

October 20 — December 10

NADA East Broadway 311 East Broadway, NYC

Alaa Mansour **Anatoliy Belov** Borys Kashapov Katia Lesiv Katia Lysovenko Katya Grokhovsky Ksenia Hnylytska Lesia Vasylchenko Luba Drozd Maria Kulikovska Nikita Kadan Nona Inescu Oksana Kazmina Palliative Turn Rachel Monosov Slinko Terrence Musekiwa Yulia Krivich Xavier Robles de Medina **UKRAïNATV** 





ukrainian institute Let's believe in the law of the conservation of energy. Everything that's violently wiped out evolves into something new unexpectedly beautiful, unconditionally powerful. Let's notice that out of the debris of devastated worlds, new fragile constellations relentlessly emerge. They need to be nourished.

A state of emergency is declared by governments when extreme danger is present: war, natural disasters, pandemics, civil unrest. Justified by the presence of a life threat, it authorizes policies otherwise regarded as a violation of human rights. It is a condition within which both life and death are heavily regulated in the name of safety for the citizens—or safety for the State itself.

Emergencies can also go undeclared and unacknowledged. Today's global ecological collapse, the slow violence leading to the extinction of entire populations, environmental and social degradation all conveniently perceived as normality.

The Russian genocidal war against Ukraine became yet further proof that universal human rights are not that universal. Despite proclamations of universal human rights, the right to violence is secured by weapons and control of resources, while the right to life, even if often declared, is not equally guaranteed. When profit is on the line, the environment in which we live turns into a "environment of terror" in front of our eyes. Should we acknowledge that, despite the modern obsession with well-being, it is extinction that in fact constitutes the tedium of our present? What should we do with this bitter knowledge?

Taking the war in Ukraine as a point of departure, we invite you to think about the future of our perilous coexistence on this endangered planet we share. Should we listen to the disaster to hear the answers? Can we learn something about life and ourselves by looking death in the face? Can despair be enlightening? Are we able to turn injustice into the fuel for liberating rage?

If the catastrophe is our home, how do we live in it? Can the vulnerability of the weak and endangered become a soil where the seeds of a gentler world will grow?

—Text by Lesia Kulchynska



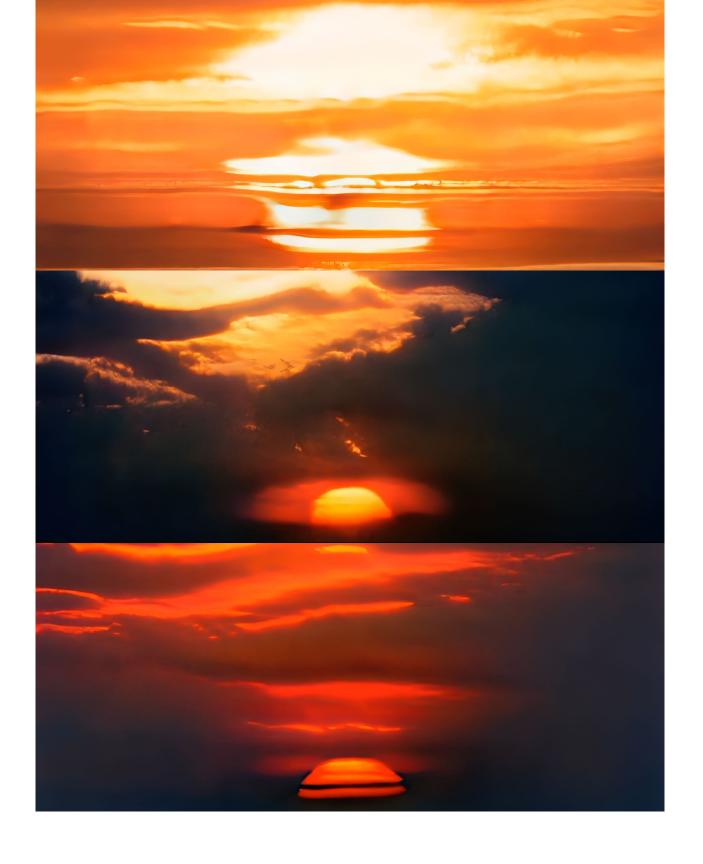
The portrayed sunrise is a result of an artificial gaze, where a machine eye are watching our human realm and dreaming about a bright rising sun on its own.

The video work is simulated by an artificial intelligence, which through a deep learning process has watched hundreds of images of the sunrise from Ukrainian analogue archives to CCTV-footage and digital snapshots on social media taken over a significant 30 year period of time, from 1990 (after the fall of the Berlin wall and collapse of the Soviet Union) to the present.

Tachyoness mirrors this historical period of time as a single event. The title takes its name from a 'tachyon', a hypothetical particle that travels faster than light.

## Lesia Vasylchenko

Tachyoness, 2022
Video produced in collaboration with AI
Edition of 5
8:00 min
USD 8.000



# **Katia Lesiv**

And what will you do at this times?, 2023 flour, eggs, butter, sugar, salt, milk, and baking soda 10 in (25.4 cm) diameter

The cake will rot and decompose throughout the exhibition, capturing the passage of time and change it brings with it.







#### For immediate release: A call for the Palliative Gurn Palliative Gurn end. **Ghis** coming culture is an to society coming **Ghis** is an to end. economy coming **Ghis** is end. to an body coming Your is to an end. siness as They will either transform beyond recognition or perish. S has nothing to offer anymore. $\mathbf{A}_{\mathsf{sk}\,\mathsf{yourself:}}$ What are the real-world effects of your work and actions? Are you just trying to appear virtuous? Do you want to be on the right side of history? Are you trying to carve a living out of your criticality? Chat, too, is Business as usual. It must come to an end. Embrace instead the end of everything as we know it. Do it with generosity, kindness and humor. The art of the Palliative Turn follows the principles of palliative care and medicine: It acknowledges the existence of the end, and plans for it. It affirms life and regards dying as a normal and necessary process. It intends to neither hasten nor postpone the end. ssociation It mitigates suffering, gives pleasure, generates joy wherever possible. It accompanies a dying person, culture or belief system on their final stretch and shares the horrors of darkness with them. But it also shares intensity, beauty and excitement, the acute awareness of life which accompanies death. empathetic and communicative. collaborative and non-hierarchical. multi-disciplinary and multi-perspectival. acts speaks Ghe Art of the Palliative Gurn asks: Become an active part of the Palliative Gurn

www.palliativeturn.org

info@palliativeturn.org

### **Association for Palliative Turn**

Print publication, installation, 2020-2023 24 x 36 in (60 x 91.5 cm) Each



# Kateryna Lysovenko

I'm impossible without you 1, 2023 Watercolor on paper 4 x 15 in (10 x 40 cm) USD 2.000

"I am impossible without you" is about ambivalence in the process of dehumanization. The making of a not-enough-human or of a wrong-type-of-human is impossible without persons, who have power to push social or ethnic groups or even entire countries out of the human world's rights and human world's order. 'You' make 'me' a non-human. On the other hand, we are impossible without each other, and it is impossible to make the world and creatures simple and homogeneous. Societies and life are based on difference and destroying it you destroy life. The installation presents three paintings with subjects beyond human and non-human definitions, it is an attempt to go away from oppression to name.



I am interested in the symbiosis in the universe and the subjectivity of experience as it reflects in the micro and macro interconnections of matter.

My site-specific sound and 3D animation installations use industrial materials and technological processes to create immersive sound and animation installations that heighten our temporal awareness of the built environment. The works are composed with vibrations that form sonic spaces alongside sculptural animated projections.

