

Nikita Kadan

Portfolio

Born in 1982 in Kiev (UA) where he lives and works.

A leading figure in the Ukrainian art scene, Nikita Kadan has become not only a witness, but also a voice of the situation in his country since the beginning of the war, which the Russian forces started in March 2022. He has been a member of the collective R.E.P. (Revolutionary Experimental Space) since 2004, as well as a co-founding member of the curatorial and activist group HUDRADA since 2008. He graduated from the National Academy of Visual Arts and Architecture in Kyiv, where he studied monumental painting. He now further works with installation, graphic design, painting, wall drawings, as well as posters in the city, sometimes in interdisciplinary collaboration with architects, human rights activists, and sociologists.

Nikita Kadan recently had major solo exhibitions : *Artists in Time of War* at Castello di Rivoli (Turin, Italy) in 2023, *Stone Hits Stone* at the PinchukArtCentre (Kyiv, Ukraine) in 2021, and *Project of Ruins* at the MUMOK (Vienna, Austria) in 2019. His works were also shown in 2018 at the M HKA (Antwerp, Belgium), which invited him again in 2022 for the exhibition *Imagine Ukraine*, in partnership with the PinchukArtCentre. He was the recipient of the PinchukArtCentre Prize in 2011, as well as a Special Prize of the Future Generation Art Prize in 2014. He participated in the Ukrainian Pavilion at the Venice Biennale in both 2015 and 2022.

His works are part of many collections around the world, including the Centre Pompidou (Paris, France), Thyssen-Bornemisza Art Contemporary (TBA21), KADIST (Paris, France), the National Art Museum (Kyiv, Ukraine), the Pinakothek der Moderne (Munich, Germany), the M HKA Museum of Contemporary Art (Antwerp, Belgium), the FRAC Bretagne (Rennes, France), the Centro per l'arte contemporanea Luigi Pecci (Prato, Italy), the Bundeswehr Military History Museum (Dresden, Germany), the Krasnoyarsk Museum Center (Russia), and the Belgian Ministry of Foreign Affairs.

Galerie Poggi organized Nikita Kadan's first Parisian solo show in 2020, titled *The Day of Blood*.



Exhibitions

Selection

2014 — 2023

Lewben Art Foundation, Vilnius (LTN) 2023

Exhibition view of *Skin & Shell* (solo show) © Rytis Seskaitis



Lewben Art Foundation , Vilnius (LTN) 2023

Exhibition view of *Skin & Shell* (solo show) © Rytis Seskaitis



Castello di Rivoli, Turin (IT), 2023

Exhibition view of *Artists in a Time of War* (group show)



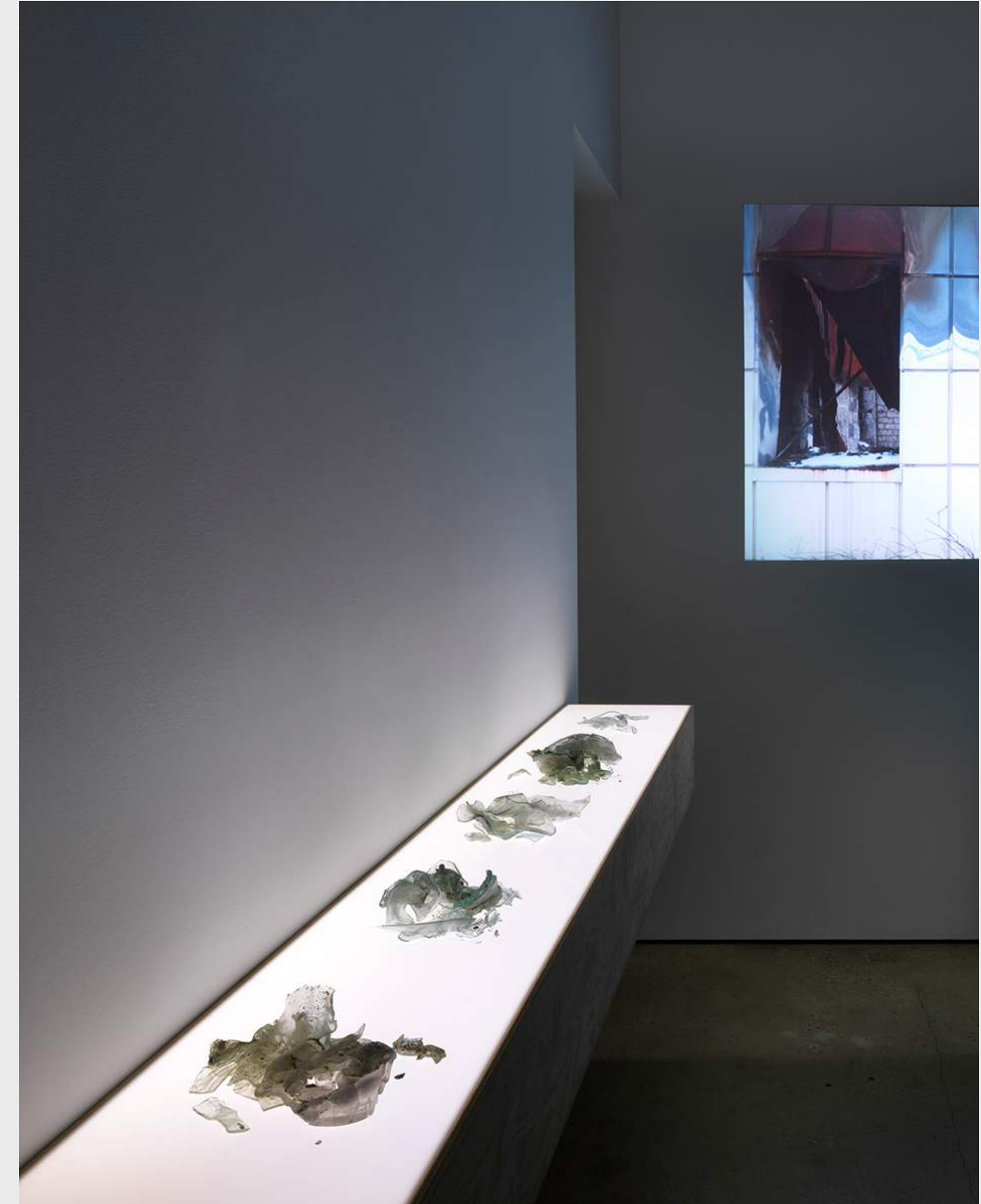


Art Basel Miami Beach (USA), 2022

Exhibition view of *Flags* (group show)

François Ghebaly, Los Angeles (USA), 2022

Exhibition view of *Victory over the Sun* (solo show)



Boghossian Foundation, Brussels (BE), 2022

Exhibition view of *Flags* (group show)



Vienna Secession (AUT), 2022

Installation view of *FUCK WAR* from *Repeating Speech* series (solo show)



MSL Museum , Lodz (POL), 2022

Exhibition view of *The Fire and the Ashes* (solo show)



Pinchuk Art Centre, Kiev (UKR), 2021

Exhibition view of *Stone Hits Stone* (solo show) © Maksym Bilousov

STONE HITS STONE
КАМІНЬ Б'Є КАМІНЬ

NIKITA KADAN
НІКІТА КАДАН



Pinchuk Art Centre, Kiev (UKR), 2021

Exhibition view of *Stone Hits Stone* (solo show) © Maksym Bilousov



Pinchuk Art Centre, Kiev (UKR), 2021

Exhibition view of *Stone Hits Stone* (solo show) © Maksym Bilousov



The exhibition opens with a "flashback" expressed as an intuitive artistic and historical reflection mainly through the works of those who are seen as the Ukrainian avant-garde. It accentuates Kadan's use of the historical past, in the form of ideologies, art and acts of political violence.

Permeating the entire exhibition are historical events, objects and designs that Kadan re-interprets with regard to present-day pressing need to resist geopolitical failures, imperialist aggression and far-right ideologies.

Stone Hits Stone is never about "history as it really was", it is a motive that flashes up in the moment of danger, and it enlightens our present and directs us towards the future.

On the occasion of Nikita Kadan's solo exhibition, the PinchukArtCentre published in early March 2021 an online book, "Stone Hits Stone". The collected texts by Uilleam Blacker, Bjorn Geldhof, Kateryna Mischenko and Kateryna Yakovlenko elaborate on history and memory, art interpretation of the past and violence as well as actualisation of the avant-garde legacy today.

Curator : Björn Geldhof, artistic director of the PinchukArtCentre.
Assistant curator : Kateryna Iakovlenko, researcher and curator of Public Programs of the PinchukArtCentre. Exposition architecture and design : Dana Kosmina.

National Gallery, Lviv (UKR)

Exhibition view of *The Wound Man* (solo show)



Galerie Poggi, Paris (FR), 2020

Exhibition view of *The Day of Blood* (solo show)



Galerie Poggi, Paris (FR), 2020

Exhibition view of *The Day of Blood* (solo show)

The Day of Blood is a project revolving around the myth of Attis, an antic character born from mutations of matter and desire. Composed of charcoal drawings, sculptures and photographs, the project offers a unique reflection on metamorphoses and gender hybridation, from which a disturbing and underlying violence emanate.

" By associating various historical epochs, ancient myths and contemporary narratives, political and personal approaches, and by glorifying Attis, Nikita Kadan offers in *The Day of Blood* an image of a paradoxical and irrational world, where introspection and pain, wars and revolutions, the 'unshakable' and metamorphoses meet. With a multiple body of works and by giving glory to Attis, Nikita Kadan creates the metaphorical portrait of a contemporary subject, probably a hero or a heroine of our time, who suffers from the unbearable knowledge of violence, in a world, where no category is fixed. Metamorphosis opens up as the only possible solution, and the only certainty. "

Sasha Pevak



Pinakothek der Moderne, Munich (DE), 2019

Exhibition view of *Feelings - Kunst Und Emotion* (group show)

© Bayerische Staatsgemäldesammlungen, Johannes Haslinger





Museum of Modern Art of Warsaw (PL), 2019

Exhibition view of *Never again, art against war & fascism in the 20th and 21st centuries* (group show) © Daniel Chrobak.

M HKA, Antwerp (BE), 2018

Exhibition view of *The possessed Can Witness in the Court* (solo show)



Nikita Kadan
The Spectators, 2016
Charcoal on paper
75 x 55 cm each
Courtesy M HKA Collection

MUMOK, Vienne (AT), 2019

Exhibition view of *Project of Ruins* (solo show) © Klaus Pichler



Nikita Kadan

The red mountains, 2019

Reconstruction of monument bases by Iwan Kawaleridse

Variable dimensions

Courtesy Galerie Poggi, Paris

MUMOK, Vienne (AT), 2019

Exhibition view of *Project of Ruins* (solo show) ©Klaus Pichler



Nikita Kadan (à droite)
Victory (White Shelf), 2017
Plywood, plaster, melted cup
Variable dimensions
Courtesy Galerie Poggi, Paris



Nikita Kadan (à gauche)
The red mountains, 2019
Reconstruction of monument bases by Iwan Kawaleridse
Variable dimensions
Courtesy Galerie Poggi, Paris

House of Arts, Ústí nad Labem (CZ), 2018

Exhibition view of *The spectacle of unorganized masses* (solo show)



House of Arts, Ústí nad Labem (CZ), 2018

Exhibition view of *The spectacle of unorganized masses* (solo show)



Laura Bulian Gallery, Milan (IT), 2018

Exhibition view of *The body of Attis will not decay* (solo show)



Laura Bulian Gallery, Milan (IT), 2018

Exhibition view of *The body of Attis will not decay* (solo show)



« The opening work in this exhibition refers directly to this myth. Phrygian obelisk, by Nikita Kadan, is a man-size obelisk alluding to Attis's body. It is surrounded by a vegetable "garden" on a tray which, in turn, refers to the ancient cult of Attis the god of vegetation. According to the rite, Attis's disciples grew lettuce and when it wilted they would throw it into a river as a celebration of the god's resurrection. Comparing this work with Giovanni Anselmo's visually similar and iconic sculpture *Untitled. Eating Structure* (1968) may clarify the artistic strategies employed in the rest of the exhibition.

