

GEORG KARGL FINE ARTS

Scenes of the Crimes

curated_by Paul Pieroni

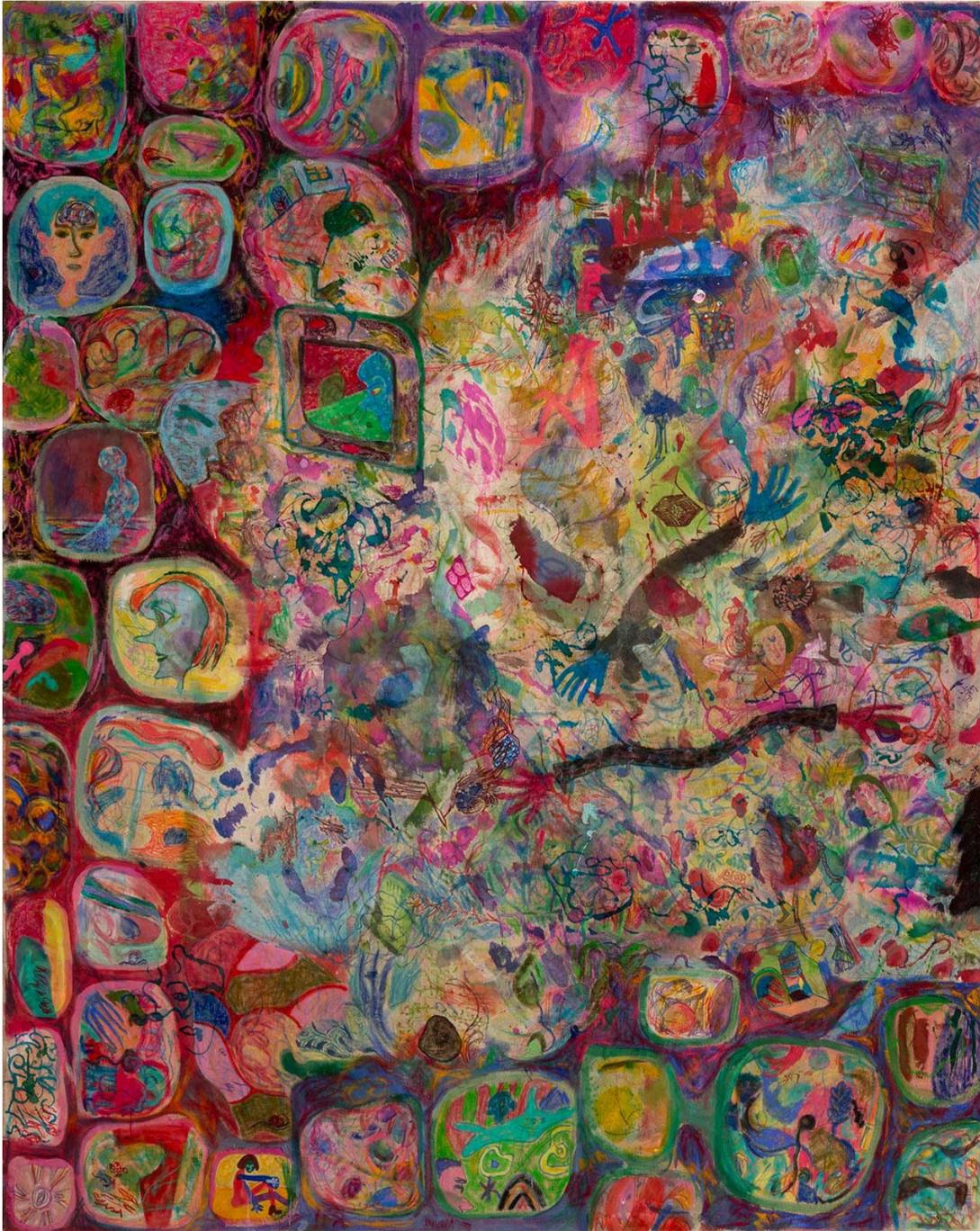
Terry Dennett with Black Audio Film Collective, Max Brand, Bonnie Camplin, Caspar Heinemann, Jimmy Merris, Stuart Middleton, Marlie Mul, Matthew Richardson with Louis Backhouse and Anna Susanna Woof, David Graham Scott, Ryan Siegan Smith, Richard Sides and Gili Tal, Lena Tutunjian, Holly White

