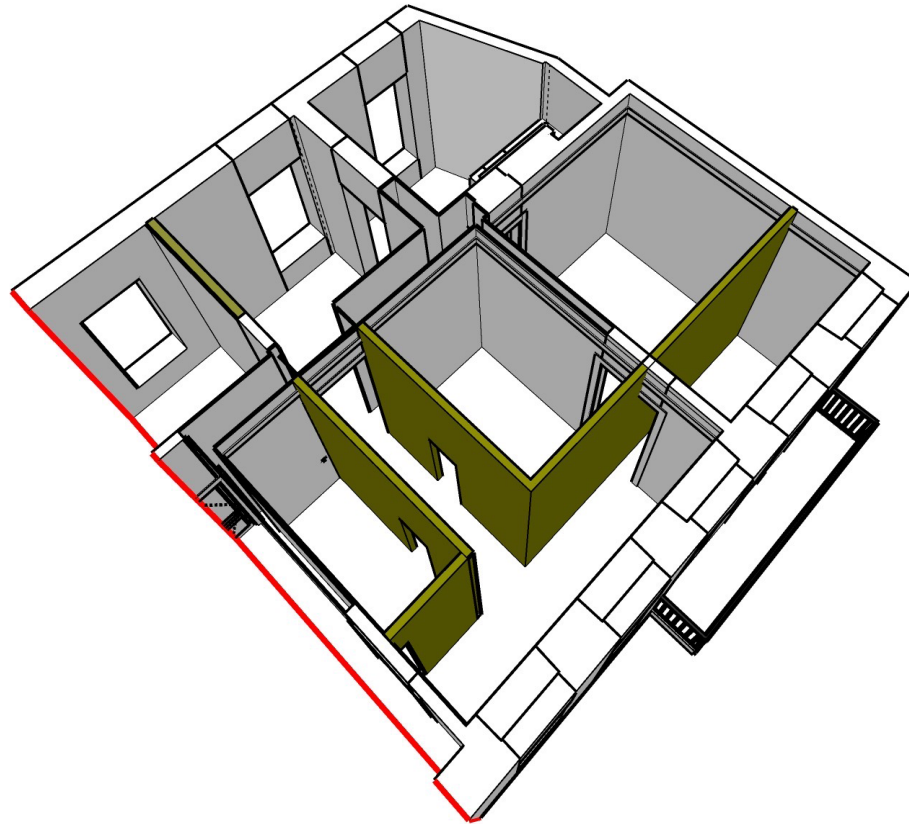


Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo
In Heat Wind Wounds Holes
17.04.2022 - 03.07.2022





The doorway leading into the main exhibition space of the gallery is divided in two by a wall of sheetrock, cutting across the space and jutting out into the foyer. The wall intersects with the molding along the top of the door frame, seeming to slice through and encircle it at the same time, accommodating and disregarding the existing structure. This new partition creates options; one can go to the left into a small room, or one can go to the right, following the wall that looks out onto Giorgi Mazniashvili Street, tree-lined, and busy with cars and passers-by. The path to the left leads to a dimly lit space, through which one can see another doorway, then a hallway, and then another doorway. The path to the right is long and narrow, sunlight streaming in through the windows along the exterior wall. Standing in front of the divided entrance, a series of hallways, windows, doorways, openings and foreclosures crowd and lead into one another, creating a cascade of spaces.

The typically bright and spacious view of the gallery is obscured by this new installation by Tolia Astakhishvili. The work is comprised of the tear down of existing walls, new construction, a series of drawings and painting spread throughout the space, piles of debris from install and the display of work from three other artists; Stefanie Heinze, Keto Logua and Nancy Lupo. At one point in the first room, Tolia removes the back of a large cupboard, creating a new entrance into a string of rooms with windows looking out onto the inner courtyard of the building complex. More than simply dividing or reorganizing the gallery's existing spaces, the installation overflows through this newly defined threshold into three rooms previously not open to visitors. Tolia's work takes over, expands and incorporates the gallery space into itself. The visitor is also subsumed, becoming yet another element framed by the proliferating, unreasonable architecture.

