

PRESS RELEASE

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Olga Kisseleva

CONTROTEMPO.

Opening 8.06.2017

Exhibition: 9.06.2017 - 27.08.2017

[dip] contemporary art is delighted to invite Russian artist **Olga Kisseleva** for its fourth exhibition in Lugano. Multimedia and conceptual artist, Olga Kisseleva has exhibited in the world's most famous museums and **CONTRO TEMPO** will be her first solo show in Switzerland.

Born into a family of physicists, in her research Olga Kisseleva proceeds with experiments, calculations and analyses as a strictly scientific method. This way of addressing places and people allows the artist to take on an unusual position, a kind of involvement consisting of questioning, affronting or testing the elements constituting the reality of a situation in which she can borrow from numerous mediations, supports and modes of representation as diverse as the situations themselves. Working mainly in installation, science and media art, Olga Kisseleva employs various media, including video, immersive virtual reality, the Web, wireless technology, performance, large-scale art installations and interactive exhibitions. The approach to her work is much the same as a scientist's. A discrepancy detected during a procedure or within the workings of a structure oblige her to formulate a hypothesis, in order to explain the complication in question, and wherever possible, to propose a solution to the problem. She then determines the skills necessary to pursue the relative study, and commissions the research.

CONTRO TEMPO is Kisseleva's first solo show in Switzerland, and it will showcase different works created by the artist during the last decade as well as a new work, presented for the first time at [dip].

The paradigm of time, both tangible and impalpable, somehow virtual but crucial, addresses and challenges all of us. Olga Kisseleva, a pioneer of media art that questions the impact of technologies and sciences on our lifestyles, highlights the paradoxes of time in a political, sociological and economical perspective, such has the leading thread underpinning her work for twenty years.

CONTRO TEMPO gathers a set of works that extend the reflection of the artist over the concept of time, in particular on the influence of time in society environment and economy. For centuries, the complexity of time is been at the core of philosophical and scientific reflections and this exhibition shows some of the artist's reflection on her investigation on the changes of modern society.

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The series **Crossworlds** started in 2006 at the Guggenheim museum in Bilbao. The artist plays on contradictory symbols by integrating into the QR (Quick Response) code, some of the most popular slogans and pictures from the American and Soviet propaganda.

Double Life, with its videos and photographs, highlights the insanity of a society where passion is lived aside when necessity forces us to “choose” a bread winning job.

Border/ No Border, features a two-channel video work in which the artist points out to a “border” as a symbol of contemporary disintegration and alienation occurring inside the post-Soviet world, as well as globally. Juxtaposing an Indian dancer and choreographer running and doing dance steps on a striped mosaic that looks like a series of borders and businessmen stuck at the metal detector as they go through customs in the border zone of Zurich airport, filmed by a hidden camera.

Contre Temps is a work conceived when invited to do a performance at Louvre Lens, in 2013, after analyzing the layout of the Museum, a building made up of elongated and curved modules. The shape and structure of the Museum building allows to trace an ideogram, same as the mathematical sign for infinity. The performance consisted of the public making of a trace through the gardens of the Museum, underlying the role the museum plays, allowing artworks to go through time, in the hope they exist forever. The trace was created using one kilometer of red material laid out through the garden, and handled by a dance, drawing the infinite.

Vice box is an interactive sculpture made in 2012. This very small, pocket size, sculpture made with transparent cubes covered with QR codes, allows the viewer to build his own portrait based on his sins and vices, playing with preciousness of vice.

Chronography is a new project about dynamic mapping to explore through a cartographic work the man’s mobility in the world. This work analyzes the different factors that have a direct impact on mobility today, involving the political, economic and topographic aspects of the modern society

Olga Kisseleva

Born 1965 in Saint-Petersburg, she lives and works in Paris and Russia. After her graduation from the the Vera Mukhina Institute of Industrial Art in 1988, she continued her studies at the Ph.D at the Hermitage Museum and also studied physics at the Leningrad State University. In the early 1990s she studied at the University of California and Columbia University in New York, focusing on video art and multi-media, defending her Ph.D. dissertation on the topic of video and computer art. After receiving a Fulbright grant in 2000, she became a part of a team of creators working on the development of numerical technologies in the United States. In 1998, Kisseleva's book on the video and computer art was published in France and other countries and she was invited to teach at Sorbonne. Founder of the Art and Science Department of Sorbonne, Kisseleva is Head of Art and Medium Program and a member of the High Scientific Committee of Sorbonne.

The artist works mainly in installation, photography and media art. Her work employs various media, including video, immersive virtual reality, the Web, wireless technology, performance, large-scale art installations and interactive exhibitions.

The artist calls upon exact sciences, on genetic biology, geophysics, and also on political and social sciences. She proceeds with her experiments, calculations and analyses, while strictly respecting the methods of the scientific domain in question. Her artistic hypothesis is thus verified and approved by a strictly scientific method. In each of Olga Kisseleva's projects, at each stage of its development, from the initial draft (when the context is taken into consideration), until the moment when the indications allowing the esthetic propositions to come to light are gathered together, a line is traced upon which the different elements convened are inscribed. This way of addressing places and people allows the artist to take on an unusual position, a kind of involvement consisting of questioning, affronting or testing the elements constituting the reality of a situation in which she can borrow from numerous mediations, supports and modes of representation as diverse as the situations themselves. Yet it still implies, for the viewer as well as the artist, a certain faithfulness to a watchword – vigilance – returning to a principle of responsibility, and implying the establishment of open relationships between the different elements brought into play by esthetic propositions.

Olga Kisseleva realised numerous art projects in the Modern Art Museum (Paris, France), the State Russian Museum, (Saint-Petersburg, Russia), KIASMA (Helsinki, Finland), Museo Nacional Centro de Arte Reina Sofia (Madrid, Spain), Fondation Cartier for contemporary art (Paris, France), Centre Georges Pompidou (Paris, France), Guggenheim Museum (Bilbao, Spain), MOMA (New York, USA), the National Centre for Contemporary Art (Moscow, Russia).

[dip] contemporary art

[dip] is a newborn contemporary art gallery Located in Lugano, opened in October 2016.

Representing a range of international artists, **[dip]** aims at being a stimulating platform for exploring new developments in international contemporary art, across a range of practices and media, building a bridge between art and society, raising public attention on the issues that inspire and challenge our society. The diversity of the exhibitions programme, with solo and group exhibitions, sets **[dip]** as the original home both for well-known names, as for discovering your new favourite artists.

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Contre Temps, 2017
graphic work/diasec
150 x 110 cm
Edition of 3 + 1AP



What the People Believe is True, 2015 | **Crosswords**
graphic work/diasec | technic bar code
100 x 100 cm
Edition of 3 + 1 AP

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Visits

From 9.06.2017 to 27.08.2017

Opening hours

monday: closed (or by appointment)
tuesday/friday: 14.00 -18.30
saturday/sunday and mornings:
by appointment