

An aerial photograph of a multi-lane road with several cars driving. The image is overlaid with a complex, layered paper effect, where various shades of brown, tan, and grey paper are cut and layered on top of each other, creating a textured, topographical appearance. The text is centered over the road area.

Elizaveta Konovalova

portfolio

→ Weak Ties, 2026

Print on silk, shock cord, sandbags
Dimensions variable

"This installation originated in a collection of images I assembled over several years: close-up photographs of the supporting struts of sculptures encountered in European museums – discreet elements carved from the same block of marble as the sculpture itself, intended to support its most fragile parts. Drawn to this presence, at once secondary and essential, I sought to restore a spatial dimension to these images by associating them with another form: the sandbags used to protect sculptures in urban space in times of war."

Excerpt from a text by Jeanne Ferrari, published on the occasion of the exhibition Corps à l'Œuvre, Galerie Maubert, Paris

(...) This tactile tension resonates within Elizaveta Konovalova's installation. On a silk veil, an enlarged detail of a sculpture shows a hand reaching toward a thigh. The finger seems to graze the skin, yet only a small support dowel actually connects the two parts: touch is suspended, both suggested and prevented. This fragment appears isolated, as if one had reframed, Renaissance-style, the image to extract the zones deemed most compelling. Daniel Arasse noted, regarding this practice, that "the gaze touches artworks," that it can modify, cut, or alter them [9] ; proof that seeing already constitutes a form of contact. The presence of this tiny piece of marble also reveals the sculpture's vulnerability: dowels are used to reinforce fragile areas – most often fingers – and prevent breakage. In its apparent fragility, Konovalova's installation seems to enact a defensive strategy; the sandbags holding the assembly in tension evoke the protective devices amassed around sculptures during wartime or natural disaster. The body appears simultaneously exposed and protected, in an ambiguous zone where the thresholds of contact are renegotiated.





Weak Ties, vue de l'installation à l'exposition *Corps à l'Œuvre* (avec *La Femme qui chavire* d'Agnès Geoffrey)
galerie Maubert, Paris

→ ANAMNESIA, 2025

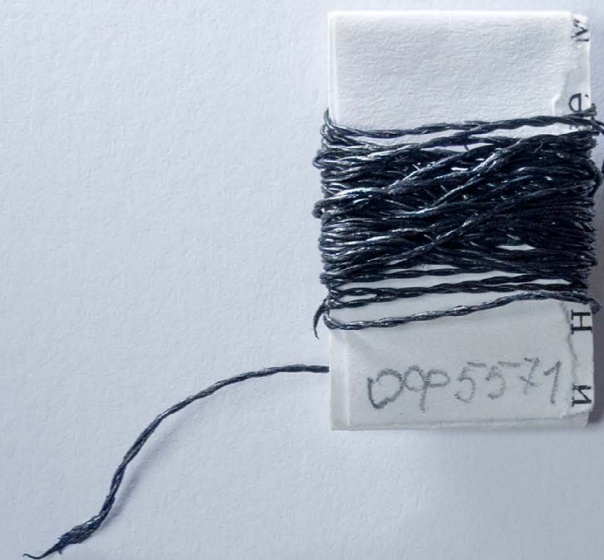
exhibition and international conference | in collaboration with Tatiana Efrussi

The ANAMNESIA project (exhibition and conference) opened a discussion on the role of artistic practices in reflecting on Soviet-era state violence. Unlike other countries that emerged from the dissolution of the Soviet Union, the Russian Federation has not pursued a systematic policy aimed at condemning arbitrary executions, forced labour camps, or the deportation of social groups and entire peoples. The memory of this mass violence remains a major political issue, even as the state has sought to hinder independent historical research on the subject and to marginalise its place in public debate. In recent years, the topic has once again tended to become taboo.

In this context, for many artists, working with the collective past—and appropriating their own family histories—has been, and continues to be, not only an artistic endeavour but also a stance with strong social significance. At the same time, engaging with a painful past is an aesthetically complex task, requiring an approach to form that is both sensitive and critical.

Within the framework of the ANAMNESIA project, we sought to present works created in the field of contemporary art and to analyse their language, their conditions of production and circulation, and their reception. The title refers to an effort of remembrance that resists the power of erasure and forgetting.

The exhibition, bringing together a selection of works, documented projects, and artists' books, opened on 19 November across two venues located in close proximity to one another: the Alexandre Solzhenitsyn Cultural Center—site of the first publication of *The Gulag Archipelago* in 1973—and the L'Aléatoire gallery. The international conference took place on 20, 21, and 22 November at ENSA Paris-Malaquais, the Institute of Slavic Studies, and the Sorbonne.



Left-hand page:
event poster | cord woven in prison by Oleg Orlov from garbage bags | collection of Zukunft Memorial (Berlin)*

* Oleg Orlov is one of the founders of the Memorial association, a biologist and human rights activist, released as part of an international prisoner exchange in 2024.

ANAMNESIA

MÉMOIRE DES RÉPRESSIONS SOVIÉTIQUES
DANS L'ART CONTEMPORAIN EN RUSSIE

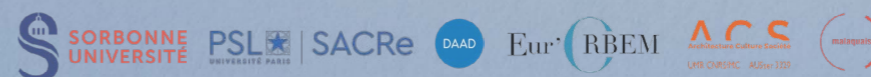


Exposition : du 20 au 29 novembre, vernissage le 19 novembre

Centre culturel Alexandre Soljenitsyne | Galerie l'Aléatoire

Colloque : 20, 21, 22 novembre

ENSA Paris-Malaquais | Institut d'études slaves | Sorbonne Université





Above:
Anamnesia | exhibition views at the Alexandre Solzhenitsyn Cultural Center, Paris
with a work by Anastasia Bogomolova in the bookshop space

Right-hand page:
Anamnesia | exhibition views at the Alexandre Solzhenitsyn Cultural Center, Paris
with works by Mikhail Tolmachev, Alexey Shchigalev, and Sergei Prokofiev



→ Script, 2021

Cast replicas of fragments of street surfaces bearing marks of ice breakage

Original material: asphalt

more about the project : [Sygma](#) (RUS); [Alkovi](#) (ENG, FIN)

“Script” offers an archaeological perspective on the landscape of a contemporary city.

Traces are found in focus. Traces, left accidentally by a person on a surface. These traces were noticed on the streets of Moscow, due to a specific practice of the ice breaking. From time immemorial, in Russia we use a tool called «лом» (lom) for this purpose.

Lom is a kind of an heir to a prehistorical spear, an anachronism, *one of the most ancient types of tools known to mankind* (states the Russian wikipedia article). It is not used for ice breaking only, *lom* is multipurpose, so to say. It is meant to break anything - it could be a wall, or a door. Fireman use it, as well as robbers. *Lom* comes from the verb *lomat'* - to break. There is no exact equivalent of “lom” in other languages. In Russian *lom* also means scrap metal, which makes the tool look even more elementary, as a kind of primary resource. It is noteworthy that since the invention of *lom*, its shape and method of use have not undergone any changes. *Lom* basically remained a heavy iron stick, and its use is associated with brute force.

Marks of ice-breaking are found everywhere: in asphalt, in paving slabs - especially and with particular concentration at the entrances of buildings, around bus stops and pedestrian crossings. The marks have different shapes: round or oblong, sharp or obtuse, defined by the shape of the spearhead, and depth, depending on the hardness of the pavement and the force of the impact. They make up different compositions, chaotic or more orderly, probably translating the mood or the character of the user, and resemble some kind of fossils or encrypted cuneiform.

Chosen fragments of street pavement were duplicated and transferred into the exhibition space.



ci-dessus : Script, détail. Réplique des marques de bris de glace dans l'asphalte (le nom de l'outil, couramment utilisé pour cela en Russie - *lom*). Plâtre teinté.

A droite : Marques de *lom* dans l'asphalte ; photo d'un *lom* provenant d'un site commercial.



Script, installation view at Alkovi (Helsinki, Finland)



Script, installation view at Alkovi (Helsinki, Finland)

→ Svoboda. 1919. 2020, 2020

Print on blackout banner fabric 7 x 3.15m; cast iron, metal support, variable dimensions

The title refers to a sculpture by Nikolay Andreev, the statue of Liberty (rus. Svoboda), that was part of the Monument to the Soviet Constitution, installed in Moscow in 1919, and demolished in 1941.

