



KING'S LEAP

105 Henry Street (Store 5)
New York, NY 10002
www.kingsleapfinearts.com
info@kingsleaprojects.net

Sveta Mordovskaya

The Beast

July 14 to August 11, 2023

King's Leap is proud to present the first United States solo exhibition of Sveta Mordovskaya, *The Beast*.

In the first room of the gallery, three wall mounted sculptures assembled from papier mache, dolls, and found objects from her home in Zurich, are hung justified to the left. The works rest at various heights, as though each is affected differently by gravity. Mordovskaya's sculptures initially appear as time-worn abstract masses, made without direct reference points. Upon closer inspection, the body is suggested through her layered objects. Mordovskaya's 'bodies' in *The Beast* are proposed as objects that have been subjected to cosmic pressures, manifesting as accumulated debris. An eye emerges from a mop to become an alien; plaster is molded into what looks like a space battleship; dolls become astronauts. The star shape appears frequently, and its ambiguity hangs over the show. Neither just belonging to another galaxy, nor merely the symbol's political signification, the star is reclaimed as an image of Mordovskaya facing the unknown. Resisting easy interpretation, she appropriates the star as an object inconceivable to the mind's eye.

Broom / Tool, in which Mordovskaya fashions a broom like a rocketship, serves to divide the two rooms. The piece forces the viewer to consider her transfiguration of the body, as they move through the gallery. Entering the second room, the architecture shifts to a more narrow space that is also reflected in Mordovskaya's compositions. Narratives begin to emerge, wherein figures become trapped, protected by their author's fictional point of view. In *Spiritual Bond*, a doll enmeshed in an old computer part becomes a rocketship, alluding to *Broom / Tool*. Then, in *A functionary*, a doll stuffed in a cardboard box painted with black enamel creates more morbid associations. Looking closer, the specific work becomes a mystical projection, grappling with how one frames themselves in a void that cannot be imagined.

Mordovskaya's work finds release through the remnants of commodity production; no wonder many of these works resemble wrapped presents. In the final work, a doll's head sits upside down on tights filled with straw (a material Mordovskaya has used for immersive installations). Imagined as a snake, with its 'head' a Christmas ornament, Mordovskaya contorts the tiny figure. With the title, she provides the

KING'S LEAP

audience a clue with how to read her materials' intended nature: "*Taste your own medicine.*"

Mordovskaya's work finds potential in what first we see as detritus, but later, a gift from the artist.

Sveta Mordovskaya (b. Ulan-Ude, RU, 1989) lives and works in Zurich. Selected solo presentations include Weiss Falk (Zurich/Basel, CH), Kevin Space (Vienna, AT), Cherish (Geneva, CH) and Plymouth Rock (Zurich, CH). Recent group exhibitions include Weiss Falk at Eva Presenhuber (New York, NY), Dortmunder Kunstverein (Dortmund, DE), C L E A R I N G (Brussels, BE), Sperling (Munich, DE), Loggia (Vienna, AT), Kim? Contemporary Art Centre (Riga, LV), Fri Art Kunsthalle (Fribourg, CH), Longtang (Zurich, CH), Kunsthaus Pasquart (Biel/Bienne, CH), LISTE Art Fair Basel 2019 (Basel, CH), Kunsthaus Glarus (Glarus, CH), Galerie Francesca Pia (Zurich, CH) and Swiss Institute (New York, NY).