

A photograph of a broken, grey ceramic vase. The vase is cracked and shattered, with a large section missing from the top and side. Inside the broken vase, a thick stack of old, yellowed books is visible, their pages fanned out. The vase sits on a light-colored surface against a plain, light background. A dark blue horizontal band is overlaid across the middle of the image, containing yellow text.

DECEMBER 21, 2024 - MARCH 9, 2025

**BETWEEN WAR AND NOSTALGIA:
A UKRAINIAN TRAJECTORY**



REFLECTSPACE

ReflectSpace, established in 2017, is an inclusive exhibition space designed to explore and reflect on major human atrocities, genocides, civil rights violations, and other social justice issues. Immersive in conception, ReflectSpace is a hybrid space that is both experiential and informative, employing art, technology, and interactive media to reflect on the past and present of Glendale's communal fabric and interrogate current-day global human rights issues. ReflectSpace.org

LIBRARY, ARTS & CULTURE

Founded in 1907, the Glendale Library, Arts & Culture Department includes eight neighborhood libraries including the Brand Library & Art Center, a regional visual arts and music library and performance venue housed in the historic 1904 mansion of Glendale pioneer Leslie C. Brand, and the Central Library, a 93,000 square foot center for individuals and groups to convene, collaborate and create. GlendaleLAC.org

Cover image: Maksym Mazur, *Banka*,
Concrete, Book, Metal, Fittings, 2022

Back Cover Image: Oleksandr Glyadelov, from
the series *War 2014-2024*, Archival Pigment
Print, 2014-2024

BETWEEN WAR AND NOSTALGIA: A UKRAINIAN TRAJECTORY

DECEMBER 21, 2024 - MARCH 9, 2025

ARTIST RECEPTION:
SATURDAY, JANUARY 4, 2025, 6:30 PM - 8:30 PM

ARTISTS:
YURI BOYKO
OLEKSANDR GLYADELOV
MARIIA MATIENKO
MAKSYM MAZUR
ANDRII PIDLISNYI
JENNIFER REMENCHIK
CHRISTY ROBERTS BERKOWITZ

YUNUS EMRE ÇAYLAK
ALENA GROM
GABRIELA BULISOVA & MARK ISAAC
STELLA KILININA
PATRICK PATTERSON
HÉCTOR ADOLFO QUINTANAR PÉREZ

CURATED BY ARA & ANAHID OSHAGAN
GLENN RUGA



Glendale
Library
Arts &
Culture

ReflectSpace | Glendale Central Library
222 E. Harvard Street, Glendale, CA 91205
ReflectSpace.org



BETWEEN WAR AND NOSTALGIA: A UKRAINIAN TRAJECTORY

Between War and Nostalgia: A Ukrainian Trajectory is a group exhibition that considers and reflects on Ukraine's recent history and its emergence as a post-Soviet nation while grappling with invasion and war. Some of the artists in the exhibition stare directly at Russia's assaults on their homeland and the ravages it has wreaked on their communities, psyche, and property while others articulate their relationship to their homeland through memory, family, and return. Collectively, they construct a vision of Ukrainian resilience and defiance.

When the Russian Empire annexed much of Ukraine in 1793, it launched a long history of occupation and resistance between the two nations. Over the centuries, Russia has repressed and attempted to erase Ukrainian culture, language and identity in occupied territories. Under Soviet rule, Stalin's genocidal death-by-starvation policy resulted in the Holodomor (1932-33) and the deaths of millions of Ukrainians. After the Soviet Union's collapse in 1991, Ukraine declared independence and moved closer to Europe, increasing tensions with Russia.

The current war began in February 2014. Following Ukraine's revolution to oust their pro-Russian president, Russia occupied and then annexed Crimea, a historically contested region between the two countries. In February 2022, Russia launched a full-scale invasion of Ukraine—the largest armed conflict in Europe since World War II. The war has ebbed and flowed over various Eastern Ukrainian borders and has caused over 30,000 civilian deaths and almost 10 million refugees.

Against this backdrop, the artists in *Between War and Nostalgia* willfully straddle multiple borders between Ukraine and the Ukrainian diaspora. Four Ukraine-based artists—Oleksandr Glyadelov, Maksym Mazur, Mariia Matiienko, and Andrii Pidlisnyi—have witnessed the occupation, independence and the horrors of war, and their work is unflinching expression of their experiences. Whether documentary or conceptual, the artists address their lived experiences. Jennifer Remenchik, Yuri Boyko, and christy roberts berkowitz are based in Los Angeles and have deep connections to Ukraine, either historically or through more recent returns. Their work speaks to the nuances of diasporic life: reflections on distance from the homeland and grappling with memory.