Anselmo's abstract sculpture "behaves" as a human body standing upright and "consuming" leaves. As a representative of *arte povera*, the artist was concerned with the formal aspects of his sculpture. Basically, he pitted physical force (gravity) against biological process (decay) in such a way as to establish a causal relationship: degradation leads to the suspended stone falling from the obelisk. Through allegory and allusion to the myth above, Kadan creates a heavily symbolic substitute by including metal rods and an architecture catalogue from Donetsk. At the same time, however, he treats matter quite differently, highlighting its reversibility and cyclic nature. In this work, both vegetable and inanimate matter (leaves and metal) represent humanity. Hence, it suggests two possible transformations: mineral and vegetable into human and social.

Let us start from the first. In the myth, the division between animate and inanimate matter is overcome through the fecundation of an inanimate rock by human or divine semen. This division, which laid the foundations for modernity at least from Descartes onwards, is now undergoing revision in contemporary science and philosophy. Today, the assumption that organic substances can emerge from the interaction of chemical elements without any external intervention (the "Oparin-Haldane Hypothesis") is widely accepted and only awaits experimental validation. Recent discoveries in crystallography, geology, microbiology and other fields suggest that the earlier disconnect between the biological and mineral worlds were based exclusively on the application of human classification systems. »

Nikita Kadan

Phrygian Obelisk (winter garden), 2018

Metal, wood, book and earth

270 x 100 cm

Courtesy Galerie Poggi, Paris

Laura Bulian Gallery, Milan (IT), 2018

Exhibition view of *The body of Attis will not decay* (solo show)

« In *Protection of Plants* (2014), a more politically overt work, Kadan radicalised Potemkina's claim. It is a collage series where the artist applied elements of plants onto photographs showing destruction from the war with Russia in Eastern Ukraine. This simple but eloquent gesture evokes the popular idea of plants' healing and anti-inflammatory properties (most notably the genus *plantago*). Superimposing leaves, root crops, fruits and even insects on the images of bombed and destroyed homes somehow "protects" us from the traumatic imagery while highlighting our unwillingness to see the violence done to our neighbours. But at the same time, it suggests an alternative tactic for existence: contemporary interpretations of evolutionary synthesis tell us that traditional biology has paid too much attention to competition, while ignoring communality, mutual support and beneficial cohabitation which are equally important aspects.

Finally, the miraculous transformation of the inanimate into the sentient, described in the myth of Attis, leads us to one of the last metamorphoses: the emergence of a fertile almond tree. What is interesting here is not the mere fact of castration in itself, it has a long tradition of cultural interpretation, but its unusual consequence: the transformation of the male body into a plant. In his series of watercolours *Attis*, Nikita Kadan presents vivisected male organs in hues of brown and green that are reminiscent of anatomical manuals. Once exposed, these various internal parts (testes, epididymis, urethra, vas deferens, prostate gland, etc.) look like plants or fungi. These resulting chimeric forms cannot be classified under the Linnaean taxonomic system nor do they follow the patterns of any sexual dimorphism. Instead, they seem to be driven by elusive, non-quantifiable and anti-identitarian vital forces. »



Nikita Kadan
Protection of plants, 2018
Gouache on digital print
50 x 70 cm
Courtesy Galerie Poggi, Paris

Galerie Poggi, Paris (FR), 2020

De More Cry Sea, Babi Badalov - Carte Blanche à Nikita Kadan (group show) ©Romain Darnaud



« Horror, and dread—our primordial shakenness when confronted by the abyss of human mortality, and human cruelty—have been compromised by a competition over martyrdom. Our empathy has been compromised as well. There is a perversity implicit in this competitiveness. Its condition of possibility is our thinking about human lives in national and ethnic categories. These categories—the national/ethnic collective that transcends the “I” but does not extend to the “All”—play the role of a mediating third term between the individual and the universal. It seems that we, as people, suffer from some kind of subliminal resistance to thinking either the individual or the universal purely. Perhaps the “I” feels to us too intimate and particular; the “All” too overwhelming and diffuse. Instead we revert to the mediating third term. Kadan’s images eclipse this mediating third term: they take us directly from the individual to the universal; from the irreducibly unique single person to the essence of being human that is identical in each of us. »

Marci Shore

Nikita Kadan (on the left)

Pogrom, 2018

Charcoal on paper

237,3 x 150,5 cm

Courtesy Galerie Poggi, Paris

Galerie Poggi, Paris (FR), 2020

De More Cry Sea, Babi Badalov - Carte Blanche à Nikita Kadan (group show) ©Romain Darnaud

« The archive's unviability, its redundancy in times of "austerity" and social catastrophe, when it becomes an unaffordable luxury, returns human experience to a state of homogeneity. The destruction of internal ties and narrative structure, crumbling into a mass of powdery, undifferentiated material, provides simple integrity. "Narrative" and "material" (along with their respective temporal regimes) reconstitute their relationships in the dump. Yet as long as places of "bare" survival, residual places, remain intact – there is someplace from where to observe these processes. »

Nikita Kadan (on the left)
Observation on Archives, 2015
Framed photographic print and charcoal
Variable dimensions
Courtesy Galerie Poggi, Paris



Skuc Gallery, Ljubjana (SI), 2016

Exhibition view of *Above the pedestal the air condenses in a dark cloud* (solo show)



Skuc Gallery, Ljubjana (SI), 2016

Exhibition view of *Above the pedestal the air condenses in a dark cloud* (solo show)



Arsenal Gallery, Bialystok (PL), 2016

Exhibition view of *The Bones Mixed Together* (solo show)



Via Farini DOCVA, Milan (IT), 2014

Exhibition view of *Everybody wants to live by the sea* (solo show)



Pinchuk Art Center, Kiev (UA), 2014

Exhibition view of *Fear and Hope* (group show) © Sergey Illin



The construction of a historical narrative – whether in political discourse or in a museum exhibition – consists of acts of division, separation and differentiation. The composition of separate elements, forming relationships between them, tells a story. In a museum, the descriptions of the objects on display are subject to manipulation, but also open to reinterpretation or rearrangement. At some point everything starts to burn until all that remains is ash. What was once living amidst complex and dynamic relationships is reduced to a homogenous mass of indistinguishable matter. At this level, where particularity is extinguished, manipulation – along with the expression of individual experience – becomes impossible.

Nikita Kadan

Exhibit Inseperable, 2014

Wood, glass, metal, coal

250 x 200 x 350 cm

Courtesy Galerie Poggi, Paris ©Sergey Illin

Pinchuk Art Center, Kiev (UA), 2014

Exhibition view of *Fear and Hope* (group show) © Sergey Illin



Installations

Sélection

2013 — 2023



The Movable Circle, 2023

Czech hedgehogs, anti-tank obstacles used in wars since late 1930th, now block the streets and roads in Ukraine during the current invasion of Russia, turning to a usual part of wartime landscape. They mark the spaces infected with war, being a symbol of the new times.

They also can be seen as a symbol informing about approaching danger. Same time they steal a space from the peaceful life, creating a 'war embassy' in the middle of a still peaceful cities. The circle can be transformed, its diameter can change, its message can be dissolved in an 'urban text'.

Idea of artistic creativity with its luxury of non-utilitarian use of utilitarian items is much related to the idea of peace. And a 'Movable circle' aims to be a warning about new imperialist and militarist danger and a protective fetish same time.

Nikita Kadan

The Movable Circle, 2023

Circle of sixteen Czech hedgehogs.

Unique piece

Variable dimensions

Courtesy Galerie Poggi, Paris





Stars of the Province, 2022

The stars are always brighter in the sky of the province than in the big cities. The work is dedicated to smaller towns around Kyiv - to Hostomel, Bucha, Irpin, Borodyanka - which took the strike of Russian invaders. The eschatological text by Bruno Schulz is dedicated to the writer's hometown of Drohobych in the Western Ukraine, the part of 'global province', squeezing the 'world centers' in the ring of catastrophes.

In the last version of the work the text was hand-written on the wall, but previously it was present as a print in a lightbox on the wall.

“So we walked under the rockets of its stars, with tightly shut eyes anticipating in our souls its ever higher and higher illuminations. Ah, that cynicism of triumphant night! Having taken possession of the whole sky, it was now playing dominoes on its expanse, carelessly and without keeping score, gathering up indifferently its millions of winnings. Then, bored, it drew transparent scribbles on the battlefield of overturned tablets, smiling faces, always one and the same smile in thousands of repetitions, a smile that a moment later was crossing over – already eternal – to the stars and crumbling into starry indifference.”

Bruno Schulz, Spring, translated by Madeline G. Levine

Nikita Kadan

Stars of the Province, 2022

Melted glass items from the ruins of Hostomel, iron, lightbox. Text - the quote from 'Spring' by Bruno Schulz. Produced for Bruno Schulz festival in Drohobych with the support of 'Insha Osvita', Ivano-Frankivsk

