

# Press Kit



## **Kyiv Perennial**

February 23–June 9, 2024

nGbK am Alex  
station urbaner kulturen/nGbK Hellersdorf  
Between Bridges  
Prater Galerie

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## About the Exhibition

Kyiv Perennial opens in Berlin from February 23–25, 2024, symbolically marking the 10th anniversary of the Maidan Revolution and the 10th year of the Russian war against Ukraine. It is a continuation of the pan-European edition of the Kyiv Biennial 2023, which took place in several Ukrainian and EU cities. The Berlin edition is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation) in a cooperation. A multi-part exhibition and an extensive program of events span four venues: nGbK's two locations on Alexanderplatz and in Hellersdorf, Between Bridges, and Prater Galerie.

Kyiv Perennial interprets the idea of the biennial as a collective, long-term endeavor against the backdrop of survival – politically, socially, and culturally: “Perennial” means “lasting”, “enduring”, or “persisting”. Through presenting artistic and discursive practices, Kyiv Perennial addresses the multi-layered realities of war. The contributions engage and examine a wide-ranging spectrum of urgent themes, including war trauma, flight and displacement, the social and political polarization in European societies, ecological destruction caused by military conflict, and decolonial tendencies in contemporary Eastern European culture and politics.

Russia's ongoing invasion of Ukraine has given rise to a new wave of investigative, research-based, and documentary approaches deployed by artists, activists, and journalists. Their works have amounted to a collection of evidence of war crimes that reach from the killing of civilians and the erasure of architectural and other cultural heritage to environmental destruction that will affect Ukrainians until long after the end of the war. In addition to presenting these, Kyiv Perennial will put back into focus the Russian invasion of the Donbas region, the history of the Crimean Tatars, and German war crimes on Ukrainian soil during World War II. Going beyond a mere reckoning with the past, the exhibition orients itself towards the future, seeking possible exit strategies from the current deadlock of war, authoritarianism, and colonialism.

**Artists:** Anonymous, Zuzanna Czebatul, De Ne De, Dmytro Hreshko, Nikita Kadan, Leon Kahane, Roman Khimey and Yarema Malashchuk, Yana Kononova, Daria Kozlova and Arwina Afsharnejad, The Reckoning Project, Vladyslav Riaboshtan, Mykola Ridnyi, Anna Scherbyna and Christina Werner, Anton Shebetko

**Artistic Director:** Vasyl Cherepanyn

**Curatorial team:** Jörg Heiser, Serge Klymko, Constanze Musterer, Viktor Neumann, Lena Prents, Can Mileva Rastovic, Wolfgang Tillmans, Shahin Zarinbal

## About the Works and Artists

### The Reckoning Project: Ukraine Testifies

Films, 2022–2023

#### 1. *The Most Frightening Days of My Life. Yahidne*, 18:20 min.

Yahidne, a small village in Chernihiv Oblast, was occupied by the Russian army from March 3 to March 30, 2022. The Russians locked up 367 local residents in a village school basement and held them there for an entire month. Dozens of children and elderly people were confined to a room of only 86 square meters. People were imprisoned, denied food and medications, and made to sleep sitting in chairs. On the fifth day, the first person died due to lack of oxygen. In total, ten people died in that place. The dead bodies remained inside the room with the living for a long period of time since the occupiers didn't allow them to be buried. Fifteen more people were killed outside the basement. The film tells the story of how all this happened and how people managed to survive the cruelty of the Russian army.

Authors: Svitlana Oslavska, Natalia Gumenyuk, Angelina Kariakina, Lyuba Knorozok, Yuriy Dunay, Peter Pomerantsev, Andriy Bashtovyi, Andriy Lysetskyi, Anna Tsyhyma (in partnership with *TIME* magazine)

#### 2. *Chernihiv. 03.03.2022*, 18:42 min.

On March 3, 2022, Russian troops began aerial bombardments of Chernihiv. It was the ninth day of the full-scale war and one of the Kremlin's first major attacks on Ukrainian cities, resulting in at least forty-seven deaths. Near Chornovola Street, civilian residents of the city were queueing for medications and food, attempting to survive in an encircled city. This film tells their personal stories: the Hrytsyk family who lost two people closest to them; Halyna Pisnia who was dragged out of the rubble of her first home, the place that had been her life-long dream; Maryna Yeshchenko who was forced to flee her home again, just as she had to leave Prypiat back in 1986. The film describes how one single bombardment can affect the lives of ordinary people.

