

FRIDMAN GALLERY

PRESS KIT

For immediate release – June 13, 2022



Dana Kavelina, still from *Letter to a Turtle Dove*, 2020, film, color, sound, 20:55 min ©Dana Kavelina. Courtesy of the artist

WOMEN AT WAR

curated by Monika Fabijanska

presented by Fridman Gallery (NYC) in collaboration with Voloshyn Gallery (Kyiv, Ukraine)

July 6 – August 26, 2022

Press Preview Day - Wednesday, July 6, 1-6 PM

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For press inquiries and images, please contact Hanna Gisel at hanna@hannagisel.com. For appointments and sales inquiries, please email info@fridmangallery.com or call 646-345-9831.

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For immediate release – June 13, 2022



Dana Kavelina, *A Letter to a Turtledove* (a film still), 2020

Women at War

curated by Monika Fabijanska

Yevgenia Belorusets	Dana Kavelina
Oksana Chepelyk	Lesia Khomenko
Olia Fedorova	Vlada Ralko
Alena Grom	Anna Scherbyna
Zhanna Kadyrova	Kateryna Yermolaeva
Alevtina Kakhidze	and Alla Horska (1929–70)

Fridman Gallery (NYC) and Voloshyn Gallery (Kyiv, Ukraine) are honored to present *Women at War*, curated by Monika Fabijanska.

- The exhibition takes place at Fridman Gallery's Manhattan location, 169 Bowery, from July 6 through August 26, with the public opening on Wednesday, July 6, 5-8pm. The opening will include a performance by [Ukrainian Village Voices](#), a New York City-based collective whose mission is to preserve and revive the polyphonic singing style of Ukraine's villages.
- On Wednesday, July 6, from 1-5 pm, we are hosting a press preview day, when the curator Monika Fabijanska and artist Lesia Khomenko will be available to answer questions.
- On Thursday, July 7 at 6 pm, we will host a curatorial walkthrough of the exhibition, free and open to the public.
- On Wednesday, July 13 at 1 pm, we will host a virtual conversation with the artists Alevtina Kakhidze and Dana Kavelina. [Zoom Link](#).
- On Wednesday, July 20 at 8 pm, we will host a screening of *Zemlya* (1930) - the masterpiece silent film by Ukrainian director Alexander Dovzhenko, with a soundtrack by [DakhaBrakha](#), a world-music quartet from Kyiv.
- On Wednesday, July 27 at 1 pm, we will host a virtual conversation with the artists Lesia Khomenko, Anna Scherbyna, and Ksenia Nouril (Print Center, Philadelphia). [Zoom Link](#).
- General exhibition viewing hours are Monday – Friday, 11am-6pm, and by appointment.
- A curatorial essay and additional programming, including more curatorial walkthroughs and online conversations with participating artists, will be announced soon.
- Following the presentation at Fridman Gallery, *Women at War* will next travel to the art gallery at Eastern Connecticut State University, Willimantic, CT, where it will be on view September 12 – October 14, 2022.

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Women at War features works by a selection of the leading contemporary women artists working in Ukraine, and provides context for the current war, as represented in art across media. Several works in the exhibition were made after February 24, 2022, when Russia began full-scale invasion; others date from the eight years of war following the annexation of Crimea and the creation of separatist “republics” in Donbas in 2014.

War is central to history. History has been written (and painted) by men. This exhibition provides a platform for female narrators of history and examines the perception of war as gendered. Women are generally absent from the historical accounts of war, but violating a woman is seen as a violation of land and nation. Media images reinforce the perception of gender divide. But is war indeed gendered? Women comprise c. 25% of Ukrainian armed forces. Russian soldiers rape Ukrainian civilians of all genders, including adult men. Many artists in this exhibition struggle with the notion of victimhood and pose the question in what way women have agency during war.

The exhibition also serves as a gateway to Ukrainian and other Eastern European feminisms, which are significantly different from the Western mold. Finally, *Women at War* will contribute to a conversation about how national identity is tied to the perception of women’s role in society. There are parallels between the fight for Ukraine’s independence and the fight for its women’s equality. They stem from the paradoxes of the Soviet Union, where early modernist, anti-nationalist, and feminist promises remained but a fig leaf of propaganda in the brutal and misogynist patriarchal empire it became.

Ukrainian art of the 2010s was largely focused on the discussion of whether Ukrainian identity should draw directly upon the short period of pre-Soviet independence or include the legacy of the Ukrainian SSR. This, in the country burdened with its colonial past, the unimaginable wounds of the 20th century (Holodomor, two world wars, the Holocaust), and the reality of a crisis, led to a national fixation on history. The young generation of artists focused their attention on historiography – how history is written, who writes it, who and what remains invisible. Soviet painting, especially the interpretations of WWII, came into focus of many artists. Others organized around the critique of decommunization – the destruction of Soviet monuments and mosaics in Donbas spearheaded by the post-Maidan government – and turned towards the forgotten pages of history.

