



Exhibition view, Katya Ev Anton, 2025 © Katya Ev Anton

| Katya Ev Anton

Lactating Bodies 20251031-0201

October 31, 2025 - February 1, 2026

Exhibition view *Lactating Bodies 20251031-0201*, 2025

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Lactating Bodies 20251031-0201 is the inaugural solo exhibition of Katya Ev Anton. The project unfolds through a constellation of works: visual pieces (installation, sculpture, pictorial works), in situ interventions, a participatory score, and hospitality facilities extending an open invitation to lactating people of all backgrounds, including those outside the artistic field.

Rooted in Ev's personal experience of lactation and nourished by four years of artistic research and dialogue with other lactating persons, the project unfolds as a visual manifesto. From a queer, non-binary perspective, Ev challenges the invisibility and idealization of lactation: long represented through male-dominated iconographies of the *Virgo Lactans*, and reclaims it as lived, shared, and political experience.

‘Who sees? From where do they see? For whom?’

Exhibition text by curator Azad Asifovich

Lactating Bodies 20251031-0201 opens as a narrative of lived experiences that artist Katya Ev Anton draws from the body and translates into form. She presents a succession of intimate situations rendered visually, in which milk - this primal substance, almost always hidden from view - becomes a surface for thought, a catalyst of unease, a mirror where childhood gleams through and adults, in spite of themselves, see their own reflection.

The artist navigates the grey zone between what one hides and what one reveals, between disgust and indulgence - the moment when one looks away and the moment when the image insists - reminding us that every gaze is situated, embedded in a body, a history, a power: ‘Who sees? From where do they see? For whom?’ as Haraway might say, when the organic compels theory to go back to matter.

The exhibition unfolds like a booklet you can leaf through - forming a visual manifesto, complemented by a protocol and an in-situ intervention. In addition to the artwork presentations there is a hospitality section, conceived as an invitation to breastfeeding people of diverse life experiences, backgrounds and identities. While the West is saturated with the figure of the nursing Virgin - entrusting the motif of breastfeeding to the brushes of men, which bear the ideology of an immaculate liquid - our contemporary moment hesitates, censors, and diverts. Ev, by contrast, stages and subverts the imaginary of milk, working its representations as both form and thought. They reinscribe lactation into an economy of the visible, where the labour of the body, the politics of care, social relations, and gender identities are continually enacted.

Through this lens, milk is more than a nutrient: it is an epistemology in action, a medium of situated knowledge that connects the mouth and tongue to law and contract, the domestic to the public, the icon to everyday life. Drawing on research at the intersection of critical visual culture studies, cultural anthropology, and materialist feminism, Ev opened a dialogue with breastfeeding people whose experiences nourished the project: what classical art sanctifies, Ev desacralizes, rendering it instead both complex and alive.

With *Lactating Bodies 20251031-0201*, the artist continues on a patient journey: making milk, our first food, a shared space, an active memory, and recognising breastfeeding as labor.

(translation Oona Doyle)

Leaks and Labor : On the Material Politics of Lactation

exhibition text by Mathilde Cohen

Katya Ev's *Lactating Bodies* articulates a de-romanticized and critically engaged perspective on lactation, framing it as a site of socio-political inquiry and gendered embodiment. The project disrupts idealized, sanitized, and often heteronormative representations of breastfeeding by centering the lived realities of lactating bodies, including the messiness, labor, and discomforts that are rarely made visible. By incorporating elements such as leaking milk, breast pumps, stains, and other visceral details, Ev opens space for a broader, more inclusive discourse around care, corporeality, and reproductive labor.

Building on this critical approach, Ev's use of human milk as both subject and material intensifies the political charge of their work. Rather than functioning as mere provocation, milk becomes a medium through which to expose a form of unpaid, often unseen work deeply entangled with questions of gender and bodily autonomy. Their practice reclaims the intimate and often private act of breastfeeding, repositioning it within public, aesthetic, and discursive spaces where its cultural, economic, and affective dimensions can be reexamined and reimagined.

At the heart of Ev's practice is a fictional lactation contract : a legal-like document that imagines compensating people for the time, physical effort, and personal cost involved in producing and expressing milk. This illusory contract aligns with what legal scholar Elizabeth Emens theorizes in her essay *Bound* as "extralegal contracts"—binding not in law, but in meaning, critique, and imagination. These speculative agreements offer counter-visions to the enforceable contracts that structure labor and value in our societies.

Ev's project powerfully aligns with feminist economic and sociological critiques that expose the systemic undervaluation of lactation. In *The Big Letdown* (2017), maternal and infant health strategist Kimberly Seals Allers argues breastfeeding should be recognized and compensated as labor. Economist Julie Smith argues for the inclusion of human milk in GDP calculations, pointing to a growing body of research that highlights the substantial economic costs of not breastfeeding—estimated at approximately US\$300 billion in global losses. Sociologists Phyllis Rippeyoung and Mary Noonan have shown that those who breastfeed, especially for extended periods, often suffer significant and long-lasting income losses and other career penalties. These burdens are not borne equally: class, race, gender identity, and (dis)ability all shape who can access the time, space, emotional, and economic support necessary to breastfeed.

Ev's art makes these structural inequalities around lactation tangible. It prompts audiences to consider how breastfeeding is spatially segregated: pushed into private zones like homes, lactation rooms, bathroom stalls, or concealed through wearable pumps. Even human milk banks, despite their vital medical role for premature infants, are often relegated to marginal spaces such as hospital basements near waste disposal or sterilization units. This spatial logic echoes anthropologist Mary Douglas's concept of "purity and danger": once milk exits the body, it becomes both symbolically and materially "out of place."

Beyond spatial and economic critiques, Ev's project interrogates the gendering of lactation. While people of all sexes and genders may lactate, the act remains tied to a narrow ideal of cisgender, able-bodied, maternal femininity. Those who breastfeed older children, use expressed milk, or lactate due to medications or medical conditions are often stigmatized or pathologized. Ev disrupts this narrative, asking: what if lactation were liberated from the maternal script ? What if its generative potential were extended to radical care?

Katya Ev has not yet realized their envisioned performance where lactating individuals are generously paid to express milk in serene, light-filled gallery spaces rather than the secluded basements to which they are often relegated, the concept endures as a powerful utopian proposal. More than a hypothetical artwork, it stands as an activist proposal. A call to revalue reproductive labor and to reimagine cultural institutions as spaces capable of materially supporting such work. In a society that extracts so much without compensation, Ev's art becomes a site of resistance and rethinking, where human milk is not merely a bodily fluid but a potent symbol of care, inequality, and future possibility. One can only hope that an institution will one day have the courage to bring this vision into being.

Exhibition view *Lactating Bodies 20251031-0201*, 2025

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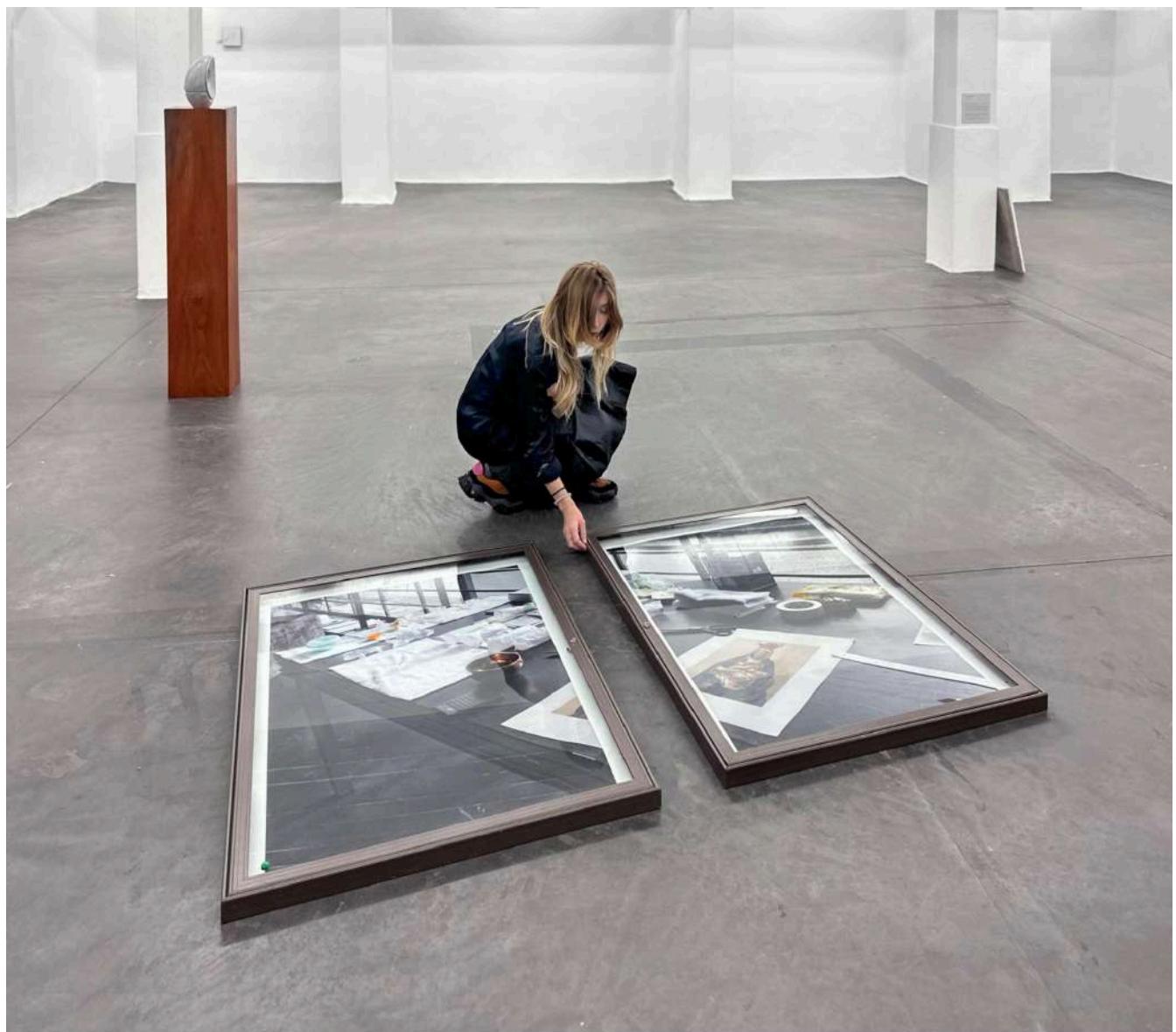
Exhibition view *Lactating Bodies 20251031-0201*, 2025

