

fuerchte dich nicht

Margarethe Drexel

04.07. - 22.08.2020

English

3	TIMELINE
4 - 5	VISITOR TEXT
6 - 11	LIST OF WORKS FLOOR PLAN
12 - 13	BIOGRAPHIES

TIMELINE

Opening

03.07.2020 | 18.00 - 21.00

Welcoming

Katharina Cibulka | board member | Tiroler Künstler*innenschaft

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Introduction

Petra Poelzl

Artist Talk

Friday | 31.07.2020 | 19.00

Margarethe Drexel with Andrés Felipe Uribe Cárdenas

Guided Tour

Saturday | 08.08.2020 | 11.30

with Cornelia Reinisch-Hofmann

Exhibition duration

04.07. - 22.08.2020

Opening hours NEW

Wednesday – Friday | 12.00 – 18.00

Saturday | 11.00 – 15.00 | closed on public holidays

We must identify the world of antagonistic policies and power relations by which our bodies are constituted and rethink the struggles that have taken place in opposition to the "norm" if we are to advise strategies for change.

Silvia Federici: *The Body, Capitalism and the Reproduction of Labor Power* (2020), p. 10.

4 Using the Tannhäuser font developed in the 1930s, the written words *Fear not* are emblazoned above the entrance to the Neue Galerie. "Fear not" is proclaimed by angels in numerous biblical stories as they encourage the sinner to pass from darkness into light. The dichotomy between light and darkness, good and evil, pervades all religions and beliefs. An investigation of this polarity also plays a key role in Margarethe Drexel's artistic practice.

The works of the artist, who lives in Tyrol and Los Angeles, are always interspersed with components of her own biography. Starting out by examining concepts of faith and morals, Drexel investigates mechanisms of conquest and subjugation. She draws on the material, pictorial and linguistic worlds surrounding her – found objects and references from her immediate surroundings, including her family household and the community in which she was born and raised, which she transposes into the exhibition space in a cathartic act. Among other things, these personal, often Catholic and mystic narratives and symbolisms contain investigations into depictions of the Dance of Death (*Totentanz von Elbigenalp*, 1840), rituals of execution like breaking on the wheel (*Rädern/Radebrechen*, 1500 - 1800), and the American entertainment industry (*E.T. the Extra-Terrestrial*, 1982).

According to Michel Foucault, the body is constituted within specific regimes of discourse and power, outside of which it has no materiality.

(Foucault, 1983: *Sexualität und Wahrheit: Der Wille zum Wissen*, Vol. I). For Judith Butler, *Körper sein* (being body) means being exposed to creative and formative social forces, which is why the body's ontology has always been a social ontology. (Butler 2010, *Das Unbehagen der Geschlechter*). Drexel re-exposes herself to these creative and formative social forces in the course of her artistic practice, deconstructing, experiencing and staging them in the exhibition space. She places intergenerational traumas at our disposition, searching for strategies with which they can be anchored in the present. In this way, the artist discloses heteronormative power structures as well as strategies of antagonistic politics, and creates a dialogic space incorporating an inherent possibility for change.

1 | ***We belong to the light. - We belong together.*** 2020

Candle wax, Ø 20 cm

We belong to the light, we belong to the thunder

We belong to the sound of the words we've both fallen under

Whatever we deny or embrace for worse or for better

6 We belong, we belong, we belong together

Text extract from the song *We Belong* (1984) by Pat Benatar

2 | ***Procession transforms into war. Reversed.***

Date and author unknown; oil on canvas, 67.5 x 55 cm

The estate of the artist's great-grandfather included a private collection of paintings, which often represented Catholic imagery. The origins and author of these paintings are not known. The empty reverse of the canvases was used by her great-grandfather for his own paintings, drawings and thoughts.

3 | ***Little Snotty Horse.*** 1989/2015

Bronze, 16 x 7 x 7 cm

The positive form of this object was a wooden carved horse from the Lech Valley, which has been burned out by the process of bronze casting. A preoccupation with the translation of materials and language is often central to Margarethe Drexel's artistic practice.

4 | ***I'll be right here.*** 2020

Booklet, A5, hand-bound, text by Víctor Albarracín Llanos (Original text Spanish with German translation). Limited edition of 100.

Shelf: spruce, 17 x 50 x 3.5 cm

The hand-bound booklet contains 54 translations from the Gospel ac-

ording to John, John 1, verse 5. These versions have been taken from various printed Bibles originating from the years 1466 to 2019.

