

LADA NEOBERDINA

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Saint-Paul de Vence (France)

400 GR OF WOOL, 20 NEEDLES, 265 LETTERS, 22 HOURS OF WORK

Lada NEOBERDINA

Carded wool, poem | 160 x 250 cm | 2016 - 2021





ССТВ СЛАВ
НИЧЕГО
ОСТАЛА ОРУУ
БГА НИ МОРА
К
ГА НИ АВТОРИТА
ГРЕССА НИ ПРАКТИЧЕСКО

Lada Neoberdina's practice develops in different media of contemporary art. Her portfolio includes installations, performance, photography, video, as well as multidisciplinary projects. A graduate of the program «Design of urban space» at the Ecole Supérieure des Beaux Arts Le Mans, the artist is particularly interested in the relationships between textile (especially embroideries) and various public spaces. A special role in the artist's practice belongs to techniques of classical patchwork, which are rethought in the perspective of contemporary feminist criticism.

The main subject is the historical opposition of high and low art, the contrast of free creative activity and decorative art and patchwork, disciplines that were seen as a natural labour and familial responsibility, an exclusively female, home-based work.

In inventing her own genre of *urban embroidery* (fr. broderie urbaine) Lada Neoberdina chooses the aggressive urban space (a masculine space) as the main place of work instead of the sweet home. She transposes this domestic activity from the living room into the streets. It is an impermissible impudent act of the needlewoman, an act of resistance that becomes a strong gesture of protest. Not only does Neoberdina expose her work to the public gaze, but she also endangers the stainless whiteness of the fabric. The exit from the home into the streets is a political act, civil insubordination, a violation of the order - to stay at home.

For the series *Broderie Urbaine* the artist chooses generalized images borrowed from the silhouettes of the city's crowd, and endows them with a special value. Golden threads on white background portray figures - a man in a hat, a musician playing an accordion, a woman carrying bags. We face a work in progress, however, not as a kind of process-oriented art broadly used in contemporary art, but as an interrupted activity - and that is where the embroidery gets its feeling of incompleteness and sketchiness.

The work comes to us in all fragility and vulnerability. It contradicts the classical paradigm: the embroidery has to be a completed, harmonic composition of applied quality, a decoration of a perfectly kept home. In this classical view, it is irrelevant to talk about personal style (i.e. the author's presence) or about visible marks of handwork; such female labor does not deserve mention or display.

A crucial role belongs to the lace-frames – an attribute of painstaking work is doomed to be excluded conceptually. Exhibiting the work on the lace-frames emphasizes their objectness linking to the problem of objectification of the female body and demonstrating the embroideries beyond the fulfilment of their applied function. The works are liberated from their decorative purpose in the same way that is the female.

Anastasia PATSEY

Director of Nonconformist Art Museum and St.Petersburg Art Residency

Exhibition catalogue *Transpositions II: How We Find Our Ways To Transcendental Homelessness*

11.03.2017 - 09.04.2017, St.Petersburg, Russia

CURATION

In 2019-2020, I had the opportunity to organise an exhibition at La Manufacture, museum of textile memory and textile design in Roubaix (France).

It was initially a solo exhibition project that I decided to transform into a personal-collective exhibition and to invite 26 other artists.

I was supported by the museum's management, and was given *carte blanche* to organise a larger exhibition with a series of different events, which took place from February to August 2020.

Musée
LA MANUFACTURE
Roubaix

Exposition
du 1^{er} février
au 29 mars 2020

29 avenue Julien Lagache // Roubaix
03 20 20 98 92
lamanufacture-roubaix.com
#LaManuf #BroderiePointdeDépart



xxx Broderie xxx
xxx xxx

Point de départ

Lada Neoberdina

Et artistes invité-e-s : Andoni Maillard x Angelina Merenkova x Calypso Debrot et Dany Mucciarelli x Charlotte Salvanès x Deneth Piumakshi Wedaarachchige x Doriane Berantelli et Côme Desno x Erika Vaury x Eva Degtiareva x Federica Peyrolo x Golnâz Pâyâni x Harmonie Aupetit x Julia Aleshicheva x Maria Lai x Monique Lemonnier x Nada Diane Fridi x Nawel Ben Kraïem x Pascale Goldenberg et Association Guldusi x Perrine Clément x Shani Ha x Sonia Lalaoui x Svetlana Kochergina x Aleksandra Kachko

