

## Transcription of the audio recording “Purpose of Stay” by Yuriy Biley

**1** - birth certificate. A document in green. The only document in my possession with the State Emblem of The USSR - the Union of Soviet Socialist Republics. The emblem is an image of a golden sickle and hammer against a globe in the rays of the rising sun, surrounded by ears of wheat. The ears of wheat are bound with red ribbons bearing the slogan 'Proletarians of the world unite' written in the official languages of all the Union Republics. At the top of the emblem, there is a five-pointed red star. Contents of birth certificate: Biley Yuriy Ivanovych was born on 2 May 1988, in the town of Uzhhorod, Zakarpattia Oblast, USSR. The document was issued on 9 June 1988. Father: Biley Ivan Ivanovich, nationality: Ukrainian; Mother: Biley Anna Ivanivna, nationality: Ukrainian.

**2** - watercolour paints that my father gave me in 2003. At the time, I was in the process of preparing to study at a college in Uzhgorod. I remember being very happy with this gift, as paints had been a dream of mine for several years, since the time I was still at art school.

**3** - My father's typewriter. From the time he worked as a police officer. At the time, I remember we lived in a small bachelor apartment with two sofas in one room, two TVs, a wardrobe and a desk with this typewriter that my father used to sit down at, after he came back from work. And all the time the sound of typing was echoing around the house.  
[the clatter of keys on a typewriter]

**4** - two ID badges from the 2017 Future Generation Art Prize exhibition. The first ID is from Kyiv, the second ID from Venice. The Future Generation Art Prize takes place every two years in Kyiv, and it is organised by the PinchukArtCenter. The second edition of the finalists' exhibition takes place in Venice during the Art Biennale. As a member of the Open Group, I took part in these two exhibitions in 2017.

**5** - 89 black and white photographs from my 'Wall of Honour' project. Photos 10x15 cm. I carried out this project at the Detenpyla gallery in 2013. It was the second birthday of the gallery, which I founded together with Pavlo Kovach, Anton Varga and Stanislav Turina in 2011. And where I lived until 2015. "The Wall of Honour" was an exhibition where I took pictures for 14 days of all the visitors who came to the gallery. And I would place these photos on the most prominent one[wall], which had the inscription *Wall of Honour* on it. The wall of honour translated into Russian means 'Доска почота'. In Soviet times, in every factory, there were places where photos of the top male and female employees were pasted.

**6** - a black Microsoft phone. My first big-screen phone, which I bought myself in Lviv in 2015. I had just returned from the Venice Biennale at the time. I got paid my first decent salary.

**7**- A gold ring with a red stone and a red and white key ring with a painted Antonov An-225 Mriya, the largest transport aircraft. The Antonov An-225 Mriya aircraft no longer exists. In February, it was destroyed at the Hostomel airport near Kyiv at the Antonov plant. Destroyed by the Russian military during the full-scale invasion of Ukraine that began on 24 February. The gold ring is a gift from my parents, to my wife Kasia, which she got for Christmas 2022, the last time we were in Ukraine and Uzhgorod. Since she was given this ring, I've been the one to wear it because it only fits on my fingers.

**8** - "Decommunized: Ukrainian Soviet Mosaics" - A book that I received as a wedding present from Yevgen Nikifor and his wife Lizaveta German. This book is the largest photograph collection of mosaics left behind in Ukraine after the collapse of the Soviet Union. It was published in English.

**9** - model aircraft, a children's toy. I got it in 2015 when I first visited the city of Dnipropetrovsk, now the city of Dnipro (a few years ago after another phase of decommunization, the name of the city was changed). In 2015, I participated in an exhibition at the YA Gallery in Dnipro. And I stayed with my friends Katarina Semenyuk and her boyfriend. It was then that I had been given this model aircraft as a gift from them. The story behind it is, that back then in their neighbourhood, an old warehouse had opened, that was packed full of 1980s children's toys. And they sold this in bulk.

**10** - three key rings, brought back in 2018 from Kyiv. Key rings with the Antonov AN 225 Mriya (translated into Polish as 'dream'), the largest transport aircraft in the world, painted on them. In 2019, in collaboration with the Open Group, we created a project for the Ukrainian Pavilion in Venice, in which the main protagonist of the story and of the narrative was precisely the largest aircraft in the world, the Antonov AN 225 Mriya.

**11** - a stamp with the word 'hate'. Manufactured in 2019 in Lviv. On 13 January 2019, I learned of the assassination of the Mayor of Gdańsk, Paweł Adamowicz, during the 27th finale of the Orchestra of Christmas Charity. This stamp is part of my 'Chuj' project, where with the help of such stamps bearing words and slogans, concepts that I disagree with, I write the word 'chuj' in the Cyrillic alphabet.

**12** - The book "Punkt na mapie[Dot on the map]" in Russian "Точка на карте". A book with illustrations by Ilya Kabakov, a well-known artist and a famous representative of Moscow conceptualism. I got this book from Pavlo in 2018. Because I am very interested in the work of Ilya Kabakov, and the illustrations in this book remind me of his later works, namely those pieces he later referred to as 'Total Installations'.

**13** - Blue book of poetry "Songs for O.", in Ukrainian "Piesni dla O." Author Ivan Niepokora. This is the first book I have put together and designed, at the invitation of a friend of mine, who is the author of the book.

**14** - The book 'Последний распад', in Polish "Ostatni raz"[The Last Time]. A book about the Chernobyl disaster. Published to mark the 20th anniversary of the disaster. Written by a direct participant in the liquidation of the Chernobyl disaster consequences. I got this book in 2019 from the granddaughter of the author.

**15** - volume of poetry, by Mirek Bodnar. "Jesie jesie jesie, nie zwalnij" [Jesie jesie jesie, don't slow down], "Ще ще ще, не зупиняйся" - in Ukrainian. I received this book in 2013 in Lviv, from the author, with a dedication " For Jurek, thank you, Mirek".

**16** - book "Art Komuna, miejsce, wspólnota, zjawisko" [Art Commune, place, community, phenomenon], published in 2018, by the researchers of the PinchukArtCentre research platform. A book about a group of artists who lived in a squat, in the 'Paris District' of Kyiv in the 1990s. A very important book and a survey of Ukrainian art of the 1990s.

