Some of the Places We Take Each Other

泰坦尼娅·塞德尔
Titania Seidl

2024.8.11-10.7
Opening time 8.11 8p.m.

策展人：王心钰
Curator: Xinyu Wang

湖南省长沙市
天心区殷家冲路1123文创园

ARCH GALLERY
1123 Cultural and Creative Park,
Tianxin District, Changsha, Hunan, China

Some of the Places We Take Each Other

文/王心钰

“Painting was the only place I could take myself”，这是艺术家伊藤美代子（Miyoko Ito）在一次访谈中偶然间提到的一句话，却给予了拥有丰富美术史、文学和社会科学等知识的泰坦尼娅极其美妙的想象体验。泰坦尼娅认为美代子的这句话消融了主体和客体之间的壁垒，打开一个新的想象空间，并且能映射到她的绘画实践之中。本次展览将与艺术家携手为大家打开这扇通往历史碎片与现代想象的多元之门，也许在某一个画面的不经意处，你看到了彼此。

作为土生土长的欧洲艺术家，泰坦尼娅（Titania Seidl）不可避免的受到古典绘画和当代视觉的多重影响，与历史打交道往往是日常生活的一部分，一个又一个伟大时代的痕迹散落在人来人往的街道上，街道的一角是罗马遗迹，一角是巴洛克宫殿，两边则分别是装饰艺术风格的卢斯大楼与历史主义的新哥特式大教堂。与这些历史片段的偶遇让她更加深刻地体会到我们当下所处的时代，她认为任何历史图像都是不完整和零碎的。这与本雅明（Walter Benjamin）的“现在时刻”（Jetztzeit）相呼应，历史的断裂和异质性让艺术家重新解构对历史的理解。因此，泰坦尼娅偏好在创作中使用放大的细节或边角料以及那些看似不重要的东西，来指涉她从历史中获得的这一体验。

或许是泰坦尼娅·赛德尔（Titania Seidl）在过去十年中作为作家、策展人以及艺术家多重身份使然，我们可以看到，她发展出了一种具有丰富理论基础和社会关怀的艺术实践，在纯粹绘画形式的基础上，她为画面的观看预留了更为丰富的进入路径——建立起场景、文字、个性符号之间的互相指涉——把阅读图像的主动权转移给观众。不同于出发点有明确的象征意义的其他艺术作品，它们涵盖了当代绘画视觉的基本体裁，通过特权观众（privileged viewer）的视角可能被赋予其高度和重要意义，只有特权观众——拥有特殊“知识和态度”的人——才能理解其主题。泰坦尼娅的画面之中并不包含具体的指向，也致力于打破观看的壁垒。观众可以通过感性直观能力的经验，触碰到她绘画空间中的量，以及她所在画面序列中的质。作为物的规定性被消解了，而作为人的主观能动性可以在观看她的作品得到最大的彰显。散布在画面中的图像和浮游的文本会延伸出各种排列组合产生新叙述的惊喜，她一直以来都致力打开观看角度更为广泛的想象空间。

Some of the Places We Take Each Other

Text/ Xinyu Wang

“Painting was the only place I could take myself,” a quote from artist Miyoko Ito during an interview, has profoundly influenced Titania Seidl, who possesses extensive knowledge in art history, literature, and social sciences. Seidl believes this statement dissolves the boundary between subject and object, opening up a new realm of imagination that manifests itself in her painting practice. This exhibition aims to open a multifaceted door to historical fragments and modern imagination, allowing viewers to find themselves reflected in the works.

As a native European artist, Titania Seidl is inevitably influenced by both classical painting and contemporary visuals. Interacting with history is often part of daily life, with traces of great eras scattered across bustling streets—one corner may host Roman ruins, another a Baroque palace, flanked by Art Deco buildings and a neo-Gothic cathedral. These encounters with historical fragments deepen her understanding of our current era, leading her to believe that any historical image is inherently incomplete and fragmented. This resonates with Walter Benjamin’s concept of "Jetztzeit" or "now-time," which highlights the discontinuity and heterogeneity of history, prompting artists to reconstruct their understanding of it. Consequently, Seidl prefers to use magnified details, marginal materials, and seemingly insignificant elements in her creations to reflect her experience of history.

Seidl's multifaceted roles as an artist, writer and curator over the past decade have enabled her to develop an art practice with a rich theoretical foundation and social concern. Her works offer multiple entry points for viewing, establishing interrelationships between scenes, texts, and personal symbols. This approach transfers the agency of interpreting images to the viewer, breaking down barriers to viewing. The dispersed images and floating texts in her paintings invite various combinations and new narratives, continually expanding the imaginative space for viewers.

