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# **Katya Ev** (Ekaterina Vasilyeva)

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Katya Ev develops an oeuvre that is made of “discrete performances” with a political charge, but is not confined to simple categories of dissent or protest, even less to the form of the slogan. Her common theme is, undoubtedly, the eminent actual question of the relationship to the norm. A relationship that is more moving and evanescent than ever with the exhaustion of grand meta-narratives of legitimation.

- Fabrizio Donini Ferretti, 2018

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

Creating research-based site-specific and time-specific setups, including performances, process-based sculptures and constructed situations which confront political power with means for liberation, Katya Ev's oeuvre attempts for a poetic transformation of the status quo. Her focus is on issues of power, anonymity, censorship, state regulations, the relation between the individual and the collective, everyday gestures, freedom and control.

Ev's performances seek to interrogate our potential of agency as individuals in specific socio-political contexts. She constructs her artworks as pluridimensional temporal and spatial ensembles that gain their strength in relation to their specific circumstances. Different levels of contextualization combining gesture, place, its topography and spatial characteristics, as well as the event as a social ritual, interact to subvert symbols of power to create symbolic intensity.

A powerful paradox of Ev's practice resides in how the artist allows the context to take control back over the artworks' own construction and codes. Her performances, intense processual explorations that engage physicality, repetitive work, long-lasting temporalities, put in critical perspective social and political issues and seek to trigger a reaction while remaining fundamentally open. They open up interstitial spaces where answers are never articulated, while political empowerment is engaged through symbolic shifts.

Text by Melanie Weill, 2019

## ***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  
co-produced by Caveat - Emptor, Brussels



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

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 [...]

Steyn Bergs, [Nothing/Doing: On Visitors of an Exhibition Space are Suggested to 'Do Nothing'](#), 2021

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

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



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

2019

infiltrated performance

Commissioned by Musée Zadkine, Paris, France for the exhibition 'Instant de la Matière'.



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

2019

infiltrated performance

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. Normally numbering around half a dozen, for her opening night event, 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.[...]

John C. Welchman, [En Garde](#) (2020)

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

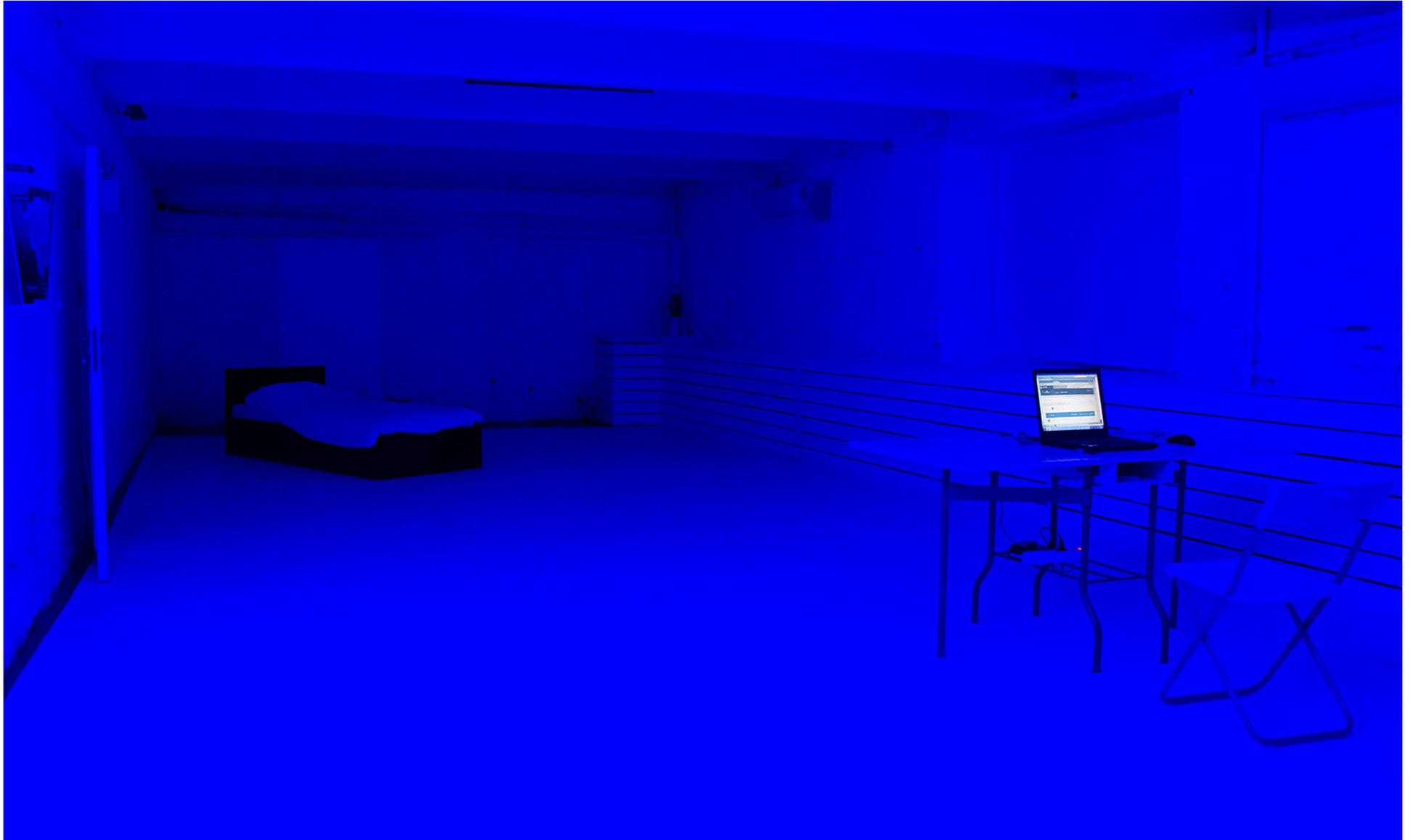
[...] *Le Plus Objet des Objets* addresses the opacity, arbitrariness, and secrecy of the rule-governed orchestration of museum or gallery space. It foregrounds the over-riding mechanism of control by which these zones are ordered and disciplined: that of surveillance. To this end, it magnifies and italicizes 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. [...]

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

2018

'constructed situation', unknown place

Commissioned by Platform blind\_spot, Moscow, Russia. 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.

