

MEET

Berlin-based artist
Olga Balema

Olga Balema, *Long Arm*, detail, 2013
Courtesy of the artist and; Galerie Fons Welters, Amsterdam

Olga Balema's work investigates the fragility of matter and its contamination by forms of digital and technological production, which underlines the instability and displacement of its physical presence. The immateriality of this process of translation is questioned through the evidence of organic feelings in everyday objects. Balema's recent solo show at Galerie Fons Welters in Amsterdam features extended latex arms that sag unnaturally in the gallery space. As inorganic surrogates, their bodily alienation is subjected to a state of tension between animate and inanimate, human and inhuman. Balema (Ukraine, 1984) often uses industrial products in her work: leggings and t-shirts with decorative prints of mistranslated texts become

sculptural presences, rusty steel chunks and fragmented buckets are reassembled into fountains. Language is altered for decorative purpose with reference to pop culture and its modification in social networks. The rust in the fountains changes the color of the water and the status of the printed textiles soaked in it. Their texts, already corrupted in meaning, are also destined for physical deterioration. The transformative states of matter and its impermanence is also central in the sculptures presented at 1646 in Den Haag and at The approach in London. Check out her work in the upcoming group shows "Geographies of Contamination" at DRAF, London; "Material Memory" at Fluxia, Milan; and "Apples and Pears" at Drei, Cologne. gs