

**ASORTYMENTNA KIMNATA
ANNUAL REPORT 2025**



FOREWORD

Hello!

In 2025, our thoughts and work were preoccupied with the apocalypse and death. With every new exhibition and every new or old artistic format, we had to renegotiate with ourselves: Why are we doing this? Does it make sense? What actually matters?

In 2025, these negotiations led to a temporary peace with ourselves and the conclusion that for now we choose to organize exhibitions, residencies, and a few artistic educational formats amidst the unfolding apocalypse. This could change any time or not — we shall see.

In this report, we are witnessing our collective efforts — those that succeeded and those we are still on. Daria Khrystyniuk, Viktoriia Vydyborets, and Mariia Agisian worked on this report, so most of the words here are theirs, though a few are mine.

In this report, we have also attempted to label the financial component more systematically as earlier. If specific activities were funded by foundations or other kinds of organisations, we have noted this throughout the text as well as highlighted it in color for clarity. If there is no such disclaimer, it means the work was done either at our own expense, through self-sufficiency or donations, or without money — meaning we used existing resources without requiring additional expenditures from our account.

What is not visible from the disclaimers but what we want to share (and celebrate) is that in 2025, for the first time, we received institutional support — financial backing not for specific activities or events, but for the maintenance of our space and team. This was made possible thanks to the Socially Engaged Arts fellowship and funding from the Network of European Foundations.

I hope you find this an insightful read. Take care of yourselves.

Alona Karavai
Chair of the Board, Asortymentna Kimnata

TO THANK: THOSE WHO WERE WITH US IN 2025

ARTISTS:

*Mariia Agisian
Yehor Antsyhin
Ap2eks
Olha Babak
Oleh Barasii
Bela Bender
Kateryna Berlova
Elke Bisendorfer
Yulia Bondar
Kateryna «Ptashka» Bondarenko
Bozhydar
Ostap Brynskyi
Katya Buchatska
Regina Bukvych
Bohdan Bunchak
Petro Buyak
Anastasiia Chervonetska
Liana Cheverdiuk
Dasha Chechushkova
Oleksii Chystotin
Davyd Chychkan
Marta Diachenko
Roksolana-Anastasiia Domanska
Diana Derii
Alisa Yepifanova
Khrystyna Fedorak
Natalia Fedoryshyn
Daryna Fes
Maryana Glynska
Tetiana Holobyn
Valerii Huzdub
Anna Haifisch
Yurko Khoroshchak
Heorhii Ivanchenko
Anna Ivchenko
Yurii Izdryk
Nikiita Kadan
Iryna Kabysh
Mykola Karabinovych
Klementyna Kvindt
Fabian Knecht
Mandy Knospe
Danylo Kovach
Pavlo Kovach*

*Olia Koval
Zoriana Kozak
Kateryna Kononenko
Yevhen Korshunov
Harry Kraievets
Stas Krul
Sasha Kurmaz
Natalka Kursyk
Sofiiia Kurets
Anna Kukhliy
Daria Kuzmych
Mykola Lebed
Oleksandr Len
Katya Lesiv
Marta Leshak
Viktoria Lykholot
Katya Libkind
Maryana Lishchynska
Iryna Loskot
Erik Meyer
Vitalii Matukhno
Yuliia Martyniv
Khrystyna Melnyk
Yevheniia Miliukova
Veronika Mol
Kateryna Motylova
Olia Novak
Daryna Olinkevych
Opera Aperta / Opera Chornobyldorf
Kyrylo Pankratov
Kateryna Petrenko
Mariia Petrenko
Minh Duc Pham
Ksenia Pohrebennyk
Marharyta Polovinko
Anna Potomkina
Volodymyr Prylutskyi
Danylo Proskurin
Anna Rybkina
Maks Robotov
Theresa Rothe
Vitalii Ruppelt
Mariia Rusinkevych
Olesia Saienko
Ainur Sakisheva
Yevhen Samborskyi
Matthias Scheunian
Nastia Shcherban
Iruitsa Slepniuk
Bohdan Sokur
Darka Soroka
Vasyl Stefanyshyn
Oleksandr Stoianov*