**17** - a graphic work by Ukrainian artist Alevtyna Kakhidze. The piece was part of the project 'Samyj komercyjnyj projekt'. I bought this work from the artist in Lviv in 2013 for 5 euros 25 cents. I couldn't afford to pay more at the time. Alevtyna's project, from which this work comes, involves the artist drawing various things, and her drawings cost as much as the drawn objects do in reality.

**18** - a broken plate. I smashed this plate in Wrocław, at home, in 2011. And I brought it with me in 2005, when I moved to Wrocław. In the Detenpyla gallery where I lived, this plate was my companion for a long time. Because I studied ceramics and have a great appreciation for top quality ceramics, I kept this broken piece of an excellent plate for myself, a piece with yellow, blue and green stripes.

**19** - a sugar packet, 5 grams, with the inscription Zakarpattia. Zakarpattia is the province I come from. I brought this sugar packet with, in 2018, in winter, I think that's when I was returning from the winter holidays from Uzhgorod to Wrocław.

**20** - 3 sets of my mother's "magic tricks" - what is it? - one set is made up of two coins worth 5 Ukrainian kopecks, between these coins there is some herb, I don't know what, which is wrapped in aluminium foil. I always get such a magical set for my wallet at Easter. To this day I don't know what it's all about, but my mother believes it brings good luck and that it will keep the money coming in the wallet. And when I ask, why do it and what for? - she replies: "it's better not to ask, the main thing is to get some benefit out of it".

**21** –white sculpture - the main prize of the competition for young Ukrainian artists Pinchuk Art Prize. Open Group received this award in 2015. I have been a member of the Open Group since 2012. This competition is held every two years in Kiev. This time it was already the 5th edition.

**22** - 7 Kyiv metro tickets and a Kyiv metro card. In 2019, plastic tickets, in shape of coins, which are called 'tokens' in Kiev, were phased out and cards were introduced.

**23** – writing notebook, my first school notebook - signed Biley Yuriy on the cover. I think my mother signed it, because I still couldn't write at the time. That's what this first notebook is for - to practice writing in it, when learning how to write. Dashes, marks and later you learn letters and words.

**24** – grey cube, a sculpture by Ukrainian artist Ruslan Tremba. It was given to me in 2018 by the author, at the river in Uzhhorod.

**25**– book “Gdzie kuratorstwo”[Where (is)the curatorship], in Ukrainian: “Де кураторство”. A series of interviews with artists who are involved in curatorial practice. Interviews conducted with the Open Group, Masoch Fund, Yuriy Leiderman, Arsen Savadov, Lesia Zaiets, Mykola Ridnyi, Ksenia Hnylytska, Lada Nakonechna, Nikita Kadan, Alevtina Kakhidze, Oleksander Roiburd, Tiberii Silvashi, Serhiy Bratkov, Yuriy Sokolov, Vlodko Kaufman, Mykola Kolomiets, Pavlo Makov. Authors of the book: Kateryna Nosko and Valeriia Lukianets.

**26** - Master’s Degree in Fine Arts. I graduated from the APS[Academy of Fine Arts] in Lviv in 2011, studying in the ceramics department. I remember a funny story- when I took my exams in 2005 to qualify for the university, I had a terrible hangover during the drawing exam. And so I went out into the corridor to revive a bit. At that time the APS sinks were located in the corridor. So I turned on the tap, stuck my head under it and just stood like that for a while. And someone touches me from behind and asks "Are you unwell?". I turn around and reply "It's not all cool, I just have a hangover." And at some point I thought to myself that something is wrong here, so I look and there's this serious gentleman in a jacket standing in front of me. So I say 'sorry' and run off to the exam hall, where I was just about to sit down and draw. I come in, and ask my friend Paweł: Listen to this... and I tell him the whole story, I say "some guy, short and bald, with the hair from the back of his head combed over to the front, wearing a jacket". And Paweł says "this is our future dean". So I say “oh Jesus, just pass me a pencil”. And I draw fast, I did my drawing really quickly, with a hangover. I got a 10 for it. And I managed to get admission into the university, everything went well. One day, I go to the dean's office, enter and the first thing the gentleman I met in the corridor during the exam says to me is "Are you better now?", I say "Yes, of course" and he asks "Well, how may I help you?"- "I got into the university and I would like to live in the student residence" so he says “oh, I know which room you could live in, there where all the

drunks like you live". And so began our long running partnership with Mr Dean. Later in the sixth year, it turned out that this Mr Dean, would be my degree supervisor. Mr Dean, was thus the first person I met at the Academy of Fine Arts and the last one I saw at the end of my studies, because he presented me with this diploma at the Palace of Art

**27** - a large box of matches. On the cover, a painted Cossack holding a burning match in his hands, which turns into a sun. In my place, I kept the matches in the sun for a long time and in the rain, so the drawing went from being in-colour to black-and-white with only one colour remaining - blue.

**28** - a blue Nokia 105 phone. It still works now, oddly enough, I bought it in 2013. A phone that doesn't let you down. Lately I've only kept it because I use it as part of my work. It is a piece, where a glass, filled with water, stands huddled against this particular mobile phone. Until someone makes a call.

**29** - a watch on a chain that I got from my ex-girlfriend Yulia when I was still living in Lviv. We lived together at Detenpyla gallery at the time.

**30** - punch. This punch was brought from Kyiv to Venice on 5 May 2019 by employees of the Ministry of Culture. So that we, the curators of the Ukrainian Pavilion, the Open group, could use these punches to punch holes in the text of the catalogue of the Ukrainian Pavilion. The catalogue, which was produced and printed in Lublin and financed by the Labirynt Gallery. Because some of the content was not approved by the Ministry.

**31** - three packs of sweet red peppers. I usually get these peppers from my mother when I am in Uzhgorod, Zakarpattia, Ukraine. They add this pepper to almost every dish in Zakarpatian cuisine. It is linked to Hungarian tradition and Hungarian cuisine.

**32** – 2 faceted glasses. This glass, designed by sculptor Viera Muchina, was first manufactured in 1943 in the Soviet Union. I brought these glasses from Lviv, in 2015 as I was moving to Wrocław. One glass contains 5 Capri sweets, made by the Roshen company, which I got from my mother 2018 in Uzhgorod. And the other glass contains two sweets, one fudge candy from the Roshen company and another *red poppy* candy, made by Rochen, which Waldemar Tatarczuk brought from Lviv to Lublin in August 2021. And left at the Labirynt Gallery for all staff to help themselves to. And I also took two sweets for myself.

