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**SECOND ROUND — ARTISTIC POLYLOGUES  
AND SHARED ATTEMPTS  
TO SPEAK ACROSS DIFFERENCES**

*Insha Osvita and Asortymentna kimnata with the support of the Robert Bosch Foundation, February 2025–December 2025*

*The second round of the “scattered communities” program continues to explore artistic dialogue across borders, experiences, and distances. It invites Ukrainian artists living both in Ukraine and abroad to engage in polylogues — open, sometimes uncomfortable conversations that look closely at ruptures, dispersions, and fragile connections within the artistic community.*

*The program remains focused on care, attentiveness to difference, and the search for shared language amid dislocation and instability. As before, it offers opportunities for collaborative artistic projects, mobility grants, and participation in online discussions and artistic talks.*

# SELECTION AND MEETINGS

Unlike the first round, this iteration introduced two application formats: one for artists tandems who are already collaborating across borders, and another for individual applicants who would search for partners within the program. Both options were equally welcome — what mattered most was the strength of the idea and the artistic portfolio.

Curation for the second round is once again carried out by Yaroslav Futymyskyi, Alona Karavai, and Serge Klymko, who continue to develop the program as a circle rather than a “community” — emphasizing fluidity, openness, and the possibility of re-encounter between participants of both rounds.

By mid-March 2025, the open call had received 175 applications from artists based in Ukraine and across Europe. Following discussions and online evaluations, 20 participants were selected to join the second round. Among them:

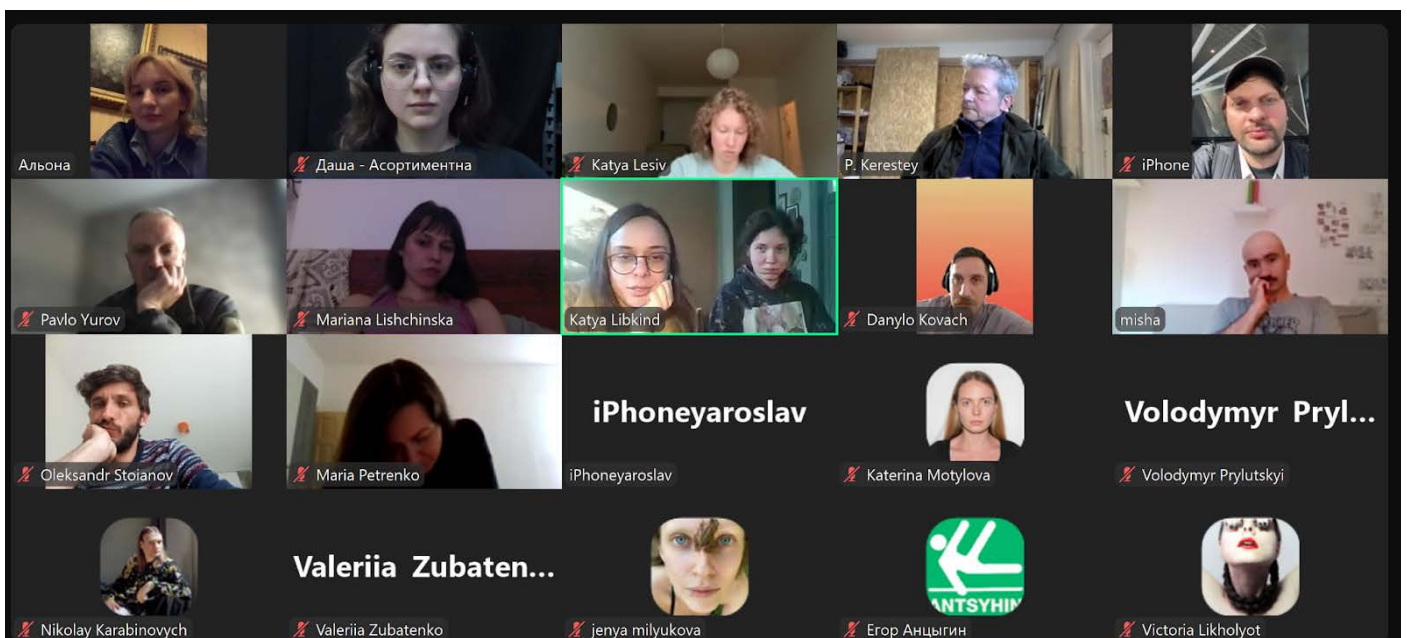
- Valeriia Zubatenko, Brussels, Belgium
- Viktoriia Lykholot, Berlin, Germany
- Vitalii Matukhno, Kyiv, Ukraine
- Vitalii Ruppelt, Rivne, Ukraine
- Volodymyr Prylutsky, Kyiv, Ukraine
- Harri Kraievets, Germany
- Danylo Kovach, Vienna, Austria
- Yegor Antsyhin, Vienna, Austria
- Iryna Loskot, Kyiv, Ukraine
- Kateryna Berlova, Germany
- Katya Lesiv, Helsinki, Finland
- Katya Libkind, Kyiv, Ukraine
- Kateryna Motylova, The Hague, the Netherlands
- Mariia Petrenko, Berlin, Germany
- Maryana Lishchynska, Leipzig, Germany
- Mykola Karabinovych, Netherlands/Belgium
- Mykhailo Tomilin, Vienna, Austria
- Oleksandr Stoianov, Clermont-Ferrand, France
- Pavlo Kovach, Lviv/Donetsk region, Ukraine
- Pavlo Yurov, Kyiv/towns and villages of Donetsk and Kharkiv regions, Ukraine

Visual identity for the second round features a photo by Yaroslav Futymyskyi, continuing the visual dialogue between the first and second circles of “scattered communities”.



The program began with a series of online meetings that brought together participants from both the first and second rounds. These sessions became a space for open conversations about artistic practice and lived experience during wartime and displacement. Artists discussed questions such as: How do you feel this sense of “scatteredness” — or do you? What will you do after the war? Has art lost its role or gained a new one? How does art change in migration, in the army, in the rear? How does it change depending on the place you speak from?

Other discussions turned to more sensitive and introspective themes: betrayal, guilt, and other hollow words — exploring what betrayal might mean today, how guilt is experienced and shared, and where, if anywhere, a space free from it can be found. Participants also reflected on how images and representation shift in times of full-scale war, and how to (not) avoid manipulation within artistic practice.



As of now, the program supports nine collaborative projects, which developed under the mentorship of the curatorial team. These works continue to engage with many of the same questions — about uncertainty, mobility, responsibility, and transformation — while seeking new artistic forms for speaking from within the instability of war. Alongside the projects and work-in-progress presentations, several mobility grants have been provided where travel is possible, and three artist talks are planned later in the program.

# **CROSS-BORDER ART PROJECTS AND COLLABORATIONS**

In the second round of the “scattered communities” program, nine collaborative projects received support for artistic research and production. These projects emerged from shared discussions about displacement, migration, difference, and the changing role of art during wartime. Each tandem or group explored how artistic practice transforms across geographies, languages, and states of uncertainty.

