

**Antonia Tietze**

**3<sup>rd</sup> year diploma project**

What grew in my studio like in a garden - structures and assemblages of found trash and scrap material - assert their place now in the venerable space of the Galerie Gauche at Beaux-Arts. About six, seven entities of these heteromorphic assemblages, often human sized, are evenly placed in the space as if trying to mimic classical sculptures. Sometimes, they have drawings or engravings as a component. Smaller, stuffed plastic modules are spread over the floor in the frontal, right hand side part of the hall, adding a more scenic element to the exposition. A couple of aquarelle drawings are presented on the wall in the back. On the gallery's side wall is shown a neatly framed portrait / face drawing, composed of few and simple traits. More toward the front of the space, a big underlined 100, stitched out of black thread, is positioned on the lower part of a side wall, representing - its production technique aside – ‘something thoroughly understandable’.

A piece of poetic writing evoking ancient Greece, antique artifacts and their debris, as well as the childhood-play mode of moving through the world and of creating, proposes conceptual dimensions of the exhibition and is placed at the entrance wall of the space.

*Untitled [scrap sculpture] I, II, III, IV, V, VI, VII, 2020*

Mixed scrap and trash material (plastic, aluminum, steel, cardboard, wire, string, etc.)

Varied dimensions

----- *Untitled [scratch landscape] I & II, 2019/20*

Ink and gravure on plexiglass

60 x 50 cm

*Dirty landscape [digging in the mud] I & II, 2019/20*

Aquarelle on semi-glossy photo paper,

34 x 26 cm

*Untitled [portrait] 2019/20*

Wax crayon on paper, frame of painted wood

15 x 10,5 cm

*100, 2020*

Polyester thread

60 x 45 cm

*A Corinthe, l'hiver, 2020*

Text, ink jet print on paper

A4

My practice comprises installation, sculpture, objects, drawing, etching, photography, handicraft practices such as stitching and weaving, and lately writing.

My work wants to be light, undogmatic, bricolaged, processual, mobile. You might find objects standing awkwardly on rollers, with open ties, fringes, anxiously waiting to get reworked, transported to another place, joint up with new pieces, fixed somewhere and if it were only for a moment.

I have a propensity for the unhabitual use (or misuse) of material and tools, inventing new techniques, and non-cliché ways of presentation.

There's a reluctance to the idea of finality, of an asymptotic approximation to an ideal, of the finished oeuvre as such. When I create an artwork, I'm conscious of and fascinated by history and its workings; contingencies that have and will, through time and work, become real, concise, beautiful. My favourite creative modes: free association, language, play, dream. There's little representation, little secret, no transcendence in my work. Everything that could be sign or symbol is rather in the order of (animate) being. Objects may become subjects. A predilection for the round silly forms and colours of the post-cartoon era may contribute to this effect.

With my liking for things and material that have become useless, been thrown away and abandoned, for things with a secret past that I encounter by chance, in the street gutter and not on a shop shelf, that are furthermore easily transportable on my bike, there's a clearly pragmatic or economical aspect at the outset of my practice. But rather than this being rational or of ethical/political importance for me, there's a certain poetics, aesthetic sensibility, tone or tension that I'm exploring. It's nevertheless also a way of letting the world, the real enter my artistic work. Trash is everywhere, one big cruel aspect of the repressed reality of capitalist consumerist society. However, trash can be beautiful, redeemed, and if it were only for a moment.