

OUR GREAT PROJECTS

Kristina Solomoukha & Paolo Codeluppi
Exhibition from 12.05 to 23.06 2012 at Contexts
49, rue Ramponeau - 75020 Paris

Contexts: How would you describe your show?

Kristina Solomoukha: We created a long table where a certain number of objects and images are placed upon. These are speculative reconstitutions of uncertain processes and existing in hypothetical structures. They are to us tangible proofs of incomprehension, working documents...

Paolo Codeluppi: These forms are a result of our ongoing conversations, each with their batch of projections of ideas and interpretations. The table became a space to work on and to discuss over, and it made it possible to define the order and scale of these objects/tools.

Contexts: What do you mean by "objects/tools"?

K.S.: We are interested in both architecture and the means and tools of its construction. OUR GREAT PROJECTS gives us a chance to present, as an installation, our discussions and arguments that we have on each subject we encounter.

The objects that are presented here are mostly linked to the tools used for construction (like a square or a lever), but there is also tools for the construction of a dialogue.

P.C.: Yes, a dialogue that in turn, produces forms.

K.S. : By this definition, the objects can be assumptions, observations or associations of ideas carried out in the form of a scale model, a photograph or a found object. They are like snapshots during the development of a project or in its various stages of work.

Contexts: Therefore, does each object bring up a series of questions?

P.C.: Yes, their function is not only "to materialize" our discussions but also to branch out to new questions.

Contexts: Which subjects were tackled during these discussions?

P.C.: The discussions are born from the common observations carried out during our trips. Becoming eventually experiments that one of us could build at home or as an object picked up or found on the streets a of far of city...

For this show it took the form of a failed pyramid by Snefrou on the site of Dachour in Egypt, or of a Roman ruin which we have lost its function in time...

K.S.: ... Or of a small wooden cage found on the streets of Cairo whose economy of form and materials puzzled us by its ingeniousness.

P.C.: In the section of the Egyptian Antiquities in the Louvre, there are group of small wooden objects whose use remains a mystery. These are presumed to be small toy models of tools intended to move large stone blocks during the construction of the pyramids.

The assumptions put forth about the use of these objects are varied. We took part in this speculation game by proposing our own interpretation. The result is an improbable tool for construction for a contemporary building site.

Contexts: How you made a selection of the presented objects?

K.S.: Supposing that the table is a form of a dialogue transcribed. I would say that selecting the objects is like correcting a text – as you try to make a coherent sentence, you cross out and rewrite the words you need.

Contexts: The table gives the scale for your objects, what do you mean by that?

K.S.: Simply because the objects that we witness and research have a huge variety of sizes - some are as large as a landscape, others are scaled like a toys , and there are some that have no dimensions at all, because they are shapeless...

By choosing a table as a support, it was necessary to manages the space so that they could all hold on

its small surface, in some cases below its surface! In any case, to make them visibly coherent.

Contexts: Why have you chosen this picture for the invitation card to your show?

P.C.: Kristina was looking for some documentation to build a small model and found this illustration of the *Voyage du Sieur Paul Lucas au Levant*, by Paul Lucas, French traveler and writer of the 18th century.

The engraver produced this image according to a written description of what the traveler described; in his interpretation he gave shape to buildings that he never even seen before... Then again we can only suppose this is what happened. This kind of transition from words to image is one of the subjects that interest us; we like to witness these varied relationships with the different realities they each induce.

Paris, April 24th 2012