In a chapter titled "Architecture Dismembered" from Anthony Vidler's classic text, *The Architectural Uncanny*, Vidler describes a historical shift in the relationship between buildings and the body along the axis of unity and fragmentation. There is an interplay of reflection and projection that takes place between a subject and the space they inhabit that can substantiate the body as a unified whole or make space for the return of a pre-narcissistic "morselated body," a body experienced in disparate fragments, plastic and disjointed.[1] "We are contorted, racked, cut, wounded, dissected, intestinally revealed, impaled, immolated," Vidler writes of the latter type of building. "It is as if the object actively participated in the subject's self-dismembering, reflecting its internal disarray or even precipitating its disaggregation." [2] When speaking to Tolia about this new installation, she said; "The body is fragile and part of it. The whole installation is the body itself. It's damaged and it doesn't exist anymore." This identification between the body and architectural space isn't static in Tolia's work, but instead, as one moves through the sequence of rooms, through thresholds, and into hallways, the body collects itself, only to spread out into space again, finding itself in pieces continually rearranged.

The pathway to the left moves between small rooms and hallways, where new photographic, painting and sculptural works from Keto Logua are installed. These works build on the artist's ongoing engagement with interfaces of human-plant interaction. The source material for the photographs is taken from the archives of the German Aerospace Center's "Eden ISS greenhouse" project, which is developing portable, soilless, controlled greenhouse environments that can nurture productive fruit and vegetable gardens, with the ultimate goal of being able to grow food in space. Each photograph shows a sharply focused, foregrounded hand holding material from the plants, set against a blurry background of the lab environment. These precision-controlled environmental technologies disrupt the 'interface' of terrestrial relationships, establishing new relational circuits between humans and plants. Painted directly on the wall, adjacent to the photographs are seemingly abstract lines weaving together. The lines look like an unknown icon, recalling cave paintings from early humans. The image is in fact of *Proterocladus antiquus*, a one-billion-year-old fossil of green seaweed found in February of 2020 that gave material evidence to one of the oldest photosynthetic organisms. Alongside the images, and the painting, Logua shows two new sculptures of painted, metallic blue branches. Isolated without context, their surface mysterious, the branches, like the plants, seem "out of place."

The doorway opened through the large cabinet leads into three rooms looking out over the inner courtyard. The stretched fabric ceiling of the first room has been cut on three sides and hangs over one wall, revealing a ceiling beneath covered in plastic tiles, yellow with age. "For this show I like to reveal things," Tolia says, "leave things open from inside to outside." Sections of the walls that had separated these three rooms have been torn down. But the artist leaves pieces of the former structures; a column of small stones, held in place by wooden slats; the doorway that had previously led from one room to another; long wooden beams, connecting floor to ceiling. The separation between the three rooms isn't erased, but what remains is porous. Placed throughout the space are neatly piled remnants from the demolition and construction.

In the first of the three rooms, a new painting by Stefanie Heinze, *Celestial Topping* (packs, peas & wheels), hangs on the southern wall, on top of the fabric cut from the ceiling. There is a palpable ambiguity of feeling in the painting as corporeal and vegetal forms vie for space, color and shape in a manner both combative and joyful. This tension within the relation between forms seems self-reflexive, referring to an interior world in the painting, as well as to the painting process itself. There is a sense of reckoning with instability, decision-making and chance, all things central to Heinze's practice. The forms pulse like a nervous system, reacting and responding not only to one another, but also to the painter herself. Some forms make loose reference to objects of everyday life, a high heel, a pea-pod, a butt, while others retain a familiarity without being placeable. Heinze's practice spars with and faces the banality and difficulty of uncertainty, confronting the insecurity that lies within the instability of the painting process.

