

Vikenti Komitski

Selected

Works

& Random

Images



SARIEV
CONTEMPORARY

Vikenti
Komitski

*Selected
Works
& Random
Images*

With texts by Angelika Seppi and Nikola Njavro

Sariev Contemporary, 2019

Introduction

With his last series of works Vikenti Komitski, born in Sofia, Bulgaria, and based in Berlin, displays the multi-layered surface that constitutes an image and that is usually covered over by the flatness of the picture plane. Against the modernist credo of flatness and purity, these large-scale assemblages, made out of found objects and budget shop items, are deliberately multi-dimensional and impure. They literally stand, with one feet, on the scrapheap of contemporary culture industry, while the other strikes out to push the artistic avalanches of the last century ever further.

The practice of collecting things seems to be the primary gesture that shapes those works, however, more than mere gatherings of trivia, their formal assemblage allows for the apparition of the visual unconscious that haunts the post-internet era and that casts a deep crack in its apparent shallowness. Superimposed one on top of the other in an industrial and angular style reminiscent of the aesthetic language of the Bauhaus, constructivism, or the Neo-Concrete movement, the different segments constituting the works add up to a kind of visual rebus, that deliberately plays with our conceptions of image and object, of visuality and spatiality, of trash and art, of the obvious and the secret, of the natural and the artificial. In our digital times, thoroughly altered by the human and his technologies, reminders of the analogue, the non-human, the animal and nature in general enter the works. Yet, these images of birds, trees, etc. are certainly altered and deformed by the constructions that hold them. All innocence is long gone.

[5]



[6]

*Alle Vögel sind schon da
(All the birds are there already)*

2018, metal, plastic, wood, lenticular
print; 92 x 81 x 20 cm

[Right]

*Not Yet Titled
(One or Several Wolves)*

2019, metal, plastic, foam, textile,
lenticular print; 115 x 90 x 20 cm



[7]

[8]



Tinder Date Gone Wrong

2018, metal, wood, glass, lenticular print;
83 x 63 x 20 cm



[10]



[11]



*Not Yet Titled
(Feel Free to Fall)*

*2019, metal, plastic, foam, lenticular print, silicone;
100 x 100 x 20 cm*

[Left]

*Not Yet Titled
(Tropic Utopic)*

*2019, metal, rubber, paper, silicone;
130 x 124 x 20 cm*



[12]

Objet Nonchalant

2017, found objects, epoxy resin;
90 x 60 x 60 cm

[13]



Casserole with With Kinder Überraschung

2017, chocolate, plastic, metal, resin;
35 x 27 cm



[15]

Casserole with With Kinder Überraschung is a sculpture by Vikenti Komitski, homage to a work by Marcel Broodthaers from 1964. The sculpture by Broodthaers consists of a casserole, owned by his family, artificially overfilled with mussels: the trade mark element of Belgium's cuisine. The work was seen as a mockery of the belgiumness.

For Komitski, as for others from his generation who grew up in the Former East Block countries, the Kinder surprise egg was an infamous rare commodity, sold in special stores for western goods, and appearing only during holidays, a valuable product from The West that somehow went through the Iron curtain, and in this sense, a representation of the different ideology in action there.



[16]

The Eye and The World

2017, lenticular print; 65 x 70 cm;



[17]

Credimi, Ti Prego!

2018, altered found object; 150 x 180 cm

[Next Page]

Untitled

2017, collage, paper; 92 x 148 cm



Black Out

2016, Dismantled electronic displays from monitors, laptops, tablets and smartphones, wooden frames; dimensions variable

[20]

The work *Black Out* consists of 19 displays in various sizes, framed and exhibited as an assemblage of objects. Being dismantled from devices such as tablets, laptops and mobile phones, the displays are non-functional and show no image at all. By negating their defining properties, the artist ironically presents the objects as an image of a non-image, questioning the understanding of the image as a representation in the age of virtual reality. The blackout is more than a device malfunction because the display itself doesn't just represent or reproduce the image, but seems to interact with it in a specific way defined by the properties of the display and the social aspects of its everyday use.

