Yarema Malashchuk & Roman Khimei

Portfolio

Born in 1993 (Yarema Malashchuk) and in 1992 (Roman Khimei)
in Kolomyia, Ukraine

Born in 1993 and 1992 in Ukraine, Yarema Malashchuk and Roman Khimei have been working as a filmmaker and visual artist duo since 2016. Their practice explores the intersections of documentary and fiction to engage with Ukraine's recent history and present. Their work examines the lingering structures of post-imperial power and their impact on a new generation of Ukrainians, caught between historical trauma and an uncertain future.

Through multi-channel video installations and cinematic narratives, they capture the fractured nature of reality, where collective memory and personal experience intertwine. The duo's practice reflects on the role of the extra, the unseen figures of history, and the ways in which individuals navigate shifting political and social landscapes.

In 2026, the **Museo Nacional Thyssen-Bornemisza** is dedicating them a major solo exhibition titled « Pedagogies of War ». Their work is also presented this year at **Fondazione In Between Art Film in Rome**, at the **Pinchuk Art Centre in Kyiv**, and at **Jam Factory in Lviv**.

In 2025, they received the **Curators' Prize at OFFSCREEN** for their installation *You Shouldn't Have to See This*, which has been presented on several occasions, notably as part of *From Ukraine : Dare to Dream,* a collateral event of the **60th Venice Biennale in 2024**, as well as at **Kunstverein Hannover** and, more recently, at the **Chapelle de la Salpêtrière in Paris** in 2025.

Their works have been exhibited in major institutions such as **Kunstverein Hannover,** the **36th Ljubljana Biennial of Graphic Arts**, **PinchukArtCentre / Palazzo Contarini Polignac** in Venice, **Kunsthaus Hamburg**, **Hamburger Bahnhof** in Berlin, **Albertinum** in Dresden, **Haus der Kunst** in Munich, **Castello di Rivoli** in Turin, and **Galeria Arsenał** in Białystok. The gallery has presented their work several times in Paris and at art fairs including **Frieze London** and **ARCOmadrid**.

Their short film *Additional Scenes* (2024) won the main prize at the **Tallinn Black Nights Film Festival** and at the **Ukrainian Film Critics' Awards**. They have also received the **VISIO Young Talent Acquisition Prize** (2021) and the **PinchukArtCentre Prize** (2020). Their video works are held in several collections, including **Fondazione In Between Art Film**; **Kunstmuseum Liechtenstein**; **Kontakt**, Bucharest; **TBA21**; **Frac Bretagne**, Rennes; **Kiasma**, Helsinki; and **M HKA**, Antwerp, among others. Khimei and Malashchuk are members of the artistic collective Prykarpattian Theater.

Works

Selection

2017 — ongoing

Open World

2025

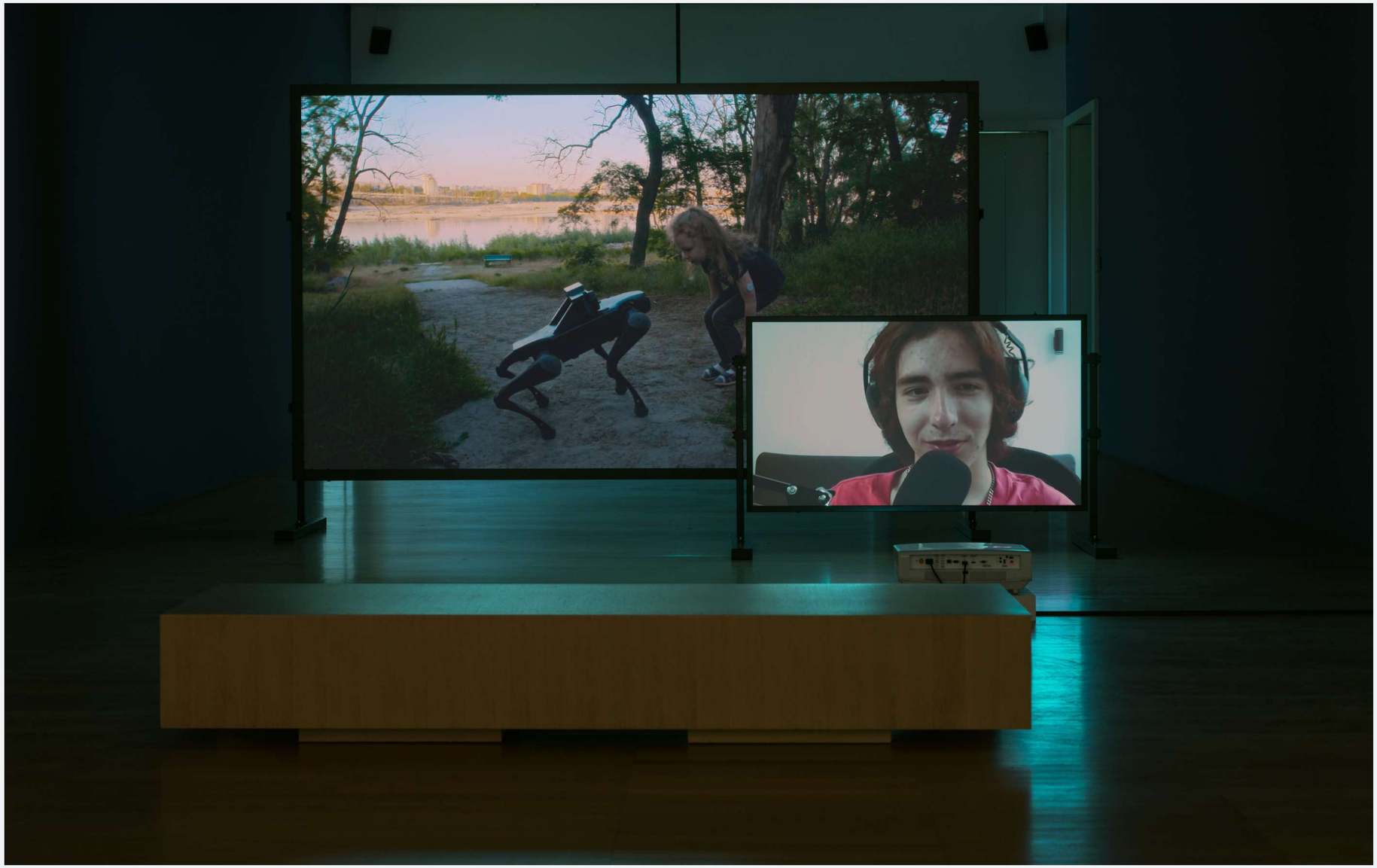
Open World, 2025

Two-channel video projection, sound, 19 min

Yarema Malashchuk & Roman Khimei
Open World, 2025, two-channel video projection, sound, 19 min
Still
Courtesy of the artist and Galerie Poggi, Paris

Museum of Modern Art (MG+), Ljubljana, Slovenia, 2025

Exhibition view, *36th Ljubljana Biennale of Graphic Arts* (group show) © Jaka Babnik. MGLC Archive



A few years after the Russian invasion of Ukraine, a boy who once fled the country returns through a robotic dog. His mechanical avatar wanders through his old neighborhood, visiting relatives, friends, and his childhood home. During this remote journey, he immerses himself in childhood memories and reconnects with his past.

The work explores how children forced to leave their homeland maintain an emotional bond with it, and how technology, both a tool of war, reshapes their sense of belonging and resilience.

Yarema Malashchuk & Roman Khimei
Open World, 2025,
Two-channel video projection, sound, 19 min
Courtesy of the artist and Galerie Poggi, Paris

Four Seasons

2025

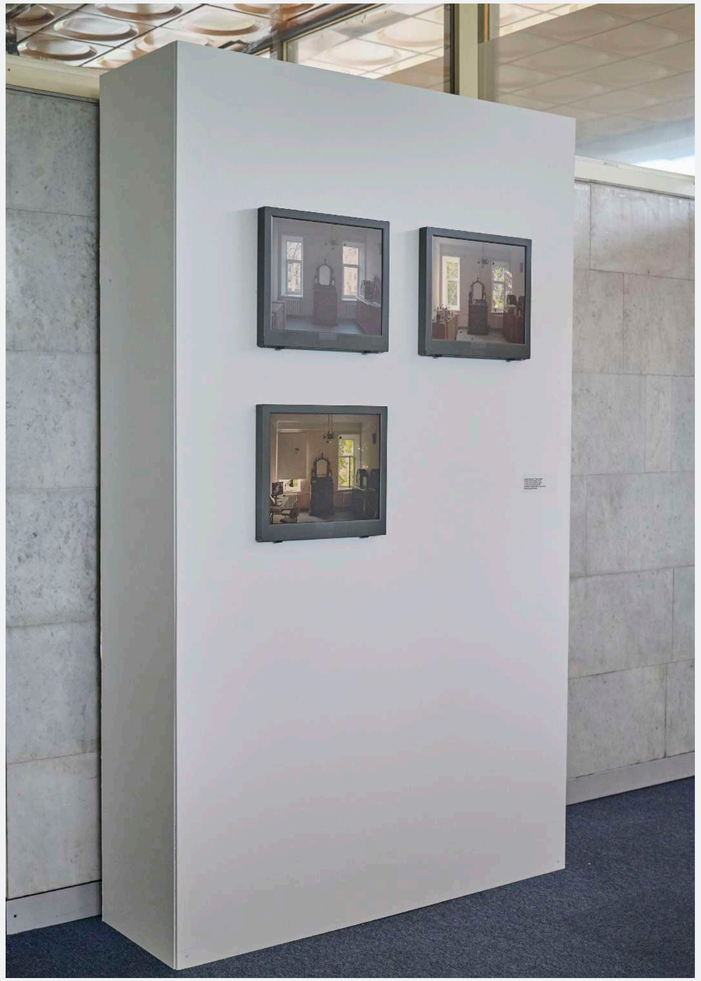
Four Seasons, 2025

Video, 9 min 28, loop

Yarema Malashchuk & Roman Khimei
Four Seasons (winter), 2025,
Video, 9 min 28, loop
Courtesy of the artist and Galerie Poggi, Paris

Ukrainian House, Kyiv, Ukraine (UKR), 2025

Exhibition view, *Hlossariy* (group show) © Yarema Malashchuk & Roman Khimei



Yarema Malashchuk & Roman Khimei
Four Seasons (winter), 2025,
Video, 9 min 28, loop
Courtesy of the artist and Galerie Poggi, Paris

