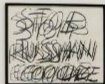


Sonya Gallery: A Sunflower Network Project



Thousand Yard Stare: Ukraine 2023

October 7 - November 4, 2023
555 Greenwich Street



Thousand Yard Stare: Ukraine 2023

October 7 - November 4, 2023

Curated by Jack Chase & Dylan Siegel
Sonya Gallery: A Sunflower Network Project
555 Greenwich Street, New York, NY 10002

Aljoscha

Burenko

Julia Beliaeva

Katerina Ganchak

Nikita Kadan

Maria Kulikovska

Sasha Kurmaz

Dom Marker



Dom Marker, *Untitled #30*, 2022

Thousand Yard Stare: Ukraine 2023

October 7 - November 4, 2023

Sonya Gallery: A Sunflower Network Project is pleased to announce *Thousand Yard Stare*, a group exhibition of contemporary Ukrainian art to benefit the Ukrainian aid charity Sunflower Network. The exhibition will be shown at a new space located at 555 Greenwich Street in New York, and marks Sonya Gallery's 4th fundraising exhibition for Sunflower Network following previous presentations in New York, Los Angeles, and Aspen. To date, the project has raised over \$600,000 for direct humanitarian aid. Proceeds from this exhibition will support Sunflower Network's "Project Horizon," a collaborative public-private effort to build a major new hospital in Brody, Ukraine.

Thousand Yard Stare explores the physical and psychological effects of war for Ukrainians at home and abroad through a wide array of media. The title references the World War II-era description, popularized by Thomas Lea, of the dissociated stare of soldiers suffering from PTSD. Today, during what is referred to as the "First Social Media War," the thousand yard stare may also refer to those watching news of war helplessly on their phones and TVs.

Many works in the show were produced over the past year in the active warzone. In his Kyiv studio, Burenko paints poignant landscapes of lifeless homes in acrylic. In the basement of an art-gallery-turned-bomb-shelter, 2022 Venice Biennale exhibitor Nikita Kadan produces a series of text drawings in charcoal — desperate pleas which repeat over and over again as a form of ritual. Dom Marker documents life in the conflict zone through photography by experimenting with negative images and Polaroids, one of which has traveled from the war torn city of Kharkiv to the exhibition.

An installation piece by Sasha Kurmaz entitled *Russian Literature and Genocide* is the curatorial heart of the exhibition — featuring a photograph of slain civilians resting on top of stacks of Russian novels, the work explores how historical Russian imperial agendas have led to the current invasion. Julia Beliaeva's digital print of the metal shield held by Kyiv's statue of Mother Ukraine represents a decoupling from the USSR, while a suite of 24 watercolors by Maria Kulikovska bears the artist's soul, reflecting on experiences of war and relocation during a nomadic period as a refugee in which she gave birth to her first child. Similarly, the abstract watercolors of Katerina Ganchak represent a subconscious struggle for the New York-based artist living away from home.

All works are for sale to benefit Sunflower Network's Project Horizon initiative. With over \$3,000,000 in humanitarian aid delivered, the project represents Sunflower Network's most ambitious to date. The organization will construct a WHO-standard hospital in Brody, Ukraine, which will help over 5 million Ukrainians in the region receive the medical care they deserve. *Thousand Yard Stare* marks the first of two consecutive pop-up shows at 555 Greenwich Street which will support Project Horizon. The subsequent exhibition will feature paintings by emerging artists from around the world in support of Ukraine, and will open in November.

Sonya Gallery: A Sunflower Network Project is a contemporary arts project benefitting Sunflower Network, a registered 501(c)(3) non-profit organization which provides essential aid to Ukrainians in need. By connecting global partners with carefully vetted local relationships, Sunflower Network ensures that needed supplies find their way into trusted hands throughout Ukraine. To date, Sunflower Network has delivered over \$3,500,000 in critical relief, in the form of 4x4 vehicles and ambulances, power generators, medical supplies and hygiene products.

Thousand Yard Stare: Ukraine 2023 benefits Sunflower Network's Project Horizon, the organization's most ambitious initiative to date. The organization will construct a WHO-standard hospital in Brody, Central Ukraine, which will help over 5 million Ukrainians in the region receive the medical care they deserve. Sunflower Network will execute Project Horizon by leveraging a coalition of global partners to empower a local implementation team. This coalition is anchored in Ukraine by the Mayor of Brody and Brody Central District Hospital, and globally by Sunflower Network and Hines. It is supported by The World Health Organization, UCLA Health, Cannon Design, and Baker Botts.

Global experts like the WHO, UCLA Health and Cannon Design will consult the local implementation team, led by CBM Forum and Savitsky Design, on facility design and operation. Baker Botts and UkraineInvest, Ukraine's foreign investment corporation dedicated to facilitating smooth and anti-corrupt foreign investment, will help navigate Ukrainian political dynamics.