All of the sounds in my work are produced through vibrations—there are no speakers and the architectural space itself—the walls, the floor, the air, and the viewer's body become a field of sounds. The patterns of sounds created within the installation are at once highly planned and entirely contingent on the reactions and resonances of the space and the viewer.

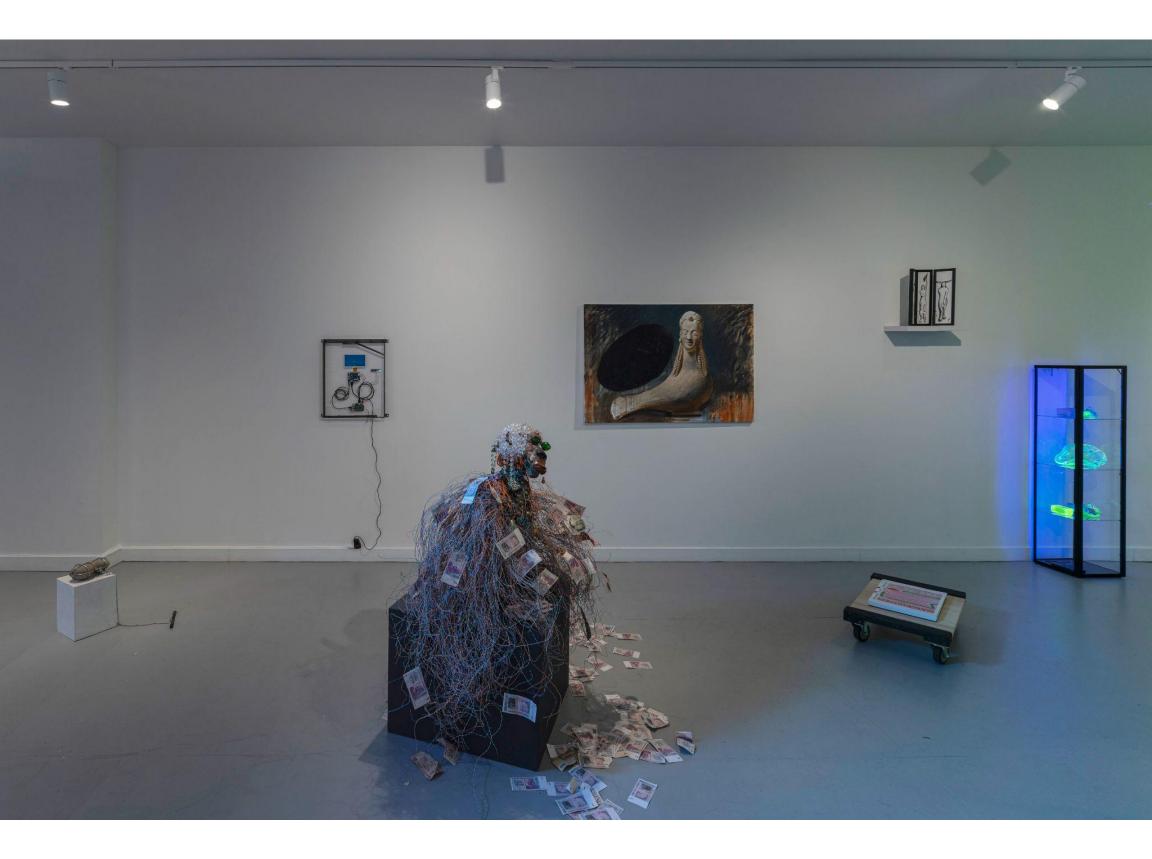
3D animations projected onto the sculptural objects further restructure how the viewer perceives and moves through the space.

All the components of my site-specific works continuously interconnect with existing architecture and each other, gesturing to how intangible spaces within us, such as memory, knowledge, and perception, are controlled and regimented.

The constructed elements within these installations serve as sound objects, sound conduits, analog amplifiers, and spatial reconstructions. The pieces choreograph the viewer through built space, with each step unfolding a new set of perceptual relationships between the viewer, constructed environment, and the continuous flow of transformation of matter.

Luba Drozd







Introvert (Small) v.2 belongs to a family of sculptures, entitled Introverts (2017 - ongoing), consisting of a caged concretion stone and an attached leash. In the right conditions and soil, concretion stones are believed to be "growing," developing new lumps over many years. By shaping a cage (much like a muzzle) around the stone and trapping it inside, the artist is symbolically stopping its growth, referencing the human tendency to exercise control over nature. The attached leash emphasizes further humanity's domineering attitude towards all non-human beings.



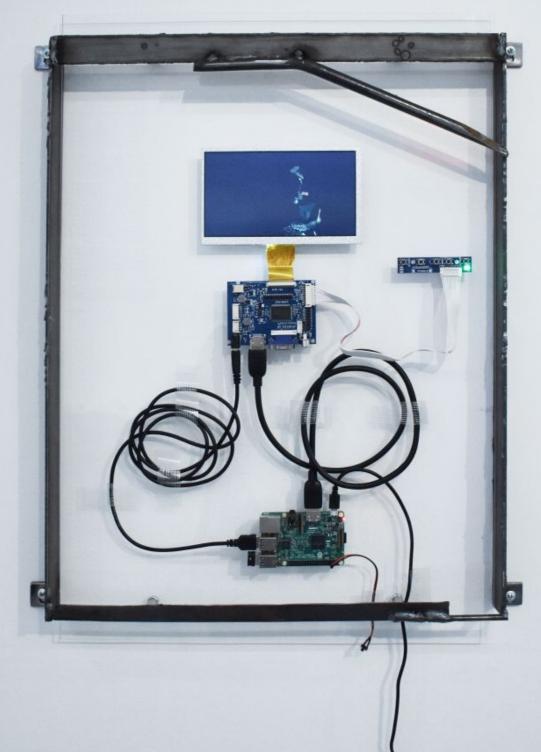
# Slinko

Get Closer, Closest to the Bone, 2023

Steel frame, plexiglass, LCD screen, Raspberry Pi with custom code, video loop, no sound.

22 x 26 in (56 x 66 cm)

USD 4.500



Get Closer, Closest to the Bone is a wordless love letter to a place where rubble blankets the graves of my ancestors, the very place of my birth—Bakhmut. A moving image on a small screen is held together by makeshift pieces of welded steel. The making and unmaking of the framing is plainly visible, yet the image slips between thingness and nothingness. Is there a ghost dancing, or is it marching? Has it fallen into slumber?

