



Viktor Petrov: Gazing at the Glazing 2021

I am looking and I see myself looking out

Shinoh Nam & Viktor Petrov

26.02-25.03.2022

Human activity is inseparable from architecture. In the physical world, architecture has a solid inner structure and diverse façades. Our daily interactions with architecture often evoke past understandings and sensations. However, in its inner and outer form, architectonic language delivers multiple meanings beyond functionality.

People can easily find architectural elements in **Shinoh Nam & Viktor Petrov's** practices. In this exhibition, they created a unique spatial environment, in which one simultaneously walks inside and outside a building. Their work's smooth, highly reflective surfaces offer a dialogue between self-perception and interaction with objects. Spectators are mobile elements here, flexible (as opposed to metal or architectural variant surfaces), embedded in a pre-existing fixed space (art space). They become aware of themselves as an object at this moment to achieve their psychological and social self-reflection.

Shinoh Nam and Viktor Petrov met at university and have been sharing a common workspace ever since. Their working processes often interconnect with each other, especially in the themes they have been working on and researching for a long time — spatial studies and architecture. It

is intriguing to see how the two artists differ in their concepts and use of materials, and how the meaning of the work transcends their research through their interactions. Their sculptural bodies, consisting of transparent surfaces or structural fragments such as steel beams or façade connectors, exposed the impact of architecture on society and our identity. While Nam's work deals with psychological and philosophical notions of perception, Petrov's main interests are focused on sociological and political dimensions.

Shinoh Nam creates concepts that seek to challenge boundaries and broaden the thinking of the spectators. When people are exposed to new experiences and situations, their minds will be influenced and change. Nam's installation and sculpture offer spectators new environments of how artificial, laboratory and ordinary elements transform our current reality into novel concepts. Despite the use of brutalist raw materials, Nam's large-scale installations present a sense of finesse, and the philosophical moments of 'Encounter', 'Repetition', 'Interval' and consecutive lines. The omission of colour in the work minimises potential distractions, also emphasises the focus on psychological content.

The artist utilises elements from his imaginary materiality and those that exist in representative contemporary architecture. The concept of the *I-beam* comes from the Seagram, a symbolic building in New York, which resembles a relic lifted from the rubble that can be separated, cut and assembled. In another of his works, *The House of the Others*, the beams are filled with foam, a fragile, flexible material that is not used in architecture, even though the function of the beams is to distribute the load evenly over all the structure. Whereas in this work the installation is kept balanced and stable because of this material; once the foam is removed, the whole structure collapses.

This intrusion into the architecture itself and its primary understandings has resulted in a gradual overlapping, blurring and collapse of the meaning of architecture. Meanwhile, the meaning of the norm is dismantled. It leads us to define the building by ourselves, once we begin to question it, we start to know ourselves.

