

KATYA TSAREVA  
portfolio

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



# ABOUT



## Artist statement

The central objective of my research on exploring and understanding the human body and interpreting corporeality as an artist. I examine the manifestation of identity, how this affects the body and how it is expressed visually. Rather than being concerned with individual, personal stories, I am interested in what I find in this very moment when I look at a photograph or a person I know nothing about. Observing others can evoke conflicting feelings within us - sometimes attraction, other times rejection, even disgust. In my work, I seek to express this tension and contradiction, amplifying these feelings through transformation and heightening the realism of the imagery.

Throughout my practice, I have turned to various mediums. In search of a multidimensional expression, I have resorted to installation, creating objects, and also working with video. At this stage, my work is delving more into the direction of a fascination with the body, and this time I am embracing it fully, focusing solely on the human figure in large watercolors. Executing my ideas in close-up formats, I explore the possibilities of the medium as well as my own capabilities as an artist to recreate and reinterpret the resulting form.

## Bio

Katya Tsareva is a UK-based multidisciplinary artist who currently lives and works in London. Born in 1984 in Krasnodar, Russia, she graduated at MA Architecture and Design from Kuban State University, Russia with a degree in Architecture and Design (2006) and Chelsea Open Studio Short Course, Chelsea College of Arts, London, UK (April/May 2024). In 2012, Katya held her inaugural solo exhibition and participated in the Moscow International Biennale of Young Art. Recognized as one of the top 100 young Russian artists by 'In Art' in 2017, she had a solo exhibition at the Udmurt Republican Art Museum in 2018. In 2022, she contributed to a collective exhibition supported by Voices of Culture at the Basel Art Center, Switzerland.

In 2024, participant of numerous solo and group exhibitions, international biennale including two part solo show 'The Fleeting Light on Your Folds', London, UK and in Voskhod Gallery, Basel, Switzerland, duo exhibition 'Dawn on Your Skin', London, UK, Limburg Biennale at Marres, Maastricht, Netherlands and 1st Ground Biennale, Textile in Contemporary Art, Ground Solyanka, Moscow, Russia. Her works have been featured in various international online and offline publications on contemporary art, are housed in the collection of the Udmurt Republican Museum of Fine Arts, and in private collections in London, New York, Basel, Moscow, and other cities worldwide.



**SOLO EXHIBITIONS:**

- 2024 The Fleeting Light on Your Folds (Part 2),  
*Voskhod Gallery, Basel, Switzerland*
- 2024 The Fleeting Light on Your Folds (Part 1),  
*The Chapel, Brompton Cemetery, London, UK*
- 2024 Dawn On Your Skin, duo exhibition with Damaris Athene,  
*Feelium 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, Moscow, Russia*
- 2014 Scenes From a Marriage,  
*Gallery of the newspaper "Izvestia of the Udmurt Republic",  
Izhevsk, Russia*
- 2012 Two. Body in ART,  
*Grifon art-center, Izhevsk, Russia*

**SELECTED GROUP EXHIBITIONS:**

- 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 Winter Exhibition 2020, *Alvitr Art Gallery x ARTBOX,  
Saint Petersburg, 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*

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- 2015 Workshop 2015. Sub observationem,  
*Moscow Museum of Modern Art, Moscow, Russia*
- 2015 Teleport of the General Popov, *Museum of Izhevsk, Izhevsk, Russia*
- 2014 6 SENSES, *L&P Hutisingh Visual Art Centre, Ahmedabad, India*
- 2013 VIVIDA, *Diversely unite artists, The Framers Gallery, London/ UK*

**AWARDS:**

- 2024 Zima magazine Artist of the Month (shortlisted), *London, UK*
- 2023 Haken art award (Painting Category Finalist), *London, UK*
- 2020 Buenos Aires International Fashion Film Festival,  
*Buenos Aires, Argentina*
- 2019 Womens International Film Festival (Merit winner), *USA*

**RESIDENCIES:**

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

**ART FAIRS:**

- 2022 Marbella Art Fair, *Marbella, Spain*
- 2021 Cosmospow, *Moscow, Russia*
- 2021 ART Moscow, *Moscow, Russia*
- 2016 Cosmospow, *Moscow, Russia*