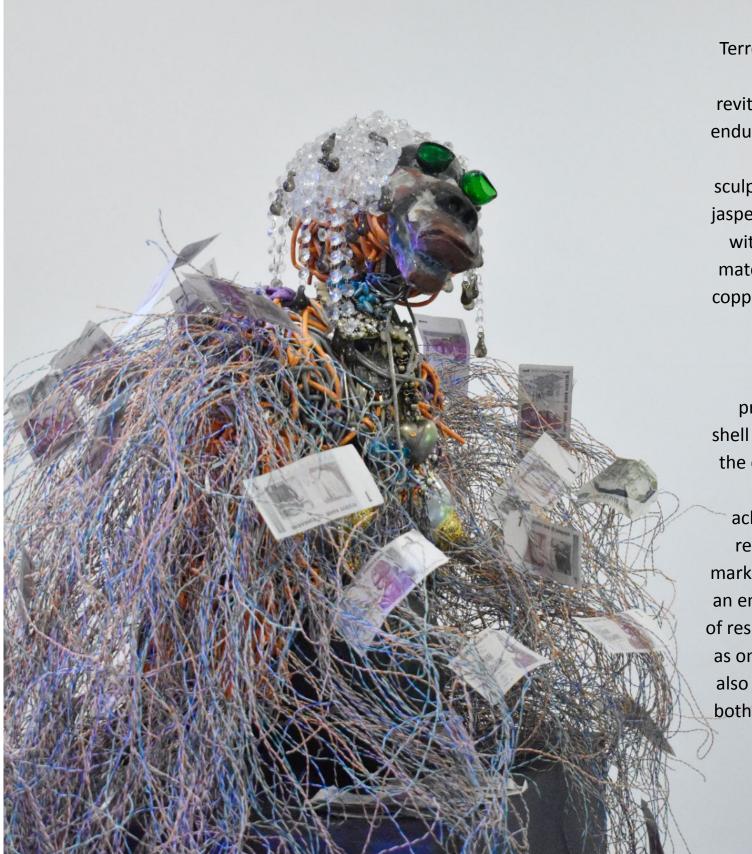
The fog of war permeates everything with doubt, making it impossible to know what is seen and what remains invisible. There is so much more to learn about the siege of Mariupol, about many other towns and villages razed to the ground. After following the war for 586 days on the small screen of my phone, there is an intimacy in holding images in my hands: these are the streets I once walked, these are the buildings I once inhabited, these are the ruins to which I belong.

Yet, Get Closer, Closer, Closest to the Bone doesn't dwell on nostalgia or melancholy; it remains decidedly silent on these matters. Instead, this piece is about animating hope into the simplest forms, in the unlikeliest of places. When the ghost draws near to my bone, I choose to dance with it.



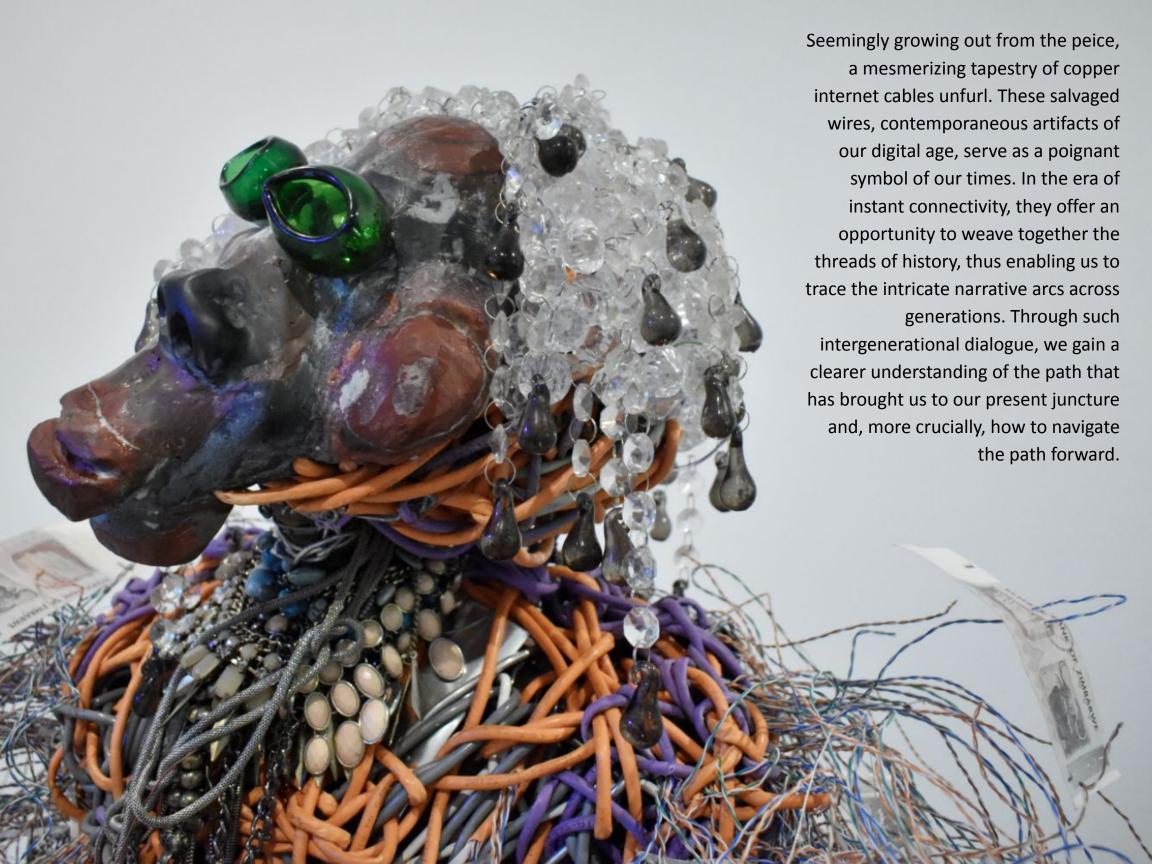


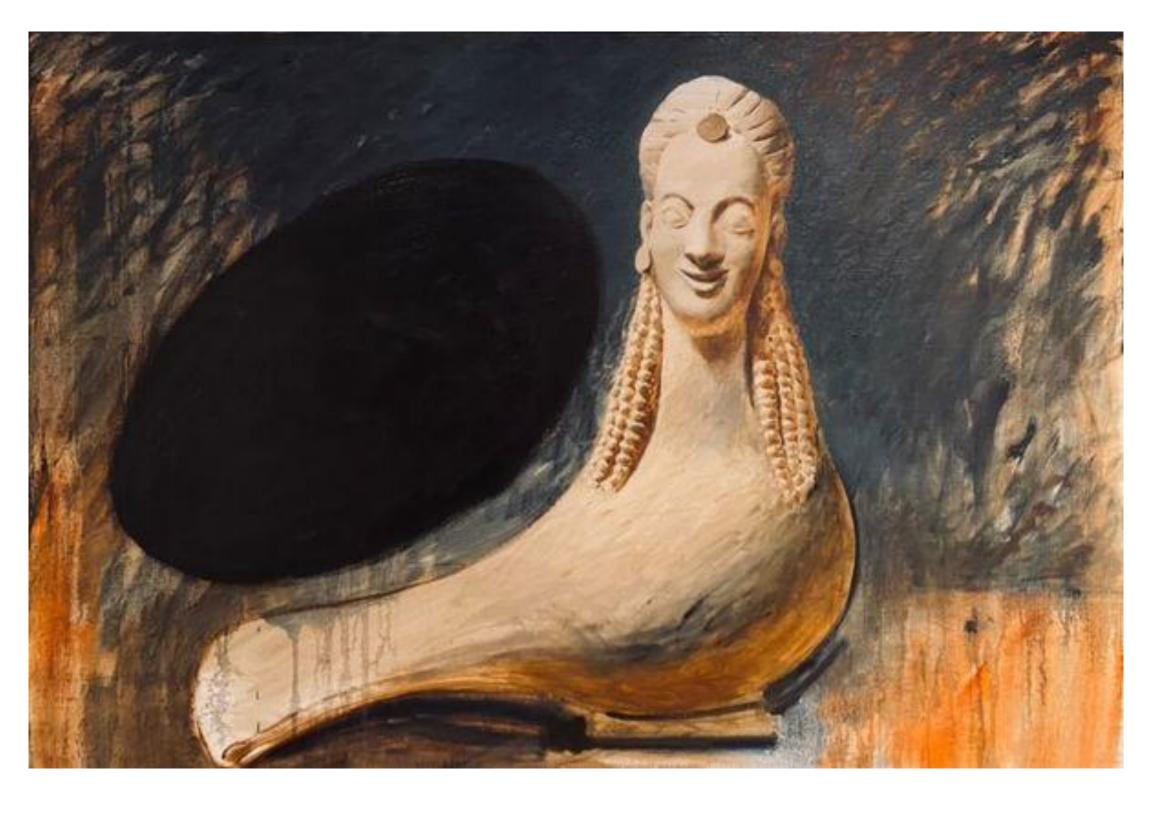




Terrence Musekiwa's "Muunzi tsika yepakutanga,"
employs a diverse palette that calls for the
revitalization of heritage and the transcendence of
enduring colonial legacies. This intricate work takes
shape through the practice of meticulously
sculpting a visage from a fusion of springstone, red
jasper and butter jade stone, which are interwoven
with an array of recycled materials. Among these
materials are a 1970s riot helmet and a cascade of
copper internet cables. Together, they give rise to a
multifaceted narrative.

