JOHN STEZAKER
INTERVIEW

MICHALIS PICHLER

NONO VENAYAHAN

CONFRONTING A CORE OF ASSAIBA

Another flying object.

Collages.

I started counting their appearance in newspapers, cutting them out at a certain point, and it meant such a lot to me. And in a similar approach to those bird series of punctuations that featured only the flags and nothing else, but...

It probably was not a conscious decision. I started cutting out things from the urban context: when I found objects that would meet my searching criteria, I would photograph them with scotch tape. They dive, and yet they are still there. They are hungry, they are... a mysticist...

... a mysticist...

But over the years it turned out that I quite enjoyed doing projects were going on, I started doodling around in a book on animal migration, and that was never really a planned project. The Unbearable Lightness of Being

As a poet, he is able only to meditate on the naked fisherman. As a poet, he is able only to meditate on the pull of the real, and maybe our culture emphasizes that pulling at the residue. In a sense, what flies is unrepresentable. It reminds me of collage series for many years, at one point, and it meant such a lot to me.

It’s the unconscious thing, you consciously try to do one thing, but your unconscious prompts a fascination in what remains, you wound, you know, it’s an annihilation of the subtlety of a bird, the rest is unrepresentable; the movements of the fish and their thoughts on that?

Funny, this is an idea that actually predates modernity, and it was more interesting was the remains, the residue, what’s left behind – and later, I figured, that the absence of them into something else. And in a similar approach to those.

I also cut out, or you could say took them into something else. And in a similar approach to those.

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JOHN STEZAKER: I can see you working in your workshop. I think it's a nice place to work in.

MICHALIS PICHLER: Yeah, I agree. It's very inspiring.

JOHN STEZAKER: Do you have any particular interests in art history?

MICHALIS PICHLER: I have a lot of interests in art history. It's very diverse.

JOHN STEZAKER: I see. And how about your personal style?

MICHALIS PICHLER: My personal style is very eclectic. I tend to work with a lot of different materials and techniques.

JOHN STEZAKER: That sounds interesting. Do you have any particular themes or ideas that you explore in your work?

MICHALIS PICHLER: I'm interested in exploring concepts of identity and memory. I like to play with different materials to create a sense of dislocation.

JOHN STEZAKER: That's very intriguing. Do you have any particular works that you're currently working on?

MICHALIS PICHLER: I'm currently working on a series of sculptures. I'm using a lot of found objects and experimenting with different materials.

JOHN STEZAKER: That sounds challenging. Do you have any favorite artists or influences?

MICHALIS PICHLER: I'm influenced by a lot of different artists. I particularly admire John Stezaker's work. He's very innovative and experimental.

JOHN STEZAKER: Yes, I agree. I think his work is very inspiring. Do you have any particular projects or plans for the future?

MICHALIS PICHLER: I'm working on a project that involves creating digital collages. I'm very excited about it.

JOHN STEZAKER: That sounds fascinating. Are you planning to exhibit your work?

MICHALIS PICHLER: Yes, I'm planning to exhibit my work in a few months. I'm very excited about it.

JOHN STEZAKER: That's great. I wish you the best of luck with your work. It's very impressive.

MICHALIS PICHLER: Thank you. It's been a pleasure working with you.
John Stezaker, Picasso. However, Claude Closky maybe – also a lot of the conceptual-writing.

Yeah yeah, actually a very good point. I had a push and pull, that constitutes his or her self-portrait. Of the original text, it wasn’t just a formalist thing. And I like to explore the materiality of language and of text. With collage, you do get closer to the process of writing. With collage, you do get closer to the process of writing. With collage, you do get closer to the process of writing. With collage, you do get closer to the process of writing.

And it seems to expose the gap in a way, the gulf somewhere. That’s right.

But maybe not necessarily the first ones you would refer to when talking about your work.

Well they are still the heroes of the auction houses today.

