

# Katya Tsareva

## PORTFOLIO

[katyatsareva.com](http://katyatsareva.com)

# ABOUT



## Artist statement

In my practice I explore portraiture and the human body as visual and conceptual structures that reflect identity, presence and ambiguity. I am interested in the moment of encountering the image of a person I do not know and how, in this instant, a range of reactions emerges. These may include an immediate response, a sense of attraction, distance or discomfort. This emotional complexity forms the foundation of my work.

I approach the portrait not as a biographical document but as a space of tension between intimacy and detachment, recognition and abstraction. I explore how scale, fragmentation, proximity and visual precision can transform the perception of the human image.

As a multidisciplinary artist, I work with painting, installation, textiles, video and object-based practices. Each medium offers a different approach to examining human presence. In installation and textile work, I consider how surface and form reshape the perception of the figure. In painting and drawing, the face or fragment of the body becomes an abstracted structure that moves beyond traditional narrative.

The realism present in my work is not documentary. It serves to heighten the tension between the familiar and the unfamiliar. I aim to create images and environments in which the portrait appears as a multidimensional phenomenon that is material, emotional and unstable.

## Bio

Katya Tsareva is a multidisciplinary artist based in London. Working with painting, textile installation and object-based practices, her work focuses on portraiture and the human body, exploring how presence, perception and emotional tension emerge in encounters with unfamiliar images.

In recent years, her practice has concentrated on large-scale watercolor works and textile installations. Through close visual proximity, fragmentation and material transformation, Tsareva examines how the human figure can shift between recognisability and abstraction, intimacy and distance. Realism in her work is not documentary; it functions as a visual strategy that produces familiarity while resisting fixed interpretation.

Tsareva has presented a number of solo and duo exhibitions in the UK and Europe. In 2024, she realised the two-part solo exhibition *The Fleeting Light on Your Folds*, first shown at The Chapel, Brompton Cemetery and subsequently at Voskhod Gallery. In the same year, she presented the duo exhibition *Dawn on Your Skin* in London.

Her work has also been included in major group exhibitions and biennales. Selected projects include *THE CITY LISTENS BACK* (2025), curated by PAI32 at PURIST Gallery; *Postulation* (2025) at LumiNoir Gallery; the Limburg Biennale at Marres (2024); *Happily Ever After* at The Chapel at St. Margaret's House (2024); *HEAT* at RuptureXIBIT Gallery (2023); and *X-NOWNESS* at Basel Art Center (2022), presented by Voskhod Gallery, OBDN Gallery and Art Catch Gallery.

In 2025, Tsareva was shortlisted for the LGC x Theo Paphitis Art Prize in London. Her works are held in museum and private collections in the UK and internationally.

# CV

## EDUCATION:

2024 (April/May) **Chelsea College of Arts**, Chelsea Open Studio Short Course, London, UK  
2001 - 2006 MA ART and Design, Kuban State University, Krasnodar, Russia  
2001 - 2006 , BA ART and Design, Kuban State University, Krasnodar, Russia

## SOLO EXHIBITIONS:

2024 **The Fleeting Light on Your Folds** (Part 2),  
*Voskhod Gallery, Basel, Switzerland*  
2024 **The Fleeting Light on Your Folds** (Part1),  
*The Chapel, Brompton Cemetery, London, UK*  
2024 **Dawn On Your Skin**, duo exhibition with Damaris Athene,  
*Feeulum Gallery & Studios, London, UK*  
2021 **In My White Corner**,  
*Pro Art's Gallery, Kaluga, Russia*  
2020 **My Rooms**,  
*Futuro Gallery, Nizhni Novgorod, Russia*  
2018 **Search Me In The Flowers**,  
*Udmurt Republican Art Museum, Izhevsk, Russia*  
*Supported by PERMM Museum of Contemporary Art*  
2016 **The Story Of a One White House**,  
*Gridchinhall Gallery & Art-Residence, Moscow, Russia*

