

The Sculpture “The Silent Uprising of an Angel”

Premiere Exhibition Outside Ukraine: Placement Concepts

Vatican City — Three Strong Venues

A. Braccio di Carlo Magno (St. Peter’s Square, Vatican Museums)

Why: This exhibition hall opens directly onto St. Peter’s Square and has hosted major shows of renowned works of art. It offers strong visibility for pilgrims and the museum audience, while remaining under shelter and supervision.

How: The Angel faces the Basilica; a “threshold of silence” is created around it using matte screens set 2–3 m away. Warm directional light emphasizes the face and the golden wing; cooler light highlights the “soil of war.” Barriers no higher than 40 cm preserve the intimacy of eye-level engagement.

B. Cortile della Pigna (Pinecone Courtyard, Vatican Museums)

Why: An open courtyard already anchored by Arnaldo Pomodoro’s *Sfera con Sfera*, an icon of modern sculptural language. The dialogue between the “fractured sphere” and the Angel rising from shattered metal would be instantly legible to millions of museum visitors.

How: Positioned along the axis with the fountain and *Sfera*, but closer to the visitor pathway, on a low black-stone plinth (10–12 cm) with no steps. For a kneeling figure, a low horizon is crucial. Evening lighting kept soft, to avoid competing with Pomodoro’s bronze.

C. St. Peter’s Square (Outdoor Installation)

Why: In 2019, the square welcomed *Angels Unawares*, a modern bronze monument—setting precedent for contemporary sculpture at the heart of the Catholic Church. The MFF Angel could stand temporarily along the colonnade, aligned with the dome’s visual axis.

How: Placed in a “pocket” of the colonnade, so that the circular flow of pilgrims approaches the face and uplifted hand from an arc. Stability achieved with a concealed steel counterweight plate beneath the base.

Paris — UNESCO Headquarters (Place de Fontenoy)

Why: UNESCO is the global custodian of cultural heritage. The campus already hosts major landmarks of public art (Henry Moore’s Reclining Figure at the main entrance, Isamu Noguchi’s Garden of Peace). The Angel would appear as a universal “artifact of memory,” immediately legible in the international context.

How: Installed on the open plaza before the main building, facing the entrance so the kneeling posture is visible from the Eiffel Tower’s perspective. Minimal lighting; in daylight, the contrast of gold and nickel speaks for itself. Nearby, a QR code leads to a short multilingual “sermon of silence.”

New York — United Nations Visitors’ Plaza

Why: The plaza already hosts universal peace symbols (*Non-Violence, The Best Weapon*). The Angel, assembled from real weapons, extends this discourse—without slogans, through silence.

How: Positioned along the flow towards the Visitors' Entrance, angled 30–40° to the façade so that the raised hand meets the approaching stream. Technical support: a steel counterweight base (no drilling of surface). Security: low stanchions with tensioned cable.

London — Trafalgar Square, Fourth Plinth Program

Why: One of the world's most influential platforms for temporary monumental commissions, dedicated to bold and challenging gestures of the time. Ideal for a premiere that sparks global discussion.

How: Placed on an adapter-base to achieve legibility on the high plinth. Orientation: diagonal to the National Gallery, with the raised hand directed toward the sky over Whitehall. Night lighting: warm tones only, on the face and golden wing, without façade wash.

Curatorial Framework (Unified Module)

- **Silence as Medium:** Every 30 minutes, a 60-second "pause of sound" (ambient noise lowered, speakers muted). Visitors see a countdown timer and hear only footsteps.
- **Concise Text:** One paragraph, max. 120 words, on the transformation of "metal of war into the flesh of an Angel." Extended content via multilingual QR page.
- **Light & Color:** Warm tones on the face and golden wing; cooler tones on the "soil of war" to emphasize the coldness of nickel.
- **Accessibility:** Threshold no higher than 2–3 cm; full 360° view; minimal barriers (up to 40 cm).
- **Artist Encounter:** A daily silent presence of the artist during the "minute of silence," followed by Q&A.;

Technical Requirements (For Venue Application)

- **Dimensions & Weight:** Height ~200 cm; base 110×80×10 cm; weight > 500 kg.
- **Materials:** Real fragments of shells/mines; 999.9 gold (one wing); nickel-plated fragments of the base; "fabric" woven from dismantled 23/30 mm shell casings.
- **Installation:** Concealed steel counterweight plate or anchors within the plinth (no alteration of plaza surfaces); point supports with nylon pads.
- **Electrical:** Two independent 220–240 V lines; total power up to 2 kW; projector rating IP65 or higher.
- **Security:** 24/7 guard/CCTV; "invisible" barrier (stanchions + cable 40–45 cm); insurance and formal reception act for a high-value artwork.
- **Transport:** Rigid crate; forklift/pallet-jack loading; truck access 7.5–12 t; unloading zone within 30 m of installation site.