



**Voloshyn Gallery** is pleased to announce the opening of its first location in the U.S. in the bustling Allapattah district of Miami. The inaugural exhibition, "**No Grey Zones**" running from October 7 to November 25, 2023, raises pivotal questions about the terminations of wars and the ambiguities that shadow them. The artworks combine documentary approach and a critique of international power politics with a goal to articulate genuine threats amidst complex geopolitical narratives. Harnessing varied compositional methods, notably the bird's-eye perspective, the exhibition brings into focus the depleted territories that often turn into spaces for deliberate coercion after the endgame. The works on view emphasize the need to distinguish calculated aggression from the mystified terminology of the territories that "levitate between peace and war."

The gallery's Miami venue emphasizes showcasing Ukrainian and Eastern European artists, while curating initiatives and discussions that promote engagement with their American colleagues. Artists showcased include **Ádám Albert** from Budapest, **Bojan Stojčić** from Sarajevo, **K. Yoland** operating between London and the U.S., **Dana Levy**, connecting Tel Aviv and New York, and Ukrainian artists **Mykola Ridnyi**, **Lesia Khomenko**, **Nikita Kadan**, and **Oleksiy Sai**.

**Adam Albert's** enigmatic construction in the gallery evokes the experience of injustice and its potential to turn metaphorical terror into aggression. Titled *One Shot-Lose Yourself - Dream of Gavrilo Princip*, the work grounds the narrative in the common knowledge speaking to a direct correlation between an individual agency and its potential to alter events on a historical scale.

Scenes from **Bojan Stojčić's** *Hotel Hope Phantom* film in the gallery are symbolically bookended by the car rear view windows to reference the artist's road trip to a hotel near the military base in Dayton, Ohio where the peace agreement ending Balkan Wars was signed in 1995 under the premise of the endorsement of regional balance.

The quiet interiors of Hotel Hope in the video are juxtaposed by **Mykola Ridnyi's** concrete sculptures. Ridnyi's scale models of Ukrainian bomb shelters sink the gaze to the underground level plumbing the idea of survival and resistance to terror.

In contrast to this, **K. Yoland**'s installation elevates the gaze to the point where a U.S. military village appears as an ornamental flat surface encrusted with the tiny dots and squares representing the buildings and sites where the artist visited and filmed. Laid on the floor, the carpet serves as a welcoming reading-zone within the exhibition where visitors can peruse newspapers on current affairs and books on borders, territory and surveillance.

**Lesia Khomenko**'s paintings based on the found military footage, **Nikita Kadan**'s drawings from *Crater* series, and **Oleksiy Sai**'s large scale mutilated aluminum panels from the Bombed series situate the viewer in a psychologically charged Ukrainian war zone landscape. These works serve as a representation of depleted lands, displaced communities, and the strenuous efforts that are required to defend one's borders.

**Dana Levy**'s *Erasing The Green* project transports us to the border between pre-1967 Israel and the Occupied Palestinian Territories. Levy's artistic research plumbs the idea of coercive statecrafts even further: her interviews with scholars highlight the fact that Israeli settlers are the only ones to benefit from the degradation of occupied Palestinian lands and the erasure of the notorious Green Line.

Set against the backdrop of the ongoing Russian war in Ukraine, "No Grey Zones" underscores the urgency to recognize the true instigators in geopolitical confrontations. Through this exhibit, the gallery beckons a definitive stand against moral ambiguity in statecraft and warfare, advocating for clarity and precision in discourse.

Exhibition is co-curated by **Lilia Kudelia, Maksym and Julia Voloshyn**.

*Opening reception: Saturday 7 October, 6 – 9pm*

*No Grey Zones*

*October 7 - November 25, 2023*

*Voloshyn Gallery Miami*

*Tuesday – Saturday, 11am – 5pm and by appointment*

*802 NW 22nd Street, Miami*

## **Participating Artists**

**Ádám Albert** (b.1975, Veszprém, Hungary) lives and works in Budapest, Hungary. He is an artist, educator and researcher. He is an Associate Professor and head of the Department of Artistic Anatomy, Drawing and Geometry at the Hungarian University of Fine Arts Budapest as well as director of the Art and Art Theory College for Advanced Studies. Albert works in a variety of media, often using forgotten craftsman techniques, typically working with materials from private and institutional archives. His works are featured in the permanent collection displays at the Hungarian National Gallery and Ludwig Museum - Contemporary Art Museum Budapest.

**Bojan Stojčić** (b. 1988, Sarajevo, Bosnia and Herzegovina) lives and runs his design and art studio in Sarajevo, Bosnia & Herzegovina. Most recently, he won the ZVONO Award for best young artist in BiH (2023), the WHW Academy scholarships for an emerging artist (2022), as well as the Revizorscholarship for engagement and achievement in science and art (2022). With his multimedia works Stojčić addresses the autocolonial discourse and affect in the meta-Yugoslav space, questioning the collective and individual view of the peripheral Other and self. The experience of war during his earliest childhood strongly informs Stojčić's artistic expression. Shaped by intense experiences of loss, absence, displacement and transition, both in public and in his private life, Stojčić positioned himself as a European peripheral entity, winning this position and subverting it. Expressing himself through humor, poetics and geopolitics, Stojčić explores the traces and transformations of the present.

