

KIRILL GOLOVCHENKO

7KM–field of wonders (2007–2009)

The Ukrainian breakthrough (2008–2010)

KACHALKA–muscle beach (2010–2012)

Bitter Honeydew (2009–2013)

Out of the Blue (2012–2014)

MAIDAN–under construction (2014)

ARBEITSBUCH / Labour book (2014 – 2015)

Crash (2014-1015)

Great Digging (2013–2019)

Bluff (2018)

Kirill Golovchenko / CV

Kirill Golovchenko wurde 1974 in Odessa, Ukraine, geboren. Er studierte von 1999 bis 2002 Fremdsprachen an der Johannes Gutenberg-Universität Mainz. Von 2002 bis 2007 studierte er Fotografie und Design bei Barbara Klemm und Kris Scholz an der Hochschule Darmstadt.

Er wurde unter anderem 2014 und 2009 vom VG Bild-Kunst gefördert und war Stipendiat des Künstlerhauses Schloss Balmoral, 2014 sowie des DAAD in 2010 und 2008. Außerdem war er Artist in Residence des Goethe Institutes in Kiew, 2014.

Golovchenko zeigt in seinen Fotografien Unerforschtes und Unentdecktes aus Osteuropa. In seinen Bildern folgt er nicht einem Genre, sondern konzentriert sich auf die eigentliche Situation. Er will einen Moment im Bild festhalten, bestehend aus einer Vielzahl von Farben, Orten, Werten und Figuren, verbunden mit dem Wunsch, schwer fassbare Zeichen der Vergangenheit in das Hier und Heute zu fangen. Sein Interesse gilt dem Alltag und liegt in der »gleichzeitigen Ungleichzeitigkeit« des Geschehens in der Gesellschaft, wodurch »gebrochene« Bilder entstehen. Solche unperfekten und gegensätzlichen Motive zu erkennen und aufzunehmen, sieht Golovchenko als seine Aufgabe.

Kirill Golovchenko erhielt für seine künstlerische Arbeit unter anderem folgende Preise: European Publishers Award for Photography, 2014; European Photo Exhibition Award; Abisag-Tüllmann-Preis 2013; Dr. Berthold Roland-Fotokunstpreis 2012; Dokumentarfotografie Förderpreis der Wüstenrot Stiftung, 2007.

Seine Fotografien wurden international gezeigt, unter anderem in: Deichtorhallen, Haus der Photographie, Hamburg 2019;

Les Rencontres d'Arles, Arles, 2018; Fotomuseum Winterthur, Schweiz, 2017; Arp Museum Bahnhof Rolandseck, Remagen; Museum Folkwang, Essen; The Nobel Peace Center, Oslo; Leica Galerie, Wetzlar, 2014; Württembergischer Kunstverein, Stuttgart, 2012; Goethe-Institut Paris, 2011; Photomuseum Braunschweig, 2010; Photo España, Madrid, 2009; Uferhallen, Berlin; Kunstverein Ludwigshafen, 2008; Designhaus Darmstadt, 2007.

Seine Fotografien befinden sich in internationalen Sammlungen, unter anderem in: Museum Folkwang, Fotomuseum Winterthur, Sammlung Press Art, Kunstsammlung Rheinland-Pfalz, Foto-sammlung Landesmuseum Koblenz, Privatsammlungen.

Kirill Golovchenko veröffentlichte folgende Bücher: »Out of the Blue«, Rodovid Press, 2016; »Bitter Honeydew«, Kehrer Verlag, Dewi Lewis, Actes Sud, Blume und Peliti Associati; »Arbeitsbuch«, Salo Books, »Crash/Obval«, Salo Books, 2015; »Kachalka – Muscle beach«, Kehrer Verlag, »Totalniy Futbol«, Edition Suhrkamp, 2012; »7km – Field of Wonders«, Snoeck, 2009.

Golovchenko wird vertreten bei Dymchuk Galerie in Kiev und Pavlov's Dog Galerie, Berlin and Focus agency, Hamburg.

Kirill Golovchenko
Am Stollhenn 28
55120 Mainz

+49 0152 294 35 395
+49 06131 490 75 90

kirillgolovchenko@gmail.com
www.kirill-golovchenko.com

Kirill Golovchenko

7KM-field of wonders (2007-2009)



7KM – Field of Wonders
25,6 x 21,4 x 1,8 cm
Hardcover, Offset Druck
Sprache: Deutsch / Englisch
144 Seiten / 75 Fotografien
Snoeck Verlag, Cologne, 2009
ISBN 978-3940953315
EUR 29,80

Situated »7 km« away from Odessa, Kirill Golovchenko has photographed one of the largest marketplaces in the world. The market, the oldest part of which was set up immediately after the Second World War, and thus during a long-gone Soviet era, is still known today as the »Field of Wonders«. Built upon former wheat fields and the site of a waste incineration plant, this veritable state within a state occupies a full 70 hectares of land: stacked in twos, one on top of another, over 16,000 containers form the colourful swathes of streets; the asking price for one container is \$200,000, together with a »shop« for example, in the »pink street«, it will set the buyer back \$400,000; 20,000 sellers employ 10,000 carriers; 200,000 resellers and retailers from the Ukraine, Russia, and the Republic of Moldova stock up daily on goods of all sorts; with an estimated daily turnover of \$20,000,000, a total of around 15,000,000 Ukrainians, i.e. 60% of the populace, buy their clothes from here; \$3 will buy a bottle of Chanel No. 5, \$25 a pair of Nike trainers.