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泰坦尼娅•塞德尔

Titania Seidl

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1988年出生于奥地利维也纳
毕业于维也纳应用艺术大学，自 2012 年起与 Lukas Thaler 共同担任 MAUVE（mauve-vienna.com）的联合总监
现生活、工作于维也纳

Born in 1988 in Vienna, Austria
Graduated from the University of Applied Arts Vienna, Co-director of MAUVE (mauve-vienna.com) with Lukas Thaler since 2012
Lives and works in Vienna

近期展览 / *Recent Exhibitions*

个展 / *Solo Exhibitions*

2024 | Some of the Places We Take Each Other，拱形画廊，长沙
easysleep, Quadrado Azul, 里斯本
Looping Tongues, Galerie Kandl, 维也纳

2023 | 经验法则，Berlinskej Model，布拉格
眼神永远不引人注目，Nicodim，洛杉矶

2021 | 他们无形的凝视，Bildraum 07，维也纳
隐士手袋，MAUVE，维也纳

2020 | 成衣展，大发屋顶画廊，维也纳
面向未来的发现者，布鲁赫和达拉斯，科隆

2019 | 玛丽苏·她的原始凝视，Quadrado Azul，波尔图
玛丽苏·她的脸读起来像语言，a271，杜塞尔多夫
WIDDERII，White dwarf magazine，维也纳
成衣，Centrum，柏林

2018 | 像一个紧紧打结的线团，不肯散开，命运的工作室，奥斯陆
fists with your toes, Parallel，维也纳

2016 | why the long face, black sphinx, Drop City，纽卡斯尔

2015 | 盆栽、花瓶、窗帘、大理石……MUSA，维也纳
For Aliens When Humankind is Gone, mo. ë 维也纳

2014 | X.marks the spot，AIRY，甲府市
一次散步，一堵墙，一些山，青年艺术陈列室，维也纳

2013 | 文明、精美的形式、古老的绘画等等，Galerie ART，布尔诺
Redox，Sammlung Lenikus STUDIOS，维也纳

2012 | 反演（度数展示），Reisnerstr. 9，维也纳

群展 /Group *Exhibitions*

2024 | 4 whales in a soft sponge, Medium Gallery, 布拉迪斯拉发
A Guided Tour to Escape the Artworld, 1zwei3, 维也纳
2023 | NAK慈善拍卖，新亚琛艺术协会，亚琛
Krixxi Kraxxi，Nosbaum Reding，卢森堡
F M D，斯坦豪瑟画廊，布拉迪斯拉发
浏览/地点/日期，parking space，维也纳
群展，Quadrado Azul，波尔图
黄金时刻握手，Kunstraum Konrad，普赫贝格
辉煌与荣耀，AA Collections，维也纳
安东·法斯托尔奖，TrakIhaus，萨尔茨堡
2022 | 寻找文化吸引子，MAUVE，维也纳
图画，Pina，维也纳
脆弱的幻影·绘画风格，齐默尔曼画廊，格拉茨克拉托奇威尔
天使之尘，泽勒·范·阿尔姆西克画廊，维也纳
Arcanes Majeurs，Maestria Collection，巴黎
2021 | Phoenix，White&Weiss画廊，布拉迪斯拉发
多米诺骨牌，有光的房间，维也纳
短暂的恋情，Galerie 5020，萨尔茨堡
2020 | Antroporary，Jan Koniarek 画廊，特尔纳瓦
为什么不带走我的全部，Kunstraum Korb，维也纳
2019 | Anything Goes，White&Weiss 画廊，布拉迪斯拉发
Destiny's Gratinée，Kunstnernes Hus，奥斯陆
艾菲吉绞刑叛徒，Belvedere21，维也纳
气喘吁吁的单峰骆驼，In Spite Of，波尔图
只是一个细节，Raum mit Licht，维也纳
你美味的梦想，Salon Goldschlag，维也纳
2018 | The Yips，Céline画廊，格拉斯哥
有框/无框，Raum mit Licht，维也纳
Under Pictures，Heiligenkreuzerhof，维也纳
意外事件分配器，费蒂斯学院，爱丁堡
人体工学，材料艺术博览会，墨西哥城
近距离雕刻与塑造，Pina，维也纳
2017 | 一个画家的疑问，萨尔茨堡艺术协会，萨尔茨堡
Monsone，Suprainfinit 画廊，布加勒斯特
她是冰人还是鹅？，SORT，纽约
Drop City，MUHKA，安特卫普
2016 | 热带潘趣酒，Nathalie Halgand画廊，维也纳
城市之夏，Christine K önig画廊，维也纳
非流媒体工件，easyupstream，慕尼黑

