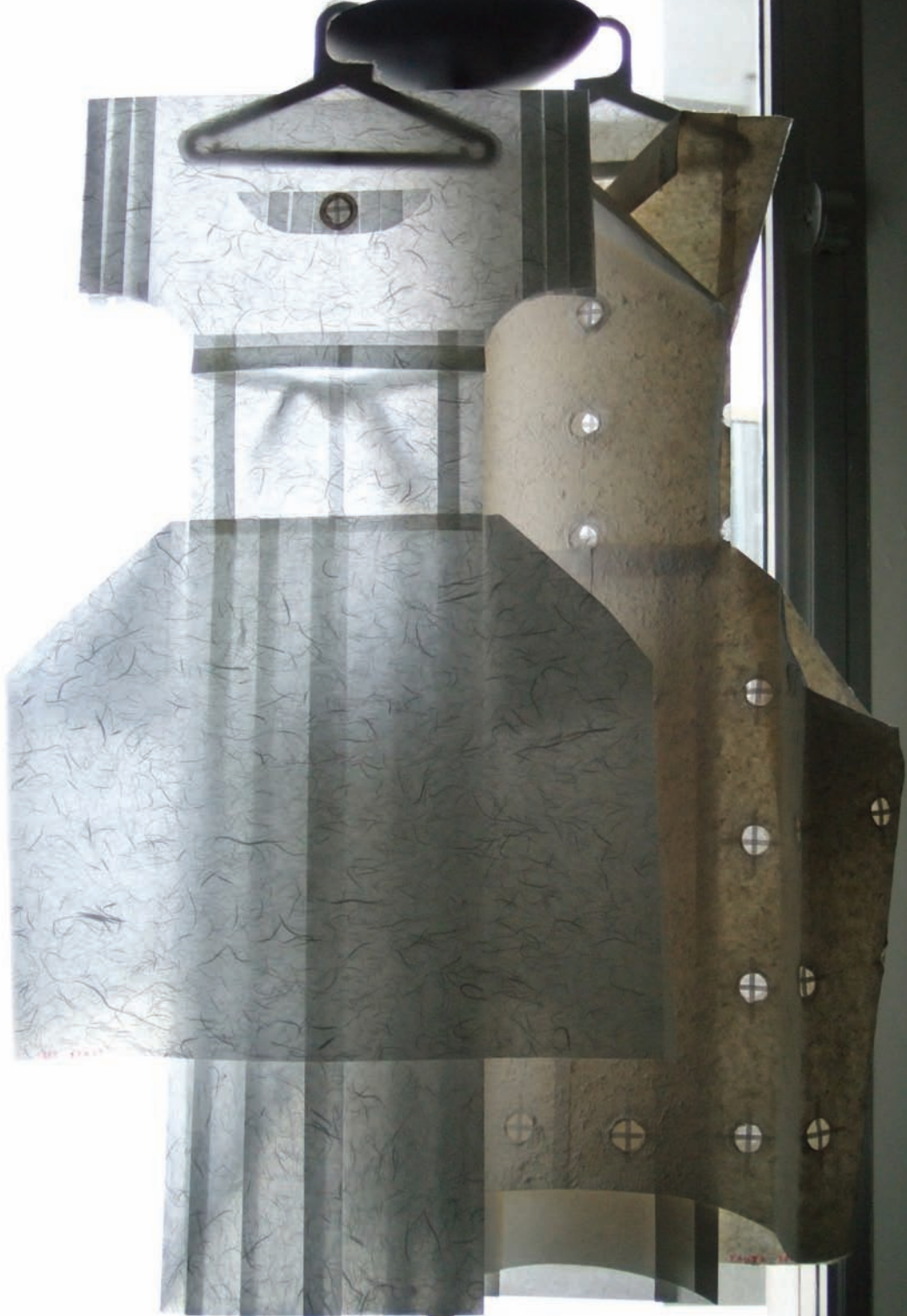


TANYA BADANINA
VLADIMIR NASEDKIN

TRANSIT

ober gallery



TANYA BADANINA
VLADIMIR NASEDKIN

TRANSIT

October 30 - November 26, 2009

Opening Reception
Sunday, November 1, from 3-6 pm

ober gallery

6 North Main Street, Kent CT 06757 Tel: 860-927-5030
obergallery.com obergallery@yahoo.com

Hours: Thursday, 1-4 pm; Friday-Saturday, 12-5 pm; Sunday 1-4 pm

About This Exhibition

In keeping with our commitment to exploring Russian contemporary art, I am pleased to present this exhibition featuring the drawings, paintings and sculpture of two Russian artists, Tanya Badanina and Vladimir Nasedkin.

I am especially excited about this show because it marks a turning point for the gallery. It inaugurates the gallery's *Russian Artists in Residence Program*. The program, which invites one or two selected artists every year to live and work in New York, was created for the purpose of giving a Russian artist the opportunity to produce a new body of work for exhibition in the United States.