Kunstverein Hannover, Germany (DE), 2025

Exhibition view of *In absentia* (solo show) © Mathias Völzke

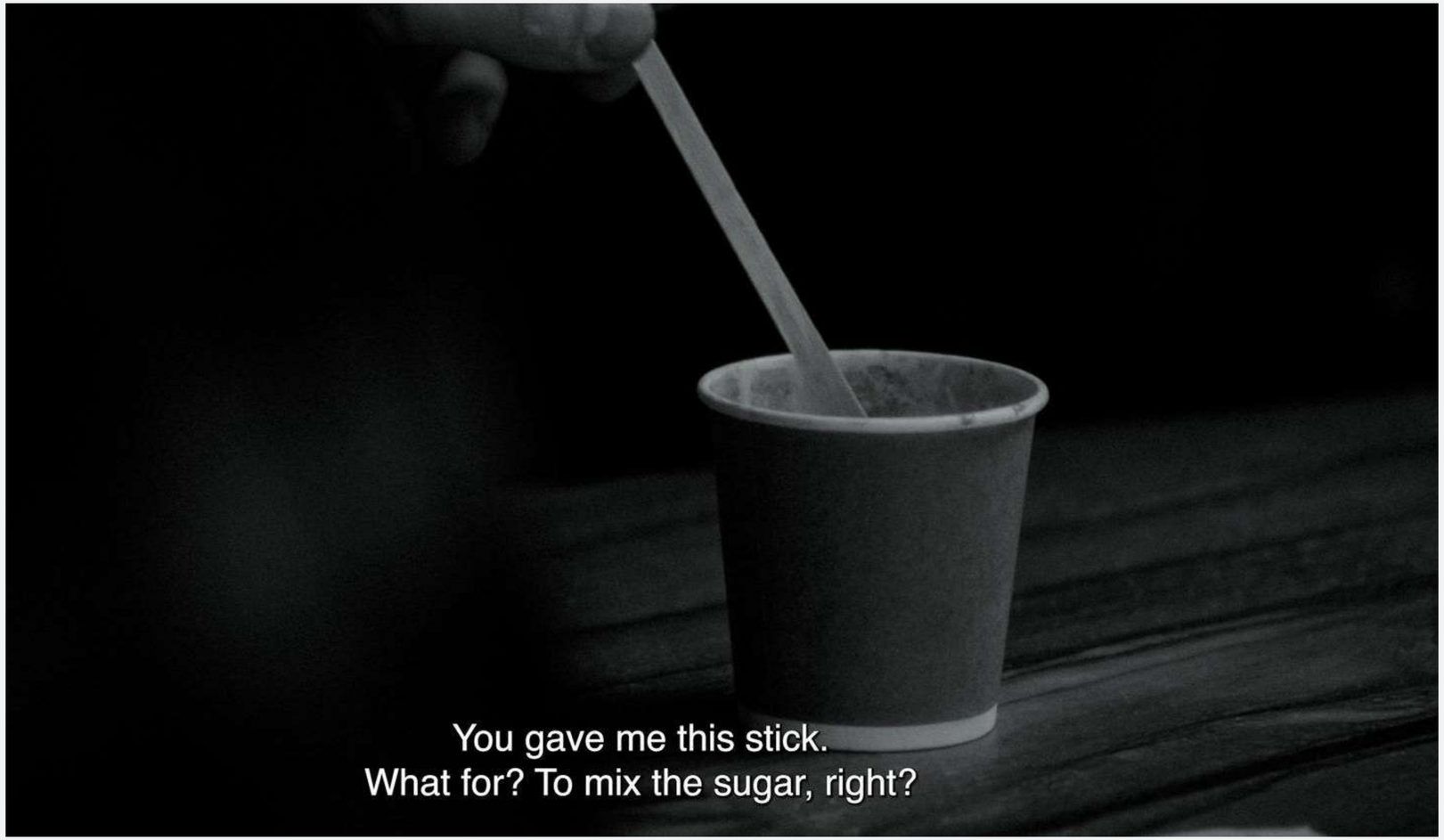
Yarema Malashchuk & Roman Khimei
Four Seasons (winter), 2025,
Video, 9 min 28, loop
Courtesy of the artist and Galerie Poggi, Paris

Additonal Scenes

2024

Additional Scenes, 2024

Video, sound, 16 min 41



Yarema Malashchuk & Roman Khimei,
Additional Scenes, 2024,
Video, sound, 16 min 41
Still
Courtesy of the artist and Galerie Poggi, Paris

Ukrainian actor Pavlo Aldoshyn played the lead role in the movie Sniper. The White Raven, which depicts the events of the 2014 Russian-Ukrainian war. At the beginning of the full-scale invasion in 2022, Pavlo joined the Armed Forces of Ukraine. Yarema Malashchuk and Roman Khimei film a former actor who, for the first time since 2022, visits Kyiv from the frontline to act in scenes from civilian life. In the video, the soldier observes peaceful life and tries to recreate it as an actor. The shift in Pavlo's perception of reality becomes literal: everyday civilian life now feels like fiction, requiring acting skills to experience it authentically. The artwork Additional Scenes suggests that the distinct differentiation between military and civilians, still prevalent globally, requires reevaluation. Currently, many Ukrainian soldiers are people who previously worked in the civilian sector and joined the armed forces of their own free will. Therefore, alienating the military as representatives of power structures and showing empathy exclusively for peaceful citizens only deepens misunderstandings and hinders the building of healthy social and personal relations with people who are fighting at war. The new work by Khimei and Malashchuk sensitively draws attention to the experience of the military and reveals the conflict of identities. The film actualizes the questions “What is normality today?” and “How can two different worlds coexist?”

The Biennal of Venezia, Italia (IT), 2024

Exhibition View, *From Ukraine: Dare to Dream, Collateral Event of the 60th La Biennale di Venezia* (group show) © Ela Bialkowska, OKNO studio

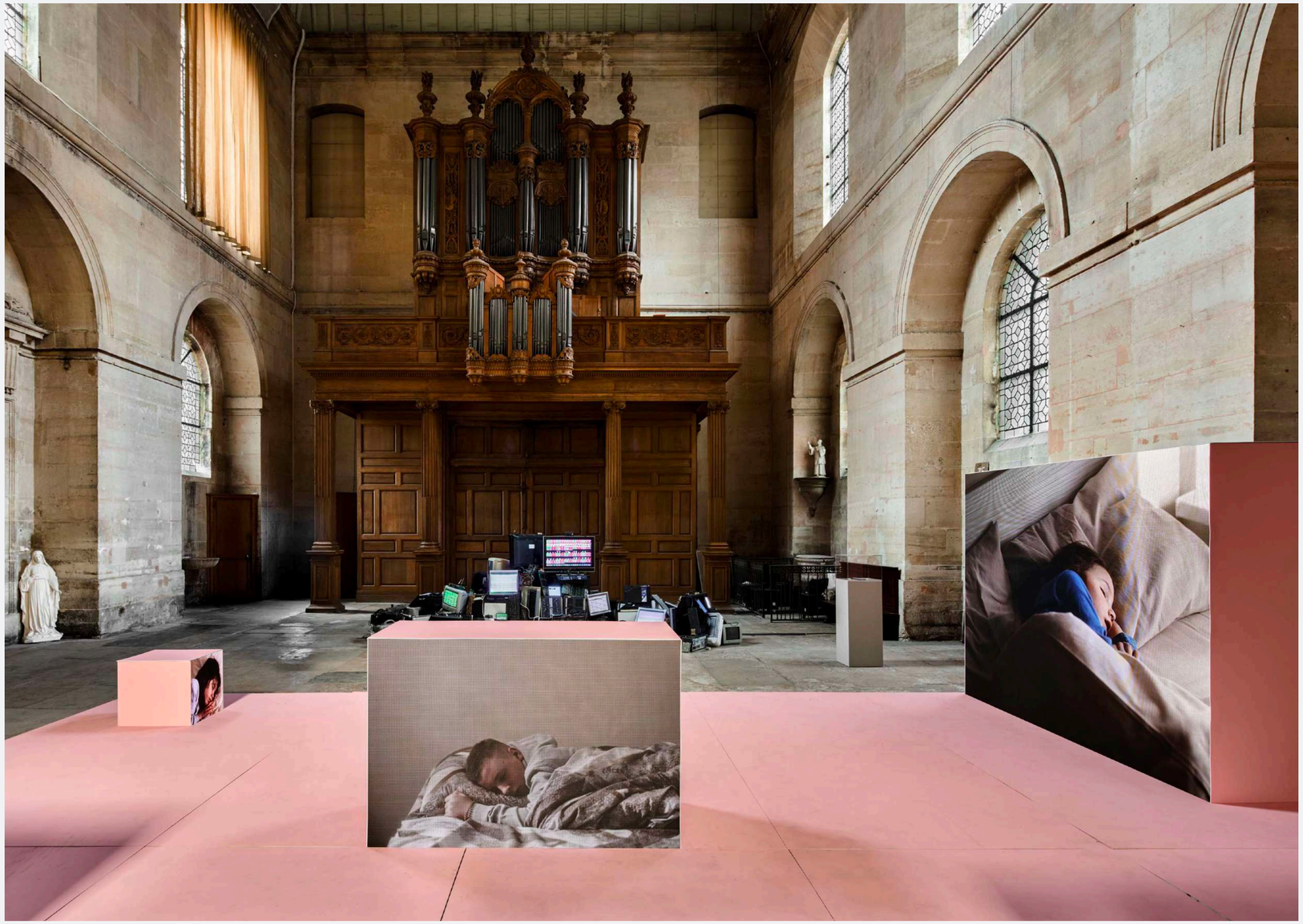
Yarema Malashchuk & Roman Khimei,
Additional Scenes, 2024,
Video, sound, 16 min 41
Courtesy of the artist and Galerie Poggi, Paris

You Shouldn’t Have to See This

2024

OFFSCREEN, Paris (FR), 2025

Exhibition view (group show) © Studio GRAYSC



In their new work, Yarema Malashchuk and Roman Khimei filmed Ukrainian children who were deported to Russia and later returned to Ukraine. Russia has been deporting children from Ukraine to its territories since 2014, since the beginning of the Russian-Ukrainian war. Estimates of the numbers of such cases range from 20,000 to over one million. Malashchuk and Khimei draw attention to this war crime and at the same time portray childhood during the war. Importantly, in the digital age, many people can witness wars and other tragic events through images. The act of observation can lead to a false sense of involvement, or a form of satisfaction derived from the esthetic qualities of the images. Authors often take advantage of this and violate the boundaries of privacy. The artists problematize this conflict of representation. Every such image is primarily evidence of a crime, and only potentially a work of art (which should never have been created).

