

**GALERIE KRINZINGER**  
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**phone +43.1.5133006, fax +43.1.5133006.33**  
**galeriekrinzinger@chello.at, www.galerie-krinzinger.at**  
**opened Tuesday – Friday 12-6, Saturday 11-4**

**Two exhibitions: solo show GAVIN TURK and group show BRIT POVERA**  
**opening: Wednesday, March 2nd, at 7 pm; duration: March 2nd – April 2nd 2005**

### **GAVIN TURK - MELANGE**

Turk's works circulate around terms like authorship, authenticity and identity. In the *White Elephant* series he poses for portraits, pretending to be Che Guevara, Elvis Presley and Joseph Beuys. Furthermore those portraits are done in the style of Andy Warhols silkscreen-prints, making the deception even better. For the exhibition in Vienna, Turk developed the *Melange* series. It's all about the aesthetics of the punk-movement, in particular the Sex Pistols and their graphic designer Jamie Reid:

*The hallowed solemn imagery of the White Elephant Series dislocated into bright Krazy colour with the characters swapping their disguises in a cultural pastiche. The Heavyweight, the lightweight written into a punkish prankish play. Duchamp sticking a curly moustache and chivalrous beard onto the face of the Mona Lisa. The swastika the Indian sign of divinity usurped and corrupted by the fascism of the Nazis, reinvented in England by the punks of the 70's. Pernicious images tinkered with in fluorescent pink.*

*Jamie Reid dressing up Beaton's Holy Cow. The Queen of England with a giant safety pin pinning her lips together. Pupils spun and dilated with the drugged infamy of the swastika. This new body of work gives a playful twist to the crumbling integrity of politics, belief and originality. Englishnessness, Britishnessness, Western Europeanness, Globalisation in the shared worship of Elvis. God Save Che Guevara.*

Gavin Turk's latest solo shows included: Sean Kelly, New York (*White Elephant*, 2005, still on display), White Cube, London (*The Golden Thread*, 2004), New Art Sculpture Park & Gallery, Salisbury (*Gavin Turk: et in arcadia eggo*, 2003), Sherborne House, Dorset (*Gavin Turk In The House*, 2003) and Tate Britain Sculpture Court Display, London (*Gavin Turk Œuvre*). His works have been included in several important exhibitions: 6. Biennale in Istanbul (1999), Hayward Gallery, London (*Material Culture*, 1998) and Royal Academy of Arts, London (*Sensation: Young British Artists from the Saatchi Collection*, 1997).

### **BRIT POVERA - A GROUP SHOW OF NEW WORK FROM BRITAIN**

**Rory MacBeth, Darren Phizacklea, Robert Grose, Graham Hudson, Caroline McCarthy Paul Davis, Simon Bedwell, Ross Downes, Bob and Roberta Smith, Alex Pollard – curated by Ross Downes**

Typical to the behaviour of our colonising countrymen from generations passes, we've stolen something that doesn't belong to us. In this instance the term Arte Povera. This show, titled Brit Povera, features young artists working in the UK at the moment whose work loosely warrants an umbrella term such as Brit Povera. Similar to the Italian artists Germano Celant championed in the sixties and seventies is the use of everyday objects and phenomena subverted to make humorous and critical art. Through elevating the inherently banal and cheap into artworks with both a political lyricism and enchanted mundanity, an accessible fine art is offered.

Not works with high production costs employing teams of technicians in the creation of

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pretentiously over-blown spectacles but instead an art that use the familiar and understanding. Most of the works humorously re-address the ordinary, using common objects and materials to make work that tends to speak more generously to an audience not necessarily versed in art school theory and art history. The use of cheap materials in the production of art also brings into disrepute fine arts value system of the precious commodifiable art object and the market that problematically makes art more relevant to a moneyed minority at the expense of a wider audience.

Intrinsic to Brit Povera is its conscientious lack of lofty systematic pretension. No claims to the sublime are being made, nor attempts to provide quasi-religious transcendental awakenings, nor even calculated efforts to provoke. Instead a characteristically cynical and absurd sensibility with an aesthetic that exhibits a DIY satirical wit and sense of the ridiculous is offered. Chance is courted through intellectual freedom and a general ambivalence to the use of Ideology favouring instead an attitude more akin to absurd art and the playfully critical bite it employs. Well aware of the inevitable dissemination that contemporary art is dragged through, the artists here make work that addresses the failure of meaning. – Ross Downes