Dana Kavelina (b. 1995 in Melitopol) focuses on the perception of war outside the mainstream narratives. *Letter to a Turtledove* (2020) is an experimental anti-war film-poem about women in the Donbas conflict zone, which invites us “to think of a victim as a certain subjective agency who is not involved in the reproduction of violence yet absorbs it. This is her strength.” The subjectivity of the victim and gender roles of women during war are also explored by **Alena Grom** (b. 1976

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in Donetsk) in the *Womb* series (photography, 2018), inspired by the stories of women who gave birth while living in the war zone in Donbas; **Oksana Chepelyk's** (b. 1961 in Kyiv) *Letter from Ukraine* (video, 2014), which abstracts the war role of a mother into a choreography; and a drawing diary of everyday horrors of the war by **Vlada Ralko** (b. 1969 in Kyiv), published daily on Instagram (2022), which follows her famous *Kyiv Diary* (2013-2015).

A vivid discussion about historiography among Ukrainian artists concerns historical painting. This critique is central to art practices of conceptual painters **Lesia Khomenko** (b. 1980 in Kyiv), whose *Max in the Army* – a monumental full-figure portrait of Khomenko's partner, an artist himself, joining Territorial Defense of Ukraine – was painted in March of 2022, and **Anna Scherbyna** (b. 1988 in Zaporizhia), whose *Some landscapes of the left-bank Ukraine* (watercolors, 2016-19) subvert the historical genre of painted ruins, depicting the ruins of Donbas as miniature watercolor landscapes.

Another artist investigating the role of art in historiography, **Yevgenia Belorusets** (b. 1980 in Kyiv), focuses on the connections between authenticity and responsibility in documentary art forms, and chooses Ukraine's invisible groups as her subjects. *Victories of the Defeated* (2014-2017) is a cycle of more than 150 photographs and texts devoted to post-industrial Ukraine, coal miners on the edge of the war zone, and contemporary forms of labor.

Alevtina Kakhidze's (b. 1973 in Zhdanivka, Donetsk oblast) piercing series of drawings, *Strawberry Andreevna* (2014-2019), covers four years of telephone conversations with her mother who stayed in the occupied territories in the Donetsk region. It ends in January 2019, when Ms. Andreevna died of a cardiac arrest while crossing the demarcation line between the self-proclaimed "Donetsk People's Republic" and Ukraine to receive her pension.

Zhanna Kadyrova (b. 1981 in Brovary, Kyiv oblast) created *Palianytsia* (2022) in a village in Western Ukraine, where she evacuated from Kyiv. Large stones smoothed in local rivers reminded her of the typical Ukrainian bread, *palianytsia*. Because Russian occupiers cannot pronounce it properly, the word is now used to distinguish friend from enemy.

A consequence of the political situation of Ukraine is a mental health crisis, about which women artists speak openly. In the words of Dana Kavelina, "depression is the only adequate strategy in a situation where it is impossible to influence real political processes." **Kateryna Yermolaeva** (b. 1985 in Donetsk), cut-off from her family and home in Donbas, suffered an identity crisis. It led the artist to dress up as non-binary characters, and experiment with the idea of self as composed of multiple personalities (*Photos*, 2016-). In **Olia Fedorova's** (b. 1994 in Kharkiv) poetic take on Land Art titled *Defense* (2017), anti-tank hedgehogs are made of paper to symbolize the futility of the mind's attempt to escape the reality of war. During recent Russian

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shelling of Kharkiv, in an underground bomb shelter, she created poems-prayers written on bed linen. *Tablets of Rage* (2022) echo the history of women's work with textiles, not only as a form of creative expression but as an important healing and meditative practice.

The exhibition features a drawing by **Alla Horska** (1929-70), on loan from the Ukrainian Museum in New York, situating this contemporary art exhibition within the context of Ukrainian feminist legacy. Both Horska – an artist and dissident – and poet Ivan Svitlichny (1929-92) whom she portrayed, fought to preserve Ukraine's culture and language under the communist regime. In 1970, at the age of 41, Horska was murdered by the KGB. Her name was adopted as a *nom de guerre* by one of the Guerrilla Girls.

This exhibition is a collaboration among Voloshyn Gallery, www.voloshyngallery.art, a prominent art gallery in Kyiv, currently operating from Miami, FL; Fridman Gallery in NYC; and curator Monika Fabijanska. During the last three months, we have been working together to bring to New York the art of these outstanding artists, many of whom stayed in Ukraine, while some found temporary refuge in the West. Several of the works presented in *Women at War* were featured in museum exhibitions and biennials internationally.

About the Curator: Monika Fabijanska is an independent art historian and curator who specializes in women's and feminist art. She curated critically acclaimed exhibitions *The Un-Heroic Act: Representations of Rape in Contemporary Women's Art in the U.S.* (John Jay College, 2018), *ecofeminism(s)* (Thomas Erben Gallery, 2020), and *Betsy Damon. Passages: Rites and Rituals* (La MaMa Galleria, 2021), mentioned among *The New York Times* best shows of 2021. Fabijanska initiated the idea and provided curatorial consulting for The Museum of Modern Art's acquisition and retrospective exhibition of Alina Szapocznikow (2012).