Yarema Malashchuk & Roman Khimei,
You Shouldn't Have to See This, 2024,
Six-channel video installation, LED-screens variable size, 7 min 30, loop
Courtesy of the artist and Galerie Poggi, Paris

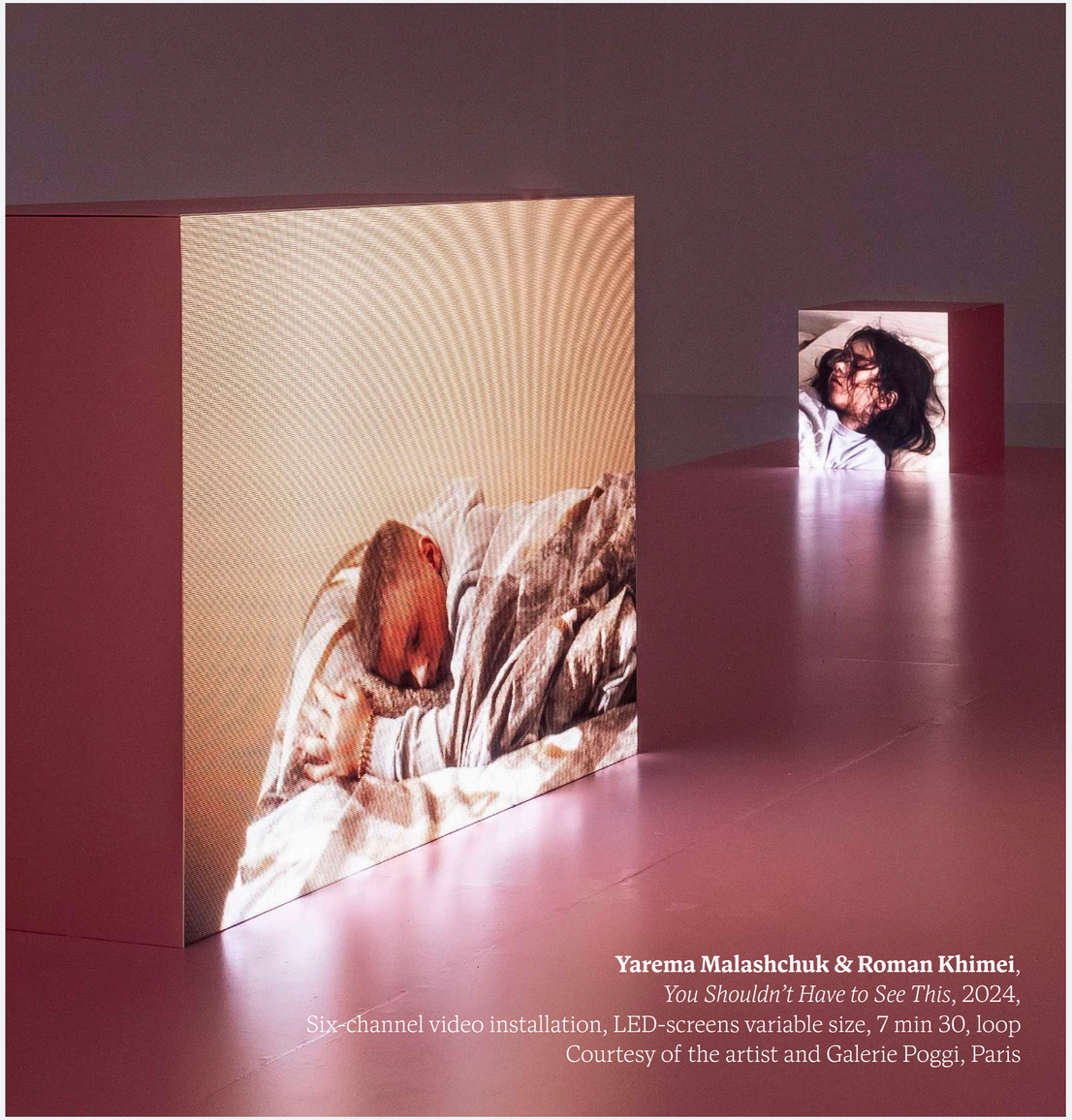
Kunstverein Hannover, Germany (DE), 2025

Exhibition view, *In absentia* (solo show) © Mathias Völzke

Yarema Malashchuk & Roman Khimei,
You Shouldn't Have to See This, 2024,
Six-channel video installation, LED-screens variable size, 7 min 30, loop
Courtesy of the artist and Galerie Poggi, Paris

Kunstverein Hannover, Germany (DE), 2025

Exhibition view of *In absentia* (solo show) © Mathias Völzke



Yarema Malashchuk & Roman Khimei,
You Shouldn't Have to See This, 2024,
Six-channel video installation, LED-screens variable size, 7 min 30, loop
Courtesy of the artist and Galerie Poggi, Paris

60th La Biennale di Venezia (IT), 2024

Exhibition view, *From Ukraine: Dare to Dream* (group show) © Valentyna Rostovikova, PRYZM photography

Yarema Malashchuk & Roman Khimei,
You Shouldn't Have to See This, 2024,
Six-channel video installation, LED-screens variable size, 7 min 30, loop
Courtesy of the artist and Galerie Poggi, Paris

International Contemporary Art Festival Survival Kit, Riga (LVA), 2025

Installation view, © Kaspars Teilāns

Yarema Malashchuk & Roman Khimei,
You Shouldn't Have to See This, 2024,
Six-channel video installation, LED-screens variable size, 7 min 30, loop
Courtesy of the artist and Galerie Poggi, Paris

Kunsten Museum of Modern Art Aalborg (DNK), 2024

Exhibition view, *If You See What I See – Stine Goya x Kunsten*

Yarema Malashchuk & Roman Khimei,
You Shouldn't Have to See This, 2024,
Six-channel video installation, LED-screens variable size, 7 min 30, loop
Courtesy of the artist and Galerie Poggi, Paris

Repetitions

2023

Repetitions, 2023

Video, sound, 8 min 49

Yarema Malashchuk & Roman Khimei,
Repetitions, 2025
On the left : *Dedicated to the Youth of the World II*, 2019
On the right : *Dedicated to the Youth of the World III*, 2023
Video, sound, 8 min 49
Still
Courtesy of the artist and Galerie Poggi, Paris

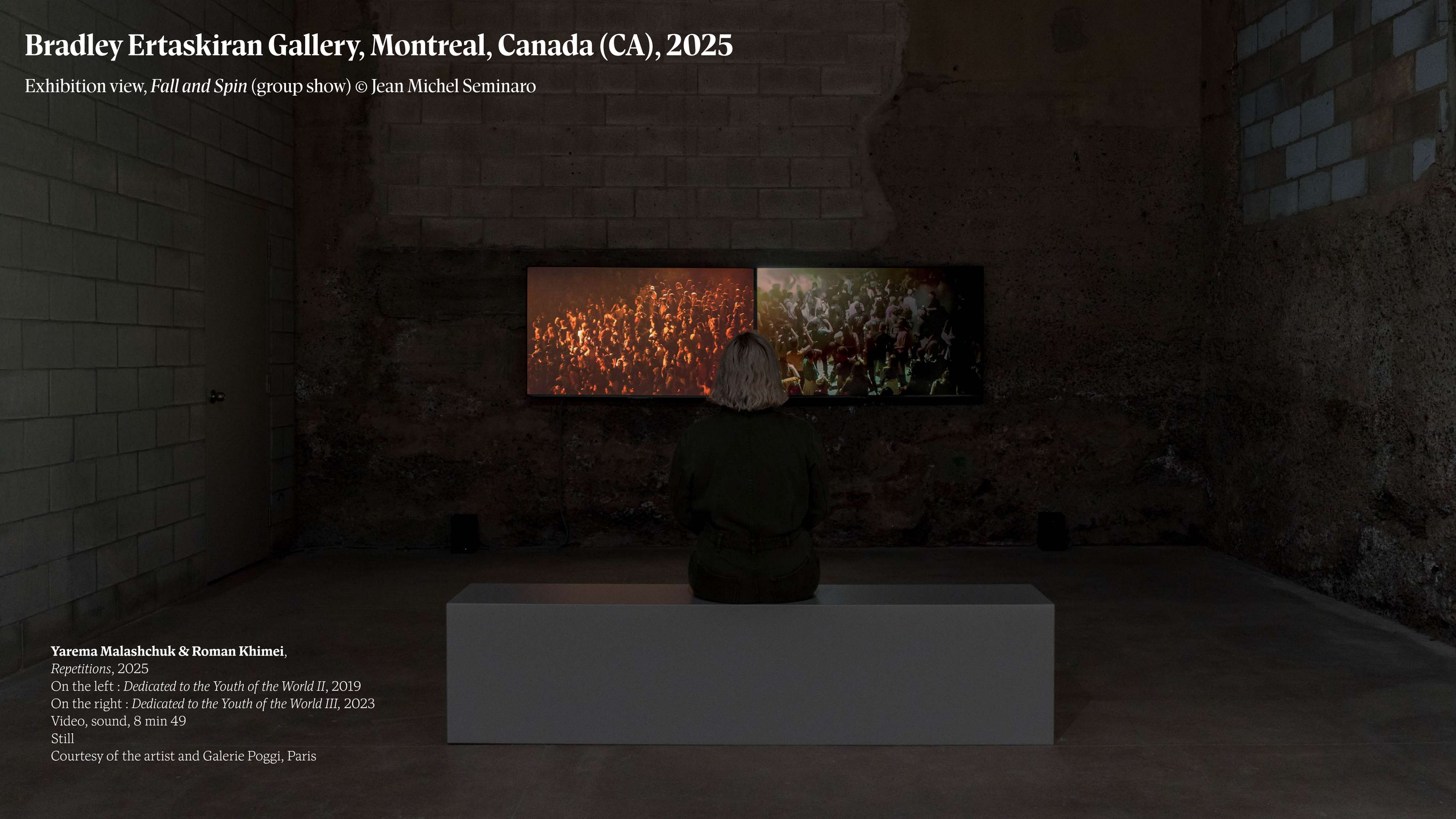
Galerie Poggi, Paris (FR), 2025

Exhibition view, *Repetitions* (solo show) © .Kit

Yarema Malashchuk & Roman Khimei,
Repetitions, 2025
On the left : *Dedicated to the Youth of the World II*, 2019
On the right : *Dedicated to the Youth of the World III*, 2023
Video, sound, 8 min 49
Still
Courtesy of the artist and Galerie Poggi, Paris

Bradley Ertaskiran Gallery, Montreal, Canada (CA), 2025

Exhibition view, *Fall and Spin* (group show) © Jean Michel Seminaro



Yarema Malashchuk & Roman Khimei,
Repetitions, 2025
On the left : *Dedicated to the Youth of the World II*, 2019
On the right : *Dedicated to the Youth of the World III*, 2023
Video, sound, 8 min 49
Still
Courtesy of the artist and Galerie Poggi, Paris

