

# DARLING YOU SHOULD FEEL LUCKY

by  
Krys Huba

## DARLING YOU SHOULD FEEL LUCKY

*“The color of that distance is the color of an emotion, the color of solitude and of desire, the color of there seen from here, the color of where you are not. And the color of where you can never go.”<sup>1</sup>*

If the blue of the sky is the result of the interaction between the sunlight and the molecules and particles of the earth’s atmosphere, it depends as much on our situation and perception. The more the gaze gets away from the light source, the softer becomes the blue of the sky. The blue is the light that gets lost on its way to us, scattering in the atmosphere. In their Essay, Rebecca Solnit emphasizes and repeats: “the blue of distance.”<sup>2</sup> The color is only perceptible because unreachable. Therefore, the blue of longing.

The blue of Krys Huba’s painting is the blue of the in-between. The cobalt foundation applied on the primer is the first layer of color, although it might not be the first painting gesture. It is meant to be concealed and yet to seep through and confer this translucent bluish sheen to the ensemble.

On this aerial coating, the painted bodies tend to disappear as soon as they take form. “They are the bodies that never appeared and whose “not-appearing” ghost the canvas.”<sup>3</sup> Like remembrances would cease to be as soon as put down on paper, they vanish from the painter’s mind and recall a deeper and unconscious transmission. Krys Huba’s works are made in such a way as to defy the circumscribed corporeality and its social constructs, its systemic bias. The bodies are in constant movement and their pre-defined shapes tend to fade away to rather fill the canvas with ethereal flesh; the figures overflow, intertwine in transparency to let themselves be traversed by the layer’s porosity. Thus they permit us to receive more from the depths and see beyond individuation. “They touch, they fit, they leave, they forget.”<sup>4</sup>

The artist exactly explores the body’s motions and languages, the way bodies act and exchange within spatiality, in relation to the history of their representations and inherited power structures. their interest lies in scrutinizing the postures, attitudes, gestures and contact-making based on their own research and empirical knowledge. But also, comprised in a participatory and collaborative methodology, she examines

their subject through body oriented therapies, dance and choreography. The movements and experiences are shared, integrated, lived, reminded and then transferred on the canvas with walnut oil. And eventually, melting in ultramarine. So they dance these bodies. Together and within. They camouflage, they shapeshift, they smile; they expand in softness. How soft is the contact before the hit of the touch? A kind of softness that we would long for, like the delicate azure reflections of the faraway. Thus a softness far away from any gendered overtone and overrated opinion but rather lingering through the spectrum of possibilities. “Darling You Should Feel Lucky” is an ode to softness and the multiplicity of perspectives. The malleable beings guide us through the exhibition as to enhance its choreographic features. At the threshold of things, they inhabit desire, where we tend to.

Text by Marie DuPasquier

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<sup>1</sup> Rebecca Solnit, *A Field Guide To Getting Lost*, 2017

<sup>2</sup> Rebecca Solnit, *Idem*

<sup>3</sup> Judith Butler, “Foreword: Bracha’s Eurydice,” in Bracha L. Ettinger, *Matrixial Borderspace*, 2006

<sup>4</sup> Krys Huba, *Notes*, 2022

## DISPLAY

Display is a space for artistic and curatorial practices co-founded and run by Marie DuPasquier since 2015. We collaborate with artists, curators, thinkers to invest spaces with a focus on transformations and processes and question mediatization. We are engaged in revising image systems by creating situations. We consider the exhibition space as a display to be used, extended, inverted and neglected. We like to investigate the positions, movements and relationships of the different actors and bodies in the space. We aim here to give attention to experimenting curation, exhibition design and devices and to define new possibilities of sharing and combining practices.

Display is a non-profit space for experimental artistic and curatorial practices with a focus on zones of contact. Display's propositions deployed through a 30m<sup>2</sup> space situated in Berlin until 2020, other exhibition spaces and the web platform. Since 2020, it is entirely mobile. Display has been awarded by the Auszeichnung Künstlerische Projekträume – Initiativen Senat Kultur & Europa.

[www.display-berlin.com](http://www.display-berlin.com)

## HUMAN POLYGRAPH

“Do you think of yourself as the tree or as the wind?” – I ask my father, who stands next to me in front of the kitchen window, looking out at the garden where the green is agitated by a furious storm. While he, unable to answer, has never even thought about this issue, it keeps coming back to my mind again and again over the years, entailing a number of questions I ask myself: Why have I always very clearly identified with the trees, and never with the winds? And why does this realization cause a sense of shame, sadness and pain? Am I not indeed a wind in this world? Or am I blind to my moments of wind-ness? Why do I anyway feel this need to distinguish the one who is moved/changed/bent (or also let in stillness sometimes) from the one who is moving/changing/bending its surroundings? What is this hierarchy in which the one who brings about the greatest changes is always represented at the top?

From this repeated incidence of aligning myself with the trees rather than with the winds, I feel a need to reclaim the value of tree-ness, the moment of witnessing the wind, of bending, responding, and resonating-with as an essential part of participating in lively co-creation. Witnessing is “sacred work” if we follow Natasha Marin’s thought. What about starting from here in order to develop a practice of sensory and I shall add maybe even extra- and intra-sensory attunement?

Text by Johanna Ackva

The performance happens on the 4th of June 2022 on the day of the opening.

## SANDBOX

An encounter that happens and has to happen at all times. Two seek to position themselves around each others understanding. The need is somehow clear and yet the path is out of reach. Two isn't one. Expansion is surely possible. And if we get there, can we handle it?

### NINA WESEMANN & EMEKA ENE

Nina Wesemann was born and raised in Cologne where she grew up with one older brother. Between 2010 and 2019 she studied documentary filmmaking at the University of Film and Television in Munich while she also began working as a camera person. Since 2017 Nina is a student of dance and choreography at the HZT Berlin which is part of the University of Arts. She is particularly interested in the collaboration and fusion of art, technology and different film formats.

Emeka Ene is a performer born in London, raised in Berlin. He is lead guitarist and singer in the post-punk band Clear History and is currently undertaking a BA in Dance, Context and Choreography at HZT Berlin.

The performance happens on the 11th of June 2022 on the day of the finissage.