Black Out is not just the assemblage of objects; it is the ready-made as well, using idea as conceptual material for the work. More than just referring to suprematist idea of a non-image, the artist reinvents it in a contemporary context, noticing and subtly presenting the ironical aspects of the objects exhibited; their nature and purpose, and their material and social value in the contemporary society, while simultaneously rethinking the ontological qualities of the image reproduced in contemporary means - in a society oversaturated by images. Under these circumstances, the work *Black Out* becomes an ironical anti-landscape of images that could be, an image of a non-image.

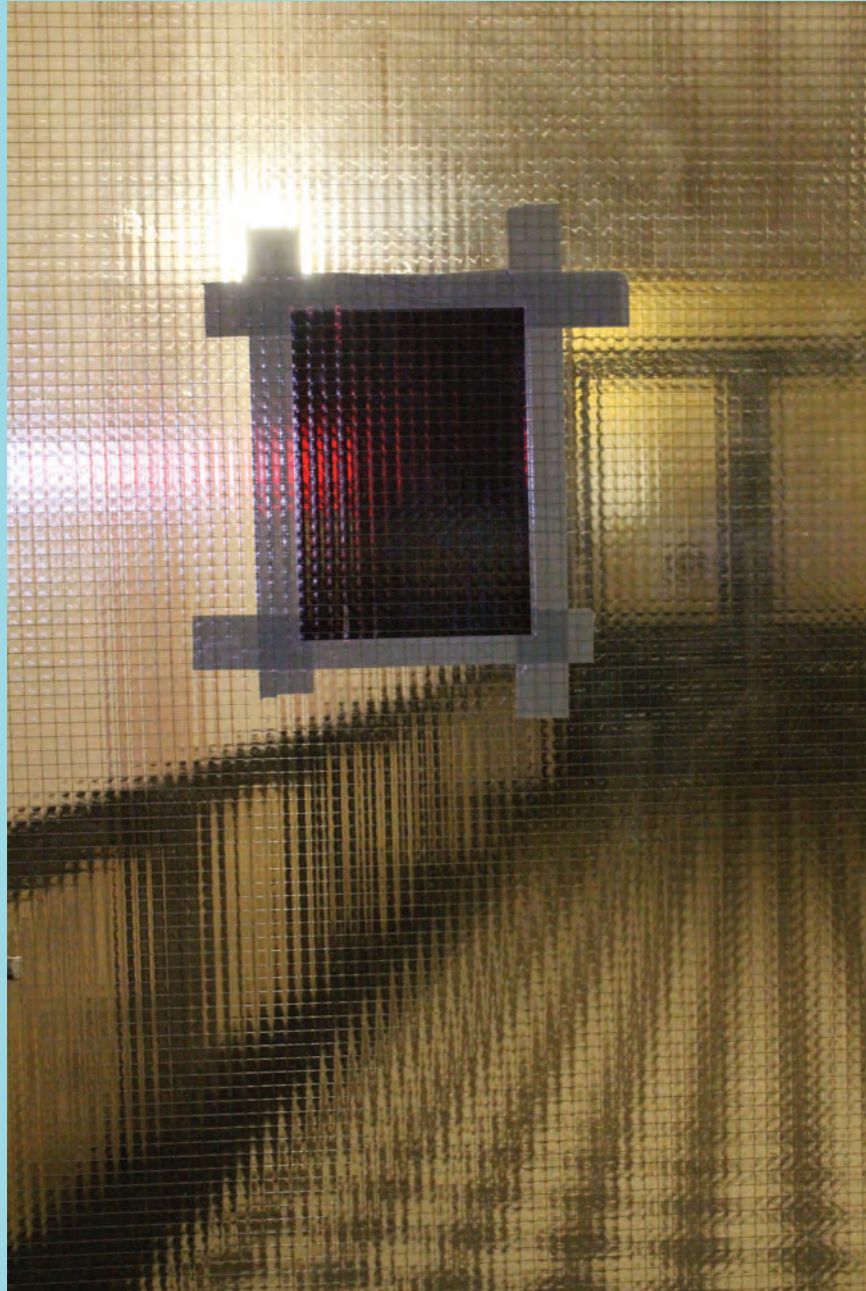
text:

Nikola Njavro



[21]

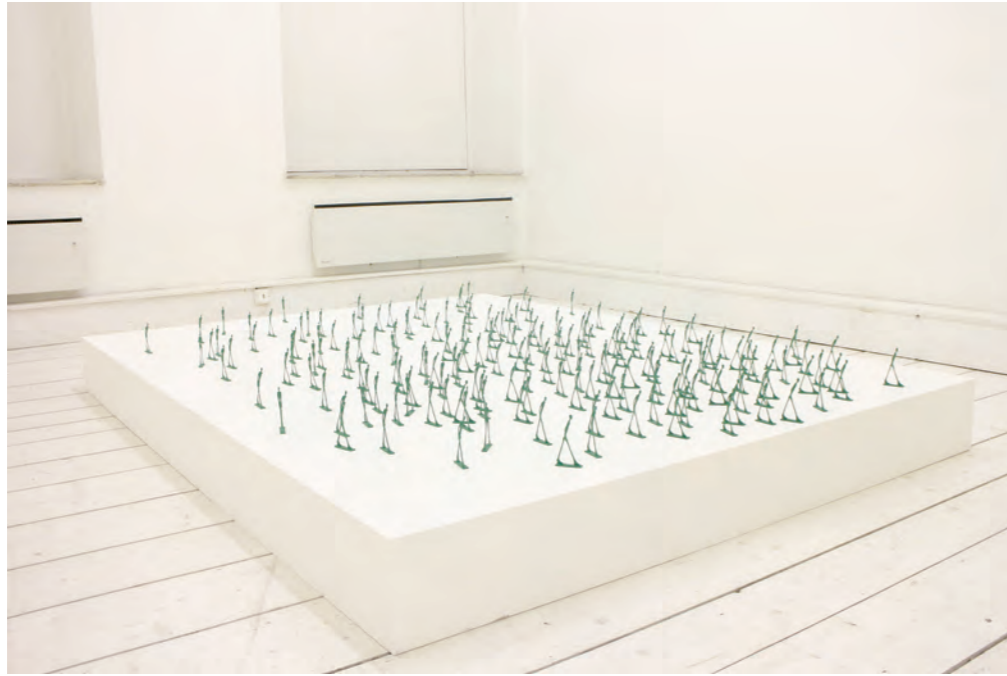




[23]

Me, Myself & I

2015, Selfie sticks; 105 x 105 x 105 cm .



[24]