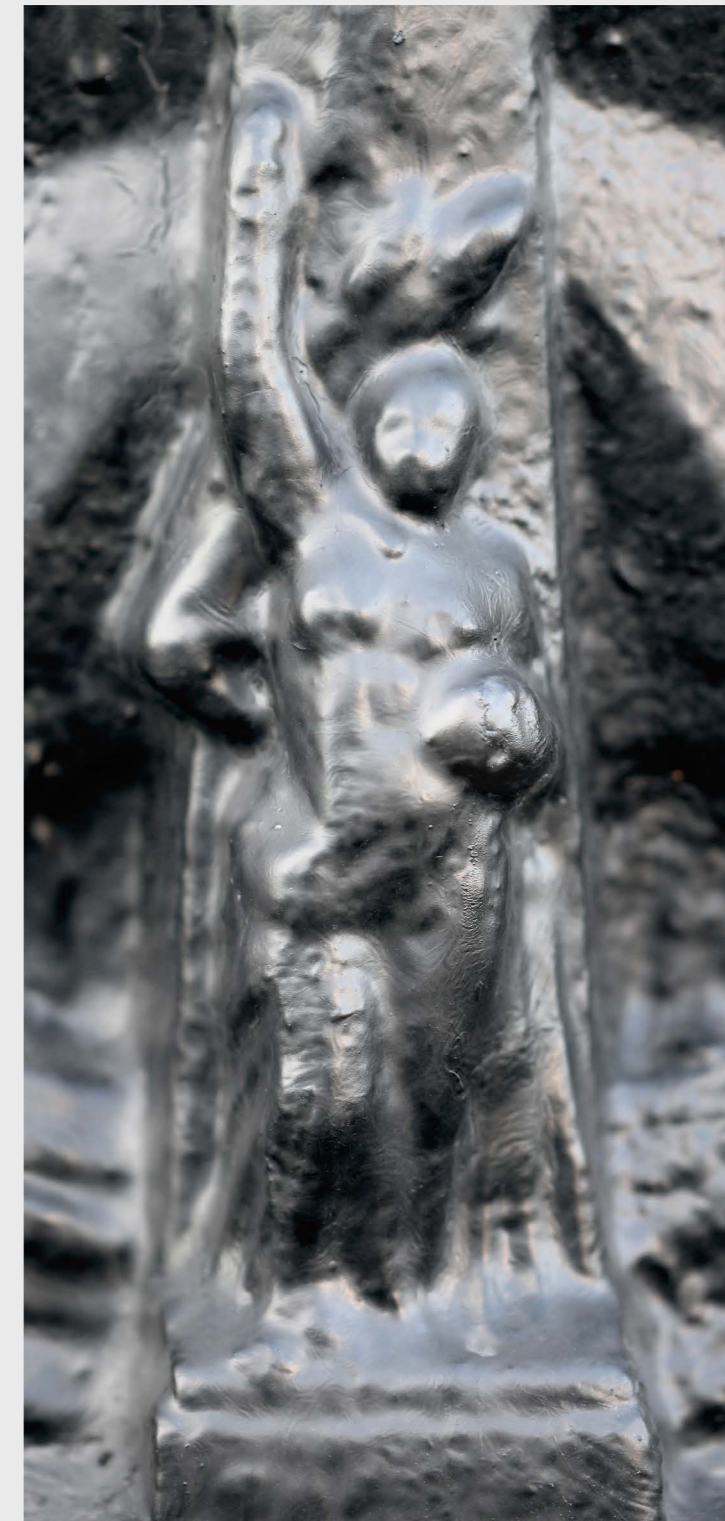
This project began with a small observation. I noticed the miniature replica of Liberty at the bas-reliefs of Bolshoy Kamenny Bridge in Moscow. In the center of the composition, in front of a large five-pointed star, there was a small figurine with a raised hand (about 15 cm in height). The original sculpture could hardly be recognised through numerous layers of black paint, on some sections the figurine of Liberty it disappeared completely in the black glossy mass. The image arose by itself from the combination of these elements : an elegant female figure, allegory of freedom, is deformed beyond recognition, turning into a tiny clumsy creature. In light of the current repressive tendencies in the country, these distortions have acquired an additional symbolic meaning.

I decided to return the miniature of the statue of Liberty in its current state to the original monumental scale. Put in into resonance with the actual political context by emphasising the scale of its replica, spontaneously deformed over time. With a preserved fragment of the statue and archival photographs, I determined its height. The figurine regains monumental scale through photography, printed on banner fabric, in scale 1:1 corresponding to the dimensions of the lost statue of Liberty. The back side of the banner offers some clues to the viewer with a drawn scheme, tracing the story of the monument and it's demolition, together with an iron casted replica of the figurine from Bolshoy Kamenny Bridge.



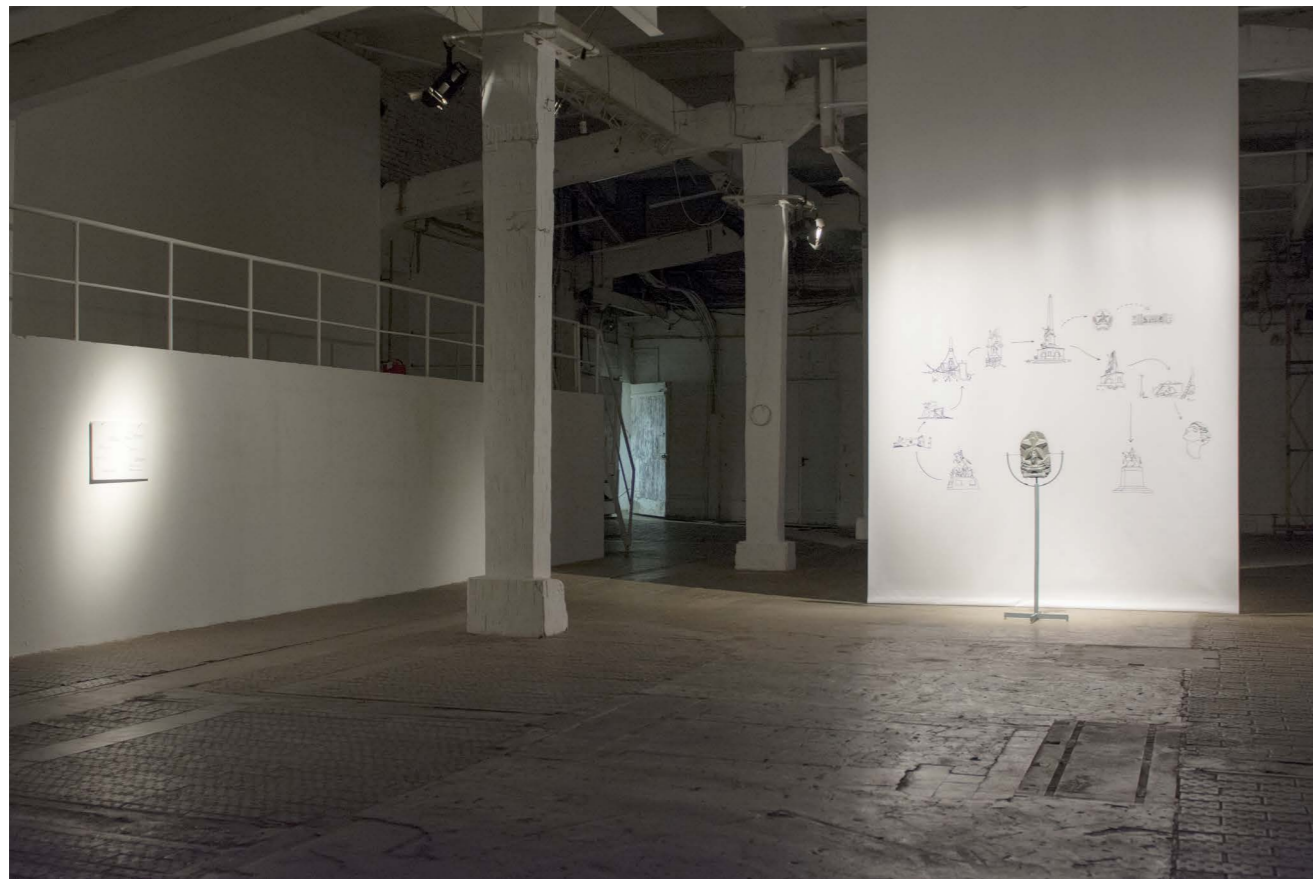
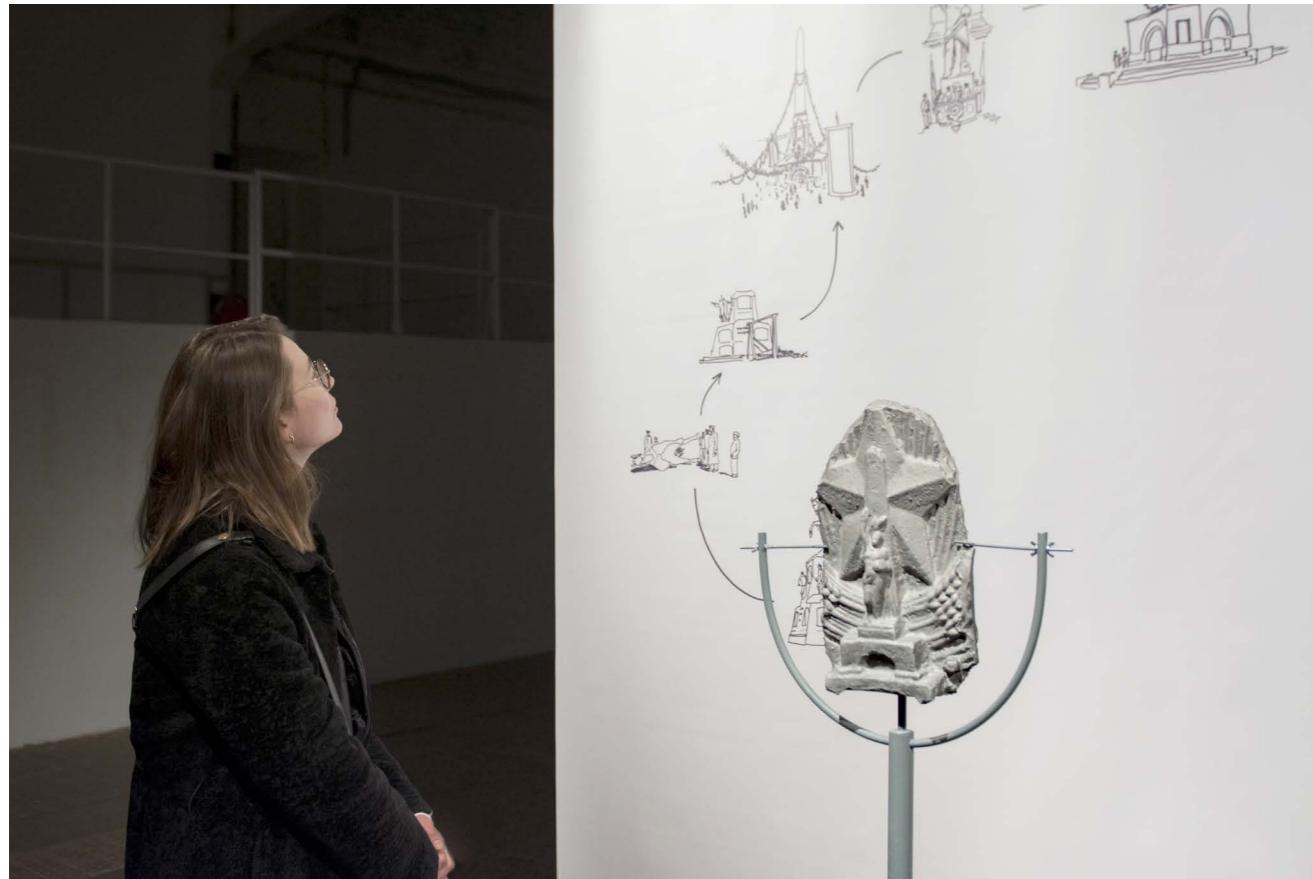
Above: Monument to the Soviet Constitution, 1930s; head of the statue, the only fragment preserved after the demolition of the monument, collection of the Tretyakov Gallery.

