

**Lada Nakonechna**

**Galerie EIGEN + ART**

Gerd Harry Lybke

Geschäftsführer: **Gerd Harry Lybke**. Partner/business management: **Kerstin Wahala**. [www.eigen-art.com](http://www.eigen-art.com)  
**Berlin**. Auguststraße 26. 10117 Berlin. Telefon +49 30. 280 66 05. Fax +49 30. 280 66 16. [berlin@eigen-art.com](mailto:berlin@eigen-art.com)  
**Leipzig**. Spinnereistraße 7. Halle 5. 04179 Leipzig. Telefon +49 341. 960 78 86. Fax +49 341. 225 42 14. [leipzig@eigen-art.com](mailto:leipzig@eigen-art.com)  
Galerie EIGEN + ART GmbH & Co. KG. Amtsgericht Charlottenburg. HRA 42444 B. USt - IdNr.: DE 264536728  
Persönlich haftender Gesellschafter: Galerie EIGEN + ART Verw. GmbH. Amtsgericht Charlottenburg. HRB 118121 B

## Studium des Menschen

2022, Exhibition view Galerie EIGEN + ART Leipzig

The classic training in painting and drawing at the National Academy of Visual Arts Kyiv comprises the study of the human body using the example of ancient sculptures. Their standard bodily proportions should train the artistic gaze in the ability to transpose what is seen into a depiction of the human being. Students learn based on uniform, supposedly universal and timeless male bodies. Lada Nakonechna molded the knee of each of these study objects in paper-mache. She connects these knee forms with tubes made of metal. They move even further away from the human body. As objects, they spread out in the exhibition space and are thus dehumanized in the end. Like numbers from statistics or the news, they have lost their individuality.

The large-format pictures that comprise a second group of works in the space are inspired by the aesthetics of the woodcut. This printing technique is seldom used for mimetic or realistic depictions; instead, the hand with the cutting tool pares something out of the material, which has a kind of will of its own. Lada Nakonechna, too, pares something out of the photos of the Belorussian-Polish border that she found in the Internet. Her cutouts are created when she manually scores and removes the upper layer from segments of the photo paper. In the carved out forms, the viewer recognizes already at first glance and from a distance the abstracted branches and boughs. A second glance from close up also recognizes branches and boughs in the original photographs. The third glance recognizes people, blurred.





## Images from abroad

2021, *Exhibition view Kristianstad Konsthall, Sweden*

For the first time seen in 2020 at Galerie EIGEN + ART Berlin, „Images from abroad“ was also exhibited in 2021 at Kristianstad Konsthall in Sweden.



## Images from abroad

2020, *Exhibition view, Galerie EIGEN + ART Berlin*

The central group of works, for which, on a wall in the front of the gallery, a situation was created in which the drawn contours of the individual picture formats serve as placeholders for many possible variations of how they could be hung.

In these works, Nakonechna takes recourse to themes she has been concerned with for several years: the political dimension of landscapes, the arbitrary shifting of borders and the conflicts associated with that, but also our relative distance from pictures from unknown contexts and the attempt to approach them through analytic questioning.

One work focuses on the phenomenon of camouflage: in the spotty green and black of, once again, cropped contours, only on second glance does one recognize a corpse lying on the ground and a soldier in uniform. This mimesis lets the human body fuse with its surroundings; one can read this picture as a symbol of a war that has been invisible for the world when the work was made.

The visitors are invited to put together their own coherent way of hanging this collection of drawings, so that during the course of the exhibition, constantly changing perspectives on and narratives about these “alien images” arise.



## Embraces

**Lada Nakonechna und Monika Drożyńska**

2021

Installation "Embraces" was created as part of the Ukrainian-Polish project. "Ukraine. A different angle of neighborhood" organized by National Art Museum of Ukraine in collaboration with International Culture Centre in Krakow.

As part of the exhibition framework, artists Monika Drożyńska (Poland) and Lada Nakonechna (Ukraine) received an invitation to reflect on the relations of Ukraine and Poland, their history and modernity.

Artistic practices of Nakonechna and Drożyńska are different but came from similar interests. The artists observe social processes in Ukraine, Poland and Europe through the filters of global economics, nationality, language and body. "Embrace" is an installation with the element of performance. Both artists, remaining in Poland and Ukraine agreed on the color and size of materials only. Project "Embrace" at the National Art Museum of Ukraine is a part of the exposition in International Culture Centre in Krakow.



