

Yana Lande, a **New York-based multimedia artist**, curator, and publisher, has cultivated a body of work that gracefully transcends the constraints of borders—both geographical and artistic—earning recognition on a global scale. Originally from **Ukraine**, Lande's practice is an intricate, multi-layered interweaving of painting, performance, video, and sculpture—each medium in her oeuvre speaking to the other, creating a cohesive yet multifaceted dialogue. Her career began in the mid-1990s when she was among the select few chosen from the esteemed **Odessa Art Academy** to participate in plein-air work in **Poland**, a pivotal moment in her international artistic journey. This period, shaped by the volatile, transformative landscape of the post-Soviet era, instilled in Lande a profound sensitivity to notions of place, identity, and transformation—recurring elements that anchor her evolving body of work, where personal narratives blend seamlessly with global cultural and historical contexts.

Lande's work has since graced the walls of major art capitals such as **London**, **New York**, and **Miami**, each city offering a unique context for her meditative explorations. In **London**, her solo exhibition at **Grace Belgravia**—curated by **Nadja Romain**, known for her collaborations with **Matthew Barney**, **David Lynch**, and **Isaac Julien**—unveiled the series *#invisibleheavens*. Here, Lande's series of fruit trees serves as a metaphor for the unconscious search for paradise—a longing to return to the comfort and love experienced in the womb. She invites viewers to contemplate whether heaven is 'in visible heavens' or 'invisible heavens,' suggesting that the distinction is shaped by our perception.

In her *D_ART_S* series, showcased at the **Ratiu Foundation** in **London** in 2014, amid the outbreak of war in **Ukraine** and inspired by medieval hunting tapestries from the **Metropolitan Museum's** collections, Lande masterfully intertwines the playful and the profound. At the opening, viewers were invited to throw darts at the paintings, an act that vividly underscores the unpredictable shifts between life's roles—where one can find themselves both the hunter and the prey.

A defining moment in Lande's career came in 2008 when the **Guggenheim Museum** acquired her seminal work *Russian Throne* from the *Anthem & Ode* series. In this piece, an unassuming IKEA-style chair is set against the hollow silhouettes of imperial double-headed eagles, a visual metaphor for the emptiness that underpins displays of power. Lande's critique of imperialism is both pointed and far-reaching—through this stark contrast, Lande masterfully reveals the hollowness behind the grandeur, exposing it as an empty facade, propped up by fake foundations.

In 2010, Lande's project *The Crowned* made its debut in Manhasset, Long Island, garnering widespread acclaim, with a curator's statement provided by reputable critic, Lilly Wei, whose deep insights into the work amplified its resonance. This marked a significant turning point in her career, earning further recognition at the Wynwood Art Fair in Miami in 2011 and later at Hunt Fine Arts in New York, curated by Timothy Hunt of the Andy Warhol Foundation. This work was also featured in London at Ratiu Foundation as a tribute to Queen Elizabeth on her 90th birthday. In her *The Crowned* series, through a blend of vibrant color and loose brushwork, Lande imbues each crown with a symbolic charge, not as relics of monarchy, but as icons of human triumph and individual achievement, blending the intimate with the majestic in a nod to both classical and pop sensibilities.

Lande's latest series, *Transcendent Heavens*, explores the disquieting fragmentation of a world grappling with the rapid rise of advanced AI, as long-established norms of autonomy and joy are in flux, continuously questioned and redefined. Exhibited at **MIT** in **Boston**, with the support of

bioart pioneer **Joe Davis**, *Transcendent Heavens* presents a profound meditation on the shifting contours of human existence in an era of unprecedented technological evolution.

As Yana Lande continues to deepen her ethical reflections on the pursuit of happiness, the duality of her relationship with the country of her birth and the country of her rebirth ricochets throughout her life and work, guiding her in a psychic and spiritual dance between past and future. This exploration takes form in her 2023 project *UA#invisibleheavens*, featured in Ukraine-focused exhibitions in **New York's Nolita** and **East Village**, reflecting her profound engagement with her cultural roots. In 2024, her work *The Prayer For Insensibility (DISINGANNO or Enlightenment)* headlined *The Power to Carry On* exhibition at the **Odessa Museum of Western and Eastern Art**, further establishing **Lande** as an artist uniquely skilled at navigating the intricate interplay between cultural identity and the globalized, interconnected art world.

