

#36 1987 *Utria*

IGOR PODOLCHAK

UKRAINIAN PRINTMAKER

Igor Podolchak is a young Ukrainian artist who has come into maturity as most of the political emblems of Soviet communism have been dismantled. To 'western' eyes adjusting in the light of Glasnost these grimly comic tableaux of Podolchak's appear to be macabre residues of an unconscious history. The artist recovers these repressed memories in a pictorial language that combines Surrealist effrontery with a neo-Gothic repertoire of demons, fools and hellish tormentors. In what could be private and dark corners of — equally — some torture chamber in a remote castle, some diabolical clinic operated by a vivisector, or some maniacally disciplinarian school room, these creatures perform obscure but intensely cruel rituals upon each other and upon themselves. They are inextricably bound to a fantastic machinery that could be derived from Dr Frankenstein's laboratory, the Marquis de Sade's chateau or Franz Kafka's penal colony. Their limbs and organs fall away to reveal grotesquely implausible prosthetic devices that accentuate their mutilations. Their flesh is torn away in strips like bondage straps, or it drips off them, coagulates like glue on the walls and floors, or is petrified as stone or as an abominable excretion.

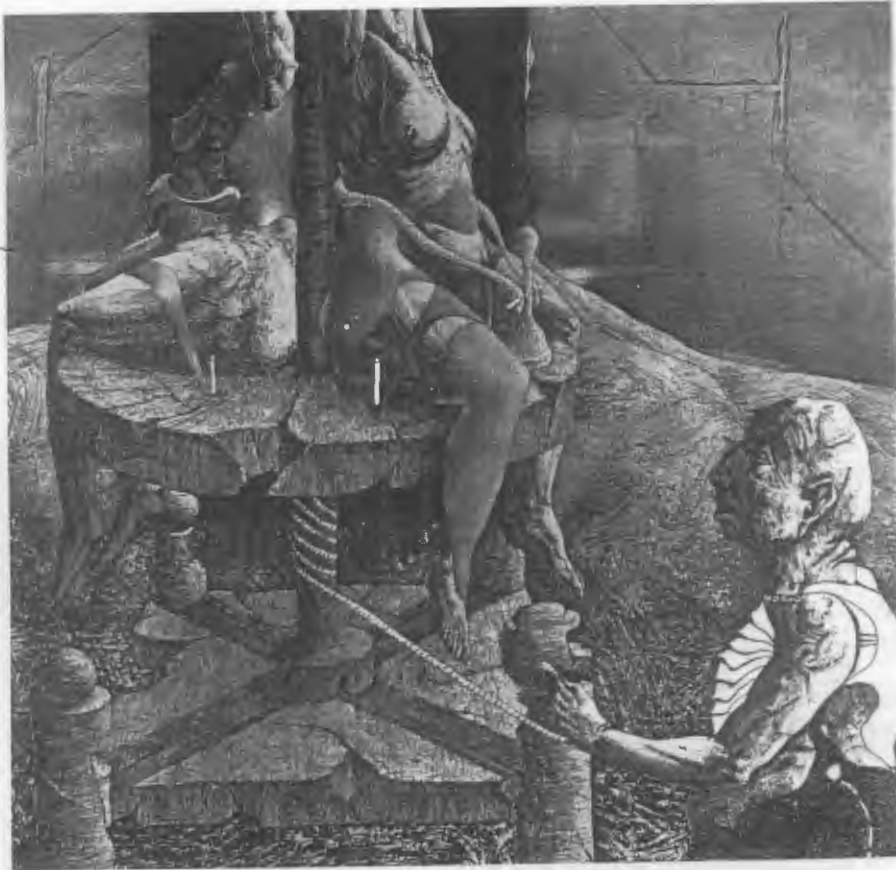
Alluding to the monstrosities of Hieronymus Bosch, Otto Dix, Max Ernst and Salvador Dali, Podolchak invokes a violently sensual and perverse force of metamorphosis. A kind of hysteria grips the im-

agery in this sarcastic fantasy: an ambiguous condition since it requires both intensity and also distraction. Because of this ambiguity we might confuse hysteria with ecstasy: psychoanalysts suggest that where hysteria is an illness, ecstasy is considered a state of grace. For an artist sensitive to this underlying similarity, hysteria can be regarded as the obscene side of ecstasy. These creatures are obscene not only because they strain or lurch comically and horrifically in spastic poses; in the perpetual torment of their inescapable hermetic society, they also cripple our own sense of moral distinction and judgement — conflating the worlds of the living and the dead, victim and master, the saved and the damned. Their flesh convulses in the rigid grip of desire locked onto repression: whose erotic machines (manufactured from mysterious quasi-religious and political signs) weigh down, enclose, constrain, contort the lust of their supplicants.

