

TEXTE ZUR KUNST

A photograph of a beach scene. In the foreground, there are several sand sculptures, including a large, textured mound and several smaller, cylindrical structures. The background shows the ocean with waves breaking onto the shore. The overall tone is bright and natural.

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SCULPTURE

PREFACE

While *installation* – a category that came into currency in the 1970s as a designation for a variety of art forms that three-dimensionally exert their physical presence in a given space – has lately been fading from prominence, the term *sculpture* has been making a comeback. Yet its reactivation does not appear to be grounded in a return of genre-specific techniques or materials. On the contrary, the steadily growing diversity of works defined as sculptural has fueled a progressive dissolution of the concept's boundaries. Can sculpture be anything today?

Despite – or precisely because of – this elasticity, the present issue of *TEXTE ZUR KUNST*, which has been substantially co-conceived by the artist Mirjam Thomann and the curator Christopher Weickenmeier, inquires into the advantages that artists as well as art scholars and critics believe sculpture offers and asks whether, regardless of the obsolescence of rigid divisions of genre, there are specific features that still, *once again*, or *newly* distinguish sculpture. Without drifting off into a pure aesthetics of reception, the contributions gathered in the following pages examine characteristics of sculpture that are defined in one way or another by their relation to the human body. The overarching thesis they elaborate is that sculpture has a particular capacity to point up physical and institutional exclusions and foil the beholder's pursuit of a position of autonomy. Some of the contributors draw on insights from research approaches in disability studies and crip theory that scrutinize conditions of situatedness, the experience of difference, and embodiment in an intersectional perspective.

Throughout the history of art, the human body has always been a central point of reference for sculpture, whether as its object of

representation or its counterpart. As Rachel Haidu explains, this anthropocentrism has profoundly informed the debates over sculptural practices, from Giorgio Vasari to David J. Getsy. Engaging with works by artists such as Joseph Grigely, Senga Nengudi, and Christine Sun Kim, Haidu shows, on the one hand, how the physical presence of sculptures can prompt beholders to reflect on the material conditions under which humans relate to one another. On the other hand, her examples let her illustrate how plasticity and volume can be conjured up even in the absence of concrete objects in space.

Especially the interiors of three-dimensional objects can be used for their animation, as Isabelle Graw demonstrates in a value-theoretical analysis of selected works by Piero Manzoni and Robert Morris. In both instances, Graw argues, the particular value-form of the art object manifests itself partly in an evocation of the presence of past creative labor processes in the interior, even as those processes remain invisible.

Graw trains her attention on the historical moment when, according to Rosalind Krauss, the field of sculpture “expanded” through Minimal and Land Art. Where modernist sculptural practice had been defined by its placelessness, Krauss claimed, the 1960s brought a crucial turn, hinging on reflections about the interrelations between sculpture and its non-sculptural surroundings. Simon Baier studies the sculptural projects of Simone Fattal und Cecilia Vicuña to locate two procedures that complicate sculpture's relation to its particular environment. The capacity for such complexity, he argues, constitutes sculpture's genuine potential. Additional spaces of possibility for sculpture open up in the virtually endless abundance of references and materials, as this|

issue's roundtable conversation reveals; in it, Thomann and Weickenmeier joined Dineo Seshee Bopape, Mariechen Danz, Judith Hopf, and Dan Lie to discuss the significance of different materials – for instance, fungi or odorous substances in Bopape's and Lie's work, thermochromic substances in Danz's, or bricks in Hopf's, as well as in Thomann's own – to their conceptions of sculpture.

Thomann also shares her understanding of sculpture in an artistic contribution, a letter addressed to the architect and designer Lina Bo Bardi, who died in 1992. Bardi's stele-like glass displays for the Museu de Arte de São Paulo, designed to present art from its collections, establish a continuity between image, visitor, and space. At the same time, Thomann emphasizes, they are sculptures in their own right, through whose arrangement the museum audience is encouraged, and forced, to circulate. Weickenmeier considers the accessibility of the conditions of reception that sculptures presuppose and demand, with the example of Mary Miss's early site-specific work, which exacts a certain physical mobility from the beholder. Land Art locations are no more neutral sites than classic exhibition architectures: they are premised on ideological and physical exclusions. The ways in which institutional presentations can also narrow down perspectives come up in a conversation between Thea Djordjadze and Anna Sinofzik. Seeking to make specific spatial conditions visible, Djordjadze's practice resorts to temporary constellations of objects and spaces that destabilize the traditional status of the sculptural.

