



THE ART OF FASHION

Installing Allusions



Photo: Tomas Rydin

Anna-Nicole Ziesche “Childhood Storage”

The film *Childhood Storage* (DV Cam, approx. 7 min.) is shot entirely within a detailed replica of Anna-Nicole Ziesche’s small first childhood bedroom. The film is inspired by the fact that mothers often preserve their child’s bedroom from the moment the child leaves home, creating a kind of physical storage for childhood. It presents ideas of how we are physically and psychologically shaped (and haunted) by our childhood and asks whether every decision and action is determined by an unbroken chain of prior experience. In what sense is adulthood the consequence of childhood? In what form is the childhood room actually stored? The mother literalises what the child has internalised, which goes on evolving into new forms.

The film is made up of an assemblage of different cycles – storylines – expressed through the combination of camera movement, performance, clothing, body and spoken text. A recurrent motif running throughout the film is the literal inversion of the replica of the artist’s childhood bedroom. This refers to the artist’s repetitive game as a child of lying on the floor with her legs in the air and imagining the ceiling as the floor. It describes the importance of an artist’s preoccupation with finding new forms of perception – literally transforming the way we look at and understand the world from the child’s point of view, and the adult’s view of the child’s point of view. We wonder whether an adult is a child upside down; whether adulthood is symmetrical with childhood.

Ziesche has created one-piece jumpsuits that take their decorative pattern from the jumpers she knitted meticulously as a child. The one-piece garments featured in the film consist of two identical jumpers connected at the waist so that the sleeves of the lower jumper function as trouser legs. Her body is modified accordingly by using prosthetic additions of foot gloves that fit over her hands and determine her movements. These self-styled garments are the precondition for her work.

The replica of her bedroom, exhibited adjacent to the film in the exhibition, is faithful to the artist’s bedroom apart from the fact that the cross-sections of wood have been enlarged to correspond to the cardboard model that she had made of the room; and the replica is shown upside down. Significantly it is therefore more faithful to the memory of the bedroom than the bedroom itself. The room is decorated with another familiar childhood game – that of colouring in the individual squares from a child’s exercise book. These coloured squares become stylised cubes placed within the set.

The visitors are invited to have her experience, as seen in the film, of walking on the ceiling – the fulfilment of her childhood wish – but staging the irony of its impossibility.

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