September 13 – October 12, 2019

Georg Kargl Fine Arts | Box
Schleifmühlgasse 5
1040 Wien
T +43-1-585 41 99

office@georgkargl.com
www.georgkargl.com
www.instagram.com/georgkarglfinearts





Max Brand
Untitled, 2019
acrylic, watercolour, pastels, marker, ink,
spray paint on canvas
220 x 180 cm



Stuart Middleton

Family History: The Victorians, 2019

Plaster, resin, wood, metal, plastic, paper,
rubber and paint

60 x 80 x 45 cm (closed)



Terry Dennett
archive and project materials assembled in London between
1980-2005, 1980-2005
16 photocopies, mounted on board, photo collage

Lena Tutunjian
Days of the Week, 2019
30 seconds video loop
Ed. 1/3









David Graham Scott
The Dirty Digger, 2007
video, colour, sound
30 minutes



Holly White
Weeds (you carry on driving), 2019
six altered clothing sculptures with
laminated signs
150 x 47 cm





Matthew Richardson and Anna Susanna Woof
Overpainted Intercom, Flat 130, 2016
powder pigment, rust, glitter nail varnish, linseed oil
on Giclee print on 308gsm Hahnemühle photo rag
106 x 856 cm (framed)

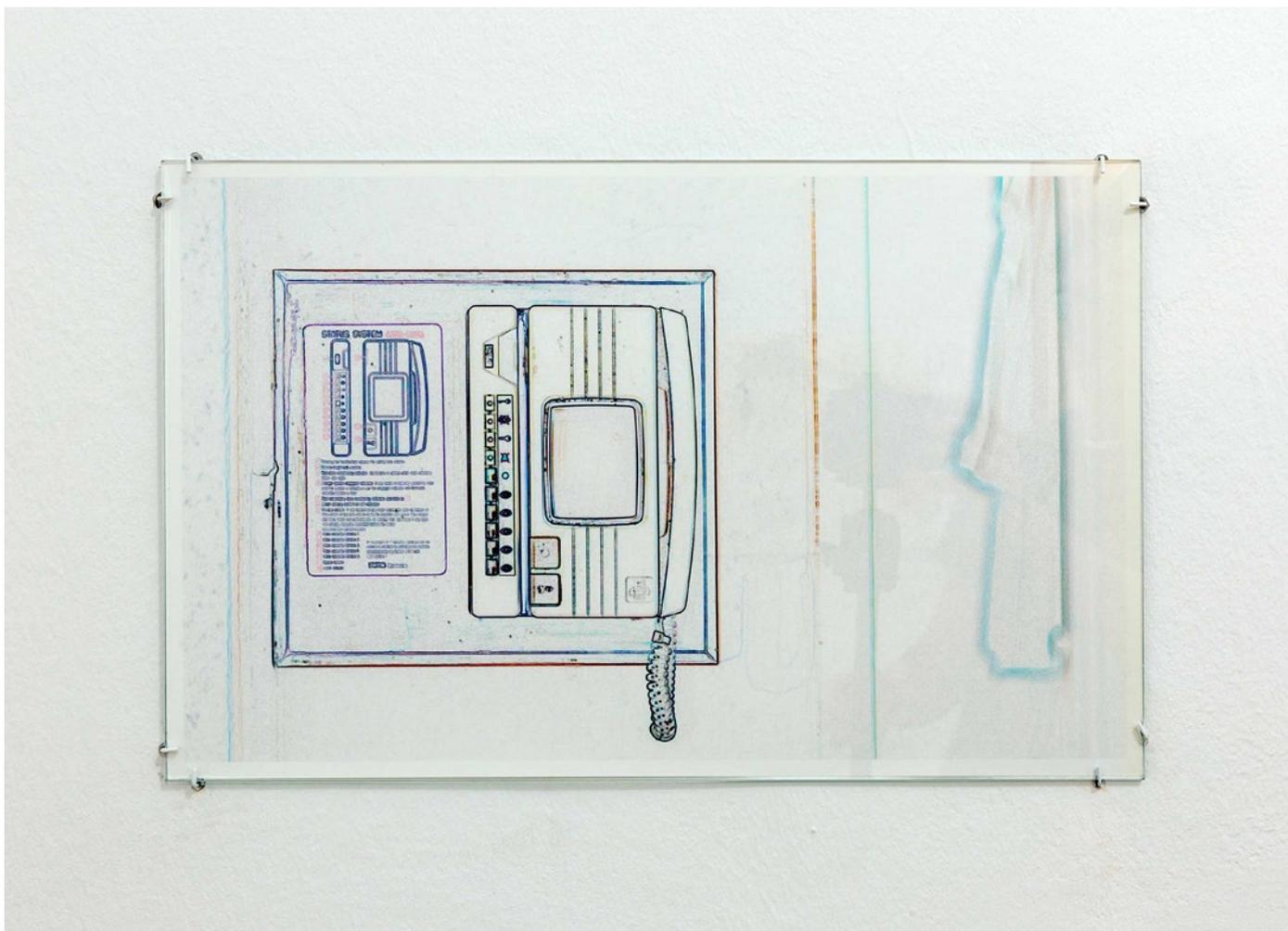
Matthew Richardson

Sample Wall No.2 (Revised), 2018

Reclaimed bricks, men's cotton handkerchiefs,
female support fastening, thread, fixings

