



TIROLER KÜNSTLER·INNENSCHAFT  
TYROLEAN ARTISTS' ASSOCIATION

KUNSTPAVILLON  
NEUE GALERIE INNSBRUCK

## ***MALAREI***

### **Andrea Lüth**

01.09. – 04.11.2023

KUNSTPAVILLON

For her solo show at the Kunstpavillon, Andrea Lüth embraces the resilience of *MALAREI*, applying the freedom she finds in changing techniques in her oeuvre – from drawing – to object – to painting. Her direct working method enables the artist to reflect on the concept of the motif. She thinks and works in parallel, and the work can always be read in several directions. The motto of the current exhibition is that Everything can but nothing must, becomes the motto of this exhibition. There is only one proviso – we should not oversimplify things.

In the outdoor area of the Kunstpavillon, visitors get a vague premonition of *MALAREI* from the **Mushroom Column** waving on the flagpole, but once they enter, they are confronted immediately by a rough wall – the inescapable view behind the scenes. On the right-hand side, at the threshold to the exhibition, the work *Untitled (TODAY IN)* [Ohne Title (HEUTE Im)]-resembling a menu board or a programme notice – is welcoming the visitors.

In the show, the individual works enter into a dialogue. Sometimes they complement each other; elsewhere they create tension. But this does not mean that they should be understood as a diptych, triptych or polyptych; each image stands alone as an individual work. This also applies to the two images on the left wall (**#2** and **#3** in the room plan), which clarify Andrea Lüth's art-theoretical thinking in the media of drawing, sculpture and painting right from the start: When is a vase a vase, when is it a sculpture, and when does the sculpture become a vase again? What makes the difference? The artist explores these and similar questions using the means of painting and consciously tries to stay with the medium, exploring its limits and possibilities.

Lüth's painterly works are often based on drawings from her archive. This is also true of *Untitled (#5)*, *LIBERO*, *OKAY CHEF* and *KINDER BUENO*. During the transfer, Lüth is concerned with both formal translation and translation of format. In the drawing itself, she makes use of all kinds of materials: pencil, oil pastels, felt-tip pens and digital drawing are all part of her repertoire. Pictorial ideas are laid out already in the drawings, regardless of the medium of translation. This helps the artist to break down barriers and inhibitions that often need to be overcome when working on canvas. In this way, she creates a situation facilitating

#### **KUNSTPAVILLON**

Rennweg 8a  
A-6020 Innsbruck  
+43 (0)512 581133  
office@kuenstlerschaft.at  
www.kuenstlerschaft.at

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painterly freedom and leaves room for variation. Like the libero, a player position in football that “due to the lack of any direct opponent (...) [can] also intervene in the attacking game”<sup>1</sup> and its disappearance from current sports jargon, to which the eponymous painting *LIBERO* is dedicated. And the instrument depicted in *Untitled (#5)*, a cross between a cello and a guitar, suddenly stands on its head thanks to this freedom, looking at itself and playing with perspective.

Viewed as a group, the works in this left-hand corner may be read as a commentary on the cult of genius in painting and the artist’s attempt to break with outdated structures. The series is completed with a painting (*#9*) characterised by its small format, which, despite a coarse gesture in the image, retains a tenderness and intimacy and generates a powerful attraction.

This front section is complemented by four works (*#10-13*), which once again emphasise Lüth’s oscillation between painting, sculpture and drawing. The play on words “Ausstellung einer Bilder” (“Exhibition of Pictures”) is an allusion to Modest Mussorgsky’s composition *Pictures at an Exhibition*; it came about during the search for a suitable title for her solo-show in the Kunstpavillon. Delighted with the result of this game, Lüth added an additional layer to an existing painting with the lettering in Times New Roman font. Further play with various picture levels can be found in *Untitled (Mother)*. Different elements and levels are connected, or not connected, by the painting process. There are detached parts and, in some places, the front contour paints over the one behind; a painted sculpture that is capable of detaching itself from the restrictive laws of nature thanks to painting. The relationship between drawing and (classical) painting in Lüth’s work is made clear once again with the last two pictures on this wall, and confirmed in the work *COMPLICATED PAINTING* above the passageway. This gives some idea of what awaits the visitors in the back room of the exhibition.

References and quotations are found regularly in Andrea Lüth’s work, and this is particularly evident in the back room: the painting *KEY*, for example, quotes the famous hands by M.C. Escher (albeit with the pencil missing) and the work *The Edge of the World* cites the *Flammarion Engraving*, in which the first scientist depicted in art history looks beyond the firmament. The model for the drawing that served as the basis for the painting *Satyr* also comes from art history. *Satyr* is flanked by two eerie, almost threatening depictions of houses. The one on the left, *Barn*, was created without a preparatory drawing and recalls the artist’s residency in Canada. During that residency, she also created a digital drawing whose translation into the painting *Banff, Leaves are Turning Yellow* felt appropriate for Lüth back in her studio in Innsbruck. Just as here, diagonally across the room, painting itself is once again the main protagonist of the images. While the artist has succeeded in painting many new things in *The String of Pearls*, the adjacent *Untitled (Never)* bears witness to mistakes that do

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<sup>1</sup><https://de.wikipedia.org/wiki/Libero>

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not actually exist as such in painting, but still need to be hidden now and then. A testimony to small dramas that happen again and again when painting.

A frequent motif in Lüth's work is the curtain. Here, in the right-hand corner of the front wall of the Kunstpavillon, it is perforated: Who is standing in front of it and what is hidden behind? Who is protected from unwanted glances, sun, wind, and weather? Lüth is interested in the spaces that curtains create just as quickly as they can make them disappear. This is especially true of theatre curtains, which separate worlds from each other, revealing and concealing them.

The relationship between foreground and background is also the subject of the largest painting in the exhibition (#28). What happens in the background, a landscape painted with highly diluted acrylics, in contrast to the hard contours of the grid in the foreground? It is these supposed contradictions that the artist embraces in her painting, as well as the tension between the individual formats and their dimensions. The visitors gain a striking experience of how a large format can change the way we see, perceive, and feel.

The fluctuation of individual media and exploration of the means of painting in the **Benches (#30 and #31)** and **Display (#32)**, which represent a mixture of seating or shelf, sculpture, drawing and painting, seems like a logical consequence; here, Andrea Lüth breaks out of the pictorial plane and transfers a painterly idea into physical space.

The publications on display provide an additional insight into Lüth's artistic work and allow visitors to browse through her archive. Finally, the artworks leave the exhibition space with the help of visitors, in the shape of buttons reading *Painting, Hands up*.

Bettina Siegele

**Andrea Lüth** was born in 1981 in Innsbruck, she studied painting and graphic arts as well as fine arts in Linz and Berlin. Lüth lives in Vienna. Her art includes drawing, painting, video and text as well as installation and art in public space. She is a musician in the band *BRIVAT*. In her cross-disciplinary works, the artist surprises with ever new approaches, subverting expectations and questioning habitual ways of seeing. Numerous exhibitions, projects, art in public space and residencies at home and abroad.

[www.andrealueth.at](http://www.andrealueth.at)  
[www.instagram.com/andrealueth/](https://www.instagram.com/andrealueth/)

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