

ALWAYS NEW, ALWAYS INTOXICATING

OPENING RECEPTION:
Saturday, March 7, 2026,
18:00-20:00

DATES:
March 7 - April 26, 2026

OPENING HOURS:
Wednesday - Sunday,
11:00 - 18:00

LOCATION:
Tereshchenkyvska 13, Kyiv, 01004

It seems, when wars begin, nature loses its freedom — one that belongs to it by the very foundation of its own being. The dialogue between humanity and nature becomes uneven. Its beauty is reduced to a resource, its autonomy erased by people's presence. It seems, when evil finally recedes, beauty flows into a state in which one no longer seeks to overpower it, to “gain control of the wind”.

Image:

Ancient moon, 2025
Kateryna Aliinyk

56 x 70 cm



KYIV, UKRAINE
07.03. - 26.04.26

But does horror truly destroy beauty? It acts as a lens, sharpening our gaze upon all that is human, imprisoning us in a state of tension, turning beauty into a mere mist for which there is no place in a rationalized contemporaneity. Yet beauty does not disappear. While humanity destroys steel and concrete, the beauty of a moonlit night remains untouchable by guns and missiles.

Kateryna Aliinyk's solo exhibition charts a shift in the artist's perspective. Her prolonged engagement with the themes and images of war, like a bottomless well in which grief and horror never run dry, had led to an equalization of the artist's identity with home, and of home, in turn, with war. Paradoxically, evil becomes easier to work with, while reaching out toward joy and beauty demands deliberate courage. It is always frightening to die, but to live with honesty and to honour beauty amid grief is perhaps a more desperate act. The exhibition emerges from an intimate conversation between the artist and the curator, both experiencing a period of re-encountering the world — one in which prolonged absence transforms home into a fantasy they had continued to cultivate and romanticise, drifting further from reality with each passing moment. Surprisingly, a new encounter with the Lacanian Real presents itself not as an emptiness, but as a beauty that intoxicates. Not merely the kind that is brief and instantly elevating, but the kind that exists beyond the bounds of misfortune and fortune alike.

Without any wish to place oneself within it or to touch it, beauty envelops. It is that life-giving fluid which flows through the veins of every human action. The dialogue between the curator and the artist reaches back into the centuries, opening into a polylogue with writers who matter to them: from the medieval thinker Hildegard of Bingen to Simone Weil, the philosopher and activist of the 20th century. "To see a landscape such as it is when I am not there," Weil wrote in her notebooks, wishing not to disturb the silence of earth and sky with her breath or the beating of her heart. As the artist's interlocutor, I felt that distance, that harmonious non-presence, when the artist accompanied me through the world of celestial bodies. She would stop before some branches obscuring the moonlight and did not try to clear them away, simply staying there for long minutes of measured contemplation. So too, in the triptych *Moon in Hair*, on the left side, branches of trees or strands of hair encircle the satellite. Juxtaposing scales and heights, Aliinyk captures the living matter and clusters of organisms in paint. In *Resting in the Lowlands* — birds descend to the earth, while in *Resting at the Altitude* spiders drift beneath the heavens.

VOLOSHYN
GALLERY

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The exhibition includes a series of new works created in late 2025 and early 2026. Shown in an exhibition space for the first time, the series comprises canvases depicting the sky and a single work with an earth scene. As the artist's thematic perspective shifts, so too do her images and forms. Earlier, her static landscapes were dense with detailed elements and humanised by objects of action, such as a stage or a fence, remnants of food or bullet casings. Now her gaze is fixed to a place to which not only is she distant, but in which she cannot be physically present. Celestial bodies, or the sky itself as an integral dense mass, convey movement in contrast to a landscape frozen in a moment; a strong blue wind ripples the canvases, the orange hued air is heavy with metal.

Aliinyk's beauty, like Weil's, is Kantian — an end in itself. It grows dense, materialises, yet always remains transcendent, dissolving, slipping further and further from our glance each time. And yet every day and minute, we encounter an always intoxicating sky, always a new beauty.

Text by Milena Homchenko, curator

ABOUT THE ARTIST

Kateryna Aliinyk

Kateryna Aliinyk was born in 1998 in Luhansk, Ukraine. Since the year of 2016 she has lived and worked in Kyiv. In 2021 she got her master's degree in art in the National Academy Of Fine Arts And Architecture in Kyiv. Her main mediums are painting and text. Kateryna mainly works with the topic of the stolen or damaged from the war and occupation landscape. She works through the images of nature and non-anthropocentric optics. Her works were shown at "Near East, Far West" (MSN Warsaw), "Between Farewell and Return" (Arsenal Kyiv), "EVA International" Ireland's Biennial of Contemporary Art, "From Ukraine. Dare to Dream in the World of Constant Fear" in Venice.

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ABOUT THE CURATOR

Milena Homchenko

Milena Khomchenko is an art critic and a curator, a participant of the Research Platform at PinchukArtCentre, a co-founder and a co-curator of SONIAKH platform (soniakh.com). With the support of the Chevening award, she completed an MA in Aesthetics and Art Theory at the Centre for Research in Modern European Philosophy (CRMEP) at Kingston University London. Among her curatorial projects are 'The Post Office Is No Longer There. A Car Comes Once a Week' at [thesteinstudio](http://thesteinstudio.com) (Kyiv, Ukraine), 'Let the long. Road. Lead. That. Stairs in. The Heavens' at PLATO (Ostrava, Czech Republic), 'Closed Futures' at DCCC (Dnipro, Ukraine). Her texts have been published in Frieze, KAJET, L'Internationale Online, Spike Art Magazine, Danarti, KORYDOR, ArtsLooker, Blok, Your Art, as well as in the anthology 'Reclaiming History. Decoloniality and Art in Ukraine after 1991' (Publish Pro, 2025).

ABOUT VOLOSHYN GALLERY

In 2016, Max and Julia Voloshyn established Voloshyn Gallery in the heart of Kyiv, Ukraine. Situated in a historic 1913 building, Voloshyn Gallery's space provides an unconventional setting for contemporary art. It exhibits a broad range of works in a variety of media, representing both emerging and established artists. Voloshyn Gallery hosts solo and group exhibitions, works with accomplished curators and museums, and takes part in leading contemporary art fairs.

In 2022, Voloshyn Gallery made the difficult decision to close temporarily due to the full-scale invasion of Ukraine. In 2023 the gallery reopened its doors in Kyiv, Ukraine and also expanded with a space in Miami, Florida.

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