

**YARYNA SHUMSKA**

BIO

## Yaryna Shumska

*"I work in the field of performance art, painting, graphics, and installation. I explore the concept of human "presence" that provokes changes in the primary significance of places and situations. I'm interested in revealing the double reality and the notion of ambiguity in my works. The main themes are connected to the environment, place, its context, and memory: the memory of the objects and their invisible stories".*

I am interested in creative collaboration and art exchanges as an artist, curator and teacher.

As an artist, I am curious about new places because they give me the possibility to work in different environments and public spaces. It is a chance to collaborate with other artists and explore the local communities, to involve them in co-creation. I appreciate the opportunity to exchange professional experience with artists, present my work, and get new artistic practice during the art residencies.

As a co-curator of the festival "Days of Performance Art in Lviv" I am looking for international cultural exchange sources and contacts.

As a teacher, I try to help my students to participate in contemporary art life. I share my contacts with them, I organize art meetings and workshops with artists, and we participate in International plein airs together. I want these young artists to be sure members of the artistic community in Ukraine but also abroad. It expands the network of contacts.

Thus, art exchanges open up new opportunities for collaboration between Ukrainian and foreign artists, and this is the way to share the contemporary art of Ukraine.

Born in 1989 (Lviv, Ukraine).

Artist, performer and teacher. Graduated Lviv National Academy of Arts (PhD 2017). Resident artist at the University of Art in Poznan (2013). Grant holder of the "Gaude Polonia" scholarship program of the Minister of Culture of Poland (2013), participant of the art residencies Catena (France 2014, Spain 2016, Ukraine 2018), Espace o25rjj (France, 2019), participant of the I-Portunus program (Creative Europe mobility program, 2019). Yaryna Shumska was shortlisted for the Young Ukrainian Artists Competition "MYXi" (2015), the II Youth Biennale of Contemporary Art of Ukraine (2019). Participant in numerous exhibitions, performance art festivals, and conferences in Ukraine, Poland, Czech Republic, Germany, France, Israel, Japan, Italy, Slovakia, Norway, Thailand, USA and Canada.



YARYNA SHUMSKA. VISIBLE INVISIBLE ROADS. PERFORMANCE, ORONSKO, POLAND. 2013. PHOTO. J. BALDYGA [Video](#)

“The idea of the project “VISIBLE INVISIBLE ROADS” appeared in Poznań during the Gaude Polonia scholarship program. Although the Revolution of Dignity began after the artist returned to Ukraine, the pressure and tension at that time seemed to be “present in the air”. It was felt especially acutely in a foreign cultural environment. So the performance came out as an attempt to express a vague and incomprehensible sense of discomfort, and also as a result of studying the space - the rounded architecture of the Rotunda Gallery in Poznan. This project marks the transition link from space as an environment external to a person, to the environment into which a person is immersed, with which he interacts, which they influence and are inevitably influenced by.” (Daryna Skrynnyk-Myska).





