

SERGEI SVIATCHENKO – YOU

VIBORG KUNSTHAL



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Cover
Sergei Sviatchenko, from the series Less
2009, C-print, 140 x 105 cm



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Sergei Sviatchenko - YOU
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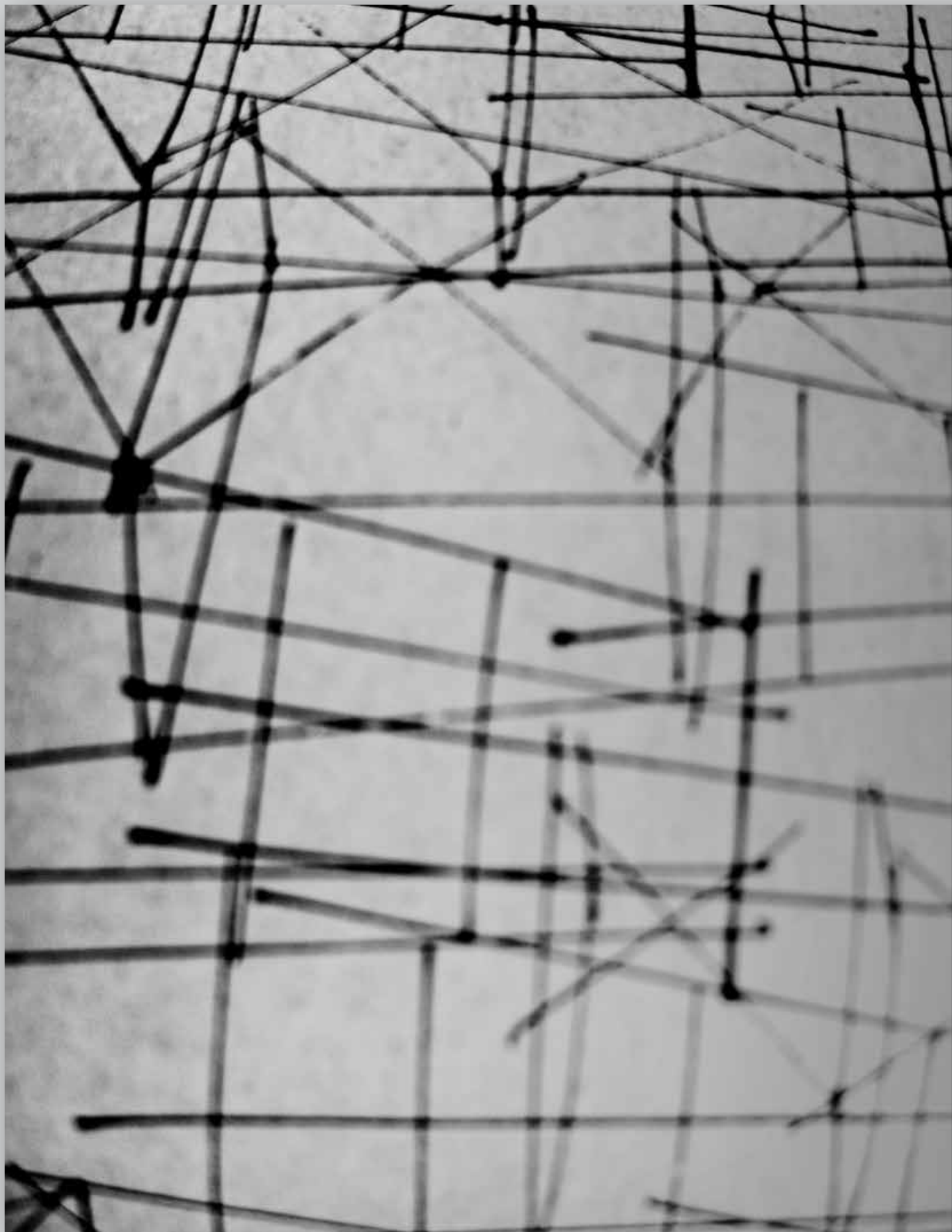
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SERGEI SVIATCHENKO – YOU

CURATED BY HELENE NYBORG BAY

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Forord

Bodil Johanne Monrad

Det er en stor fornøjelse for Viborg Kunsthall at præsentere solo udstillingen YOU med værker af den dansk-ukrainske kunstner Sergei Sviatchenko. Den internationalt anerkendte, Viborg-baserede billedkunstner har gennem de sidste 25 år haft adskillige solo- og gruppeudstillinger i både Danmark, USA, Canada og det meste af Europa, senest på bl.a. Gestalten Art Space i Berlin og i Museums Quartier Vienna i Østrig.

Sviatchenko er oprindelig uddannet i kunst og arkitektur ved Kharkovs kunstakademi i Ukraine og har en Ph.d. fra arkitekt-skolen i Kiev, Ukraine. I 1990 flyttede han til Danmark og har siden boet og arbejdet i Viborg. I 2002 etablerede han udstil-lingsstedet Senko Studio, hvorfra han kuraterede skiftende udstillinger med unge kunstnere og fotografer frem til 2009. Herefter grundlagde han kunstprojektet Close Up and Private, et igangværende fotoprojekt, der giver et nutidigt blik på stil, mode og klassiske detaljer.

Udstillingen YOU præsenterer udviklingen i Sviatchenkos metode, hvor han henter inspiration fra bl.a. modernisme, konstruktivisme, surrealisme og rock musik. I seks forskellige medier: maleri, collage, tekstil, fotografi, film og skulptur, indfører udstillingen i kunstnerens rumlige tankegang og understreger, hvordan hans arbejde i forskellige medier overlap-per og påvirker hinanden. Fokus for udstillingen er 'linjen', og alle værkerne arbejder derfor på forskellig vis med den – i mødet mellem horisontale og vertikale forbindelser.

Viborg Kunsthall retter en varm tak til Helene Nyborg Bay for kuratering af udstillingen og for hendes indsigtsfulde bidrag til kataloget. Fra kunsthallens side skal der endvidere lyde en stor tak til Sergei Sviatchenko for et godt samarbejde gennem forberedelse og realisering af udstillingen.

Preface

Bodil Johanne Monrad

It is a great pleasure for Viborg Kunsthall to present the solo show YOU by the Danish-Ukrainian artist Sergei Sviatchenko. The internationally acclaimed Viborg-based artist has over the past 25 years had numerous solo and group exhibitions both in Denmark, USA, Canada and most of Europe, most recently including Gestalten Art Space in Berlin and Museumsquartier Vienna in Austria.

Sviatchenko has originally trained in art and architecture at the Kharkov Art Academy in Ukraine and has a Ph.D. from the School of Architecture in Kiev, Ukraine. In 1990 he moved to Denmark and has since lived and worked in Viborg. In 2002, he founded Senko Studio, a non-profit exhibition space in Viborg, Denmark, where for seven years he curated shows by emerging artists and photographers. In 2009, he founded Close Up and Private, an on-going photo art project, with a contemporary look at style, fashion and classic details.

The exhibition YOU shows the evolution in Sviatchenko's methodology, with influences that include modernism, con-structivism, surrealism and rock music. It shows the relation-ship in his artistic work, and stresses how his work in various media overlap and influence each other. In six different media: painting, collage, textile, photography, film and sculpture, the exhibition presents the spatial thinking by the artist. The focus of the exhibition is 'the line' and all art works by Sviatchenko in various ways revolve around this – in the meeting between the horizontal and vertical connection.

Warm thanks from Viborg Kunsthall to Helene Nyborg Bay for curating the exhibition and for her insightful contribution to the catalogue. Also thanks to Sergei Sviatchenko for a great collaboration through the whole preparation and realisation of the exhibition.

Sergei Sviatchenko: YOU

Helene Nyborg Bay

Sviatchenkos univers folder sig ud på talrige måder og spænder over mange forskellige medier. Collager, malerier, fotos og skulpturer blander sig med hinanden og forener sig i installationer tilpasset rummene, hvor de er udstillet. Stilmæssigt bevæger værkerne sig mellem minimalistiske tekstilværker, abstrakte malerier, surreelle collager og naturalistiske fotos. Det er et overvældende og altomfavnende oeuvre, som har et stort nærvær af poesi og krop. Men det er også en krævende samling af arbejder, fordi de fylder én med en form for turbulens.

Som beskuer bliver man sat på arbejde hos Sviatchenko, hvis man vil have det hele med. Man må følge dynamikken i værkerne og lade sig bevæge i takt med de forskellige motiver og abstraktioner. Der er en enorm energi i arbejdet. Den kan være placeret præcist, som det opleves i de nøjagtige kompositioner i collagerne, og den kan være vild og ustyrlig som i maleriernes abstraktioner. Begge dele – orden såvel som kaos – begynder i mødet mellem den horisontale og vertikale forbindelse: et punkt, hvorfra alting starter i Sviatchenkos univers. En form for grundsystem i hvert værk, der bygges op fra bunden ved at forholde sig til de fysiske rammer omkring os.

Fysikken, arkitekturen og kroppen, er altid tilstede hos Sviatchenko. Det ses eksplicit i mange af hans motiver i fotos og collager, hvor der ofte optræder (dele af) kroppe fra dyr eller mennesker sammen med arkitektoniske elementer. Kunstnerens blik og evne til at sammenstille og positionere de enkelte komponenter i forhold til hinanden giver en særlig atmosfære af undren over den eksisterende virkelighed.

I fotografierne ses en anderledes naturalistisk komposition, som bygger på hverdagssceners øjeblikke af skønhed. For eksempel, når man ser en kvinde i kjole, sjal og stiletter gå mod en sø, og hun rammes ind af landskabet omkring hende. Alt virker iscenesat, og så alligevel ikke. Det samme sker i nærbillederne af jakkeærmer, sko, strømper eller bukseben. Her bliver de skarpe detaljer til iscenesatte statements om form, materiale og præcision. Et minimalistisk udtryk, som giver indblik i levet liv og trækker referencer til den tyske fotograf Wolfgang Tillmans' mode- og stilbevidste blanding af dokumentation og iscenesatte fotos af sin omgangskreds.

Sammen med det konkrete og fysiske udgangspunkt, er der en stærk poetisk tilstedeværelse i Sviatchenkos værker. Fokuseringen på detaljer viser fragmenter af en helhed, og der åbnes op for refleksion. Den russiske filminstruktør Andrei Tarkovsky (1932-1986) brugte ofte drømmescener og spejle som måder at bringe refleksion ind i handlingen i sine film. Samme teknik gør sig gældende hos Sviatchenko, når han afslører en detalje, en abstraktion eller en sammensætning af former og lader det være op til beskueren at danne en sammenhæng i værket. Motivet giver ikke nødvendigvis en klar definerbar mening, men fremstår som en følelse eller stemning.