John Bowlf, professor and director of the Slavic studies program at the University of Southern California and one of the leading authorities on Russian art, has written the catalogue essay. John's book, *Kazimir Malevich, 1878-1935*, is only one of several books he has written on Russian art and culture. He has contributed to several museum catalogues, including most notably portions of the Guggenheim Museum's book, *Amazons of the Russian Avant Garde*.

This exhibition will be held at our new gallery space, located in the same Village Barn Shops, a one-minute walk from its former site.

We hope you can attend this extraordinary show.

Rob Ober
Director
Ober Gallery

John E. Bowlt

Transcendence

Vladimir Nasedkin and Tatiana Badanina are at one in their duality, consonant in their dissonance. Visual artists with different esthetic and formal effects and beholden to divergent artistic systems, they share a common denominator of notions, attitudes, and conclusions and seem to be united not only by their common vocation, but also by the very concept of the work of art as an amalgam of divisions and a synthesis of fragments. But firstly, let us beg to differentiate.

For many years Vladimir Nasedkin has worked in the genre of geometric abstraction and environmental art and his new series for New York draws substantially on his rich experience and interpretation of Suprematism, Constructivism, and land art. His designs such as *Geometry* (2002), often computerized, are precise, rigorous, and minimal, while his new situational objects, created, as he asserts "via hyperlinks through the landscapes of the World Wide Web", testify to his fidelity to these principles. Emphasizing materiality and linearity, Nasedkin builds his metal and wooden structures as an engineer builds an industrial building: they are permanent, irreversible, and inviolate in their finished presence – exemplified by his *33 Views of the Kliazma* (2004).

But works such as *Stele* (2001) also function as independent phenomena much like rocks and ice-bergs, i.e. as hieratic and majestic components of the natural world. This is not to say that Nasedkin's objects are static and immutable, because, for their artistic consistency, they depend upon many conditions, not least, light and shade, distance and proximity, sun and rain, sky and earth, vision and touch. But, like a boulder or mountain crag, Nasedkin's material topographies are also inscrutable, retaining an internal, magic power which only the seer and the shaman can recognize. Symbolized so well by *Russian Round Dance* (*Russkii khorovod*), Nasedkin's artifacts contain an eternal flow of time. Perhaps the ultimate exigency of Nasedkin's structures, like nature's, is that they have no need of audience or, rather, live a life beyond spectator and consumer, for they will be there when we are not.

Tatiana Badanina pursues a different avenue of artistic enquiry, designing and producing vestments, for example, which, at first sight, seem to be oriented directly towards the wearer, if not, the spectator. If Nasedkin's artifacts generate the impression of permanence and invincibility, Badanina's are plastic, resilient, mutable, and ambivalent. This is evident from her flying objects, her machines of light, and her celestial explorations which demonstrate a fascination with translucency, invisibility, and the unattainable, symbolized by her *Line of Horizon* (2003). She also prompts us to contemplate a world of phenomena which may approximate flowers (e.g. *Red Line*, 2001) or look like a passageway (e.g. *Stairway to the Skies*, 2003), but which, ultimately, lie elsewhere – they are *There* (the title of one of her series), not here. This tension between azure heights and base camp was clearly identifiable with her exhibition project called *Pokrov* (lit., *Covering or Shroud*) at the Serafmi Znamensk Nunnery in 2007.

Badanina's prototypical clothes, whether worn by a human being or displayed on a coat hanger, achieve their artistic effect through cloth, color, texture, lightness, fold, and hem. Badanina also looks back to a special tradition in Russian culture, i.e. to the diligent and often anonymous seamstress of the 19th and early 20th centuries who, like her still, catered to all sections of society, profane and ecclesiastical. As a matter of fact, most of the "Amazons" of the Russian avant-garde gave their attention to sewing, embroidery, and tailoring, a fascination epitomized in Nadezhda Udaltsova's painting *The Seamstress* of 1912 (State Tretyakov Gallery, Moscow). Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova designed textiles and clothes for the new woman, but most projects and models, like Badanina's, were not produced – and now remain as works of art to be hung in art exhibits and museums. Badanina's medium, then, is flux.

But unlike the Amazons of the Russian avant-garde, Badanina seems not to be moved by the applicability or appropriateness of a given bodice, skirt or dress. Rather, Badanina seems to be designing clothes as beautiful objects which happen to look like dresses, but which, in some sense, reverse the traditional interaction between the work of art and the spectator. Her anti-clothing forces us to ask not whether we are wearing the dress, but, rather, whether the dress is wearing us and: on this level and as with Nasedkin's structures, we are reminded of human transience and of our ultimate irrelevance to the true work of art.

