



Galleria Giampaolo Abbondio

Oleg Kulik

Bio

Artista, scultore, performer, fotografo, curatore e da alcuni anni fondatore di un movimento politico per la salvaguardia dell'ambiente e delle specie animali, Oleg Kulik (Kiev, 1961), è riconosciuto come uno degli artisti più profondamente radicali del panorama artistico russo e internazionale.

“Nihil inhumanum a me alienum puto”, Kulik si è appropriato modificandola di una citazione di Terenzio (Humanum nihil a me alienum puto) come statement di una sua monografia, dichiarando di non ritenersi estraneo a tutto ciò che non è umano. È questo l'assunto che può essere preso come uno dei corollari della sua ricerca e attraverso il quale si possono definire le caratteristiche peculiari della sua opera che affonda le proprie radici nel contesto sociale e culturale della Russia sovietica e post-sovietica. L'universalità del suo messaggio risiede nel riconoscimento del conflitto tra cultura e natura provocato dal processo di civilizzazione che ha investito l'uomo moderno. Attraverso la sua opera, l'artista russo richiama l'atteggiamento dionisiaco di identificazione tra uomo e animale, un ritorno alle origini animali dell'uomo. Per far fronte a questa esigenza, Kulik ha creato nel corso dello sviluppo della propria poetica una sorta di alter-ego rappresentato appunto dalla figura del cane. Le sue performance più celebri e spettacolari sono quelle che lo ritraggono nudo, mentre abbaia contro la folla (Fourth Dimension, Secessione di Vienna, 1997), oppure mentre viene condotto nudo, al guinzaglio per le strade di Rotterdam (Pavlov's Dog, Manifesta I, Rotterdam, 1996). O ancora, in I bite America and America bites me (Deitch Projects, New York, 1997), Kulik, rifacendosi alla celebre performance di Joseph Beuys I Love America, America Loves Me, si fa rinchiudere per due settimane in una finta cella con l'intenzione di denunciare la crisi della società americana contemporanea.

Artist, sculptor, performer, photographer, curator and the founder of a political movement aimed at protecting the environment and animal species, Oleg Kulik (Kiev, 1961) is recognized as one of the most radical artists present in the Russian and international panorama.

“Nihil inhumanum a me alienum puto”, claims Kulik, modifying a quote by Roman playwright Terenzio (Humanum nihil a me alienum puto) in the statement prepared for his monograph. The artist is declaring that he does not consider himself foreign to that which is inhuman. This statement can be understood as one of the corollaries of his artistic investigation, and through it we can define the more peculiar characteristics of his artwork, a production rooted in the social and cultural contexts of Soviet and post-Soviet Russia. The universal nature of his message can be found in its recognition of the conflict between culture and nature provoked by the process of civilization modern man is undergoing. Through his artwork, the Russian artist harkens back to the Dionysian attitude of identification between man and animal, a return to the animal origins of humankind. In order to respond to this need, Kulik has created a sort of alter ego represented by the figure of a dog. His most celebrated and spectacular performances capture the artist entirely naked, barking at a crowd (Fourth Dimension, Vienna Secession, 1997), or being led around the streets of Rotterdam on a leash (Pavlov's Dog, Manifesta I, Rotterdam, 1996). Establishing a connection with I Love America, America Loves Me, a celebrated performance by Joseph Beuys, Kulik also had himself locked up in a fake jail cell for two weeks (I bite America and America bites me, Deitch Projects, New York, 1997) as a way of denouncing the crisis enveloping contemporary American society.

Education

1979 Graduated from the Kiev Art School
1982 Graduated from Kiev Geological Survey College
1988 Moved to Moscow
1990 Pollock-Krasner Foundation fellowship
1990–1993 An art director and expositor of the Regina Art Gallery, Moscow
1995–1996 Berlin Senate stipendium
2005 Awarded with the medal “The Worthy” of the Russian Art Academy
2008 Winner of the award for Curator’s project, III Annual Russian national award for con-temporary visual arts Innovation 2007
2009 Officer of the Order of Arts and Letters, France

