



# ANDREJ BABENKO



Portfolio of the Artist

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Paintings  
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Portraits  
A splash of colour  
Sketches and drawings  
Artisanal techniques  
Flanders Opera  
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Andrej Babenko is een Belgische kunstenaar van Oekraïense afkomst. Zijn werk wordt gekenmerkt door zijn tastbare expressiviteit.

Het is getoond in verschillende musea in Europa, Groot-Brittannië en Oekraïne en is opgenomen in verschillende privécollecties in Europa en Amerika, alsook in Oekraïne, Japan en Australië.

Babenko vertrekt van de realiteit en plooit zich terug op het existentiële en mythologische. Zijn schilderijen zijn complex en vragen aandacht om hun gelaagdheid te ontwaren.

Babenko is een verhalenverteller.

De kunstenaar doorstond al veel turbulentie in zijn persoonlijk leven. Veel daarvan verwerkt hij in zijn creaties, die naast een verhaal een ervaring en emotie brengen. Babenko is als een spons die alles absorbeert en vervolgens via zijn werk als een vulkaan uitbarst. Zijn schilderijen zijn expressief en krachtig. Geportretteerde mensen trekken verwrongen gezichten; in zijn werk staat nooit iets stil.



Zijn oeuvre vertoont geen duidelijke homogeniteit in de strikte zin van het woord. Zijn stijl is vernieuwend en divers, alsook de technieken die hij gebruikt. Hij brengt traditionele elementen van de klassieke schilderkunst met grunge aspecten samen in een hedendaagse context en combineert ze met moderne technieken zoals graffiti. Toch vormt de combinatie van verschillende stijlen en technieken één geheel, net zoals het leven zelf. Babenko slaagt erin om de mythologie van Oekraïne te verenigen met het westerse intellectuele en conceptuele.

Babenko toont vandaag wat morgen belangrijk kan zijn. Hij experimenteert met vragen over het menselijk bestaan: waarom herhaalt de geschiedenis zich; hoe houdt men zich staande in deze jachtige economische realiteit en hoe kan het dat rust en privacy luxe zijn geworden? Tegelijkertijd gebruikt hij licht als metafoor voor de hoop op een betere toekomst. Ondertussen blijft de kunstenaar hardnekkig verder schilderen en creëren zolang het licht niet uitgaat.

Andrej Babenko is a Belgian artist of Ukrainian descent. His work is characterized by its tangible expressiveness.

It has been shown in several museums in Europe, the UK & Ukraine and has been taken up in private collections in Europe, the United States, the UK, Ukraine, Japan and Australia.

Babenko departs from reality and focuses on the existential and mythological. His paintings are complex and require attention to discern their layering.

Babenko is a storyteller.

The artist has gone through a lot in his personal life. Much of this has been transferred to his creations, which, in addition to a story, provide an experience and emotion. Babenko is like a sponge that absorbs everything only to subsequently erupt like a volcano through his works. His paintings are expressive and powerful. People are portrayed with distorted faces; nothing ever stands still in his work.



His oeuvre does not have a clear homogeneity in the strict sense of the word. His style is innovative and diverse, as are the techniques he uses. He incorporates traditional elements of classical painting together with grunge aspects into a contemporary context and combines them with modern techniques such as graffiti. Yet the combination of different styles and techniques forms one whole, just like life itself. Babenko manages to unite the mythology of Ukraine with the Western intellectual and conceptual.

Babenko shows today what could be important tomorrow. He experiments with questions about human existence: why does history repeat itself; how do people survive in this hectic economic reality and how is it possible that peace and privacy have become luxury? At the same time, he uses light as a metaphor for the hope for a better future. In the meantime, the artist persistently continues to paint and create for as long as there is light.

Babenko is a Belgian visual artist of Ukrainian descent. He grows up in an environment permeated with Soviet propaganda. Socialist realism reigns: stately art depicting Soviet reality in its most heroic form to portray the ultimate dream of communism as the governing regime.

During his early school years, Babenko keeps a scrap book with the latest news from the newspapers Izvestij and Pravda. He spends his after-school hours in drawing school, where he is named the best painter, draftsman and lino-cutter. His artistic talent will continue to play a crucial role in his life: on the one hand to escape reality and find peace and quiet, on the other to decipher reality in all its complexity, in and through the creative process.

Using gouache he makes wall newspapers in which he incorporates his experimental photos. The small bathroom of barely five square meters functions as an improvised dark room: photos are developed between the bath, sink, toilet and washing machine. When someone needs to use the toilet, the folding table above the toilet is emptied to make room for more mundane needs.

In 1986 - Babenko is 12 years old - the unthinkable happens: nuclear reactor 4 of Chernobyl explodes. The entire family temporarily flees to North Ossetia. Despite the difficult circumstances the stay proves to be a great source of inspiration for the artist.

The family visits the work of the painter Aivasovsky, known for his seascapes and coastal scenes. In nature, Babenko marvels at the sight of vultures and rainbow bee-eaters, indulges in swimming in the ice-cold Terek and dreams away at the view of the snowy peaks of the fairytale Kazbek and Elbrus. This new, exotic world is reflected in countless drawings in his sketchbook. Unfortunately, destruction is not far off here either. Tensions between the Ingush and Ossetians lead to street fights and Babenko unexpectedly ends up in an offshoot of a fight. At the residential block he is staying in, he is not only targeted as a foreigner, but also considered deviant. With his sketchbook full of bird portraits and nature scenes, the artist personally experiences the fighters' stance towards the sensitive outsider that is Babenko.

Love for nature is a common thread through Babenko's life. Back in Kyiv, he finds an injured gray heron and nurses it in his bedroom. He does the same with a nest of newborn squirrels. The artist marvels at the exotic fauna and flora in the Red Data Book, his favorite USSR nature encyclopedia documenting rare and endangered animal and plant species. During his migration to Belgium, Babenko loses his precious copy, but thanks to a Russian musician friend - Nik Rock N Roll - he manages to get his hands on a second-hand first edition of the book.

# About the artist



From an early age, Babenko feels like an outsider. He falls short of the ideal of the sporty, spartan Soviet boy and prefers to indulge in daydreaming and drawing. It becomes more and more difficult to reconcile the imposed uniformity and hypocrisy of the Soviet ideal with his own otherness, sensitivity and interests. He radically withdraws from the Soviet idea and flees his parental home towards Saint Petersburg. In search of freedom and breathing space, he feeds on the art and culture he comes across. He becomes a member of a punkband, for which he writes cynical poems based on the absurd theater of Daniil Harms. The band MVD will later grow into the renowned Brati Gadukini. At the same time, he continues to draw and paint and remains inspired by the classical school of Ukrainian and Russian painters and writers who in turn have their roots in Greek mythology: Ivan Kotliarevsky Eneida, Taras Shevchenko, Gogol Vii, Bulgakov and Malevich.

After many wanderings in Russia and Ukraine, Babenko emigrates to Belgium, where he continues to develop his talents. He obtains a diploma as a free, artistic graphic designer, illustrator and painter and after his studies gets selected from more than 150 candidates to start working at Opera Ballet Flanders. Under the direction of intendant Aviel Cahn, Babenko leaves his mark on the visual material of the institution, ranging from banners and posters to program booklets and seasonal brochures. The artist guides the artistic process from concept to execution. For each production, he creates one or more drawings or paintings based on the concept, on which the visual material is based. Several of those drawings are in the private collection of Aviel Cahn. Another one is the best-selling piece at a charity gala organized by the opera house.

Driven by the success of his work at Opera Ballet Flanders, Babenko pursues his career as a full-time independent artist. Armed with his keen powers of observation, his work denounces the hypocrisy of people and society and pokes fun at the toxic positivity ideal. He depicts the alienation he experiences when he looks life's absurdity straight in the face. And always there is the feeling of being the eternal outsider: in his native country he did not live up to expectations, and also in his host country he remains the outsider. His work breathes deep humanity. In contrast with today's desire for manufacturability, perfection, digitization and artificial intelligence, Babenko pleads for more humanity. Personal experiences of the artist are elevated to universal feelings through his work. Look for the subtle elements that harbor the naive conviction of the existence of a better world, of hope and of a suffering that can be alleviated: a bird of paradise, a blue morpho or the floral motif on the wallpaper in his grandmother's house. Similarities with (neo)romanticism are easily detected in Babenko's choice of themes and visual language.

Over the years, Babenko experiments with a variety of materials, from watercolor, acrylic and oil paint over markers, gouache and Chinese ink to stencils and graffiti spray cans. His work evolves from the somewhat underground style in the early years to increasingly systematically substantiated and finished creations. During the corona period, he returns to his roots and invests in his further development by taking a year-long course in classical Russian drawing and painting techniques.

# About the artist

He learns to prepare canvases after the old fashion, with gelatin and pigment. He makes freehand drawings with graphite and charcoal, with interlocking primitive geometric figures, according to the golden ratio, in crossed or parallel perspectives. He develops them with pure pigment and pencil, searching for the light, the shadow and the mid tones. Tempera and watercolor powder add colour, and a rather unusual combination with glaze layers in oil paint brings depth. The whole is finished with graffiti spray cans as in his earlier years and a layer of varnish. The final result refers to the classic icons, in a contemporary rendition.

With the start of the war in Ukraine, Babenko, a restless soul by nature, again faces a major psychological challenge. With his entire family in and around Kyiv - and the impossibility of helping them - the artist is once again in the wrong place in the world. He starts his largest work to date, a canvas of 6 by 2 meters. The fear for the safety of his family, the reports of fallen friends and the harrowing stories of former classmates about their flight with their children drive the artist to despair. He continues to work to give structure to his life and thus to survive. In the process he finds comfort, and meaning in the meaningless. It is confirmed once again: painting helps him to escape reality and find peace and quiet, but also to face that reality razor-sharp. Art offers comfort, but above all it is a silent, dear friend.

Babenko has shown his work in Flanders Opera and Ballet, The New York Times, Venice Biennale, Royal Museum of Fine Arts of Belgium, European Commission, S.M.A.K.Gent, Museum Dr. Guislain, M HKA, ExtraCity, at Pukkelpop, Art Armor Kiev, Auction London, the Embassy of Ukraine in the Kingdom of Belgium, NATO Kiev, Sperling Gallery Munich, Frankfurter Allgemeine Zeitung and in various private institutions. In addition to classical exhibitions, he has been involved in museal crossover projects with live painting, music and poetry. In that context he collaborated with, among others, Mauro Pawlowski, Dirk De Wachter and Aleksey Gorbunov.

Hans Willemse, collection editor at the museum of contemporary art Antwerp, describes Babenko's work as follows: *"What is special about his work is the striking synergy of styles and cultures. He mixes spray cans and oil paint, combines punk with jazz, and creates wild compositions with classical patterns. He is East and West, past and present, and slightly ahead of time. One reads Jheronimus Bosch or Brueghel in his work, but above all a lot of Babenko. It should come as no surprise that he was always "the best draftsman in class" at school. Unraveling origin, identity and artistic influence by different political-cultural backgrounds can only lead to new insights, both for the artist and the viewer. Art is the most important school of learning; by looking closely one learns to understand".*

Babenko is listed in the [Artist Database](#), the Belgian list of professional artists and art heritage. New website <http://www.babenkobelgium.com>

# About the artist

# Art Armor

Art Armor is an art-charity project set up in Ukraine and supported by President Zelensky. Ukrainian and international artists are invited to create a work of art on an authentic armor plate, which is subsequently put up for auction in London. The proceeds of the auction are used for the purchase of defence material such as de-mining equipment, bulletproof vests and helmets.

Babenko and fellow artist Kris Martin were invited to participate in this project for Belgium. The work was exhibited at S.M.A.K. Ghent,



David and Goliath, spray paint on armor plate, stone with certificate of authenticity, 2023







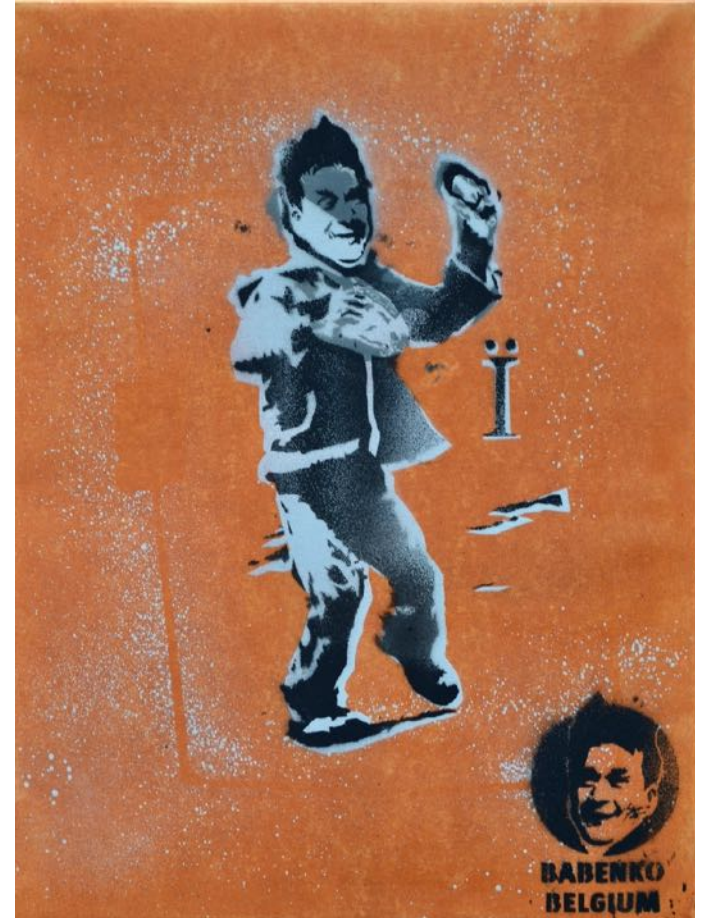
Babenko at S.M.A.K. Ghent talking about the project and his work with meuseum director Philippe Van Cauteren, fellow artist and project collaborator Kris Martin and the Ukrainian embassy to Belgium



The story of David and Goliath is one of the best-known and beloved stories of the Old Testament. The brave David goes into battle with the almost three-meter-tall fighter Goliath. David wins the battle by a well-aimed stone from his sling.

With the allegory, Babenko and Martin refer to the war in Ukraine and the giant that the country is fighting against. The armor plate comes from a bulletproof vest worn by a Ukrainian fighter. The certificate of authenticity gives the impression that the original stone of David, more than three thousand years old, is on display. For a moment, the viewer is misled, concluding eventually that there is nothing new. There is just history repeating itself.

Babenko, Ukrainian by descent, has committed himself to the Art Armor project in the hope of keeping the war in Ukraine in the spotlight. The artworks from the project will be auctioned. The proceeds will be used to support Ukraine.







Броуерландина  
Классикисту - 4  
(ДСТУ В 4103-2002)  
Тартип № 468  
Виріб № 674

ART ARMOR

plate  
#065



Certificate  
of Authenticity

THE STONE  
OF DAVID & GOLIATH  
(± 1.000 B.C.)

Kris Martin  
2023.



Practical Info [Buy your ticket here](#) en ▼

# S.M.A.K.



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↵ Andrej Babenko & Kris Martin in the entrance hall of S.M.A.K.

## Andrej Babenko & Kris Martin in the entrance hall of S.M.A.K.



## S.M.A.K. stelt kunstwerk voor Oekraïne tentoon

Het S.M.A.K. zal de volgende twee weken een werk tentoonstellen van de Oekraïense kunstenaar Andrej Babenko en Kris Martin. Het werk kadert in het Art Armor-project, een artistiek liefdadigheidsproject dat opgezet werd in Oekraïne en ondersteund wordt door president Volodymyr Zelensky.

Kunstenaars maken hun werk op originele borstplaten van soldaten als statement tegen de oorlog. Na Gent verhuist het werk naar Londen, waar het geveild wordt. De opbrengt gaat naar steun voor Oekraïne.

Het werk van Babenko en Martin is een combinatie van een met graffiti bespoten borstplaat en een steen, waarbij een echtheidscertificaat ligt als zou dat het 3.000 jaar oude wapen van David zijn. De kunstenaars verwijzen hiermee naar het verhaal van David en Goliath, of het kleine Oekraïne dat het moet opnemen tegen de reus Rusland.

“Heel even wordt de toeschouwer hiermee misleid, om uiteindelijk vast te stellen dat er niets nieuws onder de zon is. Er is alleen de geschiedenis die zich herhaalt”, zo klinkt het. (DM)



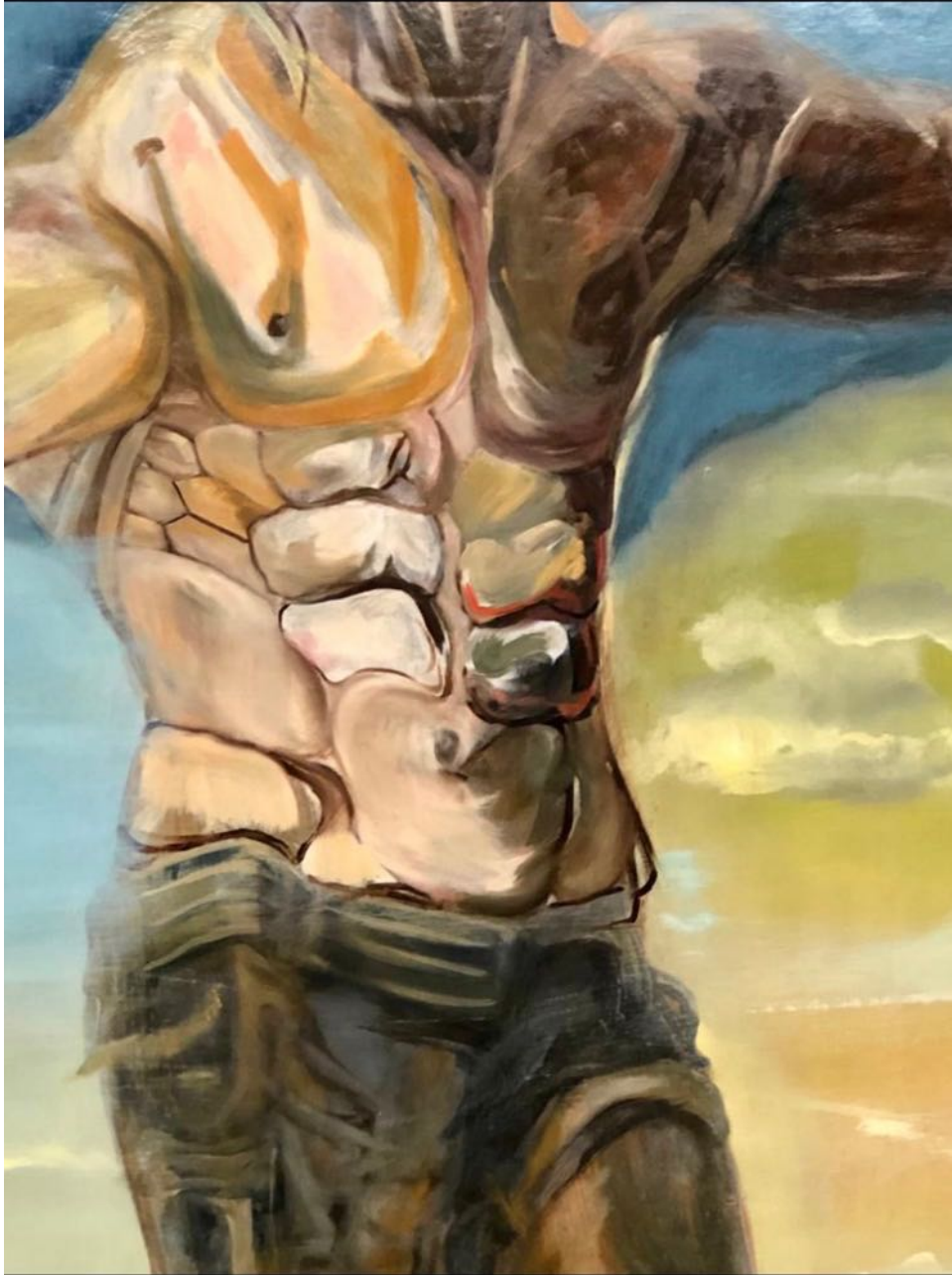
Paintings





UA22022022/Fata Morgana, oil and spray paint on canvas, 650 x 210 cm, 2022





Detail from UA22022022/Fata Morgana, oil and spray paint on canvas, 650 x 210 cm, 2022



## UA22022022

Babenko began working on this monumental work of art on 22/02/2022 in response to the alarming reports of an impending war in Ukraine, and two days before the start of the actual offensive. The artist's entire family lives in Ukraine. The fear for his family's safety, the reports of friends killed in action and the harrowing stories from former classmates about their flight with children drove the artist to despair at times. Still, he continued to work to bring structure to his life in order to stay sane. In the artistic process, he found solace, and meaning in the meaningless.

Although this iconic work was made during the war, positivity and light prevail. This was a conscious and deliberate choice by the artist: the painting serves as a kind of antidote to the terrible images that come at us daily.

The artwork contains numerous references to Ukraine: from Pechersk Lavra (the Caves Monastery) in Kyiv over the traditional costumes of women to the vulture falcon, the national bird of Ukraine. These elements refer not only to the artist's background and loving memories, but also to the burning wish that Ukraine and Ukrainian culture will eventually prevail.



Detail from UA22022022/Fata Morgana





Detail from UA22022022/Fata Morgana



The first premonition  
 Inspirational sketch for UA2022022/Fata Morgana



Detail from UA2022022/Fata Morgana



*In the artistic  
process, he found  
solace, and  
meaning in the  
meaningless*





Detail from UA22022022/Fata Morgana

I sob

I feel so sorry for Sergei and his family - I can't calm down now

Sitting on the balcony, smoking, drinking wine

Even my husband is afraid to approach me

There was hope, since April he had disappeared,

but they hoped that maybe he would show up somewhere

I now remember how he once told me how he envied you and me,  
our love

I need to cry

We are alive, thank God, but Gavrilyuk is no more

His wife will never hug him again



Whatsapp message from Babenko's  
schoolfriend reporting on the death of their  
common friend Gavrilyuk in the war, 10  
February 2023





Donbass drone, oil paint on canvas, 60  
x 80 cm, 2024





Donbass drone, oil paint on canvas, 60 x 80 cm, 2024





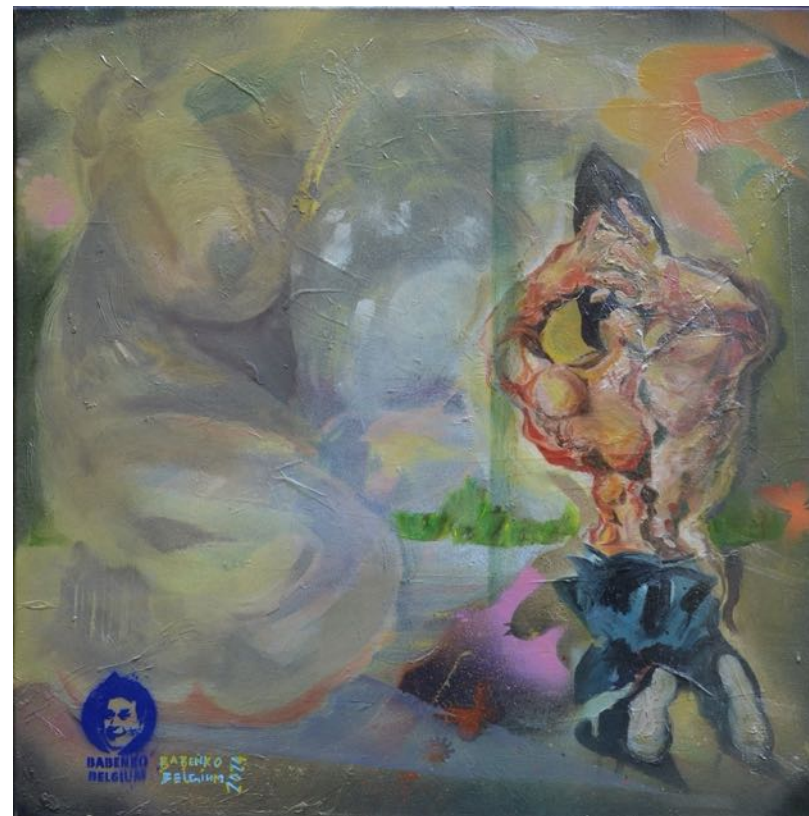
Free drawing, inspiration for Donbass drone



Babenko at Planerskoe, Crimea, 1980

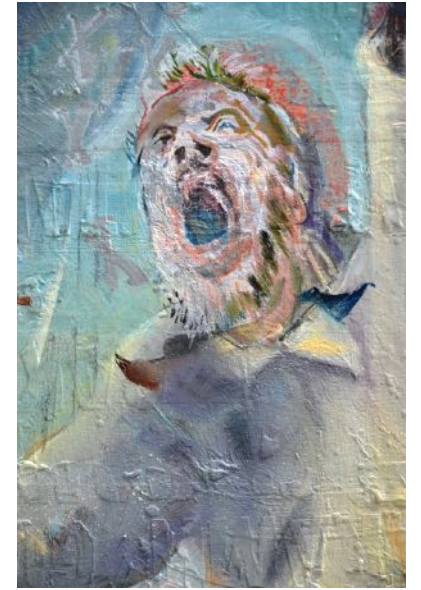


And sunrises here are quiet, oil paint on canvas, 90 x 60 cm, 2019 - 2024



Conscription Bucha, oil paint on canvas, 70 x 70 cm, 2024





Conscription, oil and spray paint on  
canvas, 100 x 140 cm, 2024





Performance by Aleksey Gorbunov in front of Babenko's work at exhibition The World is Burning, Mol, Belgium, 2022



Babenko and Gorbunov, a celebrated Ukrainian actor and musician, immediately hit it off when they first met in 2014. Babenko's silk screened T-shirts made it on screen in one of the tv series Gorbunov acted in at the time in Moskow. As a consequence of the war in Ukraine, Gorbunov was forced to flee the country and took up residence in the Netherlands.

This brought the two artists in more frequent contact, with Gorbunov performing at the finissage of the exhibition of The World is Burning, where Babenko's paintings were on display. 'Aleksey Gorbunov' is Babenko's painting resulting from that collaboration. The two artists have since worked together on several projects, amongst which a number of charity events for Ukraine.