## SELECTED GROUP EXHIBITIONS:

2025 **The City Listens Back**, *Purist Gallery, London, UK*  
2025 **Postulation**, *LumiNoir Gallery, London, UK*  
2024 **Limburg Biennale at Marres**, *Maastricht, Netherlands*  
2024 **Happily Ever After**, *The Chapel, St. Margaret's House, London, UK*  
2024 **Summer exhibition**, *Crawley, UK*  
2024 **Open Call curated by Phony**, *Gallery Lock In, Brighton, UK*  
2024 **1st Ground Biennale, Textile in Contemporary Art**,  
*Ground Solyanka, Moscow, Russia*  
2023 **HEAT, RuptureXIBIT(+Studio)** *Gallery, London, UK*  
2022 **X-NOWNESS**, *Basel Art Center, Presented by Voskhod Gallery, OBDN Gallery, Art Catch Gallery, Basel, Switzerland*  
2021 **RE-ENCHANTED**, *Voskhod Gallery, online group exhibition*

2021 **Hidden Places**, *Max Art Foundation, Moscow, Russia*  
2020 **Wave of Dreams**, *Triumph Gallery, Moscow, Russia*  
2019 **There Where The Energy Flows To**, *InArt Gallery, WINZAVOD Center For Contemporary Art, Moscow, Russia*  
2018 **Vivum**, *Artis Gallery, WINZAVOD Center For Contemporary Art, Moscow, Russia*  
2016 **Voice of Izhevsk**, *Special project of Moscow International Biennale for Young Art, CCI Fabrika, Moscow, Russia*

## AWARDS:

2025 LGC x Theo Paphitis Art Prize (shortlisted), *London, UK*  
2024 Zima Magazine Artist of the Month (shortlisted), *London, UK*  
2023 Haken Art Award (Painting Category Finalist), *London, UK*  
2020 Buenos Aires Internetional Fashion Film Festival,  
*Buenos Aires, Argentina*

## RESIDENCIES:

Since 2016 Gridchinhall Gallery & Art-Residence,  
*Moscow, Russia*

## SELECTED PUBLICATIONS:

2024 Interview 'What can and should the body be?', March,  
*London Cult Magazine, Web (London)*  
2024 Art Seen Magazine, the issue 11 - Spring, *Print (London)*  
2024 Purplehaze Fashion & Art Magazine,  
the issue 009, *Print (Berlin)*  
2020 Most Mag, Aesthetics, body, harmony: interview with  
Katya Tsareva, *Print (Russia)*  
2020 UNDER THE BRIDGE MAGAZIN Installation - Autumn 2020,  
*Print (USA)*  
2019 CRIATE! MAGAZIN, issue 18 ART MIAMI EDITION, *Print (USA)*

## ART FAIRS:

2025 Contour Art Fair, *Nizhny Novgorod, Russia*  
2022 Marbella Art Fair, *Marbella, Spain*  
2021 Cosmoscow, *Moscow, Russia*  
2021 ART Moscow, *Moscow, Russia*  
2016 Cosmoscow, *Moscow, Russia*