5 | ***History of a collection about life.*** 2020

Graphite on tracing paper, 21 x 29.7 cm

Framed in spruce, each 27 x 36 x 2.5 mm, corners in beechwood, photo corners, series.

Drexel traced 21 death notices from her mother's collection containing more than 800 memorial cards(1920-2020) in meticulous, fine work with a graphite pencil. She then mounted them behind glass in custom built picture frames, using photo corners. Photo, name, dates of birth and death, and also the cause of death were omitted in each case.

6 | ***Two Good Tyrolean Souls.*** 2020

Spruce, 50 x 150 x 50 cm; 50 x 120 x 50 cm, iron hook

The image "Hexenflug mit Bock und Bank" from the book "Die Pluemen der Tugent" (1411) by Hans Vintler provides the central motif of this work. The flight of witches refers to the medieval and old-time notion that witches were able to fly through the air on brooms, animals, chairs

7 | ***Hypericum perforatum. 24th June 2020. Hägerau.*** 2020

Olive oil, St. John's wort, glass Ø 20 x 15 cm

St. John's wort is also known in German as Herrgottsblut (Blood of our Lord), *Johannisblut* (Blood of St. John) or *Hexenkraut* (Witch Herb). If you hold the leaves against the light, they seem to have small holes. According to legend, these holes (*perforatum*) were made by the devil, who pierced the leaves with needles through malice at the power the herb had over evil spirits, and over him. This St. John's wort, picked

by the artist herself on St. John's Day (24.06.), was preserved in olive oil the same day. The healing oil will turn red over the course of the exhibition. It can be applied against sunburn, and drunk as an infusion to combat depression.

8 | ***Torture Wheel Couple. Assembly Kit.*** 2020

Split fireplace brick, 37.5 x 37.5 x 22 cm

Wheels Ø 85 cm x 27 cm; Ø 75 cm x 25 cm

Trees, sharpened, 2.66 m Ø 8.5 cm, 2.45 m Ø 8.5 cm

Breaking on the wheel was the punishment used in the execution of convicted murderers by the Maximilian Salvation Court Order of 1499. At the height of silver mining in Tyrol around 1500, this method was part of the legal system. In the German language, the phrase "to feel broken on the wheel" (*sich gerädert fühlen*) is still used today to mean shattered or exhausted.

9 | ***De-Cure with Consequences. Nailed to the Wall in Rank and File.***

2020, shears, pitch, nails, variable dimensions

A group of sheep shears hangs like an army on the wall, watching over the events in the room.

10 | ***E.T. - The Believer.*** 2020

Graphite on linen, black and gold thread; white Gelly Roll pen, marmot oil; 25 x 34 cm, Pine frame, 30 x 39 x 2.5 cm

The artist refers to this work as the "good soul of the exhibition". Drexel sees the story of *E.T., the Extraterrestrial* in the US-American science fiction film from 1982 as a contemporary story of salvation.

11 | ***Fear not.*** 2020

Linen, wool, iron hook, 147 x 230 cm

Scythe handle, 120 x 20 x 10 cm

On a linen cloth originating from the family estate, Drexel again takes up diverse symbols from the exhibition and embroiders them in wool thread. Death rides on a Wallis black-neck goat. The torture wheel is upright, revealing the view outside. Bay leaves and St. John's wort surround the whole scenario, reminding us of depictions of the Dance of Death.

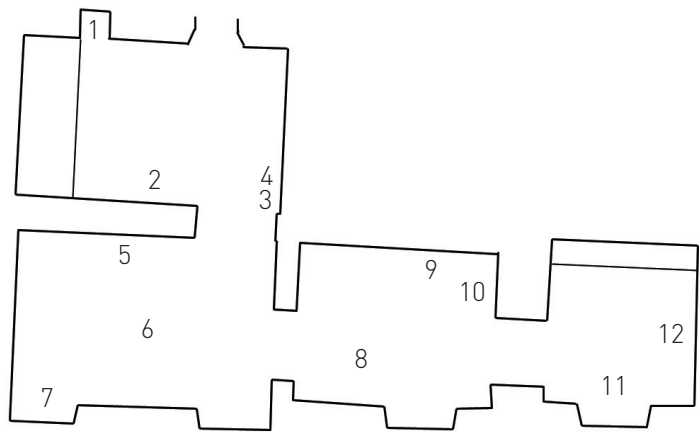
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12 | ***You see the sun slowly setting and yet you are shocked when it's suddenly dark.*** 2020

Iron ring, black cotton cloth, lashing belt (black), pitch, candle wax, Ø 85 cm x 7 cm

The red and white candle wax seen in the shape of a poured ball at the start of the exhibition is now found on cotton fabric stretched across an iron ring and several layers of boiled pitch.