In their Gothic guise these sorts of grotesqueries represented human depravities given their apocalyptic form, that is to say their true form behind appearance, the revelation of otherwise hidden human sin as it will appear on the Judgement Day. Are Podolchak's visions in this fantastic space of repression likewise apocalyptic, though perhaps signalling a political dread of Orwellian nightmares becoming ecstatic?

Essay

EDWARD COLLESS



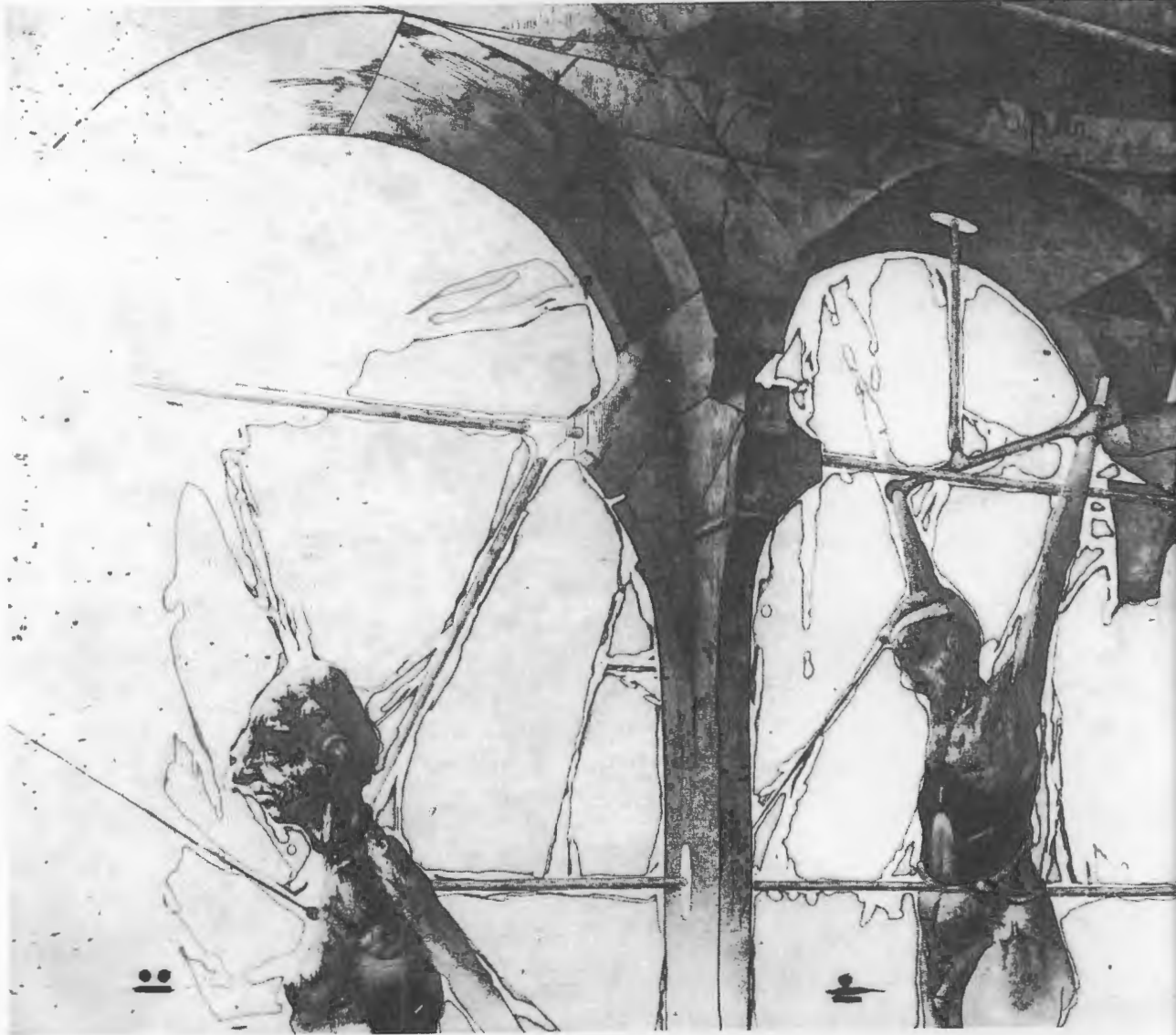
Performance IV

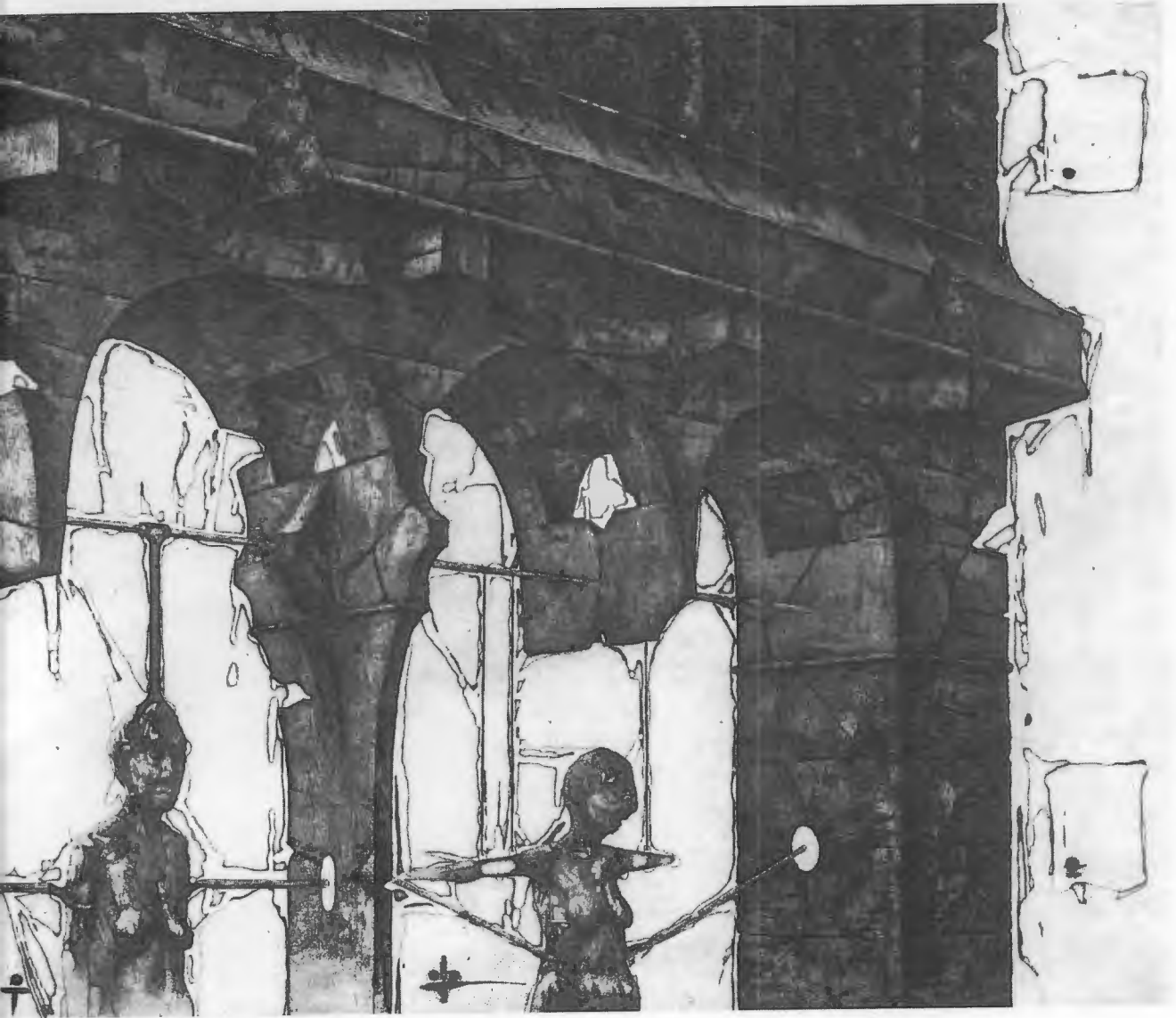
#5 1987



#2 1986

Encounter

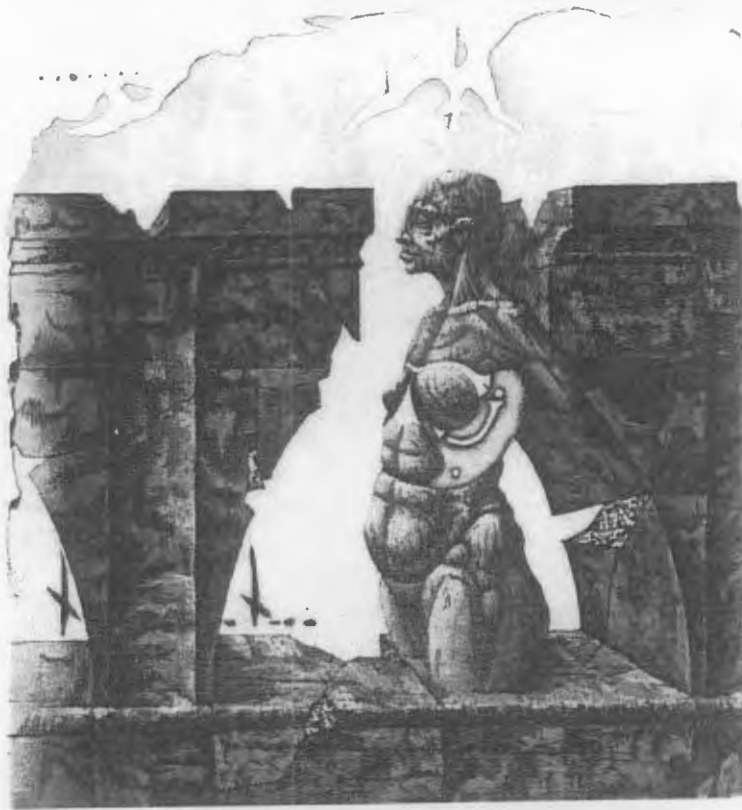






Untitled

#67 1991



#66 1990

Catalogue of Architectural Details #7

Born: 9, 4, 1962, Lviv, Ukraine
Studies: Lviv State Institute of Applied and Decorative Art— Graduated in 1984 with Distinction
Currently: Painter, printmaker, graphic artist
Member of International Jury: International Print Exhibition 'Interprint 90', Lviv, Ukraine
President, Ukrainian Independent Centre of Contemporary Art, Lviv
Member, Printmakers Council, London
Member, Art Association of Harrisburg, USA

EXHIBITIONS

One-man Shows

