

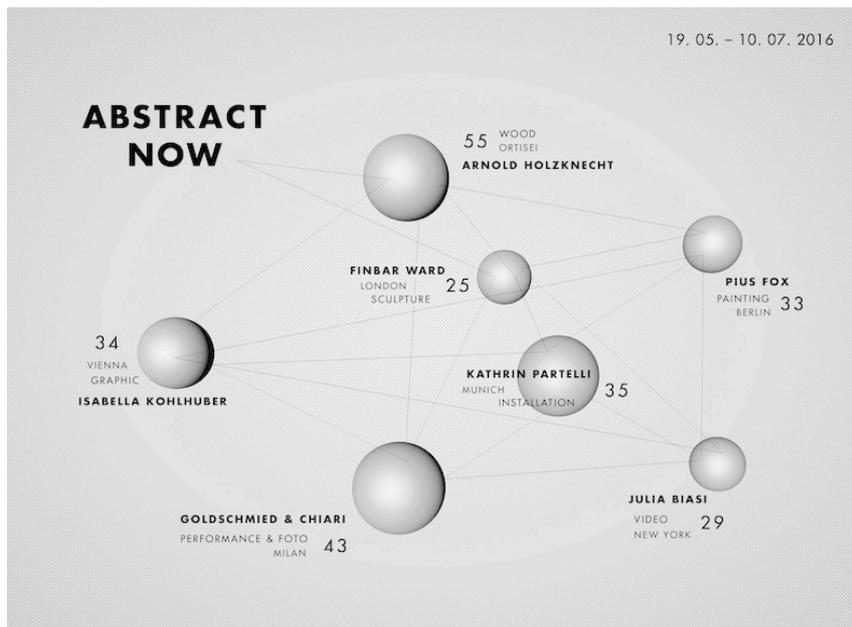
Abstract Now

Vernissage, 19.05.2016

Introduction: Eva von Ingram Harpf

20.05. -10.07.2016

Julia Biasi, Pius Fox, Goldschmied & Chiari, Arnold Holzknicht, Isabella Kohlhuber, Kathrin Partelli, Finbar Ward



Why "Now"? In 1980 Benedikt Taschen founded the TASCHEN publishing house, releasing books on art, architecture, design, film and lifestyle ever since. The publications ranged from the complete works of Leonardo da Vinci over Fetish picture books and historic erotica to collector's editions for 480,000 €. This publishing house was the birthplace for a series entitled ... Now!

Painting Now! Art Now! Illustration Now! Architecture Now! "Contemporary" was not enough in this accelerated society in which new releases in technology, publishing and film industry - and all other aspects of life, for that matter - pop up faster than anyone could follow. Only the moment, the here and now will (and can) be assessed.

Similarly is such, the endeavor of this exhibition Abstract Now at the Galleria Doris Ghetta. It is an assembly of young artists representing the moment of the here and now; cutting-edge artists who seem to have momentum in the scene and generate public interest, because they have their finger on the pulse of their time. This is not directly related to political situations, or global crisis. It is an engagement with abstract subjects and questions on an abstract visual level. How long will abundance prevail (Finbar Ward, Kathrin Partelli)? Questions of power and equality of all genders (Goldschmied & Chiari). The relationship with nature, harmony with the planet and inner peace - lost instincts and competences of humanity (Arnold Holzknicht). Criticism of the system, the inadequacy of verbal communication and its potential for misunderstandings (Isabella Kohlhuber). Phenomena of contemporary society and their historical background (Julia Biasi). Breaking free of structures, patterns or work routines and the balance of life and modern work ethics of self-exploitation in contemporary capitalist societies, which apply equally to the work of artists (Pius Fox).

At first the viewer will wonder how those mentioned subjects relate with the exhibited works. It might be important to keep in mind, that artists are artist because they have the ability for astute, critical observations of reality. They see

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connections, expose societal patterns, denounce deficiencies and observe situations in greater details than others might. Hence contexts of things that matter to all of human society are inherent to many works of abstract art. Which is why abstract art since its beginnings with Duchamp's pissoir (1912) or Malevitch's black square (1915) keeps coming back on stage especially in critical times if we think of its last big moment after the unspeakable and indescribable crimes of the Second World War.

Furthermore, also the aesthetic form and impact of the works is of major importance in the assembling of this exhibition. The works of Finbard Ward and Kathrin Partelli or Arnold Holzkecht and Pius Fox (latter ones in different media) show similar characteristics. I might describe the work of Isabella Kohlhuber as exemplary for the argument of this text that the artistic production is close and representative of the dealings of every day life. "Space for an Agreement" as the title says is a space for negotiation and (thereafter) agreement. The sculptural rendering of the bastard-letters turning the letters into objects closes the gap between the abstract world of language and the world of the objects a little. In the gallery space the art works become part of and subject to transactions, contracts and agreements between the parties involved. The artist analyses in her work the conventions which society has settled for. In particular language: the agreement between the objects and the system that represents them. This is basically what all artists do: they negotiate the gap between the world of things and their representation. The more the world around us becomes abstract, the more likely we will find ourselves in abstract art.

Victoria Dejaco