In the PassageWay Gallery, several documentary photography projects are co-curated by Glenn Ruga, founder and director of Social Documentary Network. The work of photographers Yunus Emre Çaylak, Alena Grom, Gabriela Bulisova and Mark Isaac, Stella Kalinina, Patrick Patterson and Héctor Adolfo Quintanar Pérez span a wide range of Ukrainian life: from the urban every day, to incarceration, to the aftermath of war, to farm life.

Taken together, the artists in *Between War and Nostalgia* present a personal and panoramic view of Ukraine today—its defiance in the face of non-ending war and nuanced lived experience.

Between War and Nostalgia: A Ukrainian Trajectory is co-curated by Ara & Anahid Oshagan and Glenn Ruga, director of Social Documentary Network.

--Ara Oshagan, 2024

YURI

BOYKO

The photography series *Departure and Arrival* features written prose and visual exploration of the artist's grandmother's home in Ukraine. After a 30-year absence, Boyko returned to the family residence in the mid-2010s and discovered something fascinating: all family rituals and traditions remained intact. It was as if time had stood still there while Boyko experienced a whirlwind of changes in his life.

Today, Ukraine's situation has changed dramatically, and its peace has been shattered. Boyko's photographs offer a heartfelt reflection of a past that has been destroyed yet continues to inspire hope in people's hearts.

FABLE

Sometime in the past, Time has departed. It split into two little creeks and floated through space, each stream having its own pace.

One was unpredictable, turbulent, and brisk. It conquered spectacular peaks of mountains and plunged into abysmal depths of gulches rushing through all possible crevasses and humps along the way.

Another one was rolling unhurriedly through hills and valleys hugging thin blades of grass, savoring flowers' nectar, drinking sparkling air, and carrying slivers of sunshine.

Many years and lives passed.

One day Rambunctious Creek recalled about his sibling and thought how far behind that unfortunate slow fella might be. He decided to check on him and changed his path.

One day Appreciative Creek recalled about his sibling and thought how far ahead that crazy fast dude might be. He decided to check on him and adjusted his path.

Neither too early nor too late, neither ahead nor behind, but at the quaint time when Time had arrived, they met, neither one better nor worse, just dignifyingly different and intimately related.



Yuri Boyko, *Departure and Arrival VI*, Archival Pigment Print, 2018

OLEKSANDR

GLYADELOV

These photos were taken by Oleksandr Glyadelov during the Russian invasion of Ukraine. It is a continuation of the work he started in Donbas, where he was photographing from 2014–2020. This time he turns his lens on the civilians trying to escape the disasters of war. The backdrop is the once flourishing, vibrant, and contemporary European megapolis of Kyiv and its suburbs. The photographer deals with the presentation of highly charged content and documents the state of affairs in Ukraine with the sensibility of an analog camera that takes no chances. Glyadelov claims that there is no distance between himself and the photographed subject, which makes his task close to impossible as he often observes matters of life and death, the implausible ferocity of the Russian troops towards civilians, and the scorched earth they leave behind.

