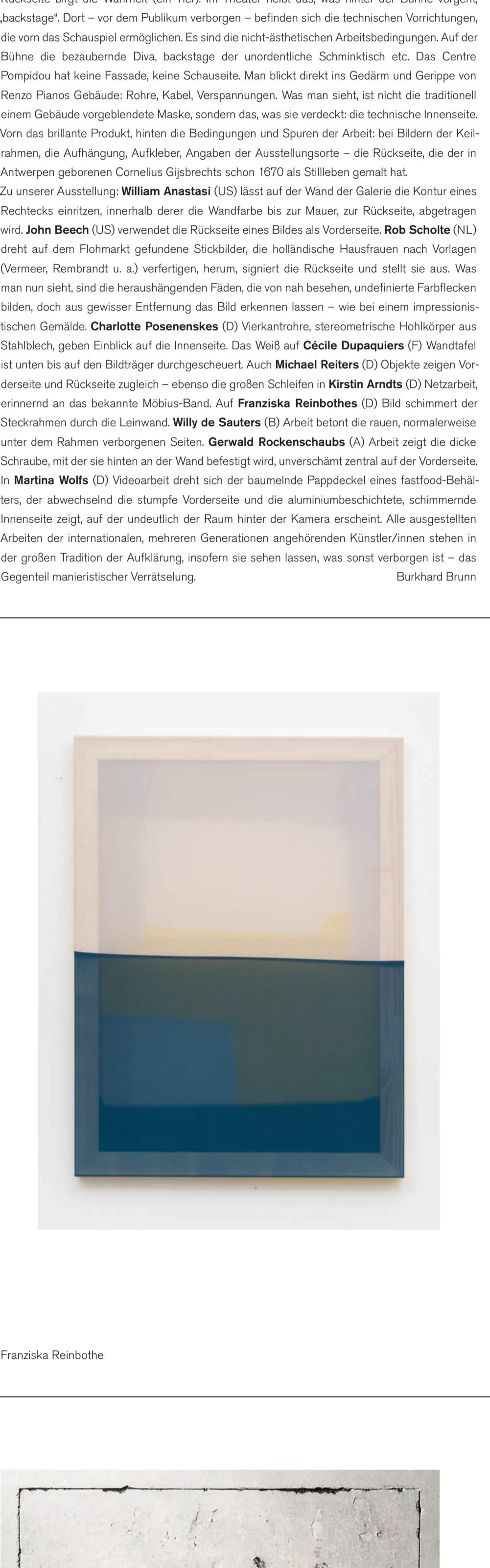


BACKSTAGE: die Rückseite the rear side

(3)



Backstage: die Rückseite. Der „Barberinische Faun“ in der Münchener Glyptothek hat eine räue Rückseite, denn er schloss ursprünglich an eine Gartennmauer. Er schlüpft und ist vermutlich betrunken. Zwischen seinen breit gespreizten Schenkeln lässt er ohne Scham sein Gemächt sehen. Im prüden 19. Jahrhundert führte der Wärter die Damen an der schockierenden Schausuite vorbei zur Rückseite; dort, kaum sichtbar, lugt ein Schwänzchen hervor. Gottlob, er ist ein Tier! Die Schausuite eines Kunstwerks zaubert Illusionen (ein wohlgebauter Jungling), die verdeckte Rückseite bringt die Wahrheit (ein Tier). Im Theater heißt das, was hinter der Bühne vorgeht, backstage! Dort – vor dem Publikum verborgen – befinden sich die technischen Vorrichtungen, die vorn das Schauspiel ermöglichen. Es sind die nicht-ästhetischen Arbeitsbedingungen. Auf der Bühne die bezaubernde Diva, backstage der unordentliche Schnittkasten etc. Das Centre Pompidou hat keine Fassade, keine Schausuite. Man blickt direkt ins Gedärn und Gerippe von Renzo Pianos Gebäude: Rohre, Kabel, Verspannungen. Was man sieht, ist nicht die traditionell einem Gebäude vorgeblendet Maske, sondern das, was sie verdeckt: die technische Innenseite. Vorn das brillante Produkt, hinten die Bedingungen und Spuren der Arbeit: bei Bildern der Kellerrahmen, die Aufhängung, Aufkleber, Angaben der Ausstellungsseite – die Rückseite, die der in Antworten geborenen Cornelius Gysbrechts schon 1670 als Stillleben gemalt hat.

