



Noyes
Museum of Art
STOCKTON UNIVERSITY

THE NOYES MUSEUM OF ART OF STOCKTON UNIVERSITY PRESENTS:

HOMAGE & OBLIVION

By Syd Krochmalny



Syd Krochmalny
Black Friday
Acrylic on canvas
74" X 61"
2017

An abandoned shopping mall where the fish still live, draws the image of the Postcapitalism Dystopia. Is this the installation of the architecture in a museum of the future that might not exist? The fear of nuclear war or the impact of an asteroid can be the end of the history found before capitalism such as with the end of the Berlin War and the Soviet Union. Black Friday is regarded as the first day of the traditional Christmas shopping season, on which retailers offer special reduced prices to take their accounting books from the red into the black. But it also means a few speculators made gold prices plummet and created a panic in the stock market. On a Friday, in the Christian world called “Good Friday”, it has historically been considered a day of mourning, since it is that day of the week in which Jesus of Nazareth was crucified. Also, Friday the 13th, like the movie with the same title, is considered an unlucky day in Western superstition.





BEYOND THE VALUE

Syd Krochmalny
Beyond The Value
Acrylic on canvas
74" X 61"
2017

What is the value of art? How is it built? Karl Marx once said commodities are opaque, and Krochmalny thinks artwork is also an opaque object. These are old questions, which are answered during the changes in the art scenes. During the modernity, artists were empowered with the capacity to create the value of artwork. After the 'bubble effect' of the art market in the 80's, artwork became an object whose coefficient of value was constructed with the participation of different agents and institutions like curators, collectors, art critics, museums, galleries, universities and auction houses. In Krochmalny's painting, we can see the image of the disassembly of one art fair: bubble wrap, a pile of plastic chairs, cardboard boxes, pedestals, four paintings on the floor composing a circumference around a carpet and a huge painting inside a wooden transportation box in the center of the exhibitor's booth. It leads the viewer to ask: "What is the painting of a painting in a box?"

[Summary of Karl Marx's theory on Commodity](#)





COLLECTORS BUY THE AURA

Syd Krochmalny
Collectors Buy The Aura
Acrylic on canvas
74" X 61"
2017

The origin is a myth where we comfortably live: something is unique and unrepeatable like us. But we usually use a pair of new sneakers each year and society uses its workforce for 45 years. The same is true with artwork. We believe in its aura to make it rise to unlimited value. The auratic experience of here and now is the unique existence of an object in a particular place. Collectors still believe in the aura of the Mona Lisa by Leonardo Da Vinci but will also pay \$3,000,000 for a mountain of candies signed by a dead artist.



**ART
MAKES YOU
PERFORM**

Syd Krochmalny
Art Makes You Perform
Acrylic on canvas
76" X 59"
2016

This painting is an aesthetic quote from the famous drawing series by Ed Ruscha but with an opposite meaning. It is not the Artists who make “pieces” or the Artists who make books but the art who makes us perform. This thesis is related to the capacity of the object to act in the world. Humans are not the only being that can make things. Language, nature and machines can also perform. Bruno Latour and Graham Harman, among others, rendered the object/subject and nature/society distinction as simply unusable. Syd Krochmalny, like the artist Pablo Helguera in his book *Art Scenes*, thinks it is not the artists who make the art, is the art that makes the artists.





Syd Krochmalny
Singularity
Acrylic on canvas
77" X 62"
2017

The glue and the scissors are tools that you can buy in Staples or find in different software like Word, Final Cut or Photoshop. They are analog and digital and are used to copy and paste. What is new with these instruments of the imitation? In the XX century the collage and the montage were the most important and radical procedures for the avant-garde in visual art and cinema. In the new century, writers like Robert Fitterman and Kenneth Goldsmith admitted that these practices have been generalized by the extension of the Internet and the massifications of their users. Contemporary artists confronted with a world of unprecedented excess of available texts and images, where it is not necessary to write or produce more; instead, we have to learn to manage the vast amount already existing thought different artistic procedures like: capture, collection, montage, collage, transportation, patchwriting, word processing, database construction, recycling, appropriation, intentional plagiarism - whether declared or not – encryption of identity, intensive programming, theft, gift, reinterpretation, rewriting, appointment, duplication, imitation, piracy, among others. Krochmalny's painting is a still life of the avant garde and contemporary elementary tools that still produce the future of art.





