



GALLERIACONTINUA

SAN GIMIGNANO BEIJING **LES MOULINS** HABANA

46, rue de la Ferté-Gaucher, 77169 Boissy-le-Châtel, France
Tel. +33 (0)1 64 20 39 50 / lemoulin@galleriacontinua.fr / www.galleriacontinua.com

ZHANNA KADYROVA

06/06/2015 – 27/09/2015

Opening Saturday 6 June 2015, 16h30 – Midnight
From Wednesdays to Sundays, Noon to 7pm.

Galleria Continua is pleased to present at the Moulins the work of Zhanna Kadyrova, a leading artist from among the new generation in Ukraine. Two series of works are being exhibited at the Moulin de Boissy, echoing the artist's participation in the 56th Venice Biennale, in the Ukrainian Pavilion, on view until 22 November 2015.

The works from the DATA EXTRACTION series come from a corpus made up of pieces of asphalt, for a work begun in 2012 and still in progress. In that year, Ukraine was coorganiser of the European Football Championships, an important event on an economic and political level, notably on the question of the inclusion or exclusion of Ukraine in the heart of the European Union. In preparation for a massive number of foreign visitors, the city of Kiev was turned into a gigantic, open-air building site, with the railway lines taking first order of importance among the infrastructure to be modernised. The works that the artist presents here are the fruit of her observation of a city in the midst of high-speed transformation. Desiring to preserve a few strips of 'skin', Zhanna Kadyrova chose to gather some morsels of the old Soviet bitumen. EXTRACTION refers then to her removal of these

fragments, DATA to the desire to preserve and analyse elements marked for destruction.

It's interesting to see just how a material as basic as asphalt can, once elevated to the status of object, become the motor for innumerable mental as-sociations, all the while remaining a raw material and the result of a process. Zhanna Kadyrova brings to light these modern ruins, praise and vestige of the urban context. Independent from its social implications, the quality of Zhanna Kadyrova's work no less fully reveals itself in the wealth of connotations that it triggers. The attraction of these vast asphalt flats resides in their powerful pictorial dimension and the earthy complexity of the material. Cracks traverse these landscapes like wrinkles, offering up the most real of city portraits.

With a repertory of raw materials, Zhanna Kadyrova used broken paving to make disks and squares for her series SHOTS, bringing to light what the title of the work designates as sites of impact from firearms. The most recent pieces in this series (2014) are directly connected to the on-going war in Eastern Ukraine. But the artist began the series in 2010, the year considered as marking the end of the Orange Revolution, with the return of worrying exercises of state power, including trials of political opponents and press censorship. It is a fragile balance that finds itself threatened, and which here finds visual expression in the violent explosion of forms, as if forecasting the upheavals to come: the powerful Maidan demonstrations in 2013 in Kiev that would force the president Viktor Yanukovych to flee, and the eruption of

the war in Donbass, the result of which seems to be the disintegration of Ukraine, as Russia's illegal annexation of the Crimea would testify to.

With Zhanna Kadyrova, the use of the paving usually evokes the recurrent presence of this material in the collective apartment buildings inherited from the Soviets, and so refers to Ukrainians' everyday life and that of the inhabitants of other ex-Soviet republics. An everyday existence that today is penetrated, fractured by war, as the artist's return to the SHOTS series in 2014 testifies to. The anticipated violence becomes real, the points of impact this time are made with real firearms, not reconstructed as they had been in 2010.

Putting these two series side by side makes it possible to forcefully indicate the reality of a Ukraine that has transformed in no time at all from a country readying itself to host a football championship, to a country at war. Zhanna Kadyrova shows us the fragility of a nation, of its infrastructures, of its every-day existence, of its future.

Zhanna Kadyrova was born in Brovary, in Ukraine, in 1981. She lives and works in Kiev. Trained in sculpture, she uses humble materials like plaster, cement, and stucco, and others with strong historical connotations, such as paving and asphalt. With a fine sense for the relative values of her materials, her works create a repertoire that turns around the function of objects. Zhanna Kadyrova is also a member of the collective R.E.P. (Revolutionary Experimental Space), started in 2004. Her work has been exhibited in numerous solo and group shows in Ukraine, Russia, the US, the Czech Republic, Austria, Italy, and France. In 2011 she won the PinchukArtCenter prize, and in 2012, the Kazimir Malevich Artist Award and the Sergey Kuryokhin Modern Art Award.

Zhanna Kadyrova has represented Ukraine in the 55th and 56th Venice Biennales, in the Ukraine Pavilion.