

*the loan takers*

Ausstellung 22.03.2023 - 15.04.2023

With his eponymous work/non-work of a loan contract titled *The Borrowers* Jason Hirata takes up the apparatus of art, and specifically the relationship between gallery and artist, in order to think through another apparatus: the system of financial products based on debt and their acquisition. As such the show the loan takers uses the logic of the procedure of debt acquisition as a framework that abstracts and complicates the encounter with the artwork and the associated thought process.

Debt as a financial product raises questions or situations that require a special mindset and interest in order to find answers and understand explanations. Its logic and effectiveness, its meaningfulness is not necessarily obvious. It must have emerged through a process of trial and error of whatever works to increase the circulation of capital. But what the loan contract Jason Hirata made with Ulrik (that covered the cost of producing an artwork for an exhibition in New York, and was then sold to Lars Friedrich Gallery), actually makes comprehensible is a before- and afterlife of art making as such. It points to the conditions of production that would not take place without giving credit and accumulating debt in advance of a possible exchange, it points to an infrastructure of ancillary work and assistance in which we are enmeshed and which can also be described as mutual dependency, an economy of needs. The contract's salability on the other hand produces a sum of relations, the borrower as well as the lender voluntarily and unaware enter into, for which a group show is not the most inadequate metaphor. The individual nodes at which the works exhibited here are interconnected should be understood only as suggestions for the occasion of linking them up in a bigger picture, one that allows for a view of shared attempts at the spatialization of infrastructures that are recontextualized within the social, and at the dynamization of circulation between positive spaces (of value) and negative spaces (of debt).

*The inevitable brutality of travelling from A-Z and back again* (2023) by Rachal Bradley in collaboration with Calum McCutcheon as part of a commission for Spike Island in Bristol during the last 12 months, is taking stock of the abstractions of capitalistic circulations by creating a scrappy digital topology. The paper was laid over a plane of various defunct circuit boards bought in bulk off eBay which are usually mined for the tiny amounts of precious metals used in their manufacture.

The space delineated by *Personal Shopper; Farfetch, Shopping Bag, Eur 13508.00* (2022), Tobias Kaspar's extensive series of silk-screens on digital print, is located on a credit card. Coming at the price of the items it depicts, the work is a literal abstraction of the relation between desires, needs and exchange-value.

Housing (c.) *vii* (2023) by K.R.M. Mooney is part of a series which has been on view as well at his show extence at Miquel Abreu Gallery in New York last November. It is a composite sculpture, consisting of a range of applied materials that are magnetic and also provided with highly reactive surfaces. As an object of art it demands maximum care while embodying connectivity and displaying the effects of exposure.

Nairy Baghramian's wall sculpture *Breathing Spell* from 2017 has already been installed on the outside of the Secession building in Vienna, among others. Following the shape of an overpressure valve it can be put up in a couple of different contexts and still command the attention towards the form of apparatus the specific site is organized by. The possible need to release pressure reminds of the precarious state of affective systems.

Lucie Stahl's image-work *Rear View 4* is part of a new series that is concurrently exhibited at Camera Austria in Graz in her show *Transit Interior*. The motive can be associated with the view through the windshield of a car, in which the rearview mirror is structurally inscribed. Here the driver becomes positioned between a future and a past, inevitably confronted with the fuel-dependency-fueled state of their present now.

Stripes in the rearview might also ring true for Louise Fishman's work *O.T.* from 1971, which is a temporary loan from Mr. Kienzle and the *Kienzle Art Foundation*. Made of a canvas cut into stripes and joint again by sewing, riveting and gluing with latex, it might be related to looking back and forward at the same time when seen as taking apart and reassembling the signature move of her teacher Agnes Martin.

Nora Kapfer's paintings are very recent works that take up two of her signature shapes: the acanthus leaf and the oleander blossom and involve them in the dynamics of creating spaces on a canvas. Having a very tactile and as such voluminous sense of paint and layering, her works are to no small degree occupied with making visible these infrastructural operations within the framework of painting.

The ceramics (untitled, *Blumen 1* and *Blumen 3*) by Peter Wächtler are an out-take or even an anticipation from an already existing/upcoming work in a different material and with a different texture. Flowers for a performance that is over although it may not even have begun, hovering somewhere between life and death. They must remain unaddressed for the sake of their own abstraction.

Jason Hirata  
*The Borrowers* (Page 1 to 3), 2022  
Financial loan, \$2,000.00  
price negotiable

Tobias Kaspar  
*Personal Shopper; Farfetch, Shopping Bag, Eur 13508.00*, 2022  
Silkscreen on digital print on canvas  
31 x 39 cm each

Jason Hirata  
*Blaise Hirata (Click)*, 2022  
Digital C-print  
44.5 x 36.2 cm  
ed. of 5 + 2 AP

Louise Fishman  
O.T., 1971  
Acrylic, glue, rubber and metal rivets on canvas  
49 x 26 cm  
Courtesy Kienzle Art Foundation

K.R.M. Mooney  
*Housing (c.) vii*, 2023  
Steel, electroplated steel, silver, brass, neodymium, copper coated polyethylene, paint, polymer resin, iron oxide  
35,6 x 17,8 x 8,9 cm

Rachal Bradley / Calum McCutcheon  
*The inevitable brutality of travelling from A-Z and back again (I)*, 2023  
DIY embossed acid proof paper  
*The inevitable brutality of travelling from A-Z and back again (II)*, 2023  
DIY embossed acid proof paper  
*The inevitable brutality of travelling from A-Z and back again (III)*, 2023  
DIY embossed acid proof paper  
149 x approx. 62 cm each

Peter Wächtler  
untitled (Blumen 3), 2023  
Ceramics, watercolor and steel  
51 x 23 x 12 cm  
plinth: 62 x 24 x 92 cm

Lucie Stahl  
*Rear View 4*, 2023  
Inkjetprint on fleece paper, steel  
104,5 x 186,5 x 3 cm

Nora Kapfer  
untitled (Acanthus III), 2023  
Oil and paper on linen  
66 x 54 cm  
untitled, 2023  
Oil on linen  
20 x 20 cm

Nairy Baghramian  
*Breathing Spell*, 2017  
Cast and powder coated aluminium  
41,91 x 43,18 x 32,59 cm

Peter Wächtler  
untitled (Blumen 1), 2023  
Ceramics, watercolor and steel  
50,5 x 22,5 x 13 cm  
plinth: 62 x 24 x 92 cm