- 1988 Balucka Gallery; Lodz, Poland
Stadthaus; Gross-Gerau, Germany
- 1989 BWA; Konin, Poland
Gallery 72; Poznan, Poland
Noya Gallery; Lodz, Poland
- 1990 Art Moderne Gallery; Moscow, USSR
Taller Galeria Fort; Cadaques, Spain

National and International Exhibitions

- 1985 Small Graphic Forms; Lodz, Poland
- 1986 Internationale Exlibris Ausstellung; Kronach, Germ.
First Annual International Exhibition of Miniature Art; Toronto, Canada
- 1987 Small Graphic Forms; Lodz, Poland
Second Annual International Exhibition of Miniature Art; Toronto, Canada
Internationale Exlibris Wettbewerb; Wiesbaden, Germany
Kijiv-Tallin, Kiev, Ukraine
- 1987 13th International Independent Exhibition of Prints; Kanagawa, Japan
- 1988 1st Biennial of Small Painting Forms; Torun, Poland
12th International Print Biennial; Cracow, Poland

- 1988 Ukrainian Print Exhibition; Kiev, Ukraine
2nd International Triennial of Art 'Against War'; Lublin, Poland
12th International Biennial of Contemporary Exlibris; Malbork, Poland
Bookplate Competition; Engheim le Bains, France
All Union Exhibition of Young Artists; Moscow