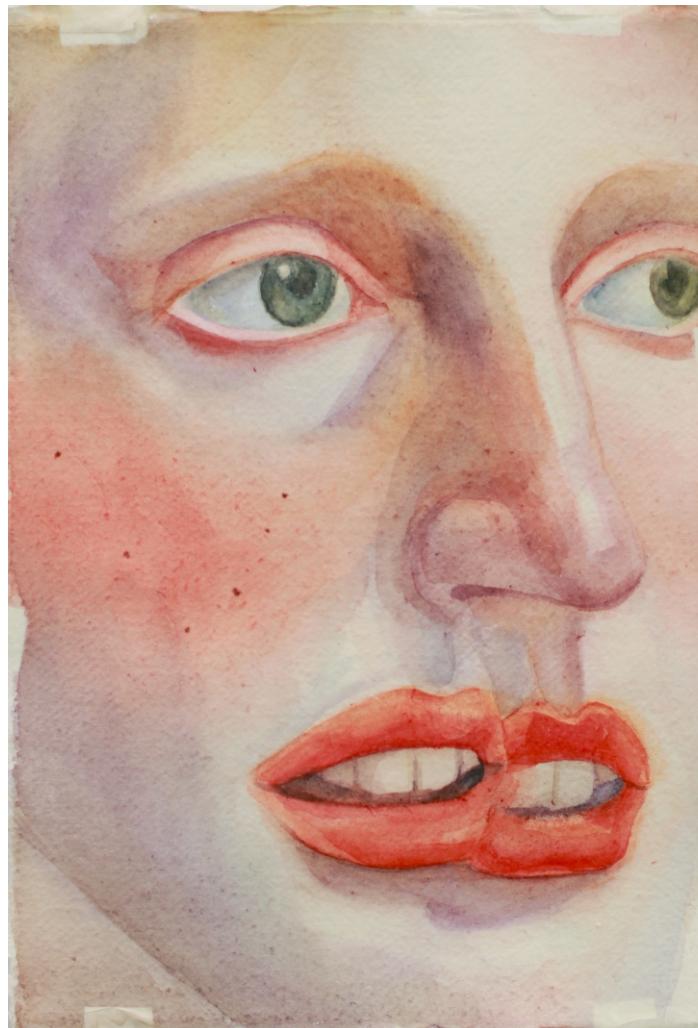
# 2025/

*A PORTRAIT. Watercolor.*

## A PORTRAIT.

This series of watercolor portraits begins with brief, silent encounters in the underground. I observe a stranger, their face, posture, or expression and then create a detailed textual description of their appearance. These written impressions serve as prompts for AI-generated portraits. The results vary: some resemble the original surprisingly closely, while others feel like distant echoes.

These AI images are only a step in the process. I alter them digitally, combine fragments through collage, and rework the figures in watercolor. The final portraits are layered interpretations - situated somewhere between memory and invention, observation and imagination.



{3}.  
watercolor on paper, 30x21cm, 2025

2025/

A PORTRAIT. Watercolor.



{2}.  
watercolor on paper, 30x21cm, 2025



{1}.  
watercolor on paper, 30x21cm, 2025

2025/

A PORTRAIT. Watercolor.

Portrait of a Woman with Eyeliner.  
watercolor on paper, 150x100cm, 2025



2025/

THE TENDERNESS. *Installation.*



## The Tenderness.

"The Tenderness" is an installation of soft, air-filled textile forms in which Katya Tsareva evokes the image of a "second skin", smooth, gleaming, and strangely alien. The work serves as a metaphor for corporeality that is both seductive and unsettling. It explores the duality of sensory experience - merging pleasure and pain, desire and aversion and invites the viewer into a fragile space between intimacy and detachment.

The Tenderness  
2025  
Installation,  
200 x 180 x 150 cm  
Fabric with original print,  
inflatable balloons.