**SELECTED PUBLICATIONS:**

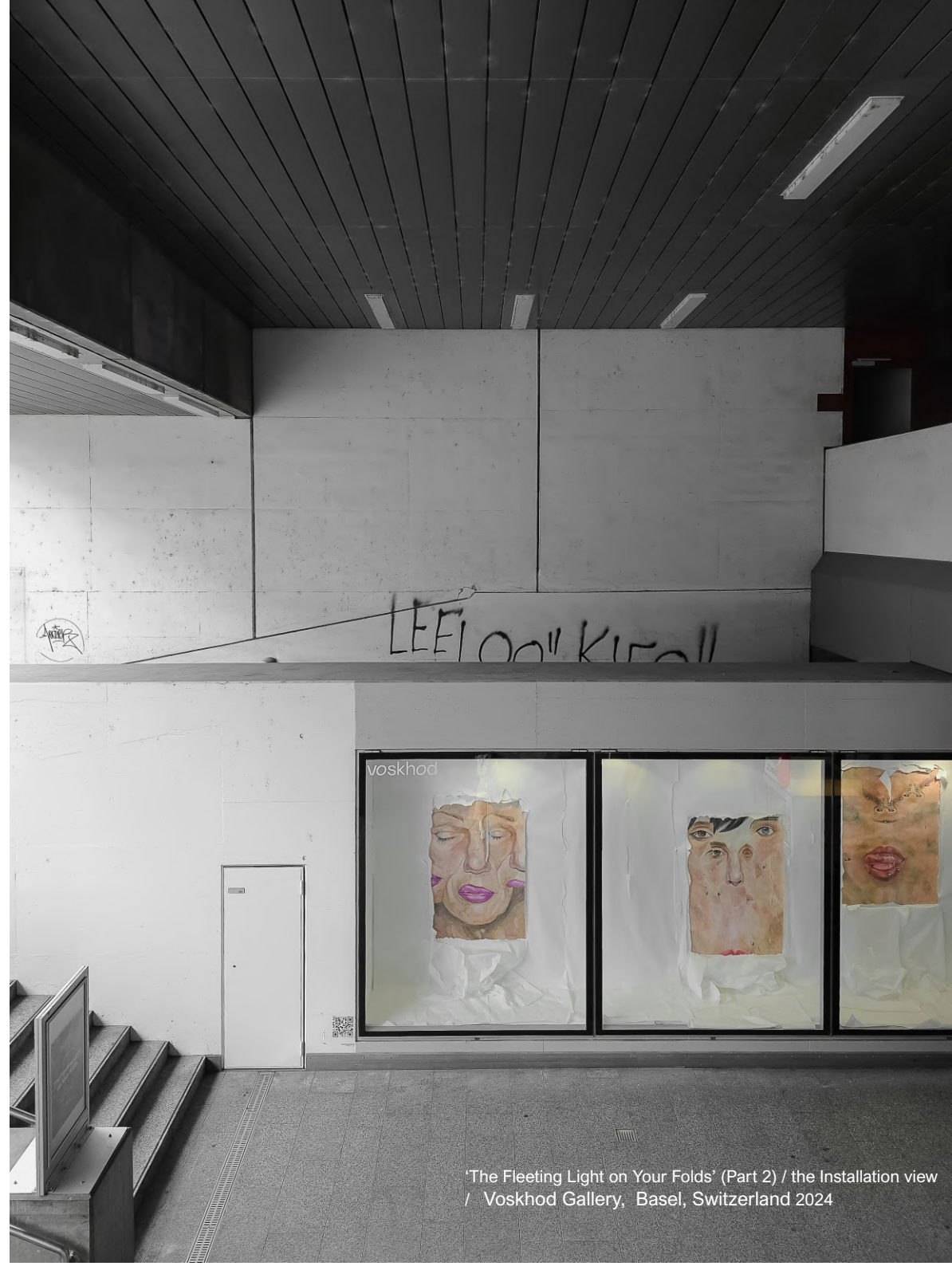
- 2024 Interview 'What can and should the body be?', *March,  
London Cult Magazine (London)*
- 2024 Art Seen Magazine, the issue 11 - Spring / Print *(London)*
- 2024 Purplehaze Fashion & Art Magazine, the issue 009 / Print *(Berlin)*
- 2020 Most Mag, Aesthetics, body, harmony: interview with  
Katya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



2024/ *Voskhod Gallery, Basel, Switzerland*

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

The second part of the exhibition that follows Brompton was based in Voskhod gallery in Basel. The exhibition, presented in the window, is based on large watercolor works and white sheets of watercolor paper, deliberately torn in a spontaneous manner. Bursting through the layers of paper, the watercolors reveal our corporeality as a set of surfaces of varying levels of attractiveness. They reflect the experience of living in this or that body as a vessel of catastrophic vulnerability and exposure.