Right-hand page: miniature replica of Svoboda (15 cm), fragment of the bas-relief on the Bolshoy Kamennyi Bridge, Moscow.





Svoboda. 1919. 2020, installation view at CCI Fabrika (Moscow, Russia)



Svoboda. 1919. 2020, installation view at CCI Fabrika (Moscow, Russia)



Svoboda. 1919. 2020, detail
replica of the Liberty figurine, made from the bas-relief of the Bolshoi Kamenniy Bridge in Moscow;
cast iron

→ **K**, 2018

exhibition, accompanied by an edition, presented on the occasion of the doctoral thesis defense, in December 2018.

Project carried out between 2014 and 2018 under the supervision of François-René Martin and Dominique Figarella, as part of the SACRe doctoral program (Science-Art-Creation-Research), at the École Nationale Supérieure des Beaux-Arts de Paris, l'École Normale Supérieure and PSL University.

This project was a finalist for the SAM Prize for Contemporary Art in 2017.

This project was built from the study of a particular territory - the Kaliningrad region. Formerly part of German East Prussia, the region became part of the USSR in 1945 after the end of the Second World War. Its capital, Königsberg, is then renamed Kaliningrad. When the Soviet bloc broke, the region became an enclave separated from the mainland of Russia by two borders.

Today the Kaliningrad region within Europe represents an area exempted from the rules, an anomaly, a "third landscape". Thus the central figure of this research is the wasteland, both real and metaphorical. The images obtained with different methods of surveying the territory, tend, on the one hand, to give an overview where we may guess the previous landscape, disassembled. On the other hand, 7 parallel narratives, built with found images and words, express the afterwards landscape.

K exists in two forms, two reading phases - the edition and the series of art works, based on documentary material, collected during the fieldwork and remotely, as well as documents shown as such.

more about the project : www.k-project.website



Above: **K**, the publication | boxed set of 8 booklets
Left-hand page: view of central Königsberg before the destruction, 1930s.

→ K, 2018

118 digital prints, laminated on linoleum
variable dimensions

Assemblage of aerial photographs of the Central square of Kaliningrad, that has replaced the old town of Königsberg. Since the destruction of Königsberg Castle in 1968, the question of the future of the city center has never been resolved. The attempt to replace the castle by a new symbolic dominant - the House of Soviets - was a failure. Abandoned before the end of the works in the 1980s, the silhouette of the grandiose concrete cube still overlooks Kaliningrad. The area remains a wasteland for several decades. The uneven pile of images, superimposed on each other, consists of 118 photographic shots taken by a drone with specific software for the field survey.

more about the project : www.k-project.website





Above: *K*, installation view at the École des Beaux-Arts de Paris



Above: K, installation view from the exhibition Fifth Wave at the Shchusev Museum of Architecture (Moscow, Russia), as part of the Garage Museum Triennial.

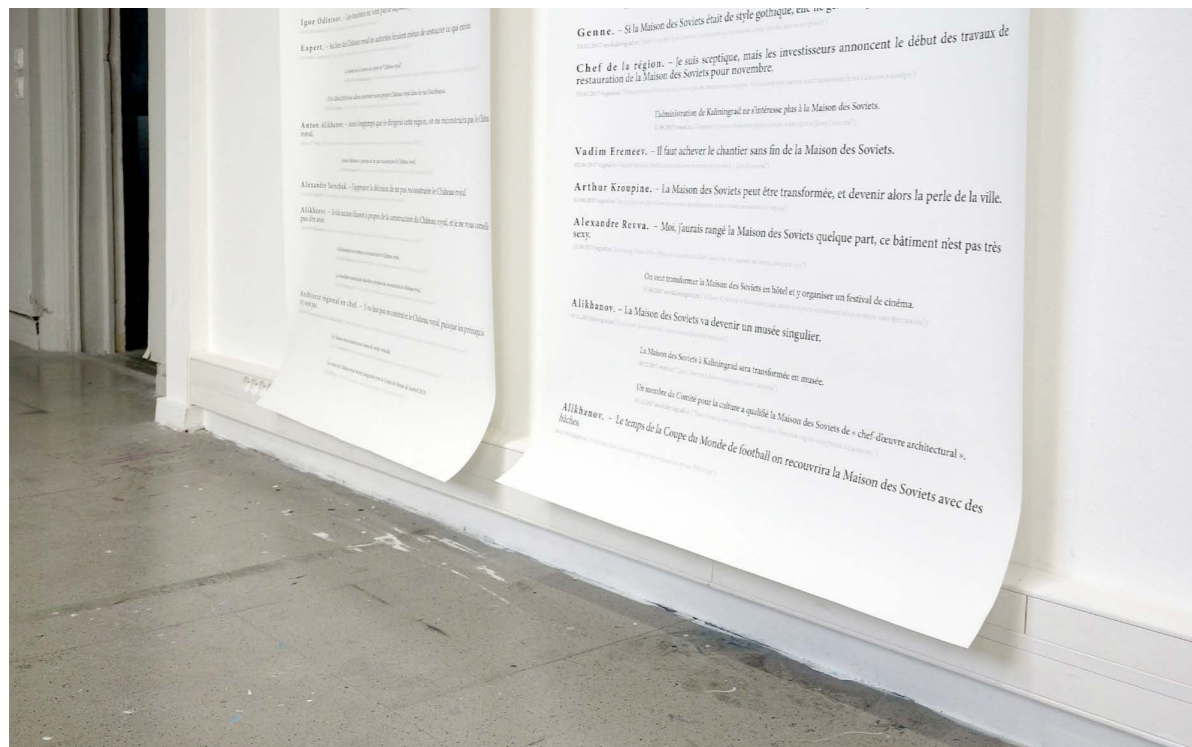
→ Drama (part of K project), 2018

Titles of press articles, dedicated to the royal castle of Königsberg, and the House of the Soviets, assembled in two columns chronologically, as in an imaginary dialog.
Inkjet print.