**33** - 4 postcards, size 10 x 15 cm, by Lubomyr Tymkiv from Lviv, who is involved in 'mail.art' and opened the first mail art museum in Ukraine in his garage. My favourite postcard of the four is the one with the inscription "Плюй на Суспільство", in Polish translation "spit on society", from 2009.

**34** - ceramic mug with a painted squirrel. Kasia and I received it from my mom in 2018. I can still remember it from my childhood. A set of such mugs has always been in our family home and we still drink from them at my parents' house. Inside the mug are Ukrainian coins - kopecks.

**35** - computer mouse, the first wireless computer mouse I bought myself in Lviv in 2015.

**36** - a cigarette rolling machine. I got it from my friend Pavlo Kovach, in Prague in 2014. At that time Pavel and I participated in an artist-in-residence programme.

**37** - 2 books from the 2015 Kyiv Biennale. The title of the biennale: "The Kyiv School". The first book guides us through the historical sites of Kiev and tells us about the architecture and future locations of the biennale, where the exhibitions and the biennale programme will take place. The second book is a 'Guide to the Biennale' with descriptions, texts by artists and curators.

**38** - a blue sock with the words "erotic dreams", I got it from Kasia, my wife in 2019. Bought in Lviv. I hang this sock on the book "Точка на карті" - "Punkt na mapie"[Dot on the map] not by chance. Because this book from '61 is about cities of the future, proposed by communism and its narrative. And erotica as we know, generally not only erotica, but the subject of sex didn't even exist in the Soviet Union.

**39** - Yellow socks with the phrase "No co co ty"[Come on], in Ukrainian "Та ти Шо".

**40** - paper folder, inside are two rolls of paper, one for bills and the other for architectural designs. Bought in 2017 in Uzhgorod, the city where I come from.

**41** - navy blue jumper with painted Popeye character from the cartoon. I got it in Lviv in 2013 from my friend Valery from Kyiv.

**42** - 2 T-shirts and a grey sweatshirt. These three items are clothes with prints by Danyl Kovach, a Ukrainian artist based in Uzhgorod. I got them from Danyl in in 2019, when he came to Gaude Polonia in Wrocław, he brought them from Ukraine.

**43** - jumper and sweatshirt. Green sweatshirt bought in Lviv in 2015 from a shop on Shota Rustaveli Street. A red jumper with roses, a jumper I traded another one for, with a girl who came to the Detenpyla Gallery for New Year's Eve in 2011/2012. I saw this girl in a beautiful red jumper with roses and I thought I had to swap with her because this jumper is just fabulous.

**44** - 4 sweatshirts, thin jumpers: one grey, one purple, a black one and a navy blue one. Brought back from Lviv from 2015 when moving to Wrocław. I got them from my ex-girlfriend Yulia, in Lviv between 2012 and 2014, when we were together. Over the years I have always been nicking things from her.

**45** - brown jacket. Size XL, my dad's jacket. We got this jacket from my dad's uncle who lived in the States. In the 1990s and early 2000s, we used to get a big box in the post from him every month, with all sorts of things: clothing, food, and often letters and money. Dad's uncle left for the States before the Second World War and never returned permanently to Ukraine. His first visit to Ukraine since his departure was after the country's gaining of independence in 1991. The second time he came in the early 2000s and that was the last time I saw him.

**46** - An icon inscribed on wood, by Volodymyr Topiy, an artist from Lviv. We got this piece in 2017 as a wedding present. Inscribed on the icon are St. Jerzy and St. Katarzyna.

**47** - socks, I got them from Ksenia Malykh for my birthday in 2019, on 2 May, while preparing for the opening of the Ukrainian Pavilion at the Venice Biennale. We worked together with Ksenia and then I got two pairs of socks from her. One with yellow and blue stripes and the other pair had aeroplanes on them, but I no longer have that pair.

**48** - Open Group work "For internal use only". 650 books as the third gesture of the project under this title. This project is an action-journey from Lviv to Kiev, from the artist's home to the institution where the artist will hold an exhibition. We have divided this journey into three components. Each component is one mode of transport, which we would normally use to travel from Lviv to Kiev. To Pinchuk Art Center: Tram in Lviv, train from Lviv to Kiev and metro from the station to Pinchuk Art Center. In each mode of transportation, we made one gesture, of which the work later consisted. This book "650 sztuk[650 pieces]" is a collection of information we gathered on the metro during a 3 minute ride through 3 stations. For this work in 2015, we received the main prize of the PinchukArtPrize. You will see the prize at number twenty-one.

**49** - painting on canvas, work by Andriy Sahaydakovsky, a famous Ukrainian painter from Lviv, I got this work as part my wedding gift, from the guys at Open Group. The guys exchanged three of their works for one of his. A work from the early 1990s, a hand painted on canvas holding a weight with texts from a medical book in German.

**50** - a white T-shirt with a drawing by Keith Haring; while drunk, I got it in a T-shirt exchange with my friend Anton Dehtyarov, a musician from Uzhgorod who lives in Kiev.

**51** - T-shirt with the logo Kama 11. Kama is a private art academy in Kyiv. I got this T-shirt in 2019. We held a lecture for students there with the Open Group.

**52** - Open Group work "Klucze od galerii Tysa"[Keys for the Tysa Gallery] This is a project that begins with a story from 2012. This is one of the first works of the Open Group. In 2012 we took part in the festival "Kredens" in the Zakarpattia region. During the festival that was held at a derelict factory in the mountains, we found a small abandoned house of the factory watchman. You could only enter it through the windows. Pavlo Kovach, one of the members of the Open Group, took out the key to the Detenpyla gallery in Lviv, where we lived and which we still run to this day. And with this key he opened the door of this little house. We went inside and saw white walls, a wooden ceiling, grey tiles on the floor. We realised that this was a white cube, that we could hold an exhibition there. And that's what we did. We exhibited six pieces, one piece by each member of the Open Group (there were 6 of us at the time) and named the cottage "Tysa Gallery" - after the river Tysa, which is right next door. We held an opening, then closed the door and left. At the end of 2012, Alevtina Kakhidze- a Ukrainian artist at Ya Gallery in Dnipropetrovsk (now the city of Dnipro) was putting on an art fair that was called the "Christmas Art Fair" and she invited us to show a work there that would cost no more than 500 hryvnias- in 2012 it was about PLN 200. We came up with the idea of creating a new work, linked to the Tysa Gallery. It was all about the journey and the keys to the gallery. We made six copies of the keys and six boxes. Each box represents one artwork that has been left behind in the mountains in this cottage at the Tysa Gallery. And at the 'Christmas Art Fair' we were selling a journey from Dnipro in the east of Ukraine to Zakarpattia in the west, covering about a thousand kilometres. The person who bought the box-artwork, became the owner of one of the pieces at the gallery and had to get there to collect it. At that time we sold three boxes, three works, and these were the only Open Group works we have sold to date.