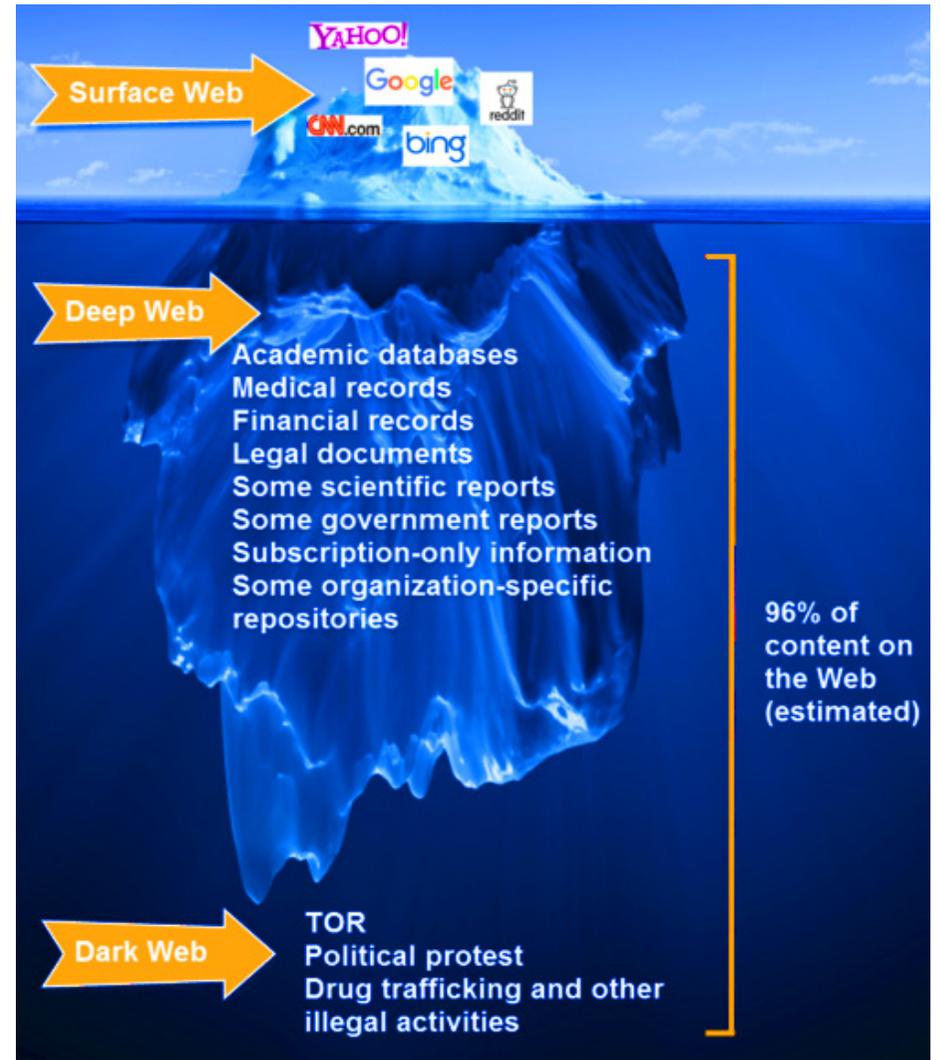
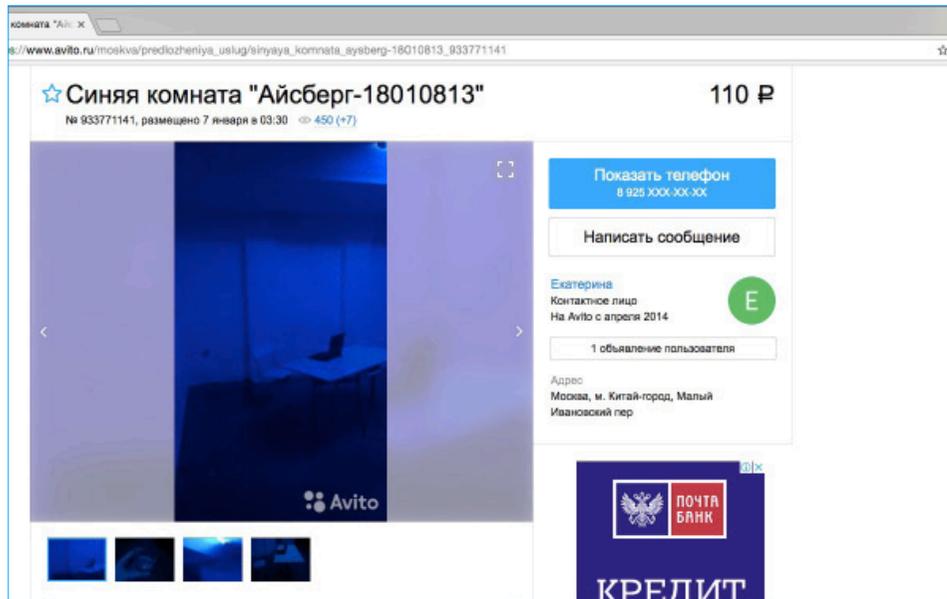
Only by sms. 24/24. Come alone."

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.

## ICEBERG-18010813. BLUE ROOM



On the left: print screen of the announcement and outside view of the Iceberg.Blue Room

On the right: first result on Google images of the query 'dark web'

## **ICEBERG. BLUE-ROOM**

### **Publications**

2020 Ivan Isaev, 'Overcoming Control', Obieg magazine (EN)

2018 Pavlo Mitenko, Anton Polsky, *Tactics Of Streets, Strategies Of A City, Political Art In The Epoque Of Conservative Turn*, Moscow (RU)

Aurelia Declercq, 'Katya Ev - Etat d'Exception', Point Contemporain (FR)

### **Enactments**

2020 Iceberg-18010813. Blue Room, unknown place, 14 days 24/7, commissioned by Platform blind\_spot, Moscow

### **Exhibition modalities**

Situational (site- and time-specific) enactments

Score and archival materials related to one or several re-enactment(s)

Lecture-performance or dialogue (live or recording)

Collectables and artefacts from enactments



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

2016

performance, streets of Paris

collection of M HKA, Antwerp, Belgium (2019)



## **AUGENMUSIK**

*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. They were carrying flashing blue police emergency lights, while police sirens contained in their back-packs emitted arrhythmic 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. They 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. [...]

