



Rue Saint-Georges 14,
1050, Brussels
info@ingategallery.com,
Ingategallery.com

Press Release

EVGENI DYBSKY, MAEN FLORIN: TINTORETTO INCLUDED
18.01 – 09.03.2024

Duo exhibition entitled "*Tintoretto Included*" brings together works by *Evgeni Dybsky* (b. 1955 in Constanza, Romania) and *Maen Florin* (b.1954 in Kleine-Brogel, Belgium) in an installation which creates a link between past and present by modern interpretation of classic and speaks about the timelessness as a peculiarity of humans' nature. Paintings on canvas from Dybsky's series "*Tintoretto Included*" enter in the dialogue with Maen Florin's personages – a group of ceramics heads "*Commedia*" and busts from the series "*On the Wall*".

EVGENI DYBSKY

Started discovering the border and the links between figurative painting and abstraction while creating a series of Cremea paysages in 1985 in series "*Alarming space*", Dybsky continues his research of interconnection between these two sides of representation and perception through all his artistic career.

However, the artist doesn't consider his nonfigurative compositions as abstractions but more as a vital forms, colors and shapes which create an immediate emotional and intuitive understanding by the viewer and doesn't require any analyses or logical explanation.

Surprisingly Dybsky's compositions whether they include recognizable images or not, evoke nearly the same feeling of the presence and reality and make us discover the mystical roots of things.

Through all his career Dybsky continues "*Translation of Time*" series which carries and reflects the main idea and philosophy of his works – the transcendental character of art object which accumulates time during its creation and existence and encloses in its body compressed information and the transformations being recorded permanently with the flow of time. The artist avoids giving the titles to his works, they carry only numbers and create a kind of mathematical sequence with numbers growing from the beginning towards infinity.

The "*Tintoretto Included*" series, which the artist has been working on from 2013 to the present, is a part of the "*Translation of Time*" project, which unites all the artist's works since 1992.

In 2013 in Venice Scuola Grande di San Rocco Dybsky discovered a new perception of Tintoretto's chiaroscuro techniques as a medium for creating spatial construction of his own works. "Chiaroscuro" literally means 'light-dark' and is implemented by using clear tonal contrasts between dark and light areas of the painting which gives a vivid impression of the three-dimensionality.

The creations of the Italian master are only a pretext for their visual interpretation, a conventional form, and the basis for constructing a composition in the multidimensional technique characteristic of Evgeni Dybsky. Works from "*Tintoretto Included*" series continue the numerical sequence formed from the numbering of works used by the artist instead of titles.

In the compositions of this series, the author continues experiments with form, colorful matter, synthesis of techniques, creation of three-dimensionality and use of the properties of unprimed canvas.

The works by Evgeni Dybsky simultaneously combine several types of plastic art, belonging to the space of painting, drawings, semi-installation, and sculpture at the same time. The artist changes the idea of the existence of a painting in two dimensions, going beyond the plane of the canvas or another support, achieving three-dimensionality and experimenting with the chemical and physical properties of various materials and their combinations.

The process of creating Dybsky's composition is at once a construction and work not only with classical painting materials, but also with optics, the physical properties of light, and mechanics. The artist builds compositions by considering the work as initially three-dimensional and integrating three-dimensional elements and objects into the main surface of the work.

The stretch frame, from an auxiliary, technical element hidden from the viewer, becomes a full-fledged, sometimes visible part of the composition, complementing its utilitarian function with visual and semantic load. In some works, Dybsky, using frottage drawing technique, deliberately emphasizes the wooden structure of the base, turning its projection into a graphic compositional element.

Characteristic of the artist's pictorial language is the conventional division of the composition of the work into zones, each of which is created with materials of different plasticity and density. Densely painted and sometimes almost sculpted fragments contrast with translucent color mix and drawings made in charcoal or sanguine on an unprimed canvas.

The chemical formula of the painting material of Dybsky's works is unique and created as an outcome of many years of research; the colorful matter undergoes an "alchemical" transformation and often includes "ingredients" that are not typical for classical formula of oil or acrylic. The use of various materials and techniques builds on natural contrasts between glossy and matt, between luminous and dark, absorptive portions of the canvas; but also tactile contrasts: stones and clumps of white synthetic wool, for example.