Left: Aleksey Gorbunov, oil paint on canvas, prepared in traditional fashion (gelatinized, base layer application and polished), 80 x 120 cm, 2023

Winner of Teravarna 6<sup>th</sup> portrait talent prize award







Babenko started this work in 2010. The original design depicted Bessarabian market in Kyiv, the place where his mother used to work for many years. However, the painting remained stagnant and was never finalized.

Babenko's mother unfortunately passed away in 2023. Due to the war, the artist could not attend her funeral and support Babenko's family in Ukraine during this difficult time. The artist returned to the original work to process his grief. The final result is a universal ode to all Babuschkas.

Song for Babuschkas, acrylic paint, tempera, spray paint and marker on paper, 63 x 49 cm, 2010 - 2024



On April 26, 1986, reactor 4 of the Chernobyl nuclear power plant exploded. It was the worst nuclear disaster to date. A resident of Kyiv, just 100 km away from Chernobyl, Babenko, along with countless other children, was temporarily placed in host families in Ossetia and on the Caspian Sea. There he often went out with a sketchbook, on the one hand worrying about the disaster and its consequences, while on the other enjoying the nature and bird populations of his temporary residence. Both these sides are reflected in this watercolour drawing.

Tsjernobyl, aquarel on paper, framed,  
70 x 50 cm, 1986







Old Boyarka church, cut on birch bark, framed,  
20 x 16,5 cm, 1988





Nationalestraat, oil & spray paint on canvas, 60 x 80 cm, 2014





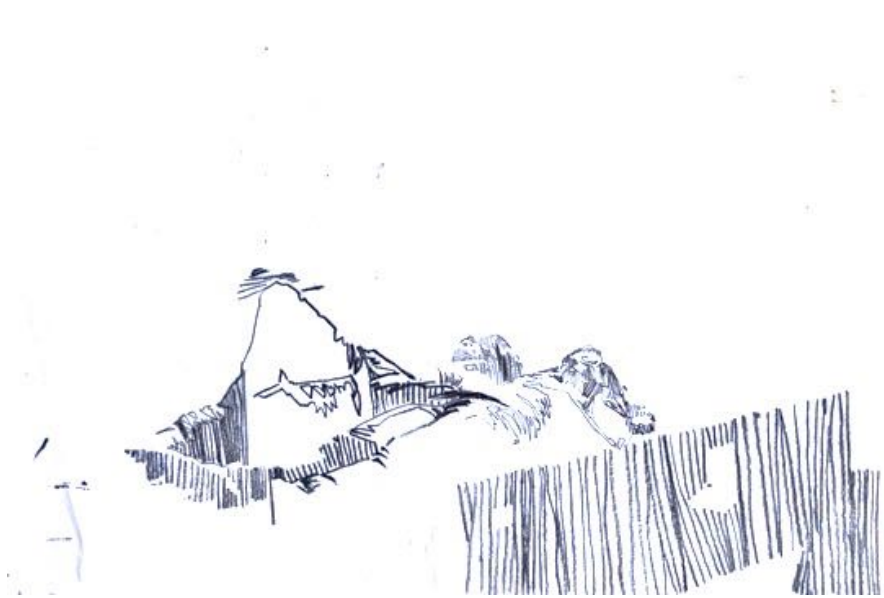
Ghaza gift shop, oil paint and spray paint on canvas, 120 x 80 cm, 2014 -  
2024





Imagine, oil paint, markers, and spray paint on canvas, 250 x 125 cm, 2014





Preparatory sketches for Imagine

Imagine on display at VCR gallery, Antwerp, 2014





Putting up the painting 'Imagine op de Meir' at its new owner, not far from the street it was inspired by. Happy it found such a good home!



Komsomolskaya, a station on the Sviatoshynsko-Brovarska line of the Kiev metro, was one of the stops on Babenko's journeys to and from central Kyiv, where he took a stand against the ruling power as a teenager and punk. This led to arrests and physical intimidation by the police on more than one occasion. In 1993 the name of the station, which still referred to communism, was changed to the politically neutral name Chernihivska.

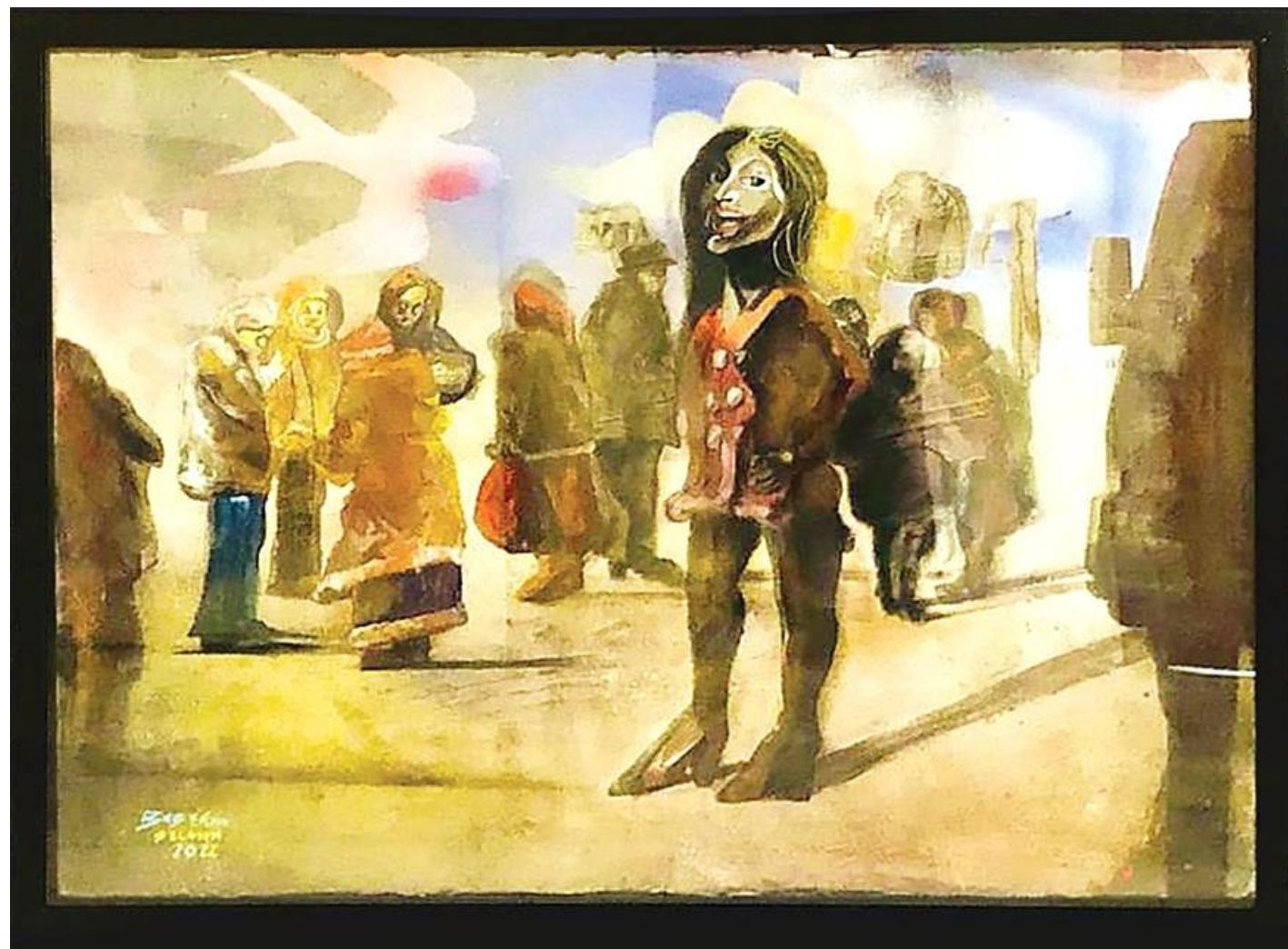
Metro Komsomolskaja, acrylic paint and marker on paper, 80 x 60 cm, 2010  
In private collection







Study for Kyiv Pionerskoja



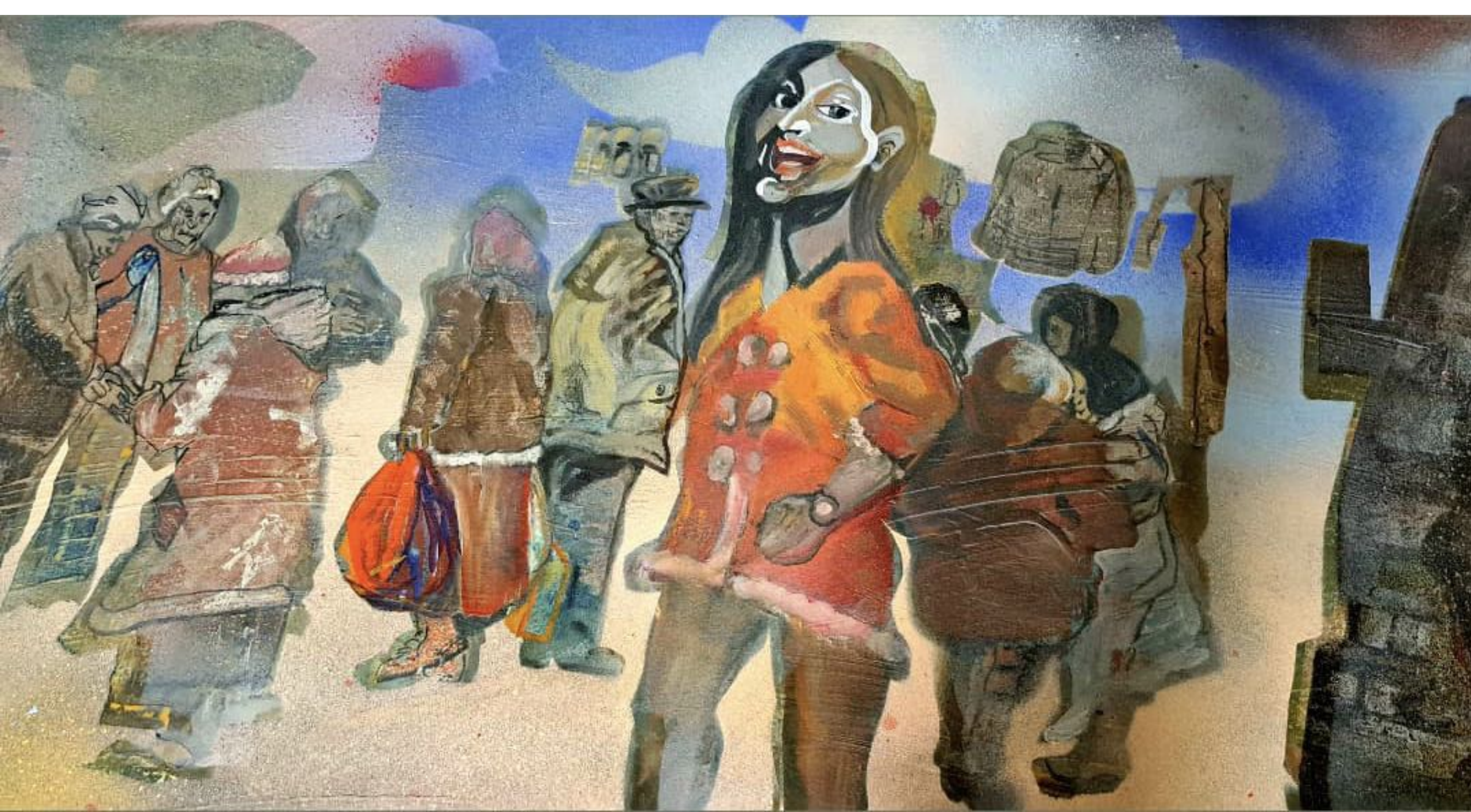
Kyiv Pionerskoja, acrylic paint and marker on paper, 80 x 60 cm, 2010



Shopping street & fashion academy, oil paint, tempera  
and spray paint on canvas, 80 x 80 cm, 2014-2022  
Privet Collection US











Kyiv Metro Pionirskaja, postcard





The Very Same Munchhausen,  
painting in progress , oil paint on canvas, 60 x 90cm, 2020



Sketch for The Very Same Munchhausen, pen on  
paper, 2020



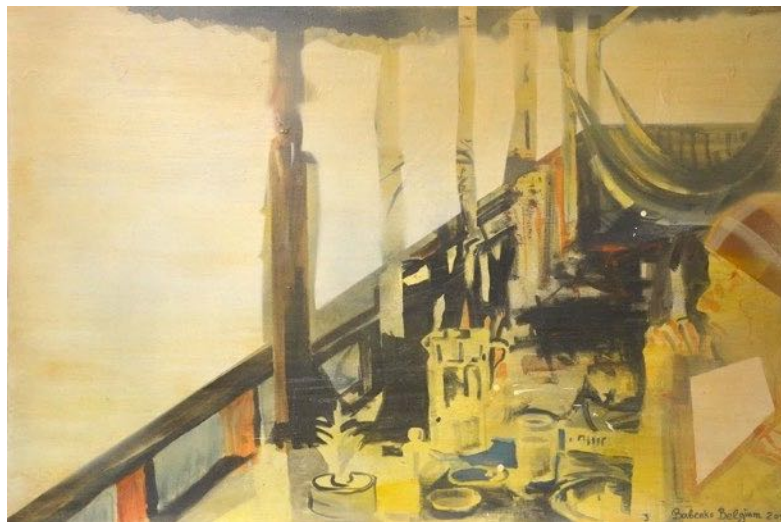


Billboard, acrylic paint and marker on paper, 70 x 50 cm, 2005





Top left: Malevich' black square,  
oil & spray paint on canvas,  
120 x 80 cm, 2011



Top right: Rainforest dream,  
oil & spray paint on canvas,  
120 x 80 cm, 2011



Bottom left: Holiday, oil and  
spray paint on canvas, 120  
x 80 cm, 2011  
In private collection of Tom  
Van Dijk, Belgian actor



Bottom right: Boats, oil and  
spray paint on canvas, 120  
x 80 cm, 2011  
In private collection





Antwerp South, oil & spray paint on canvas, 120 x 80 cm, 2018, in progress



Study and documentation for Antwerp South





Paradise, acrylic & oil on canvas, 120 x 80 cm, 2009  
In private collection





The soldier's dear wife, acrylic, oil & spray paint on canvas,  
120 x 100 cm, 2009 - 2024



City haze, oil and spray paint on canvas, 90 x 30 cm, 2014



Eilandje, oil and spray paint on canvas, 100 x 80 cm, 2011

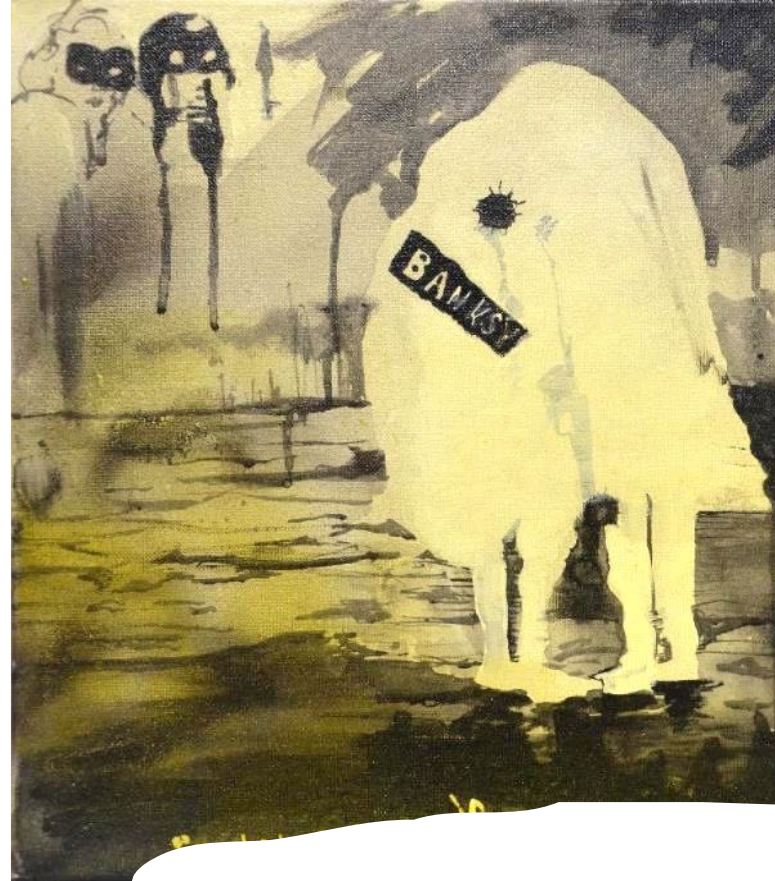
Oh, that sweetness, oil and spray paint on canvas, 80 x 120 cm,



Banksy Dream, silk screen and paint on canvas, 40 x 50 cm,

2014





Details from

Oh, that sweetness, oil and spray paint on canvas, 80 x 120 cm,

2015  
Banksy Dream, silk screen and paint on canvas, 40 x 50 cm,

2014  
Haze, oil and spray paint on canvas, 100 x 80 cm,

2011  
Haze, oil and spray paint on canvas, 90 x 30 cm, 2014



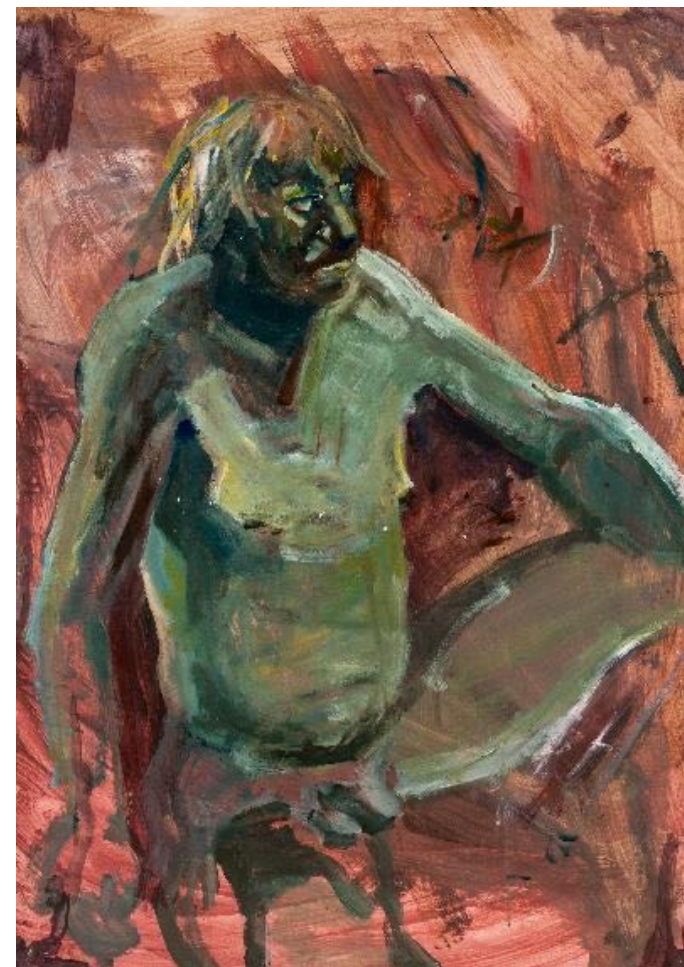


Self-portraits

Acrylic paint on paper, 29 x 39 cm, 2001

Aquarel on paper, 29 x 39 cm, 2001





Studies, oil paint on paper, 70 x 90 cm, 2004  
Royal Academy for Fine Arts, Antwerp





Kiev bazar  
 acrylic paint, marker, pigment & spray paint on paper,  
 framed, 80 x 60 cm, 2009  
 In private collection



Costa-Rica pub,  
 acrylic paint, marker, pigment & spray paint on paper,  
 framed, 80 x 60 cm, 2009  
 In private collection  
 Berlin & Japan





Skyline, acrylic paint and marker on paper, 80 x 60 cm, 2004

*“He is East  
and West,  
past and  
present,  
and slightly  
ahead of  
time”*

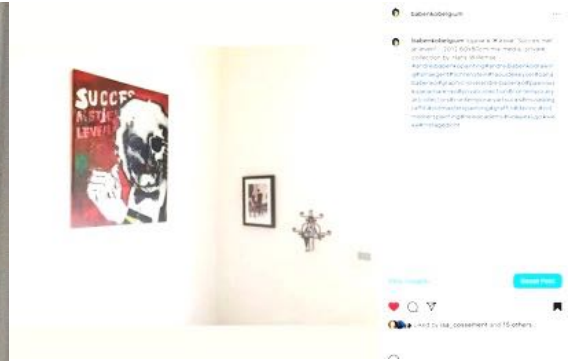
Hans Willemsse, Museum of Contemporary Art, Antwerp





Private collection of Hans Willemse - 10 paintings, drawings, T-shirts of Babenko





Succes met je leven (Good luck with your life),  
stencil, collage, spray paint, 60 x 80 cm,  
2011

Private collection of Hans Willemse

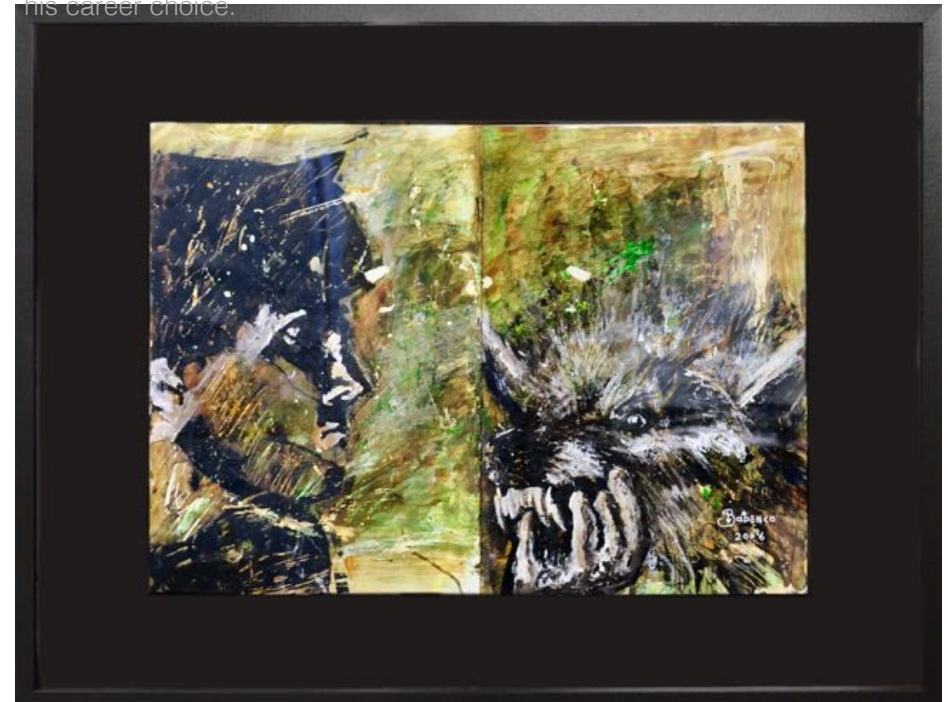
Andrej Babenko & Pure Evil collaboration,  
London, 2011 after Banksy movie 'Exit  
through the Gift shop'





Fashion girl, acrylic paint and marker on paper, framed, 70 x 50 cm, 2005  
In private collection

Babenko made this work in response to a study assignment: 'What did you dream last night'? He had arrived in Belgium a few years earlier, had difficulties with the language and was poor. With a weekly budget of barely 50 euro, he was dependent on food banks. Buying supplies for school assignments was often not an option at all. On more than one occasion this led to negative reactions from teachers. There were however also other teachers and students who helped him: selling a drawing to a mentor for 50 euro allowed the artist to go on for another week. It was however not the money of the sale which kept him going. Rather, it was the moral support, the appreciation of his work, the recognition of his talent and the support of his career choice.



