

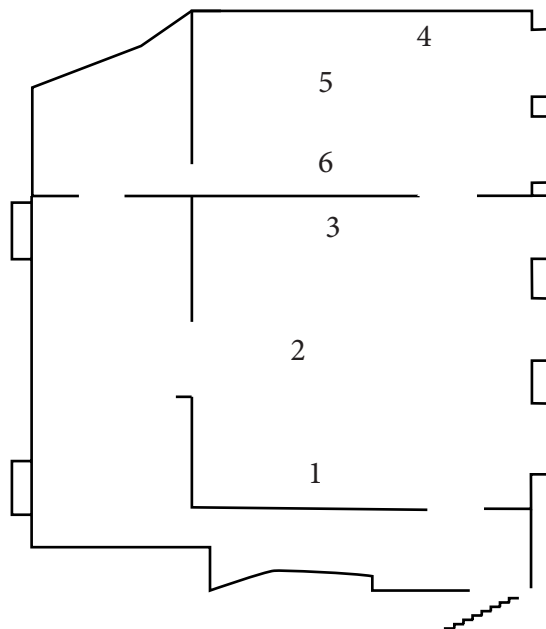
Keto Logua  
'Blind Forces'  
16.2. - 31.3.2024  
LC QUEISSER

THIS afternoon, while ascending a mountain pathway adown which water was trickling, after the torrents of rain that fell in the morning had ceased, I observed an appearance of the surface of running water so exactly like the hexagons of the bees' cells that I looked at it carefully for some time. Little air-bells of water seemed to issue from under the withered leaves lying in the tract, which rushed towards the hexagons, occupying an irregular space about four inches by five. As soon as these air-bells arrived at the hexagons, they arranged themselves into new cells, making up, apparently, for the loss occasioned by the continual bursting here and there of the cell-walls. No sooner had these cell-walls burst, than others closed in and took their places. The worst-formed hexagons were those at the under or lower side of the surface-the part of the surface farthest down the hill; here they were larger, and more like circles.

J. SHAW. Tynron, November 7., NO. 1098, VOL. 43], [NOVEMBER 13, 1890]

LC Queisser is pleased to host a solo exhibition of Keto Logua, 'Blind Forces', informed by J. Shaw's letter published in Nature Journal in 1890. The multidisciplinary artist taking a closer look at nature's evolutionary power to endure, persist, and persevere has not hung back from acknowledging the seismic forces of scarring. In her recent work, Logua observes tissues of varying matter, assiduously microsectioning field flowers while in Berlin and haphazardly cityscapes when in Tbilisi. The blind trust in a given environment demonstrates the (re)search approach relevant to its structure. However, the passing occurrences of deviations witnessed by Logua become the driving force in artistic narration, shifting from factual to fictional in a similar malleable mode of coal/diamond molecular formation.

Counter reliefs, titled to delineate the frame of reference - the interior views of botanical samples, iconify mentioned flowers, which only remain half-true silhouettes. Shapes are redrawn by hand and re-rendered as applicable to laser-cutting format drawback to the median cut diagrams the artist achieves by a lab dissection waxing process. Sharing the superficial qualities of a fossil or a woodworm track, these painterly planks have gone through the Yakisugi (Shou Sugi Ban) wood-burning technique, charred, cooled, and washed, which has proven to be successful in the prevention of decay. It is the material reflection that draws attention to the hoary flooring of the exhibition space, ambiguously sedimented by Logua. Two rooms house freestanding sculptures of lightbox sign carcasses, discharged from the serviceable energy, the message-bearing light that lets one know of the taxonomic nature of a commercial entity. Withdrawn from the light which momentarily blinds the eyes of the passerby while uninterruptedly heating the city, Bokeh White (Sculpture) and Bokeh Hex (Sculpture) serve to perpetuate a recondite pattern, less botanical and far more industrial, incised with hexagons of diverse sizes as if bolt heads auto-organized in chaos, much like air-bells computed.



- 1) Keto Logua  
‘Absorber’, 2024  
Wood and varnish  
65 × 65 × 3 cm
- 2) Keto Logua  
‘Bokeh Hex’, 2024  
Aluminium and plexiglas  
57 × 54 × 10.5 cm
- 3) Keto Logua  
‘Interior (daisy)’, 2024  
Wood and varnish  
78 × 120 × 3 cm
- 4) Keto Logua  
‘Interior (1/3 daisy)’, 2024  
Wood and varnish  
103 × 78 × 3 cm
- 5) Keto Logua  
‘Bokeh White’, 2024  
Aluminium and plexiglas  
57 × 54 × 10.5 cm
- 6) Keto Logua  
‘Interior (Sow Thistles)’, 2024  
Wood and varnish  
120 × 77 × 3 cm