

# Oleksandr Halishchuk (she/they/he)

Born on October 29th, 1999, Melitopol, Ukraine.

Graduated:

- Kyiv National Linguistic University,
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Oleksandr Halishchuk is a multimedia artist, born 29.10.1999, from Melitopol (southern Ukraine). In their artistic practice private-sincere and political-triggering are inseparable, they like to explore the intersections of such concepts as: truth and sincerity, hearing and listening, presence and being somewhere physically through personal (marginalized, queer, traumatic) life experiences.



**Personal and political are interconnected. The story of a person, their experience is influenced and build through surrounding political environment.**

**The attitude towards a culture, social struggle, system are visible in a speech-text structure, body language and appearances.**

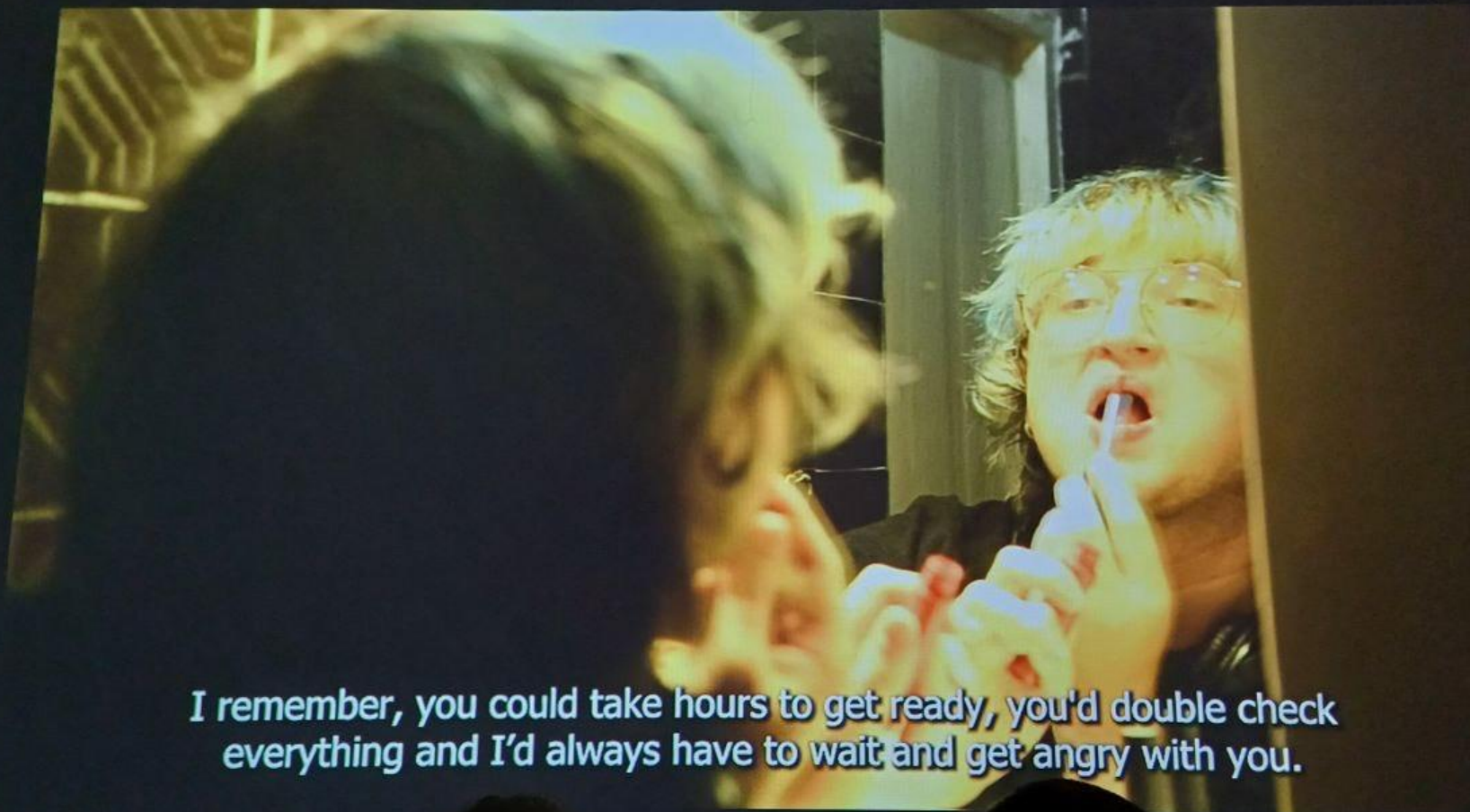
**There are points of direct and “soft” power and abuse that comes with it in everyday life– American Dream, “The great West”, Russian World etc. that are present in everyday life life.**

