

After

When entering the pavilion, the viewer encounters a screen showing a video of an ordinary washing machine in operation. The shot is isolated: only the washing machine is visible, without any surrounding space, its drum rotating. A muffled sound of water can be heard, the scraping of wet fabric, the steady rhythm of the cycle. The sound is even, subdued, mechanical.

After a few steps, the viewer enters a space of hanging canvases, suspended on ordinary clotheslines like freshly washed laundry (the screen remains behind them). The viewer literally moves among these lines. The canvas-laundry descends from above, sways gently, forming not corridors but a field of movement in which one moves chaotically. The canvases shift slightly with the air and the presence of the body. They touch, part, and overlap—like laundry hung out to dry and stirred by a light breeze. The images do not remain fixed before the eye; they continually slip away from it. These images are viewed up close; they envelop the person moving among them.

On the canvases there are images outlined in black, without color. After washing, these outlines appear blurred and faded; some forms are only partially legible, others interrupted. They depict people fighting with sticks; close-ups of faces shouting; fire or an explosion with a crowd gathered around it; a crying face - all in a minor register, scenes of violence, aggression, threat, and sorrow.

When passing through these lines, the visitor reaches the far end of the hall, where there is a screen showing a video of a child drawing. We recognize the same images that we have already seen on the washed canvases. The video is unedited: the child's hand sequentially creates five or six images—people fighting with sticks; close-ups of shouting faces; fire or an explosion...

The sound of the washing machine's drum is audible from the entrance. The screen showing the working washing machine is located right at the entrance.

In front of us, immediately upon entering, are the washed images. The visitor begins to move among them - there is no prescribed path, they do not form corridors, and the movement is chaotic. Here the soundscape changes: the noise of the washing machine disappears, and only the sound of the fabric moving remains (from a light draft, from the motion of bodies passing between the lines).

When the visitor reaches the back of the hall, they hear the sound from the video: the child drawing, the pencil moving across the sheet, the rustle of paper, the movements of the clothing and the hand.

Only now does the visitor understand what has been washed. They turn back, re-engaging with the images and rethinking them in a new way.

The visitor will see the title After and ask: After what? The project exists between these two meanings of after: between reality registered without a filter, and the image that remains after it has been dulled through repetition, through an attempt at cleansing.

On the one hand, there is reality presented without censorship, without pressure, without a political line - reality in its minor register, seen through the eyes of an eight-year-old child. Reality is not interpreted, not edited; it is fixed directly. On the other hand, there is the machine wash, which is not merely a metaphor but a model of a social mechanism: a way of making reality more acceptable, more convenient.

Participant in the project: Matilda Finzi, 8 years old. She is the author of the drawings (those presented in the video, unedited, drawn one after another—five or six works). The choice of Matilda as a participant is not based on childhood as an aesthetic category, but on the position from which she observes and records reality. The children's drawing is chosen because it does not possess mechanisms of ideological, moral, or aesthetic reaction.

This immediacy is crucial to the project. The child draws scenes from the reality around us - conflict, aggression, fear, tension - not as social themes but as visual effects present in her everyday life. She does not comment on reality; she confirms and fixes it—literally, schematically, and in an easily recognizable form.

What adults wash away: we adults turn primary directness into partially erased traces. This corresponds to the way society softens, muffles, and reformulates the traumatic, minor elements of reality.

Matilda draws primarily with a thin black pen, not with color. This is her natural way of drawing, which is why nothing here is imposed against the nature of her creative practice.

List of the drawings presented in the video and subsequently transferred onto the canvas-laundry: four themes developed in 30 variants (corresponding to the number of canvas-laundry pieces). The themes are: two figures fighting with long objects/sticks; close-ups of faces - shouting, aggressive; close-ups of faces - crying, sorrowful; fire/explosion. The drawings are executed in thin black pen on ordinary white paper.

The images on the canvases are enlarged. Each of the canvas-laundry pieces (30 in total) descends from the ceiling and hangs on a rope - creating the illusion of an ordinary clothesline. Each canvas-laundry hangs on a separate line. The lines do not form corridors but are arranged chaotically throughout the space, so that the canvases sway, moved by a light draft (produced by a silent machine) and by the movements of visitors. The hanging must resemble actual laundry; it is not scenography. The rope is thin and industrial, not decorative (no aestheticized hanging system). All clotheslines are set at slightly offset heights (with differences between levels of no more than 30 cm).

The canvas-laundry pieces hang at approximately one meter above average human height and are positioned about 50 centimeters above the floor. The material is dense, and the canvases are arranged so that there is no clear line of sight ahead: the visitor must pass between them - both

to reach the back of the hall (where the screen with the drawing child is located) and to return to the entrance (where the screen with the working washing machine is placed).

Moving between the canvases is not easy; there are no passageways. One is not on a leisurely walk, nor moving with the ease typical of an exhibition space. Passage here requires effort and is often accompanied by discomfort, as the canvas-laundry pieces sway and must be navigated around. The canvases do not form corridors or a labyrinth; they are arranged in a zigzag pattern, creating a sense of chaos as one attempts to move among them.

The canvas-laundry pieces are made of thin, off-white (slightly creamy) cotton fabric that wrinkles easily, absorbs pigment, ages through washing, and has a domestic appearance. What matters is that the material looks more like a bedsheet than a painting. This is not a canvas for painting. There is no finished edge treatment - no hemming, or only a very rough, almost factory-like hem with threads that will loosen over time. This is essential to the overall concept of the project: the fabric, like the images on it, is vulnerable and transient.

The canvas-laundry pieces will sag slightly (as on a real clothesline) and will be secured so that visitors passing between them cannot pull them down - that is, the clothespins will serve a decorative function. The role of the clothespins is to reinforce the image of an actual clothesline, not to physically fasten or support the canvases.

The textile canvas-laundry pieces hang freely. They should be perceived as temporary, used objects rather than as exhibition exhibits.

Drawings:











