

Yevgenia Belorusetsets

Born in Kyiv, Ukraine (1980). Lives and works in Kyiv and Berlin.

Yevgenia Belorusetsets 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. Belorusetsets 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.

belorusetsets.com



Yevgenia Belorusets
Victories of the Defeated 1
2014-2018
Archival inkjet print mounted on dibond
10 x 15 inches

[See hi-res image](#)



Yevgenia Belorusets
Victories of the Defeated 2
2014-2018
Archival inkjet print mounted on dibond
10 x 15 inches

[See hi-res image](#)



Yevgenia Belorusets
Victories of the Defeated 3
2014-2018
Archival inkjet print mounted on dibond
10 x 15 inches

[See hi-res image](#)



Yevgenia Belorusets
Victories of the Defeated 3
2014-2018
Archival inkjet print mounted on dibond
10 x 15 inches

[See hi-res image](#)



Yevgenia Belorusets
Victories of the Defeated 5
2014-2018
Archival inkjet print mounted on dibond
10 x 15 inches

[See hi-res image](#)



Yevgenia Belorusetz
Victories of the Defeated 5
2014-2018
Inkjet print mounted on dibond
10 x 15 inches

[See hi-res image](#)



Yevgenia Belorusets
Victories of the Defeated 5
2014-2018
Archival inkjet print
33 x 50 inches



[See hi-res image](#)

Oksana Chepelyk

Born in Kyiv, Ukraine (1961).

Oksana Chepelyk 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; and more.

<https://oksanachepelyk.wixsite.com/cvcv?lang=en>



Oksana Chepelyk
Лист з України / Letter from Ukraine
2014
Film, HD (1920 x1080 px), color, sound.
7'32

[See hi-res image](#)

Olia Fedorova

Born in Kharkiv, Ukraine (1994). She lives and works in Kharkiv – since May 2022, she has been temporarily based in Graz, Austria.

Olia Fedorova 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.

oliafedorova.com



Olia Fedorova
Defense
2017
Archival inkjet print documenting site-specific paper sculpture
30 x 45 inches

[See hi-res image](#)



мою землю
сдались.
поветри мои
зажались.
у вождя моего
застылись.
в промывки сон-
зори

ни в день
ни вночи
не май спокон
с кожною ми-
ти
Битва

Olia Fedorova
May You Choke on My Soil from the series *Tablets of Rage*
2022
text, felt pen on bed linens

[See hi-res image](#)

Alena Grom

Born in Donetsk, Ukraine (1976).

Alena Grom works at the intersection of social reporting and conceptual photography. In 2018, Grom began *The Womb*, a photograph and video series on the front-line territory of Donbass based on the stories of women who decided to give birth to a child while living in the war zone. The portrait series is a story of life in spite of death, war, and military violence. Grom deliberately emphasizes the importance of human life and affirms it in her practice – documenting the people who are able to survive this war and the place that can survive time.

<http://alenagrom.com/>



Alena Grom
Mother and Son. Mariinka, Donbas (Womb series)
2018
Archival inkjet print mounted on dibond
11.5 x 17.5 inches (other sizes available)

[See hi-res image](#)



[See hi-res image](#)

Alena Grom
Tamara with Her Brother. Mariinka, Donbas (Womb series)
2018
Archival inkjet print mounted on dibond
11.5 x 17.5 inches (other sizes available)

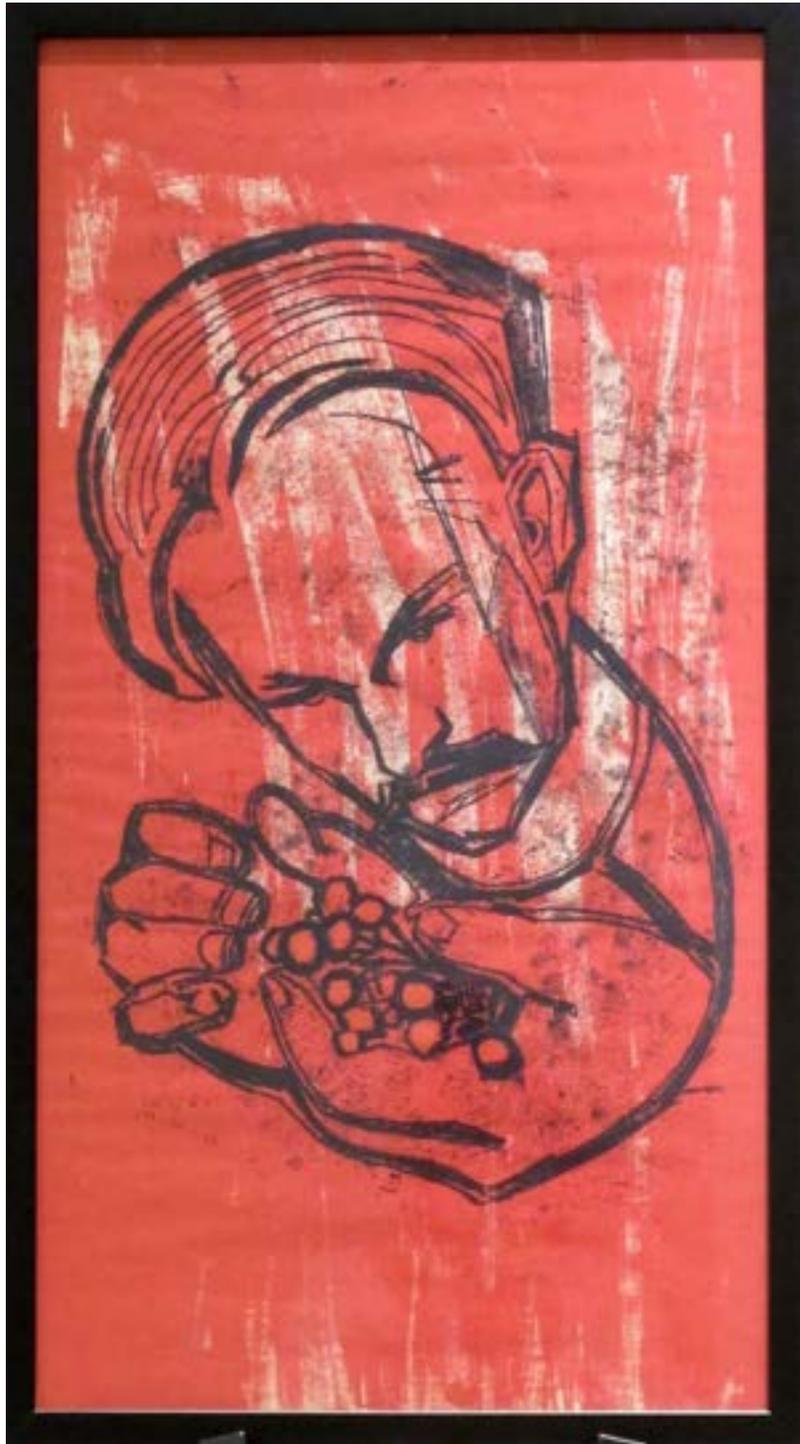
Alla Horska

1929, Yalta, Crimea – 1970, Vasylkiv, Kyiv oblast

Alla Horska was a Ukrainian artist, human rights activist, and dissident. 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 Ukrainian people to their own statehood.

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](#)



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

[See hi-res image](#)

Zhanna Kadyrova

Born in Brovary, Ukraine (1981).

Zhanna Kadyrova grasps a variety of mediums within her practice, ranging from sculpture, photography, video, and performance. In her work, the issue of context unravels to reveal the rhythm of History on the move, exploring a world whose multiple layers disappear behind their immediacy. Often diverting the aesthetic canons of the socialist ideal still present in the heritage of contemporary Ukraine, Kadyrova's perspective is partially informed by the plastic and symbolic values of urban building materials. Thus, ceramics, glass, stone and concrete enter the spotlight of her work.

Palianytsia translates to “bread” in English. This seemingly simple translation has come to represent a line drawn between a people's freedom, and their downfall. At the start of the war that Russia unleashed against Ukraine, the word Palianytsia was nearly impossible for Russian occupiers to pronounce correctly. Therefore becoming a linguistic marker used to distinguish unequivocal friends from enemies.

Kadyrova included a short message along with *Palianytsia* explaining that “for the first 2 weeks of the war, it seemed to me that art was a dream, that all twenty years of my professional life were just something I had seen while asleep, that art was absolutely powerless and ephemeral in comparison to the merciless military machine destroying peaceful cities and human lives. Now I no longer think so: I see that every artistic gesture makes us visible and makes our voices heard!”

kadyrova.com

Zhanna Kadyrova
Palianytsia
2022
mixed media installation
24 kg.