2025/

*Tender. Watercolor.*

**Tender. Watercolor.**

Red Lips and Two Red Lines,  
watercolor on paper, 150x100cm,  
2024



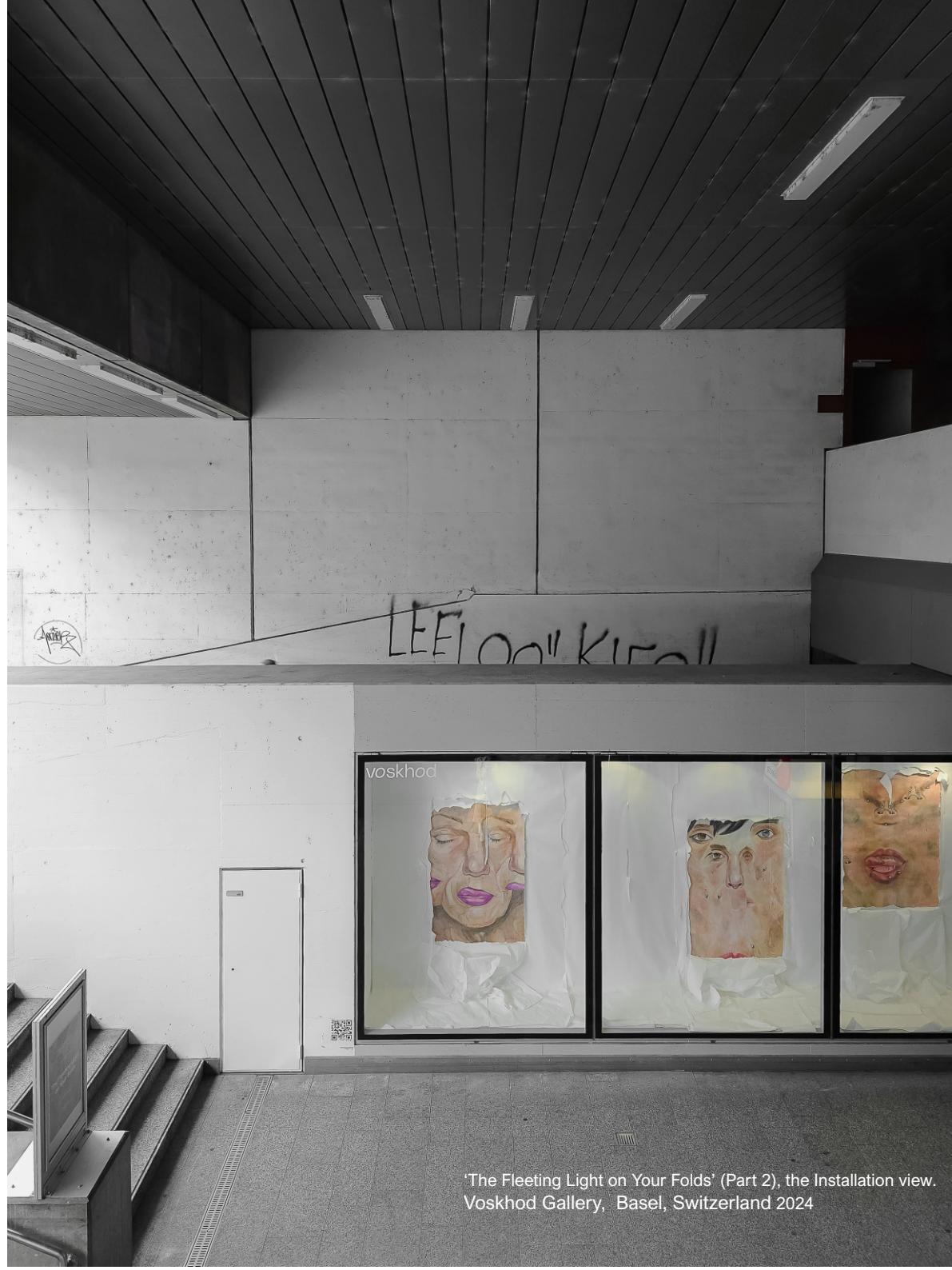
2024/

Voskhod Gallery, Basel, Switzerland

## **The Fleeting Light on Your Folds (Part 2). Solo show.**

The second part of the exhibition, following the Brompton show, took place at Voskhod Gallery in Basel. Displayed in the window, the exhibition featured large watercolor works alongside white sheets of watercolor paper, deliberately torn in a seemingly spontaneous manner. Bursting through the layers, the watercolors reveal corporeality as a set of surfaces with varying degrees of attraction. They reflect the experience of living in a body — a vessel marked by both vulnerability and exposure.

*Excerpt from the curatorial text by Anzhela Popova, written for the exhibition "The Fleeting Light on Your Folds (Part 2)", Voskhod Gallery, Basel, 2024*



'The Fleeting Light on Your Folds' (Part 2), the Installation view.  
Voskhod Gallery, Basel, Switzerland 2024



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'The Fleeting Light on Your Folds' (Part 2), the Installation view. Voskhod Gallery, Basel, Switzerland 2024

'Four Studs in Your Face',  
watercolor on paper,  
150x100cm  
2024  
'Five Holes and Sensual Lips',  
watercolor on paper,  
150x100cm  
2024

