

SLUR

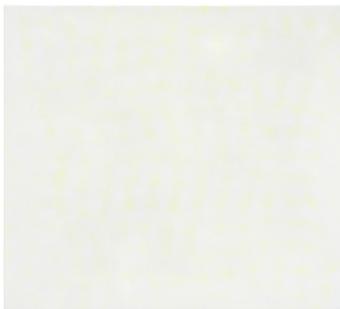
David Schutter, Tom Chamberlain, Jack Pierson, Andy Warhol, Alice Neel and Öyvind Fahlström

September 11 - November 8, 2025

Aurel Scheibler is pleased to present the exhibition *SLUR* with works by Alice Neel, David Schutter, Jack Pierson, Andy Warhol and Tom Chamberlain, as well as a late work by Öyvind Fahlström.

The English word "slur" is one of those terms that can be interpreted very differently depending on the context. In music, for example, it refers to a curved sign placed over notes and, with it, the indication that they should be played smoothly and seamlessly. Slur also denotes an extremely offensive and socially unacceptable term intended to denigrate and insult. In addition, it refers to inarticulate, unclear, or incorrect pronunciation, where words run into one another.

Slur takes its title from the painting by Tom Chamberlain in this exhibition. It is a work of ephemeral form. Our perception is destabilised, for in its appearance Chamberlain's work operates on the boundary between something and nothing. The canvas reveals no structure, and the countless thin layers of paint show no brush marks. What was just supposedly seen dissolves again, and the eye wanders, searching for support on the smooth surface.



Tom Chamberlain
Slur, 2019
Acrylic on canvas
90 x 100 cm

© Tom Chamberlain

David Schutter's works, such as the painting *AIC G 219* shown here, like Chamberlain's painting, initially reveal little. Viewed from a distance, it appears to be a quasi-monochromatic canvas; upon approaching, the impression of minimalism fades before the delicate color gradations, the subtle interplay of nuances, and the clearly visible texture. The starting point for each of Schutter's works is an intensive engagement with older paintings. He meticulously analyses Dutch or French paintings from past centuries, but the cryptic acronym of the work's title reveals too little to reveal any connection to the image referenced. Schutter explores the experience he has when contemplating the work in situ, in a



David Schutter
AIC G 219, 2014
Oil on canvas
41 x 37,8 cm

© David Schutter

phenomenological sense, and transfers this, along with his analytical engagement with the circumstances of its creation, into his own work. If we consider works of art as representative in the philosophical sense, the question of what they actually "represent" comes to the fore. A work of art is never merely a material form - canvas, paper, and paint - but appears as the expression of something absent: an idea, a feeling, an experience, or even a transcendent truth.

In Andy Warhol's drawing of a head, in Alice Neel's oil portrait of a young man, and also in Jack Pierson's photographic image of a body, a person becomes present in their absence: Alice Neel confronts us with the penetrating gaze of the young man, of whom we know only his first name, posing casually in an armchair, exuding a convincing calm. Andy Warhol's drawing of a young man, whose first name we do not even know, comes across as much more impersonal and rigid, as the line is reduced to mere contour. The artistic idiosyncrasies known to both Neel and Warhol are thus present in both works.



Alice Neel
Cyrus the Gentle Iranian, 1976
Oil on canvas
101,6 x 76,2 cm

© The Estate of Alice Neel



Andy Warhol
Untitled, 1956/57
Ballpoint pen on paper
43,7 x 35,8 cm

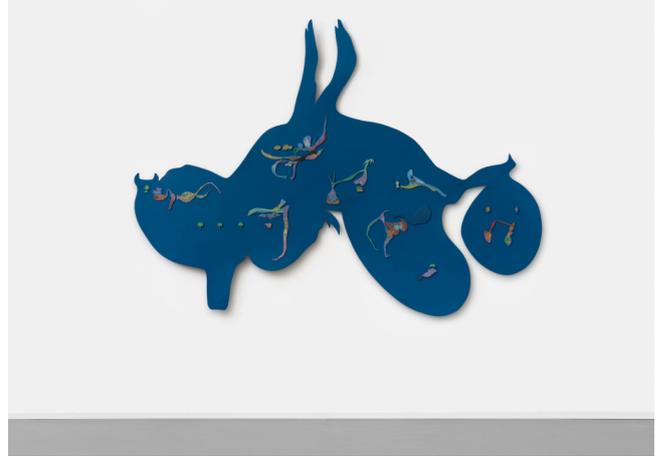
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The situation is different with Jack Pierson's photograph: while the image, in its staging and chosen detail, is certainly typical of his artistic style, the nature of the medium might convey a sober inventory of what we see. Were it not for the increase in scale of the depicted flesh and denim, we might not even be aware of its representational nature. There is no longer any distance between the work and the viewer, and the gaze becomes an almost haptic experience.



Jack Pierson
BLUE JEANS (NATHAN), 2020
Archival pigment print | Ed. 1/5
101 x 152 cm
© Jack Pierson

In addition, there is Öyvind Fahlström's work *Nightmusic 4*, created as one of his last works in 1976. Fahlström, a thoroughly politically minded artist, was a chronicler: he collected information and facts, established connections, and artistically processed them all in his works. As a visionary, he further developed what he found and thus envisioned the scenarios of a bleak future, as depicted in *Nightmusic 4*. Fahlström's works open a resonant space for meaning that cannot be reduced to its material support. Their representational power thus lies not in depicting, but in visualizing: they bring to life meanings that only come alive upon observation.



Öyvind Fahlström
Night Music 4: Protein Race Scenario (Words by Trakl, Lorca, Plath and Pietri), 1976
Variable painting, magnetic elements, acrylic and ink on vinyl and shaped metal board
161 x 224 cm
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