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**Katya Ev** (Ekaterina Vasilyeva)

## Documentation of recent work

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With her performances Katya Ev creates a conceptual – abstract performative cartography of a decidedly political dimension. Apart from the artist's capacity for ambitious and unexpected leaps of imagination, what makes Ev's work particularly engaging is its immanent – not prescriptive – politicality. More importantly this is work that does not talk politically, as so much contemporary art does, but thinks, acts and behaves politically. Ev's carefully orchestrated subtle interventions in public space spur unexpected results, uncontrolled reaction, and open up possibilities for spontaneous response situations [...]

Ev engages with power dynamics of different sorts, subtly undermining authority, and creating subversive situations, whose soft power remains elusive, or invisible. She wisely avoids forced confrontation or visitor interaction, rather activating subtle challenges to structures of power. What is remarkable is both the imaginative scope of her work as it is difficult to sometimes grasp the sweeping remit of her performances, and the intelligent political commentary.

- Katerina Gregos, 2021

**Bart De Baere, 'A Conversation Between Katya Ev and Bart De Baere' (excerpt)**  
**M HKA library, 2020**

[...] I think one may distinguish three elements in your work. One is the performative dimension, which leads to the works being categorized as “performances,” and another is the fact that you focus everything into poignant images. Still prior to this double figure of performance and image, there is a contextual capacity, as if your work were something you weave: you look at different elements, and then develop a work that reconfigures those elements. For that reason, I like this notion of a “constructed situation,” which is certainly more precise than that of a “performance.” Your work might be seen as a kind of a constructed image, and even as an image, in the sense of a kind of a performative image, happening in each of your projects and aspiring to be continued. That’s something very different from a performance, and rather more like setting up a situation.

[...] I think there is one more constitutive element of your works, which is their “afterlife.” This “constructed situation” or this “constructed performative image” is very intensely performative, very much in its own time and situation, an outcome of your contextual weaving. Although it happens on its own behalf, it also, and simultaneously, depicts. One can see the documentation as something of a side effect, an outer element, but it is also a continuation. This “afterlife” may get its own form of complexity, precisely because it came into existence out of these different elements. This “afterlife,” a kind of an echo, continues all of the components in the kind of weaving you practice: it somehow continues the capacity of the performative

image you construct. The components belong together in their initial moment, but they may also be expressed once again afterwards through different modes of documentation. In the end, the work is the sum total of all the materials: the research and its documentation, including and up to their afterlife. None of these has priority over the other. There is no ultimate goal that transfixes the works in time or form—any element may continue to be of help. You may turn a work into a video, you may turn it into a single photo, or a series of photos, or into a contextual documentation, or into a re-enactment: all of these forms are possible.

[...] You work on the borderline between what society accepts and what it doesn't. You must be quite aware of the fact that there are always conditions, in contrast to our Western societies, which grotesquely pretend that society is free.

## ***VISITORS OF AN EXHIBITION SPACE ARE SUGGESTED TO 'DO NOTHING'***

2020

expanded performance

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

co-produced by [Caveat - Emptor](#), Brussels (Be)



Visitors of an exhibition space are suggested to 'do nothing'. In return, they get paid the local hourly minimum wage.

Visitors willing to do so first sign a contract that provides a legal frame to their commitment to 'do nothing', specifying the conditions and payment modalities. After 'doing nothing' they receive a proof of payment. Visitors can decide on the time they stay, whereas the compensation is foreseen for the number of full hours.

All applicable taxes and social contributions are paid according to local laws and regulations.

website of the project : [www.doingnothing.website](http://www.doingnothing.website)

[www.katyaev.com/doing-nothing](http://www.katyaev.com/doing-nothing)



Katya Ev

## VISITORS OF AN EXHIBITION SPACE ARE SUGGESTED TO 'DO NOTHING'

### CONTRACT FOR 'DOING NOTHING' N°[DATE: YEAR-MONTH-DAY/NUMBER OF THE PARTICIPANT]

(Hereinafter referred to as 'Contract')

#### By and between

**Ekaterina Vasilyeva**

born 21/10/1983 in Moscow, USSR

residing at 38 rue Jacques Louvel-Tessier 75010 Paris, France

(Hereinafter referred to as "I / Me")

and

**[First name] [Surname]**

Born on [date] in [City], [Country]

Residing at [full address], [ZIP code], [City], [Country]

(Hereinafter referred to as "You")

Me and You are hereinafter collectively referred to as the "Parties".

#### Parties agree on the following:

##### 1. 'Doing nothing'

1.1 You will 'do nothing' on [date taken from computer] in the capacity of visitor of the exhibition *In a Long Blink of the Eye*<sup>1</sup> and the performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* by Katya Ev.

1.2 'Doing nothing' will be performed through physical presence and embodiment.

1.3 'Doing nothing' will be performed within the space and framework of *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* and during the hours communicated as hours of activation of the performance: 16 – 20 December, 2020 and on 7, 14, 21, 30 January 2021, on each date from 2 pm to 6 pm.

If a physical presence cannot take place because of applicable COVID-19 measures, or for serious health reasons You will 'do nothing' in a digital form through a virtual meeting environment.

In this case, You are liable to create similar conditions to the setup of *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* as stipulated in 2.1. All material describing the space setup will be transmitted to You.

<sup>1</sup> HISK laureates exhibition taking place at Gosset site, Rue Gabrielle Petitstraat 4-6, 1080 Brussels, December 16, 2020 - January 31, 2021

Contract for 'doing nothing' [here](#)

Conceptual prism [here](#)

How to understand 'doing nothing' [here](#)





During the performance 21 people did nothing for a total of 12 hours and 10 minutes. The duration of 'doing nothing' varied between 3 minutes and 1 hour and 30 minutes.

For all its deadpan self-explanatory qualities, the title of Katya Ev's *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020, henceforth *Visitors*) does not mention what is in fact a crucial aspect of the work: that it employs legal means to explicitly frame 'doing nothing' as productive labour. A participatory performance piece, it indeed invites visitors to do nothing, but not without first meticulously spelling out the conditions that 'doing nothing' will be both subject to and enabled by.

Upon entering the exhibition space, visitors first encounter a reception desk where they are explained the parameters of the piece. If a spot is available, it is possible to take part and 'do nothing' for any amount of time, and to be financially compensated for every full hour spent in and on the performance.

