

The current exhibition by Bojan Sarcevic was conceptualized as a window exhibition which can only be seen from outside. This is the ideal exhibition format in times of 'physical distancing' but the concept was already determined months ago, when our society was not yet infected with the corona virus. When strolling from window frame to window frame, the spectator is presented with a filmic sequence: a succession of sculptures. The walk is accompanied by a soundtrack, a hissing sound, amplified by special speakers. It can be heard on the street, transmitted through the window glass, and is the only thing that permeates from inside to outside. All access to the exhibition space was sealed from inside, creating a hermetic stage which stands in contrast to the openness of the artworks. The works constitute an associative spectrum of sculptural, poetic and sublime qualities. Everything is simple, trivial and peculiar at the same time: agave leaves, wheeled cabin luggage, alabaster and volcano stones, photocopiers, asparagus, an ice cube maker, market tables and diapers. The presentation is at an ambivalent stage, between half-finished and accurately staged, between readymade and crude sculpture, between photocopiers and a 5000-year-old culture from Mesopotamia, that is regarded as the cradle of our civilization. One could describe more details and references, but the show is less about the anecdotal and rather about the structural and the question where the meaning that an object conveys ends. 'Sarcevic does not aim for the superiority of controlling the outcome of his work and its interpretation. He has come to adapt and embrace a working process that can be compared to igniting the tiniest spark.' Martin Herbert in "Bojan Sarcevic: A Curious Contortion in the Method of Progress – L'ellipse d'ellipse", Kunstmuseum Liechtenstein and Institut d'art contemporain Villeurbanne/Rhone-Alpes, 2013