Katya Ev Anton

PORTFOLIO

Katya Ev Anton's practice explores the complex relationship between society, economy, and the body, aiming to uncover our potential for political agency within dominant power structures. By subverting objects of state power, tools of everyday capitalism (laws, contracts), or rituals and gestures perceived as ordinary or banal, Ev constructs a performative language that spans from actionist-like performances in public spaces to infiltrated interventions in museums, 'constructed situations'.

Since 2022, Ev has been developing a body of work titled *Lactating Bodies*, rooted in their personal experience of lactation and nourished by four years of artistic research and dialogue with other lactating persons. 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 a lived, shared, and political experience. “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.” (Mathilde Cohen, 2025).



View of the solo exhibition ***Lactating Bodies 20251031-0201***, CC Strombeek, Brussels, Belgium, 2025
curated by Azad Asifovich. Image © Katya Ev Anton



***Untitled (Idol)*, 2025**
Carrara marble
22 x 16 cm, unique
Courtesy of the artist, image © CC Strombeek



View of the solo exhibition ***Lactating Bodies 20251031-0201***, CC Strombeek, Brussels, Belgium, 2025 — curated by Azad Asifovich
Image © CC Strombeek



***Untitled. Over my (dead) body,* 2019**
bed, fresh milk, 220 x 130 x 145 cm, unique
Courtesy of the artist, image © Geukens & De Vil

view of the exhibition *Over my (dead) body*, Gallery Geukens & De Vil, Antwerp, Belgium, 2019: with Sofie Muller and Oksana Shachko



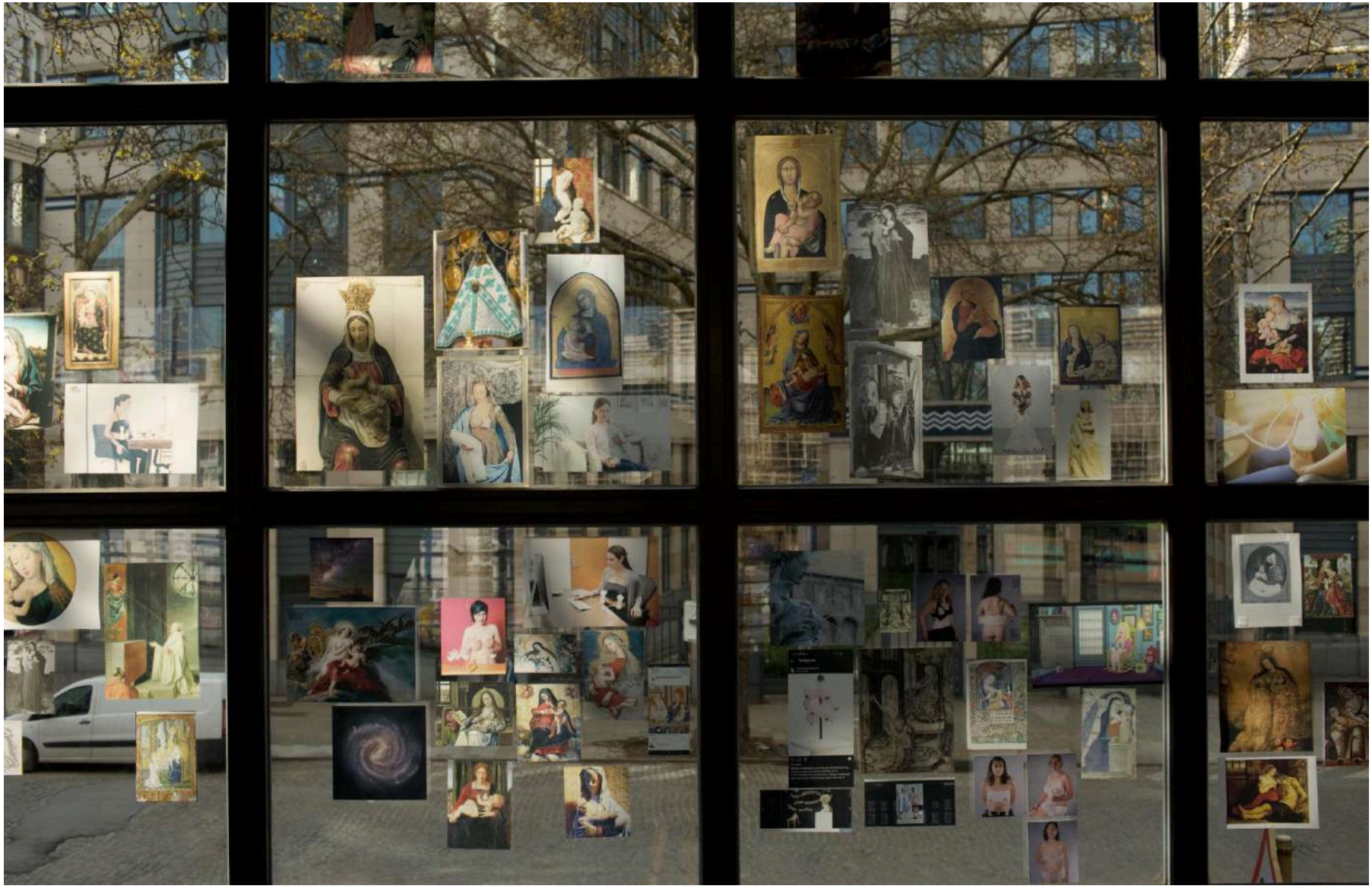
***Untitled. Over my (dead) body,* 2019**
bed, fresh milk, 220 x 130 x 145 cm, unique
Courtesy of the artist, image © Geukens & De Vil

view of the exhibition *Over my (dead) body*, Gallery Geukens & De Vil, Antwerp, Belgium, 2019: with Sofie Muller and Oksana Shachko



***Untitled. Over my (pregnant) body,* 2009**
bed, fresh milk, 220 x 90 x 45 cm, unique
Courtesy of the artist, image © Katya Ev Anton

view of the Open Studios at Ecole Nationale Superieure des Beaux-Arts de Paris, France, 2009



***Virgo Lactans,* 2025**
image produced during the artist's residency at KANAL–Centre Pompidou, Brussels, Belgium
image © Katya Ev Anton



***Untitled (Milk Cube),* 2025**
Oil pastel on drawing paper, masking tape
120 x 80 cm, unique
Courtesy: private collection; image © Katya Ev Anton



***Untitled (Milk Cube),* 2025 (detail)**
Oil pastel on drawing paper, masking tape; 120 x 80 cm, unique. Courtesy: private collection; image © Katya Ev Anton



***Untitled (Milk Drawing #2),* 2025**
human milk, glass, 13 x 40 cm, unique, part of the series of 10
Courtesy of the artist, image @ Katya Ev Anton
view of the exhibition *Liquid Archives*, Heldenreizer Contemporary (Germany) - Campo Stephano, Venise, Italy; curated by Maddalena Pelu

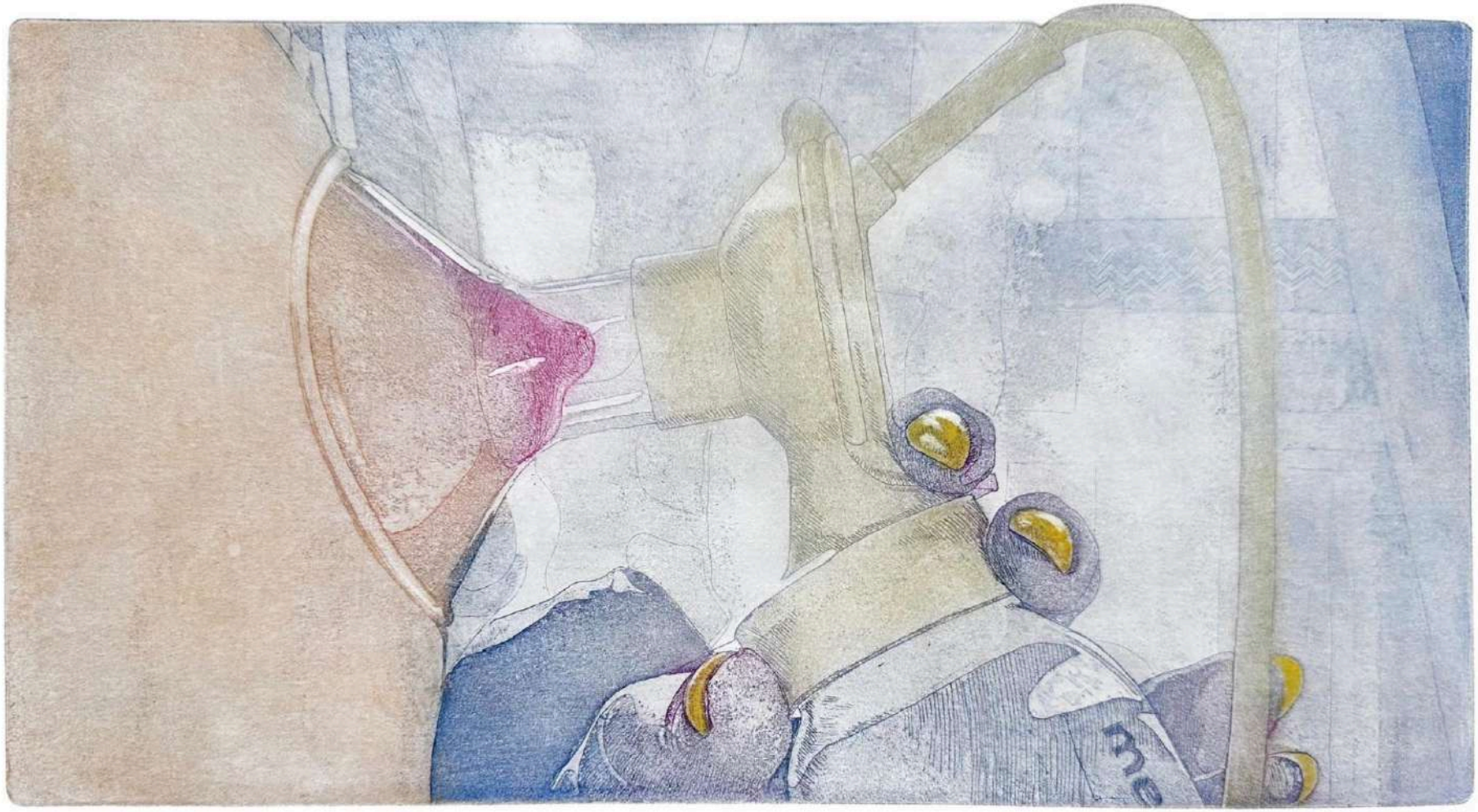


Untitled (galia #2), 2025
infant formula Galia, a plant with a milky sap
(Gomphocarpus physocarpus)
40 x 75 cm, ed. 3 + 1 AP
Courtesy of the artist, image © Katya Ev Anton

The artwork features one month of food for an infant, appearing as a monochrome surface.



Untitled (galia #2), 2025
infant formula, Gomphocarpus physocarpus (plant with a milky sap)
40 x 75 cm, ed. 3 + 1 AP
Courtesy of the artist, image © Katya Ev, photo: Azad Asifovich



***Untitled (Me),* 2025**
Color drypoint on aluminum, print on Fabriano paper
28 x 40 cm, ed. 24 + 6 AP
Master printer: Shahnaz Aghayeva
Courtesy of the artist, image © 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 "Medela," 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.



***Untitled ("sa mère"),* 2025**
Mural intervention and graffiti on a wooden icon panel coated with levkas
24 x 18 cm
unique
Courtesy of the artist, image © 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 with 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." **Azad Asifovich, 2025**



***Who Cares?*, 2025**

Human milk on a found shirt; performative activation by a viewer

unique; milk donation by Roos Kooi - résidency at KANAL - Centre Pompidou, Brussels, Belgium

Courtesy of the artist, image ©La Musée, photo Dmitry Kostyukov

‘Who Cares?’ explores the political power of language and wordplay as tools for social transformation. Presented as a wearable shirt that viewers are invited to put on — an ordinary, understated domestic garment, it is associated with reproductive labour.

The inscription written in human milk appears as a stain: “who cares?” and opens a double reading — who pays attention, and who performs care? The inscription drips across the fabric like a trace left by a lactating body, echoing the milk stains that often appear on women’s clothing — treated as objects of embarrassment and as part of a wider cultural shame surrounding female fluids.



***No Lactation without the T*, 2025**
Fabric, human milk, pole-dance bars
140 x 800 cm, unique
Courtesy of the artist, image © CC Strombeek

View of the solo exhibition ***Lactating Bodies 20251031-0201***, CC Strombeek, Brussels, Belgium, 2025; curated by Azad Asifovich



***No Lactation without the T*, 2025 (detail)**
human milk, fabric, pole-dance bars
140 x 800 cm, unique
Courtesy of the artist, image © 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.

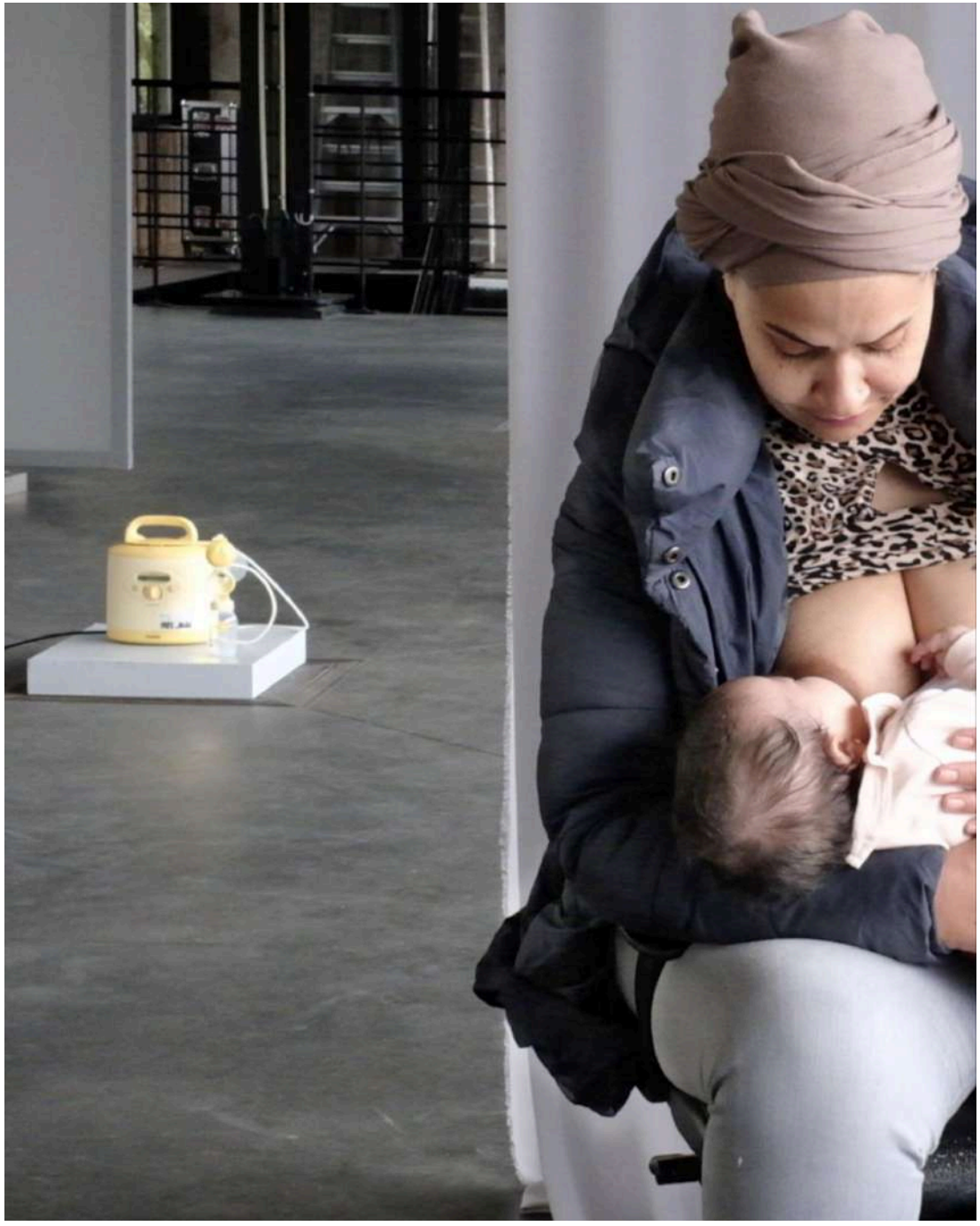
The inscription, dripping across the fabric like a trace left by breastfeeding bodies, anchors itself in the artist’s lived experience: milk becomes stain. The stain is thus a gesture of resistance, transforming fragility into strength and turning the body into a living archive, an anchor, a language." **Azad Asifovich, 2025**



***Untitled (Nina),* 2025**
Inkjet print on poster paper
92 × 72 cm, 1 + 1 AP
Courtesy of the artist, image © Katya Ev Anton

Photogram taken from a video recording produced during a residency at KANAL–Centre Pompidou, Brussels.

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.

