

The catalog was published on the occasion
Of Yuriy Sivirin's exhibition
Bereznitsky Art Foundation,
February 21, 2020 — April 15, 2020

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Black Mirror

Our foundation exists for a good deal of years. We have a significant heritage of Soviet period works on our hands. In it, applying today's point of view, we separate false zeal from sincerity with ease. We have been collecting different things, most often unique, with no regard to artist's name or status. The works, which did not fit into the political paradigm and did not receive a suitable evaluation during the period of engaged art. Often the artists' sincere desire and belief in "socialistic ideals" were reflected in precisely such works. They were not working on commission — they were just feeling it and were searching the most adequate form for their feelings. Often, they were backing away from the narrative, devoting themselves to searches of expressiveness, serving not mottos, but belief. Afterwards they have paid with camps and interrogations for their individual style...

The time has passed, society has changed. The sincere belief in high ideals, and ideological dictatorship disappeared. Nowadays nobody is asking anything from an artist — in the 21st century they were left face to face with a quickly changing reality. The power of politics has given way to the power of information. An artistic expression looks alarming if it is not connected to futuristic projects. An artist goes into state of dual consciousness, a state of mutually exclusive and tense mental feelings. His way is a "Black Mirror" of new information technologies. It pulls in and, at the same time, frightens and pushes away — it is a fear of chaos and unpredictability. Yuriy Sivirin tries to call things by their own names and by doing so uncovers wounds. "What is time?" is a main question which the artist poses to himself. "Whether there are the same ones as myself, who painfully live through flickering and slipping away of senses and shapes?" — the Sivirin's works are about a search of empathy and understanding...

Similarly, to those artists of past socialistic times who were "uncomfortable" for the officious mainstream, he transfers his truthful feelings into shapes. Not always appropriate, comfortable, nice, but always expressive. How else one can filter through the immense sea of "garbage" from the internet to find the truth? Video clips, fragments, combining, compromises, mutual exclusiveness and paranoiac forms — all of it together is a reflection of unfiltered, unframed and chaotic information. One must find hidden logic in the heap of odd shapes. Must pick up a sense in the unending abyss of delirium. Sick consciousness, weird pictures, intertwining of times and their heroes — this is the reality of the artist Yuriy Sivirin.

It is not regimented by anything and is agitated by no one, free from absolutely everything. This reality of the "black mirror" exists even beyond the consciousness of the artist himself — some sort of thinking substance, which generates its "theory of everything" on its own. He is coping with such neighbourhood, with the aggressive attacking pictures, which explode in his consciousness in his own way. He, as all of us, has to live in a routine of constant information traumas and attacks. He shares his unique experience of survival in the illusion without shyness, though, — he leads a frank conversation about meaning of his and our lives...

Ludmila Bereznitska,
Ph. D.

The Logic of Sense

Yuriy Sivirin calls his art a “sense of time” — it is inspired by time and feeds on it. It is nicely put, as the language of art is sense. As Deleuze wrote in his “The Logic of Sense” using the example of Bacon: there is no narrative in the visual art, but there is an un verbalized feeling of being here and now — in a body, in a space, in a destiny, in history. There is a very specific logic inside these feelings of the artist, which are embodied in his language, in its individual deformations. It is impossible to understand or interpret it — it is only possible to dive into another’s feelings, to blend with them, in other words, experience all for yourself...

Sivirin’s sense of time is quite complex if only because it is not urgent, although the echo of urgency can also be heard; it is of general, philosophical sort. Again, what is time in art, in culture, especially in a cultural paradigm of postmodernity — is Sivirin, who likes quotes of different sorts, a typical representative of it? Time is retroactive, it gets a countdown. Sivirin’s faces of time, time cuts, the feeling of present, all refract through the classics of the genre in which he works — dystopia. All of it is in the spirit of the general logic of time sense — it is difficult to associate the present with its excesses of inhumanity with something optimistic and pure. Dystopia is a genre that marks the end of a belief into a possibility of just scenario for the development of society and humane development of the human nature — this line of thought is, for example, ingeniously presented by such artists as Luc Tuymans, Marlene Dumas, Daniel Richter... The question is only in the level of misanthropy of seeing the perspectives of humankind — good plot is impossible from the start, but how futile is a bad one? There are variants, but in general contemporary art is relentless in its critic of the humankind. Nevertheless, Sivirin, who has successfully joined the fashionable dystopian trend, is not a critic and in no way he is a moraliser. He is an aesthete and observer, contemplator of the smooth surface of the “black mirror”, numerous black mirrors — devices’ screens, which surround us. They fundamentally change the perception of the reality in all its details — even its colour becomes screen-like, specifically dull. Sivirin’s art broadcasts this blackness or silveriness — the colour vanishes, the picture approximate to monochrome, reminding of scenes from “noir” films...

Yuriy Sivirin is a vivid representative of a «postmedia» art line, a sort of «pictorial montage» of non-existent... Phenomenology of seeing the present is seemingly simple — we gratefully accept the fact that after the invention of a photo camera a person sees the world only through lens’ viewfinder. So, the artist finds his shapes not in reality, but rather in the archives of media pictures. He also resorts to an even more radical and unique substitution of reality — taking the pictures from a film archive of phantoms of events which never happened. Sivirin’s sense of time is exactly in this loss of reality — the physical reality disappears irrevocably, vanishes into thin air, moves into known film stories, into their atmosphere of misty «hovering», suspense, disturbing wait for something evil, which is on the point of happening...

Sivirin’s pictorial stop-scenes (in a literal meaning of the word) are Kubrick or Lynch, in other words, are almost cinema history, “steampunk”, retro — he closely researches the language of cinematographic, finding the priority sphere of interest in it. The artist makes his art (under this rubric there are not only works on canvas, but also ones executed on paper) to be maximally close to media. However, it is even somewhat shameful and old-fashioned to call these aerograph works art, so purposefully they imitate a media picture.

One of Sivirin’s works is entitled “The Theory of Everything” — like a biopic, dedicated to Hawking. Contemporary art is a theory of everything, metaart, metalanguage, here everything is connected with everything; you start to think of something small but the trail of thought quickly leads you to occurrences of a universal scale... The metatext of contemporary art often cites not motive, but rather disposition. As the artist confesses himself, the Magritte’s metaphysics has had an influence on his odd art combinations of the media sources. He just transferred it into a plane of media discourse, in which the signs of the media surface emerge from mysterious «out-of-frame space». Magritte was intrigued by an enigma of the visible, an enigma

of shapes, deprived of identity in regards of existing phenomena. Following Magritte, Sivirin pushes us towards doubting the obvious — is it a smoking pipe? Magritte was studying the mechanics of perception, diving into the divide between visible and existing — he was intrigued by the illusion. Even more so, contemporary art does not fear to pose itself stupid questions, like: “Is this reality?” or “What is reality for real?”; the illusionary nature of the visible is Sivirin’s favourite specialty.

Artists and thinkers have always doubted the status of reality: still Plato complained, that for a skilful artist only “pale copies” of real ideal world are accessible. There were, of course, short epochs of stupid human smugness in the art history, when the visible seemed to subject to be absolutely understandable, beyond doubt. Nevertheless, the general conception of reality is evolving towards even more instability and ephemerality. Media continues to shake it more and more. The media reality (already unreachable for us through feelings) or “hyperreality”, as Baudrillard has wittily called it, is a reality of shapes and “simulacra”, a vice versa reality, a reality of events, which never happened, and characters, which never existed. Nevertheless, all of this non-existence acquires a steel status of a specific ontological authenticity. This is what Sivirin’s art is all about, reality of illusions, reality of a stream of delirium, which nowadays is custom to call not a “consciousness stream”, but simply — informational. So, great artists of modernity, such as Gerhard Richter, have clearly formulated their creed towards the problematic relationships with reality — they do not compare shapes with it anymore (whatever it may be). The art does not reflect reality — it generates it, its own, autonomous — and that is it.

