Sasha Slepchuk

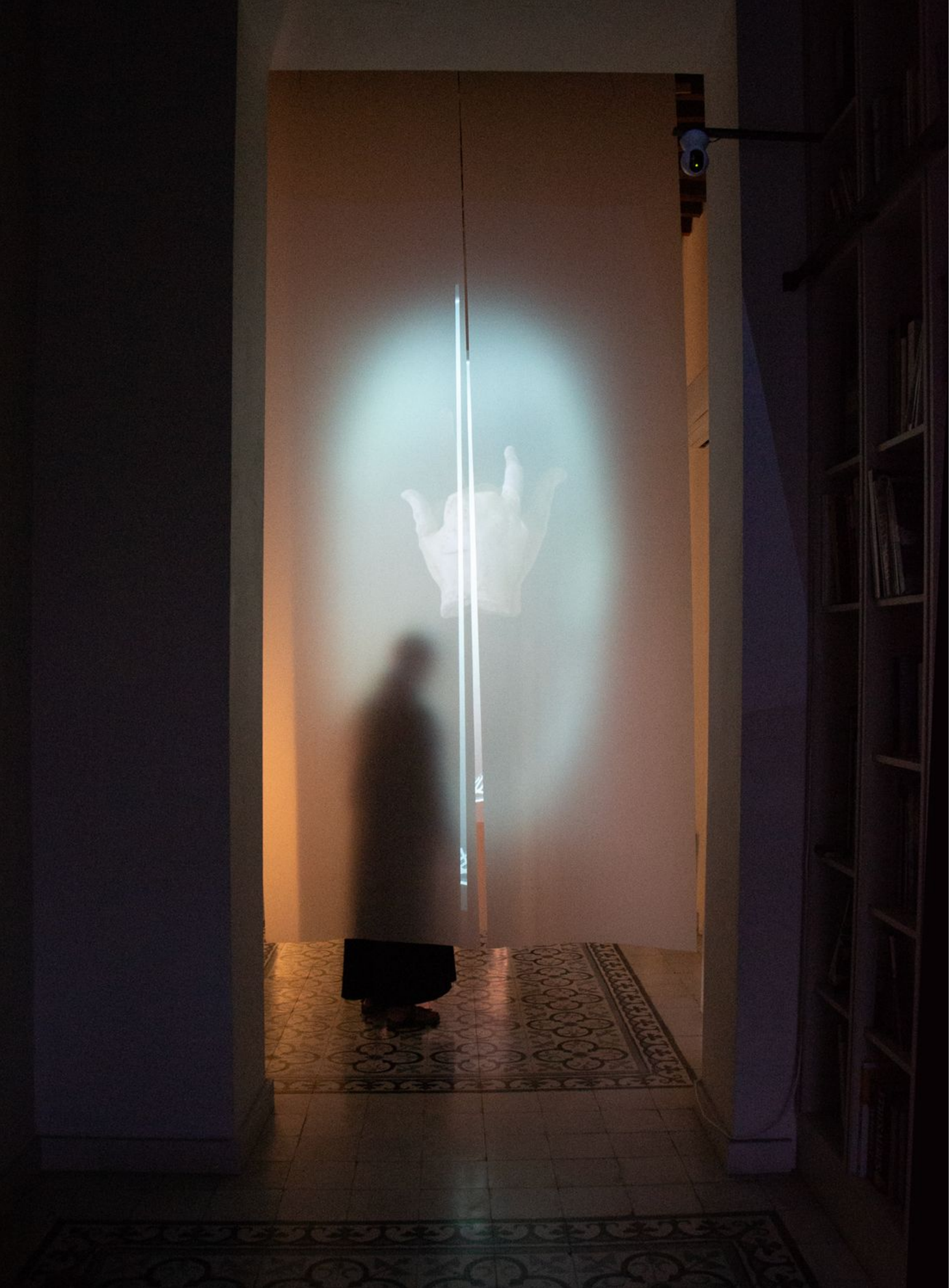
Artist statement

In my practice, I return to the finitude of human existence, to death and non-being as inevitable conditions of life. I am interested in approaching these states not through fear or anxiety, but through curiosity and awe: the exhilaration of coming close to oblivion, of remaining beside this unknown, sharing a room with infinity without explaining it or bringing the question to a close.

For me, making work is a way of returning, again and again, to the present through thoughts of death and its inevitability. Paradoxically, these thoughts bring me back to the sensation of being alive, to the beauty of life, and to the profound freedom that can come from the meaninglessness of existence.

My choice of medium is often intuitive and develops alongside the idea itself. The same image may move from drawing into glass, an object, animation, movement, or sound while retaining its essence. I do not try to provide answers or lead the viewer toward a particular conclusion. What matters to me is shifting attention toward what usually remains outside the everyday field of vision: non-being, the immense stretches of time before and after us, and the brief moment within which an enormous inner space unfolds – a space into which I invite the viewer. I create a place where one can pause and encounter this sense of awe. What it becomes for each person – fear, longing, beauty, or an intensified sense of one’s own presence – remains open.

I approach these contradictions as questions I may never be able to resolve. I know I will not find a final answer to what life, death, and non-being are, yet I continue trying to come closer to them. The search itself becomes, for me, a way of living.