# MIGRANT'S GUIDE TO BERLIN

*Viktoriia Lykholiot and Mariia Petrenko (Berlin, originally from Kyiv and Kharkiv)*

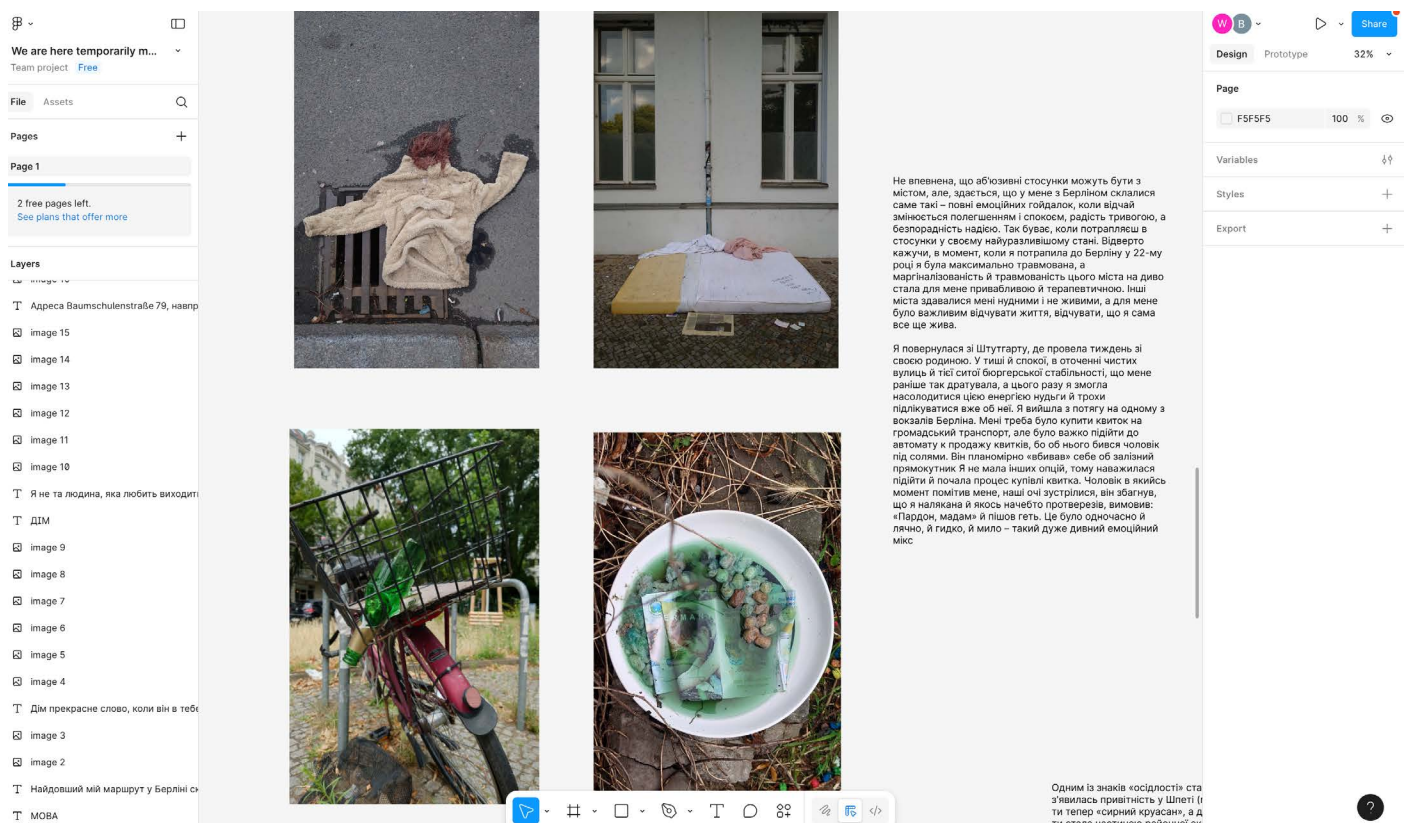
The project Migrant's Guide to Berlin documents a personal and collective female migrant experience within the urban space of Berlin. It maps the fragile yet significant routes of beginning anew — tracing the everyday rhythm of migration, from temporary housing and unstable work to fleeting moments of belonging.

The idea grew from the artists' previous photo series *We are here temporarily, maybe forever*, a visual diary created during the first months of their displacement. This time, they transformed their ongoing documentation into a multi-layered guidebook that combines texts, photographs, videos, and maps — capturing the nuances of migrant life, its instability, and resilience.

Throughout the process, Viktoriia and Mariia developed the concept, conducted field research, collected materials from personal archives, and reflected on what it means to find orientation when one's coordinates are constantly shifting. Their work process included conceptual and textual development, visual production, editing, and collaborative feedback sessions with the program's curatorial mentors.

The result — a work in progress presentation of Migrant's Guide to Berlin — was completed during the program period. It offers both printed and digital versions of the guide, reflecting on what stability, home, and everyday routine mean in the context of migration. The project suggests that the life of a migrant resembles shuttle running — between hostels, temporary jobs, bureaucratic offices, and moments of temporary joy — a fragile line between survival and creation.

As the artists describe, “It can be compared to a highway and a barely visible path in a field — both are roads, just drawn by different speeds and certainties”.



# M O N T A G E

*Katya Lesiv (Helsinki, originally from Khmelnytskyi / Kyiv), Katya Libkind (Kyiv),  
and Yehor Antsyhin (Vienna, originally from Dnipro / Kyiv)*

The project Montage unfolds around the idea of a compensatory action — a personal or collective gesture that restores balance amid uncertainty, distance, and exhaustion. Emerging as an echo of the pre-war collective Montazh, the trio reunited across borders, transforming friendship into a form of artistic language and mutual care.

Now living in different countries, the artists face similar pressures of responsibility, instability, and fragmentation. Within the scattered communities program, they explore how small, embodied acts — a swim in cold water, a solitary date, a gesture of rest — can become artistic and emotional compensations. Each action is treated as a form of work, documented through photographs, texts, and recollections, rather than a finished object.

