

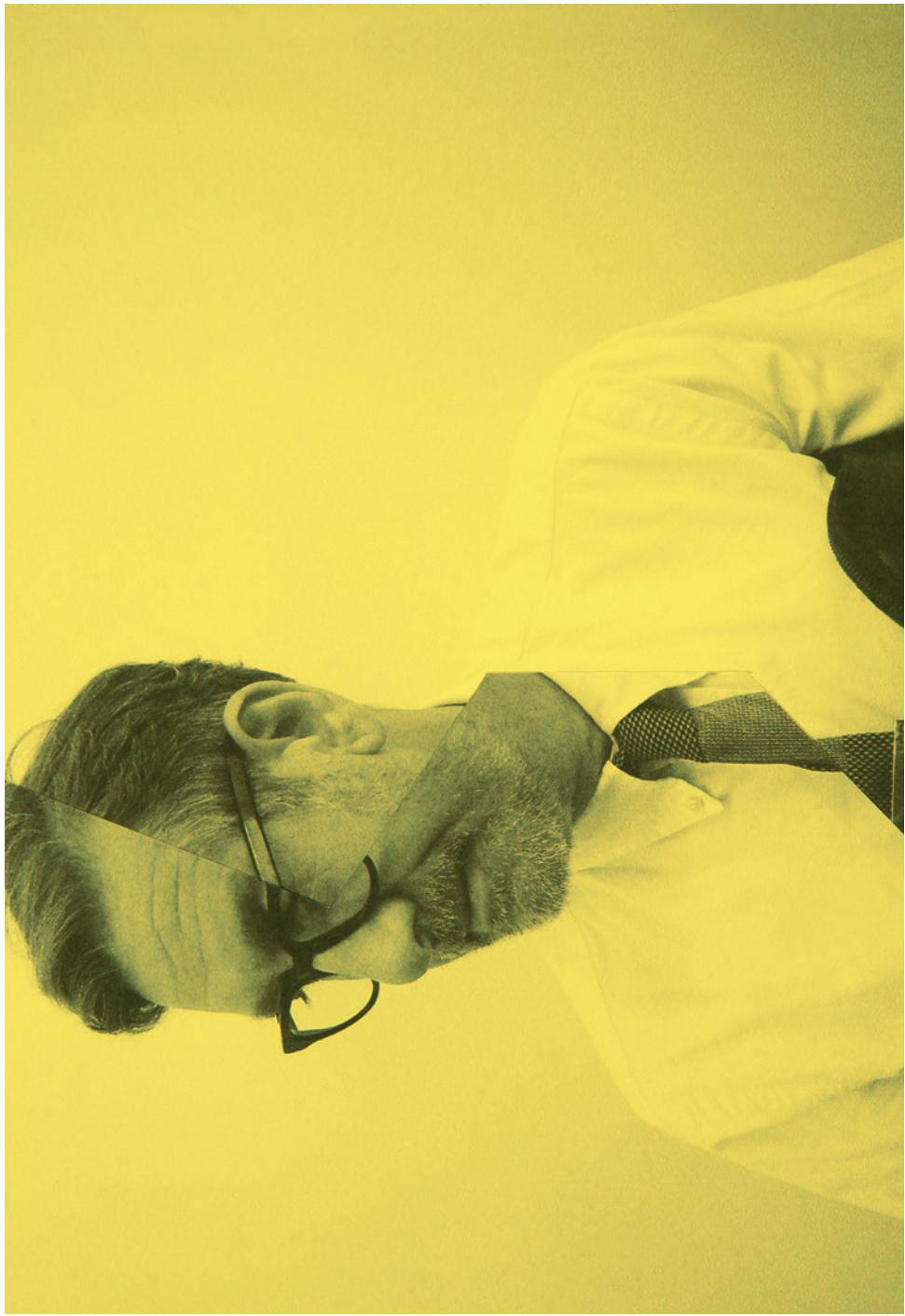
Sergei Sviatchenko Collages

Augustiana

Galleri Nørballe

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Selv i denne radikalt digitaliserede tidsalder er papir-collagens cut-and-paste-teknikker populære blandt kunstnere og billedmagere. Den ukrainske kunstner, Sergei Sviatchenko, der siden 1990 har været bosat i Danmark, er en af de førende personer indenfor international collage-kunst. Sviatchenko har arbejdet med collage i mange år, og hans seneste arbejder er så idiosynkratiske i deres udtryk og så særegne i deres stil, at kun han kunne have lavet dem. Et værk af Sviatchenko består ofte af blot to eller tre indbyrdes forbundne elementer, der flyder på en baggrund i stærk farve. Jo færre former og figurer han tillader sig at anvende, jo mere vokser presset på hver enkelt komponent, og desto mere afgørende bliver udvælgelsen, udskæringen og opsætningen. Alt afhænger af associationer og implikationer fremkaldt af disse elementers indbyrdes forhold. Billedets fladhed er skurrende og højest usædvanlig. Sviatchenkos skarpt indfarvede og unuancerede baggrund umuliggør forankring af konstruktionerne og de presses bestanding frem rent grafisk –nærmest som skulpturelle objekter. De skarpe tilskæringer han foretager langs kanten af og ind i de ofte monokrome hovedmotiver tilføjer dem et stump, anti-realistisk udtryk, der modsvarer den grelle baggrundsfarve.

Sviatchenkos collager forener konstruktivismens politiske utopi med perversiteten og de mørkere psykologiske strømninger i surrealismen. Fra konstruktivisterne har Sviatchenko overtaget anvendelsen af de voldsomt forskellige form-størrelser og tendensen til at lade store negative flader blive stående i billedet. En anden inspiration er tydeligvis de forvrængede motiver, de frie baggrunde og de groft skårne figurer i dadaistiske fotomontager fra slutningen af 1920'erne og 1930'erne. På beskueren virker Sviatchenkos radikalt afgrænsede scener næsten som surrealistiske drømmeverdner. Han sammenføjer kroppe med elementer helt ude af proportioner, med reservede og plastiske gentagelser. Denne skårede nye "virkelighed" han med ufravigelig konsekvens frembringer kan hverken forklares eller forløses.