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Yevgenia Belorusets, *Victories of the Defeated*, 2014-2017, photographs and text ©Yevgenia Belorusets. Courtesy of the artist

Yevgenia Belorusets (b. 1980 in Kyiv) works at the intersection of visual art, literature, journalism, and social activism, pursuing document as artistic language, and calling attention to the most vulnerable groups of Ukrainian society. She is a co-founder of the literary-artistic-political journal *Prostory*, and a member of the interdisciplinary curatorial collective Hudrada. Belorusets is best known for her photo series *Victories of the Defeated*, (2014-2017), and books *Lucky Breaks* (International Literature Award, Haus der Kulturen der Welt, Berlin, 2020; a translation published by New Directions, NY, 2022), and *Series of Lectures on the Modern Life of Animals*. Her *War Diary* (2022) was published day by day in [Artforum](#), and presented by PinchukArtCentre at the 59th Venice Biennale. Belorusets' works were shown at the Museo Nacional de las Culturas del Mundo, Mexico City, 2019; Künstlerhaus Bethanien, Berlin, 2019; Izolyatsia, Kyiv, 2019; PinchukArtCentre, Kyiv, 2018, 2015, 2013 (twice nominated for the PinchukArtCentre Prize); Odessa Biennial, 2017; Gasteig, Munich, 2016; National Shevchenko Museum, Kyiv, 2016; Ukrainian Pavilion at the 56th Venice Biennial, 2015; Artspace, New Haven, CT, 2015; ICA Philadelphia, 2015; Museumsquartier, Vienna, 2014; National Museum at Krolikarnia, Warsaw, 2014; ZKM, Karlsruhe, 2012; and many literature museums. She lives and works in Kyiv and Berlin.

| belorusets.com

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Oksana Chepelyk, Letter from Ukraine (Women and War series), 2014, HD, color, sound, 7:32 min ©Oksana Chepelyk. Courtesy of the artist

Oksana Chepelyk (b. 1961 in Kyiv) pioneered media art and feminist art in Ukraine in the 1990s. She graduated from the Kyiv State Art Institute (currently, National Academy of Visual Arts and Architecture), and did postgraduate studies in Moscow. Solo exhibitions include: Kuandu Museum, Taipei, 2018; The UCLA Broad Art Center and The UCLA Art|Sci Center, Los Angeles, CA, 2011; Museum of Modern Art, Kyiv, 2011; Art Arsenal, Kyiv, 2009; Bauhaus-Kolleg, Dessau, 2000; and Banff Centre for the Arts, Canada, 1998. Group Exhibitions include: PinchukArtCentre, Kyiv, 2018; National Art Museum, Kyiv, 2013; Documenta, Hauptbahnhof, Kassel, 2002; Kunsthistorische Museum, Vienna, 2001; Espace Cardin, Paris, 1999; Museum of Contemporary Art, Zagreb, 1999; and The Museum of Modern Art, New York, NY, 1998. Chepelyk received Cinemadamare Award at the Venice International Film Festival, Final Cut, 2013; and Special Werkleitz Award at the European Media Art Festival, Osnabruck, 2003. Her films and videos were screened at International Short Film Festival, Oberhausen, Karlovy Vary IFF; Molodist IFF, Kyiv; IFF Stuttgart; International Experimental Short Film Festival, Santa Fe, NM; Videozone Biennial, Tel Aviv; and Ars Electronica, Linz. She received Fulbright Research Award twice, grants from Soros Foundation, ArtsLink, ProHelvetia, Bauhaus Dessau Foundation, C.I.E.S. (France), and many other. In 2007, she founded the International Festival of Social Sculpture, Kyiv. She temporarily lives and works in Marseille, France.

| oksanachepelyk.wixsite.com/cvcv?lang=en | [instagram.com/oksanachepelyk](https://www.instagram.com/oksanachepelyk)

