

Micah Schippa-Wildfong is a Chicago based artist, writer, and musician. They have recently shown with Kiang Malingue in NYC, The Chicago Cultural Center, and Triangolo in Cremona, Italy. They have upcoming shows with ACUD in Berlin and DISPLAY in Parma, Italy.

Micah Schippa-Wildfong
A snake whose mouth is perfect
(7 scenes produced remotely)

Astoria Artshow
September 10 – 13, 2026
Astoria Garage
Trautsonsgasse 4, 1080 Vienna

Pech (Pinacoteca. Künstlerische Diskurse in Theorie und Praxis), Große Neugasse 44/2, 1040 Vienna. ZVR: 157434583. Supported by the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport (BMWKMS), the Department of Culture of the City of Vienna (MA7), and the 4th Municipal District of Vienna, Wieden.

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In a similar way that a classical composer might create a score, that is, a series of instructions meant to be poetically interpreted by various musicians across great spans of time, an artist might create a scene. That is, in the same way aquariums are literally small worlds, I create suspended or silent theater (theater collapsing into a garage). First in that they are stages, second in that they are literally and figuratively inspired by prior performances, photographic gestures, sculptures etc. here made into their own concatenations. Third, that they are fluid and alive because the objects are decomposed (a word which shares its root with composition and composer), in real time, and also because they will go on to have other lives of their own.

There is also the fact of their creation, which is that I worked directly with Bruno Mokross of Pech to source and assemble these scenes/objects/stages, what have you, remotely. The feedback loop that was created between us reminds me of devised theater, wherein a group of persons directs a piece of theater together, ad hoc, evolving in real time, rather than a single person administering order and direction. I therefore allow my authority over the works to dissolve, like the objects themselves. Even if the idea for the work may have, years ago, started in my head, it rolls outward into the hands of others, where it changes and is reformed in ways I can never predict. So, of course, the work relates to the aesthetics of destruction, my personal queer experience perhaps of systemic violence, or theories of object relationships in our hypercapitalist milieu, post-conceptual techniques of storytelling and making etc. But they also represent a dialogue that formed between two people; a sort of meta ouroboros (a snake whose mouth is perfect), who, instead of warmaking or profiteering, chose to do something poetic, absurd, but necessary in the face of all this seductive exacting realism.

“all fish in the night become birds”

Micah Schippa-Wildfong

A snake whose mouth is perfect (7 scenes produced remotely), antique Kodak Agfa Ansco box camera, sheet music ash, various light fixtures & bulbs, decanter with iodine, super8 film viewer, quartz clock movement mechanism & clock hands, various glassware, photograph of soldiers, glue, salt, saltwater, lacrimal solution (false tears formulated by the artist), red vermouth, lighting dimmer, typewriter, ink, speakers, doorhandle, thermometer parts (all objects found), dimensions variable, 2026

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