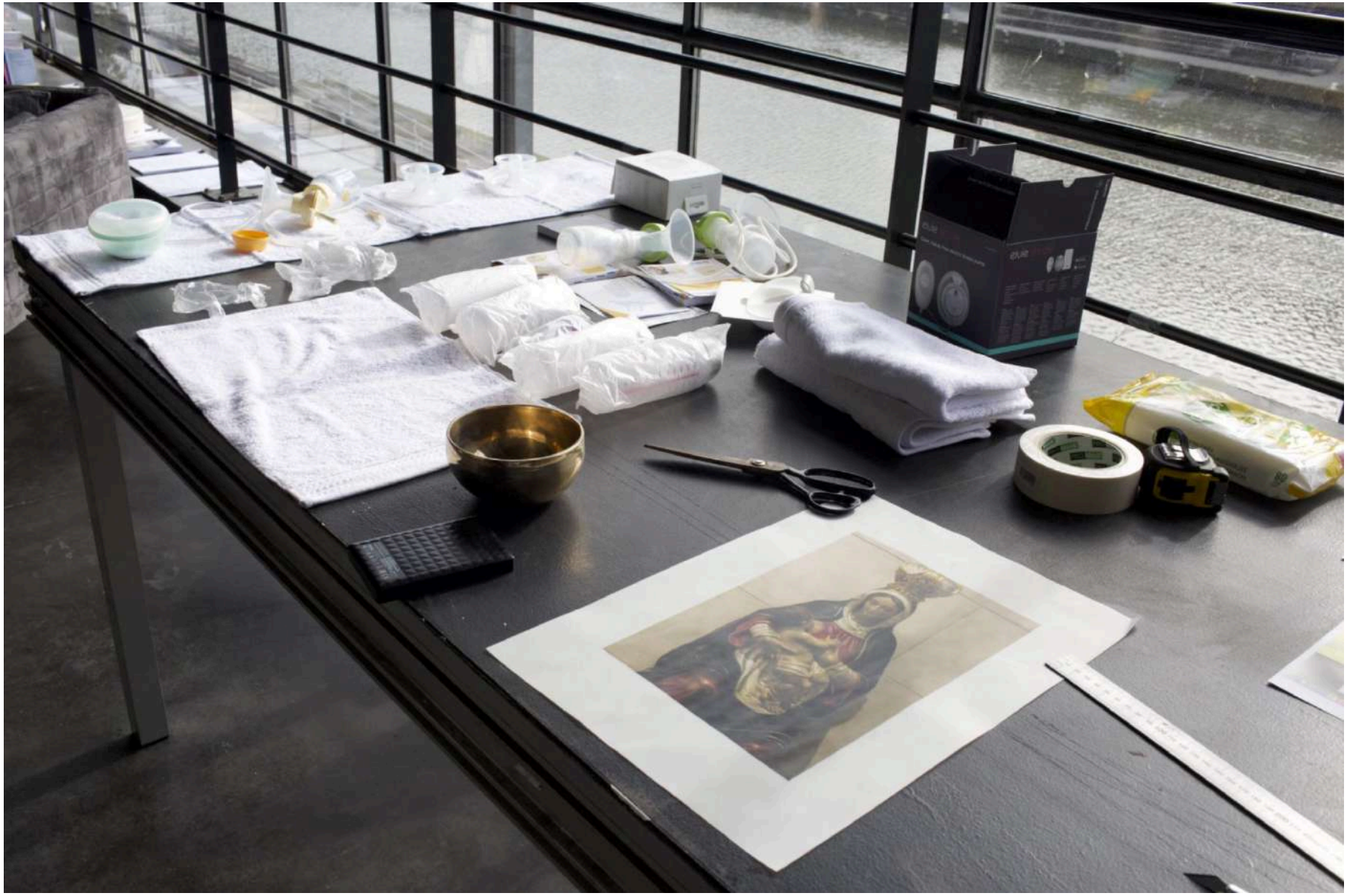


***Untitled (Fathia),* 2025**
Inkjet print on poster paper
92 × 72 cm, 1+1 AP
Courtesy of the artist, image © Katya Ev Anton

Photogram taken from a video recording produced during a residency at KANAL–Centre Pompidou, Brussels.



View of the solo exhibition ***Lactating Bodies 20251031-0201***, CC Strombeek, Brussels, Belgium, 2025 — curated by Azad Asifovich, curated by Azad Asifovich.
Image © Katya Ev Anton



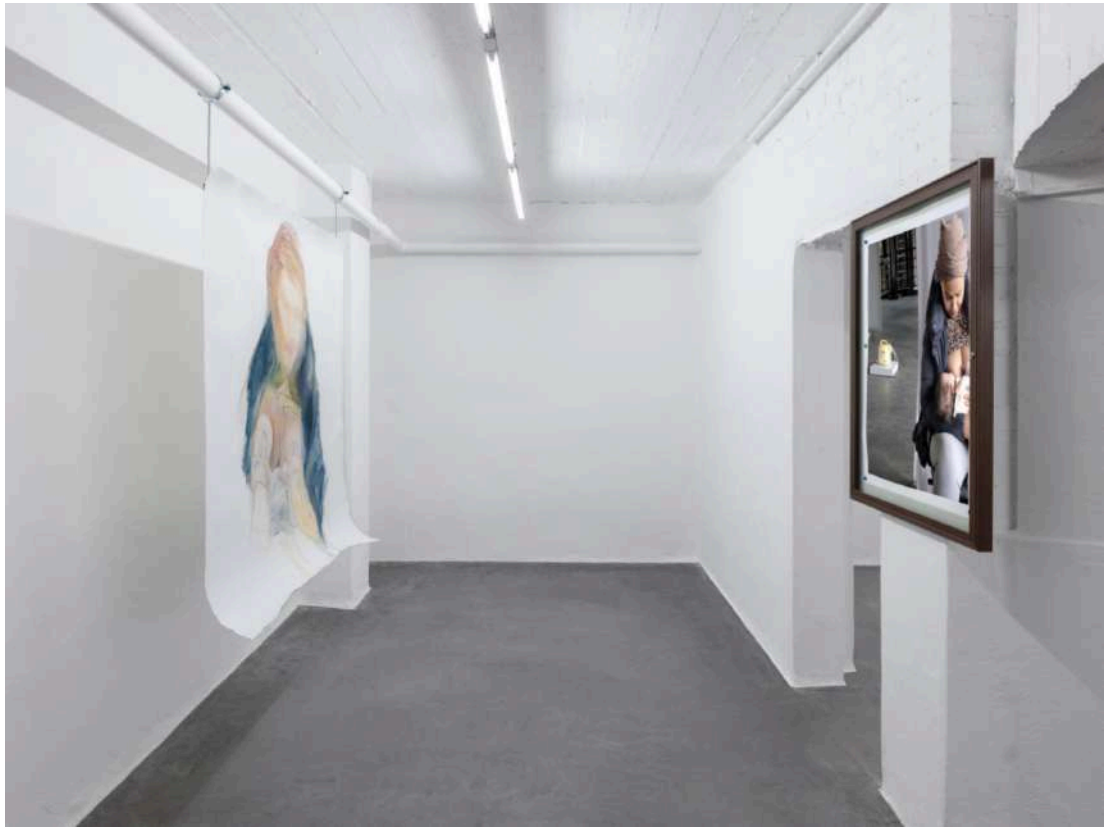
***Untitled (Altar),* 2025**

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

Courtesy of the artist, image © Katya Ev Anton



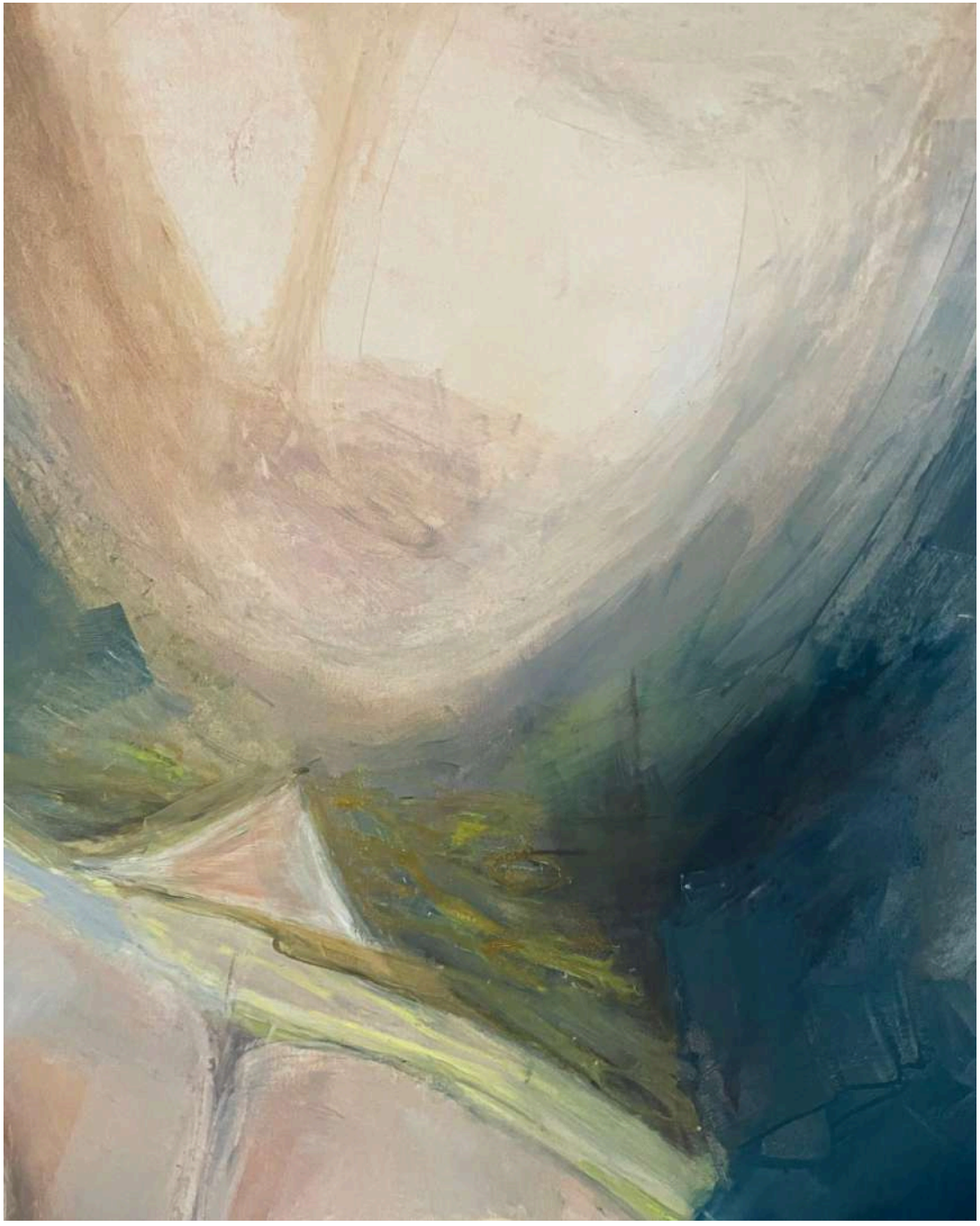
View of the solo exhibition *Lactating Bodies 20251031-0201*, CC Strombeek, Brussels, Belgium, 2025 —curated by Azad Asifovich.
Image © Katya Ev Anton

"*Lactating Bodies 20251031–0201* opens as a narrative of lived experiences that artist Katya Ev Anton draws from the body and translates into form. The artist 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, despite 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. [...] Ev reinscribes 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".
— **Azad Asifovich, 2025**



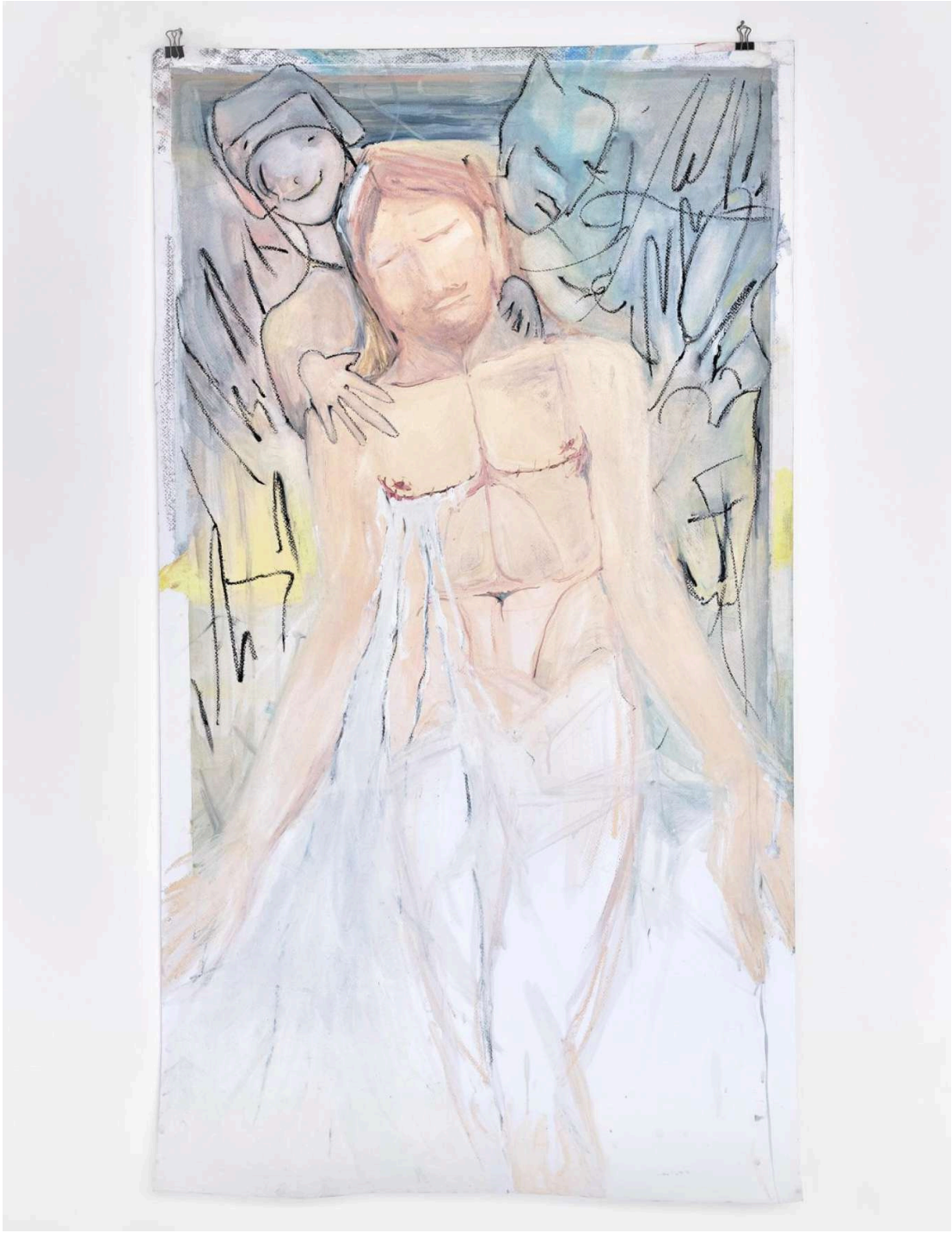
***Untitled (N.V.G.),* 2025**
Oil pastel on drawing paper
158 x 150 cm
unique
Courtesy of the artist, image © Katya Ev Anton



***Untitled (N.V.G.),* detail, 2025**
Oil pastel on drawing paper
158 x 150 cm
unique
Courtesy of the artist, image © Katya Ev Anton



***Untitled (N.V.G.),* detail, 2025**
Oil pastel on drawing paper
158 x 150 cm, unique
Courtesy of the artist, image © Katya Ev Anton



***Untitled (pleure du lait),* 2026**
Oil pastel on drawing paper
120 x 80 cm
unique
Courtesy of the artist, image © Katya Ev Anton



***Lactatio!,* 2025**

Wall label, granite bench from public space, spotlights directed toward an empty space

Courtesy of the artist, image © Katya Ev Anton

The wall label comments on an artwork which mediums are imagination and time: the viewer is invited to sit on the granite bench and to produce the artwork mentally. The wall label reads as follows:

***Lactatio!,* 2025**

Imagination, time, art 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".



***Lactatio!,* 2025**
Wall label, granite bench from public space, spotlights directed toward an empty space
Courtesy of the artist, image © Katya Ev Anton

View of the solo exhibition *Lactating Bodies 20251031-0201*, CC Strombeek, Brussels, Belgium, 2025—curated by Azad Asifovich

"In *Lactatio!* 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. [...]