[See hi-res image](#)



Alevtina Kakhidze

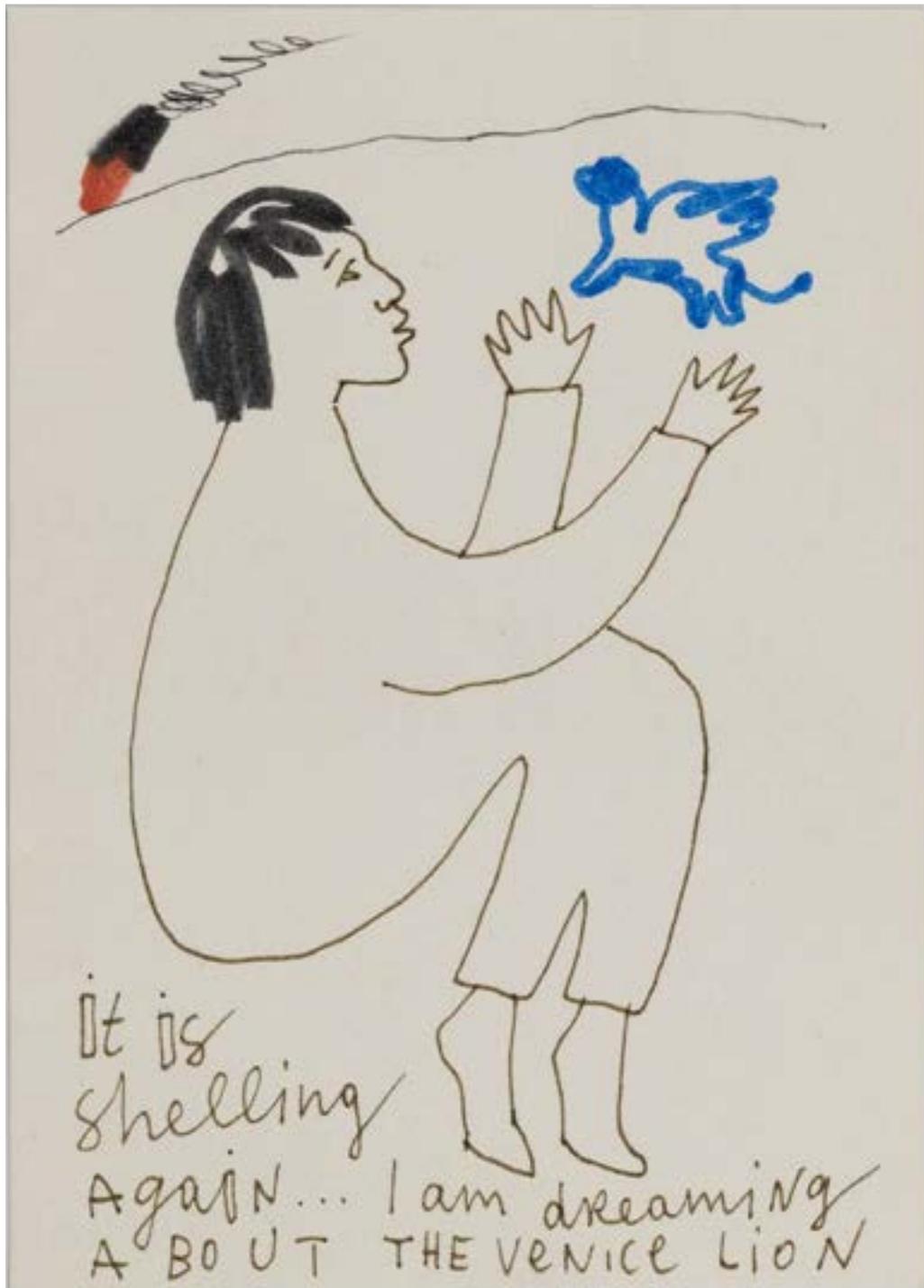
Born in Zhdanovka, Donetsk region, USSR (1973).

Alevtina Kakhidze 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's *Strawberry Andreevna* are illustrated depictions of recorded dialogues with her mother. The illustration memorialize her mother's voice and story; exploring what it was like to grow up in a small town in a separatist-occupied territory to the northeast of Donetsk that had seen some of the heaviest fighting during eastern Ukraine's 2014 war with Russia.

What I Am Afraid Of stands as a voice belonging to the Ukrainian people who decided to remain in the country after the invasion of Ukraine by Russian forces on February 24, 2022. Kakhidze's diary entry-styled artworks act as a consequential reflection of anguish, hope, and imaginative freedom.

www.alevtinakakhidze.com



Alevtina Kakhidze
It is Shelling
2022
ink drawing
5 7/8 x 4 inches

[See hi-res image](#)



Alevtina Kakhidze
Russian Roulette
2022
ink drawing
5 5/8 x 4 inches

[See hi-res image](#)



Alevtina Kakhidze
*Russians who placed all responsibility for the
war in Ukraine on Putin along*
2022
ink drawing
5 5/8 x 4 inches

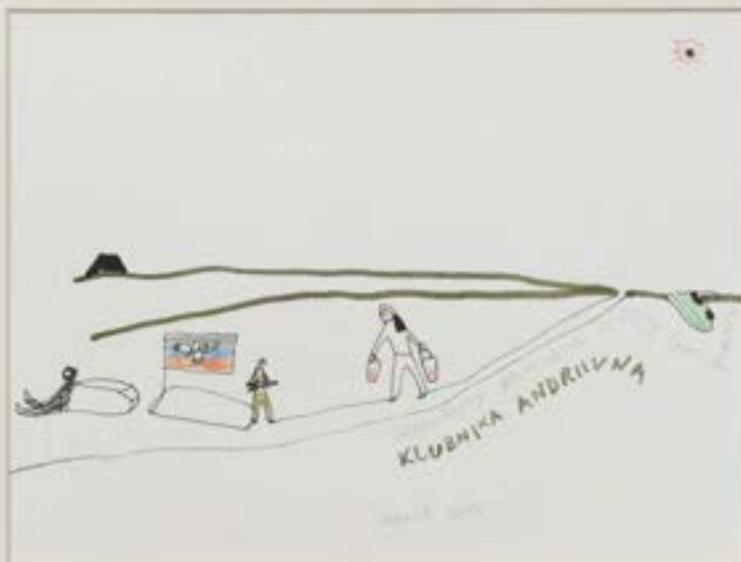
[See hi-res image](#)

WHAT
I'm afraid
OF:



Alevtina Kakhidze
What I am afraid of
2014
ink drawing
5 5/8 x 4 inches

[See hi-res image](#)



Alevtina Kakhidze
Strawberry Andreevna #1
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)

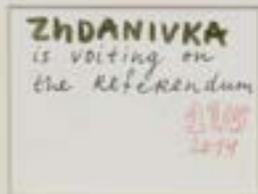
ZHDANIVKA
has checkpoints
for two days now
movement within
the city or into
highway zone
is only by passport,
banks are closed

I didn't WANT
to give **THEM**
my passport-
THEIR HANDS HAD
NOT BEEN WASHED
for centuries



Alevtina Kakhidze
Strawberry Andreevna #2
2014
ink drawing
16.5 x 15 inches

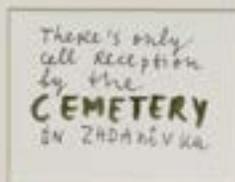
[See hi-res image](#)

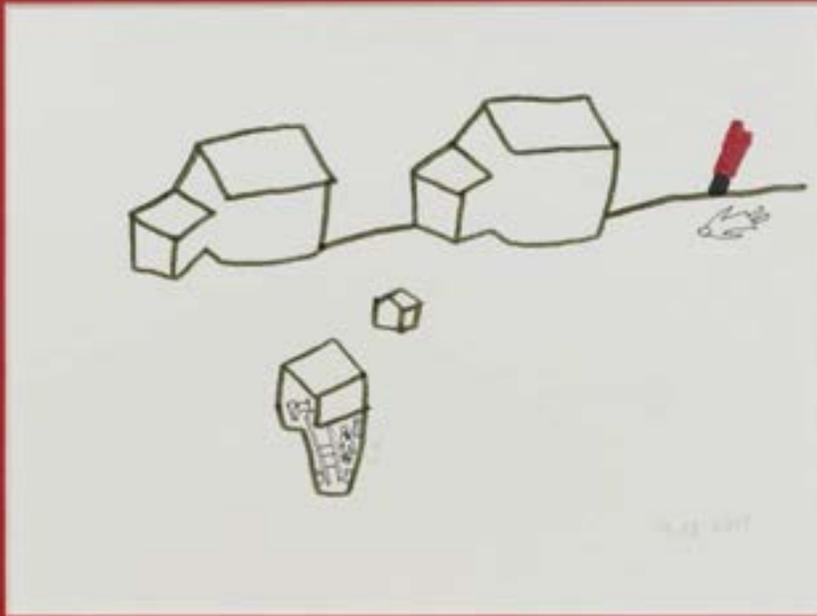




Alevtina Kakhidze
Strawberry Andreevna #3
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)



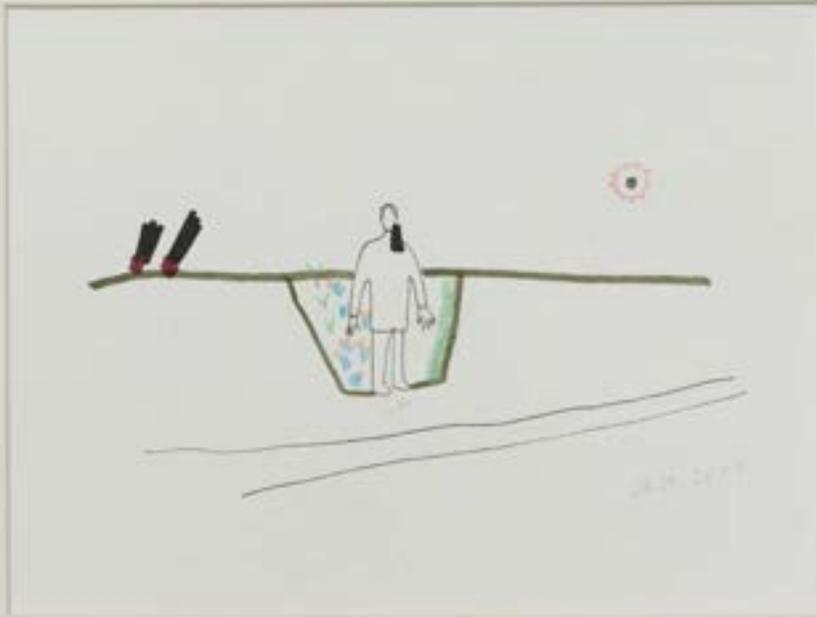


Alevtina Kakhidze
Strawberry Andreevna #4
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)

When it was
ALL over, she
WENT, as usual,
to the cemetery
and called ME...

