

LESIA
MARUSCHAK



Project MARIA



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Bringing a new vision to photography Maruschak creates works that manifest the “memory of making.” Her work is founded in materiality, through the use of ancient artistic methods including encaustics, egg tempera and gilding which all stem from her practice as a Byzantine artist. Through these processes she manifests a profound visual representation of loss and migration. Strong influences of the Canadian prairies resonate throughout her practice. It is here that she makes many of her images, and where the landscape plays an integral role in her “process of making” as best exemplified in her recent film, *The Diggers*.



THE ARTIST

Known for her compelling and sculptural images, Lesia Maruschak is recognized as an influential contemporary photographer manifesting the visual memory of history. Born in Saskatoon (Canada) in 1961, she spent her childhood on the Canadian prairies, land settled by her ancestors in 1897.

Maruschak served for decades as an executive leader in the Canadian government when a leukemia diagnosis changed her life. She turned her attention to art and travelled the world to study with the renowned Byzantine painter, George Kordis who later invited her to be his curator. In 2016 she returned to photography, which she had experimented with in her youth. Through her reconnection to image making she found a unique way to engage in issues relevant to contemporary society while challenging current photographic dialogues.

In awarding Maruschak with the 2019 Curator's Award, celebrated independent curator and educator Monica Allende noted that, "Maruschak's work reflects on the visual memory of history, and the role of the artist in the decolonization of narratives which are critical issues in photography debate." Maruschak's humanist approach and abstract representation of history's victims sets her apart from other photographers. In her images she privileges each person's untarnished soul and voice.

Maruschak's works involve painting, performance, sculpture, book making and film. Her photographs have been exhibited in the United States, Canada, Mexico, Korea and throughout Europe. Many of her pieces are included in rare and special collections. Museums holding her works include: the Phoenix Art Museum, Stanford University, Athenaeum, Columbia University, Thomas J. Dodd Research Center, and the Library of Congress. She has lectured at conferences such as FORMAT 19 at the University of Derby, UK (2019) and Why Remember? Sarajevo, BA (2019).

In 2019 Maruschak's seminal work Project MARIA received the Director's Choice Award at Santa Fe Center, Grand Prix Award at Kyiv Arsenal Book Festival and was Shortlisted for the Hariban Award at Benrido Atelier, Prix du livre at Rencontres d'Arles and the Athens Photobook Festival. As a 2019 grant recipient from the First World War Internment Recognition Fund, Maruschak project In our DNA explores the trauma of children exiled in Canada's World War One internment camps.

Maruschak has an MA and MBA. She spends her time between Alvena and Ottawa, Canada.

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ARTIST STATEMENT



Project MARIA memorializes the millions of victims of the 1932-1933 famine in Soviet Ukraine. At its center is a single vernacular image of a young girl, MARIA F., who currently resides in Canada. The famine was political and intentional; a state-sponsored assault on a single ethnic group as part of the Soviet Union's new socio-economic model that required the subjugation of a the Ukrainian population whose national consciousness stood in the way of the new order.

Project MARIA is part of a growing conversation about the visual memory of history and the role of artists in narrating these stories raising complex issues relating to human rights and social justice. To provide diverse entry points, I have produced MARIA across varied platforms. Two books, installations, textile sculptures, performances, lectures and film, manifest my intellectual and emotional response, informed by current research and the stories shared by survivors. I knew three. I have never forgotten the stories one survivor told me as I was a growing up on the Canadian prairies. She was a youth during the famine and described a gnawing hunger and how she resorted to eating the soles of her shoes, as the only way to survive. These images and feelings have never left me. I read witness testimonies including that of Tetiana. She recalled that her sister, "had a large, swollen stomach, and her neck was long and thin like a bird's neck. People didn't look like people they were more like starving ghosts." I have carried memories of these accounts with me for decades as I search for my identity as a Canadian of Ukrainian descent.

Project MARIA will be exhibited internationally from 2019 on as a mobile art platform designed to move between and across national, cultural and political borders.

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ICÔNE + OBJETS

limited edition affinities

PAPERWORKS

unique works and limited edition prints

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© Lesia Maruschak

Icône N° 2: Red Roses Are For Betrayal, 2019

Print: Pigments on incredibly fine Japanese hemp or hemp/kozo papers weighing only 27 gsm, hand-rubbed with wax and resin, and polished with an agate stone. Some prints maybe backed with 22 kt gold leaf.

Board: Each icône board is made to the artist's specifications using Canadian basswood. Following a precise and ancient process the board is hand painted with layers of gesso made according to a traditional recipe, by a European Master gilder. The gesso consists of calcium carbonate, barium sulfate, rabbit skin glue and linseed oil. Finally, 1-2 layers of 22 Kt gold leaf are applied to the board. Depending on the artist's request the boards maybe burnished or finished according to the laborious water gilding process.

