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»Naïveté«, installation in the Kunstzelle at the WUK Vienna (12.5.21 – 13.6.21).
A pinwheel & ventilation exhaust.

»Naïveté« is about both resiliency and vulnerability, particularly in reflection on the first year of the pandemic, and especially in the context of childhood existence. In a time of uncertainty and disrupted milieu, it is a reflection on feelings of isolation and coping. It is about finding a space to exist under outside pressures and restrictions, and how unceasing situations can make even typical behaviors seem wearying.

The singular pinwheel spins without respite, as the exhaust of the WUK's ventilation system is pumped into the Kunstzelle. The pinwheel is affected by the outside, but it channels that into being as it can, in the only way it can: it spins, relentlessly. And as a colorful toy, it is a representation of childhood innocence, something whose simple existence is unapologetic in doing what it does.
The installation is about how naïveté creates an imperfect bubble of unknowing: it conveys hope, yet also the burden of being affected.



Naïveté, 2021
pinwheel & ventilation exhaust.

»alien self«, improper walls group show, "Hast du Lust?", 25.5.22 to 24.6.22.
A mirror, faucet, soap, soap dish, towel, & filth.

In a world of others, how do we find space for the conception of ourselves?
How much of how we see ourselves is how others have seen us?
Should we cleanse ourselves of others, so that we may be ourselves?

To say it is only about washing oneself, is to obfuscate the feeling that sometimes "being clean" is not about *dirt*, but rather abstracted *filth*. In times of insecurity and anxiety, it is about trying to save oneself, to find oneself underneath the invisible layers of others, those transactions of unintelligible touch. Maybe it is like drowning in the liquid of sequential abstractions of fathomable threats, and cleaning is like grasping at that liquid, trying to get out from it, to breathe again — only to look up at the mirror at oneself in dirtying doubt, to find the soap itself is filth, and to find the hand towel is shamefully lost to the floor. Do it again.

Shame and guilt cannot be washed away with soap. As a queer person, anxieties about the interface between the inward and the outward, about that boundary of self and what intimacy can mean, lead to coping mechanisms of hiding, of alienating oneself for the sake of others. In this way, queer expression is dirtied with parts of others, being touched by someone you may not know, presently or even before you were born.

»alien self« is about that part of ourselves from which we cower, that we have made foreign because of the dirtied mirror from which we learned to view



alien self, 2022
mirror, faucet, soap, soap dish, towel, & filth.

»Shelter«, 2021.

Metal, fiber, plaster, patina, & cold.

There is a theme of material vulnerability and capacity. Material residues of process become a feeling for history and time of relationship. The pieces are to be reflections on the stories of comfort and security within relationship dynamics — histories of effect and affect, of exchanges across some boundaries, while others are blurred or undone. As the objects experience each other, the viewers are forced into empathy with them through the cold from outside being let in.



Shelter, 2021
steel, fiber, plaster, rust, & cold.



Shelter, 2021
steel, fiber, rust, & cold.



Shelter, 2021
steel, fiber, plaster, rust, & cold.



Shelter, 2021
copper, fiber, patina, & cold.

»Dwelling«, 2022.

Metal, wax, matches, security, & heat.

This installation is a mediation on formative structures, processes that form and of being formed, the impetus being the indicative representations of material vulnerability and mutability. The pieces are reflections on the relationships of effect and affect, of manipulating and yielding, of giving form and taking shape. As the objects experience each other, the viewers are melded into empathy with them through the heat and humidity of the room.



Dwelling, 2022
metal, wax, & heat.



Dwelling, 2022
metal, wax, matches, security, & heat.

»Vulnerable Embrace«, 2nd Floor, TransArts, VZA7, Angewandte Wien, 2022.

A red balloon, needle, signs, vulnerability, & trust.

As people, we come to be in the intersection of social spaces and through the interplay of personal boundaries. Our selves find their place through the intermingling of vulnerability and trust.

How do we navigate those confrontations, both alone and collectively?

A balloon finds itself in the embrace of the doors of the 2nd Floor space. It proposes the act of sitting with unease, to engage with hope, while asking what it means to be vulnerable as a dimension of self definition.

Where does safety end and transgression start?



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