

island presents

## IVAN GALUZIN

*Choice of matter*

20 May – 4 June  
2017

Prinsensgate 22  
0157 Oslo

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Since graduating from the National College of Art in Oslo in 2006, Ivan Galuzin's multidisciplinary practice has generated a startling dialogue between his peculiar artistic interests, the history of art and the human body. The fragility of the human body is the subject of scrutiny in his painting, sculpture and video. Whereas previously, the artist's own body has been a central concern of his practice, in this exhibition bodies of significant historical figures have been integrated into the work.

The contradiction between authenticity and appropriation that characterizes the fragile process of history is also of interest to Galuzin. Motifs are often borrowed from other artists' work or significant objects from art history. If history is being continuously rewritten — from Thutmose III's erasure of frescos depicting Hatshepsut, to the retouching of images under Stalin's regime, and today's 'alternative facts'—what does it mean for the discussion between those who believe in coincidence and those who adhere to determinism?

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## Installation views









## Works



*To Arcadia or wherever*

2017

Oil on canvas

186 x 245cm

A queue is an allegory for expectancies and pursuit of a dream: Half-humans, half-ghosts seeking to get a lucky ticket line up in a queue for death. A medal of the First World War, designed by German painter Karl Goetz, dedicated to the death of Lusitania is the basis for this large painting. Paint strokes and technique refers to the tradition of German expressionism, where apocalyptic symbols, the motifs of medieval folk-art and religious paintings were actively used.



*Not yet titled*

2012 - 2017

Lead, wax, straw and steel on wooden base with glass

60cm x 60 cm x 175cm

The sculpture resembles the mummies of Egyptian pharaohs, South American Andean images or mammoth Yuka. The head, planted on a pike as a symbol of triumph refers to the barbaric traditions of early cultures. Under the decree of Tamerlane, pyramids were built with heads of defeated enemies. Another reference is a historical anecdote about Hitler's bust, which was taken by Gen. George S. Patton to USA, among other spoils of war. He used the head as a doorstop and trained his dog to pee on it. The artist shed molten lead on an exact wax copy of the portrait and exposed it under the open sky for five years.





*Sleeping Martin in history's bed as a diagram for a millenia*  
2017

Dry pastel on paper  
84cm x 67cm x 8cm (w/frame)

Martin Luther, the initiator of the Reformation, is depicted as a ghost personifying his own dogmas: *sola fide, sola gratia et sola Scriptura* (Only faith, only grace and only Scripture). The body is the shell for the soul, it dissolves, decomposes and disintegrates. This portrait resembles disappearing images on old tombstones.

The basis for this drawing is the painting by Lucas Cranach the Younger and Hans Cranach's "Posthumous Portrait of Martin Luther". Luther condemned the Jewish people for denying the Trinity, so he called for their expulsion and the destruction of the synagogues. Later these actions were to evoke the sympathies of Hitler and his supporters. It is no coincidence then, that the so-called Kristallnacht was designated by the Nazis as a celebration of Luther's birthday



*The preacher as seen on a research trip (I)*  
 2015 – 2017  
 oil on canvas  
 57cm x 48cm x 4cm (each)

Lars Levi Laestadius (1800-1861) was a Swedish Sami pastor and administrator of the Swedish state Lutheran church in Lapland, and the founder of the Laestadian pietist revival. Laestadius himself became a teetotaller when he began warning his Sami parishioners of the misery and destruction alcohol was causing them. Conceived under well-meaning, Laestadius's propagating led to suppressing Sami identity.

In these paintings, five in total, the preacher's personality dissolves in the glazes, blurs and disappears. The removal of Hatshepsut's visual legacy by Thutmose III was an attempt to eradicate her presence from history. Under Stalin and Hitler regimes people were killed physically, and their images were blurred, retouched, and cropped out of group photos. The shearing, smoothing, and destruction of images can function as a magical ritual, eliminating the afterlife of the soul, or as a "political" montage, changing the course of history.