Magritte has probably affected Sivirin precisely by his ability to generate reality and susceptibility to mystify the viewer, whom he always, for some reason, pushed towards a wrong way, forced to compare that which cannot be compared, — external and internal. The charm of surrealism and its notorious enigma is being born precisely from this collaging of external and internal: “the meeting of an umbrella and a sewing machine on an anatomic table”. A visionary artist, Magritte broadcasted exclusively his odd visions. Strictly speaking, all surrealists were visionary. Some were painting under dictation of a “higher authority” of subconscious, others created on the basis of overwhelming metaphysical feeling, metaphysical enigma of reality. Metaphysics is an internal which hide behind an external. Magritte is one of the most vivid artists of dreams, and Sivirin has absolutely consciously borrowed or inherited the state of a boggy trance from him, a drift in a stream of odd visions...

The first stage of Sivirin’s free drift is a post-Soviet “steampunk”, aesthetisation

of totalitarian Superego discourse — ghosts in greatcoats and peak caps, phantoms of fear... Strictly speaking, if one is to talk about the sense of time, then this “post-Soviet” — fear and hate towards people surrounding one, a vivid dystopian highlight — is difficult to get out even from subconscious of generations, who did not live during the Union. On the whole, Sivirin likes to tickle the nerves with variations on the topics of electric chairs, BDSM equipment and other “spooky tales”, to play on the strings of mass phobias — this is a sort of entertainment, a principle of a horror film — the more terrifying it is, the more fun. Still Warhol, not only a great artist, but also an even greater psychologist, market analyst and cynic in one bottle, deduced a formula of demand in mass culture — “sex, money, death” — and he was skilfully throwing these three bones in turn...

The following step of Sivirin’s artistic searching is a step of portals to black illusion, reflections of postmedia in contemporary art and present disposition. In this case of claustrophobic self-awareness, the “Exit” work is very characteristic, where exit follows exit after exit after exit — unending corridor of mirror reflections suggests that it seems that there really is no exit from this digital matrix. Media discourse is a paranoid discourse, the key figure in it is a Great Other — strictly speaking, it always is a source of danger. In psychoanalysis this is a figure to which a person transfers their own aggression and negativity. The other is essential for self-identifi-

cation — here am I, a good one, but there is also a «bad guy». All these frightening wrestlers in masks — these are the “faces” of our own aggression.

Until recently Sivirin did not create anything which would have associated him with art history and great artists. Nobody is insured against temptation to touch the media specifics of art itself, though, go along the chain of its discoveries to find their own link. So, recently he resorts to postmodern citation of the prominent art masterpieces — becoming a “black mirror” for Rembrandt and Picasso this time.

Once upon seeing Picasso’s grand series “Las Meninas” in his museum in Barcelona, I wondered, what is the essence of such persistent “covering” of Velázquez in the modern light? Surely, it is not only a timid feeling of complicity in a great artwork. Picasso, as if officially, draws a line of continuity. This is an attempt to overcome time, to go outside its frames, say one’s own word in a direct dialogue with an artist, who interests you, — somebody starts an expression, and somebody finishes it across centuries. Sivirin says so himself, that his quotes are language games, variations of the topic; he is trying to bring up to date the classics’ language, draw it nearer to the present, trying to imagine «how Monet would be painting if he lived now». The more participants there are in this polylogue, which overcomes centuries, the more exciting it is; the more opinions are layered, the deeper is the final expression.

In this manner, in the “Pope Innocent X” portrait Sivirin cites either Bacon, who cites Velázquez, or Velázquez himself — one cannot understand for sure anymore; the importance is in the colossal aura of meanings, which this collective artwork has accumulated around itself. Sivirin decided to “breed” this pope motif, clone it after a postmedia example. Truly, both in case of Velázquez and in case of Bacon a pope figure is a symbolic instance of Superego as well. Featureless popes, who, fully in a Magritte’s spirit, have a cape, mozzetta, covering their faces are intriguing — now they seem not only an embodiment of a law instance, but rather “blind fate”... How to bring a classical work up to date? How to knock down its zeal? Sivirin borrows a turn from de Chirico and Magritte, covering Philipp IV’s face with hair on Velázquez portrait or colouring in eyes leaving dark spots on Rembrandt’s self-portrait. People without faces are not only bereft of identity; what is most frightening here, is that the eye contact with them is no longer possible. In the classical portrait artworks, the lively gaze, which pierces centuries, or even millennia, is what is most impressive, — a guaranty of someone’s eternity. I remember how shocking it is to see the Hellenistic Fayum mummy portraits or Roman portraiture for the first time, — the images of people of past millennia could drive a contemporary viewer hysterical with their intent gazes. Sometimes, looking into their eyes, a notion which romanticists were noticing, you start to feel a superstitious terror.

Sivirin relieves us of the possibility to be frightened. Firstly, nowadays eternity is not guaranteed to anyone — only fifteen minutes of fame occurring during one’s lifetime. Secondly, either the charisma of the portraits themselves dull, or the ability of an artist to penetrate their souls. Again, the portrait of Infanta Margarita of Austria from Prado, which was started by Velázquez in the year of his death, 1665, and finished by his son-in-law Juan Bautista Martínez del Mazo — one of the most fine artworks, not only in a sense of art itself, but also in a sense of empathy, the ability of the portrait artist to feel his model. On the portrait the girl, exhausted by the court etiquette, is only nine years old, but she already reminds a fragile flower broken by life — she is looking towards spectator with a doomed gaze. All of these details somehow instantly become unimportant, when Infanta suddenly “grows” a second head. This is not simply a parody. Creating multiple-headed media doubles, Sivirin does what is accepted to call “deconstruction” of classical works. Deconstruction, breaking down of the work structure into pieces, reaches its goal — we instantly understand what valuable components if the original sources were lost. In focusing on the loss the spirit of time is also being strongly felt. In my opinion, one more analogy with psychoanalysis is acceptable: contemporary art, like a contemporary subject is “con-

stitutionalised by a shortage”. A shortage is its core, heart, that is why it is constantly thinking about what it no longer is and how it can be compensated...

There is one more trick performed in the spirit of Lautréamont’s fatal meeting of “an umbrella and a sewing machine”, which the artist resorts to. It is not just a postmodern citation and appropriation of “ready shapes”, but also a playful collage of different authors and artworks, a search of unusual parallels and rhymes. Classical art rhymes with new — a baroque art genius Rubens and a scene from “Cremaster” of Matthew Barney look entirely organic. Pin-up “Nurses” of Richard Prince are imposed on strict vision of classical surrealist Mychailo Bozhii of the same name. There are works which adapt world art to the local context — Peter Doig’s “White Canoe” swims across Synevyr lake, Gerhard Richter’s “Betty” fitfully turns away from the viewer to enjoy the view of Prypiat’ ghost town. Why, though, do we need this prominent western reformer of contemporary art Richter, when we have Prypiat’ and Chornobyl’, in other words, things to condole about? As Adorno was moralising: “To write poems after Auschwitz is a barbarity...” Nevertheless, regardless of the oppression of the dystopian local realities, the progressive art will exist in Ukraine! The reflections over world context will be here as well. In Sivirin’s case it must be organically adapted to force out that from which everything started, — “scripts” of socialist realism. Such comparisons of classics and contemporaries, “them and ourselves”, global and local — are fully in the spirit of our ironical time. They pose current tasks for art and build a correct system of coordinates and priorities in it ...

Viktoria Burlaka

Oleksandr Soloviov

“Yuriy Sivirin’s art impresses me a lot, even though as a professional curator I have to avoid evaluative characteristics. You cannot fool nature, though. I feel a line close to myself, to my taste in his art. He either continues or restores the line of New Ukrainian Wave of the 1990s. Sivirin’s main media device is a pictorial image, but only in its updated content and shape. On the first glance it seems that Sivirin’s works consist of citations of art history. Judging from his Facebook feed, though, he is interested not in the citations themselves, but in how the leading art styles and methods enter into present consciousness. He posts works, which represent most various styles, methods, techniques and names, into all-accessible network.