Aljoscha

(b. Aleksey Potupin, 1974, Lozova)

Aljoscha focuses on “bioism,” the exploration of new forms of life for an organic future. A former pupil of Konrad Klapheck and Shirin Neshat, Aljoscha works with sculpture, painting, drawing and photography to explore aesthetics of the future.

The exhibition four unique sculptures made from acrylic glass, intricately sculpted “bioisms” which represent what the artist sees as a visual expression of the possibilities of synthetic biology. The works were produced for *Project Hope* (2022-present), Aljoscha’s ongoing mission to deliver his sculptures to schools and hospitals throughout Ukraine’s active war zones and provide glimmers of hope to those who need them. The project represents Aljoscha’s 62nd “b-meeting,” a series of interventions between the bioisms and the natural world the artist began in 2009 and documents through his photographic practice.

Aljoscha’s work has been exhibited widely across the world, including in recent solo gallery shows at Priska Pasquer in Paris and Cologne, La Bibi Gallery in Madrid, Beck & Eggeling in Vienna and Düsseldorf, and in recent public installations at the Times Art Museum in China, St. John the Divine in New York, the Goethe Museum in Düsseldorf, and the Osthaus Museum in Hagen. Aljoscha was the subject of a solo special presentation at Intersect Aspen in 2023 with Sonya Gallery, and at TEFAF New York in 2019 with Beck & Eggeling. He lives and works in Düsseldorf, Germany.



Installation view, Beck & Eggeling, Basel, 2021



Aljoscha
Objects from Project Hope, 2023
Acrylic glass, Dimensions Variable
\$4,000 USD





Aljoscha

Kyiv, Special Boarding School #11, Project Hope, 2022

Giclée print on archival paper, framed, 35.5 x 24.5 in (90 x 60 cm)

Edition of 3

\$4,000 USD

Burenko

(b. Bohdan Burenko, 1987, Kropyvnytskyi)

Burenko works in a visual style uniquely his own dubbed "sick-pop." Through portraits and landscapes, he draws viewers in with a warped and unorthodox sense of perspective.

The artist's landscapes are defined by flat subjects in neutral color palettes which play light and shadow in a twisted homage to 19th century impressionists. The almost sterile cleanliness caused by the flatness of the compositions juxtaposes with the roughness of visible brush strokes and the nature of the subjects, which are informed by Burenko's daily life in his Kyiv studio, where he has stayed in the city center since the outbreak of the full-scale invasion.

Three new paintings by Burenko are on display, expanding on his exploration of the flat landscape. There is a somber solitude to his work, granted by a muted palette and a lack of human figuration. The work reads both as a utopic vision of a landscape free of conflict and as a representation of abandoned land in the aftermath of war.

Burenko's work has been shown throughout Ukraine and in recent group exhibitions in the United States, including Los Angeles and New York with Sonya Gallery. He lives and works in Kyiv.



Shores V, 2023 (detail)





Burenko
Shores V, 2023
Acrylic on canvas in artist's frame
39.5 x 31.5 in (100 x 80 cm)
\$6,000 USD



Burenko
Full Black River, 2023
Acrylic on canvas in artist's frame
55 x 42 in (140 x 105 cm)
\$10,000 USD



Burenko
Shores IV, 2023
Acrylic on canvas in artist's frame
39.5 x 31.5 in (100 x 80 cm)
\$6,000 USD



Katerina Ganchak

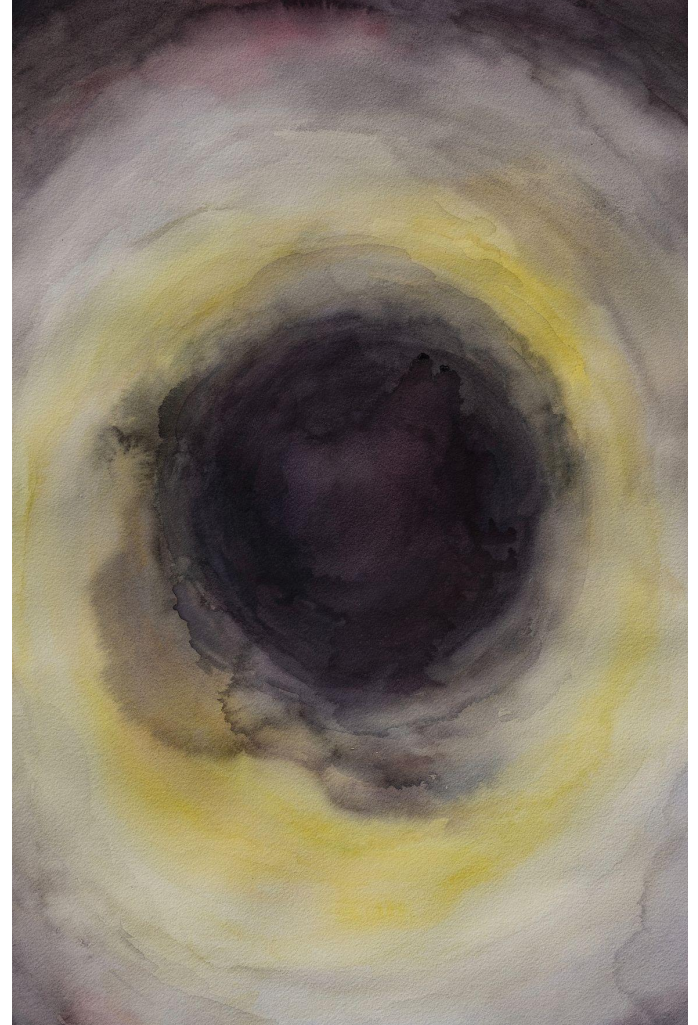
(b. Uzhgorod)

