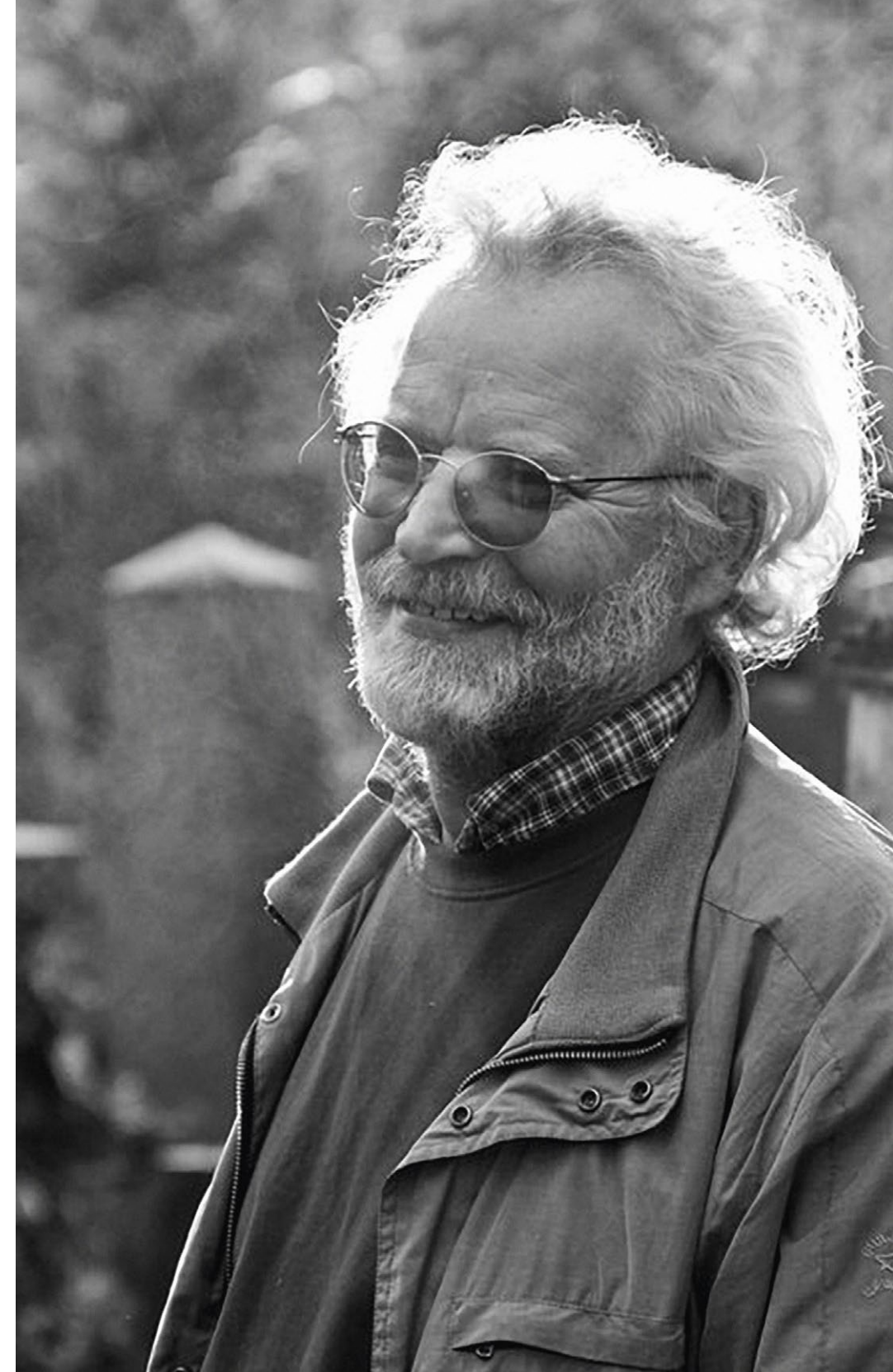


Sergei Yakunin

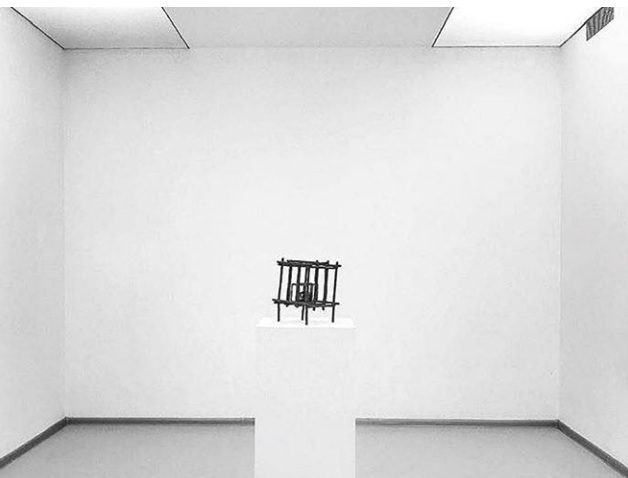
Sculpture and Site-specific Art



before

As the 1970s drew to a close, Sergei Yakunin embarked on his study of space and the internal structures of the existing world through the nature and essence of artistic form, which at the time was his key means of discovery. The artist was also studying the flat surface and its interactions with the surroundings in an attempt to find critical points shared by the two. Yakunin was leaning more towards conceptual art as it allowed him, through the use of new artistic form, to visualise an array of alternative designs. During his stay in Moscow (at the start of the 1980s) the artist was particularly influenced by approaches to conceptual art made popular in the region — as he formed connections with such artists as Eduard Goro-hovsky, Ilya Kabakov, Igor Makarevich, Boris Orlov, Dmitri Prigov and most importantly Francisco Infante. It was Francisco Infante who defined artefacts as things of a different/alternative nature, meaning man-made objects (e.g. artwork); such artefacts are an integral part of nature, and at the same time are opposite to nature. Infante transformed the concept of a natural/artificial object that is directed towards eternity into an aesthetic method. Yakunin, like Infante, produces specific aesthetic (i.e. artificial) objects that exist in conjunction with nature. Such objects are, in a variety of ways, rooted in culture, these are artworks which ‘grow out’ of specific situations within a particular time frame. As a result, in Yakunin’s art human culture on the one hand, and Nature on the other, are presented as mutually complementary, but in no way identical, elements.

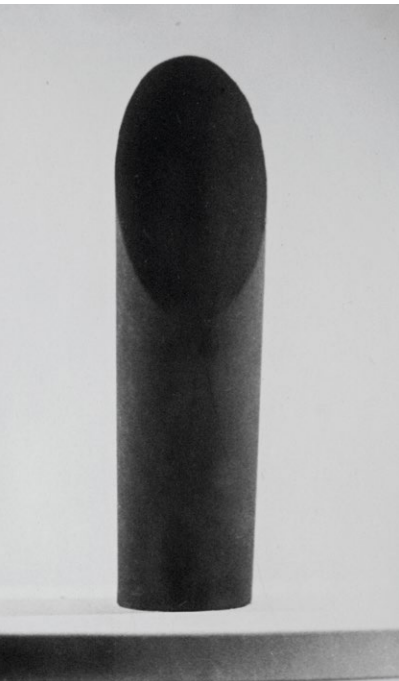
An important component realised by this method is the bringing to life of specific situations, points of interaction where aesthetic nature can thrive. Such situations define specific points where Nature and non-Nature come into contact through artistic action, where tensions are rife and within a specific field man-made objects play a vital role. It is important to realise that Yakunin’s practical approach is more than land art or the creation of ‘pure’ aesthetic objects. This is a kind of game where the creator acts as Homo ludens; in the process different fields of tension spring up, producing new artefacts and supporting artistic actions, all of which goes above and beyond the traditional work of art.



