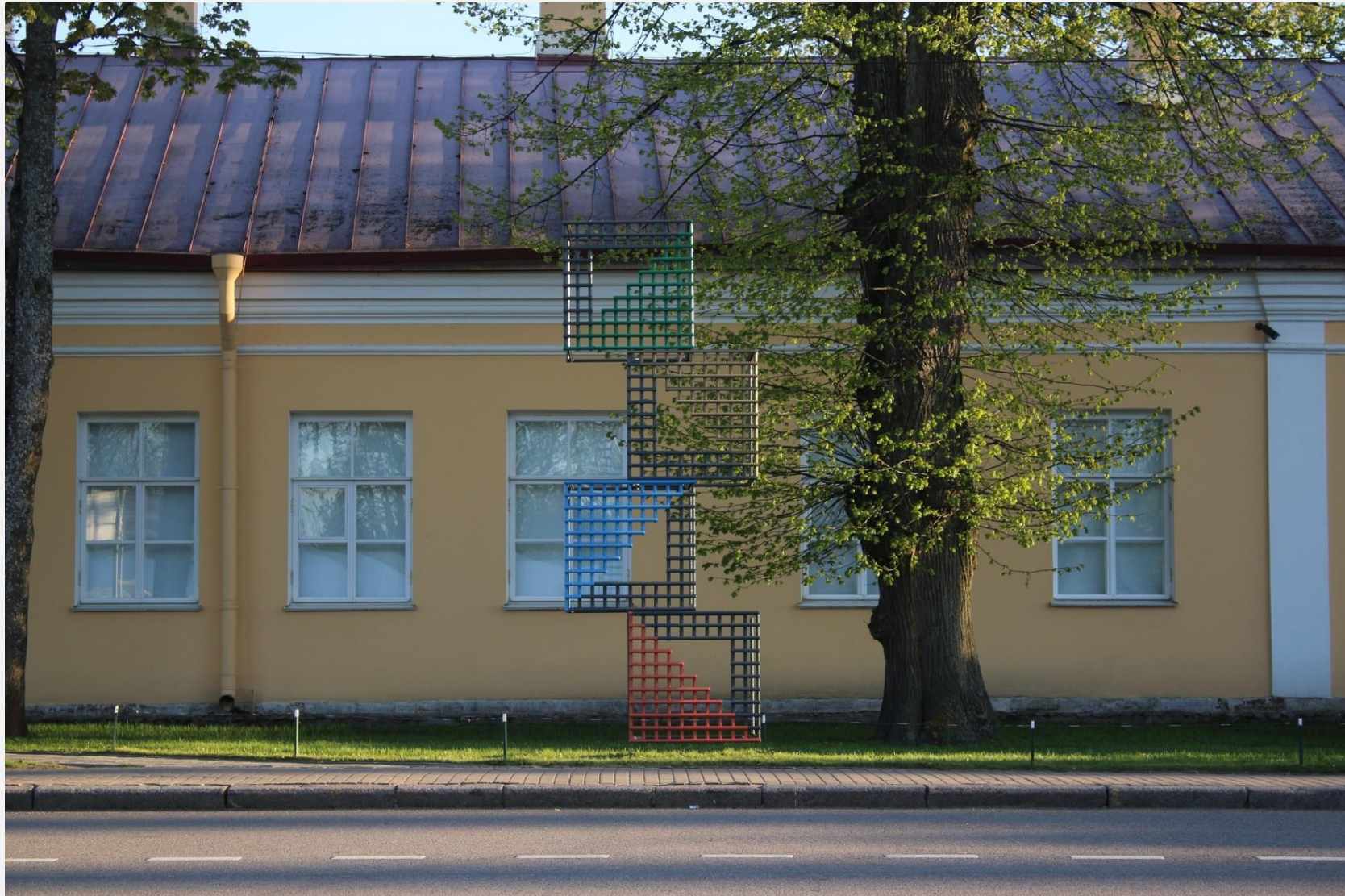




KOONS' DOG. Russian Museum, sculpture in the garden of the Marble Palace, St. Petersburg, 2016-2020



INTERVENTION. State Museum Reserve "Peterhof", 2019



TOY ELEPHANT. The embankment of Alushta, September, 2019



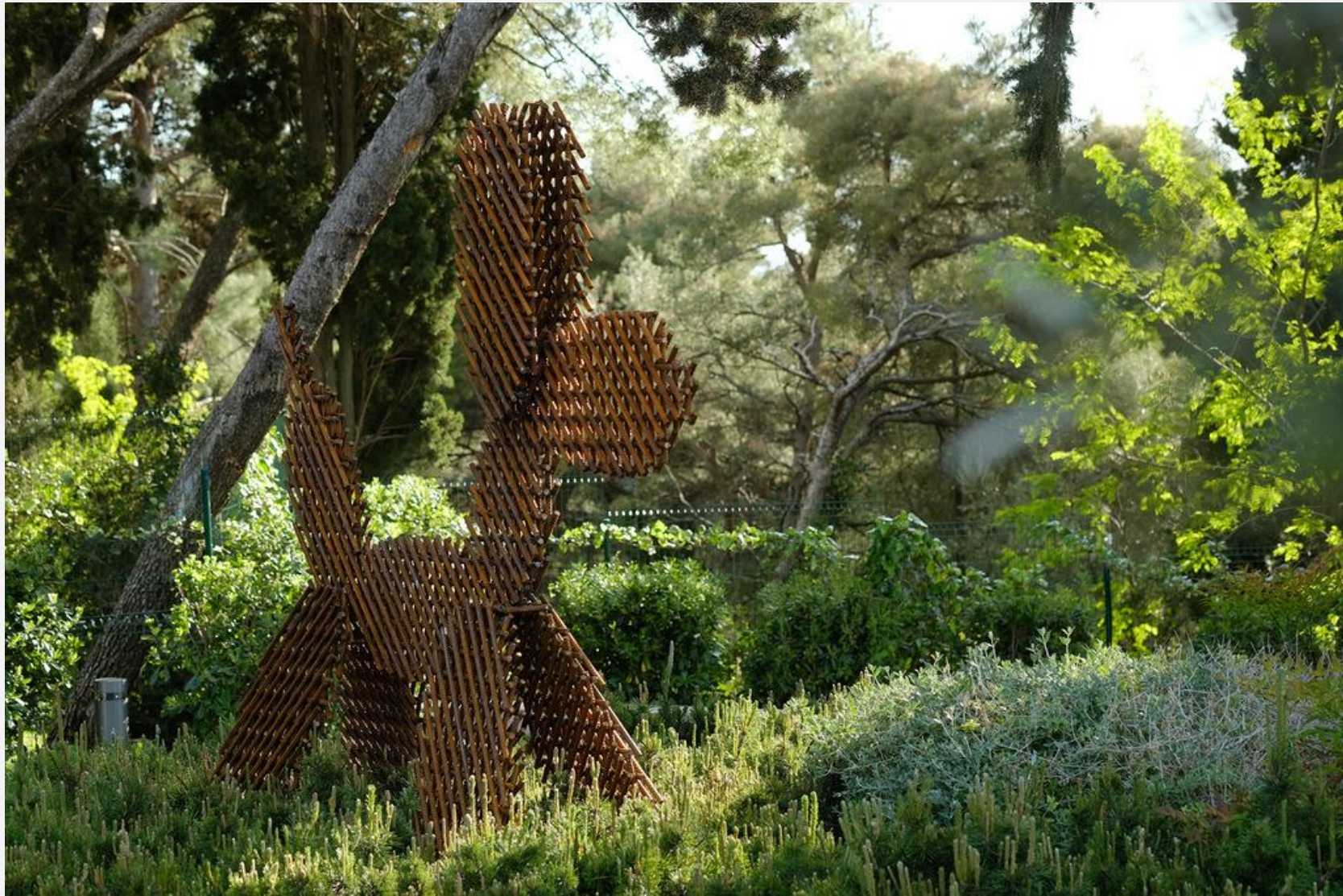
YELLOW DUCK. Perm, Belinsky street, 2019



MONA LISA. Montenegro, Budva, Dukley Gardens, 2017



EAGLE. Montenegro, Budva, Dukley Gardens, 2017



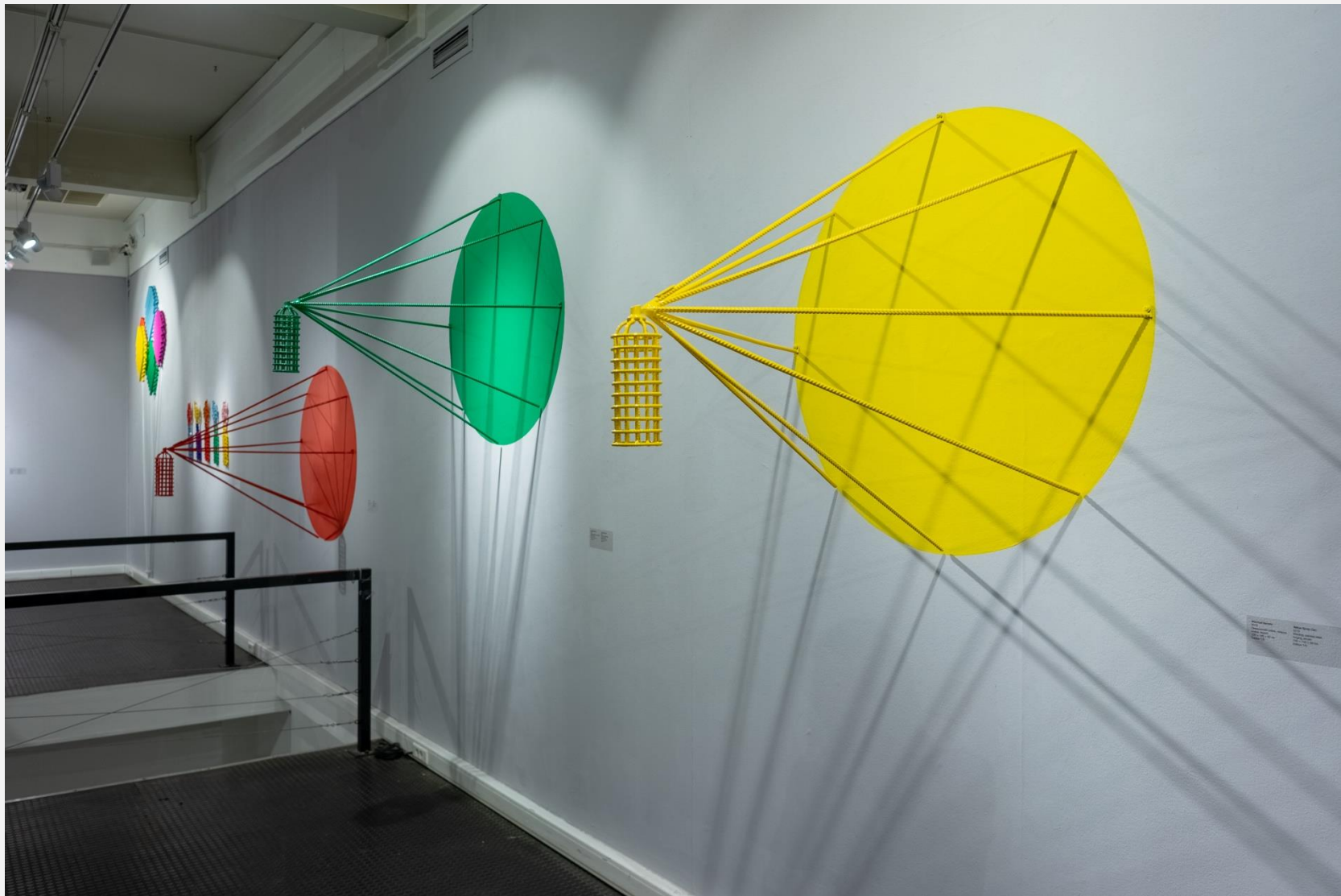
KOONS' DOG. Montenegro, Budva, Dukley Gardens, 2017



PARADISE PALMS AND SHOWER. Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



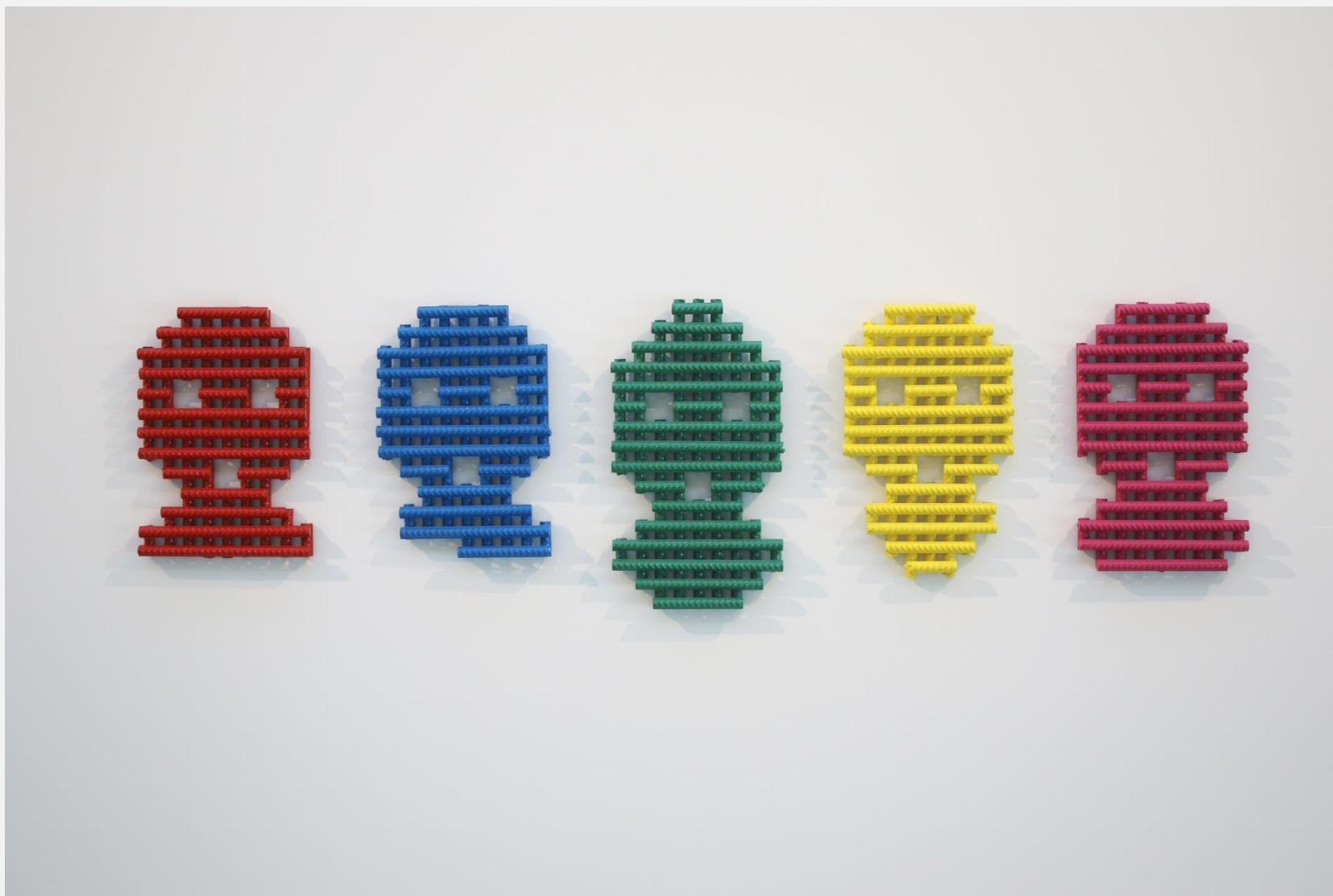
PARADISE PALMS, SHOWER AND VESTS. Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



