

MA

Museo nazionale
delle arti del XXI secolo

videogallery

March 26 > April 21

Film screening

*Our ship is a corsair schooner**Video art of Odesa from the 90s to today*

curated by Andriy Siguntsov, Anna Morokhovskaya

Since 2010 the Odessa Museum of Modern Art has been conducting a systematic study and archiving of video art works that now makes this unique collection an integral part of Ukraine's cultural heritage. Starting with this important Collection, curators Andriy Siguntsov and Anna Morokhovskaya trace through the film screening *Our ship is a corsair schooner* the particular history of the evolution of video language in Odessa, from its earliest more experimental forms to its recognition as a work of art. A story that has linked art, society and politics since and that begins in the 1990s, a decade that marks the country's achievement of Independence and the opening of a new cultural season. These were extremely vital, complex years of clashes with the previous artistic tradition, dominated by painting, and of courageous early attempts by artists and filmmakers to explore the vast expressive potential of the moving image.

The film screening opens with a succession of heterogeneous videos - pirate footage, television programs, performances, and short films - that underscore the more experimental essence of early forms of video art in Odessa. These rare materials show the origins of a language that in the 1990s was still struggling to establish itself as pure artistic expression, used more widely as part of complex installations or for its narrative features. This intense creative season will be followed from the early 2000s by a phase of general abandonment of the video language, which will return to the center of artistic practice only starting in 2014. The stylistic and thematic differences of the works featured in the film screening express as a whole the expressive richness of Odessa video art, characterized by the provocative and self-mocking spirit of its protagonists and a deep reflection on art as an instrument of introspection and freedom.

In collaboration with the Odessa Museum of Modern Art

videogallery | free admission Tuesday > Sunday

Screenings run in a loop starting at 11:30 a.m.

powered by



Ute Kilter, Viktor Malyarenko, *Die strasse* (1997 – 5'52'')

Kilter and Malyarenko's work represents one of the earliest manifestations of Odessa video art. Together the two artists create installations, videos and performances where influences from cinema and the European avant-garde are intertwined with the cultural, social, and political stimuli of life in Odessa. In *Die strasse*, the artists use video to represent the general climate of despair and gridlock that dominated the existence of the inhabitants in the late 1990s.

Olexandr Shevchuk, *Carres me, Darling* (1997 – 1'21'')

On the seductive photograph of a female nude, the artist superimposes a video of an aerial bombing. While taking historical images related to World War II, the work is a denunciation of the war that tore Yugoslavia apart during the 1990s.

Myroslav Kulchitsky & Vadym Chekorsky, *Screen Copy* (1997 – 2'32'')

Between irony and experimentation, the artists break down and manipulate images disseminated by new technologies. *Screen Copy* is a rough copy of a pc screensaver that Kulchitsky and Chekorsky 'appropriate' by inserting their names and phone numbers between the copyright notices.

Myroslav Kulchitsky & Vadym Chekorsky, *New York, New York* (1998 – 3'31'')

Kulchitsky and Chekorsky's video works are characteristic of the second half of the 1990s when the first personal computers began to spread in Ukraine and Hollywood cinema became easily accessible thanks to the development of home video. Along the lines of the work *Screen Copy*, the artists in this video also perform piracy by appropriating images from iconic American films.

Myroslav Kulchitsky & Vadym Chekorsky, *Highway Nyman* (1998 – 1'48'')

Combining different genres and styles and bringing pop style and high culture onto the same plane, the work combines fragments of images related to the film *Terminator* with melodies by Michael Nyman, master of musical minimalism.

Olexand Roytburd, *Psychedelic invasion of the battleship Potyomkin, into Sergey Eisenstein's tautological hallucination* (1998 – 9'20'')

The work is a kind of "reformatted cinema": a montage of shots from the film *The Battleship Potëmkin* (1935) and inserts shot by Roytburd. Part of Sergei Eisenstein's masterpiece was shot in Odessa using some of its most famous inhabitants as actors. Recovering this approach and deconstructing the film's original plot, Roytburd creates new footage on the steps of the historic Potyomkin staircase involving personalities from Odessa's contemporary art world of the 1990s. Through surreal editing, the work brings together past and present, representing one of the best-known works of the master of the Ukrainian New Wave.

Georgiy Deliyev, *Maski Show* (2000 – 24')

Actor, director, and musician, Georgiy Deliyev founded *Maski Show Theatre* in Odessa in 1984, inspired by the tradition of Italian Commedia dell'Arte and European clowning. Deliyev's company soon became famous in Ukraine for its unique and hilarious performances, comedy sketches, and choreography mixing irony and drama, and in 1991 it also conquered the world of television. Structured in episodes with different content, the *Maski Show* echoes the spirit of Charlie Chaplin's comedies, garnering extraordinary audience success from the first season in the various countries of the former Soviet Union and beyond.