– Kateryna Filyuk, Curator & Art Critic

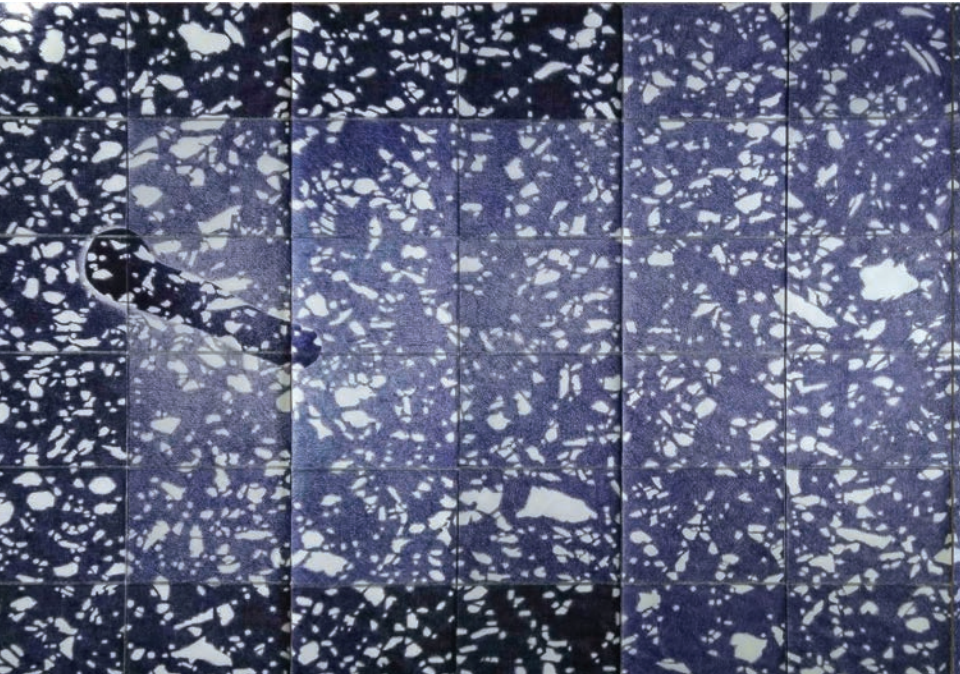


Oleksandr Glyadelov, from the series *War 2014-2024*, Archival Pigment Print, 2014-2024

MARIIA

MATIENKO

I started working with ballpoint pens in 2014. Since then, I have fallen in love with this material. In an effort to find answers to questions that bothered me, I realized that at least in art it makes sense to start from the beginning, from the simplest elements: a dot, a line, a stain. Starting from the period of Covid, and even more so now, during the full-scale invasion of Ukraine, it becomes clear that the world we have lived in



until now, or its vision as a holistic and conditionally harmonious one, is shattering. This feeling of broken glass, for me personally, is perfectly conveyed by a ballpoint pen with its hard, cold lines that lie ruthlessly on the paper and remain there forever with sharp cuts that cannot be erased or softened. This series called *Paper architecture. Explanatory note* is about a world that has broken into pieces. From these pieces I'm trying to put together a new reality and record it as a new epic of a new time and a new world. That is why it is absolutely natural and logical to use paper and a ballpoint pen. My works are a kind of manuscripts where images act as texts.

Mariia Mattienko, *Strange Room*, Paper, Pen, Multipanel, 128x360 cm, 2024



MAKSYM

MAZUR

The *Ex Libris* series presents the result of the artist's creative search over the last year. The presented objects were mostly created in Lviv after the evacuation of the author from Kyiv in March 2022. The textual language in the works of Maksym Mazur, through repeated collage, painting, concreting and graphic intervention, loses its primary function and becomes material for a visual abstract language. As a result, books with texts to read turn into objects to contemplate. To implement the idea, the author used books from the local library found by chance and written off as waste paper. The interest in the transformation from the utilitarian properties of the book to its rudimentary nature today, inspired to investigate this change as to a certain extent "inflation" of values, its expected variability. In this way, books with unreadable, outdated and often incomprehensible texts for the modern world become a kind of fragments of the past.



Maksym Mazur, *Banka*, from the *Ex Libris* series, Concrete, Metal, Book, 24x16 cm, 2024