GRAFFITI BALLOONS. Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



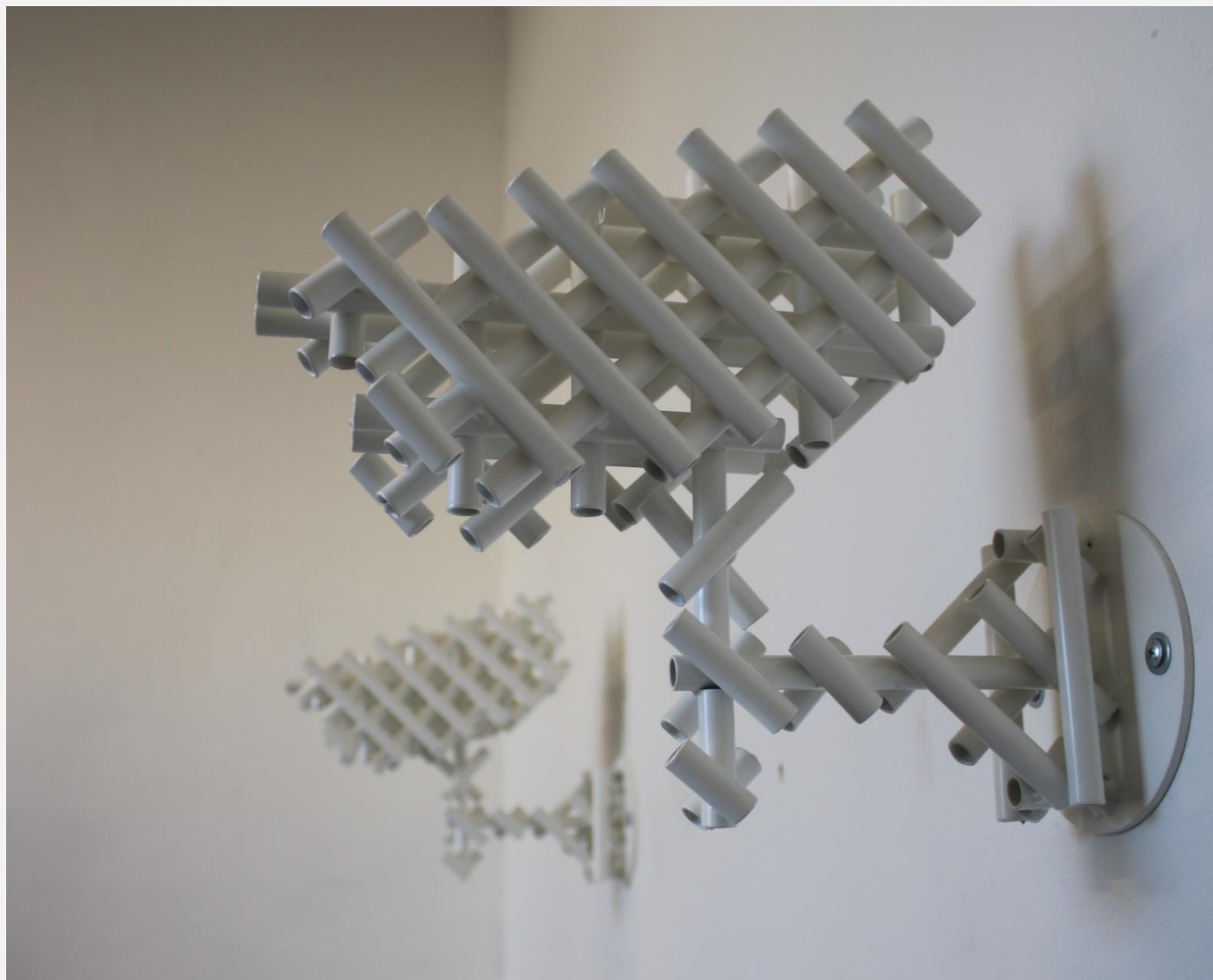
PUSSY RIOT. Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



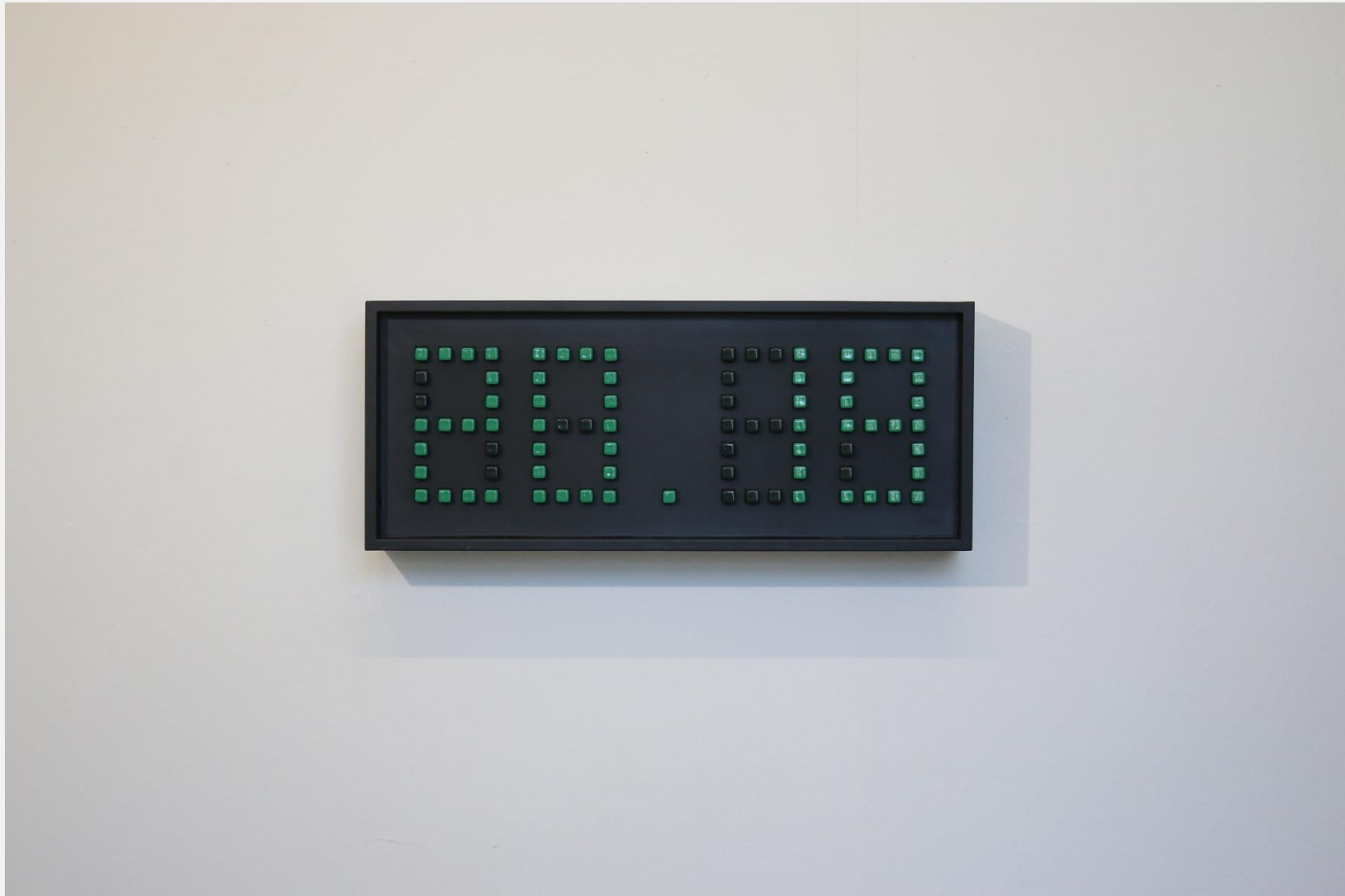
AIR BALLOONS. Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



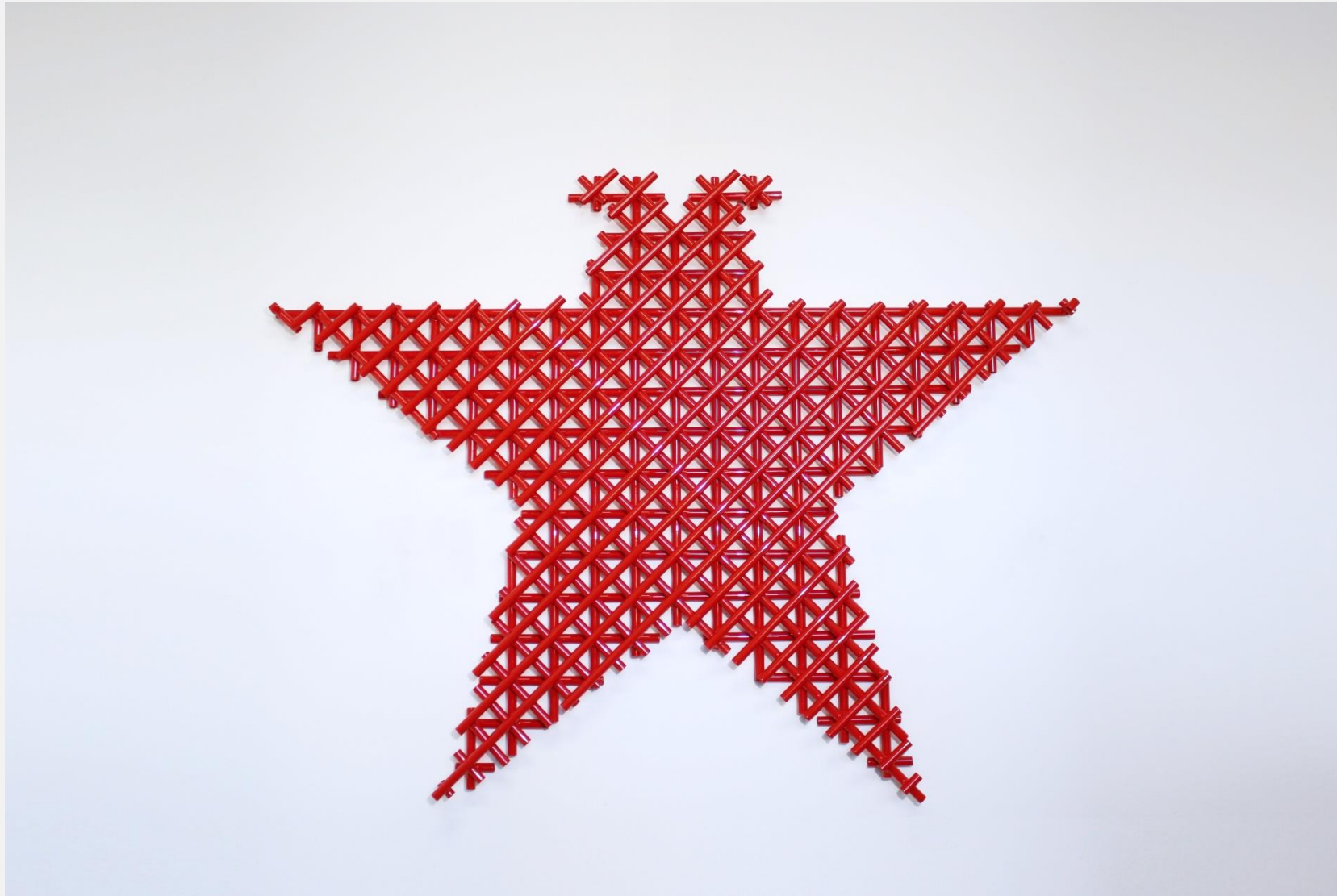
GATE. Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



