



Pickle Tits, 2018

# SLAVS AND TATARS

(A)  
BEING ONE  
WITH MANY, BEING ONE  
THROUGH MANY

LEAH FELDMAN,  
KATHLEEN REINHARDT,  
AND PAYAM SHARIFI  
(OF SLAVS AND TATARS)  
IN CONVERSATION



(B)  
FROM MONOBROWS TO  
WINTER MELONS:  
ON THE EVOLUTION  
OF SLAVS  
AND TATARS

BY KAELEN  
WILSON-GOLDIE

Open Mic, 2018. Sister Power installation view at Kunstverein Hannover, 2018. Courtesy: Kraupa-Tuskany Zeidler, Berlin.  
Photo: Raimund Zakowski

(A)  
Being One with Many, Being One Through Many

Leah Feldman, Kathleen Reinhardt,  
and Payam Sharifi (of Slavs and Tatars)  
in Conversation

Spanning languages, regions, and disciplines, the art collective Slavs and Tatars—founded by Payam Sharifi and Kasia Korczak—has, since its inception as a reading group in 2006, mapped the cultural, spiritual, and political entanglements of Eurasia, from the former Berlin Wall to the Great Wall of China. Their multilayered practice bridges exhibitions, publications, lecture-performances, workshops and bars, drawing on a methodology of radical reading and rewriting across time, script, and tradition. At once irreverent and hospitable, philosophical and material, Slavs and Tatars’s work resists reductive binaries—individual/collective, East/West, soft/hard—in favor of a poetics attuned to mystery, multiplicity, and shared cultural memory.

This panel brings together artist Sharifi of Slavs and Tatars, curator Kathleen Reinhardt, and scholar Leah Feldman in a conversation that reflects on more than a decade of intersecting research. Together, they explore how the collective’s work engages the slippages between language, power, and cultural identity through materials and motifs—ranging from pickles and samovars to the mythic figure of the Simurgh. Touching on internationalism, regionalism, and the legacies of empires, the dialogue examines how symbols and vernacular aesthetics can offer alternative models of belonging outside both nationalist and imperialist paradigms.

PAYAM SHARIFI      Hi Kathleen and Leah! The two of you have never met, right?

KATHLEEN REINHARDT      No! It would also be great to learn how you both met, Leah and Payam. I’ve known Slavs and Tatars personally since 2017, when we started working together for the 2018 exhibition *Made in Dschermany* at the Albertinum in Dresden. That was your largest museum show to date in Germany, and we agreed to call it a “mid-career survey.” It was fascinating to think the show through with you in this very specific context and place, also because the museum is part of a complex of museums comprising the state art collections. The Albertinum is dedicated to modern and contemporary art, but there are many other collections—the porcelain collection, the cabinet of mathematical and physical instruments, the Damascus room. It was inspiring to connect very different aspects of Slavs and Tatars’ practice to different timelines and objects in the collections. Since then, our paths have crossed quite a few times, also through other artists. For instance I asked Slavs and Tatars to contribute an audio guide of their favorite works to the exhibition I did with Lin May Saeed at the Georg Kolbe Museum in Berlin.

LEAH FELDMAN      Nice to meet you, Kathleen! I met Slavs and Tatars around 2013. I had just finished grad school and we were in Paris. I was on a research trip, and you were still based there, Payam. We shared an interest in the multilingual and multi-confessional regions of the Caucasus and central Asia, and the complexity of thinking through the Soviet imperial project, but also Molla Nasreddin humor.<sup>1</sup> We started working together around 2022 on the book *Azbuka Strikes Back: An Anti-Colonial ABCs*, which was published in 2024. It was supported by a Mellon Foundation grant through the University of Chicago’s Gray Center for Arts and Inquiry, which allowed us to do some research together on Soviet children’s books and reading primers, and think about the sound book as a genre more broadly. As part of the project we co-taught the course Radical Reading, which explored modes of reading and genres of text such as manifestos, children’s books, comics, spellers, travel guides, and post-internet poetry.

We’re now working on an artist residency, research, and exhibition project through the Neubauer Collegium at the University of Chicago called Costumes and Collapse that addresses how costumes, wearables, and textiles have been instrumentalized in the ordering regimes of empires, and have also materialized alternate ways of being and belonging—transforming the body and shaping our interactions with others and with our environment. We’re also collaborating on a new co-taught seminar in Berlin, also through the Gray Center, called Revolutionary Erotics, which engages erotics and desire expansively as strategies for sensuous and affective agitation and political resistance, animating political contexts from communist, post-communist, and anti-nationalist politics to queer forms of world-building.

KATHLEEN      Revolutionary Erotics—great title!

PAYAM      As much as I wanted to speak to both of you, it felt somewhat intellectually dishonest to be on

this panel, initially, because there’s something about the attention conventionally given to the artist that I find quite uncomfortable and unhealthy. I’ve been reading Byung-Chul Han’s *The Disappearance of Rituals: A Topology of the Present* (2020), where he talks about how, with the loss of ritual and certain common symbolisms, the focus on the self has increased. He delves into the idea of communication without community, arguing instead for community without communication, calling for rituals and silence.

For me, talking about our work by talking about other people’s work is really important. We’re planning our first show in Hong Kong with Rossi&Rossi, and during our first call we spoke for a whole hour about the gallery’s work with the estate of Siah Armajani. I find this kind of deflection very important—how to redirect or deflect interest in a certain set of ideas, narratives, or people. For quite some time, we’ve tried to work such that each idea, or each piece, never becomes an endpoint in itself or a teleological dead end, but always a kind of a volley that leads elsewhere, a spore that then pops up somewhere else. More recently this has been happening with other artists, via curating for example. There are artists who understandably argue for more clarity today, especially as things are shifting so much, language is shifting so much. But I would also say that it’s more and more challenging to maintain or retain an elasticity. Even “ambiguity” is such a soft term. I don’t know what to call it, but the mystery that is art. And the mystery is not only to the public, it’s to yourself as an artist, as in, how to retain that mystery. Because once things become clear, they’re no longer interesting for anybody.

KATHLEEN      I’ve always liked thinking about how the collective Slavs and Tatars started from a reading group, a discussion space, then arrived at a point where you also provide room for other artists through Pickle Bar, a nonprofit project space in Berlin loosely themed around language and hosting artists and thinkers from Eastern Europe, the Caucasus, and central Asia.<sup>2</sup> You also inhabit spaces with or through other artists. To me, the pavilions or rooms of Armajani are interesting in the sense that you think about being one *with* many and *through* many. You regularly invite artists into your “solo” exhibitions. With regard to collectivity and collaboration, do you think there’s a distinction? In what ways would you formulate this, also thinking about the individualism that is always highlighted in artistic practice, or what you referred to earlier with Byung-Chul Han?

PAYAM      “Collectivity” is for us much more generative than “collaboration.” We tend to shy away from words that are overused, and “collaboration” was latched upon and almost fetishized as soon as we became artists and no longer just publishers. I always found “collaboration” a bit weird because, first of all, it eclipses what people are doing every day, even when they’re not a collective. There’s this implication between collaboration and collectivity that makes people think, “Oh, because you’re a collective means that you’re interested in collaboration as an idea.” Actually no, we’re not interested in collaboration as an idea because it’s more something that you just *do*. It’s part and parcel of everything, something



	you’re doing every day. When it becomes so reified, or ossified, it becomes a kind of consensual decision making, which is not interesting for us, while the collective is very interesting for us.				different, your facial gestures are different, the way your lips move is different. Something that I never cease to be in awe of. The undercurrent of a lot of things we’re talking about is that some of these things go against the rigidity of notions, both right and left.
	When I heard about the show you have on at the moment, Kathleen, at the Georg Kolbe Museum in Berlin, titled <i>Tea and Dry Biscuits</i> , I immediately wrote to you because at the moment we’re thinking a lot about how samovars employ the same collective dynamic that our riverbeds do, in the sense that the riverbed offers a space for coming together, a multiuse space, as opposed to the chair. If we were to use this East/West binary, the individual chair is your space, and I have my space, and never the twain shall meet. But in the riverbed there is no “your space” versus “my space.” You can sit and read on it, you can lie on it, you can sleep on it, you can eat food on it. It’s not predetermined. And the samovar does the same thing. It is also a slap in the face of current consumption habits, which are that I want my matcha latte, you want your Americano, this person wants a mint tea. A samovar means everybody drinks one tea, together. It’s easy to think of this as forced. Some people might think, “Oh my God, that’s so imposing, it’s so strict.” There’s a thread between our consumption habits as individuals and our politics, or our sense of civic responsibilities as individuals. Not a direct line, maybe, but it’s definitely connected. The samovar is about coming together around one simple, quite pedestrian, cheap thing as opposed to waiting for everybody to have their particular beverage. A collective is, for me, almost a form of infusion.				The idea of “passing” that people have today, which considers it wrong to pass as somebody else—there’s no space to be somebody else beyond yourself in today’s environment, and that is imposed both from the left and the right. But language allows it, without some of the lightning-rod issues we’re all aware of. Whether it has to do with gender, race, ethnicity, whatever, language can pass between, beyond, these boundaries. That’s highly transgressive. Strangely, it shouldn’t be transgressive; it should be embraced.
KATHLEEN	Which also connects to the idea of ritual. Tea drinking is a ritual, of course.	KATHLEEN			This reminds me of the Georgian expression, “The more languages you know, the more people you are.” But of course your work also launches a playful but potent attack on monolingualism. Even in your studio, where I had the chance to work with you on <i>Azбука Strikes Back</i> , communal meals become an exercise in hetero-glossic world building—spices and interlingual puns braided around a table.
LEAH	This brings us to another site where your work takes up the relationship between the individual and collective, namely language. I wanted to ask how language continues to be a transgressive site for you. In some sense, the linguistic turn was a central feature of twentieth-century art, activating the performative turn. But it strikes me that your work with language is less motivated by the conceptual or an effort to dematerialize, and more invested in material cultural sites. The samovar and the riverbed are gathering places, and also animate feelings of collective belonging. They can become playful sites of signification and desire. In the book <i>Whipped Scripted</i> (Hatje Cantz, 2018), you address how language, utterance, and their various scriptural forms mediate our relationship to sensuous embodiment, exploring the gender fluidity of Hurufism. <sup>3</sup> Or in the exhibition <i>Hang, Don’t Cut</i> (at Kraupa-Tuskany Zeidler and Tanya Bonakdar in 2023), aphorisms and phonemes give shape to the melon as an important social-cultural object and expose the scriptural histories hidden in its contoured stripes. Why does language remain such a potent subject and medium in your work, and how does it structure your understanding of collectivity?				
		PAYAM			It’s something dear to us, and something very sensitive, of course, given that Russian has become a lingua franca of so many peoples, not by choice. Particularly vis-à-vis the notion of race: I was rereading an essay we wrote for the Armajani catalogue in 2018, which was about this idea of the red-black thread, addressing the construction of blackness from the perspective of Russia, the Soviet Union, and communism. In the essay, we talk about the notion of polyglossia in reference to people like the Jamaican American poet Claude McKay, who wrote <i>The Negroes in America</i> (1922) when he was in Russia and starting to learn Russian. For whatever reason, his original English copy was lost, so the book came out first in the Soviet Union. Only when McKay returned to the States many years later, disenchanted with the communist project, did he have the book translated back from Russian into English.
PAYAM	I think that languages are the closest thing we have to superpowers. And I say that not as a kind of a fanboy—I’ve never read a Marvel comic in my life and I’m not one of these Francophones who reads BD [ <i>bande dessinée</i> , i.e., comic strip] into adulthood. I mean it in the sense that you are able to be somebody else in a different language. That is a magical thing, because your sense of humor is different, your affects are				This idea of mixed languages is quite similar to the idea of mixing races, in the sense that it seems to scandalize people—imagining that a Black American writer would write in Russian or would translate his own work into Russian. For me, it was interesting to consider notions of blackness at the time, following the George Floyd incident and Black Lives Matter, on one hand; on the other hand, it was a quaint time because Russia was

