







heavy metal produced in the universe through extreme cosmic events, , where conditions are right for heavy elements to form. Tin today, circuit boards, connectors, semiconductors, microprocessors, modern electronic manufacturing.

*Lampe, (8) 2025
tin, thorn branch, light bulb, cable, wood
59 x 59 x 18 cm*



*Lampe, (5) 2025
tin, petal, thorn branch, light bulb, cable, wood
59 x 59 x 18 cm*





*Lampe, (6) 2025
tin, flower, thorn branch, light bulb, cable, wood
39 x 39 x 12 cm*

*molten metal envelops delicate thorn branches without consuming them.
freezes in a moment of material contingency.
„fusing the foreign“ inaccessible core
attraction and repulsion.*

*thorn branch vulnerability, defense and the organic iconographic weight.
divine notion reduced to the „profane“ material world. markers of the monstrous proximity of the Real,*

objects, sculptures, casting shadows
shadow, truth not in the object itself gap,
distortion between the object and its appearance.
light scans the space

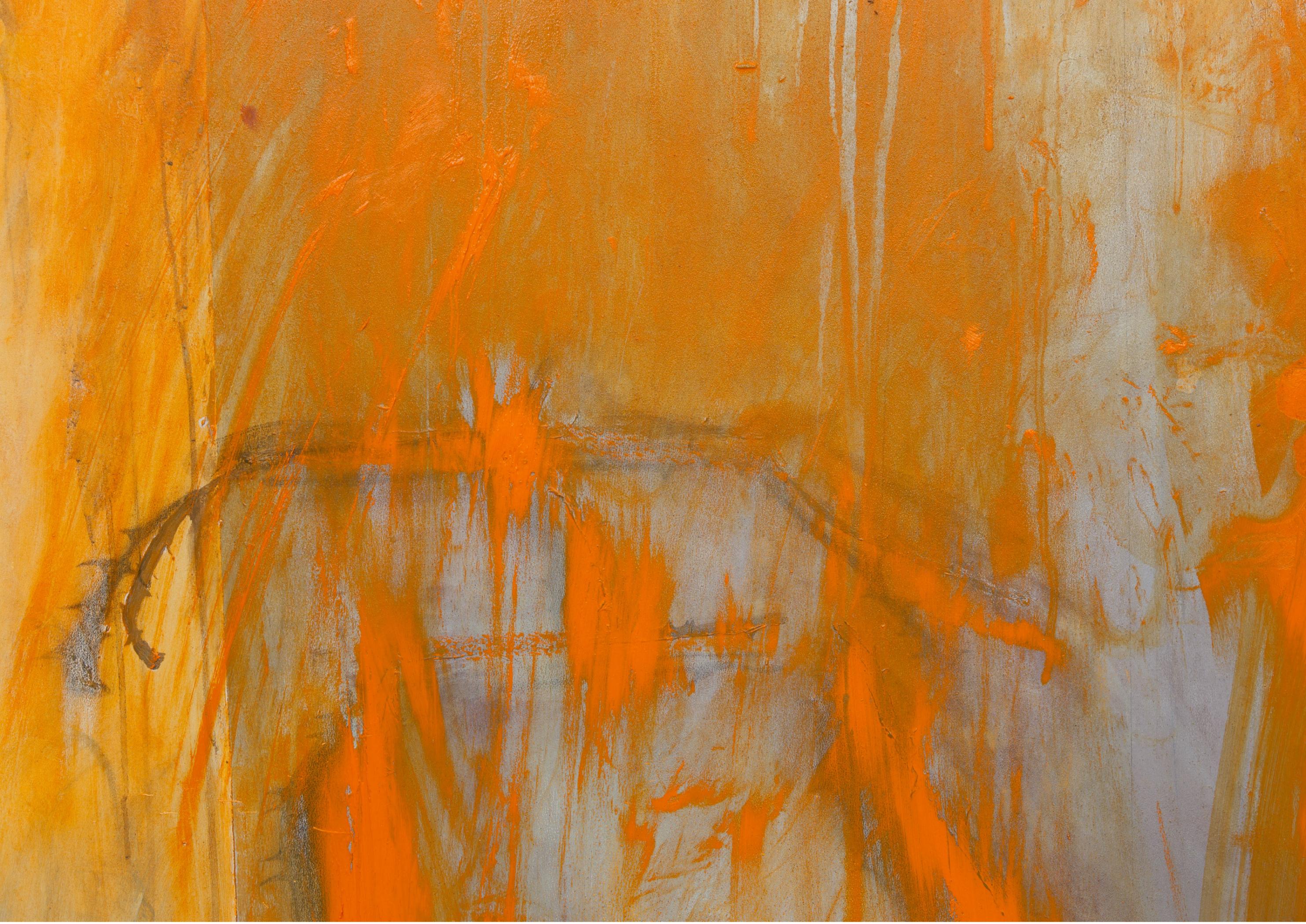


Lampe, (4) 2025
tin, petal, thorn branch, light bulb, cable, wood
49 x 49 x 15 cm

