

## ULADZIMIR HRAMOVICH

1989, Minsk, Belarus

[u.hramovich.com](http://u.hramovich.com)

### Education:

2005-2009 - College of Arts named after and. V. Akhremchik, Minsk, Belarus

2009-2015 - Belarusian State Academy of Arts, Department of Graphics, Minsk, Belarus

### Personal exhibitions:

2018. "When the rocks are uphill, the cannonballs are off the road", Gallery of Contemporary Art «Ź», Minsk, Belarus

2017. "Resistance of the material", Brzuch Centrum Trawienia Wizji, Wroclaw, Poland

### Selected exhibitions:

2018. "WITH NO EXCEPTION! In process", Gallery of Contemporary Art «Ź», Minsk, Belarus

2017. 5 Odessa Biennale of Contemporary Art, Odessa, Ukraine

2016. "Talks about politics. Critical Art of Belarus of the 10th ", DK Do it yourself, Moscow, Russia

2016. Fair of Contemporary Art "Art-Vilnius '16", LITEXPO, Vilnius, Lithuania

2015. 5 Land Art Festiwal 2015 Podlaski Przelom Bugu, Poland

2015. "Diploma", Gallery of Contemporary Art «Ź», Minsk, Belarus

2014. "Replika", Gallery of Contemporary Art «Ź», Minsk, Belarus

2013. "Soram", gallery «Tseh», Minsk, Belarus

2013. "Structuring: fragments", Gallery of Contemporary Art "Ź", Minsk, Belarus

## Personal exhibition

"While the stones are on the hill, the cannon balls are on the curb"

Curator: Aleksei Borisionok

On his first solo exhibition in Minsk Uladzimir Hramovich is to show a series of collages, sculptures and videos. Memory made into matter and matter's robustness under the weight of history and ideology are the artist's main topics.

The focal point of the exhibition is the dynamics of destruction and reconstruction of Minsk.

The artist addresses different historical periods of urbanization in Minsk, starting from the Soviet times and finishing with privatization and the capitalistic expansion of today. They are then incorporated into geological changes and the transformation of the matter and structure of the Earth's crust. The artist also addresses the history of late modernist architecture monuments, such as the VDNH (Exhibition of Achievements of National Economy) building, "Maskoŭski" bus terminal, the Belarusian Great Patriotic War Museum and others, recently demolished so as to sell the land to investors, and criticizes the changes in the urban environment, speculations in ownership and the official version of the historical memory.

The exhibition reveals the city landscape as a dynamic environment in which there a collision between the public and the private, the public interest and the capital. The artist comments on different ways of developing the city space that include physical one, such as a takeover, the destruction of the old forms during wars and cataclysms, and aesthetical one, such as capturing it in a landscape and architecture rendering.

A nature landscape printed on banners hides the capitalist's interests just as the 1960s and 1980s Belarusian landscape paintings hid the partisans from the enemy. Therefore, Uladzimir Hramovich binds together the history of architecture and art with the city's transformation and the representation of space. Working on the layers of the changes in a post-Soviet city, Hramovich asks a question on what hides behind the ruins, what hides behind the building site's fence?





Crystal Palace, 2018. MDF, plexiglass, construction fittings, LED ribbon, 450 x 300 x 90 cm

The object "Crystal Palace" consists of two elements: a model of the recently destroyed building of VDNH (Exhibition of Achievements of National Economy) and construction fittings inserted into the model.

The Exhibition of Achievements of National Economy was built in 1968 as an exhibitionary complex, representing the view of scientific, technical, agricultural and cultural achievements of the BSSR (Byelorussian Soviet Socialist Republic).

In 2017 the pavilion was completely destroyed, and the land was sold to investors: biting irony on the modernist rejection of tradition and the past. In the Hramovich's artwork the building becomes display with no entrance, which exhibits either "contemporary sculpture", or piece of armature of the ruined pavillion.



From the series "Ghosts", 2018. Digital collage, 46 x 30 cm

In the series of works "Ghosts" the artist refers to the postwar destruction and modern landscapes of Minsk,

problematizing the official canon of historical memory through the mythology and the "specter" of defeated fascism.

Hramovich uses graphic elements of anti-fascist caricatures of Belarusian artists from the publication of the war times

"We Will Crush the Fascist Viper". These nondescript elements, removed from the context – the trajectory of the battle shell's flight,

the fragments of explosions and fragments of bodies, the hulls of the downed planes – remind us of the fear of destruction, of the ruins of Minsk.











In Search of the Crystal Palace, 2018. Video, 12'03"

In his video-work "In Search of the Crystal Palace" the artist addresses the history of late Soviet modernist architecture monuments, such as the VDNH (Exhibition of Achievements of National Economy) building, "Maskoŭski" bus terminal, the Belarusian Great Patriotic War Museum and others, recently demolished so as to sell the land to investors. He incorporates them into geological changes and the transformation of the matter and structure of the Earth's crust. A drone hovers over the new urban horizon, depicting the landscape of destruction and reconstruction of Minsk.





Untitled, 2018. Building banner, 480 x 380 cm

Images on the building banner critically comment on the transformation of the urban environment, speculations on real estate market, privatization and visualization of the future and the past of the city in the cliched images that are spread in the visual culture of Minsk. The object receives a utilitarian function, separating the exhibition space from the other premises of the gallery, emphasizing the liminal characteristics of the building zones.





A series of "The Memory of The People to Live in The Ages"

"Here is a part of something old and here's a part of something older, it's quite common to forget, then to remember and try to collect everything from scratch.

Interpretation, narration, recollection. Romantic ruins. The most famous and the closest example of Palmyra is the Maskoŭski bus station in Minsk. Obedience to the strong, heavy memories of the weak.

The black market of art brings ISIS millions of dollars; these revenues are second only to oil sales. Thousands of art objects cross the border and stay in European and American collectors' pockets.

Another deal is returning or filling a void. Kind of saving from destruction and forgetting, by expropriating and using this destruction and forgetting. Then, to exhibit in a big and beautiful museum, to make up history, to draw a horizon. Later, to return this "history" to the weak, which can be even sold or ransomed.

What former colonies are filled with is a silent emptiness.

Give it your "tongue" and teach it how to speak, and you will become the best friend who is always there.

My optics are like that, I'm all for ghosts, for flashing pictures, that are different and always stay together.

For "mute" images and expressive material. Concrete, granite, rocks.

You turn around, and they're standing in a row, staring at you. I want pictures to go up and up, to look and remain silent".



Shedu. The gate of the palace of Sargon II. Khorsabad, Iraq. Destroyed by the grouping of IGIL (IX BC - 2015) Paper, lithography. 62x94 cm. 2016



Bus station in Minsk, destroyed for the construction of the office of Gazprom (1999-2014) Paper, lithography. 62x94 cm. 2016



Art College named after A.K. Glebov, Minsk. Dismantling in connection with the reconstruction of the school. The new building was not built (1947 – 2010) Paper, lithography. 62x94 cm. 2016



Bamian Buddha statues, Afghanistan. Destroyed by the Taliban grouping (11th century - 2001)  
Paper, lithography. 62x94 cm. 2016



Bamian Buddha statues, Afghanistan. Destroyed by the Taliban grouping (11th century - 2001)  
Paper, lithography. 62x94 cm. 2016



Triumphal Arch in Palmyra, Syria. Destroyed by the group of IGIL (II century - 2015)  
Paper, lithography. 62x94 cm. 2016