The frame of reference of most contributions collected in this issue is confined to different conceptions of sculpture since Minimal Art.

Paulina Pobocha, however, draws a connection across the decades between Marcel Duchamp's readymades and Diamond Stingily's *Entryways*, an ongoing series of works composed, objet trouvé style, from a combination of doors, baseball bats, and metal rods. In Stingily's practice, unlike Duchamp's, the effect of the works derives from the traces of use imprinted on their materiality. But as with the classic readymade, the context of presentation is crucial for the *Entryways*: when the door becomes a museum exhibit, its status changes from utilitarian implement to object of aesthetic contemplation. While this shift of meaning adds ideal value to the mundane thing, religious or ritual objects displayed in exhibitions lose their spiritual value as they are removed from the original contexts in which they functioned. Counteracting this effect, Sebastián Eduardo Dávila argues, the Maya artist Edgar Cael deliberately foregrounds the ritualistic qualities of his sculptures in an effort to transform the contemplation of art into a spiritual knowledge practice.

By activating spatial and physical interrelations, the sculptural procedures discussed in this issue reaffirm the impossibility of universal experience. Expectations of monumentalism and statuary assurance are, consequently, washed away.

ANTONIA KÖLBL, CHRISTIAN LICLAIR, AND ANNA SINOZIK

Translation: Gerrit Jackson

BUILDING AS BREAKING

Thea Djordjadze in Conversation with Anna Sinofzik



"Thea Djordjadze: framing yours making mine," Sprüth Magers, London, 2024

Thea Djordjadze's works are realized through an interplay with their spatial circumstances and within the framework of temporal limitations, the latter being determined by the duration of the exhibition or by unstable materials and constructions. Djordjadze speaks with Anna Sinofzik about the uncertain status of her objects and their connection to architecture, as well as about her working method, which is simultaneously based on privilege and on making the precarious productive. Using the concept of the nomadic, the conversation sheds light on this ambivalence, using biographical references as a backdrop.

ANNA SINOZIK: We're having this conversation in the wake of your exhibition at Sprüth Magers in London. Let's start with its title: "framing yours making mine." The concept of *framing* is in there. Then there's the juxtaposition of *yours* and *mine*, which distinguishes my position as the receiver

from yours as the artist. Moreover, you chose the progressive form of the verb, as if you were looking to highlight the incompleteness of the operations. Did ideas like this have a role to play for you when naming the show?

THEA DJORDJADZE: My titles are never descriptive. I treat them almost like sculptures: language as material that has to be formed and shaped. Minimal shifts – in punctuation, for example – change what is being said. We can see it in your question: the exhibition title is a highly effective bit of *framing*. It proffers something that can be received and interpreted in extremely diverse ways. It makes sense, what you just said, even if I didn't consciously factor in that mode of reading. It's a shame that exhibition titles always have to be decided in advance. It's not a simple thing for me,

because before installation, I myself only have a vague image of how I want to arrange the objects, of which ones I'll even use. I react very spontaneously to the space. The title definitely reflects this element of reactivity, this artistic appropriation of the room – an appropriation that is only ever temporary.

SINOFZIK: I feel like this aspect of temporality – the progressive form of the verb – addresses something that's at the core of your approach. Ultimately, your practice is based on a constant process of reconfiguration. It could be said that your works only materialize in interplay with their specific context – the objects only become sculptures in situ. In the London show, I immediately recognized objects from past exhibitions of yours, like at the Gropius Bau in Berlin. But their effect was totally different. The way you always rearrange and reconfigure objects – it seems to emphasize the potency of the space and thus to point toward a key aspect of sculptural practice. But beyond that: when an object is installed in some particular way, like very high or low, I as the viewer become more conscious of my own corporeality, my own perspective and its specificity. Is this important for you, to raise the viewer's awareness of their own vantage point?