## Flags

2018, *Exhibition view, Art Düsseldorf*

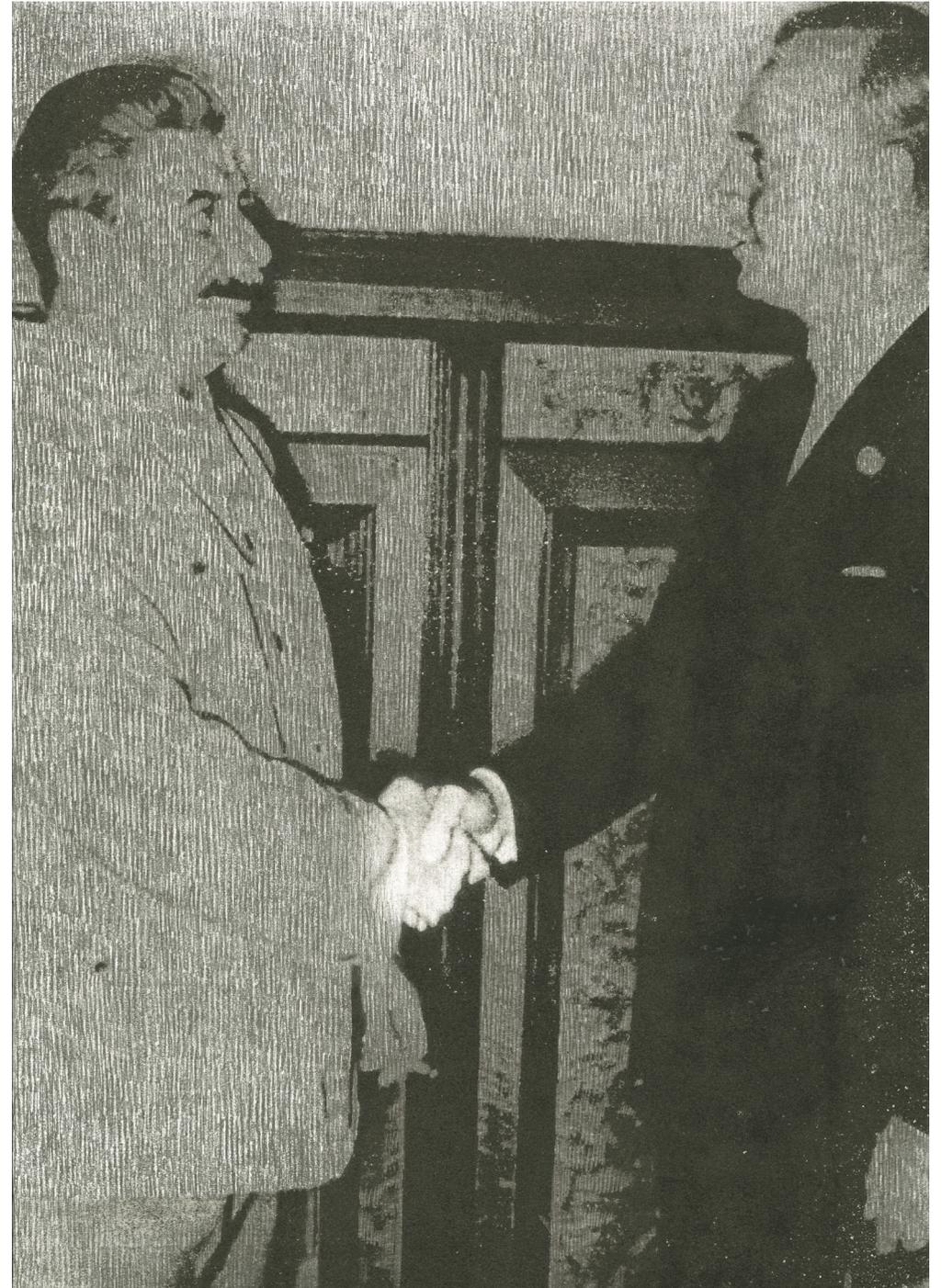


**from the series „Flags“**  
glass case, plaster, perspex  
100 x 25 x 22 cm  
2018



**Some examples of the field of management**

2018, *Exhibition view, Art Düsseldorf*



**Some examples from the field of management. Onset**

Transfer print, graphite on paper, wood, acrylic cover

37,5 x 28 x 5,5 cm

2018



**Some examples from the field of management. Succession**

Transfer print, graphite on paper, wood, acrylic cover

28 x 41 x 5,5 cm

2018

## Background mode

2018, *Exhibition view Galerie EIGEN + ART Leipzig*

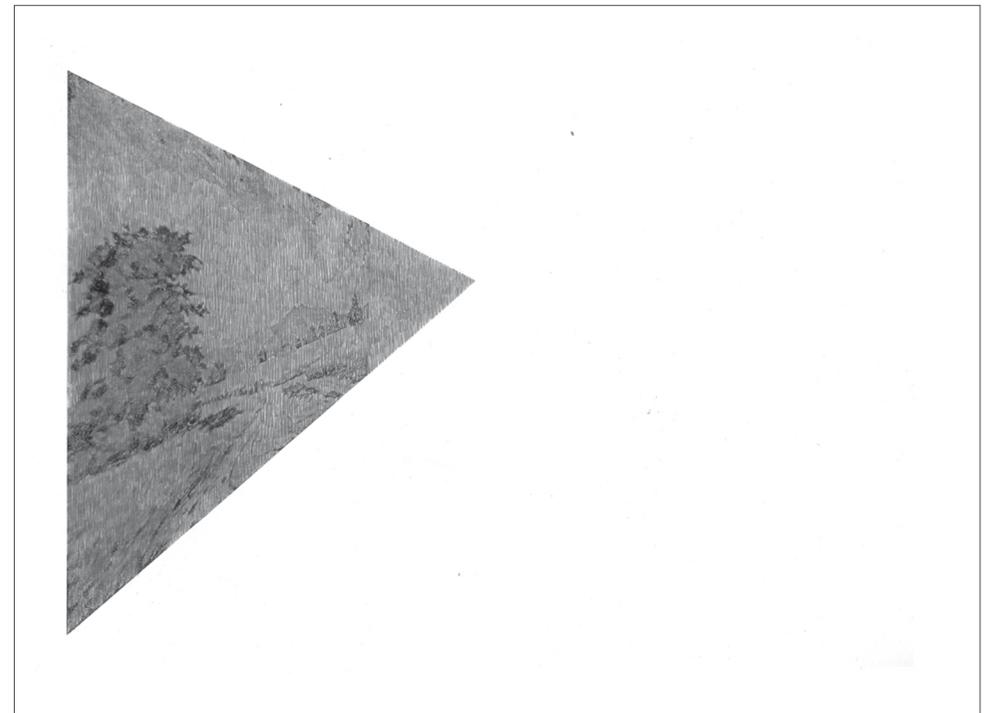
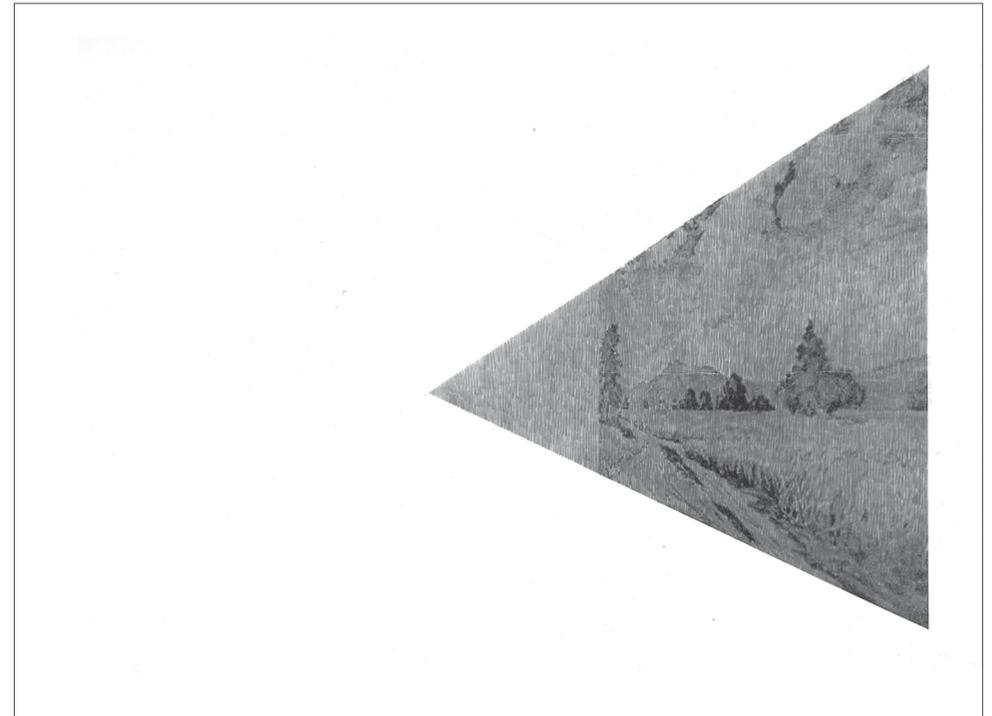
Lada Nakonechna confronts the spectator in her drawings, objects and installations with images of today's world and the collective memory. Yet through mistrust of the official media shots, she includes specific barbs and irritations into her work.

In her latest works shown in the exhibition *Background mode* Lada Nakonechna plays with the alienation of reality as a visual means and invites the spectator into action. In the centre of the exhibition is a motif of the traditional Ukrainian genre painting—the rural landscape. A trivial-idyllic image is displayed, yet it is also part of a deception. Lada Nakonechna breaks through the morphological surface of her work via manipulation and multiplication of the pictures in object, drawing and wall work, thus she turns herself immediately to the history. Thereby, while entering the room, you are confronted with everything but sensuousness. Yet you are taken by a sense of authenticity, because Lada Nakonechna's art, whether it is in drawings or in installations out of bulky materials, is as aesthetic as it is political. It is about freedom, manipulation and the question of reality and power shifts. It is about the evanescence of certainty. What is real and what is not real within the system and its background, in which we operate?





The central motive of this work is the painting "Road to a collective farm" by the Ukrainian painter Mykola Burachek from 1937. A typical genre painting theme: a rural landscape and for Lada Nakonechna an example of Stalins interference even with the cultural part of society. The traditions of the villagers like Thanksgiving and other religious celebrations were now used political with Stalins portrait put onto their banners. Idyllic, everybody walks together in the same direction, the country belongs to a collective. Yet this idea has a strict direction, in which deviation and individualism are not wanted. Appearances are deceiving. In her drawings Lada Nakonechna projects this conflict from different angles as she tears and opens the point of view of the works, that are pointing like arrows in one direction. The alleged peaceful idyllic as the only way is therefore transformed into a view in many variations.



**„Perspective reduction“**

14 single works  
transfer print, graphite on paper  
each 33 x 45 cm

## **The music stops. The guests are embarrassed. Pause.**

*2016, Installation views, Galerie EIGEN + ART Berlin*

In her current exhibition „The music stops. The guests are embarrassed. Pause.“, that takes place from January 14 throughout February 6, 2016 at Galerie EIGEN+ ART Berlin, Lada Nakonechna follows her interest in the relations between the artist and the viewer and, relating to Brecht’s epic theatre that was supposed to actuate social and political changes, arranges the space as a theatre set up. By entering the gallery, the visitor is invited to switch between the position of the spectator and the actor and it seems that the artworks - metal sculptures, photographs, video and costume - are playing the role of props in a play we do not know. Within the installation the visitor’s body becomes a full member of the stage, equally with other objects and almost like an object itself. At first glance it seems that the elements in the installation do not have anything in common, but they’re related to each other. The visitor finds himself in the middle of a set up where objects become traces of political changes, war and media manipulation of daily life. It is not sure if the act just ended or just started. There is a pause. A particular state of silence, weightlessness, loss of reference points, something in between. What kind of role can the pause play?







### **Black Box**

Object, steel, sound

23 x 40 x 25 cm | 9.06 x 15.75 x 09.84 in

2016

The object „Black Box“ represents captured information, a closed system. Lada Nakonechna leaves open what exact information the box contains. Regularly, you can hear the vibrating alarm of a mobile phone. Who is calling and which story is behind it?