Zu unserer Ausstellung: **William Anastasi** (US) lässt auf der Wand der Galerie die Kontur eines Rechtecks einritzen innerhalb derer die Wandfarbe bis zur Mauer, zur Rückseite abgetragen wird. **John Beech** (US) verwendet die Rückseite eines Bildes als Vorderseite. **Rob Scholte** (NL) dreht auf dem Flohmarkt gefundene Stichbilder, die holländische Haustaffen nach Vorlagen von Vermeer, Rembrandt u. a.) verfertigt, herum, signiert die Rückseite und stellt sie aus. Was man nun sieht, sind die heraushängenden Fäden, die von nah besehene undefinierte Farbfleckchen bilden, doch aus gewisser Entfernung das Bild erkennen lassen – wie bei einem impressionistischen Gemälde. **Charlotte Posenenskes** (D) Vierkantrohre, stereometrische Hohlkörper aus Stahlblech, geben Einblick auf die Innenseite. Das Weiß auf **Cécile Dupaquier** (F) Wandtafel ist unten bis auf den Bildträger durchgeschnitten. Auch **Michael Reiters** (D) Objekte zeigen Vorderseite und Rückseite zugleich – ebenso die großen Schleifen in **Kirstin Arndts** (D) Netzarbeit, erinnert an das bekannte Möbius-Band. Auf **Franziska Reinbothe** (D) Bild schimmert der Steckrahmen durch die Leinwand. **Willy de Sauters** (B) Arbeit betont die rauen, normalerweise unter dem Rahmen verborgenen Seiten. **Gerwald Rockenschaub** (A) Arbeit zeigt die dicke Schraube, mit der sie hinten an der Wand befestigt wird, unverschämt zentral auf der Vorderseite. In **Martina Wolfs** (D) Videokunst dreht sich der baumelnde Pappdeckel eines fastfood-Behälters, der abwechselnd die stumpfe Vorderseite und die aluminiumbeschichtete, schimmernde Innenseite zeigt, auf der undeutlich der Raum hinter der Kamera erscheint. Alle ausgestellten Arbeiten der internationalen, mehreren Generationen angehörenden Künstler*innen stehen in der großen Tradition der Aufklärung, insofern sie sehen lassen, was sonst verborgen ist – das Gegenteil manieristischer Verrätselung.

Burkhard Brunn

William Anastasi

Kirstin Arndt

John Beech

Cécile Dupaquier

Charlotte Posenenske

Franziska Reinbothe

Michael Reiter

Gerwald Rockenschaub

Willy de Sauter

Rob Scholte

Martina Wolf

THOMAS REHBEIN GALERIE : KOELN

KURATOR CURATOR Burkhard Brunn, Frankfurt am Main

VERNISSEAGE 25. Mai 2018, 18 – 21 Uhr
OPENING May 25th, 2018, 6 – 9 pm

Aachener Straße 5, 50674 Köln
+49 (0) 221 310 1000
ar@rehbein-galerie.de
www.rehbein-galerie.de

26. Mai – 7. Juli 2018 May 26th – July 7th, 2018

Öffnungszeiten: Dienstag – Freitag, 11 – 13, 14 – 18 Uhr,
Samstags 11 – 16 Uhr
Opening Hours: Tuesday – Friday, 11am – 1pm, 2 – 6 pm,
Saturday 11 am – 4 pm

Die aktuelle Ausstellung setzt die Ausstellungen in der Galerie Solie van der Velde, Antwerp, und in der Galerie Mehdi Chouakri, Berlin, fort. Die Wanderausstellung zeigt dieselben Künstler*innen mit den gleichen oder auch anderen Exponaten. Neu in dieser Ausstellung sind die US-amerikanischen Künstler William Anastasi und John Beech.

The actual show is a continuation of the exhibition in the Galerie Solie van der Velde, Antwerp, and in the gallery Mehdi Chouakri, Berlin. The touring exhibition shows the same or different exhibits of the same artists. William Anastasi and John Beech from United States are new in this show.

COVER: Cornelius Norbertus Gysbrechts, 1670
Charlotte Posenenske (left)