*Liuda Sushchenia
Ihor Talalai
Sasha Tatic
Taras Telishchak
Mykhailo Tomilin
Anais Tondeur
Asia Tsisar
Lesia Tsiutsiak
Nurlana Udovenko
Viktoriiia Vydyborets
Mashyka Vyshedska
Kris Voitkiv
Pavlo Yurov
Kateryna Yakovlenko
Tereza Yakovyna
Valeriia Zubatenko*

ARTISTS-IN-RESIDENCE:

*Fabian Bechtle
Nana Byakova
Mariia Cherkashyna
Dasha Chechushkova
Maryna Khrypun (Marynichenko)
Viktoriiia Khoroshylova
Alisa Yepifanova
Valeriia Karpan
Leon Kahane
Kristina Otchych-Cherniak
Ksenia Pohrebennyk
Ivana Poliakova
Olesia Saienko
Sophie Seita
Nastia Shcherban
Evseviia Ziakina*

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Benjamin Gruner
Alona Karavai
Daria Khrystyniuk
Serhiy Klymko
Marita Landgraf
Natalia Lisova*

*Yarema Malashchuk
Serhiy Melnychenko
Ksenia Pohrebennyk
Olia Poliak
Anna Potiomkina
Clemens Poole
Stanislav Turina
Viktoriiia Vydyborets
Tereza Yakovyna*

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Sofiiia Levchenkova
Mashyka Vyshedska*

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Oksana Briukhovetska
Dasha Chechushkova
Daryna Fes
Yaroslav Futymyskyi
Anna Khvyl
Roman Khimei
Alona Karavai
Rostyslav Koterlin
Sofiiia Korotkevych
Yaryna Korotkevych
Yurii Kruchak
Natalia Lisova
Yarema Malashchuk
Ksenia Pohrebennyk
Olia Poliak
Anna Potiomkina
Clemens Poole
Illia Razumeiko
Olesia Saienko
Asia Tsisar
Stanislav Turina
Kateryna Yakovlenko
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Anna Potiomkina*

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Daria Khrystyniuk*

*Viktoriiia Kulyhina
Natalie Valeska Schüller*

FINANCIAL MANAGERS:

*Christian Feister
Khrystyna Koval
Khrystyna Nebesna
Lilia Pylatiuk
Lena Serbuk
Yasna Vitkovski*

CO-FOUNDERS OF ASORTYMENTNA:

*Olha Diatel
Alona Karavai
Anna Potiomkina*

TO SHOWCASE: ASORTYMENTNA'S EXHIBITIONS IN 2025

In 2025, we opened 17 exhibitions across various locations — within Ivano-Frankivsk, in Kyiv, and in Chemnitz, Germany. Among them, 10 were group exhibitions and 6 were solo shows, including the first solo exhibition of one of our artists.

1 Observing the Empathy of Others. Solo exhibition by Sasha Kurmaz
Stadtgalerie Künstlerhaus Lauenburg, Lauenburg, Germany
23.11.2024–9.02.2025

The project was made possible by the RAZOM/RHIZOM program with the support of the Ukrainian Institute and the Federal Foreign Office of Germany.

2 Treading the Earth. Final exhibition of Natalia Lisova's workshop
Asortymentna Kimnata
1–15.02.2025

3 (not) the toads sing in the walls
Asortymentna Kimnata
24.02–5.03.2025

4 My Kitty and Other Inner Beasts
Asortymentna Kimnata
8–22.03.2025

5 MYPH Photography Prize 2024
Asortymentna Kimnata
28.03.2025–18.04.2025

6 something that bears a complete outward resemblance to something else
Asortymentna Kimnata
1–16.05.2025

7 What We're Made Of
Wirkbau, Chemnitz, Germany
22.05–8.06.2025

The exhibition was created with the support of Kulturstiftung des Bundes, Sächsisches Staatsministerium für Soziales Gesundheit und Gesellschaftlichen Zusammenhalt, Beisheim Stiftung, and the City of Chemnitz.

