



ARTEM HUMILEVSKYI

(b. 1986, Mykolaiv)—a Ukrainian photographer. Had studied engineering at the Odesa National Academy of Food Technologies, after which enrolled in the department of economics at “Krok” University. Since 2003 has been one of senior managers of an agrarian company; Got engaged in commercial photography in 2019; the same year took a course of art photography at the MYPH school of Sergey Melnitchenko.

CV

-Solo Exhibition

2023 - GIANT/ROOTS Odesa National Fine Arts Museum Odesa, Ukraine
2023 - GIANT/ROOTS SCLAD#5 Gallery Cherkasi Ukraine

- Works in Gallery/Museum

Grynyov Art Foundation Collection – Kyiv, Ukraine
Museum of Kharkiv School of Photography Collection – Kharkiv, Ukraine
Ukrainian House – Kyiv, Ukraine
The Odesa National Fine Arts Museum – Odesa, Ukraine

-Awards

2023 - Second place Rovinj Photo Days Award Croatia
2023 - Short-List Photometria Awards Greece
2023 - BarTur Photo Award London
2023 - Short-List Vincent Van Gogh Award Niderlands
2023 - Second place NidaOFF Lithuania
2022 - Winner Global Peace Photo Award Austria
2022 - Short-List Pinchuk Art Prize Ukraine
2022 - Short-List GUP New Talent Niderlands
2021 - Short-List NidaOFF Lithuania

-Selected Group Exhibition (more than 60 in total)

2023 - ROTLITCH Festival Vien Austria
2023 - NORDIC LIGHTS Kristiansund Norway
2023 - Visual stories of Mykolaiv MYPH Mykolaiv Ukraine
2023 - Emerging Roots , Photometria Awards Greece Yoanito , City Hall
2023 - Vincent Van Gogh award exhibition , Nuen Center Niderlands
2023 - "Krieg",Vitrine – Mainz, Germany
2023 - MIMESIS- Millepiani -Rome, Italy
2023 - The Reason for a New Day -THE CANVAS Gallery NY
2023 - Winners Exhibition MMC Rovinj Croatia

2023 -"The Ukrainian Issue",Vasli Souza – Oslo, Norway
2023 - MYPH Exhibition Oslo
2023 - Zory Viena Austria
2022 - Baroque Gallery Ukraine
2022 - Pinchuk Art Center Kyiv
2022 - «Ukraine» Honover Germani
2022 - Miami Art Basel
2022 - The Truth, Symbols And Memes Of Ukrainian Resistance Torronto
2022 - Rotlich Festival Viena
2022 - Web Samite Portugal
2022 - Myph Exhibition Demchuk Gallery Kyiv
2022 - «Spalah» Ukainskyi Dom, Kyiv, Ukraine
2022 Oil Blood Liberty ,Under Biennale, Venice
2022 Helsinki Photo Festival 2022 Believe
2022 "Ukraine I Miss You" London, England
2022 «umso Stärker Schlägt Mein Herz", Kunstraum Kreuzlingen – Kreuzlingen, Switzerland
2022 Oil Blood Liberty, Kunsthalle Hannover – Hannover, Germany
2022 Momentum Gallery 07: Derealization. Cracow Art Week Krakows Crakow
2022 Art for all Nft Gallery Prague
2022 Momentum Gallery 06 – No Longer Valid , Krakow
2022 Galerie N° 15 No War , Cochem , Germany
2021 Kleipeda Foto Festival
2021 Momentum Gallery "Traces OfThe Future" Krakow Poland
2021 «Трансформація» Modi Art&wine Gallery Kyiv, Ukraine
2021 ""No Tabu" Kharkiv Vovatanya" Gallery, Kharkiv, Ukraine
2020 « Час Нуль» Modern Art Research Institute Kyiv, Ukraine
2020 «Photo Kyiv Fair» Kyiv, Ukraine
2019 Photo Kyiv Fair Kyiv, Ukraine
2019 "Myph In Ctrl Art Studio" Wroclaw, Poland
2019 "Face2face" Mykolayiv, Ukraine
2019 "Means Of Influence" Lavra Art Gallery, Kyiv, Ukraine

The first images in the Giant project were inspired by the Covid restrictions. The breakdown of communication, the disintegration of established communication ties, isolation and loneliness - all this became an incentive to pick up the camera and plunge into self-reflection in these forcedly abnormal and harsh conditions. With the relaxation of the regime, the spatial horizons of studying my non-trivial body naturally opened up before my lens. As a result, it all turned into a kind of adventure, a journey of the body; the Big Body. I tried to turn the mise-en-scene of the story into a mythological realm; into a story about the life of some legendary giants.