Syd Krochmalny
山寨
Acrylic on canvas
74" X 61"
2017

When Syd Krochmalny lived in Hong Kong and spent 3 months in a very small flat where the kitchen, the bed and the bathroom were located in the same room, he portrayed his experience in the space. On the image were written the word Shanzhai in Chinese ideograms (山寨). This word not only refers to counterfeit consumer goods, including imitation and trademark infringing brands and electronics, but it also refers to the mountain stockades of regional warlords or bandits, far away from official control. "Shanzhai" can also be stretched to refer to people who are lookalikes, low-quality and improved goods, as well as things done in parody. In some way this image could be painted from a picture of Krochmalny's apartment or from a photo from the internet. In any case, the painting is the articulation of the 3 meanings: the artist practice, the home painted and the being itself like a living form.





Syd Krochmalny
Shanzhai
Acrylic on canvas
78" X 54"
2017

The painting is a portrait of the Terracotta Army visited by Syd Krochmalny in a necropolis of 38 square miles located in Xi'an, China. This collection of terracotta sculptures (8,000 soldiers, 130 chariots with 520 horses and 150 cavalry horses) was built 2,000-years ago depicting the armies of Qin Shi Huang, the first Emperor of China. This funerary art found buried, was built with the purpose to protect the emperor in his afterlife. A farmer discovered this, the largest pottery figurine group ever found, in China in 1974. A museum complex has since been constructed over the area. Eight clay warrior figures, two horses and 60 smaller artifacts including bronze vessels, weapons and tools were exhibited at Hamburg's Museum of Ethnology in 2007. The organizers admitted, in public, that the figures on display were fake and decided to offer a refund to more than 10,000 visitors at the exhibition. But Krochmalny doesn't think they were deceived or defrauded.

The word Shanzhai (meaning:“fake” or “reproduction”) was painted with a transparent layer of white paint, showing that the estuaries are what went beyond their reproductive technical suitability. The Chinese thinking is one of distrust of immutable essences or principles, a thought that does not believe in any idea of originality. The Chinese conception of knowledge is completely distinguished from the Western idea of truth, which refers to immutability and duration. Chinese thought does not believe in the immutability and permanence of the substance that responds to the idea of moral subjectivity and Western normative objectivity. But in the negativity of the decreation and from the absence of emptiness of being from the beginning of the process with its incessant transformations that embrace the Chinese consciousness of time, history, aesthetics and morality. Hence, the history and culture is not plagued by events or develop in an eruptive way, but discreet, imperceptible. Think Buddhism values of reincarnation where nothing is new, all life is a continuation and not original.





Syd Krochmalny
She Leaves Her Body
Acrylic on canvas
73" X 61"
2017

The story is about an encounter between a human being and an alien on a beach. The spectator can't see the encounter, but can imagine it as taking place on the border of the Nile River in Egypt, in a near-future Earth that is visited, colonized, and ultimately abandoned by an alien humanoid race. On the canvas are non-present forms of life, only three old pyramids and a sentence that says a woman abandoned the body of another woman on the beach "to be cleaned up by the alien" who doesn't have any reference to "feminine" or "masculine". After that encounter "Human being" is no longer the measure of all things. They can no longer think of themselves as being special. Alien fantasy reduced humanity to a scale of living forms and the jouissance of the human desire to find a being superior to them. Finally, fiction sciences have something in common with religion: Aliens, like God, are superior to men.

[Orifices from The Language Of The Stones by Syd Krochmalny & Santos Dumont](#)





Syd Krochmalny
I Swim In the Tidal Wave
Acrylic on canvas
77" X 60"
2017

Rosalind Krauss in her famous book *The Optical Unconscious* sustains the relationship that the artist has with the sea: one more example of what can only be called the modernist vocation of that gaze. An eye that approaches the object from outside in a space without limits, beyond waves and stars, the absolute stillness of that space and its disturbing transparency would be the reverse of nature, turning from inside to outside of the boxes. Painting waves in the nineteenth century was the impulse that was later to lead to abstraction and that would manifest itself in the passion to remake the object under visual optics. Rosalind Krauss says that painting the sea is equivalent to all the experience condensed into a single luminous ray. Syd Krochmalny wrote *I Swim in the Tidal Wave* giving an inverse reading, that of the artist who merges with the sea, with the object, like the artist Ban Jas Ader when, in his last painting, he disappeared with his sail into the ocean.