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出版/ *Publications*

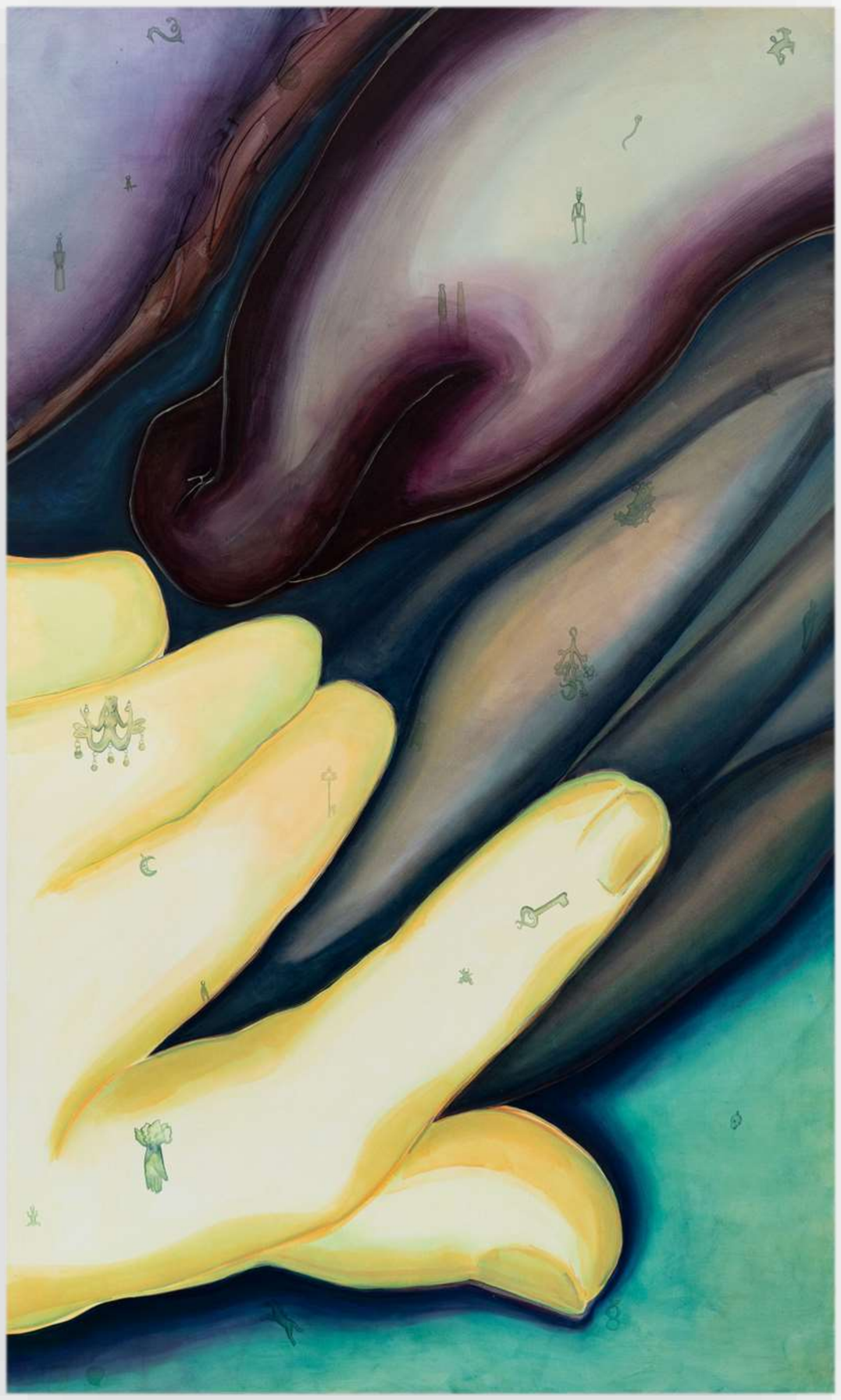
2024 | 《舌头循环》， 目录及撰文：Livia Klein、Juriaan Beschop、Bianca Phos 和 Titania Seidl
2022 | 《幻彩涂色本》VfmK
2021 | 《A00121乔纳斯·蒙卡的散文》，Distance Verlag
2019 | 《画家与矩形》，维也纳当代一区展览刊物
《白矮星杂志》
《弧线扭结》paulbecker1.xhbtr.com
2017 | 《TITANIA》Black Pages#77
《一个画家的疑问》萨尔茨堡艺术协会，西莫·基利撰文
《艺术家讲座系列维也纳手稿 - Titania Seidl》
2016 | 《关于当下的绘画，天真与梦想家（附安雷·海默散文）》
《MAUVE at Club Pro Vienna》（展览刊物）
2015 | 《Melanie&Titania》（展览刊物），Sarah Thomas、Jakob Breit撰文
《永远不要对兄弟严厉》A mauve刊物
《FOUNDATIONS杂志》维也纳刊

收藏 / *Collection*

贝尔维德勒21- 奥地利当代艺术馆
维也纳市政府
蒂罗尔联邦州
莱尼库斯收藏
Mayr-MeInhof 集团
EVN AG 国际当代艺术公司
STRABAG艺术收藏
维也纳应用艺术大学

驻地及获奖/ *Residencies and awards*

2023｜奥地利联邦艺术文化部国家奖学金
2019｜驻场艺术家，a271，德国杜塞尔多夫
2016｜奥地利联邦总理府艺术文化司艺术家导师计划
2015｜奥地利联邦总理府艺术文化处启动奖学金
2014｜驻场艺术家，AIRY，日本甲府市
2013/2014｜奥地利科研部工作资助
2012/2013｜维也纳莱尼库斯收藏馆驻场艺术家



