

ECKDATEN

Miriam Stoney
13 April – 18 May

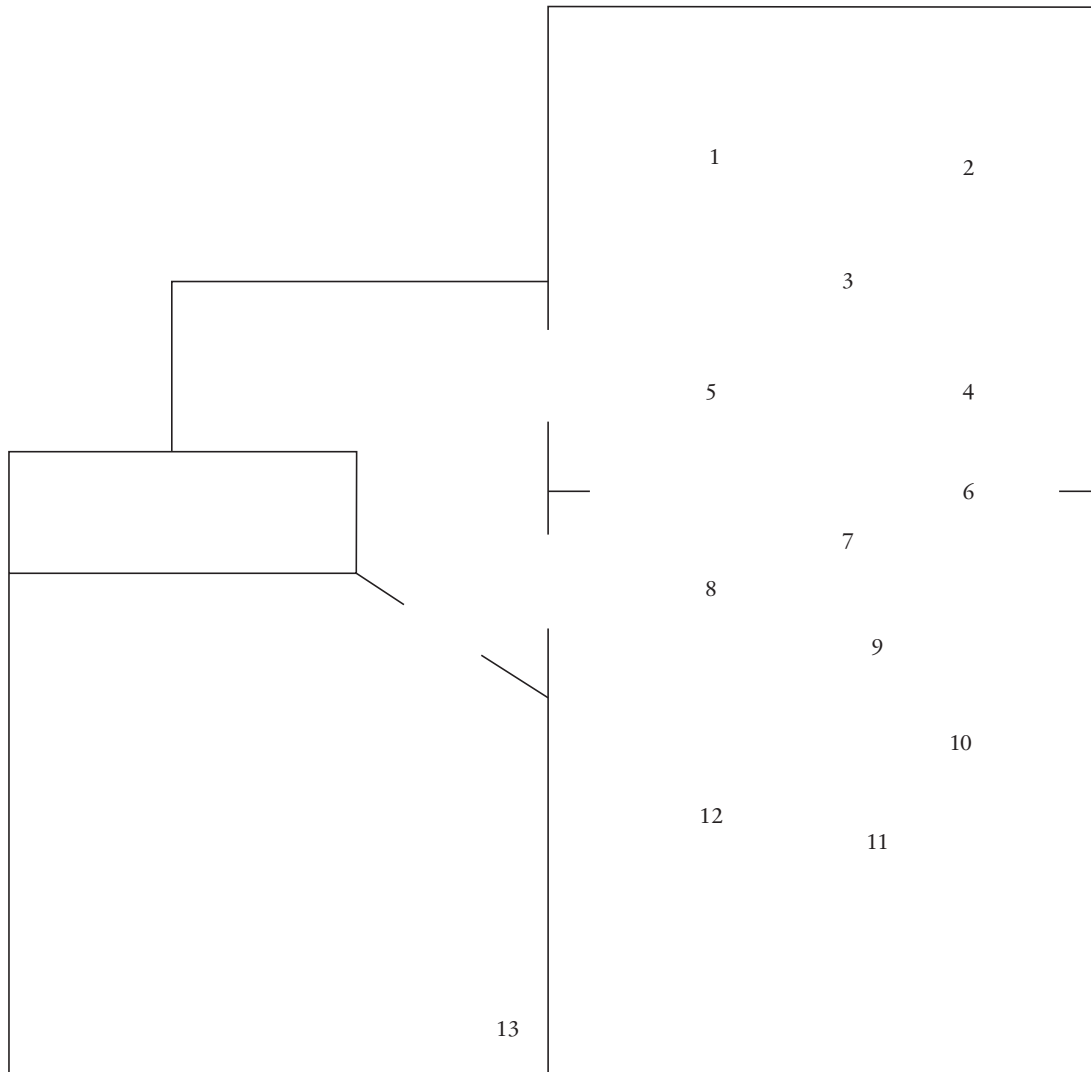
The German term 'Eckdaten', meaning 'corner data', describes the basic information one needs to understand the essence of something. For her first solo exhibition in London, Miriam Stoney applies this term, and this knowledge, to a series of 12 varying-treated sculptures, all of which take their dimensions from the length from her elbow to the tip of her middle finger. They are each positioned on the floor to form a labyrinth, deriving from her research into mazes and their myriad applications in literature, architecture and art.