	the object of Russia-gate in the States—not yet a full-scale invasion of a neighboring country. Nonetheless, they were two things that people don’t put together: race and Russia. We’re always trying to tell one story through another, to bring things together that you’d consider disparate. In terms of Russian as a language, as a lingua franca, we are really big fans of poets like Anuar Duisenbinov, whose works mix Russian and Kazakh, offering bilingualism as a form of queering language. I think we should support as much as possible the voices of people who are trying to make the Russophone world as heterogeneous as the Francophone world, for example. Nobody would consider French as belonging only to Emmanuel Macron or even the Fifth Republic. It also belongs to West Africa, and to so many other places and peoples. That unfortunately is not the case with Russian, for both very obvious and less obvious reasons. I think we’re facing a time when it’s increasingly difficult to find general points of commonality. If you look at what had already started with the fall of the Soviet Union, you have an understandable push toward national identities and people reading and writing their own languages, which is fantastic. However, the endgame involves people developing national identities in a kind of vacuum, and we know what that leads to.	
	The question is: How can we do both? How can we give agency to our own languages or our own identities that have been repressed, and yet turn the arms of a so-called dominant language against itself, so as to appropriate it? I think that’s where you find, as Byung-Chul Han says, more bottom-up points of solidarity. For us, the pickle is a language, Simurgh is a language, using wheat in festivals is a language. Those are different traditions that bind our region together, and we have to find other ways to define it.	
	Everybody is so unsatisfied with the term “post-Soviet,” and I understand. We should retire it. But what are we going to say instead? Maybe it’s not about finding a term, but about other ways of considering this space. The Simurgh project is our most recent body of work, and it has been very interesting to find Simurgh across the whole Turco-Persian world all the way to Xinjiang, and then somehow in the middle of Ukraine, in Chernihiv, there is Simargl, a pre-Christian Slavic god that’s supposed to be linked to Simurgh. Then it stops. All of a sudden, in Poland there’s only the eagle. The “empire of the Simurgh” and the “empire of the Eagle” could be an interesting way to define East and West—not by Cold War geopolitical structures, but by certain ornithological aspirations, or fermentations, or something else.	
LEAH	What you’re saying about the Russophone I think does some important work in severing the linkages between national languages and ethnic identity that the Soviet system naturalized to sustain its vision of a multinational empire. In this way, your work with symbols—Simurgh and pickle—as both signifiers and material objects expands the heterodox possibilities of Russophone belonging in the (post-) communist space.	

	I wonder if you see the Simurgh as a site for reimagining internationalism? I’ve been thinking a lot about the collapse of the Soviet Union. The Soviet idea, however deeply problematic, had an aspiration toward a literary and cultural commons. Its collapse, on the one hand, was a victory for national independence movements, but also led to the rise of authoritarian ethno-nationalisms. It’s really interesting to me how you choose these stories, myths, or figures and reimagine them as part of a world-building effort that exceeds the model of national territories. What draws you to these specific objects?	
PAYAM	One is this thing that we call, for lack of a better word, stupid. And I say “stupid” with all the affection of what Molla Nasreddin would say about this kind of wise foolishness. Whether we’re speaking of the rural or slower, socioeconomic things, like the pickle—which is the least mansplaining thing in the food world, right? It’s so simple. It’s just salt water and a fruit or a vegetable. And yet it’s a device to unpack and talk about so many more complex things. To be frank, we’ve always been very aware of how uninterested the rest of the world is in our region. When we started out, in 2006, I remember telling Kasia Korczak, a co-founder of Slavs and Tatars: it cannot become any more remote than it already is. There was no way, I thought, that people could be less interested in central Asia and the Caucasus than they already were. Alas, I was wrong! Unfortunately, it’s just fallen down the ladder of things people think about, especially in the Anglo-American world. When you have that kind of sober approach to making work, you have to find a way to—I wouldn’t want to say <i>demystify</i> , but engage with and seduce. The pickle, the monobrow, or Simurgh are unassuming ways, and narrative devices.	
	Also, I think this helps in the present context, when so many museums and institutions are waking up to the fact that their publics are no longer bourgeois Western European or bourgeois white middle-class, and they have to appeal to new demographics. Institutions started expressing that much more explicitly after the pandemic, when engaging with us. I was suspicious about why we were getting so many institutional requests. Finally, they started to articulate it more openly: we want to bring in the Muslims of Philadelphia. We want to bring in the diverse Russophone communities of New York, whether it’s Uzbeks, Russians, Ukrainians, or Belarusians. And I realized that, instead of talking about decolonizing the space, what the samovar does, what the pickle does, what Simurgh does, is privilege the person from our region over the previous demographic of the museum. As soon as that Armenian dentist or Iranian engineer or Ukrainian teacher comes in, just by finding a samovar or a piece made out of wheat, it makes them feel like, okay, this space is not foreign to me. Again, it’s a subtle thing, but normally people from a given region feel that museums are not really speaking to them because they do not encounter symbols or experiences that resonate immediately. For us, these are ways to say: you are in good hands, you’re amongst your peeps. They’re all welcoming gestures, gestures of hospitality.	
LEAH	Perhaps they become new pop icons. People cathect to them even if they don’t have a cultural connection.	
PAYAM	You mentioned this idea of “new international,” and I’ve been thinking about it a lot recently, as we’re in an era where we have to choose a lesser evil. For instance how can we privilege	

	our new needs of local languages yet not throw out, as the baby with the bathwater, the vast amount of literature written in the dominant language? If you go to the library of the French Institute here in Berlin, on Kurfürstendamm, the kids’ section has folktales and translations into French that I’ve never seen in any other language, and definitely not in English. There aren’t just stories from former French colonies, but also Ossetian folktales, or Kurdish stories, to name just a few, because the French believe they are a cultural exception. The Soviet Union tried to do that with Russian and it failed, as much as France is failing too, now. But let’s say that while they’re failing, there’s something to be gained from their fall from grace. It would be sad to embrace the flattening approach that English somehow delivers us from all this.	
KATHLEEN	For me, it’s fascinating how you translate all those discourses on and about language into a materiality of language. I think we started to discuss your show at a moment when there was a big shift and a kind of “technoid” visual language was entering into your work, around 2017. Before that, you were using elements of folklore more widely. Your visual language then became a bit harder, in a way, which makes absolute sense if you think about Eurasia, where those languages visually coexist everywhere and don’t contradict one another, but rather complement one another, sometimes in almost absurd but endearing ways. I’d like to hear more about how that happened for you.	LEAH
PAYAM	It was really on the occasion of your show that that shift became pronounced. All of a sudden, it went from people associating our work with carpets and textiles, to polished steel. In 2016, we had a mid-career survey, <i>Mouth to Mouth</i> , in Warsaw, Tehran, Istanbul, and Vilnius, and it was a moment for us to take stock of the first ten years of our practice, because we had founded the collective in response to the world. It’s important, in a sense, that we weren’t born to be artists. It wasn’t about us, or some kind of innate drive. It was really about the world. It felt like the world was overlooking something, and we wanted to address that.	PAYAM
	By 2016, that world had changed. I think a lot—and in a very depressed way—about the fact that in 2006, when we started and decided to call ourselves Slavs and Tatars, the biggest problem facing Western Europe was the prospect of Polish plumbers coming in and taking jobs. Looking back to that moment now, we may say, well, if our biggest problem was Polish plumbers, which is such a nonsense problem, we will likely look back in twenty years at today and say, “Okay, those were good times.” It’s a devastating and frightening prospect.	
	We had to think about operating differently, because it was a different world. But different also in the sense that, fundamentally, we started to learn less in 2016. Not that we’d mastered anything, but making exhibitions was becoming a bit more routine. We had to find different ways to do what we were doing, and this meant another formal language. I really believe that as soon	KATHLEEN
		LEAH

as you know what you’re doing, it means you’re learning less and you start dying. It’s as simple as that. Decline starts. As artists, it’s hard to change, because it’s rare that that transition will be fully understood. Usually, as soon as there’s some public resonance, an artist’s first response is to say, “Great, finally people get what I’m doing now, so I’m just going to do more of it.” Actually that’s a fatal error, because you’re not learning anymore. You’re doing it for the wrong reasons, namely to “scale up,” to use the language of business.

Specifically, about your question of form and the series of metal *Gitters* (2018), while our books revisit certain historical documents or resources, our job as artists is to break that archive, or to disrespect the document. Formally, our most successful works are the ones where there is both respect and disrespect. There has to be a mix of hard and soft language. It can’t be just hard and it can’t be just soft. For me, it’s a compositional thing. Too many carpets don’t work, and neither does too much metal. It’s almost like a recipe, with the right amount of hot and cold. I hate to say it, but steel is definitely not a liberating material. There’s nothing aspirational for me about steel, in the way there is about carpets. The *Gitters* allowed us to bring about that language of harshness that has felt more relevant to the world since 2016, when populism had made great inroads and Donald Trump had just been elected for the first time.

It continues to be very relevant, this idea of sharpening what we’re doing, but not by reducing the amount of people, or by means of navel-gazing. How can you sharpen, instead, by widening your language and not restricting your sphere of influence within your activities?

You work across so many mediums, not only in carpet and metal, but in text, print, merch, lecture-performances. I’m curious how you think about the relationship between these practices in your work. Perhaps one could say your work has also recently expanded to include teaching. Has teaching changed the way you approach your work or understand collaboration?

There’s a maximalism, a bazaar-like proliferation of media, for sure. We ourselves at Slavs and Tatars are multiple and so have multiple desires, entry points. It also allows us to unravel a certain density the works have: not only peeling off layers, but also poking holes, thinking of porosity as a means of increased availability. As for teaching, it allows us to think with and through others. First came the residency and mentorship program in 2018, then curating the 33rd Ljubljana Biennial in 2019, followed by the Pickle Bar in 2020: all three of these initiatives share with teaching a dynamic of deflection, of refraction, of midwifing, of sharing or redirecting one’s time and others’ resources with those who stand to benefit. And in so doing we’re lucky to learn much ourselves.

In the meantime, that Eurasian space you’ve been at work on so specifically, and for such a long time, has become crucial in our current geopolitics.

Perhaps one could say too, though, that your work with the imaginary of “Eurasia” also challenges the reduction of language, culture, ethnicity, religion to the framework of “geopolitics”?

PAYAM

What’s important to note is also that “Eurasia” is a loaded term, with a long history, starting from early twentieth-century Futurism and Orientalism but recently revamped by right-wing philosopher Aleksandr Dugin and revanchist notions of Russia as the new empire. Again, as opposed to ignoring or just disregarding the potential of this idea, I think it’s important that we try to recuperate or redeem what’s interesting about it. To what extent could we salvage a sense of commonality in this geographic space?

When I traveled to Iran while living in Russia, I was bewildered by how little Iran and Russia looked at each other—the educated classes, the economic elites, the laypeople—across all strata of society. There was this blind spot. So it’s not always about imagining Eurasia vis-à-vis the West, in a Cold War optic. If Russia and Iran are ignoring each other despite their realpolitik alliances, why are their cultures not interested in each other? It’s shocking also because the histories of these two countries are so intertwined across the Caucasus; Tehran as a capital was created to keep an eye on encroaching Russian imperialism from the North. It’s also surprising because this is not the fault of the West. It’s the fault of our own people, who allow ourselves to be driven by an agenda set by the West.

If you look at our work, what we’re trying to do in this Eurasian space is give voice to narratives that have been sacrificed or eclipsed by the larger narratives of the big powers. We’ve done almost no work specifically about Russia, not because we’re Russophobes, but just because we don’t think it’s necessary. Other people are doing that, so let them do it. And same goes for Iran.<sup>4</sup> These are nations and cultures that are not suffering from a lack of attention, in any way, either political or cultural.

Even today, what I think Pickle Bar is trying to do—and I don’t want to speak for Anastasia or Patricia<sup>5</sup>—is create a space in Berlin for people from our region to get together in a way that’s not compromising. It’s almost considered problematic for a Kazakh, a Latvian, and a Pole to hang out because the only thing that many people think connects them is a former history of communism, which is nonsense. We could have had a whole conversation about regionalism, because I know that both of you are very interested in regionalism. Again, for us, regionalism is another one of those lesser evils. It’s not clean, it’s not without its faults, but if faced with empire on one hand and nationalism on the other, I will take regionalism any day. It can explain why Lviv in Ukraine has the best coffeehouses in the former Soviet space, because Lviv was the eastern outpost of the Austrian empire. It was at the heart of an area called Galicia, which is itself a fascinating term.

To come back to language: language groups allow that form of regionalism. So while we’re interested in Turkic languages, we’re not interested in Turkey or Azerbaijan or Kazakhstan per se. Again, it’s almost a form of self-discipline. Every time you’re tempted to fall back on an individual biography, don’t do it. Or on a nation-state level, don’t do it. Find another way of telling the story besides talking about an individual or a nation. It’s not easy, but it’s like when you’re a child and they say, “Every time you curse, put fifty cents in the jar”: every time we mention a nation’s name or an individual’s name, we should just tick, tick, tick.