Limitation

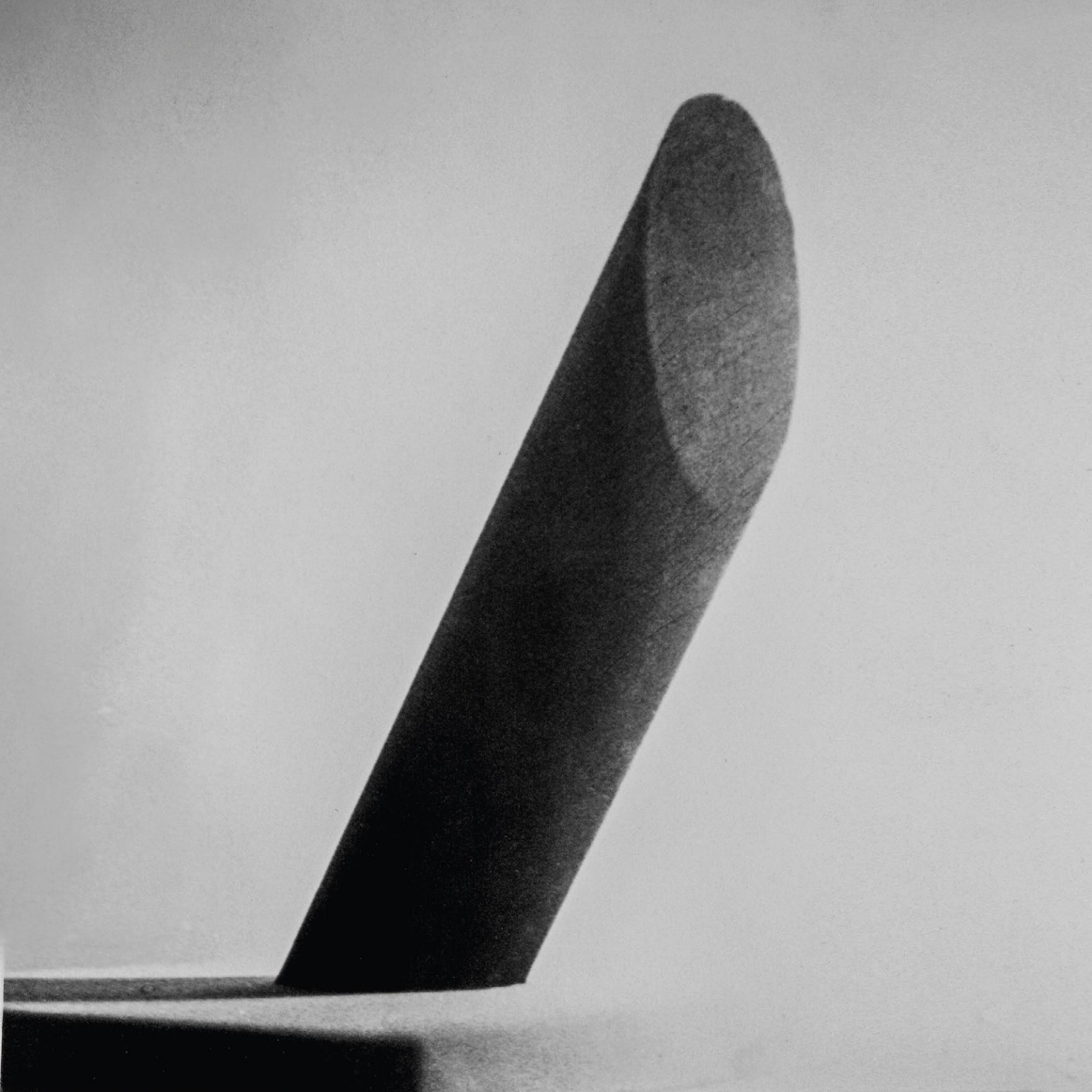
1973 • wire, enamel • 35x25x25

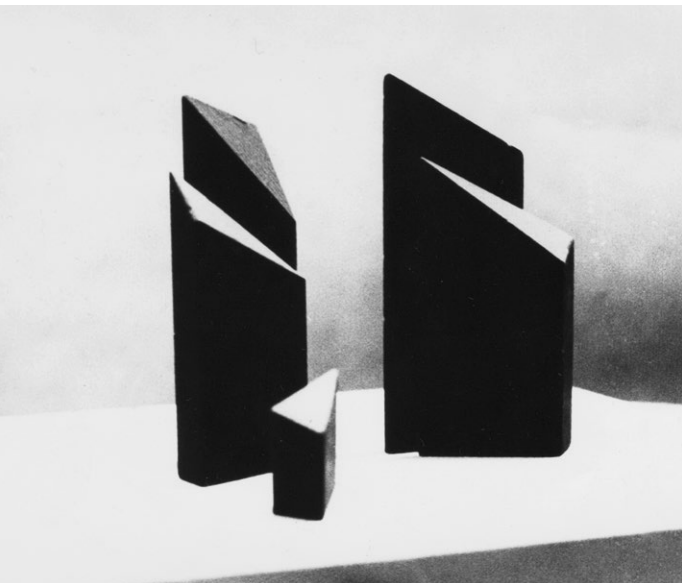




Its Shadow

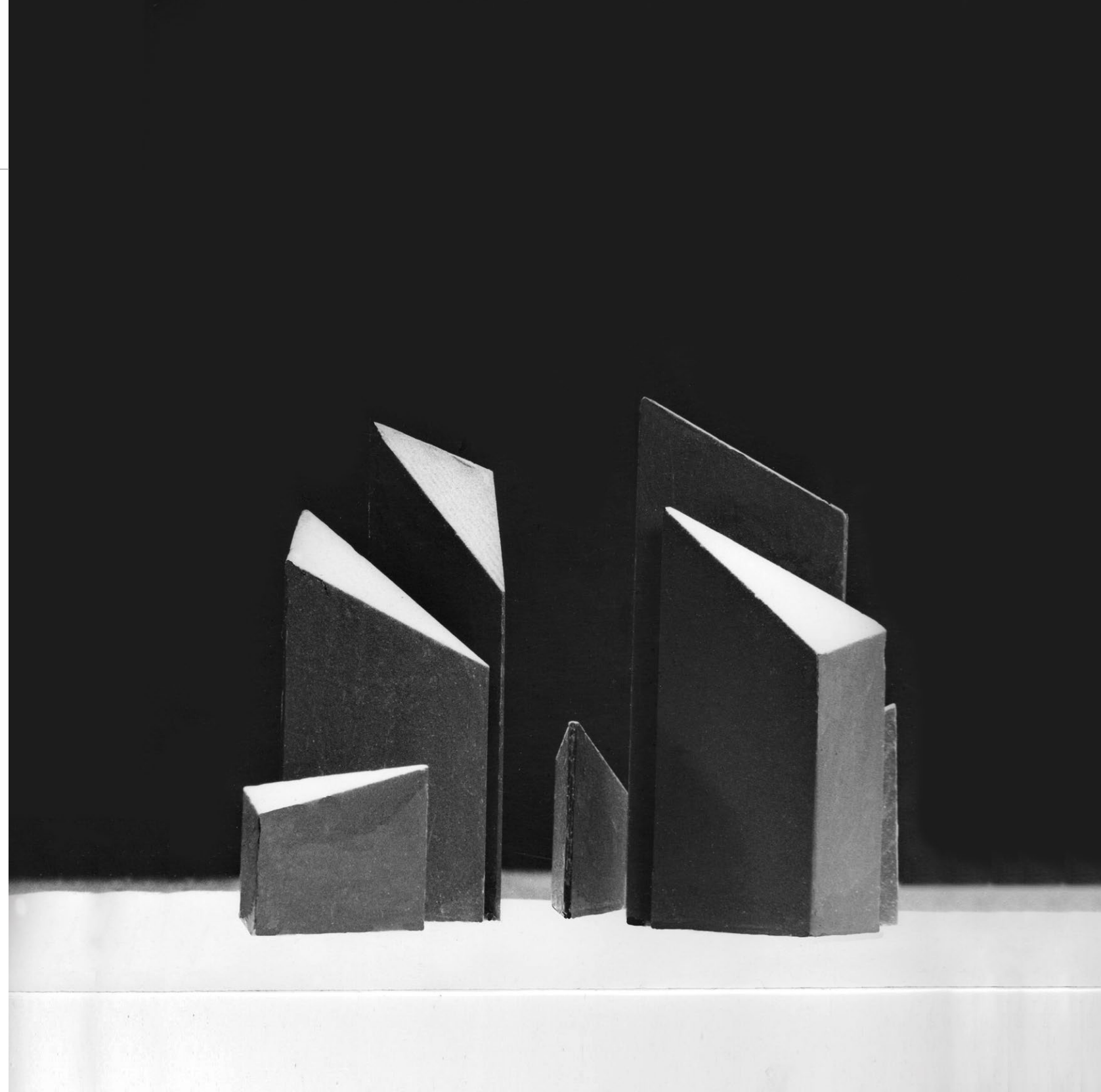
1980 · toned alabaster · 10x20x20





Structures

1980 · toned alabaster · 25x20x20

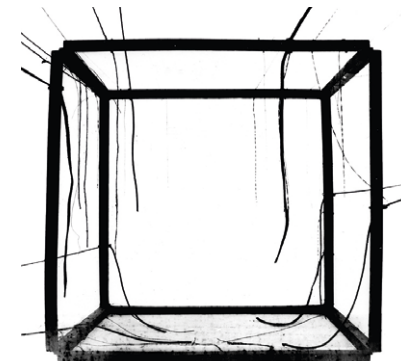
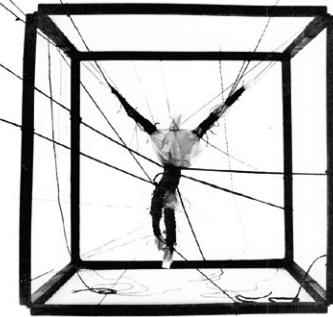
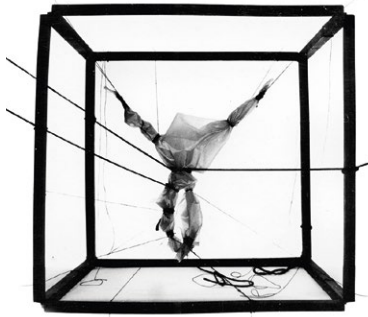
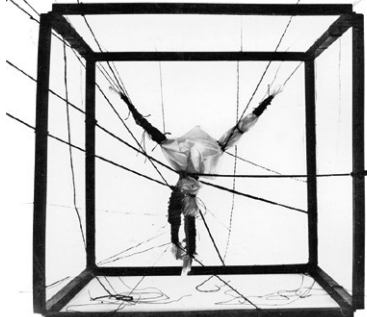
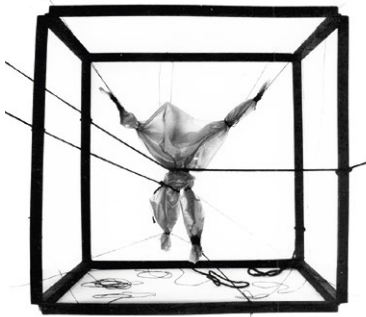
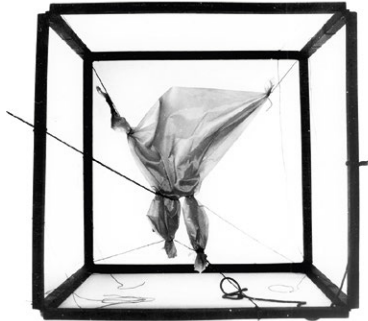
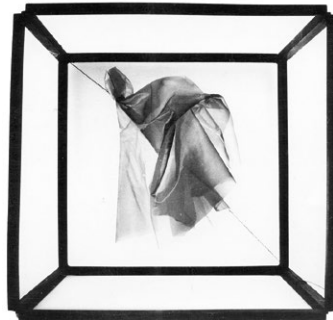
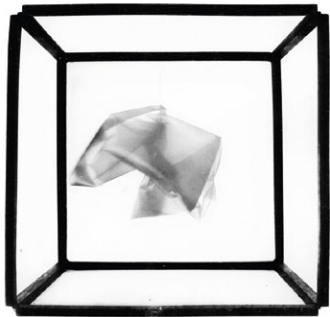
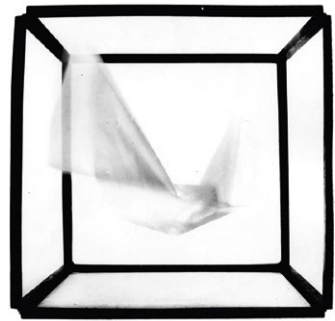
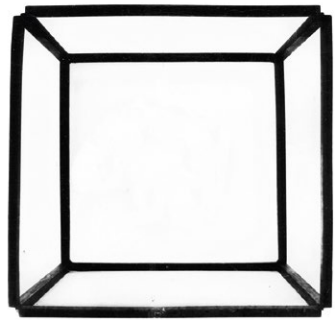




Self-portrait

1982 · toned alabaster · 50x40x40





Cocoon-I

1983 · cloth, cord, metal · 70x70x70

Full Moon

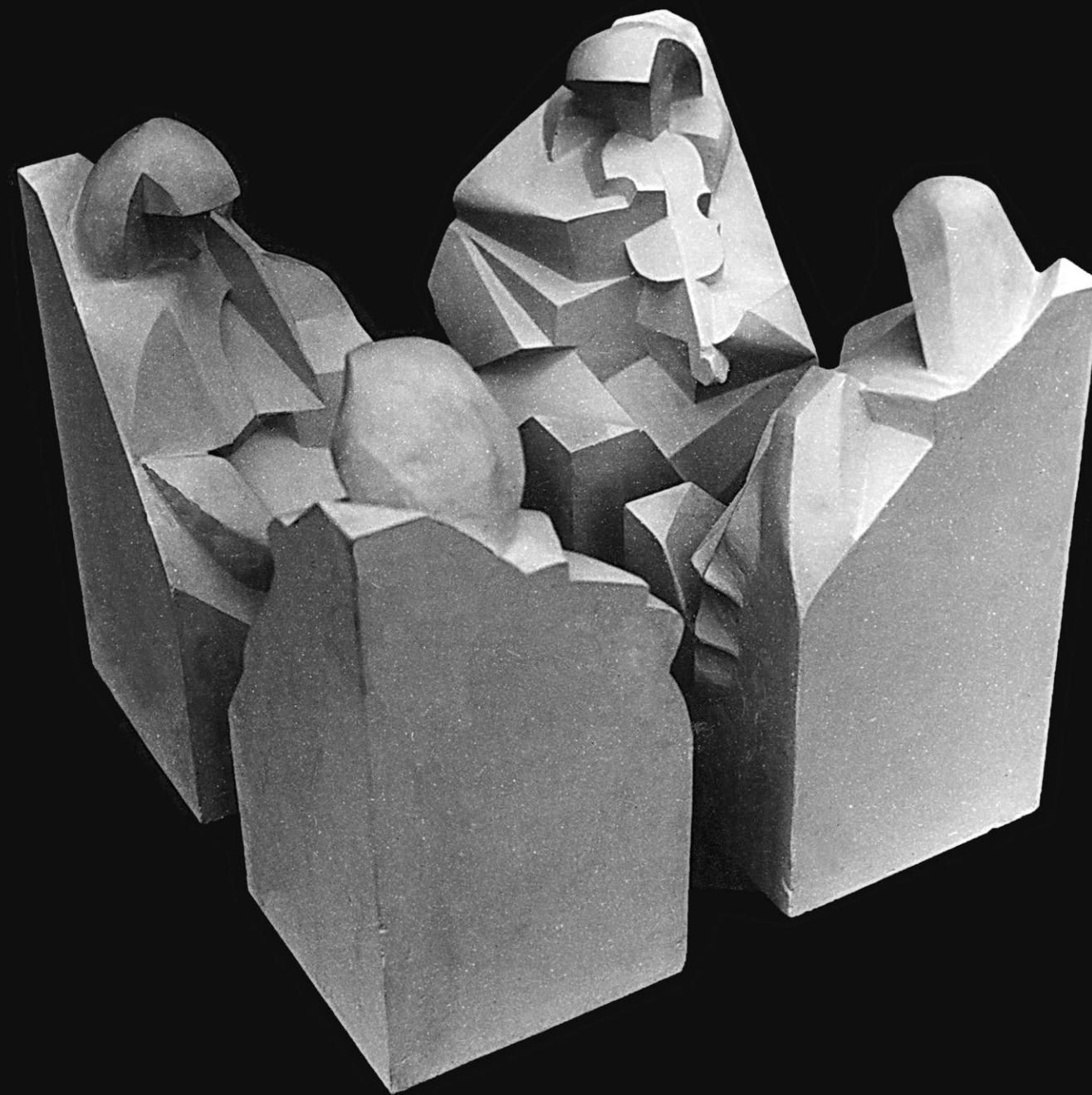
1989 · fireclay · 35x14x8





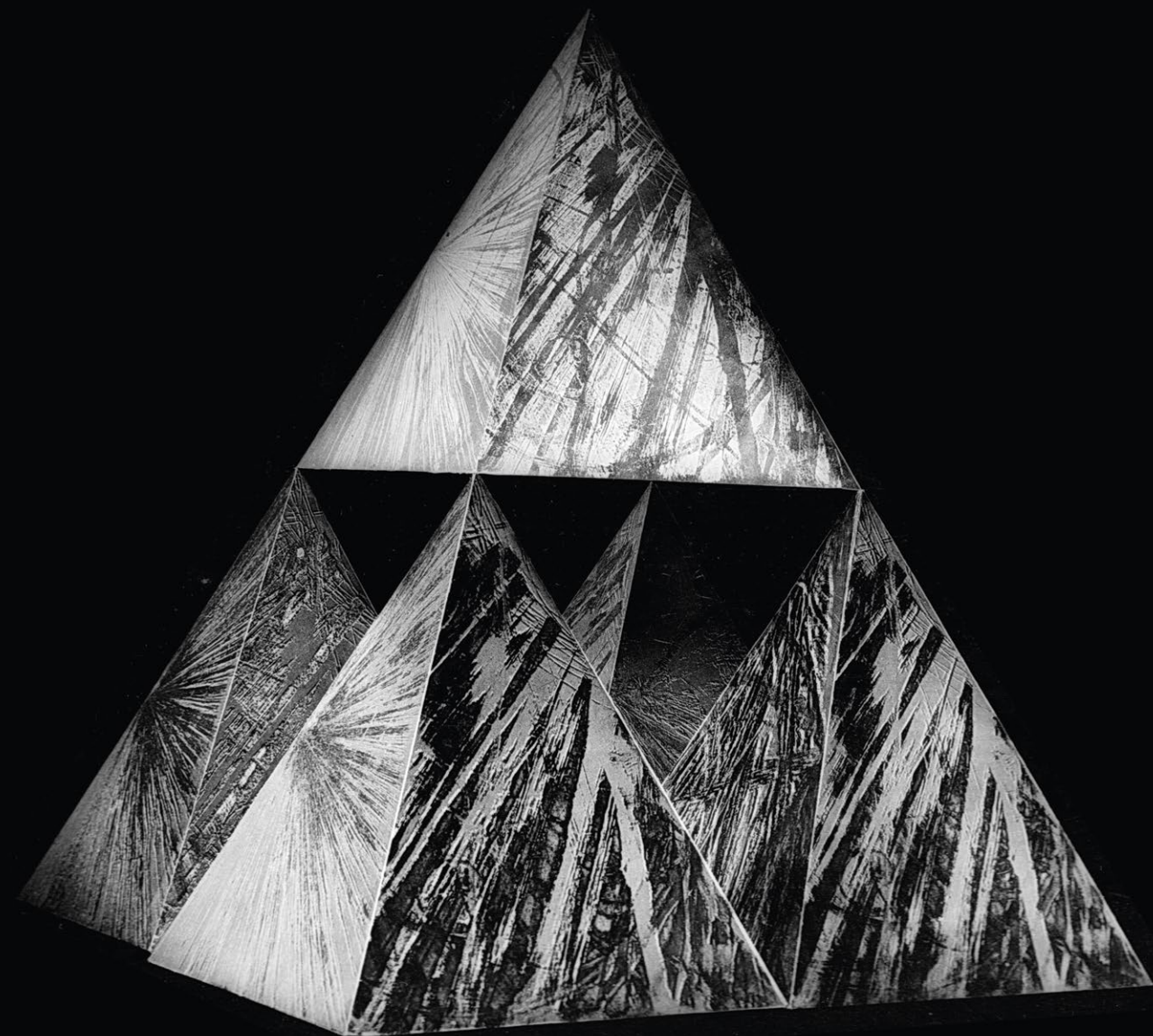
Improvisation

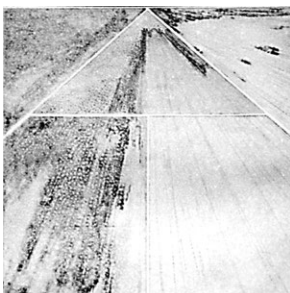
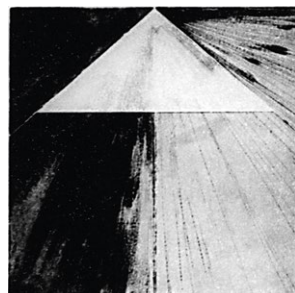
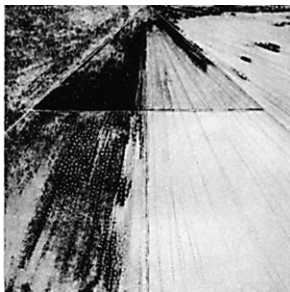
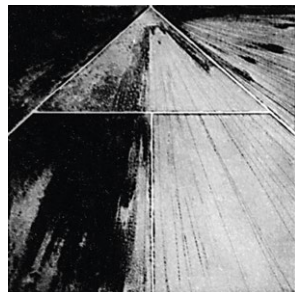
1987 · alabaster · 50x50x50