Formed from readymade materials, the exhibition explores the labyrinth from the artist's physical and psychological perspectives. The placement of the sculptures is defined by her meandering movements, alluding to both the mythological maze-maker Daedalus and the Minotaur, the hybrid figure imprisoned in the labyrinth. The maze winds Stoney into self-imposed traps of her own: internal doubts about her abilities and sense of belonging result in each corner being stripped to its most rudimentary reading. The three drawings of maize point to the sense of humility she feels while trying to find her way out.

Stoney asks: 'What's the minimum information or structure needed to get lost, to digress...?' The red thread which appears in glimpses throughout the exhibition connects to the German idiom 'roter Faden', often used in literature to describe a connective train of thought or, as the Greek myth goes, the thread given by Ariadne to Theseus to trace his path from the slain Minotaur, out of the labyrinth.

With the kind support of Austrian Cultural Forum London.

Miriam Stoney
(b. 1994, Scunthorpe, UK) is a writer, translator and artist based in Vienna, Austria. Recent exhibitions and performances include: *Begegnungen / Encounters*, Austrian Cultural Forum, London (2024), *On the New*, Belvedere 21, Vienna (2023), *Just to let you know*, Klosterruine Berlin/ Kunstverein München (2023), *Bergen Assembly*, Bergen (2022), "nominiert...", mumok Vienna (2022), *Bad Words*, Haus der Kulturen der Welt, Berlin (2022), *Indebtedness*, Kunstverein Kevin Space, Vienna (2021).



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| <p>1 Miriam Stoney
p. 39, "[...] I noticed a crescent-shaped bruise that ran from her left cheekbone to the bridge of her strong nose.", 2024
Wood, brown parcel paper
47×47×47 cm</p> | <p>6 Miriam Stoney
p. 102, "And gradually her fingertips knew his cheeks and lips, his jaw and chin and throat perfectly.", 2024
Wood, teddy bear, red thread
47×47×47 cm</p> | <p>11 Miriam Stoney
p. 36, "[...] remarkably gifted, but impeded by sudden, inexplicable fits of impotence.", 2024
Wood, canvas, oil paint
47×47×47 cm</p> |
| <p>2 Miriam Stoney
p. 109, "[...] compelled by a confessional fever which forced her into lifting the veil slightly.", 2024
Wood, lace curtains
47×47×47 cm</p> | <p>7 Miriam Stoney
p. 109, "One day you'll be blind, like me. You'll be sitting there, a speck in the void, in the dark, for ever, like me.", 2024
Wood, red thread
47×47×47 cm</p> | <p>12 Miriam Stoney
p. 111, "[...] bei stiller Lampe, fern dem Getöse der Alexanderschlacht, ließt und wendet er die Blätter unserer alten Bücher.", 2024
Wood, books (loaned from Holborn Library)
47×47×47 cm</p> |
| <p>3 Miriam Stoney
pp. 77–78, "She sews under a quiet lamp in a house where the corn sighs close to the window and gives me safety.", 2024
Wood, textured wallpapers
47×94×47 cm</p> | <p>8 Miriam Stoney
p. 14, "I think it's I who has changed.", 2024
Wood, European plug socket, UK plug socket
47×47×47 cm</p> | <p>13 Miriam Stoney
p. 48, "It took him about a week, tools one day, wood the next; but the wood was a problem because you can't put it in your pocket or under your coat;", 2024
Pencil drawings, framed
47×70×3 cm (30.9×22.3×3 cm each)</p> |
| <p>4 Miriam Stoney
p.47, "From this broken state I passed into an almost abject happiness.", 2024
Wood, imperial size bricks, mortar
47×47×47 cm</p> | <p>9 Miriam Stoney
p. 17, "[...] and I ardently hope that the gratification of your wishes may not be a serpent to sting you, as mine has been.", 2024
Wood, foam, leather, horsehair
47×47×47 cm</p> | |
| <p>5 Miriam Stoney
p. 115, "But the poem directs its attention not towards the control and domination of a woman who is present, but towards a collection of 'severed images'.", 2024
Wood, foam, leather, horsehair
47×47×47 cm</p> | <p>10 Miriam Stoney
pp. 436–437, "[...] – kurz, hergestellt aus sympathischer Vertrautheit mit den geheimen Wünschen der zuschauenden internationalen Zivilisation.", 2024
Wood, plaster corning
47×94×47 cm</p> | |