

Ekaterina (Katya) Granova

Persönliche Nummer: 0829

PORTFOLIO

CV

Katya (Ekaterina) Granova

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Date of birth: 11/11/1988



EDUCATION

from 02/10/2017 till now Royal College of Arts, MA Painting

30/10/2015 – 28/06/2017 ICA Moscow, «New Methods in Contemporary art»

30/06/2014 – 25/05/2015 Paris College Of Art, Certificate program in fine art

31/10/2005 – 02/07/2011 St Petersburg State University, Department

of Psychology, Specialist degree

EXHIBITIONS

PERSONAL AND TWO-ARTISTS PROJECTS

15/10/2016 – 20/11/2016

«Oilcloth», Gallery Art-League, Pushkinskaya 10 Museum, St Petersburg, Russia

27/05/2016 – 12/06/2016

«Communal paradise lost», Gallery Beo-Project', Belgrade, Serbia

23/05/2016 – 31/05/2016

«Advantages of spiders» (with Pyotr Shvetsov), Gallery Luda, St Petersburg

23/03/2016 – 31/03/2016

«They are with me», Gallery Vertical', St Petersburg

18/02/2016 – 28/02/2016

«Something is getting out», Gallery «Intimnoe mesto», St Petersburg

24/10/2015 – 24/11/2015

«Dots are conquered», Art Space BM50, St Petersburg

EXHIBITIONS CURATED

from 02/01/2017 Co-founder of APXIV artist run space and art-group

25/07/2016 – 25/08/2017 «Then it was unknown to us», Moscow International

biennale for young art, parallel program, Poligraphicheskii tzh, Moscow

COLLABORATIVE EXHIBITIONS (SELECTED)

02/03/2017 – 20/02/2017 «Beach», Dukley art centre, Montenegro

14/12/2017 «Paradise papiers», Galerie le garage, Lorgues, France

06/10/2017 «New season», APXIV artist-run space, Moscow

20/06/2017 «Scary», APXIV artist-run space, Moscow

14/02/2017 «Fred Sandback again», APXIV artist-run space, Moscow

28/04/2017 «Underwear», APXIV artist-run space, Moscow

02/01/2017 «Opening», APXIV artist-run space, Moscow

28/12/2016 – 11/01/2017 «It can exist», Rabochii i Kolchoznitsa exhibition centre,

MVO Manezj, Moscow

26/08/2016 – 28/08/2016 ArtWhoArt festival, Hlebozavod gallery, Moscow

25/07/2016 – 25/08/2017 «Then it was unknown to us»,

Moscow International biennale for young art

22/06/2016 – 27/06/2016 «I» Omelchenko Gallery, Moscow

22/04/2016 – 11/05/2016 «And I still believe», as a part of «Youth of Russia»,

Tret'yakov Gallery, Moscow

06/04/2016 – 11/04/2016 «Body», Gallery Fabrika, Moscow

20/12/2015 – 29/01/2016 «Safety», Former Ilia Kabakov Studio, Moscow

21/10/2015 – 22/11/2015 «Lights and sounds of the city»,

Museum of the city sculpture, St Petersburg

16/05/2015 «Les Closharts Celestes», Art Space Albatros, Paris, Montreuil, France

23/04/2015 – 25/04/2015 «7+/-2 – an exploration of memory»,

Gallery Le Pavais d'Orsay, Paris, France

RESIDENCES

01/06/2017 – 01/07/2017 Duckley art residence (curated by Marat Guelman),

Montenegro, Kotor

01/05/2016 – 11/06/2016 Beo-Project art residency, Belgrade, Serbia

01/12/2016 – 27/12/2016 Kunstarhuset Messen residency, Alvik, Norway

RELATED COMMERCIAL PROJECTS

april 2016 Hermitage official magazine, edition 8 Illustration set «Every day different»

Languages:

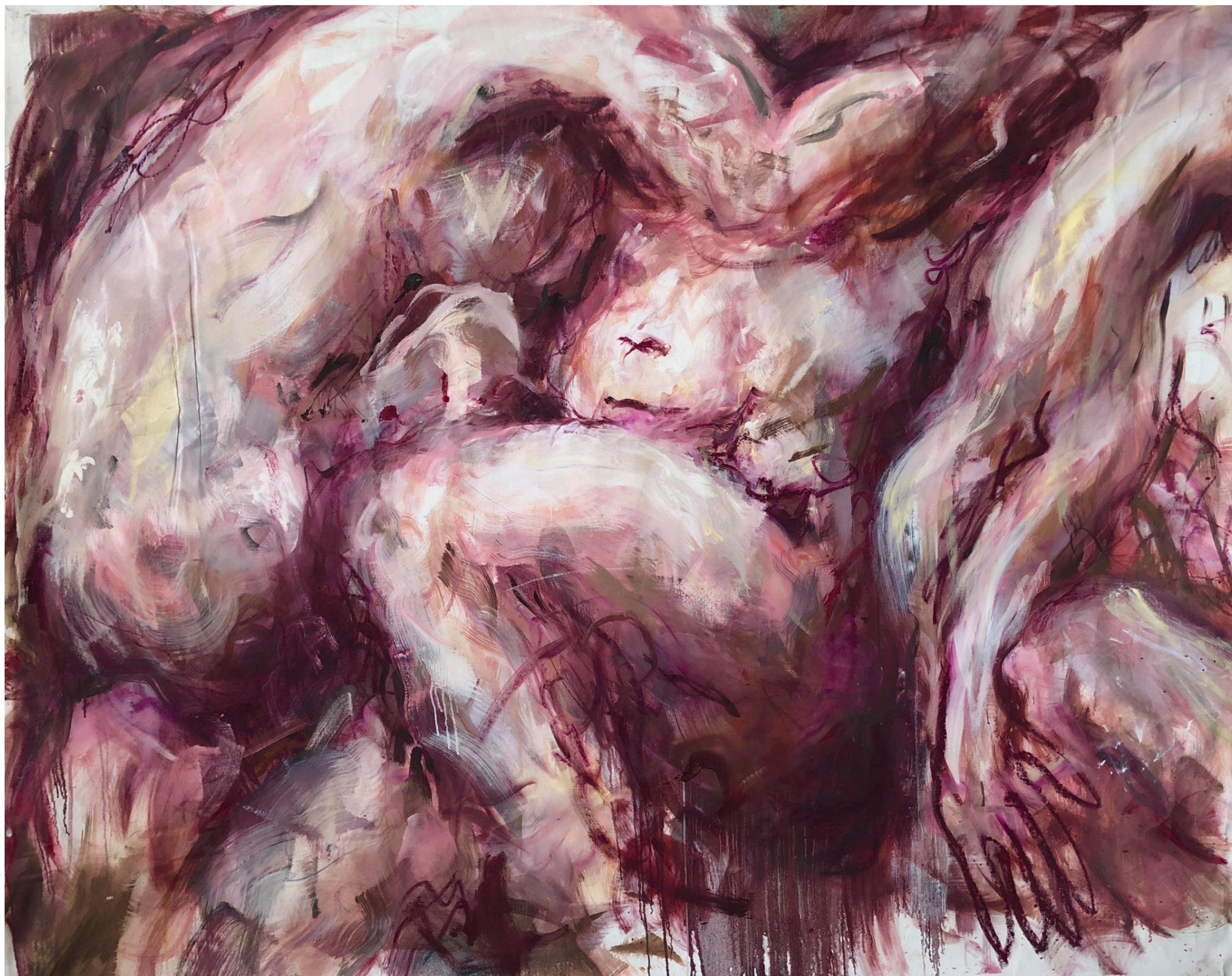
Russian native speaker

English advanced, IELTS Academic, 7.5

French TCF academique, B2

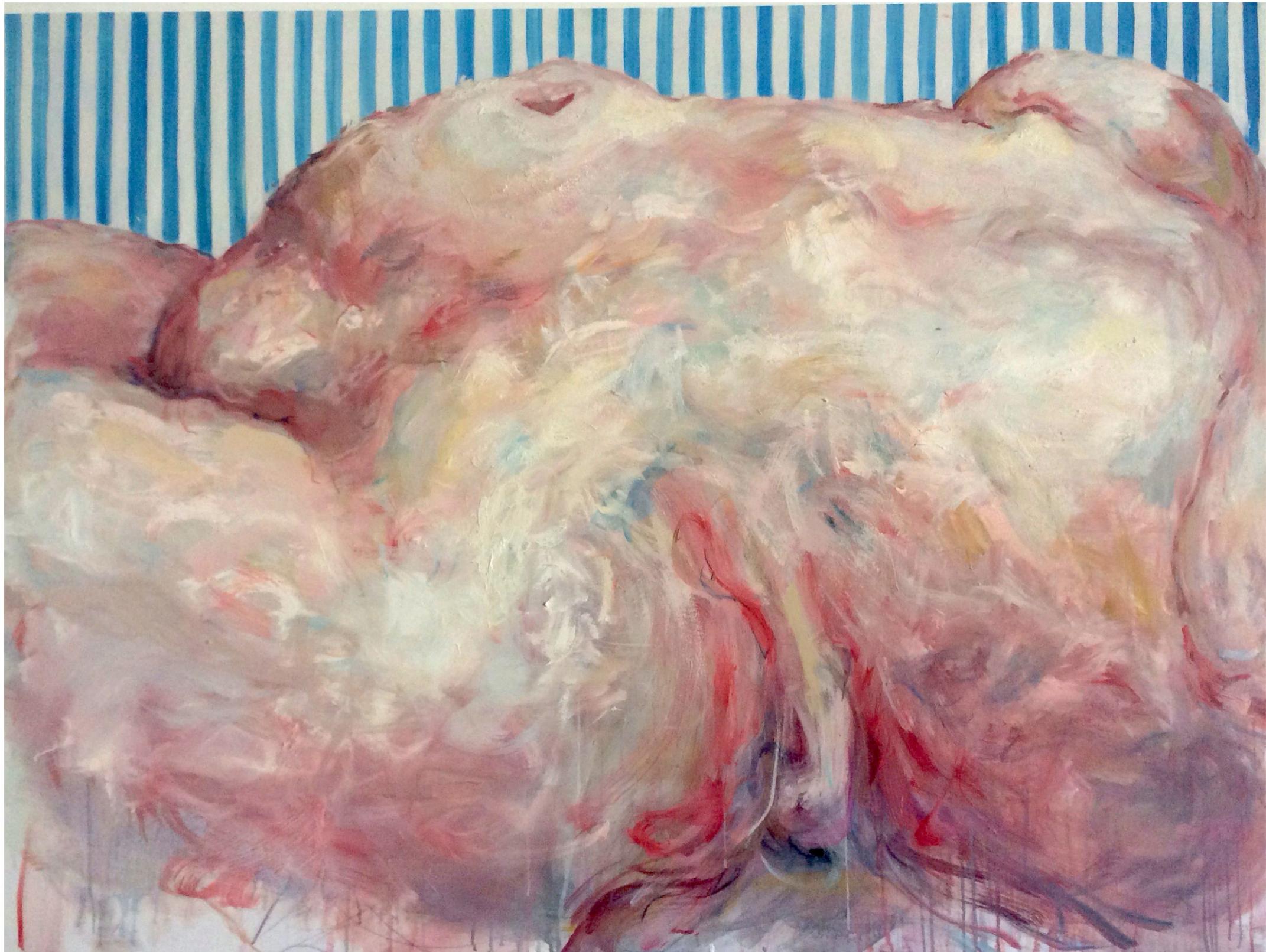






«Flemish flesh», oil on canvas, 150x200 cm x3, 2018







«Flemish beach», oil on canvas, 150x200 cm x2, 2017





In contemporary art the topic of artist-in-love is even more boring and flatter, than the classy sunset painting. Meanwhile, almost as long as I remember myself, I was in love with someone, mostly one-side. My concern of this love's narcissistic nature and cheesy representations does not make it any weaker at all. Also, I believe, that they are still very wide-spread, and, in a way, post-internet world gives lots of opportunities to romantic things — more, then ever.

Therefore, quite a big part of human reality in general and my personality in particular, with it's endless desire to read poetry, do love confessions, write romantic letters become completely excluded from the image of myself as a contemporary artist. Being quite marginal in the art world today, the practices, surrounding «romantic subjects» somehow have become even more queer, then the actual queer movement.

In this work I want to enable the body of the person in the love modus to be seen and present itself in all of it's kitschy grandeur. The naive teenage poetry from the social networks, mixed with French classics and my own love letters, images of showering men on the shower curtains, conscripted by these poems, but never arriving to the same bath, roses and candles become the tools to stop the inner discrimination of this form of the being and give the na vety and cheesiness of the «romantic subject» at least some room in the contemporary art context.

«Romantic bath for a single lover», life performance 3 hours 54 minutes, 2017



This project was created during the Beo-project residence in Belgrade and was highly influenced by the governmental destruction of the Belgrade district Savamala.