Authors: Vira Kuryko, Oksana Karpovych, Angelina Kariakina, Vadym Ilkov, Lyuba Knorozok

#### 3. *Station Kramatorsk*, 35:40 min.

The Russian missile strike on Kramatorsk railway station on April 8, 2022, that killed 61 and injured more than 120 people as they tried to evacuate to safer regions, remains one of the bloodiest attacks against Ukrainian civilians since the start of Russia's full-scale invasion. The Russian army launched the attack by firing a Tochka-U ballistic missile equipped with a cluster munition warhead at 10:28 as more than 3000 people waited in the station. As it often does, the Russian Federation tried to justify the strike by claiming that it was targeting Ukrainian military equipment. This would still be considered a war crime because there were thousands of civilians in the risk zone. However, the use of such precision weapons and the nature of the injuries point to the fact that the strike was targeted, intended to cause

maximum harm to people and disrupt civilian evacuations from the region. This film is an attempt to convey the experience of those who were at the railway station that day and to show what it means to be at the epicenter of such an attack. It demonstrates the cruelty of the perpetrators of this tragedy, as well as the incredible strength and humanity of the survivors and of those who fought to save lives.

Authors: Anna Tsyhyma, Natalia Gumenyuk

#### **4. *The Hospital That Was Taken Hostage*, 21:00 min.**

The film tells the story of the life and resistance of the hospital in the city of Snihurivka, Mykolaiv Oblast, during the city's occupation in 2022. In spite of the threats and scare tactics practiced by the Russian military for nine months, eighty medics continued providing medical help to the local residents. They performed surgeries under dire conditions, were forced to treat their invaders, remaining truthful to their oath, but also treated the witnesses, people who had been imprisoned and tortured by Russians, hid medical equipment during searches, and maintained contact with the outside world to tell their true story while waiting for liberation.

Authors: Anna Tsyhyma, Natalia Gumenyuk

**The Reckoning Project: Ukraine Testifies** is an initiative launched by international and Ukrainian reporters, analysts, and researchers to document war crimes and tell moving stories which would become the historical record of the Russian war in Ukraine. Ukraine-based journalists and researchers collect witness testimonies of alleged war crimes, recording them in a neutral way according to the requirements for use in court. The team and analysts then verify them, while Ukrainian writers and documentary filmmakers create multimedia content based on the testimonies, under the leadership of the renowned international and Ukrainian writers and reporters Janine di Giovani, Peter Pomerantsev, and the Public Interest Journalism Lab headed by Nataliya Gumenyuk.

## **DE NE DE**

multipart installation, 2022

The multipart installation includes an investigation into the Donbas region's cultural landscape; an attempt to revitalize plans for greening Nova Kakhovka, a historic "garden city"; explorations of architectural sites such as Rusanivski Gardens in Kyiv and its dacha housing; a tropical garden connected to the Palace of Culture in Toretsk; and the experimental art ceramics laboratory erected in Kyiv in 1946. Finally, artifacts from *Salyut*, a landmark cinema in Dnipro (opened in 1976), are also displayed, as well as a series of engravings on historical furniture that draw attention to Ukraine's Soviet past and its impact on the present.

**DE NE DE** is an artistic initiative that emerged as a reaction to the adoption of the so-called "decommunization" laws in Ukraine. It operates on the basis of self-organization and has no permanent members. The initiative explores the processes involved in decommunization, changes in the urban environment related to ideological shifts, ways of representing history in

public space, and methods for addressing modern local history in various regions of Ukraine. Uniting artists, musicians, architects, and historians around the idea of preserving an obscure and non-obvious cultural legacy, DE NE DE offers a critical rethinking of Soviet heritage.

**Yana Kononova, *Desperation of Landscape***

mixed media, 2023

*Desperation of Landscape* is an artistic exploration of the environmental aftermath of war. It focuses on the spatial imagery of war-impacted environments, contextualizing this imagery within Ukraine's industrial and geological history. On June 6, 2023, Russian forces targeted the Kakhovka Hydroelectric Power Station, resulting in the destruction of the Kakhovka Reservoir dam and subsequent flooding along the Dnipro. To examine the effects of diminished water levels in the Kakhovka Reservoir, the artist journeyed to Zaporizhzhia, a vast industrial center upstream. These landscapes, entangled in the complicity between nature and technology, narrate a series of disasters, both planetary and technogenic. The symbols of the Soviet industrialization project are interwoven with the current catastrophe – the collapse of the Kakhovka dam. The resulting work constructs a techno-geographic milieu, exploring the relationship between the technical and the natural through various artistic expressions.

The *Pilgrimage* series of collages and the accompanying film use the symbolism of pilgrimage to interconnect geographical, cosmic, and technical realities. They are based on photographs and footage of people embarking on romantic and family strolls across the newly revealed land: small islands and rocks emerging from beneath the water, positioned perilously close to the colossal pressure front of the station's hydraulic structures at DniproHPS. The images from these collective ventures to the rocky elevations and sandy shallows, alongside the monstrous monumental structures of the dam, inspire a reflection on the entanglement between human imagination, the earth, and technology.

