

Veronika Hapchenko

RECONSTRUCTION (TIME OUT OF JOINT)

Sylvia Kouvali, Piraeus

16 June – 31 August 2024

We are very happy to present the first solo exhibition of Veronika Hapchenko (b. 1995 in Kyiv) in the gallery. Throughout her work, Hapchenko takes inspiration from history, facts and narratives while she explores the dynamics of power and politics and how they develop into collective consciousness.

Represented in the paintings are fractions of humankind, body moulds, skeletons, featureless faces that seem to float between dream and reality, life and death, humans and machines.

Using airbrush techniques, human bodies develop into unidentified abstract and surreal patterns and compositions that resemble theatrical curtains, or elements of a mysterious and elaborate engine mechanism. This particular method allows the artist to conceal the materiality of the paint as no brush strokes are visible: the surface becomes completely smooth, intangible, almost ethereal and detached from physicality.

Coming from studies into puppet theatre and stage design, Hapchenko carefully displays her works within the space, and engages with the scale of the paintings. Images of bones extend themselves through the space, becoming overly-expressive and almost characters of a gothic séance. Similar to sci-fictional mythological figures that do not belong to a subject or a specific time, they are very fragile yet extremely powerful.

In 1944, as part of the Forced Displacement Program - named Cheche Vitsa - under the order of Joseph Stalin, entire groups of native populations, including Chechens, Ingush and Crimean Tartars, were deported to the most underpopulated and uninhabited lands of the former USSR, such as Central Asia and contemporary Kazakhstan.

These populations were accused of corruption and cooperation with Nazi occupants and the deportation of millions completely changed the ethnographical geography of an entire continent.

Propaganda dialectic and how historical facts are perceived by cursed populations are the triggers from which Veronika Hapchenko starts to create her sci-fictional characters that merge with legends, esoteric tales, and artistic influences in which art was seen not simply as contemplative, but as a transformative force where science and asterism mix, aiming not only to create new art or philosophy, but a new world.

Forging a dialogue between historical facts and mystic theories: the blurry, enigmatic canvases become portals to a new cosmogonic universe, where there is no death, free movement in cosmic space and a new time dimension. There is, in these figures, the potential of revolution and the perpetual cycle of mankind rising and falling, empowered and disempowered endlessly.

Bio

Veronika Hapchenko (b. 1995 in Kyiv UA), lives and work in Krakow PL.

Her solo exhibitions include: *RECONSTRUCTION*, Sylvia Kouvali Piraeus, Greece (2024); *A gainst the grain*, Mendes Wood DM, New York, (2024); *Interloper*, Warsaw Gallery Weekend, Import Export, Warsaw (2023); *The Feminist Ukraine: a New Geopolitical Sisterhood*, Commissioned work for the 8th Congress of Women at KI Kanal - Centre Pompidou, Brussels, Belgium, (2022); *False Door*, Import Export, Warsaw, Poland, (2022); *Cherchez le mage*, Nanazenit, Warsaw, Poland, (2021); *Cherchez le mage*, i gallery, Cracow, Poland, (2021); *everything was beautiful and nothing hurt*, Baszta Gallery, Dworek Białoprażnicki Cultural Center, Cracow, Poland, (2019).

Her group exhibitions include: *Ruined*, CONDO, Sylvia Kouvali London hosting Import Export, London, (2024); *Mental Pictures*, Import Export, Warsaw, (2023); *The Open World*, Thailand Biennale, Chiang Rai, (2023); *Primary Forms*, curated by Helena Czernecka & Sebastian Cichocki, Museum of Modern Art, Warsaw, (2023); *Linhas Tortas*, Mendes Wood DM, São Paulo, (2023); *CORPOREAL*, Galleria Alessandro Albanese, Matera, Italy, (2023); *My Rhino is not a Myth*, Art Encounters Biennial, Timișoara, (2023); *Esfíngico Frontal (Frontal Sphinx)*, Mendes Wood DM, São Paulo, (2023); *Bonna*, Dhaka Art Summit, Bangladesh Shilpakala Academy, Dhaka, (2023); *When Desire Becomes Home*, Casa Filipka by Her Clique, Mexico City, (2023); *Invisible Until It's Broken*, Kunstlerhaus Dortmund, Germany, (2023); *Fidelio*, Pałac Schaffgotschów, Wrocław, Poland, (2023); *Aurora nostri temporis*, BWA Tarnów, Tarnów, Poland, (2022); *Is it real?*, The power of imagination, Rondo Sztuki, Katowice, Poland, (2022); *Obywetele Kosmosu*, Anton Vidokle and Veronika Hapchenko, Muzeum Sztuki, Łódź, Poland, (2022); *The Discomfort of Evening*, Zachęta National Art Gallery, Warsaw, Poland (2022); *Textures of the Contemporary*, Renata Fabbri Arte Contemporanea, Milan, Italy, (2022).