Before commencing, visitors sign a contract that was developed by Ev in close collaboration with a lawyer, and which is legally valid and binding. Afterward the performance, they are remunerated and receive a proof of payment. They are reminded that, since they have sold their time and labour-power to the artist, they are responsible for paying any applicable taxes and social contributions.

The 'act' of 'doing nothing' itself takes place on a chair placed in the exhibition space and can consist of anything, insofar as the contradictory and ultimately impossible proposition to 'do nothing' must be interpreted and navigated anew by each

visitor, as they see fit. Nonetheless, some instructions are given: visitors are invited to be attentive to themselves as well as to their surroundings, to try to be fully 'present.' [...] According to the website for the work, 'doing nothing' will therefore reveal "its generative emancipatory potential."

[...] "In whichever way 'doing nothing' is enacted concretely, the contract signed by participants formally recognizes that what they are doing is what 'nothing' is." The pragmatic solipsism of contractual and legal circumscription here substitutes for rather more lofty meditations on the ontology of 'nothingness'. At the same time, however, it is also what makes 'doing nothing' appear as available and practically realizable. This recalls the example of the perception or experience of the absence of a friend in a café, which Jean-Paul Sartre famously uses in *Being and Nothingness* to demonstrate the dialectical entwinement of appearance and non-appearance, and ultimately of being and nothingness [...]





***NOTHING/DOING\_MELANIE WEIL***

2021

[video](#) HD, 1 hour 02 min

commissioned by HISK for Sonsbeek Quadrinal 20--->24 - Conjunctions , Arnhem (NI), 2021

Melanie Weill, the participant featured in the film, stayed on the chair one hour and 2 min and was paid €10,25 upon the rate of Belgian minimum wages.

## **(LE PLUS OBJET DES OBJETS)**

2019

infiltrated performance, Musée Zadkine, Paris (Fr)

Commissioned by Musée Zadkine, Paris (Fr) for the exhibition *Instant de la Matière*

video documentation: <https://vimeo.com/314530854>



## **(LE PLUS OBJET DES OBJETS)**

1.

One of the key operating parameters for *Le Plus Objet des Objets* is stealth. [...] Visitors (invited to for the performance to the evening opening) could see no stage or performers—nothing that pointed to anything answering to the event; no visible trace, in fact, of something that to all appearances seemed not to be taking place. [...]

2.

Katya Ev's set-up replaced and augmented all of the invigilating and supervisory staff who would normally work at the reception desk, the security station outside the galleries and, as attendants, in the exhibition galleries themselves.

[...] Ev commissioned eleven performers, camouflaging them in plain sight in the same kind of casual-smart attire that their opposite numbers in real life might have worn; and effectively replicating their “standard” age and gender profiles. From within these disguises, however, the surrogate protagonists represented a cross-section of individuals chosen because of their capacities to simulate, order or even control by way of the rhetoric of exchange associated with a public situation: some were theatrically trained actors or performance-seasoned musicians; and the group included the head bouncer from an underground techno-music club and a dominatrix.[...]

3.

*Le Plus Objet des Objets* addresses the opacity, arbitrariness, and secrecy of the rule-governed orchestration of museum or gallery space. It foregrounds the over-riding mechanism of control by which these zones are ordered and disciplined: that of surveillance. To this end, it magnifies and italicizes the consequences of the coercive regimen by giving rise to counter-manding episodes fraught with humor, parody, contradiction and even intimations of punishment. Above all the project reveals the contours of the manufacture of consent by way of conformist obedience—a declaration more remarkable because most of the museum-going public would never imagine that their volition could be short-circuited or deferred.

At the same time, the title, *Le Plus Objet des Objets*, borrowed from Gilles Deleuze, points to the nesting of objects within hierarchies or groups; and, beyond this, to the defining relationality between subject and object. By foregrounding the structures that underwrite and manage social objectification within the museum as a system of objects, Ev points to a fundamental transmutation between orders of identification as objects are consumed by tactical subjectivities; subjects are objectified by routines of surveillance; and the event itself inhabits its invisibility by way of transgressions transacted through covert masquerade.