Still Walking

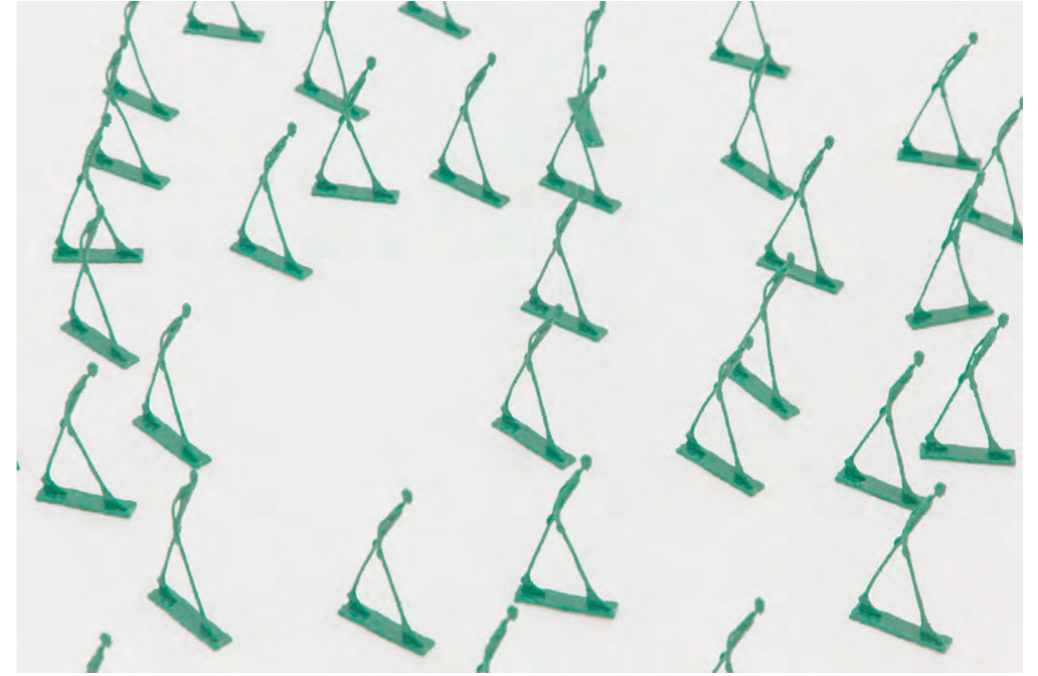
*2014, PVC Plastic;
dimensions variable*

Still Walking is an installation made of multiple plastic figures reminiscent to a series of sculptures from Alberto Giacometti produced in a toy factory in Huizhou, China.

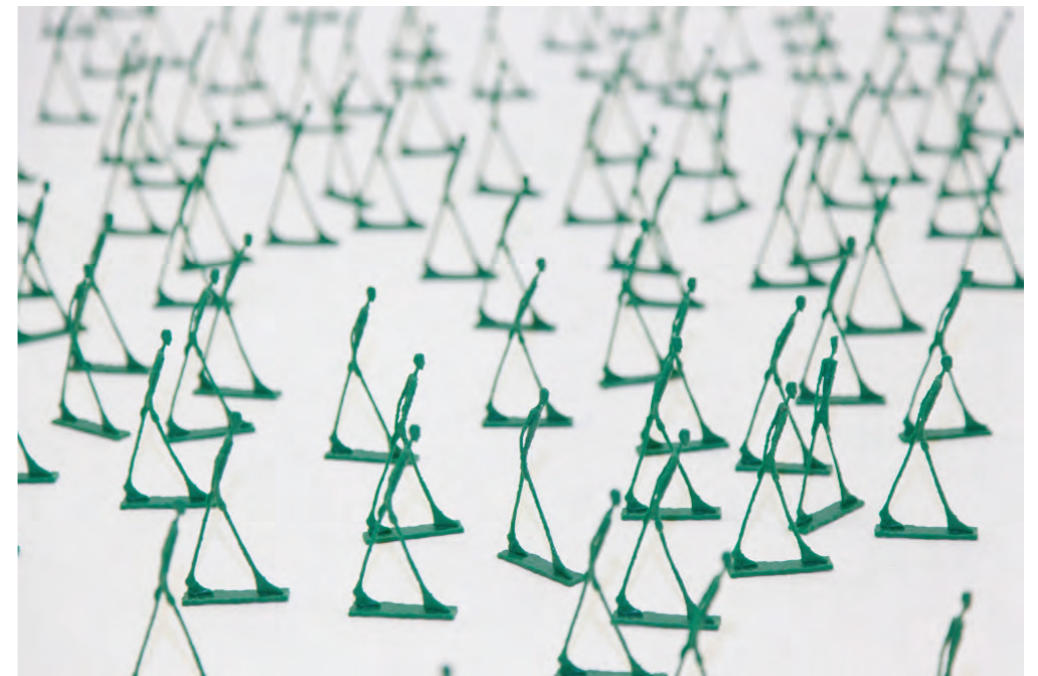
While the figures in appearance still resemble Giacometti's *Walking Man*, they differ completely in their own 'history', in the process of production they went through. Giacometti's work has thus been transposed from the realm of the artist as creator with his powerful form-giving craftsmanship to the most advanced, fully technological and automatic mode of production; from the individual to the faceless multiplicity; and finally from old-Europe to one of the new centres of the world, China. What returns in this new context of mass-production are zombies, still walking, but as de-individualized, automatized shadows of a non-finite past haunting the present.

