

An aerial photograph of a road with several cars, overlaid with a textured, layered paper effect. The text is centered over the image.

Elizaveta Konovalova

selected works

CV

Born in 1986 in Moscow, Russia

2014 – 2018 PhD, École des Beaux-Arts de Paris, PSL university, SACRe program (Science-Art-Creation-Research), Paris, France

2005 – 2010 MFA, École des Beaux-Arts de Paris, Paris, France

2009 exchange program, Cooper Union School of Art, scholarship Maurice Colin-Lefrancq, New York, USA

SOLO EXHIBITIONS

2021 *Script*, Alkovi (Helsinki, Finland)

2020 *Svoboda.1919. 2020*, CCI Fabrika (Moscow, Russia)

2018 *K*, Beaux-Arts de Paris, PhD defense exhibition (Paris, France)

2017 *The End of Asphalt*, gallery Maubert (Paris, France)

2014 *Conclusions passagères*, Jeune Création (Paris, France)

2014 *Wetterseite*, FRISE Künstlerhaus (Hamburg, Germany)

2013 *Moscow In The Spring*, Galerie du Crous (Paris, France)

2010 *Here or never*, graduation show, Beaux-Arts de Paris (Paris, France).

selected GROUP EXHIBITIONS

2021 *Fifth Wave*, Special Project of the 2nd Garage Triennial, Shchusev State museum of architecture (Moscow, Russia)

2019 *Encountered error*, SOCIÉTÉ d'électricité art space (Brussels, Belgium)

2018 *Metageography : orientalism and dreams of Robinsons*, ZARYA center for contemporary art (Vladivostok, Russia)

2018 *Biennale de l'Image Tangible* (Paris, France)

2018 *At The Fringes*, project of Department of Research Arts, pavillion n°64 "Optika", VDNKh (Moscow, Russia)

2018 *Listening to the waters*, Museu do Dinheiro, Torreão Nascente da Cordoaria Nacional (Lisbon, Portugal)

2018 *Histories of Now*, Governor's house (Voronezh, Russia)

2016 *Badlands*, ZARYA center for contemporary art (Vladivostok, Russia)

2016 *Ebb and Flow*, François Schneider foundation (Wattwiller, France)

2016 *Going Under*, gallery Maubert (Paris, France)

2015 *Serendipity in the process of error*, Lage Egal project space (Berlin, Germany)

2014 *Landscape on Landscape*, gallery Dohyang Lee (Paris, France)

2014 *Double Trouble*, Yvon Lambert bookshop (Paris, France)

2014 *Supposing*, Divnogorye museum and natural reserve, Voronezh region, Russia

2014 *What We Hear, When We See*, MANIFESTA'10 parallel program (Saint Petersburg, Russia)

2014 *Beauty of Disgraceful*, gallery Beliaev (Moscow, Russia)

2013 *Jeune Création*, le Centquatre (Paris, France)

RESIDENCIES

2019 HIAP, Connecting Points program, Helsinki, FI

2016 ZARYA center for contemporary art, Vladivostok, RU

2014 Divnogorye, museum and natural reserve, Voronezh region, RU

2014 FRISE Künstlerhaus, Hamburg, DE

2013 National Center for Contemporary Art, Kronstadt, RU

2012 NAIRS center for contemporary art, festival Culturescapes, Scuol, CH

2011 La Malterie, Lille, FR

PRICES & GRANTS

2020 Finalist of the Turbulance award, Cultural Creative Agency with the support of the Embassy of Qatar in Russia, in partnership with Cosmospaces, Moscow, RU

2017 Finalist of SAM Prize for contemporary art, Palais de Tokyo, Paris, FR

2015 Laureate of the award Talent d'Eau of the François Schneider foundation, Wattwiller, FR

2014 Research Grant, ENSBA, Paris Sciences et Lettres University (PSL), FR

2014 Laureate of the award "Prix Sciences Po pour l'art contemporain", Paris, FR

2014 Finalist of the award Prix Découverte des Amis du Palais de Tokyo, Paris, FR

2013 Laureate of the Bœsner price - Jeune Création Paris, FR

2013 Laureate of the award Coup de cœur Yvon Lambert - Jeune Création, Paris, FR

2009 Collin-Lefranc Fellowship, ENSBA, Paris, FR

→ Script, 2021

Casted replicas of pavement surfaces presenting marks of ice breaking
Original material : asphalt
more information 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, witch 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.



here : Script, detail. Tinted plaster replica of the marks of lom on the street pavement.
right: Marks of lom in the asphalt; picture of a lom from a commercial site.