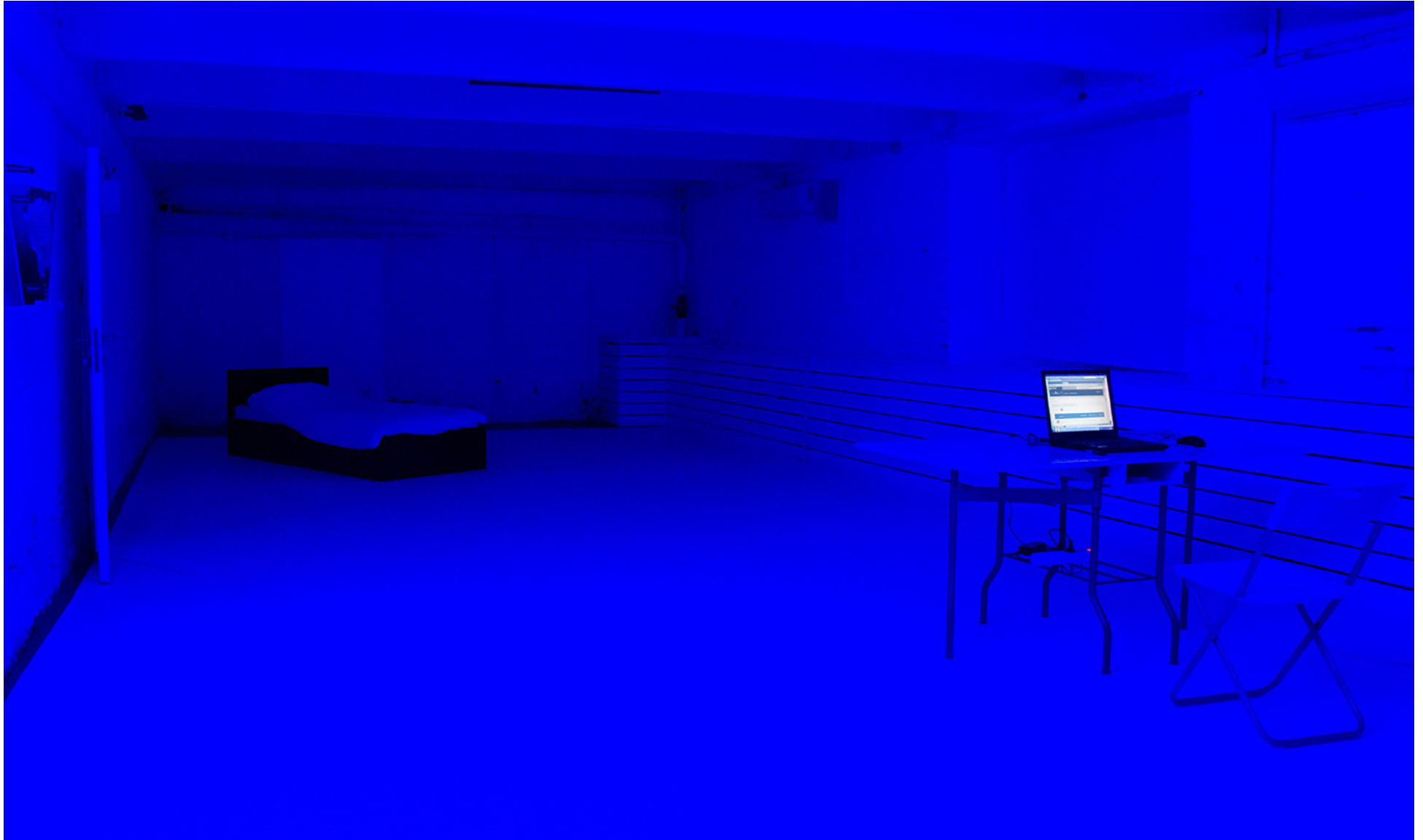


## **ICEBERG-18010813. BLUE ROOM**

2018

'constructed situation', unknown place, Moscow (Ru)

Commissioned by Platform blind\_spot, Moscow (Ru); curated by Ivan Isaev



## **ICEBERG-18010813. BLUE ROOM**

*Realised right after the law prohibiting web anonymisers (VPNs) was accepted by the Russian Parliament in November 2017.*

For 'Iceberg - 18010813. Blue Room' I expanded the invitation for a solo show into a time-based set-up, or "constructed situation". I published an announcement via a popular Russian website for private announcements (comparable to E-Bay) that contained a mobile phone photograph of a blue room with the following text:

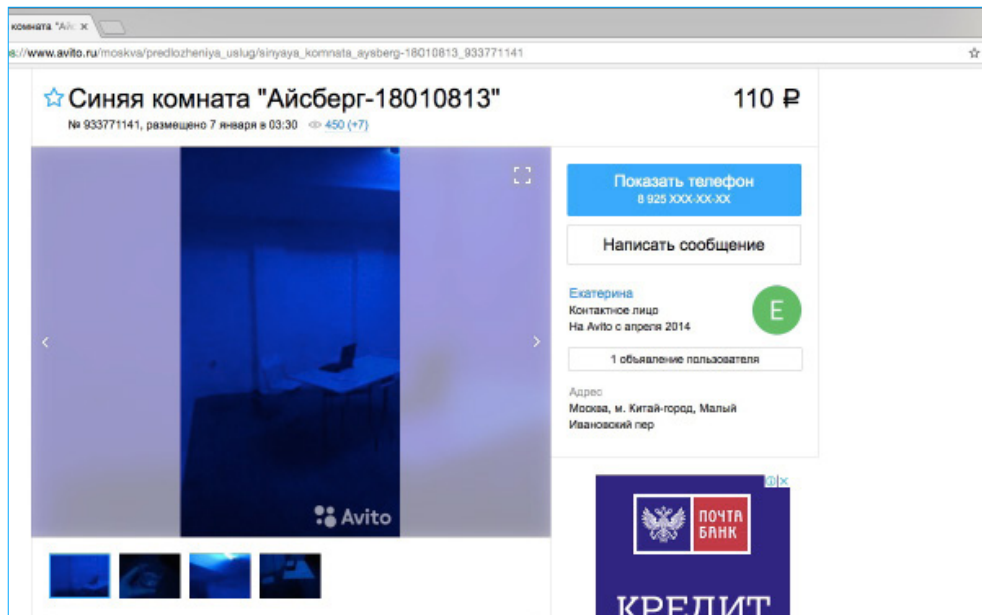
"Iceberg-18010813. Blue Room. A bed, a nightstand, a desk, a chair - an actual set-up that will allow you to make a political choice between oblivion and moral panic.

Only by sms. 24/24. Come alone."

Strangers interested by the announcement were sending sms-requests. I responded with the time and the address. When coming to their appointment, the participants found themselves in front of an apartment building. Then, they received a second text suggesting them to go to the basement and push the first door on the left.