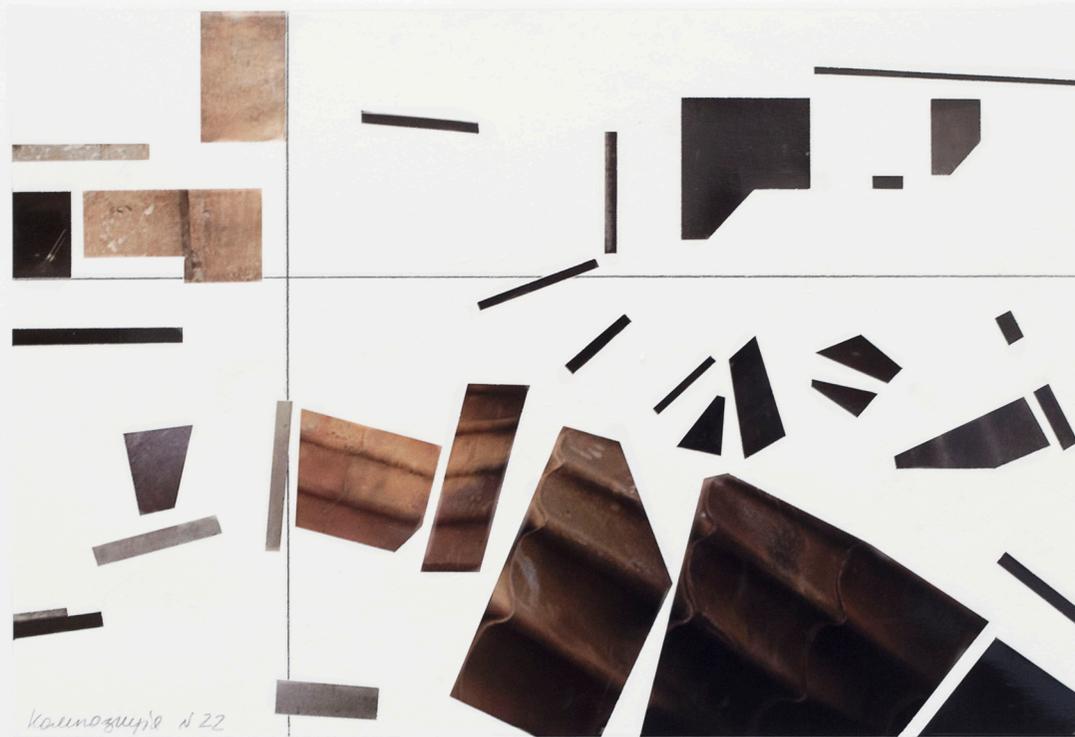
## Merge visible

*Installation view*  
2016

The works from the series „Merge visible“ are based on pictures of destroyed buildings and wreckage from the daily news, produced as a photo and then cut out and drawn over by Lada Nakonechna, attempting to revert them back to some kind of rational form.

In this way the artist tries to recreate a structure, a new composition and sets a new focus for the viewer.





**Merge visible. Composition No. 22**

*Photograph, cut out, pencil*

*35,5 x 40 cm*

*2015*

## Switch On Red

Video

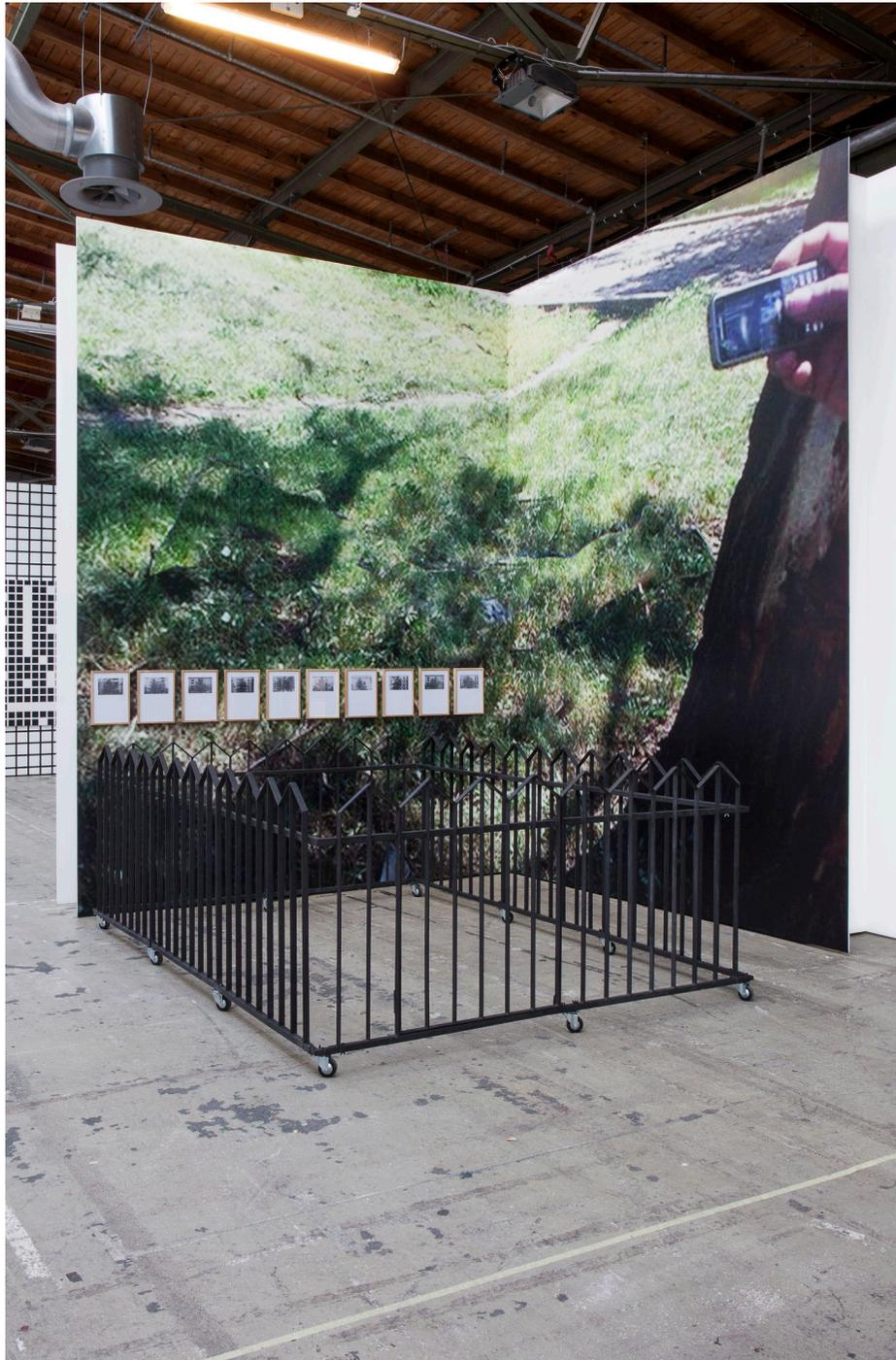
3,02 min

Edition: 5, 2015

The video installation „Switch on red“ shows the artist holding a piece of red fabric into the camera and giving stage directions in Russian. The subtitle shows the menu- bar of a remote control changing the color of the textile. The original red gradually turns to orange, green and, finally, grey.

The work refers to the development of political systems, their change and manipulations. The red cloth can be read as a flag, the colors of different parties, but remains open for interpretation.





## **abc – art berlin contemporary**

Installation view

2015

Reserved is a metal enclosure that takes up nearly the whole area. Here the visitor has three options: to remain at the threshold to the space; to enter it and, in doing so, pass through the gate placed there for that purpose; or to move it, the enclosed space having been equipped with rollers, in order to squeeze between it. However, the visitor is called on to make a choice, and is unaware at the moment of doing so what exactly its outcome will be. Symbolically, it is a matter of action and engagement, of the responsibility that goes with a more or less conscious decision, and of the space of freedom or constraint and the position (inside or outside, with or without, for or against) that result.

### **Reserved**

*Installation, steel, wheels*

*313 x 210 cm*

*2014*

### **Poor transfer to another context**

*(manipulated screen shot of the image from 27th June made in Donetsk area of Ukraine that was found in the internet)*