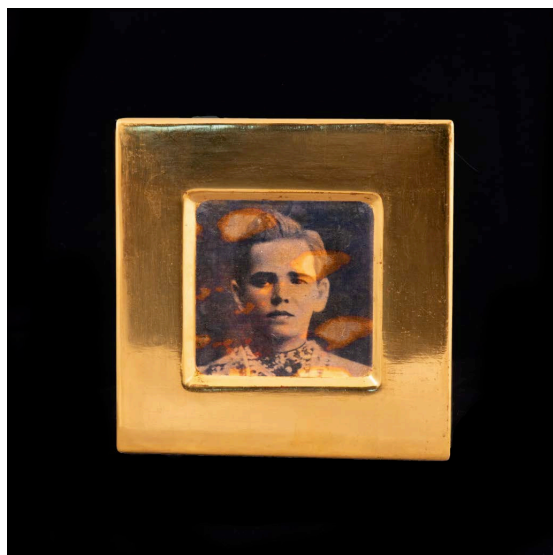
Presentation: The icône is presented in a handmade clamshell lined with blue Hahnemühle mould-made paper and wrapped with Japanese blue mohair Asahi book cloth. The presentation boxes are made to the highest archival standards.

Certification: Each work is signed and numbered by the artist on the back of the icône board.

Specifications: Print: 6.5 X 6.5 cm. Board: 13 X 13 X 1.8 cm

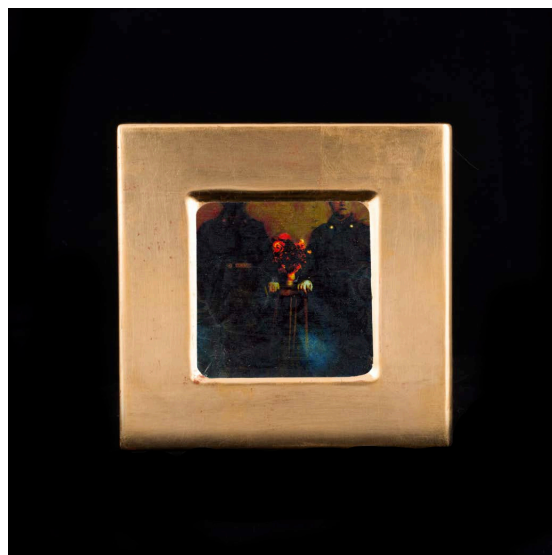
Edition: 9; 2 APs

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*Icone N° 1: **MY BROTHER**, 2019*



