

ALJOSCHA

TEMPESTA

TEMPESTA GALLERY
Foro Buonaparte, 68
20121 Milano
+393349909824
www.Tempestagallery.com
info@tempestagallery.com

ALJOSCHA

Born in 1974 in Lozova, Ukraine, Aljoscha is a Ukrainian visual artist known for his conceptual installations, interventions, and sculptures exploring ideas related to bioism, biofuturism, and bioethical abolitionism. In his works, he addresses themes such as biology, the theory of life, and the creation of new forms of life or living beings and systems. His work often combines elements of biology, philosophy, and science, aiming to create an aesthetic and bioethical utopia. Aljoscha's artistic process involves drawing and painting, which are independent of his three-dimensional works. He creates objects and complex installations in pigmented acrylic that have both sculptural and painterly qualities. These works are characterized by their transparency, fragility, and ephemeral nature, giving them a sense of mobility and dynamism. His sculptures often resemble biological or organic objects, evoking the filigree structure of complexity unknown in nature. Bioism, a term coined by Aljoscha, is central to his artistic philosophy. It represents his attempt to create new forms of life and develop a new aesthetics for the future of organic life. Bioism emphasizes the importance of vitality, multiplicity, complexity, and deviations in art. It requires the composition of new worlds of life from scratch, rather than merely describing existing natural phenomena. Aljoscha sees each of his works as an unknown living being and extends life to lifeless subjects. Furthermore, bioism aligns with bioethical abolitionism, aiming to minimize suffering, maximize well-being, and promote empathy. Tempesta Gallery, founded in 2020, a year marked by a potential change that stimulated our desire to initiate an open and direct dialogue on the relationships between humans, Nature, and various socio-cultural ecosystems. Aware that urgent and irrevocable issues, such as the Anthropocene and gender, require deep reflection. Therefore, we are dedicated to exploring these issues with particular attention to the harmonious coexistence between humans and nature. The

gallery's vision, outlined by Elisa Bonzano and Enrico Angelino, steadfastly transcends the traditional boundaries of the exhibition realm to create a multifunctional and dynamic space. Tempesta Art Gallery aims to be a place to illustrate dialogue with contemporary artists, both from Italy and abroad, and with the city of Milan itself. By presenting an exhibition program that provides a platform for artists addressing themes of great social and environmental significance. Through a variety of artistic mediums, such as painting, sculpture, and installation, we intend to stimulate critical reflection on the dynamics influencing our society and our planet.