DJORDJADZE: With the kind of positioning you describe, my initial aim is to break the covert rules implied by architecture in general and by institutional spaces in particular. This break can even occur just by prompting people to look elsewhere than they usually do. Our habitual perspectives are extremely limited: we only perceive small sections of our environment. Exhibition spaces often have high ceilings, but the angle of vision

is normally set at eye level. I want to incorporate aspects of the architecture that would otherwise remain unseen, to make spatial conditions perceptible in an amplified way. As an artist, I am primarily concerned with the tangible possibilities of space and material – more with the parameters of production than those of reception. But in the end, the experience of objects in particular locations is what really distinguishes the outcome of my sculptural practice.

SINOFZIK: In terms of reception theory, every sculpture draws its semantic capacity from a system of different factors – there's little scope for calculating how we will experience the work. Your shows emphasize this precarity by destabilizing the viewer's habitual perspective. Even more than the eclectic arrangement of objects in the space, it's the systematic incompleteness of your work that keeps the experiential space open while at the same time unsettling individual sculptures, giving them an uncertain status. Do you see this fragility as a kind of opening, too?

DJORDJADZE: The ambivalence you mention might principally be due to where I come from. Not so much Georgia in the geographical sense but more the political system I came of age in during the 1970s and 1980s – so, that of the Soviet Union. Even if things seemed super-stable – in my eyes as a child, at least – there were always two worlds that didn't want to fit together: the official truth and the lived truth. In parallel to the political system was a social system that didn't trust the propaganda and developed its own values, principles, and rules. There was no overt critique or confrontation – it was abundantly clear that you couldn't challenge the government



"Thea Djordjadze: framing yours making mine," Sprüth Magers, London, 2024

like that. Here [in Western Europe], you can attempt to fight against political stances or parties. There, you had no chance. There was only one option – in my experience, anyway – and that was to create your own structures. They came about organically, as part of social life. Like the “desire paths” that landscape architects like to leverage in public parks: instead of setting out the path right from the beginning, they wait to see which ways people use intuitively. And those are the ones that become paved. When movements emanate naturally from within a community, they can be super-strong, whether political or spatial ... Maybe it can be summarized as: the reality of my life was initially composed of two *frames*. Then the Soviet Union collapsed, and I built something up for myself here [in Germany], but I didn’t really believe in a stable system anymore. Since then, I’ve unconsciously been creating new *frames* with my work. But at the same time, I factor in their breakage – and often that of the objects, too.

SINOZIK: Sticking with the image of the desire path – the answer you just gave sets out a way to take the question further. You were speaking just now about a process of subjectivization. When I was preparing for this conversation, Rosi Braidotti’s concept of nomadic subjectivity came to mind. It goes back to Gilles Deleuze and Félix Guattari’s concept of the nomadic, a kind of subversive mobility that draws its strength from free movement. In keeping with her feminist theory, Braidotti links this idea tightly with thoughts on corporeality and embodiment: she uses it to describe the constant becoming of a resistant female subject that frees herself from fixed roles ...

DJORDJADZE: Oh, you know those nomad-made

rugs created from different lengths that have been sewn together? Weaving frames and other large tools like that weren’t available, so the women – obviously, in nomadic cultures it’s mostly women who do artisanal crafts – used their own hips in the production process. Sorry for the interruption, it’s just that when we’re talking about key terms like this, that’s what comes to mind – because the corporeality of the makers is inscribed into these rugs in such an interesting way.

SINOZIK: Traces of the body are inscribed into your sculptures, too. Like in the fingerprints on the weld joints, or in gestural applications of paint. More than anything though – and hence the digression to Braidotti – they remain mobile, and under changed conditions, their potential is revitalized. In their openness and relationality, they are for me as receiver fundamentally at odds with the sovereign subject position of modernity ...

DJORDJADZE: ... which is of course also a very Western subject position.

SINOZIK: Absolutely. In many ways, the physical wanderings of your objects are tantamount to an infiltration. You mentioned how during your childhood, there was hardly any space for questioning things – but your work is now very open about questioning the commodification of sculpture, the Western understanding of artistic objects, the way they are fixed and determined by institutional or mercantile processes that you are involved in.

DJORDJADZE: For me, this sacredness of the object in the Western sense isn’t a thing. On the

contrary: when I'm making a sculpture, I often already have in mind that the object should not last long. The systematic incompleteness of my sculptures isn't just based on the temporariness of their realization in the space. They're also designed to dissolve in one way or another. So, they run counter to the intention of all those monuments that are meant to last forever. I always think of sculpture as a potential vacant space, as a void: even when its body is no longer there, it can continue its effects in the form of a negative presence.