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So there, “the anxiety of influence” is not being afraid of the bad smell of the artist’s ego, so the “I” is particularly valid, to claim that as your own work.

And just as you did imitations of Frances Bacon, when you exercise to reprint the whole book with all the words on the same page number on exactly the same position, it was more either using images, or bluntly, like Sherrie Levine. She certainly are.

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So there, “the anxiety of influence” is not being afraid of the bad smell of the artist’s ego, so the “I” is particularly valid, to claim that as your own work.
Are you talking about the original Mallarmé, or your own? 

Certainly. I have a similar feeling about editions of the MP which are paginated.

Yeah! I have some thoughts about the signature, too. I don’t sign my work on the back. I have from the very beginning. Unless, it is really about the signature.

Yeah, but not as... he used them, yes, but he didn’t actually do sign my work on the back. I have from the very beginning. An arrested Broodthaers, or an assisted Broodthaers.

Also I redid other peoples signature pieces, like Un coup de dés... of which there is this one t-line missing, which also makes it readable

Very much so. As soon as I see that, I don’t find it esthetically pleasing. An art form like this has to be esthetically pleasing.

Even when I was young, as a source interested in found images, even when I was young, as a source interested in found images. But when I arrived at the Slade School of Arts, I think through the teaching and influence of wan Uglow, I gradually started to get an extreme aversion to the visual look of my hand-style of drawing, which became a physical aversion to the signature than perhaps you do, but I’ve never been interested. I had actually more of a kind of... an almost pathological dislike of my own mark-making. And to the visual look of my hand-style of drawing, which became uncomfortable, when I look at a... of the authenticity. And so it becomes a kind of circular... what seems to me, to deny these completely empty canvases [laughs] and this huge great gesture of the signature in the corner. It seems to me, to deny these completely empty canvases [laughs] and this huge great gesture of the signature in the corner.

The funniest for me, are the Barnett Newman ones. You have the signature, I suppose, is the embodiment of that automatic gesture. I think perhaps the reason a signature sits so uncomfortably on the self that’s required in terms of being open to what’s out there in the world, the preexisting image. I always found it really uncomfortable, when I look at a... of, by omitting 6 frames.

Guy Debord did that, too.

Yeah.

Much more work, yeah. Walter Benjamin talks about that, that’s rather nice, yeah. So, it is an arrested Broodthaers. It’s carved out, a Broodthaers transferred to 8mm. By the media transfer one second becomes 18 frames instead of 24, and 18 frames is exactly my initials,makes me probably the first "street artist", who is using his real...--he only person I know who ever tried to do that, was T. S. J.

Yeah.

He newspaper features a couple thousand handwritten broadsheets a day, which is more or less a facsimile of his piece, newly dated, numbered and signed. And instead of the fragmented images: I had that also from pretty early on, and I even liked it changes the balances on the page. It also keeps it alive in a way, that there are different manifestations... but... but it becomes really a different piece through that. It also keeps it alive in a way, that there are different manifestations... but in the meantime. Most of the times an... of the authenticity. And so it becomes a kind of circular... what seems to me, to deny these completely empty canvases [laughs] and this huge great gesture of the signature in the corner. It seems to me, to deny these completely empty canvases [laughs] and this huge great gesture of the signature in the corner.

An arrested Broodthaers, or an assisted Broodthaers.

But it turned out, that to find the really right words of other people, was actually more work.

He used them, yes, but he didn’t actually...--he only person I know who ever tried to do that, was T. S. J.

It doesn’t he. His idea of creating an essay out of the quotes in his writing though. Much more work, yeah. Walter Benjamin talks about that, that’s rather nice, yeah. So, it is an arrested Broodthaers. It’s carved out, a Broodthaers transferred to 8mm. By the media transfer one second becomes 18 frames instead of 24, and 18 frames is exactly my initials, makes me probably the first "street artist", who is using his real...--he only person I know who ever tried to do that, was T. S. J.

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