Katerina Ganchak studied at the National Academy of Arts in Lviv, Ukraine, and lives and works in New York. Ganchak most often focuses on the abstract, seeking to represent an unrepresentable, all-powerful force through her work across painting and glass sculpture.

Over the past 18 months, Ganchak has turned inwards, creating a suite of powerful watercolors exploring the individual and collective grief of expatriate Ukrainians watching the destruction of their homeland from the other side of the world. The watercolors explore two primary subjects: abstracted interpretations of widely broadcast images of the war, and introspective studies of subconscious emotions brought about by the conflict. The works play with the properties of watercolor to create imagery which is both brutal and ethereal, and unsparing in its honest engagement with the day-to-day reality of Ukraine.

Three recent watercolors by Ganchak are on display, all inquiries into the artist's psyche and experience as a Ukrainian experiencing the war through the lens of technology and personal communication with friends and family back home.

Katerina Ganchak has exhibited throughout Ukraine and the United States, including in recent shows in New York and in Los Angeles with Sonya Gallery.



Grief Gravity, 2023 (detail)

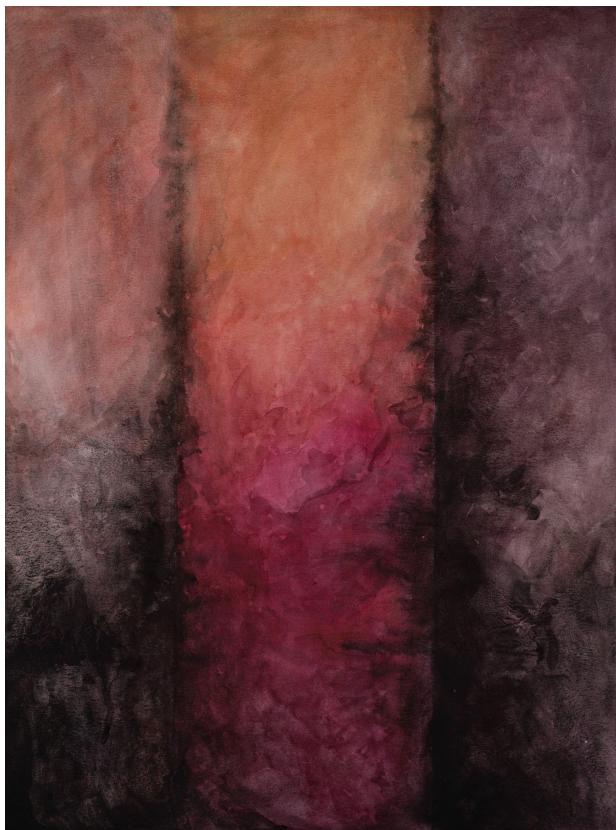




Katerina Ganchak
Things That Remain, 2023
Watercolor on paper, framed
18 x 24 in (45.7 x 61 cm)
\$3,000 USD



Katerina Ganchak
Grief Gravity, 2023
Watercolor on paper, framed
18 x 24 in (45.7 x 61 cm)
\$3,000 USD



Katerina Ganchak
Where The Lines Are Drawn, 2023
Watercolor on paper, framed
18 x 24 in (45.7 x 61 cm)
\$3,000 USD



Where The Lines Are Drawn (detail)