- 1 Molla Nasreddin is a wise or holy fool found in stories and anecdotes across a similar geographic remit to that of Slavs and Tatars.
- 2 In 2020, Slavs and Tatars founded Pickle Bar, a Slavic aperitif bar-cum-project space a few doors down from their studio in the Moabit district of Berlin as well as a residency and mentorship program for young professionals from the region.
- 3 A Sufi tradition based on the mystical significance of letters (*huruf*) and numbers which originated in Iran and spread to Anatolia in the fourteenth and fifteenth centuries.
- 4 The only Slavs and Tatars project on Iran is *Friendship of Nations* (2011), on the relationship between Poland and Iran between the seventeenth and twenty-first centuries, from the unlikely shared crafts of Shi’ism and Catholicism to the resonances between the Iranian Revolution of 1979 and Solidarity movement of 1989.
- 5 Anastasia Marukhina and Patricia Couvret are codirectors of Pickle Bar.

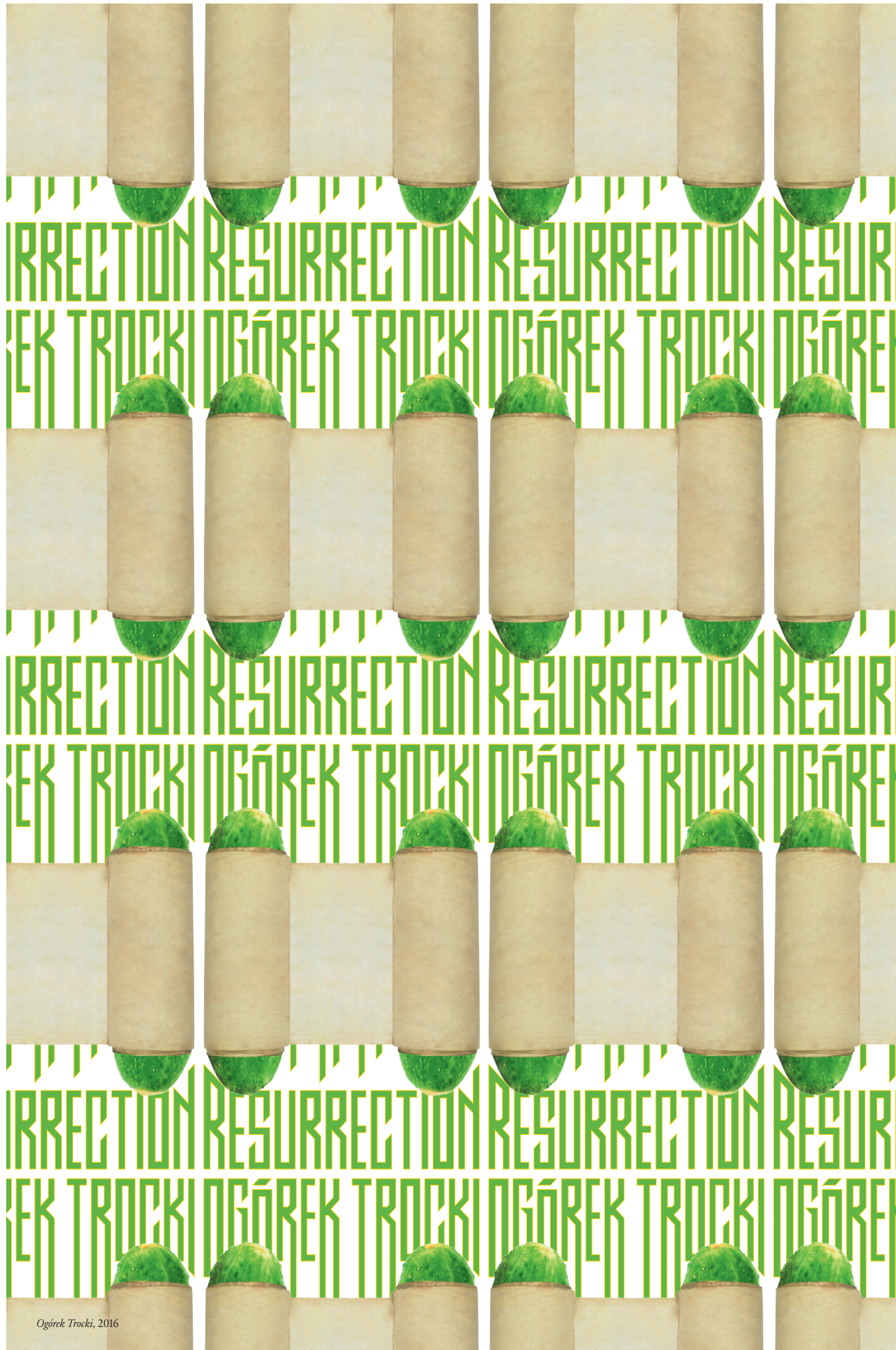
LEAH FELDMAN

is an associate professor of comparative literature and theater and performance studies at the University of Chicago. She works on empire, nationalism, and critical approaches to ethnicity, gender, and sexuality from the vantage point of the Caucasus and central Asia. Her book *On the Threshold of Eurasia: Orientalism and Revolutionary Aesthetics in the Caucasus* (Cornell University Press, 2018) exposes how the idea of a revolutionary Eurasia informed the interplay between orientalist and anti-imperial discourses in Russian and Azeri poetry and prose. She is coeditor of the special issue of *boundary 2* “Crisis to Catastrophe: Lineages of the Global New Right” (2023) and is currently coediting *Anticolonial Thought: An Anthology of Manifestos and Other Primary Documents*, forthcoming with Oxford University Press. Her monograph in progress, *Feeling Collapse*, explores waning attachments to internationalist feelings amid the collapse of the Soviet empire and how performance art, film, and theater in the Caucasus and central Asia shaped alternative politics and publics. She is also a coauthor, with Slavs and Tatars, of the art book *Azbuka Strikes Back: An Anticolonial ABCs* (Walther und Franz König, 2024), and has published in *Global South, Drama Review, Comparative Literature, Slavic Review, Post-Moma, and Post-45*.

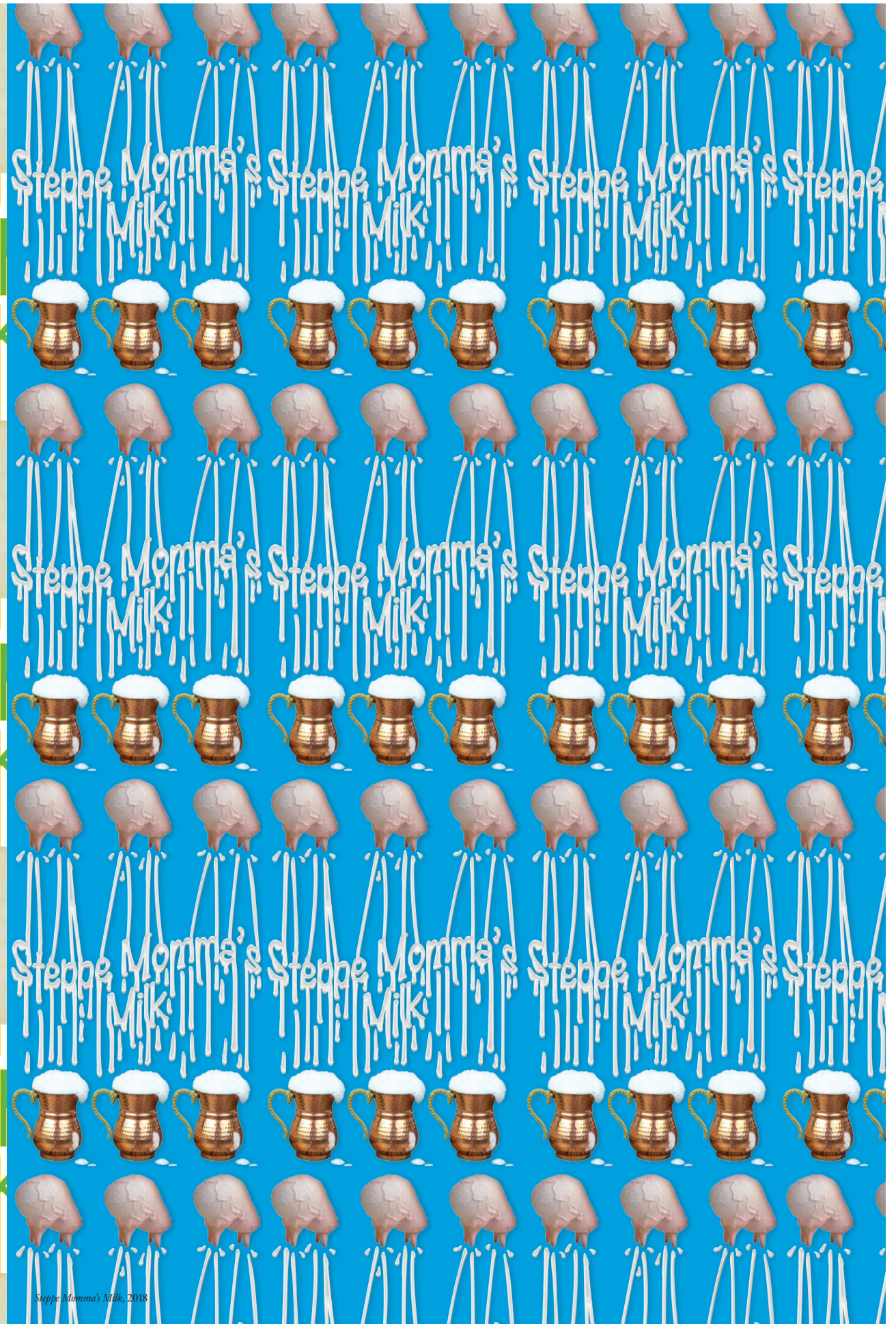
KATHLEEN REINHARDT

is the director of the Georg Kolbe Museum, Berlin, where she started her institutional program with the exhibitions *Lin May Saeed: The Snow Falls Slowly in Paradise* (2023), *A Dialogue with Renée Sintenis* (2023), *Noa Eshkol: No Time to Dance* (2024), and *I know I can double myself: Gisèle Vienne and the Puppets of the Avant-Garde* (2024). She is the curator for the German Pavilion of the 61st Venice Biennale in 2026. From 2016 to 2022 she was the contemporary art curator at the Albertinum, Dresden State Art Collections, facilitating new collection acquisitions, organizing multiple solo and group presentations, and publishing artist-focused publications, such as *Slavs and Tatars: Made in Dschermanny* (2018), *For Ruth, the Sky in Los Angeles: Ruth Wolf-Rehfeldt and David Horvitz* (2019), and *Hassan Khan: I saw the world collapse and it was only a word* (2019). In 2020 she curated the group exhibition *1 Million Roses for Angela Davis* and initiated the multi-platform research and exhibition project *Revolutionary Romances: Transcultural Art Histories in the GDR* (2019–24). She holds a PhD in African American art history from FU Berlin and teaches at universities and art academies internationally, and her writing has appeared in numerous publications, including *Multiple Realities: Experimental Art in the Eastern Bloc 1960s–1980s* (2023, Walker Art Center) and the magazines *Art Margins* and *Kaleidoscope*.





Ogórek Trocki, 2016



Steppe Momma's Milk, 2018



(B)

## From Monobrows to Winter Melons: On the Evolution of Slavs and Tatars

by Kaelen Wilson-Goldie

In 2014, the artist Sergey Shabohin cofounded a major research platform—a resource-rich, open-access archive in lieu of a museum—for contemporary Belarusian art, addressing issues of omission and invisibility in the writing of Eastern European art history. The platform, Kalektar, publishes a journal, organizes exhibitions, and operates, by necessity, in exile, running its activities from a gallery space in Poznań, Poland.<sup>1</sup>

In 2022, curator Evgenia Myasnikova, who runs the contemporary art center Artservatory in the far-eastern Russian city of Khabarovsk, opened an exhibition of photographs by Alexey Zhvalik. The show, titled *Made in Sakhalin*, included audio files, video footage, notes, and other materials related to Zhvalik’s travels in and around the island of Sakhalin. Successively claimed by China, Japan, and Russia, Sakhalin, like Khabarovsk, is closer to Tokyo than to Moscow. It is known for its moody coastlines, dramatic lighthouses, and complicated histories of violence. During the early stages of World War II, Japan annexed the island, abducted thousands of Korean miners, and forced them to work in Sakhalin, only to abandon them there when Japan’s colonial administration was repatriated to Japan.