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







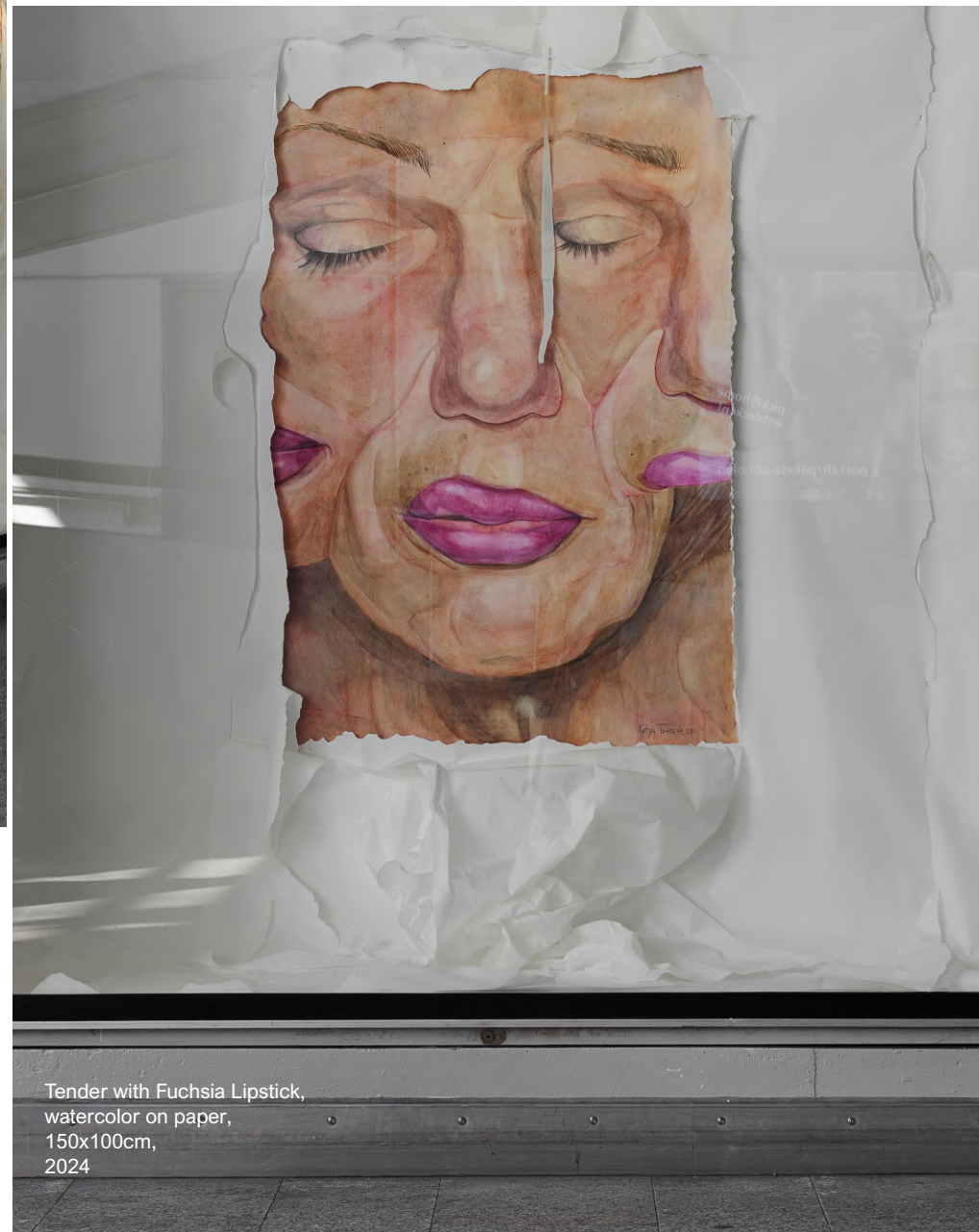
'Four Studs inYour Face',  
watercolor on paper,  
150x100cm  
2024

'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.

