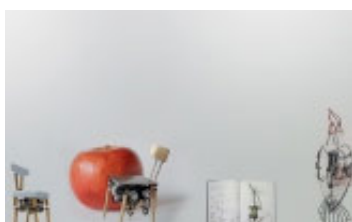


# Kafkaesque ART THEO KACCOUFA

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Hard to believe, but it's really happening: the usual things around us begin to live an independent life. Briton Theo Kaccoufa turns banal items of furniture and appliances in the unexpected kinetic art objects.

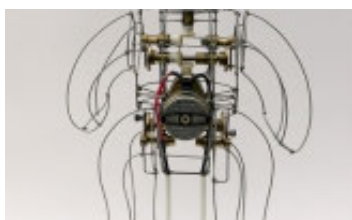
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The Agony of Waiting («Agony expectations», 2010), a miniature model of a self-propelled chair solar.

Sugar Plum («Lollipop») Another collection of self-propelled chair Theo Kaccoufa.

Pica-Pau («Woodpecker») Kinetic bird. The illustration clearly shows how the Theo wire figures. He draws them in full size, and then customize the design by drawing.



## Tic-Toc («Tick»)

Kinetic bear wiggling the front and rear paws. Theo says it's just a different vision of the classic toys.



## Meat Grinder («Slice and Dice»)

Imagine a large room, immersed in a cozy shade. Looking for a sloping ceiling with wooden beams, we can assume that we have got an old attic in search of treasure. Only loft here too deserted, and this wakes vague anxiety. Several light bulbs bright spots snatch out of the shadows a few pieces of furniture.

That overturned chair. He moves helplessly in the air feet, but his attempts to regain ground senseless and doomed to failure. Next spot light - cozy bed with a gaping wound in the heart. The incision is made on the bedspread honed scalpel edge fabrics neatly laid to the side, and you can look inside to see the inner life of this strange organism. And there - real whirlwind spanning a funnel.

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With growing alarm we move from the bed to the dresser and see that he covered the elements: each box drops down twist trickle of water. It becomes clear that this piece of furniture - not for linen storage and a quaint man-made fountain.

This is not a nightmare, and not even a full hidden alarm and expectant danger realm of the unknown. Even if you desperately want to pinch yourself and wake up, you still will not get out of surreal world, because it's all really happening - in the gallery of works by British artist Theo Kaccoufa. **Humour and villainy**

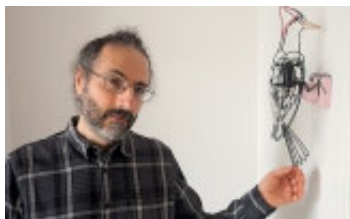
Theo lives in London and has a solid art education: Central College of Art and Design named after St. Martin (though in 1986, when he studied there Kaccoufa, he was just a school of Arts), Royal Academy of Arts, and later Kingston University. But, despite the fact that his entire academic and professional experience lies in the field of art, Theo demonstrates strong interest and deep respect for the engineering profession. Great inventors inspire him no less illustrious than any sculptor or painter.

So it is not surprising that the mechanics often becomes an integral part of his work. However, for all its technical precision performance exhibits - it is not the fruit of a purely rational, technical mind, cold and sober. Their essence breaks the surface through many layers of rational thinking to solve specific practical problems. It seems that in addition to creativity and fellow engineers on shop Theo no less inspired philosophy and literature.

At least one literary association explicitly passes through his work: some of Theo transported into our reality of the paradoxical, surreal worlds of Franz Kafka. Overturned chair helplessly wiggling legs, similar to the protagonist of the story "The Metamorphosis". Gregor Samsa when woke up one morning and discovers that turned into a dung beetle, he is faced with a fait accompli absurd. He has nothing else to do but to take it for granted and fight for life in a new form, contrary to common sense.

However, in the works of Theo no such crushing terror and despair, all of them rather amusing than tragic, even if sometimes tragic overtones and sees the front. But Kafka does not present the cruelty of his paranoid world in its purest

Wall sculpture of "home series."  
Included in the socket, it is slow,  
meditative and non-stop running.



**Theo Kaccoufa**

Year of Birth: 1958

Location: London, UK

Occupation: painter, sculptor,  
engineer

Education: Central St Martins  
College of Art, The Royal  
Academy of Arts, Kingston  
University

Motto: "Things are fraught with  
more than it may seem."

form, offering the reader a look at what is happening through the prism of a strange humor. It allows a little humor to pull away from the hero escape from too painful empathy. Theo works also require the viewer a sense of humor, even when fraught with deeper philosophical implications.

In addition to the crazy household utensils, Theo, for example, has created a series of mechanical teddy bears of different materials. The most famous of them - Tic-Toc - has no "body" and is made of wire, which is clearly visible through the motor and the internal structure of the doll. A work Bowler Bird altogether represents layout. At first she seems to be just a wire bird absurdly attached to a male bowler. But if you look in my notebook Theo, it becomes clear that a bowler must have dimensions with two-storey house and a bird - it is something like a huge periscope. Theo did not just do this Kafkaesque structure in its present size. **All in house**

Thematic creations Theo can collect a full interior, furnished "creatively with modified" pieces of furniture the whole house. For example, in the guest bedroom, you can put the "Moonlight bed» (Moon bed). This is quite a classical simple bed with a metal frame, but very tall, thin legs, blowing bed somewhere near the ceiling. General geometry this bed resembles an elephant with a Salvador Dali painting.

But more complex kinetic object - wardrobe door which has a circular central element. Whether it Safe-constipation, or face - never mind, the trick is that it rotates, and according to its own laws. Perhaps every turn modifies the contents of the cabinet beyond recognition.

"Thrifty" series of works by Theo - is not only furniture, but also a wide range of small appliances. They gathered in a harmonious set of exhibits that can beautify any home poluskazochnyh beings. Mincer, citrus, sewing kit, trimmer ... Outwardly, they are somewhat similar to the revived naive pictures with fantasies on "home of the distant future," how he was introduced back in the middle of the last century. But if you look closely, it becomes clear that these devices are designed to use little man.

It's like a separate branch of evolution: if some time ago, household appliances has stood apart from the man and started to live their separate lives, in a few thousand years of independent development and mutations it would turn into something like this. This also has an eerie effect, but humor and self-irony still more. Indeed, over the millennia free life regular chopper had to get not only non-functional elements, but also self-deprecating.

Returning to the room cluttered with unusual exhibits, feel casual viewers who find themselves on a deserted theater scene. Props placed in its place and is waiting for the actors. In the meantime, we can only guess what strange creatures as if nothing had happened live in such an environment and it seems at any moment to appear on the scene.

Theo works endowed with rich theatrical symbolism, require the viewer an active and creative participation. Although they are based are often quite mundane objects, deliberately banal and familiar, they offer the viewer the opportunity to "creative evacuation" in some other reality. Not accidentally Theo loves theme doors, and just holes, allowing at least one eye to look into the inner world of the object.

It is assumed that there is some other inside, fanciful space. There are no precise indications that it hides in itself or that symbolizes. This is just an excuse for personal reflection. One thing is certain: all the objects in the gallery Theo closely related to aspects of the human experience and imagination, and that's what gives them a little alarming shade.

November 2013

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