

ALJOSCHA

BIOISM ART





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*Floating in the ether of the unreal, 2024,
Dreieinigkeitskirche, Eschweiler, Germany*



Aljoscha (born in 1974, Ukraine) is an internationally renowned contemporary artist, who explores visual possibilities of synthetic biology and the new aesthetics of biofuturism and bioethical abolitionism. Lives and works in Düsseldorf, Germany.

Education:

- 2006 - International Summer Academy of Fine Arts in Salzburg, Austria (class of Shirin Neshat);
- 2001-2002 - Art Academy Duesseldorf, Germany (class of Prof. Konrad Klapheck).

Over the past three years, he held scores of solo exhibitions, his works were showcased at TEFAF art fairs in New York and Maastricht. In 2020, the artist received a grant from the Pollock-Krasner Foundation and most recently, in 2022, from the Cultural Foundation of the Free State of Saxony and Goethe Institut in Dresden, Germany. He is the recipient of Perron-Kunstpreis, Wilhelm-Morgner-Preis, winner of the award given by Fundacion Bancaja in Valencia, and many others.



Volatile Floating, 2023,
Königsallee 106, Düsseldorf, Germany



SELECTED SOLO PROJECTS

2024 – "Monadology of Consciousness and Space", Lauffenmühle, Lauchringen, Germany

2024 – "Solidarity With Victims", Tribeca Synagogue, New York City, USA

2024 – "Deviations of Kindness", Sant'Angelo, Milan, Italy

2023 – "Paradise Hypothesis", Galerie Priska Pasquer, Paris, France

2023 – "Composing Bioethical Choices", Fondazione Made in Cloister, Naples, Italy

2022 – "Flüstern des Raums / Forming Divinity", Osthaus Museum and Emil Schumacher Museum, Hagen, Germany

2022 – "Anti-war Intervention in Kyiv 2022", masc foundation, Vienna, Austria

2022 – "Stope insanity, seek for kindness!", Fondazione Sant'Elia, Palermo, Italy

2022 – "The Evolutionary Optimism", Bucerius Kunst Forum, Hamburg, Germany

2021 – "Vivimos el mejor de los tiempos. Estamos comenzando a construir el Paraíso", Palacio de Santoña, Madrid, Spain

2020 – "Miraculous Draught", St. John the Divine, New York, USA

2020 – "Durchbruch des Seins in den unbegrenzten Freiraum der Möglichkeiten", Galerie Martina Kaiser, Cologne, Germany

2019 – "Bioethische Funktionslust", Galerie von Braunbehrens, Stuttgart, Germany

2019 – "Panspermia and Cosmic Ancestry", KWS & Galerie Susanne Neuerburg, Einbeck, Germany

2019 – "Geschwindigkeitsbeschleunigung der Evolution", Galerie Maximilian Hutz, Lustenau, Austria

2018 – "Peak Experience", Beck & Eggeling Gallery, Vienna, Austria

2017 – "Know Thyself", Donopoulos International Fine Arts, Mykonos, Greece

2017 – "The Gates of the Sun and the Land of Dreams", Museum Schloss Benrath, Düsseldorf, Germany



Funiculus umbilicalis, 2015
St. Petri, Dortmund, Germany



THE CONCEPT OF BIOISM

Aljoscha's organically shaped sculptures made of acrylic glass and metal are the attempts at mapping out the organic life of the future – something that the author refers to as bioism, the term he has created himself.

His highly complex and delicate artworks defy classical canon. They seem to evoke a once popular Bergson's concept of *élan vital*, based on self-organisation and spontaneous morphogenesis of living organisms. Moreover, Aljoscha believes that artists in the future should consider their works as living organisms they interact with. And not only them but their audience as well. In this communication, people will have to develop a different vision, create innovative forms, and set new standards and ethics to make our world a better place where everyone feels appropriate.