30 digits to better read her scripts off their faces

2023

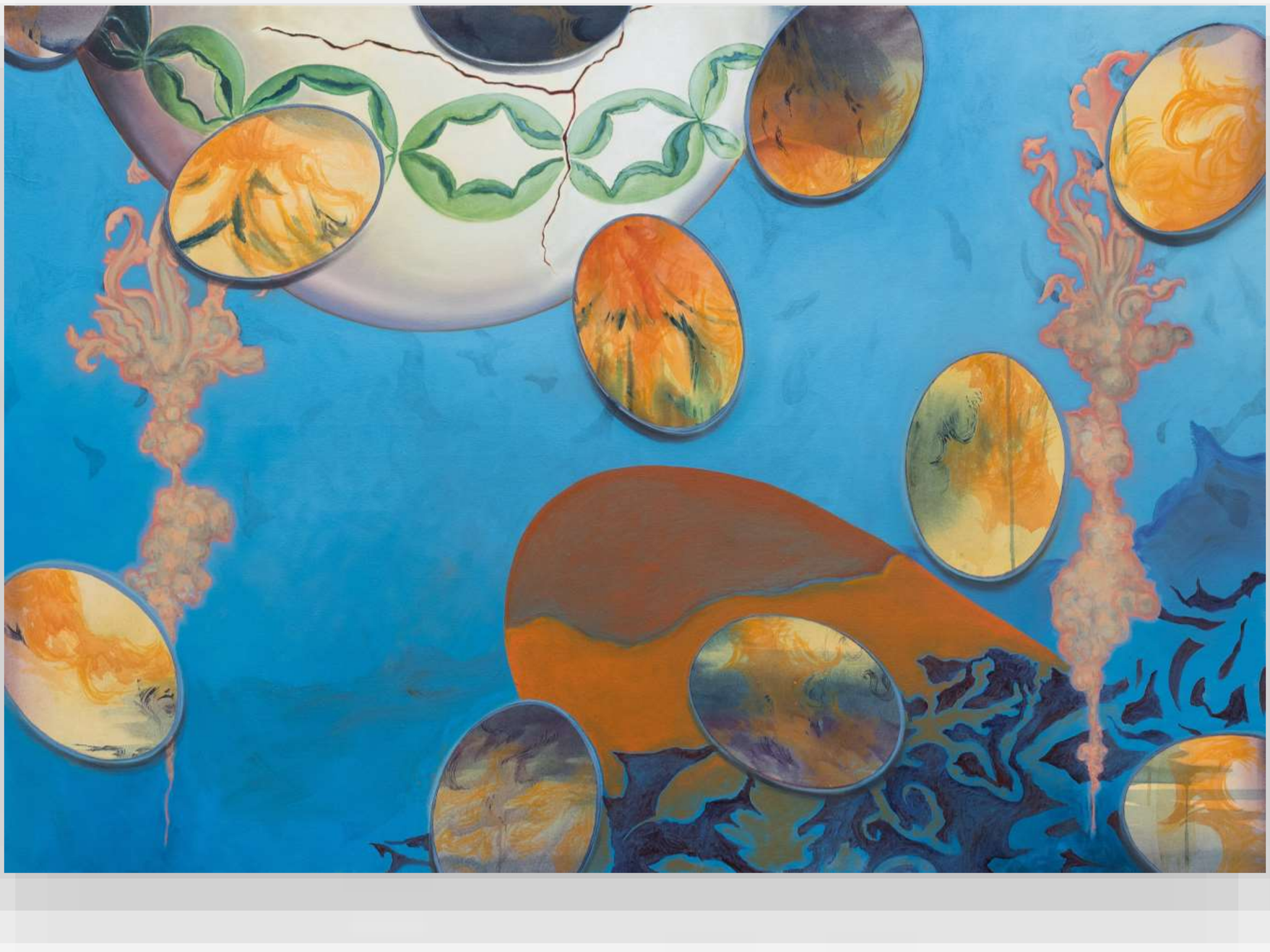
布面油画、水彩
watercolor & oil on canvas

200x120 cm





ARCH GALLERY

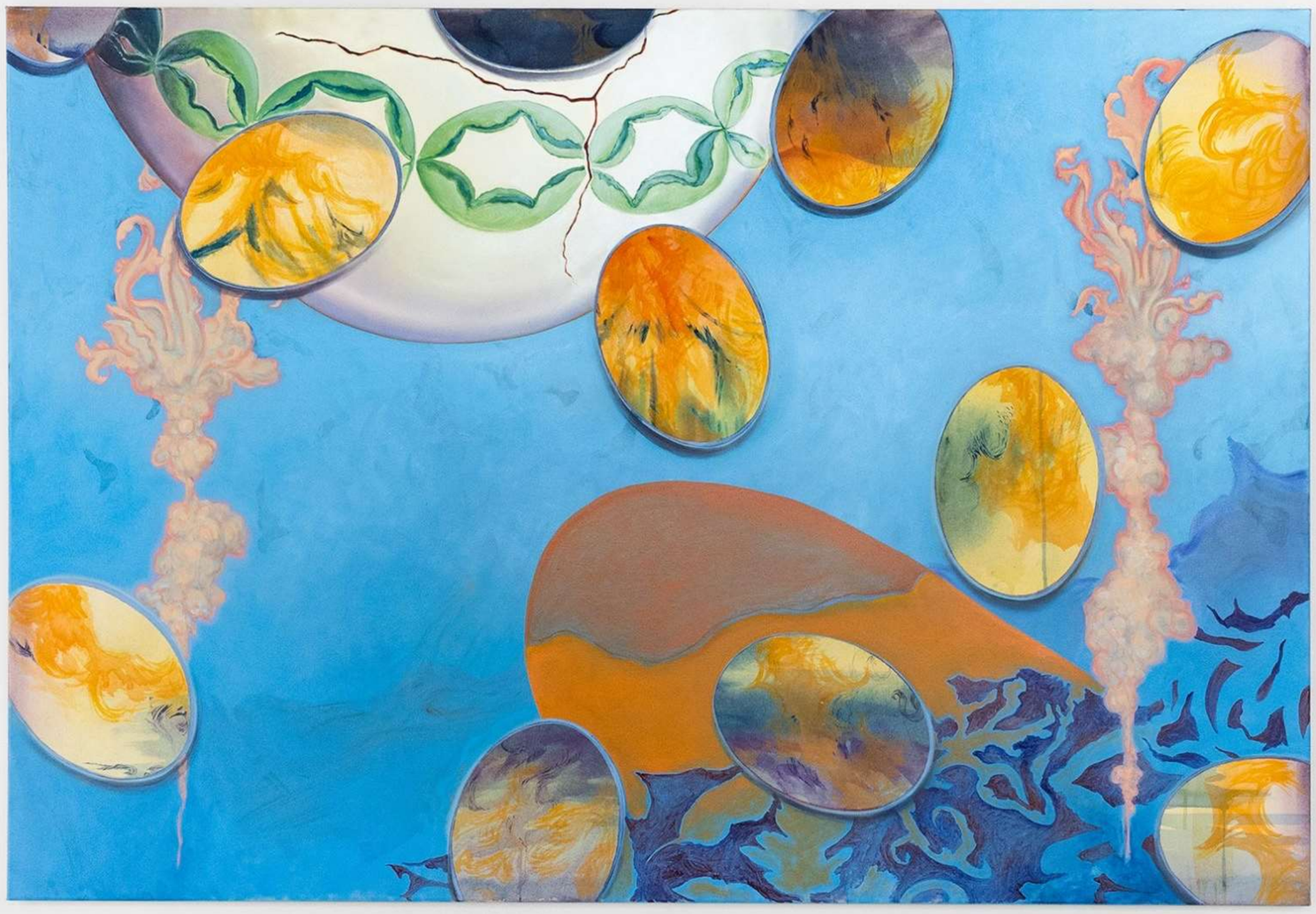


