



**EDITION, REPETITION, COMPETITION**  
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GAGA  
July - December 2013

Flowers  
and  
Redemptions

Flowers  
Redemptions  
I should include here  
more fragments of a proposal for  
draft of notes for preparing a text  
concerning redemption, with  
partial disablement and circumvention

Redemptions

through preventive modes of self reflexive comprehensions, which are probably in fact modes of apology or in other words represent the dispositive of fear. Sorry for that. But in a similar mode as the moon is the puzzling companion of the nocturnal Rambler of the country side, who could not be left behind wherever the direction would go to, as much fear is the companion of the literary genre of self expressive structure of writing and at least if self expressiveness is accepted and confessed by the self evolving author, fear is obvious in the cloudless night of the myzteries of narrating or relating within the structures of language.

What is redemption, what is photography? Is there a photographic category as the portraits not unlike the presentation of a group of randomly mixed collection of photographs, presenting such a collection in a publication you have to make a deeper investigation of the means of photography. As we know from the theoretician of photography, photography is a melancholic practice, and maybe therefore the quiet echo or maybe similar to the practice of redemption or in fact not the practice of its production but the practice of looking at them a deeply melancholic practice as the practice of looking at the archive of history in order to redeem the events of the past.

Every invitation to look at a book with photography is an invitation to open the doors to melancholy in any case, therefore somehow similar to the reading of biographies. To make this essay more valuable in this photo collection, I should focus on the idea of looking at the artists of redemption as photographers, photographers without their own camera work, somehow it is referencing that they are poets from the beginning in their whole redemption even, term poet even photography at all.

Edición  
Redención  
Competencia

In the quiet echo object maybe can tion as ultra

of the photograph safe the concept salvation of the orthodox photography necessary great aim which tion, as purification, as purification, defiled by and competitive

phy the final of the redemption, the production, the photography as mediation of the is the redemption of his own the productive attitude.

Edition, Repetition, Competition

For

sure there had been a general agreement in how to translate the German word of "erweiterter Kunstbegriff", but I tried to find something myself to translate Kunstbegriff as artterm, but erweitert as expanded, or extended, but the term could mean today as double translation the "upgraded", and therefore felt good with the idea of the artists main operation to be the upgrading of the general artterm, a procedure as for instance the practice to make the art production a production of redemption, although I believe it was more intended to say the broadened artterm, or the enlarged artterm, like the broadening horizon, or maybe more sculptural the funneled artterm. But as it is meant to be not for art historian, but rather for the art production itself, meant more in the sense of the activated, the rearmed artterm, the scaffolded artterm or artterm activated as assembled artterm by the artist as a kind of assemblymen, and finally enjoyed its recovery as the startup artterm. But I stayed with the translation to call it "the upgraded artterm" and define the same as the pleasure and obligation of the contemporary artist, most of all embodied in the redemptive model, which is the model to upgrade the artterm, the art production itself constantly, knowingly proposing the consequential personal exhaustion through consistent psychologically excessive self demand.

Memorial day, spirits of family, kings of the poets, messiah, David, pen of the delirious Nezahualcoyotl, flowers, sunshine and light, endless love: could you help to destroy the audience, the superego, the obstacle to both stupidity and wisdom and truth of the practice of redemption?

Installation views



Installation views



Installation views



Installation views



Installation views



**Works:**



**Exercises of garden, fence, flower, 2013**

Painted and varnished iron fence, antimony chandelier arm,  
137 x 30 x 33 cm (54 x 12 x 13 inches)

Mounted C-print and metal U's  
65 x 100 cm (36 x 39 in)





**Redemption, fences and appearance of the coming flowers, 2013**  
Painted and varnished iron fence, brass and ceramic chandelier arm,  
136 x 75 x 20 cm (53.5 x 29.5x 8 inches)  
Mounted C-print and metal U's  
65 x 100 cm (36 x 39 in)



**Redemption, the brief moment of the coming flowers and the parrots, 2013**

Painted and varnished iron fence, brass chandelier arm,  
114 x 90 x 14 cm (44.5 x 35 x 6 inches)

Mounted C-print and metal U's  
65 x 100 cm (36 x 39 in)



**Redemption and participation of fences and flowers, 2013**

Painted and varnished iron fence, brass and ceramic chandelier arm,  
210 x 36 x 28 cm (83 x 14 x 11 inches)

Mounted C-print and metal U's

65 x 100 cm (36 x 39 in)