EXHIBITION POSTER



Dans le cadre
du Contrat Local
d'Education Artistique

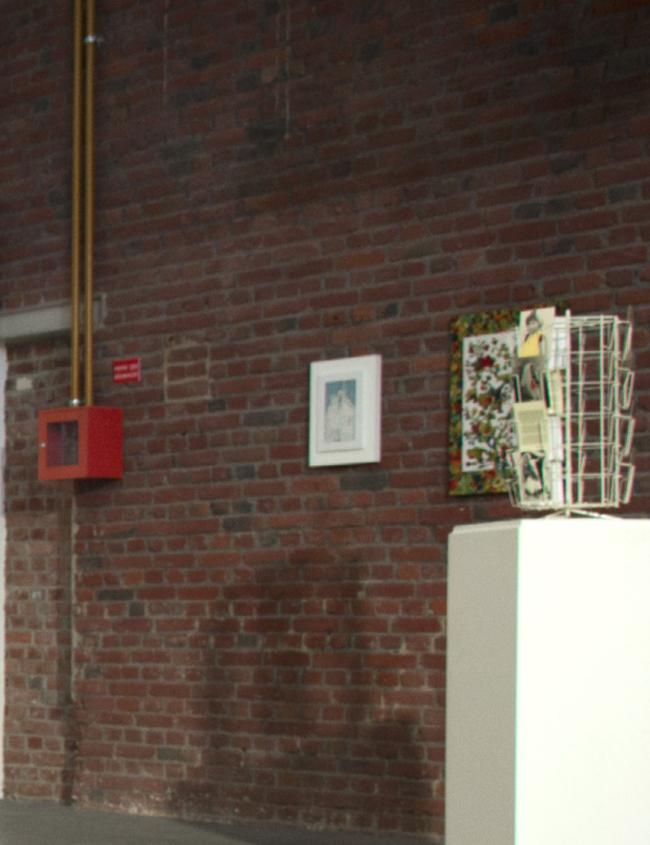
VILLE DE
ROUBAIX



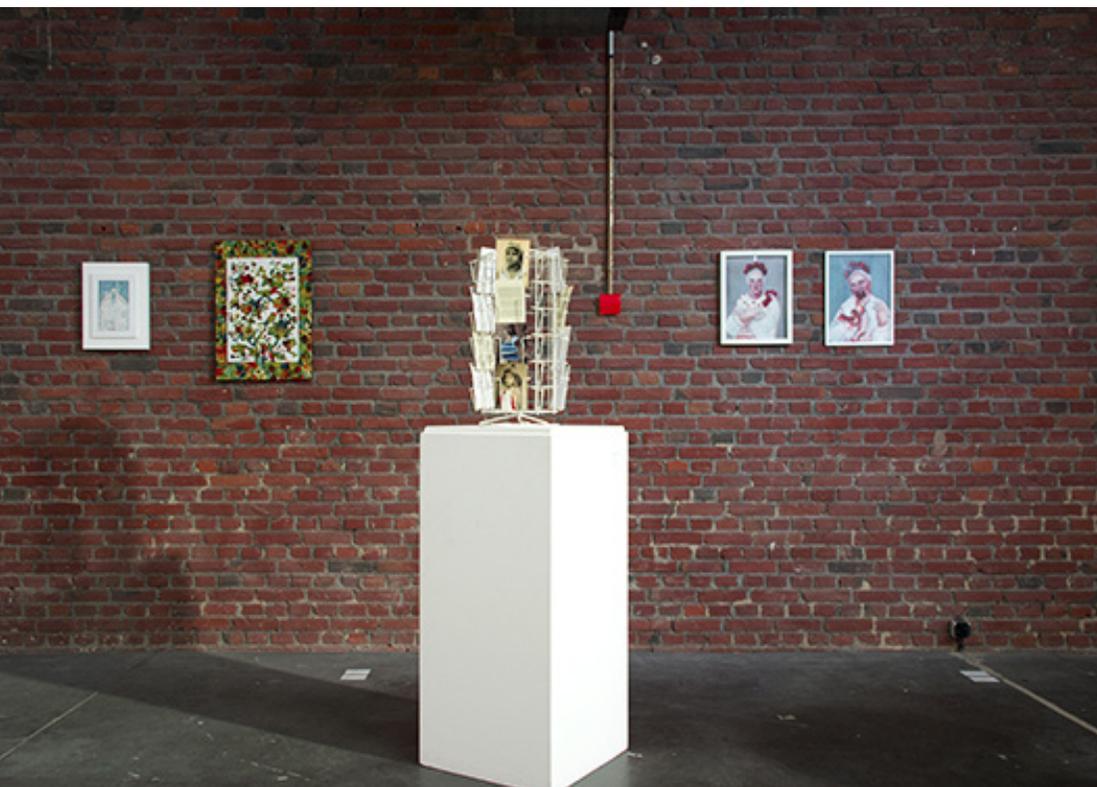
Tourcoing



Vernissage et performances
samedi 1^{er} février 2020
à partir de 14h,
ouvert à tou-te-s







EMBROIDERY : THE STARTING POINT

Carte blanche to Lada Neoberdina

Solo show with 26 invited artists

01.02.2020 - 30.08.2020

La Manufacture
Museum of textile memory and
textile design
Roubaix, France

Aleksandra Kachko • Andoni Maillard • Angelina Merenkova • Calypso Debrot and Dany Mucciarelli / Vertige Nodal • Charlotte Salvanès • Deneth Piumakshi Wedaarachchige • Doriane Berantelli and Côme Desno • Erika Vaury • Eva Degtiareva • Fan-Dok Galerie d'Art and Artothèque • Federica Peyrolo • Golnâz Pâyâni • Harmonie Aupetit • Julia Aleshicheva • Lada Neoberdina • Maria Lai • Monique Lemonnier • Nada Diane Fridi • Nawel Ben Kraïem • Pascale Goldenberg and Association DAI / Guldusi • Perrine Clément • Shani Ha • Sonia Lalaoui • Svetlana Kochergina

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The exhibition *Embroidery : the starting point* designed and produced by artist Lada Neoberdina, centers on the subject of embroidery. The title refers to the many stitches, or ways of embroidering, and celebrates their diversity and richness. Embroidery is also presented as a ground of exchange, of bonds and memory; an opportunity to meet and share.

→

For the artist, embroidery ceases to be outdated and gendered and turns into a contemporary medium that allows to address current and tricky subjects.

In the outstanding framework of La Manufacture, textile memory and textile design, Lada Neoberdina wishes to celebrate embroidery as a practice that brings together and is pursued within communities: which is why she invites other artists, mainly women, to show their work alongside hers.

The contemporary and international embroiderers showcase a great diversity of projects: installation, painting, traditional embroidery, GIF art, performance, video art, song, urban art, and acoustic poetry. The plurality of shapes that embroidery takes in these pieces demonstrates the interest of the artists in this familiar technique and allows the exploration of its creative potential.

For Lada Neoberdina, this collective exhibition is also an attempt to deconstruct an artistic discourse that is commonly androcentric and based on individualism and genius, and rejects systematically any form of solidarity and group expression. While a plural and pluridisciplinary practice offers deeper knowledge of the subject and contemporary interrogations, and demonstrates a correlation specific to all human activity, let us listen to what others might have to say...

PATTERN



The following works are part of a practical and theoretical research, started several years ago, which has as its central point - the pattern.

Indeed, I am interested in its origin, its transformations and uses, its graphic, symbolic and technical variations, as a part of common Human history, local and global.

