

Rosario Aninat and Simon Shim-Sutcliffe
Dirty Work
January 27 – March 9, 2024

Pech (Pinacoteca. Künstlerische Diskurse in Theorie und Praxis), Große Neugasse 44/2, 1040 Vienna. ZVR: 157434583. Supported by the Federal Ministry of Arts, Culture, Civil Service and Sports (BMKOES), the Department of Culture of the City of Vienna (MA7), and the 4th Municipal District of Vienna, Wieden.

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Pech
Große Neugasse 44/2, 1040 Wien
Thu-Sat 12-17

I remember myself driving into dusk, into the deepest fog. The two yellowish beams of light now perfectly described by the grey mass enveloping me fully. Immediately in front: the blinking of a dashed white line demarcating lanes splits the hood in halves as I advance. My surroundings gradually homogenising into the fog itself. It's now impossible for me to distinguish the orientation of my movement, the angle or grade of this slope. Plastic parts rattle around me as I bring the car to an abrupt halt.

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metallic structures punctuate the perimeter of the gallery floor. The placement of these volumes in close proximity to the walls re-emphasise the perimeter of the room itself. Dirt –soil– is tightly pressed into mounds and sloped terrain inside these containers. The permanent quality of metallic shine is short-lived in these volumes with no trace of soldering or hardware. Metal *type* scintillating across the surface of four of said mounds speaks not only to the type below out of sight, but to each shape (and character) present as a negative register of the forces that originate them. *Baby Teeth* as ossified monuments spawning from their pillars and funerary caskets sinking—by virtue of their own weight—deep into the earth. Virtualising a future ascent/descent like a disease of the retina.

Antonio López

James McNeill Whistler, a one time military academy student at Westpoint, entered into a clandestine gun-running venture in London in 1866 orchestrated by ex-Confederate soldiers. Tasked with arming Chile in its war against Spain, Whistler smuggled weapons to breach the Spanish naval blockade of Valparaiso, seeking to erase his personal debts in the process. The war over guano-rich Chinchilla Islands pitted newly independent South American nations against colonial Spain over enormous fertiliser wealth. Advanced ironclad warships of the Spanish navy besieged Valparaiso, bombarding the port. Amidst the chaos, Whistler and the denizens of the city sought refuge on horseback in the hills, where he painted his inaugural Nocturnes—abstract paintings lit by night sky infused with flickers of white and gold. For six months during the conflict, Whistler portrayed the port under moonlight, in the aftermath of the bombardment, but never the actual engagement. They never managed to smuggle the weapons, becoming embroiled in scandal, and left in financial ruin.

(1) Rosario Aninat and Simon Shim-Sutcliffe
Baby Teeth, 2024
Stainless steel, dirt, typographic sorts

(2) Rosario Aninat and Simon Shim-Sutcliffe
untitled, 2024
Light-emitting diodes