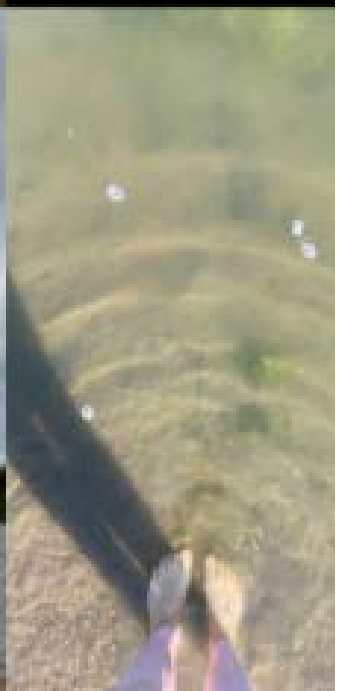
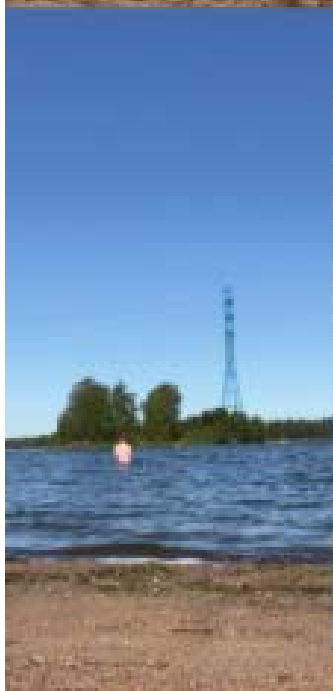
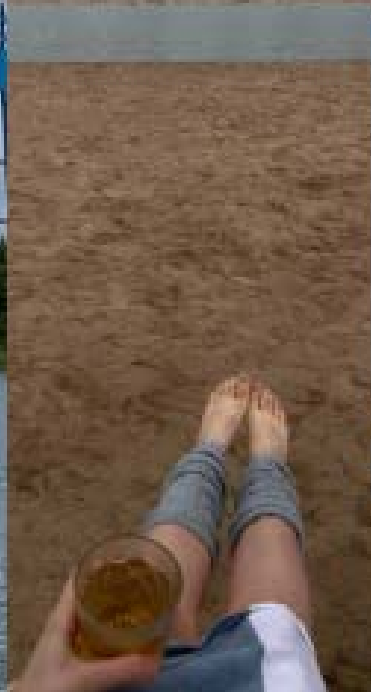
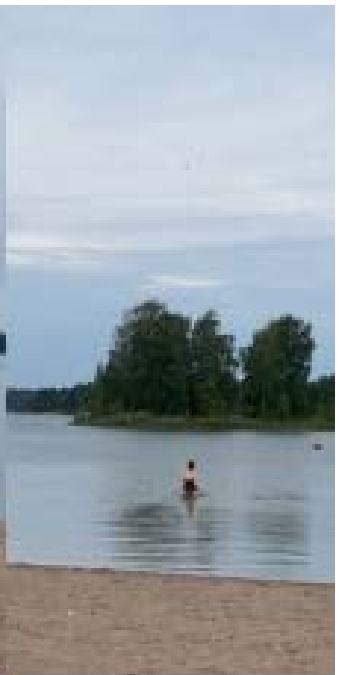
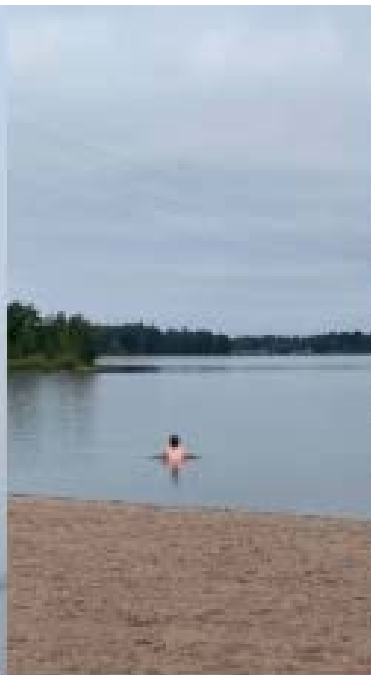
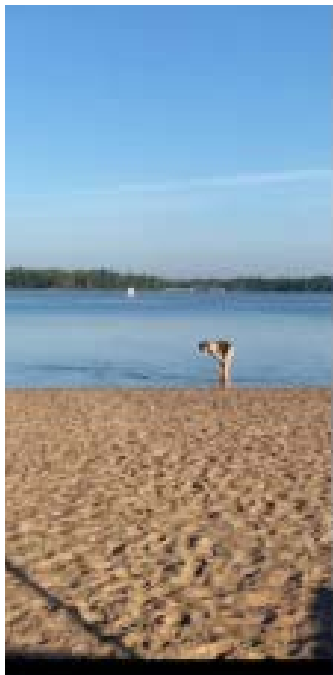
One of the central gestures of the project is a collaborative artwork that physically travels between the three participants: Yehor begins a painting in Vienna, sends it to Katya Libkind in Kyiv, who continues it and passes it on to Katya Lesiv in Helsinki. The journey of the artwork mirrors the routes of displacement and reconnection that mark their lives. Each transfer — carried out through Ukrainian and European courier networks — becomes a symbolic act of presence across absence.

The group also experiments with performative and documentary forms: Yehor's photographs of "unwanted" grass patterns on a Viennese stadium, which he removes as part of his job, were later pasted by Katya Libkind onto lawn product packaging in a Kyiv hardware store. This gesture simultaneously subverts the pursuit of artificial perfection and re-roots fragments of daily labour into public space — a dispersed exhibition of what resists erasure.

Through their ongoing conversations and exchanges, the artists record their attempts to restore equilibrium — from dental night guards and insomnia to care rituals and shared humour. The project remains open-ended, reflecting on how art can act as a language of friendship, survival, and gentle defiance in times of distance and war.

As they describe, "Montage is a conversation through movement — a painting, a chat, a courier box, a swim, or a breath between messages".





*Vitalii Matukhno (currently based in Kyiv, originally from Lysychansk)  
and Maryana Lishchynska (originally from Rivne, currently living in Leipzig)*

From the beginning, both artists questioned the possibility of creating a single unified artwork that would equally and honestly represent their divergent experiences. They realized that producing a shared, “harmonized” narrative would inevitably result in a form of self-censorship — smoothing over disagreements and uncomfortable truths. Instead, they chose to work in parallel, developing individual bodies of text that would later meet within one publication — a text zine that functions as a space for dialogue between their voices rather than a singular statement.

Their reflections on inequality of experience — migration and displacement, freedom, war, and distance — led them to a model of collaboration that prioritizes honesty and autonomy. Vitalii focuses on the male experience of living in wartime Ukraine: militarization and polarization of society, inequality, mobilization anxiety, and personal encounters with bureaucracy and the military system. His writing takes the form of short stories and fragmented memoirs, often experimenting with documentary absurdism.

Maryana’s writing, on the other hand, centers on the female Ukrainian experience abroad. Her texts vary in form — from autobiographical and fictional narratives to experimental poetry — exploring themes of femininity, sexuality, taboo, and religious upbringing. Within the project, she investigates feminist issues against the backdrop of militarization and emigration, juxtaposing Western feminist discourse with the unique realities of Ukrainian wartime experience. Her writing remains rooted in personal and truthful observation, weaving in autobiographical fragments, stories shared by friends, and reflections found in social media.

The zine/self-publishing format naturally unites their work. Both artists are active within the Hareleya collective, where self-publishing is a central practice. Working remotely fits the project’s concept perfectly: each artist writes independently, without influencing the other, and only later do they bring their texts together into one publication. This ensures space for openness and vulnerability — a way to be heard without interruption or competition. The merging of monologues becomes the final dialogue.

In terms of production, the zine will feature black-and-white ink illustrations and analogue photographs, emphasizing the contrast and intimacy of the texts. The publication is planned to be between A5 format and no more than 100 pages.

As part of the project, Maryana also travelled to Ukraine through a mobility grant to work directly with Vitalii on the development of the zine.

At this stage, Maryana has completed around 25 experimental feminist poems that combine surrealism, body horror, and elements of Ukrainian folklore to process topics such as exile, domestic violence, and female sexuality. She is currently finalizing the texts and integrating a longer foreword that includes reflections from other Ukrainian women artists. The visual part, consisting of monochrome collages and ink illustrations, is being created in collaboration with another artist.

Vitalii, meanwhile, continues to develop his first series of texts, working through his personal challenges and experimenting with a documentary-absurdist approach to capture the psychological tension of living in militarized Ukraine.

Together, their independent narratives create a shared space of truth — a publication that gives voice to both perspectives, neither competing nor merging, but resonating side by side.