Fingerlessness

Multimedia installation, 2024

180 × 380 cm, 3 min, 4 min

Tracing paper, gypsum, wooden plate, glass, steel, animation, video

Artists-in-Residence Show, MeMeraki artist residency, Limassol

Veins leading from the heart, broken lines going nowhere. Destruction and disappearance are an integral part of the human experience. The symbolism of statues, where every loss, every broken finger is a farewell to the idealization of oneself. It is the interaction of time and ambition.

Each loss is a dialogue with history, whether it is the hand of the Nike of Samothrace and her lost fingers or the chipped noses in Peter Greenaway's The Belly of an Architect – an act of deconstruction and loss of identity, with greatness crumbling under the pressure of time. The inevitable cycle of civilizations doomed to oblivion. In the broken forms of decaying statues, human fears are reflected; in shattered stone, a person is vulnerable, temporary, and incomplete. The absence of a nose is the loss of a face, the absence of fingers is the loss of power, the absence of history is the loss of meaning.

The inability to look at both screens at the same time embodies the fragmentation of perception, time, memory, and experience. A person can only see one side – one story – and is forced to remember elements of the other, creating an illusion of completeness that is always incomplete. Tracing paper was chosen as the material so that the images could slightly seep through each other, like memories, where one moment overlaps with another. These memories are distorted, like light passing through tracing paper – light, elusive, and gradually fading.





Video link



Tanya

Mixed-media installation, 2025

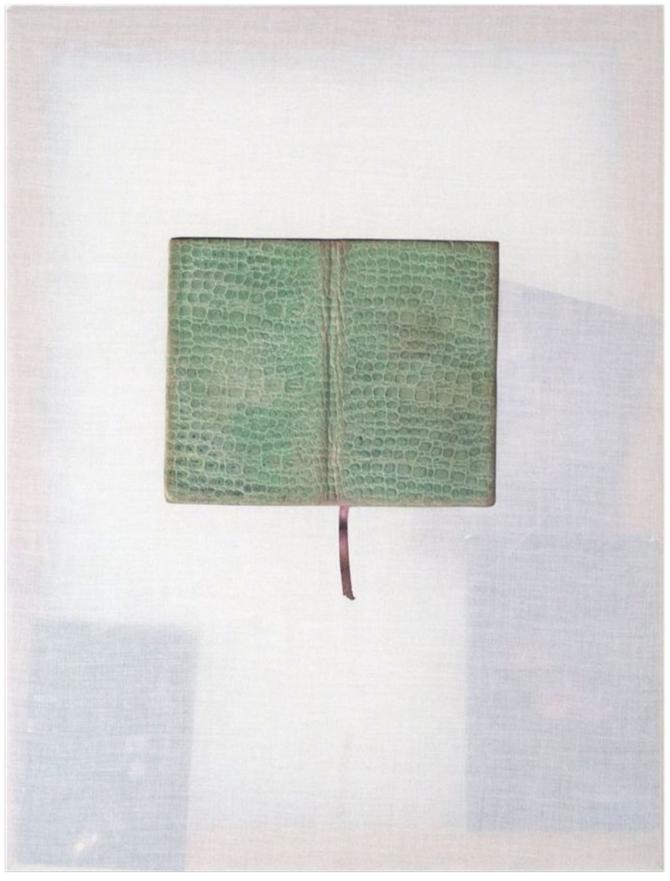
Sheet 181 × 135 cm, pillowcase 1 –35 × 45 cm ,
pillowcase 2 40 × 50 cm, pillowcase 3 30 × 40 cm
Bed sheet, paper, tracing paper, found pillowcases, found photographs, wood

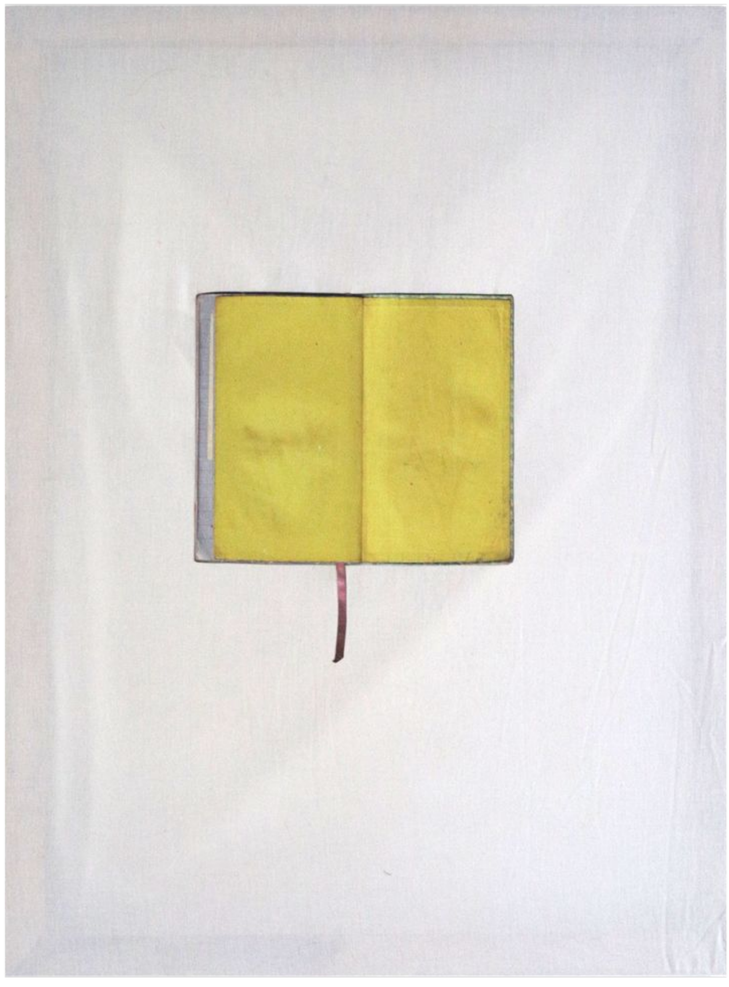
Reliquarium. Solo show, MeMeraki artist residency, Limassol