'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 our physical sensuality and vulnerability. The exhibition seeks to understand our relationship with our bodies: why it can be so difficult to inhabit, why we might want to escape or suppress it, and why it remains a raw source of power. The liberated body derives its full strength not in spite of, but because of its tenderness.

Katya Tsareva examines the theme of corporeality by reinterpreting the traditional academic painting techniques, considering what can go awry in the process, and thereby engaging with countless transformations of the depicted form. Her artistic method presents the body as a means of processing the external world: an object of transformation that accumulates, alters, discards and disassembles.



'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.

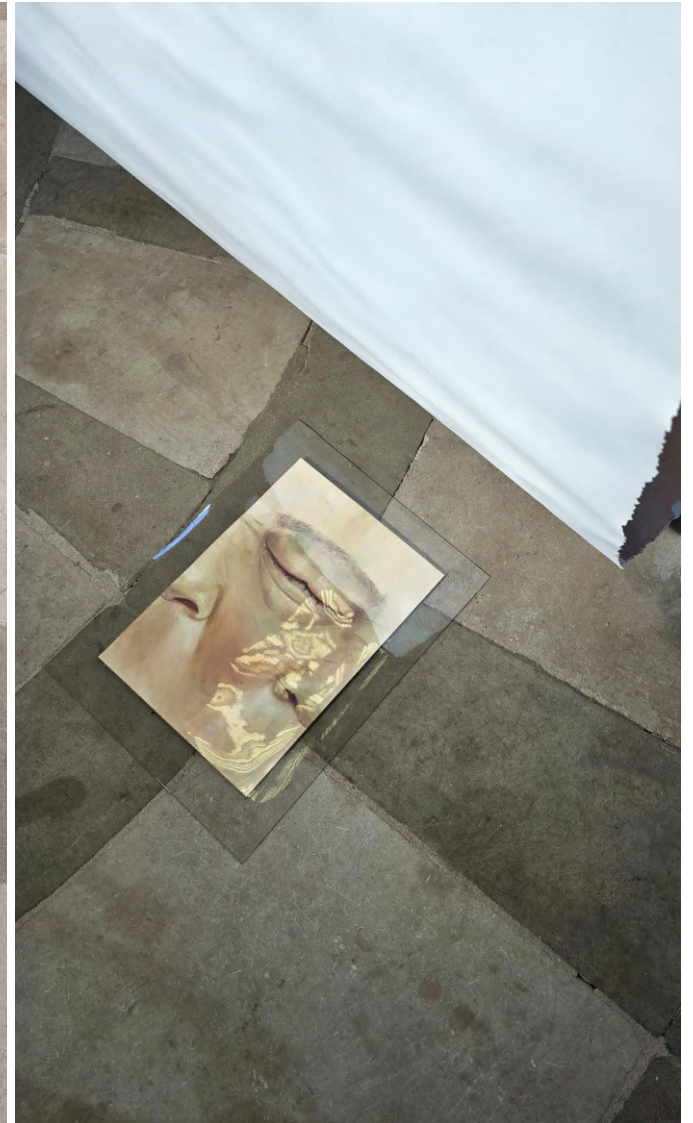




'Tender 7', watercolor on paper, 36x26cm  
2024



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



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



2024/ *Feelium Gallery & Studios, London , UK*  
Dawn on Your Skin. Duo show.

