

# Hi-Resolution: Ukrainian Culture and Contemporary Art Now!

Dec 14, 2022–Feb 17, 2023

## Exhibition & Programs



**Hi-Resolution: Ukrainian Culture and  
Contemporary Art Now!**

**James Gallery  
CUNY Graduate Center  
365 Fifth Avenue, at 35th Street  
New York, NY 11016  
[centerforthehumanities.org/james-gallery](http://centerforthehumanities.org/james-gallery)**

**Hours:  
Tue–Fri, 12pm–6pm**

**Dec 14, 2022–Feb 17, 2023**

**Exhibition & Programs**



The resolve of Ukrainian artists fighting to keep, make, and perpetuate Ukrainian culture is unwavering. This exhibition brings the presence of 51 artworks by 40 Ukrainian artists (late 1980s–2022) to New York audiences through projections, an array of anti-war posters made in the past several months, and a concise selection of key historical works on paper. This collaborative project is conceived and curated by Ukrainian artists Oleksiy Sai, Nikita Kadan, filmmaker Tetiana Khodakivska, curator Ksenia Malykh, James Gallery curator Katherine Carl, and Inga Lāce, C-MAP Central and Eastern Europe Fellow at the Museum of Modern Art.

Pinpointing art historical moments in the fight for freedom in Ukraine of the 1990s, 2004, 2014, and 2022, this exhibition is the largest gathering of contemporary Ukrainian art in the United States in the last twenty years. The gathering of artworks draws a lineage of Ukrainian art created from iconic Ukrainian sources in connection to international art discourse. These artistic practices do not accept an imperialistic reality and actively created a new reality with trailblazing vision, social commentary, and often nonconformist approaches. The selection highlights cultural resistance and heroism of everyday creative perspectives of curiosity and ingenuity.

Conjuring the artworks as an immersive environment of projections points out the real danger of the erasure and loss of this cultural production because of Russia's war of aggression. The artworks are simultaneously present and absent highlighting the liminal space between existence and loss during the ongoing war. The physicality of exhibition visitors' bodies as they walk amidst the space is consequential: the viewers cast shadows as they walk amidst the works, at times fully obscuring the projections or being faced with an alarming glare of the flash

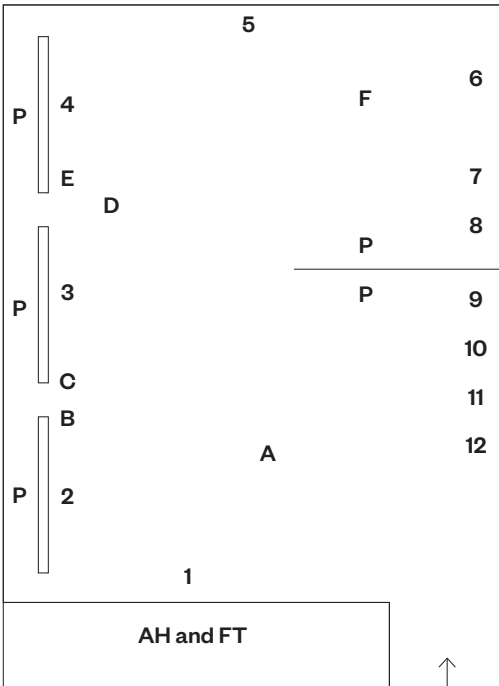
of the artwork. As viewers become aware of their own bodily presence and their implication in the narrative of presence loss and resistance of the exhibition, they can make choices about how to move through the labyrinth of pedestals.

The changeability and fleeting nature of the projections is contrasted with the physicality of historical artworks from the late 1960s to late 1980s, though these works on paper too are fragile. This special selection includes a colorful sketch for a public mosaic by dissident artist from the Sixtiers movement Alla Horska (1929–1970), and Fedir Tetyanych's (1942–2007) fantastical renderings for technological inventions for the future inspired by science-fiction literature, cybernetics, and natural environmental processes fused into his own version of rural cosmism.