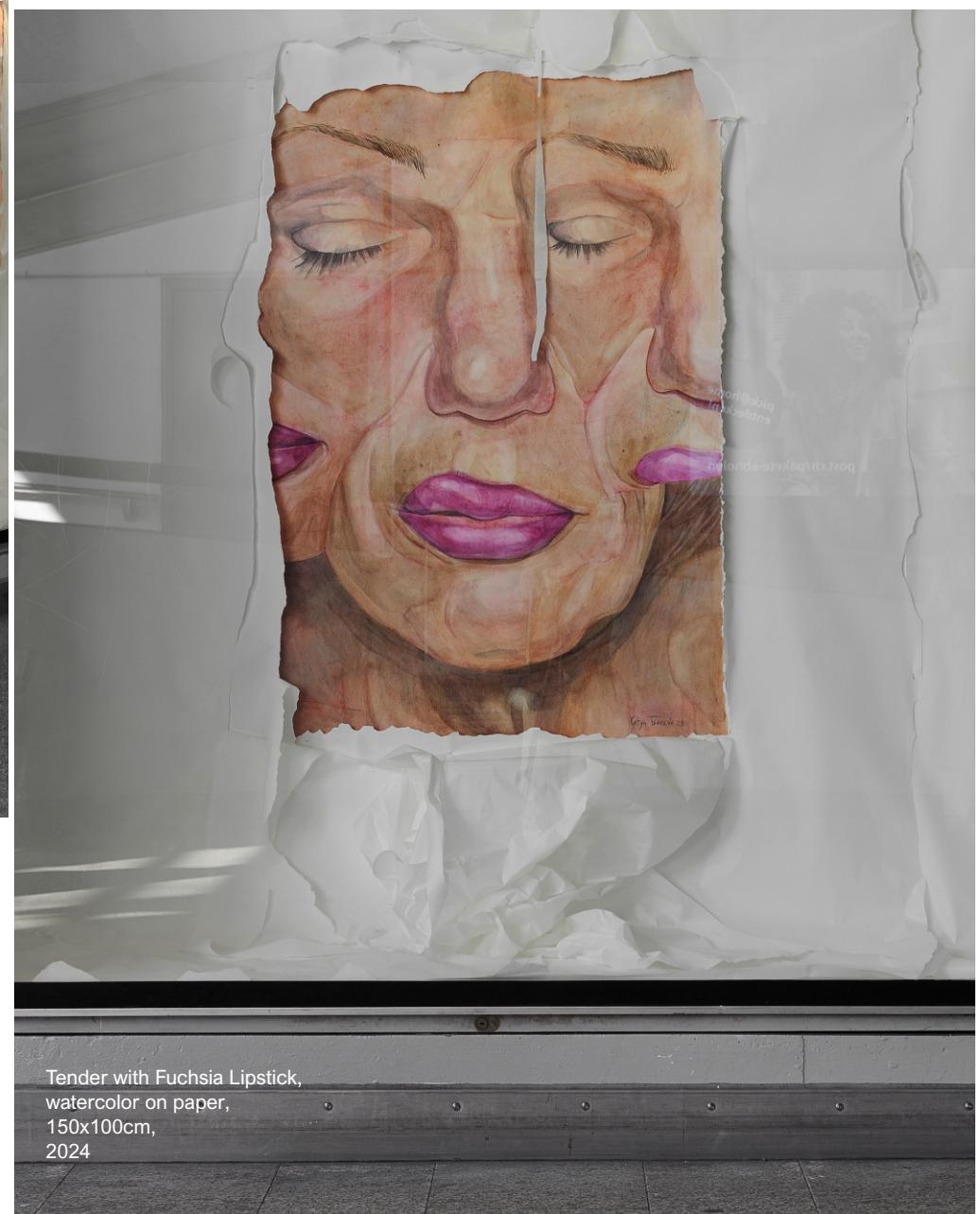


Katya uses photographs as the basis for her watercolor works; she intentionally modifies figures and fragments of bodies using collage and computer graphics. The large-scale watercolors are obviously the result of delicate, long and painstaking work. Watercolors can evoke a wide range of emotions in the viewer simultaneously, among them pleasure, attraction, even disgust. Nevertheless, these sets of opposing forces are in a certain balance.

*Excerpt from the curatorial text by Anzhela Popova, written for the exhibition "The Fleeting Light on Your Folds (Part 2)", Voskhod Gallery, Basel, 2024*

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'The Fleeting Light on Your Folds' (Part 2), the Installation view.  
Voskhod Gallery, Basel, Switzerland 2024



Tender with Fuchsia Lipstick,  
watercolor on paper,  
150x100cm,  
2024

2024/

*The Brompton Chapel, Old Brompton Road, London, UK, 2024*

## **The Fleeting Light on Your Folds (Part 1). Solo show.**

This project explores the depths of physical sensuality and vulnerability. The exhibition investigates our relationship with the body: why it can be so difficult to inhabit, why we may wish to escape or suppress it, and why it remains a raw source of power. The liberated body draws its strength not in spite of, but because of its tenderness.

Katya Tsareva examines corporeality by reinterpreting traditional academic painting techniques, reflecting on what can go wrong in the process, and engaging with multiple transformations of the depicted form. Her approach presents the body as a medium for processing the external world — a mutable form that absorbs, alters, discards, and breaks apart.

