

SLAVS AND TATARS  
founded 2006, Eurasia

solo exhibitions

2020  
Regions d'etre, Villa Arson, Nice (FR)

2019  
Botschaft eines Liebhabers, Bahnhof Friedrichstraße, Berlin (DE)  
Pickle Politics, Sugar Contemporary, Toronto (CA)  
Moaland, Gallery «Y» , Minsk (BY)

2018  
Pickle Politics, Kulturhuset, Stockholm (SE)  
Kunstverein Hannover (DE)  
Made in Dschermany, Albertinum, Dresden (DE)  
Kirchgängerbanger, ar/ge kunst, Bolzano (IT)  
Saalbadereien / Bathhouse Quackeries, Westfälischer Kunstverein, Munster (DE)

2017  
Mouth to Mouth, CAC, Vilnius (LT)  
Mouth to Mouth, Museum of Contemporary Art Belgrade (RS)  
Mouth to Mouth, Salt Galata, Istanbul (TR)  
Nose to Nose, Pejman Foundation, Tehran (IR)

2016  
Mouth to Mouth, The Centre for Contemporary Art, Ujazdowski Castle, Warsaw (PL)  
Afteur Pasteur, Tanya Bonakdar Gallery, New York (US)  
Made in Germany, The Thrid Line, Dubai (AE)  
Towarzystwo Szubrawców / Society of Rascals, Raster Gallery, Warsaw (PL)  
Slavs and Tatars: Lecture-Performances 2009-2016, Villa Empain, Brussels (BE)  
Mirrors for Princes, Blaffer Art Museum, Houston, Texas (US)  
Lecture series, The Cynthia Woods Mitchell Center for the Arts, in collaboration with Blaffer Art Museum, Houston, Texas (US)

2015  
Stongue, Kunsthall Aarhus (DK)  
Dschinn and Dschuice, Kraupa-Tuskany Zeidler, Berlin (DE)  
Free Parking, Asia Art Archive, Hong Kong (HG)  
Mirrors for Princes: Both Sides of the Tongue, Abu Dhabi Art Gallery (AE)  
Long Legged Linguistics, Trondheim Kunstmuseum (NO)  
Lektor, Collective Gallery, Edinburgh (UK)  
Mirrors for Princes, Institute of Modern Art, Brisbane (AU)

2014  
Mirrors for Princes, Kunsthalle Zürich, Zürich (CH)  
Concentrations 57, Dallas Museum of Art (US)  
The Naughty Nasals, Arsenal Gallery, Białystok (PL)  
Lektor, GfZK, Leipzig (DE)  
Language Arts, The Third Line, Dubai (AE)

2013  
Long Legged Linguistics, Art Space Pythagorion, Samos (GR)

Friendship of Nations: Polish Shi'ite Showbiz, Presentation House, Vancouver (CA)  
Behind Reason, Künstlerhaus, Stuttgart (DE)

2012

Beyonsense, Museum of Modern Art, New York (US)  
Too Much Tłumacz, Raster Gallery, Warsaw (PL)  
Not Moscow Not Mecca, Kraupa-Tuskany, Berlin (DE)  
Khhhhhhh, Moravian Gallery, Brno (CZ)  
Régions d'être, Art Basel Statements with Raster Gallery (PL)  
Not Moscow Not Mecca, Secession, Vienna (AT)  
Never give up the fruit, Forever & Today, New York (US)

2011

Friendship of Nations: Polish Shi'ite Showbiz, Kiosk, Koninklijke Academie voor Schone Kunsten, Gent (BE)  
Przyjaźń Narodów: Lahestan Nesfeh-Jahan, Gdanskiej Galerii Miejskiej, Gdańsk (PL)  
Molla Nasreddin, Swiss Institute, New York (US)  
A Monobrow Manifesto, Neuer Aachener Kunstverein, Aachen (DE)

2009

Kidnapping Mountains, Network Center for Contemporary Art, Aalst (BE)

2008

Common Wealth, 032c, Berlin (DE)  
A Thirteenth Month Against Time, Newman-Popiashvili Gallery, New York (US)

group exhibitions (selection)

2021

Diversitiy United, Flughafen Tempelhof, Berlin (DE)

2020

In aller Munde, Kunstmuseum Wolfsburg (DE)  
Emört Euch!, Kunst Palast Düsseldorf (DE)  
Folklore, Centre Pompidou Metz (FR)  
A Million Roses for Angela David, Albertinum Dresden (DE)  
Off-Nostal(h)ia, Superdakota, Brussels (BE)  
There is Fiction in the Space Between, The Third Line, Dubai (UAE)  
ARTS - CRAFTS, Galerie für Zeitgenössische Kunst, Leipzig (DE)  
Amuse-Bouche: the Taste of Art, Museum Tinguely, Basel (CH)  
Lahore Biennale, Lahore (PK)