Structure

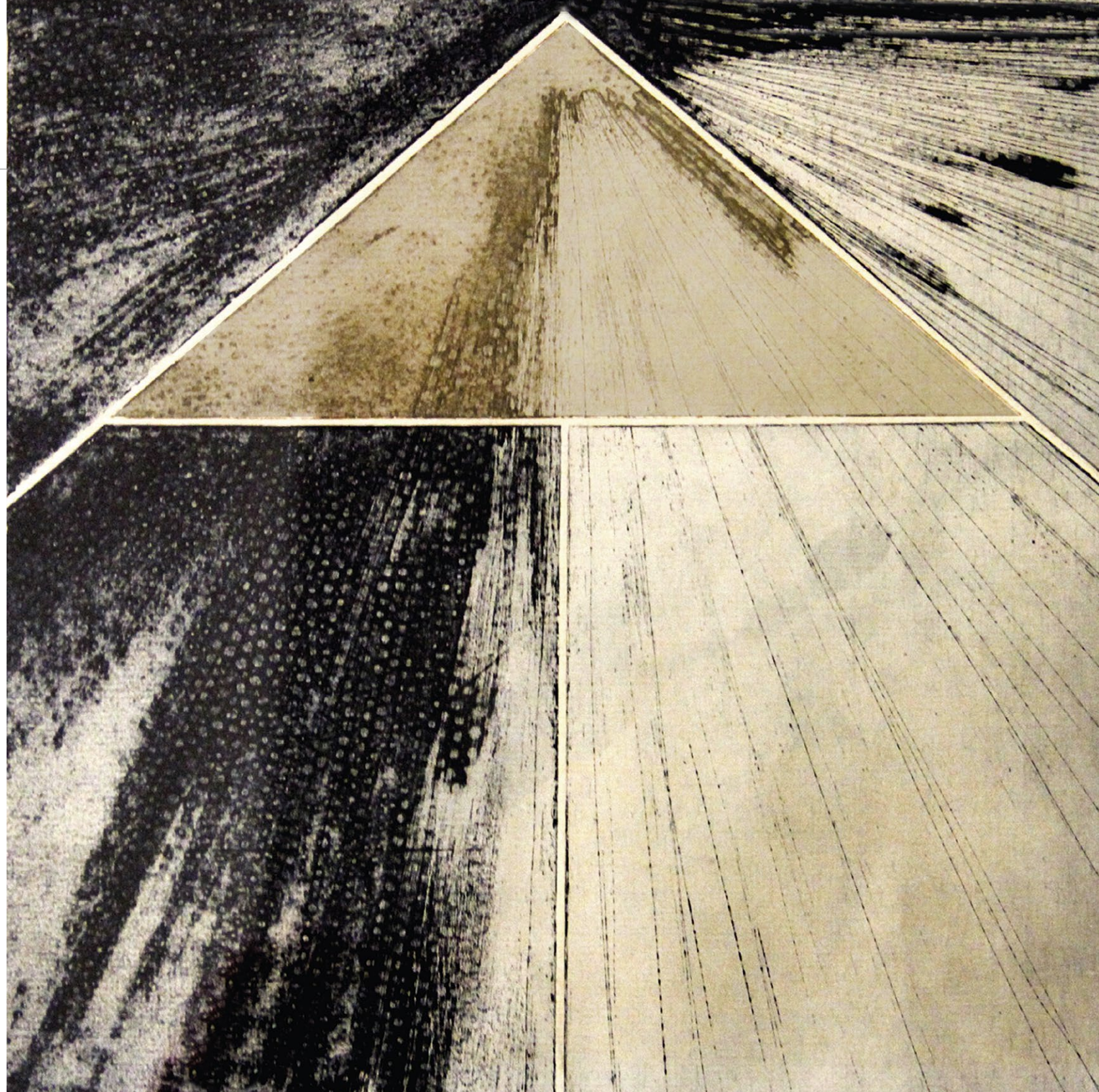
1989 · etching on paper · 80x80x80





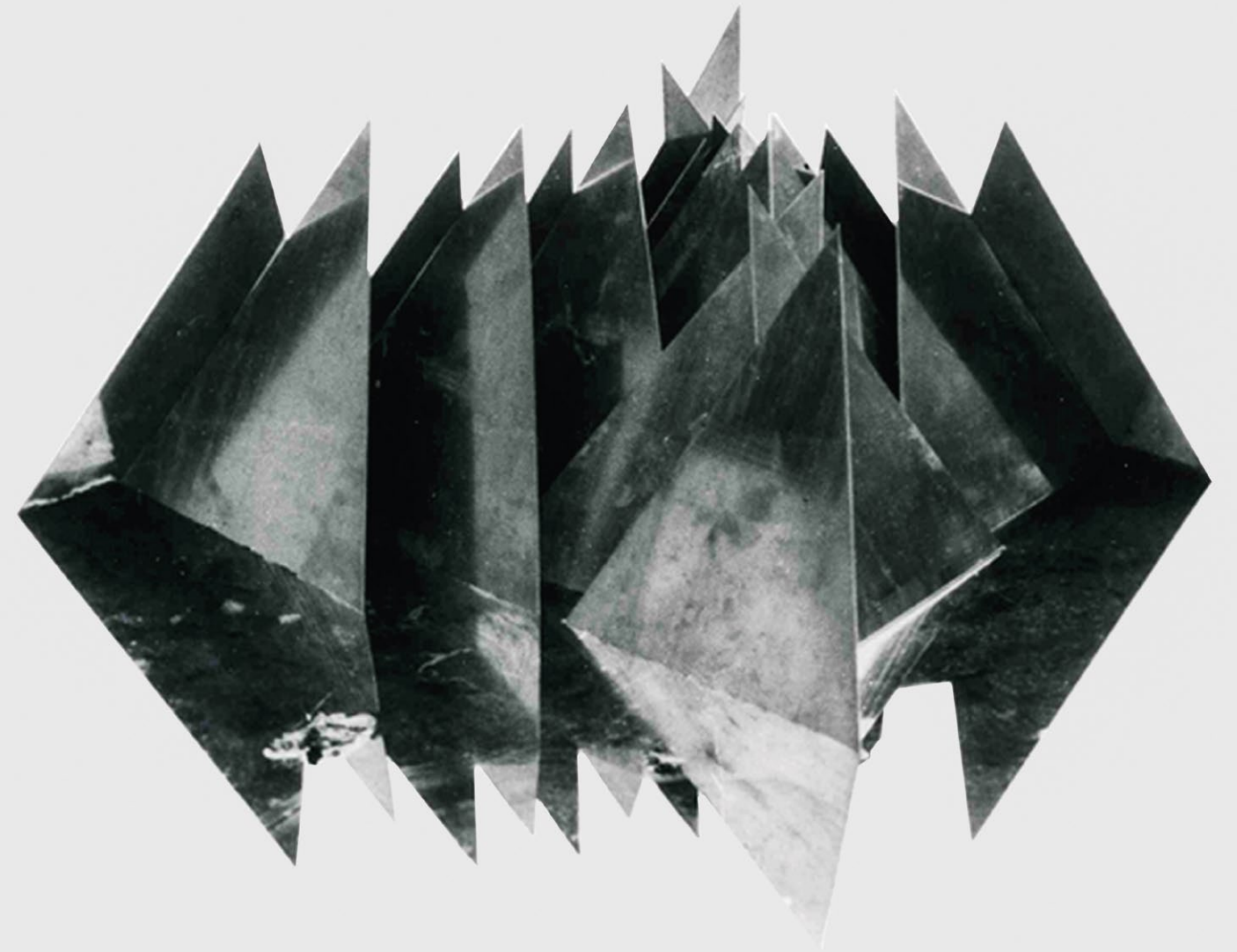
Vector

1989 · etching on paper · 30x22



Installed Space

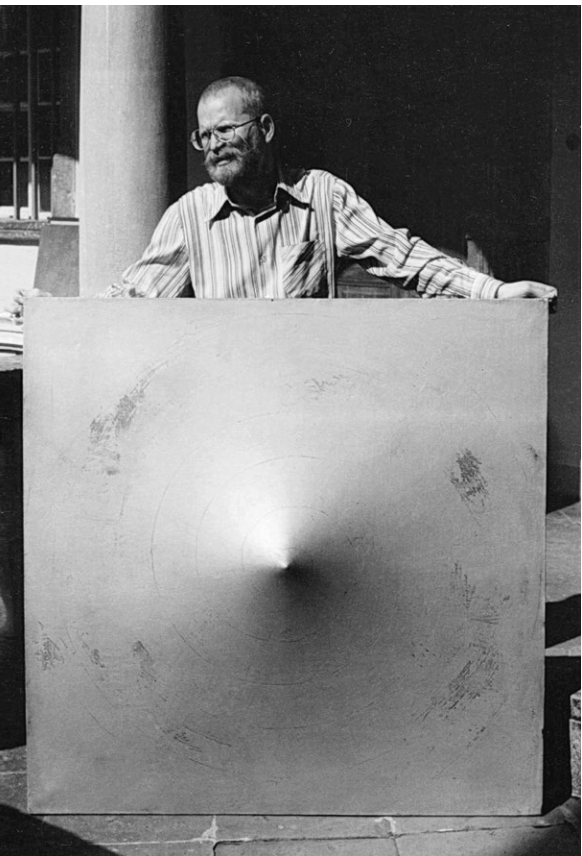
1989 • metal, water • 35x70x50





Roads

1989 · etching on paper · 13x18



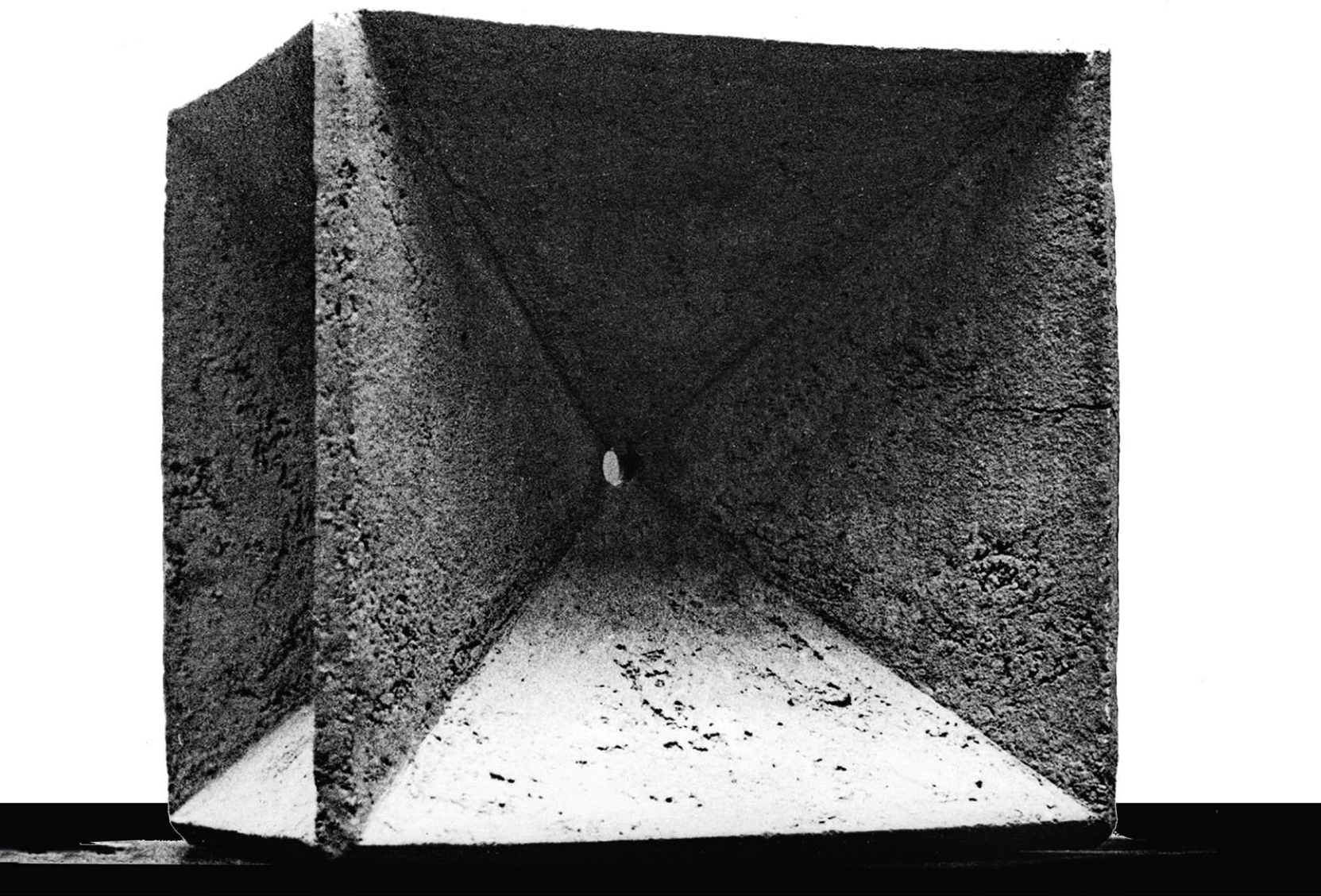
Experience with a Surface

1991 • oil on canvas • 120x120x3



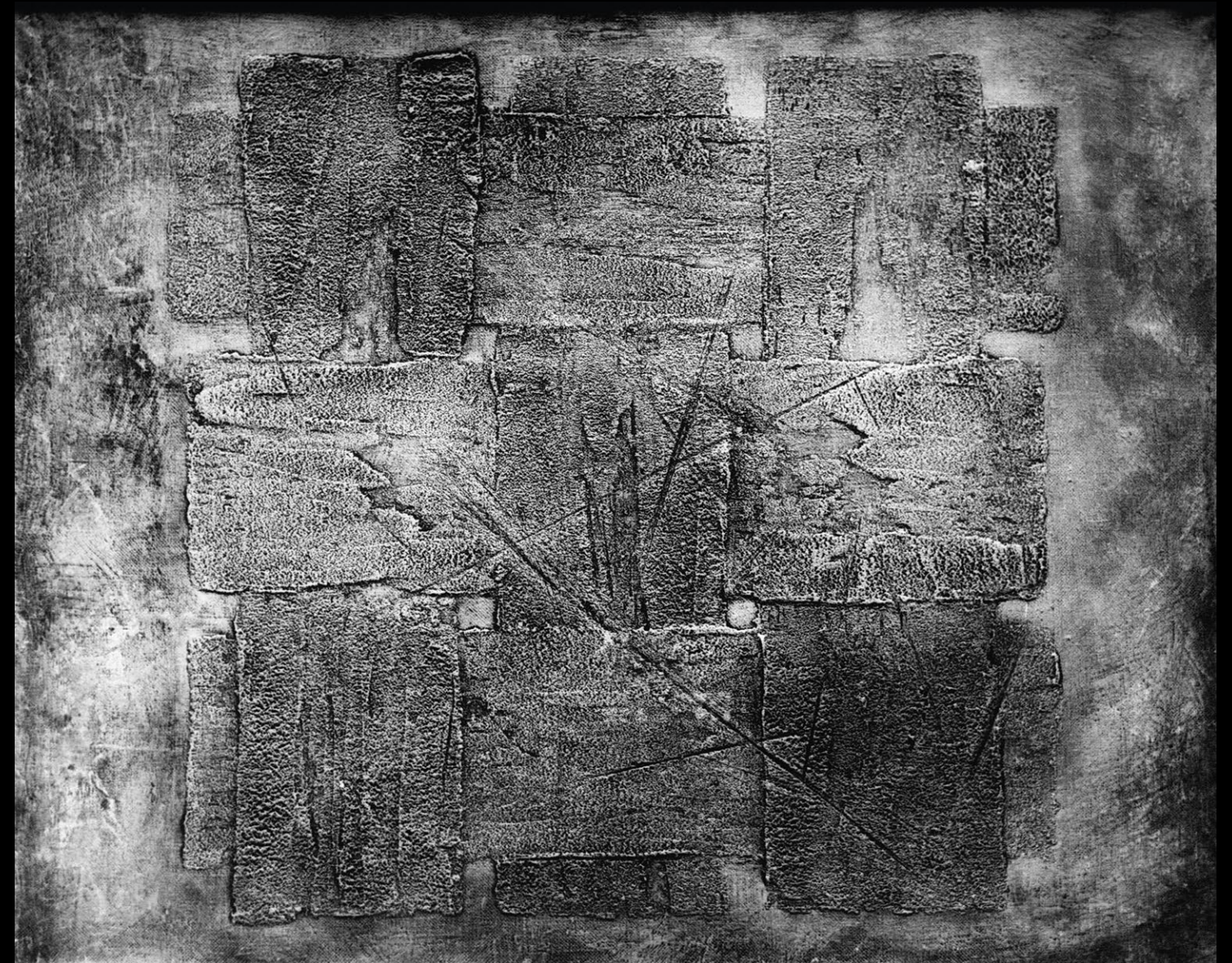
Dot in Space

1991 • ceramics • 35x35x35



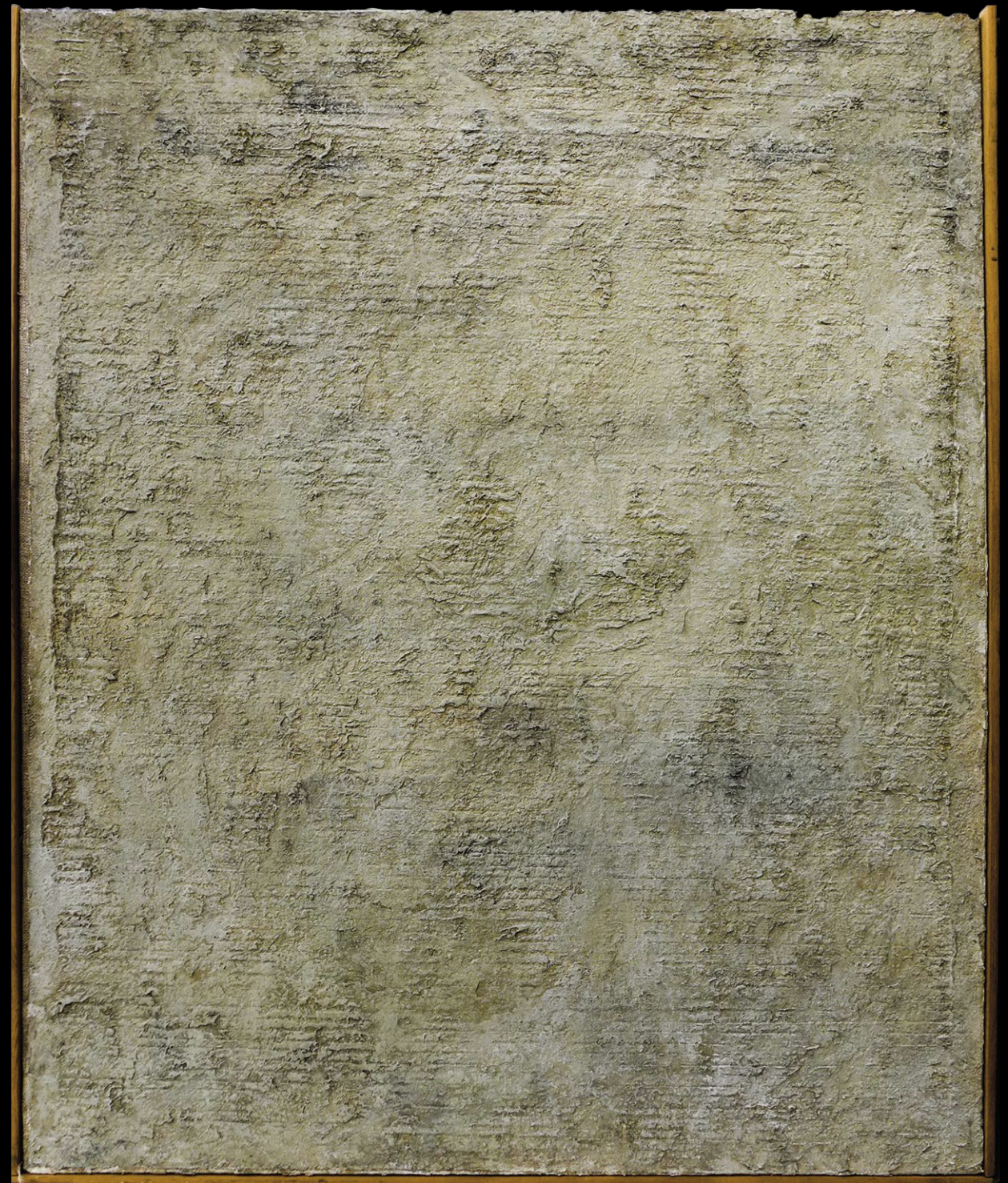
Wall

1991 • oil on canvas • 60x80



Vertical Movement

1994 • oil on canvas • 80x60





Inner Segment

1992 · granite · 35x35x30 · Stone Carving Symposium, Ochakiv

Fragment

1992 · granite, sand · 35x120x120 · Stone Carving Symposium, Ochakiv

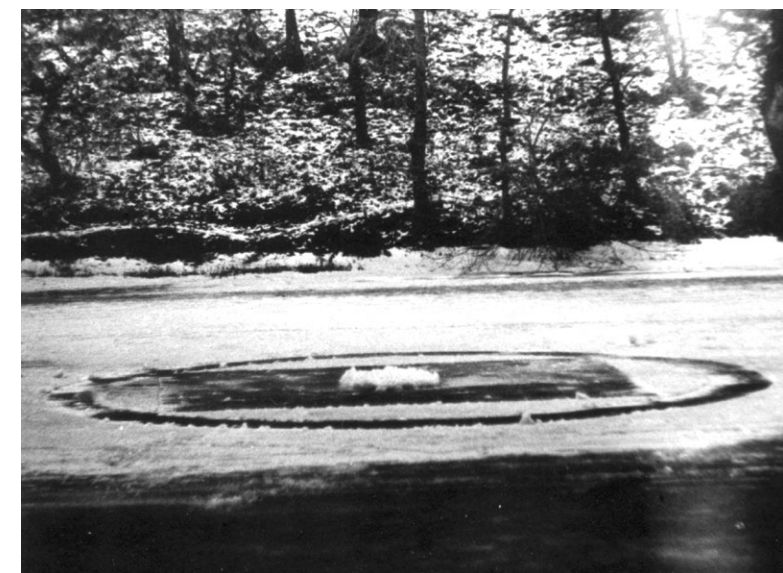
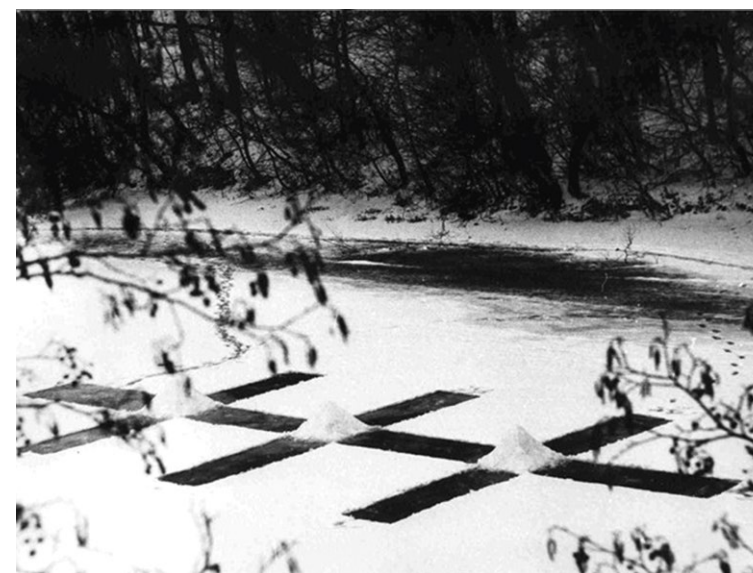
A fragment is made from many parts it remains a fragment.





Water Signs (with Hanna Sydorenko)

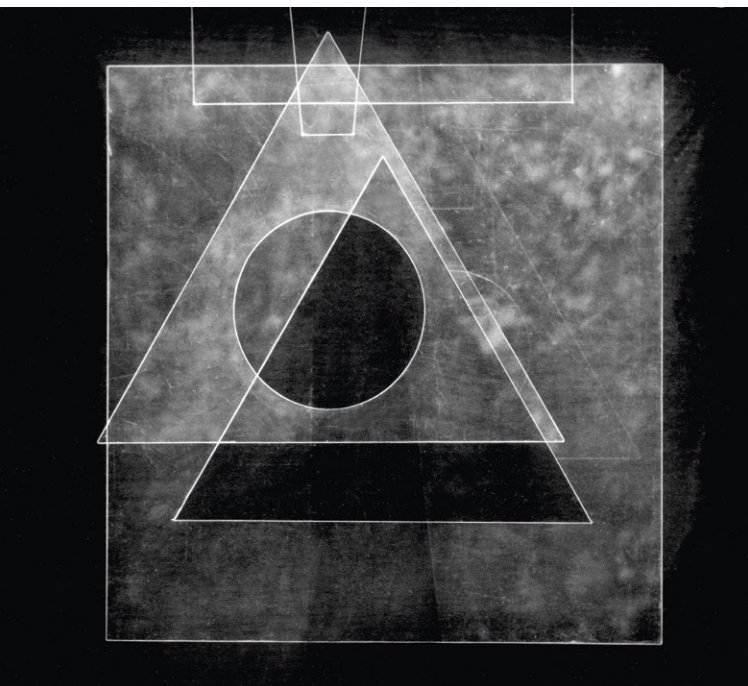
1992 · Sedniv, Snov River



in the beginning

At the start of the 1990's Sergei Yakunin's art focuses once again on exploring the chrysalis metaphor (a concept that has fascinated the artist since childhood). What causes one substance to transform into another? What are the origins of the chrysalis and how does it transform into a butterfly? In the artist's own words, the chrysalis metaphor continues to guide his personal practical approach: "... where do we crawl out of and where do we fly to... we could only guess..."