In 2024, the Georgian artist Mari Kalabegashvili spent a month in Beirut, exploring the notion of cities as extreme playgrounds, the art of drifting, and possible connections between the Lebanese capital and her hometown of Tbilisi. This was followed by another month in Cairo, for a residency organized in collaboration with the Ria Keburia Foundation at ARD, an arts organization whose name means “land” or “ground” in Arabic. ARD creates exchanges between international and local artists, from all different generations, by giving them space and time to share ideas, challenges, and practical strategies. Kalabegashvili also maintains a collaborative project on the side of her own artwork, the Parallel Class Project, which brings alternative approaches to arts education into high schools across Georgia. Visiting artists have given free art classes to students in thirty different high schools so far, connecting them to one another in a community that lasts well beyond the actual courses.

Several common threads run through the multilayered work of Shabohin, Myasnikova, and Kalabegashvili. The one that ties them all together is their participation—in 2018, 2020, and 2024, respectively—in a Berlin-based residency program organized by the arts collective Slavs and Tatars. Since its founding in 2018, that program has pulled thirty-two artists into the Slavs and Tatars orbit, each for two months at a time. It is one of three key initiatives marking the evolution of the collective from its founding in 2006 as an informal reading group—its members joyously obsessed with monobrows, glottal stops, multilingualism, geopolitical complexity, religious heretics, obscure satirical journals, and the long-forgotten but oddly compelling tricksters who edited them with flourishes of love, mischief, and subversion—into a surprisingly robust, yet also highly flexible, institution in its own right.<sup>2</sup>

Slavs and Tatars opened the non-profit space Pickle Bar in Moabit, Berlin, in 2020 (together with curators Anastasia Marukhina and Patricia Couvet). They take on curatorial projects and foster an ever-expanding network of artists, curators, researchers, and scholars who have made the conceptual possibility of collectivity into a living, breathing thing. Like so many of the participants in their residency program—and like virtually all of Slavs and Tatars’ work in the making of books, objects, performances, installations, and ephemeral printed matter—Shabohin, Myasnikova, and Kalabegashvili push at the borders of what constitutes Eurasia, the collective’s purported region of interest. Their projects and platforms spill over from Central Asia and the Caucasus into the Middle East, the Far East, North Africa, and beyond. They challenge what all these areas and regional groupings mean, both as historical constructions and as day-to-day realities. They dig up complicated situations (legacies of colonial encounters, loyalties torn between east and west, language politics) and deal with them both tenderly and with a fair amount of irreverence. All of this makes perfect sense, given that Slavs and Tatars are the ultimate arbiters of style as inextricable from substance.

The world that Slavs and Tatars has imagined into being over the past two decades is one where binaries are irresistible and inescapable, but at the same time (or perhaps for that very reason) pose the potential to be pleasurably finessed out of existence. East and West, highbrow and lowbrow, rarified and vernacular, modern and not—all of these oppositions yield in Slavs and Tatars’ work to spectrums of possibility, fields of ambiguity, and random patterns disguised in the formal rigor of the modernist grid.

Consider, for example, an early series of vacuum-formed plastic panels titled *Tranny Tease (pour Marcel)* (2009), part of an ongoing cycle of works called *Régions d’être*, an obvious play on the French *raison d’être*, or “reason for being.” The work delves into the politics of transliteration, meaning when a language with one script is awkwardly, and often phonetically and therefore approximately, squeezed into the script of another. Here, with the panels arranged on a wall like a tidy display of car license plates attesting to the diversity of states, comical errors emerge from the mismatch between what is being said and how. Shakespeare’s existential English monologue “To be or not to be,” for example, becomes the chant of a silly drinking game, “To beer or not to beer,” in Arabic.

The title *Tranny Tease (pour Marcel)* nudges Marcel Broodthaers, one of the most formidable tricksters in the Slavs and Tatars pantheon, alongside the donkey-riding Sufi wisecrack known as Molla Nasreddin, or, more recently, the barber-surgeon philosopher of darkness Johann Georg Hamann, into sexual innuendo of an indeterminate nature.<sup>3</sup> It also includes the enduring and classically Slavs and Tatars couplet “Dig the booty of monoglots / But marry, my child, a polyglot.” Not for nothing is the collective’s logo a ludicrously extended tongue, looping and rolling, capable of mastering all manner of languages while lashing out, serpent-of-knowledge and viper style, to make any number of astute literary and artistic allusions. It is exactly this collapsing of opposites, of rumpling the formal academic language of intellectual or esoteric references with informal slang, elbow ribbing, and a certain knowing conceptual cleverness, that has divided critics on the question of how seriously to take Slavs and Tatars at all.

As a collective, Slavs and Tatars is ostensibly the work of three people: Payam Sharifi, Kasia Korczak, and lead designer Stan de Natris. Iterations of the group have occasionally numbered differently, and of course, the notion of collectivity here is honest, in that no contemporary artist makes or shows their work alone. Korczak previously worked as a designer of artists’ books. Sharifi studied comparative literature, notably Russian, and spent time as a researcher and strategist in the public and private sectors. One of their motivations for launching the residency program, as Sharifi has told me, was to address the fact that when it comes to young artists in the art world, “no one’s preparing these people to live past the age of thirty.”<sup>4</sup> From working in other fields, the founders of Slavs and Tatars knew, intimately, that the art world was financially illiterate and psychologically unstable. Therefore, one crucial aspect of the residency program is mentorship on the level of daily life and future planning.

Slavs and Tatars appeared at a time when collectives were unabashedly in vogue. The Black Audio Film Collective had begun making experimental work in the early 1980s. Raqs Media Collective started out a decade later. The Otolith Group of Anjalika Sagar and Kodwo Eshun was formed in London in 2002. CAMP, a collective studio based in Mumbai with special interests in early cinema and archival concerns, was founded by Shaina Anand, Sanjay Bhangar, and Ashok Sukumaran in 2007. The group known as GCC, equally adept at irreverence and humor, took shape in the VIP room of the Art Dubai fair in 2013 and staged its debut exhibition at Sultan Gallery in Kuwait shortly thereafter. By the time Abounaddara, a group of Syrian filmmakers, began posting and sharing a series of short, precise videos known as “bullet films” every Friday as part of the mass demonstrations for dignity and democracy that erupted all over the country in 2011, the need for collectivity and the exigency of anonymity had become far more serious and dangerous. Moments of playfulness flashed through their work, but the humor was darker, the sarcasm bending toward cynicism.

Slavs and Tatars owed something to that lineage and belonged to that grouping, but also diverged and departed from it—first of all, because they were funny and flirted with fashion. Early on, they designed T-shirts for Uniqlo and the Paris boutique Colette. Second of all, because they established themselves as a collective in response to a world defined by the fall of the Berlin Wall, the end of the Cold War, the dissolution of the Soviet Union, and the beginning of the end of area studies. They seemed, to me, most interested in raking through an exploded order to find the pieces that didn’t fit anywhere—Muslims far from the Middle East, Russian speakers outside of Russia—as well as the connections and through lines that had been repressed. Among them were books that had fallen out of favor. One of the texts they read and shared as part of the initial reading group—with ample commentary and a contemporary redesign, becoming a work of printed ephemera titled *Drafting Defeat: 10th Century Road Maps & 21st Century Disasters* (2007)—was Alexander Herzen’s *My Past and Thoughts* (1870), an autobiography in relation to the Russian Empire that had been deemed overly Francophile and insufficiently Marxist. And third of all, because they have become something significantly bigger—and different—from what they were when they began.

It’s interesting to note that Slavs and Tatars were also initially anonymous. “It’s not so much anonymity



that interests us, as a disinterest in biography,” Sharifi explained to me. “We were never strictly anonymous: we never hid our faces or scrambled our voices, for example, during public lectures.” Rather, anonymity was a form of deflection. “It’s important as a discipline to avoid the personal, the biographical, the individual, and try to err on the side of the anonymous and the collective. Ideally, there would be plenty of options between anonymity and exposure, but those often seem to be presented as a binary.”

“This tension in our work is unresolved,” Sharifi continues. “On one hand, we make great efforts toward availability: from the very act of publishing, to making our books free on our website, to creating spaces of hospitality to engage with texts, to our studio, which sits in a ground-floor retail space with large windows onto the street, without tinting, without curtains. I would say our very interest in print stems from this belief in availability. On the other hand, we are suspicious of [availability’s] excesses. While a lot of great art is about the artist’s subjectivity, ours really isn’t. We founded Slavs and Tatars in response to the world, not in response to an inner desire or becoming.”

That is why, around 2016, a decade into the collective, Sharifi and Korczak decided to rethink what Slavs and Tatars was and where they were going. The residency program launched two years later. Pickle Bar opened in 2020. Then, as an example of all these initiatives coming to fruition and the air of freedom they had restored to the group, Slavs and Tatars held their first gallery show in years, at Kraupa-Tuskany Zeidler in Berlin in 2023 (the group is also represented by the Third Line in Dubai, Tanya Bonakdar in New York, and Raster in Warsaw, among other galleries).

“Kraupa-Tuskany Zeidler has two spaces,” Sharifi explains, “and we decided to invite four artists to show works in the space adjoining ours.” Slavs and Tatars installed *Soft Power* (2023), a huge woolen carpet designed to look like a wall of a room, with a cutout of a door in the middle, as the literal threshold; one walked through their textile to find a parallel show of work by Dozie Kanu, Andrey Anro, Lin May Saeed, and Mina Masoumi. Anro, an artist from Belarus, had been in Berlin for the Slavs and Tatars residency program in 2020. The late Lin May Saeed was an artist whose work Slavs and Tatars discovered while they were curating the 33rd Ljubljana Biennial of Graphic Arts in 2019.

In 2011, Nicholas Cullinan, at the time a curator at Tate Modern, now director of the British Museum, described Slavs and Tatars as “the most cosmopolitan of collectives, where a geopolitics of globe-trotting allows their shape-shifting projects and concerns to continuously cross-pollinate divergent, and sometimes diametrically opposed, cultural specificities,” but worried, “At what point does polemical work that flaunts its political claims become radical chic, or a collective merely a clique?”<sup>5</sup> Art historian Colby Chamberlain likewise summoned the ghost of Rosalind Krauss to wonder whether groups like Slavs and Tatars would bring about the death or corruption of institutional critique.<sup>6</sup> Curator and writer Anders Kreuger, writing in *Afterall*, noted a tendency in the work of Slavs and Tatars to skirt political conflict and human rights abuses in territories that otherwise concerned and fascinated them.<sup>7</sup>

What has become clear in the years since those criticisms were made is the extent to which Slavs and Tatars are creating a holistic world—for themselves, their network, and their sense of collectivity. Consider the girth and comfort of their carpeted, book-filled *RiverBed* (2017). Consider their projects on the transnational origins of

*ayran*, or playgrounds, or the importance of pickles and winter melons (melons manifest in a series of gorgeous hanging sculptures like alabaster lighting fixtures) as provisions for seasons to come. What Slavs and Tatars imagine is a place open to reading and thinking and resting, where regions can be expansive, and historical connections (and conflicts, and repressions) can resurface without blowing up in our faces.