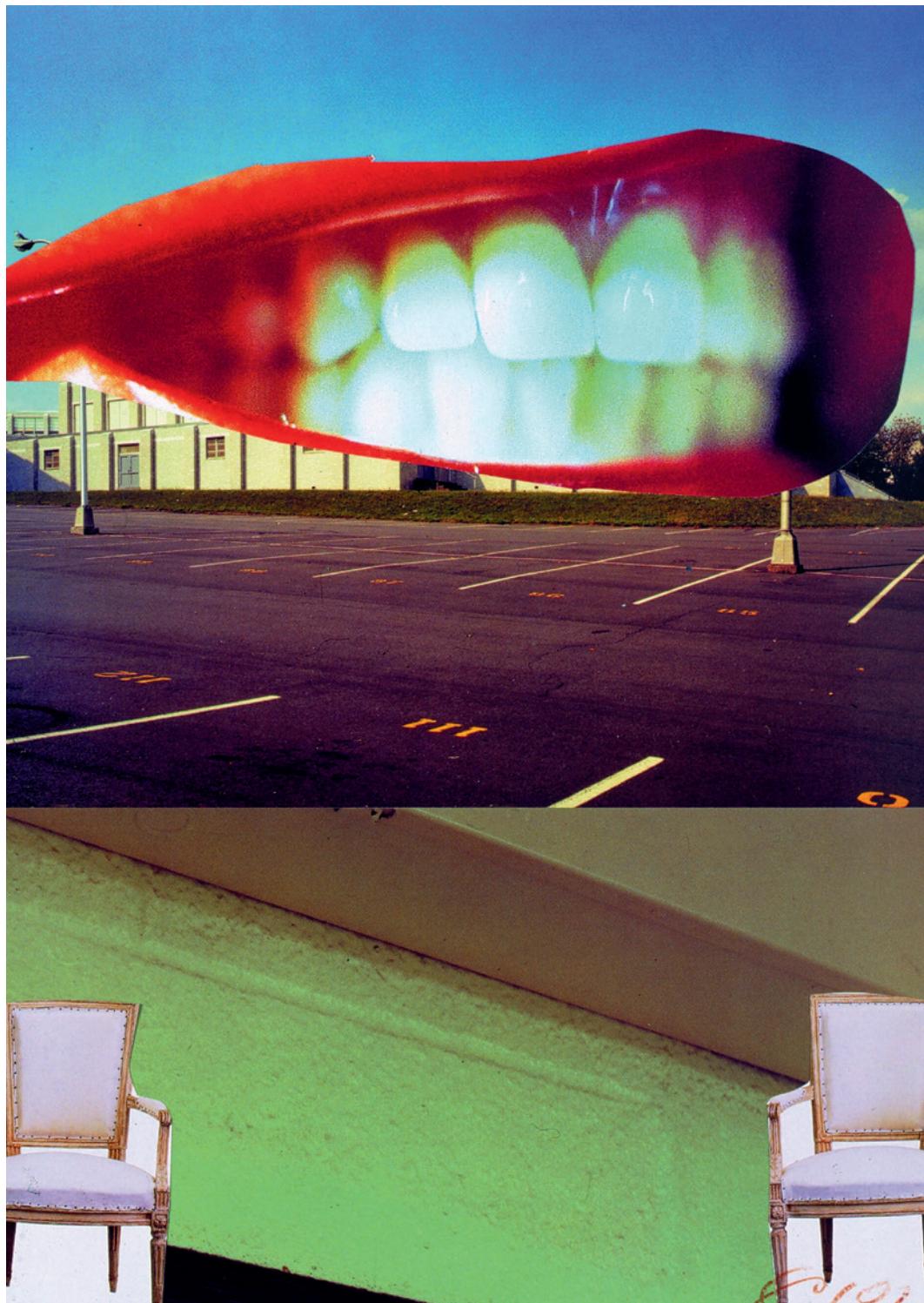
Af Rick Poynor.

Even in a digital age, the cut-and-paste processes of paper-based collage remain hugely popular with artists and image-makers. The Ukrainian artist Sergei Sviatchenko, who has been based since 1990 in Denmark, is one of the leading figures in this international tendency. Sviatchenko has worked with collage for many years and his recent collages are so idiosyncratic in vision and distinctive in style that they could be the work of no other collage artist.

A Sviatchenko piece may consist of only two or three interlinked elements floating on a brilliantly hued background. The fewer the images he permits himself to use, the more the pressure on each component increases, and the more crucial the acts of selection, excision and montage become. Everything depends on the associations and implications forced from this relationship. The flatness of the picture space is jarring and unusual. Sviatchenko's harshly bright and depthless backdrops deny his images any sense of location and push his constructions forward graphically as sculptural objects. The sharp cuts that he makes around, and into, the subjects of his often monochrome source pictures give them a blunt, anti-realist outline that helps to counteract the strident color.

Sviatchenko's collages fuse the political utopianism of Constructivism and the darker psychological currents and perversity of Surrealism. From the Constructivists, he absorbed a tendency to use elements at greatly different scale and to leave a lot of negative space in the image. The distorted figures, open backgrounds and roughly cut shapes in Dadaist photomontages of the late 1920s and 1930s provide another early precedent. In terms of their content and effect on the viewer, Sviatchenko's emphatically delineated scenes are perhaps most closely connected to the dream-worlds of Surrealism. He reconjugates the body with disrupted scale, replacement parts and plastic repetition. The fractured new "reality" he proposes with unwavering consistency cannot be explained or resolved.

