

Kunstverein Nürnberg
Albrecht Dürer Gesellschaft

Lucie Stahl

19th September until 15th November 2009

Guided tour of the exhibition on 4th October, 1st and 15th November 2009

In her first institutional solo show at the Kunstverein Nürnberg, Lucie Stahl (b. 1977 in Berlin, lives in Vienna) is exhibiting a large installation made up of posters and sculptures, which extends throughout the gallery in a thematically related work.

Scanned in against a dark background, the surface of the posters seem to be peppered with diverse objects: scissors, paperclips, packing materials, Pepsi cans, or illustrations from magazines have been composed as abstract portraits or as apparently aleatory arrangements. The objects are put on show and assume the role of fetishistic icons taken from an all-embracing world of commodities, whose appearance has been fused with, and effectively staged by, the shiny surface.

These diverse assemblages of materials are often annotated with fragments of text in English, written by the artist and incorporated into the pictorial agglomeration. The texts contain annotations on transcripts of performances by the stand-up comedian George Carlin or film scripts by David Mamet and Michael Mann, as well as narratives about personal meetings of individuals. Upon closer inspection, it becomes apparent that the texts are deliberately open and operate on a whole range of different levels. The short narratives seem like fleeting thoughts on the everyday world all around us, but also on political events that are being staged in a similar way to Lucie Stahl's materials, rather like memories that have been left behind, or as iconic metaphors.

Lucie Stahl has devised a number of large-format placards for the large room of the Kunstverein that have been wallpapered directly onto the surfaces of the windows and which take up the entire expanse of the glass wall. The exhibition space therefore seems like a light box with the main hall as the observer's viewpoint for the images presented behind glass. Entering the space through the wallpaper doors created by this work, one encounters three-dimensional (everyday) objects, as though they had tumbled out of the plastic posters. These hyper-real objects assume the appearance of larger than life household items that generate a unique, surreal power, by virtue of their individual form and appearance.

The visitor encounters these consciously tautological constructions that feature observations on the world—be they pictorial or textual—throughout the whole exhibition, and one is duly invited to piece together one's own overall idea or image. The individual compositions coalesce to form a bold gesture of a highly distinctive pictorial language, which makes a lasting, forceful impression upon the viewer.

Lucie Stahl is represented by the Galerie Dépendance in Brussels. Since finishing her studies at the Städelschule in Frankfurt, among other places, she has participated in exhibitions at the Studio Gallery at the Kunstverein Braunschweig, at the Flaca in London, as well as at the Galerie Croy Nielsen in Berlin, and at the Galerie Georg Kargl in Vienna. Alongside her work as an artist, Lucie Stahl also manages the "Pro Choice" gallery space in Vienna in conjunction with Will Benedict. She teaches at the Academy of Fine Arts Vienna as an Arts Assistant to Amelie von Wulffen.

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