The moment filled in like a questionnaire

2023

布面油画、水彩
watercolor & oil on canvas

110x160 cm









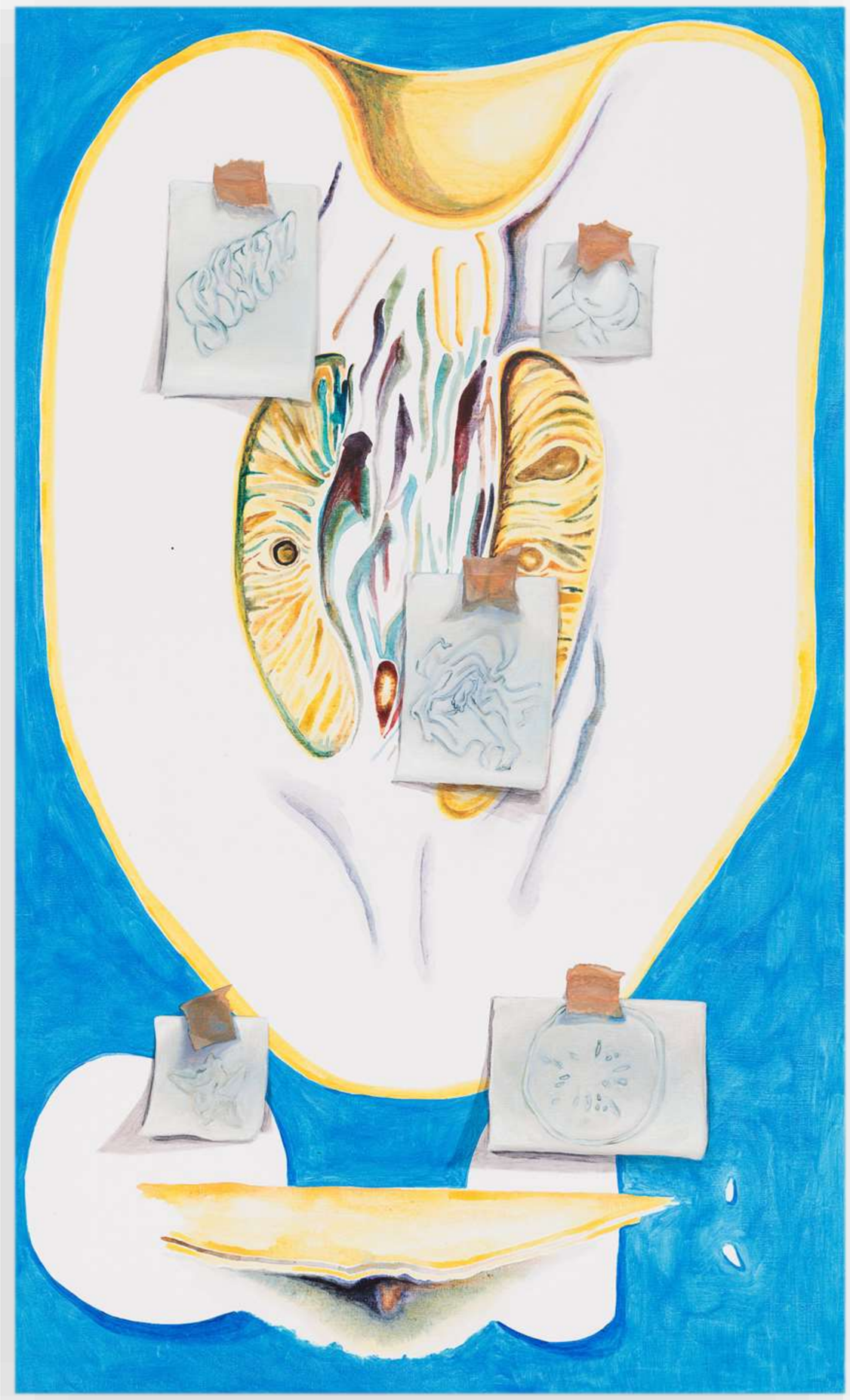
Three of cups（clarification ; twister ; catcher）

