



MARIA KULIKOVSKA  
with  
ULEG VINNICHENKO:  
drawing, performative sculpture, action,  
architecture

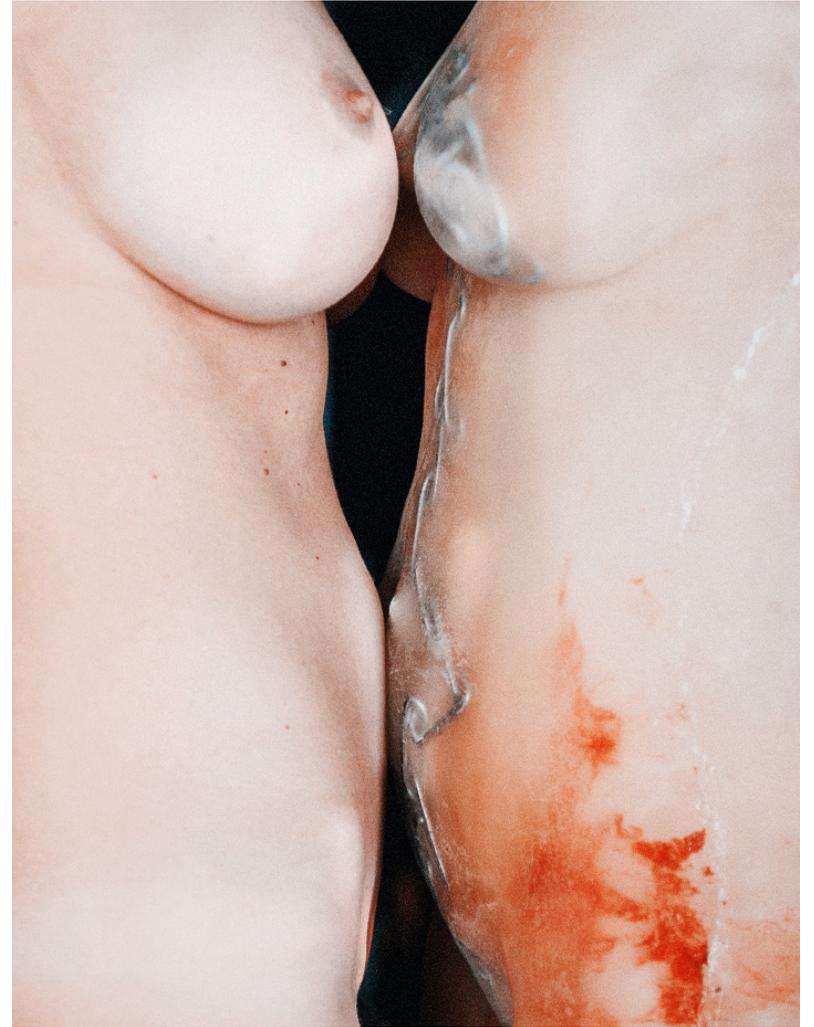