The plot of the future of the wasteland of the Central Square evolves for several years, even several decades, between two main actors: The House of Soviets, unfinished and abandoned since the 1980s, and the Royal Castle of Königsberg, once located on the same site, destroyed in 1968, which still haunts the imagination of the inhabitants of Kaliningrad. This antagonistic couple is at the center of public and private debates, on social networks and in the press. *During my research I witnessed various turns in this plot, that would worth a dramaturgy of an absurd theatre play. I started to get interested in the titles of the press articles, which often follow the same pattern: at the beginning there is the name or status of the "protagonist" of the article - architect, mayor of the city, expert or public figure - followed by a brief summary of his remarks.*

The titles of the articles are retranscribed chronologically, in the order of their publication, uniting in a sort of a ready-made theatre play. They are divided into three groups, signified by the size of the font and the layout : the first-person statements, the protagonists; anonymous statements; the chorus, when the title evokes rather an exclamation or a comment of a community.

more about the project : www.k-project.website



→K as Quarry (part of *K* project), 2018

images from ads for the sale of building materials taken from dismantled German houses, found at avito.ru (web site, similar to Ebay)
Digital print | 250 x 370 cm

The widespread looting of the region began in 1946 when the buildings of the center of Königsberg, affected by the destructions, were dismantled to supply in brick other cities of the USSR that lacked building materials. Today, in the rural area German houses continue to disappear implacably, while local websites similar to Ebay propose numerous ads selling German brick and tiles "second hand". When the most valuable functional and decorative elements are removed, the house is carefully dismantled and redistributed between specific transport pallets: brick, tiles, wooden parts. In fact any construction is perceived a priori as a quarry of building materials.

The collection of photographs assembled on the wall in a large vertical rectangle comes from www.avito.ru - the most popular website for private ads. They are organized according to the progression from the top to the bottom evoking the disassembly process - in height we see houses that still stand and yet proposed for disassembly, the gradient stops at ground level with images where we only see a particle in close-up: one brick, one tile.

more about the project : www.k-project.website



→ Melanchtonkirche (part of *K* project), 2016

4K video, sound | 6'11"

The film is built around the history of a site: a former Lutheran church in Chernyakhovsk (formerly Insterburg), in the Kaliningrad region. Following the deportation of the German population, the church was abandoned. It was later converted into a foundry. In the 1970s, the foundry burned down and the roof collapsed. The building was then roughly rebuilt and turned into a warehouse, which later became both a storage space and a workshop for the production of gravestones. Today, the walls of the former church make it possible to decipher each stage of this transformation. The sight of these exposed layers, within a hybrid composition, makes the experience of history tangible.

Link (Russian with French subtitles) :

<https://vimeo.com/358455405?share=copy&fl=sv&fe=ci>



Above : *Melanchthonkirche*, video stills.

→ Traveling (part of *K* project), 2016

4K video, sound | 5'40"

Text by François-René Martin, published in the catalogue of the exhibition *Formes de la Ruine* (Musée des Beaux-Arts de Lyon, 01.12.2023 - 03.03.2024).
Translated in English by Elizaveta Konovalova.

Elizaveta Konovalova has compiled, in Kaliningrad—former Königsberg—, a Russian exclave that was once German territory, East Prussia, an inventory of all kinds of ruins: vanished castles; churches turned into garages or brick quarries; buildings of all kinds left abandoned; blank zones one cannot enter, yet where remnants still survive. A whole typology of ruins emerges in the extensive survey she conducted, including these ghostly destroyed buildings, structures transformed into quarries, abandoned villas, or carefully stripped houses where broken plates can still be found among the brambles. It is even possible to tour Kaliningrad's most remarkable monuments by buying a ticket and boarding a tramway offering a heritage tour. The tram thus passes empty lots or deserted squares, while the guide shows visitors old photographs of these proud buildings, now invisible because they have been destroyed. These are nothing but ruins of ruins, or absent ruins, which can nonetheless still be circled. Whether it is this Colombian villa reduced to its skeleton yet continuing to exist in the narrative collected from a subordinate [in reference to a work by Laura Huertas Millán], or all the forms of ruins methodically recorded in Kaliningrad, one understands clearly that today, as always, ruins exist only through the inscription or the speech of those willing to designate them or take care of them.

Link (Russian with French subtitles) :

<https://vimeo.com/309342745?share=copy&fl=sv&fe=ci>



→ Altstadt, 2014

Brick remnants collected on the banks of the Elbe.
Project produced during a residency at FRISE Künstlerhaus,
Hamburg, Germany.

This work received the Jury Grand Prize in the Talents Contemporains competi-
tion of the François Schneider Foundation in 2015.

I produced this work during my residency at FRISE Künstlerhaus in Hamburg, between February and March 2014. On the beaches of the Elbe, I had noticed terracotta pebbles. Starting from this observation, I began to question their origin and to trace their history.

A river whose behaviour resembles that of the sea, the Elbe is governed by tides. At high tide, the shore covered by water reveals nothing of the landscape beneath. At low tide, however, the riverbed is exposed, covered with rubble. The remains of numerous riverside houses, traditionally built of red brick and destroyed during the bombings of the Second World War, now lie there. Time and the work of the waves have altered their form; they resurface today on the beaches, rounded and smoothed, like simple red pebbles.

I began collecting these bricks by going to the banks of the Elbe every day, following the rhythm of the tides. This led to the work I called Altstadt, from the German for "old town", made up of the quantity of bricks of different sizes that I managed to collect over the five weeks of my stay. A gradation of sizes, from the largest to the smallest, forms a red rectangle on the floor, gradually narrowing and tending to disappear as the bricks become as small as grains of sand.





Above: *Altstadt*, installation view from the exhibition *Ebb and Flow*, Fondation François Schneider, Wattwiller, France.



Above : *Altstadt*
exhibition view "Listening to the waters", curator Paulo Pires do Vale,
Galeria do Torreão Nascente da Cordoaria Nacional, Lisbon, Portugal



→ San Francisco, 2016-2017

Photograph taken by a car garage, transformed into a "pinhole" camera.
Print from the original paper negative of 250x190 cm in scale 1:1, wooden bench,
containing documentation of the project.

Project produced during a residency at the ZARYA Centre for Contemporary Art,
Vladivostok, Russia.

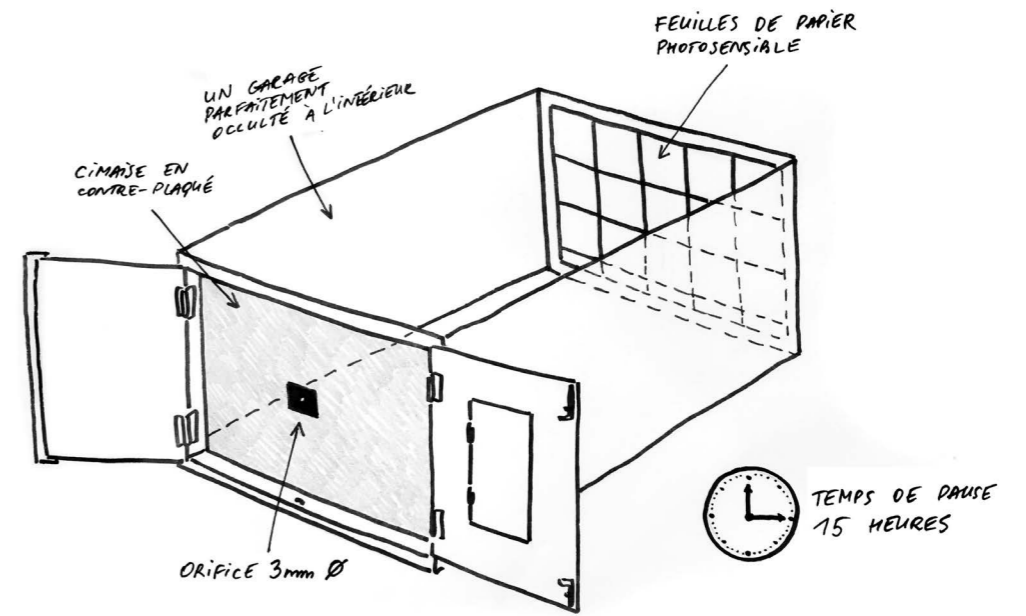
This work was started during a residency in Vladivostok, when a connection with San Francisco, situated on the opposite shore of the Pacific, suddenly emerged.

First sensation of mirroring between them occurred in 1959, when Khrushchev, back from the US, announced that Vladivostok would become the 2nd San Francisco. They have much in common - hilly terrain, proximity of ocean, Golden Horn on one side, Golden Gate on the other. But this statement seemed incredible in the 50's, when Vladivostok was a closed naval base, notorious as a transit camp of DalLag. San Francisco sounded as a promise of a better future.

In the 60's the city has overgrown with standard houses, hills were occupied by warehouses and DIY garages. The irony of this situation lie in the fact that these spots offer the best views.

I thought that this extreme contrast between the proximate and the distant would define Vladivostok best. To reveal it I chose a place where it was particularly striking : the garage cooperative "Armaturschik" offers one of the best views of the Russian bridge. I turned a garage into a simplest photo camera - camera obscura + photosensitive paper - and in 15h of exposure I obtained an image, with the bridge in the center. The bridge appeared in Vladivostok in 2012 and immediately became it's symbol. Since Khrushchev's visit, the idea of San Francisco in Vladivostok was forgotten, however, the longing for an abstract America manifested itself within the landscape half a century later.