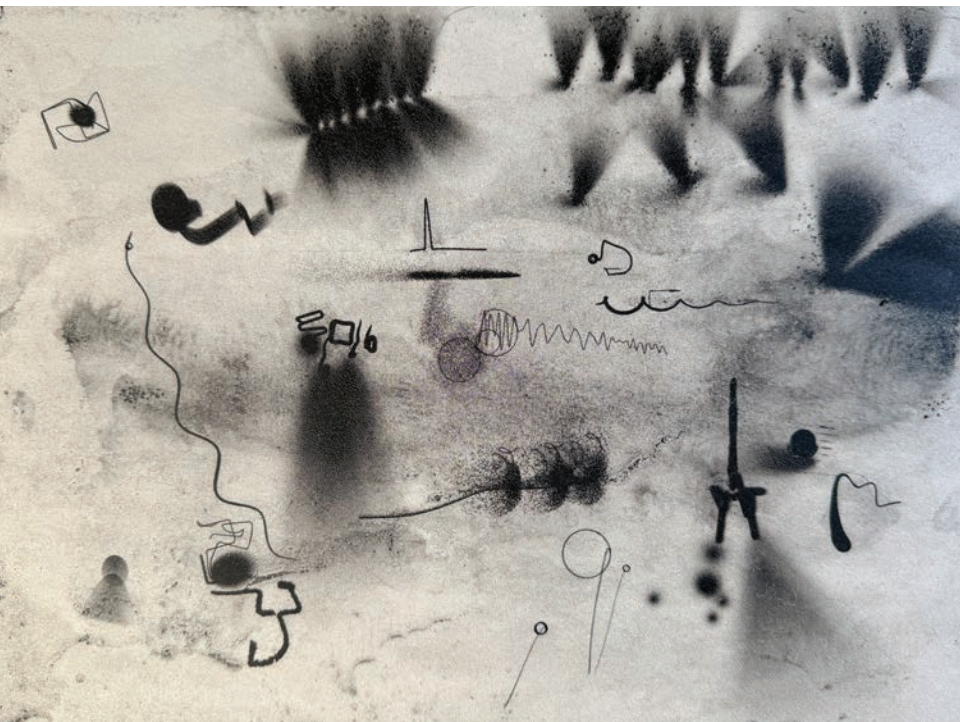
ANDRII

PIDLISNYI

The *Without Addresses* series is a journey into a space where attachment to place and time is lost, and each element reflects a search for inner balance in a world filled with chaos. Devoid of specific coordinates, the works explore themes that cannot be confined to a single place or name—anxiety, silence, and the traces of loss.

Without Addresses invites the viewer to pause and look beyond familiar contours. Each canvas is like an unspoken question about what remains of us in the endless stream of events and emotions. In the depth of abstract forms lies the same uncertainty as in our attempts to find a foothold when familiar landmarks disappear.

The *Without Addresses* series encourages reflection on what home means when it is not tied to a physical place and what an address is if it cannot be placed on any map.



Andrii Pidlisnyi, from the series *Without Addresses*, #1, Aluminum, Oil, 25x35 cm, 2023

JENNIFER

REMENCHIK

I am of Ukrainian and Belarusian descent, and traveled to Ukraine as a child with my grandfather for the summer of 1997, about six years after their declaration of independence. Since the outbreak of the war I have been thinking a lot about territory, names, and the identities we build upon them to our benefit and detriment.

My family is descended from a line of serfs – serfdom was a form of slavery that existed in the Russian Empire from the Early Middle Ages until its formal abolishment in 1861, though its practical application continued afterward. A little known fact is that the word “slave” comes from the word “Slav.” Because of this, my family has been afflicted with many difficulties that come from ancestral trauma, such as substance abuse issues, mental health struggles, and suicidality. The title *What I Inherit I Choose to Transform* refers to the belief that healing can and does happen along family lines when consciously chosen and enacted through a lifetime.

The Odessa Steps is a famous sequence from *The Battleship Potemkin*, a 1925 film by Sergei Eisenstein, which depicts a group of Cossacks in the Russian Imperial Army slaughtering unarmed civilians. The descent referred to in the title and the subsequent merging with an important body of water is symbolic of leaving suffering in the past and allowing oneself to be transformed anew.



Jennifer Remenchik, *My Mother and I Descend the Odessa Steps and Become the Black Sea (What I Inherit I Choose to Transform)*, Acrylic, Joint Compound, Candles, Clay and Plaster on 1/4" Sheetrock, 72 x 54 in, 183 x 137 cm, 2024
Image courtesy the artist. Photo credit Ernest Gibson.

CHRISTY

ROBERTS BERKOWITZ

In *Keepers*, roberts berkowitz critically examines the intricate mechanisms of family cultural transmission, particularly within contexts of displacement and historical trauma. The work interrogates how experiences of persecution, violence, and forced migration create profound ruptures that systematically disconnect subsequent generations from their ancestral cultural narratives and customs.

The two-channel video installation strategically explores these complex genealogical dynamics. By juxtaposing an interview with second and third-generation relatives against intimate, embodied sequences of personal care—hair braiding, makeup application, and skincare—the artist illuminates the subtle, often overlooked methods through which familial knowledge is preserved and transmitted, predominantly through feminine lineages. These carefully composed scenes reveal how bodily practices encode intergenerational memory, while simultaneously highlighting the epistemological marginalization experienced by descendants of patrilineal lines.



christy roberts berkowitz, still from *Keepers*, Two-channel Video, 14:31, 2024

SDN ARTISTS

The following photographic stories were selected from the Social Documentary Network (SDN) website by co-curator Glenn Ruga.

SDN, founded in 2008 by Glenn Ruga, is a global community of documentary photographers, editors, curators, NGOs, students, journalists and others who believe in the power of visual storytelling to build understanding and appreciation for the complexities, nuances, wonders, and contradictions that abound in the world today. Since its founding, the SDN website has featured more than 4,000 exhibits by nearly 3,500 photographers from all corners of the globe. SDN also creates gallery exhibitions, educational programs, lecture series, award programs, portfolio reviews, and its flagship print and digital magazine founded in 2015, *ZEKE: The Magazine of Global Documentary*.

