



eugen wist

Hysteric, 2025
wood, mdf board, acrylic, oil, silver leaf, aluminum frame
183 x 120 x 2 cm





Plus I, 2026
wood, mdf board, acrylic, oil, silver leaf, aluminum frame
183 x 120 x 2 cm

Plus II, 2026
wood, mdf board, acrylic, oil, silver leaf, aluminum frame
183 x 120 x 2 cm







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



Mies van der Rohe Haus Berlin & Concentric Group– Record Launch & Listening Event

*Celebrating three new 12” vinyl releases by:
Euro TV (Nicholas Cheveldave & Will Sheridan Jr.)
Angharad Williams — ‘Now watch this drive’
Sung Tieu — ‘Civic Floor’*

Based in London, Concentric Group is a record label for promoting artists’ audio work, set up in partnership with Bauhaus Dessau Foundation.



„Wo stehst du , Kollege?“

For those who 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.

Put simply, I hold the Ljubljana Lacanian School in the highest regard — adopting a nearly dogmatic stance toward their theories, as I believe theirs is the only truly emancipatory approach.



Light, (5) 2026
tin, flower petal, thorn branch, light bulb, cable, wood
79 x 79 x 19 cm

molten metal

thorn branches

contingency

fusing the foreign

attraction and repulsion

vulnerability, defensiveness and the organic

iconographic weight

profane material world

casting shadows

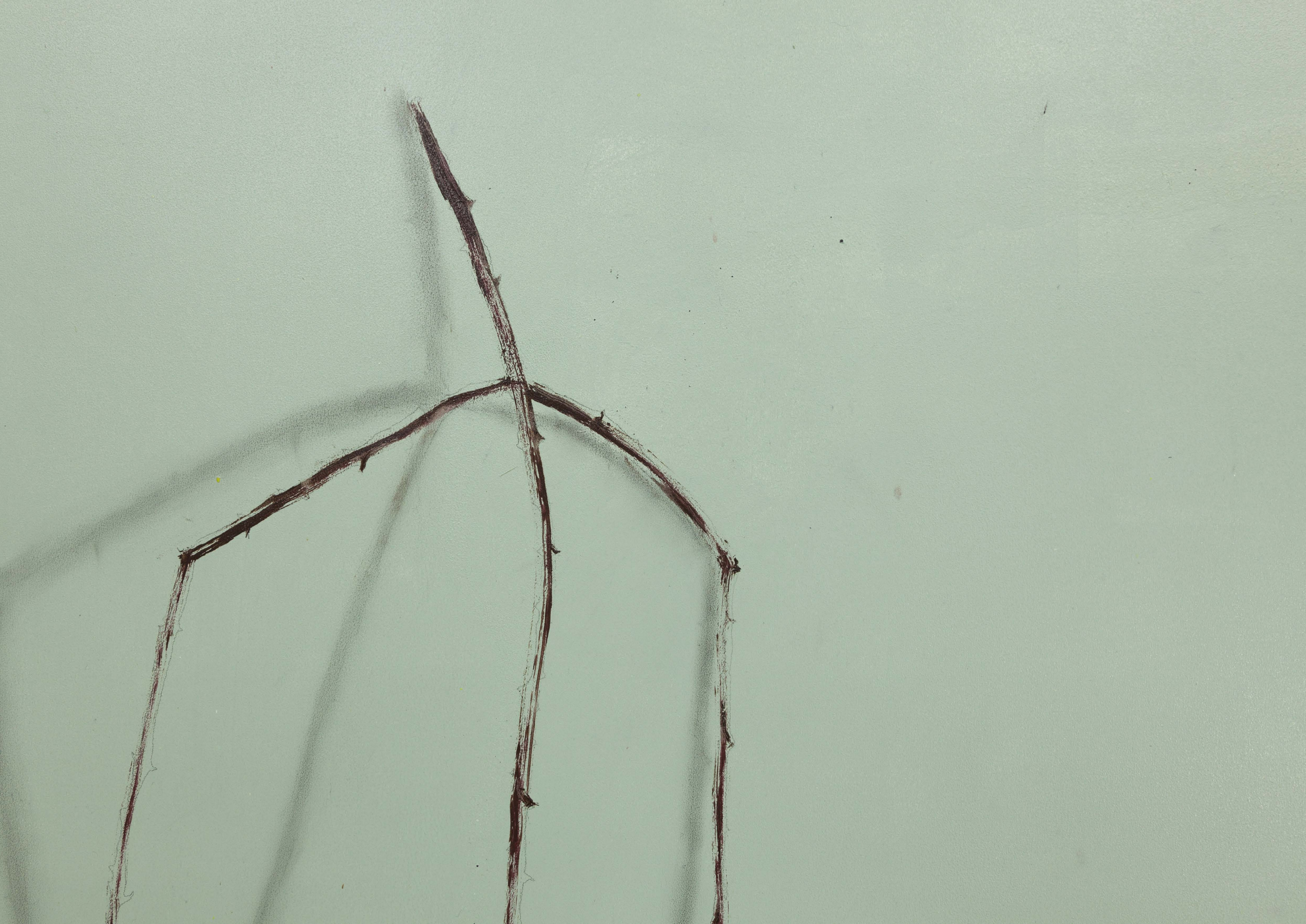
drama

*tin is forged in violent collision of two
neutron stars*

tin today

*circuit boards, connectors, semiconductors,
microprocessors, electronic manufacturing.*