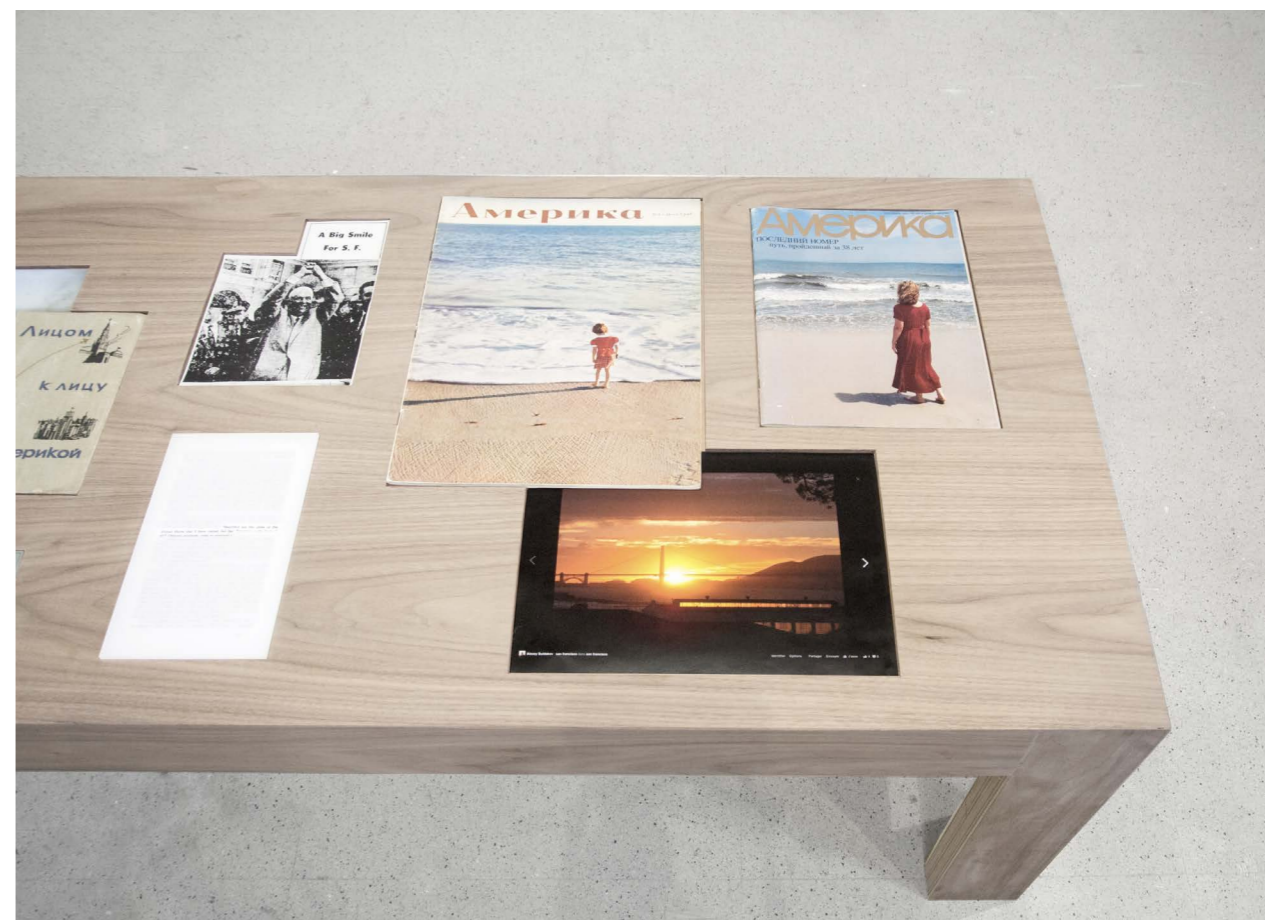
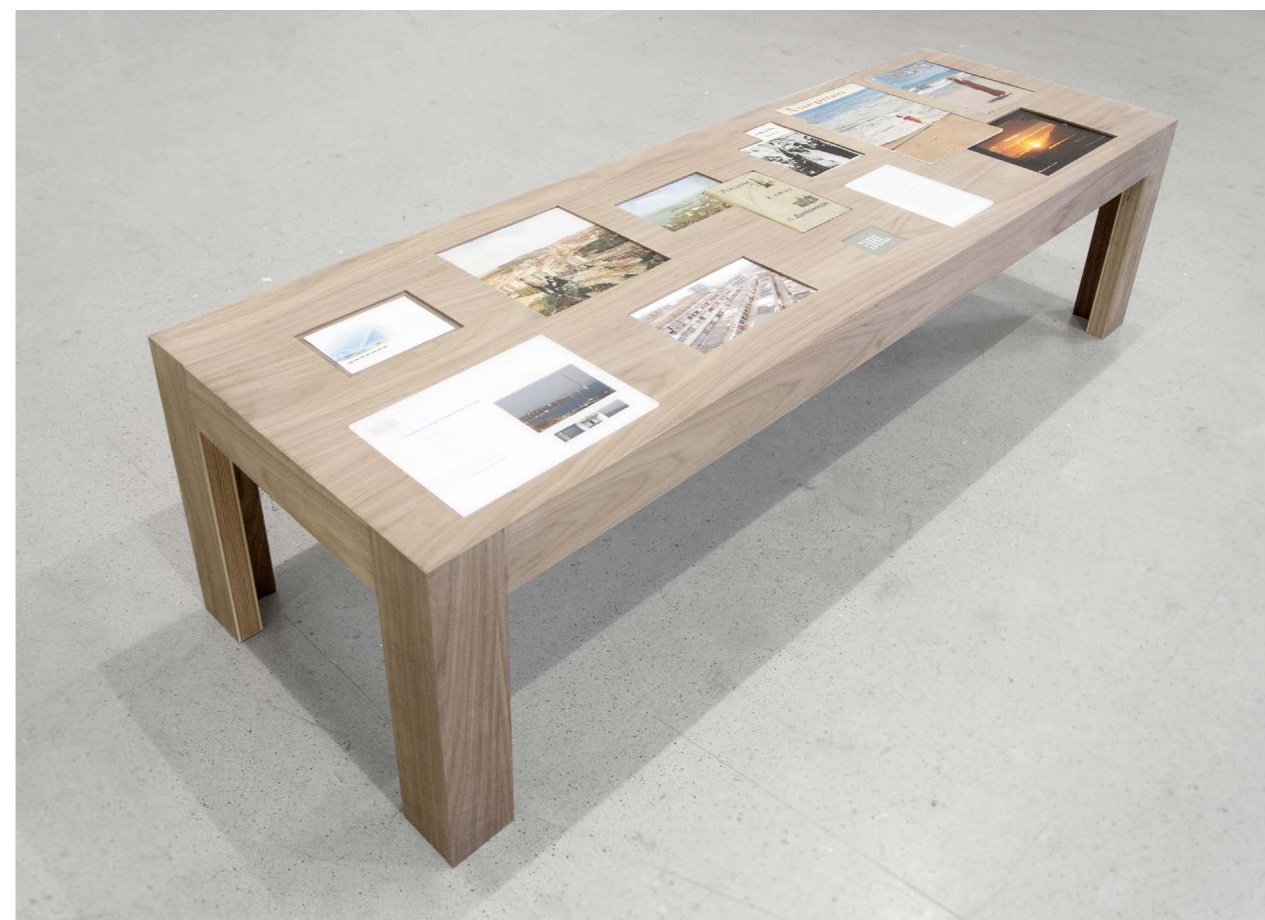








American magazine Amerika, distributed in the USSR under the agreement between the United States and the Soviet Union; cover of the first issue, published in 1956.



→ The Whistle, 2013

Performance led from the 1st to the 12th of July, from Monday to Friday, 8am, 12am, 1pm and 5pm, according to the schedules of the whistle of the Naval factory of Kronstadt.

Video documentation, written story

Link : <https://vimeo.com/user17793106/the-whistle?share=copy>

Project accomplished during one month residency of the National center for contemporary art in Kronstadt, Russia.

The Whistle received the Sciences Po Prize for Contemporary Art in 2014.

Week 1 : the quest

When I arrived in Kronstadt I wanted to understand what was the relationship between the residency and the local population. While talking with the team I realized that the residency was generally perceived as some foreign matter, a strange place, sparking distrust rather than curiosity.

This situation has prompted me to search for a specific language, a way to get into a dialogue with the city and its inhabitants.

My exploration of the island began with a visit to the famous Naval Factory, former “lung” of Kronstadt. After a long period of bankruptcy and abandonment, it resumed its activity in 2010. In 2012, the whistle of the factory, which once punctuated the rhythm of life of the inhabitants, has been restarted : four times a day, at 08/12/13 and 17h it sounds through all the city . But it has no longer the same function - there are no more workers without a watch, no more city that would live according to the rhythm of the factory. However, the revival of this sound in a town plunged in an economic and social crisis, acted on the population in a very positive way, as an awakening, a sign of life .

Thus, the two situations have connected - I realized that the residency needed a whistle.

Week 2 : the rehearsal

My research led me to choose the sound of a wind instrument for this task. Of course, it had to be the biggest instrument that exists - so, a tuba. Thus, I went searching for it through Kronstadt.