Atmosfæren og æstetikken er bestemmende for det aftryk, værket sætter. For eksempel i maleriernes abstraktioner, hvor mørke kraftige penselstrøg dystert sætter scenen for et fint lys i centrum; collagen med blå baggrund, som består af en skulder i forlængelse af et facade- og trappeforløb; eller tekstilcollagen, hvor blå nuancer blandes med grå/beige stofstykker og en

Sergei Sviatchenko: YOU

Helene Nyborg Bay

Sviatchenko's universe unfolds in numerous ways ranging over many different forms. Collage, painting, photography, installation and fabrics blend in with each other and unite within installations adapted to the rooms in which they are exhibited. Stylistically the pieces move between minimalist textile works, abstract paintings, surreal collages and naturalistic photos. It is an overwhelming and embracing oeuvre, which has a large presence of poetry and body. Yet it is also a demanding assembly of work, because it fills you with a kind of turbulence.

As an observer, you will be put to work with Sviatchenko, if you want it all. You must follow the dynamics of the works and arrange to move in step with the different motives and abstractions. There is a tremendous energy in the work. It can both be silent and precise, which is often reflected in the exact compositions of the collages and may be wild and uncontrollable as in the abstraction of the paintings. Order as well as chaos – begin in the meeting between the horizontal and vertical connection: a point from which everything starts in Sviatchenko's universe. A kind of core system in each work, built from scratch, by relating to the physical limitations around us.

Physics, architecture and the body are forever present within Sviatchenko's work. It is seen explicitly in many subjects in the photographs and collages, in which you often find (parts of) animal or human bodies and architectural details. The artist's gaze and ability to collate and position the individual elements in relation to each other provide a special atmosphere of wonder about the prevailing reality. The photographs show a different naturalistic composition, based on everyday scenes of beauty. For example when you see a woman in a dress, shawl and stilettos walking towards a lake, where she is framed by the landscape around her. Everything seems staged, and yet not. The same happens in the close-ups of the jacket sleeves, shoes, socks or trousers. Here they are sharp details for staged statements about the shape, material and precision. A minimalist expression that provides an insight into the lived life, and draws references to the German photographer Wolfgang Tillmans' fashionable and stylistic mixture of documentation and arranged photos of his friends and family.

Along with the concrete and physical starting point in the works, there is a strong poetic presence in Sviatchenko's works. Focus on details illuminate fragments of a whole and invites reflection. The attention to detail makes room for dreams – by showing fragments of a whole opens up for reflection. The Russian film director Andrei Tarkovsky (1932-1986) often used dream scenes and mirrors as a means of bringing reflection into the action in his films. Sviatchenko applies the same technique when he reveals a detail, an abstraction or a combination of shapes and leaves it up to the viewer to form an association in the work. The subject does not necessarily give a clear definable meaning, but it appears as an emotion or a feeling.

The atmosphere and aesthetics determine the image, created by the work. For example, in the abstraction of the paintings, where dark heavy brushstrokes gloomily set the stage for a fine light in the centre, or the collage with blue background, which consists of a shoulder following a façade and staircase;

enkelt stribe står lodret op i vejret med en horisontal linje ud fra siden. Som en mast i modvind, eller et muntert motiv. Poesien flyder over det hele i Sviatchenkos værker; om det er den lille detalje i en collage eller en større installation, der interagerer med sine omgivelser.

Der er noget uudgrundeligt, skørt og legesygt i Sviatchenkos arbejde. Men også noget alvorligt med rødder i historien, der vender tilbage i en ny form, i sort/hvid eller farve, og ofte med en æstetik, der balancerer mellem det smukke og det groteske. I udstillingen ses den 160 cm høje skulptur “Dame med hest”, som består af en fotocollage, hvor bagkroppen af en hest er sat sammen med underkroppen af en kvinde. Der anes en reference til det klassiske kentauermotiv, men i en modificeret udgave, da figurens overkrop er fraværende. Til gengæld har den hele tre ben, da kvindens ene blottede læg ses med en stilfuld laksko, der matcher hendes sorte håndtaske. Sammenstillingen mellem kvindens fashionable stil og dyrets muskuløse bagparti med blank pels virker surreel og humoristisk på samme tid, som en moderne udgave af et fabeldyr.

Collagernes særlige æstetik i sammenstillingen af natur og kultur bliver et formelt greb, der gennemsyrrer kunstnerens arbejde. Relationer udgør også et centralt begreb her. Både i forbindelsen mellem værkernes komponenter, og internt på udstillingen værkerne imellem. Også relationen mellem værk og beskuer er altafgørende, og understreges af skulpturernes størrelse og placering i udstillingens rum, hvor de positionerer sig i forhold til beskueren. Udstillingens titel “YOU” betoner den betydning, som beskueren tillægges. Man konfronteres med sin egen tilstedeværelse med titlen og tvinges til at forholde sig til sin egen rolle i forhold til værkerne – eller måske er det kunstneren, vi oplever i anden person, eller en helt tredje?

I den franske filosof Maurice Merleau-Pontys hovedværk “Kroppens fænomenologi” fra 1945 taler han om kroppen som en fysisk sansning af verden, og at kroppen fungerer som en forståelseskatalysator, hvorigennem man perciperer vigtige erfaringer. Det vil sige, at kroppen i Merleau-Pontys optik er selve tankens centrum og altså afgørende for, hvordan vi regi-



From the series Close Up And Private
2016, C-print, 110 x 80 cm



From the series Collided
2016, stretched fabric handmade sewing, 160 x 130 cm



From the series Less
2004, collage, 29 x 21 cm and C-print



From the series Day and Night
2005, collage, 29 x 21 cm and C-print

or the textile collages, where shades of blue mixed with grey/beige fabric pieces and a single stripe reaches vertically in the air with a horizontal line from the side. As a mast in a headwind, or a cheerful subject. Poetry is flowing everywhere in Sviatchenko's works; it is the small detail of a collage, or a large installation that interacts with its surroundings.

There is something unfathomable, strange and weird, and playful in Sviatchenko's work. Yet also, something serious, rooted in history, returning in a new form, in black and white or colour, and always with an aesthetic that balances between the beautiful and the grotesque. Within the exhibition you see a 160 cm high sculpture “Lady with horse” consisting of a photo collage in which the rear part of a horse is attached to the lower body of a woman. A reference to the classical centaur motive is sensed, but in a modified version as the upper body of the figure is absent. However, it has three legs, as the exposed calf of the woman is seen with stylish patent leather shoes matching her black handbag. The integration of the woman's fashionable style and the animal's muscular rear-end with the shiny coat appears surreal and humorous at the same time. Like a modern version of an animal in a fable.

The particular aesthetics of the collages, consisting of the integration of nature and culture, become a formalistic tool running through the work of the artist. Again, relationships are a key factor. Both in the relation between the components of the works, and between the works within exhibition. Additionally the relationship between the work and the viewer is paramount and is emphasised by the size of the sculptures and their placement in the room where they position themselves in relation to the observer. The title of the exhibition “YOU” stresses the meaning given to the observer. The title confronts you with your own presence and forces you to consider your own role in relation to the works – or it is possibly the artist we experience in another person or possibly a third option? Again, the body is an important element that is physically in contact with the frames around them, and the dynamics that arise in the interaction with the works. In the French philosopher Maurice Merleau-Ponty's work, “The Body's Phenomenology” from 1945 he speaks of the body as a physical sensation of the

strerer verden omkring os. På samme måde kan man opfatte Sviatchenkos værker, hvor kroppen også er af afgørende betydning – og måske ligefrem ansporer måden, hvorpå verden erkendes.

Fælles for værkerne er, at de indeholder fragmenter af følelser og fremstår som tableauer, der fortæller med erfaringens mange lag. Det klassiske, fashionable look udtrykker en særlig elegance ved første blik, men mellem de æstetiske lag findes subtile referencer til arkitektur og (kunst)historie, der bygger på kulturel kapital og universel viden. Vi ser det i møder mellem arkitektur, kropsdele og natur: Et nedslidt boligbyggeri med grøn bevoksning er sat sammen med en klar blå swimmingpool på lyserød baggrund; en hånddryg med tommel- og pegefinger, hvis negle og fingerspidser er erstattet af henholdsvis et øre og en mund; og et ansigt set bagfra, så det kun er venstre øre og det blanke pomadesorte hår, der er synligt, afløses af et par sorte laksko med hvide herrestrømper i.

Her findes ingen teoretisk nøgle, der kan give svaret på et overordnet kunstnerisk koncept. Til gengæld finder man en utømmelig energi og en fantastisk erfaring, hvis man dykker ned i Sviatchenkos mangfoldige billedunivers.



From the series Less
2005, collage on paper, 29 x 21 cm and C-print



From the series She
2015, C-print, 140 x 170 cm

world, and that the body acts as an understanding catalyst through which you perceive important experiences. It means that the body in Merleau-Ponty's opinion is the centre of the actual thought and thus determines how we perceive the world around us. In the same way, you can perceive Sviatchenko's works where the body is also essential – and perhaps even encourages, the way the world is perceived.

Common to all the works is that they contain fragments of emotions and appear as tableaux illuminating many layers of experience. The classic, fashionable look expresses a special elegance at first sight, but between the aesthetic layers are subtle references to architecture and art history, based on cultural capital and universal knowledge. We see it in simple meetings between architecture, body parts and nature: Rundown housing with greenery is paired with a clear blue swimming pool with a pink background; one backhand thumb and forefinger, whose nails and fingertips are replaced respectively by an ear and a mouth; and the back of a head, leaving only the left ear and the shiny pomade black hair visible, is replaced by a pair of black patent leather shoes with men's white socks in them.

You will find no theoretical key to an overall artistic concept. However, you will be offered an inexhaustible energy and a great experience if you delve into Sviatchenko's diverse pictorial universe.