Grab the bull by the horns, acrylic paint and marker on paper, framed,  
59 x 42 cm, 2004





I Appreciate Art, cut copy paper, paint stick, pencil, spray paint & acrylic on 2 canvases, 160 x 60 cm, 2011









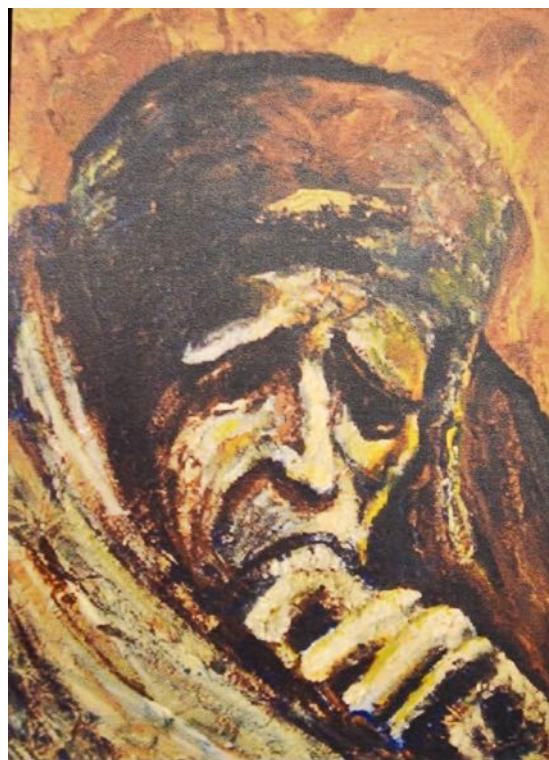
Hendrix, Rubens & Babenko, 140 x 100 cm, industrial & spray paint, pencil on canvas, 2011  
Inspired by Ensor's masks

Hirst, Michelangelo & Babenko, 120 x 80 cm, silkscreen gold & white paint, spray paint on canvas, 2011

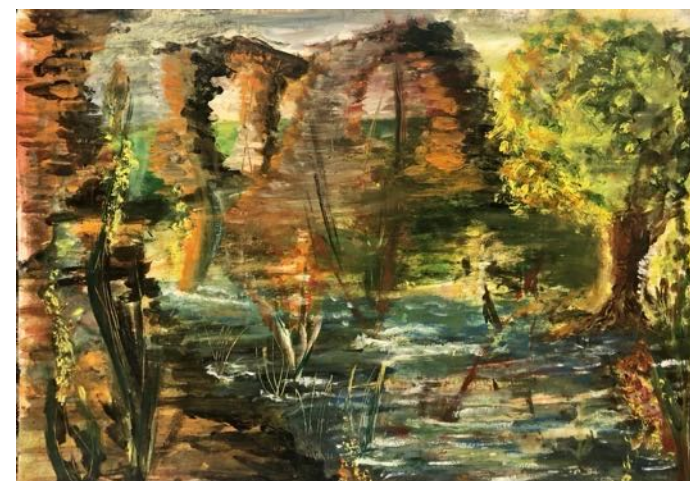




Studies, oil paint on paper, 73 x 55 cm, framed (top right), 70 x 90 cm (left), 2004  
Royal Academy for Fine Arts, Antwerp



Famine, acrylic paint on canvas, 60 x 80 cm, 2004



Bottom: study inspired by song of Viktor Tsjoj Neo  
Romantica,  
oil paint on paper, 297 x 210 mm, 1990  
Fine arts school, Boyarka, Ukraine





Study, oil paint on paper, 73 x 55 cm, 2004

Royal Academy of Fine Arts, Antwerp



*The thought that feelings  
become softer does not  
apply to me. I never had  
that feeling.  
Each love is added to the  
older ones.  
It becomes a  
multiplication.*

Resurrection, acrylic paint on cardboard, framed, 70 x100 cm, 2020-2022

In private collection





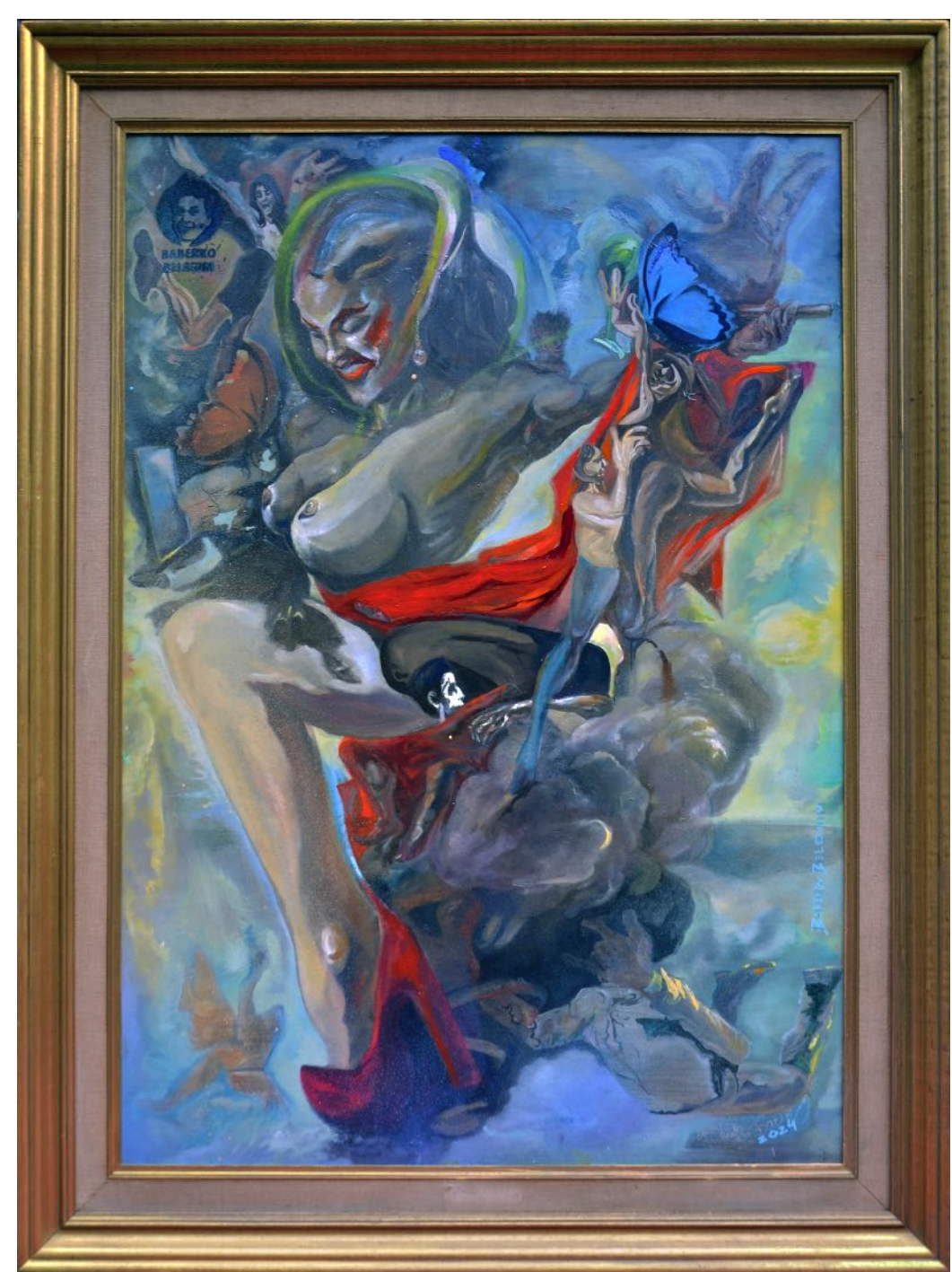


# FIGURATIVE International Juried Art Competition February 2023 WINNERS



Франц Богумил Дубек / Franz Bohumil  
Doubek (Czech, 1865-1952) "За туалетом" / "At  
the Toilette", 1931 г. Холст, масло / Oil on ...  
See more

And I'm in heaven!  
My darling, in heaven!  
(Perfect for you) oil and spray paint  
on cardboard, framed,  
70 x 100 cm, 2020 – 2024  
Winner of Teravarna LA 6<sup>th</sup>  
Figurative Honorable Mention  
Award







...After staring at the canvas for one hour, he gets up from his chair.  
The difficult part is the fact that those women are intelligent and mature.  
Cold coffee is standing on the windowsill.  
He knows that.

You won't believe it, but this morning two peacocks were looking at each other far over the eave.

A male and a female. Now they have flown away.

Peacocks exist in three varieties: the blue (*Pavo cristatus*), the green (*Pavo muticus*) and the ones from Congo (*Afropavo congensis*). They belong to the family of the pheasant.

Coffee is his new decision.

It brings his mind to a certain point: how to go beyond his thoughts.

Unexpectedly he returns to old habits.

Nothing stronger than a female quire.

The thought that feelings become softer, doesn't count for me. I never had that feeling.

Each love is added to the older ones.

It becomes a multiplication.

It's no delight.

Are you really not that sensible?...

Forgiveness, oil & spray paint on canvas, 70 x 70 cm, 2020.

Made to order. In private collection.

Forgiveness is Unforgiven, by Dirk De Wachter, 33:22 min.





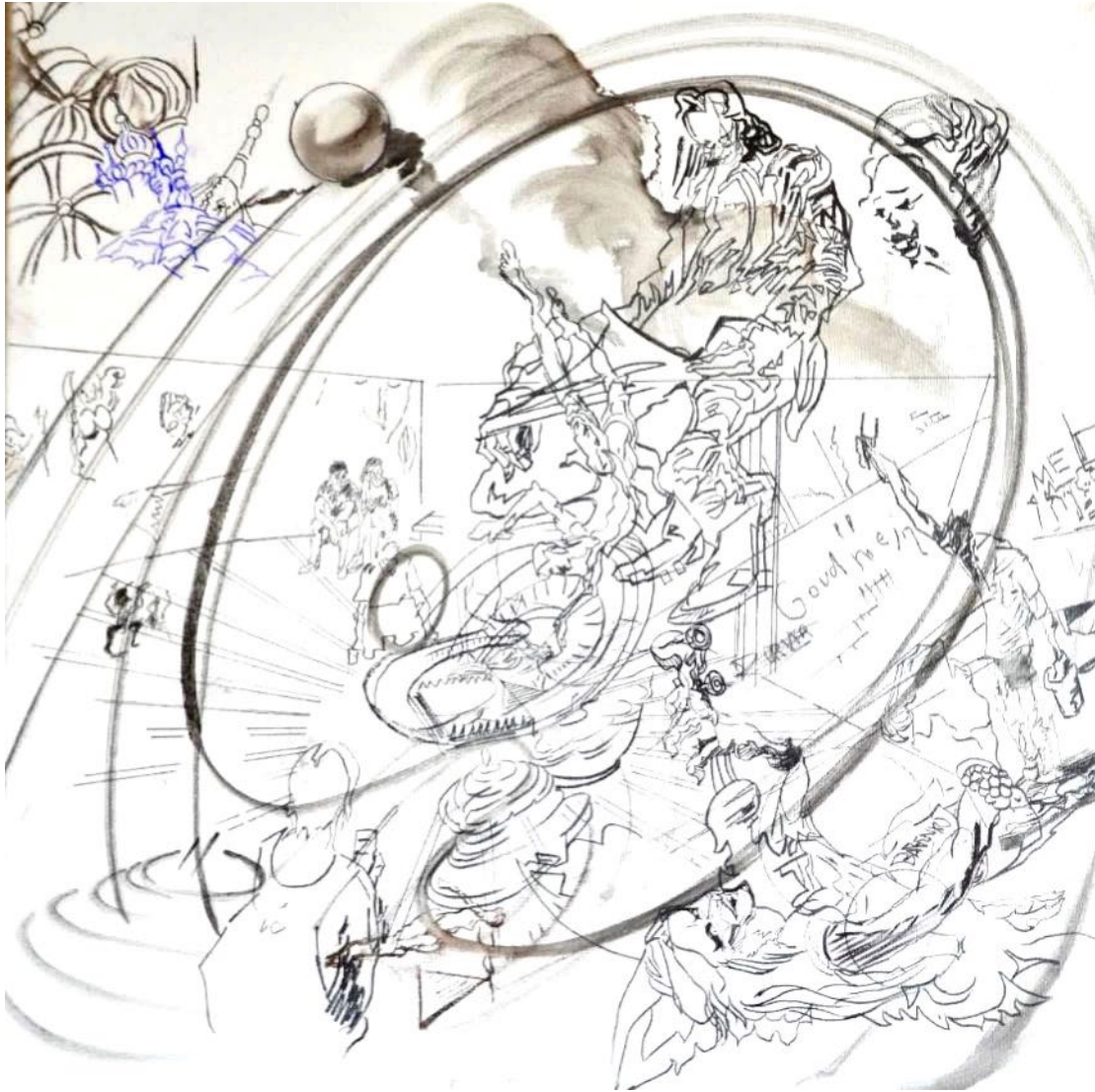
Despite the reference to war, this work was made well before the outbreak of the war in Ukraine. The painting represents Babenko's personal and professional tribulations during the corona pandemic. In addition, the colours of the painting are reminiscent of the necklaces with brightly coloured sea shells that were sold by the Black Sea in Crimea, the Babenko family's annual summer holiday destination. Much to his regret, however, the artist was never able to afford such a necklace as a child.

On top of the canvas is a cloth with traditional Ukrainian embroidering from mama and the words 'Make borscht not war'; references to John Lennon and Banksy are evident. The work also refers to the collaboration of the artist with Mauro Pawlowski and Dirk De Wachter, mostly in the form of live performances, with Babenko painting live, De Wachter reciting poems and Pawlowski providing the music. The trio performed in S.M.A.K. Ghent, in Extra City Antwerp and at Pukkelpop among others.

Make borscht not war, 60 x 60 cm, oil paint on canvas + textile, 2021







Studies for Make borscht, not war (previous page)









Sketches on paper A4, A3  
for Make borscht, not war, '2020



In private collection





Make borscht not war on display at Spuitwater, an exhibition at M HKA Inbox, Antwerp, 2021





Cherson, 70 x 70 cm,  
oil & spray paint on canvas, 2023  
Flooded dam and houses  
Naked as unprotected





Sketches, pen and pencil on paper, aquarel on paper, Sardinia, 2022





Geraniums, aquarel on paper, 28 x 21 cm, 2022. Sold at fundraiser for Ukraine, 2023



Babenko edited this existing canvas portraying Vladimir Lenin. The canvas was originally bought in the 1980s in Moscow by H. Willemse, guest curator at Museum of Contemporary Art Antwerp (M HKA), former curator of the late Panamarenko's oeuvre and personal friend of Babenko. Willemse donated the work to Babenko for editing or processing in his art. The work shows an expressive reflection of the war aggression and associated emotions. It carries a message from one Vladimir (Lenin) to the other (Putin): "Vladimir, I am the star, and you are a cunt"!

The picture of these works was used for the project Postcards for Ukraine, to which the artist was introduced by fellow artist Kris Martin and in which artist Jonathan Meese also participated.

Vladimir to Vladimir, spray paint on Lenin painting, 80 x 120 cm, 2022

Target, spray paint on painter's palette, 30 x 40 cm, 2022. In private collection











## Галерея у Мюнхені продає листівки в обмін на допомогу Україні



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Munich, Bayern



amalnews.ua Майже два роки тому мюнхенський галерист Йоганнес Шперлінг та його сестра Франциска Ле Мер започаткували благодійний проект: вони попросили художників з усього світу створити "Листівку для України". Свій внесок митці почали надсилати майже одразу – у вигляді намальованих, надрукованих або маркованих листівок. За цей час продали близько 150 маленьких творів мистецтва й зібрали понад €50 тис.

Проект активно існує і зараз. Листівки можна придбати за пожертву у розмірі €350 або, за бажанням, за вищою ціною.



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## Галерея у Мюнхені продає листівки в обмін на допомогу Україні



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Фото – Postcards for Ukraine

#galleriesperling #postcardsforukraine #Мюнхен



\*\*\*\*\*

PIU 001 Andi Fischer - PIU 002 Tom Król - PIU 003 Monica Bonvicini - PIU 004 Nick Oberthaler - PIU 005 Malte Zenses - PIU 006 Erin Jane Nelson - PIU 007 Marcel van Eeden - PIU 008 Arturo Herrera - PIU 009 Mark Wallinger - PIU 010 Kerstin Brätsch - PIU 011 Paul Hutchinson - PIU 012 Andrew Gilbert - PIU 013 Erik van Lieshout - PIU 014 Goshka Macuga - PIU 015 Spiros Hadjijanos - PIU 016 Michael Craig-Martin - PIU 017 Julius Heinemann - PIU 018 Kerstin von Gabain - PIU 019 Richie Culver - PIU 020 Ben K. Voss - PIU 021 Christiane Blattmann - PIU 022 Gregor Hildebrandt - PIU 023 Mark Handforth - PIU 024 Thomas Geiger - PIU 025 Kasper König - PIU 026 Amelie von Wulffen - PIU 027 Kathrin Sonntag - PIU 028 Jonathan Meese - PIU 029 Nedko Solakov - PIU 030 Alina Chaidarov - PIU 031 Max Frintrop - PIU 032 Kasia Fudakowski - PIU 033 David Ostrowski - PIU 034 Halle Redjaian - PIU 035 Thomas Scheibitz - PIU 036 Jakob Kolding - PIU 037 Berit Schneiderit - PIU 038 Markus Vater - PIU 039 Cezary Poniatowski - PIU 040 Hamish Pearch - PIU 041 Sveta Mordovskaya - PIU 042 Norbert Bisky - PIU 043 Beni Bischof - PIU 044 Jens Kothe - PIU 045 Sam Durant - PIU 046 Maya Hottarek - PIU 047 Jannis Marwitz - PIU 048 Jonathan Monk - PIU 049 Sophie Utikal - PIU 050 Andreas Schmitt - PIU 051 Ana Navas - PIU 052 Justin Cloud - PIU 053 Kendall Geers - PIU 054 Ádám Horváth - PIU 055 Talisa Lallai - PIU 056 Adrien Missika - PIU 057 Oliver Osbourne - PIU 058 Tal R - PIU 059 Elif Saydam - PIU 060 Henning Strassburger - PIU 061 Uwe Henneken - PIU 062 Pakui Hardware - PIU 063 Özlem Altın - PIU 064 Martyn Cross - PIU 065 Karin Sander - PIU 066 Gerwald Rockenschau - PIU 067 Emanuel Seitz - PIU 068 Ivana Basic - PIU 069 Birke Gorm - PIU 070 Subodh Gupta - PIU 071 Rodrigo Hernández - PIU 072 Joakim Ojanen - PIU 073 Tomás Saraceno - PIU 074 Stefan Fuchs - PIU 075 Anna McCarthy - PIU 076 Thaddeus Strobe - PIU 077 Eva Fábregas - PIU 078 Billy Childish - PIU 079 Friederike Feldmann - PIU 080 Thomas Ruff - PIU 081 David Claerbout - PIU 082 Zuzanna Czebatul - PIU 083 Harold Ancart - PIU 084 Siro Cugusi - PIU 085 Sarah Lucas - PIU 086 Martin Kohout - PIU 087 Loup Sarion - PIU 088 Liu Shiyuan - PIU 089 David Horvitz - PIU 090 Lutz Braun - PIU 091 Rosa Barba - PIU 092 Hank Schmidt in der Beek - PIU 093 Anne Fellner - PIU 094 Leo Park - PIU 095 Julie Mehretu - PIU 096 Bettina Samson - PIU 097 Tobias Rehberger - PIU 098 Karla Black - PIU 099 Thomas Schütte - PIU 100 Nina Beier - PIU 101 Oskia Guthrie - PIU 102 Kris Martin - PIU 103 Megan Plunkett - PIU 104 Julian Rosefeldt - PIU 105 Bianca Kennedy - PIU 106 Roger Ballen - PIU 107 Daniele Milvio - PIU 108 Pierina Mássquez - PIU 109 Justin John Greene - PIU 110 Erwin Wurm - PIU 111 Gabrielle Goliath - PIU 112 Daniel Gustav Cramer - PIU 113 Andrej Babenko - PIU 114 Johanna Dumet - PIU 115 Sven Drühl - PIU 116 Paul Sochacki - PIU 117 Nilbar Güres - PIU 118 Peter Schuyff - PIU 119 Wolfgang Matuschek - PIU 120 Marcel Dzama - PIU 121 Jitka Hanzlová - PIU 122 Przemek Pyszczyk - PIU 123 Ernst Yohji Jäger - PIU 124 Jasmin Werner - PIU 125 Matthias Dornfeld - PIU 126 Peter Piller - PIU 127 Stephanie Temma Hier - PIU 128 Seth Price - PIU 129 Hannah Sophie Dunkelberg - PIU 130 Jordi Ribes - PIU 131 Tanja Nis-Hansen - PIU 132 Michael Wesely - PIU 133 Johnny Izatt-Lowry - PIU 134 Monster Chetwynd - PIU 135 Bernd Ribbeck - PIU 136 Ryan Mosley - PIU 137 Mickalene Thomas - PIU 138 Clayton Schiff - PIU 139 Thomas Zipp



## Postcards for Ukraine Andrej Babenko, 2022

14,8 x 10,5 cm  
sold

Enquiry



Project Postcards for Ukraine

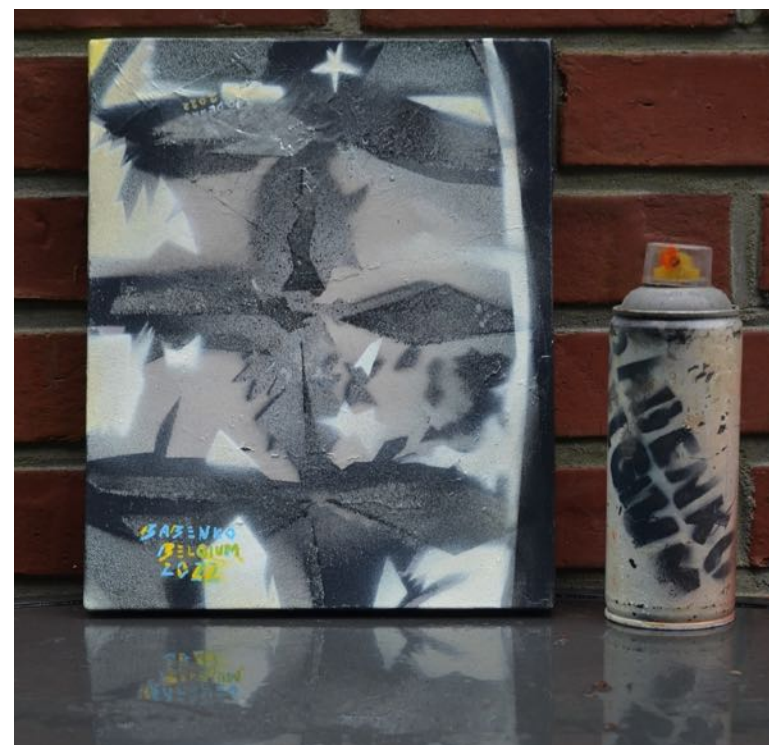
<https://www.instagram.com/postcardsforukraine/>





Kirill Death Icon

[#кирил](#) [#смерть](#) [#kirill](#) [#death](#) [#icon](#) [#moskow](#) [#ukrainart](#) [#babenkobelgium](#)  
[#babenkobelgiumgraffiti](#) [#contemporaryart](#) [#babenkopainting](#) [#nft](#)



Grenade, spray paint on canvas, 30 x 40 cm, 2022





War AI sketch 2024  
[#death](#) [#icon](#) [#moskow](#) [#ukrainart](#) [#babenkobelgium](#) [#babenkobelgiumgraffiti](#)  
[#contemporaryart](#) [#babenkopainting](#) [#nft](#)



Hero AI sketch 2024





High Diving Great Barrier Reef Coral  
oil and spray paint on canvas,  
210 x 210 cm, 2021



Everybody knows the war is over  
Everybody knows the good guys lie  
oil paint & spray paint on canvas, 60 x 60 cm,  
2020 - 2024





Small text label below the circular artwork.







UA22022022 at exhibition The World is  
Burning, Mol, Belgium, 2022





Fauna and Flora







Study, aquarel on paper, 51 x 36 cm, 2005



Studies for Tour Elentrik Tervuren, 100 x 80 cm, aquarel on paper, 2021



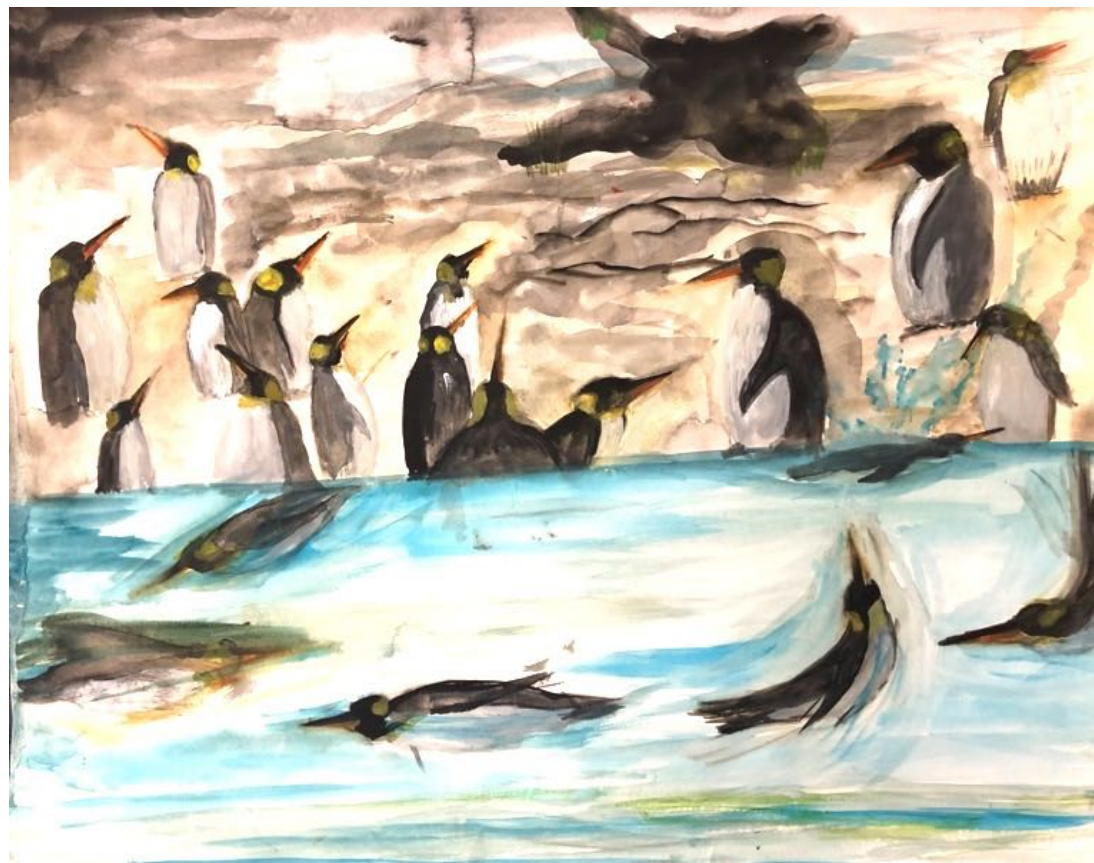


Study, stone print, ink on paper,  
framed, 70 x 90 cm, 2003  
Royal Academy for Fine Arts Antwerp



Study, pen on paper, 53 x 36 cm, 2003 Antwerp Zoo,  
Flamingos: 'Some stand on two legs and some on one'  
Royal Academy for Fine Arts Antwerp





Study, aquarel on paper, 51 x 36 cm, 2005



Study, pen on paper, 41.5 x 29.5 cm, 2004





Study, aquarium, aquarel on paper, 51 x 36 cm, 2004





Studies, pen on paper, 53 x 36 cm, 2003, Antwerp Zoo,

'Apen in A'pen'

Sint Lucas Antwerp



- What is the story of the aras?
- I love birds, all birds. But aras are my favourite. You just got to love them for their bright colours, especially when you come from the cold, snowy, white Kyiv.
- But why then all those shades of grey?
- Well, that is because they emigrated, to Belgium. I suppose it is their camouflage, their way of trying to fit in.