## ЗИМОВИЙ ПЕЙЗАЖ

папір в тролейбусі: аборт це вбивство  
бабусін журнал "Порадник": чи варто імітувати оргазм?  
незнайоме аборт, незнайоме оргазм  
сестричка, що таке аборт?  
мам, що таке оргазм?  
що таке вбивство  
що таке імітація  
мізки голубоокого безхатка витікають на поріг під'їзду, фарбуючи сніг біля  
моїх персикових льодяникових саночок  
я намагаюсь загубити пушисті сніжнобілі рукавички з'єднані мотузочкою  
щоб не загубились

вдома бабусін телевізор шипить статикою  
снігурочка донька чи коханка діда мороза?  
(навіть в казочках донечка може стати коханкою)  
на ТЕТі я відвожу очі від вульгарності,  
на третій сторінці дивлюсь на закручені сухі вісячі вушка

# CONNECTIONS. KEYS AND KEYCHAINS

*Mykhailo Tomilin (Vienna, originally from Zaporizhzhia)  
and Mykola Lebed (Vienna, originally from Rivne)*

Connections. Keys and Keychains is a short-animated documentary and artistic-anthropological research that explores how everyday objects — the things we rarely notice — carry our memories, relationships, and shifting sense of belonging. The project focuses on keys and keychains as intimate artifacts of home, safety, and identity, tracing how they change as people move, lose, rebuild, or redefine their spaces.

Keys connect us to our interiors — homes, studios, shelters — to the feeling of security that many have lost or are still searching for. Keychains, on the other hand, link us to the outside world: they come from travels, gifts, or moments of attachment. When bound together by a ring or string, these small items form a fragile constellation of connections — between function and decoration, memory and movement, presence and absence.

The artists conducted a series of recorded interviews with Ukrainians living both in Ukraine and abroad, collecting personal stories through a set of simple but revealing questions: When did you receive your first key? What did your first keychain look like? Which doors do your keys open now? What key would you like to have — and what keychain would hang from it?

Based on 36 collected interviews, Tomilin and Lebed developed a nonlinear narrative structure that weaves these voices into an audiovisual tapestry. Each respondent's "keychain" becomes an animated character — the soldier's key, the artist's key, the refugee's key, the Berlin partygoer's keychain — each carrying fragments of lived experience.

Combining photography, digital drawing, and sound, the work merges documentary realism with poetic animation. The metallic sounds of turning keys and snapping locks become part of the film's soundscape, evoking the rhythm of memory and routine. The result is an animated documentary portrait where keys and keychains speak with the voices of their owners, reflecting how the smallest objects hold the weight of movement, loss, and continuity.

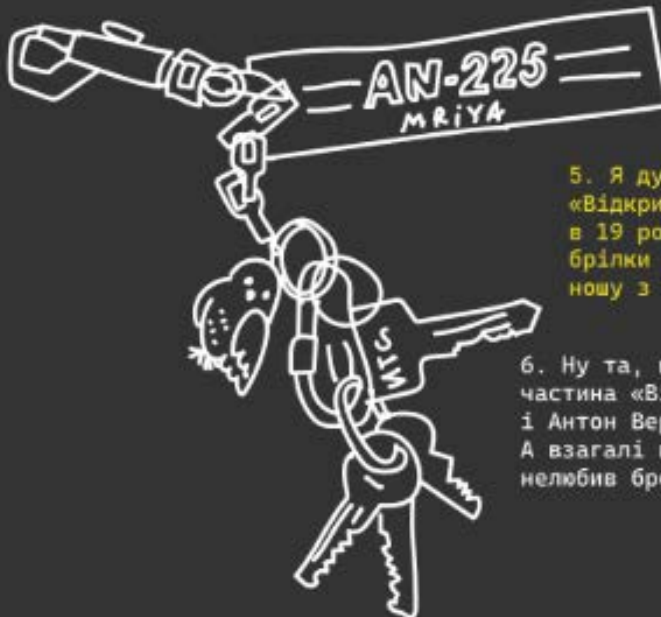
Currently in the work-in-progress stage, "Connections. Keys and Keychains" continues to grow as a collaborative exploration of material memory — a film about the invisible bonds between people, places, and the things they carry with them.

5-6.



5. Який самий незвичайний, дивний, цікавий брелок був на твоїх ключах?  
6. З ким зв'язує брілок на твоїй зв'язці? Чи є якась історія, пам'ять зв'язана з цим брілком? Чи можливо історія про якийсь інший брелок-колишній?

Ну в мене цей Ан-225 був брелок, а де він зараз і не знаю. В мене в родині багато в кого він є, а я його і не ношу.



5. Я думаю це зараз такий цікавий артефакт. Коли був проєкт «Відкритої групи» «Падаюча тінь Мрії на сади Джардінії» в 19 році якщо не помиляюсь, то вони продакшин робили брілки з з Антонов Ан 225 Мрія от і з того часу я його ношу з собою.

6. Ну та, це безпосередньо пов'язує з моїм братом, бо він як частина «Відкритої групи» і в принципі це мої хороші друзі і Антон Верга і Юра Білей. От тому він для мене символічний. А взагалі попередні брелки... ммм... Мені здається я взагалі не любив брелки,

# T H R E S H O L D

Pavlo Kovach (Uzhhorod-Lviv / Donetsk region)  
and Danylo Kovach (Vienna – originally – Uzhhorod-Lviv)

Threshold is a multimedia installation that explores the fragile boundaries between war and everyday life, the public and the private, the outside and the inside. At its core is a dialogue between two brothers whose artistic collaboration unfolds across radically different realities — one serving in the Ukrainian Armed Forces, the other living in exile.

The work brings together documentary video footage shot by Pavlo Kovach during his service on the evacuation of the fallen and in de-occupied areas of Donetsk region, and the material objects collected by Danylo Kovach — doormats used by Ukrainian refugees in Austria. These mats, usually placed at the entrance to homes and marked with words like “Welcome”, become both screen and symbol: the threshold as a space of passage, purification, and protection.

The video, projected through the texture of these mats, shows mundane yet unbearable moments — washing blood and mud off an evacuation vehicle. The footage passes through the woven fabric, filtered by traces of use, dirt, and wear. The mats themselves — pierced, frayed, and heavy with dust — recall fences marked by shrapnel holes, quiet witnesses of proximity to violence and movement.

In “Threshold” cleansing becomes a ritual act: wiping one’s feet before entering a home, washing a vehicle after death, stepping between the contaminated and the sacred. The installation turns this simple gesture into a meditation on memory, responsibility, and the impossibility of complete separation between war and domestic life.

The work was first presented at the exhibition “Where It All Goes” (September–October 2025) in Asortymentna kimnata. It exists as a layered testimony — where video and object function as two parallel forms of memory: the bodily and the everyday.

Pavlo and Danylo also detailed their collaboration and their new experiences gained during the program in a joint interview. The interview is available via [the link](#).



# **PSYCHOHISTORICAL WALK NO.4: IN SEARCH OF ANTARCTICA. TIME-CODE**

*Harri Kraievets (Berlin / Odesa), Teta Tsybulnyk (USA / Kyiv), Pavlo Kerestey (Reading / Uzhhorod)*

The project continues an ongoing series of psychohistorical walks — performative experiments situated between collective therapy, site-specific performance, and environmental observation. Each iteration explores how external landscapes affect inner processes, creating conditions for shared narrative and embodied reflection.

In Psychohistorical Walk No.4: In Search of Antarctica. Time-Code, three groups of participants in different countries — Ukraine, Germany, and the UK — undertake synchronized journeys westward. Although separated by geography, the walks unfold simultaneously, guided by a shared script and time-code. Without using modern communication tools, participants seek a “meeting that cannot happen” — a symbolic convergence through rhythm, direction, and attention.