2nd International Triennial of Graphic Arts, 'Mezzotinta'; Sopot, Poland — Third Prize
Intergraphia; Katowice, Poland
8th Mini Print International; Cadaques, Spain
3rd Annual International Exhibition of Miniature Art; Toronto, Canada
5th International Miniature Print Exhibition; Seoul, Korea — Grand Prize
Travelling Exhibition of Exlibris From 1600 till Today; Amsterdam, Holland
14th International Independent Exhibition of Prints; Kanagawa, Japan
- 1989 Small Graphic Forms; Lodz, Poland
International Miniature Print Biennial; New York.
Juried Show; Summit, New Jersey, USA
L'Europe des Graveurs; Grenoble, France
Two Flags Festival of The Arts; Douglas, USA
Contemporary European Exlibris; Brooklyn, NY.
3rd Biennial Exhibition of Prints; Wakayama, Japan
9th International Wood Block Exhibition; Urawa, Japan
Czas Terazniejszy i Zawsze Obecny; Gdansk, Poland
18th International Biennial of Graphic Art; Ljubljana Yugoslavia
1st British International Miniature Print Exhibition, Bristol, UK
International Print Biennial 'Cuprum IV'; Lubin, Poland
9th Norwegian International Print Triennial; Fredrikstad, Norway
Kontraste im Polen; Kronberg, Germany