Nikita Kadan

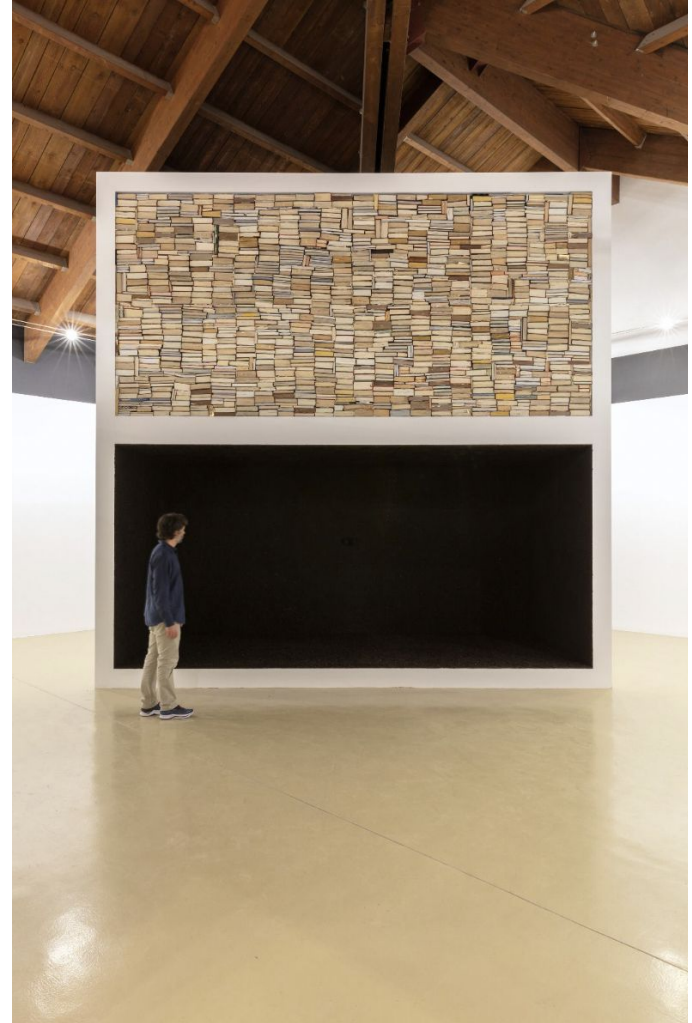
(b. 1982, Kyiv)

Over the past 20 years, Nikita Kadan has produced a considerable collection of drawings, paintings, photographs, sculptures, and installation. Drawing from his activist roots, Kadan's unique practice analyzes Ukrainian history at every level. Twice selected to represent his country at the Venice Biennale, including in 2022, Kadan has exhibited all over the world, with his monumental *The Shelter II* currently featured in Castello di Rivoli's "Artists in a Time of War."

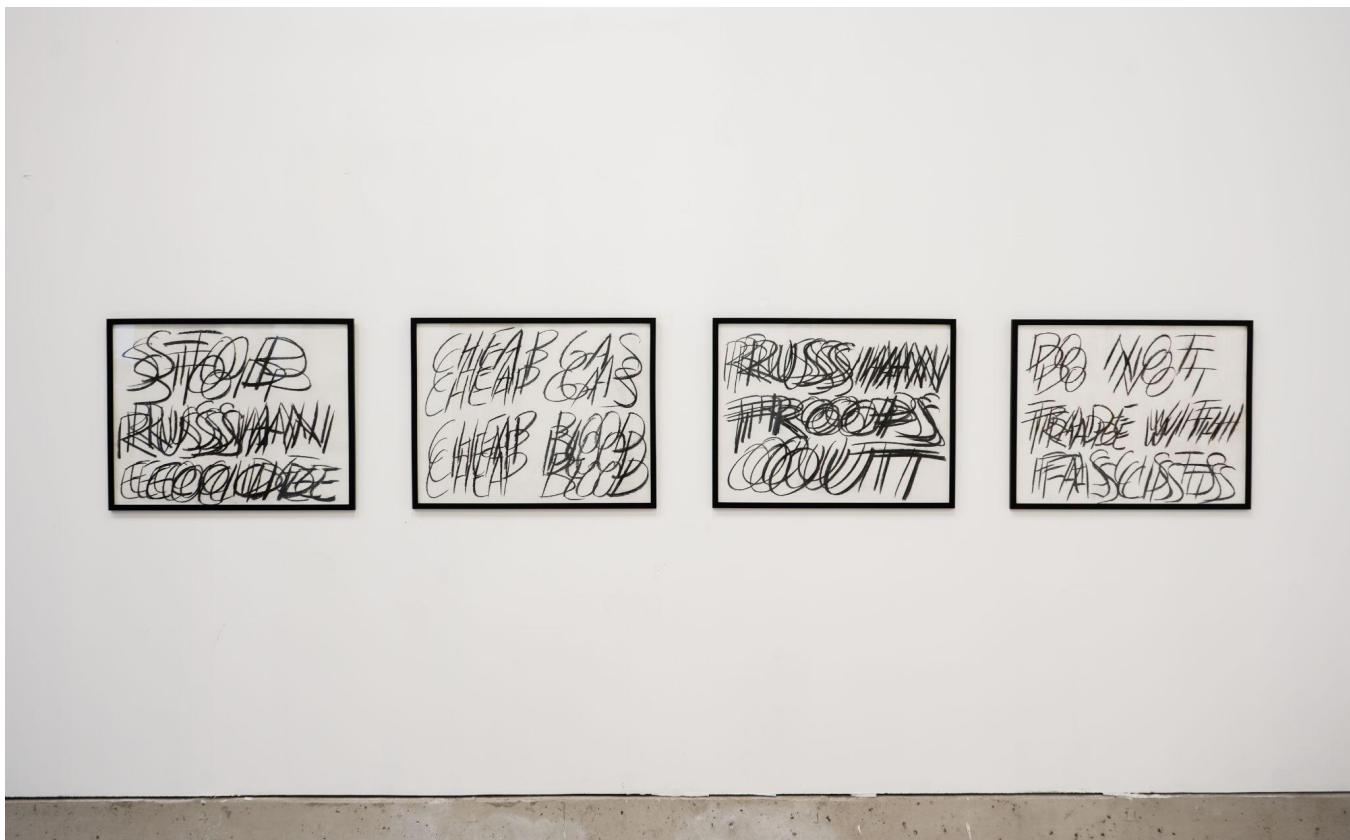
On display is a suite of nine charcoal works on paper by Kadan from an ongoing series of text-based drawings. Kadan began the series shortly after the full-scale invasion in 2022, when he was invited by Romanian artist Dan Perjovschi to participate in an exhibition in Bucharest in which participants were asked to write the phrase "STOP WAR" in their own style. For Kadan these drawings began a new form of practice - in what the artist describes as a "humanistic ritual," he repeated the drawing of the phrase over and over again, resulting in what reads as a heartfelt plea for resolution.