If I try to define the genre of the project, it will be difficult because of its hybridity and blurring. In fact, it is a self-portrait, but in an entourage, including landscapes. The unique quality of the project is its everyday life.

Thanks to this diffuseness, the study of the inner world becomes as important as the visual delineation and construction of the outer world.

The merging, not the opposition of these worlds gives "Giant" its harmonious naturalness, integrity and figurative appeal.

In my photographs I am always naked, because for me the body is always sincerity and openness, and I want to be as honest as possible with the viewer. The attitude to the naked body, say, in ancient times (art historians even have such a concept as "heroic nudity of a mature man"), or in our era of total and flattering selfies, Instagram exhibitionism, unrestrained demonstration of fitness beauty. At the same time, I try to do this without the help of accompanying bodily sexuality. It is absent in my project; the question of the body is exhausted by the body as such.

In "Giant" the large form prevails. The figures seem to be sculptural, emphasized three-dimensional. Their relief seems to be implanted in a 2D picture, inside it. The project, which includes more than a hundred subjects, shows different approaches to shooting on location..

The giant awakens empathy with his spontaneity and openness. And if a portrait of a person is their story, then the space around the object builds its meaning.

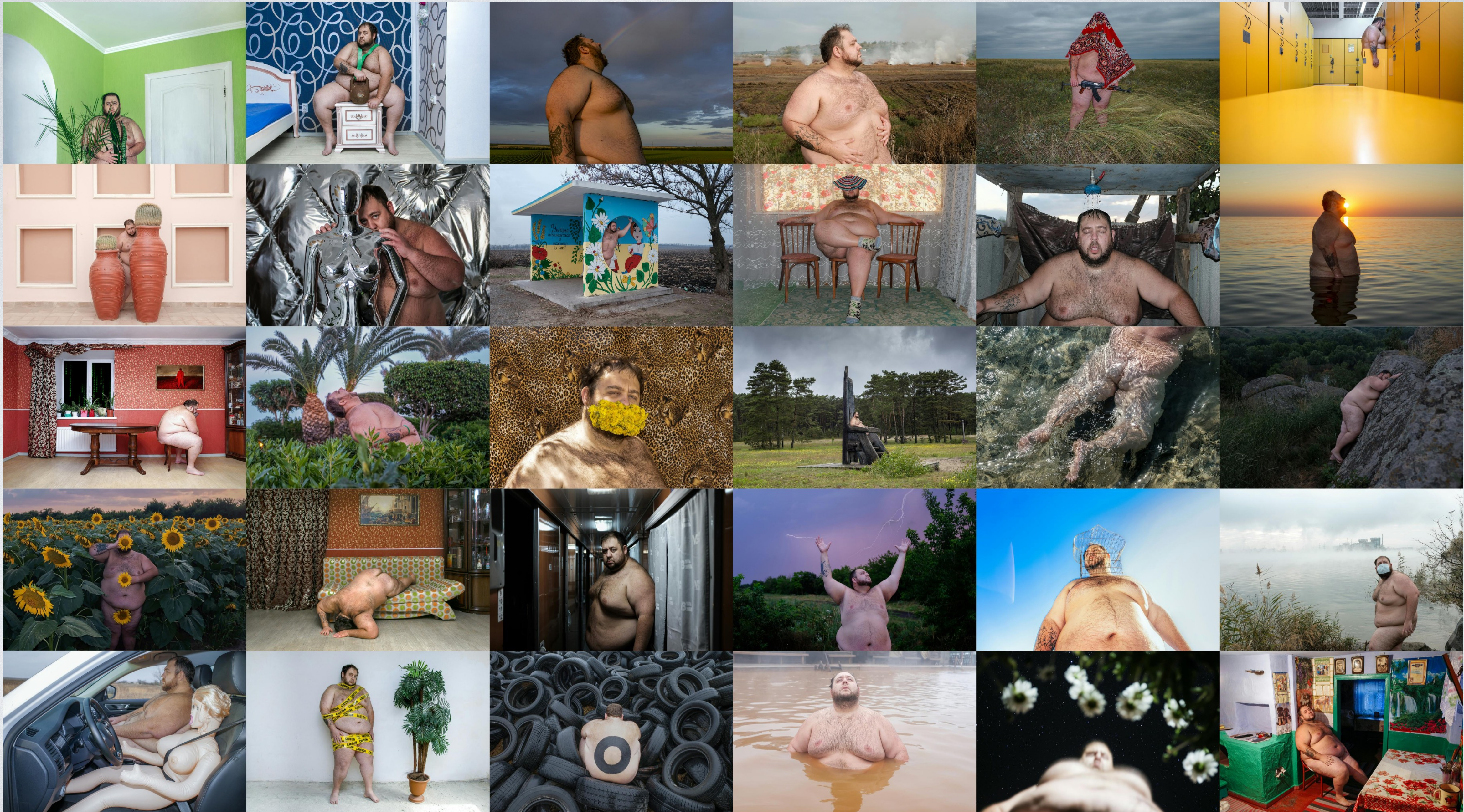
GIANT 2020-2022

More | 30 work in project











ROOTS

2022-2023

I began to develop the new series "Roots" after the start of the full-scale invasion.

The common misfortune awakened some unknown code in Ukrainians, and everyone, even in the most remote corner of the world, felt the call of their land, their identity, and their freedom. The work, written during the war, is about the spirit, the power of roots and the connection between us.

In my new works, I continue the path of discovering my inner self, which I started in my previous series "Giant. In Roots, I reflect on myself on a different level, now as part of a community, and look for new associations of identity that are not based solely on the concept of nation. I propose new images of ideology based on fantasy, where I reveal subconscious spiritual symbols and show how they are subtly sewn inside us.



Air attack

During the covid we all knew that the safest place on earth was our home, but when full scale war broke out, our homes became our death traps

Blackout
If we dont have lights in the our house, the
darkness is powerless as long as the light burns
within us



