

Micah Schippa-Wildfong is an American artist, writer, and musician living and working in Chicago. They studied formally at The School of the Art Institute of Chicago and studied independently in experimental poetics, philosophy, and contemporary theory. They have recently exhibited at Salzburger Kunstverein, Salzburg, The Museum of Contemporary Art, Chicago, romance, Pittsburgh, and Mickey, Chicago.

Micah Schippa-Wildfong  
*In Another Room I Am Drinking Eggs from a Boot*  
October 3 – November 16, 2024

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Pech  
Große Neugasse 44/2, 1040 Wien  
Thu–Sat 12–17

In Another Room I Am Drinking Eggs from a Boot

Hans Richter

What if the moon was essence of quinine  
And high heels were a time of day  
When certain birds bled  
The chauffeur is telling the cook  
The antler would pry into ice floes  
Swim with a lamp  
And we'd be shivering in a ditch  
Biting through a black wing  
There would be boats  
There would be a dream country  
The great quiet humming of the soul at night  
The only sound is a shovel  
Clearing a place for a mailbox

Frank Stanford

From the first smouldering taper to the elegant lanterns whose light reverberated around eighteenth-century courtyards and from the mild radiance of these lanterns to the unearthly glow of the sodium lamps that line the Belgian motorways, it has all been combustion. Combustion is the hidden principle behind every artefact we create. The making of a fish-hook, manufacture of a china cup, or production of a television programme, all depend on the same process of combustion. Like our bodies and like our desires, the machines we have devised are possessed of a heart which is slowly reduced to embers. From the earliest times, human civilization has been no more than a strange luminescence growing more intense by the hour, of which no one can say when it will begin to wane and when it will fade away. For the time being, our cities still shine through the night, and the fire still spreads." (W.G. Sebald, *The Rings of Saturn*)

*In Another Room I Am Drinking Eggs From a Boot* is the final and paraphrasal installment in a series of exhibitions that began in February of 2024, including *Negative Ecstasies*, *all fish in the night become birds*, and *Civilization of Happiness*. All three prior exhibitions and performances are somehow reflected here in Vienna: lights removed from the ceiling formally relate to previous work staged in Pittsburgh, creating a tone-poem of absence. The sound installation features original choral and musical compositions performed and recorded in Chicago, as well as propositions for what could be called *impossible performances*. The benches, once part of a church in Lower Austria, are an idea that was edited out of another exhibition, but are here charged with all the energy of their provenance. The exhibition, titled after the eponymous poem by Frank Stanford, I consider to be the most dancery of three sisters, all philosophical and exuberant in their self-decimating nature. Their work is meant to linger only slightly, on the practice of movement, legibility, post-industrial metaphysics, language, the possible, and the low glow of air before fading away.

(1)

Micah Schippa-Wildfong  
*Music for Assembly*, 2024

Two channel sound installation (24m01s), the box pro Achat  
204 WH speakers, church pews ca. 1750

(2)

Micah Schippa-Wildfong

*Music for the fluorescent lamps of Europe*, 2024

Performance object. The gallery's lights are removed for the duration of the exhibition, tied in a bundle with violin string, and placed on pews.