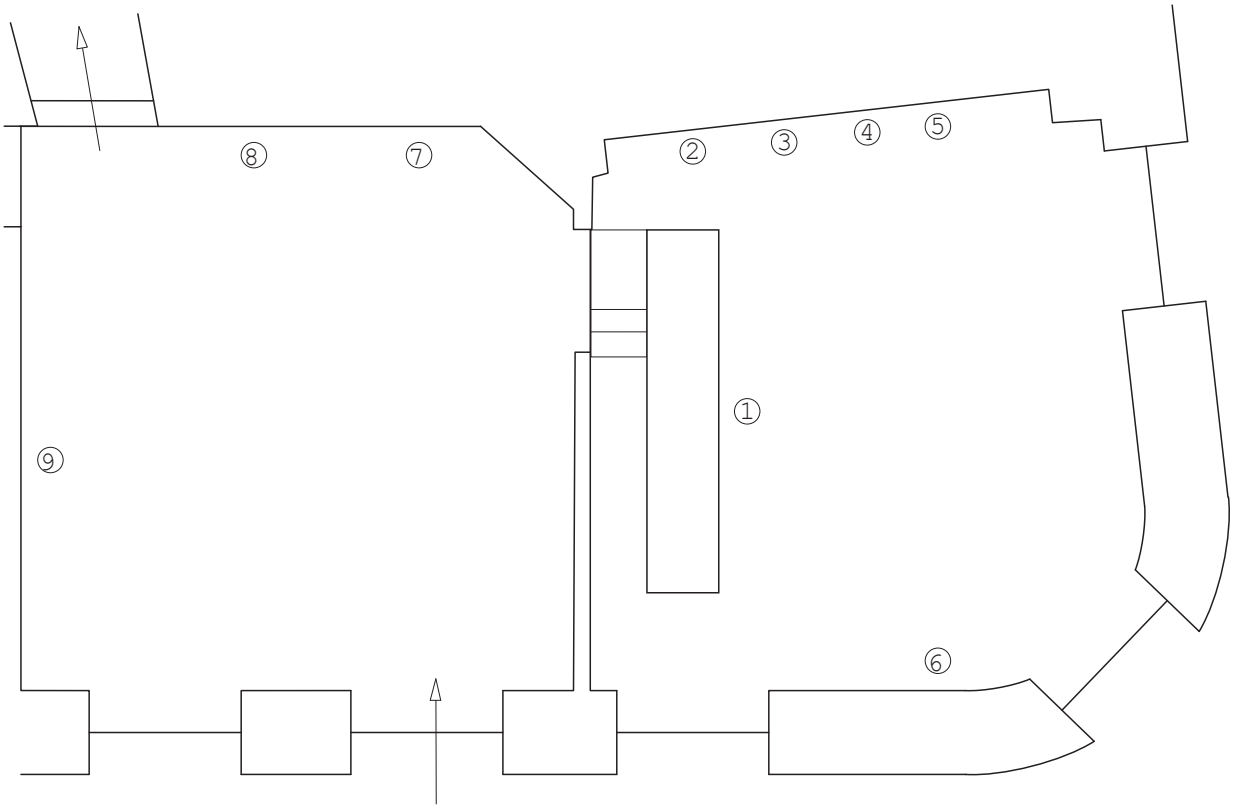
David Gruber
Persona

29.05. — 20.06.2025
new jörg wien



1.
Antique Mask, 2025
Tempera and oil on linen
40 x 30 cm

2.
Reverse schemata, 2025
Blueback paper mounted on canvas, steel
70 x 45 cm

3.
Untitled, 2025
Tempera and oil on cotton
140 x 90 cm

4.
Untitled, 2025
Tempera and oil on linen
40 x 30 cm

5.
Seit wann ist das Innere wichtig, 2025
Tempera and oil on cotton
55 x 75 cm

6.
Untitled, 2025
Tempera and oil on linen
40 x 30 cm

7.
Untitled, 2025
Tempera and oil on cotton
85 x 70 cm

8.
Untitled, 2025
Tempera and oil on linen
30 x 40 cm

9.
Reverse schemata, 2025
Blueback paper reversely pasted onto wall
dimensions variable

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It read like a commentary in dashes "It may not want to replicate too closely" and "it might depend more on the point of view from which one looks at it. Optical phenomena." Developing a sequence, while in the act of seeing, the depicted figure seems to be changing step by step. The process initially remains independent of the reception of the whole (alongwith its well-known complications), defined here as understanding perception. "Opacity (turbidity, shading). Integrating a certain fool-ness."

The encounter with a work ignores art – which does not mean it is irrelevant, may only be significantly less important than it is usually assumed. On the contrary, it can also mean: sharpening a sense for your standpoint. Running in parallel were phenomena like contingency – but also its opposite; identity – but also its opposite; form – and likewise its opposite; persona, sex, and resistance. Contrary to any sequentiality, phenomena can, at times, be grasped in a single flash of experience.

Materialism correctly has no measure for art – but we do, after all, look at things with our eyes. This dreary, tragic depth can be concealed with a certain humour, and in optical signs – inverted, even. Here: in convex and concave. Depicted curvatures, which for the most part also integrate a photographic urge to depict – here rendered with a certain claim to painterly craftsmanship. "Reversible images."

It is said that every thing demands an answer. In the words of a hermeneuticist, one might say: the first step is to want to understand what appeals to us. However, when it comes to relating to something that addresses us – is our first reaction always to want to understand? Or might there not be another path – that of responding?

And… producing – how, then, do responses hide behind the moving reliefs of these/our faces? Or are the supposedly assumed-and-sought truths not already present in the relationship to what is being viewed? Only eluding communicability. Without granting too much significance to the phenomenon of the "artistic," we focus on our standpoint, impression, signs and reverse sides. The claim, anyway, easily becomes our first victim.

Text: Maximilian Klawitter