

Paul Sochacki  
Epistemic Heartbreak

# Lecture

05.12.2015  
opening reception

I / the lecturer introduces himself to the audience









II / speaking the echo







“Can u smell my Heartbreak?”  
“Yes, I do!”



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**Paul Sochacki Epistemic Heartbreak**  
Dec 5, 2015 - Jan 16, 2016

Opening: Sat, Dec 5, 7 - 9pm  
Lecture: Sat, Dec 5, 8pm sharp

A picnic blanket on canvas, a casual group with cake (or cheese?) sitting around it, a bottle, a few glasses of wine. Here they are, mouse, carpenter, colonial bird, English, unknowns, octopus (with half-bald head), a dog, laying something, namely, "we are human". And then, "one natural", "Smoking Ads (2015)" is the frame of this painting by Paul Sochacki. It is part of an exhibition, that is titled *Epistemic Heartbreak*, which somehow seems to make sense: it's crawling with breaks. Animals that claim to be humane and therefore must the reason *about* devices that smoke and somehow argue that smoking kills, humor and captions. Inwardly to the conviction that comes with this cluttered, calculated way of breaking. But just at the first glance: at second glance, complex and paradoxical, tip to the point where you suspect that it might not be thought out at all, this way. The breaking of corporate wit and the breaking of the heart, I would be lying if I said that I know what this is all about.

The feeling comes on, as I look at the other paintings in this exhibition. A few other examples: first and foremost the series *Le moule est un portrait* (2015). It serves as a structure for the exhibition (like a planetary system); mouse faces with eyes and mouths wide open (except according to the site they are world faces and are said to find they are actually sun faces). Inside of *On the mouse face W. Einstein* (2015): a big, holey cheese with a viceroy-looking bumble in front of it, and some tamed, but right crackles over sitting in line, the problem here is not the combination of carrots with topics of power and exclusion, the combination of the pictorial language. The problem is that the analogy within the pictorial language? But a mouse face for people? No idea, but it is intentional? And then there is the big stomach, laid on so thickly that the And then there is the big stomach, laid on so thickly that the And then there is the big stomach, laid on so thickly that the *Franny* is a human right (2015): again, it's at skewed and folded many levels - indescribable, hunched, human right on many levels - and laughs just the publicly correct, leaving a slightly uncomfortable feeling. One step back: who says that the mice want to go into the cheese for dancing rather than eating, because maybe they are very hungry?

In short: There is more than just one crack running through these images. They split open - between the verifiable, claims and the expectations that they raise between humor and tragedy between paralyzing the world and separation, between complexity and simplicity. The world's heart is breaking in the image. And just gently, its thin with its own water fountain. But it cannot. Only on the canvas.

Text by Dorothea Müller  
Translation to English by Nina Franz



LIST OF WORKS

HALLWAY

*Le moule est un portrait*, 2015,  
Oil on canvas, 120 x 90 cm

FRONT ROOM (left to right)  
*Untitled*, 2015,  
Oil on canvas, 140 x 120 cm

*Smoking Ads*, 2015,  
Oil on canvas, 140 x 170 cm

*Epistemic Heartbreak*, 2015,  
Oil on linen, 150 x 110 cm

*Le moule est un portrait*, 2015,  
Oil on canvas, 70 x 60 cm

BACK ROOM (left to right)

*Being Hungry is a human right*, 2015,  
Oil and wall paint on linen, 145 x 100 cm

*Le moule est un portrait*, 2015,  
Oil on canvas, 71 x 52 cm

*Shelf of Democracy*, 2015,  
Found objects on metal shelf, 190 x 80 x 70 cm

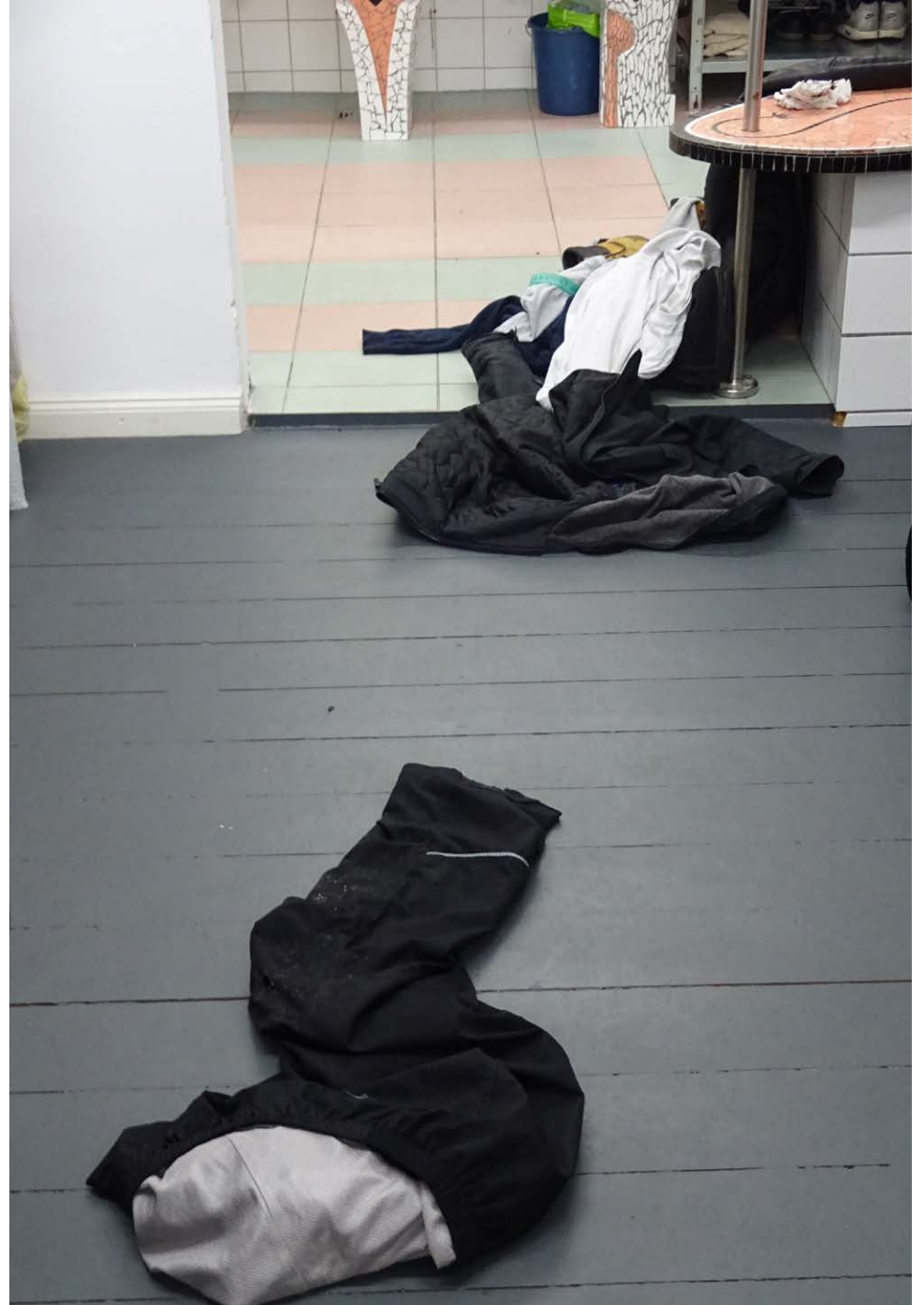
*Untitled*, 2015,  
Oil on linen, 125 x 100 cm