The volume and multidimensionality created by the author exist not in an illusory and pictorial form, but in a physical and real one, which makes it possible to see elements of sculpture and installation in the works.



Evgeni Dybsky, TTXVII #49, 2016, 170 x 210 x 3 cm



Evgeni Dybsky, TTXVII #37, 2018, 170 x 175 x 3 cm

In the works from “*Tintoretto Included*” series, entitled “TTXVII #37”, “TTXVII #38”, “TTXVII #49”, and shown as a part the exhibition, backlighting, one of the classic lighting techniques in painting, finds a new expression. Using the property of an unprimed canvas to transmit light, Dybsky transforms the backlight from a conventional pictorial form into a real physical effect created by the movement of light.

Depending on the location of the light source in relation to the work, the areas of light and shadow and their ratio change, which creates the impression of a “negative” effect.

Freely located in space and illuminated from the reverse side, the works represent a “negative” of the same work in a classical installation and under normal lighting. The depicted light and shadow exchange their places under the influence of light freely penetrating through the unprimed canvas. Physical light permeates fragments of work with “painted” shadow, indicated by a transparent glaze, charcoal or sanguine, replacing the painted shadow with real light. At the same time, the densely painted light parts of the work are perceived as a silhouette in backlight, being transformed into shadow.

When presented as a light installation, Dybsky’s series creates a space for aesthetic and historical reflections about the connections between visualization, perception, and philosophical meaning of light in art history.

The exhibition also includes small format works and self-portraits of the artist, created in the same period (2016 -2023) with his signature techniques and inspired by the astonishing Tintoretto’s chiaroscuro.

Born in 1955 in Romania, Evgeni Dybsky graduated from Moscow Art School in 1978 and Moscow Academical Art Institute named after V. Surikov (RU) in 1984. He lived and worked in Italy and Germany (1990 – 1996), in 1996 the artist moved to Cologne, since 2009 Evgeni Dybsky lives and works in Berlin (DE).

Evgeni Dybsky's works are in the collections of:

The State Hermitage Museum, St. Petersburg (RU), The State Russian Museum, St. Petersburg (RU), Academy of Arts, Moscow (RU), Novosibirsk State Art Museum (RU), Kunsthalle Stiftung Henri Nannen, Emden (DE), Stiftung Ludwig (DE), Stiftung Burg Knipphausen, Wilhemshaven (DE), Zimmerli Museum, New-Jersey City (USA), Museum of History of Moscow, Moscow (RU), Moscow Museum of Modern Art, Moscow (RU), Kunstsammlung Nordrhein-Westfalen, Kornelimünster, Aachen (DE), International Museum of Persecuted Art, Ashdod (IL), State Center of Contemporary Art (RU), Museo di Arte Contemporanea, Rovereto (IT), Fondazione Marconi, Milan (IT), Fondazione Biscozzi | Rimbaud, Lecce (IT), and in private collections in USA, France, Great Britain, Germany, Italy, Sweden, Belgium, Greece, Israel, Portugal, Poland, Holland, Brasil, Russia, Finland.

Selected solo exhibitions include among others:

"Giotto Project" Moscow Museum of Modern Art (RU) (catalogue) 2013; Museum Ludwig, Koblenz (DE) (catalogue), 2009; Museum Synagoge Gröbzig, Gröbzig (DE), 2009; Kunst aus Nordrhein-Westfalen, Aachen (DE) (catalogue), 2008; Gallery Ruarts, Moscow (RU), 2008; Gallery Filisetti Arte Contemporanea, Caravaggio (IT), 2008; Gallery Sandmann, Berlin (DE), 2006; Museum Synagoge Gröbzig, Gröbzig (DE), 2005; Museum of Modern Art, Moscow (RU) (catalogue), 2005; Gallery Henseleit - Buchholz, Cologne (DE), 2005; Rheinisches Landesmuseum Bonn (DE) (catalogue), 2004; Stiftung Gerhard-Hauptmann-Haus, Düsseldorf (DE), 2004; IZO Gallery, London (UK), 2004; The State Tretyakov Gallery, Moscow (RU) (catalogue), 2003; Ludwig Museum in the Russian Museum, St Petersburg (RU) (catalogue), 2003.