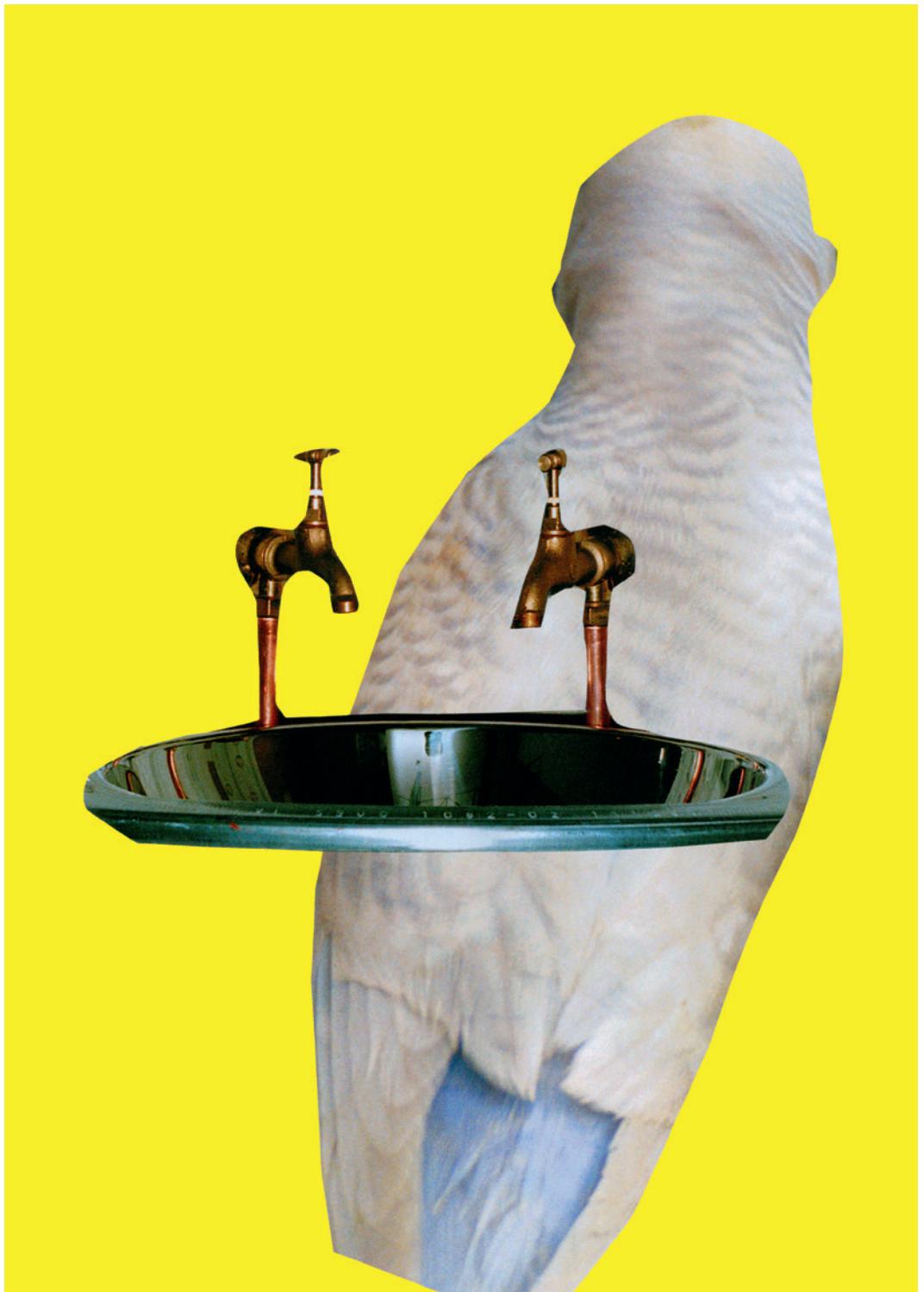
by Rick Poynor.