From the series She
2013, C-print, 42 x 54 cm



From the series **Library Time**
2016, C-print, 54 x 42 cm



From the series Less
2009, C-print, 140 x 105 cm

From the series She
2013, C-print, 42 x 54 cm



From the series Sentimental Journey
2013, C-print, 80 x 110 cm



From the series She
2015, C-print, 140 x 170 cm



From the series Collided
2016, stretched fabric handmade sewing, 160 x 130 cm

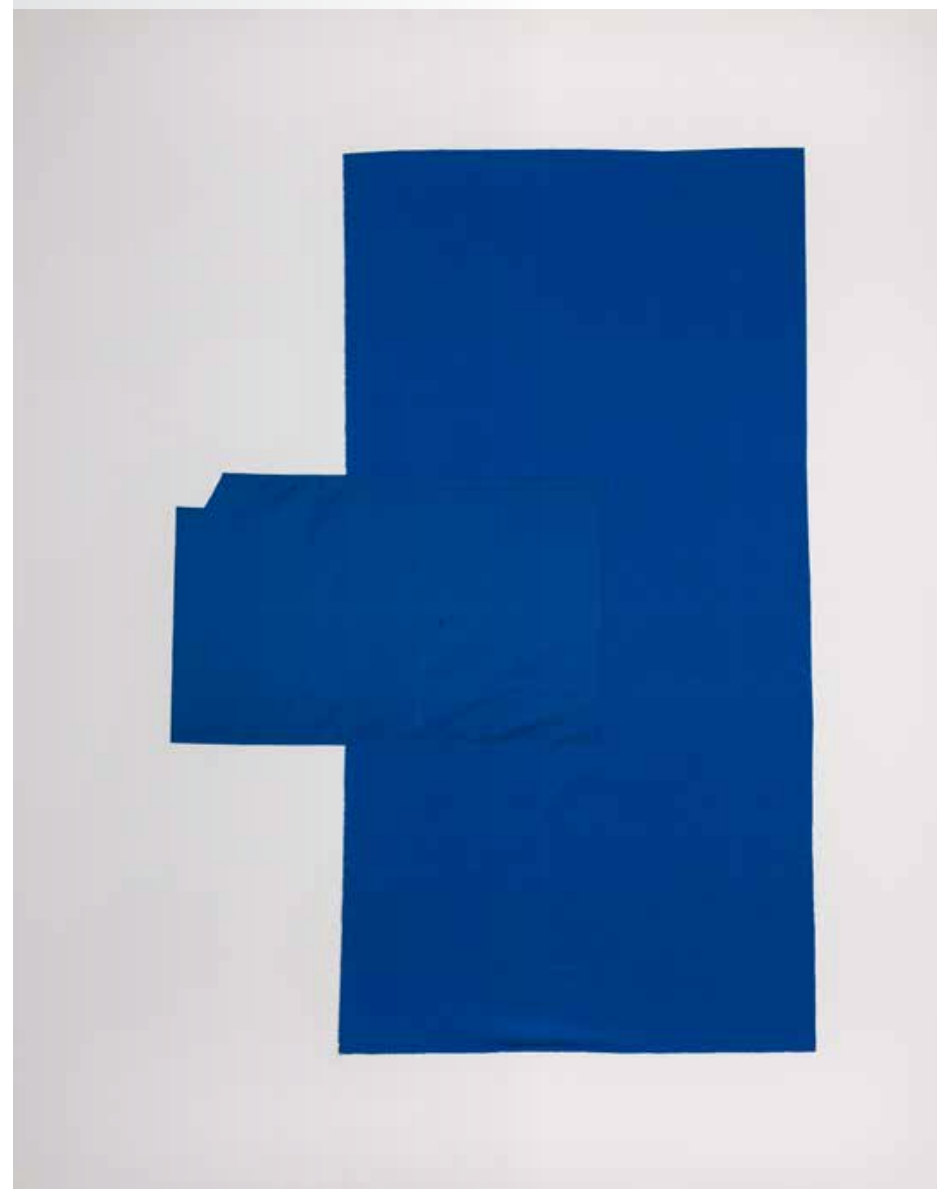


From the series Collided
 2016, stretched fabric handmade
 sewing, 160 x 110 cm

From the series Close Up And Private
 2016, C-print, 110 x 80 cm



From the series Less
2004, C-print, 42 x 54 cm

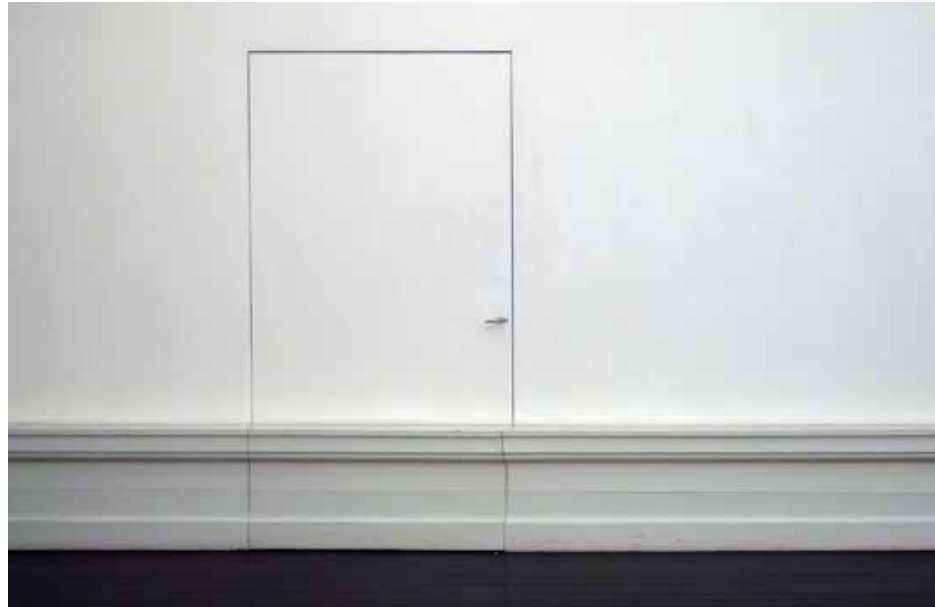


From the series Collided
2016, stretched fabric handmade
sewing, 180 x 130 cm

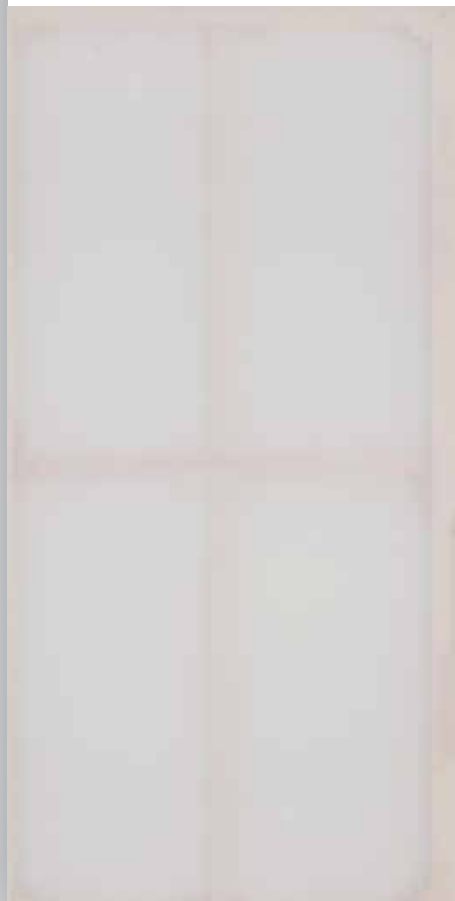
From the series Less
2004, collage, 29 x 21 cm

From the series Line
2015, C-print, 140 x 60 cm





From the series Line
2015, C-print, 80 x 110 cm

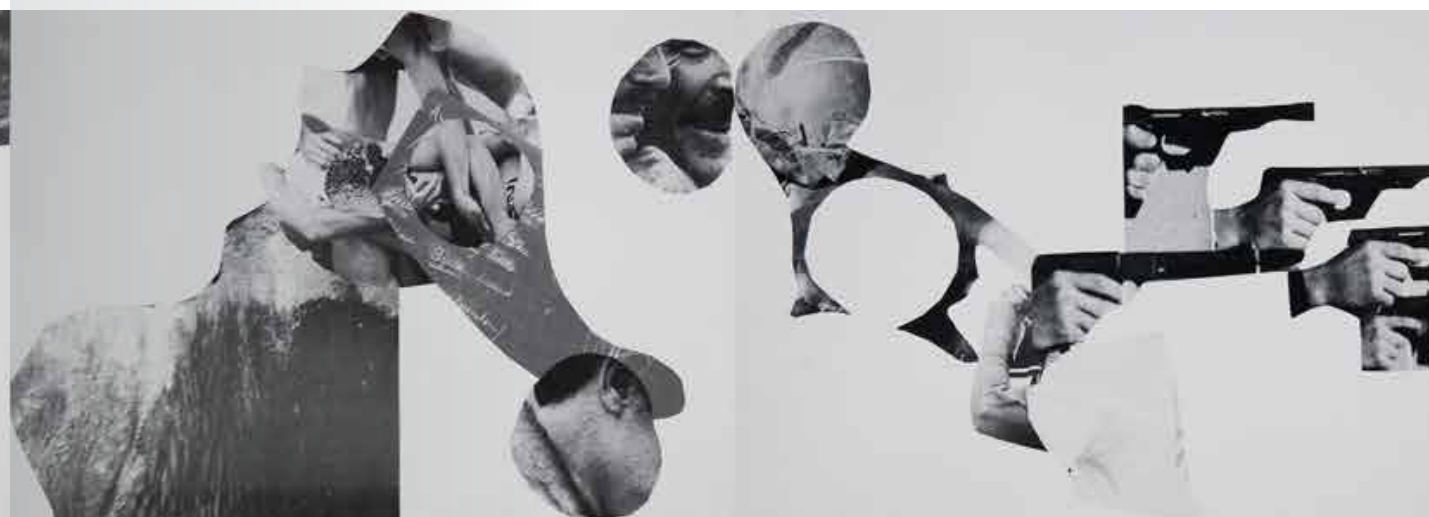
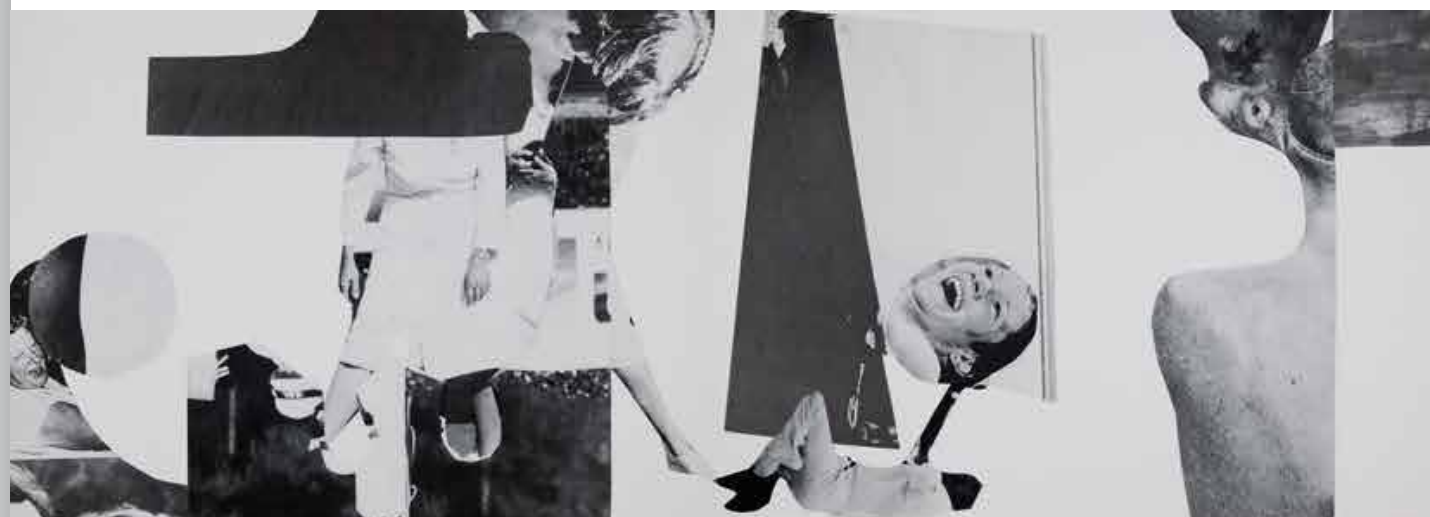


