

Vladimir Logutov

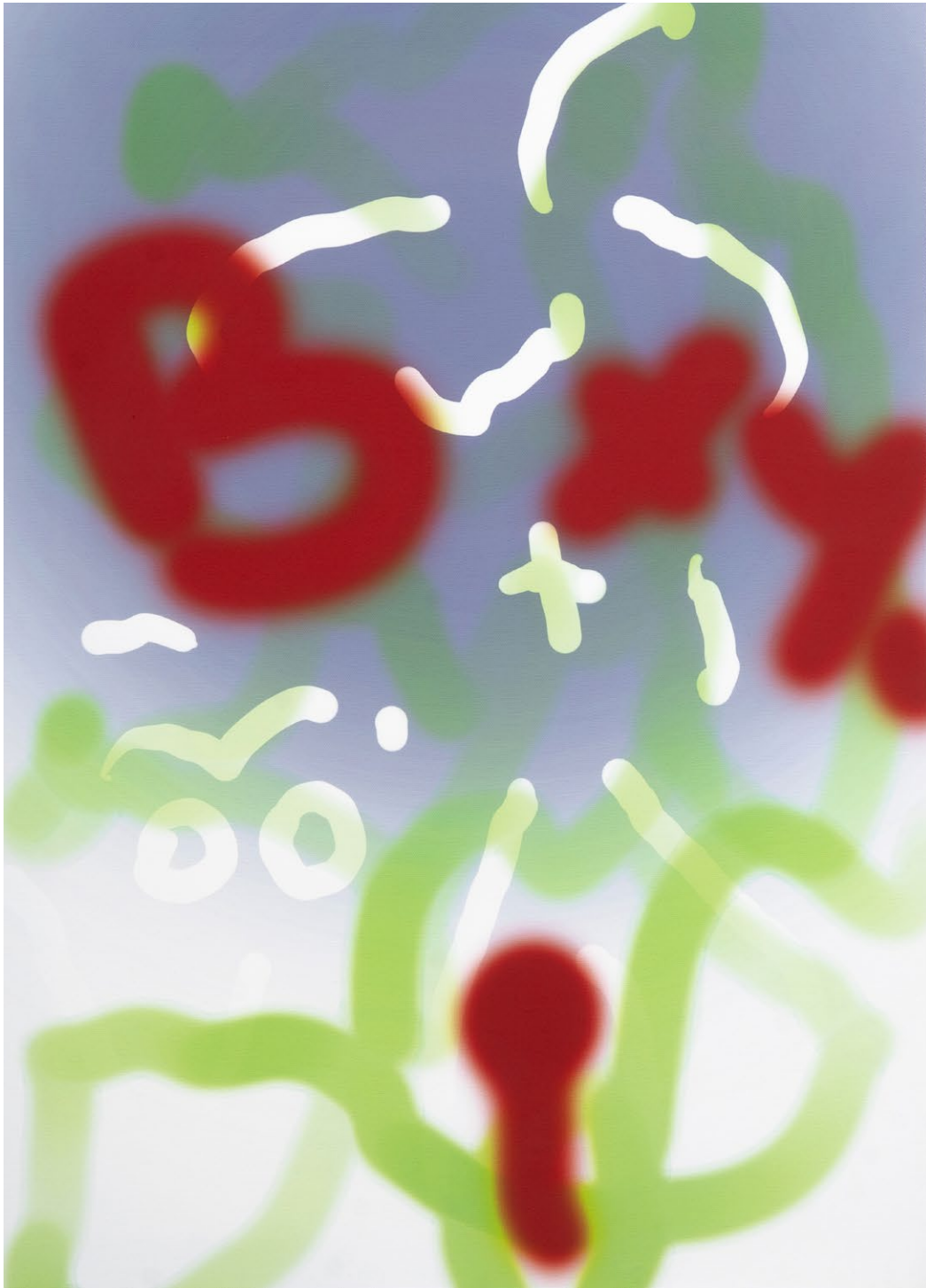
Born in 1980.

Lives and works in London.

Vladimir Logutov has exhibited internationally, including taking part in The Unseen: The Fourth Guangzhou Triennial, the 4th Moscow International Biennale for Young Art, and Modernikon at Fondazione Sandretto Re Rebaudengo in Turin, Italy, and at the 54th Venice Biennale. At the 55th Venice Biennale he was part of the project Lost in Translation and his work was shown in the exhibition The Way of Enthusiasts at the 13th Venice Architecture Biennale. In 2020 he participated in the 2nd Garage Triennial of Contemporary Art in Moscow.