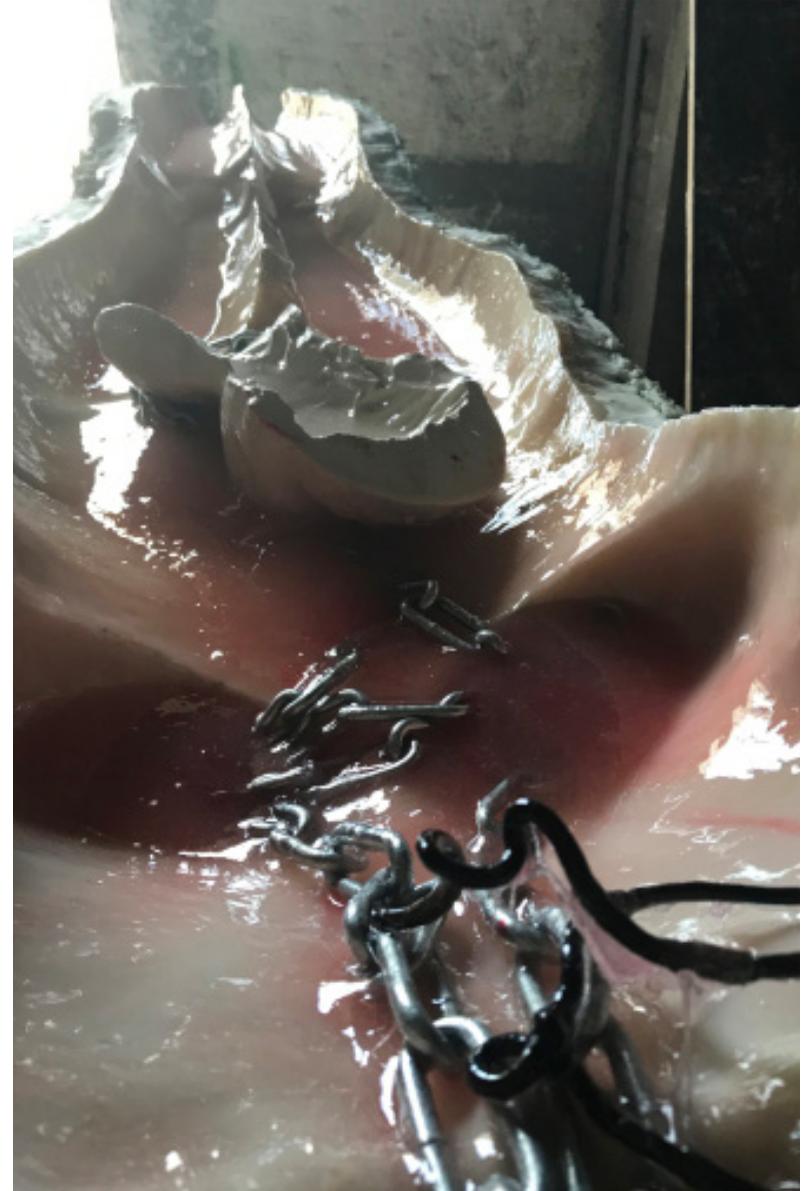
'My Beautiful. Wife?' 72 watercolors, sketches based on the collective performance-as-marriage 'Body and Borders' 2014-2017