From the series Collided
2016, stretched fabric handmade sewing, 160 x 80 cm



From the series Line
2004, C-print, 59 x 41 cm

From the series Unknown People
2014, collage, 30 x 167 cm and size specific
wallpaper installation, 221 x 746 cm





From the series Line
2015, C-print, 170 x 140 cm



From the series Less
2004, collage, 29 x 21 cm

From the series Collided
2016, stretched fabric handmade sewing, 110 x 100 cm





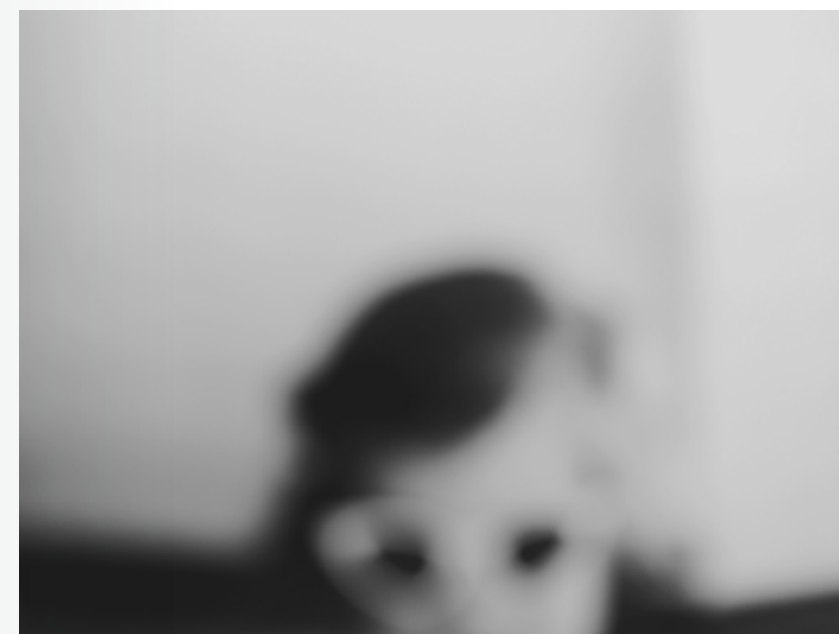
From the series Sentimental Journey
2008, C-print, 42 x 54 cm



From the series Close Up And Private
2016, C-print, 80 x 110 cm



From the series Collided
 2016, stretched fabric handmade sewing, 160 x 110 cm

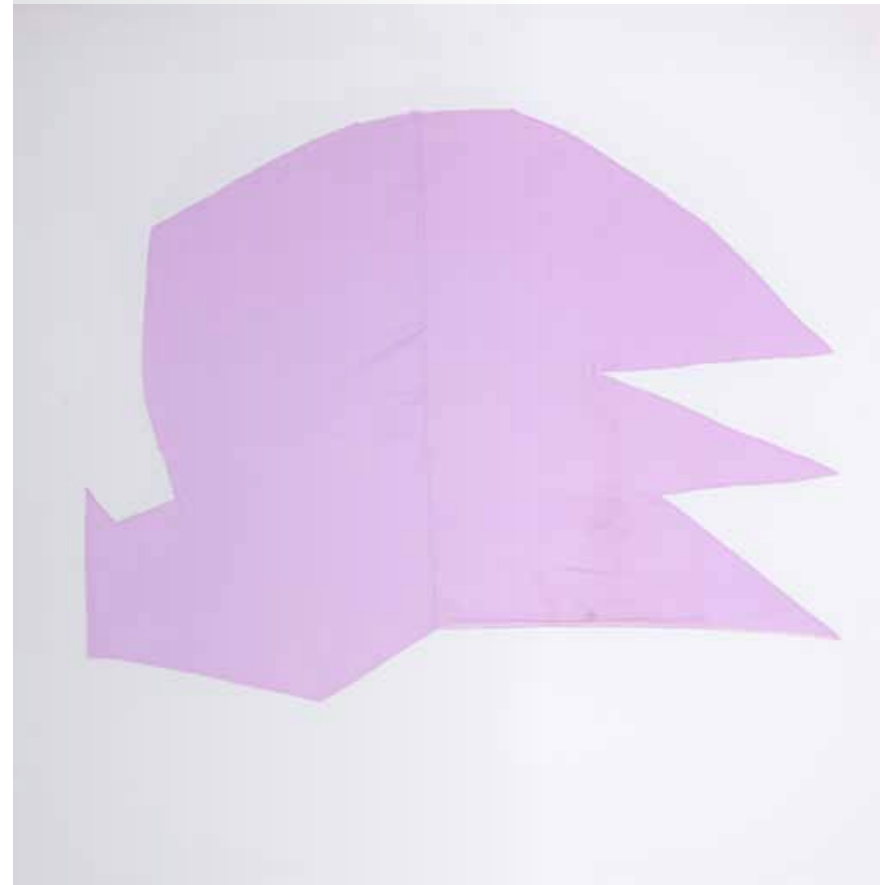


From the series Library Time
 2016, C-print, 30 x 38 cm

From the series Less
2008, collage, 29 x 21 cm



From the series Collided
2016, stretched fabric handmade sewing, 130 x 130 cm





**From the series Capacity
for Conjuring Illusion**
2013, collage, 22,5 x 41,5 cm



From the series Line
2009, C-print, 80 x 110 cm

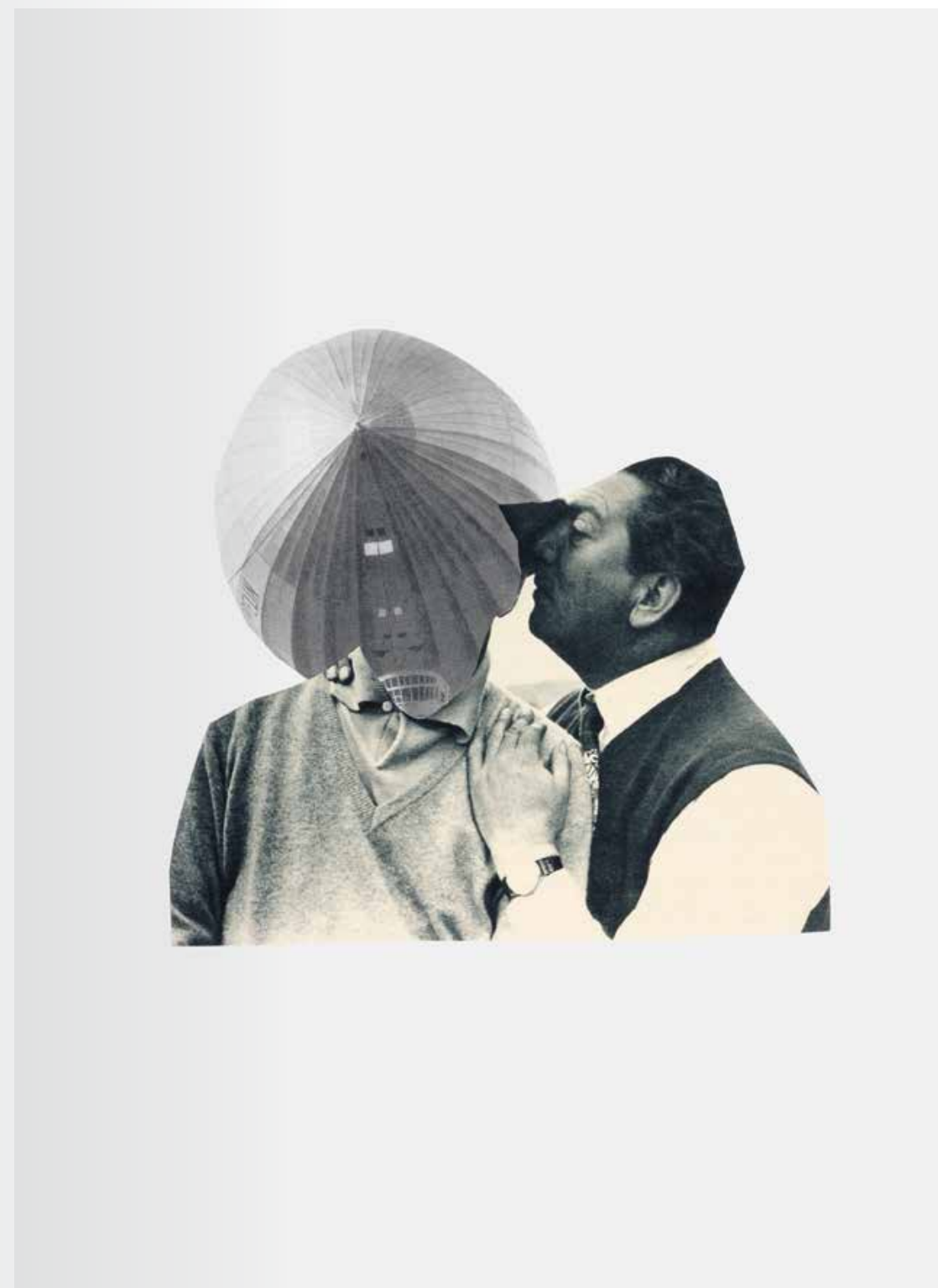


From the series Line
2009, C-print, 80 x 110 cm

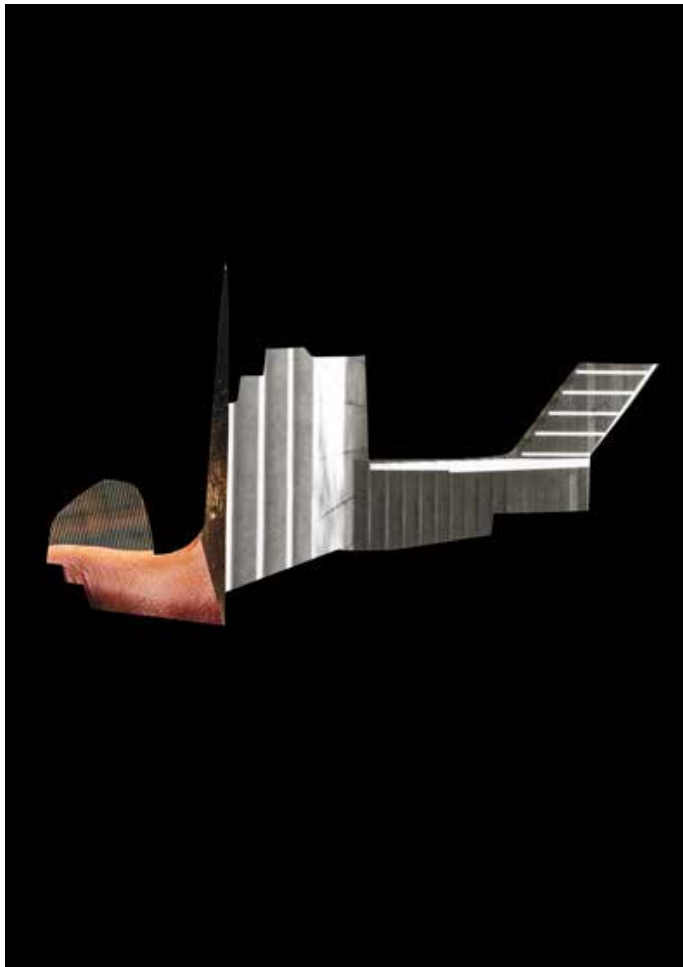
From the series Close Up And Private
2016, C-print, 42 x 58 cm