Kadan created much of the text series in the basement of Voloshyn Gallery in Kyiv, whose underground architecture made it a suitable bomb shelter. Living in the gallery-turned-shelter for weeks, Kadan produced a remarkable series of text works which have been shown around the world and featured in *Artforum*.

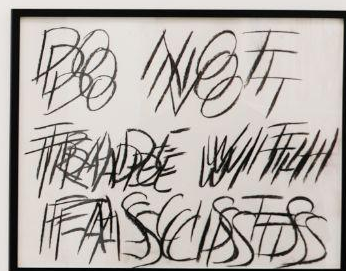
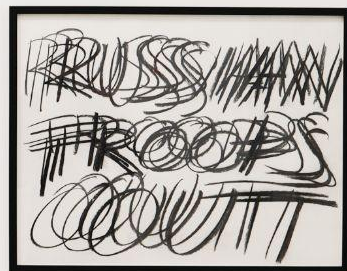
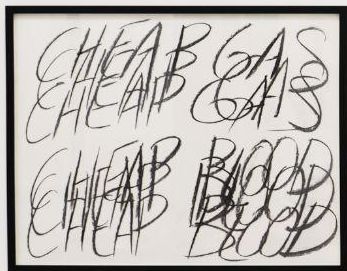
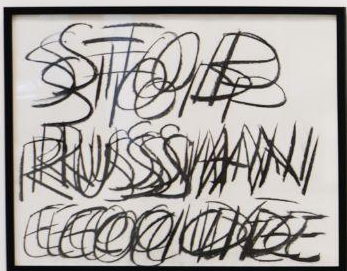
Nikita Kadan has been the subject of recent solo presentations in New York, Art Basel Miami Beach, Paris, Vienna, and Kyiv. His work is held in the public collections of the Centre Pompidou and the Tate Modern, among others.