Each group moves beyond the city into peripheral or forested areas, making five or six collective stops along the route. During these pauses, they engage in performative gestures, collective readings, listening sessions, and silent observation. Between stops, participants refrain from speech or phone use, allowing a form of meditative disconnection. The narrative focus of this iteration is Antarctica — the only territory on Earth governed by scientists, imagined here as a metaphorical site of shared responsibility and non-possession.

The process combines psychotherapeutic structure and artistic research: preparatory texts, performative scores, and post-walk discussions form part of the work.

Documentation — analogue photographs, sound and video recordings, notes on weather and movement — will inform a video essay that maps these parallel paths.

Psychohistorical Walk No.4: In Search of Antarctica. Time-Code extends the inquiry into spatial disorientation, migration, and collective healing, suggesting that walking itself can become a method of reorienting the self within fractured geographies and temporalities.

The video documentation of the walk in Berlin can be viewed via [the link](#).







# ENCYCLOPEDIA OF CATASTROPHE IN THE MUSEUM OF APOCALYPSE

*Kateryna Motylova (Hague / Kharkiv), Valeria Zubatenko (Belgium / Zaporizhzhia)*

Encyclopedia of Catastrophe is a collaborative interdisciplinary project that unfolds within Valeria Zubatenko's ongoing conceptual framework The Museum of Apocalypse — an imagined institution that examines narratives of time, memory, and disappearance. In this “museum,” the Encyclopedia appears as a temporary exhibition: a poetic attempt to capture not the aftermath, but the process of vanishing itself.

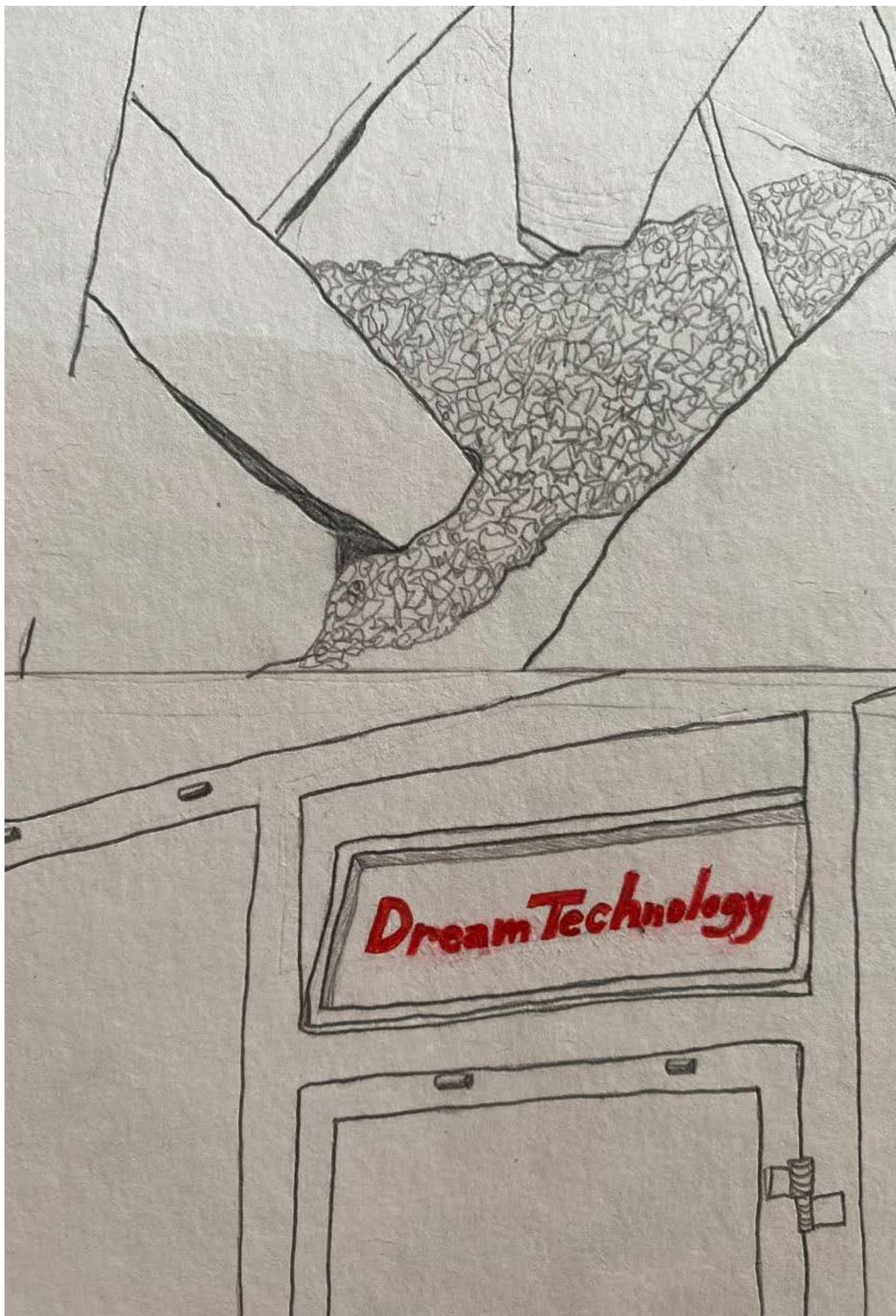
The project reflects on human interaction with the material world in a state of collapse — the ecological and industrial consequences of a civilization built on extraction, control, and acceleration. Both artists originate from the industrial East of Ukraine, regions now undergoing large-scale destruction and transformation. Their shared background informs a critical reflection on how progress and ruin intertwine in the landscapes of war and industry.

The visual core of the work consists of experimental photograms created by Kateryna Motylova, who deliberately disrupts the chemical protocol of analogue photography. Using mineral and organic materials sent by Valeriia Zubatenko from Zaporizhzhia — ore, mica, water — the artist allows natural reactions to intervene in the photographic process. The resulting images emerge as documents of chemical instability and material agency, where corrosion and decomposition become metaphors for the broader collapse of human attempts to control matter.

The image thus ceases to represent catastrophe and instead becomes its participant: a living process of disintegration. Through this loss of fixity, Encyclopedia of Catastrophe questions the possibility of archiving or preserving destruction within traditional museological or documentary logic.

Valeria's contribution expands this gesture into a textual field — assembling poetic fragments and critical reflections that connect personal experience of loss with the planetary dimension of ecological exhaustion. The project will culminate in a hybrid publication combining visual works, writing, and analytical essays, conceived as a shifting format that may take the form of an exhibition, discussion event, or performative reading.

Encyclopedia of Catastrophe gathers dispersed fragments of history, industry, and body into a post-apocalyptic landscape, where the museum becomes not a site of preservation but a shared act of imagining what remains after the end of certainty.