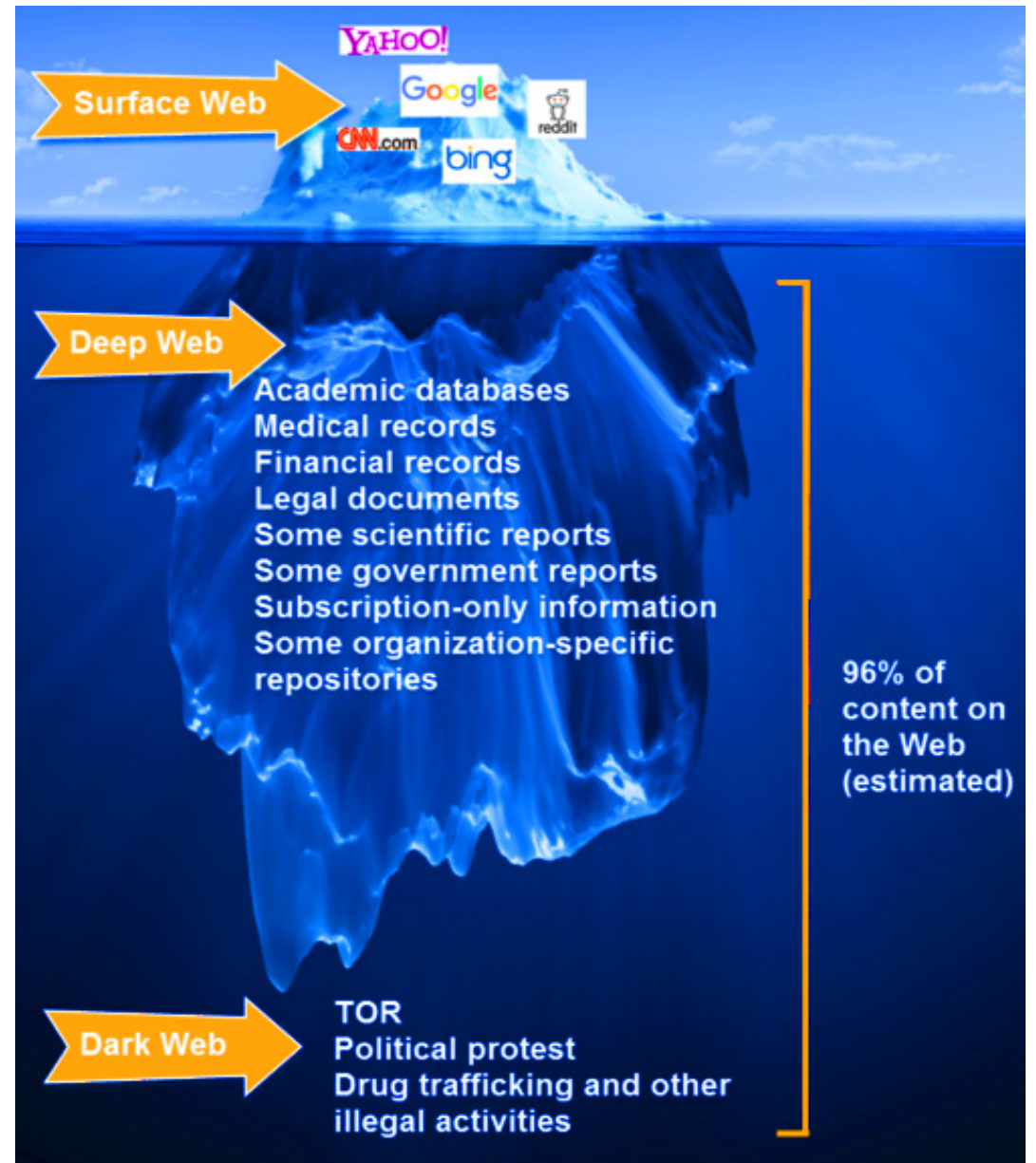
Thereby they entered into the blue room, discovering to be totally alone. "No video surveillance", "You can lock the door from inside" - they could read on the door. The room was warm and extremely silent. A bed was perfectly done, on a nightstand one could find a sleeping pill and a glass of water. On a desktop computer, access to the Dark Web was installed. The visitor's time was unlimited. They were only asked to send a text once leaving the room.

The experience lasted 14 days, 24/24. I never saw anyone of my public. Everyone who stayed, remained totally anonymous. 61 visitors were received. They stayed in the room between 30 min and 7 hours. Some visitors took the sleeping pill.



Up: print screen of the announcement for the *Iceberg.Blue Room* on [www.avito.ru](https://www.avito.ru), accessed on January 8 - 13, 2018

Down: outside view of the *Iceberg.Blue Room*



first result on Google images of the query 'dark web', accessed on December 15, 2017



**AUGENMUSIK (EN: 'music for eyes')**

2016 onwards  
performance, streets of Paris (Fr)

collection of M HKA, Antwerp (Be), 2019



## **AUGENMUSIK**

2016 onwards  
performance, streets of Paris (Fr)

*Realised in the streets of Paris during the nation-wide 'state of emergency' after the Parisian attacks of 2015, and without any institutional framework.*

On the day of the summer solstice, twenty-four performers departed simultaneously from each of the twenty four 'portes' (gates) of Paris heading to the geographical center of the city, former central market square Les Halles.

The performers were carrying flashing blue police emergency lights, while police sirens contained in their back-packs emitted arhythmic siren alarms. They were progressively arriving to Les Halles one-by-one, putting down their lights and their back-packs on the ground and silently walking away. The dissonant signals of sirens were gradually becoming sonorous.

The sirens were orchestrating The Art of the Fugue by Johann Sebastian Bach preliminary defragmented in 24 one-fifth intervals (a French siren chord). The Art of the Fugue was playing on each separate siren since the start of the walking but only became audible when all twenty-four sirens joined in the same physical space.

The timing of the whole performance corresponded to the length of the musical score - Bach's opus magnum of polyphonic writing, however unfinished and of unspecified instrumentation.





Simultaneous departure from 24 'gates' of Parisian Orbital Highway towards the converging point at Les Halles, geographical center of the Paris, former main market place ("the belly of Paris") : map of Paris, 120 x 90 cm





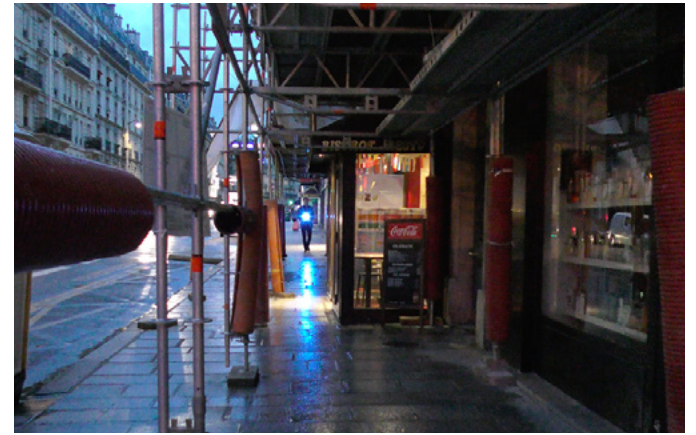
« A strong signifier of state power and a signal of danger, in Ev's performance the police emergency light is taken over by the performers, thereby shifting power metaphorically to the people. Entering through the strategic defense points of the city, the performers converged on the historical "Belly of Paris," referring to the ancient Greek understanding of the market square as a space for practicing direct democracy. The polyphonic texture of Bach's composition served as a metaphor for the political equality of voices, as opposed the contemporary understanding of democracy which reduces this polyphony to the single voice of the majority.

The performance triggered a strong reaction that revealed the sense of panic, hostility and aggression between the police and the city inhabitants. During the performance twenty two of twenty-four performers were stopped by the police, and two of the participants were suspected of terrorism and detained for questioning. At the end of the performance armed police special forces were waiting for the performers at Les Halles. They intended to disperse the "gathering" prohibited during the State of Emergency. They failed because the assembly of sirens replaced the forbidden assembly of people.

