

## Michael Kutschbach, *hoi polloi*

The gallery Semjon Contemporary opens on the 2<sup>nd</sup> of September, 2011 with the solo show *hoi polloi* by the Berlin based, Australian artist Michael Kutschbach. Kutschbach's artworks transcend the categories of genre: they are an exciting starting point for the gallery and at the same time a strong indication of the dynamic and direction of its program. Semjon H.N. Semjon exhibits only artists that he values. What they have in common is a distinct and competent dialogue with practice, materials and medium. Their work is genuine, idiosyncratic and autonomous.

To categorise and to sort is an impulse inherent in human nature by which we seek to understand, to interpret and to dominate the world surrounding us. Michael Kutschbach takes the opposite route. He selects forms from both the natural and cultural environment and combines them into something new, something not seen before. Adroitly the artist reduces the forms he previously borrowed, combines and merges them to a point where they present mere hints of their origins but never reveal any clear-cut source.

Kutschbach's approach to the categories of sculpture/form and drawing is marked by a comparable ambivalence: it is hard to define whether his newly created forms represent an object as made up of the sum of additions, or rather a sculptural form *hewn from a single block*. The same applies to his drawings. Although produced in the present they exude an aura of renaissance. Once you approach the drawing that is set in a mount and a hand-gilded silver frame you will notice the plethora of procedural steps taken to develop these intimate scaled works: scratches and erasures float around the developed form like a web of memories; they elevate it towards the tactile and already suggest the respective sculpture that emerges from and adjoins many of the drawings.

By adding another medium, namely film, Kutschbach establishes himself as a contemporary artist well trained and competent on every level. His artistic concept of a joint staging of drawing, sculpture, wall work and moving image is reminiscent of the rarely satisfied expectation in late baroque, which sought to interweave many art genres, in order to create an auratic space in which divine fulfilment would manifest itself. On the other hand it is equally possible to interpret the artist's signature, visible in every detail of his work, as the outcome of an analytic mind, deftly combining various genres and quoting tradition in a way to create something overall new.

The exhibition is titled *hoi polloi* (Greek for *the many*) which may be taken as an indication of the artist's awareness that the number of possible form combinations is infinite and that, by reverse logic, each work, each genre and each historic moment deserves a recognition of its absolute individuality, beauty and finite nature.

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