Sound from a new video work by Nancy Lupo echoes in the space. The video, titled *Changes Everything*, is projected onto a set of closed doors, installed on the far, northernmost, wall. Light coming in from a nearby window alters the quality of the image over the course of a day. The video is itself a rippling series of collages and scanned frames that Lupo recorded with her father in her hometown of Flagstaff, Arizona. Varying tones of blue skies seen from the view out of a moving car window shimmer throughout. In the audio, Lupo reenacts a conversation between her and her father, playing both roles. They discuss things changed and unchanged in Flagstaff over the course of a 30-year period. There is an elusive sense of location between the scenes from the car, and the audio. Alongside the video, sculptures of accumulated bows, aluminum lambs, door handles and hand weights, rubbed or coated in glittery gold paints and pigments, are laid on the floor. Both the video and the sculptures shimmer, signaling an excess, or fantasy that marks yet another kind of transit.

Turning to the right, a door leads back into the street facing rooms of the gallery. Running parallel to the exterior windows is a wall made from panels connected by hinges, with square sections of wood at the bottom, and long windows at the top. These glass room dividers were often used in Soviet apartments in Tbilisi. They let in light, divide a space, and can collapse if desired. Hanging in this room is another painting by Heinze titled *Baby Basin*. The butt reappears, this time alongside what might be a part of a leg, puckering orifices, flapping tongues and a stubbly scalp. Going through the door in the dividing wall, one looks to the end of a long hallway and sees the foyer where the walk through the gallery began.

Building elements in Tolia's installation become signifiers of both what they are, and what undoes them, their assembly and their dismantling. She describes the work as "some kind of unfinished building, but at the same time, ruined... It's just started to be built but it's already old." The structures are built into decay. The epigraph to Vidler's chapter is taken from Jean-Paul Sartre's *Being and Nothingness*; "My body is everywhere: the bomb which destroys my house also damages my body insofar as the house was already an indication of my body."^[3] Sartre, via Vidler, not only points to the spread of the body and the way it becomes dispersed in space, but also to the vulnerability that diffusion imbues into the material world. The house indicates the body because the body's impact on, movement through and interaction with its environment comes to define its presence. Sartre also points to the bomb, the violent force from outside. Displacement, destruction and a relentless reorganization of material, inform not only these artists' individual practices, but also, the context of the exhibition, which is situated in a city and a region where the history of war and presence of occupation is vivid. Tolia's installation brings decay and destruction together with a sense of unstoppable replication, and an endless reconfiguration of space.

Spread throughout the show, one finds drawings and small oil paintings by Tolia done on paper, or directly on the wall, or on canvas. The artists practice begins with drawing, and those found in the exhibition become inscriptions, moments that conflate the hand that draws, rendering space in two-dimensions, with the hand that builds, shaping the world that the body moves through and lives in.

- Marina Caron

[1] Pp. 77. Vidler, Anthony. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge, Mass: MIT Press, 1992.

[2] Pp. 78-79, *ibid*.

[3] Pp. 69. Vidler, Anthony. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge, Mass:



Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022

Tolia Astakhishvili
On Both Sides I
Mixed Media
Dimensions variable





Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022
LC Queisser, Tbilisi



39 Durch Ausgrabungen der Befestigungen der Heuneburg über der Donau (Späte Hallstattzeit) haben wir neue Einblicke in das Leben der Fürsten des 6. und frühen 5. vorchristlichen Jahrhunderts gewonnen. Die Heuneburg war der Sitz einer reichen Gemeinde, deren Handelsbeziehungen zu dem griechischen Massilia (dem heutigen Marseille) nicht nur durch importierte Trinkgefäße und Weinkrüge belegt sind, sondern auch durch die Bauweise der Verteidigungsmauer mit Bastionen über den steilen Abhängen des Plateaus: sie sind aus Lehmziegel errichtet, eine hier fremde, wohl aus dem Mittelmeerraum eingeführte Bauweise.