The *Desperations* series is derived from photographs capturing people at rest on Zaporizhzhia's central urban beach, emphasizing the shallower coastline. It contemplates the stark contrast between serene scenes of everyday life and the unfolding catastrophe in the background. The focus is on the alienation and affectivity inherent in the relationship between humans and the technical world, marked by relentless violence. The work explores how spatial representation can convey encounters beyond the human realm, extending to non-human affects. Within the techno-geographic milieu, "desperation" is no longer confined solely to human experience.

The series *View of the DniproHPS in Becoming* comprises photographs depicting the dam's structure from slightly different perspectives, showcasing the rocks and shallows exposed in front of it due to the decrease in the water level of the Kakhovka Reservoir. This collection highlights the complexity of selecting one decisive, representative shot to document the historical event, especially when the photographer is immersed within the historical process. The series uses the dam's construction line as a thread, stringing together all the images, as if an obsession with this line provided a foundation for such a choice.

**Yana Kononova** has an academic background in engineering and social sciences, with a PhD in sociology. She was born on Pirallahi Island in the Caspian Sea, Azerbaijan, an area historically shaped by oil extraction; her family migrated to Ukraine due to the First Nagorno-Karabakh War. Currently, she is advancing her education through the Art & Curatorial Practice program at the New Center for Research & Practice (USA). Her artistic research is focused on the spatial imagery of the techno-ecological milieu, addressing issues of violence, concepts of trauma, post-medievalism, and posthumanism. Her practice explores ways of thinking and navigating milieus with alien temporalities while examining the materiality inherent in the photographic medium. Using medium- and large-format analog cameras, she aims to achieve the tactility she seeks in images residing on the threshold between the sensitivity of the photographic surface and the act of representation. Her inspiration is drawn from contemporary philosophical works in the theory-fiction genre and the monochromatic topographies found in Chinese paintings from the Song dynasty.

**Vladyslav Riaboshtan, *War Views***

paper, graphite, 2022–2023

When your familiar way of life is disrupted, the next hour is what the word “future” now contains, and you don’t know where you will be tomorrow, a small sheet of paper and graphite become the technique that can convey the moment. Instead of a canvas, one sheet captures a moment and becomes an act of survival. The darkness of the graphite corresponds to the narrative of this diary – it is the dust of the roads, black smoke over the houses against the background of a cloudy white sky, the dirt of early spring, the earth with craters from shells. Black-and-white thinking seizes the sovereignty of the mind, and this new matching medium helps you to keep and carry the diary. The series consists mainly of views of the earth taken from the sky above the enemy, and the target in the middle becomes the main axis. Air raid sirens and danger do not stop the process and it continues underground, just like this series. The journey from light to dark and from black to white continues as long as the war goes on.

**Vladyslav Riaboshtan** (b. Dnipro, Ukraine, 1996) lives in Kyiv and works in oil, acrylic, enamel, silkscreen printing, aerosol, mixed media, paper, graphite, and photography. As a child, he was surrounded by factories, railways, unfinished subways, and many other industrial objects. Having grown up and moved to a different city, he sought out locations with this familiar atmosphere. Before the war started, he was working on a large series of Kyiv subways, which has now been transformed into the theme of a subway as a shelter, a safe zone from rockets and explosions.

**Anton Shebetko, *It's not your problem***

neon, 2022

A red neon sign bounces between two contradictory statements: "It's your problem" / "It's not your problem". The artist writes: "Russia's full-scale invasion of Ukraine took place on February 24, 2022. But in fact, the Russian-Ukrainian war began eight years earlier with the occupation of Crimea and the invasion of Donbas, which is often forgotten. Every war has irreversible consequences on many levels, primarily for human life. A war that takes place several thousand miles away seems alien. Distance affects the experience of war, attitudes toward it, and even awareness and interest. However, large-scale wars always have severe social, economic, and political consequences that are felt beyond the countries directly involved." The work aims to draw attention to the fate of queer people in Ukraine and the choices they make during the war. As Shebetko notes: "Some flee to other countries, remaining traumatized but safe. Some take up arms and go to defend their country. Some, like me, stay outside of Ukraine for a longer period of time and start their mornings by checking to see if their loved ones back home are alive and safe."

**Anton Shebetko** is a Ukrainian artist, photographer, curator, and writer from Kyiv who currently lives in Amsterdam. He holds a Bachelor of Arts degree from Gerrit Rietveld Academie. His works focus on the issues facing the LGBTQ+ community in Ukraine, themes of memory, loss of identity, multiplicity of history, and the role that photography and archival materials can play in revealing these stories. Most of his research is devoted to the forgotten queer history of Ukraine; part of it was recently published in his book *A Very Brief and Subjective Queer History of Ukraine*. His work has been exhibited at the FOAM Museum and Stedelijk Museum in Amsterdam, Netherlands; Frei\_raum Q21 Exhibition Space in Vienna, Austria; Photo Elysée in Lausanne, Switzerland; CENTQUATRE-PARIS in Paris, France; BWA Studio in Wrocław, Poland; Württembergischer Kunstverein in Stuttgart, Germany; and Mystetskyi Arsenal in Kyiv, Ukraine. He has given talks and lectures at Maastricht University, Gerrit Rietveld Academie, and Between Bridges Gallery. He was a recipient of the RM Residency Award and the Where Love Is Illegal Fellowship.

