Magdalena Los

*Representation Repräsentation Reprezentacja*

10/11/2023 – 19/01/2024

With "Representation Repräsentation Reprezentacja", Magdalena Los focuses on the relationship between the artistic object, its designation and representation. Representations generally lead to constructions of meaning and reality – an idea that Los questions and (ironically) counteracts. The works on display are part of an unfinished series for which the artist produced digitally created paintings, transferred to various textiles.

The terms printed on the textile panels and their pictorial equivalents productively complicate the relationship between original and copy, signs and their meanings as well as notions of "completed works". The prints on rolls attached to the ceiling are material samples on cotton and wool. An accurate transfer of the digital compositions is not intended, which can be seen as a further reference to the artist's concept of representation. This process consciously forces the "unforeseen" and incorporates it as part of the artistic production. Los took the formal structure of the picture from the volumes "Complete Costume History" by Auguste Racinet, published between 1876 and 1888. This is a treatise on the history of costume, which was considered the most comprehensive and best study on the history of clothing and style from antiquity to the 19th century. Analogous to the historical model, Los shows a framed image and an associated term in three different languages. In her interpretation, however, Los breaks with the ordering function of typologies by subverting the expectations associated with the image or word in question. The correspondence between the respective term or image can be traced back to the artist's play with forms of representation. Ancient costumes meet comic-like bodies. If one understands the depictions (representations) from the point of view of symbolic showing, their inherent representative character becomes clear. The languages used in the original – English, German and French – have been converted into English, German and Polish, the languages spoken by the artist herself.

The motifs developed by Los are based on thoughts that she associates with the respective term. In this context, she speaks of "images in the mind". Be it the dog gnawing on the bone in "Dinner" or the suspicious look of the figure in "Academic Household", the despondency in "Tax" or the confusion in "Art Handling". The artist associates many of these terms with the art world and its jargon. Whether a specific community is being addressed remains open. Humor plays a special role in Los's approach. The postures of the figures depicted, their costumes, but also the colors used appear to be humorous connections, made by the artist. With the "Gatekeeper" presented in the right-hand display window, the role and function Magdalena Los attaches to representation becomes clear right from the start. The key-hugging figures printed on wool stand for decision-makers who cling to their influence. The incorporation of gatekeeping is significant for Magdalena Los's work, especially against the background of the question of what is considered painting in the 21st century and what is not. The refusal or admission of entry finds a spatial equivalent and can be understood as a humorous commentary on the inclusion and exclusion criteria of the artworld in particular.

Leonore Spemann

B_____ P_____ A_____

Rail 1: *Gatekeeper*

Rail 2: *Dinner / Academic Household*

Rail 3: *New in Town / Art Handling*

Rail 4: *Vampire / Taxes / Insurance Claim*

Rail 5: *Opening*