By subverting the local legal system, in 'Augenmusik' Ev tested the borders of state power, through an alternative kind of public assembly as well as the use of state instruments as the objects of empowerment for civil disobedience.»

Text by Katia Krupennikova, 2018





performance documentation, images by the artist, 2016





video documentation of 24 walking itineraries : <https://vimeo.com/277337698>  
video HD, 00:19:21", mute, 2018

video documentation of the final scene: <https://vimeo.com/190059015>  
video HD, 01:07:00", 2018





## ***PERFORMATIVE WALK***

2021

streets of Aalst (Be) and [live-broadcast](#)  
commissioned by Netwerk Aalst, Aalst (Be)

# AUGENMUSIK

## (Re) enactments in public space

2021 [Performative Walk](#), streets of Aalst, Belgium and live-broadcast (Be)

2019 [Augenmusik](#) (re-enactment), streets of Ghent (Be)

## Exhibitions

2022 *The State is not a Work of Art*, The National Museum of Contemporary Art Athens (EMST), Athens (Gr) - upcoming

2021 *Fifth Wave*, Garage Museum, Special project of 2nd Moscow Triennial, Moscow (Ru)

2020 *New Songs for Old Cities*, Netwerk Aalst (Be)

2019 *[untitled]*, Zebrastraat, Ghent (Be)

2018 *Etat d'Exception. À Oksana*, Galerie Dix9, Paris (Fr)

*Do Disturb#4*, Palais de Tokyo, Paris (Fr)

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

## Publications

2021 Rutger Lievens, [Performancekunst met blauw zwaailicht vraagt aandacht voor zwaar getroffen cultuursector](#), HLN (Be)  
Arnaud Idelon, [Nous Dansions](#), YACI (International Young Art Criticism) (Fr)

2020 Kunstmagazine (NI)

2019 ['Internationaal symposium als tentoonstellingsruimte voor beeldende kunst'](#), HART magazine (Be)

2018 Aurelia Declercq, ['Katya Ev - Etat d'Exception'](#), Point Contemporain (Fr)

2016 Maria Sokolovskaïa, ['Revolutionary performance by Ekaterina Vasilyeva'](#), Russia Beyond Headline (Fr)  
Aurore Leloy, radio broadcast ['Utopian Crossings'](#), radio HÔTEL PARADOXE, La Radio Libéraire (Fr)  
[Performance 'Augenmusik'](#), Paris Art (Fr)

## Collections

M HKA, Antwerp (Be)

Private collections (Be, Fr, Ru)

## ***AXE DE RÉVOLUTION***

2014

performance, streets of Moscow (Ru)

17:00:00, in collaboration with Hanna Zubkova





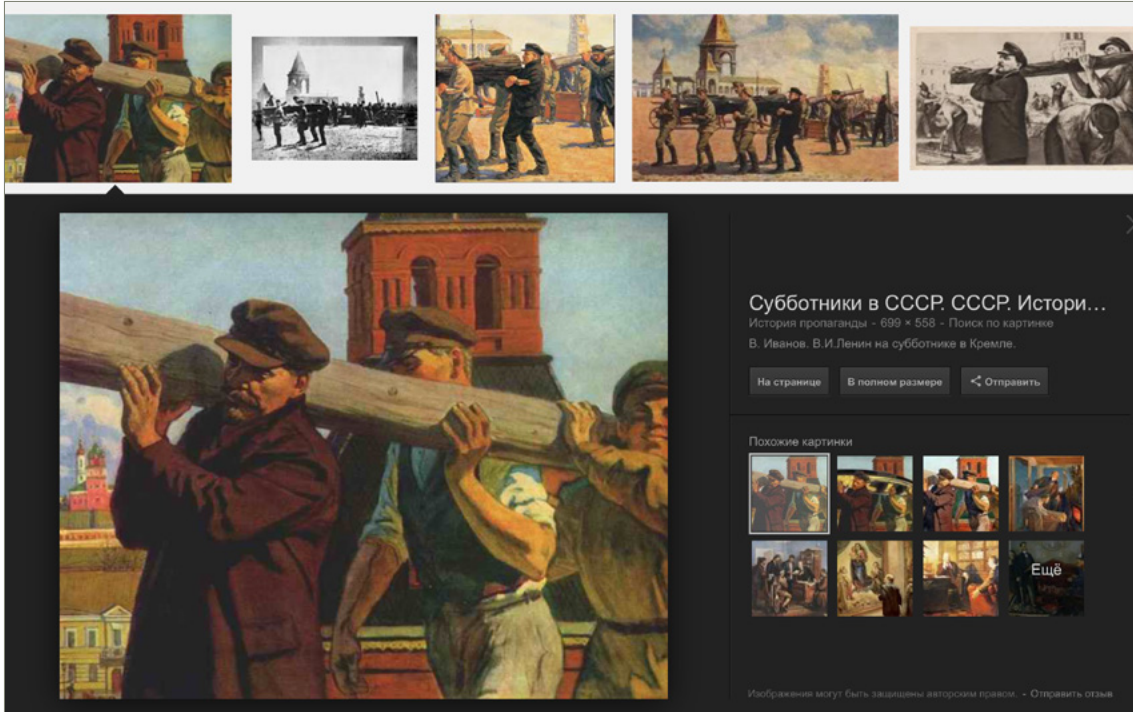


«*Axe de Révolution* is a 17-hour performance, during which the artists silently walked through Moscow from the very North point of it on the orbital highway to the very South point, carrying a 6 meter long 13,5 kilo heavy metal structural element of rectangular section. While the Sun was moving from the East to the West, they were heading forward along a straight 45 km long line through the city, synchronizing their way across Moscow's circular urban structure, that in its shape reminds the Copernican heliocentric model (Copernican Revolution), and constructing a cross with the trajectory of the Sun.

The initial latin term revolution, as coined by Copernicus, means circular motion, while in everyday use it expresses a drastic overturn (usually in political sense). Further from being historically charged with the imaginaire of the Great Russian revolution, this ambivalence underlines artists' intention 'to coordinate the movement of a cosmic body' and their 'intimate endeavor of inner profound revolution.