Барнаул, Россия  
Ленина проспект, 67  
29.04.2018 08:00:22

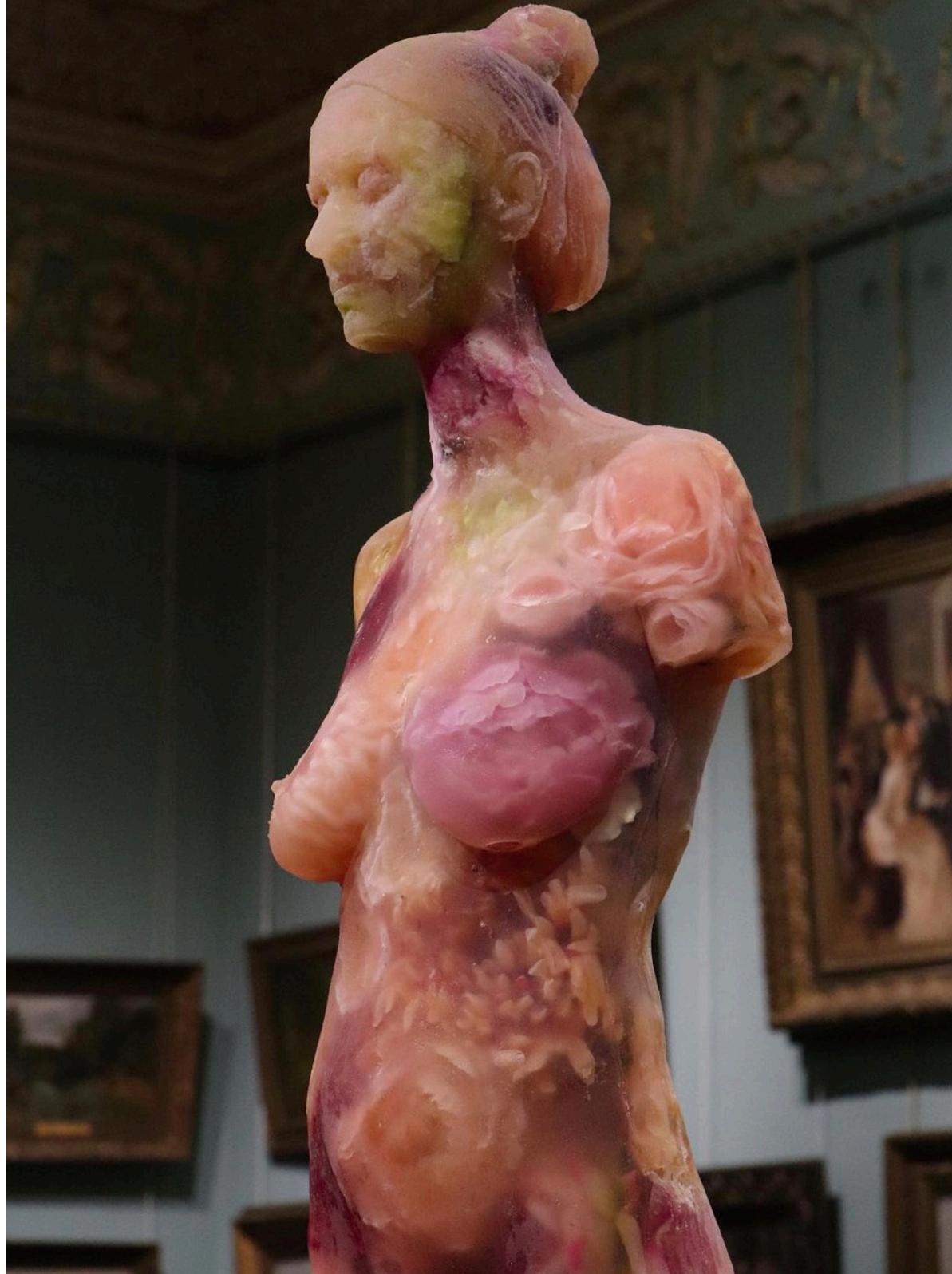






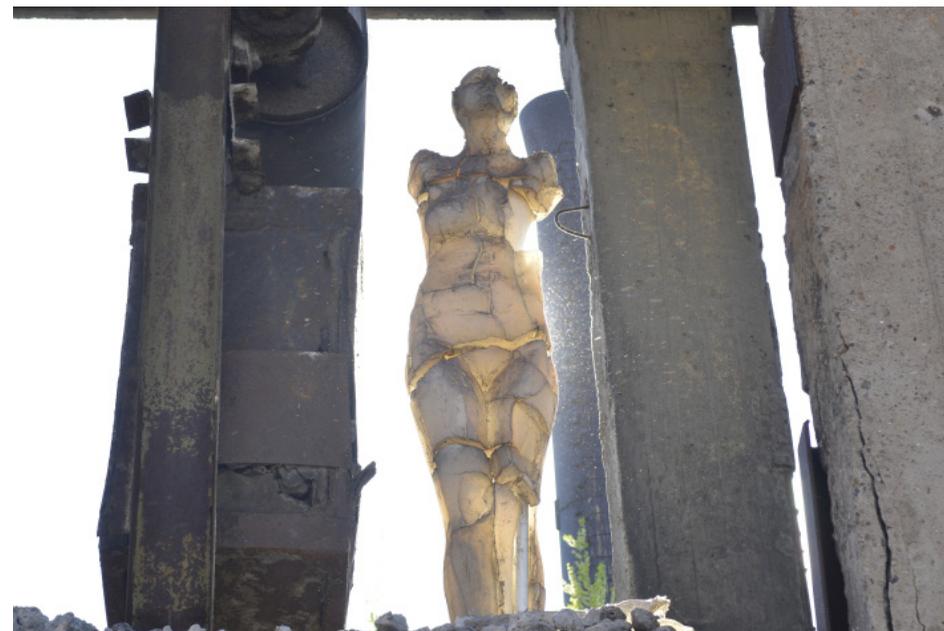