YARYNA SHUMSKA. ENTRY/EXIT. PERFORMANCE, 19TH NIPAF'13. TOKYO, JAPAN. 2013. PHOTO. M. KURTA

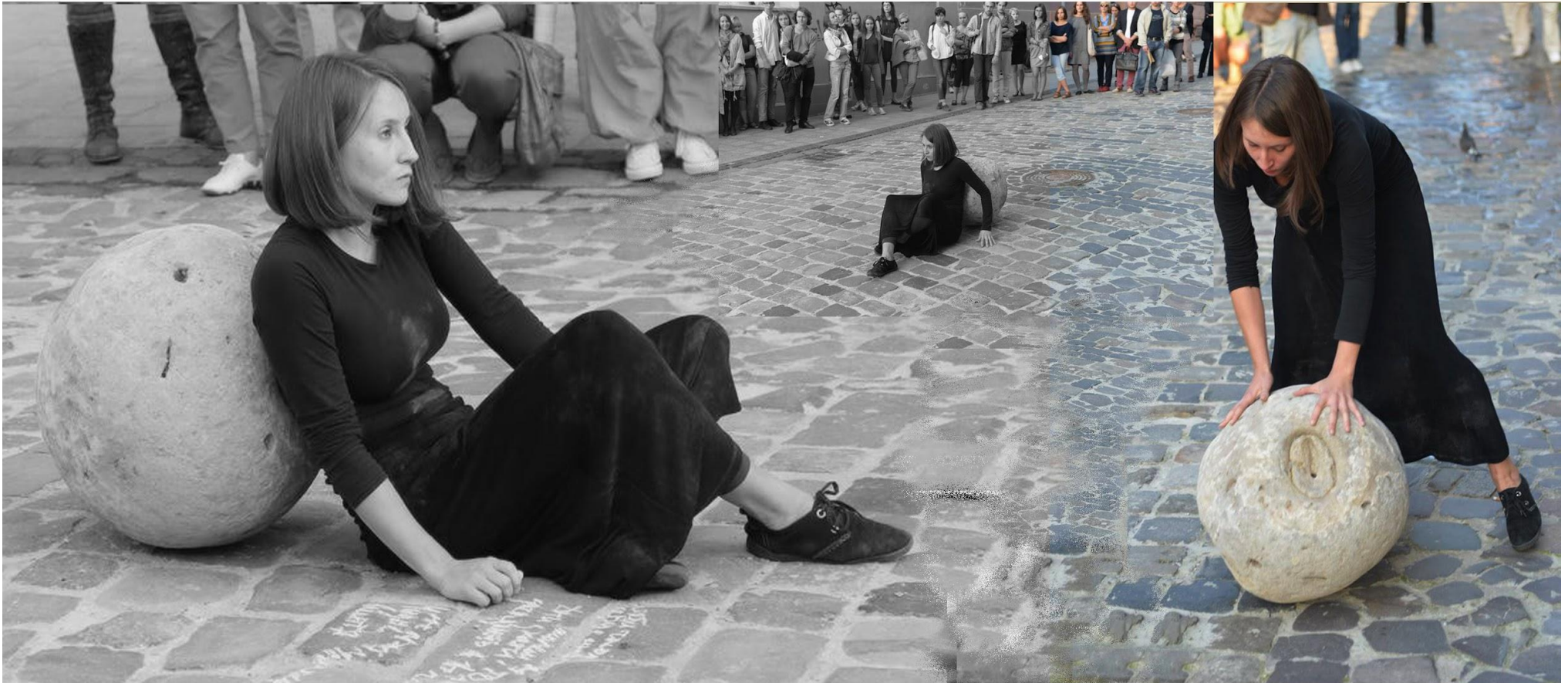
The project "ENTRY/EXIT" started in Tokyo during the NIPAF'13 Festival. It is about a person, her unity and "collaboration" with space due to the movement, it is about borders and their erasure, and disappearance.





YARYNA SHUMSKA. PERFORMANCE, FESTIVAL "INTERACTIONS". PIOTRKOW TRYBUNALSKI, POLAND. 2013. PHOTO. R. PIEGZA, S. SHIMODA, M. HOYIN

This artwork is about limits. A person creates the limits and restrictions even while getting rid of them. A person leaves traces. Physically or mentally we find ourselves in the "boxing ring". The public was involved in the action and became a part of this performance.



YARYNA SHUMSKA. PERFORMANCE ON LESIA UKRAINKA STR., DAYS OF PERFORMANCE ART IN LVIV. LVIV, UKRAINE. 2014. PHOTO. M. KLOCHKO, M. HOYIN

[Video](#)

The 4 fragments from Lesya Ukrainka's poems were combined into a text which has formed a new context. Through juggling with the poem lines throughout the performance, a monologue of a modern person with a burden was created due to the ancient words.





YARYNA SHUMSKA. PERFORMANCE, PREZENT PERFORMANCE FESTIVAL. GDANSK, POLAND. 2014. PHOTO. M. JURKOWSKI





YARYNA SHUMSKA. THESE HUNDRED (TI CTO) /DOUGH. PERFORMANCE, MEMORIAL MUSEUM PRISON IN LONTSKY STR., EASTERN PARTNERSHIP CULTURE CONGRESS. LVIV, UKRAINE. 2015. PHOTO. H. SHUMSKA

The context of the place (the prison) provoked the idea of the project "THESE HUNDRED (TI CTO) /DOUGH". The horror of this history is present here until now... The only place "of freedom" there was the yard, where the sky is possible to be seen. The only food of the prisoners was bread. The combination of this yard, rainwater and flour formed the 1-hour action.





