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SERGEI SVIATCHENKO

SERGEI SVIATCHENKO GRADUATED FROM KHARKOV ACADEMY OF ART AND ARCHITECTURE IN UKRAINE, FOLLOWED BY A PHD AT THE KIEV SCHOOL OF ARCHITECTURE. IN 1990 HE MOVED TO DENMARK. HE HAS HAD NUMEROUS SOLO AND GROUP EXHIBITIONS ACROSS EUROPE AND THE USA. IN 2002 HE CO-FOUNDED SENKO STUDIO, A GALLERY SHOWING HIS OWN WORK, AND THE WORK OF OTHERS. SVIATCHENKO'S CLIENTS INCLUDE: NOKIA, DANSKE BANK, GRUNDFOS, DANISCO, DANSK INDUSTRI, PRICE WATERHOUSE COOPERS, SONOFON AND GIOTTO MUSIC.

Varoom: How would you describe what you do?
Sergei Sviatchenko: My background as an architect and artist makes my thinking multilateral. By this I mean the process where news, ideas, emotions, feelings and doubts feed into my mind, and then calmly develop into the finished artwork. Collage occupies me more and more, because I feel that it has become the most useful visual element in my communication with the world.

Can you talk about the processes and materials that you use in your work?

It varies from time to time. Sometimes I use an old-fashioned collage technique – cutting and gluing to create new shapes and then adding to them with computer techniques.

What are the influences that shape your work?

Mostly my influences are from other creatives who share my ideas. A few magazines, books, films and many other things you see every day, and of course, rock music.

Can you name some image-makers – past or present – that interest or inspire you?

My father – architect and great water-colour artist. My teachers at architecture school – you realize later in life just how good many of them were. And the Russian avant-garde [1910-34]: Ivan Leonidov, Konstantin Melnikov, El Lissitzky, Alexander Rodchenko. Also people such as Salvador Dali, Robert Rauschenberg, Tom Wesselmann, Daniele Buetti, Rodney Graham, Rei Kawakubo, Sir Paul Smith, Pipilotti Rist, Andy Simionato, Andrey Tarkovsky, Julian Schnabel, Mark Rothko, Josef Beuys and Isaac Julien.

Do you find your creative approach shifting for your commercial clients?

We live and work in a world where we compromise all the time in order to be with each other, but I am absolutely sure that my work is always true to my own original ideas.

What direction do you envisage your work taking in the coming years?

I would like to continue my work with the gallery to show my art, and I would like to do some work with magazines exploring specific themes. I'd also like to work with architects – to integrate art into the architectural process, beginning with sketches – this was the subject of my PhD: 'Means of Visual Information in Architecture'.

You also run Senko Studio – could you tell us about this project and the work that you present?

Senko Studio is located in the centre of Viborg, Denmark's oldest town. I describe it as a communication space that is open for different projects and ideas. It's a place where I show work by exciting new artists and designers from the arenas of video, photography, painting, installation and fashion. Potential exhibitors are invited produce designs for a limited edition T-shirt and a postcard. They come from all over the world.

Can you describe the 'Senko Frame Project'?

The idea of the project is to show contemporary video films in a public space. It will create more possibilities to connect changing visual images with the town's structure. There is a 1.5 x 2.5m screen facing the street which can show videos in the evening. Senko Studio will simultaneously broadcast the video on our website.

How do you see imagery in general developing – either locally, or internationally?

I believe that by using technology it is possible to make strong and original visual art that melts or blends with fashion, design and architecture.

www.sviatchenko.dk



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Darwin – My Friend
Science-inspired installation exhibited in Sviatchenko's experimental Senko Studio gallery space.

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You Are Not The Only One
Sergei Sviatchenko, 2005
The obscured head is a recurring theme in Sviatchenko's work.

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Chaos Happens
Sergei Sviatchenko, 2005
This recent story, published in thisismagazine.com, presents another strand of Sviatchenko's collage. Visual elements are pieced together as 3D sculptures, and then digitally photographed to create singular images.