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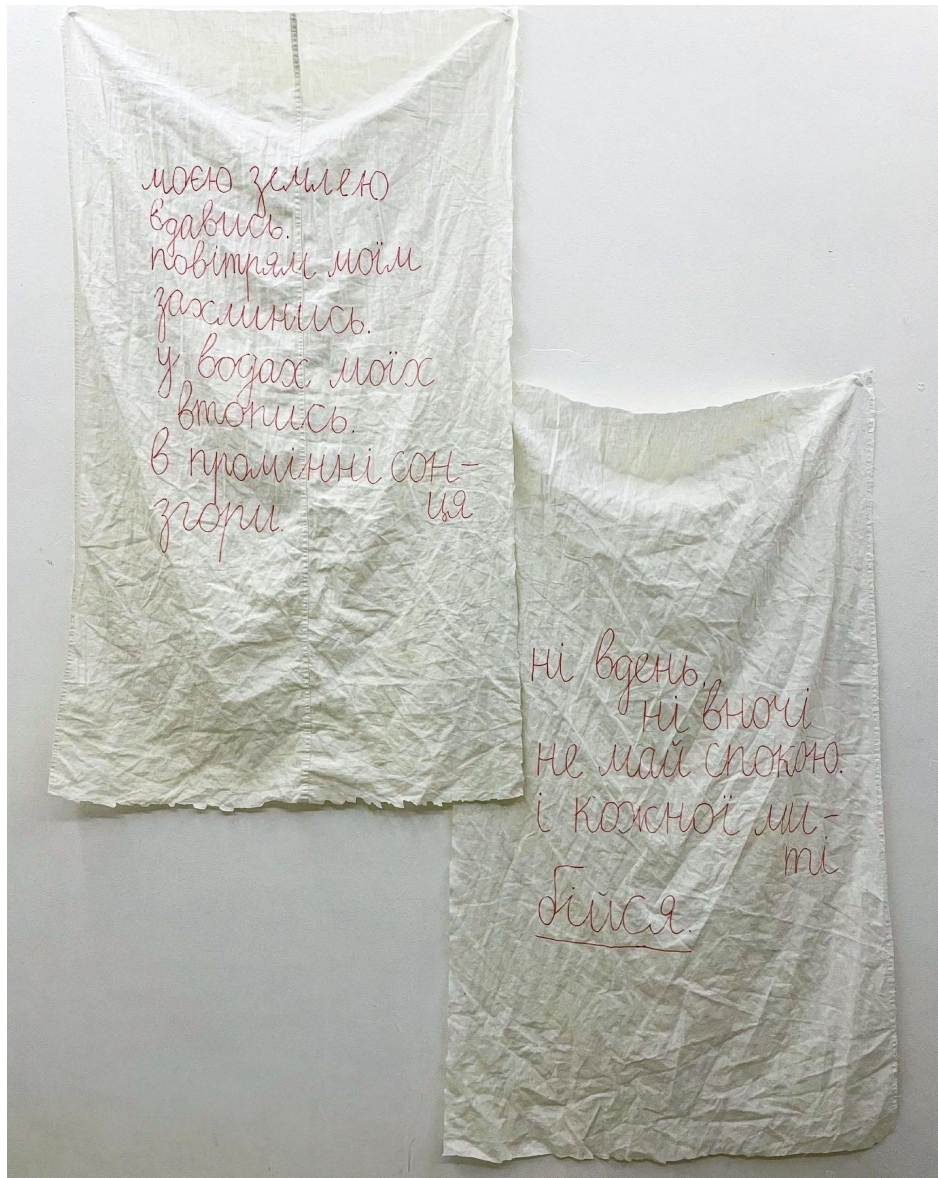


Olia Fedorova, *Defense*, 2017, photograph, 15.7 x 19.7 in ©Olia Fedorova. Courtesy of the artist

Olia Fedorova (b. 1994 in Kharkiv) is a conceptual artist who works with performance, photography, video, and text. She graduated from the Kharkiv State Academy of Design and Fine Arts in 2016. She was the winner of the Nathan Altman Contemporary Visual Art Contest, Vinnytsia, 2017; a finalist of Ukrainian Biennale of Young Art, Kharkiv, 2019; and MUHi (Young Ukrainian Artists), Kyiv, 2017. Solo exhibitions include: Municipal gallery, Kharkiv, 2021, 2017; Contemporary Art Center Tea Factory, Odessa, 2017; and several galleries in Kharkiv, Kyiv, and Dnipro. Group exhibitions include *Eye/View II* organized by Videocity, Electronic Billboard at the Congress Center Basel, 2022; Association for Contemporary Art, Graz, 2020; *Brüderschaft* project, supported by the German Embassy in Ukraine (Kyiv, Kharkiv, Dnipro), 2020; International Winter Land Art Festival Mythogenesis (Nemyriv, Ukraine, 2017-2020; and Museum of Ideas, Lviv, 2017. Fedorova participated in many artist residency programs, including in Mariupol, Ukraine; in the UK, Austria, Germany, and Poland; as well as online during the covid-19 pandemic, including Co-iki Arts Living Space (Tokyo), and American Art Incubator residency (Isolation Fund, Kyiv/Zero1, San-Francisco). Fedorova lives and works in Kharkiv – since May 2022, she has been a refugee in Graz, Austria.

| oliafedorova.com | [instagram.com/olia_off](https://www.instagram.com/olia_off)

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Olia Fedorova, *May You Choke on My Soil (Tablets of Rage series)*, 2022, text, felt pen on bed linens ©Olia Fedorova. Courtesy of the artist

*May you choke on my soil.
May you poison yourself with my air.
May you drown in my waters.
May you burn in my sunlight.
May you stay restless all day and all night long.
And may you be afraid every second.*

