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AIR_Frankfurt
2022

Daniil
Nemyrovskyi

Oleksandr
Sirous

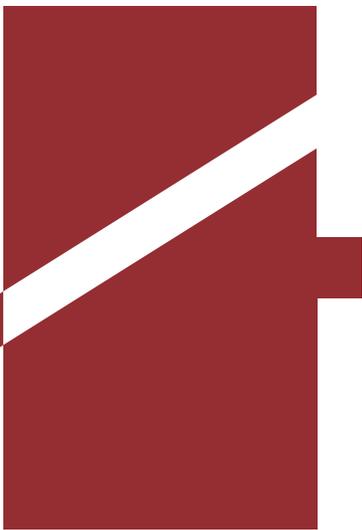
AIR_Frankfurt x
Ukraine

exhibition

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Daniil Nemyrovskiy and Oleksandr Sirous have been the selected air_frankfurt guest artists from Ukraine at basis Frankfurt, from July to September 2022. The exhibition concludes their three-month residency and presents some of their most recent projects.

Due to the current situation caused by the Russian invasion, the city of Frankfurt and basis e.V. in cooperation with the Ukrainian Institute and the Goethe-Institut Ukraine have awarded three scholarships within the framework of air_frankfurt. Daniil Nemyrovskiy and Oleksandr Sirous are the first two of the three scholarship holders.

Daniil Nemyrovskiy

Daniil Nemyrovskiy

graduated from the National Academy of Fine Arts and Architecture in Kyiv (2017) and is based in both Mariupol and Kyiv. His graphic work depicts various aspects of the culture, architecture, and youth in Ukraine. As the full-scale war with Russia began, Nemyrovskiy's attention shifted towards minor details of the everyday as a way of recording particular moments. His practice unfolds in a visual exploration through (and despite) the limited techniques of ink on paper in order to recount deeply charged stories.

Nemyrovskiy's recent projects take form through drawing and collaging. The works *Christine*, *The grass*, *The face and the roots*, *The face of Kira*, *I, She (Eve)*, and *The forest* (all dated from 2022) can be considered a single piece while at the same time being a composition of individual fragments. As a whole, the body of work is the result of an ongoing process of building and unbuilding: the order of the fragments is not fixed, but rather varies according to the moment or situation in which the works are

shown. Visitors are also invited to contribute and alter the piece with stickers and Post-its.

A motive of entangled lines runs through some of the graphic images and forms a ground, like roots, for human figures – a visual thread that is interrupted by the separations of the paper sheets. These visible splits and ruptures within patterns, bodies, and faces, invoke an ambivalent feeling of both coming together and falling apart. Reflections on connection and identity take place on these paper sheets, and are met with the fragility of the medium and the limit of its format.

CV

Daniil Nemyrovskiy

(*1993, Mariupol)

Exhibitions

2022: VIENNACONTEMPORARY,
with Understructures & Spilne Art,
Vienna (AT)

2021: BEYOND LOVE, depot12 59
(solo), Kyiv (UA)

2020: COLLECTIVE, VIDEO, Okno
(solo), Kyiv (UA)

2020: AT THE INTERSECTION OF
ALL OPPOSITES, Rodovid, Kyiv (UA)

2018: CASES IN THE CITY, Rechovyy
Dokaz (solo), Kyiv (UA)

2017: EXHIBITION OF PARTICI-
PANTS OF THE ARTSVIT GALLERY
PROGRAM, Artsvit, Dnipro (UA)

2016: REAL EXHIBITION,
Kama, Kyiv (UA)

Residencies and further projects

Since 2020: Lecturer at the
Mariupol Branch of the National
Academy of Fine Arts and Archi-
tecture, Mariupol (UA)

2019–2020: Lecturer at
Professional College of Arts and
Design, Kyiv (UA)

2018: SOSHENKO 33 summer
architecture school, Kyiv (UA)

List of works

The grass (2022), paper, glue,
pencil, pen, and stickers, 119 x 84 cm

She (Eve) (2022), paper, glue, and
pencil, 126 x 89 cm

The face of Kira (2022), paper,
glue, pencil, pen, stickers, and
marker, 84 x 60 cm