*Excerpt from the curatorial text for “The Fleeting Light on Your Folds (Part 1)”, The Chapel, London, 2024:*



‘Five Holes and Sensual Lips’, watercolor on paper, 150x100cm  
2024

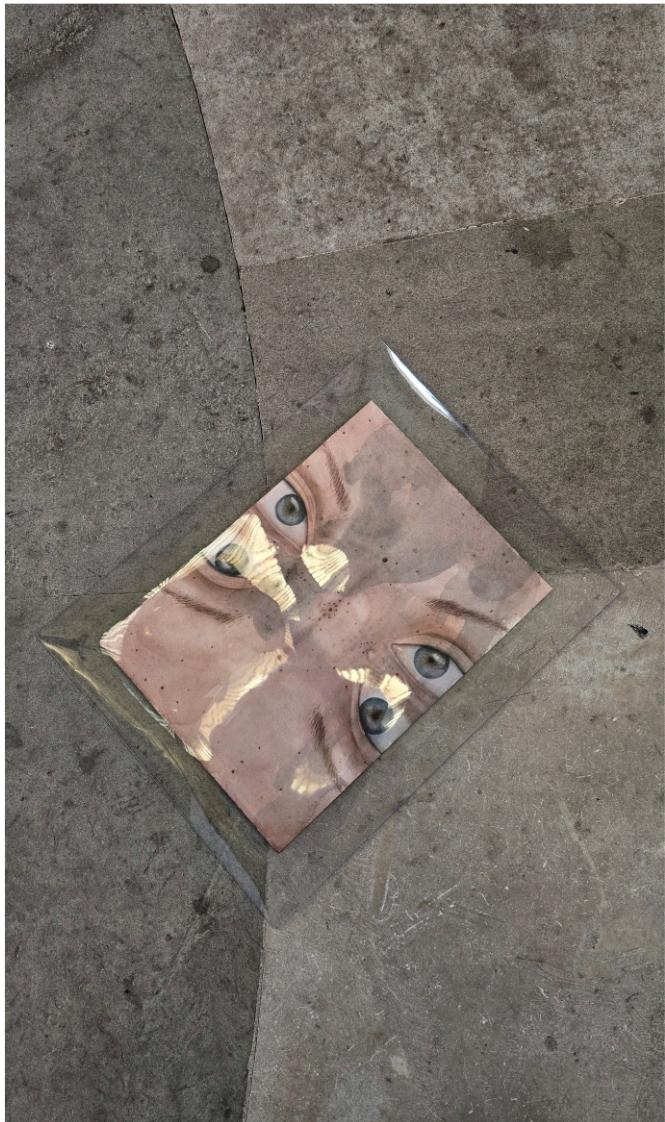
'The Fleeting Light on Your Folds' (Part 1), the Installation view. The Brompton Chapel, Old Brompton Road, London, UK, 2024



'Tender with Fuchsia Lipstick', watercolor on paper, 150x100cm  
2024



The exposition at the Brompton Chapel in London focuses on viewing the body as an initial element or cell. What does it actually mean to live within it? This site-specific installation features large-scale watercolors and soft textile objects by Katya Tsareva, serving as a metaphor for a second skin, so smooth and gleaming that it feels almost alien. The installation acts as a source of attraction, uniting pleasure and pain, as well as both hatred and desire.