Script, exhibition view at Alkovi (Helsinki, Finland)



Script, exhibition 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.

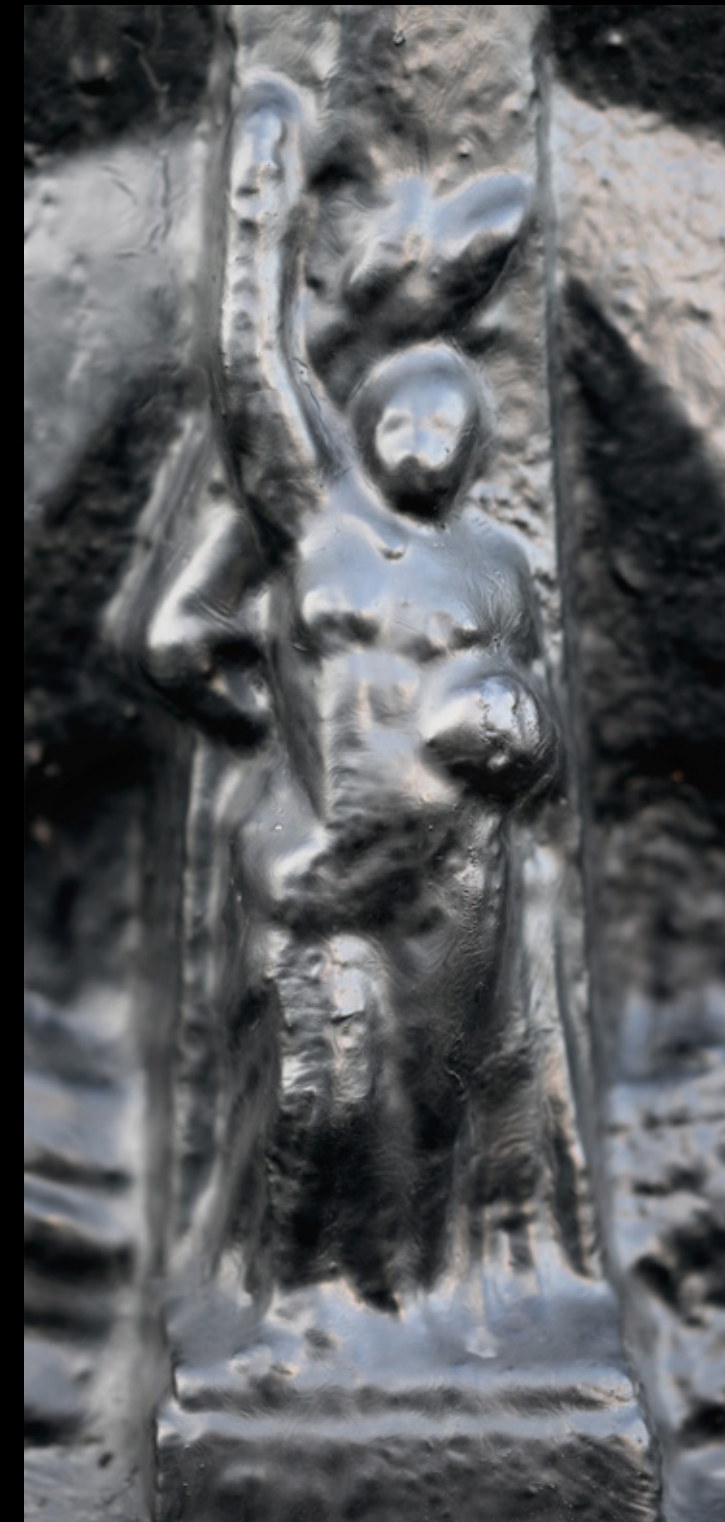
I decided to return the miniature of the statue of Liberty in its current state to the original monumental scale. Put in into resonance with the actual political context by emphasising the scale of its replica, spontaneously deformed over time.

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.