Since the war escalated last spring, Ukrainian artists have indefatigably produced scores of posters. During the exhibition, a selection is visible to passersby along Fifth Avenue. In some of the graphics, the use of the Russian flag, its colors, and symbols associated with the Russian state and state-sponsored sport and culture voice protest against Russia's war of aggression. The imagery and text are pungent and full of raw absurd humor, conveying a mix anger and sorrow stirred by violence and war.

Every day Ukrainians act on their resolution to defend and keep Ukrainian culture flourishing, creating with every step the mutual support, social structures and art that make their culture prosperous and strong.

Exhibition Checklist



## ARTIST PROJECTIONS

Conjuring the artworks as projections offers the opportunity to view the works of 38 Ukrainian artists from the later 1980s to today, simultaneously present and absent, highlighting the liminal space between existence and loss during the ongoing war. The viewers cast shadows as they walk amidst the works, and in turn become aware of their own bodily presence, becoming part of a conversation to reflect on the continuing persistence of Ukrainian culture in the face of efforts to silence and eliminate it over centuries.

The projections are arranged roughly chronologically clockwise around the gallery and include many artworks made in the past year in response to the escalation of the Russian war of aggression.

## SCREEN 01

Oleh Tistol  
(1960)

*Reunion*. 1988. Oil on canvas. Collection of the PinchukArtCentre

Fedir Tetyanych  
(1942–2007)

Fedir Tetyanych. *Biotechnosphere. City of Immortal People*. Lvivska square, Kyiv. 1989. Performance involving the Biotechnosphere installation.

Oleksandr Roytburd  
(1961–2021)

From *Life of the King (Ludwig) Series*. 1992. Oil on canvas.

The series relates to a painting of the emperor Ludwig II Otto Friedrich Wilhelm von Bayern made by Gabriel Schachinger widely distributed through postcards. During his trip in Germany Roytburd used these postcards as source material in order to “reproduce” them through his paintings. The painting by Schachinger shows the emperor in royal ornate regalia, his pose demonstrating his power and social position. Roytburd in his own interpretation leaves visible only “curled” legs in blue stockings, sometimes covered with ermine, appearing strangely as the upper part of the body. Turning the king into a nonsensical appearance is reminiscent of the fairytale *The Emperor’s New Clothes* by Hans Christian Andersen.

Oleh Holosii  
(1965–1993)

*Psychedelic Attack of Blue Rabbits*. 1990. Oil on canvas.

Whether a document of a dream or of the artist’s overall psychological state, the work is an allusion to the famous painting

*In the Line of Fire*, by Kuzma Petrov-Vodkin. Created in Holosii's typical non-finitist style, the work represented an entire generation that explored borderline states, seeking ways to expand their consciousness and change their perception.

Maksym Mamsikov  
(1968)

*Burrow*. 1993. Oil on canvas.

This painting was created under the influence of psychotropic substances the artist tried for the first time. Mamsikov wanted to illustrate this new experience through the means of painting. The artist depicted himself lying on the floor hugging a woman. His head seems to plunge into the wall, leaving the room. The physical body remains in the interior while the artist's consciousness explores other dimensions.

SCREEN 02

Mykola Matsenko  
(1960)

*Picturesque Motherland (Village and City)*. Diptych. 1997. Oil on canvas.

The title of the work appeals to the panegyric tradition celebrating the fertile and picturesque (Ukrainian) land. The title of the work refers to the famous cycle *Picturesque Ukraine*, a series of etchings made by the national poet, writer and artist Taras Shevchenko who painted scenes of the historical past, everyday life, customs and folklore in Ukraine. In Soviet times, making art depicting the theme of "Picturesque Motherland" or "Wonderful Ukraine" was an obligatory task for all students at the Republican Arts School, as well as in Independent Ukraine. Using a highly decorative and nearly primitive style, Matsenko represents the

Motherland as fertile land as well as an industrialized region.

