

Artist statement

I explore the representation and transformation of the body, its eroticism and mysticism as imagined in Byzantine orthodox pictorial language and iconographic codes, as well as the mythology and folklore of The Ukrainian Carpathians.

The very idea of icons and their cultural implications affirm the eschatological discourse. For me, the latter evokes not only theological concepts about the end of time, but above all a reality that cannot be seen and cannot be reached. One that unveils the metaphysical bodies that certain types of representation, such as icons, make tangible and that resonate with my sensitivity, my senses and my beliefs.

Notions of the unknown, 'spiritual' bodies in mutation and the inner landscape are all important concepts in my practice. Through the confrontation of these subjects matters in my works, the figurative is completed by the abstract at the point where the pictorial genre and a binary gender constructs become elusive. This contributes to a poetic reconstruction of this 'end of time' with the will to let glimpse an energy which also finds its place in my paintings.

My relationship to the visible and the invisible has always been carried by metaphysics. The war in Ukraine has confronted me with a new reality, these figures and bodies that was mentioned before become material to explore with a reading that is certainly crossed by the tragic. The powerlessness I feel in the face of the destruction of my country becomes a new territory from which I draw to create images of tortured figures who suffer, survive and resist the reality of war in order to regain their freedom. Chromatic spaces, landscapes, minerals, gases are deposited and somehow traverse the painting that is mine today.

Currently in my practice I use the technique of egg yolk tempera on different materials: canvas, wood, wall, textile and traditional Ukrainian embroidery. Emphasis is placed on the execution of the work as the layered application of multiple colours and the resulting mixtures, are what determine the final form that emerges. I also explore architecture and the layout of spaces in sacred places to design the spatial structures of my paintings and their installations.

Through these wefts I re-interrogate, I mix, I deconstruct and I rethink this ancient traditional technique, to transcribe it in a new contemporary reflection and painterly expression.