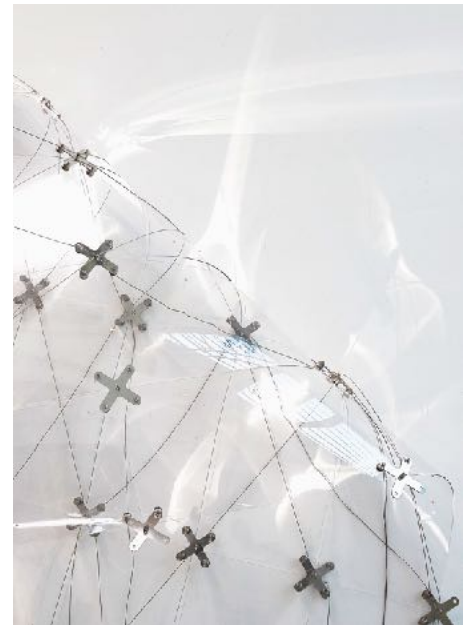


Shinoh Nam: #1 A-10092020 Debris : Seagram building, 2021



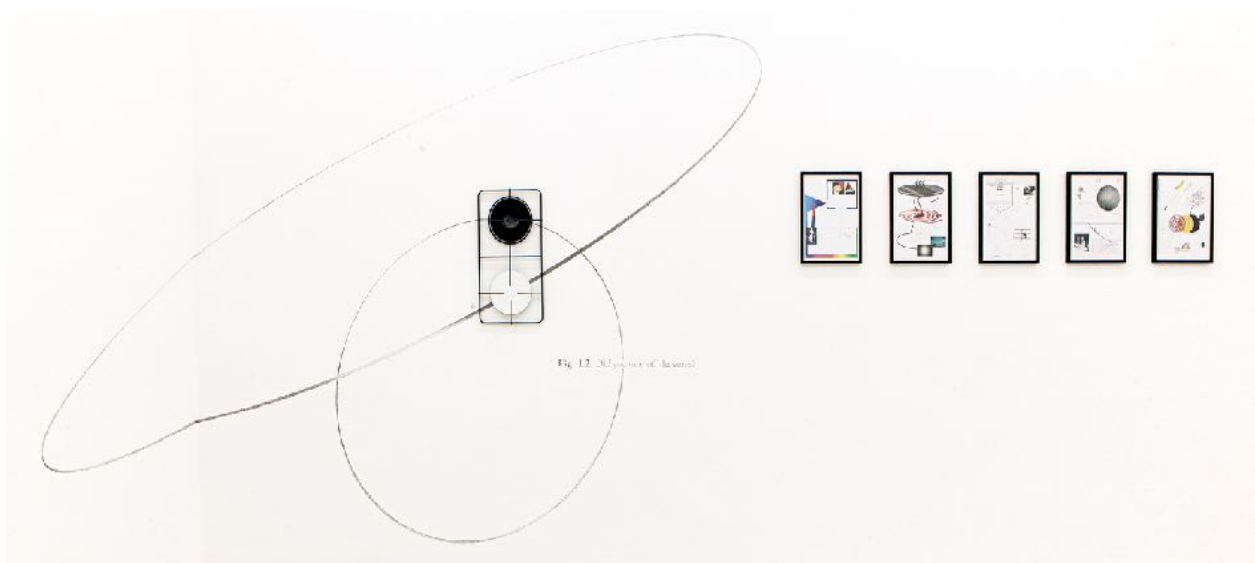
Shinoh Nam: House of the Others, 2022

The spatial installation ***Gazing at the Glazing*** from Viktor Petrov consists of 60 commercially available riot shields used by police authorities worldwide for crowd control. Cross-shaped stainless steel brackets and cables connect the individual shields to form a monumental façade fragment. ***Gazing at the Glazing*** criticises modern culture's excessive attention to the surface and its ignorance of the deeper political nature of architecture. The falling installation seems to have lost its common function as an architecture: stabilisation and protection. In the process of collapse, the boundary between interior and exterior, private and public space, which remains "inextricably bound" to architecture, is erased.



Viktor Petrov: *Gazing at the Glazing* 2021

In his ongoing research ***Going Backwards In a Circle***, Petrov explores the historical development of glass-ceramics to examine the patterns of work—work linked to the "biological processes of the human body" and "unnatural" work, i.e. work in which the transcendence of our physical existence. Ceran cooktop and telescopic mirror have the same roots, meanwhile, they indicate different yet interdependent working types: The re-productive work, like cooking and cleaning, and so-called productive work, for instance, space research. However, scientific publications of Schott AG still show different areas of work are dominated by people of a specific gender or social background. Petrov penetrates the superficiality of society and politics, inviting the spectators to re-examine surrounding from a critical point of view.



Viktor Petrov: *Going backwards in a circle*, 2022

Shinoh Nam (1993, South Korea)

Lives and works in Berlin / Düsseldorf

EDUCATION

2018-2022 Universität der Künste Berlin by Monica Bonvicini
2018-2021 Kunstakademie Düsseldorf BAUKUNST by Donatella Fioretti
2018-2019 Kunstakademie Düsseldorf by Lothar Hempel
2017-2018 Kunstakademie Düsseldorf by Rita McBride
2015-2016 Kunstakademie Düsseldorf by Jürgen Drescher
2012 SANGMYUNG UNIVERSITY - Department of Photography & Visual Media

EXHIBITION (Selected)