8

Izdryk's Boxes
Mystetskyi Arsenal, Kyiv
29.05–1.06.2025

9

un-anxious exhibition
Asortymentna Kimnata
31.05–14.06.2025

10

A Place to Return. Solo exhibition by Yevhen Samborskyi
Town Hall (Ratusha)
26.06–6.07.2025

11

A Place to Return. Solo exhibition by Yevhen Samborskyi
Vagabundo
27.06–13.07.2025

12

A Place to Return. Solo exhibition by Yevhen Samborskyi
Asortymentna Kimnata
28.06–19.07.2025

13

Do They Sing?
Asortymentna Kimnata
22–30.08.2025

The exhibition was supported by the ERSTE Foundation.

14

Where It All Goes?
Asortymentna Kimnata
13.09–18.10.2025

The exhibition was created with the support of Kulturstiftung des Bundes, Sächsisches Staatsministerium für Soziales Gesundheit und Gesellschaftlichen Zusammenhalt, Beisheim Stiftung, and the City of Chemnitz.

15

There is a light that never goes out
Asortymentna Kimnata
1–22.11.2025

16

Remember me as a soldier, a poet, a queer person
Asortymentna Kimnata
6–22.11.2025

17

Molting / Линька
Asortymentna Kimnata
20.12.2025–10.01.2026

TO STAY CONNECTED: «DO THE TOADS SING IN THE WALLS?» AND «SCATTERED COMMUNITIES»

Work with communities, their ties as well as points of rupture seamlessly transitioned from the previous year into 2025.

For the second round of the **«scattered communities»** program, we invited those who still had the strength to remain attentive to difference — to expand our shared space, look closely at dispersed connections, and focus on uncomfortable questions within the Ukrainian art community, both in Ukraine and abroad. *The project was implemented in collaboration with Insha Osvita and supported by the Robert Bosch Stiftung.* The curatorial team remained unchanged: Alona Karavai (Asortymentna Kimnata), Yaroslav Futymskyi (artist and independent curator), and Serhiy Klymko (Kyiv Biennial / Visual Culture Research Center).

As before, the program included participation in joint discussions, as well as opportunities for funding collaborative artworks and (where possible) mutual visits. In this round, the participants identified themselves as a «circle» (intentionally avoiding the word «community») and worked across both the first and second cohorts.

This time, the application process was split into two forms: for those applying with a partner on the other side of the border, and for those applying individually to find partners within the program.

Out of 175 applicants, twenty artists were selected for this round, with whom we:

- ◊ Launched a series of online meetings where artists from both rounds could find partners for collaborations and discuss sensitive issues within a (relatively) safe circle;
- ◊ Formed 9 tandems whose works and “works in progress” were supported — more details about these works can be found [on website](#);
- ◊ Held 3 online artist talks;
- ◊ Supported 4 mobility grants — both from and to Ukraine — for collaborative artistic work;
- ◊ Created a book of essays by program participants, which is currently being prepared for print by our publishing project [ilostmylibrary](#).

In total, 8 art projects were realized within the second round; these are detailed in the program’s [full report](#). Two of them — *One-on-Oneness* by Mykola Lebed and Vitalii Rupelt, and *Threshold* by Pavlo and Danylo Kovach — were showcased at the Asortymentna Kimnata. We also presented two works from the first round in our exhibition spaces: *Mounds, Graves, and Us* by Ksenia Pohrebennyk, Yevheniia Miliukova, and Anna Ivchenko (at Asortymentna Kimnata), and *Penelope’s Dreams* by Polina Choni and Teta Tsybulnyk

(at the GARAGE33 gallery in Kyiv). We continue to follow the participants of both rounds and the development of their projects — for us, this is a long-term commitment.