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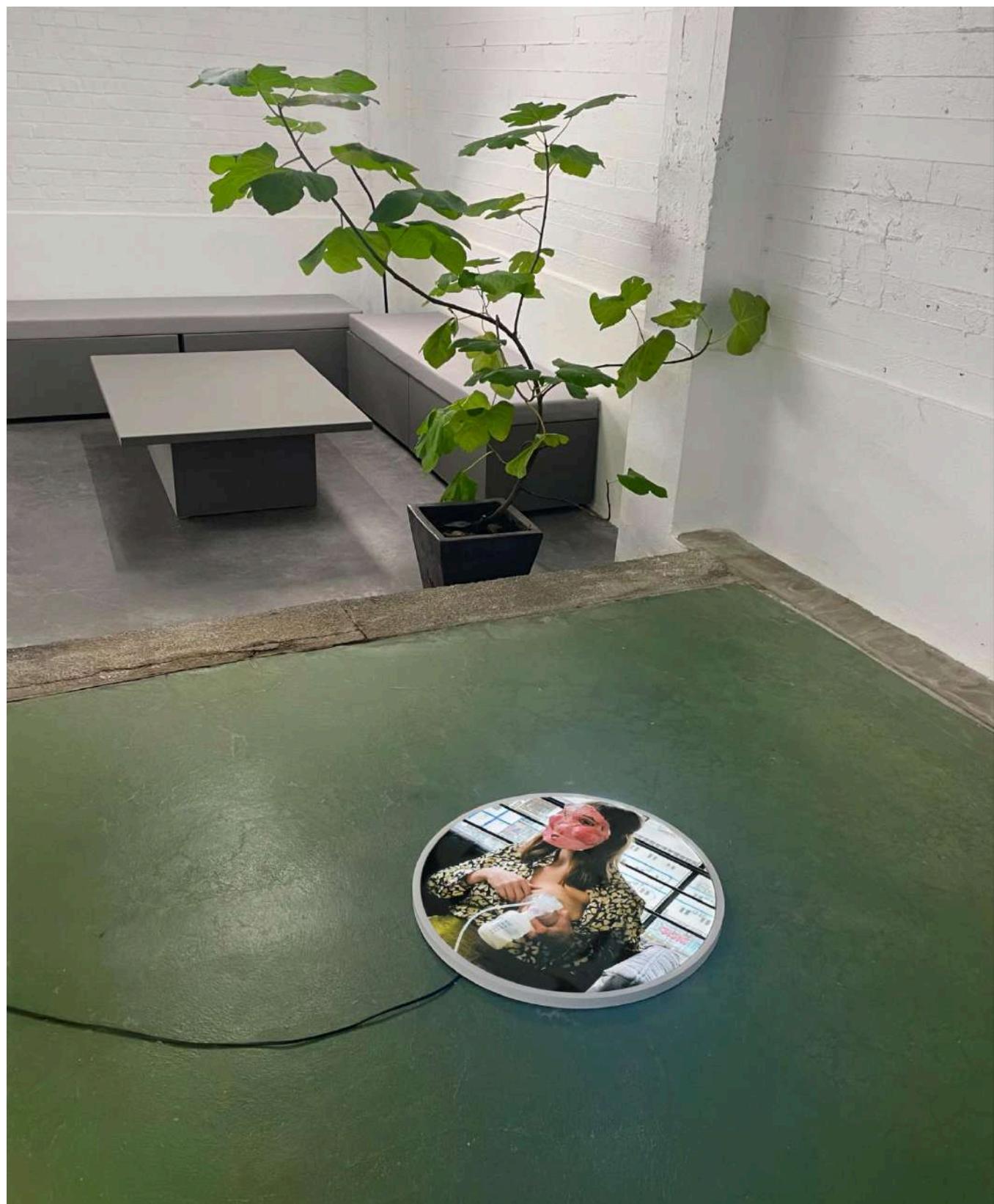
Exhibition view *Lactating Bodies 20251031-0201*, 2025

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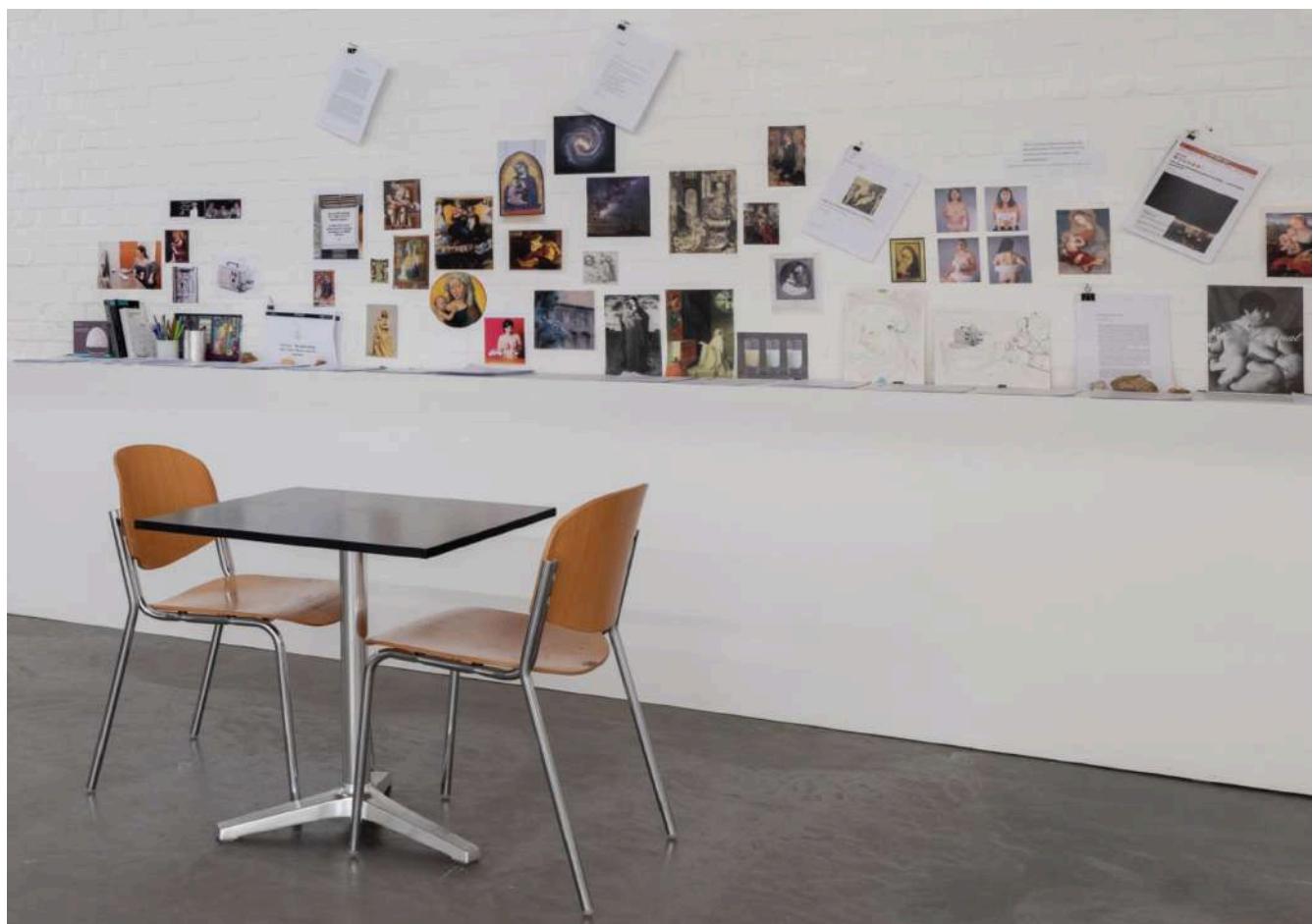


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Untitled (Idol), 2025

Carrara marble

22 x 16 cm

unique

© Katya Ev Anton



This Carrara marble sculpture, displayed on a wooden plinth, is inspired by a next-generation breast pump by the brand Elvie, designed by women. Made to fit discreetly inside a bra, it can be used hands-free and without exposing the breast. Here, the artist transforms a piece of everyday technology into a sculptural object. By attempting the most faithful possible reproduction of an industrial device with mineral material, the work plays on the boundary between the natural and artificial. The sculpture becomes a physical witness to a gesture of care, an invisible labor, a memory in the making. Enlarged to the scale of a human head, its smooth, abstract form recalls Cycladic idols, archaic figures of fertility. Ultimately, it slips away from its practical function to become a presence in itself, a being of its own, a cyborg entering into a tête-à-tête with the viewer.

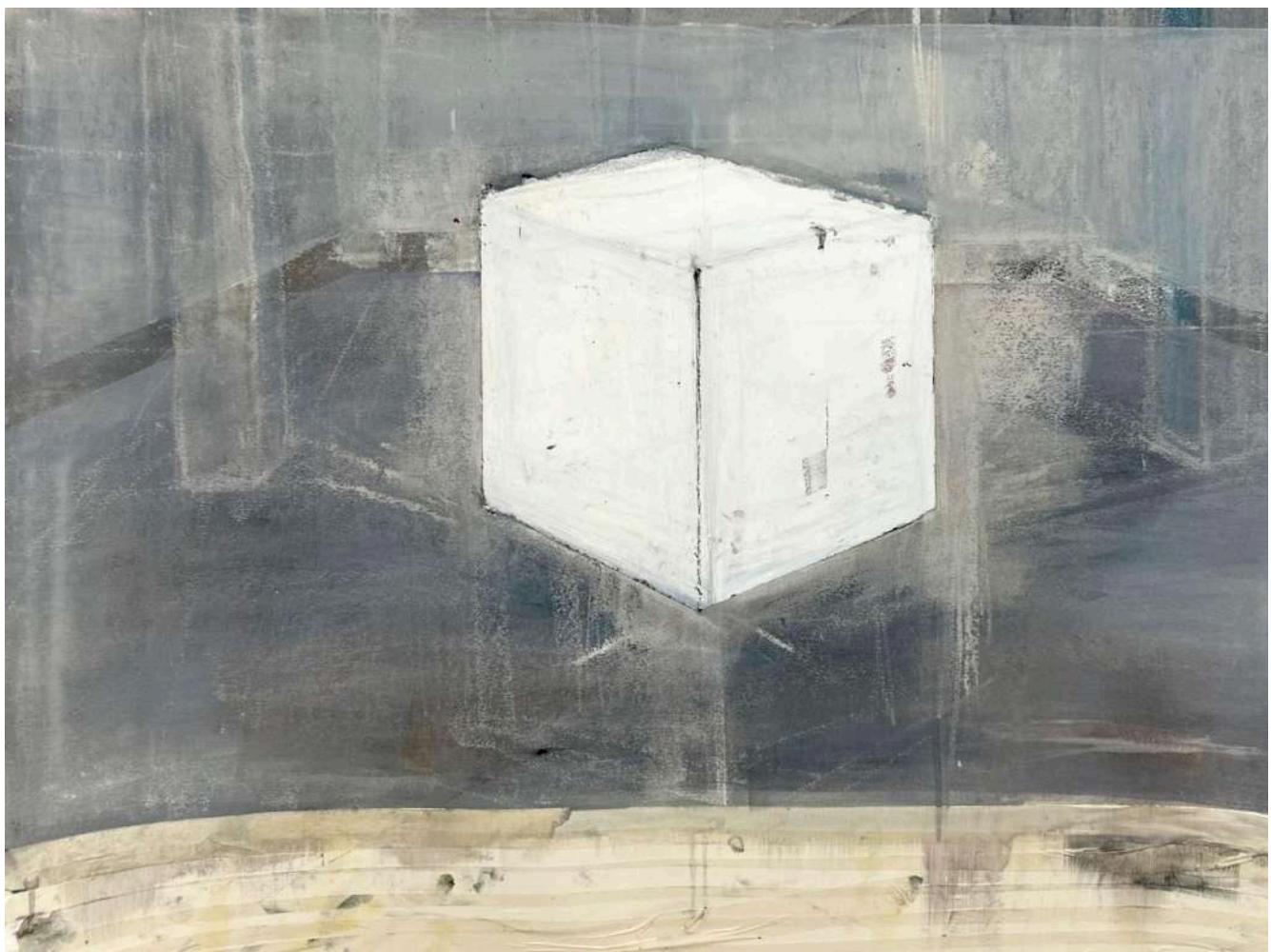
Untitled (Milk Cube), 2025 (detail)

Oil pastel on drawing paper, masking tape

120 x 80 cm

unique

© Katya Ev Anton



Preparatory study for an unrealized project: a cube filled with human milk. On the sheet, the drawing oscillates between an architectural vision and a mental projection. The pastel lines, reinforced by masking tape, outline a closed volume that is both utopian and concrete: a minimal form containing a substance that is organic, living, and perishable.