2019

Opaque à elle-même, La Colonie, Paris (FR)  
The Quick Brown Fox Jumps Over the Lazy Dog, Akershus Kunstsenter, Lillestrøm (NO)  
De Toutes Façons, Centre National du Graphisme, Chaumont (FR)  
ARTS - CRAFTS, Kunsthaus Graz (AT)  
Who Knows One, Vistamare Gallery, Pescara (IT)  
Alternatives for Living Act III: Dystopia, Haus Esters, Kunstmuseum Krefeld, Krefeld (DE)  
hybrID, Kunsthaus Hamburg (DE)  
Crack Up - Crack Down: 33rd ljubljana Biennial Of Graphic Arts  
Mglc, Ljubljana (SI)  
Second Hand, Jameel Art Center, Dubai (UAE)

ARTS CRAFTS, Kunsthhaus Graz (AT)  
May you Live in Interesting Times, 58th International Art Exhibition of La Biennale Di Venezia 2019, Venice (IT)  
What Are We Made Of?, Kunsthalle Darmstadt (DE)

2018

Inclusive Nation, Cycle Music and Art Festival, Kópavogur (IS)  
The State We Are In: the MoMA Warsaw Collection, Galeria Labirynt, Lublin (PL)  
Zeitspuren, The Power of Now, Kunsthhaus, Biel (CH)  
Kirchgängerbänger, ar/ge Kunst, Bolzano (IT)  
Mountains of Tongues, Backlit, Nottingham (UK)  
The Future is Certain; It's the Past Which is Unpredictable. Art Museum University of Houston (US)  
Book Now!, Kalfayan Galleries, Athens (GR)  
Faith Love Hope, Kunsthhaus Graz, Graz (AT)  
Holes in the Wall\_Anachronic approaches to the here-and-now, Kunsthalle Exnergasse, Vienna (AT)  
I am the Mouth, Museum of Contemporary Art, Zagreb (HR)  
Punk Orientalism, Mackenzie Art Gallery, Regina (CA)

2017

OFF Biennale, Budapest (HU)  
The Vague Space, Weserburg Museum, Bremen (DE)  
The other face of the moon, ACC - Asia Culture Center, Gwangju, South Korea (KR)  
The Future is certain, it's the past which is unpredictable, Calvert 22, London (UK)  
Imaginary Geography, ACC - Asia Culture Center, Gwangju (KR)  
32. Biennale of Graphic Arts, Ljubljana (RS)  
Frans Masereel and Contemporary Art: Resistance in Images, mu.ZEE, Oostende (NL)  
BrisAsia Festival 2017, Brisbane (AU)  
Unknown Knowns of Polish (Post)Colonialism, Savvy Contemporary, Berlin (DE)

2016

A Place of Our Time, Palazzo Capris, Turin (IT)  
PrayWay, Goethe Institut Prague (CZ)  
DE - MO - KRA - CJA, Galeria Labirynt, Lublin (PL)  
We Dance, We Smoke, We Kiss, Fahrenheit, Los Angeles (US)  
Sprache, Deutsches Hygiene-Museum Dresden (DE)  
Metatextile: Ruptures Narratives, Exchanged Values, Edel Assanti, London (UK)  
Mother lode, Hessel Museum of Art, Bard College, New York (US)  
Labor Relations, Wrocław Contemporary Museum, Wrocław (PL)  
Arch of my Eye's Orbit, Brooklyn Academy of Music, New York (US)  
Magic and Power, Museum MARTa Herford (DE)  
Sonsbeek16: Transaction Arnhem, Sonsbeek Park, Arnhem (NL)  
Conditions of Political Choreography, Center for Contemporary Art, Tel Aviv (IL)

2015

Zuzanna Ginczanka. Tylko szczęście jest prawdziwym życiem..., Adam Mickiewicz Museum of Literature, Warsaw (PL)  
Preis der Nationalgalerie 2015, Hamburger Bahnhof, Berlin (DE)  
Balagan!!! Contemporary Art from the Former Soviet Union and other Mythical Spots, curated by David Elliott, Stiftung Brandenburger Tor, Max Liebermann Haus, Berlin (DE)  
Open House - a group show on hospitality, Kunstverein Braunschweig (DE)  
Pure Tongue, Arsenal, Bialystok (PL)  
Crisis of History #3 - Beyond History, Framer Framed, Amsterdam (NL)  
Stitch in Time: The Fabric of Contemporary Life, Lewis Glucksman Gallery, University College Cork (IE)  
KölnSkulptur #8, Skulpturenpark Köln, Cologne (DE)