Even so, viewed from these respective positions, Nasedkin and Badanina would seem to be speaking different languages, operating with different materials, and cultivating different attitudes towards the preceptor. But such divergence and diversity are merely apparent for, on closer inspection, we find that the two artists hold many principles in common and supplement and enhance each other both physically and philosophically. For example, both believe in the Romantic prerogative of the individual artist, in the sacred moment of inspiration, and in the singularity and uniqueness of the work of art. Both are artists of sight and touch and, while recognizing the presence of the connoisseur and the critic, do not succumb to the whims of the consumer. Both orient their art towards public space, both heed Vladimir Tatlin's command to place sight under the aegis of touch, and both confront, if not affront, the spectator, implying, however, that the spectator is secondary. Both are international artists, moving beyond indigenous frontiers, at home equally in Moscow, Vladikavkaz, Bergen, and New York. Not by chance did Nasedkin entitle an entire series of engravings *Barriers* (1998) and an aluminum sound object *Passage* (2004).

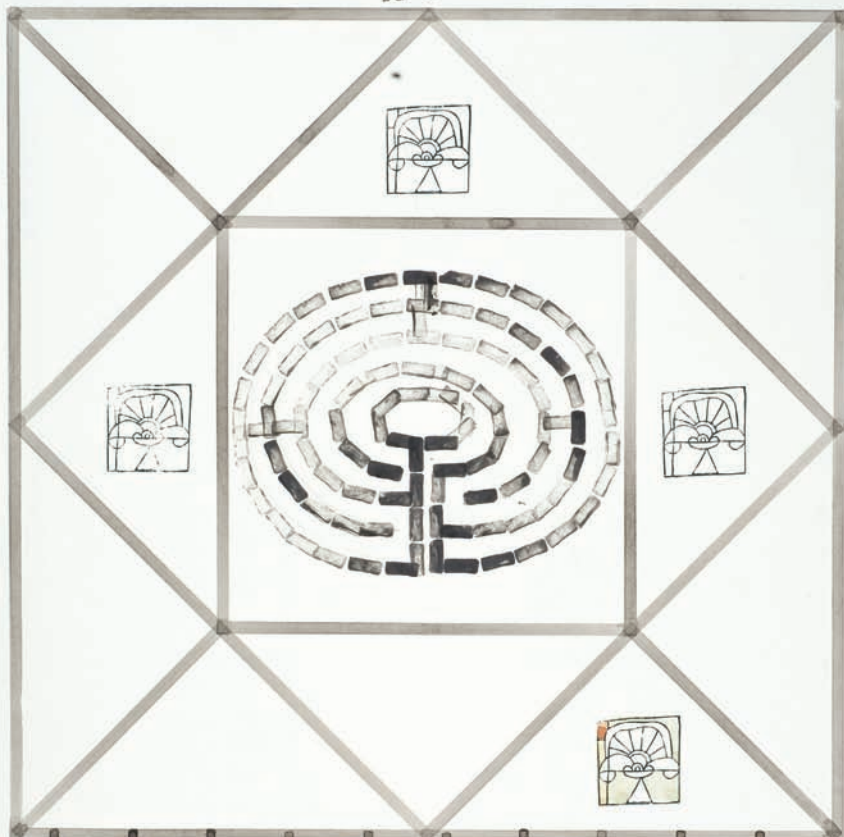
Indeed, frontiers and the crossing of frontiers are of the utmost importance to Nasedkin and Badanina and the ways in which the two artists erect and then undermine boundaries comprises perhaps the primary integrative element of their respective oeuvres. After all, the collocation of edges is of the utmost importance to Nasedkin, metal plates and riveted divisions generating a supreme tension and energy. It is the intersections between the interior panels, the object and its locus, and the object and spectator which contribute to the esthetic success of the artifact where, in spite of the edges and frontiers, the whole becomes greater than its parts. Badanina, too, operates with edges, i.e. with the cuts, seams, hems, and creases in the material which she is elaborating. Once again, the work of art – the piece of clothing – may consist of bodice, belt, and skirt, but its success is dictated by a fusion of boundaries, a harmony of sections, and a consonance of dissonance.

John Bowlf is Professor of Slavic Studies and Languages, University of Southern California, Los Angeles. His books include Kazimir Malevich, 1878-1935, Forbidden Art: The Post War Russian Avant Garde and Moscow & St. Petersburg 1900-1920: Art, Life, & Culture of the Russian Silver Age.





N 5



1										
2										
3										
4										
5										

„ПУТЕВОДИТЕЛЬ. Лист N 5“

Богачкина Т. 38

№ 17

The puzzle board is a 10x10 grid with various sections:

- Section III (Top Left):** A large square containing a central maze with a purple border. Four smaller square icons with geometric designs are placed around the maze.
- Section II (Top Right):** A 2x2 grid of squares. The top-left square contains a yellow square with a red flower-like shape. The top-right square contains a yellow square with a red arrow pointing right. The bottom-left square contains a yellow square with a red arrow pointing up. The bottom-right square contains a yellow square with a red arrow pointing left.
- Section I (Middle):** A 3x5 grid of orange squares, each containing a white circle with a cross inside. To the right of this grid is a detailed architectural drawing of a city or fortress.
- Section А (Bottom Left):** A square containing a complex maze with a central four-petaled flower icon.
- Section Б (Bottom Middle):** A 4x3 grid of blue arches.
- Section В (Bottom Right):** A 4x2 grid of blue arches.
- Section Г (Far Right):** A 4x2 grid of yellow squares. The top row contains a yellow square with a red arrow pointing right and a yellow square with a red number '3'. The second row contains a yellow square with a red four-petaled flower and a yellow square with a red arrow pointing up. The third row contains a yellow square with a red arrow pointing left and a yellow square with a red number '1'. The bottom row contains two yellow squares with red arches.