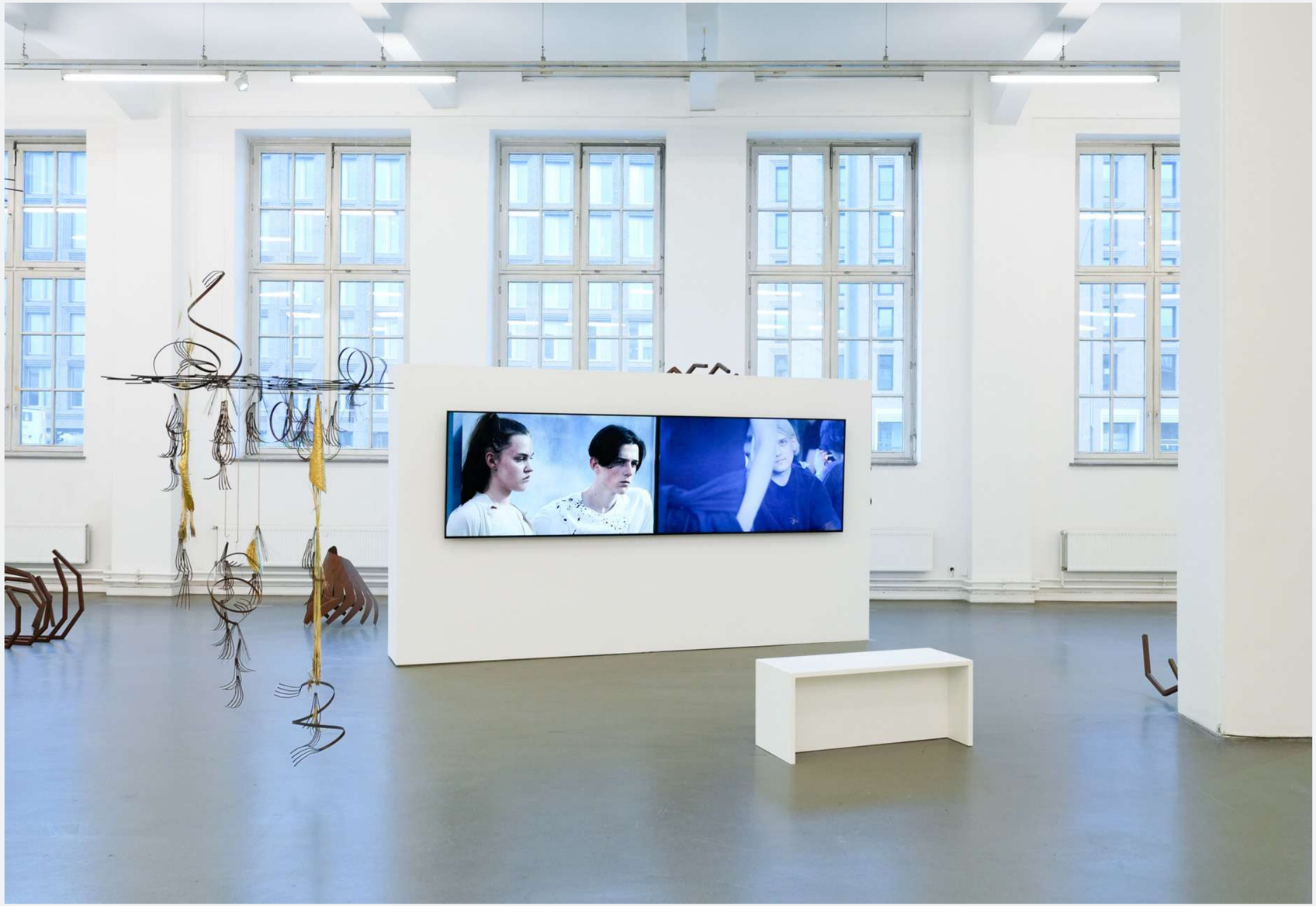
Between Bridges Foundation, Berlin, Germany (DE), 2024

Exhibition view, *A Time in Pieces* (group show)

Yarema Malashchuk & Roman Khimei,
Repetitions, 2025
On the left : *Dedicated to the Youth of the World II*, 2019
On the right : *Dedicated to the Youth of the World III*, 2023
Video, sound, 8 min 49
Still
Courtesy of the artist and Galerie Poggi, Paris

Kunsthaus Hamburg, Germany (DE), 2024

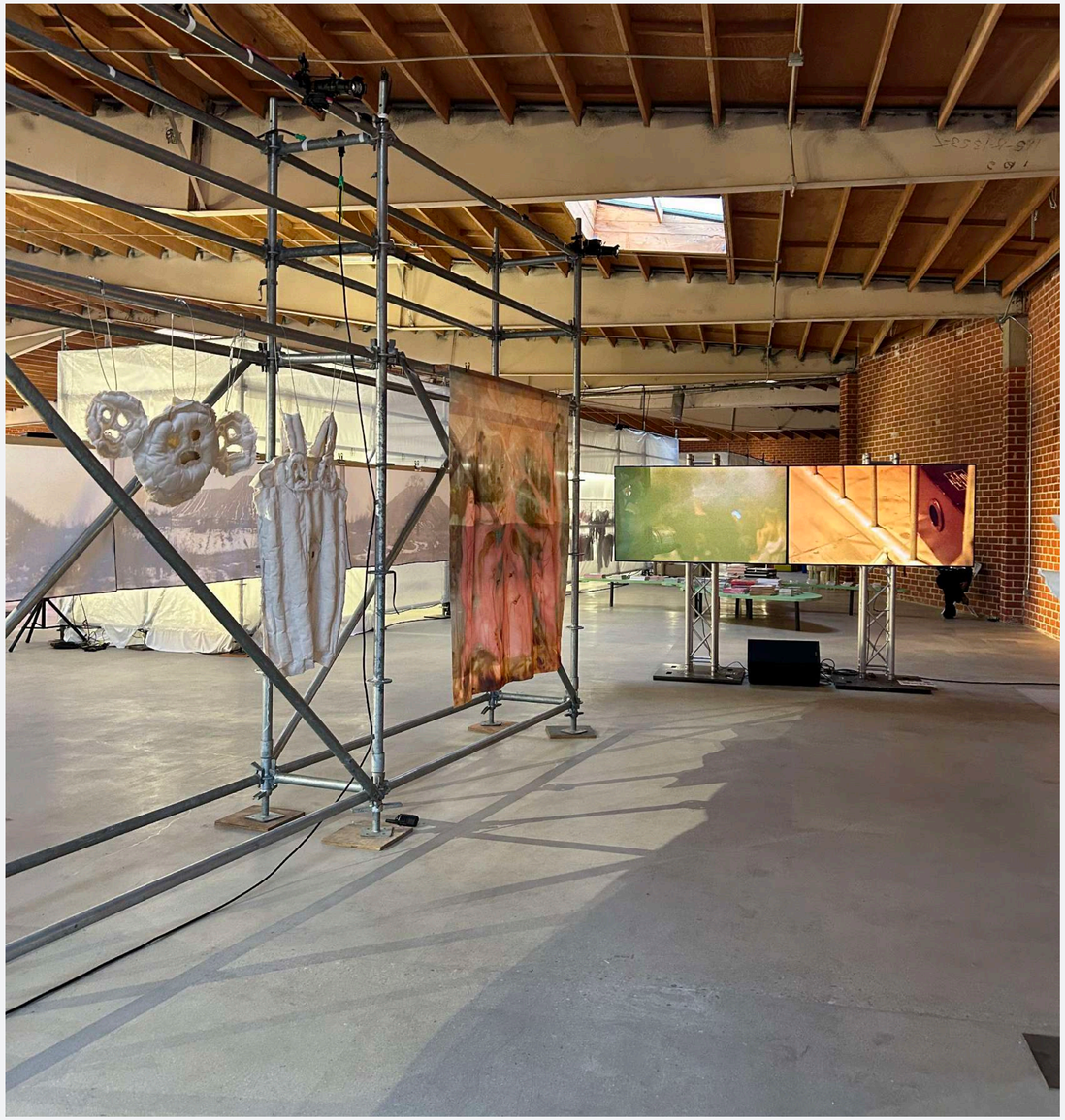
Exhibition view, *Dance, Dance, Revolution* (group show) © Jaewon Kim



Art at the Rendon, Los Angeles, United States (US), 2023

Exhibition view, *Art at the Rendon* (group show) © Yarema Malashchuk & Roman Khimei

Yarema Malashchuk & Roman Khimei,
Repetitions, 2025
On the left : *Dedicated to the Youth of the World II*, 2019
On the right : *Dedicated to the Youth of the World III*, 2023
Video, sound, 8 min 49
Still
Courtesy of the artist and Galerie Poggi, Paris



Pinchuk Art Center, Kyiv, Ukraine (UKR), 2021

Exhibition View, *Remember Yesterday* (group show) © Maksym Bilousov

Dedicated to the Youth of the World III

2023

Galeria Municipal do Porto, Portugal (PT), 2024

Exhibition View, *Fogo Fátu* (group show) © Dinis Santos/Galeria Municipal do Porto

Dedicated to the Youth of the World III is a reenactment of the artists' film with the same title produced in 2019, which documented the rave Cxema in Kyiv. While Kyiv's youth appeared in that latter film to reclaim their post-revolutionary city in an intimate yet massive nighttime ritual – a kind of unrestricted freedom many looked forward to – the new version was created against a completely different backdrop. The artists decided to reenact the party in September 2023 in the face of constant threat, focusing on community members who have replaced the previous rave participants, after a prolonged pandemic and the full-scale invasion by Russian occupation forces.

Dedicated to the Youth of the World III aims to capture the novel reality that has since emerged, a "new day" that nobody would have imagined in their wildest dreams four years ago.

Yarema Malashchuk & Roman Khimei,
Dedicated to the Youth of the World III, 2023,
Video, sound, 8 min 49
Courtesy of the artist and Galerie Poggi, Paris

Dedicated to the Youth of the World II

2019

Manifattura Tabacchi, Florence, Italy (IT), 2021

Exhibition View, *Thinking Beyond – Moving Images for a Post-Pandemic World 14th Lo Schermo dell'Arte – VISIO* (group show) © Ginamarco Rescigno Bassa

The focus of the film is the techno-rave Cxema and the youth, on which the camera is carefully focused the next morning after the event. The space of Dovzhenko's film-studio is transformed into a dancefloor, a synchronized crowd, spotlights, arrhythmic synthetic sound by Stanislav Tolkachev — the camera moves away and approaches, creating a sense of romantic "exaltation" and at the same time a modern "alienation". This is the place and meeting that the youth of Kyiv are waiting for and preparing for — this particular escape from everyday life, rejection of it — evokes strange feelings of modern ritual. But what does it mean ? The film ends with "portraits", almost static shots, faces "after" utopia. Characters of the film are not ready to accept the new day and its old reality.

Yarema Malashchuk & Roman Khimei,
Dedicated to the Youth of the World II, 2019,
Single/double screen video, sound, 8 min 49
Courtesy of the artist and Galerie Poggi, Paris

