

stagh-ná – stack  
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Leevi Toija, Eero Karjalainen,  
Jonne Väisänen, Dominic Michel,  
Paavo Kärki, Hynek Alt

Smash it

Kill it

[R]ea[d]t it

Digest it

[R]ea[d]t it again

Like a cow

For eternity<sup>1</sup>

**Stagh-ná – stack** → to sweat, dig, grab, read, speak and repeat to find and/or open up (on(/))to something.

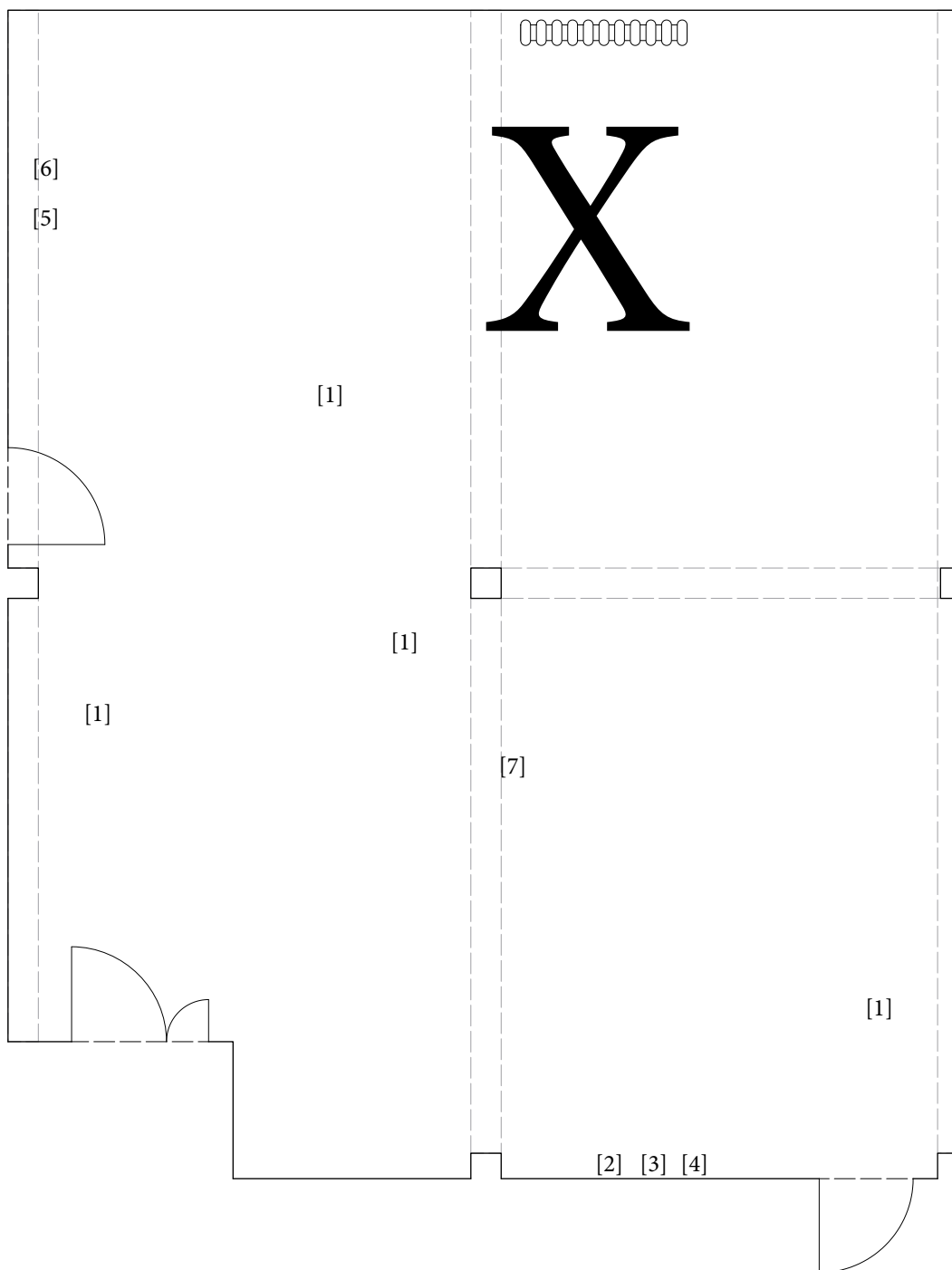
Concealed under layers and layers and stacks – lays a stratum of (mis) usages. Locations, meanings, signs, and initial ideas blurr and shift back and forth between lexicons eventually melting all back together into an (in)significant, altered entity. However, it all remains (un)clear in which realm they all belong to; the public and/or the private.

