

press release

JAKOB GASTEIGER | Jakob Gasteiger

on view: Thu., 28 May – Fri., 17 July 2026

opening: Wed., 27 May, 6 – 9 pm

Gumpendorferstraße 20, 1060 Wien

The gezwanzig Gallery presents a solo exhibition by the artist Jakob Gasteiger. His paintings and objects explore the material and processual foundations of the medium of painting, navigating between serial repetition, physical gesture, and structural reduction.

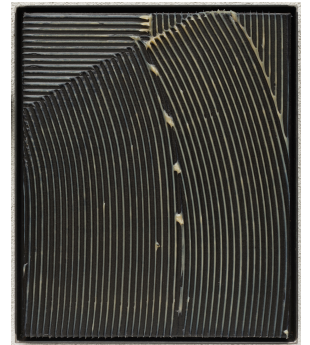
Painting as Thinking in Matter and Structure

Jakob Gasteiger is a central figure in Austria within the so-called radical painting movement, an international art movement that has been exploring the fundamentals and boundaries of the medium of painting since the 1980s. His work exemplifies an approach in which painting itself becomes the subject no longer merely a vehicle for pictorial content or symbols, but rather a reflection on the painting process, the material, and the formal structure of the image.

Materiality and Process, Reduction and Repetition

Gasteiger's artistic practice emphasizes the material and manual aspects of painting. Instead of the brushstroke traditionally an expression of the artist's individuality he uses serrated tools such as squeegees or comb spatulas to create texture in thick layers of paint. This gesture is both anonymizing and concretizing: it negates the subject's desire for expression and emphasizes the process of creation as a visible result. The painting emerges as a trace of an action, not as a representation of an idea.

The reduced color palette, often monochromatic, and the serial repetition of formal principles point to Minimalism and Conceptual Art. Yet Gasteiger's approach is neither purely formalistic nor purely analytical, rather, it navigates the tension between rational construction and sensory materiality. Each of his works documents a specific period of time and a physical action, thereby becoming the result of duration, physicality, and rhythm.

**Painting as an Object**

By treating paint as a sculptural material, Gasteiger shifts the level of perception from the pictorial to the sculptural. His works are not windows onto the world, but autonomous surfaces objects that emphasize their own physicality. This objectification of painting points to a fundamental concern of radical painting: liberating the medium from representational and narrative functions in favor of an ontological examination of the "what" and "how" of painting itself.

Theoretical Implications

From a theoretical perspective, Gasteiger's work centers on the deconstruction of artistic expression in favor of a structural logic. The process is visible but not emotionally charged; color is present but not illusionistic. Thus, his work places itself within the tradition of "post-subjective" painting, which, in the wake of the "death of the author" and the detachment from the motif, explores how painting can nonetheless create meaning beyond itself through material, gesture, and repetition.

Jakob Gasteiger's radical painting consistently carries forward the idea of the autonomous artwork. It reflects not only the nature of the material and the act of painting, but also the historical position of painting within an art landscape shaped by conceptuality and mediality. It is in this reduction and self-questioning that the true radicalism of his work lies: the concentration on the essential, painting as thinking in matter and structure.

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