

# ART

## GIORGIO SADOTTI - SHAPELESS IMPACT NOT TIME SLOW IS (FLITS BY)

BONINGTON GALLERY, until March 31



■ Conceptual artist Giorgio Sadotti is returning to his old stamping ground.

# TIME, MOTION & A PIANO

**S**HOULD you find yourself at Nottingham Trent University's city centre Bonington Gallery tonight, at 5pm more or less, then expect the following: 84 people clapping flip-flops together in the dark, a baby grand piano and then five fridge doors opening to provide the only light.

Such will form part of the "inaugurating incantation" to launch a new exhibition by Giorgio Sadotti, the London-based conceptual artist who gained his degree in fine art from NTU 40 years ago. While the title of Sadotti's new show, Shapeless Impact Not Time Slow Is (Flits By), is a confusing mouthful, it refers obliquely to the way his artworks here refer partly to time-and-motion studies of labour efficiency. Specifically, Sadotti is interested in the claim that the most efficient load a human being can carry at work is 40kg. This is why the Bonington's Yamaha baby grand has been incorporated as Sadotti is hoping he can somehow balance the instrument on an electronic scale so that it too weighs in at 40kg. Fortunately for NTU no damage is set to befall the instrument – unlike two previous baby grands, which have been literally whipped

by an occasional art-partner. "Her name is, believe it or not, Fanny Tourette and she is a professional horse-handler from France who is a dab hand with a bull whip," says Sadotti. Pianos battered and scarred by Ms Tourette have had to be restored to the tune of around £1,000. She also whipped the undressed Christmas tree that Sadotti installed for the Tate in 2011. She takes no part here.

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The show takes place in near darkness. 'The gallery will be like a cave', says Sadotti

Rather, the event is populated by five fridges, several plaster laptops, some silkscreen prints, 84 pairs of flipflops and the aforesaid piano with a large mobile rotating above it. The show takes place in near darkness. "The gallery will be like a cave," says Sadotti.

What connects these various elements? Sadotti says

that he is, fundamentally, interested in revealing the fuller potential of familiar objects – pianos as measuring devices, fridges as sources of light and so on. "There are enough things in the world and I don't really want to add to them," he says. "So what I try to do is to subvert objects, to point at them and illuminate their use as potential artworks." Sadotti bought a factory's entire stock of flipflops for tonight's opening. "The flipflops represent people coming together because that's another idea I'm interested in – people coming together, objects coming together, such as the flipflops which will be laid in two circles around the piano," he explains.

He last saw the gallery when it was part of Trent Poly in 1977. He now lives in Whitechapel. The NTU layout has altered in four decades but Sadotti also notices other kinds of change. "When I studied here you could do just about anything you wanted. It was wild. Everyone, including tutors, went to the pub at lunchtime. That's where my grant went. Imagine that! A grant! Now everything seems...dumbed down and corporate."

Mark Patterson

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