

Kirsten Pieroth

*Taste of Great*

28 June – 31 July 2012

Galleria Franco Noero is pleased to present the first solo exhibition of works Kirsten Pieroth, in the spaces of the Fetta di Polenta.

The show takes its inspiration from a series of highly decorated eggs, known as the Imperial eggs, that were produced for the Russian tsar from 1885 until the fall of the Russian monarchy in 1917. Crafted by Russian goldsmith Peter Carl Fabergé and his workshops, these eggs commemorated and worshipped the history of the Russian empire as well as technological achievements of the time, such as the Trans-Siberian Railway. Inverting the clichés of highly refined craftsmanship, overwhelming luxury and perfection with which the House of Fabergé became synonymous, Pieroth handcrafts contemporary versions of „commemorative“ eggs. These combine a lack of symmetry, the use of poor materials such as earth and dirt, with sculptural renderings on the triviality of everyday life and the promises of the merits of modern day achievements. They can be seen as hommages to the modern day amateur, who finds himself caught in the workings of capitalist societies.

In the series of „*Currency Eggs*“ on the fourth floor, Pieroth imitates Fabergé's frequent use of miniature portrait painting by using the face side of contemporary, low-value coins as templates for coarse hand-coloured renderings of George Washington and Queen Elizabeth II, for example, which are inserted into the rough earthy surface of the eggs.

Pieroth's interest in the amateurish is also visible in *Colour Studies*, 2012, a series of prints of anonymous amateur egg drawings found on the internet which, printed on accounting paper and coloured by the artist, reference the meticulous accounts which Fabergé's workers devised for almost every item produced by the firm. The seemingly celebratory momentum of the four series of exclusive and precious looking drinking glasses presented on the sixth and most classical level of the gallery, question the identities and qualities of rich and poor, hierarchies, individuality and the uniformity of groups.

The transformation of the building's various levels into a class structure model becomes most apparent by the diversity between the first and last floor. *Relativity Egg*, 2012, an out of scale rough casted plaster egg sitting awkwardly next to an egg-scale, plays with ideas of normation and evaluation. The topical mud eggs on the top floor, however, presented on wooden transport boxes of different heights, gather around the central mantelpiece like an offering of gifts for the 21st century with almost regal significance. All refer to current issues of contemporary society, from man's expansionist urge through to work, the desire for evasion and freedom from the constraints of the modern age.

While *Google Earth Egg*, 2012, which rests on a piece of contemporary Roman road, ironically underpins the human thrive for mapping, *Space Shuttle Egg*, 2012 focuses on the ideas of expansion. *Twentyfourseven Egg*, 2012 references the modern day age of continuous operation and constant flexibility and performativity, rendered into a heavy, stone-like, grey painted mud egg, which lays exhaustedly on a piece of tissue and stone. *The Great Illusionist Egg*, 2012 mimicks the looks of one of Harry Houdini's famous rope tricks, suggesting the idea of freedom from boundaries and escapism.

Kirsten Pieroth (Offenbach a.M., Germany, 1970) lives and works in Berlin. Her most recent solo exhibitions include: Office Baroque, Antwerp, 2012; Supportico Lopez, Berlin, 2011; 'Perspectives 172', Contemporary Art Museum, Houston 2010; Objectif Exhibitions, Antwerp, 2009; Passengers, CCA Wattis Institute, San Francisco, 2008; Klosterfelde, Berlin, 2007; Secession, Wien 2006. Group exhibitions include: 'Variationen über ein Thema', Studio International, Leipzig, 2012; 'Untitled', 12th Istanbul Biennial, Istanbul, 2011; 'Power to the People', ACCA Australian Centre for Contemporary Art, Melbourne; 2011; 'Five Easy Pieces', Galleria Franco Noero, Torino, 2010; 'Little Theatre of Gestures', Museum für Gegenwartskunst Basel / Malmö Konsthall, 2009; 'Learn To Read', Tate Modern, London, 2007.

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