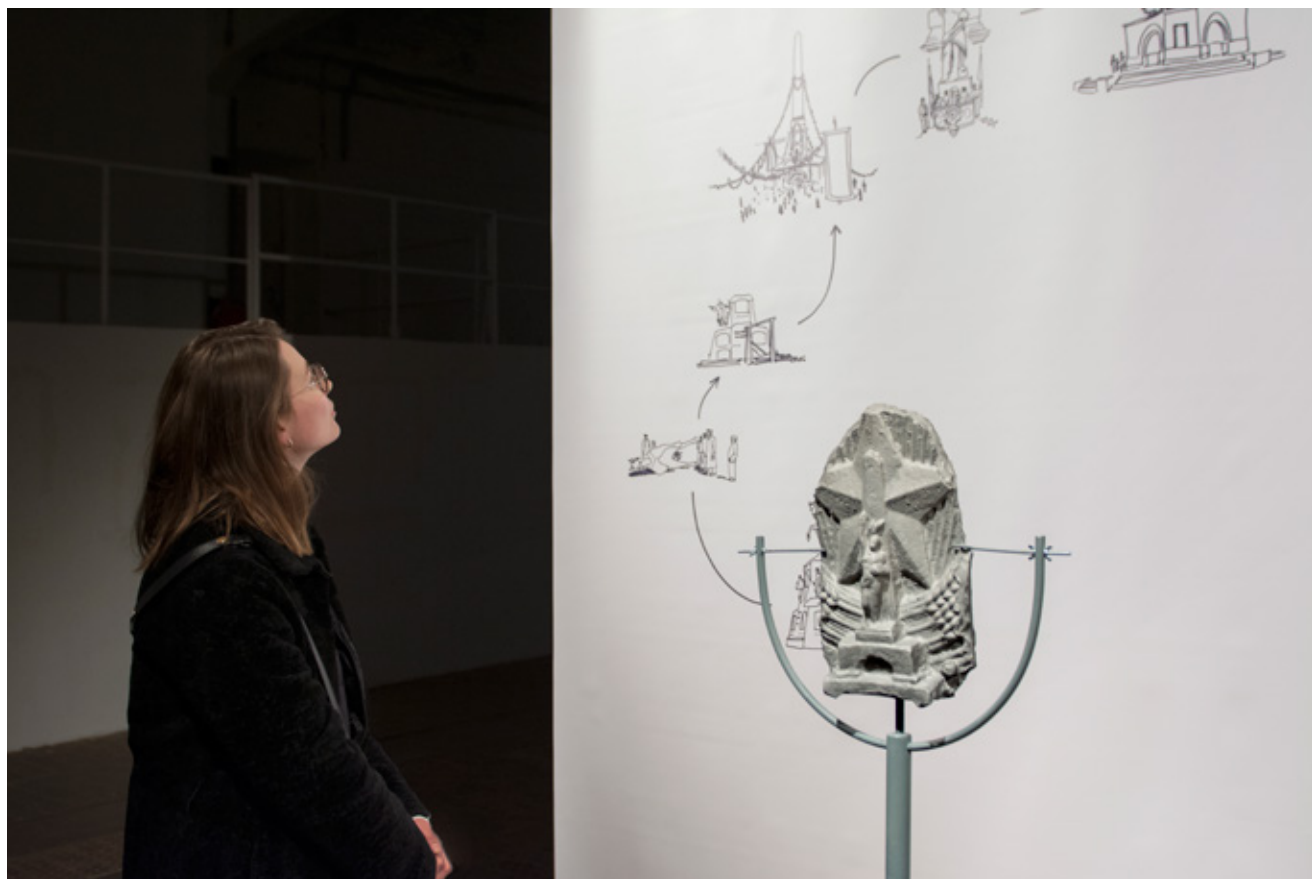
left: Monument to the Soviet Constitution, 1930s; head of the statue, the only fragment preserved after the demolition of the monument, collection of the Trevyakov Gallery.

right : Svoboda. 1919. 2020, detail, photograph of the miniature replica of the statue of Liberty on B. Kamenny bridge.





