

Homestories / Participants

Contributions by: AltRoom (Kirill Komarov, Mikhail Karnauhov, Anna Pugacheva), Ania Corcilus, Ksenia Dmitrenko, Olafur Gislason, Gruppa Predmetov (Ivan Melnichuk, Oleksandr Burlaka, Vlad Goldakovsky), Alevtina Kakhidze, Olha Kostka, Volodymyr Kuznetsov, Daniela Paes Leao, Nana Petzet, Inken Reinert, Janine Sack, Yuliya Usova /Martin Botvidsson, Inga Zimprich, Anna Zvyagintseva and others.

Information on participating artists/architects/curators

Yuliya Usova born 1977 has graduated the Master course in International Curating Management at Stockholm University in March 2008. After an education in economics she ventured into curatorial practices where she focuses on Cooperation between art and business, art as a tool to reflect on social issues and problems.

Martin Botvidsson, a free-lance photographer from Sweden, has undertaken his first documentary work in *Imprisoned Investores*. From the very concept to the technical realization, together with Yulia Usova, he was an important contributor to the whole ethos of the project.

The project “Imprisoned Investors” a joint project by Yuliya Usova and Martin Botvidsson juxtaposes images and texts and articulates the increasing commodification of living space in Ukraine.

‘There are several reasons why my husband and I do not buy a flat. One is that, due to a good relationship with the owner, we had very favourable terms for renting a good flat down town. Now the owner has increased the rent to the top market level. However, we will stay in this flat as we have equipped it to our own taste. It would be difficult to find something else that met our requirements.’

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Alevtina Kakhidze has founded the informal artists residency program of the Spiritual Value Institute in her new place of residence in the village of Muzichi approximately 30 kilometers from Kyiv. In works as *The Marriage Contract* as well as in her publication *Zhdanovka* Kakhidze succeeds in addressing those topics of urgency in the Ukrainian society, such as the new divide of wealth as much as the rural periphery. Alevtina Kakhidze has attended the Jan van Eyck Academie in the Netherlands and exhibits in Ukraine as well as internationally. In *Homestories* Kakhidze suggests to elaborate the phenomenon of the fence which protects new property, such as her own house in Muzichi.

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AltRoom (Kirill Komarov, Mikhail Karnauhov, Anna Pugacheva)

Home as a place of eternal maintenance

Home is a place of my relaxation, that's why it has to be very comfortable for me. So, when I get my own home, I won't hesitate to spend some time and some money to arrange everything in a way, which will provide my comfort. In other words, I'll make a maintenance. From the other hand, home in the sense of city-living is just a cell in a multi-storied building. One building can contain hundreds of such cells. And people often move from and move in this cells; this processes are always entailed with maintenance.

In such a way, I'll never feel comfort and never relax, because my home will always be inflated with the noise of hammer drills, working to arrange my neighbors' comfort, and none of my neighbors will ever feel comfort too. This situation is typical for Ukrainian dwelling.

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Kseniya Dmitrenko

Suggested to focus on the way to her home close to Borispil airport. Surprisingly the road is usually lined with passengers who stop private cars. It is not that that in itself is surprising, but Kseniya would like to look at the

motives which makes these drivers take passengers: Turning cars which themselves are perceived by pedestrians as totally individual, aggressive "homes" to becoming „public“. „Can you imagine these drivers in their clean and neat, mostly foreign cars, running fast toward Kiev and stop to take dirty and poor passengers who stay in line to take them to Kiev for only 2 UAH per person? I could say that its very interesting for me as a passenger of the private car to peer into private worlds of these drivers. Actually only driving like that I understood that being in somebody's car you can grasp the "individuality" of the driver, his little world, small habits and things tied to his personality and so on. It's interesting if the drivers peer into the passengers too? I don't know this because I'm always a passenger.“

Kseniya is an architect and editor of an architectural magazine.

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Anna Zvyagintseva

Born 1986 (UA) Studies in Kiev Art Academy on departement of painting.

My idea concernes Art Academy as a place for life. I am student of this Academy and every day I can see how people who work there for long time on the same place transform this place according to their needs. Students, professors and models organise their working places as living spaces. Educational process is not mobile, students are buisy with training their painting skills for years on the same place. Andriy Chebykin, rector of Academy says to students in the beginning of each year: "Academy is your home". I want to document different symptoms of this adoptation of Academy for it's tenants everyday life.

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Voldoymyr Kuznetsov, born 1976 in Lutsk is a member of artist group R.E.P. and lives and works as artist in Kyiv. Amongst other projects specifically as the Department of Survival he has reflected in a performative manor on the challenges of urban survival. The embroideries he manufactures pick up traditional decorative Ukrainian handcraft but exercise them with contemporary experiences. His suggestion for HomeStories consists of amplifying traditional Ukrainian sleeping songs driving through Kyivs sleeping cities.

