

Maria Loboda

CAPRI/Dusseldorf

There is no object that doesn't have a story to tell. This is what Polish-born artist Maria Loboda seems to tell us with her installations. The question is: What? This "what" is always dependent on the cultural, religious, linguistic, ethnic and folkloric ways in which the subject projects onto the object.

Loboda had the walls of this small Düsseldorf exhibition space painted a pale jade color called celadon. Celadon was the color used to glaze precious Chinese ceramics, which first arrived in Europe in the Middle Ages and represented refined elegance. Inside the glimmering, greenish space, six ropes in different colors rested on a horizontally hung rod. The ropes, used to hold falcons, were finely knotted according to Japanese patterns. The predatory falcons themselves, animals that represent the epitome of that which is irrepressible in nature, were absent.

With these clues the space staged encounters not only between different cultures and their stories — Chinese, European and Japanese — but also between the irrepressible in nature and culture, seen in its highest forms of refinement through celadon ceramics and finely knotted ropes. The austere celadon space is filled with a host of tales, projections, expectations and ideas.

There were also colored pills spread in one corner of the display window. Their color harmonized wonderfully with the pale green. They suggest aesthetic pleasure, but only so long you don't know that these are vitamin pills meant to help optimize a stressed subject's performance.

Recently much has been said about a shift in the interaction of subjects with the world of objects. Philosophers have even coined a new term for this interaction — object-oriented ontology — meaning a mode of interaction that accords objects greater autonomy in opposition to subjects. Alongside the allusions to nature and culture, the objects in Loboda's installations also speak of this shift.

by Noemi Smolik
(Translated from German by Beny Wagner)



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"The pursuit of illusions and the dissipation of energy on false choices. Under rare and extreme circumstances, may indicate the revelation of transcendental spiritual truth," installation view at CAPRI, Düsseldorf (2015) Courtesy of the Artist and CAPRI, Düsseldorf
Photography by Achim Kukulies