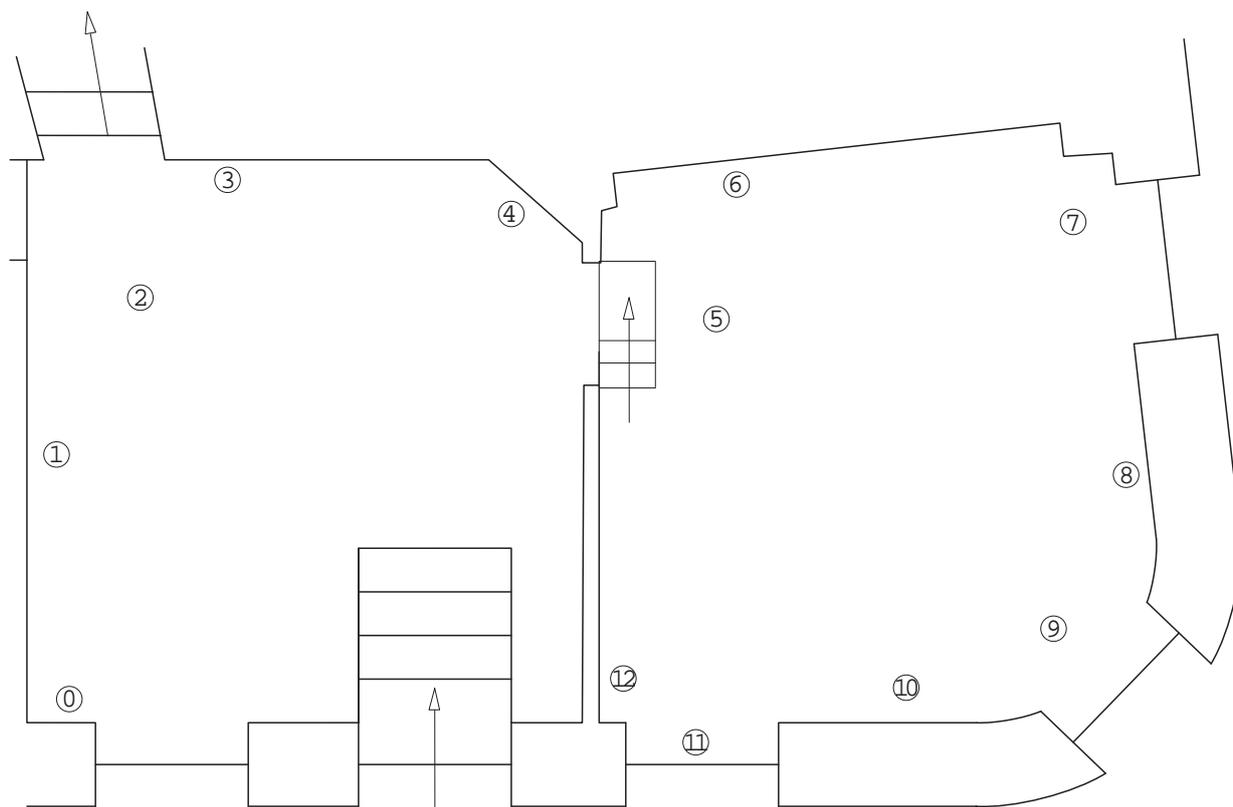


25.01. - 08.02.2019

new jörg wien



0 Phil King  
 untitled (after Brueghel the Younger),  
 2019  
 Laserprint, acrylic  
 21 x 29,7 cm

1 Tom McGlynn  
 Extra Ordinary: A Continuing Limit, 2019  
 Digital Chromogenic Prints  
 106 x 49 cm

2 Joni Spigler  
 Eins, 2019  
 Wood, wire, acrylic  
 50 x 50 x 50 cm

3 Phil King  
 Totem and Taboo (for Hermes), 2014-19  
 Oil and acrylic on canvas  
 300 x 45 cm

4 Aaron Gemmill  
 Epoch of rest, 2019  
 Ink on paper  
 183 x 91 cm

5 Joni Spigler  
 Drei, 2019  
 Wood, wire, acrylic  
 50 x 50 x 50 cm

6 Aaron Gemmill  
 Epoch of rest, 2018  
 Ink on paper  
 183 x 91 cm

7 Jerry Blackman  
 untitled, 2019  
 163 x 40 x 40 cm

8 Joni Spigler  
 Zwei, 2019  
 Wood, wire, acrylic  
 50 x 50 x 50 cm

9 Sabisha Friedberg  
 Elixier [a Knight rides the precipice of  
 the Ever-liminal], 2019  
 Sound work, Lights, Speakers, Subwoofer  
 dimensions variable

10 Tenesh Webber  
 Switch, 2017  
 Inkjet print  
 100 x 100 cm

11 Matthew Bede Murphy  
 Sketchbooks  
 Variable dimensions

12 Joni Spigler  
 Duende, 2018  
 Wood, bottle plastic, nails, acrylic  
 30 x 30 cm

AUGURY  
Aaron Gemmill, Tenesh Webber, Tom McGlynn, Jerry Blackman,  
Sabisha Friedberg, Phil King, Joni Spigler, Matthew Bede Murphy

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augury

'auspices' is from the latin auspicium and auspex, literally "one who looks at birds.

Pliny's early piece where the artist had faithfully depicted the world as he observed it: the grapes painted by Zeuxis so perfectly created an illusion of reality, hanging there in the picture space, that the birds took them for the real thing and tried to peck them off the picture. The artifact had become one with reality and in this case achieved immortality in the description by the Roman poet.

We know the story but not the picture;

We know grapes make wine. The roman belief that wine was a daily necessity made the drink "democratic" and ubiquitous; in various forms, it was available to slaves, peasants, woman and aristocats alike.

1 The way we see things is affected by what we know or what we believe. Yet this seeing which comes before words, and can be quite covered by them, is not a question of mechanically reacting to stimuli. (it can only be thought of in this way if one isolates the small part of the process which concerns the eye's retina.) We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach - though not necessarily within arm's reach. To touch something is to situate oneself in relation to it. Close your eyes, move round the room and notice how the faculty of touch is like a static, limited form of sight.) we never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are.

1 ways of seeing, John Berger