

Kerstin Engholm Galerie

Misha Stroj

Opening: 16/01/2014, 6 pm
Exhibition: 17/01/2014 – 08/03/2014

Press release

Report, conditionally.

Even at standstill stays busy: the swimmer
(Near Eastern wisdom)

What we show in the form of an exhibition is: a report. But it is art as well. I stuck to the circulating conventions of the production of art and at the same time I wish it to be perceived as a document. I have a quick look and land at Wikipedia:

Report is defined as a document that objectively describes a situation or an action without the inclusion of any judgement of the author.

At the expense of the discrepancy, arising through the wish to report in the form of art, thrives every documentary practise. In case it succeeds.

On what are we reporting? Let us list the occasions, events and facts, which have led us to the works, elsewhere.* Because the discrepancy itself seems to be more important for the moment; it arose from the claim: to make a kind of art that could be made without the interference and the evaluation of an authorized person (artist). How could this be possible?

It works! Conditionally. At this point just the assertion: art is a little more than just the establishing of events of encounters of circumstances, the encounters of actions; and finally as a consequence of the utterance: the encounters of protagonists. Granted, a weak definition, but strongly interlaced after all. Weak word as well: encounter, as always and ever there are strong antagonisms of which we would need to report - in the best case those are preserved in the documents. This works as well: conditionally. Maybe we have to admit without any valuation that art is since ever: a weak form of world. Maybe we like it for this. The art. The world through the art. Is this enough? Discrepancy, I take a look again, from Latin

dis - crepare, „crack apart“, „creak different“. Still: that which obstructed the view - leaves me breathless. Whereupon indeed: this kind of satisfaction is a betrayal as well. What remains is creaking. And no better human.

We like art! The process of producing works of art is actually an astonishing act of balancing between the louder and quieter involved voices - noisy decision-finding (one is choosing the majority not always: Pick rain, not hail, not snow) - and after a really willfull abstinence and minimization, I can report: can not be totally avoided, such a position of an instance that might have a last word. Only conditionally. So just conditionally: a report. Therefore, we call for once an exhibition solely *Misha Stroj* and not *The Setting Of The Romantic Sun* and not *Hippopotamus*, *The Cloud* and not *Diction*, *Not Disorder* and not *The Miracle Of Galata* and not *Got Lost In The Game*. *Oops, I Did It Again* - that's what we could still call it.

Misha Stroj, Vienna, 16/01/2014

Please do not hesitate to contact Kerstin Engholm for further informations under
office@kerstinengholm.com or 0043 1 585 7337.

- * *Misha Stroj 2005* (formerly *the father on the maternal side*) was created by the superposition of two graphics from the collection of Villa Merkel in 2005 (The archives do not share with us currently, who did the spot. It was found on the back of a cow that was made through the process of printing. The circle is a Zobernig.)
- * *la notte* is the reconstruction of a friday night which we invested in D's enthusiasm to do an updated version of a Soviet film of 1961 (in which a boy follows the sun for a day, after he was promised that in this way the world would be his) .
- * *The Float* is the remain of an interruption while the attempt to summarize all (!) previously developed sculptural languages: urgently the lavatory flush of the workshop of Berger had to be repaired.
- * *The Heel* is capitulation of the summary of all previously developed sculptural languages (see above), was washed up by the Atlantic Ocean at the beach of Tavira.
- * *The Hippopotamus, The Cloud* was found in the - by this time fully intact again - ceramic workshop Berger in the form of amulets (who would prefer to call them miniature tiles). The formal relatedness caught the eye and an image of inseparability came up. A sign! Amor Fati? The sculptural version was performed by Lisa Berger. If we speak about a catch here, then yes, it is: it is the artist Lisa Berger. Thank you.
- * *Assembly Line* rests in a former malt factory in Berlin, now dedicated to the creative industry. (The active Institution District there, is also thanked.)
- * *The Column With The Knee* was made within the framework of an appreciation of the input of the artist to revive the industrial activity: There where has been a factory, should be a factory. (Here as well: Thanks to District)
- * *The little industry* is a leftover of the production of *The Crown Of Alliance* (see below) and the last state of affairs also.
- * 29.12.2013, 16:04, *Galata Bridge* captures: the happening of the get-together of two achievements: after the object of study (the countless variations of the wooden brackets that are used by the fishers on the Galata Bridge in Istanbul) was captured through the same photograph, which was shot for days in evenminded activity: the desiderated fish (!) popped in the frame.
- * *The Crown Of Alliance* celebrates once again the great ambition of a visionary kind of art that is tending to be dedicated to utopia (old school). Dedicated to the fishers of Galata.
- * *Eight -line Poem* is on the one side report of the production of the above mentioned crown, on the other side once again establishment of the interfering authority; it is a quasi - meta report. When, if not while writing a poem one is finding (dilletantish) the penetrance of the wish to pile in fact just confession on confession. Documents of the late romantic poet Bowie (8 Line Poem) and Brecht (in memory of...) provided guidance.
- * *Io non aumento più (Version fanfarone)* reports about the abolishment of the artist at ar / ge Bolzano in spring 2012.
- * *Hinge (The Cloud, The Hippopotamus) * Medley * Vision / Success , * il tempo convinto* (Detail : 16-Handler) report also.
- * *From the beginning I think indeed: why not?*

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