*Wall, wallpaper*

*Dimensions variabel*

*2015*



**The Deception of Distance 1-10**

*Pencil on paper on printed images, 10 drawings*

*Motive 9,6 x 14,8 cm; Sheet: 29,8 x 21,2 cm*

*2015*

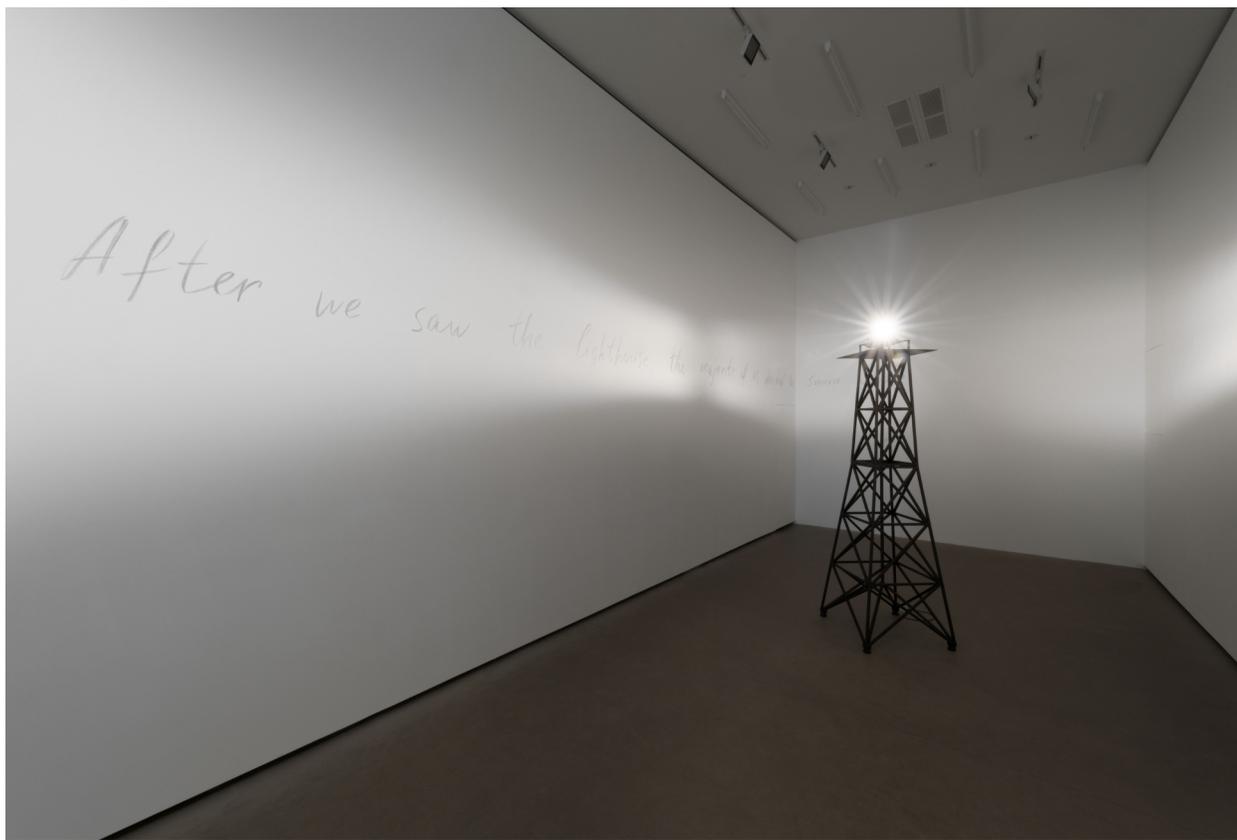
## Mobile portable model, 2014

Installation view: *Eigen + Art*, Berlin

steel, drawing on the wall

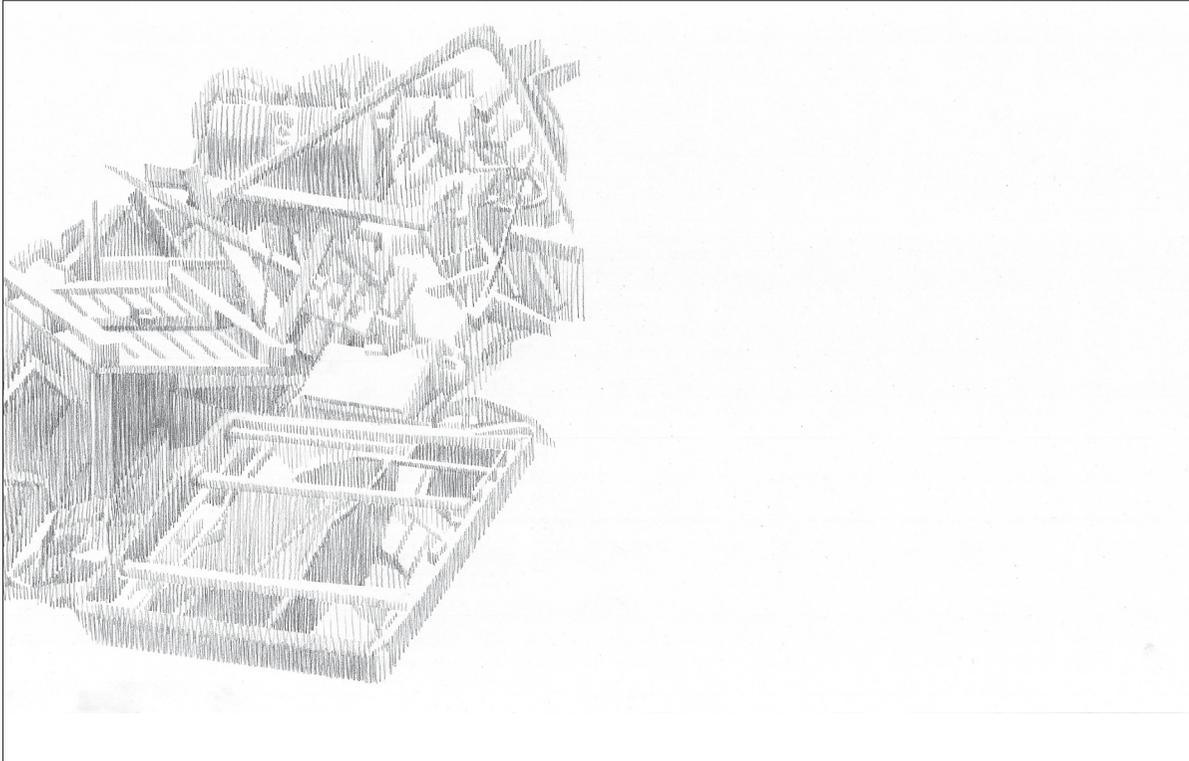
250 x 80 x 80 cm

For her exhibition, Lada Nakonechna places a tower construction in the middle of the gallery space. From it, as if from a lighthouse or a watchtower, a beam of light falls onto the surrounding walls of the darkened room. At the level of the illumination, the viewer can decipher text noted on the walls in pencil. But to do so, they are blinded and caught by the light, and must move with the light to grasp everything. The lighthouse is actually a symbol of a firm hold, a glimmer of hope on the horizon, towards which one orients oneself when having lost the way. In contrast, the watchtower with its spotlight can destroy such hopes in a flash. With the lighthouse/watchtower, the blinding light that blocks one's view is the basis for the manipulation and perception of space between the artist, the visitor, and the exhibition space. What is really there, and what is imagination? Where does the path, which is shown by the light, lead? And how promising can the prospect be when the light is simultaneously shut in by four high walls that block the view?



