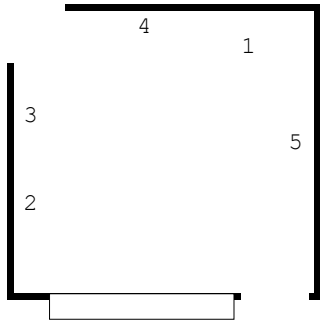


Ingo Meller  
Anne Speier

16.11. – 07.12.2024  
Fr/Sa 16–18 h and by appointment

Schleuse  
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- 1 Anne Speier  
*Weary worry weirdy*  
2024  
Cabinet, steel, wood  
157 × 62 × 62 cm
- 2 Ingo Meller  
*Malbutter, Boesner*  
*Perlweiß, Rembrandt 817*  
*Lösungsmittelfreies Ölfarbenmedium, Gamblin*  
*Stardustblau, Maimeri Olio HD 597*  
2021  
Oil paint and oil paint medium on Tyvek  
mounted on synthetic panel  
75 × 55 cm
- 3 Ingo Meller  
*Interferencegrün, Williamsburg*  
*Malbutter, Schmincke 034*  
*Perlweiß, Rembrandt 817*  
*Lösungsmittelfreies Ölfarbenmedium, Gamblin*  
2022  
Oil paint and oil paint medium on Tyvek  
mounted on synthetic panel  
68 × 46 cm
- 4 Ingo Meller  
*Malbutter, Boesner*  
*Rembrandtgelb, Rembrandt 252*  
*Kobaltviolett dunkel, Rembrandt 542*  
2020  
Oil paint and oil paint medium on Tyvek  
mounted on synthetic panel  
68 × 52.8 cm
- 5 Ingo Meller  
*Malbutter, Schmincke 034*  
*Galkyd Gel Ölfarbenmedium, Gamblin*  
*Lichtgrün, Pebeo 34*  
2021  
Oil paint and oil paint medium on Tyvek  
mounted on synthetic panel  
70 × 52 cm

Ingo Meller placed different paints on Tyvek in the paintings in this exhibition. The paints are wiped off the brush, that's how they are left. Each landing is a moon landing - unsurprisingly, this looks very good. A sequence of unique moments, created one after the other. Like calendar pages torn off and hung up again. The pale colors, the degrees of gloss, the way they shine and sometimes iridesce may also be reminiscent of the moon, or of some of its many depictions.

Due to the different drying processes of the various painting media, the Tyvek is pulled into a kind of fold. It crumples away from the panel to which it has been glued at its upper edge, reacting tepidly to wind and movement in the room, staging a modest drama. There are no bodies behind the folds, no window behind the curtain.

Anne Speier saw something on the website *willhaben.at*. A small cupboard with double doors, a head with a hat at the top and legs at the bottom. About 50 cm high, the cupboard was almost silly in its smallness. The head, hat and legs were hand-carved. It is completely unclear what would be kept in it, perhaps jewelry or spices. Toys. Little function, heavy symbolism. Before she could make an effort to possess this cabinet-doll, it was already gone. Lost opportunity, greed, envy. She should have struck sooner.

A larger version of the doll was recreated for this exhibition. It's more about the arrangement of the parts than the parts themselves. Many cabinets would serve. Depending on the offer. The figure is not an agent with a mission, she is a figure that can carry something. It can be filled, it can hold things. Here, her stomach is empty, just as there is nothing to discover behind the folds.

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