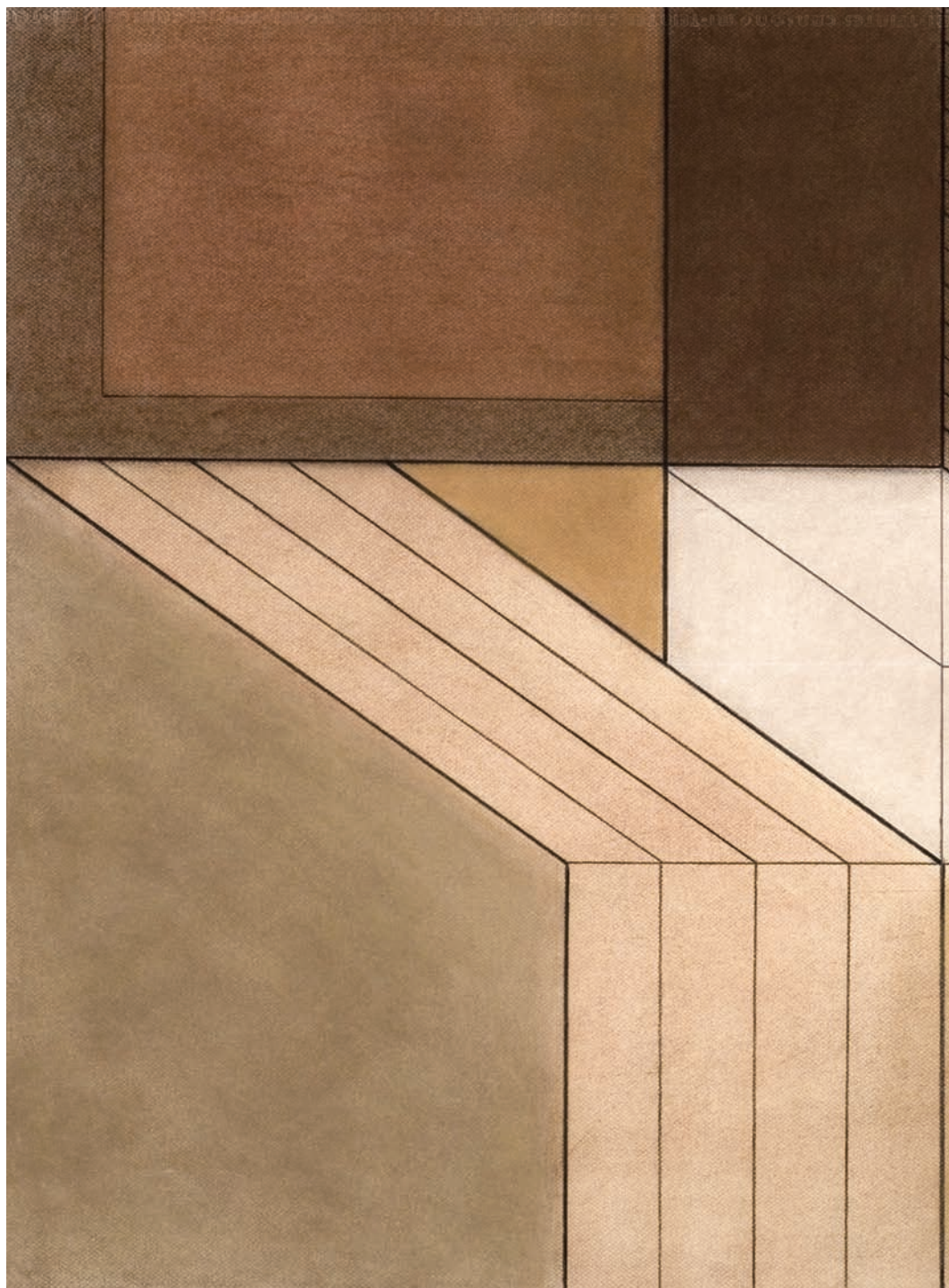
At the bottom of the board, there are labels: III, II, I, А, Б, В, Г, I, II.