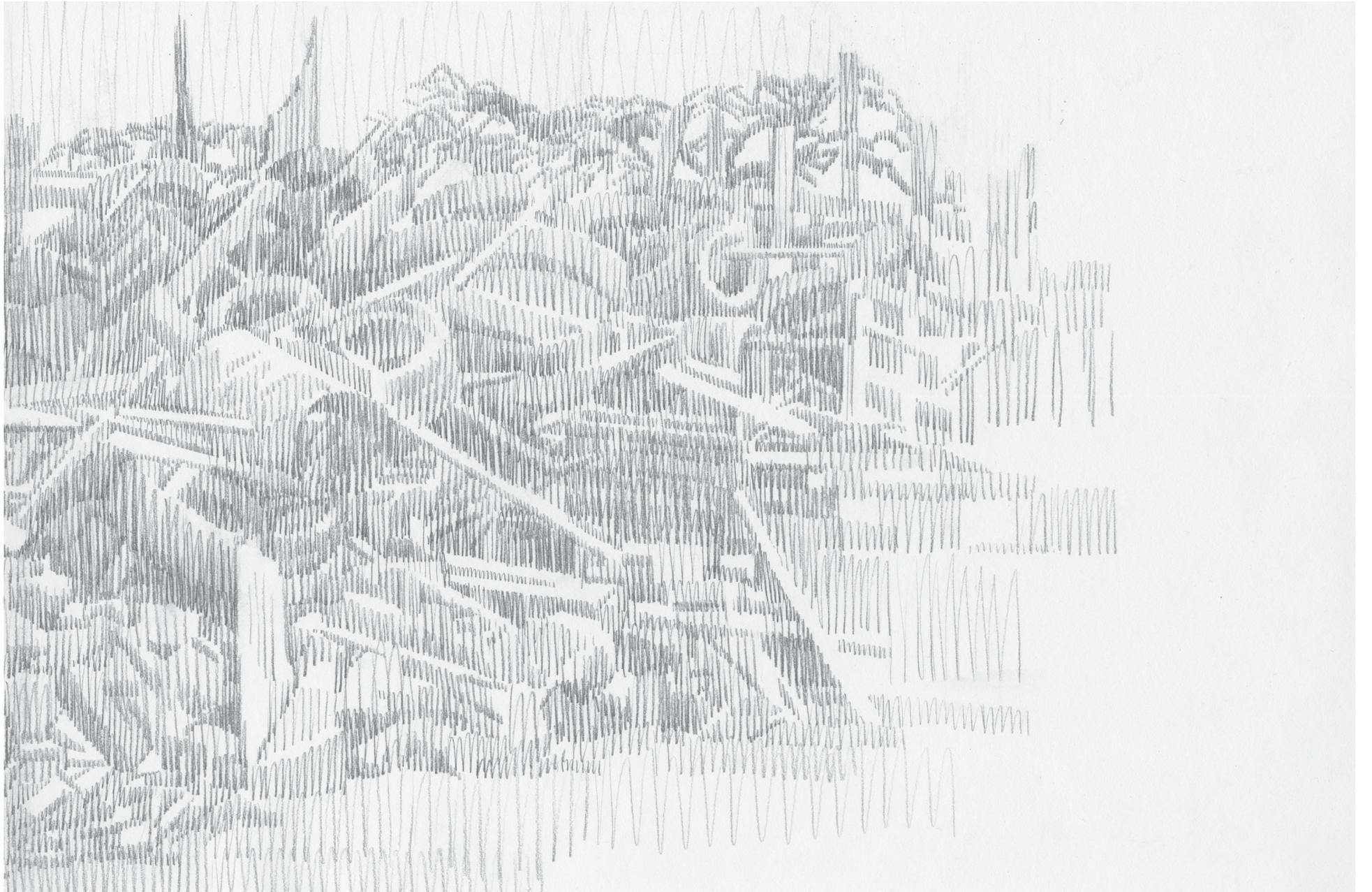
## **From Left to Right**

2014, *Series of drawings*, Graphite on paper  
30 x 48 cm



For „From left to right“, Lada Nakonechna is using photographic images of barricades that were build in 2014 by protesters on the Majdan, Kyivs most central square. The works are referring to the process of writing: In Western culture we are writing from left to right. Writing is a process producing relevance and creating meaning.

This is history in the making but no one knows how it is going to end, not even here. Thus the drawings are dispersing to the right into nothing.



## **Unstarted dialogue of unnamed characters, 2014**

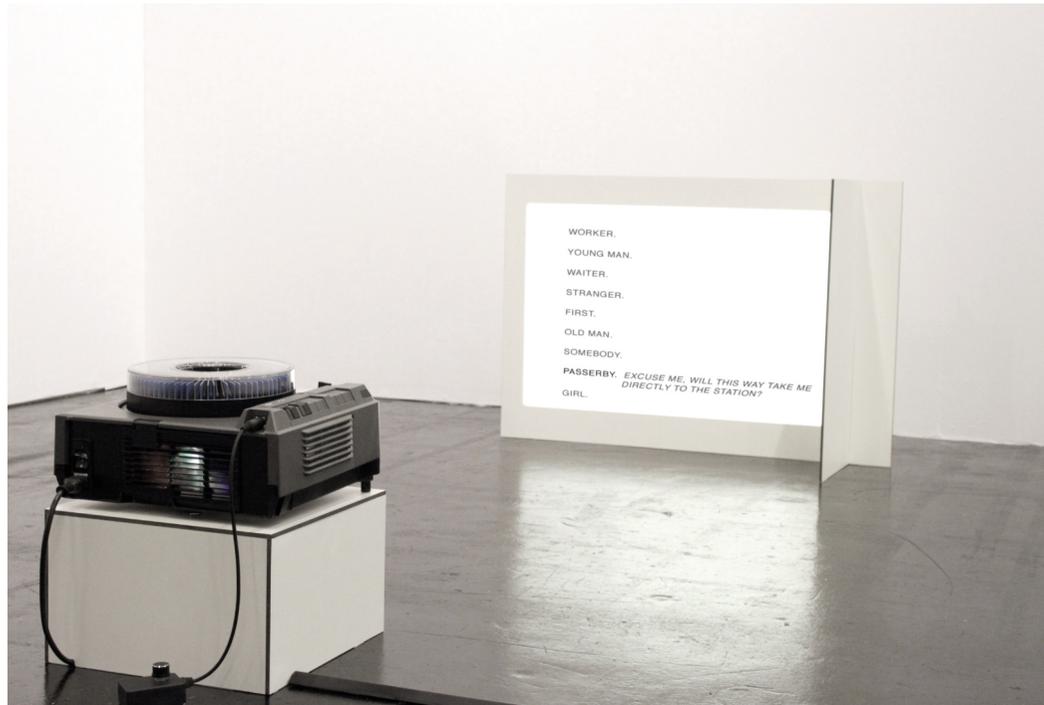
*diascope, wooden display, base*

*variable dimension*

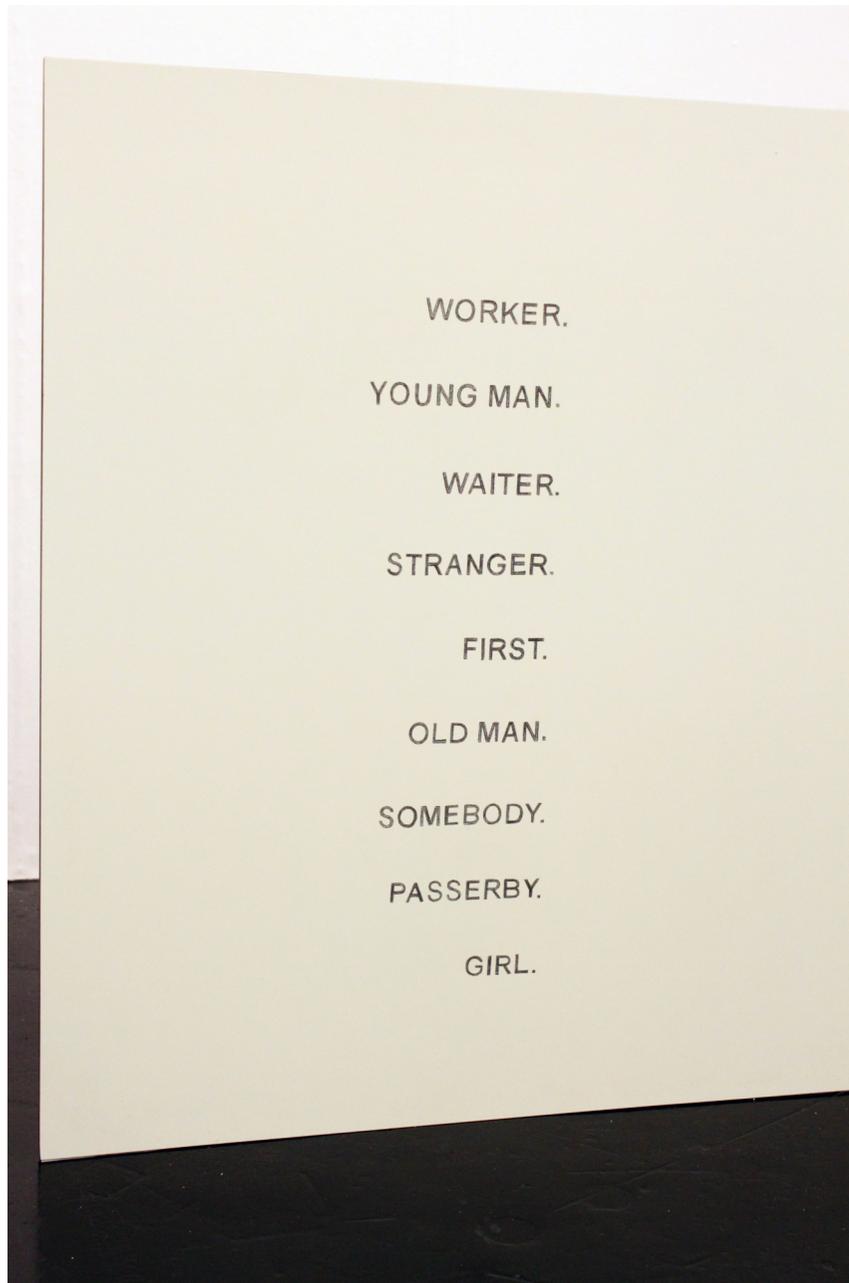
*ART COLOGNE, Galerie EIGEN + ART, 2014*

The phrases used in the work of Lada Nakonechna are taken out from classic literature. We study it since our childhood in schools and our mind is influenced not only by her ideas but also by her structure. This classical structure of literature and art is telling us that we are not equal and there are main heroes on the one hand the others on the other hand. There are geniuses who have the right to speak and deal, which the others do not have. This is the reason why they do only small jobs.