An International Exhibition of Drypoints and Polemical Prints, 'Prints With a Point'; Bristol, UK
 International Biennial of Art, 'Impreza ' IV'; Frankivsk, Ukraine
 Exhibition of Independent Ukrainian Artists, The Art Students League; New York, USA
 9th Mini Print International; Cadaques, Spain
 Druckgrafik Kunstpreis 1989 der Sudwestdeutschen Landesbank; Stuttgart
 4th Annual International Exhibition of Miniature Art; Toronto, Canada
 Entirely Intaglio; Royal Festival Hall, London, UK
 15th International Independent Exhibition of Prints; Kanagawa, Japan
 CIPE 89; Cuba, Habana
 Internationale Exlibris-Asstellung; Kronach, Germ.
 1990 13th International Biennial of Contemporary Exlibris; Malbork, Poland
 V International Triennial, 'Presentation of the Contemporary Portrait'; Radom, Poland
 62nd Annual Juried Exhibition; Harrisburg, USA
 1st Kochi International Exhibition of Prints; Japan
 131st Annual Open Exhibition; Manchester, UK
 International Immoral Mail Art Show; Goteborg, Sweden
 Erotic Art Exhibition; Holmfirth, UK
 International Print Exhibition; 'Interprint', Lviv.
 1st All-Union Biennial of Graphic Art; Kaliningrad, USSR
 3rd Riga Minigraphics Triennial; Riga, Latvia
 Premio Internazionale Per L'Incisione; Biella, Italy

AWARDS, PRIZES, HONOURABLE MENTIONS

1987 Small Graphic Forms; Lodz, Poland — Hon. Medal
 2nd Annual International Exhibition of Miniature Art; Toronto, Canada — Purchase Prize
 1987 Internationale Exlibris-Wettbewerb; Wiesbaden, Germany — Second Prize

1988 12th International Print Biennial; Cracow, Poland — Prix Ex Aequo
 2nd International Triennial of Art 'Against War'; Lublin, Poland — Special Prize
 12th International Biennial of Contemporary Exlibris; Malbork, Poland — Honourable Medal
 2nd International Triennial of Graphic Arts 'Mezzotinta'; Sopot, Poland — Third Prize
 8th Mini Print International; Cadaques, Spain — Purchase Prize
 3rd Annual International Exhibition of Miniature Art; Toronto, Canada — Honourable Mention
 5th International Miniature Print Exhibition; Seoul, Korea — Grand Prize
 1989 International Miniature Print Biennial; New York — Purchase Award and John Szoke Gallery Prize
 International Biennial of Art 'Impreza'; Iv Frankivsk, Ukraine — Diploma
 9th Mini Print Int'l; Cadaques, Spain — Award
 4th Annual International Exhibition of Miniature Art; Toronto, Canada — Honourable Mention
 1990 13th International Biennial of Contemporary Exlibris; Malbork, Poland — Honourable Medal

PUBLIC COLLECTIONS

BYI; Lodz, Poland
 Peoples Museum; Lublin, Poland
 Castl Museum; Malbork, Poland
 Gutenberg MuzeuIn; Mainz, Germany
 Museo de Arte Moderna la Tertulia; Cali, Colombia
 Instituto de Cultura Puertorriquena; San Juan, Puerto Rico
 Urawa Woodcut Association; Urawa, Japan
 Biblioteque Nationale; Paris, France
 Associacio Difusora D'Obra Grafica Internationale; Barcelona, Spain
 Art Moderne Gallery; Moscow, USSR