**53** - graphic art object by Stanisław Turina. Double-sided, on one side the inscription "I dedicate this work to Lyubomyr Tymkiv". Drawing from the Winter 2013/2014 series. An infinite still-life. I used this work to clean one window. For Yuriy and Kasia from Stas. April/May 2017.

**54** - 3 A4 size collages by Volodymyr Topiya, an artist from Lviv. They were given to me in 2014 by the author. I was at his studio with my friends. And Volodymyr was then showing us his works, his large-format paintings, his performances. And at some point he took out seven collages with the Virgin Mary. And he said that if we liked them, we could take them with us. We then decided to share these collages, I took three of them. The other four my friends took. I still have them in my collection today, and I think they rate among Volodymyr Topiya's best works.

55 - ceramic sculpture, a miniature copy of the Artem statue, a monumental sculpture, made in 1927, the author of the statue is the sculptor Ivan Kalaveridze. A monument erected in honour of Feder Andriyovich Sergeev, so-called Artem, a Bolshevik and Soviet party activist. In December 2001, the monument was entered on the list of historical heritage sites of Ukraine's monumental art. However, in 2018, after another phase of decommunization in Ukraine, the monument was in danger of being demolished and activists from the Kiev-based group DeNeDe held an action where they made ceramic copies of the sculpture. I bought one of these for myself in Kiev in 2018.

56 - 60 flyers from the 2019 Ukrainian pavilion for the 58th Art Biennale in Venice.

57 - photocopy of my Ukrainian ID card. In this photo that you see, I am 16 years old.

58 – Macbook pro. My second computer I have ever owned, that I have purchased myself. I bought it in 2015, during an art residency in Amsterdam in the immigrant district of Bijlmer. It is the same computer I later returned to Lviv with and that I took with me from Lviv, when moving to Wrocław.

59 - Photo by Yeugen Nikiforov, a photograph of a Soviet mosaic, which is part of the book "Ukrainian Soviet Mosaics". I received this photo from Yeugen Nikiforov and Lizaveta German for my birthday in 2017 in Kyiv. The photo shows a portrait of Lenin and the inscription in Russian 'Будь достоин эпохи - ровесник' ("Bądź godny wieku - rówieśniku")[Be worthy of the age - peer].

60 – "ZIN - A brief history of curating in Ukraine, Volume 5. Informal galleries of Western Ukraine, Lviv, Uzhgorod 1993-2013". In this zine, 10 galleries that have been established between 93 and 2013 are shown. It also includes the galleries that I have set up. One of them, the Detenpyla Gallery, is still in operation today. The other is Efremova 26 Gallery, which operated between 2013 and 2014. At the time, it was the largest gallery founded and run by artists, in the sense that it had the largest exhibition space in Lviv. The cover of this Zine is the work of Yuriy Sokolov. The cover of my copy of the zine has been signed by the author in 2017. For me, he was a very important artist, one of the few representatives of Ukrainian conceptualism who lived in Lviv. Yuriy Ivanovych Sokolov.

61 - A4 graphic artwork, a piece by Anton Varga, one of the members of the Open Group. I received it in 2014, at his farewell party before he left for the States. Anton was giving away his artwork. In 2014, Anton was issued his green card and moved permanently to New York.

62 - a box of stones and a military shirt. These are two artefacts from my video work I did during my art residency in the Carpathian Mountains in 2014. I found the stones in the stone quarry, which is located near the village where the residency was held. I bought the shirt in a

junk shop in the village of Verchnie Syniovydne . 2014 is the year the war in eastern Ukraine began and this video work is a reaction to these events- the beginning of the war in the country.

**63** - Photograph by the author Volodymyr Kuznetsov. Title of work: "Jesus! I love you! Vova". This photograph is a documentation of an artistic action, during which, the artist displayed a giant sign in the street in front of the Vernadskiy Library in Kyiv: "Jesus! I love you! Vova". I got this work for my birthday in 2018 from Pavel Kovach. Pavlo bought it at a charity event to support Volodymyr Kuznetsov's lawsuit against the 'Arsenal of Art'. The lawsuit has been dragging on for many years. The artist is suing a cultural institution whose former director committed an act of censorship - she had a giant work by the artist painted over, before the opening of the exhibition at the Arsenal of Art in Kyiv.

**64** - Vogue magazine 2019. Inside is a four-page interview with the Open Group and a photo shoot we did for Vogue in Kyiv.

**65** - 3 t-shirts, 2 grey and 1 white. T-shirts from the 2015 Kyiv Biennale. Together with the Open Group, we held an exhibition at the Kyiv Biennale. After the exhibition opening, at the back of the gallery, I found a whole bag of Biennale t-shirts and stole a few for myself. I was annoyed that I didn't get them from the organisers.

**66** - 3 photocopies, photo documentation of my objects in urban space from the project entitled Isolation, dated 2009-2013. At the time I was working a lot in outdoor space and was interested in land art.

**67** - Open Group work "Cubic metre". It's a project where we have asked cultural institutions to provide us with a cubic metre of their space, in which we could do anything we wanted. Under a contract (indefinite or fixed-term), we obtain a cubic metre from a cultural institution.

**68** - 10 x 15 cm photograph, by Alexey Salmanov, Ukrainian artist. I received this photo for my birthday in 2015 in Kyiv.

**69** - 450 postcards from the Ukrainian pavilion project at the 58th Art Biennale in Venice. The postcard features a photograph from the tail of the world's largest transport aircraft, the Antonov AN 225. Also pictured is an external drive that holds the portfolios of 1,356 artists who participated in the 2019 Ukrainian Pavilion project in Venice. The AN225 Mriya aircraft was bombed by the Russians in the first weeks of the full-scale invasion of Ukraine in 2022.