dimensions variable

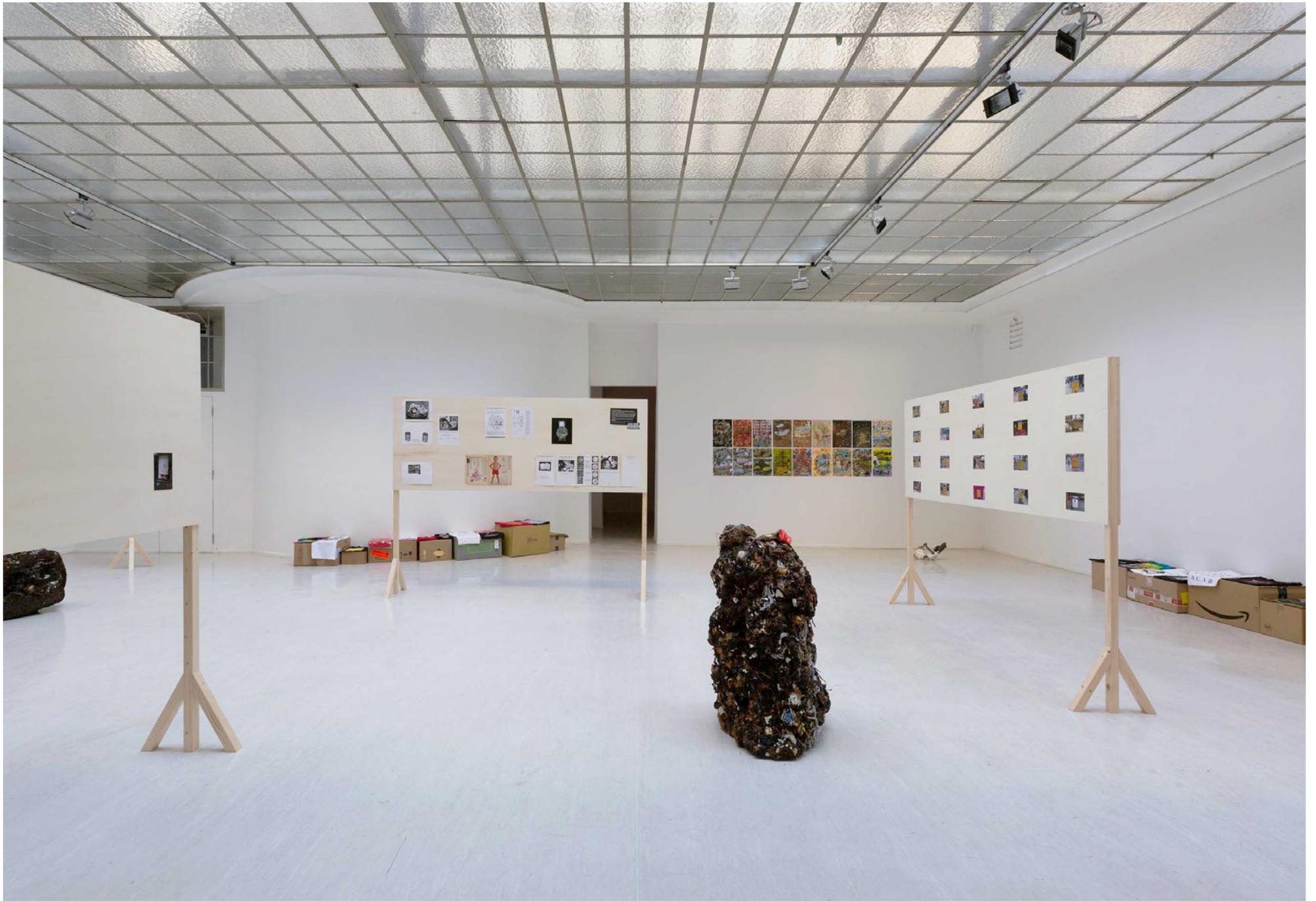




Matthew Richardson

Intercom, Flat 130, 2016

float glass, giclee print on 308gsm Hahnemühle photo rag
34 x 55 cm





Ryan Siegan Smith

Untitled, 2019

Grit, earth Car window Glass, Bus stop Glas, Glue
118 x 50 x 50 cm







Ryan Siegan Smith

Untitled 1, 2019

Grit, earth Car window Glass, Bus stop Glas, Glue

118 x 50 x 50 cm



Marlie Mul

comfy?, 2019

Silver, brown, orange, yellow oil inks on black oil ink
88 x 63 cm (framed), 20/20







Holly White

Weeds (you carry on driving), 2019

six altered clothing sculptures with laminated signs

150 x 47 cm



Ryan Siegan Smith
Installation view of mixed media works between 2016 – 2017
each 29,7 x 42 cm



Richard Sides, Gili Tal
Deep down the masters have always been anarchists, 2018
T-shirts, boxes, plastics
dimensions variable



Jimmy Merris
Untitled, 2016
animatronic sculpture, latex, acrylic, battery, sound
47 x 31 x 22 cm



David Graham Scott
Little Criminals, 2001
video, colour, sound
64 minutes

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I am an observer-participant living in these present times with a social responsibility to communicate my observations to others when possible. It falls to me to leave a catalogue of today's 'scenes of the crimes' for future generations so lives and struggles are not totally lost to history. This goes beyond the usual documentation of demonstrations to encompass the wider everyday which appears so ordinary that most people do not bother to record it.

Terry Dennett, artist statement (2011)

At the center of this group exhibition is the urban social documentary work of British photographer, historian, activist and archivist, Terry Dennett (1938 - 2018). Dennett, who produced images of social inequality and economic dispossession in London, was a voice in the critical recovery of photo-documentary from the late-1970s onwards. Like Allan Sekula and Martha Rosler in America, or Victor Burgin and Dennett's long-term collaborator, Jo Spence, in the UK, Dennett advocated for the political potential of photography as an art form capable of restoring links between artistic and social practices. Over a five-decade