

MICHAEL POLLARD, ERIC SCHMID

LIFE IS GOOD

October 26 - November 24, 2018

Eric wants a long low platform for space, to avoid systematic he said or to get through the walls, Mike said yeah, they all said yeah? A bunch of paintings, why not? A lot of ideas, a lot of work, a long time coming, a lot of reflection, a lot of careful attachments. A big careful flood. Anxious ideas, informed ideas, visual ideas, one idea, ideas we took because they were good or wrong, European ideas, American ideas, ideas from art, ideas from music, ideas about value, ideas about sharing, cynical ideas, idealistic ideas, ideas from the internet, avoiding systematic ideas, regular ideas, ideas from wanting things, ideas from reading, ideas from money, ideas from not reading. Do they show up? They're also working if they only leave something behind? Do they look like each other? How are they together, do they like each other? Eric likes to talk bluntly about desire, Mike avoids bluntness. Mike's pretty blunt, doesn't pull punches, Eric's very gentle. Eric hurts people, I do too. Mike hurts people, does he want to? We're all very nice. We're OK with violence, we learned how to be, we think violence is disgusting, but we had to start talking. I'm there too, I made some parts, I'm not part. A lot of collaboration to do. A lot of work!

Can the gallery do it? A lot of objects to arrange. Rhythmic paintings for ideal self-exposure. Idea paintings between history and self. Is that OK? There are others too! Paintings from music, paintings from words, pictures to connect things where they shouldn't be connected. A history, a discography... we come from the underground, we're credible. These are some of the things we like, some of the things we hate. We like this and we used to like that and we'd like you to know everything. What we sold and how we sold it!

How we got here, how we went wrong, how it didn't matter or it did. Fill up some collaboration on a pedestal. We know some names, we have some taste, do we have to use it? Pal Joey, Gerhard Lampersberg, the names of cities, names of time and value. We don't live in Maria Saal, we don't live anywhere. So weit wie noch nie. A lot of collaborative work to do. Maybe it's easier separate. Maybe the gallery can hire someone. A platform to be anti-systematic, rely on our empty systems, rely on our empty history. Fill it up. Might as well make paintings, fits on most walls. People have had ideas we can still use. Make a long low platform. Fits in anywhere. Just in one room. Peter said multiple rooms. Would look good. A lot of work!

Jonathan Gean