

C	O	N	F	O	R	T	185 RUE DU FBG DU PONT NEUF POITIERS
M	O	D	E	R	N	E	

# HOW TO TASTEFULLY PLAGIARISE MYSELF



## Philipp Timischl

"When you're out of new ideas, make your old ideas bigger" defended Anna Delvey. The show is 70% Delvey, 30% new. In the nave, two installations take up the emblematic forms carried by Philipp, the series of moving LED paintings and the videowall initiated at Art Basel Unlimited in 2021. The 10 abstract paintings on display look exactly alike, and could just as easily have come from the Plaza Premium Lounge at the Denver airport as from the lounge of a restaurant decorated by Jacques Garcia. Each one tells its own story, moving from melancholy to arrogance in 24 frames per second, until they magically synchronise to embody a diagonal of emptiness. They are the flat and Four Seasons-esque versions of *Ghost in the Shell*. Opposite this installation is a massive screen wall, a veritable exquisite corpse of Philipp's artistic imagination, reality TV vs. concrete poetry. To quote Corneille, value waits for no age, and the artist understood early on that the inner emptiness invented by capitalism still needed its totems. The exhibition concludes with a final installation in the form of a story, featuring the adventures of a raccoon.

Following in the footsteps of the German capitalist realism movement of the '60s, a cranky cousin of American pop art, Philipp Timischl establishes the figure of the artist as a caustic commentator on the trials and tribulations of the bourgeoisie. The former, and ultimately the art world, concentrates all the dreams and anxieties of our world. Yet like a Standard & Poor's rating, the claims of art revolutionaries have gone from Prime quality AAA at the beginning of the 20<sup>th</sup> century to Highly speculative B in 2024.

Pierre-Alexandre Mateos  
& Charles Teyssou

**8<sup>th</sup> June - 25<sup>th</sup> August 2024**

**Opening + Lives :  
Friday, June 7 at 7:00 pm  
— Press tour at 5:00 pm !**

In between airport art and MediaMarkt's home TV section, Philipp Timischl's first institutional exhibition in France turns the adage form follows function on its head. *Category is:* the medium is the message and the message comes in various colours and personalities. The exhibition is based on three installations exalting Timischl's obsessions from his early days as an artist in his native Austria in the '10s: the ridiculousness of social distinction, a neoliberal camp mixed with institutional critique, and the link between hypertrophied masculinity, and class passing. Philipp Timischl is the illegitimate child of sociologist Pierre Bourdieu and the queen of drag queens, RuPaul. The artist's practice combines the former's analysis of culture as a weapon of social differentiation with the latter's idea of pastiche of taste, irony and stupidity as a political mode of engagement.

Artworks For All Age Groups, Installation view, Secession Vienna, 2018

# THE ARTIST AND THE CURATORS

**Philipp Timischl** is an artist born in 1989, Graz.

Coming from the rural countryside of Austria he is now living and working in Paris, France. His practice mainly consists of combining painting with video, often including text and culminating in site-specific installations. Timischl's work is filled with humor, while also delving into the recurring themes of power dynamics between social classes, often in relation to queerness, origins, and the art world.

Since graduating from the Academy of fine Arts in Vienna, he recently had solo exhibitions at Secession, Vienna; High Art, Paris; Layr, Vienna; MGK Siegen, Siegen; Heidelberger Kunstverein, Heidelberg; Halle für Kunst, Lüneburg; Vilma Gold, London; Neue Alte Brücke, Frankfurt; Martos, Los Angeles; Künstlerhaus Graz. His work was shown in group exhibitions at NGV Triennial, Melbourne; Biennale de Lyon, Lyon; Méca Bordeaux; ICA London; MAK Vienna; Kunsthalle Bern; Kunstwerke Berlin; Luma Foundation, Zürich; Fondazione Sandretto re Rabaudengo, Turin; Kunsthalle Vienna and Serpentine Gallery, London.

