

## **GOTTFRIED BECHTOLD „RESIDUE“**

### **OPENING ON THURSDAY, 26 MARCH 2009 AT 6 P.M.**

An opening in conjunction with Seilerstätte Vienna Plus: [www.seilerstaette.com](http://www.seilerstaette.com)

### **DURATION OF THE EXHIBITION: 26 MARCH – 30 APRIL 2009**

In 1971 Gottfried Bechtold showed for the first time one of his main works – the “Betonporsche” (cement Porsche) at the Galerie Krinzinger (in those days still in Bregenz.) Since then, this motive has repeatedly resurfaced in his work, most recently for example as “Betonporsche II, Crash 2001” in the guise of a dilapidated car, or in “Elf, Elf” (Eleven, Eleven) (2006) as eleven casts of the 911 prototype complete with protective cover.

Now, with “Residue”, there is once again an exhibition of Bechtold’s work at the Galerie Krinzinger, and, like in 1971, the Porsche 911 is the starting point of a creative sculptural process. Whereas in “Betonporsche” - the life-sized cast of a sports’ car - it was a dual approach combining an implicit velocity that has been brought to a halt and form kept for eternity in “Residue” it is an approach that is geared to the processual dimension of obtaining form. Residues, remainders are what can be seen: residues that have accumulated while manufacturing “Elf, Elf”. Residual material such as cast molds are the exhibits, that is to say, molds that were taken from an original and then used to create a further new original. The non-art object – the car – is translated into art by means of negative forms. Here, however, Bechtold, is not interested in rendering an everyday object aesthetic. Whereas the function of a car is to cover a certain distance, that of the cast form is to depict something. Depiction is the fundamental art motive par excellence. The cast forms in the exhibition do not just stand for the positive forms in the exhibition but also for artistic creation. If one compares this process of obtaining a form with a trip, the cast molds could be likened to souvenirs: sculptural production is a battle for form, and in “Residues” the fragments become souvenir pieces in a creative process.

The exhibition has a didactic thrust, seeking to provide evidence that the form is never self-sufficient and is always dependent. It is the attempt to question form’s claim to being absolute, to drive the idea of a definitive artwork ad absurdum by means of exhibitionistic display. Form is always form of a form of a form. As Bechtold notes: “When Duchamp refers to a cast technique, he also uses the word pair “negative” and “native”; that’s interesting of course; this process of giving birth or giving form and its negative. The technique of casting always implies the idea of reversibility, the complex mesh of relationships between concave and convex forms. “As to the works in “Residues”, form appears as the obvious negative form, as form between reality and depiction. And this way this difference materializes between the car and the concrete Porsche in the exhibition in the form assumed by the realities of a process of transformation, which like the car symbolize the path and not the goal – not entirely inappropriate, one could say, in times in which “the carriage is headed towards the wall.”

Gottfried Bechtold, born 1947 in Bregenz, lives and works in Hörbranz (Voralberg). Exhibitions (selection): 2009: “Residue”, Galerie Krinzinger, Vienna (solo), “Best of Austria”, Lentos, Linz; 2007: “Rückblende”, Neue Galerie Graz, “Anzengruber-Biennale”, Café Anzengruber, Vienna, “Gottfried Bechtold. Works 1970-2006”, Fotogalerie Vienna, “For a Special Place: Documenta and Works from the Generali Foundation Collection”, Austrian Culture 1 Forum, New York, “Gottfried Bechtold. Pure and Mixed States”, Kunsthaus Bregenz (solo); 2006: “And thus the Concept Never Meant Horse”, Generali Foundation, Vienna 2002; “Crash Porsche 933. Kids Line”, Kunsthalle Vienna, “Homage to Rudolf Schwarzkogler”, Galerie Krinzinger, Vienna 1996: “Gottfried Bechtold”, Bregenzer Kunstverein in Palais Thurn und Taxis / Kunsthalle Vienna (solo); 1972: documenta 5, Kassel (curated by Harald Szeemann).