

27 November, 2015 - 15 January, 2016

Gluklya

Garden of Vigilant Clothes



Gluklya, *Garden of Vigilant Clothes*, 2015, ink on paper

After the recent presentation *All the World's Futures* at the 56th Venice Biennale, where Gluklya exhibited her forty-three *Clothes for Demonstration against False Election of Vladimir Putin (2011-2015)*, AKINCI is proud to present her new *Garden of Vigilant Clothes* with a vibrant kickoff during Amsterdam Art Weekend.

The multi-layered installation *Garden of Vigilant Clothes* is a spatial adaptation of Gluklya's performance for the Lopukhin Garden in St. Petersburg, Gluklya's native city.* There, citizens have been fighting against the municipal government's plans to privatize the park and build a hotel where now a traditional wooden house—the former residence of 19th-century philanthropist and humanist Vasily Gromov—still stands. For Gluklya, the park is a place where art and society naturally meet. In the case of the disputed Lopukhin Garden, the nature of protest has entwined itself with organic nature, a vital element in Gluklya's *Garden of Vigilant Clothes*. She quotes Russian scholar and writer Dmitry Likhachev: "Nature is social in its own way," and uses this as a starting point for an ongoing research on the interconnection between botanic culture and human culture. In the *Garden of Vigilant Clothes*, Gluklya creates an actual symbioses between plants and humans, revealing their close relation and the social behavior of both species. After all, we influence each other as we are influenced by nature, and as we influence nature on our own terms as well. Balancing on the borders of art and humanism, public and private space, Gluklya considers both art and nature a boundless environment for imagination and experiment, offering all kinds of potential to improve society.

Together with art students from the Padea School in St. Petersburg, Gluklya visualized her ideas by mounting long, vine-like tubes from the windows of willing neighbors. The tubes, debouching into a receiver and held against the student's ears, gave a glimpse of sound coming from the apartments, directly connecting the public space with the private space. Later, when the neighbors came down to the garden, they could enjoy witnessing a version of their own life through the filter of the art students' imagination. For *Garden of Vigilant Clothes*, a similar act on smaller scale took place in Amsterdam. Curious neighbors living in apartments directly surrounding AKINCI, allowed Gluklya to run the long tubes from the exhibition space up to their windows. A few of them agreed to give a small interview on camera, revealing something of their personal thoughts on art and society. One of the neighbors—Gluklya's "bravest citizen"—even donated his red sweater to her artistic process, which she transformed into an object for the exhibition itself. Coming down into the gallery, neighbors can see how their living environment merges with Gluklya's artistic intervention. At the same time, visitors become aware of the neighborhood directly surrounding the exhibition. Echoing the Lopukhin Garden miles away, the gallery space itself becomes a garden of vigilance.

* *'Garden of Vigilant Clothes'* at AKINCI is a spatial adaptation of Gluklya's performance in St. Petersburg in September 2015, which has been commissioned by TOK and curated by Anna Bitkina for the public art project 'Critical Mass'.