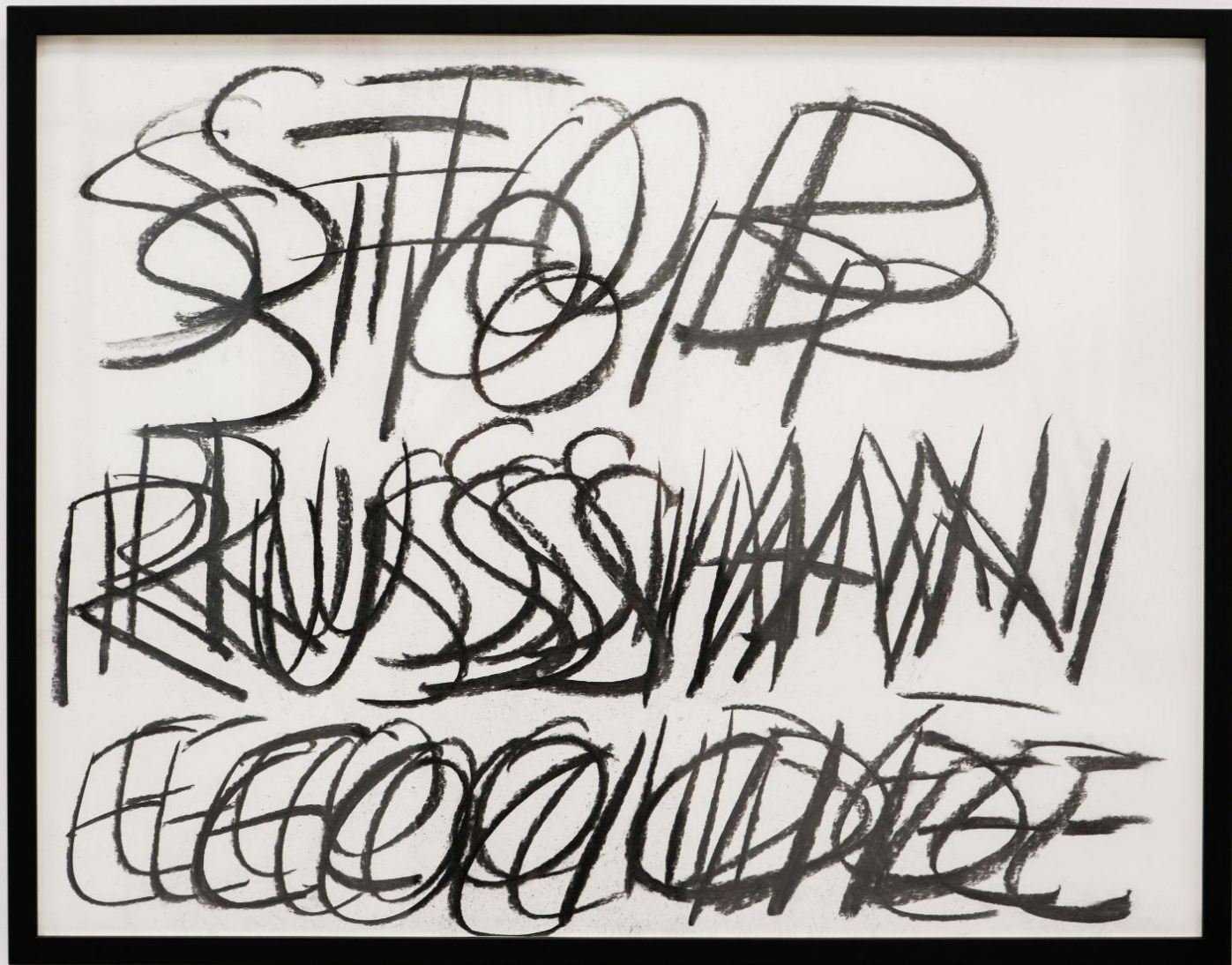


Shelter II, 2022, installation view at Castello di Rivoli



Nikita Kadan
Text Works, 2023
Charcoal on paper, framed
Approx. 25.5 x 19.75 in (65 x 50 cm) each
\$2,500 USD each
\$13,000 USD set





Maria Kulikovska

(b. 1988, Kerch)

Maria Kulikovska is a Ukrainian multidisciplinary artist, architect, and lecturer. A refugee from her hometown in Crimea since its invasion in 2014, Kulikovska's work can often be described as a meditation on war and bodily trauma, such as in her long term performance project *Lustration / Ablution* (2018 - present), in which the artist bathes herself and a sculptural copy. Kulikovska, with her partner Oleg Vinnichenko, often produces "Performative Sculptures" cast from her own body and filled with objects like flowers, chains or weapons, which may be burnt with flamethrowers or shot with shotguns.

On display is Kulikovska's *Letter to Eva*, a suite of 24 watercolors dedicated to the artist's newborn daughter. When Kulikovska was forced to flee Ukraine with her child, she instinctively grabbed her watercolors and a stack of Soviet-era architectural paper, feeling she would need to work. Produced during a nomadic period which saw Kulikovska travel with her child throughout Europe exhibiting her performance art, *Letter to Eva* explores the toll of war on the body and mind. Both gruesome and gentle, the series is both a lament for those who have been lost and a celebration of her daughter's life. The work is accompanied by a poem by Kulikovska, which is included in the exhibition companion reader.

Maria Kulikovska has exhibited widely across Europe, including in recent solo presentations at Neue Nationalgalerie in Berlin, Jøssingfjord Vitenmuseum in Norway, Weserberg Museum in Bremen, Double Q Gallery in Hong Kong, Francisco Carolinum Museum in Austria, and Accelerator Museum in Stockholm. *Thousand Year Stare* marks the artist's first exhibition in the United States.