Ev 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?" — **Mathilde Cohen, 2025;** full text here >>



Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2020/2021
participatoty live performance incl. payments & legal agreements
re-enactable score, 1 + 1 AP
Courtesy of the artist, image © Katya Ev Anton

View of the exhibition ***In a Long Blink of an Eye***, Gosset site—HISK, Brussels, Belgium, 2020-2021, curated by Daniella Geo



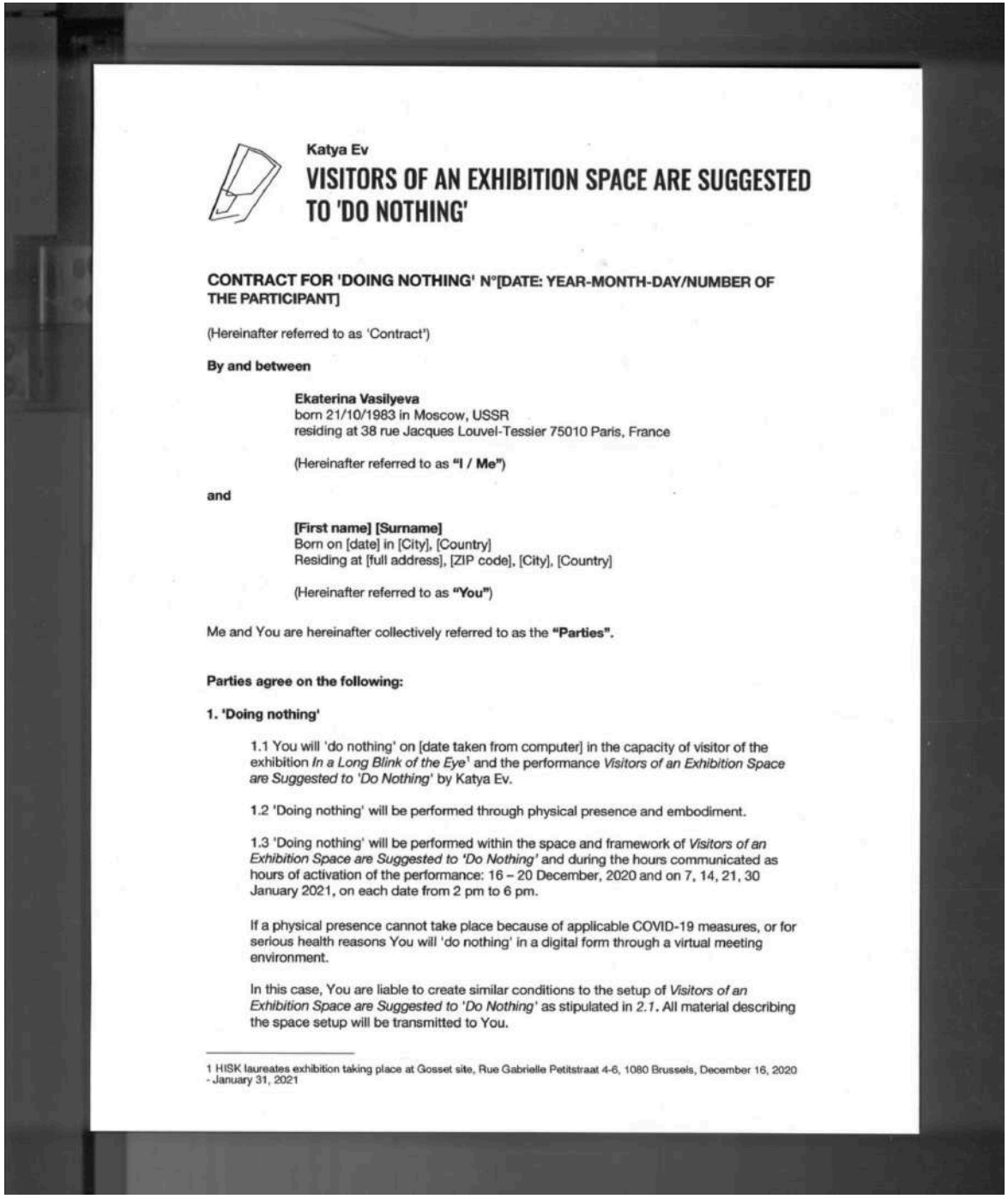


Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2020/2021
live performance: device conceived for use by the audience incl. payments & legal agreements.
View of the exhibition ***In a Long Blink of an Eye***, Gosset site—HISK, Brussels, Belgium, 2020-2021, curated by Daniella Geo; image © Katya Ev Anton

Performance statement:
Visitors of an exhibition space are suggested to 'do nothing'. In return, they are paid the local hourly minimum wage. Visitors willing to participate first sign a contract that provides a legal frame to their commitment to 'do nothing', specifying the conditions and payment modalities. The compensation is provided for the number of full hours. After 'doing nothing', they receive proof of payment. All applicable taxes and social contributions are paid according to local laws and regulations

Compensation rate: €10,25 — local minimum hourly wages
Applicable law: Belgian
Who paid for ' nothing'?: Belgian Public Funds via HISK, Belgium
Re-enactable score: parameters such as the nature of the place, time/days of the week, socio-political context, and methods and channels to announce the possibility of being paid for doing nothing may be chosen in the most open ways.

"Doing nothing' in *Visitors* is not just subject to, but also enabled by the legal framework and conditions advanced in and by the piece. Here, a look at the contract and the paratext accompanying the work is in order. Consider, for instance, this particularly glorious mobilization of the perverse poetic potential of legal-administrative language, on the webpage that explains the premises of the work: "In whichever way 'doing nothing' is enacted concretely, the contract signed by participants formally recognizes that what they are doing is what 'nothing' is. [...] Somewhat like Sartre's absent friend, the contract and the discursive framing afford a kind of perception of nothing(ness), and sets off a series of reflexions on a paradoxal nature of such perception." **— Steyn Bergs, 2021**, full text here



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*[1] 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.

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

Contract with participants for live performance *Visitors of an Exhibition Space Are Suggested to 'Do Nothing'*, 2020/2021
black & white print, A4
21 signed copies
Courtesy of the artist & the participants
image © Katya Ev Anton



Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
color print, 30 x 40 cm
3 / 5 + 1 AP each
Courtesy of the artist, CKV - The Flemish Centre for Art Archives, Antwerp, Belgium, private collection, image © Katya Ev Anton



Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
color print, 30 x 40 cm
3 / 5 + 1 AP each
Courtesy of the artist, CKV - The Flemish Centre for Art Archives, Antwerp, Belgium, private collection, image © Katya Ev Anton





Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
color print, 30 x 40 cm
3 / 5 + 1 AP each
Courtesy of the artist, CKV - The Flemish Centre for Art Archives, Antwerp, Belgium, private collection, image © Katya Ev Anton

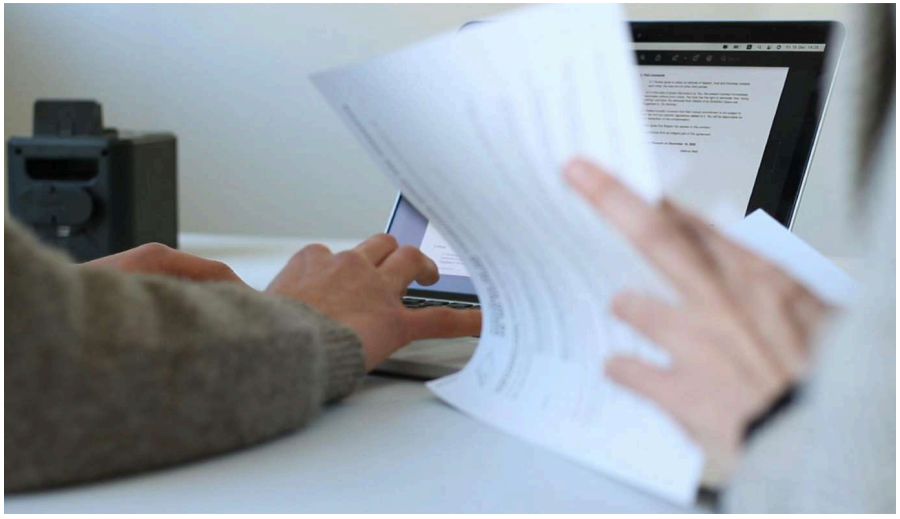


Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
diptych 1 /2, color print, 30 x 40 cm
3 / 5 + 1 AP each
Courtesy of the artist and private collections, image © Katya Ev Anton



Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
diptych 2 /2, color print, 30 x 40 cm
3 / 5 + 1 AP each
Courtesy of the artist and private collections, image © Katya Ev Anton





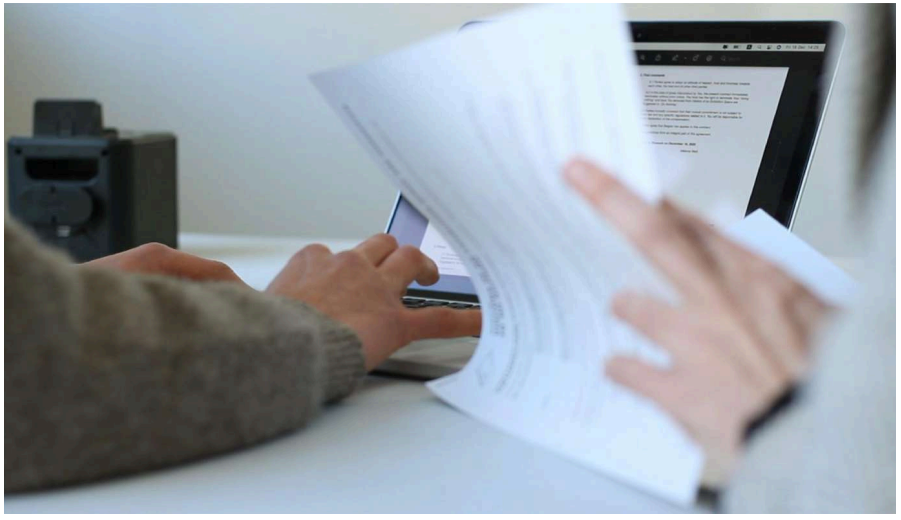
Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
diptych, color print, 30 x 50 cm
2 / 5 + 1 AP each
Courtesy of the artist, image © Katya Ev Anton





Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
diptych, color print, 30 x 50 cm
1 / 5 + 1 AP each
Courtesy of the artist, image © Katya Ev Anton

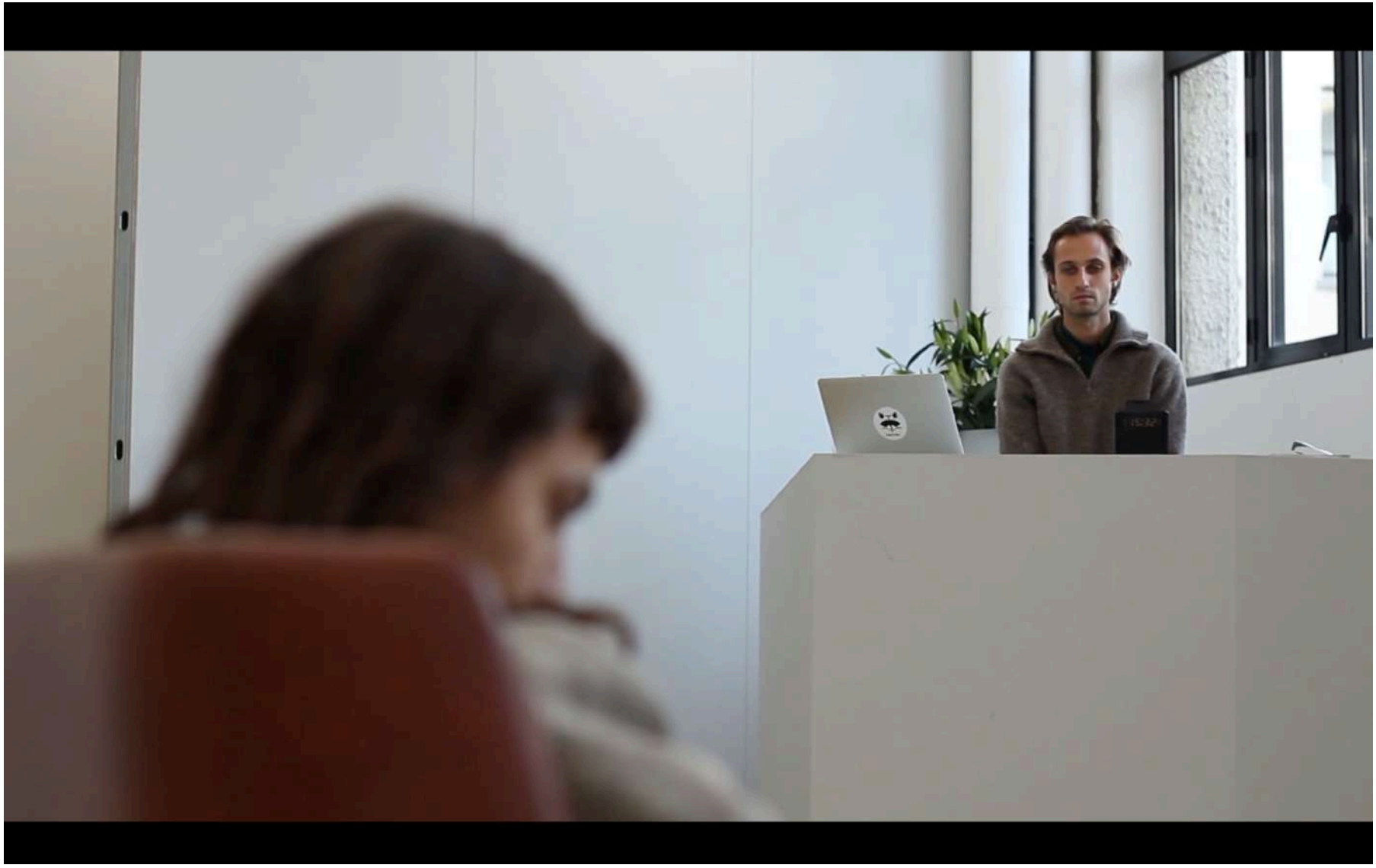


Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
color print, 30 x 50 cm
1 / 5 + 1 AP each
Courtesy of the artist, image © Katya Ev Anton



Visitors of an Exhibition Space Are Suggested to 'Do Nothing', 2022
series of photographs based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021)
diptych 1 /2, color print, 30 x 40 cm
1 / 5 + 1 AP each
Courtesy of the artist, image © Katya Ev Anton



Nothing/ Doing. Melanie Weill, 2021
video based on live performance *Visitors of an Exhibition Space are Suggested to 'Do Nothing'* (2020/2021) - excerpt from the video here
one-channel video, 01:00:00, colour, HD, with sound
2 + 2 AP
Courtesy of the artist, image © Katya Ev Anton



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**
multiple interventions in public space, Liège, Belgium — advertisement for the performance *Ne rien faire contre rémunération [Doing Nothing for Payment]*, the second iteration of the performance *Visitors of an Exhibition Space Are Suggested to "Do Nothing"*, New Space, Liège, 2022
on the image: color print on vinyl, storefront window, 90 × 120 cm
Courtesy of the artist; photo: Art Au Centre; image © Katya Ev Anton and Art Au Centre



Ne rien faire contre rémunération **[Doing Nothing for Payment], 2022**

live participatory performance incl. legal agreement & intervention in public space, the second iteration of the performance *Visitors of an Exhibition Space Are Suggested to "Do Nothing"*, New Space, Liège, 2022

Courtesy of the artist, photo Maxence Debry, image © Katya Ev Anton



Ne rien faire contre rémunération **[Doing Nothing for Payment], 2022**
multiple interventions in public space, Liège, Belgium - on the image: color print on vinyl, 10 × 15 cm
Courtesy of the artist, image © Katya Ev Anton and Art Au Centre

"At New Space in Liege, Katya Ev brings an iteration of the performance *Visitors* [...] In Liege, the new version now called *Ne rien faire contre rémunération* takes into account the working-class neighborhood, history of the exhibition venue - a former police garage - and appeals to a different audience.

