

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

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



Sergiy Lebedynskyy, Untitled, *Night* series, 2008-2015, gelatin silver print, lith-print

Alexandra de Viveiros gallery

**Solo exhibitions** (selection):

**2022** *Le groupe Shilo et l'école de photographie de Kharkiv*, as a part of Shilo Group, Institut National de l'Histoire de l'Art, Paris, France

**2021** *Timoshenko's Escape*, as a part of Shilo Group, **Paris Photo**, Curiosa sector, Alexandra de Viveiros gallery, Grand Palais Ephémère, Paris, France

**2019** *Homeland*, as part of Shilo Group, COME-IN art gallery, Kharkiv, Ukraine

**2017** *Quiet is the Ukrainian Night*, Stolp gallery, Maribor, Slovenia

*In Flux*, Getxophoto Festival, Punta Begoña gallery, Getxo, Spain

**2016** *Ukraine — Memory under Revision*, Alma Löf museum, Östra Ämterviks, Sweden

**2015** *Healing Muds*, Spectrum Gallery at Lumiere Photo, Rochester, USA

*Healing Muds*, Odessa - Batumi Photodays, Batumi, Georgia

*Euromaidan*, as part of Shilo Group, National Museum of Art, Riga, Latvia

*Euromaidan*, as part of Shilo Group, Kaunas Photo, Kaunas, Lithuania

*Discovery Award*, as part of Shilo Group, **Les Rencontres d'Arles festival**, Arles, France

*Chronicle*, as part of Shilo Group, BildBand Berlin, Berlin, Germany

**2014** *UPA Hände hoch*, as part of Shilo Group, Kharkiv municipal art gallery, Kharkiv, Ukraine

*Finished Dissertation*, as part of Shilo Group, Asymetria Galeria, Warsaw, Poland

*Finished Dissertation*, as part of Shilo Group, FotoLoft gallery, Moscow, Russia

*Hrushevskoho Street / Euromaidan*, as part of Shilo Group, Open gallery, Moscow, Russia

**2013** *Health treatments*, as part of Shilo Group, Open gallery, Moscow, Russia

*Tvorcheskiy vecher*, as part of Shilo Group, Vovatanya gallery, Kharkiv, Ukraine

*Timoshenko's Escape or the first step to the exhibition on Mars*, as part of Shilo Group, **FotoFest's Biennial 2013**, Houston, USA

**2012** *Timoshenko's escape*, as part of Shilo Group, PHOTOVISA International Photofestival, Krasnodar, Russia

**2011** *Storing negatives*, as part of Shilo Group, Kharkiv municipal art gallery, Kharkiv, Ukraine

**2010** *Conservations*, as part of Shilo Group, Kharkiv municipal art gallery, Kharkiv, Ukraine

Alexandra de Viveiros gallery

**Group exhibitions** (selection):

**2023 Paris Photo**, Alexandra de Viveiros gallery, Grand Palais Ephémère, Paris, France

*Ukrainian Dreamers. Kharkiv School of Photography*, **Kunstmuseum**, Wolfsburg, Germany

*Kharkiv School of Photography — 50 years of artistic photography in Ukraine*, Kreis gallery, Nurnberg, Germany

*Photo Basel*, Alexandra de Viveiros gallery, Basel, Switzerland

*Fruits of Wrath - Attempt at comprehension: Ukraine*, Haus am Lützowplatz (HaL), Berlin, Germany

*Crossing Lines*, as a part of the Foto Wien Festival, Foto Arsenal Wien, Vienna, Austria

**2022 Ukraine. Une donation contemporaine. Kharkiv, Kyiv, Odessa. Centre Pompidou**, Paris, France

*Paris Photo 2022*, Main Sector, Alexandra de Viveiros gallery, Grand Palais Ephémère, Paris, France

*Paysage Présage*, La Chambre, Réseau Diagonal, Strasbourg, France

*The Edge Fest'22* festival, Telliskivi Creative City Outdoor Gallery, Tallinn, Estonia

*Foreboding Landscape*, as a part of Lodz Fotofestiwal, OFF Piotrkowska Center, Lodz, Poland

*Photo London*, Alexandra de Viveiros gallery, London, UK

*The Kharkiv School*, **Centre Pompidou**, Paris, France

*Once upon the war in KHARKIV*, Alexandra de Viveiros gallery, Paris, France

**2021 Author in Game**, curated by Sergiy Lebedynskyy, Nadiia Kovalchuk and Sandra Osadcha, Yermilov Centre, Kharkiv, Ukraine

*Beginnings, Forever: From the Kiyosato Museum of Photographic Arts*, Shinnyo-en, Museum of Photographic Arts, San Diego, USA

*Blowing the Medium*, for the year of Kharkiv in Brno, Brno, Czech Republic

*Sensitivity. Contemporary Ukrainian Photography*, Mystetskyi Arsenal, Kyiv, Ukraine

**2020 Sztuczny ból. Współczesna sztuka Ukrainy**, Centre of contemporary art "Znaki Czasu", Torun, Poland

**2019 Storytelling from Kharkiv: Singular Voices**, Alexandra de Viveiros gallery, curator Nadiia Kovalchuk, Paris, France

*UPHA Made in Ukraine*, AKT art space, Kyiv, Ukraine

**2018 New Chic screening**, Riga Photomonth 2018, Kanepes Culture Centre, Riga, Latvia

**2017 From the Collection of the Kiyosato Museum of Photographic Arts: Beginnings, Forever**, **Tokyo Photographic Art Museum**, Tokyo, Japan

**2016 Stopień zależności**, BWA Contemporary Art gallery, Wroclaw, Poland

Alexandra de Viveiros gallery

*Euromaidan: At the Break of Dawn*, **Addis Foto Fest**, Addis Ababa, Ethiopia

*Flaneúr in Kaunas*, Kaunas, Lithuania

**2016** *Archetypes of my War*, Odessa-Batumi Photodays Festival, Odessa Museum of Modern Art, Odessa, Ukraine

*Deformation*, Suwon Photo Festival, Suwon, Southern Korea

*Nuit de la Photo*, La Chaux-de-Fonds, Switzerland

*Flaneúr in Kaunas*, Kaunas, Lithuania

*Archetypes of my War*, Odessa-Batumi Photodays Festival, Odessa Museum of Modern Art, Odessa, Ukraine

*Deformation*, Suwon Photo Festival, Suwon, Southern Korea

*Nuit de la Photo*, La Chaux-de-Fonds, Switzerland

**2015** *Young Portfolio Exhibition*, **Kiyosato Museum of Photographic Arts**, Hokuto, Yamanashi, Japan

*Love and War in Ukraine*, Panoptikon Fotografins hus, Stockholm, Sweden

*In Flux*, Leonidas Kanellopoulos Cultural Center, Eleusis, Greece

**2014** *Ucraina — La guerra dei freelancers (Ukraine — The freelancers' War)*, the Festival of Ethical Photography, Lodi, Italy

*Outpost of War Correspondents*, Gallery of Classic Photography, Moscow, Russia

*Publish/Curate*, TJ Boulting, London, Great Britain

*I'm a drop in the ocean*, Künstlerhaus, Vienna, Austria

*Handmade II*, Anzenberger Gallery, Vienna, Austria

*An Ocean of Possibilities*, Noorderlicht Photofestival, Leeuwarden, Netherlands

**2013** *Golden Camera award, nominees' exhibition*, Kyiv, Ukraine

*Photographer of the Year*, 2nd place in "Fine Art Photography" category, Kyiv, Ukraine

*International Discoveries IV*, **FotoFest**, Houston, USA

*Act of Disobedience. Body as a Protest in Kharkiv Photography of 1970s-2010s*, Lumière Brothers Center for Photography, Moscow, Russia

**2012** *Stop allo 048 degli oggetti*, Le Ciminiere art centre, Catania, Italy

*Celeste Prize 2012*, Musei Capitolini Centrale Montemartini, finalists' show, Rome, Italy

**2011** *SHILO and friends. Photographs from East*, East European Cinema Festival, Haus 23 gallery, Cottbus, Germany

**2010** *Two Views on Ukrainian Photography*, Gaidai gallery, Kyiv, Ukraine



**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 participant of the 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 of shots taken at Kharkiv state clinical hospital of emergency aid, where Vladyslav worked for 10 years. In his projects, Vladyslav Krasnoshchok also uses hand-colorisation including tinting anonymous archives of vintage photographs found on Kharkiv flea market. Both methods of appropriation and hand-colorisation, evolved in Kharkiv photography in the late 1970s, demonstrating the continuity of traditions in the local community.

**Solo exhibitions:**

**2022** *Le groupe Shilo et l'école de photographie de Kharkiv*, as a part of Shilo Group, Institut National de l'Histoire de l'Art, Paris, France

**2021** *Timoshenko's Escape*, as a part of Shilo Group, **Paris Photo**, Curiosa sector, Alexandra de Viveiros gallery, Grand Palais Ephémère, Paris, France

**2019** *Homeland*, as a part of Shilo Group, COME-IN gallery, Kharkiv, Ukraine

**2018** *How I Gave Up with Art*, Aza Nizi Maza art centre, Kharkiv, Ukraine

**2017** *Before My Birth*, Vovatanya gallery, Kharkiv, Ukraine

**2016** *Ukraine — Memory under Revision*, Alma Löf museum, Östra Ämterviks, Sweden

**2015** *Chronicle*, as a part of Shilo Group, BildBand Berlin, Berlin, Germany

*Discovery Award*, as a part of Shilo Group, **Les Rencontres de la Photographie d'Arles Festival**, Arles, France

*Euromaidan*, as a part of Shilo Group, Kaunas Photo, Kaunas, Lithuania

*Euromaidan*, as a part of Shilo Group, National Museum of Art, Riga, Latvia

*Negativs are Stored*, OdesaBatumi Photodays, Batumi, Georgia

**2014** *Finished Dissertation*, as a part of Shilo Group, Asymetria Galeria, Warsaw, Poland

*UPA Hände hoch*, as a part of Shilo Group, Kharkiv municipal art gallery, Kharkiv, Ukraine

*Hrushevskoho Street*, Euromaidan, as a part of Shilo Group, Open Gallery, Moscow, Russia

**2013** *Tvorcheskiy vecher*, as a part of Shilo Group, Vovatanya gallery, Kharkiv, Ukraine

*Timoshenko's Escape or the First Step to the Exhibition on Mars*, as a part of Shilo Group, **FotoFest's Biennial 2013**, Houston, USA

*Wellness Facilities*, Open Gallery, Moscow, Russia

*Hrushevskoho Street / Euromaidan*, Open Gallery, Moscow, Russia

**2012** 5x5 photoclub, Lviv, Ukraine

**2011** *Negatives are Stored*, as a part of Shilo Group, Kharkiv municipal art gallery, Kharkiv, Ukraine

**2010** *Conserves*, Kharkiv municipal art gallery, Kharkiv, Ukraine

Alexandra de Viveiros gallery

**Group exhibitions (selection):**

**2023 Paris Photo**, Alexandra de Viveiros gallery, Grand Palais Ephémère, Paris, France

*Ukrainian Dreamers. Kharkiv School of Photography*, **Kunstmuseum**, Wolfsburg, Germany

*Crossing Lines. Politics of Images*, FOTO WIEN 2023, Wien, Austria

*Kharkiv School of Photography — 50 years of artistic photography in Ukraine*, Kreis gallery, Nurnberg, Germany

*Photo Basel*, Alexandra de Viveiros gallery, Basel, Switzerland

*Crossing Lines*, as a part of the Foto Wien Festival, Foto Arsenal Wien, Vienna, Austria

*Fruits of Wrath - Attempt at comprehension: Ukraine*, Haus am Lützowplatz (HaL), Berlin, Germany

**2022 Ukraine. Une donation contemporaine. Kharkiv, Kyiv, Odessa. Centre Pompidou**, Paris, France

**Paris Photo 2022**, Main Sector, Alexandra de Viveiros gallery, Grand Palais Ephémère, Paris, France

*Paysage Présage*, La Chambre, Réseau Diagonal, Strasbourg, France & Round Table in Palais de Tokyo

*The New Abnormal*, House of Photography and Odesa Photo Days Festival, Hamburg, Germany

*Ukraine: the Road to Freedom*, Noorderlicht, Groningen, Netherlands

*Foreboding Landscape*, as a part of Lodz Fotofestiwal, OFF Piotrkowska Center, Lodz, Poland

*The Edge Fest'22 festival*, Telliskivi Creative City Outdoor Gallery, Tallinn, Estonia

*With a Chance of Precipitation* during *Night of the Year*, projection, The **Rencontres de la Photographie d'Arles** Festival, Arles, France

*Photo London*, Alexandra de Viveiros gallery, London, UK

*Piazza Ucraina*, the project by Borys Filonenko, Lizaveta German, Maria Lanko in Giardini, Venezia, **the 59th International Art Exhibition, Biennale Arte 2022**

*Such a spring night*, FestivAlt Foundation, Krakow, Poland

*The Art of Coping with War*, World Bank, Washington, USA

*The Kharkiv School*, **Centre Pompidou**, Paris, France

*Once upon the war in KHARKIV*, Alexandra de Viveiros gallery, Paris, France

**2021 Author in Game**, curated by Sergiy Lebedynskyy, Nadiia Kovalchuk and Sandra Osadcha, Yermilov Centre, Kharkiv, Ukraine

*Blowing the Medium*, for the year of Kharkiv in Brno, Brno, Czech Republic

*Sensitivity. Contemporary Ukrainian Photography*, Mystetskyi Arsenal, Kyiv, Ukraine

**2020 Collective Immunity**, Alexandra de Viveiros Gallery, Paris

*Sztuczny ból. Współczesna sztuka Ukrainy*, Centre of contemporary art "Znaki Czasu", Torun, Poland

*Artificial Pain*, Znaki Czasu Art Center, Torun, Poland



Alexandra de Viveiros gallery

**2019** *Storytelling from Kharkiv: Singular Voices*, Alexandra de Viveiros Gallery, curator Nadiia Kovalchuk, Paris, France

*Aeneas's Way*, DanteFest 2019, Yermilov Centre, Kharkiv, Ukraine

**2017** *In Flux*, Getxophoto Festival, Punta Begoña gallery, Getxo, Spain

**2016** *A Take on Vintage Photography*, Vitas Luckus Photography Centre, Šiauliai, Lithuania

*Nuit de la Photo*, La Chaux-de-Fonds, Switzerland

**2015** *Deformation*, Suwon Photo Festival, Suwon, Southern Korea

*Euromaidan: At the Break of Dawn*, Addis Foto Fest, Addis Ababa, Ethiopia

*In Flux*, curated by Shoair Mavilian, Leonidas Kanellopoulos Cultural Centre, Eleusis, Greece

*Love and War in Ukraine*, Panoptikon Fotografins hus, Stockholm, Sweden

*Young Portfolio Exhibition*, **Kiyosato Museum of Photographic Arts**, Hokuto, Yamanashi, Japan

**2014** *An Ocean of Possibilities*, Noorderlicht Photofestival, Leeuwarden, Netherlands

*Handmade II*, Anzenberger Gallery, Vienna, Austria

*I'm a drop in the ocean*, Künstlerhaus, Vienna, Austria

Publish/Curate, TJ Boulting, London, Great Britain

*Ukraine — The freelancers' War*, Festival of Ethical Photography, Lodi, Italy

**2013** *Act of Disobedience. Body as a Protest in Kharkiv Photography of 1970s- 2010s*, Lumière brothers Center for Photography, Moscow, Russia

