

*Sculpture in the Streets - Brno Art Open 2011*

House of Arts Brno, 2011

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KC: Another economical aspect is inscribed in the way you handle the materials for your works. Some show traces of their original function but they may be also recycled from another installation. Are there strategic pragmatics behind it and if so how would you describe them?

CM: This deals on a formal level for me. Mainly it solves problems on a pragmatic basis. To use used things means also a bit that there is a better argument for its use. As if they are already in the process and therefore it is more logical for me to use them. The same truth for traces. They have a formal quality that I do not have to develop. I prefer to step into the process of production on a "higher level" and there I try to work then again with simple decisions. And therefore often simple abstract forms appear. I also stumble upon material that gives me the idea for a sculpture. I couldn't work the other way, to develop on paper and produce it later - wow - that could be the title of your text - you see? What I want to say is that ideas are problematic for me. Of course I have them too, but I try not to stuff single ones in single works. I try to keep them in my process and let them be equal with things like accident or frame.

KC: How was your systematic approach embodied in the project for Brno that was triggered by the found technical covering of a deposited abstract sculpture by Olbram Zoubek?

CM: As I said before: It is more the material that gives me the reason to make. This might come from an architectual background and my thinking about tendencies in current architecture. Star-architects often produce pathetic sculptures and sometimes they let their computers produce. But finally they decide. On the other hand architecture has a given framework. You mentioned once that you do not want another pavillon, also not architecture or a site specific project in the exhibition. You dropped the wish that I should do a "free sculpture" (I guess these precarious tendencies, too?). And with finding the Olbram Zoubek sculpture I had the chance to do all these together: a pavilion, architecture, site specific and free. I don't think that I have to explain then why I was choosing the site at Hotel International. With - for me - such a simple and logical approach I would have never expected a reaction like this. But that's maybe exactly the right answer on my questioning of moderated art.

excerpt from an email-conversation between the curator Karel Cisar and Christoph Meier for the catalogue *Brno Art Open 2011*, ed. K. Cisar, Brno 2011