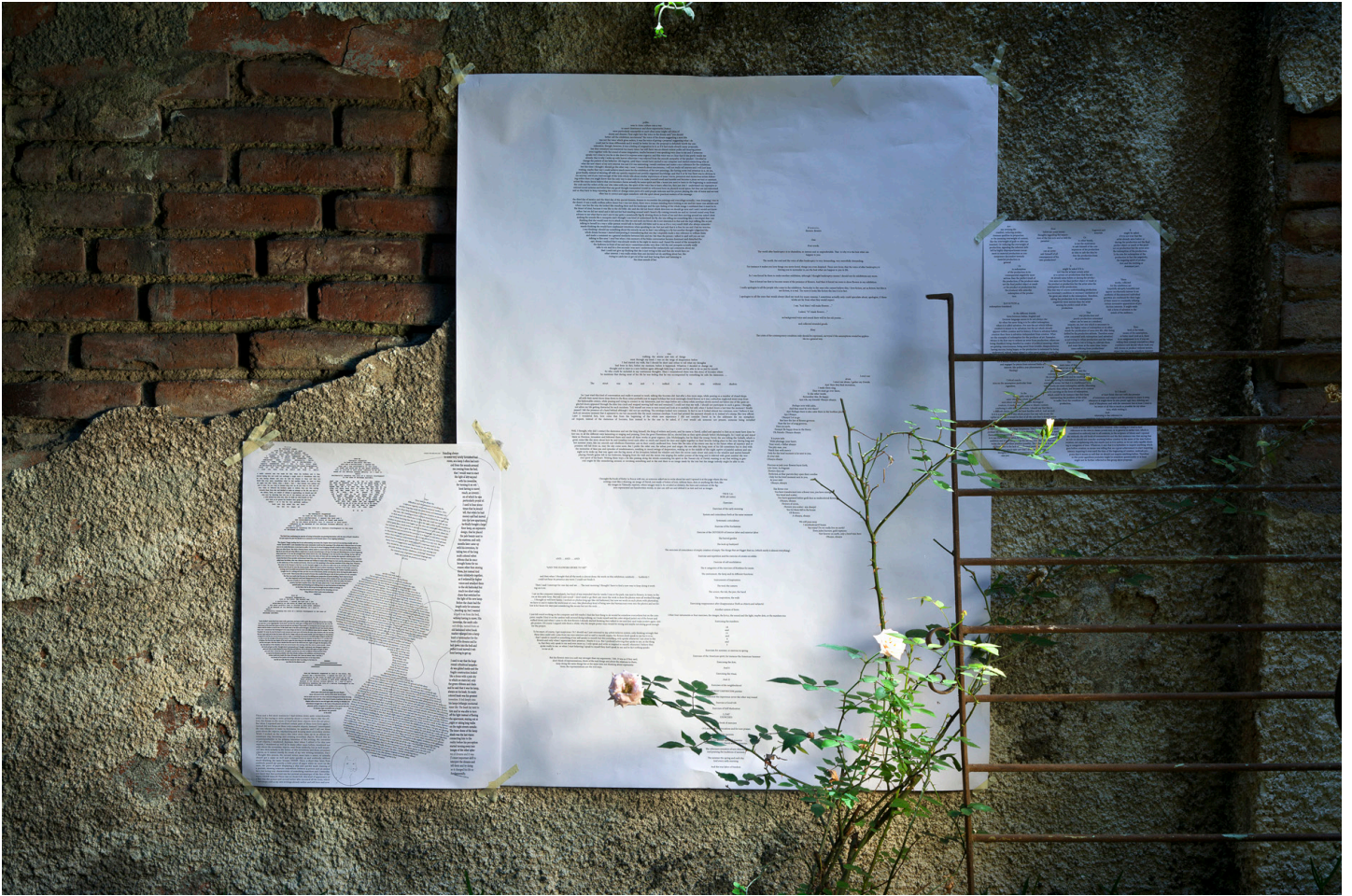


**The fences and the promise of the coming time of the flowers, 2013**

Painted and varnished iron fence, brass and ceramic chandelier arm,  
94 x 80 x 15 cm (37 x 31 x 6 inches)

Mounted C-print and metal U's  
65 x 100 cm (36 x 39 in)



