



In her painting, Eleni Bagaki lets herself “immerse under the sun”. Only the feet are sticking out of the water, becoming a fragment of the body- just like her “standing hand” that is an image of a body part and not an actual body, more like the debris of an ancient sculpture that once portrayed an individual now forgotten.

Philipp Timischl’s depiction of a young man goes into an opposite direction. He seems highly active, trained and muscular. His self-optimization becomes manifest in building his body, thus also embodying an object.

The man and the woman in Jørgen Leth’s film are presented in a way that one would rather expect to see in an animal documentary. We observe our objects of interest during their everyday activities, some eccentric performances and we experience their weak moments in order to learn about “the perfect human”.

In Christian Jankowski’s video, we see him walk into a supermarket with a bow in his hands. He is on the prowl, but what he is hunting down are processed foods and goods that he pierces with arrows. He is going back to the roots, drastically ironing out the alienations and abstractions of modern life.

Sophie Gogl’s painting is an enlargement of an objet trouvé (found object): The cap of a Fanta bottle. On an inscription, it asks the buyer to recycle it, thus claiming the status of a speaking subject (requesting to be treated like an object that has lost its use) - while also reducing the role of the consumer to a passive one.

A still life of consumer goods by Marina Sula kidnaps the formal language of advertising photography to exaggerate the banality of the things that surround us. Another one shows two motorcyclists sleeping on a boat, with their armor and helmets taken down - vulnerable for a moment before they rush away again.

The tin lid of Anastasia Douka’s work is perforated with the word “sex”, connecting the world of food and bodily desires. But it also raises associations to things that were conserved (in masses) and suddenly emerge again.

Lisa Holzer’s grapes play with being objects of desire: they “(always) hang too high (for almost everyone), they remain a promise, they are not to reach like the positive magical effects of the trickle-down-effect. They trickle downstairs and are not to be found anywhere.”

The grapes in Maria Nikiforaki’s video are pressed between the chest of a man and the feet of a woman. The collaborative making of wine here shows its erotic potential between excess and expenditure and points towards an alternative, more pleasurable idea of economy.

In the two paintings by Soshiro Matsubara, two heads are depicted kissing each other. The protagonists are Oskar Kokoschka and Alma Mahler, who had an affair over the course of 3 years that ended abruptly in 1914. It’s all about tragic love and loss and its recurring commemoration.

Finally, Orestis Mavroudis’s “Note on Death #5” depicts the 16 orders of soil taxonomy in a side view of the depth of 110 cm. The cut-outs represent the gap between 30 and 110 cm, in which a coffin is normally buried. And that’s where we turn into humus, becoming a good foundation for new forms of life.

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