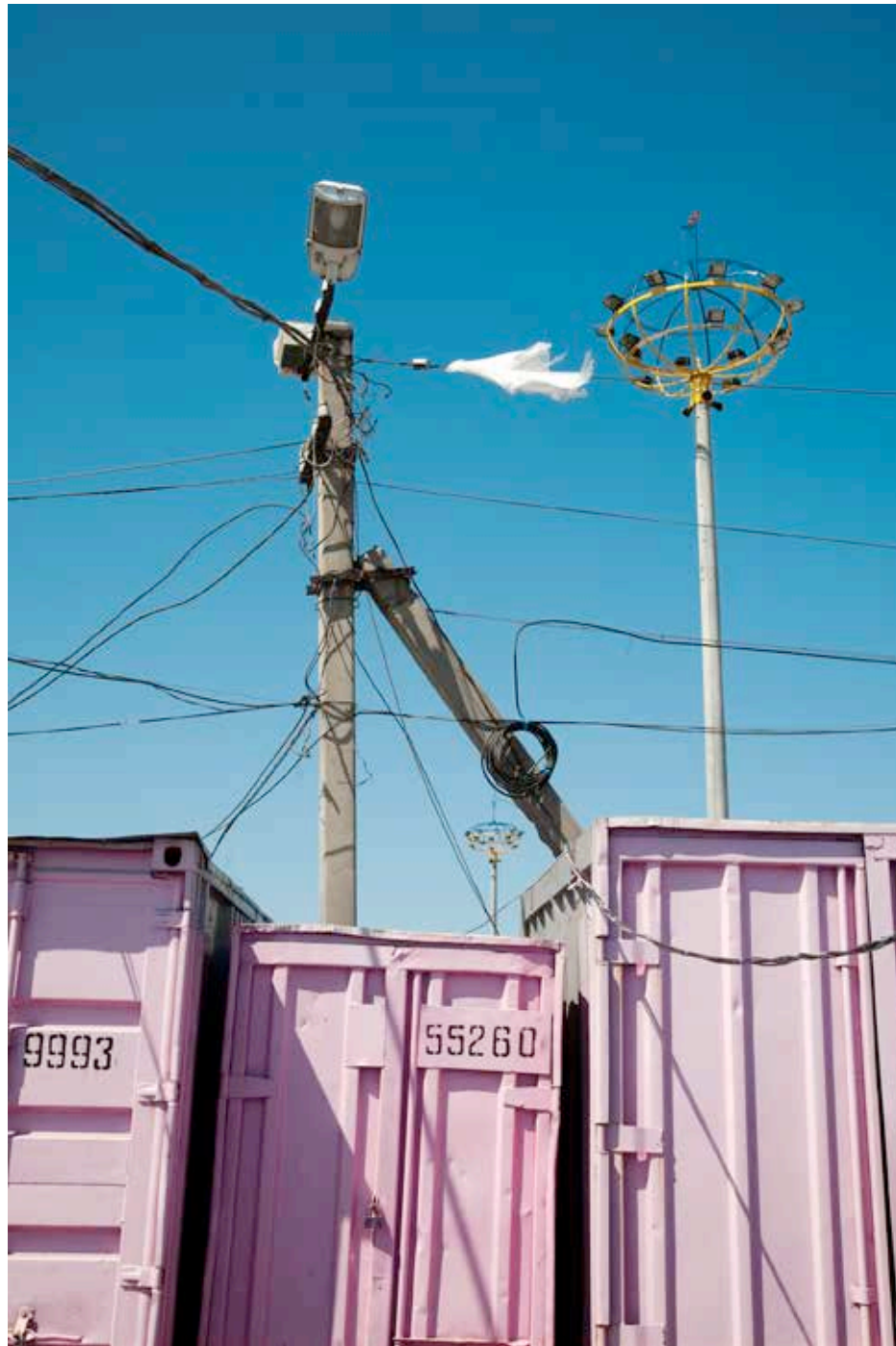














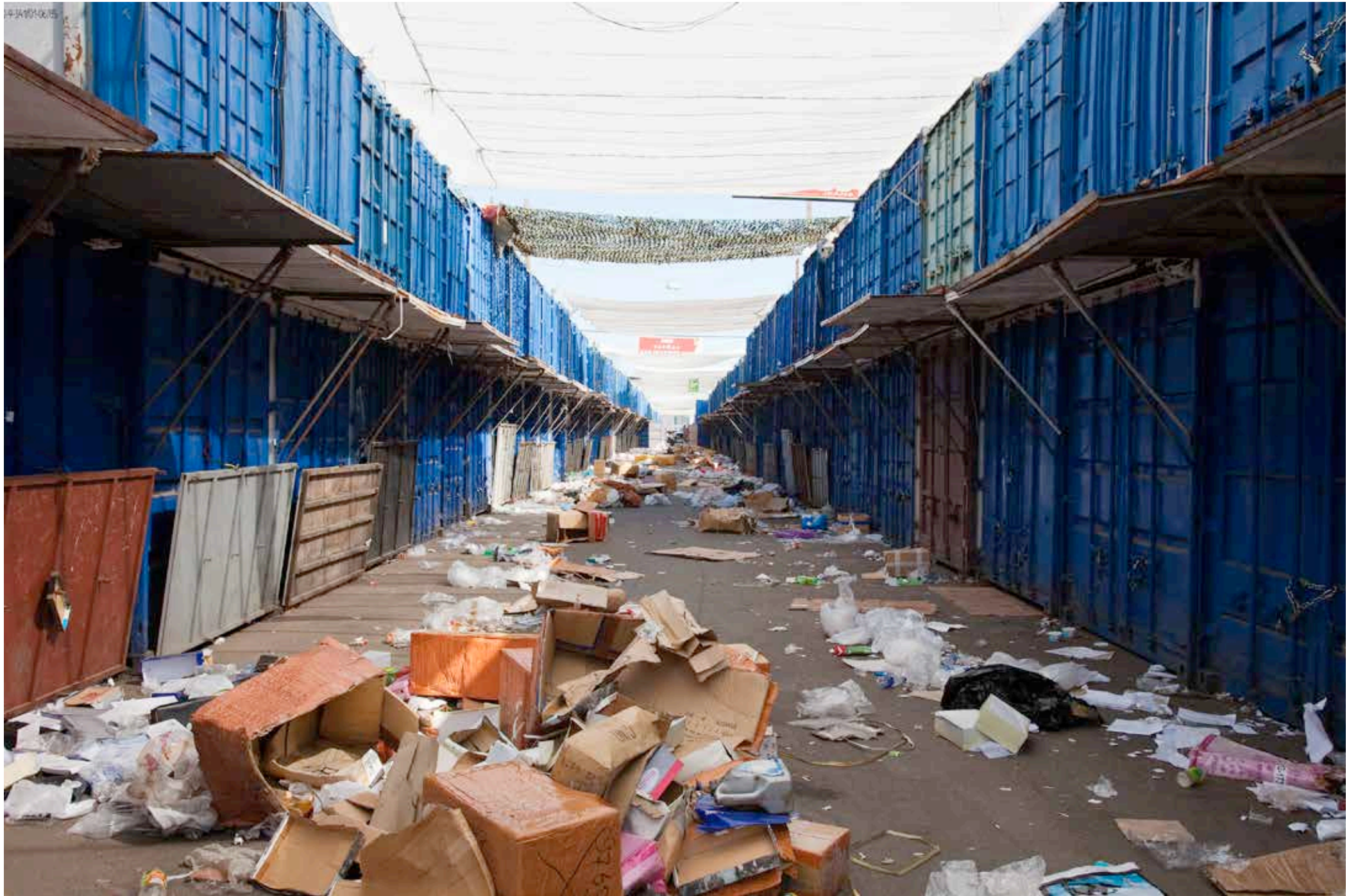












Kirill Golovchenko

The Ukrainian breakthrough (2008-2010)



»The Ukrainian breakthrough«

Documentary Photography Award 2007/08 Wues-
tenrot Foundation, 2010

ISBN-13: 978-3933249289

“The Ukrainian breakthrough” is a new political program of the Ukrainian government which has the slogan: “The Ukrainian breakthrough: for people, not for politicians.” In the program one finds the following statement: “This is a program for the strategic development of the Ukraine ... of the progress for the whole country. Not for some ministers or the department of the executive, but for everyone, for every citizen. The Ukrainian breakthrough – a basic law to promote affluence for our country ... a signpost for the land in the 21-st century”.

The downfall of the Soviet Union and the political and economic changes that have occurred since then triggered off a basic social change. Within the last 17 years, extreme social differences have developed among the population. For the well-to-do, wishes and dreams have been fulfilled, for the deprived only the hope remains that they might lead a better life some day.

I have looked for situations and moods which show not only the new side of the Ukraine. Although it has been 17 years since the independence of the Ukraine, the people have not yet succeeded in escaping from old Socialist thinking patterns. And every thought and action carries the tracks of this past. Or, to put it differently, the past is still shining through.

It is said: One cannot buy taste. Very often it seems as if people tried to impose things they see abroad on the Ukraine. Through these things people try to realize their visions. The idea that things must be unusual, new, different is attainable. Everything seems to be for sale, interchangeable, adaptable. Unfortunately, it often looks like a copy of the copy of the copy. But it is just a search for a new identity.