(March 24, 2022)

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Alena Grom, *Mother and Son. Mariinka, Donbas (Womb series)*, 2018, photograph, 11.8 x 17.7 in ©Alena Grom. Courtesy of the artist

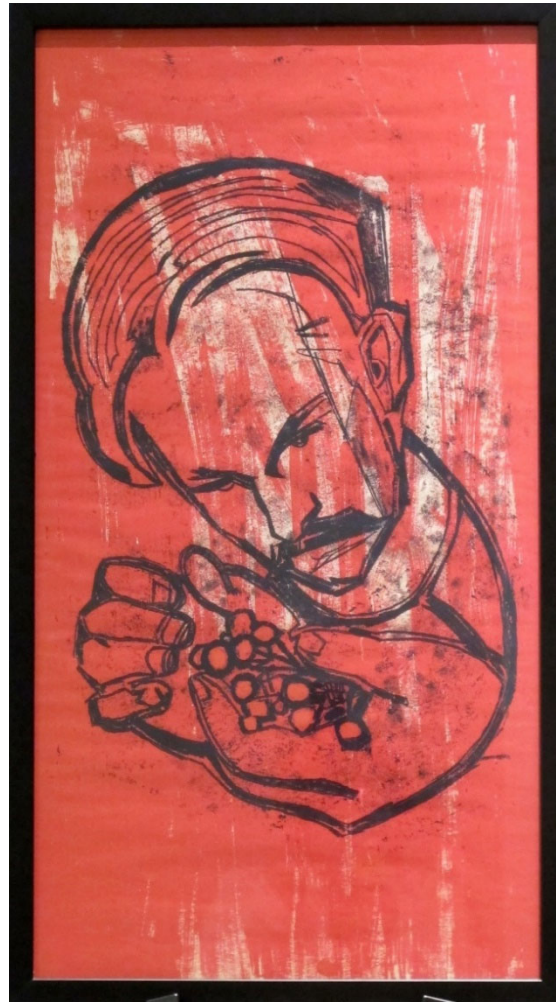
Alena Grom (b. 1976 in Donetsk) works at the intersection of social reporting and conceptual photography. Her projects documenting the lives of people who find themselves in a “gray zone” close to military action are each a separate story with its own narrative, and often employ portraiture and landscape photography. In 2014, the outbreak of war in Donbas forced Grom to leave her home and professional life behind. Since 2015, as an internal refugee, she has been studying at Bird in Flight and Viktor Marushchenko Photography Schools. Photography allowed her to cope with trauma and return to Donbas while working on projects. After 2017 she has lived in Bucha, Kyiv oblast. As a result of the full-scale invasion of Russia in February 2022, Grom and her family became internally displaced for the second time - she currently lives and works in Uzhhorod, Ukraine.

Her photography was shown in *Palestine—Ukraine*, eastFOTO gallery, Gruenewald, Germany, 2022; Mystetskyi Arsenal, Kyiv, 2021; PHOTO KYIV, 2020; Kolga Tbilisi Photo, Georgia, 2020 and 2017; Modern Art Research Institute of NAAU, Kyiv, 2019; Slovak Press Photo, 2018; Black Box Gallery, Portland, OR, 2018; Bronx Documentary Center, Bronx, NY 2018; PhotOn Festival – International Festival of Photojournalism, Valencia, Spain, 2017; LivePressPhoto Ukraine, 2016; Grand Photo Salon Ukraine, 2016; and published in *L'Œil de la Photographie*, 2018 and *#EuroMaidan: Rising for Freedom and Democracy in Ukraine* (Brine Books, Canada, 2014).

| alenagrom.com | [instagram.com/grom_alena](https://www.instagram.com/grom_alena)

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Alla Horska, *Portrait of Ivan Svitlychny*, 1963, linocut, 28 x 15 in. Courtesy of the Ukrainian Museum in New York

Alla Horska (1929, Yalta, Crimea – 1970, Vasylkiv, Kyiv oblast) was a Ukrainian artist, human rights activist, and dissident. She studied at the Kyiv Art Institute (currently the National Academy of Fine Arts and Architecture), 1948-54. Following the Khrushchev Thaw, in 1960, she co-founded Shistdesyatnyky (The Sixtiers) – a group of literati, artists and scholars who spoke to the criminal nature of the Soviet communist system and rejected socialist realism. Their aim was to preserve Ukraine’s culture and language through art and literature. The group laid the foundations for the realization of the rights of the Ukrainian people to their own statehood. From 1960-64 she co-created the Creative Youth Club Suchasnyk (Contemporary), the center of Ukrainian culture in Kyiv. First admitted to the Union of Artists of the Ukrainian SSR in 1959 for her paintings of Donbas miners, she was expelled twice—in 1964, for depicting Taras Shevchenko in a stained-glass panel for the Kyiv University, and for her principled civic stance regarding political trials of 1967-70. Professionally blacklisted in Kyiv, Horska collaborated with other artists on a series of monumental mosaics and frescos on public buildings in Donetsk, 1965-69. Some served as “monumental propaganda” of the builders of Communism, other were interpretations of the Ukrainian folk art. In 1970, at the age of 41, Horska was murdered by KGB.