More Konzeption Conception now, Museum Morsbroich, Leverkusen (DE)  
La memoria finalmente.Arte in Polonia: 1989-2015, Palazzina dei Giardini, Galleria Civica di Modena (IT)  
Dr Esperanto, Galeria Arsenal, Bialystok (PL)  
Contour 7, A Moving Image Biennale, Mechelen (BE)

2014

Rainbow in the Dark, Salt Galata, Istanbul (TR)  
8. Berlin Biennale, Haus am Waldsee, Berlin (DE)  
Manifesta 10, The State Hermitage Museum, St. Petersburg (RU)  
Take Liberty!, Museum of Contemporary Art, Oslo (SE)  
As You Can See - Polish Art Today, Museum of Modern Art in Warsaw (PL)  
Neighbours, Istanbul Modern, Istanbul (TR)  
Into the Country, Salt Ulus, Ankara (TR)

2013

Love Me, Love Me Not: Contemporary Art from Azerbaijan and its Neighbours, Venice (IT)  
L'ange de l'histoire, Palais des Beaux Arts, Paris (FR)  
Weird Science, Jack Hanley Gallery, New York (US)  
Frozen Lakes, Artists Space, New York (US)  
The Assistant, David Kordansky Gallery, Los Angeles (US)  
Nouveau Festival, Centre Pompidou, Paris (FR)  
Soft Pictures, Fondazione Sandretto Re Rebaudengo, Turin (IT)  
Pataphysics, Sean Kelly Gallery, New York (US)  
Long Ago and Not True Anyway, Waterside Contemporary, London (UK)  
Museum Off Museums, Bielefelder Kunstverein, Bielefeld (DE)  
In the Heart of the Country, Museum of Modern Art, Warsaw (PL)  
Nouvelle Vague, Palais de Tokyo, Paris (FR)

2012

Traversig West Asia, 7th Asia Pacific Triennial, Brisbane (AU)  
Roundtable, 9th Gwangju Biennial (KR)  
2nd Ural Biennial, Ekaterinburg (RU)  
Untimely Stories, Muzeum Sztuki, Lodz (PL)  
Continuous Conversations (with Janek Simon) Karlin Studios, Prague (CZ)  
On Apology, CCA Wattis, San Francisco (US)  
Print/Out, Museum of Modern Art, New York (US)  
I decided not to change the world (II), Salt Beyoğlu, Istanbul (TR)  
The Ungovernables, New Museum Triennial, New York (US)  
Scenarios About Europe, GfZK, Leipzig (DE)  
Etat de Veille, Galerie Jousse Entreprise, Paris (FR)  
Under the Mountain, Festival of Culture, Jerusalem (IL)  
Migrosophia, Maraya Art Center, Sharjah (AE)

2011

I decided not to change the world (I), Tate Modern, London (UK)  
Station C, Konthall C, Stockholm (SE)  
Geopoetics, 8th Mercosul Biennial, Porto Alegre (BR)  
A Rock and a Hard Place, 3rd Thessaloniki Biennale (GR)  
Melanchotopia, Witte de With, Rotterdam (NL)  
Group Affinity, Kunstverein München (DE)  
Snail Fever, The Third Line, Dubai (AE)  
Friendship of Nations: Polish Shi'ite Showbiz, 10th Sharjah Biennale (AE)  
Galicia. Topologies of Myth, Małopolskie Centrum Kultury SOKOŁ, Nowy Sącz (PL)

East:Excitable Speech:West, Kerstin Engholm Galerie, Vienna (AT)  
Distant Montage, École Régionale des Beaux Arts de Valence (FR)  
Le Mont Analogue, BE Part Platform voor actuele kunst, Waregem (BE)  
ECHT? based on a true story, Kuenstlerhaus Stuttgart (DE)

2010

Between the silhouette and the background, unosunove gallery, Rome (IT)  
Monobrow Manifesto, Frieze Sculpture Park, London (UK)  
Salon5, ARGOS centre for art and media, Brussels (BE)  
25th Nadežda Petrović Memorial, Čačak (RS)  
Correct Me if I am Critical, Felleshuset, Nordische Botschaft, Berlin (DE)  
Frozen Moments, Ministry of Transport, Tbilisi (GE)  
032c Workshop # 1, BAIBAKOV art projects, Moscow (RU)  
Habitat (Some Pleasures and Discomforts of Domestic Life), Twenty First/Twenty First Gallery, New York (US)  
Miseducation, Brucennial, New York (US)  
The Past is a Foreign Country, Centre of Contemporary Art 'Znaki Czasu', Torun (PL)  
Freischuss, Kleine Humboldt Galerie, Berlin (DE)