Untitled (Altar), 2025

Diptych

Inkjet print on poster paper, display case from the building of the Fondation de l'Assistance Publique – Hôpitaux de Paris (Public Assistance – Hospitals Foundation)

92 x 72 cm each

1 + 1 AP

© Katya Ev Anton



Presented as a diptych, the work documents a device conceived by the artist herself. On a table, at the intersection of altar, care station, and operating table, are arranged sterile cloths, medical instruments, a breast pump, a Tibetan bowl, a ruler, scissors, and a measuring tape. A reproduction of a nursing Madonna introduces a tension between the sacred and the carnal, care and sacrifice. Placed on the floor in two office display cases, the work transcends the image-document to become an image-object. Lying within the space, it takes the form of an invocation table, a ritual frozen within a bureaucratic frame.

Untitled (Altar), 2025 (left panel)

Diptych

Inkjet print on poster paper, display case from the building of the Fondation de l'Assistance Publique – Hôpitaux de Paris (Public Assistance – Hospitals Foundation)

92 x 72 cm

1 + 1 AP

© Katya Ev Anton



Untitled (Altar), 2025 (right panel)

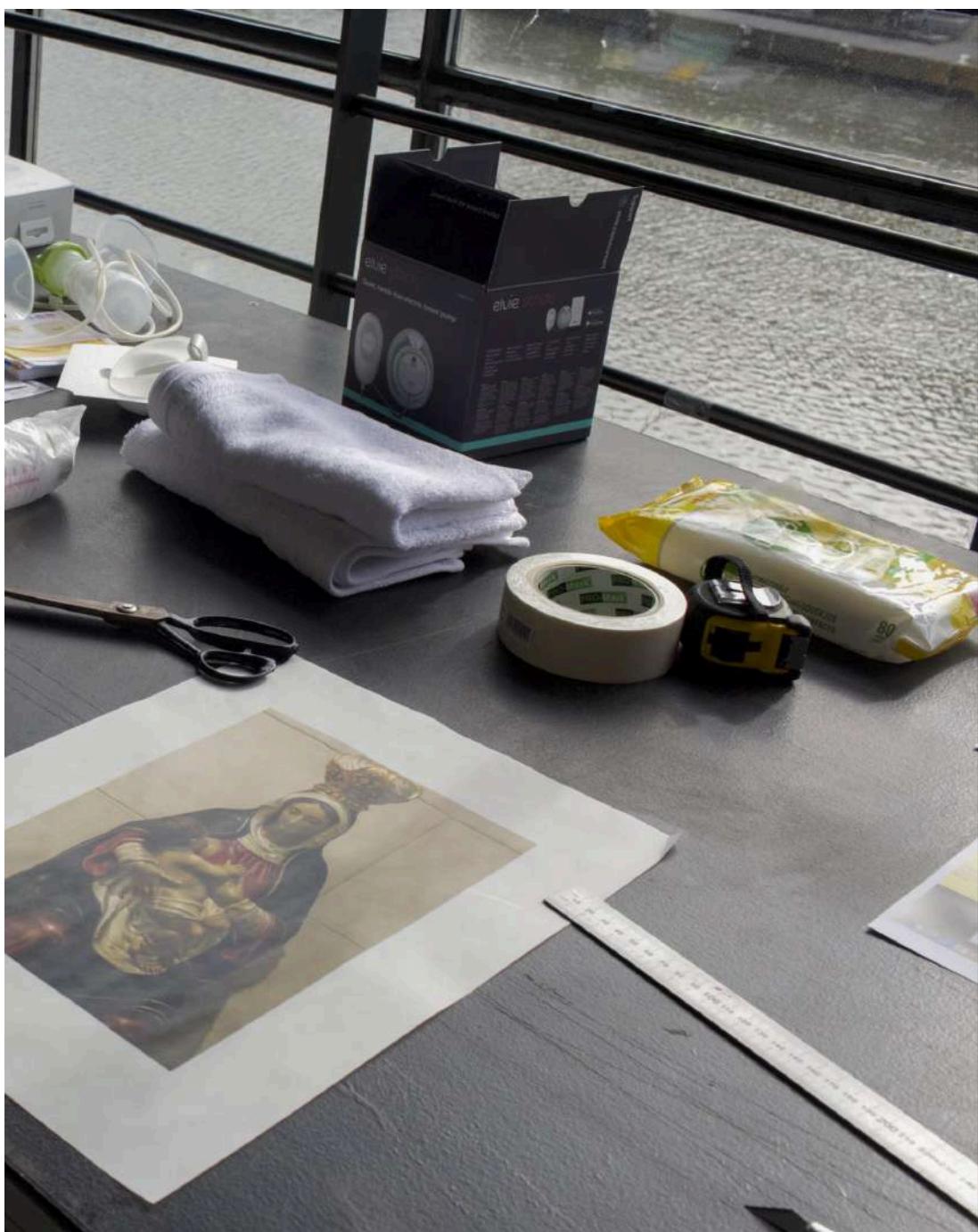
Diptych

Inkjet print on poster paper, display case from the building of the Fondation de l'Assistance Publique – Hôpitaux de Paris (Public Assistance – Hospitals Foundation)

92 x 72 cm

1 + 1 AP

© Katya Ev Anton



Untitled (Fathia), 2025

Inkjet print on poster paper, display case from the building of the Fondation de l'Assistance Publique – Hôpitaux de Paris (Public Assistance – Hospitals Foundation)

92 x 72 cm

1 + 1 AP

Photogram taken from a video recording produced during a residency at KANAL-Centre Pompidou, Brussels. © Katya Ev Anton



Untitled (Aries), 2025

Inkjet print on poster paper, display case from the building of the Fondation de l'Assistance Publique – Hôpitaux de Paris (Public Assistance – Hospitals Foundation)

92 x 72 cm

1 + 1 AP

Photogram taken from a video recording produced during a residency at KANAL-Centre Pompidou, Brussels. © Katya Ev Anton



These images stem from a performance research project led by the artist, documenting participants in the KANAL-Centre Pompidou residency (2023). The result of an act of observation, they transcend their documentary status to become works of art. Borrowing from the visual language of religious paintings, notably Titian, they depict a cis woman and a trans woman using a breast pump. By diverting this iconography from the male gaze, the artist exposes the taboos surrounding the maternal body, care, and productivity. Displayed in notice boards with an administrative aesthetic from the 1980s, the works evoke public institutions more than museums, blurring the boundaries between the private and the institutional, as well as the profane and the sacred.

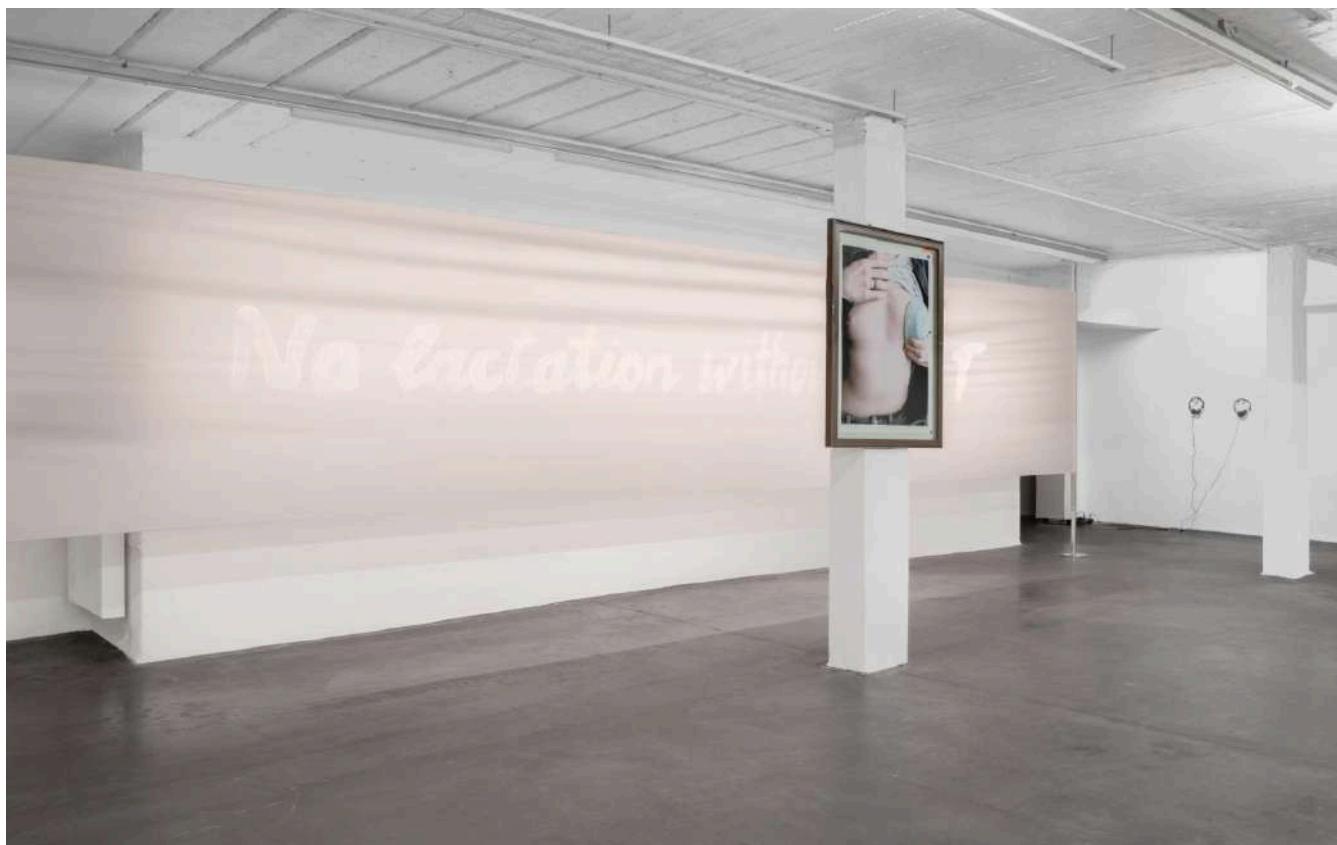
No Lactation without the T, 2025

Fabric, human milk, pole-dance bars

140 x 800 cm

unique

© Katya Ev Anton



Halfway between manifesto and slogan, this work explores the political power of language and wordplay as tools for social transformation. Presented as a banner rolled between two chrome pole-dance bars, it evokes both sacred scrolls and contemporary tools for public protest. The inscription, written in human milk donated to the artist on a milky-colored fabric, appears only through transparency, as a stain: "No lactation without the T." Both enigmatic and assertive, the phrase echoes the slogan "No LGB without the T," calling for a trans-inclusive reading of feminist and queer struggles, while playing on the symbolism of the letter T — cross, intersection, meeting point.

