

Anna Zvyagintseva
5. 6. – 13. 7. 2018

VAJE V PRAHU EXERCISES IN THE DUST

Vljudno vabljeni na odprtje
razstave v torek, 5. junija,
ob 20. uri v KC Tobačna 001.

You are cordially invited to attend
the opening of the exhibition
on Tuesday, June 5, at 8 pm
at the CC Tobačna 001.

Kustosinja / Curated by: Alenka Gregorič

Ukrajinska umetnica mlajše generacije Anna Zvyagintseva, letošnja prejemnica glavne nagrade umetnostnega centra *PinchukArtCentre*, od leta 2010 članica kuratorske in aktivistične skupine Huderada, soustanoviteljica *ISTM-a* (*Art Workers' Self-defence Initiative*) in sourednica publikacije *Prostory*, internetne revije o kulturi v Kijevu, se po dvomesečnem rezidenčnem bivanju v Ljubljani predstavlja s samostojno razstavo v KC Tobačna 001.

Zvyagintseva ustvarja na različnih področjih, a čeprav njena umetniška praksa vključuje tako slikarstvo, kiparstvo kot fotografijo, je njen najbolj prezenten izrazni medij risba, ki iz dvodimenzionalnega okvira velikokrat posega v prostorske instalacije. Risba Anne Zvyagintseve ne temelji na preciznosti in verodostojnem zapisovanju vidnega ali na obrtniško izdelanem mojstrstvu, ki bi izhajalo iz želje po realističnem opisu vsakodnevnih predmetov, ljudi ali dogodkov, temveč gre za pripoved, ki izhaja iz različnih zbranih zaznamkov, največkrat nedefiniranih, abstraktnih oblik.

Zvyagintseva v mediju risbe, pa tudi medijih fotografije in instalacije, ustvarja podobe, s katerimi beleži vsakodnevne sledi, efemerna naključja in za večino ljudi nepomembne trivialnosti. Preproste geste, poteze in nekakšne zapise brezimnih oseb sestavlja v poetične zgodbe, s čimer naključne motnje različnih izvorov dobijo svojstven okvir in smisel. Za dokumenti oblik in kretenj, najsi gre za neželene obrise smeri odpiranja vrat, ki po podu puščajo sledi v obliki prask, ali pa prstane, ki ob odpiranju vrat pustijo sledi na držalu, stole, ki ob uporabnikovem premikanju zarisujejo črte po steni, črne stenske »slike«, nastale z ugašanjem cigaret, namreč stojijo posamezniki – ljudje, ki jih nikoli ne bomo srečali in spoznali. Nezavedni gibi človeka ali konture predmetov, ki jih uporabljamo v vsakodnevnih opravilih, tako postanejo del umetničine individualne pripovedi.

Anna Zvyagintseva na ljubljanski razstavi združuje risbe, nastale z apropiacijo čačk, ki jih v trgovini ob nakupu pisala običajno naredimo na listu papirja, in majhne skulpture, katerih oblike so deli različnih objektov in prostorov iz umetničine neposredne okolice v času rezidence v Ljubljani. S kombinacijo najdenega, navidezno nekoristnega materiala neznancev in delov predmetov, ki jo obkrožajo v njenem začasem bivališču, je uspela dve abstraktni obliki združiti v nekakšno avtobiografsko pripoved, pripoved polno naključij in nekontroliranih kretenj, ki vključuje precizno izbrane in zabeležene detajle iz njenega vsakdana.

A representative of the young generation of Ukrainian artists, Anna Zvyagintseva is this year's recipient of the main *PinchukArtCentre Prize*, a member of the curatorial and activist union Huderada since 2010, a co-founder of *ISTM* (*Art Workers' Self-Defence Initiative*), and a co-editor of the Kiev-based online cultural magazine *Prostory*. Completing her two-month residency in Ljubljana, she is presenting herself with a solo show at the Cultural Centre Tobačna 001.

Zvyagintseva engages in various fields of creativity. However, whilst her art practice encompasses painting, sculpture, and photography, the most representative medium of her expression is drawing, which often transcends the two-dimensional frame and expands into spatial installations. Her drawing, however, is neither based on precise and authentic documenting of the visible world, nor is it based on elaborate mastery, aiming to convey a realistic manifestation of everyday objects, people, or events. Rather, it is a narrative that draws on various selected visual marks and constellations, which are often formless and abstract.

Using the medium of drawing, as well as photography and installation, Zvyagintseva creates images that capture the traces of everyday life, ephemeral coincidences, and what are generally considered the banalities of life. In translating the simple gestures, body movements, and everyday traces left by nameless people into poetic stories, the artist lends a distinctive frame and meaning to the most mundane objects, places, and activities. In other words, the highlighted forms and movements – be it irritating dents in the floor tracing the trajectory of an opening door, ring scratch marks on a door handle, stains on the wall left by someone moving their chair, or black wall "paintings" created by putting out cigarettes – reveal something of the individuals, people we will never meet or get to know. In this way, man's unconscious movements or the contours of objects used in daily routines become part of the artist's individualised narrative.

For her Ljubljana show, Zvyagintseva combines drawings created by appropriating doodles – the kind one usually makes on a piece of paper when buying a pen – with tiny sculptures whose shapes are parts of various objects and spaces from the immediate surroundings of her residence in Ljubljana. Combining the found and seemingly out-of-use material discarded by strangers with parts of objects she encountered in her temporary living quarters, she manages to fuse two abstract forms into an autobiographical narrative full of coincidences and uncontrolled gestures as well as carefully selected and documented details of her daily life.