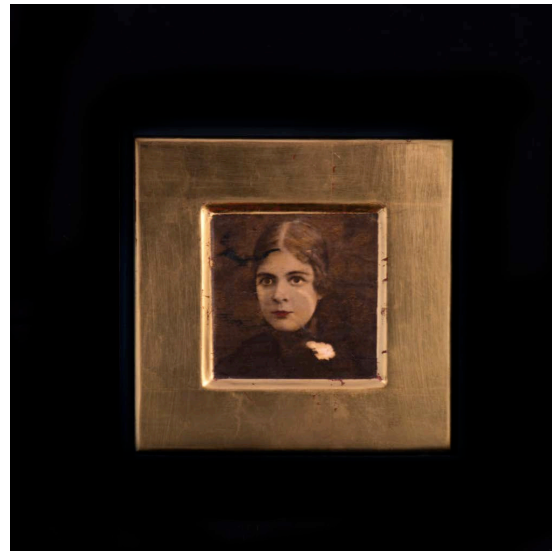
© Lesia Maruschak

*Icone N° 2: **Red Roses Are For Betrayal**, 2019*



© Lesia Maruschak

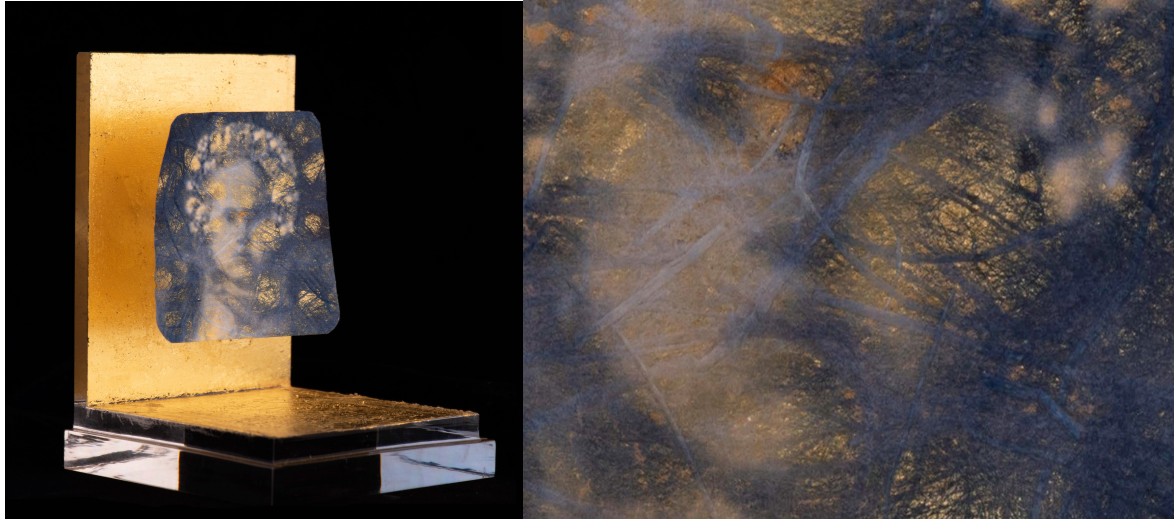
*Icone N° 3: **MY DOLL**, 2019*



© Lesia Maruschak

*Icone N° 4: **WHITE ROSE**, 2019*

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OBJET: La Petite Maria Bleue, 2019

Print: Pigments on incredibly fine Japanese hemp or hemp/kozo papers weighing only 27 gsm are hand-rubbed with wax and resin, and polished with an agate stone by the artist. Some prints maybe backed with 22 kt gold leaf.

Stand: Each stand is made to the artist's specifications in a Canadian studio specializing in the production of custom plexiglass works. Following inspection, they are gilded with 22 kt Italian gold leaf, in a process designed by the artist. By mediating the ancient practice the artist arrives at a contemporary presentation of these dynamic palimpsest like works.

Presentation: The objet are protected by a four-sided plexi-glass case and enclosed in a handmade clamshell lined with blue Hahnemühle mould-made paper and wrapped with Japanese blue mohair Asahi book cloth. The presentation boxes are made to the highest archival standards to protect the objet.

Certification: Each work is signed and numbered by the artist on back of the gilded plexi-glass stand.

Specifications: Print: 6.5 X 6.5 cm. Stand: 12.2 X 8.5 X 8.5 cm

Edition: 5; 2 APs

Pricing: Editions 1 and 2

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© Lesia Maruschak UNIQUE PAPERWORK SHOWN ABOVE

My Doll, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubbs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

Presentation: Unframed

Certification: The work is signed and numbered by the artist on back.

Specifications: 100 x 100 cm

Edition: 1 Unique work + 1 AP

MY DOLL, 2019

Print: Archival Pigment Print on Japanese mulberry paper making according to the highest standards.