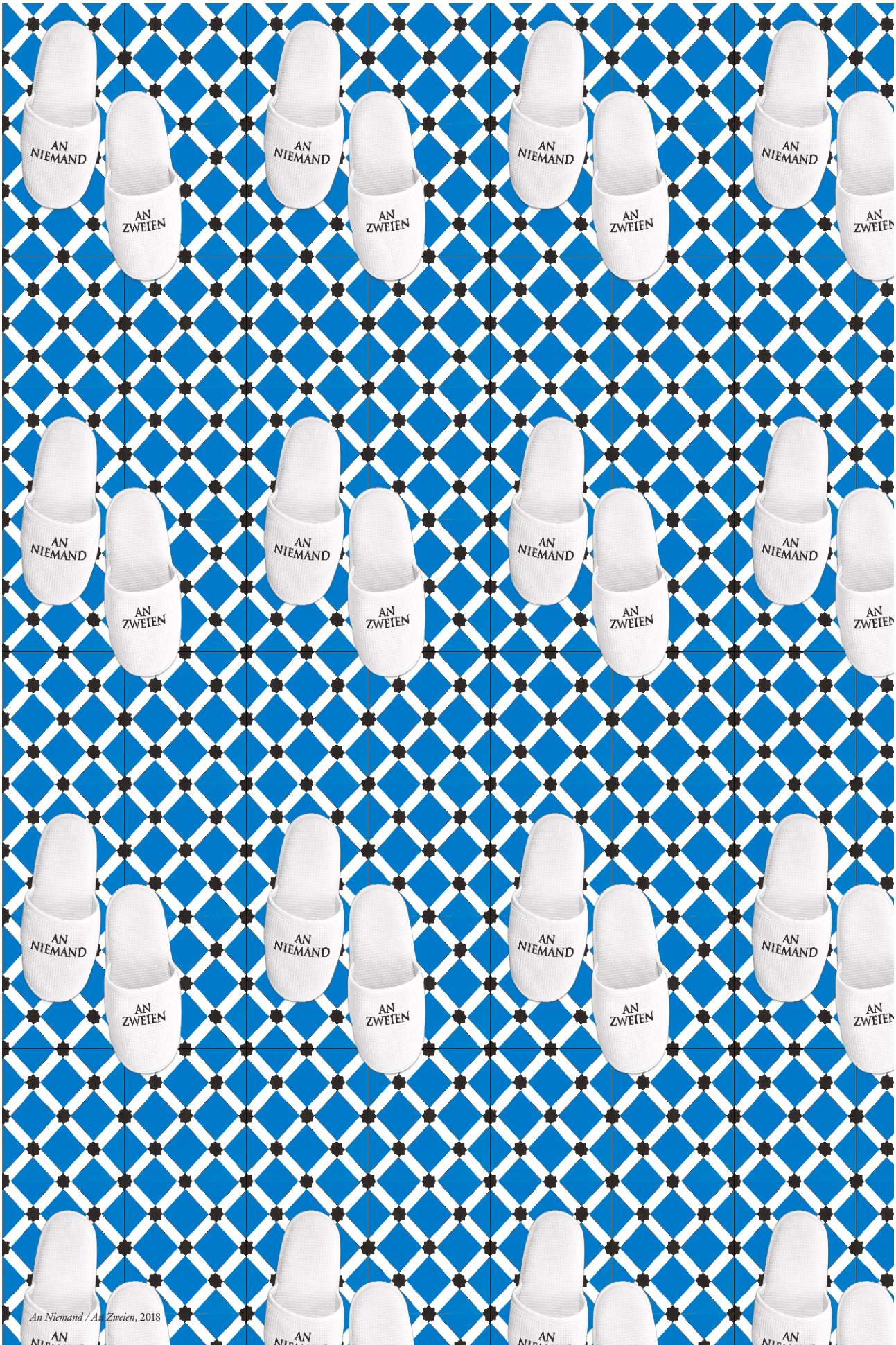
- 1 For more on Kalektar, see the platform’s website: <https://kalektar.org/k>.
- 2 For more on Slavs and Tatars’ obsession with the monobrow, aka the unibrow, see *A Monobrow Manifesto* (2010), part of the work cycle known as *Friendship of Nations*: <https://www.slavsandtatars.com/cycles/friendship-of-nations/a-monobrow-manifesto>.
- 3 See Slavs and Tatars, *Molla Nasreddin* (Zurich: Christopher Keller Editions and JRP|Ringier, 2010); Slavs and Tatars, *Bathhouse Quackeries* (Berlin: Motto Books, 2018).
- 4 Sharifi in conversation and correspondence with the author, April 2025. All subsequent quotes, if not otherwise cited, come from these conversations.
- 5 Nicholas Cullinan, “Group Think: The Collaborative Art of Slavs and Tatars and Chto Delat?,” *Artforum* 49, no. 6 (February 2011): 162–71.
- 6 Colby Chamberlain, “Slavs and Tatars: Tanya Bonakdar Gallery,” *Artforum* 55, no. 4 (December 2016): 256.
- 7 Anders Kreuger, “Beyond Nonsense: What Slavs and Tatars Make,” *Afterall*, no. 21 (Autumn/Winter 2012): 106–15.

SLAVS AND TATARS

is an internationally renowned art collective devoted to the area east of the former Berlin Wall and west of the Great Wall of China. Its practice is based on exhibitions, publications, and lecture-performances. Since its inception in 2006, the collective has shown a keen grasp of polemical issues in society, clearing new paths for contemporary discourse via a wholly idiosyncratic form of knowledge production, including popular culture, spiritual and esoteric rituals, oral histories, modern myths, and scholarly research, and creating spaces and social sculptures where publics can engage with such traditions. Its work has been the subject of solo exhibitions at the Vienna Secession; the Museum of Modern Art, New York; Salt, Istanbul; and Albertinum, Dresden, among others. Slavs and Tatars has published more than twelve books to date, including their translation of the legendary Azeri satirical journal *Molla Nasreddin* (IB Tauris, 2017) and most recently their first children’s book with Leah Feldman, *Azbuka Strikes Back: An Anticolonial ABCs* (Walther und Franz König, 2024).

KAELEN WILSON-GOLDIE

is a writer and critic and the author of two books: *Etel Adnan* (Lund Humphries, 2018) and *Beautiful, Gruesome, and True: Artists at Work in the Face of War* (Columbia Global Reports, 2022). A regular contributor to *Aperture*, *Bookforum*, and *Mousse*, among other publications, Wilson-Goldie also writes for *e-flux Criticism* and *4Columns*. She is a PhD candidate in art history and criticism at Stony Brook University (SUNY Stony Brook), where her research focuses on modernism, feminism, and decolonization in the Middle East and North Africa, with an emphasis on the work of groundbreaking but understudied women artists and the importance of cities such as Beirut, Cairo, and Algiers as major centers of art, culture, and political thought.

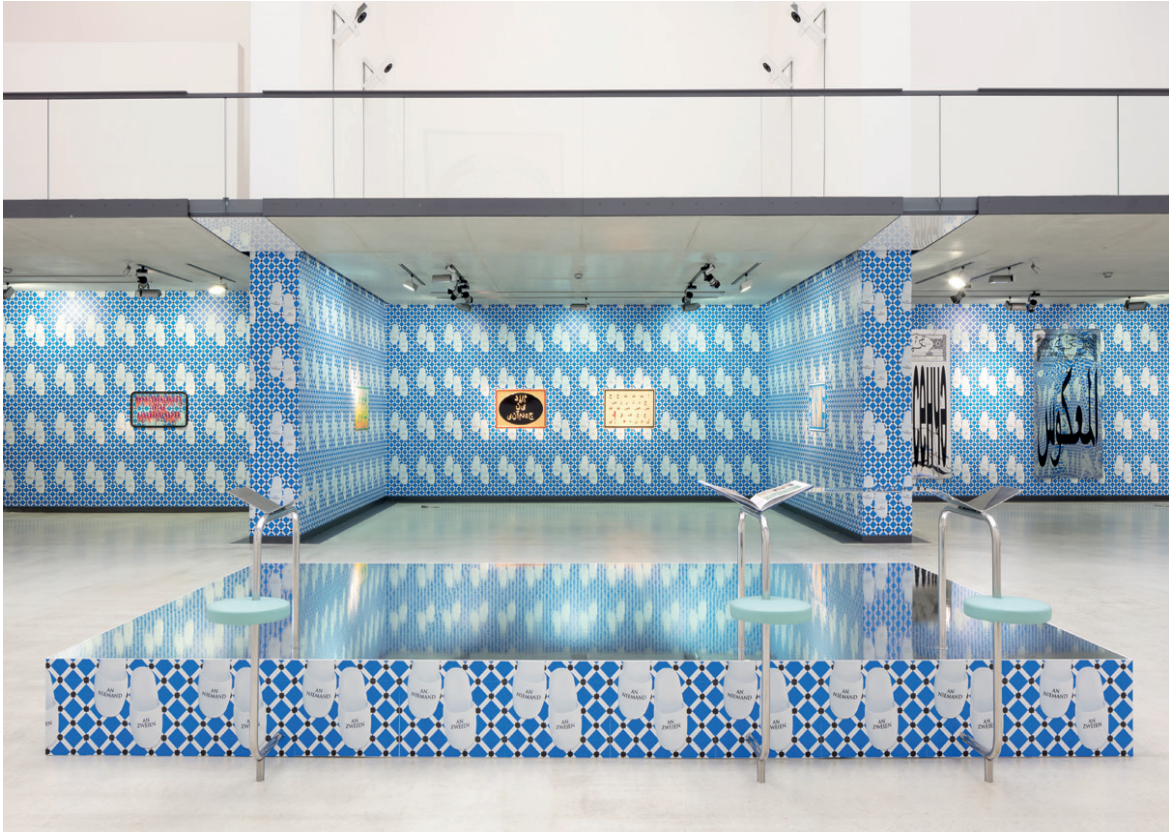


An Niemand / An Zweien, 2018





Coo Coo 4 Kumis, 2016. Courtesy: Tanya Bonakdar Gallery, New York



Made in Dschermany installation view at Albertinum – Staatliche Kunstsammlungen Dresden, 2018. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Klemens Renner



Man of Iran, 2011. Courtesy: The Third Line, Dubai



Weeping Window (Morgenländer), 2017. Made in Dschermany installation view at Albertinum – Staatliche Kunstsammlungen Dresden, 2018. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Klemens Renner



*Sanaa Pomer* installation view at Kunstverein Hannover, 2018. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Raimund Zakowski



*Simurgh* installation view at Staatliche Kunsthalle Baden-Baden, 2025. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Stefan Altenburger



*Astaneb (Ukrainian)*, 2025. Courtesy: The Third Line, Dubai. Photo: Stefan Altenburger



*Astaneb (English)*, 2025. Courtesy: The Third Line, Dubai. Photo: Stefan Altenburger



*Samovar*, 2021, installation view at Hayward Gallery, London, 2021. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Rob Harris





Uta Bekaia, *Roots*, performance at Pickle Bar, Berlin, 2023. Curated by Anastasia Marukhina and Patricia Couvet. Photo: Rina Nakano



*Sauer Power Klubnacht*, 2022, installation view at Humboldt Forum, Berlin, 2022. Curated by Slavs and Tatars. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: David von Becker



EVROVIZION. *Crossing Athens* installation view at Goethe-Institut Athen, 2023. Co-curated by Pickle Bar and Dora Vasilakou



VKS (Vokalno-kustoski sindrom), *There is no such thing as a free lunch*, performance within EVROVIZION. *Crossing Novi Sad* at The Museum of Contemporary Art of Vojvodina, Novi Sad, 2022. Co-curated by Pickle Bar and Teodora Jeremić



Dozie Kanu, *Chair [ iii ] (Crack Rock Beige)*, 2018, *Crack Up – Crack Down* 33rd Ljubljana Biennial of Graphic Arts, 2019. Curated by Slavs and Tatars. Courtesy: the artist



Giorgi Xaniashvili, *Easter*, 2013, *Crack Up – Crack Down* 33rd Ljubljana Biennial of Graphic Arts, 2019. Curated by Slavs and Tatars. Courtesy: the artist



Lin May Saeed, *Reiniger*, 2006, *Crack Up – Crack Down* 33rd Ljubljana Biennial of Graphic Arts, 2019. Curated by Slavs and Tatars. Courtesy: Jacky Strenz, Frankfurt and Chris Sharp, Los Angeles. Photo: Wolfgang Gützel



Kriwet, *Text-Sign*, 1968, *Crack Up – Crack Down* 33rd Ljubljana Biennial of Graphic Arts, 2019. Curated by Slavs and Tatars. Courtesy: the artist and BQ Berlin



Xiyadie, *Don't worry, mom is spinning thread in the next room*, 2019, *Crack Up – Crack Down* 33rd Ljubljana Biennial of Graphic Arts, 2019. Curated by Slavs and Tatars. Courtesy: the artist





*Hi Brown!* installation view at Pinakothek der Moderne, Munich, 2021. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Margarita Platis



*Hi Brown!* performance at Pinakothek der Moderne, Munich, 2021. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Margarita Platis

*PreyWay*, 2012, *Artistic Dialogues V* installation view at Künstlerhaus Stuttgart, 2012. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Bernard Kahrmann



Paola Revenioti, *KALL4RD4*, 2015, screening at Pickle Bar, Berlin, 2022. Curated by Anastasia Marukhina and Patricia Couvet. Photo: Rina Nakano



Daniel Kotowski, *delighting*, performance at Pickle Bar, Berlin, 2024. Curated by Anastasia Marukhina and Patricia Couvet. Photo: Rina Nakano