Even judging just from the choice of visual themes and shapes, it is clear how, on one hand, developed the artist’s art sense is and, on the other hand, — how rich is his experience and the ability to feel the main artistic trends. Thirdly, we can trace how his wide range of interests helps him find combination of traditional techniques (visual art, graphics) with installations, objects and video in his art. As a rule, his projects combine different techniques, which reflect the same meanings. In each of these combinations the artist’s aura can always be felt.

It may be said that he seems to have turned backwards towards citational art of postmodern epoch. Nevertheless, it is noticeable, that visual art for him is only a tool and a method, with help of which he realises his ideas. For example, the popes’ variations — Innocent and others. Here, with an absolute similarity to the prototype, something bigger is being read. It is important, that through these allusions, these connotations of art history, which he does not hide, but rather highlights, the understanding that there cannot be and there is not a mechanical reimbursement to history, even to a postmodern one, is clearly showing through. Two or three decades have already passed and it is clear, that this is only a borrowing of external features, but there is no zeal or, say, the other way around, indifference of a sort of postmodern deconstructive thinking.

You understand that another lapse has appeared here, and as if another motivation, another intention. So, what does he do it for? Oddly enough, a new sound is being born from this symbiosis of shapes. I know all about postmodern visual art. Nevertheless, in Sivirin’s case, I see another quality. He is more contemporary, corresponding to present senses, reflecting that basic tendency in world art, which today yet again is connected to visual image.

We call it «narrational non-narrative...» — figurative, of course. Undoubtedly, image is figurative. Nevertheless, it is no longer burdened with categories of still claimable poststructuralist aesthetic. This art gains a new, not yet studied brightness, with no accents on contexts or ideology. The artist’s works speak rather of his postmedia state. For confirmation one can remember the presence of installations and objects accompanying visual art. One of them has interested me a lot. I have seen it at «Art-Platforma» — it was not independent, it contained elements of visual image, a new visual image, in itself. In turn Sivirin’s pictures remind of installations.

Art in greyish range, consciously dirty tones in places, as if alienated from colour — all of these dissolves the image details into a general subject atmosphere. All of the forms elements are gathered together into a solid picturesque «dough» and continued in the same solid state.

Nevertheless, how long will this picturesque line in Sivirin’s creative work and in contemporary art in general last, one can only guess.

In my opinion, the climax of this present creed of the artist has sounded most audibly at the last exhibitions, where art fully imitates the media image, and where its difference from traditional postmodern thinking is clearly seen. This is the main thing that differentiates him from the circle of our postmodernists and makes him in keeping with the present...”

Tiberii Silvashi

“Yuriy Sivirin undoubtedly is a gifted artist. Nevertheless, it is important to understand, in what way he continues this trail, which puts together the main part of Ukrainian visuality — narrative. His works are ironic enough, but, at the same time, discharged from content. He does not simply cite; he builds his own path through digital montage. Moreover, he cites rather the technique of the old narrational art; but he does not use a quote as a tool of secondary information broadcast, when you take just a ready reproduction. Meaning that culture in this case is directed rather towards the medium, and not cultural clichés themselves...”

"Yuriy Sivirin is one of the vivid representatives of a new Ukrainian cultural society. His recognisable style, his special visual «software» is unusual enough for Ukrainian colouristic visual art school. He clearly does not like colour. His limited pictorial palette does not suit me as I am a colour fan. Colour for me is an independent from. Nevertheless, maybe precisely through this limited colour range the essence of his original approach towards art is expressed. He reminds me of early Gerhard Richter, who taking photography as a starting point, moved away from colour.

Nevertheless, this art is an art of a new generation. Largely holding on to a postmodern doctrine of capturing and reformatting the meanings, he rather leans towards subjectivity. Nevertheless, no matter through which resource his own mythology or transformation will be realised, it must be shown. And it shows through a poetically romantic character of his art. He settles down his heroes in a world of primary tasks and transformations, which gives the artist an opportunity to reach some new form of psychoanalysis, even if only in visual shapes. It may be that in his limited palette and thanks precisely to it his individual poetry is being uncovered. The artist brings us a wonderful world of subjective thinking webs — I see his future in this. I see his new poetics — he could take a place among the best of young new poets of the generation, about whom I talk so much recently..."



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3



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"Map", 2013,
acrylic on cardboard, 50x70

"Twilight", 2017,
acrylic on cardboard, 64x89

"Insomnia", 2013,
acrylic on cardboard, 50x70

"Zeppelin", 2014,
acrylic on cardboard, 50x70

"Dream", 2016,
acrylic on cardboard, 70x100

"Human Portrait", 2014,
acrylic on cardboard, 50x70



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"Stalin", 2014,
acrylic on cardboard, 49x68



"Uniform", 2014,
acrylic on cardboard, 70x50

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"56/8/12", 2016,
acrylic on cardboard, 100x70

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"USSR", 2014,
acrylic on cardboard, 68.5x49

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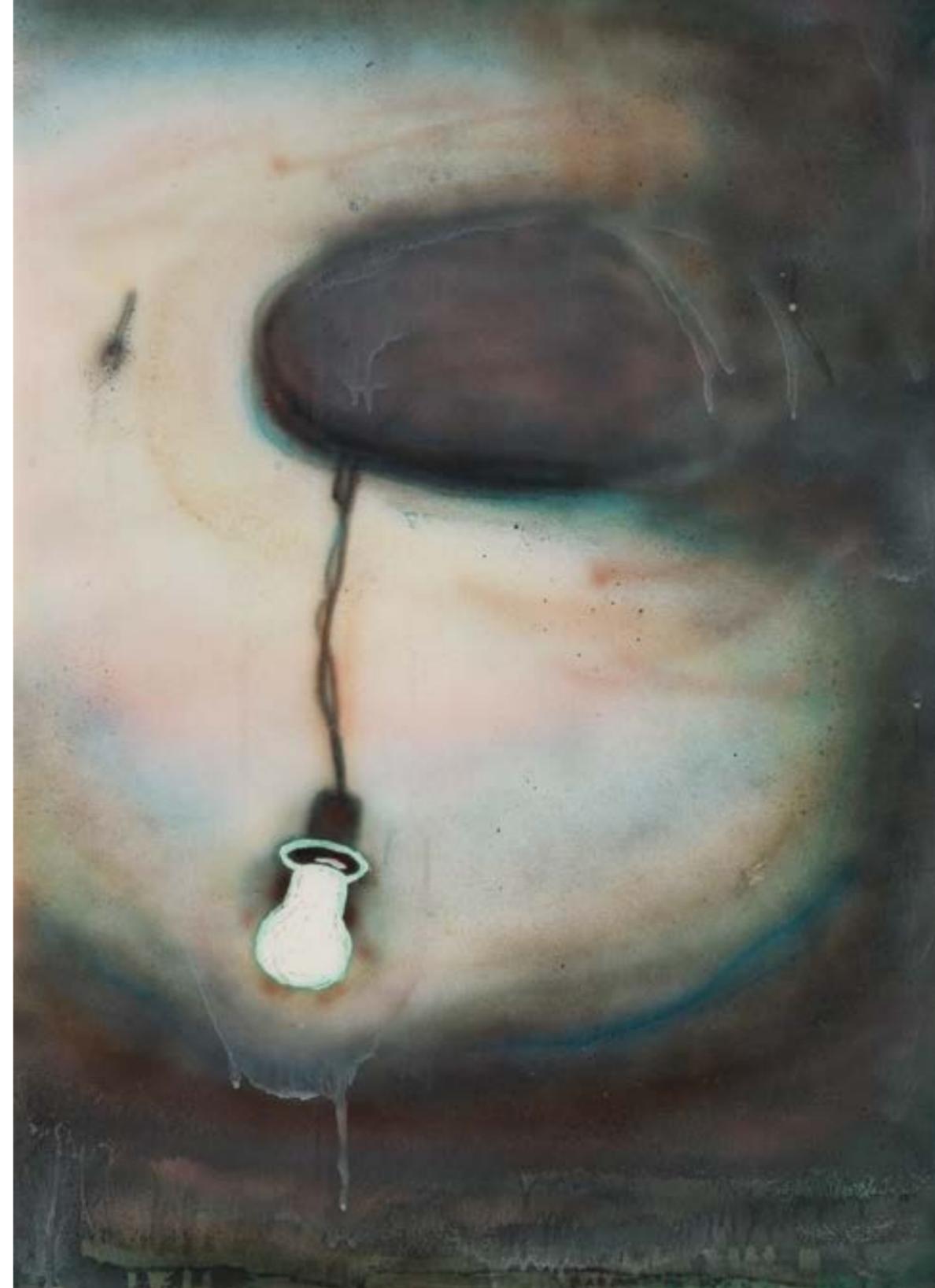
"Panic", 2018,
acrylic on cardboard, 64x89

