

Dr Blade and the penchant for a quick fix.

The work of Gabi Trinkaus.

Given the premise that Beauty and Art are not intrinsic to one another, Gabi Trinkaus presents a non discursive response to an industry that supplies an over abundance of sloganeered glamour.

With the print media as her resource Trinkaus produces a line up of brutalized mug shots extracted from the beauty industries guide to “A better way” and employs another institution of trends and signifiers of power such as today’s art “alliance” to exhibit her creations.

At first glance the work appears tranquil and serene. Upon further inspection one finds they have been seduced into the unsettled terrain of thousands of small ripped pieces of magazine images and become engulfed in the “Atlas of the task at hand”.

Using pins to place thousands of swatches of paper on the surface of the canvas gives the impression that the patient/subject is being lulled to sleep by acupuncture before the arrangement/derangement of their face is completed. Company logos of major players of the cosmetic industry are interstice. The fine-print found amongst the sea of spliced imagery are the pores of the skin that are being graphed. They are attached at a furious pace expressed simply by the multitude of material applied with the insistence of a seamstress and the refined quality of Dr. Blades’ stiletto. It is when one steps back to regain their peripheral that one is taken by the sense of scale in relation to their own head. In fact these faces run close to 2 meters in height and challenge the contemplative stare of the viewer. This is how the work challenges us to rediscover the process of seeing and distilling the moment enough to engage in the evolutionary process of discovery.

By splicing images of faces from an industry that produces photos of the “woman perfect” and creating large scale portraits of these faces that have been re-arranged/deranged in an intricate and tedious patchwork style that exploits the vulnerability of such illusions, Gabi Trinkaus generates a hybrid of classical portraiture with her own critical discourse.

Where such cynicism usually lies under the umbrella of abstraction and sentiment this artist simply displays the visual prowess conducive to the forum she participates.

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