The artist distributes in the city posters ans stickers saying 'Ne rien faire contre rémunération' [Doing nothing for payment] and a phone number. Katya Ev clarifies: "It is about deconstructing the idea that 'doing nothing' is a waste of time, which is radically opposed here to the idea of *otium* advocated by ancient philosophy and then widely developed in Western thought: an aristocratic privilege obtained through the exploitation of others". — **Colette Dubois, 2022** full text here



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**
series of photographs based on live participatory performance *Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022
color print, 30 x 40 cm
1 / 5 + 1 AP
Courtesy of the artist, image © Katya Ev Anton



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**
series of photographs based on live participatory performance *Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022
color print, 30 x 40 cm
1 / 5 + 1 AP
Courtesy of the artist, image © Katya Ev Anton



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**
series of photographs based on live participatory performance *Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022
color print, 30 x 40 cm
1 / 5 + 1 AP
Courtesy of the artist, image © Katya Ev Anton



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**

series of photographs based on live participatory performance *Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022

color print, 30 x 50 cm

1 / 5 + 1 AP

Courtesy of the artist, image © Katya Ev Anton



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**

series of photographs based on live participatory performance *Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022

color print, 30 x 50 cm

1 / 5 + 1 AP

Courtesy of the artist, image © Katya Ev Anton



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**

series of photographs based on live participatory performance *Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022

color print, 30 x 50 cm

1 / 5 + 1 AP

Courtesy of the artist, image © Katya Ev Anton



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**

series of photographs based on live participatory performance *Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022

color print, 30 x 50 cm

1 / 5 + 1 AP

Courtesy of the artist, image © Katya Ev Anton



***Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022**

series of photographs based on live participatory performance *Ne rien faire contre rémunération* [Doing Nothing for Payment], 2022

color print, 30 x 50 cm

1 / 5 + 1 AP

Courtesy of the artist, image © Katya Ev Anton



***(Le Plus Objet des Objets),* 2019**
infiltrated live performance; 11 performers. Re-enactable score
commissioned by Zadkine Museum, Paris, France for the exhibition *Instant de la Matière;* performance program curated by Azad Asifovich & Noëlle Chabert
1 + 1 AP
Courtesy of the artist, image © Katya Ev Anton, photo: Charlène Flores









***(Le Plus Objet des Objets),* 2019**
infiltrated live performance; 11 performers
commissioned by Zadkine Museum, Paris, France for the exhibition *Instant de la Matière;* performance program curated by Azad Asifovich & Noëlle Chabert
1 + 1 AP
Courtesy of the artist, image © Katya Ev Anton, photo: Charlène Flores

***(Le Plus Objet des Objets),* 2019**
infiltrated live performance, Zadkine Museum, Paris, France, exhibition *Instant de la Matière*
Re-enactable score

Duration: 4 hours (February 2019)

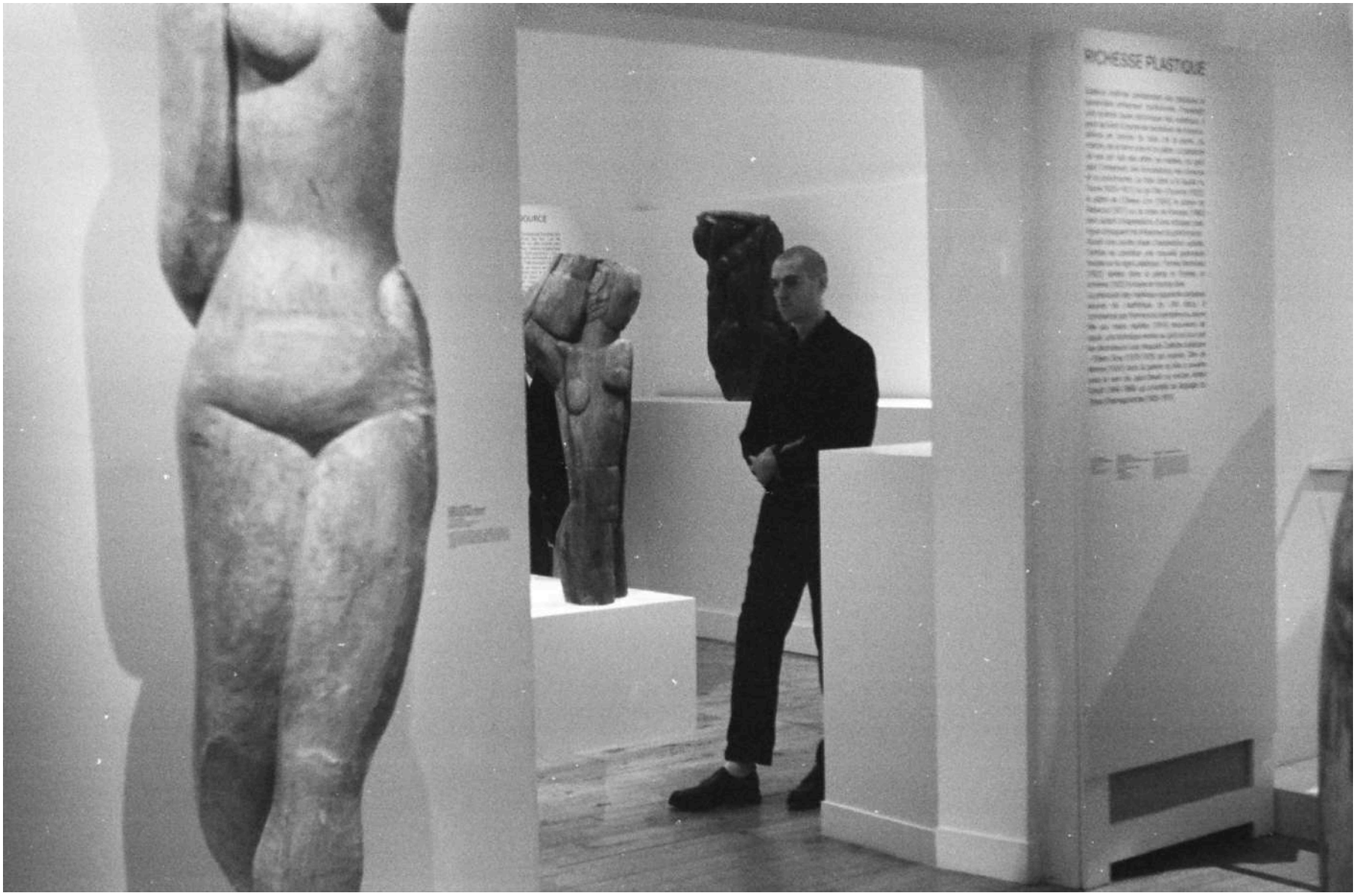
Performers: 11, the artist is absent

Conditions for the public: an evening performance is announced

Conditions for the museum: performers are designated as museum guards, the actual museum guards are absent

Action: Performers give instructions to visitors, as museum guards do. They use the language, tone, and politeness formulas of local institutional standards for museum guards. Performers respond to what visitors are doing in the moment, and ask them to do the opposite ("to go left" if the visitor is going right). Thus, the instructions are improvised from visitors' behaviour. The instructions of the "guards" have no common ground. They may sometimes contradict one another. The "guards" perform the power of the museum's disciplinary apparatus.

Video documentation: here



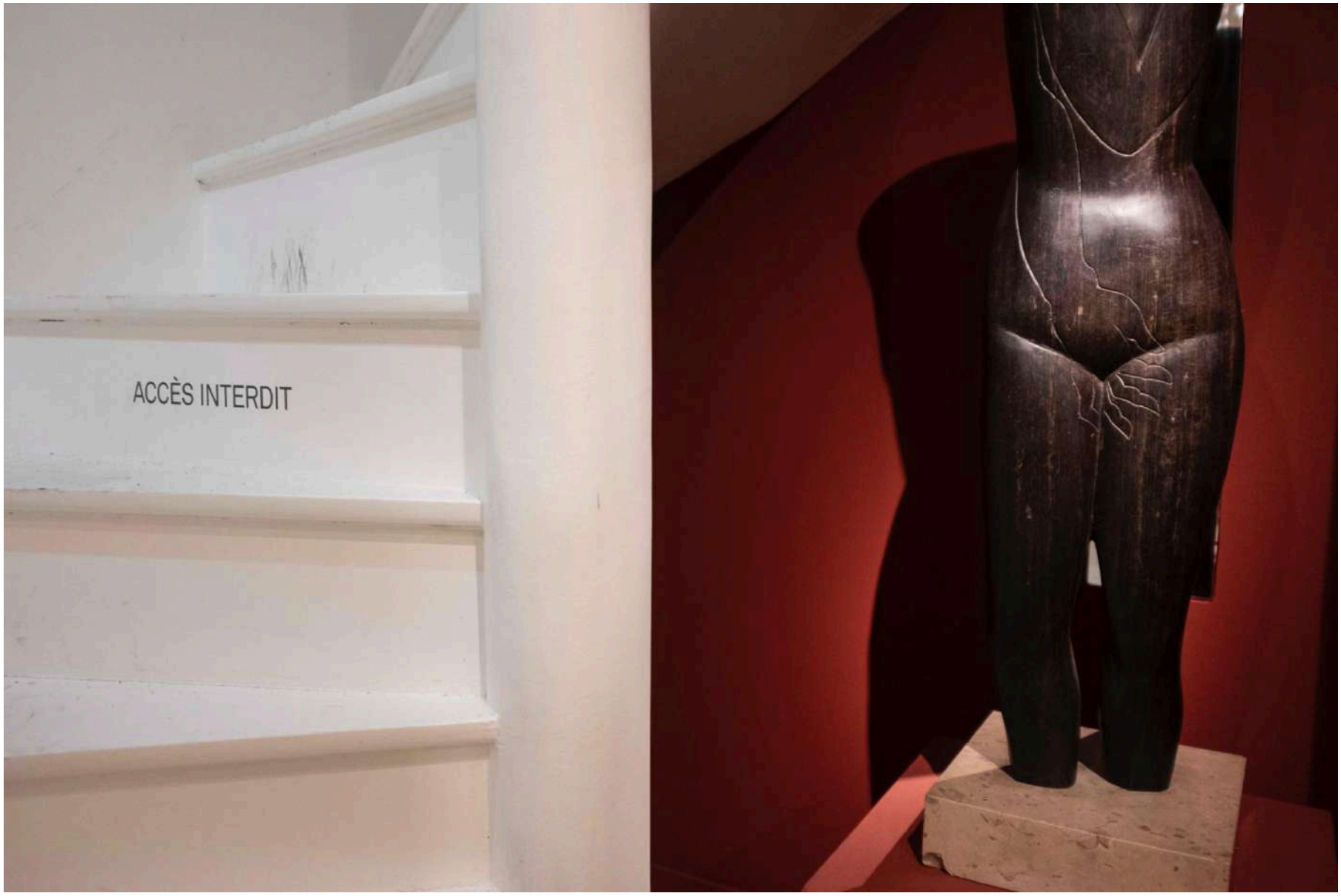
***(Le Plus Objet des Objets),* 2020**
series of photographs based on live performance *(Le Plus Objet des Objets),* 2019
color print, 40 x 55 cm
1 / 5 + 1 AP
Courtesy of the artist, image © Katya Ev Anton



***(Le Plus Objet des Objets),* 2020**
series of photographs based on live performance *(Le Plus Objet des Objets),* 2019
color print, 40 x 55 cm
1 / 5 + 1 AP
Courtesy of the artist, image © Katya Ev Anton



***(Le Plus Objet des Objets),* 2020**
series of photographs based on live performance *(Le Plus Objet des Objets),* 2019
color print, 30 x 40 cm
1 / 5 + 1 AP
Courtesy of the artist, image © Katya Ev Anton



***(Le Plus Objet des Objets),* 2020**
series of photographs based on live performance *(Le Plus Objet des Objets),* 2019
color print, 30 x 40 cm
1 / 5 + 1 AP
Courtesy of the artist, image © Katya Ev Anton

“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. [...] 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 [...]

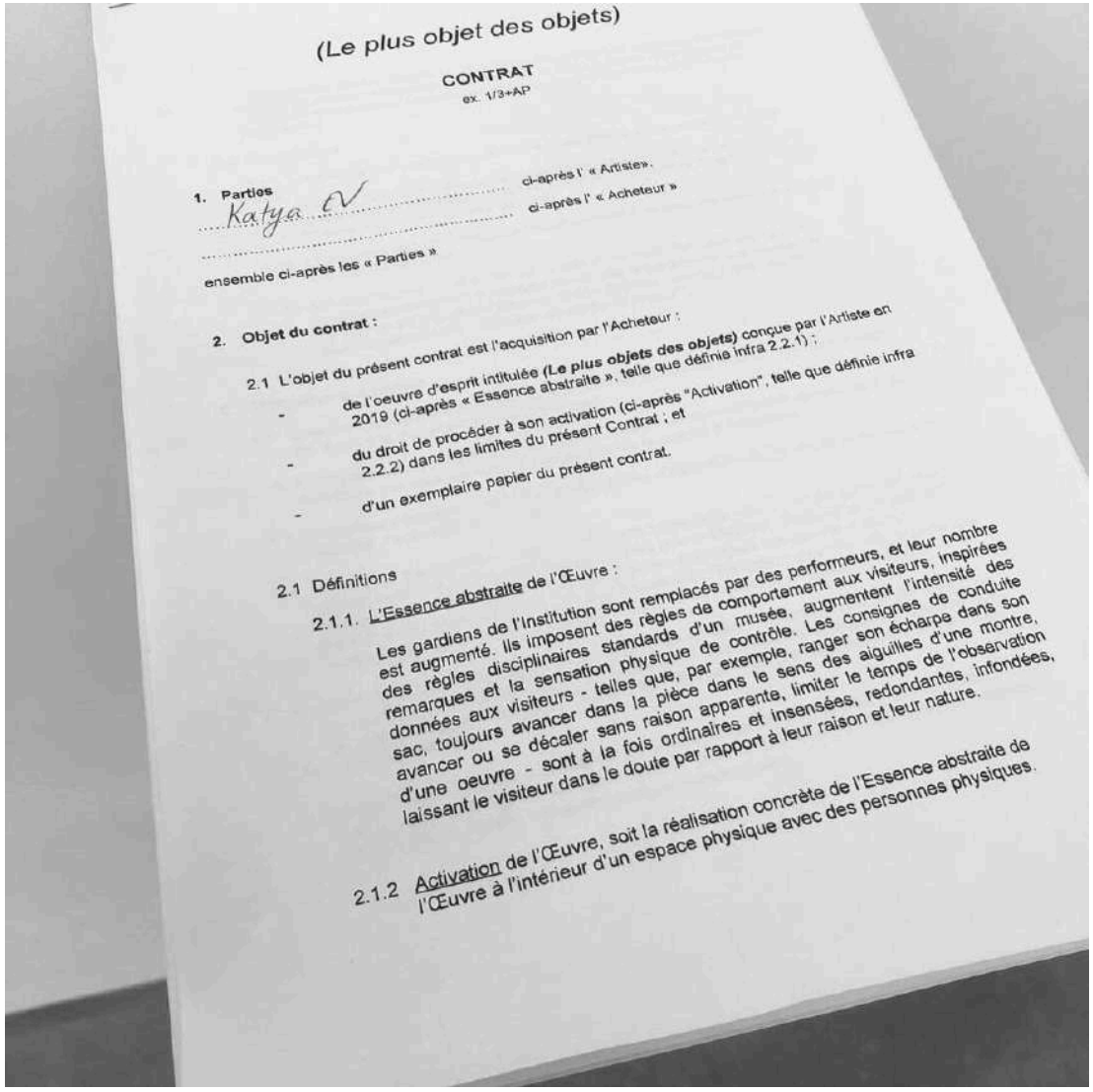
(Le Plus Objet des Objets) addresses the opacity, arbitrariness, and secrecy of the rule-governed orchestration of museum or gallery space. It foregrounds the overriding mechanism of control by which these zones are ordered and disciplined: that of surveillance. To this end, it magnifies and italicized 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.” — **John C. Welchman, 2020**



view of the exhibition ***Point Zéro***, Galerie Chloé Salgado, Paris (Fr), 2019
image © Galerie Chloé Salgado

left: ***(Le Plus Objet des Objets), 2019***
wall lettering based on live performance *(Le Plus Objet des Objets)*, Zadkine Museum, Paris, France
vinyl print, 150 x 95 cm
2 + 1 AP. Courtesy of the artist

right: ***(Le Plus Objet des Objets), 2019***
legal contract — score for the activation of live performance (Le Plus Objet des Objets), Zadkine Museum, Paris, France
black & white print on paper, A4,
1 + 1 AP. Courtesy of the artist



(Le plus objet des objets)

CONTRAT
ex. 1/3+AP

1. Parties
Katya EV ..... ci-après l' « Artiste».
..... ci-après l' « Acheteur »
ensemble ci-après les « Parties »

2. Objet du contrat :

2.1 L'objet du présent contrat est l'acquisition par l'Acheteur :
- de l'oeuvre d'esprit intitulée **(Le plus objets des objets)** conçue par l'Artiste en 2019 (ci-après « Essence abstraite », telle que définie infra 2.2.1) ;
- du droit de procéder à son activation (ci-après "Activation", telle que définie infra 2.2.2) dans les limites du présent Contrat ; et
- d'un exemplaire papier du présent contrat.