**Daria Kozlova and Arwina Afsharnejad, *Izolyatsia***

simulated environment, beta v.1.1, 2021

The digital environment simulates Izolyatsia, a former factory and art center turned into a prison in the artist's hometown of Donetsk, Ukraine. After the city's capture in 2014, Russian paramilitary troops seized Izolyatsia, looted and destroyed the artworks. For almost a decade, the building has been used as a military base, a training facility for soldiers, and a secret concentration camp. Navigating an incorporeal avatar, the user can experience multiple dimensions of Russian occupation and necropolitics, gaining insights about its nature and underlying causes, traveling through time and crossing borders into as yet unreachable parts of the Ukrainian east. Throughout the journey across fragmented narratives, the audience is invited to discover layered temporalities of memory, to mourn and commemorate.



**Daria Kozlova** is a Ukrainian artist whose works explore memory as a tool for resistance, fracture, care, and repair. Kozlova's practice spans video, sound and text with a special interest in ways the imperial gaze articulates imaginaries, spaces and data circulation.

**Arwina Afsharnejad** is a Berlin-based artist and researcher whose works focus on the intersections between technology and fascism. With their exploration of digital algorithms and various software, Afsharnejad investigates how these technologies perpetuate systems of oppression.

Together, Afsharnejad and Kozlova develop simulated environments for resistance, solace, and healing. They critically examine the entanglements of extractivism, colonial exploitation, and violence through coding, archival and media research. Their works have been exhibited at the Museum of Photography Berlin, CTM Festival, Kunsthalle Baden-Baden, Festspielhaus Hellerau, Ars Electronica, and Documenta 15, among others.

### **Nikita Kadan, *Everybody Wants to Live by the Sea***

archival documents, neon, photo, gouache, graphite, 2014

Hidden memories of the peoples, nations, and states struggling for possession of the Crimean peninsula along with the artist's personal memories are transformed in a semi-documentary display of imagery and distinctive architectural forms that tells the story of the land, its past and, consequently, its future. Historically Crimea was home to different ethnic and religious groups. In 1944, the Crimean Tatars were deported on Stalin's orders, leaving a shameful yet invisible mark on one of the most famous Soviet resorts. After the fall of the Soviet Union, Crimean Tatars returned to their ancestral homeland and started to re-occupy the territory with self-built settlements. These fragile shelters are often left unfinished or are ruined by local authorities driven by a new wave of xenophobia toward Crimean Tatars, who are again becoming an object of exclusion in the new "Russian Crimea." Drawings of the geometrical shapes of modernist architecture, reminiscent of the Soviet paradise built on the Crimean Tatars' territory after its ethnic cleansing, are superimposed on documentary photographs of the new Tatar settlements.

**Nikita Kadan** (b. Kyiv, 1982) graduated from National Academy of Visual Arts and Architecture in Kyiv in 2007. He works with installation, sculpture, painting, graphics, often in interdisciplinary collaboration with historians, architects, and human rights activists. He is a member of the artist group REP (Revolutionary Experimental Space) and founding member of Hudrada (Artistic Committee), a curatorial and activist collective. Kadan lives in Kyiv. His works were presented in the Ukrainian pavilion of the 56th Venice Biennale in 2015.

**Dmytro Hreshko, *Divia***

film, 20 min. cut, 2024

*Divia*, named after the ancient Slavic goddess of nature and all living things, who is opposed to war, destruction, and death, is an observational documentary about the catastrophic impact on Ukraine's environment as a result of the Russian invasion and how nature is resisting and recovering from this aggression. The ravaged body of Ukrainian nature is the main character in this image- and sound-driven work. Silently laying bare the catastrophic impacts of war, nature tries to heal from its injuries by absorbing and transforming the remains of the war. Deminers, body searchers, ecologists, and animal activists are doing all they can to measure the scale of the tragedy and restore lost natural resources.

**Dmytro Hreshko** has been studying and making documentaries since 2018. In 2019, he completed a week-long narrative film directing course in Uzhhorod and the CinemaLab two-week course of auteur documentary filmmaking from the Academy of Visual Arts Kharkiv. In 2020, he graduated from the Indie Lab 2020 documentary film school in Kyiv. He is a frequent participant of international workshops and pitchings.