This chrysalis is loaded with new meaning and emerging form which nonetheless comes to life (or has a potential to come to life) without the artist's intervention. On the other hand, a particular situation could be viewed as a formed chrysalis, and the artist's role could be described as an attempt to 'free the butterfly'.

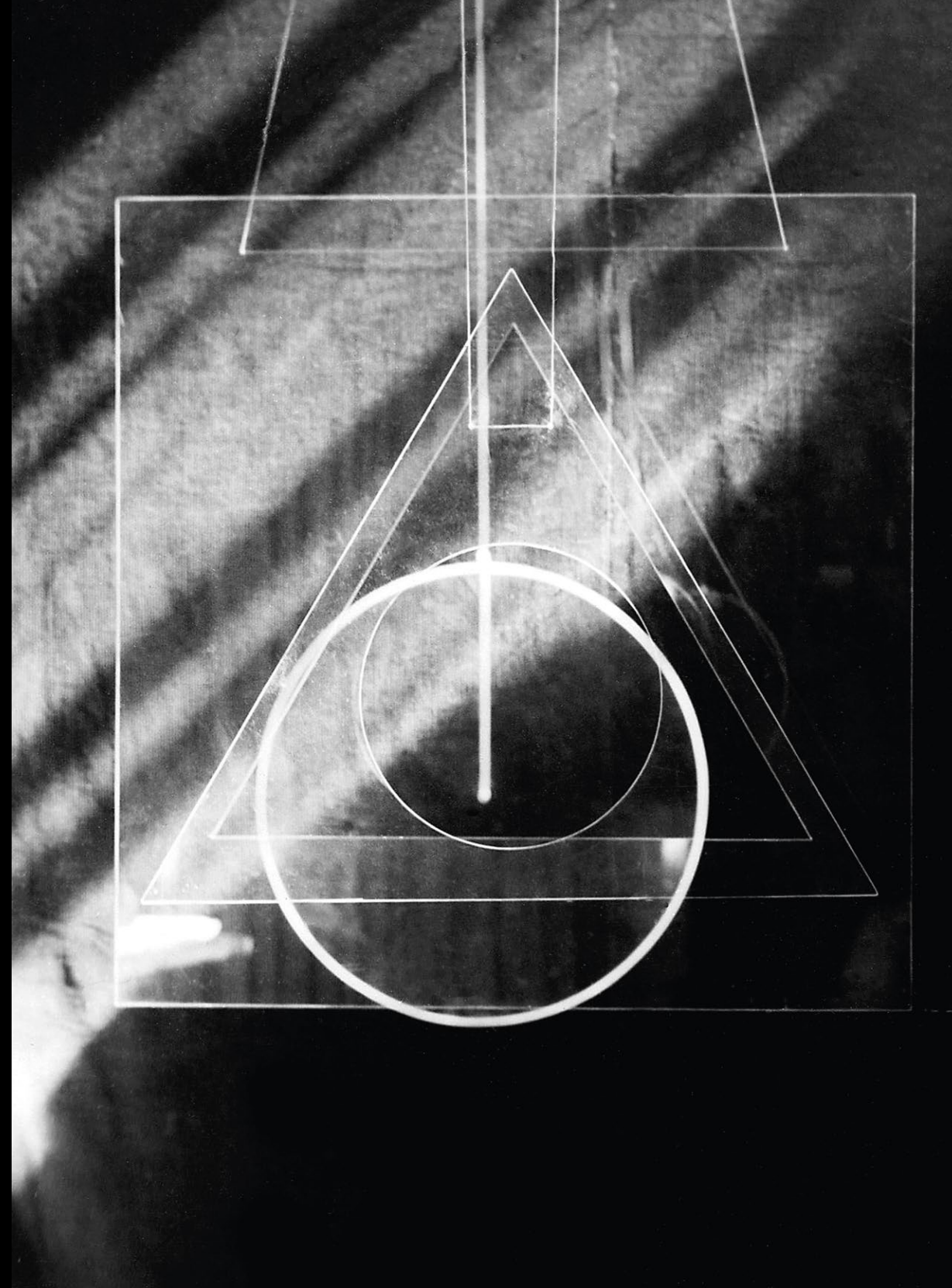


Cocoon

1991 · plexiglass · 80x80x120

Nature's transformations are scrutinised and re-interpreted through objects and the step by step transformation of a caterpillar from chrysalis to butterfly. The geometric forms morph into each other, calling up alternative associations.

... where do we crawl out of and where do we fly to...



Filling up

1994 · sand, glass



3/3 (with Hanna Sydorenko and Hlib Vysheslavskyi)

1995 · sand, video, slide projection, mixed sound · Kyiv Planetarium, Svit-L Gallery



3/3 (with Hanna Sydorenko and Hlib Vysheslavskyi)

1995 · sand, video, slide projection, mixed sound · Kyiv Planetarium, Svit-L Gallery

Three artists on three floors over the course of three days.

The first and third floors are silent floors, covered with sand.

The second floor harbours the here and now.

It is filled with human noise and movement, mixed sounds produced by the video player and the slide machine.

Quotes from Ecclesiastes are projected on the walls surrounding the spiral walkway.





