

Contemporary Art and Culture  
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# frieze

The background of the cover is a painting. It depicts a young girl in the foreground, wearing a green and brown camouflage t-shirt and light-colored pants. She has a somber expression and is looking down. She stands on a road with a white curb. In the background, there is a large, multi-story building with a red roof and arched windows, situated on a green hill. The sky is a clear, bright blue. The overall style is expressive and somewhat somber.

**Ukraine:  
A Year After  
the Invasion**

**Profile:  
Henry Taylor**

**Remembering  
Mike Davis**

**Interview:  
Sunil Gupta**

**Dossier:** On 24 February 2022, the Russian Federation launched a full-scale invasion of Ukraine. This horrific assault massively intensified and expanded Russia's existing occupation in the east of the country, which had been simmering since the 2014 annexation of Crimea. It also jeopardized a vibrant contemporary art scene and centuries of artistic heritage, from museums and churches to galleries and artists' studios. In this dossier, we profile, interview and collect first-hand accounts from four Ukrainians, working within and without the country, who are striving to preserve their culture – and their lives

# Forms of Resistance



An artist reflects on the contradictions of European support for Ukrainian culture

## Nikita Kadan

**SINCE 24 FEBRUARY 2022**, I have continued to live and work in Kyiv, taking occasional trips to exhibitions in other countries. For these trips, I receive permits from the Ministry of Culture and Information Policy of Ukraine. Sirens, power outages and several missile strikes in my neighbourhood and near my studio have accompanied my work these months. Travelling abroad, I often have a strong feeling of guilt. In the park below my house, wounded soldiers from the nearby hospital take walks, many of them without limbs. At cultural events in Europe and the United States, I often feel lost and don't know what to say. Sometimes, it seems we are crushed by the experience of this war. Knowing that some European countries continue to purchase Russian gas prompts a strange feeling in me. In state-funded museums throughout the continent, I feel as if I am visiting those who, despite voicing support for our cause, are sponsoring the very destruction of my people and me.

These institutions seem to think that paying attention to Ukrainian culture and Ukrainian artists compensates for their inability to save the lives of the Ukrainian people. At some point, I began to define the direction of my current work as charting a 'poetics of material evidence'. I'm interested in the experience of matter: melting glass, blasted metal from rooftops, wood penetrated by shrapnel, bones and viscera mixed with chipped concrete. Matter retains knowledge. Someday, we'll be able to read it, and then we will know the scale of what happened ●

Nikita Kadan is an artist based in Kyiv, Ukraine.

**Opposite page**  
Nikita Kadan,  
*Protection of Plants*  
(2014-2022), 2022,  
inkjet print and  
collage on paper,  
42 x 28 cm. Courtesy:  
the artist and Miguel  
Abreu Gallery

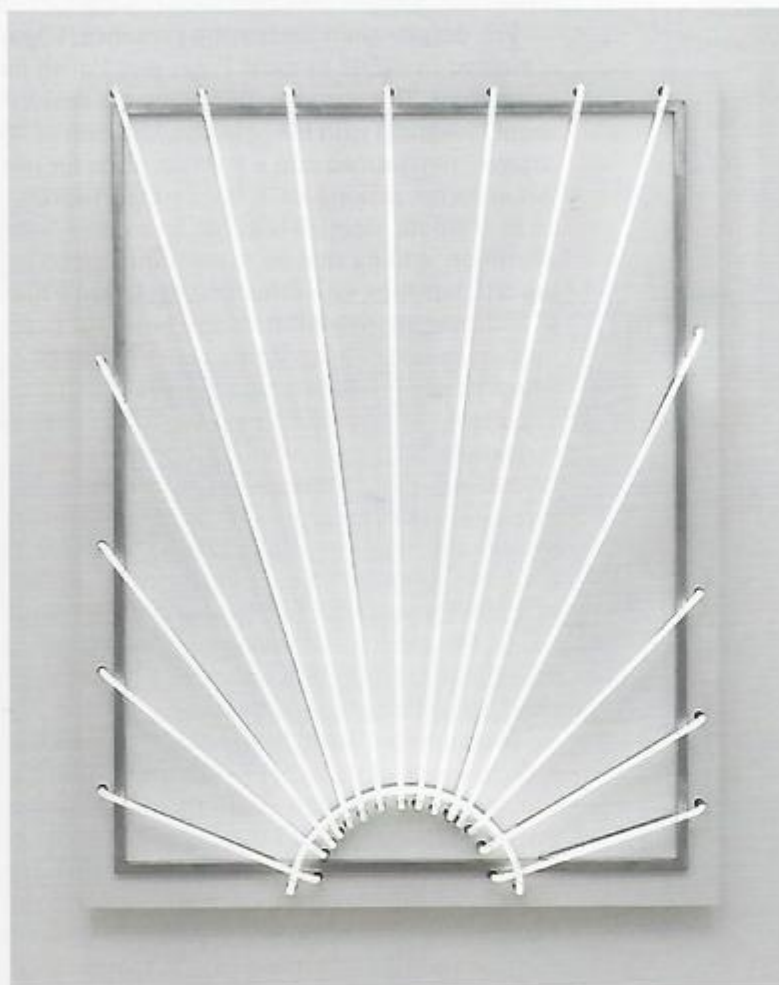
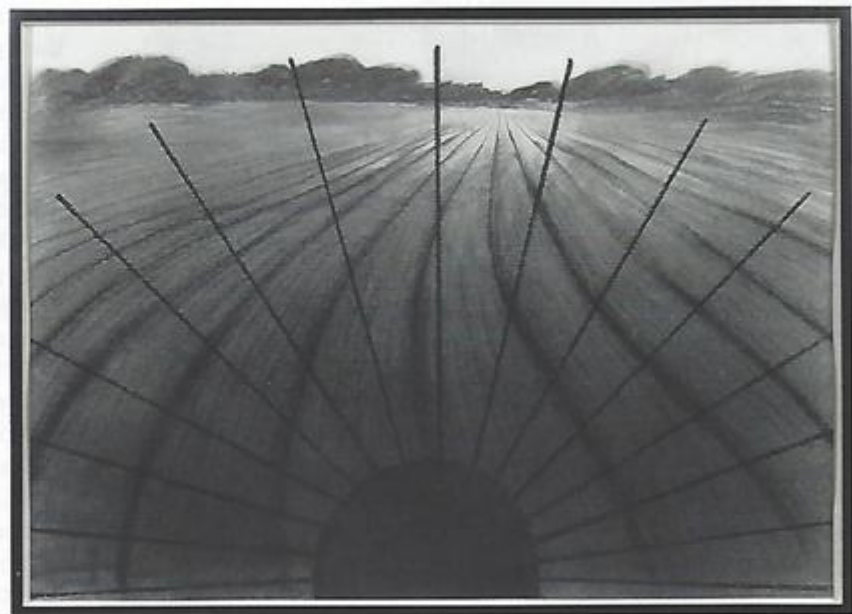




**Opposite page**  
Nikita Kadan, *A Sun-headed character in a garbage bag*, 2022, charcoal on paper, 119 × 83 cm. Courtesy: the artist and François Ghebaly Gallery

**This page above**  
Nikita Kadan, *The Sun I*, 2022, charcoal on paper, 61 × 85 cm. Courtesy: the artist and François Ghebaly Gallery

**This page below**  
Nikita Kadan, *Private Sun*, 2022, steel, glass tube, neon lighting element, paint, 185 × 140 × 20 cm. Courtesy: the artist and François Ghebaly Gallery



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and don't know  
what to say.

Nikita Kadan