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"Lamp", 2014,
acrylic on cardboard, 69x48.5

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"Gaze.2", 2018,
acrylic on cardboard, 70x100

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"Snow.2", 2018,
acrylic on cardboard, 70x100

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"Basketball", 2019,
acrylic on cardboard, 70x100

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"Date", 2017,
acrylic on cardboard, 70x100

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"Kyiv-50", 2019,
acrylic on cardboard, 70x100

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"Watchman", 2014.
acrylic on cardboard, 70x50

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"The Elephant Man",
2014, acrylic on cardboard, 68x48



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"Father", 2018,
acrylic on cardboard, 64.5x89

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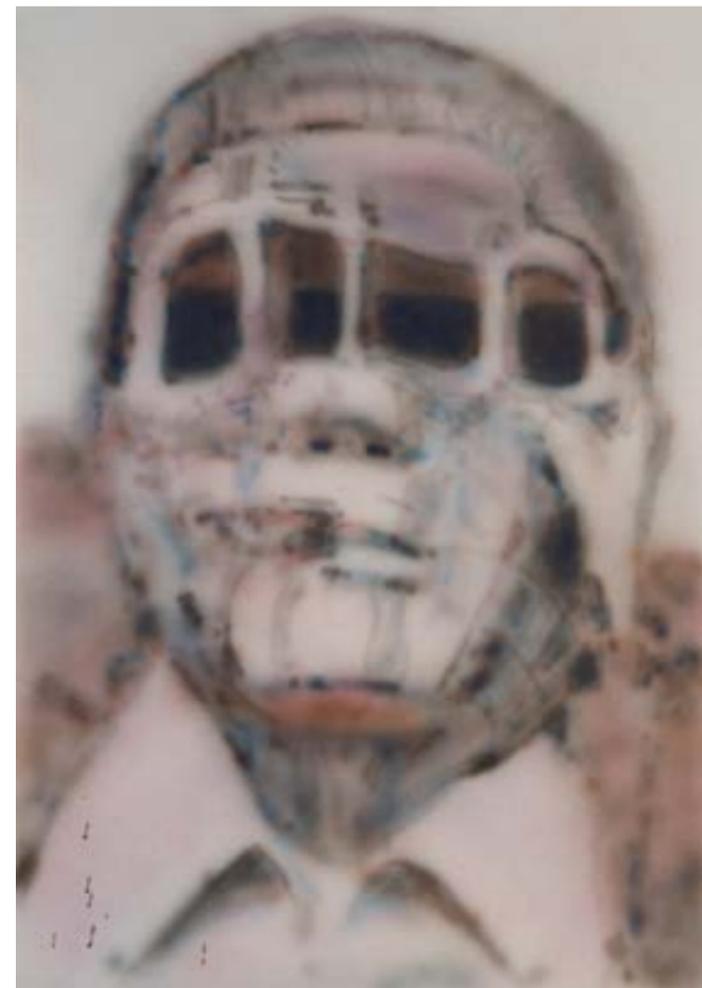


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"Connection Not Found", 2014,
acrylic on cardboard, 100x70

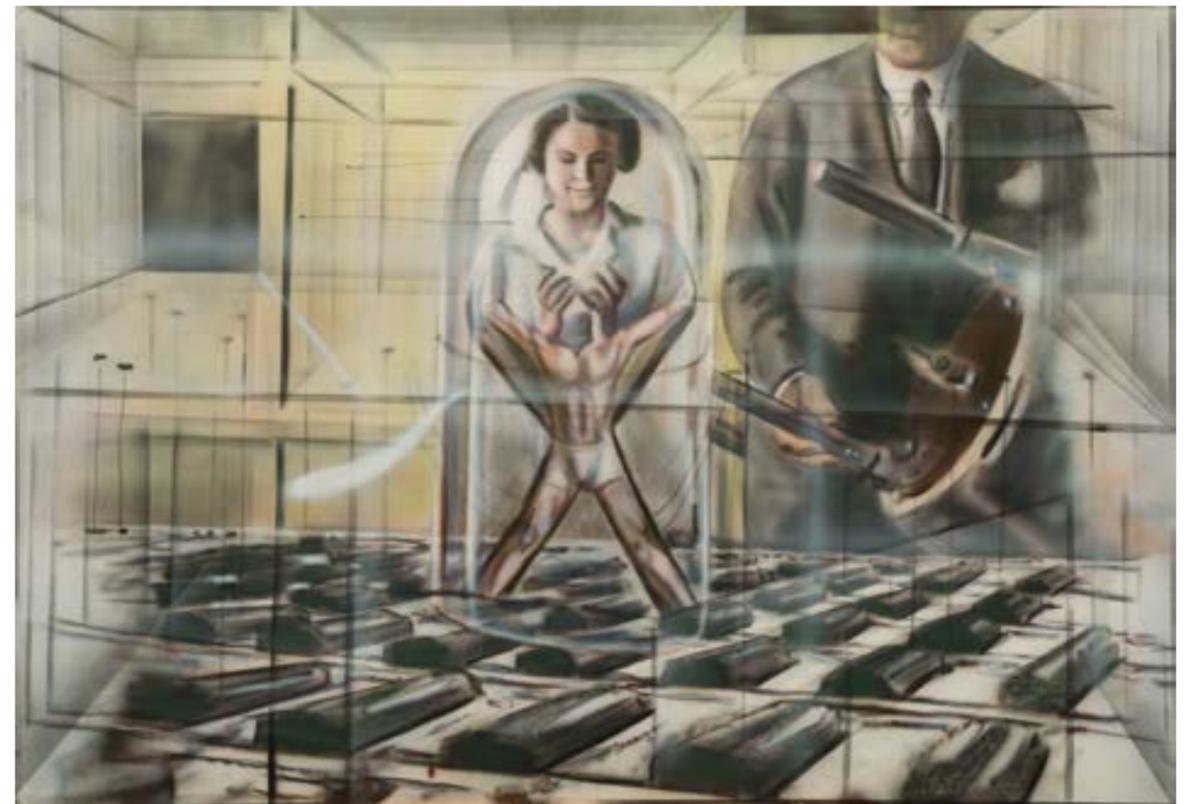


"Monument", 2014,
acrylic on cardboard, 70x48



"Behind Glass", 2015,
acrylic on cardboard, 70x100

"Aquarium", 2017,
acrylic on cardboard, 70x100





"Proposal", 2014,
acrylic on cardboard, 70x100

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"Session", 2014,
acrylic on cardboard, 70x100

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"Dinner", 2019,
acrylic on canvas, 87x201

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"Ira", 2015,
acrylic on cardboard, 100x70

