

Michael Franz

Paintings

Exhibition

16.3. - 16.04.2022

A NO while Mr. Jeremy sat disconsolaiely on the
edge of his boat-sucking
his sore fingers and peering down into the water--a
much worse thing

X

NOCH eine Weile saß Mr. Jeremy unruhig auf dem
Rand seines Bootes, lutschte an seinen
seine wunden Finger lutschte und ins Wasser
hinunterblickte, geschah etwas viel Schlimmeres
happened; a really frightful thing it would have been,
if Mr. Jeremy had not been
Es geschah etwas viel Schlimmeres, etwas wirklich
Schreckliches, das es gewesen wäre, wenn Herr
wearing a macintosh!

Jeremy nicht

A CREAT bi9 enormous trout came up - kerp/lop-/p-
-I/ with a splash-and it
seized Mr. Jeremy with a snap, „Ow! Ow! Ow!“-and
then it turned and
dived down to the bottom of the pond!
einen Macintosh getragen hätte!
Eine KREAT bi9 enorme Forelle tauchte auf •
kerp/lop-/p- -I/ mit einem Platschen - und sie
und packte Mr. Jeremy mit einem Schnappen, „Au!
Au! Au!“- und dann drehte sie sich um und
und tauchte auf den Grund des Teiches hinunter! / *Tonio Kröner*

The Art Gallery is a strange room, it is not like other rooms. When you enter a typical room, the view lies beyond the glass of the window frame, yet when you enter a gallery you are situated directly in the view. The room is the view and you are but a tourist of the mind or minds that rule the scenarios of that view. It could be likened to when you stare out of the window at a raging storm, with strikes of lightning cutting the sky to shreds. You are purely witnessing the view you have no authority to change the design of it - unless you are a weather worker and possess the power of cosmic manipulation.

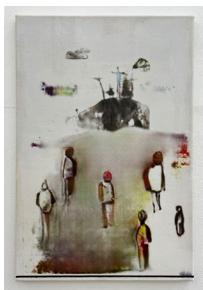
This scenario of the weather worker brings us further into the construction of the witness, and the view maker, the role of the weather worker shows us clearly that some witnesses of the view count more than others. As they can mobilise their reading and shape it into another view without the viewmakers consent. We could at this point attest to the fact that the artist in the gallery takes up both the role of the view maker and the weather worker, in the case of the latter the artist has the potential to change your view if they use the right enchantment spells that speak to your mind as you ponder their view. Of course at this point one can also acknowledge the artist/s did not just create that view out of nothing. They brought their own lived and dreamed scenes into that room as a view and so again the rationale that we are in fact one plural social being for better or worse is laid bare. / *Penny Rafferty*

Die Informationen, die wir (oder eben doch ganz andere) über Nutzer*innen von Webseiten haben, sind oft in Metaphern verpackt (zumindest erstmal bis sie sich bestätigen). Bestimmte Dinge, die wir wissen, verweisen auf andere, die wir damit auch wissen. Dieses interessante Verhältnis von Metaphern zu Fakten zeigt sich auch an anderer Stelle, etwa in einigen amerikanischen Wörterbüchern, die dem Wort „literally“ inzwischen eine zweite Bedeutung hinzugefügt haben. Das Wort bedeutet nun nicht mehr nur „buchstäblich“, die primäre Bedeutung eines Ausdrucks betreffend, sondern auch, die ursprüngliche Bedeutung damit in ihr Gegenteil verkehrend, „figuratively“.

So wird buchstäblich metaphorisch mit den richtigen Zeichen auf das Falsche verwiesen oder andersherum, eine Ungenauigkeit der Bilder, die mehr oder ganz andere Dinge bedeuten, die auch ein Spass sein könnte und oft genug ein Grauen ist.* / *Anke Dyes*

* The information we (or, indeed, others) have about users of websites is often wrapped in metaphors (at least until it is confirmed). Certain things that we know refer to others that we thereby know as well. This interesting relation between metaphors and facts is also evident elsewhere, such as in some American dictionaries, which have now added a second meaning to the word „literally.“ The word now means not only „concerning the primary meaning of an expression“, but also, thus reversing the original meaning into its opposite, „figuratively.“

And that's how literally metaphorically the right sign might still refer to the wrong thing, or the other way around: An imprecision within images that mean more, or rather completely different things, which could also be a joke, and is often enough a horror.



Untitled, 2019/22
Pigment-print, Gesso, Varnish/Canvas
60 x 40 cm



Untitled, 2019/21
Pigment-print, Gesso, Acrylic, Varnish/Canvas
150 x 140 cm



Untitled, 2019/21
Pigment-print, Gesso, Acrylic, Varnish/Canvas
85 x 144 cm



Untitled, 2019/21
Pigment-print, Gesso, Acrylic, Varnish/Canvas
150 x 145 cm



Untitled, 2019/22
Pigment-print, Gesso, Acrylic, Ink, Varnish/Canvas
85 x 65 cm



Untitled, 2019/22
Pigment-print, Gesso, Acrylic, Ink/Canvas
70 x 90 cm



Untitled, 2020/22
Pigment-print, Gesso, Acrylic/Canvas
80 x 60 cm