First I went to the music school of the island. But there I was told that the instruments were lent only to students, and, anyway, miss, in a week it's the holidays. - Come back after the 1st of September. I was advised then to address the House of Culture - it seemed that they were renting musical instruments. At first, at the House of Culture of Kronstadt there was no sign of instruments. However, during the discussion it was revealed that the storage room was “packed” with them. The keyholder has opened the door to the storage - at the top of a shelf there was a tuba .

I asked permission to look at it, and the answer was - “ just keep it! It's been 12 years since I work here, and this tuba has never moved. Better if it would be of some use. “

- But where does it come from ?
- Well, from the orchestra of the factory.
- Naval factory?
- Well yes. Since they dismissed the orchestra, it is here, gathering dust.



from top to bottom: documentation of the performance, balcony of the NCCA residence / those responsible for the whistle at the Kronstadt Naval Plant, Boris Vassilievich and Nikolai Yakovlevich

This is how everything connected. I took the precious instrument and went back to the music school to learn how to play on it. The director that I met the same morning agreed to call the trumpet teacher. - Hello, Victor Iosifovich ? You know how to play the tuba? - It's fine, he knows, come back tomorrow for the lesson.

The next day Victor Iosifovich taught me how to play the tuba. The instrument was buzzing, trembling, did not obey at first, but finally I got to play some notes. With V.I. we went to the workshop where we unscrewed all the keys, and oiled each piece carefully - it has been twenty years since anyone has played this instrument.

Two hours later I returned to the residency and started repeating the whistle.

Week 3 and 4: the whistle

From the 1st of July, during two weeks, I performed from the balcony of the second floor of the residency according to the schedules of the factory whistle: Monday to Friday, four times a day - 8, 12, 13 and 17 hours I played a note on the tuba, immediately after the sound of the whistle of the factory, like an echo. Each time I tried to tune the note to the whistle and to hold it as long as possible.

The performance lasted two working weeks from the 1st to the 12th of July.



The whistle of the Naval factory of Kronstadt.

→ Soot, en cours depuis 2014*

Photo documentation of found graphical compositions, produced by ashes of cigarettes, regularly stubbed out against walls in public spaces. Ink-jet print on blue back paper in scale 1 : 1, wallpaper glue. The photographs are displayed in space according to the original distance of the fragment from the ground.

*To date, the series comprises 13 pieces; the provenance of each is indicated in the title in parentheses.

Soot - is an ongoing series, started in 2014.

Through photography I fix found compositions, formed by repetition of a same gesture - stubbing out a cigarette against a wall. In different parts of Moscow its traces spontaneously mark the public space.

The gesture in itself is natural as a tic, a habit, an automatism. Nevertheless, in the context of a planned landscape those traces of human presence are not considered. They represent disruption, glitch, shame and dirt. They are the embodiment of the unplanned. This work focuses on the undesirable manifestations of a context - on the denied, the "invisible" forms - in order to reveal them and to comprehend them as something organic, natural, and at the same time gently subversive.

After the documentation comes the reproduction: I print the photographs on blue back paper (commonly used for billposting) in scale 1:1, then I display them inside the exhibition space according to the original distance of the marks from the ground - at the level of the hand. By these means, I let the gesture enter the exhibition space.

For now, there are nine photo-fixations in the series. The biggest one is "Soot (Domodedovo)." It reproduces in scale 1:1 the parapet, which runs along the airport building near Moscow. It has in fact become the smoking area, and consequently the surface of stubbing out the cigarettes. The composition is more than 40m long. It can be reproduced partly, according to the size of the receiving wall. The absence of frame, the minimum thickness of the paper, the merging of wall surfaces, the disposableness of the photographs - suggests that we do not face an object, but an observation that appears inside another space. It is devoid of the qualities of an object, it is free from them.

The context of the exhibition creates for this work a possibility of a window, the ability to direct the focus. Thus, I affirm this reality. I recognize it as an integral part of the context. I claim it as a manifestation of life, which is also not deprived of aesthetic qualities.



Right-hand page: *Soot (Ozyorsk)*, 2016, 116 × 166 cm, 18 cm above floor level.
Installation view from the exhibition *Going Under*, curated by Julie Crenn,
Galerie Maubert, Paris, France.



Above: *Soot (Elektrozavod)*, 2015, 120.3 × 68 cm, 15 cm above floor level.
Right-hand page: installation view from the exhibition *Serendipity in the Process of Error*,
Lage Egal project space, Berlin, Germany.



Above: *Soot (Pravda)*, 2020, 68 × 323 cm, 47 cm above floor level.
Right-hand page: *Soot (Pravda)*, view of the original site.

→ Persimfans (Châtelet), 2016

Photographic documentation of marks left by musical instruments and musicians' furniture on the floor of the Paris métro.
UV print on paper, magnets, 440 × 130 cm.

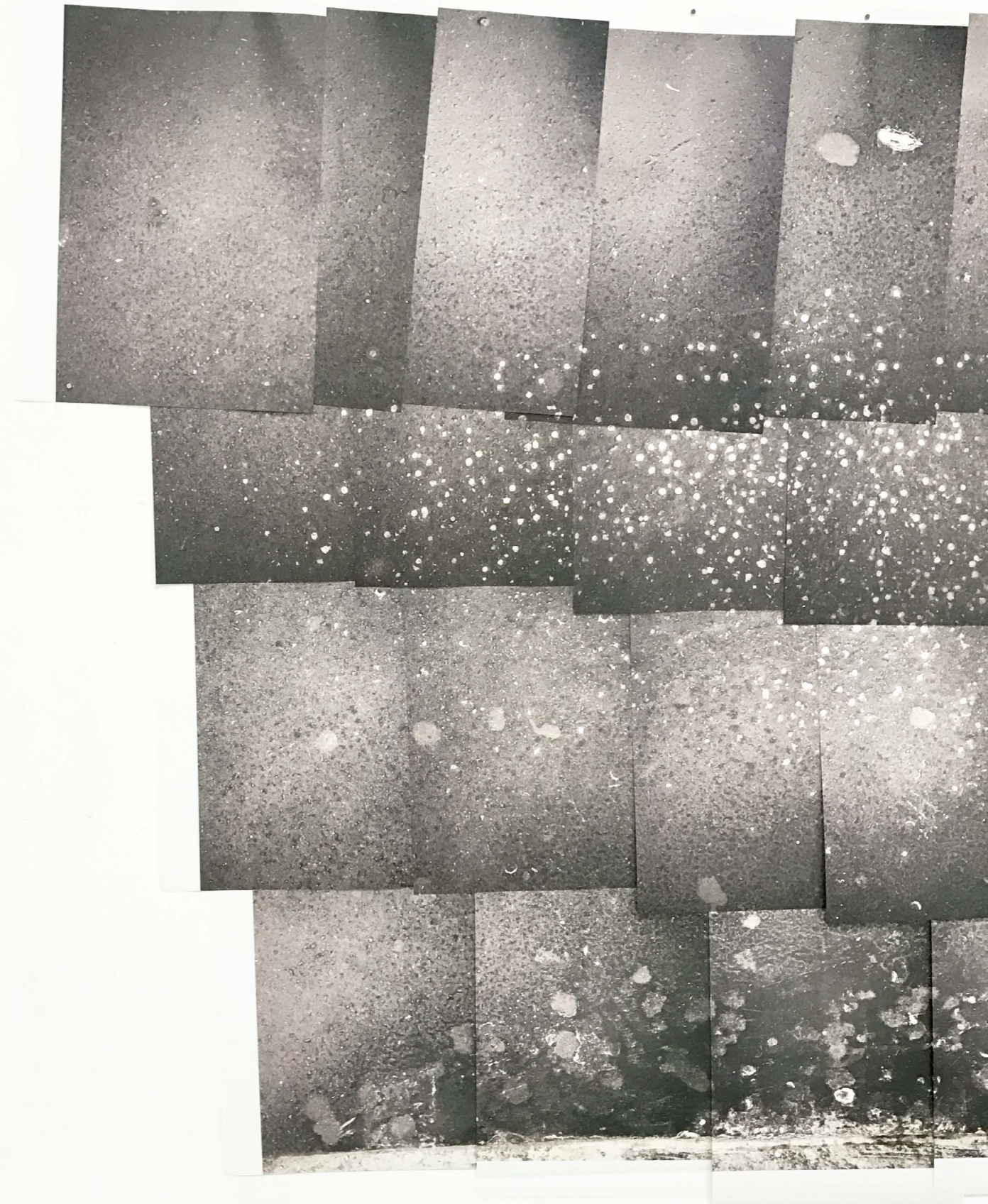
A vast shape spreads across the wall, like a large map of an unknown territory, composed of several aerial views—unless it is a celestial map, or a membrane. The composition recalls an assembly of the first photographs of the lunar surface produced by NASA. This visual resemblance is in fact a clue to the process: we are indeed looking at the survey of a surface, seen from above.