**70** - drawing - physical shadow calculations of the world's largest transport aircraft with three potential flight altitudes: 700 metres, 300 metres and 3,000 metres above the ground. Drawing to the project "The Shadow of Dream\* cast upon Giardini della Biennale".

**71** - painting on canvas, oil paint, by Danylo Kovach, title of work "Natura z jeleniem"[Nature with deer] from 2007. Dimensions: 70x50 cm. I received this work as a wedding gift in Uzhgorod in 2017.

**72** - Graphic artwork by Alevtina Kakhidze, 2013, number 57 of 88. I received this artwork for participating in the " Christmas art fair" project in 2013.

**73** - yellow shirt. I bought it in Lviv in a junk shop in 2012 or 2011. In those days I got most of my clothing from the junk store, because I couldn't afford new items.

**74** - white reversible floral shirt It was given to me in 2011 by my friend, Lyubomyr Sikach, an artist from Lviv.

**75** - T-shirt and sweatshirt bought in Lviv in 2018 from my friend and her husband, who run their own brand and are fashion designers.

**76** - Yellow socks with red details and with a white slogan "Сійся родися" in Ukrainian, in Polish "Zasiej i naróǳ się"[Sow and get born]. It's a folk saying, a wish you make at Christmas before New Year's Eve when you come to someone's house. Stuffed into the socks are 30 Ukrainian hryvnias, two 10-hryvnia notes and two 5-hryvnia notes. On the 5 hryvnia banknote, we can see Bohdan Khmelnytsky.

**77** - Grey socks with blue stripes and white lettering "salt". Socks with a picture of a salt packet that I still remember from my childhood. The most popular and classic design by a company that sells salt. Socks I bought in 2022 in Uzhgorod.

**78** - one pair of green socks, with the inscription 'Бадьорий робот' (Polish: Żwawy robot)[The nimble robot] bought in 2021 in Lviv.

**79** - two jars of tea. The jars are from my mom. In the first jar is black tea and in the second is a mixture of different herbs, brought from Uzhgorod in 2019 before the pandemic.

**80** - 4 folders with documents, sketches, contracts for various Open Group projects from 2012- 2021.

**81** -2 catalogues from the 2017 exhibition"Future Generation Art Prize" in Venice. At this exhibition, it was the first time we showed a work called 'untitled'. We started working on it

back in 2015. It is a collection, an archive of our new friends. All Open Group members record every new person they meet in this archive. At the time we exhibited the work in 2017, we had gathered together, the four of us, around 1,000 new friends. The total number of friends we would like to attain, is intended to reflect the number of victims of the war in Ukraine. By 24 February 2022, the number of casualties stands at approximately 15,000.

**82** - Ukrainian Art Triennale catalogue, a cross-section of Ukrainian art from 2016. The Triennale took place as part of the Wrocław 2016 European Capital of Culture in a building on the Market Square in Wrocław. This Triennale always takes place outside Ukraine. The catalogue includes one of my individual works and one Open Group work.

**83** - Catalogue of the festival Days of Performance Art in Lviv 2008-2014. I have participated in the festival four times, 3 times as performer, and once as a student at the school of performance. In 2011 I first met Janusz Bałdyga, artist and performer, and Waldemar Tatarczuk, artist and director of Galeria Labirynt [Labirynt Gallery].

**84** - Catalogue from the exhibition "Permanentna rewolucja. Ukraina teraz"[Permanent Revolution. Ukraine now]. The exhibition was held at the Ludwig Museum in Budapest in 2017. This is an exhibition of Ukrainian art, relating to the 2004 Revolution and the 2013-2014 Revolution.

**85** - Nikita Kadan's catalogue, "Wczoraj, dzisiaj, dzisiaj"[Yesterday, today, today] published in Kyiv in 2015. Nikita Kadan is a young Ukrainian artist, one of the best Ukrainian artists involved in critical art, political art and socio-political art.

**86** - box with a shirt belonging to Stanislav Turina. The shirt which Stanislav Turina, my friend and former member of the Open Group, had worn at my wedding and wedding reception in Wrocław. By the end of the wedding, everyone was signing their shirts and painting them with markers. Stas's shirt was written all over with various slogans. I received this shirt as a gift, at my second wedding, in the same year in 2017, in Uzhgorod.

**87** - photo album, my family album. In the first photo, me at 2 or 3 years old; in the second photo, also me in first grade. Before New Year's Eve, we had photos taken by a photographer at the school and they were framed in an aesthetically beautiful frame with fairy tale motifs.

**88** - socks with the flag of Ukraine and the Ukrainian national emblem.

**89**- work by Anatoly Tatarenko, a Ukrainian artist who hails from the province of Donetsk. The work is a series of photographs from a single day in 2014. The year in which the war in Ukraine began in the Donetsk and Ulan provinces.

**90** - two loyalty cards. The first card for discounts at the Aromakawa chain, the second card for discounts at the Lokal chain. This company has around 30 branches in Lviv.

**91**- A4 sheets with sketches from 2018, done at a land art festival, in the village of Mogrytsya in the Symysk province, eastern Ukraine, near the border with Russia. Sketches done for Hedera Museums.

**92**- 3 bank cards Privatbank, a Ukrainian bank. Valid until 2023. The cards I use when I come to Ukraine. One card has my picture on it.

**93** - 2 photos from '91. One shows me at the age of 3, my father in police uniform and my brother at the age of 1. In the second photo, me and my brother. 10 years ago I found 4 such photos, there were two more, clearly taken on the same day, because my brother and I were dressed in the same clothes and sitting on the same sofa. There was the same rug behind us, the pictures were in the same colours as these two. In one of the photos, I was sitting at a table with a cake with 3 candles on it. The second photograph shows my brother with the same cake, wearing the same clothes as in these two previous photos and with one candle on the cake. Since then, I have noticed my mother's extraordinary ability to 'scheme'. I began to scrutinise how my mum had been scheming all her life to make sure we each got the same and an equal amount.

**94** -two flags by the author, Ukrainian artist Alevtyna Kakhidze. The first Polish flag with the words 'white, white, white, red, red, red'. The words written in green. The second Ukrainian flag with the words 'blue, yellow'. I got them from Alevtyna Kakhidze in 2016 when we did a curatorial exhibition with the Open Group in Wrocław at BWA Avangarda. The exhibition was called 'Degree of Dependence - Collective Practices of Young Ukrainian Artists 2000-2016'.

