

projects 'Chapel' and 'Noah'



Foto-documentation of the site-specific object 'Chapel 2' in the Izmailovo forest in Moscow

I propose two projects for the residency: Chapel and Noah.

Both projects are focused on integrating objects into an urban or forest-park environment.

Both projects are the intervention of art objects in the urban or forest-park environment, which completely dissolve in the environment or act as a contrasting counterpoint and emphasize the absurdity of the chosen location.

In both projects, I deliberately DO NOT use brand new materials. All components are found in landfills or after old houses and apartments are refurbished (wood, glass and metal waste is preferred). Thus old things get a chance for their second life and bring up the topic of ecology, material culture and the phenomenon of human product activity.

All components are necessarily combined with a whitish color. This is a reference to pseudo-archaeological finds that have partially lost their color and shape due to a long stay in the skin of the Earth and were found in the post-human era.

So I use objects from the past and fantasize about objects as from the future. The main issues and discourses are ecology, environment, post-human and speculative practices, animism and criticism of consumerism.

Each of the projects includes the following steps:

1. Search for materials of the local context. An approximate list of locations in and around Paris is presented in the project visualization description.
2. Delivery of the found artifacts to the workshop
3. Cleaning and painting in whitish color
4. Installations mounting
6. Mounting of installations in different places
5. In the case of the Chapel project, it is necessary to make photo-documentation (which will serve as material for the final video) for some time. Therefore, perhaps I will find volunteers to help me do this

A separate description of each project is given below.

project 1: The Chapel

Concept.

The Chapel project explores the topic of post-religious society and tries to build a new model of relations not so much with the transcendent and distant, but rather to establish a connection between a person and the world around him and change the anthropocentric model of interaction with it. The project speculates on religious themes and cultural phenomena in general. The chapels imitate places of worship, in which anthropomorphic images are replaced by images of animals, and instead of iconographic faces, there is emptiness.

Recognition of the animal as a new apostle, and the forest as a new temple? Perhaps that's it. The purpose of The Chapels remains hidden to us.

The main characters in them are not saints or people, but emptiness as the center of the composition. Fragments of objects of human everyday life, as a substance or building material. In The Chapels, the presence of animal figures as clerics of some (or no) cult is possible.

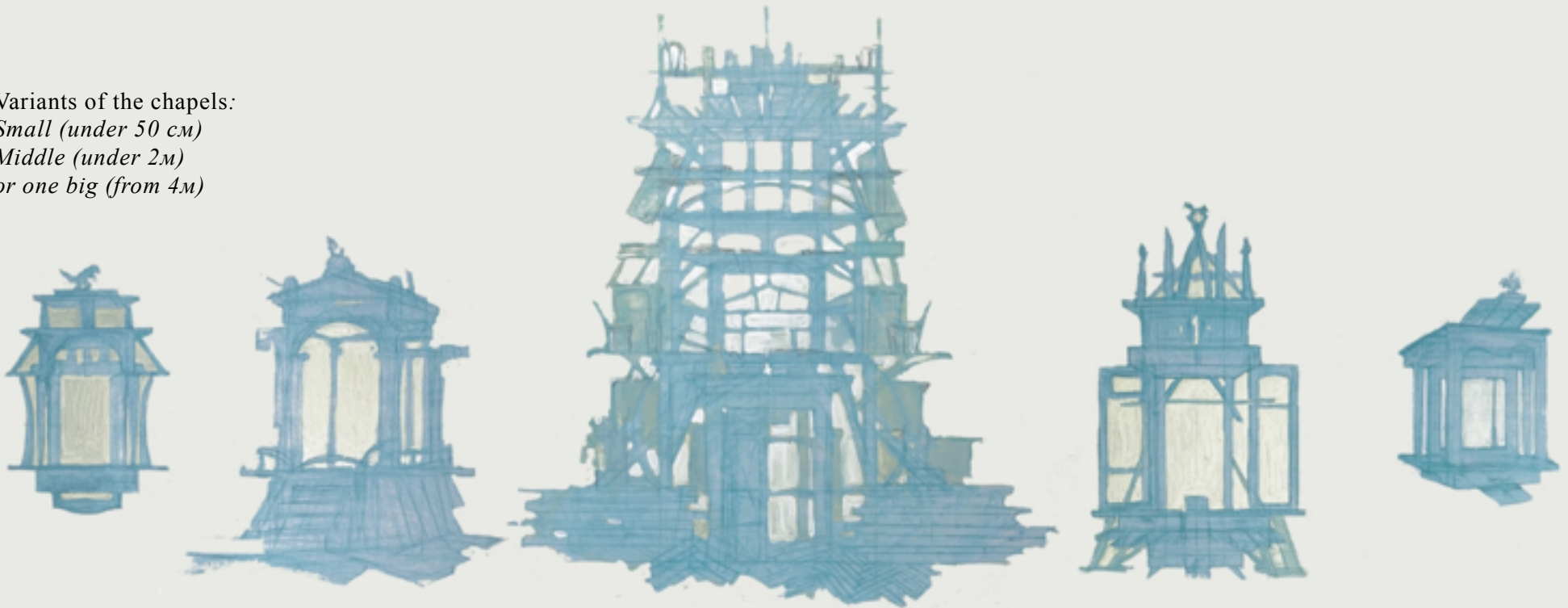
Plastically, I chose the form of pseudo-religious buildings, because along with the phenomenon of the invention of the tool of labor, I am interested in the phenomenon of religion, which forms the basis of such a phenomenon as architecture (religious buildings preceded residential architecture).