Selected Solo Exhibitions

2019 Golden Fleece. KIBLA PORTAL, Maribor (09.08–07.09.2019)
Irresponsible Paintings. “GUM-Red-Line” Gallery, Moscow (28.06–04.08.2019)
Merry-Go-Round. Museum of Contemporary Art Vojvodina, Novi Sad (24.04–20.05.2019)
Sunlight. Galleria Pack, Milan (02.04–27.09.2019)
2018 OM. Symphonic media performance. Sevcabel port, Saint-Peterburg (12.10.2018)
Our Mother. Richter space, Moscow (07–12.09.2018)
2014 Oleg Kulik solo show. Léna&Roselli Galéria, Budapest (07.02–09.03.2014)
2013 FRAMES, Regina Gallery, Moscow (09.04–10.06.2013)
2012 Deep into Russia, Regina Gallery, London (10.10 – 17.11.2012)
2011 Composition 911. Special project of 4 Moscow Biennale of Contemporary Art, Moscow.
Multimedia Art Museum, Moscow, September
The Russian, Primadellabiennale, 18Diviasulis, Cagliari
Vespro della Beate Vergine, Based on the production of Claudio Monteverdi’s «Vespro della Beata Vergine» Film, Video Installation. Scuola Grande di San Rocco, Venice
Der Messias / Haendel (version Mozart). Direction, Set & Costume Design. Théâtre du Châtelet, Paris (March 14, 16, 17, 19, 20, 2011)
2010 Deep into Russia. Galleria Pack, Milan (16.02–17.04.2010)
2009 Moscow. TSUM. Spatial Liturgy #3. TSUM, Moscow, September
Vespro della Beate Vergine, 1610 / Cl. Monteverdi. Direction, Costume Design & Lights. Théâtre du Châtelet, Paris, France (January 24, 25, 27, 28, 29, 2011)
2008 New Sermon. Photos and Videos of performances 1993–2003, Rabouan-Moussion Gallery, Paris
Museum of Nature, or New Paradise. Leonhard Ruethmueller Contemporary Art, Basel
Museum of Nature, or New Paradise, Gallery Mudimadrie, Antwerp
2007 Oleg Kulik. Chronicle. 1987-2007. Retrospective exhibition, Central House of Artist, Mo-scow
Museum of Nature, or New Paradise, Nina Lumer Gallery, Milan
2005 Gobi Test (Winter). XL Gallery, Moscow
2004 Fragments, Tsereteli Art Gallery, Moscow, Russia
2003 Slogan, Regina Gallery, Moscow, Russia/The State of Russian Museum, SaintPetersburg, Russia
Museum (Cosmonaut), one-day show, The State Museum of Architecture, Moscow, Russia

2002 Out of a Trash Can, Central House of Artist, Moscow, Russia
 Museum, XL Gallery, Moscow, Russia
 2001 Architectural Extravagances, M.Guelman Gallery, Moscow, Russia
 Oleg Kulik Art Animal, Ikon Gallery, Birmingham, United Kingdom
 Deep onto Russia, Stedelijk Museum voor Actuele Kunst, Gent, Germany
 2000 Alica vs. Lolita, Galerie Rabouan Moussion, Paris, France
 1999 The Russian, Regina Gallery, Moscow, Russia
 1998 Oleg Kulik, Galerie Rabouan Moussion, Paris, France
 1995 End of History, or Kulik Visiting Emperors, XL Gallery, Moscow, Russia
 My Family, or Nature is Perfect, M.Guelman Gallery, Moscow, Russia The Same, Enter Scotinin, XL
 Gallery, Moscow, Russia
 1994 I Love Gorby, M.Guelman Gallery, Moscow, Russia
 1989 Premonition of Non-Freedom, Palace of Youth, Moscow, Russia