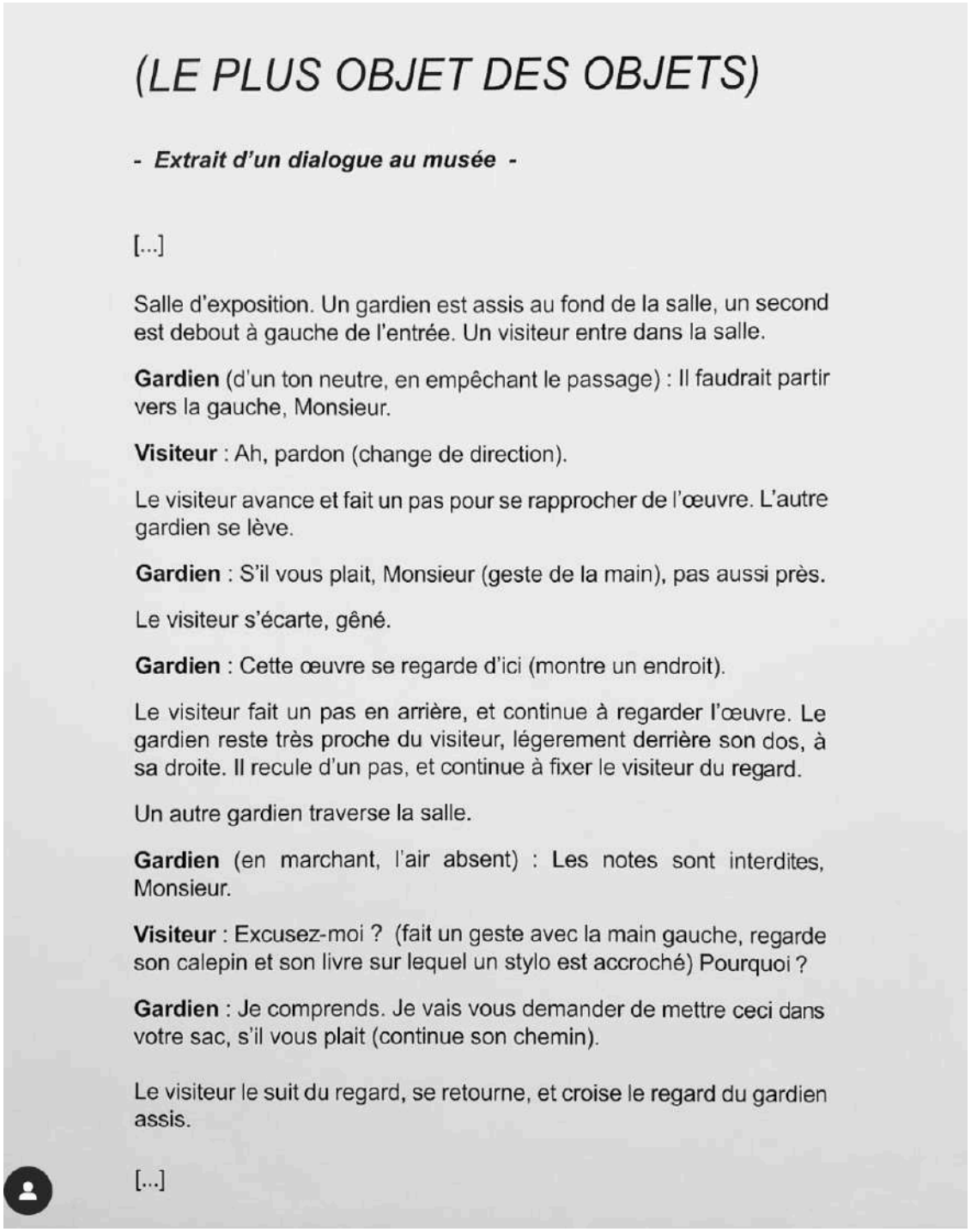
2.1 Définitions

2.1.1. L'Essence abstraite de l'Œuvre :

Les gardiens de l'Institution sont remplacés par des performeurs, et leur nombre est augmenté. Ils imposent des règles de comportement aux visiteurs, inspirées des règles disciplinaires standards d'un musée, augmentent l'intensité des remarques et la sensation physique de contrôle. Les consignes de conduite données aux visiteurs - telles que, par exemple, ranger son écharpe dans son sac, toujours avancer dans la pièce dans le sens des aiguilles d'une montre, avancer ou se décaler sans raison apparente, limiter le temps de l'observation d'une oeuvre - sont à la fois ordinaires et insensées, redondantes, infondées, laissant le visiteur dans le doute par rapport à leur raison et leur nature.

2.1.2 Activation de l'Œuvre, soit la réalisation concrète de l'Essence abstraite de l'Œuvre à l'intérieur d'un espace physique avec des personnes physiques.

(Le Plus Objet des Objets), 2019
legal contract — score for the activation of live performance (Le Plus Objet des Objets), Zadkine Museum, Paris, France
black & white print on paper, A4,
1 + 1 AP
Courtesy of the artist, image © Katya Ev Anton



(LE PLUS OBJET DES OBJETS)

- Extrait d'un dialogue au musée -

[...]

Salle d'exposition. Un gardien est assis au fond de la salle, un second est debout à gauche de l'entrée. Un visiteur entre dans la salle.

Gardien (d'un ton neutre, en empêchant le passage) : Il faudrait partir vers la gauche, Monsieur.

Visiteur : Ah, pardon (change de direction).

Le visiteur avance et fait un pas pour se rapprocher de l'œuvre. L'autre gardien se lève.

Gardien : S'il vous plait, Monsieur (geste de la main), pas aussi près.

Le visiteur s'écarte, gêné.

Gardien : Cette œuvre se regarde d'ici (montre un endroit).

Le visiteur fait un pas en arrière, et continue à regarder l'œuvre. Le gardien reste très proche du visiteur, légerement derrière son dos, à sa droite. Il recule d'un pas, et continue à fixer le visiteur du regard.

Un autre gardien traverse la salle.

Gardien (en marchant, l'air absent) : Les notes sont interdites, Monsieur.

Visiteur : Excusez-moi ? (fait un geste avec la main gauche, regarde son calepin et son livre sur lequel un stylo est accroché) Pourquoi ?

Gardien : Je comprends. Je vais vous demander de mettre ceci dans votre sac, s'il vous plait (continue son chemin).

Le visiteur le suit du regard, se retourne, et croise le regard du gardien assis.

[...]

(Le Plus Objet des Objets), 2019
wall lettering based on live performance *(Le Plus Objet des Objets)*, Zadkine Museum, Paris, France
vinyl print, 150 x 95 cm
3 + 1 AP. Courtesy of the artist, image © Katya Ev

– Excerpt from a dialogue at the museum –

[…]

Exhibition room. One guard is seated at the back of the room; a second is standing to the left of the entrance. A visitor enters the room.

Guard (in a neutral tone, blocking the way): You should go to the left, sir.

Visitor: Ah, sorry. (changes direction)

The visitor moves forward and takes a step closer to the work. The other guard stands up.

Guard: Please, sir (hand gesture), not so close.

The visitor steps away, embarrassed.

Guard: This work should be viewed from here. (points to a spot)

The visitor takes a step back and continues looking at the work. The guard remains very close to the visitor, slightly behind his back, to his right. He steps back, and continues staring at the visitor.

Another guard crosses the room.

Guard (walking, absent-minded): Notes are forbidden, sir.

Visitor: Excuse me? (makes a gesture with his left hand, looks at his notebook and at the book to which a pen is attached) Why?

Guard: I understand. I am going to ask you to put this in your bag, please. (continues walking)

The visitor follows him with his eyes, turns around, and meets the gaze of the seated guard.

[…]



***Iceberg - 18010813. Blue Room,* 2018**
live performance / "constructed situation" incl. web announcement & anonymous participatory setup open 27/7 and only accessible by one person at the time
unknown place, Moscow, Russia, duration: 6 days
re-enactable score
1 + 1 AP. Courtesy of the artist, image © Katya Ev Anton

Commissioned by the Platform blind_spot, Moscow, Russia, curator Ivan Isaev

***Iceberg - 18010813. Blue Room,* 2018**
live performance / "constructed situation"

Time of the performance: 24/7

Duration of the performance: 6 days, January 2018

Location: basement of an unknown residential house, central area of Moscow, Russia

Performance installation: one single bed with white linens, nightstand, desk, chair, blue neon light

List of objects in the space: two sleeping pills (Melatonin 2 mg), glass of water, sleep mask, computer, access to the darkweb and instruction for its use on The HiddenWiki

Communication & access to the performance: via an ambiguous announcement on the local eBay-like website (www.avito.ru), no direct access (no opening, no visit hours). Web announcement reads as follows: "Iceberg-18010813. Blue Room. A bed, a nightstand, a desk, a chair. An actual setup that provides a space for political choice. In the Blue Room Iceberg-18010813, left entirely to yourself, you will be able to choose between oblivion and moral panic. The visit can only be experienced alone, and its duration can extend to several hours."

Conditions for the artist: publicizes the announcement, remains available 24/7 for six days to communicate with potential visitors via text, absent from the space

Conditions for the public: If someone expresses interest in the announcement, they agree on a time via text message. The only information they receive is the address. Upon arriving at the door, they are sent a code and an instruction ("-1, first door on your left"). The door is slightly ajar, and no one is present in the space—no explanations are given. The visitor then receives another text stating, "Your time is unlimited; you can lock the door from inside. There is no video surveillance, and your visit is strictly anonymous. When you leave, please send me a text and close the door behind you."

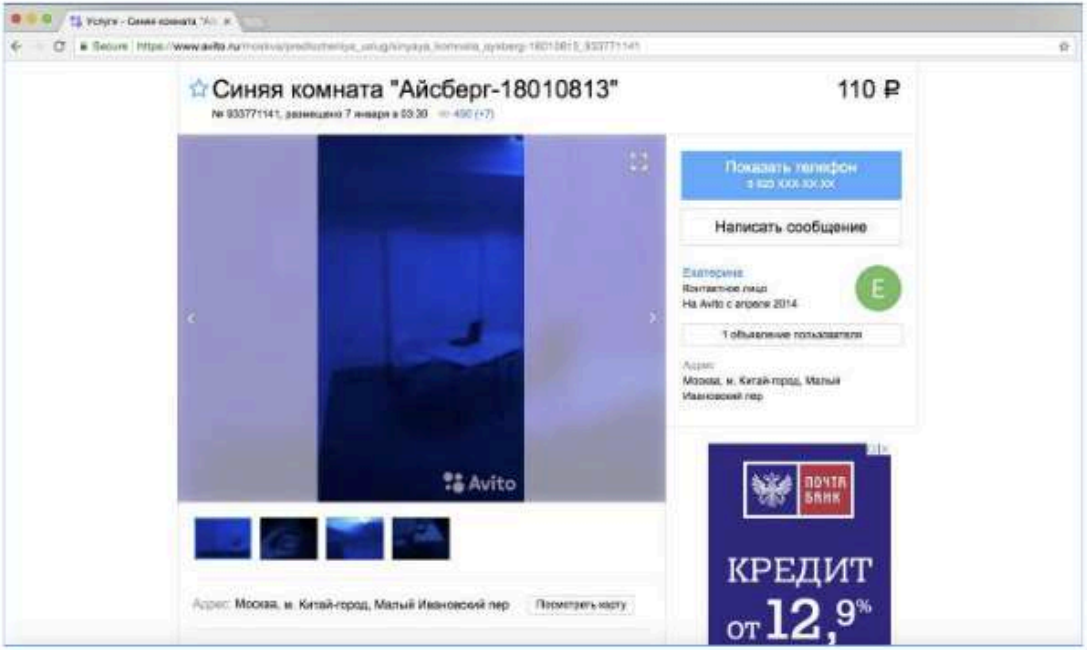
Risks for the artist: criminal case for enabling public access to web anonymizers, in violation of a newly passed law in Russia (2018)

Duration of visits: between 30 min and 7 hours

Participants: 31



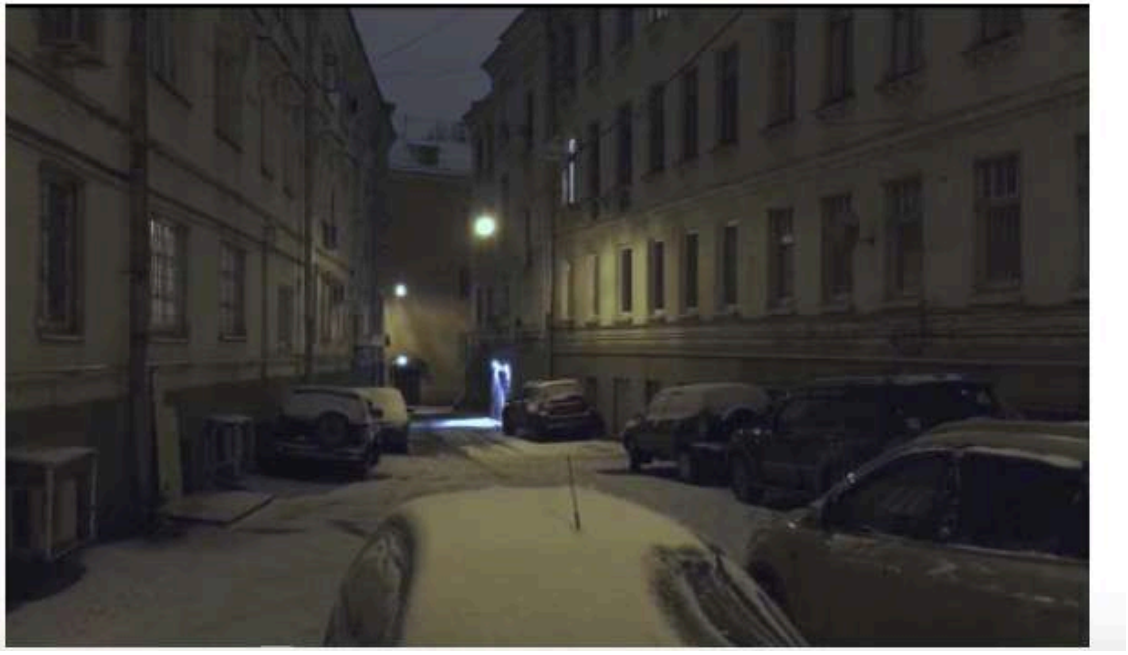
***Iceberg - 18010813. Blue Room,* 2018**
live performance / "constructed situation" — installation view (detail)
unknown place, Moscow, Russia



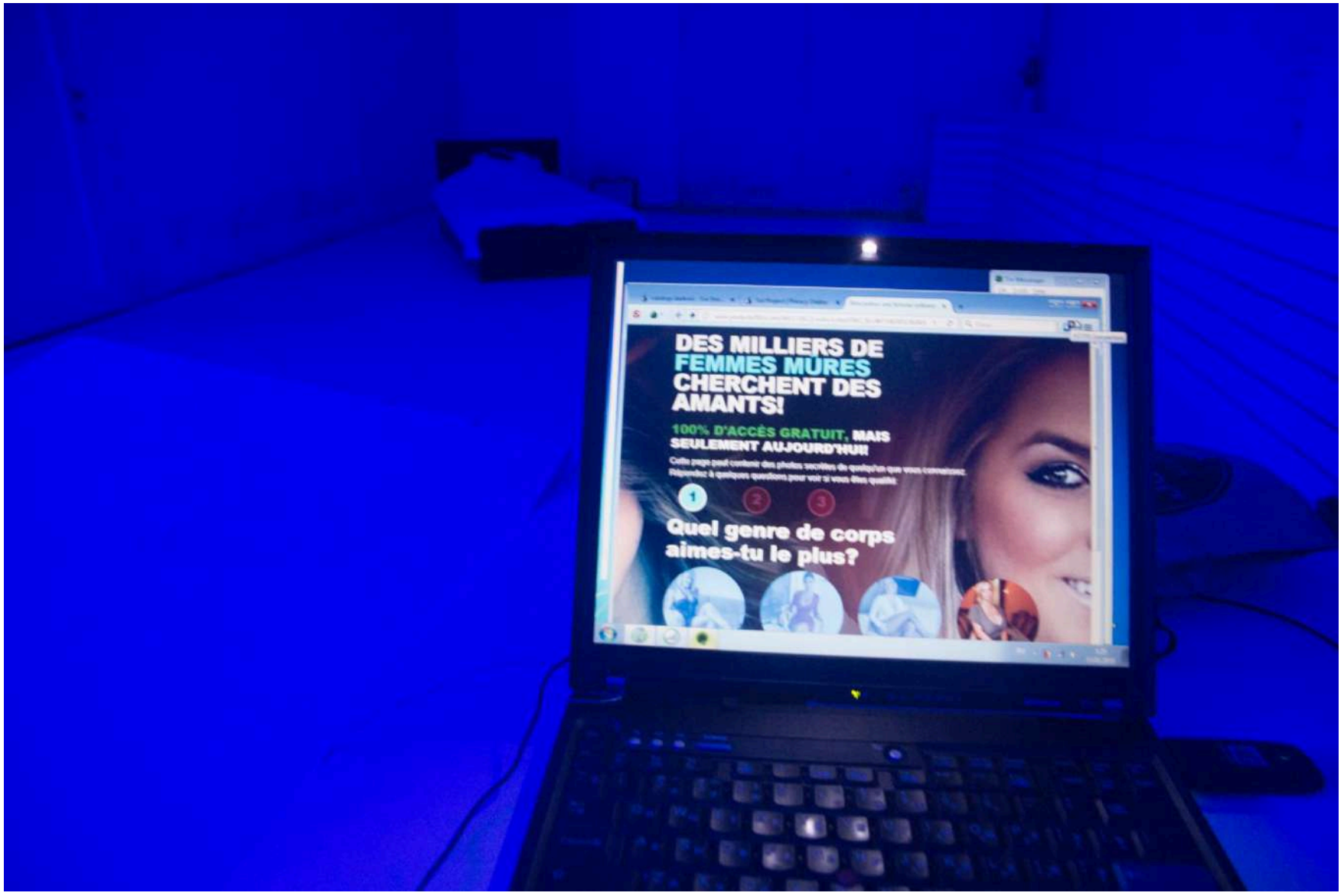
Web announcement for *Iceberg - 18010813. Blue Room,* 2018 on the local eBay-like website (www.avito.ru) reads as follows:

"Iceberg-18010813. Blue Room. A bed, a nightstand, a desk, a chair. An actual setup that provides a space for political choice. In the Blue Room Iceberg-18010813, left entirely to yourself, you will be able to choose between oblivion and moral panic. The visit can only be experienced alone, and its duration can extend to several hours."