ВХІД

ЗЕФІР

Drook

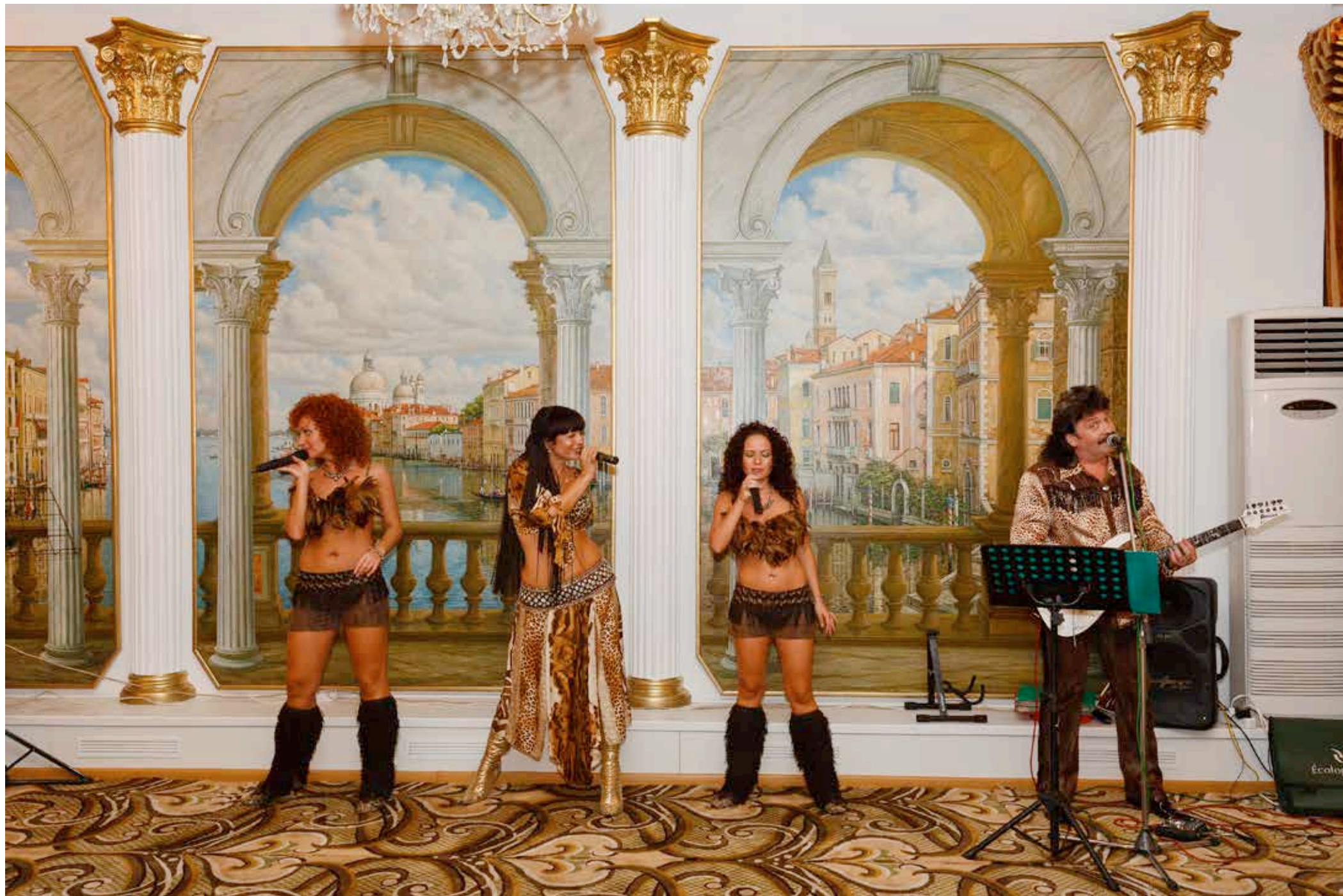
Lada









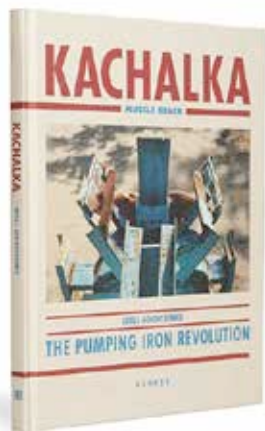






Kirill Golovchenko

KACHALKA–muscle beach (2010-2012)



KACHALKA – muscle beach

22,6 x 17,2 x 1,4 cm

Hardcover, Fadenheftung, Offset Druck

Sprache: English

96 Seiten / 53 Fotografien

Kehrer Verlag, 2012

ISBN 978-3868283594

EUR 28,00

Kirill Golovchenko / Pumping iron revolution

When I was about 13 years old, I tried to look as »Kulturist“ (a body-builder), as many of my contemporaries. Therefore, I worked out very often at some kind of gym at my neighbor’s house. In a small room with low ceiling, we have tinkered some dumbbells and bench press. The different weights of dumbbells should have shaped my muscles unilaterally. However, you can also make the dumbbells change sides. But I never succeeded to have, the muscles from metal such as my ideal, Arnold Schwarzenegger had on many of posters and movies from my youth.

More than 20 years later, I was walking around in Kiev at the beach and saw something that has refreshed my youth memories. I saw my dream: on a dusty place under the open sky endless rusty dumbbells were hanging on steel frames with a thick chain secured against theft. Close to the steel frames, I found blue-painted wooden boards just to be able to start working out.

»Kachalka« comes from the Russian word »Kachat« (pump) and is an open-air gym. It started in the early 70s with a (weightlifting) bar between two poplars near the beach. At the same time, some fitness enthusiasts have begun to construct the sport equipment under the leader of the mathematician Jurij Kuk and the gymnast Kasimir Jagelsky alone. With own investment, effort and many tons of scrap metal they have progressed little by little in this construction. Today, »Kachalka« covers about 10,000 square meters and has about 200 gym units.

The »muscle machines« based on own designs and have been welded from rusty steel scraps and rammed into the fine sand. For some

weights, they used often parts of tank treads, machinery gears, crane hooks, stones or other things. The thick welds such as a finger hold together steel beams, axles and heating pipes. These archaic steel monsters look like something from a science fiction movie. They are very rude, crude and heavy. Again and again, equipment is tinkered and welded, because it breaks time to time by the friction. In the same time new gym equipment are created.

»Kachalka« with it’s archaic equipment remind me of a scene from the classic bodybuilding movie »Conan the Barbarian«: A little boy is chained to a monstrous similar machine with no apparent function and rotates nonstop the wheel. Finally, he turns into the body of Arnold Schwarzenegger.

The use of »Kachalka« is free and it is used intensively from the early morning until late at night. The facility is financed by donations. The »Kachalka« is democratic - here are all equal, no matter from which social class the people come. You can meet all different kinds of people there: young and old, students and bodyguards, Mafioso, known athletes. The atmosphere is most of the time relaxed - never mind if you’re weak or strong.

I admire this place and the people who built this muscle machines. When you stand in front of it - it seems to be like a stronger opponent, who you want to defeat. It takes all your strength to move these units. Maybe not at once, but at the end you will win and go home with a heavy body and a light heart.











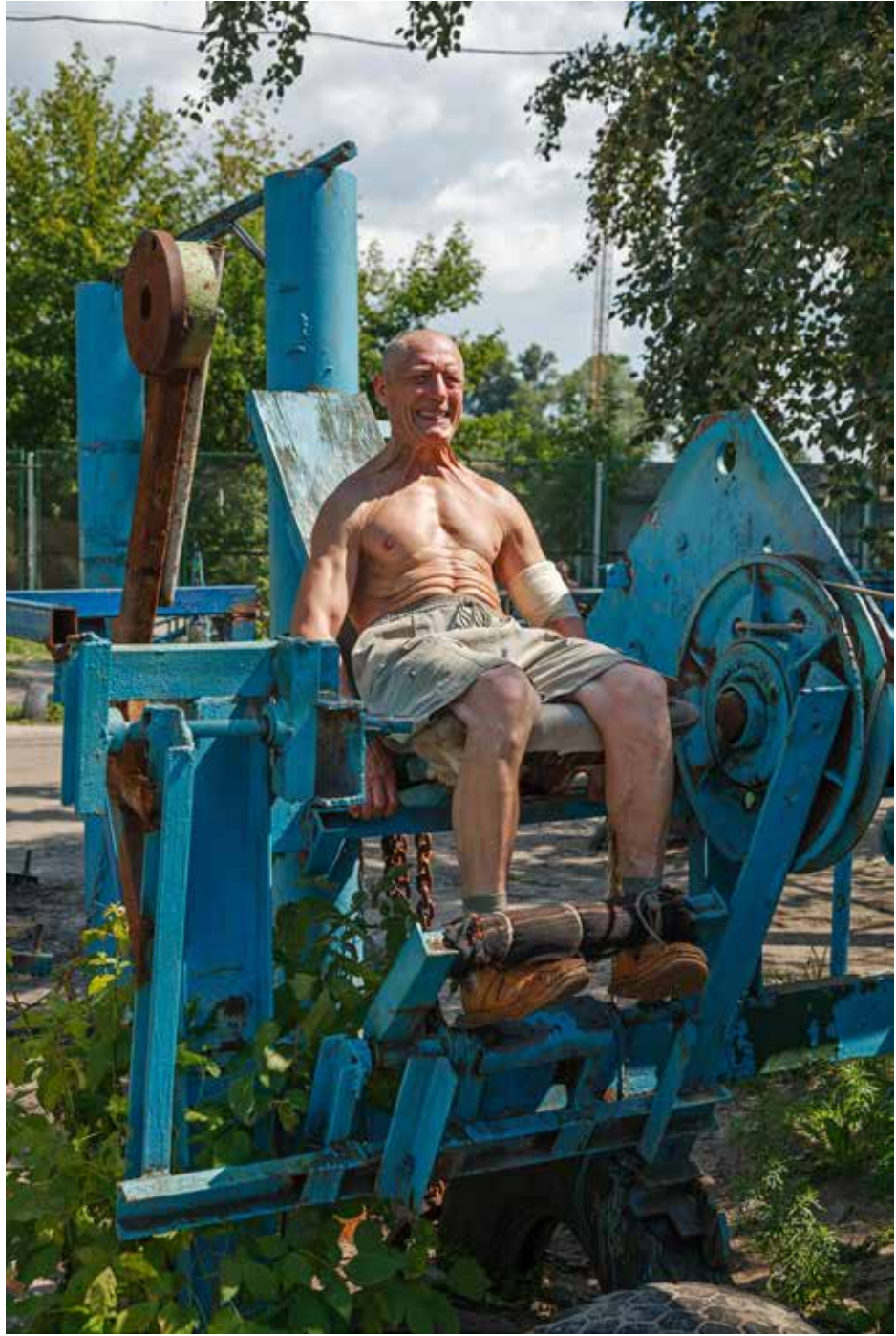








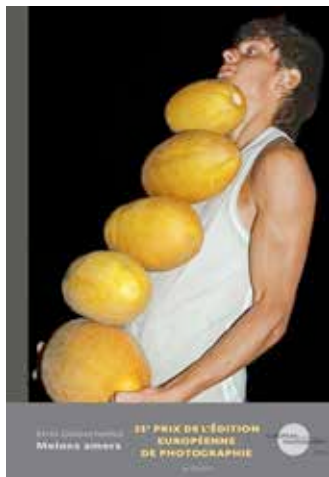






Kirill Golovchenko

Bitter Honeydew (2009-2013)



Bitter Honeydew, 2015

Actes Sud (France)

Blume (Spain)

Dewi Lewis Publishing (Great Britain)

Kehrer Verlag (Germany)

Peliti Associati (Italy)

Text by Christian Cajouille

A wide shot, a horizontal image. A classic interpretation of a contemporary genre scene – the night – though we don't know where. It is a summer evening, the weather is mild. On the side of the road, sitting on a simple canvas chair, a barechested man is waiting. In front of him are melons and watermelons, yellow, green with white stripes. Some are cut open, tempting you with the rosy tint of their fresh and juicy flesh. The scene is lit by a single bulb that diffuses a yellow light sculpting the night into an almost romantic landscape, one you might place as being in Germany or Central Europe.