So,
ZHDANIVKA
was UNDER FIRE
I am alive.
A person died
on our streets.
A WOMAN

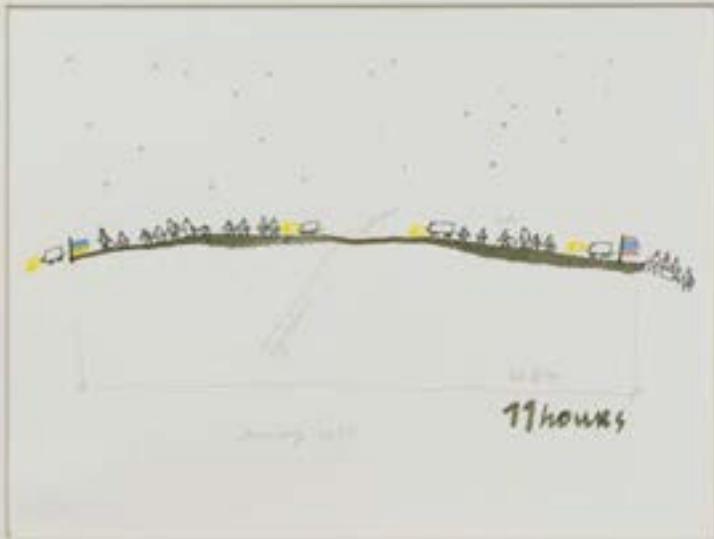


NATIONAL GUARD
Is the City...
16.03.2014

NATIONAL GUARD
has left the
City . . .
16.03.2014

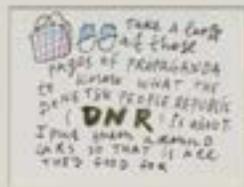
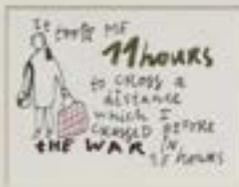
Alevtina Kakhidze
Strawberry Andreevna #5
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)



Alevtina Kakhidze
Strawberry Andreevna #6
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)



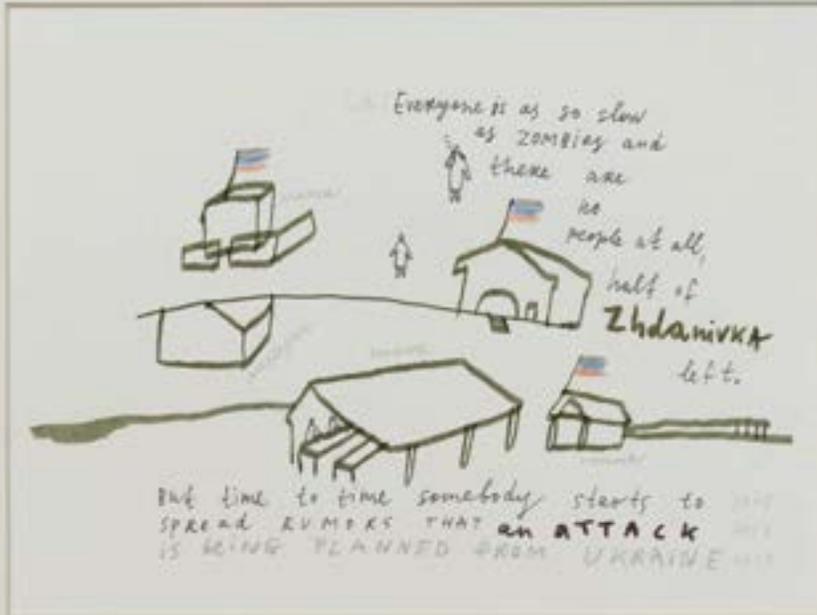


we got pensions
from **DNR**
eventually —
all in Russian
rubles, BUT THEY
PAID THEM IN SUMMER 2014.



Alevtina Kakhidze
Strawberry Andreevna #7
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)



Alevtina Kakhidze
Strawberry Andreevna #8
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)





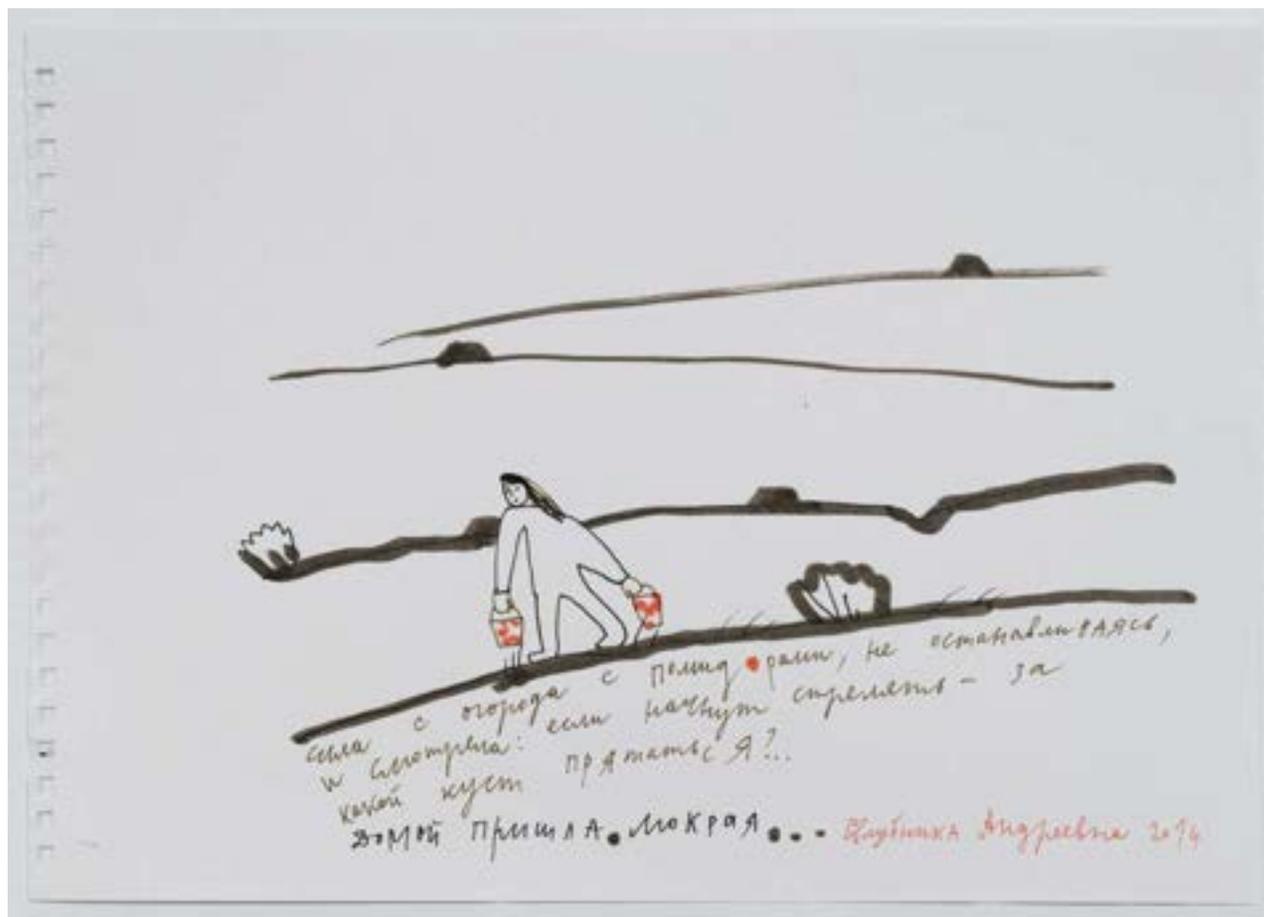
Alevtina Kakhidze
Strawberry Andreevna #9
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)



Alevtina Kakhidze
Strawberry Andreevna #10
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)



Alevtina Kakhidze
Strawberry Andreevna (Going From Her Garden)
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)



Alevtina Kakhidze
Strawberry Andreevna (In Her Garden)
2014
ink drawing
16.5 x 15 inches

[See hi-res image](#)

Dana Kavelina

B. 1995 in Melitopol, Ukraine. She was based in Kyiv and Lviv; in spring 2022 she temporarily relocated to Germany.

Dana Kavelina works primarily with animation and video, as well as installation, painting, and graphics. 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.