*FotoFest 2013 Biennial*, Houston, USA

*International Discoveries IV*, Fot

**2013** *Golden Camera award nominees*, Kyiv, Ukraine

**2012** *Kharkiv School of Photography. The Drawing lessons: Ukrainian Photography 1890-2010*, First Kyiv Biennial of Contemporary Art, Kyiv, Ukraine

*Contemporary Russian Photography. The young generation 2007-2012*, FotoFest 2012 Biennial, Houston, USA

*Celeste Prize 2012*, Musei Capitolini Centrale Montemartini, finalists' show, Rome, Italy

*Stop allo 048 degli oggetti*, Le Ciminiere art centre, Catania, Italy

*Articulation*, the III International Moscow Biennial of Youth Art, Vinzavod Contemporary Art Center, Moscow, Russia

**2011** *International Portfolio Review*, Moscow, Russia

*SHILO and friends. Photographs from East*, East European Cinema Festival, Haus 23 gallery, Cottbus, Germany

*The Drawing lessons: Ukrainian Photography*, International Photography Festival PIP, Pingyao, China

**2010** *Two Views on Ukrainian Photography*, Gaidai gallery, Kyiv, Ukraine

Alexandra de Viveiros gallery

**Collections** (for both artists, selection):

**Collection of contemporary art of the city of Paris / Fonds d'art contemporain - Paris collection, Paris, France** (Krasnoshchok)

**Centre Pompidou, Paris, France**

Museum of Kharkiv School of Photography (MOKSOP), Kharkiv, Ukraine

**Museum of Fine Arts, Houston, USA**

Kiyosato Museum of Photographic Arts, Hokuto, Yamanashi, Japan (Lebedynskyy)

Museum of Modern Art, Rio de Janeiro, Brazil

**Bibliography** (for both artists, selection):

Vladyslav Krasnoshchok, *Bolinchka*, art book, MOKSOP Museum, Kharkiv, Ukraine, 2023

*The Information Front, #2. "Ukraine – The Path to Freedom"*, Schilt Publishing, Netherlands, 2022

*Nuit de la photo 2016*, exhibition catalogue, La Chaux-de-Fonds, France, 2016

*Chronicle*, Shilo Group, Krasnoshchok Vladyslav, Lebedynskyy Sergiy, edited by DNCHT Publishing, 2015

Krzysztof Candrowicz, *Shilo Group*, Les Rencontres de la Photographie d'Arles Catalogue, France, 2015

*Fotofest 2014 Biennial Catalogue*, Amsterdam, Schilt Publishing, Netherlands, 2014

Krasnoshchok Vladyslav, Lebedynskyy Sergiy. *Euromaidan*, Riot Books, Spain, 2014

*Noordlicht: An ocean of Possibilities*, exhibition catalogue. Leeuwarden, Aurora Borealis, 2014

*IV International photofestival Photovisa*, exhibition catalogue, Krasnodar, Russian Federation, 2012

*2012 Golden Camera International Photo Award*, Kyiv, Kyiv school of photography, Ukraine, 2012

*Contemporary Russian Photography*, Fotofest 2012 Biennial, Amsterdam, Schilt Publishing, Netherlands, 2012

Alexandra de Viveiros gallery

**Publications and press** (for both artists, selection):

Vladyslav Krasnoshchok: *Bolnichka*, art book, editor, MOKSOP Museum, 2023

*Krieg auf den zweiten Blick*, BZ, Patrick Marcolli, Suisse, June 15, 2023

*Quand l'Ecole de Kharkiv en avait plein le dogmes*, Libération, Clémentine Mercier, Feb 28, 2023

*Vladyslav Krasnoshchok: Documetation of War*, Dienacht Magazine, Yana Kruse, Feb 2023

*Du Chili à l'Ukraine. Quand les musées s'exilent face à la guerre ou aux dictateurs*, **Beaux Art Magazine**, Emanuelle Lequeux & Natacha Wolinski, Jan 2023

*Paris Photo : quelques morceaux de choix parmi un monceau de merveilles*, Télérama, Yasmine Youssi, France, Nov 2022

*Les Insolites Photographes de Kharkiv*, **M Le Monde Magasine**, Roxana Azimi, France, Septembre 2022

*An artist in Ukraine captures the war in black and white*, NPR, Jason Beaubien, online press, June 2022

*Kharkiv. La mémoire à vif d'une école de photographie ukrainienne*, Réponses Photo, Carine Dolek, France, May 2022

*A Photo London, une diversité de regards sur l'Ukraine*, **Le Monde**, Roxana Azimi, France, 13 May 2022

*The Kharkiv School of Photography – in pictures*, **The Guardian**, UK, 13 May 2022

*Photo London 2022. Top five fair highlights. Selected by Alex Merola*, 1000 Words, online presse, 11 May 2022

*À Kharkiv, l'art sous les bombes*, Marie Claire, Galia Loupan, France, 1 April 2022

*Kharkiv : sous les bombes russes, une école de photographie singulière en danger*, **Marianne**, Anne Dastakian, France, 26 Mars 2022

*LES NOUVEAUX VISAGES DE PARIS PHOTO*, interview avec Shoair Mavlian par Léonor Matet, Polka Magazine, Num 55, 10 Nov 2021

*A la recherche d'Yulia Timoshenko*, by Christophe Airaud, France Info, Nov 2021

*Paris Photo 2021. Secteur Curiosa*, Slash Paris, Nov 2021

*Paris Photo 2021 : 5 jeunes talents de la photographie à découvrir absolument*, by Matthieu Jacquet, NUMERO, 5 Novembre 2021

*Focus sur le secteur Curiosa à Paris Photo*, by Sophie Bernard, Blind. Photography at First Sight, Nov 2021

*Soviet and contemporary Ukranian art, Centre Pompidou, France*, **The Art Newspaper**, online presse, April 2021

*Galerie Alexandra de Viveiros : 6 artistes rejoignant la collection du Centre Pompidou*, L'Oeil de la Photographie, France, 2021

Sarah Topol, *Fugue State: The struggle for national identity in wartime Ukraine*, Harper's Magazine, US, July 2015

Donald Waber, *The Rules of Photojournalism Are Keeping Us From the Truth*, Medium, May 2015

Brad Feuerhelm, *Shilo Group's: From the Fog of the Barricades*, American Suburb X., US, December 2015

*The Kharkiv Photography School. The Shilo Group*, Widok, 2014

*Chronicle: No Progress, No Photography, Old Country, New Country*, Colin Pantall, Colin Pantall's blog, Reporter ohne Grenzen, 2014

*Fotos für die Pressefreiheit*, Berlin, TAZ Verlags-und Vertriebs, 2014

Alexandra de Viveiros gallery

**Vladyslav Krasnoshchok, Sergiy Lebedynskyy**

***The War series, 2022, ongoing***

The series was started after the beginning of the blatant military attack on Ukraine by Russia. Kharkiv, the second largest urban centre of the country, and the artist's hometown, is under daily shelling. Since spring Krasnoshchok has been photographing his city and travelling to other regions of Ukraine particularly affected by the war, like Bucha, Irpin, Borodyanka, Iziurm, to document the new reality with its rapid and brutal changes.

The deceptively static and aestheticized compositions make the reception of the terrible consequences of the war even more excruciating. Distancing from traditional reportage focus on the momentum and veracity, the artist invests documentality with subjectivity of altered photographs. Expired soviet paper and homemade lith developer add the dimension of materiality to the images, contrasting with a uniform flow of digital shots in mass media. Every photograph is printed by the artist himself at his home, during air raid alerts and missile attacks, as a part of his contribution to the testimonies of the war crimes.

The project contains also works by Vladyslav's fellow photographer from Shilo Group - Sergiy Lebedynskyy, which were made during his visits of Kharkiv.

Vladyslav Krasnoshchok, *Untitled, Kharkiv. The war series, 2022*, gelatin silver print, lith. print

In the collection of the Foundation of contemporary art of Paris, France



Alexandra de Viveiros gallery



Vladyslav Krasnoshchok, Untitled, *Kharkiv. The war series*, 2022, gelatin silver print, lith. print

Alexandra de Viveiros gallery



Vladyslav Krasnoshchok, Untitled, *Kharkiv. The war series*, 2022, gelatin silver print, lith. print

Alexandra de Viveiros gallery



Vladyslav Krasnoshchok, Untitled, *Kharkiv. The war series*, 2022, gelatin silver print, lith. print  
In the collection of the Foundation of contemporary art of Paris, France



***Euromaidan series, 2014***

The series was shot in January of 2014, just in the first days when the protest in Kyiv took a pivotal turn and grew into a violent confrontation between the protesters and the law enforcement. The artists dissolve the documentary style with the opacity and noire tonality of lith-print. The anachronist effect becomes an indicator of mutable, unstable contemporaneity rather than some nostalgic allusions. The protest here is depicted as an elemental force, composed of the dark smoke of burning tires and the luminescence of fire.





Sergiy Lebedynskyy, Untitled, *Euromaidan* series, 2014, gelatin silver print, lith-print

Alexandra de Viveiros gallery



Sergiy Lebedynskyy, *Untitled*, *Euromaidan* series, 2014, gelatin silver print, lith-print



Sergiy Lebedynskyy, Untitled, *Euromaidan* series, 2014, gelatin silver print, lith-print



Vladyslav Krasnoshchok, Untitled, *Euromaidan* series, 2014, gelatin silver print, lith-print

Alexandra de Viveiros gallery



Vladyslav Krasnoshchok, Untitled, *Euromaidan* series, 2014, gelatin silver print, lith-print



**Sergiy Lebedynskyy, Vladyslav Krasnoshchok, *Timoshenko's escape series*, 2012**

The Shilo's series "Timoshenko's escape" (2012) was a reaction to the event, which shook the whole country: Yulia Timoshenko, whose recognizable crown braid was one of the symbols of the Orange revolution, became the first political prisoner in the contemporary history of Ukraine. She was jailed and transferred to Kharkiv, the photographers' hometown. In a situation of complete despair and inability to influence the political agenda, the artists create an absurd series about Timoshenko's escape, playing her running through the night streets of Kharkiv.

Sergiy Lebedynskyy & Vladyslav Krasnoshchok, Untitled, *Timoshenko' Escape*, 2012, gelatin silver print  
In the collection of The Centre Pompidou, Paris, France



Sergiy Lebedynskyy & Vladyslav Krasnoshchok, Untitled, *Timoshenko's Escape*, 2012, gelatin silver print  
In the collection of The Centre Pompidou, Paris, France

**Finished Dissertation series, 2012**

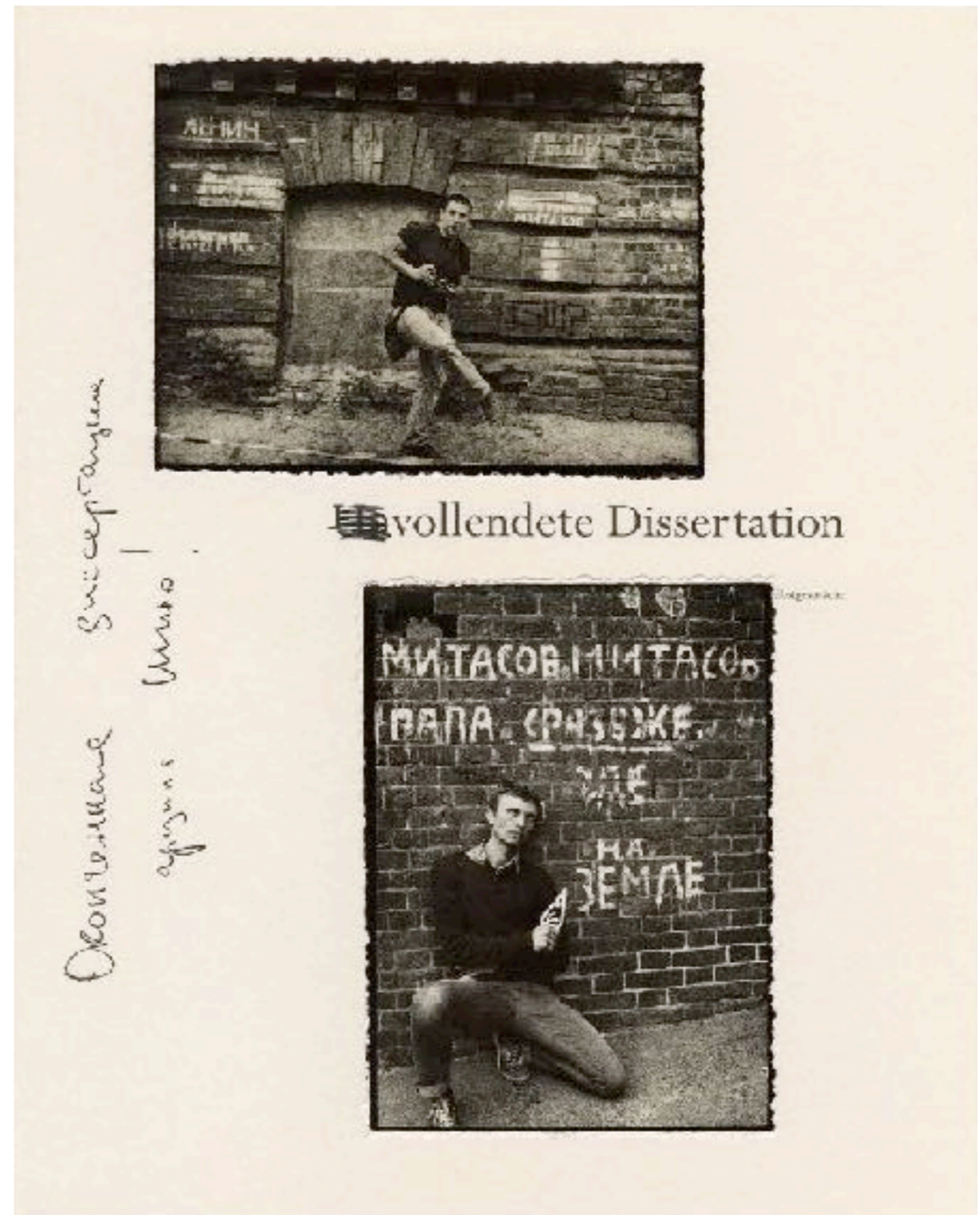
Shilo Group (Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz)

Being engaged in the research on the Kharkiv School of Photography over the past years, the Shilo-Group has created a fundamental photographic work.