Variants of the chapels:

Small (under 50 cm)

Middle (under 2m)

or one big (from 4m)



The absurdity of human productivity, the eternal search for comfort and the "coziness" of the awareness of a higher power (God) over oneself - all this is discordant with what is happening in the world.

Is the meaning of culture in its
meaninglessness? How to ask this question
plastically?

What can you contrast with ingenious bird nests, or the honeycomb structure, or the beauty of a cobweb?

How exactly is animal architecture inherently different from ours?

In this project, I want to imitate the "principle of the ant": to collect fragments of human everyday life, creating meaningless (or looking for a new meaning) constructions

Technical implementation.

- Chapels are strange buildings of a whitish color that are unexpectedly found in an urban environment (preferably a forest-park zone, but there may be city courtyards or parks).
- in order to create buildings, various surpluses of human everyday life are used: construction waste from a landfill, discarded furniture, outdated interior items, etc. Preference is given to wooden waste.
- all components are taken to the workshop, cleaned and covered with whitish paint.
- basically, there is no sketch or design for The Chapels - constructions begin to be erected in a workshop or within the city from available parts and are gradually completed as "new" debris arrives (imitation of an organic process or imitation of "inhuman" architectural logic). The main principle of any building is to observe a large void as the center of the composition (it can be based on an old window, door frame, or the frame of a piece of furniture).
- LED illumination simulating candles is possible in The Chapels.

