

VOLOSHYN GALLERY

NADA Miami

December 1-5, 2020

The New Art Dealers Alliance (NADA), the definitive non-profit arts organization dedicated to the cultivation, support, and advancement of new voices in contemporary art, is pleased to announce NADA Miami, the organization's annual flagship art fair, taking place December 1-5, 2020 in a reimagined format.

The 18th edition of NADA Miami will showcase an international series of presentations from a diverse roster of 46 NADA Members and 27 first-time exhibitors for a total of 96 galleries from 44 cities, both in gallery spaces and online.

Voloshyn Gallery is proud to present on **NADA Miami Online** artists like **Nikita Kadan, Vlada Rlako, Lesia Khomenko, Illya Chenyshevskyi and Kateryna Lisovenko.**

Contemporary Ukrainian art is versatile. However, some certain tendencies and themes untie many artists. For instance, researchers of contemporary art point out the "historiographical turn" that occurred in the 2010s.



Nikita Kadan's "Procedure Room" project is dedicated to the practice of torture in the police, which is common in today's Ukraine, and various aspects of its public perception. Also, the theme of the "Procedure Room" is the body - the body as something personal (inalienable), private (something that can be exchanged), and public (work with which is entrusted to professionals in uniform). The project includes a series "souvenir" plates with pictures of police torture printed on them, made in the style of medical instructions from the "Popular Medical Encyclopedia" of Soviet times. The pictures in this encyclopedia depict patients usually have a kind and calm expression at a time when their bodies are undergoing painful procedures: "The

doctor knows what he is doing, everything is done for our common good.

Nikita (Mykyta) Kadan was born in Kyiv in 1982. In 2007 graduated from National Academy of Fine Art (Kyiv) where he studied on department of monumental painting under professor Mykola Storozhenko. Nikita Kadan works with painting, graphics, and installation, often in interdisciplinary collaboration with architects, sociologists and human rights activists. He is a member of the artist group R.E.P. (Revolutionary Experimental Space) and founding member of Hudrada (Artistic Committee), a curatorial and activist collective. Lives in Kyiv. Represented Ukraine at the Venice Biennale in 2015. Awards: Kazimir Malevich Prize, 2016; Future Generation Prize (special prize), 2014 Main Prize, PinchukArtCentre Prize, 2011; shortlisted for PinchukArtCentre Prize in 2009 and for Future Generation Prize in 2012. Works in public collections: Pinakothek der Moderne, Munich; M HKA – Museum of Contemporary Art Antwerp; MUMOK (Museum Moderner Kunst Stiftung Ludwig Wien); National Art Museum of Ukraine, Kyiv; Arsenal Gallery, Białystok; Military History Museum, Dresden; Kontakt Art Collection of Erste Group and ERSTE Foundation, Vienna; The Art Collection Telekom, Berlin; The Kingdom of Belgium, Ministry of Foreign Affairs.

Lesia Khomenko works programmatically with the deconstruction of the painting. Using her academic post-socialist realist education, she explores the possibility of painting being political again in today's context. In recent projects, Khomenko deconstructs not only the image, but also all the components of the picture - its material carriers. She views the painting as a physical object, while stripping it of its tightness. Lesia Khomenko's paintings always interact with the exhibition

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space and each of their elements is subject to close attention. In the new series of works, Khomenko uses synthetic canvas, biflex and synthetic acrylic paints. Depicting human figures, the artist deforms the image by stretching the canvas on a stretcher. The subframe always remains an invisible, marginal part of the picture. It is often subject to replacement or stretching occurs without the involvement of the author. In her work, Khomenko transforms the process of stretching, which she herself does not like very much, into a gesture that ultimately defines the image.

