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THROUGH FINE-SPUN GOLDEN HALOS 2025
Solo exhibition which includes paintings and sculptures
Theta Gallery, New York, USA



THROUGH FINE-SPUN GOLDEN HALOS 2025

In dreams, architecture and objects situate us, and serve as clues in a plot that our unconscious carries out, to uncertain ends. Upon waking, the details tend to dissolve in our conscious recollections, leaving us with arbitrary contours of general points of recognition. So, too, can our lived experiences elude us: disparate fragments of images enriched by varying degrees of abstraction become reconfigured into a broader narrative of memory. Kadzevich was a recent expatriate from her home country in 2022 when she began finding pictures of mirrors for sale on OLx, a Ukrainian website for selling used items, and working them into her paintings. They are collective records of a place receding from her uncertainly, taking and losing form in selected reflections, as small gestures map out ideas of home.

Kadzevich recasts found objects in space like actors in a slow play, fluctuating between delicate arrangement and broad-stroke gestures. In sculptures made from antique armchairs and umbrella canes, Kadzevich turns disused materials into portals from memory to another reality. Her paintings, interconnected yet opposing one another, form an expansive virtual architecture for these sylphlike sculptures to carry out their choreographies across the floor.

Minute quotidian decisions, like the way a door is opened or a cane is angled, can reroute entire trajectories of perception. Kadzevich explores the grandeur of divergent possibilities by softly focusing on the sum of traces we leave behind, or are left with. The goal, she says, is to get out of the way and let these things be themselves, and to find ourselves somewhere else entirely.







THE DILEMMA OF DIORAMA 2023

Architectural environment, 240X460X180 cm, paintings, objects
Installation view during Offspring 2023: Raamvertelling, De Ateliers, Amsterdam, NL
Curated by Raimundas Malašauskas
Photography by Gert Jan van Rooij

[Please click here for details](#)



THE DILEMMA OF DIORAMA 2023

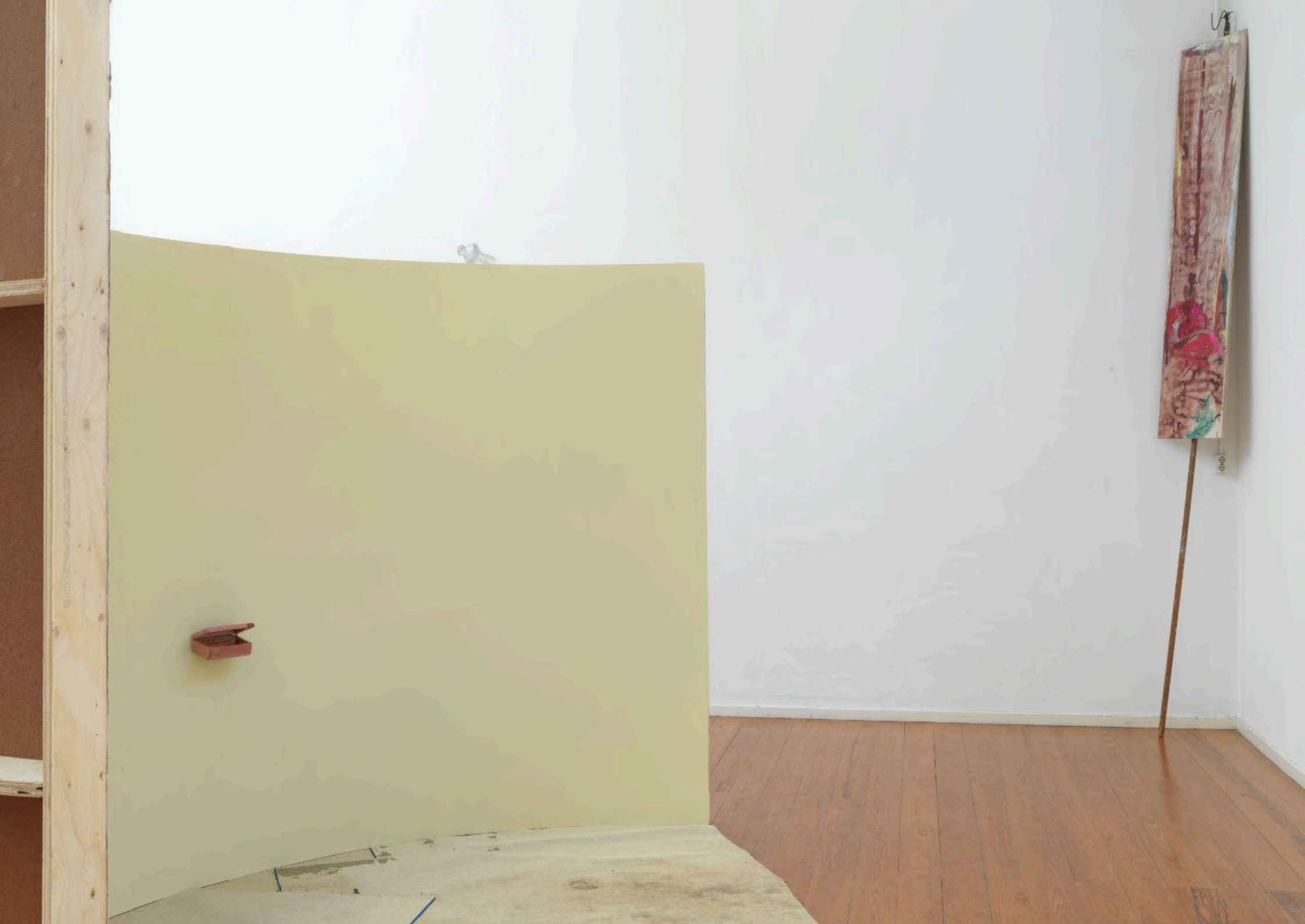
The half-offered, half-withheld structure of a diorama provides a space for aleatory and open representation. The painting placed above the diorama can be viewed from different perspectives becoming part of through various shared environment.

