

LAZAR LYUTAKOV

Born 1977

About the Artist:

Lazar Lyutakov studied at the National Art Academy in Sofia (1998-2000) and graduated at the Academy of Fine Arts Vienna in 2005.

His works were included in the the 58th International Art Exhibition of La Biennale di Venezia, where he and Rada Boukova represented Bulgaria (2019); the 6th Moscow Biennale (special project, 2015); 1st Vienna Biennale at MAK, Vienna (2015); Take – Festival for Independent Fashion and Arts, Vienna, (2016); 1st Triennial in Linz, (2010) and the Sofia Underground Festival, (2007).

He has held solo and duo exhibitions among others at Secession Vienna (2023); Monade Contem- porary Kyoto and Studio Gross Tokyo (with Karine Fauchard, 2023); Charim Gallery, Vienna (2022); SIMIAN Copenhagen (with Jens Fröberg, 2021); FLUCA Austrian Cultural Pavilion, Plovdiv BG (with Karine Fauchard, 2021); One night stand gallery, Sofia (2017); wellwellwell, Vienna (with Max Schaffer, 2017); Georg Kargl Permanent, Vienna, (2015); Song Song, Vienna, (2012); MAK – Austrian Museum of Applied & Contemporary Arts, (2011); Werkbank Lana, IT, (2011); Ryllega Gallery, Hanoi (with Karine Fauchard, 2006); Vesch, Vienna (with Karine Fauchard, 2015) and Gallery Winiarzyk, Vienna, (2008).

Lazar Lyutakov participated in numerous exhibitions worldwide, among others at Center of Contem- porary Art Tbilisi, (2023); Laurenz Vienna, (2022); SKLAD Plovdiv, (2019); The Brno House of Arts, (2019); Charim Gallery, Vienna (2019); Temporary Parapet, Bratislava (2018); Gallery 400, Chicago, (2013); AKKU Stuttgart, (2016); ICA Sofia, (2015); Gallery Jacob Björn, Aarhus, (2015); Blackbridge, Beijing, (2015); GGM2, Gdansk, (2013); Fotohof, Salzburg, Austria, (2011); Center for Contemporary Art, Plovdiv, (2011); Kunsthaus Muerz, Austria, (2011); Nha San Duk, Hanoi, (2009); Pistolet Gallery, Sofia, (2007); Gandy Gallery Bratislava, (2006).

Lyutakov's works are held in permanent collections at the Belvedere Museum Vienna; Artothek – Collection of the Austrian Culture Office; Collection of Wien Museum, Vienna; EVN Collection Maria Enzersdorf Austria; Kupferstichkabinett - The Graphic Collection of Academy of Fine Arts Vienna; Freie Sammlung Vienna and the Collection of the Sofia City Art Gallery.

LAZAR LYUTAKOV

1. Feiyue, 2013

Installation, dimensions variable, 6 pair of sport shoes

Ownership history: The artist



LAZAR LYUTAKOV, *Feiyue*, 2013

About the Work:

In the Chinese tradition, the word “feiyue” means “elevation of body and mind”. It was also the name of low-cost rubber-soled canvas shoes beginning in the 1920s in Shanghai, which were very popular due to their robustness and flexibility in martial arts (among the Shaolin monks) and as casual shoes through-out of China. With the opening of China and the accompanying cultural and economic changes, the shoe slipped into obscurity until a French entrepreneur resurrected the brand name in 2006 and various producers subsequently developed own models, targeting a large variety of customers. The six pair of shoes, which at first glance appear identical, reveal the absurd logic of the production value as well as the transfer of culture and goods between East and West: from the original Chinese shoes (which are no longer produced since the company went bankrupt in 2008) to the cheaper copy of the original, produced for the Chinese low-cost market (with a misspelling of the brand name), the expensive French new edition sold only outside of China, the current Chinese version by the company holding the brand name, a Chinese copy of the French shoe produced for export, and an exact copy of the original from the 1920s, produced by a Belgian investor.

“Lazar Lyutakov's work embodies a fascinating intersection of elements: a contemporary post-conceptual artistic practice, the economic flows of late capital – especially as they encompass the copy and the counterfeit, the relation of the popular and fine arts, and a more modernist concern with an aesthetics of display. His work explores the global processes of production and consumption, and of the flows of money and commodities they bring, through the display of carefully chosen (i.e. appropriated) and displayed objects. Lyutakov's work therefore carries an aesthetic punch, but only in order to tell the stories his works carry folded within themselves. In this way these objects cleverly negotiate the relation between our emotional and intellectual responses, continually playing them off in order to maximise their respective effects.

“Feiyue” is a brand of Chinese sneakers produced in Shanghai since the 1920s. The six pairs of shoes look at the “original” shoe and its various reincarnations, and paints a rather complex picture that confronts the viewer with several originals, copies, and copies of copies. A ping pong game of both designers and production facilities comes to light. The post-conceptual question posed by the work concerns the original, or more interestingly the difference between a copy and a counterfeit. But the work goes beyond this quite familiar gesture by tracing late-capitalist trans-national flows of intellectual property rights, commodities and money, revealing how these global movements are embodied in the humble (but nevertheless cool) sports shoe. “

Excerpt from “Lazar Lyutakov and the Production of Value” by Stephen Zepke, 2018