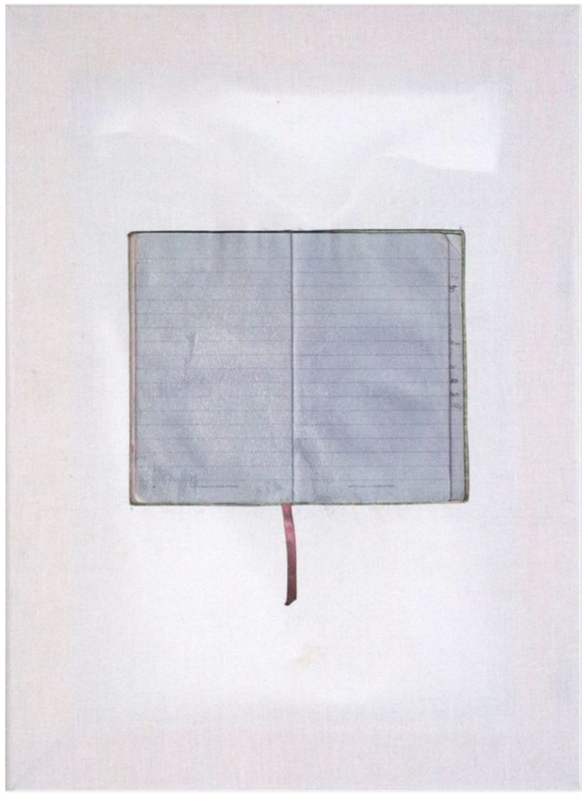
At the core of Tanya is a borrowed notebook that belonged to a woman named Tatiana. Scans of all its pages are printed across a bedsheet: notes on everyday tasks, lists, phone numbers, and other ordinary records come together as a document of private life. At the centre is a text Tatiana wrote during her father's funeral service– an address to him in which she asks for forgiveness and promises to complete what had been left unfinished.

The project continues with a series of old pillowcases bearing images of the notebook's cover, endpaper, and first pages. Inside are found photographs, concealed beneath the fabric like furniture covered with sheets in a house left unoccupied for a long time. The pillowcases remain intact as functional domestic objects: they have not been cut and can be removed from the frames and used as intended. Open pockets allow the photographs to be taken out, rearranged, or replaced with personal images, creating a different constellation each time.

The form and colour of the work refer to old maps in which paper was mounted onto fabric. Here, the personal archive similarly becomes a kind of map of a life already lived, while the bedsheet and pillowcases–objects directly connected to the body, the home, and intimate space– become carriers of another person's notes and photographs. The project brings together the documentary nature of a found archive with the possibility of extending it: viewers can add their own images to the system and introduce their own histories into it.









Myth and Shadows

Multimedia / audiovisual installation, 2024

Variable dimensions

Drawing, paper, projection, video, mirrors, branches, stones, mixed media

Refractions: Myth and Shadows, group exhibition.
Phini Village Cultural Centre, Phini

The audiovisual experience *Myth and Shadows* is a multimedia installation that unites two complementary narrative channels, creating a journey through a symbolic forest and the world of myths.

The first channel creates an atmosphere that immerses the viewer in a metaphysical forest, symbolizing an inner journey. It is filled with graphic images of the dark sides of the personality and masks. This journey is accompanied by wounds. In the depths of the forest, the viewer encounters the “forester,” a shadowy entity embodied through mirrors and murky reflections. The traveler can take away a pearl as a reward for the journey.