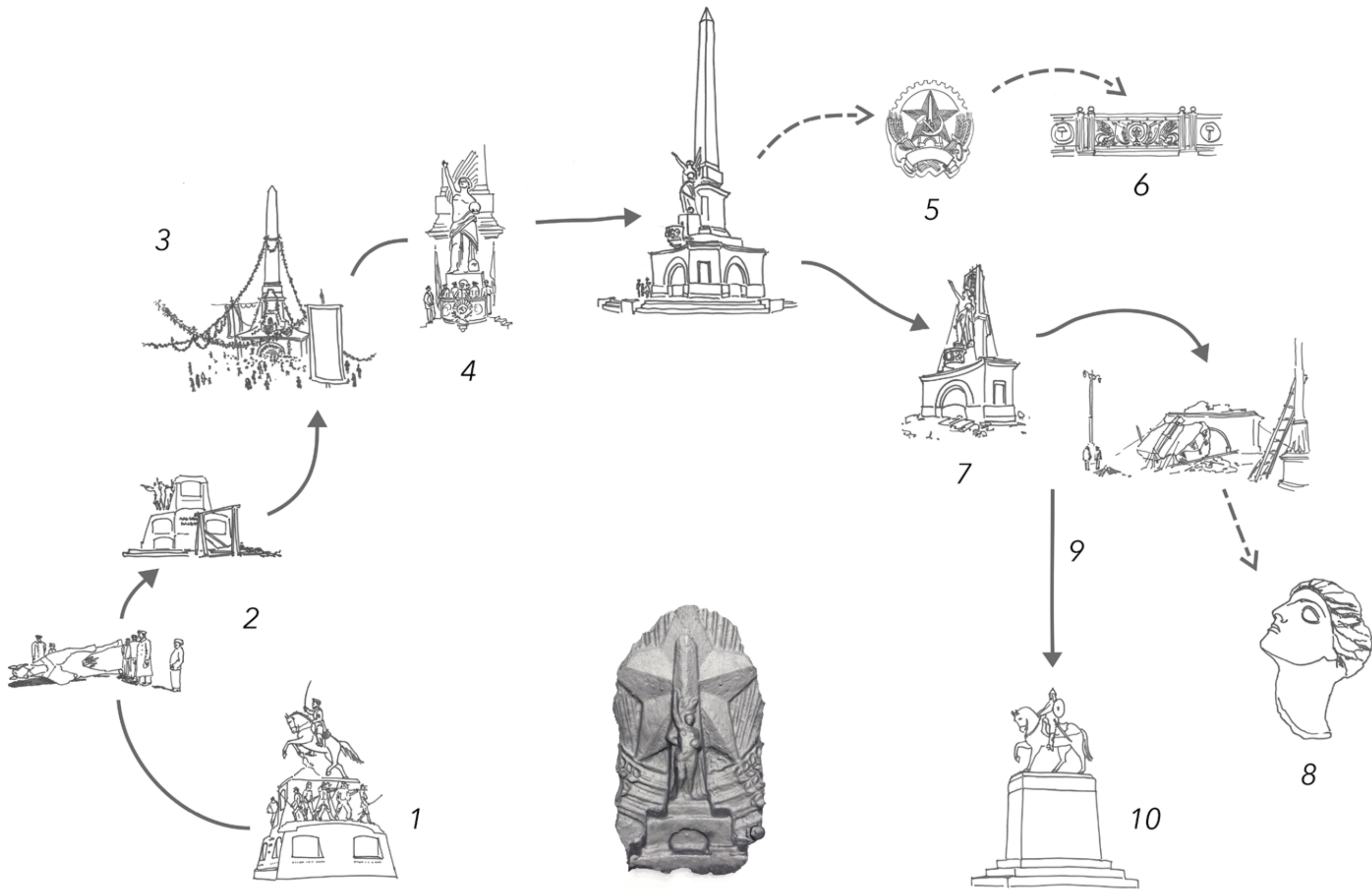
Svoboda. 1919. 2020, exhibition view at CCI Fabrika (Moscow, Russia)



Svoboda. 1919. 2020, exhibition view at CCI Fabrika, Moscow
December 2020



Svoboda. 1919. 2020, detail
replica of the figurine of Liberty, found at the basreliefs of Bolshoy Kamenny Bridge in Moscow,
iron cast.



1. 24 June 1912 - Opening of the monument to General Skobelev on Tverskaya Square in Moscow.

2. April 1918 - Demolition of the monument to General Skobelev.

3. November 7, 1918 - Opening of the Monument to the Soviet Constitution.

4. June 27, 1919 - Second opening of the Monument to the Soviet Constitution. The 26-meter obelisk is completed with the statue of Liberty by Nikolai Andreev.

5. 1924 - 1993 - The "Liberty" appears in the centre of Moscow coat of arms.

6. 1938 - A miniature replica of "Liberty" appears on the bas-reliefs of the Great Stone Bridge.

7. 20-21 April 1941 - Demolition of the Monument to the Soviet Constitution.

8. During the demolition the employees of Mossovet (Moscow City Council) take out of the rubble the head of "Liberty". Today it is preserved at the National Tretyakov Gallery.

9. September 6, 1947 - The foundation stone of the monument to Yuri Dolgoruki is laid.

10. 6 June 1954 - Opening of the monument to Yuri Dolgoruki.