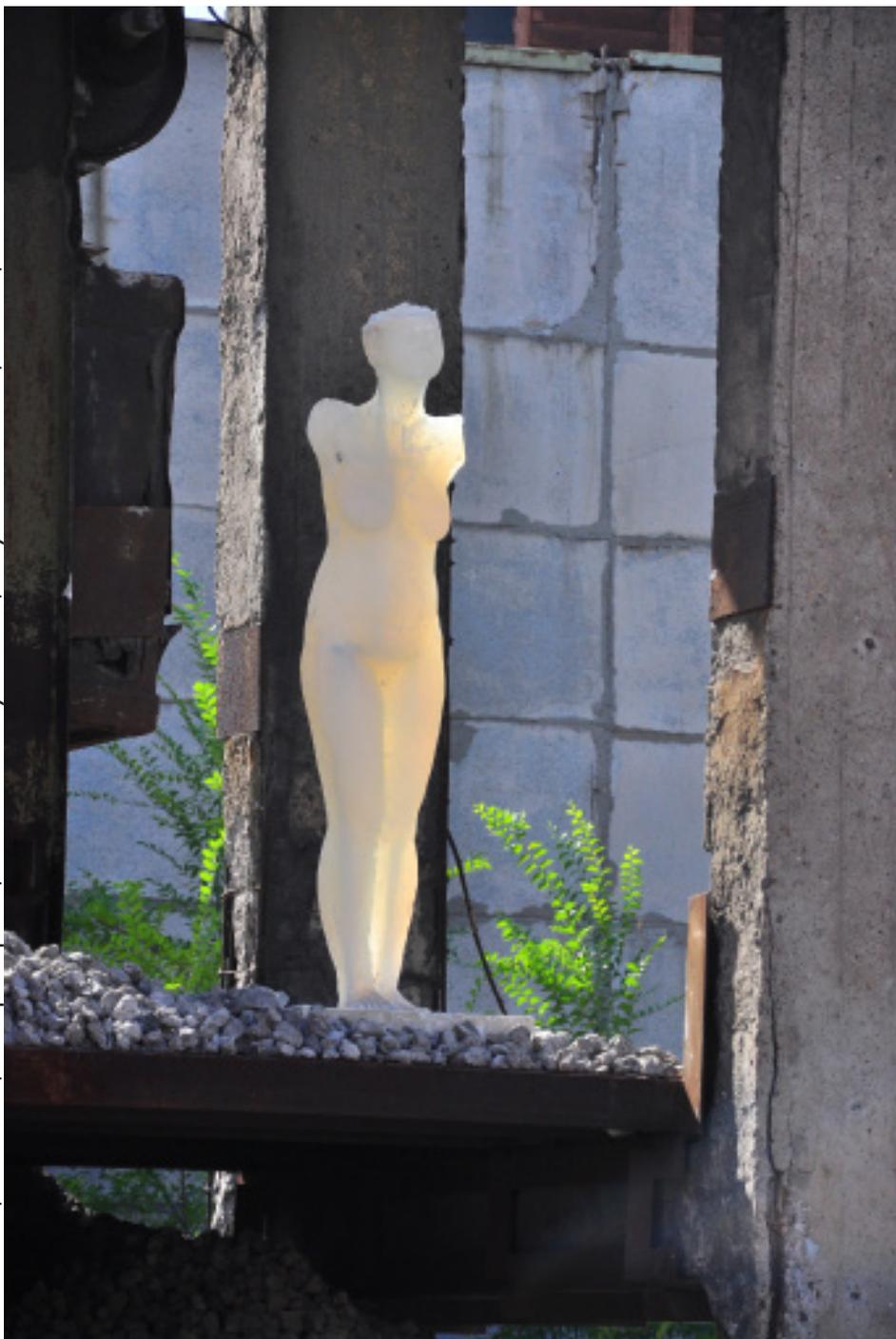
Process of the casting of the body of artist in epoxy resin, 2017-2018