The paintings surrounding the diorama gesture to spaces elsewhere and are based on found photographs of mirrors and their reflections*. At the core of The Dilemma of Diorama, clear visibility and condition of knowability are subverted. A world is presented that can simultaneously be stored and displayed

*These photographs were found on an Ukrainian online marketplace website. I consider these images of mirrors a tool for recording historic conditions, an ephemeral social/material matrix of a certain moment in time. They form an archive, which I started gathering since the beginning of war.



The Patterns Of The Hidden Circuits, 2023, Oil on canvas 174 x 340 cm | 68 1/2 x 133 7/8 in







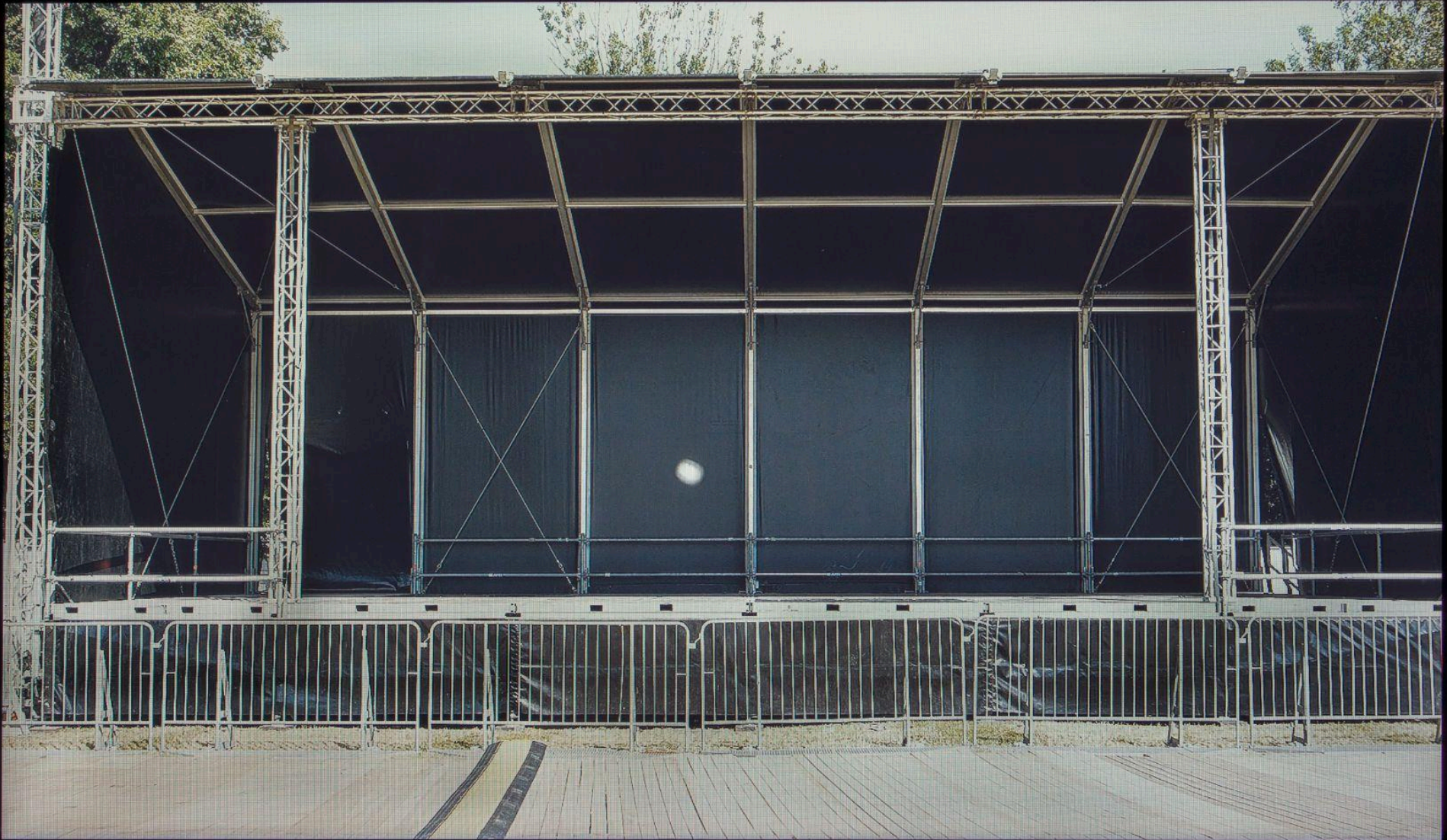
A SPANNING OF A LOW WAYS 2023
Site-specific sculpture that includes: Umbrellas canes, 450x45 cm,