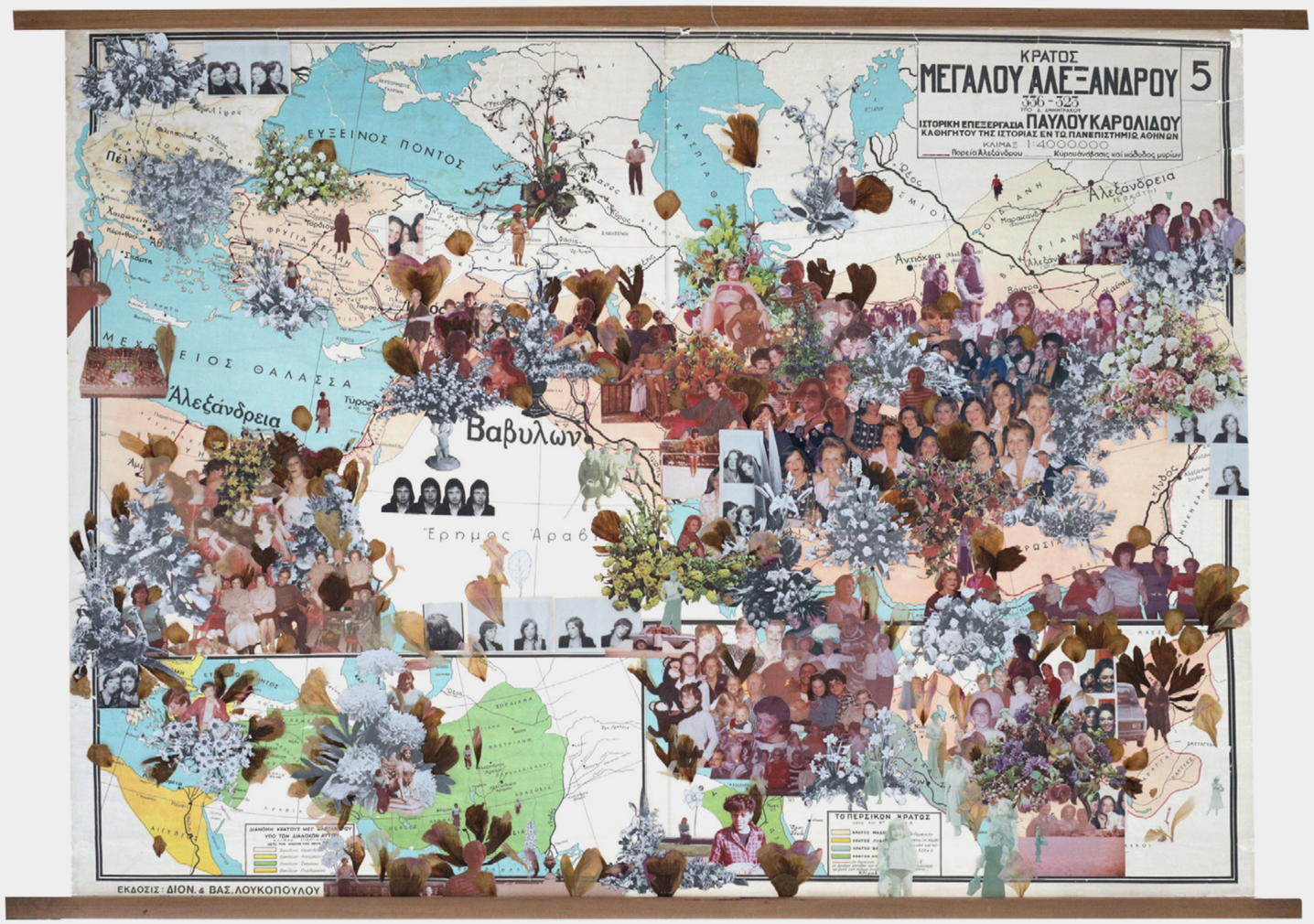
The second channel presents an interpretation of the myth of Demeter and Persephone. It focuses on Demeter’s tragedy as she loses her daughter and grieves, causing all living things on earth to suffer with her. She is then comforted and amused by Baubo, a mere mortal woman, who helps her cope with her sorrow through bawdy jokes.

The union of these channels converges with the concept of the forest as a metaphor for the inner world and myth reflecting human experiences. The interaction between the shadowy Forester and comedic Baubo symbolizes the search for and realization of self through trials and tragedies.

“As Persephone, abducted into the darkness of Hades, returns to the world, so too does the soul, having passed through darkness, return to light.” – Plutarch, “On Isis and Osiris”

“My nudity is a symbol of truth, stripping souls of pain.” – Baubo.





Helen

Mixed-media collage, 2025

132 × 94 cm

Found map, found photographs, printed cut-outs, dried flowers

Reliquarium. Solo show, MeMeraki artist residency, Limassol

Helen emerges from the found archive of a woman: boxes of photographs, books, and documents abandoned on the street. The work takes shape through an attempt to reconstruct the chronology of Helen's life from these materials and to find her or people connected to her, although these efforts produced no results.

The collage is built around a found world map, itself discarded during renovations near a school. At its centre is Babylon, an image of a world that no longer exists. Photographs and dried flowers are combined with the map as different ways of holding on to what is disappearing: preserving traces of a person whose story is gradually losing its context. Helen becomes a form of respectful care for the fragments that remain.





Worship of the Past

Mixed-media collage, 2022

80 × 80 cm each

Canvas, acrylic, found photographs, printed cut-outs

Reliquarium. Solo show, MeMeraki artist residency, Limassol

Worship of the Past begins with two photographs found at a crossroads in Limassol, Cyprus. Left by the roadside, they were blown around by the wind and driven over by passing cars. These images became the starting point for an ongoing engagement with found photographs and other people's archives.