2023

布面油画、水彩
watercolor & oil on canvas

200x120 cm

ARCH GALLERY



Common ideas about uncommon perspectives

2024

布面油画、水彩
watercolor & oil on canvas

100x60 cm



The space you described after adding a dimension

2024

布面油画、水彩
watercolor & oil on canvas

100x60 cm



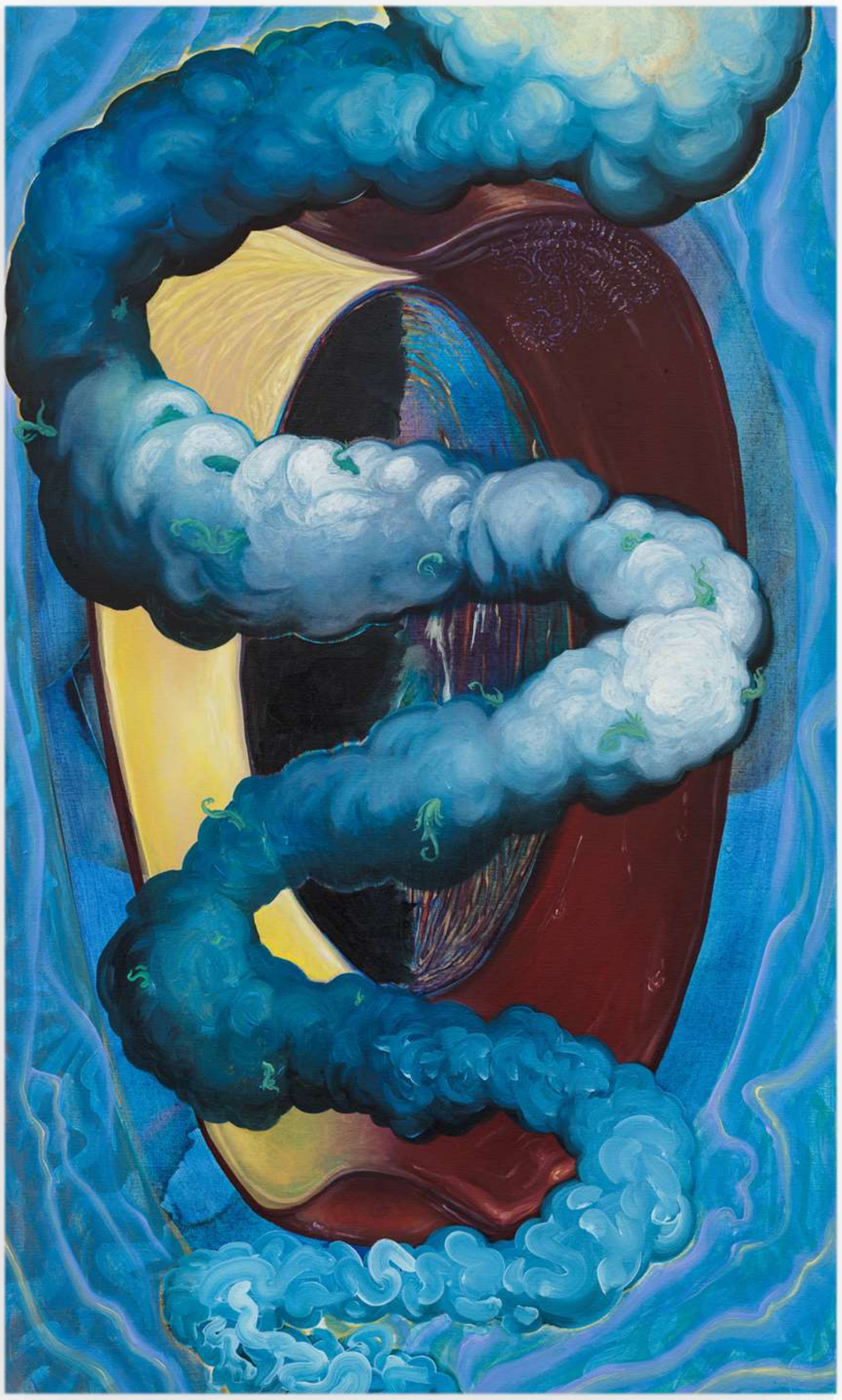
Extending herself beyond the margins

2024

布面油画、水彩
watercolor & oil on canvas

200x120 cm

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Double question mark , mucosa eclipse