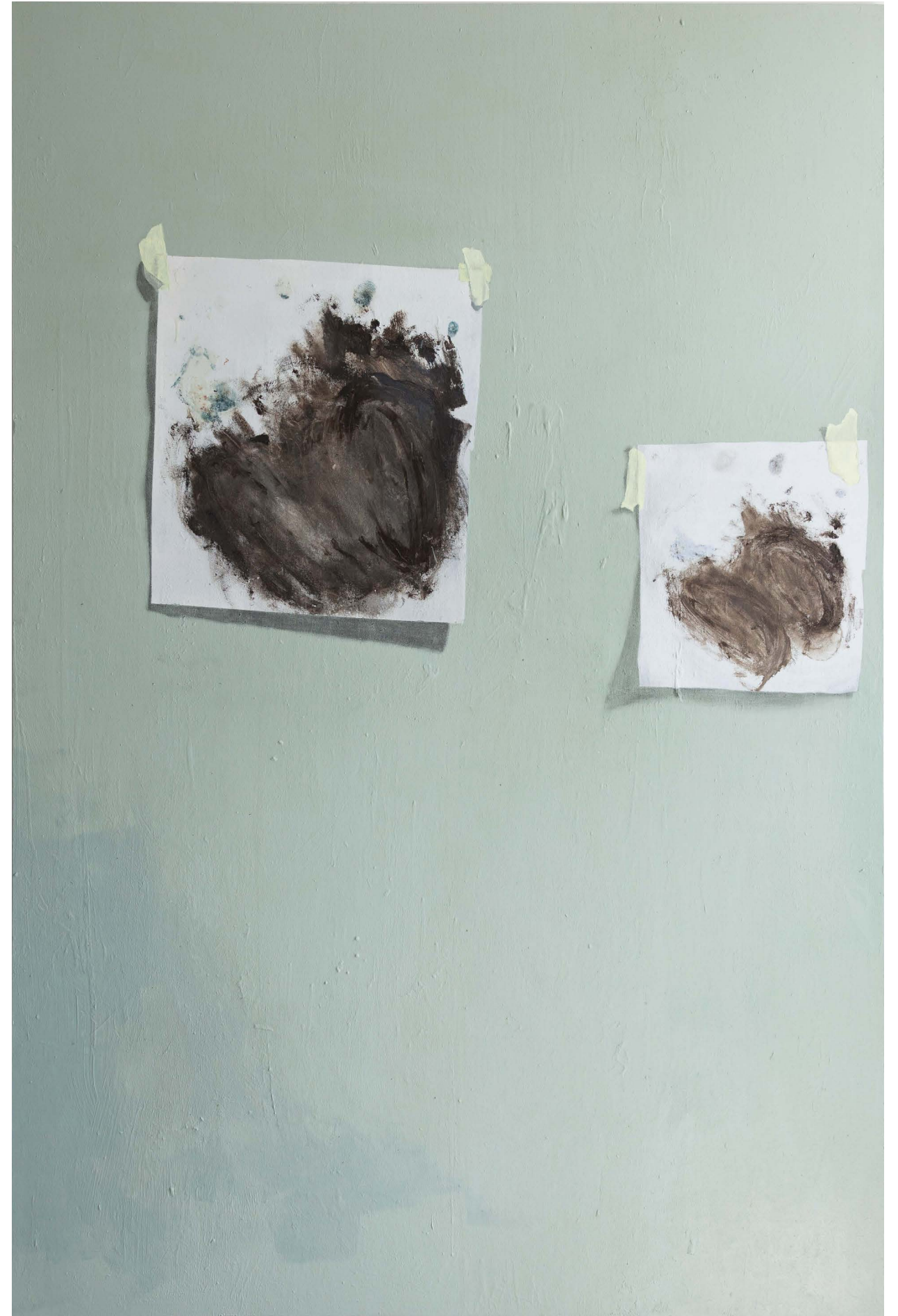




Adam (the proto-man) represents the unemancipated „pre-subject.“ He exists in the immediate, harmonious, and unreflective unity of Paradise – a state of purely animal or vegetative inertia. Because Adam merely obeys the divine status quo without internal friction, he lacks the radical negativity, self-division, and gap between essence and appearance...

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

The divine is trapped right here in the mud with us.



