



Anton Logov, to the project Hebdomeros, fragment, 2015, mixed media on canvas

Hebdomeros

18.02 - 16.03.15

Andrij Dudchenko and Anton Logov

Saying facetiously: these are cloned images with Malevich as the father and de Chiriko as the mother.
Viktor Pivovarov, 2004

The first joint project of Andrij Dudchenko and Anton Logov is dedicated to the centenary of the Black Square by Kazimir Malevich. It was a hundred years ago that this icon of suprematism emerged to take the place of the Orthodox icon. Replacing the square with a circle, the authors left another element of "The Last Futurist Exhibition '0.10'" unchanged: the museum employee's chair. The same empty chair as the "Hebdomeros" one from the Pavlo Gudimov collection that became the starting point of the project and manifested emptiness.

Chirico tries himself in expressing the emptiness sacralized by Malevich in the Black Square. However, whereas Malevich depicted it "as it is" – pristine and intact, the history of Hebdomeros is a story of the search for it, and never the finding of it. Comparing these two "apostles of the unconscious", Anton Logov and Andrij Dudchenko offer the viewer to plunge into their own consciousness, designed and displayed in the "Hebdomeros" exhibition.

What is the modern individual's conscious? In the installation language of Logov it is a rack of the "Ark". Pantries, crammed with debris of cultural memory, from Old Greek citations to the television screen, which actively devours inner space. In the befuddled imagination, only memories of childhood stay clear – the irreversibly lost Golden Age reflected in the paintings of Dudchenko. No single tip "which is correct" and no exit sign. Only Scylla and Charybdis – the desirable impossible and the possible, but not desirable.

The juxtaposition of mental chaos and emptiness leads us back to the chair. Hitting the blind corner after the fall of antiquity, the human being looked up and began to pray. At first – to the holy images. Upon the "death" of God – to the very emptiness that remained – the Black Square. We see the consequences of this prayer in Malevich's human figures. Having lived half a century in the air, his faceless human being lands in Chirico's canvases to turn into a plastic mechanized body, and then – into "empty head" in geometric experiments of Dudchenko. The way out gets closed and Hebdomeros finds himself in the seine of own memory for good, losing contact with reality, becoming an illusion.

Just a few years more – and the place of the metaphysical icon was taken by the virtual one. Bypassing the role of a medium, the artists, however, do not give up their own apocalyptic vision. Anton Logov insists on a global disaster, while Andrij Dudchenko denies a clear future to a human being. The story is not over, but the anticipation of a wonder is ruthlessly evaporating.

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