



ALEXANDRA DE VIVEIROS gallery  
Main sector  
Booth F06

9-12 NOV 2023  
VIP & Press 8 NOV  
GRAND PALAIS ÉPHÉMÈRE

**Oleksandr Suprun, Viktor & Sergiy Kochetov,  
Vladyslav Krasnoshchok, Sergiy Lebedynskyy**

**Experimental approach in the movement  
of Kharkiv School of Photography, Ukraine**

The gallery presents the works of four photographers of **Kharkiv School**, a phenomenon evolved since 1970s in Ukraine, and seeks to highlight their profoundly experimental approach to treating the medium, merged with singular personal aesthetics.

**Oleksandr Suprun** is known for his analogue collages created in 1974-1997. Addressing the topics typical for Soviet iconography, he subverted them by depicting often vulnerable elders and kids photographed secretly on the streets. Rare original cut-outs shall demonstrate the laborious nature of his technique.

**Viktor and Sergiy Kochetov** transgressed the reportage canon capturing uneventful scenes of daily life and accentuating them with deliberately naïve gesture of hand-colouring.

More recent series of the **Shilo group** (**Vladyslav Krasnoshchok** and **Sergiy Lebedynskyy**) are related to “healing” procedures. Using anachronistic technique of homemade lith-print on expired paper, the artists revise the School’s tradition of attentiveness to the materiality of the photography.

**Oleksandr Suprun** (b. 1945, Berezivka, Kharkiv region, Ukraine)

Oleksandr Suprun belongs to the first generation of the Kharkiv school of Photography. From 1962-1968 he studied at the Kharkiv Polytechnic School. In the mid-1960s, he became interested in photography and enrolled at the regional photo club in 1967. Suprun was a member of the famous *Vremia (Time)* group together with Boris Mikhailov, Juri Rupin and Evgeniy Pavlov. His first solo exhibition was organized in 1973, after which the author participated in numerous contests and salons of the International Federation of Photographic Art (FIAP). He was awarded the distinction "Excellence FIAP" (EFIAP) in 1996.

During the first decade of his activity, Suprun concentrated mainly on straight documentary photography, in 1975 he became interested in the collage, which gradually replaced 'pure' shots. Those years collage was a laborious manual technique of cutting out and mounting of fragments. The personages were mostly elderly people and children, very vulnerable social groups, often placed against a sinister-looking urban background with dramatic high-contrast skies. As taking pictures of people in the street of the Soviet Union could lead to the accusation of spying, the author used a camera hidden in a shopping bag and operated by an ingenious device.

Since 1981, Suprun works as a professor at the Kharkiv Art and Industry University.

Photographs of Suprun belong to important public collections such as the collection of **Centre Pompidou**, Paris, France and Museum of Fine Arts, Houston, USA. They participated in exhibitions in **Kunstmuseum**, Wolfsburg, Germany; Centre Pompidou, Paris, France; PinchukArtCentre, Kyiv, Ukraine and were presented at Photo London 2022, Photo Basel 2023 and Paris Photo 2023 art fairs.

Recently *Beaux Art Magazine* and *Monde Diplomatique* published his works.

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Oleksandr Suprun, *The Three*, 1979, gelatin silver print, manual collage

**Viktor Kochetov** (1947-2021, Kharkiv, Ukraine) & **Sergiy Kochetov** (b. 1972, Kharkiv, Ukraine)

Viktor Kochetov has unfinished musical and engineering education. He became engaged in photography in 1968. For over 40 years he has been working as a professional photographer. A significant part of his body of work was created together with the son Sergiy Kochetov.