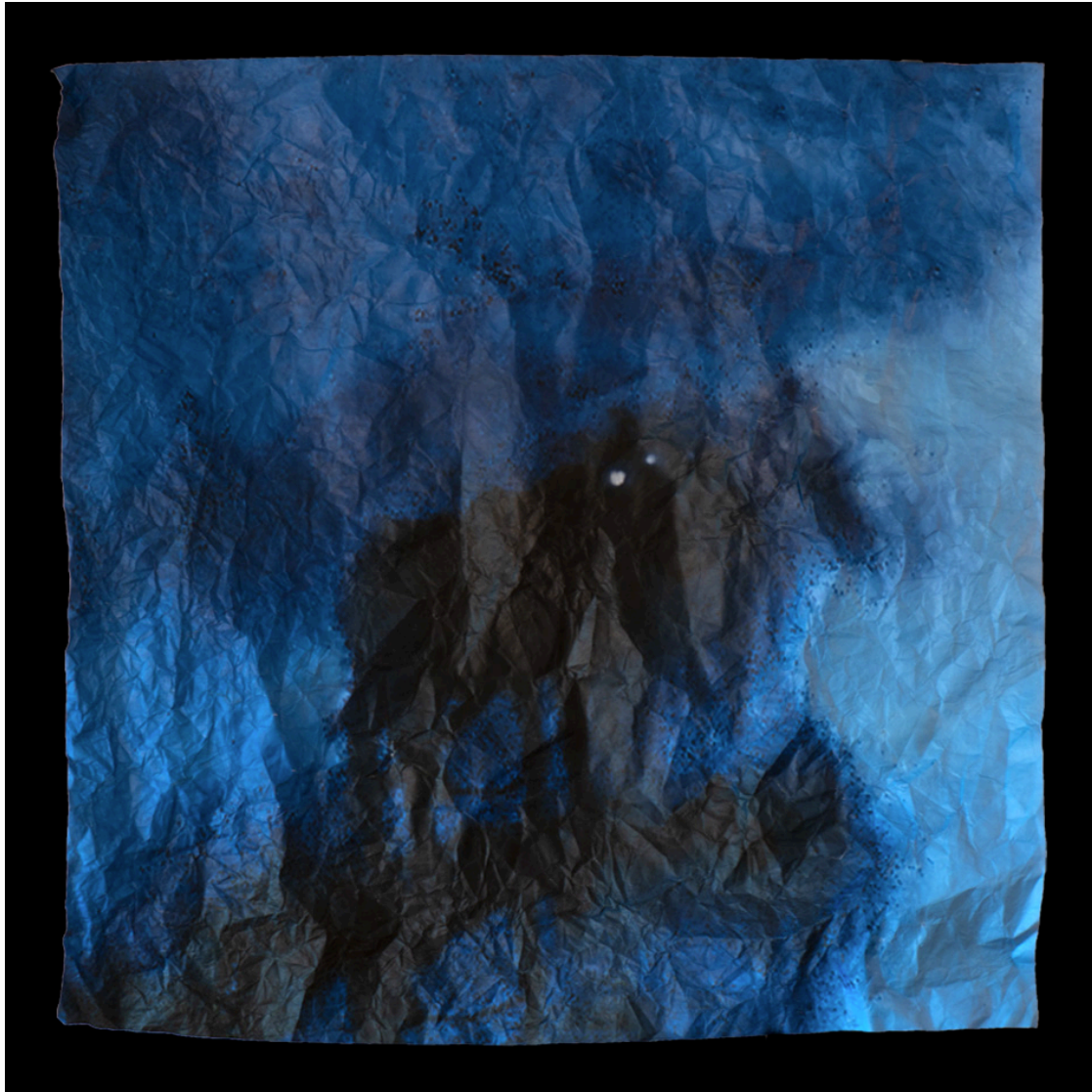
Presentation: Unframed

Certification: Each work is signed and numbered by the artist on back.

Size A Edition: 5; 2 APs: 60 X 60 cm

Size B Edition: 7; 2 APs: 40 X 40 cm

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THE HORSE DIED NEXT, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubbs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

Presentation: Unframed

Certification: The work is signed and numbered by the artist on back.

Specifications: 100 x 100 cm

Edition: 1 Unique work + 1 AP

THE HORSE DIED NEXT, 2019

Print: Archival Pigment Print on Japanese mulberry paper making according to the highest standards.

Presentation: Unframed

Certification: Each work is signed and numbered by the artist on back.

Size A Edition: 5; 2 APs: 60 X 60 cm

Size B Edition: 7; 2 APs: 40 X 40 cm

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RED ROSES ARE FOR BETRAYAL, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubbs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

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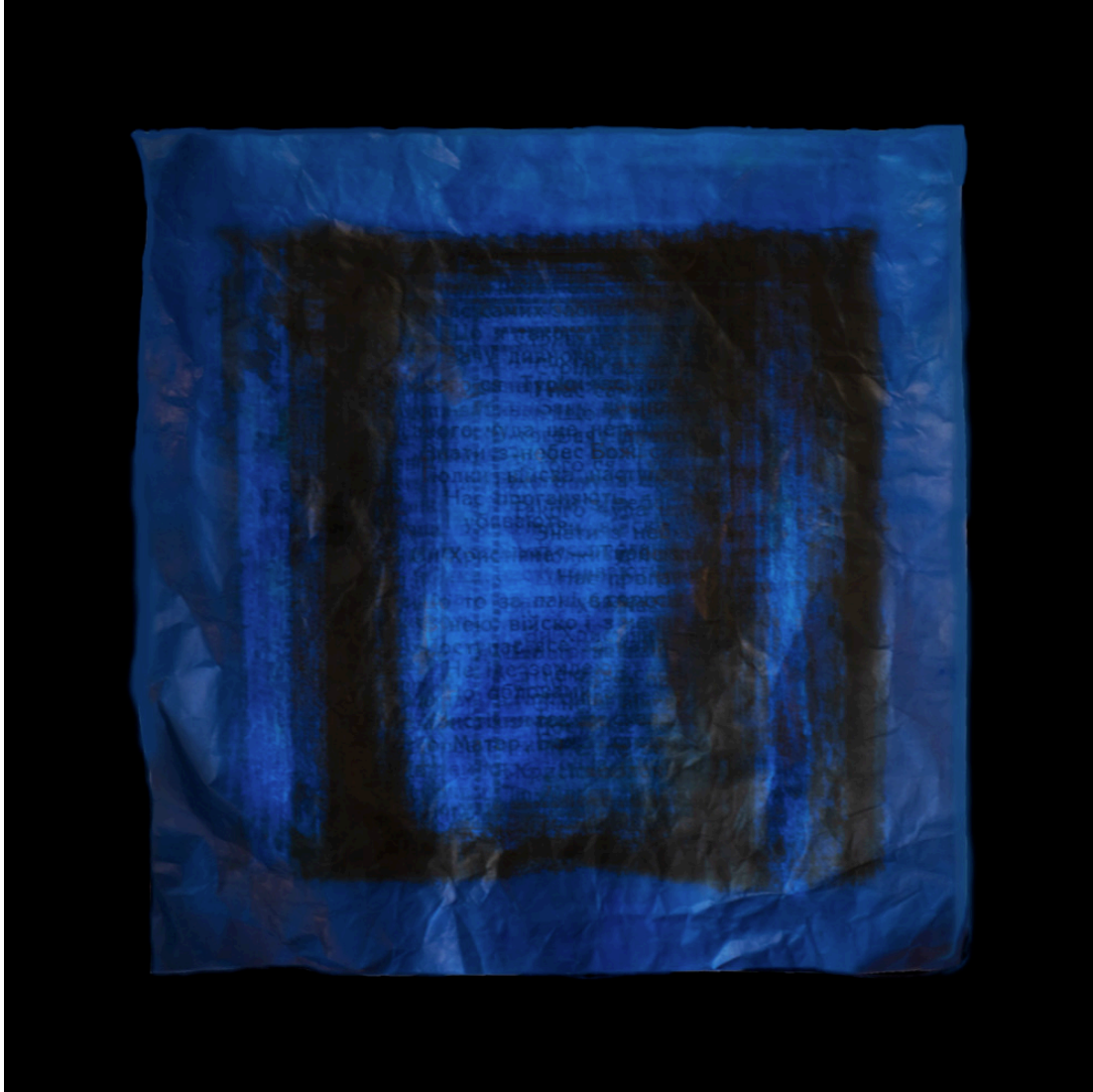
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Size A Edition: 5; 2 APs: 60 X 60 cm

