

Opening of the exhibition Marco Spitzar in Galerie.Z - Hard, April 21, 2022 Galerie.Z

A Refuge of Artistic Inspiration

MARCO SPITZAR - The Conditions of Time - Premiere of the Glue Nuggets

Exhibition duration April 22 to May 22, 2022

In the current exhibition, the artist shows, among other things, his "Glue Nuggets". In terms of shapes and variations, gravity and material composition, these are "glue events" of the first hour. They are lumps of glue that the artist incorporates spatially and temporarily into the glue narrative collected in an open system under the title "The Conditions of Time". In another series of artworks, works on paper will be on display in the exhibition. Here, too, the glue is the key medium, because, in accordance with his Professor Bruno Gironcoli, the material is completely sufficient. Marco Spitzar's material is glue, which he passionately deals with. Marco Spitzar completed the master class in sculpture under Bruno Gironcoli at the Academy of Fine Arts in Vienna from 1987 to 1992.

In a marvellous sequence of pictures Marco Spitzar illustrates that the plurality of concepts and opinions is also present in every single artist and every single human being. Everybody is constantly in a conversation - often controversial - with him- and herself. While the world lined by pandemic and war, in which from Palmyra to Kiev, from Lviv to Aleppo, the murdering and killing, the destruction of art and culture, involves the disappearance of so many everyday items in favor of the dematerialization of the world, traditional and classical places and hostels of ideas and their corporeal carriers, the books, will disappear more and more and libraries will be transformed into high-speed temples. When one consults thought diaries of contemporary art, such as this one, one begins to wonder, without playing any kind of rhetorical jokes, whether the digitized knowledge has only a different shape or also a different content.

Marco Spitzar's Klebklumpen / Glue Nuggets have their own tableau. In these multi-layered objects, which he pulls out of the fund of his never-ending narratives, there is no artistic play of ideas that is not ironic. The questions raised, so reduced to physicality and the laws of gravity, remain open. What becomes visible, however, is a plurality of opinions. Nevertheless, it is crucial to remain aware of this plurality and to try to accept it in dialogic discourse. The beginning of art is semantically related to the beginning of philosophy. Here, Plato and Aristotle are equally influenced by the insight that the beginning is the surprise and astonishment. But even before logos, astonishment is a "speechless state". As soon as investigating it something comes to speech, it becomes philosophy.

In my dialogue with Marco Spitzar's intensive artistic work, I ask myself again and again how it is possible to stage these borderless art games before our eyes, how it is possible to let the 3 multiple layers and original shapelessness, in dialogue with the apparent geometries of the

pictorial surfaces, as they come towards us in these framed pictures, enter into a meditative conversation educated in philosophy as well as art, imitating nature, repeatedly increasing. In the abstract-ascetic sense, it would be something like a meditative meandering, a strolling in the birch and pine forests, for the sake of the blueness. But it is not only the irony and the stuff of these lumps of glue in a chronological non-linear progression that become what we can see here in the glass cases. These allow for more intensive conversations about art and its meaning and function in contemporary society. Now, everything lies pebble cool and open.

When one embarks on a journey with reading, one puts oneself in foreign hands. Proust's Paris, Kafka's Prague, Brecht's Svendborg, Joyce's Dublin, Celan's Czernowitz, Bachmann's Rome, Janosch's Panama, Schnitzler's Vienna, Auster's New York, Meienberg's Zurich, Lessing's Harare, Benjamin's Moscow, Oz's Tel Aviv, Camus' Algiers, Canetti's Marrakech, Jabotinsky's Odessa, Bruno Schulz's Galicia, Robert Walser's Herisau, Pessoa's Lisbon. Literature also provides a foil for reading the places. Personally speaking, I have the luxury of two biographies in my life. One, ordinary. The other, that of literature. Here - vis-a-vis the art of Marco Spitzar - one enters other images and other eyes. The Ukrainian Odesa (sic!) today, the Potemkin staircase of the present war in winter and spring, which will foreseeably not be over by summer, and Sergei Mikhailovich Eisenstein's movie The Battleship Potemkin, about the 1905 revolution, the statue of Catherine II and that of the Duke of Richelieu, the London Hotel and Chekhov's Cherry Orchard, the families after Charles Ephrussi in Edmund de Vaal's The Hare with Amber Eyes, Issak Babel, Ida Kaminska, Leon Trotsky, David Oistrakh, Peter Weibel, Swatoslaw Richter, Leo Pinsker, all the images and languages, the personalities, their novels and operas, all flow into one another and overlap to form a collage, a picture of the city. And there is still no mention of the great harbour on the Black Sea, from where the ships sail to Istanbul, or to Rustschuk/Russia, where Canetti was born and spent the first five years of his life before the family moved to England where his father was offered a job in Manchester.

With the glue nuggets and the applications and transfers on the pictures, we enter the middle of the self-networks, where we reflect on our existence in a slide log with ourselves and art. The artist fascinates us with his playfully poetic language, which we perceive as so personal and multi-layered that, inspired by imagination, we remain with our heads in the clouds but our feet on the ground.

The idea is the thought of thinking. The soul is, as it were, all that is. It is the form of forms. Gravitational leprechauns of Moorish fantasies. While the loud and sinister whimpering world of politics degenerates into a jester's chatter, with heads full of non-stop whirring fluff peeping out from under clumsily worn silk hats. Vain and self-centred is their harping quest to heap and hoard everything. In the kaleidoscope of the artistic laboratory in Marco Spitzar's studio, this structure emerges from the geometries of space and time, from individual narrative and collective-social memory. It provides the place of staged movements with a light-hearted, feather-light form of play in this wonderful gallery. To some extent,

perhaps, we can bear the demanding and existential events of the day at all. The narratives of art in their existential conditionality also mirror our questions. In this sense, it is of elementary importance that we take the opportunity here to engage with the art of Marco Spitzar. The Galerie.Z has been making a significant contribution to this for years. And you as the audience, as guests of this opening tonight, are also part of it. Thank you for your attention!

Peter Niedermair