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)

# AUGENMUSIK

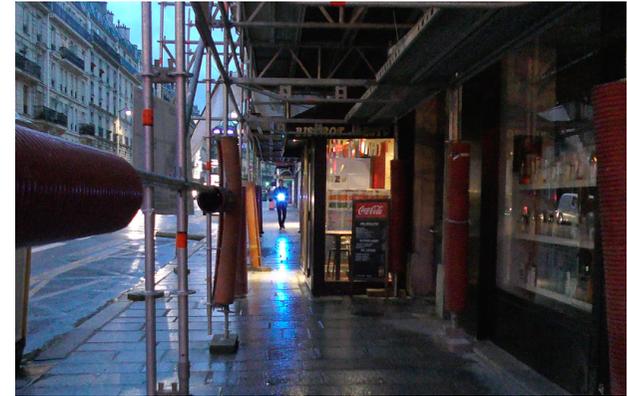
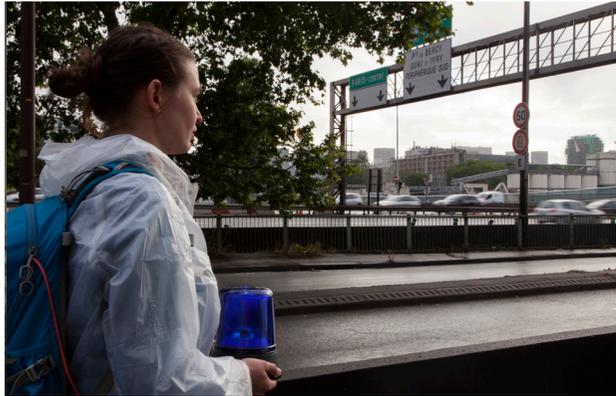
Simultaneous departure from 24 'gates' of Paris to the converging point Les Halles.

Performance itineraries:



# AUGENMUSIK

24 performers, French police emergency lights and sirens  
duration: 2h50 min



## **AUGENMUSIK**

Video documentation with walking itineraries, final scene, making-of:  
<https://www.katyaev.com/augenmusik-video>



## ***TO HEAR WITH EYES***

2018

24 police emergency lights, sirens, batteries

variable dimensions

installation view: *Do Disturb#4*, Palais de Tokyo, Paris, France, 2018



## **AUGENMUSIK**

### **Publications**

- 2020 *Kunstmagazine* (NL)
- 2019 'Internationaal symposium als tentoonstellingsruimte voor beeldende kunst', *HART magazine* (NL)
- 2018 Aurelia Declercq, 'Katya Ev - Etat d'Exception', Point Contemporain (FR)  
Ida Simon, 'Do Disturb au Palais de Tokyo – Notre Sélection du Festival', *Manifesto XXI* (FR)
- 2016 Christian Gattinoni, 'Human scale and commitments in images for YIA', online magazine *Lacritique.org* (FR)  
Maria Sokolovskaïa, 'Revolutionary performance by Ekaterina Vasilyeva', *Russia Beyond Headline* (FR)  
Aurore Leloy, radio broadcast 'Utopian Crossings' sur la radio *HÔTEL PARADOXE, La Radio Libértaire* (FR)  
Performance 'Augenmusik' in the online magazine *Paris Art* (FR)

### **Enactments**

- 2020 *Last*, M HKA, Antrwerpen, Belgium (situation-specific re-enactment)
- 2019 *Augenmusik*, streets of Gent and University of Gent, Belgium (site-specific re-enactment)
- 2018 *To Hear With Eyes*, Palais de Tokyo, Paris, France (situation-specific re-enactment)
- 2016 *Augenmusik*, streets of Paris, France

### **Shows & screenings**

- 2019 [untitled], Zebrastraat, Gent, Belgium (group show)
- 2018 *Etat d'Exception. À Oksana*, Galerie Dix9, Paris, France (solo show)  
*Do Disturb#4*, Palais de Tokyo, Paris, France (group show)
- 2016 *La Nuit Blanche*, Le Viaduc des Arts, Paris

### **Collections**

- M HKA, Antwerp, Belgium  
Private collections (FR)

# **AUGENMUSIK**

## **Exhibition modalities**

Situational, site- and time-specific enactments

Score and archival materials related to one or several re-enactment(s)

Lecture-performance or dialogue (live or recording)

Collectables and derivative artworks

## **Derivative artworks**

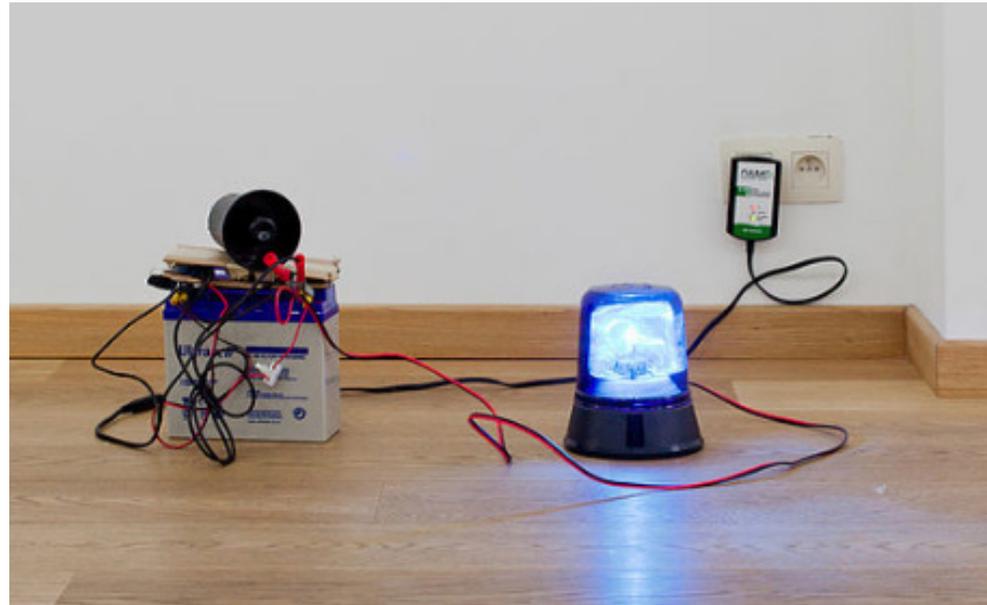
Emergency light, siren and battery from the original performance (unique, series of 24)

Installation of emergency lights

Video installation of 24 screens

Sound installation - site-specific re-arrangement of the Art of Fugue by J.S. Bach on sirens

Diverse photographic, silk-print and other editions



## ***AXE DE RÉVOLUTION***

2014

performance, streets of Moscow, Russia  
nominated for **Kandinsky Prize** (2015)



## **AXE DE RÉVOLUTION**

*Realised in the streets of Moscow in the first days of the War in Ukraine in 2014, and without any institutional framework.*

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 [...] that originated in the specific context and only gains its emotional intensity and meaning in relation to it. 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 main stream 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 [..]