At the beginning of the protests in the Ukraine this winter (2013/2014) the people on Majdan many times wished to have a leader who could deal with everything and who would tell them what to do. But time made its work - gradually thinking has changed. The understanding of the significance of each individual has increased. In the work „Unstarted dialogue of unnamed characters“ phrases by secondary heroes from plays of Chekhov, Ostrowsky, Gogol were seen. „The girl“, „somebody“, „the worker“ suddenly become the heroes of a new play. But the dialogue has still not started, the separate statements do not form a text. What we see is a room for self-awareness with the potentiality of becoming a political person.



22 different sentences will be projected, 40 slides in total.



**TEXT/ Dialog:**

**Waiter.** Tea

They drink.

**Passerby.** I am uncommonly obliged to you. (Coughing.) We're having lovely weather...

**Passerby.** I am uncommonly obliged to you! (Exit.)

**Stranger.** Do you have children?

**Girl.** Pretty, but not yours!

**Old man.** (*Bowing.*) To all this honest company, greeting!

**Old man.** Do you wish me to sing and dance and amuse you, and to limber up my old bones?

**Young man.** Pray tell us, where have you been? You've disappeared off the face of the earth. It's no fun without you here.  
All laugh.

**Somebody.** (*shouts.*) Quiet!

**Passerby.** Excuse me, will this way take me directly to the station?

**Girl.** Where?

**Worker.** From the factory.

**Young man.** I don't understand. At least tell me where you are living now.

**Young man.** What do you gain from your activities?

**Worker** (*exits.*)

**Young man.** So long!

**Girl.** We know the way without your help.

Pause.

**First.** To be sure, yes, I understand it now.

Silence.

## **No Name. Art Institutions. 1**

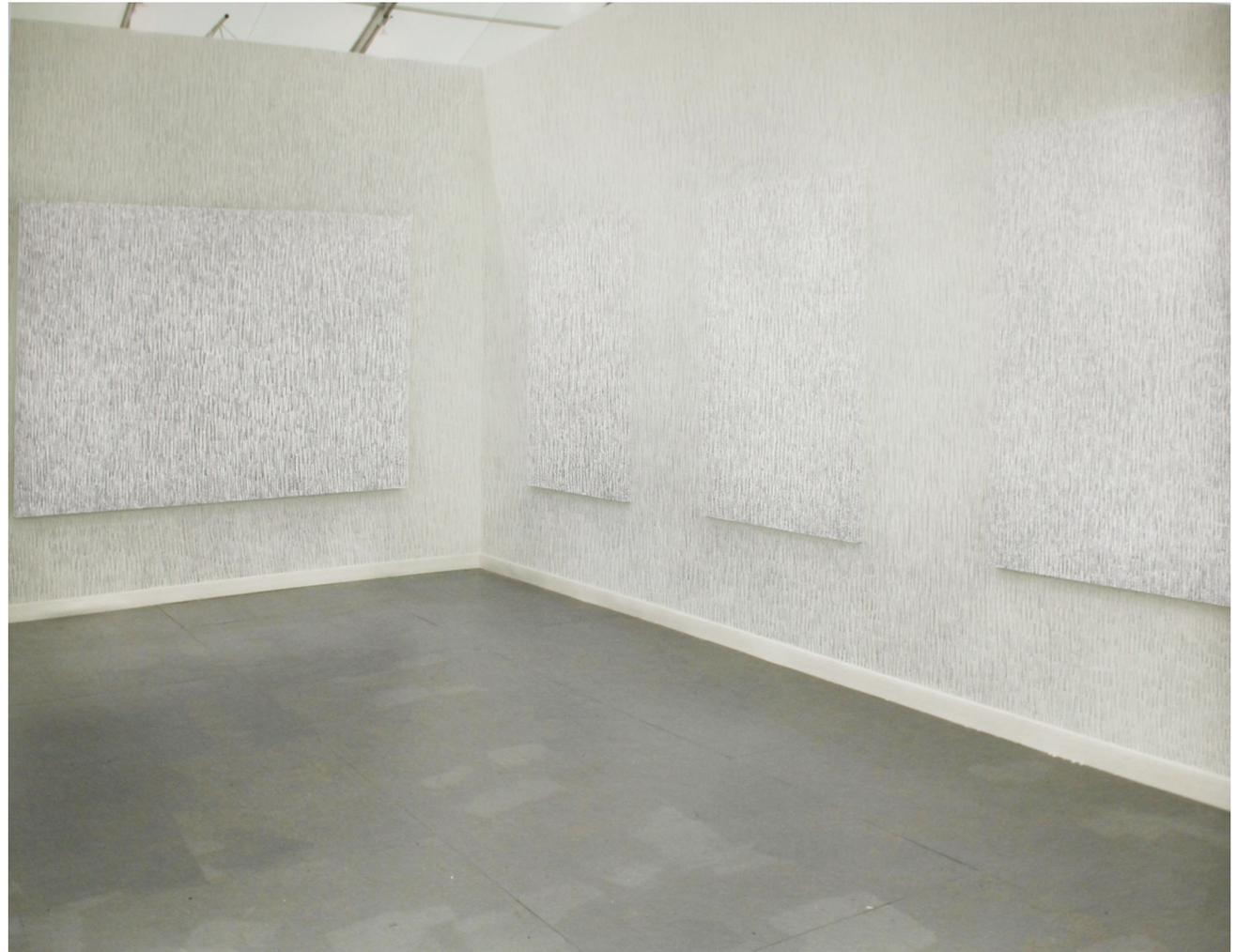
2014

*Graphit auf Papier*

50 x 65 cm

In this work Lada Nakonechna is questioning the meaning of art or its way of presentation. Is the art system so strong that in most cases doesn't matter what to show within it? Everything you place on the walls could lose its meaning. Does the space, the walls itself become meaningful?

Lada Nakonechna used for this series photographs of the art fairs, deleted the motives of the installed art works and used the new white spaces to draw on top of it in her typical, unique way.



## **Object lesson of my participation**

*Object lesson of my participation*

*Installation 2013*

*Additional wall, drawing, photo, guard*

This work is dealing with the possible manipulation and perception of space and the relation between artist, viewer and exhibition area. The photograph of the manipulated space is creating additional confusion and complexity.

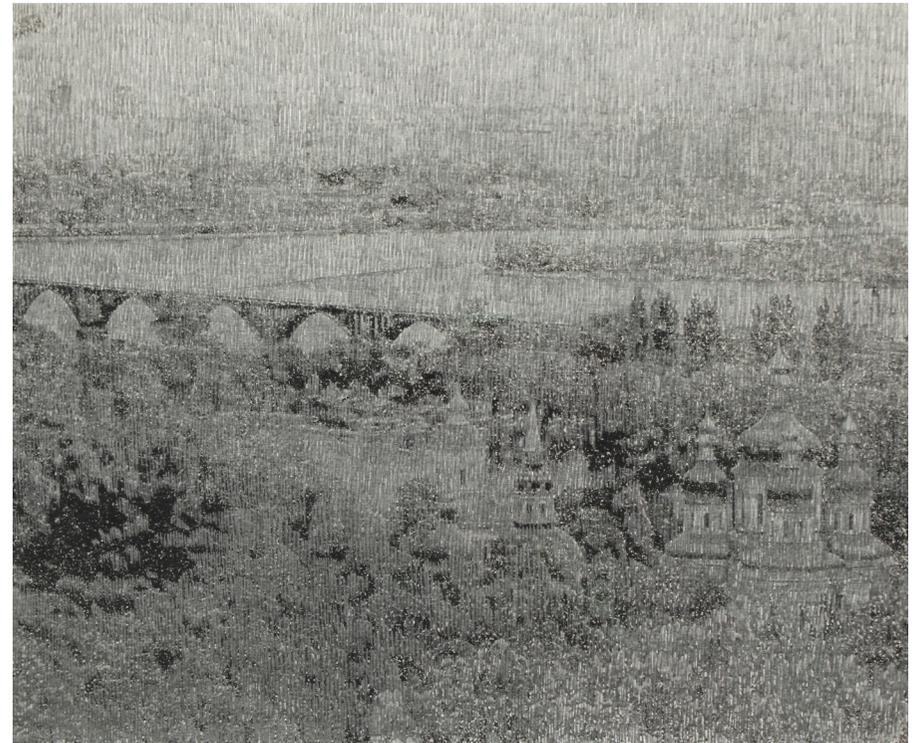


**Popular view. Gaze through the lilac in Kyiv Botanical Garden, directed towards the river Dnepr (2012/2013)**

*Pencil drawing on paper, transfer print*

*Size variable, aprox. 30 x 40 cm*

The basis for this series were pictures posted on the Internet by visitors of the Kyiv Botanical Garden. All these photographs were taken in almost the same place overlooking the Dnieper River, a place that is not only very popular with visitors to the garden, but also a well-known motif characteristic of the city of Kyiv. Drawing on the pictures, the artist spent more time than was needed to create the shot. Lada Nakonechna, through the means of repetition and the pursuit of an idea over time, seeks interfaces between the collective and the personal.



