

Voloshyn Gallery at Felix Art Fair 2024 *Room 1206*

Erika Jaeggli, Karol Radziszewski, Kinder Album, Lesia Khomenko, Lauren Cohen, Maria Sulymenko, Oleksiy Sai, Yarema Malashchuk and Roman Khimei, Vlada Ralko



Kinder Album, *Selfportrait*, From the Top secret series, 2018. Soft clay

Voloshyn Gallery is pleased to announce the gallery's participation in the *Felix Art Fair* with a selection of works by international contemporary artists including **Erika Jaeggli, Karol Radziszewski, Kinder Album, Lesia Khomenko, Lauren Cohen, Maria Sulymenko, Oleksiy Sai, Yarema Malashchuk and Roman Khimei** and **Vlada Ralko**.

The works on display, which cover a wide range of themes and approaches, unite the artists through deeply narratives and ironic views of life. By bringing together different voices, approaches, and perspectives, the show fosters a dynamic artistic dialogue.

Maria Sulymenko's watercolours fascinate with their simplicity, depicting mysterious environments and lonely figures caught in an in-between moment. There is no sense of the passage of time in the image, the artist depicts a captured moment that stretches on and turns into a state. Sulymenko's surreal world is a liminal space, a frozen moment between reality and imagination, between nostalgia and sadness, between comfort and anxiety.

The playful and ironic character is reflected in the **Kinder Album** series of sculptures. The plots played out here mostly concern either the murder or suicide of the characters whose provocative details of life are revealed in the drawings. But even here, the viewer is left wondering whether all the "non-obvious" characters are known and whether they are potentially recognisable. The sculptural scenes are signed in a demonstrably neutral way: "Incident No. _", so the viewer will have to rely only on their own discretion and ingenuity to find out what happened to the characters. Kinder Album creates a form that imitates a child's manner of performance and resonates with the "adult" themes and subjects that the artist works with - this is the effect that distinguishes the author from other artists.

Vlada Ralko's paintings from the series "Signs" (2008) are painted with an expressive, contrasting, rich colour palette and represent deformed parts of the female body with hypertrophied gender characteristics; often slightly mutated in such a way that the human figure turns into abstract spots, a kind of bloody mess of beautiful strokes left by a wide brush. In her work, the artist reveals a whole set of problems of self-identification of a post-Soviet person.

Erika Jaeggli's work on view is the result of her fieldwork in seven caves in Texas, which she explored through photography, videography, LiDAR scanning, and drawing and writing techniques. She anchors her photographic collages with cast layers of encaustic wax, which, when hardened, indicate the gravity and time of the caves' formation. Jaeggli's paintings emphasise the darkness of the cave as a contemplative state that evokes a guttural response and encourages a reverse movement in time.

The works from the series of self-portraits "Nomadic Self-Portrait With Rolled Canvas" (2023 - ongoing) by **Lesia Khomenko** involve the representation, rupture and rethinking of the artist's experience of evacuation and subsequent migration caused by the war in her homeland. In her works, the artist explores and reflects the dynamism and permanent change of identity. As an artist in exile, Lesia has to constantly move with her work. A rolled-up canvas became the main artistic object for the author herself during the war.

In the project "Antoine de Paris" (2023 - ongoing), **Karol Radziszewski** continues to explore the topic of queer history of Eastern Europe. This project is dedicated to Antoine de Paris (Antoni Czarplikowski, 1884-1976), a Polish hairdresser who became the world's first celebrity hairdresser when he opened the Antoine de Paris salon in Paris and became known as Monsieur Antoine. Karol Radziszewski breaks the established framework of heteronormative perception of history by recreating the images of prominent cult figures and famous representatives of the queer community, superimposing their personal identity on the collective experience.

Oleksiy Sai presents his project *Excel-art*. Sai has been working with Excel as a visual language resource since 2004. Sai offers an emphatically neutral and objective depiction of the life of office workers in all its aspects, without criticising or parodying the corporate lifestyle. The artist rethinks the role of the "office" lifestyle as a social norm, portraying office workers as a semi-extinct species that will soon disappear from the historical scene.

Another Oleksiy Sai's "We became better" series depicts portraits of small office workers, or tin soldiers. These are faceless managers, which went through the aging process and have acquired personal features. We are witnessing the new class being formed - «office plankton» and after 20 years of their careless existence, we can observe their retreat from the ideals of the consumer society, the soldiers become more humane.