Christine (2022), paper, glue,
pencil, pen, and stickers, 168 x 60 cm

The forest (2022), paper, glue,
pencil, pen, stickers, and marker, 84 x
60 cm

I (2022), paper, glue, pencil, pen,
stickers, and marker, 42 x 30 cm

Trysub (2022), paper, pencil, pen,
dimensions variable

The face and the roots (2022),
paper, glue, pencil, pen, stickers, and
marker, 199 x 5 cm



Images:

top: Daniil Nemyrovskiy, *The forest* (2022), paper, glue, pencil, pen, stickers, and marker, 84 x 60 cm

bottom: Oleksandr Sirous, *Destructive volume* (2022)

CV

Oleksandr Sirous

(*1996, Kharkiv)

Exhibitions

2022: MORPHO and ExtraCity
ZOOMER IN DE KLOOSTERTUIN,
Antwerp (BE)

2021: SLAVUTICH POINTS OF VIEW,
(solo), Slavutich (UA)

2021: NOISE IN A BOX, Vumiruvach
(solo), Zhytomyr (UA)

2021: WELL-WORN TIES, 18
Docudays UA DOCU/СИНТЕЗ,
Dovzhenko art centre, Kyiv (UA)

2021: EXTERIORIZATION, Izolation
art space, Kyiv (UA)

2020: DIFURKARION POINT,
HOKINZ AND DISNEYLAND, Dovzhenko
art centre (solo), Kyiv (UA)

2019: RESIDENTS OF UNIVERSE,
Ermilov centre, Kharkiv (UA)

Residencies and further projects

2022: MORPHO (air_antwerp),
Antwerp (BE)

2022: Shortlist of PinchukArt-
Centre Prize, Pinchuk Art Centre,
Kyiv (UA)

2021: OFAR (Open Format Art
Residence), Carbon, Slavutich (UA)

2021: SIGMA, Carbon,
Zhytomyr (UA)

2020: American Arts Incubator,
Izolation art space, Kyiv (UA)

List of works

Noise in Beehives (2022), VR, 25',
printed graphic paper, variable
dimensions

*Unstable connections documen-
tation* (2022), digital colored video,
sound, 45', 3D-printed objects,
variable dimensions

Performance,
September 16, 2022 at 7 pm
Deconstruction of destruction

Oleksandr Sirous

Oleksandr Sirous

studied at the Kharkiv Art College and at the Academy of Design and Arts (2011–2014) in Kharkiv (UA). Influenced by a background in animation and comics, Sirous’s practice revolves around media and sound, exploring big data sets and modes of interaction in web environments. His recent work delves into AI spaces and video game culture, seeking to develop new approaches to communication and storytelling.

Unstable connections documentation (2022) examines the terrarium as a speculative space to address thoughts on community, survival, and transformation. The video installation at basis project space is the documentation of a former participative work, *Unstable connections* (2022), and presents fragments and relics of this initial project in the form of a video projection as well as 3D-printed objects. Visitors were able to access a virtual terrarium and translate sentences into natural elements. This imaginary parcel of soil was meant as a terrain for birth and renewal; a space to grow ideas

beyond words, forming new paths of togetherness and overcoming the limits of spoken language when sharing lived experience and perhaps traumatic memories.

Noise in Beehives (2022) is a newly conceived project that attempts, through VR and sound, to render real-time war situations in Ukraine more tangible. Several Ukrainian cities are depicted in the form of beehives, in each of which a different sound resonates. These ‘echo chambers’ are synchronized with live data that reports when a signal alarm goes off in a city, via a Ukrainian mobile app. Passing through different stages of ‘processing,’ the installation and the layered sound are recorded and converted into MIDI notes (an audio coding system) that is ultimately used to build a virtual interactive space. In Sirous’s words, “like digital honey, this information documents the cry of the metal bees,” producing a new reality in which a state of distress and urgency is made physically palpable.



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