Selected group exhibitions include among others:

Gallery Poll Berlin (DE), 2016; "METAPHYSICAL LANDSCAPES", Artvera's Gallery Geneva (CH) (catalogue), 2014; "Malerei der 80er Jahre" ("Painting of the 80s"), Matthew Bown Galerie, Berlin (DE), 2009; "Suspended", Neue Kunstforum, Cologne (DE), 2008; "Invitation II", Borzo modern and contemporary art, Amsterdam (NL), 2007; "Arte Contro", Museo di Arte Contemporanea, Rovereto, (IT) (catalogue), 2007; Stella Art Gallery, Moscow (RU), 2004; "Autobiografia di una galleria. Lo Studio Marconi 1965/1992", Fondazione Marconi, Milan (IT), 2004; IZO Gallery, London (UK), 2003; International Images Gallery, Pittsburgh (USA), 2003.

MAEN FLORIN

Employing sculpture as a medium, Maen Florin creates her fascinating and mysterious universe as a projection of artist's experience and her vision of the fundamental principles of the outer world. The artist perceives the world as a sophisticated vital system, emerging, existing, and growing in the interconnection between the nature and human beings.

Since mid - 1980th, she develops her artistic practice in implementing different materials – plaster, bronze, polyester, textiles. From 2015 Maen Florin focuses on creating works with ceramics.

Following her research on the psychological aspects of human nature and the mystery of human's conscience, the artist started working on series of humans' heads realized in ceramics and painted with glaze. An emotional series represents a gallery of archetypes, universal characters, realized in different formats – from a life-size to a large-scale sculpture. Human's face is a unique part of the body which reflects personality, character, and even an imprint of an entire life which the artist visualizes through mimics, mood, and emotions of her heads from *"Commedia"* series.

"On the Wall" series is very close by its meanings to the *"Commedia"* series. It is also dedicated to the hidden space of personal emotions, feelings, and sensations. This series represents a collection of busts with wall mounting, created as a combination of expressive ceramics heads with ready-made mannequin torsos. Some of them have naked chests highlighting their fragility and an intimate link with the surrounding, others are dressed in polyester, textile and carton elements which create a visible shell and protection. But even with the protection Maen Florin's personages remain vulnerable – the cover which aimed to protect in fact carries needles, loops and plastic ropes which brings suffering and limits freedom. The artist is questioning about the balance and complexity of an individual's existence in the surrounding of society and nature.

In the context of the exhibition *"Tintoretto Included"* Maen Florin's sculptures, just as Dybsky's canvases, enter the game of interpretation and associations. Both artists have personal attitude and connections to the artistic heritage of Renaissance. The group of the heads in ceramics from *"Commedia"* series and the busts *"On the Wall"* by Maen Florin represent a gallery of personages which recall a strong association with multi-figure compositions and portraits by Tintoretto. Venetian master found his source of inspiration in sculptures, using them as models and prototypes for his characters.

In contrast to Tintoretto's portraits, created as evidence of high social position and the wealth of the depicted person, Maen Florin aims to disclose the fragility and weakness of a human being in his exposure to the external world. She opposes psychological evaluation to the social one and creates one more dimension of the existence of the same personality.

The archetypes visualized by Maen Florin through their timeless appearance make a direct link with the epoch of Tintoretto and act as contemporary, models and revived personages of Renaissance masters.



Maen Florin, On the Wall VI, 2016, H. 95 cm



Maen Florin, Commedia, 2018, 30 cm (left), 28,5 cm (right)

Maen Florin's creations are not portraying a specific person, each character has different reference to existing people, forming a kind of "common portrait" but immersed in his own internal space of emotions and thoughts.

