

OLEG KULIK FRAMES

09/04/2013 - 16/06/2013

Opening: April 8, Monday , 18.00 - 21.00

“In the ‘90s I was fascinated with the boundary separating art and reality. Reality was changing radically then, it was breaking into shards, and I wanted to understand what kind of art had a place in it. It is art that is breaking into shards today. Politics got us all, globally, closely, and I am still interested in the formal potential of art, even more interested than I was in the past. Today my interest is purely aesthetical, it is the fascination with the form, with the framing of meaning, with the frame proper. It isn’t so scandalous, I hope...”

Oleg Kulik

“The frame is always an understanding threshold, a rhetoric tool, it is always a historical stereotype of perception. On the face of it, just on the face of it, this subject may seem to be marginal. But it was regularly brought into the center of art history due to the emergence of a radically new logic. The main turning points in the history of art are directly associated with framing – starting with the appearance of art in sacral practice, and ending with its further secularization and an infinite sequence of neo-sacralization—desacralization cycles running up to our time. The transformation of the frame went from the case of an icon to Derrida’s speculative ‘frames’, or the spatial ‘compulsive frames’ of Podoroga, and the scope of this process can only be compared to the infinite mutations of the notion of the “sacral” in culture. In this sense the new show of Oleg Kulik provides an ideal starting point for discussion. And this is so because both subjects – the sacral and framing – has permeated all the diverse and, doubtlessly, significant activities of Oleg Kulik since the late ‘80s...”

What are these new “frames” of Oleg Kulik— is it an attempt to integrate or to separate the religious and the aesthetical sacrality? What links or divides the six frames presented at the show? Why do they all, so cumbersome or ephemeral, feature a gap, an emptiness in the center? Why these objects are frames at all? What do they frame, and what type of logic do they testify about? Let’s try to make it out. But we’ll have to go back a long way before coming to the point...”

Mila Bredikhina

From The Sacral Requires Sacrifice (an article for the catalog of the exhibition)

Oleg Kulik was born in 1961 in Kiev, Ukraine. He was curator for several of the first exhibitions at Regina Gallery in 1991-1993, before pursuing his own solo artistic career. Since then his one-person shows have included 'Deep into Russia' at regina Gallery, London; 'Oleg Kulik: Chronicle 1987-2007' a retrospective of his work at the Central House of Artist, Moscow (2007) and 'Deep into Russia' at the Stedelijk Museum voor Actuele Kunst, Gent (2001). Group shows have included 'Origin of the Species: Art in Epoch of Social Darwinism' at the The Museum of Modern Art, Toyama; 'RUSSIA!' at the Guggenheim Museum, New York (2005); and 'Manifesta 1' at the V_2 Institute, Rotterdam (1996). From 2009 the artist has worked as director for several operatic productions including Handel's Messiah at the Théâtre du Châtelet, Paris (2011).