2009

Industrial Light Magic, Goethe Institut, New York (US)  
Wola Art Festival, Warsaw (PL)  
Hymns of No Resistance, Kaai Theatre, Brussels (BE)  
Betlemi Mikro-Raioni, Laura Palmer Foundation, Tbilisi (GE)  
Nomadic Focus, Interzone, Studio BWA, Wrocław (PL)  
Live Archive of 'The Generational: Younger Than Jesus', New Museum, New York (NY)

2008

Grotto, Museum 52, London (UK)  
Place it, Parallel Events Manifesta 7, Lungomare Gallery, Bolzano (IT)  
Shifting Identities, Kunsthalle Zürich (DE)  
Pro eto, NCCA, Moscow Biennale of Young Artists (RU)  
Forms of Inquiry, traveling show: Casco, Utrecht; lux, Valence; IASPIS, Stockholm; BolteLang, Zürich;  
Archizoom EPFL, Lausanne (CH)  
Ostersund, Färgfabriken, Stockholm (SE)

2007

Left Pop, Moscow Biennial of Contemporary Art (RU)  
New Multiples, Art Metropole, Toronto (CA)  
NY Art Book Fair, Printed Matter, New York (US)  
Books by Artists, Event Gallery, London (UK)  
10 Years, Colette, Paris (FR)

2006

Publish and Be Damned, Casco Projects, Utrecht (NL)  
30ANSCHLAEGE, Public Exhibition in Heidelberg (DE)

selected press and bibliography

2020 Die Kunst ist zurück, Tagesspiegel, September 2020  
2020 Factory Rules, Canvas Magazine, April 2020  
2019 Slavs and Tatars, The Irony of Signs to thwart xenophobia, Switch, March 2019

- 2019 Ljubljana Biennale: Desecting the democratic power of satire; Hero, June 2019
- 2018 Slavs and Tatars on Johann Georg Hamann: Gaslighting the Enlightenment, ArtAsiaPacific, May 2018
- 2018 Slavs and Tatars, ‚Saalbadereien / Bathhouse Quackeries‘ im Westfälischen Kunstverein, Restrospektiven, February 2018
- 2017 Review of Mouth to Mouth at Centre for Contemporary Art Warsaw by Tausif Noor, Art Radar, January 2017
- 2016 review of Afteur Pasteur by Owen Duffy, Art Revire, December 2016
- 2016 L'Eurasia di Slavs and Tatars by Francesca Lavigna, East Journal, May 7
- 2016 Slavs and Tatars by Ingrid Luquet-Gad, artpress2, No 40
- 2016 Naughty Nasals and Monobrow Manifestos by Dina Akhmeedeva, Canvas, May/June 2016
- 2016 Slavs and Tatars, Transvestite Transliteration: The case of Uyghur versus Atatürk, Leap, March/April 2016
- 2016 Dschihadi Dschermans by Slavs and Tatars, Art Asia Pacific Mar. / Apr. 2016
- 2016 Ill Stick With Exactly What I Said by Anthony Hawley, The Brooklyn Rail, April 2016
- 2016 Slavs and Tatars Mystical Substitution, CURA, Issue No. 21, March 2016
- 2016 Men are from Murmansk. Women are from Vilnius by Molly Glentzer, Houston Chronicle, January 2016
- 2016 Die Favoriten des Publikums: Slavs and Tatars, art in berlin, January 2016
- 2016 Lost in Translation: Finding New Ways to Read With Slavs and Tatars, Blouinartinfo.com, January 2016
- 2016 World Art Exhibition to Question Smart with the Stupid by Megha Tejpal, Houstonia, January 2016
- 2016 Germany's Leading Art Prize Sets a Museum in Motion by Gretta Louw, Hyperallergic, Jan 11
- 2016 Lost in Translation, by Thea Ballard, Modern Painters, January 2016
- 2015 Best of 2015, Hyperallergic, December 17 2015
- 2015 Alphabet und Imperium, Slavs and Tatars, Frieze d/e, No 22
- 2015 The lands time forgot, by Miriam Cosic, The Australian, November 19 2015
- 2015 interview / preview of Mirrors for Princes by Nicholas Forrest, BlouinArtInfo, October 30 2015
- 2015 Review of Dschinn and Dschuice by Ana Ofak, Art Agenda, 2015
- 2015 Profile of Slavs and Tatars by Ingeborg Wiensowski, Kultur Spiegel, September 2015
- 2015 Entkommen im Zickzack by Claudia Wahjudi, Der Tagespiegel, September 26 2015
- 2015 Das Lesen und die Lüste by Christiane Meixner, Der Tagespiegel, September 14 2015
- 2015 Review of Mirrors for Princes by Kevin Jones, Art Asia Pacific, May 2015
- 2015 New Yarns by Kirsty Bell, Tate Etc, Issue 33, 2015
- 2015 Slavs and Tatars by Yekaterina Serebranaya, Etage, issue 2, 2015
- 2015 Review of Mirrors for Princes by Kevin Jones, Flash Art, June 2015
- 2015 Wall to Wall by Dina Akhmeedeva, Calvert Journal, March 19 2015
- 2015 Slavs and Tatars encourages art you're allowed to sit on by Nick Leech, The National, Feb 26 2015
- 2014 Review of Language Arts by Kevin Jones, Art Asia Pacific, Nov/Dec 2014
- 2014 The New Manifestos by Ian Wallace, artspace, 17 May 2014
- 2014 Review of Language Arts by Anna Seaman, The National, 1 April 2014
- 2014 Interview with Slavs and Tatars by Deena Chalabi, Issues, Biennial.com 2014
- 2014 The languages of art, politics and melons by Jim Quilty, The Daily Star, 28 March 2014
- 2014 Slavs and Tatars, l'art des antipodes by Roxana Azimi, Le Monde, 26 March 2014
- 2014 A Conversation with Slavs and Tatars by James Scarborough, Huffington Post, 11 March 2014
- 2014 A conversation with Slavs and Tatars by Stephanie Bailey, Ocula, 2014
- 2014 Politics, Aesthetics, and Friendship in Eurasia by Ewa Zubek, The Culturist 2014
- 2014 Syncretic Cartographies by Stephanie Bailey, Yishu, Vol 13, Number 1 2014
- 2013 On Aggregators by David Joselit, October, N° 146, Fall 2014
- 2013 Review of Long Legged Linguistics by HG Masters, Art Asia Pacific, 2014

