

VOLOSHYN GALLERY

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THE SWEETEST SONG OF SORROW

Nikita Kadan personal exhibition

14.10.2020 - 15.11.2020

Opening: October 14 from 11 am to 6 pm (due to COVID19)

Voloshyn Gallery, Kyiv, 13 Tereshchenkivska st.



Voloshyn Gallery presents the personal exhibition of **Nikita Kadan** entitled "**The Sweetest Song of Sorrow**". The exhibition will feature both new and older works by the artist. Among them - graphics, photos and installations.

"We are talking about the reciprocity of the critical spirit and the spirit of sorrow. About the transformation of the revolutionary force of critical negativity into the passive negativity of endless mourning.

The path is illuminated by left melancholy, the politicization of depression, the power of powerlessness, the uprising of procrastinators, progressive nostalgia, the indistinguishability of historical and traumatic - a number of hidden quotes can be continued, you have read these books.

The younger ones mourn the ruined heritage of the Soviet twentieth century, the older ones mourn the existence of the Soviet twentieth century in general.

Here, again and again we read in one of the thematic facebook groups that another mosaic was destroyed, which promised to fly into space just from the firing pit. Another façade is insulated - so eternal today celebrates victory, they rule trizna on the idea of the future. Decommunization is always followed by warming.

In the place of historical materialism is a mournful fatalism in alliance with equally mournful aestheticism.

Anonymous activists are proposing to cover the figure of Shchors with black latex, and the Institute of National Remembrance supports the idea.

It is necessary not to "initiate a discussion" - individual stability in the negativity of each and every one is needed. "No!", perfect in its confidence. Melancholy and criticism together must form an

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extremely clear form of pure negativity, seizure, a pit that is essentially the best monument, a perfect form of commemoration, a black hole that absorbs both shame and glory.

The dream of the mind is creative, proactive and full of good intentions. We do not need "creative decomunization", but the will to remove our hands from the past in time, which is constantly re-finding its own language in relation to the agony of today.

The repetition of mourning rituals, funeral songs put us to sleep. However, we can still turn the ritual against them. Grief for the future is the strongest possible denial of the impossibility of this future.

Art shouts "Wake up!" In a hoarse voice, not for the first time and not for the last time in history.

Nikita Kadan

Founded in October 2016 by **Max and Julia Voloshyn**, **Voloshyn Gallery** specializes in contemporary art. It showcases a broad range of media in contemporary art, hosting solo and group exhibitions.

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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List of works:

"Window"

2020

Iron, chasuble from the Carpathian icon (Kosiv district) of the early twentieth century.

Once upon a time, a quasi-religious belief in the "future" and a passionate desire to see it were widespread on Earth.

"Stupid Spirit (Reader of Burnt Books)"

2020

Coal, paper

"Museum of Propaganda (Flag Figure)"

2020

Coal, paper

The folds of cloth in Matthias Grunewald's "The Virgin Mary" and Lucas Cranach the Elder's "Crucifixion" are like flags blown by the wind of history. The same wind once stirred the red folds, which later froze on the circular facade of the museum in Shepetivka (formerly the Museum of Mykola Ostrovsky, now the Museum of Propaganda). Benjamin's Angel of History has younger brothers and sisters. In fact, I try to draw them - the secondary figures of this pantheon, which, like the older brother, can only look back at a time when the historical wind carries them forward into the unknown.

"We will see the twentieth century"

2020

In collaboration with Andriy Boyko

Paper, coal, photo, collage

Photographs of the concert of the neo-Nazi group "Sokyra Peruna" (made by Andrei Boyko) are superimposed on free copies of fragments of "Guernica" by Picasso and sketches to it (in particular, "The Head of a Crying Woman", 1937). The most famous anti-fascist work of art is a museum artifact of the past modernity, while the archaic xenophobic ideology is quite successfully fighting for its place today. The confrontations that defined the twentieth century are not over yet, its balance of power is constantly changing, and the finale is unpredictable.

"Hero and snake"

2020

Silk, printing, machine embroidery

The monument to Artem by Ivan Kavaleridze (1927) is both a key sculptural work of the Ukrainian avant-garde and an extremely controversial symbol in the context of "decommunization policy". The figure of the hero after the change of ideological paradigm turned into the figure of a criminal, and attempts to destroy the monument can be interpreted as barbaric acts and as a patriotic struggle against anti-Ukrainian ideology. Artem is a snake-seducer who destroys the image of ideologically and culturally homogeneous Ukraine, as well as the image of history, from which it is possible to draw a moral conclusion.

"Chasuble"

2016

Photography, Galvanized bronze

Made with the support of Transit Gallery (Mechelen)

Photograph of the relief minting at the metro station "Maidan Nezalezhnosti", dedicated to the October Revolution. The communist symbols contained in the relief were hidden by a piece of sheet iron carved "in shape".

The shape of this piece is reproduced in the precious material, identifying with the chasuble on the icon, which hides fragments of the image that remain "sacredly effective" despite its invisibility.

"Sun and satellite"

2020

Iron, neon

The work continues the cycle "Private Suns", which began in 2013.

The standard Soviet window grille - "sun" - where the rods diverge in the form of sunlight, is still common in the post-Soviet urban space. They reveal a field of tension between oppression and dreams, miserable daily existence and its utopian horizon. The total Soviet ideological narrative, with its image of "common" hope, is replaced by a multitude of personal and collective intentions, sometimes combined but in unstable, fluid formations.

In this work, the shape of the lattice-sun is transformed into the silhouette of a satellite, demonstrating the distance between the "sublime" and "poor" components of Soviet universalism, of which the second is still with us.

"Victory over the sun"

2020

Iron

Standard lattices - "sun" - as if crushed by a giant hand. The celebration of the victory over the dead giant parodies the avant-garde pathos of "Victory over the Sun" (plays by Oleksiy Kruchonykh and Mykhailo Matyushyn, in which Kazimir Malevich, Vira Yermolaeva and El Lysytsky took part) and at the same time claims the role of "final series". Late and post-Soviet artistic manipulations with the "sun" as an iconic sign (the group "Amanita", Elena and Victor Vorobyov, numerous photographers of the Perestroika period and the 90s).

Is it possible to end the post-Soviet, to get out of the long shadow? Is it necessary to ritually kill the parental figure repeatedly in order to acquire subjectivity? Will this subjectivity eventually become a hostage to the ritual of "killing a corpse" and a caricature of it?