Images of people are combined with cut-out fragments from a found book on floristry. The floral composition is not intended as a mourning wreath. The word "worship" refers instead to a gesture of praise, elevation, and restoring significance to images that had been discarded and separated from their original context. The work marked the first moment in my practice when the found photograph ceased to be a chance discovery and became a medium in its own right.





Maypole – Paradise Tree

Site-specific installation, 2025
Variable dimensions
Biodegradable materials, tracing paper, live flowers, seeds, thread

Annual Group Show,
Lefkara Municipal Park

An inverted ritual reflecting on the disappearance of light and the acceptance of its loss. The installation is made from biodegradable materials. Inside the oval ornaments made of tracing paper live flowers and their seeds, they will either dry, decay, or fall to the ground and sprout. This is a rebirth without promises, when everything might repeat itself or vanish.

The song *"O Death"* is an ancient Appalachian ballad. They call it a dialogue with Death. *Memento mori* (remember you must die) – a reminder of the inevitable end.

In this song, Death is cold and merciless, yet still open to dialogue. She appears as a necessary companion. The ballad is almost a psalm, carrying fear, surrender, and the quiet triumph of inevitability. It is a song for those who have no strength to resist, who can only ask for more time.

I promise nothing.
But maybe someone will feel how everything begins from the end.

O, Death, O, Death
Won't you spare me over 'til another year?

Well, what is this that I can't see
With ice-cold hands taking hold of me?

Well, I am Death, none can excel
I'll open the door to Heaven or Hell

Whoa, Death, someone would pray
Could you wait to call me another day?

The children prayed, the preacher preached
Time and mercy is out of your reach

I'll fix your feet 'til you can't walk
I'll lock your jaw 'til you can't talk

I'll close your eyes so you can't see
This very hour, come and go with me

I'm Death, I come to take the soul
Leave the body and leave it cold

To drop the flesh off of the frame
Dirt and worm both have a claim

O, Death, O, Death
Won't you spare me over 'til another year?

My mother came to my bed
Placed a cold towel upon my head

My head is warm, my feet are cold
Death is a-movin' upon my soul

Oh, Death, how you're treatin' me
You close my eyes so I can't see

Well, you're hurtin' my body, you make me cold
You run my life right out of my soul

Oh, Death, please consider my age
Please don't take me at this stage

My wealth is all at your command
If you will move your icy hand

Oh, the young, the rich or poor
All alike to me, you know

No wealth, no land, no silver, no gold
Nothin' satisfies me but your soul

O, Death, O, Death
Won't you spare me over 'til another year?



