

roma bantik

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CV



roma bantik,
28 y.o., strasbourg, france

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education:
HEAR — Haute école des arts du Rhin (2022—2024)
USAAAA — Ural State Academy of Architecture and Art (2012—2016)

solo projects:

2023 — J'ai trouvé Mes Racines dans Le Jardin de Devant — HEAR (Strasbourg)
2022 — A11AT 4062 — Intermold (Pervouralsk) — curated: Anstasya Bogomolova
2021 — (о• _ •о) \ (' _ ") / — IP Vinogradov (Moscow) — curated: Misha Gudwin
2021 — HUMAN 2.0 — URALNCCA (Ekaterinburg) — curated: Рома Bantik
2020 — ИГЯА 2.0 / PLAY 2.0 — Architector (Ekaterinburg) curated: Рома Bantik
2019 — ИГЯА / PLAY (Ekaterinburg — Ufa — Kazan — Moscow — Saint-Petersburg)
2018 — TIME — Gutenberg (Ekaterinburg) — curated: Kirill Borodin
2018 — YOUTH / МОЛОДОСТЬ — Nelson Souvin (Ekaterinburg) — curated: Asya Koneva

group exhibitions:

2023 — Entre Hercule et Le Papillon — Off-site (Paris) — curated: Махiм Ekaterinovich
2023 — Tombe de Van — Off-site (Auvers-sur-Oise) — gathered: Alina Izmailova
2022 — Stop Wars — Magasins Généreux (Aubervilliers) — curated: Louise Morin
2022 — Living Environment — MMOMA (Moscow) — curated: Sofya Simakova
2021 — Nonlinear Episode — ISSMAG (Moscow) — curated: Natalya Serkova and Vitaly Bezpалov
2021 — New Painting of Yekaterinburg — Yeltsin Center (Ekaterinburg) — curated: Ilya Shipilovskikh
2019 — 5th Industrial Biennale (Ekaterinburg) — curated: Sasha Gagarin

publications:

FLUXO

<https://www.ofluxo.net/nonlinear-episode-group-exhibition-curated-by-tzvetnik-at-issmag-gallery-moscow/>

SUPERFUTURE

<https://superfuture.com/2021/08/new-shops/moscow-2046-cafe-opening/>

artist statement

my name is яoma bantik.

i was born in the urals, the metalurgical region of russia.

several generations of my family are workers in factories,
i'm continuing the family industrial history,
and i'm doing a metal painting in operating foundry,
side by side with the workers.

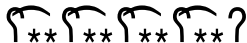
one of the main lines of my practice is the endeavour
to return and emancipate the material to its own primal,
non-object organic state.

«before rebirth», objects have a certain function and serve a human:
military equipment, civilian equipment and various technical devices.

«after rebirth» metal gainging one of the possible primal forms
and ceases to have a definite function.
in that moment, metal has the ability to be between
«the real world» and «the mythical world».


through this practice, the theme of ego (я) can be explored:
boundaries of ego, life/death of ego, rebirth of ego
myth/real ego and location ego «between» space and time.

myth ↔ reality



installation, 2022

<https://www.instagram.com/p/CdWPUwQripT>

«» first shown in france (*magasins généreux, aubervilliers*) and continues to explore the author's main theme, the rebirth and transformation of the ego.

the main object of the installation is made of the melted down shell feeding system of a warship.
the exposition is accompanied by sound and video documentation of the process of deconstruction of the system.
the video was recorded in a functioning metallurgical foundry in the city of pervouralsk.

although the object keeps the memory of its past life, it is now endowed with a new memory and is an intangible geo-point in geo-maps.
the images uploaded by people inside the geo-point have become the basis for a textile digital painting.







a preserved fragment of military equipment
is also part of the exposition.





ЯОМА BANTIК

A11AT 4062





footage from performance documentation 333<3



ЯОМА BANTIK

A11AT 4062



1702

*performative recycled installation
(broken engines and collected aluminum cans, 2021)*

industrial heritage

i was born in the urals, in little closed town called lesnoy,
surrounded by factories, industrial zones and forests.

my father has been working at a factory all his life,
my great-grandmother worked in the foundry of nizhny salda.
my canvases are also painted in an existing foundry.

urals. homeland. region is historically associated with metal.
first dam of ironfactory was build on the river uktu in 1702.
for a short period this place became a capital of large metallurgical region.

in 1723 the dam was moved up to the river, where yekaterinburg will born,
the future capital of ural. yekaterinburg become a home for me for a few years,
when i studied industrial design, and a place i've found my workspace
'intermold' foundry where i created my own unique technics of founding
and made all my metal canvas.



materials

no new materials were used to create the work.
installation made from broken transport details,
engines, car motors, aluminum cans collected by citizens.
all this things were melted to 777° and recycled to a canvas.

metal painting is born from very specific
and functional things — motors, engines.
in pervouralsk foundry these metal parts transform.
something domestic reborn to wild,
back to basic pure aluminum again.
there is no function anymore.
it simply exists. a frozen moment of transition from strong technical
to something wild natural.



fragment of the film "счастье"
about the creation of the installation _ (1723)

sound

the presentation of this object was in the place,
where first dam of ironfactory was build.
musician vitya kurzweil showed a sound performance
inside this object during the presentation.
for a few hours he was creating a sound,
which is still playing inside.
performance was translated in real life.
the link with documentation is available for watching.

after performance this object was relocated to the park.



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*transmedial installation, ip vinogradov
(remeolting motor, led canvas, 2021)*

curated: misha gudwin, text: pavel polshikov

Transmedial installation.