Lustration / Ablution, 2018 - present, performance



Maria Kulikovska

Letter to Eva, 2023

Watercolor on Soviet-era architectural paper, 24 works

A4 format, 8.3 x 11.7 in (21 x 29.7 cm) each

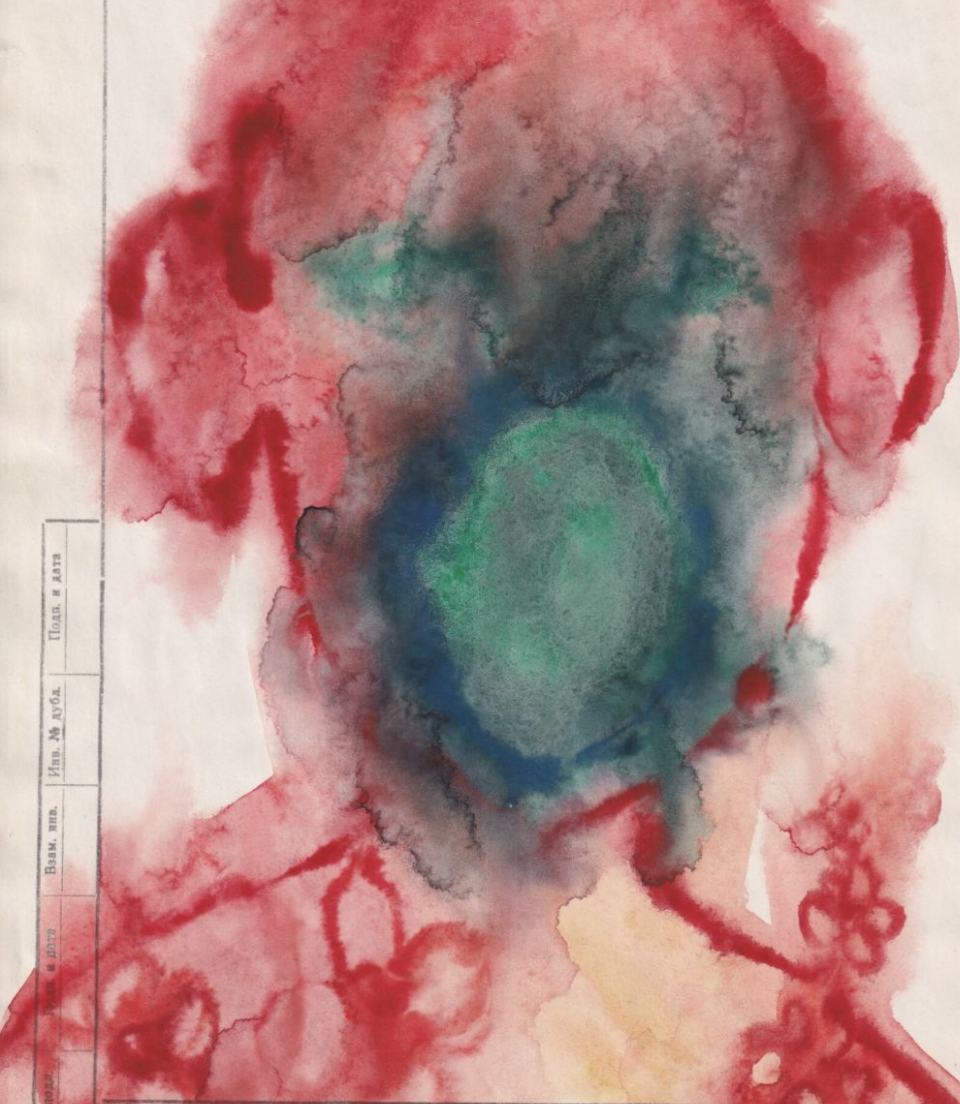
\$1,000 USD each

\$19,000 USD set



Изм. №	Лист	№ докум.	Подп.	Дата

Marta Kulikovskaya, spring/summer 2023
 HIAP, Suomenlinna island Finland 2023/0



Изм. №	Лист	№ докум.	Подп.	Дата

Изм. №	Лист	№ докум.	Подп.	Дата

Marta Kulikovskaya, spring/summer 2023
 HIAP, Suomenlinna island Finland 2023/18

Изм. № докум.	Подп. и дата	Изм. № докум.	Подп. и дата	Изм. № докум.	Подп. и дата
excl. 2	Finland				



her new garden even at

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Spring	2013	Summer	2013	Autumn	2013
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Harry and Mary
HAR, Summer 1919 island