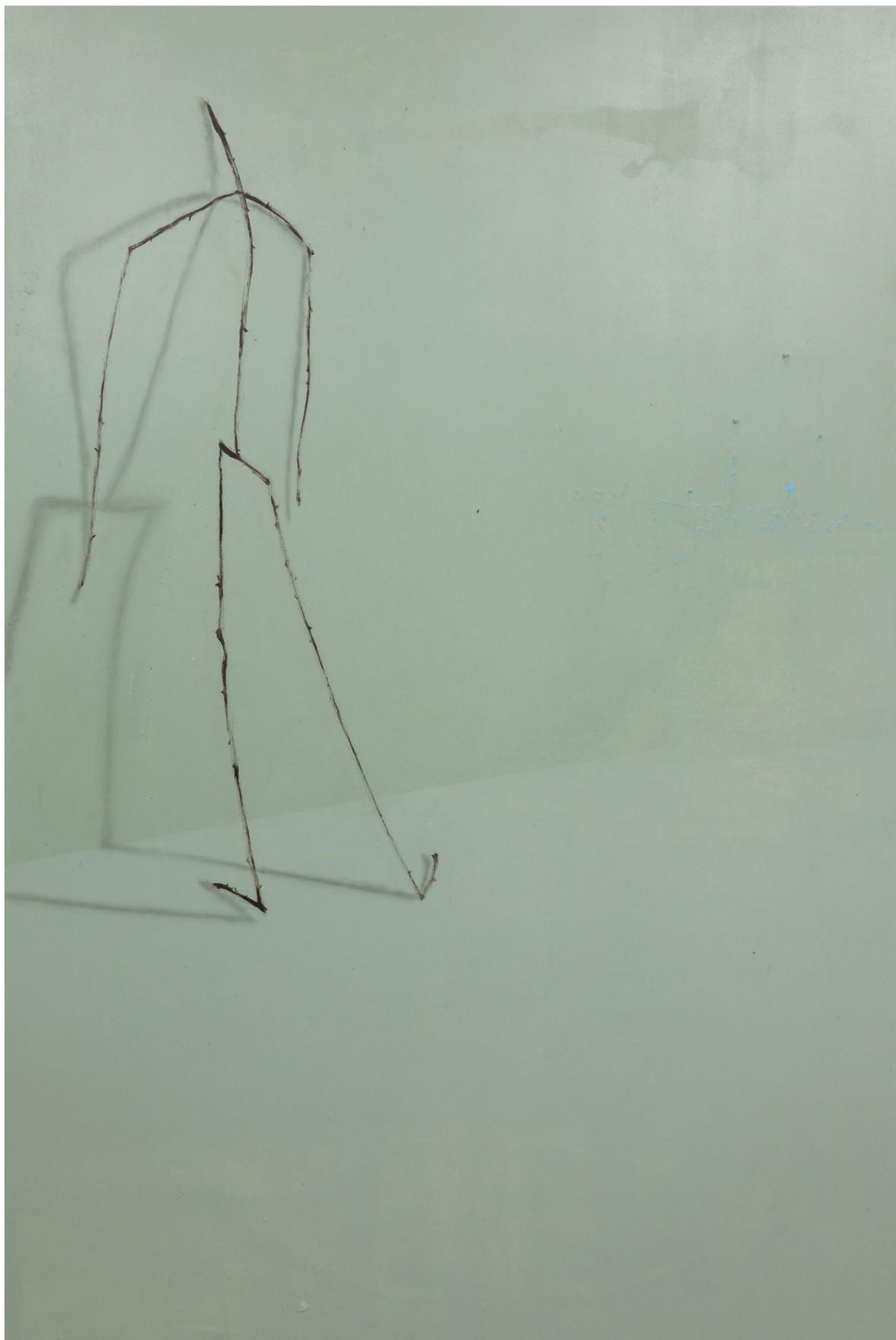


Mladen Dolar (from Slovenia) has a great anecdote about Freud's 1898 visit to the Škocjan Caves (Slovenia) and his accidental meeting with Karl Lueger (notorious for his blatant anti-Semitism and role model for future demagogues) in one of those underworlds; the story continues with how Emperor Franz Joseph (a relic of a traditional paternal figure) refused to confirm Lueger's appointment as Mayor of Vienna, fearing Lueger's populist ability to stir the masses, shamelessly abandoning decency, politesse and manners. For the first time, early capitalism produced so much „surplus“—an excess of mass emotions and social anxieties—that the old, rigid state couldn't contain itself, marking the birth of the proto-populist...