And in order to keep it as a treasure and legacy first, but also in order to activate and stimulate it, I'm working with in both traditional and contemporary ways : embroidery, knitting, painting, urban art, performance.

Work in progress on knitting machine

2022





GISÈLE 1, GERTRUDE 1, SÉRAPHINE 1

Lada Neoberdina
2022

Drawing according to a brick pattern
from a private house
(Belgium, 20th century)

Installation

Merinos wool in two colours
Jersey machine

90 x 400 cm

Exhibition views :
Art award of the city of Tournai
15.10 - 20.11.2022
Musée des Beaux-Arts
Tournai, Belgium

Je n'ai plus de sentiment dans le doigt
23.06 - 26.06.2022
Espace Lebeau
Brussels, Belgium



In this project, I explore the relationship between architecture and textile through the motif. The relationship to the body, to its marking, is present in the same way as the work of memory - of the place, the gesture, the name. The jersey knit was chosen for its flexibility, its fragility and its unconventional behaviour, even for a textile piece. Its transparency, its «flaccid» side, its non-imposition in space can question its status as a art piece. The thinness of the material and its rolling up on itself, the choice of wool colors and the hanging system, evoke a certain corporality (epidermis, skinned...). The current series will consist of 41 pieces with the brick patterns found in different cities: Brussels, Paris, Nice, Roubaix, Lille.

Flat colour 1

Reeed Red Red Red Red Reeed Red Red Red Red Reeed

Motif C1

Red Red Reeed Reeed White Reeed Reeed Red Red
Reeed Red Red Red Red Whiiite Red Red Red Red Reeed
White Red Reeed Whiiite Red Whiiite Reeed Reeed White
Whiiite Red Red Red White Reeed White Red Red Red Whiiite
White Red Reeed Whiiite Red Whiiite Reeed Reeed White
Reeed Red Red Red Red Whiiite Red Red Red Red Reeed
Red Red Reeed Reeed White Reeed Reeed Red Red

Flat colour 2

Reeed Red Red Red Red Reeed Red Red Red Red Reeed
Red Red Reeed Reeed Red Reeed Reeed Red Red

Motif A1

Whiiite Red Red Red Red Reeed Red Red Red Red Whiiite

Flat colour 3

Red Red Reeed Reeed Red Reeed Reeed Red Red
Reeed Red Red Red Red Reeed Red Red Red Red Reeed
Red Red Reeed Reeed Red Reeed Reeed Red Red
Reeed Red Red Red Red Reeed Red Red Red Red Reeed

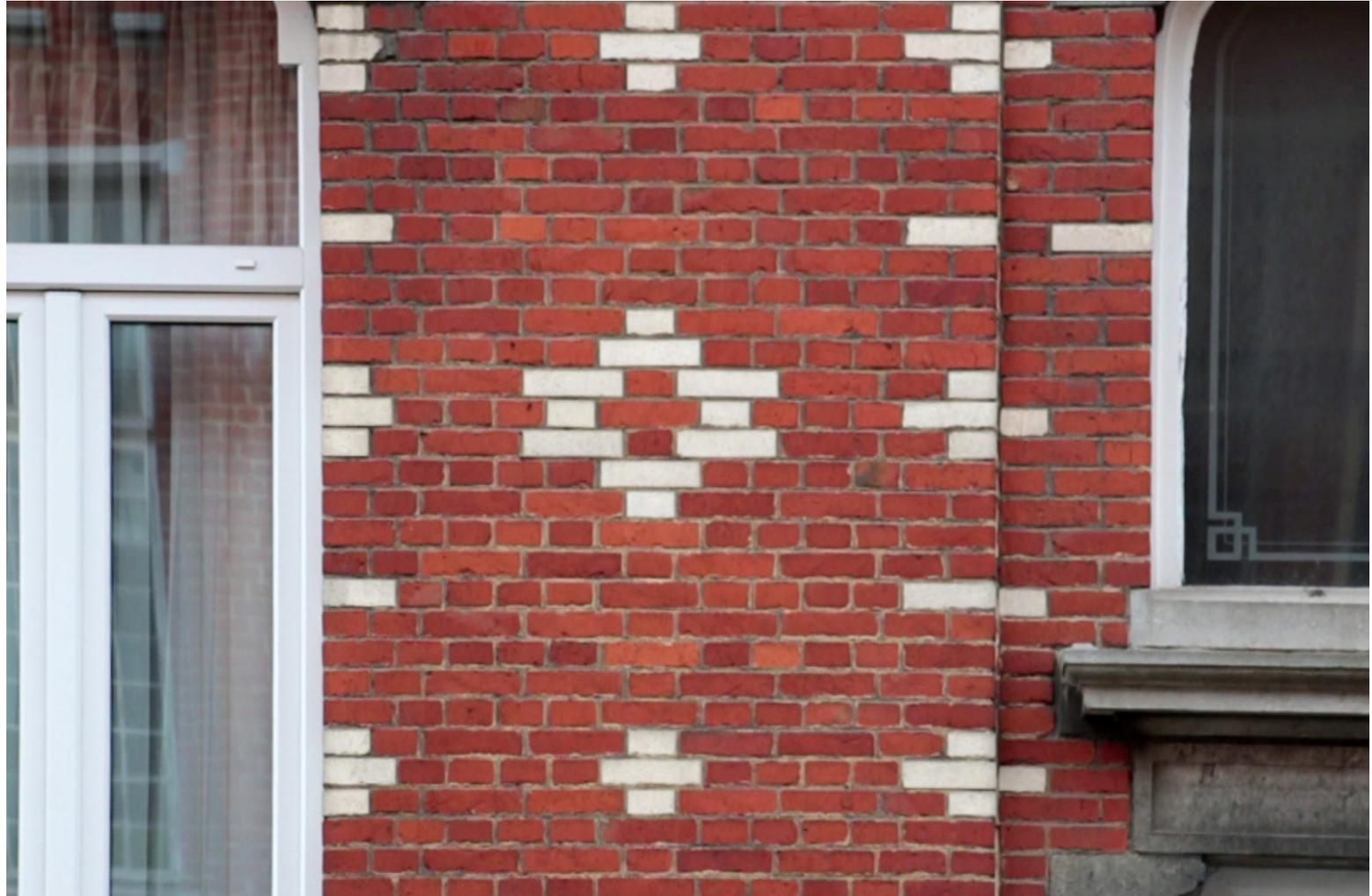
**WHIIITE RED RED
RED WHITE REEED
WHITE RED RED RED
WHIIITE**

Lada Neoberdina
in collaboration with Estelle Saignes Tilbury
2022

performing by Estelle Saignes Tilbury

Sound performance

20 minutes



In this project, I explore the relationship between a work of textile, a pattern and a singing.