Arsen Savadov  
(1962)

*Fashion at the Graveyard (from project Deepinsider)*. 1997. Digital printing on aluminum, plexiglass.

In the second part of the *Deepinsider* project, female models pose defiantly in front of old graves or as part of funeral ceremonies. At the bottom of each image is a price list for clothing from famous brands worn by the models, referencing fashion magazines. Each item costs more than an average citizen (like one of those ones standing behind the models at graveyard) could earn in a month in Ukraine at the time. This cynical juxtaposition of two parallel realities hints at social tensions created by a new economy in the country.

Mykola Matsenko  
(1960)

*Maidan*. 2002–2003. Oil on canvas.

Zhanna Kadyrova  
(1981)

*Honor Board*. 2014. Photo series.

Kadyrova reanimates the archetypes of her childhood by dressing up in the clothes of the period—using wigs, jewelry, mustaches, and fake eyebrows. This project is a response to the tradition from Soviet times, when portraits of leaders and honored personnel were visibly displayed in institutions and companies to serve as an example for their peers. The self-portraits are performed in the most common social roles of the past era: secretary, accountant, librarian. Kadyrova's travesty is a very public gesture; in her parodic images the artist meticulously constructs the collegiality of "honor," displayed in



the archetypes she references by the characters' self-satisfaction and pompous attitudes. *Honor Board* is a formal portrait of Soviet "workers of the month," a sort of family gallery—therefore the similarity of all the faces is funny and also familiar, as they all resemble and mimic each other to form a bond of belonging. Likewise, we today resemble our predecessors.

#### SCREEN 03

Stanislav Voliazlovskiy  
(1971–2018)

*Stalin's Mustache Series*. 2010. Pencil on paper.

Illia Isupov  
(1971)

*Russian Picnic*. 2011. Watercolor on paper.

*White Horse*. 2014. Watercolor on paper.

*Grain*. 2010. Watercolor on paper.

#### SCREEN 04

Vlada Ralko  
(1969)

*Kyiv Diary series*. 2013–2014. Watercolor, ballpoint pen on paper, dimensions variable.

Andriy Sahaidakovsky  
(1957)

*The sun is shining (from the Vegetation cycle)*. 2007. Oil on carpet. Courtesy of Ya Gallery Art Center.

*Happy life*. 2008. Oil on carpet. Pavlo Martynov Collection.

*Walks*. 2015. Oil on carpet. Pavlo Martynov Collection.

*Big Ear*. 2009. Oil on carpet. Oleh Kapustyak Collection

*Tomorrow we'll be happy!* 2012.  
Oil on carpet.

*Perspective of a landscape*. 2009.  
Oil on carpet.

#### SCREEN 05

Nikita Kadan  
(1982)

*Spectators*. 2016. Charcoal on paper. Collection of M HKA—Museum of Contemporary Art Antwerp

In 1934 Oleksandr Rodchenko created the album *10 Years of Uzbekistan* with photographs of top government officials of Soviet Uzbekistan who were repressed during 1937–1938. Rodchenko brushed the faces of the political prisoners with ink in his author's copy of the album as harboring the portraits of "public enemies" may have resulted in arrest. Even the black stains on the commissioners' faces are faces themselves, faces of spirits of history, spirits-spectators. Kadan works with these stains of history to sketch on top of the blotted out faces to make visages that peer back out at the viewer.

Mykola Ridnyi  
(1985)

*Blind Spot*. 2014. Acrylic spray on c-print, 20 works, 42 x 59.4 cm each. Initiated in collaboration with poet Serhiy Zhadan.

The work is part of Ridnyi's photographic series, in which press photographs of the armed conflict in Ukraine are interlinked with the experience of gradually going blind, resulting in a narrowed field of vision. "This inability to see is also like a human self-defense mechanism that produces

voluntary blindness against escalating violence.” —M. Ridnyi

“Understandably, we don’t pay much attention to ruined buildings, when every day we hear about the death of soldiers and civilians, when every day we see the names and photos of those killed in the war. Blown up bridges and wrecked train stations are only the background for this bloody summer.” —S. Zhadan

Nikita Kadan  
(1982)

*We are the price.* 2022. Charcoal on paper.

