

## THIS IS BIG BIG BIG THIS IS SMALL SMALL SMALL

15.03.2020 - 29.03.2020

**Katerina Sokolovskaya**  
**Carla Chaim**

Recognize, point, repeat - trying to bargain an anti-anxiety drug, local anesthesia. Nursery rhymes as a way to call things and their features by their proper names. We thought that we already existed in the post-pandemic time and were capable of making some clear conclusions about the new reality, but it seems that the situation is quite different. It is impossible to talk retrospectively about the world in economic, social, and biopolitical terms. New things are happening right now and changing in front of us. Therefore, the best we can do is to indicate the properties of the fragments of the present, thus avoiding the anxiety that they do not come together in a clear whole.

**Katerina Sokolovskaya** and **Carla Chaim** show how and where anxiety grows. Without a human being. As another object. Their common project is based on the problem of relationship between body and space; and broadly - between all real things. Different in their aesthetics, but close in ideological terms, the artists reproduce the so-called "sensual objects". They indicate places for before/after/out-of- contact tension. According to Graham Harman, things never relate to each other directly but they can contact each other through sensory objects. Imagine them as the third thing that appears between two real objects. But what if we remove the real objects and leave only the sensuous ones? Something deliberately sharp, something deliberately huge, strange, torn off. Implementing the seizure of the bodies-things, we will be forced to stop in front of remnants and repeat: "this is big big big, and this is small small small".

Like two Alices in Wonderland, the artists throw into space terrifying bizarre toys: huge eyes, sharp icicles, spider eyelashes, a six-armed beetle and a message-cypher: handprints. But the essence of these things is not surreal. All these toys found themselves not in the imagination and not in the subconscious, but in the plane of the object world, alongside with the walls and ceiling of the gallery, tables, chairs, and bodies of guests. Katya and Karla create surfaces, bring sensual artefacts out of rabbit holes. Fear can run

away from us like a white rabbit, delight can grow above us like a big mushroom, and doubt can flood everything around with restless waters.

Curator: Anna Zavediy

**Katerina Sokolovskaya** (b. 1988, Minsk) is an artist-sculptor. After graduating from the Stieglitz Academy (St. Petersburg), she wondered what contemporary sculpture might look like. She moves toward the answer through performance and body practices. The artist looks into peers into the body, listens to the different parts, and begins to divide it - arms, legs, head, eyes, etc. When you look at a part - the attention becomes concentrated, the feeling intensifies, and then it seems that you can better understand what is happening now. One can be a sculptor in whose hands the bodies are constellations of knots of attention; it migrates, builds up, and falls off into space in its "big folds".

**Carla Chaim** (b. 1984, São Paulo) works with performance and body in a classical way. Her own body is often the main medium in her practice. She places herself in a relationship with objects and space - taking measurements, marking segments, leaving traces. Her practice is directly related to the political situation in Brazil. "Since the last election, there is a neo-liberalism that reigns vile and fascist<...> There is an overt necropolitism that becomes increasingly powerful and dictates, socially and politically, who should live and who should die". The regime becomes the basis for seeking freedom through its body and making it manifest that freedom. Flags, slogans, manifestos visually cement her practice.

*\* The sculpture "Big Eyes" by Katerina Sokolovskaya was produced with the support of the NCCA, for Art weekend 2020.*