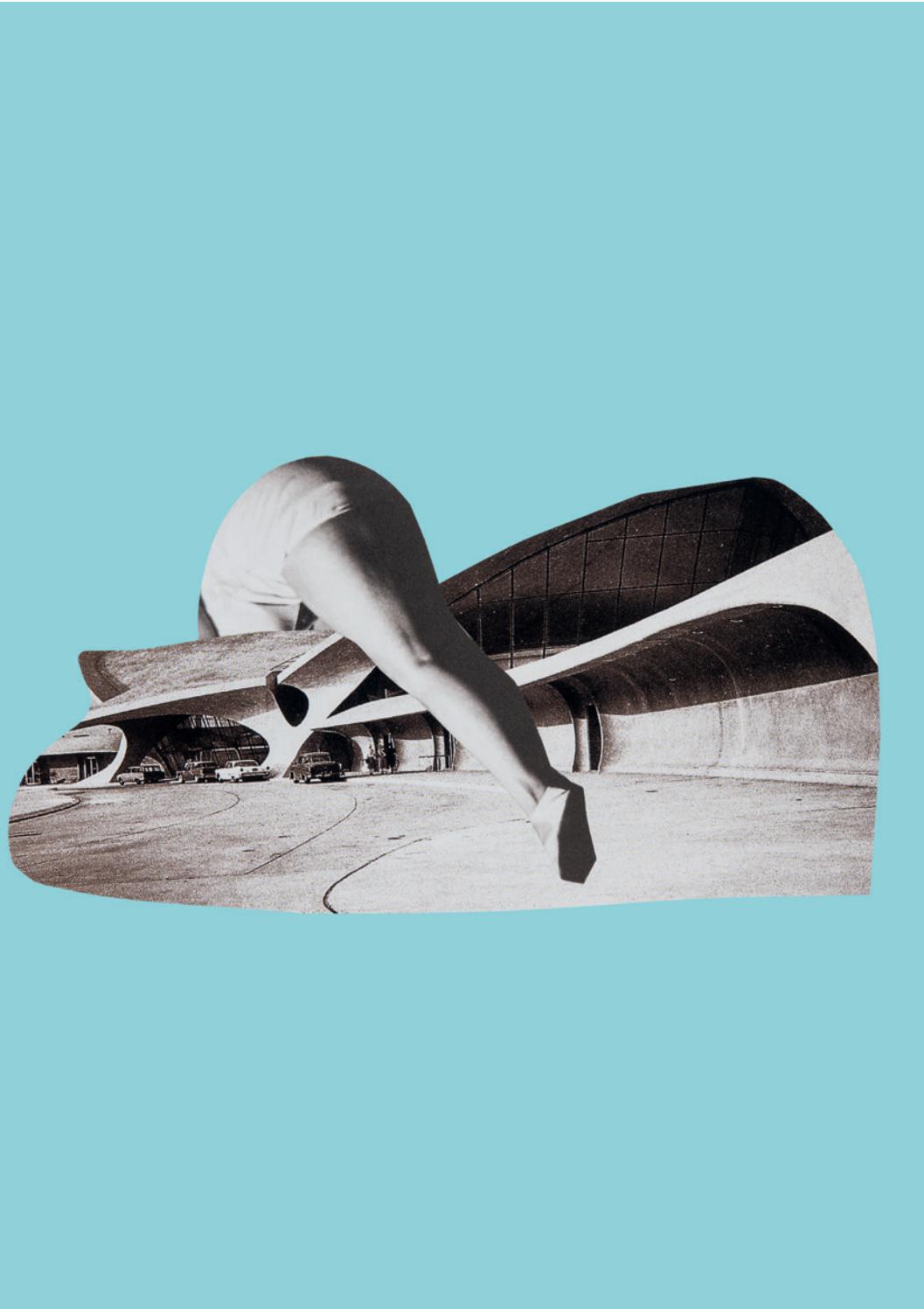


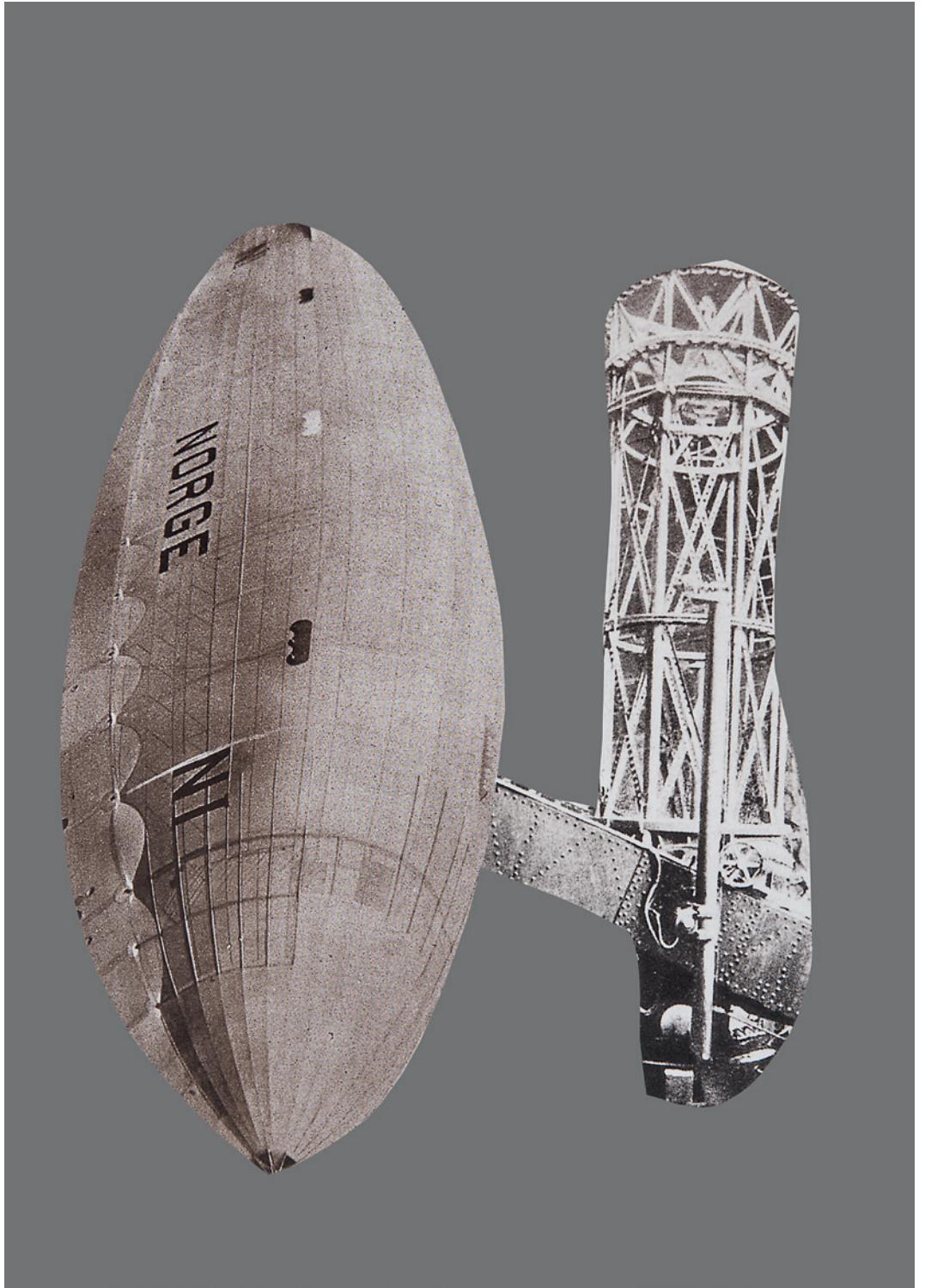
FROM THE SERIES Dreams, 2003, 25 x 19,5 cm





FROM THE SERIES Less, 2008, 29,5 x 21 cm





FROM THE SERIES Less, 2012, 29,5 x 21 cm

011



012

FROM THE SERIES Less, 2012, 29,5 x 21 cm



FROM THE SERIES *Invisible Touch*, 2012, 42 x 29,5 cm

013





FROM THE SERIES Paper Investigation, 2013, 21,7 x 19,3 cm





FROM THE SERIES *Less*, 2013, 48 x 33 cm

017

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Den dansk-ukrainske kunstner, SERGEI SVIATCHENKO, arbejder med maleri, fotografi og collage som sit primære kunstneriske udtryk.