Top left: Ara, oil and spray paint on canvas, 50 x 60 cm, 2015

In private collection

Bottom left: No one can touch the ara (Part 2), oil and spray paint on canvas, 40 x 50 cm, 2015

Right: No one can touch the ara, oil and spray paint on canvas, 80 x 120cm, 2015





Portraits





Boris Grebenchikov



Ilse Liepa





Dirk De Wachter, Antwerp, 2019,



Boris Grebenchikov, Antwerp, 2015



Lee Ronaldo, Ghent, 2017



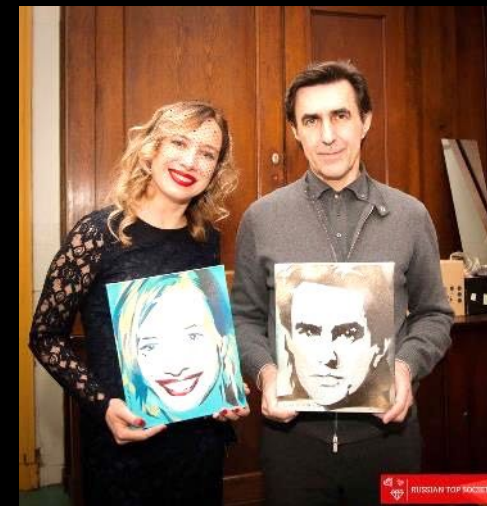
Sergey Shnurov, Düsseldorf, 2018



Yuri Shevchuk, Antwerp, 2016

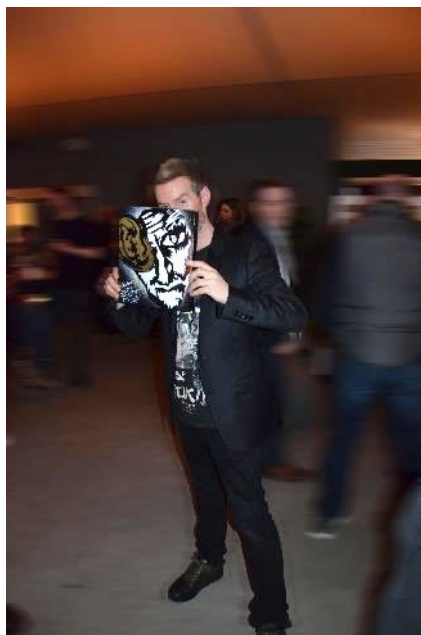


Ilse Liepa, Brussel, 2017



K. Honselaar & V. Butusov, Amsterdam, 2017





Babenko & Robert Del Naja aka 3D (Massive Attack)  
Portraits, stencil and spray paint on canvas, 24 x 30 cm, 2019





Luciano Benetton, stencil, spray paint and charcoal on canvas, 10 x 12 cm, 2017  
Venice Biennale, BOZAR Brussels





Portrait of Mauro Pawlowski, musician, with whom Babenko collaborated on several occasions, mostly in the form of live performances together with Dirk De Wachter. Babenko did live painting, De Wachter recited poems and Pawlowski provided the music. The trio performed in S.M.A.K. Ghent, in Extra City and at Pukkelpop inter alia.

Mauro, Chinese ink on paper, framed, 100 x 70 cm, 2018

In private collection







Aleksey Gorbunov, spray paint on canvas, 70 x 100 cm, 2024 - Mauro Pawlowski, spray paint on canvas, 70 x 100 cm, 2024





Exhibition 'Full House', Antwerp, 2021  
Curated by Hans Willemse



Exhibition at VCR gallery, Antwerp, 2013





Sketch collage, Mauro Pawlowski, marker and tape on paper,  
50 x 70 cm, 2018



Aleksey Gorbunov, silk screen on T-shirt, post card, 2015 - 2022









*It was however not the money of the sale which kept him going. Rather, it was the moral support, the appreciation of his work, the recognition of his talent and the support of his career choice.*

John Coltrane, oil and spray paint on canvas, 80 x 120 cm, 2015

In private collection





Miles Davis, oil &  
spray paint on  
canvas, 120 x 80  
cm, 2014-2021.  
In private  
collection.



*“How  
cheerful it is  
to reside in  
your fears”*

Statement by Oksana Mas, who took an interest in Babenko's works when the two met at the opening of an exhibition in Belgium. Mas is a renowned Ukrainian contemporary artist with offices in London, Zürich and New York

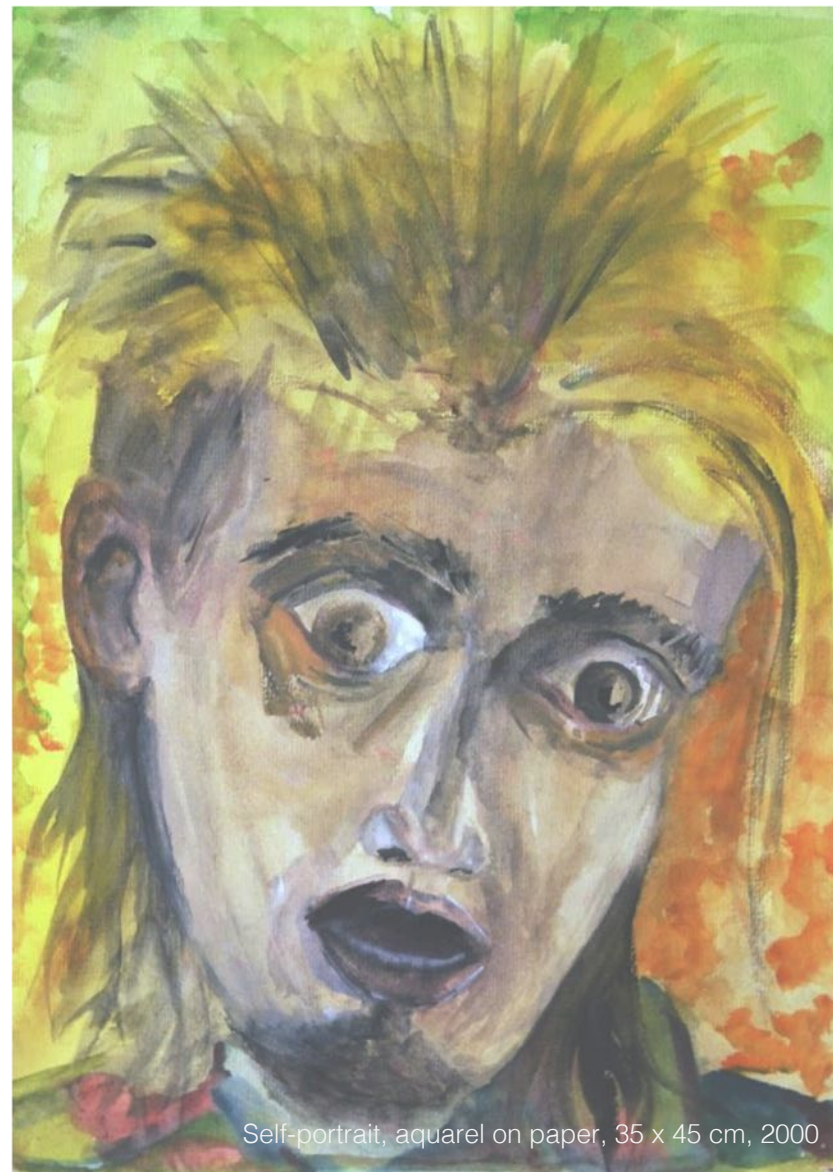
Humanoid amphibian, 54 x 65 cm,  
aquarel on paper, 2000







Sergei Yankovski & Ilse Liepa, Brussels, 2017  
"Jump to Freedom" - a story of the life of the great  
ballet star leading soloists of Moscow Bolshoi Theatre



Self-portrait, aquarel on paper, 35 x 45 cm, 2000





A splash of colour



Babenko created these works in a turbulent period. In 2013, his father died by suicide. Not long after, in 2014, the Maidan Revolution took place in Ukraine. Already then, the artist had a foreboding that this could lead to a major war. While it turned out not to be the case immediately, the fear and foreboding found their way in his paintings. Besides death and the threat of potential war, there was also life: Babenko's daughter and son were born in 2014 and 2015, respectively. Two joyful and intense events which at the same time exposed him to the feelings of crushing responsibility and vulnerability of a parent.



The works are monumental. They reflect daily life, contain socially critical elements and show the artist's inner demons. They are a whirlwind of personas, colour, drama and melancholy. Babenko combines layers of oil paint in an explosive, organic manner with the speed of graffiti techniques.



An interesting fact is the change in perception that has taken place over time among some viewers, in particular Ukrainian acquaintances and friends of the artist: while the paintings were sometimes considered gloomy, explicit and somewhat frightening when they were just created, today, many Ukrainians see them as the perfect representation of the world they live in as well as of their inner world. In contrast, Babenko's most recent work, UA22022022, which was made in full wartime, despite its obscure subject matter, deliberately contains a lot of light and hope, as a representation of what the future may hopefully look like.





Belgian night, oil and spray paint on canvas,

250 x 200 cm, 2014

Life goes on, hold on to hope and love

Confusion, craziness and interweaving of  
event moments. Through the extremes of  
personality formation, we go a long and painful  
path that converges at one bright point when a  
child appears.

Сумбур, сумасшествие и переплетение  
событийных моментов.

Через крайности формирования личности  
мы проходим долгий и болезненный путь,  
который сходится в одной светлой точке  
при появлении ребёнка.





Slide, oil and spray paint on canvas, 200 x 160 cm, 2015

This work is part of a series of large, expressive and colourful paintings. Babenko created these works in a turbulent period. In 2013, his father died by suicide. Not long after, in 2014, the Maidan Revolution took place in Ukraine. Already then, the artist had a foreboding that this could lead to a major war. While it turned out not to be the case immediately, the fear and foreboding found their way in his paintings. Besides death and the threat of potential war, there was also life: Babenko's daughter and son were born in 2014 and 2015, respectively. Two joyful and intense events which at the same time exposed him to the feelings of crushing responsibility and vulnerability of a parent.

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*“The special thing about his work is the striking synergy of styles and cultures. He mixes spray paint and oil paint, combines punk with jazz, and creates wild compositions with classical patterns”.*



Soaring in a dance over the ordinary, oil and spray paint on canvas, 250 x 200 cm, 2015



Two Andrejs, oil & spray paint on canvas,  
250 x 200 cm, 2014

Maidan Ukraine Orange Revolution, how you stay strong, in centrum 2 psychiatric doctors from a second world war, 2 grandmothers with a Kalashnikov on the Maidan Market changing cash, kisd on blood carpet,,5 fishes from Andej his exotic Aquarium asking hoe you are , American city to far away , Candide from the Flemish Opera on the wall, Andrej in his youth and Andrej now adult. This year 2014 Andrej and his wife visit a Ukraine for the last time... The war began already in Donetsk, Donbass ... We see also that painter wants to show us, the men in orange have guns pointed at their heads and are supposedly ready to shoot. But unlike the terrorists in the propaganda video, the soldiers take off their masks and lower their guns.

Then the priest in white Islamic attire addresses the "prisoners": "This is not our policy. We are not evil. The same situation we see 2022 2024 Full Scale War in Ukraine. Ukraine Hero's is hard to trying do not do unhuman crimes to Russian anamis and victoms in captivity - from the convertations with the locals in Ukraine.





100 years of solitude, oil and spray paint on canvas,  
245 x 200 cm, 2014

Left Up is a suggestion of the Face of Putin's Grin –  
a half dead but half live, Left quetzal, an upside  
down hanging body , mama is crying with a Tanya  
doll in her arms, her son from the war seems to  
console his mother, but his mother sheds tears  
Trump his Face in center , Soldiers a simbol of a  
testosterone and Lust for... from right above , the  
hand of the law sheds blood  
Left is a Happy family coming back from a Aldi Ad  
saying je the war is bad, but what we is going to eat  
tonight, manneke pis Brussels where is the girl ...  
Sergei Shnurov or Andrej plaing guitar trying be  
funny and happy anyway... Blood on Roses, blood  
on painter his fingers... The upside down prist is  
smoking ...







Action, oil and spray paint on canvas, 220 x 200 cm, 2015

We see soldiers on this painting, One Big One right with an plastic gun, and 3 smaller fighters under.

The Flamingo and the few roses is reflecting the warm things fleeing people try to take with them you see it on the crossing border from Ukraine to Europe.

The Sun light is Up The Black Sea is down....

Painter Andrej himself in the painting above is acting us crazy artist Mozart something what Robert Del Naja says to Andrej Babenko few years later... When Rob Greats a portrait of himself 2018 Brussels with a small suggestion too Van Gogh through the putting an ear in it. There is something with the ear very contractional multiple meanings suggestions and possible views. Andrej and Rob spoke to each other back stage after a concert of Massive Attack XXI Brussels, 45 min long, about peace, art, music Gaza, Kiev, Ukraine ...





If I could Be a President,  
oil and spray paint on canvas,  
120 x 120 cm, 2016

Up Left painters brother from  
Kiev acting us a Napoléon on  
his unicorn hors, Up Right is a  
Trump acting us a Napoléon on  
his hors, Down left Vladimir  
Putin in front of him 'barge  
haulers on the Volga' ,  
Hironimus Bosch monic  
personage with a gun, Down  
right Hillary Clinton, Aborigines  
didgeridoo, elements of Dali  
paintings.





Pilgrim - from Boyarka to  
Brussels, oil and spray paint  
on canvas, 125 x 140 cm,  
2016



The Artist's Wife's  
Hallucination, oil and spray  
paint on canvas, 120 x 120  
cm, 2016



Action, oil and spray paint  
on canvas, 220 x 200 cm,  
2015



If I could Be a President, oil  
and spray paint on canvas,  
120 x 120 cm, 2016





Exhibition at Campo & Campo, Antwerp, 2020





Exhibition The World is Burning, Mol 2022

From left to right:

Slide, oil and spray paint on canvas, 200 x 160 cm, 2015

Soaring in a dance over the ordinary, oil and spray paint on canvas, 250 x 200 cm, 2015

Belgian night, oil and spray paint on canvas, 250 x 200 cm, 2014

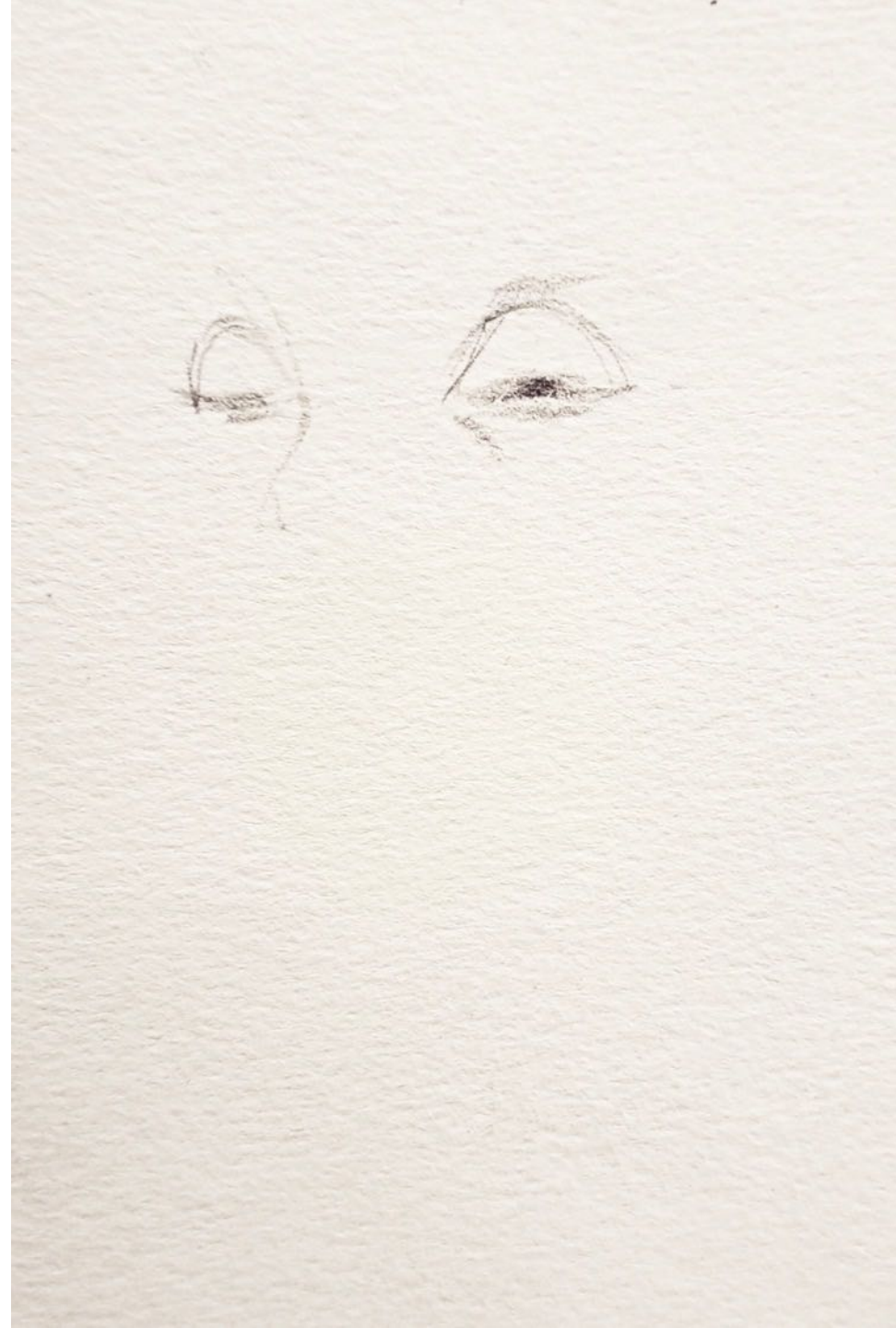
100 years of solitude, oil and spray paint on canvas, 245 x 200 cm, 2014



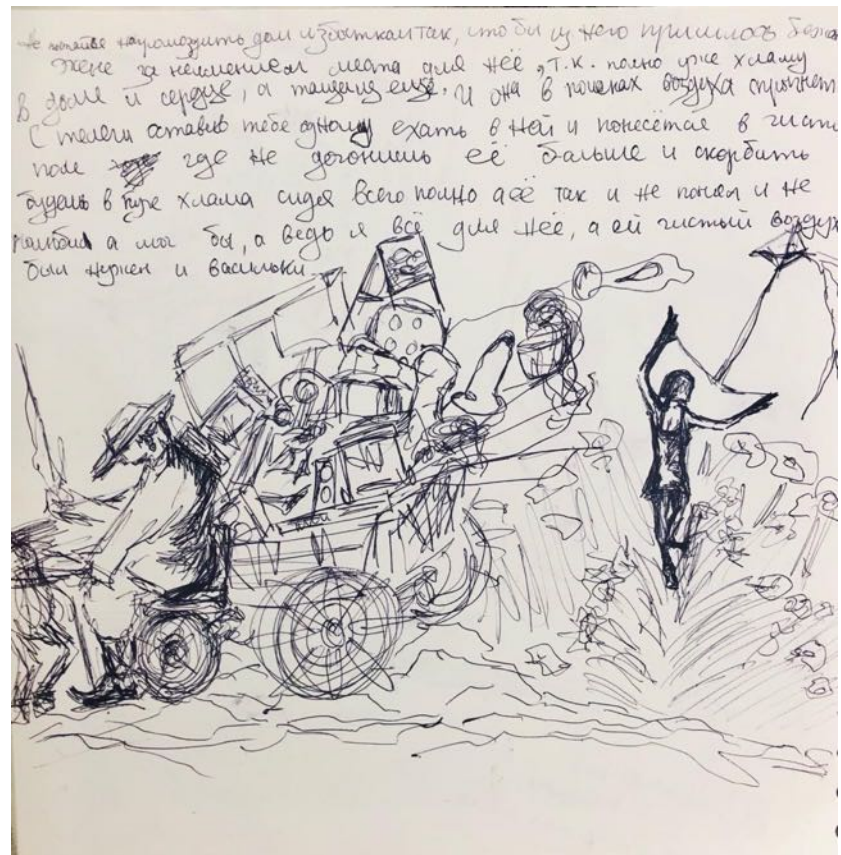


Sketches and drawings









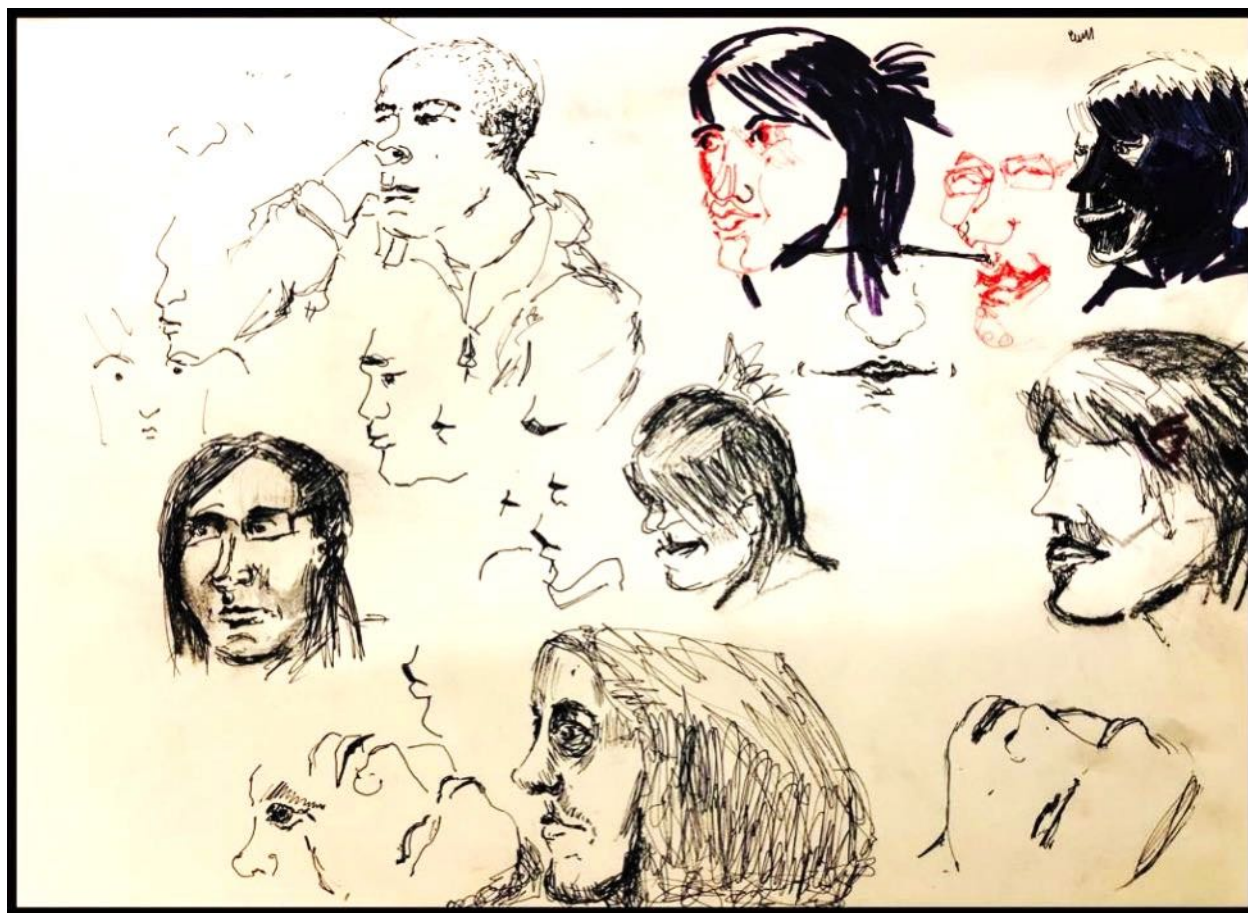
Left: sketch, pencil on paper, A3, 2001, Kunsthumaniora, Antwerp  
 Right: sketch, pen on paper, 20 x 20 cm, 2003, Royal Academy of  
 Fine Arts Antwerp





In the void, sketches on paper, charcoal, digital, A3  
For Babenko biography book, 2022





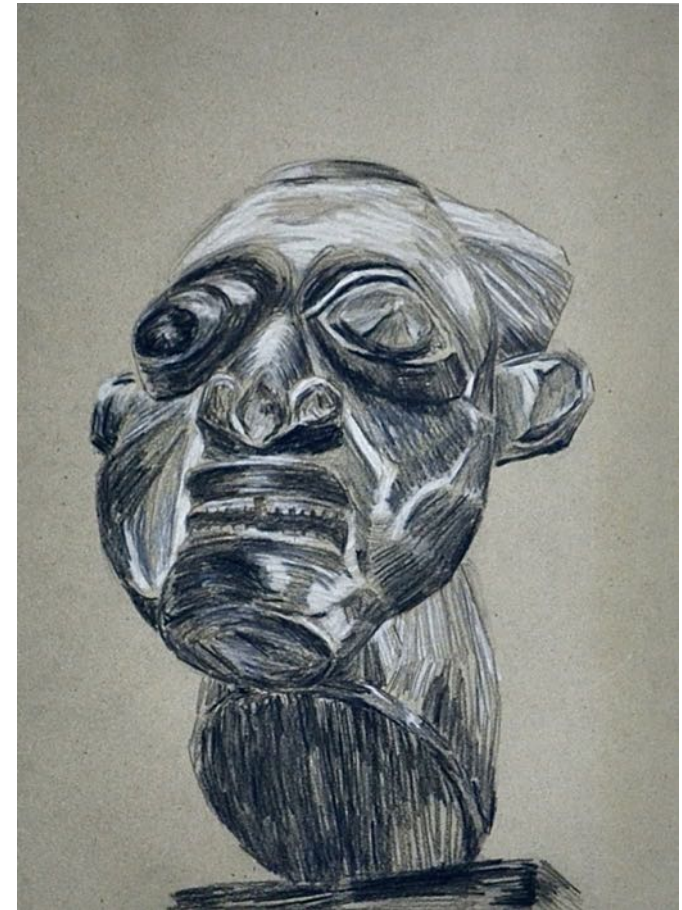
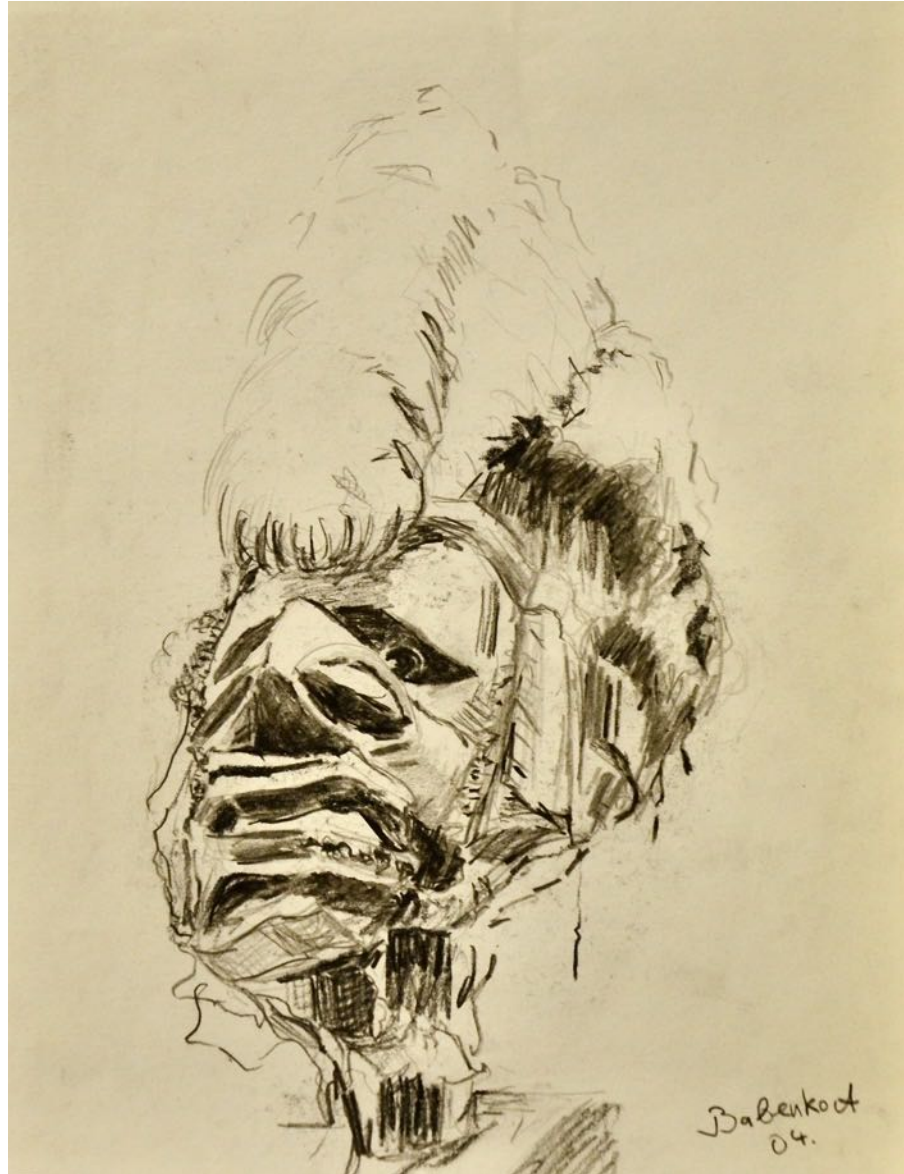