"Пятнадцатилетняя Агата №17"

КАЗАНСКОЕ УЧЕБНО-МЕТОДИЧЕСКОЕ ЦЕНТРАЛЬНОЕ ПЕДАГОГИЧЕСКОЕ УЧЕБНО-МЕТОДИЧЕСКОЕ ПОСОБИЕ № 17
 1988-2008

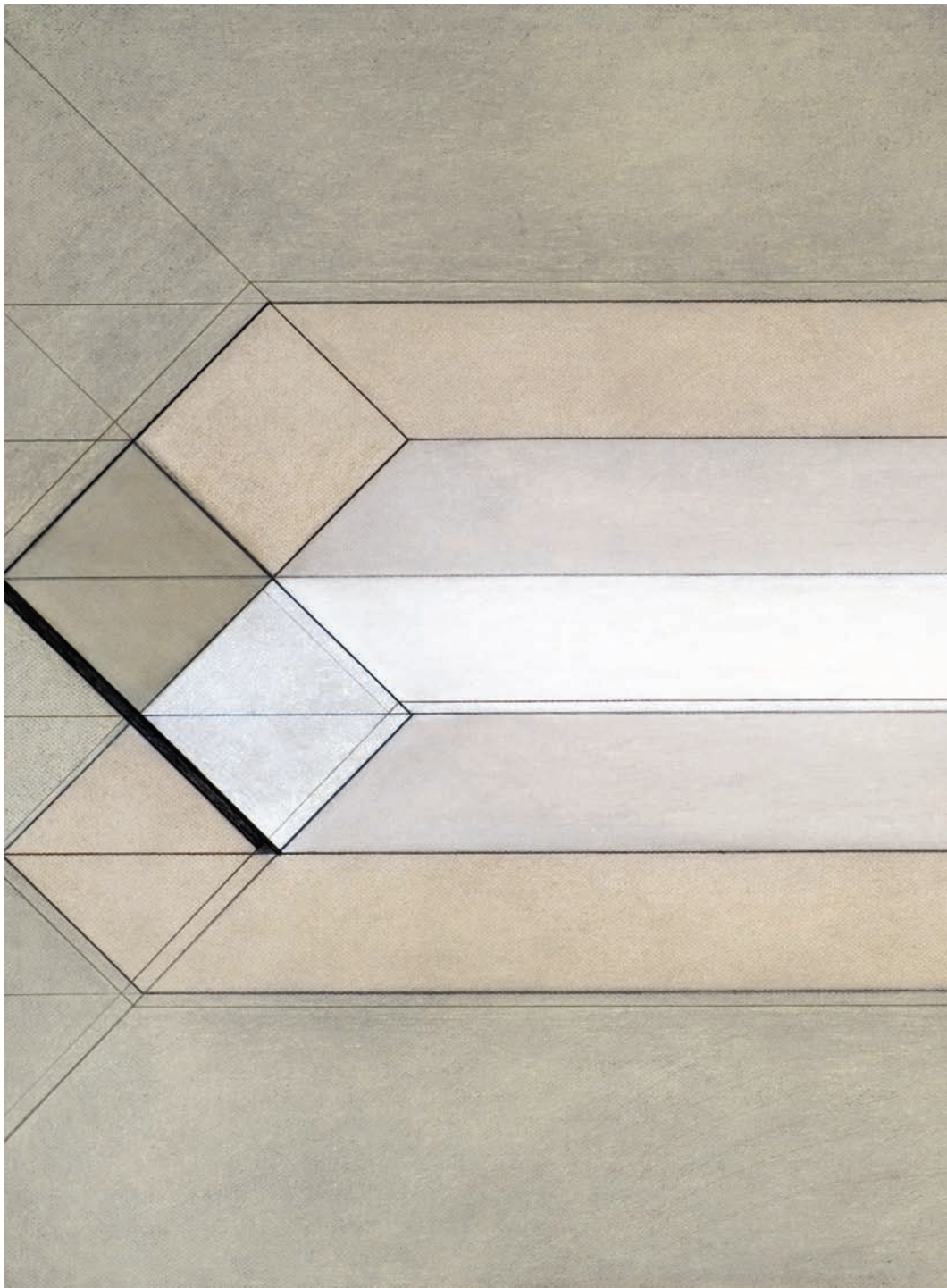
УЧЕБНО-МЕТОДИЧЕСКОЕ ПОСОБИЕ № 17
 1988-2008