Logutov was awarded the Innovation Prize 2018 (Artist of the Year) and the Joseph Brodsky Prize 2018 in the visual arts. Fellow of the American Academy in Rome in 2019.

Artist's works are held in the museum collections, including the collections of the State Tretyakov Gallery, Moscow Museum of Modern Art, FRAC Bretagne Museum (Rennes, France) as well as many private collections.



“Exhibition” and “show” should be distinguished

There is a history of exhibitions and a history of works

The image and its representation

The work as “adjective” and the work as “verb”

Conjecture and fantasy

Artistic behavior and artistic action

The unimaginable and the impossible

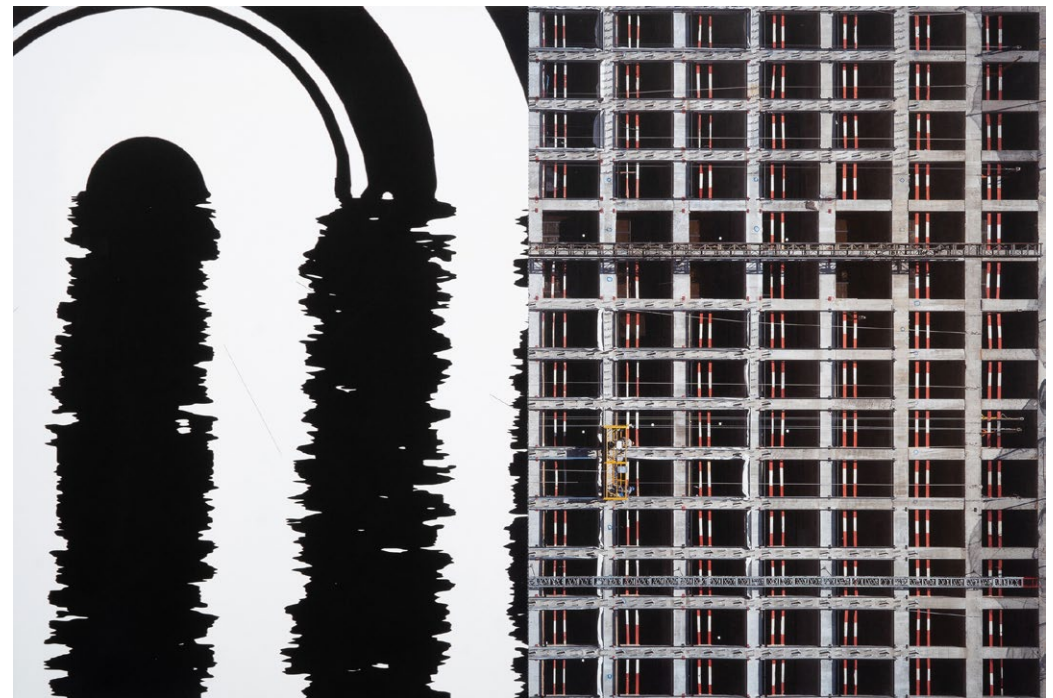
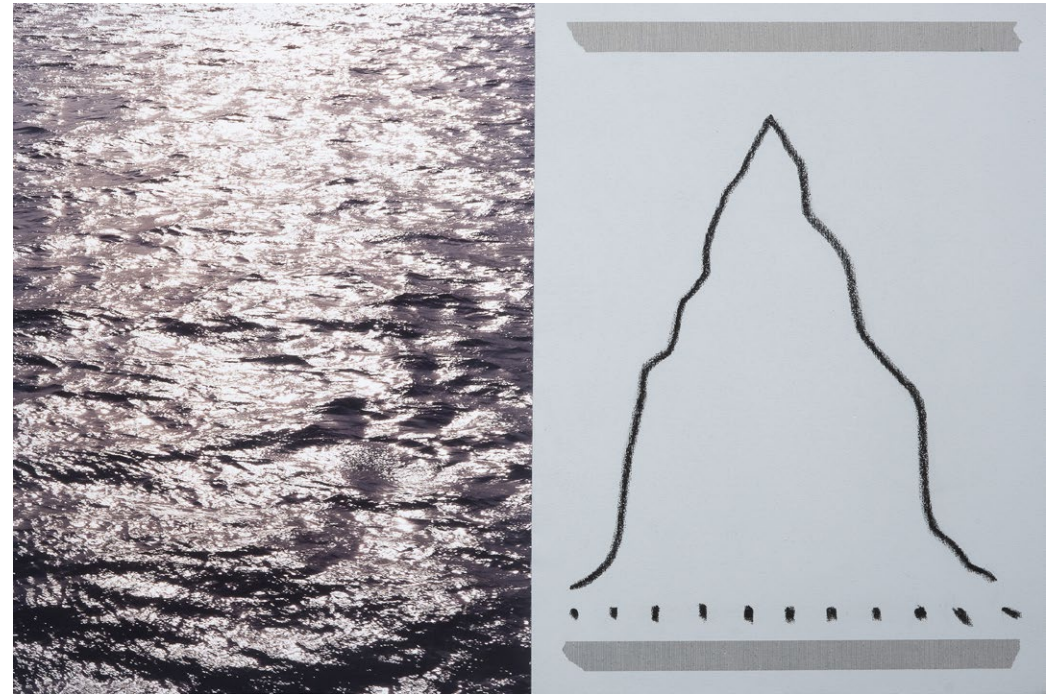
The pursuit of the image and drawing as a direct gaze