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"Power", 2015,
acrylic on photo paper, 100x70

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"Transformation", 2014,
acrylic on cardboard, 70x100

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"Sonya", 2019,
acrylic on cardboard, 70x100

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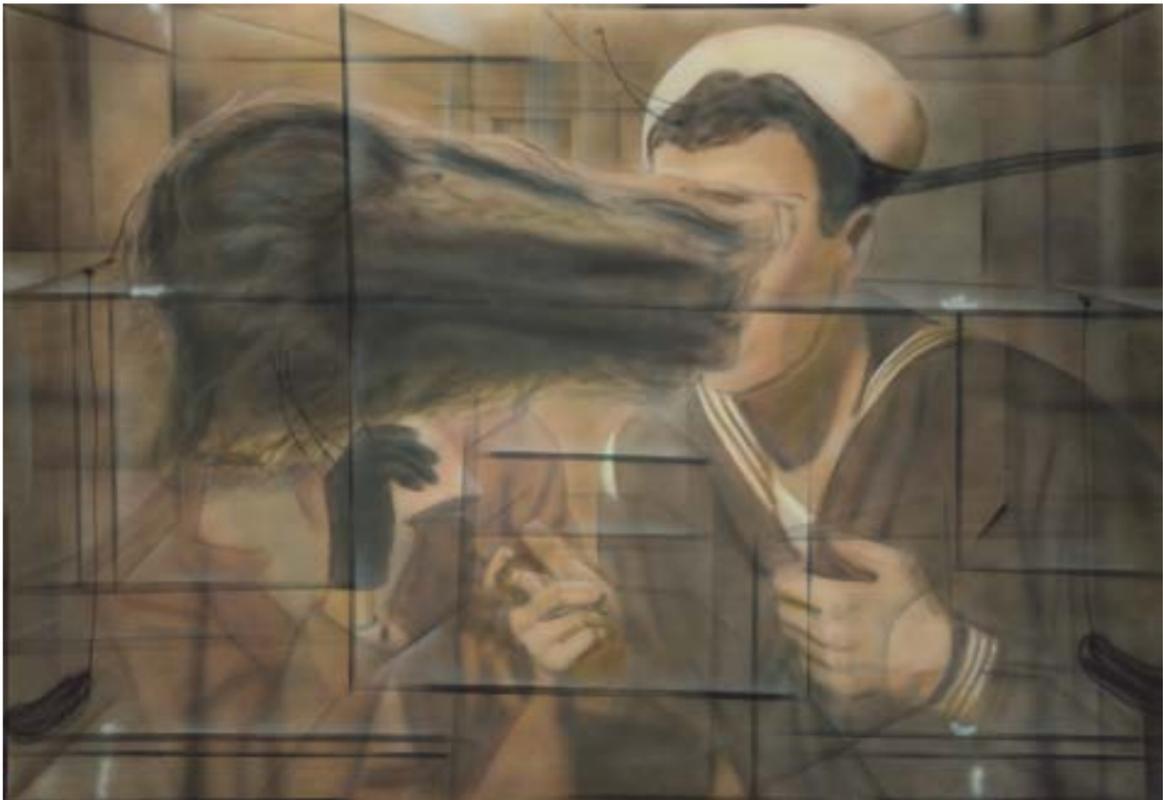


"News", 2014,
acrylic on cardboard, 50x70

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"Marine Stories", 2015,
acrylic on cardboard, 70x100

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"Pilot", 2015,
acrylic on cardboard, 100x70

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"Dream", 2019,
acrylic on cardboard, 100x70



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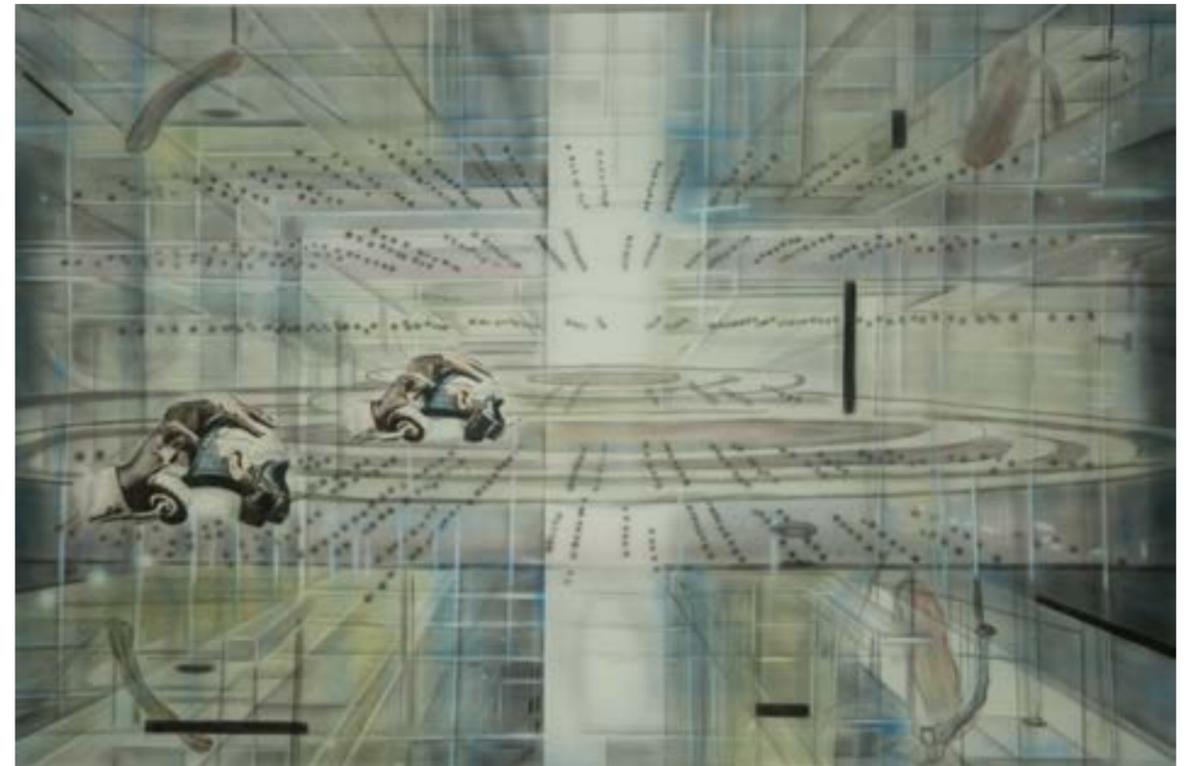


"Facets", 2016,
acrylic on canvas, 140x205

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"Sphere", 2017,
acrylic on canvas, 140x205

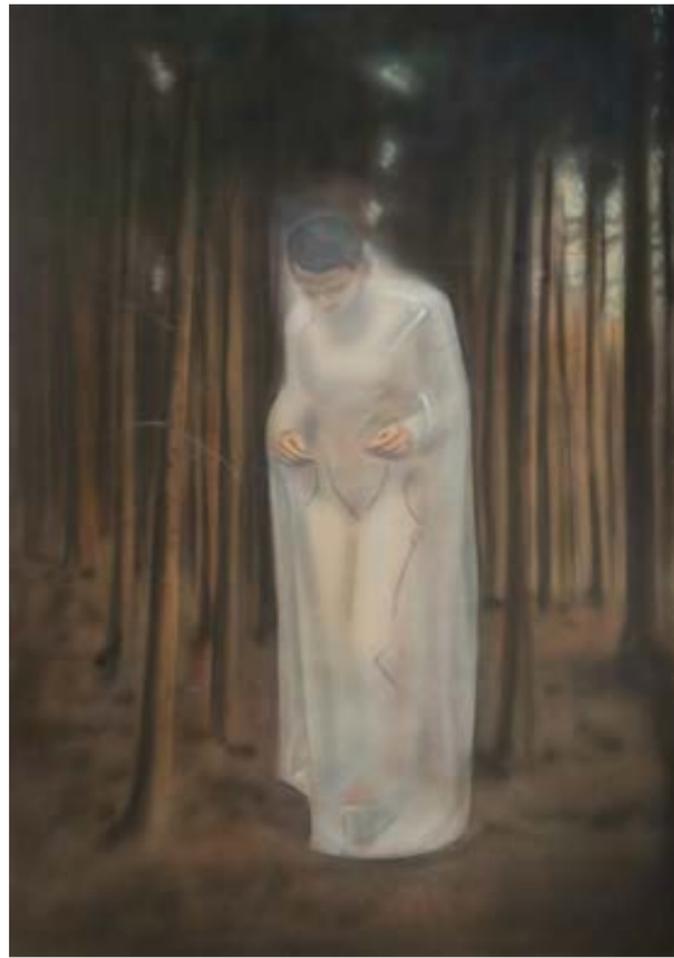
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"Kate.2", 2015,
acrylic on cardboard, 89x64