The red-and-white bricks ornament of a Brussels house serves as inspiration. The choice of lyrical style for the performing is about the contrast between something daily and banal as could be seen a brick wall, and the gorgeous style of lyrical singing. Also, the minimalist text, two words only, contrast with a very narrative, emotional, sensitive lyrical singing.

This sound performance project is realized in collaboration with the artist Estelle Saignes Tilbury, who is also the performer.



FEMALE FIGURES AND THE TREES OF LIFE

Lada Neoberdina
2020

Drawing according to embroidery motif
from a female blouse from Republic of
Karelia (Russia, 19th century)

Acrylic painting on a cotton drape, varnish

Unique piece in two parts

3 x 5 m and 3 x 17 m

Exhibition views :

Embroidery : the starting point
01.02.2020 - 30.08.2020

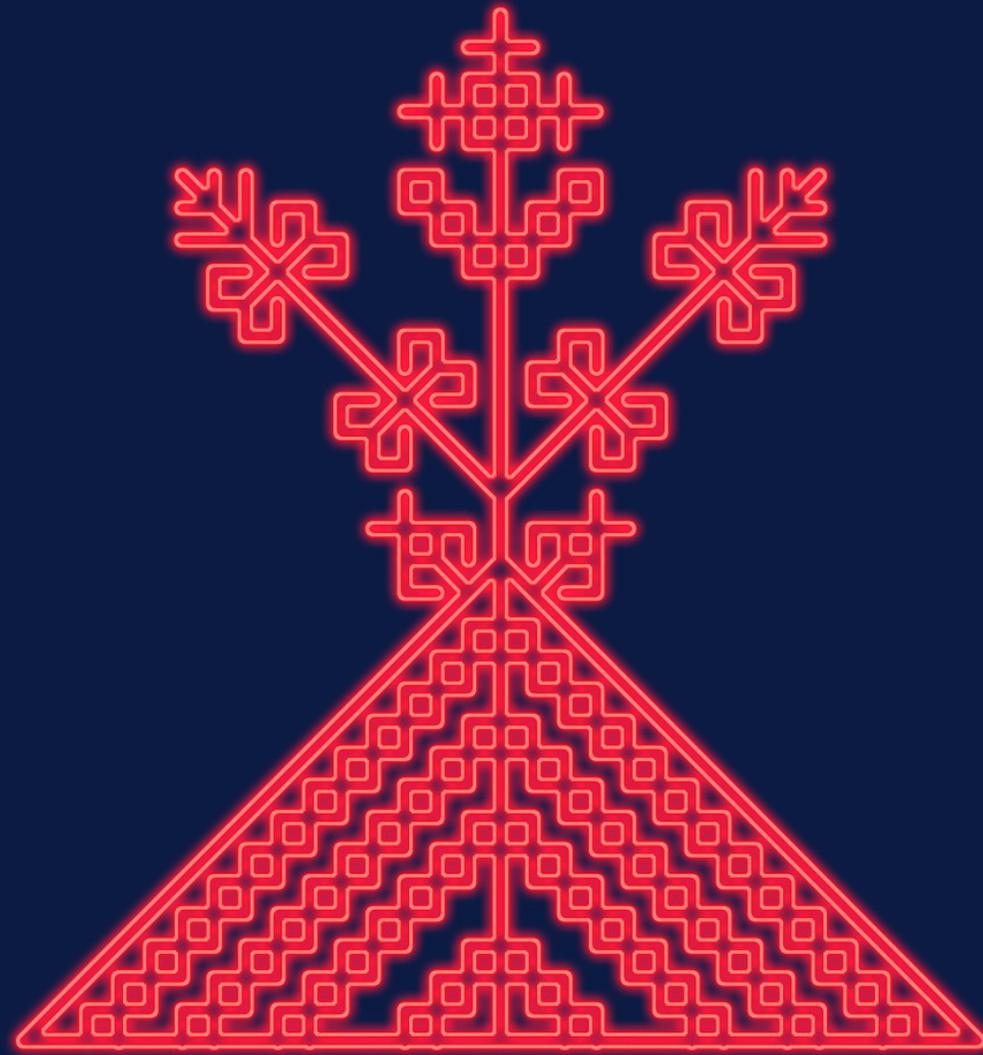
La Manufacture
Museum of memory and textile design
Roubaix , France



The embroidery motifs, usually of modest size, are presented here as subjects of historical, heroic and picturesque painting, on a monumental drape. This change of scale operates a change of status, of perception, perhaps even of value.

The traditional motifs lead a festive and playful round, leading us to celebrate life, fertility, change, renewal.

The relationship to the living body, feminine or that of Nature, and to manual and artisanal work, is highlighted by the realization with the finger, soaked in red acrylic.