[Water in the Stones from The Language Of The Stones by Syd Krochmalny & Santos Dumont](#)





Syd Krochmalny
Sex on the Beach
Acrylic on canvas
74" X 60"
2017

Marilyn Monroe said “Sex is a part of nature. I go along with nature”. The Perito Moreno Glacier is located in the Argentinian Patagonia. Intermittently, the pressure produced by the height of the dammed water breaks through the ice barrier causing a spectacular rupture sending a massive outpouring of water like a human orgasm. Sex on the Beach can be found at the nudist beach, Cap d'Agde in the South of France, in any bar sitting on the barstool waiting for a wink or waiting for the bartender to concoct the drink with the same name.

[Tinder from The Language Of The Stones by Syd Krochmalny & Santos Dumont](#)





Syd Krochmalny
I Meditate
Acrylic on canvas
74" X 61"
2017

Science discovers accurately, previous events to any living form. On the other hand, philosophy can not talk about those data previous to the existence of an observer. What can be said about the being that precedes its manifestation? While science produces hypotheses about the origin of life, the world and the universe, the coming philosophy will ask how to think of the ancestral, all reality before the appearance of life on earth, through the arch fossil, material that indicates traces of forms of existence of an ancestral reality. These are some of the questions asked Quentin Meillassoux, star of European philosophy and disciple of Alain Badiou. Meillassoux proposed to go beyond language and consciousness to think about the pre-human world and the need for contingency. Syd Krochmalny through his paintings and his songs proposes a speculative art of a reality that is beyond the control of the scientific method. How can we think of a reality that is outside of thought? How can we think of the Big Bang Theory?

[Butterfly from The Language Of The Stones by Syd Krochmalny & Santos Dumont](#)





Syd Krochmalny

The Language Of The Stones

Acrylic on canvas

76" X 68"