# UKRAINIAN

*Volodymyr Prylutskyi (Donetsk / Kyiv), Pavlo Yurov (Donetsk and Kharkiv regions, frontline zone),  
and Anna Ivchenko (Berlin / Kyiv)*

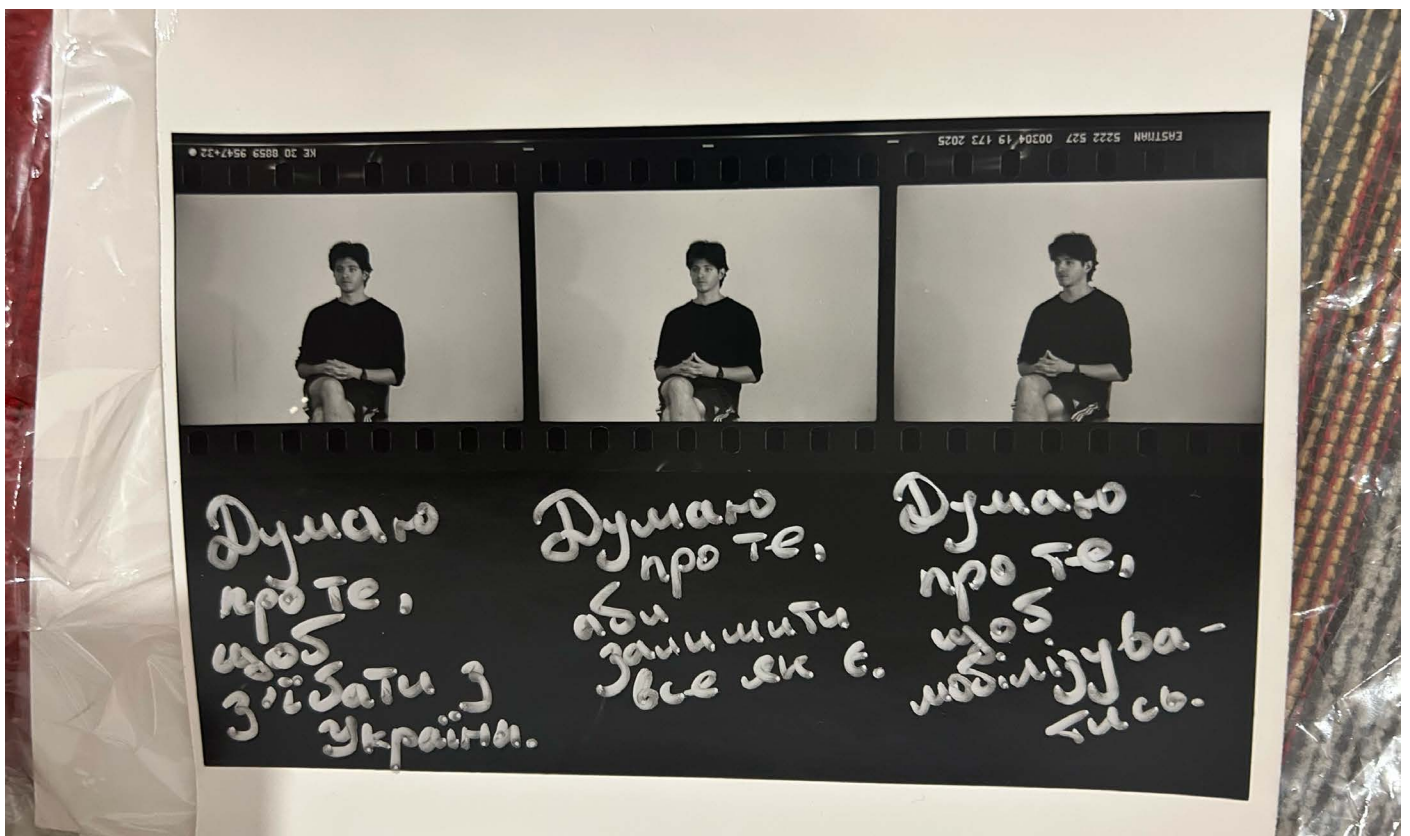
# MULTIVERSES

The project Ukrainian Multiverses unfolds as a long-term correspondence between three artists living and working in radically different realities — at the front, in the rear, and in migration. Through letters, videos, voice messages, photographs, and exchanged objects, they construct a shared field of communication, where distance itself becomes both a subject and a medium.

The work reflects on the (in)accessibility of experience: how one's perception of war, everyday life, or identity changes depending on place, safety, and proximity. The artists exchange fragments of their daily contexts — a light outage in Kyiv, the landscape of a frontline village, a Berlin apartment — transforming them into a polyphonic archive of simultaneous yet disconnected realities.

Each message, recording, and image forms part of a collective diary — an artistic and emotional mapping of life between connection and rupture. Over time, the correspondence grew into a multimedia process combining text, sound, video, and performative gestures, forming the basis for a future installation that may exist across several spaces at once.

As the artists note, “We move in parallel timelines — our conversations blur, delay, overlap — yet this is our way to stay in touch with what remains shared”.





# O N E - O N E N E S S

*Vitalii Ruppelt (Rivne / frontline ) and Mykola Lebed (Rivne / Vienna, Austria)*

The project “One-oneness” is a collaborative audio work built through the exchange of field recordings between artists living in Ukraine and abroad. Each artist records the sounds around them and sends them to the other, who then creates a new composition from these external sonic materials. This dialogue of sound reflects both proximity and distance: shared histories and divergent realities.

Although Vitalii and Mykola share origins — born a year apart in the same city, collaborating on music for years — their current environments are radically different. Life in Ukraine involves the everyday uncertainty of war, checkpoints, and the constant presence of risk. Life abroad involves the challenges of starting anew in a foreign society, navigating low social support, and reconstructing existence from relative zero. Through sound, each artist passes the other’s reality through their own perceptual lens, creating a shared auditory space that bridges these distances.

The process included conceptual development, field research, and technical experimentation. The artists selected, processed, and mixed recordings, integrating sounds received from the other into new compositions. They tested formats for stereo and multichannel listening, and finalized the audio for digital distribution and, where possible, physical release. Collaborative feedback sessions with mentors informed both aesthetic and technical decisions.

One-oneness was presented as an audio installation during the exhibition “Do They Sing?” in Asortymentna kimnata, allowing audiences to experience this double auditory perspective — the layered realities of life in Ukraine and in diaspora. The work was also presented during a discussion in Vienna at Die Angewandte, upon the invitation of Office Ukraine and Erste Foundation.

As the artists describe, “Through sound we find proximity in distance, listening across contexts and experiences, revealing the unseen textures of everyday life in parallel worlds”.

# M O B I L I T Y S U P P O R T FOR ARTISTS

In the second round of the “scattered communities” program, mobility support continued to play a crucial role in fostering real encounters between artists living in and outside Ukraine. These trips became both artistic and personal gestures of reconnection — moments of returning, meeting, and re-rooting creative practices in shifting geographies.

**Pavlo Kerestey**, who in the first round hosted Ukrainian artists in the UK, this time traveled back home — visiting Uzhhorod (his hometown), Lviv, and Kyiv. His mobility became a form of return and self-reflection, a way to re-engage with the Ukrainian artistic context after years abroad.

Pavlo Kerestey documented his mobility on his [Instagram](#). There you can find photos and videos of his meetings with the Ukrainian art community.

In particular, Pavlo spoke about migration and his connection to Ukraine during an artist talk with Yaroslav Futymyskyi. A text version can be read by following [the link](#).





**Marianna Lischynska**, based in Leipzig, visited Kyiv and Rivne as part of her collaborative project with Vitalii Matkhuno. **Danylo Kovach**, in turn, travelled to Berlin to meet with the participant Katia Berlova, where they discussed a potential collaboration.