period Dennett mapped London's physical form and social conditions, while also documenting traces of power and ideology at work in the city. Combining content from antagonistic categories, juxtaposing text and image in disorientating and polemical ways, Dennett directed his art against what he perceived to be bankrupt representations of social life produced by the media, businesses and politicians. Focusing on the forgotten, disavowed or banal aspects of urban space, Dennett developed a 'counter-archive' or 'archive from below' during a period of political-economic, social and cultural transition in Britain.

Photographs, collages, photocopies and work-plans from this archive are presented alongside experimental documentary films by controversial Scottish filmmaker, David Graham Scott, and the artist group, Black Audio Film Collective. These documentary works are joined by recent video, sculpture, painting, photography and work on paper by a generation of younger artists who, in contrast, eschew documentary approaches in favour of allegorical or poetic responses to the urban-everyday. While the movement or flow between these different representational strategies is the key circulatory theme in this exhibition, two further circulatory contexts can be identified. On the one hand, work made between the 1980s and 2000s by Dennett, Black Audio Film Collective and David Graham Scott might be said to map social

contexts in the UK formative for the work of the younger artists included here. In this way urban space is presented as a stage or platform through which artistic generations circulate, each with a different, historically specific, approach to the project of urban social realism. On the other hand, a useful, if reductive, cyclical or 'periodising' historical model – a model central to Dennett's own historical outlook – is upheld. This exhibition brings together fragmented artistic reflections on the social conditions and experiences of a period known by various aliases: late-capitalism, postmodernity, neoliberalism, globalisation, as well as upon the various forms of life – damaged or other – that have emerged in Britain during this period.

Curated by Paul Pieroni