#### SCREEN 06

Alevtina Kakhidze  
(1973)

From the series *Strawberry Andreevna (Klubnika Andreevna)*—*Stories About My Mother.* 2014–2019. Drawing on paper.

In this project, the artist carefully documented through texts and drawings the daily life of her mother, whom she calls Klubnika Andreevna, and had been living in the Russian-controlled area of Donbas since April 2014. The works depict moments of her life: calling to her daughter from the cemetery because only there one could find a mobile connection, or crossing checkpoints under shelling. This project was interrupted by Alevtina’s mother’s death at the checkpoint on January 16, 2019.

#### SCREEN 07

Danylo Nemyrovskyy  
(1993)

Series of work made in Mariupol. 2022. Pen on paper.

#### SCREEN 08

Kateryna Lysovenko  
(1989)

2022. Watercolor on paper.

#### SCREEN 09

Dana Kavelina  
(1995)

*Untitled (series).* 2022. Charcoal on paper.

Alina Yakubenko  
(1983)

*Untitled (series).* 2022. Marker on paper.

#### SCREEN 10

Lesia Khomenko  
(1980)

From the series *Max in the Army.* 2022. Acrylic on canvas.

The starting point for this series was a photo portrait of Khomenko’s husband, artist Max Robotov, made after he joined the army and when she and her daughter evacuated from Kyiv. “For me it was like teleporting my husband, an attempt to make him closer,” says the artist.

Photographs have become a dangerous tool of communication, sharing might give the enemy intelligence for an attack. While the photograph risks revealing too much information, it also fails to touch the fullness of reality.

For Khomenko, this collaboration is a way to be involved in her husband’s struggle, and also a way for the couple to maintain the rich

artistic dialogue they enjoyed previously—in spite of Max's new military reality.

#### SCREEN 11

Illia Isupov  
(1971)

*Directly above us, an air fight, as we evacuate.* 2022. Watercolor on paper.

Olena Pryduvalova  
(1960)

*During an Air Raid.* 2022. Acrylic paint on cardboard.

#### SCREEN 12

Oleksiy Sai  
(1975)

*NEWS.* 2022. Rubber paint on paper.

#### ARTIST VIDEOS

A

Oleksandr Hnylytskyi, Maksym Mamsikov, Natalia Filonenko

*Funfair Mirrors. Tableau Vivant.* 1993. Video.

In this project, Oleksandr Hnylytskyi, Maksym Mamsikov, and Natalia Filonenko pose among five funfair mirrors from a dismantled funhouse. They dance, touching one another, themselves, and surrounding objects, enjoying their distorted reflections. All the while, a video camera documents their “experiments.” According to the artists, “The project envisioned the collection, systematization, and exploration of virtual spaces created by reflections in planes with set degrees of distortion through tracking and the documentary fixation of visual effects that appear spontaneously from interactions between the documenting subject (video cameras), filters that transform visual information (the optical apparatus, funfair mirrors), and objects (performers, things and animals).”

Preparation for the project lasted several months. Hnylytskyi meticulously developed gestures and frames in a series of graphic drafts and sketches. Original videos were stored on 15 VHS tapes, whose whereabouts are unknown. There are several extant cuts of the video, with names including *Beatles Legs* and more.

B

Oleksandr Roytburd  
(1961–2021)

*Psychedelic Invasion of the Battleship Potyomkin into Sergey Eisenstein's Tautological Hallucinations.* 1988. Video (black and white, sound), 9'17”

The video is based on the epic *Battleship Potemkin* (1925) by Sergei Eisenstein who,

with his film about the 1905 Revolution, fomented a revolution in the movie industry of his era. Roytburd mixed repeated shots from *Battleship* with dramatizations filmed by himself together with a group of artists from the Odessa art scene of the 1990s. Notably, the film was selected in 2001 for the *Plateau of Mankind* main project at the 49th Venice Biennale curated by Harald Szeemann, and it is in the collection of the Museum of Modern Art, New York.