Study, pencil, pen and marker on paper, A5, 2001

Kunsthumaniora, Antwerp





Mask, sketches on paper, ethnographic  
museum, pencil on paper, A3, 2004  
Sint Lucas Antwerp

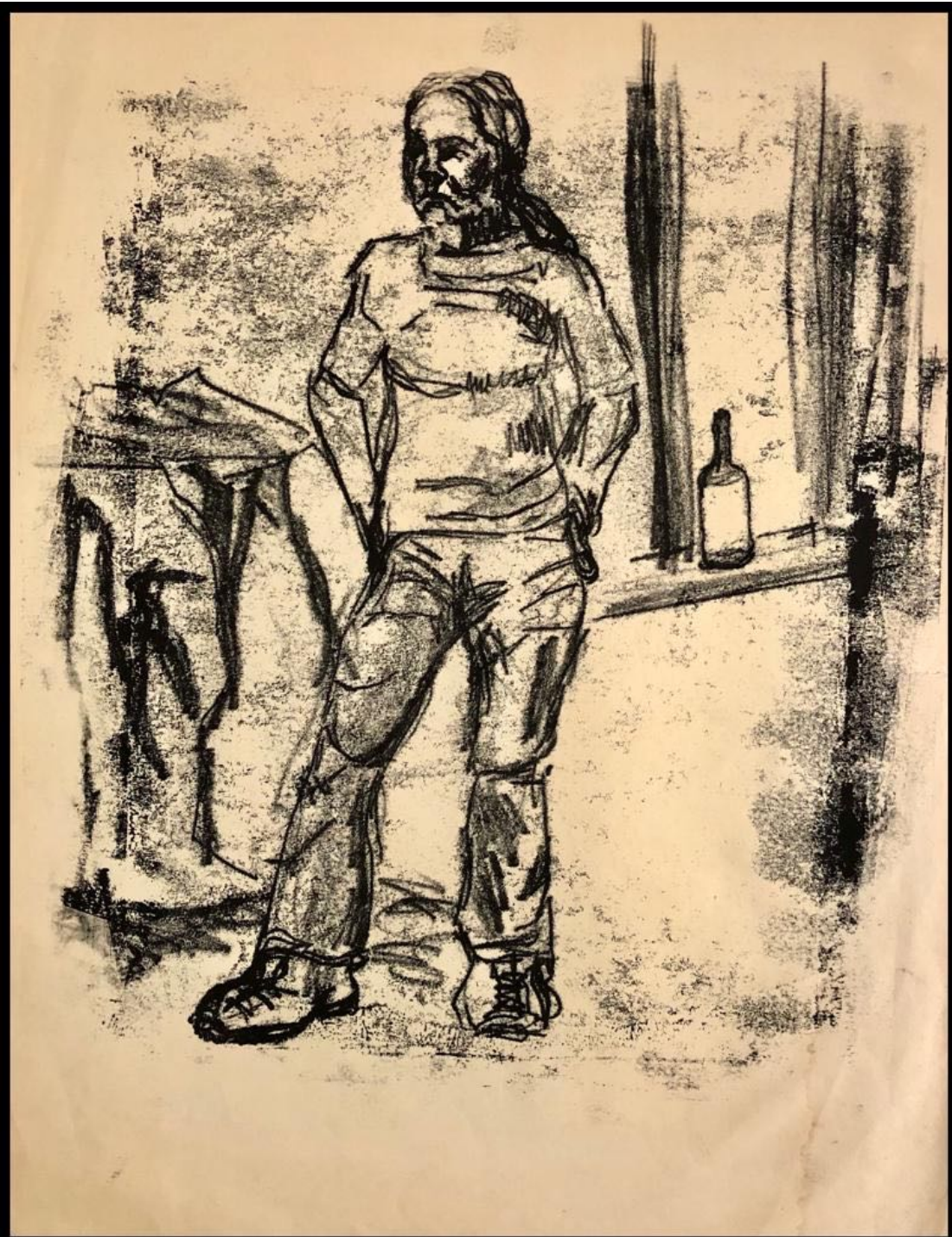




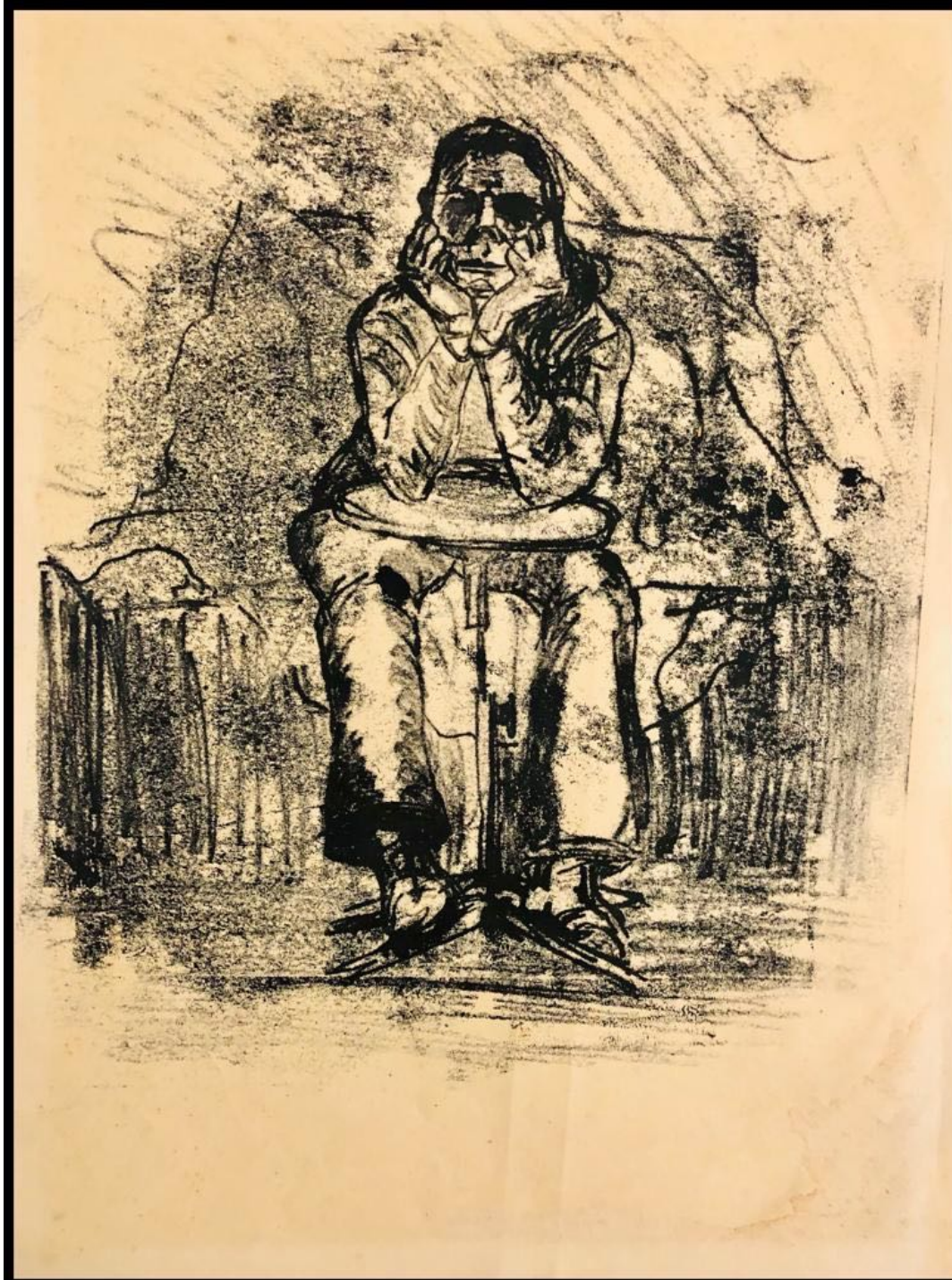
Model drawings, pencil on paper,  
aquarel on paper, A3, 2004  
Royal Academy of Fine Arts,  
Antwerp







Model drawings, monotype  
on paper, aquarel on paper,  
210 x 297 mm, 2004  
Royal Academy of Fine Arts,  
Antwerp





Babenko made this life drawing of a former partner whom he lived with in a backstreet in Antwerp when he first arrived in Belgium. She was a professional dancer with a background in Ukrainian folk culture. During the drawing she was embroidering.

The artist presented the drawing at his final exam at the Royal Secondary School of Arts in Antwerp. One of his teachers unexpectedly and spontaneously bought the drawing from him when setting eyes upon it, recognizing the undertone of eastern European iconography. He urged Babenko to pursue a career in fine arts. While Babenko's creative and artistic spirit was ever present in his subsequent endeavours and professional undertakings, it still took several years before the artist actually took the final leap to pursue a full time professional career in fine arts.

Life drawing, 210 x 297 mm, colored pencils on paper, 2000









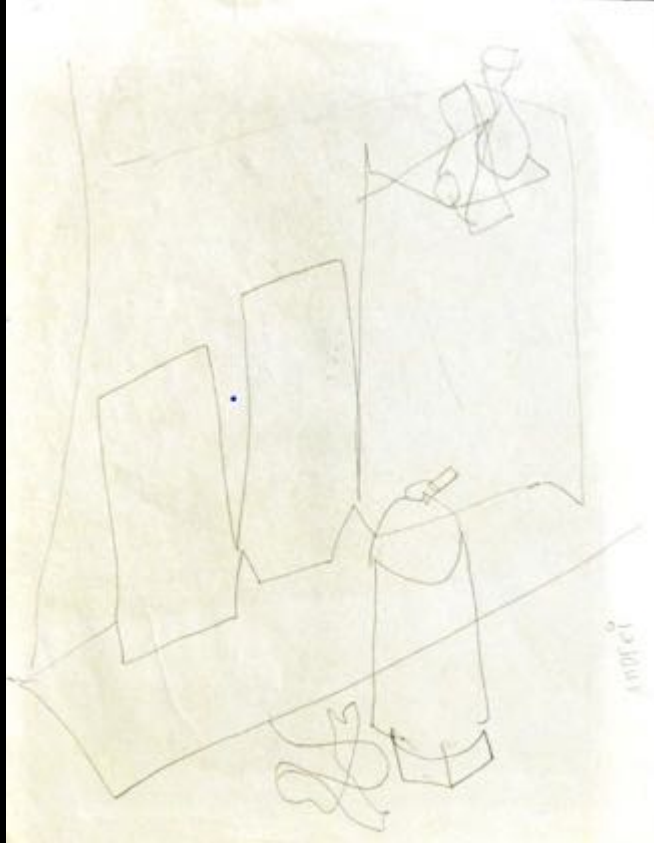
Babenko created the visual material for Flanders Opera for two years. This drawing was a first design for a poster for *The Rage of Life*, an opera describing the descent into insanity of a man who cannot believe that his loved one has died. Recently, the drawing became very topical again personally for the artist with the war in Ukrain. Babenko also found a kindred spirit in a representative of the Ukrainian embassy, who claimed to have had exactly the same sentiment when seeing the drawing at an exhibition.

The drawing is a homage to Chagall's painting "Above the City". The design was in the end not retained for the poster, and another work by Babenko was used instead.

*Rage of Life*, mixed media on paper, framed, 80 x 60 cm, 2009



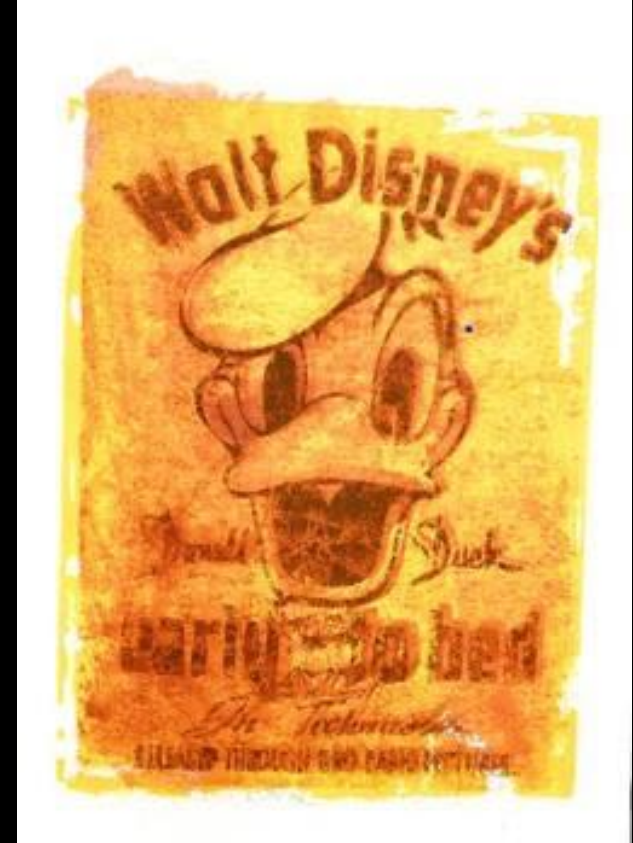




Blind drawing study, pencil on paper, 297 x 420 mm,  
2001  
Royal Academy of Fine Arts, Antwerp



Model drawing study, ink on paper, 297 x 240 mm, 2001  
Royal Academy of Fine Arts, Antwerp



Walt Disney, screen print, 297 x 240 mm, 2001  
Royal Academy of Fine Arts





*"The unraveling  
of origin,  
identity and  
artistic  
influences of  
different  
political-cultural  
backgrounds  
can only lead to  
new insights,  
both for the  
artist and the  
viewer".*





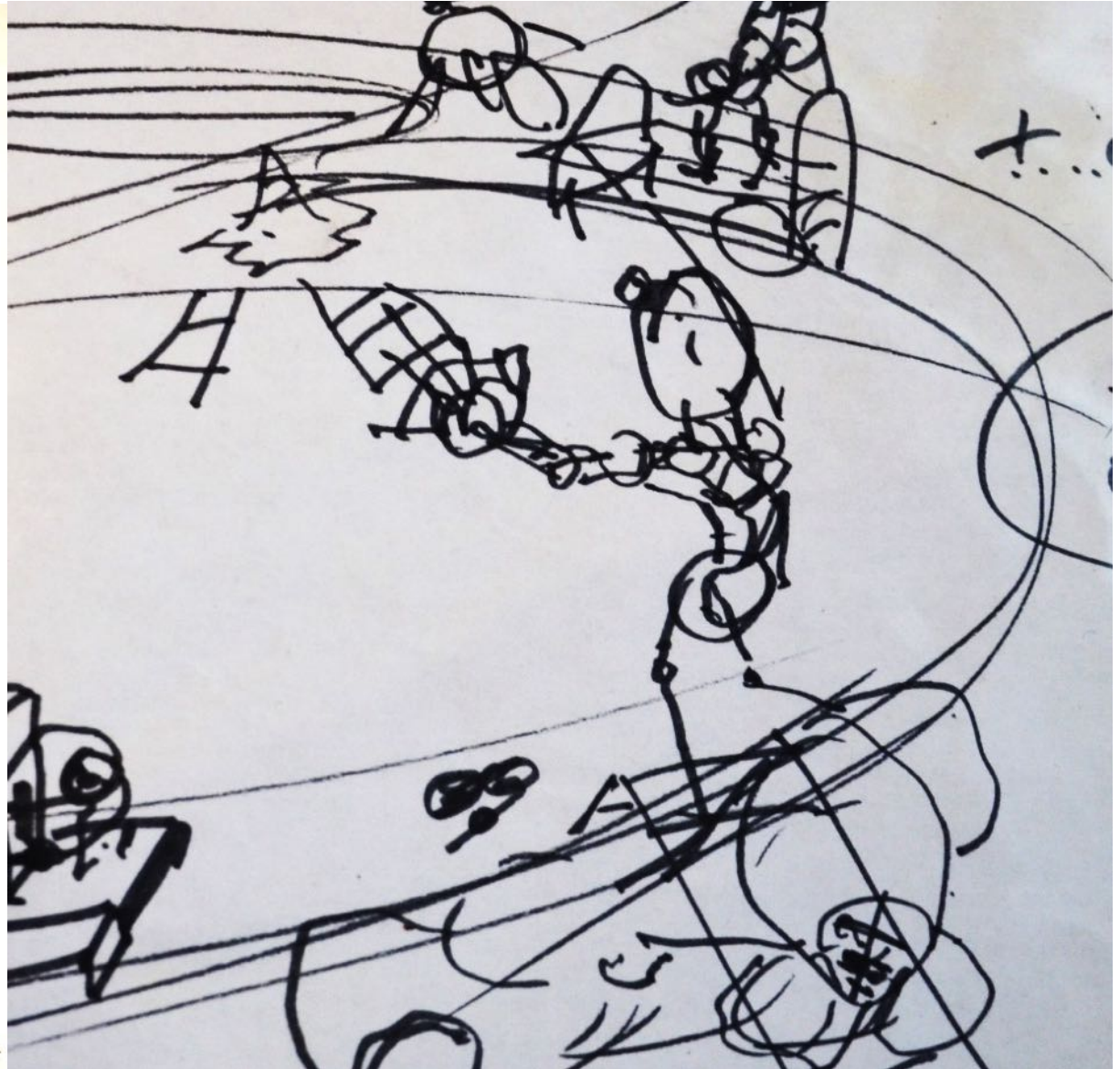
Kozachok, Gopak

Free sketches, pencil, acrylic paint and aquarel on cardboard, 70 x 100 cm, 2020

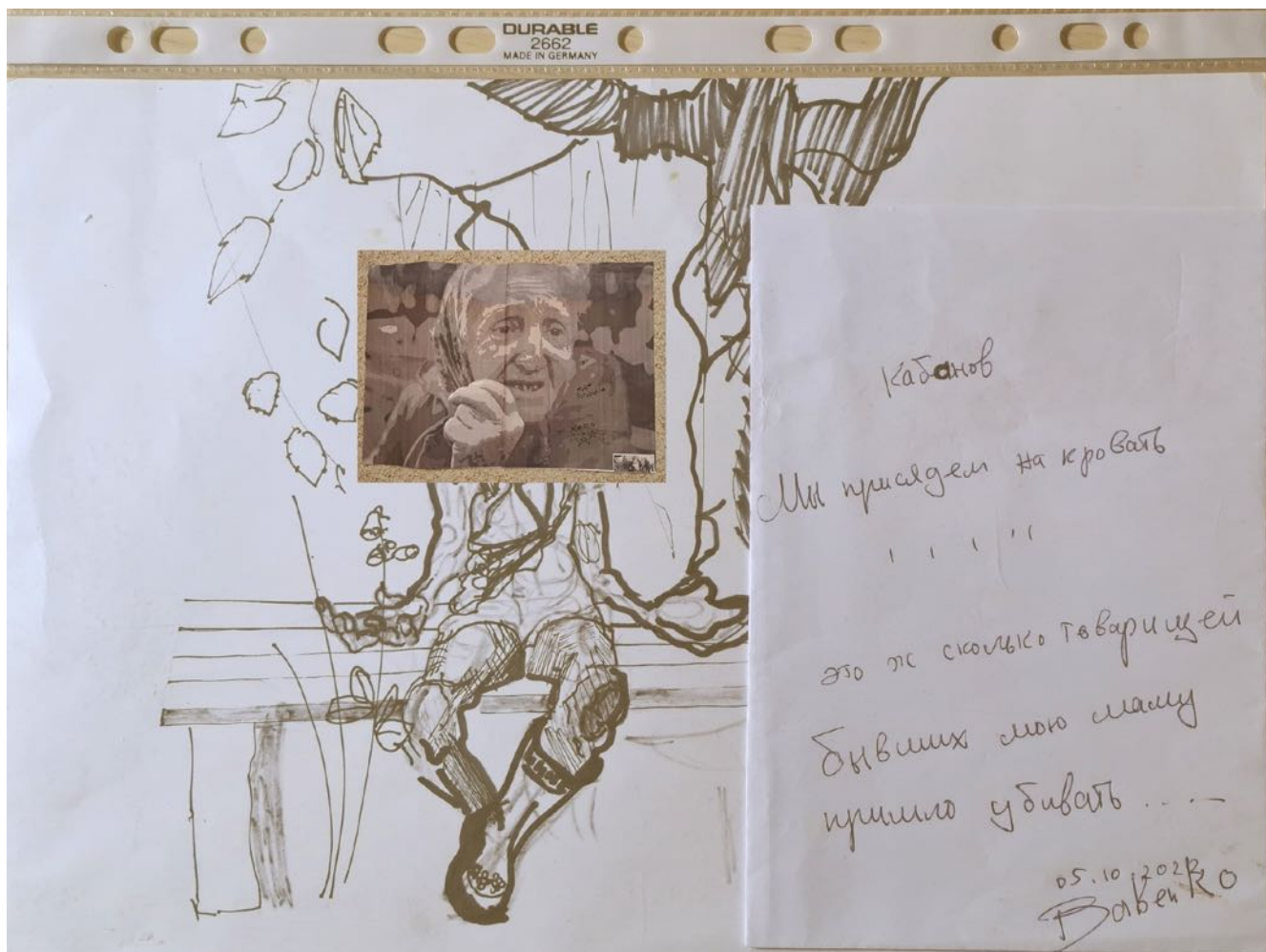




Paint your dream, free sketch, marker on mika & on paper, A3, 2021







This is how many of my former comrades came to kill my mother, Aleksandr Kabanov,  
free sketch, marker on paper, A3, 2020



Light box invention, free sketch, marker on paper, A3,  
2020





Left: Stepan Bandera finds himself in Schindler's List, marker on paper, A3, 2014

Right: Stepan Bandera, silkscreened T-shirts, 2014





Babushka said - They are still Looking for Stepan Bandera, Collage, 2024





Siren Scream sketch, collage, 2022-2024

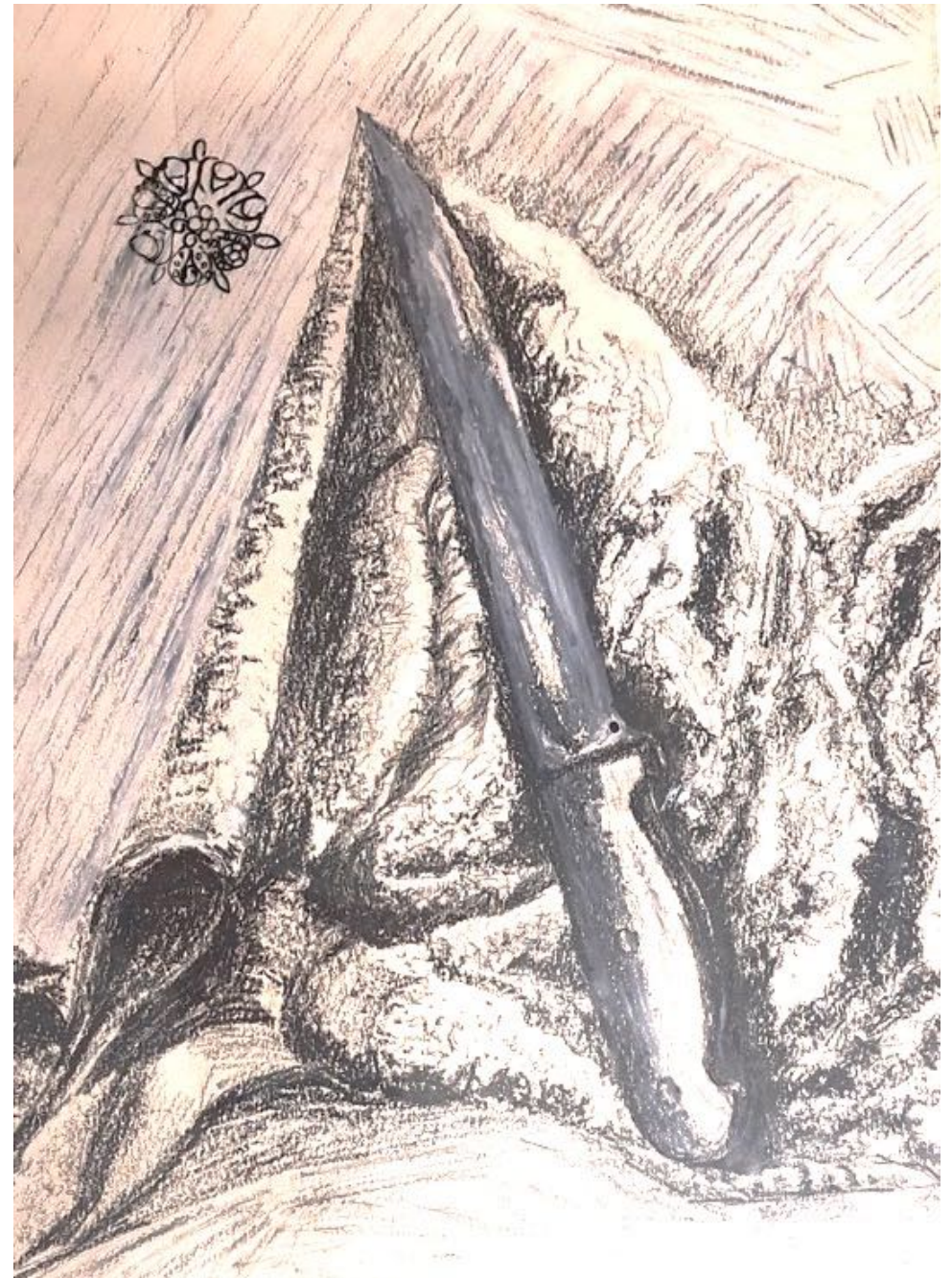








Left: Study, Chinese ink, marker  
and chalk on tracing paper,  
30 x 40 cm, 2014  
Final painting in private  
collection