The inscription, dripping across the fabric like a trace left by breastfeeding bodies, anchors itself in the artist's lived experience: milk becomes stain. The stain is thus a gesture of resistance, transforming fragility into strength and turning the body into a living archive, an anchor, a language. By engaging bodily substance in the act of writing, the artist aligns with activist movements that assert the visibility of human milk and the right to display the nursing body without shame

No Lactation without the T, 2025 (detail)

Fabric, human milk, pole-dance bars

© Katya Ev Anton



Untitled (N.V.G.), 2025

Oil pastel on drawing paper

140 x 110 cm

unique

© Katya Ev Anton



A sketch of a breastfeeding figure, the drawing seeks to render a bodily experience perceptible without confining it to a fixed identity. A triangular, almost architectural form structures the composition: from a white background emerges a human presence connected to a milk-extraction device. Balancing fragility and tension, figuration and abstraction, the image acts as the trace of a gesture, a body suspended between disappearance and resistance. Placed opposite the original photograph, the drawing establishes a dialogue of mirrors and echoes.

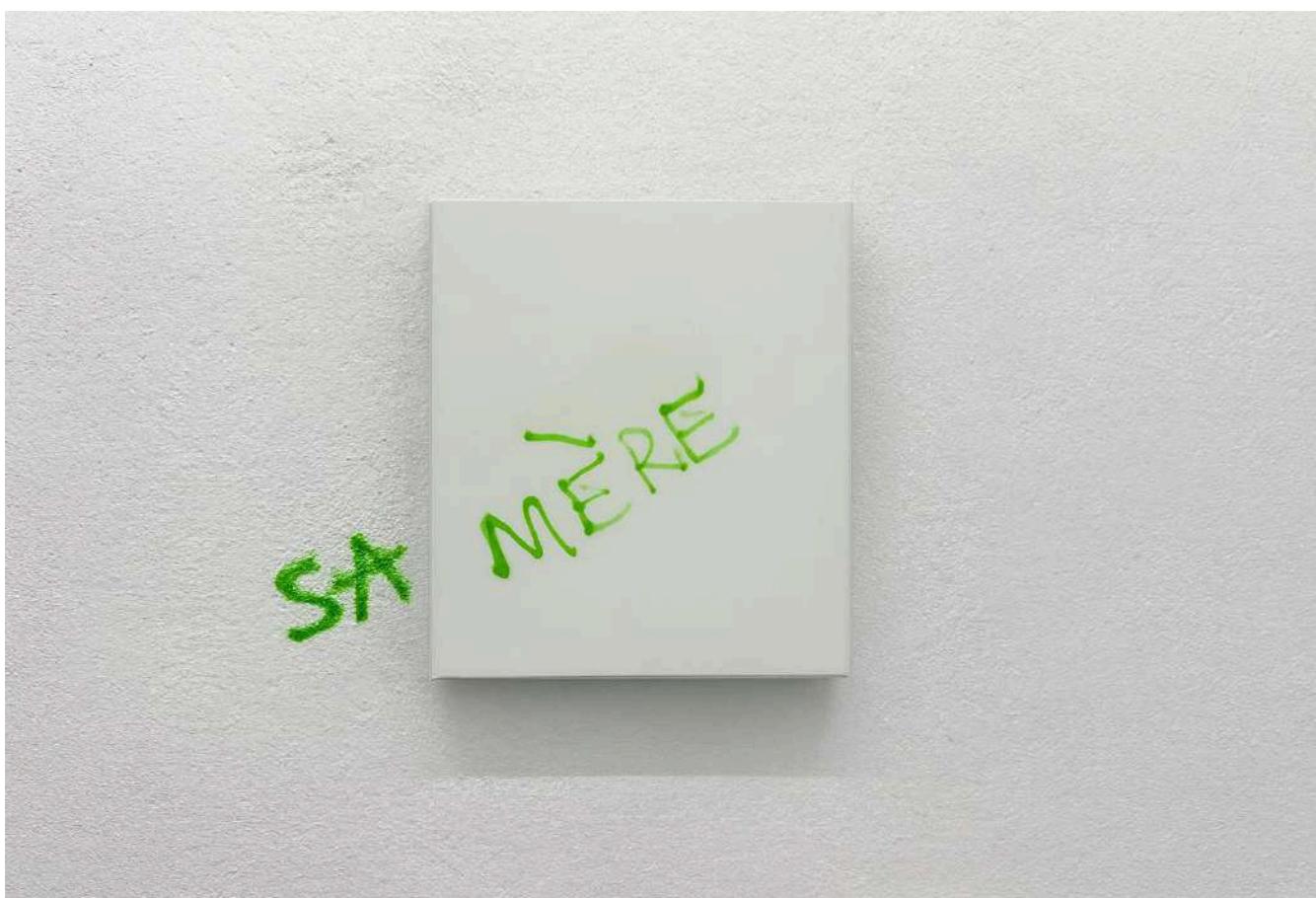
Untitled ("sa mère"), 2025

Mural intervention and graffiti on a wooden panel coated with levkas

24 x 18 cm

unique

© Katya Ev Anton



A spray-painted intervention on a wall and a wooden panel coated with levkas—a traditional gesso used as the base for religious tempera paintings, also known as “icons”. This pristine surface, meant to carry a sacred image, is tagged with an enigmatic inscription: *sa mère* (“his/her/their mother”). The phrase, which evokes both lineage and maternal origin, also functions in French slang as an insult—a shorthand for expressions like *nique ta mère* (“fuck your mother”). By inscribing these words onto a surface historically associated to the sacred, the artist creates a tension between the figure of the mother and the everyday mechanisms of patriarchal discourse that sexualize and degrade the female body. In doing so, they turn an insult into a tribute.

Untitled (Me), 2025

Color drypoint on aluminum, print on Fabriano paper

Master printer: Shahnaz Aghayeva

28 x 40 cm

ed. 24 + 6 AP

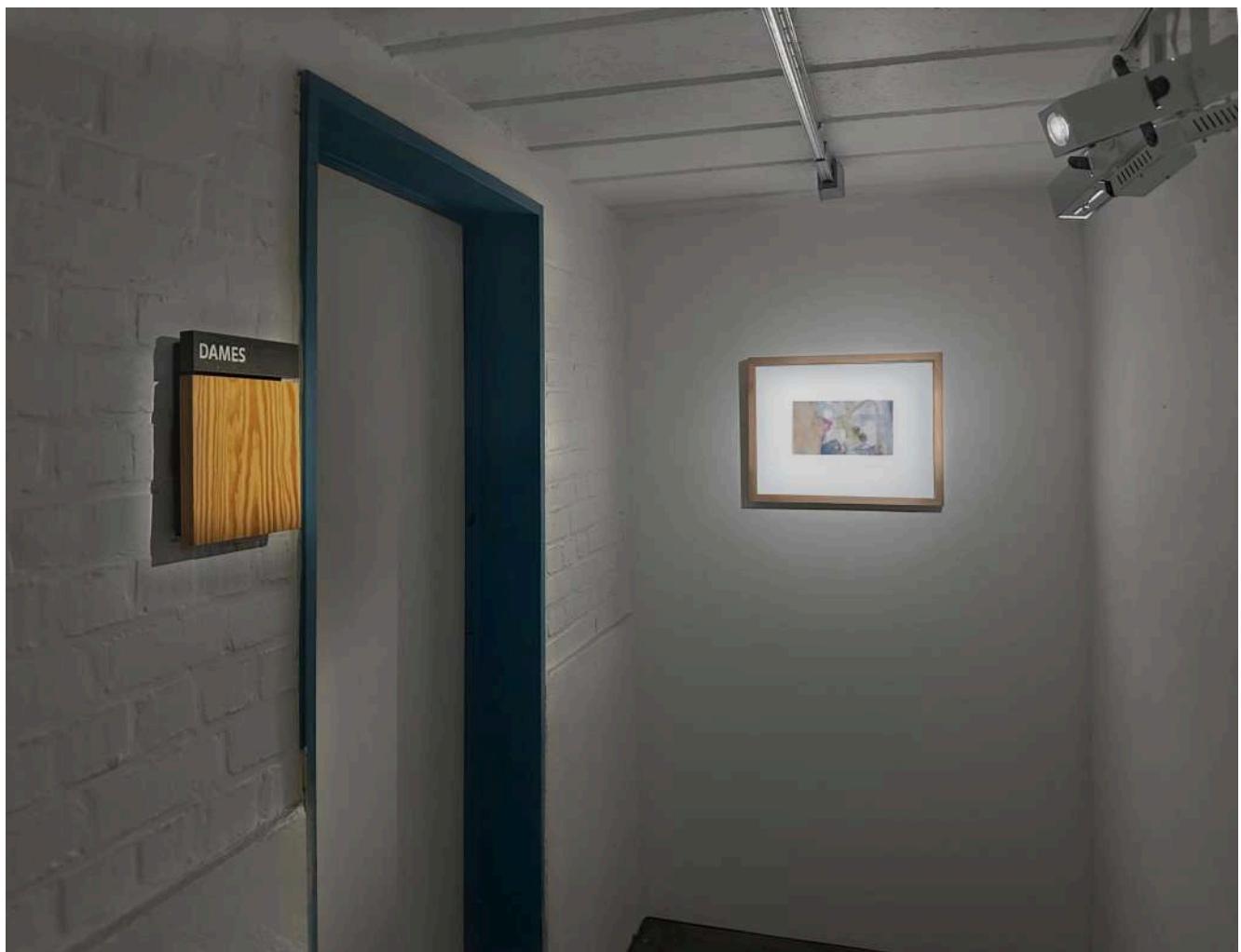
© Katya Ev Anton



This print is based on an image taken during the artist's residency at KANAL—Centre Pompidou in Brussels (2023). It reinterprets the classical iconography of breastfeeding: the nurturing gesture becomes an act of extraction performed with a breast pump held in one hand. The brand of the pump is “Meleda,” yet only the first two letters are visible within the frame: ME. The pumping tube extending beyond the edge of the image recalls traditional iconographic conventions where a detail breaches the frame’s boundary.