## C

Viktor Pokyidanets

(1961)

*Untitled (Slippers)*, c. 2017–19.

## D

REP

SMUGGLING, Action, Video documentation, 11'01." 2007.

At the border of this world the artists, armed with their smuggled goods of choice (balloons, hot-water bottles, oil, and gas), have placed themselves. Without breaking the everyday rules, they show, simultaneously, their readiness and their utter inability to fit in. They are scapegoats, absorbed in reproducing a foreign reality through a system of controlled non-correspondences, which they themselves have designed. Smuggling is not only about the hardship that is depicted in the main plotline, but also about the very ability of an artist to transpose the message of this crisis. A dying economy produces a reality in which breaking the law is an imperative for survival, where "lawful" and "unlawful" modes of action and strategies coexist without contradiction. Such a reality has at least two languages, two ways of thinking, but they, as in the situation of diglossia, function as a single, inescapable language. —Text by Yevgenia Belorusetz

Oleksiy Sai

(1975)

*Shovel*. 2021. Video.

## E

Piotr Armianovski

(1985)

*How long could you scream?* 2011. Performance in front of the Parliament, Kyiv. Video documentation by Dmytro Yavtushkevich and Mariam A.

Illia Chichkan

(1967)

*Tractor and Chichkan*. c. 2004.

Dana Kavelina

(1995)

*We fought for six years, then it was covered with snow, and in the spring they erected a monument to the hero*. 2020. Video, 3'16."

## F

Daniil Revkovsky & Andriy Rachinsky

*Sky. Invasion*. 2022. Video, 10'11."

## POSTERS

In the very first days of the war, at the historical moment when Ukrainians made the choice to fight for their lives and culture, Ukrainian artists and graphic designers immediately began creating scores of anti-war posters. They have been used all over the world to call attention to the war. The resolve to create culture in the face of war, in turn, has brought people together to form strong bonds of community. Exhibited on the high wall in the middle of the gallery and in the windows facing Fifth Avenue are posters by Mykola Kovalenko, Mykola Honcharov, Dasha Podoltseva and Oleksiy Sai.

## Alla Horska

Alla Horska (1929–1970), an artist and political activist from the Ukrainian Sixtiers movement, was born in Yalta, Crimea. Her father Oleksandr Horskyi was one of the notables of the Soviet film industry, a director of the Yalta and Leningrad film studios. In 1946–1948, Horska studied at the Kyiv Arts School. She then graduated from the Kyiv State Arts Institute. Her multidisciplinary artistic practice covered stage design, painting, graphics and monumental public art, including stained glass and mosaic panels. She often traveled to the Donbas region in Eastern Ukraine as a member of a creative team to work over grand mosaic panels for local buildings. In 1964, she co-created the ‘Shevchenko. Mother’ stained glass window in the Shevchenko Kyiv State University, together with Opanas Zalyvakha, Liudmyla Semykina, Halyna Sevruk, and Halyna Zubchenko. The piece was removed by authorities right after its launch. Horska was one of the founders of the Suchasnyk Club of Creative Youths. In 1962, she explored the previously unknown mass burials of the victims of the 1930-1940s NKVD executions in Bykivnia, just outside of Kyiv, with the poet Vasyl Symonenko and the director Les Taniuk. Subsequently, she participated in protests against the arrests of Ukrainian human rights activists, including Opanas Zalyvakha, Valentyn Moroz, Viacheslav Chornovil. As a result, Horska was twice expelled from the Union of Artists. She died under mysterious circumstances; it is now believed that she was assassinated by the KGB.