«Communal paradise lost», oil on plastic, 150x100 cm x3, 2016

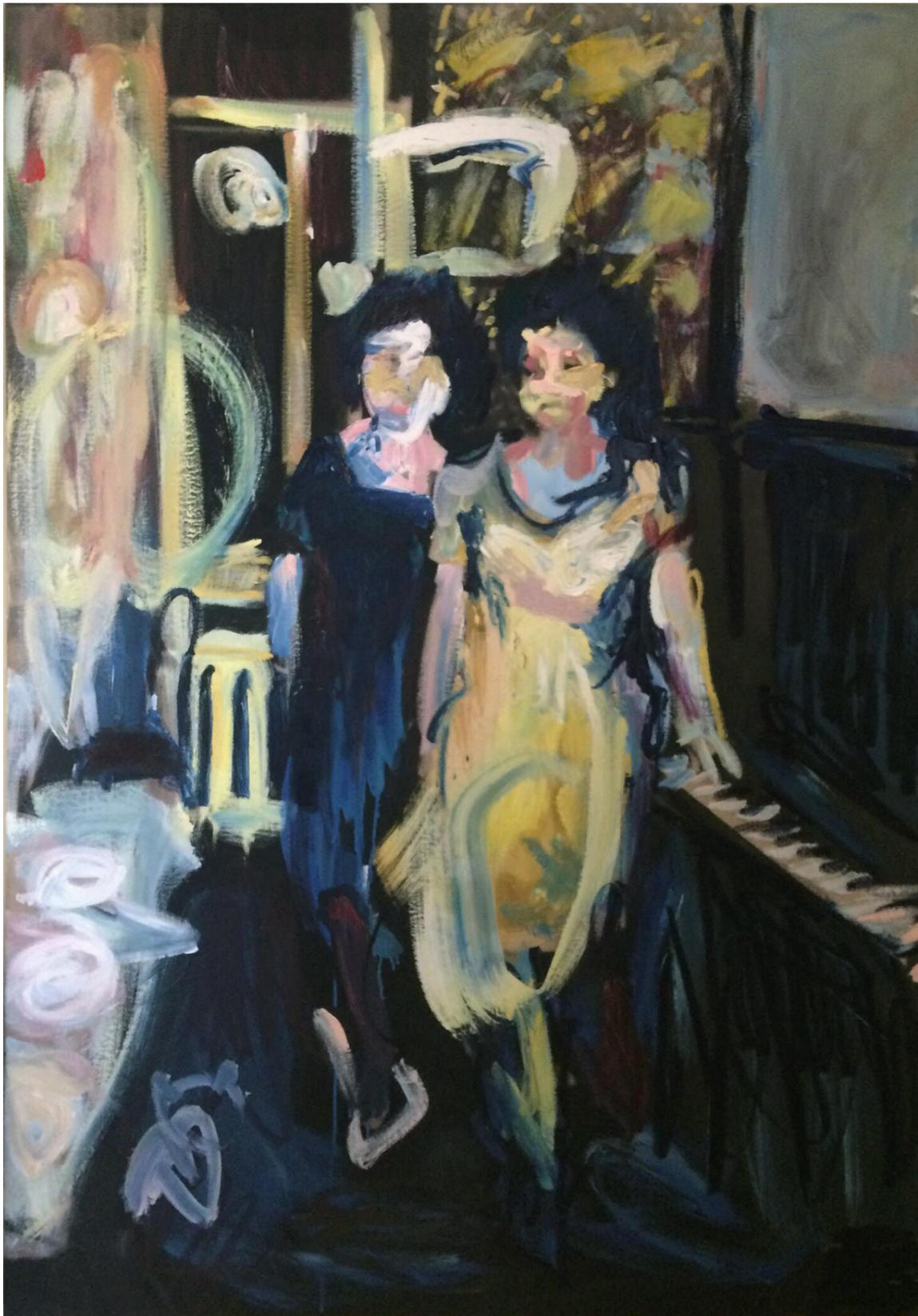






More I explain my art practice, finding the concepts and putting them together, less I can really understand it. Sitting in the plexiglass cube, I've been painting the gallery space around — until I could not see anything anymore and no one could see myself. After that the cube was disassembled on 5 separate paintings with layers and layers of the gallery life moments.

«When someone asks about you occupation», life performance, 2 hours, 2017



«The story I've never witnessed»
Family photograph, printed on canvas and oil painted on top, 150x90 cm, 2018



Exhibition in Tate Modern is a randomly picked marker of the artist's successful career. It often happens to me, that my wishes and desires, which I state precisely, indeed embody, but usually the desired events happen in some wrong way, in the wrong place or at the wrong time. Situation changes, and the desires lose their actuality and sense.

Thinking what could possibly get wrong with the desire to have exhibition in Tate at some point of my art practice, I imagined the one of the futures, which I could not really plan. I imagined, that on the ruins of former London, we live in the small community of the Third World War survivors. Without any technologies, we live simple natural life on the leftovers of Tate Modern chambers. I'm forgetting the civilization, my former

life and art, but I still have a desire to paint. Therefore, after my everyday routine of milking a mutated cows and fishing in the Thames, I paint the portraits of my contemporaries on the materials I can find – bricks, raw clay, charcoal. To show my work to others, I put bricks on the ruin wall of Tate. This becomes my exhibition in Tate Modern of the year 2030. The desire is fulfilled. But not in the form to write in my CV about.

This work is a fruit of some ironical reflections on the social ambitions of the young artists, and, simultaneously, a research on the uncertainty of future, either personal or common.

It was a part of my curating project «Then it was unknown to us» Moscow Biennial for Young Art parallel program.

«My future exhibition in Tate 2035», old bricks, cement, clay, charcoal, 300x130x90 cm 2016