I often ask myself why I construct objects as if I were looking to provoke their disintegration, or at least to test the mettle of the material and the construction. There's something masochistic about it. But there's a kind of freedom with it, too. Just like that method of mine that you aptly describe as nomadic. I'm lucky enough to be able to afford such a mode of working. I mean, I often take a whole arsenal of works with me and only decide at the exhibition space what I'm actually going to use. Which is a big challenge for the gallery. So, I'm a very privileged nomad.

SINOFZIK: Deleuze and Guattari's ideas have been criticized recently for romanticizing the concept of nomadism, for forgetting the fact that historically, and of course with reference to current migration and refugee flows, the term refers to contexts of precarity. Today, there's a lot of talk about digital nomads – with regard to traveling expats. Here, too, the term *nomadic* has a rather one-sided and positive connotation. I deliberately use the concept in its ambivalence, because when looked at formally and in terms of reception theory, your work – and likewise the privileges you have as an internationally successful exhibiting

artist – still has something thoroughly precarious to it. The expression “privileged nomad” makes me think about an untitled work that was part of the show in London. It looked something like a tent covered in a layer of silver and had these thin, insect-like legs that made it seem almost zoomorphic, quite fragile, and anti-monumental.

DJORDJADZE: It's interesting you say that, as that piece doesn't seem fragile to me at all. I see it as a whole form, and at the same time, I'm thinking of the volume under the “tent” as a negative space. In those terms, the structure is extremely voluminous. I see this vacant space – which is to say, that which isn't material in the classical sense – as an integral part of sculpture. The roof or ceiling of the object, its metal component, creates space – or even the very kind of sculpture we've been talking about. Which raises the question: What is in fact monumental? I think, essentially, that I'm very into monumental sculpture; I just don't define it the same way – I don't define it as monolithic.

SINOFZIK: During the Cold War, the Soviet Union and its satellite states were, so to speak, monolithically “stylized” by the West and referred to as the “Eastern Bloc.” When you were talking about alternative structures a moment ago, you mentioned the architectural (and landscape-architectural) strategy of consolidating organically created paths as a strategy for bringing building projects into harmony with intuitive patterns of movement. Thinking about that, I was reminded of a project conducted at the University of Oregon in the early 1970s that used these kinds of movement patterns as a basis for restructuring the campus – and thus introduced a new theory



"Thea Djordjadze: framing yours making mine," Sprüth Magers, London, 2024

of spatial planning, where intuitive behavior is recognized and propagated as a criterion for change, for limiting the economic and political power of major, monolithic projects. Against that backdrop, it's interesting to look at your approach to sculpture as a critical spatial practice, not least in the context of feminist critiques of architecture's tendency to neutralize space, to suppress difference.¹

DJORDJADZE: That's such an important factor. I want to really define the space, rather than follow its unwritten and nonetheless extremely effective (and still relatively unquestioned) rules. Generally, I don't want to be forced into anything.

SINOFZIK: At the rear staircase of the London gallery, I made an observation pertaining to the questioning of spatial order: the stairs of the distinguished Victorian townhouse led from the street-facing rooms on the raised ground-level floor up to the second floor, where the exhibition continued. But it also led to the basement, where it was unclear if that was an official part of the exhibition. Downstairs, I thought the way the works were installed – two of your plaster paintings on the grilles of the old elevator, and a painterly-cum-sculptural intervention into the window recess – was fantastic. I returned the day after the opening to find the staircase blocked by a cordon. From the floor above, you could only spy a few fragments. Was that intentional? To make that section only partially accessible?