GLENN RUGA is the Founder and Director of Social Documentary Network (socialdocumentary.net) and Executive Editor of *ZEKE* magazine (zekemagazine.com). He is the former Executive Director of the Photographic Resource Center and has produced three major documentary projects that toured across the United States. Ruga served as a curator of the 2012 New York Photo Festival and has been a reviewer at FotoFest, Review Santa Fe, Palm Springs Photo Festival, New England Portfolio Reviews, PDN Portfolio Reviews, and New England ASMP Reviews. His curated exhibits include *Global Health in Focus*; *PRC in NYC*; *On the Razor's Edge: Between Documentary and Fine Art Photography*; *Global Warning*; and exhibitions from the Social Documentary Network, such as *Crisis and Opportunity: Documenting the Global Recession*; *Ten Years After 9/11: Searching for a 21st Century Landscape*; *The Art of Documentary*; and *Using the Power of Photography to Promote Global Awareness*.

YUNUS EMRE ÇAYLAK

For the past three years, I have been based in Ukraine with the primary goal of documenting the ongoing war. Motivated by the resilience and solidarity of the Ukrainian people, I aim to capture the harrowing realities they face, highlighting their struggles while also documenting evidence of war crimes against innocent civilians.

My project (2022-2024) begins in Mariupol, prior to the invasion, and chronicles key events throughout the conflict. This includes the liberations of Kherson and Kharkiv, life on the front lines, the battle for Donbas, the discovery of mass graves, and the profound impact of war on vulnerable populations, particularly children and the elderly. Through my work, I aim to document the human cost of this conflict and amplify the voices of those affected.



Ukrainian women greet the liberating soldier with hugs, kisses in Kherson. The southern city of Kherson was liberated from Russian occupation in November 2022 by Ukrainian forces. From the series *War in Ukraine 2022-2024*, Kherson, Ukraine. 13 November 2022

ALENA GROM

I live in Bucha and work in Irpin. After the Russian occupation, these cities were destroyed. The military landscape has become my reality and routine. Every day I see people who are restoring their cities, their personal lives from the ruins and looking into the future.

I created a series of photographs in a historical dialogue with images by Polish photographer Michael Nash who captured how an unknown photographer used a decorative backdrop to mask the ruins of Warsaw during World War II from 1945-1946.

The heroes of my photographs are women who became victims of Russian aggression.

The occupation continued in the spring, people who survived this tragic period did not notice how spring passed, how chestnuts and lilies of the valley bloomed, birds flew in. They were deprived not only of their homes, loved ones, work, health, but also part of their lives. IDPs (Internally Displaced Persons) from Donbas and Crimea have a second tragic spring. A stolen spring is a stolen life. Each photo is a personal tragedy, but it is also a life-affirming story of a survivor, a hope that Ukraine will rise from the ruins.



Alyona, from the series Stolen Spring, Irpin, Ukraine, November 2022

Alyona lives in Irpen with her mother, adult son Andriy, a cat, and a shepherd dog. When hostilities began, she stayed in the city. On March 5, all utilities were lost, causing panic among neighbors, who started to leave en masse. The temperature in their home dropped to 0 degrees, so the family moved to a summer house to cook. During intense shelling, they often took refuge in the basement. After a severe explosion injured her son and cat, Alyona decided to evacuate. They faced tough choices, ultimately leaving the animals behind.

Volunteers assisted them in crossing the Romaniv Bridge amid heavy shelling, during which Alyona finally allowed herself to cry, overwhelmed by the situation. Her home was damaged in the conflict.

GABRIELA BULISOVA & MARK ISAAC

Memoria focuses on the important recollections of residents of a penal colony for young women in the city of Melitopol, Ukraine. We created diptychs with the participating women that include a portrait of each individual and an image of an object, place, or photograph that is particularly important to their memory. They were also interviewed about the object they selected, and their explanations are included as text.

For women who are incarcerated, memories are particularly important to their identity. In fact, the interviews revealed that memories need not be solely focused on the past but can be an inspiration to take action for the future.

Melitopol is a multicultural city that was occupied by Russian armed forces after our project was carried out. Vika and several other women who participated in the project are now living elsewhere in Ukraine or in Europe. However, the fate of the other women is unknown.

Memoria was funded by Tandem and the Warsaw Museum of Modern Art. It was organized by Open Place in Kyiv, Ukraine, and it was carried out in cooperation with the Melitopol Museum of Local Lore.



Alyona, from the series *Memoria*, Melitopol, Ukraine, 2015-2016

"I have a sister, Olga, who is 22. She's my co-offender. She's in prison in Odessa, where she gave birth to a girl, Valeria, my niece. I have never seen her in person, but I have a picture of her that's very dear to me. I want to take Valeria away from there so she can grow up in freedom."