Selected Group Exhibitions

2019 One Family, GUM Gallery, Moscow, Russia
 2017 Art Riot : Post-Soviet Actionism, Saatchi Gallery, London, United Kingdom
 2016 The Modern Art: 1960 – 2000. Restart., As part of the project “The Tretyakov Gallery opens its
 store”, Moscow, Russia
 2015 Recycling Religion, White Box, New York, USA All of its, Leningrad Center, Saint-Petersburg,
 Russia
 Pussy Riot and the Cossacks. Institut Supérieur des Beaux Arts de Besançon/FrancheComté,
 Besançon, France
 Surgery: Birth, Love, Meetings, Interests, Wishes, Ekaterina Cultural Foundation, Moscow, Russia
 Post Pop: East meets West, Saatchi Gallery, London, United Kingdom
 2014 Russian Performance: A Cartography of its History, Garage Museum of Contemporary Art,
 Moscow, Russia
 Precious Framing. Painting and Its Frame. Dialogues, The State Tretyakov Gallery, Moscow, Russia
 2013 The Team I Can't Live Without, Regina Gallery, Moscow, Russia
 Artist in Society, Galerie Rabouan Moussion, Paris, France
 2012 The Team I Can't Live Without, Regina Gallery, Moscow, Russia
 2011 The Best of Times, The Worst of Times. Rebirth and Apocalypse in Contemporary Art., Kyiv
 international biennale, Mystetsky Arsenal, Kiev, Ukraine
 In a absolute disorder. Russian Contemporary Art., Arts Santa Monica, Barcelona, Spain
 La Peau de l'Ours, Galerie Rabouan Moussion, Paris, France
 With Criminal Energy – Art and Crime in the 21st century, ACC Galerie Weimar, Weimar, Germany
 2010 Russian Turbulence, Charles Riva Collection, Brussels, Belgium
 Art Paris, Galerie Rabouan Moussion, Paris, France
 Arte Fiera, Pack Gallery, Bologna, Italy
 Surreal Versus Surrealism in Contemporary Art, IVAM, Valence, Spain
 2009 Doors open day. A mansion – a gymnasium – a clinic – a museum, Moscow Museum of Modern
 Art, Moscow, Russia
 2007 Common History and Its Private Stories, Museum auf Abruf, Vienna, Austria
 History of Russian Video Art, Volume 2, Moscow Museum of Modern Art, Moscow, Russia
 2006 The Diary of an Artist, Central House of Artists, Moscow, Russia

Sots Art. Political Art in Russia and China, Tretyakov Gallery, Moscow, Russia
 2005 Reiz und Risiko, Museum Haus für Kunst Uri, Altdorf, Switzerland
 Origin of Species: Art in Epoch of Social Darwinism, The Museum of Modern Art, Toyama, Japan
 Videoinstallation of Oleg Kulik Performances, Center for Contemporary Art Ujazdowski Castle, Warsaw, Holland ; CCA, Kiev, Ukraine ; Lublana, Slovenia ; Tretyakov Gallery, Moscow, Russia
 RUSSIA!, Solomon R. Guggenheim Museum, New York, USA ; Solomon R. Guggenheim Museum, Bilbao, Spain
 2004 RUSSIA-2, Moscow international biennale of contemporary art, Moscow, Russia
 STARZ, Moscow international biennale of contemporary art, Moscow Museum of Contemporary Art, Moscow, Russia
 Accomplices. Collective and Interactive Art Works in Russian Art of 1960-2000's, Moscow international biennale of contemporary art, Tretyakov Gallery, Moscow, Russia
 Always a Little Further, 51th Biennale di Venezia, Venice, Italy
 Russian Pop-Art, Tretyakov Gallery, Moscow, Russia
 Angels of History, Museum van Hedendaagse Kunst, Antwerp, Belgium
 2003 NA KURORT! Russische Kunst Heute, Kunsthalle, Baden Baden, Germany ; The State Exhibition Hall "New Manezh", Moscow, Russia
 Watch Out! Art from Moscow and St. Petersburg, Museet for Samtidkunst, Oslo, Norway Berlin-Moskau, Martin Gropius Bau, Berlin, Germany ; The State Historical Museum, Moscow, Russia
 2002 Horizons of Reality, Museum van Hedendaagse Kunst, Antwerp, Belgium
 Absolute Generation, 50th Biennale di Venezia, Palazzo Zenobio, Venice, Italy
 2001 The Russian Patient, Freud Museum, London, United Kingdom
 Davaj! Russian Art Now, Berlin, Allemagne ; MAK (Österreichisches Museum für Angewandte Kunst), Vienna, Austria
 2000 House and Windows, 49th Biennale di Venezia, Yugoslavian Pavillon, Venice, Italy
 Trans Sexual Express Barcelona. A Classic for the Third Millennium. Centre d'Art Santa Monica, Barcelone, Spain
 1999 Performing Bodies, Tate Modern, London, United Kingdom
 1998 After the Wall. Art and Culture in Post-Communist Europe, Moderna Museet, Stockholm, Sweden ; Hamburger Bahnhof, Berlin, Germany ; Ludwig Museum, Budapest, Hungary
 Le Fou dédoublé. L'idiotie comme stratégie contemporaine, Central House of Artist, Moscow, Russia ; Regional Art Museum, Samara, Ukraine ; Central exhibition hall, Nizhny Novgorod, Russia ; Museum of Fine Arts, Ekaterinburg, Russia ; Château d'Orion, Orion, France
 1997 Another Reality, Moscow International Month of Photography "Photobiennale'98", Central Exhibition Hall "Manege" Moscow, Russia
 XXIV San Paolo biennale, São Paulo, Brazil
 Moscow Today / Moskou Vandaag, Stedelijk Museum voor Actuele Kunst, Gent, Belgium
 1996 It's a Better World, Russischer Aktionismus und sein Kontext, Wiener Secession, Vienna, Austria
 III Cetinski Biennale, Museum of History and Arts, Cetinje, Montenegro
 V Istanbul International Biennale, Imper Mint, Istanbul, Turkey
 1995 De Rode Poort, Stedelijk Museum voor Actuele Kunst, Gent, Belgium
 1990 No Man's Land. Art from the Near Abroad (together with Mila Bredikhina), Contemporary Art Center «Nikolaj», Copenhagen, Denmark
 1989 Logics of Paradox, Palace of Youth, Moscow, Russia