**Mykola Ridnyi, *The Battle Over Mazepa***

4K video, 20 min., HD video, 6 min., 2023

*The Battle Over Mazepa* conceptualizes the historical significance and contemporary perception of Ivan Mazepa, a political and military leader of the Zaporizhian Sich and left-bank Ukraine in the late seventeenth and early eighteenth centuries. From hip-hop culture, Ridnyi borrows the popular form of a rap battle to make two great works of world literature associated with this historical figure collide: *Mazeppa* by Lord Byron (1819) and *Poltava* by Alexander Pushkin (1828–29). While Byron envisions Mazepa as a romantic hero, possessed by love, Pushkin portrays him as a traitor in accordance with the colonial attitude of the Russian Empire. Highlighting the confrontation of these two texts, Ridnyi invited four rappers from different national and cultural backgrounds to write and perform their response to the poets' lyrics, resulting in a rap battle over six rounds and additional video footage of interviews in which the performers give a personal take on the project's context.

**Mykola Ridnyi** (b. Kharkiv, Ukraine, 1985) currently lives and works in Berlin, where he holds a guest professorship for multimedia art at the University of the Arts. He graduated from Kharkiv State Academy of Design and Arts in 2008, where he studied sculpture. Since 2005, he has been a founding member of the SOSka group, an art collective based in Kharkiv. The same year he cofounded the SOSka gallery-lab, an artist-run space in Kharkiv. Under Ridnyi's leadership, the gallery-lab was instrumental in developing the artistic scene in the region before it was closed in 2012. Starting from his curatorial project *Armed and Dangerous* (2017–2021), Ridnyi began to develop a platform for collaboration between Ukrainian moving image artists and filmmakers. In 2022 he curated screening programs of Ukrainian film and video art at daadgalerie (Berlin), MAXXI (Rome), Museum Folkwang (Essen), and the National Gallery (Sofia). Ridnyi works across media, ranging from early

collective actions in public space to the amalgam of site-specific installations. Photography and moving image constitute the current focus of his practice. In recent films and images, he has experimented with nonlinear montage, collaging documentary and fiction. His approach to reflecting social and political reality draws on the contrast between fragility and resilience in individual stories and collective histories.

**Roman Khimei and Yarema Malashchuk, *Explosions Near the Museum***

HD video, 14 min., 2023

Looted by the Russian occupying forces between October 24 and 26, 2022, the Kherson Local History Museum used to house southern Ukraine's largest and oldest collections of antiquities. The museum held over 173,000 objects, spanning seven millennia, from Scythian gold to World War II weaponry. Two weeks before Kherson was liberated by the Ukrainians, Russian forces enacted a strategic theft, stripping centuries of Ukrainian history from the museum and region. *Explosions Near the Museum* was shot inside the museum, which is less than two kilometers from Russian-occupied territory. The film directs our gaze to empty plinths and display cases and recalls the exhibits they once contained – paintings, gold, silver, ancient Greek artifacts, religious icons, as well as documents of the shared Russian and Ukrainian history. The shelling and missile strikes audible in the background were recorded while filming on-site on December 12, 2022. *Explosions Near the Museum* is both a factual reflection on the Kherson Museum's plundering and a tender statement about the importance of cultural heritage in wartime.

Collaborating at the edge of visual art and cinema since 2013, Kyiv-based artists and filmmakers **Roman Khimei and Yarema Malashchuk** graduated as cinematographers from the Kyiv National Theatre, Cinema and Television University. They were awarded the main award of the PinchukArtCentre Prize (2020) and the VISIO Young Talent Acquisition Prize (2021). Their debut documentary feature *New Jerusalem* received the Special Mention Award at Kharkiv MeetDocs and the duo also participated at the Future Generation Art Prize 2021. Their video works are in collections of the Museum of Contemporary Art Antwerp, Frac Bretagne, and Fondazione In Between Art Film. Khimei and Malashchuk are members of the art group Prykarpattian Theater, which is currently working on the project *Theater of Hopes and Expectations*.

**Anonymous (“443 directors of photography”), *To Watch a War (A Film Found on the Internet)***

311 min., possibly Ukraine, 2018

An audiovisual meditation on the meaning of moving images and witnessing during wartime. The film uploaded to YouTube by an anonymous collective consists of amateur video recordings made in eastern Ukraine between 2014 and 2018 during the first phase of the Russia-Ukraine war. By desynchronizing and cutting the video and the sound, a space of

disorientation is created, where questions about the nature of war and its representations can be asked and remain unanswered. Montage as an instrument of power is utilized to disjoint videos and with them the certainties of experiencing history from a safe distance as a linear movement with a beginning and an end. By removing the images from their context, thus depriving them of their function, the film attempts to formulate a visual grammar of a war that was too often described or discussed, but rarely felt. "This is not a film about war. This is a film about what can be seen at war. This is a film about how war can be seen while remaining at home."