STELLA KALININA

Where They Wait for Me is a meditation on memory, family, and my ancestral hometown Izyum, Ukraine. The photographs I made between 2010 and 2020 of the elders in my family now serve as a historical record of peaceful life stolen by a senseless and cruel war. The work also touches on loss experienced in migration and the inability to go back to a place and time, now compounded by Russia's invasion of Ukraine. Since the start of the war, my loved ones have become refugees, unable to return to their home of over fifty years. How I wish we could all gather again over a meal in my family's garden in Izyum under peaceful skies in sovereign Ukraine.



My great-aunt and grandma perform what feels like a well rehearsed dance in the kitchen, Izyum, Ukraine, 2020

PATRICK PATTERSON

In June of 2022, Patrick Patterson arrived in Kyiv and installed himself in Ukraine for the next year. Patterson made a deliberate choice not to attach himself to the press corps but to work independently. This allowed him the freedom to choose the subject of his work and immerse himself in it to collect the stories behind his images. Patterson traveled widely across Ukraine, traversing the country from east to west, north to south, recording the effects of conflict in the many war-torn regions. His particular focus, however, has been the cities and villages along the eastern front, liberated in September-October of 2022 after a six-month Russian occupation. While many of his colleagues photographed battlefields, armor, and soldiers, Patterson focused on how war impacts ordinary people's lives, families, homes, and neighborhoods.



Ukrainian Piano, from the series *To Live*, Izyum, Ukraine, 2023 (Ізюм, Україна)
A damaged piano sits on the ledge of a destroyed apartment at
2 Pershotravneva Street in the city of Izyum.

HÉCTOR ADOLFO QUINTANAR PÉREZ

On more than a couple of occasions, a brief hiss is heard nearby, accompanied by a thud and the noise of the explosion caused by the rocket launched from the other front, where the Russians are. None of those present are unfazed by the vibration of the windows and they carry on with their tasks as if the enemy were not only 3 kilometers from their position or as if the constant explosions of artillery entering and exiting were just background music in the daily routine of their lives.

They smoke excessively, joke loudly and some of them go out to make a call in some free time, but none of them take their eyes off a screen in the room that plays a live satellite video inside enemy territory, the reason: They are the in charge of attacking Russian positions from the air with drones adapted to combat. That screen is their battlefield and with those images they hunt their target.



A member of the brigade prepares a drone for launch, from the series *Flying on the Front: Combat Drones Against Russia, Kherson, Ukraine, 2022*

ARTIST BIOS

YURI BOYKO

Yuri Boyko is a multi-disciplinary artist who lives and works in Los Angeles. His studio is in Hollywood, yet his ideas are influenced by a far wider world. Boyko's artistic practice focuses on the deconstruction of identity. His work has been shown in the US and in Europe and he is a recipient of the Site-Specific Public Art award at Zaha Hadid's Napoli Afragola Train Station in Italy and the Art On The Outside award for a public art installation in the City of West Hollywood, Los Angeles. He was selected for Artist Residency at Istituto Culturale Art1307 in Naples, Italy, Short List of Artisti Primati (Top Artist) at the V Biennale of Contemporary Art in Genoa, Italy, and Artist Residency at the Center for Research and Creativity Casamarles in Barcelona, Spain. Boyko received multiple Grant Awards and his work has been published in art magazines and publications in the US, Italy, Germany, and China. Boyko appeared on Paris-based internet TV channel Bastille.tv, Napolivillage news outlet and Punto Zero Radio Network, Naples, Italy. Boyko was born in Ukraine and attended British Higher School of Art and Design.

OLEKSANDR GLYADELOV

Oleksandr Glyadelov, born in 1956 in Legnica, Poland, is a Ukrainian documentary photographer and photojournalist known for his profound exploration of social and humanitarian issues. After moving to Kyiv in 1974, he studied optics and instrumentation at the Kyiv Polytechnic Institute but shifted his focus to photography. Glyadelov has documented military conflicts in Moldova, Nagorno-Karabakh, Chechnya, Somalia, South Sudan, and Ukraine. Since 1997, he has collaborated with international organizations like Doctors Without Borders, HRW, UNAIDS, and UNICEF. His analog black-and-white photography, developed in his Kyiv home laboratory, examines topics such as child homelessness, epidemics, prisons, and drug addiction. A teacher at Victor Marushchenko School of Photography and Bird in Flight, Glyadelov has received numerous honors, including the Hasselblad Prize (1998), Shevchenko Prize (2020), Mother Jones Medal of Excellence (2001), and Moving Walls (2002). His celebrated photo project *Carousel* exemplifies his impactful work. Glyadelov lives and works in Kyiv.