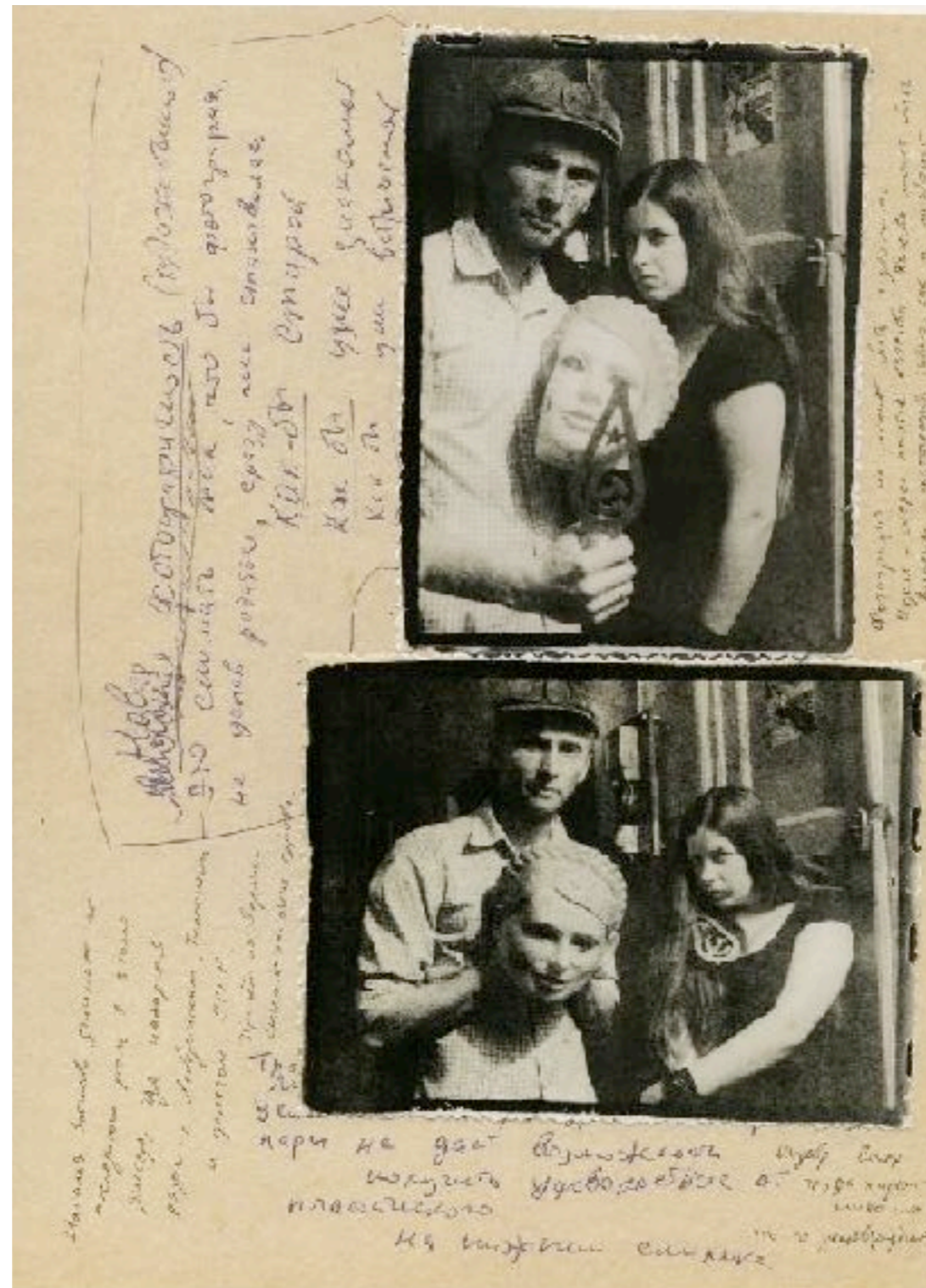
“Finished Dissertation” is a new history of the Kharkiv School of Photography, written by the Shilo. The artists of the group address to their beginnings – Boris Mikhailov and his “Unfinished Dissertation” – and proclaim the appearance of the new photographic wave front by “finishing” his project.

„Finished Dissertation“ is a game between the grandchildren and their grandfather. Prank from one side – the photographs of the grandfather are covered and erased, his texts have lost their meaning and serve as an ornament – but serious and thoroughgoing from another, a play in impudence. New aesthetics is on the foreground.

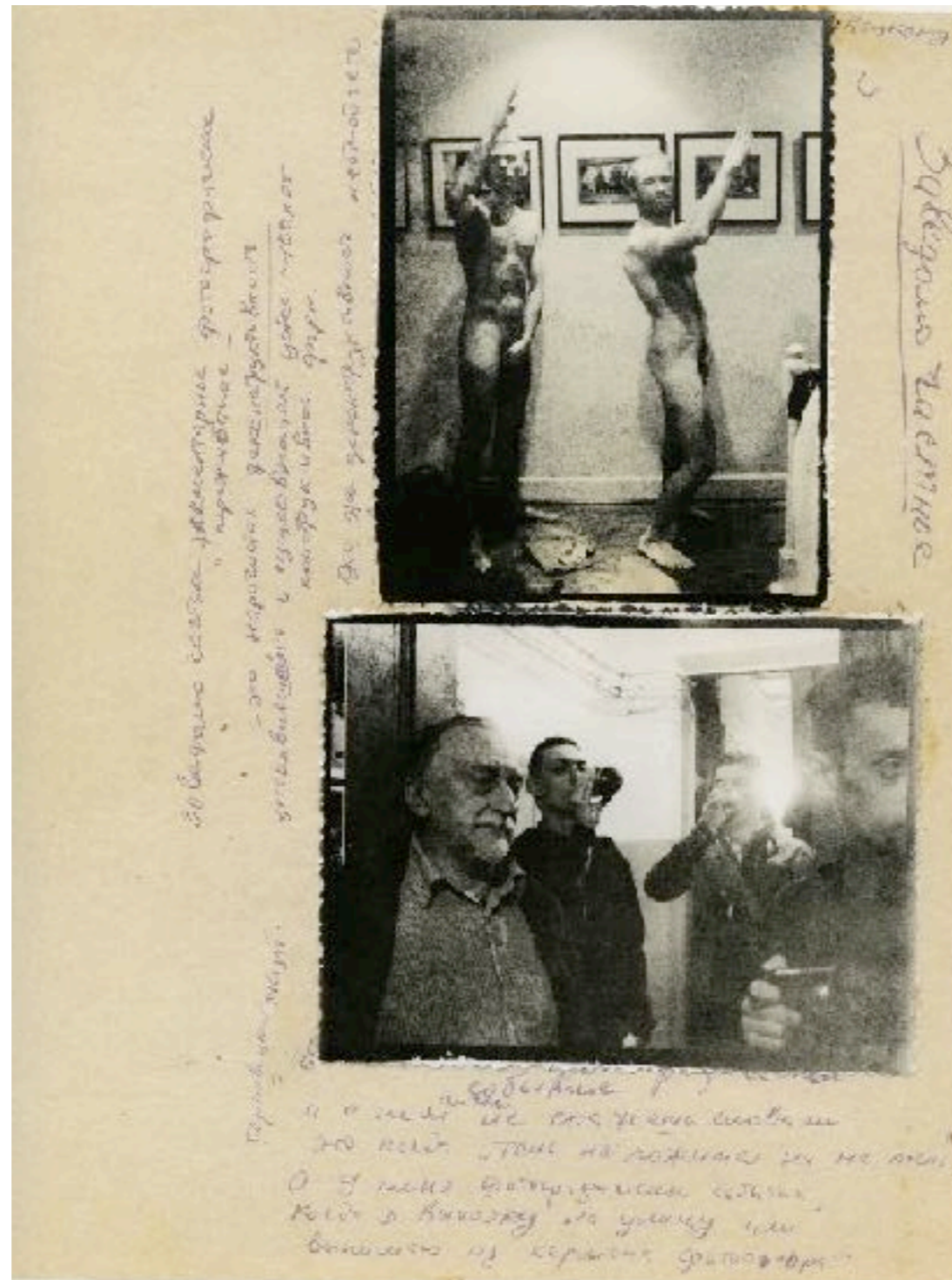
“... A play in striking-out must be accepted. If it is normal and is worthwhile, it can be accepted... There is a moment of such a quasi-external disrespect, but from the other side it has an excuse, a big excuse...” B. Mikhailov (April 2013)



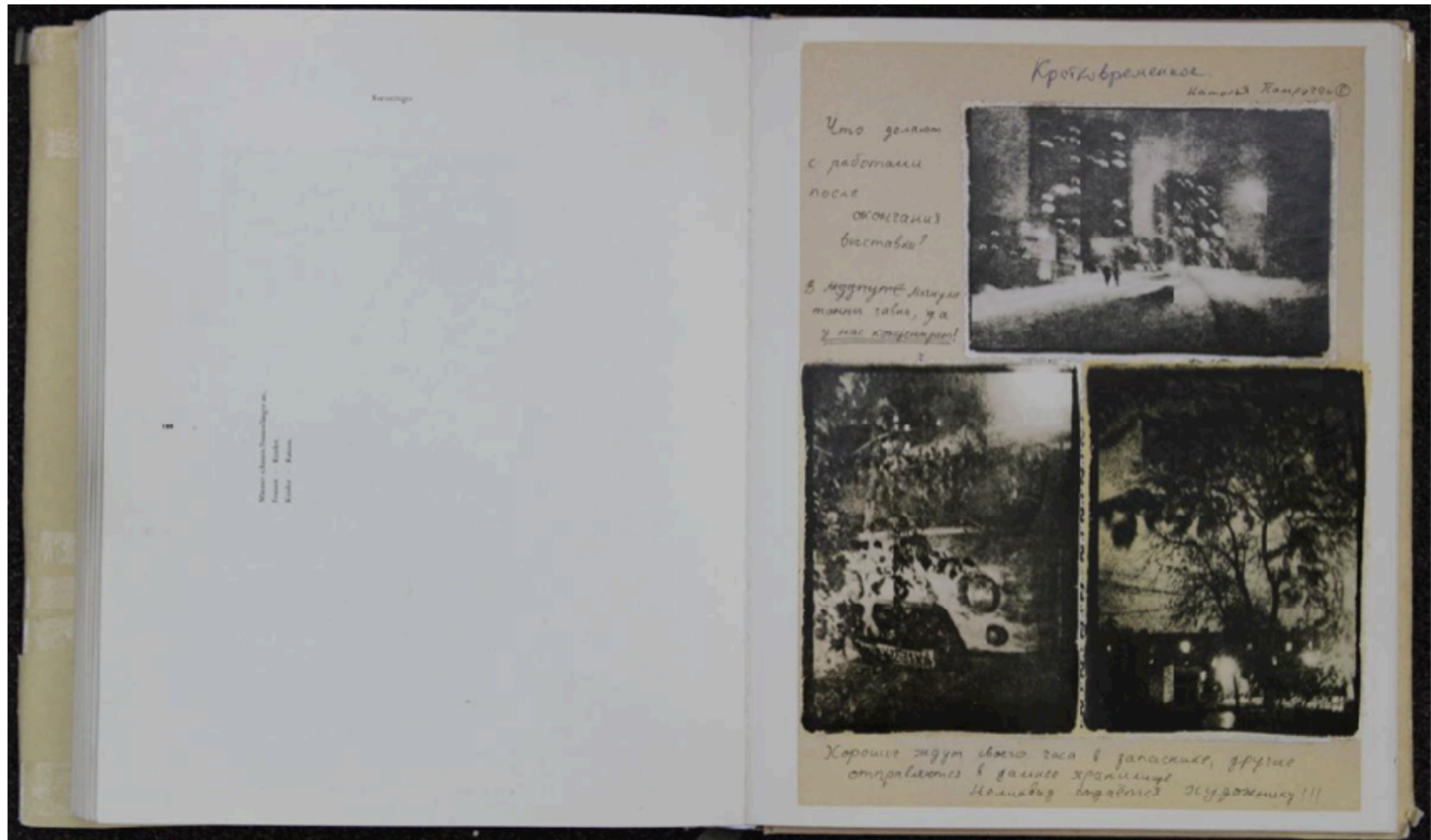




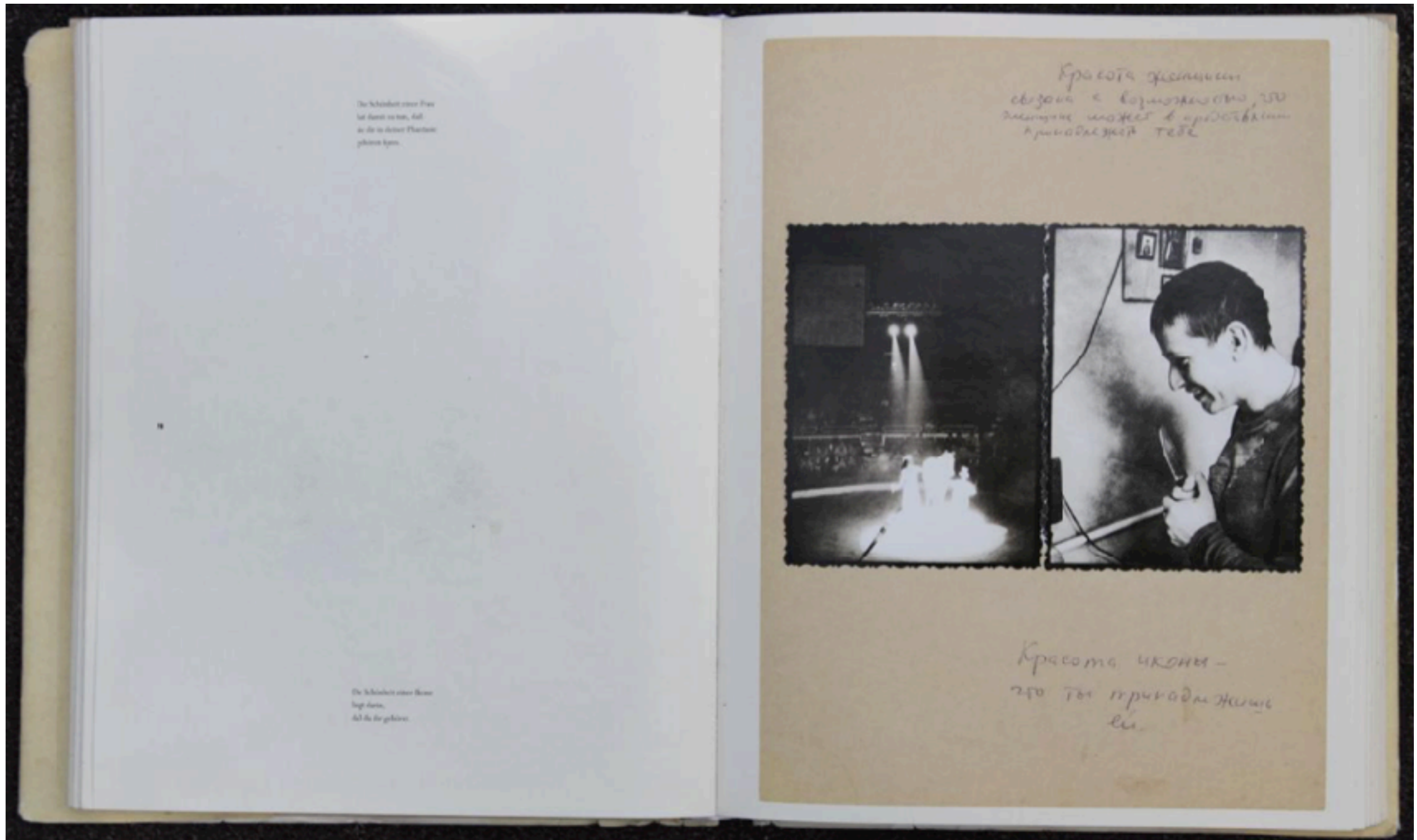
Shilo Group: Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz, *Finished dissertation* series, 2012, gelatin silver print, collage on the book page by Boris Mikhailov



Shilo Group: Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz, *Finished dissertation* series, 2012, gelatin silver print, collage on the book page by Boris Mikhailov, in the collection of the Center Pompidou



Shilo Group: Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz, from series *Finished dissertation*, 2012, gelatin silver print, collage on the book page by Boris Mikhailov. In the collection of The Centre Pompidou, France



Shilo Group: Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz, from series *Finished dissertation*, 2012, gelatin silver print, collage on the book page by Boris Mikhailov. In the collection of The Centre Pompidou, France

***Night/ Psychedelic Walks*** series, 2010-2012

“We were born in the USSR. Ukraine became independent when we entered schooling. ... We started to photograph Night in Kharkiv a few years ago. Photography we made visually fell out from the context of the time; they left the feeling of something already seen in the past. This apparent repeat of the history showed the present time in a surrealistic way. The research we make by means of photography has a goal – we are looking for the self-identification, we are looking for our homeland.”



