

A PLANET ON A PIN

OPENING RECEPTION:
Friday, July 25, 2025
6 to 8.00 PM

DATES:
July 25 – September 20, 2025

GALLERY HOURS:
Tuesday–Saturday,
11:00 AM to 5:00 PM

ADDRESS:
802 NW 22nd Street, Miami, FL, US, 33127

Voloshyn Gallery is pleased to present A Planet on A Pin, a group exhibition curated by Aleksei Borisionok, featuring works by Veronika Hapchenko, Kateryna Lysovenko, Sana Shahmuradova Tanska, Fedir Tetyanych, Lesia Vasylchenko and Nina Hartmann.

ON IMAGE:

Triangulation / Collapsing Realities, 2024
Nina Hartmann

Resin, Inkjet Print on Paper, Acrylic,
Pigment

62 x 52 x 1.27 cm.
24.5 x 20.5 x 0.5 in.



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The exhibition title derives from the early film by prominent Soviet Ukrainian director Felix Sobolev. The film “Dawn of Destruction” (1965) refers to the sensibilities of the cold war with its nuclear anxiety, originating in the dread of the Second world war. In his slightly high-flown, yet visually captivating essay-film, Sobolev unfolds the story of the unknown planet which was destroyed by internal contradictions that led to its annihilation. Blown into thousands of fragments the planet becomes a constellation of multiple meteors and with the help of poetic means they become the bodies of partisans – they bear the hope of life in the form of antifascist planetary urgency. Now, the weight of the planet is even heavier – the internal contradictions are tearing her apart. With lands turned into the aggravations of destruction – as for instance in Ukraine, but also in many other geographies, we see ongoing immanent damage – to bodies, environments and planets.

Felix Sobolev is well-known for making one of the solid attempts to visualize Volodymyr Vernadsky’s model of noosphere in his film “Biosphere! Time to Apprehend” (1974). Vernadsky’s concept of noosphere is understood as the highest stage of biospheric development, where human intelligence and agency become a decisive force shaping the planet. Using documentary and poetic language, artist Lesia Vasylchenko, whose works are presented at the exhibition, develops a proposition for chronosphere – a critical update on the planetary constellation. For her chronosphere stands for intricate interplay of temporal scales, ranging from the microtemporal, such as remote sensing of planetary surfaces and computational cycles, to the macrotemporal, including ecological trauma and the nuclear age. Following the artist’s premise, the exhibition tries to grasp various scales of computation and temporality related to the new shapes of planetary constellations, as well as their disruptions. It is a story about planetary meltdown and disfigured orbits, soviet technopolitics and (post)cold-war imaginaries, scorched earth and ungoverned regeneration of life.

Resonant with the Sobolev times, the exhibition presents small-scale works on paper by Ukrainian artist Fedir Tetyanych from the 1970s and 1980s. In his drawings and collages, the obscure procedures of calculations and speculations on landscapes and inner worlds. In these works, he visualizes his studies of compositional orders and micro-universes, – reminding planetary surfaces or the internalities of astrological bodies and unknown cavities, that evoke topics he was obsessively dealing with such as infinity, and boundlessness.

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A new body of watercolor works by Veronika Hapchenko – presents planes with curvilinear forms that intersect and weave through each other. With a strong sense of flow and captivity, the curving elements resemble ribbons – organic tendrils or synthetic tubes stretching and twisting in space conveying ethereal figures. Referencing Soviet techno-scientific depictions of man, progress and nature, Hapchenko navigates us through the eerie territories of failed premises of modernity.

Nina Hartman’s series of diagrammatic works refer to various cold war archives, and traverse various forms of paranoid thinking. Nina studies paranormal, secretive and obscure knowledges and their weaponization in military tech. Poor ill-lit images – culled from books on psychological warfare and unclassified state documents, that she incorporates in her works can be seen as languages of domination, as well as possible detours from the omnipresent power. Her sculptural paintings make use of sacred geometry, as well as diagrammatic didacticism in order to obfuscate the regimes of truth.