Einzelfallhilfe, 2026
wood, mdf board, acrylic, oil, aluminum frame
183 x 120 x 2 cm

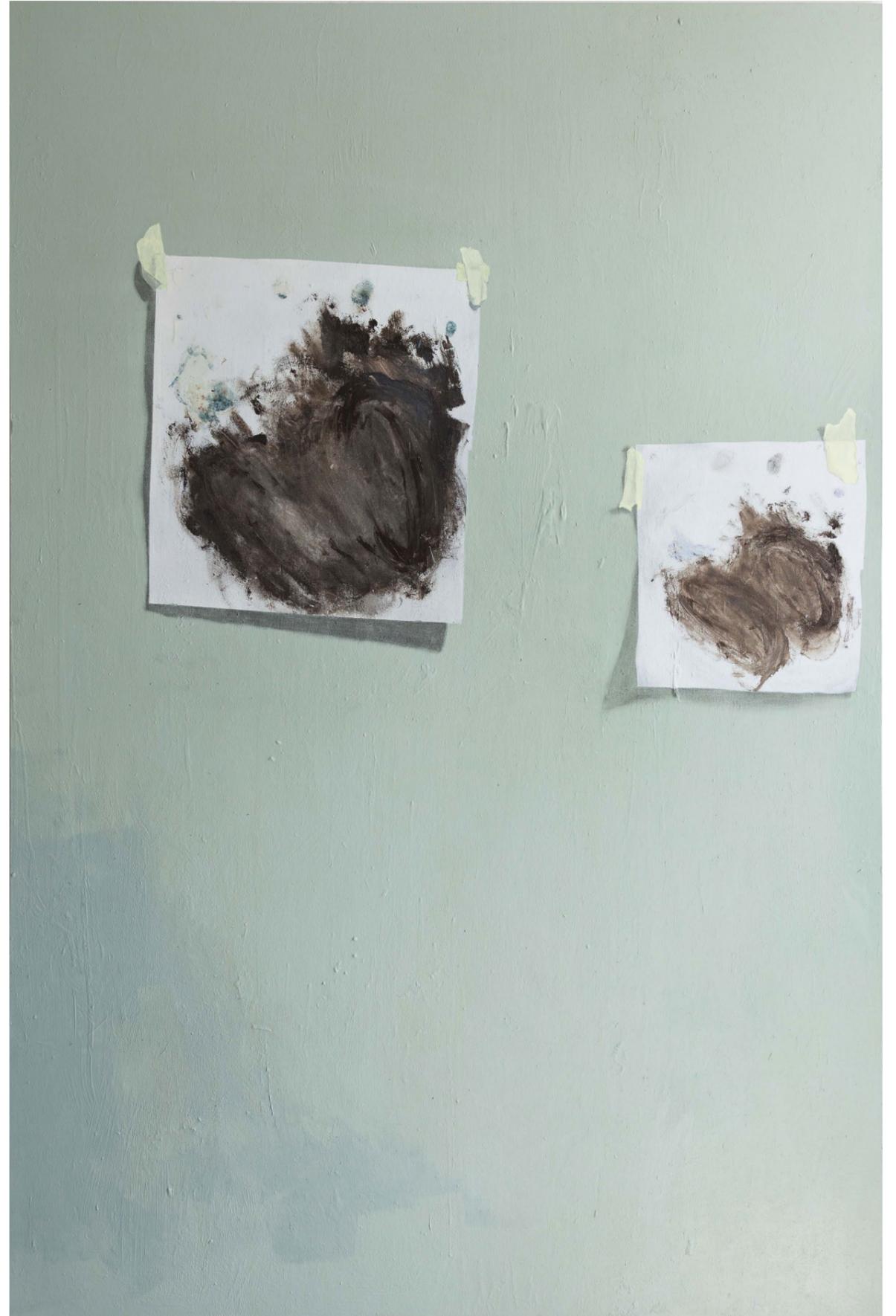


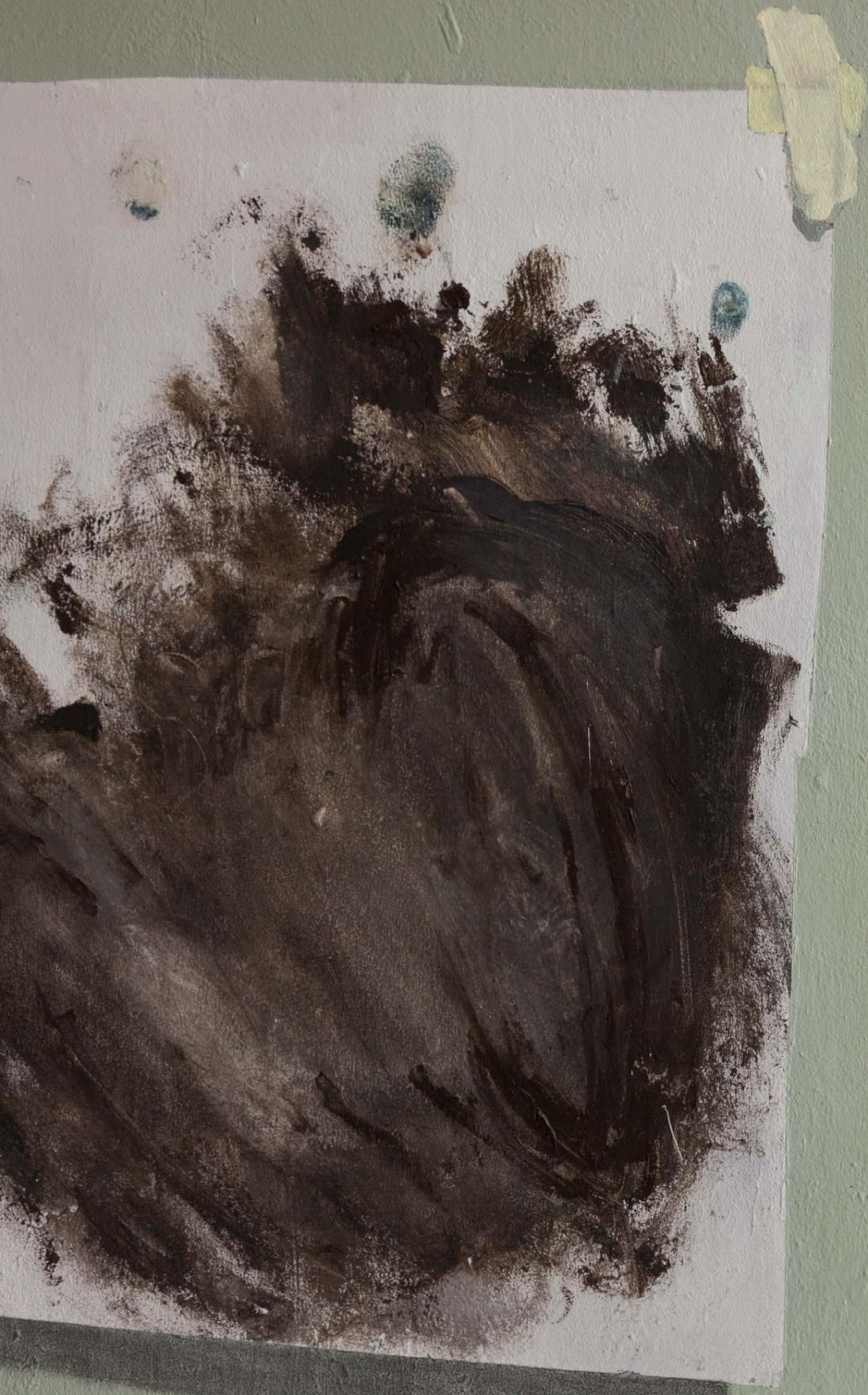




Niemand, 2026
wood, mdf board, acrylic, oil, aluminum frame
183 x 120 x 2 cm

the sacred and the profane, 2025
wood, mdf board, acrylic, oil, glue, aluminum frame
183 x 120 x 2 cm





*ideology thrives
claiming „post-ideological,“ but reliance on structured fantasies proves
more deeply immersed in ideology than ever.*

***plague of fantasies, 2025**
wood, mdf board, acrylic, oil, aluminum frame
183 x 120 x 2 cm*







mangelmann, 2025
wood, mdf board, acrylic, oil, aluminum frame
183 x 120 x 2 cm









*(fingernägel mit zange rausreißen und in buttermilch tunken), 2023
wood, hdf board, paper, acrylic, oil, glitter, aluminum frame
150 x 200 x 3 cm*





*Lampe (1), 2023
tin, steel, lightbulb, cable
90 x 55 x 48cm*

Eugen Wist (b. 1989, former USSR) *Fine Arts at the University of Applied Arts Vienna and Städelschule Frankfurt.* artworks installations, elements of migration to Germany, traces of being recycled, ambivalence

longing, transience, alienation, reflected in practice. uses a range of materials, tension between control and chance— merging

castings, thorny branches fuse

sculptures atmosphere. frozen motion. light painting almost iconographic.“ shadows can lift



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„Wo stehst du, Kollege?“

For those who do not know me personally, yet find themselves under the contemporary pressure of shamelessly having to figure out where one „stands“ ideologically and politically, I wish to dispense with elaborate statements here.