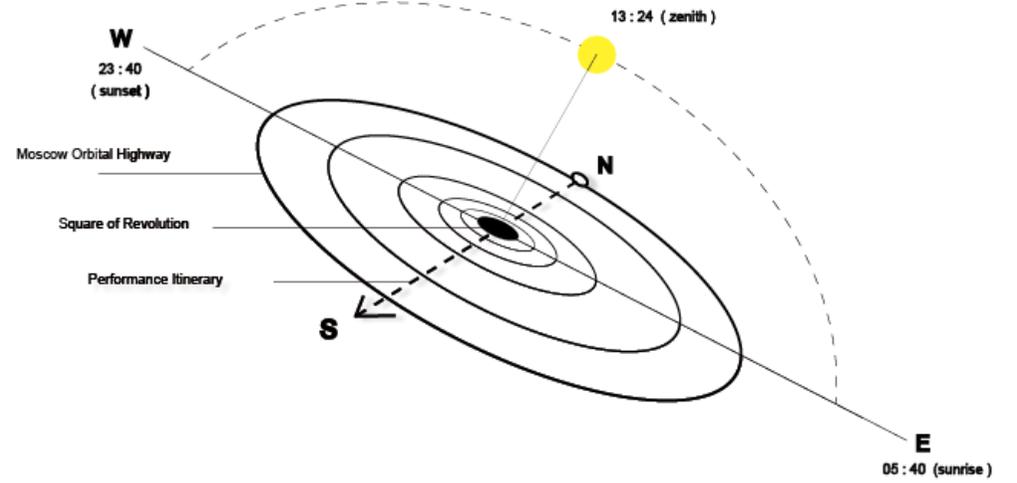
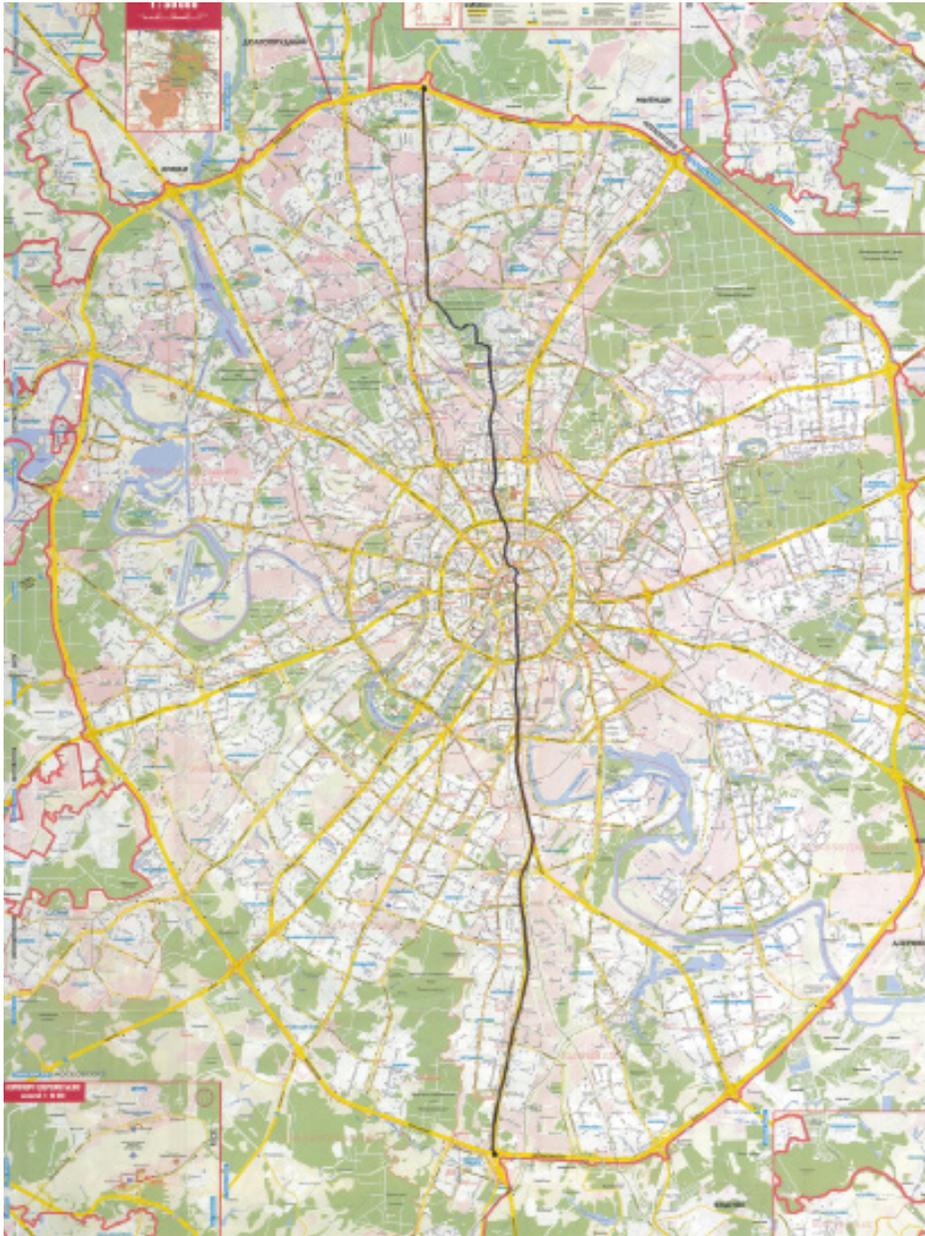
Katya Krupennikova, cat. *The End Of The World*, Centro Pecci, Prato, Italy (2015)