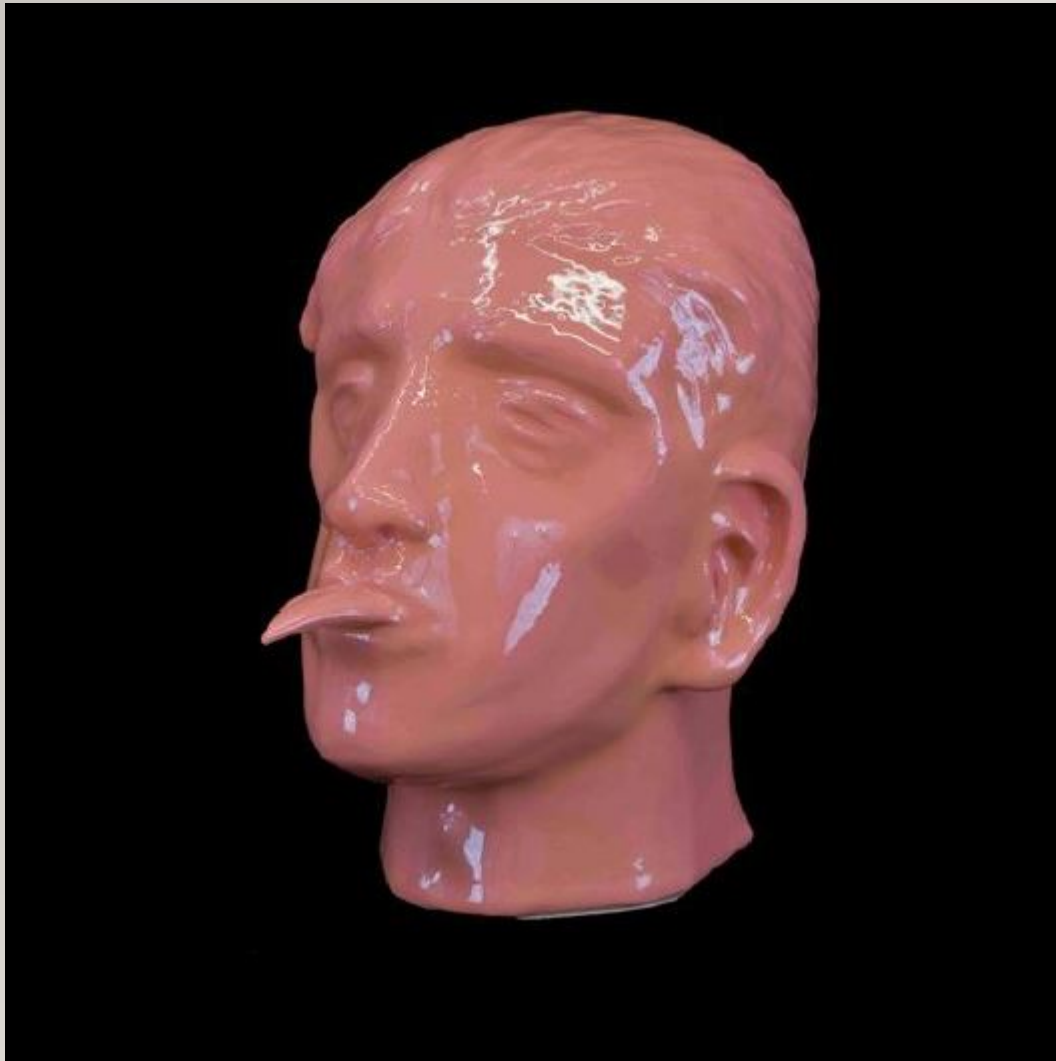
2017

12 songs corresponding to *The Language of the Stones* found on this page:

<https://www.sydkrochmalny.com/2005-2017>



Syd Krochmalny
Homage and Oblivion, #2
Sculpture, plastic and resin, 3-D print
2016



Syd Krochmalny
Homage and Oblivion, #3
Sculpture, plastic and resin, 3-D print
2016



Syd Krochmalny
Homage and Oblivion, #4
Sculpture, plastic and resin, 3-D print
2016



Syd Krochmalny
Homage and Oblivion, #5
Sculpture, plastic and resin, 3-D print
2016



Syd Krochmalny
Homage and Oblivion, #6
Sculpture, plastic and resin, 3-D print
2016



Syd Krochmalny
Homage and Oblivion, #7
Sculpture, plastic and resin, 3-D print
2016



Syd Krochmalny
Homage and Oblivion, #8
Sculpture, plastic and resin, 3-D print
2016

The hand and 3D technology are different forms of magic that summon dreams in the form of imagery. This fog consolidates in the plane or in the space, but always offers the illusion of the being, that inevitably is constituted by infinite layers of memory. In this way, the collapsed constructions of post-capitalism, the threats of global destruction, the fantasies about the efficacy of art and the unrecognizable landscapes, appear in fragments in the art of the icons of the last century: the Italian, Amedeo Modigliani, the Argentine, Lino Enea Spilimbergo, and in the Americans, like Paul McCarthy, Matthew Barney and Bruce Nauman. The sculptures, presented brilliantly like a fake luxury goods, just as common commodities are produced to attract attention with their color and shine, portray a human quality which demands reflection.

By Roberto Jacoby



About the Artist:



Syd Krochmalny is an artist and writer interested in the avant-garde and experimental art tradition that focuses on the relationship between art, philosophy and civic engagement. His contribution to the global culture lies in the deep and original combination of Contemporary Art, Literature and Academic Achievements. His complete body of work contains the articulation of experimental art procedures for the production of knowledge.

He is a key artist and contributor at the Center for Artistic Research (CIA) in Buenos Aires. Ph.D in Social Sciences, MA in Communication and Culture and BA in Sociology at University of Buenos Aires. He was awarded a postdoctoral fellowship by the Argentinian Research Council CONICET at the Institute of the Theory and History of Art Julio Payró in the Faculty of Philosophy and Arts at the University of Buenos Aires, and also a professor and researcher at Gino Germani Institute, at the Faculty of Social Sciences. Krochmalny was a visiting scholar at Columbia University, NYC, in the Department of Latin American and Iberian Studies (2014). He is a professor in both the Master and Ph.D. programs in Argentina and Latin America.

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