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Margarethe Drexel (*1982, Ehenbichl) is an Austrian multi-disciplinary artist who currently lives and works between Los Angeles and Innsbruck. She is well known for site-specific installations in relation to performance, language, and (her) body.

12 Drexel graduated in 2016 from Otis College of Art and Design, Los Angeles in MFA Public Practice. Before she studied at the Academy of Fine Arts, Vienna, Kunsthochschule Berlin-Weißensee and Saar University of Arts, Saarbrücken, Performance, Digital Art and Sculpture and Philosophy and Art History at Leopold Franzens University, Innsbruck.

Her work has been shown at: Neue Galerie, Innsbruck; Biquini Wax EPS, Mexico City; Galería Valenzuela Klenner, Bogotá; Sin Espacio, Lugar a Dudas, Cali; MAK Center for Art and Architecture at the Schindler House, 18th Street Arts Center, Chimento Contemporary, Last Projects, MaRS - Museum as Retail Space, Bolsky Gallery, Los Angeles; Kunsthalle am Hamburger Platz, Funkhaus and Uferhallen, Berlin; Folkwang Museum, Essen; Semperdepot, Flat1, Fluc and Kunstverein Extra, Vienna; House of Cyprus and Snehta, Athens; Mediterranea 18, Tirana; Caochangdi Gallery, Beijing.

Margarethe Drexel received the Academic Excellence Award and International Scholarship from Otis, College of Art and Design; Research and Project Grants from Academy of Fine Arts, Vienna; The Arts and Culture Division of the Federal Chancellery of Austria, Austrian Cultural Forum Berlin and Cusanuswerk Bonn.

Andrés Felipe Uribe Cárdenas is a Colombian video artist and conceptualist. Since 2019 he is a Master Student at Kunsthochschule Weißensee, Berlin. He received his B.A. in Fine Arts from Universidad Jorge Tadeo Lozano, Bogotá.

He works on a combination of strategies from audiovisual media to poetry, institutional critique and spoken word as a time-based/text-based semiotic platform. His interests on found media productions are organized into a collection of references to the political and social role of the contemporary mass media.

His work has been shown at NADA, MIAMI Contemporary Practices, Cili-cios, Galería Espacio El Dorado, Salón Regional de Artistas Zona Centro, Pabellón Artecámara at ArtBo,

La Vitrina, Universidad de los Andes, Bogotá; Lugar a Dudas, Cali; Aún, 44 Salón Nacional de Artistas, Pereira; Ciudad Juárez Art Museum, Ciudad Juárez; Cultural Center IDB, Washington;

Stenersen Musset, Oslo; The Box, SELECTO - Planta Baja, Los Angeles; JUSTMAD, Madrid.

Andrés Felipe Uribe Cárdenas received a Scholarship from DAAD, Berlin; Goethe Institute Bonn; Artist Book Publishing Grant and International Travel Grant for Artists, IDARTES, Bogotá among others.

<https://multimediacrossover.tumblr.com/>

CREDITS

Open Call Jury: Ingeborg Erhart, Stephanie Weber, Annja Krautgasser

Artistic director, visitor text: Petra Poelzl

Production: Cornelia Reinisch-Hofmann

Installation: Paul Irmann, Luis Navarrrvo

Exhibition attendance: Lydia Krenz, Mirjam Miller



Fear not, 2020. Margarethe Drexel, Neue Galerie (Innsbruck)

Photo: WEST. Fotostudio



Tiroler Künstler*schaft

Kunstpavillon: Mittwoch – Freitag 12.00 – 18.00 & Samstag 11.00 – 15.00

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Künstlerhaus Büchsenhausen: Auf Anfrage

KUNSTPAVILLON

Rennweg 8a
6020 Innsbruck, Austria
tel +43 (0)512 581133
pavillon@kuenstlerschaft.at
www.kuenstlerschaft.at

NEUE GALERIE

Rennweg 1, Großes Tor, Hofburg
6020 Innsbruck, Austria
Tel +43 (0)512 578154
neuegalerie@kuenstlerschaft.at
www.kuenstlerschaft.at

KÜNSTLERHAUS

BÜCHSENHAUSEN
Weierburggasse 13
6020 Innsbruck, Austria
Tel +43 (0)512 278627
office@buechsenhausen.at
www.buechsenhausen.at



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