamiliar painterly quality, without losing the immanent focus on the line however. Although the work at hand is a silkscreen print, it has not been multiplied and therefore constitutes a one-off piece.

Johannes Wohnseifer *Reifentasche VW*, 2018

Looking for a unique way of storing the spare tires to your Porsche? You have found it! Alternatively, you can acquire VW or Audi tire totes for your summer tires, all of them coming with an original canvas painting by the artist Johannes Wohnseifer for your own garage art installation. Also perfect as a weekend bag, be it on grass, beside the water, or on boat planks.

For the tire tote multiple the artist took original, second-hand nylon tire totes and equipped them with canvas fragments and embroidered their carry handles. It comes in three versions: VW, Audi, and Porsche, each in an edition of 4 + 2 AP.

Johannes Wohnseifer was born in Cologne in 1967. Today, he lives and works in Cologne and Erfstadt. His video works, photographs, sculptures and installations contain many references to design and art history and analyse our mass-media-dominated everyday life, in which the hierarchies of what is intellectual and what low-brow have become obsolete. The artist's works have been included in many international collections, e.g. the Saatchi Gallery in London, Sammlung Boros in Berlin, and Sammlung für zeitgenössische Kunst der Bundesrepublik Deutschland in Berlin. Wohnseifer is represented by Galerie Gisela Capitain in Cologne, Johann König in Berlin, Casey Kaplan in New York, and not least lately also by Galerie Elisabeth & Klaus Thoman.

Johannes Wohnseifer *Faltenbalg*, 2018

All the works of the Cologne-based artist are inspired by the interest in metaphors of movement and transitory structures.

Folding bellows, used in buses or at airports, i.e. in means of transport or in places of transition, here appear in an exhibition context, as free-standing, modular sculptures. Four of these modules, each of them 4.5 metres long and 2.1 metres high, can be hooked up by means of zips to form a spatial sculpture, up to twelve metres in length. Their transparent, perforated fabric is printed on the outside with depictions of bomber jackets and passwords and lined on the inside in orange.

The context of movement is juxtaposed here with the studio as a place of collection, archiving, and working continuously. The passwords, as a subject and formal element, derive from one of the artist's own picture series, just as the historical engagement with the nineties and the fashion designer Helmut Lang does.

Paul Thuile *Skulpturen*, 2016 – 2017

What finds expression in Paul Thuile's small-format pencil drawings, which come in the artist's wont sober style, appearing almost technical, are his personal relations to Galerie Elisabeth & Klaus Thoman and its owners. While preparing the exhibition *Privacy*, on the occasion of the gallery's 40-year-anniversary, he lived at the Thoman residence, and there portrayed his personal favourites from the private sculpture collection of Elisabeth and Klaus Thoman, spanning from Alicja Kwade to Ai Weiwei. Each of these works, consequently, is a one-off.

Paul Thuile *Hubert*, 2008

In this installation, which adds a further facet to the oeuvre of the artist known for his drawings, Paul Thuile's recurring theme of the perception of everyday life while distorting the mechanisms of reception is pushed to its very limits.

Peter Sandbichler *Alte Schachtel*, 2017

"What is symptomatic for my mode of operation is the fact that I start out from a principle that forces the final form of the object," says the artist about his own work. Having been fascinated by the work material for decades, he now has turned cardboard into a subject cast in bronze.

Arnulf Rainer *Kaltnadelradierungen*, 1971 – 1972 resp. 2003, and *Body Poses* 1971 – 1975

Both Arnulf Rainer's series of drypoint etchings, although separated by three decades, like most of his works, open up an artistic dialogue between colour and black-and-white, stillness and dynamic, fullness and emptiness, and are defined primarily by a fathoming of the plane. His series of photogravures entitled *Body Poses*, on the other hand, were staged in the studio with the help of a photographer and constitute Rainer's contribution to performance art, while demonstrating his highly individual handling of the medium of photography. Galerie Elisabeth & Klaus Thoman acted as editor for all these series, i.e. they were produced by the gallery at the artist's behest and subsequently signed and numbered by the latter.

Lucy Orta *70 x 7 The Meal*, 2000

The multi-part work is made up of a screen print as well as a wooden box containing seven Limoges china plates, also printed, and was created for the exhibition *The Invisible Touch* at Kunstraum Innsbruck. The utensils served as requisites for a performance, a dinner in which seven persons with very different backgrounds took part, from the beer brewer to the politician, and were asked to invite seven other persons. Thus the work, employed during a dinner among friends, in the wider sense hints at a utopian vision, an opening of society.

