









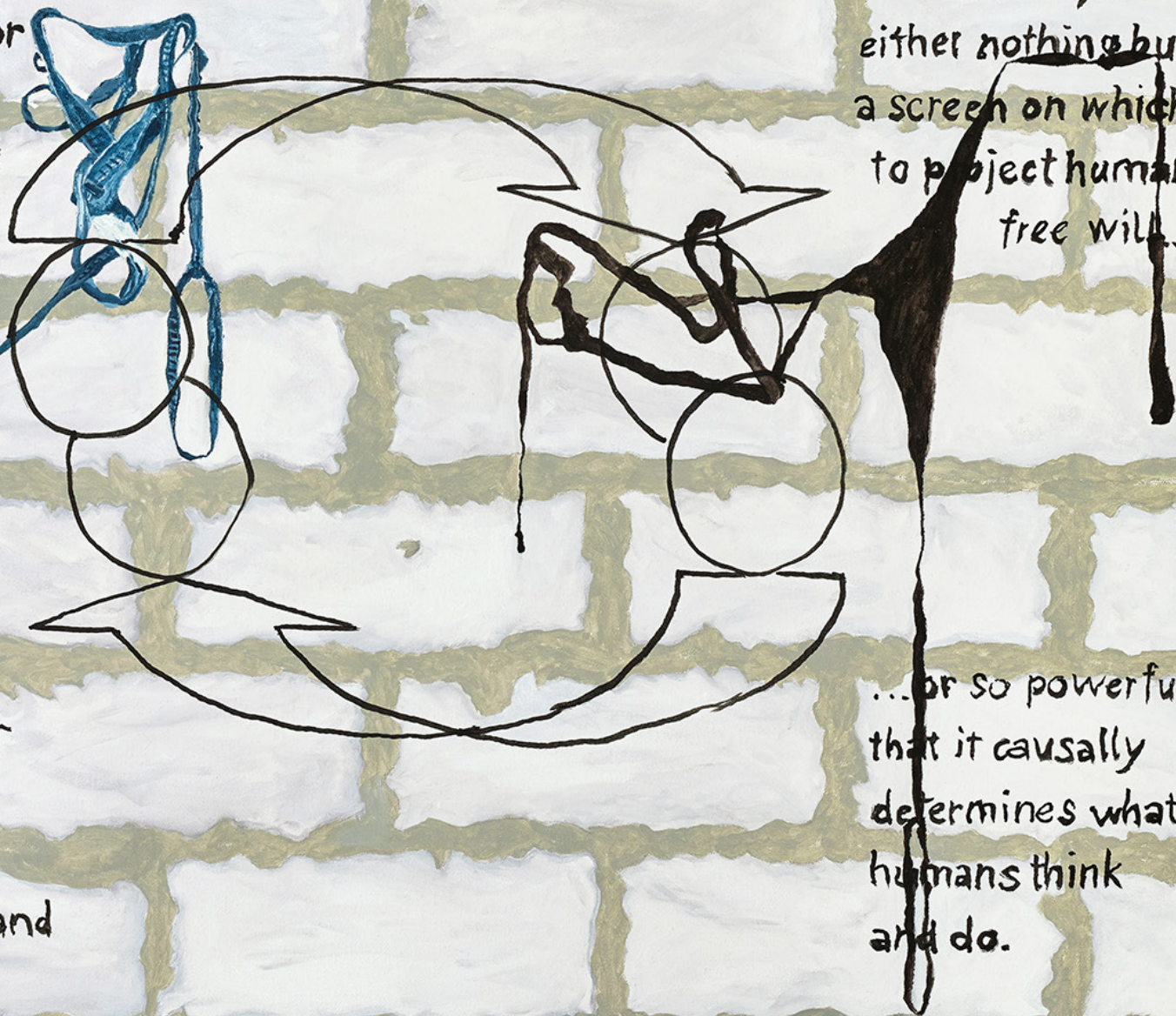


The subject is either
so powerful that he or
she can create
everything out of his
her own labor...

...or nothing but a
mere receptacle for
the forces of
determinations
known by natural and
social sciences.

The object is
either nothing but
a screen on which
to project human
free will...

...or so powerful
that it causally
determines what
humans think
and do.

