

*I think making art is difficult, writing about it is also difficult but I guess that's why we are all here tonight because we like difficult things and we like to put ourselves in vulnerable positions.*

*Ernst Miesgang's sculptures are replicas of human or animals' organs inside ceramic based mass produced collectibles. The membrane covering the heart for example exposes areas full of anatomical components sprouting out. They are disturbing and yet amusing. While they may seem gory and ghastly at times, they are inscribed with scientific truth downplayed by its ludic and amusing appeal. They are precious and their rather small size instigate a feeling in the region of affection. This response is immediately supplanted by a sense of being in the presence of something abject, when confronted with the overflowing guts and internal organs as if you'd open a door which once opened cannot be closed anymore. I see what I am not supposed to see.*

*Sigrid Krenner's video installation from 2010, titled "Nur für Euch" features a film of approx. 6min showing the artist eating a chocolate bar containing almonds, which she spits out and place in a bowl shown in a photograph, which completes the installation. One reading of it is that by separating the almonds from the chocolate bar, she is creating found objects – she is generating rejects. Instead of picking up abandoned, unloved objects she's literally making them, except that she's using her body fluids, namely saliva - which brushes in my mind against the abject. A bowl of almonds – an express invitation to dip in, to partake, a social custom, a micro-social space at a cocktail party - has reached the exhibition via someone else's mouth.*

*Both artists operate with the element of contingency. Both artists recycle leftovers, which worked their way over time into obscurity, whose peak has passed and turned culturally obsolete. The title of the exhibition and of Sigrid's works reveal the limits of language and they too function as found objects, still adrift, which as if almost by accident have they been illuminated as 'work'. If artists' intentions are different, where Ernst uses scientific truth while Sigrid favours the contingency, their interest in the mundane, in the recycling found objects and (perhaps) exploring the theme of the abject create a productive tension.*

*The title of this exhibition was selected by Krenner and it follows from her practice of using phrases heard in the street from passers-by, which make an impression on her. One could call it the poetry of controlled randomness. The title KOMPLETT FAST plays with the essential indeterminacy of words since it could also be FAST KOMPLETT. It sounds like a product of google translate, which can actually produce involuntary poetry.*

Mihaela Varzari