Garden

Drawing / mixed-media work on paper, 2025

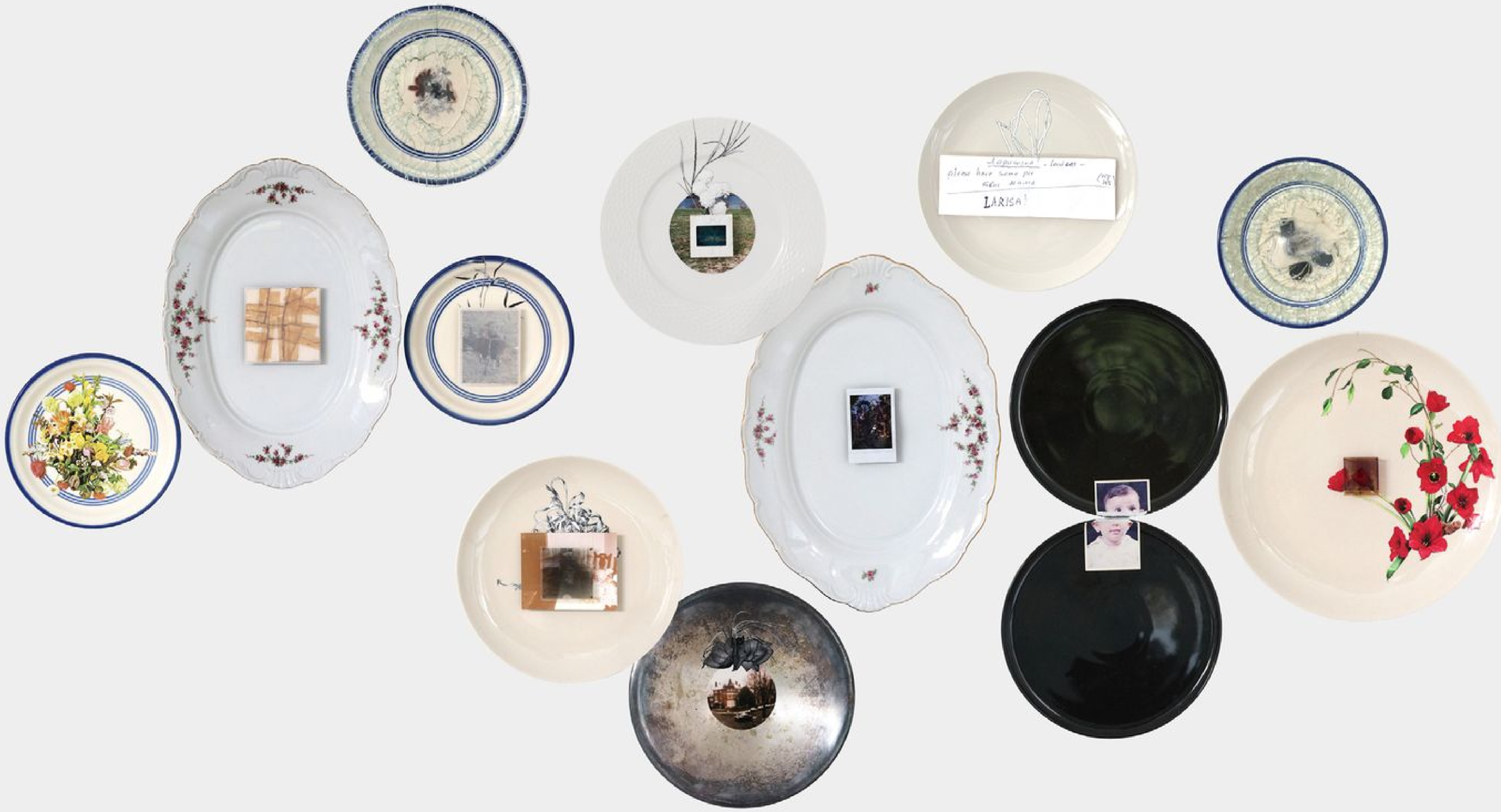
281 × 72 cm

Tracing paper, ink, printed cut-outs

Reliquarium. Solo show, MeMeraki artist residency, Limassol

Garden is drawn on translucent tracing paper with human figures in a state of stillness – possibly asleep, possibly already gone. They lie in a row, as if in a field or meadow: some bodies remain distinct, while others almost dissolve into the surface of the paper. Paper flowers cut from old botanical albums are placed on both sides of the tracing paper.
All the figures are based on existing images – works of art, documentary materials, and found photographs. Removed from their original contexts, they become traces of lived lives, fragments of other people's stories, and images of those who are no longer here.

The garden becomes a space of continuous transformation, where a person's disappearance does not mean that everything else stops. Bodies gradually dissolve into their surroundings, death becomes overgrown with grass and flowers, and nature continues its cycle. The line of reclining figures turns into a path – a space one can walk through, return to, and disappear into again.



Plates from Abandoned Homes

Mixed-media series / assemblage, 2025

170 × 90 cm

Found ceramic plates, found photographs and notes, polaroids, glass, ash, photographic negatives, slides, paper, metal elements

Reliquarium. Solo show, MeMeraki artist residency, Limassol

The series Plates from Abandoned Homes brings together plates found in abandoned houses in Limassol, Cyprus, with photographs, notes, and other paper traces found on the city's streets. It focuses on images that would not normally become part of a family archive: crumpled or failed photographs, blurred shots, accidental pictures without people, and notes forgotten inside discarded books.

Each plate becomes a way of preserving and letting go of what has been found at the same time. In one work, a bilingual note discovered inside a discarded recipe book is kept as a fragment of an unknown biography. In another, photographs from an abandoned house are placed between a plate found there and a piece of window glass. During firing, the images burn away, while their ashes remain permanently sealed inside. This principle of destroying and preserving at once runs throughout the series. It is an attempt to experience loss and the finitude of things in advance: to say goodbye without letting go completely.



Appaloosa from Maximos Ranch

Drawing series, 2025

21 × 29.7 cm each; series of 9 works

Paper, ink pen, drawing sauce

Limassol, Cyprus. A sun-scorched racetrack. Empty stables, pools, courts. Not a single photograph of horses has been found. But they were there.

The ranch was built by businessman Christos Maximos for his son in the late 1990s. The young man loved Appaloosa horses. Then he died. Later, the ranch was abandoned. Appaloosas are an ancient breed, developed by the Nez Perce people. Their distinctive spotted coats make them recognizable, but with beauty came fragility: their eyes are vulnerable. Without proper care, they risk going blind.

Their spots are not just patterns but places where memory finds a body. Living archives, losing their sight and sinking into darkness, where the path forward becomes indistinguishable. The spotted ghost of the lost young man already exists on the edge of oblivion–his story slips away, his traces dissolve, and his presence is only faintly perceived through the horses.

Today, the ranch continues to decay. Visiting the site is not advised and may be dangerous. What happened to the horses remains unknown.



