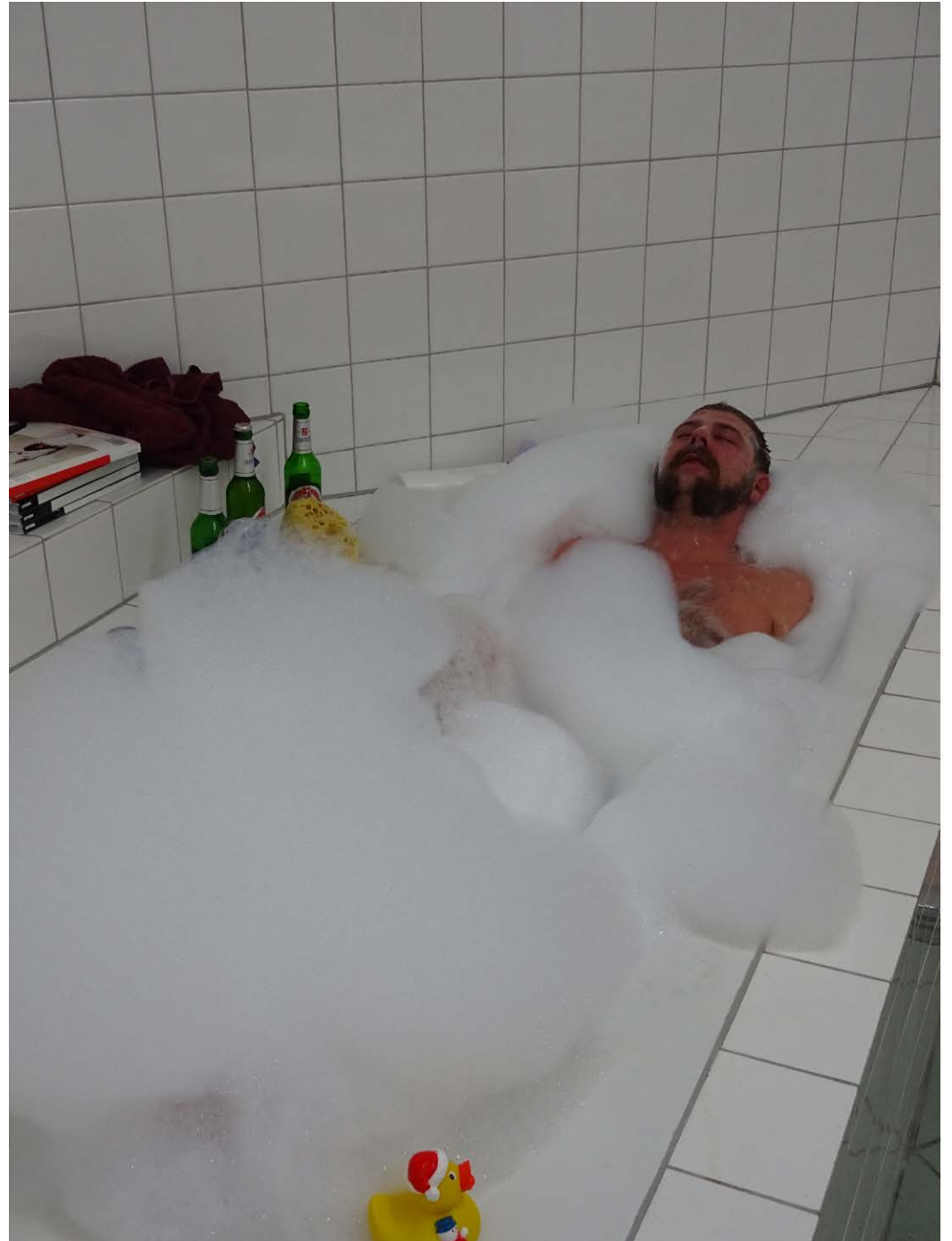
III / meditation





“Oh my god!  
He’s reading Artforum!”







IV / farewell: the audience must go