Vladyslav Krasnoshchok, Untitled, *Psychedelic Walk series*, 2011, gelatin silver print, lith-print



Vladyslav Krasnoshchok, Untitled, *Psychedelic Walk* series, 2011, gelatin silver print, lith-print

Alexandra de Viveiros gallery



Vladyslav Krasnoshchok, Untitled, *Psychedelic Walk* series, 2011, gelatin silver print, lith-print

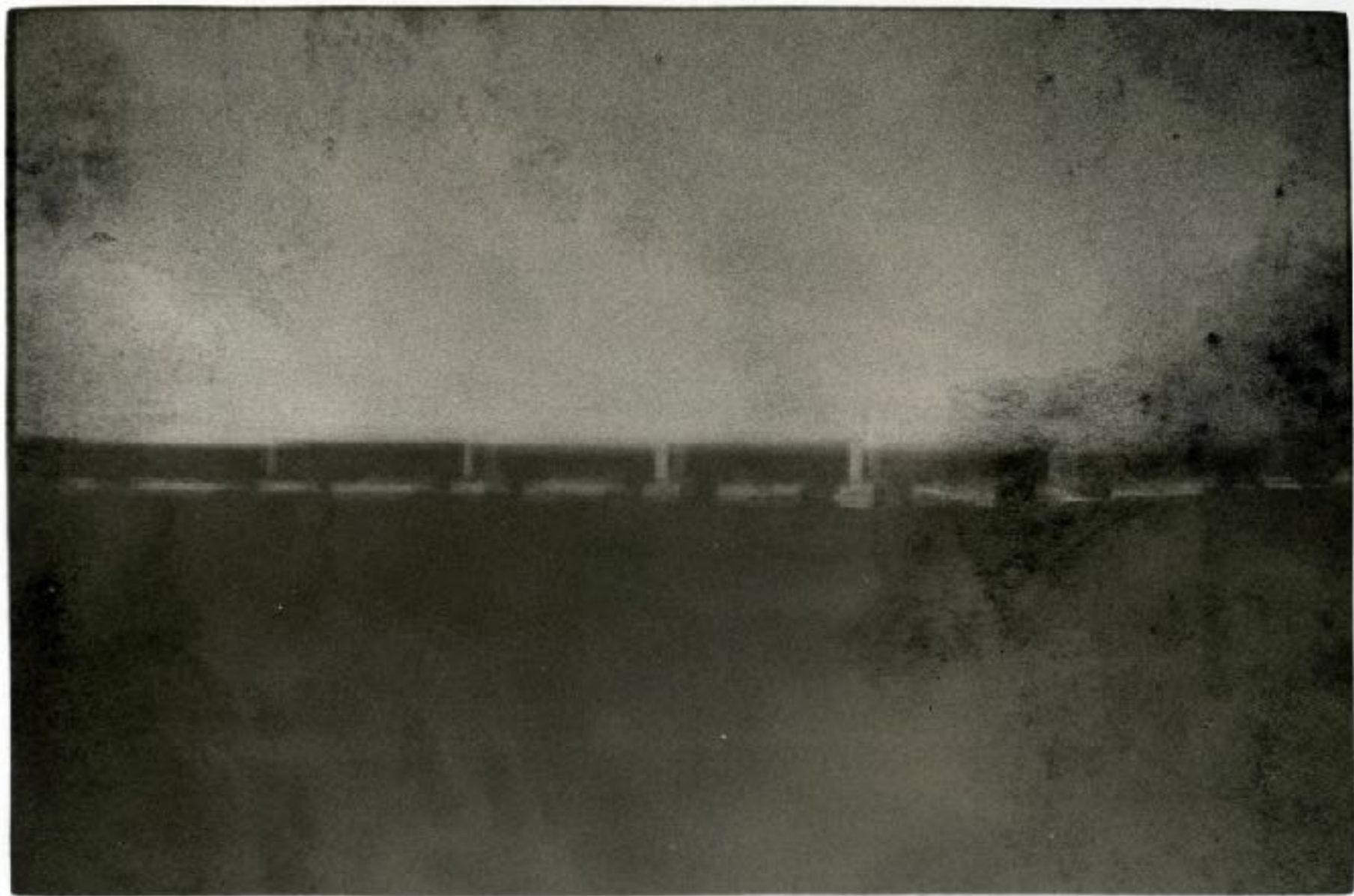


Sergiy Lebedynskyy, Untitled, *Night* series, 2010, gelatin silver print, lith-print





Sergiy Lebedynskyy, Untitled, *Night series*, 2008-2015, gelatin silver print, lith-print



Sergiy Lebedynskyy, Untitled, *Night* series, 2008-2015, gelatin silver print, lith-print



Sergiy Lebedynskyy, *Untitled*, *Night series*, 2008-2015, gelatin silver print, lith-print

**Series UPA (Hände Hoch), 2013, as a part of Shilo Group (Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz)**

The very title of the series contains reference to the UPA — Ukrainian Insurgents Army. Following the tradition of the Fast Reaction Group, founded in the mid-1990s by Boris Mikhailov, Sergey Bratkov, Sergiy Solonsky and Vita Mikhailov, “Shilo” combined photography and performative approach, making self-portraits as ‘banderovtsy’ — members of the UPA. Surrounded by the enormous number of myths, it embodied a highly controversial page in the history of the country that has been a topic for polarizing debates in the Ukrainian society for the recent decades. The “fake” of staged photographs here becomes a desacralizing gesture, pointing out at the way history becomes the subject for manipulations with the national memory.



Shilo Group (Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz), Untitled, UPA (Hände Hoch) series, 2013, digital print



Shilo Group (Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz), Untitled, *UPA (Hände Hoch)* series, 2013, digital print

**Sergiy Lebedynskyy, *Healing Muds* series, 2008 - 2014**

« 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 „Healing Spring“ he uses 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 between the Henichesk Strait to the north, and the northeastern shores of Crimea to the south, the spit was abandoned after the collapse of the Soviet Union, but in the past two decades slowly regained a use as a health resort and beach by Ukrainian and Russian lower-middle classes. »

International Photography Awards



Sergiy Lebedynskyy, Untitled, *Healing Muds* series, 2008, gelatin silver print, lith-print



Sergiy Lebedynskyy, Untitled, *Healing Muds* series, 2008, gelatin silver print, lith-print



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





Sergiy Lebedynskyy, Untitled, *Healing Muds series*, 2013, gelatin silver print, lith-print

**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.

Text by Oleksandra Osadcha

Vladyslav Krasnoshchok, Untitled, *Bolnichka* series, 2008-2018, gelatin silver print, lith. print





Vladyslav Krasnoshchok, Untitled, *Bolnichka* series, 2008-2018, gelatin silver print, lith. print



Vladyslav Krasnoshchok, Untitled, *Bolnichka* series, 2008-2018, gelatin silver print, lith. print



Vladyslav Krasnoshchok, Untitled, *Bolnichka* series, 2008-2018, gelatin silver print, lith. print

Alexandra de Viveiros gallery

**Shilo Group: Vladyslav Krasnoshchok and Sergiy Lebedynskyy**  
**Selected exhibitions' views**

Alexandra de Viveiros gallery



Exhibition view *Ukrainian Dreamers*. Kharkiv School of Photography, Kunstmuseum, Wolfsburg, Germany, 2023 - 2024

Alexandra de Viveiros gallery



Shilo group: Vladyslav Krasnoshchok and Sergiy Lebedynskyy, exhibition *Fruits of Wrath - Attempt at comprehension: Ukraine*, Haus am Lützowplatz (HaL), Berlin, Germany



Alexandra de Viveiros gallery



Paris Photo Art Fair 2022, Alexandra de Viveiros gallery, Grand Palais Ephemere, Paris, France

Alexandra de Viveiros gallery



Shilo group: Vladyslav Krasnoshchok and Sergiy Lebedynskyy, exhibition *Ukraine. Une donation contemporaine. Kharkiv, Kyiv, Odessa*. Centre Pompidou, Paris, France, November 2022



Shilo group: Vladyslav Krasnoshchok and Sergiy Lebedynskyy, exhibition *Ukraine. Une donation contemporaine. Kharkiv, Kyiv, Odessa*. Centre Pompidou, Paris, France, November 2022

Alexandra de Viveiros gallery



Shilo Group: Sergiy Lebedynskyy, Vladyslav Krasnoshchok, Vadym Trykoz, *Finished dissertation* series, 2012, exhibition view in the collection of Center Pompidou, 2022



Shilo group: Vladyslav Krasnoshchok and Sergiy Lebedynskyy, exhibition *Paysage Présage*, La Chambre, Réseau Diagonal, Strasbourg, France



Photo London Art Fair 2022, Alexandra de Viveiros gallery, Somerset House, London, United Kingdom



Paris Photo, Curiosa sector, Alexandra de Viveiros gallery, Grand Palais, Paris, France, 2021



*Once upon the war in KHARKIV*, Alexandra de Viveiros gallery, 2022, Paris, France





Exhibition view: *An Ocean of Possibilities*, Noorderlicht Photofestival, Leeuwarden, Netherlands, 2014



*Kassel Photobook Award, 2014*



Installation views: *In Flux*, curated by Shoair Mavilian, Leonidas Kanellopoulos Cultural Centre, Eleusis, Greece, 2015



*Jumei x Arles festival, Xianmen, China*

**Shilo Group: Vladyslav Krasnoshchok and Sergiy Lebedynskyy**  
**Selected publications & press**

Alexandra de Viveiros gallery

**Book Title: *Bolnichka***

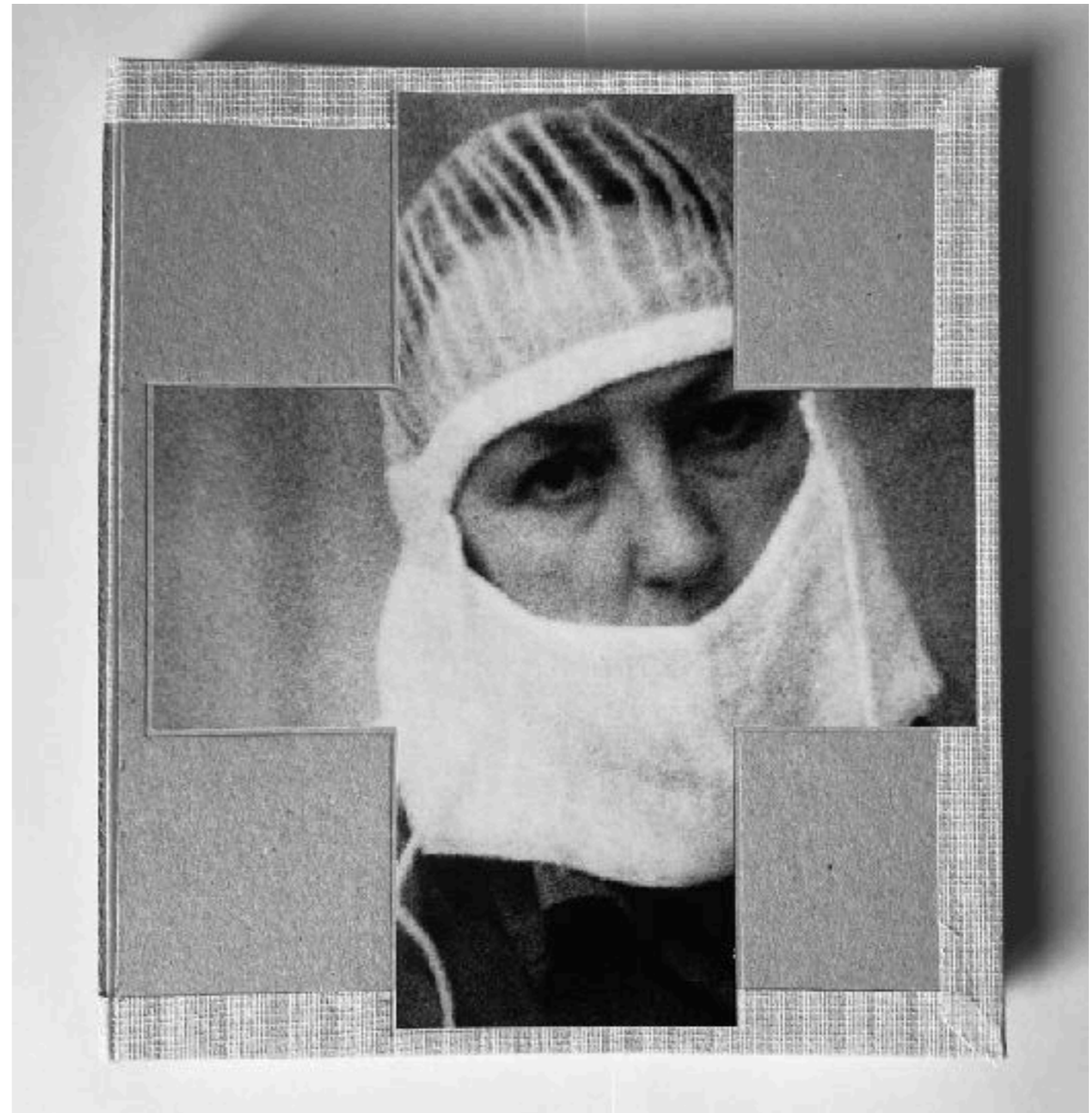
**Author: Vladyslav Krasnoshchok**

**Editor: MOKSOP Museum**

**Date: 2023**

# **BOLNICHKA**

**VLADYSLAV  
KRASNOSHCHOK**



BZ

## Krieg auf den zweiten Blick

Author: Patrick Marcolli

Country: Switzerland

Date: 15 June 2023

Donnerstag, 15. Juni 2023

# Krieg auf den zweiten Blick

Die diesjährige Photo Basel bietet einen Streifzug durch die Kunst- und Menschheitsgeschichte.

Patrick Marcolli

Plötzlich, so erzählt der Fotograf, sei auf dem offenen Feld ein Mann gerannt gekommen, hinter ihm ein Pferd. Diese skurril anmutende Szene unter einem Himmel voller spektakulärer Wolkengebilde hat sich vor nicht allzu langer Zeit in der Ukraine abgespielt. Die beiden Fotografen Vladislav Krasnoshek und Sergiy Lebedynskyy waren in einem Bus unterwegs zu einem Übungsplatz der ukrainischen Armee, als sie den Mann und sein Pferd erblickten. Krasnoshek drückte auf den Auslöser. Es entstand ein Bild von berückender Schönheit, inmitten des Krieges.