The seeing of things and an obsession with the idea of
the unprecedented

The new is simple



... Some time ago I started to make a book, mostly visual. So, a book is almost always a spread of two pages. I've been thinking in this format (two images next to each other) for so long that it has intuitively carried over into creating artworks. At some point, I started to "collide" images, often created in different ways: abstract painting and photography or digital graphics and a scan of some texture, ready-made textiles and figurative painting, and so on, in every possible combination. I am interested in the effect produced by this juxtaposition. It is as if they (the juxtaposed images) start to comment on each other, to give each other a mode of perception, to shade or explain each other, always in a different way.



From the project "Open workshop" 2021. canvas, inkjet print, acrylic, 70cm. x 100cm

Next level

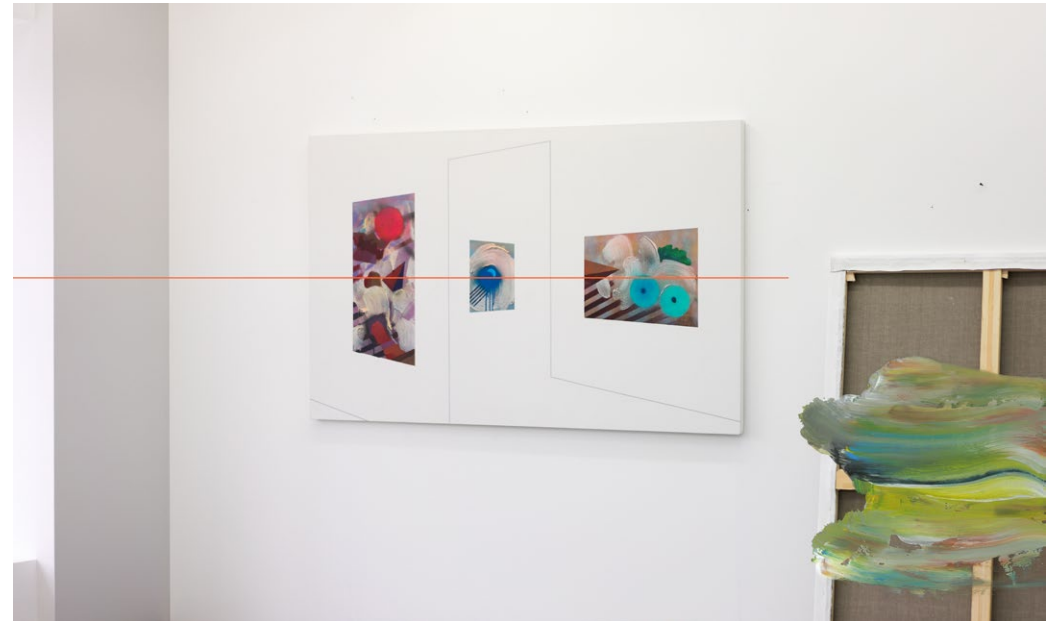


Ekaterina Inozemtseva, curator of the exhibition:

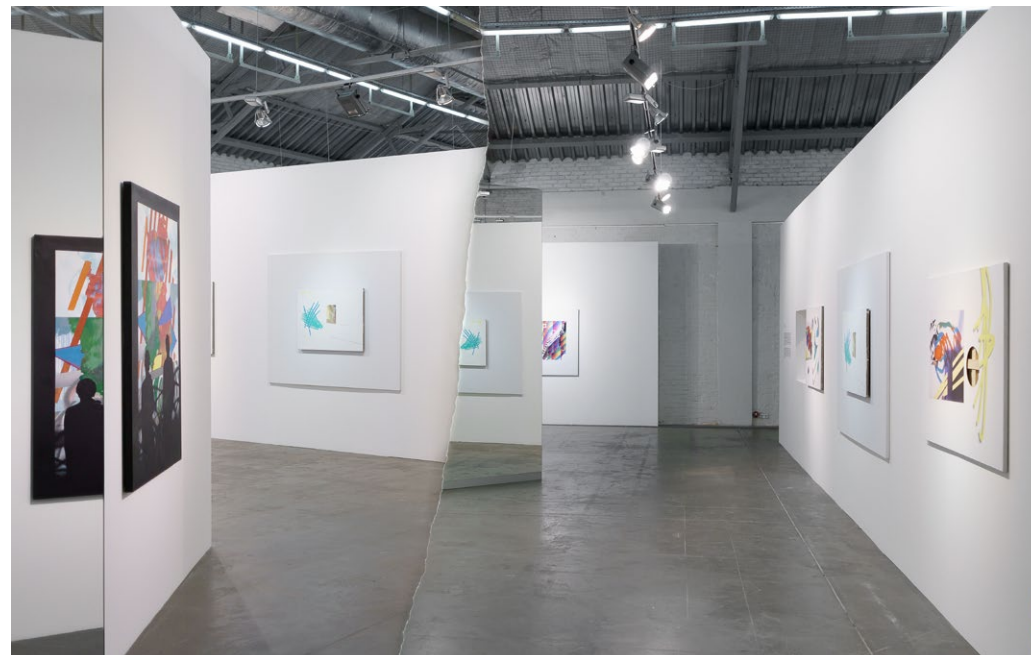
The “Next Level” exhibition plot revolves around the relationships between the artwork — or the image in general — and the observer. The obsolescence of the very term “image”, slowly depleting reserves of images, of techniques, of the artistic means themselves, create a paradoxical situation: the viewers inject meaning into things which appear before us as paintings, drawings or even exhibition walls with perfectly mounted works. Logutov assumes the position of a mediator, an ideal intermediary between the image and the viewer, painstakingly assembling postmodern or modern compositions to study possibilities of contemporary optics and perception of artworks.

Metaphor of vision, of “expanded gaze” as put by the Russian avant-garde classic Mikhail Matiushin, unfolds in the very architecture of the exhibition: it is organised as a kind of a catalogue of various possibilities and life forms of the so-called white cube, the ideal (as they still think) exhibition space where nothing distracts from the significance of what is happening there. Every block here features certain elements like cuts or perforations which make the entire space transit, open up unexpected perspectives and points of view, create new, sudden situations of observation of art.

Still, “Next Level” is not only a catalogue, an idle list of variants of the “art observation” modes: logic and vocabulary of organic life is applicable to this exhibition.



It starts with the birth of the pictorial space that emerges as a fact of a different, artistic reality. Then its separate elements begin to “search for a place” at the surface, oscillate while taking their trajectories, and finally assemble into separate artworks and compositions. After that, a symbolic human figure is introduced — the viewer who verifies the complete, matured state of the artwork now “ready” for public demonstration; at the same time this evokes reflection of a different order in us: the picture (video, drawing) withdraws from us, we are removed from it and concentrate at the view of a mirror scene of “the viewing the exhibition” that the picture depicts. Then the viewer disappears, the picture starts to “glitch”, interconnections of its various elements weaken, and the “cells” of the system separate in their individual movement. Finally, the decomposition processes intensify, revealing the matter of the picture and its stretcher — everything is diminished to diagram, flowchart of some unknown processes. As a result, just like being pulled by some kind of attraction force, pictures seize to be separate objects: they couple together, pile, losing their semantic and exhibition value. It is at this moment that the void reveals itself, the gaps of the physical space that turn into a kind of meta-space which houses memories of the exhibition, its impressions stored in digital photographs. The image as it is breaks seemingly free from its “media chains”, even though it is not clear yet why it needs so much freedom — the image becomes a presentiment or a reminiscence of “immaterial” relationships.



