

Personal Effects

Nairy Baghramian, Karla Black, Liz Craft, Sofia Duchovny, William Gaucher, Mania Godarzani-Bakhtiari, Ilya Lipkin, Vijay Masharani, Jack O'Brien, Lukas Quietzsich, Elza Sile

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In his essay *The Philosophy of Furniture* (1840), Edgar Allan Poe treats the furnished room as a register of temperament. Furniture, colour, ornament and arrangement disclose the inhabitant before anything is said. A room can be read like a picture, through proportion, rhythm and excess.

Personal Effects follows this logic into an interior where use appears as trace. The title designates personal belongings: things used, owned and left behind. The exhibition brings together works that carry the memory of domestic space, like a mirror, ashtrays, vitrines and ceramic ornaments or furniture fragments, occupying the threshold between artwork and thing. At CHB Fine Arts, a semi-hidden space in Charlottenburg, this reading becomes spatial. The gallery is concealed within existing urban infrastructure. Its rooms give the exhibition the character of a found interior.

Jack O'Brien compresses found objects into compact assemblages. Drawn from familiar interiors, these elements overlap and partially conceal one another. Mania Godarzani-Bakhtiari's ashtrays with clockwork bind residue and time in small domestic mechanisms. Nairy Baghramian's *Eule/Owl* appears between furniture, body and display. Sofia Duchovny's structure of glass, wood and veneer frames absence through a vitrine-like form. Liz Craft's ceramic *Stalactites* bring geological growth into the room, whereas Karla Black's painted mirror connects reflection, care and surface.

Painting, drawing and photography extend this field of partial inhabitation.

William Gaucher's paintings withhold clarity, requiring a form of looking that is durational and searching, contributing to an understanding of the interior as a shifting condition, shaped by attention. Lukas Quietzsich leaves seams, cuts and layers visible, allowing the painting to read as a constructed object.

Ilya Lipkin's photograph addresses the viewer through a social scene of attention and waiting.

Vijay Masharani's drawings form a fragile threshold between figure, architecture and memory.

Elza Sile uses grid, line and material accumulation as a record of time and movement.

Across the participating practices, the interior and objects associated with interior spaces appear as things half-remembered or partially evacuated. The works suggest use but resist function. The interior is presented here as an expressive system, one that speaks even in the absence of an inhabitant.