

Alex Jeskulke, Jiwon Song, Jonas Strobl, Minjoon Kim, Tobias Friedauer
Dream of an Electric Frog

11 – 28 Dezember 2025
Opening 11 Dezember 2025, 15 Uhr
Galvani Galerie, Galvanistr. 12, Nürnberg

A street named after a scientist who sought to understand the electrical energy within living organisms. On this very street lies a space that operates entirely without electricity. Here, a place for reflection emerges, one that probes the complex differences and subtle similarities between human-made structures and natural lifeforms. The works in the exhibition present clearly defined, deliberately constructed bodies. Yet in the absence of electrical support, they respond to environmental conditions with a vulnerability reminiscent of living organisms. Their proximity to the living becomes perceptible: built with intention, yet open to change.

Alex Jeskulke
Aura Farming, 2025
40 x 100 cm
inkjet print mounted on aluminium, aluminium frame, glasses, water, eggs

In 1937 Sowjet-Armenian engineer Semjon Davidovich Kirlian, accidentally discovers a phenomenon that is able to visualize and therefore record electric discharge. This results in an image showing luminous lines surrounding the photographed object. Some years later, after the Kirlians themselves helped cultivate a sense of mystery around the phenomenon. It eventually found a place within various forms of non-conventional medicine, where it's sold as a way to diagnose health issues by reading the images it creates. Somewhat similar to X-Ray Diagnostics. Often marketed as Aura-Photography, this led me to remember an essay, one that is hard to avoid when thinking about the auratic in relation to images. But when it was written two years prior to the discovery of Kirlian-Photography, this was not what the guy meant. I prefer to think of it as the idea that every image is inevitably charged with its own history, rather than the concept of an invisible halo, often imagined as shimmering with color. Are we really to believe that a photographic technique is supposed to be able show the energy currents of a living being? Photography, of all things? A medium that, due to its reproducibility, is traditionally regarded as less "charged", when compared to painting and sculpture. I am really starting to think there's something foul here...

Jiwon Song
IIIIIIIIII, 2025
size variable
textile

microbiome composition recipe: 70_21107_540(1,2m) 64_letto_93(0,7m) 64_letto_85(0,7m) 63_08334_019(0,7m)
81_10004_051(1,0m) 1633-05-2(1g) 1302-74-5(3g) 1308-87-8(7g) 1307-96-9(5g) BL-20240503 (1m)
25_701939_000(15m)

Jonas Strobl
BOX (appropriate), 2025
150 x 150 x 120 cm
aluminum, thermometer, eggs, plastic, wood

The central question of the work focuses on how meanings migrate, overlap and are reconfigured when an existing cultural object is transferred to a different context. Through the act of appropriation, an existing object or image can be removed from its original context in order to readjust its meanings. The gesture of this action is both analytical and provocative. Appropriation has a „transgressive“ potential because it deliberately crosses boundaries: those between original and copy, between ownership and access, between permitted reference and unauthorized appropriation. This transgressive character of appropriation carries the risk of meanings slipping away, and it is precisely this moment that is exploited to open up existing systems through alienation, repetition and rededication.

This perspective forms the basis for the installation of the piece, which uses an enlarged experiment set as a canvas and takes Hans Haacke's „Chicken Hatching“ (1969) as its starting point. Haacke's work showed the hatching of chicks as an ongoing, uncontrollable biological event—a process that eludes pure observation as much as it does predictable repetition. *BOX (appropriate)* transfers this approach to an artificially scaled setting: the experiment itself becomes the object of appropriation. The enlargement of the box intensifies the focus on the repetitive act of observing, waiting and starting again. By shifting to an exaggerated format, the cycle of experimental repetition—preparation, process, result—is simultaneously staged and questioned. *The artwork* thus attempts to take up Haacke's original experiment while at the same time making the act of repetition itself visible as a central artistic action.

Minjoon Kim
Sp(h)ea(r)k, 2025
26 x 26 x 300 cm
aluminium, speaker, sound loop (5 min), earrings

The ear-shaped speaker seems as if it is listening, and also as if it is speaking. The sound that always came down unilaterally from a high place moves to a low position, losing its direction and breathing in a different way. What is heard inside is the inhale just before speech, an ambiguous moment that remains without yet having meaning.

Minjoon Kim
My Hea(r)d, 2025
21 x 6 x 19 cm
aluminium, earrings

Minjoon Kim
untitled, 2025
20 x 8 x 24 cm
aluminium

Tobias Friedauer
Stone, Impact, 2025
42 x 56 cm
archival pigment print, frame

Tobias Friedauer
Feet on Dashboard, 2025
42 x 56 cm
archival pigment print, frame

Dream of Electric Frog ties in with Luigi Galvani's historic experiments, in which life and electricity first came into contact—that fleeting moment when an invisible force passes through the visible and causes something to twitch. The works resonate with this moment of discharge—a spark between science and myth, between body and environment. It asks where such tensions appear today: not in the laboratory, but in the landscapes that surround us. Two photographs are installed: in the first, legs traverse a green forest landscape — a gesture between movement and stillness, an echo of the frog legs in which energy stirs. The second shows a stone on the beach, struck by the incoming tide — a frozen moment of impact, dissolution, electrical tension between water and matter.