'Tender 7', watercolor on paper, 36x26cm  
2024



'Tender 5', 'Tender 1', watercolor on paper, 36x26cm  
2024, 2023



'Tender 4', watercolor on paper, 36x26cm  
2024

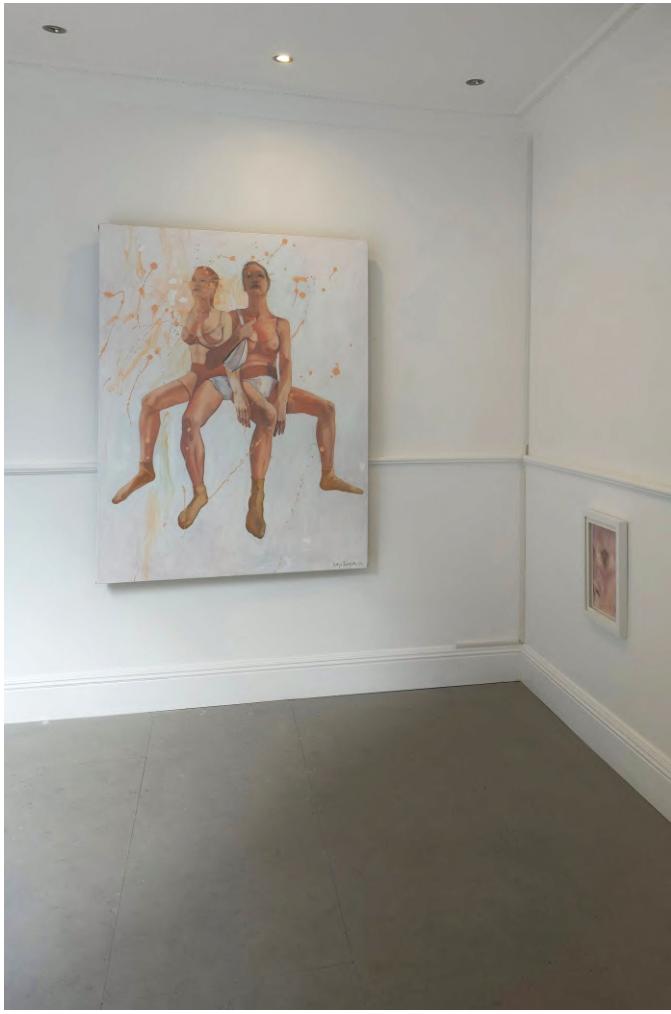


'Dawn on Your Skin' / the Installation view / Feelium Gallery & Studios, London , UK

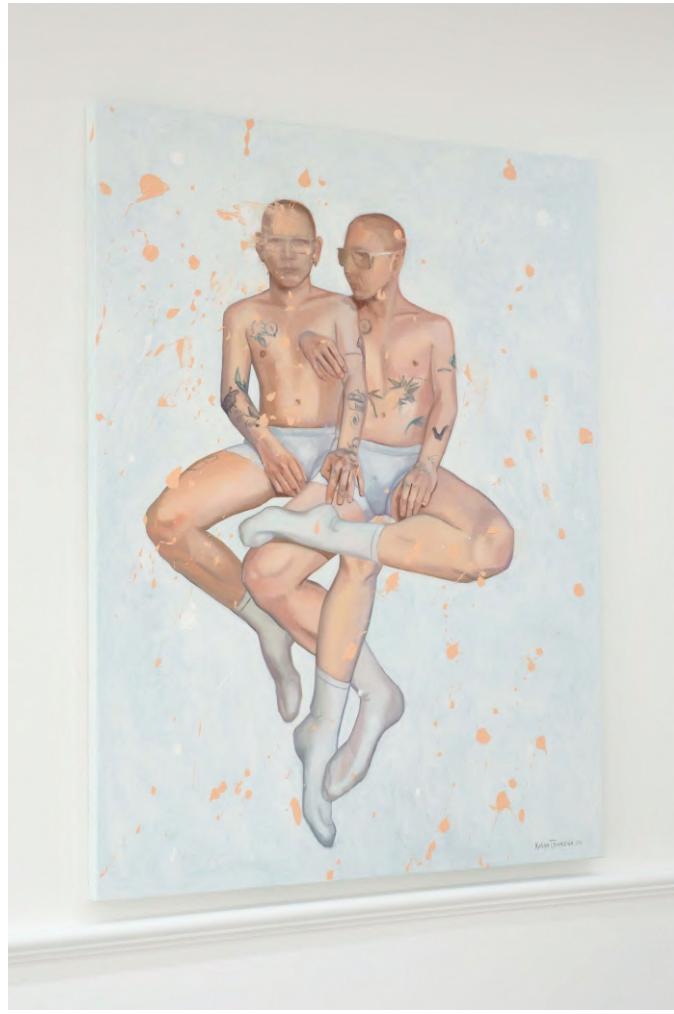
16/18 KATYA TSAREVA

## **Dawn on Your Skin. Duo show.**

The exhibition 'Dawn on your skin' features artists Katya Tsareva and Damaris Athene. It is an invitation to reflect and research the ideas which seem to exercise the greatest powers of seduction, but are basically self-contradictory. One such idea is beauty as a synonym for youthfulness, another is aging. Beauty overrides so many familiar opposites: the natural and the historical, the pristine and the artifical, the individualising and the conformist, the physical and digital – even the beautiful and the ugly.



'Karina', mixed media on canvas, 160x120 cm  
2023



'Kirill', mixed media on canvas, 160x120cm  
2024



'Yuu', mixed media on canvas, 90x60 cm  
2024

The new series 'Tender' by Katya Tsareva revolves around beauty as a myth. Nowadays, this myth seems, once more, coed. Standards of beauty are being applied to men as well as women. Katya depicts models from found images or self-taken photographs and transforms them through modification and refinement. Adopting an academic painterly approach, she meticulously transfers the altered images onto canvas in a realistic manner, thus dissecting to understand the body as a sexual object, as something both frightening and exciting at the same time, attractive and repulsive.



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Katya Tsareva's  
Website