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"Kate", 2016,
acrylic on cardboard, 100x70

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"Kate.3", 2016,
acrylic on cardboard, 100x70

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"Inferno", 2015,
acrylic on cardboard, 100x70

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"Horse", 2016,
acrylic on cardboard, 100x70

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"Glass Cube", 2018,
acrylic on cardboard, 70x100

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"Eraser-head", 2013,
acrylic on cardboard, 50x70

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"Cleaning", 2018,
acrylic on cardboard, 70x100

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"The Wrestler", 2014,
acrylic on cardboard, 50x69

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"Connections", 2017,
acrylic on cardboard, 70x100

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"The Wrestler N°2", 2013,
acrylic on cardboard, 70x50

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"Who Loves Mykolaii", 2014,
acrylic on cardboard, 70x50

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"Snow", 2013,
acrylic on cardboard, 70x50

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"Uncertainty", 2014, acrylic on cardboard, 70x50



"Still Life", 2018, acrylic on cardboard, 100x70



"Reflection", 2015, oil on canvas, 190x150



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"Fantomas, Donald", 2014,
acrylic on photo paper, 70x100



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"Underwater", 2014,
acrylic on cardboard, 48x68.5



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"Cupboard", 2014,
acrylic on photo paper, 70x100

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"Bible story", 2016,
acrylic on cardboard, 128x178

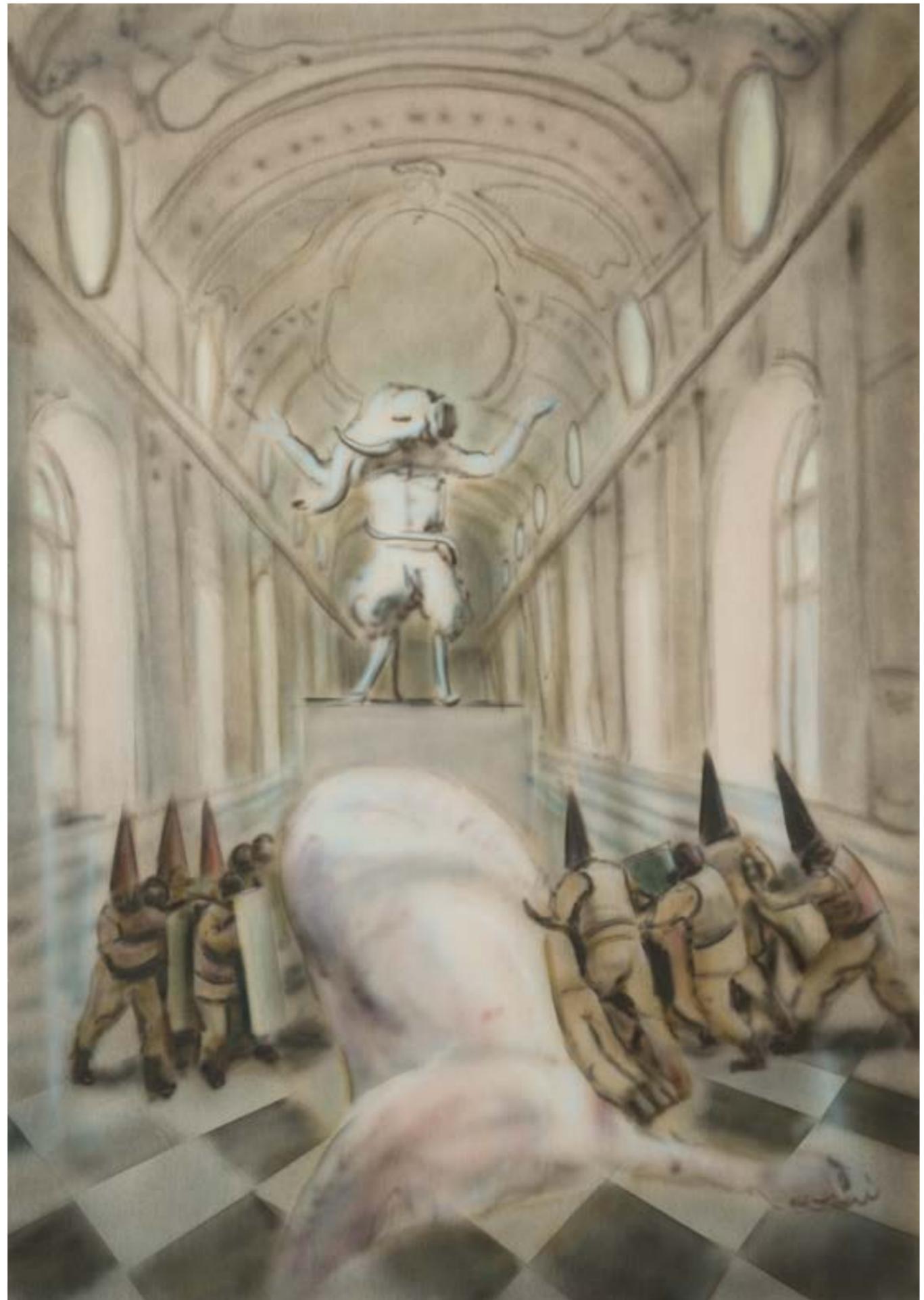
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"Ultrasound", 2014,
acrylic on cardboard, 50x70



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"Transformation 6/11/23", 2015,
acrylic on cardboard, 180x128

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"Transformation.2", 2015,
acrylic on cardboard, 100x70

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"Whalers", 2016,
acrylic on cardboard, 100x70

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"Jellyfish", 2018,
acrylic on cardboard, 100x70





"Adam's Rib", 2018,
acrylic on cardboard, 70x100

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"Holy", 2018,
acrylic on cardboard, 100x70



"Spectrum", 2018,
acrylic on cardboard, 70x100

"Pieta", 2015,
acrylic on canvas, 100x140



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"Touch", 2017,
acrylic on cardboard, 70x100

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"Rubens-Matthew Barney", 2014,
acrylic on canvas, 140x170