At the heart stands a striking symbol—the protruding pregnant belly formed from the very shell of the riot helmet. This motif boldly proclaims the enduring spirit of multigenerational resistance against oppressive forces. It is a poignant acknowledgment that the echoes of conflict that reverberate through time, leaving their indelible mark on the present and future alike. Here, we find an embodiment of the manifold ways in which acts of resistance manifest, where motherhood emerges as one of the most potent forms of defiance. Yet, it also bears witness to the harsh truth that children, both born and unborn, bear the weight of history's tumultuous upheavals with unparalleled vulnerability during times of war.





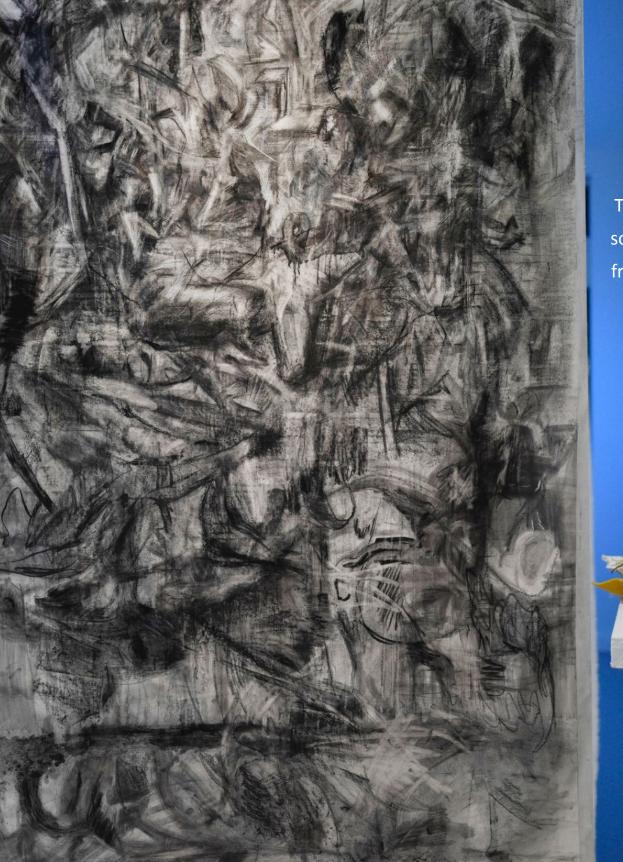
Nikita Kadan, *The Siren*, 2023, Oil on canvas, 27.5 x 39 in (70 x 100 cm), Sold



Yulia Krivich, Left Bank (Dnipro River), 2023 Video Installation, 4:03

The Dnipro River holds immense significance in Ukraine, serving as a linchpin of the country's infrastructure and a cornerstone of its identity. It originates in the north and converges into the Black Sea, effectively demarcating the nation into its western and eastern regions. Yulia Krivich, a native of Dnipro city situated along one of its broadest banks, attests that her sense of home and belonging is intimately tied to the Dnipro River. During a visit to her family amidst the full-scale invasion of Russia in Ukraine, she captured a view of the river from its left bank while standing on an island. Simultaneously, in Novaya Kakhovka in the southern part of the country, the Russian army dismantled a massive hydroelectric power plant, triggering another humanitarian catastrophe and ecocide on a scale befitting a nation with a population numbering in the tens of millions.

The film portrays the river and the human gaze in times of peril . As we fixate our gaze on the distant shore for an extended period, we suddenly bear witness to an explosion, leaving us uncertain about the precise location and cause of this explosion.

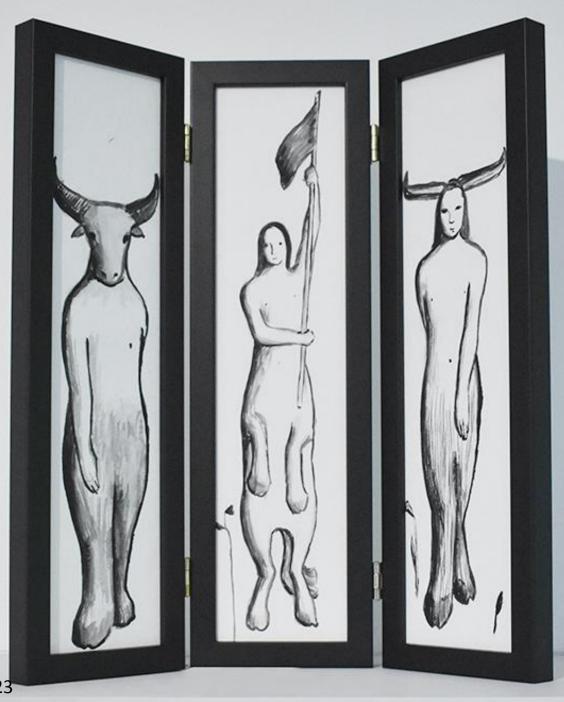


Ksenia Hnylytska Gemütlichkeit, 2022-2023

"Nomadic experiments and hopeful endeavors are hidden in miniature. Some of the art of temporarily displaced persons. These are the installation sketches from my last series, here are some mini layouts. This is a kind of self-portrait in a nest woven from found and donated things. It is about some kind of animal attempt to create one's own comfort, inner peace, through change."







Kateryna Lysovenko

I'm impossible without you, 2023

Watercolor on paper

4 x 15 in (10 x 40 cm)

USD 2.000



Curated by Lesia Kulchynska and Catinca Tabacaru

#### STATE OF EMERGENCE

Alaa Mansour Anatoliy Belov Borys Kashapov Katia Lesiv Katia Lysovenko Katya Grokhovsky Ksenia Hnylytska Lesia Vasylchenko Luba Drozd Maria Kulikovska Nikita Kadan Nona Inescu Oksana Kazmina Palliative Turn Rachel Monosov Slinko Terrence Musekiwa Yulia Krivich Xavier Robles de Medina UKRAINATV