Non-local Glow



This classic variation of the “white cube” shows works that denote space, potential presence of the artwork; they are the background, the surface tension, the first viable elements which would later turn into a self-contained life form. We see the “glowing atmosphere fog” without localisation; the painting’s materiality seems weakened. This does not have much in common with American Minimalism experiments, like those of Robert Ryman or Agnes Martin, where painting was a valid statement, an autonomous entity. Rather it reminds Matiushin and his students’ colourfield tables created in pursue for their “zorved” system. Here the future relationships between elements of the painting is being harmonised, to repeat Matiushin again. It is as if Logutov tested instincts of the eye (both his own and his viewer’s), studying new optics together with audience.



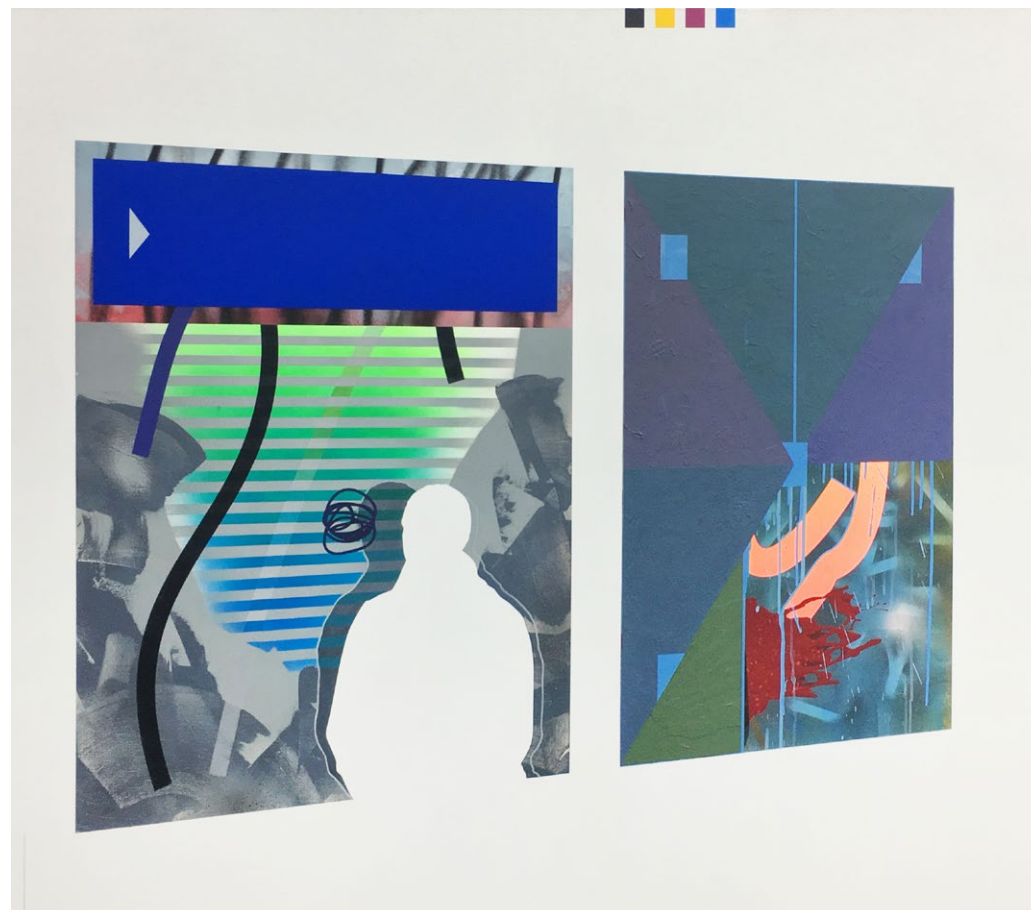
Ausstellungsmachen or "making exhibitions"



I see/you mean

The next fragment of the show is situated in a relatively open, free spatial structure and present paintings depicting gallery walls. They do not reference some particular exhibition venues nor possess true proportions, but rather show the universal prototype of an exhibition in ideal white cube. These paintings are not emasculated digital models made with software, neither do they possess that hand-made quality of diligently painted walls with drafts glued over them as often did pre-digital era artists. Not an “exhibition” but its premonition. It seems like Logutov achieves the ultimate degree of estrangement here (in the spirit of Russian formalists). The exposition depicted (paintings in conditional exhibition space) neutralises any personal relationships between the artist and his works, sending him to a different orbit — that of the vision and not of recognition, as Viktor Shklovsky put it.

