



REVIEW - 19 APR 2017

Philipp Timischl

Galerie Emanuel Layr, Vienna, Austria

BY MAX HENRY

Philipp Timischl's exhibition 'Hostile Habits Domestic Monuments, Class Drag/Vienna' signals the maturation of an artist who previously cast his eye to our condition of technological asphyxiation. Timischl's work intimates an existence within a youthful gender-blending, creative demimonde that takes its decadence straight, no chaser: a milieu that parties, travels, records themselves for social media and communicates on different

continents, bridging life and art in the process. Timischl's previous artworks were painting-video sculpture hybrids in which self-referential video footage was juxtaposed with collage on canvas. The question then was: how to combine flat panel monitors with canvases into a seamless amalgamation of painting and technology that vacuums up the streams of media?

Timischl's second solo exhibition at Emanuel Layr presents six large-scale works on canvas and 26 drawings (all works 2017) in which a cartoon raccoon serves as a leitmotif. HD panels (five in all) still appear, but here they are free-standing video-sculptures slip-covered in a fake raccoon fur mask reminiscent of artist Cosima von Bonin. Raccoons seem to be Timischl's wily stand-ins for his artist peers-in-crime, who like dexterous mammals cavort nocturnally in groups, consuming whatever comes their way.



Phillipp Timischl,
'Hostile Habits
Domestic
Monuments
Class Drag',
2017, exhibition
view, Emanuel
Layr, Vienna.
Courtesy:
Emanuel Layr,
Vienna

A plush, low-pile beige carpet alters the gallery space, elegantly injecting somatic comfort. Collaged across white monochromes are rows of small, scribbly sketches on paper and cut inserts of canvas. A clear epoxy resin seals them to the surface like a .Jpeg trapped in a glassine i-screen. Thick beads of acrylic paste ornament the border of each drawing, presenting them as windows within a larger frame.

A reference to the television show *RuPaul's Drag Race*, *Class Drag* is a double entendre on class and gender role-play, comprising ten portraits placed within a single canvas. One of them depicts Timischl – in drag, rendered in a pop homage to Julien Opie – alongside the outlandish performer Divine (of John Waters's movies). Screwed onto the lower end of the canvas is a clear Lucite sign engraved with the text 'Class Drag'. Underneath the actual painting the artist has installed two raccoon drawings very low to the ground. The viewer has to bend down to the vantage point of said creature. Hence the drag expression, 'who's in charge now' reiterated in some of the pictures.

Advertisement
<<http://www.poppositions.com>>



Phillipp Timischl, 'Hostile Habits Domestic Monuments Class Drag', 2017, exhibition view, Emanuel Layr, Vienna. Courtesy: Emanuel Layr, Vienna

Another white monochrome with a Lucite text sign, *Hostile Habits Domestic Monuments* depicts the interior of the Vienna off-space co-ran by Timischl (HHDM), also referenced in the title's acronymic word play. Picture and gallery architecture dovetail nicely here. Architecture is also depicted in *Which artwork reminds you of la defense?*, which shows the grand arch of La Défense, the purpose-built business district in France. Four looping videos flit through fake fur masks; one appropriates an infomercial for La Défense, linking city tourism and artistic lifestyle. Next comes an edited mash-up of a Linkin Park concert in Moscow, while a third plays the promotional video for Xlsior, Mykonos's annual hedonistic gay festival. In between each episodic appropriation is a 15-second video intermezzo of Timischl exiting an Uber car in drag, about to enter a Vienna nightclub.

Performance, nightlife and social media find their way into much contemporary painting these days. The newfangled balderdash of media gadget noise engulfs us, and Timischl extrapolates that savage rush of consumption. He's distanced himself from the

obsidian mirror we interface with – yet through image and captions the works' new formats reverberate with the simultaneity of screens. In lucid moments of Dionysian outbursts Timischl renders those digital memories into diarist yearnings of yet another night spent raccooning about town.

Main image: Philipp Timischl, Class Drag (detail), 2017, mixed media on canvas with engraved acrylic glass and frame, 2 x 2.8 m. Courtesy: Galerie Emanuel Layr, Vienna

MAX HENRY

Max Henry is a writer based in Vienna, Austria.



TWITTER FACEBOOK EMAIL INTEREST
TO

PHILIPP TIMISCHL

EMANUEL LAYR

VIENNA

REVIEW

MAX HENRY

London
1 Montclare
Street
London
E2 7EU, UK
+44 (0)203
372 6111

New York
247 Centre St
5th Floor
New York, NY
10013
+1 212 463
7488

Berlin
Zehdenicker
Str. 28
D-10119 Berlin
Germany
+49 30 2362
6506