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Odprto:

torek – petek
11.00 – 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

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Razstavo je podprla / Supported by:



Mestna občina
Ljubljana



Nikita Kadan
5. 6. — 13. 7. 2018

SKURJENI MATERIAL BURNED MATERIAL

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Ukrajinski umetnik mlajše generacije Nikita Kadan, prejemnik glavne nagrade umetnostnega centra *PinchukArtCentre* leta 2011 in nagrade *Future Generation Prize* leta 2014, od leta 2004 član umetniške skupine R.E.P. (Revolutionary Experimental Space), leta 2009 ustanovni član kuratorske in aktivistične skupine *Hudrada* in sourednik publikacije *Prostory*, internetne revije o kulturi v Kijevu, se po dvomesečnem rezidenčnem bivanju v Ljubljani predstavlja s samostojno razstavo v KC Tobačna 001.

Kadan je kritičen opazovalec družbene, kulturne in politične situacije v Ukrajini, ki kot večina postsocialističnih držav z odporom do preteklosti zanika in največkrat s silo uničuje zapuščino preteklih časov. V svojih delih Kadan v sliki, risbi, grafiki in instalacijah beleži, dokumentira ter interpretira ostanke avantgardnih spomenikov in (neo)modernistične arhitekture v Ukrajini, s čimer ustvarja paralelne zgodbe vladajoči ideologiji, usmerjeni k negaciji vseh dosežkov preteklega časa, tudi tistih, ki so bili zagotovo pozitivni. Avtorske fotografije in reprodukcije iz starih knjig, v katerih je zabeležena preteklost prežeta z optimizmom, umetnik z risbo povezuje s konceptom narave kot samoohranitvenega in samoobnavljajočega se sistema.

V tripartitni instalaciji, narejeni za prostore galerije, so sprva prikazani neobdelani, iz različnih knjižnih virov vzeti posnetki kiparskih ter arhitekturnih dosežkov avantgardne umetnosti in modernizma ter različni dokumenti industrializacije in tehnoloških inovacij v Ukrajini. Drugi del postavitve predstavljajo fotografije, ki jih je umetnik posnel na potovanjih po regiji Donbas in v kateri je interveniral s tehniko gvaš risbe. Vizualni dokument arhitekture preteklega časa tako postane nekakšna podlaga za risbe drevesnega listja, semen, drevesnih letnic, razpadajočih drevesnih debel, s čimer ti različni dodani elementi asociirajo na bazično razumevanje narave – minljivost, propadanje in razkroj.

Centralni del instalacije zavzemata dva potiska na blagu, ki se spuščata od stropa do tal in delujeta kot prostorska kulisa – na prvem je fotografija zadnjega še obstoječega avantgardnega spomenika delavskemu razredu iz dvajsetih let prejšnjega stoletja, na drugem pa fotografija premoga, največjega naravnega bogastva regije Donbas. Abstraktnost podobe premoga, nekdanj gonila industrijske revolucije, je obenem tudi metafora za neuspeh, začasnost in razdejanje. Nekakšna čistost zažganega materiala govori o ostankih, o ruševinah preteklega časa, ki so nakopičene v plasteh pod zemeljsko površino in ki po določenem času zopet dobijo svoj namen.

A representative of the young generation of Ukrainian artists, Nikita Kadan is the recipient of the main *PinchukArtCentre Prize* in 2011 and the *Future Generation Prize* in 2014, a member of the art group R.E.P. (Revolutionary Experimental Space) since 2004, a founding member of the curatorial and activist union *Hudrada* since 2009, and a co-editor of the Kiev-based online cultural magazine *Prostory*. Completing his two-month residency in Ljubljana, he is presenting himself with a solo show at the Cultural Centre Tobačna 001.

Kadan is a critical observer of the social, cultural, and political situation in Ukraine, whose reluctance to face its past, also witnessed in other post-socialist countries, has driven it to disown and forcibly destroy the legacy of times past. In his works, which consist of paintings, drawings, graphics, and installations, he records, documents, and interprets the remnants of avant-garde monuments and (neo)modernist architecture in Ukraine. In this way, the artist creates parallel stories to the predominant ideology, which seeks to negate even the most positive accomplishments of the past. With the use of drawings, he links authorial photographs and reproductions from old books portraying the past pervaded with optimism to the concept of nature as a system of self-preservation and self-restoration.

The first segment, the tripartite installation created for the gallery space, displays raw footages of the sculptural and architectural accomplishments of the avant-garde and modernism taken from various literary sources as well as different kinds of documents relating to Ukraine's industrialisation and other technological innovations. The second segment of the installation showcases the photographs Kadan took on his journey through the Donbas region and combined with gouache painting. As a result, the visual document of the architecture of the past is converted into a base upon which the artist draws tree foliage, seeds, growth rings, and decomposing tree trunks, thereby allowing the added elements to invoke associations with our basic understanding of nature – transience, decline, and decay.

The central part of the installation consists of two floor-to-ceiling prints on fabric, functioning as curtain room dividers. One features a photograph of the last existing avant-garde monument to the working class from the 1920s and the other a photograph of coal, the most important natural resource of the Donbas region. The abstractness that characterises the image of coal, once the main driver of the Industrial Revolution, serves as a metaphor for failure, temporariness, and devastation. The ostensible purity of the burned material speaks of the remains, the rubble of times past, deposited layer upon layer under the earth's surface until it eventually regains its purpose.



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