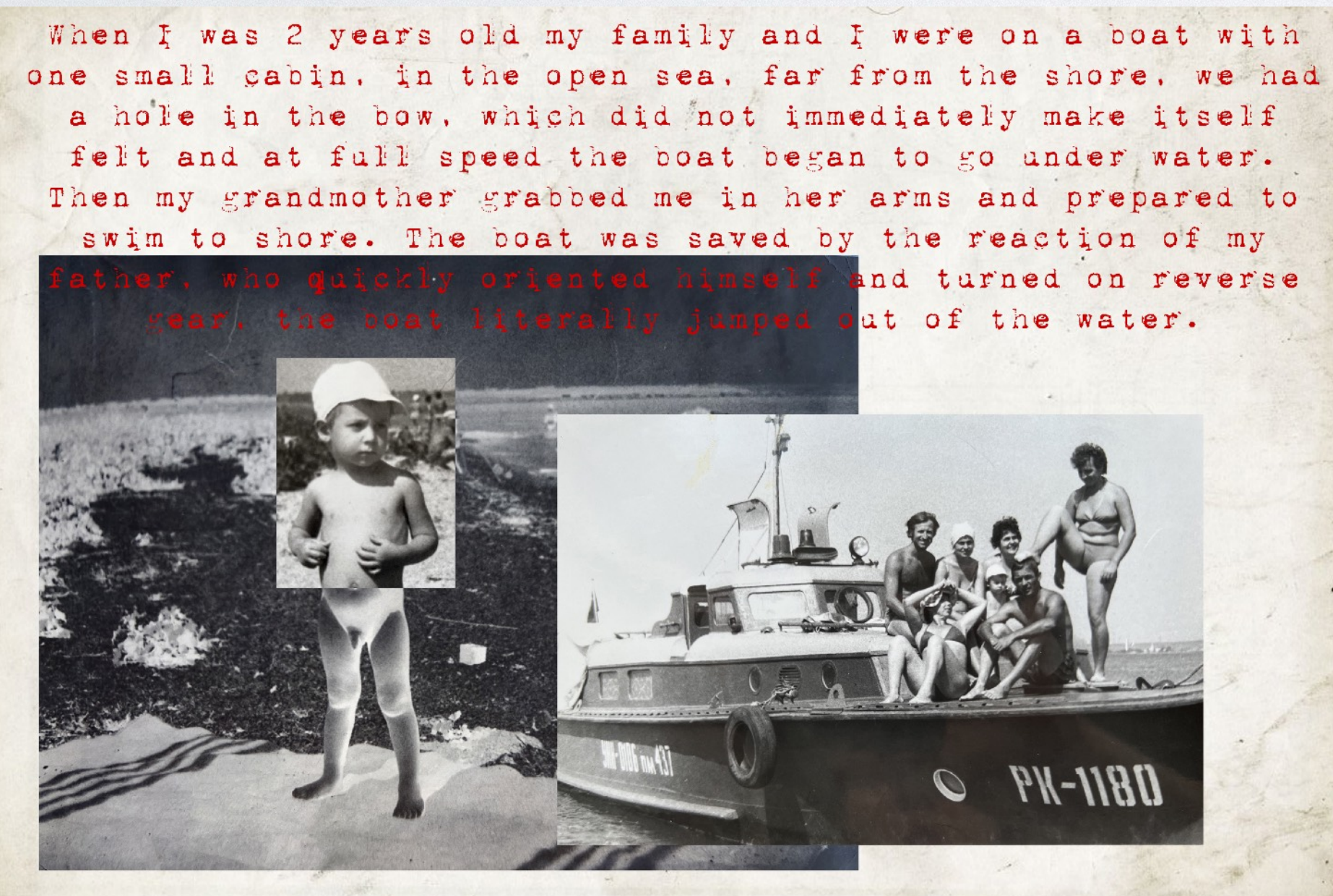


STORY OF MY DEATH 2022

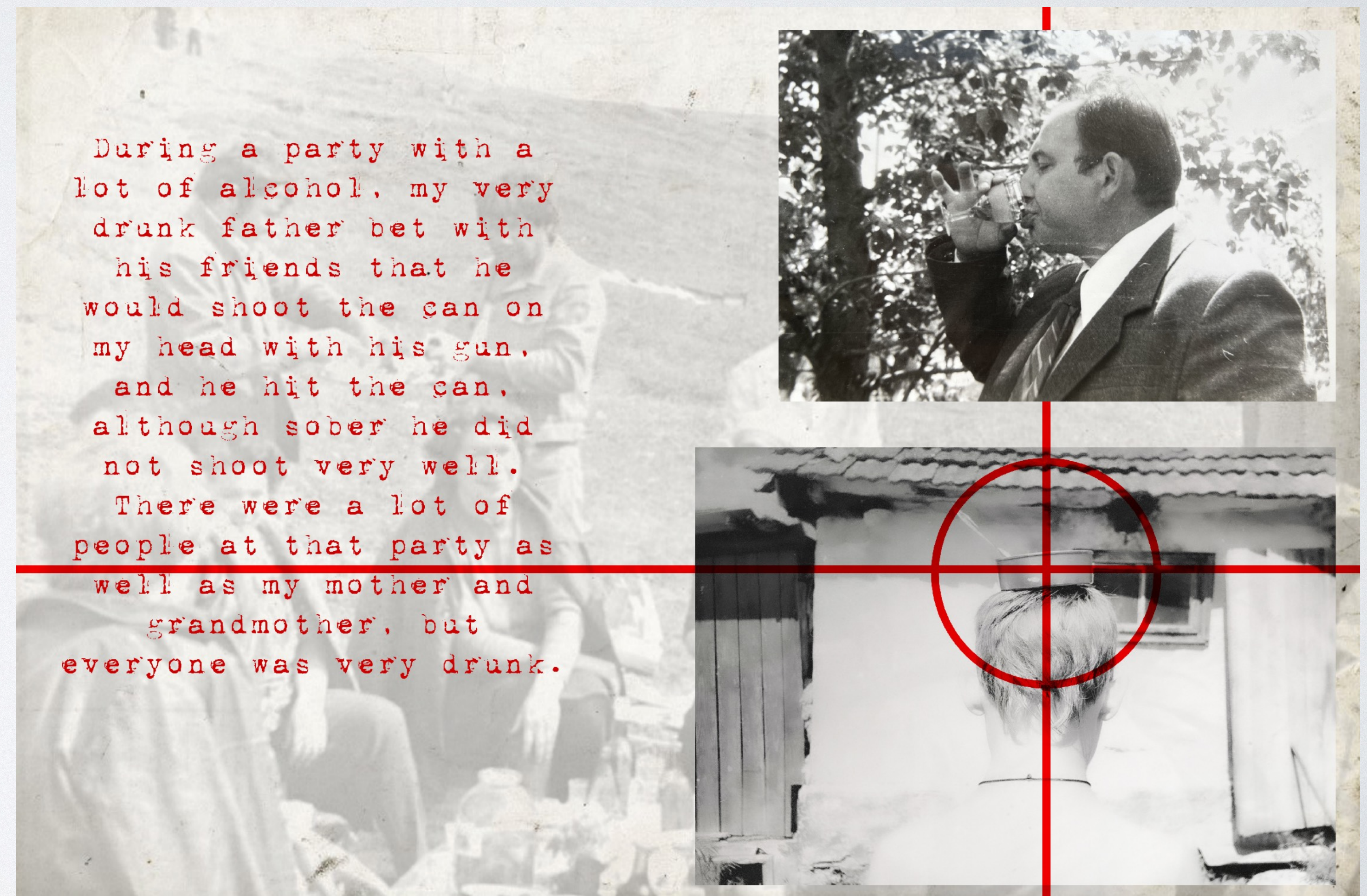
The project is based on my real-life stories and analog archival photographs. It is a project about a slice of time in the south of Ukraine in the Soviet and post-Soviet period, about me and my family. At the time, there were thousands of such stories in society, and not all of them ended well, they seemed absolutely normal, part of life, now they seem horrible and incomprehensible. The stories tell about the problems of the society of that time: the availability of weapons, drunkenness, the state of medicine, negligent attitude to child-rearing, and so on. Past experiences and events influence the personal development of each person. Past events shape a person's personality, way of thinking and worldview.