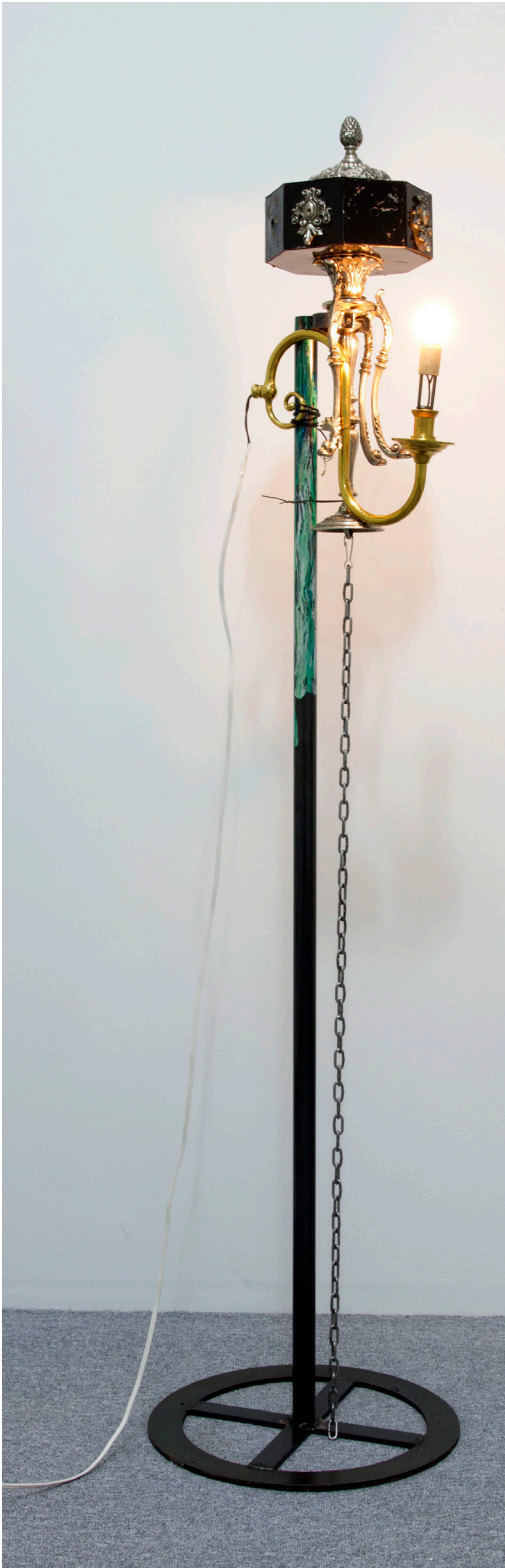






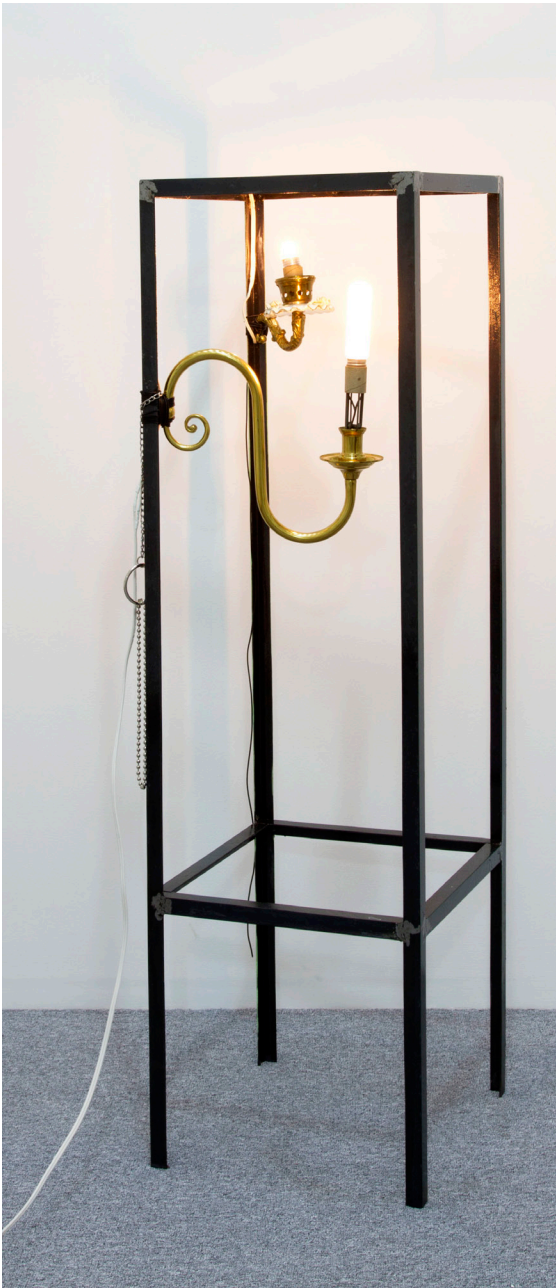
**The Lamps of the Fences saying: “Ohuyahu, ohuyahu let us go”, 2013**  
Painted and varnished iron fence, brass chandelier arm and various attached objects,  
110 x 9 x 10 cm (44 x 35 x 4 in)