A summer scene you could find elsewhere, in other latitudes, along with the same fruit, and other things – vegetables, provisions, snacks for that break when the road becomes too long or when the invitation to stop for a wander seduces you. Here, we are in Ukraine. The traders come from Azerbaijan, from Georgia, from Armenia. But that hardly matters, as far as the meaning of the images is concerned. The essence, perfectly pictorial, remains this soothing perception of a world abundant with sweetness, of a promise of pleasure.

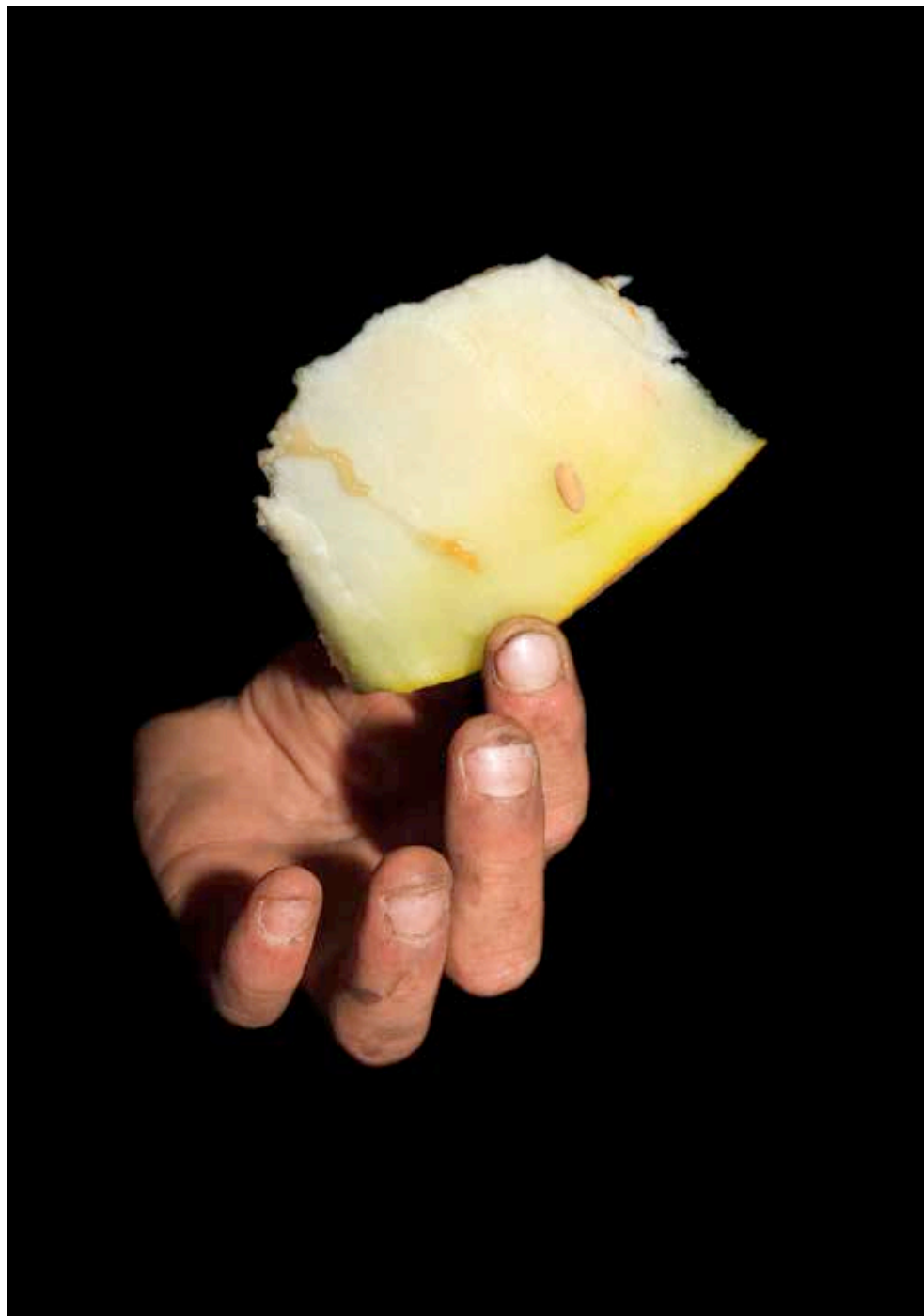
It is rare, when we buy these fruit, for us to think about those who sell them, about what is behind this ephemeral, travelling, roadside theatre. Kirill Golovchenko has done just that. He has gone to see what is behind the scenes. He became attached to these men and children who live there, temporary migrants, seasonal workers searching for economic survival. And to protect themselves, for somewhere to live, they build these fragile huts with their harsh blue plastic which structures the composition of the wide shot.

He then changed his perspective, opting for vertical images, hard and implacable, descriptive to excess one could say. He captured them with a violent flash – almost surgically as if with a scalpel – cutting the individuals, the details, the objects, the materials, the shapes, the structures and the organisation of shapes from a black, uniformly black background. They become bodies in tension, sculptures almost, strained, in perpetual effort or in abandonment. Like Sisyphus, they are inseparable from their burden of watermelons. As they transport the piled up fruit they struggle to stay human. The fruit becomes a part of them or, more violent still, a

watermelon replaces their head. Harvested in the same way, through the violence of the light, there are scraps of information – an electric wire, stained tickets in a drawer, remnants of soup, a dog arching his back – all revealed without ever trying to describe or explain their context. The viewer – led by Kirill Golovchenko – discovers in this world countless 'ready mades' – unintended installations of contemporary art which are formed through the way images are framed. With a rare sense of composition, and by selecting distances which are as flexible as they are appropriate, he deconstructs a universe for us, delivering formally impeccable fragments that remain to be deciphered, to feed the direction of our response. It is up to the viewer to make the connections – to respond to these elements, framed coldly, unadorned, and without sentimentality – contrary to all those wellmeaning sentiments, the bland tears, that work with a social purpose has, for so long, been so full of. Equally, it is up to the viewer to put into perspective the relationship between photography and sculpture, up to him or her to question notions of background (if there is a black background in which there is nothing 'neutral', then it is here), and of volume. And the proof that, in sculpture as in photography – even more than in painting – light and matter are the basic elements, a grammar. Like any sculptor, or viewer of sculpture, Kirill Golovchenko makes it clear that one must be able to look from all sides at whatever it is we want to understand. This is what he has done, and it shows. He conceals nothing. He doesn't hide behind ellipses or metaphors, he faces the world directly, without cheating, opening our eyes as fully as his, including – and perhaps especially – to areas which are disturbing.

In his radicalism as a contemporary documentary photographer, Kirill Golovchenko knows how to rid himself of pretence. He also knows how to avoid all the formal conventions in the construction of narrative and the 'acceptable' use of flash. Above all, he knows, in his practice, how to highlight the potential of photography today. In its dependence on tangible reality, without which it cannot represent, it can be used to go beyond this soft pictorial appearance that we sometimes come across by chance on a road on a summer evening. And so, whilst it may not be loquacious, it still knows how to reveal – better than other tools. It allows us to see the physical dimension, lives of pain, the flesh stripped back.

