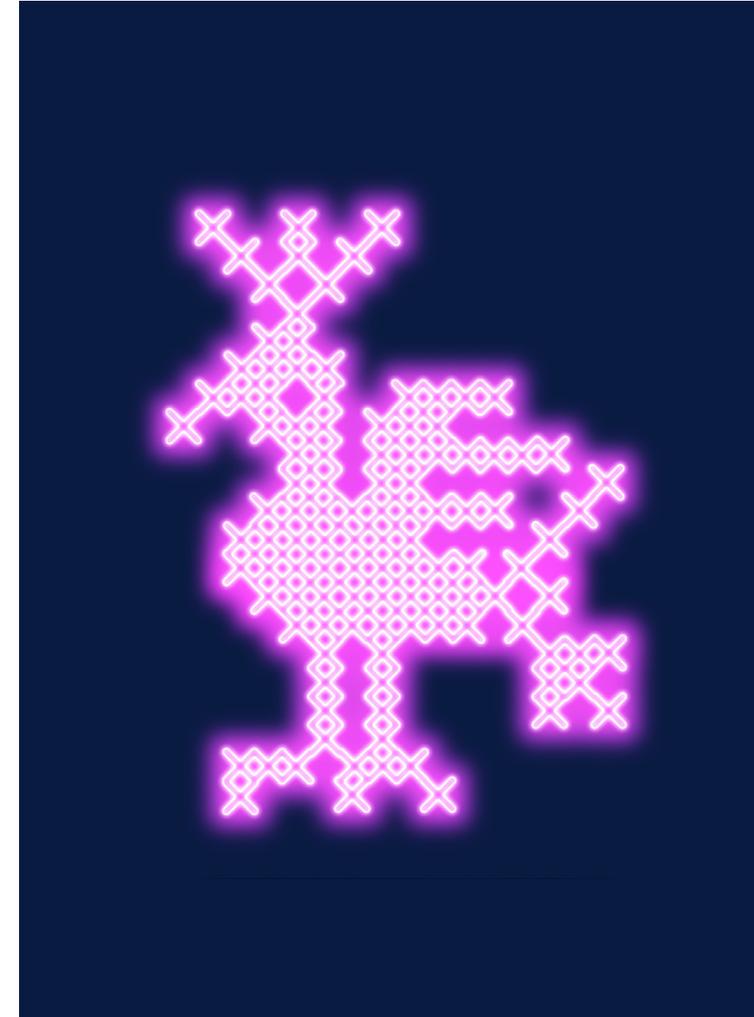
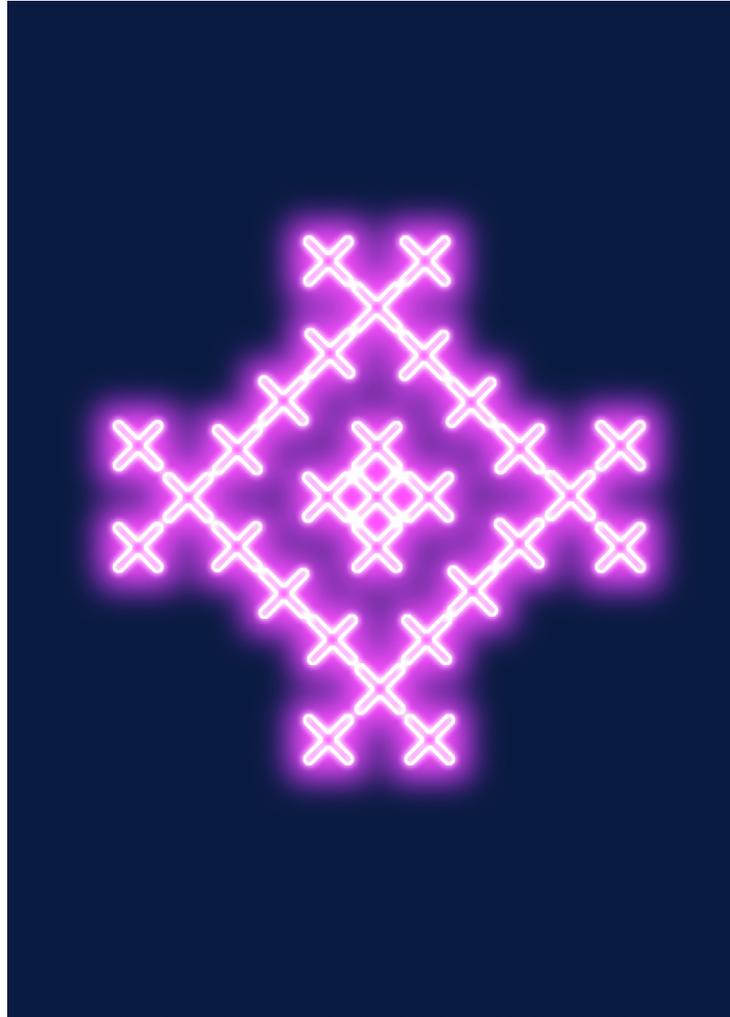
NEON EMBROIDERY

Lada Neoberdina
2023
(work in progress)

Drawing according to an embroidery
pattern

Interactive object, headphones,
performance

Neon LED
107 x 107 cm



The Neon Embroidery project mixes two techniques that at first glance seem to be in opposition. Embroidery is an indoor, clean, even intimate occupation. The neon display is intended to be exhibited, even exposed, in the public space. However, the manual and artisanal work is present in both techniques, and is common to both.

The neon light, so urban, evokes the advertising field, sometimes even the sex trade. Here, the very kitschy visuals do not sell anything, remain enigmatic and do not propose a predefined narrative.

URBAN SPACE



Permanently or ephemerally, my work is deeply rooted in urban space : fresco, performance, poetry, public bench, embroidery...

Work in progress

2017









XX XY EMBROIDERY

Series of ephemeral or permanent urban interventions with chalk, charcoal, tape, painting...
Drawing according to cross-stitch embroidery

Street views :
Appel d'air
Contemporary Art Biennial
16.03 - 18.03.2018
Arras, France

XX XY APPLES

Lada Neoberdina
2021

Drawing according to cross-stitch style (France, 20th century)

Yellow chalk
3 x 6 m

In frame of artist-in-residence
Scènes de Haut-Escaut
and the city of Villers-Plouich
April, 2021
Villers-Plouich, France



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The concept of the series *XX XY Embroidery* is inspired by the cross-stitch embroidery - xxxx. However, the old pattern is modified by incorporating a (Y). This (Y) is the symbol of the male sex chromosome, which forms together with the female sex chromosome (X), a pair of binary *shortcuts* - XY and XX. The drawing presents other combinations: XXX, XXY, YY and proposes a more realistic vision of the great chromosomal variation. Thus, from a distance the drawing remains well readable and from close up, it proposes the vision of a more inclusive society and more representative of the differences it contains. The ephemeral version of this project offers an even more favourable ground for discussion, as the project is destined to disappear. The discussions around it, however, will remain.