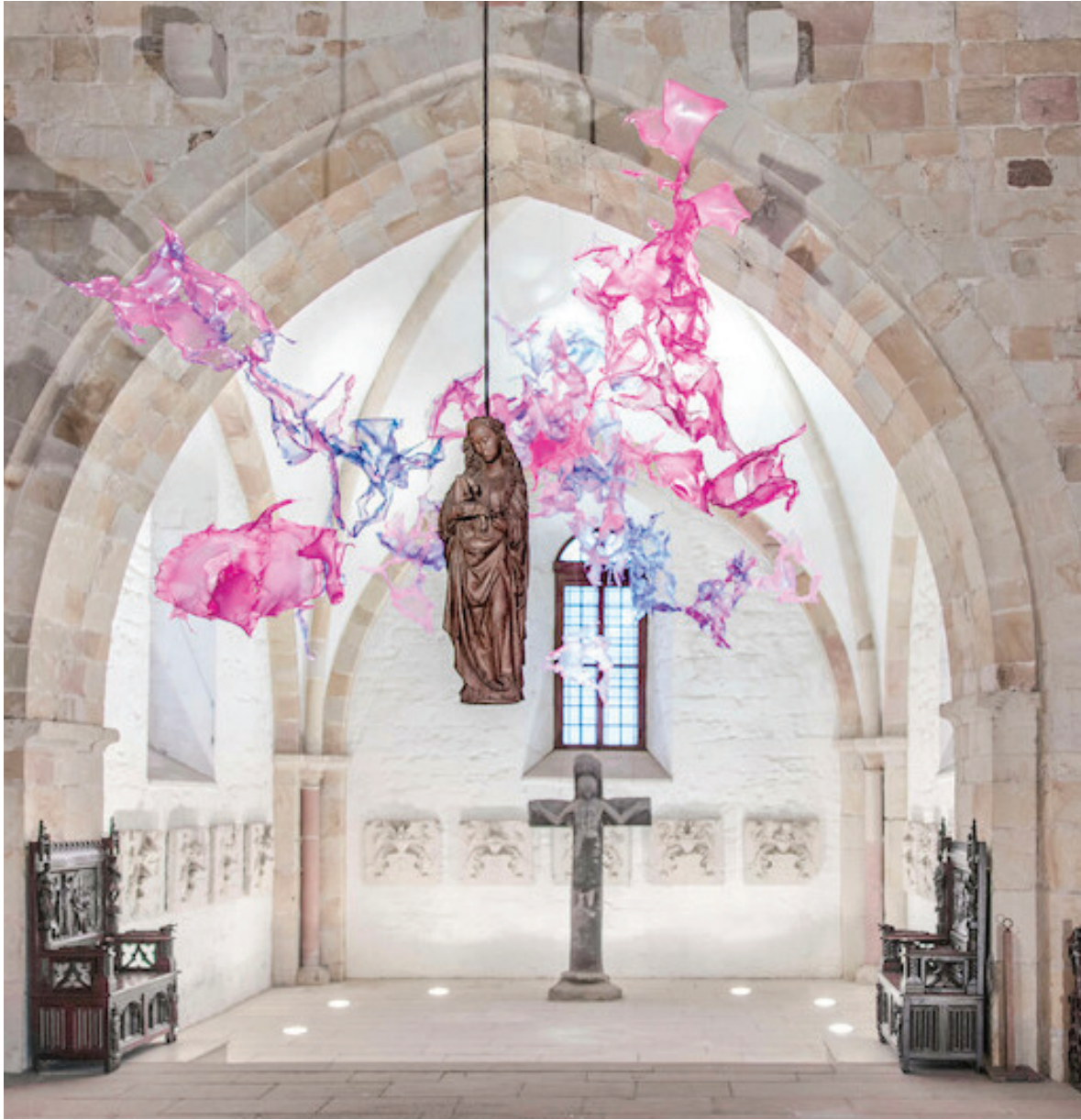




EXTRATERRESTRIAL ORIGIN OF LIFE,
Germany 2022



Alterocentric Eudaimonia, Kunststation St. Peter,
Cologne,
Germany, 2019.



Reinvigorated, Rejuvenated
installation view.
Germany 2022

GALLERY EXHIBITIONS

Mutative Transitions Into Organic Utopia

Tempesta Gallery, is glad to presents “Mutative transitions into Organic Utopia” bioism installation and further biofuturistic works by Ukrainian artist Aljoscha.

His work, a multiverse of gently colored, translucent forms, asks us to consider eudaemonism alongside bioethics. Each piece, a testament to mutations and the beauty they can unfold, speaks of a possible world where abolishing suffering is not the dream but a step towards ongoing bliss.

Aljoscha’s works in a medium of synthetic organics are not common to the layman’s understanding of art. His pieces are often made of acrylic glass, but his world of thoughts is life as process itself, as well as the potential possibilities of our biology. Within the gallery space, Aljoscha suspends and combines not just his artworks into super-organism but recomposes and recombines oldest dreams and hopes of our species. His installation, multicolored and yet transparent, proliferates from the ceiling into ethereal tangle of bioism that invites wonder and contemplation.