Collections

Tate Modern, Londra

Centre Georges Pompidou, Parigi

S.M.A.K. (Stedelijk Museum voor Actuele Kunst), Gent

M HKA (Museum van Hedendaagse Kunst), Antwerp

National Museum of Montenegro, Cetinje

The Buhl Foundation, Pittsburgh

PinchukArtCentre , Kyiv, Ucraina

The State Tretyakov Gallery, Mosca

The Russian Museum, San Pietroburgo

Moscow Museum of Modern Art, Mosca

Moscow House of Photography Museum, Mosca

State Museum-Reserve Tsaritsyno, Mosca

National Center for Contemporary Arts, Mosca

Contemporary Art Museum ART4.RU, Mosca

Cultural Foundation «EKATERINA», Mosca

Social Discovery Ventures, Mosca



Oleg Kulik, Family of the Future, 1997



The Mad Dog or Last Taboo Guarded by Alone Cerberus

(with Alexander Brener) Yakimanka Street. Moscow, November 23, 1994

This is the first "dog performance" by Kulik. It was to become an emblem of the state of Russ

ian art and the state of Russian society as a whole. At the entrance to the M. Guelman Gallery Kulik was guarding deprecated values, personified by Alexander Brener, rebel artist and poet: "art", "masterpiece", "talent", "educated public" etc. Naked in the frost, losing his bearings, Kulik barked, rushed on the chain, pushed spectators off their feet and bit them. His throat hoarse with barking, unaware of cold and danger, Kulik rushed into the thick of the traffic and managed to stop it.

MG+MSUM

Here is an excerpt of that letter, written on 15 March 1996:

Why Have I Bitten a Man?

An open letter of Oleg Kulik

/.../

I am distressed that an absolute clearness of my performance *Dog House* (within the borders of *Interpol*) hasn't saved it from being wrongly interpreted. Why did I stand on all fours? Why did I become a dog?

My standing on hands and knees is a conscious falling outside the human horizon, connected with a feeling of the end of anthropocentrism, with a crisis of not just contemporary art but contemporary culture on the whole. I feel its over-saturation of semiosis as my own tragedy, it's excessively refined cultural language that results in misunderstanding, estrangement, and people's mutual irritation.

I thought that in Russia one could feel these processes as nowhere else. I thought that we were Different, and the cause was inside us, in eternal ambitions of cultural superpower status in a situation of insolvent actual cultural events. In Moscow I became a dog, I growled there and demonstrated a dog's devotion to an artist's ambitions. I was not going to export an artist's experience without a language outside the Muscovite context. But while getting to know the Western context I found out that my program is applicable there as well.

Art as an addition to a supermarket seems an impasse to me.

For me, "human" stopped being associated with the notions "alive", "feeling" and "understanding" and started to be associated with the notions "artificial" and "dangerous". I began to look for some basis outside the human. But over-human for me represents our bestial nature, which doesn't need any explanation from the outside.