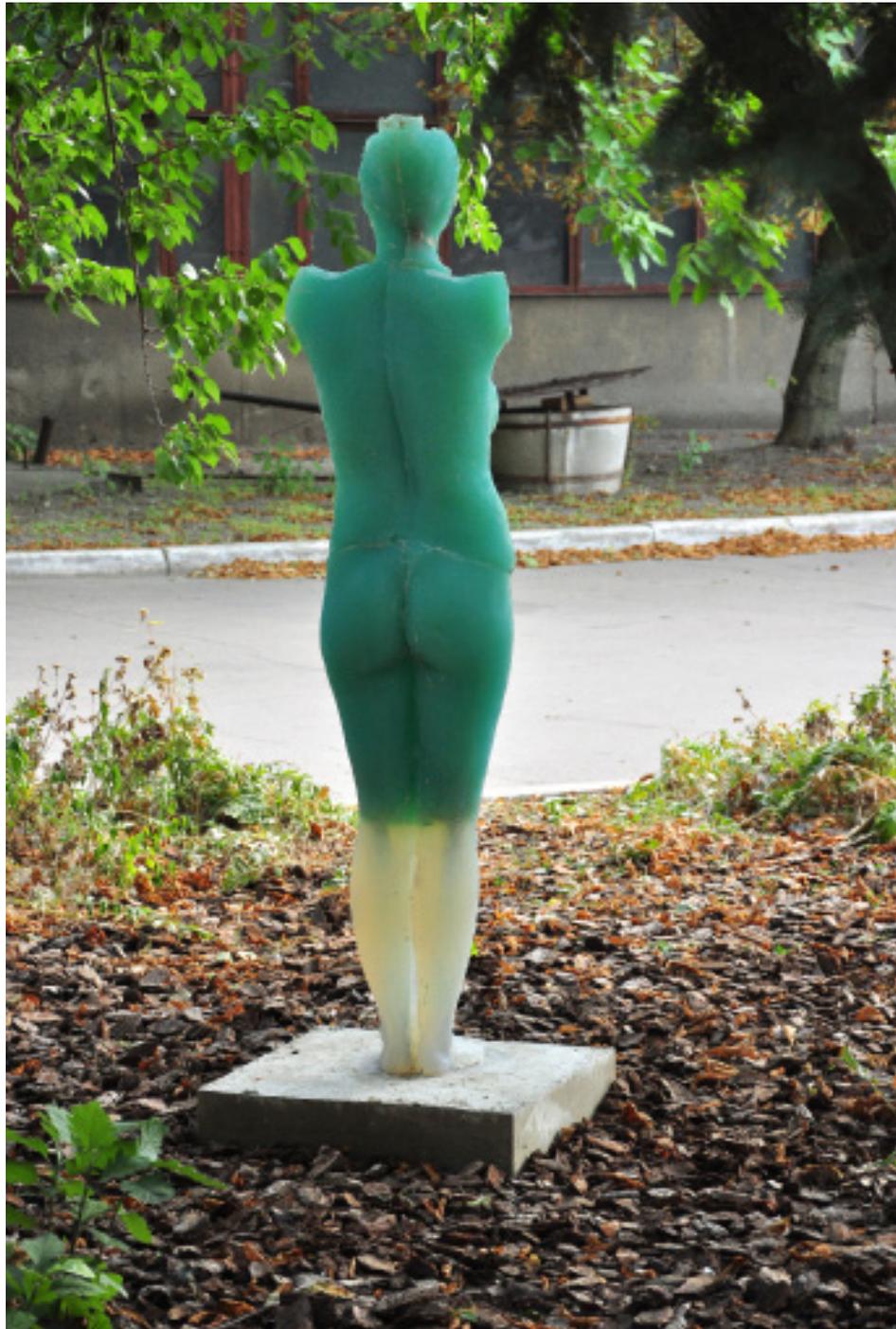


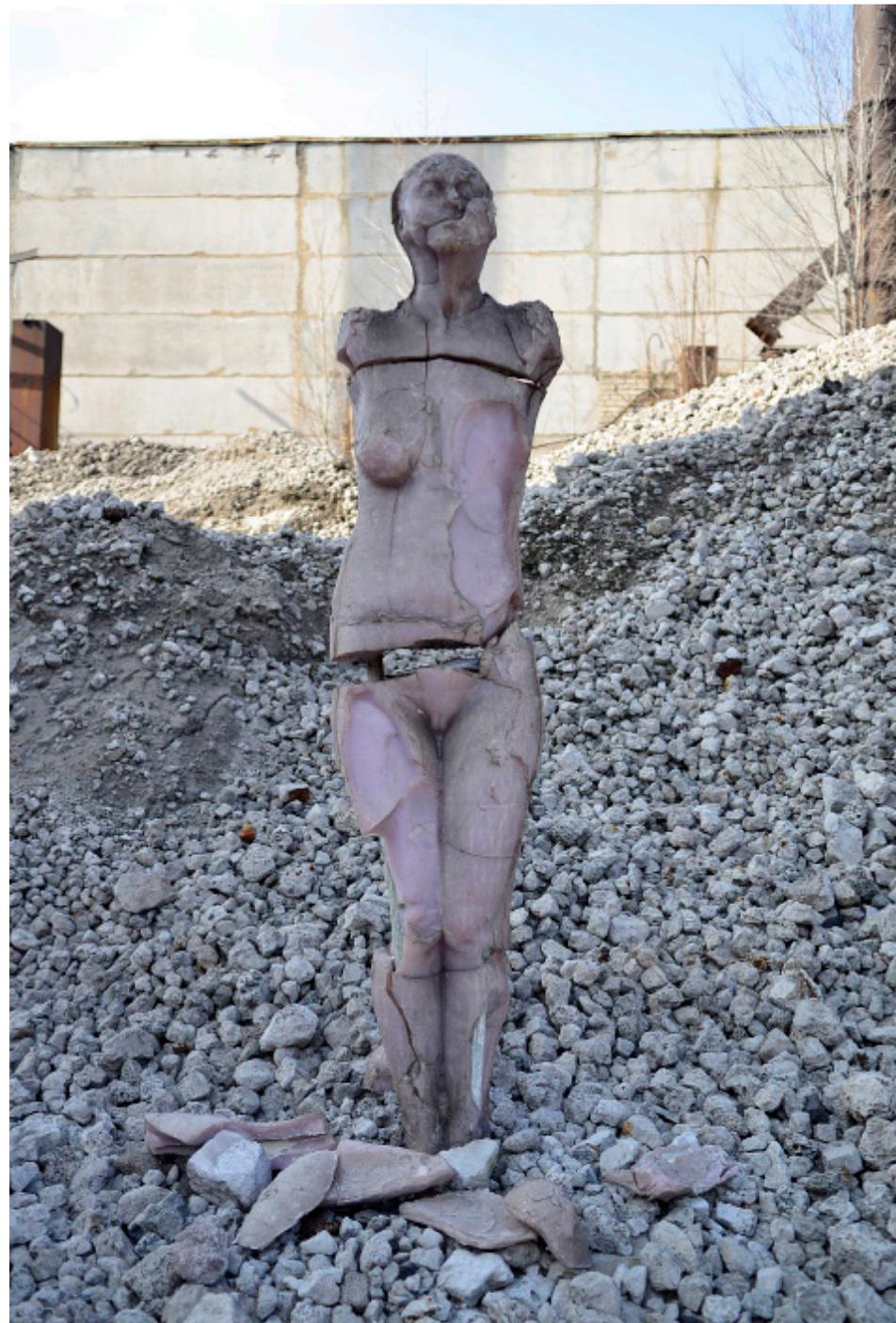
'Homo Bulla', 2010-2014, 3 soap sculptures, casts of the body of artists, Izolyatsia Art Center, Donetsk, Ukraine

