

FLASH ART


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 1 / 11 *Ola Vasiljeva, veduta della mostra "Qualcuno si è seduto sulla mia sedia", presso Quartz Studio, Torino (dettaglio; 2018). Courtesy l'Artista: Antoine Levi, Parigi; Supportico Lopez, Berlino e Fondazione Sardi per l'Arte. Fotografia di Beppe Giardino.*

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Ola Vasiljeva *Quartz Studio / Torino*

After exhibiting at international venues such as the Kunstverein München in 2016 and the Grazer Kunstverein in 2017, the Dutch/Latvian artist Ola Vasiljeva makes her first solo show in Italy at Quartz Studio in Turin.

Founded in 2014, Quartz Studio is a non-profit space that takes its name from a precious stone (quartz) to recall the concept of "mirabilia" inherent to ancient natural collections.

The title of the exhibition, "Qualcuno si è seduto sulla mia sedia" evokes the tale of "The Story of the Three Bears", in particular the episode of the chair in which a child entered the house of a family of three bears (the big father bear, the mother bear and their little son), and tried their three chairs, each of different sizes, to find the one that suits you best to sit down. To this scene the artist ideally adds an analogous episode in which the chair as "object to try" is replaced by a wardrobe containing the clothes of the three bears, in order to create a link between Quartz Studio and the space of the real tailor shop next door to the gallery, the vitrine of which exhibit a men's jacket on a mannequin, an aged tailoring manual and a few more random objects.

Beyond the entrance threshold, a large panel mounted on a frame cuts the space and establishes itself as a sort of theatrical backdrop. Similar drawings are traced or hidden even in some of the exhibits, such as the yellow folders and tickets placed on the ground behind the frame and the box applied to the door of a half-open door set back farther.

Three mirrors with a golden glow reflect and expand the exhibition space, while, on the floor, there are two jackets in plastic bags from the dry-cleaning machine not far away, and a pair of Japanese sandals resounded by the neighboring shoemaker.

On the opposite wall, a hanging jacket "hides" small objects and a design placed in the pocket. Tax receipts and a box lined with newspaper pieces placed behind the loom show how the entire exhibition was created by the artist during her stay in Turin.

The elements that compose it are designed to become substitutes or simulacra of characters offstage. Always interested in the premonition and the obscure, Vasiljeva creates an exhibition-installation where reality, imagination and simulation merge to transform sculpture, drawing, and objets trouvés into scenic objects suspended between use and ritual, imitation and fiction.

Ilaria Bernardi

NUMERO 339



ARCHIVIO



Chris Burden

Tra terra e cielo

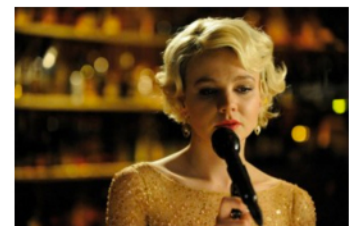
di Emi Fontana



Marcello Maloberti

L'imitatore di voci

di Barbara Casavecchia



Shame

di Andrea Bellavita