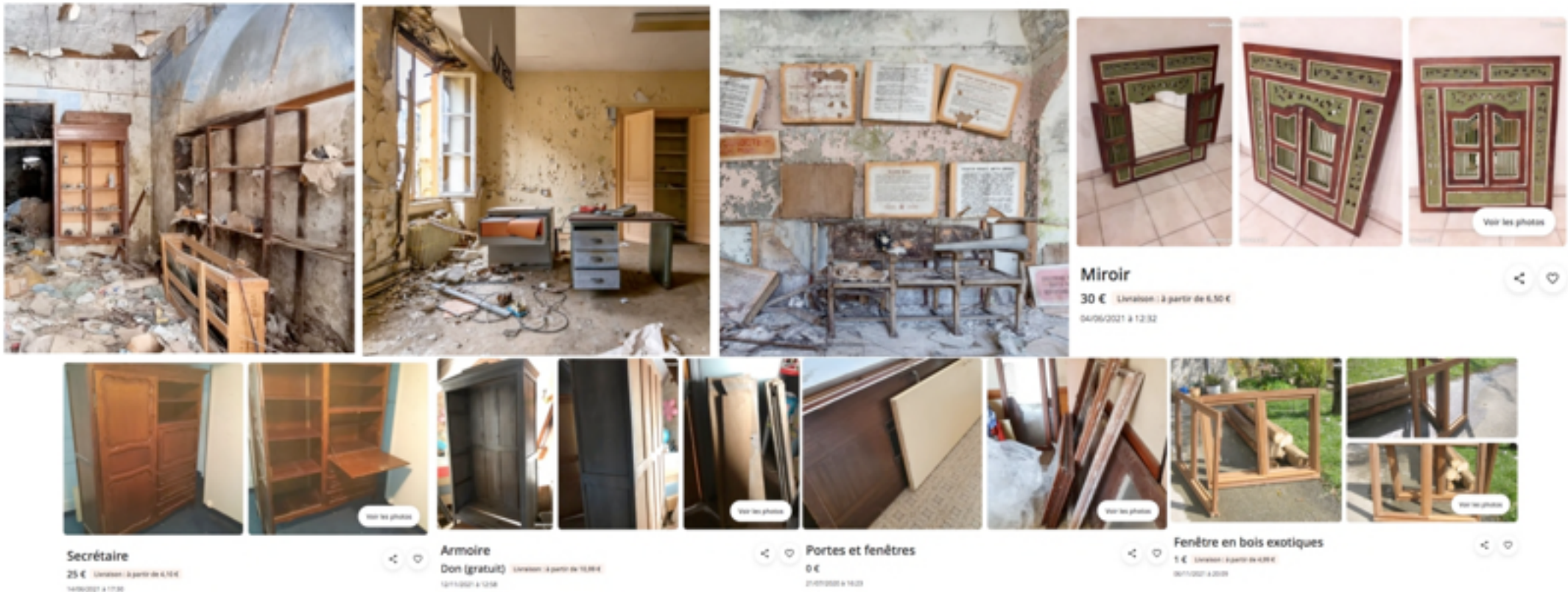
Examples of materials for building Chapels.

- below are examples of materials that can be used in both small and large «chapels».
- in the photo garbage and waste were taken from the Russian context (Soviet old things and household items typical of the Russian village and city).



garbage and waste were taken from the Russian context (Soviet old things and household items typical of the Russian village and city). material taken from a similar to <https://www.leboncoin.fr/> russian site

- when implementing the project in another country, the objects will certainly differ in aesthetics and have a different national and plastic shade
- Here is I tried to find something similar waste from two europeans resource: <https://www.instagram.com/urbex.france/> and <https://www.leboncoin.fr/>



The visual images (references) with which associations may arise when looking at The Chapels.

- from afar, the buildings resemble either scaled-down chapels, or small altars, or places of religious miracles or cults.
- it is important that The Chapels acquire individual plasticity depending on the country in which they are built, since even garbage can be different everywhere.
- the only thing that unites them is the whitish color and the space of emptiness as a compositional center.



Below are the different sizes of buildings and different options for the environment where they can be located.

Birdhouse-birdfeeder-sanctuary

Small size of the building (you can place a lot around the city, size up to 50 cm)
Location: YARD. PARK. BOULEVARD.

The size of the objects can vary. So the shape of the chapel can be replaced with a smaller one - a place of memory of a saint, a small reliquary, which also resembles a nest or birdhouse in structure and is located in the park on a tree.