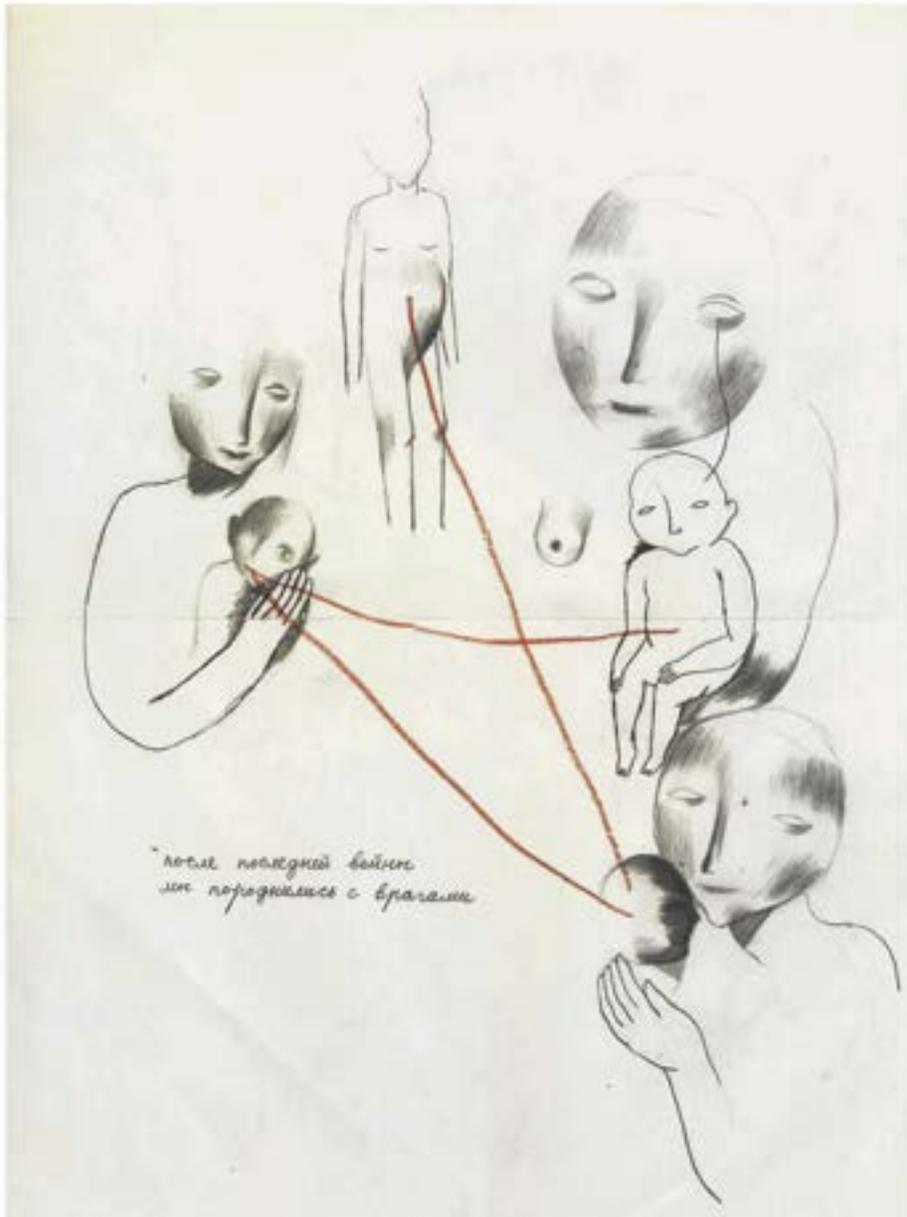
Kavelina's drawing series *Exit to the Blind Spot* was created for the *War in the Museum* exhibition at the Kmytiv Museum of Soviet Art. The exhibition placed Soviet images of victory in WW2, depicted in Soviet paintings from various time periods, in dialogue with contemporary Ukrainian feminist artists. Kavelina's drawings were placed between large, monumental Soviet paintings in a play of scale where her works appeared small and fragile.

“Drawings give a different perspective on Victory: ‘Every war is a war against women.’ A rape of a woman by the military is the reverse, shameful side of Victory and Feats. The drawings seek to bring back visibility and voice to those who were the victims of rape and then were silenced and wiped out of history to preserve its heroic character. Any ‘Winner’s Story’ is glued together by woman bloody lingerie.” – Dana Kavelina

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



Dana Kavelina
Letter to a Turtledove
2020
Film, color, sound
20:55 min



after the last war we became related with our enemies
Nach dem letzten Krieg wurden wir zu einer Familie mit Feinden

Dana Kavelina
*after the last war we became related to our
enemies (Exit to the Blind Spot series)*
2019
Graphite and colored pencil on paper
16.5 x 11.75 inches

[See hi-res image](#)

Капитан и девушка
(портрет по доброй воле)



Dana Kavelina
captain and the woman (portrait made of their own free will) (Exit to the Blind Spot series),
2019
Graphite and colored pencil on paper
16.5 x 11.75 inches

[See hi-res image](#)

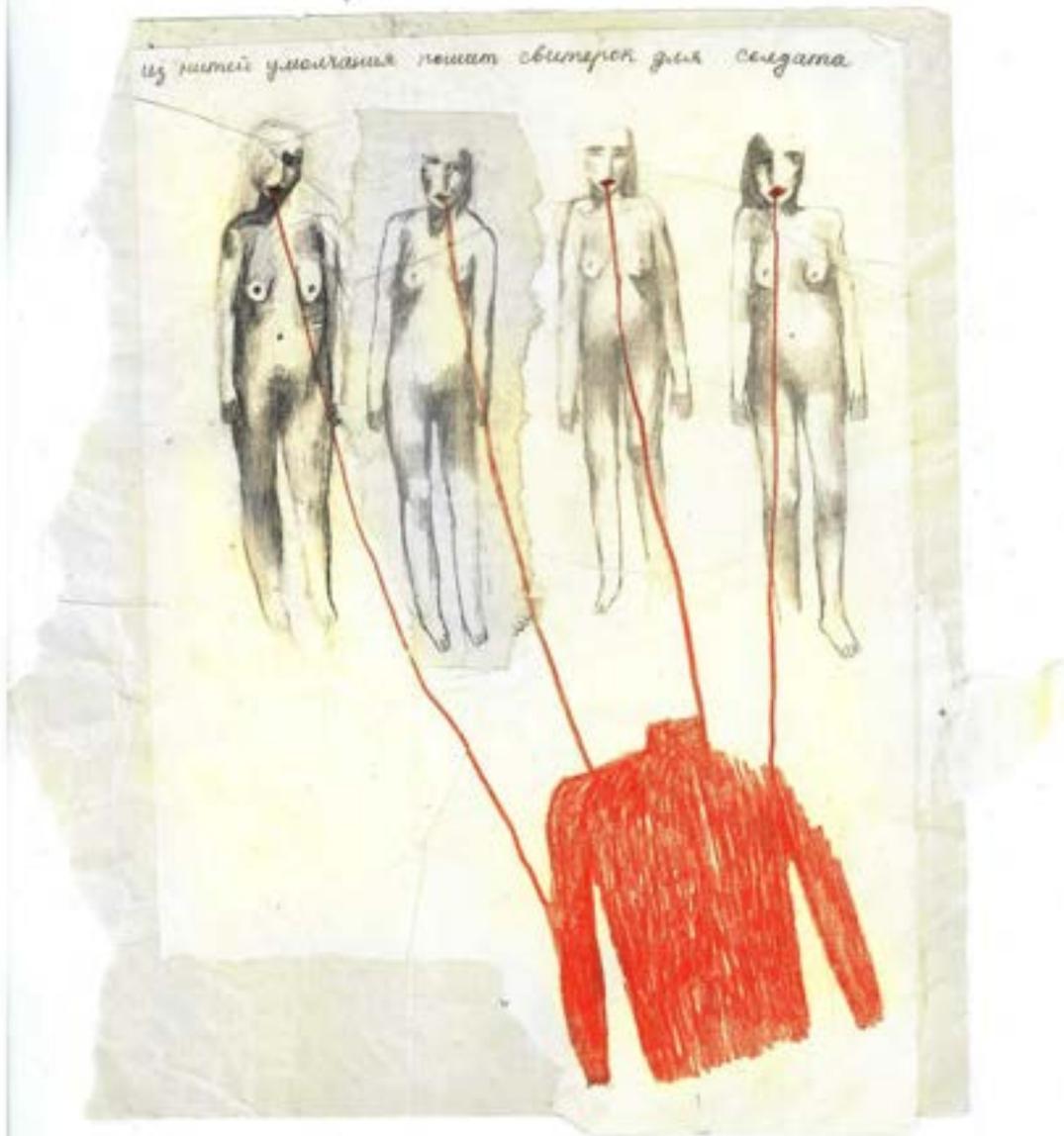
Captain and the woman (portrait made of their own free will)
\ Kapitän und Mädchen (Porträt aus freiem Willen)



father! \ Vater!

Dana Kavelina
father! (Exit to the Blind Spot series), 2019
Graphite and colored pencil on paper
12 x 10.25 inches

[See hi-res image](#)



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 inches

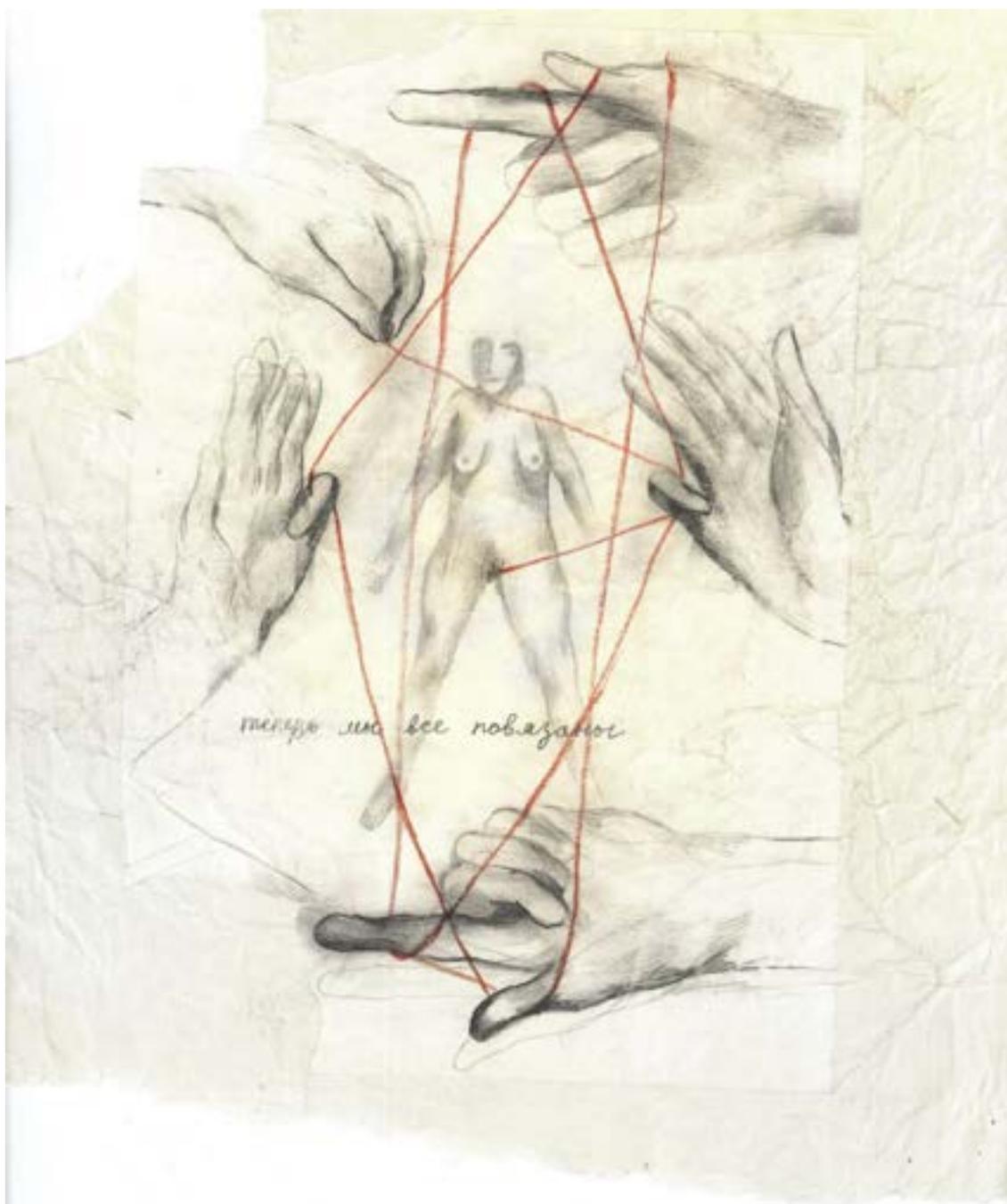
[See hi-res image](#)