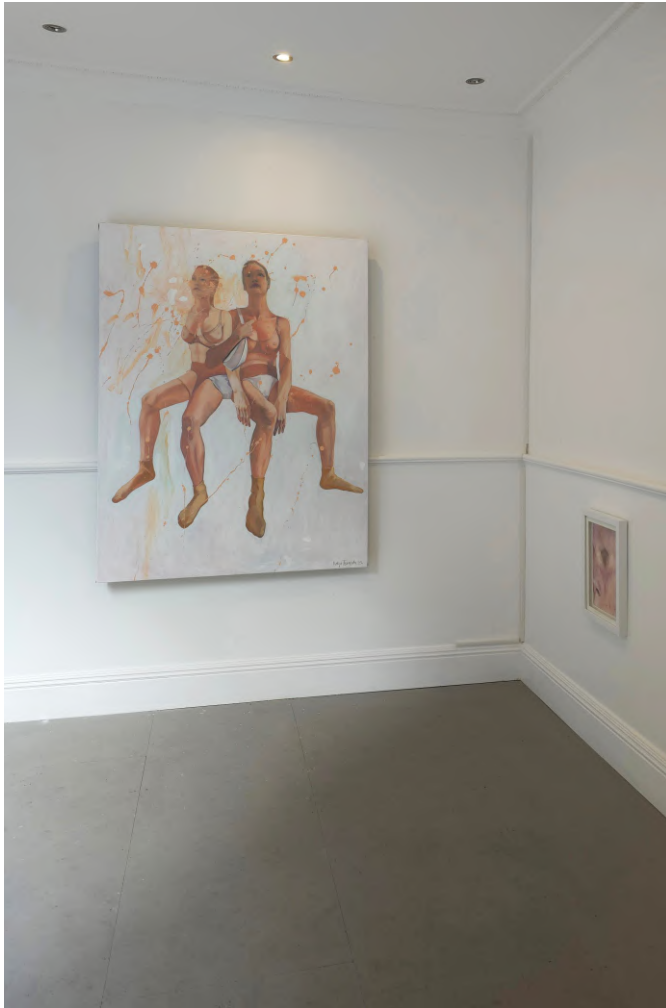


The exhibition 'Dawn on your skin' features artists Katya Tsareva and Damaris Athene. It is an invitation to reflect and research the ideas which seem to exercise the greatest powers of seduction, but are basically self-contradictory. One such idea is beauty as a synonym for youthfulness, another is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

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

11/18 KATYA TSAREVA





'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.



2021/ *Max Art Foundation, Moscow, Russia*

Tendernes. Installation.

The Installation becomes a revelation, enabling the overcoming of previous boundaries in perceiving corporeality. Fabric printed with a human skin motif, from which a dress was sewn has been created by Katya Tsareva. This dress became the central element of the work, embodying the idea of clothing as a “second skin”. It explores the connection between self-representation, how we present ourselves to others, and the clothing we wear constantly. Through this installation, the artist invites the viewer to reflect on how clothing shapes and expresses identity.