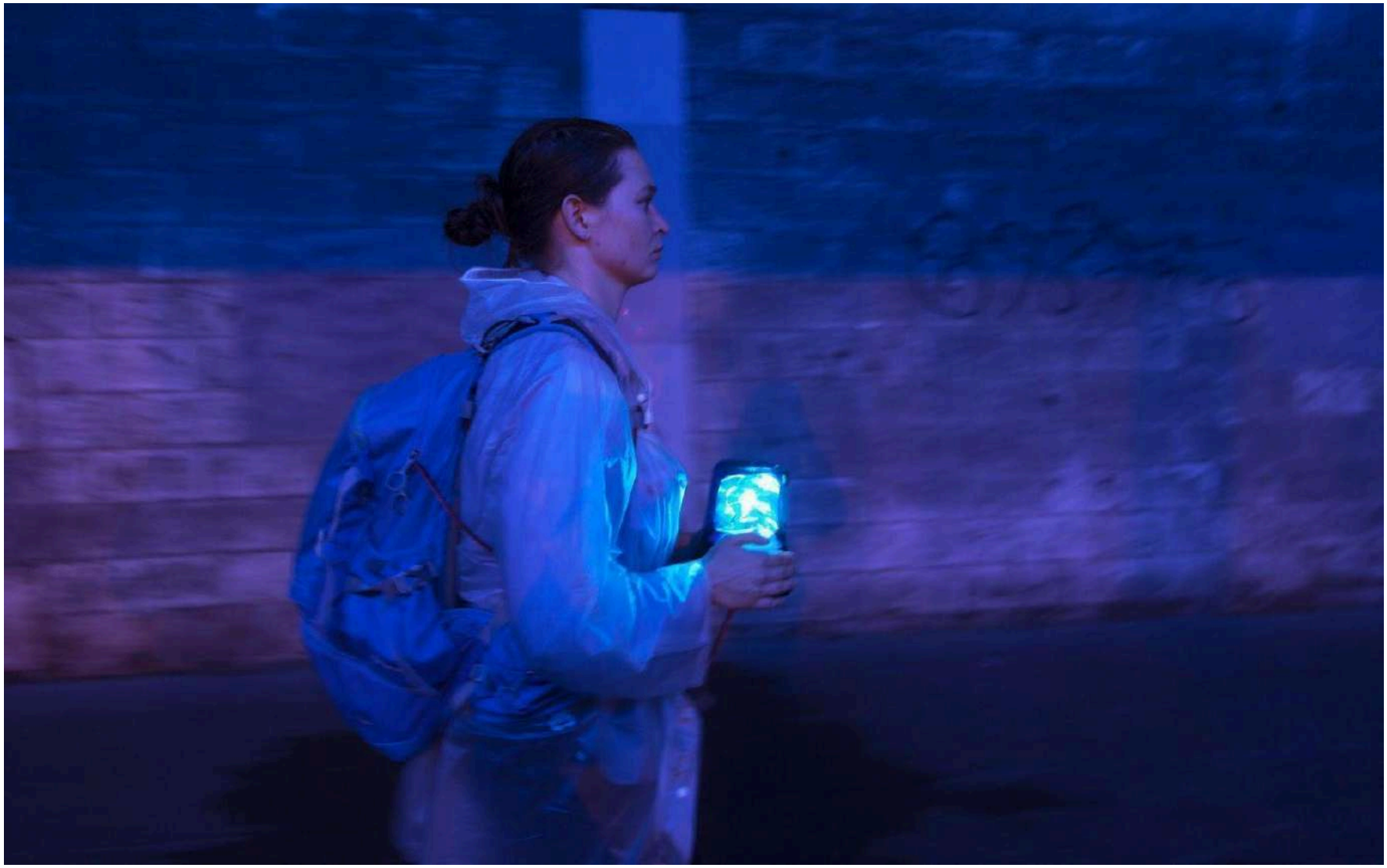
Access to the artwork is possible exclusively through this online advertisement, via a Telegram contact.



Outside view of *Iceberg-18010813. Blue Room*, 2018, unknown house, Moscow, Russia

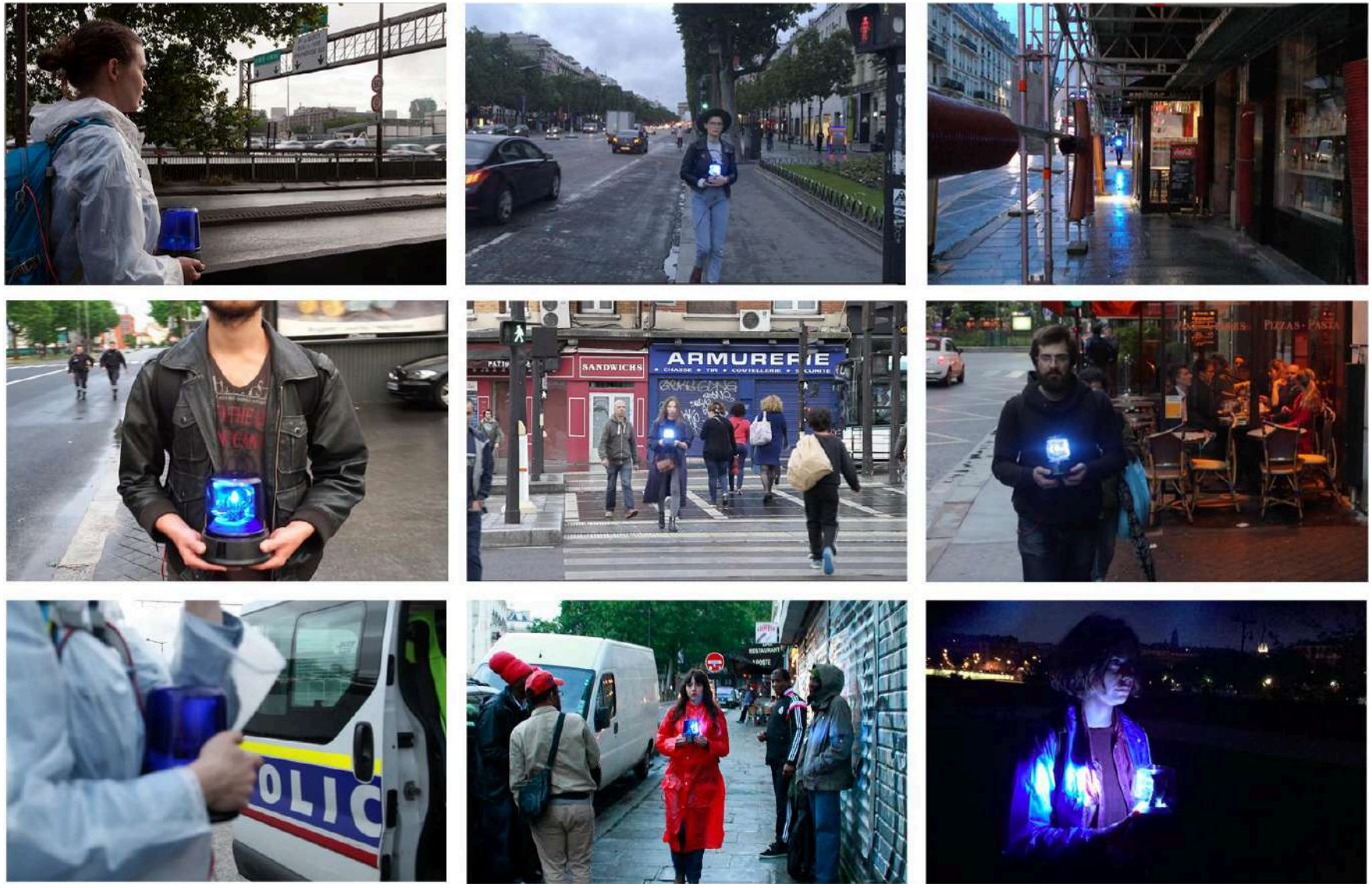


***Iceberg - 18010813. Blue Room,* 2018**
live performance / "constructed situation" — installation view (detail)
unknown place, Moscow, Russia



***Augenmusik,* 2016 - 2021**
live performance incl. music composition, **24 performers**, streets of Paris, France, 2016
unauthorized event in public space all over the city of Paris during the nationwide State of Emergency, independent production

Courtesy of the artist & **M HKA**, Museum of Contemporary Art Antwerp, Belgium, image ©Katya Ev Anton, photo: Mathilde Geldhof



***Augenmusik,* 2016**
live performance incl. music composition, **24 performers**, streets of Paris, France, 2016: performance documentation

Courtesy of the artist & **M HKA**, Museum of Contemporary Art Antwerp, Belgium, images ©Katya Ev Anton



Routes of the performance: Twenty-four routes starting from each of Paris's twenty-four gates and leading to the geographical center of the city, the former central market square, Les Halles.

***Augenmusik,* 2016**

live performance incl. music composition, 24 performers, streets of Paris, France, 2016

The performance took place as an unauthorized action in public space.

The work was produced independently, without any institutional framework, festival, or event, and occurred in the streets of Paris.

The artist assumed all personal, legal, and financial risks, including potential fines, for using regulated police flashlights and for organizing a "gathering" during the nationwide "State of Emergency" that was in effect in France from November 2015 to September 2016.

Music composition: J.S. Bach's *The Art of Fugue of Bach* arranged police sirens
Carried object: French police flashing light, purchased from an official police supplier
Date: June 20, 2016 — Summer Solstice
Direct viewers: estimated over 2000

Action:
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 backpacks emitted arrhythmic siren alarms. They were progressively arriving to Les Halles one by one, putting down their lights and their backpacks on the ground and silently walking away. The dissonant signals of sirens were gradually becoming sonorous.

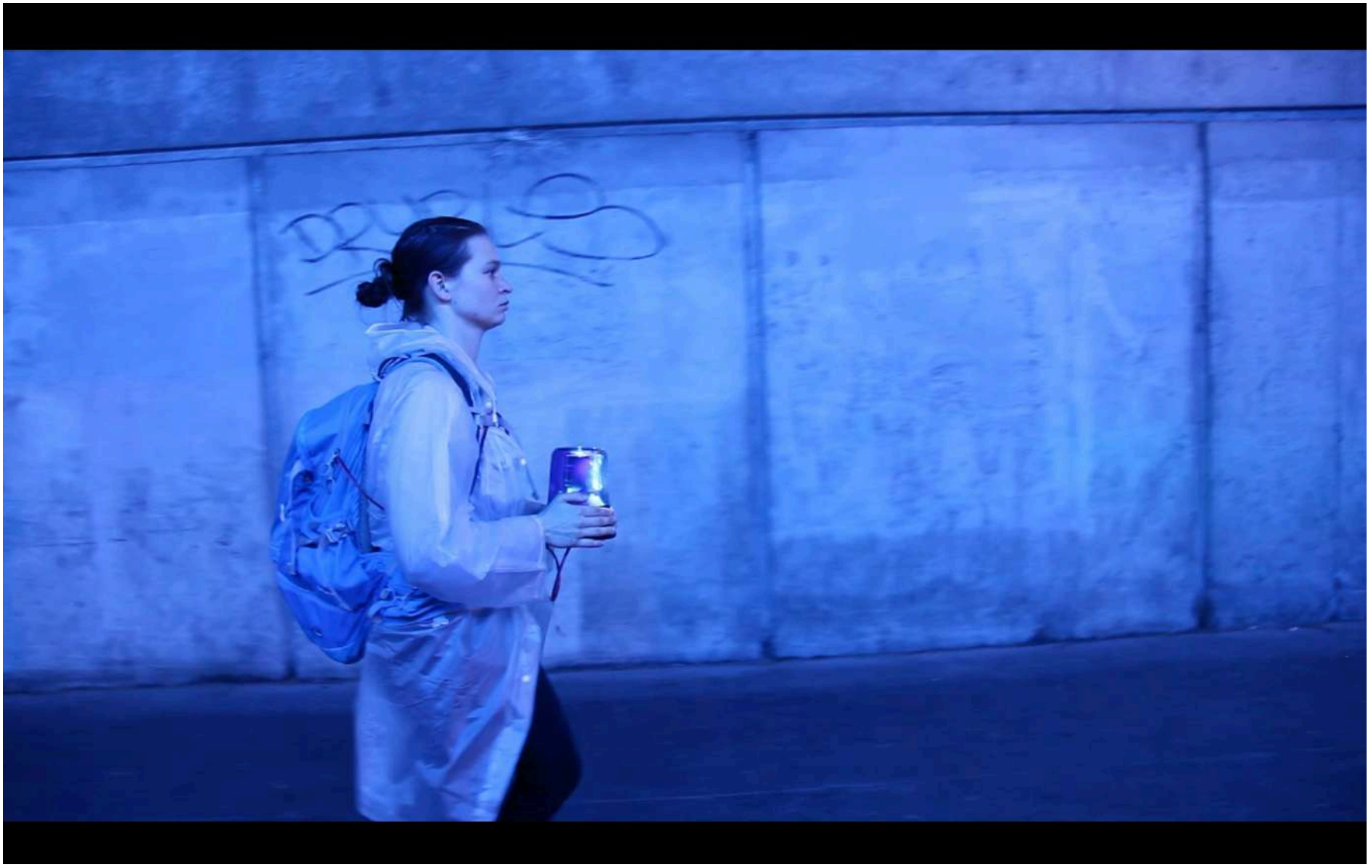
The sirens were orchestrating *The Art of the Fugue* by Johann Sebastian Bach preliminary fragmented in 24 one-fifth intervals (a French siren chord). *The Art of the Fugue* was playing on each separate siren since the start of the walking but only became audible when all twenty-four sirens joined in 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 (2h 20m). The number of performers (24) is due to the division of the 48-note composition, with each siren playing two notes.

description of the performance | video | exhibitions | bibliography



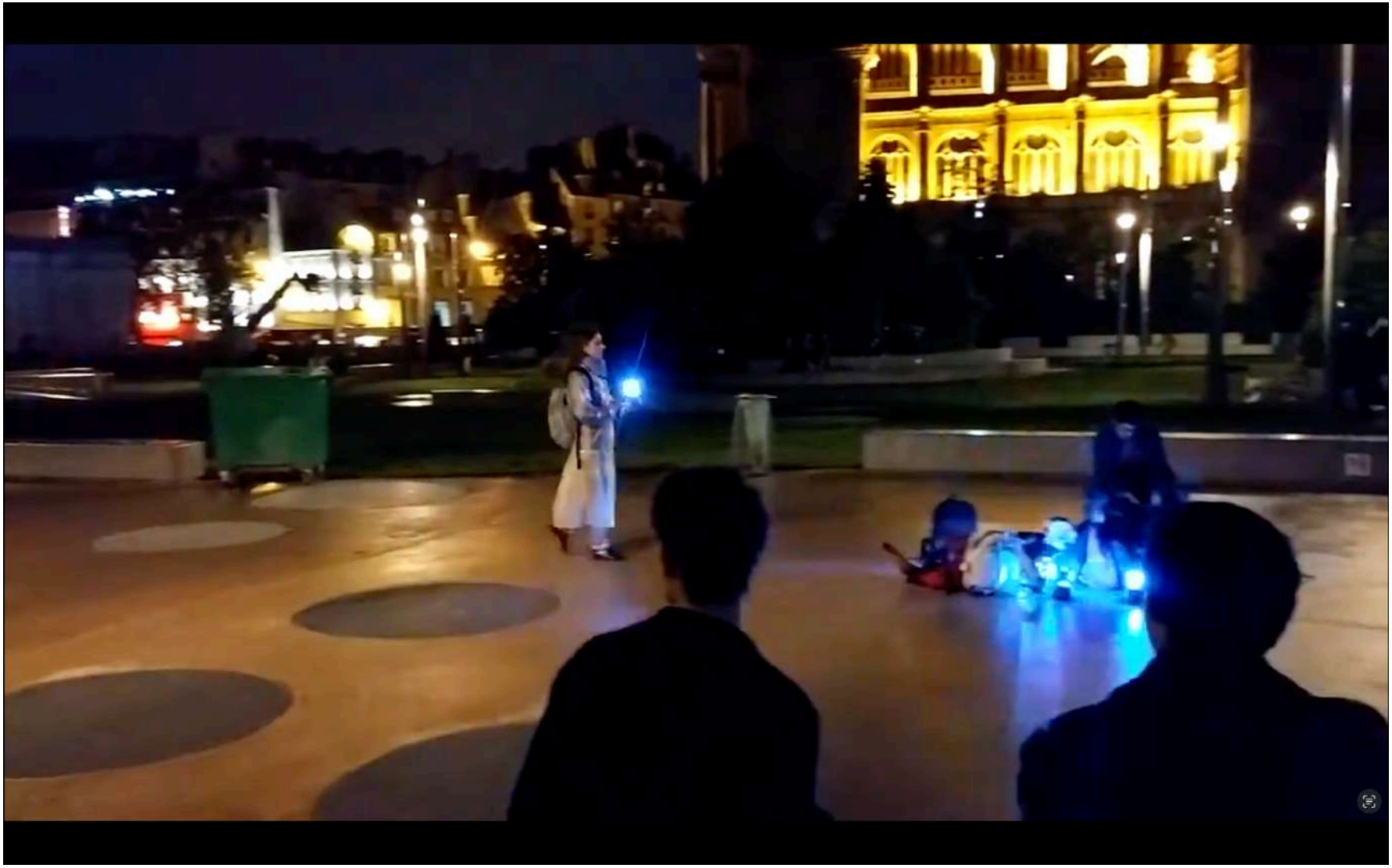
Augenmusik, 2016 **- making-of**
an excerpt of *The Art of Fugue* orchestrated on 24 sirens
video: colour, HD, one-channel, HD, 00:00:30, w/ sound