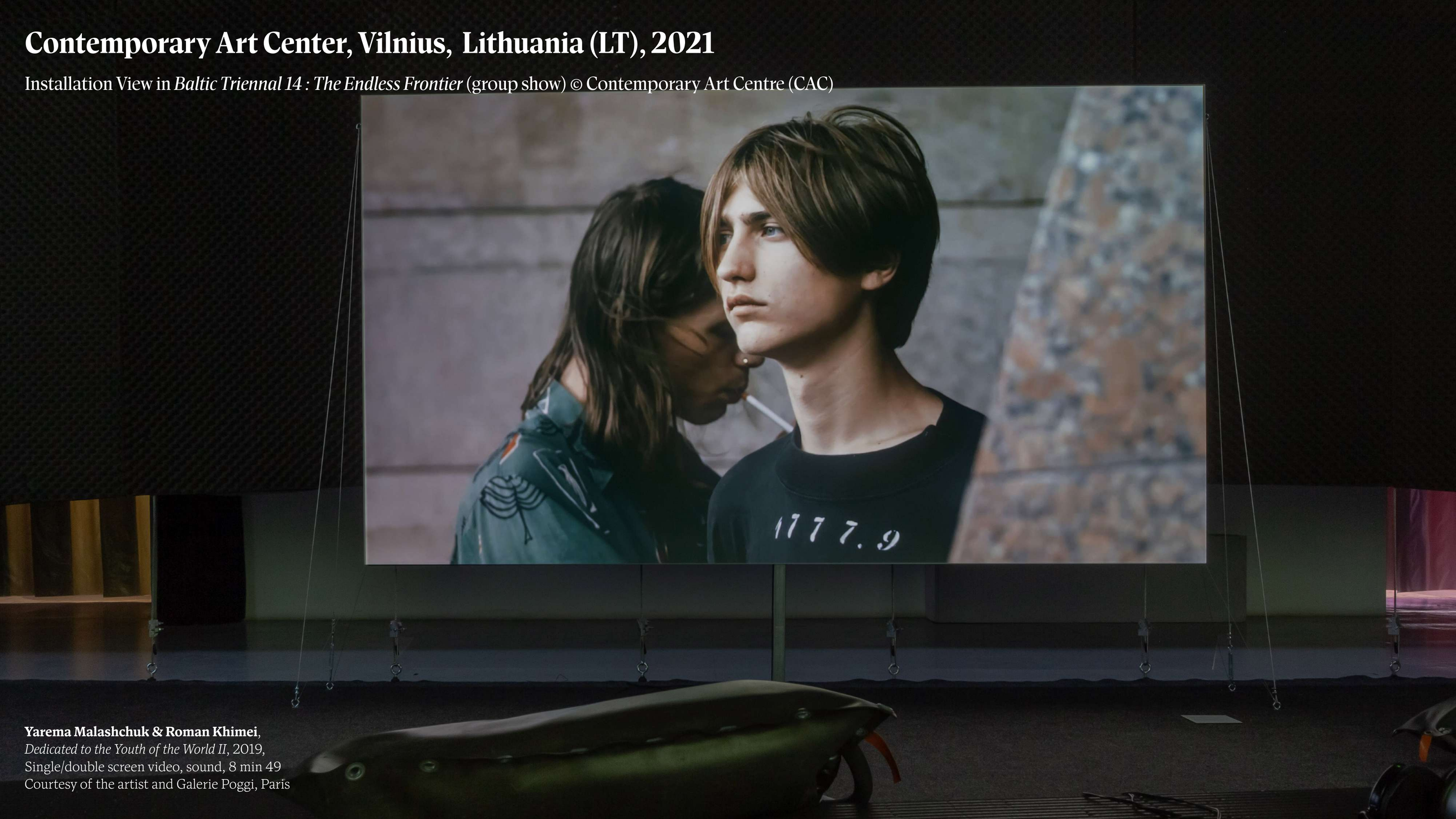
FRAC Bretagne, France (FR), 2022

Exhibition view, *Pas Sommeil* (group show) © Aurelien Mole

Yarema Malashchuk & Roman Khimei,
Dedicated to the Youth of the World II, 2019,
Single/double screen video, sound, 8 min 49
Courtesy of the artist and Galerie Poggi, Paris

Contemporary Art Center, Vilnius, Lithuania (LT), 2021

Installation View in *Baltic Triennal 14 : The Endless Frontier* (group show) © Contemporary Art Centre (CAC)



Yarema Malashchuk & Roman Khimei,
Dedicated to the Youth of the World II, 2019,
Single/double screen video, sound, 8 min 49
Courtesy of the artist and Galerie Poggi, Paris

MuseumsQuartier Wien, Vienna, Austria (AUT), 2019

Exhibition View, *Dance of Urgency* (group show)

Yarema Malashchuk & Roman Khimei,
Dedicated to the Youth of the World II, 2019,
Single/double screen video, sound, 8 min 49
Courtesy of the artist and Galerie Poggi, Paris

Georg Kargl Fine Arts, Vienna, Austria (AT), 2021

Exhibition View (group show)

Yarema Malashchuk & Roman Khimei,
Dedicated to the Youth of the World II, 2019,
Single/double screen video, sound, 8 min 49
Courtesy of the artist and Galerie Poggi, Paris

Explosions Near The Museum

2023

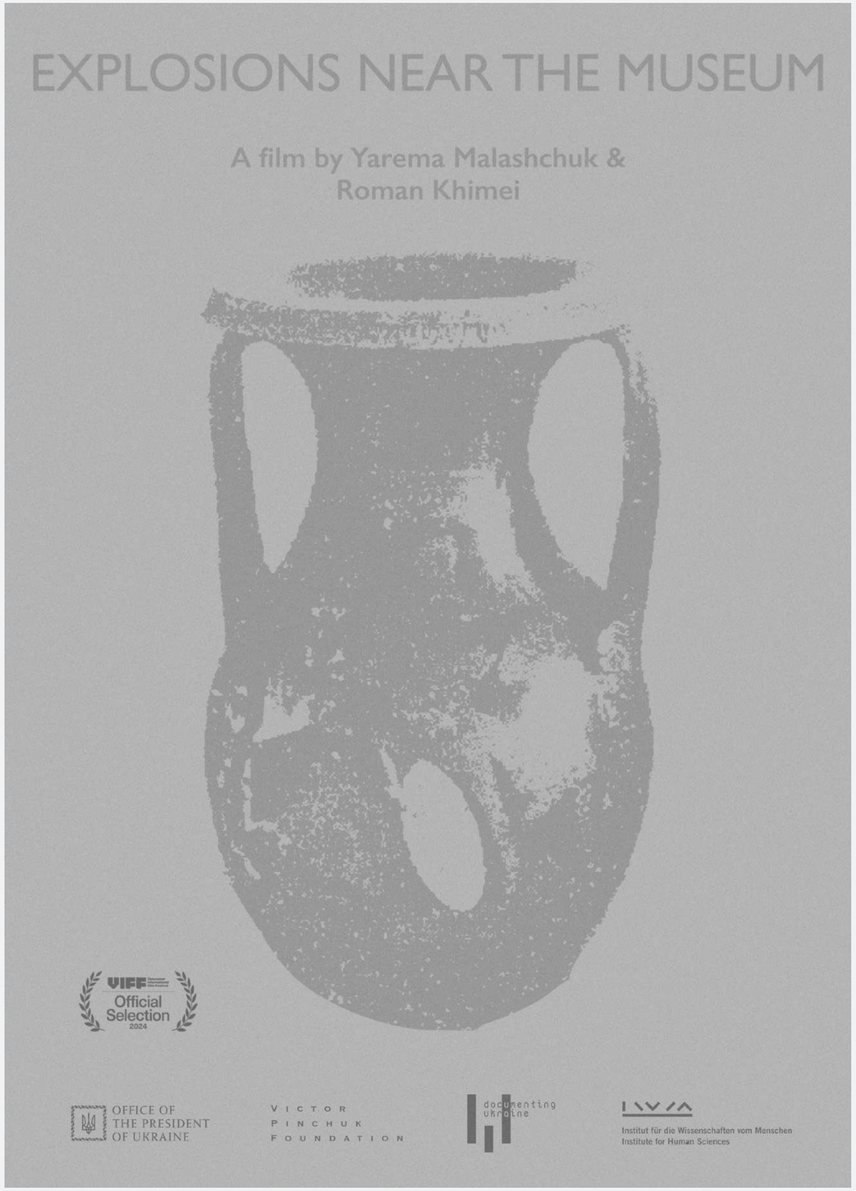
Galerie Poggi, Paris (FR), 2025

Exhibition view, *The Last Museum* (group show) © .Kit

Yarema Malashchuk & Roman Khimei,
Explosions Near The Museum, 2023,
Short film, video, sound, 13 min 38
Courtesy of the artist and Galerie Poggi, Paris

Explosions Near The Museum, 2023

Short film, video, sound, 13 min 38



Yarema Malashchuk & Roman Khimei,
Explosions Near The Museum, 2023,
Short film, video, sound, 13 min 38, Still and poster
Courtesy of the artist and Galerie Poggi, Paris

Kunstverein Hannover, Germany (DE), 2025

Exhibition view of *In absentia* (solo show) © Mathias Völzke

Looted by Russian occupational forces between 24-26 October, the Kherson Museum of Local Lore used to house Southern Ukraine's largest and oldest collections of antiquities. The museum featured more than 173000 objects, spanning seven thousand years, from Scythian gold to World War II weaponry. Two weeks before Kherson was liberated by the Ukrainians, Russian occupational forces enacted a strategic theft, stripping centuries of Ukrainian history from the museum/region.

The sound of shellings and missile strikes was recorded during filming inside the museum on December 12, less than two kilometers away from russian-occupied territory.

Yarema Malashchuk & Roman Khimei,
Explosions Near The Museum, 2023,
Short film, video, sound, 13 min 38
Courtesy of the artist and Galerie Poggi, Paris

Krupa Art Fondation, Wroclaw, Poland (PL), 2023

Exhibition view, *How River Roars* (group show) © Alicia Kielan

Yarema Malashchuk & Roman Khimei,
Explosions Near The Museum, 2023,
Short film, video, sound, 13 min 38
Courtesy of the artist and Galerie Poggi, Paris

View of the Temporarily Occupied Left Bank on the Kerson Region

2023

View of the Temporarily Occupied Left Bank on the Kerson Region, 2023

Video, 4 min

Yarema Malashchuk & Roman Khimei,
View of the Temporarily Occupied Left Bank on the Kerson Region, 2023,
Video, 4 min
Still
Courtesy of the artist and Galerie Poggi, Paris

Dovzhenko Center, Biennale of Kyiv, Ukraine (UKR), 2023

Exhibition View, Biennal of Kyiv (group show)

The title refers to a painting of Fedir Alekseyev “The View of Kherson” looted by Russians from Kherson Local Lore Museum on October 2022. The static 7-minute-long shot was made from a window of Honchar Library just a month
after the liberation of the city. The landscape depicts the Dnipro River and greens in the direction of Oleshky – a town where most of the russian troops that currently bomb Kherson are dislocated.

Yarema Malashchuk & Roman Khimei,
View of the Temporarily Occupied Left Bank on the Kerson Region,
2023,
Video, 4 min
Courtesy of the artist and Galerie Poggi, Paris

Ukraine House at World Economic Forum, Davos, Switzerland (CH), 2023

Exhibition View, *Ukraine is You* (solo show) © Yarema Malashchuk & Roman Khimei

Yarema Malashchuk & Roman Khimei,
View of the Temporarily Occupied Left Bank on the Kerson Region,
2023,
Video, 4 min
Courtesy of the artist and Galerie Poggi, Paris

The Wanderer

2022

The Wanderer, 2022

Option 1: 5 LED screens variable sizes, video, no sound, 4 min, loop
Option 2: 1 HD video, sound, 9 min

Yarema Malashchuk & Roman Khimei,
The Wanderer, 2022,
HD video, sound, 9 min
Still
Courtesy of the artist and Galerie Poggi, Paris

Museum de Fundatie, Zwolle, Netherlands (NL), 2023

Exhibition view, *Kaleidoscope of (Hi)stories* (group show) © Peter Tijhuis

The Wanderer was created less than two months after the beginning of the Russian invasion of Ukraine. Malashchuk and Khimei recreate the fallen Russian occupiers of Ukraine. With this gesture, the artists refer to a classic work of contemporary Ukrainian art – the series of photographs *If I Were a German*, produced by Fast Reaction Group in 1994. Malashchuk and Khimei, referring to the title of this historical work, question German and, more broadly, Western views of the Russian war in Ukraine. The title of the film, the choice of frames and the way of presenting the work refer to the famous romantic painting *The Wanderer above the Sea of Fog* by Caspar David Friedrich and to the colonizing attitude of the figure depicted in it towards the landscape stretching before him. Artists criticize the romantic image of death as something sublime. Placing fallen Russian soldiers in this context simultaneously points to them as the current colonizers of Ukraine and takes revenge on them, breaking the taboo associated with presenting the bodies of the dead.