**I work with political through deep, personal, vulnerable, marginal as a political structure and representation.**

**I work with presence, being heard, sincerity as an opposition to status quo, that I see is in ideas of being physically present (“closed small world/indifference), listening (politicians missing the point/lack of actions”), truth (“manipulation”).**

**Also I once answered to the question “What do you bring to the world and art ?” in 2021 and I still can feel it.**

My name is a line  
My biography is a form  
I don't need to be natural to be real  
My identity is built on a fiction  
My revolution is impossible  
I don't need a definition to be heard  
My actions are groundless  
My goal is a dog running  
My dream is a hollow utopia  
My reality is a delusory truth  
My lie is the Schrödinger's Cat  
I don't have to manipulate to speak out  
My truth is constructed  
My kind does not exist  
My voice is an existence  
My strength is a thirst  
My scream is a noise  
My head is a void  
My spirit is forever  
I don't need to be present to be somewhere  
My flag is white



I remember, you could take hours to get ready, you'd double check everything and I'd always have to wait and get angry with you.

## Brother and Sister - same Satan (She hadn't... He wouldn't...)

Video 5'18"

2023

Brother and Sister - same Satan (She hadn't... He wouldn't...) is a story of me and my dead sister, what she hadn't become - her unrealized potential and what I wouldn't become - my current state of being. It is about a connection between us, her influence, our similarities, queerness. It is a dialogue.

In my opinion, when a person dies, they stop existing in physical terms but it doesn't mean they have stopped being present.

I think that on a rise of different faces of fascism around the world, for the living to learn, stay self-aware, change and to go forward the connection with such presence should be preserved.

The dead are a part of a person's origin story and a link to something bigger like social realia, home, culture.

\*Brother and Sister - same Satan (ukr/rus) - rephrase of "Husband and Wife - same Satan" made and constantly repeated by my sister that means together as one, bonded, the same.

The film is meant to be continued under the name "Water and Wind" and evolve in a full developed short movie.

\*Currently I am working on a second part "Brother and Sister – same Satan (Water and Wind)\*



## Brother and Sister - same Satan (Water and Wind)

Video 15:56

2024

It is a journey from hatred, resentment, grudge to acceptance, mourning, love. Events after the death of Natasha.

Relationships, memory, identity, survival and letting go.

\*Water and Wind - the name comes from our zodiac signs: Scorpio (me) and Gemini (Natasha)

\*\*There are two versions of the sound – emotional and calm

that it's all thanks to you.



# City of Honey

installation, video

2024

It is a recreation of a my home street (Garden/former Bronzosa) and home in Melitopol and personal stories around it. It is a work about fragility, fixated moment, memories and lost. In my opinion, a child works with and in imaginative space, with unreachable and combined visuals taken from pictures, cartoons, movies etc. As people age, imagination shifts more towards nostalgia and well-known themes.

During childhood I would create such structures-cities on a table at home with different plots and then, after some time, my mother would ask me to clean it, with no need for her, nor usage for the table.

Now, my city, home and story are taken away by Russian occupation. My home has become my imaginative and unreachable space. The history of the city is also taken away and currently reimagined, manipulated by Russians due to its long history of occupation by Russian Empire and Soviet Union, for example the name "Melitopol":

- The original story of the name is that it comes from Greek name Μελιτόπολις, lit. 'honey city'.
- While according to Russian legend, it was given by Catherine the Great when she saw the amount of poplar (topol) trees in Melitopol and said Mily Topol (cute poplar).

The only thing left is the general picture, in this case, made of the soviet Estonian books, cubic toy blocks, sticks and moths from surrounding area and aquarelle paintings. It is again an idealized and fragile structure built of the materials used to shift and destroy it.



# "Can I...Am I able to do anything right now? I am able only...Yes"

Performance

2024

A story of generational failure and "practice" of forgetting/cutting off bad, pain and trauma.

Failures of family members, mine (and middle finger to "forget")





# EPSI: Experimental – Plastic – Synthetic – Inter\*connected

Performative Lecture, 2023

From “Absolutely Fabulous” and “Divine Davide” to “Simple Life” and “Pete Burns” to a beginning of new queer revolution by Hyperpop and radical new generation of free, DIY (do it yourself), and anti-capital queers in Digicore.

EPSI is a presentation/discussion as well as Hyperpop and Digicore playlist/party at the same time – this gathering has a performative approach and is divided into two parts. The first one is a presentation/discussion about “decades” – experimental 90s and iconic (plastic) 2000s.

The second, lecture-style, part talks about the influences of those pop-culture phenomenons on queer culture and queer music of today exemplified by Hyperpop and Digicore. It is going to be followed with a celebration of queer music.