YARYNA SHUMSKA. SILENCE. PHOTO PERFORMANCE FOR FLAC PROJECT. LOUPIAN, FRANCE. 2019. PHOTO B. LEBÉGUÉC-FRIEDMAN

“During my residency in Loupian, I went for a walk to discover this small town where I did not meet many people in the streets. Here, the houses tell their stories in silence... There are fields, many fields around. Near one of them is the Sainte Cécile church, one of whose walls has become a place, a context and an emphatic constant for the movement of the wind, which most disturbs the silence here, which has inspired me for this work.”



YARYNA SHUMSKA. VIDEO PERFORMANCE. "DIALOGUE ACTION". LVIV, UKRAINE. 2020. PHOTO. Y. SHUMSKA [Video](#)

During the period of confinement (March-July 2020) I collaborated with a french artist Barbara LeBéguec-Friedman on the project "DIALOGUE ACTION". It consists of the everyday video performances which are filmed by ourselves and it is our form of dialogue. It is a research of the distance, the space of 2300 km between Lviv (Ukraine) and Ponteilla (France), the border between individual and public space, of the situation which is almost invisible...





YARYNA SHUMSKA. HUMAN. PERFORMANCE. STREAMING, FNAF. 2020. PrintScreen.

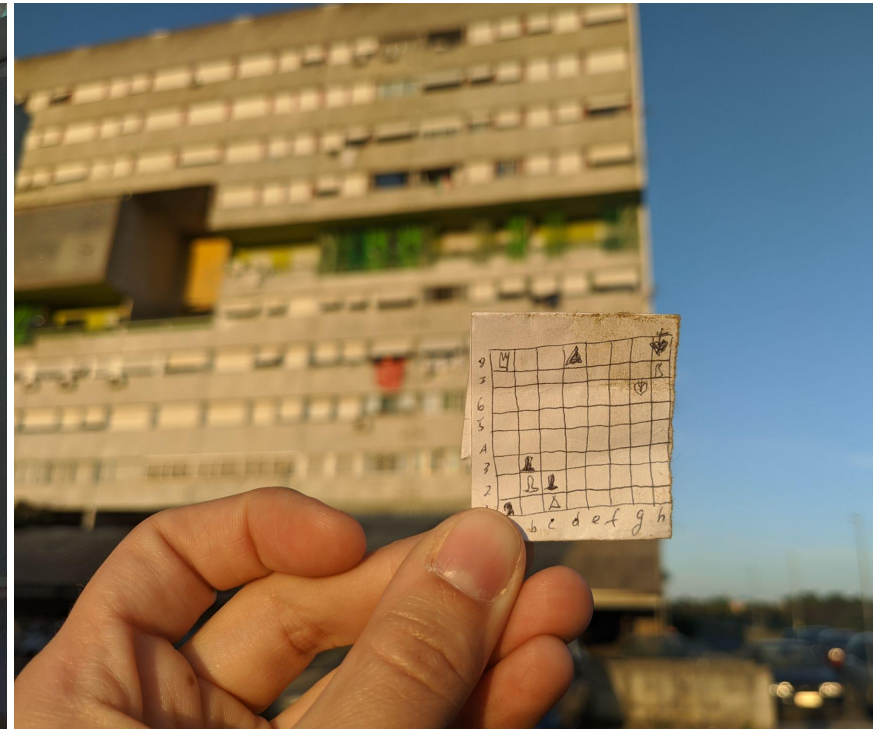
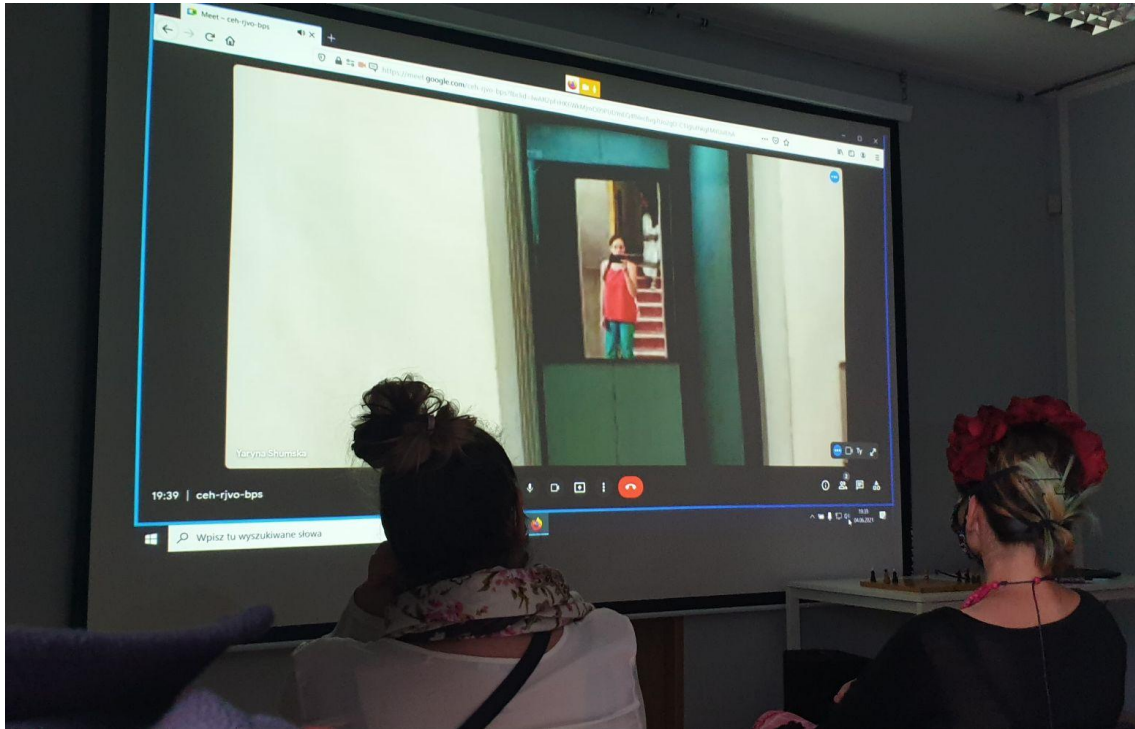
Naked, dress, hanger, rope, 50 m of black elastic, dance, pants.