40 Die westliche Grenze des Verbreitungsgebiets jener Metallkultur, die heute endgültig als «Kelten» anzusprechen ist, wird am ehesten durch ein Hallstatt-Grab bezeichnet, das in der Gegend von ... unterhalb des Fürstensitzes ... in einem Totenkammer ... in einem Totenkammer ... in einem Totenkammer ...

Tolia Astakhishvili
Sleeping Traveler
Pencil and collage on paper
21 x 29.7 cm

Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022
LC Queisser, Tbilisi





Tolia Astakhishvili
On Both Sides II
Mixed Media
Dimensions variable



Tolia Astakhishvili
Unsealed (Detail)
Mixed Media Installation
300 x 570 x 500 cm



Tolia Astakhishvili
Unsealed
Mixed Media Installation
300 x 570 x 500 cm

Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022
LC Queisser, Tbilisi





Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022
LC Queisser, Tbilisi

Tolia Astakhishvili
Unsealed (Detail)
Mixed Media Installation
300 x 570 x 500 cm



Tolia Astakhishvili
Numb Skin
Mixed Media
Dimensions variable



Tolia Astakhishvili
Numb Skin (Detail)
Mixed Media
Dimensions variable



Tolia Astakhishvili
Unsealed Words
Mixed Media
Dimensions variable



Unsealed body
Unsealed flesh
Unsealed words and images



unsealed body
unsealed flesh
unsealed words and images

Tolia Astakhishvili
Unsealed Words (Detail)
Mixed Media
Dimensions variable



Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022

Keto Logua
Artist does what she wants Part II, 2022
Wood branch, Mixed media
20 x 100 x 30 cm



Tolia Astakhishvili
Notes On Hours
Lightbox, ink on paper, sensor
36 x 8.5 x 9 cm





Tolia Astakhishvili
Notes On Hours (Detail)
Lightbox, ink on paper, sensor
36 x 8.5 x 9 cm



Tolia Astakhishvili
Unsealed Words (Detail)
Mixed Media
Dimensions variable

Tolia Astakhishvili
Notes On Hours
Lightbox, ink on paper, sensor
36 x 8.5 x 9 cm





torn from something

shortness of breath

Tolia Astakhishvili
Torn From Something
Mixed Media
Dimensions variable

Tolia Astakhishvili
Torn From Something (Detail)
Mixed Media
Dimensions variable

torn from something

shortness of breath

Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi



Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022
LC Queisser, Tbilisi





Tolia Astakhishvili
Shadows / On Getting Younger
Mixed media, mirror
Dimensions variable

Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022
LC Queisser, Tbilisi





Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi

Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi





Tolia Astakhishvili
Winds And Holes / Niche III
Mixed Media
Dimensions variable

Escaping comes from the body
Heat
wounds
wounds and wounds
Wounds and holes



Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi



Tolia Astakhishvili
Unsheltered / Niche II
Mixed Media
Dimensions variable



Tolia Astakhishvili
Unsheltered / Niche II
Mixed Media
Dimensions variable



Tolia Astakhishvili
Unsheltered / Niche II
Mixed Media
Dimensions variable



Installation view, Tolia Astakhishvili, Stefanie Heinze,
Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi





Tolia Astakhishvili
Penetration / Doorway
Mixed media, ink on paper
Dimensions variable

Tolia Astakhishvili
Penetration / Doorway (Detail)
Mixed media, ink on paper
Dimensions variable





Keto Logua
Artist does what she wants Part I, 2022
Wood branch, Mixed media
40 x 160 x 70 cm