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



Dana Kavelina
honour – dishonour
2019
Graphite and colored pencil on paper
12 x 8.5 inches

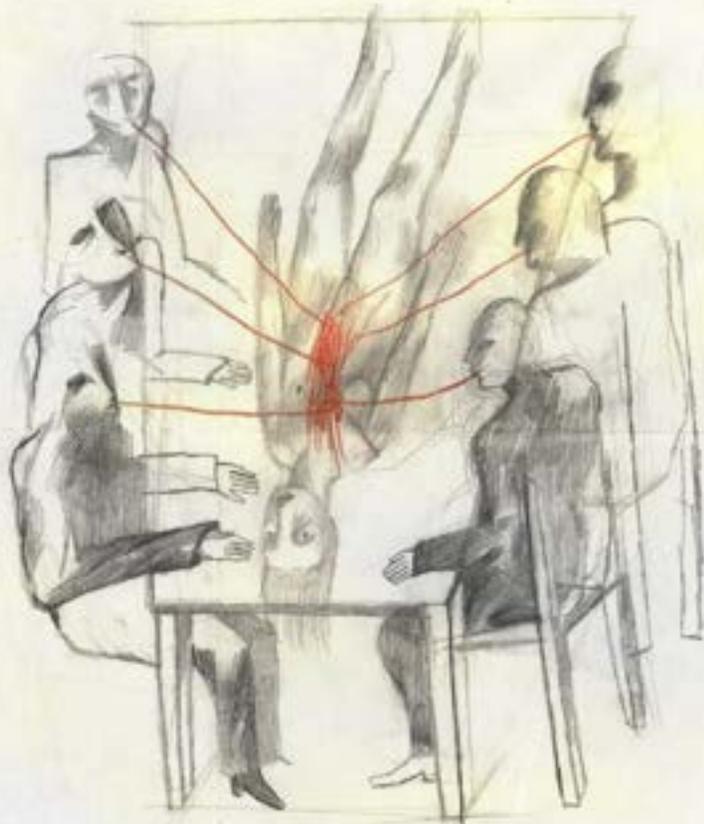
[See hi-res image](#)



we are all tied now \ jetzt sind wir alle gebunden

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 inches

[See hi-res image](#)

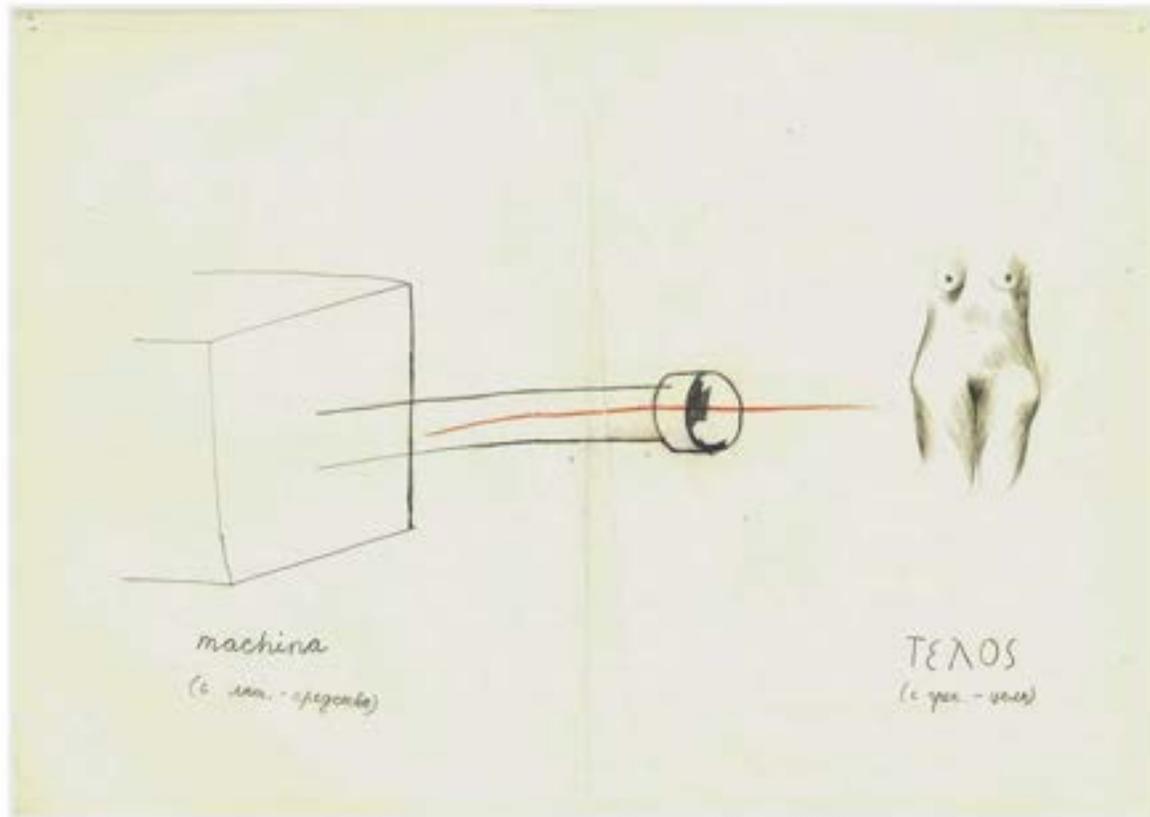


намолчим за столом переговоров

let us be silent at the negotiation table
schweigen wir am Verhandlungstisch

Dana Kavelina
let us be silent at the negotiation table (Exit to
the *Blind Spot* series)
2019
Graphite and colored pencil on paper
16.5 x 11.75 inches

[See hi-res image](#)



machina (from latin "medium")
machina (lateinisch für "Mittel")

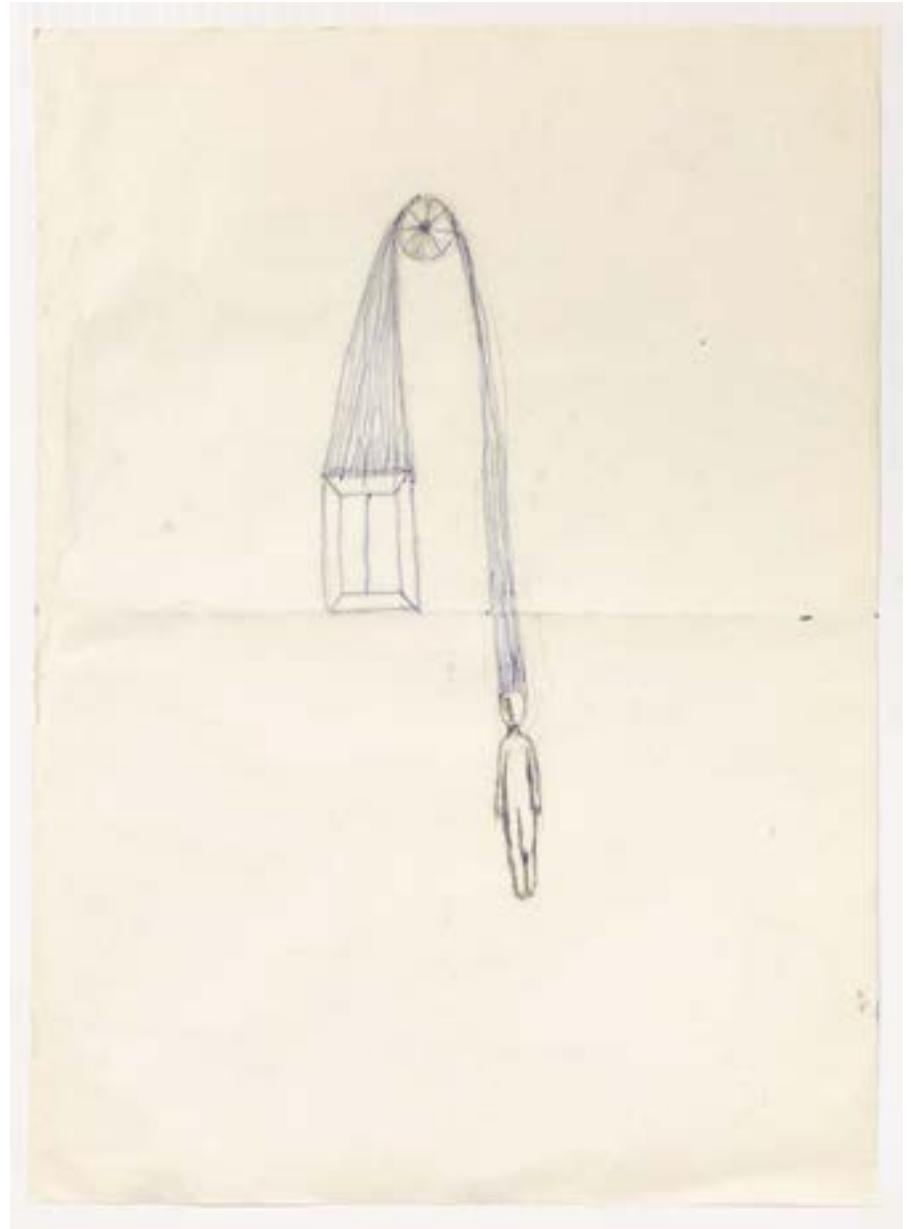
τέλος (similar with "body" in russian)
("aim" in greek) \ τέλος (gleich mit russisch
für "Körper") (griechisch für "das Ziel")