XX XY EMBROIDERY

Series of ephemeral or permanent urban interventions with chalk, charcoal, tape, painting...
Drawing according to cross-stitch embroidery

XX XY BLEU

Lada Neoberdina
2020

Drawing according to cross-stitch style
(France, the early 20th century)

Acrylic paint, varnish

3 x 10 m

The park of the Teinturerie
Roubaix, France

In frame of
« Next Génération(s) » program
« XU2020 Expériences Urbaines » Festival
by La Condition Publique
Septembre, 2020
Roubaix, France



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LIQUATION
SAISONNIERE

URBAN EMBROIDERY

Lada Neoberdina
since 2015

Series of hand embroideries

Unique pieces

Cotton fabric, thread, felt-pen, collage

Variable dimensions

Exhibition views :

Бродери / Broderi

05.03 - 13.03.16

Pushkinskaya-10, Art center
St.Petersburg, Russia

Exposer la Démarche

30.06 - 01.07.2016

Galerie 38
Paris, France

L'Echapée

18.02 - 07.03.2022

Museum of Naive Art Anatole Jakovsky
Nice, France



From an outdated, universal and almost obsolete practice, the young woman makes the privileged support of a contemporary fresco, sublimating the stolen moments that her glance captures during her wanderings. It is the singular and poetic bet of the artist Lada Neoberdina.

Anthony HUMBERT
Exhibition catalogue *Exposer la Démarche*, 2016
Paris, France



MANDALA

Lada Neoberdina
2016

Mobile work, performance

Scotch tape, sheet of plastic,
plastic twin, rubber

Ø 150 cm

Unique piece

In frame of artist-in-residence
Street Art museum
March, 2016
St.Petersburg, Russia



Mandala is a mobile work, created from the waste of the plastic factory, on whose territory the art residency took place.

My attention was focused on the human scale, absent in the industrial immensity of the factory. And then, as a sacred object - *the eye of God*, mandala is invited to purify and symbolically protect the space and the workers.



GOLD SEEDS

Lada Neoberdina
2018

Private exchange in a public space
Sunflower seeds, food gold coloring

In frame of artist-in-residence
Va Space
April, 2018
Isfahan, Iran



Where gathering is forbidden, the challenge is to create some exchanges, even private ones, in order to circulate ideas and golden seeds.

*Ideas!... Their incessant movement sharpens an impatient mind.
Some are just passing by ; others linger and give roots as expected.
Those, shared, sometimes give forbidden fruits.
They can also be carried away by the wind,
Their ephemeral existence would have made sense for a moment.*

INSTALLATION, PERFORMANCE, WRITING

Installation has been part of my working tools since the beginning. The need to occupy the space and expand the art work is inspired by the public space where the gaze and thought are multiple and rarely focus on one thing at a time.

The performance came quickly too. The activation of the exhibition space is a necessity for a strong and unique sharing.

Initially limited to gesture, the performance then opened up to writing, as a guarantee of even greater intimacy.

Un objet
Banal
Profane
Pas excitant
Plat
Quotidien
Pas nécessaire
Pourtant là
Présent
Prend place
Sert
Utile
Ambigu
Pris au milieu de toutes les passions
Le centre de vertige
Menacé
En danger
Seul
En quête
Inquiet
Inquiétant
Le point d'appuis
Le socle
La condition *sine qua non*
La condition
Une femme
En quête
Inquiète
Seule
Viens ou pas
Comprend ou pas
A droit ou pas
Quand ?
Toute de suite ?
Non !
Now !
Non !
Quand ?
Un jour
She said :
I'm coming !

I'M COMING !

Lada Neoberdina
2013 - 2015

Photographs, poem

B/w silver print (1/5+1AP), colour
digital print (1/5+1AP)

150 x 90 cm, 14 x 10 cm



Autrice
L'Autrice

Le Livre de la Vie de Dieu
Le Livre de la Vie de Dieu est un ouvrage de référence sur la vie de Jésus-Christ, écrit par le théologien et historien de l'Église, le cardinal Henri de Lubac. Il est divisé en deux volumes : le premier traite de la vie de Jésus avant sa mort, et le second de sa mort et de sa résurrection. L'ouvrage est considéré comme une œuvre majeure de la théologie catholique du XXe siècle.

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SUPERNOVA IMPOSTOR OR WOMEN WRITERS HERITAGE: A VERY PERSONAL QUEST OF AN ARTIST AND READER

Lada Neoberdina
2021
(work in progress)

Performance
Multidisciplinary collage :
extracts from books, video, music,
photography, danse

60 minutes

In frame of artist-in-residence
Ferme-Asile
May - July, 2021
Sion, Switzerland



The *Supernova Impostor* project is inspired by the readings of women authors of all generations and styles. The project emphasizes the richness and diversity of women's writing and the importance of this heritage.

The artist focuses on subjects that are omnipresent in female expression, such as violence, the desire for independence, sexuality, motherhood... Selected extracts become plastic material that the artist dyes to work with thread and needle. The whole, a multidisciplinary collage, is to be read, listened to, danced, explored, completed.

- Est-ce que vous avez un rêve ?
- Oh, comme toute personne, j'imagine.
- Non, pas forcément... Est-ce que vous pouvez me raconter votre rêve ?
- Non. Je ne préfère pas.
- Je comprends. C'est un rêve profond, intime ?
- Oui.
- Bah, vous savez, moi je n'ai pas de rêve. Je rêve la nuit, mais je n'ai pas de rêve... Je ne sais pas pourquoi, je ne rêve pas de... ou de... je ne sais pas.
- Et qu'est-ce que cela vous fait ?
- Je me pose la question... J'ai l'impression que si je fais un rêve, je dois impérativement le réaliser. Alors, je préfère ne pas faire de promesse.