## Appropriated phrases

(aus: Brecht, Bertolt: „Der gute Mensch von Sezuan: Parabelstück“)

*Installation mit 5 Projektoren, Wandzeichnung, Maße variabel*

The viewer himself becomes a disturbing factor when following the logical way through the corridor of the exhibition space, manipulating, distorting and covering up the picture on the wall. The picture, in this case, consists of quotes out of Brecht's parable-play The Good Person of Szechwan, a montage of two completely contrary narrative threads - the ulterior world of the Gods and the banal everyday life in a village in Szechwan.

Brecht quotes stand as visual objects in the empty space, they only exist through the light of the projector and are destroyed by every viewer who faces them - and thereby alienated from their original sense. Only the speeches of the protagonists stay on the wall when projection shielded, as they are covered by pencil. Following the Brechtian Verfremdungseffekt I use estrangement to interrupt the familiar image, to destroy an illusion, and to draw the attention away from the story told but towards the observation of the means of telling and constructing it.

The phrases projected (the bold parts are the projected phrases covered by pencil):

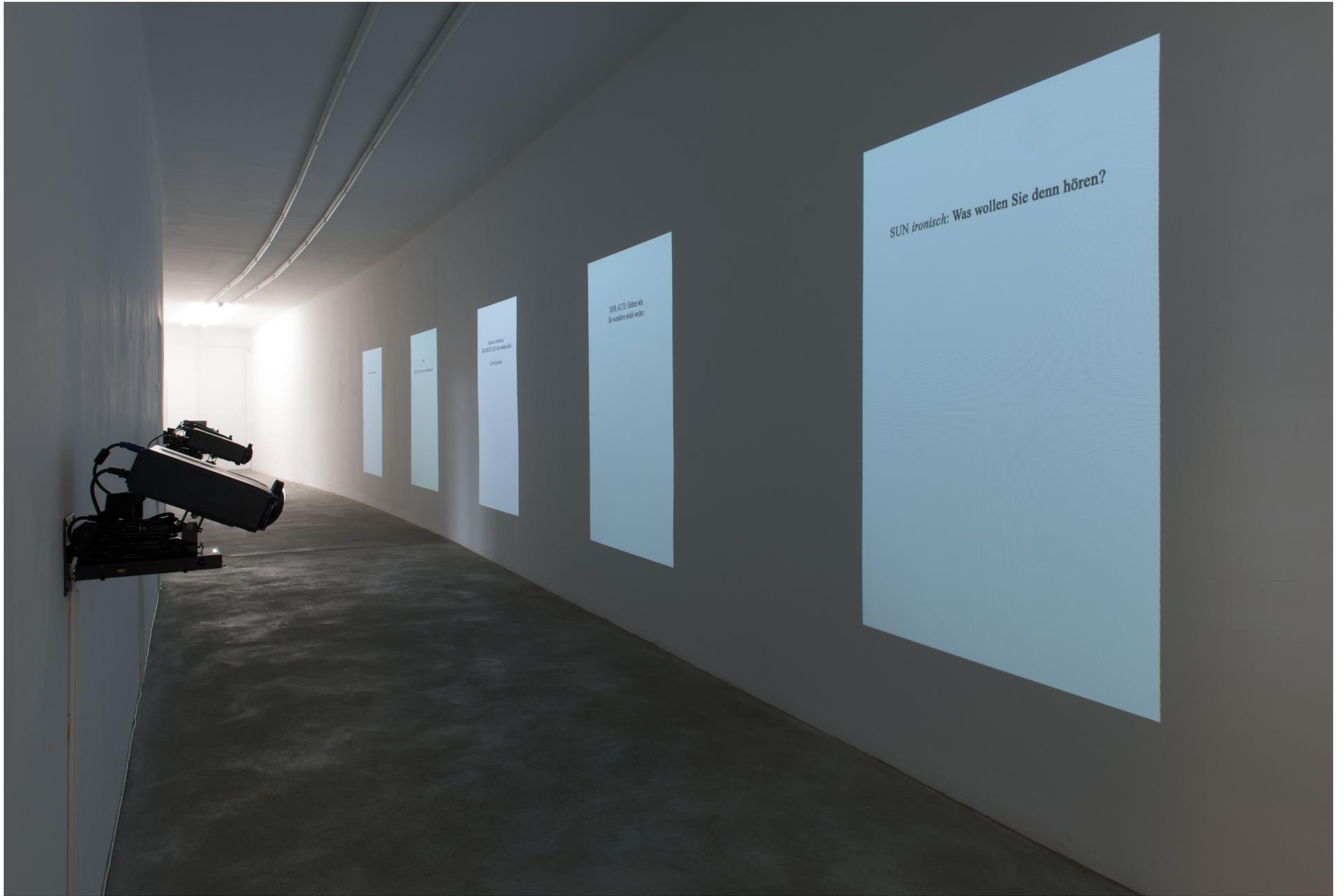
SUN, ironically: What do you hope to hear?

THE OLD MAN: We`d better go.  
They wander wearily on.

Enter the unemployed man.  
THE UNEMPLOYED MAN: We`re not missing much.  
They wait.

Pause.  
THE POLICEMAN: That is a great pity.

They swiftly disappear.



Exhibition view EIGEN + ART Lab, 2012, (bold parts : the projected phrases covered by pencil)



### **Constructing the new landscape**

*pencil drawing on inkjet print*

*sheet: 80 x 100 cm, image: 49,5 x 70 cm*

*2012*

Like an image interference on the website that takes too long to load, one image slides over the first. But neither the context of the individual scenes or the faces of the neither protagonists become fully evident, nor do the images reveal their original location. Upper parts images are from English and French 19th -century Romanticism paintings. A second image cuts in from the bottom, parts the naturalistic scene in two with a hard horizontal line and overlaps with the distant background. Instead, the bottom body halves of uniformed policemen and protesters become visible, barrels and clenched fists, banned on the sheet of paper by countless pencil lines, the meticulous work of days and weeks.

*Photo: Uwe Walter, Berlin; Courtesy the artist and Galerie EIGEN + ART Leipzig/Berlin*





**Constructing the new landscape**

*Video, 5min, loop  
2012*



## **Incomplete**

*installation, pencil drawing on the wall*  
2012

The visitor is transformed from being a passive spectator into forming a part of the image himself. While the images were previously composed of scenes of protests and riots taken from the media, overlaid by naturalistic views of nature in the work *Constructing the new landscape*, the full image is now only partially predetermined by the room-sized wall *Incomplete* drawing on the top half and ceiling and completed on the bottom by the person of the viewer and his position within the space. Instead of simply trying to activate the viewer to think about the figures in the work and he gets involved in the work by becoming part of it and directly affects its outcome.

*Photo: Uwe Walter, Berlin; Courtesy the artist and Galerie EIGEN + ART Leipzig/Berlin*