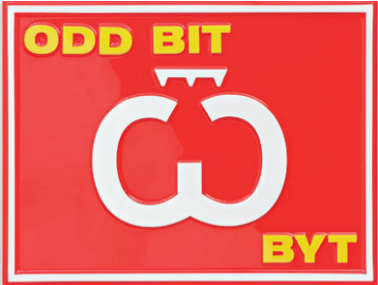


*Mystical Protest*, 2011, *Cosmos: The Volcano Lover* installation view at Villa Olmo, Como, 2021. Courtesy: Kraupa-Tuskany Zeidler, Berlin





In the Name of God, 2013. Courtesy: Raster Gallery, Warsaw



OdByt, 2015. Courtesy: Raster Gallery, Warsaw



Mountains of Wit, 2014. Courtesy: Raster Gallery, Warsaw



To Mountain Minorities, 2014. Courtesy: Raster Gallery, Warsaw



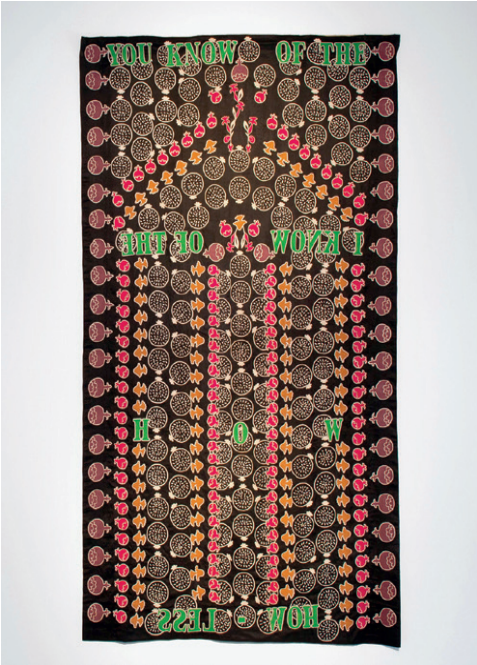
Made in Germany, 2015. Courtesy: Kraupa-Tuskany Zeidler, Berlin



Anti-Imperialist Imperialist, 2011. Courtesy: The Third Line, Dubai



Lahistan Nafis Jahan, 2011. Courtesy: The Third Line, Dubai



How-less (Not Moscow not Mecca), 2012, Schlaraffenland installation view at Dortmunder Kunstverein, 2024. Courtesy: the artist and Kraupa-Tuskany Zeidler, Berlin. Photo: Mareike Tocha



Alphabet Abjad, 2015, Made in Dschermay installation view at Albertinum – Staatliche Kunstsammlungen Dresden, 2018. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Klemens Renner

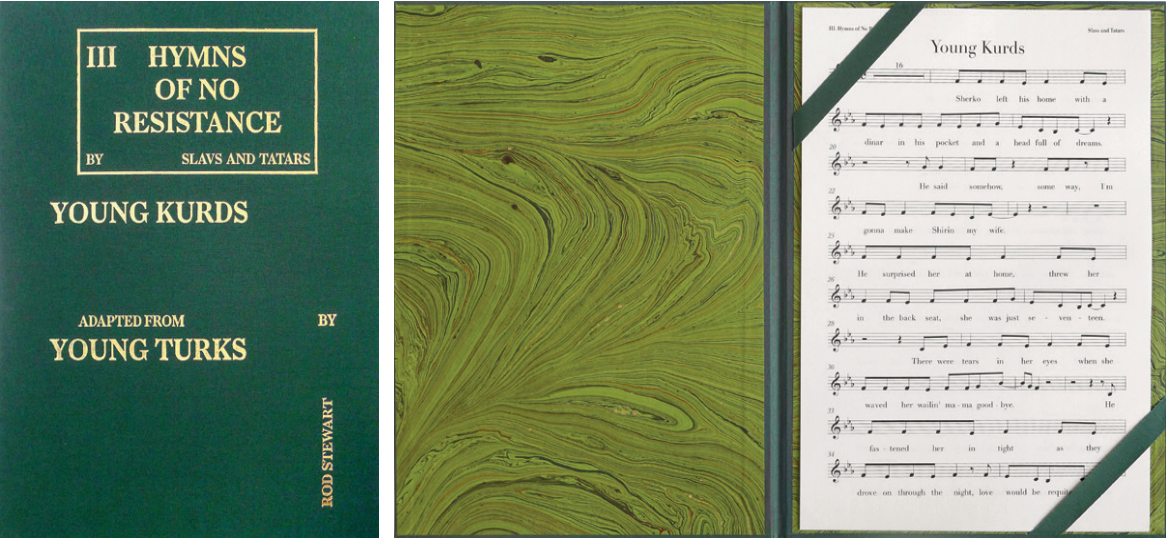




Kitab Kebab (Alkaline Adab), 2015. Courtesy: The Third Line, Dubai



Kitab Kebab (Transcendental Teets), 2016. Courtesy: Tanya Bonakdar Gallery, New York



Hymns of No Resistance (Young Kurds), 2010–14. Courtesy: Kalfayan Galleries, Athens

Kitab Kebab (Lvin and Wrodaw), 2021, *KEAD* installation view at Kunstschale Prague, 2023. Courtesy: Raster Gallery, Warsaw. Photo: Wojtěch Veskrna



Kitab Kebab (Modern Male Messiab), 2019, *Alternatives for Living* installation view at Haus Esters Krefeld, 2019. Courtesy: Kraupa-Tuskany Zeidler, Berlin



Kitab Kebab (Merton to Mazda), 2012. Courtesy: The Third Line, Dubai





Simurgh, 2024. Multilingual Merch by Slavs and Tatars



MERCZbau (black), 2022. Multilingual Merch by Slavs and Tatars. Commissioned by OP ENHEIM, Wrocław and Neubauer Collegium, Chicago



Bismillah (red), 2021. Multilingual Merch by Slavs and Tatars. Commissioned by OP ENHEIM, Wrocław and Neubauer Collegium, Chicago



Dark Yelblow, 2023. Multilingual Merch by Slavs and Tatars







*Mother Tongues and Father Throats*, 2012, *Too Much Thumaz* installation view at Raster Gallery, Warsaw 2012. Courtesy: Tanya Bonakdar Gallery, New York / Los Angeles and Collection of Museum of Modern Art in Warsaw



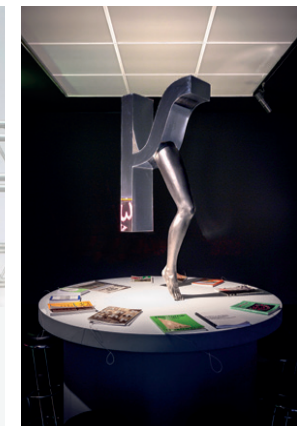
*Dunjas, Donyas, Dinias*, 2012. Courtesy: Kraupa-Tuskany Zeidler, Berlin



*Reverse Dschihad (Urdah)*, 2015, *Dschihad and Dschihad* installation view at Kraupa-Tuskany Zeidler, Berlin, 2015. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: Gunter Lepkowski



*PrzySmy (tail)*, 2017, installation view at Tanya Bonakdar Gallery, Frieze London, 2017. Courtesy: Tanya Bonakdar Gallery, New York / Los Angeles

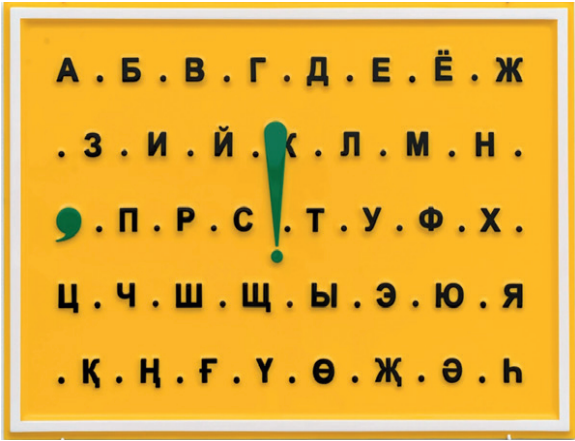


Reading Room of *Qit Qat Qlub*, 2015, Preis der Nationalgalerien installation view at Hamburger Bahnhof, Berlin, 2015. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: David von Becker





*This Not That*, 2024. Courtesy: Kalfayan Galleries, Athens



*The Alphabet (Uyghur kril yeziqi)*, 2021. Courtesy: Galerie Nordenhake, Mexico City



*The Contest of the Fruits*, 2021



*Salamoia, No. 2*, 2019. Courtesy: Kraupa-Tuskany Zeidler, Berlin; The Third Line, Dubai; Raster Gallery, Warsaw; Tanya Bonakdar Gallery, New York. Photo: Luca Giardini





Untitled (Qapcha), 2023. Courtesy: Tanya Bonakdar Gallery, Los Angeles



Who are you, 2021. Courtesy: Galerie Nordenhake, Mexico City



Untitled (Captcha), 2023. Courtesy: Tanya Bonakdar Gallery, Los Angeles



Dark Yellowlow, 2023. Courtesy: Kraupa-Tuskany Zeidler, Berlin



Dark Yellowlow, 2023. Courtesy: Kraupa-Tuskany Zeidler, Berlin





Samour, 2024. Courtesy: Kalfayan Galleries, Athens



Aşbildung (blue), 2021. Courtesy: Kraupa-Tuskany Zeidler, Berlin



Dig The Booty, 2009. Courtesy: Kraupa-Tuskany Zeidler, Berlin



Hamdami, 2016

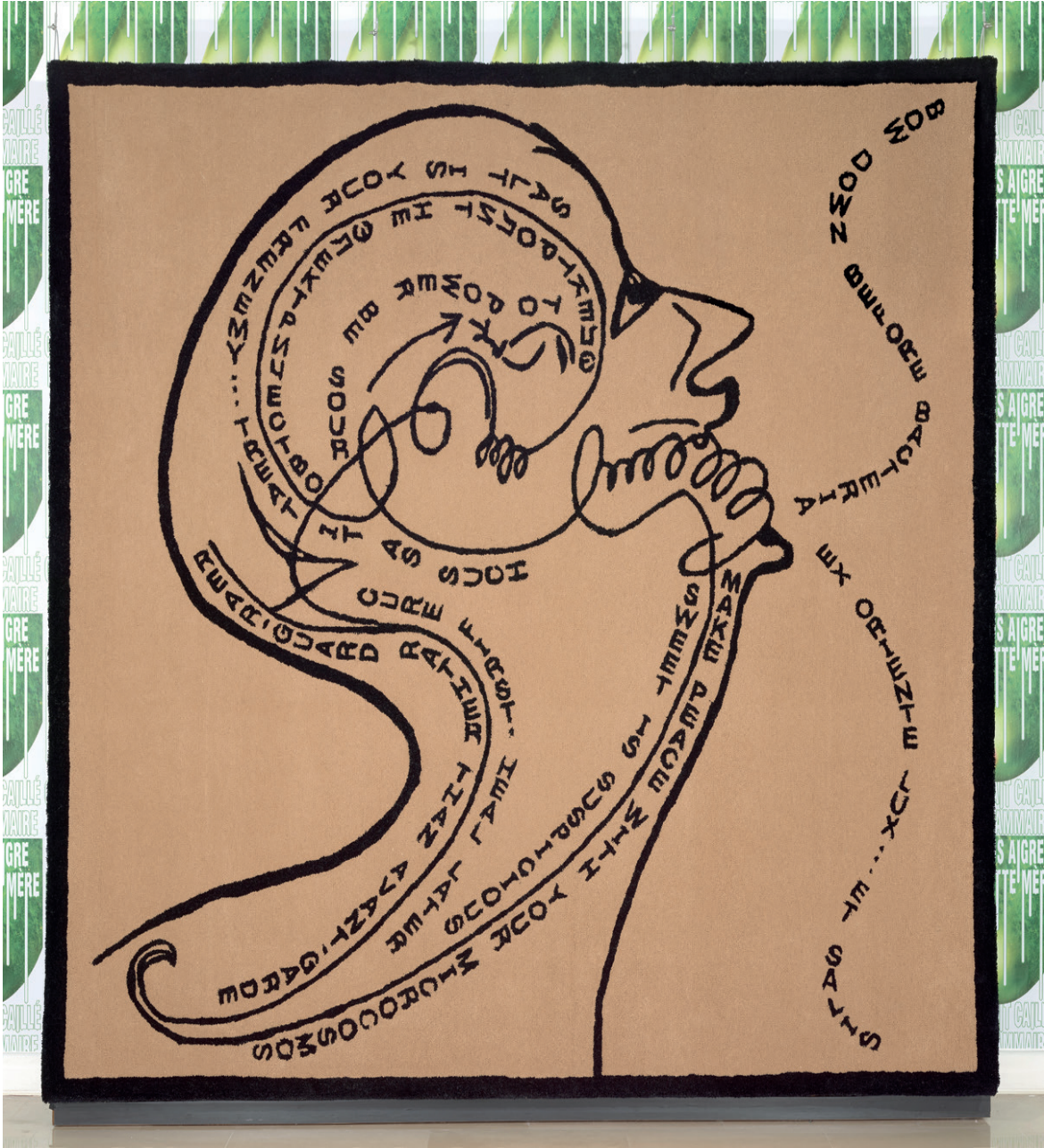


Kwas ist das, 2016. Courtesy: Tanya Bonakdar Gallery, New York



To Beer Or Not To Beer, 2014. Courtesy: The Third Line, Dubai





Salty Sermon, 2020, *Régions d'être* installation view at Villa Arson, Nice, 2020. Courtesy: Kraupa-Tuskany Zeidler, Berlin. Photo: François Fernandez