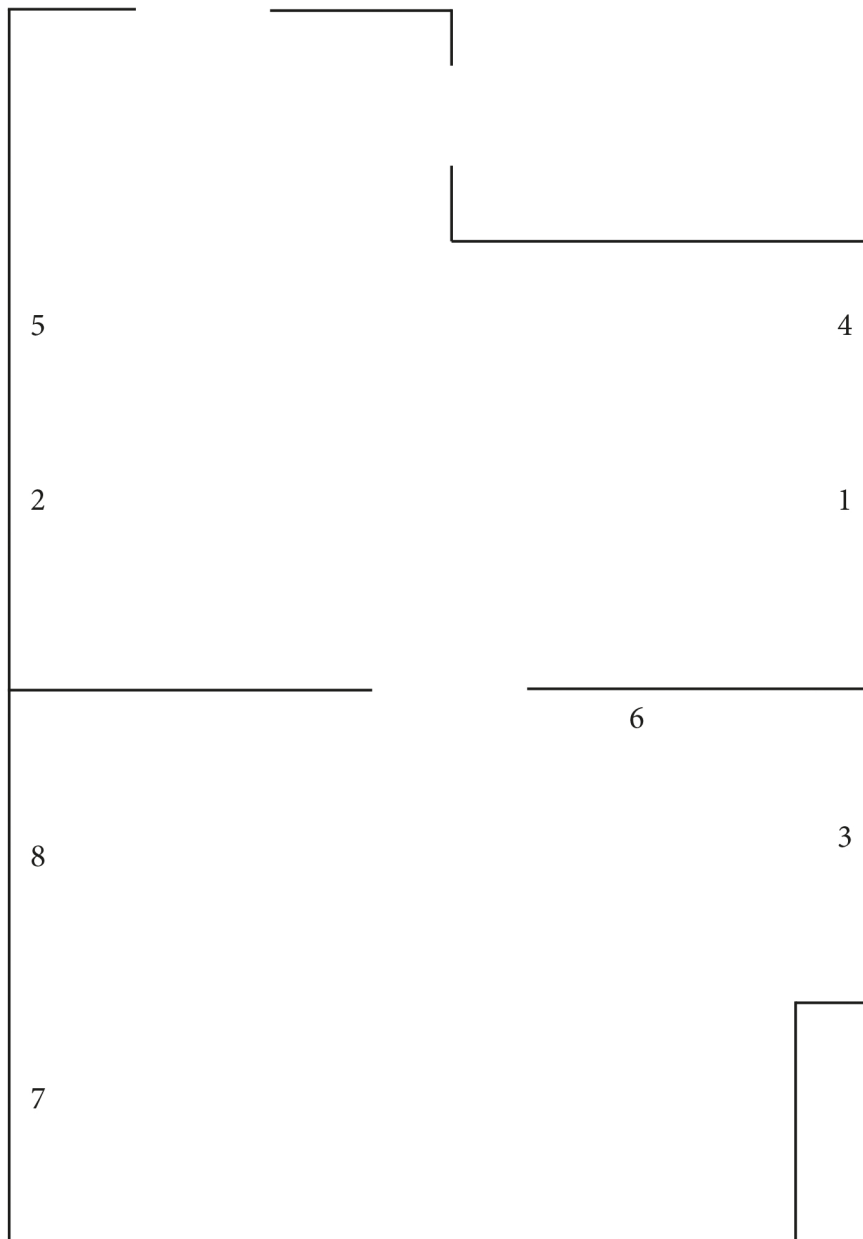


Oh, I insist









- 1) 'Inverse Triumph', acrylic on burlap, 80 x 60 cm, 2017
- 2) 'Untitled', acrylic and oil on cotton, 50 x 65 cm, 2017
- 3) 'Untitled', acrylic on cotton, 50 x 65 cm, 2017
- 4) 'Meditating on Inheritable Estates', acrylic and oil pencil on cotton, 100 x 60 cm, 2017
- 5) 'Untitled', acrylic on burlap, 80 x 60 cm, 2017
- 6) 'I hadn't known (I only heard)', acrylic on cotton, 80 x 60 cm, 2017
- 7) 'A Case of You (in Isolation)', acrylic on linen, 107 x 60 cm, 2017
- 8) 'Meditating on Inheritable Estates II', acrylic on cotton, 100 x 60 cm, 2017

Dario Wokurka

Monodies and On the Relics of Saints

14 April - 2 June

In some histories one can encounter people or figures who base their activities on the first-hand experiences of other practitioners, like movements upon movements, – with more or less autonomy, tbd, leading to figurative abstractions, optical formations of ideas, projected projects, in that order.

In the show are paintings, done in the last months, while living between Budapest, Berlin, Frankfurt and Vienna, employing his parents' projector and shut blinds.

The optimal misunderstanding would be to think of pictures as constellations of visual and conceptual bits. The weave of a canvas as 'native resolution'.

His paintings perform a parallel movement to a sifting, sorting and serializing of materials, while not being too worried about 'historical time'. Connecting these materials to previously lonely immaterial counterparts, informative appendices, but focusing on slippages in the translation (distortion, double projections, his painterly dis-abilities). Post relational stuff in almost nostalgic objects of art history's picky painterly fetishes – a completely inventive nerd, if you like diving. Lines are done with a brush.

Also: bodily sensations, sets of reps of movements, liquid or crampy, voices manifold, bemoaning, praising, transfiguring, approaching or even holding hostage communal moments of kinship and proximity. Following the lines as they are projected onto the screen, like solitary songs sung too fast – remembering the melodies but not the lines, remembering the lines but not the melodies.