**95** - folder with documents and sketches from the Open Group project "Biography" and part of the work from the project "Biografia"[Biography] - "tatuaż na ciele, na własnym ciele"[tattoo on the body, on one's own body]. Photos with the tattoo of Yuria Shtayda's biography, a tattoo we gave him as part of the project. We started the "Biografia"[Biography]project in 2014 and first showed it at PinchukArtCente. Over the course of three months, we collected biographies from all the members of the public who agreed to write their biographies and we held performances, read the biographies live and wrote them down by hand onto a paper tape, which ended up approximately two kilometres long. We showcased this project for a second time in Gdańsk in 2018 and then presented it for the third time in Lublin on the Słowackiego estate, in early 2020. Whenever this project is presented, there is a performance and a process of collecting biographies from people. When we set out doing this project in 2014, we did it with Yuriy Sokolov, a conceptual artist from Lviv who died in 2018.

**96** - two postcards, size A5 by Ksenia Gnylytska, an artist from Kyiv who is a member of the R.E.P. group.

**97** - 2 pairs of long johns. My father's long johns, white and navy blue. I got them from my mother, in the winter of 2017, when I was in Uzhgorod for the Winter Holidays. It was terribly cold at that time.

**98** - 15 green notebooks with Ukrainian alphabet Whenever I'm in Ukraine and I find notebooks somewhere in the shops that are similar to the ones I used to have at school, I end up buying them.

**99** - stamp with a bird - the lapwing. Bought in Kyiv for Kasia.

**100** - a script printed on A4 sheets. Screenplay for an Open Group film entitled 'Diorama'. This is the film we prepared for the "Future generation art Prize" exhibition held in Kyiv in 2017. In the film, a group of specialists sit behind a table and talk about creating a diorama of peace, a museum of a diorama of peace.

"- That's not a bad thing, that's the whole point, to create a sense of pseudo reality, to work with a reality that's not quite real, because no one in the audience is going to deny that they're in a hall and not in a forest. This state of sobriety should be of paramount importance to us from the very beginning. We should sow doubt in the viewer and make them understand, that their presence in this room, is as much planned as the presence of these poor souls on the grass. Do you understand? The Soviet propaganda diorama, worked in a rather crude way, talked about a particular event. The date and the hour of the event. It was meant to delight and it did. Whatever one might say, but that's how it was. But, after all this, the viewer was left in that room overwhelmed with messages. As if to say, with an empty sense of 'achievement'.

- I don't understand, do you think that narrative is primitive?"

**101**- A leather wallet I received for my birthday in Uzhgorod from my friends Pavel, Stanislav and Miroslava. This wallet contains the \$10 I received for Easter and Christmas. Always, every year during the family celebrations, there is money hidden under the tablecloth, under each plate, which everyone collects after the Christmas dinner or after the festive lunch. And this is \$10 from the last family celebration I attended in Ukraine.

**102** - 2 T-shirts from the Ukrainian pavilion, Venice, 2019

**103** - 3 business cards. The first from the Mironova gallery, a private, commercial gallery in Kiev. The second from Naked Room, a commercial gallery in Kyiv and the third from Jam Factory, a private cultural institution in Lviv that was due to open in 2022.

**104** - external drive, one Terabyte. On this drive, you will find information from the project "1000 km View"- Part 2. In 2017, we made the second part of the '1000 km View' project. We sailed in seven days - the 100 kilometres from Kamieniec Podolski to the border with Romania on the Dniester River.

We completed the first part of the '1000 km View' project in 2015. The project involves a trip down the river from the city of Stryi to the Sea of Azov. In 2012, we put up a road sign on the Stryi River, one with a message "open gallery", and we put up another sign on the Byriuczypeninsula on the Sea of Azov. And we decided one day to sail this whole way, our entire gallery, which is thousands of kilometres long, from the west of Ukraine to the north of Ukraine, to the sea.

**105**- photograph by the well-known Ukrainian photographer Olena Subach.

**106**- A handmade book that is 12 pages long, by Vitaliy Trypushnyi, Kherson, 2016. With the flag of Ukraine with the inscription "Lenin lives, Lenin lives, Lenin will live". This booklet, was carried by a certain gentleman in Kherson when I was there in 2016. This gentleman came to the opening of the museum of contemporary art - he had set up his own museum, a museum of communism at his own apartment, and he was handing out such booklets, which were advertisements for the Communist Party and the museum of communism at his home. That was the first time I was in Kherson and I got to know the great artists and the artistic community of Kherson. Above all, I remember getting to know the Rapany group and their music, which I will now play for you.

[MUSIC]

Kherson has been under Russian occupation since 24 February 2022.

**107**- Georgian tea, red box, black tea brought from Lviv in 2019.

**108** - Nivea shaving cream. I got it from my mother in 2021 in February when I went home to Uzhgorod.

**109** - shoes I bought for myself in Lviv in 2015 in a junk store.

**110** - the 3 pairs of socks I got from my mum, I think recently, in 2022 in Uzhgorod. I always get socks from my mum for Christmas. In 2012 I did a piece called 'nineteen memories of 19 December', 19 pairs of socks nailed to the wall. 19 December in Ukraine is Saint Nicholas Day.

**111** - a letter from Yegor Ansygin, sent from Kyiv to Wrocław, a letter with documents for the recovery of border tax, for a laptop that Yegor bought in Lublin in 2020.

**112** - An envelope from the office in Lviv where I had my new Ukrainian foreign passport issued in February 2021.

**113**- A5 size work, a graphic work by the Ukrainian artist Pavlo Kovach, father of my buddy Pavlo Kovach the Younger.

**114114** - A photocopy of a leaflet from the exhibition 'Let`s talk about modernity' held at the Jam Factory in 2018 in Lviv. The exhibition featured artists from Lviv, Warsaw, Wrocław and Berlin.

**115**- Coffee table bought on olx in Lviv in 2017.

**116**- winter boots, furry, faux I bought them in Lviv in a junk shop in 2018, I had a pair like that before, but they were black.

**117**- 4 bags of various herbs to make tea, to drink. Bought at the market in the centre of Uzhgorod in 2019, the summer before the pandemic.

**118**- a catalogue of works by the Ukrainian artist Alexander Melitskogov, a fine Ukrainian painter who lived and worked in Kyiv.