Video documentation (exerpt): <https://vimeo.com/147152215>

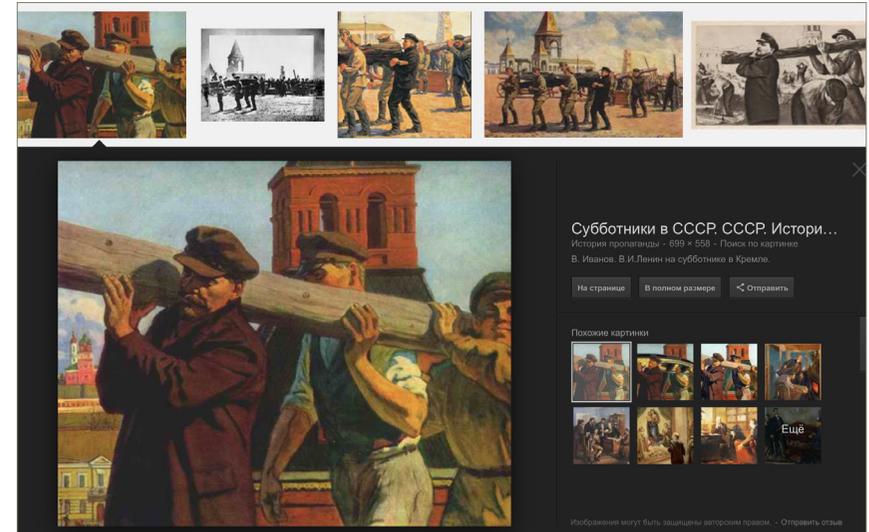
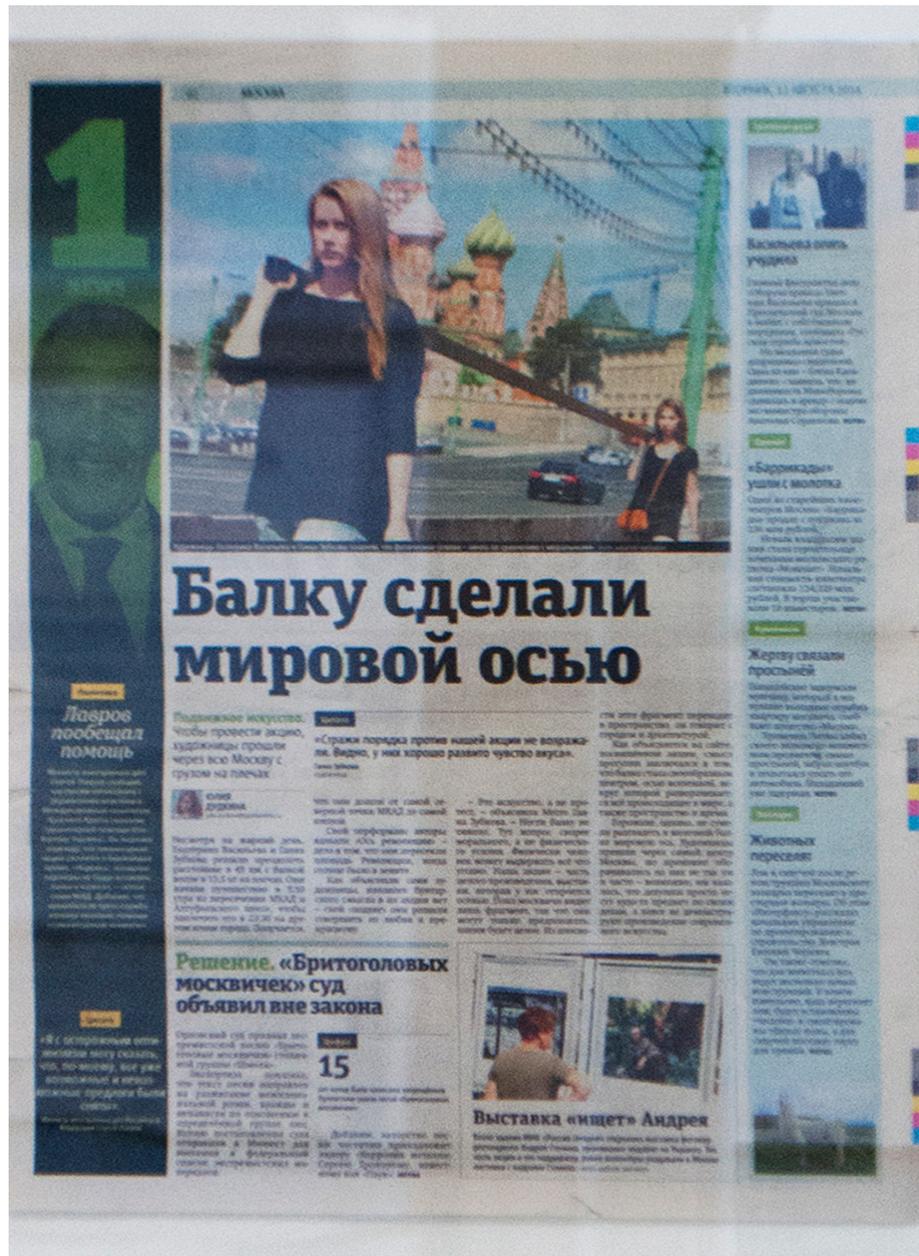
# AXE DE RÉVOLUTION

Duration: 17 hours, distance: 45 km

Performance itinerary:



# AXE DE RÉVOLUTION



On the left: daily newspaper *Metro* from 12.08.2014, Moscow: "The beam made to be the world axis" (!)