It exists and functions simultaneously in real and digital space, and it also implies interactive interaction between objects and the viewer.

In artistic practice, Roma explores the possibilities of mutual penetration of real and digital spaces. It appears due to the transfer (documentation) of a physical (real) object into a digital reality.

Or through the assignment of specific "keys" of access to the digital dimension by a physical object.

An important point is that the artist works with local contexts that are related to his practice. Firstly, the way objects are produced.

Sculptures created from recycled aluminum spare parts continue to keep the memory of the original material. Each object of Roma has a unique engraving in which this information is indicated.

Sculptures are created from obsolete Soviet industrial artifacts, their digital measurement is linked to existing geotags and automatically incorporates huge amounts of data into the canvas. Actually, this strategy can be distinguished as the main artistic method in the practice of Roma Bantik.

Also, he works in a functioning foundry and melts metal.

This resonates with the stereotypical idea of "proletarian" labor.

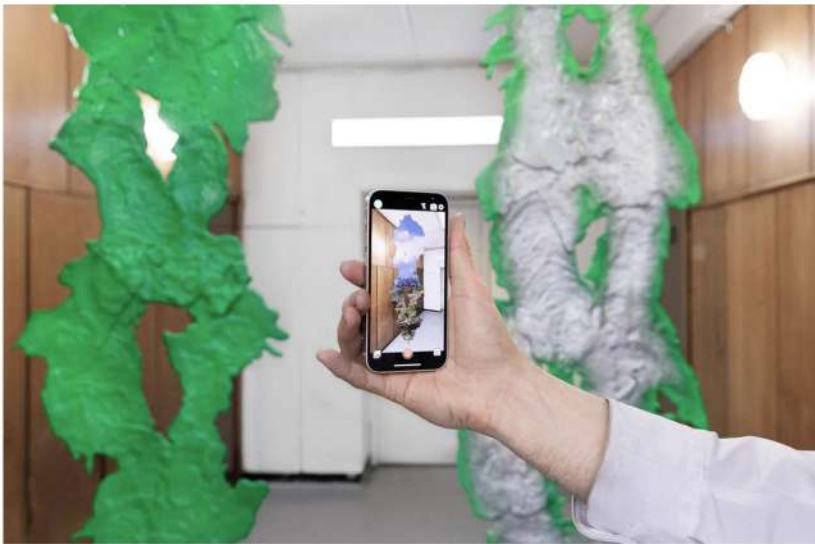
In a sense, Roma reflects on the position of the artist within the contemporary art industry,





using the application,
the viewer projects images found inside
the geolocation. (a* a *a) \ (' _ ') r
from instagram onto the real canvas

aluminium canvas at the moment becomes
a conduit between the real and the virtual



ЯОМА ВАНТІК

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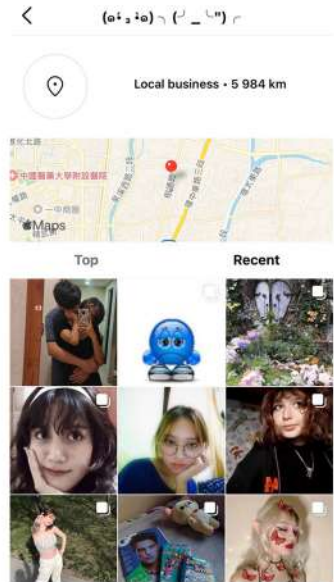
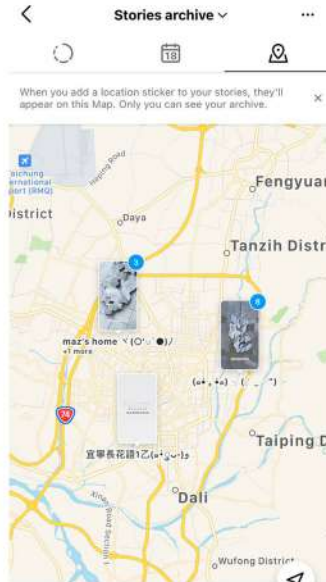
(• 3 •) \ (' _ ") r — “what isn't here”

non-objective metal painting are named by geolocations of different points of the world in Instagram.

they become a portal.
it allows me to travel and explore fragments of the world combining digital "mythworld" + "realworld"

canvases are non-objective, but passing in geolocation, we can find photos of real people, cities, objects, fragments of their lives and something personal.

from time to time, something new appears in geolocation. it is constantly changing and moving canvases. name of canvas is change at any time, when geolocation is switching.





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250x70 cm,
remotely motor, powder covering, led-canvas, 2021

HUMAN 2.0

*inclusive curatorial project, with children autism spectrum disorders
(acrylic, transparent canvas, papers, broken engines, 2021)*

*"we started with exploring ourselves and looking for a place
in the world by communication and collaboration works*

*we play in words write our own names,
names of each other; word 'human' in languages
we also could choose any language
somebody started this canvas game another one has finished.*

*big canvas and big brush was ready for us with a short important word Я (me)
at the end of the game*

transparent canvas white and black paint

*layer is painted by somebody
second layer is painted by another one
we teaching each other
ego crosses with another ego
their importance is going down
this tandem produces the third material unknown.*

curatorial word, roma bantik.





performance human 1.0.
in which children with autistic personality disorder
were mixed with the audience and painted cooperation canvases





footage from the documentary vhs-archive 'human 2.0'
shot & directed by roma bantik



document photos of creating main parts of exposition
vis-camera (2019-2020)
shot by roma bantik

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thanks for attention