**Mykola Ridnyi** (b. 1985 in Kharkiv, Ukraine) is Kyiv-based artist, Ukraine working across media ranging from early collective actions in public space to the amalgam of site-specific installations. Photography and moving image constitute the current focus of his practice. In recent films and images, he experiments with nonlinear montage, collage of documentary and fiction. Mykola Ridnyi has recently had important solo and group exhibitions: "District" at Secession, Vienna (AT), Albertinum, Dresden (DE); Pinakothek der Moderne, Munich (DE); and Museum of contemporary art Arlington (VA, US), among others. He also participated at the main exhibition "All the World's Futures" of the 56th Venice Biennale for Contemporary Art and "Hope!", Pavilion of Ukraine at the 56th International Art Exhibition – la Biennale di Venezia, Venice, Italy. Mykola Ridnyi's work has been collected by major institutions internationally, including Pinakothek der Moderne, Munich; Neuer Berliner Kunstverein; Ludwig Museum Budapest; Warsaw Museum of Modern Art; Museum of Art in Lodz; Arsenal City Gallery, Bialystok.

**Lesia Khomenko** (b. 1980 in Kyiv, Ukraine) is author of paintings, installations, performances and videos. In her works she deconstruct narrative image and transforms paintings to the objects. The artist's interest is in comparing history and myths and revealing tools of visual manipulation. With her skills from Ukrainian Art academy she is constructing complex critical statements. Graduated National academy of fine art and architecture at 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 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). 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); MUZA-Eretz Israel Museum (IL); 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.

**Nikita Kadan** (b. 1982 in Kyiv, Ukraine) working with painting, graphics, and installation, often in interdisciplinary collaboration with architects, sociologists and human rights activists. He is a member of the artist group R.E.P. (Revolutionary Experimental Space) and founding member of Hudrada (Artistic Committee), a curatorial and activist collective. Nikita Kadan has recently had important solo and group exhibitions: "Artists in Time of War" at Castello di Rivoli (Turin, Italy), "Skin and Shell" at the Lewben Foundation in Vilnius (Lithuania) and "The Fire and the Ashes" at the Museum Sztuki in 2023. Nikita Kadan was the winner of the Pinchuk Art Centre Prize in 2011 and the recipient of the Special Prize of the Future Generation Art Prize in 2014. He also participated in the Ukrainian Pavilion at the Venice Biennale in 2015 and the parallel program of the 59th International Art Exhibition at the Venice Biennale in 2022. His work has been collected by major institutions internationally, including Centre Pompidou in Paris, Pinakothek der Moderne, Munich, M HKA – Museum of Contemporary Art Antwerp, mumok (Museum Moderner Kunst Stiftung Ludwig Wien), The Art Collection Telekom, and others.

**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.

**K. Yoland** is a site-specific and transdisciplinary artist examining territoriality and power across large-scale terrain, urban planning and international borders. Incorporating performance, installation, text, video and photography, the body or its impact is ever-present. Engaging expanded modes of fiction, absurdity and/or action interventions, Yoland's previous projects have involved a wide range of participants across Europe and the United States. It has included canoeing the Rio Grande whilst debating immigration with a kidnapped tumbleweed inside a bullet-proof box; choreographing dancers in a three-hour "war installation" focused on the 2003 televised bombing of Baghdad; performing a choreography of conflict with Olympic fencers on scaffolding; and taking twenty-one different day jobs to explore identity and exclusion across Paris. Current work is focused on spatial design, mapping and surveillance devices and their relationship to im/mobility of bodies (human and more-than-human). Yoland exhibits internationally, these include Plymouth Biennale (UK), Alabama Contemporary Art Center (Mobile, AL), Ringling Museum (Sarasota, FL), Lisson Gallery (London, UK); Talley Dunn Gallery (Dallas, TX); Turner Contemporary (Margate, UK); Marfa Contemporary (Marfa, TX), Cristea Roberts Gallery (London, UK), CZKD (Belgrade, Serbia), Center for Book Arts (NYC), and Nederland's Fotomuseum (Rotterdam). Conferences, talks and publications include the Modern Art Museum of Fort Worth (TX), London School of Economics (UK), Nasher Sculpture Center (TX), and Habitat III, United Nations, Quito (Ecuador). Residencies include being the inaugural A.I.R at Marfa Contemporary (4 months, Marfa, TX) and receiving the ACME & South London Gallery residency award (18 months, London, UK). Yoland is currently a PhD Candidate and LAHP scholar in London researching spatial justice, desertscapes and future forms of colonisation.

**Dana Levy** was born in Tel Aviv Israel, to Egyptian and German parents. She was raised in the U.S, Israel and the U.K. Since 2016, Levy has been an artist studio member of The Elizabeth Foundation for the Arts in New York City. Awards include 2019/2020 Freund Teaching Fellow at the Sam Fox School of Art in Washington University, St. Louis and the 2020 NYSCA/NYFA Artist Fellow in Digital/Electronic Arts from The New York Foundation for the Arts. In 2022 she was commissioned to create work for the 12th Berlin Biennale -Still Present!. In 2021 her solo exhibition Currents 119: Dana Levy, was exhibited at the Saint Louis Art Museum. She has exhibited her work at institutions such as Akademie Der Kunst Dusseldorf (2022) Videonale 18 Kunstmuseum Bonn (2021), C24 gallery NYC (2019) Screen City Biennale (2018), Kadist Gallery San Francisco (2017), Biennial of Contemporary Art of Cartagena (2014), Wexner Center of Art (2012), The Bass Museum (2012), Tate Modern (2010).

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