*Axe de Révolution* serves as a powerful example of an abstract performance of absolutely non-functional nature, a pure semantic entity, that originated in the specific context and only gains its emotional intensity and meaning in relation to it. -->





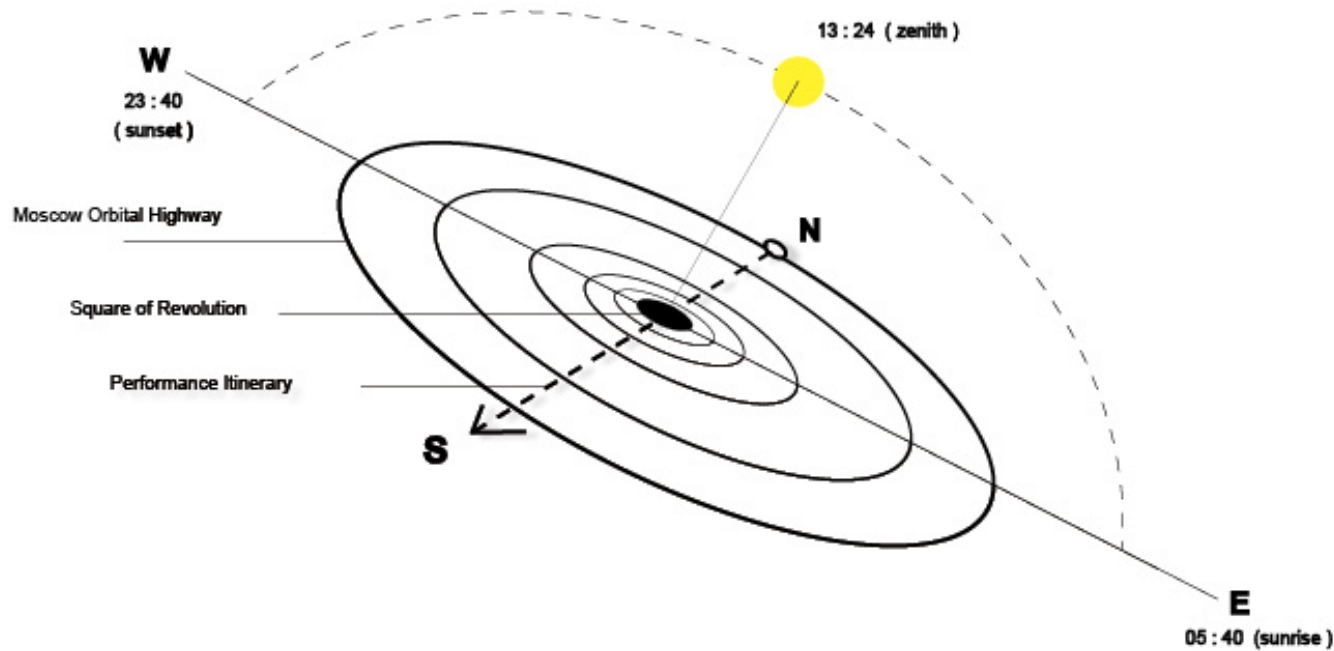
Google Images: Vladimir Lenin at post-Revolution construction works in Kremlin

After extreme tightening of the internal politics, and return of state violence in 2011, 2014 became the point of no return in the contemporary Russian history. In the heat of war in Ukraine, it became clear that the country has taken the direction of repressive state, the beginning of return to the USSR's politics of propaganda, state lies, blindness, isolation and nationalism.

At this moment in history, two women, carrying a heavy iron beam through the streets of the Russian capital reference at once several layers of political, historical and cultural reality: a famous episode of Vladimir Lenin's biography — carrying a beam together with the workers on the 1st May, 1920; the routine of construction works in contemporary Moscow landscape; the power relations structured by the city planning.

In the climate of hysteria and paranoia that took over the mainstream media reality, the performance was perceived by many as a political protest action. It touched the nerve, provoked fear of another revolt, another anti-state action. A number of journalists, including the ones from state television, normally ignorant to contemporary art, arrived to cover the procession.»

Katya Krupennikova, cat. *The End Of The World*, Centro Pecci, Prato (It), 2015



### ***Axe de Revolution***

Departure : 5:40 (sunrise) - the very North point of Moscow on the orbital highway  
 Central Point : 13:24 (zenith) - Square of Revolution, geographical center of Moscow  
 Arrival : 22:40 (sunset) - the very South point of Moscow on the orbital highway  
 Duration: 17 hours  
 Distance: 45 km

***Manifesto & performance score:*** [here](#)





*AXE DE RÉVOLUTION*

film, HD, 17:00:00

excerpt from the film: <https://vimeo.com/147152215>

2016



[Axe de Révolution. Persistance](#), 2017

e-mail

ed. of 34 664 + 2 AP

Archival container for the performance *Axe de Révolution*: score, manifesto, maps, videos, research and other materials

The number of editions of the e-mail - 34 664 - corresponds to the length (meters) of the abstract vertical line that would cross Moscow from the very North point to the very South point.