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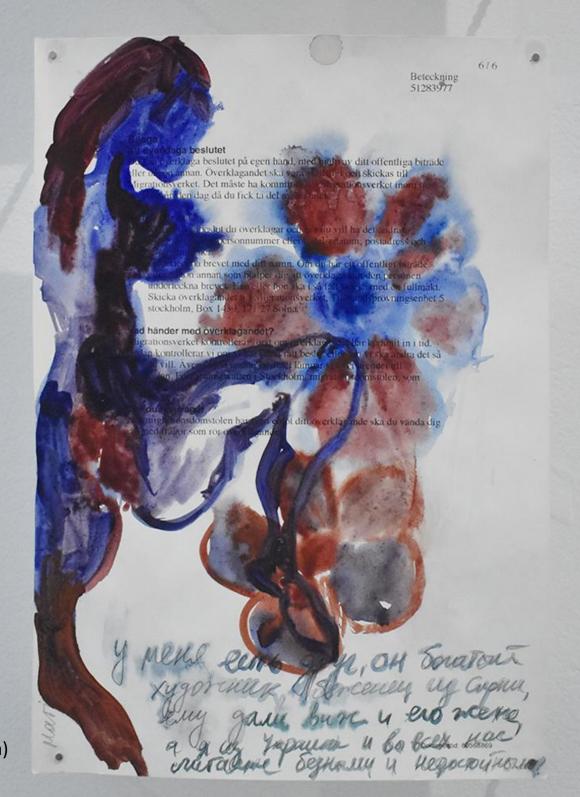


Maria Kulikovska Watercolors on the Paper, Received from Migration Offices, 2020

Kulikovska's Watercolours on the Paper, Received from Migration Offices, are an impressive series of more than 130 pieces, that attempt to answer the millennia-old questions "Who am I?" and "Where am I from?" in the context of the ongoing conflict in Ukraine.

The original watercolor paintings are on papers, received by artist from different migration and bureaucracy offices. As Kulikovska said, for her these drawings are her own metaphorical answers to all borders in the world, and she will paint her "answers" as long, as borders will exist:

"The human body becomes political, even without its consent. At least, the record that I was born, raised, and lived in the Crimea is now very politicized. And it's been going on since spring 2014. And every time the regular questions: "Who are you? Where are you from?" - are the most difficult and provocative questions. Despite the fact that I have always represented Ukraine and radically defended its interests at the international level, and inside my country I felt abandoned and unprotected. Very often I faced rejection for my queerness and bisexuality..."



# Maria Kulikovska

Watercolors on the Paper,
Received from Migration
Offices, 2020
Watercolor on paper
8.5 × 11 inches (21.5 x 28 cm)
USD 1.000

FÖRVALTNINGSRÄTTEN I STOCKHOLM Migrationsdomstolen

DOM

Sida 2 UM 6620-19

BAKGRUND, YHICANDEN M.M.

Migrationsverket avslog den 13 km 2019 Oleh Vinnichenkos ansökan om appehälls- och achetstillstand den ben huvudsakliga motiveringen att kravet på forsorjning och bostad av tillracklig storlek och standard inte är uppfyllt.

Oleh Vinnichenko har oyerklagai beshuet och yrkar att han i forsta hand ska beviljas permanent uppehållstillstånd i andra hand tidsbegränsat uppehållstillstånd och arbetstillstånd. Som grund åberopas anknytning till har bosatt hustru Mariia Kulykivska

Migrationsverket anser att överklagandet ska avslås

#### SKÄLEN FÖR AVGÖRANDET

Migrationsdomstolen konstaterar att anknytningspersonen Mariia
Kulykivska enligt belopps- och utbetalningsplan 20180829 beviljades
studiebid 20 for perioden 20180925 – 20190524 med 791 kronor per studievecka och grons för Centrala Studiestodsnämnden, CSN, då uppgett att
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Marina Kulykiyska har i överklagandet uppgett att hon sedan den 12 respektive den 15 juli 2019 Ukraina hyr ut fastigheter och en bil som sammanlagt inbringar henne motsvarande 27 091 svenska kronor per

regular ex with my loved person,

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Fler have anger under Ostiga yekanden m.m. på sid. 2

ÖVRIGA YRKANDEN M.M. Ø (Se under upplyeningarna välka frågor som kan tas upp i målet.)

The President of Crime or Since 19th March 2014

by Maria Kulikovska with Uleg V

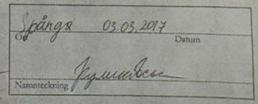
#### ANSÖKNINGSAVGIFT m.m. @

Krym

- Ansökningsavgiften har betalats in till tingsrätten den
- Personbevis bifogas for oss båda.

#### UNDERTECKNANDE





### Maria Kulikovska

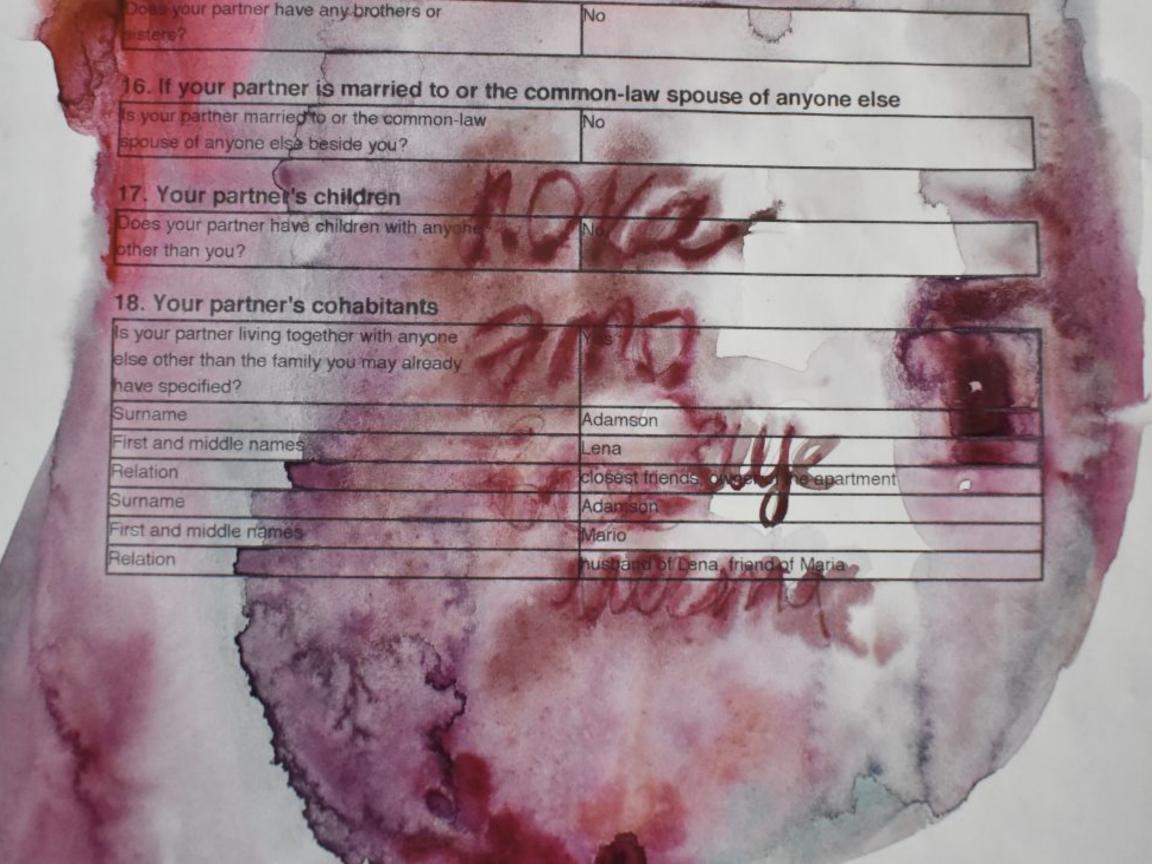
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# Kateryna Lysovenko