Dana Kavelina
machina - τέλος (Exit to the Blind Spot series)
2019
Graphite and colored pencil on paper
16.5 x 11.75 inches

[See hi-res image](#)

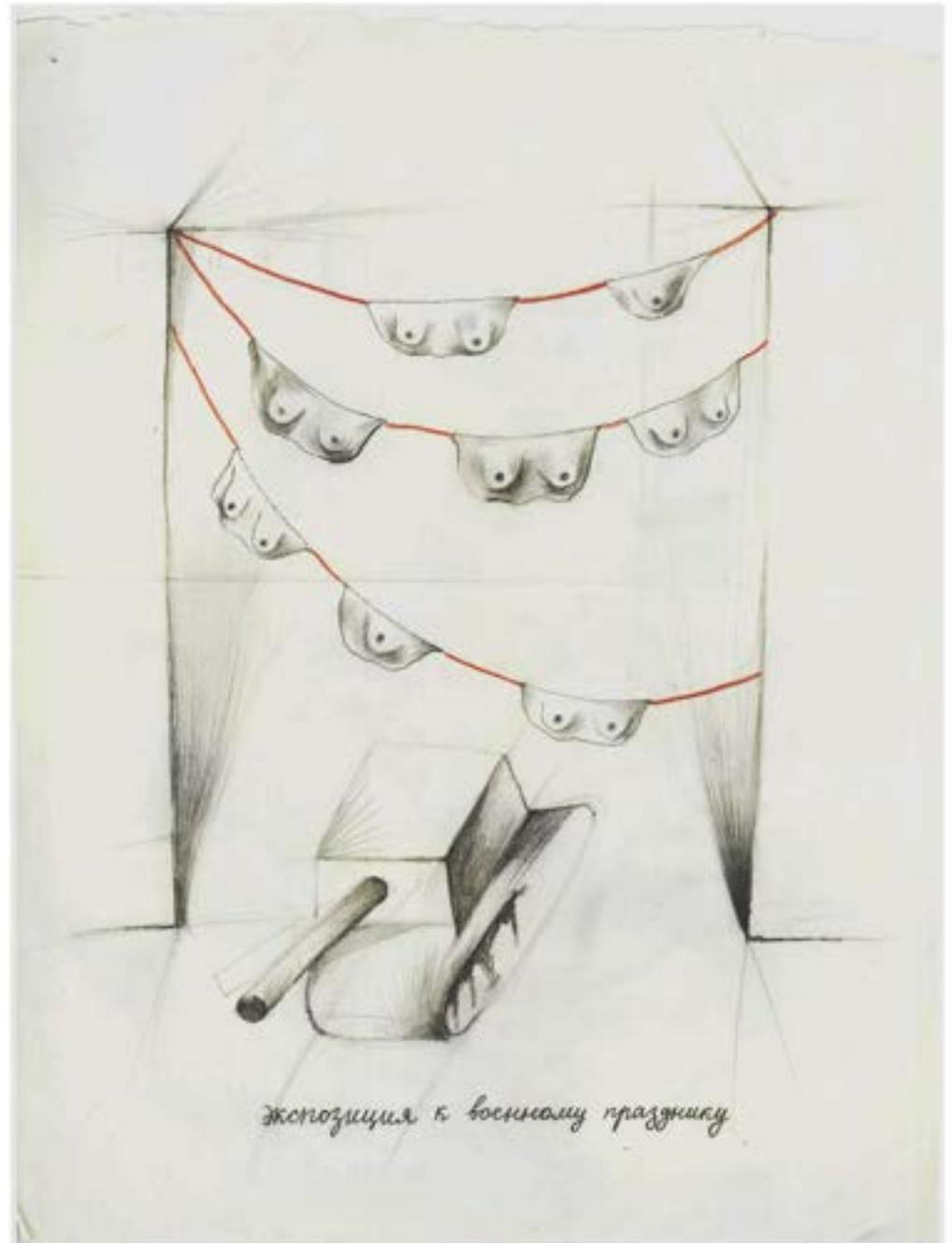
Dana Kavelina
Metropolis
2019
Graphite and colored pencil on paper
16.5 x 11.75 inches

[See hi-res image](#)



Dana Kavelina
*military holiday exposition (Exit to the Blind
Spot series)*
2019
Graphite and colored pencil on paper
15 x 11.75 inches

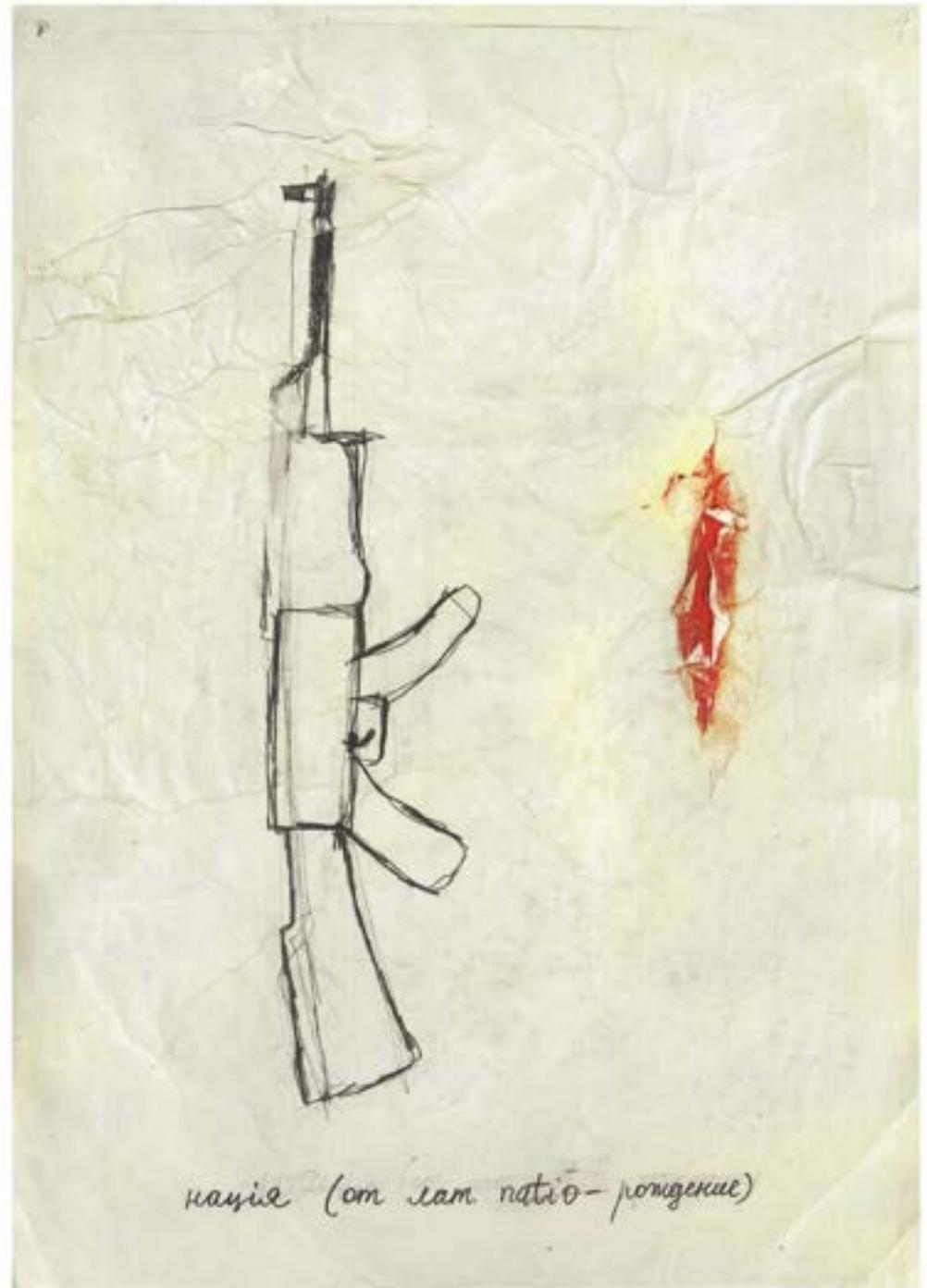
[See hi-res image](#)