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

## **AXE DE RÉVOLUTION**

### **Publications**

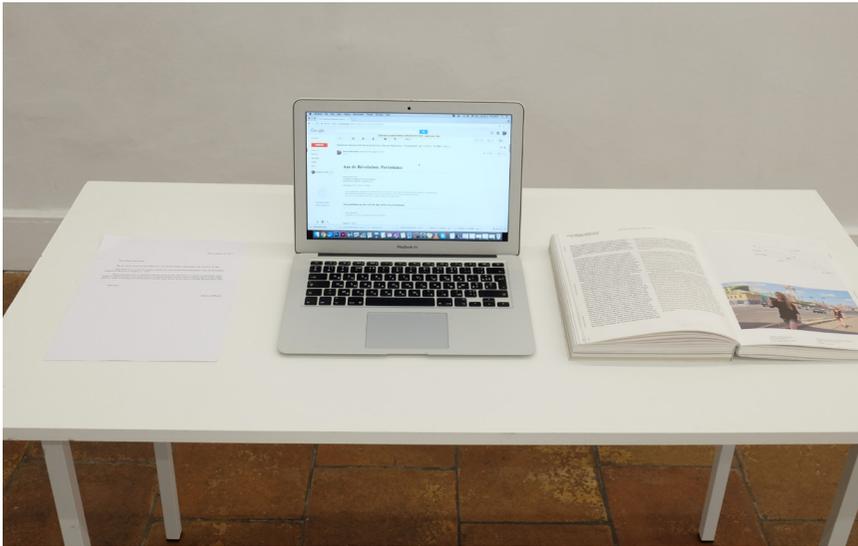
- 2018 *Moscow Art Magazine* #104: Time Of History (RU)
- 2017 Donna Haraway, 'Anthropocene, Capitalocene, Plantatiocene, Ctouloucene creating a tribe', *Moscow Art Magazine* (RU)
- 2016 cat. *The End Of The World*, Prato (EN, IT)  
Pia Capelli, 'Beginning of the world', *artforum.com* (EN)  
Sergey Guskov, 'Russian on Foot', *Kommersant magazine* N°13, April 23, 2016 (RU)
- 2014 *Metro* daily newspaper, August 12, 2014, 'A bar transformed into the world axis' (RU)  
*Vedomosti* daily newspaper, August 12, 2014, 'They cross Moscow with a tube for the art sake' (RU)  
Alexandra Guzeva, 'Russian women carry giant tube across Moscow in revolutionary art stunt', *Russia Beyond Headlines* (RU)  
Alexander Pevak, 'Russian Artists abroad', online platform *Theory and Practice* (RU)  
Sergey Guskov, 'Personal Efforts. The Most Interesting Artworks of This Summer', online art magazine *Colta.ru* (RU)  
Julia Dudkina, 'They made the world axis out of the construction tube', daily newspaper *Metro*, Moscow (RU)  
Olga Kabanova, 'They cross Moscow with a tube for the art sake', daily newspaper *Vedomosti*, Moscow (RU)  
'Unusual performance takes place in Moscow', national radio *Echo Moskvi* (RU)  
Andrey Levkin, 'Moscow political actionism turns inside', online magazine *Art Territory* (RU)

### **Shows & screenings**

- 2018 *Etat d'Exception. À Oksana*, Galerie Dix9, Paris, France (solo show)
- 2017 *Persistent in changing nothing: revolution by political profanes*, Galerie Mansart, Paris / Gallery Iragui, Moscow (group show)
- 2016 *The End of the World*, Centro Pecci, Prato, Italy (group show)  
*Axe de Révolution*, La Colonie, Paris, France (film screening)  
*Traduire c'est trahir*, Galerie Nivet-Carzon, Paris, France (group show)  
*Axe de Révolution*, Galerie Nivet-Carzon, Paris, France (solo show)
- 2015 *Metageography*, National Tretyakov Gallery, Moscow, Russia / 6th Moscow Biennale of Contemporary Art, Special Project  
*Performania Festival*, Berlin, Germany (film screening)
- 2014 *Piece For Resistance. Other's Dialogue On Revolution*, Gallery Elektroavod, Moscow, Russia (solo show)

## AXE DE RÉVOLUTION

### Exhibition modalities and derivative artworks (selection)



*Axe de Révolution. Persistence*, 2017  
e-mail, ed. of 34 664 (archival container for the performance:  
score, manifesto, maps, videos, research and other materials)



*Axe de Révolution*, 2014, film, 17 hours



*Axe de Révolution. Zero* 2018  
Map of Moscow, metal beam of 600 x 4 x 6 cm

**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.

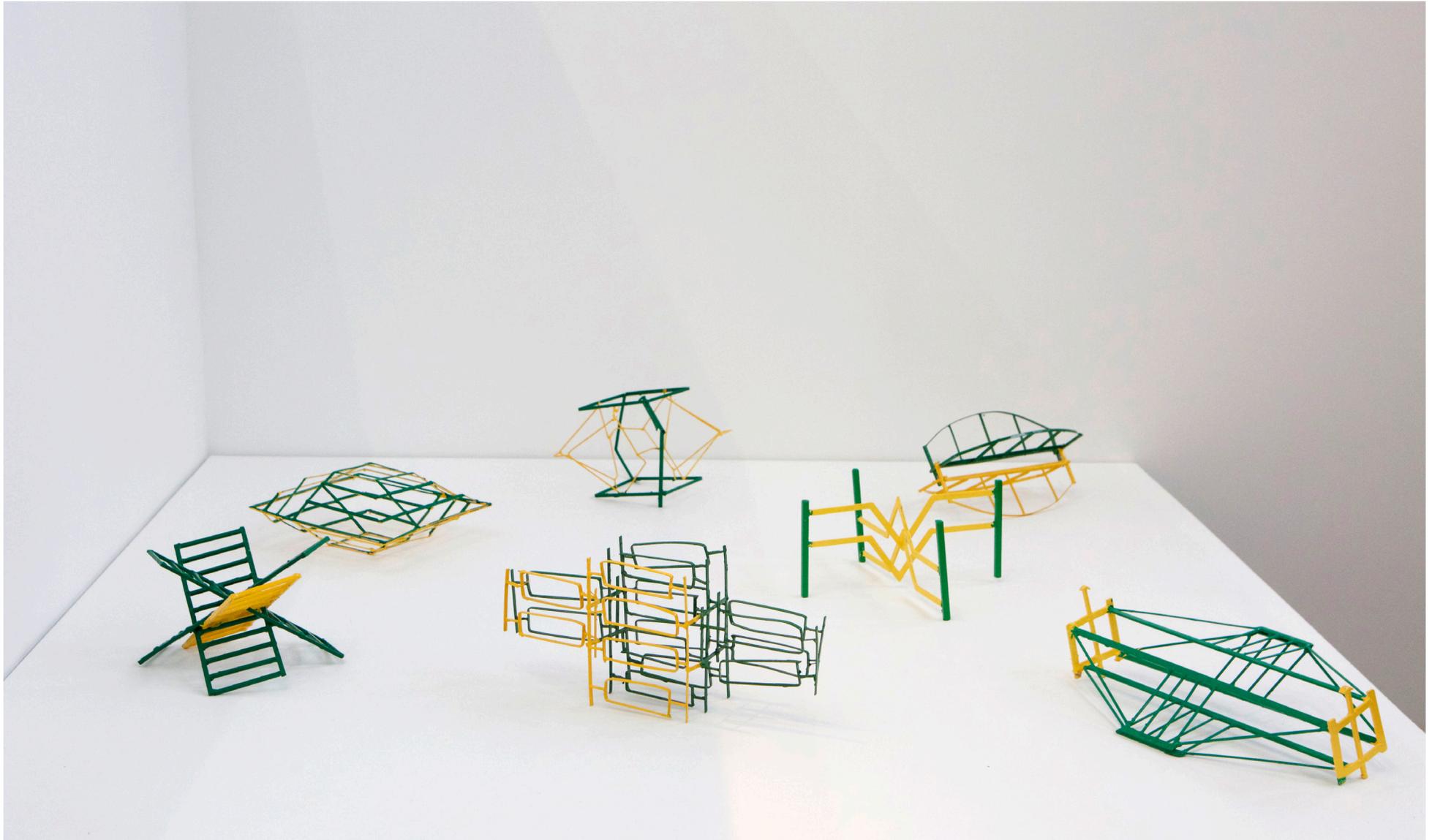
[...] You work on the borderline between what society accepts and what it doesn't. You must be quite aware of the fact that there are always conditions, in contrast to our Western societies, which grotesquely pretend that society is free.

