



# ANNA ANDRZHIEVSKAIA 1989

The artist resides and works in Barcelona.

She does paintings, graphic art, installations, and videos.

Anna builds worlds full of surrealistic motives that are like colorful dreams, or hallucinogenic states. Such imagery makes the artist's works similar to the Surrealist poetics.

Anna's key sources of inspiration are the beauty of natural shapes and graphics of computer games. Her works were exhibited at the III Moscow International Biennale for Young Art (2012) and MANIFESTA 10, Biennial of Contemporary Art (2014). Anna is a co-founder of North-7 Art Group. As a member of this group, she won the Present Continuous Award from V-A-C Fund together with M HKA Museum (2018). Winner of a special prize established by a French institution as part of the Sergey Kuryokhin Contemporary Art Award.

Her works can be found in the collections held by M HKA Contemporary Art Museum in Antwerp, the Museum of Political History of Russia, the Museum of St. Petersburg Art from the 20th through 21st century, the PERMM Contemporary Art Museum, and the Street Art Museum in St. Petersburg.

## EDUCATION

2019 New Media Laboratory, New Stage of Alexandrinsky Theatre, St. Petersburg, Russia

2014 Stieglitz St. Petersburg State Academy of Arts, qualified as a monumental and decorative artist, St. Petersburg, Russia

