

Adam Niklewicz

The Soup Show



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FiveMyles

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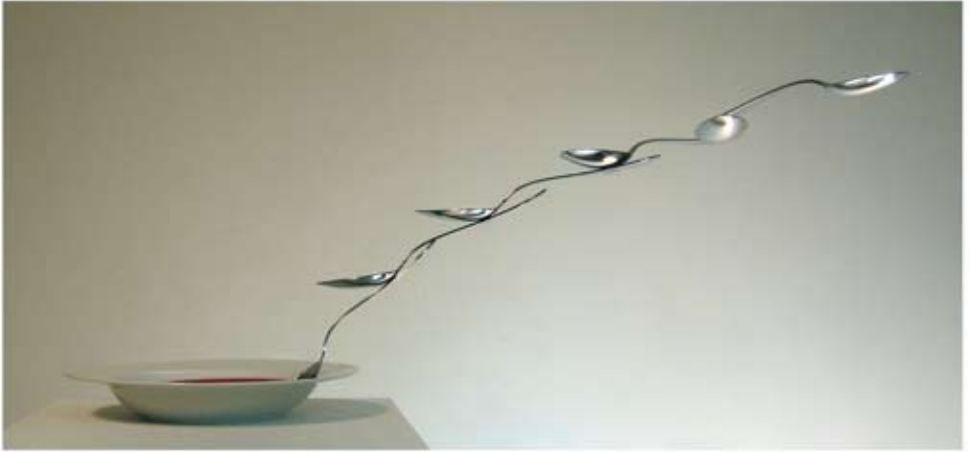
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The Soup Show celebrates soup, this universal nourishment, that sustains our civilizations and keeps our home fires burning and our pot cooking simmering on the stove. Given Adam Niklewicz's strange and penetrating imagination, this gallery-wide installation in four parts takes soup to regions where soup should not dwell. A large sphere, surrounded by four chairs, is prettily set with cutlery, plates and napkins – service for four, as it would look on any round table, except no one can eat off it. On top of the sphere balances a soup tureen, and suddenly the notion of a cozy dinner becomes an impossibility and a reminder of the dysfunctioning dinners we have all participated in.

My Dinner with Marian, the artist's last dinner with Marian Griffiths, the retired director of the Sculpture Center, who died in 2008, becomes a poignant installation of puzzling objects. Her postcard, thanking him for the dinner, is displayed and mentions both Beckett and Havel. The phone book to perhaps provide extra height for a short person, the pots on the chairs, the lids on the floor, the whole set-up makes for an unlikely dinner. For Adam Niklewicz, who grew up in Poland, the ever-present presence of censorship is exemplified by the scissors that lie next to the plate, in the place where the soup spoon should be.

Adam Niklewicz's idiosyncratic way of seeing the world and of interpreting everyday actions, shows the viewer extraordinary processes, such as his *Monument to Borscht*. With elegant simplicity he explains the journey of a spoon of soup from the plate to the diner's mouth.

Hanne Tierney



Monument to Borscht, 2009

Monument to Borscht re-creates the route of a spoonful of borscht as it climbs to its high point, traveling from plate to mouth.





The Round Table, 2009

This dysfunctional table, literally a sphere, rests on the floor in the middle of the gallery. The top half of it is set with table settings for four, ready to sit down to a meal of soup. Four wooden chairs flank the arrangement.





My Dinner with Marian, 2009

Marian Griffiths, the former director of the Sculpture Center, died on Sept. 8, 2008, right after facilitating this exhibition. The work, a tableau, attempts to carry on a conversation with a suddenly departed friend. It features the last postcard I received from Marian. Its cryptic content, referencing Beckett and Havel, prompted the interactive element of this work. A table is set with two pairs of scissors, a couple of telephone books, two large pots filled with borscht and two ladles. The borscht's main ingredients are revealed when the viewer lifts up the submerged ladles.





Untitled, 2009

A pair of prescription glasses were dipped in red borscht. They hang at the height of my eyes and occasionally shed a purple tear.



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