This work speaks a language birthed from the intertwining of eudaimonia and composition, a dialogue that delves into the complexities of mutations, suffering and bliss. It’s a visual development of paradise engineering — an attempt to construct, through understanding, science and philosophy, a world where deviations are not condemned but celebrated for the diversity and robustness of life they bring. This deviative richness is a quiet act of kindness, a statement of individual beauty and tenderness opposing the social cruelty and hopelessness that too often pervade our reality.

Aljoscha’s art is rooted in biology, yet it reaches for something beyond, something Spinoza might recognize — a leap towards the supernatural, the superhuman. It is as if, through the medium of synthetic biology and biochemistry, he is envisioning a new aesthetics, one of “unearthly wonders,” marked by fragile strength and unbelievable strangeness. This is the essence of a biological revolution, a step into an organic

utopia where complexity and peace are foundational, and diversity is not just accepted but sought after.

Through these suspended forms, there is a narrative of transitions, an evolution guided not by blind chance but by ethical wisdom and biofuturism. It’s as if David Pearce’s ideas of eliminating suffering through human redesign were further transitioned into unexpected light shapes, a new reality of reason towards an outstanding future marked by thoughts of transhumanism and superabundance. Yet, amid the beauty and the vision of a better world, there is controversy. Debate stirs around the implications of such ecosystem designs, of what it means to use biology as a tool at such a fundamental level.

But perhaps, that is precisely Aljoscha’s aim — to provoke questioning, to challenge, to urge us into a conversation what could be our biological dystopia or dream. In the space of Tempesta gallery, amid the tranquil glow of Aljoscha’s installation, the usual binaries of natural and unnatural blur, inviting us to imagine a future where the every cell of future beings could be composed on bases of hope, kindness, and an enduring quest for understanding.



Aljoscha, Mutative transitions into Organic Utopia, 2024

installation view

Tempesta Gallery



Aljoscha, Mutative transitions into Organic Utopia, 2024
installation view
Tempesta Gallery



Aljoscha, Mutative transitions into Orcanic Utopia, 2024
installation view
Tempesta Gallery



Aljoscha, Mutative transitions into Orcanic Utopia, 2024
installation view
Tempesta Gallery





Aljoscha, Mutative transitions into Orcanic Utopia, 2024
installation view
Tempesta Gallery





Aljoscha, Mutative transitions into Orcanic Utopia, 2024

installation view

Tempesta Gallery



Aljoscha, Mutative transitions into Orcanic Utopia, 2024

installation view

Tempesta Gallery

GALLERY EXHIBITIONS

Tempesta Gallery and the artist Aljoscha present a site-specific work in Santa Maria degli Angeli Church

Aljoscha and Tempesta Gallery presents in the renowned Church of Santa Maria degli Angeli, better known as the Church of Sant'Angelo and located in the heart of Milan's historic center, a public installation titled "Deviation of Kindness"

Ukrainian artist Aljoscha, known for his biofuturistic creations exploring the relationship between biology and aesthetics, present a site-specific installation that transform the church's place of worship into a unique visual and sensory experience.

The imposing church building, which encapsulates nearly five hundred years of history, the life of the sons of Francesco D'Assisi, and significant interventions by famous architects who have contributed to the current project like Giovanni Muzio, welcome an innovative and scenic work that, in contrast to the surrounding environment, the artist has recreate a suggestive dialogue between ancient and contemporary art.

Aljoscha's work has not only respect and enhance the beauty and sacredness of the church's spacious environment, which moves between refined decorations and Baroque motifs, but offer a new perspective on its history and architecture, inviting the public to reflect on the connections between humanity, nature, and beauty.