play video



Katya Ev, *Augenmusik,* 2018
vidéo issue de la performance *Augenmusik* (vingt-quatre parcours), arrêt sur l'image
couleur, HD, monocanal, 00:19:21, muet
3 + 1 AP, courtesy of the artist

play video



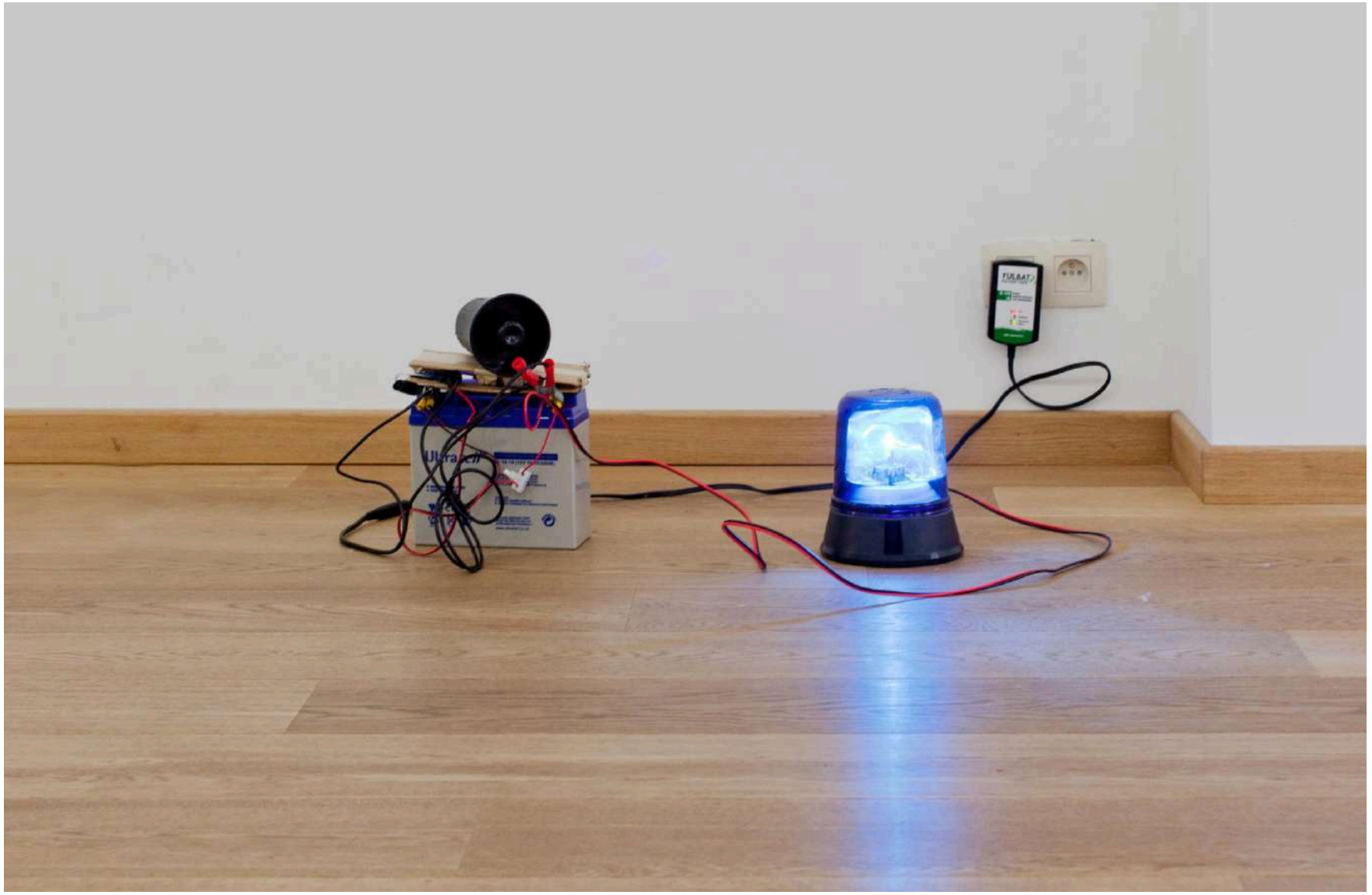
Augenmusik (Paris) — **final scene at Les Halles:**
progressive convergence of "The Art of the Fugue" over one hour, with sirens arriving one by one at the central point
video based on live performance, 2016
colour, HD, one-channel, HD, 01:07:00, sound (excerpt)
1 + 1 AP , courtesy of Katya Ev & M HKA Museum of Contemporary Art Antwerp (Be)

play video



***Augenmusik,* 2016**
live performance incl. music composition, 24 performers, streets of Paris, France, 2016: performance documentation, final scene at Les Halles in front of the Cathedral Saint-Eustache, Paris, France

Courtesy of the artist & **M HKA**, Museum of Contemporary Art Antwerp, Belgium, images ©Katya Ev Anton



***Augenmusik. Figure n°5 (Porte des Lilas)*, 2016**
French police beacon, battery, various cables, dimensions variable
unique object from the series of twenty-four — artefact from the performance *Augenmusik* (Paris, 2016)
Courtesy of the artist & private collections, image © Katya Ev Anton

exhibition view, *Tinto Without Tinto*, Brussels (BE), curated by Azad Asifovich, 2018, photo: Azad Asifovich

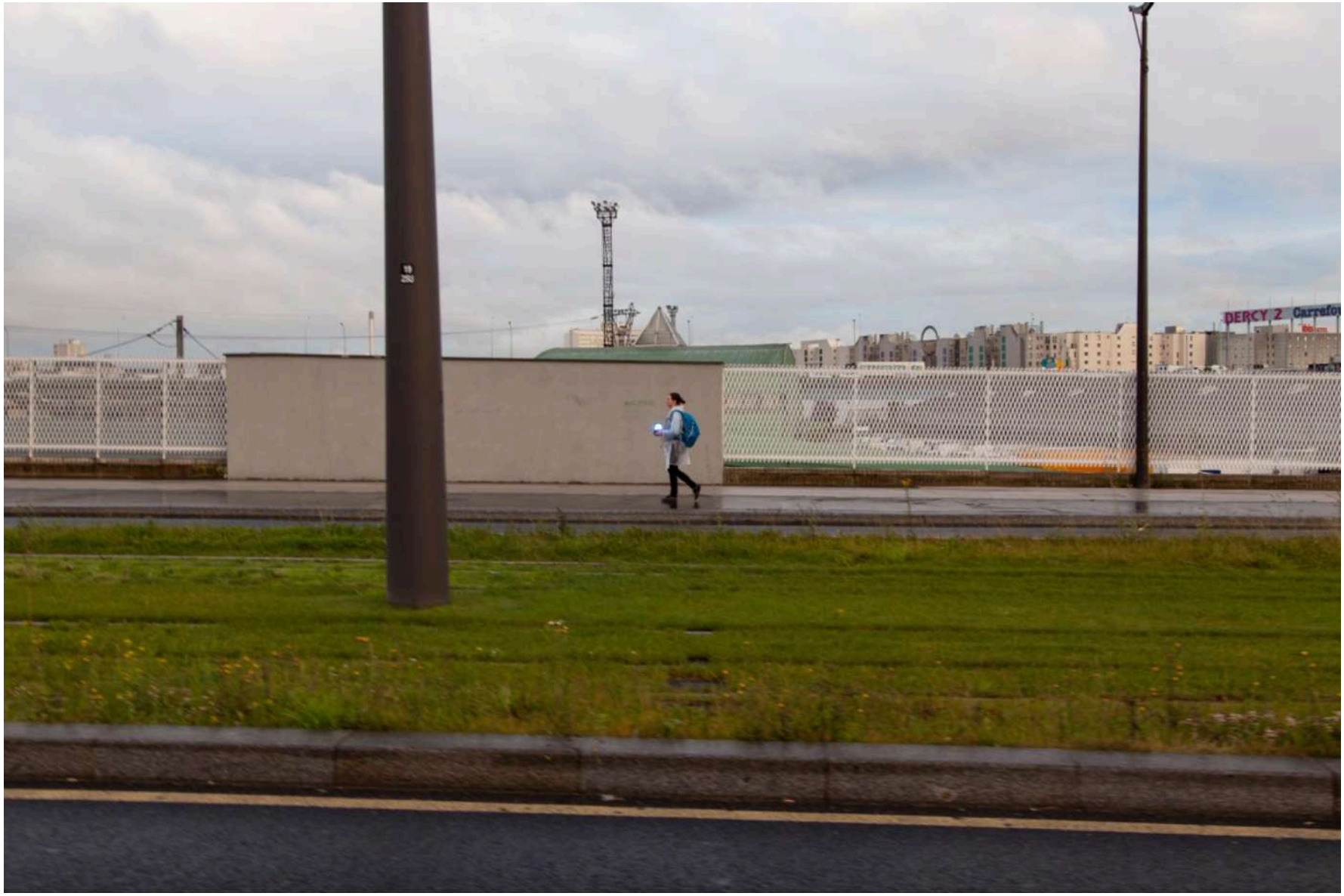


***Augenmusik,* 2021**
series of photographs based on live performance *Augenmusik* (Paris, 2016),
colour print, dimensions variable
5 + 1 AP each
courtesy of the artist & private collections, image © Katya Ev, photo: Mathilde Geldhof



***Augenmusik,* 2021**
series of photographs based on live performance *Augenmusik* (Paris, 2016),
colour print, dimensions variable
5 + 1 AP each
courtesy of the artist & private collections, image © Katya Ev, photo: Mathilde Geldhof

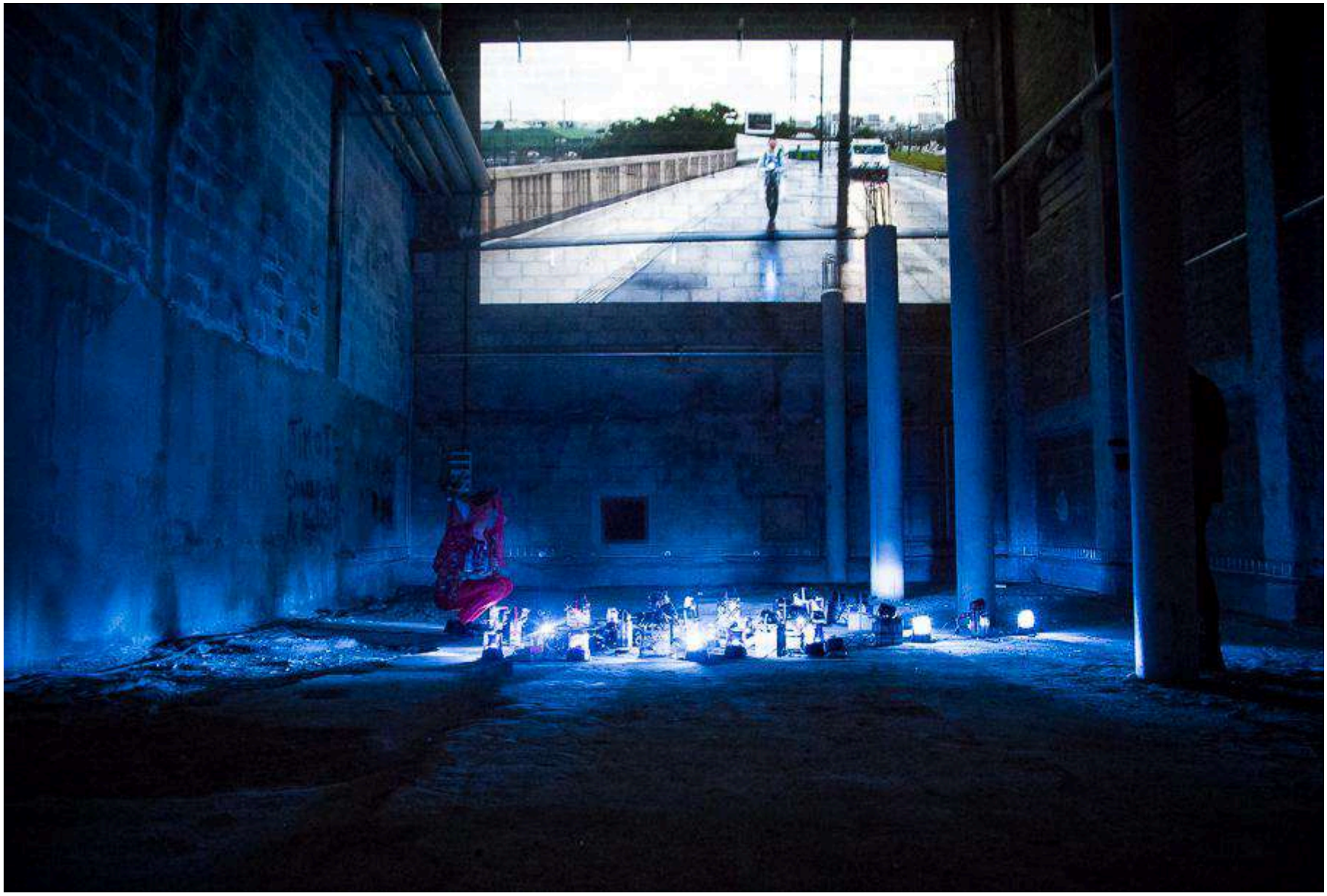




***Augenmusik,* 2021**
series of photographs based on live performance *Augenmusik* (Paris, 2016),
colour print, dimensions variable
5 + 1 AP each
courtesy of the artist & private collections, image © Katya Ev, photo: Mathilde Geldhof



***Augenmusik,* 2021**
series of photographs based on live performance *Augenmusik* (Paris, 2016),
colour print, dimensions variable
5 + 1 AP each
courtesy of the artist & private collections, image © Katya Ev, photo: Mathilde Geldhof



***To Hear with Eyes,* 2018**
Installation: 24 French police flashing lights, batteries, various cables; video, 00:21:34, colour, HD, in loop
live performance: site-specific re-enactment of the performance *Augenmusik*
Exhibition view *Do Disturb#4*, Palais de Tokyo, Paris, France; curated by Vittoria Mattarrese
Courtesy of the artis, image © Palais de Tokyo, photo: Ayka Lux



***To Hear with Eyes,* 2018**
installation views

Installation: 24 French police flashing lights, batteries, various cables; video, 00:21:34, colour, HD, in loop
Courtesy of the artist
Photo: Ayka Lux, image © Palais de Tokyo

Exhibition view *Do Disturb#4*, Palais de Tokyo, Paris, France, curated by Vittoria Matarrese



***To Hear with Eyes,* 2020**

color photograph, 60 x 90 cm, ed. 5 + 1 AP / silk print, 30 x 40 cm, ed. of 30 + 2 AP

Courtesy of the artist, M HKA, Musée d'Art Contemporain d'Anvers, Belgium, IKOB, Musée d'Art Contemporain, Eupen, Belgium, Mu.Zée, Musée d'Art Moderne et Contemporain d'Ostende, Belgium, Amis du S.M.A.K., Musée Municipal d'Art Contemporain, Belgium, HISK, Gent, Belgium.