### **Zuzanna Czebatul, *Kvertus Counter FPV Jamming Station***

polylactic acid, sizes variable, 2024

Artist and activist Zuzanna Czebatul's sculptural practice dissects and disrupts the transmission of aesthetic and architectural manifestations of authority and ideology across times and territories. Since the 2022 Russian invasion of Ukraine, her long-standing activist practice has been characterized by collecting donations and finding means to deliver goods and medicine to the Ukrainian people, among other activities. This inevitably prompted a critical revision of the constitution and circulation of military technologies and, in turn, informed her artistic renegotiations of the compositions of power structures. For Kyiv Perennial, Czebatul generously, and for the first time, agreed to merge her artistic and activist practices. For the exhibition, she conceived the sculptures *Kvertus Counter FPV Jamming Station* (2024), titled after a portable device that was of priority to her Ukrainian contacts at the moment of invitation and that she has privately acquired and sent after collecting donations. The Ukrainian manufacturer states that the device effectively disrupts frequency bands employed by commonly used invading FPV (First Person View) drones and other UAVs (unmanned aerial vehicles). In December 2023, the counter-drone system was publicly presented at the EDEX 2023 exhibition in Cairo by the National Association of Ukrainian Defense Industries, only weeks after the Russian state company Rosoboronexport had promoted a nearly-equivalent device at the 2023 Dubai Airshow. At *Between Bridges*, Czebatul presents a series of 3D prints whose aesthetic and affective dimensions recall the eponymous military device, situated somewhere in the realm between replica and proxy, monument and specter.

**Zuzanna Czebatul** (b. Międzyrzecz, Poland, 1986) lives and works in Berlin. She graduated from the Städelschule Frankfurt in 2013 and later attended the MFA Program at Hunter College, New York as a Fulbright Fellow. Czebatul is one of the winners of the Allegro Art Prize 2022 and recipient of the Werkstattpreis 2022 – Kunststiftung Erich Hauser and the Hessische Kulturstiftung travel grant. She has had solo exhibitions at Kunsthall Thy, Stenbjerg; Import Export, Warsaw; M.1 Arthur Boskamp-Stiftung, Hohenlockstedt; Kunstpalais Erlangen; EXILE Gallery, Vienna; CAC Synagogue de Delme; Sans titre, Paris; Futura, Prague; Center for Contemporary Art Ujazdowski Castle, Warsaw; and MINI/Goethe-Institut Ludlow 38, New York, amongst others. Recent group exhibitions include Kunstverein Hildesheim; Dittrich & Schlechtriem, Berlin; Neuer Kunstverein Mittelrhein, Neuwied; Neue

Galerie Kassel; Galerie Anton Janizewski, Berlin; Geneva Biennale: Sculpture Garden; Paris+ par Art Basel | Sites, Tuileries Garden; Athens Biennale; Baltic Triennale, Vilnius; Berlinische Galerie, Berlin; Wrocław Biennale; CAN Centre d'art Neuchâtel; Somerset House, London; Kunsthalle Lingen; Kunsthalle Bratislava; Museum of Modern Art, Warsaw. In 2024 she will participate in group shows at Merano Arte, Middelheim Museum Antwerp and Rodeo Gallery London, amongst others, and is this year's resident at the Wildbad Residency in Rothenburg.

**Anna Scherbyna and Christina Werner, *Dust Covers the Landscape***  
installation, 2021

Anna Scherbyna, *Where Did It Happen?*, photo, digital print, grattage, 2021 (photos by Nataalka Diachenko, special thanks to Iryna Kudria)

Christina Werner, *The Ravine of Many*, video, 10 min., 2021

The installation *Dust Covers the Landscape*, which combines two works by Anna Scherbyna and Christina Werner, addresses Babyn Yar, a place known for its tragic history in 1941. Exploring the key locations of the events, Scherbyna superimposes modern and archival photographs. Scratched outlines of the pictures taken during the Nazi occupation and the Kurenivka mudslide tragedy appear on the surface of present-day Babyn Yar and its surroundings. After the research process, Werner produced a video, a kind of walking tour in which she re-enacts parts of the route from the "death path" during the mass shootings in the year of 1941, describing the landscape past and present with audio and text.

**Anna Scherbyna** (b. Zaporizhzhia, Ukraine, 1988) lives and works in Berlin. Scherbyna's works cover a wide range of topics including natural landscapes and their political connotations, war, gender performativity, and violence. She is also interested in and sensitive to the distribution of power and knowledge, using imagination to envision possible futures. Her practice examines the critical potential of artistic media such as installation and video, drawing and painting. Scherbyna graduated from the National Academy of Fine Arts and Architecture in Kyiv and also studied at the Course of Art in Kyiv. She is currently studying in the master's program in Clemens von Wedemeyer's Expanded Cinema class at the Academy of Fine Arts in Leipzig. She has participated in numerous exhibitions and film festivals, including *Woman at War*, Fridman Gallery, New York (2022); *Imagine Ukraine – Art as a Critical Attitude*, M HKA, Antwerp (2022); *The Portal*, VBKÖ, Vienna (2021); Internationale Kurzfilmtage Winterthur, Switzerland (2020); and *A Space of One's Own*, PinchukArtCentre, Kyiv (2017).

