

Marianne Vlaschits (*1983, Vienna) lives and works in Vienna. She received her masters from the Academy of Fine Arts in Vienna in 2010 and has since exhibited her work internationally. Recent solo exhibitions include “Danger Season”, la BEAST, Los Angeles (2023); “Orbs and Awe” at L’Inconnue, New York (2022). Recent group exhibitions include “Darker, Lighter, Puffy, Flat”, Kunsthalle Wien; “Über das Neue”, Belvedere 21, Vienna; “On Beauty”, Galerie Crone, Vienna (all 2023); “Wells of Wisdoms”, MeetFactory, Prague (2022); “Contrology”, Kunstraum Riehen, Basel (2021).

Marianne Vlaschits
Acceptable Paintings
May 9 – June 20, 2024

Pech (Pinacoteca. Künstlerische Diskurse in Theorie und Praxis), Große Neugasse 44/2, 1040 Vienna. ZVR: 157434583. Supported by the Federal Ministry of Arts, Culture, Civil Service and Sports (BMKOES), the Department of Culture of the City of Vienna (MA7), and the 4th Municipal District of Vienna, Wieden.

pech.is

Pech
Große Neugasse 44/2, 1040 Wien
Thu-Sat 12-17

Stories, twisting and blowing through the darkness. And their very existence overlays a faint but insistent pattern on the chaos that is history. Stories edge groves deep enough for people to follow, in the same way as water follows certain parts down a mountain side and every time fresh actors tread the path of the story the groove runs deeper.”
(Terry Pratchett)

I don't think abstraction is just about the presence or the lack of images. I think abstraction is a way to be, or a way to move. So it's not just that there's no picture of your mom; abstraction is based on a visual logic, not on linguistic principles. I think there is at its core a real difference between visual phenomena and language.”
(Amy Sillman)

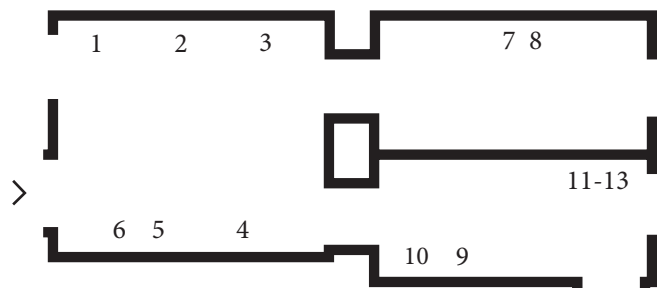
In 1671, around the beginning of the Enlightenment period, an argument broke out in the Royal Academy of Painting and Sculpture in Paris. The Poussinists, named after the painter Nicolas Poussin, elevated intellect over emotion and believed that drawing—the platonic idea that an ideal object could be constructed using shape and technique—was the most important thing in painting. The Rubenists, on the other hand, named after Peter Paul Rubens, celebrated the expressive use of light and movement, and prioritized color, as it was more true to nature, and more appealing to the eye.

Neither Rubens nor Poussin were alive at the time of the dispute, and in a way, the debate, which lasted for almost 40 years, was simply about whether it was acceptable to consider the pleasure of the viewer when painting. Claiming a position outside of this dualism, Marianne Vlaschits asks: is it acceptable to dismiss the viewer entirely, and instead focus on the pleasure of the artist herself?

Three new works produced for the show at Pech respond to the physical dimensions of the exhibition space, and bear titles that suggest a variety of emotions encountered while painting: *5% Mild Joy, 30% Distrust, 50% Despair, 15% Awe, 10% Curiosity, 5% Fear, 85% Fun, and 10% Hope, 60% Anger, 10% Doubt, 20% Satisfaction* amount to an expressive inventory of inner life, and provoke assumptions about working conditions.

The three paintings continue a series of abstract oils and acrylics on burlap, which Vlaschits calls “Pleasure Paintings”. With initial works dating back to 2023, the series breaks from her usual figurative, almost analytical style—oils and acrylics on canvas, often carrying divine tropes of planets, stars, universe, and alien life forms—and emphasizes roughness, materiality, and texture. Smooth, flowing lines and bright color fields are executed with a familiar confidence, while an emphatic, almost cartoonish joy contrasts with the roughness of the fibers, thinner coats of paint, and an earthy palette.

Introducing some of these older works alongside the new commissions, *Acceptable Paintings* sets the stage for a pondering of nuances in visual language, expression, and storytelling. Though the viewer was intentionally left out of the equation, these works, perhaps paradoxically, seem to address us as equals, just to reassure us of the artist's subjectivity, and—as if to spite the otherworldly pull of the imagery—acquaint the Poussinist ideal with a tangible emotivity.



(1) *5% Mild Joy, 30% Distrust, 50% Despair, 15% Awe*, 2024
Flashe and acrylics on burlap
270x100cm

(2) *10% Curiosity, 5% Fear, 85% Fun*, 2024
Flashe and acrylics on burlap
270x140cm

(3) *Opinions*, 2023
Acrylics and oil on burlap
30x24cm

(4) *10% Hope, 60% Anger, 10% Doubt, 20% Satisfaction*, 2024
Flashe and acrylics on burlap
270x100cm

(5) *July 5pm*, 2023
Acrylics and oil on burlap
20x15cm

(6) *Insolence*, 2023
Acrylics and oil on burlap
20x15cm

(7) *Thursday*, 2023
Flashe, acrylics and oil on burlap
40x30cm

(8) *Friday*, 2023
Flashe, acrylics and oil on burlap
40x30cm

(9) *Wednesday*, 2023
Flashe, acrylics and oil on burlap
40x30cm

(10) *Sunday*, 2023
Flashe, acrylics and oil on burlap
40x30cm

(11-13) *Torch, Puddle, and Breakfast*, all 2024
Acrylics and oil on burlap
25x10cm