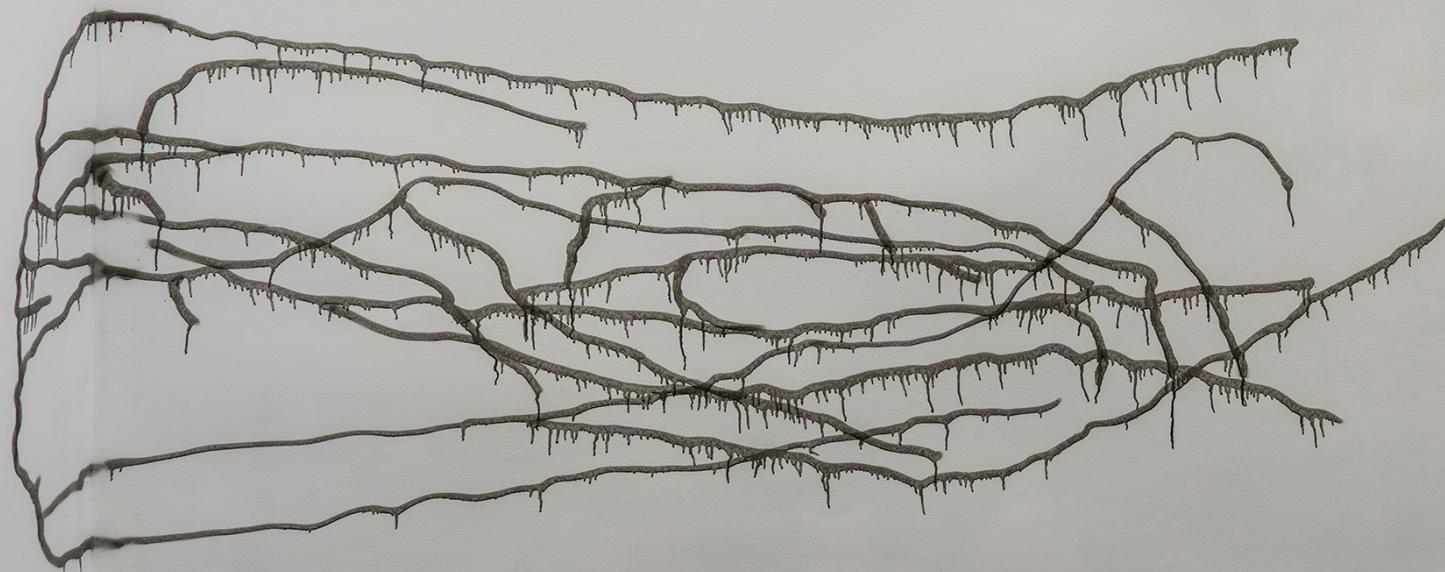
Tolia Astakhishvili
Invisible Head / Niche I
Mixed Media, drawing on rice paper
55 x 46 x 10 cm (Dimensions variable)





Tolia Astakhishvili
Invisible Head / Niche I
Mixed Media, drawing on rice paper
55 x 46 x 10 cm (Dimensions variable)