**Iryna Loskot** traveled from Kyiv to Berlin and The Hague, visiting scattered communities participants Kateryna Motylova and Harry Kraievets. Her mobility was a way to exchange experiences and immerse herself in new contexts, with the aim of developing potential future projects upon returning to Ukraine.

These journeys emphasized the idea of mobility not only as movement across borders, but as a process of artistic and emotional continuity — a way to sustain dialogue between those who stayed and those who left, and to imagine new forms of togetherness in displacement.

# PUBLIC ARTISTIC ONLINE DISCUSSIONS AND PRACTICE PRESENTATIONS

In the second round of the “scattered communities” program, a series of three public artist talks continued the program’s aim to connect artistic voices across geographies and experiences of displacement. Each talk created a space for artists from Ukraine and abroad to reflect on local art scenes, marginal artistic positions, and the role of vulnerability, resistance, and community in artistic practice today.

## **MARGINALIZED ART PRACTICES: ZAPORIZHZHIA AND ART BEYOND GALLERIES.**

The series began with a conversation between Valeriia Zubatenko (Brussels) and Mykhailo Tomilin (mi-ki-mike665) (Vienna), both artists who began their practice in Zaporizhzhia before the full-scale invasion. They discussed the city’s artistic landscape, its influence on their personal trajectories, and the reality of art that exists outside of institutional frameworks.

The discussion touched on the lack of interconnectedness between local communities, the fragility of independent art initiatives, and the importance of humour and self-irony — including stories about the first gay club in Zaporizhzhia and the only contemporary art gallery that turned into an IT office. The talk offered a vivid glimpse into how peripheral art practices persist and evolve in times of crisis.

## **THE HIDEOUT AHEAD: ON THE CHERNIHIV PORTRAIT OF BURROUGHS, BOUNDLESSNESS, AND CROSSING BORDERS.**

The second conversation brought together Mykola Karabinovych and Dmytro Kurovskyi — artist, musician, and founder of the underground project Foa Hoka, a formative phenomenon of the Ukrainian avant-garde

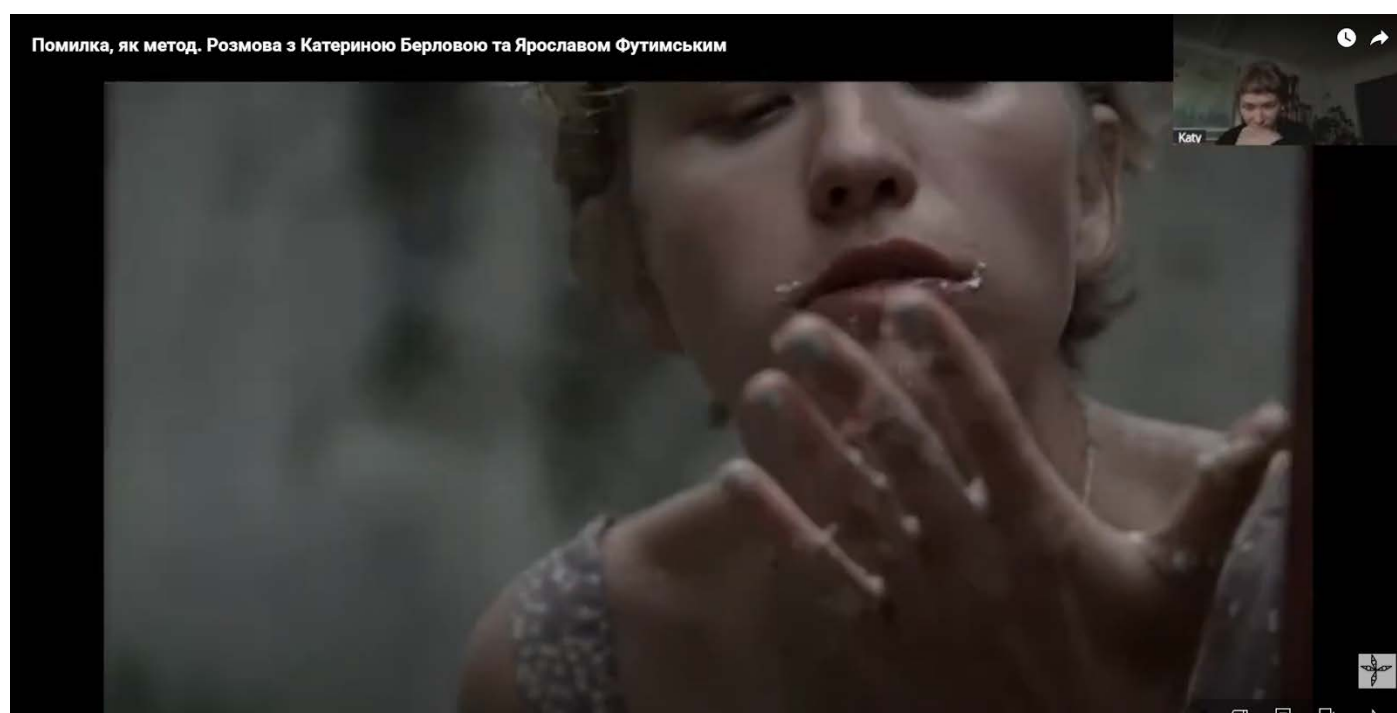
scene. Moderated by curator Serhii Klymko, the discussion revolved around radical artistic resistance in the post-Soviet space, hybrid forms, and the erasure of stylistic and political boundaries.

During the event, Mykola presented his ongoing research text on Dmytro's practice, inviting reflection on the legacy of underground culture and its continuing influence on contemporary Ukrainian art.

### **ERRORS, MISTAKES, AND FAILURES.**

The final talk in the series featured artist Katia Berlova, who explored failure and uncertainty as integral parts of the creative process. Through personal reflection, she discussed how moments of confusion or collapse can become methods of artistic research. Working with multisensory perception — smell, sound, touch — Katia shared her approach to vulnerability and experimentation as creative tools. The talk, moderated by curator Yaroslav Futymyskyi, encouraged openness toward artistic fragility and questioned conventional ideas of success in art-making.

Together, these conversations formed a polyphonic reflection on contemporary Ukrainian art — how it is lived, redefined, and sustained across cities, borders, and states of instability.



# CONTINUITY OF THE PROGRAM

An important aspect of “scattered communities” is its continuity — the way collaborations, ideas, and friendships formed during the first round continue to grow, taking new shapes across places and time. Many of the artists who met through the program have developed their projects further, transforming initial research and dialogues into finished works, exhibitions, and long-term collaborations.

One example is the collective project “Kurhany, mohyly i my” (Mounds, Graves, and Us) (2025) by Anna Ivchenko, Zhenia Miliukos, and Oksana Pohrebennyk, first conceived during the first round of the program and now presented for the first time at the exhibition “Where It All Goes” at Asortymentna kimnata.

Also, [in the interview](#), the artists spoke about their trip to the Dnipro region, their work on the project, and the places they have lost.



Another one project that carries forward the continuity of the first round is “Penelope’s Dreams” by Teta Tsybulnyk and Polina Choni — long-distance artistic research that unfolds through the exchange of dreams, images, and gestures of care.

Continuing the trajectory set during the first round of the “scattered communities” program, “Penelope’s Dreams” will take on a new public form in January 2026, when the artists present the project at Garage33 in Kyiv. This exhibition marks the first physical encounter between many of the elements developed remotely — woven sea surfaces, fragments of text, and the dreams that travelled between continents.