[Axe de Révolution. Zero](#), 2018

Map of Moscow, 70 x 110 cm

metal beam, 600 x 4 x 6 cm



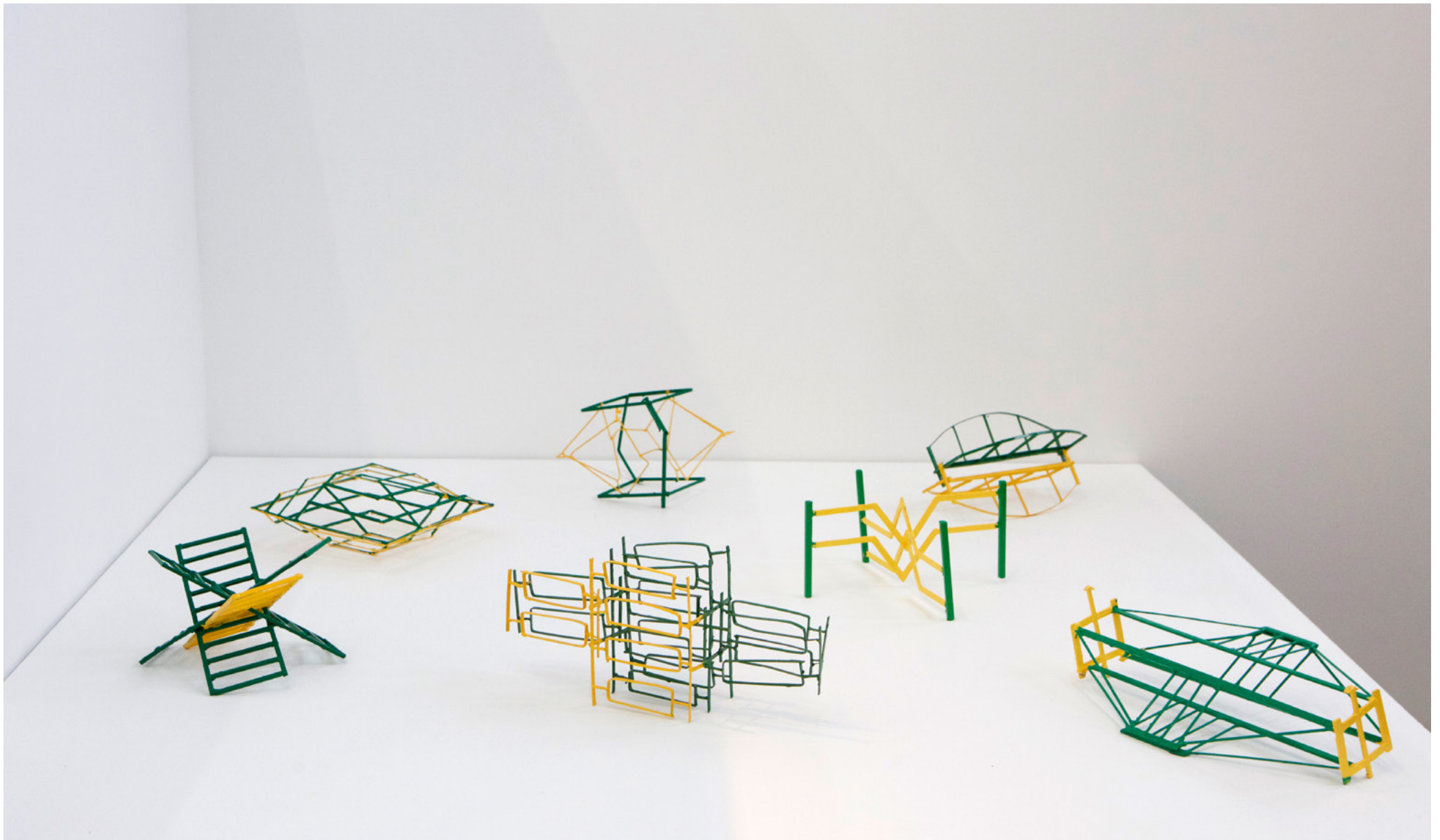


**UNTITLED**

2019

bed, milk, 220 x 130 x 145 cm

installation view : exhibition [Over my \(dead\) body](#), Gallery Geukens & De Vil, Antwerpen (Be), 2019



***GIFTS. PLAY MODULES***

2014 - 2019

metal, paint, (circa) 20 x 35 cm each

Commissioned by the exhibition *Beauty of Disgraceful*, Belyaev Art Center, Moscow (Ru), curated by Andrey Erofeev

## ***GIFTS. PLAY MODULES***

« Driven by the decision of the municipal authorities, the zabors (“fences”, in Russian) proliferate in the residential areas from Moscow. A distorted enclosure protects the grass trampled underfoot; each parcel of land is now surrounded. The making of these zabors is quite simple: it needs to weld tubes, line pipe, metal bars on the quick lane, and roughly paint them [...] Nevertheless, all of this is not that rudimentary. The zabor is indeed one of the historical foundations of the Russian urbanism. Moscow is a City-Fortress and the Kremlin wall is a “zabor” as well.

Zabor articulates not only the necessity to appropriate, to fix and to defend the immense space of Russian territory, but also the political reality where the state controls a hierarchal space, as well as the inward-looking attitudes and the protection, often paranoid, of properties [...] Katya Ev establishes and documents a whole typology of the zabors. More than 300 photographs reveal both the diversity and the absurdity of the phenomenon in question. Afterwards she constructs mockups of Moscovite fences, play modules, for which real zabors are taken as prototypes. Once the transition from the zabor to the toy is accomplished, she reformats these initially distorted structures anticipating their future degradation. The easily handled toy deprives the fence from its repressive function.

I, I play.»





### ***GIFTS. PLAY MODULES***

2014 onwards  
postcards, color print, 10 x 15 cm, set of 300



## **Katya Ev**

born in 1983 (Moscow, USSR); lives and works in Brussels (Be)

### **Education**

**2019-2020** HISK, Ghent (Be)

**2007-2012** École Nationale Supérieure des Beaux-Arts de Paris (Fr)

**2000-2005** Master in Political Science, Moscow State University Lomonossov (Ru)

**2003-2004** Sciences Po Paris (Fr)

### **Performances and Site-Specific Projects**

#### **2021**

Visitors of an Exhibition Space Are Suggested to 'Do Nothing' - performance - site Gosset /HISK - Bruxelles (Be)

Performative Walk - performance - streets of Aalst - commissioned by Netwerk Aalst (Be)

#### **2020**

Last - performance - M HKA, Antwerp (Be)

One Might Dare to Say That Hysteria Is a Caricature of a Work of Art - performative journey - Venice (It) - commissioned by Éte 78, Brussels (Be)

#### **2019**

(Le plus objet des objets) - performance - Musée Zadkine, Paris (Fr) - commissioned by Musée Zadkine, Paris (Fr)

Augenmusik - re-performance - streets of Ghent (Be) - commissioned by the University of Ghent (Be)

#### **2018**

To Hear With Eyes - performance - Palais de Tokyo, Paris (Fr)

Iceberg-18010813. Blue Room - constructed situation - unknown place, Moscow (Ru) - commissioned by platform blind\_spot, Moscow (Ru)

#### **2016**

Augenmusik - performance - streets of Paris (Fr)

#### **2015**

To Paul To Matthew To Philip - performance - former NATO military base Olavsvern, Tromsø (Nr) - commissioned by Gallery Kurant, Tromsø (Nr)

Giorgio Agamben Fries an Egg - performative journey - Grado (It) - commissioned by Winzavod Art Center for the Special Project of 6th Moscow Biennale (Ru)

Human Voice. Translations - skype performance - Church Saint-Eustache, Paris (Fr)

#### **2014**

Axe de Révolution - performance - streets of Moscow (Ru)

Feuilles Mortes. Briquette - ephemeral sculpture - Moscow State Architectural and Natural Landscape Museum Kolomenskoe, Moscow (Ru) - commissioned for the exhibition Beauty of Disgraceful, Belyaev Art Center, Moscow (Ru)