/.../

OLEG KULIK BORN 1961 ARMADILLO FOR YOUR SHOW 2003

TATE

CLARE GORMLEY



Oleg Kulik
Armadillo for Your Show 2003
Performed as part of Live Culture, Tate Modern, 27 March 2003
Image © Manuel Vason

Armadillo for Your Show was an hour-long performance by the Ukrainian artist Oleg Kulik in which he stood on a trapeze hanging from the rafters of the Tate Modern Turbine Hall. He was dressed in a golden leotard decorated with small stamp-size mirror pieces. Light was projected onto him, making him like a human glitter ball for the audience below. Throughout the performance Kulik held still, balancing on the trapeze on tiptoes, as trance-like music played. The performance became an act of endurance for the artist. The glamour of the costume and the drama of the spectacle contrasted with Kulik's potential pain and suffering. The work's title *Armadillo for Your Show* linked the artist's mirrored costume to armadillo skin and likened the artist's situation to that of a caged animal performing for the public.

Kulik's had evoked animal life in a number of early works. In *The Mad Dog* 1994, *Reservoir Dog* 1995 and *I Bite America and America Bites Me* 1997, he took on the persona of a dog, challenging those who witnessed the performances to treat him as anything but a potentially dangerous animal. In *Dog House*, during the international group exhibition *Interpol* held in Stockholm in 1996, the artist bit an audience member who got too close, having ignored the 'dangerous' sign placed next to Kulik's dog house. Describing these attempts to dehumanise himself before the audience, Kulik has said that his works are 'a conscious falling out of the human horizon'.¹ *Armadillo for Your Show* pushed the audience to their relational limits, with Kulik once again consciously removing his own identity through transformation and disguise. The audience were forced to confront the ambiguity of his status throughout the performance, both accepting Kulik's presence above them, while objectifying the artist as they danced in the pool of shimmering light created by his body.

Armadillo for Your Show was performed on the opening night of Live Culture, a programme of performance focused events which took place at Tate Modern from 27 to 30 March 2003. Supported by Arts Council England, Live Art Development Agency, The Felix Trust for Art and The Henry Moore Foundation, Live Culture was intended to provide an opportunity for audiences to engage with the shifting nature of live art practice in relation to the visual arts. The programme brought together artists, theorists and curators to examine the expansion of performance art across broader artistic and social arenas, exploring its role in relation to cultural change and highlighting the ways in which the term live art has come to represent an array of contemporary practices that employ performance as a generative force to break apart traditions of representation and open out different kinds of engagement with meaning.

Oleg Kulik: *The Red Gratitude*

Institute for Contemporary Art, Riga



Courtesy Institute for Contemporary Art, Riga.

Oleg Kulik: *The Red Gratitude*

Press conference: Thursday, October 10, noon
at **Hotel Neiburgs** – 25 / 27 Jauniela, Riga, Latvia

Speech-performance: Thursday, October 10, 5:30pm
at **K. Suns cinema** – 83 / 85 Elizabetes street, Riga, Latvia

Institute for Contemporary Art, Riga

109-57 A. Čaka street
Riga, Latvia, LV-1011

www.ica.lv

Live streaming: www.riga2014.org

Scandalous artist Oleg Kulik to perform in Riga

The artist Oleg Kulik will perform the speech-performance *The Red Gratitude* at 17:30h, October 10, 2013, at K. Suns cinema in Riga. This performance is being organised as part of the international exhibition *In Search of the Horizon* as a creative laboratory work *Peace*. Admission: free of charge.

Oleg Kulik (born in 1961 in Kiev) is one of the most important representatives of Eastern European contemporary art, whose provocative performances have become classics of art history in the past 20 years and have influenced not only campaign art and its representatives, but also the general language of contemporary art on a global scale. One of Kulik's most scandalous yet quintessential performances took place in November 1998 at the *Andalūzijas suns* cinema and *La Cucaracha* restaurant in Riga. The performance left a lasting impression on the Latvian art world. To mark the 15th anniversary of the event, Kulik has accepted curator Ieva Kalniņa's invitation to perform once more in Riga, giving a lecture on elements of performance.

In describing the content of his upcoming lecture, Kulik has said that the event will be a speech performance "about what was going on with us, what is and what will be, about contemporary art and about the relationship between Russia and Latvia."

The international exhibition of contemporary art *In Search of the Horizon* is being organised as part of the Riga 2014 European Capital of Culture "Longing for the Ocean" programme. The exhibition will focus on the searching character of art, which is associated with the essence of art: aspiring to an ideal and the desire to be located at unknown points of intersection. The exhibition's curator is Ieva Kalniņa.

