

ISSUE #2 2022

ARTDOC

Photography Magazine



WAR AND PEACE

SERHII
KOROVAYNY

MAXIM
DONDYUK

VIKTORIA
SOROCHINSKI

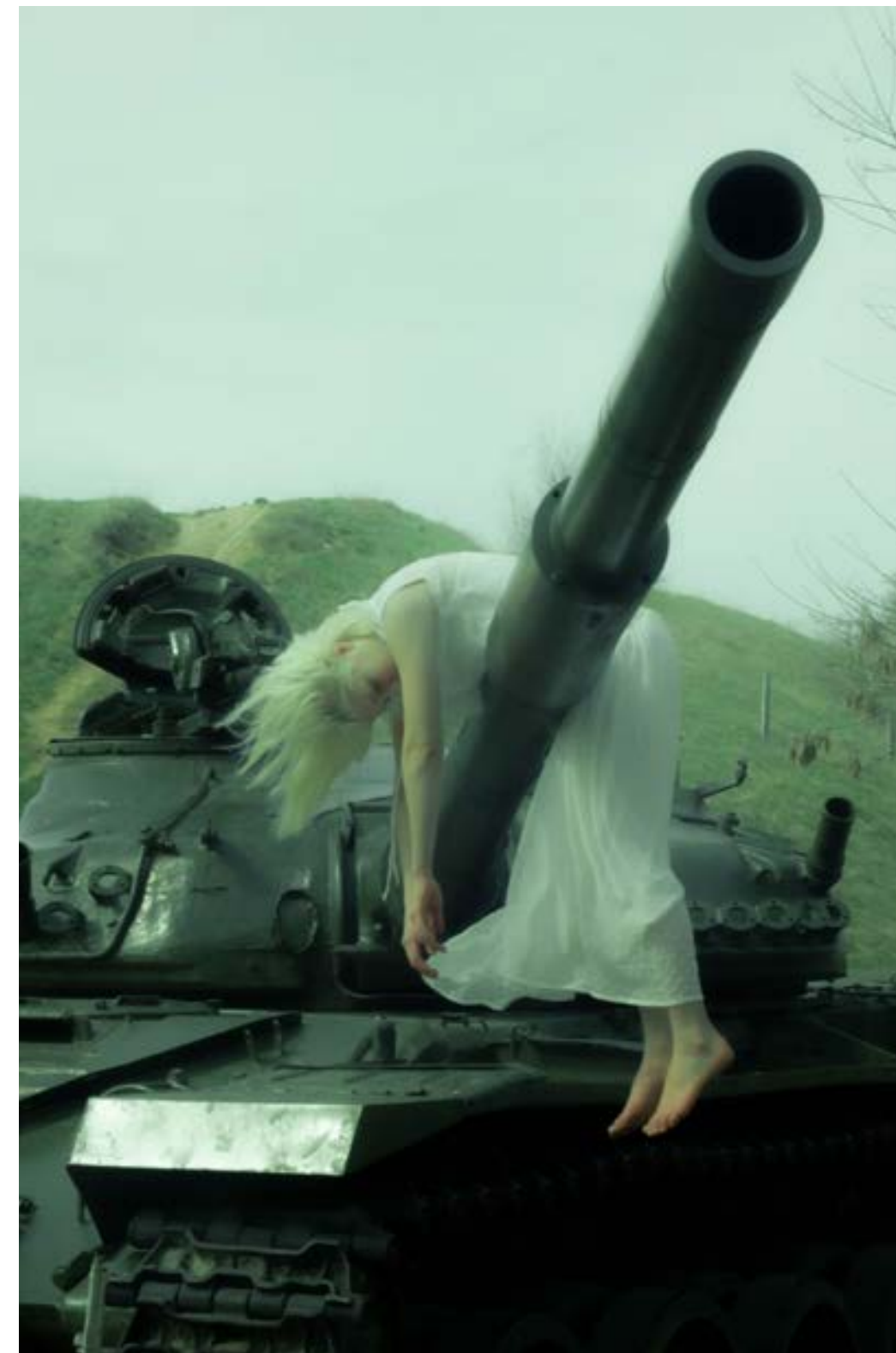
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“ The art of photography, whether humanistic, staged, surrealistic or narrative, bridges people from different nations.

- The Artdoc Team

War and Peace

The Russian-Ukrainian war abruptly disrupted European peace, pulling a cold iron curtain again between Russia and Europe, and drawing Ukraine into destruction and misery. Since the invasion of Russia into Ukraine, the world has focused on the latter, although many people have realized they are not that acquainted with the eastern European country. Artdoc dedicates this issue to Ukraine, not only to the country itself but also to prolific Ukrainian photographers, whose pictures are highly creative and sensitive.

