

VOLOSHYN GALLERY

MATERIAL ART FAIR 2022

04/28/2022 – 05/01/2022
Calle Sabino 369
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Ciudad de México, 06450

Voloshyn Gallery presents the works of Ukrainian artists Lesia Khomenko, Kateryna Lysovenko and Anastasiia Podervianska at the Material Art Fair 2022.

Ukrainian art generated by one system is literally transcending boundaries, overcoming a distance of thousands of kilometers, where it collides with another paradigm, creating new complex relationships. The approaches of the authors in their works also collide with each other from different angles, complementing each other, balancing between negation and assertion, while going beyond their context.

In the presented work from the series "Polar bear swimmers" Lesia Khomenko considers her works as a deconstructed tool of the facade of the state representation. She chose the theme of sports as the main substitute for battle interstate confrontation. Khomenko was interested in the representative aspect of winter bathing - the moment of triumph after emerging from the icy water. However, Khomenko's athletes are very far from Olympic ideals, the polar bear swimmers are not even athletes, but their physical training is no less serious and "heroic" than in canonical sports.

Anastasiia Podervianska's artistic activity is an attempt to overcome stereotypes about the perception of textiles as decorative and applied women's handicrafts through its use as a medium of contemporary art. The basis for the work of Anastasiia Podervianska were folk interpretations of biblical stories and legends about the creation of the world, in which a variety of beliefs were intertwined. At one time, Podervianska became interested in Georgy Bulashev's book "The Ukrainian People in Their Legends, Religious Views and Beliefs: Cosmogenic Ukrainian Folk Views and Beliefs". Written in 1909, the book contains short stories that reflect folk beliefs and demonstrate the fusion of paganism and Christianity. Each canvas corresponds to the plot of one of the legends. Anastasiia tried to combine in the paintings traditional folk motifs with the decor of the present day: ethnic embroidery and ornaments with modern prints and meme texts. In some canvases, the base is a hand-embroidered tablecloth, a blanket (well known to the audience), a rug, and the elements of the composition are beaded details, hand-woven lace, and appliques.

In her work, Kateryna Lysovenko explores the history of the use of painting as a tool for creating myth and propaganda. The author refers to the scientific works of various philosophers and sociologists. For example, the German sociologist and art theorist Theodor Adorno once noted that modern society, its ideologues, and science have not left myth. The isolation of science and ideology makes cognition and, perhaps, political projects tautological. In the new series of paintings "Like the Bible" Kateryna refers to the works of Karl Popper. In particular, the artist refers to his book "The open society and its enemies", written on the topic of political philosophy. The author tries to look at it as the Bible. As an important religious text of our time, and create works on it, like artists who created stories on mythological and religious ideas.

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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. In 2005-2006 she took part in the residence of the Center for Contemporary Art at NaUKMA; in 2008 - at the LIA residence (Leipzig International Art program) in Leipzig, Germany. Since 2004 she has been a co-founder and member of the REP group, and since 2008 of the HUDRADA curatorial association. Her works have been exhibited in many solo and group exhibitions, including the main project of the Kyiv Biennale Arsenale in 2012, as well as exhibitions at the National Art Museum of Ukraine, New York's White Box gallery, Vienna's MUMOK, and Zaheta gallery in Warsaw. Lesia Khomenko is a nominee for the Pinchuk Art Centre Prize in 2009, 2011, and 2013 and the Future generation art prize as part of the R.E.P. in 2012, founded by Victor Pinchuk, as well as the winner of the Kazimir Malevich Prize in 2012 and 2016.

Kateryna Lysovenko was born in Kyiv on October 26, 1989. She received classical art education at the M.B. Grekova Odessa Art College, then she studied at NAOMA, and at the same time completed the course "Contemporary Art" at KAMA. Kateryna's artistic language developed from the inheritance of the socialist-realist tradition, which was later transformed into a process of active rethinking of the context. In her practice, she turns to research on the theme of power and ideology, as well as the transition from Soviet to modern. In her works, the image of the victim often appears, no matter what theme the artist chooses - the dominance of the art academy, violence, religious oppression, or harassment.

Anastasiia Podervianska was born in 1978 in Kyiv, in the family of artists. She graduated from the T.H. Shevchenko Republican Art School in 1996, and from the National Academy of Fine Arts and Architecture, where she studied at the Department of Monumental Art under the tutelage of the Academy member M.A. Storozhenko, in 2002. Voloshyn Gallery displayed Podervianska's artworks in a number of international art fairs, such as Scope Miami Beach 2017 (USA) and VOLTA 14 (Basel, Switzerland). Podervianska's works can be seen in Eurolab collections, at the Museum of Modern Art of Ukraine, as well as in private collections in Ukraine, Poland, Germany, Macedonia, and the USA. She participates in exhibitions and residencies. Anastasiia lives and works in Kyiv, Ukraine.

Max and Julia Voloshyn founded **Voloshyn Gallery** in October 2016. In 2015, the Voloshyns made it to the Forbes' 30 Under 30 list. The gallery specializes in contemporary art and showcases a broad range of media in contemporary art, hosting solo and group exhibitions. Voloshyn Gallery is a member of New Art Dealers Alliance (NADA) since 2020.