Exhibition view *Lactating Bodies 20251031-0201*, 2025

© Katya Ev Anton



The color engraving *Untitled (Me)* is installed at the end of the exhibition path, as its culminating point. It hangs in a narrow, dim corridor adjacent to the former restroom area, illuminated by a sharp, concentrated light. This placement is deliberate: it echoes condition of isolation and the social discomfort surrounding lactation in public or shared environments, and more precisely that women are forced to pump milk in toilet spaces when no other rooms are available, and to the impossibility of doing so in public due to the social injunction that prevents them from appearing with a breast pump.

Untitled (Oculus), 2025

Inkjet print on UV film, light box

60 x 60 cm

3 + 1 AP

© Katya Ev Anton



The work shows a person pumping milk while wearing a pink mask with exaggerated anthropomorphic features. Born of a spontaneous gesture in a safe, convivial space, the scene captures a shared moment of freedom among women. Evoking carnival, the mask becomes a tool for questioning power and transgressing norms, allowing one to be seen while remaining concealed. Placed on the floor, the circle of light acts as a visual well, a projection space into which the gaze can descend. The diffused light turns the scene into an image that is both sacred and ironic, oscillating between domestic ritual and mythic figure. The object playfully recalls stained glass and religious painting, but subverts the sacred image of the mother, replacing the male gaze with a feminine look grounded in complicity.

PROJECT NOT SUPPORTED BY THE ART CENTER AND TRANSFORMED INTO A CONCEPTUAL WORK TO BE IMAGINED

Lactatio!, 2025

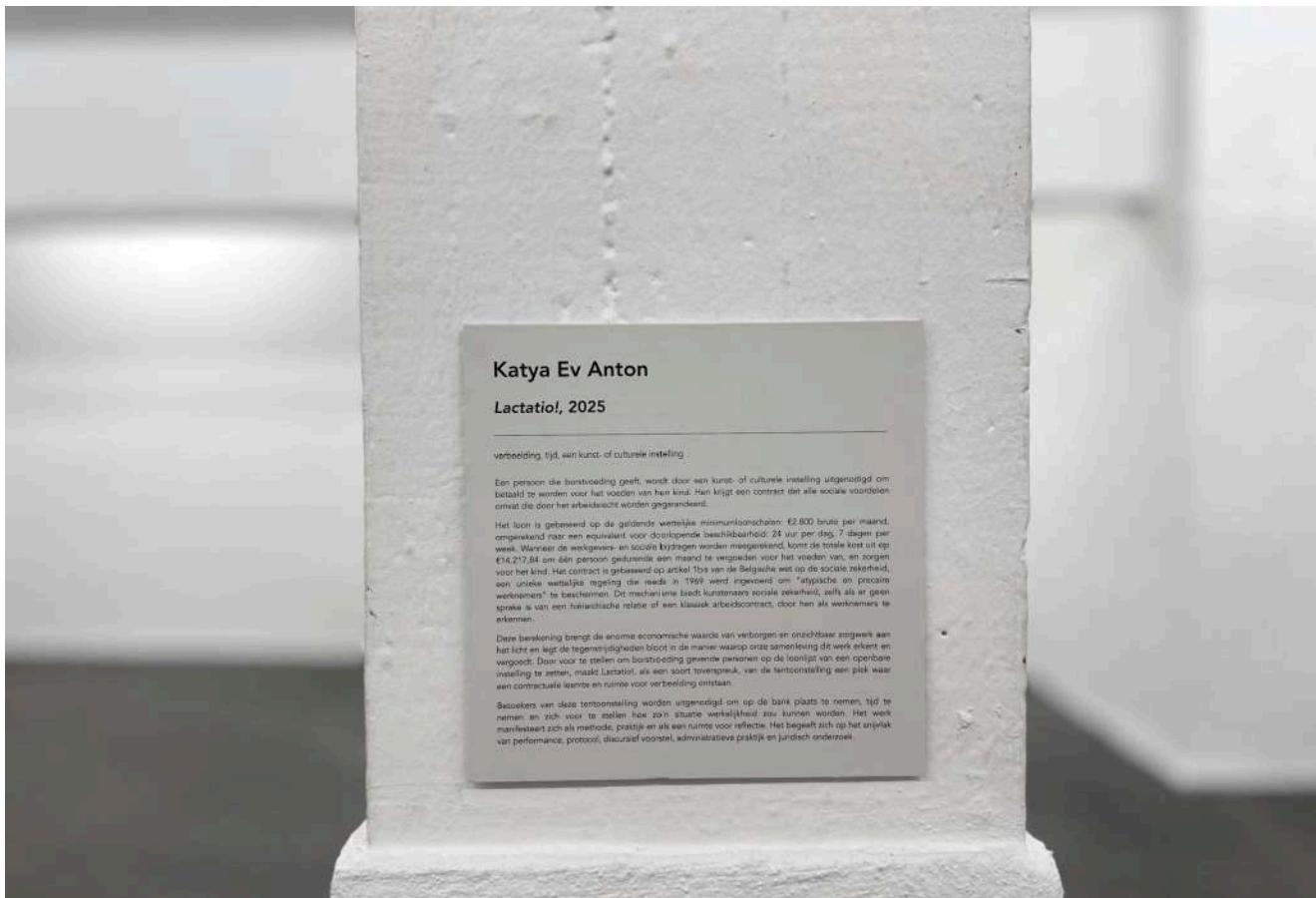
Print on aluminum, spotlights directed toward an empty space, granite bench from public space, water tank lid - architectural concrete element from the exhibition space

© Katya Ev Anton



Lactatio!, 2025 (detail)

© Katya Ev Anton



translation of the wall label from Dutch

Lactatio!, 2025

Imagination, time, cultural or artistic institution

A lactating person is invited by a cultural or artistic institution to be remunerated for breastfeeding their child. They are employed with a contract that includes all social benefits guaranteed by labor law.

The remuneration rate is based on state-regulated salary scales : **€2,800** gross per month, converted to an equivalent for full-time availability, **24/7**. When employer and social contributions are included, the total cost would amount to **€14,217.84** to remunerate a single lactating person for one month. The contract relies on Article 1bis of the Belgian Social Security Act, a unique legal mechanism created in 1969 to protect “atypical and precarious workers.” This mechanism

provides artists with social security even in the absence of subordination or a traditional employment contract, enabling them to be recognized as employees.

This calculation highlights the immense economic scale of concealed and invisibilized care labor, revealing the contradictions within our society in its recognition and remuneration. By proposing to integrate lactating individuals into the payroll of a public institution, *Lactatio!*, a magic formula, turns the exhibition into a site of contractual void and imaginative space.

Visitors are invited to sit on the bench, to take their time, and to imagine how such a situation might have come into being. The work is conceived as a method, a practice, and a space for reflection, situated at the intersection of performance, protocol, discursive proposition, administrative practice, and legal research."

MILK TIES? CONTRACTUALIZING BREASTFEEDING

In *Lactating Bodies*, artist Katya Ev suggests a radically different kind of social contract: one not based on abstract rights or sovereign power, but on human milk. This is not a classic version of European political philosophy, where rational individuals agree to surrender certain freedoms in exchange for order and protection. Nor is it a contract in the conventional legal sense—a binding promise guaranteed by public authority. Ev instead invites us to consider a new kind of agreement: embodied and profoundly relational.

As legal scholar Elizabeth Emens notes, “Contract law is a rather amazing area of law. It is the legal domain where two people, by themselves, without any official status or special institutional authority, can design their own legally enforceable rules” (*Bound*, 2025). Ev extends this idea beyond enforceable law and into the speculative realm. At the heart of such artistic practice lies a fictional contract, an experiential provocation that invites us to imagine what it would mean to compensate someone for the labor, time, and physical effort required to produce milk.

This made up contract falls within what Emens calls “extra-legal contracts”: agreements that take effect not through legal enforcement, but through their meaning, critical charge, and imaginary. These speculative frameworks challenge dominant structures that define labor and ascribe it its value. In Ev’s work, participants are invited to sit on a stark granite bench and reflect on the formalities of a hypothetical labor contract between a breastfeeding person and a cultural or artistic institution, with no artistic or other form of compensation expected. This recalls Ev’s 2021 performance *Do Nothing*, in which visitors were paid minimum wage to do nothing. By evoking the language and form of contract law, Ev situates the work both within a lineage of artists who use legal aesthetics as critique and within the history of breastfeeding as the contractual service of a wet nurse.

Breastfeeding has long been governed by contracts, implicit or explicit, official or informal. Mothers are expected to nurse their children without pay or formal recognition, participating in a broader system of unpaid reproductive labor. Alongside this, actual wet nurse contracts existed, such as those in Renaissance Florence. These agreements, often made between the father of the nursed child and the husband (or other male relative) of the wet nurse, dictated the terms of such exchange: pay, duration, living conditions, and rules of conduct. Throughout European history, from the Middle Ages to the 20th century, breastfeeding contracts were also used by hospitals, institutions for abandoned or fostered children, and even slave systems. Their conditions were generally imposed by men, as legal regimes like coverture or slavery prevented women from taking control of their own bodies, let alone entering into contracts or owning property in their names.

Drawing from this legacy, *Lactating Bodies* calls for a rethinking of today’s breastfeeding contract. In a world where wet-nursing has almost disappeared and where the social contract urges women to breastfeed freely, Ev’s intervention revives a forgotten history and asks: what might a fair and

contemporary breastfeeding contract look like? What would it mean to materially recognize and support the labor of those who breastfeed?

By formalizing this imagination, Ev's work ties the viewer to a new relationship with milk and care. It suggests a form of lactational kinship, inviting us to reflect: what are we, individually and collectively, willing to do to support those who feed the most vulnerable among us? How might we build a society that does not exploit breastfeeding, but honors it?

text by Mathilde Cohen, 2025

IN-SITU INTERVENTION

Untitled (The Drop), 2025

groundwater surrounding Cultural Center Strombeek, microphone, amplifier, headphones

© Katya Ev Anton



The work captures the sound of a drop of water falling at the far end of the exhibition space. This sound is produced by a small reservoir, artificially created to channel rising groundwater. Since the cultural center is built on a marsh and its foundations are surrounded by water, the cultural centre is in a constant struggle to prevent flooding. Instead of seeking to control or erase the presence of water, the artist takes the opposite approach — to amplify it. The runoff is captured live and transmitted through a sound system that magnifies the murmur of the water. Through this gesture, the artist makes a liquid sound audible to visitors, evoking the circulation of life and turning water into a sound-based metaphor for milk.