→ 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.

Abstract :

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. The project exists in two forms, two reading phases - the edition and the exhibition, that bring together art works based on documentary material, collected during the fieldwork and remotely, as well as documents shown as such.

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



above: **K**, the edition | set of 8 notebooks
left-hand page: view of Königsberg city center before the destructions, 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 information about the project : www.k-project.website







"Fifth wave", exhibition view at Shchusev State museum of architecture (Moscow, Russia)

→ Drama, 2018

presented as part of the exhibition *K* | chapter: *K* as Castle in Spain

Text, produced from the titles of newspaper articles, devoted to the Royal Castle of Königsberg and the House of Soviets in Kaliningrad, gathered in two columns in chronological order in an imaginary dialogue.

Inkjet printing on paper
variable dimensions

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



→ K as Quarry, 2018

presented as part of the exhibition *K* | chapter: *K as Quarry*

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





→ Altstadt, 2014

Vestiges of red bricks, left after destroyed coastal houses in 1944, collected on the shores of the Elbe river, Hamburg, Germany.
Project accomplished during the residency at Frise Künstlerhaus.

Altstadt : from German "old town".

This work received the grand jury prize at the Talents Contemporains competition of the François Schneider Foundation in 2015.





above : Altstadt
view of the exhibition "Ebb and Flow", fondation François Schneider, Wattwiller, France:



above : Altstadt
view of the exhibition "Listening to the waters", commissaire Paulo Pires do Vale,
Galeria do Torreão Nascente da Cordoaria Nacional, Lisbon, Portugal



→ San Francisco, 2016-2018

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 various documents from the research, 50 x 60 x 190 cm

Project accomplished during the stay in residency at ZARYA contemporary art
center, Vladivostok, Russia.

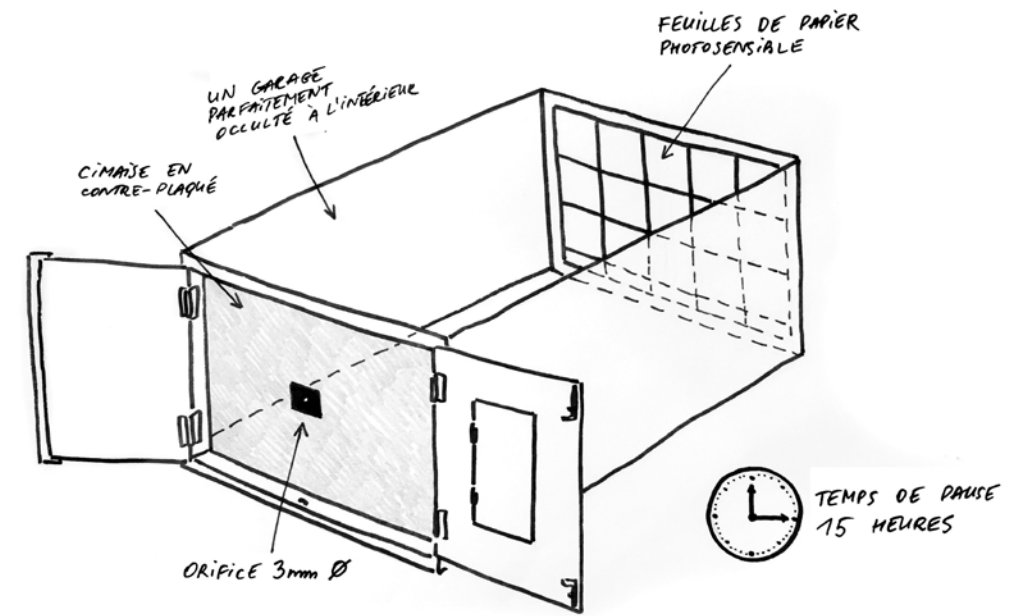
This work was started during a residency in Vladivostok, when a connection with San Francisco, situated on the opposite shore of the Pacific, suddenly emerged.

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.









Magazine America, distributed in the USSR according to the agreement between the United States and the USSR, 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>

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

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.



→ Soot, 2014 - ongoing

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.

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.





above: Soot (Elektrozavod), 2015, 120.3 x 68 cm, distance from the ground 15 cm
right page: view of the exhibition Serendipity in the process of error, Lage Egal project space,
Berlin, Germany.