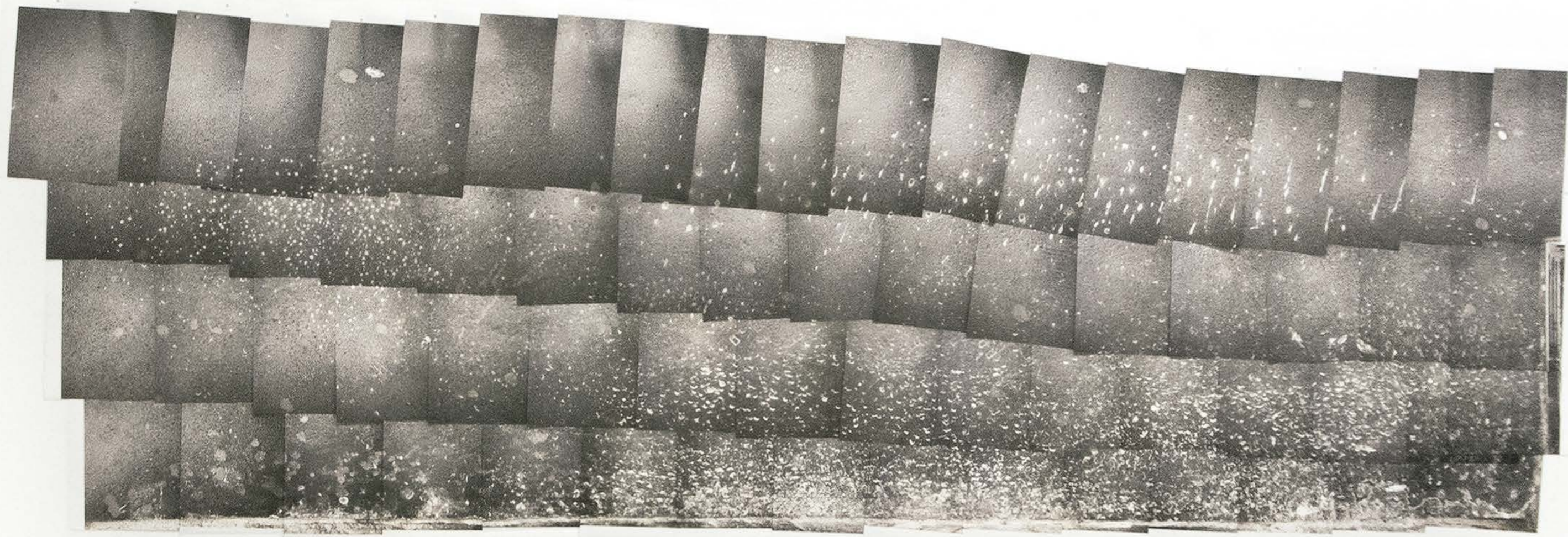
It is a photographic documentation of marks left on the ground by the musical instruments and furniture of métro musicians. They always gather in the same places, so these marks are not the result of a sudden impact, but of the persistence of a discreet gesture over time. They thus become a form of recording.

When the musicians are absent, their presence can still be inferred from certain signs: these small indentations of specific shapes, engraved into the asphalt of the métro corridors.

The title—*Persimfans*—is borrowed from the name of an orchestra that existed in the USSR between 1922 and 1932, notable for performing without a conductor (Per-Simf-Ans, an abbreviation of the Russian for "First Symphonic Ensemble").

The *Persimfans* series includes a second work—*Persimfans (Concorde)*—which is closer in form to the Soot series. It is a 1:1 reproduction of a fragment of the métro floor, in which the print is made on self-adhesive linoleum and applied directly to the ground.







From left to right :
sheet 30/67 marks left by folding stools ; sheet 35/67 marks left
by contrebasse ; sheet 50/67 marks left by cello

→ Persimfans (Concorde), 2016

Photographic documentation of marks left by musical instruments and musicians' furniture on the floor of the Paris métro.
Colour digital photograph, 1:1 scale print.
Print on self-adhesive floor vinyl, 420 x 64 cm



Top: *Persimfans (Concorde)*, detail
Bottom: installation view of the exhibition *Going Under*, curated by Julie Crenn, Galerie Maubert, Paris.



→ Impact, 2015

Video 4K, sound | 8', loop.

link : <https://vimeo.com/148272904>

The video is a looped static plan: faint light, shadows of trees, sounds of rare cars. The landscape hardly reveals itself, making it difficult to have a clear notion of space where it happens.

The camera fixes a glass surface, frontally.

Red and white headlights of passing cars are refracted, clinging to cracks. Quick flashes illuminate a spiderweb pattern of a broken glass.

We are facing a window in the stairwell of an apartment house, showing traces of bullets. We are in Kaliningrad city center, 12 Gorky street, it is april 2015. Yet, the image is not attached to a specific place, and this knowledge remains off screen. As well as the origin of these bullet holes. The real story is unknown, so it becomes one of the possible stories.

Stars - water striders - tracer bullets - Christmas tree : the abstraction of the plan tends towards various associations, balancing between contemplation and anxiety. Calm and aggression, everyday life and war merge together and coexist in this image, superimposed as a filter on the view from the window.

Link : <https://vimeo.com/148272904>



→ Compass, 2015

Video HD, sound | 2'30", loop.

Link : <https://vimeo.com/128797154>



→ The End of the Asphalt, 2015-2016

Photographic series, 11 pairs of images.
Digital color photographs, shot with a year gap - september 2015 and september 2016 - on Russky island (Vladivostok, Russia).

Project accomplished during the residency at ZARYA center for contemporary art.

« The end of the asphalt » is a point on the map, practically an address. In Vladivostok, you can tell the taxi driver “the end of the asphalt” and get precisely there. The locals gave this nickname to the place on Russky Island, where the new asphalt road, traced in continuation of the Russian bridge for the APEC summit in 2012, suddenly ends, and the old dirt road begins.

This nickname matches perfectly both : the actual description of the situation - the end of the new road, and the metaphorical - the middle of nowhere, the backwoods. The dirt road leads deep into the island, where there are a few small settlements and abandoned military facilities.

As soon as we cross the boundary, the landscape radically changes. We fall into the monochrome-gray pipe of the road: the vegetation along the roadside is covered with a thick layer of dust. The layer is so dense that rare fragments of greenery look artificial, like drops of color on a painted photograph.

If you look closely, the work is very delicate: dust enfolds the smallest veins of leaves, absorbs into them, becomes leaves. As if we were allowed to watch in an accelerated time how the ferns turn into stone. The world is fossilized before our very eyes. And it is difficult to turn away from this spectacle, although it causes mixed feelings: we are spectators of the intoxication of nature.

I discovered the “end of the asphalt” on my first visit to Vladivostok in September 2015. When I came back, a radical change awaited me. After a strong typhoon and a week of heavy rains, the dust disappeared. The road turned green and acquired a satisfactorily banal appearance.

I decided to find the places that I managed to photograph during the first trip, and accurately reproduce the frame. So, I got a series of pairs, with an interval exactly one year between the images: September 2015, September 2016. The pairing of images revealed cyclicity and permanence of this landscape, its constant “zeroing” and repetition.

This landscape is accidental, unprojected, not desirable, but it does not attract any attention, because it is intermediate. This marginality probably maintains it: it is not in focus. While in the foreground bridges are erected and roads are cut with great pomp, somewhere aside, quietly, the dust accumulates.



The End of the Asphalt, views of the site where the project was carried out, Google Maps satellite view, photographic documentation.





Above: installation view of the exhibition *The End of the Asphalt*, Galerie Maubert, Paris.

→ Ghost, 2014

Book produced from 25 reproductions of photographic plates from the series *Les Vieux Hôtels de Paris*, published in Paris by F. Contet between 1912 and 1939.

The original books were discovered in the collection of the Bibliothèque Publique d'Information (BPI), Centre Pompidou, Paris.

Ghost is held in the Kandinsky Library.

One day, while conducting a chance search at the Bibliothèque Publique d'Information at the Centre Pompidou, I discovered Les Vieux Hôtels de Paris—large albums, published between 1912 and 1939, presenting exterior and interior views of Parisian private mansions.

As I leafed through the pages, one plate held my attention: in the mirror, at the centre of the image, I could see the reflection of a large-format camera. Left visible, the device had entered the space like a character, a witness, a guard, a ghost. Intrigued, I tried to solve the enigma—was it an accident or a deliberate effect? After examining all 19 volumes one by one, I found 25 similar plates.

This discovery led me to produce Ghost.

The book I created closely imitates the originals—the format, the binding technique, and the page layout—but unlike the others, its cover is white.

Within the collection of the Kandinsky Library, Ghost now sits alongside Les Vieux Hôtels de Paris, the source books, which remain at the BPI in the same building. Reproduced, duplicated, the images thus re-enter the walls of the Centre Pompidou—the original context of my discovery—in the form of a supplementary volume containing a particular synthesis of the original albums.



Above: *Les Vieux Hôtels de Paris*, view at the BPI | *Ghost*, view of the book among the volumes of *Les Vieux Hôtels de Paris*

Left-hand page: *Ghost*, one of the 25 reproductions from the *Les Vieux Hôtels de Paris* series.