1. Sappho's poetic circle, 1990
2. Encounter, 1986
3. Performance 1, 1986
4. Performance II, 1986
5. Performance IV, 1987
6. Performance V, 1987
7. Performance VI, 1988
8. Connoisseur, 1986
9. Portrait V, 1986
10. Portrait VI, VII, 1986
11. Portrait VIII, 1987
12. Portrait IX, X or Master Saeva Cupidinum, 1987
13. Temptation of erotic paraphenalia, 1987
14. Lactation, 1987
15. Portrait of unknown woman with doll, 1986
16. Lady with umbrella, 1987
17. Front, Back, 1988
18. Untitled, 1990
19. B-I, 1990
21. B-4, 1990
22. B-5, 1990
23. B-6, 1990
24. B-7, 1990
25. B-10, 1990
26. B-II, 1990
27. Masturbation or Idola Fori, 1986
28. Proce sija, 1986
29. Suzanna and the elders, 1988
30. Trap for a fool, 1988
31. Exhibition, 1986
32. Confabulation of carried libido, 1987
33. Akinezia of genital hallucinations, 1989
34. Lot, 1986
35. Second Juda's son and his brother's wife, 1987
36. Utria, 1987
37. Bathsheba, 1987
38. David, 1987
39. Mannequin's love games or A scene in the harem, 1988
40. Three señors, 1988
41. Monument I, 1987
42. Monument II, 1987
43. Monument III, 1987
44. Monument IV, 1988
45. Monument V, 1988
46. Monument VI, 1988
47. Monument VII, 1988
48. Monument VIII, 1988
49. Monument IX, 1989
50. Monument X, 1989
51. Monument XI, 1989
52. The Honourable Guard of the Blind, 1989
53. Magic room - 7 x 7, 1991
54. Untitled, 1990
55. Panopticon, 1989
56. Autumn night dream or tribadomania, 1989
57. Acrobatic etude I, 1988
58. Acrobatic etude II, 1988
59. Acrobatic etude III, 1988
60. Catalogue of architectural details No. 1, 1989
61. Catalogue of architectural details No. 2, 1989
62. Catalogue of architectural details No. 3, 1989
63. Catalogue of architectural details No. 4, 1989
64. Catalogue of architectural details No. 5, 1990
65. Catalogue of architectural details No. 6, 1990
66. Catalogue of architectural details No. 7, 1990
67. Untitled, 1991

9-29 AUGUST 1991

List of works

The artist-in-residence term by Igor Podolchak at the University of Tasmania at Hobart during August 1991, and in Canberra and Melbourne during September 1991, was made possible by generous assistance from the Australian Government Department of Foreign Affairs and Trade, and the Tasmanian Government Ministry for the Arts and Education through the Tasmanian Arts Advisory Board.

The Exhibitions Committee of the University of Tasmania acknowledges the assistance of the Ministry for the Arts and Education with its ongoing exhibition programme.

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Exhibition catalogue published by the University of Tasmania to accompany the exhibition *Igor Podolchak, Ukrainian Printmaker*, at the Plimsoll Gallery, Centre for the Arts, Hunter Street, Hobart, 9-30 August 1991.

Foreword by Rod Ewins, Dean, Tasmanian School of Art, University of Tasmania at Hobart.

Essay by Edward Colless, Lecturer in Art Theory, Tasmanian School of Art, University of Tasmania at Hobart.

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Catalogue design and typesetting by Rod Ewins

Image scan by Desktop Typesetting Bureau

Printing by Specialty Press

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In July 1986 I received a registered letter postmarked 'Lvov, USSR'. On opening it, I found a short note which said 'Dear Mr Ewins, I was very impressed with your work which was exhibited at the exhibition in Lodz [an exhibition in Poland for small prints]. I dare to draw your attention to my etchings. If you like them, I'll be very glad to make your acquaintance. Yours sincerely, I. Podolchak.' Below was an address for 'Podolchak Igor', and enclosed were several exquisite small etchings. This was the beginning of an unusual, and for me valued, association.

His next letter requested some information about international exhibitions in which he might participate, as such information was difficult to obtain in the USSR. I was able to supply this, and the fruits of his entry to the international circuit can be seen in the very impressive Curriculum Vitae at the end of this catalogue. This exhibition is, in effect, a survey of the five years since our first contact, and shows his work growing in depth and maturity. It is difficult, in viewing these resonant prints, to remind oneself that the artist is not yet thirty years old.

In 1990 I decided to try to arrange for Igor Podolchak to visit Australia, and happily that has been possible. He will spend the month of August 1991 living in the University of Tasmania's Centre for the Arts, working and interacting with the staff and students of the Tasmanian School of Art. From here he will go to the Canberra School of Art and the Phillip Institute of Technology in Melbourne. His visit, and this exhibition of his work, follow closely on the residency and exhibition of the Beijing artist Guan Wei, and we can rejoice at the events which are at last allowing us to gain some appreciation of the vast talent which exists in China and the USSR. We cannot help but be enriched by the experience.

Acknowledgements

Foreword

ROD EWINS