Lesia Khomenko was born in 1980 in Kyiv, where she lives and works now. She graduated from the National Academy of Fine Arts and Architecture in 2004. A co-founder and member of the R.E.P. group since 2004, and of the curatorial union Khudrada since 2008. Was a resident of the Center for Contemporary Art at the National University “Kyiv-Mohyla Academy” in 2005-2006, and a resident of the Leipzig International Art (LIA) project with the

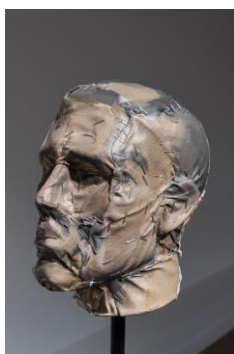
R.E.P. group in 2008. Her works have been displayed in many personal and group exhibitions, including at the main project of the Kyiv Biennale Arsennale (2012), in the National Art Museum of Ukraine, at White Box Gallery in New York, MUMOK in Vienna and Zachęta Gallery in Warsaw. Lesia Khomenko is a PinchukArtCentre Prize nominee (2009, 2011, and 2013), and a Future Generation Art Prize (founded by Viktor Pinchuk) as a part of R.E.P. group in 2012; she received Kazimir Malevich Prize in 2012 and 2016.

Vlada Ralko is one of the most famous expressionists in independent Ukraine. She presents her series “**Signs**”. In her works, the artist raises the questions of identity, relevant social and political contexts immersed in the existential depths of pain and suffering of a collective body.

Vlada Ralko was born in 1969 in Kyiv. Graduated from the Ukrainian Academy of Arts (Section easel painting – Professor V.Shatalin). In 2001 got the prize of the All-Ukrainian Triennial of Painting (2001). Participated in numerous authoritative exhibitions of contemporary art in Ukraine and abroad. Since 1994 is a Member of the National Union of Artists of Ukraine. Lives and works in Kyiv, Ukraine.



In addition to the in-person exhibition, in online exhibition Voloshyn Gallery presents young emerging artists **Kateryna Lisovenko** and **Illya Chernyshevskiy**.



Illya Chernyshevskiy's practice is aimed at studying the body and relationship with it. He constructs objects, while deconstructing painting. In his work “**Head**”, he made self-portraits from four different angles and then combined it into the shape of a head. This head is also looking on the process of its creating on the video. Illya says that there are many hypostases – biological body, social, personal, political, sexual, and many more. The artist is researching what is real and what is fake.

Illya Chernyshevskiy was born in 1994 in Poltava. In 2016 graduated from Kharkiv Academy of Design and Arts - Easel Painting; in 2020 – from Kyiv Academy of Media Arts - Contemporary Art, Artist.

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In her series "**Repressiveness of a beautiful hero**", **Kateryna Lisovenko** takes the myth as a basis – Samson, fighting a lion, Perseus, who cuts off the head of Medusa Gorgon, and the murder of Amazons. Kateryna studied myths a lot and concluded that their heroes are always repressive. There is a certain ambivalence here - the hero seems to be good, but he usually commits violence against other creatures, and sometimes it is not justified. By placing acrylic canvases under glass and in frames, which gives them a museum look, the artist focuses on the violence of heroes in myths.



Kateryna Lisovenko was born in 1989 Chornomorsk, Odessa region. She graduated from Odessa Art School named after M. B. Grekov, where she studied painting, in 2014; from Kyiv Academy of Media Arts - Contemporary Art, Artist – in 2018; and from National Academy of Fine Arts and Architecture - monumental painting – in 2019.

Voloshyn Gallery fosters the integration of Ukrainian art into global cultural processes, representing its artists at international art fairs and shows in Europe and the US. Voloshyn Gallery aims to discover exceptional talent, with particular focus on emerging and mid-career artists.

Its cutting-edge exhibition space is located in Kyiv's cultural and historical center, on Tereshchenkivska Street, in a historic 1913 building formerly owned by a renowned entrepreneur and philanthropist N.A. Tereshchenko. The collector and philanthropist Bohdan Khanenko bought the building for his wife Varvara, renovating it as a revenue house. Its second floor was envisioned as an exhibition and storage space for Khanenko's expanding museum of fine arts.

Maksym and Julia Voloshyn have been active in the art business since 2006. Their first gallery, *Mystetska Zbirka Art Gallery*, specialized in classical and post-war 20th century Ukrainian art. In 2015, the Voloshyns made it to the **Forbes' 30 Under 30** list.

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