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Olha Kotska has studied at the Kyiv Mohila Academy NaUKMA Kyiv and currently attends the Cultural Studies Master Program at Lviv Franko National University. In her master thesis she focuses on "The city from within: everyday practices and mental mapping" and thus investigates the place where people spend most of their time - the home and the diverting routes from there: Peoples public interactions and their different kind of networks with and within the city.

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Gruppa Predmetov (Ivan Melnichuk, Oleksandr Burlaka, Vlad Goldakovsky)

Kyiv-based architects group.

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Ania Corcilius studied at the Hochschule für bildende Künste Hamburg and subsequently attended the Whitney Independent Study Program in New York. In her filmic and installation-based works she thematizes different aspects of the city as social space. Hereby she investigates the line between documentary and fiction. Ania Corcilius lives as visual artist with her family in Berlin. Currently she is developing a music CD with inhabitants of the project building Dresden-Prohlis and a documentary movie about the Chinese-German architect Chen Quen Lee.

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Inken Reinert born in Jena in 1965 studied painting at the Kunsthochschule Weißensee from 1993 – 99. In 2006 she co-curated the exhibition Revisiting Home in NGBK Berlin and is co-founding member of the producers gallery Stedefreund. Since 2002 she is a member of Damensalon (Ladies salon) in Berlin. Grants and stipends include Stiftung Kunstfonds (2001 and 2006), Heinrich Böll Stiftung (1998 – 99). In 2004 she participated in the program Goldrausch KünstlerInnenprojekte art IT.

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Janine Sack lives and works as visual artist in Berlin. Her works deal with aspects of daily and popular culture with a focus on questions of media-representation and identity. Next to her artistic individual practice, she collaborated in several groups, such as the female artists group Frauen-und-Technik („women and technology“, 1992–93) und -Innen („-ess“, 1993–97). She studied visual communication at Hochschule für bildende Künste, Hamburg and completed a two-year postgraduate program at the Royal Art College in Stockholm in the department video. As artist in residence in the program EMARE she worked in Dundee, Scotland. In 2004 she participated in the program Goldrausch art IT.
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Inga Zimprich (1979, DE) Since an artists residency in August 2006 at the Center for Contemporary Art in Kyiv Inga Zimprich has spent several extensive stays in Ukraine. In the project Center for Communication and Context (CCCK) she collaborates with Volodymyr Kuznetsov and Ingela Johansson, investigating the institutional developments in Ukraine since the nineties, specifically focusing on the history of Soros Centers. In her collaborative projects both as artist and curator she aims to establish formats to negotiate the conditions under which we become public, we collaborate and produce and disseminate knowledge. Grants and residencies include amongst others the International Studio Program Iaspis (Stockholm, SE), Jan van Eyck Academie (Maastricht, NL), EMARE residency at Interspace Sofia (Bulgaria, Aug. / Oct. 08). Inga has initiated the self-generative institution Faculty of Invisibility, she has co-ordinated the project space Public Space With A Roof in Amsterdam (2004 – 2006) and is an inhabitant of The Blue House, a residency for the mind, located on the artificially created island Ijburg (Amsterdam, NL).
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Olafur Gislason, born 1962 in Reykjavík, first studied at the Icelandic College of Art and Crafts in Reykjavík, later at the Art College in Hamburg (HfbK). His works amongst other things deal with children's fears ('From the Nursery' KX Kampnagel, Hamburg 2000) and living as a foreigner in Germany ('Dreaming in Hanover', Sprengel Museum Hannover 2002). In many of his recent works Olafur Gislason's point of departure are problems specific to the local situations the works are situated in – for example the decline of the fish industry in Cuxhaven ('Strukturwandel' Kunstverein Cuxhaven, 2005). Interviews with both, people concerned and people responsible are set on sculptural stage constructions where actors recite the texts. An irritating realistic effect is achieved through the text's immediate relation to the situation the work is placed in. Gislason lives and works in Hamburg.
Olafur will focus on the theme of gentrification
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Nana Petzet was born 1962 in Munich and studied at the Art Academy in Munich and the Art College in Hamburg (HfbK, Masters 1991). Since her Performance 'Rational Scientific Art' at the Academy in Munich (1987) – a lecture on a fictitious physician's theory of gravitation – the focus of her artistic practice is the examination of various scientific disciplines. In 1995 Petzet started dealing with the issue of domestic waste and developed the 'SBF-System' (short for 'Collecting Conserving Researching', Sprengel Museum Hannover, 2000), as an alternative model to the national German recycling system 'Grüner Punkt'. In an experimental setting for a period of six months she collected all waste produced by her four person household and investigated it's recyclability ('Endurvinnslustöð – nei takk', Reykjavik 1998). On the occasion of the exhibition 'einräumen' (Hamburger Kunsthalle, 2000) she created an inventory of her comprehensive domestic waste collection with HIDA MIDAS, an elaborate program for museum inventories. In her most recent works Petzet turns to the world of animals and plants and ethology.
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