Kirill Golovchenko

Out of the Blue (2012-2014)



Out of The Blue

Size: 275 x185x14 mm

Hardcover, 104 pages

47 colour photographs

English, Ukrainian

Rodovid Press, 2016

ISBN 978-617-7482-01-6

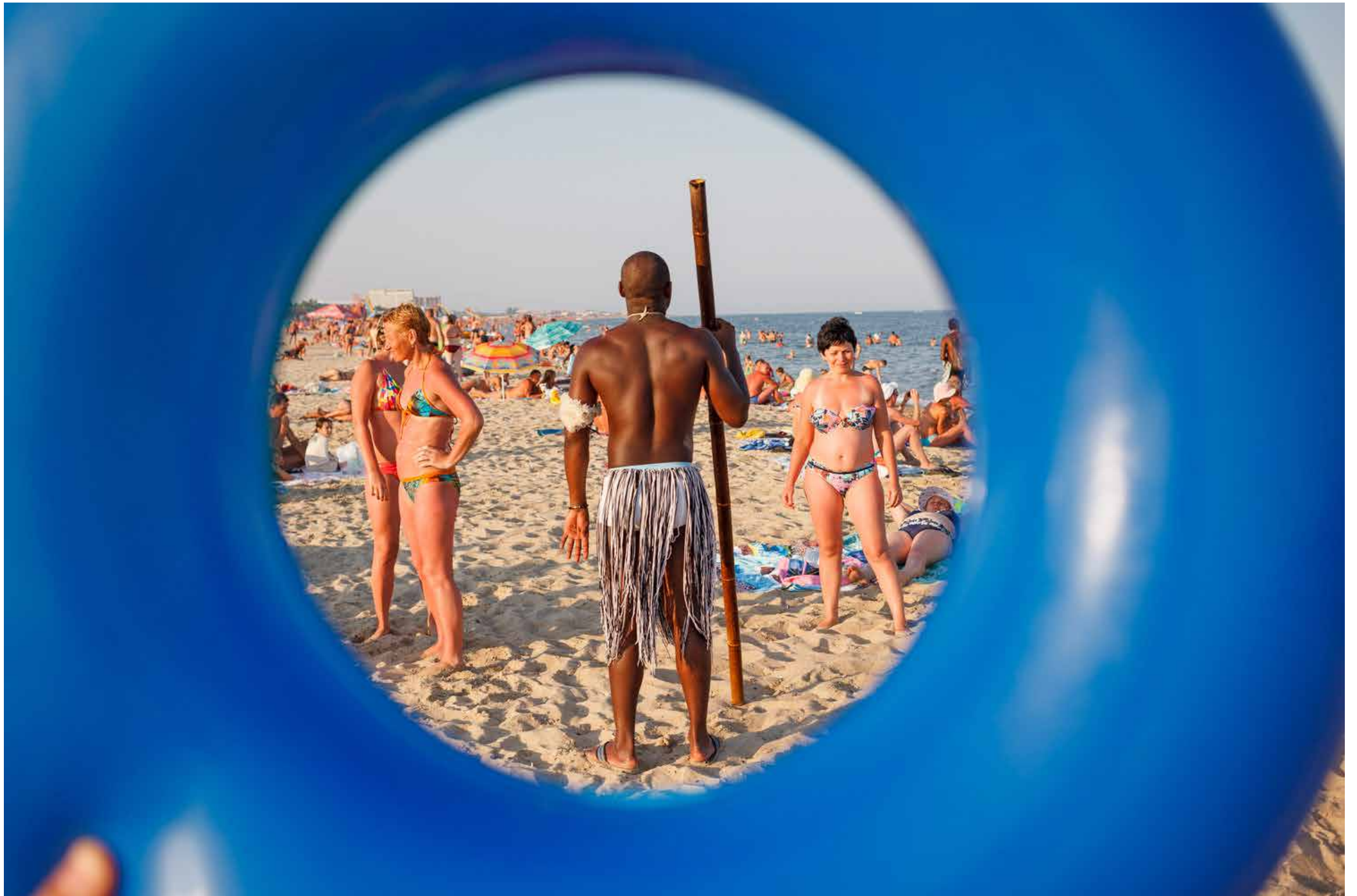
As a kid I spent a lot of time on the beach. We spent most of the summer in a seaside holiday home. It's a great feeling on the seaside, calming and threatening at the same time. Life on the beach is very varied. The beach is a universal theme and in this case part of the cultural world of the Ukraine.

Perhaps you can find out more about people at the beach than at other public spaces. People go to the beach, take off their clothes, lie down next to other people they don't know, swim, eat, tan, and drink ... The more people there are lying on one level, the more join. Some parts of the beach are so hopelessly overcrowded that you can't get to the waterside for all the beach-towels. My images are what they are, merely windows on the reality of the seaside. Most images are direct observations captured using a camera: seen briefly, and then they're over. I've always needed to be close up to people, to almost be part of them, which is like saying I was never just an observer but also a holidaymaker. One of them.

I took a swimming tyre and shot photos through it. The circular image this created reminds me of a ship's porthole. Also, the circle resembles a telescope lens and had a touch of the voyeuristic about it. It fits the beach, and not just as a formal device. For me, the tyre helped me learn to swim. At the beach you watch others and they watch you. I did my watching through this 'hole'. It seemed spontaneous and fun while taking the photos. There was something of the performance about it and yet I also felt invisible as a consequence. The swimming ring conceals you, isolates you, but also makes you visible. It helps you focus, both as the photographer and as the observer. It's like a pin-hole, a spotlight