Изм. № докум.	Подп. и дата	Изм. № докум.	Подп. и дата	Изм. № докум.	Подп. и дата



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Harry and Mary
HAR, Summer 1919 island, Finland



I am *without*
Exposed

Имя	Лист	№ документа	Подп.	Дата
Maria Kalinina	Spring	Summer		
И.А.Р.	Skomerlinn	Finland		



her new garden

Имя	Лист	№ документа	Подп.	Дата
И.А.Р.				
Maria Kalinina	Spring	Summer		
И.А.Р.	Skomerlinn	Finland		



Sasha Kurmaz

(b. 1986, Kyiv)

Sasha Kurmaz is a Ukrainian artist and activist working with photography, video, installation, sculpture, and sound. Kurmaz began his career as a graffiti artist, and has continued exploring the concept of public space across various media. Since the Russian invasion of Crimea in 2014, Kurmaz has built an expansive body of work examining the psychology of human violence. In the aftermath of the full-scale invasion in 2022, Kurmaz remained in his native country, documenting the war and producing work which considers its effects.

This exhibition includes Kurmaz's *Russian Literature and Genocide* (2022), a haunting representation of the artist's interdisciplinary practice. A combination of sculpture and photography, the work features an image by documentary photographer Mykhaylo Palinchak showing the bodies of two civilian corpses lying on the street in Bucha, Ukraine, on April 3, 2022. The framed photograph sits on top of a collection of found Russian books which exalt and promote Russian Imperialism, per Kurmaz - the image of the corpses is held up by centuries of imperial colonial values in the form of literature, just as the origins of the current invasion can be traced back hundreds of years. The exhibition also features a small work from Kurmaz's series "Living With The Fear of Being Harmed by Other Humans," which reflects on the gruesome and inexplicable nature of violence.

Sasha Kurmaz's work has been exhibited throughout Europe, including recently in "The New Abnormal" (2022) at Deichtorhallen Hamburg. Works by the artist are held in various prestigious private and public collections, including at the Pinchuk Art Centre in Kyiv.



Installation view, *When Fear Becomes A Friend, The Naked Room*, Kyiv, 2021



Sasha Kurmaz

Russian Literature and Genocide, 2022

C-print by Mykhaylo Palinchak, framed, found Russian books

Print: 34 x 26 in (86.35 x 66.35 cm)

\$7,000 USD





Sasha Kurmaz

Untitled, from *Living With the Fear of Being Harmed by Other Humans*, 2021-2023

Giclée print of original screenprint on archival paper, framed, edition of 3

8.3 x 12 in (21 x 29 cm)

\$2,000 USD



Dom Marker

(b.1990, Kharkiv)

Dom Marker is a Ukrainian-American artist and activist working with photography, text, video, and mixed-media installation. Born during the collapse of the USSR, Marker emigrated to New York with his parents when he was three years old. He returned to Ukraine for the first time shortly after the full-scale invasion, volunteering on humanitarian missions in frontline regions. The exhibition includes two works from Marker:

Mother's Day - an enlarged photographic negative on archival photo paper - shows a mother and son in the under-fire city of Kramatorsk, a tender moment distorted by the gun in the boy's hand. As documentary, the image appears as an immersive record of an event, but by inverting the photograph Marker interferes with our perception via the photochemical process that produced it.

Untitled #30, a color polaroid exposed in Northern Saltivka, a residential neighborhood in Kharkiv completely destroyed by Russian artillery in 2022. The polaroid is a unique physical document, bearing scratches that suggest the road it has traveled to get here. A clash in tone exists between the harsh reality of the burnt-out car and the surreality of the painting piercing its windshield. Both works record the devastating reality of war using documentary methods, while also emphasizing the illusion of photography and implying a call to action beyond the limits of passive observation.

Marker's work has been exhibited in the US and Europe, and has appeared in publications such as *Nothing Left but Healing* (Pomegranate Press), and *To Hope* (Nighted Life). His work during the 2021 NYC Pride Parade was awarded Independent Photo's Grand Prize.



Polaroid 600 series, index #'s 11-45, 2022-present



Dom Marker

Mother's Day, 2023

Giclée archival print from 35mm negative, edition of 3

60 x 40 in (150 x 100 cm)

\$5,000 USD





Dom Marker

Untitled #30, 2022, from ongoing Polaroid 600 series

Original Polaroid 600, framed

3.5 x 4.2 in (8.85 x 10.75 cm)

\$5,000 USD





Untitled #30 (detail)

Sonya Gallery: A Sunflower Network Project

555 Greenwich Street
New York, NY 10014

Tuesday - Saturday, 10:00am - 6:00pm
and by appointment

sunflowernetwork.io/sonya-gallery

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