A SPANNING OF A LOW WAYS 2023

Umbrella canes, collected over time from different places, became material for a new work. Here, structure allows them simply to be, tallying various propositions into a suspended, unsettled whole. The title, *A Spanning of Low Ways*, loosely recalls *The Way from Eye to Eye* (2020), but mainly signals a retreat—an ability to step aside. Awkward spaces, inviting hesitation, continue to be central. The work acknowledges the slipperiness of beginnings and the quiet guidance of what is found by chance, letting external cues determine the course.





SUDDEN BEGINNING 2023

Two HD videos on a loop, colour, stereo, (2'20 min, 1'13 min)
projected beam of light

[Please click here to watch the video documentation](#)



SUDDEN BEGINNING 2023

The impulse of manipulating with light is less a question of strategy than of sensibility. For me it is a point of departure for deeper searches from the "inside" to the "outside" and back again, while remaining tied to a constant and uninterrupted surface.

Even from an apparently dormant state, the sunlight will move towards an inaccessible point, doubling back onto upon itself to the tangential beginning of something previously inchoate, grounded in histories like the and possibility that spills with love across a landscape on a sunny day.





THEY DON'T HAVE NAMES BUT WE WALK TOGETHER A LOT 2022

Site-specific installation that includes: author's poems, twigs and sticks, a digital photo on the TV screen, furniture and objects from Villa Müller, Feldkirch, Austria



THEY DON'T HAVE NAMES BUT WE WALK TOGETHER A LOT 2022

In one room, twigs and sticks were gathered in various sculptural formations on the floor and inside some furniture. Geometry of the room with deconstructed furniture was finely-tuned as an oppositional force where each corner of it was held in suspension. The static objects seemingly become animated while consistently revealing the physical qualities of the used support. This referenced the awareness of anxiety and depression as political issues and explored the avoidance of decisive action. It also delves into the reflection of when and where these actions become relevant.







COME HARPIES AND BANSHEES AND GORGONS AND WITCHES! 2022
Site-specific installation, wooden objects, sound, found objects, paintings, text
Inhenio, Canary Islands, Spain



COME HARPIES AND BANSHEES AND GORGONS AND WITCHES! 2022
Around the immense hill, fanning the wind in the hood of your distant dream, lies an allegorical story of the dilemma of remembering or forgetting. It portrays the daily drama of transience and loss, with various materials tending to take on an archaic handiwork quality. These materials include a collapsed roof of an abandoned house, broken pieces of flooring, weeds around the rubbish dump, and ready-made objects on land in the Canary Islands. This installation is accompanied by a continuous sound of crows' screams emanating from speakers installed in a wooden structure, representing birds that do not inhabit that land.





SCENES AND STAGES 2022

Wooden objects, collage, mixed media, dimensions variable 2019-2022
project was part of the group exhibition of *Stolen Sun*
with Nikita Kadan, Zhanna Kadyrova, Alexandra Kadzevich, Open Group
Miguel Abreu Gallery, New York, NY

[Please click here for details](#)



SCENES AND STAGES 2022

'Collection of collaged and found-object paintings on pieces of broken, dried, discarded, and weathered wood, installed in the back corner of the gallery.