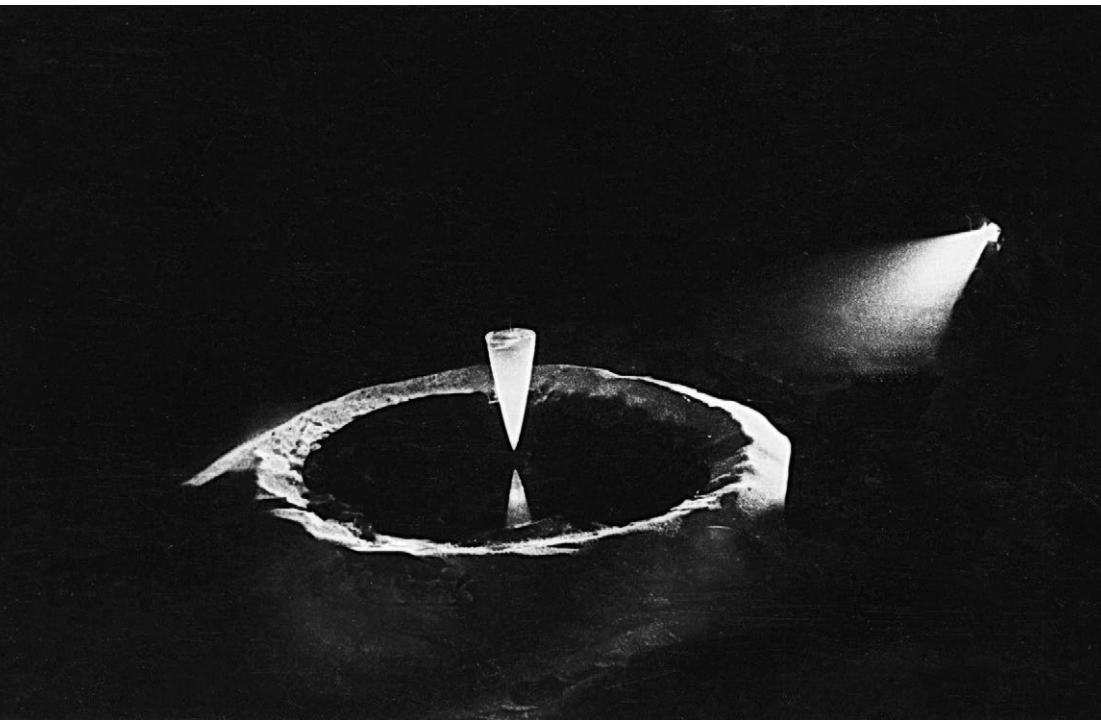
3/3 (with Hanna Sydorenko and Hlib Vysheslavskyi)

1995 · sand, video, slide projection, mixed sound · Kyiv Planetarium, Svit-L Gallery



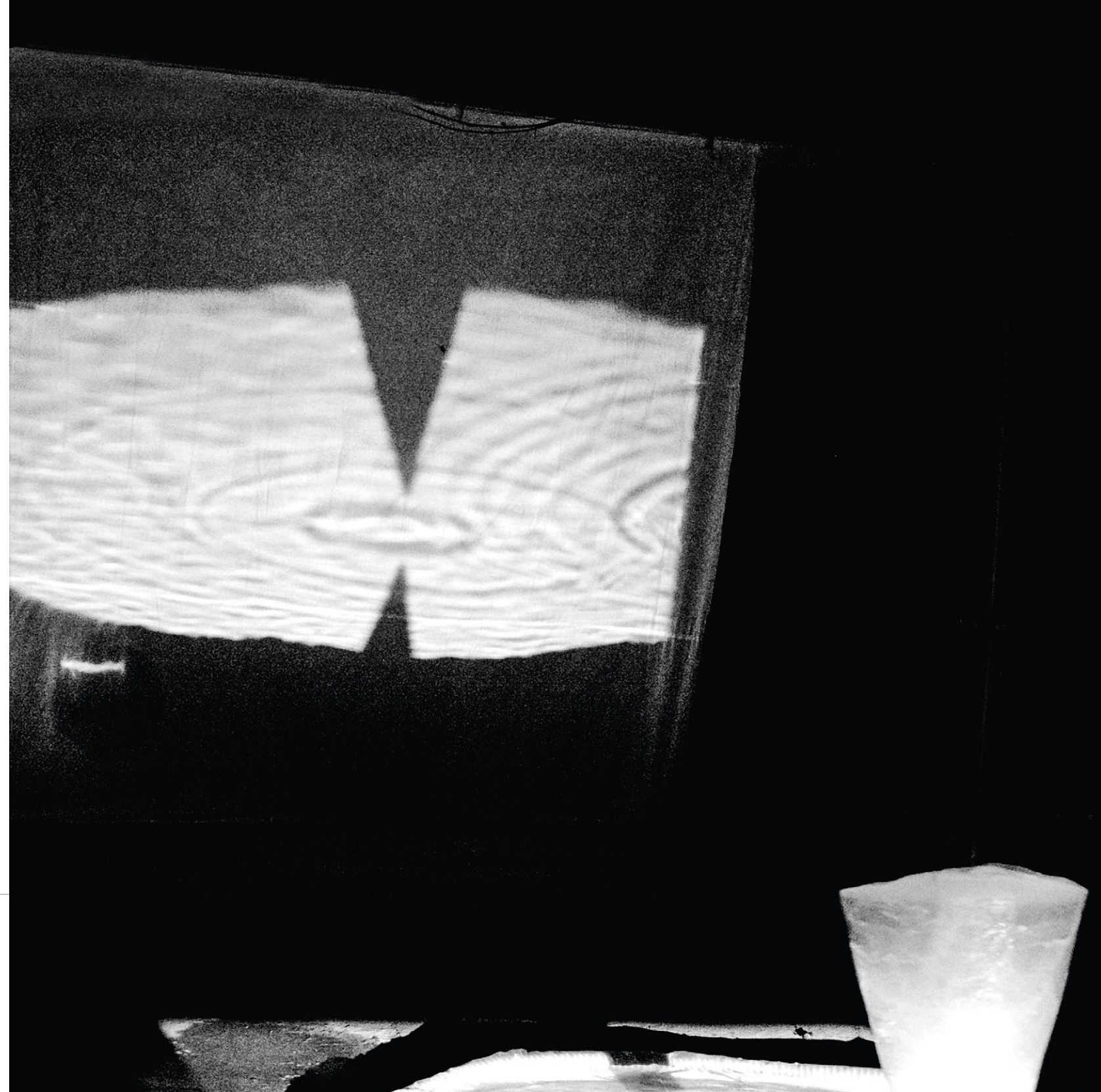
Laboratory Work 03

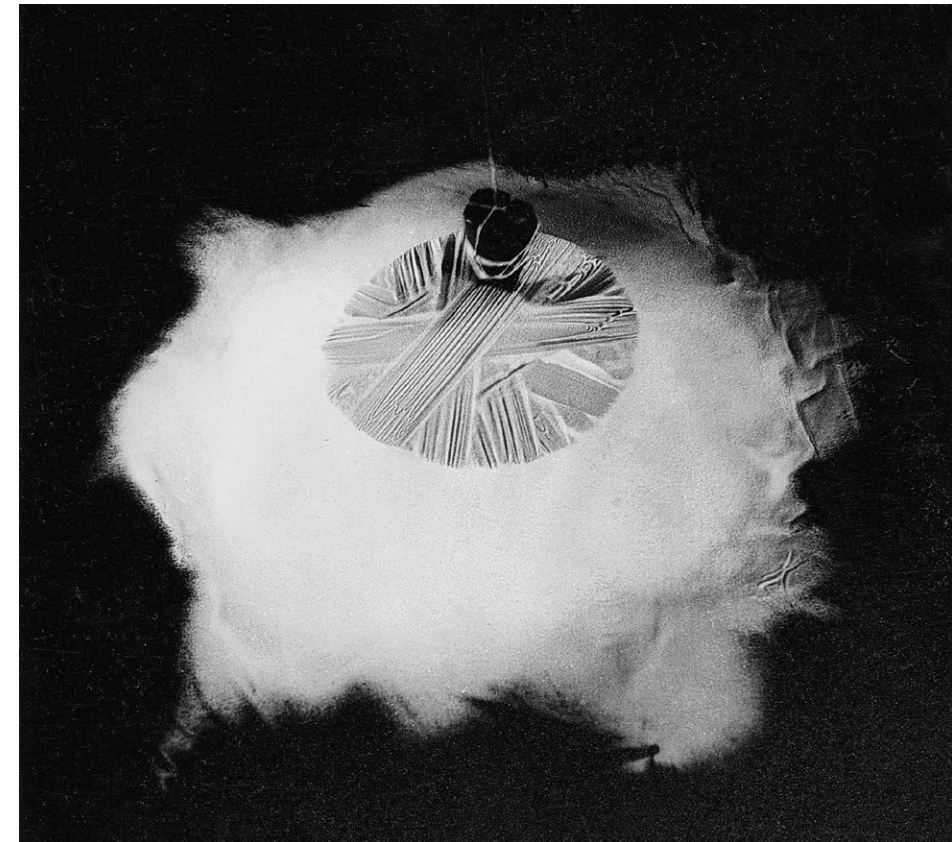
1995 · ice pendulum · Historical Museum, Lviv



Laboratory Work 07

1995 · light, reflection, water, ice pendulum · Historical Museum, Lviv





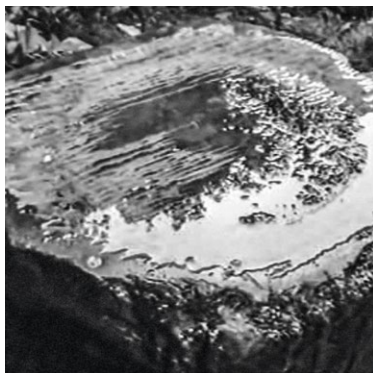
Laboratory Work 012

1995 • stone pendulum, sand • Historical Museum, Lviv

Exit

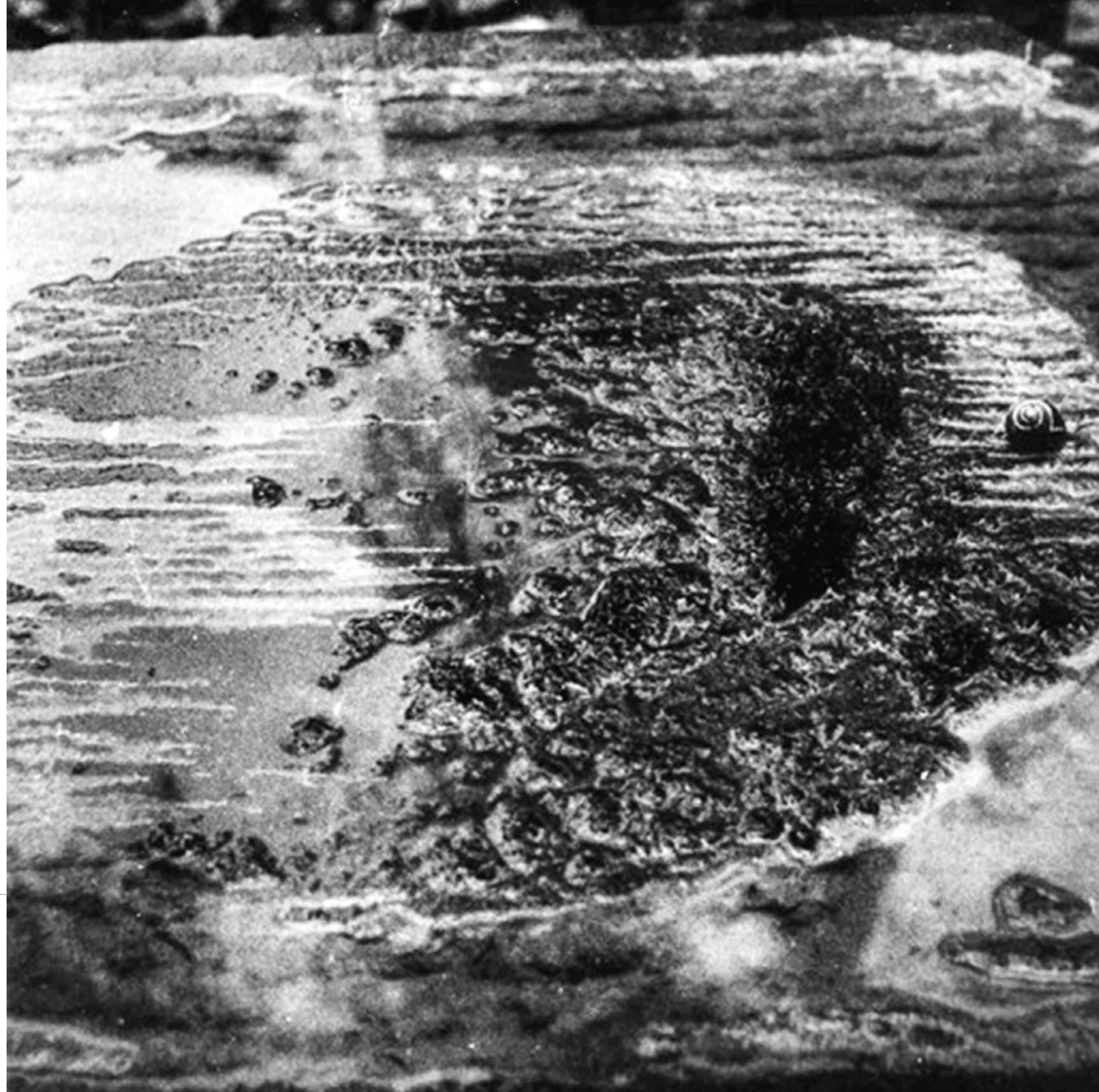
1995 · sand · Historical Museum, Lviv





Year of the Stone

1995 · sandstone, water · Stryiskyi Park, Lviv



Yakunin’s key medium is not stone or wood but rather time and space, as a result the artist’s method is more akin to the philosopher’s endeavour. The artist has developed his own theory of knowledge where thinking in reaction to reality involves time, but it is difficult to grasp time: “Time is akin to music: as you begin to grasp it, it’s already out of reach”.