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USD 2.000





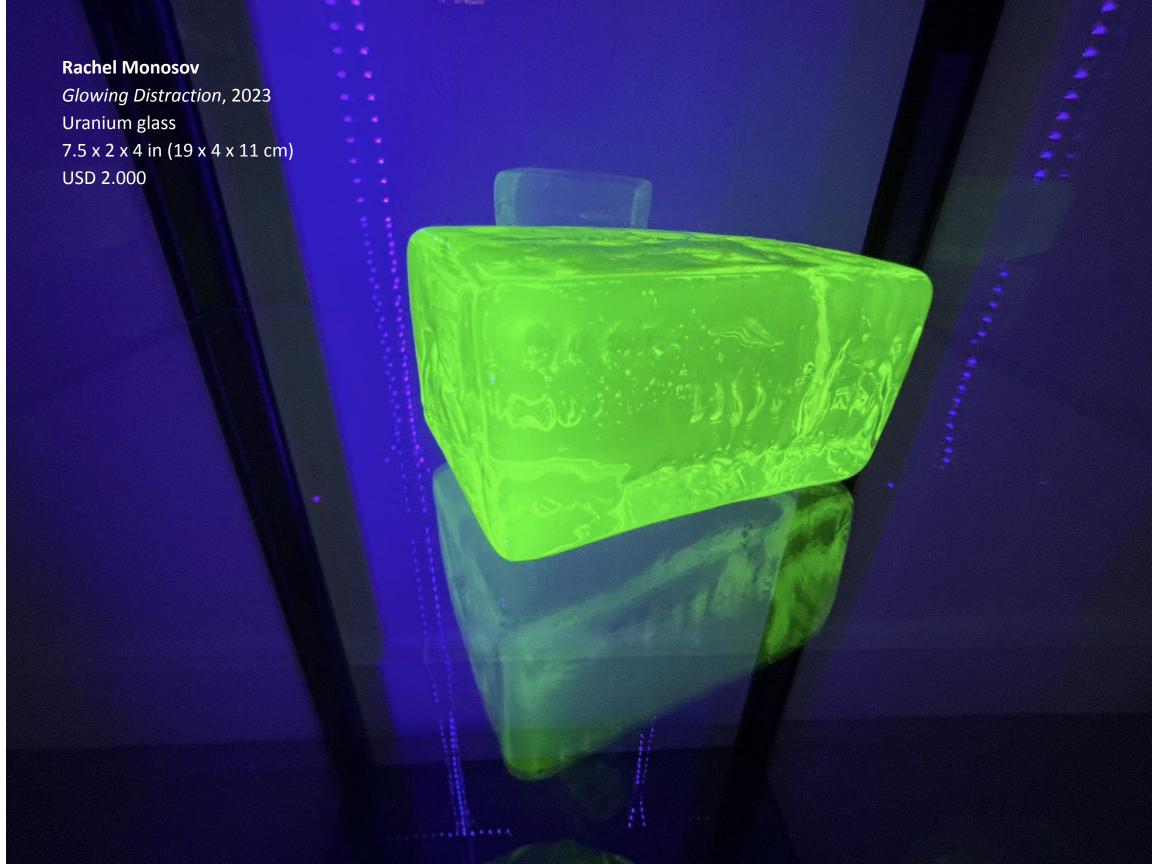
### **Rachel Monosov**

Glowing Distraction, 2023
Concrete and uranium glass (various sizes)
Full installation 13.000

Monosov treats the political sphere with a poetic hand, using materials loaded with meaning and symbolic cues speaking to identity and socio-economic history. The work *Glowing Distraction* is composed of Broken hands made of concrete holding glass, a blob full of cracks, and butter, all made from uranium glass placed together on a shelf as if taken from tableware or household items.

This unique radioactive material, fell out of use following the Manhattan Project. Its distinctive green or yellow glow, while safe to handle and live with, is a reminder of a more ominous reality. The lingering spectre of fear imprinted onto the collective consciousness, perpetuating a cycle of conflict and control that endures, distorting our perceptions of power and security. For all of its loaded meanings. The nuclear weapon has been used to create anxiety and fragility upon which governments can easily impress their propaganda - a power that, decades after its fall, still drives people's choices, their opinions, and their votes. Now in 2023, the Manhattan Project feels more relevant than ever, and real use of the invasion of the nuclear world seems a reality waiting around the corner, but at the same way, a tool of distraction from other problems the world is facing and taking responsibility.











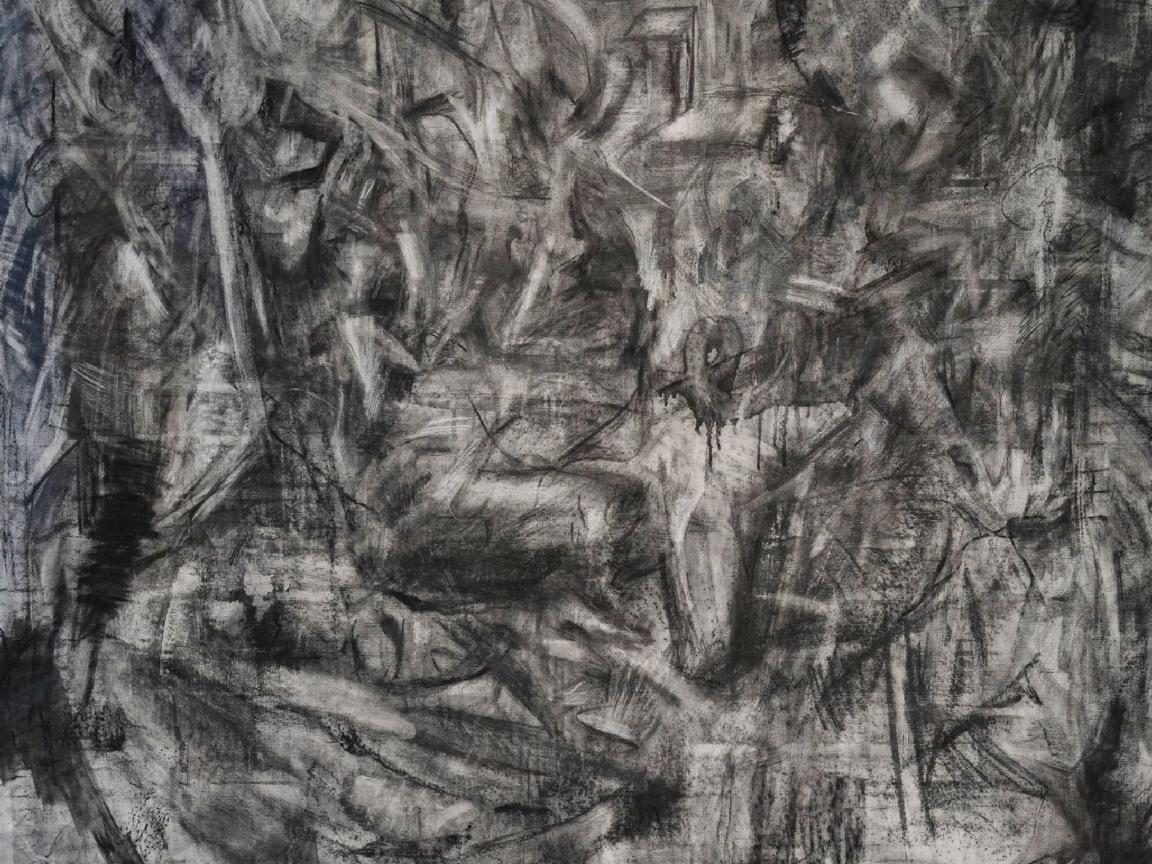
# **Borys Kashapov**

Death Eats Death, Dancer Eats Death, 2023

Canvas, graphite, charcoal

118 x 67 in (300 x 170 cm)