Unique piece

Variable dimensions

Courtesy Galerie Poggi, Paris

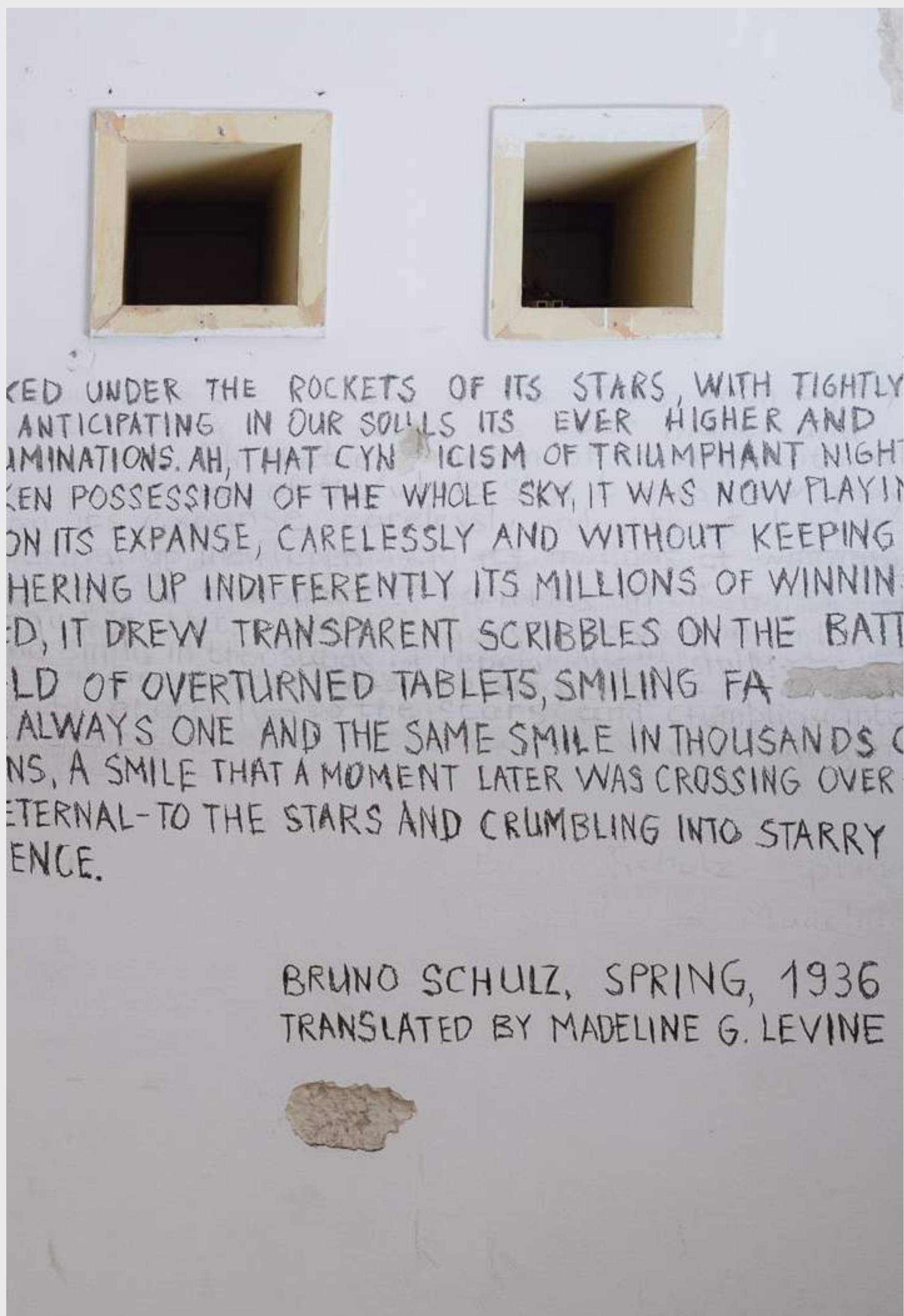


TAIP MES ĖJOME PÓ JO ŽVAIGŽDŲ RAKETOMIS, PRIMOKTOM IS
 AKIMIS NUJAUSDAMI SAVO SIELOJE VIS AUKŠTESNĖS, IR AUKŠTES-
 NIUS JOS NUSŪVYTIMUS. AK, JAU TAS TRIUMFLIO JANČIS NAKTIES
 CINIZMAS! UŽGROBŪSI DABAR JAU VISĄ DANGŲ, JI PAIDĖ JO
 ERDVĖSE DOMINO, NESISKUBINDAMA IR NESISTENGDAMA LAI-
 MĖTI, AISAİNIAI SUSIGRĖBĖDAMA MILIJONINIUS LAIMĖJIMUS.
 PASKUI, IŠ NUOBODULIO, ANT KAITYNIŲ VIETOJE APĖRSTŲ
 KALŲ ĖMĖ BRAIŽIOTI SKAIDRIAS KEVERZONES, IŠSISIĖPULUS VEI-
 DIUS, VISĄ LAIKĄ VIENĄ IR TĄ PATĮ, TUKSTANTĮ KARTŲ ATKARTO ŠYPSNĮ,
 KURIS AKIMIRKSNŲ NUKELIAUDAVO - JAU AMŽIAMS - ŽVAIGŽDES IR
 IŠSIBARSTYDAVO ŽVAIGŽDINIAME ABEJINGUME.

SO WE WALKED UNDER THE ROCKETS OF ITS STARS, WITH TIGHTLY
 SHUT EYES ANTICIPATING IN OUR SOULS ITS EVER HIGHER AND
 HIGHER ILLUMINATIONS. AH, THAT CYNICISM OF TRIUMPHANT NIGHT!
 HAVING TAKEN POSSESSION OF THE WHOLE SKY, IT WAS NOW PLAYING
 DOMINOES ON ITS EXPANSE, CARELESSLY AND WITHOUT KEEPING
 SCORE, GATHERING UP INDIFFERENTLY ITS MILLIONS OF WINNINGS.
 THEN, BORED, IT DREW TRANSPARENT SCRIBBLES ON THE BATTLE
 FIELD OF OVERTURNED TABLETS, SMILING FACIES, ALWAYS ONE AND THE SAME SMILE IN THOUSANDS OF
 REPETITIONS, A SMILE THAT A MOMENT LATER WAS CROSSING OVER -
 ALREADY ETERNAL-TO THE STARS AND CRUMBLING INTO STARRY
 INDIFFERENCE.

BRUNO SCHULZ, PAVASARIS, 1936
 VERTE BEATRICE BELIACI

BRUNO SCHULZ, SPRING, 1936
 TRANSLATED BY MADELINE G. LEVINE



...CED UNDER THE ROCKETS OF ITS STARS, WITH TIGHTLY
 ANTICIPATING IN OUR SOULS ITS EVER HIGHER AND
 ILLUMINATIONS. AH, THAT CYNICISM OF TRIUMPHANT NIGHT!
 HAVING TAKEN POSSESSION OF THE WHOLE SKY, IT WAS NOW PLAYING
 DOMINOES ON ITS EXPANSE, CARELESSLY AND WITHOUT KEEPING
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 INDIFFERENCE.

BRUNO SCHULZ, SPRING, 1936
 TRANSLATED BY MADELINE G. LEVINE



The Red Mountains, 2019

Kavaleridze's sculptures of heroes on plinths are transformed by Kadan into sculptural plinths without heroes. He draws attention to the plinths themselves and thus extrapolates their avant-gardism. He places their modernity and their avant-garde features "on a pedestal," as it were, as the signs of an enlightened modernism that was doomed in an age of a worldly-wise Communism distorted by totalitarianism and authoritarianism.

In the exhibition gallery, these plinths without figures look like abstract mountains and rugged geological formations. They explicitly address the elimination of the people portrayed, or rather portray the act of elimination themselves. They do not perform any kind of preemptive acquiescence in or agreement with state despotism; they pursue a strategy of estrangement and heightened deviation. It is by means of their imagined loss that the heroes and their histories are seen anew, while their ultimate destruction would leave nothing behind except blindness to history.

Nikita Kadan

The Red Mountains, 2019

Reconstructions of pedestals from monuments by Ivan Kavaleridze : Artjom Monument, Bakhmut (Ukraine), 1926; Artjom Monument, Svjatohirsk (Ukraine), 1927; Taras Schewchenko Monument, Poltava (Ukraine), 1925. Photo: Klaus Pichler. © mumok.

Variable dimensions

Courtesy Galerie Poggi, Paris

Victory (White Shelf), 2017



« Nikita Kadan's monument *Victory (White Shelf)*, a connecting joint of the postulated negativity, reconstructs a 1925 model of the Monument to Three Russian Revolutions: 1825, 1905 and 1917 by Vasyl Ermilov. Unlike the original hammer-shaped white and red sculptural model, a painted white plywood construction by Kadan is cleaned of communist symbolism and has the same appearance of the average avant-gardist's iconography. The only element that disturbs the white sterility of the construction is an awkward baroque object on the top of the pedestal. In the original model, the pedestal was formed by the head of a red hammer. The red hammer becomes a base or a shelf, which serves as a resting place for the organically formed mess of the melted cups, an object which Kadan found at the abandoned remains of what was once a house before an artillery strike in Lysychansk, Donbass. »

Nikita Kadan

Victory (White Shelf), 2017

Plywood, plaster, melted cup

Variable dimensions

Courtesy Galerie Poggi, Paris

The historical optimism of the red hammer is overturned by the negativity of the collapsed communist projects, by the negativity of the never ending post-Soviet wars and the barely begun dismantling of the imperial within the post-empire, nationalist within the post-colonial and the anti-communist within the history of really existing socialism. The little detail shifts the perspective and that is perhaps why the awkwardness of the unfitted objects, images and materials appear throughout Kadan's work.

Maria Chehonadskih

Nikita Kadan

Victory (White Shelf), 2017

Plywood, plaster, melted cup

Variable dimensions

Courtesy Galerie Poggi, Paris



Difficulties of Profanation, 2015



Nikita Kadan

Difficulties of profanation, 2015

Marble, steel, glass, earth, bean plants, glass and wood

160 x 160 x 370 cm

Installation view in the Ukrainian pavilion of La Biennale di

Venezia, Venice (IT), 2015

Hold the Thought, Where the Story was interrupted, 2014



Soviet domesticity, provincial museology and socialist modernity squeeze into one space. Think of the museum in Donetsk battered by artillery fire; think of the ongoing civil war raging in the Soviet Union that persists in people's minds; think of its vast ambitions and humble interiors. The viewer enters a stage set playing a role that she or he has not rehearsed. What is the story? And when exactly was it interrupted?



Nikita Kadan

Hold the Thought, Where the Story was interrupted, 2014

Wood, metal, taxidermy, paint

Variable dimensions

Installation view in the exhibition Future Generation Art Prize, Pinchuk Art Center, Kiev (UKR), 2014

Courtesy Galerie Poggi

Limits of Responsibility, 2014



Limits of Responsibility is a body of works focusing on the cultivation of vegetables amidst the tumultuous events in Ukraine in 2014 and exploring the conditions of visual representation. A series of the artist's own photos projected onto the wall document how protestors inhabited Independence Square in Kyiv until they were driven away in summer 2014. Amongst the remains of monuments, rubble, and improvised tent encampments, is a small garden of cabbage, onions and lettuce planted by protestors in the contested ground. This produce contributes to the sustenance of the activists, and roots their claim deep into the soil. An object, consisting of display boards flanking a square patch planted with lettuce and herbs, was constructed according to a 1979 Soviet manual on displaying agricultural achievements (also on view). Here the displays are intentionally left blank, isolating the “means of visual agitation and propaganda” from any ideological content. The work exposes the limits of the positions we assume as observers and participants.

Nikita Kadan

Limits of Responsibility, 2014

Plywood, lettuce bed and grass

Variable dimensions

Courtesy Collection MUMOK (DE)

Reconstruction with a Superstructure. Project of Failure, 2013



This work is dedicated to the history of Gostiny Dvir ("Guest court" or "Merchant yard") in Kiev. Although listed as an architectural monument till 2011, it was nevertheless decided that this building in the city centre should undergo a restoration violating its historic image. Several communities in the city opposed this decision and managed to occupy the building over a period of time, organizing cultural activities and peaceful protest actions there. Then forms of resistance transformed and extreme right-wing activists and parliamentary politicians joined the protests. Finally activists were beaten and banished by militia and reconstruction started. The reconstruction was suspended in 2014.



Nikita Kadan

Reconstruction with a Superstructure. Project of failure, 2013

Variable dimensions

Installation view in the exhibition *Spaces of Exception, Art Play*,
Moscou (RU), 2013

Courtesy Galerie Poggi, Paris

Private Suns, 2013



The standard Soviet “sun window grate,” which features radiating bars like the rays of the sun, is still ubiquitous in the post-socialist urban environment, representing a field of tension between oppression and dreams, impoverished everyday life and its utopian horizon. The totalizing Soviet ideological narrative, with its image of “common” hope, is being replaced by a multiplicity of personal and collective intentions, forming new unstable and fluid alliances.

Nikita Kadan

Private Suns, 2013

Metal, neon tubes

Variable dimensions

View of the installation in the exhibition *Yesterday, Today, Today*, MUMOK, Vienne (AT), 2018

Courtesy of Krasnoyarsk Museum Center

Collection



Babooshka (Ensuring mausoleum), 2013

Soviet-era people, elderly pensioners, are the last mediums of historical consciousness. Those who constructed the past century's most powerful non-capitalist modernization were abandoned by the new non-historical period. Intimidated and dependent, they vote in exchange for gifts of food, populist promises and pre-election pension bonuses. Non-competitive, minding the firm hand of the authorities, ever-present yet superfluous, they are despised by the young for selling the future – one that is not only theirs – for a handful of crumbs.

Famine and violence formed the foundation for socialist modernization – beyond its façade lie minimal provisions. Today, strangely, they suggest a utopia of social welfare and ascetic (environmentally conscious, non-consumer) life. But this utopia is hardly perceptible in the actual lives of the elderly. They enshrine its demise, like a living mausoleum. The forms on the mausoleum's façade refer to the Soviet neo-modernist architecture of the 1960–1970s, which expresses the spirit of socialist modernization; while its back is filled with bread – at once an image of minimal, guaranteed provisions (always accompanied by poor planning) and the fear of hunger that makes one stockpile for a “rainy day.”