2013 Young Artist School, PRO ARTE Fund, St. Petersburg, Russia



## SOLO EXHIBITIONS

2024 - Path-pathway, Tangent project, L'Hospitalet de Llobregat Catalonia, Spain

2024 - Random box, Anna Nova gallery, Saint-Petersburg

2024 - El flan rosa, Hybrid fair, Madrid

2023 Fencing System, GULAG History Museum, Moscow, Russia

2022 Over the Snake Mountain, Anna Nova Gallery Collectors Lounge, St. Petersburg, Russia

2021 Heavenly Wasteland, Triumph Gallery, Moscow, Russia

2020 Fencing System, PERMM Contemporary Art Museum, Perm, Russia

2020 Midsummer, Kz Gallery, St. Petersburg

2020 The Final Battle, Azot Gallery, Moscow, Russia

2018 How To Keep A Secret, or Hide the Obvious Facts, Name Gallery, St. Petersburg, Russia

2018 Moonlight Alchemical Apothecary, 2,04 Gallery, St. Petersburg, Russia

2018 The Swan, the Paw, and You, O+ Creative Space, St. Petersburg, Russia

2015 The Pistol, Private Part, St. Petersburg, Russia

2013 Perm-36, Maly Manege, St. Petersburg, Russia



POLYGON 2020  
Acrylic, Oil On Canvas  
50 X 70 Cm, 19 3/4 X 27 1/2 In

## GROUP EXHIBITIONS

2024 - Art Nou festival

2024 - On the way, Tangent project, L'Hospitalet de Llobregat Catalonia, Spain

2023 Stripart Festival, Barcelona, Spain

2021 Living Matter, State Tretyakov Gallery, Moscow Russia

2021 Tricenarians Generation in Russian Contemporary Art, State Russian Museum, St. Petersburg, Russia

2021 Hidden Places, Maxart Foundation, Moscow

2021 It Is Not Me, Kerka Gallery, St. Petersburg, Russia

2020 Pangardenia, ARS ELECTRONICA, St. Petersburg, Russia

2020 NEMOSKVA IS JUST AROUND THE CORNER, Manege Central Exhibition Hall, St. Petersburg, Russia

2020 Dream Wave, Triumph Gallery, Moscow, Russia

2020 Nevsky Express, Art4 Museum, Moscow, Russia

2019 Lost and Found North-7 Expedition, M HKA, Antwerp, Belgium

2019 Summer Camp, Anna Nova Gallery of Contemporary Art, St. Petersburg, Russia

2019 Horizon 19, New Museum, St. Petersburg, Russia

2019 Synesthesia. Pavlov Party, Kunsthalle Nummer Sieben, St. Petersburg, Russia

2018 SHARPPS-7 (School of Active Drawing and Performative Posing by North-7, Ovcharenko Gallery, Moscow, Russia)

2017 To the Lighthouse, PERMM Contemporary Art Museum, Perm, Russia

2017 Inconvenient questions, Tartu Art Museum, Tartu, Estonia

2017 Flying Bar, total installation in Sailor's House, Barents Spektakel Festival, Norway

2016 Form of the Invisible, Winzavod Center for Contemporary Art, Moscow, Russia

2016 Brutal Crossroads, Temporary Storage, New York, USA

2016 Flowerbuds, Liljevalchs Hubb, Stockholm, Sweden

2015 Form of the Invisible, PERMM Contemporary Art Museum, Perm, Russia

2015 The Artist is Absent, Research Base of North-7, St. Petersburg, Russia

2014 Flowers and Fruits, Research Base of North-7, St. Petersburg, Russia

2014 Towers, Research Base of North-7, parallel program at MANIFESTA 10, St. Petersburg, Russia

2012 OCULUS TWO, III Moscow International Biennale for Young Art, Moscow, Russia

## RESIDENCIES

2024 - Montenegro European art community

2024 - Tangent project, Barcelona

2023 Dom Residencia de Arte, Sitges, Spain

2023 CalGras, Avinyo, Spain

2022 Raivis Zabis Residence, Liepāja, Latvia

2021 Cité Internationale des Arts, Paris, France

2018 Camp Us One, Anapa, Russia



## FAIRS

2023 SWAB, Barcelona, Spain

2023 BAD +, Bordeaux, France

2022 Christmas Art Bazar, Muze Garden, St. Petersburg, Russia

2021 Blazar, Moscow, Russia

2021 Da!MOSCOW, Moscow, Russia

2020 Blazar, Moscow, Russia

2019 Da!MOSCOW, Moscow, Russia

2018 SAM Fair, St. Petersburg, Russia

2017 7th Independent Fair of Contemporary Art, St. Petersburg, Russia

2015 Stockholm Independent Art Fair, Stockholm, Sweden

## PUBLICATIONS

[Exibart2024 →](#)

[DELARTEMagazine2024→](#)

[Discours2024 →](#)

[Lluenra →](#)

[buro247 →](#)

[artforum →](#)

[HEAVENLY WASTELAND catalog →](#)

[artscout →](#)

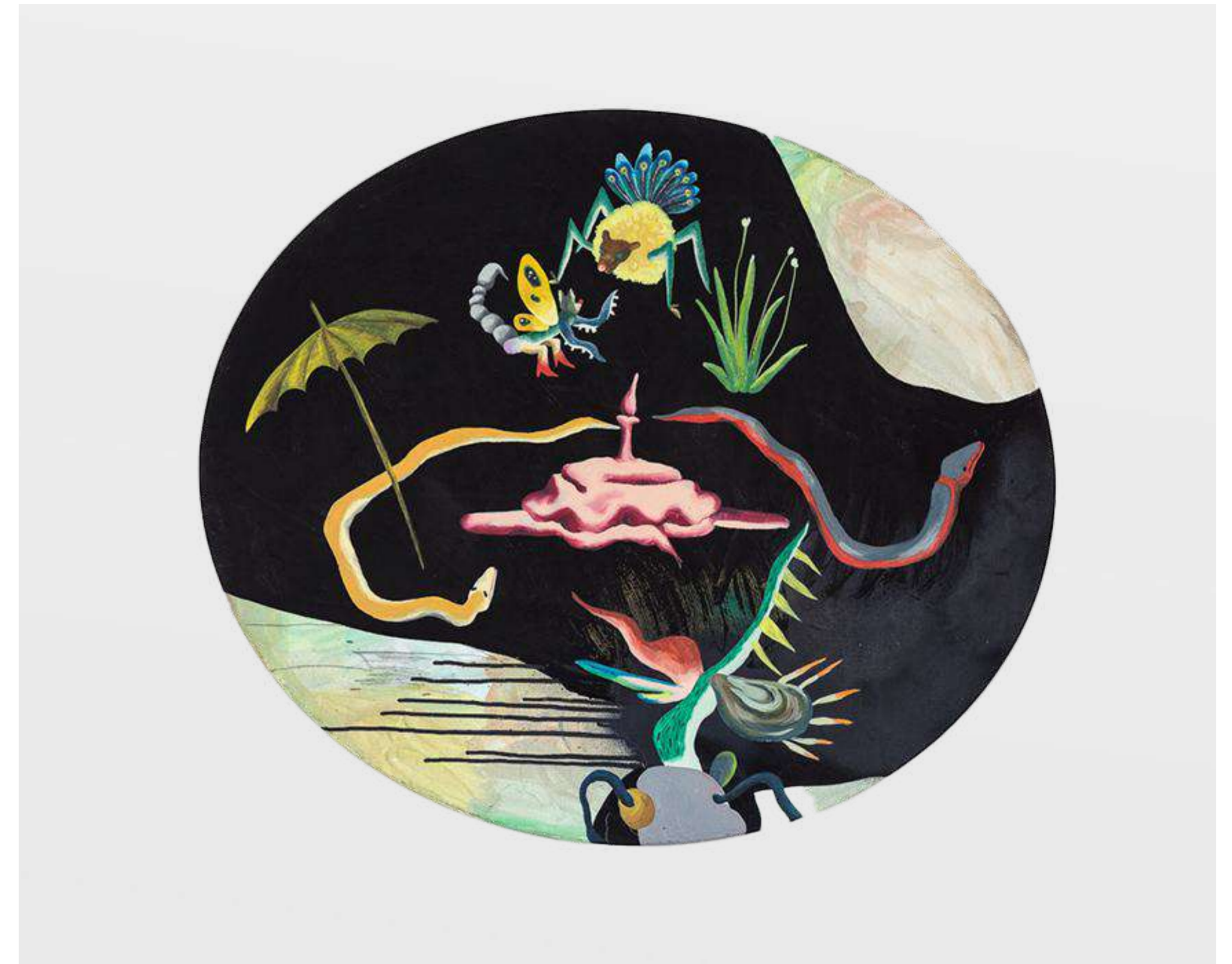
[calvert →](#)