YARYNA SHUMSKA. THE POINT. PERFORMANCE. STREAMING. PERFORMANCE ART FESTIVAL IN TYCHY. CORVIALE, ROME, ITALY / TYCHY, POLAND. 2021.  
PHOTO. P. FARFAGLIO

The performance consisted of 2 parts: some people were sitting in front of the screen in Tychy and others were running around observing the real-life of Corviale. While streaming, Piotr Kumor was following the steps of movement in Corviale (*A1, black bishop. A8, white rook. B2, w. pawn, etc.*) putting the chess figures on the real chessboard that was situated in front of the public in Tychy. "A big grey point is visible from the distance. We need to go closer, to go inside... Corviale is usually conceived as horror but there is so much truth, love and hospitality in this district, building, and point. It is a mirror hidden in concrete that reflects the true story of Rome, Italy, Europe..."





YARYNA SHUMSKA. THE POINT. PERFORMANCE. STREAMING. PERFORMANCE ART FESTIVAL IN TYCHY. CORVIALE, ROME, ITALY / TYCHY, POLAND. 2021. PHOTO. P. FARFAGLIO

The final point of this chess game is "pat". But I don't put the king on H8. Corviale is not dead, it is full of tension, movement and changes, full of life. The actual point of Corviale has at least 360° to look around."





YARYNA SHUMSKA. PERFORMANCE AT THE OPENING OF ART PROJECT MAGIC CARPETS LANDED. KAUNAS PICTURE GALLERY, KAUNAS / LITHUANIA. 2021.  
PHOTO. @GINTARĖ ŽALTAUSKAITĖ COURTESY MAGIC CARPETS 2021

The staff of Kaunas Picture Gallery are women. Some of them have been working there for about twenty years. They know all the corners of the building and its history, and they create its contemporary stories. These women are the soul of this place. But they are mostly invisible people. We often lose a person's authenticity and truthfulness through the routine. What about talking to the person and about her?





YARYNA SHUMSKA. I HUG YOU TIGHTLY. PARK SZTUKI, BIALA PODLASKA / POLAND. 2022. PHOTO. L. GLOWACKI

What does it mean "a hug" in a time of war? There is emptiness, distance and a feeling of touch, of a volume which is not present.