the sacred and the profane, 2025
wood, mdf board, acrylic, oil, glue, 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*

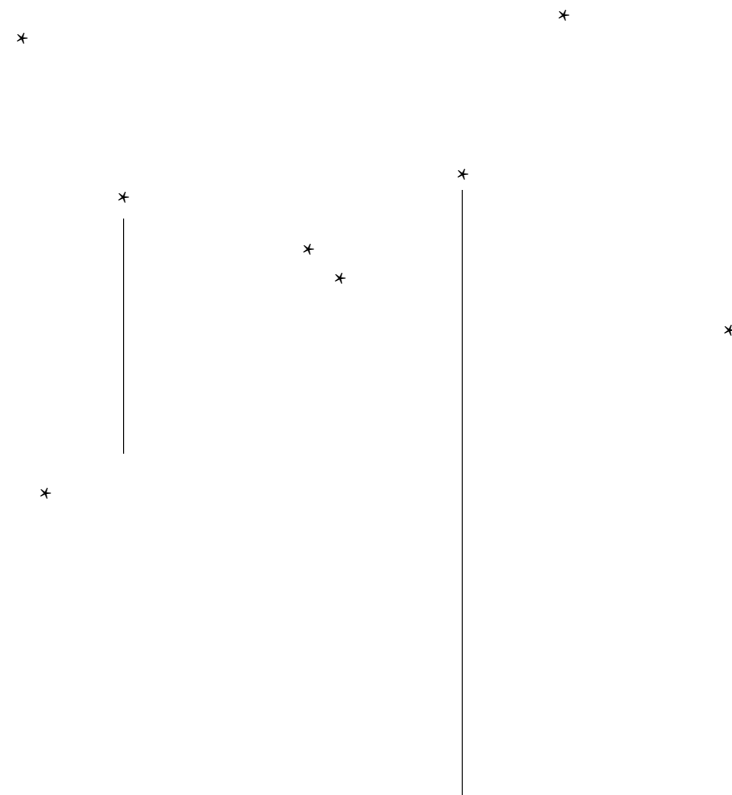




BLUMEN I,II, 2022
Plexiglass, steel, LED tube, cable
200 x 35 x 35cm
Österreichisches Kultur Forum, Berlin



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



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



Standard Time, 2022 07:09 min screened at Medium P, Berlin and [muhry.com](http://www.muhry.com)