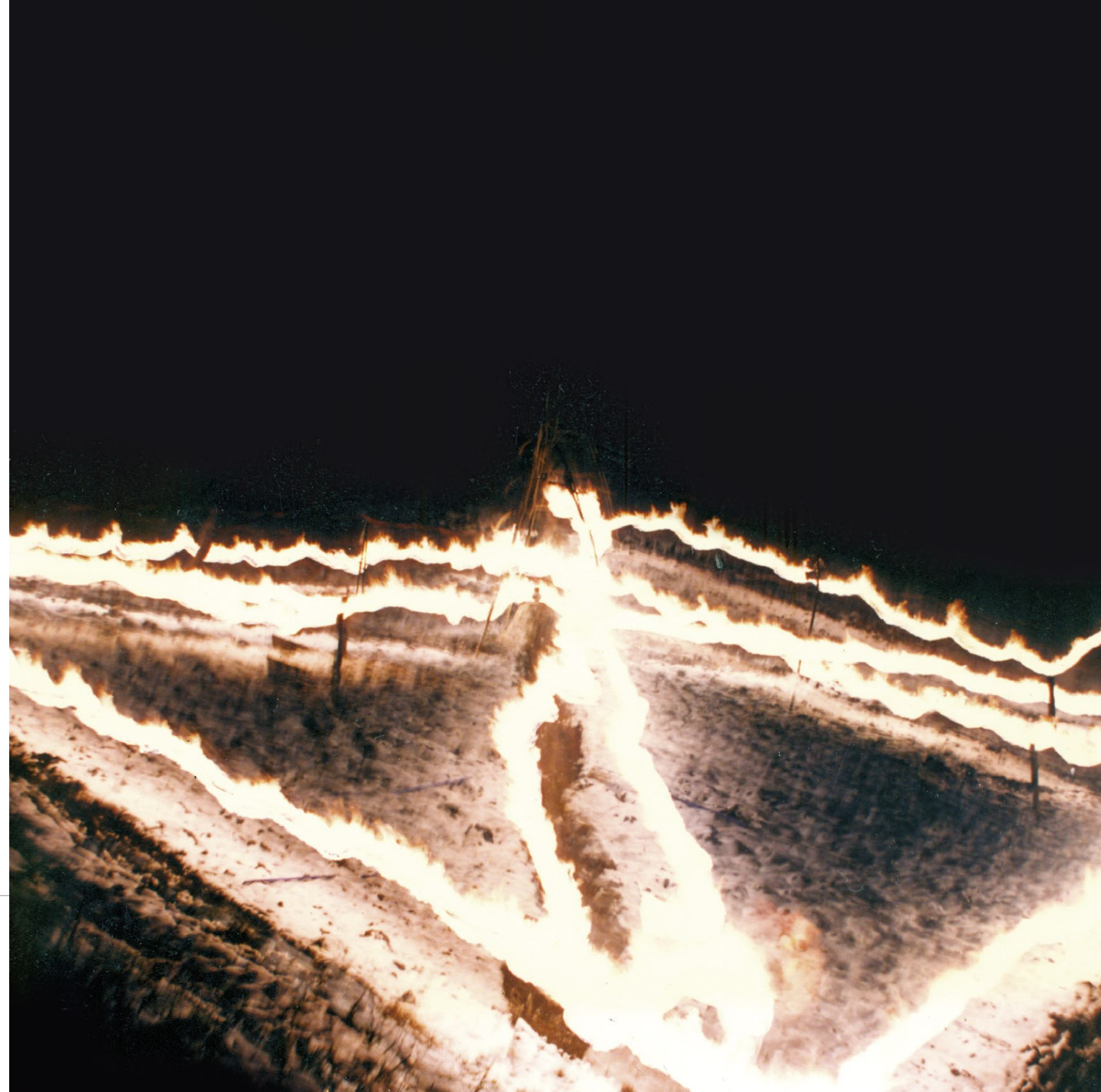
As a result, Yakunin’s practical approach supports aesthetic action which seeks to define the essence of things; the formulated definition must be precise, clear-cut, and without any embellishment. However the artist warns against over-utilising techne: “You want to whip stone into shape – leave it alone”, he says. Yakunin has chosen a different method and when he is working with a natural medium or the landscape he applies the method of ‘ground penetration, a term he borrowed from forensic archaeology. Ground penetration is not the process of transforming Nature into the Supernatural, but rather a non-destructive method of probing the natural material, a process which seeks to create a field of tension or dialogue. “I could be active”, Yakunin says, “However I choose to abstain, and remain active in my lack of action and practice it as a form of meditation.” In fact, this is a practical realisation of Heidegger’s principle whereby the philosopher rejects the instrumental account of technical activity and proposes an alternative ontological account.

later on



From the 'Marking of a Place' series (with Oleksandr Babak)

1995 · ice, wood, fire · Velykyi Pereviz



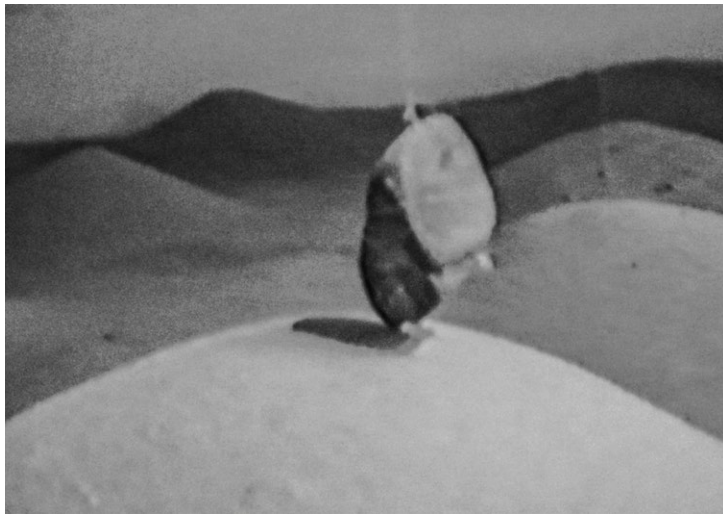


Moving Garden of Stones

1996 · stone, sand, rope · Historical Museum, Lviv



During the concert, the stones slowly move — they leave a track.



Sand pours through cracks in the ceiling, and as it gives momentum to the pendulums, the sand eventually brings them to a halt and swallows them whole...



Cell Object 01

1997 · sand, pendulum, light, sound (Yuriy Yaremchuk) · D.A. Gallery, Lviv



Cell Object 02

1998 · sand, water, reflected light · D.A. Gallery, Lviv

Drops fill a shiny body of water
as the shimmering reflection is projected back
onto the walls.
Then the shiny body of water is filled with sand
and the whole space descends back into
darkness.





Homo Ludens (with Hanna Sydorenko)

1998 • defence structure, bowling balls



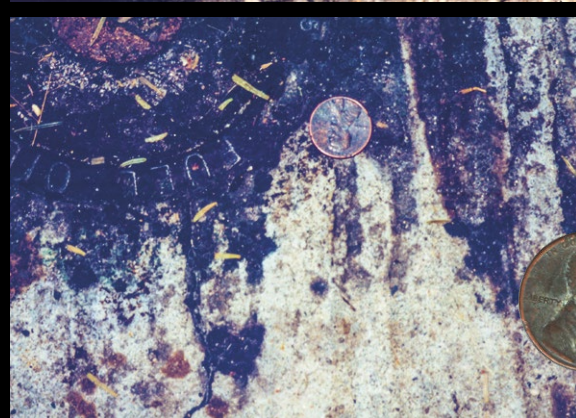
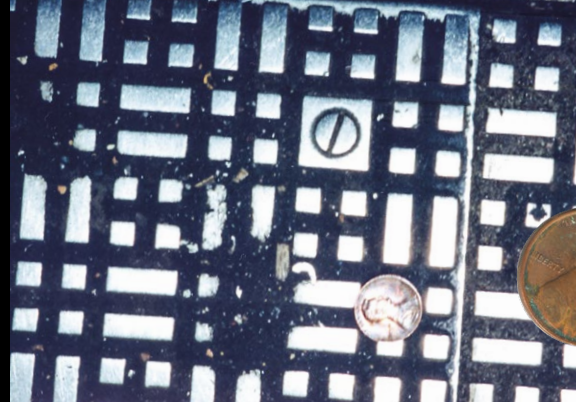


E PLURIBUS UNUM (Motto on cent: ‘Out of many, one’)

1999 · 100 found cents, envelopes, photo documents · 200x200 · USA

One cent coins discovered in the US with photo evidence illustrating the finds.







Variations of Rhythm

1999 · wooden bars, stones, sluices · Land Art Symposium, Frauenfeld



Stones on planks supported by wire pick up the rhythm of the water and transmit the movement to the upper section of the installation.





Project 01

2002 · planks, stone, rope · Catacombs Festival, Project-01 Initiative, Kyiv

Human presence gives momentum to the pendulums forcing them to abandon their state of imposed rest and reflect on them as light vibrations. The strained composition elements track the visitor's movements in the exhibition hall.