Right: Brotherly love - will, oil  
pencil on paper,  
297 x 420 mm, 2001





Left: Pionirs today, marker on paper & silkscreen on paper, A3, 2014



Right: Pictures of Babenko, Boyarka, 1991





Sketches MH17,  
2014



Sketch, Dirk de Wachter, Mauro Pawlowski, Andrej Babenko & The  
Muse @ Pukkelpop, marker on paper, 200 x 200 cm, 2018



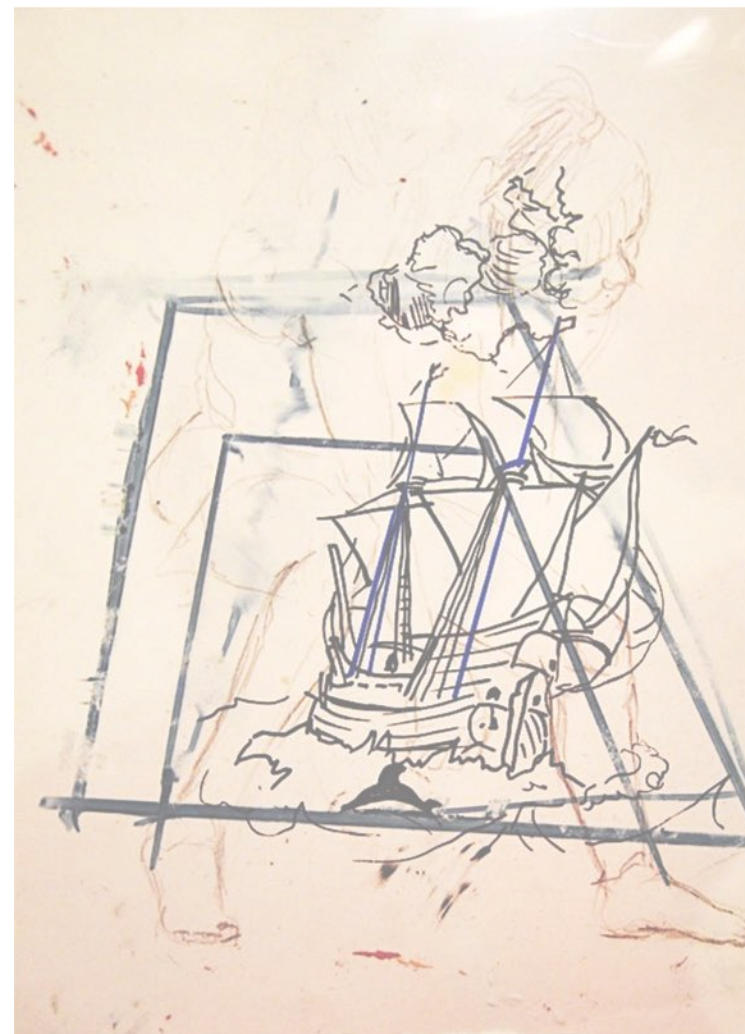


Papa, nails and screws, free sketches, pencil on paper (left), marker on cardboard (right), 100 x 70 cm, 2018, 2020





Live model drawing, charcoal on paper, A3, 2000  
(retouched in 2023)



Angel of death, pirate boat sketch on top of model  
drawing, marker on paper, A3, 2018

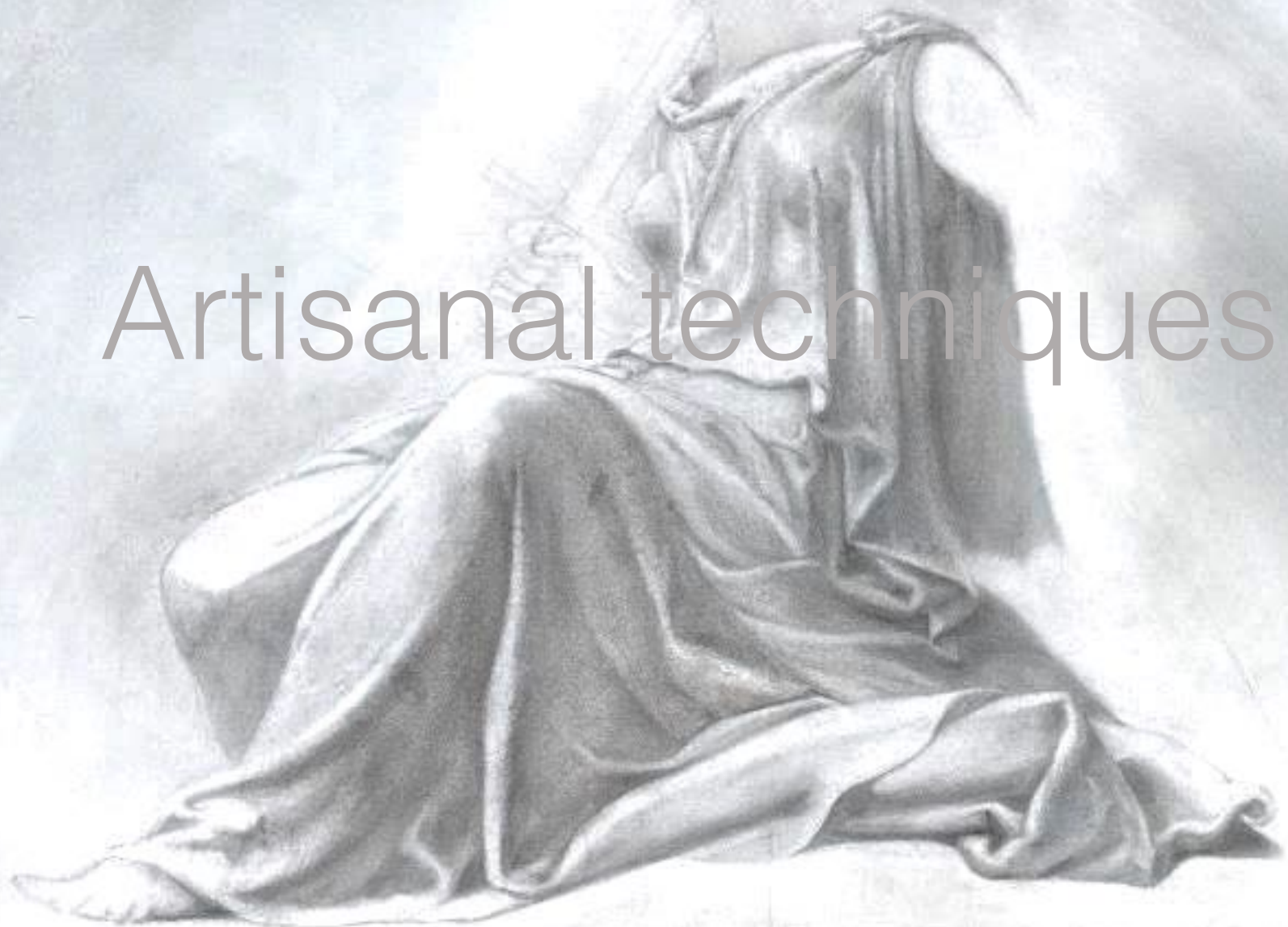




Various drawings and live model pencil on paper, A4, A3, 2000, 2020

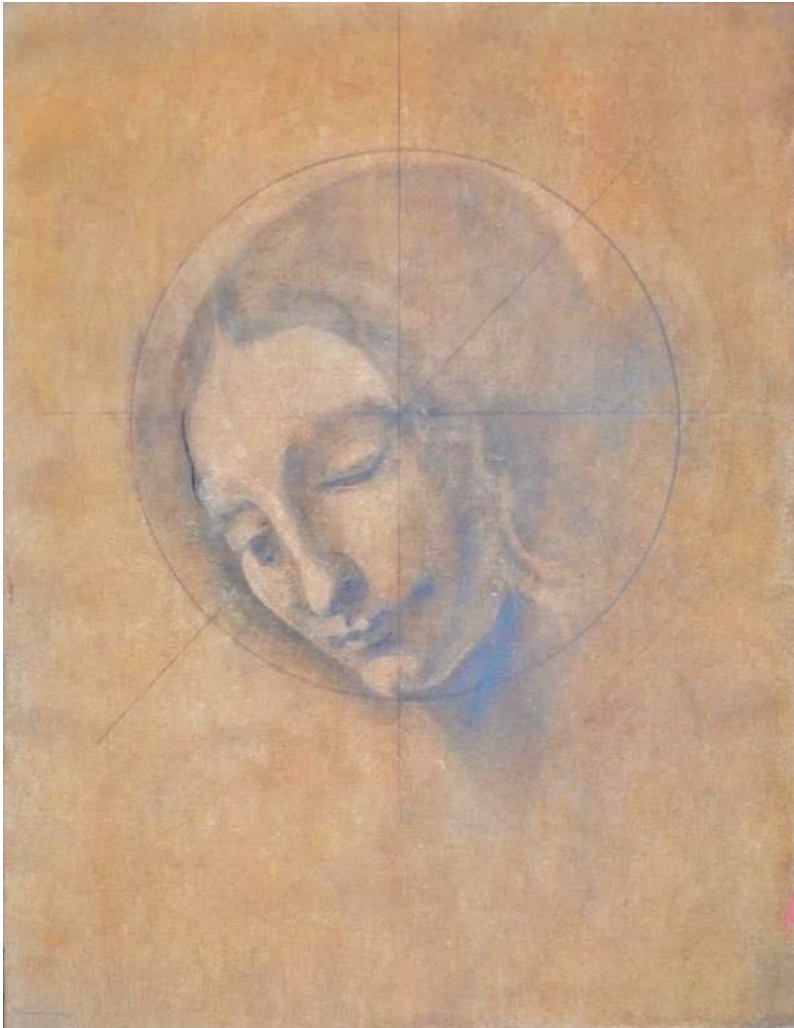


# Artisanal techniques



Michel  
Balestra





Study, graphite powder on paper, 25 x 30 cm, 2021



Study, graphite powder on paper, 420 x 297  
mm, framed, 2021





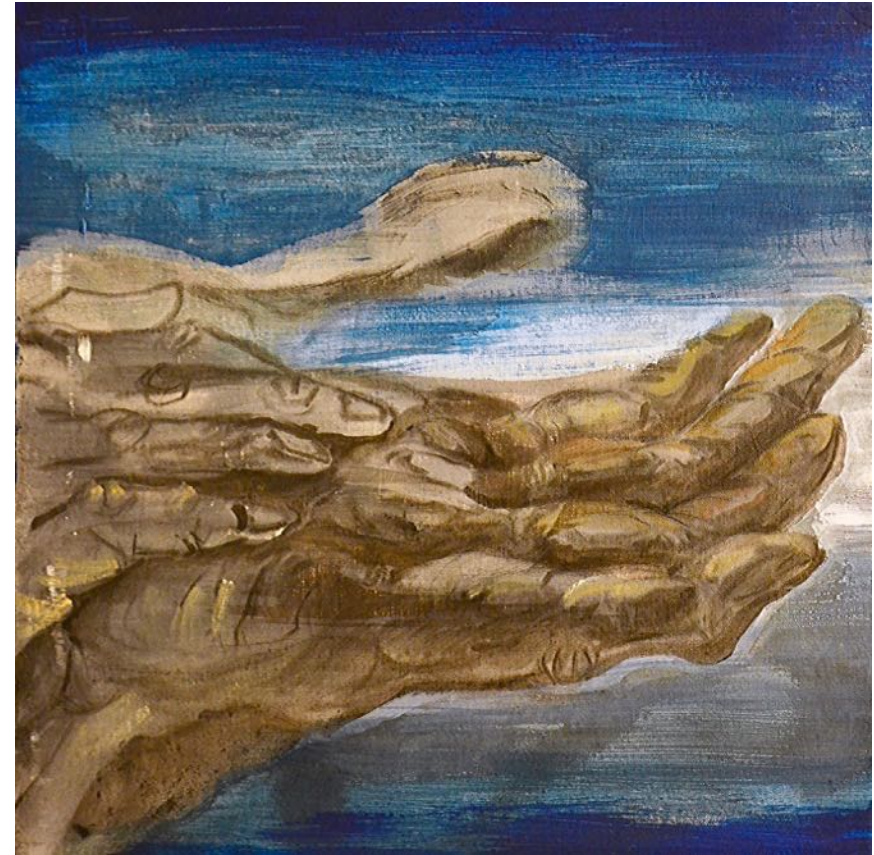
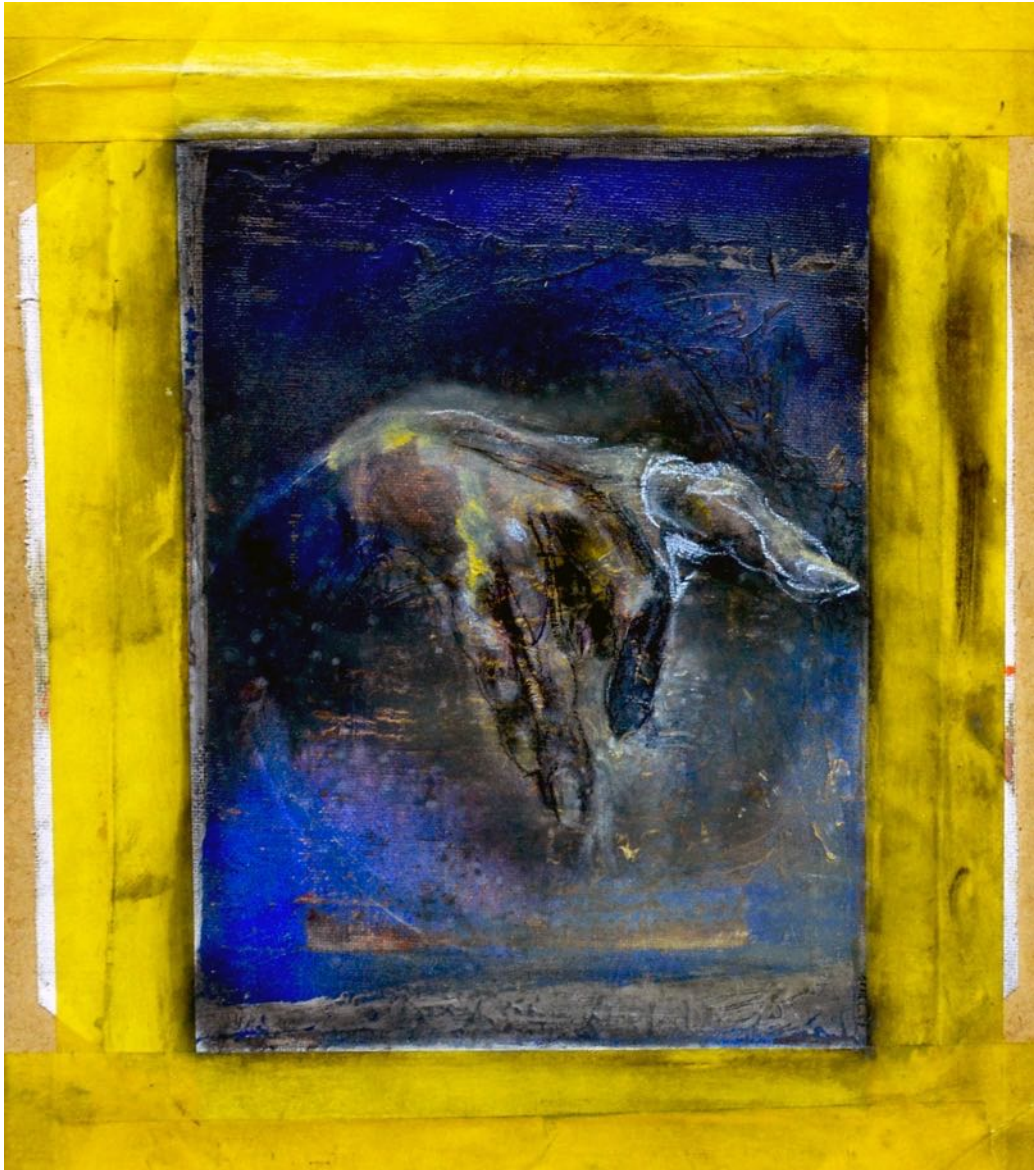
Supermodel, graphite powder on gelatinized canvas,  
60 x 90 cm, 2022



Babenko and supermodel Anouck Lepère met in 2020 at the artist's exhibition at gallery Martin Van Blerck in Antwerp. As it turned out, Lepère had just had a photo shoot for the cover of Vogue Ukraine. Babenko made a free artistic interpretation of that cover image, with a reference to Mona Lisa. The icon had already figured in the artist's earlier works, notably in a poster design for die Schöpfung for Flanders Opera.



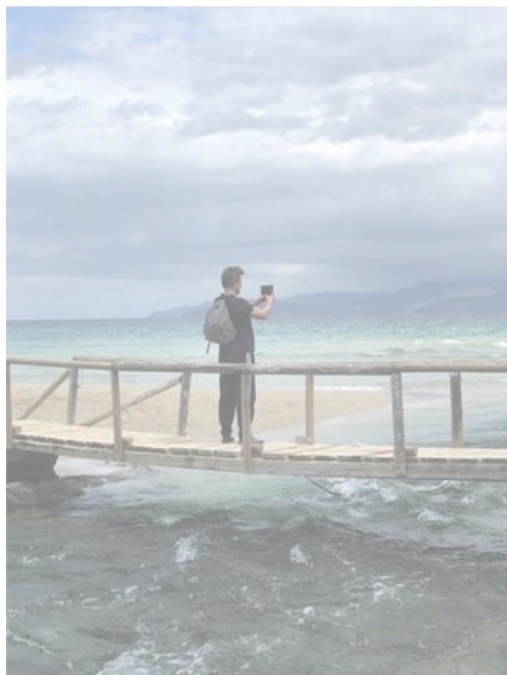




Left: Kiss his ring, pure pigment powder & oil, canvas on panel,  
27 x 31 cm, in progress

Right: Hand wash, pure pigment powder & oil, canvas on panel,  
41 x 41 cm, in progress





Left: Babenko in Crete, 2022



Middle: Babenko in Crimea (1980) and Kyiv (1988)



Right: Drawing, marker, acrylic paint, graphite powder and tempera on paper, 59 x 42 cm, 2002, 2022 – in progress





Left: Angel of Death, charcoal, tempera and oil paint on canvas, 60 x 60 cm, in progress

Middle and right: inspiration and study for Angel of Death





Left: Angel  
charcoal, tempera and oil paint on canvas, 60 x 60 cm, in progress  
Middle and right: inspiration and study for Angel of Death





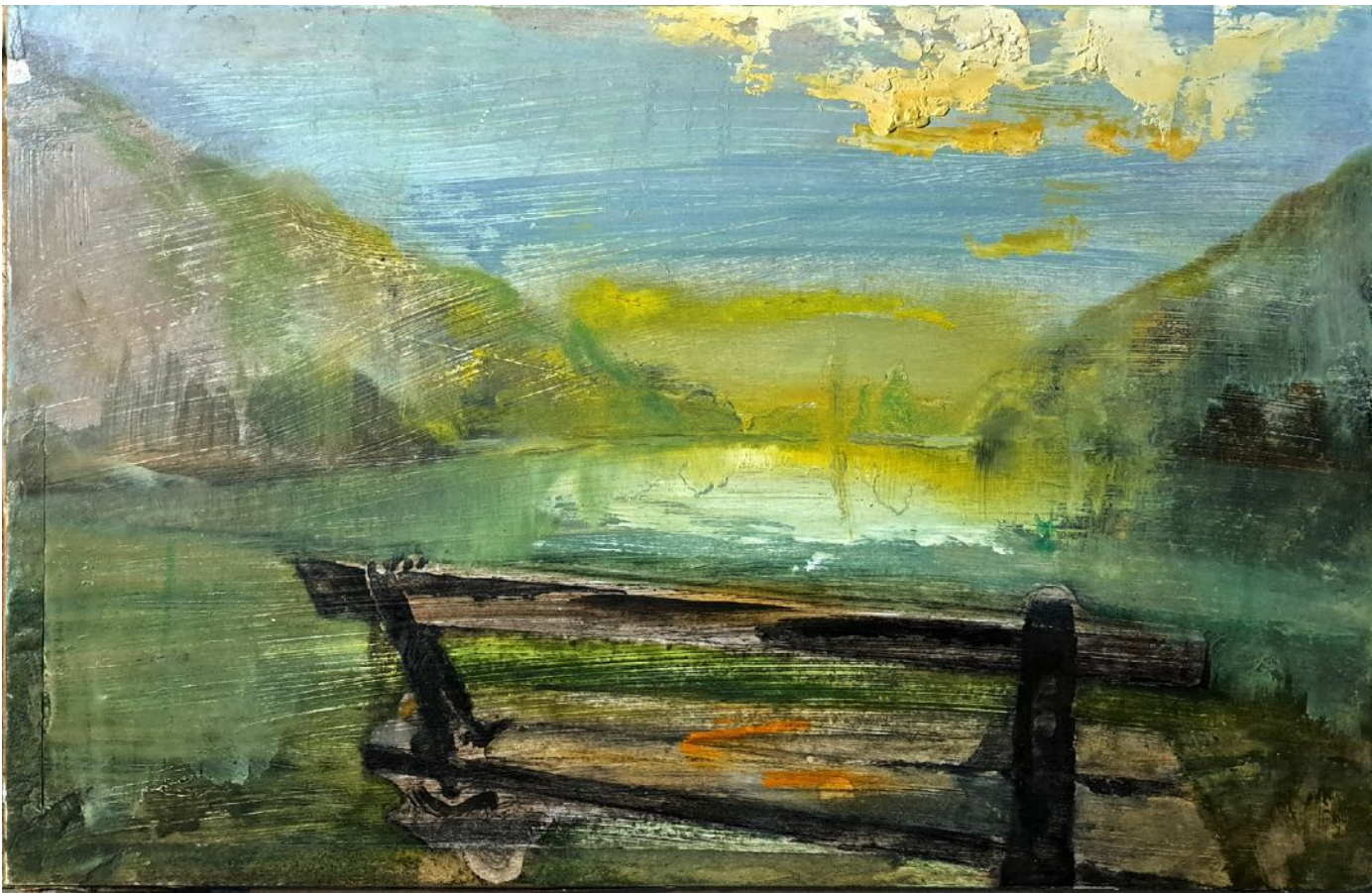
Left: Angel  
charcoal, tempera and oil paint on canvas, 60 x 60 cm, in progress  
Middle and right: inspiration and study for Angel of Death





Left: Angel  
charcoal, tempera and oil paint on canvas, 60 x 60 cm, in progress  
Middle and right: inspiration and study for Angel of Death