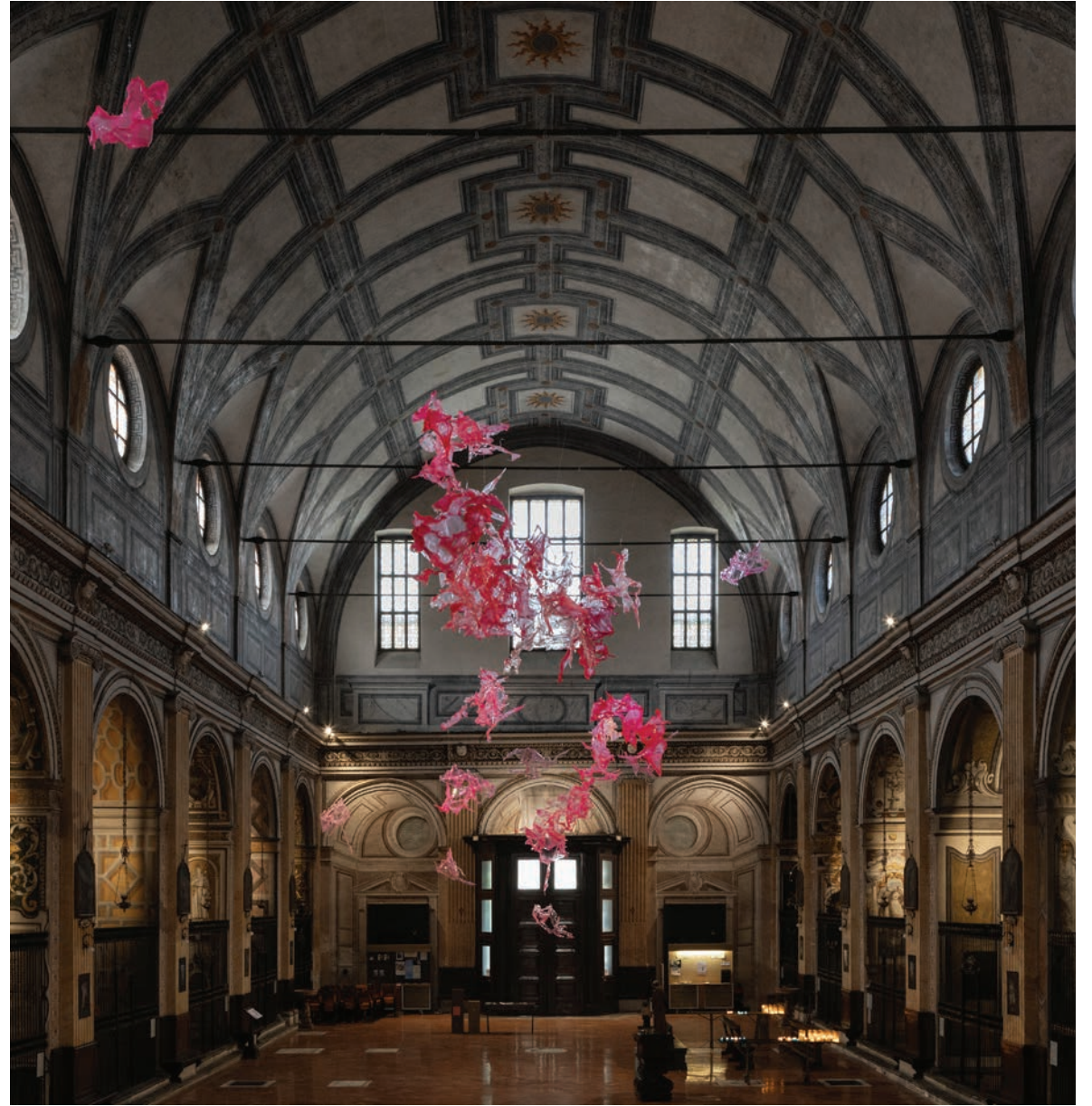




Aljoscha, Site Specific work in Santa Maria degli Angeli Church

installation view

Tempesta Gallery



Aljoscha, Site Specific work in Santa Maria degli Angeli Church
installation view
Tempesta Gallery



Aljoscha, Site Specific work in Santa Maria degli Angeli Church
installation view
Tempesta Gallery