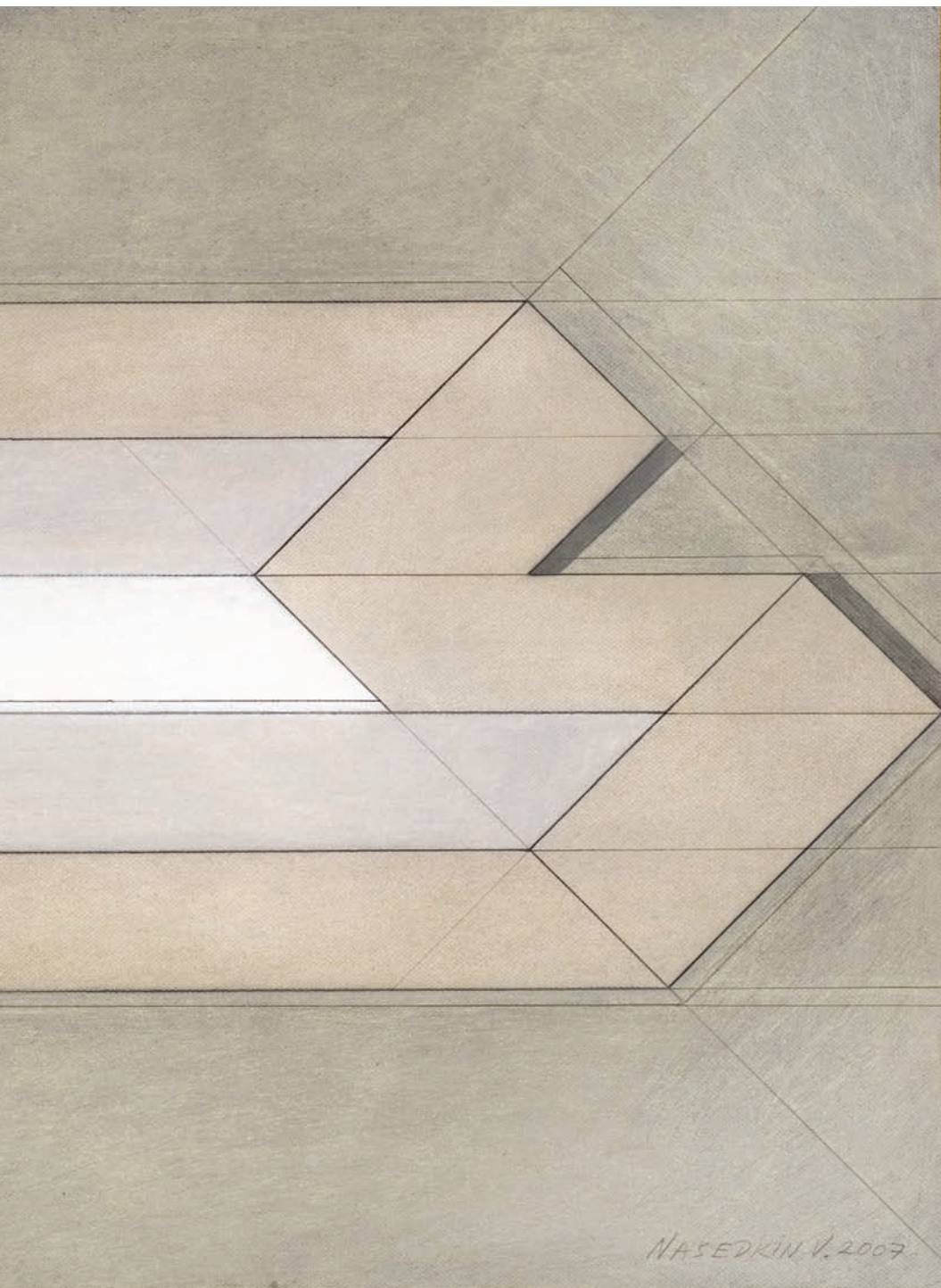
Баранова Ольга - 2005





NASEPKIN V. 2007





NASEDKIN V. 2007





NASEDKIN V. 2007

TANYA BADANINA

Born on November 16, 1955, in the town of Nizhny Tagil, Sverdlovsk region, the Urals
1973 – 1978 - Study in the Graphic Art Faculty of Nizhny Tagil State Teacher's Training College
under supervision of the Merited Artist of RF L.I. Perevalov, V.P. Antony and I.I. Bagaev
From 1989 – is a Member of the USSR Union of Artists
Merited Artist of the Russian Federation
Lives and works in Moscow

PERSONAL EXHIBITIONS

- 1990 "Union" Gallery, Moscow
Ekaterinburg State Art Museum, Ekaterinburg
Nizhny Tagil State Art Museum, Nizhny Tagil, Russia
- 1995 Ekaterinburg Arts Museum, Ekaterinburg
- 1996 "Kino" Gallery, Cinema Center, Moscow
- 1997 "Kino" Gallery, Cinema Center, Moscow
- 1998 "Wings (Kryl'ya)", "Sam Bruck" Gallery, Moscow
- 1999 Graphic Art Centre, Vilnius, Lithuania
"ROSIZO" Gallery, Moscow
Kaliningrad State Art Gallery, Kaliningrad
- 2002 "Russian Gallery", Tallin, Estonia
- 2005 "Heaven (Nebo)", "Masters' Gallery,"Moscow
Action "Protection (Pokrov)", Serafimo-Znamensky hermitage (skit), Moscow region

AWARDS

Award at the 1st. All Union Biennale of Easel Graphic Art, Kaliningrad, 1989
Award at the 11th. International Biennale of Easel Graphic Art, Kaliningrad, 1994
Grand Prix at the 1st. International Triennale of printing Graphic, Ufa, 1995