| [Alla Horska’s biogram by Andrew Horodysky](#)

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Zhanna Kadyrova, *Palianytsia*, 2022, mixed media installation ©Zhanna Kadyrova. Courtesy of the artist and Galeria Continua

Zhanna Kadyrova (b. 1981 in Brovary, Kyiv oblast) works in sculpture, installation, and public art, and is a member of R.E.P. collective. Her practice focuses on the context, site and space, and often references Soviet building materials, aesthetics, and symbols that shaped Ukrainian public space. She graduated from the Taras Shevchenko State Art School. She received PinchukArtCentre Main Prize, 2013, and Special Prize, 2011, as well as the Kazimir Malevich Artist Award, the Sergey Kuryokhin Contemporary Art Award for Public Art, and the Grand Prix of the Kyiv Sculpture Project (all 2012). Kadyrova's works were featured in the 58th Venice Biennale International Art Exhibition curated by Ralph Rugoff, 2019, and twice in the Ukrainian Pavilion at the Venice Biennale, in 2015 and 2013. Her works were shown at the M17 Contemporary Art Centre, Kyiv, 2021; the Shanghai International Sculpture Project JISP, 2020; Kunsthalle Mulhouse, France, 2020; the Ludwig Museum, Budapest, 2018; Centre Pompidou, Paris, 2016; Palais de Tokyo, Paris, 2013; Bureau for Cultural Translations, Leipzig, 2016 (solo); the Kunstraum Innsbruck, Austria, 2015 (solo); Museum of Modern Art, Warsaw, 2013; the National Art Museum of Ukraine, 2010, Zacheta National Art Gallery, Warsaw, 2008; De Appel, Amsterdam, 2008; and several times at the PinchukArtCentre in Kyiv, where her first major retrospective will be held in 2023. She lived and worked in Kyiv – since March 2022, she has been displaced to rural Western Ukraine.

| kadyrova.com | [instagram.com/jannkad](https://www.instagram.com/jannkad)

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Alevtina Kakhidze, *Strawberry Andreevna #4*, 2014, ink drawing, 16.5 x 15 in ©Alevtina Kakhidze. Courtesy of the artist

Alevtina Kakhidze (b. 1973 in Zhdanivka, Donetsk oblast) is an artist, performer, curator, and gardener who focuses on drawing, and social and ecofeminist practice. Since 2018, she has served as the United Nations (UNDP) Tolerance Envoy in Ukraine. Kakhidze graduated from the National Academy of Fine Arts in Kyiv, 2004, and Jan van Eyck Academie in Maastricht, 2006, and was awarded the Kazimir Malevich Artist Award in 2008. She presented her performances and lectures at the UNWomen Conference, 2020; PinchukArtCentre, Kyiv, 2019; Whitechapel Gallery, London, 2016; Manifesta 10, 2014; The State Hermitage Museum, St. Petersburg, 2015; 7th Berlin Biennale: KW Institute for Contemporary Art, 2012; and The New Theatre in the New Great World, Warsaw, 2010. Her solo exhibitions include rum24, Aarhus, Denmark, 2020; Bozar, Brussels, 2017; PinchukArtCentre, Kyiv, 2014; FUTURA Centre for Contemporary Art, Prague, 2013; and Iaspis, Stockholm, 2009. Her works were featured in group shows at the M17 Contemporary Art Center, Kyiv, 2021; Elisabeth Jones Art Center, Portland, OR, 2021; Ludwig Museum, Budapest, 2018; M HKA, Museum of Contemporary Art Antwerp, 2018; Württembergischer Kunstverein, Stuttgart, 2017; Kunsthall Trondheim, Norway, 2016; National Museum of Modern Art, Kyiv, 2014; CCA Zamek Ujazdowski, Warsaw, 2013; Moroccan Pavilion project at the 54th Venice Biennial, 2012; MOCAK, Krakow; Galeria Arsenal, Białystok, Poland; and Mystetskyi Arsenal, Kyiv, all 2011. Since 2009, Kakhidze has lived and worked in Muzychi village near Kyiv.

| www.alevtinakakhidze.com | [instagram.com/truealevtina](https://www.instagram.com/truealevtina)

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Dana Kavelina, still from *Letter to a Turtle Dove*, 2020, film, color, sound, 20:55 min ©Dana Kavelina. Courtesy of the artist