### Kunstbestände nach Berlin evakuiert

Zu sehen ist es an der Photo Basel, am Stand der Galerie von Alexandra de Viveiros aus Paris. Lebedynskyy war am Tag der Vernissage anwesend und erzählte auf eindruckliche Weise vom Leben in Charkiw. Diese Stadt, in der die beiden Fotografen wie auch ihre mitausstellenden Kollegen Alexander Suprun und Viktor und Sergei Kochetov beheimatet sind, leidet enorm unter dem russischen Angriffskrieg. Lebedynskyy erzählt von den Bemühungen der Gruppe, die sich zur «Charkiw-Schule der Fotografie» zusammenschlossen hat, in der Zeit vor dem Krieg ein Fotomuseum aufzubauen. Hals über Kopf mussten sie die Kunstbestände nach Berlin evakuieren und sehnen nun auch deshalb einen Sieg der Ukraine herbei.

Ihre Fotografien, die erst auf den zweiten Blick als Bilder aus dem Krieg erkennbar sind, gehören zu den wichtigsten und schönsten Exponaten an der diesjährigen Fotomesse im Volkshaus. Die trügerische Ruhe, welche sie wegen der anachronistischen Herstellungswei-



Als ob es ein vergangener Krieg wäre: Fotografien der «Charkiw-Schule».

Bild: Roland Schmid

se, des auf alt präparierten Papiers und vor allem der an Stilleben oder alte Meister der Landschaftsmalerei erinnernden Motivwahl ausstrahlen, wird erst bei genauerem Hinsehen gebrochen – und dann überzieht den Betrachter ein Schauern. Im Gespräch zeigt sich die Galeristin leicht erstaunt ob der Reaktion der Besucherinnen und Besucher in Basel: In Paris, anlässlich der dortigen Fotomesse, hätte sie viele Zeichen und Worte der Solidarität mit der Ukraine bekommen. Hierzulande, in der Schweiz, sei man damit deutlich zurückhaltender.

Ob diese Bilder der Gegenwartsgeschichte einmal zu Klassikern werden? An der diesjährigen Photo Basel jedenfalls gibt

es bemerkenswert viele Ikonen der Fotografie zu bestaunen. Ob nun Che Guevara, in einem intimen Moment abgelichtet von Magnum-Legende René Burri, oder Strassenszenen des mittlerweile 87-jährigen Thomas Höpker: Die grossen Reportagefotografen des vergangenen Jahrhunderts haben auf dem Markt offensichtlich immer noch Hochkonjunktur, und sie machen der Gegenwartsfotografie Konkurrenz.

Schier unerschöpflich scheint der Fundus des vor zwei Jahren verstorbenen früheren Polizeifotografen aus Stans, Arnold Odermatt. Neben seinen berühmten Unfallbildern sind nun erstmals in Basel auch Bilder von Transportseilbahnen ausgestellt.

Umwerfend komisch das Bild des Nidwalder Bauern, der quasi auf dem Luftweg eine Kuh auf die Alp befördert.

### Experimente mit der Fotografie und dem Leben

Ansonsten an der Photo Basel: Wie gewohnt, viel aktuelles Schaffen. Und dazu zwei wunderbare Sonderschauen: Die unter «Pure Photography» gezeigten floral-abstrakten Werke von Meistern wie Ansel Adams, vor allem aber die kleine Werkchau des im Jahr 2015 verstorbenen Baslers Alex Kayser (siehe auch bz vom vergangenen Samstag). Es ist der nach dem Künstler benannten Stiftung zu wünschen, dass das Werk weiterhin bekannt gemacht werden

kann. Es ist verspielt, schräg, humorvoll und vor allem qualitativ überzeugend. Mit von Kayser abgelichteten Künstlern wie Andy Warhol, Salvador Dalí oder David Hockney ist es ausserdem auch ein künstlerisches Dokument aus einer Zeit, in der mit der Fotografie und dem Leben nach Lust und Laune experimentiert wurde. Von Kayser's Plastikpudel «zak» bis zu den Bildern aus dem Ukrainekrieg: Die diesjährige Photo Basel bietet einen wunderbaren Streifzug durch die Kunst- und Menschheitsgeschichte.

**Photo Basel.**  
Noch bis am 18. Juni im Volkshaus.

Liberation

Paper press

Country: France

Date: Feb 28, 2023

[Link](#) 26 



Libération Mardi 28 Février 2023

Série «la Fuite  
de Timoshenko»  
(2012), groupe  
Shilo. PHOTO GALERIE  
ALEXANDRA DE  
VIVEIROS



**Suite de la page 25** fondé en 2010. Dans les années 70 et 80, les photographes exposent clandestinement, dans des «cuisines», car leurs accrochages sont aussitôt fermés par le KGB. De plus, ils se battent avec l'indigence du matériel soviétique, avec le manque d'optiques, avec le mauvais papier, avec la rare pellicule, avec la mauvaise qualité des produits chimiques. Tandis qu'à l'Ouest, le matériel est produit par des fabricants privés, à l'Est, l'industrie soviétique patine, les photographes bricolent et cherchent sans cesse à améliorer la qualité de leur rendu. «*La photo, ça a toujours été une lutte contre la poussière et les rayures, surtout à l'époque du mauvais matériel soviétique, nous expliquait le photographe Evgueny Pavlov sur la scène des Rencontres d'Arles en 2022. Je les ai pris comme des signes du temps et je me suis mis à les souligner avec des feutres de couleur.*»

Ingénieux, les photographes tirent donc parti de l'archaïsme de leur outil, ils expérimentent la solarisation, la double exposition, les montages, les colorisations ou les retouches. Ils peignent à gros traits sur leurs images noir et blanc. La première période de la photographie ukrainienne a aussi été nommée Orwo, en référence à l'Orwochrome, une pellicule bon marché d'Allemagne de l'Est qu'utilisaient ces photographes. C'est à Tatiana Pavlov,

épouse du photographe Evgeniy Pavlov, et historienne de l'art, que l'on doit cette appellation ainsi que le nom d'Ecole de Kharkiv, terme qu'elle utilise pour la première fois à Moscou à la galerie non-conformiste On Kashirka, en 1989.

«**Sauvetage**». Aujourd'hui Tatiana et Evgeniy Pavlov sont réfugiés à Graz (Autriche). Le jour de l'attaque russe en Ukraine, une bombe est tombée dans leur rue à Kharkiv. Le couple a quitté la ville le 28 février avec seulement une petite valise pour un périple de quatre jours. Depuis «*plusieurs personnes ont déployé des efforts considérables, au péril de leur vie, pour procéder à l'évacuation des archives des photographes de Kharkiv*», explique par mail Tatiana Pavlov. *Plusieurs institutions culturelles européennes ont participé à ce projet de sauvetage dont l'Institut de design et de communication FH Joanneum qui redirigé les archives auprès de chaque auteur*. Parallèlement, Tatiana et Evgeniy Pavlov font partie des généreux donateurs de Beaubourg. «*J'ai fait don au plus cher musée d'art contemporain d'Europe des séries de mon mari Evgeniy Pavlov, significatives pour l'histoire de l'art contemporain ukrainien : les premiers tirages d'artiste de "Violon" (1972), "Mythologies" (1988), des photomontages "Factory Life"*

(1992) et de la première série "Psychose" (1983)», détaille l'historienne.

Si une personne œuvre aussi pour la postérité de l'Ecole de Kharkiv, c'est le photographe ukrainien Sergiy Lebedynsky. Ingénieur dans l'entreprise de sa famille – des fabricants de transmetteurs de pression –, il a convaincu les siens de financer le Moksop, un musée qui devait ouvrir en septembre 2022 à Kharkiv. «*Une semaine avant que la guerre ne commence, j'étais en train d'installer les lumières du nouveau musée. Nous devions montrer le travail de Boris Mikhaïlov mais tout a été annulé. Nous avons dû évacuer la collection en Allemagne, où je travaille.*» Ingénieur et photographe, Lebedynsky avait à cœur de montrer l'Ecole de Kharkiv à Kharkiv. «*Nous aussi, comme le Japon ou l'Allemagne, nous avons un patrimoine et une histoire photographiques. Le projet du*

*musée m'a paru essentiel quand je me suis rendu compte que les institutions ukrainiennes achetaient des œuvres de Damien Hirst ou d'Andreas Gursky plutôt que des artistes ukrainiens.*» Riche de 5000 œuvres et de 50000 négatifs – dont certains récupérés in extremis car les familles n'en mesuraient pas forcément la valeur – le Moksop est en suspend. Il vit sur Internet grâce à un site très fouillé. C'est le musée d'art de Wolfsburg en Allemagne qui a recueilli les tirages évacués depuis l'Ukraine. Aux dernières nouvelles, le bâtiment du Moksop à Kharkiv est encore debout. Et tous les jours, pleuvent encore des bombardements.

**CLÉMENTINE MERCIER**

**UKRAINE, UNE DONATION CONTEMPORAINE** au centre Pompidou (75004). Rens. : [Centrepompidou.fr](http://Centrepompidou.fr)



**Du Chili à l'Ukraine. Quand les musées s'exilent face à la guerre ou aux dictateurs**

Beaux Art Magazine

Authors: Emanuelle Lequeux & Natacha Wolinski,

Country: France

Date: Jan 2023

[Link](#)



Groupe Shilo (Vladyslav Krasnozhuk et Sergiy Lebedynskyy), série *Timoshenko's Escape*  
Dans cette série aux allures de roman-photo, les deux photographes sillonnent l'ouest de Kharkiv, arborant chacun un masque féminin orné d'une couronne tressée qui évoque l'ancienne Première ministre d'Ukraine, Ioulia Timochenko, arbitrairement démise.  
2012, épreuve gélatino-argentique, 30 x 30 cm.

**Hébergé en Allemagne, Moksop, le musée de l'École de photographie de Kharkiv, attend des jours meilleurs**

De l'école de photographie de Kharkiv, on connaît surtout Boris Mikhalov son plus célèbre représentant, dont les images sont exposées à la Maison européenne de la photographie à Paris jusqu'au 15 janvier. Mais ce mouvement, qui a pris son essor en Ukraine dans les années 1960 et a vu plusieurs générations se succéder compte en réalité une cinquantaine d'artistes. Un musée de l'École de photographie de Kharkiv (Moksop) devait ouvrir en septembre 2022 dans un grand bâtiment industriel de la ville, mais les bombardements russes en ont décidé autrement. « Dès le début de l'invasion en février dernier, nous avons entrepris d'évacuer le fonds vers l'Allemagne », explique Nadia Bernard-Kovalchuk, maîtresse de musée avec Sergiy Lebedynskyy. Ce dernier qui vit entre Kharkiv et Wolfsburg en Allemagne, a obtenu du musée de la photographie de cette cité de Basse-Saxe qu'il accueille la collection, riche de 50 000 négatifs et 7 000 tirages précipitamment évacués. Photographes, cofondateur avec deux artistes, Vladyslav Krasnozhuk et Vadym Irykoz, du groupe Shilo, Sergiy Lebedynskyy est aussi un fervent collectionneur. Il a réuni, depuis plus de dix ans, les œuvres de 50 artistes ukrainiens, issus de Kharkiv, Odesa et Kyiv. En attendant des jours meilleurs, la galeriste nomade

Alexandra de Viveiros exposait certaines de leurs images, en novembre dernier, à Paris Photo. On peut aussi découvrir un aperçu de leur production à Paris, au quatrième étage du Centre Pompidou, qui a bénéficié d'une donation de plus de 150 pièces en 2021. Mais le mieux est peut-être de consulter le site [moksop.org](http://moksop.org), qui recense tous ces artistes et qui, par son approche scientifique et historique, permet de comprendre l'importance de ce mouvement de l'Est rassemblant plusieurs groupes de photographes underground sur plus de six décennies. De la période du dégel de Khrouchtchev, quand l'Ukraine était encore soviétique, jusqu'aux années 2010, ils ont fonctionné plus ou moins clandestinement, se rencontrant dans les cuisines de leurs appartements ou dans des clubs de photographie régionaux. Les deux premiers groupes, Vremia dans les années 1970 et Gosprom durant la perestroïka, ont développé une photo artistique en opposition frontale au réalisme soviétique. Qu'ils se nomment Evgeniy Pavlov, Jury Rupin, Sergey Eratkov, ou Leonid Pesin, ils sabotent tous les codes, colorisent des photos de soldats de l'armée rouge, photographient la misère à ras de trottoir, multiplient les nus qui sont interdits, utilisent le corps et l'éros comme des outils de subversion.

La troisième vague, emmenée par le groupe Shilo, a émergé il y a une quinzaine d'années et s'attaque plus frontalement aux réalités sociales et politiques du pays, documentant avec un souffle épique l'état des hôpitaux, le mouvement Euromaidan ou encore le tragique destin de l'ex-Première ministre Ioulia Timochenko, emprisonnée et transférée à Kharkiv sur ordre du président russe Viktor Ianoukovitch, dont ils imaginent l'évasion dans une étonnante série photo baptisée *Timoshenko's Escape*. [NW](http://NW)

[moksop.org](http://moksop.org)

**Mykola Trokh Unchited**  
En colorisant des photos noir et blanc dans les années 1990, Mykola Trokh s'inscrit dans la lignée de Boris Mikhalov qui embellissait déjà les images vingt ans plus tôt, parodiant les trucages de la propagande soviétique.

Kyiv, 1990, épreuve gélatino-argentique, colorisée à la main, 18 x 24 cm.