A particularly interesting and ironic story is revealed in the works of the American artist **Lauren Cohen**. Her ceramics tell the story of a fictional character, Brian, who appears as a complex embodiment of everything Cohen values and fears about the opposite sex and herself. Rooted in her personal odyssey to heal deep-seated trauma, the artist explores the complex dynamics of love. The protagonist sells off his real estate, and the audience is invited to delve into the various oddities that have emerged from the inner spaces of the artist's psyche. He loves Martha Stewart, Food and Wine magazine, men's buttocks and cooking, but has no one to share his life with. He still sincerely believes in love, but is frustrated by his loneliness. In the realm of material wealth, the saying "one man's trash is another man's treasure" rings deeply true, reminding us of the innate subjectivity that governs our perception of value. At the time of the sale, no one will know whether Brian is alive or dead, which makes us think about what someone creates, collects or values in life.

The video "The Wanderer", created by **Yarema Malashchuk** and **Roman Khimei**, was released less than two months after the start of the Russian invasion of Ukraine. In their poignant artwork, the duo reconstructs the images of the fallen Russian occupiers against the backdrop of the Ukrainian landscape. The project echoes a cornerstone of contemporary Ukrainian art, the 1994 photo series *If I Were a German*, produced by Fast Reaction Group. By referring to the title of this historical work, Malashchuk and Khimei question German and, more broadly, Western views of the Russian war in Ukraine.

The title of the video, the selection of shots and the style of presentation refer to Caspar David Friedrich's famous romantic painting *The Wanderer above the Sea of Fog*, which illustrates the colonising attitude of the figure depicted in the painting towards the vast prospect that opens up before him. However, the artists use this reference not to romanticise death, but to criticise the idea of death as a sublime entity. By placing the fallen Russian soldiers in this context, they emphasise their role as modern colonisers, while at the same time undermining the taboo of depicting the dead, demanding some form of retribution.

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About Artists

Erika Jaeggli was born in Baltimore, MD and grew up on Caves Road. She received her B.A. in art history from Columbia University and M.A. from New York University's Tisch School of the Arts Interactive Telecommunications Program, and M.F.A. in Drawing and Painting from the University of North Texas in Denton. Her work has been shown in Texas, California, Maryland, Arkansas and Missouri. Jaeggli's work is featured in the current issue of *New American Paintings*, and has been featured twice in *Studio Visit Magazine*. She is a Board Member of *Texas Vignette*, a non-profit dedicated to promoting and supporting women in the arts in Texas. She has been artist-in-residence at the Dallas Arboretum. Recent notable accomplishment is receiving a TACA Pop-Up Grant for her on-site work at the Boedeker Building, a historical 100-year old former ice cream factory in Dallas, TX. Additionally, she was a 2021 recipient of The Dozier Travel Grant from the Dallas Museum of Art. Currently, Jaeggli is a lecturer at The University of Texas at Dallas and lives in Dallas, TX.

Karol Radziszewski (b. 1980, Poland) works with film, photography, painting, installations and creates interdisciplinary projects. His archive-based methodology, crosses multiple cultural, historical, religious, social and gender references. Since 2005 he is publisher and editor-in-chief of *DIK Magazine*, and has founded the *Queer Archives Institute* in 2015.

His work has been presented in institutions such as the Museum of Modern Art, Zacheta National Gallery of Art, CCA Ujazdowski Castle, Warsaw; Whitechapel Gallery, London; Kunsthalle Wien, Vienna; New Museum, New York; VideoBrasil, Sao Paulo; Tokyo Photographic Art Museum; Museum of Contemporary Art Metelkova, Ljubljana; Wrocław Contemporary Museum and Muzeum Sztuki in Lodz. He has participated in several international biennales including *PERFORMA 13*, New York; *7th Göteborg Biennial*; *4th Prague Biennial* and *15th WRO Media Art Biennale*.

His films have been screened at the T-Mobile New Horizons International Film Festival, Wrocław (2014, 2012); Millennium Docs Against Gravity Film Festival, Warsaw (2019, 2013); BFI Flare: London LGBTIQ+ Film Festival (2014) and International Short Film Festival Oberhausen (2011); among others.