## **GIFTS. PLAY MODULES**

2014 onwards

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

Commissioned by the exhibition *Beauty of Disgraceful*, Belyaev Art Center, Moscow, Russia, 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.

Hannah Kreile, *I, I Play*, 2016

## **GIFTS. PLAY MODULES**

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



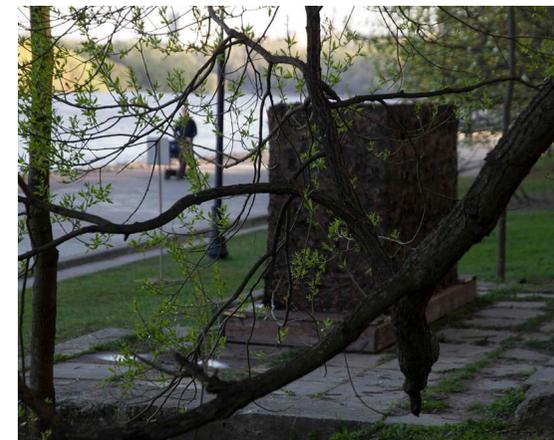
## ***FEUILLES MORTES. BRIQUETTE***

2014

fallen leaves, 183 x 70 x 113 cm

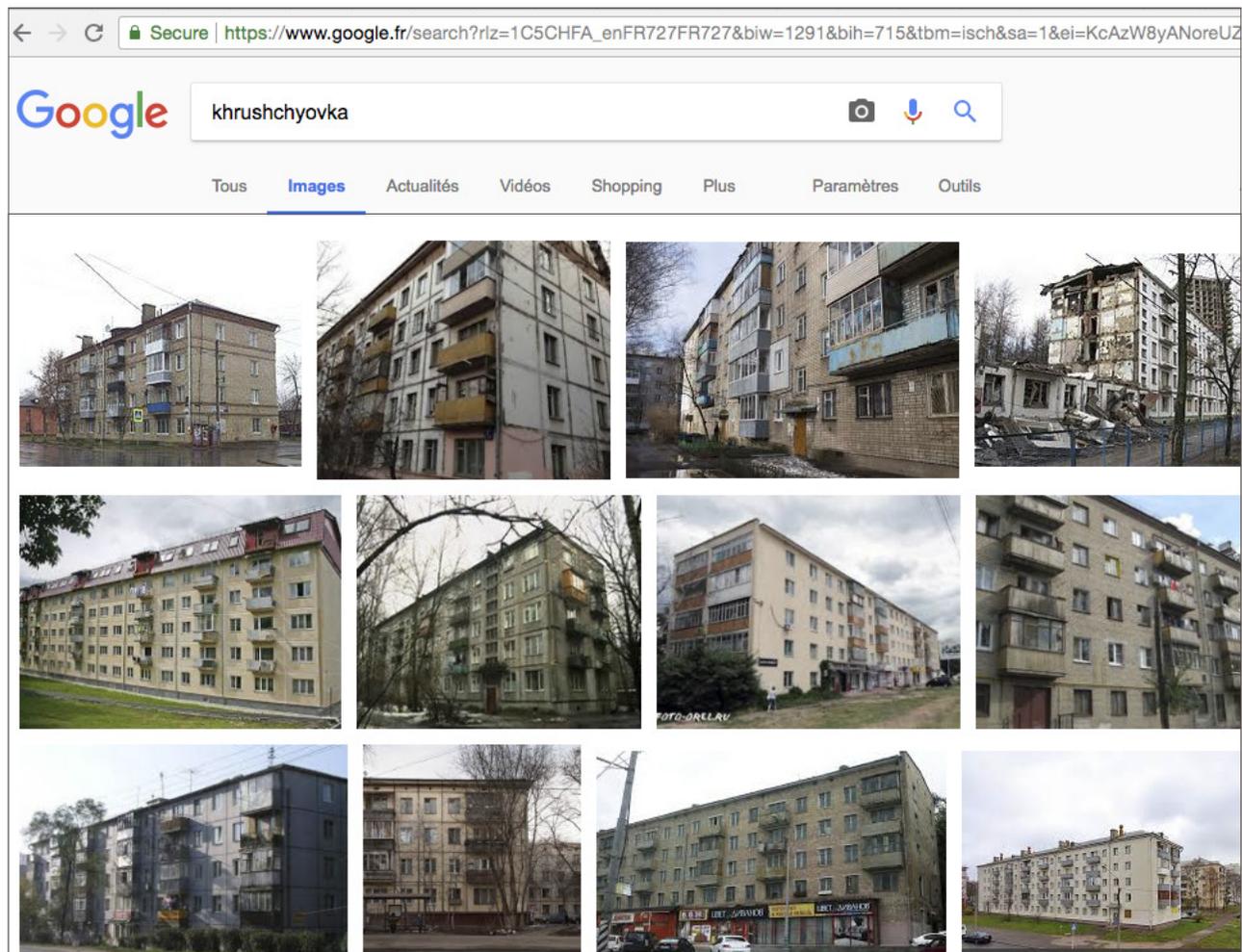
Commissioned Moscow State Architectural and Natural Landscape Museum Kolomenskoe, Moscow

This site-specific ephemeral sculpture is inspired by typical Soviet poor social housing that overwhelmed Moscow since the 1960s. Its title, “dead leaves”, refers to the nostalgic love poem of the French surrealist author Jacques Prévert.



