

GLADSTONE GALLERY

"Why Trockel Chose Djordjadze," *Absolute Generations*, June 14-September 28, 2003

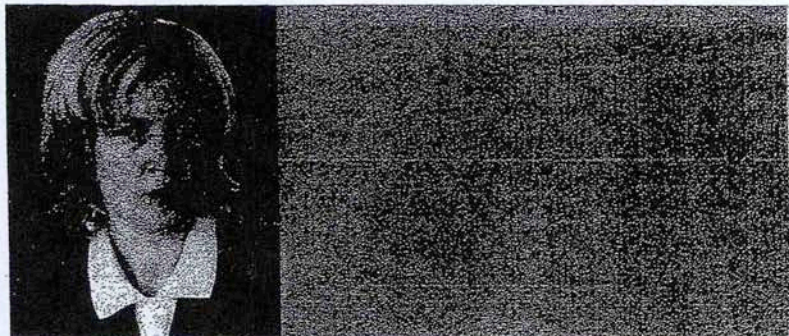
WHY TROCKEL CHOSE DJORDJADZE

BELOW LEFT:
ABSOLUT TROCKEL, 1999
Silkscreen on plexiglass. 122 x 101 cm

BELOW RIGHT:
ROSEMARIE TROCKEL
by Curtis Anderson

OPPOSITE:
THEA DJORDJADZE
by Thomas Ruff

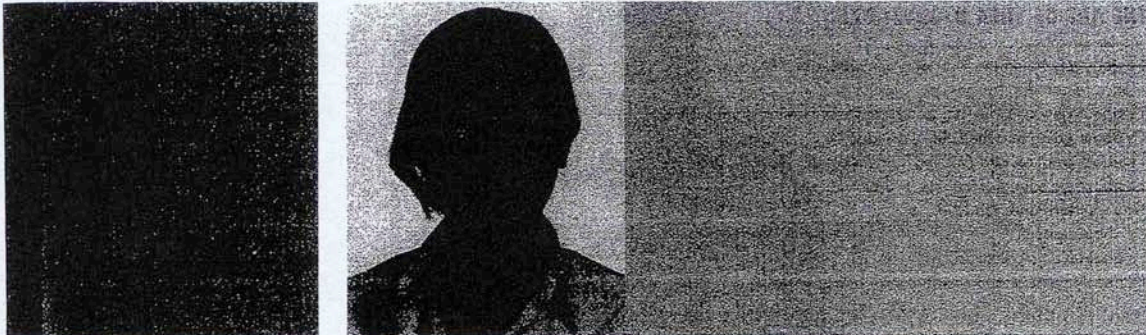
'I chose Bettina and Thea because I value their independence. I am in awe of their daring and optimism, which I cannot praise enough'.



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TROCKEL/DJORDJADZE



ROSEMARIE TROCKEL: When did you start making art?

THEA DJORDJADZE: My motor development as a child included drawing on an equal plane with walking and speaking. Since then, making art has been my single goal and endeavour. That said, I'm only now beginning to comprehend the meaning of this life-long task.

RT: Is there a continuum in your present work that connects you to your childhood efforts?

TD: Yes, continuing to live as myself – living means making art!

RT: And is this your way out of the prison of the self?

TD: Yes, but at the same time accepting that I am in this prison.

RT: We've spoken of Godard's *Les Carabiniers* (*The Soldiers*).

TD: Exactly! We leave our families and lose our limbs but gain worlds of experience and vision.

RT: You obviously know what you're talking about. How do you view your own history in terms of losses and gains, having left Georgia for life in Central Europe.

TD: Like Godard's soldiers, I hope one day to also possess an enormous stockpile of picture postcards.

RT: What interests you about the theme of Oedipus?

TD: I once fell in love with the figure of Oedipus in Pasolini's *Edipo Re*.

RT: What about the use of the mirror in film and art? Any favourites?

TD: Cocteau's *Orpheus*, where the mirror becomes liquid, not translucent, but allows physical entry.

RT: Like Alice in Wonderland?

TD: Yes, back to our childhoods. My new role as a mother to a son, Nika, brings me back to my beginnings.

RT: What is your favourite work of art?

TD: Giotto's Saint Francis in the Academy in Venice.

RT: What was the inspiration behind your ABSOLUT bottle?

TD: My current fascination with the space of mirrors was the point of departure. Like Matisse, I've often used cut paper to express figures. For ABSOLUT, I used cut outs as stencils for sandblasting the mirror-bottle. I wanted to use a form of drawing, such as cut outs, on an unforgiving, solid material. By selectively removing the mirror plating, I created an object that both reflects images and is translucent.

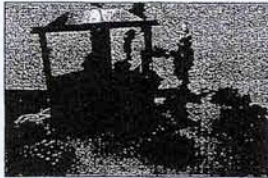
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NEW GENERATIONS

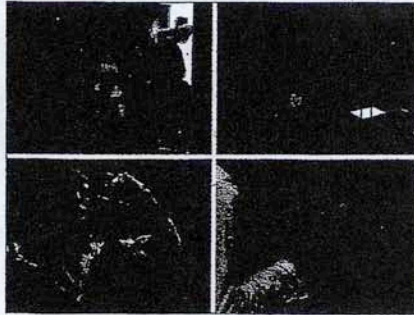
THE ART OF THEA DJORDJADZE

it's about construction and dis-struction.
it's about changing the sight and perception of the viewer. and giving the viewer the chance to come to his/her own conclusions.
it's about view and viewing. and about how viewing changes the matter and the issue.
it's about going into the field of an idea.
it's about creation and creating something new out of tradition.
it's about the sound of the city. and about nature.
it's about love and non-love.
it's about respect.
it's about Communication (...)
it's deeply political and i am a citizen of this world'.



NATURE MORTE, 2000

Installation — cardboard, screws, nails, rope,
fresh fruit, herbs, nuts, and vegetables



UNTITLED ('HAARESCHNEIDEN'), 2001

Performance — Chair, Scissors, Mirror, Bucket, Textiles, Signboard, Music & PA
Length: 60:00 min

DJORDJADZE IN TEN DATES

- 1971: Born in Tbilisi.
- 1975: Sits with Deda & Mama on our veranda in Ecuador, while whistling.
- 1988: Stops talking for forty days and nights.
- 1993: Reads Mamardashvili for the first time.
- 1994: Meets Sophie.
- 1998: Co-founds hobbypopMUSEUM.
- 1999: Kisses Andreas, DJing at Pöff.
- 2001: Moves to Cologne, loveliest neighbourhood.
- 17/10/2002: Birth of her son Nika.
- 2027: Becomes a grandmother.

OPPOSITE:

ABSOLUT DJORDJADZE, 2002
Sandblasted mirror sculpture
150 x 70 cm
Wooden base
85 x 42 x 42 cm

For the ABSOLUT artwork, Thea used her favourite cut out technique. By gluing a stencil onto the backside of a bottle-shaped mirror, she selectively sandblasted her design through the black mirror coating into the glass support, allowing us to enter the space of the mirror both in its reflective and physical depth.

'last: Splitting the atom-bomb'.

'new: Relax! Don't do it! If you wanna come! (FGTH)'. TD

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