Around the same time, Teta's literary text for the project, written in dialogue with Polina's weaving, will be published on a Ukrainian media platform, extending the work beyond the gallery and opening it to new readers. Through this dual appearance — in space and in print — “Penelope's Dreams” continues the ethos of “scattered communities”: sustaining connection across distances, allowing collaboration to unfold in multiple temporalities, and transforming personal exchanges into shared cultural memory.

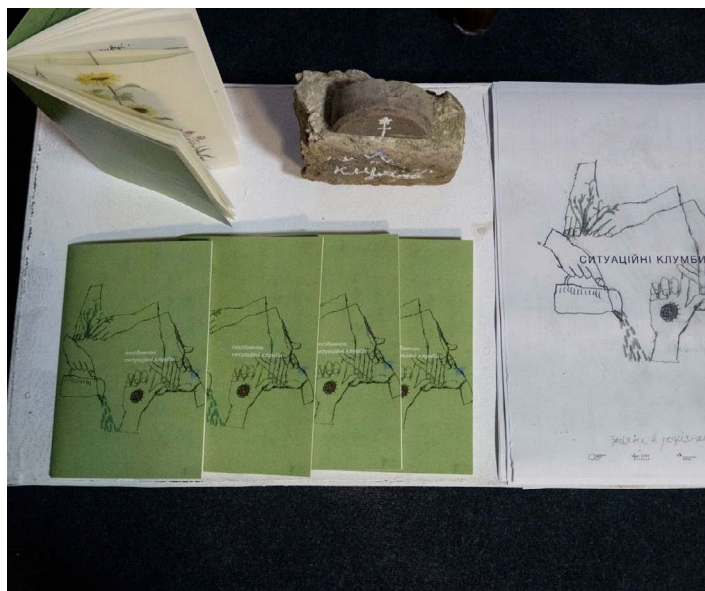
Another project that continues to evolve beyond the first round of the “scattered communities” program is “Situational Flowerbeds” (Ситуаційні клумби) by Daria Chechushkova, Anna Nikitiuk, and Ksenia Shcherbakova.

Initially conceived during the first edition of the program, the project began as an act of collective mourning and gentle resistance — a way to process loss and memory through the creation of small, ephemeral gardens in unexpected places. Dedicated to artist Artur Snitkus, who was killed in the war, “Situational Flowerbeds” invites others to plant flowers for “all heroes and antiheroes, all those we must remember, all the lost events and places.”

Over time, the project has grown into a travelling artistic practice, with the artists creating flowerbeds in different Ukrainian cities — from Kyiv and Ivano-Frankivsk to smaller towns affected by war and displacement. Each flowerbed becomes a temporary monument and a gesture of quiet presence, connecting personal grief with communal space.

In 2024, the artists also published a guidebook — a “Manual for Situational Flowerbeds”, printed by ilostmylibrary — which documents the process and offers practical and poetic instructions for anyone wishing to create their own. The publication expands the project's participatory nature, inviting others to join the practice of remembrance through care and planting.

Through its itinerant and open-ended form, “Situational Flowerbeds” continues the spirit of “scattered communities” — sustaining collaboration, healing, and shared creation across time, distance, and landscape.



# SCATTERED COMMUNITIES BOOK

One of the program's outcomes is a book that compiles texts from participants of both rounds of the program. All the essays were collected into 5 thematic sections: "this is your place," "the audacity to survive," "to re-love anew," "equal exposure," "we are the same here as you are!" and a preface by one of the program curators, Alona Karavai. Illustrations for the publication were developed by one of the program participants, Dasha Chechushkova.

The book is currently in the pre-press stage and will be printed by the end of the year.





# Q U O T E S FROM TEAM

Manager of the programme, Daria Khrystyniuk:

*What makes this work complex is precisely what makes it meaningful: dispersed communities are full of dissonances, different speeds, and unequal access to stability. Artists live between languages, countries, and emotional geographies. At times, it may feel impossible to bring them together — yet when it happens, even for a brief moment, it becomes a gesture of solidarity that goes beyond the artistic field. It reminds us that the Ukrainian art scene is not only a territorial entity but a network of relations, memories, and shared practices that persist across borders.*

*For Ukraine today, engaging with such dispersed networks is not only about cultural continuity — it is about care. It is a way of holding space for artists whose lives have been reshaped by the war, of supporting mutual recognition between those who stayed and those who left. It asks for patience and for new forms of collaboration that can accommodate precarity and distance. But above all, it affirms that even in dispersion, there remains a possibility of collective presence — fragile, yet powerful enough to imagine a shared future.*

Participants of the programme:

- *For me, participating in the residency was an opportunity to join the contemporary context of Ukraine, expand my social circle, hear different perspectives on painful issues, and most importantly — to start a new project. Kateryna Motylova*
- *The residency became an opportunity for me to turn the vector of my artistic practice back towards the Ukrainian cultural field, from which I felt conditionally alienated after working outside of Ukraine for the last few years. It was very valuable for me to regain that sense of belonging. Emotionally, it helped me decide to return to Ukraine and work here in the field of culture and art. The residency helped me know where I am currently moving. Plus, I met Katia, and now we are working on a wonderful project that would have been impossible without this meeting place. I am sincerely grateful for all of it. Valeriia Zubatenko*
- *What did the programme community become for me? I think it became a reason to get out of my shell, it somewhat pulled me out of a communication dead end. The project gave me the courage to start working in a team again. It pushed me to connect with old friends and find new ones... maybe none of this is new or particularly profound, but we are living through difficult times, and positive communication and the opportunity to realize a project, especially with a fee, is certainly a tremendous amount of support for artists. I got out of my shell and I'm moving, God knows where, but I already like the movement. Thank you. Mykhailo Tomilin (miki-mike665)*

- *The meetings of the dispersed circle were intensive and inspiring, helping to form deeper connections. At times, they were eye-opening, which was painful, but undeniably very valuable. The program provides enough time, freedom, and space for the development of creative partnerships and works in a calm and supportive atmosphere — this has been one of the best residency experiences for me. Anonymous participant*
- *The format of the Scattered Communities residency program was important to start and continue non-stop, like a periodic publication with its clear black-and-white and toxically fluorescent headings, title pages, and pauses. It was successfully extended and doubled, and remained as a test, a trial, a rehearsal for the “real thing”. I appreciate its (the residency’s) freedom and the protection of choice regarding discussions, conversations, frank and honest negotiations, and agreements. Honestly, that’s how I initially imagined it — a trial, as a sensitive organization of meetings that carefully observes and listens to the co-participant. I value my privilege of being part of the community of witnesses to the horrors and tragedies of a terrible war, and the happiness and joy of peace, where the voice and writing of each and every person are equally heard. I also imagine my community in a state of despair. I have deadlines for passing the exam, but those dates are all up for review, freely available. Oh, if only this would constantly repeat periodically, with continuous reminders and warnings, just like on flyers and stickers. Pavlo Kerestey*

# CONCLUSIONS

The second round of the “Scattered Communities” program continued to build bridges for artists with diverse experiences. This is not just about diverse experiences related to geography and migration, but also about diverse experiences within the country.

The program supported dialogues, group discussions, and projects among artists who likely would not have had the opportunity to interact and try to find common ground outside of this circle.

“Scattered Communities” is an attempt, if not to overcome the tension within the Ukrainian art community, then to honestly articulate the issues that still need work and reflection.