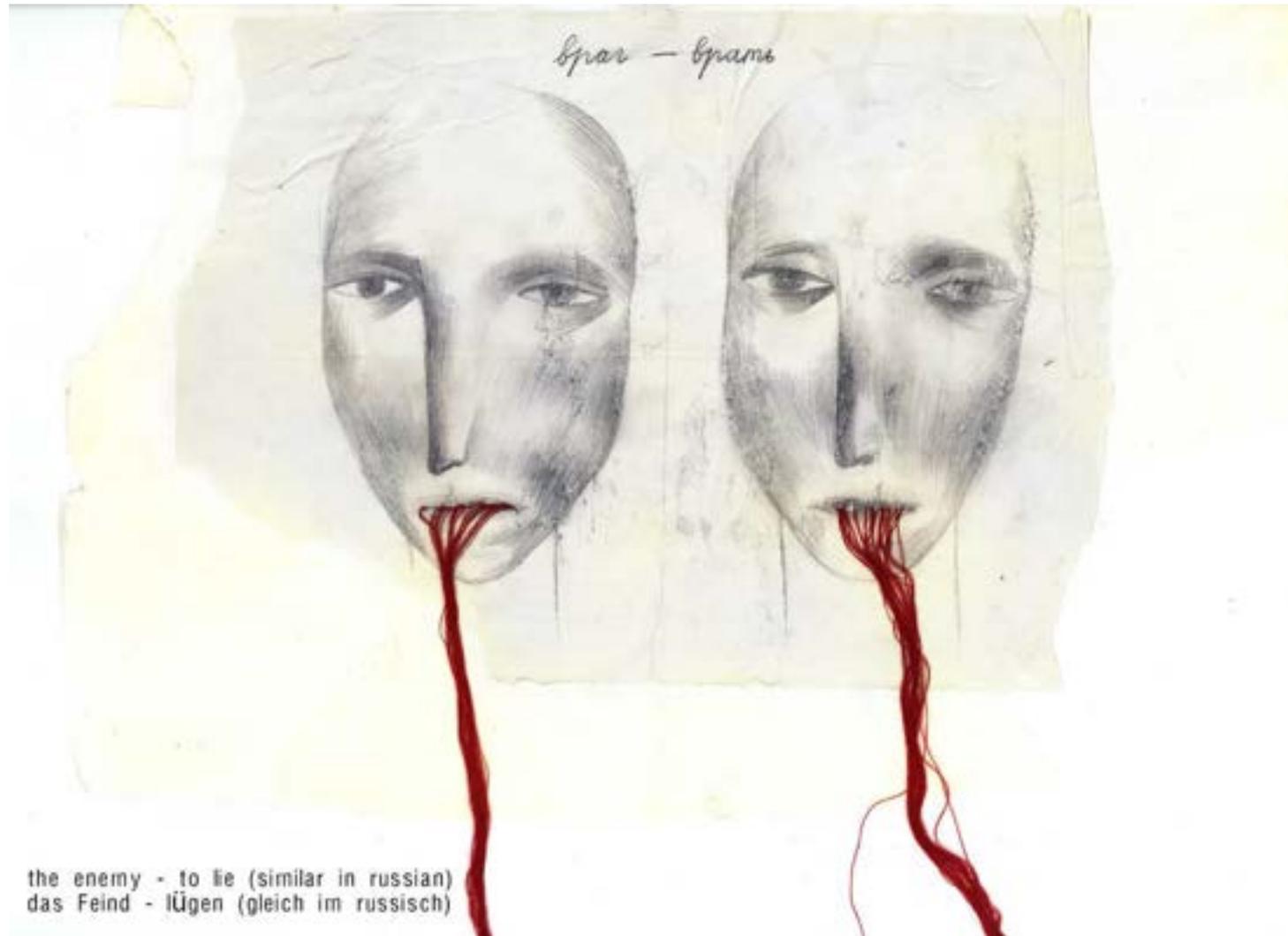
military holiday exposition
\ die Exposition für militärischer Feiertag

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 inches

[See hi-res image](#)



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

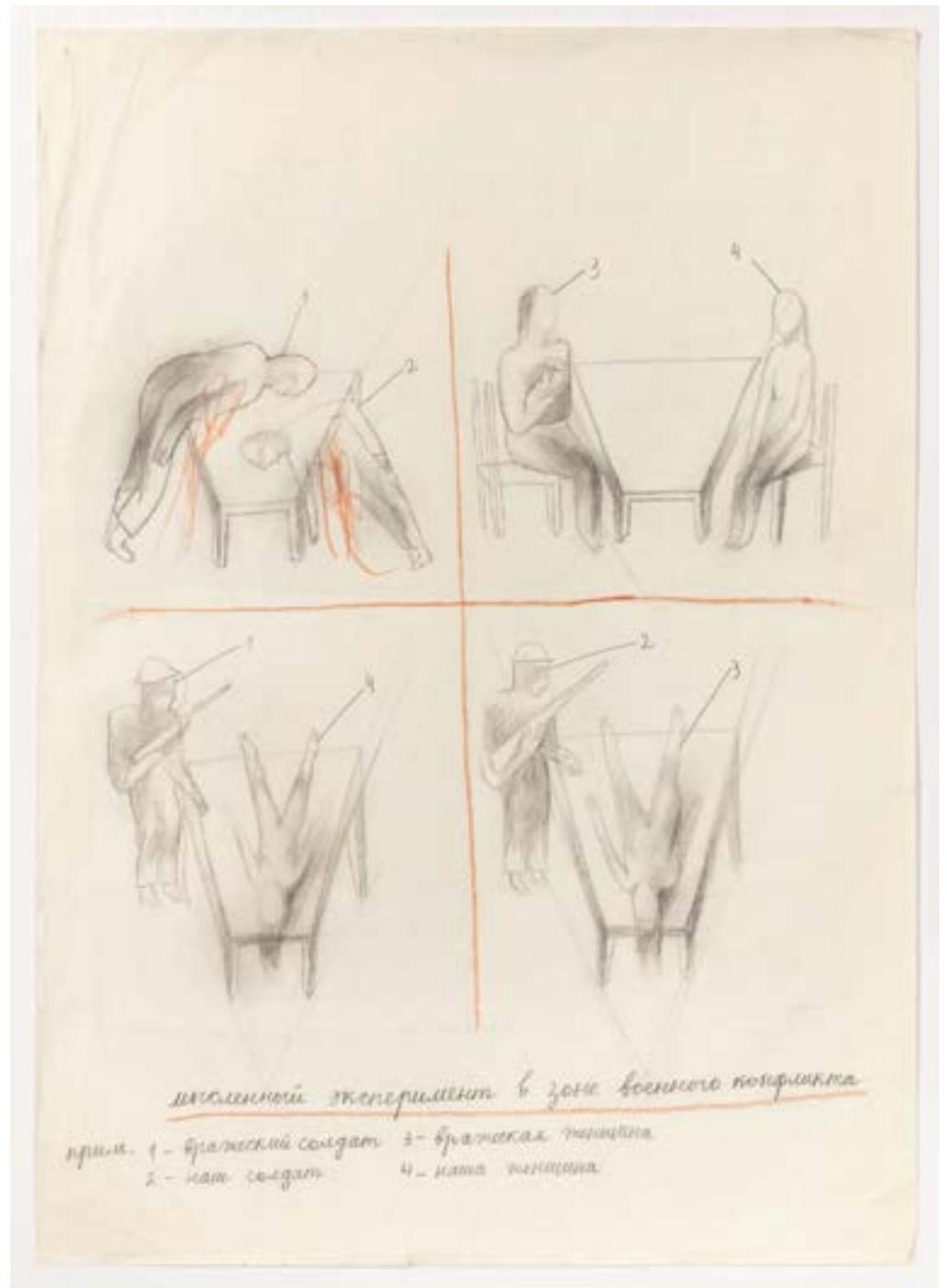


Dana Kavelina
the enemy - to lie (similar in Russian) (Exit to the Blind Spot series)
2019
Graphite and blood-stained thread on paper
16.5 x 15 inches

[See hi-res image](#)