COLLECTIONS

State Tretyakov Gallery, Moscow
State Russian Museum, St. Petersburg
State Museum of Oriental Arts, Moscow
Moscow Museum of Contemporary Arts, Moscow
State Central Museum of Contemporary History of Russia, Moscow
Kaliningrad Art Gallery, Kaliningrad
Nizhny Tagil Arts Museum, Nizhny Tagil
Ekaterinburg Arts Museum, Ekaterinburg
Novosibirsk Region Picture Gallery, Novosibirsk
Perm State Art Gallery, Perm
Irbit Picture Gallery, Irbit
Region Arts Museum, Orel
"Ekaterina" Collection, Moscow
"Kino" Gallery, Moscow
"VYSO", Revda
Center of Graphics, Vilnius, Lithuania
"Russian Gallery," Tallinn, Estonia

VLADIMIR NASEDKIN

Born on April 4, 1954, in the town of Ivdel, Sverdlovsk region, the Urals

1971 – 1976 - Study in the Graphic Art Faculty of Nizhny Tagil State Teacher's Training College under supervision of L.I.

Perevalov, K.P. Cherepanov

1983 – becomes a Member of the Russian Union of Artists

From 1996 - Merited Artist of the Russian Federation

Lives and works in Moscow

PERSONAL EXHIBITIONS

- 1983 Art Gallery, Kheb, Czechoslovakia
Exhibition Hall of Artists Union, Mary, Turkmeniya
Exhibition Hall of RSFSR Artists Union Tverskaja 46, Moscow
Union Gallery, Moscow
Kurgan State Art Museum, Kurgan
- 1993 Ekaterinburg State Art Museum, Ekaterinburg
- 1994 Voevodskaya Gallery, Katowice, Poland
- 1995 "Aurora" Gallery, Tver
- 1996 Kaliningrad State Art Gallery, Kaliningrad
"Kino" Gallery, Moscow
- 1997 Nizhny Tagil State Art Museum, Nizhny Tagil, Russia
- 1998 Graphic Art Centre, Vilnius, Lithuania
Art Lyceum-Hostel named after S. Dyagilev, Ekaterinburg
- 1999 "Vladimir+ Vladimir", "Vladimir" Gallery, Municipal Gallery, Kharkov, Ukraine
Graphic Center of Artists Union, Vilnius, Lithuania
Kaliningrad State Art Gallery, Kaliningrad
- 2000 "UNTITLED", "Novaja Collectsija" Gallery, Moscow
"Architecture of water, metal and stones", Architecture Museum, Ekaterinburg
- 2001 "Structures", Novosibirsk State Picture Gallery, Novosibirsk
"Shadows of Tibet", "Russian Gallery", Tallinn, Estonia
"Geometry", "Krokin Gallery", Moscow
- 2002 State Premium
State Tretyakov Gallery
"Structures of the Sea", Exhibition of water-colors, Tumen
- 2004 Exhibition of drawings (together with Vagapov and Ganzin), Sterlitamak, Bashkortostan
"Kino" Gallery, Moscow
- 2005 "Maris - Art" Gallery, Perm
Ekaterinburg Art Museum, Ekaterinburg
- 2006 "Drawings", Magazine "Tatlin" Publishing House

AWARDS

Grand Prize at the IIIrd International Biennale of Easel Graphic Art, Kaliningrad, 1994

The First Prize at the Painting Contest in Tver, 1995

The First Prize at the 2nd International Print Triennale, Cairo, Egypt, 1996

The First Prize at the 5th International Graphic Art Biennale, Lodz, Poland, 1996

Prize of Lithuania Art Academy at 3rd International Biennale of Graphic Art, Vilnius, Lithuania 1998

The First Prize at the 1st International Easel Graphic Biennale, Novosibirsk, 1999

G.Mosin Prize of Sverdlovsk Region, Ministry of Culture, 2005

The First Prize at the 1st International Festival of Landscape Sculpture Ekaterinburg, 2006

The First Prize of the "Sitronics" Company at the 2nd International Exhibition of Actual Sculpture ARTPOLE 2006 "TECHNOLOGY", Moscow

COLLECTIONS

State Tretyakov Gallery, Moscow

State Russian Museum, St. Petersburg

State Museum of Fine Arts named after Pushkin, Moscow

State Museum of Oriental Arts, Moscow

Moscow Kremlin Museum, Moscow

National Center of Contemporary Arts, Moscow

Moscow Museum of Contemporary Arts, Moscow

IMAGES

Cover image:

Vladimir Nesevkin

France. Structures, 2007

Paper, mixed media.

43 3/8 x 29 1/2 inches, 110 x 75 cm

Inside front cover image:

Tanya Badanina

White Garments

<<He that shall overcome shall thus be clothed in white garments...>>

The Book of Revelation. 3.5

Installation view:

Tanya Badanina

Materia Prima Gallery, Moscow, 2007

Plates 1, 2:

Tanya Badanina

Series Guide

Graphic, 1998–2005

Paper, mixed media.

