

Paint It Black

An Exhibition at the Gallery ScheiblerMitte on the False Sense of Security in Order

Christiane Meixner

That's one hell of a ride! Children on a rollercoaster; a skeleton grabs the little one from the car on the far right and whirls him through the work of Michael Wutz. "Limbus Park" is the title of his large etching (edition 4; € 3,500 each) in which throngs of all sorts swarm through a seemingly never-ending carnival.

It never ends, indeed. In Roman Catholic theology, Limbus is the abode of innocent souls that did not make it into Heaven, as with unbaptized children. Their fate awaits them in this anteroom to Hell, which Wutz has recaptured in analogue form in the adjoining film box. Seven minutes long, shadowy entities scurry over the screen and leave the viewer with a deep sense of sadness that this ghastly scattering of souls is for all eternity.

The nine other artists at ScheiblerMitte do not come on as heavy as Wutz. Nevertheless, the current exhibition "Shadow/Existence" by curators Rebecca Blum and Jennifer Bork addresses a serious theme—the loss of security and order and the ensuing fear of chaos. That they are interwoven and each imperceptible without the other is a familiar truth, but the extent to which the work of Mark Lombardi, Neil Gall or Jorinde Voigt draws from this power struggle is made apparent in this summer show. The strength of the predominantly black-and-white works arises from the attempt to finally bring order to chaos.

Öyvind Fahlström's "Sketch for a World Map" (silkscreen, edition 150, € 6000 each) demonstrates that a subject can thereby take on a completely different guise. The critical Pop artist charted the world anew in the 1970s, thereby mapping the extent to which the USA was involved in other countries. The result is an overview of political fields of influence that holds its own with the closed system on the opposite wall brought to paper by Mark Lombardi. In 1999, one year before the artist died under somewhat ambiguous circumstances, the artist sketched the obscure financial conduct of two US banks, revealing the connectedness of everything.

Just like with Jorinde Voigt and her large, complex tableau "WV 2009-010 bis 017" (€ 24,000 per drawing): the attempt to grasp a mathematical figure by means of drawing. In this case, however, the handwriting, which can only ever achieve near-perfection, turns out to be the constructive agitator.

"Shadow/Existence" is the name of the exhibition that makes visible what would otherwise remain hidden in the abstract. Nico Glaenzel's "Affektenraum" is an acoustic installation whose tones should evoke concrete emotions, as Baroque music theory deemed possible. On the other hand, perhaps Glaenzel is following the ideas of Igor Stravinsky, who denied music any expressive capability. According to the composer, music should create a sense of order among things. Which of these two notions appeals to the young sound artist is unclear. What is, however, is his willingness to withstand the contradiction.

Scheibler Mitte, Charlottenstr. 2; until 29 August, Tu-Sa 11-6 PM

A finissage will be held on August 28 from 6 to 9 PM.