Jürgen Klauke *70iger*, 1972

In his early photographs Jürgen Klauke deals most intensely and most offensively with socially standardised gender identities and social patterns of behaviour. Long before art and theory discourses were going to be overshadowed by gender studies, he presents critique by means of irony and provocation. As usual in his early works, his own body in this work serves the artist, in inimitable fashion, as a central medium of expression.

Jürgen Klauke *Attraktiver Attraktor*, 2006 – 2010

Exemplary for Klauke's late work, on the other hand, is the attributive use of body forms and the increasing abstraction of the subject, without thus losing in expressiveness. Both becomes evident in this work.

Martha Jungwirth *Bali 95*, 1995

In her Bali series, the artist Martha Jungwirth, who in her career has always been moving along the interface between abstract and figurative painting, processes the impressions she has gathered on the Indonesian island in a number of watercolours, each of which constitutes a one-off original.

Bruno Gironcoli *Kauerndes*, 2003; *Einrichtung*, 2003; *Arbeit tut weh*, 2003

As far as colouration is concerned, Gironcoli's screen prints may appear pop-art-like, yet they immediately counteract this impression thanks to the artist's typical subject matter. In an abstract-surreal form language he submits human figures (resp. figure fragments) to scenes of torture. This series too has been produced by Galerie Elisabeth & Klaus Thoman.

Günther Förg *Ohne Titel*, 2007

Even though the works at hand are etchings, each of them is a one-off thanks to the overpainting in pastel applied by the artist.

Thomas Feuerstein *Collector's Choice Spagyrik Aperitif Digestive*, 2011

Thomas Feuerstein's works and projects avail themselves of various media. This multiple was produced on the occasion of the *POEM* installation in Berlin, where the artist looked at the process of distilling. The bottle's label, dedicated to Galerie Elisabeth & Klaus Thoman, as well as the content are one-offs.

Thomas Feuerstein *Geomorph*, 2002

Among the crucial aspects in Feuerstein's artistic oeuvre are the interplay of linguistic and visual elements, the detecting of latent ties between facts and fictions, as well as the interlinking of art and science, as is proven in *Geomorph*, a screen print which, as the title suggests, presents a world map that changes at the speed of the data flows emitted by the five centres active at the time of its creation, and thus offers a non-reproducible snapshot in time.

Gunter Damisch *Sternblattsteher*, 1999

The leitmotif running through Gunter Damisch's very personal picture cosmos is the interference between large and small, the macro- and the microcosmic, the latent proximity to organic natural forms, amoeba-like

single-celled organisms with tentacles reaching out, to crystalline growths as well as galactic, energetic agglomerations, the starry sky with its black holes and its vibrating star nebulae. The original lithograph presented here was printed with the help of three stones, and using ink and chalk.

Maria Brunner *5. Ärmel aus dem Ärmelkanal*, 2017

Maria Brunner likes to cause irritation. Celebrated for her oil paintings, the artist's works in textiles have received less attention so far, yet are characterised by a similar approach, namely the desire to challenge the observer's viewing habits, in this case in a playful-ironic way.

Herbert Brandl *Ohne Titel*, 2013

Herbert Brandl's series of small-format monotypes differs from his large-scale pictures that emerge in the course of a continuous painting process with large gestures and using the whole body. In the monotypes, the artist turns the creation process around by building image after image through paint applied to the glass plate into a haptic, pastose composition. Every work in the series is a one-off.

Julia Bornefeld *Ei*, 2001

As many of the Julia Bornefeld's works, this sculpture too experiments with materials known from Arte Povera. Using steel, polystyrene, acrylic paint and coal dust, a multiple has thus been created that, like many other works by the artist, in its factual lightness contradicts its appearance.

Alexandra Bircken *Blondie*, 2010, and *Blondie Sculpture #5*, 2012

Alexandra Bircken's works are characterised by her training as a fashion designer at Saint Martin's College for Art and Design. Her idiosyncratic sculptural language testifies to a great understanding of materials and a marked sensibility in dealing with natural and synthetic fabrics. Bircken's sculptures contain references to fashion and consumer culture and transfer artisan work methods into a pop culture context.

John M Armleder *GOLD FISH*, 2016, and *SILVER FISH*, 2016

In his multifaceted oeuvre John M Armleder transforms the picture worlds of the twentieth and the beginning twenty-first century, historical modernity and mass culture. In his works, he switches between basic commodities (i.e. ready-mades) and art objects, everyday items and space-defining installations. With *SILVER FISH* and *GOLD FISH* the artist refers to Gustav Klimt, whose works had a decisive influence on defining Vienna's artistic identity. The reference to Vienna and its artistic history, and the site-specific analysis of design and art, here create a visual situation that goes hand in hand with the question of cultural identity and of paying homage.