"Maen Florin aims to go a step further than just depicting a person. She searches for his inner psyche, she lives entirely in his world of thoughts and feelings, she aims to unmask the motions of his soul and his deepest aspirations. The glaze she uses to paint the heads give additional expression to their features. It is fascinating to witness how the artist succeeds in portraying the emotions and character traits of each head subtly and urgently. She enables us to interpret the story she has conceived to every of them." (Veerle Van Durme).

The world of Maen Florin's personages forms a symbolic theater where human drama or human comedy unfolds. Ceramics heads remind us of the comedians resting between spectacles and waiting for a new show to perform. Characters or actors of this show seem to be familiar because of their generalized appearance and resemblance to a group of different persons. They are immobile and calm, but we feel the energy which comes from the interior tension and suspense. Maen Florin express through the clay's shape and glaze paint the integrity of the internal world masked by the faces. This world is filled with thoughts and emotions, hopes and fears, joy, and melancholy.

"My characters often appear suspended, melancholy, in introspective apparitions. I try to capture deep feelings in the expressions on their faces. When you look into their heads, a whole life appears. You can imagine the character's life and feelings, their torments, failures and hopes. The heads are not portraits, but archetypes. Melancholy lurks behind their closed eyes; they are the ambivalence of our position in the world: monstrous and beautiful, strong and fragile," – the artist says.

Born in Kleine-Brogel (BE) in 1954, Maen Florin lives and works in Schelderode near Ghent (BE). She studied sculpture at the Royal Academy of Antwerp and at Sint Lucas Hogeschool in Ghent.

Selected solo exhibitions include among others:

Strange Paradise - ISELP Bruxelles (BE), 2023; Out of Paradise - Cultural House, Merelbeke (BE), 2022; Luxembourg Art Week - gallery Nadja Vilenne, 2021; Playing at being Human, Museum Hof van Busleyden - De Garage - Sint-Janskerk, Mechelen (BE), 2022; Illusion, Park Hof Ter Beuken, Lokeren (BE), 2018; Solo Arco Madrid, Madrid (ES), 2018; Duo Vienna Contemporary, Vienna (AT), 2018; Black, Galerie Light Cube, Ronse (BE), 2017; Sculptures, Inbox, M HKA, Antwerp (BE), 2017; Sculptures, Pastorie, Munte (BE), 2017; Galerie EL, Welle (DE), 2017; Galerie Nadja Vilenne, Liège (BE), 2017; Commedia, Art House, Harelbeke (BE), 2016.

Selected group exhibitions include among others:

PACIFIC / Commedia - Le Voyage à Nantes (FR), 2023; Strange Company, DISKUS, Aalst (BE), 2023; Passing Landscape - De Egelantier, Otegem (BE), 2023; Teen Spirit, BPS22, Charleroi (BE), 2022; Fundamental occurrences, Galerie Nosbaum Reding, Brussels (BE), 2022; The hidden garden of delight, Over Grenzen, KFA22, Kunstenfestival Aardenburg (NL), 2022; Verbinding (verbroken) / (dis) Connected, Triennale UPC Duffel (BE), 2022; Par Enchantement, Biennale Miroirs IV, Parc d'Enghien (BE), 2022; The Fair/Luxembourg Art Week, Luxemburg, 2021; Beaufort Triennial 2021; A tree is more than it says, De Egelantier, Otegem (BE), 2021; LET'S GET OUT - Art Festival, Bachte-Maria-Leerne; L'heure Bleue (Part II), +1 PLUS-ONE Gallery, Antwerp (BE), 2020; On My Way, Maen Florin / Filip Vervaeke / Jenny Brosinski, +1 PLUS-ONE Gallery, Antwerp (BE), 2019; Who are you?, La Maison des Arts, Schaarbeek, 2019; Keramis / Center of Ceramics, La Louvière, 2019; On the Road, Nadja Vilenne Gallery, Liège, 2021; Wunderkammer, Museum Hof van Busleyden, Mechelen (BE), 2018.

Exhibition page

<https://ingategallery.com/exhibitions/20-evgeni-dybsky-maen-florin-tintoretto-included/works/>