An additional instrument of this estrangement is the introduction of the silhouette of the viewer observing the painted works within the paintings. Logutov creates the situation of self-observation, auto-reflection, and it is no accident that we see mirrors in the next section. Mirror is not just a decorative metaphor that unfolds the motive of encountering oneself, observing oneself, but a means to achieve an even more complex and varied situation of perception of art. An old and well-developed method of old masters, from Velasquez in “Las Meninas” and Van Eyck in “Arnolfini Portrait”. One feels the segregation of pictorial and physical spaces, it unpacks itself just like in a diorama or a theatre set.



From the series “Next Level”. 2017. Canvas. Acrylic. 168x185 cm

Chronicles Of Decay

The dynamics of decay intensify in the next exhibition fragment; this energy, as if following the laws of physics, spread to individual artworks. Links between pictorial elements weaken, the surface suddenly shows seemingly "alien" details that break its rhythm and proportions.

The decomposition rages on in this zone too, though it is about the literal, physical trauma of the pictorial surface here. It features cut-outs that show the inside skeleton of the painting: its wooden subframe. This gesture is free of morbidity: Logutov's physical intrusion does not have anything to do with aestheticism of the 1960-70s arts (like Lucio Fontana or Gunther Uecker) where canvas pierced with nails or cut-outs served as ideal objects in the end. For Logutov, the new physical state of his paintings is rather a new optical possibility of viewing: through this window one can see what happens within the exhibition space.





«Next level» video work as a part of the project



[watch this video](#)

The final scene where the painting moves out of the zone of human vision and perception, unfolds when we see subframes piled in stacks as if at a not-so-well-organised warehouse. We witness a kind of a “null form” that Malevich proposed in his description of his “Black Square”, the null of painting, its physical absence, the void. Yet if Malevich depicted the terminal phase of painting, dreaming of its rebirth, here we deal with the transformation of painting into some other aggregate condition.

Painting can be seen, but now instead of a three dimensional space it occupies a sort of digital limbo, like a dream or a memory of an image. In this zone, the physical givenness of painting as a medium is overcome, it is almost a matrix, a womb where the “architect” constructs the future life scenarios.

Logutov’s exhibition enters a kind of a limbo, changing its qualitative condition and physical characteristics; moreover, this zone decontaminates and detoxes the notions of medium, white cube, exhibition and so on. We are promised to move to “another level” with a different atmosphere, where images and objects are linked by completely different relationships that we are yet to understand.





Structured spaces



[watch this video](#)

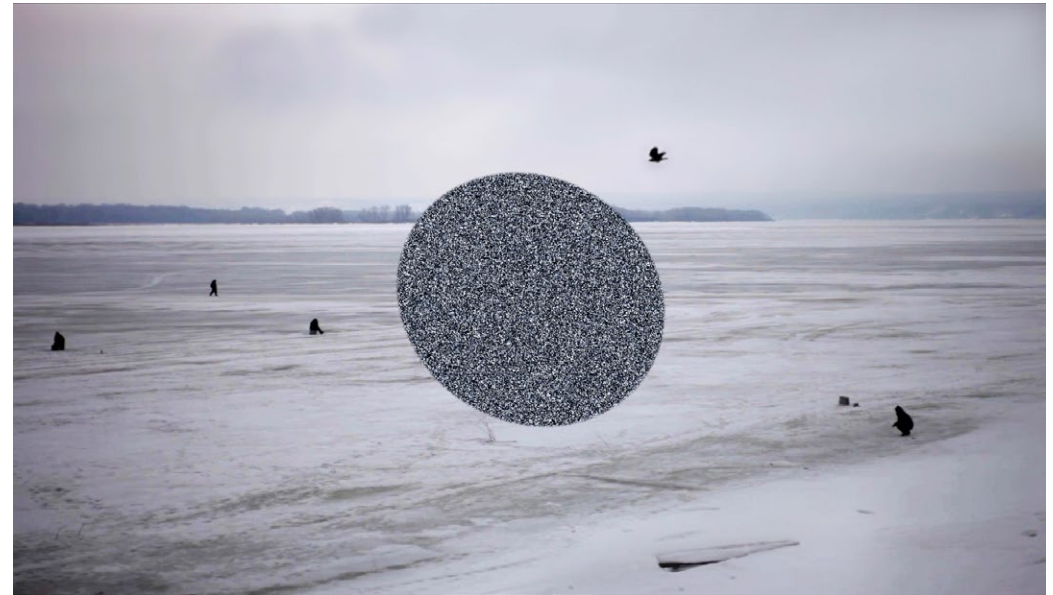
A series of videos “Structured spaces” of 2011 devoted to the perception of space. When these works were produced, the artist was fascinated by the theory of psycho-geography (a movement in French social psychology and philosophy which studies the psychological impact of the city environment). He studied spaces – natural and urbanistic – and was preoccupied by a question: with the aid of which symbols, borders and boundaries are they perceived?