→ Inn Diary, 2012

Book of 1180 pages, 588 color photographs, digital print.

Project led between august and september 2012 during the art residency at Nairs by the river Inn (Scuol, Switzerland).
Printed and bound in 2013.

*The color of the river is constantly changing, depending on the weather and the activity of the local hydroelectric plant.
I photographed the water of the river daily, at the same time of the day and from the same place.*

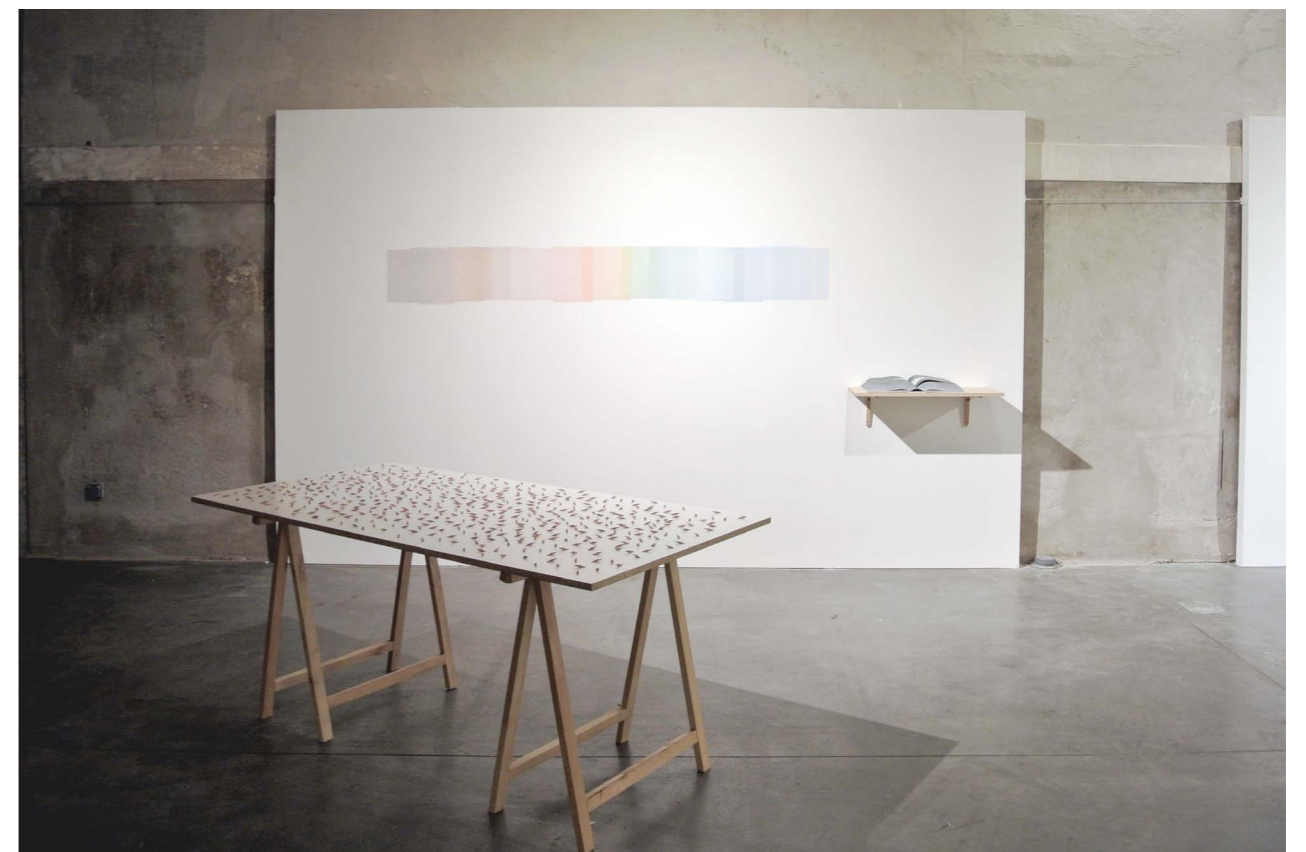
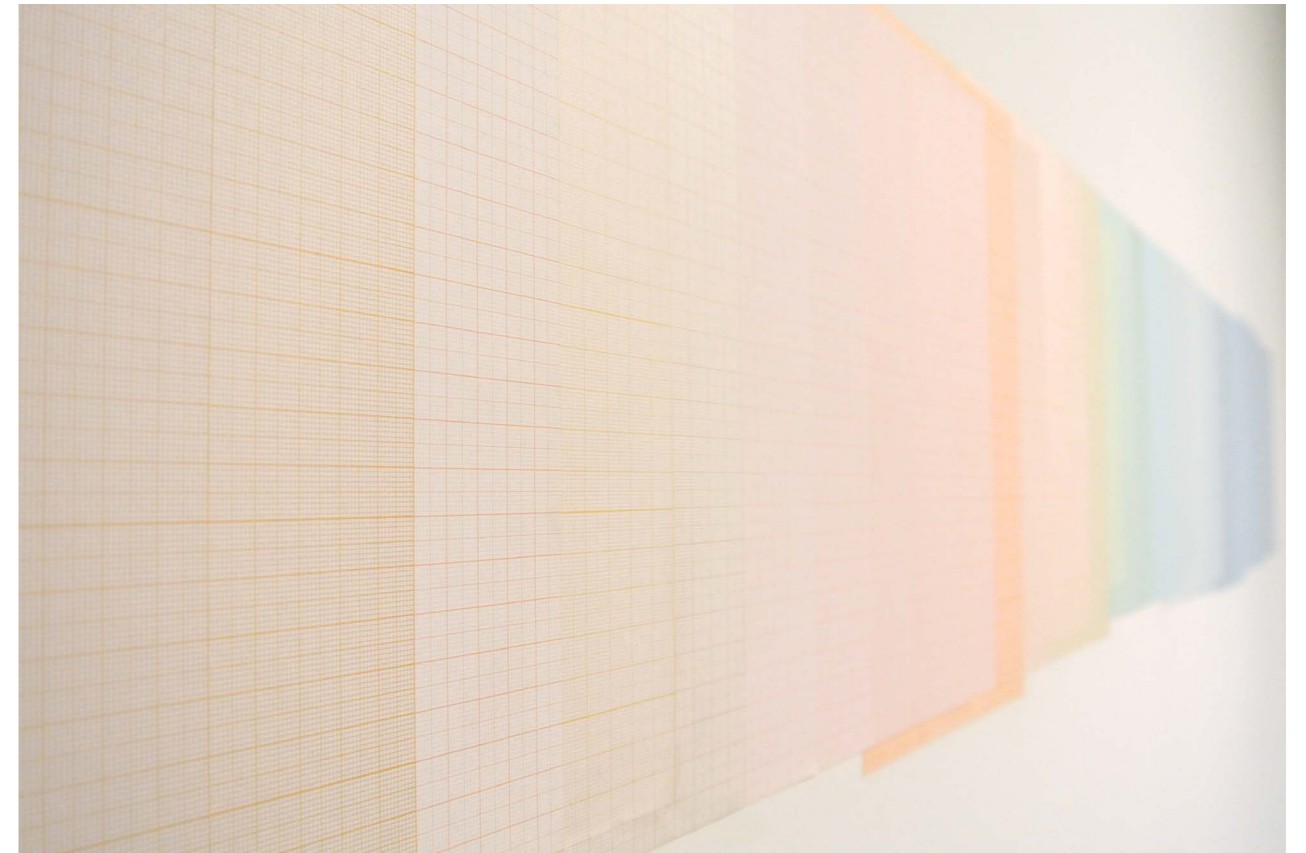


→ Aurora, ongoing since 2013

Collection of millimetre grid paper by different manufacturers, dimensions variable according to the development of the collection.

Built from my collection of millimetre grid paper in different shades, Aurora turns what might appear incidental in a single sheet into a visible pattern. A surface of precision, a sheet of millimetre grid paper is a basic tool that embodies a point of reference, a standard. Here, the uniformity of this material is disrupted—its only subjective characteristic is brought to the fore: colour. The shades of the paper vary depending on the manufacturer.

The different sheets, layered at 5 cm intervals, produce a drawing with a subtle colour gradient. Its form and length vary from one exhibition to another, following the development of the collection.



Top to bottom: Aurora, detail | installation view from the exhibition
Jeune Création, Le Centquatre, Paris

→ ZIMA, 2014

Plasticine.
Shades obtained by mixing three colours – white, black, and brown.
zima : from the Russian for “winter”.

From right to left: Night; Morning; Cold; Asphalt; Dusk; 50/50; Gloomy; Rat; Schiefer; Cement; Dusty; Clean; Snowy Pavement; Kasha; Slush; Molasses; Coffee with Milk; Brick; Reagent; Cocoa; Buckwheat; Rust; Skai Brown; Dirty; Very Dirty; Mud; Stray Dog; Bare Branches; Roadside; Black Ice.



→ Black and White, 2011

Snow of different shades, collected on the streets of Moscow.
Ephemeral intervention at Ekaterininsky park.