These works were not inspired by or even made (except for one or two) during the 2022 escalation of the Russian invasion, they incarnate the collective and creative spirit of Ukraine. Scattered on the wall, like seashells on the beach, Kadzevich's paintings are unheroic in a grand sense. Yet, each and every one is as precious and loud as the mark of eccentricity and experience they allude to. On one horizontal chunk of dried wood titled *The Fragility of Distance (Hrupkost Distanzij)* (2021) is a ski jumper. The viewer is tasked with an engagement with artistic gestures whose reality overwhelms the white cube; creating language from stone, from steel, from wood and vowels, to stage the everyday incomprehensible of war'. {Extract of the [article](#) by Thyrsa Nichols Goodeve for *The Brooklyn Rail*}



РОМАНТИКА

А.К.







A SOUVENIR LANDSCAPE 2021

Solo exhibition which includes paintings, found objects, poem, archive notes
The Naked Room Gallery, Kyiv, Ukraine



A SOUVENIR LANDSCAPE 2021

After my grandfather passed away I inherited a big box, full of filmstrips. There were a great number of carefully cut pictures arranged in special boxes, and a large archive which had its own logic, unrecognizable to anyone else. I knew that he took photos, but I had never seen the images. They turned out to be truly close to me — desert landscapes, bewildered small people. Grandpa had tried to seize and preserve what was around him, to capture the real. His photographs show the endless routine that he observed in the world during his travels as chief mechanic aboard a ship. The images capture his desire to dissolve into the environment, transferring the story onto film. I don't know if they were a means for him to permeate the memories of his whole life, or just a way to feel the keys to it in his pocket. But the filmstrips have become the space for a possible encounter with an era in which things, people, and conditions are distantly described and flicker, reminding us about ourselves.

Раскрывает прошлое
Во время беседы сбывается
Гениальное предвидение
Появились новые причалы
Мягкие проливы
Впервые пришлось
Менять маршрут

Вот капитаны семи судов
За ними следуют сеятели
Далеко идущих целей
Голубые майки
Все, как один
С большими
Трудовыми успехами
Пришли отдать
Свой день отдыха

Принятый, и без того
С опозданием
Во время краткой
Остановки, разговор
О каком-то
Незабываемом мгновении
Возможного свидания