### **Solo / Duo Shows**

**2022** Commencer à bien faire, La New Space, Liège (Be) - Marc Buchy - upcoming

**2018** Etat d'Exception, Galerie Dix9, Paris (Fr)

**2017** Human Voice. Translations, Issmag Gallery, Moscow (Ru) - with Hanna Zubkova

**2016** Axe de Révolution, Galerie Jérôme Nivet-Carzon, Paris (Fr)

**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 (selection)**

#### **2022**

The State is not a Work of Art, The National Museum of Contemporary Art Athens (EMST), Athens (Gr) - upcoming

#### **2021**

La Musée: Le discours sur le bonheur - Ta(r)dino 6, Baku (Azr)

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

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 (fr)

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

#### **2020**

Zonder Kunstenaars Geen Kunst, M HKA, Antwerp (Be)

From Scratch To Scratch (online) KASK Curatorial Studies, Ghent (Be)

#### **2019**

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

Point Zéro, Galerie Chloé Salgado, Paris (Fr)

Architectures Intérieures, Ecole Nationale Supérieure d'Architecture Val-de-Seine, Paris (Fr)

#### **2018**

DO DISTURB #4, Palais de Tokyo, Paris (Fr)

Make It Yourself, 13th Biennale of Dakar, Centre Culturel Douda Seck, Dakar (Seng)

#### **2017**

Persistent in changing nothing: revolution by political profanes, Galerie Mansart,

Paris (Fr) - Galerie Iragui, Moscow (Ru)  
The pros and cons of hitch hiking, 6th Thessaloniki Biennale of Contemporary Art - Official Parallel Program, Ypsilon, Thessaloniki (Gr)

#### **2016**

Nuit Blanche 2016, Viaduc des Arts, Paris (Fr)  
The End of the World, Centro Pecci, Prato (It)  
Traduire c'est trahir, Galerie Jérôme Nivet-Carzon, Paris (Fr)

#### **2015**

Metageography, State National Tretyakov Gallery - 6th Moscow Biennale of Contemporary Art, Moscow (Ru)  
Leaving Tomorrow, Winzavod Art Center - 6th Moscow Biennale of Contemporary Art, Special Project, Moscow (Ru)  
Nothing Will Grow Together Because Nothing Belongs Together, former NATO base Olavsvern, Tromsø (No)  
Stranger Than Paradise, Curry Vavart - CP5, Paris (Fr)  
- 8/+2, Galerie Mansart, Paris (Fr)

#### **2014**

Beauty of disgraceful, Belyaev Art Center, Moscow (Ru)  
Comfort Moderne, Clovis XV, Brussels (Be)  
Plant-It, Galerie Mansart, Paris (Fr)

#### **2009**

Roomscape, Espace Electra, Fondation EDF, Paris (Fr)

#### **Residencies**

**2018** Atelier Mondial, Basel (Ch) - in the frame of the curatorial residency, project Platform blind\_spot  
**2016** La Box – ENSA Bourges, Bourges (Fr) - in the frame of the curatorial residency, project Citta Invisibili  
**2015** Gallery Kurant - Olavsvern, former NATO military base, Tromsø (No)  
**2014** Gallery Elektrozavod, Moscow (Ru)  
**2011** La Malterie, Lille (Fr)

#### **Scholarships, Awards**

**2021 - 2022** Research scholarship (6 month), Flemish Gouvernement, Department of Culture, Youth & Media (Be)  
**2015** Nominated for Kandinsky Prize, New Generation, Moscow (Fr)  
**2013 - 2016** Research scholarship (3 years) - Université Paris-1 Sorbonne (Fr)

#### **Artist-talks & Screenings (selection)**

**2021** Reading Room #16. Doing Nothing, Caveat (Be) - with Vanessa Joan Müller  
Fifth Wave - Garage Museum, Moscow (Ru)  
Deafening Songs. On Voicing, Artistic Freedom and Censorship - Netwerk Aalst (Be)

KASK Curatorial Studies, Ghent (Be)

**2020** Théâtre de Châtelet, Paris (Fr) - journées d'occupation par La Horde  
**2019** FRAC Champagne Ardenne, Reims (Fr)  
**2018** Hommage to Oksana Shachko - Galerie Dix9, Paris (Fr)  
**2016** La Colonie, Paris (Fr)  
University of Humanities, Moscou (Ru)  
**2015** Cité des Arts, Paris (Fr)  
Performania Festival, Berlin (De)  
Winzavod Art Center, Moscow (Ru)

#### **Collections**

M HKA, Antwerp (Be)  
IKOB - Museum of Contemporary Art, Rotenberg (Be)  
Friends of S.M.A.K. - Stedelijk Museum voor Actuele Kunst, Ghent (Be)  
Mu.ZEE, Ostend (Be)  
private collections (Fr, Be, Ru)

#### **Publications (full list of publications [here](#))**

#### **2021**

TIM Magazine #2 (Be) - artist's contribution  
TIM Magazine #2 (Be) - Steyn Berghs, 'Nothing/ Doing'  
L'Art Même #84 (Be) - Claire Contamine, Ne Rien Faire, Tout Gagner  
Zonder kunstenaars geen kunst boek, publication by NICC (Be) - artist's contribution  
cat. In a Long Blink of an Eye, HISK (Be)  
'Printed on Arena Fedrigoni Ivory Natural White Extra White', artist book, ed. 500, HISK (Be)

#### **2020**

Kunstmagazine (Be) - artist's contribution  
Flux News Magazine #81 (Be) - Pristine Geed, "One Must Dare To Say That Hysteria Is A Caricature Of A Work Of Art"  
Cat. From Scratch to Scratch, exh. by KASK Curatorial Studies (Be),

#### **2019**

Knack Magazine (BE), Jan Braet, «Over my (dead) body» Tactics Of Streets, Strategies Of A City, Political Art In The Epoque Of Conservative Turn, Moscow (RU), Pavlo Mitenko

#### **2018**

Moscow Art Magazine #104 : Time Of History (RU)

#### **2016**

cat. The End Of The World, Prato, Italy, Katia Krupennikova, 'Axe de Révolution'  
Kommersant magazine N°13, April 23, 2016, Moscow, Sergey Guskov, «Russian on Foot»

**Thank you!**