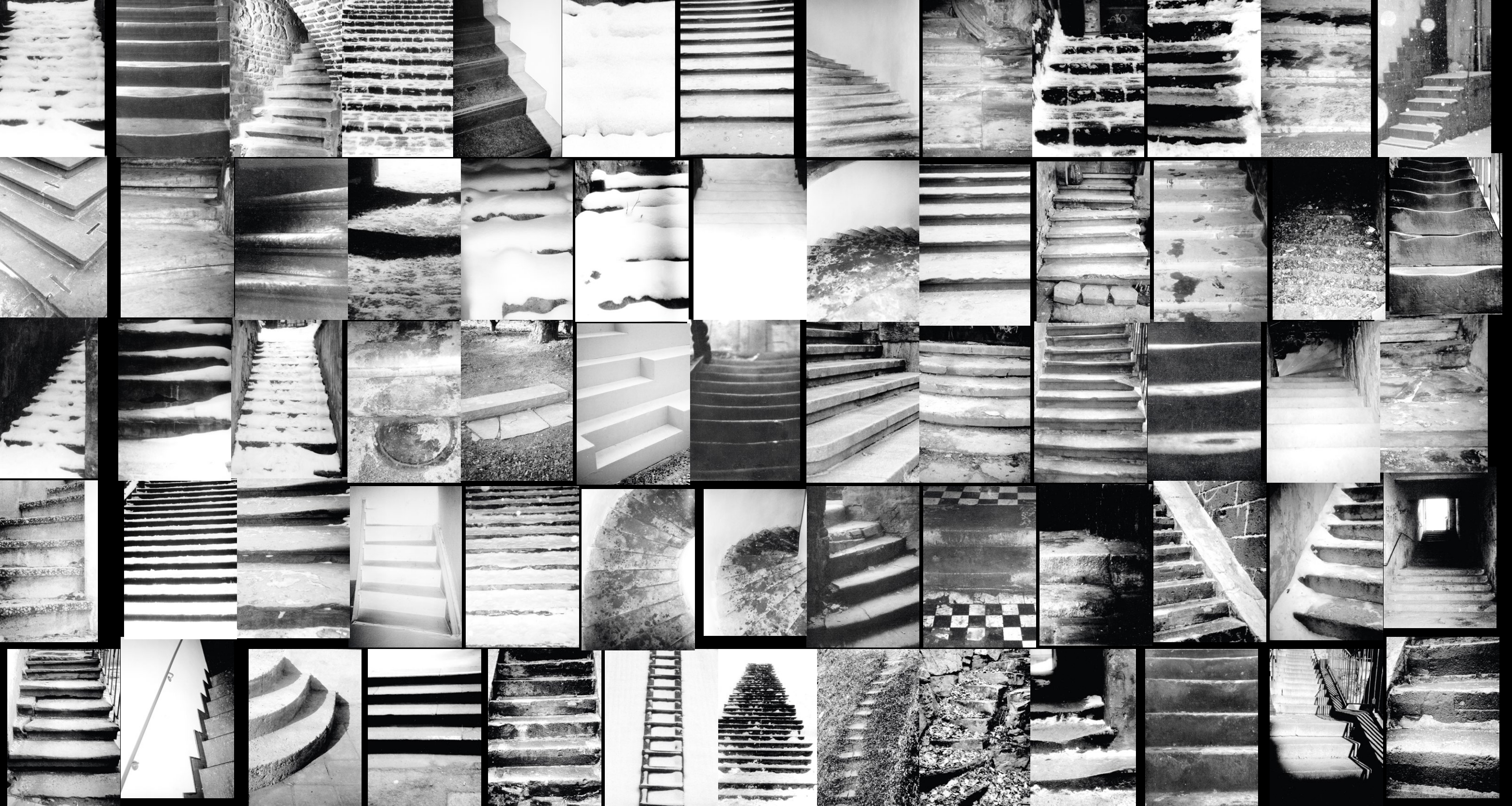




Staircase

2004 • photograph, sand • Soviart Gallery, Kyiv

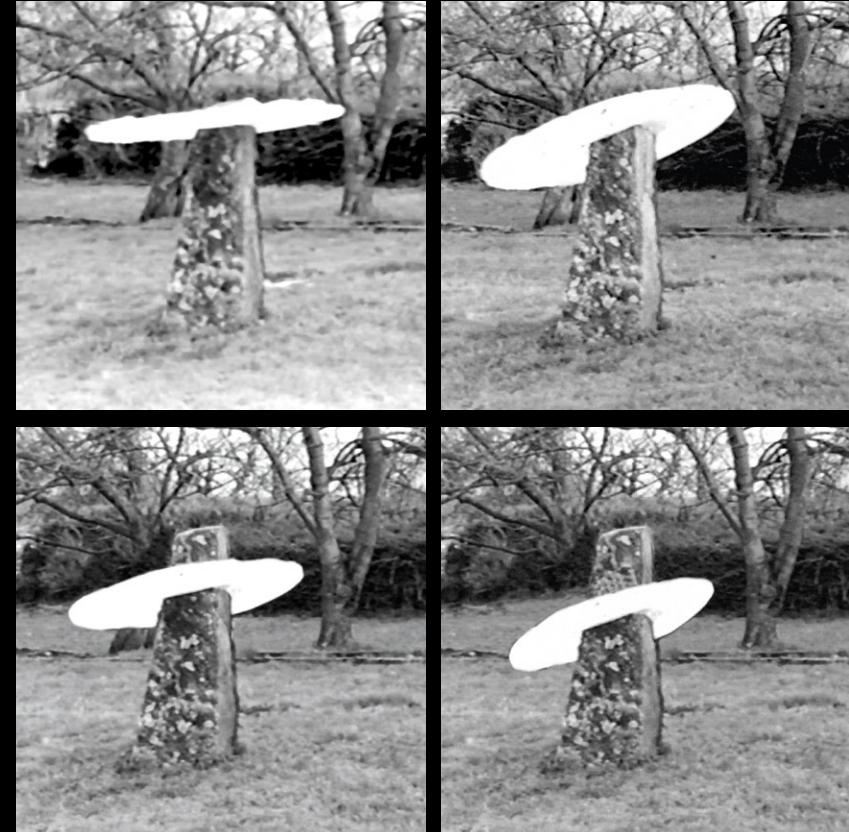


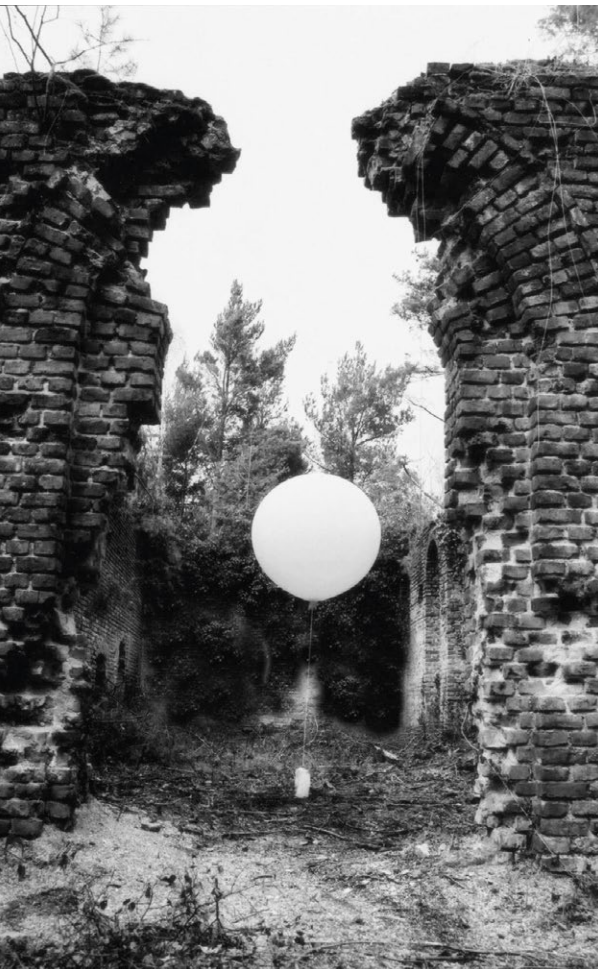




Chronometer

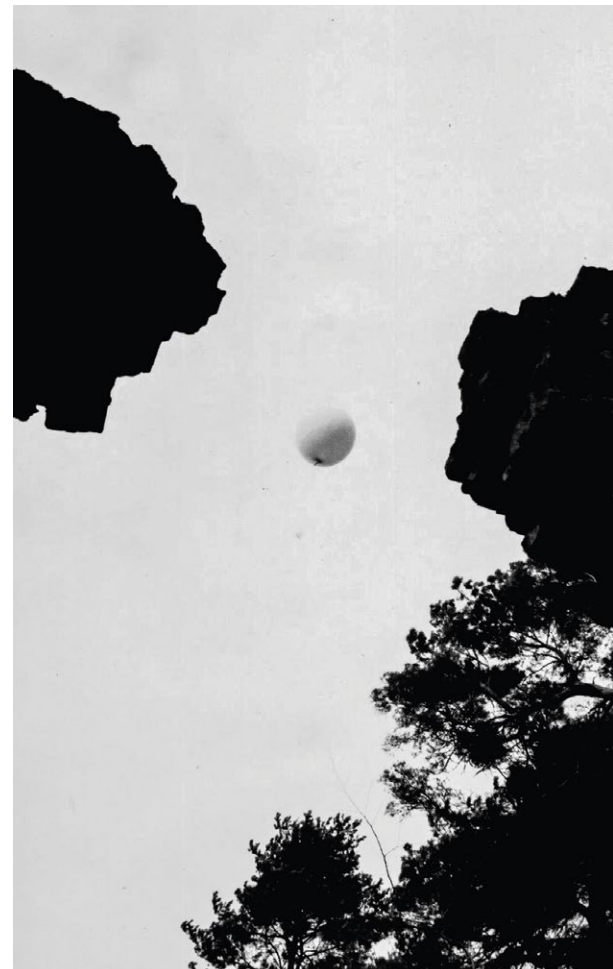
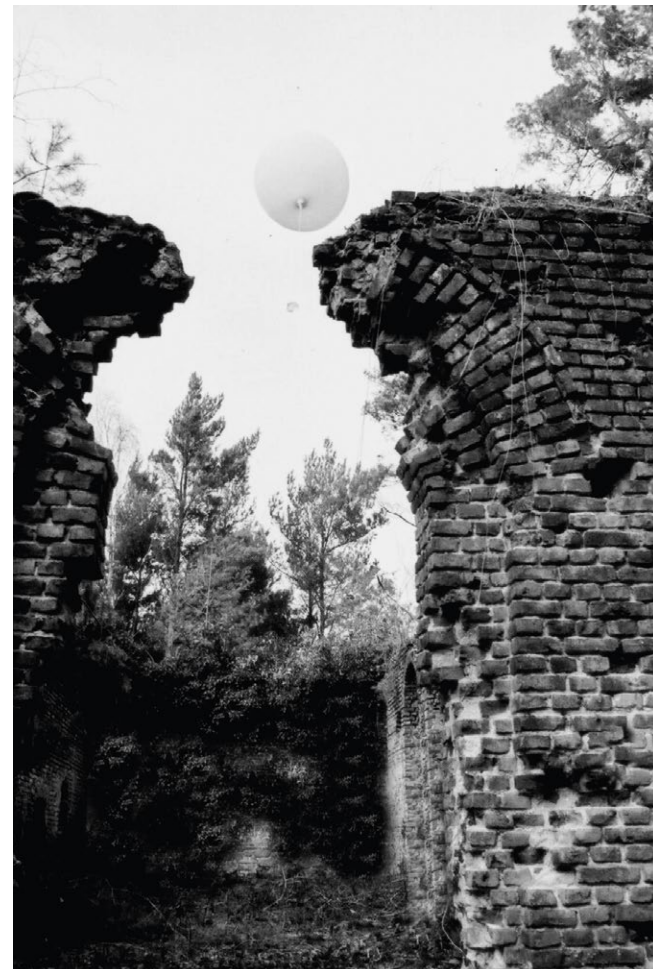
2004 · stone, ice · Düren





Object in Space

2004 • ice, balloon, helium • Germany



Ice is melting and an air balloon is up in the air...

The natural elements guide the artist in his inquiry into the moment, which could be studied by watching the ice melt, the collapse of a sand edifice or the dripping of water. These works do not study Nature but rather they seek to study such eternal categories as continuous growth and breakdown. In this context the artist perfectly aligns himself with the Buddhist tradition of writing with water on stone surfaces on a scorching day. This approach helps capture something which stays only for a moment, as all things remain in a dual state: they continue to develop and continue to disintegrate. The artist aims to create a field of tension, capture ‘the hiatus between two drops of water’. As a result, Yakunin evokes another metaphor – The Ice Pendulum (1995); it serves as a source of rhythm and time through its own transformation of form.

At the end of the 1990s Yakunin is working with the rhythms of Nature (e.g. the changing seasons, physical states, biological processes, and regular change in sea levels); the outside world is turned into a canvas. Yakunin introduces deformed angles into a natural landscape, creates geometric figures in space (e.g., triangles, lines), constructs cocoons (e.g., the Folly project or the Stone Day project). It’s absolutely vital for the simplest geometrical forms like a square, triangle or circle and their components (e.g. lines, points or curvatures) to serve as a metaphysical connection within a larger circle of events and ideas, which explain the meaning of different realities and interactions between them.

“There is one reality, at least, which we all seize from within, by intuition and not by simple analysis. It is our own personality in its flowing through time – our self which endures” (An Introduction to Metaphysics by Henri Bergson).

recent events



Balance

2008 · wooden logs, fire · Land Art Symposium, Mohrytsya





A eulogy to a deceased sculptor.



Initiation

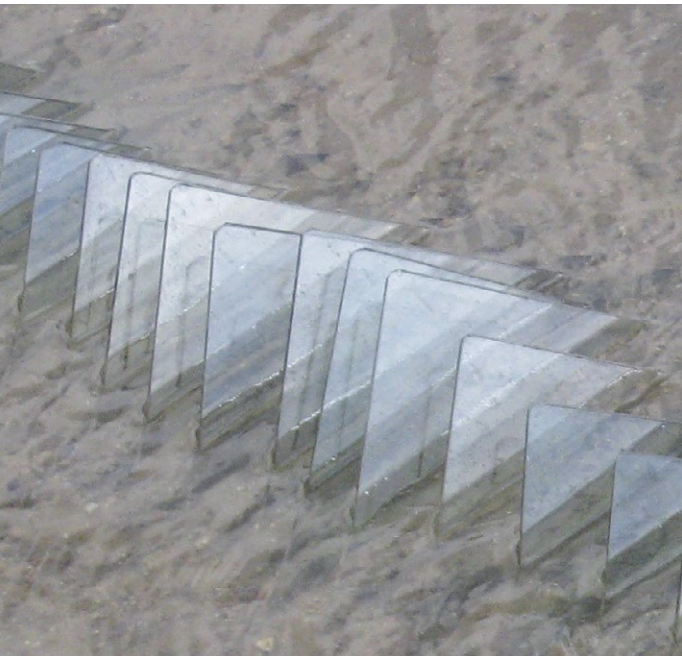
2010 · half-spheres, ropes · Park.in Land Festival, Lviv



Alcove

2010 · alabaster, ground · 150x400x400





Game

2010 · glass, water · 'The Earth Smells Like the Sun'
Land Art Symposium, Zaporizhzhia



The rhythm of high and low tide, the shimmer of light, reflections, and shades of colour.





From the 'Line in Space' series
2012 · water, chalk · Land Art Symposium, Mohrytsya

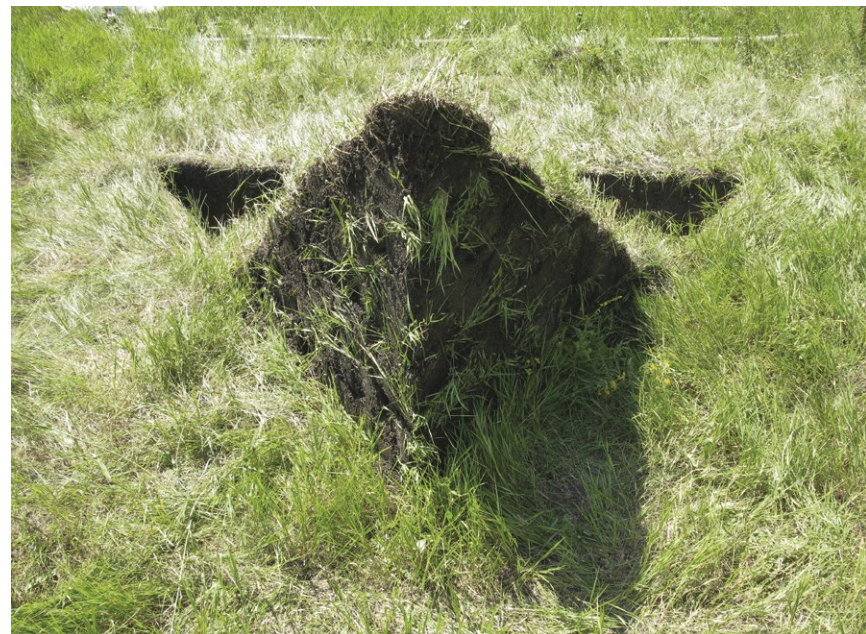
Across the Water

2012 · water, chalk · Land Art Symposium, Mohrytsya





Space to the Touch
2012 • soil, grass • Land Art Symposium,
Mohrytsya





Probing 02

2013 · ice · Mythogenesis Winter Land Art Festival, Vinnytsia





Plane with a changing angle of reflection

2013 · ice · Mythogenesis Winter Land Art Festival, Vinnytsia





Untitled

2013 · stone, water · Khortytsia Land Art Symposium, Zaporizhzhia





Parallel Water

2013 • sand, water • Spring Wind Land Art Symposium, Kyiv

Venturing to investigate the world in order to expose and bring to light its hidden images, refining their forms, making an imprint on time and recording the absence of such impressions. This is perhaps one of the first attempts to humanise daily interactions: space and time are no longer focused on the where and when and shift to determining the who and where to. Instead the human being is scrutinised through a concentrated meditation. Form is used as a means for new accomplishments. This is in fact what it's also all about. Being open to interpretation, with no need for additional commentary or explanation; all of this is frozen in basic geometric form and/or totally distorted within a text. This effort also includes transforming time so that regular impressions disintegrate, contract, and are modified. This is what the artist aimed for when he developed this network of words and images, combinations and interpretations.

Galina Khorunzhaya

till now





From the 'Novels' series

2013 · tree trunks · Myropillia Land Art Symposium, Myropillia

From the 'Novels' series

2013 · water, wooden logs · Myropillia Land Art Symposium, Myropillia





From the 'Line in Space' series

2013 · wooden bar · Khortytsia Land Art Symposium, Zaporizhzhia



Shifted Angle

2014 · plaster · Corridor Gallery, Uzhhorod





c.d.

2015 · sand, wave · Ciftlik Bay, Turkey





Clarification. From the 'Line in Space' series

2016 · Land Art Symposium, Mohrytsya

video works



3/3 (with Hanna Sydorenko and Hlib Vysheslavskyi)

1994





Laboratory Works

1995





Cell Object

1998





Free Moving

1998



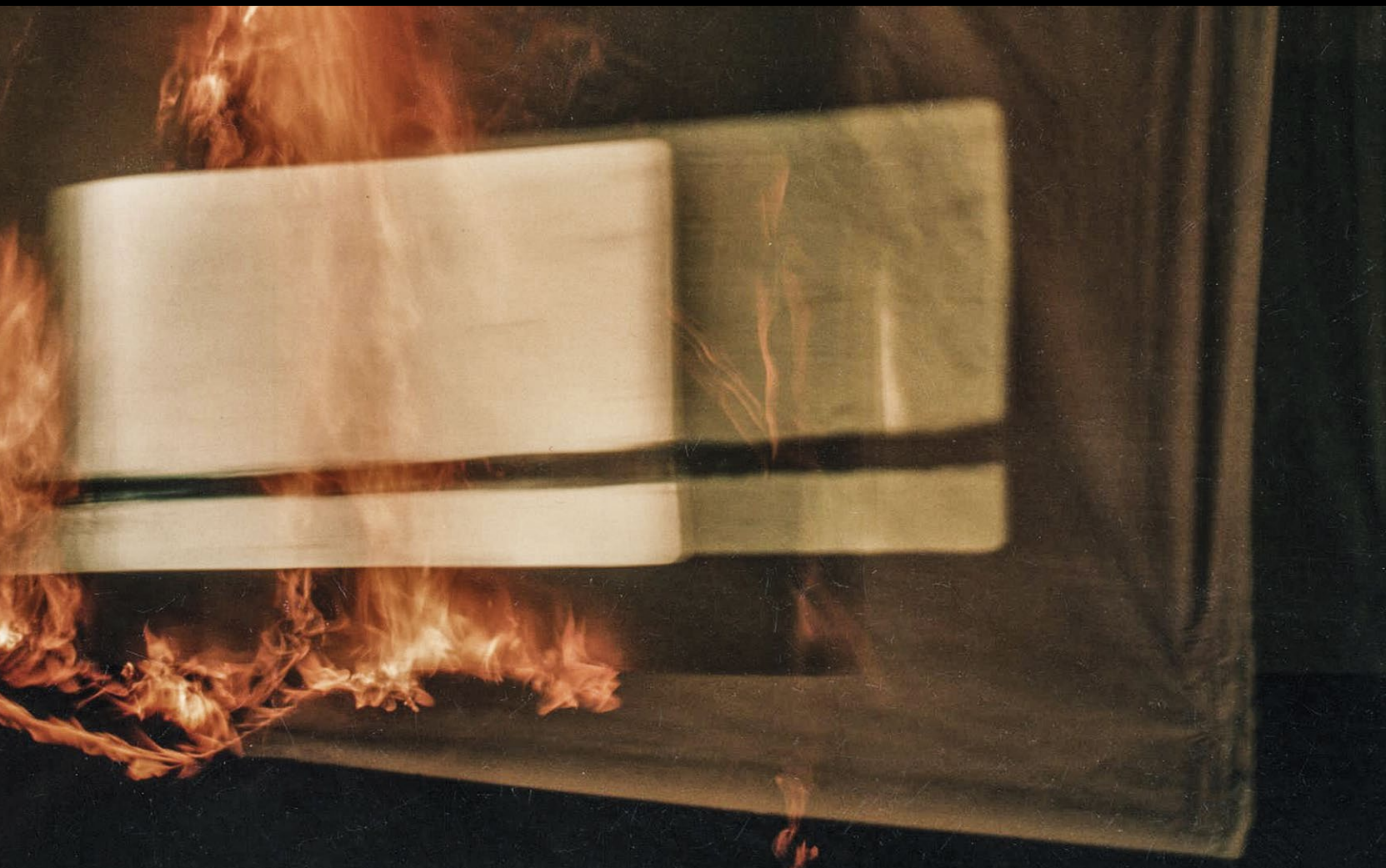


+32 Fahrenheit

1998







Without an End

2004





Stone Day

2004





Motive (with Anastasia Skorikova)

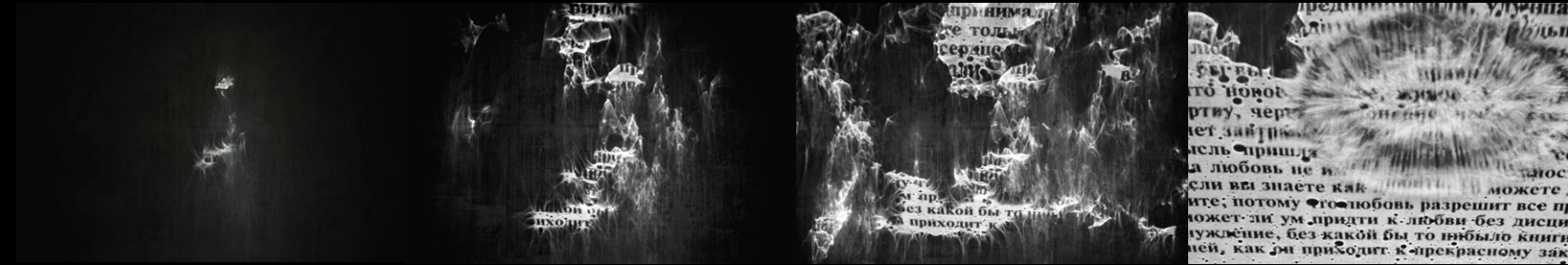
2013





Duration

2014





Waiting for a Wave

2014





2002015

2015





c.d.