{detail author's poems placed in Soviet-era lamps}

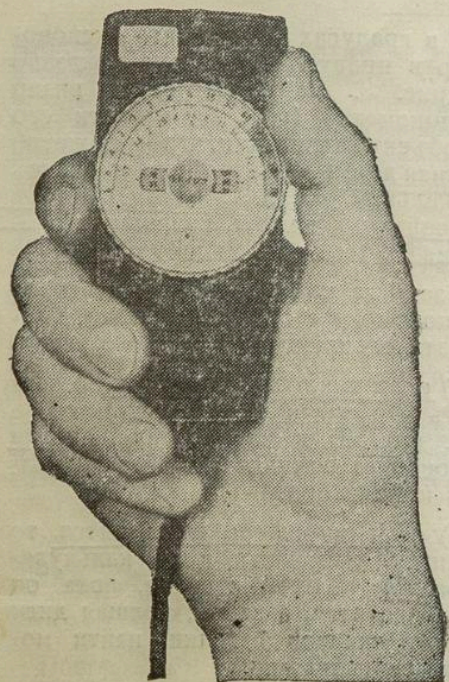


Рис. 3. Положение экспонометра
в руке

16

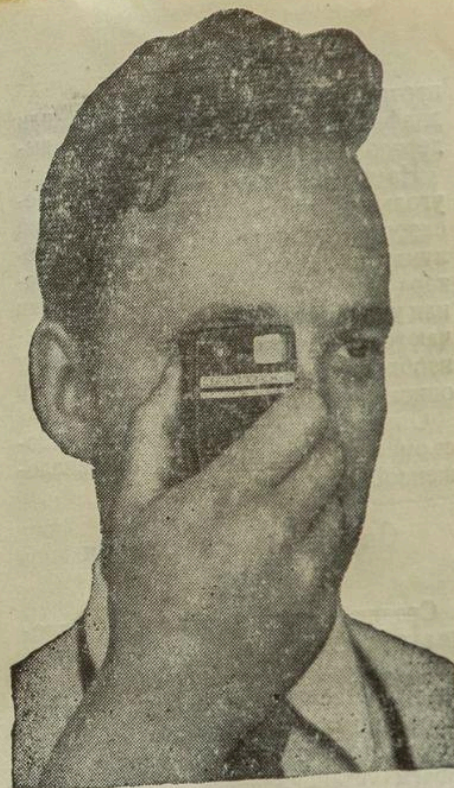


Рис. 4. Рабочее положение
экспонометра



{detail of my grandfather's filmstrip}



KALINA, VINOGRADNA, SADOVA 2020

Photo documentation of a series of works in a panorama of a deserted field landscape torn from the urban environment (the village of Morozovka), which has not been visited by my relatives for more than 5 years. Intangible components of exposure, such as light and shadow, noise and silence. It was interesting for me to get out of the limitations of my own space of the workshop-gallery, the «Artistic» practice of art presentation. From a passive participant of the exhibition to become an organizer who independently models her field of activity and creates her own context. In this project, I explored the phenomenology of not yet built-up, open spaces, as well as painting in relation to the surrounding space, as an object that can shape the perception of the territory and reveal its new complex meanings.









[Please click here to watch the video documentation](#)



THE WAY FROM EYE TO EYE 2020

Installation, paper and wooden objects, found object, painting, text
Project for 'Exhibition of the 20 Artists Shortlisted for the PinchukArtCentre Prize 2020' Kyiv, UA



THE WAY FROM EYE TO EYE 2020

The forms, transparencies and veilings yield to the imagination. Their extreme equilibrium leads us to places where our minds are soothed and comforted.

'My eyes move slowly. It touches a vague surface hoping to see the whole space. It traces the ambiguity that I desired to return to the image. It is only the ambiguity that can make it live. Once walking through a bustling southern city, I saw the paly flickering of crystal curtains wavering in the wind. The cavernous structure of the folds made a sharp impression on me. They lacked the unnecessary accuracy of a perpendicular shape. Irrational space, infinite fluidity. I wanted to rip the curtain off, allowing the sunbeam to penetrate into the room and fill it with the bright glow – I wanted to let the external inside, as if with x-rays — thereby connecting the interior of the building with the street.



{Detail of diptych *How do they know? Smile*, acrylic on wood, collage 2018}



A SHIMMER OF THE WET STONE, 2019

Installation, paper, cardboard, acrylic, pastel, wood, sound, found objects

Presented as part of the 'Trespassers will be Detected' at Dnipro Centre for Contemporary Culture



A SHIMMER OF THE WET STONE, 2019

I spent a month in Stromness, on the island of Mainland in the Orkney Islands archipelago.

This project is my attempt to imagine how the locals perceive their world — through slowness, meditation, and a kind of non-participation.

I created and copied various objects from paper: gloves, random items found on the streets, or exhibits from museums, such as the keys to the prison in Kirkwall, the largest city on the island. According to legend, those keys were once found in the sea.

Through my work, I visualize the invisible threads that connect humans and nature, suggesting that various processes, emotions, and experiences have their own physical shells, shaping how we perceive the world.



EMPTY PLACES AND FILLED FACES 2019

Installation, Mixed Media, Collage, Acrylic on Cardboard Tubes, Textile,
Dimensions Variable



EMPTY PLACES AND FILLED FACES 2019

This project explores overlapping structures that symbolize human existence and collective history. Utilizing phrases as subconscious beacons, these slogans are integrated into fragile urban-like tubes. The installation represents the fragility of urban life and its impact on our perception. It merges chaos, morality, and digital influence, creating a contrast between forms and «formulations.» Tubes turn into crystals, creating a homogeneous mass of images, stripes, facets and the threat of unpredictable «gentle» explosions.





DACHA KICKS 2017

Duo-exhibition in collaboration with Maria Silchenko
Performative act, installation, diaries, photos, CD player, postcards
drawings

Special project for the 5th Odesa Biennale of Contemporary Art
«Country practices: Seasonal proximity» Curated by Alexandra
Tryanova



DACHA KICKS 2017

Childhood is always a period of absolute anonymity, only you can remember something about yourself. Turning personal memory into myth, fairy tale, and nature, we decided to make the main action a game with the dog as a symbolic return to the dacha practices from childhood. Interacting with intimate notes and diaries from childhood is a good method for reflection and reconstruction of memories. Is it possible to not only reconstruct childhood, but also to share the memory of it with someone else?

Project 'Countryside Practices: Seasonal Proximity' took place in a special place — a dacha in the village of Lustdorf. The show took place for one day.

In the attic we showed our old diary entries, notes, clippings, photos, books that we made, film scripts, archaeological finds from our childhood. Music from different periods was playing on the cd player.