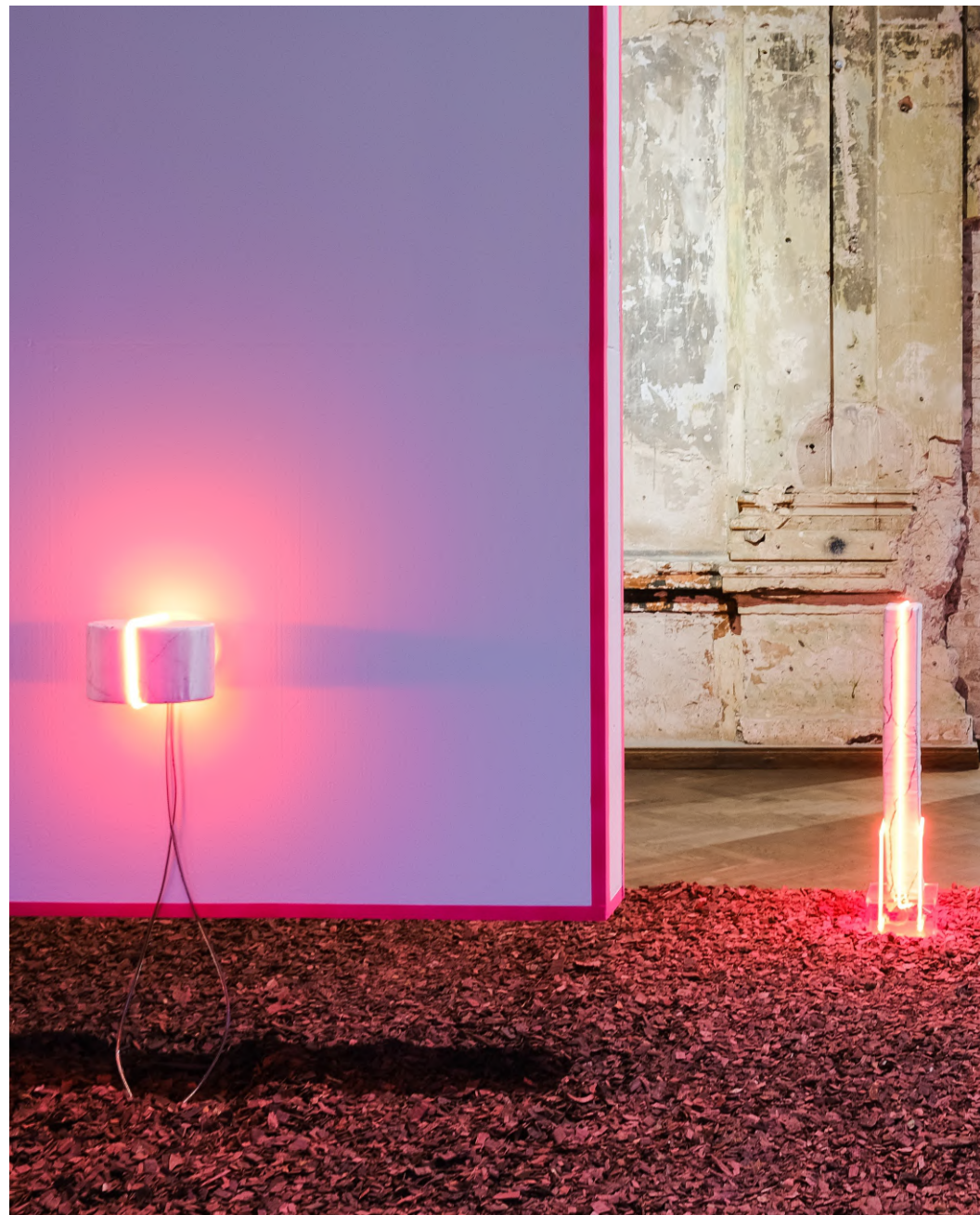




2020/ *Futuro Gallery, Nizhni Novgorod, Russia*

My Rooms. Solo show

«My Rooms» is a new project of Katya Tzareva prepared especially for FUTURO Gallery and dedicated to the ethics and aesthetics of the space. A series of paintings, objects and a large-scale installation in the main gallery hall represent the modern processing of the architecture and design of late modernism transformed from a dominant doctrine into the language of art everyday life.



'My Temporary Room' / the Installation view / Futuro Gallery, Nizhni Novgorod, Russia, 2020









'My Rooms' / the Installation view / Futuro Gallery, Nizhni Novgorod, Russia, 2020

Space is a leitmotif of Katya Tzareva's art: she depicts enclosed rooms with a perspective going deep into the painting, uses exhibition halls and interiors transformed by architectural volumes and light inside video works. The artist turns to the aesthetics of modernism space and exacerbate the internal conflict between pure forms' articulation and their mechanistic essence using picturesque techniques. Strict geometric volumes covered with deliberately random paint drips, surfaces overgrown by sloppy



2018/ *Udmurt Republican Art Museum, Izhevsk, Russia*  
*Supported by PERMM museum of contemporary art.*  
Search Me In The Flowers. Solo show.

Despite the ever-increasing quantity of genders, our choice is nevertheless limited by different proportions-variations of male-female and a fairly restricted range of grounds for the rejection of evasions of this basic binary principle. Katya Tsareva, with her project “Search Me in the Flowers” opens up another stage in the formation of gender identity.