From the series Secretly
2016, photo collage, 19,5 x 29 cm



From the series Less
2009, collage, 29 x 21 cm and outlines 85 x 80 x 1 cm



From the series Less
2006, collage, 29 x 21 cm



From the series Close Up And Private
2011, C-print, 36 x 28,5 cm



From the series Library Time
2016, C-print, 54 x 42 cm



From the series Library Time
2016, C-print, 54 x 42 cm

From the series Collided
2016, stretched fabric handmade
sewing, 200 x 130 cm



From the series Line
2009, C-print, 140 x 105 cm



From the series Close Up And Private
2009, C-print, 170 x 130 cm

From the series Line
2016, C-print, 42 x 54 cm



From the series Less
2012, collage, 29 x 21 cm





From the series Close Up And Private
2010, C-print, 100 x 140 cm



From the series Capacity for Conjuring Illusion
2013, collage, 37 x 26,5 cm



From the series Tired Line
2016, acrylic on canvas, 110 x 80 cm



From the series Line
2016, C-print, 42 x 54 cm



From the series Close Up And Private
2016, C-print, 80 x 110 cm



From the series Less
2009, collage, 45 x 31 cm



From the series Mirror by Mirror
2008, collage, 29 x 21 cm



From the series Line
2014, C-print, 55 x 40 cm





From the series Less
2012, C-print, 42 x 24 cm and outlines 160 x 120 x 1 cm

From the series Less
2009, C-print, 140 x 105 cm





From the series Line
2008, C-print, 140 x 170 cm



From the series Line
2008, C-print, 140 x 170 cm

From the series Line
2008, C-print, 170 x 140 cm





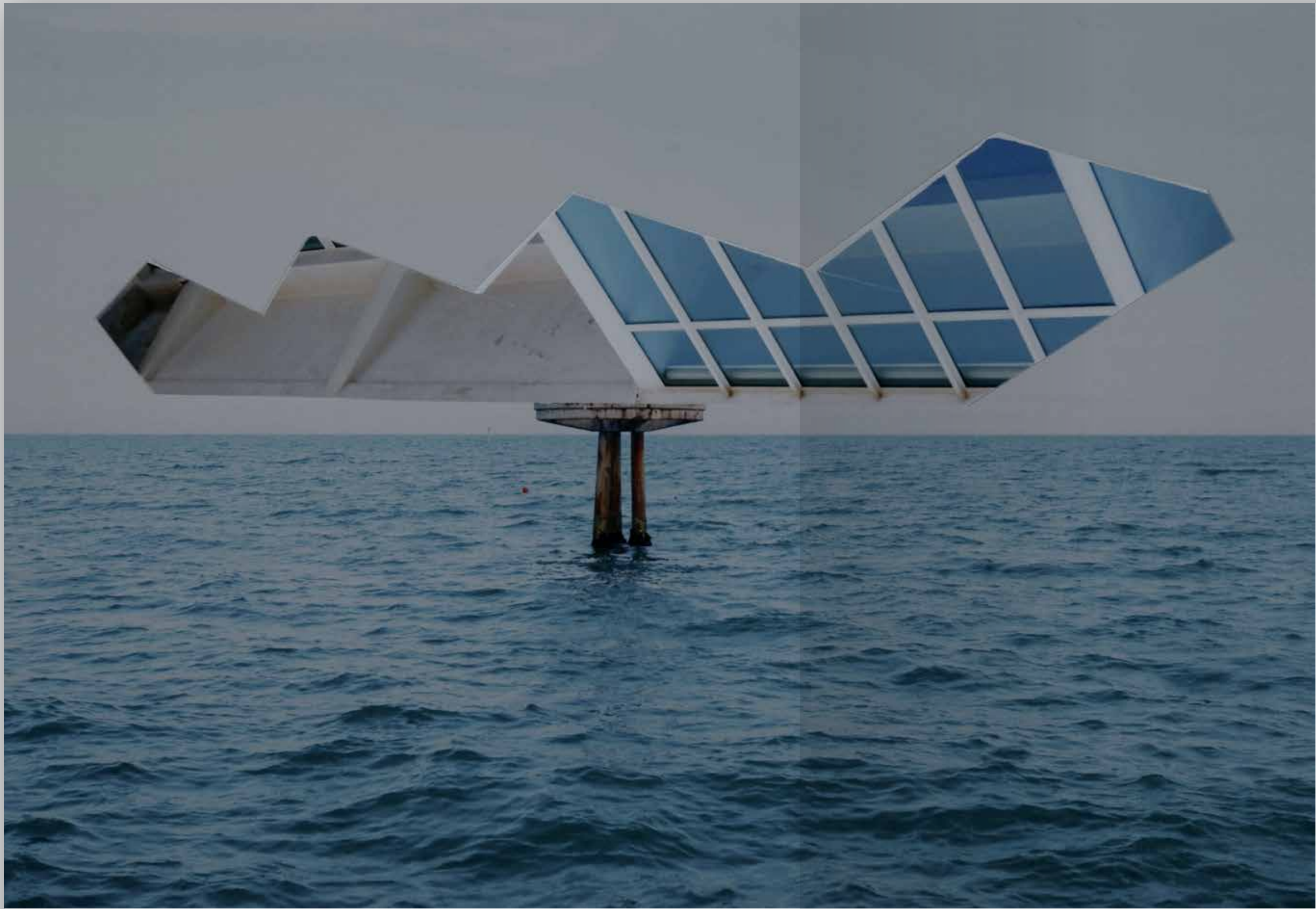
From the series Less
2012, C-print, 29 x 21 cm



From the series Library Time
2016, C-print, 54 x 42 cm

From the series Library Time
2016, C-print, 54 x 42 cm





From the series **Other buildings and grey ideas**
2013, photo collage, 21 x 29 cm

From the series Less
2014, collage, 77 x 55 cm



From the series Less
2013, C-print, 54 x 42 cm



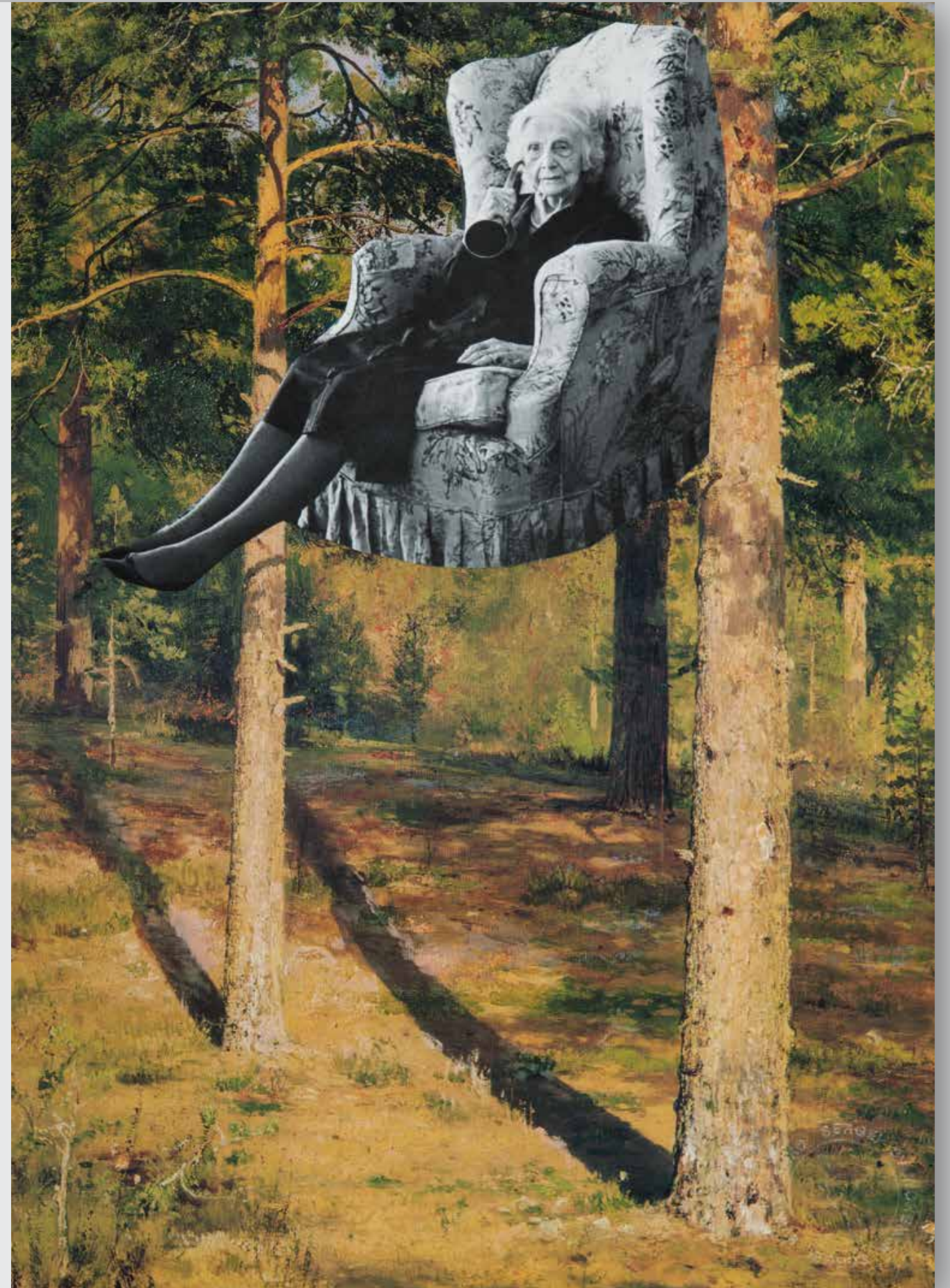
**From the series
Close Up And Private**
2016, C-print, 42 x 54 cm



