



## **Misha Stroj**

### **Facsimile of debentures**

Opening: 17/09/2010, 7 pm  
Exhibition: 18/09/2010 – 06/11/2010

#### **Press release:**

For his recent solo exhibition "facsimile of debentures" Misha Stroj (\*1974, Ljubljana) is varying 'in loose sequence' the thread that "the debenture" can be detected as a potentially basic economic figure that equally moves the work and the person as art".

For a while now the artist is refining his methodical "asking slightly more of things than their bare silence", trying to give his almost live – improvisation an other approach as not always loud reflection. There remains a sensible suspiciousness towards the words, appearing in different shapes, a certain festive neglect of manifest worlds, observe the untiring attempts to make them talk. Latterly, voices are appearing in the Stroj-ian productions, voices that supposedly emerge from an acknowledgment or even an easing: "because half-way out of art I asked myself 'what is there left to do?' Was just thinking about it loudly (and have I thought I've found the answer?)." So Stroj is letting the voices of others have the say, as the work "Was ist ein Generationsvertrag? (Popcorn)" ("what is an intergenerational contract? (Popcorn)"), in which the artist's daughter is rehearsing an interview with an actor in demand as speech practice: she is learning to say "women find mature men sexy" respectively "you have to stop worrying and believe in yourself".

Once again the artist is trying to find a point of exhaustion of the art itself, in hopes of meeting "the other" of this very same art. It is not about involvement into "the ornaments of real economies", but rather about the tension between 2 the adventurous speculative sense of entrepreneur" and "the urge of security of the saver" as part of the basic human state of mentality. "The debenture" is chosen as a kind of exchange between these spirits. But Stroj does not only want to provide modest furniture" to one of these figures in which these consciously provisional threads are supposed to be conducted. It seems as if he – like all of us- is driven by a desire: to return to straight and reflected live - where one usually speaks of "realities".

Especially the exhibition rooms, the place where artists regularly tend to return is offering itself to display to date developed procedures. Stroj appears to enjoy this room or space. "Where expectations are developed in the finest way, that's where freedom can be taken care of".

By this time the knowledge that in the "storm of innovation dependence" stagnation (fractional regression) has taken a revolting place, has matured. Stroj is increasingly perceiving the state as an artist as "a restrained excessive enactment of oneself" solvency". The evoked "believing in me" always remains warranted by those others that want to believe in you. "I like Eisbein and Sauerkraut. And sausages", sounds the voice of the work mentioned before.

In the group of works "facsimile of debentures" the artist is also trying to grant insights into a process of clarifying some misunderstandings and "bad habits", because this stubborn attitude through adoption of things, or even crafted fabrications, to hold pace with the raging spirit of speculations, is only to be partly justified. Some kind of nostalgic mist is floating over his crafted worlds. Stroj keeps on building and is still thinking loudly: "lies lass fremde mich mir werden" is what we read in a potted writing. And the artist seems to only stick to it limitedly: on can arrange himself in the improvised worlds, but rather not to cozy.

For further information about the exhibition please contact Kerstin Engholm +43 1 585 7337.