*Text:
Angelika Seppi*

The sculpture here is transformed into an ambiguous sign, hieroglyphic symbol or Emoji.



[25]



My Budget For This Exhibition

2009, coins;



[26]



(The production budget for an exhibition was changed into coins and exhibited in a vitrine.)



Lucky Fetish

2015, video, sound;
54 sec loop;

[27]

Installation view at Schauspiel Köln



[28]



You Weirdo !

2015, hot glue on paper
30 x 26.5 cm



[29]

Installation view at Market Platz, Baden Baden

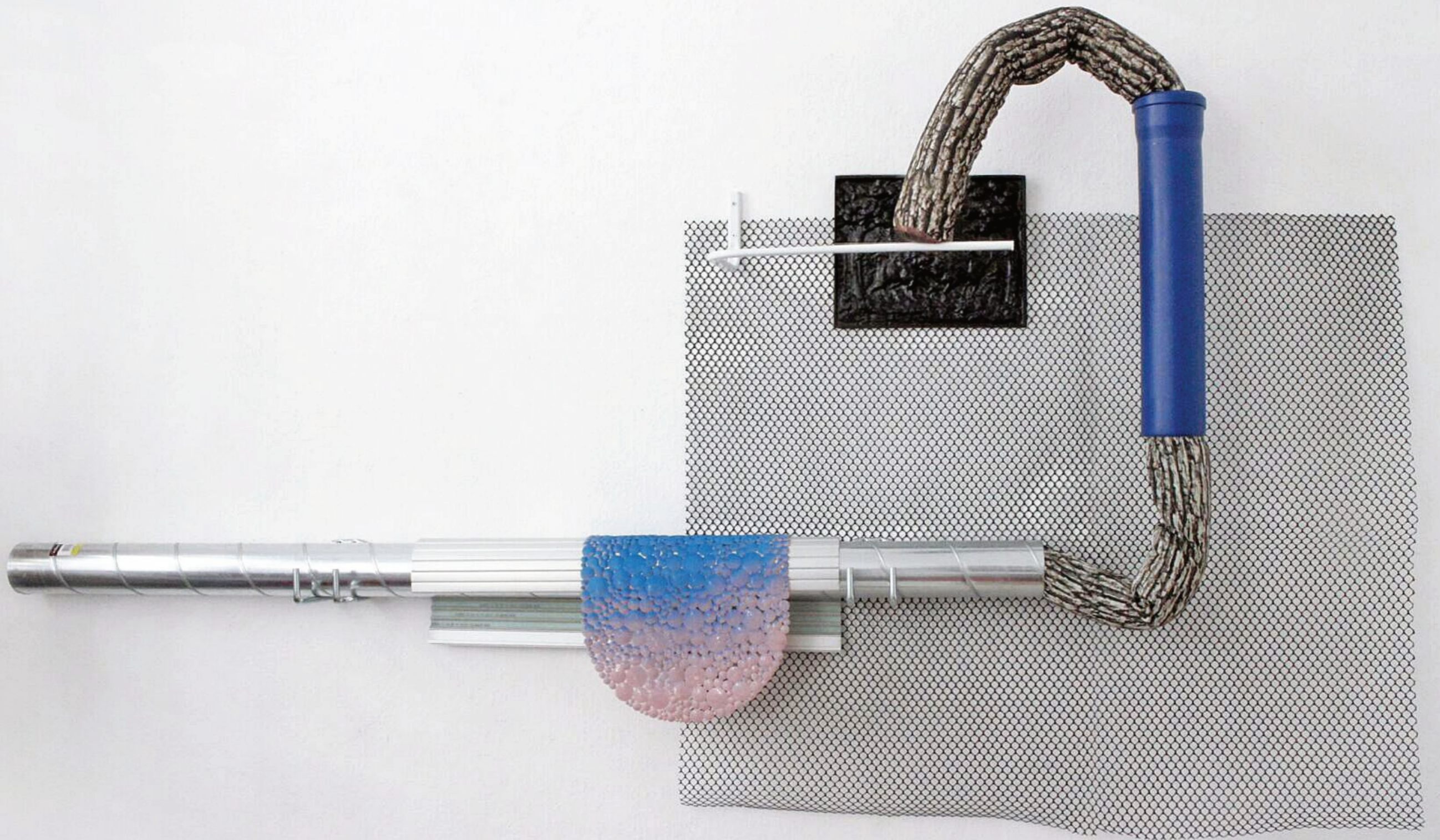
Who Wants To Live Forever?