Nikita Kadan

Babooshka (Ensuring mausoleum), 2013

Concrete, glass, bread

Variable dimensions

View of the installation in the exhibition *Future Generation Art Prize*, Palazzo Contarini Polignac, Venice (IT), 2013

Courtesy Galerie Poggi, Paris



Nikita Kadan

Babooshka (Ensuring mausoleum), 2013

Variable dimensions

View of the installation in the exhibition *Future Generation Art Prize*, Palazzo Contarini Polignac, Venice (IT), 2013

Courtesy Galerie Poggi, Paris



Nikita Kadan

Babooshka (Ensuring mausoleum), 2013

Variable dimensions

View of the installation in the exhibition *Future Generation Art Prize*, Palazzo Contarini Polignac, Venice (IT), 2013

Courtesy Galerie Poggi, Paris

Works

Selection

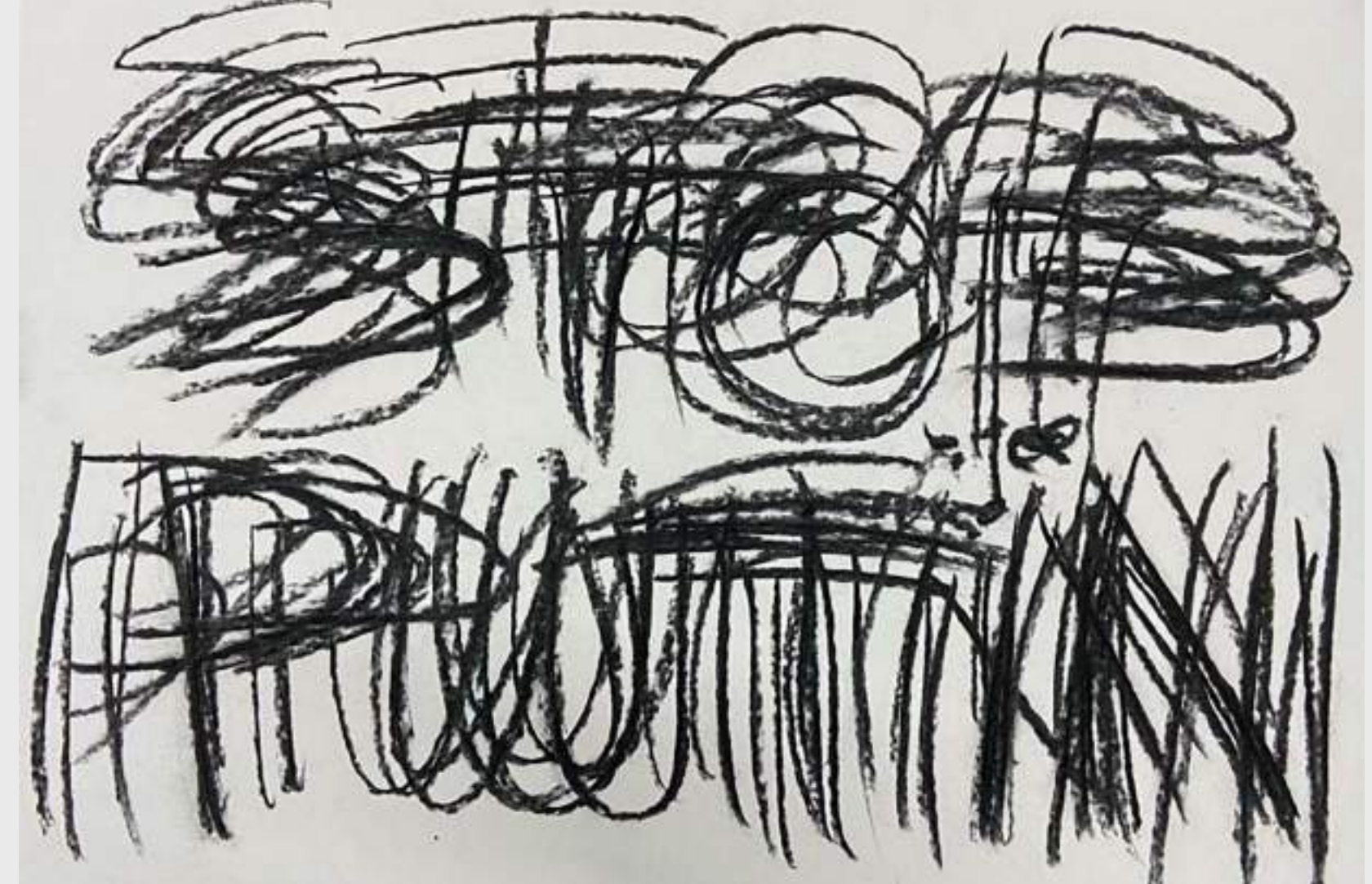
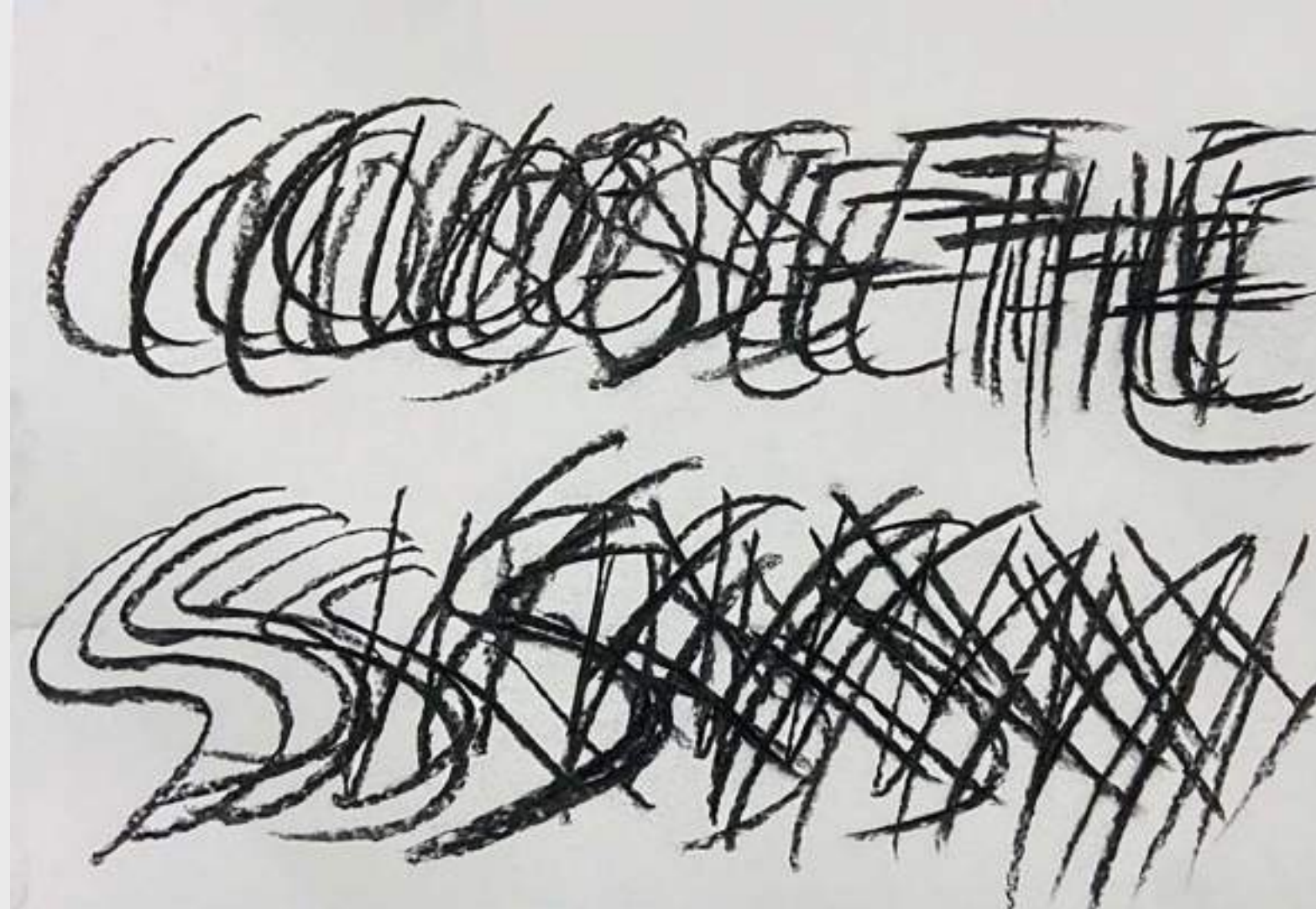
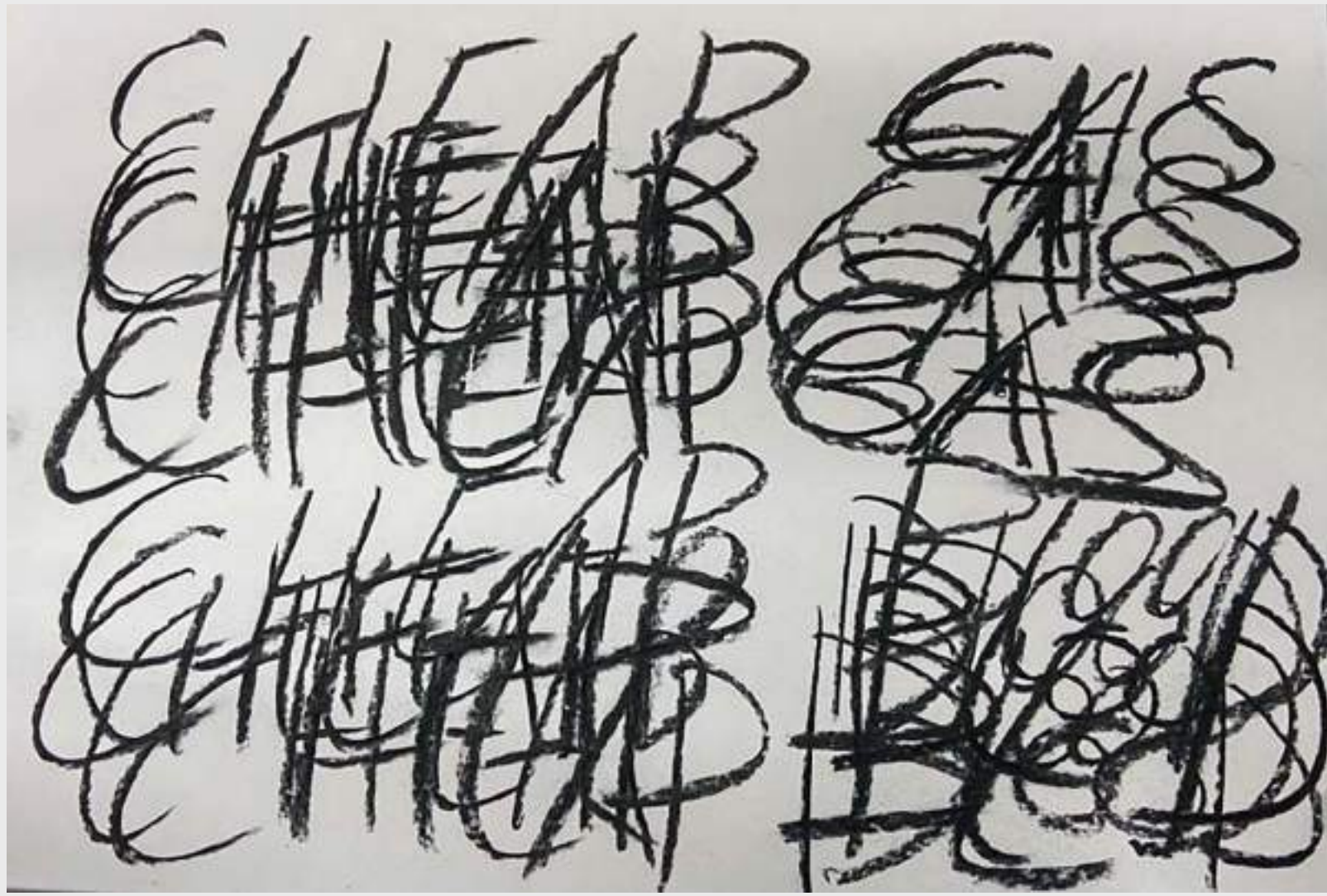
2013 — 2022