Keto Logua
Start from the the beginning, 2022
Wall painting
90 x 258 cm



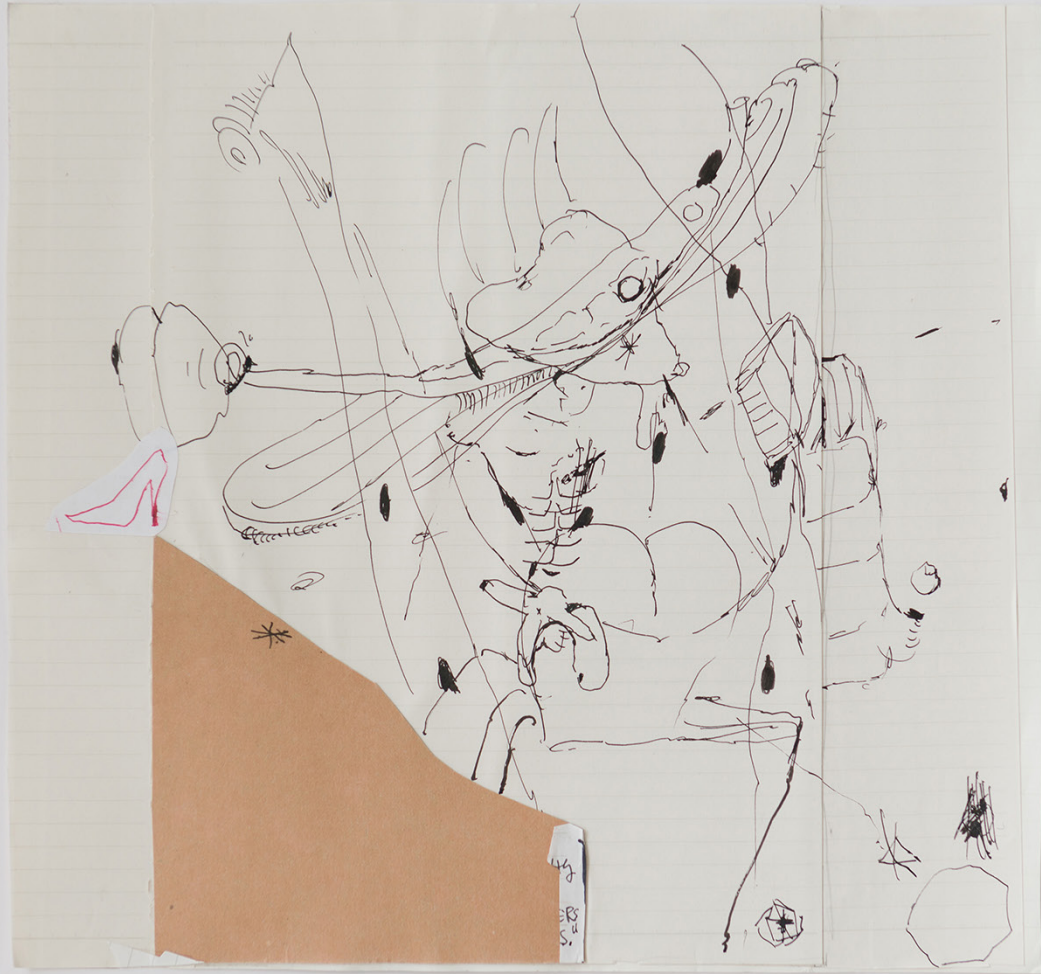


Keto Logua
New Interface, 2022
Giclée print on Hahnemühle paper
37 x 27 cm (framed)
Edition of 2 plus 1 AP

Keto Logua
Experiment, 2022
Giclée print on Hahnemühle paper
37 x 27 cm (framed)
Edition of 2 plus 1 AP



Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi



Stefanie Heinze
O.T. (Bean Board), 2021
Ink on paper, collaged
25.2 x 27 cm



Tolia Astakhishvili
Everything Comes From The Body
Vitrage/glass door partition, Drawing
300 x 410 x 100 cm