AVAILABLE WORKS

P-landscape #14, 2012
123 x 96 cm; medium: oil on
pressed wood

AVAILABLE WORKS

P-landscape #35, 2019

100 x 110 x 5 cm; medium: oil &
acrylics on canvas



AVAILABLE WORKS

P-landscape #45, 2021

dimensions: 49,5 x 60 cm;

medium: oil on pressed wood



AVAILABLE WORKS

P-landscape #46, 2021

dimensions: 49,5 x 60 cm;

medium: oil on pressed wood

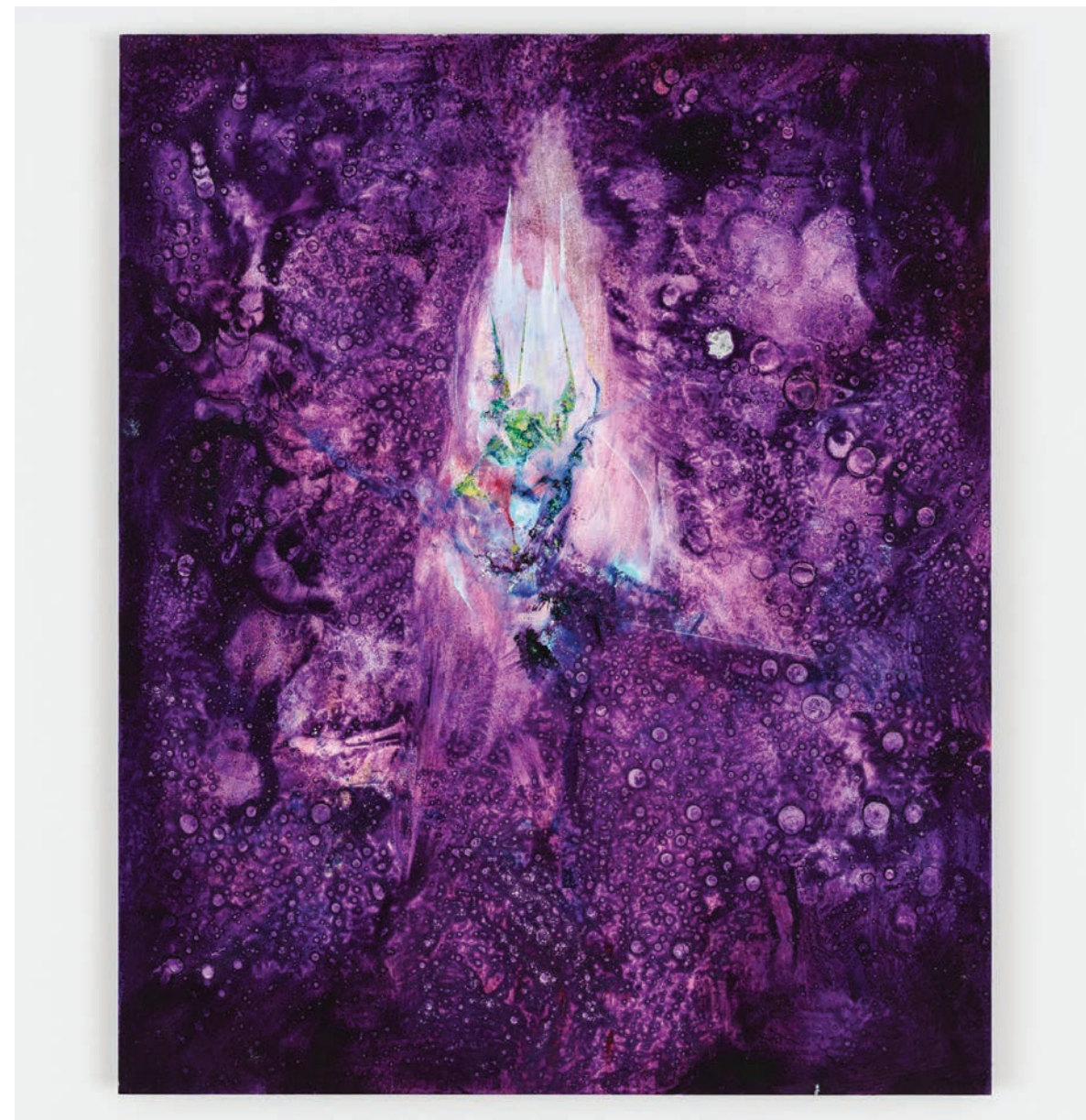


AVAILABLE WORKS

P-landscape #47, 2022

dimensions: 49,5 x 60 cm;

medium: oil on pressed wood



AVAILABLE WORKS

P-landscape #52, 2024

dimensions: 41 x 30,5 cm;

medium: oil on pressed wood



AVAILABLE WORKS

P-landscape #51, 2024
dimensions: 30,5 x 41 cm;
medium: oil on pressed wood



AVAILABLE WORKS

P-landscape #50, 2024

dimensions: 41 x 30,5 cm;

medium: oil on pressed wood





AVAILABLE WORKS

Paradise engineering 2/3, 2016
82 x 91 cm; silicon and oil on fibre
wood



AVAILABLE WORKS

Paradise engineering #04, 2017
115 x 150 cm; polymethylacrylat,
silicon and oil on fibre wood