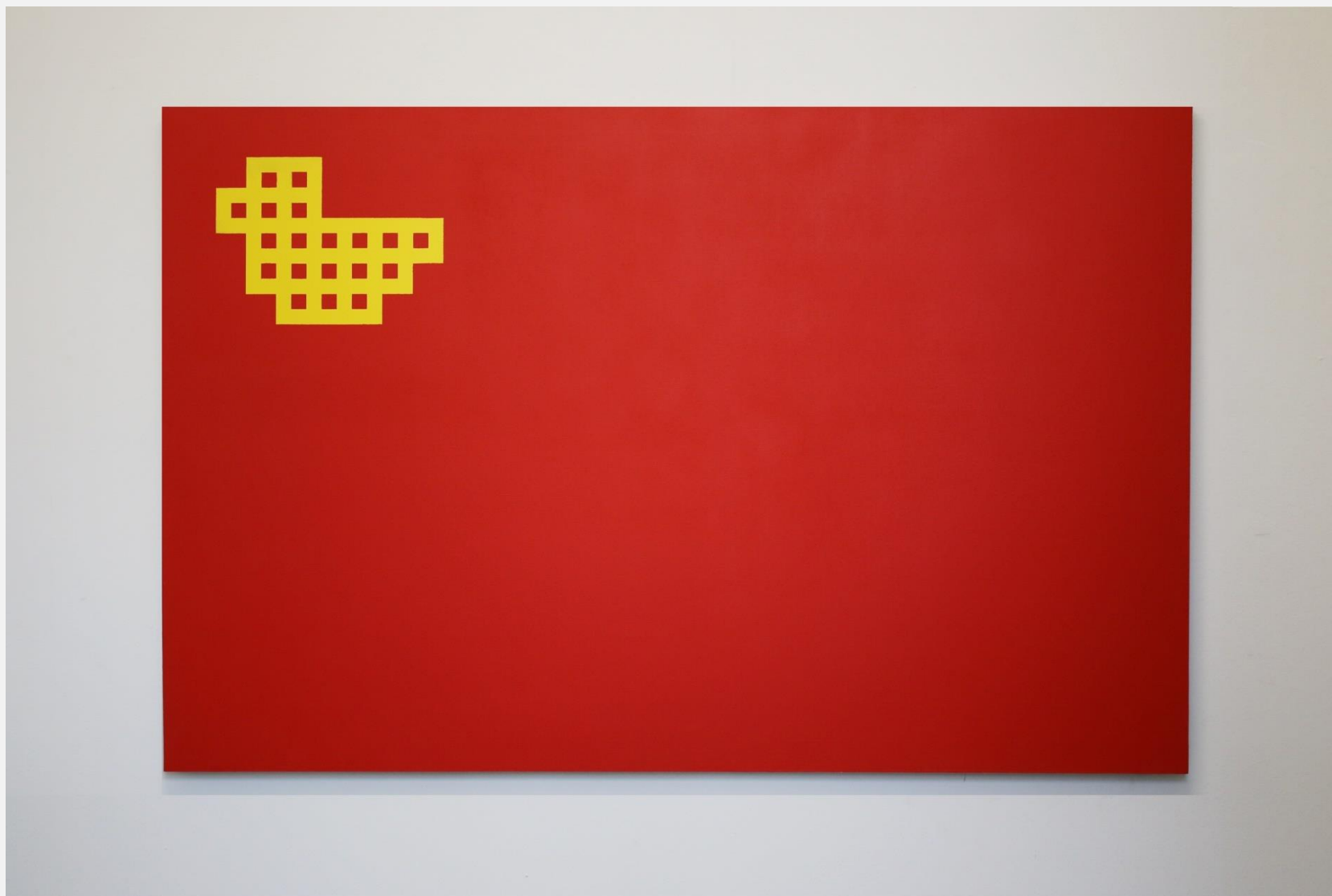
CAMERA. Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



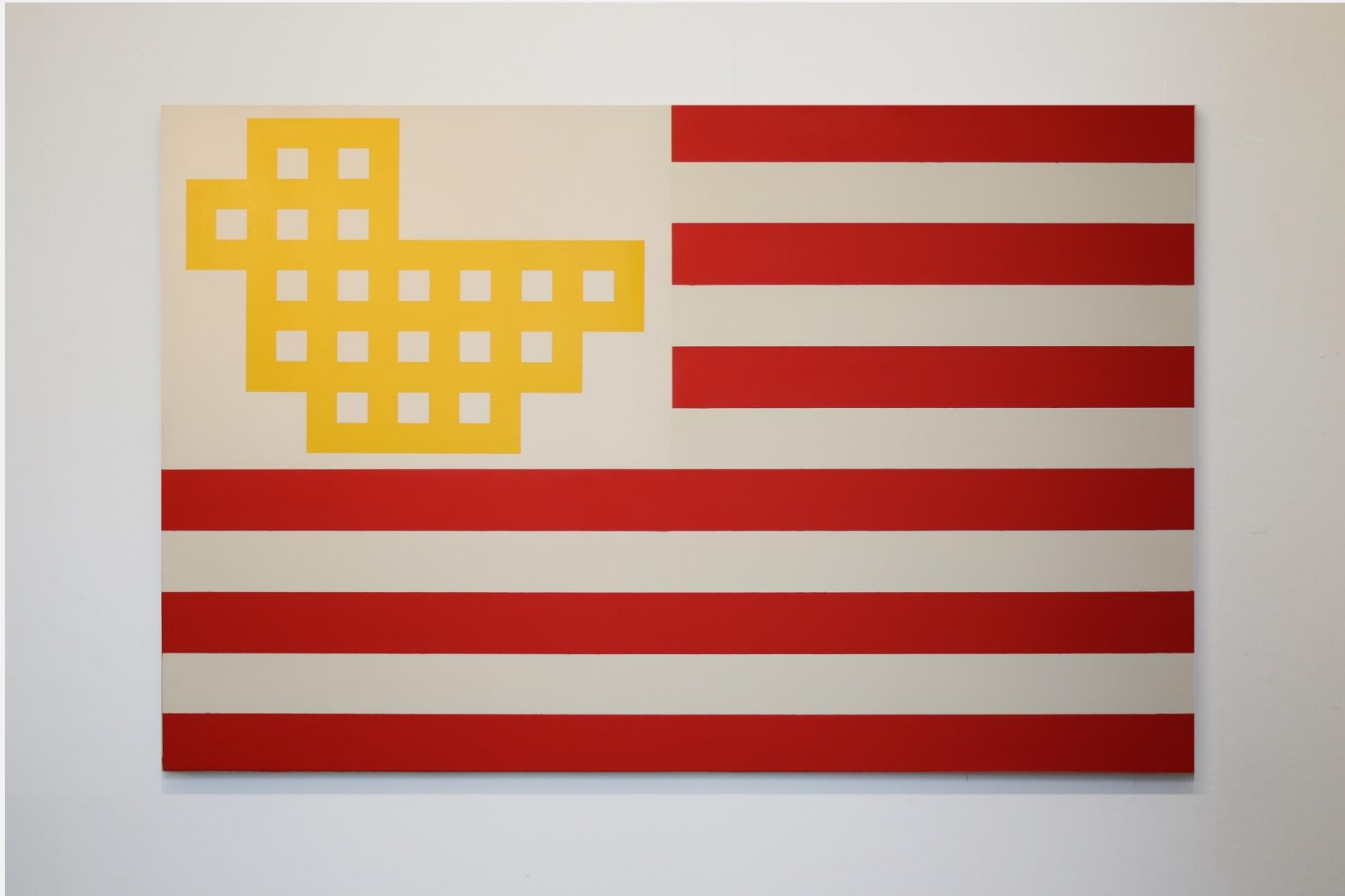
20:19 Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



EAGLE-STAR. Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



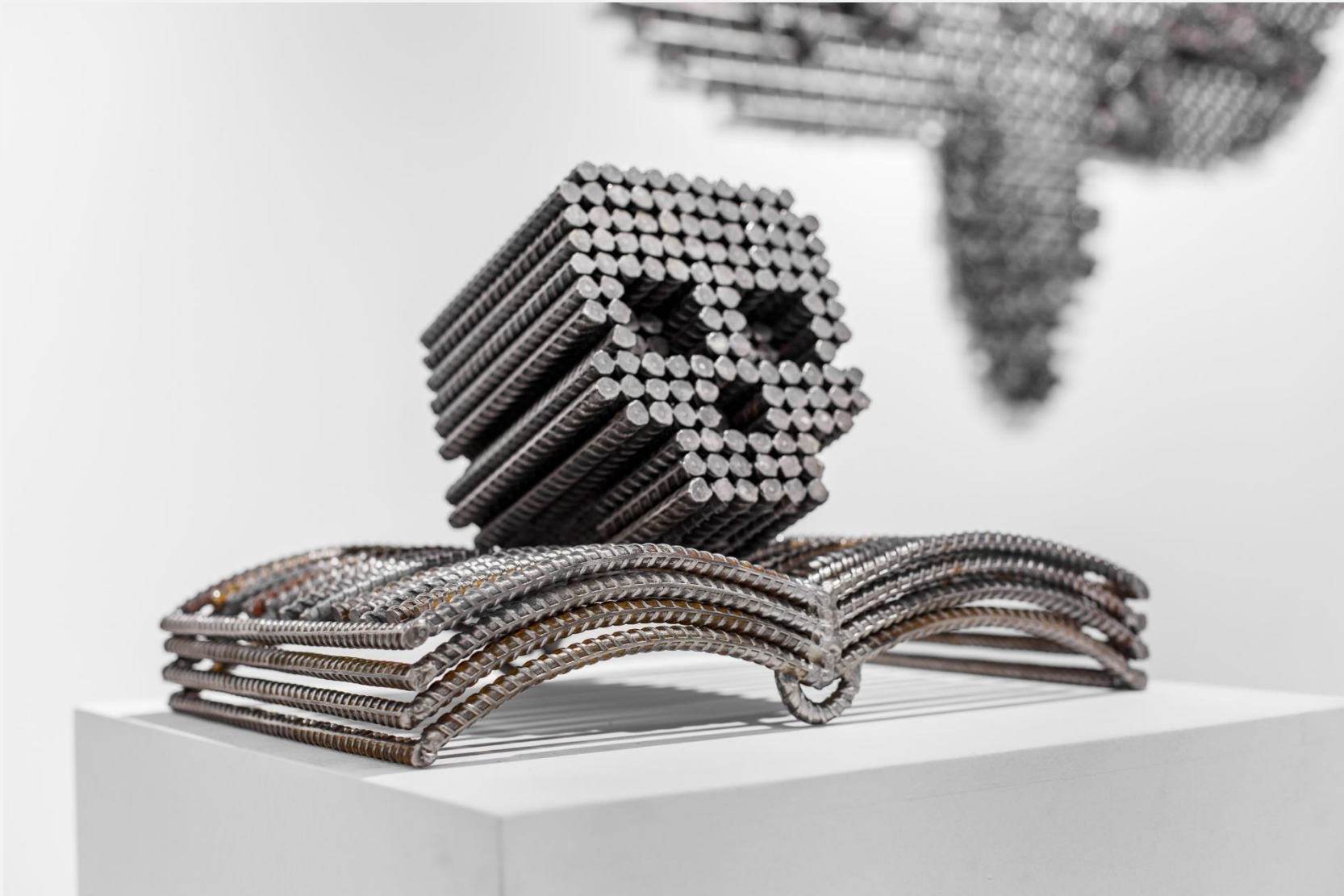
YELLOW DUCK AND RED FLAG. Acrylic on canvas 117x180 cm Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



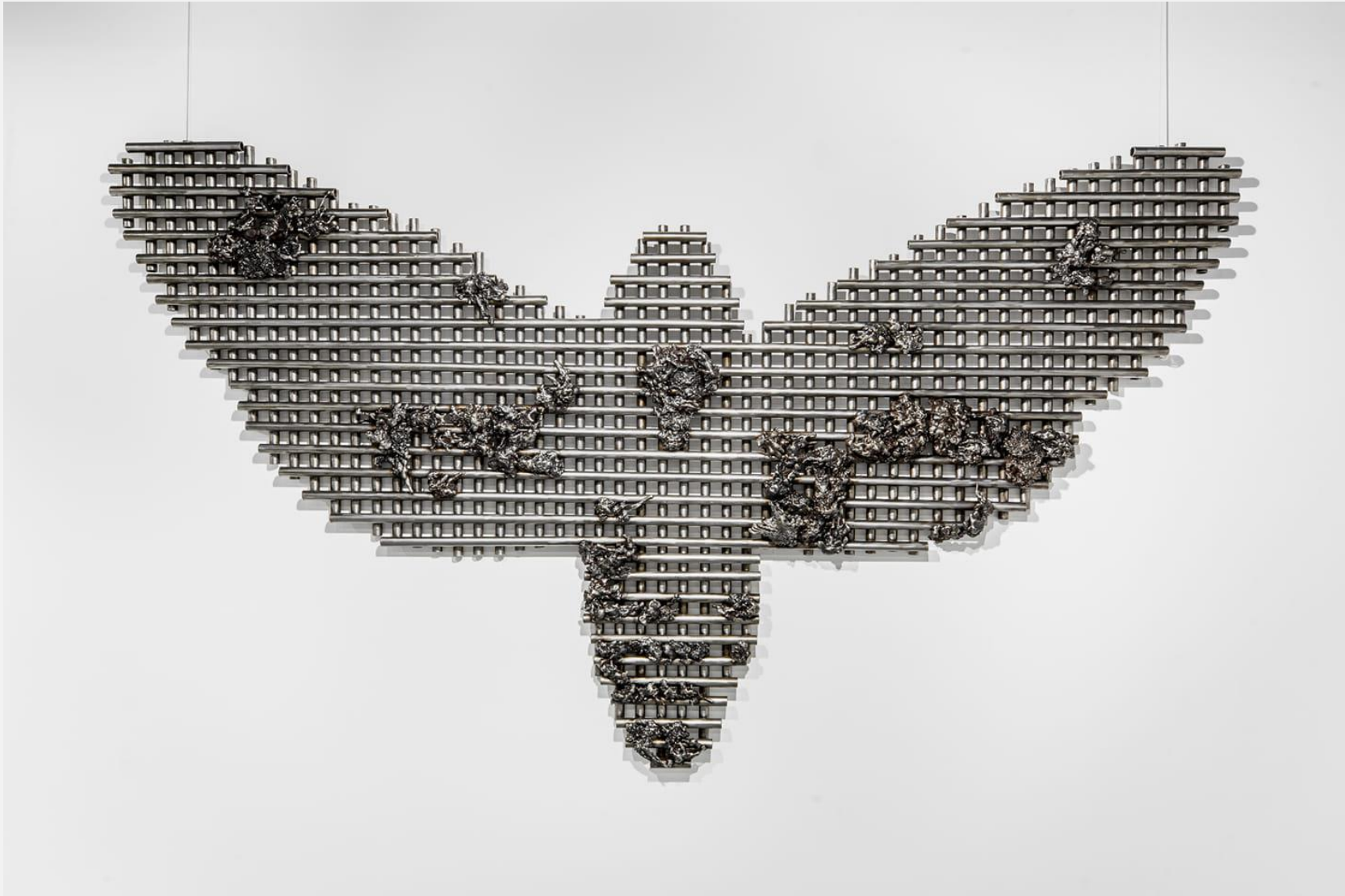
THE STRIPES AND YELLOW DUCK. Acrylic on canvas 117x180 cm Personal exhibition "20.19", «Triumph» Gallery, Moscow, November 2019