Furthermore, these conversations and projects resulted in several media publications, including:

- ◊ **How do artists work with history before and after the full-scale invasion?** A conversation between Andriy Boiarov and Mykola Ridnyi.
- ◊ **Mounds, graves, and the experiences of (non)return.** Mariia Agisian on the project by Ksenia Pohrebennyk, Zhenia Miliukova, and Ania Ivchenko.
- ◊ **“The number of islanders is increasing”:** Pavlo Kerestey and Yaroslav Futymskyi in an untimely conversation about migration and utopias.
- ◊ **Non-accidental accidental sounds:** Field recordings in the works of electronic musicians Oleksii Podat and Mykola Lebed.
- ◊ **Mariia Agisian on Pavlo and Danylo Kovach’s experience** in the “scattered communities” program.

The artistic dialogue program between artists in the military and those in the rear (or in the relative periphery of war), **“Do the toads sing in the walls?”**, held two editions in 2025 accompanied by two exhibitions — in February and August — with the support of the Erste Foundation.

The exhibition **“(not) the toads sing in the walls”** gathered fragments of a conversation about the divergence of experiences that is impossible to ignore. One could attempt to piece them together — or pull them apart even further.

Six months later, the themes had transformed, and the exhibition “Do they sing?” spoke of that which cannot be touched; of experiences that intersect but do not align. It was about a return so long delayed that it becomes almost mythical, and about the elusive presence of the absent, which takes on unexpected forms.

We do not know how long this will last or who will have the strength to reach the end. In this unknowing and within a permanently unstable “now,” we build what must come next and hastily repair what once was. Even the stars we gaze upon are unreliable, for they are already dead. The only truth lies in the earth, where people — known and unknown — rest, where our friends lie. The only truth is to dissolve into a sea of black sunflowers (or memories) and to create exhibitions about death.

In November, at the invitation of Office Ukraine and the Erste Foundation, curators Alona Karavai and Olya Polyak spoke at the University of Applied Arts Vienna about the artistic works that came together (and those that did not) within the program. Program participants also joined the conversation: poet and service member Klementyna Kvindt (online) and musician and sound artist Mykola Lebed (in person).

The second exhibition, “Do they sing?”, and the presentation events in Vienna were realized with the support of the Erste Foundation.

After an intensive 2025, the program “Do the toads sing in the walls?” has taken a hiatus for reflection and reformatting. We remain open to future formats and/or screenings from previous editions and continue our work supporting artists serving in the Armed Forces of Ukraine. Specifically, together with Insha Osvita, we initiated support for active-duty military artists, rather than focusing solely on veterans.

TO LEARN & TEACH: FRA FRA FRA

One calendar year spanned parts of two “academic” years. We continue to work with fra fra fra as a school by name and as a laboratory and artistic community in essence. Since its launch in the fall of 2023, the school has cultivated a growing community of students and alumni that has taken on a life of its own.

The 2025 “academic” year began with the graduation exhibition of Natalia Lisova’s workshop, titled **«Treading the Earth.»** Artists in the workshop worked with organic materials, using their pieces to speak about memory, loss, access to space, and the fleeting nature of life.

Immediately following, graduation events were held by Yaroslav Futymyskyi’s workshop — «filming / song / silence» — and the «Turbine Factory» from the teen workshop led by Stas Turina.

The introductory group of fra fra fra presented the results of their year-long work at the graduation «un-anxious exhibition» which opened on the last day of spring. This exhibition was neither a final summary nor a report, but rather an attempt to challenge ourselves and all the questions that had arisen over the months: What do we do with anxiety that doesn’t go away? We tried to find answers together.

The new academic semester started in the fall of 2025 with a slightly updated format and a new educational location at the Potocki Palace. In October, a new partnership began within the project «Educational and Artistic Horizons without Borders (EdAH),» funded by the European Union under the Interreg NEXT Romania-Ukraine 2021-2027 program. This support allowed us to make tuition at the school free of charge for both teen and adult groups. Furthermore, it provided the school with materials and infrastructure based at the Potocki Palace in Ivano-Frankivsk. We are grateful for their hospitality!

