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Penelope Stryjewski and René Kemp

*The Brink of Cozy*

May 25—June 8, 2025

*"The scirocco winds carry the finest grains of Sahara sand with them. Every drop of rain contains a piece of Africa. Funny how that works."*<sup>1</sup> This daytime placed atop that nighttime. And that's called: barter. I switched light in for the contrary. I traded composition for style. Style for taste. Taste for attraction. Wanting for annoyance. Ignore for eyes-closed. Eyes-closed for rest. Cozy for tire. Tire for wheel. Wheel for we'll. We'll for you'll. You'll for old. New for buy. Get for material. Material for \_\_\_\_\_. Misalignment for meaning. Incongruity for ingenuity.

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<sup>1</sup> e-mail from René, 15th of April, 10:40am (Italy)

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*The Brink of Cozy* is made up of two artist's work. For both, a formal axiom of restraint drives decision making—or rather, restraint allows decisions to make themselves.

Penelope Stryjewski's body of work, *Point Blank*, each start with a shared set of conditions. Constrained to common scale; meanwhile, choice of color is left relegated to Marni runway collections. Stryjewski's past paintings followed an anti-intuitive method—using red for blue, a square for a circle, something shiny for something matte. From this, each work had become the inverse of the thought; its impetus in the negative. *Point Blank* paintings are “composed” (composure)—the result of a position towards awkward vulnerability. Once an urge to cover up under relentlessness has pivoted, allowing the paintings to reveal their thinking—neither oppositional, nor burdened by being seen.

Their support mechanism imposes a line of reserve in the room. These inset spaces are home to René's work, and René's work only (sound has a habit of stretching into space, filling every corner regardless of allowance.) *Die unersättlichen Augen (Dub)* made in collaboration with Philipp Wüschner, plays in ten-minute cycles. No editing, no deliberate cutting—just the placement of two tracks at zero, letting them do their thing. *Die unersättlichen Augen (Dub)* is the reconstruction of an occurrence which happened casually, and then not so casually, as it became noticed. Ingeborg Bachmann's *An die Sonne* and Scientists 1981 *Drum Song Dub* were playing out of Kemp and Wüschner's respective MacBooks, and as “art is what happens to me”, they found each other. A practice in attention, its qualities, its threshold, its lapses, and that which bypasses the filter. Give up sifting *this* from *that*.