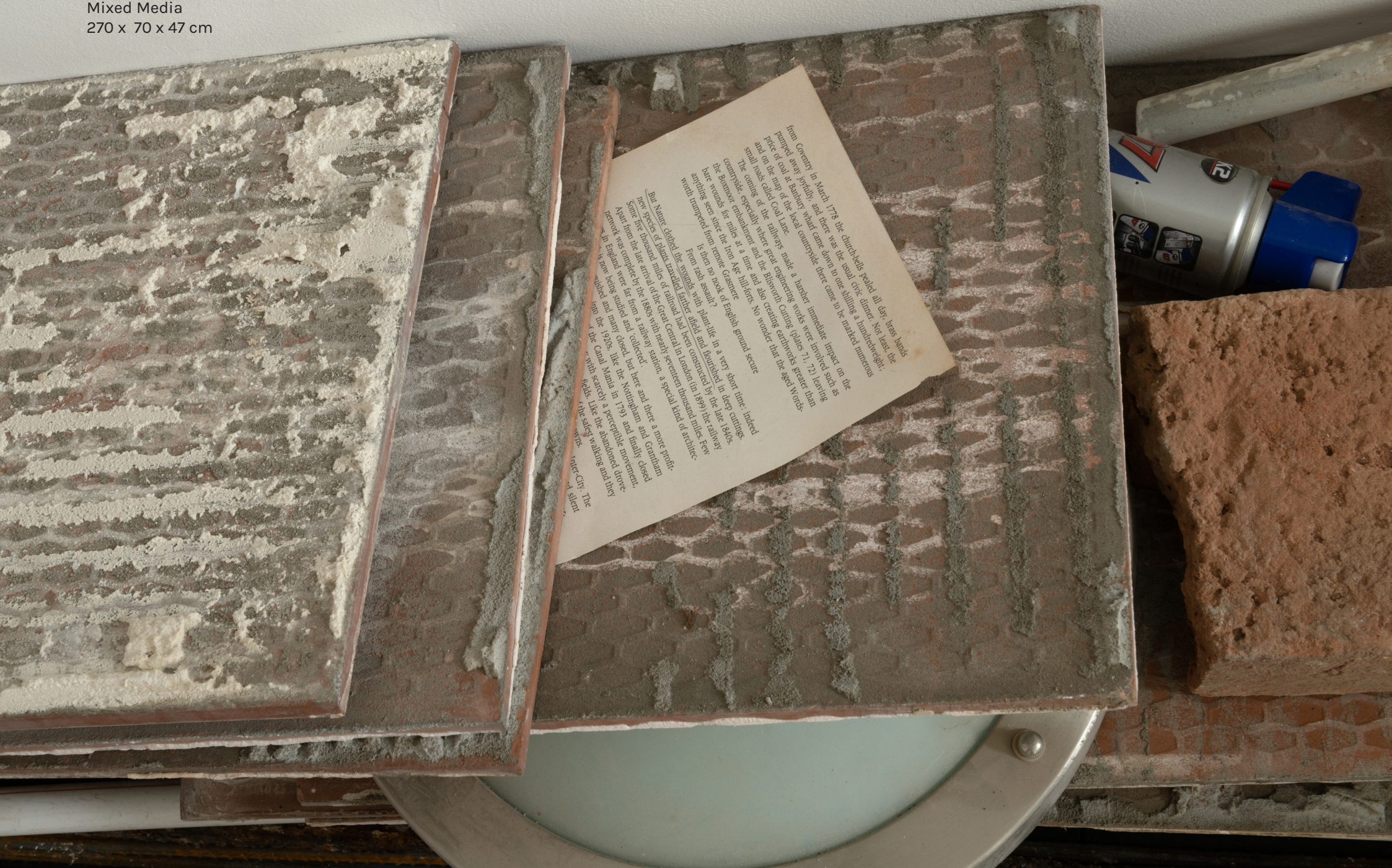
Tolia Astakhishvili
Everything Comes From The Body
Vitrage/glass door partition, Drawing
300 x 410 x 100,cm





Tolia Astakhishvili
Detail
The Endless House
Mixed Media
270 x 70 x 47 cm

Tolia Astakhishvili
Detail
The Endless House
Mixed Media
270 x 70 x 47 cm



from Coventry in March 1778 the church-bells pealed all day brass bands
pumped away joyfully and there was the usual civic dinner. Not less the
price of coal at Banbury what came down to one shilling a hundredweight,
and on the top of the local countryside there came to be marked numerous
small tracks called Coal Lane.
The coming of the railways made a harsher immediate impact on the
countryside especially where great engineering works were involved such as
the Boxmoor embankment and the Blisworth cutting (plates 71, 72) leaving
bare wounds for miles at a time and also creating earthworks greater than
anything seen since the Iron Age hill-forts. No wonder that the aspect of works
with crumpled from remote Gwentere
is then no mark of English ground secure
the Boxmoor embankment and the Blisworth cutting (plates 71, 72) leaving
bare wounds for miles at a time and also creating earthworks greater than
anything seen since the Iron Age hill-forts. No wonder that the aspect of works
with crumpled from remote Gwentere
is then no mark of English ground secure