Sviatchenko er født i Ukraine men har boet og arbejdet i Danmark siden 1990. Han blev uddannet som arkitekt og kunstner fra The Kharkov Academy of Art and Architecture i 1975 efterfulgt af en phd-grad fra the Kiev School of Architecture, Means of Visual Information in Architecture, i 1986. Hans værker har været udstillet i Danmark, Tyskland, Italien, Frankrig, Canada, England og USA. Umiddelbart efter arkitekt-studierne i Ukraine begyndte han at arbejde med collage, og denne kunstform ligger stadig centralt både i hans praksis og i hans tænkning om kunst. Det var først senere, at han begyndte at arbejde med det abstrakte maleri. Han har i tidens løb skabt store malerier og collage-baserede photo-murværker til firmaer og institutioner. I 2002 grundlagde han Senko Studio - et non-profit udstillingssted i Viborg, Danmark - hvor han i 7 år arrangerede udstillinger med spirende kunstnere og fotografen. I 2009 grundlagde han Close Up and Private, et internet-baseret foto-projekt dedikeret til den klassiske tøj-stils visuelle sprog.

Danish-Ukrainian artist SERGEI SVIATCHENKO works with paintings, photography and collages as his artistic strategy.

Living and working in Denmark since 1990, Sergei Sviatchenko was born in Ukraine. He graduated from the Kharkov Academy of Art and Architecture as an artist and an architect in 1975, followed by a PhD degree at the Kiev School of Architecture /Means of Visual Information in Architecture/in 1986. His work has been exhibited in Denmark, Germany, Italy, France, Canada, UK and USA. After an architectural education in Ukraine, his early output was based on collage, which remains central to his thinking and practice. Later, he turned to abstract painting. He has created large-scale paintings and collage-based photomurals for companies and institutions. In 2002, he founded Senko Studio, a non-profit exhibition space in Viborg, Denmark, where for seven years he curated shows by emerging artists and photographers. In 2009, he founded Close Up and Private, an Internet-based photography project dedicated to the visual language of classic style in clothing.

RICK POYNOR er skribent, lektor og kurator med speciale i visuel kultur. Han er gæsteprofessor i Kritisk Journalistik indenfor kunst og design på Royal College of Art. Han var medstiftende redaktør af Eye Magazine og medstifter af Design Observer - en netbaseret platform - hvor han skriver en ugentlig klumme om fotografi. Hans artikler og essays har også været bragt i Blueprint, Icon, Frieze, Print og mange andre internationale publikationer. Blandt hans bøger: Obey the Giant: Life in the Image World (2001), No More Rules: Graphic Design and Postmodernism (2003); Jan van Toorn: Critical Practice (2008); og Uncanny: Surrealism and Graphic Design (2010). I 2014, redigerede han Sergei Sviatchenko: Collage

RICK POYNOR is a writer, lecturer and curator, specializing in visual culture. He is Visiting Professor in Critical Writing in Art & Design at the Royal College of Art. He was founding editor of Eye magazine and co-founder of the Design Observer website, where he writes a weekly column about photography. His articles and essays have also appeared in Blueprint, Icon, Frieze, Print and many international publications. His books include Obey the Giant: Life in the Image World (2001), No More Rules: Graphic Design and Postmodernism (2003); Jan van Toorn: Critical Practice (2008); and Uncanny: Surrealism and Graphic Design (2010). In 2014, he edited Sergei Sviatchenko: Collages.