Ute Kilter, *Knee* (2000 – 15'16'')

Knee represents a paradigmatic work of the creative universe of Ute Kilter, a pioneer of Odessa's video language. In the video, original footage of the artist's knee surgery, external and internal, is interspersed with clips of her performance, documentaries on the history of the Ukrainian National Republic and the First World War. Artist, performer, actress, curator, from 1993 until 2000, Kilter's expressive practice trespasses into the world of television through the program *Situation Ute*, dedicated to contemporary art. Combining performance, video and film, her work stands out along with Viktor Malyarenko's in the Odessa art scene for its unique and experimental style.

Myroslav Kulchitsky, *Deep Throat* (2000 – 10'10'')

Kulchitsky's work is based on breaking down images disseminated by film and television to desecrate mechanisms and stereotypes imposed by mass media culture from within. In *Deep Throat*, the tragic context of World War II - from which the video fragment recovered by the artist comes - is not declared to the viewer. On the contrary, the scene we watch repeated on a loop - where a German soldier hands a bottle of water to a wounded Canadian soldier - is emptied of any historical significance by taking on an ambiguous and sensual character.

Myroslav Kulchitsky, *Gulf Saw a War* (2015 – 2'38'')

Carefree images of vacationers' rituals reminiscent of a tourist commercial are suddenly interrupted by a series of photographic shots of the riots that broke out in Ukraine in the aftermath of the 2014 revolution. Odessa in particular becomes a tragic theater of bloody demonstrations and riots. Again in keeping with Kulchitsky's ironic and provocative style, the work expresses the sharp internal contrasts that dominate the country at that time, torn between the illusion of a lasting peace and the nightmare of imminent war.

Yuri Leiderman, *Hasidic Duchamp* (2016 – 2'27'')

A representative of the Russian conceptual art strand, Yuri Leiderman was born in Odessa but grew up and studied in Moscow. In the performance *Hasidic Duchamp*, the artist brings together in a Dadaist key three central elements of his identity: his family's Jewish origins (the Chassidic melody that resonates in the video), the life spent in Moscow (symbolized by the bear-shaped costume), and the essence of his artistic practice (the books on Marcel Duchamp that he clutches in his hands).

Oleksiy Shmurak, *ASMR* (2019 – 5'55'')

ASMR (an acronym for Autonomous Sensory Meridian Response) is a sensation of relaxation produced by various stimuli of an auditory and visual nature that indicates a trend that is widespread on the web today. The artist disrupts the most innocuous conception of this mass entertainment phenomenon by making an unusual ASMR video in which stimuli and sensations of pleasure are produced through objects symbolizing violence and coercion.

Nadiya Shoshina, *You're here* (2019 – 17')

Filmed during the pandemic period, the video shows the difficulties of understanding and communication of two young people in love who live far apart. The work is a subtle and intimate reflection on the theme of "distance": in addition to the physical one due to the health emergency, there is the ideological one, revealed by their rambling conversation. The domestic and nocturnal atmosphere that envelops the words of the two boyfriends contrasts with the climate of unrest and revolt that animates the streets of Paris where the protesters of the Yellow Vest Movement are flowing.

Nikolay Karabinovych, *Even Further* (2020 - 15'14'')

A video dedicated to the complex history of diasporas in southern Ukraine and the multicultural city of Odessa. Reflecting on the case, the interrupted lives of those who have experienced war and forced migration, the artist imagines an ideal place where the children of these people might one day meet to remember and reclaim the past. The video shows a group of people getting off a tour bus. The guide's speech is complex, laden with cultural and historical references to places the artist has visited in search of the ideal space to remember and reclaim his past. After traveling the world - Kiev, Ghent, Amsterdam, Berlin, Zurich, Stuttgart, Istanbul, Thessaloniki – in the end, the perfect location turns out to be the mouth of the Kuyalnik River, not far from his hometown.

Nadiya Shoshina, *Aubervilliers* (2021 – 8'38'')

A Ukrainian girl looks for job in the Parisian suburbs distributing her CV and cover letters in which she tells her personal story. After a long day of meetings, unsuccessful attempts and hopes she reaches her boyfriend who works as a mascot in a car dealership.

Nikolay Karabinovych, *Something happened this spring* (2021 – 6'23'')

The burning of the House of Trade Unions in Odessa on May 2, 2014, claimed the lives of forty-two protesters opposed to the country's further integration with the West. In the center of the video we discover the building where the tragedy took place, a solemn and silent emblem of one of the darkest and most controversial chapters from Ukraine's recent history.

Anti Gonna, *Lost in Freedom* (2022 – 8'8'')

Wandering without clothes, vulnerable and deprived of social status, among the ruins of the cities of Kiev, Bucha, Irpyn, Hostomel, and Borodyanka, the artist depicts in video the experience of war in Ukraine. Despair and anger intersect in what appears to be a performance that gives voice to delirium and blind resentment toward those who invaded and devastated her country and at the same time seems to represent a cathartic rite to process the pain by attempting to finally end the hatred.