Love Letters No. 2, 2013. Courtesy: The Third Line, Dubai



Love Letters No.1, 2013. Courtesy: Raster Gallery, Warsaw



Love Letters No. 5, 2014. Courtesy: Kraupa-Tuskany Zeidler, Berlin



2025 ● *Simurgh*  
2025 ● *The Contest of the Fruits*  
2025 ● *Mayatepek*  
2025 ● *Simurgh*  
2025 ● *Simurgh Self-Help*  
2025 ○ *Recipes for Broken Hearts*  
2025 ○ Islamic Arts Biennale  
2025 ○ *Creatures of Comfort*  
2025 ○ *Poetry of the People*  
2025 ■ *Qabaret* (co-curated with Michał Grzegorzek)  
2025 ■ *House of See-More* (co-curated with Michał Grzegorzek)

2024 ● *Simurgh Self-Help*  
2024 ● *Simurgh Self-Help*  
2024 ● *The Contest of the Fruits*  
2024 ○ *Way of the Water*  
2024 ○ *Heilung der Erde*  
2024 ○ *Grow it, Show it!*  
2024 ○ *Schlaraffenland*  
2024 ▲ *Hung Tongue*  
2024 ▼ *Azbuka Strikes Back*

2023 ● *Pickle Bar presents*  
2023 ● *Salty Sermon*  
2023 ● *The Contest of the Fruits*  
2023 ● *Hang Don't Cut*

2023 ● *Friendship of Nations: Polish Shi'ite Showbiz*  
2023 ○ *Read*  
2023 ○ *COSMOS The Volcano Lover*  
2023 ○ *Typojanchi Saisai*  
2023 ○ *The Weight of Words*  
2023 ○ *The Gleaners Society*

2023 ○ *Mu'awiyā's thread*  
2023 ○ *Chronicle Desire*

2023 ○ *Creative Dissent*  
2023 ■ *Clouds and Power* (co-curated with Mi You)

2022 ● *La Bataille des fruits*  
2022 ● *Лык Бык (Look Book)*  
2022 ● *MERCZbau*  
2022 ● *Pickle Bar*  
2022 ● *Pickle Bar*  
2022 ○ *mixed up with others before we even begin*

2022 ○ *Mirror, mirror*  
2022 ○ *Think We Must*  
2022 ○ *Policy in Art*  
2022 ○ *Colomboscope*  
2022 ○ *ARS22*  
2022 ○ *Warm. Checking Temperature in Three Acts*  
2022 ■ *Sauer Power Klubnacht*  
2022 ▼ *Лык Бык (Look Book)*

2021 ● *Bacteria Bar*  
2021 ● *LONG LVIVE LVTV. СЛАВА ЗА БРЕС/ЛАВА*  
2021 ● *The Contest of the Fruits*  
2021 ● *Samovar*  
2021 ● *Hi, Brow!*  
2021 ● *Ausbildung*  
2021 ○ *EURASIA – A Landscape of Mutability*  
2021 ○ *Humankind Nature Politics*  
2021 ○ *Czy Wiesz, Że Tęcza Świeci W Ciemnościach?*  
2021 ○ *Burning Sprech*  
2021 ○ *Ona et Lege*  
2021 ○ *The Poetry of Translation*  
2021 ○ *Sweet Lies. Fiktionen der Zugehörigkeit*  
2021 ○ *Metamorphosis*  
2021 ○ *The Way We Are 3.0*  
2021 ○ *Deux scénarios pour Une collection*  
2021 ○ *A question of Taste*  
2021 ○ *A Million Roses for Angela Davis*  
2021 ○ *In aller Munde*  
2021 ▼ *The Contest of the Fruits*

2020 ● *Régions d'être*  
2020 ○ *Folklore*

2020 ○ *Empört Euch!*  
2020 ○ *Kunst ⇄ Handwerk*  
2020 ○ *Meeting in Language*

Frac des Pays de la Loire, Nantes (upcoming)  
esca contemporary, Manchester  
Nordenhake Gallery, Mexico City  
Kunsthalle Baden-Baden  
The Third Line, Dubai  
Bukhara Biennial (upcoming)  
Jeddah  
Odunpazarı Modern Museum OMM, Eskişehir  
Wereldmuseum Amsterdam  
Łódź of Many Cultures Festival (upcoming)  
Survival Kit 16, Riga (upcoming)

Raster, Warsaw  
Kalfayan, Athens  
Kraupa-Tuskany Zeidler, Berlin  
Tangente St. Pölten  
Kunsthalle Düsseldorf  
Museum Folkwang, Essen  
Dortmunder Kunstverein  
HKW | Haus der Kulturen der Welt, Berlin  
Cologne: Walther und Franz König

West Den Haag  
eastcontemporary, Milan  
Basement Roma, Rome  
Tanya Bonakdar Gallery, Los Angeles  
Kraupa-Tuskany Zeidler, Berlin  
M HKA - Museum of Contemporary Art, Antwerp  
Kunsthalle Praha  
Fondazione Como Arte, Villa Olmo, Como  
Culture Seoul Station 284  
Henry Moore Institute, Leeds  
EVA International - Ireland's Biennial of Contemporary Art, Limerick  
le 32Bis, Tunis  
Corneliu Miklosi Museum of Public Transport  
and Stefania Palace, Timișoara Capital of Culture  
Art Gallery of Guelph  
CHAT (Center for Heritage, Arts, Textile), Hong Kong

Centre Pompidou-Metz  
Frans Masereel Centrum, Kasterlee  
Neubauer Collegium, Chicago  
Hacer Noche, Oaxaca  
Wiener Festwochen, Vienna  
mumok – Museum moderner Kunst Stiftung Ludwig Wien, Vienna  
Kunstmuseum Heidenheim  
Akademie-Galerie, Düsseldorf  
Museum of Contemporary Art in Krakow MOCaK  
Colombo  
Museum of Contemporary Art Kiasma, Helsinki  
Tallinn Print Triennial  
Humboldt Forum, Berlin  
Berlin: DISTANZ Verlag  
Kasterlee: Frans Masereel Centrum  
Hacer Noche, Oaxaca

Twelve Gates Arts, Philadelphia  
OP ENHEIM, Wrocław  
Cantor Fitzgerald Gallery, Haverford  
Hayward Gallery, London  
Pinakothek der Moderne, Munich  
Kunsthalle Osnabrück  
M HKA – Museum of Contemporary Art, Antwerp  
Kunstmuseen Krefeld  
Museum of Modern Art, Warsaw  
Fondazione Sandretto Re Rebaudengo, Turin  
Broumov Monastery  
Kunst Meran  
Ludwig Forum for International Art, Aachen  
Fondazione Bortolaso Totaro Sponga, Como  
Weserburg Museum of Modern Art, Bremen  
Frac Normandie, Rouen  
Pera Museum, Istanbul  
Albertinum, Dresden  
Kunstmuseum Wolfsburg  
Cambridge: MIT Press  
Haverford College

Villa Arson, Nice  
Mucem – Museum of European and Mediterranean  
Civilizations, Marseille  
Museum Kunstpalast, Düsseldorf  
Kestnergesellschaft, Hannover  
Haus Coburg | Städtische Galerie Delmenhorst

2020 ○ *Diversity/United*  
2020 ○ *Turning Points*  
2020 ○ *Folklore*  
2020 ○ *Kunst\_Handwerk*  
2020 ○ *Amuse-Bouche: The Taste of Art*  
2020 ○ *between the Sun and the Moon*  
2020 ■ *Žarty Žartami*

2019 ● *Pickle Politics*  
2019 ● *Moaland / Моваланд*  
2019 ● *Botschaft eines Liebhabers*  
2019 ○ *Opaque to Herself. Poland and post colonialism*  
2019 ○ *Arts ⇄ Crafts*  
2019 ○ *De toutes façons... Design graphique et textile*  
2019 ○ *who knows one*  
2019 ○ *Alternatives for Living Act III: Dystopia, Haus Esters*  
2019 ○ *hybriD*  
2019 ○ *Second Hand*  
2019 ○ *Początek i koniec*  
2019 ○ *May You Live In Interesting Times*  
2019 ○ *What Are We Made Of?*  
2019 ■ *Crack Up – Crack Down*  
2019 ▼ *Crack Up – Crack Down*

2018 ● *Sauer Power*  
2018 ● *Made in Dschermany*  
2018 ● *Kirchgängerbanger*  
2018 ● *Pickle Politics*  
2018 ● *Saalbadereien/Batbhouse Quackeries*  
2018 ○ *Za Wohnić*  
2018 ○ *019*  
2018 ○ *Survival Kit 10*  
2018 ○ *The Power of Now / Zeitspuren*  
2018 ○ *Images en Lutte*  
2018 ○ *Title tbc (collection show)*  
2018 ○ *Mountains of Tongues*  
2018 ○ *Faith Love Hope*  
2018 ○ *Pine Barrens*  
2018 ○ *The Future is Certain; It's the Past Which is Unpredictable*  
2018 ○ *Holes in the Wall. Anachronistic approaches to the here-and-now*  
2018 ○ *I am the Mouth*  
2018 ▲ *Red-Black Thread*  
2018 ▼ *Wripped Scripped*

2018 ▼ *Kirchgängerbanger*

2017 ● *Mouth to Mouth*  
2017 ● *Mouth to Mouth*  
2017 ● *Nose to Nose*  
2017 ● *E-Z Chasm*  
2017 ● *Reading Room*  
2017 ○ *The Other Face of the Moon*  
2017 ○ *Together Apart*  
2017 ○ *Gaudiopolis 2017 – The City of Joy*  
2017 ○ *The Vague Space*  
2017 ○ *4th Ural Industrial Biennial of contemporary art*  
2017 ○ *Threads Left Dangling, Veiled in Ink*  
2017 ○ *Half-Truth*  
2017 ○ *Oppositions*  
2017 ○ *The Future is Certain; it's the Past Which is Unpredictable*  
2017 ○ *Birth as Criterion*  
2017 ○ *Un-Official Stories*  
2017 ○ *Unknown Knowns of Polish (Post) Colonialism*  
2017 ○ *The Voice*  
2017 ○ *Frans Masereel and Contemporary Art: Resistance in Images*  
2017 ○ *We need to talk...*  
2017 ○ *BrisAsia Festival*  
2017 ▼ *Friendship of Nations: Polish Shi'ite Showbiz*  
2017 ▼ *Molla Nasreddin: the magazine that would've, could've, should've*

2016 ● *Mouth to Mouth*  
2016 ● *Afleur Pasteur*  
2016 ● *Made in Germany*  
2016 ● *Towarzystwo Szubrawców*  
2016 ● *Slavs and Tatars: Lecture-Performances 2009–2016*  
2016 ● *Mirrors for Princes*  
2016 ○ *Carte Blanche – Themenraum AmmanPragStadt*  
2016 ○ *For an Image, Faster Than Light*

2016 ○ *Sprache*  
2016 ○ *SONSBEEK'16: transACTION*  
2016 ○ *Young Poland. Afterimages of Reality*  
2016 ○ *Labor Relations*

New Tretyakov Gallery, Moscow  
Kunsthalle Gießen  
Centre Pompidou-Metz  
Galerie für Zeitgenössische Kunst Leipzig  
Museum Tinguely, Basel  
Lahore Biennale 02  
Ujazdowski Castle Centre for Contemporary Art, Warsaw