The fra fra fra 2025-26 academic year includes groups for (conventionally) adults and (conventionally) teenagers, specifically:

- ◊ Introductory Workshop: For those just beginning their artistic practice (or considering a fresh start) who want an overview of various practices and forms.
- ◊ Teen Workshop: Curated by artist Dasha Chechushkova, where participants explored what they do/can do as artists and how to deepen and refine these practices. They also prepared works for an exhibition at the Zachęta National Gallery of Art in Warsaw, scheduled for spring 2026.
- ◊ The First Duo-Workshop: Curated by artists Stanislav Turina and Yuriy Kruchak for alumni and practicing artists. The curriculum focused on participatory practices and various developmental trajectories within

institutional and/or alternative environments. It also embraced mistakes and imperfections as an integral part of the creative process.

- ◊ Clemens Poole`s Workshop: For alumni and artists wishing to deepen their existing practice, curated by artist, musician, and curator Clemens Poole. The semester was structured as «working groups» — meetings focused on art criticism, curatorial work, and decision-making to better understand the art ecosystem. It concluded with the group exhibition «Molting / Линька».

In our work with fra fra fra, we strive to look beyond our core groups by inviting the public to open workshops whenever possible. This year, we hosted 7 such workshops — and we don't plan on stopping there.

TO EXPLORE: ASORTYMENTNA'S RESIDENCIES

Last year, the residencies were listed among our unsuccessful attempts; however, in 2025, we made up for it by hosting three.

In collaboration with our German colleagues from Pochen, we focused on Jewish history during the residency **«Silent Names: Anda, Hillel, and Others»**. Our starting point was the discovery of two names — Anda Luft and Hillel Reiter.

Both were engineers who died just three months apart. Anda was killed in the forests of the Frankivsk region as the leader of a Jewish resistance unit. Hillel died in Chemnitz from illnesses contracted during his imprisonment in Buchenwald. Anda was born and lived her entire life in Stanyslaviv (now Ivano-Frankivsk); Hillel was born in Kherson, studied first in Odesa, and later in Germany.

In the summer, we held a residency in Chemnitz, where Frankivsk-based artists Nastia Shcherban and Olesia Saienko researched the story of Hillel Reiter. In the autumn, in Ivano-Frankivsk, German colleagues Fabian Bechtle and Leon Kahane studied the story of Anda Luft. Simultaneously, they explored the commonalities between these two cities in Central and Eastern Europe, with their traumatic histories and forgotten chapters. The residency in Chemnitz was curated by Sandy Becker, and the one in Frankivsk by Alona Karavai.

The residency «Silent Names: Anda, Hillel, and Others» was realized in partnership with Pochen and supported by the House of Europe program, funded by the European Union.

In the summer, the participatory practices residency **«Point of Contact»**, curated by artist Stanislav Turina and performer Tereza Yakovyna, explored artistic collectives — both accidental and temporary — searching for points of intersection and contact.

The residency invited artists from Kharkiv, Mykolaiv, Odesa, and Dnipro, including those who had experienced relocation from these cities to Ivano-Frankivsk. The participants were: Evseviia Ziakina, Nana Biakova, Ivana Poliakova, Oksana Pohrebennyk, Mariia Cherkashyna, Viktoriia Khoroshylova, Kristina Otchych-Cherniak, Alisa Yepifanova, Maryna Khrypun (Marynichenko), and Valeriia Karpan.

After working together at Khata-Maysternya, the artists returned to their respective cities to work on local projects and conducted 9 participatory events. Further events, along with the documentation of participatory methods and approaches, are planned for the spring of 2026.

The project was realized with the support of the International Renaissance Foundation in partnership with the MYPH School of Conceptual and Art Photography (Mykolaiv-Ivano-Frankivsk), YermilovCentre (Kharkiv), and Artsvit Gallery (Dnipro).