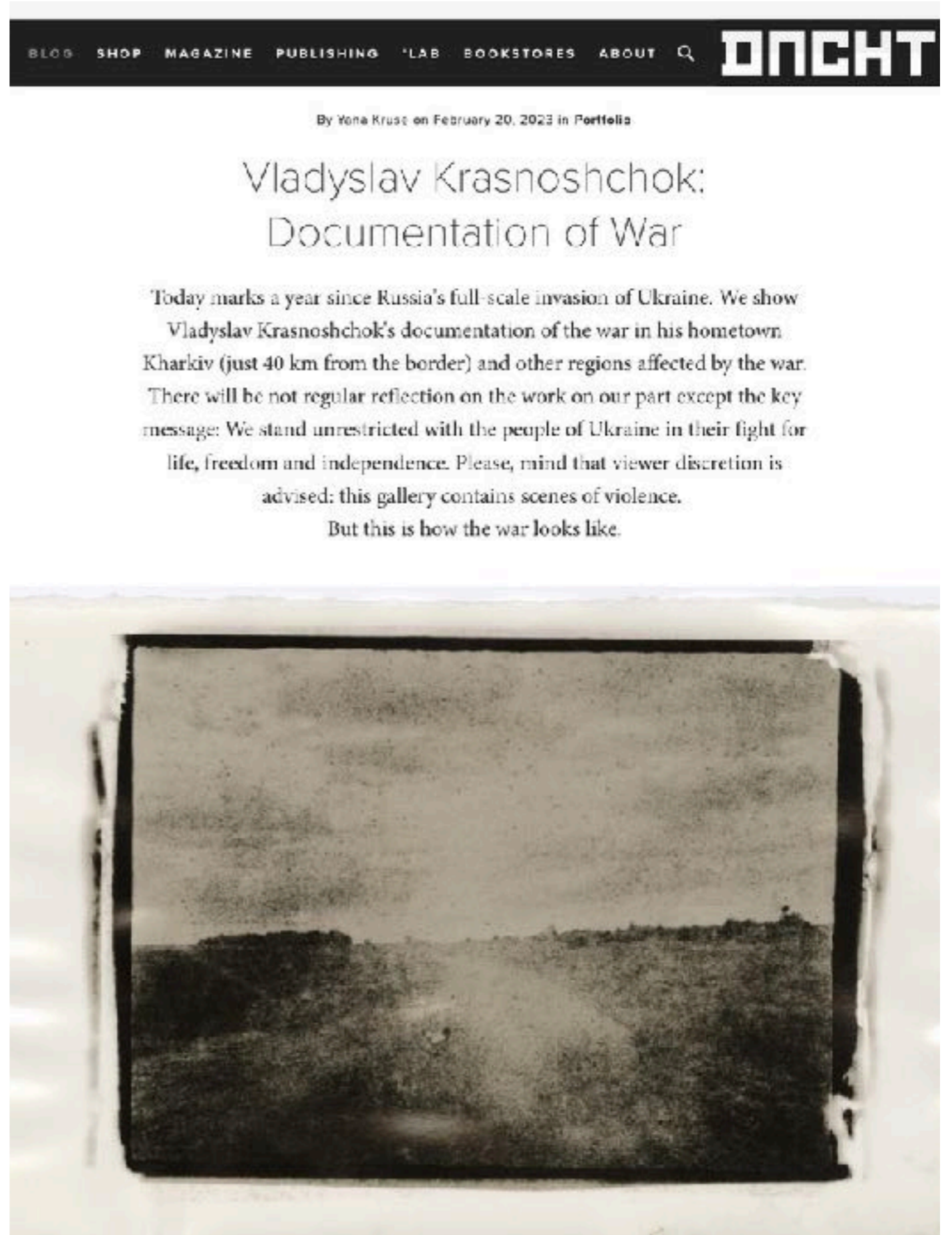
**Dienacht Magazine**

***Vladyslav Krasnoshchok: Documentation of War***

**Author: Yana Kruse**

**Date: Feb 2023**

[Link](#)



# L'ŒIL DE LA PHOTOGRAPHIE

L'Œil de la photographie

*Le Crucifix de Vladyslav Krasnoshchok*

Author: Jean Loh

Country: France

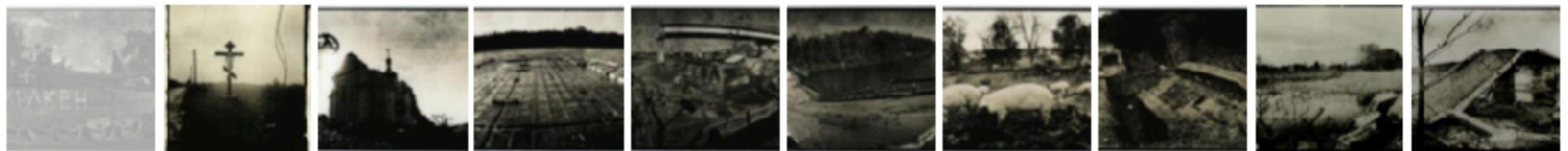
Date: Feb 2023

## Le Crucifix de Vladyslav Krasnoshchok par Jean Loh

[Link](#)



Kharkov region near Izyum, captured tank, September 2022 © Vladyslav Krasnoshchok



Télérama

*Paris Photo : quelques morceaux de choix parmi un monceau de merveilles*

Author: Yasmine Youssi

Country: France

Date : Nov 2022

[Link](#)



Vladyslav Krasnoshchok, sans titre, série « Guerre »  
Photo Vladyslav Krasnoshchok/Courtesy Galerie Alexandra de Viveiros

**Stand E20.** Il est, comme Boris Mikhaïlov, l'un des rejetons de l'école de photo de Kharkiv. Né en 1980, l'Ukrainien Vladyslav Krasnoshchok a parcouru son pays ces derniers mois, rapportant là l'image d'une civile accueillant un militaire, ici celle d'une église transformée en hôpital. Autant de tirages aux couleurs sépia qui renvoient aux deux dernières guerres mondiales, replaçant le conflit actuel dans sa dimension européenne.

Alexandra de Viveiros gallery

M Le Monde Magazine

*Les insolites photographes de Kharkiv*

Country: France

Date: Sept 2022

[Link](#)



**“L'ÉCOLE DE  
KHARKIV, CE N'EST  
PAS DU PASSÉ,  
C'EST UNE FAÇON  
UNIQUE DE  
REGARDER LE  
MONDE, DE PENSER  
PAR SOI-MÊME,  
AVEC DES VALEURS  
TOTALEMENT  
DÉMOCRATIQUES.”**

SERGIY LEBEDYNSKY



Yuri Rupin/Collection Musée de la photographie de Kharkiv (Moksop), Ukraine. Vladyslav Krasnoshchok/Galerie Alexandra de Viveiros. Boris Mikhaïlov, Adapp, Paris, 2022, courtesy Dominique Lévy Gallery



Alexandra de Viveiros gallery

NPR

Digital Press

Author: Jason Beaubien

Date: June, 2022

[Link](#)



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## The Picture Show PHOTO STORIES FROM NPR

UKRAINE INVASION — EXPLAINED

### An artist in Ukraine captures the war in black and white

June 23, 2022 - 2:50 PM ET

 JASON BEAUBIEN   



## Alexandra de Viveiros gallery

**NPR**

**Digital Press**

**Author: Jason Beaubien**

**Date: June, 2022**

"Since the beginning of the war, my main focus has been to show this war through photography," says Vladyslav Krasnoshchok, a medical doctor and artist in the Ukrainian city of Kharkiv.

After Russia invaded Ukraine on Feb. 24, the country's second-largest city, Kharkiv, came under siege for nearly three months. The center of the northeastern city is just 30 miles from the Russian border. Russian troops quickly advanced on Kharkiv and pounded it for weeks with mortars, heavy artillery and cruise missiles. Hundreds of thousands of people fled, while others took shelter in cellars and the city's underground metro stations.

Krasnoshchok stayed put even as others sought safety farther west or left the country. But he didn't want to use underground bomb shelters.

"I never used basements or anything like that," he says, "because it's damp down there. It's cold and dark. I don't need that."

Krasnoshchok, who's 41, describes himself as a "geopolitical surrealist" painter. Once the war started, he wanted to document the way the invasion dramatically changed the country.

"I only work with the physical photos," he says about his choice to use an Olympus Pen S 35 mm camera from the 1980s loaded with black-and-white film rather than a modern digital camera. He develops the film himself and prints his images at his home in one of Kharkiv's residential neighborhoods. "I really believe my work differs a lot from the digital images because it's actually in front of you," he says. "This is, like, actual art, and this is really important for history."

During the early part of the war, Krasnoshchok started wandering the empty streets of Kharkiv with his camera. It was still winter. The snow contrasted sharply against the blackened, bombed-out apartment buildings.

"In just a 1 1/2 kilometer [almost 1 mile] radius from my house, there's a lot of destruction here," he says. "They've been shelling here a lot."

He says he found the stark, destroyed landscapes visually striking. "They remind me of some kind of post-apocalyptic pictures of cities like Chernobyl or Detroit," he says.

"Why do black and white? Because, with this method, I am fully controlling the whole process," he says. "From the moment I'm taking a picture, to using the chemicals, to actually printing it, to framing it — this is the purest way of making photography."

Krasnoshchok really wanted to do something creatively different from the many photographers documenting the war. "Everybody shoots with digital now," he says. "There are so many of them, and I'm pretty sure that if we look at all of their works, we're going to see a similar pattern to how they do it. With this physical method, I really believe that it's going to allow me to find my own point of view."

"In my art, I'm trying to study the composition and the structure of the image and its influence on the observer," Krasnoshchok says.

"I stay here mostly so I don't miss anything interesting."

He's sent some of his negatives and some of his paintings to a friend's home in central Ukraine for safekeeping. He posts many of his photos on Instagram.

But he grew up in Kharkiv. His house was passed down to him by his father. It's not just that Krasnoshchok doesn't want to leave, he wants to be here in his home city at this moment.

"A war, it's a unique thing," Krasnoshchok says. "Sometimes in a lifetime you have it once. Sometimes you don't have it at all."

As an artist, he wants to absorb it. He says he isn't worried about getting killed or a bomb dropping on his house because that's out of his control.

"I keep 90% of all of my art, all my belongings here because I believe that if a missile hits here or something happens here, I'm mentally prepared to say goodbye to all of this," he says, gesturing to his living room, which is covered in his paintings. "This is a wooden house — if something comes here, it's going to be absolute destruction."

Krasnoshchok says he makes his art first for himself and then he hopes that through his art, the viewer ends up seeing the world differently.



Alexandra de Viveiros gallery

1000 Words

Online press

Author: Alex Merola

Date: 11 May 2022

[Link](#)

## Photo London 2022

### *Top five fair highlights*

### Selected by Alex Merola

*Bringing together over 100 exhibitors from around the globe, Photo London has returned to Somerset House for its seventh edition. Brimming with bold impressions on the medium from early trailblazers through to today's most exceptional talents, it has something for all tastes. Here are five standout displays from the capital's premier photography fair – selected by 1000 Words Assistant Editor, Alex Merola.*

#### 1. Once Upon the War in Kharkiv

Alexandra de Viveiros

Maintaining a robust commitment to the dissident photographers of Ukraine's Kharkiv School of Photography – borne in the early 1970s out of a city now besieged by Russian troops – Alexandra de Viveiros' presentation prompts a particularly urgent viewing. Of marked significance here are the pieces by Evgeniy Pavlov, one of the co-founders of the Vremia Group, which set out to create a visual opposition to dominant Soviet narratives and the aesthetic canon of Social Realism. Pavlov's *Archive Series* (1965–88) italicises scenes of everyday life with a quiet, personal lyricism through colour retouching, whilst his ragged photo-collage, dated 1985, keeps the mind busy and ambiguity open. Sharing these walls with Pavlov are father and son Victor and Sergey Kochetov, whose wonderfully expressive hand-tinted prints – referencing Boris Mikhailov's art of *luriki* – communicate both the backwardness of Soviet technology as well as a nostalgic attachment towards it. With the inclusion of the School's newest wave of activities – Vladyslav Krasnoshchok's harrowing hallucinations of the medical emergencies at a Kharkiv hospital, for instance – de Viveiros has staged a small but powerful constellation bringing together three generations of Ukrainian photographers, all united in their upholding of the right to independence and the freedom of artistic gesture.



Alexandra de Viveiros gallery

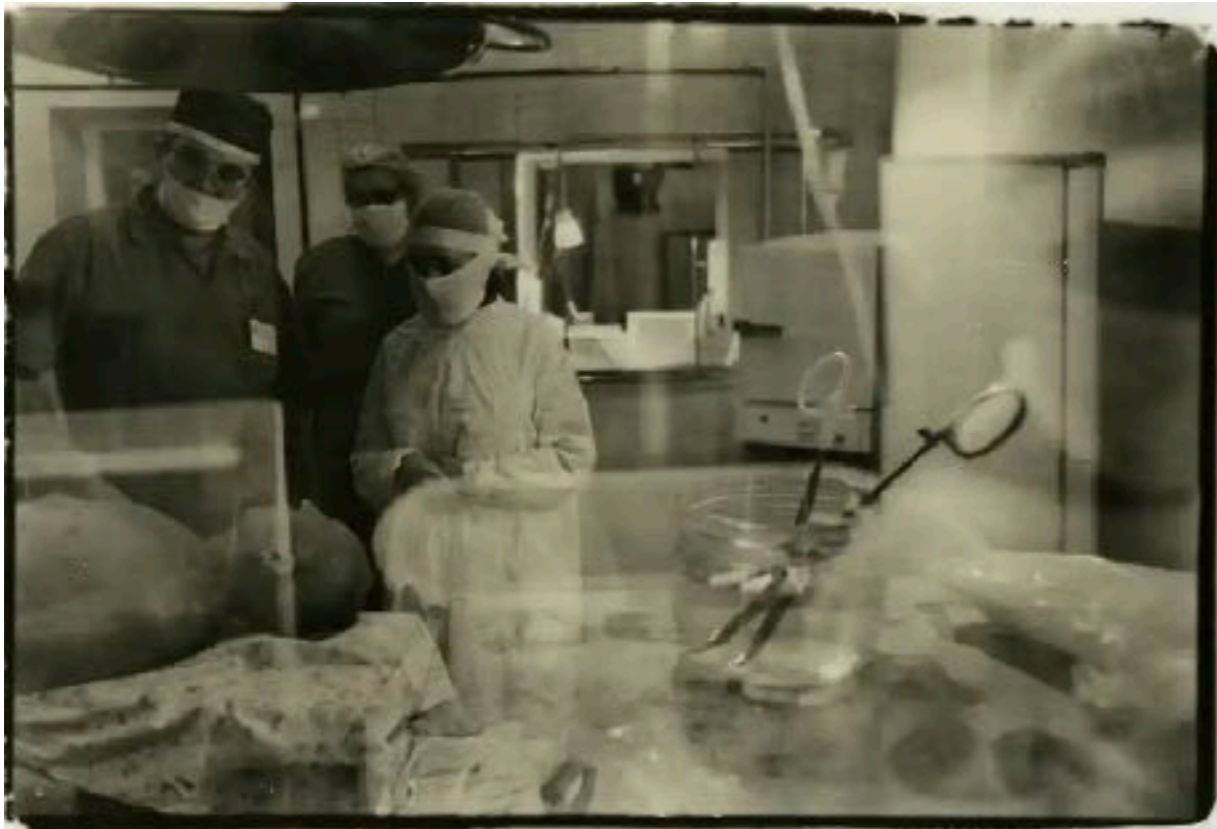
The Guardian

*The Kharkiv School of Photography in pictures*

Pays : Grande Bretagne

Date : mai 2022

[Link](#)



## Untitled, 2010-2018

From the Bolnichka series. *Bolnichka* is a diminutive form of Russian *bolnitsa* (hospital). 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.

Photograph: Vladyslav Krasnoshchok/Alexandra de Viveiros Gallery



## Untitled, 2010-2018

From the Bolnichka series. 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.

Photograph: Vladyslav Krasnoshchok/Alexandra de Viveiros Gallery

Alexandra de Viveiros gallery

**The Guardian**

***The Kharkiv School of Photography***

***– in pictures,***

**Date: 13 May, 2022**

### Healing Muds, 2012

A curator and collector, Lebedynskyy's collection became the core of the Museum of Kharkiv School of Photography (Moksop) founded in 2018.

Photograph: Sergiy Lebedynskyy/Alexandra de Viveiros Gallery



Alexandra de Viveiros gallery

**The Guardian**

***The Kharkiv School of Photography***

***– in pictures,***

**Date: 13 May, 2022**

### Healing Muds, 2008

A young Ukrainian photographer currently living in Germany, Sergiy Lebedynskyy founded the group Shilo in 2010 with Vladyslav Krasnoshchok, Vadim Trykoz and Oleksiy Sobolev.