AVAILABLE WORKS

Sabbia, 2023

Dimension: 80 x 55

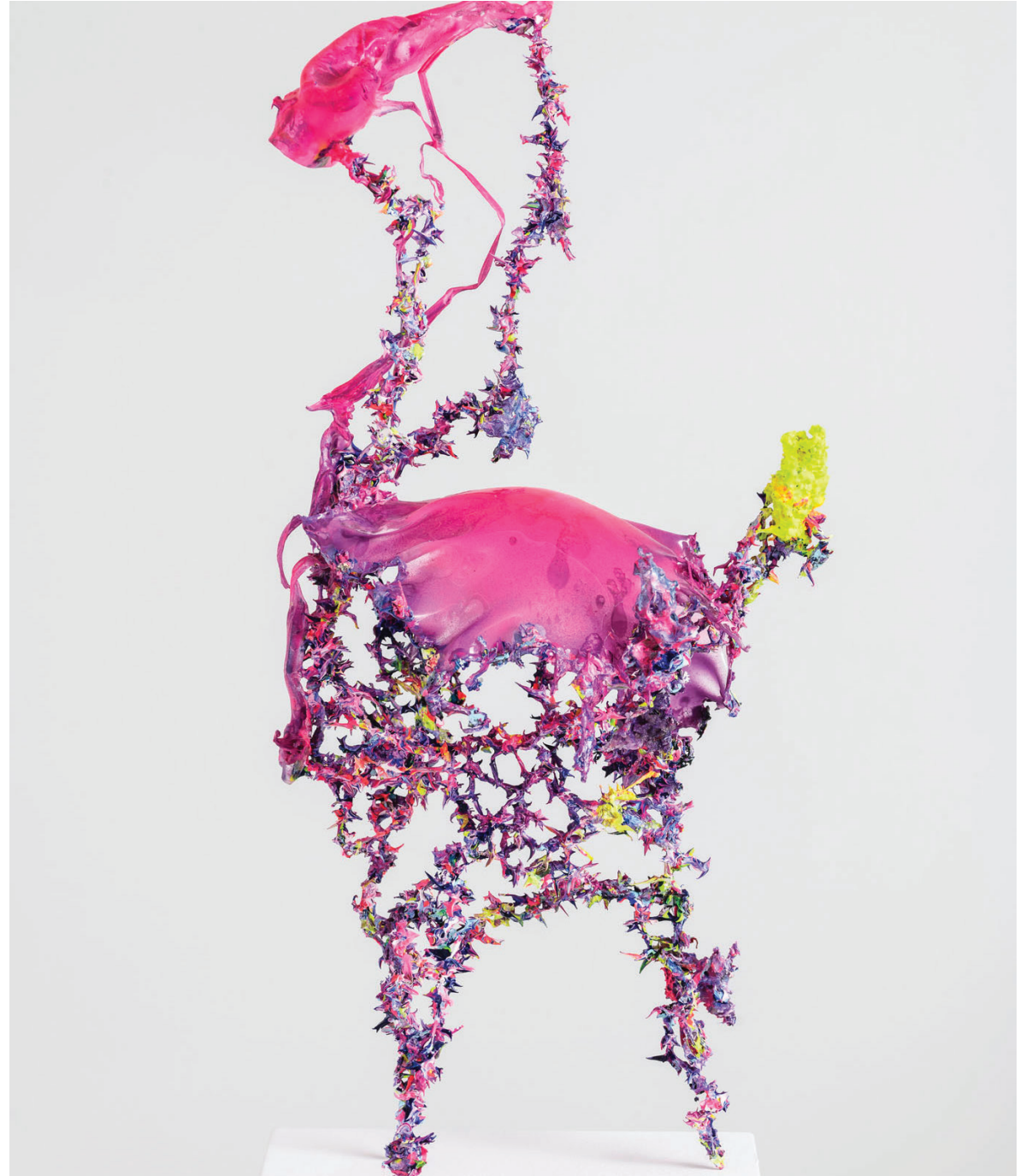
Retigraphy on brass



AVAILABLE WORKS

object 383, 2022

25 x 54 x 23 cm;medium: acrylics,
polymethylmethacrylat,pigments





AVAILABLE WORKS

object 382, 2022

22 x 36 x 24 cm;medium: acrylics,
polymethylmethacrylat,pigments





AVAILABLE WORKS

object 350, 2021

23 x 19 x 12 cm;

medium: acrylics



AVAILABLE WORKS

object 285, 2019

105 x 79 x 80 cm;medium:

polyethylenterephtalat, acrylics, oil



AVAILABLE WORKS

object 299, 2020,

88 x 53 x 66 cm;

medium: polymethylmethacrylat, acrylics, oil



AVAILABLE WORKS

object 304, 2020

90 x 35 x 63 cm;

medium: polymethylmethacrylat, acrylics, oil





AVAILABLE WORKS

object 193, 2014

61 x 31 x 38 cm;

medium: acrylics



CV

1974 born in Lozova, Charkiv o., and Marganetz, Dnipro o., Ukraine
2001-2002 Art Academy Duesseldorf, Germany (class of Prof. Konrad Klapheck)
2004-2012 some works with Lawrence Weiner
2006 International Summer Academy of Fine Arts in Salzburg, Austria (class of Shirin Neshat)
2008 1st Prize in sculpture, XXXV Premio Bancaja, Valencia, Spain
2009 Art prize „Schlosspark 2009“, Cologne, Germany
2010 „bioism uprooting populus“, public installation project funded by Karin Abt-Straubinger Stiftung, Germany
2010-2011 Grant of Hybridartprojects in El Zonte, El Salvador
2011 Grant of Kunstgarten Graz, Austria
2011 Grant of The University's Museum of Contemporary Art (Mexico City), in Venice, Italy
2012 Grant of Hybridartprojects (Buenos Aires, Argentina) in Mandrem, India
2017 „Über die Umschwünge der himmlischen Kreise“, public installation project funded by Tonhalle Düsseldorf, Germany
2020 Pollock-Krasner grant, Pollock-Krasner Foundation, New York, USA
2022-2023 Grant of the Cultural Foundation of the Free State of Saxony and Goethe Institut in Dresden, Germany

SELECTED EXHIBITION FROM 2018:

2024
2023
2022

“Reshaping Synapses - Abolishing Suffering”, Julia Ritterskamp, Düsseldorf, Germany
“Schwebend im Äther des Unwirklichen”, Dreieinigkeitskirche, Eschweiler, Germany