In collaboration with partners from Germany, Albania, Italy, and Lithuania, we launched the residency project «**Songs of Serpents**» in the summer of 2025. The central theme is an immersion into various understandings and concepts of ecofeminism (or ecofeminisms). During the residencies, artists worked with local landscapes, reflecting on political and ecological realities. Through networking within the partner organizations, we are searching for common ground and developing artistic strategies.

From our side, we invited Ukrainian artist Yevheniia Belorusets to join the international jury. As the participating artist for the residency held in August at Khata-Maysternya, the jury selected Dasha Chechushkova.

At the end of the year, our partner from the Italian residency, Thomas Häne, coordinator of the German Academy Rome Villa Massimo, visited Ukraine.

For 2026, an event is already planned with another residency participant—artist and researcher Sophie Seita.

Songs of Serpents is a network of artistic residencies focused on ecofeminism(s), established in late 2024. The partner institutions include Akademie der Künste, Nida Art Colony, Künstler:innenhäuser Worpswede, Galeria e Bregdetit, Asortymentna kimnata, and Villa Massimo. The project is realized in collaboration with Schering Stiftung, Stiftung Stark für Gegenwartskunst, and Landschaftsverband Stade.

TO WRITE: BY US AND ABOUT US

Throughout the year, we documented the various facets of our work through text. We were written about, and we wrote ourselves as a way to reflect on our own practice. Here is a curated selection:

Exhibition Reviews and Critical Essays:

- ◇ **Natalia Lisova** on the exhibition *Treading the Earth*, the final showcase of her Land Art workshop on post impreza.
- ◇ **Dialogues on War: Between Anxiety and Poetry.** Oleksandra Kushchenko on the exhibition *(not) toads sing in the walls*.
- ◇ **Woman to Woman, Cat to Cat.** Viktoriia Vydyborets on the exhibition *My Cat*, which avoids forcing female artists to compete for attention.
- ◇ **Viktoriia Vydyborets** on the (in)visibility of anxiety at the *fra fra fra* graduation exhibition.
- ◇ **Asia Tsisar** on Yevhen Samborskyi's exhibition *A Place to Return*.
- ◇ **In German:** Taz on the joint exhibition with Pochen, *What We Are Made Of*.
- ◇ **Three texts on the exhibition Where Is It All Going?** by Clemens Poole, Viktoriia Vydyborets, and Sofia Kurets.
- ◇ **Liza Korneichuk** on the choreography of loss in Sasha Kurmaz's work for *Past / Future / Art*.

Essays:

- ◇ **Alona Karavai** on silence, shells, and the artistic community for *By Text*.
- ◇ **Stanislav Turina's essay** centered around Yevhen Samborskyi's *A Place to Return*.
- ◇ **Viktoriia Vydyborets** on queerness, communities, and acceptance in Frankivsk.
- ◇ **Anna Potomkina** on how the artistic and the magical coexist in times of crisis.
- ◇ **Beyond «Morality,» «Ethics,» and «Curatorship»:** A collaborative text created within the *Point of Contact residency*.
- ◇ **Exercises on Empathy:** An essay by German curator Bettina Klein from the book *The Empathy of Others on Artslooker*.

Overview Features on Asortmentna Kimnata:

- ◇ **Behind the Scenes of Asortymentna Kimnata:** Curator Alona Karavai on how the most compelling art space in Ivano-Frankivsk lives, for *Ukrainska Pravda*.
- ◇ **How Asortymentna Kimnata Works:** A feature by *Galka* on the periphery as a form of freedom.
- ◇ **Who is Behind the post impreza Media?** Parts one, two, and three of a conversation between co-editors Sofiia Sirenko and Olya Novak with *Informator*.