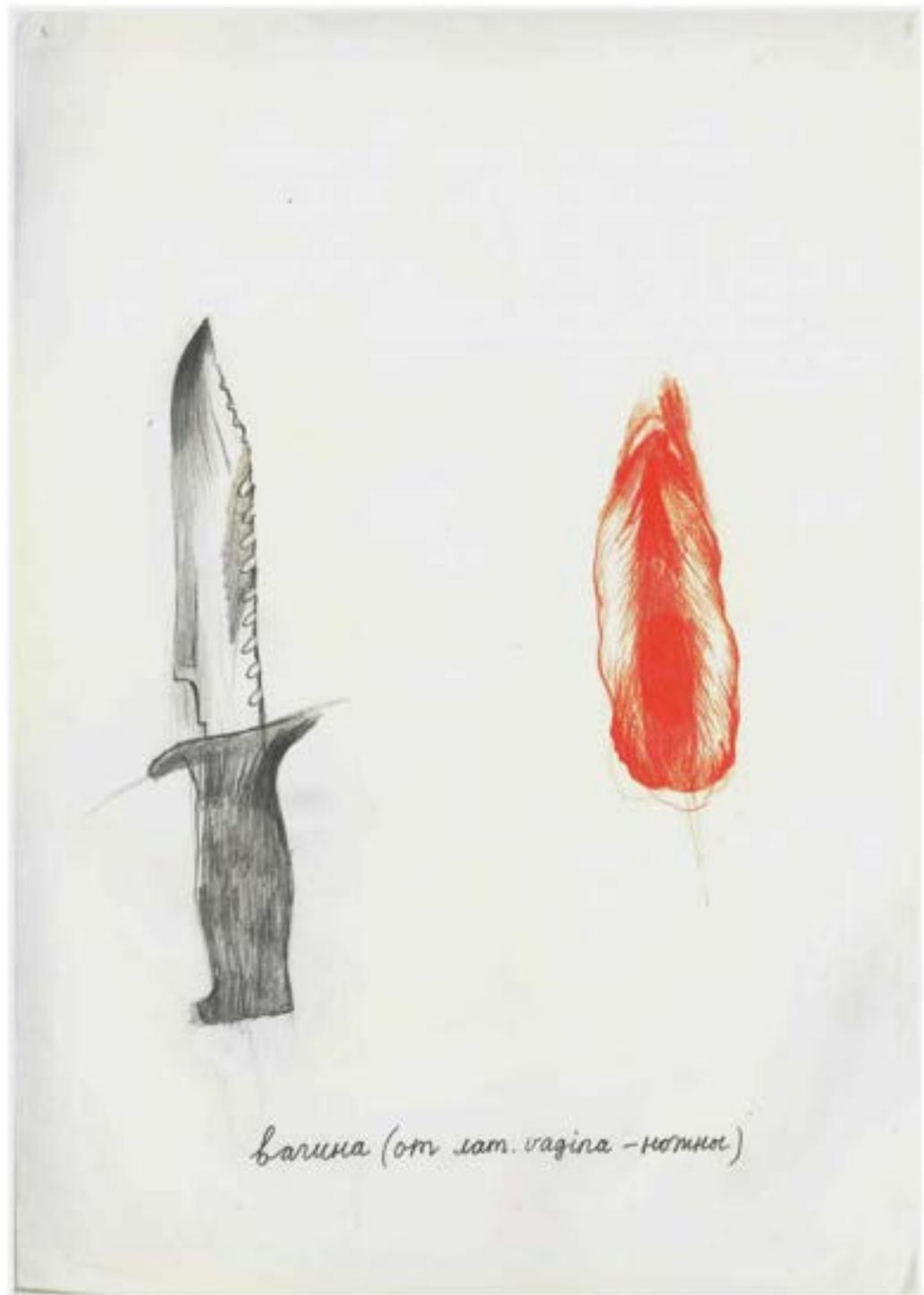
Dana Kavelina
thought experiment in the zone of military conflict (1 – enemy soldier, 2 – our soldier, 3 – enemy woman, 4 – our woman)
2019
Graphite and colored pencil on paper
16.5 x 11.75 inches

[See hi-res image](#)



Dana Kavelina
vagina (Latin for "sheath") (Exit to the Blind
Spot series)
2019
graphite and colored pencil on paper
16.5 x 11.75

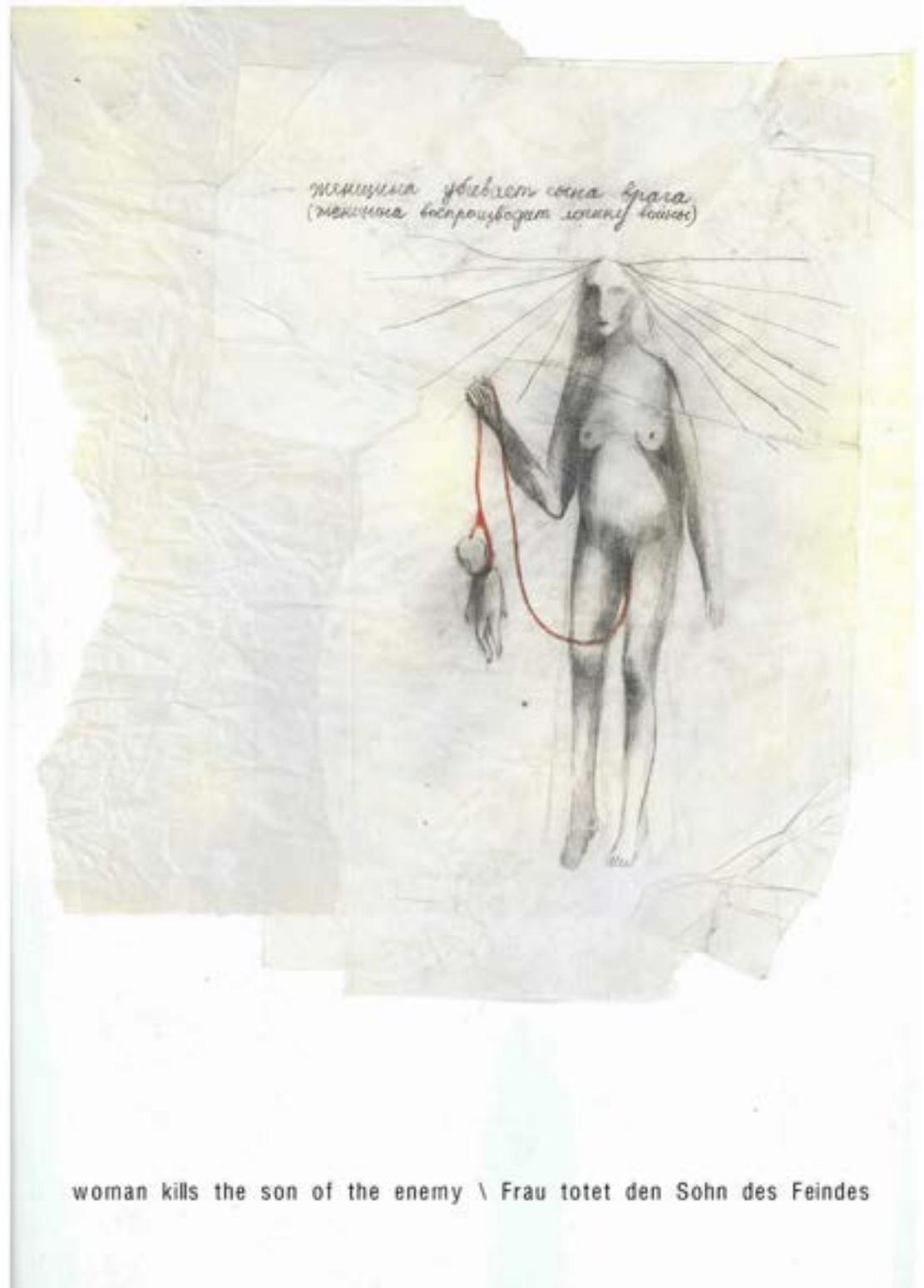
[See hi-res image](#)



vagina (Latin for "sheath") \ Vagina (lateinisch für "Scheide")

Dana Kavelina
woman kills the son of the enemy (Exit to the
Blind Spot series)
2019
Graphite and colored pencil on paper
12.5 x 11.75 inches

[See hi-res image](#)



Lesia Khomenko

Born in Kyiv, Ukraine (1980). Lives and works in Kyiv.

Lesia Khomenko is a Ukrainian multidisciplinary artist. In her works she deconstructs narrative image and transforms paintings into objects, installations, performances, and videos. Khomenko's interests lie in comparing history and myths and revealing tools of visual manipulation. She graduated in 2004 from National Academy of Fine Art and Architecture in Kyiv. She completed residencies at the Center for Contemporary Art in Kyiv (2005-2007) and LIA (Leipzig International Art; 2008) in Leipzig, Germany. She is a co-founder of HUDRADA, a curatorial union and self-educational community based in interdisciplinary cooperation.

Her works have been shown in several solo and group exhibitions, including at the First Kyiv Biennale of Contemporary Art Arsenale 2012, National Art Museum of Ukraine, White Box Gallery in New York, Museum of Modern Art (MUMOK) in Vienna, and Zacheta National Gallery of Art in Warsaw. She was a 2009, 2011, and 2013 finalist of the Pinchuk Art Prize and a 2012 finalist of the Kazimir-Malewitsch-Award.

scherbynaanna.com



Lesia Khomenko
Max in the Army
2022
Oil on canvas
84.5 x 57.5 inches

[See hi-res image](#)

Vlada Ralko

B. 1969 in Kyiv. She lives and works in Kyiv, from where she temporarily evacuated in the spring of 2022.

Vlada Ralko's primary media are painting and drawing; she also created installations and art books. With her emotional brushwork, Ralko probes the existential pain and 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 in 1994 and received the All-Ukrainian Painting Triennial Award in 2001.

Considered to be one of the most powerful expressionists in Ukraine, Ralko

<http://www.instagram.com/ralkovlada>

Vlada Ralko
Lviv Diary
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 008
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 012
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 020
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 030
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 053
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 054
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 069
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 077
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Vlada Ralko
Lviv Diary No. 078
2022
Ink and watercolor on paper
11.5 x 8.5 inches

[See hi-res image](#)



Anna Scherbyna

Born in Zaporizhzhia, Ukraine (1988).

Anna Shcherbyna is an 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).

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 Spinning 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" (2013–2015).

scherbynaanna.com



Anna Scherbyna
Kramatorsk 2016. Airport
2019
Watercolor on paper
2.2 x 3.9 inches

[See hi-res image](#)



Anna Scherbyna
Semenivka 2016. Hospital
2018
Watercolor on paper
2.4 x 3.9 inches

[See hi-res image](#)



Anna Scherbyna
Semenivka 2016. Psychiatric hospital
2017
Watercolor on paper
2.4 x 3.9 inches

[See hi-res image](#)

Kateryna Yermolaeva

B. 1985 in Donetsk. She lives and works in Kyiv.

Kateryna Yermolaeva 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.

http://www.instagram.com/kate_has_some



Kateryna Yermolaeva
Photo №1
2018
Inkjet print
10.6 x 7 inches

[See hi-res image](#)



Kateryna Yermolaeva
Photo №2
2018
Inkjet print
8.3 x 6.7 inches

[See hi-res image](#)



Kateryna Yermolaeva
Photo №3
2018
Inkjet print
6.3 x 9.4 inches

[See hi-res image](#)



Kateryna Yermolaeva
Photo №4
2018
Inkjet print
7.9 x 5.1 inches

[See hi-res image](#)

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