Kateryna Lysovenko and Sana Shahmuradova Tanska present a poetic rendering of the doom. Lysovenko’s small-scale watercolor drawings feature the tragic figure of Arachne, whose web-spinning abilities warn about the humankind modernist hubris that can lead to a planetary destruction. Shahmuradova Tanska’s large-scale paintings show the space where moons and planets are melting with the bodies and the landscape. Planetary kinetics, displaced orbits and dying suns that are dissolving into one. They disperse not only due to external damage, but also as a form of protection from imperial violence. Nothing can stay the same – plants, stars, waters. Bodies of planets and people will carry heavy weight.

The image of the planetary collapse from Sobolev’s film proposes the question: is it possible to foresee events of such power being able to transgress the planetary urgency, its relations with past and future? When a planet melts, when crusts cracking and flowing like lava, when liquids boil and glowing magma swirling through the void – it recomposits matter, that remembers life and solidarity. Against the forging power of death, there is ungoverned life. Its affinity sometimes glows. Navigating through micro scales of regenerative life and macro scales of cosmic gravitation, the exhibition negotiates between various scales of sensibility, urgency and computational violence. Artistic works speak to the regenerative chaos of life – a planet that can nest on a pin and still bear the possibilities of life, autonomy and resistance.

Text by Aleksei Borisionok

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ABOUT THE CURATOR

Aleksei Borisionok

Aleksei Borisionok is a curator, writer, and organizer who currently lives and works in Vienna. He is a member of the artistic-research group Problem Collective and the Work Hard! Play Hard! working group. He writes about art and politics for various magazines, catalogs, and online platforms such as e-flux Journal, L’Internationale Online, Partisan, Springerin, and Paletten, among many others. He was a fellow at the Vera List Center in New York, and, together with Katalin Erdődi, he was co-curating the Matter of Art Biennale in Prague (2024).

ABOUT THE ARTISTS

Veronika Hapchenko

Kyiv-born (1995), Krakow-based, visual artist. Hapchenko recently graduated with an MFA in Painting from the Krakow Academy of Fine Art, after first studying stage design at the National University of Cinema and Television in Kyiv, Ukraine. Embracing both painting and object making, Hapchenko’s work is concerned with cultural tropes of the former USSR – as well as with the strong ties between esoteric beliefs, politics and militarism that they entail. Looking to philosophical theses, historiography and oral history in her work, the artist traces legends and taboos surrounding revolutionary artists, political figures and the presence of occult in their lives and output.

Nina Hartmann

Nina Hartmann was born in Miami, Florida. She received a BFA from the School of the Art Institute of Chicago (2013). Hartmann’s work incorporates images she collects from various digital and physical archives, and is particularly interested in how the meanings of images transform through reappropriation and recontextualization. Her multimedia works operate at the nexus between sculpture and painting, and conceptually map the spaces connecting mysticism, alternative histories, systems theory, and critical thought. Her newest work on view at Perrotin features images encapsulated in a resin wall sculpture. Her work has been featured at Downs & Ross (NYC), Silke Lindner Gallery (NYC), V1Gallery (Copenhagen), Harkawik Gallery (LA), and more.

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ABOUT THE ARTISTS

Sana Shahmuradova Tanska

Sana Shahmuradova Tanska (b. 1996, Odesa, Ukraine) spent much of her childhood in rural Podillia, among rivers and forests. In 2014, she immigrated to Toronto, where she earned a Bachelor of Arts in Psychology from York University. Having worked in graphics for a long time, she later decided to turn to painting. In 2020, she finally decided to move to the city that has inspired her all this time - Kyiv. She works with graphics and painting. As an artist, she searches for the little-explored roots of her origins through collective and personal archetypes.

Her works are in public collections including the Krupa Art Foundation (Wroclaw, Poland), SAF – Samdani Art Foundation (Dhaka, Bangladesh), and Marquez Art Projects (Miami, USA). Sana’s works have been shown in several solo and group exhibitions, including the 24th Biennale of Sydney, Ten Thousands Suns (2024, Gadigal Land, Australia), Catching Circles – Then They Match Again, Gunia Nowik Gallery (2023, Warsaw, Poland), Further than Light or Language, Voloshyn Gallery (2023, Miami, FL, USA), and EVA International, Ireland’s Biennale (2023, Limerick, Ireland). Shahmuradova’s works have been covered and reviewed by Cultured Magazine, e-flux, Vogue Polska, Frieze, and The Guardian.

