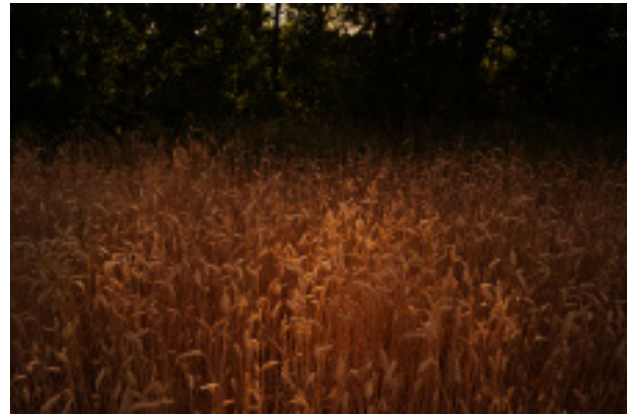


Kettle's Yard Presents: A G E N D A

Yevheniia Laptii 'Cherkaski Tyshky' (2018–2024)

Launching 17 October 2024



Yevheniia Laptii, *Field of Wheat*, 2018. Photographic print.

Kettle's Yard is pleased to announce the second display in its new A G E N D A series of artist projects which respond to global events and address the pressing issues of our time. From 17 October 2024 – 23 February 2025, Ukrainian artist Yevheniia Laptii (b. 1992, Kharkiv) will unveil her ongoing work, *Cherkaski Tyshky*, a series of photographs taken between 2018 and 2024, of the village of Cherkaski Tyshky, the most enduring setting and subject of Laptii's work. Located ten kilometres north-east of Kharkiv, close to the Russian border, the village is home to Laptii's grandparents.

The artist found herself in Cherkaski Tyshky during the full-scale Russian invasion of Ukraine in February 2022. After spending twenty days under Russian occupation, she was forced to flee Ukraine by way of Moscow. She then spent two years living in Austria, before returning to Ukraine.

In photographs of the village before 2022, Laptii shows Cherkaski Tyshky as an otherworldly, utopian place. She captures its sweeping skies, fields of wheat, and children and animals in nature. On display at Kettle's Yard, Laptii's photograph of a white horse in a sunlit field is characteristic of her pre-war work. Captured in soft, rich lighting, the horse takes on a fairytale-like quality, as if transported to this Ukrainian field from a magical realm. There is a sense of stillness and calm, which is violently ruptured in Laptii's works from after the war began.

Nine weeks after the village was occupied by the Russian army in February 2022, it was liberated by Ukrainian forces. Though now de-occupied, the village

has lost most of its residents and Laptii's grandparents are among the few remaining.

In Laptii's works from after the war began, the skies turn overcast and menacing. The Edenic quality of the pre-2022 photographs has disappeared, replaced by a pervading sense of threat and destruction. Bullet holes and other signs of war and destruction are everywhere. Also on display is a photograph featuring the artist's grandmother. The portrait is deliberately taken from below to show the bombed-out ceiling of her home in Cherkaski Tyshky. However, Laptii's grandmother holds her head high and looks out into the distance, an expression of defiance and determination on her face.

Alongside the photographic display at Kettle's Yard, a selection of the Laptii's works made between 2017 – 2024 will be available to view on the Kettle's Yard website.

A G E N D A is an ongoing series of projects which respond to global events and address the pressing issues of our time. Inspired by an article by James Meek in the *London Review of Books* (Vol. 45 No. 16), the first display featured Laptii's work *Deti* (2023). A G E N D A is curated by Naomi Polonsky.

**For further information
and images**

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About Yevheniia Laptii

Yevheniia Laptii (b. 1992, Kharkiv, Ukraine) studied at the Kharkiv Art Academy of Design and Arts specialising in art history. She began her career making digitally altered photographic images in 2016. She has participated in various group and solo exhibitions in Ukraine, Italy, Germany, Portugal, Poland and Austria. She is a laureate of the 2018 NonStopMedia contest. Her project at Kettle's Yard is the artist's first presentation of her work in the UK.

About Kettle's Yard

Kettle's Yard, part of the University of Cambridge, is a leading gallery and unique house with a remarkable collection of 20th-century art. Its founders Jim and Helen Ede believed in art's ability to transform lives, a vision upheld today through critically acclaimed exhibitions, pioneering community and learning programmes, and research of the highest quality. Our aim is to offer an inspiring and enriching experience for everyone who visits. Find out more and get involved at: www.kettlesyard.cam.uk



Yevheniia Laptii, *My Grandmother*, 2024. Photographic print.



Yevheniia Laptii, *Horse, Sunset*, 2018. Photographic print.

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