

Alina Kleytman
THE GREATEST SHOW
May 23
– Jun 28, 2025

In her multidisciplinary practice, Alina Kleytman (b. 1991, Kharkiv) explores power, violence, trauma, and self-mythologization. Balancing dark irony with mourning, she transforms trauma into a sharp visual language, constructing grotesque yet alluring objects that resemble mutated relics of desire, protection, or submission—organic yet artificial, fragile yet menacing. Her practice investigates the psychological and physical boundaries of the body, drawing on references to black magic, abusive relationships, and depersonalization through self-aggrandizement. Often incorporating materials sourced from conflict zones, she creates memory capsules of societal collapse and resilience.

THE GREATEST SHOW brings together recent works, expanding on Kleytman's long-standing interest in mythmaking and the theatricality of power. Through a constellation of hybrid objects, at once seductive and grotesque, ceremonial and absurd, Kleytman examines the ways violence is beautified, fetishized, and consumed. This deeply personal yet highly political body of work reflects on the mechanisms of control, submission, and survival in a world marked by conflict, wars and crisis. The exhibition marks the beginning of Kleytman's representation by Gunia Nowik Gallery.

Alina Kleytman

Born in 1991 in Kharkiv, Ukraine, she is a visual artist, performer, and mentor whose practice spans sculpture, video art, and curatorial projects. She holds a Bachelor's degree in Monumental Sculpture from the Kharkiv State Academy of Design and Arts (2012) and later studied at the Rodchenko Moscow School of Photography and Multimedia (2015). Kleytman describes her artistic approach as hysterical realism, exploring the psychological and physical boundaries of the body alongside themes of black magic, abusive relationships, and self-aggrandizement as a form of depersonalization. Her work subjectively embodies contemporary political and social realities. In her sculptures, she transforms everyday objects into artificial, fantastical forms, working with materials such as fur, hair, feathers, metal, synthetic plastics, and silicone. She also incorporates arti-

facts from conflict zones—shattered glass, body bags, melted roofs—turning them into memory capsules that bear witness to acts of violence. She has created an AI persona, DIRTY WHITE, designed to absorb and neutralize accumulated hatred, rage, and anger. Together with Nikita Kadan and Bogdana Kosmina she created the curatorial group Wet Hole. They founded Dzherelo Art Pavilion, a 24/7 public art space in Kyiv. Her work has received significant recognition, including the Women in Visual Arts Prize (awarded by UN Women and the Ukrainian Institute) in 2021 for her impact on gender equality. She is also a two-time winner of the PinchukArtPrize, receiving the award for *SUPER A* in 2015 and *ASK A MOM* in 2018. Following the full-scale invasion of Ukraine, she relocated to Torino, Italy, where she currently lives and works.

THE INTRO TO THE GREATEST SHOW

» Track N° 1

NIGHTMARE BELL, 2023

body bags, metal, fabric, plastic hair
140 x 130 x 130 cm

» Track N° 2

EPITAPH

(from the series *ENDLESS SHINE OF HUMAN VIOLENCE*), 2023

body bags, prosthesis plastic, hair
250 x 250 x 50 cm

» Track N° 3

ELON (from the series *PETS*), 2025

medical plastic
178 x 50 x 86 cm

» Track N° 4

MARCO

(from the series *SERVANTS*), 2025

body bags, plastic
105 x 55 x 62 cm

» Track N° 5

CLARA SHARPNOSE (from the series *SERVANTS*), 2025

body bags, plastic, fabric
129 x 84 x 64 cm

» Track N° 6

ONE OF (from the series *SERVANTS*), 2025

body bags, plastic
116 x 37 x 84 cm

» Track N° 7

SOLDIER'S LEG (from the series *KILL ME PLEASE!*), 2024

iron, velvet, recycled beaver fur
103 x 140 x 72 cm

» Track N° 8

BARONESS'S FACE (from the series *KILL ME PLEASE!*), 2024

iron, velvet, recycled beaver fur
180 x 205 x 180 cm

» Track N° 9

RAPHAEL (from the series *PETS*), 2025

medical plastic
127 x 120 x 43 cm

» Track N° 10

LAWYER'S ELBOW I (from the series *KILL ME PLEASE!*), 2024

iron, recycled beaver fur
89 x 61 x 22 cm

» Track N° 11

SAD (from the series *KILL ME PLEASE!*), 2024

iron, velvet, recycled beaver fur
84 x 107 x 132 cm

» Track N° 12

LAWYER'S ELBOW II (from the series *KILL ME PLEASE!*), 2024

iron, velvet, recycled beaver fur
53 x 110 x 80 cm

» Track N° 13

FAT EMMY (from the series *SERVANTS*), 2025

body bags, plastic
73 x 38 x 41 cm

» Track N° 14

PEDRO (from the series *PETS*), 2025

medical plastic
40 x 174 x 54 cm

» Track N° 15

MR RUFFLE (from the series *SERVANTS*), 2025

body bags, plastic, fabric
169 x 81 x 71 cm

» Track N° 16

PRINCIPLES (from the series *KILL ME PLEASE!*), 2024

iron, velvet, recycled beaver fur
210 x 240 cm

» Track N° 17

ANAL UMBRELLA, 2022

concrete, plastic, glass
180 x 80 x 63 cm

» Track N° 18

STEVE (from the series *SERVANTS*), 2025

body bags, plastic
120 x 38 x 58 cm

» Track N° 19

KONSTANCIA (from the series *PETS*), 2025

medical plastic
183 x 82 x 54 cm

» Track N° 20

LAST WARNING, 2025

body bags, plastic
changeable height
340 x 300 cm

» Track N° 21

LOLA (from the series *PETS*), 2025

medical plastic, fabric
150 x 210 cm

Transcripts
of the Audioguide:



Each work in the exhibition is accompanied by a sound piece created by the artist. While the audio plays in four languages on site (English, Ukrainian, Polish,

and Russian), you can access an English transcript for each work — simply click [anywhere on this text or the audioguide icon](#) to go to the Private View.

Soundscape for the show: George Varlamovich Babanski. Special thanks to Adam Szymczyk for his support in the development of the exhibition and to Syrena Real Estate and HOP Chmielna for their support in facilitating the artist's stay.