

# Stas Orlovski at Young Projects

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Text by Jody Zellen



Stas Orlovski, *Composition with Figures and Mirror* (2015). Wood, stop-motion animation and sound, dimensions variable. Photo courtesy of the artist and Young Projects.

Like a Bauhausian theatre, Stas Orlovski uses shape, light, shadow, and sound as narrative construct. Orlovski's installation *Skazka*, now on view at Young Projects, incorporates silhouettes of bodies, birds, leaves, and waterfalls, all projected onto larger than life-sized cutouts that parallel the shapes. Sound, composed by Steve Roden, creates a harmonious, intimate environment.

In the past, Orlovski has combined imagery appropriated from Russian children's books and Victorian-era illustrations with collages. The immersive experience of *Skazka* more profoundly and viscerally evokes the melancholy of his flat, wall-based works. In *Figure with Waterfall*, for instance, a female silhouette hovers at the edge of a waterfall, then later tumbles forward and disappears. Projected onto a freestanding headless torso, the work is unsettling and tragic—but enticing in its elegance.

The works are most successful when they allude to rather than illustrate Orlovski's point: that what goes on in the head is also felt in the body and the heart. This is suggested somewhat didactically in *Head*, a dream-like animation projected onto a head, the work's magical realism undermined by its scale. While the work does challenge the intellect, it permeates most deeply on unconscious and emotional levels.

Stas Orlovski: *Composition with Figures and Mirror* runs from September 17–February 6, 2016 at Young Projects (8687 Melrose Ave, Space B230, West Hollywood, CA 90069)