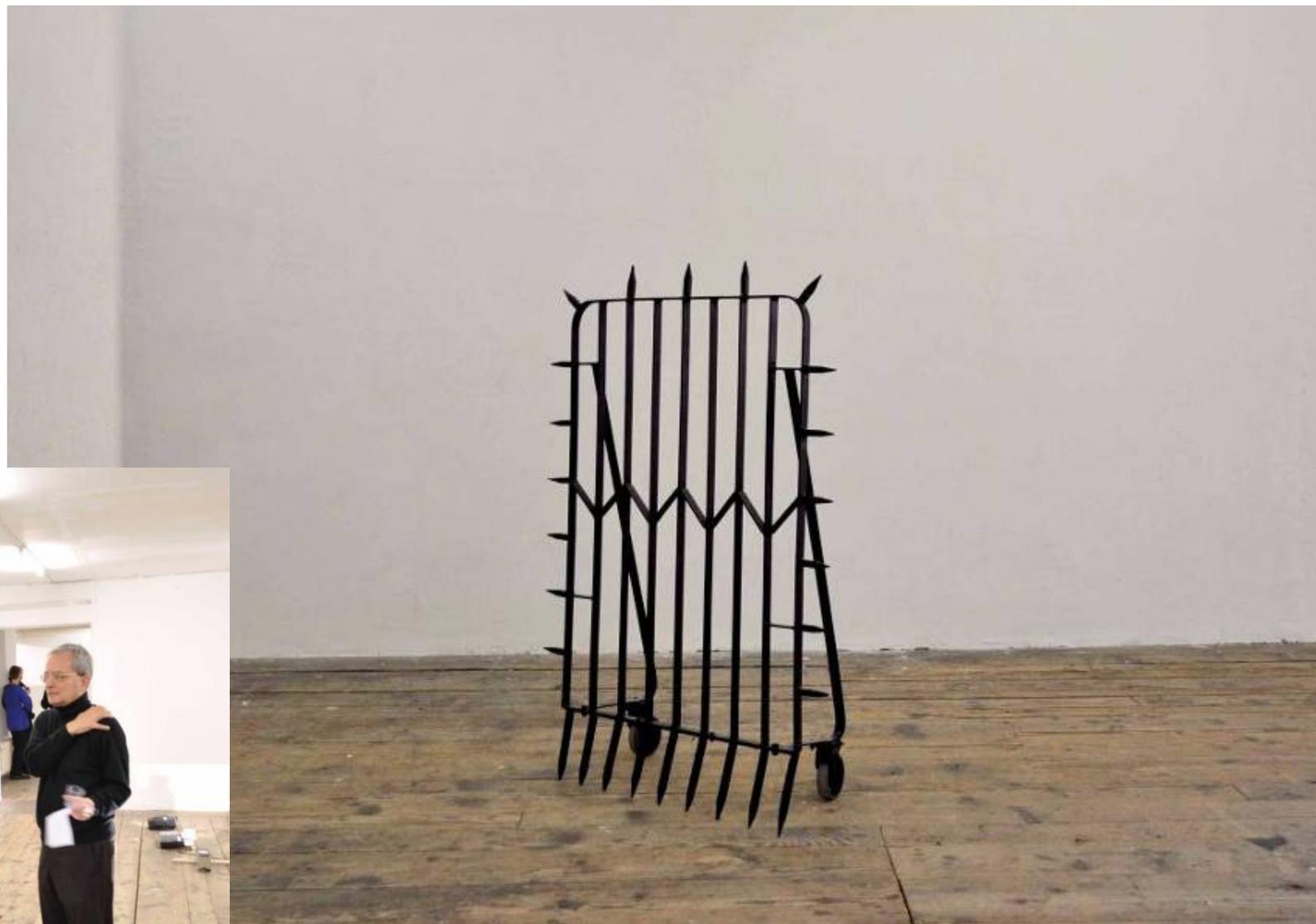
## **SALE**

*Project\_2011*

*Drawings on the wood, 3 big panels consist of 20 smaller panels (62x83 cm) each*

**SALE** is an interactive project with the viewer. One can choose from the different motives „SKY“, „LAND“ and „SEA“ and buy any panel separately to take away. So the work gets more and more abstract. Lada Nakonechna is playing with one's desire of ownership and is using intentionally things that cannot be really possessed - like the SKY, the OCEAN or the EARTH. The work will be continued.





### **Personal shield**

*object\_2011*

*Metal construction, wheels*

A personal shield is a tool of self-defense, an instrument which helps to sustain a personal "safety zone". Referring to the familiar elements of an urban landscape, Lada Nakonechna reinterprets the emblematic attributes of war as an everyday sign of social life. A desire to isolate from other people's problems and needs, which goes along with everyday struggle for personal comfort, is materialized in her functional work revealing its hidden bellicosity.

## Cards

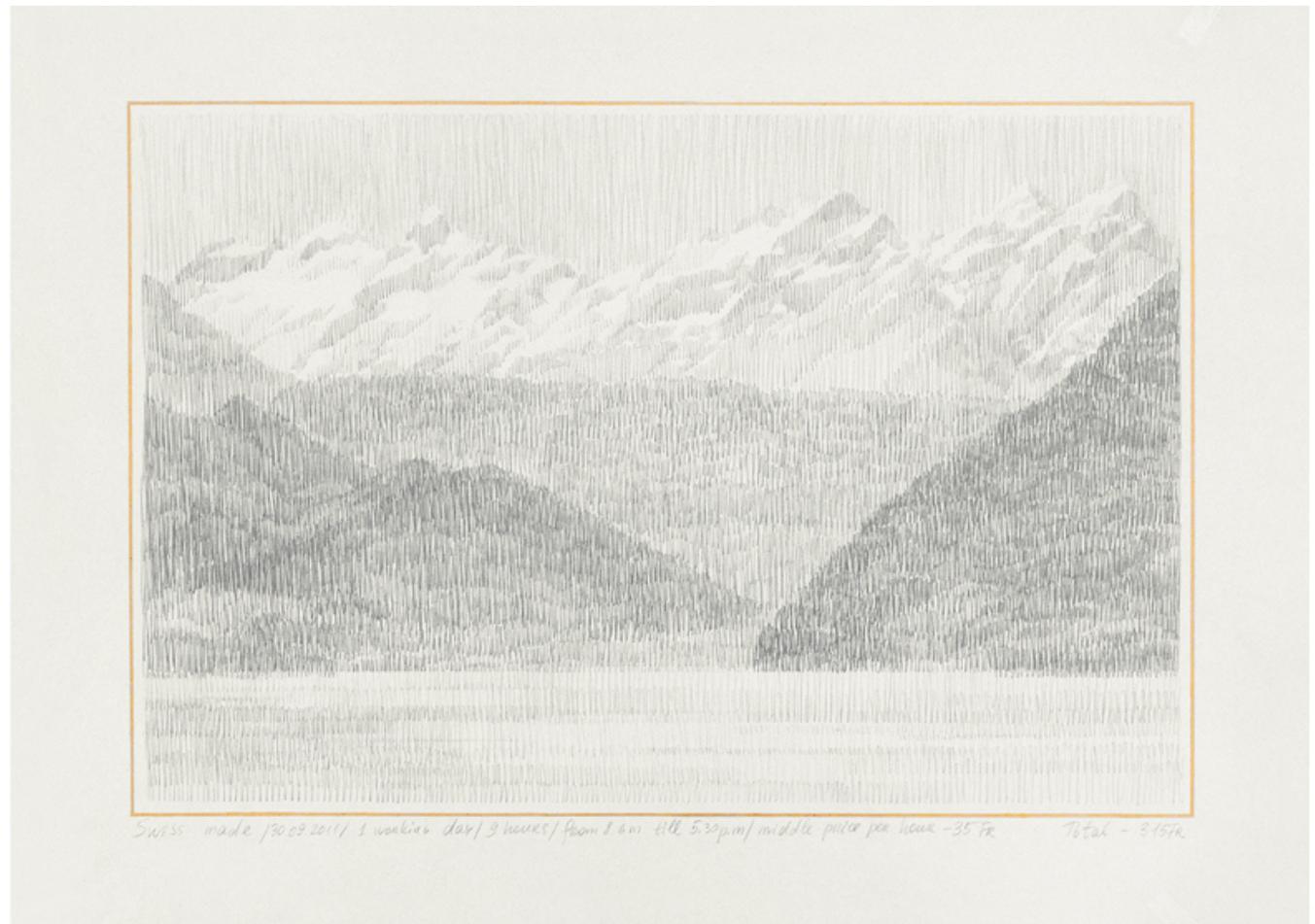
*long term project, from 2010*

*Paper, pencil, working time*

*64x46 cm each drawing*

In different countries I am spending full working day to make one drawing. There are similar landscape drawings of sights based on the Internet photos. The price of drawing evaluated according the average wage is paid to the worker in the country where it was made.

The works are labeled, respectively “Made in Germany \09. 11. 2012 \ one working day\8 hours from 8 a.m. till 5 p.m.\ average price per hour - 29Euro \ total 232Euro” or “Made in Ukraine\one working day\8 hours from 8 a.m. till 5p.m.\ average price per hour - 18UAH\ total 144 UAH” (100UAH=10Euro)



“Swiss made \one working day\from 8 a.m.  
till 5.30 p.m.\  
9 hours\ middle price per hour - 35 Fr \ total  
315Fr”



Made in Ukraine \one working day\8 hours from 8 a.m. till 5p.m.\  
average price per hour - 18UAH\ total 144 UAH" (100UAH=10Euro)



Made in Germany \09. 11. 2012 \ one working day\8 hours from 8 a.m.  
<11 5 p.m.\ average price per hour - 29Euro \ total 232Euro

## **Perspective**

*public art project, pencil drawing on the wall in real time.  
University library "Albertina", Leipzig  
in collaboration with LIA - Leipzig International Art Program*

I have been working on the drawing three month every working day from morning till evening. The working process was visible for readers who have been working with books in library reading room, as well as for wider public, thanks to web camera placed there.

This drawing made with pencil is not fixed with any fixative, so it is open to changes are coming in future.