Creative laboratories for the In Search of the Horizon exhibition have taken place throughout 2012 and 2013. Various artistic ideas for the production of the exhibition have been tested and prepared in these laboratories, but the laboratories are also a platform for artists to cooperate on short-term projects and have been created to encourage a stronger link between various genres of art. Thus, the impact of art is studied, the most suitable means of exhibiting works are identified and aspects of art's impact are sought. "Peace" is the seventh and final laboratory in this process of preparing the exhibition.

Kulik's performance is organised by the Institute for Contemporary Art in cooperation with the Mūkusala Art Salon and the foundation "Riga 2014." It is being supported by Monhe Negro restaurant, Neiburgs hotel-restaurant and Ulma printing house.

Curator: Ieva Kalniņa



Oleg Kulik, Red Square, 1999



Oleg Kulik, New Paradise (giraffe), 2000/2001



Oleg Kulik
Alice vs. Lolita
2001



Oleg Kulik. Sunlight

Galleria Pack

05 giugno 2019 - 30 settembre 2019

Light through a grid and a helmet-parachute – these ambivalent images predominate in the project by Oleg Kulik, the Moscow actionist, performer, sculptor and artist.

The three sculptural installations in 'Grid' reproduce Soviet-era window bars in which the prevailing motif was a semicircle with radiating rays. The same 'sun' often figured in criminal tattoos and symbolised the 'North' (where the sentence was served), resilience and aggression. Here Kulik forces a corporeal putty through lattices welded from metal bars. Two fists grip the bars of an enclosure. A man's back presses against the metal grid and two more fists grab the bars above – what is this? Love? Violence? Pain? The third grid is even more symbolic: a man's hand with a dove clutched in the palm stretches through an iron aperture (as seen in cash payment booths and currency exchanges). At the same time this 'bird of peace' with a recognisably Putin-esque physiognomy pecks the human finger.

The grid referred to by Rosalind Krauss as an emblem of modernism allowed 20th-century artists to achieve a certain autonomy in their art, as distinct from Leonardo or Dürer, who superimposed a 'perspective lattice on the depicted world as the armature of its organisation'. It seems that Kulik the performer has confined himself behind bars, presenting his naked and suffering body to onlookers in the manner of Catholic martyrs cast in the flames on such grids, or dragged through town for ridicule by the commoners.

The 'Parachutists' installation appears to convey a similar concept of 'order'. The image of a military formation represented by rows of helmets is ruptured from within by figures of 'little people' suspended from iron cupolas. One hundred anthropomorphic sculptures were made not by professional artists, but by participants in Oleg Kulik's art action, spectators that he invited to co-create in his Moscow exhibition project.

The 'sculptor' assembled the five-membered frame (head–arms–legs) from polymer clay in a very brief and strictly defined time period. Kulik positioned the action as therapeutic: viewers should transmit all the energy through their own fingers, expressing the pain of insult and betrayal. In this way Kulik hoped to overcome personal trauma and find a lifesaving parachute by organising a collective act.

In terms of plasticity 'Parachutists' was an experiment in the genre of 'fast sculpture'. Spontaneous and in some instances even 'automatic' moulding revealed personal pain points, and demonstrated the limitations of the genre. 'Parachutists' became an original oxymoron: heavy metal helmets cast from a single template turned out to be salutary hemispheres for figures of diverse form, volume and plasticity. This installation was shown initially at the exhibition of Kulik's new sculptures entitled 'Our Mother', while the rows of helmets appeared in the artist's curatorial project on Socialist Realist painting from North Korea.

Here the question arises: what lies ahead? Does the homeland save its citizens with helmets-parachutes or, conversely, does it turn men into 'naked bodies' and 'cannon fodder', dispatching them to certain death? Are these people under the cupolas-haloes still alive, or corpses descending on us? Rebecca Horn presented a comparable dilemma of salvation-death not long ago on a Naples city square, where she placed metal-cast skulls illuminated from above by haloes.

Similarly Oleg Kulik's grids and parachutes speak of personal and social issues, the rapid plasticity of sculpture and rigidity of welding, commitment to society and the betrayal of interpersonal relations, art and ritual, freedom and dependence.

Both projects are preceded chronologically and conceptually by the work 'Eclipse'. This is the image of a divided man caught between ideology and physiology. The man goes forward, but looks back. Society as a whole is transfixed in this pose. The image develops in two directions: into the structure of 'Grids' or the bodies of 'Parachutists'.





Oleg Kulik, Sunlight (Grids), 2019

Contatti

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