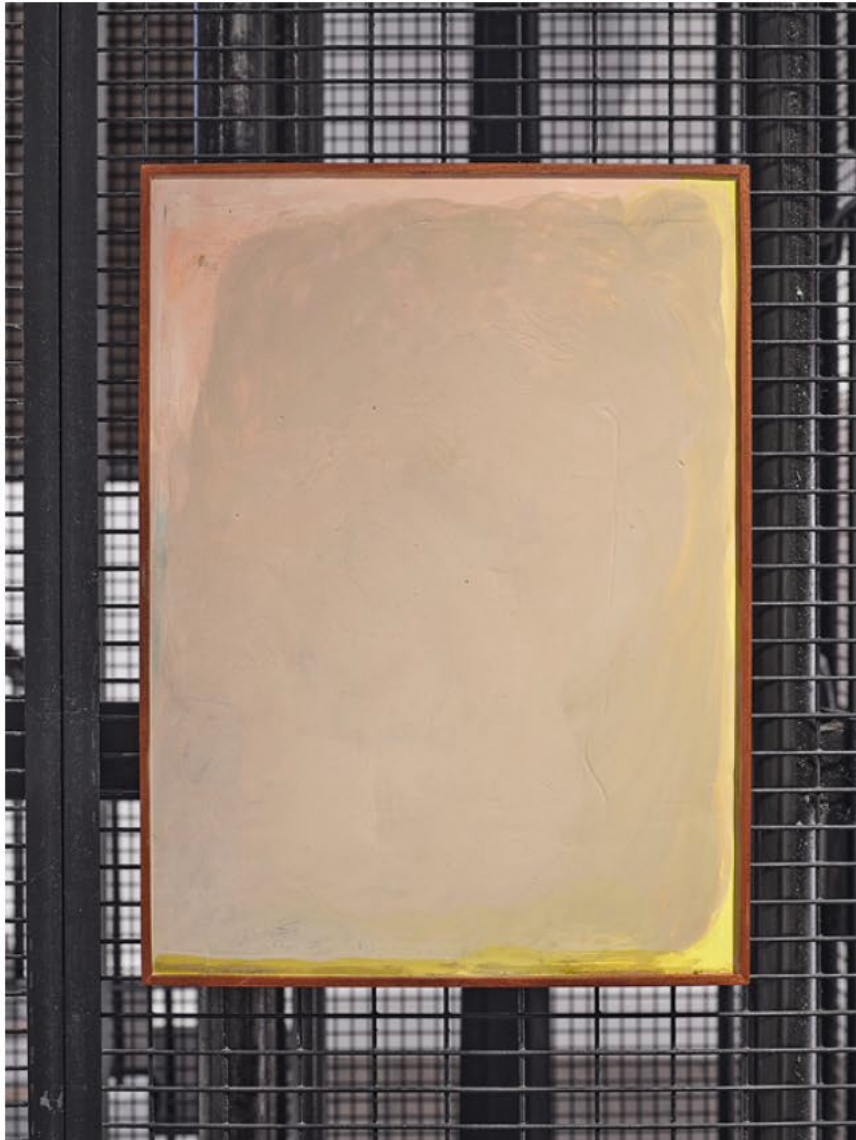
DJORDJADZE: I assume the basement was only closed because there was so much to do the day after the opening. I definitely wanted it to stay open, so that visitors could decide for themselves

whether to go downstairs. Because there's an invisible threshold, you can't be sure if this liminal space counts as part of the public gallery space. There's a threshold of inhibition at play here, too, one that's often invoked by institutional spaces. But that's not something I'm playing with. I can understand if someone didn't want to head down there. For me, it was more about bringing together the parts of the exhibition that were located on either side of that staircase. And the connection to the basement was seamless, so I just felt compelled to include it. Initially, I felt pretty inhibited, too. As an artist, you often have just as little an idea as visitors do of what to make of those kinds of transitional spaces, how to create the scene.

SINOFZIK: You don't play with the threshold of inhibition, but you do address it.

DJORDJADZE: Maybe. Because, again, it's about expanding the space. I install things there because I don't accept architectural protocols. So, there's an aspect of institutional critique there, too – sure.

SINOFZIK: In this context, what's the role of elements that reference the institutional apparatus of presentation – all the display, pedestal, vitrine, and frame-style objects found in your exhibitions? In the window recess we were just talking about, there was a kind of lectern with a photo underneath. The latter was printed onto a sheet of metal and showed you as a child, with your father. Instead of doing the obvious thing – placing the photo on the lectern – you semi-concealed it and thus reversed the lectern's function as a carrier of documents. On the ground floor and the upper floor, there were more of these lecterns, installed



Thea Djordjadze, "Untitled," 2021

at such a low height that they wouldn't have been great for presenting documents. And in the upper rooms, there were large glass display cabinets that you'd originally designed for a project at Pina-kothek der Moderne in Munich, for exhibiting parts of its prints and drawings collection. Do you use the grammar of objects like these to emphasize the porous boundary between the framing and the object?