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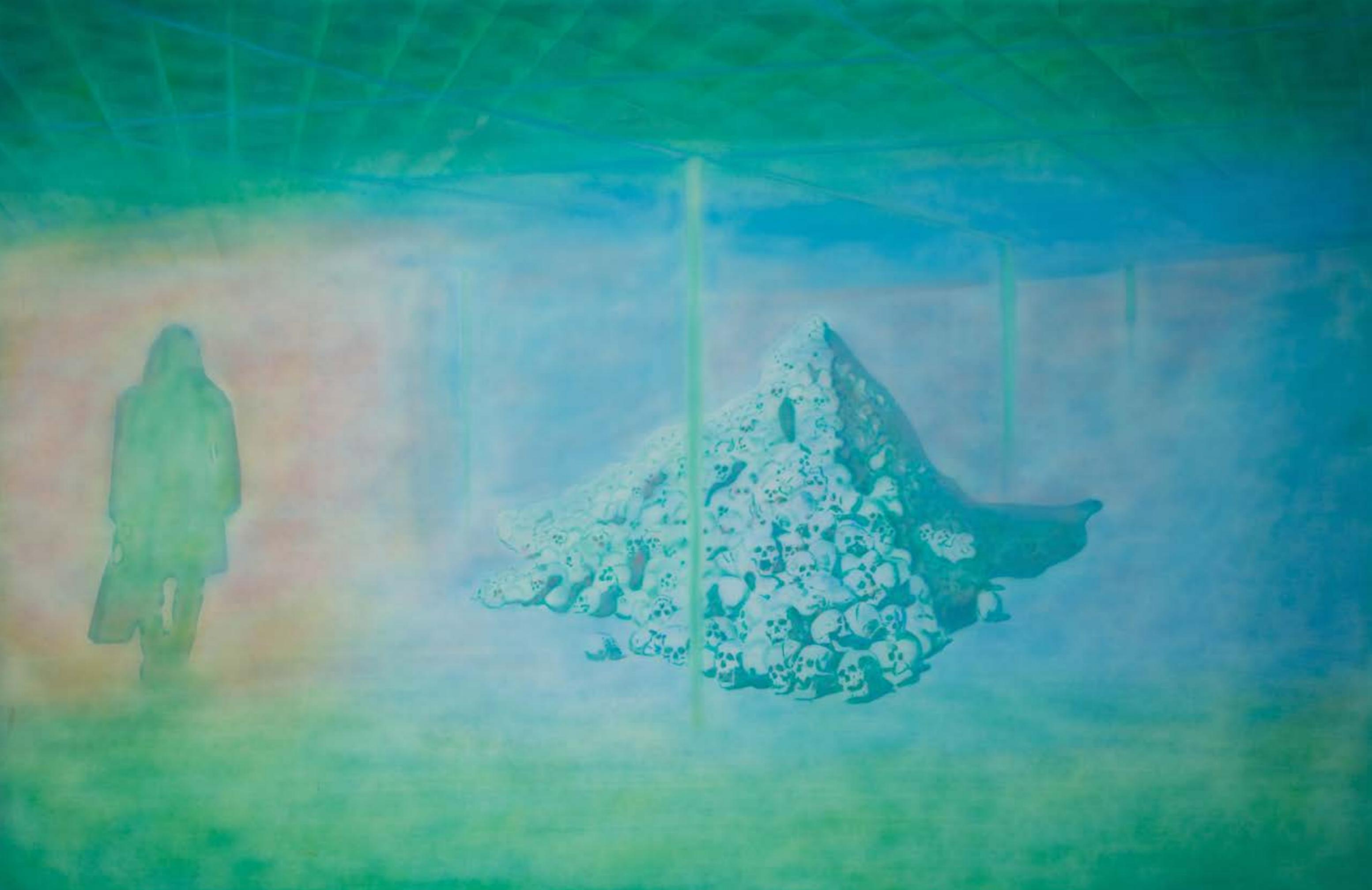


"Desinfection 2", 2018,
acrylic on cardboard, 100x70

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"Vanitas", 2018,
acrylic on cardboard, 100x70

"Head", 2019,
acrylic on canvas, 200x150







"Vasnetsov — Eliasson", 2014,
acrylic on canvas, 150x210

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"Vasnetsov — Hirst", 2015,
acrylic on canvas, 140x170

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"Eliasson — Vereshchagin", 2015,
acrylic on canvas, 140x210

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"Scenery", 2018,
acrylic on cardboard, 70x100

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"Rauch — KTP", 2015,
acrylic on canvas, 210x190

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"Richard Prince, Mykhailo Bozhii", 2014,
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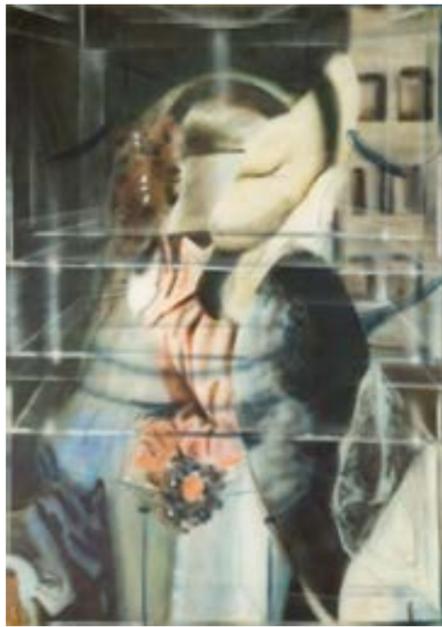
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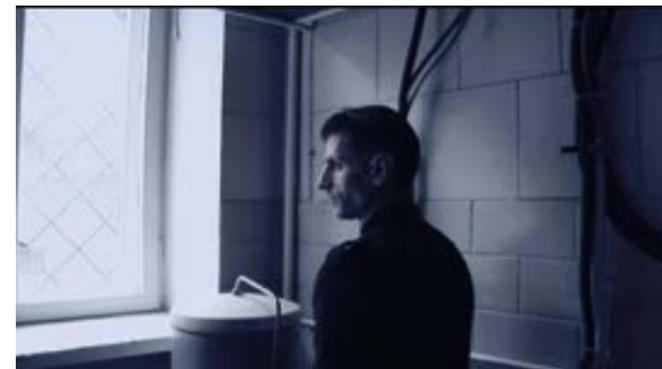
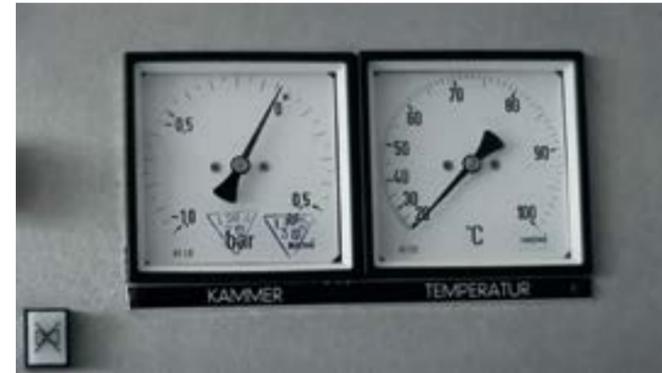
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Yuriy Sivirin

born in 1983 in Kyiv. Ukrainian artist. Graduated from the National Academy of Visual Arts and Architecture as a fine artist in 2007, done postgraduate studies assistantship-internship at the National Academy of Arts of Ukraine in 2007-2010. Yuriy Sivirin is a member of the National Union of Artists of Ukraine since 2007. Works in different mediums: fine art, video, installations. In recent years his art has been successfully curated by Bereznitsky Art Foundation. In recent years his art has received a wide recognition — several personal exhibitions and curatorial projects has taken place: Babylon project at GogolFest international festival (2016, Kyiv), projects at Odessa Contemporary Art Museum (2017, Odessa), at the affiliate of National Museum of Russian Art, «Chocolate House», (2017, Kyiv), at the main building of the National Museum «Kyiv Art Gallery» in Tereshchenkivska Street (2018, Kyiv), took part in cultural projects in USA, France, Germany. Yuriy Sivirin's works reached known private and museum collections of Ukraine, Europe and USA. He also works as curator and teacher. Lives in Kyiv.