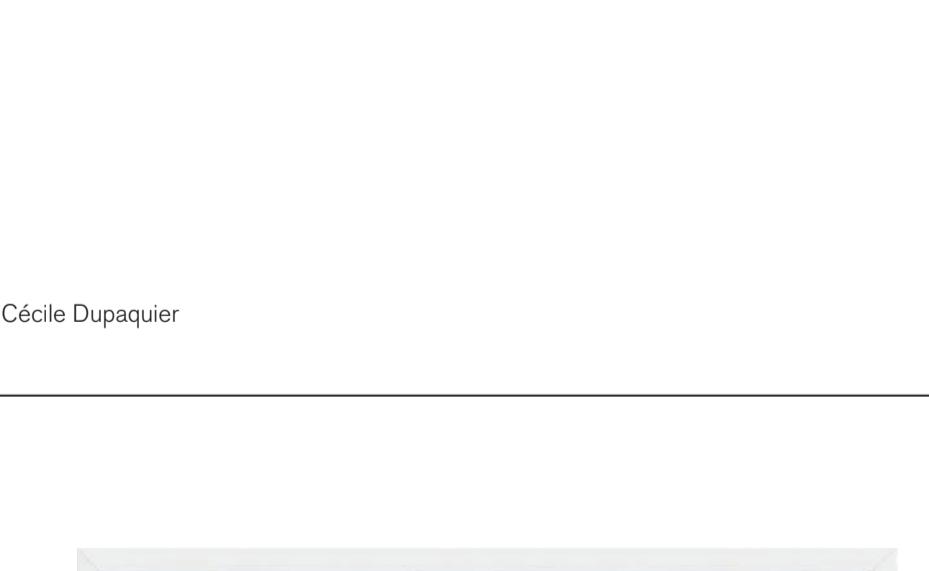
Backstage: the rear side. The rear of the "Barberini Faun" (Drunken Satyr) in the Glyptothek is rough because it was originally attached to a garden wall. The satyr is asleep and presumably drunk. His legs are splayed open wide and he is unembarrassed to reveal his manhood. In the prude 19th century, museum custodians would guide ladies past the shocking front to the rear side; there, barely visible, a little tail peeps out: Thank goodness, it's an animal! The front of the artwork conjures up illusions (a well-proportioned young man), while the concealed rear reveals the truth (an animal). In the context of theater, we use the word 'backstage' to describe what happens behind the stage. It is here – hidden from public view – that we find the technical equipment that enables the play to take place on the stage. These are the non-aesthetic conditions for work. On the stage we have the entrancing diva, backstage the untidy dressing table, etc. The Centre Pompidou has no façade, no front side. You look directly into the insides of Renzo Piano's building: pipes, cables, bracing. What you see is not the mask that traditionally fronts a building, but rather what it normally hides, namely the technical structure. In front – the brilliant product, behind – the conditions and traces of work: with pictures, the stretchers, the frame, the mounting, stickers, information on the exhibition venues – the rear, which Antwerp-born Cornelius Gysbrechts painted as a still life as early as 1670.

About our exhibition: **William Anastasi** (US) has the outlines of a rectangle incised on the gallery's wall with, inside the shape, the paint removed down to the wood, the rear. **John Beech** (US) uses the rear side of a picture as the front side. **Rob Scholte** (NL) takes embroidered pictures found at flea markets, which Dutch housewives fashioned using patterns by Vermeer, Rembrandt and so on, turn them over, signs the back and exhibits them. All that you now see are threads hanging down, which viewed from up close form undefined patches of color, but from a certain distance reveal the image – as in an Impressionist painting. **Charlotte Posenenske's** (G) Square Tubes, stereometric hollow bodies of sheet steel, provide a view of their interior. The white on **Cécile Dupaquier's** (F) panel painting is scrubbed through down to the base of the picture. Similarly, **Michael Reiters** (D) objects show the front and rear at the same time – as do the large loops in **Kirstin Arndt's** (G) mesh work – recalling the famous Möbius strip. On **Franziska Reinbothe's** (A) work emphasizes the rough sides normally hidden beneath the frame. **Gerwald Rockenschaub's** (A) work shows the large screw with which it is attached to the wall, unashamedly in the middle of the front. In **Martina Wolf's** (G) video work the cardboard lid of a fast-food container suspended on a thread turns, alternately revealing its dull front coating and the shimmering aluminum-coated inside, on which the space behind the camera appears vaguely. All the exhibited works by international artists spanning several generations follow in the tradition of the Enlightenment inasmuch as they reveal what is otherwise hidden – the opposite of intended mannerist mysteriousness.

