

Michael Kutschbach
flovien Ffollies

20.1. - 4.3.2017

Semjon Contemporary is pleased to present the solo exhibition *flovien Ffollies*, by the Berlin based, Australian artist Michael Kutschbach.

Visitors to the art fairs *Art Bodensee 2015* and *Positions Berlin 2015* have already received an insight to this evolving body of work.

The works in this series share a common size of 31.5 x 31.5 cm, which makes reference to the size of 12-inch music LP covers. Kutschbach employs the size of the record cover, an iconically familiar, haptic and pictorial format, which is experiencing somewhat of a comeback after decades of advancements in music recording technology. Through this revival, a younger generation also has access to experience these proportions of a standardized picture format, especially since the graphically designed LP cover still adds an integral accompanying visual role to the music. Club DJs who use vinyl store their record collections proudly in specialised transport cases as they move from club to club, pioneers of a new Retro wave. Likewise, Kutschbach also uses such cases to transport and store his artworks.

In the ever expanding series *flovien Ffollies*, Michael Kutschbach deliberately refrains from dating the individual works and gives them each an arbitrarily selected title number ranging from 001 to 999. This move signals the artist's withdrawal from the established classification system within the art world. An art historian may, for example, refer to an artwork's date of origin in order to trace a stylistic development within an artist's career or to show connections between different works of different times. With this refusal to date the work, Kutschbach directs the focus onto the individual works and to the multiplicity of this ever-expanding ensemble.

Within this series, Michael Kutschbach generates his own personal universe of possible artistic expressions, as well as the exploitation of a multitude of artistic media up to and including a video piece, which in this iteration is projected onto an equally large image surface. A broad range of mediums and processes are represented within the *flovien Ffollies* series. Graphite drawings, whose quality, uniqueness and diversity emerge from drawings first seen in Kutschbach's inaugural exhibition at S/C within the *nubigene* series. In addition to this, there are wall based sculptural works which extend the LP format physically, into the space of the room. These works refer, among other things, to his own sculptural practice, which encompasses a wide range of different forms, some of which found their way into the S/C gallery exhibition in the *hoi polloi* series. Photographic elements are also present and refer to previous projects such as the strange and colourful series *mad odor roses* from 2013. In this new group of works, photography is also well represented, sometimes covered with resin, sometimes integrated into a light box or experienced as collage.

flovien Ffollies, which is somewhat encyclopaedic in nature, is a collection of all his artistic demands, media and artistic attitudes. It contains in itself a further moment: time, even if, as stated earlier, the artist refuses to date individual works. The continuum of this work group points to a future which he himself cannot yet define. There may well be 999 individual works one day.

flovien Ffollies allows Kutschbach much artistic and anarchic freedom. He can leave open to chance things that he will realize in the future, be experimental, devote himself to particular work depending on his mood and is also able to reflect on his own work so far. This work group acts therefore as a compendium of future and past work, but it also acts as a set of prototypes for larger works to be executed at will. With a size of 150 x 150 cm, (the first larger scale versions in the series *flovien Ffollies* (821) and (281), an acrylic painting on canvas and a sculptural wall work, give testimony to this in the exhibition.

For this exhibition, Michael Kutschbach presents a selection of the *flovien Ffollies* series within a classic White Cube hanging. At *Art Bodensee* as well as at *Positions Berlin* he staged the work as an installation, complete with self designed wallpaper pattern that suggested a total work of art. Here, the individuality and the differences between the individual works are brought to the fore as each is visually more isolated. The artist deliberately plays off contradictory elements and heightens the contrasts that can be made between the individual works.

The freedom of the studio practice, freedom in his thinking, is also reflected in the series title. The words *flovien Ffollies* have no conventional meaning. They are a word-creation, born solely from anarchic freedom, to make use of the sound of the word and the visual association that may arise. Kutschbach presents himself as an autonomous individualist, answering to his instincts and being free from conventions and expectations.

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