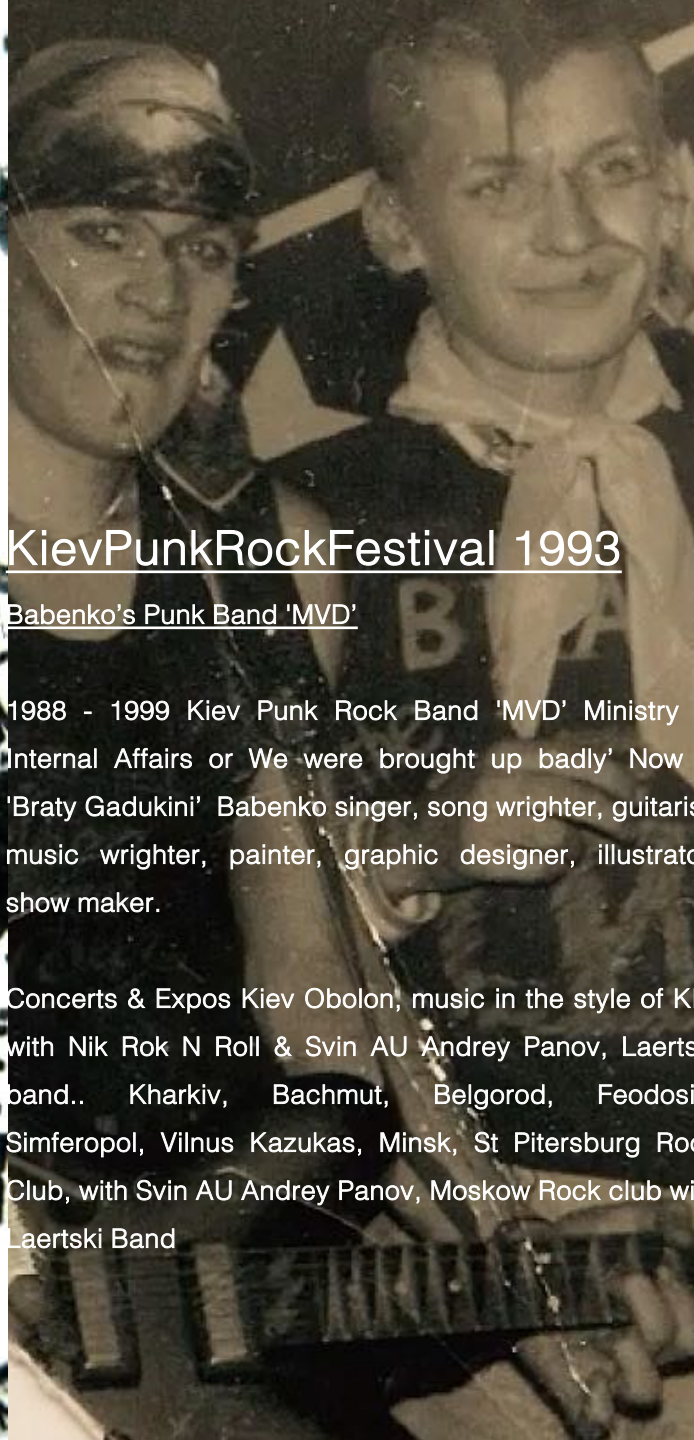




Left: Universal bench, graphite powder & tempera, 26 x 41 cm, in progress

Right: inspiration for Universal Bench, Babenko at Desna river, 1988



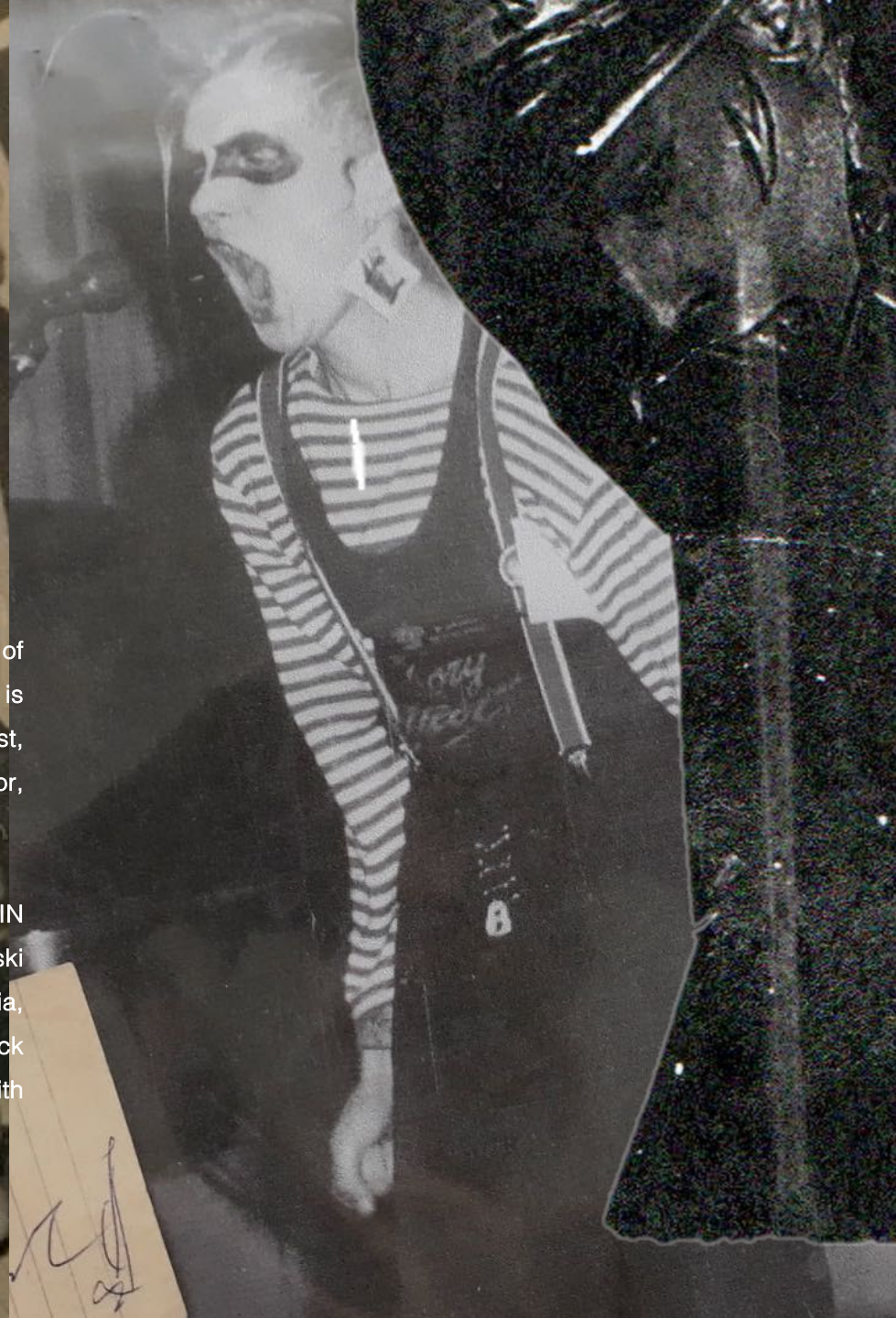


## KievPunkRockFestival 1993

### Babenko's Punk Band 'MVD'

1988 - 1999 Kiev Punk Rock Band 'MVD' Ministry of Internal Affairs or We were brought up badly' Now is 'Braty Gadukini' Babenko singer, song wrighter, guitarist, music wrighter, painter, graphic designer, illustrator, show maker.

Concerts & Expos Kiev Obolon, music in the style of KIN with Nik Rok N Roll & Svin AU Andrey Panov, Laertski band.. Kharkiv, Bachmut, Belgorod, Feodosia, Simferopol, Vilnius Kazukas, Minsk, St Petersburg Rock Club, with Svin AU Andrey Panov, Moskow Rock club with Laertski Band





# Flanders Opera







## COLOPHON OPERA OUT OF THE BOX

CONCEPT  
CURATED BY  
EDITED BY

Aviel Cahn  
Bruno Devos  
Chris Van Camp

AUTHORS  
Giorgio Battistelli  
Calixto Bieito  
Mien Bogaert  
Jan Henric Bogen  
Manuel Brug  
Gerhard Brunner  
Piet De Volder  
Ute Haferburg  
Filip Huysegems  
Luc Joosten  
Christian Jost  
Händl Klaus  
Stephan Moens  
Johan Thielemans

ARTISTS  
Andrej Babenko  
Maurizio Cattelan  
Carl De Keyzer  
Pierpaolo Ferrari  
Veerle Frissen  
Hans Op de Beeck  
Ward Swart  
Koen van den Broek  
Kati Heck, courtesy of  
Tim Van Laere gallery Antwerp  
and Sadie Coles HQ London

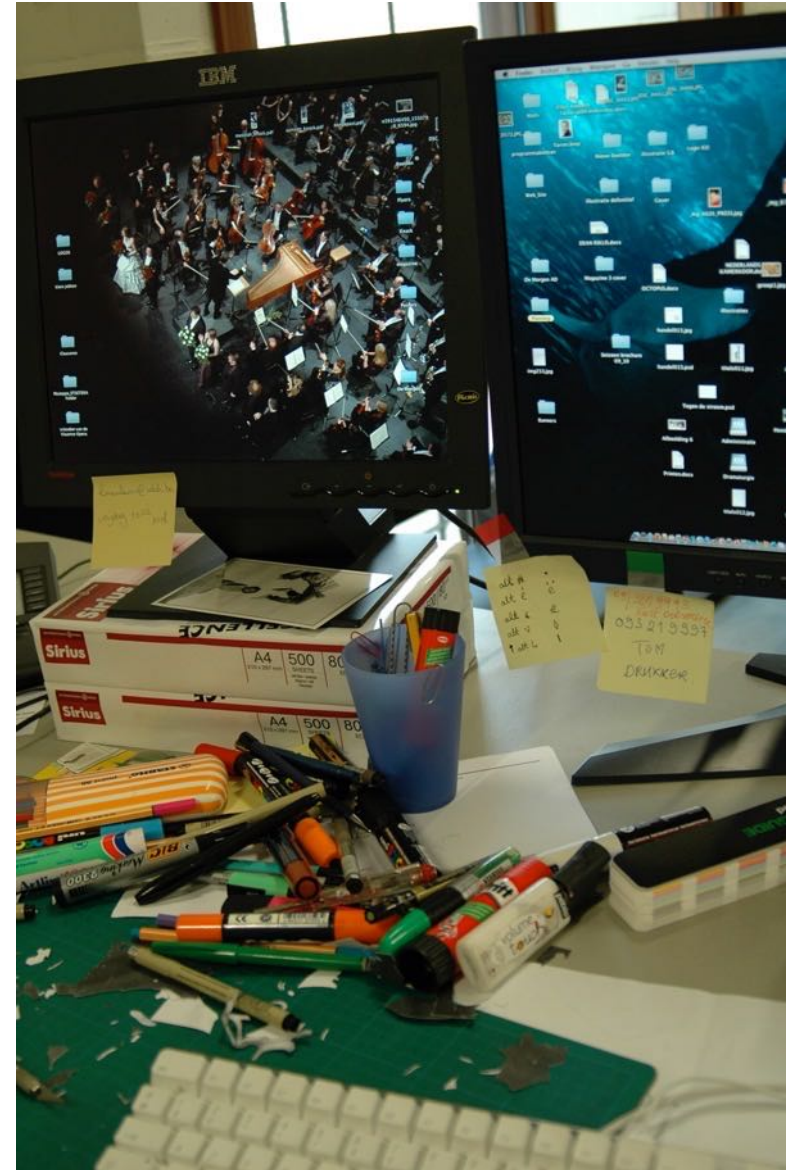
PHOTOGRAPHERS

Babenko designed all visuals for Flanders Opera for the 2009-2010 season, the year in which the Swiss Aviel Cahn became director of Flanders Opera. The aim was to develop a very distinct style that sticks out and that would unmistakably be associated with the Opera. The choice for graffiti posters combined with controversial images did not go unnoticed by the media. The poster for Samson et Dalia got published in The New York Times.





Babenco at  
work at Flanders  
Opera







The New York Times

ABROAD

## In Belgium, Samson Gets a Makeover

Give this article



20



Marianna Tarasova and Torsten Kerl as the title characters in the Flanders Opera's production of "Samson et Dalila."  
Annemie Augustijns

By Michael Kimmelman  
May 6, 2009

The opera ends when the Philistines celebrate their victory in the pagan temple of Dagon by mocking Samson, now blinded and shorn of the hair that gave him his strength. He calls on God one last time to help him topple the pillars that bring the temple down on his enemies and himself.



An ad shows a Palestinian boy throwing stones.  
Annemie Augustijns

Top: Banners Samson et Dalila at Flanders Opera Antwerp

Bottom: New York Times on Samson et Dalila production by Flanders Opera, 6 May 2009



and end all of art.  
hip of the two was  
l topic of the round  
t collapsed. Mr.  
that effective politi-  
ds strong convic-

tion, Mr. Nitzan said that myths  
and biblical stories provided a  
useful lens through which to see  
today's problems more clearly.  
Who could gainsay either idea?  
As Richard Taruskin, the

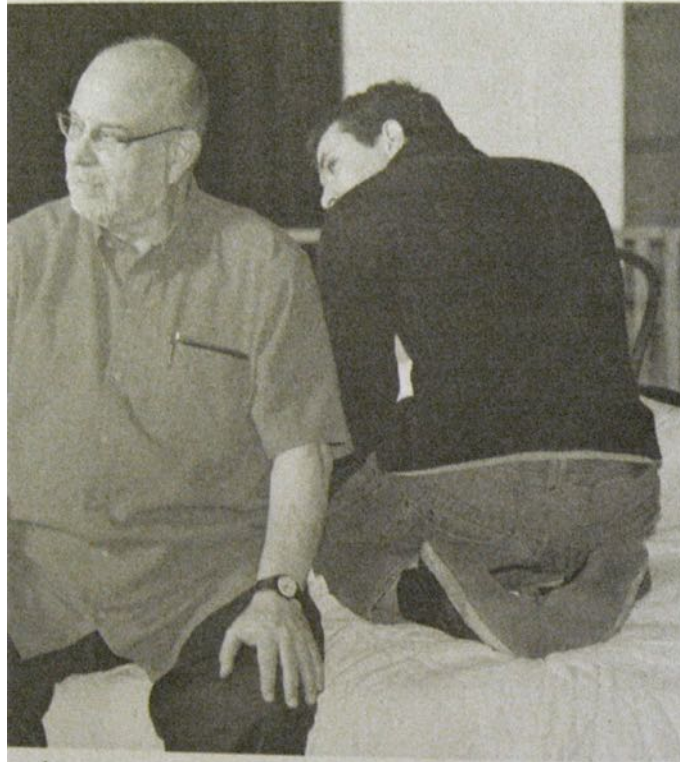
American musicologist, has writ-  
ten in the context of Soviet com-  
posers like Prokofiev and Shosta-  
kovich, there's an unfortunate  
tendency in certain quarters of  
the music world to try to divorce

Which partly explains how, of a  
spring evening, a panel discus-  
sion apropos of a 19th-century  
French opera devolved into a  
shouting match about life-and-  
death matters, with warnings  
from that irate businessman, who  
identified himself as a Jewish en-  
trepreneur with family going  
back generations in Antwerp.  
When the round table ended, he  
made a beeline for Mr. Cahn, at  
the moment arguing gamely with  
me on behalf of the opera. I tried  
vainly to evaporate. Red faced,  
spewing insults and standing  
nose to nose with the Flanders  
Opera's general director, the  
businessman predicted the pro-  
duction would stir up anti-Semi-  
tism, which festers just below the  
surface here, he said, to which  
the flustered impresario blurted  
out that if the situation for Jews  
were really so precarious here,  
they should leave.

Oy.

He would have done better to  
thank the man for believing that  
opera matters so much.

And for not punching his lights  
out.



The opera's directors, Omri  
Nitzan, far left, an Israeli, and  
Amir Nizar Zuabi, a Palestin-  
ian; above, an ad shows a Pal-  
estinian boy throwing stones.



Kristin,  
ers com  
Bravo's

## The Fashi

Bravo, T  
Eastern  
tral time

J. D. Roth,  
Greener, e  
Tung, co-e  
by 3 Ball P

WITH: Isa  
Fern Malli

## ONLINE:

An ex  
nytim





For each opera production, Babenko drew or painted an illustration capturing the mood of the opera and serving as a basis for the visuals: posters, banners and program booklets. Three of Babenko's illustrations got auctioned at the annual benefit, Jevgeni Onegin being the best-selling item of the event. A fourth one is in the private collection

Berlin)  
Top left: Wozzeck

Middle: Madame Butterfly

Top right: Jevgeni Onegin

Bottom left: Candide

Bottom right: Rage of Life





Illustrations for Flanders Opera, 2009

Left: Benjamin Britten

Top middle: Verdi & Puccini

Bottom middle: Mahler

Top right: Saint-Saëns







Drawing for Die Schöpfung Drawing, pen on tracing paper, A4, Flanders Opera, 2009





25. schaatsen.	17. jacht	het voetbal
26. hardlopen.	18. zwemmen.	de voetbal sport
27. badminton.	19. windsurfen.	
28. squash.	20. paardrijden / jumping.	het plein (grasveld)
29. alpinisme beklimmen.	21. waterskiën.	het stadion.
30. vissen.	22. roeien.	het veld.
31. gewichtheffen.	23. duiken.	de voetballen.
32. worstelen.	24. waterpolo.	
33. gewichtssport.		
34. schermen.	1. hij zag alles wat hij voel en denkt.	
35. boogschieten.	2. bij hevige emotie (bang, nerveus, verliefd...)	
36. blikst.	3. ergens bang voor zijn. Zwaigepeto.	
37. roeslutsen.	4. hij haast alles wat hij denkt.	
38. Sheekeren.	5. hij had geen moed meer (bang)	
39. on-line skating.	6. ik moet erover praten (problemen).	
40. auto racing.	7. iemand iets nadrukkelijk zeggen.	
41. rally.	8. karol zijn	
42. zeilen.	(van je hart een steen maken)	
43. vliegen.	9. niet duiken, geen moed hebben.	
44. deltavliegen.	gang zijn om iets te doen.	
45. zweefvliegen (parus).	10. met veel inzet en overgiving.	
46. gymnastiek.	11. als iemand ergens vol van is, enthousias, wil hij daarover praten.	
47. hagelstoten (symmetrisch).	12. liefdes verdriet / als je erg veel verdriet hebt.	
48. handjuggling.	13. erg lief, vertederend zijn voor iemand.	
49. atletiek.	14. partiedief, door het lief te zijn de liefde winnen.	
iets / iemand begripen =	15. iemand moed inspreken.	
= iets goed weten.		

Venz mij is 't iender = dat blijft gelijk.  
 das niet rockent ei tussen die twee para).  
 tranen - cingit

amag [surat] tne [afreel n. helen]

Babenko's Dutch course when he arrived in Belgium

Ze plukten. Ze aten  
 De aarde beefde in haar ingewand  
 Van nieuwe pijn, Natuur zuchtte opnieu  
 De lucht betrok, bij doffe donder weenden  
 De regendroppels om het plegen van  
 Fatale erfsonde.

Zij keken om en zagen heel de oostkant  
 Van 't paradijs, pas nog hun blijde woonplaats;  
 Daar zwaaide nu die vlammenkling, de poort  
 Vol wapenvuur en bange droomgezichten.  
 Snel wisten zij hun eerste tranen af.  
 De wereld lag nu voor hen, om een rustplaats  
 Te vinden, door Voorzienigheid geleid;  
 Zo gingen zij, onzeker, hand in hand,  
 Met trage tred eenzaam hun weg door Eden.

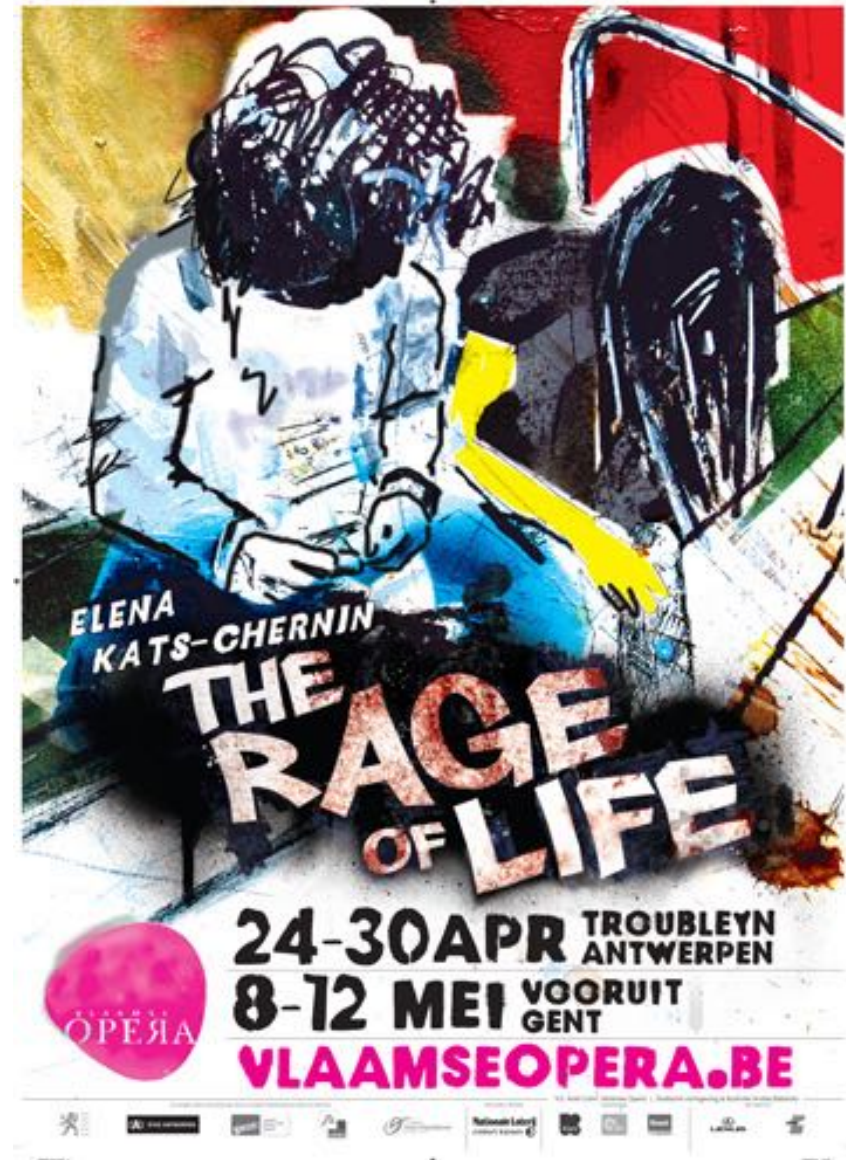
John Milton | Het paradijs verloren

Back cover programme booklet Flanders Opera



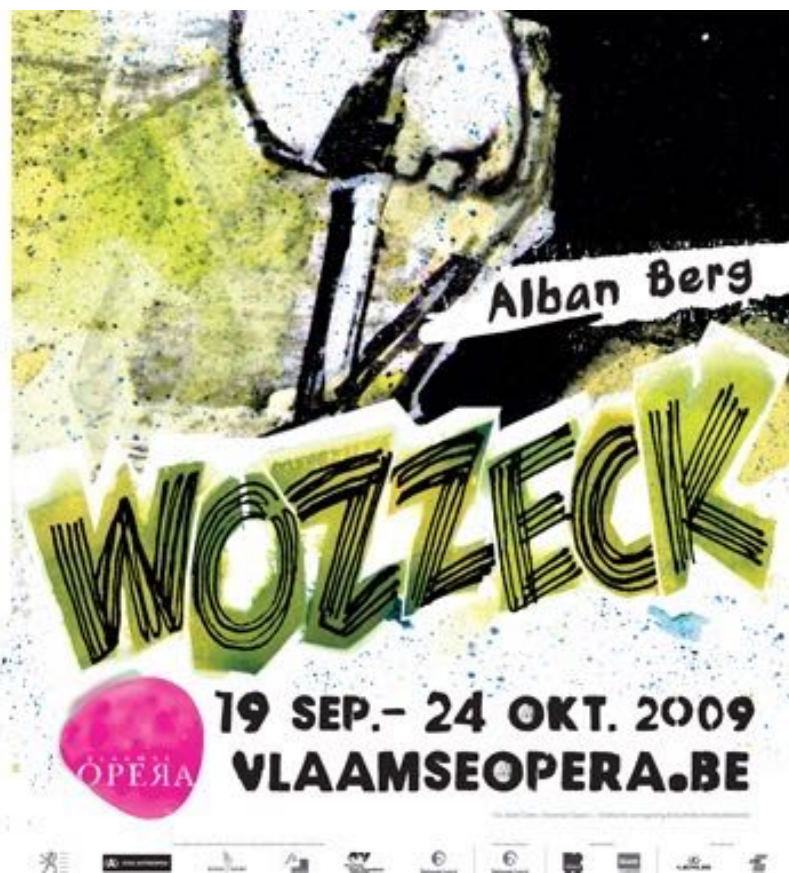


Illustration for Rage of Life, marker, tape, acryl paint and spray paint on paper, 80 x 60 cm, 2009



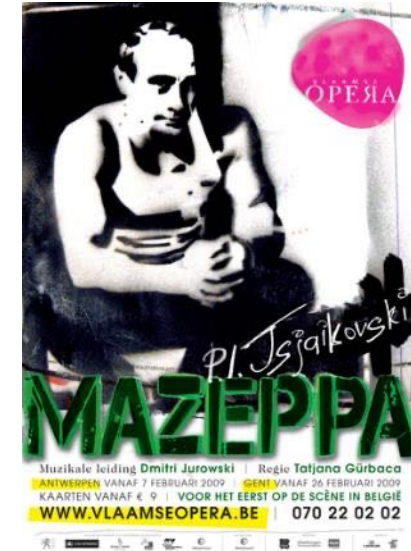
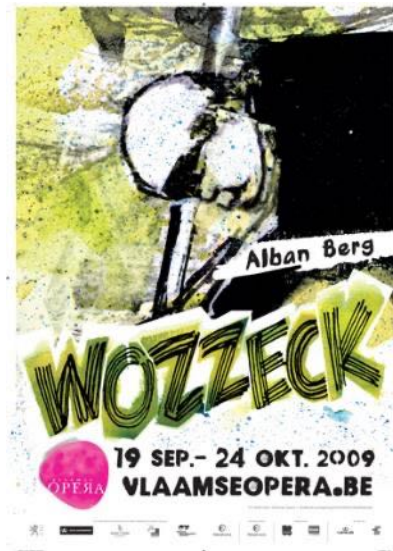
Poster for Rage of Life, 2009





Illustration, poster and program booklet for Wozzeck, 2009













Gala Flanders Opera





Boutique Babenko





Babenko make this handmade, leather bound booklet during his time at the University of the West of England, Bristol, 2008

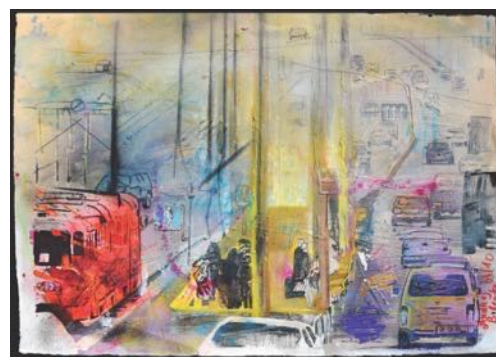
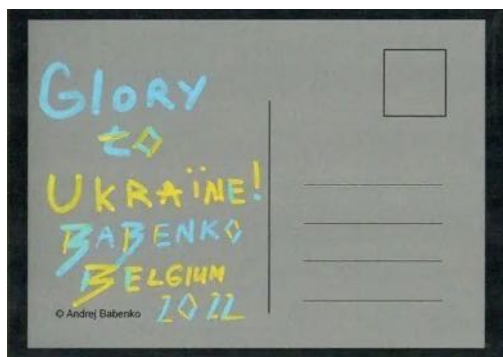
Galery VCR in Antwerp commissioned this boulder with Babenko for a charity project  
Marker and spray paint on boulder, 2013





Fundraising event for  
Ukraine, together with  
Aleksey Gorbunov, 2023

Babenko donated five  
paintings for sale; free  
donations were collected  
in return for postcards