- 2013 Peripheral Vision by Kimberly Bradley, artsy.net, 2013  
 2013 Q&A Art Space Pythagorion by Gesine Borchardt, artinfo.com 2013  
 2013 Panslawizm – tak! by Adriana Prodeus, (in Polish) Newsweek, issue 27, 2013  
 2013 Nie Chcemy Być Nowocześni by Iwona Kurz, (in Polish) dwutygodnik.pl, issue 110, 2013  
 2013 Children of Marx and Kumis by Joel Regev and Masha Shtutman, (in Russian), Colta.ru, 2013  
 2013 La Plus Courte Distance Entre Deux Points by Franz Thalmair, (interview in French) l'Officiel Art, N° 6, 2013  
 2013 Le Grand Ecart by Sylvain Menétrey, (interview in French) Dorade, N° 5, 2013  
 2013 Review of Beyonsense by Media Farzin, in Bidoun, issue 28 2013  
 2013 Review of Friendship of Nations: Polish Shi'ite Showbiz by Steve Kado, Critics' Picks, ART-FORUM, 2013  
 2013 Reverse Optimism by Fionn Meade, Modern Painters, March 2013  
 2013 Nouveau Festival: Focus sur le collectif Slavs and Tatars by Melissa Chemam, toutesurlaculture.com, 24 Feb 2013  
 2013 Looking at Los Angeles: Slavs and Tatars by Danielle McCoullough, 19 Feb 2013  
 2013 Tire Ta Langue by Bernard Blistène, France Culture radio, 17 Feb 2013  
 2012 Slavs and Tatars by Jesi Khadivi, Harper's Bazaar Art Arabia, Nov-Dec 2013  
 2012 Slavs and Tatars: Posle Postkolonijalnog Subjekta by Miško Šuvaković, in Umetnost i Politika (Belgrade: Sluzbeni Glasnik, 2013  
 2012 Caucasian Bazaar by Iwo Zmyslony, dwutygodnik.pl, issue 40, 2013  
 2012 For the Birds by Kevin Kinsella, BombBlog, 5 November 2013  
 2012 Beyond Nonsense: What Slavs and Tatars Make by Anders Kreuger Afterall, Fall 2012  
 2012 Slavs and Tatars Bring Eurasian Transreason to MoMA by Austin Considine, Art in America, 16 October 2012  
 2012 Slavs and Tatars - Too Much Tłumacz by Karol Sienkiewicz, Art Agenda, 16 October 2012  
 2012 Political He Says by Jon Leon, Spike, no 33 Autumn 2012  
 2012 Art in Translation by Shelby Brody, The Columbia Daily Spectator, 2012  
 2012 Skyping with Slavs and Tatars by Mason Curry, Print, October 2012  
 2012 Slavs and Tatars, When Satire Conquered Iran, New York Review of Books, 18 Sept 2012  
 2012 Možnosti kulturního překladu by Tereza Stejskalová, A2, 4 July 2012  
 2012 It's a Trip by Mara Goldwyn, Sleek, 34, 2012  
 2012 Slavs and Tatars, Q&A, Frieze, May, 2012  
 2012 Big Government Conservatives by Jerry Saltz, New York Magazine, 24 February 2012  
 2012 Gauging the Power of the Print by Ken Johnson, The New York Times, 16 February 2012  
 2012 Slavs and Tatars - Not Moscow Not Mecca by Marta Jazowska, culture.pl, 2012  
 2012 Interview with Slavs and Tatars by Alex Moshakis, It's Nice That, issue 8, 2012  
 2012 Five Plus One by HG Masters, Asia Art Pacific, Almanac 2011  
 2012 Interactions between Representations of History by Magadalen Chua, Dailyserving.com, January 26 2012  
 2011 A Daring Eastern Publication by Christopher Lord, The National, Dec 21 2011  
 2011 Artist of the Week: Slavs and Tatars by Adnan Yıldız, Manifesta Journal blog, Dec 12 2011  
 2011 Slavs and Tatars w Gdańsku by Karolina Majewska, obieg.pl, October 16 2011  
 2011 I decided not to save the world by JJ Charlesworth, review, TimeOut, Nov 17 2011  
 2011 Slavs and Tatars: Collective Eclecticism by HG Masters, Asia Art Pacific, issue 75 2011  
 2011 Simplicissimus auf Aserbajdschanisch by Behrang Samsami, Zenith, September 16 2011  
 2011 Molla Nasreddin review by Don J. Cohen, Asia Art Pacific, issue 75 2011  
 2011 Molla Nasreddin review by Alexander Provan, Bidoun, issue 25 2011  
 2011 Snail Fever: review by Isabella Ella Hughes, Asia Art Pacific, 2011  
 2011 The Last of the Eurasianists by Carson Chan, Kaleidoscope, issue 11, 2011  
 2011 Molla Nasreddin review by David Shariatmadari, The Guardian, June 24 2011  
 2011 Molla Nasreddin redux by Peter Gordon, Asian Review of Books 2011  
 2011 Müslüman, laik, demokrat devrimciler by Nigar Hacizade, Radikal, May 30 2011  
 2011 The magazine that almost changed the world by Elizabeth Minkel, The New Yorker, May 26 2011