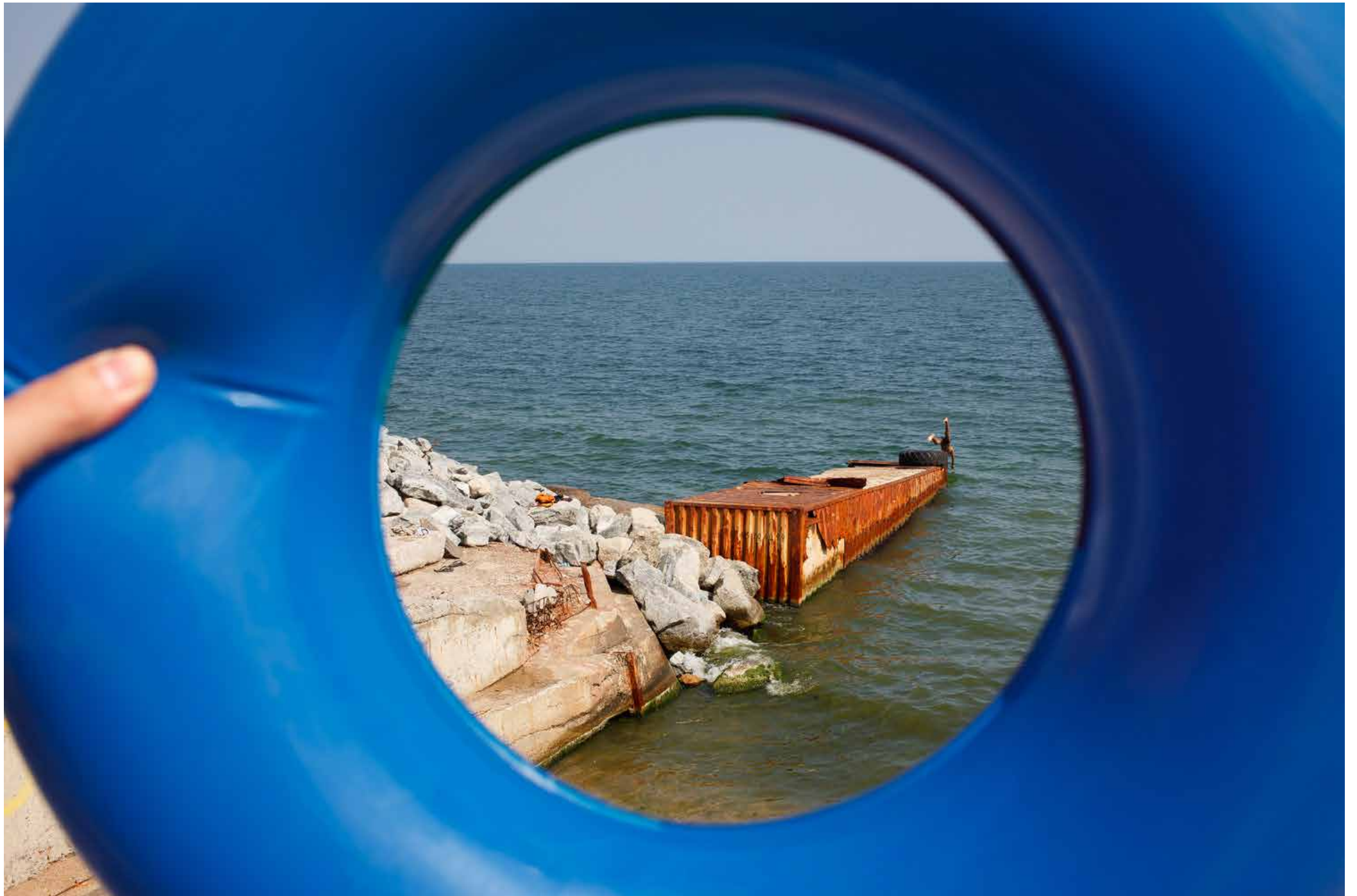










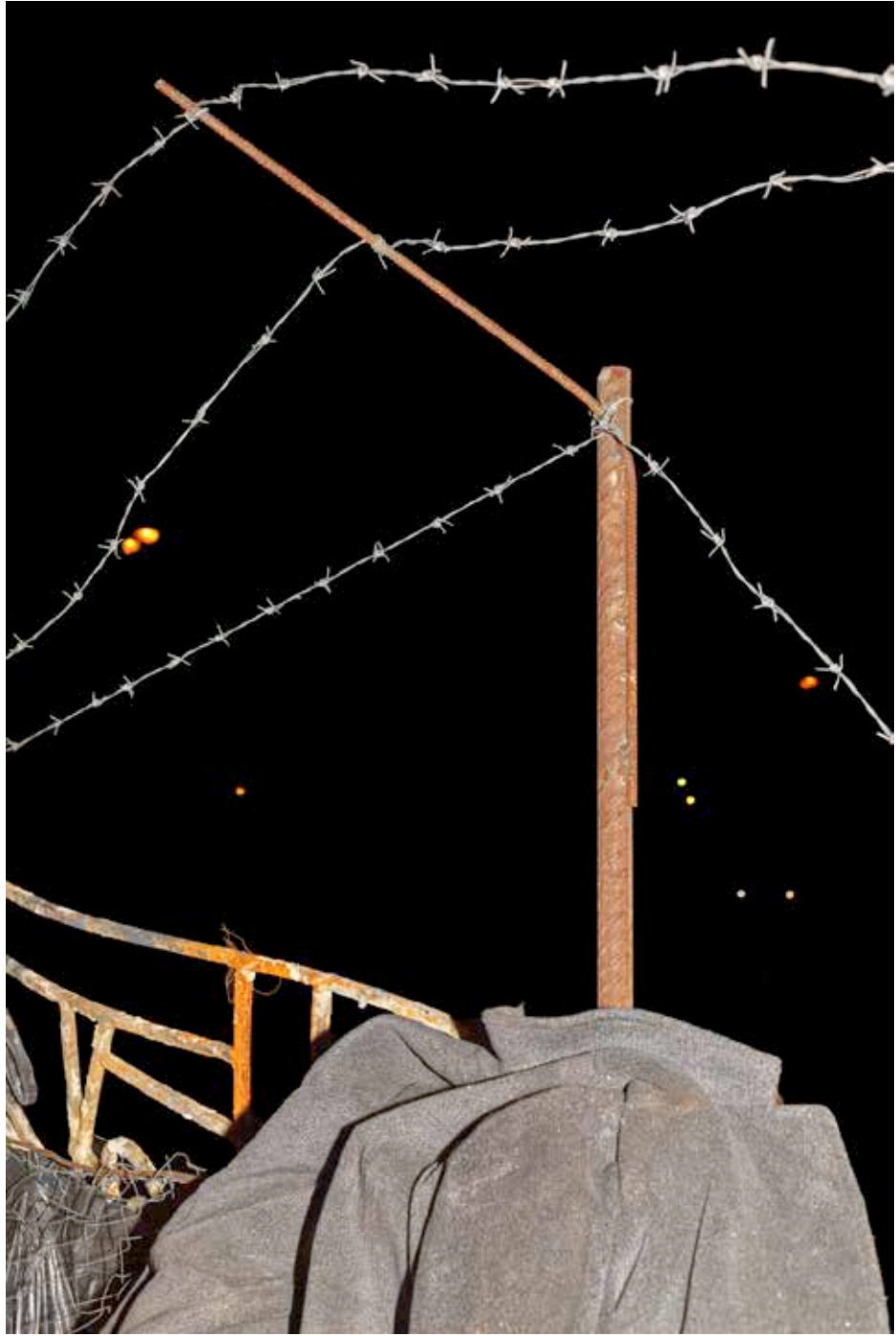


Kirill Golovchenko

MAIDAN–under construction (2014)

illuminating a certain situation for a brief moment. What's important is that the viewer recognizes the shape of the swimming tyre and when viewing the images is taken to another level, one between staged reality and documented reality.













Kirill Golovchenko

ARBEITSBUCH / Labour book (2014 – 2015)



*ARBEITSBUCH / Labour book
2014 – 2015*

Size: 102 x 145 mm

Brochure, 32 pages

17 colour photographs

SALO books © 2015

Edition 500 pieces

Language: German, Russian

signed & numbered

Labour books existed in the Soviet Union since 1939. Stalin was apparently inspired by the German employment record book. These books still exist in Russia and Ukraine. They are a kind of summary of an employee's working life and they should all be documented in his/her place of work and are used to determine pension.

The level of pensions it is really very low and is less than 55,- Euro per month. This means a struggle for survival for many seniors every day. Many of them are forced to continue working in order to survive. Pensions are not enough to live. The entire system of labour books therefore seems pointless. The workers have been deceived by the government. This series has a blue cover. At the same time, the color is specific for working clothes, both then and now. The blue color appears in every picture and "persecutes" people. I took my father's work record and put the pictures on its pages. I deliberately put the images in the foreground, so that the contents cannot be read. Because it ultimately is not about the entries, such as their promotions and rewards, in this „meaningless“ book but through the images, is a true story about the people.

ПЕНСІЯ ПРИЗНАЧЕНА
№ 05-01 2018 р.
Управління Пенсійного фонду України
в Овідіювському районі
Одеської області

Трудовая книжка

Фамилия:

Имя

Отчество

Год рождения

Образование
(подчеркнуть)

Профессия

Подпись

Дата записи

« 23 » марта 1962 г.



3212-87

СВЕДЕНИЯ

О РАБОТЕ

№ записи	Дата			Сведения о приеме на работу и увольнении
	Год	Месяц	Число	
1	2			

3	4
работу, перемещениях по (с указанием причин)	На основании чего внесена запись (документ, его дата и номер)

Общей трудовой стаже по поступлению на Кимский СРЗ составляется



ЦЕМЕНТНЫЙ ЗАВОД
 КИМОВСКИЙ СРЗ
 в группу
 в группу
 по 2 кв
 с собой
 (Чернышев)
 № 245-к
 № 389-к
 № 243-к
 от 21.8.1964

СВЕДЕНИЯ

О РАБОТЕ

№ записи	Дата			Сведения о приеме на работе и увольнении	работу (с указани	чего ись дата
	Год	Месяц	Число			
1	2				3	
12	1964	IX	16	Зачислен в по [unclear] [unclear]	Служ.	1/к 64.
13	1964	X	16	Уволен из статьи [unclear] [unclear]	Служ. [unclear]	5/к [unclear]
14	1964	X	23	Зачислен столяр по 3 разряду.	Служ.	1/к [unclear]
15	1966	5	31	Уволен по статье [unclear] ок перз [unclear]	Служ.	31.5.66



ВІДОМОСТІ

ПРО РОБОТУ

№ запису	Дата			Відомості про прийом на	роботу, переміщення по	На підставі чого внесено запис (документ, його дата і номер)
	Рік	Місяць	День			
1						4
25	1970	07				листка приєдн 830Т6/02-202
26	1971	07				листка лист №66 05/07-77.
27	1971	08				З Реш. №64 від 16/VIІ-712.



Kirill Golovchenko

Crash (2014-1015)



Size: 210 x 278 mm

Brochure, 48pages

24 colour photographs

English SALO books © 2015

Edition 100 copies

signed & numbered

The title of this serie OBVAL is the abbreviation from the Ukrainian term »OBmin VALut« (currency exchange). In Ukrainian, the word OBVAL means a Crash. Since the last 20 years, can be observed the strongest devaluation of the Ukrainian currency Hryvnia. The exchange offices in Ukraine light in a red color and give shade everything around them in red.

The currency devaluation is one of the criteria of the loss of faith and the trust of people not only in the government and those who embody the power, but also in themselves.