* * *

Il était une fois, une sortie de secours. Ce n'était pas une sortie secours ordinaire. Cette sortie menait à deux châteaux. Un jour, Petite Fille tomba dessus par hasard. Elle se promenait dans son quartier et vit, entre deux buissons, cachée derrière leurs branches, une porte verte, longue et large, avec des lettres blanches : « sortie de secours - nooduitgang ». Étant curieuse par nature, Petite Fille décida d'ouvrir la porte et de partir explorer. Elle décida de prendre la sortie de secours à l'envers.

- « Sre-vne-la ! »

Petite Fille avait franchi la porte, et pourtant, elle avait l'impression de ne pas avoir bougé. Tout autour d'elle était identique : le même parc, les mêmes buissons mais les bruits de la ville avaient cessé, et deux châteaux étaient apparus : un à droite et un à gauche ou un à gauche et un à droite.

L'un des châteaux était en bois, avec des grandes fenêtres, des mosaïques, de multiples entrées et sorties. L'autre était en pierre, son unique tourette était haute et solitaire, son unique porte - grande

et noire.

Indécise, Petite Fille ne savait pas par quel château commencer. Elle bougea son pied, remarqua que l'herbe était légèrement humide, bien taillée. Ici, le temps était toujours celui de « juste après la rosée ». Elle leva la tête et vu que les arbres étaient tous habillés en blanc.

- « En blanc, à l'occasion d'un mariage ?

- Oui !

- Oh, quelle chance extraordinaire - un mariage royal ! »

Petite Fille avançait donc en direction du premier château quand elle vit la mariée. Elle portait des petites chaussures dorées qui avaient été fabriquées par les meilleurs artisans du royaume ; ses cheveux avaient été arrangés par les sirènes, les meilleures coiffeuses - c'est bien connu ! ; sa robe blanche (un bustier sans « faux seins »), avait été confectionnée par sa propre mère, la couturière aux ciseaux d'or. Une vraie beauté !

Afin d'honorer la longue attente causée par une maladie qui s'était soudainement abattue sur le Royaume, il était prévu que les célébrations du mariage durent 3 semaines durant lesquelles, les mariés furent glorifiés en long et en large : le couple fut chanté, dansé, mis en ver, dessiné même par un peintre célèbre, mais défunt ou défunt, mais célèbre peintre dont l'esprit était revenu de l'au-delà pour l'occasion. On a même joué au « Loup-garou » ! Toutefois, un malheur a eu lieu, car le véritable Loup-Garou s'introduit au mariage et dégomma un père sans famille. Alors, les braves villageoises se chargèrent de ce cruel et le mirent sur le bout de leurs fourches. Bon, ce n'était pas un moment joli-joli, et il fut demandé au photographe d'orienter son objectif ailleurs. Ailleurs, où le festin se poursuivait. Ailleurs, où la vague de bonheur, d'amour, de passion, de folie déferlait sur les châtelains.

Petite Fille faillit se noyer dans cette vague, mais su s'accrocher à temps à la branche maudite de l'Arbre de la Raison, et s'en sortit vivante.

- « Ouf ! »

Alors, elle décida d'aller visiter le deuxième château.

THE TALES OF A LITTLE STRAWBERRY SELLER

Lada Neoberdina
2021

Performance, tales

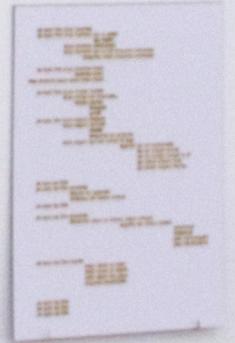
Variable time

Exhibition views :
When words become forms
22.04 - 13.05.2023
Botanique, Cultural Center
Brussels, Belgium



Tales are a great reason to get together. By offering a storytelling reading of stories written by myself, I practice writing as a space-time where ideas, emotions, experiences are transformed into situations where quasi-real characters meet quasi-fictional creatures.

The tales of a little strawberry seller are both a collection of the tales and and performancies that accompanies them. Here you can read and listen an extract from *The tale of two castles* where everything is true (or almost): two castles, two weddings, the war, a weak and alcoholic little girl, an emergency exit.



