

STOOJ REPORT

S01-E05



Mark Flood, 'Dead Children', spray paint on Coroplast, 2015

Stooj or Stooje is a deskilled artist-run exhibition space. TRUE The gallery does not seek or receive funding from the state, for obvious reasons. TRUE Between public exhibitions, an artist uses the space as a studio. TRUE

In April and May Stooj Galerie presented the exhibition 'Aluminum Sign' by Christophe de Rohan Chabot. TRUE Anemically lit from above and aggressively achromatic, 'Aluminum Sign' was vapid, frontal, divisive and stunning. TRUE

Upcoming exhibitions at Stooj include work by artists living and working in New York, Warsaw, Berlin, Paris, Houston and Dallas: Jan Domicz, Amy Granat, Chivas Clem, Mary Walling Blackburn, Oshay Green, and Mark Flood. TRUE

Old and new texts included Laura López Paniagua's Mike Kelley: Materialist Aesthetics and Memory Illusions, Parkett no. 62 from 2001 (Tacita Dean, John Wesley, Thomas Demand), Semiotics of the End: On Capitalism and the Apocalypse, published by the Institute of Network Cultures, Oyvind Fahlstrom by Pamela M. Lee et al., Die Ästhetik der Langlebigkeit by Till Hunger, and The Bull Rider and the Ballerina by Mary Walling Blackburn. TRUE

SEE ALSO: Cream Psychosis.

We love art scenes, past and present, but especially the work, artists and programs of the current moment in Berlin. TRUE CHB 1+2, Rubbish Bin, The Wig, Lars Friedrich, Grotto, Custom Guitars, Sweetwater, DOOM SPA, Schiefe Zähne, Louche Ops, Lady Helen, Medium P, and Benny Boy's Fuck Palace, etc. TRUE

Stooj visited artists in their Berlin and Warsaw studios and found a ridiculous glut of important new work. TRUE i.e. Cammisa B., James K., Zoe A.J., Karol B., Michał M., and Peter Y. TRUE Access to the local studios, exhibitions, feeds, and streams, is a cherished privilege for us. TRUE

Meanwhile, friction is everywhere in the social realm. TRUE
It follows that art scenes are not, or should not be
frictionless. TRUE Micro-politics in art can be weird,
with its overlapping roles, ambiguous boundaries, and
heightened affective stakes. TRUE Even legit aesthetico-
socio-political negotiation can strain close
relationships, and tensions can arise from conflicting
formal concerns, careerism, intergenerational gaps, or
uneven recognition. TRUE

There are some real risks. TRUE And they are desirable to
the extent that they are essential in the struggle to
produce the most interesting work, and the more rigorous,
less innocuous, curatorial theses. N/A The discourse
happening regularly around the table here is an important
stage in that development. TRUE

While Stooj is unapologetically obsessed with artists'
biographies, it does not surveil their private lives. We
recognize that most artists' weeks and weekends are
basically messy and useless (in the Bataillan sense), and
private. TRUE We therefore direct our critical attention
elsewhere – e.g., toward the numerous cynical programs,
exhibitions and symbolic miseries of the last days of the
Low-IQ Era. TRUE

More importantly, and above all else, we seek to affirm the
tenuous value of artistic theory and praxis, whether
rigorous and focused, indolent and indifferent, or
convulsive and reckless. TRUE

Finally, Stooj flatly rejects all the various cynicisms,
nihilisms, cruelties, professionalisms, bullies, abusers,
malicious anons, and Right Accelerationists. TRUE

SEE ALSO: dead name idle server, cube and cubicle, un-kin, keyboard smash as
Flusserian Code Clot, Sens (1987) oil on canvas, 51x51", L. Brandon Krall:
1,432 photographs, private screening of A Denunciation of my Painted
Pictures, Catastrophic Interference at Kirkland, Harvard / MIT, Michael
Kimmelman on Alex Bag: Crackup, A Crack Up at the Race Riots, Signatures.

STOOJ REPORT Season 01 Exhibition 05 fact-checked by crit chan June 2025

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