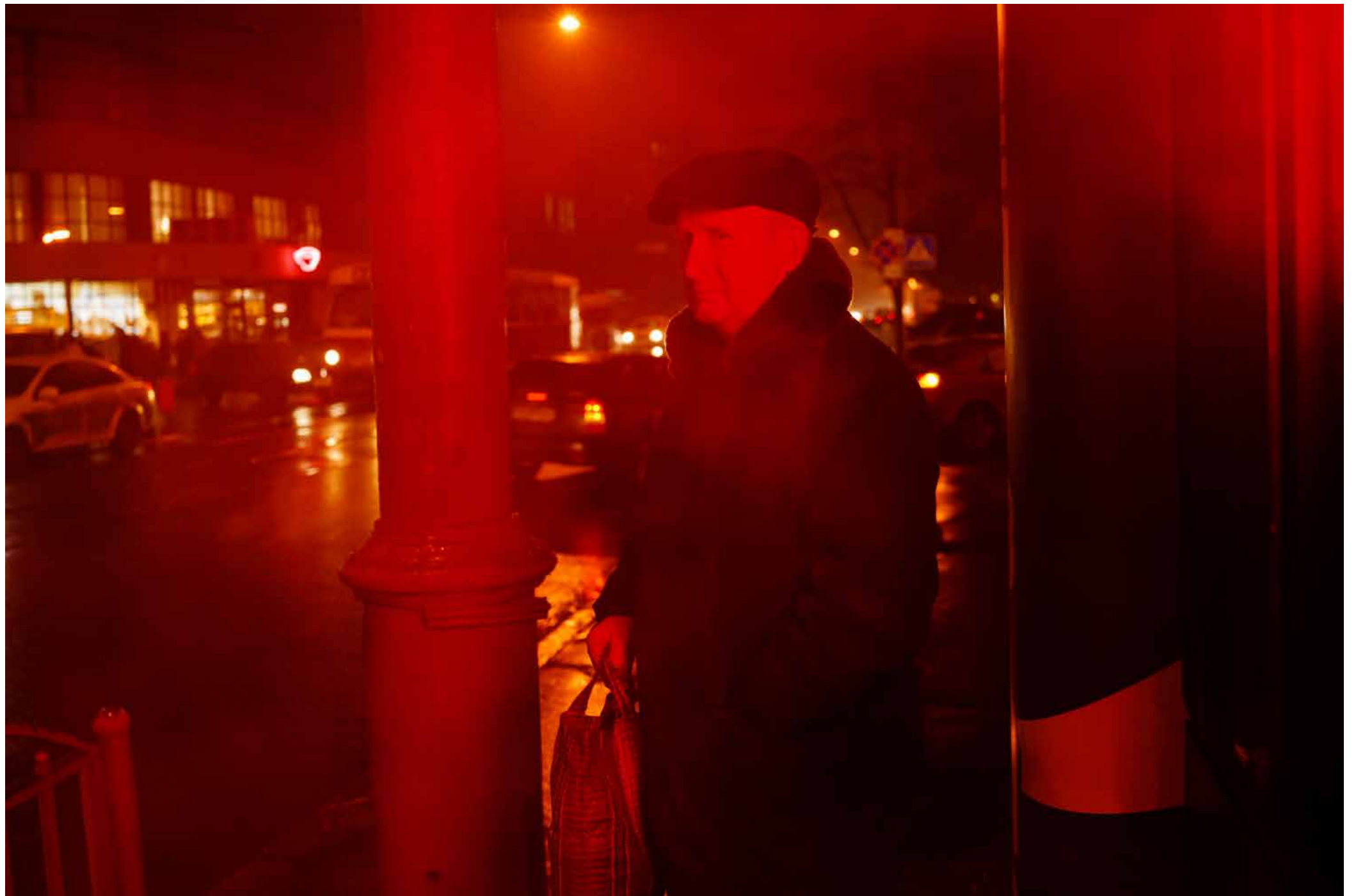


04.21	0E.21
081.5	0805
25E0	0E50

1700
SPEED

MON
764-





Kirill Golovchenko

Great Digging (2013-2019)



Great Digging
Size: 250 x175 mm
Hardcover, 128 pages
70 colour photographs
English
Red Zet, 2022

Karl Schlögel
Das Auge des Photographen und das Licht
im „Dunkel des gelebten Augenblicks“

Die Gegenwart ist die rätselhafteste aller Zeiten. Der Philosoph Ernst Bloch hat von der Gegenwart als dem „Dunkel des gelebten Augenblicks“ gesprochen. Anders als die Vergangenheit, die in der Retrospektive wenn schon nicht begriffen, so doch abgeschlossen und überschaubar hinter einem liegt, und anders als die Zukunft, die man vor Augen hat, ohne dass jemand etwas über sie sagen kann ausser den dafür zuständigen Propheten, ist die Gegenwart um uns. Wir sind mit ihr gleichauf, wir sind mitten drin. Es gibt nicht jenen Punkt, von dem aus sie sich übersehen läßt. Nichts ist schwieriger, als auf der Höhe der Zeit zu sein. Alles was geschieht, geschieht gleichzeitig, nicht nacheinander in linearer Abfolge, sondern nebeneinander, in verwirrender Gemengelage. Im historischen Rückblick können wir grosse Linien ausziehen, Entwicklungen, vielleicht sogar eine gewisse Logik ausmachen oder eine Bilanz ziehen, zu einem „Schluss kommen“. In der Gegenwart ist alles im Fluss, unabgeschlossen, unfertig, unvollendet und gleichzeitig Anfang, Beginnen. Cassandra hat es leicht: sie kann es sich leisten (in der Regel) Katastrophenmeldungen zu verkünden. Sie haben den Vorteil, eindeutig zu sein. Der Mensch, der in der Gegenwart lebt, muss es mit dem Zwei- oder sogar Vieldeutigen aufnehmen, mit Situationen und Entwicklungen fertig werden, deren Ende noch nicht absehbar ist. Die Gegenwart hat einen Horizont der grossen Erwartungen, vielleicht sogar Visionen und Träume, aber darin liegt auch etwas Unheimliches und Furchterregendes, weil alles daran unsicher ist. Die wichtigste Tugend in offenen Situationen ist, die Offenheit auszuhalten, nicht in Panik oder Hysterie zu verfallen, nicht die Flucht nach vorn, in den kurzen Prozess anzutreten, oder in eine mythische Vergangenheit zu fliehen, auf alles gefaßt zu sein und doch die Ruhe zu bewahren und Geistesgegenwart zu zeigen. Hellwach zu sein. Das ist die Stunde der Poesie, des Blicks, der den Augenblick bannt, der die Zeit anhält und in Bilder bannt.

Für einen Photographen wie Kirill Golowtschenko war das östliche Europa nach dem Fall des Eisernen Vorhangs gleichsam das Testgelände für die Schulung des Auges. In Odessa geboren und aufgewachsen war er jung und alt genug, um die Spätzeit des sowjetischen Systems, die Zeit der Stagnation noch mit eigenen Augen, nicht nur aus zweiter Hand und vom Hörensagen her, mitzubekommen. Agonien sensibilisieren. Historische Ereignisse, die über einen hereinstürzen, in denen eine ganz Epoche verschwindet und eine andere auftaucht, schulen den Sinn für das Unerhörte, bisher Nie-Gesehene. Aus einer Zeit in eine andere katapultiert zu werden, schärft die Sinne, nicht nur das Auge. Kirill Golovchenko, der seit den frühen 1990er Jahren in der Bundesrepublik lebt, wo er auch seine photographische Ausbildung unter der denkbar kompetentesten Anleitung und Förderung abschliessen konnte, gewann in der Ferne, in die er gezogen war, das Privileg des Blicks von aussen: die Ukraine, die wie die anderen aus dem Zerfall der Sowjetunion hervorgegangenen, nun unabhängigen Republiken, eine dramatische Entwicklung durchlief, wurde zum Experimentierfeld für die geschärfte Wahrnehmung. Intime Vertrautheit mit der Ukraine und Distanz, die durch Weggang nach Deutschland möglich wird, generieren zusammengenommen einen Blick, der radikalen Veränderungen auf den Fersen bleibt. Historische Augenblicke werden in Splitter zerlegt und neu zusammengefügt. Die *longue durée* wird auch da noch aufgespürt und wieder sichtbar, wo sie im Wirbel der sich überstürzenden Ereignisse verschwunden war. Bilder oder auch Metaphern können einer Sache, einem Sachverhalt, einer Situation mehr angemessen sein als der Begriff oder das Modell, das einer unendlich komplizierten Welt von aussen angelegt oder gar oktroyiert wird. Das Bild faßt, wovor die Sprache der Begriffe oft versagt. Bilder bringen Licht ins „Dunkel des gelebten Augenblicks“.





























Kirill Golovchenko

BLUFF (2018-)

For the work BLUFF I used the street ads in Ukraine, which formally promise people many things they dream about: credit and anti-credit, job and living. Behind the ficting surfaces of the ads which are everywhere present the reality is reinforced. We get used to this and do not realize it anymore. The holes in the ads open us the view of the world as it really is.

The dreamlike promises are like fishing: if a victim of the ad has taken the bait, it will be very difficult for him to go away from the fisherman. The people are being lie to and they are being deceived until they are taken on the leash of the Bluffer and get into the net. This is reality.