Text by
Katarzyna Różniak-Szabelska

Yarema Malashchuk & Roman Khimei,
The Wanderer, 2022,
HD video, sound, 9 min
Courtesy of the artist and Galerie Poggi, Paris

Open Eye Gallery, Liverpool, England (EN), 2025

Exhibition View, *No Iconic Images. Views of War* (group show) © Rob Battersby

Yarema Malashchuk & Roman Khimei,
The Wanderer, 2022,
5 LED screens variable sizes, video, no sound, 4 min, loop
Courtesy of the artist and Galerie Poggi, Paris

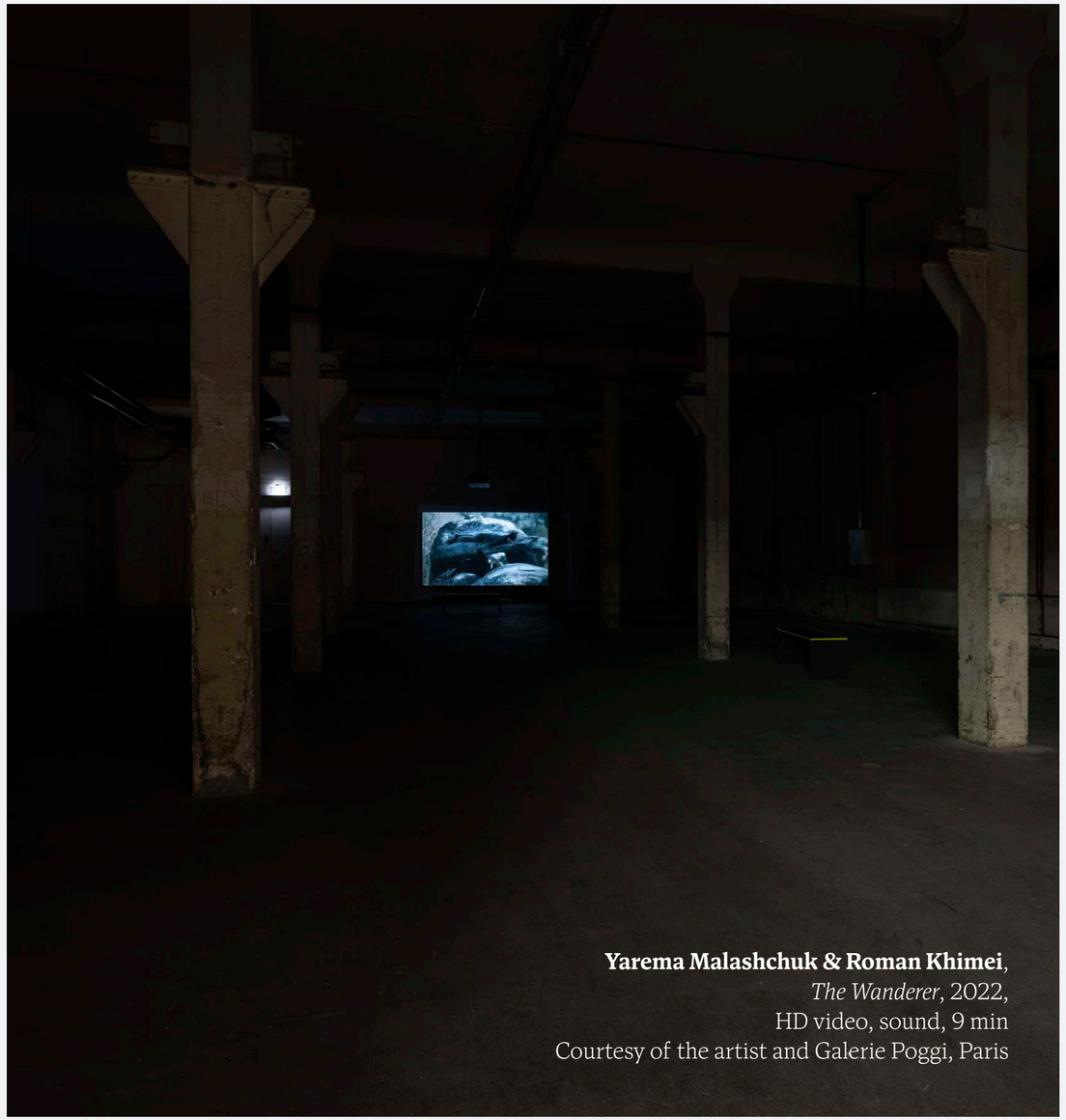
Pinchuk Art Center, Kyiv, Ukraine (UKR), 2022

Exhibition View, *When Faith Moves Mountain* (group show)

Yarema Malashchuk & Roman Khimei,
The Wanderer, 2022,
5 LED screens variable sizes, video, no sound, 4 min, loop
Courtesy of the artist and Galerie Poggi, Paris

Poshen Biennal, Halle, Germany (DE), 2024

Exhibition view (group show) © Max Mendez



Yarema Malashchuk & Roman Khimei,
The Wanderer, 2022,
HD video, sound, 9 min
Courtesy of the artist and Galerie Poggi, Paris

Ukrainian House, Kyiv, Ukraine (UKR), 2023

Exhibition View, *How are you ?* (group show) © Yarema Malashchuk & Roman Khimei

Yarema Malashchuk & Roman Khimei,
The Wanderer, 2022,
5 LED screens variable sizes, video, no sound, 4 min, loop
Courtesy of the artist and Galerie Poggi, Paris

Thyssen-Bornemisza Art Contemporary, Cordoba, Spain (ESP), 2024

Exhibition View, *The Ecologies of Peace* (group show)

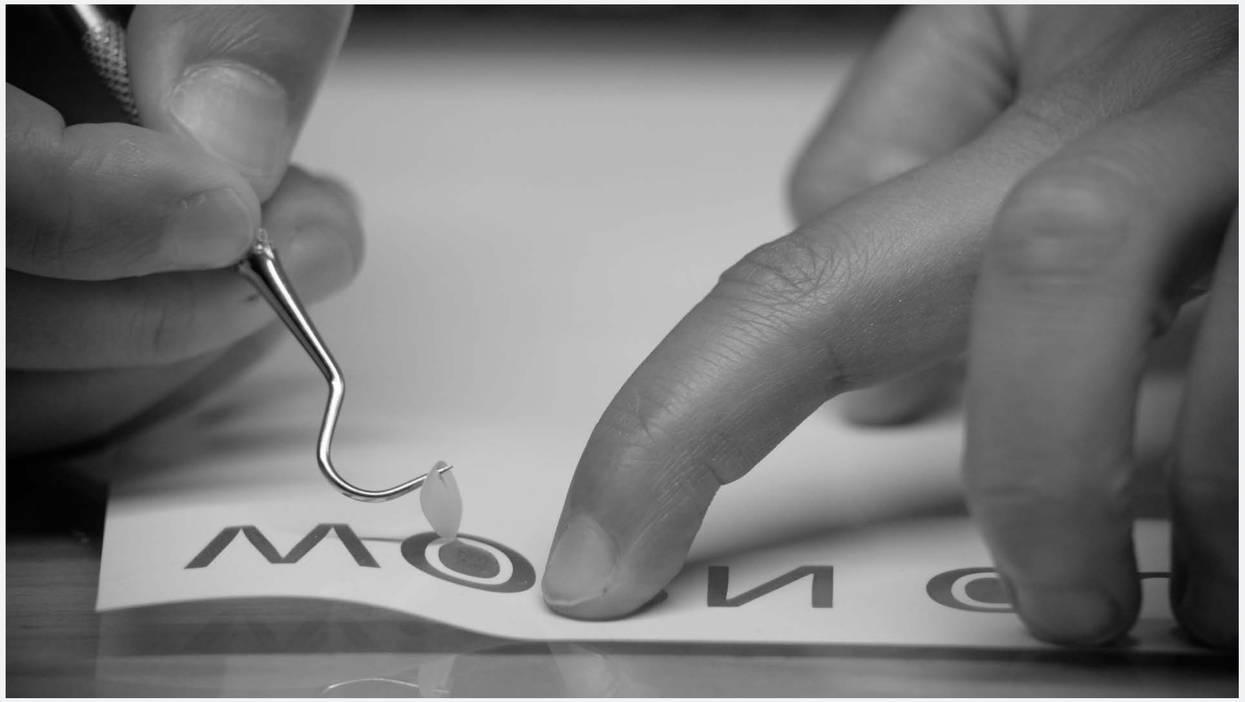
Yarema Malashchuk & Roman Khimei,
The Wanderer, 2022,
HD video, sound, 9 min
Courtesy of the artist and Galerie Poggi, Paris

How It's Made

2021

How It's Made, 2021

Video b/w, sound, 23 min 58



Yarema Malashchuk & Roman Khimei,
How It's Made, 2021,
Video b/w, sound, 23 min 58
Still
Courtesy of the artist and Galerie Poggi, Paris

Pinchuk Art Center, Kyiv, Ukraine (UKR), 2021

Future Generation Art Prize 2021 (group show) © Maksym Bilousov

How It's Made shows a Promprylad factory in a state of renovation as an independent entity along with the people who work there, both native engineers and new tenants : employees of IT companies, architectural agencies, craft workshops, and educational projects. Register the current state of transformation and the arrival of "new era" employees, who are gradually occupying more and more space. Far from the rapid transitions of the industrial revolution from manual to large-scale machine production, the dynamics of Promprylad encapsulate the tensions of a post-industrial world.

Yarema Malashchuk & Roman Khimei,
How It's Made, 2021,
Video b/w, sound, 23 min 58
Courtesy of the artist and Galerie Poggi, Paris