Text Interviews:

- ◇ **Mounds, Graves, and Experiences of (Non)return.** Mariia Agisian on the project by Ksenia Pohrebennyk, Zhenia Miliukova, and Ania Ivchenko for *Artslooker*.
- ◇ **Mariia Agisian and Klementyna Kvindt** in conversation about connections within the art community and the program *Do the toads sing in the walls?* for *Livyi Bereh*.
- ◇ **In German:** Alona Karavai on curating the exhibition *What We Are Made Of* in Chemnitz, Germany – an interview with Freie Presse.
- ◇ **Kateryna Iakovlenko** talks with Alona Karavai and Olha Polyak about the program *Do the toads sing in the walls?* for *Suspilne Culture*.
- ◇ **In German:** Olha Polyak and Alona Karavai for *Freitag* on their work for the program *Do the toads sing in the walls?*
- ◇ **Mariia Agisian** on Pavlo and Danylo Kovach's experience in the *scattered communities* program for Suspilne Culture.
- ◇ **Alona Karavai in conversation** with artists Khrystyna Melnyk and Mariia Rusinkevych.
- ◇ **Artists' Studios:** Mariia Agisian on the workspaces of Assortmentna artists. Parts one and two.
- ◇ **In German:** Alona Karavai for *Taz* on the significance of art in a society in a state of permanent catastrophe.

Podcasts and Video Conversations:

- ◇ **«Ukrainian Female Artists: To See and To Hear» Podcast:** Alona Karavai and the team of Asortymentna Kimnata and post impreza on women's visibility and the «Stanislav Phenomenon.»
- ◇ **Alona Karavai on the «OK, Let's Talk» Podcast** by *Vezha* on how art helps us survive a crumbling world.
- ◇ **A conversation with Alona Karavai** about art, war, and the program *Do the toads sing in the walls?* for *Galka*.

TO OPEN UP: FESTIVALS AND EVENTS IN AN OPEN FORMAT

In late autumn, Asortymentna Kimnata shared its space with performer Alisa Yepifanova, resulting in the participatory event «The Choice Game», *implemented with the support of the International Renaissance Foundation*. Beyond that, we chose:

- ◊ To choose shared time, karaoke, and reflection in January during «filming / song / silence,» the graduation event of Yaroslav Futymyskyi's workshop students at the fra fra fra school;
- ◊ To prioritize process and experience over results in January at «Turbine Factory» — the graduation event of the *fra fra fra* teen group curated by Stanislav Turina;
- ◊ To embrace April silence during the one-day event «Mörk tystnad / Dark Silence». As enemy attacks visibly destroy entire landscapes today, it is vital to reflect on the invisible traumas of landscapes in the past. We gathered to screen a work by artist Anaïs Tondeur and a video piece from the opera Chornobyldorf by Illia Razumeiko and Roman Grygoriv. Curated by Olya Polyak;
- ◊ To choose pride during the June Pride Week «Our Own Others». This was another opportunity to discuss how we are all different — both within the community and beyond. Accepting this diversity is the baseline. Curated by Viktoriia Vydyborets;
- ◊ To choose home together with Bakhmut artist Mashyka Vyshedska, who screened her animated film «My Home» at Asortymentna Kimnata in June;
- ◊ To choose intimacy in August with Heorhii Gogatadze and Sofiia Levchenkova at their «Intimate Animation Festival», featuring amateur, experimental, adult, and children's films created in various techniques and genres;
- ◊ To choose listening at a workshop with a sonifikator led by Carl Ahner in September as part of the exhibition *Where It All Goes?*. The artist demonstrated how to use his invention — a device that converts the visual appearance of objects into audio;
- ◊ To gaze into the water during an audio walk by Anna Potomkina as part of the exhibition *Where It All Goes?*. We walked along the Bystrytsia River in September, arranged stones, and addressed the elements of water and fire. *This and the previous event were organized jointly with Pochen and supported by Kulturstiftung des Bundes, Sächsisches Staatsministerium für Soziales Gesundheit und Gesellschaftlichen Zusammenhalt, Beisheim Stiftung, and the City of Chemnitz;*