ANNEX ELEMENTS OF THE EXHIBITION:

Plants containing white, milky sap

Ficus carica (fig tree), *Taraxacum officinale* (dandelions) collected in front of CC Strombeek and randomly sown by the artist in the exhibition space.

“Food for thought” :

Documentation shelf gathering feminist and critical articles on care, the maternal body, and breastfeeding. Selection of materials from four years of research.

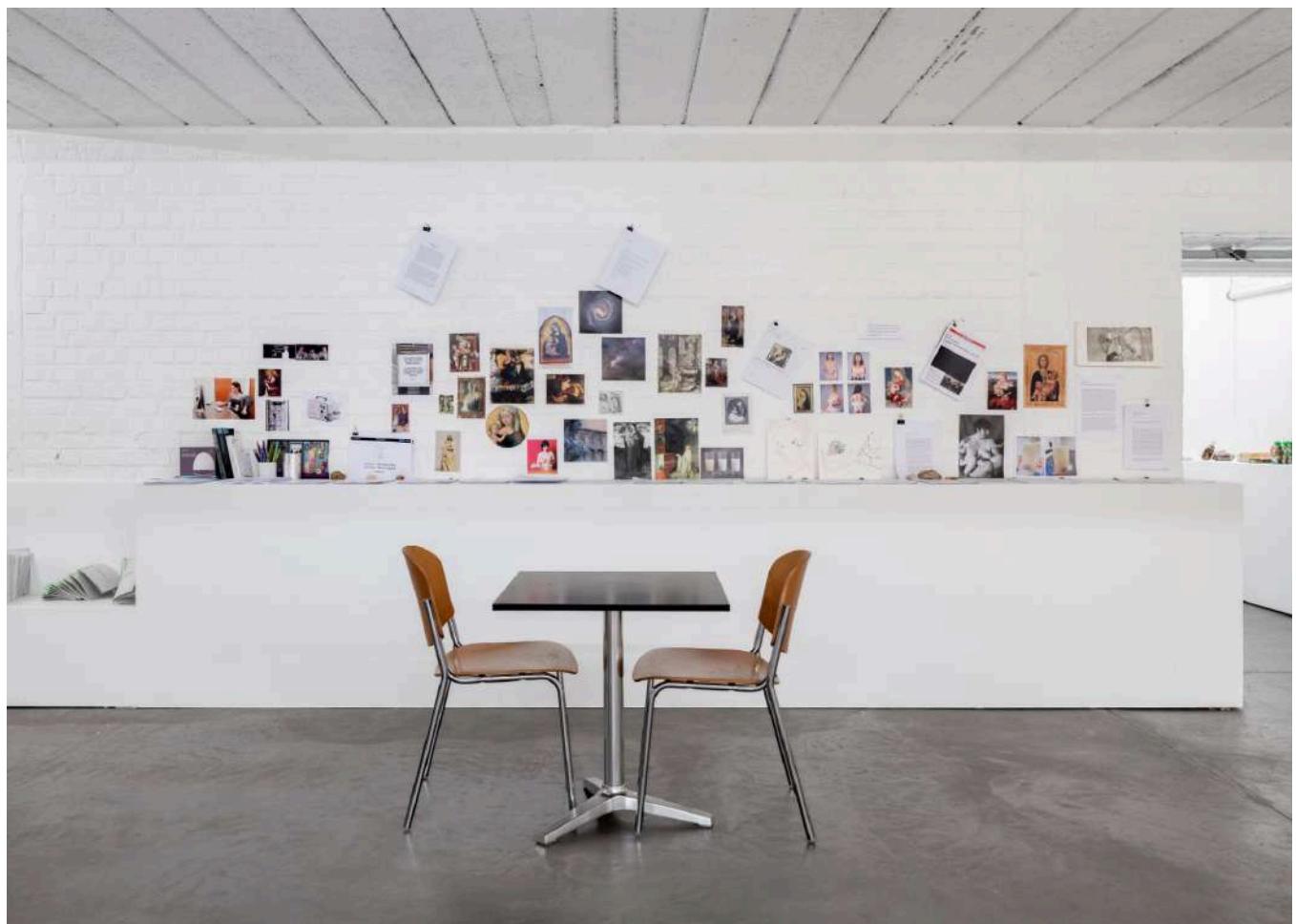
Hospitality and radical welcome dispositif

A half-lounge with benches and a low table, a mini-kitchen offering drinks, sweets, and snacks freely available throughout the exhibition. The space is open to everyone, with special attention given to audiences less familiar with contemporary art, including people in precarious situations, racialised communities, and families with children. As part of this dispositif, artist and curator invite individuals and collectives and local associations, whose work resonates with the spirit of the exhibition.

“Food for thought”

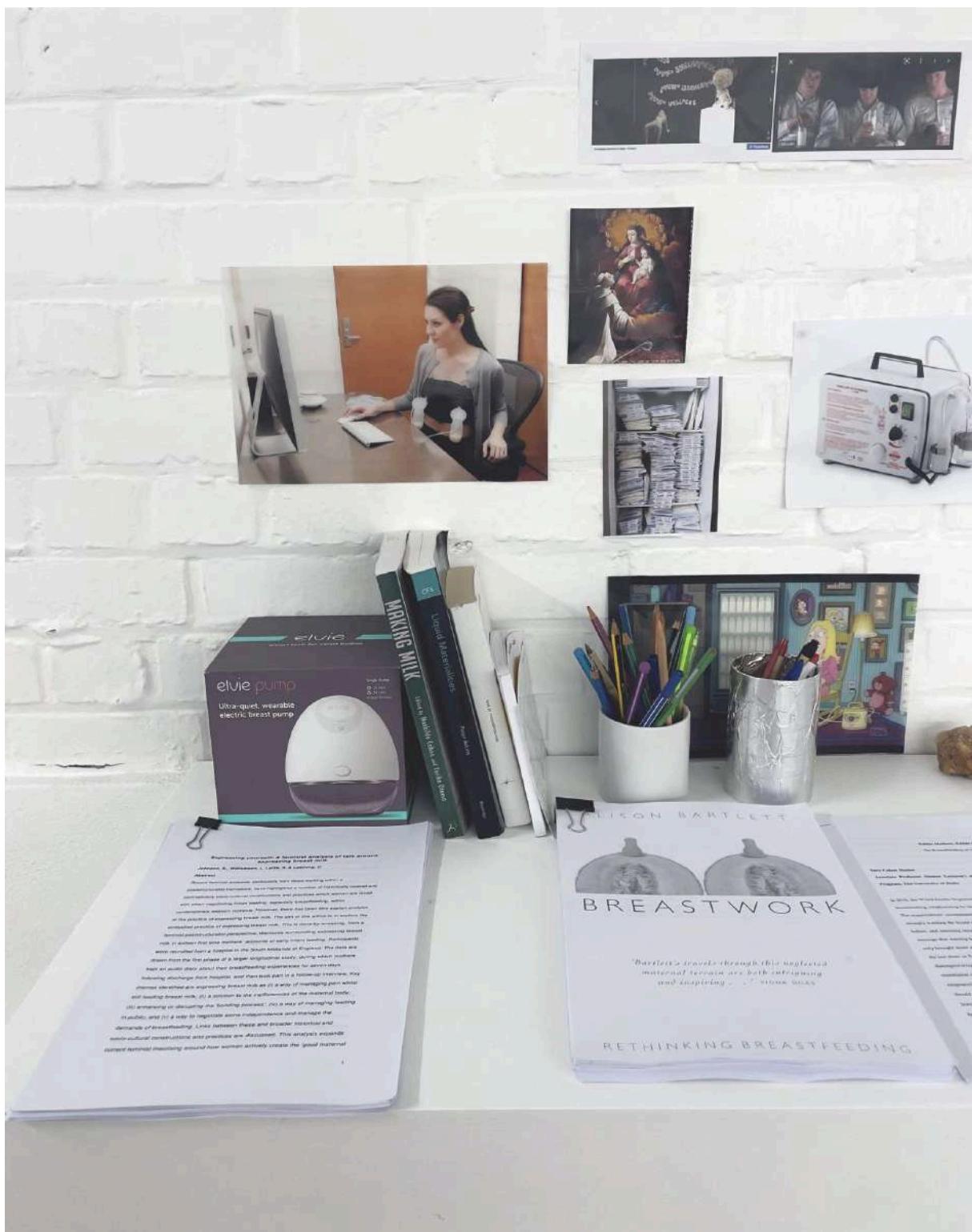
Documentation shelf gathering feminist and critical articles on care, the maternal body, and breastfeeding. Selection of materials from four years of research.

©Joost Joosse / We Document Art



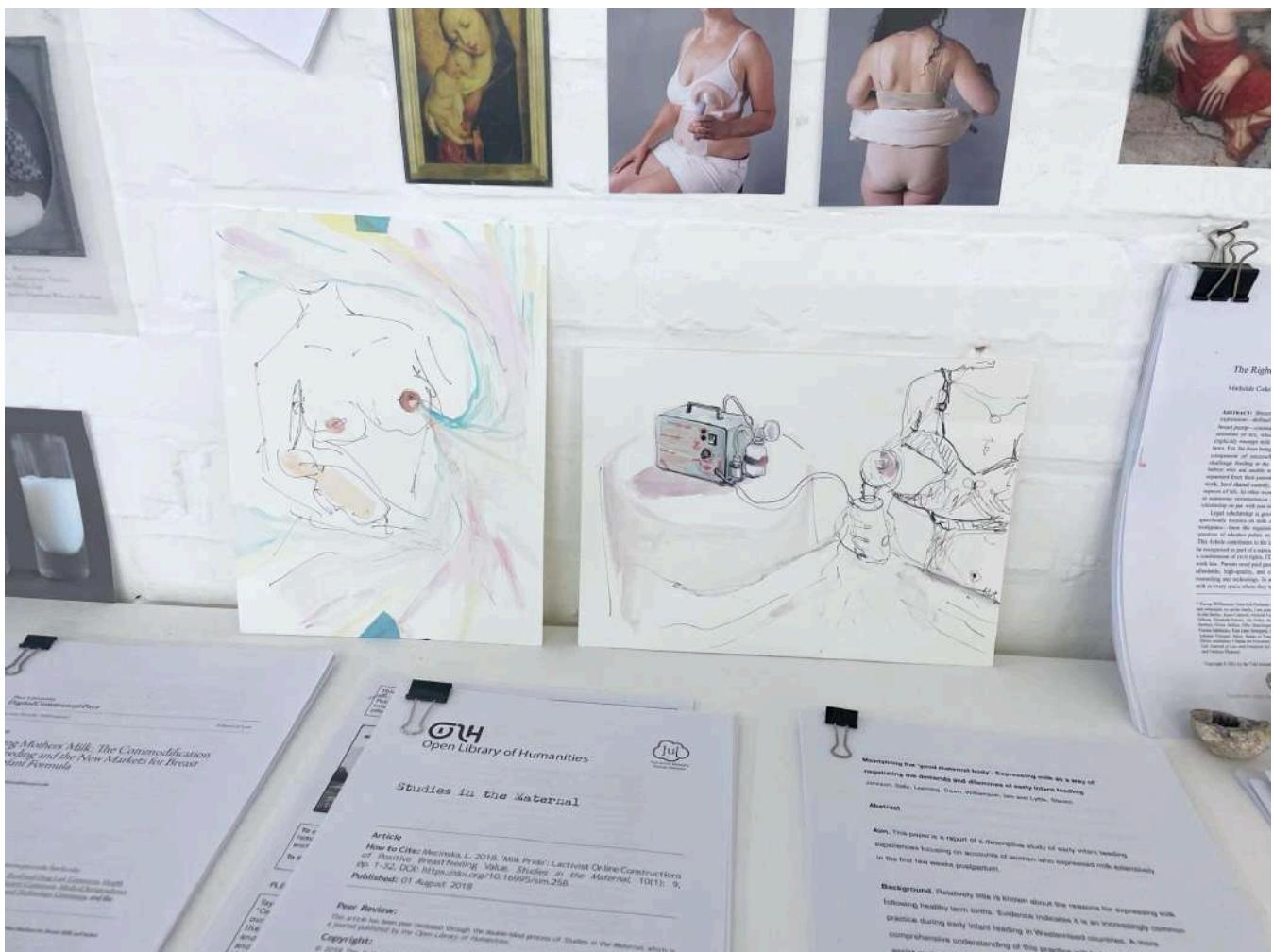
"Food for thought" (detail)

