

# Nika Kupyrova: FISH FINGERS

DOLORES -Residency 2009, Munich

„In my practice I focus mainly on photography and mixed-media installation that use re-assembled found materials to explore the quality of the space as a human habitat.

Found objects appeal to me by their deep-rooted familiarity, their sense of age created by gradual erosion through use and their re-shaping through possession. Essential to my work is the ability of such objects to create an emotionally coloured space, which is then narrated by the artist through deliberate suggestions and visual clues. My installations glamourise domesticities, offer an insight into a fictional habitat, explore the routines, the eccentricities and homemade erotica. The substance of those artificial living spaces is the inherent contradiction between their qualities of a theatre stage and an abandoned habitat, deliberate exposure and trespass into the intimate landscape.

My work is mainly site-specific; I sample the materials in the city to create a misleading sense of authenticity to the location, but also because of my curiosity for new objects and my enthusiasm for the process of re-assembling. My interest in habitats partly relates to my upbringing in the post-USSR nomadic lifestyle of my family; I am attracted to the adaptable qualities of the objects in living spaces and the skills of temporary home-making.

During my stay in Munich I would like to put myself in the position of an urban explorer and approach this unfamiliar location with a curiosity for its habitat rules and everyday artifacts.

Sampling the materials and ideas in the surroundings of Munich, I would use the space of Lothringer13 as a base station, a studio and an exhibition space for a site-specific installation that would be the final outcome of my residency.

I am interested in the aesthetic and emotional qualities of living spaces, where the arrangement of objects is determined by the gradual changes in their function, decorative quality and nostalgic value. Sense of touch is also essential for my way of working; I want to bring out the suggestive and tactile quality of the object, but also to create a sense of exposure of a once owned piece with the traces of its previous use.“

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