- 2011 Sharjah Biennale 10 review by Isabella Ella Hughes, Asia Art Pacific, issue 73, 2011  
 2011 Der Nebelspalter der muslimischen Welt by Daniel Morgenthaler, Basler Zeitung, April 13 2011  
 2011 Tracing the Plot by Taraneh Hemami, SF MoMA blog, 2011  
 2011 It was bibliophilia at first sight by Maxine Kopsa, Metropolis M, March 2011  
 2011 Future Greats by Adam Budak, Art Review, March 2011  
 2011 Group Think by Nicholas Cullinan, Artforum, February 2011  
 2011 Von Slawen und Tataren by Dietrich Heißenbüttel, Süddeutsche Zeitung, February 16 2011
- 2010 Slavs and Tatars, Molla Nasreddin: The Magazine That Would've, Could've, Should've, artfagcity.com, September, 2010  
 2010 All Alone, Together by Federica Buetti, artslant.com, September 2010  
 2010 Postcard from Tbilisi by Daniel Miller, Frieze.com, September 2010  
 2010 Interview with Slavs and Tatars by Federica Buetti, artslant.com, August 2010  
 2010 Przewodniki po nie-miejscu. „Przeszłość jest obcym krajem by Ewa Opałka, Obieg, June 2010  
 2010 Geografia umysłu by Paulina Jakubowska, COWToruniu.pl, January 26 2010  
 2010 Slavs and Tatars, Go East, Young Man!, 032c, issue 19 2010  
 2010 Slavs and Tatars, Who is the enemy?, Kaleidoscope, issue 5 2010  
 2010 Short takes: Kidnapping Mountains, Bidoun, issue 20 2010  
 2010 Visionaire No. 57: 2010  
 2009 Slavs and Tatars, What is Urgent, Metropolis M, issue 6, 2009  
 2009 Wolska architektura w rekach artystow by Andrzej Rejnson, Polska, November 18 2009  
 2009 Slavs and Tatars, Poland 1989: In Praise of the Normal, Methodical and Slow, 032c, issue 18, 2009
- 2009 Slavs and Tatars, Tehran 1979: Paper, Participation, Politics' 032c, issue 17, 2009  
 2009 Strak, Minder Strak, No-Nonsense by Isabelle De Baets, <H>ART, issue 52, June 4 2009  
 2009 Kidnapping Mountains by Jasmine De Bruycker, Klara.be, May 13 2009  
 2009 Slavs and Tatars by Agata Araszkiwicz, flanageriaa, May 18 2009  
 2009 The Expatriate by Shaun Walker, Fantastic Man, issue 9 2009  
 2009 I Often Dream of Slavs by Negar Azimi, Bidoun, issue 16 2009  
 2008 Flattened History by Payam Sharifi, Metropolis M, No. 5 2008  
 2008 Novi Moskvich by Anna Dyulgerova, Harper's Bazaar, September 2008  
 2008 Rebuilding the Pantheon by Ingrid Chu, Filip, issue 8 2008  
 2008 Slavs and Tatars, Mohammed Mossadeq, LamMagazine.com, May 2008  
 2008 Wall to Wall by Alison Cool, Style.com, April 8 2008  
 2007 Slavs and Tatars, Drafting Defeat, Cities from Zero, Ed. Shumon Basar, AA Publications, 2007  
 2007 Art between Covers by Holland Cotter, New York Times, September 29 2007  
 2007 Paris' Colette by Suzy Menkes, International Herald Tribune, March 26 2007  
 2006 Featured in 'The Conditions of Graphic Design', IDEA No. 316 2006  
 2006 Featured in 'The Creators Network', +81, vol. 33, 2006  
 2006 Slavs and Tatars, Slavs, 032c, issue 11 2006  
 2006 Veiled Beauty by Payam Sharifi, Another Magazine, issue 10 2006  
 2005 L'oeil Hyères by Brigitte Ollier, Libération, May 5 2005  
 2005 Modewereld is op zoek naar foto's met inhoud by Gert Jonkers, De Volkskrant, May 2 2005  
 2005 Past - The Undecideds by Payam Sharifi, Another Magazine, issue 9 2005  
 2005 Discretion by Payam Sharifi, A Magazine curated by Haider Ackermann, vol 3, 2005  
 2005 Révolutions de Façade by Payam Sharifi, Libération, August 11 2005