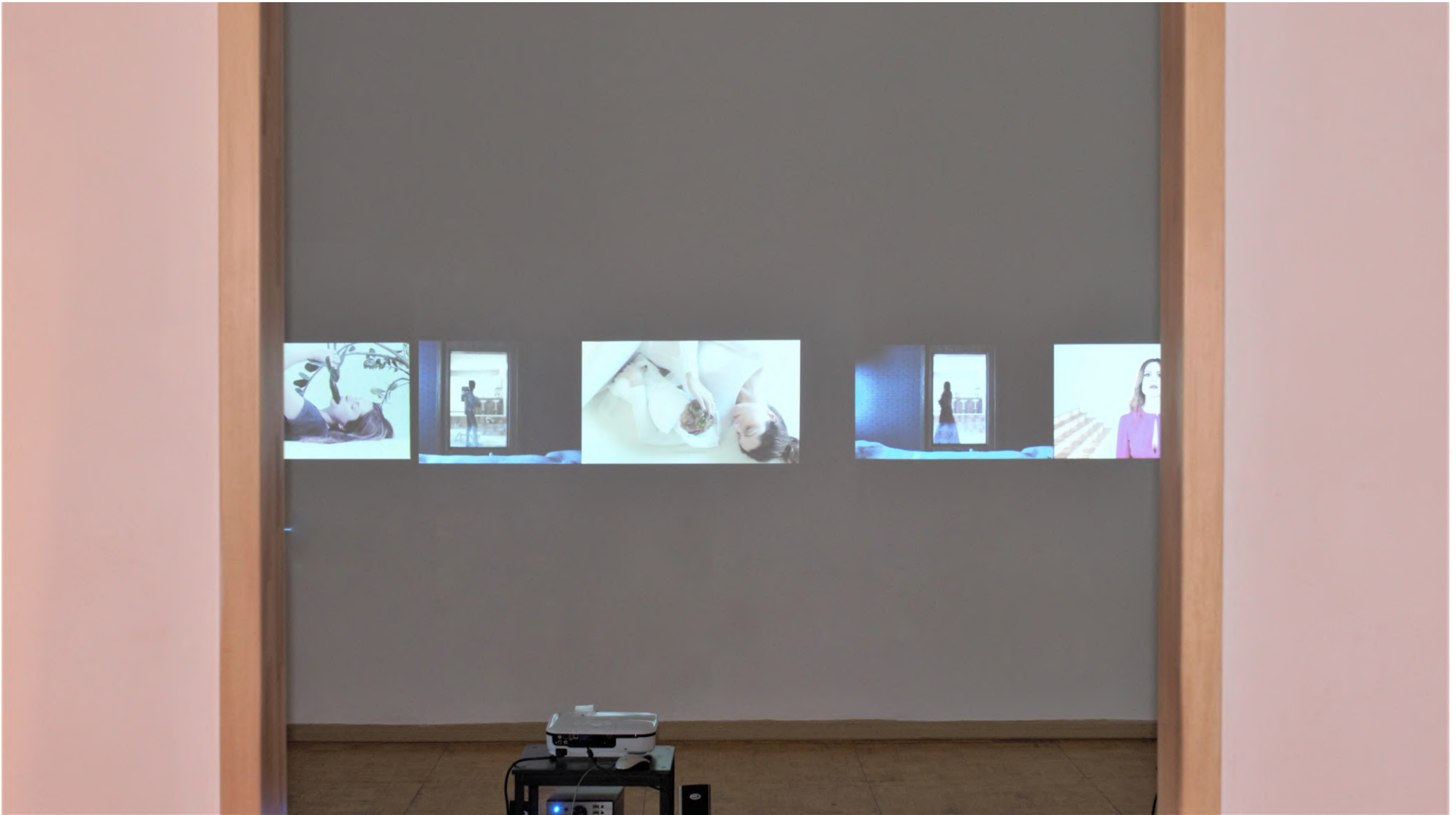
At first glance, the very title of the exhibition directly draws attention to the female. Flowers are a substitute for femininity, an allegory for the transience of female beauty. Poets often use botanical euphemisms in their descriptions of female genitals. Blossoming is a literal metaphor for female fertility. The insistent and clearly manipulative repetition of the phrase “Search me in the flowers” also indicates the feminine – like a mantra, the repetition is autistically pronounced off-camera by the heroine of the video installation, indiscriminately providing all of the viewers with male characteristics.

The heroines of Katya Tsareva’s pictures resist what is prescribed, they are not ready to accept themselves in their bodily predetermination. The result of accepting themselves as women, after all, will be the



‘Search Me In The Flowers’ / the Installation view /  
Udmurt Republican Art Museum, Izhevsk, Russia, 2018





'Search Me In The Flowers', a three-channel video by Katya Tzareva combines three female characters inside three non-linear narratives. Each heroine is distanced and, at the same time, related to a certain archetype. The characters don't directly reenact but rather play with their prototypes: an 'emancipated woman', a 'mother figure', a 'diva'.



Katya Tsareva's  
Website



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