Thea Djordjadze
A well of night
September 18–October 24, 2026
Public Reception: September 17, 6–8pm
Sprüth Magers, New York

Thea Djordjadze's practice is defined by sculptural environments that are continually reinvented in response to each space they inhabit. Unlikely material combinations generate tension throughout, while her ongoing investigation into institutional modes of presentation raises questions about how context shapes the interpretation and perception of art. Sprüth Magers is pleased to present *A well of night*, Djordjadze's first solo exhibition at the gallery's New York location, where new and revisited works are set into dialogue with the specifics of the neo-Renaissance-style building.

Djordjadze has described her titles as sculptural in their own right, shaped to set a mood. *A well of night* emerges from a sustained preoccupation with spatiality, space and depth, and keeps that concern legible on two levels at once: literally, as a deep and lightless shaft, and figuratively, as night's inexhaustible, engulfing quality. Neither sense cancels the other; instead, the title insists on a simultaneity that carries through the exhibition itself and governs Djordjadze's method. She treats her own artworks as material to be constantly reevaluated, devising installations in situ by bringing a stock of past work into the room, hanging one piece, then wandering until, in her words, she starts to "listen to the void, listen to the building, to the pieces."[1] A work's "finished" state, in this process, stays temporary rather than conclusive. This refusal to settle pushes back against a presumption still common in Western institutions: that a cultural artifact reaches a stable form, which must be preserved.

That interest in instability extends to the architecture itself, where the exhibition title's darkness meets its opposite underfoot: a light-colored vinyl skin over the gallery's dark hardwood flooring, dissolving familiar spatial boundaries and subtly reorienting how the rooms are experienced. Within this altered setting, a steel vitrine displays an ambiguous print sealed behind plexiglass, its surface reflecting the room around it. Djordjadze first devised this form in 2017 for the Pinakothek der Moderne in Munich, and it reappeared two years later in her solo show at Sprüth Magers in Los Angeles. Its lineage reaches back further still to the mid-century display cases designed by Georgian anthropologist Alexander Javakhishvili (1875–1973) and painter Avtandil Varazi (1926–77) for Tbilisi's archaeological museum. Nearby, structures recalling fragile furniture balance at the edge of collapse, and in *Needle* (2020/21), a twelve-meter spear of nested cylinders pierces the space, its presence as much a matter of the emptiness it opens up as of the object itself.

A counterpoint to this steel and aluminum vocabulary arrives in new sculptural paintings – painterly reliefs more precisely – from Djordjadze's ongoing series of plaster-filled wooden frames. Pigment is worked into the porous surface and built up in layers across a creamy plaster ground, interrupted by grooves, punctured holes, pronounced scratches and drips of paint that record the physical process of their making. Painting, in these works, becomes a site of negotiation between artist, medium and space. If *A well of night* is a space of depth and obscurity, it also suggests a condition of continual withdrawal from it, in which materials, architectural cues and borrowed histories are drawn out and rearranged against one another, each reshaping how the other is seen as the exhibition unfolds.

[1] Thea Djordjadze, “How to Stage an Exhibition – A Conversation with Thea Djordjadze,” interview by Veronica Simpson, Elephant, March 6, 2024, https://elephant.art/install-day-with-thea-djordjadze-aconversation-with-the-artist-in-action/.

Thea Djordjadze (*1971, Tbilisi) lives and works in Berlin. Solo shows include Hamburger Kunsthalle (2025), WIELS, Centre d’Art Contemporain, Brussels (2023), Musée d’Art Moderne et Contemporain (MAMC), Saint-Étienne (2022), Martin-Gropius-Bau, Berlin (2021), Kunst Museum Winterthur (2019), Portikus, Frankfurt (2018), Pinakothek der Moderne, Staatliche Graphische Sammlung, Munich (2017), Secession, Vienna (2016), MoMA PS1, New York (2016), South London Gallery (2015), MIT List Visual Arts Center, Cambridge, MA (2014), Aspen Art Museum, CO (2013), Malmö Konsthall (2012), and Kunsthalle Basel (2009). Recent group exhibitions include Kölnischer Kunstverein, Cologne (2025), Fondation Beyeler, Riehen/Basel (2023), Hamburger Bahnhof, Berlin (2022), Tai Kwun – Centre for Heritage and Arts, Hong Kong (2020), and Deichtorhallen Hamburg (2019).

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