 Instagram

 Website

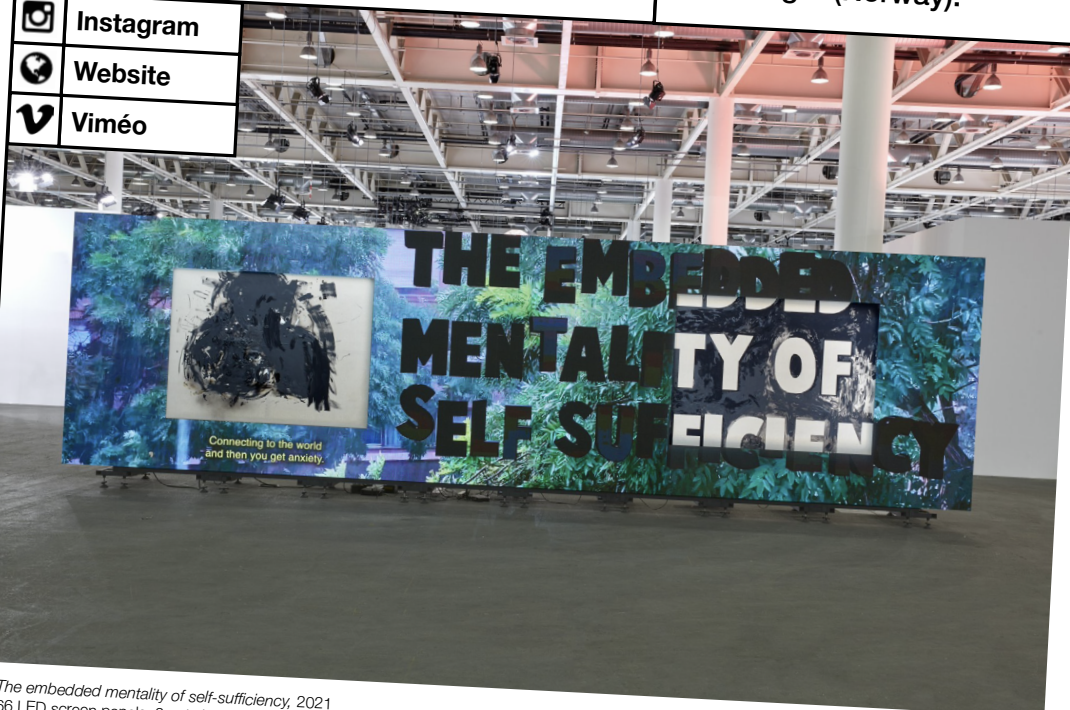
 Vimeo

*I'm just gonna change real quick (A delicate little flower), 2024*  
Acrylic ink and oil on canvas, LED panels, video, media player 200 x 150 cm



**Pierre-Alexandre Mateos** and **Charles Teyssou** are a duo of curators based in Paris.

Their current projects include Paris Orbital, a public program at the Pinault Collection - Bourse de Commerce on the links between Parisian mythologies and pulp culture, a publication on homosexual cruising with HEAD (Geneva) and Spector Books (Leipzig). They also organise the Art Basel's Conversations de Paris+ program in October 2024. In 2024, they will inaugurate the first session of stavanger secession, a discursive and visual program in Stavanger (Norway).




*The embedded mentality of self-sufficiency, 2021*  
66 LED screen panels, 2 paintings (mixed media on canvas), metal mounting system, media player, video loop 900 x 300 x 100 cm





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With the financial support of :

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 Arts, Culture,  
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**Hours : Wednesday to Friday,**  
**12:00 am - 6:00 pm and Sunday &**  
**Saturday, 2:00 pm - 6:00 pm.**

**Admission Free.**

**Le Confort Moderne,**  
**185 rue du Faubourg du Pont Neuf**  
**86000 Poitiers**

**+ (33) 05 49 46 08 08**  
**[www.confort-moderne.fr](http://www.confort-moderne.fr)**

**INFORMATIONS**

**SAVE THE DATE !**  
**Friday, June 7 at 7:00 pm**

**Opening**  
**+**  
**Lives**  
**Babymorocco et M3C**  
**[HYPERPOP]**

A Foundry, *Confort 2000* (a household appliance store) and then a cultural center, **Le Confort Moderne** is an industrial enclave in the neighborhood in Poitiers, France. A pioneering artistic ruin working since the beginning of the 1980's towards the de compartmentalization of perspectives and practices.

A site of creation in the service of artists, a concert hall, restaurant, residency space, a vast exhibition space, a fanzinothèque (fanzine library) and a record store. *Le Confort Moderne* inscribes itself in two traditions : that of "squats," site occupations, cultural activism and alternative cultural activity from the 80's and that of northern European "Fabrik" and Kunstverein, sites where art is made, exchanged and lived.

It is also an engaged and visionary association: *L'oreille est hardie*. Begun at the end of the 1970's, it made the town tremble with its avant-garde sound before moving to 185 rue du Faubourg du Pont Neuf. Since then, the layering of artistic and human adventures, concerts, exhibitions, unbridled experiments, parties and gatherings draw the outlines of an unwavering, generous, prospective and international artistic identity at the service of independent music and the art of today.