Dana Kavelina (b. 1995 in Melitopol) works primarily with animation and video, but also installation, painting and graphics. She graduated from the Department of Graphics at the National Technical University of Ukraine. Her works often address military violence and war, seen from gender perspective—especially with regard to the position of a victim as a political subject—as well as the distance between historical and individual trauma, and memory and misrepresentation. Her works were exhibited at the Museum Folkwang Essen, 2022; MAXXI – Museo nazionale delle arti del XXI secolo, Rome, 2022; Zionskirche, Berlin, 2022; Kristianstad Kunsthalle, Sweden, 2021; Kmytiv Museum of Soviet Art, Ukraine, 2019; and Closer, Kyiv, 2019. Kavelina’s films were screened at the Castello di Rivoli Museo d’Arte Contemporanea, Rivoli-Turin, 2022; HKW, Berlin, 2022; ICA LA, Los Angeles, CA, 2022; The Museum of Modern Art, New York, NY, 2022; and e-flux, New York, NY, 2021. Her animated film *Mark Tulip, who spoke with flowers* received the Special Jury Mention at the 2019 Odessa International Film Festival, and the Grand Prix of the 2018 KROK animation festival, Kyiv. Kavelina was based in Kyiv and Lviv, Ukraine – since March 2022, she has been a refugee in Germany.

| [instagram.com/frau.hiroshima](https://www.instagram.com/frau.hiroshima)

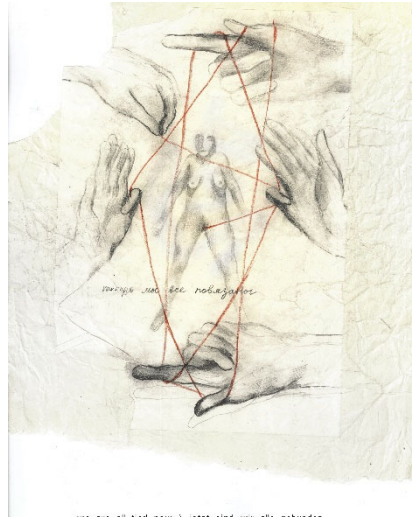
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nation (from latin 'giving birth') \ Nation (von lat. gebären)



from the threads of silence a pullover for a soldier is sewn
\\ aus den Schweigenfäden ist der Pullover für den Soldat gemacht



we are all tied now \ jetzt sind wir alle gebunden

L-R:

Dana Kavelina, *nation (from Latin: giving birth) (Exit to the Blind Spot series)*, 2019, graphite and colored pencil on paper, 16.5 x 11.75 in ©Dana Kavelina. Courtesy of the artist

Dana Kavelina, *from the threads of silence a pullover for a soldier is sewn (Exit to the Blind Spot series)*, 2019, graphite and colored pencil on paper, 12 x 10.25 in ©Dana Kavelina. Courtesy of the artist

Dana Kavelina, *we are all tied now (Exit to the Blind Spot series)*, 2019, graphite and colored pencil on paper, 11.5 x 11.5 in ©Dana Kavelina. Courtesy of the artist

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Lesia Khomenko, *Max in the Army*, 2022, oil on canvas, 84.5 x 57.5 in. ©Lesia Khomenko. Courtesy of the artist

Lesia Khomenko (b. 1980 in Kyiv) is a multidisciplinary artist who reconsiders the role of painting – she deconstructs narrative images and transforms paintings into objects, installations, performances, or videos. Her interest lies in revealing tools of visual manipulation in the context of history-making and myth-making. She graduated from the National Academy of Fine Art and Architecture in Kyiv, 2004. A member of R.E.P. group since 2004, she is also a co-founder of curatorial union [HUDRADA](#), a self-educational community based on interdisciplinary cooperation, 2008. Khomenko is an initiator and program director of the “Contemporary Art” course at the Kyiv Academy of Media Arts. Her works were shown in many exhibitions, including at the Lviv Municipal Art Center, 2021 (solo); PinchukArtCentre, Kyiv, 2018 (solo); MNAC, Bucharest, 2016; The Museum of Contemporary Art Kiasma, Helsinki, 2015; CCA Zamek Ujazdowski, Warsaw, 2014; The Future Generation Art Prize@Venice2013; Kyiv Biennial 2012 (main project); National Art Museum of Ukraine, 2012; Mystetskyi Arsenal, Kyiv, 2011 (solo); Kalmar Konstmuseum, Sweden, 2011; White Box, New York, 2010; MUMOK, Vienna, 2009; Zacheta National Gallery of Art, Warsaw, 2008; De Appel, Amsterdam, 2008; Ukrainian pavilion at Venice Biennale, 2007 (a collaboration with Mark Titchner); and Kunsthalle Vienna, 2006. She was a finalist of the Pinchuk Art Prize in 2009, 2011, and 2013, and a 2016 finalist of the Kazimir Malevich Award, Kyiv. She lives and works in Kyiv – since March 2022, she has temporarily been in the West

| lesiakhomenko.com | [instagram.com/lesia_khomenko](https://www.instagram.com/lesia_khomenko)

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Vlada Ralko, drawings from *Lviv Diary*, 2022, ink and watercolor on paper, 11.5 x 8.5 in ©Vlada Ralko. Courtesy of Voloshyn Gallery and Fridman Gallery

