

This is dedicated to....

Stefan Riebel's Dedication Series consists of a number of textual propositions realised as modest poetic interventions that are at once poignant, ironic and whimsical.

These statements presented on windows, in shopping centers, on notice boards and in the street act as a dialogue between the sites of their display, the audience, and the empty space of possibility and longing that the text evokes. Each dedication uncovers that which is present, possible and simultaneously lost or absent, acting as temporal disruptions that at once make moments or thoughts tangible and sustainable, while documenting their passing and inability to remain lasting or constant. When viewing the work the artist feels strangely absent or perhaps, more accurately, his use of 'we' instead of 'I' in the text shifts the audience's comprehension of the work away from what the artist means, to the images and ideas that they themselves begin to construct. Beneath the surface of these statements the works makes reference with extreme simplicity to hidden and sublime tensions, desires, longing and expectations. The work then occurs as a series of ephemeral ventures, which exists in large part in the minds of the causal observer who encounter them and attempt to fill the hollow space that Riebel's text creates.

He presents the audience with propositions and asks them in return to use their experiences, thoughts and imagination to enact the work and appreciate its value. In Sol Lewit's Sentences on Conceptual Art, he states "ideas can be works of art; they are in a chain of development that may eventually find some form," Riebel's dedications are catalysts for this development.

The style and sites in which these work appears vary in scale, aesthetic, and access creating very different situations for interaction. At times Riebel's text is visually dominant and public, allowing for casual and accidental observation from people passing by. At the same time the work is camouflaged as it adapts to the style of public billboards and advertising that usually occupy these spaces. Other realisations of the work are subtle almost unperceivable to those not paying avid attention to their surroundings. In both cases the work is reliant upon the audience's ability to shift their

perception to, in the first instance, encounter the work, and to then engage in the cerebral space it provides.

As Jeanine Griffin states, “The most resonant art, particularly in the public realm, often function as ‘matter out of place’ drawing us up short out of habitual patterns and creating moments of pause in the everyday.” Riebel’s Dedication series does just that, it intervenes in the spaces where we live our daily lives unconsciously, and stops us in our tracks and asks us to take a moment to think about the lives we are living; the people who are absent, the actions we make daily though we detest them, the things that are important to us or that are out of our reach. In this way the work is transformative because it suggests that our actions, choices and perceptions can change.

Rachael Parsons

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