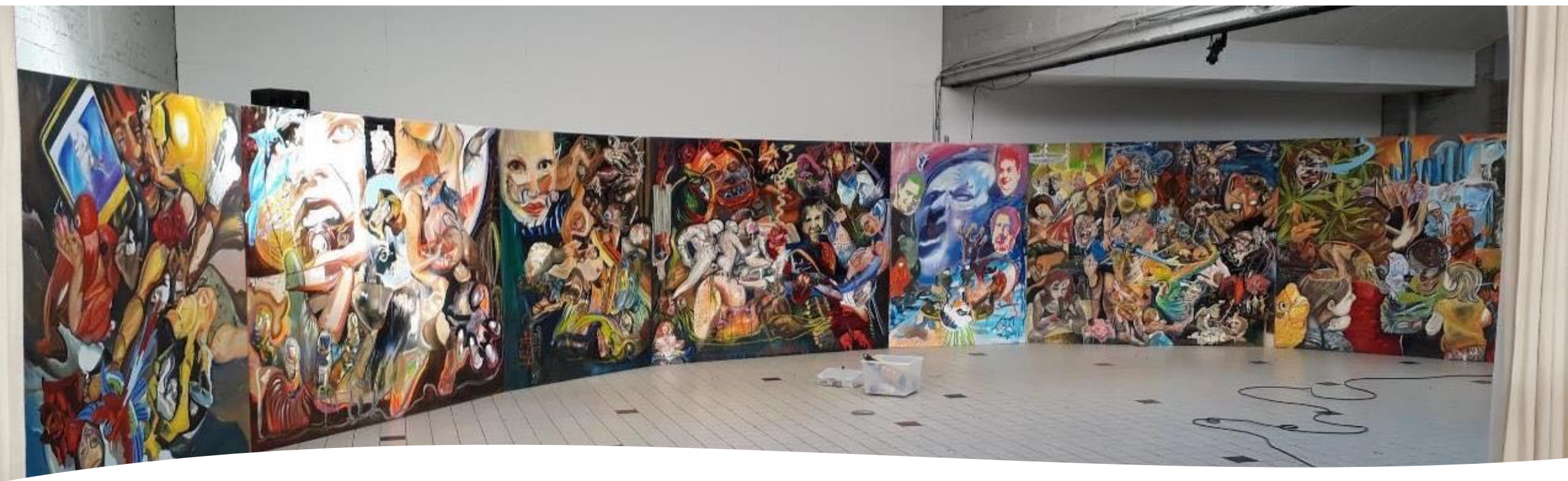






People, places  
& publications

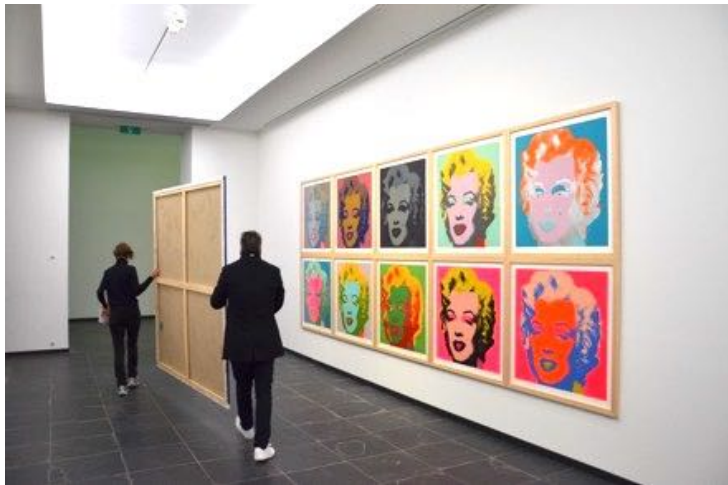
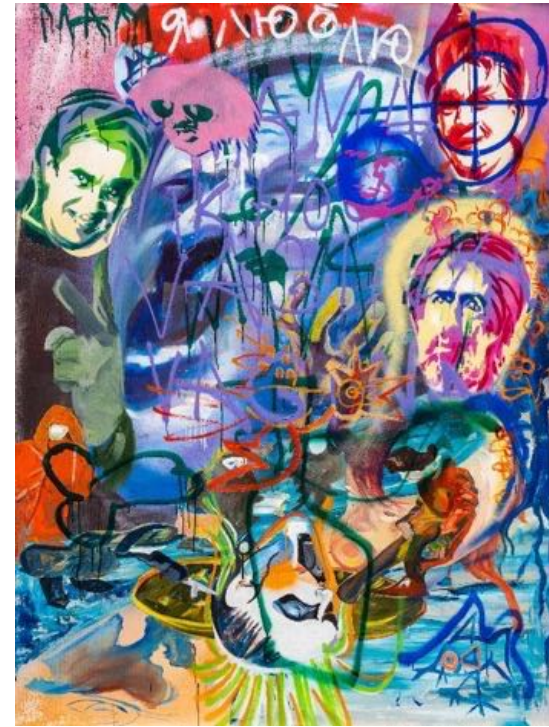




Line-up for Babenko, De Wachter, Pawlowski, a crossover project at Extra City, Antwerp, 2018

Previous page: Babenko, De Wachter, Pawlowski at Pukkelpop, 2018





Top left, middle, bottom left: Babenko, De Wachter, Pawlowski, S.M.A.K. Ghent, 2018  
 Top right: Babenko, De Wachter, Pawlowski, spray paint on canvas, 125 x 200 cm, 2018  
 Bottom right: Babenko, De Wachter, Pawlowski, Pukkelpop, 2018





## PARTNERS

**Andrej Babenko**  
www.babenkobelgium.be

Deze Belgische kunstenaar van Oekraïense afkomst groeide op in een gemeenschap die nog het best te omschrijven valt als een communistische commune met Sovjetpropaganda-beelden alom. Op zijn veertiende slaat hij de deuren van zijn ouderlijk huis in Oekraïne dicht en maakt hij een artistieke undergroundpunkwandeling in St-Petersburg, alwaar hij het te bont maskert en via politiek asiel een veilige haven in België vindt. In Antwerpen schrijft hij zich met het oog op jobzekerheid, voor een studie als grafisch vormgever in en na zijn afstuderen mag hij zich volop uitleven met spraakmakende 'punk' affiches voor de Vlaamse Opera.

Maar voor deze zelfgenoegende ambitieuze independent punk artist knipt het bloed waar het niet gaan kan en hij stort zich met gave en goed – komende van de street art en performance art – op de schilderkunst. Daarbij accepteert hij echter niet blindelings de heersende gewoonten en opvattingen van de kunstscene. Integendeel, die hedendaagse kunst verdient toch wel een rake klap! En die deelt hij uit, met de performance Contemporary Art Sucks, naar het gelijknamige schilderscanvas waar deze woorden op staan geïsoleerd en waarmee hij op de letterlijke en figuurlijke kunstbarricaden gaat staan. Of wil hij gewoonweg communiceren: 'Ik ben de beste!'

Zijn grote olieverfschilderijen presenteren zich op het eerste zicht als een bacchanal van lijnen, vlakken, vormen en kleuren met een theatrale wervelwind van herkenbare afbeeldingen en figuren. Kortom: een mix van ingrediënten die ulmondend in een Apocalyps. Schildersrij: expressief, los-uit-de-pols-geschilderde-dikke-olieverf-verstroken in frisse bonte tot oplichtige (fluo)kleuren, weergegeven in een klassieke figuratieve beeldtaal, afgewisseld met stukken sjabloon. Stel je doen voor onvoel beweging. Intuïtief doch doordacht. Met duidelijke graffiti en streetart-influences. Is het fantasieënland op speed? Is het een hallucinerende trip op spacecake?



Workshop Raoul De Keyser, given by Babenko at S.M.A.K. Ghent, 2019





Андрій Бабенко  
Andrej Babenko

Брюссель, Бельгія  
Brussels, Belgium



Conscription | Повістка, 2024



NATO in Ukraine

June 14 · 🌐

#artwar

<https://fb.watch/sV32-5j63-/>

June 14



Russia's war against Ukraine touched every sphere of Ukrainian life: political, economic, informational, etc. The cultural sphere was no exception. Some artists joined the defense of the country at the front, others took up volunteering, and some felt the need to respond to Russian aggression with artistic language.

In the [#artwar](#) series, we will talk about Ukrainian 🇺🇦 art during the war and those artists who, with their practices, create a space for reflection on this difficult experience.

Today we are getting acquainted with the work of [Andrej Babenko](#), a Belgian artist of Ukrainian origin. His work is known for its tangible plasticity and expression. The artist's style covers a wide range: from pop art, comics, neo-expressionism and graffiti on canvas to classical paintings and drawings.

Thanks to his migration background, Babenko manages to bring together extremes with great grace: the folkloric of his Ukrainian background and the conceptual of Belgium.

He wonders why history keeps repeating itself, how people survive in the hectic economic reality of our society and how peace and privacy managed to have become luxury goods. At the same time, he uses light as a magical metaphor for the future, for a better world without wars, epidemics and global warming.

Watch the video to immerse yourself in the world of the artist's images 📺

More of the author's works – at the link: [www.babenkobelgium.com](http://www.babenkobelgium.com)





EXHIBITION  
ATRIUM  
MADOU TOWER  
EUROPEAN COMMISSION, BRUSSELS

Babenko Belgium  
Between Dream & Reality  
04.11 - 09.12.2015





Opening of exhibition The World is Burning, Mol 2022





The World is Burning featured seven artists. The exhibition attracted more than 2000 visitors over 5 weekends, including the Ukrainian embassy, Aleksey Gorbunov and Dirk De Wachter. Babenko's work was incredibly well received, not only by the visiting audience, but also by fellow artist Raymond Minnen, one of the participating artists.

Top: Kataryna Bilotil, Ukrainian embassy, giving a speech at The World is Burning, 2022

Bottom left: newspaper article about The World is Burning, featuring Babenko

Bottom right: Dirk De Wachter and spouse attending the opening of the exhibition





geeten maar vroeger in-  
nitionaal geprezen Carolus  
en, geboren in Mol. Art Cum  
mag ook als eerste het  
ere grootwarenhuis Alma  
positie ruimte gebruiken.



Paepen, 2020-21

naar Carolus Paepen  
(2004) mocht dan wel in  
1922 het levenslicht zien,  
de na tal van omzwer-  
en Brussel waar hij het  
leel van zijn leven door-  
Maar de familie Paepen  
n uitgebreide familie in  
telt Cum Laude-lid Rik  
and. "Zo is de bekende  
Pascal Paepen een ach-  
n Carolus. Pascal heeft  
ng geschreven voor on-  
is."

re school in Mol-Mille-  
urolus Paepen op door-  
alent. "Maar hij heeft  
n geen enkele artistie-  
t genoten", vertelt Rik  
d. "Als kunstenaar is  
rekte autodidact. La-  
beviend geraakt met  
n, de befaamde etser.  
hem zeker niet type-  
 Kempens kunstenaar.  
ut die typische Kem-  
happen geschilderd.  
is trouwens ook niet  
talent. Hij was bo-  
reven grafisch kun-  
blonk in zeer gede-  
aten. Een mogelijke  
loed is wel dat hij  
ten- en heksenver-  
kindertijd in zijn  
werken heeft ver-

# “Carolus Paepen verwerkte zijn tijd in Buchenwald in zijn kunst”



De tentoonstelling vindt plaats in de voormalige supermarkt Alma. FOTO BERT DE DEKEN



De Oekraïense kunstenaar Andrej Babenko bij zijn monumentaal  
werk dat een tegengewicht moet zijn voor de oorlog in zijn land.  
FOTO BERT DE DEKEN

## Oekraïense kunstenaar Andrej Babenko: “We willen terug naar een land met vrede”

Cum Laude heeft rond Carolus Paepen  
nog acht andere kunstenaars verzameld  
wier werken verwijzen naar oorlogen en  
conflicten. Een van hen is Andrej Ba-  
benko, een Oekraïner die al sinds 1999  
in België woont en werkt. Hij stelt in  
Mol voor het eerst een monumentaal  
werk tentoon dat hij maakte na het uit-  
breken van de oorlog in zijn land. “Ik  
ben er twee dagen voor de inval van  
Rusland aan begonnen”, vertelt hij.  
“Het is een zware bevalling geweest  
waaraan ik zeven maanden gewerkt  
heb. Ik wilde bewust geen oorlogstafe-  
reel maken. Ik heb een romantisch  
beeld gemaakt van het vroegere Oekraï-  
ne. Het moet een tegengewicht zijn  
voor de gruwelbeelden die we elke dag  
te verwerken krijgen. Mijn hele familie  
woont nog in Kyiv. Ik heb dagelijks via  
Skype nog contact met mijn moeder.  
Sommige bevriende kunstenaars zijn  
gesneuveld in Marioepol. Met dit schil-

kenen  
eigen  
geen  
binding  
kunststroming  
behoorde tot ge

### Alechinsky en El

Voor al in de jaren  
Paepen zijn hoo-  
stenaar. “Hij was  
het Brusselse e-  
belangrijke gale-  
Van Brabant. “E-  
groepstentoonste-  
te namen als Piet  
James Ensor. D-  
ven uitvoerig o-  
toonstellingen.  
hij nog in Duits-  
en zelfs New Yo-  
“Hij heeft vee-  
gaat. Bijl verder  
op tv. En in Cami-  
mentaire over h-  
in de vroegere M-  
is er ooit een f-  
toond. Later he-  
pen gemaakt v-  
zen van Zjef V-  
zijn nooit uitge-  
“Hoewel hij n-  
dendaagse kun-  
gewerkt met s-  
fitti - is hij in-  
raakt”, stelt  
“Zijn werk lag  
goed in de m-  
deze expo ee-  
Hij verdient h-

### Oude Alma

Alvast de loc-  
stelling is uni-  
de 'oude Alm-  
grootwarenh-  
Van Hoofstra-  
zullen het pa-  
zegt Karel B-  
de gemeente  
vestigd. Het  
tijdje leeg en  
lie Troukens  
schikking ge-  
aantal vrijw-  
verbouwd t-  
unieke exp-  
jaren gaan c-  
vinden.”

### STIJN JANSSE

De Wereld  
ber tot 11 de-  
Edmond Van  
open tijden  
ken van Car-  
benko (Oekr-  
Groot (Nede-  
Haldermans  
ria/Hogen).



Left: Newspaper article  
about exhibition The World  
is Burning, Mol, 2022

Top right: Kataryna Bilotil,  
Ukrainian embassy,  
attending the exhibition

Bottom right: Dirk De  
Wachter attending the  
exhibition





Catalogue The World is Burning, 2022





Fundraising gala for Ukraine at Laarne castle. Attended and contributed to by Kris Martin, Wim Delvoye, David Claerbout, Michaël Borremans, Peter Bernaerts, Jan Hoet Jr and Philippe Van Cauteren among others





Inauguration of the C-Power wind farm in Hippodrome, Ostend, 2013

Live action painting by Babenko Belgium; signed Elio di Rupo (picture) (prime minister 2011 – 2014), Johan Vande Lanotte, Melchior Wathelet and 300 VIPs





[The artist at work](#)





Studio visit by Ukrainian embassy and Aleksey Gorbunov





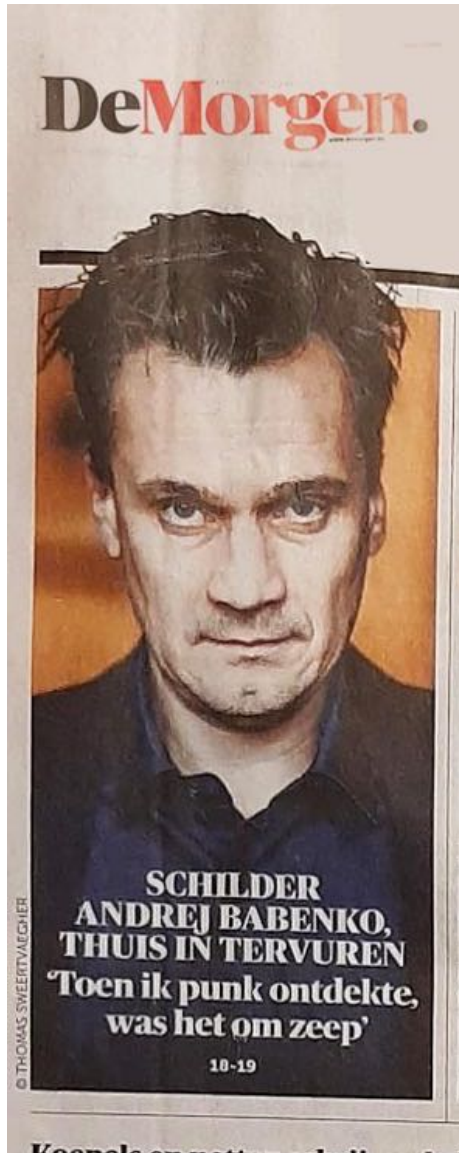
Aleksey Gorbunov visiting Babenko's studio





Studio Babenko



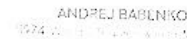


Interview Babenko, De Morgen, 5 December 2019



Elke week kijken we binnen in de werkplek van een kunstenaar.  
 TEKST NATHALIE BLANC & FOTO MARLEEN VAN ELS

Elke week kijken we binnen in de werkplek van een kunstenaar.  
 TEKST NATHALIE BLANC & FOTO MARLEEN VAN ELS



Stable, long-term relationships are important for the success of a business. The more stable the relationship, the more likely it is that the business will be able to predict its future needs and plan accordingly. This is why it is important for businesses to build strong, long-term relationships with their customers and suppliers.

K. H. Overduin, die in de jaren 1930-1940 de eerste Nederlandse kunstenaar was die zijn kunst op een internationaal niveau bekend maakte, heeft de kunst van de abstractie in Nederland geïntroduceerd. Hij was de eerste Nederlandse kunstenaar die zijn kunst op een internationaal niveau bekend maakte. Hij was de eerste Nederlandse kunstenaar die zijn kunst op een internationaal niveau bekend maakte.

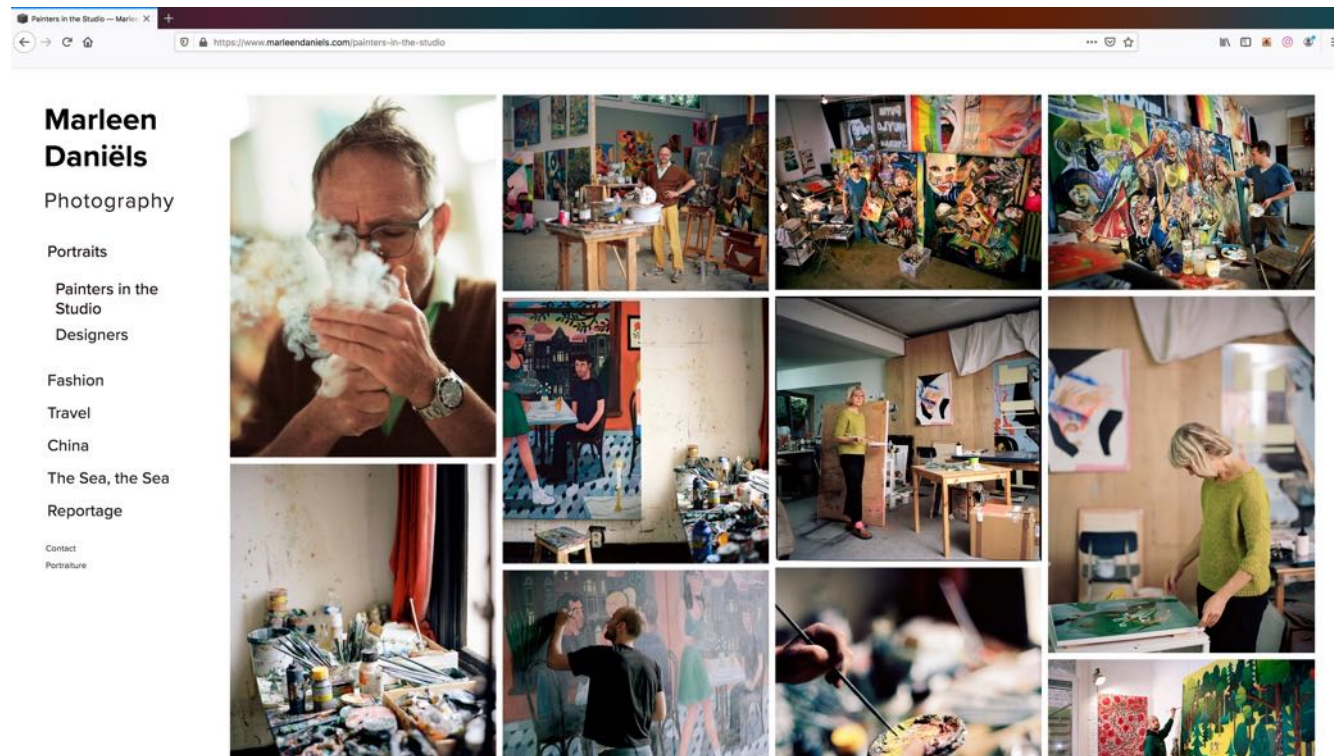
in je leven in je eigen taal en wat ik  
 heb meegemaakt. Wat je op het  
 doek ziet, is altijd mijn verhaal.  
 Mijn gevoel met de wereld. Van  
 kompas - kompas ik gaad nuffen  
 een offen priemel. Dat moet de  
 ringe wijk en / tegelink / notekne-  
 ter, smidde het.

[illegible]

Wanneer Terrance en de drie kwartier oude jongen vertrekken, zit Zooker's plaatsje in het midden van een golfend veld, momenteel onbegraasd en ongetuigd. Voor ik naar links of rechts kijk, staat het werk al. Het veldgedruide, met het effect van een theezakje op het ijs, doet me denken aan de laatste aflevering van *Seins*, dat laatste veld erg dicht bij de draak van de achter het staaf met een samenkomen, in twee honderd jaar. Nu is er een experimenteel, werk ik elke dag, om niet modern te zijn. De sound track is a half eeuw muziek. The Ramones, Sex, Youth, The Sisters of Mercy, Nick Cave, Yves of Mark Fosselman, de hulpverleners.

[illegible]





Website Marleen Daniëls, photographer of painters in their studio, used for interview Knack Weekend



Dag Andrej,

het leven gaat zijn gang, hopelijk gaat alles goed in dat van u?

OK om die twee gesprekken te voeren. Ik zeg dit na enige aarzeling zoals je wel gevoeld hebt. Uw werk schrikt me namelijk wat af, het chaotische ervan overweldigt mij danig. Ik heb zelf heel veel last van chaotisme, na al die jaren kan ik dat enigszins bedwingen met mijn dagelijkse arbeid, hier in mijn ateliers.

Ik heb uw portfolio bekeken, uw statement en intenties gelezen. Ondertussen ben ik benieuwd naar wat we elkaar te zeggen zullen hebben.

Beste groeten,  
Anne-Mie

Email Anne-Mie Van Kerckhoven to Babenko, 10  
September 2021

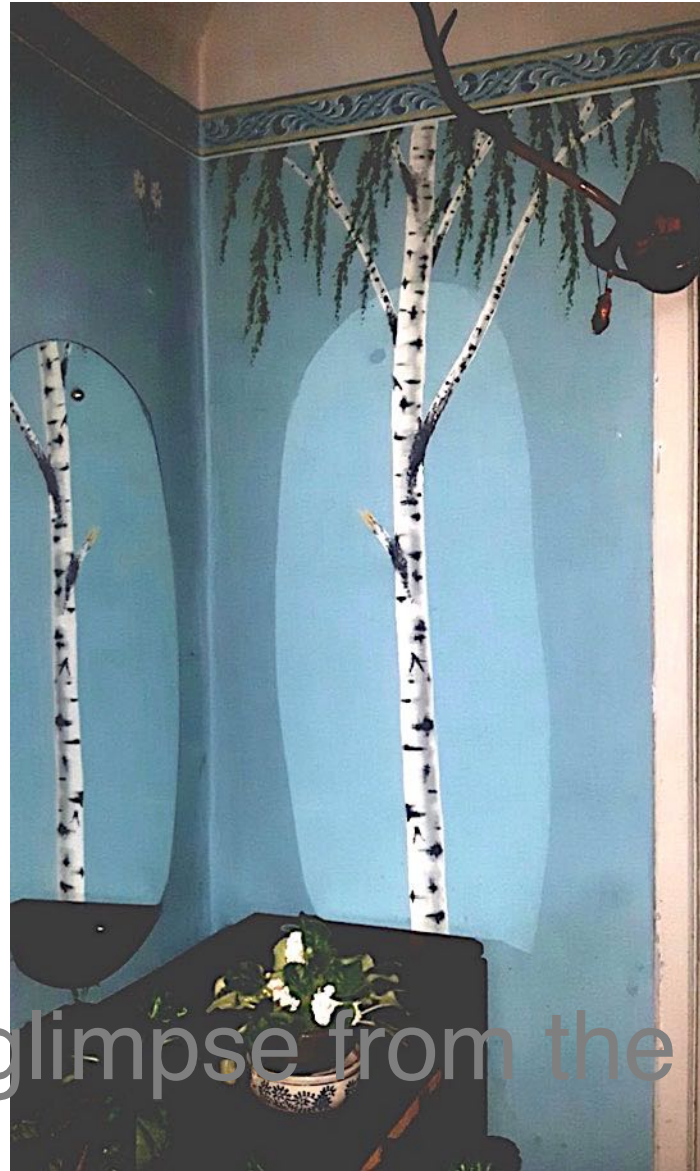




ANDREJ  
**BABENKO**  
een kleine reconstructie  
in woord & beeld

Provisional cover for Babenko's biography, written by Hans Willemse, to be published





A glimpse from the past





Wallpaper, antlers and floral calendar in Babenko's late grandmother's house





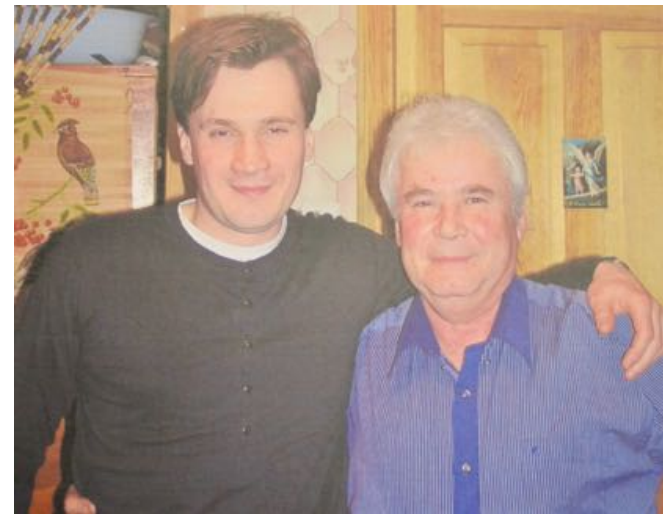
Left: Babenko with cousin Olga and the wounded grey heron he found and nurtured  
 Middle: primary school at Khotyanivka  
 Right: secondary school graduation











Family gatherings; colourful mail





*I am a  
contemporary  
artist,  
manoeuvring  
on the edge of  
desires to be  
together in  
search of  
freedom*