Burkhard Brunn

Franziska Reinbothe

John Beech



William Anastasi

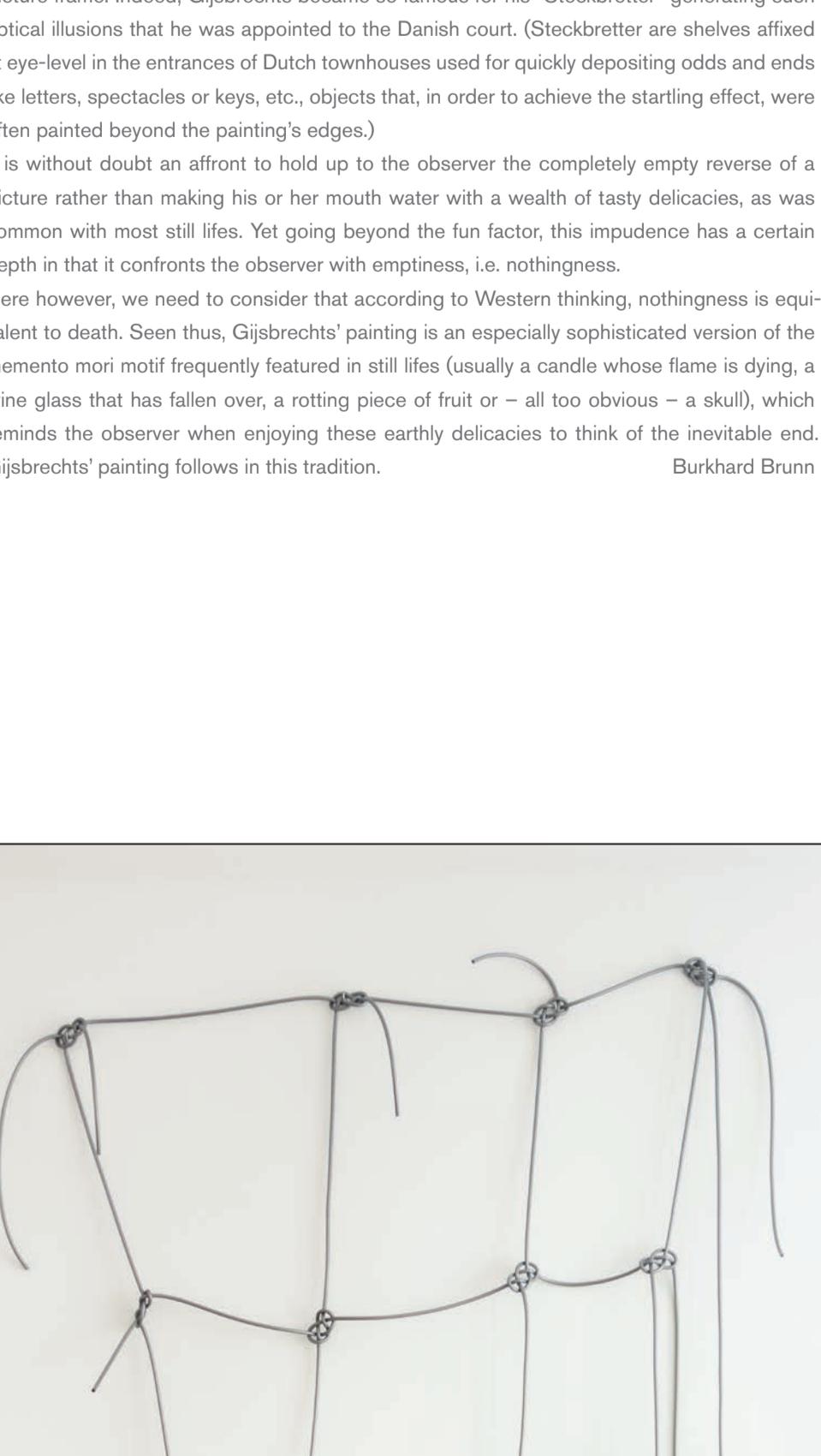
Martina Wolf (right)



Cécile Dupaquier



Michael Reiter



The perfect illusion. The only painting in the world that has two reverse sides was painted by Cornelius Norbertus Gysbrechts in 1670. Born in Antwerp, but whose year of birth and death are unknown, the artist was a brilliant painter of still lifes, who mastered the art of painting illusions perfectly. The 17th-century trompe-l'oeil was produced for fun – we can imagine how Gysbrechts' reverse-side painting leaned against a wall in a gallery and how, puzzled once again with a reverse side. As early as the Renaissance, Florentine patricians took much enjoyment in creating playful deception, and here and there they were continued in their palazzi as illusionist architecture. Strictly speaking, perspective painting as a whole is an illusion, as it deceives the observer not only to observe, but also to take action – namely to rush up, say, to catch, with great presence of mind, a (perfectly painted) glass that appears to fall out of the picture frame. Indeed, Gysbrechts became so famous for his "Steckbretter" generating such optical illusions that he was appointed to the Danish court. (Steckbretter are shelves affixed at eye-level in the entrances of Dutch townhouses used for quickly depositing odds and ends like letters, spectacles or keys, etc., objects that, in order to achieve the startling effect, were often painted beyond the painting's edges.)

It is without doubt an affront to hold up to the observer the completely empty reverse of a picture rather than making his or her mouth water with a wealth of tasty delicacies, as was common with still lifes. Yet going beyond the fun factor, this impudence has a certain depth in that it confronts the observer with emptiness, i.e. nothingness.

Here however, we need to consider that according to Western thinking, nothingness is equivalent to death. Seen thus, Gysbrechts' painting is an especially sophisticated version of the memento mori motif frequently featured in still lifes (usually a candle whose flame is dying, a wine glass that has fallen over, a rotting piece of fruit or – all too obvious – a skull), which reminds the observer when enjoying these earthly delicacies to think of the inevitable end. Gysbrechts' painting follows in this tradition.

Burkhard Brunn

Willy de Sauter

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