Photograph: Sergiy Lebedynskyy/c/o Alexandra de Viveiros Gallery



Alexandra de Viveiros gallery

**Le Monde**

***A Photo London, une diversité de regards sur l'Ukraine***

**Author: Roxana Azimi**

**Country: France**

**Date: May, 2022**

[Link](#)



lemonde.fr

**A Photo London, une diversité de regards sur  
l'Ukraine**

Alexandra de Viveiros gallery

Marianne

Author: Anne Dastakian

Pays: France

Date: March, 2022

[Link](#)



Evgeniy Pavlov, "Alternative", 1985: un photographe non conformiste de Kharkiv DR

Expo

## Kharkiv : sous les bombes russes, une école de photographie singulière en danger

Par Anne Dastakian

Publié le 26/03/2022 à 6:30

France Info

***A la recherche d'Yulia Timoshenko***

Author: Christophe Airaud

Pays : France

Date : Nov 2021

[Link](#)

## • A la recherche d'Yulia Timoshenko

Dans la section "Curiosa", sorte de cabinet des curiosités, comme son nom l'indique, voici une série drôle, absurde et politique : *Timoshenko's escape*, présentée par la galerie Alexandra de Viveiros. La femme politique ukrainienne Timoshenko et sa coiffure en couronne tressée était l'un des symboles de la Révolution orange.

Son image était devenue un symbole. Lorsqu'elle devient prisonnière politique dans son pays, les deux artistes mettent en scène son évvasion, imaginant une course poursuite dans les rues de sa ville. Ou comment la photographie se rebelle et se moque des pouvoirs totalitaires.



série "Timoshenko's Escape", 2012 (Vladyslav Krasnoshchok & Sergiy Lebedynskyy  
courtesy Galerie Alexandra de Viveiros)

**POLKA**

***Les Nouveaux visages de Paris Photo***

**Author: Léonor Matet**

**Country: France**

**Date : Nov 2021**



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Parlez-moi d'images

Les + du mag

Le monde de Polka

By Polka



# LES NOUVEAUX VISAGES DE PARIS PHOTO

interview par Léonor Matet

LES + DU MAG

EN 2022

Publié dans le #55 10.11.2021



La photographie émergente confirme la place qu'elle tient depuis 2018 au sein de la foire internationale, dont la 24e édition se déroule du 11 au 14 novembre. Pour Polka, Shoair Mavlian dévoile cette section, baptisée Curiosa, dont elle est commissaire d'exposition.

1/3



De la série "Timoshenko's Escape", 2012.

© Vladyslav Krasnozhchok / Courtesy of Alexandra de Viveiros Gallery.



Alexandra de Viveiros gallery

**Book Title:** *Kharkiv School of Photography, Game against Apparatus*

**Author:** Nadiia Bernard Kovalchuk

**Editor:** Museum of Kharkiv School of Photography

**Country:** Ukraine

**Date:** 2020



Надія  
Бернар-Ковальчук  
Харківська  
школа фотографії:  
гра проти апарату

Alexandra de Viveiros gallery

**Book Title:** *L'art Ukrainien Contemporain et ses Racines. Une Révolution Permanente.*

**Author:** Alisa Lozhkina

**Editor:** Nouvelles Editions Place

**Country:** France

**Date:** 2020



Image: Sergiy Lebedynskyy, Untitled, *Euromaidan* series, 2014

Galerie Alexandra de Viveiros

## The Art Newspaper

*Soviet and contemporary Ukrainian art*

Date: April 2021

[Link](#)



# THE ART NEWSPAPER



Horizontomania (1984) by father-and-son photographers Viktor and Sergiy Kochetov. Courtesy of Museum of Kharkiv School of Photography

## Soviet and contemporary Ukrainian art

Centre Pompidou, Paris

The Centre Pompidou in Paris has acquired a major collection of Ukrainian art in a donation coordinated by the Ukrainian Club of Contemporary Art Collectors and the exiled Russian art impresario Marat Guelman. The gifts include paintings by Odessa artists such as Oleg Sokolov and Sergei Anufriev as well as photography ranging from Soviet non-conformist styles to contemporary works by the Shilo Group and Viktor and Sergiy Kochetov. The Gryniov Art Collection and the Museum of Kharkiv School of Photography (Moksop) are contributing a group of more than 130 photographic prints. Announcing the news, the collector Solyis Gryniov said the donation will overturn perceptions that Ukrainian art is "secondary" to that of Russia. In 2016 the Pompidou exhibited more than 250 works of Russian and Ukrainian contemporary art donated by Russian collectors, led by the billionaire Vladimir Potanin. The French museum is planning to display the new acquisitions in an exhibition of Ukrainian contemporary art in 2022, according to a spokeswoman.

 *Appared in The Art Newspaper, 18 April 2021*

Alexandra de Viveiros gallery

L'Oeil de la Photographie

Digital press

Date: April 2021

# L'ŒIL DE LA PHOTOGRAPHIE

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**Galerie Alexandra de Viveiros : 6 artistes rejoignent la collection du Centre Pompidou**



Œuvres de six artistes de la galerie – **Viktor et Sergiy Kochetov, Vladyslav Krasnoshchok, Sergiy Lebedynsky, Sergiy Solonsky, Roman Pyatkovka** – entrent dans la prestigieuse collection du **Centre Pompidou** grâce au don de collectionneurs ukrainiens.

Alexandra de Viveiros gallery

**Book Title: *Chronicle***

**Author: Shilo Group (Sergiy Lebedynskyy and Vladyslav Krasnoshchok)**

**Editor: DNCHT Publishing**

**Date: 2015**



The book "Chronicle" features the photographs taken between 2010 and 2015 in Ukraine. Arranged in chronological sequence the chapters of the book equally are a reaction to changes in our lives as well as their documentation. Front-line Kharkiv, revolutionary Kiev, Donetsk and Lugansk regions, shown in "Chronicle", are the scenes of actions that will determine the future of Ukraine and, of course, the whole of Europe.

Nominated for the **German Photobook Award**

Selected as one of the **Best Photo Books of the Year** by Marc Pearson

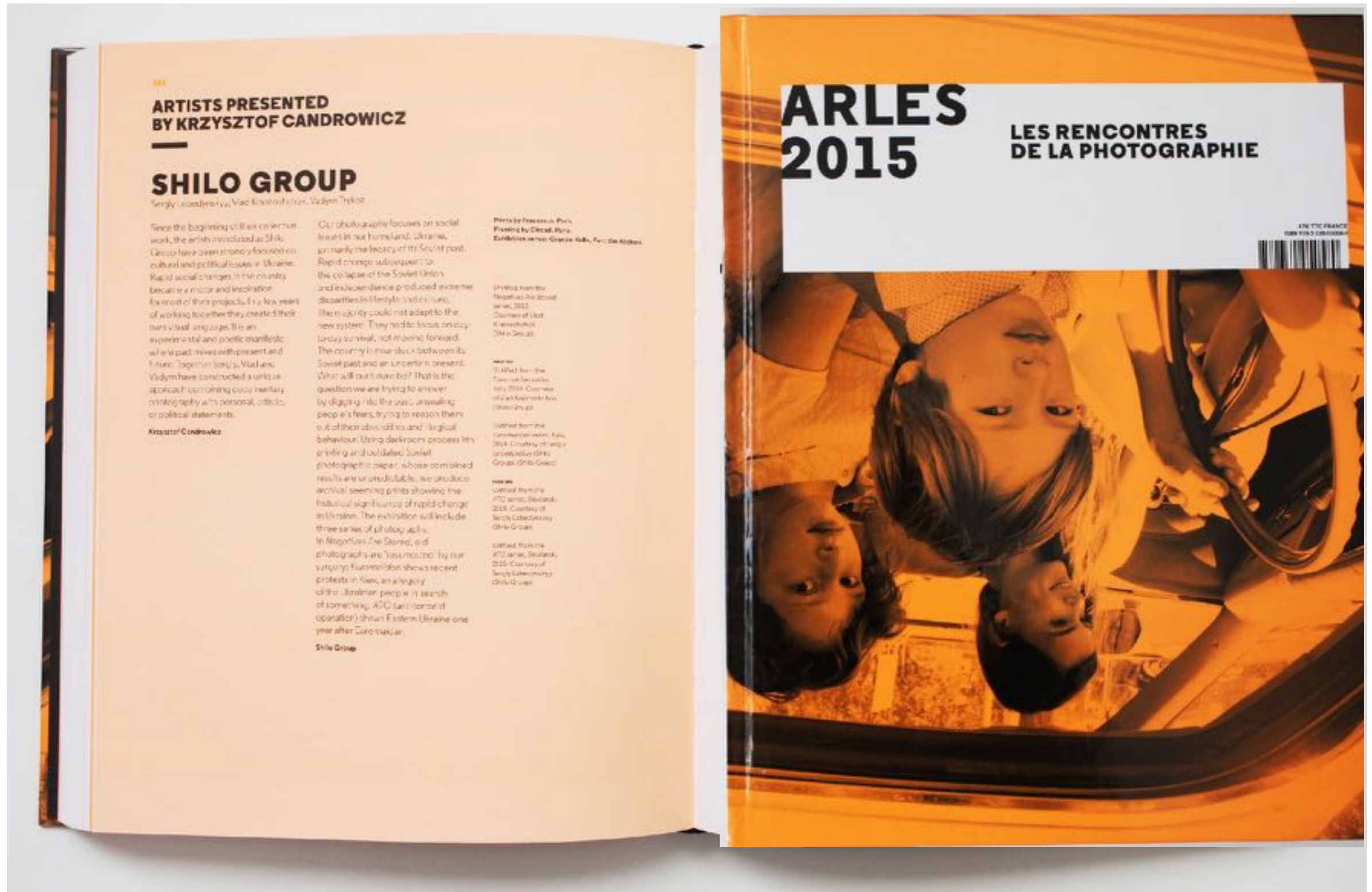
Alexandra de Viveiros gallery

## Les Rencontres de la Photographie d'Arles

Paper catalogue

Author: Krzysztof Candrowicz

Date: 2015





HARPER'S

Paper press

Country: US

Author: Sarah Topol

Date: July 2015

Series: Euromaidan

HARPER'S

commodity history while ignoring its more unpleasant moments—there was no mention of the slaughter of Poles or Jews or civilians. “Yes, they were fighting and they were killing and I cannot say that it’s normal,” he told me. “But it’s the definition of world war. They were not killing one another.”

If Kyivka made me uncomfortable, I was in for an even tougher time at Zhidivka Kramo—another Nazist creation, whose name means “Trash Tavern” or “Kake tavern,” depending on whom you ask. The gamuck there is a menu without prices, presumably because Jews bargain for everything anyway. The restaurant was lit by neon tubes. There was music instead of leavened bread, and the décor included bobbleheads with big noses.

I told myself to lighten up. Perhaps the place really did educate people about Lviv’s Galician Jews, most of whom had been murdered or deported during the war. I smiled with my waitress while she recited her memorized speech about bargaining for the meal. Did I have anything in my bag I could use for bargaining? Could I use her a Jewish word? (At a nearby table, diners offered their waitress a banana and then broke into a lively rendition of “Hava Nigra,” congratulating one another on knowing the lyrics.) I was getting the hang of it. This could be fun. Then my waitress offered me an additional favor: if I held her a Jewish joke.

This brought me up short. Curious to see how closely the restaurant stuck to its pedagogical mission, I asked if I could tell an offensive joke—and she agreed to hear me out. This raised it for me: I could just about see the Jewish girl sticking out negative stereotypes to get a cheaper meal struck me as counterproductive. When I put it to Niznik, at first he seemed to agree. The invitation to tell a Jewish joke was, he said, “not normal.” But when I asked Niznik how it had gotten into the script, he changed the subject.

That was a common occurrence during my time in Ukraine: every time I touched on a sensitive topic, people would either shut down or change the

<sup>1</sup>In contemporary Russian, child means “like.” In contemporary Ukrainian, however, the word has no negative connotations and simply means “few.”

conversation. Language itself was a contentious issue, one that caused impassioned exchanges and eloquent silences. At a lunch with historians and writers in Dnubovych, outside of Lviv, I asked why Russian couldn’t be a second national language. My tablemate shouted that such a move would lead to the “genocide of Ukrainians!” After that, the other guests simply stopped speaking to me. I focused on the food; it was delicious.

Of course, language has long been a political football in Ukraine. Under the Russian Empire and during the Soviet era, Ukrainian was suppressed. After independence, it became the national language. Under Yushchenko, the parliament passed a law allowing regions to designate Russian as a second language—but once he fled, in 2014, the law was repealed, then resurrected by the interim president, Oleksandr Turchynov. In this fashion, he hoped to appease the native population in the east. Nevertheless, the damage was done: the strongest repeal was seen as a reflexive provocation of Russian speakers, and was often cited by Putin’s propaganda machine as evidence of Kiev’s anti-Russian slant.

Many Ukrainians maintain that the country’s conflict does not split along linguistic lines. They point to the presence of Russian speakers among the Euromaidan protesters and in the military and volunteer battalions fighting in the east, and argue for a new inclusive national narrative based on the martyrdom of the Euromaidan, known as the Heavenly Hundred. To this point, however, they add current combatants, POWs, and the civilians who are donating time, goods, and money to the war effort.

“What’s happening right now is a sped-up process of forming a Ukrainian political nation,” Volodymyr Viatrovych, the new director of the National Institute of Memory, told me in Kiev. “Those participating in this war have ancestors who fought for the independence of Ukraine in the 1940s and 1950s—and ancestors who fought against them. The inheritors of the U.S.S.R. and the inheritors of the Soviet army and the NKVD are now all fighting for Ukraine.”

To codify the new narrative, Viatrovych is planning yet another museum to focus on periods of Ukrainian independence, as well as the 1990s, the Orange

Revolution, the Euromaidan protests, and the current conflict. The working title is Museum of the Euromaidan, Museum of Freedom. Yet even Viatrovych, an apparent apostle of inclusion, has his limits. This spring, he championed a successful parliamentary bill to ban all Communist propaganda, including monuments and place names with any ties to the Soviet regime.

It should be noted that my mother and grandmother were both born within the borders of today’s Ukraine. Although I grew up in New York City, my first language was Russian. My mother speaks English with the thick accent of a villager in a Cold War-era film—but Russian was the language she used during my childhood to berate me for becoming “too American.” What were the alternatives? The moment the U.S.S.R. collapsed, forever changing the outlines of my elementary school maps, I could no longer technically tell people that I was Russian-American. Since my grandmother and mother were born in Kiev, wasn’t I Ukrainian-American?

That seemed ridiculous. How could I be from a country whose language I didn’t speak? One that didn’t even whom I was born? The people I met in Ukraine never returned to the idea that I was one of them, either, no matter how many times I told them that my mother was born in Kiev. And yet my sense of displacement, of linguistic and ethnic confusion, was surely a distant echo of their own.

After Lviv, I traveled east to Dnipropetrovsk, which has been expected to fall to the separatists after Donetsk. Primarily Russian-speaking, with historic ties to Moscow, Dnipropetrovsk (the locals call it) had been home to a secret ballistic missile plant that employed engineers from across the U.S.S.R. The city remained closed to foreigners until 1987. Its first pro-Russian demonstration, in March 2014, brought several thousand people into the streets. Protesters brandished clubs and weapons, clashes ensued, the police melted away, and a Russian flag was planted on top of the city-council building.

