

LA GAZETTE DROUOT

The Enchanting Universe of Theresa Traore Dahlberg at Andréhn-Schiptjenko

© Published on 23 February 2024, by [Nicky Griggs](#)

"IDRIX III" Theresa Traore Dahlberg's first solo exhibition in France is a captivating survey that reveals the plurality and depth of her artistic practice.



"Idrix III", Andréhn-Schiptjenko Paris, 2024. Courtesy of the Artist and Andréhn-Schiptjenko
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Dahlberg, renowned for her award winning films *Taxi Sisters* (2011) and *Ouaga Girls* (2017), showcases her multifaceted artistic practice across the three rooms of the [Andréhn-Schiptjenko](#) Gallery's Parisian outpost. In "IDRIX III", she weaves together compelling narratives drawn from her personal experience rooted in the two cultural landscapes of [Sweden](#) and Burkina Faso, exploring notions of materiality,



Idrix III, Andréhn-Schiptjenko Paris, 2024. Courtesy of the Artist and Andréhn-Schiptjenko
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In the main space [photography](#) is paired with sculpture. Here we find *Idrix III* (2023) a bronze sculpture from which the exhibition draws its title. Cast in Burkina Faso, *Idrix III* evokes the charged history of the Senfuo bird and African fables. While an echo of the traditional forms of Senfuo bird (sejen) sculptures of the Poro society is evident, Dahlberg creates a sleek new visual language inspired by Futurism, science fiction and her grandmother's folktales. Adjacent to Dahlberg's photographs, which depict a red clay martian-like landscape marked by the tracks of unseen vehicles, form a sort of a mise-en-scène, a place where we might imagine *Idrix III* inhabites. *Hakili Installation (2024)*, set on a pedestal, punctuates the space between the different rooms. This installation features a collection of individual [bronze](#) sculptures representing a hare, a universal figure found in different cultural mythologies and folklore, in an elongated and geometric form, a product of Dahlberg's work in Sweden and Burkina Faso.



A single room is devoted to *Coppers* (2024), a monumental tapestry-like installation of copper circuit panels, deemed irregular and once produced in Sweden, stretch from floor to ceiling. Woven runic like ciphers appear across the surface made from cotton thread produced in Burkina Faso by a collective of marginalized people, mostly women, accused of witchcraft. Again science fiction, mythology and materiality intersect in a dramatic fashion. Theatrically lit, *Coppers* anticipates Dahlberg's "Glass Capsule" and "Black Mountain" (2024) series, in the final room. Here the notion of materiality, process and transformation take on yet another dimension in the sumptuous installation of various glass capsules set among spindles of cotton thread. Each piece is the product of an explosive interaction between the different elements of cotton thread, copper and molten glass. The result transcends this violence in enchanting and unexpectedly colorful ways. This balance of rigor, intuition and transformation that informs Dahlberg's artist practice invites us to delve further into her fascinating universe.

WORTH SEEING
"IDRIX III", Andréhn-Schiptjenko Gallery, Paris.
Until March 16, 2024.
www.andrehn-schiptjenko.com