

## Background information

### **Anna Bogouchevskaia: Waterfalls turned into sculpture**

Waterfalls. A very volatile phenomenon. Always in motion - and yet not for eternity. For artist Anna Bogouchevskaia they appear as a template to dedicate her sculpture. It is the changing political conditions, such as the construction of power plants or as a result of climate change, which can already be felt today, that cause them to disappear. In her new work block of waterfalls, which were mainly created in bronze and nickel silver in the years of 2022 to 2023, she dedicates herself to places around the world that are threatened with extinction.

This includes the Niagara Falls, which were formed 12.000 years ago when a new channel, now known as the Niagara River, formed the falls between Lake Erie and Lake Ontario. The falls are located at a bend where the Niagara River turns 90 degrees to the north. In order to explore these falls, the 45 million liters of water per minute, which plunge down a height of eleven stories, had already been switched off by diverting the river, so that suddenly all that was left was a trickle. A foretaste of what, according to the latest studies, will happen approximately in 15.000 years - by then, the falls will have run out of water and from then on, what the writer Charles Dickens wrote on his visit to Niagara Falls in 1842 will be history: "When I felt how near I was to my Creator, peace was my first and lasting impression of this immense spectacle of nature."

In other places, such as the new Lake Itaipú dam project, located on the border between Brazil and Paraguay, over 780 square kilometers of farmland and 600 square kilometers of untouched forest were flooded. With this project, the neighboring "little sister" of the largest South American waterfall, Iguazú, was completely buried. A study found out that this put an end to at least 117 tropical plant species, 90 fish species and dozens of terrestrial animal species including the jaguar, tapir, porcupine and deer in the same area. The thundering waters in a deafening crescendo of the once waterfalls of Sete Quedas, is exactly where the indigenous inhabitants of the mighty Paraná River call it wild. Known as the "Singing Stone" in the Tupí-Guaraní language, the falls could be heard up to 30 km away. It was at this point that the water flowed through several riverbeds and plunged a total ground of around 100m over some 18 waterfalls - all of which has been a thing of the past since 1982. In addition, a number of historical and archaeological sites, including the Sete Quedas, were buried in a watery grave. The list of waterfalls already threatened with disappearance also includes the Victoria Falls in Africa and the "Salto Angel" in Venezuela, "Ban Gioc" on the border between China and Vietnam, "Kuang Si" in Laos, "Ivan the Terrible" in Karelia (Russia), "Corouoma" in Finnish Lapland and the waterfall "Giessbach" in the Swiss Alps, many of which are featured in the exhibition.

Stylistically, Bogouchevskaia translated the waterfalls by "freezing" the flowing process of the falls. As a snapshot, so to speak, which concentrates almost exclusively on the natural phenomenon of water, largely relegating its rock formations and physiognomy to the background. At the same time, this is the moment when her intrinsically figurative subject also becomes abstract. Cut-out rock formations, such as in the "Giessbach" waterfall, concentrate the viewer's gaze solely on the flowing element of water, making the waterfall appear as an abstract sculpture and, even more so, as a memorial stele. In the current realization, Bogouchevskaia follows the principle of the Spanish artist Eduardo Chillida (1924-2002). Bogouchevskaia also forms differently geometrically shaped recesses, alternating between angular and rounded, in preparation of her model for casting in plasticine or clay and plays with the seemingly mutually exclusive contrasts of silvery hardness and air-permeable emptiness in the realization. The openings in her artworks are similar but not identical and can be perceived differently depending on one's point of view. Like Chillida, Bogouchevskaia incorporates the form-changing effect created by the natural incidence of light on the openings into her sculptural work. This is a characteristic feature of her bronze sculptures. In addition, as part of the sculpture, Bogouchevskaia's barely perceptible plinths are also slightly raised, which, like Chillida, gives them a certain lightness and negates the heaviness of bronze or nickel silver.

For information, queries, interview and picture request:

Kunsthalle Rostock  
Hamburger Str. 40  
18069 Rostock

Telefon: +49381 3817000  
Mail: [kunsthalle@rostock.de](mailto:kunsthalle@rostock.de)

[www.kunsthallerostock.de](http://www.kunsthallerostock.de)

Studio Anna Bogouchevskaia  
Am Spreebord 9  
10589 Berlin

Telefon: +49 152 2415 2582  
Mail: [studioannabogouchevskaia@gmail.com](mailto:studioannabogouchevskaia@gmail.com)

[www.bogouchevskaia.com](http://www.bogouchevskaia.com)