This issue features articles and photographs like the series *Childhood Ballad*, created by Polina Polikarpova as a re-enactment of her happy youth in Kyiv, where she lived until she had to flee the country. Yelena Yemchuk, who resides in New York, travelled many times to her beloved country to create *Gidropark*, a visual love letter to her grandmother about the park in Kyiv. Viktoria Sorochinski created her tribute to the rural life in remote Ukrainian villages in *Lands of No-Return*.

Oksana Parafeniuk looked back to old memories mixing them with stories of displaced families in *Wooden Box*. Serhii Korovayny made his personal project, *Refugees Twice*, about refugees who had to flee again, reflecting his own situation. And we bring the haunting war photographs of the seasoned photographer Maxim Dondyuk, showing the Ukrainian fight for independence, metaphorically the conflict between light and dark.

The art of photography, whether humanistic, staged, surrealistic or narrative, bridges people from different nations.

- The Artdoc Team

Happy youth reconstructed

Polina Polikarpova

She had a happy childhood, representing it in the cinematographic photo series *Childhood Ballad*. However, the young Ukrainian visual artist Polina Polikarpova now leads an entirely different life. Having been forced to leave her boyfriend behind, she fled from her apartment in Kyiv right at the beginning of the war and is now thinking of new work once the war is over.

Guillaume Herbaut wins WPP Long-Term Projects Europe

Guillaume Herbaut

Words by ■ World Press Photo

Amidst a sea of fast paced news events this highly relevant project offers a contemplative look at the largest ongoing conflict in Europe. The photographer has created something that is neither violent or graphic, giving viewers space for a moment of reflection. The consistency of suspended images and the variety of elements provides us with a nuanced approach that depicts the multilayered impacts of long-term conflict on daily life and the psyches of those who are living through it.

The Jury of the World Press Photo comment



© Guillaume Herbaut | A decapitated statue of Lenin stands in Cheminots Park, Kotovsk, Ukraine, on 19 December 2013. The statue was destroyed by ultra-nationalists on the night of 8–9 December.



© Serhii Korovayny | Refugees Twice

Refugees of the ongoing war

Serhii Korovayny

Serhii Korovayny, a young Ukrainian photographer, educated in Syracuse, New York, USA, is mainly focused on storytelling. He tells his visual stories in the regular reportage style, frequently with assignments for different international newspapers, but he adopted the documentary portrait style in long projects like *Refugees Twice*.



© Maxim Dondyuk | Ukraine, 2022

The fight against darkness

Maxim Dondyuk

Ukrainian photographer and visual artist Maxim Dondyuk has been following the socio-political events in his country for years. He made the photobook *Culture of Confrontation*, about the Maidan revolution in 2013, in which the central theme was the clash of different cultural systems. The cultural dichotomy between Soviet and European values remains at the heart of his work. Now Dondyuk, who got world fame with his interviews on *CNN* and his publications in *Time* magazine, is working on the ongoing war between Russia and Ukraine, photographing cruel atrocities which are hard to behold.

Wooden Box

Oksana Parafeniuk • Kyiv, Ukraine

I open the big wooden box of old family photographs and carefully pick ones taken more than twenty years ago in the town of Korostyshiv, one hundred kilometers west from Kyiv, Ukraine. For me it is a place of very intimate family and memory attachment. My mother was born there. It has always been a place where our family members would gather, sit around the table and tell stories from our family history. Korostyshiv is where my roots are, where I spent a lot of time thinking about memory and connection to the place, and the importance of handing down family reminiscences and significant events from generation to generation.

Since the beginning of the war in eastern Ukraine, there are over one million internally displaced persons. One day, I read online that a group of displaced people settled in an old summer camp in Korostyshiv, only ten minutes' walk from our house and the camp that I have known since my sister and I were little. Imagining these families in an



All images © Oksana Parafeniuk | Wooden Box



© Yelena Yemchuk | *Gidropark*

Gidropark as a love letter to grandma

Yelena Yemchuk

The cover photo of the book *Gidropark* by New York-based Ukrainian-American photographer Yelena Yemchuk shows a young couple in the water, dressed in old-fashioned swimming costumes and having a good time. These pictures of the Soviet version of Coney Island were taken during the long period of the Ukraine's transition away from Russia. "The project became a love letter to my grandma."



© Viktoria Sorochinski | Lands of No-Return

Memories of perishing Ukraine

Viktoria Sorochinski

In Ukraine, older people, mostly women, live in remote, desolated, and neglected villages. They live their lives as they used to do for decades, dating back to the Soviet times. Ukrainian-born photographer based in Berlin, Viktoria Sorochinski, made a true-to-life series of portraits, still lives, and landscapes of the villages near Kyiv, where her grandfather and great-grandmother used to live. The project *Lands of No-Return* took her nine years to complete and shows a way of life that is bound to pass away.