**Christina Werner** (b. Baar, Switzerland, 1976) lives and works in Vienna. Her current artistic works deal with the resurgence of nationalism, the culture of remembrance, identity politics, and questions of representation. Werner studied photography and filmography with Tina Bara and media art with Alba D'Urbano at the Academy of Fine Arts Leipzig from 2007 until 2013. Her works have been shown at Deichtorhallen – House of Photography, Hamburg; Lentos Kunstmuseum Linz; Mattatoio, Rome; Museum Villa Stuck, Munich; National Gallery Prague;

Fotogalerie Vienna; Goethe Institute Los Angeles; Kunsthalle Exnergasse, Vienna; Photon Gallery – Center for Contemporary Photography, Ljubljana; and others. Werner is represented in the following collections: Austrian Federal Collection, Austrian Federal Chancellery, Wien Museum, Collection of Lower Austria, Lentos Kunstmuseum Linz, and Vienna Chamber of Labour.

**Leon Kahane, *Gedenken unserer durch die Tat!***

fine art prints on Alu-Dibond, 2022

Leon Kahane: "In 2014, my father received an email from the German Historical Museum (DHM). Files of the Nuremberg trials against the main war criminals had turned up in the DHM archives. They came from my grandfather's estate and were now to be shown in 2015 in the exhibition *1945 – Defeat. Liberation. New Beginning*. My grandfather, Max Kahane, accompanied the trial as a reporter for the Soviet press together with my grandmother Doris Kahane. The collected trial files consist of transcriptions of the trial days and detailed documents with background information on the individual charges. My grandfather gave his complete set of files to the DHM, which was then called the Museum of German History, in 1956. We did not know about the whereabouts of the files.

Seven years after the exhibition at the DHM, I looked through the files again and I noticed that my grandfather made an index for the files. He sorted and numbered them. He wrote the numbers on the backs of political posters from the still young GDR. He had torn them to cover sheets in A4 sized pieces. The posters were the aesthetic expression of a political and cultural self-image that was supposed to legitimize the self-assertion as an anti-fascist state. A serious reappraisal based on this self-description and self-exoneration from the GDR's own Nazi past failed to materialize. Now the posters, which were once a political message and then became cover sheets for the Nuremberg trial files, have taken on a new form. They are now images of a story that was told in the name of actual resistance to National Socialism, but not sufficiently by the people who were really in the resistance.

The instrumentalization of a historiography that has not been reappraised but idealized has concrete effects on the present and the future, as we can see in the example of Ukraine."

**Leon Kahane** (b. Berlin, 1985) first completed a photography education at BEST-Sabel Berufsfachschule für Design and at the Ostkreuzschule für Fotografie, Berlin, before studying fine arts at the Berlin University of the Arts. Kahane currently lives and works in Berlin. Topics such as migration, identity, and debates around majorities and minorities in a globalized society are major concerns in his video work, photographs, and installations. His own experiences and biographical references play an important role for the artist. In 2015, he received the Kunstpreis Europas Zukunft. In 2018, he founded the Forum Democratic Culture Contemporary Art.

## Poster Project for Kyiv Perennial

With the participation of: Pavel Brăila, Uliana Bychenkova, Experimental Jetset, Marina Naprushkina, Aliona Solomadina, Wolfgang Tillmans.

The poster project draws attention to Russia's ongoing war in Ukraine and contextualizes it as a war within and against Europe. The invited artists created one poster each with the leading question: What will happen to Europe if the war against Ukraine continues for ten more years? Half of the print-run of posters will be flyposted in Berlin and the other half will be available for free at the different locations of Kyiv Perennial.

## *Dispatches*. A Postcard Project by M HKA and VCRC for the Kyiv Biennial 2023–2024

With the participation of: Babi Badalov, Oleksandr Burlaka, Uliana Bychenkova, Davyd Chychkan, Jeremy Deller, Experimental Jetset, Mekhitar Garabedian, Shilpa Gupta, Iman Issa, Kaja Kusztra, Marina Naprushkina, Anna Sorokovaya.

*Dispatches* is a postcard project organized by M HKA (Museum of Contemporary Art Antwerp) and the Visual Culture Research Center for the Kyiv Biennial 2023–2024. For the “distributed” format of this edition of the biennial, taking place at venues across Ukraine and the EU, we invited twelve artists to each produce a postcard design that can be found at all the venues of the biennial and beyond. It is a modest call to send one's own dispatches from the front line.