2015





biography

SERGEI YAKUNIN

was born in Lviv in 1954, and graduated from the Lviv Institute of Decorative and Applied Art. He works in a number of media, including installation, sculpture, photography, video and land art. He has lived and worked in Lviv his entire life.

SOLO EXHIBITIONS

- 1992 *The Watermarks*. Sedniv, Ukraine
1994 *3/3* (with Hanna Sydorenko and Hlib Vysheslavskiy). Kyiv Planetarium, Svit-L Gallery, Kyiv, Ukraine
1994 *The Powder Gate*. Centre for Architecture, Lviv, Ukraine
1995 *Laboratory Work 03*. Historical Museum, Lviv, Ukraine
1995 *Laboratory Work 07*. Historical Museum, Lviv, Ukraine
1995 *Laboratory Work 012*. Historical Museum, Lviv, Ukraine
1995 Photo-film for ‘Terra Incognita’ Magazine, #3-4
1995 *Staking the Ground*. Velykyi Pereviz Village, Ukraine
1996 *Internal Motion*. Gallery 103, St-Petersburg, Russia
1996 *Moving Garden of Stones*. Historical Museum, Lviv, Ukraine
1996 *ЯR* (with Yuri Yaremchuk). Historical Museum, Lviv, Ukraine
1997 *Cell Object 01*. D.A. Gallery, Lviv, Ukraine
1998 *Cell Object 02*. D.A. Gallery, Lviv, Ukraine
1998 *Approximation*. Squat Gallery, Kyiv, Ukraine
1998 *+32 Fahrenheit*. Fort Barry, California, USA
1998 *Battery Townsley Fort Cronchite*. Sausalito, USA
1998 *Three Experiences*. Fort Barry, California, USA
1998 *Free Moving*. Headlands Center for the Arts, USA
1999 *Trip*. Soviart Gallery, Kyiv, Ukraine
2004 *Ansichtssache*. Duren, Germany
2004 *Evitability*. Soviart Gallery, Kyiv, Ukraine
2008 *CONdition* art project. Kyiv 2 Squat Gallery, Kyiv, Ukraine
2009 *Fly Over*. Lenin Gallery, Zaporizhzhia, Ukraine
2010 *Tact*. Smuga Municipal Gallery, Sumy, Ukraine
2013 *Motive*. Lviv, Ukraine
2014 *Duration*. Efremov 26 Gallery, Lviv, Ukraine
2015 *c.d.* Ciftlik Bay, Turkey
2017 *Puncture*. Brown-Voloshanenko residence, Israel

GROUP EXHIBITIONS

- 1984 *The Road of Friendship*. Lviv Picture Gallery, Lviv, Ukraine
1984 *The Earth and People*. House of Artists, Kyiv, Ukraine
1987 *Young Artists’ Exhibition*. Lviv Picture Gallery, Lviv, Ukraine
1987 *The Country’s Youth*. House of Artists, Kyiv, Ukraine
1987 *The Soviet State*. Central House of Artists, Moscow, Russia
1987 *Invitation to Discussion*. Photography Museum, Lviv, Ukraine
1988 *Youth Exhibition*. Main Centre for the Arts, Moscow, Russia
1990 *Sculpture Exhibition*. Main Centre for the Arts, Kyiv, Ukraine

1991 *‘Renaissance’ Biennale*. Lviv Picture Gallery, Lviv, Ukraine
1992 *The Sculpture of Minor Forms*. Kiev national museum of Russian art, Kyiv, Ukraine
1992 *Snov-3*. Main Centre for the Arts, Kyiv, Ukraine
1993 *Sculpture Exhibition*. Kyiv Gallery, Kyiv, Ukraine
1994 *Kyiv Art Fair*. Ukrainian House, Kyiv, Ukraine
1994 *Free Zone 2*. Odesa Fine Arts Museum, Odessa, Ukraine
1995 *Mazepa*. Oblique Caponier Historical Museum, Kyiv, Ukraine
1996 *The Convert*. Project. Lviv, Ukraine
1996 *Spatia Nova Fifth Biennale*. Art Collegium Gallery, St Petersburg, Russia
1997 *The Red Poles*. Decima Gallery, Lviv, Ukraine
1998 *Academia Art Festival*. Decima Gallery, Lviv, Ukraine
1998 *The Cell Object*. D.A. Gallery, Lviv, Ukraine
1999 *Poetry: Installation and Performance*. The Ukrainian Institute of America, USA
1999 *Periferic-3 Art Festival*. Iasi, Romania
1999 *Wo ist Kunst? Laboratory-99*. Frauenfeld, Switzerland
2000 *1/2000*. Chauny. College Jacques Gallery, France
2000 *New Directions*. The Main Centre for the Arts, Kyiv, Ukraine
2000 *Fifth International Festival*. Ukrainian House, Kyiv, Ukraine
2000 *1+1*. The Lavra Gallery, Kyiv, Ukraine
2001 Participating curator of the Language Festival. Dzyga Gallery, Lviv, Ukraine
2002 *Catacombs*. The Project-01 Initiative. Soviart Gallery, Kyiv, Ukraine
2002 *DE NOVO*. Dzyga Gallery, Lviv, Ukraine
2002 *The Cultural Hero*. Dzyga Gallery, Lviv-Kyiv, Ukraine
2003 *Donumenta Art Festival*. Regensburg, Germany
2004 *Fourth International Art Festival*. Magdeburg, Germany
2004 *TAKUS Art Festival*. Langenbroich, Germany
2005 *Joseph Beuys’ Children*. Lviv, Ukraine
2006 The ‘Format A-4 , ballpoint’ Project. Karas Gallery, Kyiv, Ukraine
2007 The ‘Format A-4 , ballpoint’ Project. Karas Gallery, Kyiv, Ukraine
2008 *A Week of Trending Art*. Lviv, Ukraine
2009 The ‘Without Time’ project. Bottega Gallery, Kyiv, Ukraine
2010 ‘Svyato Snig’ First International Snow Sculpture Festival, Lviv, Ukraine
2010 *Park.in Art Festival*. Lviv, Ukraine
2010 *Fort missia Art Festival*. Popovichi Village, Ukraine
2011 *Wolokolamskerchaussee XI*. Historical Museum, Vienna, Austria
2012 *The Winter Festival of New Art, Music & Poetry*. Ukrainian Institute of America, New York, USA
2013 *COMMUNICATION XXI*. Main Centre for the Arts, Kyiv, Ukraine
2013 *The Border Zone*. Soviart Gallery, Kyiv, Ukraine
2014 *Suggested Time Frame*. Corridor Gallery, Uzhhorod, Ukraine
2015 *Art Kyiv Contemporary*. Mystetskyi Arsenal, Kyiv, Ukraine
2016 *The Ukrainian Cross-Section*. Rinoc 25 square, Wroclaw, Poland
2016 *The Border Zone*. Soviart Gallery, Kyiv, Ukraine
2016 *The Oaklets*. Battery 411, Odessa, Ukraine
2017 *LUFTPAUSE-17: waiting for the snow*. Olena Fashovetz residence, Lviv, Ukraine

2017 *The ‘86’ Festival of Film and Urbanism*. 14th block, Slavutych, Ukraine
2017 *Baba Rod International Land Art Festival*. Znesennya Park, Lviv, Ukraine
2017 *The Earthly Response, Exhibition: The Earth as a non/subject*. M17 Contemporary Art Centre, Kyiv, Ukraine
2018 *FLASHBACK: Ukrainian media art in the 1990s*. Mystetskyi Arsenal, Kyiv, Ukraine
2018 *The Red Book*. PinchukArtCentr, Kyiv, Ukraine

ART SYMPOSIUMS

1989 *Stone Sculptures*. Sedniv, Ukraine
1989 *Stone Sculptures*. Mykolaiv, Ukraine
1990 *Stone Sculptures*. Chernihiv, Ukraine
1991 *Painting Art Symposium*. Sedniv, Ukraine
1992 *Stone Carving Symposium*. Ochakiv, Ukraine
1993 *Installation Art Symposium*. Sedniv, Ukraine
1994 *Land Art Symposium*. Sedniv, Ukraine
1996 *Land Art Symposium*. Velykyi Pereviz, Ukraine
1996 *Bathyscaphe International Art Symposium*. Odesa, Ukraine
1999 ‘Wo ist Kunst? Laboratory-99’ International Art Symposium, Switzerland
1999 *International Stone Art Symposium*. Mukachevo, Ukraine
2008 *11th International Land Art Symposium, ‘The Border Zone’*, Mohrytsya, Ukraine
2010 ‘The Earth Smells Like the Sun’ Land Art Symposium. Zaporizhzhia, Ukraine
2010 *Stone Carving Symposium*. Khust, Ukraine
2011 *15th International Land Art Symposium*. Mohrytsya, Ukraine
2012 *16th International Land Art Symposium*. Mohrytsya, Ukraine
2013 *MYTHOGENESIS International Winter Land Art Festival*, Vinnytsia, Ukraine
2013 *Khortytsia Land Art Symposium*. Zaporizhzhia, Ukraine
2013 *Spring Wind International Land Art Symposium*. Kyiv, Ukraine
2013 *Myropillia International Land Art Symposium*. Myropillia, Ukraine
2014 *Spring Wind International Land Art Symposium*. Kyiv, Ukraine
2014 *MYTHOGENESIS International Winter Land Art Festival*. Vinnytsia, Ukraine
2014 *17th International Land Art Symposium*. Mohrytsya, Ukraine
2014 *Biriuchy’International Art Symposium*, Biriuchy peninsula, Ukraine
2015 *MYTHOGENESIS International Winter Land Art Festival*. Vinnytsia, Ukraine
2015 *18th International Land Art Symposium*. Mohrytsya, Ukraine
2016 *MYTHOGENESIS International Winter Land Art Festival*. Vinnytsia, Ukraine
2016 *19th International Land Art Symposium*. Mohrytsya, Ukraine
2016 *Symposium*. Ciftlik Bay, Turkey
2017 *20th International Land Art Symposium*. Mohrytsya, Ukraine

VIDEO WORKS

1994 *3/3* (with Hanna Sydorenko and Hlib Vysheslavskyy). Kyiv Planetarium, the Svit-L Gallery, Kyiv, Ukraine, 12 min., camera, Yuriy Sychev
1995 *Mazepa*. Oblique Caponier Historical Museum, Kyiv, Ukraine
1995 *Laboratory Works*. Historical Museum, Lviv, Ukraine, 15min., camera, video editing Viktor Malyarenko

- 1998 *Cell Object*. D.A. Gallery, Lviv, Ukraine, 12 min., camera, video editing Illiya Levin, Genadiy Luferov
- 1998 *+32 Fahrenheit*. Fort Barry, California, USA, 5 min., camera, video editing Sergei Yakunin
- 1998 *Battery Townsley Fort Cronchite*. Sausalito, USA, 3 min., camera, video editing Sergei Yakunin
- 1998 *Free Moving*. Headlands Center for the Arts, USA, 1 min., camera, video editing Sergei Yakunin
- 1999 *The Trip*. Soviart Gallery, Kyiv, Ukraine, 15 min., camera, video editing Anna Sidorenko, Sergei Yakunin
- 2002 *Entrance-Exit*. Dzyga Gallery, Lviv-Kyiv, Ukraine, 9 min., camera, video editing Sergei Yakunin
- 2004 *Ohneende*. Langenbroich, Germany, 9 min., camera, video editing Sergei Yakunin
- 2013 *Motive*. Myropillia International Land Art Symposium, Myropillia, Ukraine, 19 min., camera Illiya Levin, Sergei Kapustenko, video editing Sergei Yakunin
- 2014 *Triangle* International Winter Land Art Symposium, Vinnytsia, Ukraine, 1 min., camera Anastasiya Skorikova
- 2014 *Duration*. The Efremov 26 Gallery, Lviv, Ukraine, 9 min., Sergei Kapustenko, video editing Sergei Yakunin
- 2014 *Waiting for a Wave*. Biriuchy International Art Symposium, Biriuchy peninsula, Ukraine, 2 min., camera, video editing Nataliya Katerinenko
- 2014 2002015. International Winter Land Art Symposium, Vinnytsia, Ukraine, 2 min., camera, video editing Nataliya Katerinenko
- 2015 *Tracing* International Land Art Symposium, Mohrytsya, Ukraine, 3 min., camera, video editing Sergei Yakunin
- 2015 *Elaboration*. International Land Art Symposium, Mohrytsya, Ukraine, 5 min., camera, video editing Nataliya Katerinenko
- 2015 *c.d.* Ciftlik Bay, Turkey, 6 min., camera, video editing Nataliya Katerinenko
- 2016 *Conjunction*. International Land Art Symposium, Mohrytsya, Ukraine, 2 min., camera, video editing Sergei Yakunin
- 2016 *The First Oaklets*, Odessa, Ukraine, 11 min., camera, video editing Nataliya Katerinenko
- 2017 *LUFTPAUSE-17: waiting for the snow*. Olena Fashovetz residence, Lviv, Ukraine, 5 min., camera, video editing Nataliya Katerinenko
- 2017 *Puncture*. Brown-Voloshanenko residence, Israel, 6 min., camera, video editing Nataliya Katerinenko
- 2017 *Expositio*. M17 Contemporary Art Center, Kyiv, Ukraine, 7 min., camera, video editing Nataliya Katerinenko

Thank you to all those
who participated and supported the publication of the album,
especially to Stedley Art Foundation, Stella Beniaminova
and Anna Gidora, who initiated and contributed
the release of the album

Design

Sergei Yakunin
Olena Hyzha

Texts

Galina Khorunzha
Bohdan Shumylovych

Translation

Olga Kravchenko

Publication editor

Tetyana Voloshyna

Editing

Theo Jefferies

Photographs

Oleksandr Remarchuk
Glib Visheslavsky
Oleg Krasnoselsky
Dmitro Krasnokutsky
Yaroslava Maistrenko
Katerina Konsulova
Stas Turina
Oleksandr Babak
Anastasiya Skorikova
Vadim Ilkov
Oleg Voloschuk
Oleksandr Malih
Illya Levin
Nataliya Katerinenko
Andriy Artym
Nataliya Lisova
Sergei Yakunin

Printing and binding

PublishPro