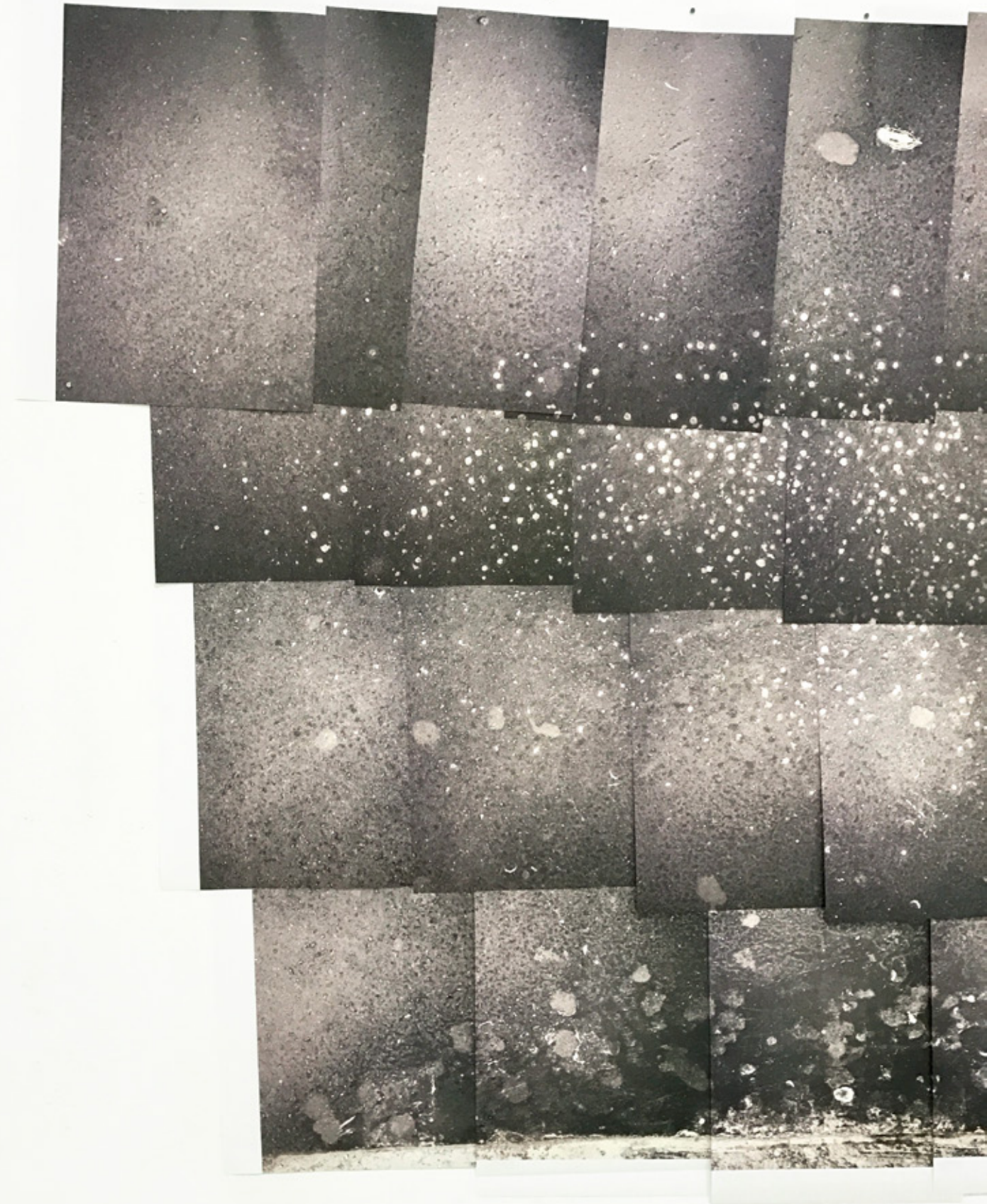


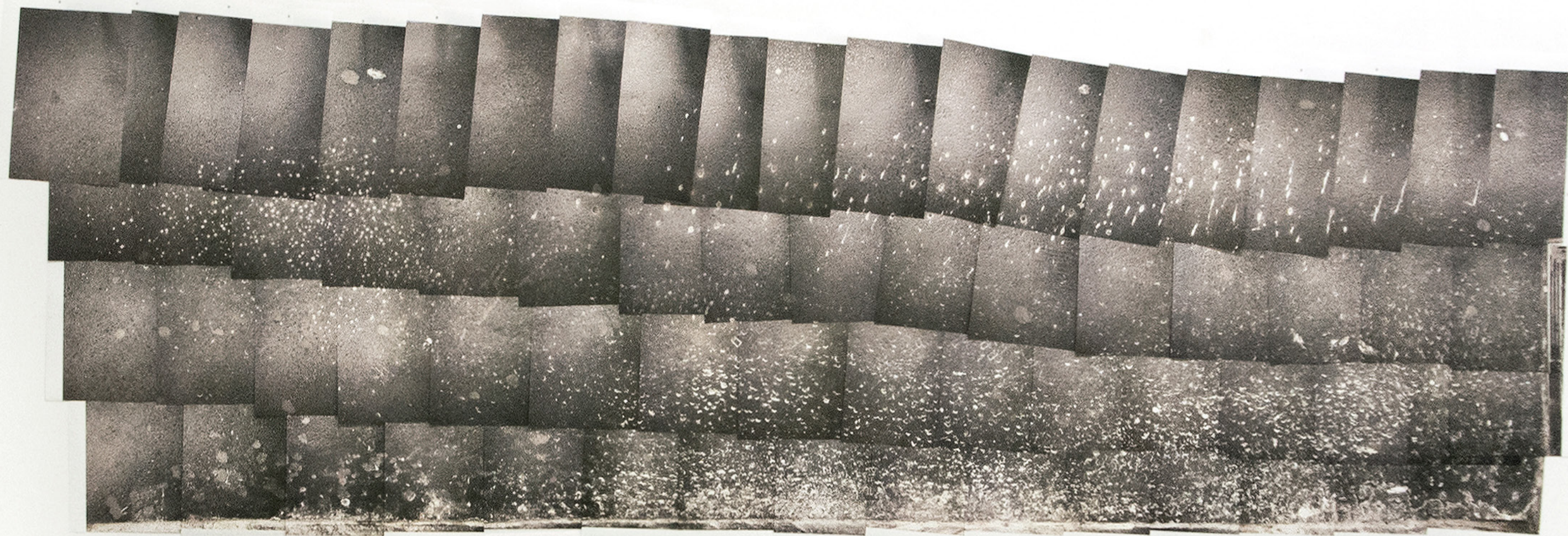
above: Soot (Pravda), 2020, 68 x 323 cm, distance from the ground 47 cm
right page: Soot (Pravda), original site view