USD 8.000





### **Xavier Robles de Medina**

Snow White and the Seven Dwarfs. Directed by David Hand (supervising a team of sequence directors), Walt Disney Productions, 1937 2023

patinated bronze relief 9.5 x 12.5 x 4 in  $(24 \times 32 \times 10 \text{ cm})$ 

USD 14.000

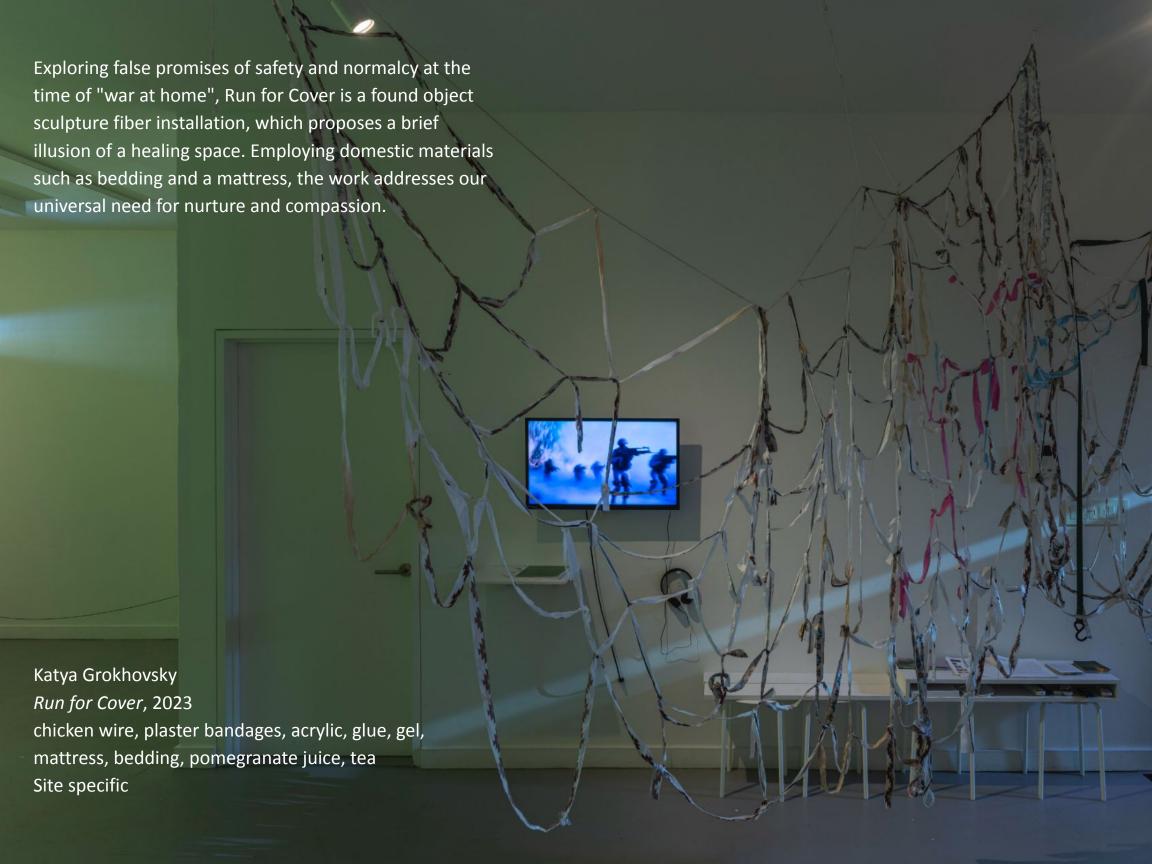


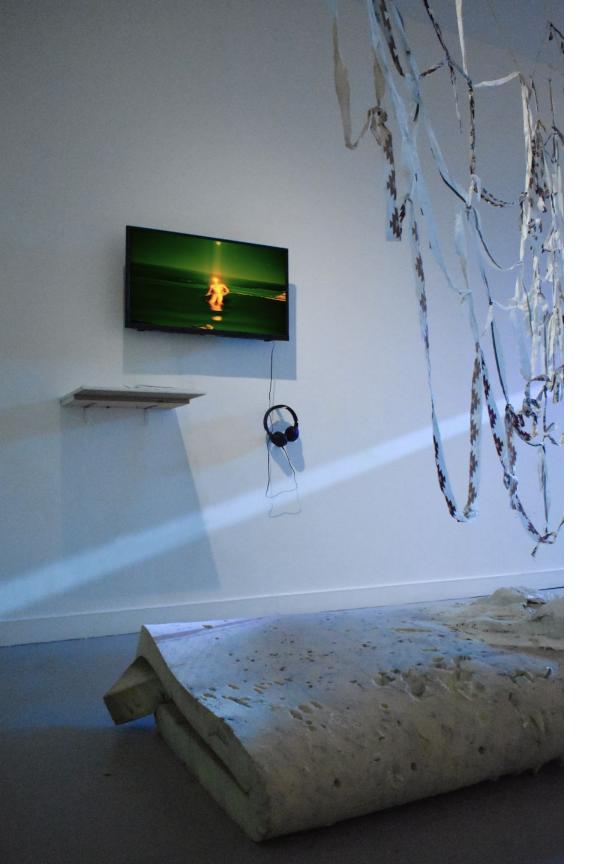


Xavier Robles de Medina's contribution to the group exhibition "State of Emergence" features a bronze relief work inspired by a scene from Disney's Snow White and the Seven Dwarfs (1937), where Snow White becomes lost in a forest with sentient trees. His creative process involves collecting images and texts from digital and physical sources, organizing them meticulously, and crafting works that blend poetry and politics.

This portrayal of personified trees hearkens back to the Romantic period's "pathetic fallacy," where nature is attributed human qualities. Robles de Medina critically examines the post-colonial implications of such depictions. Robles de Medina's critique of colonialism is deeply personal, informed by his experiences as a queer person growing up in Suriname, a former Dutch colony in South America. His research also explores the connections between European imperialism, industrialization, and the resulting climate crisis. An original essay silk-screen printed on wood panel, navigates through the colonization of Suriname and events leading to his birth in 1990. As described by Henry Tudor Pole in the 500 Review (2023) the essay weaves together elements like an Indian flower, a toppled queen's statue, and an airplane crash, taking a poetic rather than strictly academic approach, evoking the interconnected threads of causation, and inviting readers to imagine their connections. The artist's original writing, similar to his sculptures and paintings, offers a sense of history's breadth, experienced through small, impactful incidents.