*The preacher as seen on a research trip (II)*

2015 – 2017

oil on canvas

57cm x 48cm x 4cm (each)



*The preacher as seen on a research trip (III)*

2015 – 2017

oil on canvas

57cm x 48cm x 4cm (each)



*The preacher as seen on a research trip (IV)*

2015 – 2017

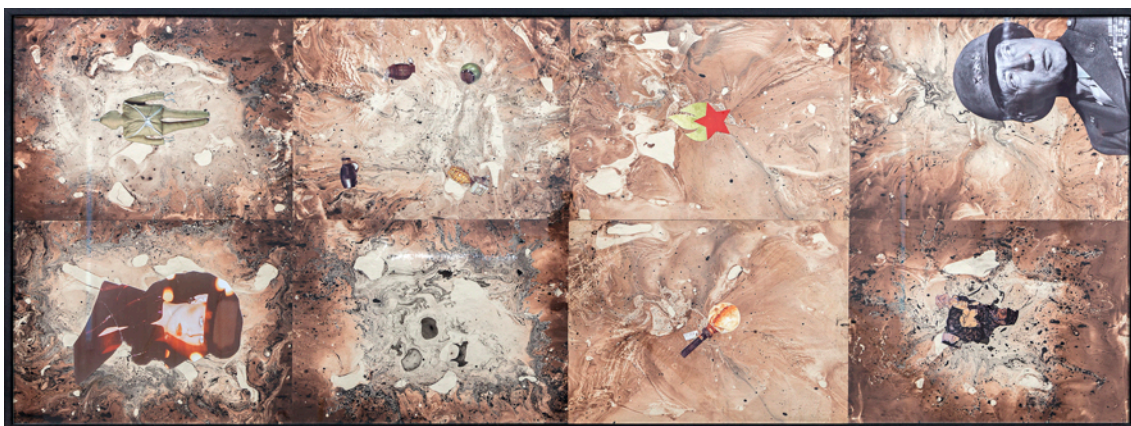
oil on canvas

57cm x 48cm x 4cm (each)





*The preacher as seen on a research trip (I)*  
2015 – 2017  
oil on canvas  
57cm x 48cm x 4cm (each)



*Ivan Divan – Memory's Hologram (I)*  
2017

Collage on vintage paper, glass, MDF, ash  
161,5cm x 62,5 x 40,5cm



*Ivan Divan – Memory's Hologram (I and II)*  
2017

Collage on vintage paper, glass, MDF, ash  
161,5cm x 62,5 x 40,5cm

A set of images on a marble background presents weapons, artefacts, copies and reproductions, and photographs. The metronome of Man Ray, the first camouflaged helmet from the First World War, Kongsberg Colt, an eye of a victim of the Hiroshima bombing - everything is tied up and united by a common abstract pattern of marble. The work was made for the last iteration of the Withdrawal of the Red Army exhibition, which was curated by Ivan Galuzin, and may act as a matrix for the ideas presented in that project. If a hologram gets broken into pieces, each piece shows the complete original image, but slightly blurred and only from one specific angle. Memory is not a constant, and often is broken into pieces, so that we do remember the same events differently at different times.



*All that she has seen but wanted*

2017

DVD Video

2:00 min. 4:3, loop

Ed: 2 + 1 Ap

The modern pace of life is accelerating. We are immersed in the digital world, drowning in the flow of information through the Internet, and with help of all the gadgets. The world expands and decreases, and collapses simultaneously. As a reaction to the acceleration of the outside world there is a nervous tic appearing as a symptom of the 21st century.

Nervous mimic motor tic is an imbalance of the nervous system, which a person can't stop just at will. Prevention or treatment is impossible and unattainable, but doctors advise adequate nutrition and sleep, a proper daily routine and avoiding stress and negative emotions.



### About the artist

Ivan Galuzin lives and works in Oslo, Norway and Murmansk, Russian Federation. Selected exhibitions include Kristiansand Kunsthall (Upcoming 2017), Stavanger Art Museum (2016),

Astrup Fearnley Museum of Modern Art (2015), Kunstneres Hus, Oslo (2015), Kunstnerforbundet (2015), UKS, Young Artists Society, Oslo (2014), Galleri Christian Torp (2012), The Armory Show New York (2012), and Moscow Museum of Modern Art (2010). As a curator he recently toured the exhibition Den røde armés tilbaketrekning / Возвращение Красной Армии / The Withdrawal of the Red Army, in collaboration with Northern Norway Art Museum (2015-2016).

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Text by Glafira Severianova