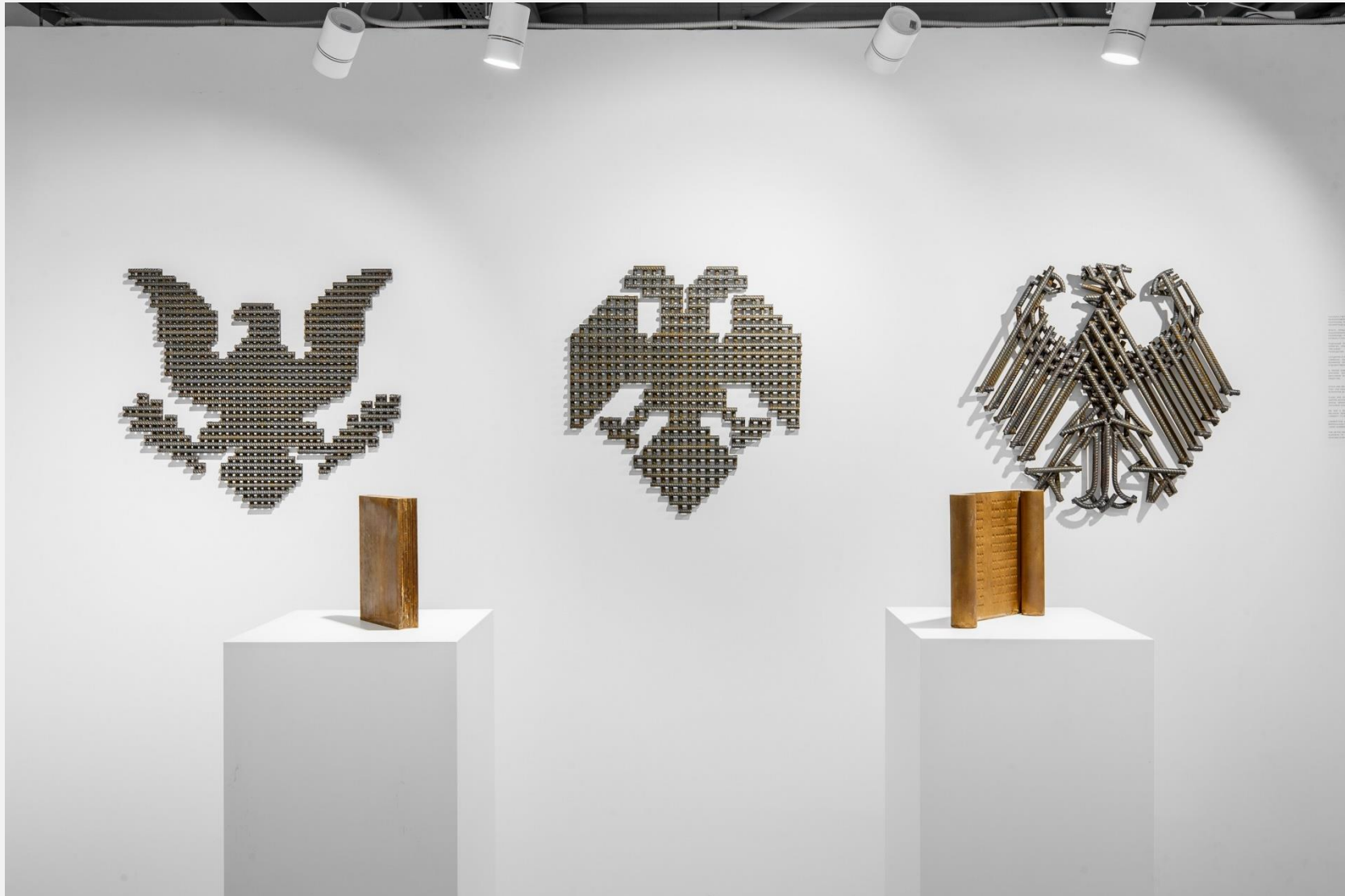
Personal exhibition "Religion", SENSE gallery, contemporary art center Cube Moscow, March-April 2019



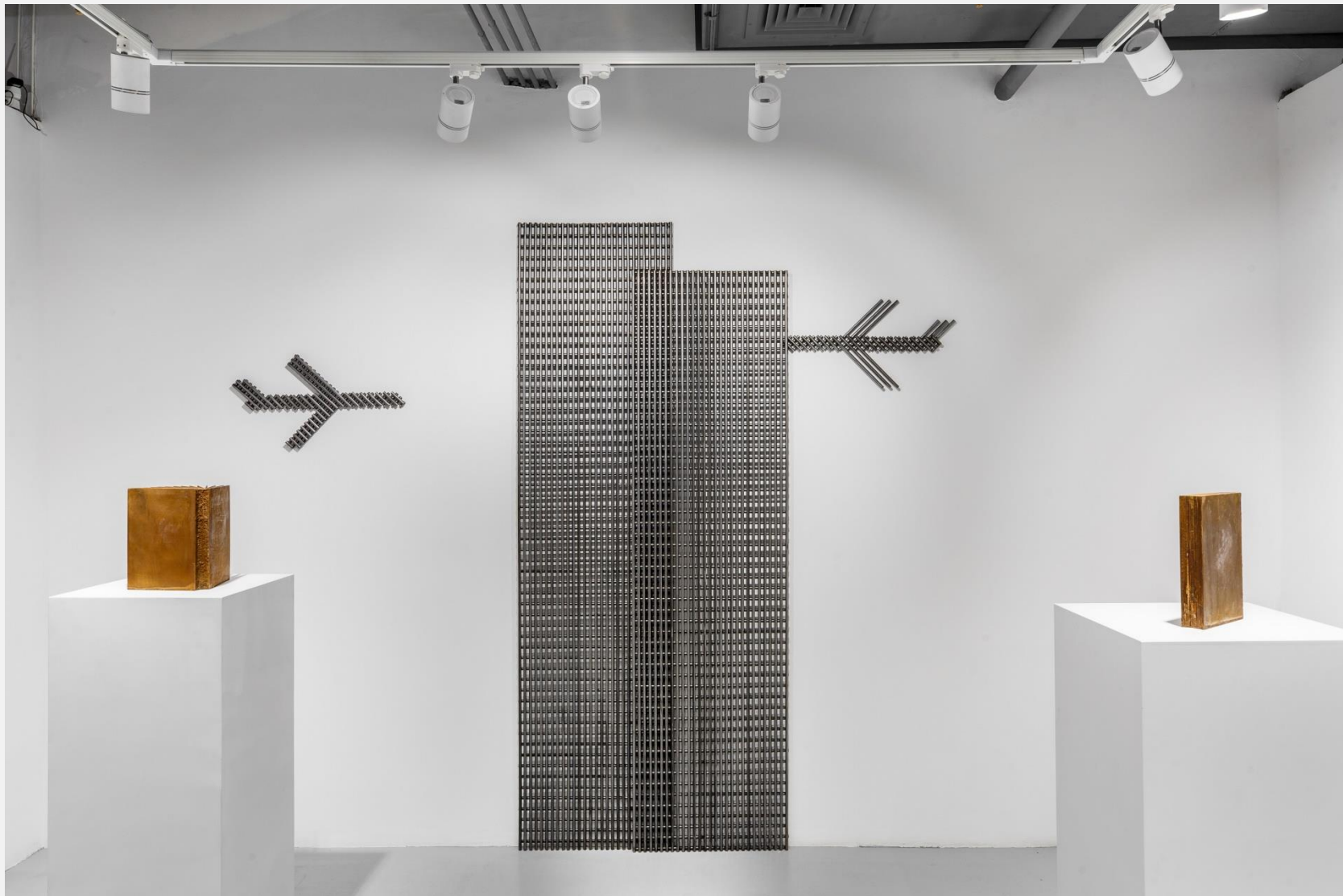
THE SKULL AND THE BIBLE. Personal exhibition "Religion", SENSE gallery, contemporary art center Cube Moscow, March-April 2019



BUTTERFLY. Personal exhibition "Religion", SENSE gallery, contemporary art center Cube Moscow, March-April 2019



EAGLES. THE BIBLE AND THE TORAH. Personal exhibition "Religion", SENSE gallery, contemporary art center Cube Moscow, March-April 2019



WTC. THE KORAN AND THE BIBLE. In the collection of the State Russian Museum, 2019



GRAIL. The group exhibition "Last supper", SENSE gallery, contemporary art center Cube Moscow December 2019-January 2020



GRAIL. The group exhibition "Last supper", SENSE gallery, contemporary art center Cube Moscow, December 2019-January 2020



CROSS AND TROLLEY FROM SUPERMARKET. The group exhibition "Last supper", SENSE gallery, contemporary art center Cube Moscow, December 2019-January 2020



CROSS. The group exhibition "Last supper", SENSE gallery, contemporary art center Cube Moscow December 2019-January 2020



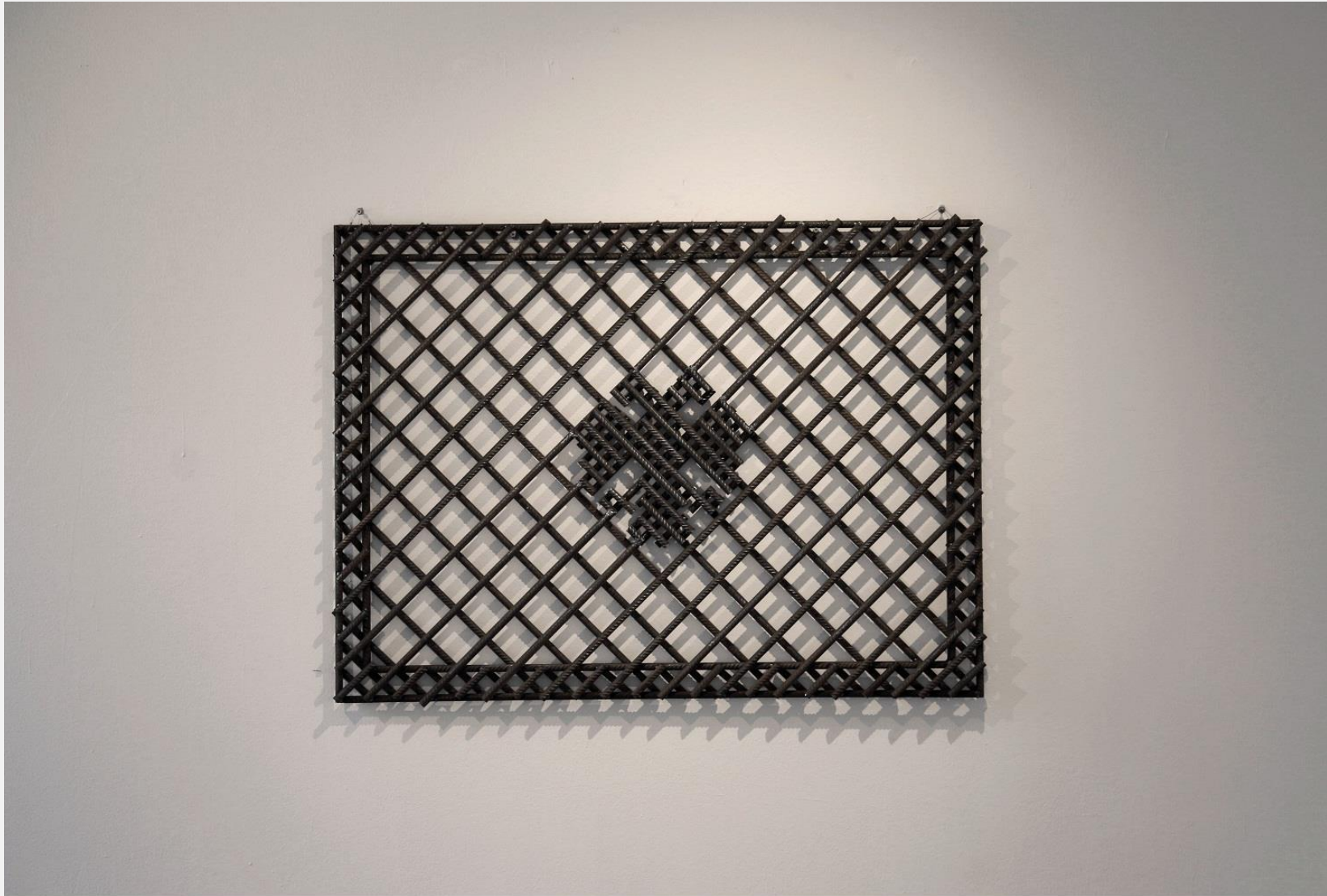
JUDAS. The group exhibition "Last supper", SENSE gallery, contemporary art center Cube Moscow, December 2019-January 2020



SKULL. Personal exhibition "Uniform" Gallery Marat Gelman, Dukley European Art Community (DEAC) Montenegro, Kotor, 2016



SWORD. Personal exhibition "Uniform" Gallery Marat Gelman, Dukley European Art Community (DEAC) Montenegro, Kotor, 2016



MONTENEGRO FLAG. Personal exhibition "Uniform" Gallery Marat Gelman, Dukley European Art Community (DEAC) Montenegro, Kotor, 2016



BERETTA. Group exhibition "Gold", the center of contemporary art "Winzavod", Moscow, April 2019