A particularly notable chapter in Lande's artistic career has been her forays into the realms of film and multimedia performance. Her engagement with visual storytelling began with her work in the 1998 film *The Legend of 1900*, directed by **Giuseppe Tornatore** and starring **Tim Roth**. Lande absorbed the intricacies of atmospheric set design, narrative immersion, and spatial dynamics—skills that would become central to her later, large-scale projects.

Building on the cinematic foundation of her earlier work, Lande created *So-Hm* in 2022, a profound meditation on the cyclical nature of life, death, and rebirth, showcased at the **Star Independent International Film Festival** in **Miami**. In this haunting yet hopeful video, a woman embraces a massive block of ice, her warmth slowly melting it to reveal a heart aflame—a powerful symbol of renewal. Through this poetic and visually striking piece, Lande explores themes of transformation and transcendence.

Another key project, *The Rape of Europa*, showcased at the **M17 Contemporary Art Center** in **Kiev**, combines performance, video art, music, photography, and sculpture to examine emotional and societal upheavals during moments of profound crisis, further reinforcing **Lande's** ability to weave complex narratives through multiple mediums. This multimedia exhibition offers a contemporary interpretation of the ancient Greek myth of Europa. The heroine, a symbolic female figure, embarks on a journey of self-discovery, attempting to seduce the inert Bull—who remains indifferent, a mere decorative object embodying her misplaced desires and projected hopes. As disillusionment deepens, her emotional state evolves, allowing her to sever her attachment to the myth, and she ultimately emerges stronger, no longer reliant on external forces to shape her destiny. Through this poignant and evocative narrative, **Lande** masterfully explores themes of empowerment, transformation, and the intricate relationship between myth, reality, and personal liberation.

Her immersion into large-scale, immersive installations found further expression in her contributions to the **Burning Man Festival** in 2015 and 2023, where she played a pivotal role in the building of monumental works. In 2015, Lande helped build *LOVE*, a towering sculpture that quickly became a festival icon, embodying the dualities of connection and solitude.

As a curator, Lande has consistently blurred the boundaries between traditional and contemporary forms, shaping exhibitions that engage the senses and challenge the mind. Her curatorial vision is rooted in her deep understanding of spiritual and cultural exchange—a journey that began in the early 2000s when she actively engaged in developing **Tibetan Culture Festivals** across **Russia** and the **Baltic countries**. These projects, which featured prominent figures such as **Richard Gere**, **Robert Thurman**, and **His Holiness the Dalai Lama**,

profoundly shaped **Lande's** evolving understanding of identity, transformation, and the intersections between cultural memory and personal metamorphosis.

Among the highlights of **Lande's** curatorial career are exhibitions that deftly unite the historic with the avant-garde, featuring legendary artists such as **Zinaida Serebryakova** and **Peter Paul Rubens**, alongside contemporary provocateurs like **Damien Hirst**, the **Chapman Brothers**, **Viktor & Rolf**, **Carmel Illan**, and **AES + F**. **Lande's** curatorial brilliance lies in her ability to navigate these disparate worlds, bridging the gap between the grandeur of the past and the disruptive energy of the present. In doing so, she recontextualizes the works, ensuring that the legacy of these artists is not only preserved but reimagined, making their relevance palpable to new audiences.

Lande's contributions as a publisher are no less significant than her curatorial or artistic endeavors. She has produced a series of meticulously curated art books and catalogs that not only document but also celebrate the works of prominent artists and transformative exhibitions. These publications, including those for exhibitions such as *AES+F: Predictions and Revelations* (2019), *The Chapman Brothers* (2007), and *Zinaida Serebryakova: Nudes* (2007), delve into the intersections of art, history, and culture with a depth that transforms each into both a visual record and a cultural artifact. Through her publishing efforts, Lande extends the impact of these exhibitions far beyond the gallery, inviting broader, more reflective audiences to engage with the work on a deeper level.

Yana Lande emerges as a singular force within the global art world, a visionary whose work defies categorization, moving fluidly between artist, curator, and publisher. Her multifaceted practice transcends traditional boundaries, merging personal introspection with broader cultural and societal themes. Through her deeply reflective and often immersive creations, Lande engages with the complexities of identity, transformation, and power, while continually challenging the viewer to confront these themes on a profound level. Her curatorial eye bridges the past and the present, making historical works resonate with contemporary relevance, and her meticulously crafted publications ensure that art not only exists in the moment but endures as a cultural artifact. In all her endeavors, Lande leaves an indelible imprint on the landscape of contemporary art, reshaping how we experience and interpret the world around us.