Nikita Kadan
A Sun-headed character in a garbage bag, 2022
Charcoal on paper
119 x 83 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Agamemnon in a trash bag, 2022
Charcoal on paper
200 x 120 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Repeating Speech series (selection), 2022
Charcoal on paper
42 x 60 cm each
Courtesy Galerie Poggi, Paris



Nikita Kadan
Люди (People) I, 2022
Acrylic and oil pastel
140 x 190 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Люди (People) II, 2022
Acrylic and oil pastel
140 x 190 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Tiger's Leap (3 spears), 2022
Iron spears on base
230 x 35 x 35 cm
Courtesy Galerie Poggi, Paris



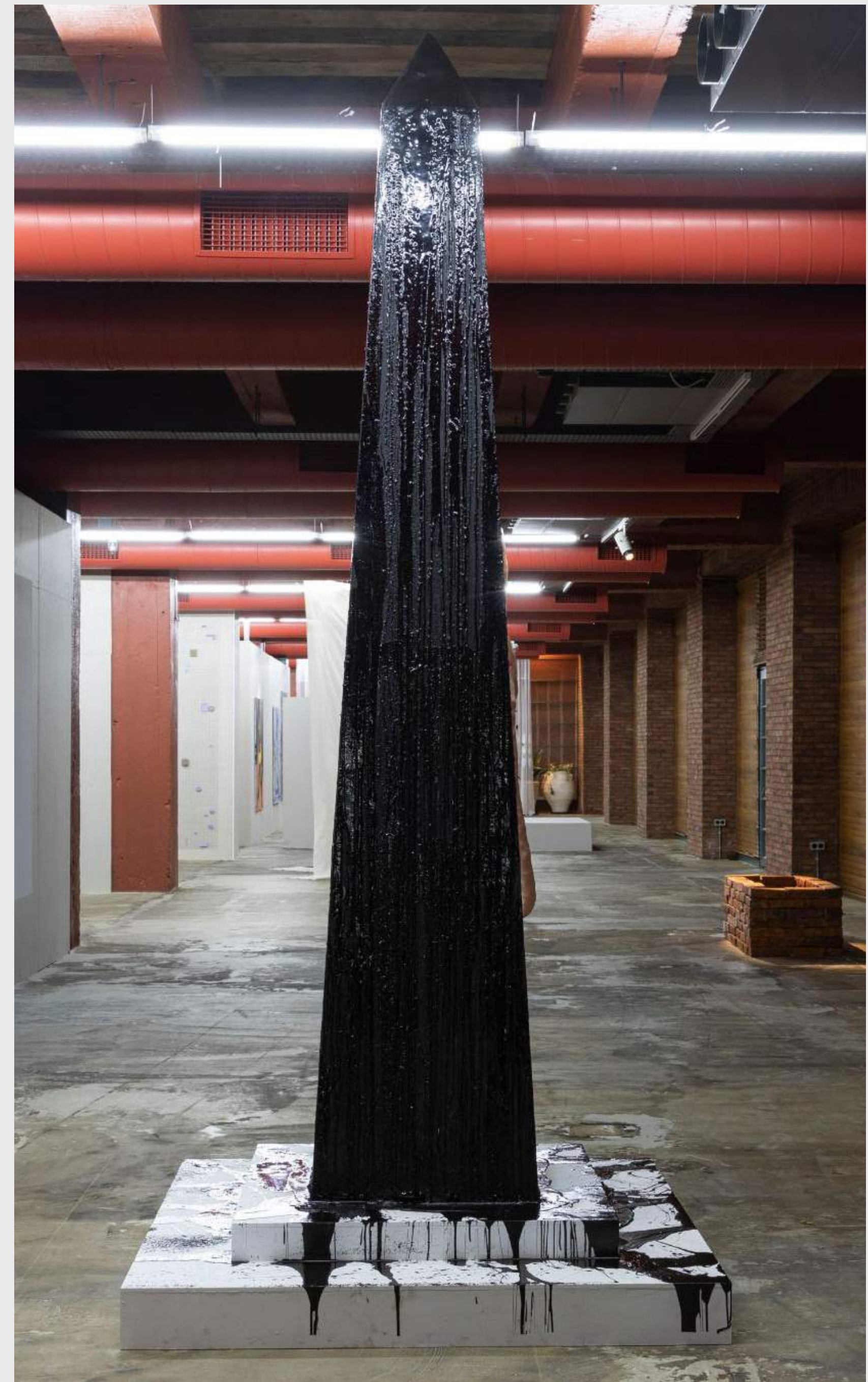
Nikita Kadan
Private Sun, 2022
Steel, glass tube, neon lighting
element, paint
185 x 140 x 20 cm



Nikita Kadan
The shadow on the ground, 2022
Charcoal on paper
Courtesy Galerie Poggi, Paris



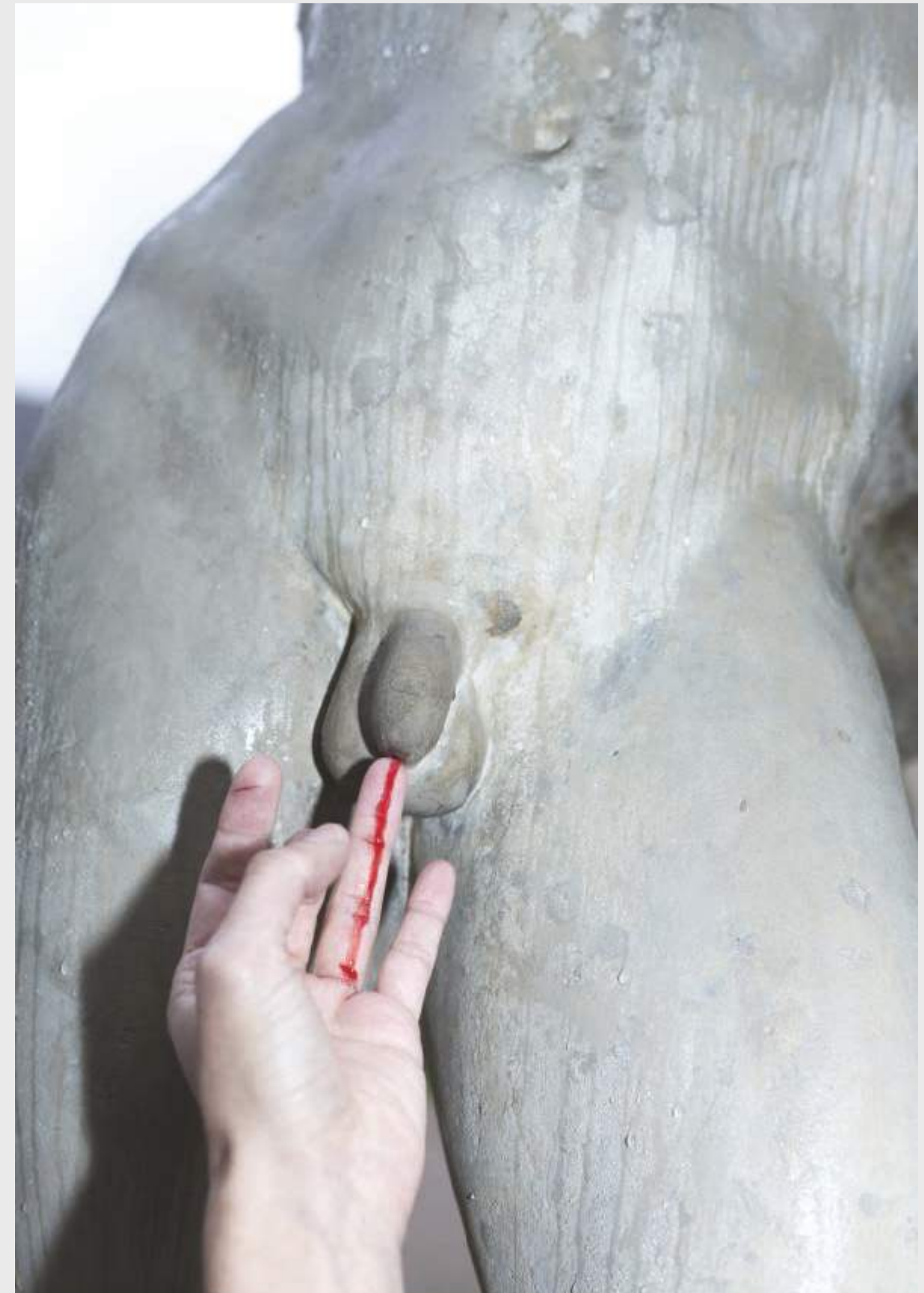
Nikita Kadan
The Black Obelisk, 2019
Wood, plaster, paint, black resin
Courtesy Galerie Poggi, Paris



Nikita Kadan
Architecton of Lysa Hora (Architecton of Bald Mountain), 2021
Plaster, wood, metal, paint
Unique work
Courtesy Galerie Poggi, Paris



Nikita Kadan
The Day of Blood, 2020
Inkjet print on Hahnemuhle Baryta 315g
paper, framed
70 x 46,7 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
To My Hero, 2020
Installation, wood, metal, sickle, lettuce
Variable dimensions
Courtesy Galerie Poggi, Paris



Nikita Kadan
Centaur and the satellite, 2020
Charcoal on paper
165 x 120 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Hermaphrodite and the hammer, 2020
Charcoal on paper
195 x 121 cm
Courtesy Galerie Poggi, Paris