Size B Edition: 7; 2 APs: 40 X 40 cm

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ELIOS, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubbs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

Presentation: Unframed

Certification: The work is signed and numbered by the artist on back.

Specifications: 100 x 100 cm

Edition: 1 Unique work + 1 AP

ELIOS, 2019

Print: Archival Pigment Print on Japanese mulberry paper making according to the highest standards.

Presentation: Unframed

Certification: Each work is signed and numbered by the artist on back.

Size A Edition: 5; 2 APs: 60 X 60 cm

Size B Edition: 7; 2 APs: 40 X 40 cm

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THE CHOSEN, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubbs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

Presentation: Unframed

Certification: The work is signed and numbered by the artist on back.

Specifications: 100 x 160 cm

Edition: 1 Unique work + 1 AP

THE CHOSEN, 2019

Print: Archival Pigment Print on Japanese mulberry paper making according to the highest standards.

Presentation: Unframed

Certification: Each work is signed and numbered by the artist on back.

Size A Edition: 5; 2 APs: 60 X 80 cm

Size B Edition: 7; 2 APs: 40 X 80 cm

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HOUSE IS HOME, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubbs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

Presentation: Unframed

Certification: The work is signed and numbered by the artist on back.

Specifications: 100 x 100 cm

Edition: 1 Unique work + 1 AP

HOUSE IS HOME, 2019

Print: Archival Pigment Print on Japanese mulberry paper making according to the highest standards.