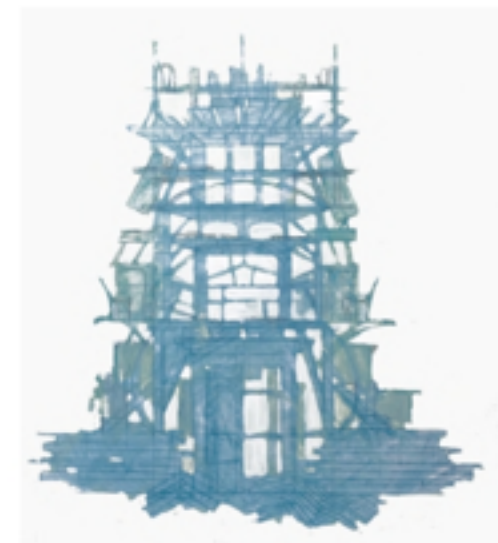
Chapel / Miracle Place / Holy Place

Average building size (you can place several around the city, size up to 2m)
Location: PARK.



Temple / Sanctuary / Monument

Large building size (One building about 7-10 m)
Location: PARK, SQUARE.



The second component of The Chapel project

An important part of the project is the interaction of The Chapels with time (through video-photo observation and documentation).



Video documentation or video broadcast

During the course of the project, several videos can be made showing the changes taking place with The Chapels over the months.

It is important that the "chapels" are installed in the cold season, survive the winter and undergo maximum change in time (or have been stolen, dismantled, mutilated, etc.). For that to happen, several different places with chapels are photographed every third or fourth day at the same time of day from the same place during autumn-winter-spring-summer, etc.

Then several videos (10-15 minutes) are edited from this photo evidence, which can be exhibited simultaneously in the exhibition space.

If some "chapel" disappears from its place or is destroyed, shooting does continue every 3-4 days, so in some videos the chapels may disappear at some point, and only the place and the change of seasons remain. It is also possible to have surveillance cameras behind the chapels (the broadcast can also be shown in the exhibition space).

Other works in this style. They do not concern the residence and this project, but give understanding of the aesthetics of the execution of The Chapels.

For better visibility, I am attaching photos of some old works that are NOT related to the application, but plastically make the above described more understandable.

- link to the video Silt (on the subject of post-religion and infancy (silt / clay as the "initial dirt" from which everything comes out and goes in): <https://youtu.be/eUZH3yKoJng>

- examples of small objects that are also made from items found in landfills:



65/50/10 cm, icon case, skis from the USSR, wooden plate, toys, embroidery, acrylic, varnish, 2021



35/25/20 cm, sea urchin skeleton, wood frames, cutting board, toys, embroidery, tulle, acrylic, lacquer, 2021



50/25/4 cm, frame 19th century, lace from the USSR, cutting board, toys, embroidery, tulle, acrylic, lacquer, 2021

project 2: Noah

The project is various options of "floating" or "creeping" outdoor public-art installation. The installation must be made of old parquet or flooring (after renovation of apartments, etc.)

Background

Once near our house, among the construction debris, I found a lot of Soviet parquet.

Plastically and figuratively, old parquet is material that speaks for itself and is very anthropomorphic: for decades a hard floor was the embodiment of comfort and stability, and now it resembled a shipwreck or a "soil skin" that had fallen apart at the seams.

Concept.

The main problematic of the project is irresponsibility, indifference to the environment. Such an attitude will sooner or later lead to an environmental disaster. Human infantilism and indifference make nature and animals only toys and "decorations".

An important principle of the demonstration / presentation of the installation "Noah" is to fit it into the usual environment for the eye, that is, placement in public places where its integration will not be noticeable and will take the form of a chameleon, which is not immediately noticeable. Dissolution in a human habitat is not the most common technique for public art projects.

But at the moment when people notice her, it transmits a kind of dissonance, anxiety imposed upon a familiar environment: animal toys are not toys, and parquet is not parquet.