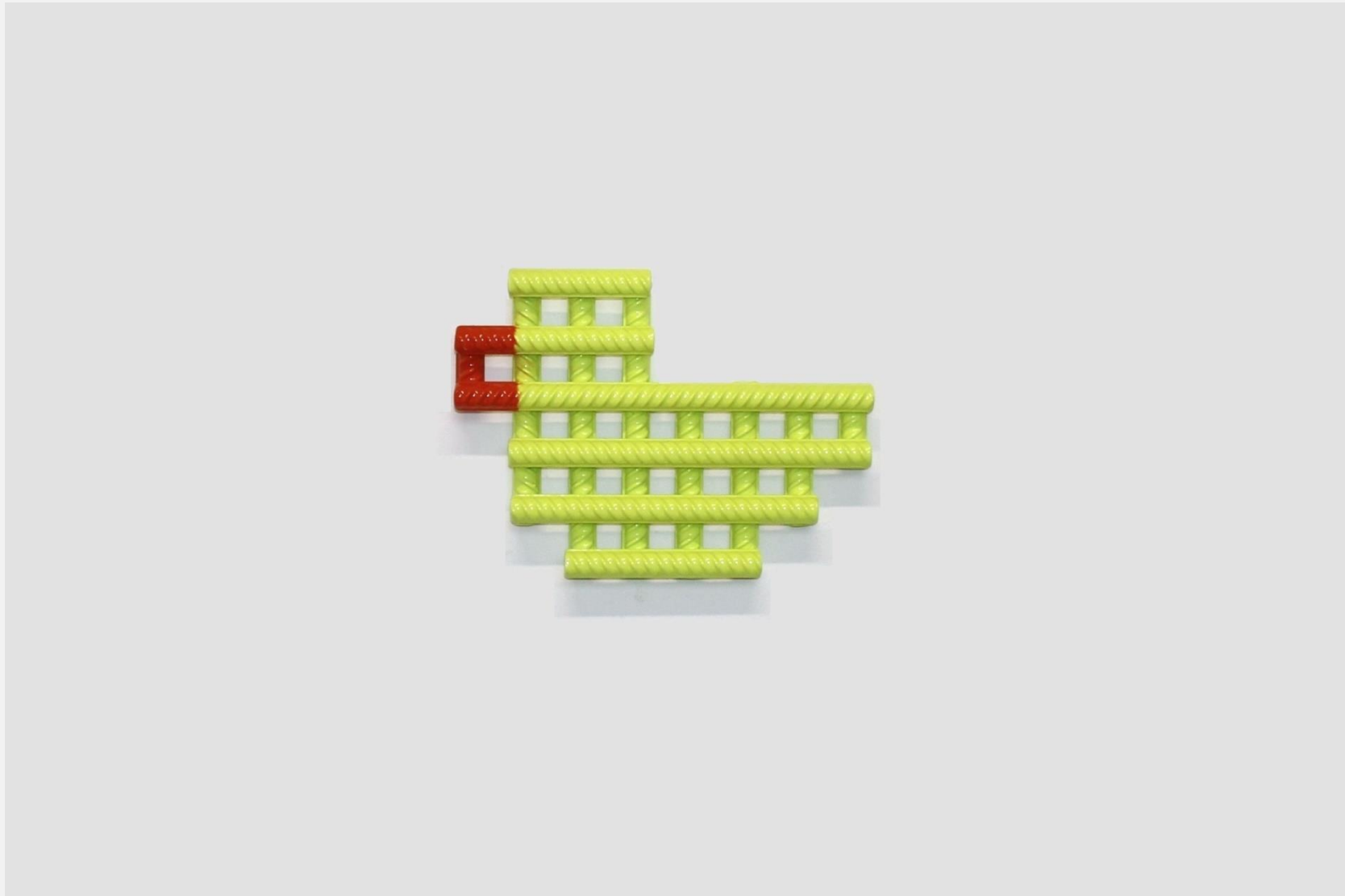
CROWN. Group exhibition "Gold", the center of contemporary art "Winzavod", Moscow , April 2019



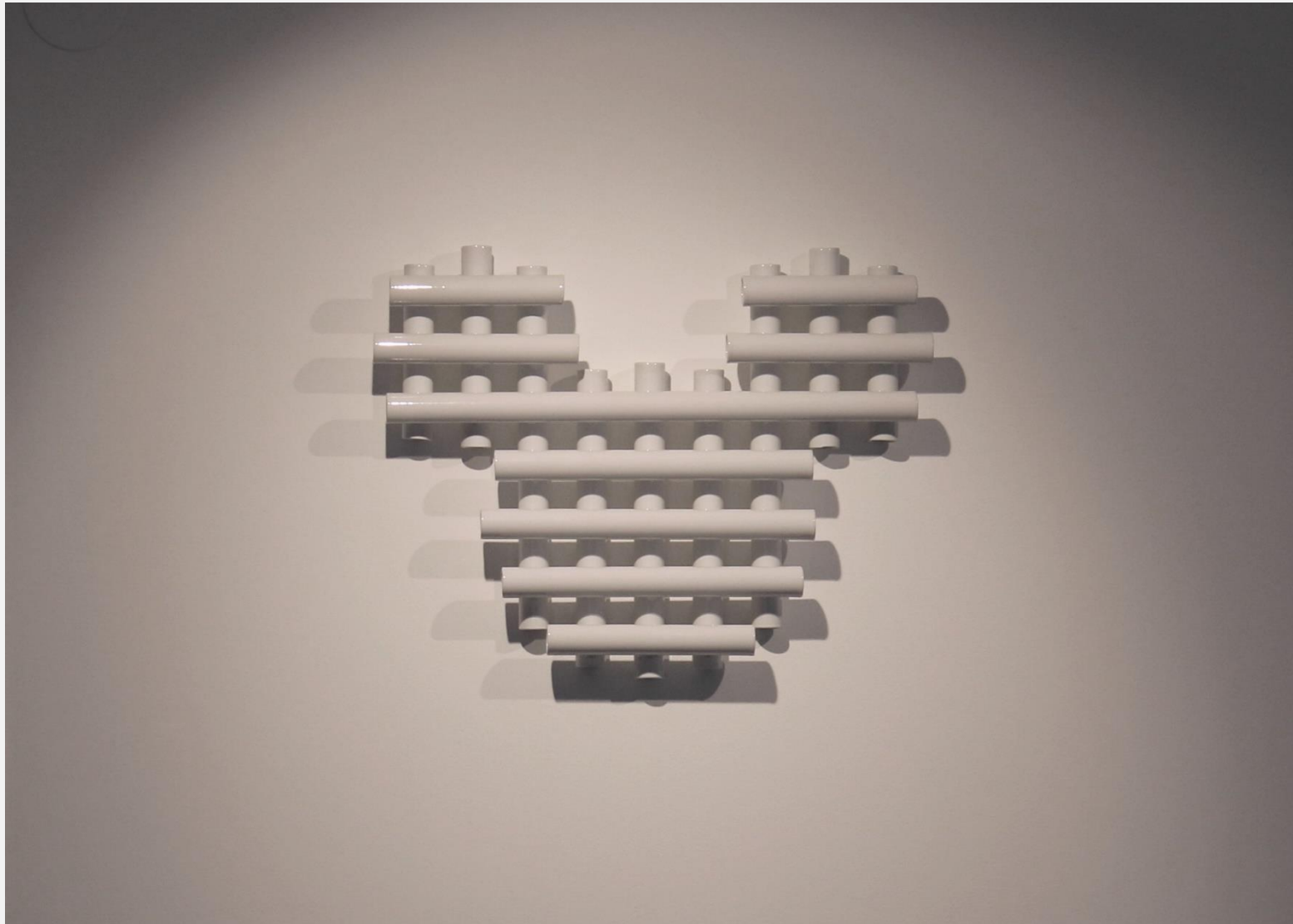
WEEDS. St. Petersburg, 2019



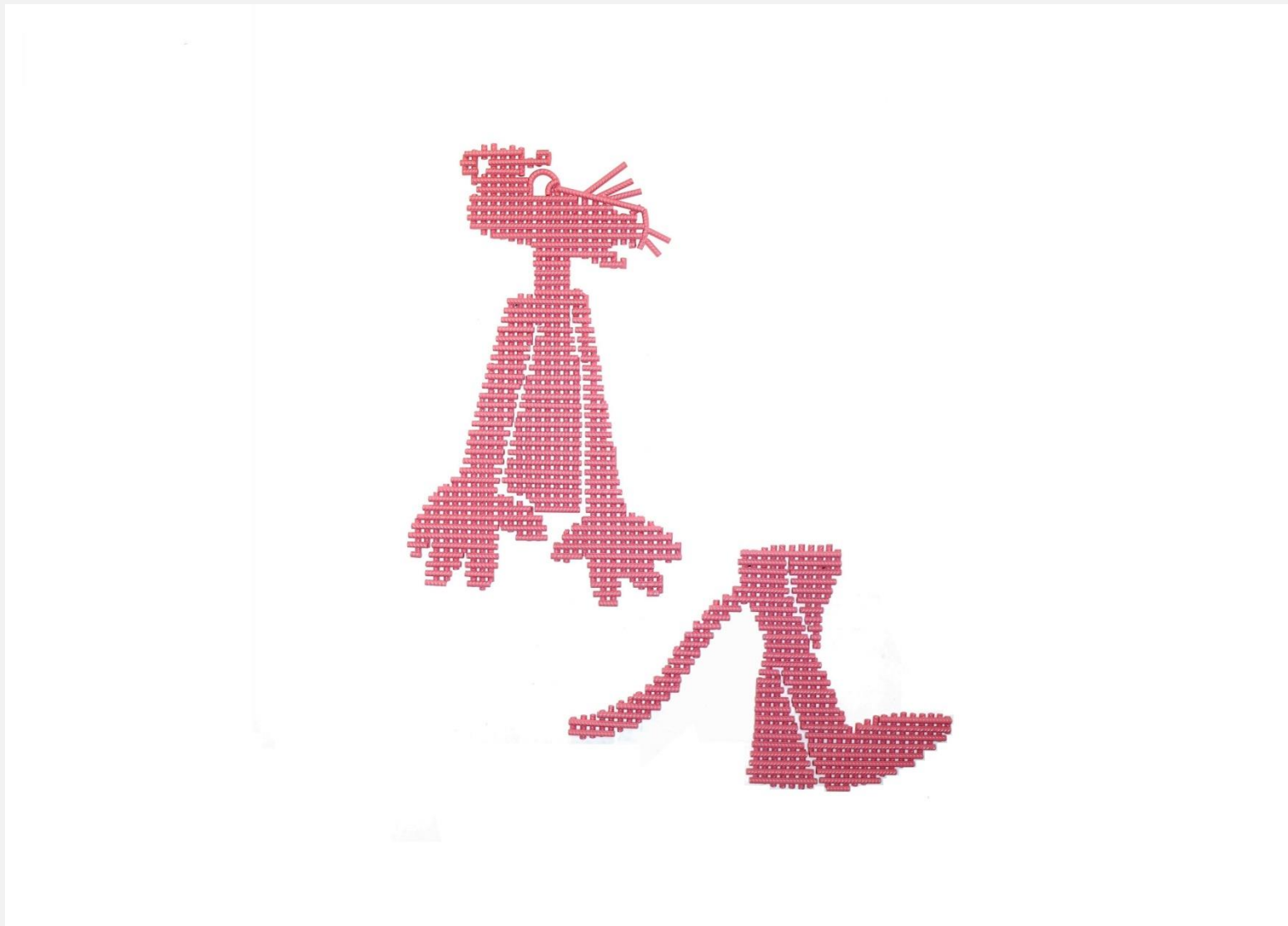
CHEBURASHKA. Private collection, St. Petersburg, 2016