Sugar Contemporary, Toronto  
Ź Gallery, Minsk  
Deutsche Bahn, Berlin (Public commission)  
La Colonie, Paris  
Kunsthau Graz  
Le Signe – Centre National du Graphisme, Chaumont  
Vistamare, Pescara  
Kunstmuseen Krefeld  
Hamburger Kunsthalle  
Jameel Arts Centre, Dubai  
Gdańsk City Gallery  
58th Venice Biennale  
Kunsthalle Darmstadt  
33rd Ljubljana Biennial of Graphic Arts  
Ljubljana: The International Centre of Graphic Arts (MGLC)  
Milan: Mousse Publishing

Kunstverein Hannover  
Albertinum, Dresden  
Ar/Ge Kunst, Bolzano  
Kulturhuset, Stockholm  
Westfälischer Kunstverein, Münster  
Central Museum of Textiles, Łódź  
Museum of Moving Practice, Gent  
Contemporary Art Festival, Riga  
Kunstverein Biel  
Beaux-arts de Paris  
King Abdulaziz Center for World Culture, Dhahran  
BACKLIT, Nottingham  
Kunsthau Graz  
Tanya Bonakdar Gallery, New York  
Blaffer Art Museum, Houston  
Kunsthalle Exnergasse, Vienna  
Museum of Contemporary Art, Zagreb  
Walker Art Center, Minneapolis  
Berlin: Hatje Cantz  
Staatliche Kunstsammlungen Dresden  
Kunstverein Hannover  
Geneva: Motto Books  
Münster: Westfälischer Kunstverein

CAC, Vilnius  
Salt Galata, Istanbul  
Pejman Foundation, Tehran  
Kalfayan, Athens  
Kraupa-Tuskany Zeidler, Berlin  
Asia Culture Center, Gwangju  
Center for Border Studies, Cúcuta  
2nd OFF-Biennale, Budapest  
Weserburg Museum of Modern Art, Bremen  
Ekaterinburg  
Emanuel Layr, Vienna  
Królikarnia, National Museum, Warsaw  
The Luminary, St. Louis  
Calvert 22 Foundation, London  
32nd Ljubljana Biennial of Graphic Arts  
Galleria Doris Ghetta, Bolzano  
SAVVY Contemporary, Berlin  
Coreana Museum of Art, Seoul  
Mu.ZEE, Ostend  
Friedrich Petzel Gallery, New York  
Brisbane  
London: Book Work  
London: I.B. Tauris

Ujazdowski Castle Centre for Contemporary Art, Warsaw  
Tanya Bonakdar Gallery, New York  
The Third Line, Dubai  
Raster Gallery, Warsaw  
Villa Empain, Brussels  
Blaffer Art Museum, Houston  
Goethe-Institut Prague  
2016 Yinchuan Biennale, Museum of Contemporary Art  
Yinchuan (MOCA)  
Deutsches Hygiene Museum Dresden  
Arnhem  
Ludwig Múzeum, Budapest  
Wrocław Contemporary Museum



2016 ○ *Metatextile: ruptured narratives, exchanged values*  
2016 ○ *Mother lode*  
2016 ○ *La memoria finalmente. Art in Poland 1989–2015*  
2016 ○ *Arch of My Eye's Orbit*  
2016 ○ *Magic and Power*  
2016 ○ *Winter Selections*

2015 ● *Stongue*  
2015 ● *Mirrors for Princes*  
2015 ● *Dschinn and Dischuiçe*  
2015 ● *Long Legged Linguistics*  
2015 ● *Mirrors for Princes: Both Sides of the Tongue*  
2015 ● *Slavs and Tatars: Friendship of Nations*  
2015 ○ *Preis der Nationalgalerie*  
2015 ○ *Open House: a group show on hospitality*  
2015 ○ *muses over monsters, martyrs and media*  
2015 ○ *Czysty język*  
2015 ○ *KölnSkulptur #8*  
2015 ○ *Stitch In Time: The Fabric of Contemporary Life*  
2015 ○ *more Konzeption Conception now*  
2015 ♥ *Mirrors for Princes*

2014 ● *Mirrors for Princes*  
2014 ● *Lektor*  
2014 ● *Concentrations 57: Slavs and Tatars*  
2014 ● *Naughty Nasals*  
2014 ● *Language Arts*  
2014 ○ *Rainbow in the Dark*  
2014 ○ *Into the Country*  
2014 ○ *8th Berlin Biennale*  
2014 ○ *Manifesta 10*  
2014 ○ *As You Can See: Polish Art Today*  
2014 ○ *Grip Friheten! Take Liberty!*  
2014 ○ *Neighbours*  
2014 ▲ *I Utter Other*  
2014 ♥ *Naughty Nasals*

2013 ● *Long Legged Linguistics*  
2013 ● *Behind Reason* (duo with Cevdet Ereğ's Anti-Pattern)  
2013 ● *Friendship of Nations: Polish Shi'ite Showbiz*

2013 ○ *Soft Pictures*  
2013 ○ *The Assistants*  
2013 ○ *Museum Off Museum*  
2013 ○ *In the Heart of the Country*  
2013 ○ *Nouvelle Vagues*  
2013 ○ *Love Me Love Me Not*  
2013 ○ *L'Ange de l'Histoire*  
2013 ○ *4th Asian Art Biennial*  
2013 ○ *Frozen Lakes*  
2013 ▲ *Al-Isnad, or Chains We Can Believe In*  
2013 ▲ *Translitterative Tease*

2013 ♥ *Friendship of Nations: Polish Shi'ite Showbiz*

2012 ● *Projects 98: Slavs and Tatars*  
2012 ● *Too Much Thumacz*  
2012 ● *Not Moscow Not Mecca*  
2012 ● *Khhbbbbb*  
2012 ● *Not Moscow Not Mecca*  
2012 ○ *0 – Now: Traversing West Asia*

2012 ○ *Roundtable*  
2012 ○ *2nd Ural Industrial Biennial of Contemporary Art*  
2012 ○ *On Apology*  
2012 ○ *System and Patterns*  
2012 ○ *The Ungovernables*  
2012 ○ *Print/Out*  
2012 ○ *Scenarios about Europe III*  
2012 ○ *Untimely Stories*  
2012 ▲ *Reverse Joy*

2012 ♥ *Khhbbbbb*

2012 ♥ *Not Moscow Not Mecca*

2011 ● *Friendship of Nations: Polish Shi'ite Showbiz*  
2011 ● *Slavs and Tatars*

Edel Assanti, London  
Hessel Museum of Art, Bard College, Annandale-on-Hudson  
Palazzina dei Giardini, Galleria Civica of Modena  
Brooklyn Academy of Music, New York  
MARTa Herford  
Sharjah Art Foundation

Kunstthal Aarhus  
Institute of Modern Art, Brisbane  
Kraupa-Tuskany Zeidler, Berlin  
Trondheim Kunstmuseum  
Art Gallery at NYU Abu Dhabi  
Dorten, Berlin  
Hamburger Bahnhof, Berlin  
Kunstverein Braunschweig  
CONTOUR 7, Mechelen  
Arsenal Gallery, Białystok  
Skulpturenpark Köln, Cologne  
Lewis Glucksman, University College Cork  
Museum Morsbroich, Leverkusen  
Geneva: JRP|Ringier  
Art Gallery at NYU Abu Dhabi

Kunsthalle Zürich  
Galerie für Zeitgenössische Kunst Leipzig  
Dallas Museum of Art  
Arsenal Gallery, Białystok  
The Third Line, Dubai  
Salt Galata, Istanbul  
SALT Ulus, Ankara  
Haus am Waldsee, Berlin  
State Hermitage Museum, St. Petersburg  
Museum of Modern Art, Warsaw  
National Museum, Oslo  
Istanbul Modern  
The Tatra Museum, Zakopane  
Białystok: Arsenal Gallery

Art Space Pythagorion  
Künstlerhaus Stuttgart  
Presentation House Theatre, Vancouver  
REDCAT, Los Angeles  
Fondazione Sandretto Re Rebaudengo, Turin  
David Kordansky Gallery, Los Angeles  
Kunstverein Bielefeld  
Museum of Modern Art, Warsaw  
Palais de Tokyo, Paris  
55th Venice Biennale  
Beaux-arts de Paris  
National Taiwan Museum of Fine Arts, Taichung City  
Artists Space, New York  
Centre Pompidou, Paris  
Asia Society, New York  
Yale University School of Art  
Dallas Museum of Art  
London: Book Works  
Sharjah Art Foundation

Museum of Modern Art, New York  
Raster Gallery, Warsaw  
Kraupa-Tuskany Zeidler, Berlin  
Moravian Gallery, Brno  
Secession, Vienna  
7th Asia Pacific Triennial of Contemporary Art (APT7), Brisbane  
9th Gwangju Biennale  
Ekaterinburg  
CCA Wattis Institute for Contemporary Arts, San Francisco  
The International Centre of Graphic Arts (MGLC), Ljubljana  
New Museum Triennial, New York  
Museum of Modern Art, New York  
Galerie für Zeitgenössische Kunst Leipzig  
Muzeum Sztuki, Łódź  
HKW | Haus der Kulturen der Welt, Berlin  
Moravska Galeria, Brno  
Secession, Vienna  
SALT, Istanbul  
New Museum, New York  
Galerie für Zeitgenössische Kunst Leipzig  
Milan: Mousse Publishing  
Brno: Moravian Gallery  
Berlin: Revolver Publishing  
Vienna: Secession  
KIOSK, Koninklijke Academie voor Schone Kunsten, Gent  
Swiss Institute, New York

2011 ● *A Monobrow Manifesto*  
2011 ○ *I decided not to save the world*

2011 ○ *Station C*  
2011 ○ *Essays on Geopoetics*  
2011 ○ *A Rock and a Hard Place*  
2011 ○ *Melanchotopia*  
2011 ○ *Group Affinity*  
2011 ○ *Plot for a Biennial*  
2011 ○ *Again a Time Machine*  
2011 ○ *The State: Social/Antisocial?*  
2011 ▲ *Molla Nasreddin: Embrace Your Antithesis*

2011 ♥ 79.89.09

2011 ♥ *Molla Nasreddin: the magazine that would've, could've, should've*



*To Turn (detail), 2019. Map You Lie In Interesting Times installation view at the 58th Venice Biennale, 2019. Courtesy: Kraupa-Tuskany Zeidler, Berlin; The Third Line, Dubai; Raster Gallery, Warsaw; Tanya Bonakdar Gallery, New York. Photo: Luca Giardini*

2010 ○ *A Monobrow Manifesto*  
2010 ○ *Salon5*  
2010 ○ *I Am What I Am*  
2010 ○ *The Past is a Foreign Country*

2009 ● *Kidnapping Mountains*  
2009 ○ *Industrial Light Magic*  
2009 ○ *Hymns of No Resistance*  
2009 ○ *Betlemi Mikro-Raioni*  
2009 ▲ 79.89.09  
2009 ♥ *Kidnapping Mountains*

2008 ○ *Shifting Identities*  
2008 ○ *Forms of Inquiry*

2007 ○ *Left Pop (Bringing it Home)*  
2007 ○ *New Multiples*

Neuer Aachener Kunstverein  
Tate Modern, London  
Salt Beyoğlu, Istanbul  
Konsthall C, Stockholm  
8th Mercosul Biennial, Porto Alegre  
3rd Thessaloniki Biennale of Contemporary Art  
Witte de With, Rotterdam  
Kunstverein München  
10th Sharjah Biennial  
Eastside Projects, Birmingham  
The Third Line, Dubai  
Swiss Institute, New York  
SALT, Istanbul  
Sazmanab, Tehran  
Witte de With, Rotterdam  
Serpentine Gallery, London  
London: Book Works  
Geneva: JRP|Ringier

Frieze Sculpture Park, London  
ARGOS centre for audiovisual arts, Brussels  
Nadežda Petrović, Čačak  
Centre of Contemporary Art Znaki Czasu, Toruń

Nerwerk Aalst  
Goethe-Institut New York  
Kaaitheatre, Brussels  
Laura Palmer Foundation, Tbilisi  
Triumph Gallery, Moscow  
London: Book Works

Kunsthau Zürich  
Casco, Utrecht  
lux, Valence  
IASPIS, Stockholm  
BolteLang, Zürich  
Archizoom EPFL, Lausanne

Second Moscow Biennale of Contemporary Art  
Art Metropole, Toronto

- Solo Show
- Selected group exhibitions
- Curated exhibitions
- ▲ Lecture-performances
- ♥ Edited publications