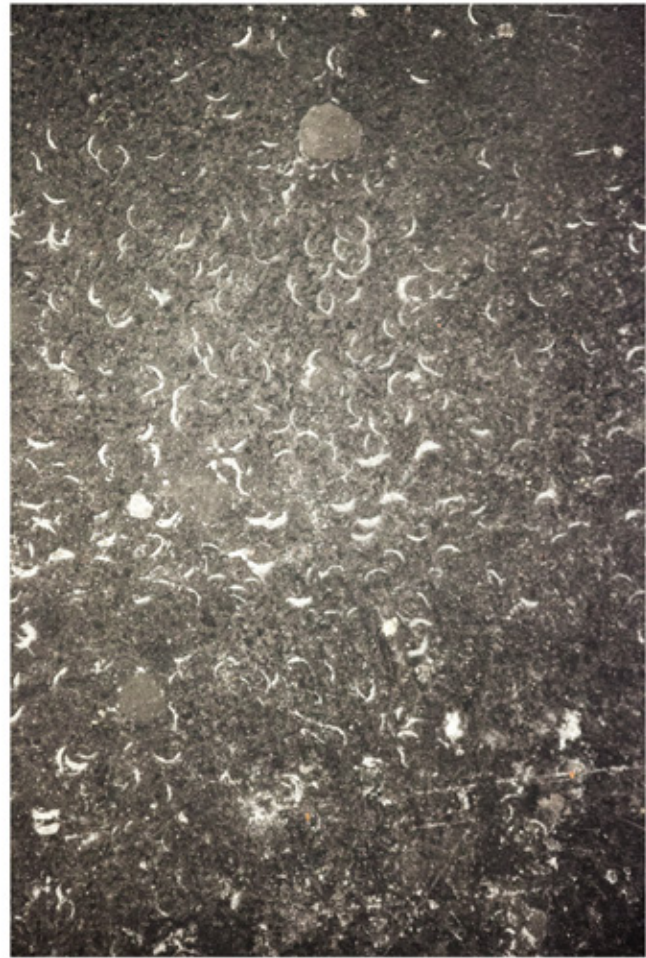
→ Persimfans (Châtelet), 2016

Photo documentation of marks, left by musical instruments and furniture of musicians on the floor of parisian metro corridors.