2024

布面油画、水彩
watercolor & oil on canvas

100x60 cm

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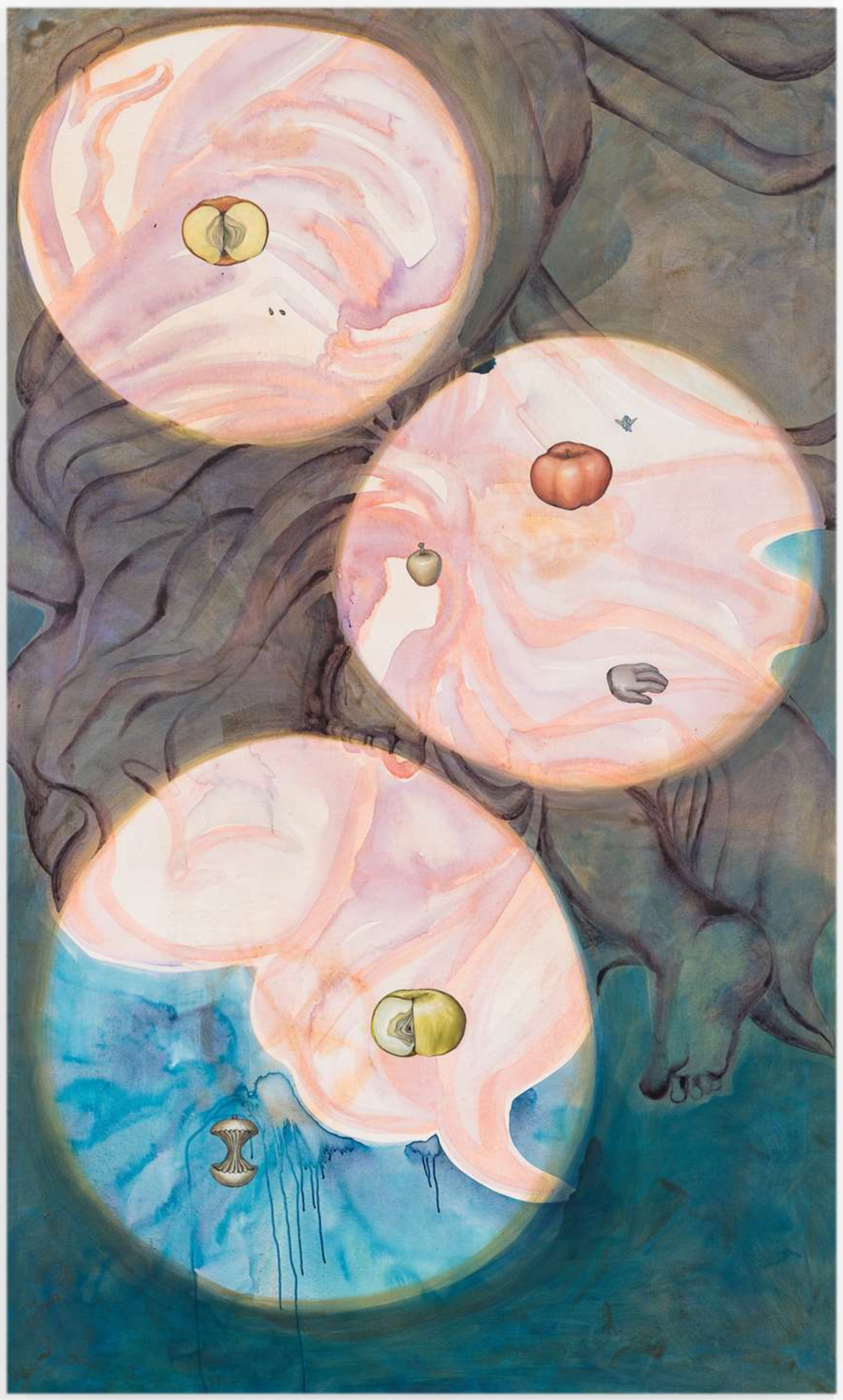


My teeth marks and our protective palmistry

2024

布面油画、水彩
watercolor & oil on canvas

200x120 cm



The constellations viewed from inside our eyelids

2024

布面油画、水彩
watercolor & oil on canvas

200x120 cm



Us imagined as fools caps in conflict

2024

布面油画、水彩
watercolor & oil on canvas

200x120 cm





A good place for departure

2024

木板油画、水彩
watercolor & oil on canvas

24x18 cm





The lovers（how long can my skin hold me in）

2022

布面油画、水彩

watercolor & oil on canvas

24x18cm



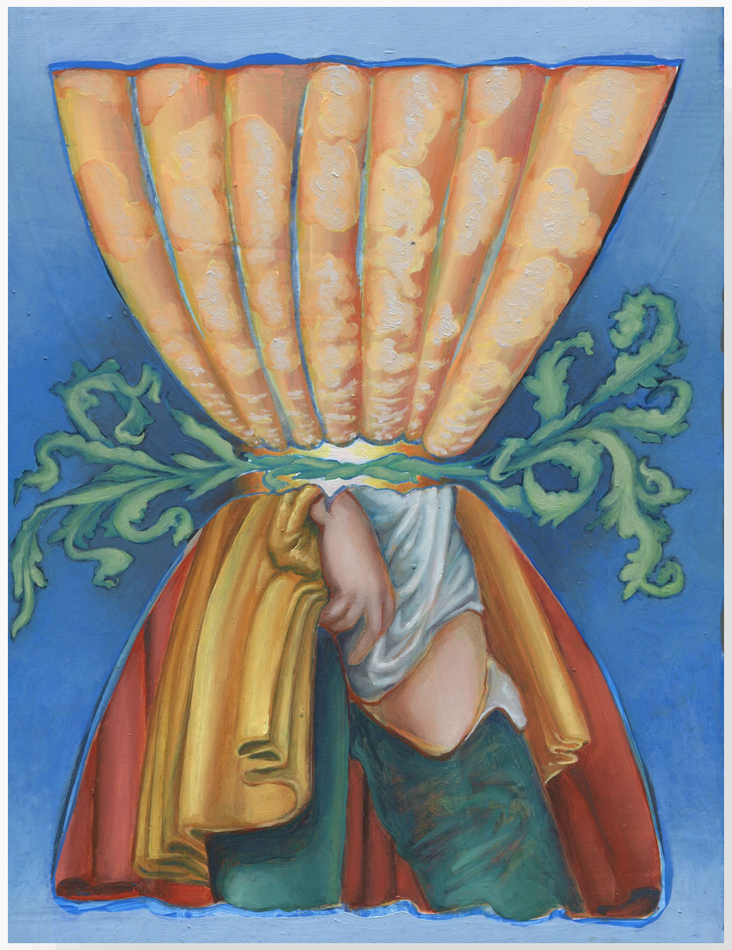
The apparition (inhabiting yourself as if you were inside a house)