MARIIA MATIIENKO

Mariia Matiienko, born in 1980 in Kyiv, Ukraine, is a distinguished artist with a focus on abstract painting and organic design. She graduated from the National Academy of Fine Arts and Architecture (NAFAA) in 2003 and completed internships in Germany and Switzerland (2007–2008). Her career highlights include a joint exhibition at *Venezia Gallery di Giorgio Ghidoli* during the Venice Biennale in 2013 and ongoing participation in Kyiv's *Karas Gallery* project "A4" since 2015. Matienko regularly exhibits with *Ukrmakrovesvit* (since 2017) and *White World Gallery* (since 2022). Notable exhibitions include *Transmimesis: Empathy for the Ugly* at Voloshyn Gallery, Kyiv (2018), *NORDART 2021* in Germany, and *Labyrinths of Discourse* at the National Academy of Arts of Ukraine (2021). Recently, she showcased work at *BeLive* in Vienna (2023) and participated in the *International Art Fair of Alternative Art TRYST* at TAM in Los Angeles (2024). Since 2023, she has been a member of the National Union of Artists of Ukraine.

MAKSYM MAZUR

Maksym Mazur, born on March 25, 1990, in Reshetylivka, Poltava Region, Ukraine, is a contemporary artist recognized for his innovative approach to art and cultural exploration. He began his education at the State Art Secondary School named after T.G. Shevchenko in Kyiv (2005–2008) and continued at the National Academy of Fine Arts and Architecture in Kyiv, graduating in 2014. Mazur has held several solo exhibitions, including *Time Forms. New Life* (2023) at Imagine Point, Kyiv, and *Transliteration* (2022) at Gallery Portal 11, Kyiv. His participation in group exhibitions spans internationally acclaimed events such as *Ukraine! Unmuted* in Lithuania (2022), *Terra Libera* in Venice, Italy (2022), and *Forms of Presence* at Mystetskyi Arsenal, Kyiv (2023). In addition to his artistic achievements, Mazur has been instrumental in fostering creative spaces, co-organizing the Instytut Avtomatyky art space in Kyiv in 2020 and establishing the public organization Nahirna22 in 2022. His work examines themes of identity, history, and contemporary culture, resonating with audiences worldwide.

ANDRII PIDLISNYI

Andrii Pidlisnyi, born in 1975 in Kyiv, is a multidisciplinary artist who lives and works in his hometown. His practice spans a wide range of media, including found objects, video, installations, and graphics. Pidlisnyi skillfully integrates modern digital technologies with classical analogue techniques and diverse materials, creating thought-provoking works that explore contemporary themes. He has participated in numerous exhibitions in Ukraine and internationally, including the 2024 group exhibition *Tryst* at the Torrance Art Museum in Los Angeles, the personal exhibition *Place on Earth* at Dzyga Gallery in Lviv, and *Ukrainian Pastoral* at Imagine Point Gallery in Kyiv and *Territory of Freedom: Maidan* at the National Museum of Taras Shevchenko. His other significant projects include *Around the Emptiness* in 2018 and *Zoom* in 2020. Pidlisnyi's work consistently pushes the boundaries of contemporary art through innovative techniques and materials.

JENNIFER REMENCHIK

Jennifer Remenich is an artist based in Los Angeles. She received an MFA in Art from the California Institute of the Arts and a BFA in Studio Art from the University of Texas at Austin. Her work has been exhibited in several institutions and galleries, including Brand Library & Art Center, No Gallery, VIVO Media Arts Centre, HILDE, basement projects, Industry Lab, and The Contemporary Austin, among others. Remenich has been selected for residencies at A-Z West Works in Joshua Tree, CA, the Arquetopia Center in Urubamba, Peru, the Performing Arts Forum in St. Erme, France, Toni Areal in Zurich, Switzerland, the Banff Centre in Alberta, CA, the Vermont Studio Center in Johnson, VT and the Arquetopia Foundation in Cusco, Peru.

CHRISTY ROBERTS BERKOWITZ

christy roberts berkowitz's work explores personal and collective constructions of power. roberts berkowitz (whose name includes her maternal family's surname and is intentionally presented in lowercase) is in her second year as Creative Strategist for Los Angeles County. She is a 2023 Creative Corps grant recipient, and is President/CEO of KCHUNG Radio (a 2016 Creative Capital Award recipient and 2022-23 artist-in-residence and current partner at the Museum of Contemporary Art, Los Angeles). She has exhibited with MOCA, the Getty Museum, Telfair Museum, Chrysler Museum, REDCAT, Hammer Museum, Los Angeles County Museum of Art, among many others.