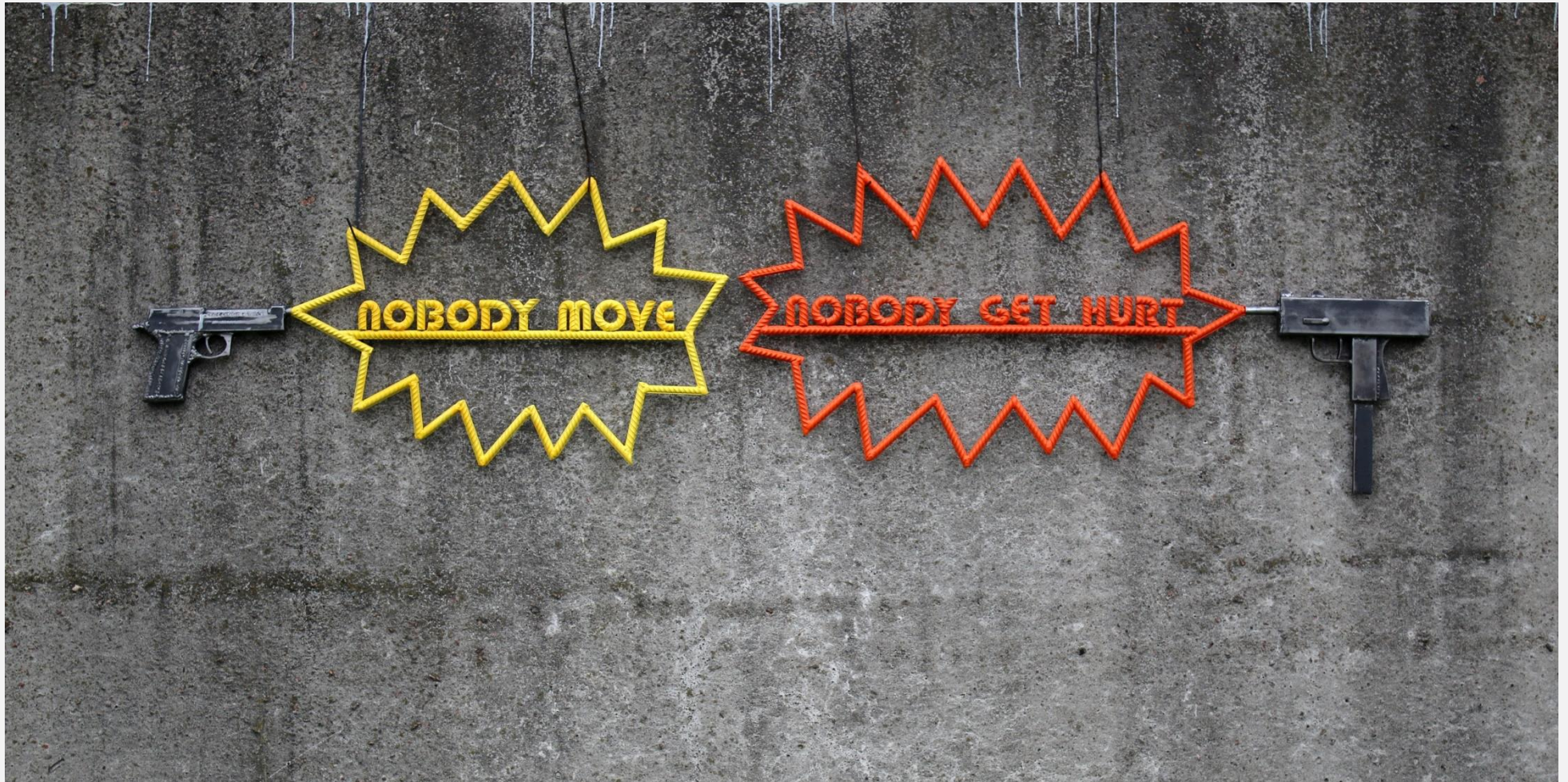
YELLOW DUCK. St. Petersburg, 2017



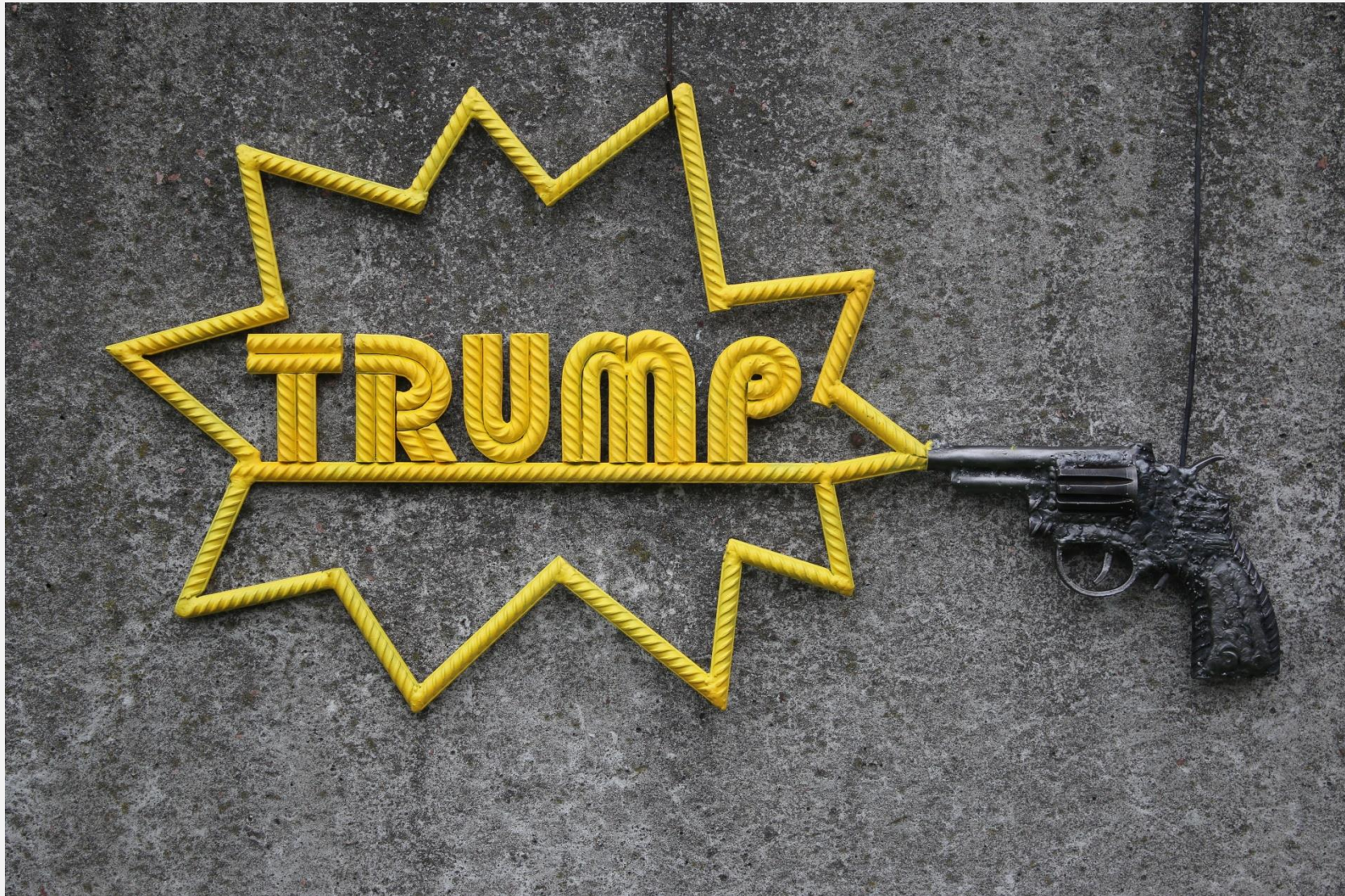
WHITE MICKEY MOUSE. St. Petersburg, 2018



PINK PANTHER. St .Petersburg, 2020



NOBODY MOVE. NOBODY GET HURT. Private collection, St. Petersburg, 2018



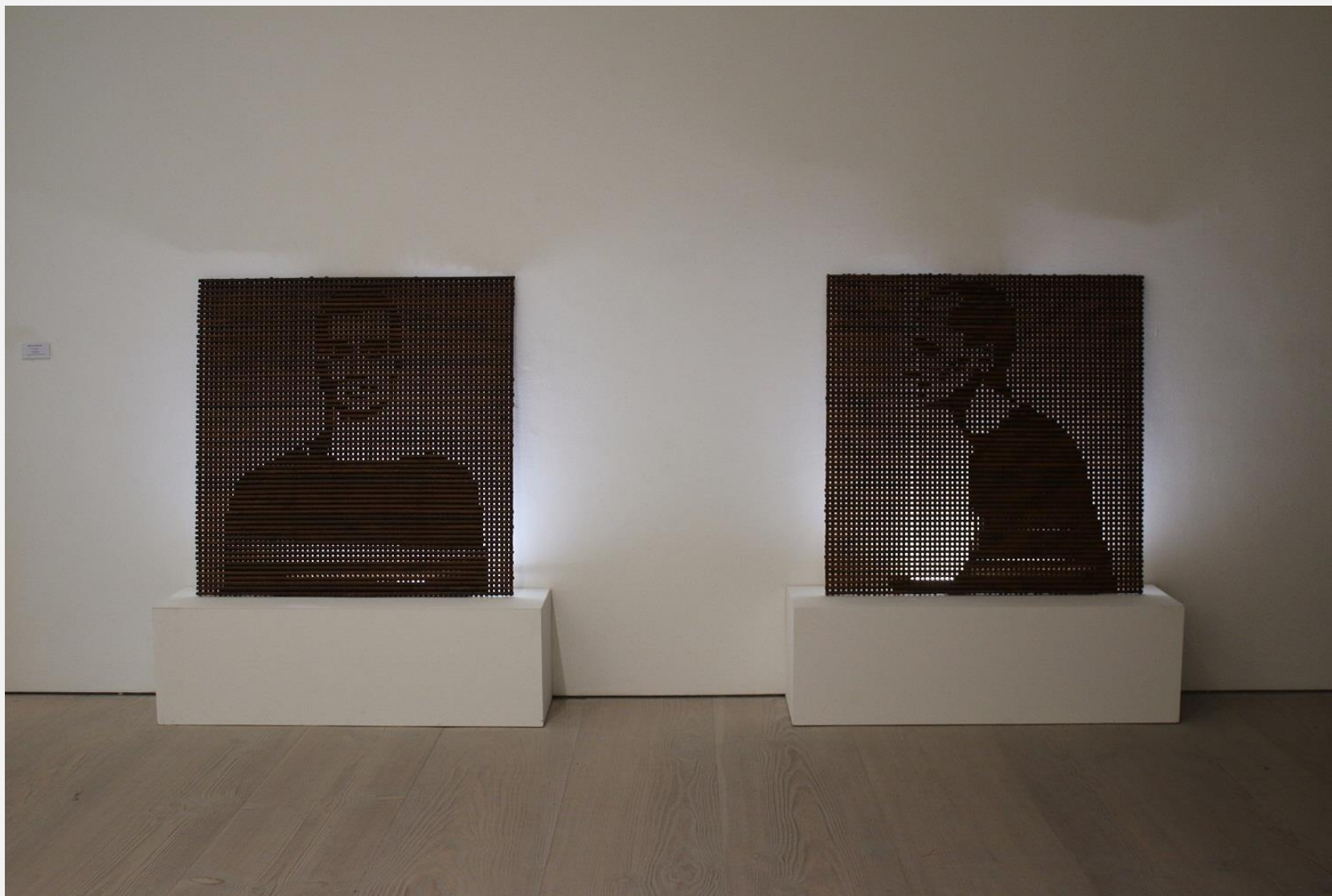
SMITH AND WESSON. St. Petersburg, 2018



WTC. Acrylic on canvas 160x190 cm Private collection, St. Petersburg, 2018



DEPARTURE AND ARRIVAL BOARDS. Acrylic on canvas 160x190 cm Private collection, St. Petersburg, 2018



PETER PAVLENSKY. CASE FILE. Exhibition "Art Riot. Russian Post-Soviet Actionism", Saatchi Gallery, London, Great Britain, November 2017-January 2018



PETER PAVLENSKY. CASE FILE. Exhibition "Art Riot. Russian Post-Soviet Actionism", Saatchi Gallery, London, Great Britain, November 2017-January 2018



BOEING MH17. The action is devoted to the downed on 17 July 2014 near the Donbas MH17 Moscow, Donetskaya street July 17, 2019 Boeing MH17



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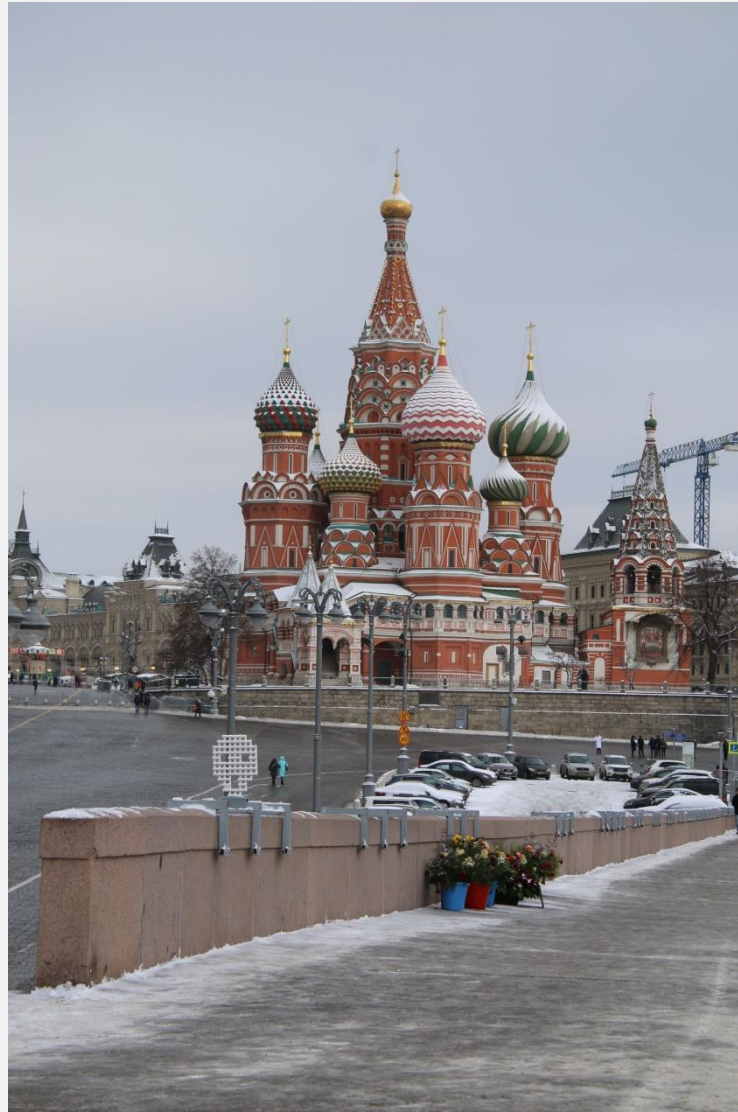
THE FLAG. The action is devoted to Russian National Flag Day that is celebrated on August 22. Saint-Petersburg, Millionnaya 29, August 22, 2019



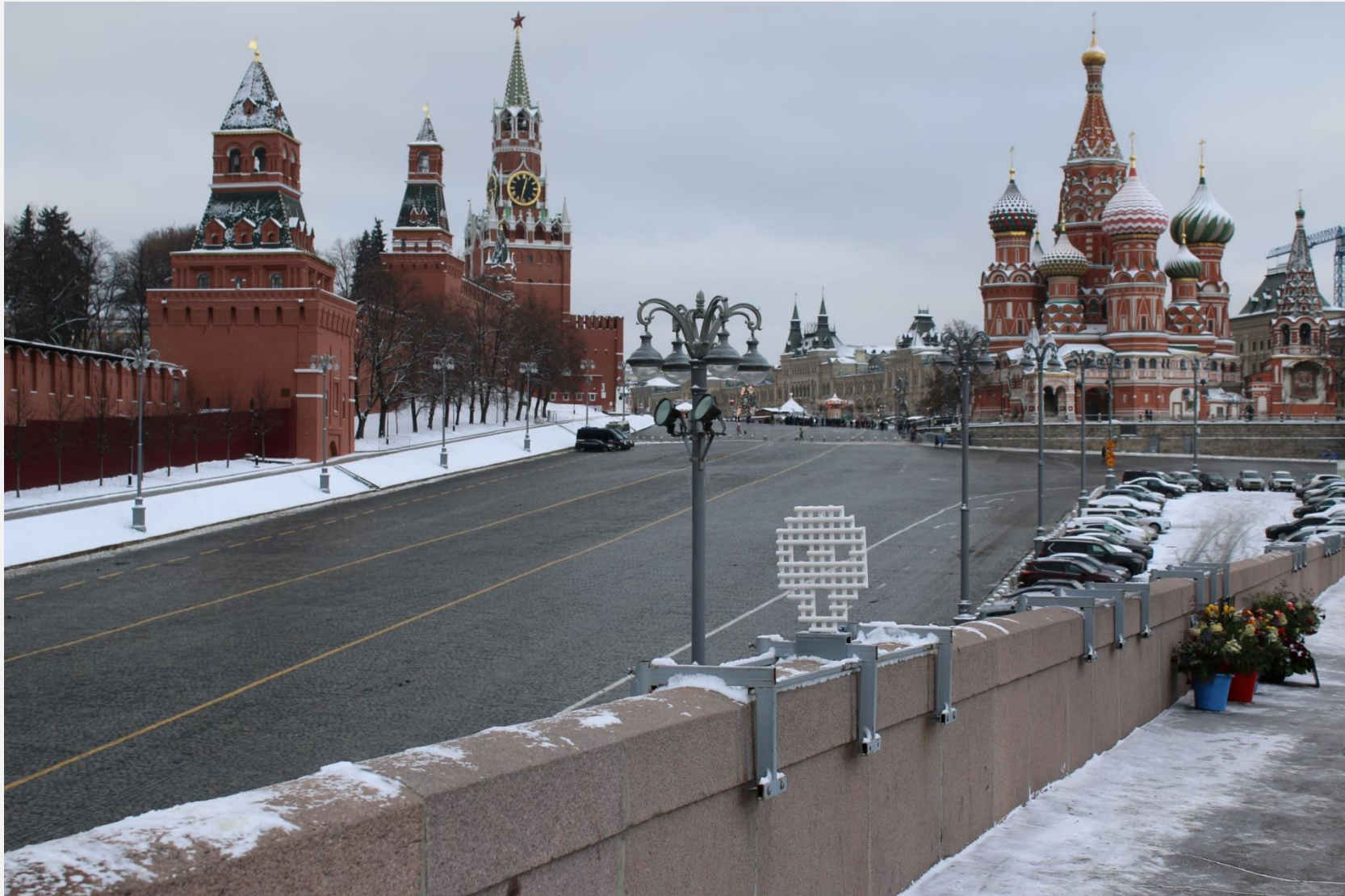
THE FLAG. The action is devoted to Russian National Flag Day that is celebrated on August 22. Saint-Petersburg, Millionnaya 29, August 22, 2019