1/My mother Tatiana, her first child daughter Nadezhda. Then there were 5 miscarriages, and on the 7th attempt after 7 years I was born.



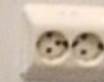
When I was 2 years old my family and I were on a boat with one small cabin, in the open sea, far from the shore, we had a hole in the bow, which did not immediately make itself felt and at full speed the boat began to go under water. Then my grandmother grabbed me in her arms and prepared to swim to shore. The boat was saved by the reaction of my father, who quickly oriented himself and turned on reverse gear, the boat literally jumped out of the water.



During a party with a lot of alcohol, my very drunk father bet with his friends that he would shoot the can on my head with his gun, and he hit the can, although sober he did not shoot very well. There were a lot of people at that party as well as my mother and grandmother, but everyone was very drunk.



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NEW RELIGION 2023

A new religion

An ordinary Ukrainian village, located deep in the countryside, is transforming into a place where social media remains an unusual phenomenon. It all started with the introduction of internet access and smartphones in rural areas.

Initially, there were only a few individuals who started using social media such as Instagram, Facebook, and TikTok to connect with the world. Soon it spread to other villagers who felt it was the only way to find new friends and see what was happening in the world. Over time, social media became not just a means of communication, but something more. People in the village began to spend more and more time online, paying great attention to creating their profiles and receiving likes and comments. For many, it has become a religious experience, like a prayer that gives them a sense of importance and acceptance.

The village began to change. No one wanted to be locked into traditional values and rituals anymore. Instead of a church or a temple, the villagers gathered at a special meeting to discuss their social media and share their achievements. Likes and followers became the new measures of success and preference.

This phenomenon of social media as a religion spread so quickly that it became a major aspect of the villagers' lives. They could no longer imagine their lives without logging in to social media on a daily basis, without viewing their feeds and interacting with other users. Thus, social media has become a new form of religious belief in this Ukrainian village. They have become the basis for communication, searching for meaning and defining values in the lives of these residents.