YARYNA SHUMSKA. TO HEAL THE WOUND. WE WILL LEAVE OUR TRACE BEHIND. MAGIC CARPETS LANDED, CAPITANIA, AVEIRO / PORTUGAL. PHOTO COURTESY LATITUDO, @ DANA CLICK





YARYNA SHUMSKA. TO HEAL THE WOUND. INTERNATIONAL ART EXHIBITION CAPITANIA, AVEIRO / PORTUGAL. 2022. PHOTO. P. FARFAGLIO, Y. SHUMSKA.

The objects appeared as the results of a performance.

"*To Heal the Wound* is linked to the context and the contemporary events as the destruction of a salt factory in Ukraine by Russian troops. The performance consists of three separate actions, united by Salt as an element. Salt is also a metaphor: to express the condition of an artist leaving in wartime, is a metaphor for movements in time across oceans. Saltwater is expressing the knots of human transport across seas and oceans, the knots of war, of labour, of ethnic cleansing. Salt is a material to heal wounds but at the same time, it hurts, leaving permanent marks. The idea is to make a cycle of performance all linked one to the other, closely related to the general concept of the exhibition, that depicts and narrates the story of a living organism, which changes and mutates as in nature in biological growth. At the end of the first performance, the artist will leave in Capitania an object that will contain the permanent trace of the Salt." *Benedetta Carpi de Resmini*



YARYNA SHUMSKA. ONE-WAY MOVEMENT. INSTALLATION. WOODEN LADDER, SAND, PHOTOS. 500x500x500 CM. ROTUNDA GALLERY, POZNAN, POLAND. 2013. PHOTO. Y. SHUMSKA

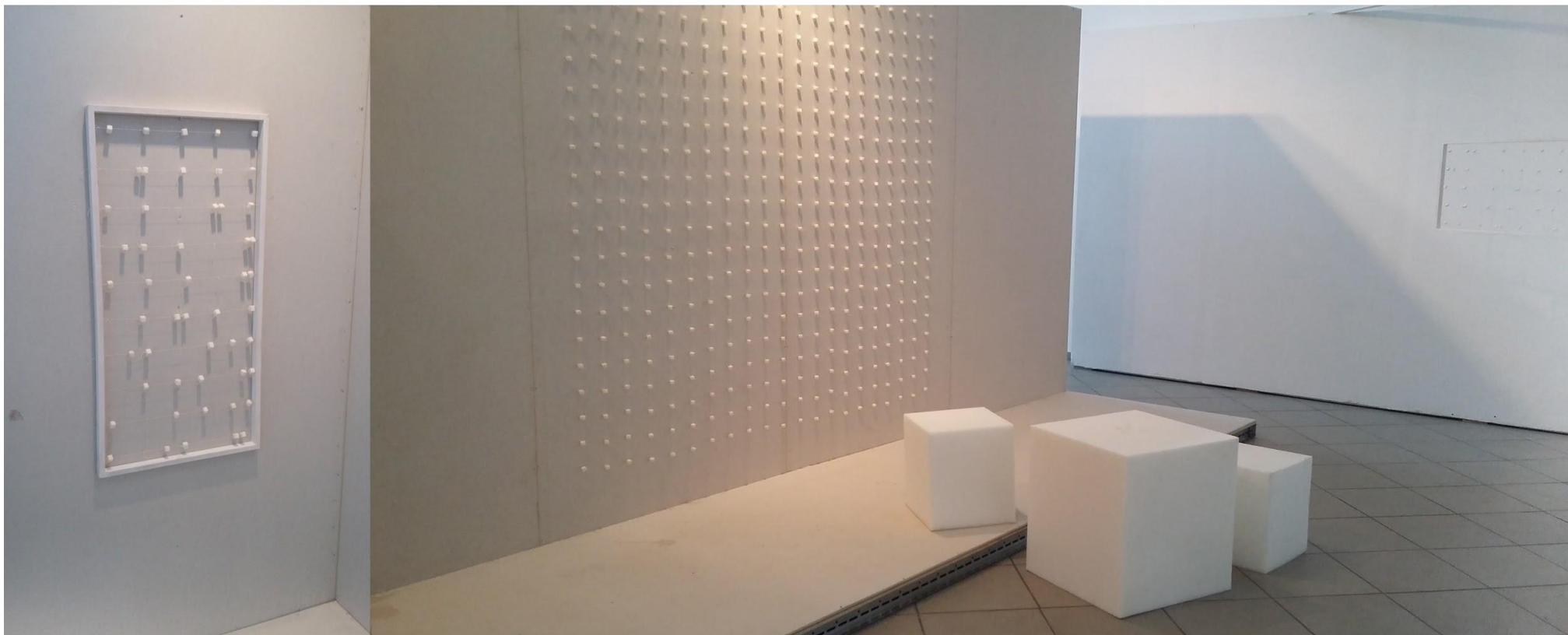
The object transforms due to human presence. It becomes dynamic. It gets its history, the beginning and the end.