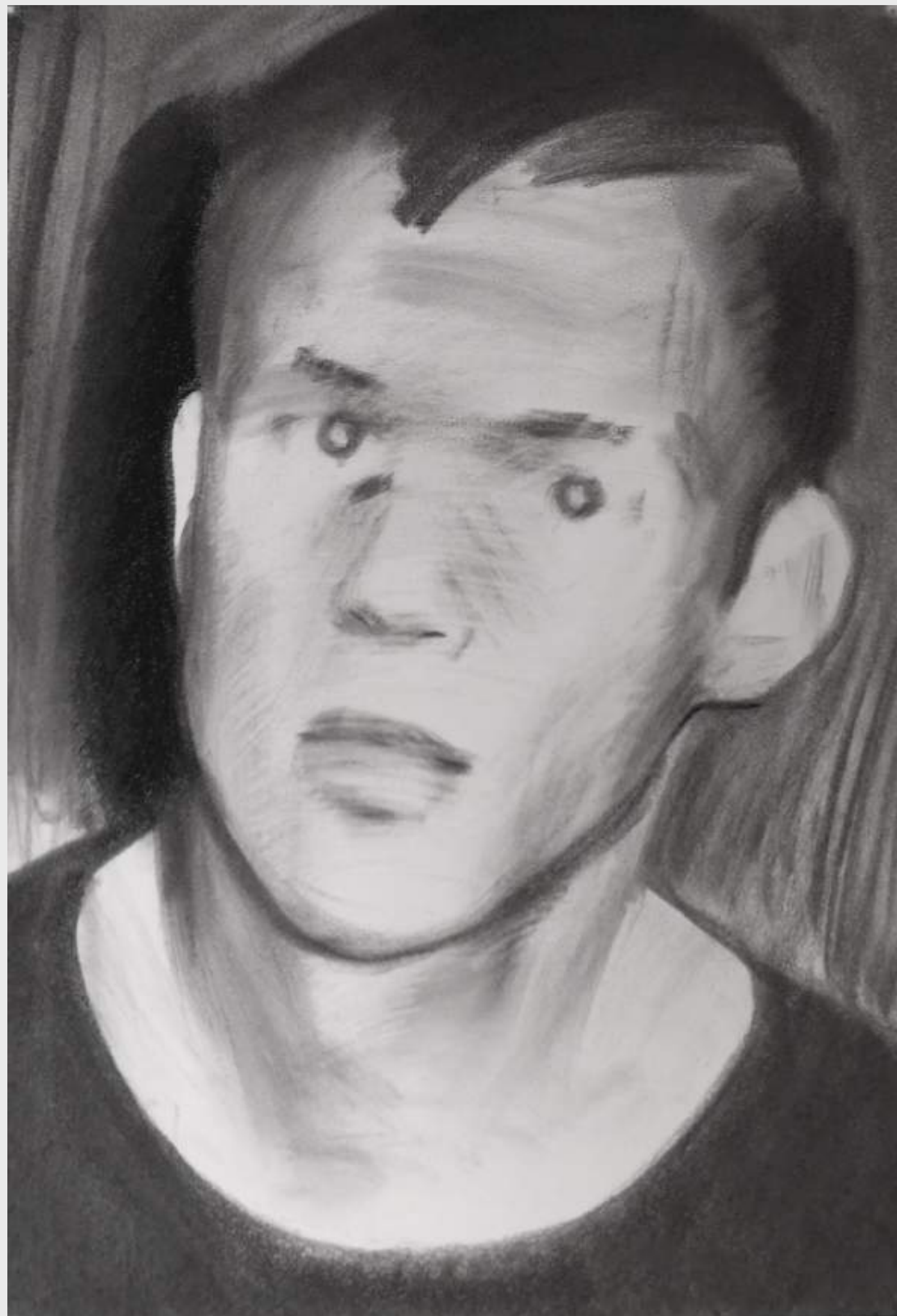
Nikita Kadan
Partisan Boys, 2020
Oil on canvas
120 x 100 cm
47.24 x 39.37 in
Courtesy Galerie Poggi, Paris



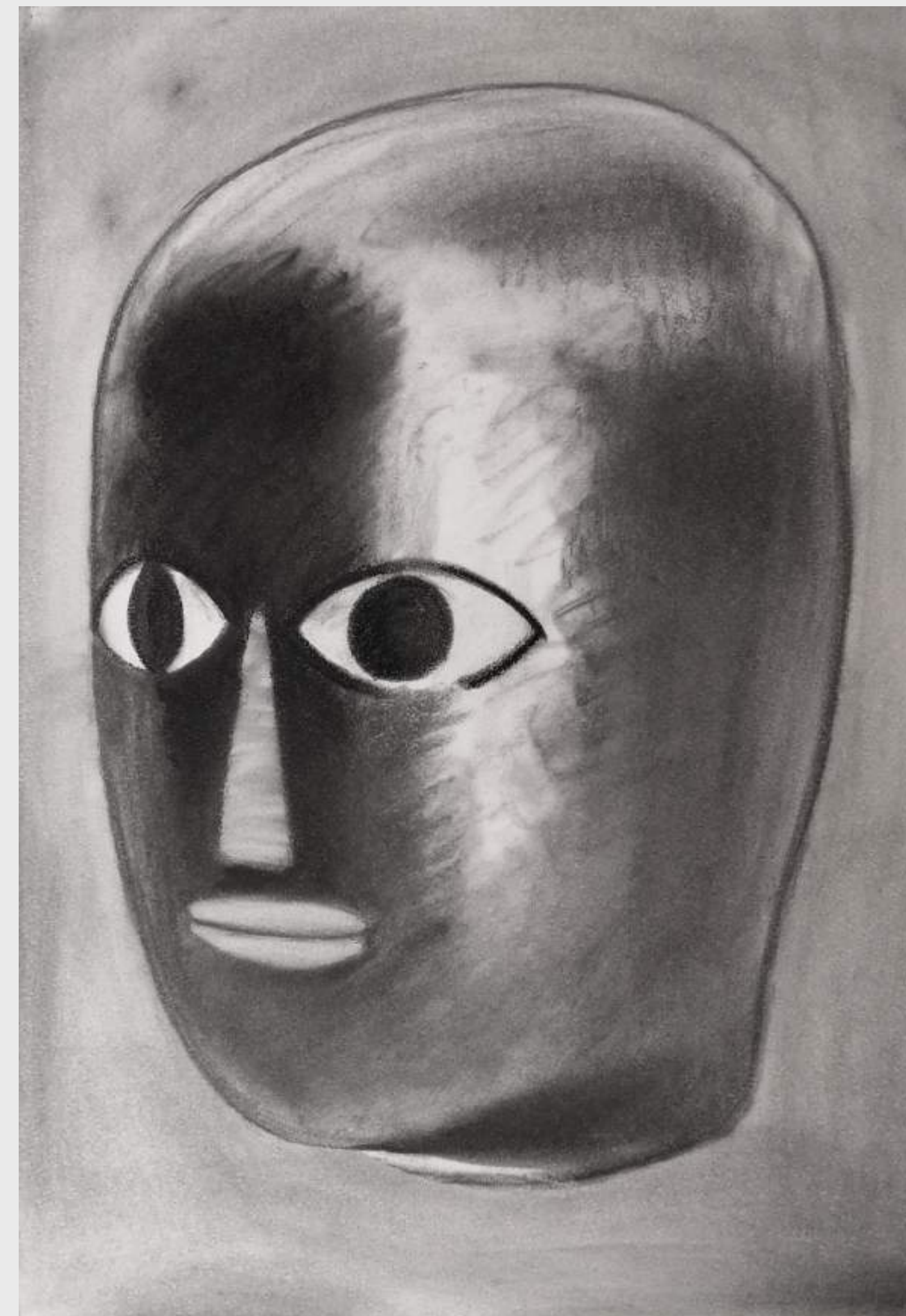
Nikita Kadan
Poet I, 2020
Oil on canvas
200 x 145 cm
78.74 x 57.09 in
Courtesy Galerie Poggi, Paris



Nikita Kadan
The March [Torchild Marche], 2020
Charcoal on paper
59,5 x 42,2 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Rave, 2020
Charcoal on paper
59,5 x 42,2 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
The Mask III [Oscar Schlemmer], 2020
Charcoal on paper
59,5 x 42,2 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan

The Spectacle of Unorganized Masses, 2019

Framed black and white photograph from 1962

38,5 x 30 cm

Courtesy Galerie Poggi, Paris



Nikita Kadan

The Spectacle of Unorganized Masses, 2019

Framed black and white photograph from 1962

38,5 x 30 cm

Courtesy Galerie Poggi, Paris



Nikita Kadan

The Broken Pole II, 2019

Steel, silk and digital printing

Installation : 140 x 120 cm

Print on silk : 90 x 135 cm

Courtesy Galerie Poggi, Paris



Nikita Kadan

The Broken Pole II, 2019

Steel, silk and digital printing

Installation : 140 x 120 cm

Print on silk : 90 x 135 cm

Courtesy Galerie Poggi, Paris



Nikita Kadan

Dedicated to the Youth of the World II, 2019

Video, color

8'

Edition of 5

Courtesy Galerie Poggi, Paris



Nikita Kadan
Reconstituted Weapons: A Tiger's Leap, 2018
Lance en fer forgé sur socle
230 x 50 x 50 cm
Courtesy Galerie Poggi, Paris

Nikita Kadan
Reconstituted Weapons: A Tiger's Leap, 2018
Lance en fer forgé sur socle
230 x 50 x 50 cm
Courtesy Galerie Poggi, Paris





Nikita Kadan

National Landscape (House of Services), 2018

Charcoal and photography on framed paper

150 x 200 cm

Courtesy Galerie Poggi, Paris



Nikita Kadan
Pogrom, 2018
Charcoal on paper
237,3 x 150,5 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Pizant, 2016
Ink on paper
19,7 x 25,7 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Library Sculpture, 2018
Sheet metal with holes, book and metal sculpture
210 x 40 x 40 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Attis #4, 2018
Ink on framed paper
30 x 38,5 cm
Courtesy Galerie Poggi, Paris

Nikita Kadan
Attis #10, 2018
Ink on framed paper
30 x 38,5 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Attis #3, 2018
Ink on framed paper
30 x 38,5 cm
Courtesy Galerie Poggi, Paris





Nikita Kadan

Attis #1 2018

Ink on framed paper

30 x 38,5 cm

Courtesy Galerie Poggi, Paris



Nikita Kadan
Protection of plants, 2018
Gouache on digital print
50 x 70 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Protection of plants, 2018
Gouache on digital print
50 x 70 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Repetition of forgetting (1), 2017-2019
Charcoal on paper
220 x 150 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Repetition of Forgetting (3), 2017-2019
Charcoal on paper
220 x 150 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
The Model Falling Apart
[Yermilov], 2017
Charcoal on paper
197 x 150 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Bouquet [Narbut], 2017
Charcoal on paper
197 x 150 cm
Courtesy Galerie Poggi, Paris



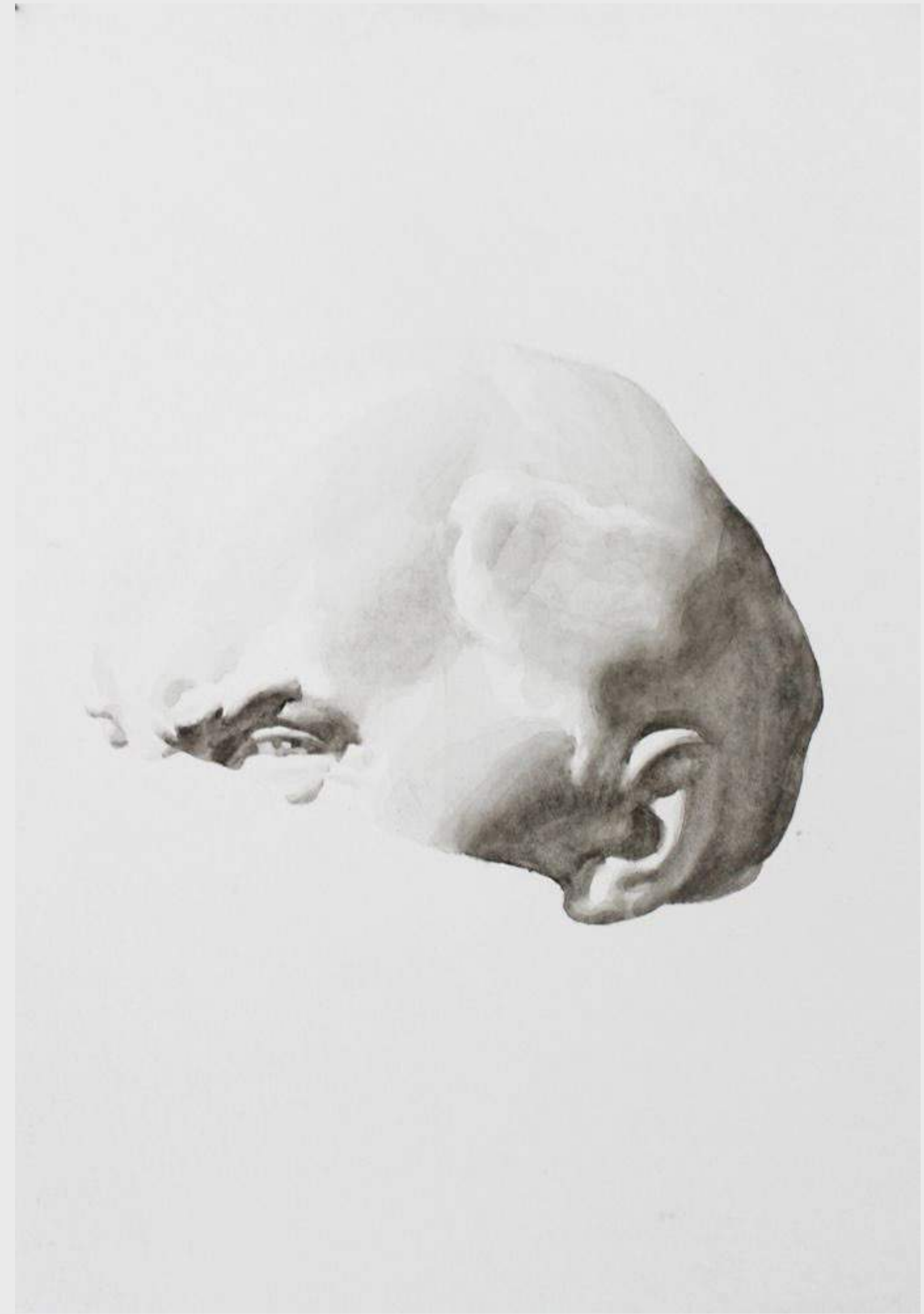
Nikita Kadan
The Branch (Volhunia) - 4, 2018
Charcoal on paper
150 x 200 cm
Courtesy Galerie Poggi, Paris



