



unlicensed dreamstime® stock image

Excerpt from the lyrics of Window Shopper (2005) by the infamous rapper 50 Cent:

[illegible]

It is repeated twelve times in total, and therefore rather unlikely to be overheard. It also happens to be the title of the song. The message seems clear, but I still find myself quite confused. Blending the second person *you* and the third person using *is* (or *'s*) is a slangy effect of style, but I want to believe there is more to it. Could this be most generic *you*? A *you* with blurry boundaries, shifting from personal to social and then back to a somehow personal but alienated and confused *you*? So close yet so far, so you yet so everyone, everyone but the one who says *you*, the *I*, namely 50 Cent.

This is precisely the *you* that window shops. The shop window projects you in a cosmos of goods, displayed on bodies and body parts. The bodies merge the space between you and commodities. That's when you turn into *you*. You no longer are a window shopper, *you's* one. Supposedly ideal bodies, shiny mannequins standing in a serene Contrapposto. They could just as well be made of stone or bronze. From a block of clay to a mould, and then to shells of fibre and epoxy. Plastic turned into plastic, a *you* capable of being shaped. So, you navigate through the maze of the malls, you take the escalators and see yourself mirrored to infinity in the other escalators. And you are certain you are just window shopping - "No thank you, you's just looking around". As you are wandering somewhere in between you and *you*, there comes 50 Cent. He is just as confusing, but he is not as confused. He makes it clear that he is on another side, but where exactly is that? In the music video, he is depicted loitering around in Monaco and Cannes, in the middle of consuming the most glamorous goods. The goods *you* is said to be looking at. Does that make him a mannequin? Is he the ideal on which these goods are displayed? Could it be that you, *you* and 50 Cent are one? I told you it is confusing but it gets even worse. After you leave the mall, still passing windows and showcases, you see *you* with a supposedly perfect body and it is also 50 Cent's body, but you also see your own reflection in the shop window, and the reflection of the street behind you, and that is moment when you see the reflection of a milky white Porsche Carrera "rollin', rollin', rollin'". At that point, you could get mad as fuck when you see him ride by (50 Cent's words).

But the milky white Porsche Carrera crashes into a wall. You turn back and see that it was not 50 Cent driving the car, but a dummy. A dummy echoing the mannequins in the shop, just before it hits the air bag and gets dismembered, stuck in an eternal collision. All of this is so surreal, yet so so real. You, *you* and I, all together, hope it's just a bad dream.

Text by Franz Grimm & Emanuel Strauß

—

Emanuel Strauß' *Dummy* serves as a bridge between the ancient legacy of sculpture and its contemporary alienation, embodying both fiction and reality. It strips the human form down to a hollow shell, a standardized replica—only to let it re-emerge, raw and spectral, pulsing with an eerie, almost defiant vitality. In this encounter, detachment eclipses recognition; we stare into the vacant gaze of what feels like the very core of sculpture—its mime long eroded by the corrosive force of consumerism, leaving behind a ghostly effigy that stares back. It's a fragile excavation of the porous boundaries of self-perception—a space where meaning perpetually fractures into splintered echoes of material and cultural memory.

Dummy by Emanuel Strauß will be on view at 2322 *Showcase* from 17.01. - 14.02.2025. Opening on the 17th of January 2025, from 19:00.

For press inquiries, images, or further information, please contact hannah@2-3-2-2.com

Emanuel Strauß (*1997, Hamburg) is studying fine arts under Monica Bonvicini at the University of Arts Berlin since 2022. His sculptures and installations often draw on spatial circumstances as well as found materials and objects. These are dismantled, de-functionalized, and reassembled into new sculptural units, without completely losing or overwriting their original character and semantic context. Through the combination and recontextualization of these elements, Strauß reveals contradictions and points to a broader context.

Exhibitions:

„Haus“, 2024, Galerie Gruppe Motto, Hamburg
„Sockel“, 2024, BcmA, Berlin
„in between echos“, 2024, Frappant, Hamburg
Spatial 2022, Funkhaus, Berlin
Festival Theater Formen 2021, Hannover
Sahlkamp Galerie, 2021, Hannover
Line 6, 2020, Faust, Hannover