YARYNA SHUMSKA. IN BETWEEN. INSTALLATION. PAPER, PLATE, FIBRIL, WATER. 300x300x300 CM. SKOKY, POLAND. 2013. PHOTO. Y. SHUMSKA

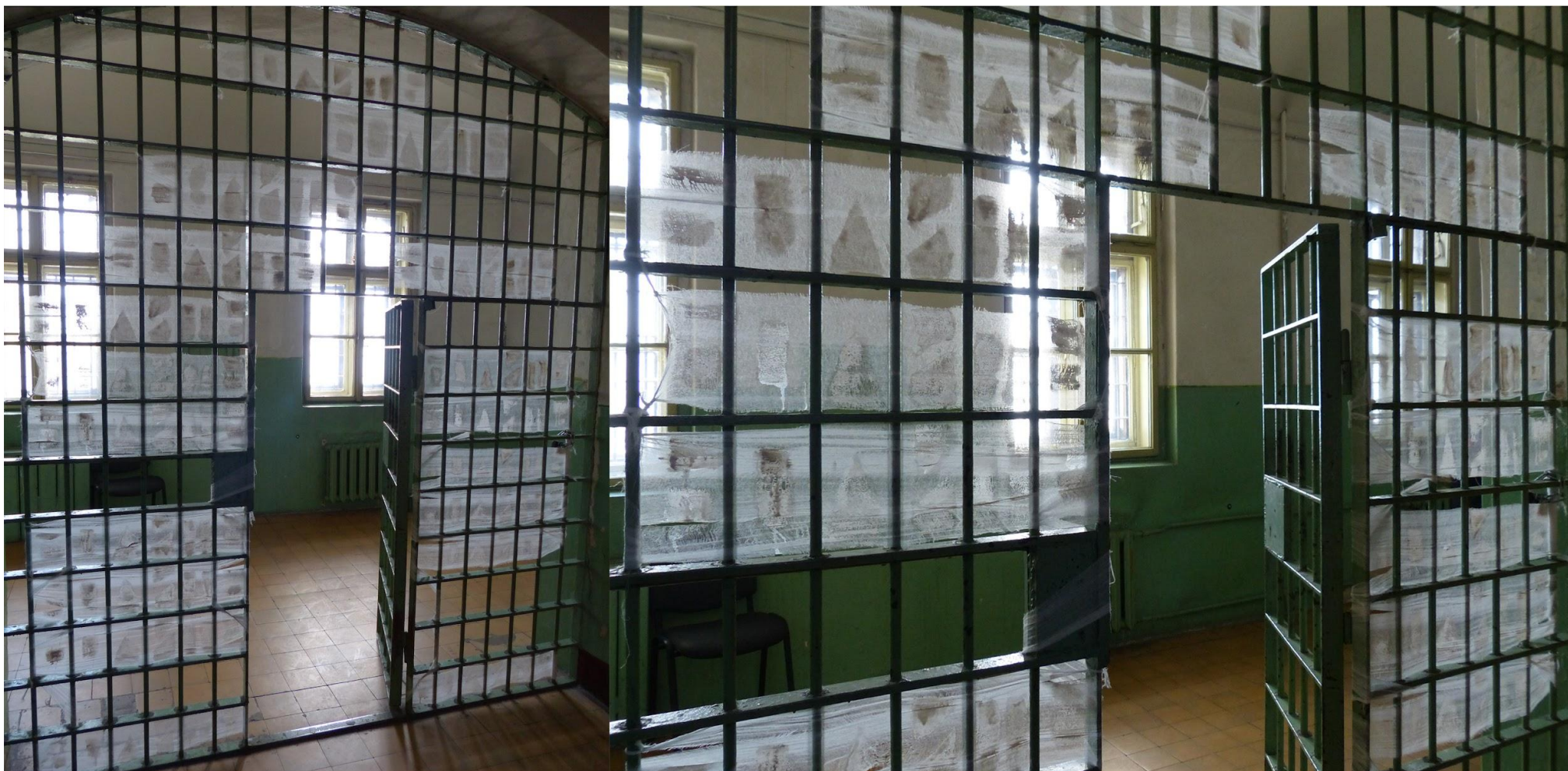
The water from the plate was put into the paper. How long will it stay there without changes? What appears in between? This is the research of the time and space that exist between these two objects.