DJORDJADZE: Some time ago, I became aware of how much my work has been influenced by a childhood memory I only managed to decipher much later. It's a memory that goes back to my visits to the Simon Janashia Museum of Georgia in Tbilisi. I saw a series of display cabinets there, ones that the archaeologist Alexander Javakhishvili and artist Avto Varazi had codesigned for the museum in the late 1950s. As a child, I didn't know the origin story, but an image of these very special display cabinets got stuck in my memory. My metal vitrines are a reference to them, but because of their materiality, they have a totally different effect. The other display units were more based on conductor's stands or lecterns. In this kind of context, I like playing with biases and ambivalent forms. Essentially, I'm interested in objects that function as frames or supports but that, at the same time, have their own sculptural physicality. It's less that they critique the institutional conditions that govern presentation; rather, they question the hierarchies that objects have among one another.

SINOFZIK: Beyond borrowing from an institutional setting, you often use objects that recall modern interiors – albeit in a modified and sometimes even deformed guise. In London, there was that

flat, elongated lounge with a futon. We already spoke about the standard accepted eye level and about body standardization. At times, one might think that you were looking to dismantle the ideas and ideals of Modernism.

DJORDJADZE: You mean those of Western Modernism, which is highly aestheticized and idealized. In the Soviet Union, we had to deal with a different kind of standardization, one that was forced on us and couldn't be questioned. I got to know about modern Western design relatively late, and at first, it seemed to me to be an ideal counterimage to that of the USSR. I still appreciate those aesthetics, but I soon began reflecting critically on the idealization, on the elitist and putatively universal aspects of that formal language. What was apparently intended as a democratic approach to design is in fact essentially aimed at a relatively small group, whose taste is based on education. So, the story is full of contradiction. The object you mentioned was modeled on a bench at my son's kindergarten. That bench was by no means a design classic, but it was inspired by modernist tubular-steel design. At the Gropius Bau, the piece I modeled on it was exhibited in the "children's room" – a space where all the objects were small or hung at children's eye level. I was thinking just now more about two sculptures that were on the upper floor in London, the red and the blue "loungers." They were actually based on Charlotte Perriand's desk. I drastically shortened the legs, structured the tabletop with compartments, and integrated a chalkboard, which seemed to turn the classic into an object of utility but with no clearly defined functions. I think I work with objects like these to challenge the ideal behind them, yes – or, more generally, to

question systems and ideals based on streamlining or lies.

SINOFZIK: Lies have short legs, too, as the German saying goes: lies don't travel far; the truth will come out. It's interesting to see the role that the biographical plays in your work. This wasn't something I'd realized prior to our conversation. And for me, it also sheds new light on your concept of time as a material.

DJORDJADZE: When I describe time as a material, it's first of all about all the influences that go into the work: history, my personal experience, or even all the theoretical references you mention, because that's what I work with artistically. Even if it's often not conscious. At least as important, though, is the moment: everything that happens while I'm making a certain gesture has an influence on how I make it. If I'd done it yesterday, not today, then the gesture would be different. I want to include as much as possible of the moment as I do of the space. All the influences and impulses that it provides – I want to integrate those into the process; I want to remain open to factors I have no influence on. It's in the moment that it's decided whether I solve the problem of a sculpture or of a space. With music, time is just as important as sound, and I think that it's fundamentally the same in art. So, when I'm making sculptures, I'm thinking about the temporal aspect as much as possible. For that reason alone, they can never be "stable," can never really stand for themselves. And to that extent, time is a material for me, just like metal is a material.

SINOFZIK: Which brings my thoughts back to Braidotti, who speaks about a "corporealized

temporality" ... Let's stay with material for a moment and talk about your plaster paintings. Am I right in understanding that you definitively refer to them as sculptures?

DJORDJADZE: In truth, the most important thing for me is not to refer to them as paintings. My training as a painter in Georgia was very traditional. When I came to Western Europe, I began to question all that. I didn't want to paint anymore – I couldn't. So at first, I did a lot of performance art – then at some point I realized that could be painting too. Or sculpture, even. So, you could say my painting has shifted into the room. But I don't see myself as a painter anymore. But not as a sculptor either. I'm an artist. The objects you've been referring to – I don't want to refer to them so clearly as sculptures. They're produced in a process that perhaps most closely resembles furniture construction. It was years before things turned out like I had imagined them. In the early stages, the plaster split a lot of the wooden frames. On the other hand, these are the only works whose surfaces I really work on like a sculptor – which I sand down, which I carve sections out of. The objects are made of solid plaster, the classic material of sculpture.