SDN ARTIST BIOS

YUNUS EMRE ÇAYLAK

Yunus Emre Çaylak is an award winning Turkish-American photojournalist based between Turkey and Ukraine who works regularly for The Guardian, The Economist 1843 Magazine and, Der Spiegel. Since January 2022, he has been documenting the buildup to Russia's war in Ukraine and the subsequent invasion, emphasizing the human cost of the conflict. Emre Çaylak began his journalism career in 2011, covering the Syrian war. His work has since involved close collaboration with Syrian communities in Turkey, where he has conducted investigations into issues such as the exploitation of Syrian refugees by the plastics industry. Emre Çaylak has worked in more than 30 countries around the world, produced stories in war zones, human rights violations and explored the intricate relationships between humans and their environments, shaped by diverse political, social, and cultural processes.

ALENA GROM

Alena Grom, a Ukrainian artist and documentary photographer, was born in Donetsk. In 2014, she fled her hometown due to the conflict in Eastern Ukraine and, since 2017, has lived in Bucha near Kyiv. After the Russian invasion in 2022, she and her family became refugees again, returning to Bucha after its liberation. These experiences profoundly shape her work, where photography serves as a tool to confront the realities of war. Since 2016, Grom has focused on documenting war-torn areas, capturing the lives of victims, migrants, and refugees. Her work blends social reportage with conceptual photography, often operating from the front lines to reveal the struggles of those in conflict's "gray zones." Beyond depicting sorrow, her images highlight human resilience amid adversity. Recognized internationally, Grom has won numerous awards, using her art to shed light on the tragedies and complexities of life during wartime.

GABRIELA BULISOVA & MARK ISAAC

Gabriela Bulisova and Mark Isaac are collaborative artists whose projects merge fine art and documentary practices. Working with photography, video, writing, and music, they focus on socially conscious themes like environmental protection, diversity, memory, and reconciliation. Their art seeks not only to raise awareness but also to inspire meaningful policy changes. Prior to Russia's full-scale invasion, they developed extensive projects in Eastern and Southern Ukraine. Currently based in the Czech Republic, both artists hold MFAs in Photography from the Maryland Institute College of Art. Bulišová has received prestigious awards, including two Fulbright Scholar Grants and the National Press Photographers Association's Short Grant, while Isaac has earned Fulbright grants and recognition from FotoDC. Their work has been widely exhibited across North America, Europe, and Asia and featured in outlets such as National Geographic, Politico, and Smithsonian. Together, they bridge art and activism to tackle pressing global issues.

STELLA KALININA

Stella Kalinina is a Russian-Ukrainian American editorial and commercial photographer based in Los Angeles. Her work explores our connections to each other, personal and communal histories, and the places we inhabit. As an immigrant, she relates deeply to immigrant-Americans and their shared yet diverse experiences and stories. She brings empathy, curiosity, and a collaborative approach to portrait-based stories that are firmly rooted in a sense of place. Her work has been published in The New York Times, The New Yorker, The Washington Post, NPR, Mother Jones, KCET/PBS SoCal, Smithsonian Magazine, and other national and international publications. She is a graduate of ArtCenter College of Design and the University of Pennsylvania.

PATRICK PATTERSON

Patrick Patterson (US, b. 1977) is a New Hampshire-based documentary photographer and storyteller who has spent much of his career documenting human rights and conflict. His work explores how photographic narratives can influence change and give voice to those who have been silenced. Each photograph is a document, evidence that someone or something has been seen. Patterson is a graduate of Lamar University and a Beaumont native.

HÉCTOR ADOLFO QUINTANAR PÉREZ

An archaeologist and Master in Anthropology from the Universidad Veracruzana with photojournalism studies at UNAM, Héctor Adolfo Quintanar Pérez's work focuses on Human Rights, Culture, Conflict, and Violence. His work has been exhibited in over 15 countries and published in renowned outlets such as The Guardian, Washington Post, Al Jazeera, The New York Times, and Bloomberg. He has earned numerous accolades, including Honorable Mention at the Veracruz Art Biennial, the Silver Camera in the One Eye Land international competition, and second place in the 2022 International Photography Award. Represented by Getty Images, he has also worked with agencies like AFP and Zuma Press. His assignments have taken him to document natural disasters, invasions, genocides, and political upheavals in countries such as Mexico, Guatemala, El Salvador, Peru, India, Ethiopia, Poland, Haiti, and Ukraine, highlighting pressing global issues through his lens.