YARYNA SHUMSKA. TIME CALCULATIONS. INTERACTIVE INSTALLATION. SUGAR, THREAD, FOAM RUBBER, WOODEN FRAMES. 300x500x300 CM. FINAL EXHIBITION OF THE COMPETITION "MYXI", KYIV, UKRAINE. 2015. PHOTO. Y. SHUMSKA

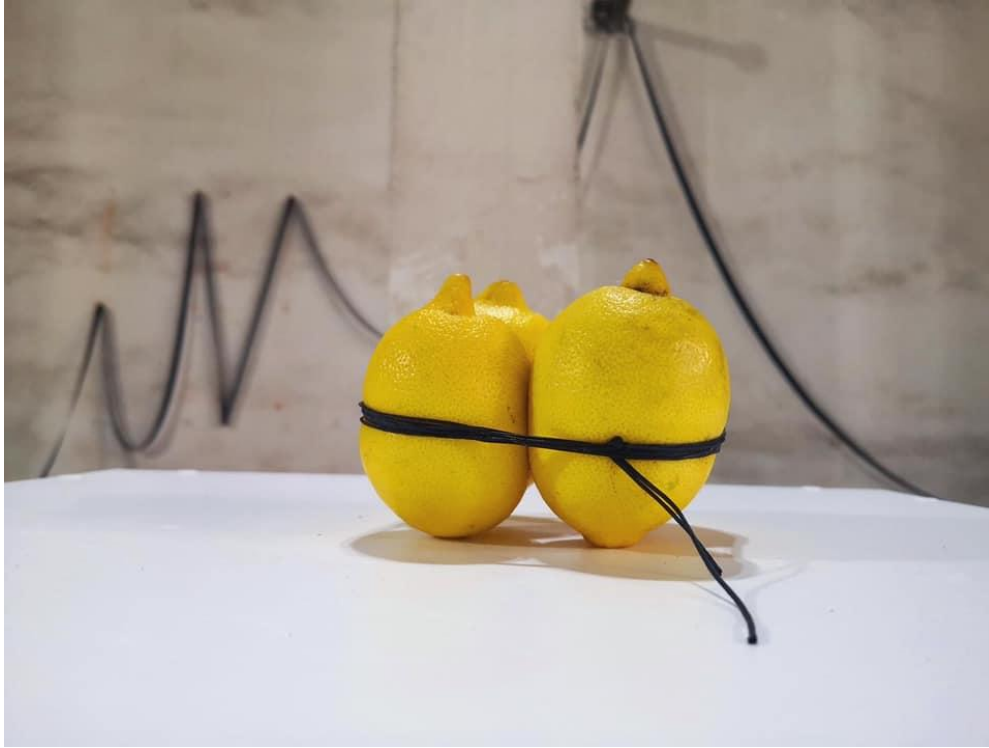
The idea appeared because of the feeling of being in a corner. We count, we do, we work and we are looking for but nothing changes. The project consists of three parts: "Abacus", "Dial" and "Dice Game". Sugar bones, hung on strings in a horizontal position, resemble an abacus, but it becomes absurd because they can move only at a predetermined distance by the node. I use sugar because it exists as an attractive simple element that often appears in our daily lives, but it can easily be turned into excess overdose. An offer to play Dice with sugar cubes addresses the absurdity in which we often appear wasting time, situations and opportunities.