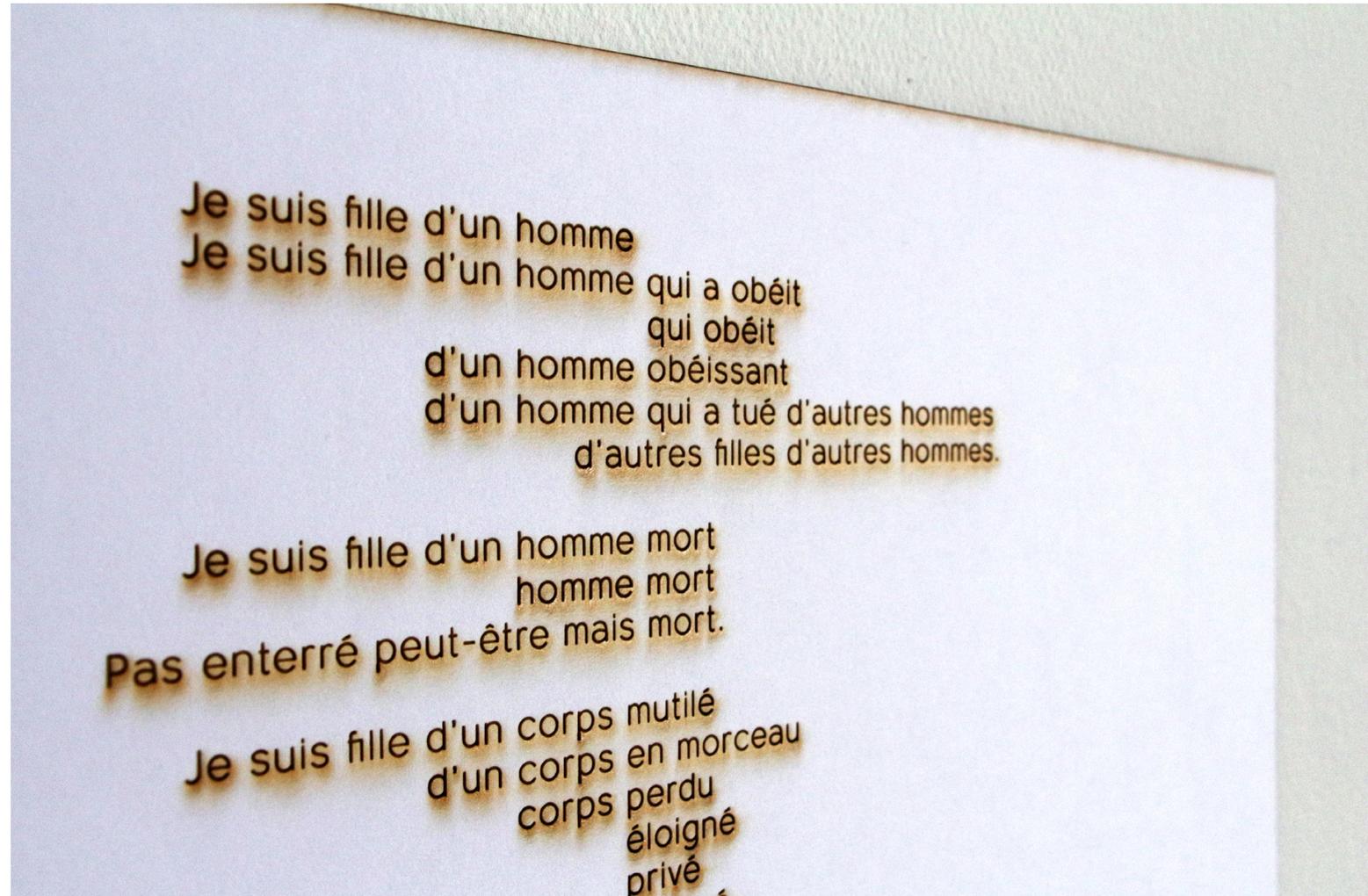
called **A HUT**
THE TURTLE HUT

Lada Neoberdina
2022

Installation

Print on cardboard, colored pencils,
fuchsia thread

25 x 25 x 25 cm



I'M HIS/HER DAUGHTER

Lada Neoberdina
2021

Poem

Cardboard, laser cut

30 x 45 cm

Exhibition views :
Je n'ai plus de sentiment dans le doigt
23.06 - 26.06.2022
Espace Lebeau
Brussels, Belgium

Many years ago, my grandfather made a hut for my little land turtle. As a skilled craftsman, he used one of my father's children's books, sewing the cardboard pages together like felt boots. I wanted to relive his actions, but unlike the first hut, the story of the boy-general and the gun-bear ended up next to the wounded flesh, and the childish story was replaced by a death poem. The physical and psychological pain of war, loss and injury, found a material form, a refuge. They have also burned the paper by making it into a poem. As exorcising objects, will they open the way to deliverance?



EDEN OR THE GARDEN OF DELIGHTS

Lada Neoberdina
2017

In situ installation, performance

Onions, glasses, banner, videos

Exhibition views :
Eden or the Garden of delights
16.03.2017 - 23.03.2017
Art center CIC Fabrika
Moscow, Russia



Place an onion in a glass of water and watch it grow, is a popular winter habit in some Eastern European countries. Here, a hundred onions are born, grow, put down roots and die under the watchful eye of a golden watering can. The main character of the book *The Case of Doctor Kukotsky* (Lyudmila ULITSKAYA, Russia, 2000), evokes the illegal practice of abortions, dating from the beginning of the 20th century, using an onion inserted into the uterus. Through the prism of a perverse vision of Eden, I question the pressure that Power would exert on its subordinates. I question the freedom to dispose of one's body, one's fluids, to choose one's sexuality. Does birth control, the control of our parents' bodies, does it make us as free citizens as we think we are?

ИСКУССТВО СЛАБО
У НЕГО НИЧЕГО НЕТ
НИ КАПИТАЛА НИ ОРУЖИЯ
НИ ЛОЗУНГА НИ МОРАЛИ НИ УТОПИИ
НИ БОГА НИ АВТОРИТЕТА
ОНО НЕ МОЖЕТ НИ ПРАКТИЧЕСКОГО ПРИМЕНЕНИЯ
ОНО НЕ МОЖЕТ НИ ПОДЧИНИТЬ НИ УБИТЬ НИ КЛОТЬ
ОНО НИЧЕГО НЕ МОЖЕТ
ОНО МОЖЕТ ТОЛЬКО БЫТЬ

**400 GR OF WOOL,
20 NEEDLES,
265 LETTERS,
22 HOURS OF WORK**

Lada Neoberdina
2016 - 2021

Installation

Carded wool, poem

160 x 250 cm

art is weak
it has nothing
no capital no armies no weapons
no slogan no moral no utopia
no god no authority
no progress no practical use
it cannot dominate it cannot kill
it cannot buy
it cannot change anything
it can't do anything
it can only exist



The installation *400 grams of wool, 20 needles, 265 letters, 22 hours of work*, is made of carded wool and is worked by hand with a needle. The title refers to this investment. Here, the materialization on a human scale of an openly polemical text is not intended to create a consensus. On the contrary, it is a confrontation, due to the very nature of the text - negative, resulting from the repetitive presence of the articles *do not, not, nor*. However, this work is also an invitation to debate, asserting that art is anything but the things stated, and above all, that art is not a negation. ART CAN ONLY EXIST and existence cannot be negative, it is necessarily positive, proactive.



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