

THEA DJORDJADZE
QUIET SPEECH
IN WIDE CIRCULATION

SCREENING ROOM
ANNA FRANCESCHINI

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English

With *Quiet speech in wide circulation*, Georgian artist Thea Djordjadze (Tbilisi, 1971) and KIOSK present the artist's first ever solo show in Belgium. The exhibition's title refers to the venue's original function as an anatomical auditorium, where the softest whisper resonates throughout the circular theatre.

The artist has forged flat, lean structures that take over the hemicycle's floor surface as an offset to the impressive architecture with its upward neo-classicist dome. These steel supports covered with iron, glass or plaster invite to be interpreted as a kind of deck chairs, as on a sun deck, for the visitor to lie down on, taking the time to let the sculptures present themselves. Imagination takes over and reveals numerous formal associations between individual works, and between the entire set and the space housing it.

Malleable materials like plaster, carpeting, foam rubber and felt are supported and surrounded by steel and glass structures which refer to classical modernist aesthetics. Their stark linearity contrasts sharply with the organic and amorphous, 'unfinished' surfaces. All of these elements combine together to form a very specifically balanced amalgam of materials, shapes and sculptured or found objects that are being morphed into a new, metaphysical entity. The artist's traces remain emphatically present in the result; they attest to the preceding and ongoing spatial and sculptural investigation, to a ritual of continuous reinterpretation of objects and definitive manipulation of materials.

The sculptures, whose modest sizes belie their confident presence, seem to function as objects of study to the artist, objects that can be juxtaposed no sooner than in the specific exhibition space; tentatively feeling each other's temporariness and fragility and engaging in a steady dialogue with the room. A reciprocal whispering goes round the room and turns the visitor to face his own position. A predominantly corporeal understanding is sparked by an orchestrated interplay between the work's physical presence, that of the visitor and the circular space that acts as the setting. Much like an object falling in water and drawing concentric circles on its surface, so Djordjadze seems to encircle the KIOSK space, her sculptures, and the visitor in a single movement, directing an encounter that can only be understood in its impenetrability.

Screened in the side room is *Nothing is more mysterious. A fact that is well explained* (16mm transferred to DVD, 2010) by Anna Franceschini (Pavia, 1979). The Italian-born artist considers this work a personal reflection on the concept of indoor living, inspired by her stay in Holland.

The film presents the Amsterdam Pianola Museum and the delicate, private dimensions of its interior. Franceschini transposes the mechanism of the pianola (an automatic piano playing from scores on perforated paper scrolls) to one cinematic movement which is complemented by a second shot taking in the instruments and their environment. Recording not only took place in a limited space, but also within a self-imposed cinematographic framework. The artist limits herself to two long camera movements that meticulously explore the surfaces of the objects in the room. The way the camera draws the objects' lines and textures recalls seventeenth-century Dutch still lifes; all attention is drawn towards the pictorial value, the texture of an old newspaper, the semitransparent glass or the high-polished shine of a piano, and the light that defines the presence of things. The filmic identity of the room is enhanced to an almost sculptural or pictorial level as a result. The film can be read as a slowly unwinding visual memory, a recapitulation of art historical references; the film itself as an 'object in motion'.

Courtesy Thea Djordjadze: Sprüth Magers Berlin London.
Courtesy Anna Franceschini: the artist

KIOSK