SINOFZIK: The newer works on show in London were UV prints on metal plates, with various objects visible on top of them, like work materials from the studio. Some [of the prints] in London were shown in display cases, one was half-hidden under a lectern, others were framed on the walls. What was behind the image content?

DJORDJADZE: The series arose from photo documentation. Because my sculptures change



Documentary video still of a project by Rosemarie Trockel and Thea Djordjadze, 2007

constantly, or are taken apart, and sometimes even fall apart of their own volition, at some point there arose a desire to at least archive them photographically. So a while ago, I started printing the images on metal plates using an industrial UV print process. The printing is super-simple, the kind used for advertising posters. It fades pretty quickly.

SINOFZIK: So first there was this desire to archive and preserve, then this ephemeral print process ...

DJORDJADZE: This desire to retain things is essentially a futile endeavor, but it seems characteristic to me of the ambivalence that drives my work: first this impulse, then the refusal. Making a decision to do something ephemeral – so, doing something that factors in its own disappearance – for me, that has something to do with self-empowerment too. I decide that a part of the work, or even the entirety of it, will vanish. At the same time, I don't know how or when it will get to that stage. I can set the transience in gear, but I can't control it.

SINOFZIK: You concede a part of your agency to the material.

DJORDJADZE: Yes, but I also take the liberty of doing that. A bit like the liberty of having children, whom you then later have to let go of.

SINOFZIK: For an ongoing project you're working on with Rosemarie Trockel, you decided on a particular form of dematerialization: you cremated sculptures so that you could integrate them, as urns, into joint exhibitions. There's not so much information on this out there. Could you speak to it a little?

DJORDJADZE: We incinerated some sculptures and documented the whole thing on video. Then we filled the ashes of the incinerated objects into urns and integrated a few of these into exhibitions. Rosemarie and I come from very different backgrounds and have very different understandings of many things. And that's a playful way to come up with shared ideas you wouldn't have had on your own.

SINOFZIK: What kind of sculptures were they, the ones that you incinerated? I read they had humanoid forms.

DJORDJADZE: They had all kinds of figurative forms, including human ones. There was a thinker with books, an artist surrounded with picture frames and portfolios. Supposed geniuses and objects loaded with artistic and art historical significance. We're currently developing the project for our exhibition that's upcoming at the Lenbachhaus. It relates to a lot of what you and I have been talking about: dematerialization, extricating yourself from concepts of value, the status of an artwork, the classical concept of material, but also freeing yourself from egos and expectations. In a shared context, the latter becomes easier to achieve.

SINOFZIK: But you also key into an art historical tradition that's often seen as a stroke of genius in the context of theatrical performance. John Baldessari's *Cremation Project* (1970) is sometimes read as a heroic act, of the "liberation" from painting – not just as a medium but as "a realm of activity that seemingly had no boundaries."² Ever since Baldessari burned his paintings, the sculpture field has dissolved its boundaries in a similar way. And if we consider how he baked

cookies from his cremated images, one could say your turning to urns is comparatively classic. One could almost see it as a genie being forced back into its bottle: urns are made from traditional materials of sculpture, like granite, marble, sandstone, or shell limestone, and simpler models from metals like bronze, iron, or copper. These kinds of factors are certainly part of your game of dematerialization ...

DJORDJADZE: Yes, the absurdity of the action is important, the humorous aspect. Generally, I'm not looking at all to fight or resolve the contradictoriness of my work. For me, it's more about analyzing and understanding why I need certain limitations, whether they arise here from the space or there from the material, and why I then break them, so that I can move freely – both mentally and artistically.

SINOFZIK: Not just "building as making," to quote the title of your exhibition at the Gropius Bau but "building as breaking," too.

DJORDJADZE: "Building as breaking" – yes, I like that.

Translation: Matthew James Scown

Notes

- 1 Catherine Ingraham, "Initial Properties: Architecture and the Space of the Line," in *Sexuality and Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992).
- 2 Lynne Cooke, "John Baldessari: San Francisco," *Burlington Magazine* 132, no. 1048 (July 1990): 512.

CREDITS

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