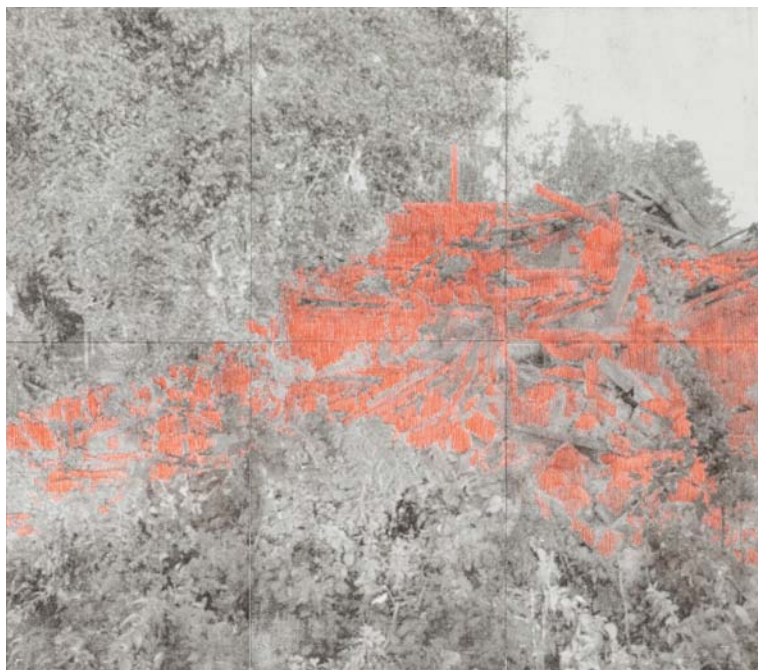


Lada Nakonechna

Images from abroad

January 9 - February 20, 2020
Galerie EIGEN + ART Berlin



Lada Nakonechna, *Capture 1*, 2019, transfer print, crayon on paper, 74,5 x 65,5 cm,
Photo: Igor Okunevskiy

The photograph of a riverine landscape lined with trees provides the prologue to the exhibition: a small bridge in the center of the picture, footpaths, and an artificial water inlet point to human intervention. But Nakonechna opens up another pictorial level by presenting the black-and-white photo as a screenshot taken during the digital processing, with scaling at the upper edge of the picture and the Photoshop hand tool, which now seems to float above the treetops.

This picture of a peaceful, but also *manipulated* landscape is to be understood as counterpoint to the exhibition's central group of works, for which, on the end wall of the gallery, a situation was created in which the drawn contours of the individual

picture formats serve as placeholders for many possible variations of how they could be hung. In these works, Nakonechna takes recourse to themes she has been concerned with for several years: the political dimension of landscapes, the arbitrary shifting of borders and the conflicts associated with that, but also our relative distance from pictures from unknown contexts and the attempt to approach them through analytic questioning.

Two black-and-white transfer prints with the identical motif, a residential building concealed by thickly foliated trees and bushes, were processed once with blue and black paint and once with blue, black and red paint. Black, blue, and red are the colors of the flag of the proclaimed, but internationally unrecognized "Donetsk People's Republic"; black and blue are the basic colors of the Ukrainian administrative district, Donetsk Oblast. While here the colors of the respective flags are laid over the landscape like a filter, other works are devoted to the territory in its cartographic representation. For example, the contours of the occupied regions of Donetsk and Luhansk are cropped as a fragment of a landscape photo, or a white sheet of paper folded like a map is shown spread in the hands of several people. The territory is apparently being negotiated here, whereby it remains unclear if the tree assigned by a number in the drawing is really a tree or perhaps rather an explosion.

Another work focuses on the phenomenon of camouflage: in the spotty green and black of, once again, cropped contours (which here, however, cannot refer to a specific region), only on second glance does one recognize a corpse lying on the ground and a soldier in uniform. This mimesis lets the human body fuse with its surroundings; one can read this picture as a symbol of a war that has become invisible, a war that has now lasted almost six years and that (according to a UN report) in the meantime has claimed about 13,000 human lives.

The visitors are invited to put together their own coherent way of hanging this collection of drawings, so that during the course of the exhibition, constantly changing perspectives on and narratives about these "alien images" arise.

*Text by Bettina Klein
Translation by Mitch Cohen*

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Biography

1981 born in Dnipropetrovsk, Soviet Union
lives and works in Kiev, Ukraine

Education

1996 – 2000 Dnipropetrovsk State Art College
2000 – 2006 National Academy of Fine Art and Architecture,
Kiev, Ukraine
2006 – 2009 National Academy of Fine Art and Architecture,
Post graduate course, Kiev, Ukraine
since 2004 Fellow "Revolutionary Experimental Space"
(R.E.P.)
2008 Co-founder of Curatorial Group Hudrada, a self-
organized community based on interdisciplinary
cooperation
2012 Co-founder of ISTM (art worker's self-defining
initiative)

Awards and residencies (selection)

2014 Laureate of Malevich Award – 2014, Kiev, Ukraine
Fellowship at the Hanse-Wissenschaftskolleg, Delmenhorst
2013 Second Special Prize of the PinchukArtCentre Prize 2013
2012 Finalist Future Generation Art Prize, Short list (R.E.P.)
a-i-r Laboratory, Warsaw, Poland

Projects and performances (selection)

2019 *So-called: A practical workshop on the production of
stamps*, Galeria Labirynt, Lublin, Poland
2017 *Rescue Plan*, Telekom Art Collection, Bonn, Germany
2014 *Homey*, Intervention, Krakow Theatrical Reminiscences,
Krakau, Poland
Teacher, Performance, National Art Museum Kiev, Ukraine

Solo exhibitions (selection)

2020 *Images from abroad*, Galerie EIGEN + ART Berlin
2018 *Background mode*, Galerie EIGEN + ART Leipzig
2016 *The exhibition*, Pinchuk Art Centre, Kiev, Ukraine
Die Musik bricht ab. Die Gäste sind verlegen. Pause.,
Galerie EIGEN + ART Berlin
2014 *TAKE FIVE*, Galerie EIGEN + ART Berlin
State of things, Cultural Center Espace Croix-Baragnon,
Toulouse, France
2012 *Entfremdungseffekt*, EIGEN + ART Lab, Berlin
Weekdays, CSW Zamek Ujazdowsky, Warsaw, Poland

Group exhibitions (selection)

2019 *Gifts for you*, Galerie EIGEN + ART Berlin
At the Front Line: Ukrainian Art, 2013-2019, The National
Museum of Cultures, Mexico City, Mexico
War in the Museum, Kmytiv Museum of Soviet Art,
Schytomyr, Ukraine
The Own Motive, Poltava Art Museum, Poltava, Poland
2018 *The World on Paper*, Prinzessinenpalais, Berlin
Sedimente, Werkschau, Spinnerei Leipzig
Follow the Line. Positionen zeitgenössischer Zeichnung,
Kunsthalle Sparkasse Leipzig
2017 *Festives Are Chancelled!*, The Kyiv Biennial 2017, Kiev,
Ukraine
Revolte, Galerie EIGEN + ART Berlin
POSTPONED FUTURES, GRAD Gallery, London, UK
2016 *Semantic Riots*, Ausstellungsraum Klingental, Basel,
Switzerland
Into the Dark, Kunsthalle Exnergasse, Vienna, Austria
BUD'MO! / BADZMY!, Galeria BWA, Zielona Gora, Poland
2015 *Experiments*, BWA Warszawa, Warsaw, Poland
Politik der Form - The School of Kyiv, Kyiv Biennale
2015, Galerie für Zeitgenössische Kunst Leipzig