## Public Program

Friday, February 16, 6 pm, nGbK am Alex (Stadtwerkstatt)

### **Wonder Woman and the Orcs: Ukrainian History and Western Fables**

Keynote by Timothy Snyder

In English with simultaneous translation into German

Friday, February 23, 6 pm, nGbK am Alex

### **Exhibition opening**

with the musical performance *KYIV ETERNAL* by Heinali (8 pm)

Saturday, February 24, 6 pm, Between Bridges

### **Exhibition opening**

Sunday, February 25, 4 pm, station urbaner kulturen/nGbK Hellersdorf

### **Exhibition opening**

with presentations by Christina Werner and Leon Kahane

In German

Thursday, February 29, 7 pm, nGbK am Alex

### **The Reckoning Project: Ukraine Testifies**

Presentation by Nataliya Gumenyuk, Lyuba Knorozok, and Raji Abdul Salam accompanied with a screening of the film *CHORNOBYL 22* (21 min.) by Oleksiy Radynski

In English with simultaneous translation into German

Saturday, March 9, 5 pm, nGbK am Alex

### **A City Within a Building: The Russian Airstrike on the Mariupol Drama Theater**

Presentation by the Center for Spatial Technologies with Maksym Rokmaniiko, Svitlana Matviyenko, Kseniia Rybak, and Isabelle Haßfurth

In English with simultaneous translation into German

Saturday, March 16, 5 pm, Between Bridges

### **Decolonizing Eastern Europe**

Panel discussion with Epp Annus, Franziska Davies, and Darya Tsymbalyuk

In English

Saturday, March 23, 5 pm, nGbK am Alex

### **Displacement and Refuge in Times of War**

Panel discussion with Kateryna Iakovlenko, Yassin al-Haj Saleh, and Jan Tomasz Gross

In English with simultaneous translation into German

Saturday, April 6, 5 pm, Between Bridges

### **In Defense of Anonymous Authors – On the Role of the Witness in the Blurred Reality of a Warzone**

Presentation by Yuriy Hrytsyna

In English



Saturday, April 13, 5 pm, Between Bridges

**Queer Fighters of Ukraine**

Screening and talk by Angelika Ustymenko and Alex King

In English

Saturday, April 20, 5 pm, nGbK am Alex

**Why (This) War? Psychoanalysis of War – Psychoanalysis in War**

Panel discussion with Yurko Prokhasko, Phil Langer, Beatrice Patsalides Hofmann, and Marcus Coelen

In English

Friday, April 26, 7 pm, nGbK am Alex

**Infinity According to Florian**

Screening and talk by Oleksiy Radynski

In English

Saturday, April 27, 5 pm, nGbK am Alex

**Love and Know Your Native Land**

Presentation by the De Ne De artistic initiative with Yevheniia Moliar, Liubov Malikova, Nataliya Diachenko, and Vova Vorotnirov

In English

Sunday, April 28, 5 pm, Between Bridges

**The Kharkiv Trilogy**

Screening and talk by Mykola Ridnyi

In English

Saturday, June 1, 11 am–6.30 pm, nGbK am Alex (Stadtwerkstatt)

**What's Left of the Friendship of Nations?**

Prater Galerie symposium curated by Lena Prents and Antonina Stebur

In English and German with simultaneous translation

## Locations

### **nGbK am Alex**

Karl-Liebknecht-Straße 11/13, 10178 Berlin

Feb 24–Apr 1, 2024

Opening: Feb 23, 2024, 6 pm

Opening hours: Tue–Sun 12–6 pm, Fri 12–8 pm

### **station urbaner kulturen/nGbK Hellersdorf**

Auerbacher Ring 41, 12619 Berlin (Entrance on Kastanienboulevard)

Feb 26–Jun 9, 2024

Opening: Feb 25, 2024, 4 pm

Opening hours: Thu and Sat 3–7 pm

### **Between Bridges**

Adalbertstraße 43, 10179 Berlin

Feb 25–May 5, 2024

Opening: Feb 24, 2024, 6 pm

Opening hours: Wed–Sat 12–6 pm

Gallery Weekend, Apr 26–28, 2024, 11–7 pm

### **Prater Galerie**

From June 2024

Details on locations and dates will be announced shortly on [pratergalerie.de](http://pratergalerie.de)

Symposium: June 1, 2024

Free admission to all locations and events.

All venues are wheelchair accessible.

## Partners and Funders

The project is a cooperation between the Visual Culture Research Center, neue Gesellschaft für bildende Kunst and the Kulturstiftung des Bundes (German Federal Cultural Foundation), together with Between Bridges and the communal Prater Galerie. The Kulturstiftung des Bundes is funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).

The neue Gesellschaft für bildende Kunst (nGbK) is funded by the Senate Department for Culture and Community.

In partnership with: Emergency Support Initiative, Documenting Ukraine Program at the Institute for Human Sciences (IWM) Vienna, Institute for East European Studies at the Freie Universität Berlin, Ministry of Culture and Information Policy of Ukraine, The Reckoning Project, Ukrainian Institute in Germany.

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**Press images** are available for download [here](#).