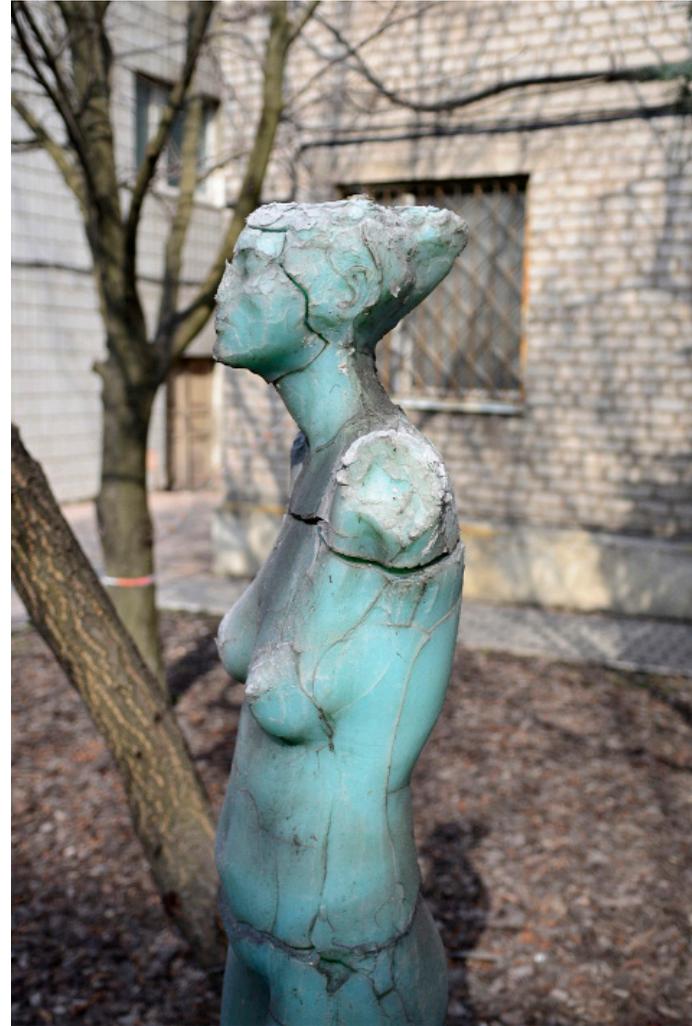


«**Homo Bulla – Human as Soap Buble**» refers to an old Latin proverb expressing that the human existence is like a bubble. The human being in all its fragility and transience might become compared to a beautiful but fugacious soap bubble. The soap sculptures were placed outside and exposed to rain, heat, and weather. The process of changes and partly, but a continuous dissolution of the materials by nature, was stopped abruptly by violence.

In June 2014, the militia of the self-proclaimed 'Donetsk People's Republic' seized the territory of art center. Most of the artworks and facilities were vandalized and the sculptures were used for target practicing.







'Happy Birthday' action, 23 of November 2015, soap sculptures 'Homo Bulla. Replica', Saatchi Gallery, London, UK



The three newly produced Homo Bulla. Replica sculptures were shown in 2015 at Saatchi Gallery in London, where the artist realized a seemingly very aggressive action «**Happy Birthday**». She entered the exhibition space naked and hit her own sculpture and casted body with hammer. The deep wounds and scars stay visible on the green sculpture.

After the performance, the triptych Homo Bulla 2015 was bought by the collection 'Art Collection Deutsche Telekom'.



Maria Kulikovska's new figures for the Cidade da Cultura (May 2018) brings the idea of exile as a transit, based on her personal experience of being a displaced person and threatens the artists. The displaced looks at the past and looks for a future, collecting thoughts between the two points, and resisting giving up.

Based on this conceptual premise, the artist presents a triptych: three soap «performative sculptures» made with natural pigments such as herbal, seed and blood herbs, materials that transform, adopt to the circumstances, degrade. The figures seek to emulate a small hidden guerrilla between nature, as a passive resistance, visible from the walking path. Do not attack, do not go to meet! They only fight against gravity to stand still, reflecting their position against the conflict in Ukraine, slowly deteriorating to remind the unpredictability of life.