- ◇ To speak about differences together with Tereza Yakovyna, Matthias Scheunian, and Daria Kuzmych in November during the «Cartography of Experiences» workshops for veterans and their families. *This event was supported by the Perform Europe program.*

Additionally, at the invitation of Office Ukraine and *with the support of the Erste Foundation*, we held two presentations in Vienna in November 2025:

- A screening of Frankivsk female video art at MUMOK, curated by Alona Karavai based on the exhibition *Come and Go* (originally curated by Anna Potomkina and Ksenia Pohrebennyk);
- A presentation at the University of Applied Arts Vienna (Die Angewandte) where curators Alona Karavai and Olya Polyak discussed the program “Do the toads sing in the walls?”.

TO PUBLISH: BOOKS BY OUR OWN PUBLISHING HOUSE

Throughout 2025, our publishing project *ilostmylibrary* released eight zines and books:

- ◊ **«Photos from the frontline. The diary of collective memories»** — a zine/photo album created as part of a project by artist and psychologist Oleksandra Klod, who sent disposable cameras to military personnel serving on the front lines. *At the end of the year, this zine won the «Experiment» category of the Best Book Design Award by Book Arsenal.*
- ◊ **«Empathy of Others»** — a book reflecting on «the empathy of others» and how it functions (or dissolves) through contact with art, using two series of works by Sasha Kurmaz and their presentation in Germany as a case study. Published in Ukrainian, German, and English. *At the end of the year, this book was longlisted in the «Art Book» category of the Best Book Design Award by Book Arsenal.*
- ◊ **«past context»** — a situational selection of half-frame film photography by Yaroslav Futymyskyi, complemented by texts from Kateryna Iakovlenko, Ruslan Kryvenko, and Borys Filonenko. Published in collaboration with Tsinni Papery.
- ◊ **«Situational Flowerbeds. A Manual»** — a zine containing instructions for creating memorial flowerbeds in various locations, cities, and countries, created by artists Dasha Chechushkova, Anna Nikitiuk, and Kseniia Shcherbakova as part of the project of the same name.
- ◊ **«Those Who Saw Death»** — a text by Kateryna Iakovlenko written in the form of a poetic libretto, where the main protagonists are Death and people experiencing loss. The edition features illustrations by Stas Turina.
- ◊ **«The Exercises on Female Exhibitionism»** — a notebook-zine by artist and director Alina Panasenko, exploring the links between the pornographic nature of image and text, while manifesting a woman's right to the erotic and the subversive.
- ◊ **«Friends' Questionnaire»** — a zine in which artists Anastasiia Leliuk and Olesia Saienko re-examine the childhood practice of creating «friendship scrapbooks,» which was widespread in the nineties and early 2000s.

Additionally, *ilostmylibrary* participated in two book festivals: Kyiv Art Book Fair 2025 in April and Fundament in October, both held in Kyiv.

TO COLLECT: ASORTYMENTNA'S COLLECTION

We continue to systematically work on our collection of Frankivsk art. The collection is not merely a quantitative archive; it functions as a living structure — dedicated to research, exhibition, and solidarity — that maintains the visibility of Frankivsk art within a broader cultural context.

We consistently collect:

- ◊ Contemporary art
- ◊ Feminist art
- ◊ Non-conventional art (including so-called «outsider art»).

As of the end of 2025, the collection comprises 182 items.

In addition to the core collection, we provide secure off-site storage for specific artistic archives, including:

- ◊ Works by Yevhen Samborskyi from his «Frankivsk period», some of which were showcased in the exhibition series *A Place to Return*. The archive was entrusted to us by the family for safekeeping following the artist's departure.
- ◊ The artistic archive of Vesela Naydenova, which was entrusted to us by the family for safekeeping following the artist's departure.

Works from the collection travel and participate in external projects. Notably, pieces from our collection were featured in the exhibition «Looking into the Gaps» at the Dnipro Center for Contemporary Culture (curated by Nikita Kadan), which included works by Yurii Izdryk and Parfion.

**THANK YOU
FOR BEING WITH US IN 2025**