YARYNA SHUMSKA. IT HURTS. INSTALLATION. BANDAGE, GLUE. 270x300 CM. PROJECT "CELL". MEMORIAL MUSEUM OF LONTSKY PRISON, LVIV. 2015. PHOTO. Y. SHUMSKA

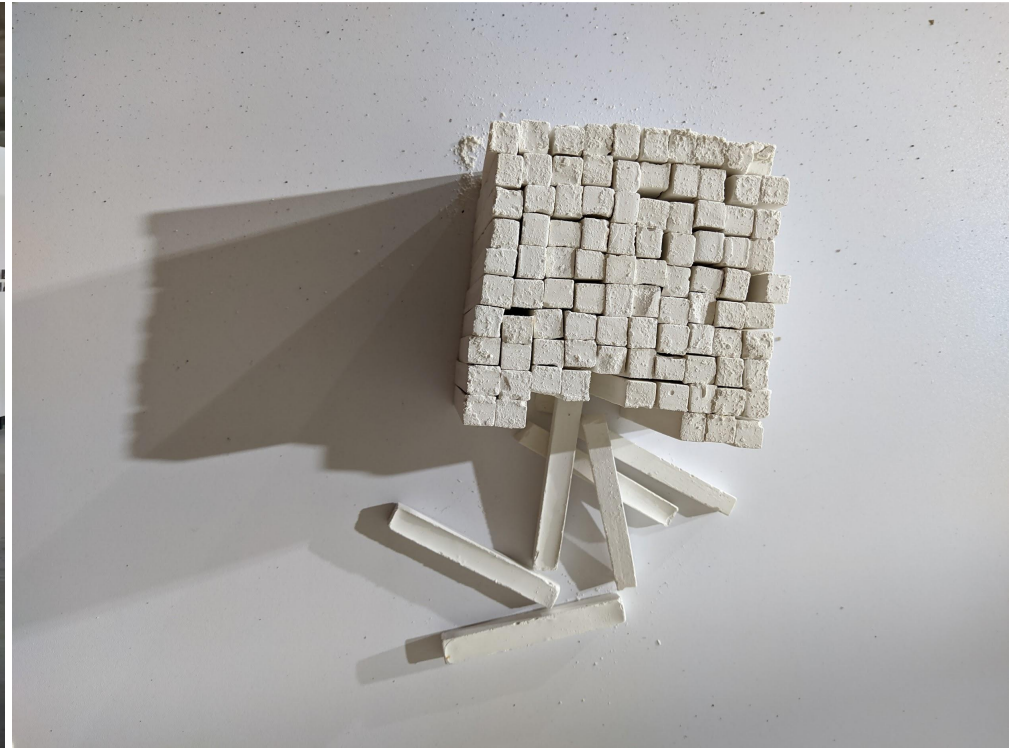
The idea of the installation "It hurts" appeared because of the context of the place. The invisible tension of the prison where hundreds of Ukrainian, Polish, and Jewish people were murdered still gives the feeling of wounds even if the cells, rooms and corridors are empty and open nowadays.





YARYNA SHUMSKA IN COLLABORATION WITH BARBARA LE BÉGUEC FRIEDMAN. ART PROJECT DIALOGUE. THE KORSAK MUSEUM OF CONTEMPORARY ART, LUTSK / UKRAINE. 2020. PHOTO. MSUMK, YARYNA SHUMSKA.

The black elastic line became an object that highlights the specifics of the Museum space. The idea was to reveal the peculiarities of this building, its walls, and its dust and to make a sign with minimal intervention.  
The 4 lemons connected with a black cord became a special object of “visible sensitivity”.



YARYNA SHUMSKA IN COLLABORATION WITH BARBARA LE BÉGUEC FRIEDMAN. ART PROJECT DIALOGUE. THE KORSAK MUSEUM OF CONTEMPORARY ART, LUTSK / UKRAINE. 2020. PHOTO. MSUMK, YARYNA SHUMSKA.

The space, the everyday objects and movements became the important elements of this art project. How to work with the public being away? How to be present but invisible? The 700 square metres of this exhibition were transformed in a spiral direction for the visitors. The artists proposed to follow them, they shared their experiences with an opportunity for the public to create their own dialogue.





YARYNA SHUMSKA IN COLLABORATION WITH BARBARA LE BÉGUEC FRIEDMAN. RUST AND BLOOD. RUSTY METAL WINE BARREL TIRES, 2 RUSTY NAILS, THREAD, BROKEN HAMMER. EXHIBITION AT THE WINE-MACHINES STORAGE, ENTRAIGUES SUR TUYIELLER / FRANCE. 2022. PHOTO. Y. SHUMSKA.

Inspired by the phrase of the French poet François Fabié “LA SÈVE DES PRINTEMPS JAILLIT DES FEUILLES MORTES” (Spring sap springs from dead leaves).

[yarynashumska.com](http://yarynashumska.com)