‘It was important to me that I create the types of viewing of space that I couldn’t see with the aid of traditional optics and, accordingly, they are absent from my visual experience’ – V. Logutov.

Here we see an attempt by the artist to reformulate and restructure different types of space in natural and city landscapes. Some of the videos have been shot on the expanses of the Volga River when it is frozen over – with the aid of simple signs and editing within the shot, the artist achieves new combinations.

We see two different views of different shores of the frozen river, shot from the same point, that have been verticalized and stuck together. They cease being a city and a forest, forming an asymmetrical pattern, framed by dark, revolving semi-spheres.

In the videos that follow, the eternal calm of the same winter river and forest are disturbed in the distance by symbolic elements – circles revolving with “white noise” or a simple sign including within itself a fragment of landscape.

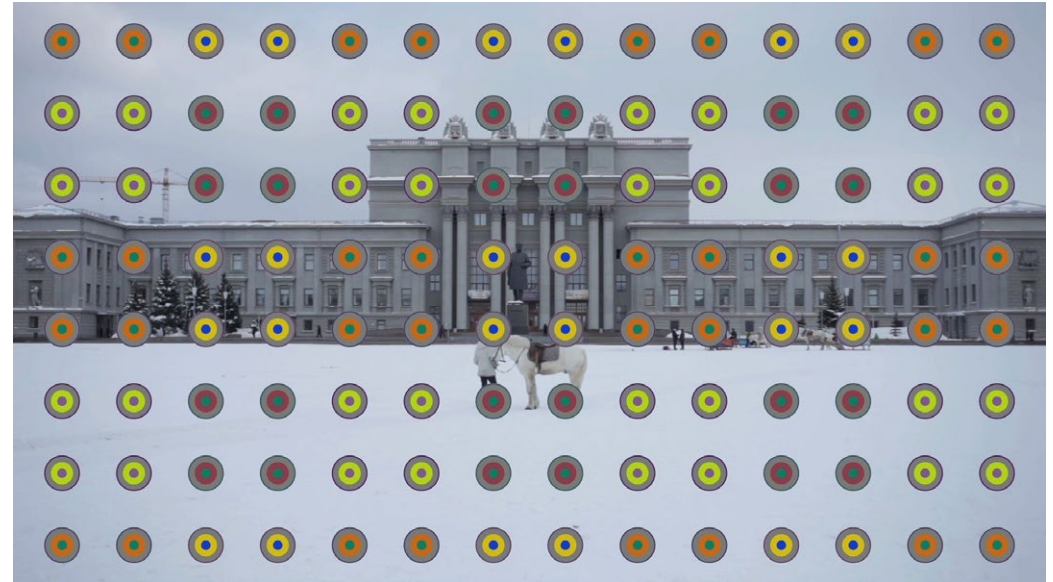


[watch this video](#)



[watch this video](#)

Two of the other videos are “addressed” to the city, and again the artist challenges us, breaking down the stereotypes of perception not only of space but also of reality, passing a view of a large square “through filters” of multi-colored targets or setting a vast road sign, forbidding vehicles from entering, rolling between high-rise residential buildings.