I simply want to convey that on most issues, I hold a position similar to that of the protagonists of the Ljubljana School of Psychoanalysis!

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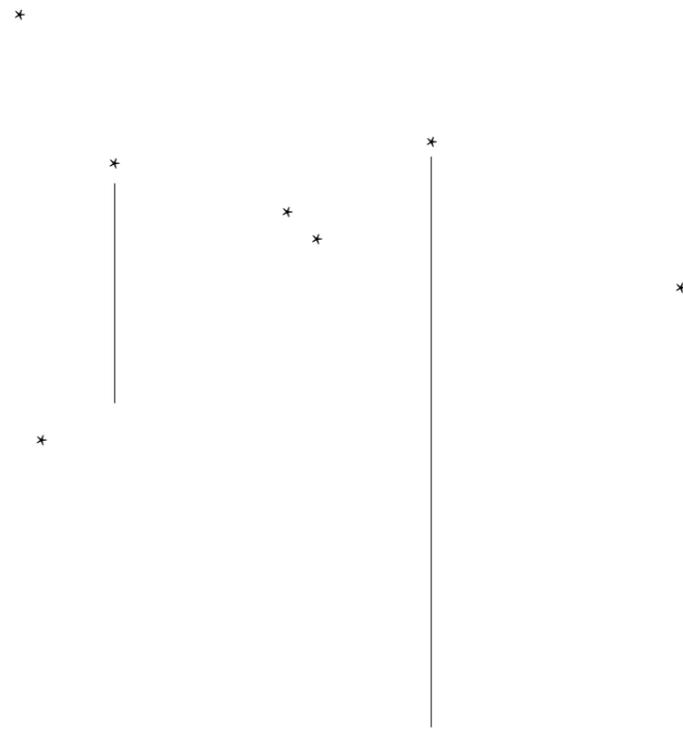




BLUMEN I,II, 2022
Plexiglass, steel, LED tube, cable
200 x 35 x 35cm
Österreichisches Kultur Forum, Berlin



*BLUMEN I, BLUMEN II, 2020
Plexiglass, steel, LED tube, cable
280 x 35 x 35cm
Former studio in Gwinnerstraße, Frankfurt*



video link: <http://www.muhy.com/eugenwist.html>



Standard Time, 2022 07:09 min screened at Medium P, Berlin and muhy.com

2000 – Millenium – Jahrtausendwechsel – Euphorie – Boris Jelzin tritt zurück – Wladimir Putin wird ernannt

...

Interview:

<https://passe-avant.net/interviews/das-personliche-und-das-unpersonliche-eugen-wist-max-eulitz>

...doubt at center stage. Wist's film tolerates contradictions and lingers in the ambivalences of human longing and belonging instead of following a logic that seeks truth and tradition, yet only finds hollow symbols and conspiracies.

Here, possibilities to inhabit several places simultaneously are explored: the grandmother in the field in Siberia, the Love Parade in Hamburg, the studio building of the Städelschule. The present and the past, past future and future past, all exist in parallel. Toleration instead of expulsion – and the recurring motive of hope: dancing, laughing, Westgeld.





systemic enjoyment 2 2024
linen, acryl, oil, pencil,
30 x 40 x 2 cm



systemic enjoyment 3 2024
wood, mdf, acryl, pencil, tin
30 x 40 x 2 cm

floret, 2022
tin can, tin, stainless steel, flower, glitter
25 x 12 x 15cm
Scherben, Berlin





*Lampe (0) 2019
tin, steel, cable, LED
160 x 80 x 80 cm
Neue Alte Brücke*





Longing Limbs 2019
tin, steel, cable, LED





exhibition title: tin cry, 2016
aluminum sheets, blue amirican apparel jacket, tin, Iris, blue stone, welding glove, sand









Nappers, 2016
ceramics, steel
45 x 35 x 35 cm
MAUVE, Vienna

Schläfer, 2018
oil, acrylic on canvas
160 x 114 x 2 cm

