

Matthias Schaufler
Viridian u.a.

12. Dezember 2008 – 17. Januar 2009
Eröffnung am Freitag, dem 12. Dezember 2008 von 19 – 21 Uhr

Default Perpetua

Spinning around
the mind
the search for meaning
spinning around
the mind
looking around
for meaning, meeting
the me-thing of the minds, company
you see
you see me, actually

clouds could serve to create problems, foggy
hair style is the limit,
ostracized gestures in the valley of the meeting of us
ecstasy, unexpressed
it's not about creation, male action
but discovery

creating discovery escape
it's not about
that which
that which it is not about, layers
affinities business, associates
finish the meeting
go for a drink, I think

clouds could be, could be problems
not before, never after
clouds could be clouds, meanwhile
during the action only
run into bodies
escape from a body
body escape, bodies bodies
dance on the dance floor

spinning around
the mind, use-image, after-image
image
it's a bit
it's a bit hairy in here
thinning
thinning hairy in here

I actually see you
anonymous, ideal
I see faces in the clouds
a profile in the mold
twisted assaults
the room gets emptier and emptier, and more exciting
bottle over

clipping, cutting, scissor extraction costumizing hand gesture, gesture
of a different hand
digestion
backspace, shift agony and lust shampoo
setting up, the set-up, get up
like choosing what to wear, choosing with care what goes together, what
to put on, put up, put together
group action, like a band, hair style
waving hand

Francesca Lacatena and Karl Holmqvist, November 14th 2008

Celestial perspectives, an hyperbolic privacy, orgies and decor equal a desert.

The beautifulness of horror is never simply surreal. In front of these works, different forms are to be undertaken but as if they came across passages unknown to us, and with superficial allusiveness, like accidental apparitions. The human tout-court acquires substance in anonymous physicality. But why do we need this tout-court idea? Tout-court means very short in French. It can be a reduction process coming from the wish to evade organic vitality, an exigence of self-alienation. Abstraction like a negative empathy: I identify myself into inorganic forms, into forms not yet deduced. Images are taken away from their natural context to become intellectually imperceptible, yet in other ways available.

If we look, we look until we see something.

Want it or not, any audible among elements has a more or less effective double - from a vaguely prohibited analogy to a formal identity. Potentially, all the intuitions and our imagination can liberate two unconscious matters: what is seen and what was seen already. A representation or a deceptive perception are brought to the surface of a consciousness. Sometimes metaphors and keys can open and close doors, sometimes they can't.

Abdomens, ample skin's surfaces, more intimately those unexpressed ecstasies that take broad locations in our fantasy. Aesthetic enjoyment. A strong spirituality can be erotically concrete without alluding to an idea of art only, but to its possession also. In a way, the arrangement of these forms, the graphic guise of these pictures, could be everything. But as well, every single frame seems to shout against its location, as if style did not successfully infringe discipline, but instead it ostracized gestures in the valley of recovery, excluding further discoveries. So, are those clouds there in order to create problems? Yes. Like triumphal reason against randomness: the attempt of jeopardizing stylistic tensions and destabilize methods, trying to encroach repetition.

This series of etchings is the continuation of a formal challenge, a synthesis of the most controversial force.

The energy implied in order to make grooves is what reveals the traces of something that is, by Schaulfer's hand, at the same time denied. China lines that are precise and budged, fevered by a wrist's intentionality. It's a face to face between possibility and control. And it's a tough battle, a chain of relationships, reports, contemplation. Then a space is identified but not bordered, and the way a picture is dropped on top of another one, or the nature of colors, are clues to accede the progressive mutation of this work.

Francesca Lacatena, November 29th 2008