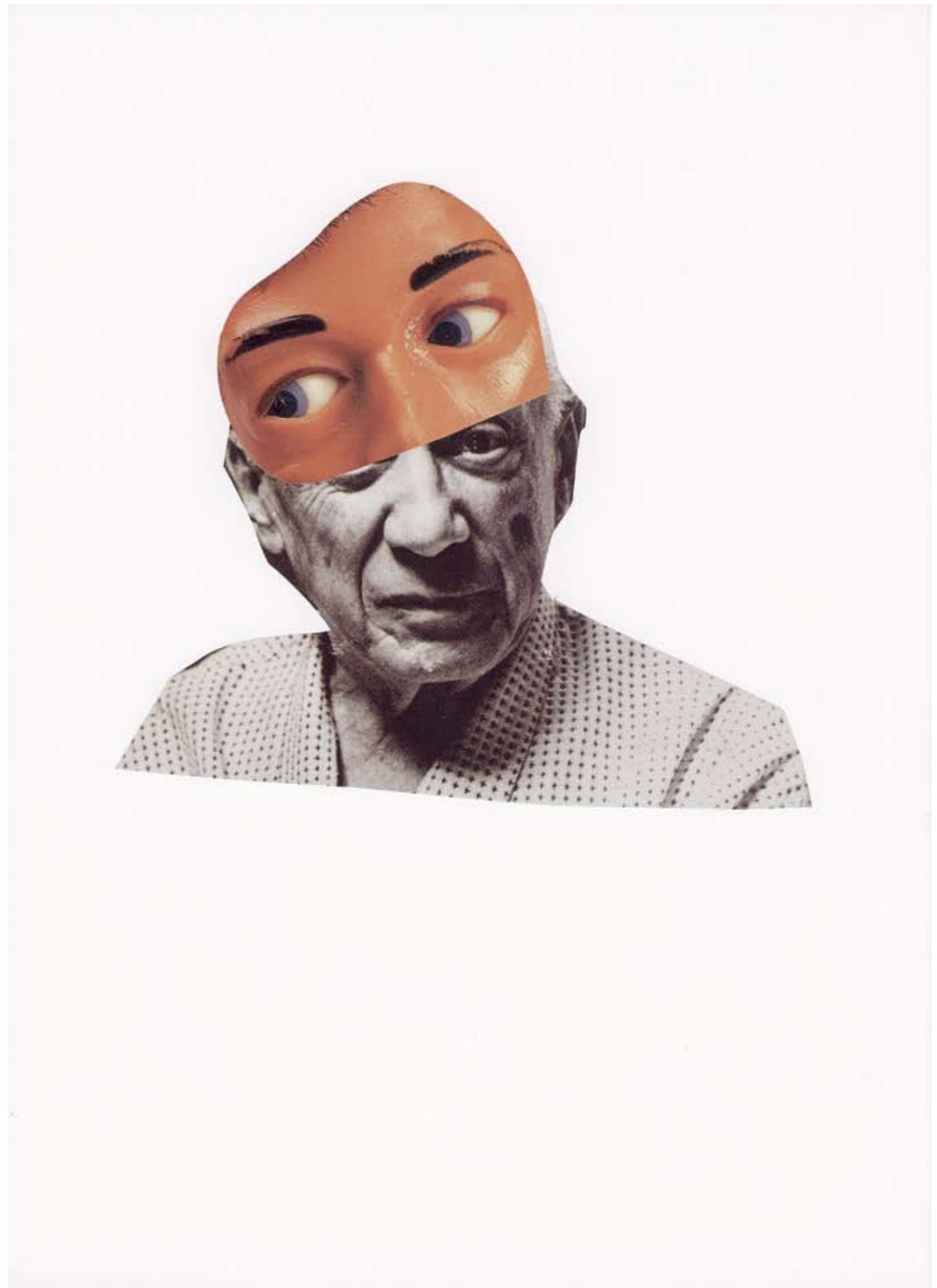
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Untitled
Sergei Sviatchenko, 2006.

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Chbl Dreams
Sergei Sviatchenko, 2004
Two boxed card collections of Sviatchenko's work have been published by Senko Studio.



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Untitled
Sergei Sviatchenko, 2004
Sviatchenko's montage draws influence from art, architecture and science.



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