From the series Capacity
for Conjuring Illusion
2013, collage, 36,5 x 26 cm



From the series Coronation
2015, acrylic on canvas, 94 x 64 cm





From the series Collided
 2016, stretched fabric handmade
 sewing, 200 x 150 cm

From the series Collided
 2016, stretched fabric handmade
 sewing, 180 x 120 cm



From the series
Close Up And Private
2012, C-print, 100 x 140 cm

From the series Imperfect Cut
2014, collage, 42 x 29,6 cm



From the series Library Time
2016, C-print, 30 x 38 cm



From the series Less
2012, collage, 29 x 21 cm

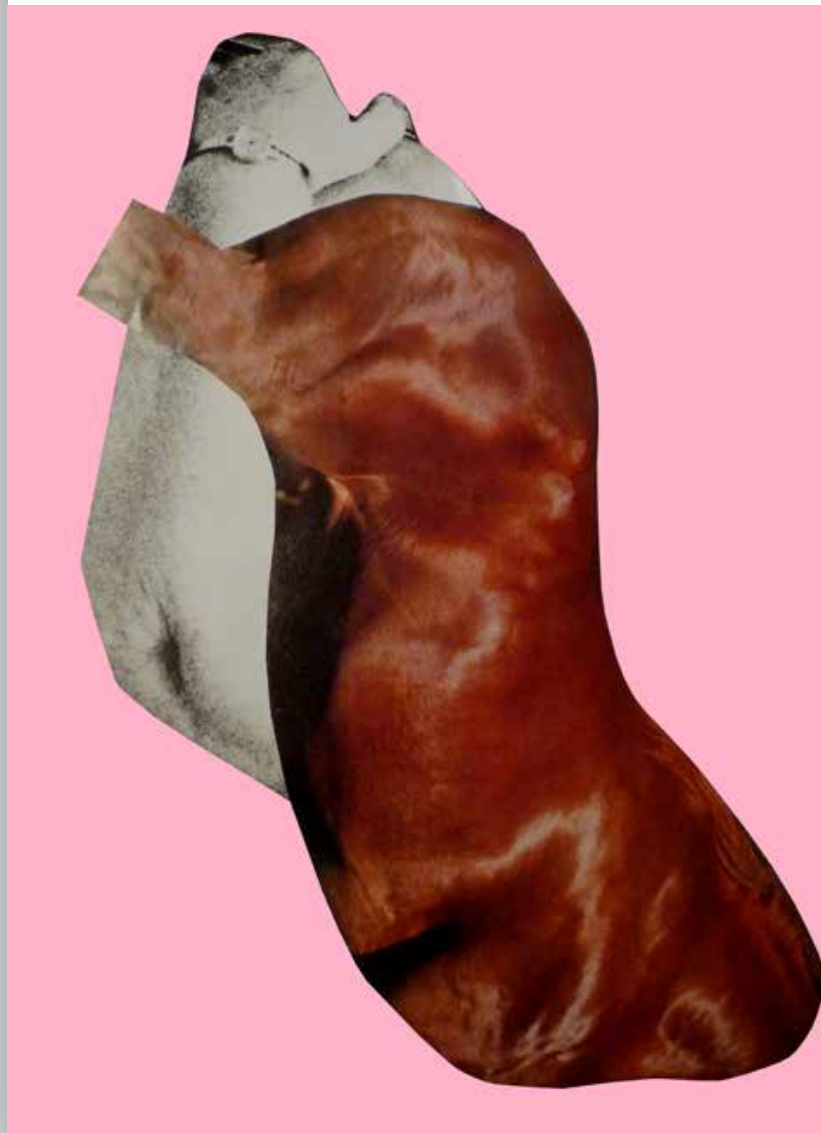




From the series Line
2015, C-print, 13 x 9 cm

From the series Less
2013, C-print, 54 x 42 cm

From the series Less
2013, C-print, 54 x 42 cm





From the series Line
2015, C-print, 42 x 54 cm

From the series Day and Night
2006, collage, 29 x 21 cm and outlines 160 x 76 x 1 cm





From the series **Less**
2014, collage, 77 x 55 cm



From the series **Less**
2014, collage, 77 x 55 cm



From the series Less
2008, collage, 29 x 21 cm



From the series Tired Line
2016, acrylic on canvas, 110 x 80 cm



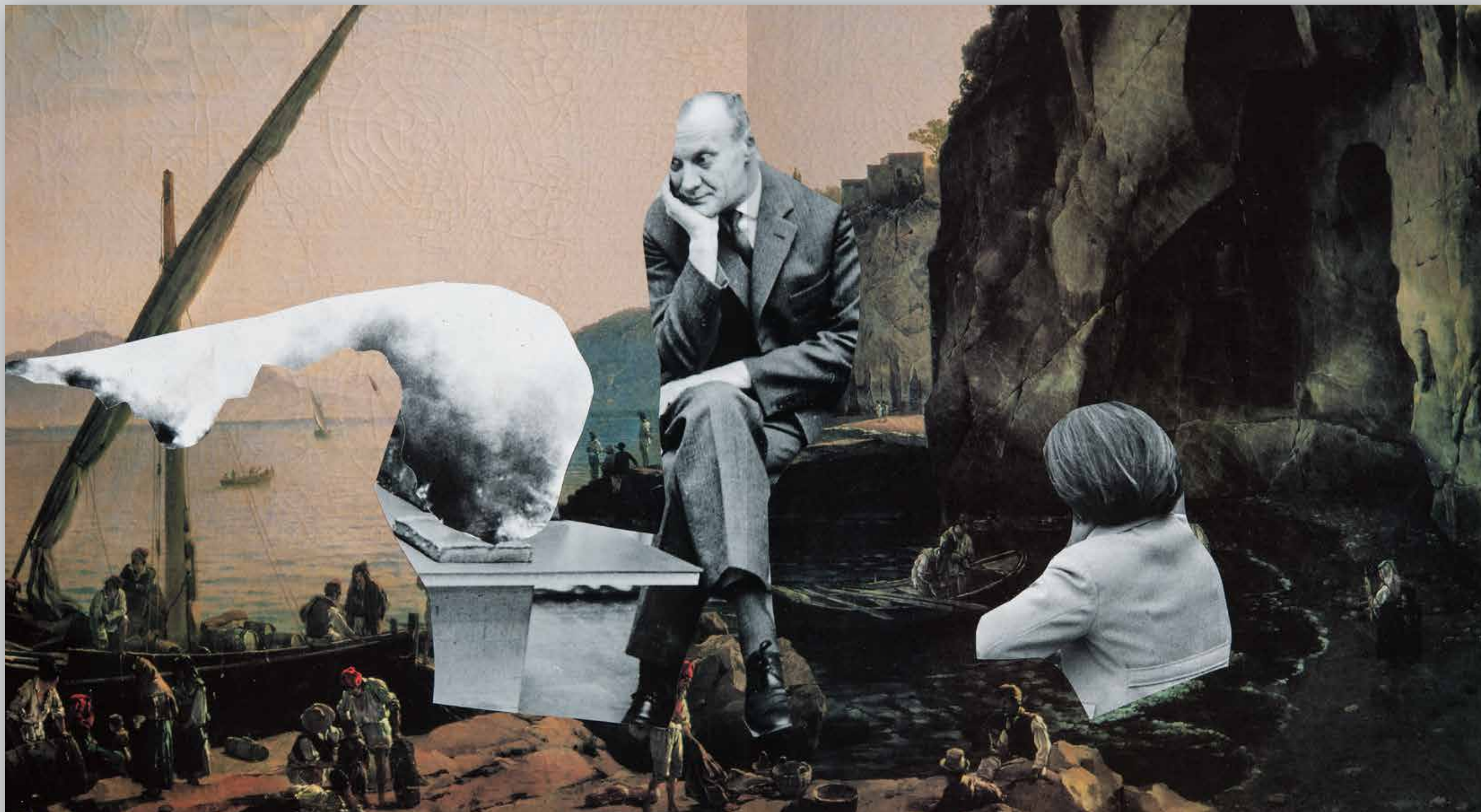
From the series Close Up And Private
2012, C-print, 42 x 54 cm



