

VOLOSHYN GALLERY

NADA NEW YORK 2022

May 5–8, 2022

The New Art Dealers Alliance is pleased to present the 8th edition of NADA New York, returning to the Lower East Side May 5–8, 2022 at Pier 36.

NADA New York will showcase a diverse selection from 81 members and a total of 120 galleries, art spaces, and non-profit organizations spanning 37 cities and 18 countries, including Paris, Tokyo, Istanbul, Kyiv, Buenos Aires, and Mexico City. The fair will also feature NADA Presents, the organization's signature programming series of conversations, performances, and events.

Voloshyn Gallery is proud to present the works of Ukrainian artists Lesia Khomenko, Maria Sulymenko, Vlada Ralko, Oleksiy Sai and Daniil Galkin at NADA New York.

Lesia Khomenko presents the work on bi-flex. Experimenting with bi-flex and painting, Lesia Khomenko continues her programmatic work on the deconstruction of figurative images and analysis of every element of the painting. Thus, in her series the artist reaches maximum elasticity of canvas by using synthetic canvas, biflex fabric and synthetic acrylics. This allows the artist to transform one of her favourite processes of mounting canvas onto a frame into the main 'sense creative' part, since it becomes an instrument in deformation of depicted figures.

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 Arsenele 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.

Vlada Ralko presents her Signs series, which address issues of identity and relevant social and political contexts by delving into the existential pain and suffering of the collective body. The Signs series remains one of her most critical projects, resisting unambiguous interpretations. When Ralko began working on them back in 2008, she seemed to anticipate asking, "What does this mean?" Instead of explaining, she offers decontextualization as an element of vulnerability and challenge. Ralko attempts to put her audience through a U-turn, creating a vicious circle: each unanswered question produces more doubt. These works depict a break, something that is exteriorized, damaging the body from the inside.

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, including personal projects on Art-Kyiv 2007, Art-Moscow 2007, Art-Kyiv 2008, Art-Kyiv 2009, Art-Kyiv 2010, Art-Kyiv 2011. Since 1994 is a Member of the National Union of Artists of Ukraine. Painting. Lives and works in Kyiv, Ukraine.

Oleksiy Sai presents his Excel-art project. Sai has been working with Excel software as a visual language resource since 2004. The first exhibition entitled Excel-Art was held at the Tsekh Gallery in Kyiv in 2007. The artist sees the abstract language of numbers, graphs and diagrams as the only

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possible mode of addressing the life of clerks and office workers, that is, the strata presently associated with average employment. Artists tend to ignore office drudgery as inconsequential and banal. Insofar as artists engage with it at all, they tend to do so indirectly, through satire and other gestures or strategies not devoid of critical intent. Counter to this approach, Sai offers a markedly neutral and objective representation of the life of office workers in all its facets. Over the last couple of years, Sai has been rethinking the role of the “office” lifestyle as a social norm, depicting office workers as a semi-extinct species that will soon depart from the historical arena. Oleksiy Sai’s works portray tin soldiers in business suits. The series explores the emergence of office plankton as a class, with faceless characters that become more human and individualized as they age and depart from the ideals of consumerist society. Sai creates a markedly neutral and objective representation of the lives of office workers, without being a critique or parody of the corporate lifestyle.

Oleksiy Sai was born in 1975 in Kyiv, where he lives and works to this day. 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. Pinchuk Art Centre Prize nominee '09, he is widely exhibited. Oleksiy Sai took part in many group and solo exhibitions in Ukraine and abroad. His works were exhibited at Black Square Gallery (Miami, the USA), Saatchi Gallery (London, the UK), Bunsen Goertz Gallery (Nuremberg, Germany), PERMM Museum of Contemporary Art (Perm, Russia), etc.

Daniil Galkin’s Doormats (or One that has been caned carries the one who has not been) series portray illustrations of guidelines for transferring and evacuating injured persons. The second title of the project derives from a proverbial expression referring to the folk story “The Wolf and the Fox,” a fairytale playing up a situation where an injured one acts as donor for their captor. Which literally illustrates the war crimes of the Russian Federation against Ukraine under the pretext of saving the Ukrainian people from “fascists,” which the occupiers-liberators themselves are.

Maria Sulymenko’s watercolors from the “Glass World of People and Things...” project depict slow motion reels, or figures frozen in a vacuum, plunging the viewer into the atmosphere of translucent grey air. Sulymenko arranges every possible detail with a delicate touch and sharp vision, notwithstanding a sense of spontaneous improvisation. The characters in her drawings are timeless and placed in a generic, often naive environment that alludes to our subconscious rather than to our reality—an atmosphere of absurdity with existential connotations.

Maria Sulymenko was born in 1981 in Kyiv, Ukraine, in an artists’ family. She graduated from the Arts school named after Taras Shevchenko. Thereafter she went on to get a higher education in Germany. Maria entered the State Academy of Fine Arts in Stuttgart (Akademie der Bildenden Künste in Stuttgart), where she studied sculpture and painting. Then she entered the Higher school of Fine Arts in the city of Offenbach (Hochschule für Gestaltung in Offenbach am Main), where she studied graphic design. Her lecturers were the prominent ATAK (Georg Barber) and Eike König. It was in Germany, where Maria’s personal style was developed. She creates large paintings on paper and canvas. Currently the artist lives and works in Fridingen an der Donau and Berlin.

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.