...and we will thread the needle and see which ones function in the public and which ones in the private realm.

Like the above written lyrics from a techno-ambient track suggests, Staghná is meant to be ruminated perpetually at least until the next exhibition in TOXI.

<sup>1</sup> Archive 2 "Dm Excerpts Between @skaeliptom & @chloewise\_" Varg<sup>2</sup>™ Track 12 on Nordic Flora Series Pt.5: Crus.

- Once upon a time, a sauna was a space to give birth, heal, and to perhaps open up. Nowadays such concepts are often associated with consumer wellness in TOXI these ideas are misused, turned upside down, and camouflaged into some sort of a metastructure an accumulation made out of the past. In the context of art it is clear that the erected structure will not be there for long either, and should represent some kind of value. However, the sauna can function as a temporary limbo to rethink the surrounding scenery as the central (and the only) (functional) (super)structure of the white cubical womb in the context of the affect.
  
- A(n) (painted) emergency exit sign of Paavo Kärki is taken out from its basic position of a wider archival project and displayed on the floor of the gallery space in three opened-up archival cardboard boxes, in which it was also sent to Zürich. In the new environment the very public and standardized sign not only attempts to gain privacy, but simultaneously becomes misleading and obsolete a representation of something very familiar to all of us, available in the closest Bauhaus. The painting does not show the way out, but perhaps invites to question the essence of the way itself. The work by Kärki is not actually a comment on a certain space - of this space, TOXI - but on the contrary it is rather a subtle shift from individual praxis to collective performativity. The gesture of taking one painting, shipping it to an exhibition is simultaneously a small alteration to a way of working for a short period of time and a significant blur between the public and the private.
  
- Once upon a time landline phones were the main artifacts of intercommunication, keeping the world wired (very literally in( )deed) today they have reached a state of obsolescence in their purpose. Dominic Michel's readymade sculptures transfer the absence of this mostly forgotten infrastructure into the semi-private art space a formal signifier of (private?) communication that was once commonly accessible right under the gaze of others. Whereas the obviously dysfunctional objects function as relics of communication through time and space, the tales once told through the phones still creep the viewers via their recognizable formal qualities and popular culture.
  
- The rotary off-set prints of Hynek Alt stacked on the floor offer the spectator a repetitive glimpse below everyday surfaces. The piles resemble of the usually overlooked (infra)structures, which supposedly keep the world running (forward) the pictured sewers, pipes and wires remind the visitor of the absence of such hidden necessities in-and-out the superstructure. "As part of a series of infrascapes, the holey city of infrastructures opens up a way to understand what multiple realities hide inside surfaces we don't immediately see through. As for the practice of opening up, it also has similar connotations."<sup>2</sup>



[1] Hynek Alt: *Untitled (Today)*, 2018  
Rotary offset press, 63x47 cm (Berliner  
format), 3000 pieces  
Print by MAFRA

[2] Dominic Michel: *Mid-May in a state  
that begins with "I", so two-dimensional  
that it can hardly be said to have a  
geography at all - the rays so insistent  
and palpable that you have to seek the  
darkness to think in words*, 2023  
Nippon OKI ODA-1360 (1991)

[3] Dominic Michel: *Connected and  
bounded by that silver chain that  
outlines the terrain of sensuality,  
transgression and vision*, 2023 FHF Safe  
Tel DST1 (2013)

[4] Dominic Michel: *A jungle of presence,  
a Dickicht of foresight, full of snakes,  
futuristic shamans, incredible confusion,  
piss, ghosts, sunlight, drifts, birds' nests &  
- eggs - joyful aggression*, 2023  
PTT 9-39 (1984)

[5] Dominic Michel: *Story  
and Emblem*, 2023  
Zellweger G.A. 24 (1932)

[6] Dominic Michel: *Punks dreaming of  
piercing their ears, animistic cyclists  
gliding in grinding dust through welfare  
streets of random flowers, roving  
pickpockets, smiling robbers of totems  
and loose change*, 2023  
Telekom Clubtelefon 5 (1995)

[7] Paavo Kärki: 27

[x] Leevi Toija, Eero Karjalainen & Jonne  
Vaisanen: x