39 3/8 x 31 1/2 inches, 100 x 80 cm

Plate 3:

Vladimir Nesevkin

France. Structures, 2007

Paper, mixed media.

43 3/8 x 29 1/2 inches, 110 x 75 cm

Plate 4:

Vladimir Nesevkin

France. Structures, 2007

Paper, mixed media.

43 3/8 x 29 1/2 inches, 110 x 75 cm

Plate 5:

Vladimir Nesevkin

France. Structures, 2007

Paper, mixed media.

43 3/8 x 29 1/2 inches, 110 x 75 cm

Plate 6:

Vladimir Nesevkin

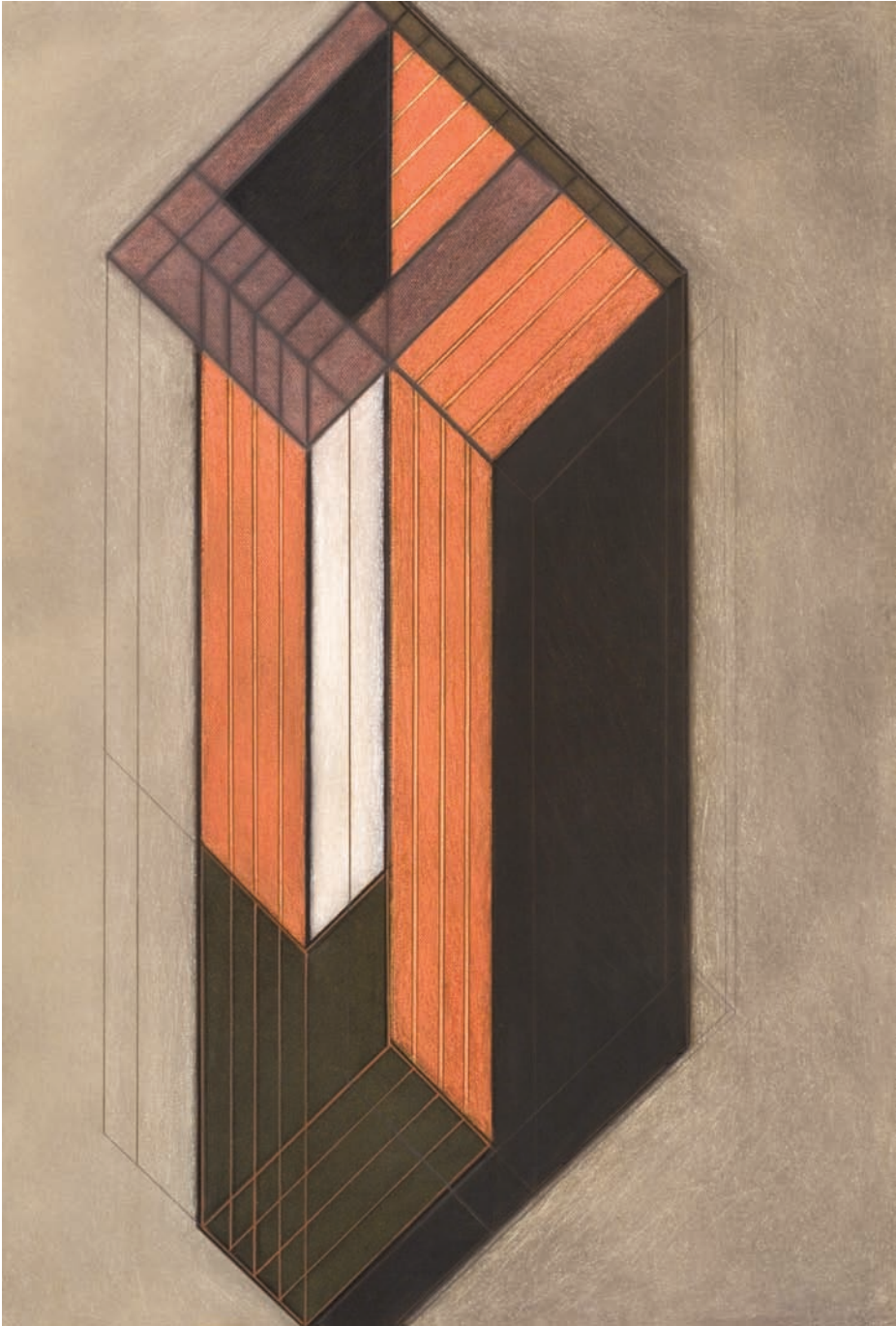
France. Structures, 2007

Paper, mixed media.

29 1/2 x 43 3/8 inches, 75 x 110 cm

Inside back cover image:

Tanya Badanina with *White Garments*



ober gallery

6 North Main Street, Kent CT 06757 Tel: 860-927-5030

obergallery.com obergallery@yahoo.com

Hours: Thursday 1-4 pm; Friday-Saturday 12-5 pm; Sunday 1-4 pm