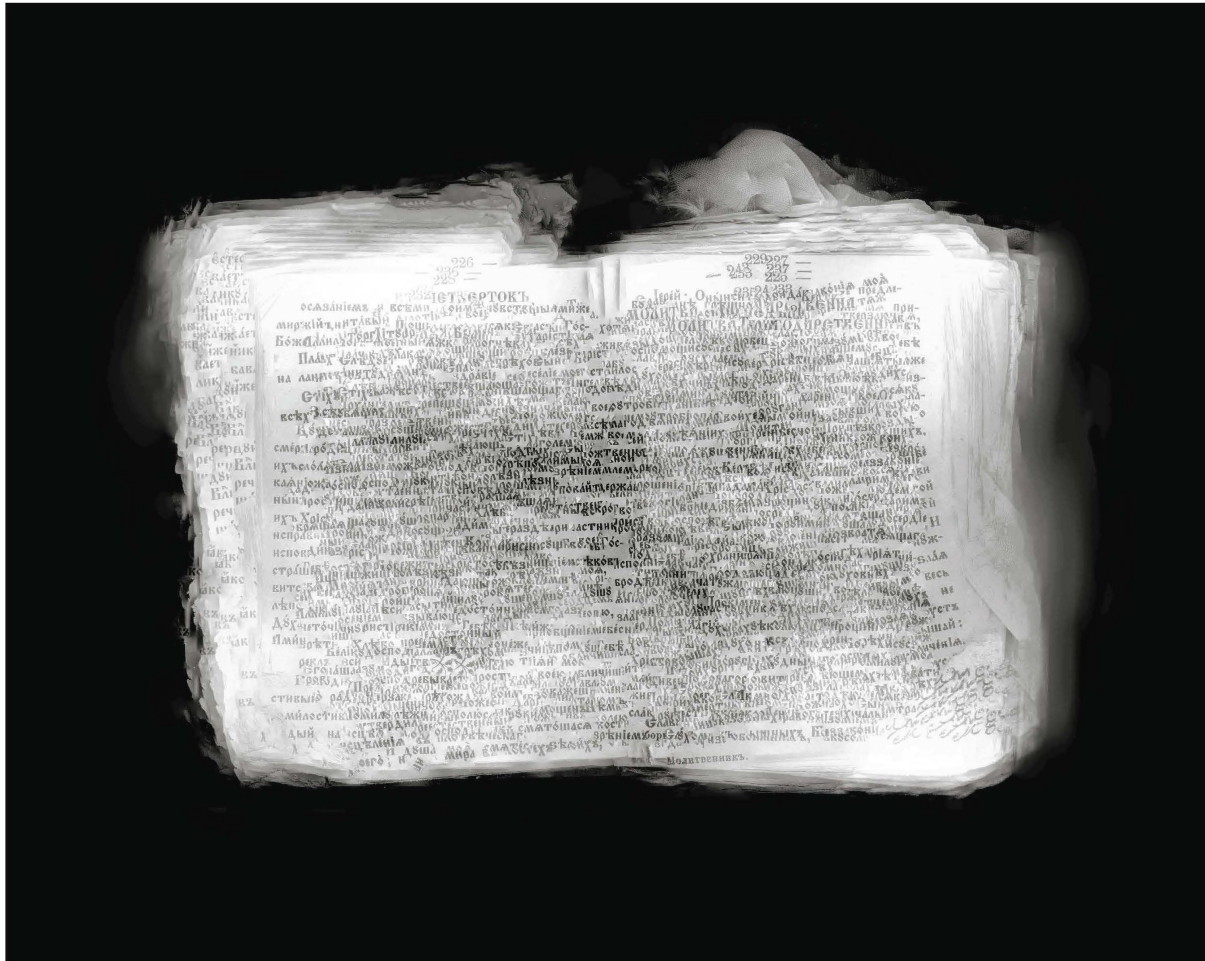
Presentation: Unframed

Certification: Each work is signed and numbered by the artist on back.

Size A Edition: 5; 2 APs: 60 X 60 cm

Size B Edition: 7; 2 APs: 40 X 40 cm

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MOLYTVA NO.1, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

Presentation: Unframed

Certification: The work is signed and numbered by the artist on back.

Specifications: 100 x 160 cm

Edition: 1 Unique work + 1 AP

MOLYTVA NO.1, 2019

Print: Archival Pigment Print on Japanese mulberry paper making according to the highest standards.

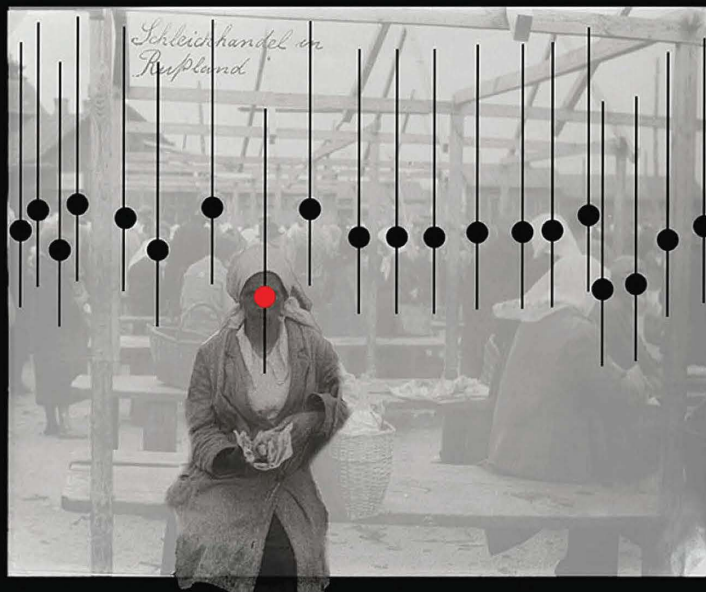
Presentation: Unframed

Certification: Each work is signed and numbered by the artist on back.

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Size B Edition: 7; 2 APs: 40 X 80 cm

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FOUR FISH TO SELL, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubbs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

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Specifications: 100 x 160 cm