Metamorphoses

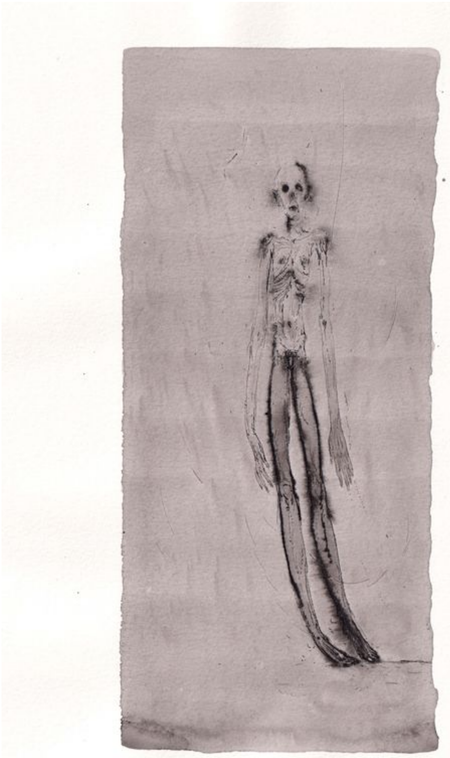
Drawing series, 2024

Mostly 30 × 42 cm; selected works 21 × 30 cm

Paper, ink, watercolour

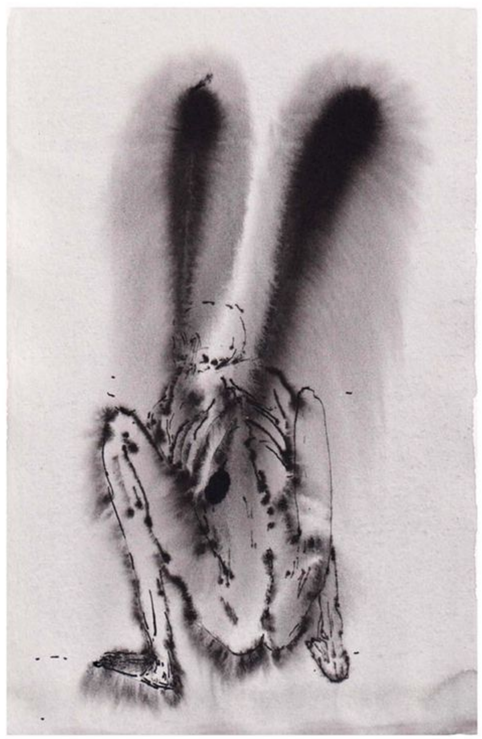
The graphic series *Metamorphoses* directs the gaze toward the vulnerability and instability of human existence, the inevitability of transformations undergone by bodies and souls. Skeletal, thin, elongated figures are depicted in a state of dissolution, where the material yields to the ephemeral, revealing fragility. These images are frozen at the threshold between life and disappearance, embodying a moment of transition as the former self dissolves, making way for something yet unfinished or an emptiness.

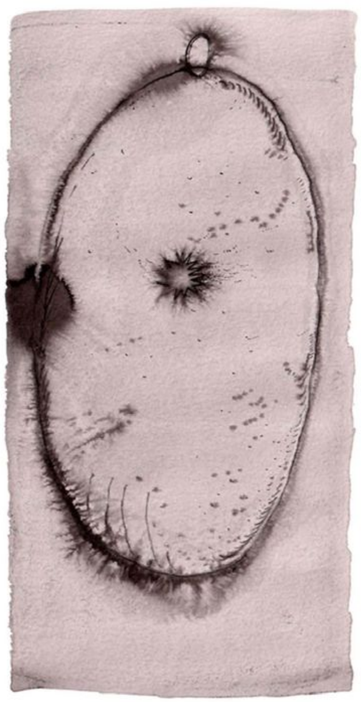




















Cone Hat and Staff

Mixed-media objects, 2022

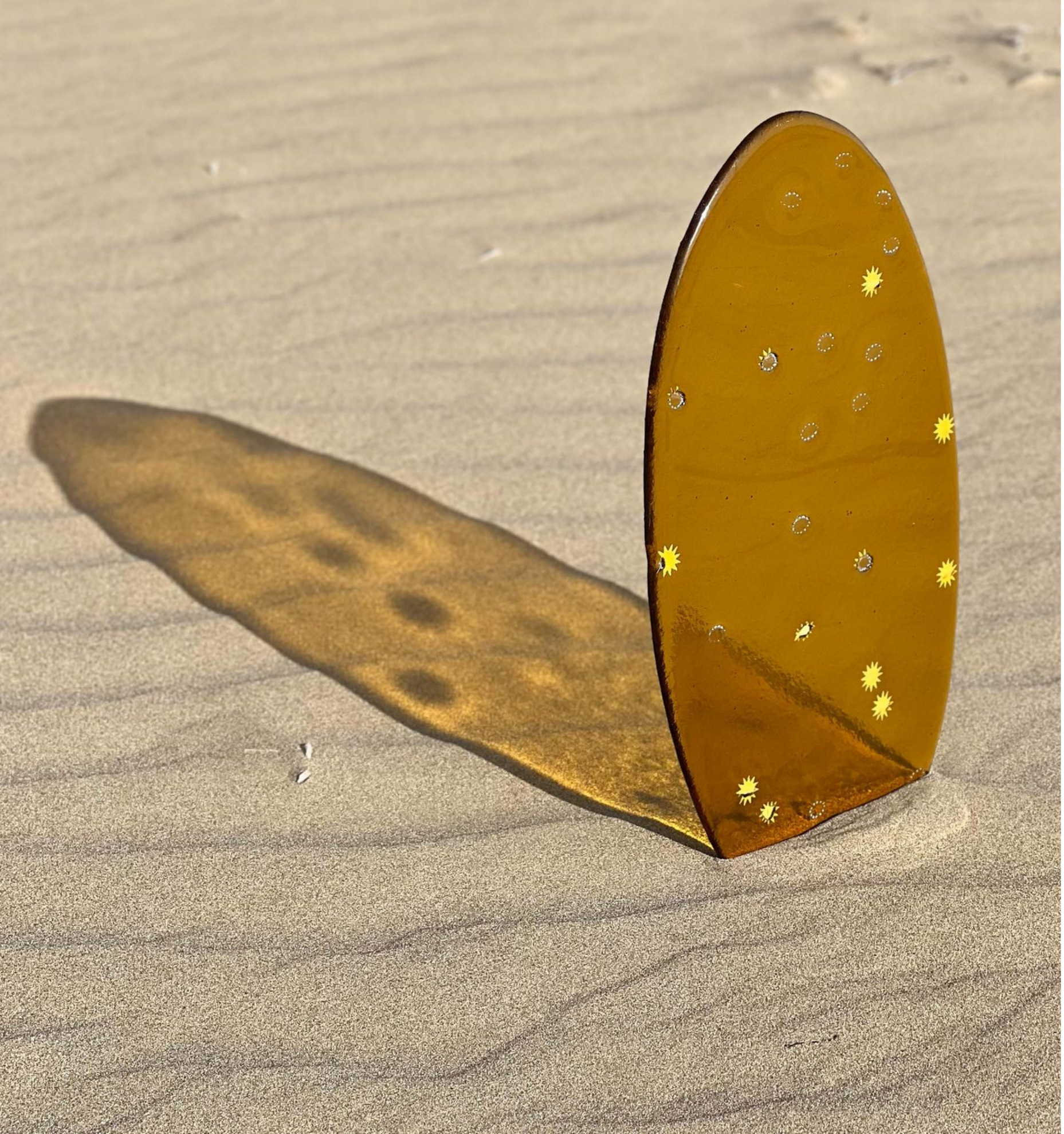
80 × 7 × 2,5 cm, hat – 60 × 22 (diam) cm