In 2021, *The Power of Secrets* book dedicated to Radziszewski's archival practice was published by Sternberg Press.

Kinder Album (b. 1982) is a Ukrainian interdisciplinary artist. For the first time, the artist's works, marked by the stylisation of the childish manner of execution, appeared under the pseudonym *Kinder Album* on the social network Facebook in 2012. Since then, the artist has been actively exhibiting. *Kinder Album* works in the genres of painting, graphics, photography, installation, street art and video art. In her creative practice, she explores the boundaries of intimacy and sexuality, personal fantasies. Among her solo exhibitions: "Once upon a time three dead parrots", *ArtEast Gallery*, Berlin (2022), "It's not what you think", *Shcherbenko Art Centre*, Kyiv (2021), "For example, today", *Piekno Panie Gallery*, Lublin (2019), "Not for publication, secretly and privately", *Voloshyngallery*, Kyiv (2018), "Effective Reflection", *SABSAY Gallery*, Copenhagen (2017). She lives and works in Lviv.

Lauren Cohen holds a BFA from California College of the Arts, San Francisco, CA and a Masters from Royal College of Art, London, UK. Her work has been exhibited at Westbeth Gallery, New York; Wassaic Project, New York; Spring/Break Art Show, New York; The Museum of Modern Art Department of Film, New York; Van Der Plas Gallery, New York; Trestle Gallery, New York; Andrew Edlin Gallery, New York; The Maine Jewish Museum, Portland; Patricia Sweetow Gallery, San Francisco; The di Rosa Center for Contemporary Art, Napa, California; The London Institute of Contemporary Art; The Blyth Gallery, London; and Goldsmiths College of London. She has been an Artist in Residence at MacDowell, NARS (New York Art Residency and Studios), The Skowhegan School of Painting & Sculpture, The Josef and Anni Albers Foundation and MASS MoCA. Previous juried exhibitions include *Bloomberg New Contemporaries*, *The Catlin Guide*, and *Saatchi New Sensations*. Forthcoming exhibitions include *Ghost Machine*, New York, NY, USA and *Brigitte Mulholland*, Paris, FR.

Lesia Khomenko was born in 1980 in Kyiv, Ukraine. Graduated National academy of fine art and architecture in 2004. 2005-2006 – residency at Center for Contemporary Art at Kyiv-Mohyla academy, Kyiv; 2008 – residency at LIA (Leipzig International Art program) Leipzig. Co-founder and member of R.E.P. group (since 2004) and curatorial group Hudrada (since 2008). She was in the short list of PinchukArtPrize (2009, 2011 and 2013), Future Generations Art Prize with group R.E.P. (2012) founded by Victor Pinchuk and Kazimir Malevich Artist Award (2012 and 2016). Lives and works in New York, NY, US.

Her works are in public collections including M HKA (BEL), Ludwig Museum (HU), Art Collection Telecom (DE), and Albertinum (DE). Lesia's works have been shown in several solo and group exhibitions, among others at Ukrainian Museum in New York, New York (US); Albertinum, Dresden (DE); Collateral Event of the 59th International Art Exhibition the Venice Biennial, Venice (IT); The European Parliament (BE); Museum Folkwang (DE); Fridman Gallery, NYC (US). Khomenko's works have been covered and reviewed by The New York Times, The Washington Post, The New Yorker, The Art Newspaper, and Frieze, among others.

Lesia participated in residency programs of Oasis Pointe Residences, Miami, USA (2022 - 2023); Martha MOCA Artist Residency, NJ, USA (2022); Emergency Residency Ujazdowski Castle, Warsaw, PL (2022); Working Room, Ivano-Frankivsk, UA (Curated and participated, 2022); Salzburg International Summer Academy of Fine Arts, Salzburg, AT (2020); LIA (Leipzig International Art), Leipzig, DE (2008); Visual Culture Research Center, Kyiv, UA (2005–2007).