**The Lamps of the Fences saying: “Ohuyahu, ohuyahu let us go”, 2013**

Painted and varnished iron structure, brass and antimony chandelier arms and various attached objects,  
190 x 45 cm diameter (75 x 18 diameter in)

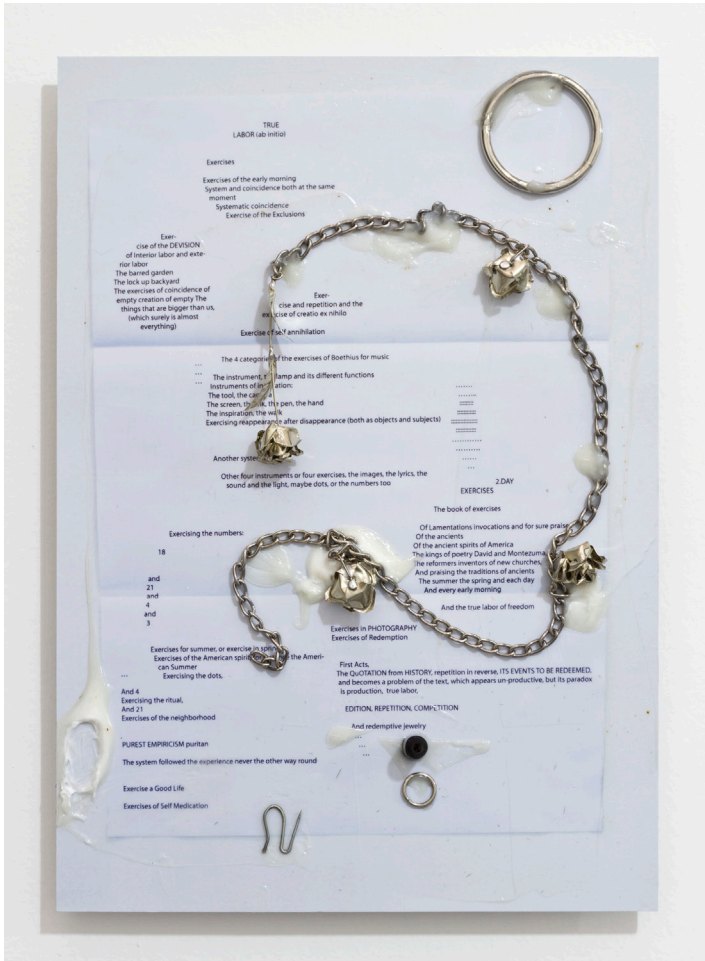


**The Lamps of the Fences saying: “Ohuyahu, ohuyahu let us go”, 2013**

Painted and varnished metal structure, brass and brass and ceramic chandelier arm and various attached objects,  
140 x 40 x 40 cm (55 x 16 x 16 in)



**The Lamps of the Fences saying: "Ohuyahu, ohuyahu let us go", 2013**  
Painted and varnished metal structures, brass chandelier arm and various attached objects,  
90 x 70 x 70 cm (35 x 27.5 x 27.5 in)



**True Labor, 2013**

Mounted C- Print, medium gel and various metal objects  
 42 x 30 cm (16.5 x 12 in)

**Exercises of Irregular Shape, 2013**

Mounted C- Print, medium gel and various metal objects  
 42 x 30 cm (16.5 x 12 in)



**Redemption, Fragments and Materials, 2013**  
Mounted C- Print, medium gel and various metal objects  
42 x 30 cm (16.5 x 12 in)

**Redemption as Portrait and Photography, 2013**  
Mounted C- Print, medium gel and various metal objects  
42 x 30 cm (16.5 x 12 in)



**MY SOUL IS DARK THE SUN HAS GAZED UPON ME AND I AM BLACK LIKE THE TENTS OF KEDAR  
BUT YOUR WORDS ARE LIKE...., 2010**

Painting, poster, lamp, structure and chains

Painting: 24 x 30 inches / 61 x 76 cm

Poster: 16.5 x 24 inches / 42 x 61 cm



**Untitled, 2013**  
Two C- Prints, metal clips  
60 x 40 cm (23.5 x 15.7 in)