From the series Less
2014, collage, 70 x 50 cm



From the series Collided
2016, stretched fabric handmade
sewing, 180 x 120 cm



From the series **Capacity for Conjuring Illusion**
2013, collage, 23 x 42 cm

From the series Less
2014, C-print, 140 x 105 cm



From the series Less
2014, C-print, 140 x 105 cm



From the series Twins
2009, collage, 44 x 31 cm



From the series Twins
2009, collage, 44 x 31 cm





From the series Collided
2016, stretched fabric handmade
sewing, 180 x 120 cm

From the series Less
2006, C-print, 140 x 105 cm



From the series Less
2009, collage, 29 x 21 cm



From the series Less
2004, collage, 29 x 21 cm





From the series **Less**
2012, collage, 29 x 21 cm

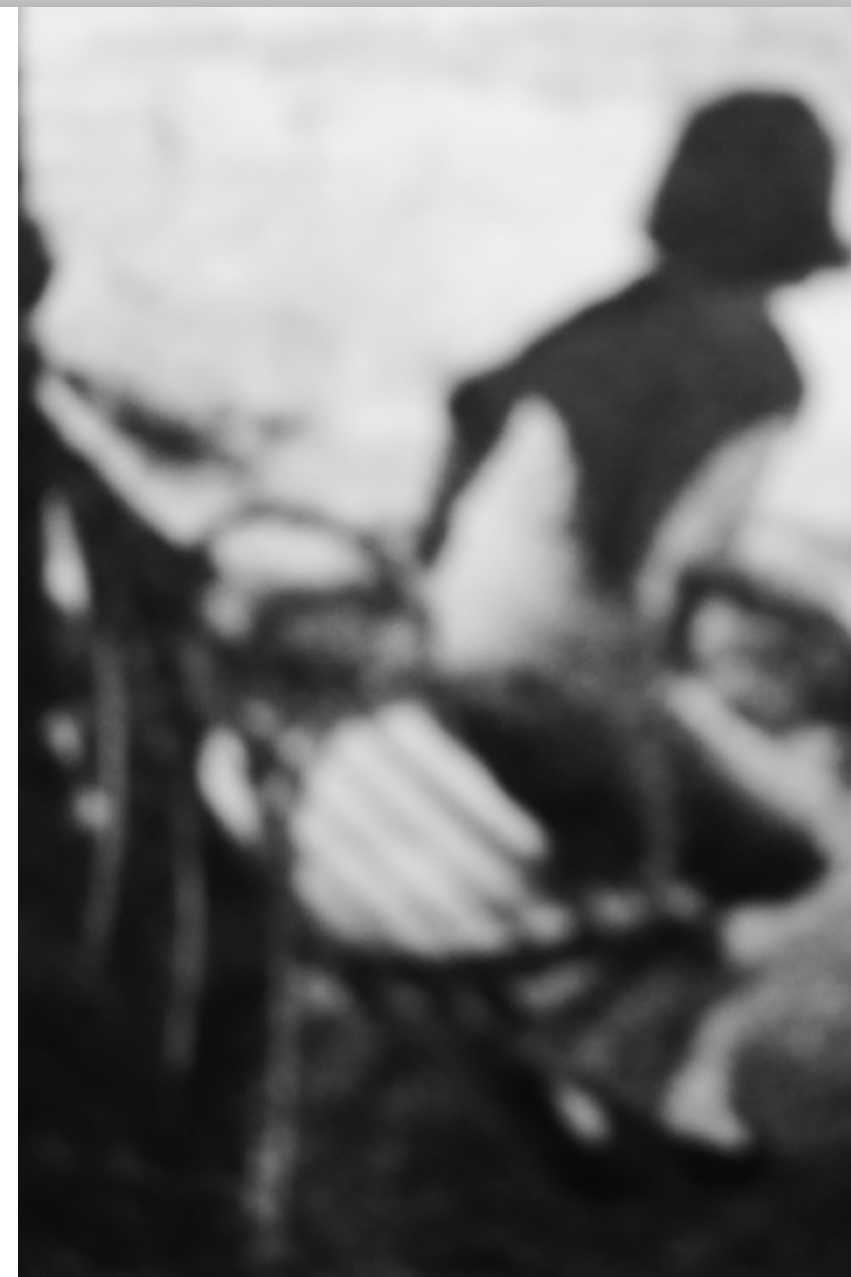
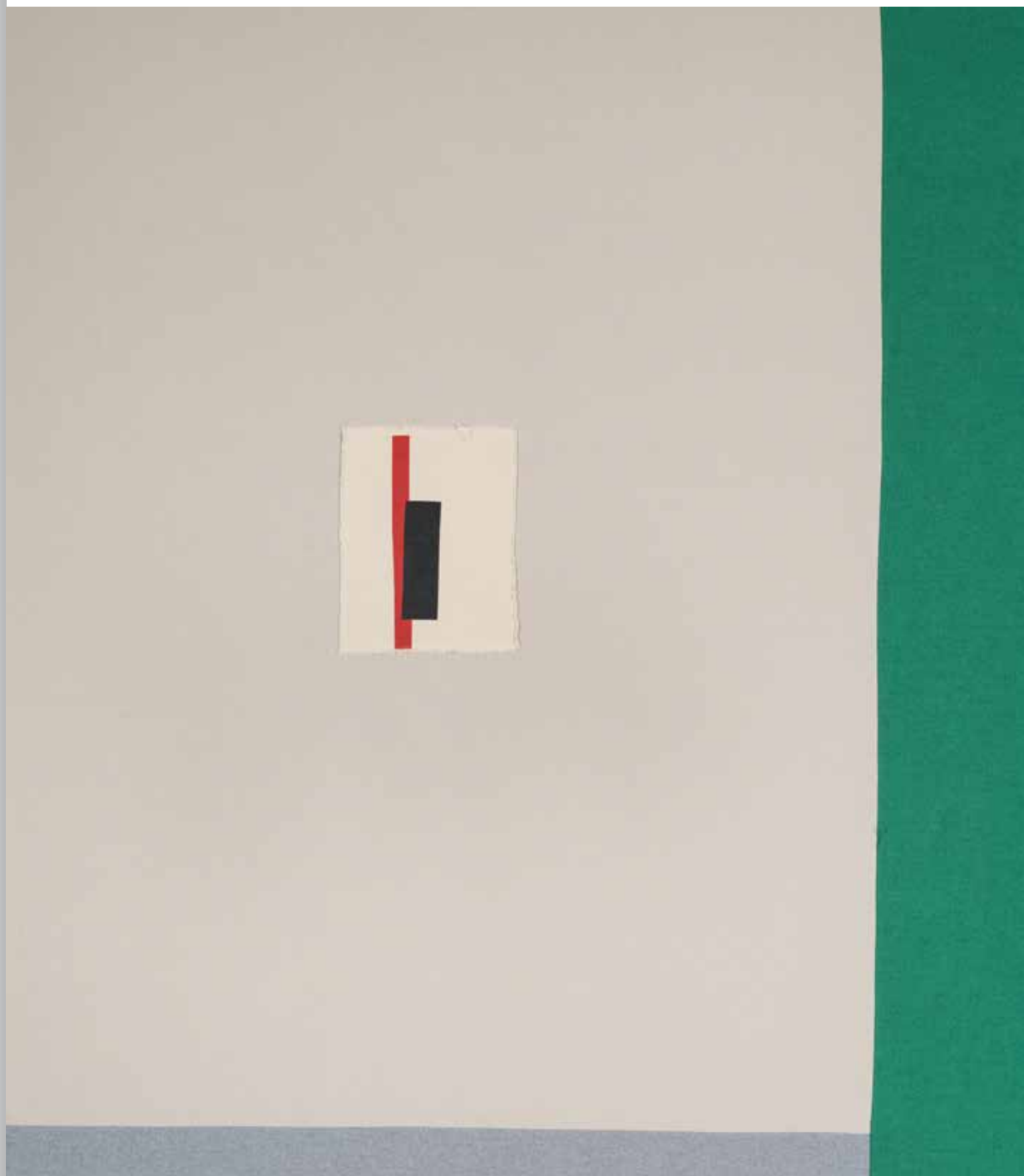
From the series **Collided**
2016, stretched fabric handmade
sewing, 130 x 110 cm





From the series **Library Time**
2016, C-print, 42 x 54 cm

From the series Collided
2016, stretched fabric handmade
sewing, 129 x 116 cm



From the series Library Time
2016, C-print, 13 x 9 cm



From the series Imperfect Cut
2014, collage, 42 x 29,6 cm

From the series Imperfect Cut
2014, collage, 42 x 29,6 cm



From the series Library Time
2016, C-print, 42 x 54 cm

From the series **Close Up And Private**
2012, C-print, 42 x 54 cm



From the series The dialogue of days silence
2016, acrylic on canvas, 150 x 110 cm



From the series Line
2014, C-print, 140 x 105 cm

From the series **Less**
2006, C-print, 140 x 105 cm



From the series **Line**
2016, C-print, 110 x 80 cm





From the series Maybe tomorrow
2013, photo collage, 21 x 29 cm



From the series The dialogue of days silence
2016, acrylic on canvas, 150 x 110 cm

From the series Line
2016, C-print, 42 x 54 cm



From the series Less
2014, collage, 77 x 55 cm



From the series Collided
2016, stretched fabric handmade
sewing, 80 x 60 cm



From the series Close Up And Private
2016, C-print, 54x42 cm



From the series Close Up And Private
2016, C-print, 29 x 42 cm



From the series Close Up And Private
2016, C-print, 140 x 105 cm



From the series Less
2004, collage, 29 x 21 cm



From the series Less
2006, collage, 29 x 21 cm



From the series Less
2007, collage, 29 x 21 cm



From the series Less
2008, collage, 29 x 21 cm

From the series **Close Up And Private**
2010, C-print, 80 x 110 cm

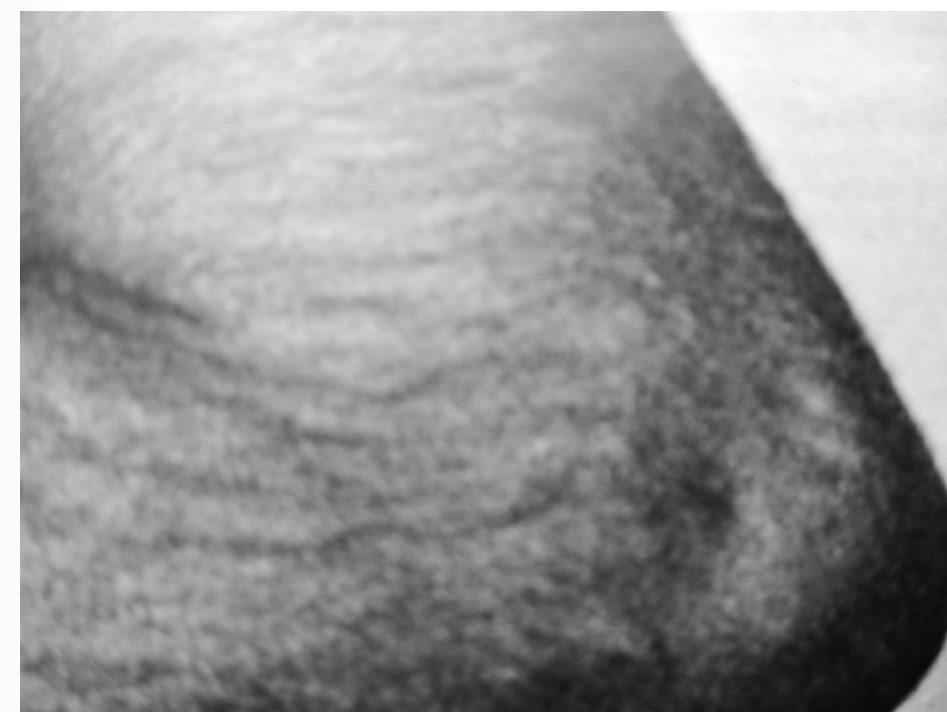


From the series Crossover
 2010, collage from the photography
 by Valerie Police, 48 x 30 cm