Selected projects:

2019	Participation in Mediadependance. Ukrainian Version» group exhibition, the International Convention Center «Ukrainian House», Kyiv
2019	"Mind Amusements" personal exhibition (Art Asters, Kyiv)
2019	"Whalers" personal exhibition (Karas Gallery, Kyiv)
2019	"Great Other" personal exhibition (MASLO Art Centre, Khmelnytskyi)
2018	Curatorial project within SUMMER SHOW: PART I 2018 (Voloshyn Gallery, Kyiv)
2018	"Cost of everything" personal project (the National Museum «Kyiv Art Gallery», Kyiv)
2018	"Dark Ages" personal project (Bereznitsky Private Space (Bereznitsky Art Foundation), Kyiv)
2017	"Great Other" personal project (LB&S Gallery, Berlin)
2017	"Theory of Everything" personal project (Odessa Modern Art Museum, Odessa)
2016	"Theory of Everything" personal project (affiliate of National Museum of Russian Art «Chocolate House», Kyiv)
2016	"Great Other" personal project (GogolFest international festival, Kyiv)
2016	"Night Tales" personal project (Bereznitsky Aesthetics (Bereznitsky Art Foundation), Kyiv)
2015	Motives and Motivations" personal project (Bereznitsky Aesthetics (Bereznitsky Art Foundation), Kyiv)
2015	"Object №1 Leading Ukrainian Artists" (Bereznitsky Aesthetics (Bereznitsky Art Foundation), Kyiv)

Biographies

LUDMILA BEREZNITSKA — was born in 1957. Ukrainian art historian, culture studies expert, arts critic, curator and collector. PhD in Philosophy. Member of the National Union of Artists of Ukraine. Deputy of Kyiv City Council, member of the Standing Committee on Culture, Tourism and Information Politics. Worked as a docent at Art Theory and History Department at the National Academy of Visual Arts and Architecture. Author of scientific works on philosophical hermeneutics and art history. Founder and ideologist of Bereznitsky Art Foundation. Selected projects: Art Point — international urban art laboratory and intervention into urban environment (2010, Donetsk), Magnet — exhibition project and international residency (United Kingdom — Italy — Germany — Switzerland — Poland — Ukraine — Japan) (2010, Kyiv — Transcarpathia), The Last (2015, Kyiv), Art. Fashion. Politics. (2018, Kyiv), New Dark Age (2019, Kyiv).

VIKTORIA BURLAKA — born in 1974. Ukrainian art historian, curator. Researcher at Modern Art Research Institute of the National Academy of Arts of Ukraine since 2002. Author of the «History of Image. Art of the 2000s». Art History Articles Compilations («Visual Research Support Foundation», 2011, Kyiv), «Postmedia optics. Ukrainian Version» («ArtHuss» publishers, 2019, Kyiv). Curator of the experimental educational project «School of Modern Art» since 2014. Selected curatorial projects: «Heroism of Seeing», Modern Art Research Institute, (2018, Kyiv), «Adult Experience», Modern Art Research Institute, (2019, Kyiv), «Mediadependance. Ukrainian Version», the International Convention Center «Ukrainian House», (2019, Kyiv), «Voices of Love», M17 Contemporary Art Centre, (2020, Kyiv).

ARSEN SAVADOV — born in 1962. Ukrainian conceptualist artist. Represented Ukraine at Venetian Biennale in 2001. Worked with Heorhii Senchenko in 1982-1996; among other works, the artists have created the famous «Cleopatra's Sorrow» together (1987). Carried out personal exhibitions in Vienna, New-York, Paris, Moscow, Kyiv, USA. Took part in group exhibitions in London, New-York, Berlin, Paris, Moscow, Kyiv, Stockholm, Finland, Germany, Italy. Selected personal projects: The Commedia Dell Arte in Crimea, (2014, Mironova Gallery, Kyiv), Gulliver's Dream (2017, Art Ukraine Gallery, Kyiv; 2018, HG Contemporary Gallery, New-York), Take Shelter (2018, Karenina Gallery, Vienna), Voices of Love (2020, M17 Contemporary Art Centre, Kyiv).

OLEKSANDR SOLOVIOV — born in 1952. Modern art curator, author of numerous art history publications. Worked at Viktor Pinchuk Foundation «Modern Art in Ukraine» from 2003 until 2010, then at PinchukArtCentre. Worked on projects: «First Collection» (2003, Kyiv), «Farewell, arms» (2004, Kyiv), «Reality Check» (2005, Kyiv), «New Space» (2006, Kyiv), «Generations USA, Reflection» (2007, Kyiv), «20 PinchukArtPrize nominees for young Ukrainian artists» (2009, Kyiv), «Ginger Forest» (2009, Kyiv). Modern art projects curator at «Art Arsenal» since 2010. Among these projects: «Independent. New art of new country 1991-2011» (2011, Kyiv), «Oleksandr Hnylytskyi. Illusion reality» (2017, Kyiv), «Flashback. Ukrainian media art of the 90s» (2018, Kyiv), Kyrylo Prozenko. Ardent» (2018, Kyiv), «Oleh Holosii. Art non-stop» (2019, Kyiv), as well as special Ukrainian-Polish «Double Game» project within Kyiv International Biennale of Modern Art ARSENALE-2012. Was part of a curatorial group of «Anticipation. Ukrainian Art Today» project in 2014, curated and was in the jury for UK/RAINE, exhibition-competition for young Ukrainian and British artists. Both projects were held at London Saatchi Gallery (London, UK). Curated projects of The National Pavilion of Ukraine at Venetian Biennale in 2003, 2007 and 2013.

TIBERII SILVASHI — born in 1947. Ukrainian abstractionist artist. Is among the most famous art personalities of Ukrainian contemporary art. Graduated from Kyiv State Art Institute (now the National Academy of Visual Arts and Architecture) in 1972. Created the «Pictorial Reserve» union in 1992, which had played an important role in the artist's creative life and in the formation of Ukrainian contemporary art image. Received an «Artist of the Year» award in Ukraine and scholarship of Munich municipality. Curator of «Non-narrativity» and «Non-figurative Art Biennale» art projects (1996 and 1998, International art festival, Kyiv). Academic of the National Academy of Arts of Ukraine since 2013. Artist's works can be found in public and private collections of Europe and the US.

VIDEO ART:

KATJA BEREZNITSKA — born in 1983. Famous Ukrainian designer, participant of art projects. Author of several art installations created for Ukrainian Fashion Week (UFW). Graduated from the Art & Textile Department of Doha College (Qatar). Received a master's degree in journalism at Taras Shevchenko National University of Kyiv in 2006. Founded an independent clothing brand Katja Bereznitsky in 2010. Also works in video art genre nowadays.

ANDRII SYDORENKO — born in 1983. Ukrainian artist, curator, art-critic. Graduated from the Fine Art Department of the National Academy of Visual Arts and Architecture in 2010. Member of «Premonition: Ukrainian Art Now» curator group (2014, Saatchi Gallery, London). Selected projects: «Performance Society» (2013, Shcherbenko Art Centre, Kyiv), «UK/RAINE» (2015, Saatchi Gallery, London), «Recipe for utopias» (2016, Modern Art Research Institute, Kyiv), «Clinical Picture» (2018, Karas Gallery, Kyiv). «Mediadependance. Ukrainian Version» (2019, the International Convention Center «Ukrainian House», Kyiv).



Mission

- To create a strong interest of international art institutions, independent art professionals and collectors of the Ukrainian art scene.
- Put Kyiv on the map of international art / cultural tourism.
- To establish the position of Ukraine as a center for the development of contemporary art among the countries of Eastern Europe, from the Baltic Sea to the Caucasus.
- To be a catalyst for creative processes in Ukraine by "injecting" a competing international cultural product.
- Promote the development of a unique multicultural dialogue between artists.
- To develop the image of Kyiv as the cultural capital of Ukraine, which attracts both domestic tourists from Ukraine and from abroad.

Purposes

- Develop the infrastructure of the network of arts institutions, which will become a platform for creating a unique national cultural product.
- To acquaint the public with the new format of cultural events and the latest achievements of modern visual art.
- Create a training and academic platform consisting of two sectors: lectures for the general public and a conference / round table for international experts.
- To inform the world art community about events through leading international media.
- Attract the interest of foreign cultural institutions, experts and collectors.



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