



Online exhibition featuring six international artists who created their works during the lockdown.

<b>Marina Chernikova,</b>	locked in Amsterdam, Netherlands
<b>Olga Kisseleva,</b>	locked in Paris, France
<b>Vladyslav Krasnoshchok,</b>	locked in Kharkiv, Ukraine
<b>Gosha Ostretsov,</b>	locked near Moscow, Russia
<b>Olga &amp; Oleg Tatarintsev,</b>	locked in Moscow, Russia

**Curated by** Alexandra de Viveiros, locked near Paris, France

**Author of the text:** Alisa Lozhkina, locked in San Francisco Bay Area, USA

**Alexandra de Viveiros (Nomadic) Gallery** – an exterritorial Parisian art institution which from May 2020 practices digital nomadism and holds virtual exhibitions.

To visit the exhibition >> <http://www.alexandradeviveiros.com>

In the times of global uncertainty, the brightest minds keep looking for ways to overcome the threat of the disease. The humankind's universal dream right now is very simple and at the same time almost unreachable – “to get back to normal”. However almost everyone already understands, that there is no way back to a status quo. Society will inevitably have to develop rules of the new normal - sets of habits and standards which will let people overcome the fear of getting closer to each other in the situation when physical distancing has become the most important and at the same time a deeply disturbing factor of our life. Among many new words that have recently entered our vocabulary there is another important term - collective (or herd) immunity. The victory over a disease comes only when a large percentage of population becomes immune to the infection. It seems that the human race today needs the collective immunity not only against a particular type of deadly virus but also to many other things that are destroying it from within: right-wing populism, hatred, wars, media manipulations, loneliness and a deep crisis of values.

In the current epidemic artists are deeply affected by the drastically increased precarity. At the same time, many of them seem to be more prepared to the challenges of the lockdown. “An artist is always in isolation” – says Gosha Ostretsov, a Russian artist who is self-isolating with his family in his house surrounded by woods near Moscow. During this quarantine Ostretsov started a new project - “The Forest Dwellers”. The artist focuses on establishing a very intimate connection with nature. He listens to medieval music and walks in the woods which have become his own private temple. From there he brings home weird dry tree branches, draws their portraits, turns them into sculptures and talks to them as if they were actual human beings. The return to the pagan world of primordial unity of humans and trees is helping the artist to cope with stress and uncertainty.

A hundred kilometers away, in Moscow a couple – Olga and Oleg Tatarintsev are preparing to their big solo show, which is scheduled for this autumn. They are following the news, reading “The Plague” by Albert Camus and making new artworks. They work in their usual manner, creating paintings filled with texts, which this time are mixed with statistical data about the current pandemic. “Nothing really changed in our lives” – the artists confess. “But it seems that the world is drowning in Franz Kafka’s dystopian novel where the protagonist wakes up one day to discover that he turned into a gigantic insect. He hears and understands everything but cannot do anything about this situation.”

Kharkiv, an industrial city in Eastern Ukraine is the home of Vladyslav Krasnoshchok. He is one of the most important representatives of the younger wave of the famous Kharkiv School of Photography. Unlike all other participants of the exhibition he has an additional dimension of his career. Vladyslav Krasnoshchok is a surgeon who has been operating throughout this lock-down in two major hospitals in the city. In parallel he was creating numerous new art pieces – engravings on masks and old newspapers, photos and installations. The artist uses Petri dishes (common cell-growing tools that can be found at any medical laboratory) to create collages filled with nostalgic memories and artifacts from the Soviet past. In his practice Krasnoshchok is focused on the topic of cultural memory and remembering which is especially relevant in contemporary Ukraine which in 2014-2019 went through a painful and ambiguous wave of decommunization and is currently looking for ways to overcome all “forms of forgetting” (as German scholar and researcher of collective memory Aleida Assmann puts it) of its cultural and political past.

On the other side of the European continent, in Amsterdam, Marina Chernikova, currently missing out on planned travels, relives her memories of past voyages. Through computer manipulation she unites previous video records of her rambles through the streets of Moscow, Paris and Amsterdam. In this process recognizable and logical images of cities are mixed, multi-layered and reconstructed. Eventually they are transformed into new glitch-like urban landscapes. These become sources of new snapshots and videos and form a new series “Archives of Rambles / 2020”. The artist shows the altered perception of the urban environment by a person immersed in the digital universe.

Olga Kisseleva is isolated in Paris where she teaches art and science at the University of Sorbonne. The classes went online, but for Olga it is a very familiar and comfortable mode of being. Olga Kisseleva’s projects are usually based on deep research and require serious preparation. This quarantine was a challenge for her, but she decided to be more flexible and adapt all her ongoing projects to the current situation. As a result, a new edition of her Power Struggle project appeared. The work in progress was launched in 2011 as a commission by Tate Modern. The artist studies the similarities between the behavior of viruses and human behavior in situations of conflict, or difficulty, described in particular by Game Theory.

Each of the participants of the Collective Immunity exhibition has her individual recipe of coping with the challenges of contemporary situation. Together they create a powerful statement about the importance of solitude, contemplation and creativity and emphasize the inner power and regenerative potential of a crisis.

Alisa Lozhkina

Alisa Lozhkina is an independent Ukrainian curator and art critic. She is the author of a book about the development of contemporary art in Ukraine “Permanent Revolution. Ukrainian Art in the 20<sup>th</sup> Early 21<sup>st</sup> Century” published in Ukraine and France. The exhibition in Ludwig Museum “Permanent Revolution. Ukrainian Art Now”, which she curated in 2018, was nominated for Global Fine Art Awards.