“Composing Bioethical Choices”, Dreieinigkeitskirche, Munich, Germany
“The Signs of Hope”, Periscope, Salzburg, Austria
“Paradise Hypothesis”, Galerie Priska Pasquer, Paris, France
“Transitional Era”, Johanniterkirche, Feldkirch, Austria
“Composing Bioethical Choices”, Fondazione Made in Cloister, Naples, Italy
“Extraterrestrial Origin of Life”, Altana Galerie, Technical University, Dresden, Germany
“Distant Posterity”, Galerie Priska Pasquer, Cologne, Germany
“Flüstern des Raums / Forming Divinity”, Osthaus Museum and Emil Schumacher Museum, Hagen, Germany
“Our world has changed abruptly”, Goethe Institut, Windhoek, Namibia
“Invincible Happiness Not Just For Humans, But For All Sentient Life”, Beck & Eggeling Gallery, Düsseldorf, Germany
“Bioethische Abweichung als Grundprinzip der Paradiesgestaltung”, Johanneskirche, Düsseldorf, Germany
“Anti-war Intervention in Kiew 2022”, masc foundation, Vienna, Austria
“Wesen für Frieden und Freiheit”, Kunstverein Gelsenkirchen, Germany “Stope insanity, seek for kindness!”, Fondazione Sant’Elia, Palermo, Italy
“The Evolutionary Optimism”, Bucerius Kunst Forum, Hamburg, Germany
“Reinvigorated, Rejuvenated”, Katharinenkirche, Burg Bentheim in cooperation with gopea-kunstraum, Bad Bentheim, Germany
“Personal universe functions as a fundamental consciousness rather than a cosmic mess of discrete parts”, Dommuseum Hildesheim, Germany

2021
2020
2019
2018

“Vivimos el mejor de los tiempos. Estamos comenzando a construir el Paraíso”, Palacio de Santoña, Madrid, Spain

“¿Puedo alimentar a los monos de Gibraltar?”, Espacio Sin Título de Cano Estudio,
Madrid, Spain

“Miraculous Draught”, St. John the Divine, New York, USA

“Paradise Engineering Is an Epiphany of New Bioethics”, MZKM at LAGA 2020, Kamp-
Lintfort, Germany

“Durchbruch des Seins in den unbegrenzten Freiraum der Möglichkeiten”, Galerie
Martina Kaiser, Cologne, Germany

“Bioethische Funktionslust”, Galerie von Braunbehrens, Stuttgart, Germany

“Bioethical Aberrations”, Städtische Galerie Sohle 1, Bergkamen, Germany

“Our philosophy determined by biological information processing principles”,
Marienkirche, Ortenberg, Germany

“Panspermia and Cosmic Ancestry”, KWS & Galerie Susanne Neuerburg, Einbeck,
Germany

“Geschwindigkeitsbeschleunigung der Evolution”, Galerie Maximilian Hutz, Lustenau,
Austria

“Alterocentric Eudaimonia”, Kunststation St. Peter, Cologne, Germany

“Urpflanze”, Goethe Museum, Düsseldorf, Germany

“Modelle der nie dagewesenen Arten”, Kunstverein Paderborn, Germany

“Peak Experience”, Beck & Eggeling Gallery, Vienna, Austria

“Panspermia”, Anna Nova Gallery, St. Petersburg, Russia

“So long as the mind keeps silent in the motionless world of its hopes, everything is
reflected and arranged in the unity of its nostalgia. But
with its first move this world cracks and tumbles: an infinite number of shimmering
fragments is offered to the understanding”, Futuro Gallery
with Anna Nova Gallery, Nizhni Novgorod, Russia

ALJOSCHA

TEMPESTA

TEMPESTA GALLERY
Foro Buonaparte, 68
20121 Milano
+393349909824
www.Tempestagallery.com
info@tempestagallery.com