

# Collisions and Missing Parts

04/11 -  
15/12/2018

Colazione a Barriera 2018 is very pleased to present an exhibition of Vadim Fishkin and Attila Csörgő entitled *Collisions and Missing Parts*. The show provides a selection of recent works that share an interest in the relationship between art, science, and technology in visual and poetic terms that are often enriched by irony. The works exchange queries, similitudes and suggestions throughout the display space in a fantastical staging of visual proposals that venture answers artists' explorations.

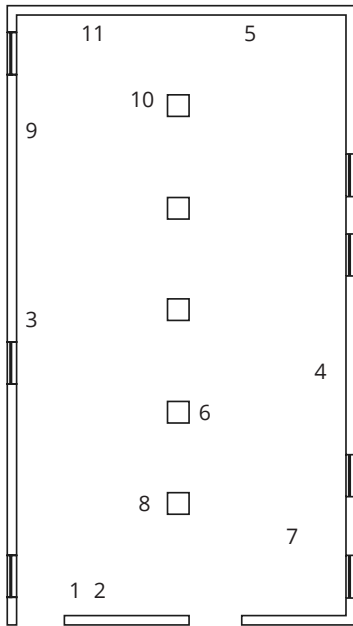
The title *Collisions and Missing Parts* refers jointly to two of the works on display. *Collision 1* and *Collision 2*, by Csörgő, captures the collisions of steel balls which are falling along trajectories plotted in directions previously tested by the artist. The work is a good example of Csörgő's practice: capturing the reproduction of a physical process and presenting its aesthetic value. The title's other half, *Missing Parts*, is indicative of the approach of Vadim Fishkin, the second artist featured: the work inserts an item of daily use lacking a part crucial to its function in space. In its place, a projection provides visual completion, making up for the missing part and "repairing" the object with a ghost image. Fishkin's practice often focuses on the contradiction or non-correspondence between an object and its image, its shadow, its representation, and its purpose.

In *miss Christmas*, this shadow acquires weight of its own that guides the imagination towards a landscape in a contrast with the object's absence. In front of the shadow of a palm tree, we see a jar of paint that creates an effect of suspension and induces a reflection on the limits of pictorial representation and our idea of presence. This dialogue between the various bodies contained in the same work continues also in Attila Csörgő's *Clock Work*, where the central body exhibits a sculptural dimension that gives us an object in extremely refined movement and a light reflected in a mirror projects an image moving slowly across the wall. This work plays on both the reconciliation of plane and solid geometry and the two ways of depicting the passage of time through the symbols of the circle and infinity. A handmade dimension is intrinsic to the work of Csörgő, who not without reason considers his works as "inventions". In *Squaring the circle*, the artist tackles the eponymous unsolvable problem on the visual plane, once again resorting to shadow. In the circularity of *Sisyphus Electronics*, as in the myth, the sphere is condemned to eternal return with no hope or possibility of ever breaking out of the vicious circle. In his work, Fishkin explores the ways in which technology becomes a means of knowing the daily and artistic action in its uselessness.

A series of works derived from a contingency closes the show: *Sun* and *Monotype II*. The artists limit their effort to capturing an image that arose independently of their intention through photography and the ready-made. Lastly, *Sharing*, a single piece from which two parts that remain together demonstrates the interdependence of the single works on display.

Attila Csörgő  
Vadim Fishkin

EXHIBITED WORKS



- |  |   |
|--|---|
| <p>1 Attila CSÖRGŐ, <i>Collision 1</i>, 2018<br/>Archival pigment print 42 x 62 cm (framed)<br/>Ed. 2/3 + AP</p> <p>2 Attila CSÖRGŐ, <i>Collision 2</i>, 2018<br/>Archival pigment print 42 x 62 cm (framed)<br/>Ed. 2/3 + AP</p> <p>3 Vadim FISHKIN, <i>Missing Part</i>, 2016<br/>Ventilator, projector, spotlight<br/>Variable dimensions<br/>Ed. 1/3 + AP</p> <p>4 Vadim FISHKIN, <i>miss Christmas</i>, 2012<br/>Paint bucket, video projection<br/>Variable dimensions<br/>Ed. of 3 + AP</p> <p>5 Attila CSÖRGŐ, <i>Clock Work</i>, 2017<br/>Kinetic construction, electromotors, micro controller, parabolic reflector, halogen lamp, tripod, table, glass box<br/>Variable dimensions<br/>Ed. 1/2</p> <p>6 Attila CSÖRGŐ, <i>Viale delle belle arti</i>, 1993/2018<br/>Analogue c-print 37.5 x 46.5 cm (framed)<br/>Ed. 1/5 + 2 AP</p> | <p>7 Attila CSÖRGŐ, <i>Squaring the Circle</i>, 2013<br/>Light sculpture; 3-dimensional chrome plated aluminium mirror, halogen lamp, transformer, fibreglass circle<br/>Mirror 40 x 40 x 4 cm, total: 160 x 40 x 40 cm<br/>Ed. 1/3</p> <p>8 Vadim FISHKIN, <i>Sisyphus Electronic</i>, 2007<br/>Hair dryer, polyfoam ball, wood, time relay<br/>Approx. 50 x 70 cm<br/>Ed. 1/3 + AP</p> <p>9 Attila CSÖRGŐ, <i>Sun</i>, 2018<br/>Archival pigment print 60 x 92 cm (framed)<br/>Ed. 2/5 + 2 AP</p> <p>10 Vadim FISHKIN, <i>Monotype II</i>, 2013<br/>Paint on wood, plastic ball, plexiglas cover<br/>26 x 26 x 14 cm</p> <p>11 Vadim FISHKIN, <i>Sharing</i>, 2018<br/>Pencils, black rectangular (long)<br/>31 x 52 x 4 cm</p> |
|--|---|



**Barriera** is a non-profit cultural association founded in 2007 by a group of collectors which hosts exhibition space, a meeting room, and art storage facilities in a former pharmaceutical factory in Barriera di Milano, a multicultural working class neighborhood in Turin. Giulia De Giorgi, Sergey Kantsedal, Clara Madaro and Maria Elena Marchetti have been running the space since 2016. The Barriera program has been divided into three containers that reflect its polycentric nature since 2018: Barriera Classic is dedicated to historical projects like *Mirror* and *Colazione*; Barriera Host hosts projects of other cultural entities; Barriera Dwell features projects and events curated by one member of the group oriented to sharing practices through experiments in format. All three are coordinated by Sergey Kantsedal.

via Crescentino 25, Torino  
[www.associazionebarriera.com](http://www.associazionebarriera.com)  
[associazione.barriera.torino@gmail.com](mailto:associazione.barriera.torino@gmail.com)



barrieracontemporanea

Le attività di Barriera sono sostenute da