Alla Horska was an active fighter for civil rights and historical justice, and had given her life for beliefs and anti-soviet activities. Her genuine interest in banned roots of Ukrainian art and non-compromised political position set a milestone for a further development of what we know today as an identity of Ukrainian contemporary culture.

Horska is known as “a true spirit” of Ukrainian Sixtiers—a generation who entered the political and cultural life of the USSR during the late 1950s and 1960s, after the Khrushchev Thaw and held liberal and anti-totalitarian views. Her outstanding practice and her life story embody this important cultural epoch of post-war Ukraine with all its contradictions and dualities. She was brought up in a family of a soviet establishment. But explicit pro-Ukrainian views she stood for in her mature years, and fearless political activism were quite radical. Not only for an average soviet artist, informed by social-realist canon and propaganda-informed themes. But also among her close friends who preferred to speak freely only in a narrowest circle of like-minded fellows. Horska tried to navigate herself through the official art system of the USSR and bring her ambitious projects into life: she took state commissions and participated in official group shows.

—Text by Lizaveta German

*Sketch for the mosaic “Kestrel/Ellada bird.”* 1967. Paper, gouache, pencil, 38.5 x 18.5 cm. Collection of Yevgen Nikiforov.

### Fedir Tetyanych

Fedir Tetyanych (1942–2007) grew up during World War II in the village of Kniazhychi near Kyiv. There, through his early contact with land and nature, and against the backdrop of the armed conflict (as a child he was injured by a piece of a projectile), his idiosyncratic perception of rural cosmism and human responsibility for the surrounding world took form. As an artist, Tetyanych worked against the constraints of various ideologies and disciplines. He was an author of monumentalist mosaics and decorative panels in the Soviet era, a chronicler of Ukrainian indigenous cosmologies and Cossacks’ anarchist history, a joyous performer, writer of cosmist and ecological manifestos, egalitarian hoarder of objects

and an activist who wished to turn landfill sites and factories into theatres.

All these labels apply yet collectively fail to encompass Tetyanych’s nonconformist legacy and prolific output. In the 1960s, the artist began his first State commissions for monumental decorations in public space, which he often created using found items: discarded industrial waste, scraps of metal, cans, screws and shards of glass. These materials became prime matter for his future costumes and performances on the streets of Kyiv from the 1980s onwards.

Tetyanych considered his whole life to be one single performance, but he was more informed by science-fiction literature, cybernetics and cycles of nature than by any of his contemporaries in the field of avant-garde art. In the 1970s, he developed his own version of ecologically-informed cosmism, stemming from an awareness of infinite unity with the universe and mutual interconnectedness, which he called Frypulia. According to him, humanity, even if eventually turned into radio waves or rays of light, would carry information about itself and reappear at any point of space and time.

—Text by Natalia Sielewicz

*Sketch submission for an open contest for Maidan Nezalezhnosti monument (variant).* 1995–96. Collage, xerox, paint on paper, 21 x 29.7 cm. Courtesy of Museum of Modern Art, Warsaw.

*Biotechnosphere with man-pipelines. From series: Biotechnospheres. Cities of the future.* 1980s. Gouache and pencil on paper, 21 x 30 cm. Courtesy of Museum of Modern Art, Warsaw.

*Biotechnospheres. Cities of future. From series: Cities of the future.* 1980s. Collage (print, paint on paper), 26.5 x 57 cm (approximate). Courtesy of Museum of Modern Art, Warsaw.

*Biotechnospheres. Cities of the future.*  
Four works on paper from series: *Cities of the future*. Late 1980s. Courtesy Bohdan Tetyanych-Bublyk.

*Biotechnosphere blueprint. Blueprint executed by architect Maria Paliy and construction bureau.* 1980s. Duplicator copy on paper, 63 x 94 cm (approximate). Courtesy of Museum of Modern Art, Warsaw.

