



[\(Italian text below\)](#)

Vadim Fishkin

Batteries not included

25 November 2023 - 13 January 2024

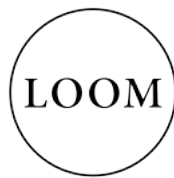
Opening: Saturday, 25 November, 2 - 7pm



Batteries not included is Vadim Fishkin's third solo exhibition at LOOM Gallery; the inauguration coincides with the opening of the new edition of Milan Drawing Week, promoted by Fondazione Ramo Milan.

Whilst the batteries are not included, what we discover in the exhibition is a magical atmosphere bound to the technological and scientific developments distinguishing Fishkin's work; always approached in a post-conceptual, light, ingenious and ironic key. Vadim was born in the mid-1960s in the Soviet Union, which was rapidly passing from a rural economy to a modern and industrialized one, producing large quantities of consumer goods and household appliances. All of this within a climate of enthusiasm for space exploration and scientific innovation that soon dissolved with the Union.

Vadim Fishkin represented Russia at the Venice Biennale in 1995, Slovenia (his adopted homeland) at the 2005 Venice Biennale and exhibited at the "VIVA ARTE VIVA" exhibition of the 57th Venice Biennale in 2017. Main museums that have hosted his personal exhibitions: Isabella Stewart Gardner Museum (Boston), fjk3 - Contemporary Art Space (Vienna), Museum of Contemporary Art Metelkova (Ljubljana), Kunstverein (Rosenheim), Contemporary Art Center (Moscow), the Museum of Modern art (Zagreb).



Vadim Fishkin (1965 Penza, USSR)

Enchantment and disenchantment, apogee and dissolution. There is no magic, quoting a well-known work of his. But there is a comet in the sky, or so he think as he sees it. In reality it is a hairdryer that moves a lightbulb: technology conquering space (*Moving Stars*). Another lightbulb, with the power cable disconnected, remains illuminated atop its podium (*Unplugged*), whilst two more bulbs, painted yellow and orange, could respectively signify moonlight and the glow of the sun (*Moonlight - Sunrise*). A fan seemingly blows the image of sheets of paper around the wall of the main gallery (*Windy*), while other painted lightbulbs alternately illuminate what appears to be entirely normal paper sheets (*Bulbs*). The *Linea* (fragment) by Piero Manzoni, created around 1959 and made available by the RAMO Collection, is in dialogue with Fishkin's *Hanging Lines*, drawn freehand, poetically uncertain, and suspended with paperclips placed at the edges of the drawings. It all seems magical and strange, the Fishkian world. A world where the collecting of a Herbarium is facilitated by faux-embroidery on toilet paper, and two pencils write while sharing the same lead (*Sharing*). So as to avoid thinking about the frenzied pace and everyday trials of modern times, he darkens the clock face (*Dark Times*), and tries to balance all possible worlds (*What Can I do for the World*). The countdown has begun.

Public collections: Center Pompidou (Paris), Museum van Hedendaagse Kunst (Antwerp), Fondazione Nomas (Rome), Center National des arts plastiques (Paris), Sammlung EVN (Maria Enzersdorf), Moderna Galerija (Ljubljana), Museum of Contemporary Art (Zagreb), National Center for Contemporary Art (Moscow), Russian Museum of St. Petersburg (St. Petersburg).

Selection of institutional exhibitions: "Solar Breath", ERES Stiftung, Munich, Germany, "Humans and Demons", Steirischer Herbst, Graz, Austria, "Superluminal", LAM light art museum, Budapest, "Growing Out? Growing Up? Contemporary Art Collecting in the Baltics", Zuzeum Art Centre, Riga, "Cold Front from the Balkans", Pera Museum, Istanbul, "Rotterdam Cultural Histories #9, MANIFESTA 1 REVISITED", Witte de With, Rotterdam, "Substantial influence", Bayer Kulturhaus, Leverkusen, "Manifesta 10", The State Hermitage Museum, St. Petersburg in 2014, "9th Shanghai Biennale" – Shanghai Biennale, Shanghai in 2012, "Eurasia. Geographic cross-overs in art", Mart, Rovereto, "Speed 3", IVAM-Institut Valencià d'Art Modern, Valencia, "Common Destination", Drawing Center, New York, "This Is Not America", Braverman ByArtProjects, Tel Aviv, "EVN Collection", MUMOK, Vienna, "Mediterraneans. Contemporary Art", MACRO Museum, Rome, "Berlin – Moscow / Moscow – Berlin", Martin Gropius Bau, Berlin, "communication between the arts", The 1st Valencia Biennial, Valencia, "Its a better world", Wiener Secession, Vienna, "Monumental Propaganda", Central House of Artist, Moscow, Courtyard Gallery of The World Financial Center, New York.