[watch this video](#)



[watch this video](#)

Vladimir Logutov

Selected solo exhibitions:

42/44, Vladey Gallery, Moscow, 2024; Studio, SPHERE Contemporary Art Foundation, Moscow, 2021; Vladimir Logutov's Working Studio, American Academy in Rome, 2019; Next Level 2,0, Aperto Raum, Berlin, 2018; Next Level, WINZAVOD Center for Contemporary Art, Moscow, 2017; Vladimir Logutov, Meeting, PERMM Museum of Contemporary Art, Perm, 2016; Encounters, Regina Gallery, Moscow, 2015; Industrial Ruins, Regina Gallery, Moscow, 2013; Interpenetration of the Visible and the Real, Stanislas Bourgain Gallery, Paris.

Selected group exhibitions:

Summer Show, Shtager&Shch Gallery, London, 2024; Lawless Imagination, RuptureXIBIT, London, 2023; Winter Auction in aid of The Hepatitis C Trust, Gathering Gallery, London, 2023; New Discovery of the North, 1st Komi Biennale, Syktyvkar, 2021; Raw and Cooked, Ethnographic Museum, St Petersburg, 2021; 2nd Garage Triennial of Russian Contemporary Art, Garage Museum of Contemporary Art, Moscow, 2020; Generation XXI. Gift of Vladimir Smirnov and Konstantin Sorokin, State Tretyakov Gallery, Moscow, 2020; First-Hand Art. The Collector's View: Looking Back and Forward, Ovcharenko Gallery, Moscow, 2020; Central Russian Zen, Momentum, Berlin, 2019; Gentle Touches of Digital Bodies, Victoria Gallery, Samara, 2019; After Us, Special project of the 5th Ural Industrial Biennale of Contemporary Art, National Centre for Contemporary Arts Urals, Yekaterinburg, 2019; Good Old 2020s. The Final Vanguard, Vladimir Smirnov and Konstantin Sorokin Foundation, Moscow, 2019; The Art of the 2000s, State Tretyakov Gallery, Moscow, 2018; Russian Zen, Shiryaevo Biennale of Contemporary Art, Shiryaevo, 2018; The Moscow Times, VLADEY Space, Moscow, 2018; Monumental, Ekaterina Contemporary Art Foundation, Moscow, 2018; Toward the Source, Garage Museum of Contemporary Art, Moscow, 2017; Central Russian Zen, National Centre for Contemporary Arts, Moscow, 2017; The Work is Never Done, Special project of the 4th Ural Industrial Biennale of Contemporary Art, Tyumen, 2017; Opportunity to Be Different, National Center for Contemporary Arts, Moscow, 2016; New Space, Vladimir Smirnov and Konstantin Sorokin Foundation, Moscow, 2016; Contemporary Art, Reboot, State Tretyakov Gallery, Moscow, 2016; Hurray! Sculpture!, Winzavod Center for Contemporary Art, Moscow, 2015; The Promise of the Landscape, PERMM Museum of Contemporary Art, Perm, 2015; Russian Contemporary Art, Cultural Communication Center, Klaipeda, 2014; Upstairs, Museum of Moscow, 2014; A Time for Dreams, 4th Moscow International Biennale for Young Art, Museum of Moscow, 2014; Formal Relationship. Erik Bulatov - Vladimir Logutov, Gallery of the International University in Moscow, 2013; Lost in Translation, 55th Venice Biennale, Universita Ca'Foscari, Venice, 2013; Art versus Geography, PERMM Museum of Contemporary Art, Perm, 2013; exhibition of videoart at the festival Today Art, The Hague, 2013; The Way of Enthusiasts, 13th International Architecture Biennale, Casa dei Tre Oci, Venice; The Unseen, 4th Guangzhou Triennial, Guangdong Museum of Art, Guangdong; Lost in Transformation, City Gallery Kiel; Video Art from Russia, Nina Lumer Gallery, Milan; Impakt Festival, Utrecht; Saturnalia, Open Society Institute, Tbilisi; Modernikon. Contemporary Art from Russia, Casa dei Tre Oci, Venice Biennale, Venice; Modernikon". Contemporary Art from Russia, Fondazione Sandretto Re Rebaudengo, Turin; L'oeil arpenteur, Galerie Art & Essai, Rennes; Videoart dalla nuova Russia, Nina Lumer Gallery, Milan; exhibition of Russian art, Espace Croix-Baragnon, Toulouse; 56th International Short Film Festival Oberhausen; Artistes russes: Un art au superlative, Abbaye Saint-André, Meymac Contemporary Art Centre, Meymac; Objects in Mirror Are Closer than They Appear, Futura Center for Contemporary Art, Prague

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