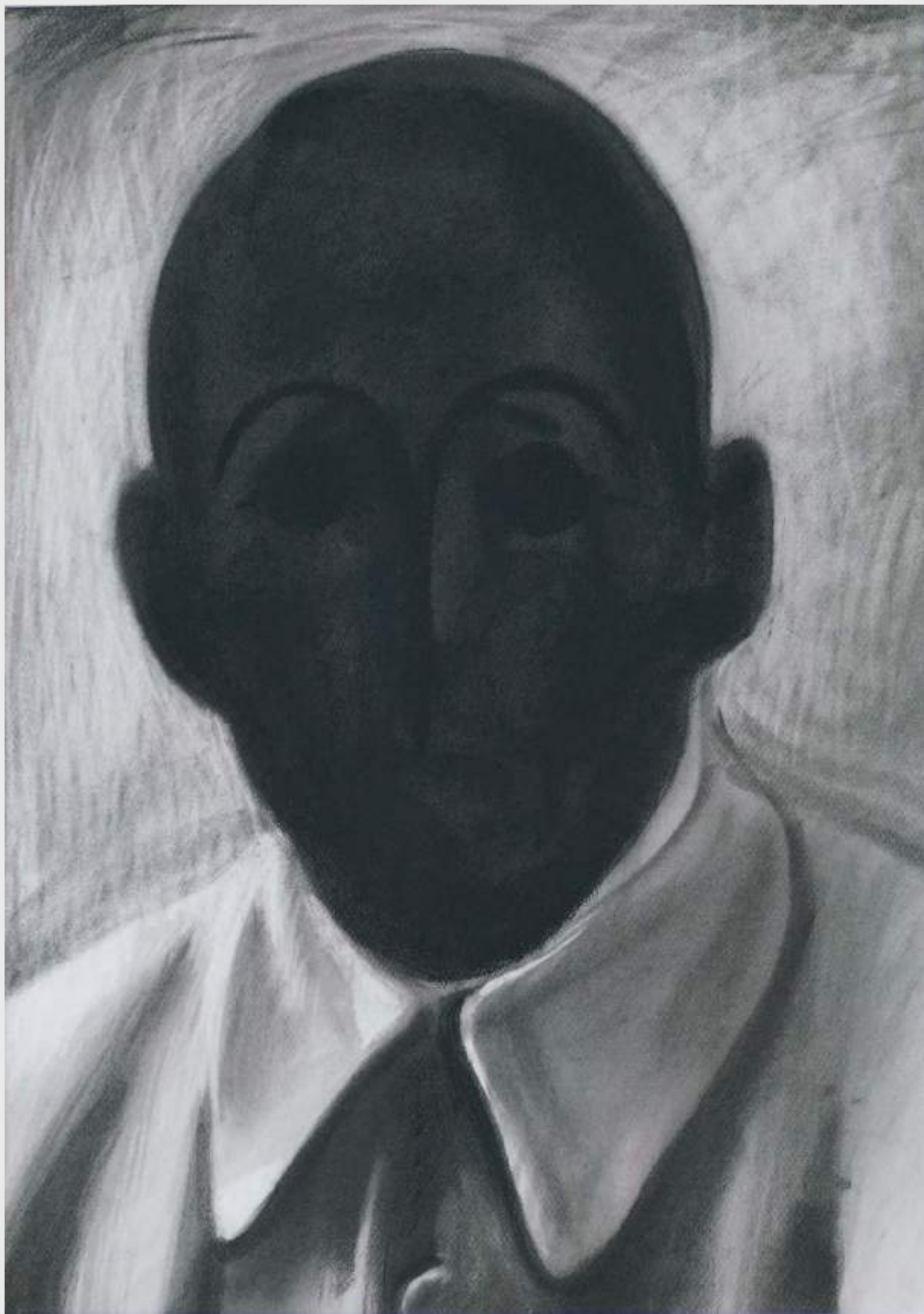
Nikita Kadan
The Branch (Volhunia) - 2, 2018
Charcoal on paper
150 x 200 cm
Courtesy Galerie Poggi, Paris



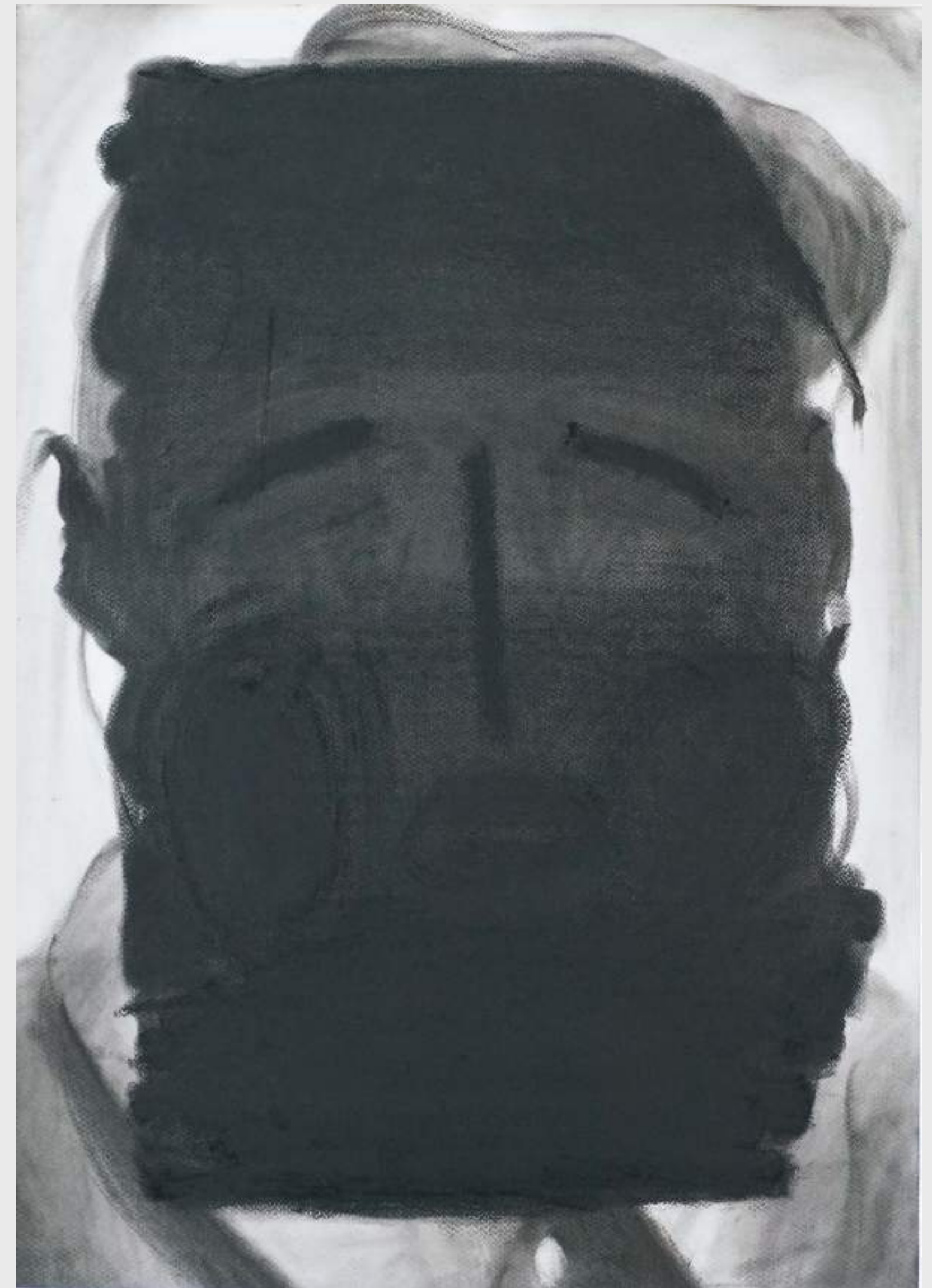
Nikita Kadan
Taras Shevchenko, 2017
Watercolor on paper
21 x 29,7 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Monument, 2016
Watercolor on paper
23,9 x 16,8 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
The Spectators, 2016
Charcoal on paper
75 x 55 cm
Courtesy M HKA Collection



Nikita Kadan
The Spectators, 2016
Charcoal on paper
75 x 55 cm
Courtesy M HKA Collection



