

On Repeat

The starting point for this exhibition is an academic paper, 'Genius and Genesis,' first presented by Magdalena Wisniowska at the 2017 Deleuze and Artistic Research conference at the Orpheus Institute in Ghent, Belgium. Using Deleuze's concept of originality to interrogate Rosalind Krauss's seminal essay, she argued that the commonplace opposition of repetition and originality is flawed as repetition itself has an original genetic component.

This idea of linking repetition to originality is not new and can be traced back via Deleuze and Nietzsche all the way to the Stoics. In this philosophical tradition, repetition is considered together with its complementary concept of difference. The question is not of any one object, act or event, which is to be repeated. Rather, it relates to our impulse to repeat, and this is always the affirmation of difference. The idea is that we repeat, again and again, without thought for consequences. The inevitable result of this kind of repetition will be something new and unexpected.

The artists in the exhibition keep to this Deleuzian spirit of the term, even when they incorporate a mechanical element in their practice.

Showing the generous side of repetition, Alasdair Duncan's *Magic Bucket* refills overnight with potatoes, seemingly without outside intervention. We are invited to believe in the miraculous, not as a single unique event, but something that reoccurs in different times and places

There is always something absurd about Jenny Dunseath's work, which goes well with the kind of unconscious, irrational force in the impulse to repeat, whatever the odds. She celebrates the useful becoming useless, the real, a simulation, sense, non-sense. Things are never used as they were intended to, a builder's hat repeated and inverted to become a phallic image, a translation device forced to produce gibberish.

In Jonah Gebka's series of paintings *Raking*, all the paintings can be traced back to stock photos found online. Yet they are informed as much by their source as by the paintings that came before them. The anonymity of the person raking stands in for the mimetic idea of a painting without an original.

The established British artist, Jane Harris, is best known for her abstract, geometrical paintings. Equally simple and ornate, these consist of eclipses and circles, their seductive surfaces a result of tightly overlapping brushstrokes. Repetition here is part of a long, meditative process.

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Melina Hennicker's and Michael Schmidt's performative video, *The Ocean Between*, is filmed in two locations, Taipei and Munich, and then brought together, juxtaposed, in one video projection. The slow, mesmerising movements of Schmidt's Taipei performance on one screen are repeated by Hennicker in Munich on the other, the architectural backgrounds both similar and distinct.

Steffen Kern works closely with the image. His black and white drawings have a photographic quality, as if they were carefully made copies of previously existing film stills, yet are nearly always his own constructions. *O.T. (Aperture)* is new in its exploration of the horror genre, authorship and the voyeur's gaze.

On first glance *Mont Salvat* by Claudio Matthias Bertolini looks like a vandalised Roman frieze, covered in graffiti and broken in two. But when we look closer it is a pair of clones, two identical casts, only painted to look as if they once belonged to one whole.

Blots make up Amanda Ure's paintings, a whole lot of them. Each is a very small act of repetition. Together they make up a complicated constellation, that comes in and goes out of focus, eventually coalescing into an image of a human face.

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Alasdair Duncan, *Magic Bucket* 2018

Bucket, rope, potatoes

Dimensions variable

€10 per potato



Jenny Dunseath, *Hard Hard Hat Hat*, 2018

Digital print on silver film

€ 780



Jane Harris, *Setting out*, 2018

Oil on wooden panel

50 x 50 cm

€4760



Jane Harris, *Touching Light*, 2018

Oil on wooden panel

50 x 50 cm

€4760



Melina Hennicker and Michael Schmidt, *The Ocean Between*, 2018

Video in edition of 3 and one artist proof

Dimensions variable

Price on enquiry

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Jonah Gebka, *Rechen* (Engl. Title: *Raking*), 2018,
Oil on canvas and MDF
Dimensions variable

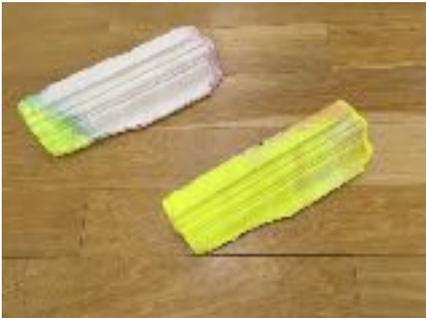
€650

€2100 for group of four



Steffen Kern, *o.T. (Aperture)*, 2018
Kohlestift on paper
16x28cm

€900 (frame included)



Claudio Matthias Bertolini, *Montsalvar 2 & 3*, 2017
Spray paint on wax
Dimensions variable

€380 each



Amanda Ure, *Painting 111*, 2018
Oil on canvas
30 x 30 cm

€1800



Amanda Ure, *Painting 112*, 2018
Oil on canvas
30 x 30 cm

€1800

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Magdalena Wisniowska, *Genius and Genesis*, 2018

Edition of 10

€15 each