But Nature doctored the wounds with plant-life in a very short time. Indeed
new species of plants travelled either gifted and flourished in deep cuttings.
Some five thousand miles of railroad had been constructed by the late 1840s.
Apart from the late arrival of the Great Central in London (in 1899) the railway
network in England was far from a railway station a special kind of archite-
cture is not, being studied and collected.
In the 1920s like the Nottingham and Grantham
proved, was complete by the 1840s with nearly seven thousand miles. Few
fields. Like the abandoned dove,
with scarcely a perceptible movement,
the safety walking and they
were City. The
and silent

Tolia Astakhishvili
Everything Comes From The Body (Detail)
Vitrage/glass door partition, Drawing
300 x 410 x 100 cm



Tolia Astakhishvili
Everything Comes From The Body (Detail)
Vitrage/glass door partition, Drawing
300 x 410 x 100 cm





Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi



Tolia Astakhishvili
Possession / I talk the enwalled totem aww
Carved wood, drawing on paper
37 x 46 x 8 cm

Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022
LC Queisser, Tbilisi





Stefanie Heinze
Baby Basin, 2022
Acrylic and oil on canvas
175 x 135 cm

Stefanie Heinze
Baby Basin, 2022
Acrylic and oil on canvas
175 x 135 cm





Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi

Nancy Lupo
Leading Up To An Entrance Somewhere, 2022
Bronze door handles, bows, gold pigment
33 x 20 x 6 cm (Dimensions variable)



Nancy Lupo
Leading Up To An Entrance Somewhere, 2022
Bronze door handles, bows, gold pigment
33 x 20 x 6 cm (Dimensions variable)





Nancy Lupo
Welsh Winds That Lifted Lamb In The Air, 2022
2.5 Aluminium cake molds and iron hand weights
Dimensions variable

Nancy Lupo
Changes Everything, 2022
Video
44 mins, 28 secs



Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi





Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi

Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi





Tolia Astakhishvili
Just Deserts, 2022
Mixed Media
Dimensions variable

Tolia Astakhishvili
Just Deserts
Mixed Media
Dimensions variable

Tolia Astakhishvili
Traveler's Smoking Dreams, 2022
Indian ink, acrylic and oil on canvas
33 x 40 x 2 cm





Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, In Heat Wind Wounds No. 15, 2022
LC Queisser, Tbilisi

Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi





Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi

Tolia Astakhishvili
Host
Mixed media, Door, Drawing
202 x 65 x 4.5 cm





Tolia Astakhishvili
Host
Mixed media, Door, Drawing
202 x 65 x 4.5 cm



Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Holes*, 2022
LC Queisser, Tbilisi

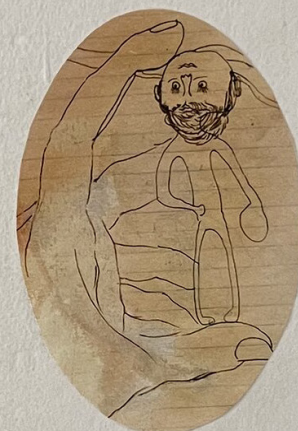
Stefanie Heinze
Celestial Topping (packs, peas & wheels), 2022
Acrylic and oil on canvas
265 x 280 cm



Installation view, Tolia Astakhishvili, Stéphanie Heinze, Keto Logua, Nancy Lupo, *In Heat Wind Wounds Homes*, 2022
LC Queisser, Tbilisi



Tolia Astakhishvili
The Main Entrance
Mixed Media, Sticker
Dimensions variable



Installation view, Tolia Astakhishvili, Stefanie Heinze, Keto Logua, Nancy Lupo,
In Heat Wind Wounds Holes, 2022
LC Queisser, Tbilisi





Tolia Astakhishvili
For Those Who Are Not There
Oil on gyps section of the wall
23 x 20.5 x 2.5 cm