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

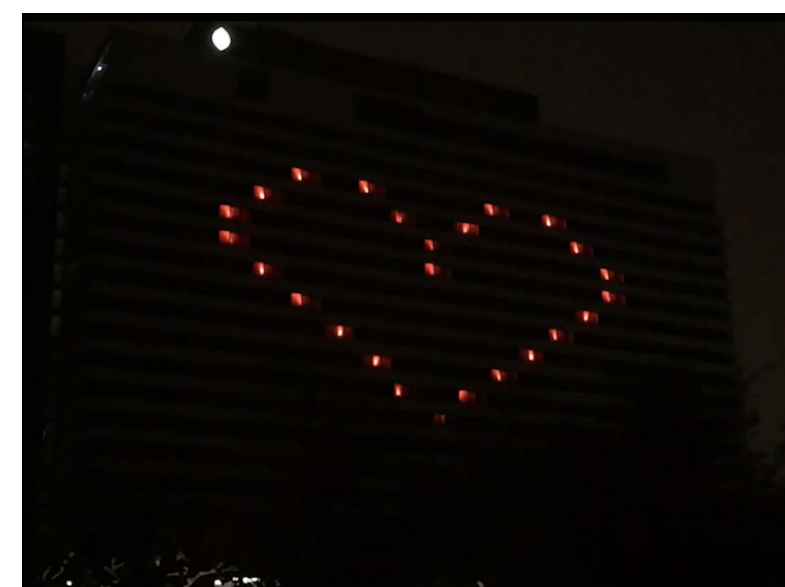
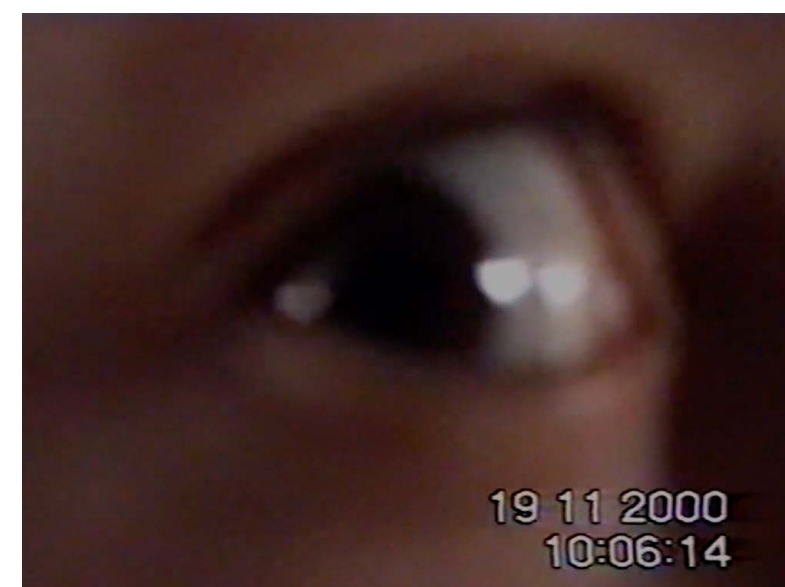
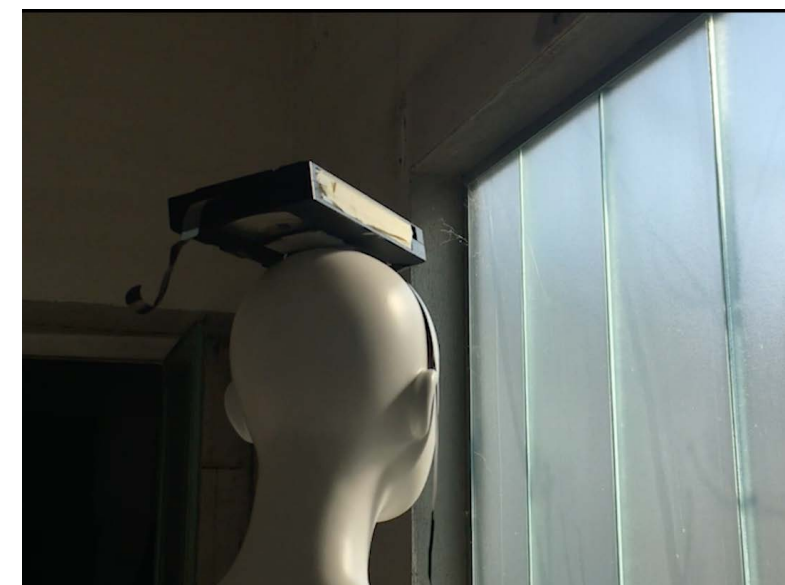
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Interview:

<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 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 amircan 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