Maria Sulymenko (1981, Kyiv, Ukraine) studied at the Academy of Fine Arts in Stuttgart and the Hessian State University of Art and Design in Offenbach am Main (Hochschule für Gestaltung). Her recent exhibitions include *Insomnia* (Voloshyn Gallery, Miami, FL, US, 2024), *Shifting, Glances* (Simone Subal Gallery, NYC, US, 2022), *Is it time, yet?* (Georg Kargl Box, Vienna, Austria, 2022), *She Asked, I Followed. Her Name Is After* (Fredric Snitzer Gallery & Voloshyn Gallery, Miami, FL, US, 2022), *The Memory on Her Face: Part I and Part II* (Voloshyn Gallery, Miami, FL, US, 2022) and *And I trust You* (Miettinen Collection, Berlin, 2022) and the solo exhibition *The Glass World of People and Things...* (Voloshyn Gallery, Kyiv, Ukraine, 2017). Lives and works in Fridingen an der Donau.

Oleksiy Sai (b. 1975, Kyiv, Ukraine) is the artist who uses different media, but is mostly known for his personal invention – the praxis of Exel-Art. Sai has been working with Excel software as a visual language resource since 2004. He graduated from the Kyiv College of Arts and Industries with a degree in graphic design in 1993, and from the Department of Easel Graphic Art at the National Academy of Fine Arts and Architecture in 2001. Sai showed in the PinchukArtCentre Prize (2009), the nationwide contemporary art prize for young Ukrainian artists. Oleksiy Sai has recently had important solo and group exhibitions: *A Letter from the Front – Лист з фронту* at Haus der Kunst (DE); *Hi-Resolution: Ukrainian Culture and Contemporary Art Now!*, The James Gallery, NYC, US; *She Asked, I Followed. Her Name Is After*, Fredric Snitzer Gallery, Miami, FL, (US); *Worth Fighting For* at PinchukArtCentre, Cologne (DE); *Permanent Revolution*, Ludwig Museum, Budapest, Hungary; *MAXXI - Museo nazionale delle arti del XXI secolo* in Rome (IT). His work forms part of collections both public and private, including Ludwig Museum in Budapest, (HU), Museum of Odesa Modern Art (UA). Sai's works have been covered and reviewed by The New York Times, The Gurdian and others.

Yarema Malashchuk and **Roman Khimei** live and work in Kyiv. They graduated as cinematographers from the Institute of Screen Arts in Kyiv, Ukraine. Since 2013, they have been working together at the intersection of visual art and film as artists and directors.

They were awarded the main award of the PinchukArtCentre Prize (2020), VISIO Young Talent Acquisition Prize (2021), as well as the Grand Prix at the Young Ukrainian Artists Award (MUHi 2019). Their debut documentary *New Jerusalem* premiered at Docudays UA IFF 2020 and received the Special Mention Award at Kharkiv MeetDocs. The duo also participated in the Future Generation Art Prize 2021, a group exhibitions at Haus der Kunst, Baltic Triennial 14, Gothenburg Biennial, M HKA, Albertinum, HMKW Dortmund, Museum Morsbroich. Their video works are in collections of Frac Bretagne, Fondazione In Between Art Film and Museum of Contemporary Art Antwerp.

Yarema and Roman are members of the Prykarpattian Theater, an art group that recently established the project *Theater of Hopes and Expectations* which was presented at the Ukrainian Pavillion during Venice Biennale Architettura 2023.

Vlada Ralko (b. 1969 in Kyiv, Ukraine) works with painting, graphics, installation, and creates art books. In 1994, she graduated from the painting department of the National Academy of Fine Arts and Architecture in Kyiv. Ralko is the recipient of the All-Ukrainian Triennial of Painting Award (2001) and a CCN Graz Scholarship (2007). She is also the winner of the *He for She: Women In Arts* award (2019). In her works, the artist often addresses questions of identity within relevant social and political contexts, delving into the existential depths of pain and suffering within a collective body. Her brushwork is emotional, robust, and contrastive, while her palette is saturated.

Vlada Ralko has had solo and group exhibitions, including *"Kaleidoscope of (Hi)stories. Ukrainian Art 1912-2023"* at Albertinum, Dresden (DE); *"Vlada Ralko & Volodymyr Budnikov: Questioning the Visible"* at Galeria Arsenal, Bialystok (PL); *"Women at War"* at Fridman Gallery in collaboration with Voloshyn Gallery, New York (USA); *"Ukraine: Short Stories: Contemporary artists from Ukraine"* at MAXXI National Museum of 21st Century Arts, Rome (IT); *"The phantom of liberty. Version"* at Galeria Arsenal, Bialystok (PL), and others.