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TURKU MALMÖ COPENHAGEN ROSTOCK

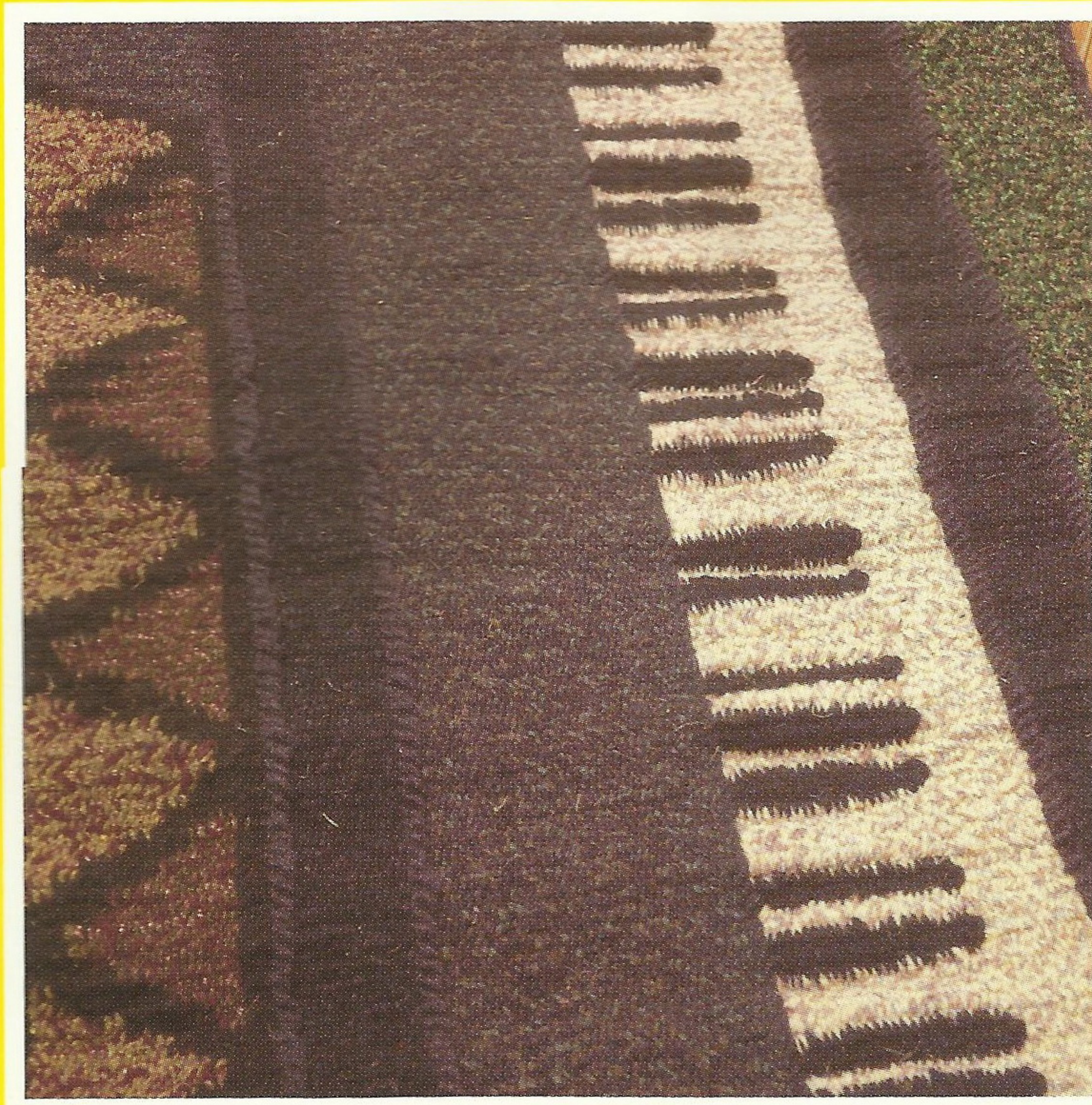
ARTGENDA 96

KØBENHAVN 29. MARTS - 28. APRIL 1996

COPENHAGEN MARCH 29TH - APRIL 28TH 1996

104 Fine Arts

ST. PETERSBURG



"Unlike the many who sit at home at table, there are a few homeless people who wander dark paths. But even dangerous paths lead to the gates of a safe house".
(M. Heidegger)

The Russian peasant house, unlike houses typically built by people of Germanic or Latin nationality, never had a garret. Instead, the space under the roof of the house was always used as attic, and came to signify "stopped time" in the collective consciousness. The function of the attic is usually storage (storage of things, of anything). And, as Heidegger says, a named thing becomes a thing which belongs to someone... Things which have been named bring together, call together, heaven and earth.

From a social point of view, the attic in present-day St. Petersburg has a role as a place of refuge for the poor and homeless, i.e. for those who have been rejected by the age in which they live and have been forgotten by society: a sort of reminder of the fact that they have been forgotten.

Marina Shubina, curator

Presented at Nikolaj

Dmitry Shubin

1963

1995 Grant from George Soros Centre for contemporary art.
1991 Moscow Art University. Exhibitions since 1989.

Farida

Dzhumabayeva

1970

Bishkek Art School.
1995 - Started working with the Institute of Material and Artistic Culture, St. Petersburg.

Robert Ovakimian

1966

1987 Met the artist Solomon Gershov, one of the great artists of the Russian Avantgarde.

Pyotr Bavtuto

1973

1994 Graduated from the College of Arts and Crafts, Vitebsk.

