

ARTWIN GALLERY

Olya Kroytor
The Coordinates of Disappearance
April 7 – June 19, 2016

Artwin Gallery is proud to present the latest solo exhibition of Olya Kroytor, who last year was recognized with the 2015 Kandinsky Prize for “Project of the Year” for her standout performance, *Fulcrum*.

In visual or semantic conversations and contexts, disappearance is a phenomenon that ripples through all the world’s cultures. Its depictions are hinted at in the paintings of Velázquez and the masters of the Northern Renaissance, before taking form in the work of Magritte, then picking up a certain radicality in the strategies of Conceptualism. The motif of disappearance as both a traumatic void, but also a means of bridging a gap in time – the existential paradigm of “in between” – is fully explored within the intimate dramas of the work of Olya Kroytor. Understanding the surrounding reality as a kind of supra-state, filled with gravitational pull, the artist experiences the irresistible urge not only to find an image of repressive forces and fix it, but also to uncover within herself the ability to set up a nonlinear balance in this scenario of reverse perspective, through her dream-like forms. This ongoing dialogue allows Kroytor to open her own unique chapter in the history of the “empty” pause – disappearance. Within the coordinates marked out by the anticipation of a future event after the loss of the past, the phenomenon of disappearance cannot be separated from the visual machinations of quantum mechanics, the transition from the discrete image to the image-in-flux, where we lose any sense of the position of the observer and his location. Kroytor’s visual perspective in this situation approaches the same paradoxes of space that helped influence the birth of non-Euclidean geometry and Albert Einstein’s theory of relativity. The universal scientific and figurative paradigms come into focus in the personal optical philosophy of the artist, flowing through the prism with the “lost” numerical sequences of Daniil Kharms and the disappearance of whole nations in the postmodern commentaries of Milorad Pavić’s *Dictionary of the Khazars*.

“What was here before us?” The artist asks, eyeing the burnt-down human habitat, the site of an indisputable catastrophe. Kroytor’s *Burnt Room* conjures up the traditional interiors of creative spaces of the European avant-garde – imitating epitomes of 20th century Modernist pathos, like the studio of Piet Mondrian, El Lissitzky’s “Proun Room,” or even the *Mertzbau*, sculpted from garbage by Kurt Schwitters – which are then set in contrast against the existential state of their tragic devastation. In this sense, Kroytor’s post-historic representation of the human habitat forges a dialogue with Ilya Kabakov’s *Toilet*.

Within the artist’s reduced coordinates, there is no longer an objective world, just the present in its extreme proximity, lost “between” the myths of the past and future. Old slides start to slowly melt and fester, forming a fabric of disappearance. The gaps in the “slumbering” entropy of the slides offer glimpses of a new beginning, suggesting the opening of new dimensions. The contemporary visual and philosophical models can help us recognize the processes in which we participate, and, in this awareness, we are able to propose exits to the eternal existentialist values.

Vitaly Patsyukov, Head of the Interdisciplinary Program, National Center for Contemporary Art



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Artwin Gallery

Olya Kroytor

Working across genres in painting, video, photo and performance, Olya Kroytor is one of the most prolific young artists in Russia today. Born in 1986 in Moscow, she studied in the Graphic Arts Department of the Moscow State Pedagogical University, before participating in the Moscow Museum of Modern Art's program of Free Workshops, and the Institute of Contemporary Art, Moscow. In 2012, she was nominated for the "Emerging Artist" category of the Kandinsky Prize, and in 2015, she was named the winner of the Kandinsky Prize for "Emerging Artist: Project of the Year" for her performance, *Fulcrum*. The artist has also been nominated for the 2014 Kuryokhin Contemporary Art Award for "Art in Public Space." She lives and works in Moscow.

Solo exhibitions:

"On the Other Side," Artwin Gallery Kicik Qalart, Baku, 2016
"8 Situations," Artwin Gallery, Moscow, 2015
"Unnecessary," Komnata Gallery, Theater of the School of Modern Drama, Moscow, 2014
"Soviet Space," Le Kremlin-Bicêtre, France, 2012
"Dissociative Identity Disorder," Moscow Museum of Modern Art, 2011
"Split Personality," Regina Gallery, Moscow, 2011
"Composition № 1," DVORETS, St Petersburg, 2010

Artwin Gallery

This Moscow-based gallery was founded in June 2012 by sisters Madina and Marianna Gogova. Before opening its own space in February 2015, Artwin Gallery organized exhibitions in museum venues, actively supporting the artists on its roster, and participating in contemporary art fairs. The gallery's main objectives are to create a platform for dialogue between artists of different countries and generations, and to promote emerging Russian art both at home and abroad. Artwin Gallery's focus on Russian artists, its bold approach to curating and exhibition-making, and its in-depth understanding of the art market in Russia and CIS countries, allows the gallery to create extraordinary projects across a wide range of styles and genres of contemporary art. Artwin Gallery has participated in multiple international exhibitions and biennales, including the Moscow International Biennale of Young Art, Cosmospow, and the Artbat Fest, a festival of contemporary art in Almaty, just to name a few. The gallery also helps foster the growth of contemporary art through a series of lectures and round table discussions featuring art world professionals, as well as its contributions to other educational initiatives, like the gallery's collaboration with the Turandot Academy. Artwin Gallery currently works with artists Said Atabekov, Polina Kanis, Alexey Korsi, Olga Kisseleva, Olya Kroytor, Almagul Menlibaeva, Gulnur Mukazhanova and Dima Rebus. Its new space measures 130 square meters in the historic center of Moscow, in the building of Maison Dellos, a strategic partner of the gallery. In May 2015, Madina Gogova was named Minister of Culture of the Republic of Karachay-Cherkessia, while Marianna Gogova continues to run Artwin Gallery. In September 2015, Artwin Gallery opened an additional exhibition space in Baku, Azerbaijan.

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