## FEUILLES MORTES. BRIQUETTE

The sculpture is a model of a typical Moscow “krushchyovka” (“Khrushchev slums”), 1960s Soviet social housing, reduced to a human scale: its length is 183 cm, the reference introduced by Le Corbusier for the human size. The artist takes fallen leaves, a most trivial element of the urban landscape, as a material, while the ephemeral character of the sculpture refers to the perishable nature of krushchyovkas known for their numerous problems of conservation and exploitation because of the low-cost materials. The sculpture was constructed in April 2014, and disappeared by means of natural degradation in December 2014.



**UNTITLED #1**

2009

bed, milk, 220 x 90 x 45 cm

Reactivated for the 6th Thessaloniki Biennale of Contemporary Art, 2017, *The Pros and Cons of Hitch-Hiking*



# KATYA EV (EKATERINA VASILYEVA)

born in 1983 (Moscow, USSR); lives and works in Paris, France and Ghent, Belgium

## Education

HISK, Ghent, Belgium (2019-2020)  
École Nationale Supérieure des Beaux-Arts de Paris (2007-2012)  
Master in Political Science, Moscow State University Lomonossov (2000-2005)  
Sciences Po Paris (2003-2004)

## Site-Specific Projects / Commissions

### 2020

Last, performance, M HKA, Antwerp, Belgium  
One Might Dare to Say That Hysteria Is a Caricature of a Work of Art, performative journey, Venice, Italy

### 2019

(Le plus objet des objets), performance, Musée Zadkine, Paris  
Augenmusik, re-performance, streets of Gent, University of Gent

### 2018

To Hear With Eyes, performance, Palais de Tokyo, Paris  
Iceberg-18010813. Blue Room, constructed situation, platform blind\_spot, Moscow

### 2016

Augenmusik, performance, streets of Paris, France

### 2015

To Paul To Matthew To Philip, performance and installation, former NATO military base Olavsvern, Tromsø, Norway  
Giorgio Agamben Fries an Egg, performative journey, Grado, Italy / commissioned by Winzavod Art Center for the Special Project of 6th Moscow Biennale  
Human Voice. Translations, virtual performance, Church Saint-Eustache, Paris

### 2014

Axe de Révolution, performance, streets of Moscow;  
Feuilles Mortes. Briquette, ephemeral sculpture, Moscow State Architectural and Natural Landscape Museum Kolomenskoe, Moscow / commissioned for the show Beauty of Disgraceful

## Solo Shows

Etat d'Exception, Galerie Dix9, Paris (2018)  
Human Voice. Translations, Issmag Gallery, Moscow (2017)  
Axe de Révolution, Galerie Jérôme Nivet-Carzon, Paris (2016)  
Piece For Resistance. Other's Dialogue On Revolution, Gallery Elektroavod, Moscow (2014)  
Mindmap, La Malterie, Lille, France (2011)

## Group Shows (selection)

### 2019

Over my (dead) body, Gallery Geukens & De Vil, Antwerp  
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  
Make It Yourself, 13th Biennale of Dakar, Centre Culturel Douta Seck, Dakar, Sénégal

### 2017

Persistent in changing nothing: revolution by political profanes, Galerie Mansart - Galerie Iragui, Paris  
The pros and cons of hitch hiking, 6th Thessaloniki Biennale of Contemporary Art - Official Parallel Program, Ypsilon, Thessaloniki, Greece

### 2016

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

### 2015

Metageography, State National Tretyakov Gallery, 6th Moscow Biennale of Contemporary Art, Moscow  
Leaving Tomorrow, Winzavod Art Center / 6th Moscow Biennale of Contemporary Art, Special Project, Moscow  
Nothing Will Grow Together Because Nothing Belongs Together, former NATO base Olavsvern, Tromsø, Norway  
Stranger Than Paradise, Curry Vavart - CP5, Paris - 8/+2, Galerie Mansart, Paris

### 2014

Beauty of disgraceful, Belyaev Art Center, Moscow  
Comfort Moderne, Clovis XV, Brussels, Belgium  
Plant-It, Galerie Mansart, Paris

### 2009

Roomscape, Espace Electra, Fondation EDF, Paris, curated by Laurent Le Bon and Jean-Marc Bustamante

## Residencies

Atelier Mondial, Basel, Switzerland, in the frame of the curatorial residency, project Platform blind\_spot (2018)  
La Box – ENSA Bourges, Bourges, France, in the frame of the curatorial residency, project Citta Invisibili (2016)  
Gallery Kurant - Olavsvern (former NATO military base), Tromsø, Norway (2015)  
Gallery Elektroavod, Moscow, Russia (2014)  
La Malterie, Lille, France (2011)

## Scholarships, Awards

Nominated for Kandinsky Prize, New Generation, Moscow (2015)  
Université Paris-1 Sorbonne, research scholarship (2013-2016)

## Artist-talks & Screenings (selection)

FRAC Champagne Ardenne, Reims, France (2019)  
La Colonie, Paris, France (2016)  
Cité des Arts, Paris, France (2015)  
Performania Festival, Berlin, Germany (2015)  
Winzavod Art Center, Moscow (2015)

## Collections

M HKA, Antwerp, Belgium (2019)  
IKOB - Museum of Contemporary Art, Rotenberg, Belgium  
Friends of S.M.A.K. - Stedelijk Museum voor Actuele Kunst, Ghent, Belgium  
Mu.ZEE, Ostend, Belgium  
private collections (France, Russia, Belgium)