2022

木板油画

oil on wood

24x18cm



I feel their name beneath the folds

2024

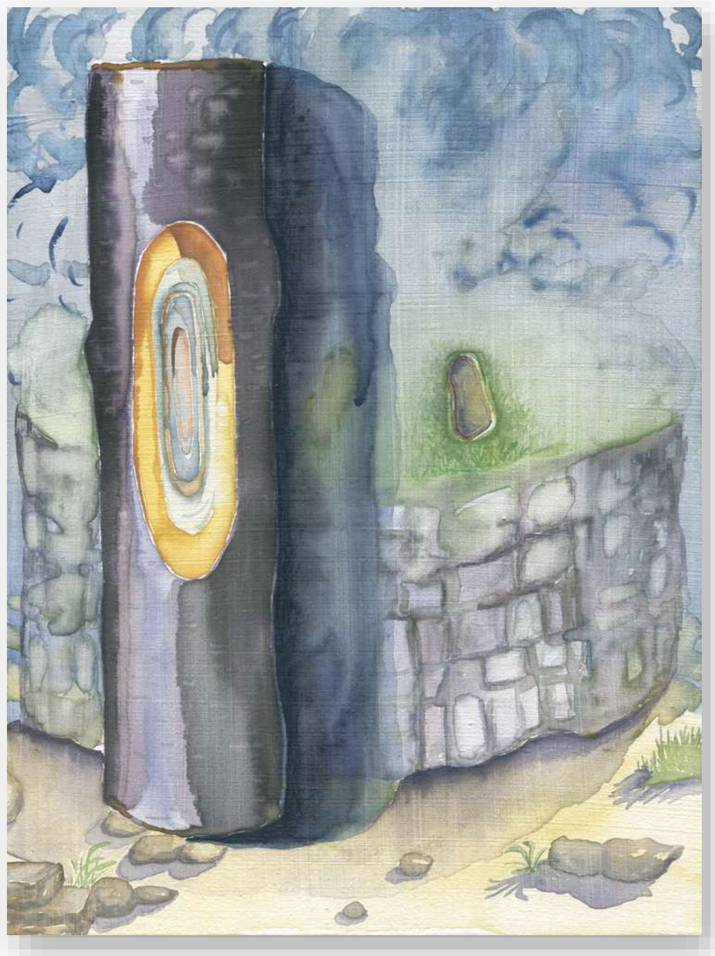
木板油画、水彩

watercolor & oil on wood

24x18cm

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Imperfect but mine, peeled away by absence
2022
木板油画、水彩
watercolor & oil on wood
24x18cm



Self portrait as path of least restistance (2)
2022
木板油画、水彩
watercolor & oil on wood
25x18cm



Self portrait as path of least resistance

2022

木板油画、水彩

watercolor & oil on wood

24x18cm





visualize your fingertips touching all the things you can see through other people's windows at night

2022

木板油画、水彩

watercolor & oil on wood

25x18cm



Fixed meanings & mixed messages

2023

木板油画、水彩
watercolor & oil on canvas

24x18 cm



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The painter & the rectangle（a small , unsettling intimacy）

2017

布面油画
oil on canvas

160x110 cm



The painter & the rectangle (wide awake at 4 19, tattoos of Chinese wave patterns on the inside of her eyelids)

2016

布面油画
oil on canvas

160x110 cm



The painter & the rectangle (It will be good for you , they said, you will learn what the surface is and what it isn't)

2016

布面油画
oil on canvas

160x110 cm



Faces distorted into pixelated visual static , voices a delayed , alien sounding crackle

2021

布面油画、水彩
watercolor & oil on canvas

200x120 cm



At all times both subject and object or the sister of the big skirt

2022

布面油画、水彩
watercolor & oil on canvas

200x120 cm





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开放时间：

周二至周日，10点至18点

Opening Hours:

Tuesday-Sunday, 10am-6pm

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画廊总监 Gallery Director

王心钰 Anais Wang

Tel: +86 156 1610 6417

小红书：ARCH GALLERY拱形画廊

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Web：www.archgallery.net

Emall：info@archgallery.net

Instagram：ARCH GALLERY

地址：长沙市天心区1123文创园1楼

Address: 1L, 1123 Cultural and Creative Park, Tianxin District, Changsha