

**Lada Nakonechna**

***Entfremdungseffekt***



**EIGEN+ART Lab**  
**15 November 2012 - 2 February 2013**

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As part of the EIGEN + ART Lab exhibition series with international positions, we are presenting a show by the Ukrainian artist Lada Nakonechna (born 1981 in Dnipropetrovsk, Ukraine). Lada Nakonechna, who lives in Kyiv, works in various media like drawing, video, photography, installation and performances, in which she is dealing critically with current affairs.

"It is one single word that underlies and connects the most recent works by Ukrainian artist Lada Nakonechna: estrangement, or *Verfremdung* in German. At first glimpse, her large-format pencil drawings *Constructing the new landscape 1 - 11* (2012) as well as the associated video work in the first room of the exhibition show landscape scenes and cloudy skies, harmonic and overwhelming, following the tradition of English 19th-century Romanticism, but at the same time, an approaching break in the weather

is lurking through the dark clouds, a menacing disturbance of the peaceful idyll. This comes down radically and abrupt in every single work: a second image cuts in from the bottom, parts the naturalistic scene in two with a hard horizontal line and overlaps with the distant background. Instead, the bottom body halves of uniformed policemen and protesters become visible, barrels and clenched fists, banned on the sheet of paper by countless pencil lines, the meticulous work of days and weeks. Like an image interference on TV or the website that takes too long to load, one image slides over the first. But neither the context of the individual scenes or the faces of the protagonists become fully evident, nor do the images reveal their original location. Following the Brechtian *Verfremdungseffekt*, Lada Nakonechna uses estrangement to interrupt the familiar image, to destroy an illusion, and to draw the attention away from the story told but towards the observation of the means of telling and constructing it.

In Ukrainian and Russian, there is only one translation for the German words *Verfremdung* (estrangement) and *Entfremdung* (alienation). Linguistic errors when translating German writers, like Bertolt Brecht or Karl Marx, who crucially introduced the term *Entfremdung* in the context of his critique of capitalism, are therefore guaranteed. Lada Nakonechna uses this fact consciously

by incorporating another mistake when translating from German to Russian and back again and lets Brecht's *Verfremdungseffekt* change to *Entfremdungseffekt*.

Per definition, alienation means to remove something from or disturb in its accustomed place or set of associations. In consequence, the viewer himself becomes a disturbing factor when following the logical way through the corridor of the exhibit-

on space, manipulating, distorting and covering up the picture on the wall. The picture, in this case, consists of quotes out of Brecht's parable-play *The Good Person of Szechwan*, a montage of two completely contrary narrative threads - the ulterior world of the Gods and the banal everyday life in a village in Szechwan (*Appropriated Phrases*, 2012).

In the third part of the exhibition, the visitor is transformed from being a passive spectator into forming a part of the image himself. While the images were previously composed of scenes of protests and riots taken from the media, overlaid by naturalistic views of nature, the full image is now only partially predetermined by the room-sized wall *Incomplete* (2012) drawing on the top half and ceiling and completed on the bottom by the person of the viewer and his position within the space. Instead of simply trying to activate the viewer to think about the figures in the work and the prevailing conditions in reference to the V-Effekt, he gets involved in the work by becoming part of it and directly affects its outcome." (Leonie Pfennig)



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Einmal die Welt sehen  
DIE GEBETEN: Man werden nicht  
Es wird gemacht

DER ALTE: Geben wir  
Sie wandern müde weiter

SUN ironisch: Was wollen