© Katya Ev Anton



"Food for thought" (detail)

© Katya Ev Anton



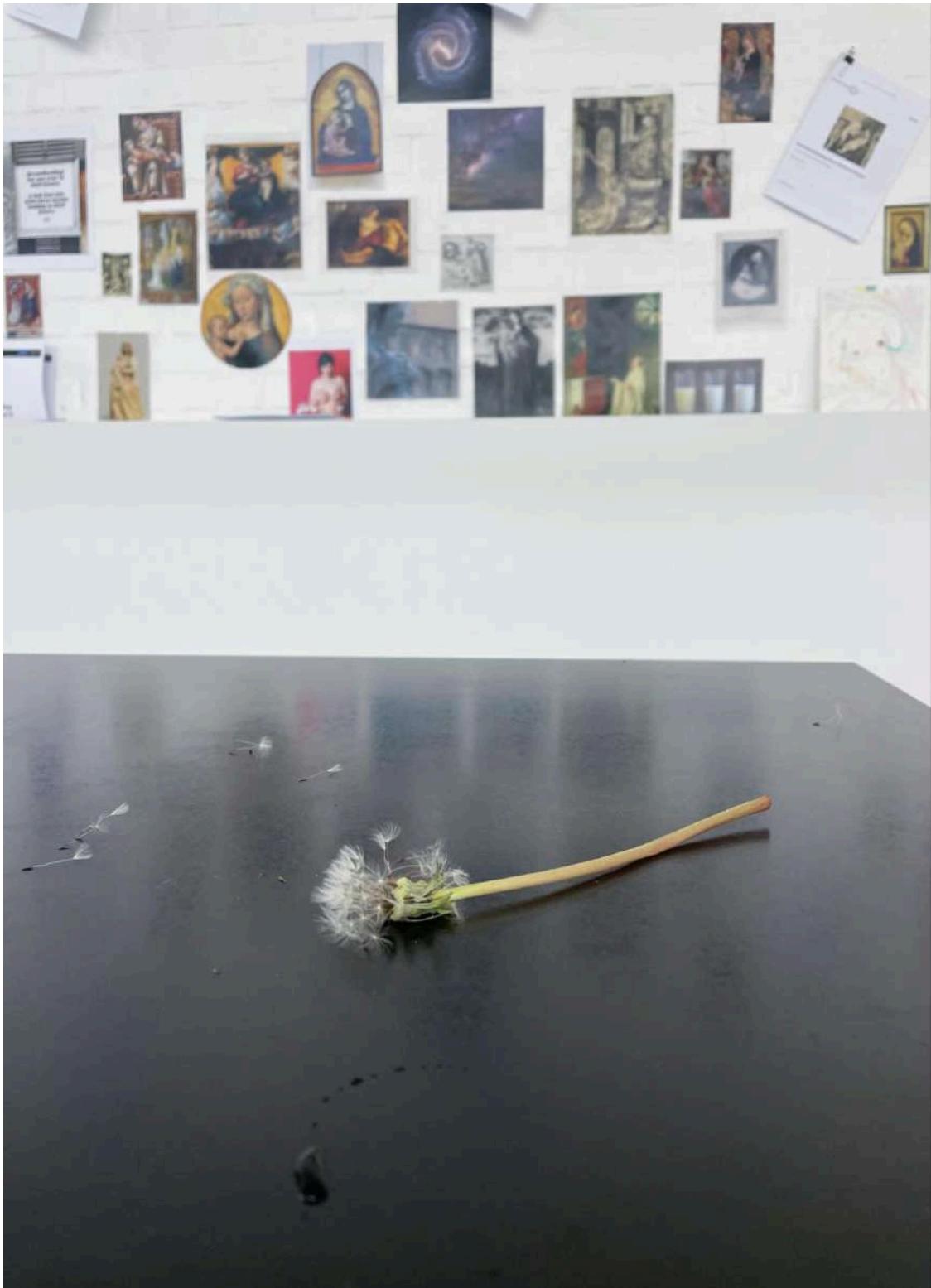
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Plants containing white, milky sap : Taraxacum officinale (dandelions)
collected in front of CC Strombeek and randomly sown by the artist in the exhibition space.



View of the entrance corridor, with an Easy Read introductory text:

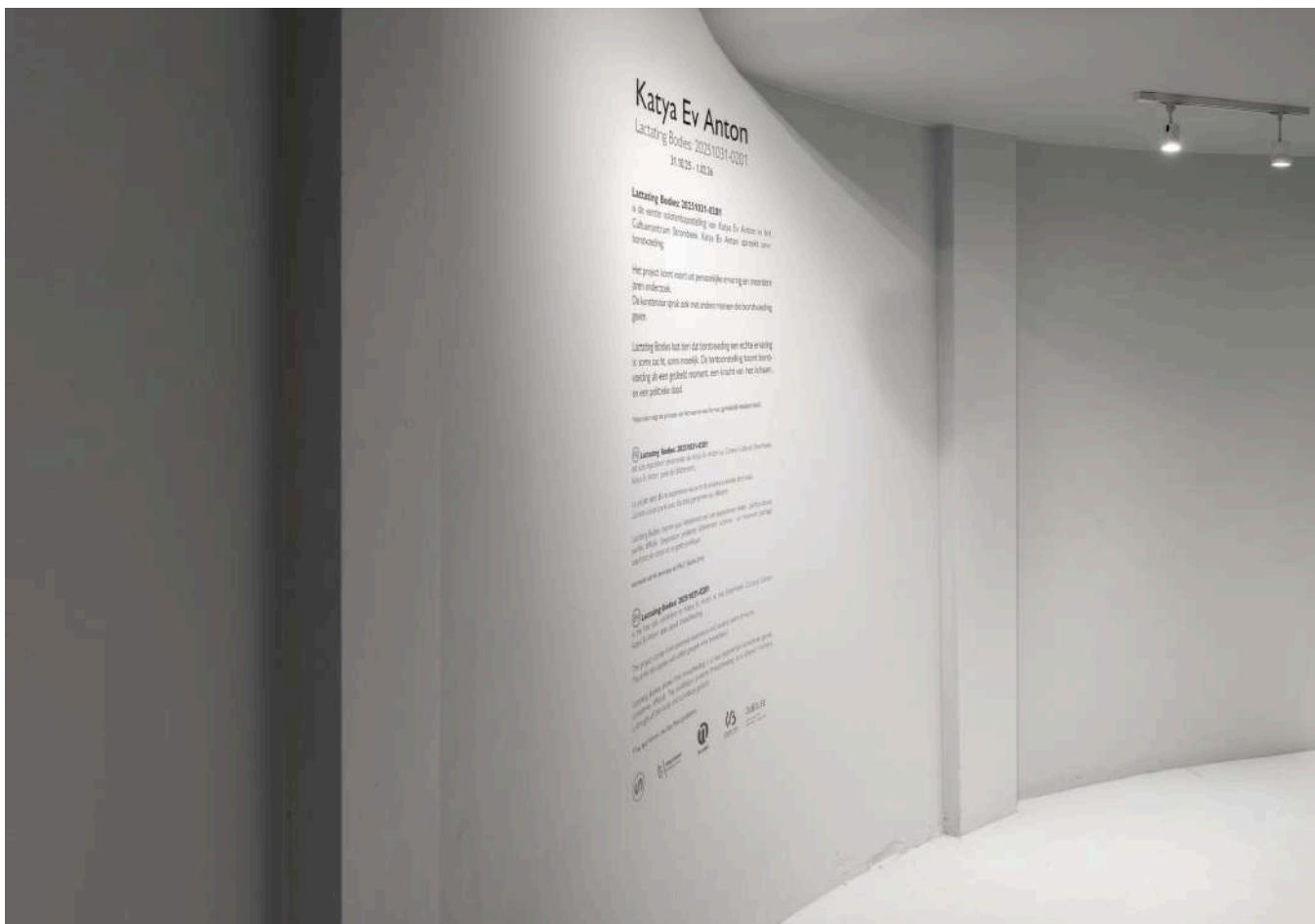
"Lactating Bodies 20251031-0201 is the first solo exhibition by Katya Ev Anton at Strombeek Cultural Center. Katya Ev Anton talks about breastfeeding.

The project comes from personal experience and several years of work. The artist also spoke with other people who breastfed.

Lactating Buddies shows that breastfeeding is a real experience, sometimes gentle, sometimes difficult. The exhibition presents breastfeeding as a shared moment, a strength of the body, and a political gesture."

text by curator Azad Asifovich, following Easy Read Guidelines

©Joost Joossen / We Document Art



ARTIST STATEMENT

Exhibition poster, front page,
42 x 29,7 cm
© Katya Ev Anton

This project is grounded in the perspective of a white person,
And does not claim to offer any universal truth about lactation.
While I acknowledge the crucial importance of race in
Shaping experiences of lactation, labor and motherhood, I
Recognise the limitations of whiteness that shape the
Work and do not cover the racialised experience.