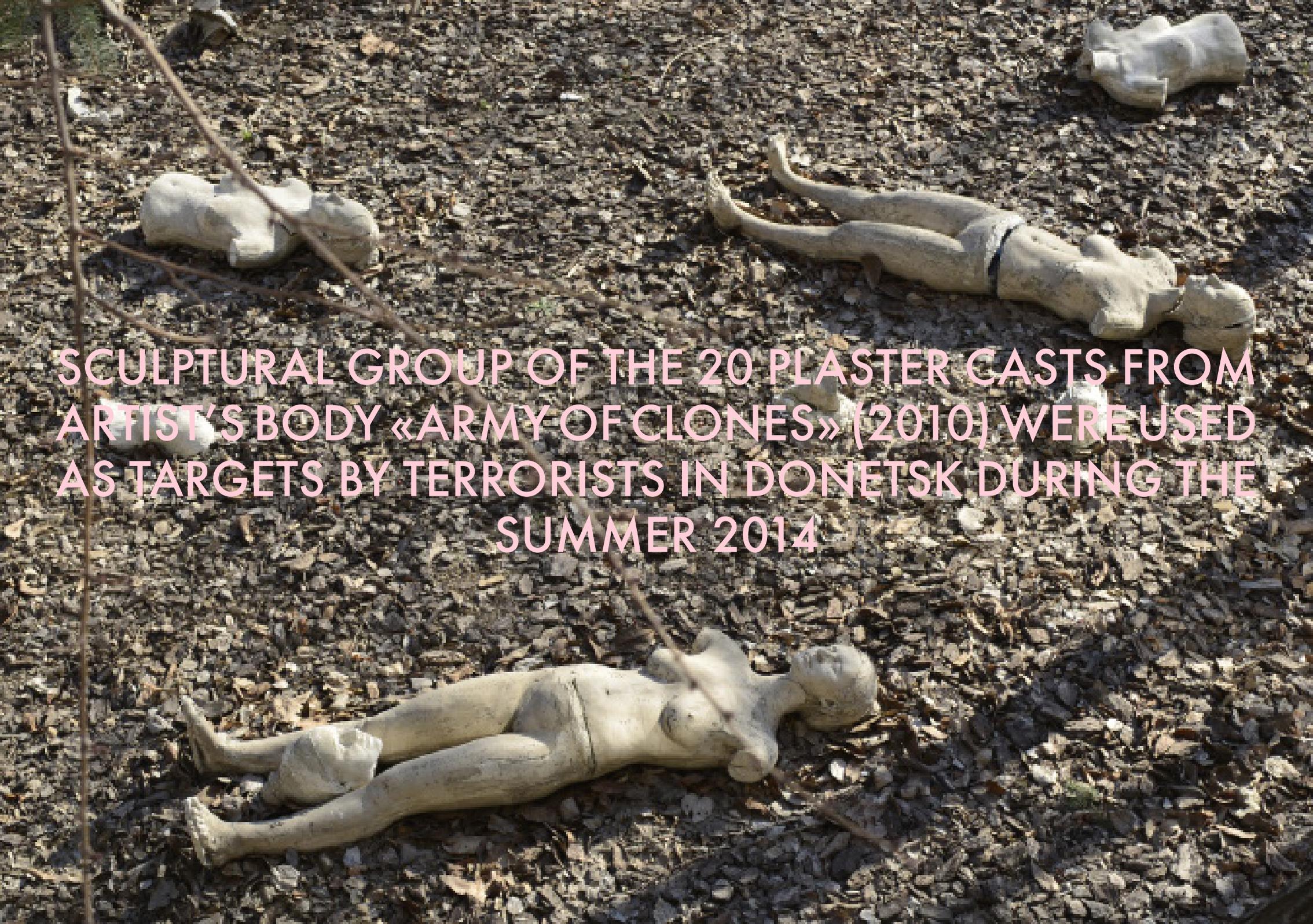




'Lustration', performance, 8th March 2018, cast of the body of artist in ballistic soap, 'Arsenal', Kyiv, Ukraine



'Army of Clones' 2010-2014, 20 plaster casts of the body of artist, Izolyatsia Art Center, Donetsk, Ukraine.

The image shows several plaster casts of a human body lying on a ground covered with dry leaves and twigs. The casts are arranged in a line, with one in the foreground and others receding into the background. The casts are light-colored and appear to be made of plaster. The background is a dense layer of brown, dry leaves and twigs, suggesting an outdoor setting. The lighting is bright, casting shadows on the ground.

SCULPTURAL GROUP OF THE 20 PLASTER CASTS FROM  
ARTIST'S BODY «ARMY OF CLONES» (2010) WERE USED  
AS TARGETS BY TERRORISTS IN DONETSK DURING THE  
SUMMER 2014



'Flowers of Democracy', performance, feminist open platform, started 2015. Plaster casts of vaginas of the participants were placed in different locations around Europe



'The Raft CrimeA' performance 2016-? on a safety raft with out food and water resources



Exhibition  
The Raft CrimeA. Trumps of  
Doom  
is a story about the journey to the  
unknown, a story about secrets and  
mysteries, discoveries, found treasures,  
unpredictability of fate and human  
kindness.

This story is dedicated to the bravery of  
all migrants, the displaced who are  
intentionally, or constrainedly heading  
towards foreign shores to begin a new  
life, as well as to all those with an open  
heart, ready to care about the others.