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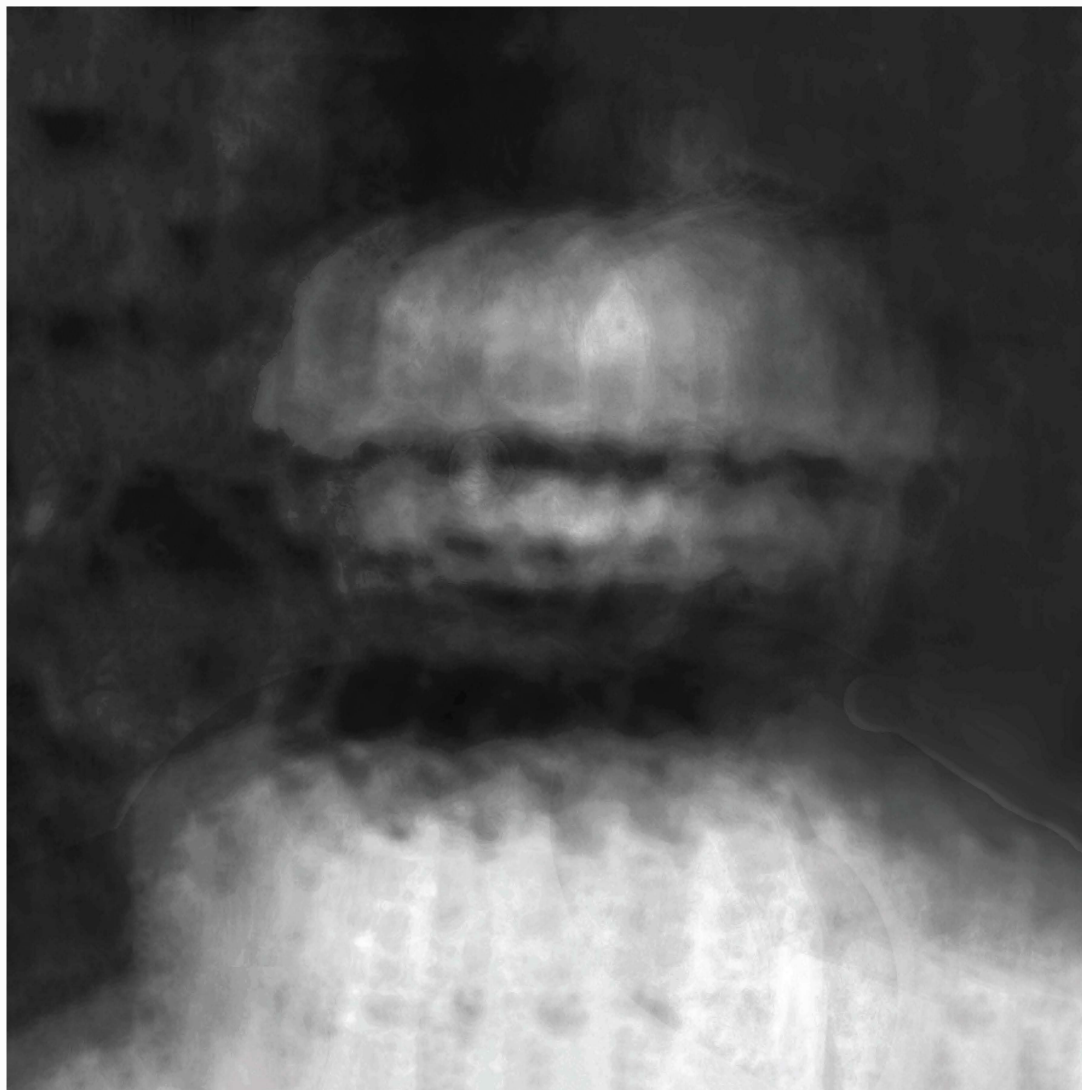
Presentation: Unframed

Certification: Each work is signed and numbered by the artist on back.

Size A Edition: 5; 2 APs: 60 X 80 cm

Size B Edition: 7; 2 APs: 40 X 80 cm

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MY BROTHER DIED FIRST, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubbs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

Presentation: Unframed

Certification: The work is signed and numbered by the artist on back.

Specifications: 100 x 100 cm

Edition: 1 Unique work + 1 AP

MY BROTHER DIED FIRSST, 2019

Print: Archival Pigment Print on Japanese mulberry paper making according to the highest standards.

Presentation: Unframed

Certification: Each work is signed and numbered by the artist on back.

Size A Edition: 5; 2 APs: 60 X 60 cm

Size B Edition: 7; 2 APs: 40 X 40 cm

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MARIA, 2019

Print: Pigments on a lovely ecru shade of mulberry paper weighing only 70 gsm, are over-painted with organic, biologic and inorganic pigments dispersed in egg yolk and wine. The artist hand-rubs each work with carbon, ash, wax and resin. They are next handsculpted with a konnyaku emulsion and left to air-dry in the environment. Once sculpted they are hand-waxed once last time.

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EDUCATION

2001 - MBA, University of Ottawa (CA)

1986 - MA, Ethnography, University of Saskatchewan (CA)

SOLO EXHIBITIONS

International Museum for the Victims of Communism, Tallinn, 2021

MARIA, Sarajevo Museum of History, Sarajevo, 2021

MARIA, Holodomor Victims Memorial Museum, Kyiv, 2020

MARIA, Turchin Center for the Visual Arts, Boone, 2020

WALKING, [Maine Media Art Gallery](#), Rockport 2018

MARIA, MusEe Ukraina Museum, Saskatoon, 2018

KRAINA: I am the land, Kharkiv, 2017

KRAINA: I am the land, Kyiv, 2017

KRAINA: I am the land, Odessa, 2017

KRAINA: I am the land, Lviv, 2017

MY CANADA: City of Ottawa, Ottawa, 2017

KRAINA: My Canada, CONTACT Scotiabank Photography Festival, KUMF Gallery. Toronto, 2017

COLLECTIONS (select)