THE FLAG. The action is devoted to Russian National Flag Day that is celebrated on August 22. Saint-Petersburg, Millionnaya 29, August 22, 2019



SCREAM. Place of the murder of Boris Nemtsov. Bolshoy Moskvoretsky bridge, Moscow, 2018



SCREAM. Place of the murder of Boris Nemtsov. Bolshoy Moskvoretsky bridge, Moscow, 2018



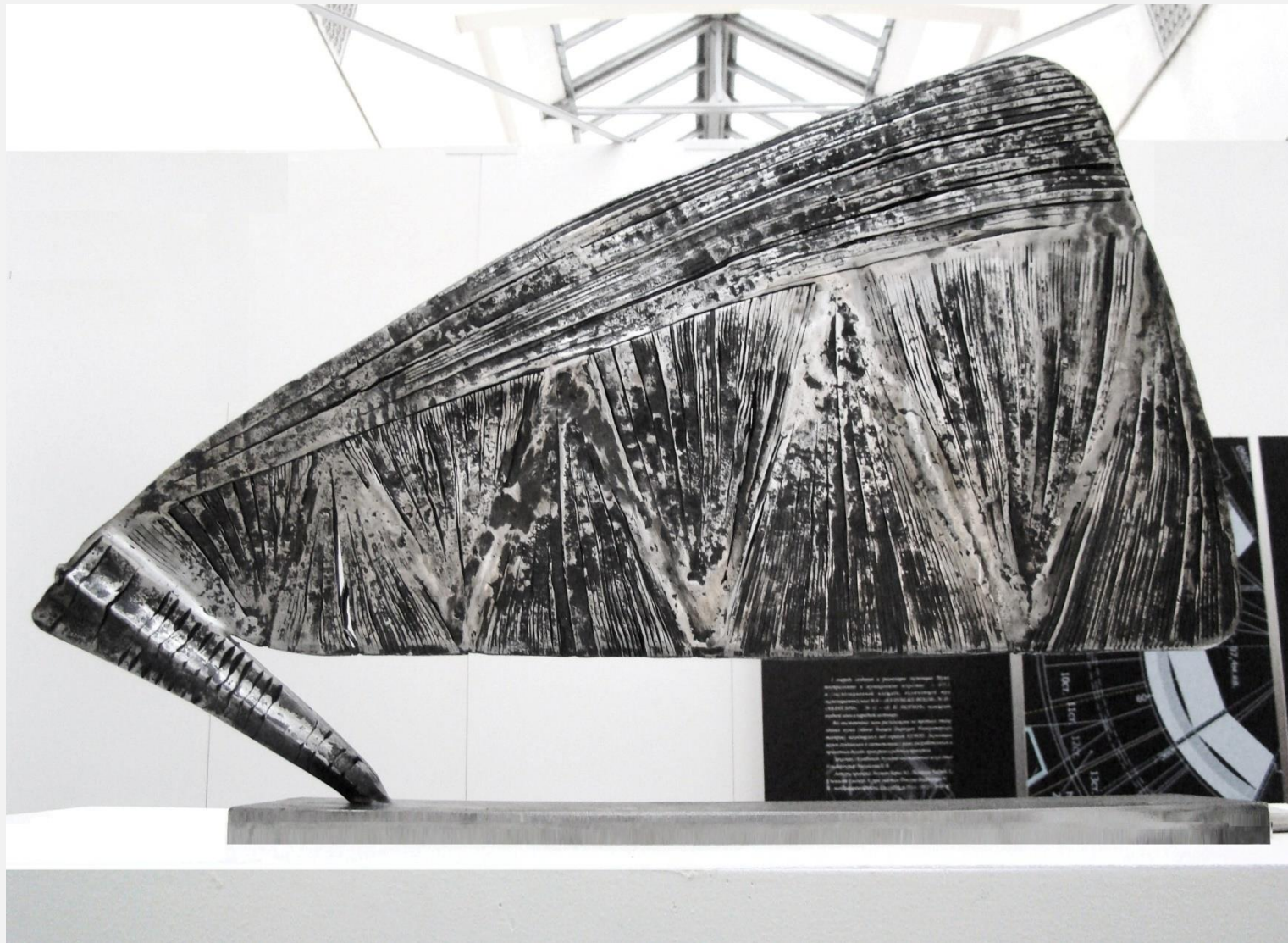
PAC-MAN. The action is dedicated to the mortgage crisis devaluation of the ruble. Gatchinskaya street, Saint-Petersburg, 2016



PAC-MAN. The action is dedicated to the mortgage crisis devaluation of the ruble. Gatchinskaya street, Saint-Petersburg, 2016



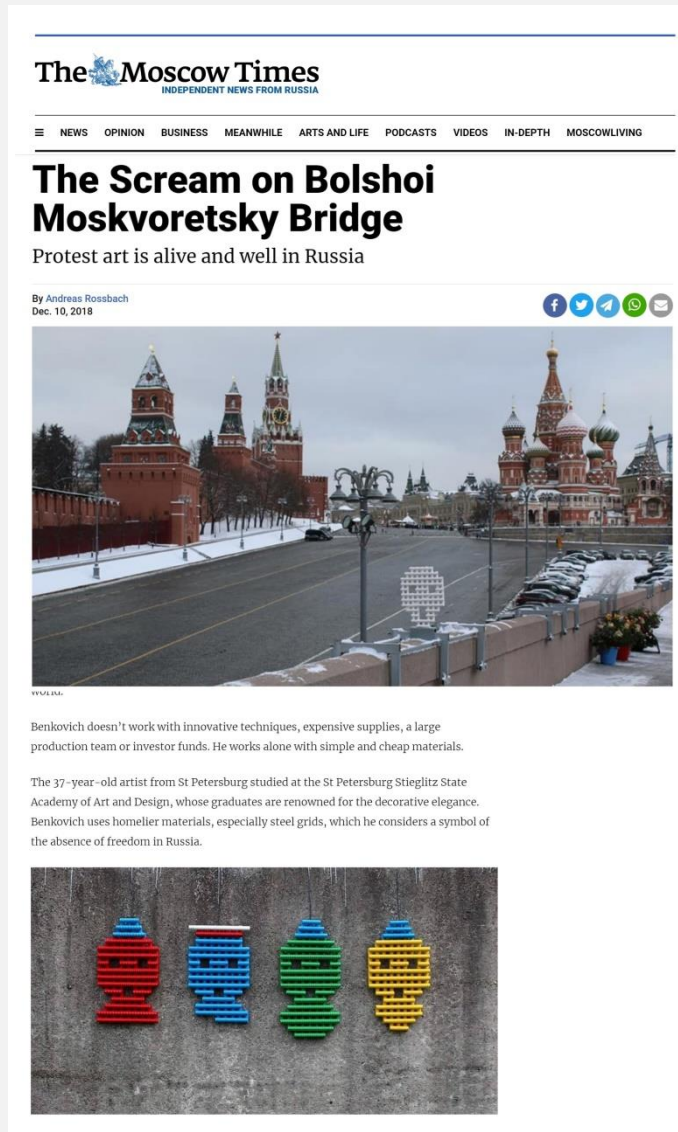
COCOON. Steel, forging, welding. St. Petersburg, 2009



BUTTERFLY. Steel, forging, welding. St. Petersburg, 2009



CREATION. Steel, forging, welding. St. Petersburg, 2011



BENKOVICH KONSTANTIN. PORTFOLIO

The  Moscow Times
INDEPENDENT NEWS FROM RUSSIA

Examples of his creations include a portrait of [Pyotr Pavlensky](#), the Russian political protest artist famous for nailing his scrotum to Red Square and setting fire to a door of the former Soviet KGB headquarters; and [Pacman](#), which appeared as the artist's response to the Russian financial crisis of 2014–17.

At the end of 2017, Benkovich participated in the group exhibition "Art Riot: Post-Soviet Activism and Inside Pussy Riot" at the Saatchi Art Gallery in London along works by Pussy Riot and other well-known Russian artists.

The Moscow Times caught up with Benkovich to ask him about his work.



The artist Konstantin Benkovich

Konstantin Benkovich / MT

Q: Your latest creation is called "The Scream." Tell us about it.

A: The death of Boris Nemtsov was a great loss for all who hoped to see Russia as a free and democratic country. He was a person who could lead the country into a democratic future, but he was demonstratively killed near Red Square. My work is based on one of Edvard Munch's works called "The Scream." I visited the Munch Museum in Oslo, where I was really struck by the artist's ability to reflect a variety of emotions, whether it was horror, fear, pain, or numbness in people's faces. Like I do often in my works, I took a well-known character from mass culture, changed the context and meaning of the work, and welded the screaming face behind a steel grid. I then installed the work on the Bolshoi Moskvoretsky Bridge next to the memorial dedicated to Boris Nemtsov.

Q: You decided to display your artwork in a public place without authorization. Aren't you afraid of consequences?

A: Street art is the most democratic form of art. I rarely display my works on the street, but if I decide to, it's carefully chosen and meaningful. No, I was not at all afraid of the consequences. I did not destroy anything or offend anyone's feelings, but I realize that the reason for the persecution may be completely different — maybe political.

Q: How do you see yourself as an artist?

A: I am an artist who follows his instincts. Things that deeply touch me turn into inspiration. I am very sensitive to injustice and the pain of others. At the same time, my language consists of the symbols of pop culture. I change the context and sometimes even completely change the meaning of images I borrow from other artists. Putin-supporters dislike and criticize my work. But I don't care. I will always be on the side of the weak and

The  Moscow Times
INDEPENDENT NEWS FROM RUSSIA

never on the side of the ruling elite.

Q: Who inspires you in your work?

A: Jasper Johns inspires me. He's an American painter, sculptor and printmaker whose work is associated with abstract expressionism, Neo-Dadaism, and pop art. Johns is famous for his depictions of the American flag. One work I did in 2015 is in homage to Jasper Johns. I drew a Russian flag and thought that if I weld it onto metal gridwork, it would perfectly describe the situation in the country. After that I decided to go through all symbols of the Russian state — stars, eagles and various other attributes of power. I was especially inspired by the Russian coat of arms. Eagles, including two-headed ones, are present in the coats of arms of many countries, and two-headed eagles are always in the countries that somehow lay claim to being successors of the first Rome, the one on the Tiber. For example: Austria (a fragment of the Holy Roman Empire); tiny Montenegro; and huge Russia. So I decided to create a huge double-headed eagle. The work was part of the "Uniform" exhibition displayed in the Dukley European Art Community in Montenegro in 2016. Another contemporary artist and activist who inspires me is Ai Weiwei. All his works are socially astute and uncompromising. My dream is to collaborate with him.



Installing "The Scream"

Konstantin Benkovich / MT

Q: A constantly recurring symbol in your work is the steel grid. Why?

A: The steel grid is a visible sign of the absence of freedom in Russia and therefore one of my favorite objects. In Russia steel is used to make bars in prisons, to create grids for windows of residential houses, to make fences around graves, etc. Steel is a coded material that carries lots of information.

Q: What are your plans for the future, and what are you working on now?

A: I met with Kirill Serebrennikov, head of the Gogol Center, a month before the absurd legal case was started against him. At that time the police had raided the theater, and he suggested that I do a project about it. But it all broke down and ceased to be important after the unfair and contrived persecution of him began. Any sane person in Russia understands how easy it is for the government to organize a politically motivated case and then put the person in jail. Now I am working simultaneously on several projects. One is about Kirill Serebrennikov. For now, I am happy that several collectors are buying my works, which gives me the opportunity to experiment further.

De Telegraaf

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WAT U ZEGT

Kunst neergezet in Moskou als MH17-protest

Door PAUL ELDERING
19 jul. 2019 in BUITENLAND

MOSKOU - Onverwacht is midden in Moskou steun gekomen voor MH17-nabestaanden in de vorm van een protestkunstwerk 'Boeing MH17' in Donetsk Straat. De Nederlandse ambassade bevestigt het beeld in de vorm van een vliegtuig, maar wil er geen enkel commentaar op geven.



Het vliegtuigbeeld in Moskou stelt volgens de maker een cel voor waar de 298 slachtoffers van vlucht MH17 niet uit konden ontsnappen.

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De Telegraaf

NIEUWS

SPORT

ENTERTAINMENT

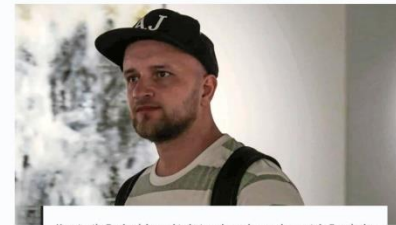
FINANCIËEL

VROUW

LIFESTYLE

WAT U ZEGT

Het beeld is van de Russische kunstenaar Konstantin Benkovich uit Sint-Petersburg. „Het is in feite illegale straatkunst. Ik heb het gemaakt ter gelegenheid van de vijfjarige herdenking van de raketaanslag in Oost-Oekraïne, maar natuurlijk zonder overleg met de Russische autoriteiten”, vertelt de kunstenaar in gesprek met deze krant.



Konstantin Benkovich maakte het werk zonder overleg met de Russische autoriteiten.

Benkovich zegt er gelijk bij niet te verwachten dat het beeld aan de rivier lang zal blijven staan. „Ik wil me als burger echter wel uitdrukken en mijn afkeuring laten zien. De Boeing stelt een cel voor waar de 298 slachtoffers van vlucht MH17 niet uit konden ontsnappen.”