As this project engages with questions of bodies,
Care and power, art is never neutral. From within
Europe, I recognise the continent's ongoing role in
Sustaining colonial, racist and ableist structures. I
Use this public moment to stand in solidarity with
Oppressed peoples worldwide - from Afghanistan, Chile,
Colombia, Congo, Ethiopia, Gaza/Palestine, Guadeloupe,
Haiti, Hong Kong, Iraq, Kurdistan, Lebanon, Myanmar,
Puerto Rico, Sudan, Syria, Tibet, Taiwan, Ukraine, Western
Sahara, Xinjiang (Uyghurs), Yemen, Indigenous nations across
Australia, the Amazon, North America (Turtle Island), and the
Pacific - and with all communities facing genocide, apartheid,
Occupation, or settler-colonial violence. I echo their
Calls for liberation, return, and justice.

This project embraces a trans-inclusive feminist stance.
While I am critical of a gender binary and affirm
Gender diversity, in view of persistent hetero-
Sexism and structural patriarchal violence, I also
Recognise the strategic urgency of mobilising
Around the category 'WOMEN'.

Katya Ev Anton, 29/10/2025, Lactating Bodies

BIOGRAPHY KATYA EV ANTON

Katya Ev Anton is a non-binary, white artist of mixed origins, born in Moscow, USSR. They live and work in Brussels. Their practice explores the complex relationship between society, economy, and the body, aiming to uncover our potential for agency within power structures. By subverting objects of state power, tools of everyday capitalism (laws, contracts), rituals perceived as banal, Ev constructs a performative language that spans from actionist-like performances in public spaces, to infiltrated interventions in museums, 'constructed situations'.

Their works have been presented at the National Museum of Contemporary Art – EMST, Athens (2022), Netwerk Aalst (2021), M HKA (Antwerp, 2020), Palais de Tokyo (Paris, 2018), the 6th Thessaloniki Biennale (2017, parallel programme), the Winzavod Art Centre (6th Moscow Biennale, special project, 2015), etc.



© photo: Sarah Michel

Performances

2022

Ne rien faire contre rémunération - participatory performance - New Space - Liège (Be)

2021

To hear with eyes (situational re-performance) - De dag van de toekomst festival - CC de Factorij, Zaventem (Be)

To hear with eyes (situational re-performance) - Storm opkomst festival, De Warande - Turnhout (Be)

Performative Walk, Netwerk Aalst - streets of Aalst, Belgium

Visitors of an Exhibition Space Are Suggested to 'Do Nothing',
Gosset site, Brussels (Be)

2020

Last, performance, M HKA, Antwerp, Belgium

One Might Dare To Say That Hysteria Is A Caricature Of A Work Of Art, performative journey, Venise, Italy

2019

Augenmusik, re-performance, streets of Gent / University of Gent, Gent, Belgium (curated by Bart de Baere)

(Le plus objet des objets), infiltrated performance, Musée Zadkine, Paris, France (curated by Azad Asifovich & Noëlle Chabert)

2018

Gravity Boot, performance, KASKO, Basel, Switzerland (curated by Ivan Isaev & platform blind_spot)

To Hear With Eyes, re-performance of Augenmusik, Palais de Tokyo, Paris

Iceberg-18010813. Blue Room, expanded performance, unknown basement, Moscow, Russia (commissioned by platform blind_spot)

2016

Augenmusik, expanded performance, streets of Paris, France (commissioned by La Box - ENSA, Bourges / Galerie Mansart, Paris)

2015

Giorgio Agamben Fries an Egg, performative journey, Grado, Italy (commissioned by Moscow Biennale)

To Paul To Matthew To Philip, performance, Olavsværn - ex-NATO military base, Norway (commissioned by Gallery Kurant, Tromsø)

2014

Axe De Révolution, expanded performance, streets of Moscow, Russia

Solo/ Duo Shows

2025

Lactating Bodies 20251031-0102, CC Strombeek, Brussels (Be) - curated by Azad Asifovich

Yes, its is Bread we fight for, but we fight for Roses, too - with Yizhi Wan, Private Institution, Paris (Fr)

2022

Entretenir vaut mieux, New Space, Liège (Be) - with Marc Buchy - curated by Dorothee Duviver

2018

Etat d'Exception. À Oksana, Galerie Dix9, Paris (Fr) - curated by Fabien Danesi

2017

Human Voice. Replayed, ISSMAG Gallery, Moscow (Ru) - with Hanna Zubkova - curated by Sasha Burenkov

2016

Axe de Révolution, Galerie Nivet - Carzon, Paris (Fr) - with Hanna Zubkova - curated by Azad Asifovich

2014

Piece For Resistance. Other's Dialogue On Revolution, Gallery Elektrozavod, Moscow (Ru) - with Hanna Zubkova

2011

Mindmap, La Malterie, Lille (Fr) - with Elizaveta Konovalova

Group Shows

2025

One to One, Galerie Dix9, Paris

2022

Statecraft (and Beyond), EMST - The National Museum of Contemporary Art Athens - Athens (Gr)

Tout dans le cabinet mental - Le Credac - Ivry (Fr)

Art au Centre #8, Liège (Be)

Carrozzzone, gallery This Is Arcade, Brussels (Be)

2021

Fiat Lux - Pilar, Brussels (Be)

Orangerie, Het Paviljoen - KASK Curatorial Studies, Ghent (Be)

Sonsbeek Quadrinal ' 20-->24, Agora - HISK, Arnhem (NL)

Fifth Wave, Garage Museum - Special project of the 2nd Triennale of Contemporary Art, Moscow (Ru)

New Songs for Old Cities, Netwerk Aalst (Be)

In a Long Blink of an Eye, HISK final show, Gosset site, Brussels (Be)

Upside Down, DOC, Paris, France

Le Temps Est Détraqué, Beaux-Arts de Paris, Paris (Fr)

Tarot Edition, 019, Gent (Be)

2020

Zonder Kunstenaars Geen Kunst, M HKA, Antwerp, Belgium

From Scratch To Scratch KASK Curatorial Studies, Ghent, Belgium

2019

Over my (dead) body, Gallery Geukens & De Vil, Antwerp, Belgium

Point Zéro, Galerie Chloé Salgado, Paris, France

Architectures Intérieures, Ecole Nationale Supérieure d'Architecture Val-de-Seine, Paris, France

2018

DO DISTURB#4, Palais de Tokyo, Paris, France

I Am Not A Robot, ElectroMuseum, Moscow, Russia

Something Happened, Mairie du XIII, Paris, France

Make It Yourself, Centre Culturel Douta Seck, Dakar, Sénégal

2017

The pros and cons of hitch hiking, Thessaloniki Biennale of Contemporary Arts - Parallel Program, Thessaloniki, Greece

Persistent in changing nothing: revolution by political profanes, Galerie Mansart, Paris, France - Galerie Iragui, Moscow, Russia

Correspondances / Vasistas, Galerie Mansart, Paris, France

2016

The End of the World, Centro Pecci, Prato, Italy

La Nuit Blanche 2016, Le Viaduc des Arts, Paris (Fr)

Traduire c'est trahir, Galerie Nivet-Carzon, Paris (Fr)

YIA Art Fair, Le Carreau du Temple, Paris (Fr)

Psycho, Art Center Fabrica, Moscow / Moscow Young Biennale of Contemporary Art, Special Project, Moscow (Ru)

Là où nous sommes. Regards d'artistes sur l'anthropocène, espace Jussieu, Paris (Fr)

2015

Meta-geography, Special Project of the 6th Moscow Biennale of Contemporary Art, National Tretyakov Gallery, Moscow (Ru)

Leaving Tomorrow, Special Project of the 6th Moscow Biennale of Contemporary Art, Art Center Winzavod, Moscow (Ru)

Nothing Will Grow Together Because Nothing Belongs Together, former NATO base Olavsværn with Gallery Kurant, Tromsø, Norway

- 8/+2, Galerie Mansart, Paris (Fr)

Stranger Than Paradise, Curry Vavart - CP5, Paris (Fr)

Bomb, Center « Krasny », Moscow (Ru)

2014

Comfort Moderne, Clovis XV, Brussels, Belgium

Beauty of disgraceful, Art Center Belyaev, Moscow, Russia

Public Collections

M HKA - Museum of Contemporary Art, Antwerp, Belgium

IKOB - Museum of Contemporary Art, Rotenberg, Belgium

Friends of S.M.A.K. - Stedelijk Museum voor Actuele Kunst, Gent (Be)

Mu.ZEE, Oostende, Belgium

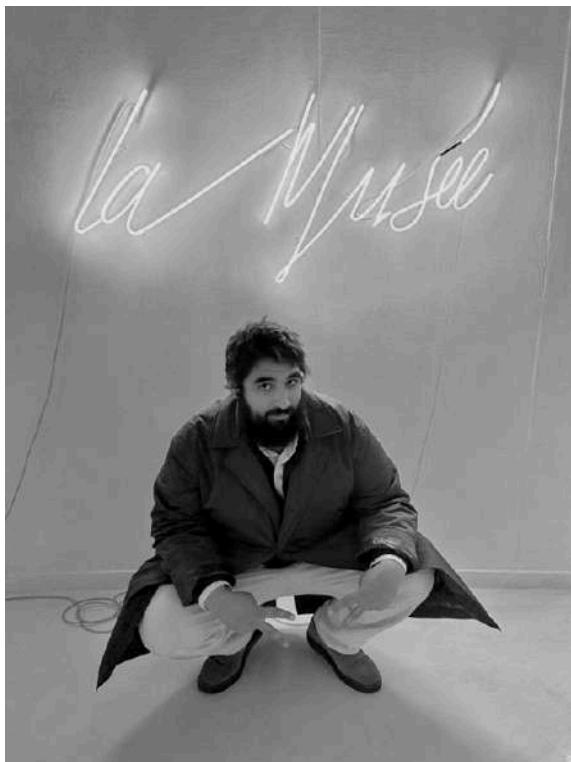
HISK - Higher Institute for Fine Arts, Gent, Belgium

Archive of Garage Museum, Moscow, Russia

BIOGRAPHY AZAD ASIFOVICH (CURATOR)

Azad Asifovich is a curator and art talker with a background in political science, culturology and curatorial studies based in Paris, France. He is interested in relationships between artistic practice, contexts and its representation. Many of his projects question gray zones, gender, art world and revisiting (non)western historical references through the boundaries of visitor experience and common knowledge such as anime, tv series and linguistic habits.

Recent curatorial projects include GEOPOLITICAL ANAMORPHOSIS by Ghazel at the Thessaloniki Municipal Art Gallery (2022), The Unfading Light of Primordiality by Surayya Mughanli, Oregon Center for Contemporary Art, Portland, USA and THE CLEAN ROOM by Sofie Muller at the National Museum of Archaeology - Best Pavilion Award at the inaugural Malta Biennale (2024).



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EXHIBITION COLOPHON

Katya Ev Anton

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31.10.25 - 1.02.26

Cultuurcentrum Strombeek, Belgium

Curator: Azad Asifovich

Hommage à Alexandra Leroy (my child)

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... and to the **Spirit of the Maternal Milk**

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Virgo Lactans, 2025

image produced during the artist's residency at KANAL–Centre Pompidou, Brussels

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