But last winter, when I visited, the streets were littered with well-worn, flat banners, all written in Russian, that



proclaimed, in Russian, to be Ukrainian. I was born in Dnepropetrovsk. In the city center, a marble plaque read the victors of communism in Donetsk, but someone had covered the first two letters of victor with a spray-painted Ukrainian flag, turning the word into treason. At the height of the city’s own Euromaidan-style protests, a crowd spent nearly six hours toppling the monumental statue of Lenin in the central square, after which it was broken into pieces and carried away by history-minded souvenir hunters. But Dnipropetrovsk’s thoughts are still called Kiev Marx Avenue, and apparently a couple of smaller statues of Lenin have been left in their place.

I found the pragmatic attitude of Dnipropetrovsk a relief from the defensive na-

<sup>2</sup>Dnipropetrovsk, too, has become a focus of contention. Until 1936, it was called Yekaterinoslav, after the Russian empress. Under the U.S.S.R. it had the consensus of the city’s residents in 1987. But as a local historian explained to me, the second half of “Dnepropetrovsk” refers to Grigory Petrovsky—a Soviet politician who was one of the organizers of the Holodomor. If President Poroshenko lifts the name’s deprecation law, the city will have to change its name.

tionalism I had felt in Lviv and Kiev. Yet so many of the Soviet historical myths and linguistic cleavages were present here: how did the city remain within territorial Ukraine, while its neighbor, Donetsk, had revolted? When I sat down with Boris Filatov, who was then the deputy governor of Dnipropetrovsk, he told me the answer was simple: They worked for it.

Filatov made his fortune on shopping malls. With his bossy frame, buzz cut, and black T-shirt, he looks like a gangster, an impression accentuated by a recent Facebook post, which offered his recipe for quelling civic unrest: “Give the scum promises [and] guarantees and then hang them.” And yet he describes himself as a humble civil servant who was called upon to restore the integrity of his homeland.

In Donetsk, he told me, the local elites had purposely inflated separatist sentiment because they were afraid they would be punished for crimes committed under the previous regime. In Dnipropetrovsk, the oligarchs and elites took

<sup>3</sup>Shortly after we spoke, Filatov resigned from his position in order to enter the Ukrainian Parliament.

a pro-Ukrainian position. As soon as they came to power, Filatov and the other leaders of the new administration signed a statement promising that there would be no taxation, no ideological vendettas. In exchange, pro-Russian activists officially acknowledged Ukraine’s territorial integrity.

“We were working for twenty hours a day,” Filatov recalled. “We held negotiations with all the forces: the leftists, the rightists, the Right Sector, Communists, separatists—that is to say, with all the idiots. We managed to separate the separatist forces. I mean, we managed to agree with some of them, bribe some of them, and even threaten some of them.”

A second memorandum was signed on March 20. According to Filatov, the pro-Russian parties to the agreement and the pro-Ukrainian parties didn’t want to share a single piece of paper, which led them to sign separate versions in their preferred languages. Yet they did agree to postpone all discussions of federalization and language, and to oppose violence, the desecration of monuments, and all protests except those supporting unity. Pro-Russian rallies in



Alexandra de Viveiros gallery

**DNCHT**

**Digital press**

**Author: Calin Kruse**

**Date: June 2015**

**Event: *Chornicle***

[BLOG](#) [SHOP](#) [MAGAZINE](#) [PUBLISHING](#) [LAB](#) [BOOKSTORES](#) [ABOUT](#) [Q](#)

**DNCHT**

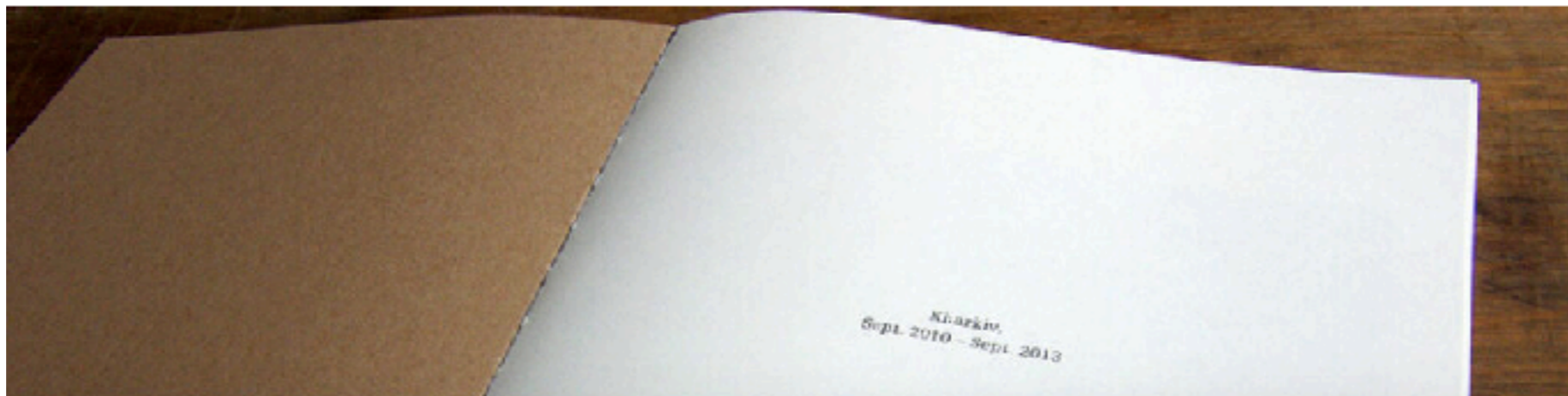
By Calin Kruse on June 23, 2015 in [Book](#)

## Shilo Group: Chronicle

The book "Chronicle" features the photographs taken between 2010 and 2015 in the Ukraine. Arranged in chronological sequence the chapters of the book equally are a reaction to changes in our lives as well as their documentation. Front-line Kharkiv, revolutionary Kiev, Donetsk and Lugansk regions, shown in "Chronicle", are the scenes of actions that will determine the future of Ukraine and, of course, the whole of Europe.

*--> nominated for the German Photobook Award*

*--> Selected as one of the Best Photo Books of the Year by Marc Pearson*



Alexandra de Viveiros gallery

**Fotografija**

**Paper press**

**Country:**

**Date: 2015**

**Series: *Euromaidan***



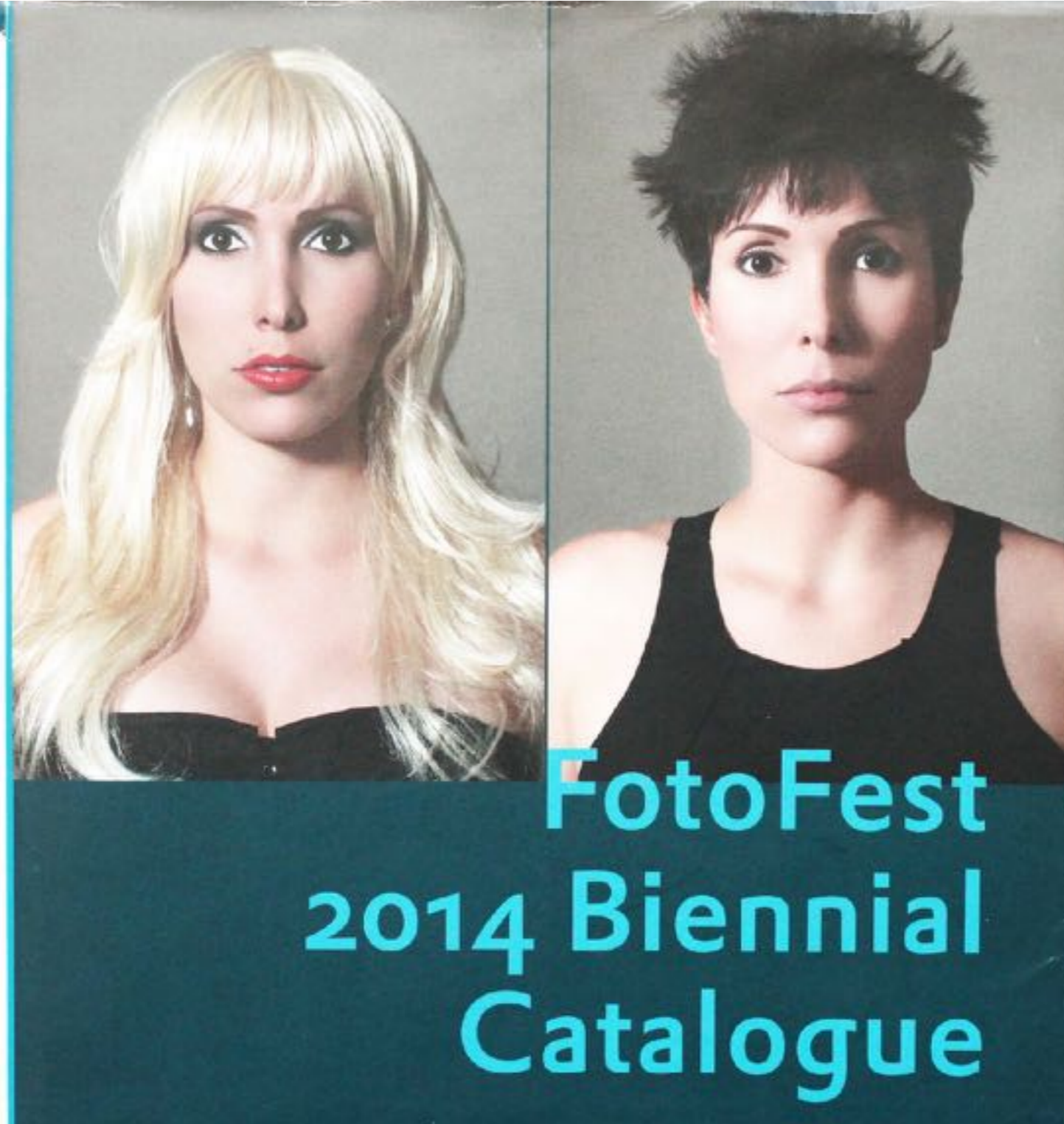
Alexandra de Viveiros gallery

**FotoFest Biennial**

**Paper catalogue**

**Country: US**

**Date: 2014**



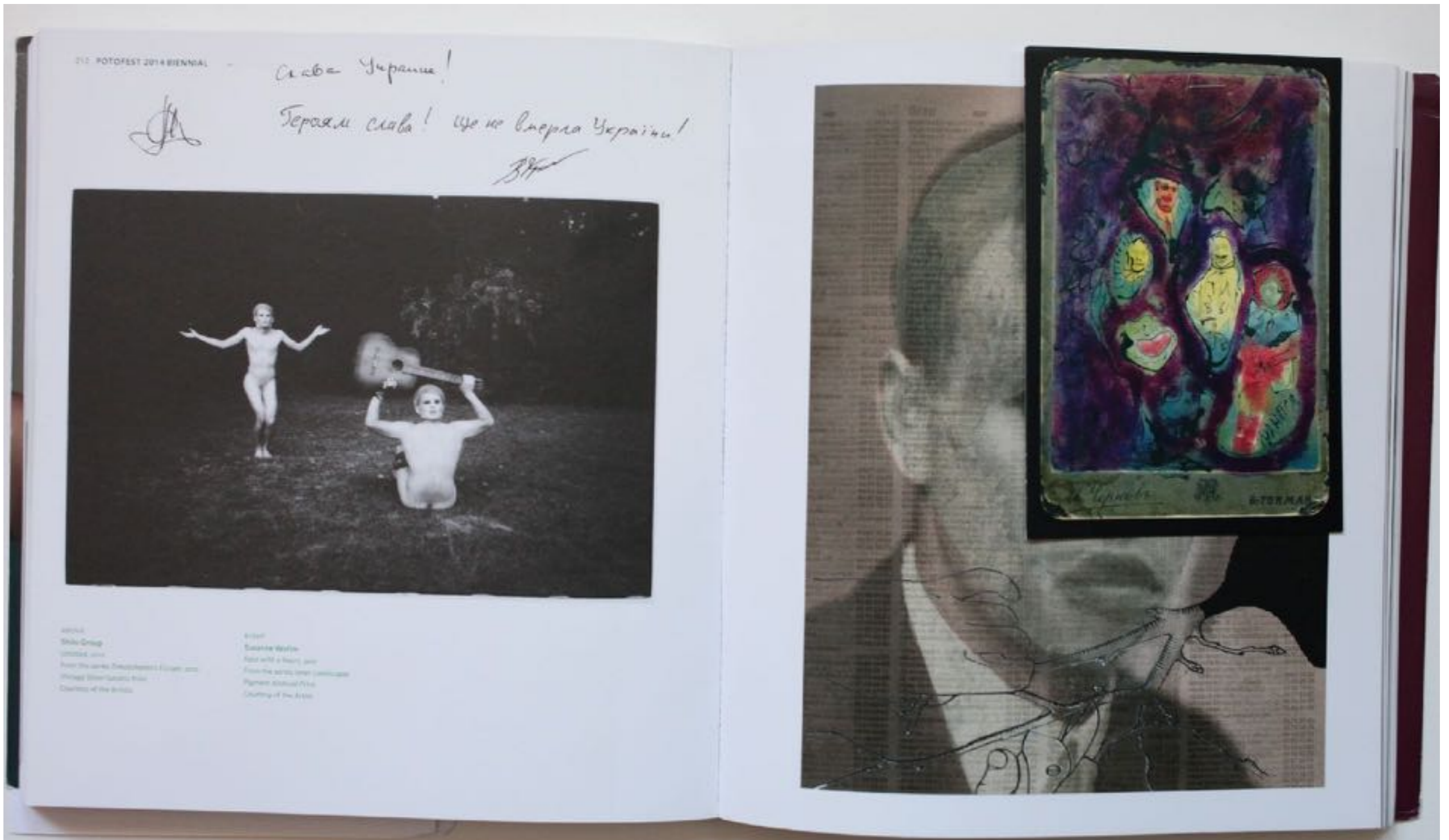
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1982-83  
Dmitry Lebedevskiy  
© Dmitry Lebedevskiy  
From the series "Kosovo 2011"  
Image: "The Market Place, Kosovo"  
Courtesy of the Artist

1982-83  
The Khan's Wife  
© Dmitry Lebedevskiy  
From the series "Kosovo 2011"  
Image: "The Khan's Wife"  
Courtesy of the Artist



Providing High Quality Fake Money  
1978/1984

Hjarnstorm

Paper publication

Date: 2014



**Reporteurs Sans Frontières**

**Paper press**

**Author : Mikhail Shishkin**

**Date: 2014**



UKRAINE



**MAÏDAN OU L'ESPOIR EN  
UNE AUTRE VIE**

Texte MIKHAIL CHICHKINE Photos SERGIY LEBEDYNSKYI

Alexandra de Viveiros gallery

**Reporteurs Sans Frontières**

**Paper press**

**Author : Mikhail Shishkin**

**Date: 2014**







Alexandra de Viveiros gallery

Aperture

Paper press

Date: 2014

Event: *Riot Books*