LOOM

Piazza Luigi di Savoia, 24
20124 Milano IT

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Gallery Hours:

Wednesday – Sunday
3– 7pm
or by appointment

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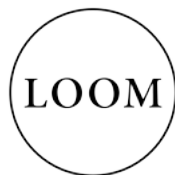
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Vadim Fishkin

Windy, 2021
projection, fan
variable dimensions

ph.Marcus Schneider

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Vadim Fishkin

Batteries not included

25 Novembre 2023 - 13 Gennaio 2024

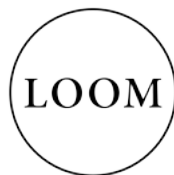
Inaugurazione: Sabato, 25 Novembre, 14 - 19



Batteries not included è la terza mostra personale di Vadim Fishkin da LOOM gallery che inaugura in occasione della terza edizione della Milano Drawing Week promossa da Fondazione Ramo.

E se le batterie non risultano incluse, inclusa nella mostra è di certo l'atmosfera magica legata alla tecnologia e agli sviluppi scientifici che contraddistinguono il lavoro di Fishkin, sempre affrontati in chiave post-concettuale, leggera, geniale e sempre ironica. Vadim nacque a metà degli anni '60 in quell'Unione Sovietica che rapidamente passava da un'economia rurale a una moderna società industrializzata, producendo grandi quantità di beni di consumo ed elettrodomestici; in quel clima di entusiasmo per le conquiste spaziali e scientifiche che poi si dissolse insieme all'idea della USSR.

Vadim Fishkin ha rappresentato la Russia alla Biennale di Venezia nel 1995, la Slovenia (sua terra adottiva) nella Biennale di Venezia del 2005 e ha esposto alla mostra "VIVA ARTE VIVA" della 57esima Biennale di Venezia nel 2017. Tra le mostre museali si ricordano Isabella Stewart Gardner Museum (Boston), fjk3 - Contemporary Art Space (Vienna), Museum of Contemporary Art Metelkova (Ljubljana), Kunstverein (Rosenheim), Contemporary Art Center (Moscow), the Museum of Modern art (Zagreb).



Vadim Fishkin (1965 Penza, USSR)

Incanto e disincanto, apogeo e dissoluzione. *There is no magic*, per dirla con una sua nota opera. Ma c'è una cometa in cielo, o a lui par di vederla. In realtà è un asciugacapelli che muove una lampadina: tecnologia alla conquista dello spazio (*Moving Stars*). Un'altra lampadina, con il cavo dell'elettricità scollegato, illumina comunque dall'alto di un podio (*Unplugged*) e due altre dipinte di giallo e arancio potrebbero essere rispettivamente un chiaro di luna e il bagliore del sole (*Moonlight - Sunrise*). Un ventilatore muove l'immagine dei fogli di carta sulla parete della grande stanza (*Windy*), mentre altre lampadine dipinte si accendono ad alternanza su quella che pare una normalissima carta (*Bulbs*). *La Linea* (frammento) di Piero Manzoni del 1959 circa, messa a disposizione dalla Collezione RAMO, dialoga con le *Hanging Lines* tracciate a mano libera, poeticamente incerte, che risultano sospese per mezzo di clip fermacarte poste ai bordi dei fogli da disegno. Pare tutto magico e strano, il mondo Fishkiano. Dove un *Herbarium* viene raccolto grazie ai ricami della toilet paper e due matite scrivono condividendo la stessa mina (*Sharing*). E per non pensare alla frenesia e alle difficoltà dei tempi moderni basta oscurare l'orologio (*Dark Times*) e cercare di mettere in equilibrio tutti i mondi possibili (*What Can I do for the World*). Il conto alla rovescia è iniziato.

Collezioni: Center Pompidou (Paris), Museum van Hedendaagse Kunst (Antwerp), Fondazione Nomas (Rome), Center National des arts plastiques (Paris), Sammlung EVN (Maria Enzersdorf), Moderna Galerija (Ljubljana), Museum of Contemporary Art (Zagreb), National Center for Contemporary Art (Moscow), Russian Museum of St. Petersburg (St. Petersburg).

Selezione mostre istituzionali: "Humans and Demons", Steirischer Herbst, Graz, Austria, "Superluminal", LAM light art museum, Budapest, "Growing Out? Growing Up? Contemporary Art Collecting in the Baltics", Zuzeum Art Centre, Riga, "Cold Front from the Balkans", Pera Museum, Istanbul, "Rotterdam Cultural Histories #9, MANIFESTA 1 REVISITED", Witte de With, Rotterdam, "Substantial influence", Bayer Kulturhaus, Leverkusen, "Manifesta 10", The State Hermitage Museum, St. Petersburg in 2014, "9th Shanghai Biennale" – Shanghai Biennale, Shanghai in 2012, "Eurasia. Geographic cross-overs in art", Mart, Rovereto, "Speed 3", IVAM-Institut Valencià d'Art Modern, Valencia, "Common Destination", Drawing Center, New York, "This Is Not America", Braverman ByArtProjects, Tel Aviv, "Mediterraneans. Contemporary Art", MACRO Museum, Rome, "Berlin – Moscow / Moscow – Berlin", Martin Gropius Bau, Berlin, "communication between the arts", The 1st Valencia Biennial, Valencia, "Its a better world", Wiener Secession, Vienna, "Monumental Propaganda", Central House of Artist, Moscow, Courtyard Gallery of The World Financial Center, New York.

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Windy, 2021
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