Nikita Kadan

Observation on Archives, 2015

Framed photographic print
and charcoal

71,2 x 51,6 x 9,7 cm

Courtesy Galerie Poggi, Paris



Nikita Kadan

Observation on Archives, 2015

Framed photographic print
and charcoal

51,6 x 41,6 x 9,7 cm

Courtesy Galerie Poggi, Paris



Nikita Kadan

Observation on Archives, 2015

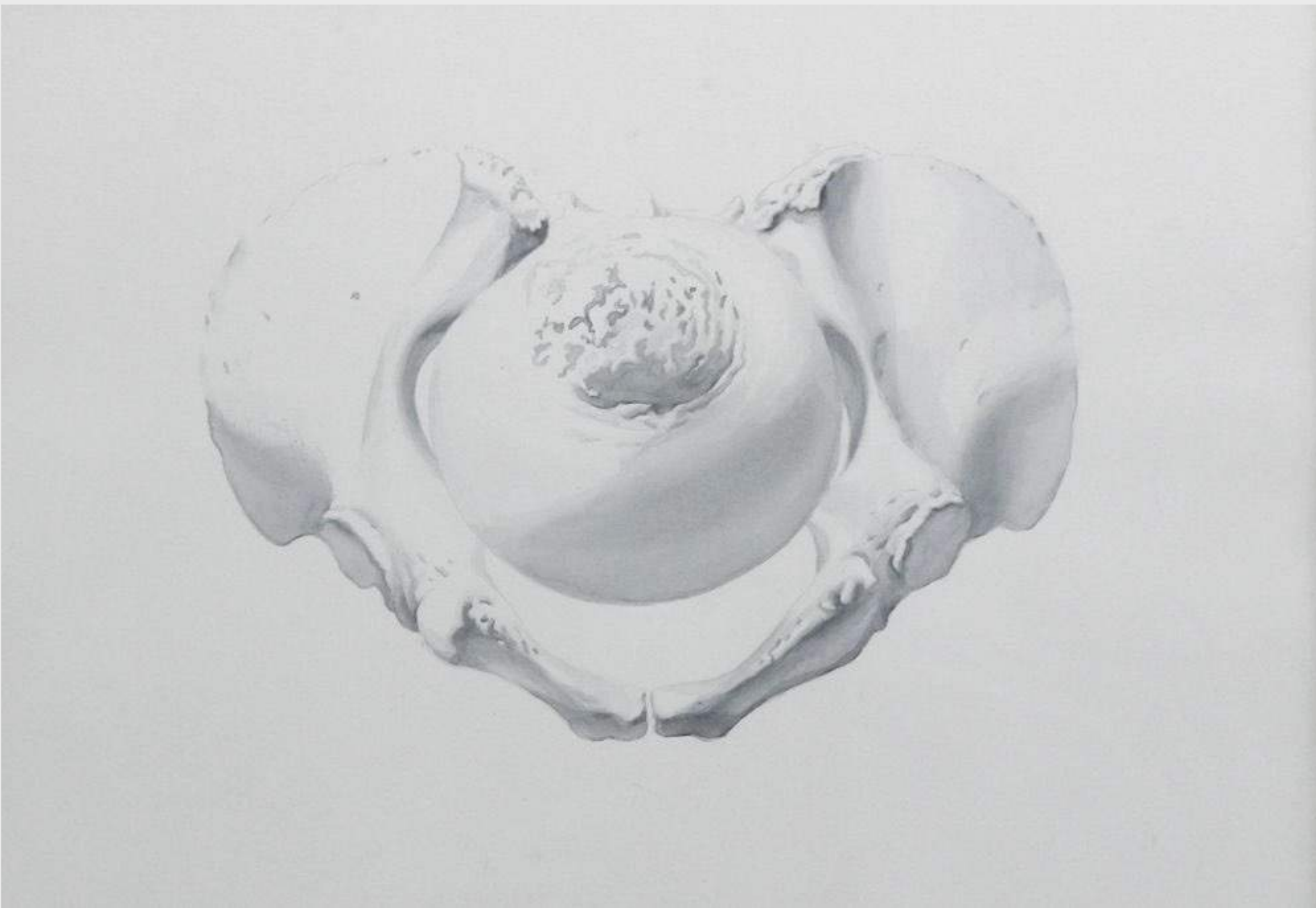
Framed photographic print and charcoal

51.5 x 51,5 x 10 cm

Courtesy Galerie Poggi, Paris

Nikita Kadan
Observation on Archives, 2015
Framed photographic print and charcoal
51.5 x 51,5 x 10 cm
Courtesy Galerie Poggi, Paris





Nikita Kadan
Untitled, 2015
Watercolor on paper
52 x 38 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Untitled, 2015
Watercolor on paper
52 x 38 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
The problem of direct look, 2014
Watercolor on paper
Courtesy Galerie Poggi, Paris



Nikita Kadan
The problem of direct look, 2014
Watercolor on paper
Courtesy Galerie Poggi, Paris



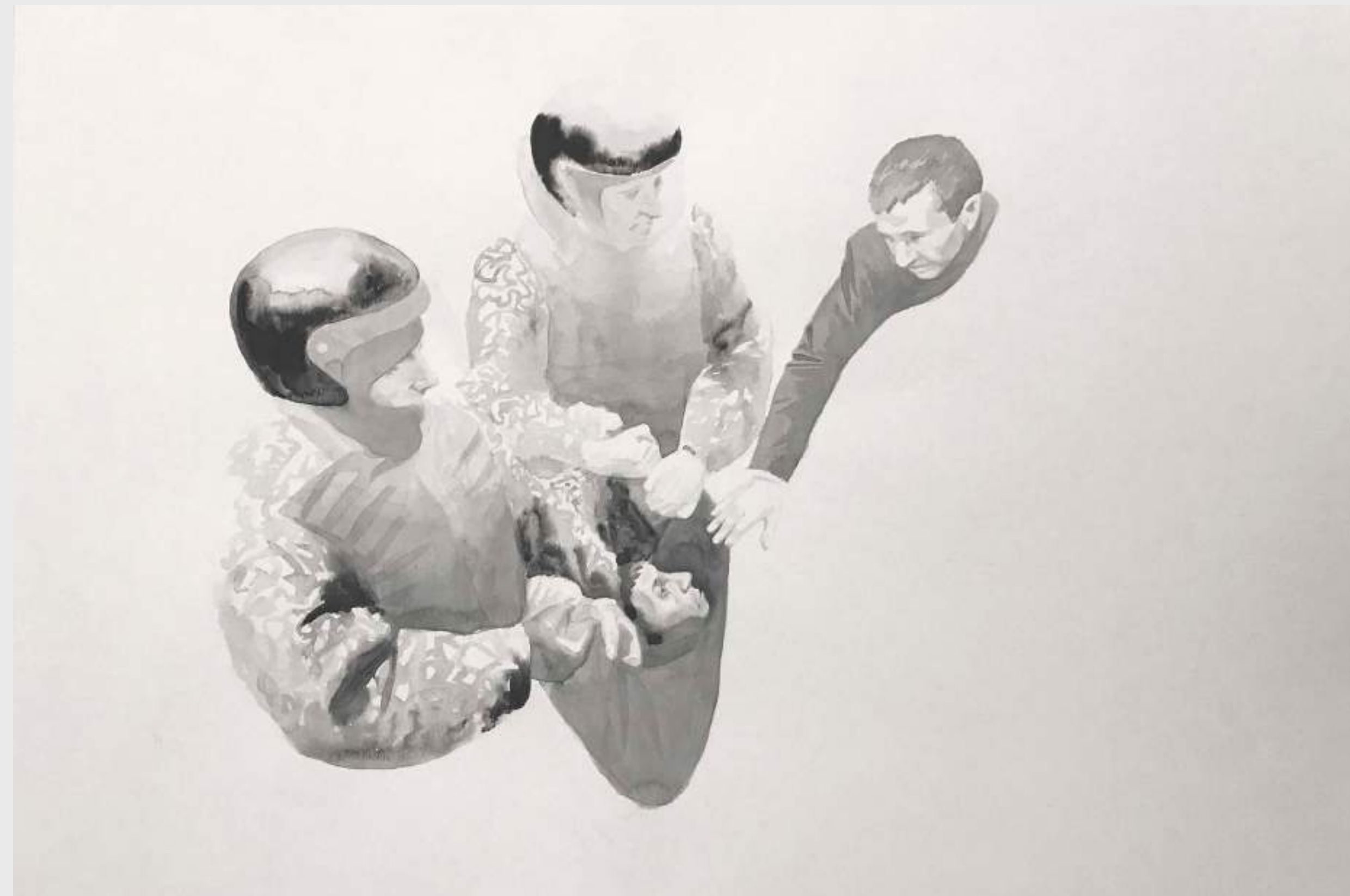
Nikita Kadan
The problem of direct look, 2014
Watercolor on paper
Courtesy Galerie Poggi, Paris



Nikita Kadan
The problem of direct look, 2014
Watercolor on paper
Courtesy Galerie Poggi, Paris



Nikita Kadan
Controlled Incidents #4, 2013
Watercolor on paper
50 x 70 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Controlled Incidents #1, 2013
Watercolor on paper
50 x 70 cm
Courtesy Galerie Poggi, Paris



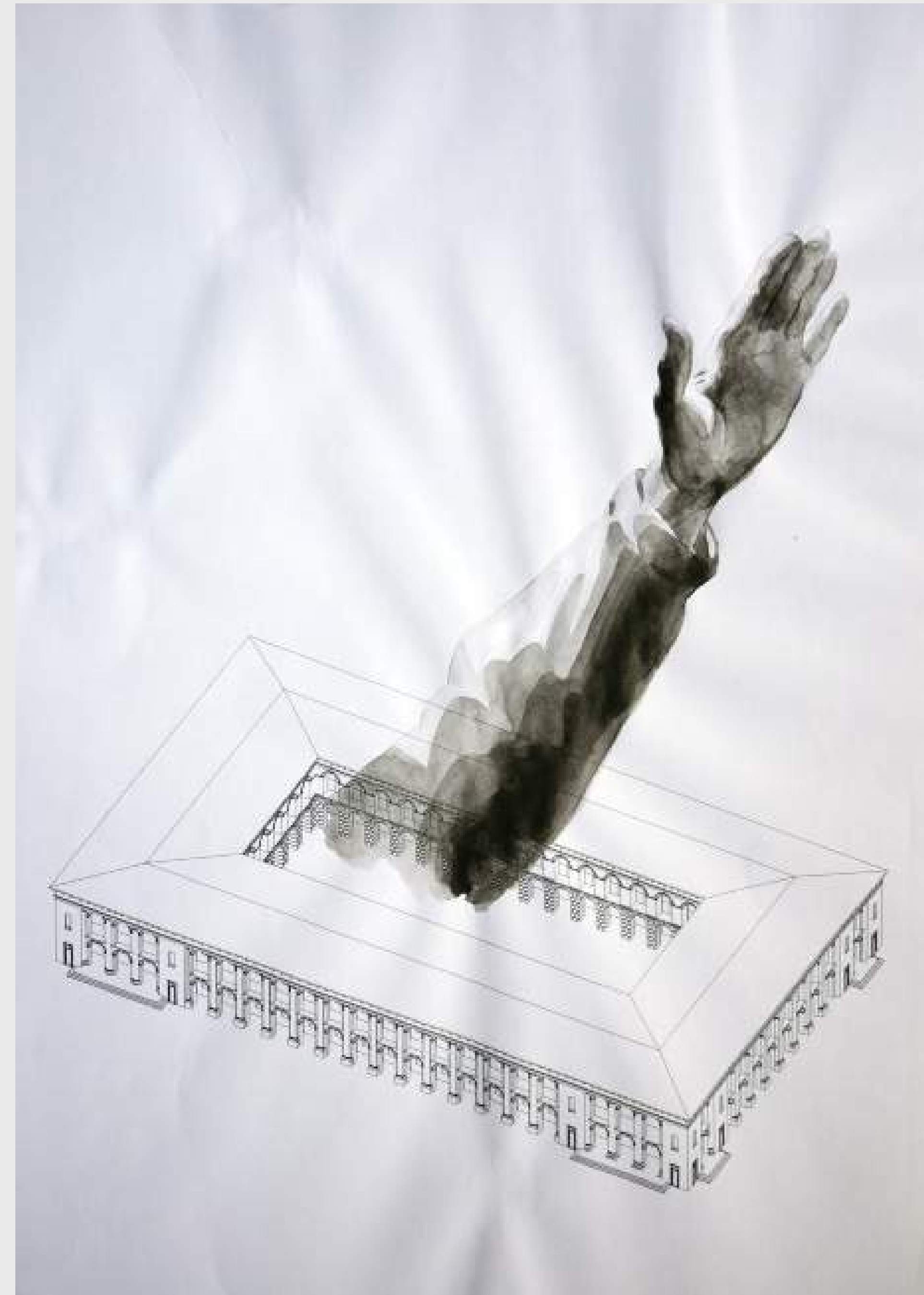
Nikita Kadan
Controlled Incidents #3, 2013
Watercolor on paper
50 x 70 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Controlled Incidents #2, 2013
Watercolor on paper
50 x 70 cm
Courtesy Galerie Poggi, Paris



Nikita Kadan
Reconstruction with a Superstructure.
Project of failure, 2013
Watercolor on paper
Courtesy Galerie Poggi, Paris



Nikita Kadan
Reconstruction with a Superstructure.
Project of failure, 2013
Watercolor on paper
Courtesy Galerie Poggi, Paris



Nikita Kadan

Procedure Room (plates selection), 2009-2010

Printing on ceramics

8*27 cm

Edition of 23

Courtesy Galerie Poggi, Paris

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