***To Hear with Eyes*, 2018** photographs | performance

performance: 24 performers, duration: 45 min
Do Disturb#4, Palais de Tokyo, Paris, France, curated by Vittoria Matarrese

series of photographs based on live performance, 40 x 55 cm, ed. 5 + 1 AP
Courtesy of the artist; photo: Arnaud Leclercq, image © Katya Ev



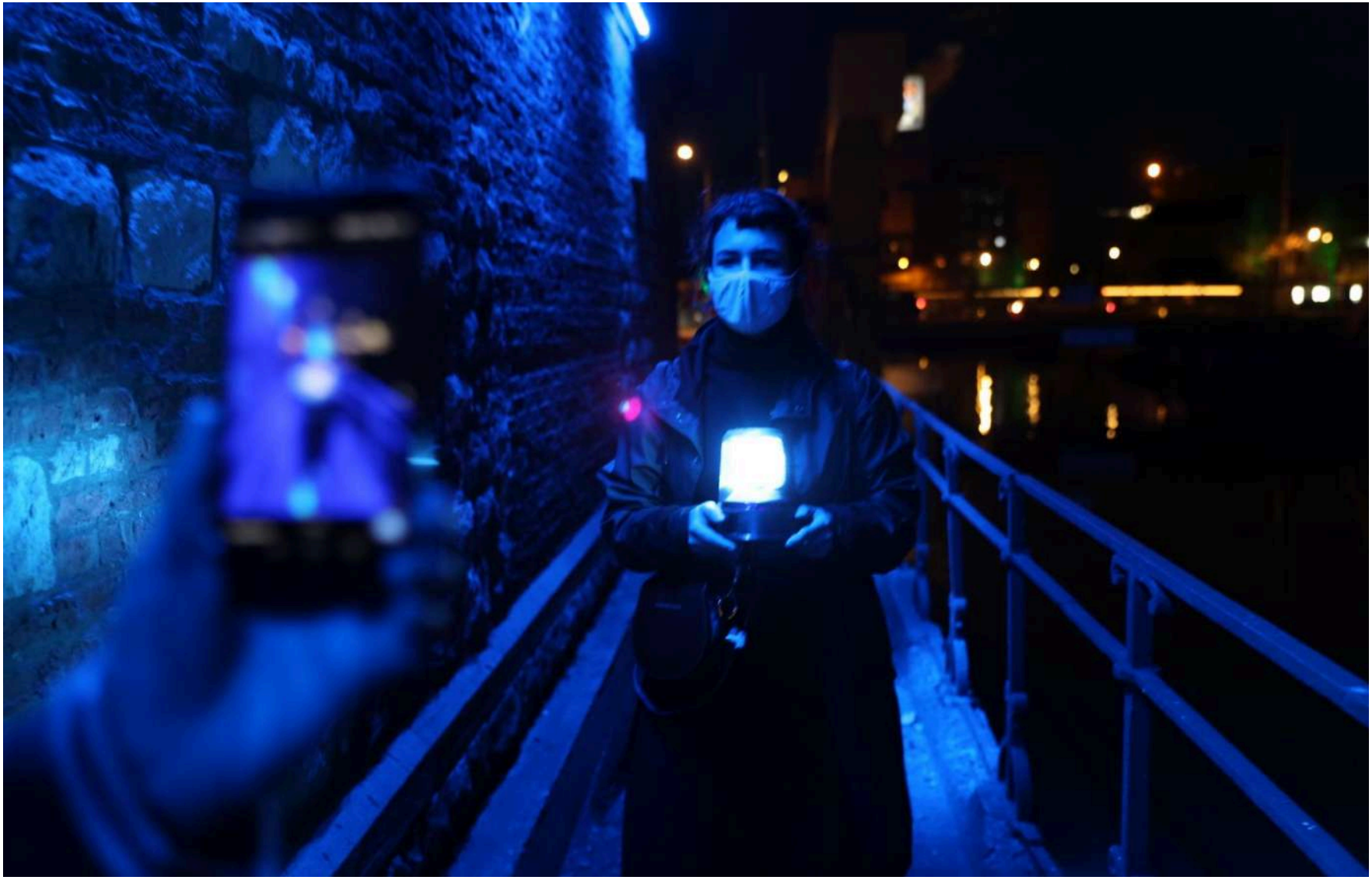
***Augenmusik,* 2021**
installation based on live performance: installation of 12 flashing lights, video (plasma screen, HD, sound), vinyl lettering, map of Paris
view of the exhibition *New Songs for the Old Cities,* Netwerk Aalst, Belgium, curated by Daniella Géo, Pieternel Vermoortel
Photo: Dani Gherca



***Augenmusik,* 2021**
view of the exhibition *New Songs for the Old Cities,* Netwerk Aalst, Belgium, curated by Daniella Géo, and Pieternel Vermoortel
Photo: Dani Gherca

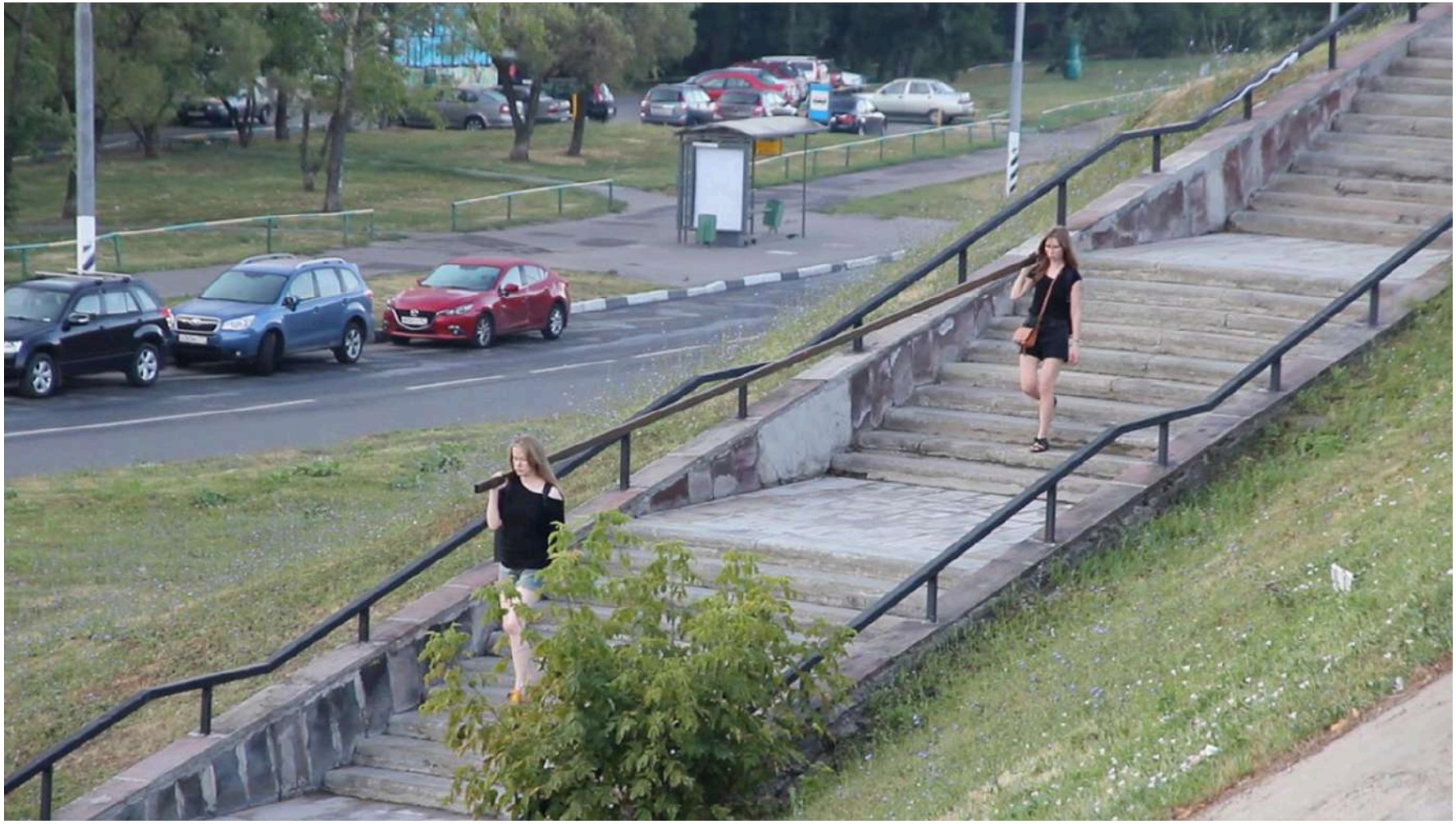


***Augenmusik*, 2021**
site-specific re-enactent of the live performance *Augenmusik* (2016), streets of Turnhout, Belgium — 6 performers
Commissioned by the performance festival *Stormopkomst*, De Warande, Turnhout, Belgium
Photo: wedocumentart, image © Stormopkomst



***Performative Walk*, 2021**
site-specific re-enactment of the live performance *Augenmusik* (2016), streets of Aalst, Belgium — 3 performers;
the performance took place as an unauthorized action in public space, during national lockdown for Covid-19, prohibiting all manifestations, artistic events and gatherings in public spaces.

Commissioned by Netwerk Aalst, Belgium for the exhibition *New Songs for the Old Cities*, Netwerk Aalst, Alost (Be)
Photo: Elena Kuri, image © Katya Ev



description of the performance | film | photographies | exhibitions | bibliography

Axe de Révolution, 2014
live performance, streets of Moscow, Russia - co-création avec Hanna Zubkova

corpus d'œuvres : film, installation(s), photographies ; éditions
2014/2019
Courtesy des artistes
ph Dima Philippov; images (c) Katya Ev et Hanna Zubkova

“ 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 [...]”

Bart de Baere, "A Conversation Between Katya Ev and Bart De Baere", M HKA Library—cat. *In a Long Blink of an Eye*, HISK (Be), 2020

"As a curator, I always find performance to be the most challenging genre for an artist. In my humble opinion, very few artists are able to conduct it successfully, and there is far too much mediocre performance being made because it has become fashionable of late. Which is why I am always very impressed when I come upon a young artist who has the courage to engage with this discipline in an unusual and meaningful way. Katya Ev is such an artist. The conceptual scope of her performances and the spatial breadth she negotiates are quite remarkable.

What I mean to say here is that this is not simply a case of a person using their body in a space, but extending the scope of performance both spatially and in terms of other bodies to expansive and indeed ambitious dimensions. Like for example, *Axe de Revolution*, where she and a fellow performer walked for almost a whole day along the circumference of Moscow's ring road, carrying a heavy metal beam. Or *Augenmusik*, created in response to France's 'state of emergency' after the Bataclan terrorist attacks where 24 performers set out at exactly the same time from the 24 'portes' (gates) of Paris heading to the geographical center of the city carrying blue police emergency lights, while police sirens bellowed from inside their back-packs.

With actions like these 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 [...] "

Katerina Gregos, artistic director of EMST - The National Museum of Contemporary Art Athens - Athens (Gr), 2020



Katya Ev Anton (he/she/they) is a non-binary, white artist of mixed origins, born in Moscow, USSR. They live and work in Brussels, Belgium. 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 and art institutions, 'constructed situations'.

Their works have been presented at CC Strombeek (Belgium, 2025); the National Museum of Contemporary Art – EMST, Athens (Greece, 2022); Le Crédac, Ivry-sur-Seine (France, 2022); Netwerk Aalst (Belgium, 2021); M HKA – Museum of Contemporary Art Antwerp (Belgium, 2020); Palais de Tokyo, Paris (France, 2018); the 6th Thessaloniki Biennale (Greece, 2017, parallel programme); Centro per l'Arte Contemporanea Luigi Pecci (Italy, 2016); the National Tretyakov Gallery, Moscow (Russia, 2015); Winzavod Centre for Contemporary Art, Moscow (Russia, 2015, 6th Moscow Biennale, special project) etc.

Education

HISK, Gent, Belgium (2019-2020)
École Nationale Supérieure des Beaux-Arts de Paris, France (2007- 2012)
Master in Political Science, Moscow State University Lomonosov, Russia (2000-2005)
Sciences Po Paris - Institut of Political Studies, France (2003-2004

Solo/ Duo Shows

2025 Lactating Bodies 20251031-0102, CC Strombeek, Brussels, Belgium - curated by Azad Asifovich
2025 Yes, We Fight for Bread, but We Fight for Roses, Too, Private Institution, Paris, France
2022 Entretenir vaut mieux, New Space, Liège, Belgium - with Marc Buchy - curated by Dorothée Duvivier
2018 Etat d'Exception. À Oksana, Galerie Dix9, Paris, France - curated by Fabien Danesi
2017 Human Voice. Replayed, ISSMAG Gallery, Moscow, Russia - with Hanna Zubkova - curated by Sasha Burenkov
2016 Axe de Révolution, Galerie Nivet-Carzon, Paris, France - with Hanna Zubkova - curated by Azad Asifovich
2014 Piece For Resistance. Other's Dialogue On Revolution, Gallery Elektrozavod, Moscow, Russia - with Hanna Zubkova
2011 Mindmap, La Malterie, Lille, France - with Elizaveta Konovalova

Group Shows (selection)

2026 Liquid Archives, Heldenreizer Contemporary Gallery - Campo Santo Stefano, Ver Italy
2025 One To One, Galerie Héléne Lacharmoise, Paris (Fr)
2022 Statecraft (and Beyond), EMST—The National Museum of Contemporary Art Athens - Athens, Greece
Tout dans le cabinet mental, Le Credac, Ivry, France
Art au Centre #8, Liège, Belgium
Carrozzone, gallery This Is Arcade, Brussels, Belgium
2021 Fiat Lux, Pilar, Brussels, Belgium
Orangerie, Het Paviljoen & KASK Curatorial Studies, Ghent, Belgium
Sonsbeek Quadrennial ' 20--->24, Agora - HISK, Arnhem, Netherlands
Fifth Wave, The State Museum of Architecture & Garage Museum, Moscow, Russia—Specia project of the 2nd Triennale of Contemporary Art
New Songs for Old Cities, Netwerk Aalst, Belgium
In a Long Blink of an Eye, HISK final show, Gosset site, Brussels, Belgium
Upside Down, DOC!, Paris, France
Le Temps Est Détraqué, Beaux-Arts de Paris, Paris, France
Tarot Edition, 019, Ghent, Belgium
2020 Zonder Kunstenaars Geen Kunst, M HKA—Museum of Contemporary Art, Antwerp, Belgium
From Scratch To Scratch, KASK Curatorial Studies, Gent, 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, Electro-Museum, 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
2016 The End of the World, Centro Pecci, Prato, Italy
Psycho, Art Center Fabrica, Moscow, Russia—Special Project of the Moscow Young Biennale of Contemporary Art
La Nuit Blanche 2016, Le Viaduc des Arts, Paris, France
Traduire c'est trahir, Galerie Nivet-Carzon, Paris, France
2015 Meta-geography, National Tretyakov Gallery, Moscow, Russia—Special Project of the 6th Moscow Biennale of Contemporary Art
Leaving Tomorrow, Art Center Winzavod, Moscow, Russia—Special Project of the 6th Moscow Biennale of Contemporary Art
Nothing Will Grow Together Because Nothing Belongs Together, former NATO base Olavsvern with Gallery Kurant, Tromso, Norway
Bomb, Center Krasny, Moscow, Russia
- 8/+2, Galerie Mansart, Paris, France
2014 Comfort Moderne, Clovis XV, Brussels, Belgium
Beauty of disgraceful, Art Center Belyaevo, Moscow, Russia

Public Collections

M HKA - Museum of Contemporary Art, Antwerp, Belgium
Mu.ZEE, Oostende, Belgium
IKOB - Museum of Contemporary Art, Eupen, Belgium
HISK - Higher Institute for Fine Arts, Gent, Belgium
Archive of Garage Museum, Moscow, Russia
CKV - The Flemish Centre for Art Archives, Antwerp, Belgium
Friends of S.M.A.K. - Stedelijk Museum voor Actuele Kunst, Gent, Belgium

Residencies

2026 Cité Internationale des Arts, Paris, France (ongoing)
2023 KANAL Centre Pompidou, Brussels, Belgium
2022 PACT Zollverein, Essen, Germany - curatorial residency of Ta(r)dino 6
2018 Atelier Mondial, Basel, Switzerland, curatorial residency of blind_spot
2015 former NATO military base Olavsvern & Gallery Kurant, Tromso, Norway
2014 Gallery Elektrozavod, Moscow, Russia
2011 La Malterie, Lille, France

Performances

2022 Ne rien faire contre rémunération, participatory performance, New Space, Liège, Belgium
2021 To Hear with eyes, De dag van de toekomst festival, CC de Factorij, Zaventem, Belgium
To Hear with Eyes, Stormopkomst festival, De Warande, Turnhout, Belgium
Performative Walk, Netwerk Aalst & streets of Aalst, Belgium
Visitors of an Exhibition Space Are Suggested to 'Do Nothing', Gosset site, Brussels, Belgium
2020 Last, M HKA—Museum of Contemporary Art, Antwerp, Belgium
Last, DOC!, Paris, France
One Might Dare To Say That Hysteria Is A Caricature Of A Work Of Art, performative journey, streets of Venice, Italy - with support of Été78, Brussels, Belgium
2019 Augenmusik, Ghent University & streets of Ghent, 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, KASKO, Basel, Switzerland - curated by Ivan Isaev & platform blind_spot)
2018 To Hear With Eyes, Palais de Tokyo, Paris
Iceberg-18010813. Blue Room, constructed situation, unknown basement, Moscow, Russia - commissioned by the platform blind_spot, Moscow, Russia
2016 Augenmusik, performance & sound installation, streets of Paris, France - with support of Galerie Mansart, Paris, France
2015 Giorgio Agamben Fries an Egg, performative journey, Grado, Italy - commissioned for the Special Project of the 6th Moscow Biennale
To Paul To Matthew To Philip, former NATO military base Olavsvern, Tromso, Norway - commissioned by Gallery Kurant, Tromso, Norway
2014 Axe De Révolution, streets of Moscow, Russia - with support of Gallery Elektrozavod, Moscow, Russia