From the series Secretly
 2016, photo collage, 19,5 x 29 cm

From the series Library Time
 2016, C-print, 54 x 42 cm

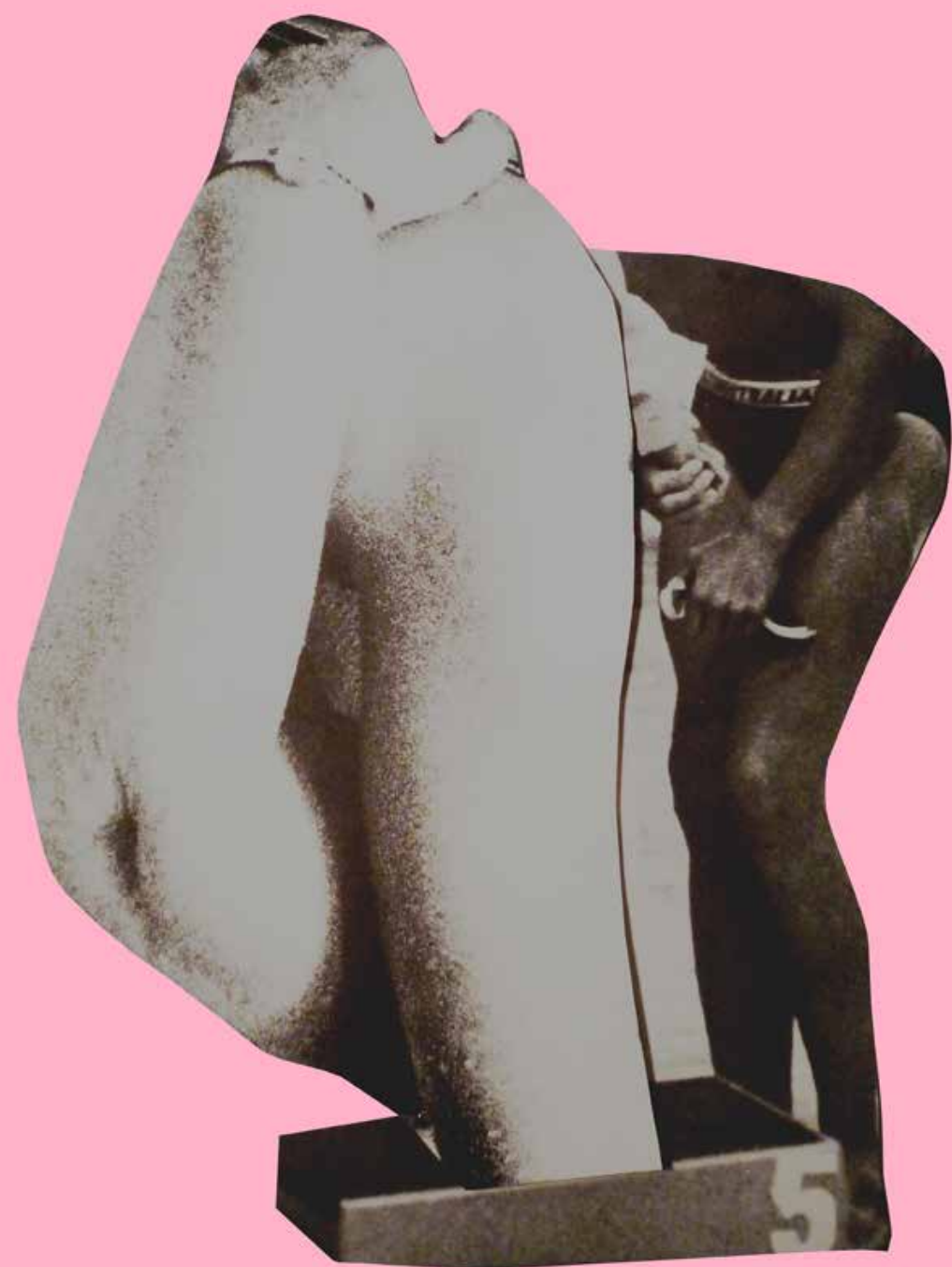


From the series Sentimental Journey
2013, C-print, 54 x 42 cm



From the series Sentimental Journey
2013, C-print, 54 x 42 cm





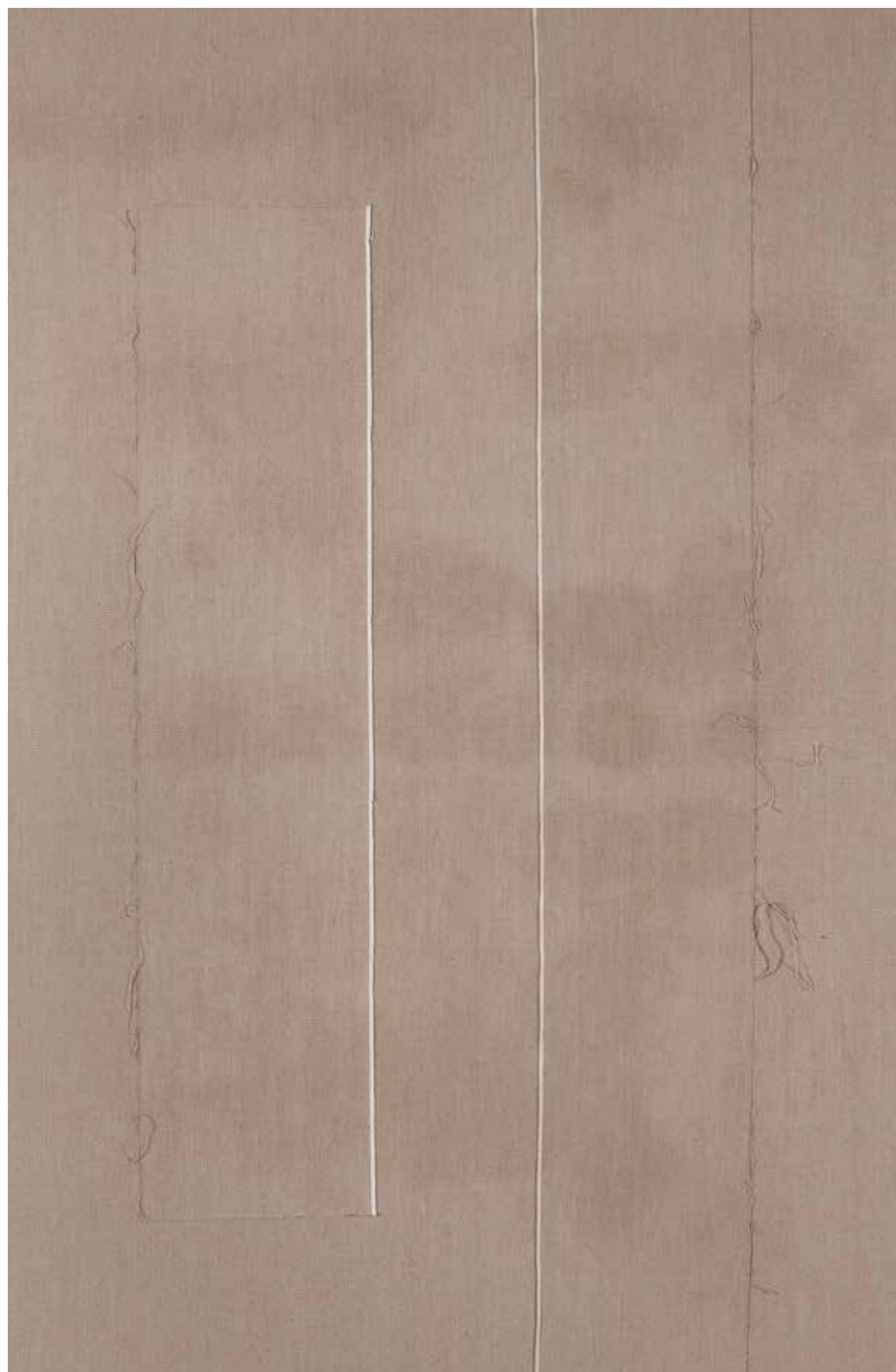
From the series Less
2013, collage, 29 x 21 cm



From the series Library Time
2016, C-print, 54 x 42 cm

From the series Library Time
2016, C-print, 54 x 42 cm





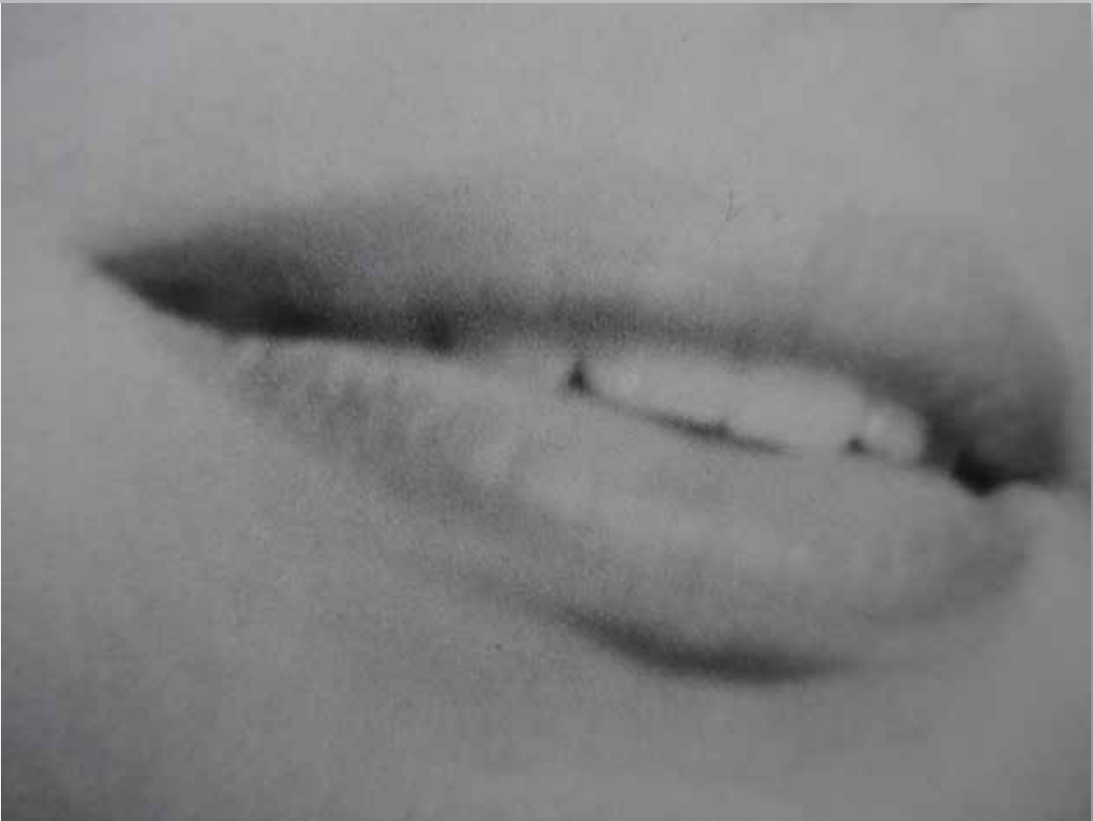
From the series Collided
2016, stretched fabric handmade
sewing, 186 x 130 cm



From the series Secretly
2016, photo collage, 19,5 x 29 cm



From the series Library Time
2016, C-print, 30 x 38 cm



From the series Library Time
2016, C-print, 30 x 38 cm



From the series Library Time
2016, C-print, 30 x 38 cm



From the series Collided
 2016, stretched fabric handmade
 sewing, 180 x 120 cm



From the series Collided
 2016, stretched fabric handmade
 sewing, 150 x 150 cm













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Back cover
Sergei Sviatchenko, from the series *Library Time*
2016, C-print, 54 x 42 cm



SERGEI SVIATCHENKO - YOU



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