I would like to make the viewer feel anxious, and understand that the

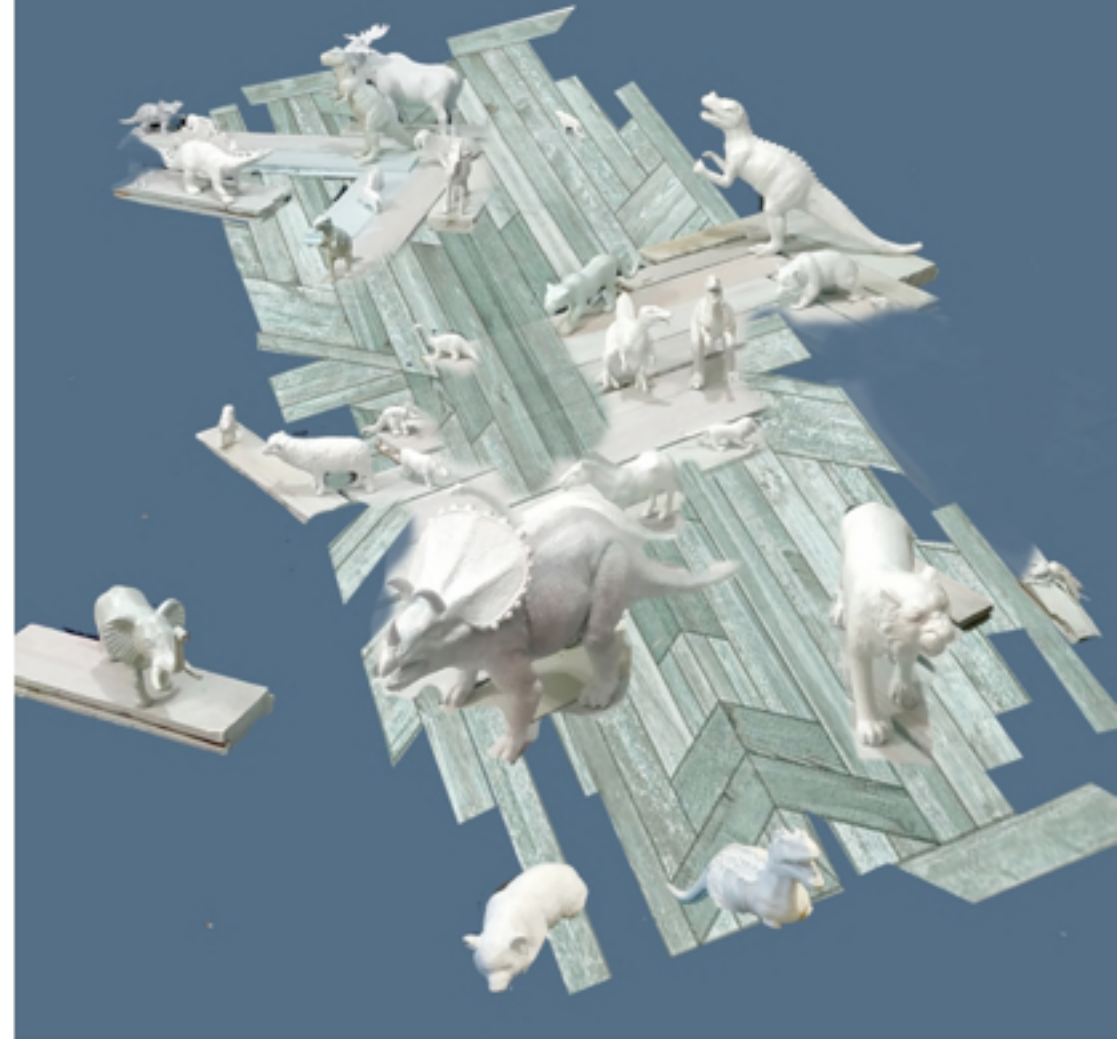


deteriorating situation on the earth will sooner or later arise in their home.

The Noah project is completely imbued with symbols. Project symbols:
old parquet - fracture of the earth's crust and soil, destruction
toys - dinosaurs, as a symbol of an irreversible past that threatens humanity
white color is a suprematist symbol of complete absence and timeless space, so the entire installation is completely a kind of "glitch", so to speak, a "white spot" in the colorful and bright modern world
The size of the installation can vary and take up any area depending on the installation location.