New City Of Friends

2021

New City Of Friends, 2021

Short film, video, color, sound, 9 min

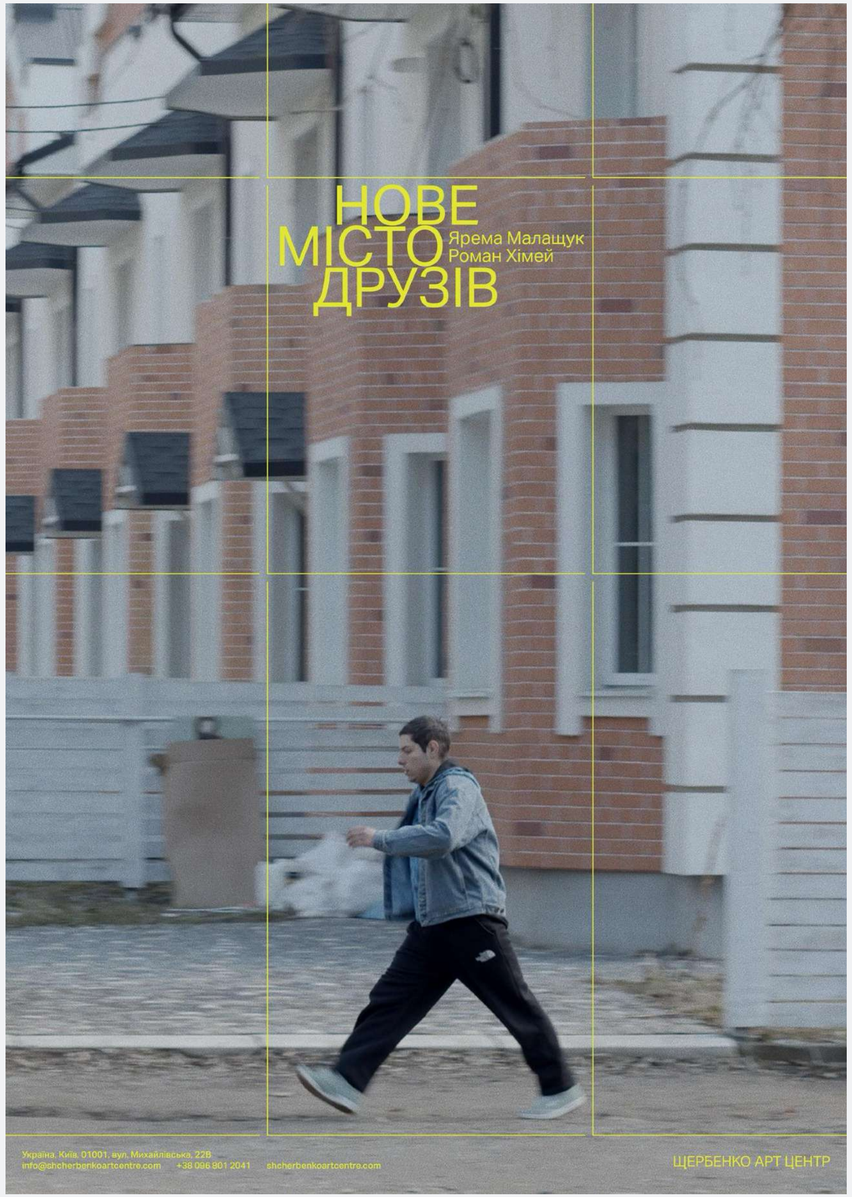
Yarema Malashchuk & Roman Khimei,
New City Of Friends, 2021,
Short film, video, color, sound, 9 min
Still
Courtesy of the artist and Galerie Poggi, Paris

New City Of Friends, 2021

Poster for the solo show at Shcherbenko Art Center, Kyiv, Ukraine, 2021

The town of Kolomyia emerges in the film through the eclecticism of modern urban planning. The destruction of the Austrian barracks built during the Austro-Hungarian Empire is accompanied by the preservation of its valuable bricks by the builders.

Local teenager Maksym's fully improvised excursion to the families of the neighborhood connects unconnected areas of the town and surroundings and reveals contemporary cityscape of the town.



Yarema Malashchuk & Roman Khimei,
New City Of Friends, 2021,
Short film, video, color, sound, 9 min
Courtesy of the artist and Galerie Poggi, Paris

Shcherbenko Art Center, Kyiv, Ukraine (UKR), 2021

Exhibition View, *New City Of Friends* (solo show) © Maksym Bilousov

Yarema Malashchuk & Roman Khimei,
New City Of Friends, 2021,
Short film, video, color, sound, 9 min
Courtesy of the artist and Galerie Poggi, Paris

So They Won’t Say We Don’t Remember

2021

So They Won’t Say We Don’t Remember, 2021

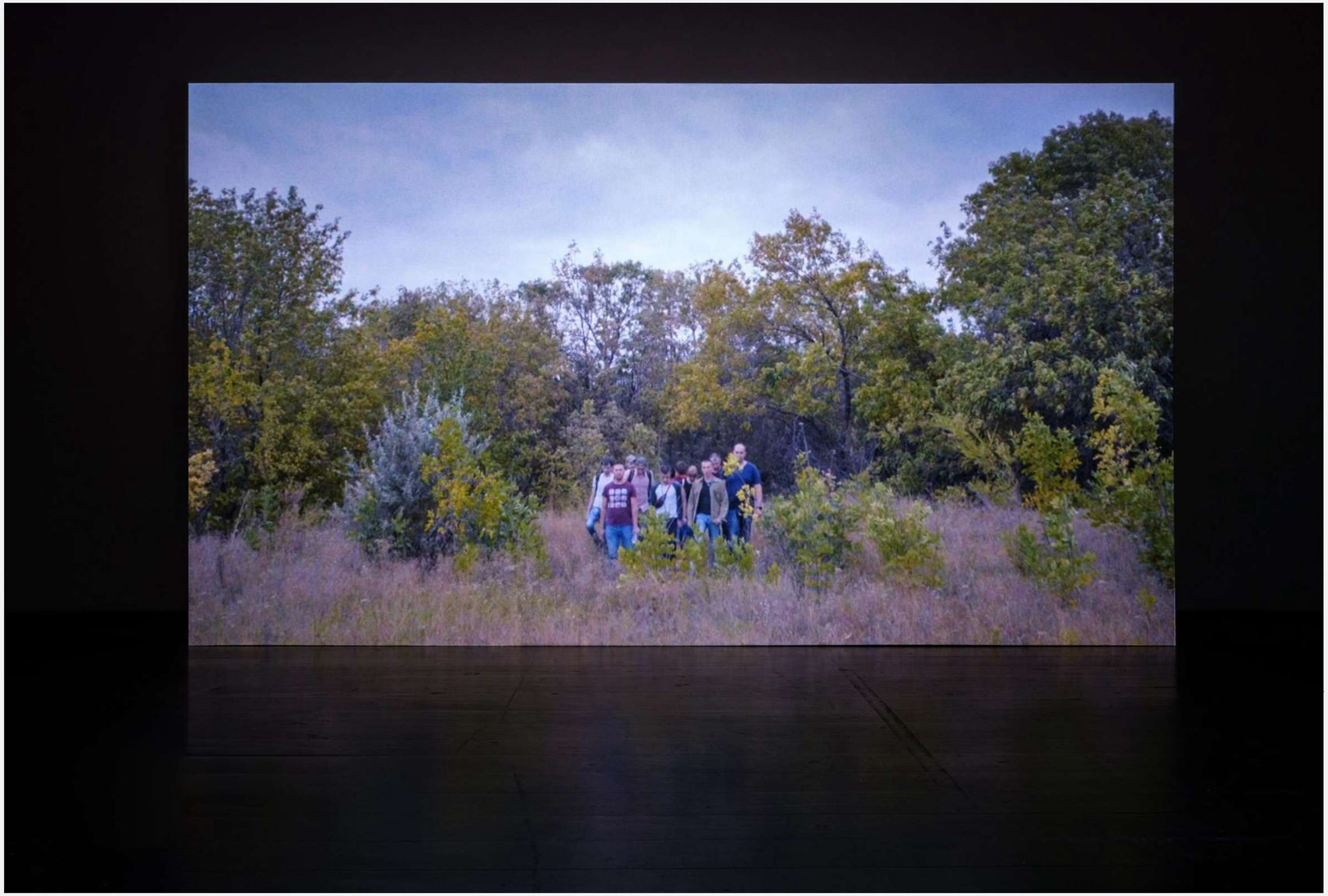
Short film, video, color, sound, 24 min 35

Yarema Malashchuk & Roman Khimei,
So They Won’t Say We Don’t Remember, 2021,
Short film, video color, sound, 24 min 35
Still
Courtesy of the artist and Galerie Poggi, Paris

Shcherbenko Art Center, Kyiv, Ukraine (UKR), 2021

Exhibition View, *New City Of Friends* (solo show) © Maksym Bilousov

The film speaks about both hidden and visible elements of the post-industrial landscape of Donbas. In the film, locals, artists, and curators traverse the surface following one of the underground routes of the Novator mine. The ending point of the procession is the monument to the dead miners located just above the site of the underground accident, which led to the death of the workers and the subsequent closure of the mine in 1977. During the procession, people walk through the city, plowed fields and bushes connecting the ground and the underground space where "soil and people are intertwined in the inextricably linked choreography of the *Gemeinschaft*" (Gathercole, Lowenthal, 1994).



Yarema Malashchuk & Roman Khimei,
So They Won't Say We Don't Remember, 2021,
Short film, video color, sound, 24 min 35
Courtesy of the artist and Galerie Poggi, Paris

Uzhorod, Ukraine (UKR), 2023

Exhibition View, Biennal of Kyiv (group show)

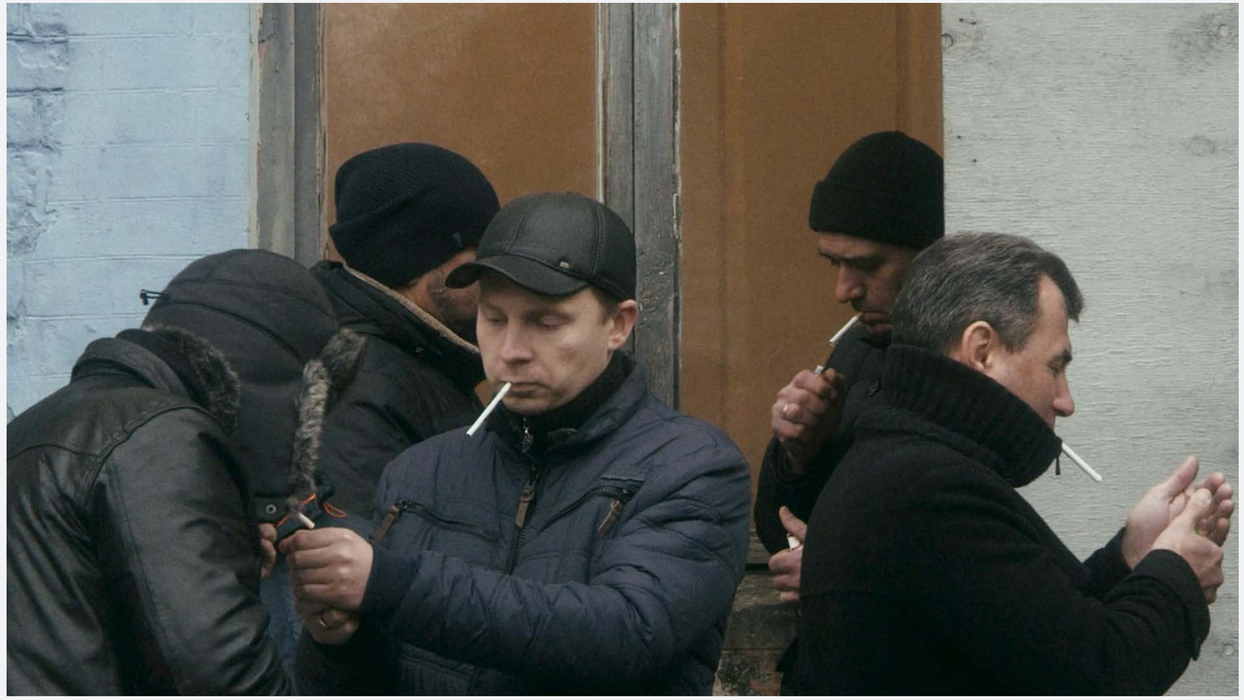
Yarema Malashchuk & Roman Khimei,
So They Won't Say We Don't Remember, 2021,
Short film, video color, sound, 24 min 35
Courtesy of the artist and Galerie Poggi, Paris

To Whom Have You Abandoned Us, Our Father!