David M. Rubenstein Rare Book and Manuscript Library, Duke University, Durham

Green Library-Special Collections. Stanford University, Stanford

Richter Library-Special Collections. University of Miami. Coral Gables

Boston Athenaeum. Boston

Rare Books and Special Collections. Library of Congress. Washington

Davidson Library-Special Collections. University of California, Santa Barbara

Butler Library-Special Collections, Columbia University, New York

Hawthorne-Longfellow Library-Special Collections. Bowdoin College, Brunswick

Dodds Special Collections Library. University of Connecticut, Storrs

Olin Library-Special Collections. Wesleyan University, Middletown

Morris Library-Special Collections. University of Delaware, Newark

Aperture Photobook Library, New York

Phoenix Museum of Art, Phoenix

National Library of Canada, Ottawa, Ontario

National Library of Ukraine, Kyiv, Ukraine

24 Sussex, Prime Minister of Canada's Residence, Ottawa



COLLECTIVE EXHIBITIONS (select)

Fotofilmic18, The Reference, Seoul, 2020
Imperfection in Beauty, Reclaim Photography Festival, 2020
Fotofilmic18, SF Cameraworks, San Francisco, 2020
Le Plac'Art Photo at Rencontres d'Arles, Galerie ISO, Arles, 2019
Objectif FEMMES, Paris, 2019
ParisArtistes, Paris, 2019
Center Award Winners Exhibition, Picture Gallery, Bloomington, 2020
An Eye For Beauty, The PhotoGallery, Halmstad, 2019
Fotofilmic18, Polygon, Vancouver, 2019
Altered Realities, PhotoPlace Gallery, Middlebury, 2019
12th Pollux Awards Collective, Barcelona, 2019
12th Julia M. Cameron, Barcelona, 2019
Post Conflict Reframing A Dialogue, Getxophoto, 2018
Censored Exhibition, Copenhagen Photo Festival, Copenhagen, 2017
Photobooks, Phoenix Art Museum, Doris and John Norton Gallery for the Center for Creative Photography, Phoenix, 2017
Wolverhampton Archive Center, Wolverhampton, 2018
Concours international de Beaux-Arts de Chelsea, Agora Gallery, New York, 2016
Photography: A Contemporary Point of View, Site: Brooklyn, Brooklyn, 2016

AWARDS & GRANTS (select)

Canadian Recognition Fund, Project COUNTLESS, 2019
Project MARIA Shortlisted Hariban 2019 Award
Shortlisted Prix du Livres, Rencontres d'Arles, 2019
Recipient Experimental Book Award, Kyiv Arsenal International Book Festival, 2019 Recipient
Grand Prix, Best Book Award, Kyiv Arsenal
International Book Festival, 2019 Shortlisted Athens Photography Book Festival, Athens,
2019 Recipient Director's Choice Award, CENTER Review Santa Fe, 2019
Recipient Artist in Residence Maine Media Workshops and College, 2018
Recipient Silver Medal Tokyo International Photo Awards, 2018
Curated ARCHIVO PLATFORM, 2019
Recipient 12th Pollux Award Human Rights and Segregation, 2018
Recipient Fotofilmic Top 30, 2018

Shortlist Getxophoto Post Conflict Reframing A Dialogue, 2018
Shortlist Hariban Benrido Collotype Shortlisted, 2017
General of Canada's Sovereign Medal, 2016
General of Canada's Caring Canadian Award, 2014ée Ukraina Museum, Saskatoon, 2018'The
Language of Creativity' Master Class Gary Bowman Gallery, Lviv, 2017'The Language of
Creativity' Master Class N-T Gallery, Odessa, 2017

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BOOKS

TRANSFIGURATION, Self-published, Limited Edition Art Book, 2018

MARIA, REDZET LLC, 2018

KRAÏNA: I am the land, Self-published, 2017

WOMAN. Ottawa: Limited Edition Art Book, Self-published, 2017

PUBLICATIONS & INTERVIEWS

Why "MARIA" Is The Most Beautiful Book of the YEAR, Chytomo, 2019
Catching A Fire, Dofoto, Clare Estes, 2019
MARIA: LENS CRATCH, 2019
MARIA: ARCHIVO PLATFORM, 2019
KRAÏNA: i am the land, Lviv, 2019
Walking, Fotofilmic, 2018
YOGURT MAGAZINE, 2017
Lesia Maruschak, Kyiv Museum of History, 2017
KRAÏNA: i am the land, DODHO, 2017
WOMAN, DODHO, 2017

LECTURES & WORKSHOPS (select)

'Will You Remember Maria?' Why Remember? Sarajevo, 2019'

Will You Remember Maria?' FORMAT19, Derby, 2019

'On MARIA' Musée Ukraina Museum, Saskatoon, 2018

'The Language of Creativity' Master Class Gary Bowman Gallery, Lviv, 2017

'The Language of Creativity' Master Class N-T Gallery, Odessa, 2017

FILMS

THE DIGGERS, George Hupka, 2019

RHYTHMOS, Adrien Duey, 2017