Installation components:

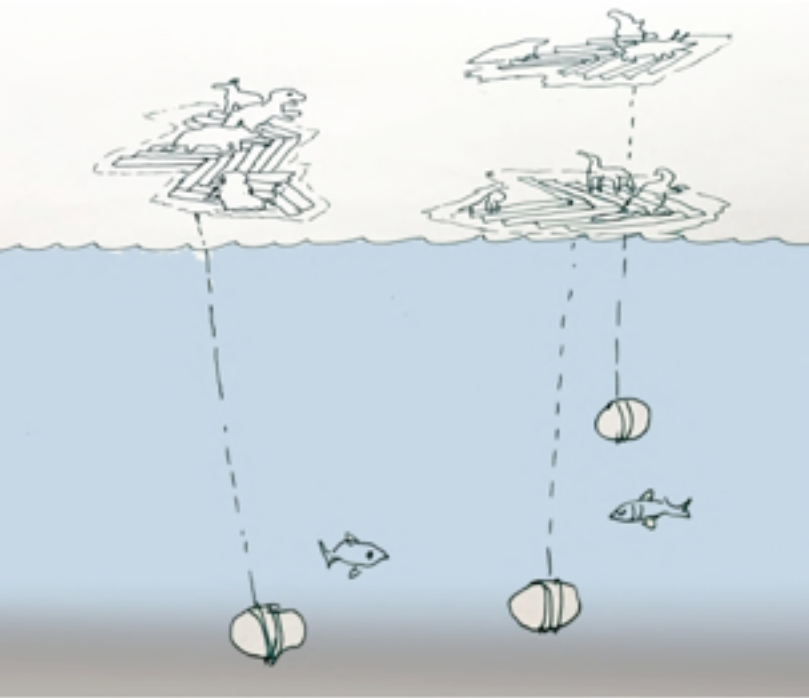
- parquet, possibly with figures of animals "fleeing" on parquet safety islands, though islands of parquet without toys are also possible.
- all the components are painted whitish.
- for a "floating" installation, additional technical components will be required (see below).



Variet 1

City pond

Parquet rafts are glued with a thin cork layer from below to increase floatation. A cable is tied to each of them, which leads to the sinker at the bottom of the reservoir, so that the rafts do not bunch together



Variant 2
Fountain

A small fountain in a public garden or in the courtyard of a residential building (those places where parquet can be as close as possible to the comfort of apartments).
The principle is the same as in the version with the lake: sinkers lying at the bottom of the fountain are tied to the parquet islands.



Variant 3

Artificial puddle

technically it is necessary to "feed" the puddle with a hose and find a place where it forms itself after the rain.



Variant 4
Shopping center

the most controversial installation option. This version speculates on the "irrelevance" of the very appearance of the installation and its message - the dissonance of the carefree space consumption and the old broken floor.



Variant 5

Industrial zone /
Abandoned place /
Waste landfill

technically it can be a site where street art festivals are held or other temporary art event sites in former industrial zones / factories. Grounds with a lot of garbage on them (sea of garbage), and islands of parquet among them can also be considered



Variant 6.

No animals

Parquet slabs
imitating tectonic
faults (rather
anthropomorphic
than natural).