Persimfans : conductorless orchestra, that existed in USSR between 1922 and 1933. Per-Simf-Ans - from russian "First Conductorless Symphony Ensemble"
UV print on paper, magnets, 440 x 130 cm.







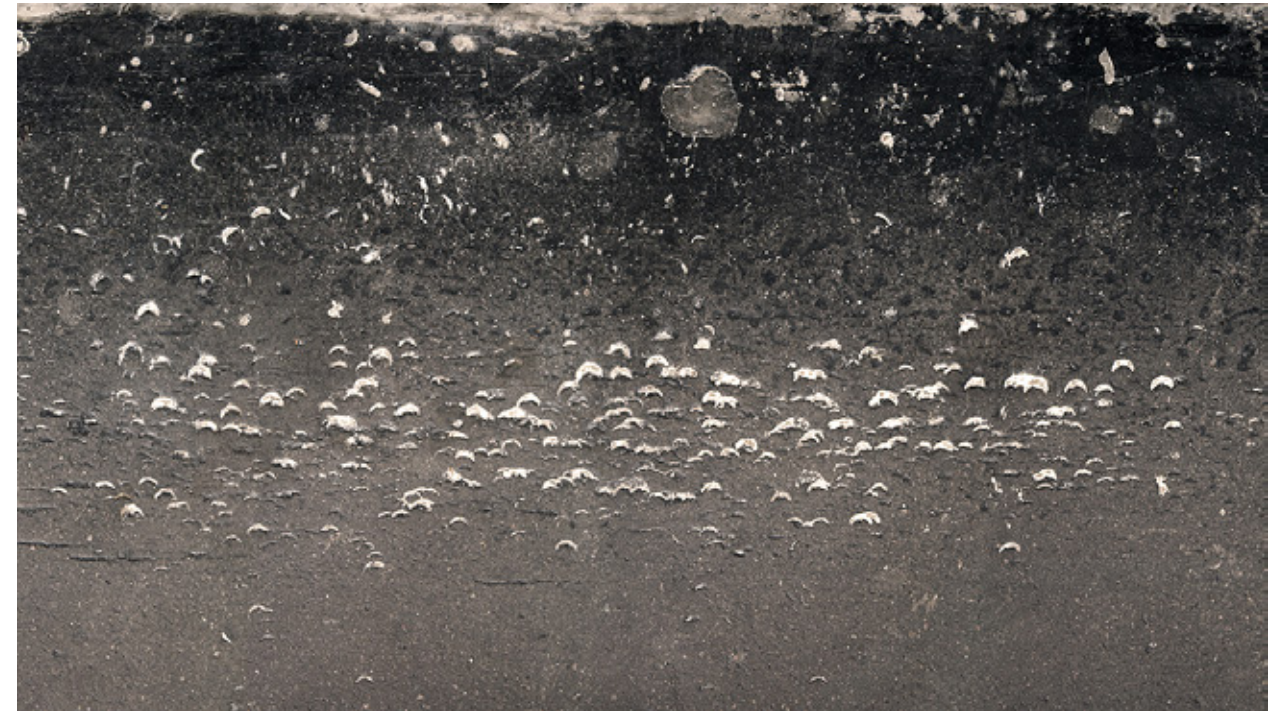
from left to right :
sheet 30/67, marks left by folding stools ; sheet 35/67, marks left
by contrebasse ; sheet 50/67, marks left by cello.

→ Persimfans (Concorde), 2016

Photo documentation of marks, left by musical instruments and furniture of musicians on the floor of parisian metro corridors.

Digital print in scale 1:1.
on adhesive vinyl flooring, 420 x 64 cm

Persimfans : conductorless orchestra, that existed in USSR between 1922 and 1933. Per-Simf-Ans - from russian "First Conductorless Symphony Ensemble"



Persimfans (Concorde), detail
view of the installation in a private apartment, Paris



above: Persimfans (Concorde), detail
below: view of the Going Under exhibition, curated by Julie Crenn,
Maubert gallery, Paris

→ The End of Asphalt, 2015-2016

Photographic series.

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 asphalt» is a point on the map, practically an address. In Vladivostok, you can tell the taxi driver “the end of 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 asphalt, views of the site,
Google maps satellite view, photo documentation.*



→ ZIMA, 2014

Plasticine.
Shades obtained by mixing three colors -
white, black and brown.
zima: from Russian "winter".



→ Black and White, 2011

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

Documentation, lambda print, framed, 30x40 cm.