2022 Koreanisches Kulturzentrum, Kulturabteilung der Botschaft der Republik Korea Berlin, DE
2021 'Reconstruction 重建', Karma international Zürich, CHE
2021 'I decided to collect my debris but still don't know how should I combine these parts', Art space SOMA Berlin, DE
2021 'Drinnen Rosa Draußen Pink' Kunstverein am Rosa– Luxemburg–Platz Berlin, DE
2020 'Stars are still maintaining their history', Gallery 062, Chicago, USA
2020 'Human Development #1 Falling satellite is not anxious', REINRAUM e.V Düsseldorf, DE
2019 'The stars look very different today', OFFRAUM 8
2019 'Better to Know, Better to Endure', Open White Gallery, Berlin, DE
2018 'In+Formation', Gallery 062, Chicago, USA
2017 'Masse', Art Centre Dresden Schimmel-project, Dresden
2016 Gallery Einstosz, Düsseldorf, DE
2012 Gallery Dung, in Yoondesign Inc, Seoul, KR

Collection

2021 Burger collection (<https://www.burgercollection.org/>)

Publication

2021 DRINNEN ROSA DRAUSSEN PINK - Newspaper publication
2021 Reconstruction 重建 - Fluids x Karma international publication
2020 032C - Team Société : Workshop Friends Edition part III
2019 gallerytalk.net - Wer war zuerst? Der Raum oder Kunst? Lotta Pick passt die Räumlichkeit der Kunst an FROM ONE TO MANY - Hrsg. Monica Bonvicini, Florian Riegler UDK
2018 Dresden Contemporary Art - April/Mai/Juni 2018 edition

Viktor Petrov (1991, Bulgaria)

Lives and works in Berlin

EDUCATION

2021 Master's degree at the University of Arts, Berlin by Prof. Monica Bonvicini
2019- Change to the University of Arts, Berlin, sculpture class by Prof. Monica Bonvicini
2018 - 2019 Two guest semesters by Prof.in Monica Bonvicini, University of Arts, Berlin
2017 Change to the sculpture/ metal class by Prof. Andrea Zaumseil
2016 - 2017 Chairman of the Student Council of Burg Giebichenstein Academy of Fine Arts Halle
2014 Studied at the Burg Giebichenstein Academy of Fine Arts Halle, sculpture/ figure class by Prof. Bruno Raetsch

EXHIBITION (Selected)

2021 "A little piece of" , gallery Intershop, Leipzig
2021 "Drinnen rosa, draußen pink", Kunstverein am Rosa-Luxemburg-Platz
2019 "Oft ist die Zukunft schon da, ehe wir ihr gewachsen sind", Münzenberg Forum, Berlin
2019 "Gate 1-7: Exklusive", Airport Halle/Leipzig (in coloboration with Josephine Brinkman)
2018 "Text3", touring exhibition, Herbstrundgang Spinnerei,
2018 "Boesner" projectspace, Leipzig „Blinder Fleck“, Kunstverein, Jena
2018 "Text3", gallery Burg, Halle
2017 "Bitte stehen lassen; eine Versuchung.", Class exhibtion, gallery Burg, Halle
2016 "Muse, Macht, Moneten", Bodemuseum, Berlin
2016 "Checkpoint: Germany", Artist residency and an exhibition at artspace „Flipside“, Eindhoven, NL
2015 "Exhibition may be a battelfield", Freiraum Jena, Jena

AWARD

2021 Kick-Starter, stately scholarship for emerging artists
2021 Karl Hofer scholarship
2021 Ursula Hanke-Förster prize
2019 "Oft ist die Zukunft schon da, ehe wir ihr gewachsen sind." 1. prize for collage, Münzenberg Forum, Berlin

Publications

2021 "Drinnen rosa, draußen pink" , publishing houuse of the University of Arts, Berlin
2019 "From One to Many" , publishing house of the University of Arts, Berlin
2019 "Bitte stehen lassen; eine Versuchung" , Burg Giebichenstein Academy of Fine Arts Halle
2018 "Blinder Fleck - Studierende der Klasse Bruno Ratesch stellen aus", Jenaer Kunstverein e.V, Jena
2016 "Muse, Macht, Moneten", publishing house Battenberg Gietl GmbH, Regenstauf

About us

NADAN is an independent cultural platform situated in Berlin. We promote contemporary emerging art, design, creativity and ideas.

We believe in dialogue, particularly between Asia and Europe. We believe our generation must demonstrate new thoughts to the world to help create something more beautiful and honourable than what we see.

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