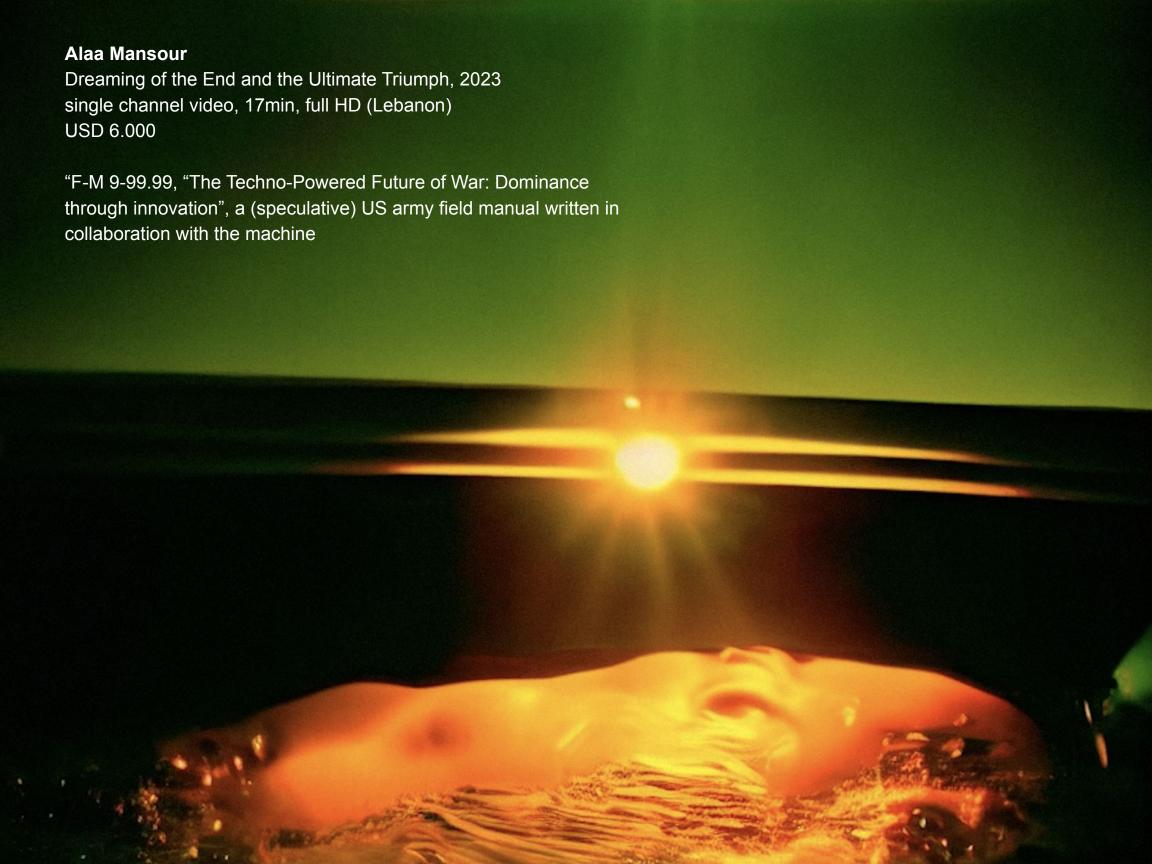


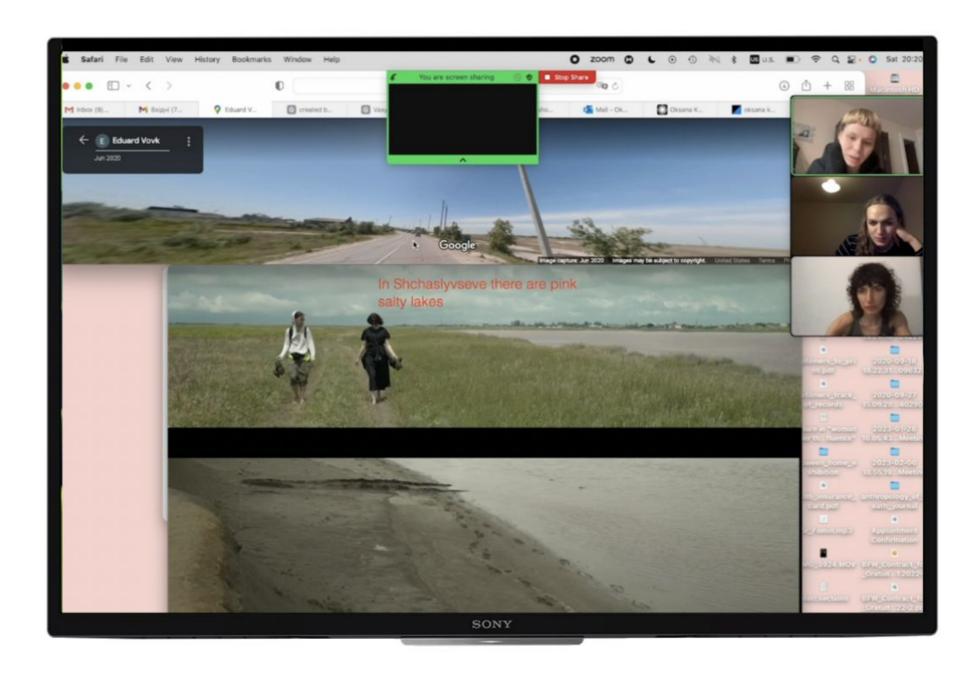




Alaa Mansour Born in Kinshasa in 1989

Alaa Mansour is an artist, filmmaker, and archivist based between Marseille and Beirut. Her work focuses on the history of violence and the power of images in the age of necropolitics. Using a multidisciplinary approach she explores concepts of the sacred and the sublime and their potential of horror. She graduated from UniversitéParis 8 with a Masters in Arts & Creation – Filmmaking (2013) and was assistant to the filmmaker Jocelyne Saab for several years. Her debut documentary film Aïnata (2018), shot in the south of Lebanon, is a seminal work embodying her interest in archives. It has been screened internationally at Panorama des Cinémas du Maghreb et du Moyen Orient, Saint-Denis; Mostra Internacional de Films de Dones, Barcelona; Visions du Réel – Industry, Nyon; Ecrans du Réel, Beirut; and online through Ashkal Alwan's streaming platform, aashra. She is currently head of visual research for Bidayat, an intellectual and cultural quarterly magazine published in Beirut. She was shortlisted for the Han Nefkens Foundation – Fundació Antoni Tàpies Video Art Production Award 2020.





### **Oksana Kazmina**

Contemporary History of Ukraine. Series of walks-lectures. Video documentation, 2022-2023 Site Specific Installation

UKRAiNATV emerged at the outset of the Russian invasion of Ukraine, giving rise to the STREAMART collective, which brings together art, activism, and technology. Broadcasting live from the #StreamArtStudio, it creates a hub for war-displaced refugees and global enthusiasts, evolving into a multi-platform outlet for young voices often unheard in traditional media. Through innovative technologies, it blurs the boundaries between the real and the virtual, nurturing a 'glocal' space that celebrates diversity. The collective serves as an engine for social change, reshaping narratives concerning war, media, art, and hybrid togetherness.

UKRAiNATV combines the traditions of live presence, performative community art tactics, and ongoing processual activities. It blends co-presence and community-building with digital tools and strategies that navigate the hybrid nature of time and space — being together at a distance, crafting augmented worlds, and uniting listeners, participants, avatars and signals across geographical and political divides.

Since March 2022, it has produced over 60 hybrid, live-streaming multiplatform events (#EFIRS), featuring content from artists, activists, DJs, writers, journalists, and performers from Ukraine, Poland, Belarus, Italy, and beyond. By creating and testing pioneeri initiatives on both a glocal and global scale, StreamArtStudios (as a lab) and UKRAiNATV (as a transhuman collective) establish an original laboratory for hybrid presence. The group emerges and collaborates with exceptionally intriguing institutions and research centers in Europe and around the world, like: Institute of Network Cultures, Society for Artistic Research, Chicks on Speed group, CARBON Community Kyiv, Locarno Film Festival, Framer Framed, John Cabot University in Rome, Simon Fraser University in



# **UKRAINATV** NYC POP-UP STUDIO or Participatory #StreamArt Installation For the next two months we are connected live to studios in Kiev and Krakow with performances being streamed in from Amsterdam as well. Visitors to this exhibition have the opportunity to enter the stream, discussing, performing, engaging across oceans and national borders.