publications

- Contest of the Fruits, MIT Press copublished with Haverford College, 2021  
 Crack Up - Crack Down, Mousse Publishing, 2019  
 Wripped Scripped, Hatje Cantz, 2018  
 Kirchgängerbanger, Westfälischen Kunstverein, 2018



Slavs and Tatars, Walther König, 2017  
Mirrors for Princes, NYUAD Art Gallery/Ibraaz/JRP|Ringier, 2015  
Naughty Nasals, Galeria Arsenal, Białystok, 2014  
Friendship of Nations: Polish Shi'ite Showbiz, Book Works/ Sharjah Art Foundation, 2013  
Khhhhhhh, Mousse/Moravian Gallery, Brno, 2012  
Not Moscow Not Mecca, Revolver/Secession, Vienna, 2012  
Molla Nasreddin: the magazine that would've, could've, should've, Christoph Keller/JRP|Ringier, 2011  
79.89.09, Book Works, 2010  
Love Me, Love Me Not: Changed Names, onestar press, 2010  
Kidnapping Mountains, Book Works, 2009

awards

2013  
Inform Award, GfZK, Leipzig  
2012  
Le prix Fernand Baudin 2011, Brussels  
2010  
Le prix Fernand Baudin 2009, Brussels  
2009  
Le prix Fernand Baudin 2008, Brussels  
2008  
Grand Prix of the Brno Biennial 2008, The Minister of Culture of the Czech Republic Award  
2005  
Selection Officielle, Festival International de la Mode et de Photographie, Hyères  
Bloomberg New Contemporaries

lecture performances

Red-Black Thread

Walker Art Center, Minneapolis

The Translitterative Tease

Albertinum, Dresden  
OGR, Torino  
Armenia Art Fair, Yerevan  
Westfälischer Kunstverein, Münster  
Bibak, Berlin  
G1, Baku  
Weißensee Kunsthochschule, Berlin  
Viltin Gallery, Budapest  
CAC, Vilnius  
La Colonie, Paris  
Fondation Boghossian - Villa Empain