## Reconstruction of Biotechnosphere

DE NE DE is a group of artists, architects, curators, and photographers from Ukraine doing research and organizing community workshops in primarily rural and regional areas, mapping the Ukrainian institutional landscape, and offering a critical rethinking of the Soviet heritage. Group started in response to the so-called “decommunization laws” passed in the aftermath of the Maidan Revolution, the annexation of Crimea, and occupation of Donbas in 2014. These laws initiated renaming of streets, towns, and cities, and restricted the appearance of Soviet imagery in the public realm, putting at risk any preservation efforts of Soviet-era infrastructure.

In the year 2015 the DE NE DE community started to search for the missing Biotechnosphere created by artist Fedir Tetyanych in 1985 in Popasna, Donbas region. Biotechnosphere is the artist’s idea of an autonomous unit for shelter, energy-storage and transportation. Tetyanych made numerous drawings and watercolours imagining the future application of Biotechnosphere, and he also installed actual models in public space. The original 1985 Biotechnosphere was destroyed by local factory workers in the early 1990s. Members of the DE NE DE including Yevgeniya Molyar, Olhga HGonchar, Leonid Maruschak, Dana Kosmina and Nikita Kadan were involved in researching its traces, and in 2017 Dana Kosmina and Nikita Kadan worked on the project of reconstruction of Popasna Biotechnosphere for the National Museum of Ukrainian Art in Kyiv. In 2021 Leonid Maruschak with the support of local authorities initiated the reconstruction of the Biotechnosphere at the original location in Popasna, which was planned for 2022. Now Popasna is occupied by Russian troops and almost totally destroyed.  
—Text by Nikita Kadan

## **post presents: Art, Resistance, and New Narratives in Response to the War in Ukraine**

In this evening of presentations and conversations, artists, researchers, and curators will delve deeply into artistic responses to the war in Ukraine, looking at the period between the Maidan revolution—which was followed by the annexation of Crimea and the occupation of Donbas in 2014—and the full-scale Russian invasion launched on February 24, 2022.

Artists in Ukraine have long been reacting to the war. However, their voices seem only to have been amplified when the recent, brutal invasion started. Art created during the past eight years, and these very recent reactions, are already creating a future archive of the present that both documents the atrocities and proposes new narratives of art history.

What are the narratives created by these artists, and how have they shifted since the recent invasion? Can we use the framework of post-colonialism and decolonization to speak about art in Ukraine? Should we look at art history to understand the present and imagine a future beyond these violent events? While aspiring to think through these and other questions, the event will also serve as a forum for understanding how this research and these processes relate to museum practices around the examination of historical and theoretical questions in art history.

Art historian Svitlana Biedarieva will talk about the development and transformation of documentary practices in Ukrainian wartime art, analyzing works by Dana Kavelina, Vlada Ralko, Alevtina Kakhidze, and Yevgenia Belorusets. Researcher Ewa Sułek will expand on her proposition



that what happened in the visual arts after 2014 can be called a “postcolonial turn”—a phenomenon based on healing and acceptance of history, and of the past in its hybrid form, without the imposition of imperial or national patterns. Artist Lesia Khomenko will discuss her practice, which is currently focused on ways of looking at the war and the relationship between digital archives and the materiality of painting. Nikita (Mykyta) Kadan will speak about Ukrainian avant-gardes and modernism, and their perception post-1991 and post-2014, as well as the (im)possibility of a “national avant-garde” and what looking at the avant-garde through a decolonial lens would mean. The event is moderated by Paulina Pobocho, Associate Curator, Department of Painting and Sculpture, and Inga Lāce, C-MAP Central and Eastern Europe Fellow.