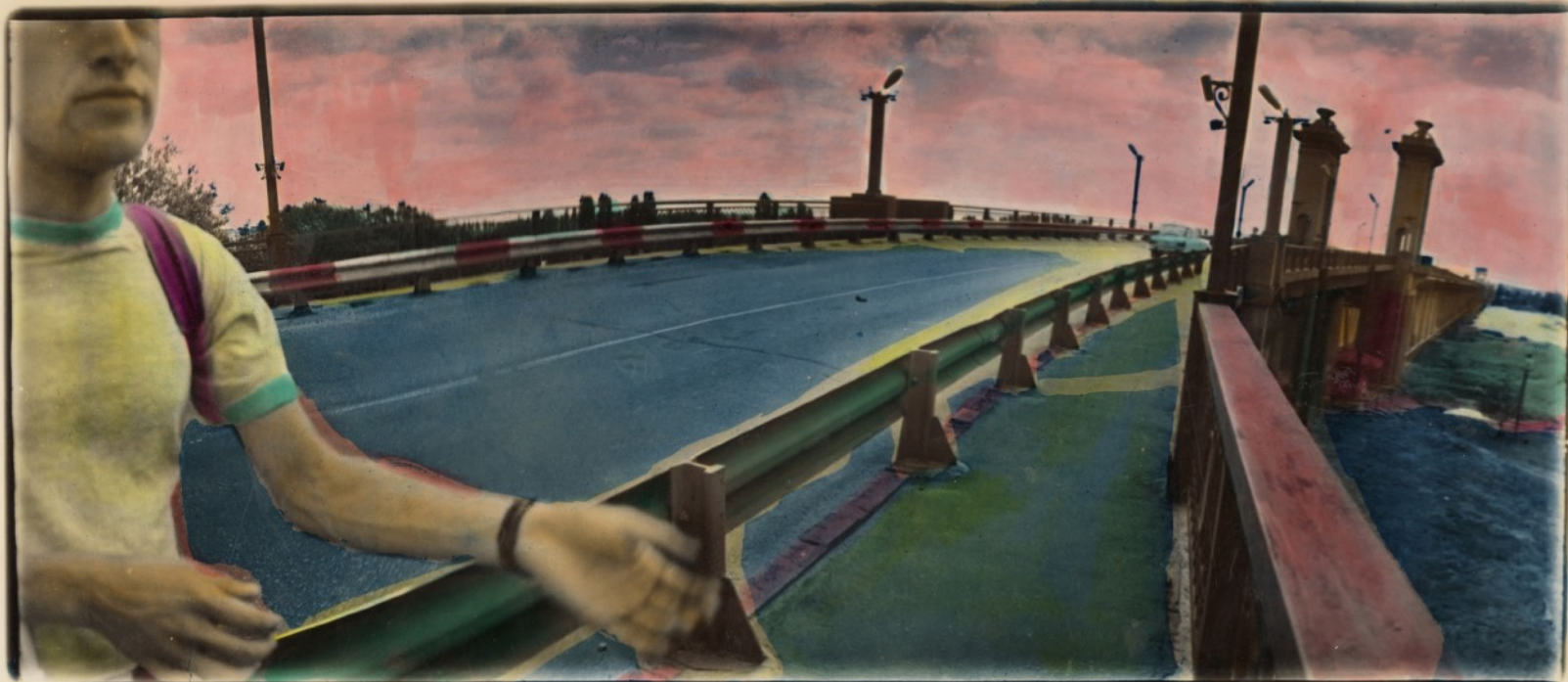
The Kochetov's art is based on cooperation and mutual exchange of ideas. Their approach was shaped in the dialectic confrontation with the authors' photojournalist background: on the one hand, it's the "craft" of making images that would catch the eye of news agencies in the highly competitive atmosphere; on the other hand, it's a desire to get away from the faked images of welfare and censorship of official reportages. Viktor and Sergiy Kochetov have shifted the focus to the scenes of bold, non staged reality of the late Soviet - Post-Soviet times. The authors are well-known for the extensive usage of the method of hand-colouring of black and white prints, which is rooted in the tradition of "luriki" — enlarged, retouched and often tinted photographic portraits. It was a common practice that evolved into the embodiment of kitsch and image of an average soviet person. Viktor and Sergiy Kochetov experienced different modalities of the method, varying intensity of colouring and formats. A large number of prints are single or double panoramas featuring sceneries of Kharkiv, its outskirts and other locations to which the photographers were sent on assignments. The "faustic" colors of their works don't veil but intensify the plainness of the reality, at the same time revealing the lyrical side of mundane subjects.

Works of Kochetov belong to the important collections such as the collection of **Centre Pompidou**, Paris, France; **Museum of Fine Arts**, Houston, USA and KADIST Foundation, USA.

They participated in exhibitions in **Kunstmuseum**, Wolfsburg, Germany; **Centre Pompidou**, Paris, France; PinchukArtCentre, Kyiv, Ukraine; Apollonia Cultural Exchange art center, Strasbourg, France and in international festivals: FotoFest Biennial, Houston, USA; Noordelicht International Photo Festival, Groningen, Netherlands; International Festival of Photography PIP, Pingyao, China. The gallery presented the works of Kochetov at Paris Photo 2022, Photo London 2022 and Photo Basel 2023 art fairs.

International press, such as Le Monde, The Guardian, Figaro Magazine, The Art Newspaper, British Journal of Photography, 1000 Worlds devoted to the artists numerous articles and published their works.

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Viktor et Sergiy Kochetov, *Bridge over Dnipro*, 1995 / *Circle road around Kharkiv*, 1989, manually coloured gelatin silver prints

## **Shilo Group: Sergiy Lebedynskyy and Vladyslav Krasnoshchok**

### **Sergiy Lebedynskyy** (b. 1982, Kharkiv, Ukraine)

Lebedynskyy has an engineering background. He has been engaged in photography since 2007. Together with Vladyslav Krasnoshchok, Vadim Trykoz and Oleksiy Sobolev, he co-founded a group Shilo in 2010. The artist's manner is defined by the fusion of documentality, variety of technological manipulations and performativity.

