

Jonida Laçi

*J'aime toi*

7.9. - 30.10.2023

*Showcase, 2023*

Oriented strand board, carbon copy pigment, screws

315 x 243 cm

Special thanks to: BEFM&L, Anna-Sophie Berger, Jakob Buchner, Anke Dyes, Benjamin Hirte, Chantal Kaufmann, Marielena Stark, Miriam Stoney, Pol Summer, Valentina Triet, Catharina Wronn

One of the walls of the exhibition space *Can*, its entrance, consists of glass. The door only forms part of it, the surrounding surface is equally transparent but fixed.

The wooden construction titled *Showcase* on view inside as part of the exhibition *J'aime toi* is visibly too large to fit through this door. It is made of plywood, three meters wide, two and half meters high with faint blue coloration. Its top edge is rounded.

Showcases hint at a suspension of various divisions. That between myself and the things I can or cannot buy, as well as that between those standing in front of these windows imagining taking home the things stacked behind the glass. At the same time though, showcases can be smashed or forced in, or they can break under pressure from various encroachments and arbitrary forces and thereby allow me to get these things without paying for them. In the city-scape of showcases the classes mingle and the showcase is broken when the difference between them is all too palpable but not suspended.

To prevent this, showcases are temporarily bolted in. The new walls that thereby emerge are not for the protection of private space but rather private property. By erecting them the separation of spheres becomes more visible and with that the regard onto things one might possess is obstructed. If the glass initially valorises what lies behind it, perhaps instilling desire, it now obscures it. With the deployment of this perfectly fitting piece of wood, a compromise is accepted that exchanges representation for security.

The vertical and flat wooden construction shown here, which could also be described as a wall, does not offer this security at first. Although it has been built on site, judging by its shape it was constructed for another space which may or may not exist. It leans against a wall of concrete, revealing all kinds of gaps and contradictions to the notion from which it has been borrowed. Insofar as it is stabilised by its own wooden off-cuts, it is also provisional, it can be dismantled and hence moved, without reference or scaffolding.

(Anke Dyes & Jonida Laçi)