Volgens Benkovich hebben ook steeds meer Russen genoeg van de leugens en het gedraai van de Russische regering. „Ik sta kritisch tegenover de officiële verklaringen van Moskou en heb het volste vertrouwen in het onderzoek onder leiding van Nederland. De wereld wil de volle waarheid achter deze tragedie weten. Er zijn 298 onschuldige mensen vermoord en de daders moeten worden gestraft”, vindt hij.

Toch gelooft volgens hem het grootste deel van de Russen nog altijd de propaganda in Russische media. „Daarom deze actie. Ik hoop dat zoveel mogelijk mensen twijfelen aan alle nepberichten en onze autoriteiten gaan wantrouwen.”

Vrije meningsuiting

Sander van Luik van de werkgroep Waarheidsvinding MH17 is 'heel blij' met dit duidelijke burgersignaal uit Rusland. „De vrije meningsuiting van de Russen is nog niet verloren.”

Ook in andere landen staan volgens hem meer medestanders op die Rusland onder druk zetten om actief mee te werken aan het strafrechtelijk onderzoek, te stoppen met het verspreiden van desinformatie en te helpen met de schuldvraag.

By Alexander Borovsky

Konstantin Benkovich appears to me to be the most fitting and fit-for-success media artist of the late 2010s. Mediality as a term is quite volatile, but it has been gaining more and more semantic weight and become indispensable for analytical perception of modern art. Of modern art and even more so individual artworks where authors, deliberately or intuitively, focus on the meanings in the realization of art itself, in media and material. What would my definition of “mediality” be? Mindful aesthetic treatment of media and material has been a hallmark of grand masters of all eras. Say, in the early 20th century, cubists prioritized the subject of material realization: many things, the *pro* collage thinking and natural textures. I think that Picasso’s drawings of the Ingres cycle reflect the information-related, mass-media components too. The trace drawing of Stravinsky was, naturally, informed by the aesthetics, as a “return to order” and such. But it does also emphasize the recognition value of the composer’s image—replicated by mass media, the trace technique employed by Picasso has a predisposition to news-making. That is, the image is pre-treated for mass consumption through media, for better ease of digestion. (Not surprisingly, Alexander Calder used it as a means for connectivity in his works.) The dialectical opposition of recognition vs surprise is thus also a part of mediality. Pop art went even further; it relied on the psychoanalytics of Gaston Bachelard who introduced the concept of material intimacy. He reduced the “breadth of experience of reality as materiality” to major elements: water, fire, and others. Pop art “intimatised” industrial materials; recall Wesselmann’s remakes of Matisse drawings as metal plot cuts. Kabakov and folklore pop artists (mainly Leonid Sokov) revealed the material intimacy of the *Sovietness*, with all the stencil lettering, notorious blue, text annotations, mass-produced consumer arts. Mediality encompasses not just the visual but other modalities as well.

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I remember well the impression I got when I saw *200 Strokes Per Minute* at MMOMA—old typewriters, faded typed sheets with editor's mark-up and notes, censure redactions, an audio track—all together embodied the Soviet mediality!

I think that Benkovich was somehow able to nurture his sense of mediality, something they do not teach at Saint Petersburg Stieglitz State Academy of Art and Design or anywhere else for that matter. The artist also honed in on his own technique: thick rebar and welding. He also found his module: the relation between height and width of the matrix quadrants to the thickness of rebar. Coloring came in its due time too. The structural solutions varied as well: turning away from the grid support, gaps/redactions in composition, etc.

Apparently, Benkovich originally chose sparring partners from among iconic art that occupy the interface of relevant arts and glamorous establishment. His remake of Koons' dog comes to mind. Even this minimalistic object had some room for additional reduction down to a silhouette grid-based structure. The original involved an element of play: where Koons played with the general public by forming an image of a dog from flower pots, to double down on the cuteness factor. Benkovich, in turn, plays with Koons—he simplifies the artwork to the limit, eliminates the glamorousness, faces the audience with rusty bars instead of flowers. Koons also had this quality of a fighter's resilience: steel-strong compositions, openness to interchangeability (where he himself changed the physicality of the body for flowers, so he would have no reservations about further change of his material). In some years, Benkovich taps classical art again, now through *The Scream* by Munch. The original expressionist gesture is reduced to a metal (see-through) mask. The mediality is reinforced by the memorial component—the mask was mounted by the artist on the bridge where the Russian politician Boris Nemtsov was killed. (We see here another instance of news-making, a calculation in hopes of going viral through the media outlets.) In other words, the artist has learned to graft several layers of mediality onto the conceptual framework of an idea. The material intimacy, of course, comes primarily from the appeal to the mind. Our minds involuntarily generate connotations to metal, welding, grid of bars. And Benkovich employs the motifs of defense and offense with confidence—hoodies, masks, riot police protective gear, CCTV cameras, Molotovs, etc. The image of a grid of bars, reminiscent of incarceration themes in criminal romance songs, is imprinted in our

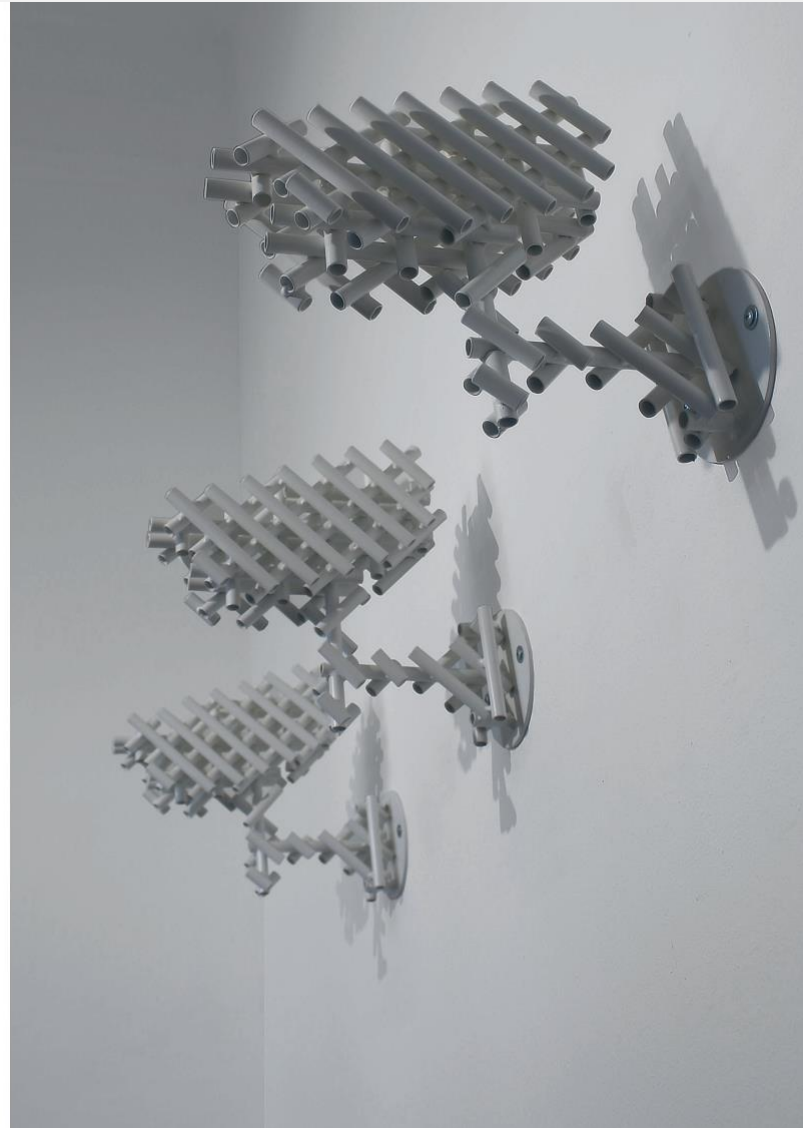
consciousness... Comparable to a new urban eidos, we follow a semantic linkage between form and content, a tangible manifestation of essential meaning... A distant imprint in the subconscious is actualized and revealed when presented with a fitting occasion. Something is imprinted onto our retinas. Benkovich's works dealing with 9/11 are pushing the envelope of reduction. However, these are true urban eidoses and their structural metal is decimated by the metal of the aircraft, this leaves a solid imprint in our minds as a new visual archetype...

The artist makes curious forays beyond the repressive manifestations, beyond the eidos of bars. I think it all started with his work *The Gates*, where the regular connotations are overthrown by architectural form followed by objects *Cylinder*, *Shower*, *Lamp*. They are, at first glance, emblematic images. The source and a pictogram for its useful work. A cone of light, scent, a cone of water. The "materiality" is reduced to an arbitrary emblem. The formulation, though, seems to be denied by the selected material of the materiality (the bars) and the 3D arrangement (the cone). The physical is opposed to the meta-physical, and vice versa. There is something similar in the drawing by Ilya Kabakov *Shower*, something conspicuously mundane and down to earth opposing the spiritual. In Joseph Beuys' *Capri-Batterie*, a real light bulb connects to an organic lemon, which is presented as a source of energy—a simple metaphor to trump the laws of physics. Hopefully, Benkovich is going to elevate onto a new level of mediality. And also content. Looking forward to it.

Камера I, II, III
2019
Окрашенная сталь, сварка
23,5 × 12 × 23,5 см каждая

Camera I, II, III
2019
Welding, painted steel
23.5 × 12 × 23.5 cm each

32



Корона

2019
Окрашенная сталь, сварка
25 × 29 см
Тираж 1/5

The Crown

2019
Welding, painted steel
25 × 29 cm
Edition 1/5

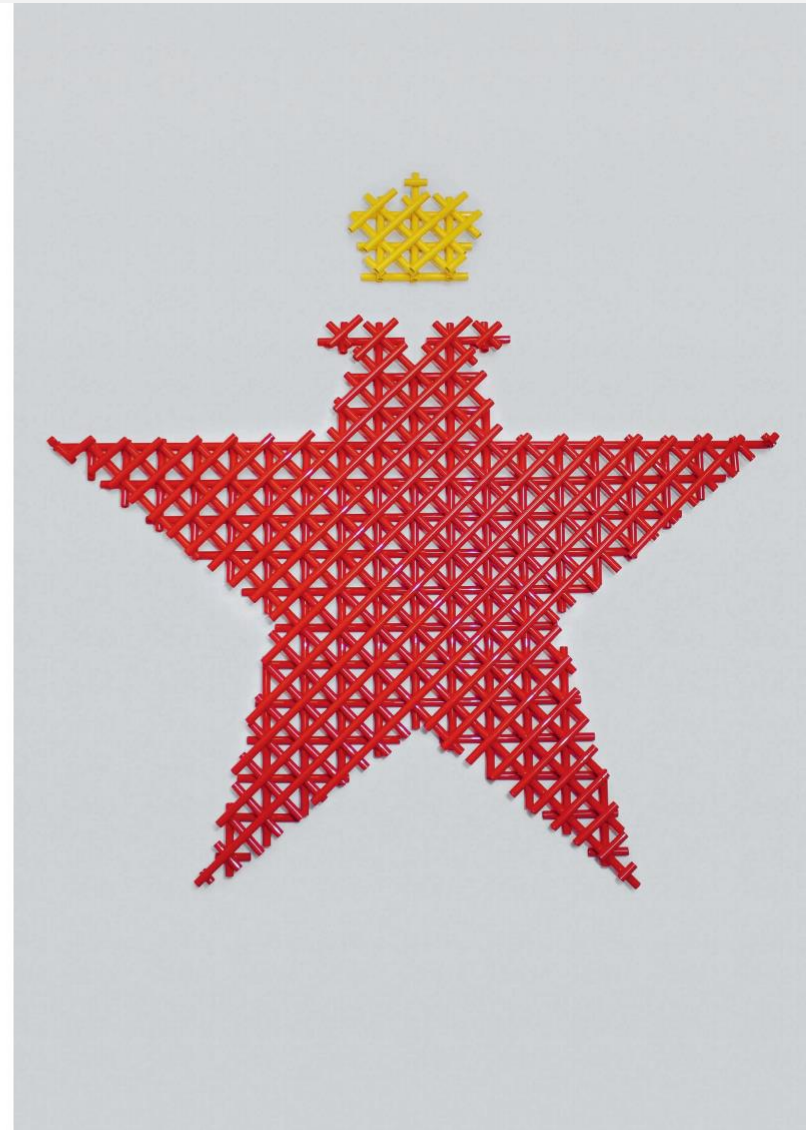
Орел-звезда

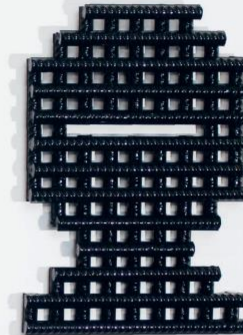
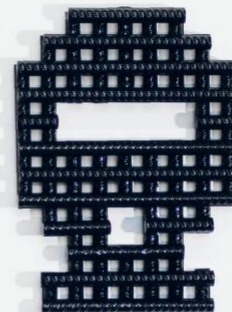
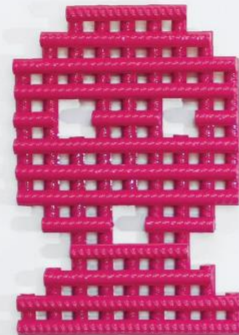
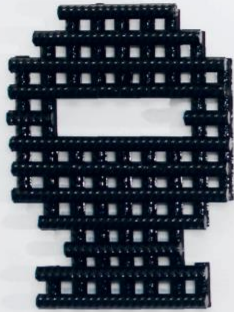
2019
Окрашенная сталь, сварка
115 × 152 см
Тираж 1/5

Eagle-Star

2019
Welding, painted steel
115 × 152 cm
Edition 1/5

22





*Джихадист Джон — Pussy Riot —
Полиция — Никаб*
2019
Окрашенная сталь, сварка
36 × 26 см
38,5 × 26 см
36 × 26 см
39 × 26 см
Тираж 1/5

*Jihadi John—Pussy Riot—
Police—Niqāb*
2019
Welding, painted steel
36 × 26 cm
38.5 × 26 cm
36 × 26 cm
39 × 26 cm
Edition 1/5



Facebook
2019
Окрашенная сталь, сварка
200 × 182 см
Тираж 1/5

26

Facebook
2019
Welding, painted steel
200 × 182 cm
Edition 1/5