In meinem neuen Projekt »BLUFF: Betrug mit allen Mitteln« möchte ich Straßenanzeigen und andere Werbeanzeigen in der Ukraine benutzen als Stillmittel für eine Art »Collage der Realität«. Die Werbeanzeigen stehen im Vordergrund, in deren Löchern die Realität dahinter zu sehen ist. Durch die ausgeklügelte Aufnahmetechnik ohne Photoshop entstehen analog mehrschichtige Bilder. Ich möchte diese ungewöhnliche künstlerische Form benutzen, um so die gesellschaftliche Lage in der Ukraine zu verdeutlichen: auf allen Ebenen wird man dort betrogen, sei es der Staat oder auch die private Unternehmen. Die Werbung ist dabei nur die Spitze des Eisbergs.

Es ist wie beim Fischfang: hat ein Kunde den versprochenen Köder angebissen wird es für ihn sehr schwierig sein den Fischer loszuwerden. Die Leute werden belogen und getauscht bis sie völlig an der Leine der Bluffer sind und in deren Netz landen. Das ist die Realität.

095 928 88 26 • 096 809 76 85

ЮПИМ РОГА

С ЛОС Ж



УБЫ КАША



095 928 88 26

КРЕДИТ

30

00



С... в т.ч. СПД
Перекредитація
без поручителів,

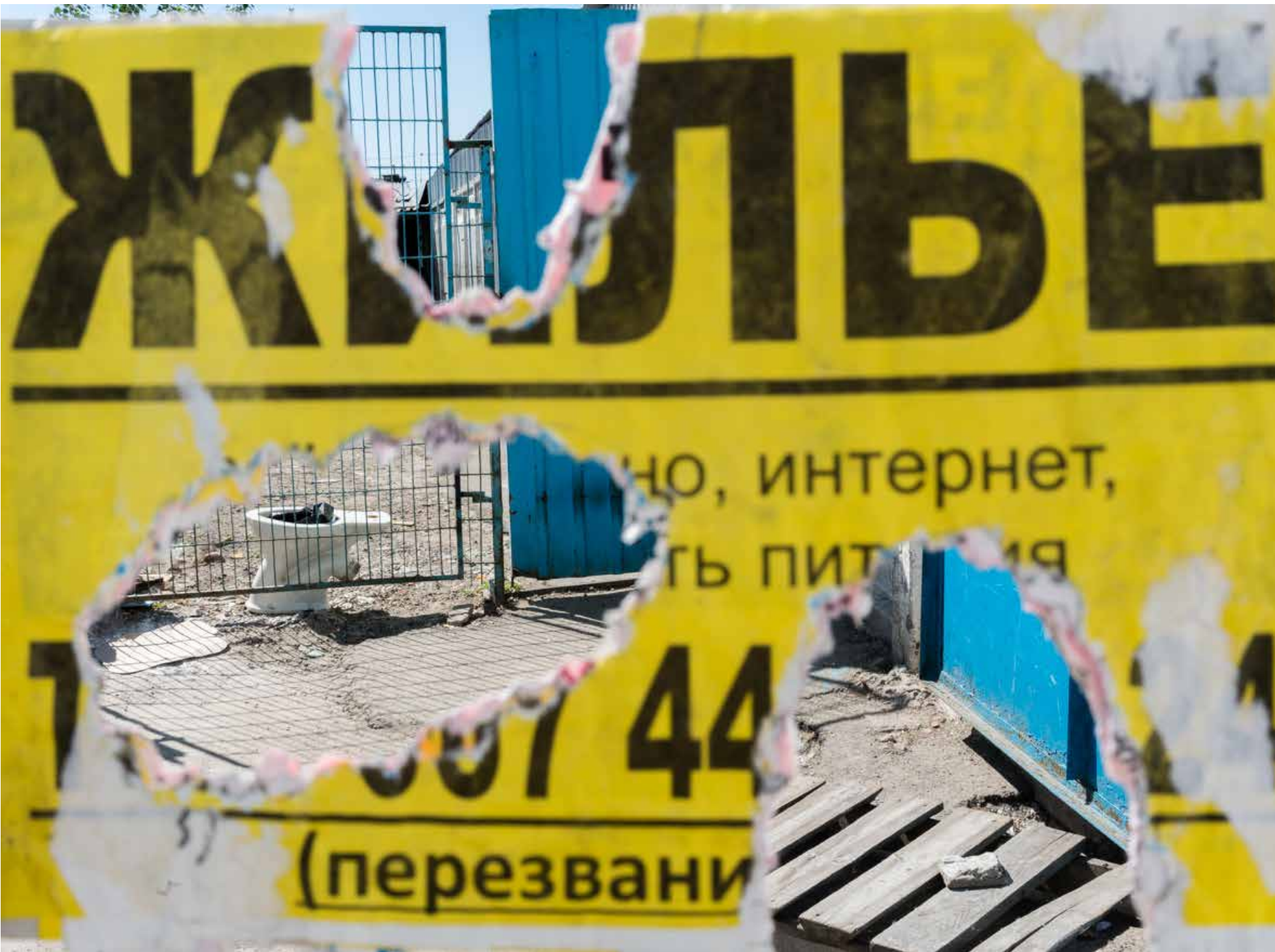
ри у в...
лих банків.
серодників

Вікторія
240-08-
321-99

Вікторія
067-2-08-82
067-321-99-89

067-

ІЕН



ЖИЛЬЕ

но, интернет,
ть пит... я

7 007 44

(перезвани...)

СЕРПІА
ЯСНОВИДИЦЯ АННА

...льниця, ЯСНОВИДИЦЯ
...очаю долю, в
...гуші, фото,
...цілюват
...у, род
...в. Сер
...в. Катери
...в. Маршал
...наз), і
...СТР
...РОБ
...и від
...рну успіх
...бізнесі.

(098) 24-67-104 (093) 04-28-965

Ясновидиця Анна
(098) 24-67-104
(093) 04-28-965

Ясновидиця Анна
(098) 24-67-104
(093) 04-28-965

Ясновидиця Анна
(098) 24-67-104
(093) 04-28-965

Ясновидиця Анна
(098) 24-67-104
(093) 04-28-965



Ясновидиця Анна
(098) 24-67-104
(093) 04-28-965

Ясновидиця Анна
(098) 24-67-104
(093) 04-28-965

Ясновидиця Анна
(098) 24-67-104
(093) 04-28-965



РАБОТА

супермаркетов приглашают на постоянную работу

ГРУЗ

от 710 грн

оптимальное оформление, полный
стаж, быстрого роста, высокая заработная плата

Звоните

099-918-98-21, 095-949-33-90

099-918-98-21,
095-949-33-90

099-918-98-21,
095-949-33-90

099-918-98-21,
095-949-33-90

099-918-98-21,
095-949-33-90

099-918-98-21,
095-949-33-90

099-918-98-21,
095-949-33-90

099-918-98-21,
095-949-33-90

099-918-98-21,
095-949-33-90

АНТИКРЕДИТ

Законное решение

АГ

Ваша проблема

Ваша проблема

Ваша проблема

ТО ОАБГ
LE SHOP
ИТТЯ



Зап



ПЕРША ПОЗИКА:
ДО 5 ДНІВ БЕЗ ВІДСОТКІВ

ПЛАТНУЮ КОНСУЛЬТАЦІЮ
800 2 2 0 1 5

КБ Рівненська обл. банківська асоціація «Рівненська»

КРЕДИТ

НАЛИЧНО
БЕЗ ЗАКЛАДА

И ЗА
И ПОД ЗАКЛОУК



НЕДРЖАВНО ДО 10 лет
НА ИМУЩЕСТВО ДО 20 лет
БЕЗ ЗАКЛАДА

(044)
(063)

233-35



БАНКОВСКИЙ КРЕДИТ

0 грн

0 грн.

К

п:

Т

В

Кредиты до
100000 грн.
г. Киев, м. Дарницкий,
ул. Старокирилская, 13.
телеф: 208 (2 этаж)
(095) 420-45-13
(067) 405-15-08
(098) 405-15-44

УТВЕРЖЕ СТВ

(063) 830-02-34
(098) 418-57-78

УТВЕРЖЕ СТВ

(063) 830-02-34
(098) 418-57-78

(063)
(098)

Кредиты до
100000 грн.
г. Киев, м. Дарницкий,
ул. Старокирилская, 13.
телеф: 208 (2 этаж)
(095) 420-45-13
(067) 405-15-08
(098) 405-15-44

Самый низкий % в городе
Получи РАСИ ДЕНЬГИ

...РН.
...иальн
...льНО
ТРУДОВЫЕ, пенсионные,

Священник РАСИ
09.05
17.05
19.05
27.05
Вас. Назаров
С. Савинко
Д. Давыдов



Кредит	Кредит
налические	налические
(095)6175263	(095)6175263
(097)1536336	(097)1536336
(063)0503438	(063)0503438
(096)3573251	(096)3573251



...или с
...ий бульва
...Парк...