2018

To Whom Have You Abandoned Us, Our Father!, 2018

Short film, video, color, sound, 9 min 20

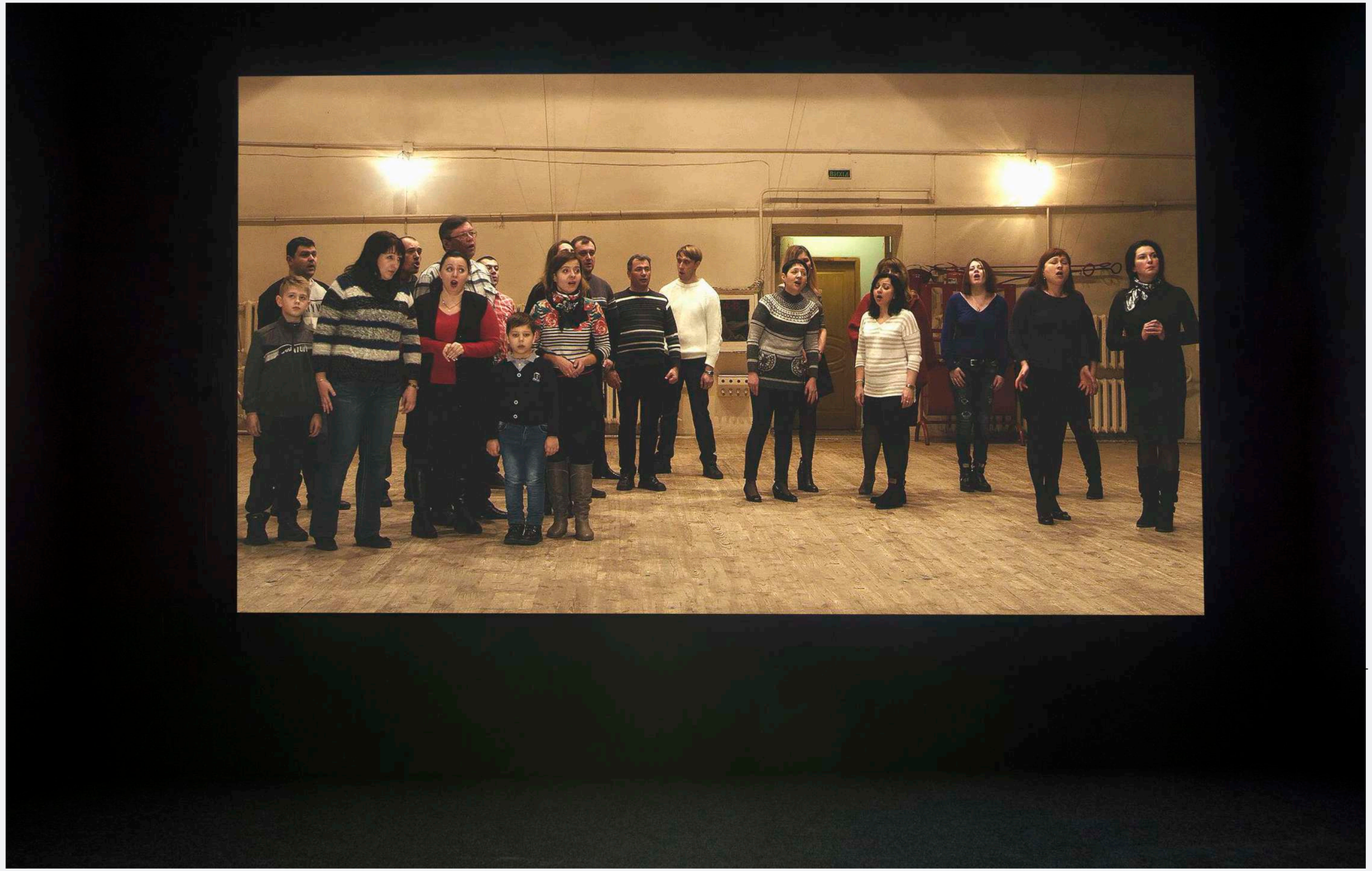


Yarema Malashchuk & Roman Khimei,
To Whom Have You Abandoned Us, Our Father!, 2018,
Short film, video color, sound, 9 min 20
Still
Courtesy of the artist and Galerie Poggi, Paris

Pinchuk Art Center, Kyiv, Ukraine (UKR), 2018

Exhibition View, *PinchukArtCentre Prize 2018* (group show) © Maksym Bilousov

The title in “To Whom Have You Abandoned Us, Our Father!” takes a line from the choral part of the people in the first scene of the prologue to the opera Boris Godunov by Modest Mussorgsky. The image of “the people” is central to the film. The choristers of the Chernihiv District Philharmonic as they go to work are the movie’s protagonists. The artists documented their day-to-day work life and the time before recitals. The camera follows them, singling out quotidian scenes evocative of monotonous factory work. The impression is further underscored by a bell that punctuates the plot’s unfolding. In the final scene of the film, the protagonists sing the choral part of the opera, make it sound deeply personal. Their appeal to “the lessons of the past” maps onto present-day political realities, demonstrating “the scenery” that the country has found itself in. The film offers a critical perspective on the antiquated image of the dispossessed nation.



Yarema Malashchuk & Roman Khimei,
To Whom Have You Abandoned Us, Our Father!, 2018,
Short film, video color, sound, 9 min 20
Courtesy of the artist and Galerie Poggi, Paris

12th Lviv International Film Festival Wiz-Art, Lviv, Ukraine (UKR), 2019

Exhibition view, *12th Lviv International Film Festival Wiz-Art* (group show)

Yarema Malashchuk & Roman Khimei,
To Whom Have You Abandoned Us, Our Father!, 2018,
Short film, video color, sound, 9 min 20
Courtesy of the artist and Galerie Poggi, Paris

Dedicated to the Youth of the World

2017

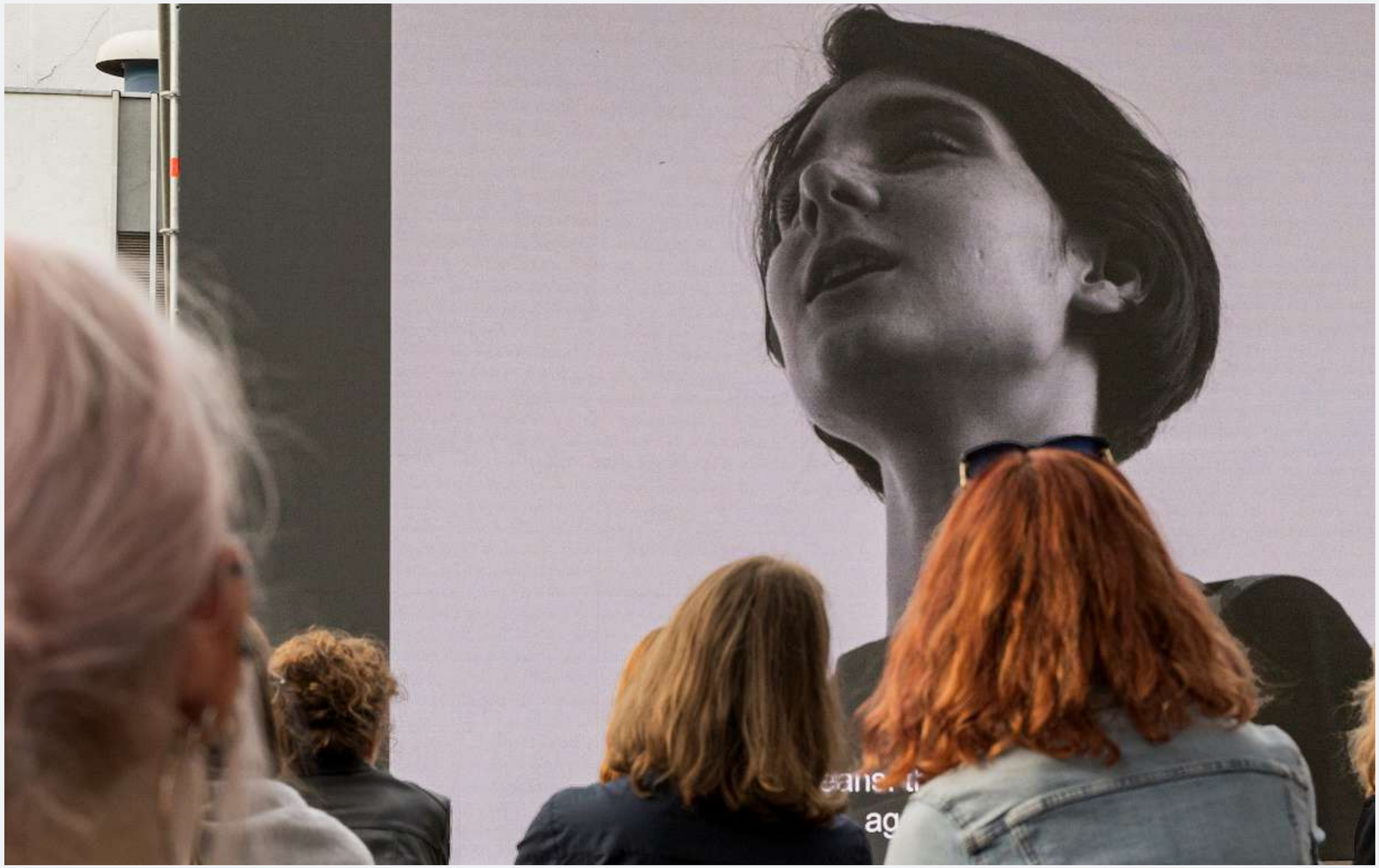
Dedicated to the Youth of the World, 2017

Video, b/w, sound, 2’ 26”

Yarema Malashchuk & Roman Khimei,
Dedicated to the Youth of the World, 2017,
Video b/w, sound, 2 min 26
Still
Courtesy of the artist and Galerie Poggi, Paris

Vilnus, Lithuania (LT), 2017

Exhibition View, *Intro:The Maze and The Lighthouse* (group show) © Andrej Vasilenko



The title of the film is taken from Leni's Riefenstahl Olympia slogan which appears at the beginning of her documentary. Video-essay mix multiple narratives of 20th-century ideologies. Nazi central philosopher Alfred Rosenberg matches together with the icon of American democracy – poet Walt Whitman. Nietzsche follows the official soviet voiceover. The ideas of youth are wrapped into fashion brand style that mimics early soviet aesthetics.

Yarema Malashchuk & Roman Khimei,
Dedicated to the Youth of the World, 2017,
Video b/w, sound, 2 min 26
Courtesy of the artist and Galerie Poggi, Paris

Kyiv's Youth Leaving a Grocery Store

2017

Kyiv's Youth Leaving a Grocery Store, 2017

Video, color, sound, 2 min 52

Kyiv's Youth Leaving a Grocery Store is an homage to the Lumiere brothers' classic "Workers leaving the Lumiere Factory". Reconsidering the world's first cinematic works, the artists address the redefining of labour and change of socio-economic formation. Thus, a producing factory turns into a consuming factory, and leisure turns into exhausting toil on the dancefloor.

Yarema Malashchuk & Roman Khimei,
Kyiv's Youth Leaving a Grocery Store, 2017,
Video color, sound, 2 min 52
Still
Courtesy of the artist and Galerie Poggi, Paris

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