Sana has participated in residency programs at the Irish Museum of Modern Art, in partnership with EVA International 2023/Ireland’s Biennale (curated by Sebastian Cichocki, 2023, Dublin, Ireland), Asortymentna Kimnata, Where the Story Was Interrupted (curated by Dmytro Chepurnyi and Anton Usanov, 2022-23, Ivano-Frankivsk, Ukraine), and Casa Balandra (2023, Portol, Balearic Islands).

Fedir Tetyanych

Fedir Kostiantynovych Tetyanych (Федір Констянтинович Тетянич) or Frypulia (Фрипулья, born Feodosiy Kostiantynovych Tetyanych, 17 February 1942, Knyazhychi village, Kyiv region - 18 February 2007, Kyiv) was a Ukrainian artist (monumentalist, painter, graphic artist, sculptor, performer), poet and philosopher, conceptualist. Member of the Union of Artists of the USSR and the Union of Artists of Ukraine (since 1973). He was one of the pioneers of performance and happening in the Soviet space, which he arranged under the exotic mask of a freak, a bright representative of the underground, and later a member of the new Ukrainian wave. As noted by the Encyclopedia of Modern Ukraine, "Kyivan F. Tetyanych created unusual installations ("freepools") and complemented them with performances in shocking clothes, performing on the streets, in galleries and respectable museums, destroying philistine tastes and stereotypes." (2022)

Lesia Vasylchenko

Lesia Vasylchenko (born in Kyiv, Ukraine) is an artist and a researcher. Her practice spans video, photography, and installation, focusing on the intersections of visual culture, media technologies, and chronopolitics. She develops speculative terminology such as "Tachyonic Data" (Onassis Publications) and "Chronosphere" (Institute of Network Cultures) to critically explore temporality, more-than-human time, and technologies of vision. Vasylchenko is the founder of STRUKTURA.Time, an interdisciplinary initiative bridging visual art, media archaeology, literature, and philosophy. Vasylchenko holds a degree in Journalism from Taras Shevchenko National University of Kyiv and a degree in Fine Art from the Oslo National Academy of the Arts. Her work has been shown, among others, at the MUNCH Triennial, Pochen Biennale, and New Visions Triennial. She received the Sandefjord Kunstforening Art Award (2023) and the PinchukArtCentre Prize (2025). Her work are part of the collection of the Museum of Contemporary Art KIASMA / Finnish National Gallery in Helsinki, Finland.

Kateryna Lysovenko

Kateryna Lysovenko (b. 1989, Odesa) is a Ukrainian artist. She studied at the Grekov Odesa Art School, then at the National Academy of Fine Arts and Architecture, Kyiv. In 2017–2016 she took a course in contemporary art at Kyiv Academy of Media Arts and in 2019 a course at Method Fund.

She focuses on the research of power and ideology and the transition from the Soviet to the contemporary. In her artworks, the victim's image often emerges, no matter which topic she chooses – either the dominance of the art academy or right-wing violence, religious oppression, and harassment.

Her works have been exhibited in numerous solo and group exhibitions, including Collateral Event of the 60th International Art Exhibition the Venice Biennial (Venice, IT); Handle with care, Ludwig Museum - Museum of Contemporary Art (2023, Budapest, Hungary); Motherland, Museum Ephraim-Palais (2023, Berlin, Germany), Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023, SKD, Albertinum (2023, Dresden, Germany), Goodbye, East! Goodbye, Narcissus!, Estonian Contemporary Art Museum – EKKM (2023, Tallinn, Estonia) among others. Kateryna Lysovenko's works have been highlighted and reviewed by The New York Times, Financial Times, ArtDaily, e-flux, Vogue Polska, The Village Voice, Monopol magazin and Blok Magazine.

Lives and works in Vienna, Austria.

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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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