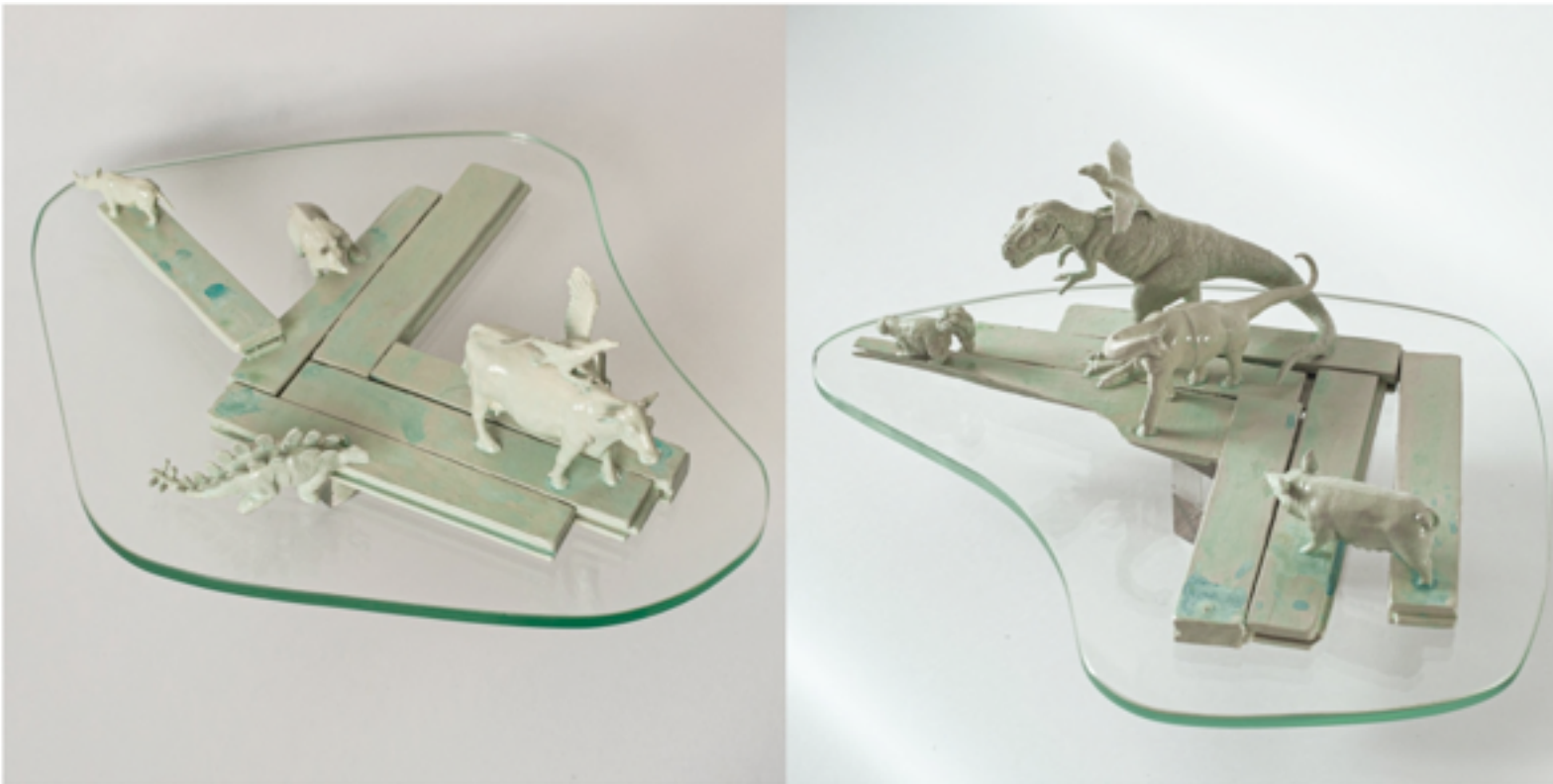


Other works in this style. They do not concern the residence and this project, but give understanding of the aesthetics of the execution of NOAH.

The video Family Portrait has the same "look from the future" optics as the project Noah. In the diversity of the animal world presented in the video ("pseudo-archaeological" figurines or mutant hybrids) there is no place for a human face, since a person, due to their destructive nature, is something that does not belong to this "family", which is possibly one of the causes of the posthumousness of the portrait.

link on video: <https://youtu.be/pjRb-aG8nWI>

Examples of objects on the parquet:



40/40/20 cm, parquet ussr, toys, glass, lacquer, 2021



Foto-documentation of the site-specific object 'Chapel 1' in the Izmailovo forest in Moscow