*Co-organized by post presents with the Polish Institute in New York and the James Gallery at CUNY. Informative support is provided by the Harvard Ukrainian Research Institute.*

*post presents is a series of talks devoted to the cross-geographical consideration of modern and contemporary art. The sessions are an extension of post, MoMA's online platform devoted to art from a global perspective. The Museum of Modern Art's Contemporary and Modern Art Perspectives (C-MAP) initiative, of which post is part, is supported by The International Council of The Museum of Modern Art.*

Wed, Feb 8, 2023, 5:30pm

## The ABC of the Projectariat

Performative Talk and Discussion with Kuba Szreder

Gather in the James Gallery for a talk by Kuba Szreder concerning the precarious conditions of artistic labour followed by an open discussion about cultural resistance created and practiced by gig-economy workers, “the projectariat,” in Szreder’s words. The artistic projectariat—people who do projects to make a living—roam the global art world, where enthusiasm is paired with exclusion, mobility with poverty, self-entrepreneurialism with anxiety. The evening’s discussion will be opened by Greg Sholette.

Szreder will dissect the ups and downs of this unpredictable existence in the fitting form of an aleatoric performance, following a random selection of entries from his recent book *The ABC of the Projectariat* (Whitworth and Manchester University Press, 2021). Starting with “A is for Aftermath (of the pandemic),” and concluding with “Y is for You are Not Alone,” this handbook addresses both a daily grind of projectarians (discussed in entries such as “A is for Applications” and “D is for Deadlines”) and systemic conditions of their labour, a harsh reality of winner-take-all economy, structurally marked by competition and exclusion.

His analysis of opportunism, neoliberalism, inequality, fear and cynicism at the root of the condition of the projectariat is paired with a practical account of different modes of action, such as productive withdrawals, better social time machines, para-institutional work, and mutual support. Just as proletarians had nothing to lose but their chains, the projectarians have nothing to miss but their deadlines!

*Co-organized by the James Gallery, SPCUNY, and Polish Cultural Institute.*

## **Ukrainian Art Now! Artist Conversation**

Join Ukrainian artists Oleksiy Sai, Nikita Kadan, filmmaker Tetiana Khodakivska, curator Ksenia Malykh, with exhibition artist Lesia Khomenko and art historian colleagues Dr. Ksenia Nouril, James Gallery curator Katherine Carl, and Inga Lāce, C-MAP Central and Eastern Europe Fellow at the Museum of Modern Art, for an evening of cultural conversation. After a tour of the exhibition, the participants will discuss artmaking during this time of the ongoing Russian war of aggression and the art historical lineage of nonconformist art practices and social commentary that questioned imperialistic reality and actively created a new reality from the late 1980s to the present.

The resolve of Ukrainian artists fighting to keep, make, and perpetuate Ukrainian culture is unwavering. This exhibition brings the presence of 51 artworks by 40 Ukrainian artists (late 1980s–2022) to New York audiences through projections, an array of anti-war posters made in the past several months, and a concise selection of key historical works on paper.

The evening will start with a tour of the exhibition with Tetiana Khodakivska and Inga Lāce. Then artist Lesia Khomenko will speak about her work with art historian Dr. Ksenia Nouril, followed by a conversation with artists and curators from Ukraine joining remotely Nikita Kadan, Ksenia Malykh, Oleksiy Sai.

*This collaborative project is conceived and curated by Ukrainian artists Oleksiy Sai, Nikita Kadan, filmmaker Tetiana Khodakivska, curator Ksenia Malykh, James Gallery curator Katherine Carl, and Inga Lace C-MAP Central and Eastern Europe Fellow at the Museum of Modern Art. Exhibition preparation assistance from Chris Lowery, Lanning Smith, Whitney Evanson, and Lauren Rosenblum.*

*Special thanks to Lizaveta German, Pavlo Tretiakov, Maria Lanko at Naked Room, Kyiv; Tetiana Khodakivska; Yuri Kostvenko; Natalia Sielewicz, Agnieszka Tarasiuk, Joanna Mytkowska, Adam Gut, Joanna Dziewanowska-Stefańczyk at the Museum of Modern Art, Warsaw; Bohdan Tetyanych-Bublyk; and Kateryna Lazarevych at Research Platform PinchukArtCentre, Kyiv for their dedication to the project. Thanks to program partners Ukrainian Institute, New York; Polish Cultural Institute, New York.*

# The James Gallery