Although he also produces graphic works, the artist is primarily known for his installations in public spaces, such as museums, art galleries, churches, schools. One can find Aljoscha's sculptures and installations all over the world. The most famous works are the installation called "The Gates of the Sun and the Land of Dreams" for Schloss Benrath and the "Panspermia". Aljoscha often does not name his works purposely, not to limit the viewer's imagination.



*Beck & Eggeling as part of
the Modern & Tribal Masters, 2021
Berney Fine Arts, Basel, Switzerland*



Archē and Ápeiron of biological engineering, 2022
Art Düsseldorf Fair, Germany



*Bioism gets off beyond the limits of rationality in applied bioethics
at the junkies resort, 2021, Playa de la Juana, Adra*



RECENT AND SELECTED PUBLICATIONS

The New York Times: [Art Rooted in Nature Blooms at TEFAF](#)

MEER: [Ukrainian artist Aljoscha on bioethics, war, and hope](#)

Gwamedia: [5 Contemporary Ukrainian Artists You Should Know](#)

FindArt: [Schwebende Installation von Aljoscha bei der TEFAF New York 2024](#)

The Collector: [interview / Aljoscha, che cos'è il "Bioismo" e il bisogno di gentilezza](#)

Artribune: [A Milano le opere di Aljoscha immaginano l'utopia del futuro](#)

Exibart: [Le opere metamorfiche e biofuturistiche di Aljoscha a Milano](#)

Gariwo: [Sguardo sulle Deviazioni della Gentilezza di Aljoscha](#)

C41 Magazine: [The organic utopia by Aljoscha at Tempesta Gallery](#)

Art Summit Magazine: [Aljoscha's Bioism: A Pathway to Novel Life Forms and Aesthetics](#)

L'Officiel China: [Aljoscha](#)

The New York Times

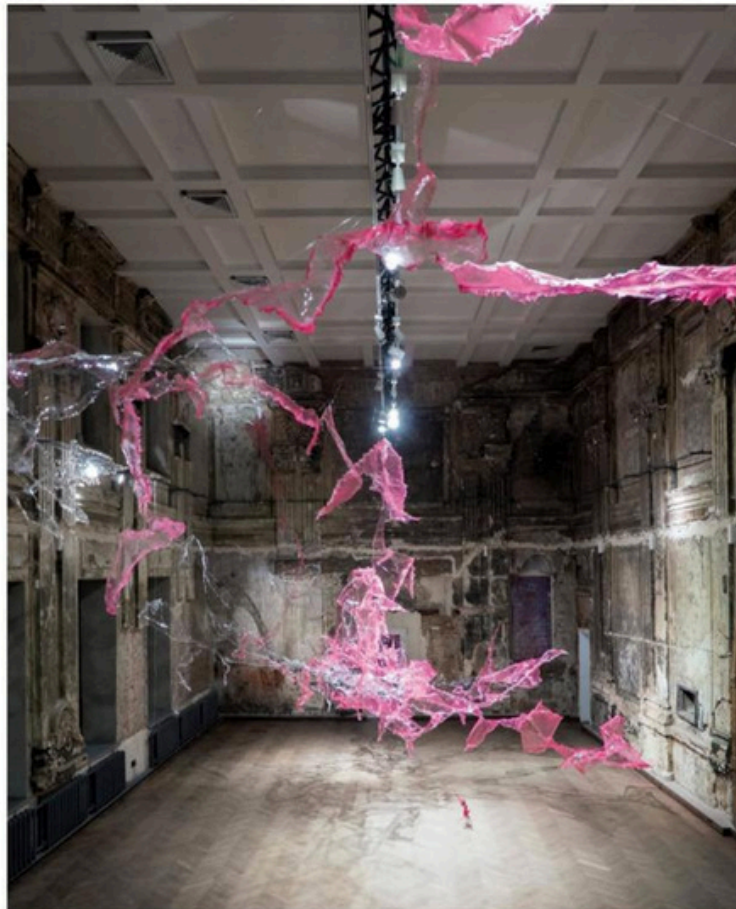
Art Rooted in Nature Blooms at TEFAF

With works ranging from faux slime to hyper-realistic glass flowers, three artists examine our relationship to nature — and share hope along the way.