Royal College of Art, London  
Asian Culture Center Theater, Gwangju  
University of Houston  
Kunsthal Aarhus  
Institute of Modern Art, Brisbane  
Kunstverein Braunschweig  
Trondheim kunstmuseum  
Institute of Contemporary Art in London  
GfZK, Leipzig  
Dallas Museum of Art  
Manifesta 10, St. Petersburg  
Kunsthalle Zurich  
Detroit Institute of Art  
Kunstverein Bielefeld  
Yale University School of Art, New Haven  
Asia Society, New York  
Istanbul Modern  
Cafe Musee Project, Tehran  
mglc, Ljublijana

I Utter Other

Westfälischer Kunstverein, Münster  
Albertinum, Dresden  
Goethe Institut, Brussels  
Westfälischer Kunstverein, Münster  
La Colonie, Paris  
Academy of Media Art, Cologne  
Guggenheim Museum, New York  
Goethe Institute, Prague  
Haus der Kulturen der Welt, Berlin  
Muzeum Tatrzańska, Zakopane  
University of Houston  
Asia Art Archive, Hong Kong  
Steirischer Herbst Festival, Gratz  
Salt, Istanbul  
Savvy Contemporary, Berlin  
Kandovan, Tehran

Reverse Joy

Kunsthau Graz, Graz  
Kampnagel, Hamburg  
GfZK, Leipzig  
New Museum, New York  
Salt, Istanbul  
Secession, Vienna  
Moravska Galeria, Brno  
Haus der Kulturen der Welt, Berlin  
SFU Woodward, Vancouver  
Kunsthalle Athena, Athens

79.89.09

CAC, Vilnius  
Stanford University  
Fondation Boghossian - Villa Empain  
Dallas Museum of Art  
Global Futures, University of Southampton, Mosaic Rooms, London  
CREEES, University of Texas, Austin  
REDCAT, Los Angeles  
IASPIS, Stockholm  
Visiting Artist Lecture Series, Columbia MFA, New York  
Cal Arts, Valencia  
Parsons, New School, New York  
Opening Lecture, Studium Generale, Rietveld Academy, Amsterdam  
Neuer Aachener Kunstverein  
10th Sharjah Biennale  
Salon5, Argos Center for Art and Media, Brussels  
Belleville Biennale, Paris  
Space Studios, London  
Nordische Botschaft, Berlin  
The Bruce High Quality Foundation University's Edifying series, New York  
Opening Lecture, Studium Generale, Rietveld Academy, Amsterdam  
Museum of Modern Art, Warsaw  
Theory and Practice, Afisha Picnic, Moscow  
Cycles and Seasons, Triumph Gallery, Moscow  
Asia Society, Houston, as part of CounterCurrent Festival

Al-Isnad: Chains We Can Believe In

Albertinum Lipsiusbau, Dresden (DE)  
ACUD Macht Neu, Berlin  
Museum of Contemporary Art, Tehran  
Princeton University Art Museum West, Den Haag  
Melbourne University Museum of Art  
JAOU 2015, National Museum of Bardo, Tunis  
Monash University Museum of Art, Melbourne  
Centre Pompidou, Paris  
Institutions by Artists, Vancouver  
Museum of Contemporary Art Vojvodina, Novi Sad  
Bazaristan, Wrocław Capital of Culture 2016  
Art Space Pythagorion, Samos  
Salt Galata, Istanbul

Régions d' Être

Eastside Projects, Birmingham  
Bidoun Art Park, Art Dubai

Molla Nasreddin: Embrace Your Antithesis

Ginko Conference, London  
Asia Art Archive, Hong Kong  
Artspace, Sydney

NYU Abu Dhabi Institute, Abu Dhabi  
Meadows Museum, Southern Methodist University, Dallas  
Ecole des Beaux Arts, Paris  
Central Public Library, Los Angeles  
Near Eastern Studies Dept, University of California, Los Angeles  
Moderna Museet, Malmö  
Witte de With, Rotterdam  
Konsthall C, Stockholm  
Serpentine Gallery, London  
Salt Beyoğlu, Istanbul  
Swiss Institute, New York  
Global Art Forum, Art Dubai  
Contemporary Art Center, Vilnius  
Fondation Boghossian - Villa Empain, Brussels  
Asia Society Texas Center, Houston  
Moderna Museet, Malmö  
Witte de With, Rotterdam  
Konsthall C, Stockholm  
Serpentine Gallery, London  
Salt Beyoğlu, Istanbul  
Swiss Institute, New York  
Global Art Forum, Art Dubai  
Contemporary Art Center, Vilnius  
Fondation Boghossian - Villa Empain, Brussels  
Asia Society Texas Center, Houston