Vlada Ralko's (b. 1969 in Kyiv) primary media are painting and drawing; she also creates installations and art books. With her emotional brushwork, Ralko probes the existential pain and the suffering of a collective body in the context of current social and political events. She graduated from the National Academy of Fine Arts and Architecture, 1994, and the Taras Shevchenko State Art School, 1987. She has been a member of the National Union of Artists of Ukraine since 1994. Ralko received the All-Ukrainian Painting Triennial Award in 2001, and the He for She: Women in Arts Award in 2019. Her solo exhibitions include: Kyiv National Picture Gallery, 2018; Odessa Art Museum, 2018; and The Museum of Kyiv History, 1997. Ralko's works were presented at the Kmytiv Museum of Soviet Art, Ukraine, 2019; Pinchuk Art Centre, Kyiv, 2018 and 2015; Ludvig Museum, Budapest, 2018; The National Museum of Taras Shevchenko, Kyiv, 2016, 2014; Kyiv Biennale 2015; The Ukrainian National Museum, Kyiv, 2015; The Museum of Modern Art, Warsaw, 2015; The DAAD gallery, Berlin, 2014; Kunstlerhaus, Vienna, 2014; and The Art Arsenal, Kyiv, 2014. She lives and works in Kyiv - since April 2022, she has been a refugee in Berlin.

| [instagram.com/ralkovlada](https://www.instagram.com/ralkovlada)

FRIDMAN GALLERY



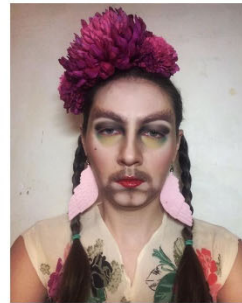
Anna Scherbyna, *Semenivka 2016. Psychiatric Hospital, 2017 (Some Landscapes of the Left-bank Ukraine series)*, watercolor on paper, 2.4 x 3.9 in ©Anna Scherbyna. Courtesy of the artist and The Naked Room

Anna Scherbyna (b. 1988 in Zaporizhzhia) is artist, curator, and illustrator. Her artistic practice examines the critical potential of mediums such as installation and video, drawing and painting, exploring the visual traditions of Ukraine’s painting school, political aspects of a landscape, historical memory, and gender performativity. She graduated from the National Academy of Visual Art and Architecture (2015) and Contemporary Art Course (2015). She participated in numerous exhibitions and projects, including *The Portal*, VBKÖ, Vienna, 2021; *Armed and Dangerous*, 2019; *A Space of One’s Own*, Pinchuk Art Centre, Kyiv, 2017; *Edenia, the city if the future*, Kharkiv, 2017; *Socialist Realism. Seeming to Be Another*, Kyiv, 2017; *TEXTUS. Embroidery, textile, feminism*, Kyiv, 2017; *In a shelter*, Paris, 2015.

Scherbyna’s curatorial practice is driven by the feminist approach to building artistic communities and collaborations. As a member of curatorial groups, she organized a reading club for artists and theoreticians Chytanka (2020), international feminist exhibition *The Cave of the Golden Rose*, Kyiv, 2019, and *Sabber, Deer and Spining Wheel* in Stanica Luhanska, 2018. She was a co-founder of the Concrete Dates Collective (2015–17), and a member of the art-group “Iod” (2013–15). Since 2009, she has lived and worked in Kyiv; and since March 2022 in Germany.

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Kateryna Yermolaeva, *Photos Nos. 1-4*, 2016-17, photographs, dims. vary ©Kateryna Yermolaeva. Courtesy of the artist

Kateryna Yermolaeva (b. 1985 in Donetsk) is a multimedia artist, who works with graphics, installations, photography, and video. She graduated from the Donbas National Academy of Civil Engineering and Architecture with a major in architecture in 2007, and completed the Contemporary Art Course at the School of Visual Communications in 2014. From 2011-13, she authored several street-art projects under the alias of Mikhalych in Donetsk in Kyiv, including at The First Kyiv International Biennale of Contemporary Art ARSENALE 2012. In 2015, she was shortlisted for the Serhii Kurokhin Contemporary Art Award (Saint Petersburg) and PinchukArtCentre Prize — for the latter, she was again nominated in 2018. Solo exhibitions include: Psyburo, Kyiv, 2020; Closer Art Centre, Kyiv, 2017; Transcarpathia Hotel, Uzhhorod, 2016; Mala Galereya of Mystetskyi Arsenal, Kyiv, 2014. Group exhibitions include: Kmytiv Museum of Soviet Art, Kmytiv, 2019; Mystetskyi Arsenal, Kyiv, 2019, 2017, 2015; PinchukArtCentre, Kyiv, 2019, 2018, and 2015 (including two PinchukArtCentre Prize exhibitions); Equality Festival, Kyiv, 2016; and Le Praticable, Rennes, France, 2015. She lives and works in Kyiv.

| [instagram.com/kate_has_some](https://www.instagram.com/kate_has_some)