By Keridwen Cornelius
March 2, 2023

For years, TEFAF Maastricht has been famous for its botanical arrangements: flower towers, cascades of blossoms, and eye-catching displays that redefine the term “wallflower.” The theme is a fitting ode to spring in tulip country and a nod to nature’s role in inspiring art, from ancient cave drawings to Van Gogh’s “Sunflowers.”

Now, at a watershed moment for the planet, nature-themed art is taking on new meaning. Artists are using their work to raise awareness of the harms humans have done to the environment. But not all of their creations are full of doom and gloom. For this year’s fair, three artists have transformed their love of botany, biology and ecology into sculptures depicting futuristic organisms, multispecies collectives, and flora infused with emotion. These pieces celebrate actions that can help us heal the planet: connecting with plants and animals, and living in awe of nature.



A 2017-18 installation from the artist Aljoscha at Kunstraum Dornbirn in Austria. Beck & Egging

Aljoscha

Aljoscha’s amoebic artworks look like the love children of smoke and slime molds. Floating in midair as if they oozed out of a wormhole in the space-time continuum, the sculptures radiate shades of chartreuse, neon pink and aurora borealis green. To the artist, these acrylic and silicone creations are “potential life-forms.” They flow from his view of himself as “a biological process running in an utterly biological world.”

Growing up in eastern Ukraine, the artist was enthralled by nature — the swaying grass on the steppe and ever-morphing clouds moving over lakes. Lately, his birthplace has been barraged by missile attacks during Russia’s invasion. In his philosophy, humans have mutated into the planet’s most dangerous predators, representing an existential threat to all forms of life. But he believes we will mutate beyond this, expanding our capacity for wisdom, empathy and happiness.

“I hope we can transform ourselves into a new species which cares for all kinds of life and for maintaining the highest possible level of biological diversity on Earth,” the artist, who has lived in Düsseldorf, Germany, more than 20 years, and prefers to use his professional name, Aljoscha, wrote in an email. One day, he thinks, humans will dwell in houses made from living ecosystems. Artists will create works from living substances. Museums will function as zoological gardens.

Aljoscha’s art embodies this vision of a more utopian future. His installation at TEFAF, exhibited with Düsseldorf’s Beck &



Bioism meets alabaster, 2020





Pope Francis with the bioism object by Aljoshia, 2023, Vatican



SELECTED COLLECTIONS

Artworks in collections:

His works can be found in such museum collections as **Tate Modern** in London, the **Ludwig Museum** in Cologne, the Kupferstichkabinett in Berlin, the **Allen Memorial Art Museum** in Oberlin, Ohio, **The Getty Center** in Los Angeles, the **State Museum of Contemporary Art** in Thessaloniki, to name only a few

Selected public collections:

Cultural Foundation of the Free State of Saxony, Dresden, Germany
Dommuseum Hildesheim, Hildesheim, Germany
Fondazione Made in Cloister, Naples, Italy
Fondazione Sant Elia, Palermo, Italy
Getty Center, Los Angeles, USA
ISREC Foundation, Lausanne, Switzerland
Kunstmuseum Ahlen, Ahlen, Germany
Kupferstichkabinett, Berlin, Germany
Kupferstichkabinett, Dresden, Germany
Osthaus Museum Hagen, Hagen, Germany
MOMus, Thessaloniki, Greece
Museo Bilotti, Rende, Italy
Museumsquartier MQ4, Osnabrück, Germany
Technical University Dresden, Germany
Vatican Collection, Rome, Italy



CONTACT

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Distant Posterity, 2022,
Galerie Priska Pasquer, Cologne, Germany