**119** - A catalogue of works from 2019 by the young Ukrainian artist Nikolay Karabinovich. Nikolay Karabinovich is a friend of mine from Odessa. He is a very promising young artist, one of the few artists of Jewish origin whose work deals with the theme of Jews in Ukrainian art.

**120**- painting by Petro Riaska. Title of work "Werchowyna w rytmie"[Verkhovyna in rhythm], 2012, 80x60 centimetres, acrylic on canvas. I received this work in 2017, as a gift for my second wedding in Uzhgorod. I remember at the time we were driving back to Wrocław from Uzhgorod by car via Slovakia. And the first time, we couldn't leave because of this work, it was stretched over a wooden frame and they wouldn't let us through because we didn't have any permits for it. And one of the guards said that if we take off the canvas and roll it up, then we can enter the European Union, without a permit for this work. So we had to turn around, take the canvass off the frame and then entered Slovakia without any problems.

**121**- a jacket I bought in Lviv in 2015, when I moved to Wrocław in 2015, I took it with me.

**122**- winter scarf with a rose pattern, I got this scarf from my girlfriend in Lviv in 2013.

**123**- The book "Opowieści o ukraińskiej wsi"[Tales of the Ukrainian countryside]by Nikolai Gogol. Illustrated by Ukrainian contemporary artist Ilia Isypov, a fine painter and printmaker.

**124** - a sculpture, by the German artist Markus Hoffman, I got it in 2017, as Markus and I were attending a residency at the Mironova Gallery in Kyiv.

**125** - a graphic artwork by Danyło Kovacha z 2019 The graphic work is dedicated to the Open Group project in the Ukrainian pavilion in 2019. The image shows the flight of the largest aircraft over Venice, the AN-225 Mirya.

**126** - a notebook I got from my mum in 2016, I never wrote anything down in it. I'm always amazed when I look at it, does my mum really think I have such poor taste.

**127**- one pack of Camel Blue Hard Pack cigarettes I got it from Filip 1Kijowski on 16 August 2021, he brought it to me from Lviv.

**128**- "Dnister" balsam, 200 ml. Balsam, is the kind of tincture that was once sold in pharmacies. I got this tincture from Waldemar Tatarczuk on 16 August 2021. He brought it to me from Lviv.

**129** - white corkscrew. The golden amphora. Золота амфора. On one side is the inscription "Wines from the Crimean valleys"- " Вина Кримських долин". Probably bought in Lviv, I don't remember in what year.

**130** - 50 Ukrainian hryvnias with a portrait of Mykhail Gryshvskoho, the first President of Ukraine. Actually, of the Ukrainian National Republic, during the First World War.

**131** "Informacyjny obiekt"[Information Item] work by Anton Varga. An A0-sized painting folded into A4 is packaged in a plastic box. Anton Varga is a friend of mine with whom we work together at Open Group. Anton is personally involved in painting, which is not really painting, he calls it "informational objects[items]".

**132** - packet of RTD tea. Sudanese rose blossom tea. Bought in Lviv in 2021.

**133**- graphic artwork by Anatoly Belyov, 2012. I received it from Maria and Andriy Lanko in 2017 as a gift for my wedding in Uzhgorod. Anatoliy Bielov is an excellent Ukrainian artist, one of the first Ukrainian artists to always speak openly about his sexual orientation. In addition to being a visual artist, Anatoliy is also a musician and plays in the band "Lyudska Podoba".

**134** - a packet of bookmarks for the catalogue from the Ukrainian pavilion from the 58th Art Biennale in Venice. Every bookmark has text in three bullet points These three points are an instruction, an abbreviated concept for the pavilion project curated by Open Group. Audio

recording of the concept read by performers at a performance in the Ukrainian Pavilion (the played soundtrack).

**135** - 8TB external drive, purchased in 2019, in preparation for a project at the Ukrainian Pavilion in Venice 2019.

**136** - A catalogue from the R.E.P group project 'Great Surprise', a project that the R.E.P group carried out at the National Museum in Kyiv, curated by Olesia Ostrovska Lyta. Project carried out in 2010.

**137**- My work painted together with Yevgen Samborski in 2012. Work size A0 folded to A4. Paper, acrylics. In 2012 I was involved in a strange project - I was doing drunk painting, in the sense that I had been living in the Detenpyla Gallery in Lviv for a year by then, and in the basement below the gallery, Pavlo and I had a studio. And we would often party in the gallery, because there was always someone coming to the exhibition, there were exhibition openings every fortnight, and we drank a lot. And at some point I realised that I was drinking too much and not doing anything, and I thought to myself that I needed to take advantage of this state, the state of insobriety, and do something during this time as well. So I began to paint, in the condition when I was already very drunk. Sometimes I would invite someone from the guests I was drinking with, my friends, acquaintances, gallery guests, artists, and not only artists. I would invite them to come down to the basement with me, where there was already paper prepared on the board or on the wall, paints open and everything was ready for people to come drunk and just paint.

**138** - book on photography by Oleksandr Burlaka - documentation of Kyiv balconies. Published in 2019 in Kyiv.

**139**- a sketchbook, which I started keeping in 2012 and finished in 2014. It contains various notes, sketches for projects, recordings of ideas.

**140** - book, a curator's manual. A collection of practical narratives on professional experience from curators who work in Ukraine. In this book, published in 2020, there is an Open Grup interview about the Open Gallery project and the Detenpyla Gallery in Lviv.

**141** - a mesh shopping bag, with black, white and blue checks, I bought this bag in 2018 in the village of Mohrytsia, in the east of Ukraine, near the border with Russia. A Land art festival has been held in this village for 20 years and it is the oldest Land art festival in Ukraine. This year, it did not take place because of the war.

**142** - winter scarf from the Ukrainian Pavilion, Venice, 2017 The curator of this pavilion at the time was Lilia Kydelia, curator at Dallas art Contemporary. The artist showing his work

was the famous Ukrainian photographer Boris Michailov. The most popular Ukrainian artist of the older generation, the most famous Ukrainian artist in the world. I received this scarf in 2019 at the Ministry of Culture of Ukraine in Kyiv.

