



Cover of Poland Magazine, 1967, fragment

08.04 - 27.04.15

Nikita Kadan

Poland Magazine

A repeated motif of citing marginal, peripheral images – the reason for these works heterogeneous in time to be collected in one exposition. In this case, the author is not interested in the “project”, but rather in the “exhibition of paintings and drawings of different years”.

I

The habitual accident site is at the periphery, within off-center vision. What is swiftly cleaned out from the smallest cracks, eliminate with public services, in the center, becomes perpetual routine of murder and looting on the outskirts. One sweeps out rubbish to the outskirts of the visible, where processes fraught with troubles inevitably begin. These processes are similar to autogenesis of mice and snakes in dirty rags - it is absolutely impossible to keep them under control, much less concentrate long enough on them, this being beyond anyone's compass. Furthermore, the periphery houses the archives, which gradually lose their structure, cave in namelessness and homogeneity. The very borderline between the archive and dump site vanishes. The work on systematization of what fills the periphery seems doomed. Still setting about it, you get a chance to reconfigure your own optics, remove the very difference between the periphery and center, and make them equal in rights.

Pictures that escaped from the frame, that lost the context. Evidence, the verity of which is not subject to verification. The place and time of action are not specified. Archival photos are probably a sham and a target of propaganda manipulation. These are your victims, not ours. A nameless life and its discontinuation that does not require an explanation. Snow buries the face of a monument. Friend-foe-friend. The gift of distinction is not granted from the outside. One has to learn everything himself/herself, everything.

II

The "Poland" Magazine is as good as:
Art and battle of ideologies.
Comrade Homulka speaks about attainments of folk power.
Annual review of young talents.
Agricola is one of Warsaw's parks, a sporting site for schoolchildren.
At the border checkpoint, officers fix the currency imported to Poland.
Back settlers showed up in the city the next day after the Nazis' capitulation.
Corn transplanting on the ocean bottom. 1969 *
Partially burned. 1970 **

Yes, the sculptural group "Execution" demonstrates *** victims of a massacre arranged by an unknown someone. Dead bodies lying around, one them hanging head down. It is deserted around. The work expresses a sense of hopelessness, fatalism, meaningless of counterstand to violence, impunity of any crime, and is antihumanistic in its essence.

The artists employ eccentricity ("sculpture" of a finger sticking out of the ground) ****, self-mimicry and derision of values of the consumption civilization.

III

Materials used:
1. Illustrations of the Poland Magazine published in Russian in the Polish People's Republic.
2. Reproductions of artwork from the Soviet polemical publications on art of capitalist states.
3. Current and archival photographs - documents about mass destruction.
4. Photos of monuments in the snow.
5. Photos from the "Construction and Architecture" Magazine, 1970-1980's.
6. Citations of articles from Poland Magazine (1967-1969) and the books: "Modernism. Analysis and Criticism of Major Schools" (M: The "Art", 1987), "Philosophy and Art of Modernism" (M: "Politizdat", 1980).

* Work by Dennis Oppenheim
** Work by Robert Smithson
*** Work by George Segal
**** Work by César

Nikita Kadan

Nikita Kadan was born in 1982. Lives and works in Kyiv.
In 2007 graduated from National Academy of Fine Art and Architecture where he studied on department of monumental painting under professor Mykola Storozhenko.
Since 2004 year is a member of R.E.P. (Revolutionary experimental space) artists group. Co-founder and a member of HUDRADA curatorial and activist group.
Received the Main Prize of PinchukArtCentre Prize 2011 and Special Prize of Future Generation Art Prize 2014. Participant in numerous group projects in Ukraine and abroad – in such institutions as the Pinakothek der Moderne (Munich), Kunsthaus Zurich (Zurich), Palazzo Reale di Milano (Milan), l'Institut d'art contemporain (Lyon), Zamek Ujazdowski (Warsaw).
Works with installation, graphics, painting, mural drawings, posters in the city. Often works in the interdisciplinary collaboration – with architects, human rights watch activists and sociologists.