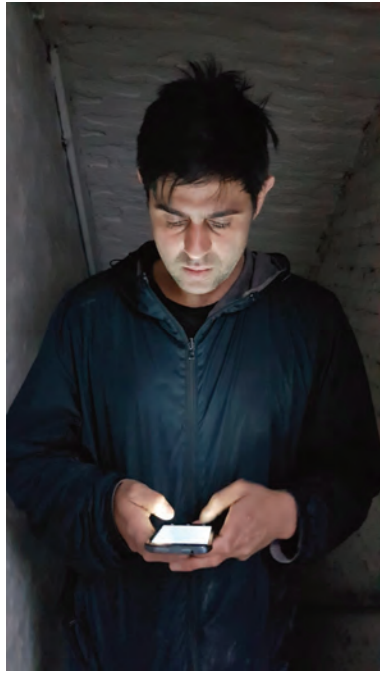
polyester tents; dimensions variable

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*Not Yet Titled
(What Goes Around Comes Around)*

2019, metal, plastic, rubber, textile, spray paint; 250 x 150 x 20 cm





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Vikenti Komitski was born in 1983 in Sofia. He graduated in Sculpture at the National Academy of Art in Sofia and is currently enlisted in MA *Art in Context* in Universität der Künste, Berlin.

He works mainly with objects and installations. Some of his solo shows are *Nevermind The Gap* in Joey Ramone Gallery, Rotterdam; *Basic and The Beast*, Sariev Contemporary, Plovdiv (2017); *Update* in Krinzinger gallery, Vienna (2015); *Commodities Unplugged* in Sariev Project Space, Plovdiv (2014); *New Poor*, ICA, Sofia (2013); and *Subjective Geography*, Sariev Contemporary, Plovdiv (2011);

Among the group shows he took part in are *Contemporary Icons; the art of spectacle*, Meulensteen Art Museum, Bratislava (2015); *Places of Transition*, Freiraum, Museumsquartier Vienna (2014); *Balkon Zum Balkan*, kunsthalle Baden Baden, (2014); *Is It Free?*, NutureArt Gallery, New York (2012); *Entrepot*, Krinzinger Gallery, Vienna(2011); *Beyond Credit*, Antrepo 5, Istanbul (2010); *FQ Test*, GMG Gallery, Moscow (2010); *Photo I Photo You*, Calvert 22, London (2010); *Breaking Walls Building Networks*, Macedonian Museum of Contemporary Art, Tesaloniki (2010);

He was a resident artist at Quartier 21, Museums Quartier and in Krinzinger Projekte in 2014, Vienna, ISCP, New York in 2012, and Futura, Prague in 2011.

Vikenti Komitski is represented by Sariev Contemporary since 2011.

Lives and works in Berlin.



Selected Works And Random Images
Vikenti Komitski, 2019

On the Cover: Ready Found, 2017
Angelika Seppi, text, 2019
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Sariev Contemporary
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