Lebedynskyy is also a curator and a collector of Ukrainian and East-European photographs. His collection became the core of the Museum of Kharkiv School of Photography (MOKSOP) founded in 2018.

### **Vladyslav Krasnoshchok** (b.1980, Kharkiv, Ukraine)

Vladyslav Krasnoshchok studied in Kharkiv Medical University in 1997-2002. He has been actively practicing photography since 2008. He is a member of Shilo group since 2010.

The artist has a recognizable style of monochrome documentary shots: they are aesthetically transformed using different technical manipulations. Those manipulations result in the anachronistic effect of vague grained surface and form a "screen" that amplifies the experience of contemporaneity. The author is interested in showing the harshness of daily life, choosing the insider's position, as in the *Bolnichka* series taken at Kharkiv state emergency hospital, where Vladyslav has been working for 10 years.

The works of both artists belong to important public collections such as the collection of **Centre Pompidou**, Paris, France (both artists); **Fonds d'art contemporain - Paris Collections**, Paris, France (Krasnoshchok); Museum of Fine Arts, Houston, USA (both artists); Kiyosato Museum of Photographic Arts, Hokuto, Yamanashi, Japan (Lebedynskyy); Museum of Modern Art, Rio de Janeiro, Brazil (both artists).

The artists participated in the exhibitions in **Kunstmuseum**, Wolfsburg, Germany; **Centre Pompidou**, Paris, France; PHOXXI House of Photography, Hambourg, Germany; Institut of National Art History, Paris France; PinchukArtCentre, Kyiv, Ukraine; Tokyo Photographic Art Museum, Tokyo, Japan; National Museum of Art, Riga, Latvia and in international festivals such as: **Les Rencontres de la Photographie d'Arles**, France; **FotoFest Biennial**, Houston, USA; **Noordelicht International Photo Festival**, Groningen, Netherlands; International Festival of Photography PIP, Pingyao, China. The gallery presented their works at Paris Photo 2021, 2022, 2023, Photo London 2022 and Photo Basel 2023 art fairs.

The international press, such as Le Monde, The Guardian, Polka Magazine, Liberation, L'Oeil de la Photographie, 1000 Worlds, Harper's, Aperture, BZ Basel devoted to the artists articles and published their works.

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**Vladyslav Krasnoshchok, *Bolnichka* series, 2008-2018**

*Bolnichka* is a diminutive form of Russian *bolnitsa* (hospital). Covered with the coat of untranslatable pejorative irony, the word sounds like a diagnosis to the collapsing post-Soviet healthcare in Ukraine, its outdated infrastructure and small salaries of medics, completely disproportionate to carrying out high-stakes duties.

A maxillofacial surgeon in the Kharkiv state emergency hospital, Vladyslav Krasnoshchok was first drawn by the idea of chronicling routine life of colleagues as a part of his own story. But lasting for 10 years, the series expanded into a candid narration about the underside of the artist's native city he was pretty familiar with, having stitched thousands of traumas after fights or accidents.

Distancing from traditional reportage focus on the momentum and veracity, the artist invests documentality with subjectivity of altered photographs. Expired paper and homemade lith developer result in the contrast of dense shadows and warm highlights; they give that eerie luminescence to the scenes in operating field, or otherworldly flood of light, when showing unlucky hobos or drunkards in the limbo of emergency room. Body, fear and pain (the most "human" of what we have) are presented here as metaphorical symptoms of "traumatized" society. The author urges us to embrace this habitual for any doctor experience — unflattering vision and acceptance of the vicious circle of reality both doctors and patients are trapped in.

Oleksandra Osadcha



Vladyslav Krasnoshchok, untitled, *Bolnichka (Hospital)* series, 2008-2018, gelatin silver print, lith print



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**Sergiy Lebedynskyy, *Healing Muds* series**

« Born in 1982, Sergiy Lebedynskyy is old enough to recollect the fall of the USSR. As an adult witness to ongoing turmoil, his work explores the tension between the current cultural nostalgia amid political conflict. In the project he used a public thermal spa located on Arabat spit in Ukraine as a metaphor for his country's difficult navigation of its changing political and cultural terrain. The Arabat Spit is a narrow strip of land that separates a large and shallow system of saltwater lagoons from the Sea of Azov. Located near shores of Crimea, the spit was abandoned after the collapse of the Soviet Union, but around 2010s it slowly regained a use as a health resort by lower-middle classes. »

International Photography Awards



Sergiy Lebedynskyy, untitled, *Healing Muds* series, 2012, gelatin silver print, lith print