**143** - bag from the Kyiv Biennale in 2015. We participated with the Open Group in this Biennale, we were carrying out the first part of the '1000 km View' project at the time. The project involves us placing two road signs in 2012 with the words 'open gallery', one sign in the city on the Stryi River and the other sign on an island, on the Byriuchy peninsula in the Azov Sea. The idea was to sail down the rivers precisely from the west of Ukraine northwards to the Sea of Azov. In 2015, we went sailing on a boat down this gallery, with 11 people over 15 days in a self-contained boat, a catamaran. We sailed about 300 km down the Stryi and Dnister rivers. Later, we showed the results of this trip as part of the Kiev Biennale at the Closer gallery in Kyiv.

**144** - photographic tripod. I bought it in Warsaw in 2012, the first time I attended Gaude Polonia. At the time, my curator was Janusz Bałdyga, a Polish artist and performer, member of the performance group Akademia Ruchu. I had been on a scholarship for six months and returned to Lviv, together with this tripod. I used it a lot to in my work and I still use it now. When moving to Wrocław in 2015, I took it with me.

**145** - A linen bag, I got it from Stanislav Turina in 2018. In 2018, Stanislav travelled with a group of researchers to the east of Ukraine, to the Donetsk province visiting small regional museums, and bought this bag there at a market near the border from a grandmother who would sew the bags herself.

**146** -Ukrainian Pavilion catalogue from the 58th Art Bienalle in Venice. The second edition of the catalogue with a circulation of 5,000 copies in Ukrainian and Polish, financed by the Ukrainian Fund, a new institution, one might say, which has been operating for several years and finances most cultural projects within and outside Ukraine. In the catalogue you will find two Open Group texts. The first text is called 'How to dream, when to dream and who can dream. The gardens need looking after". And the second text is called "In the Afternoon". There are also texts by Artur Zmijewski, Tiberia Silvashi and Nikita Kadan. Part of the catalogue is a telephone directory with contacts for all the artists who took part in the exhibition in the Ukrainian pavilion, specifically those who sent in their portfolios. These portfolios were stored on an external drive that was housed in the largest transporter plane, the AN 225 Mirya, which was due to fly over Venice at noon on 9 May 2019, cast a shadow over the Giardini and return to Kiev

**147** -A bag from the 2019 Ukrainian pavilion from the Venice Biennale.

**148** a red cap bought in a junk store in the countryside in the Carpathian Mountains. Pavlo Kovach bought it for me. That's when he bought two caps like that. He bought it for me because when I was on a trip to the Balkans in 2016, I was very impressed by the architecture that was left behind after the 1984 Winter Olympics in Sarajevo and which was demolished in the 1990s during the Balkan war and only parts of it, some traces of it, were left behind. And I kept telling him about that Sarajevo and that 1984 Olympics. So when Pavlo saw this cap in the junk shop he bought it for me.

**149**- passport, national Ukrainian passport Biley Yuriy, born 2 May 1988, town of Uzhhorod, Zakarpattia Province, Ukraine. On the first page a photo when I was 16 and on the 3rd page a photo is pasted when I was 30. They also paste in photos at fifty.

**150** - a jacket. I bought it in Lviv in a junk shop in 2013. Since 2012, when I became acquainted with Oskar Dawicki's work, I have been impressed by his work and his performance. I particularly liked the fact that he wears his jacket for every performance. Since I bought my jacket I have often worn it to the exhibition openings at the Detenpyla Gallery.

**151**- my first foreign travel passport, which I got in 2011 when I graduated. Its validity expired on 1 March 2021. I still had long hair in 2011. I remember the story of that passport. In the same month as I graduated from ASP, I was due to collect my passport from the local government office. I then arrived at the office and it turned out that I had to show another document that exempts me from the military duty. But I had already finished the ASP, so this document at the time I brought with me, was already a day out of date. And the passport was lying on the desk, and the female government official was sitting, looking at me, looking at this document that is already one day out of date. If I had come the day before, that is, if they had issued the passport earlier then my document would still be valid. And the lady says: "You have to get a new document made." I say, "I can't do it because nobody will give it to me. I graduated from the ASP. If I go and ask for this document they will conscript me into the army." So, the lady then took pity on me and gave me this passport.

**152** - A grey metal stamp with the Lybid Hotel. The Lybid Hotel was built in 1970 in Kyiv. It was named after the sister of the three founders of Kyiv. A sister whose name was Lybid.

**153** – A circular yellow-gold-blue stamp with a boat inscribed 'Kherson' bought in Kyiv in 2015. Kherson is a city on the border with Crimea. The city, which as of March 2022 is occupied by the Russian troops. There is still heavy fighting going on over Kherson in Ukraine's war against Russia.

**154** - a tram and trolleybus ticket for 10 hryvnias from Lviv from my last visit before the war in January 2022.

**155-** two tins, shampoo and shower gel, in blue, by Gitton. I got them from my mum and dad for Christmas, in Uzhgorod, in 2022.

**156** - a coin, one Ukrainian hryvnia. On the other side of the coin is a portrait of Volodymyr the Great, one of the princes of Kyivan Rus.

**157** - black powerbank My first ever powerbank I bought for myself. I bought it in Lviv and took it with me when I moved from Ukraine to Poland. From Lviv to Wrocław.

**158** - four plastic labels. Plant labels I brought back from the Sumy Oblast when I was at the Landart Festival "Frontier Space". The festival has been taking place for 20 years near the border with Russia in the Sumy Oblast, which is also at war in 2022, as of 24 February.

**159-** Black and white comic book, A4 size. Authors: Anatoliy Belov and Oksana Kasmina. "Praktyki ciała"[Bodily practices] - comic book title, 2018. The presentation of this comic book took place in Kiev, Lviv and Mariupol. Mariupol is the most devastated Ukrainian city in the war against Russia.

**160** - two pairs of socks. Blue with three colour stripes and red with two grey stripes. Bought in 2020 in Lviv.

**161** - Green socks with the inscription "Niesamowity atleta"[Amazing Athlete]- 'Несамовитий Атлет'. Bought in Lviv in 2021.

**162** - Nike sports shoes, in black, pink laces. Bought in Lviv in 2015. I took them with me when I moved to Wrocław.

**163** - My ticket from Kyiv to Wrocław dated 30 January 2019.

**164** – The two thermal mugs (blue and pink) that Kasia and I received from my brother and his fiancée Larysa as a Christmas present in January 2022. The mugs were filled to the brim with candy similar to m&ms. We ate them all the way back to Wrocław. That was also the last time I saw my brother before he went to fight in the war in April 2022. Every day I wait for his messages. When I get them, I know he is alive.