Wood, paint, paper, plastic flowers, glue, velvet, fabric

Cone Hat and Staff began with a piece of wood found on the shore after a storm. It was transformed into a kind of festive staff and covered with bright spots parodying flowers, confetti, and clown-like decoration.

Later, a character emerged around the staff, dressed in a floral costume and wearing a flower-shaped cone hat. The staff and costume become the figure's improvised regalia, yet it remains unclear who this character is and what kind of power they possess.

The work brings together play, ritual, and the language of ceremony. Flowers can accompany both the celebration of life and death; the costume can appear as either festive dress or a shroud. The figure remains suspended between several roles – a queen, a priestess, or a participant in a celebration.



Argo Navis

Glass object, 2024

18 × 36 × 0.6 cm

Glass, ceramic fiber paper

Argo Navis is one of Ptolemy's 48 constellations, now a grouping of three IAU constellations. It is formerly a single large constellation in the southern sky. The paper stars of this constellation will burn out when fired in a kiln, leaving only their yellow light.



From Home

Mixed-media installation, 2023

40 × 30 × 45 cm

Table lamp, glass, thread / horsehair, ceramic elements, book, found objects

Studio Serhio Lichi, Limassol

This work emerged from a reflection on home and the space a person creates around themselves after leaving it. In this installation, the light of a lamp, intertwined black and white horsehair connecting the earthly and spirit worlds, holding aloft a blue glass sky, and a reclining human figure together form a small cosmology.

Black flowers, a recurring motif throughout my practice, grow from the figure's body. Here, blooming occurs at a moment of stillness and exhaustion, where decay and the emergence of new life can no longer be clearly separated.

In this work, home has neither walls nor a fixed location. It comes into being temporarily around the human body, becoming a small territory of presence within a space that can never be fully understood.


NE PITTORESQUE
aus der Medizin

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Education

2007–2013 Specialist Diploma in Graphics and Animation,
Ural State Academy of Architecture and Arts, Yekaterinburg, Russia

Solo Exhibitions

2025 Reliquarium, MeMeraki Artist Residency, Limassol, Cyprus

Selected Group Exhibitions

2026 ***DRAWSPACE II,*** Oasi Space, Limassol, Cyprus

2025 ***Annual Group Show,*** Lefkara Municipal Park, Lefkara, Cyprus
Eggspression, XeniArtSpace, Limassol, Cyprus
DRAWSPACE, Oasi Space, Limassol, Cyprus

2024 ***Artists-in-Residence Show,*** MeMeraki Artist Residency, Limassol, Cyprus
Refractions: Myth and Shadows, Phini Village Cultural Centre, Phini, Cyprus

2023 ***From Home,*** Studio Serhio Lichi, Limassol, Cyprus
Fixed Cloud, Collapse Art Group, Morfi Gallery, Limassol, Cyprus
RE:SOURCE, Collapse Art Group, The Warehouse by ITQ, Limassol, Cyprus
Spiritual & Modernity, Link68 Gallery, Limassol, Cyprus

2022 ***Art Week,*** Aphrodite Amathusia Cultural Center, Limassol, Cyprus
Solar Plexus, Morfi Gallery, Limassol, Cyprus

Residencies

2024 CYOR, MeMeraki Artist Residency, Limassol, Cyprus

2024 AIR, MeMeraki Art Residency, Limassol, Cyprus