[mastersjornal →](#)

[arterritory →](#)

[plug →](#)

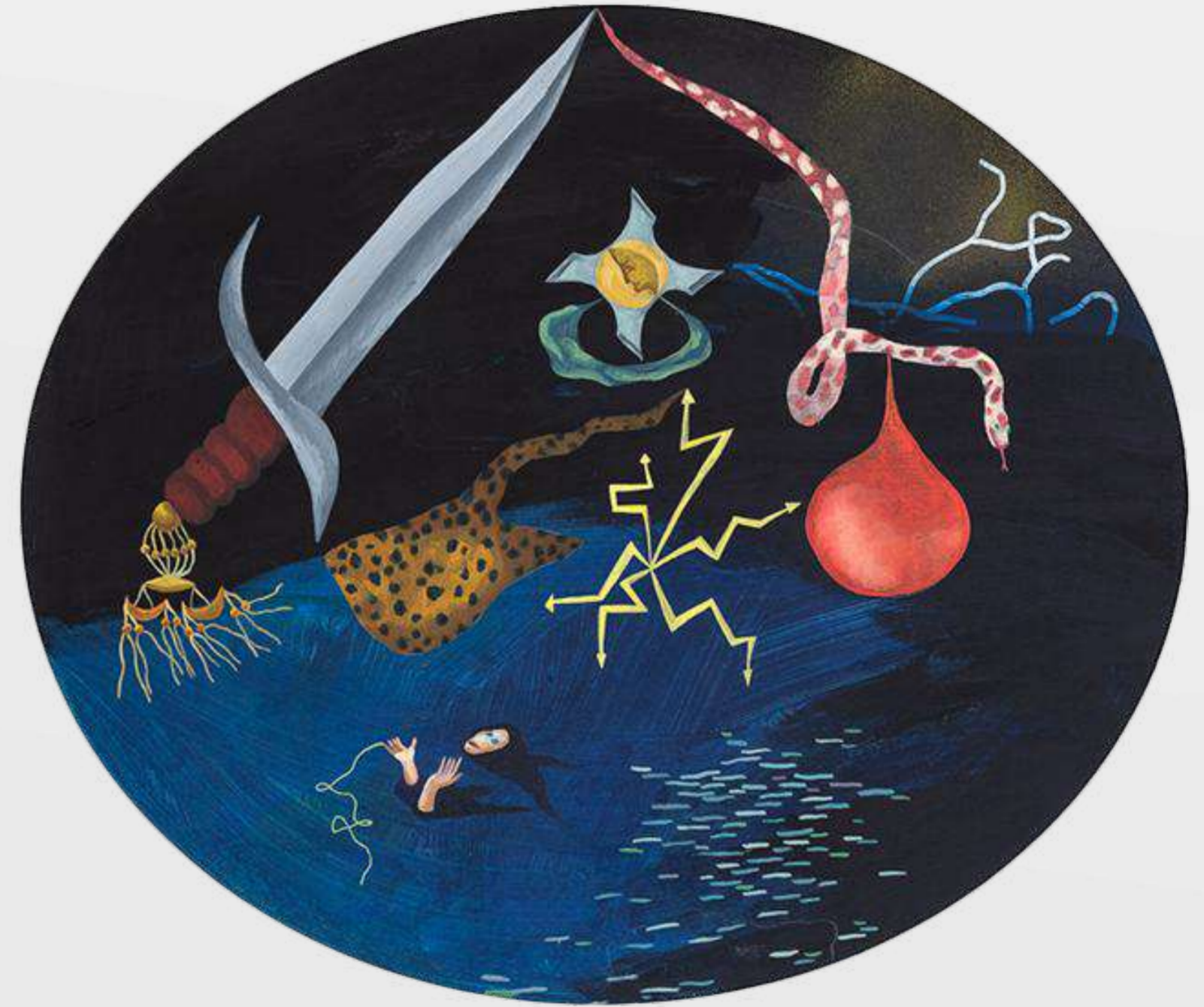
[nconvenient Questions →](#)







EVERYONE IS RACING TO WORK, 2021  
Acrylic, Oil On Canvas  
100 X 70 Cm





# RANDOM BOX, 2024

Anna Nova gallery , Saint-Petersburg

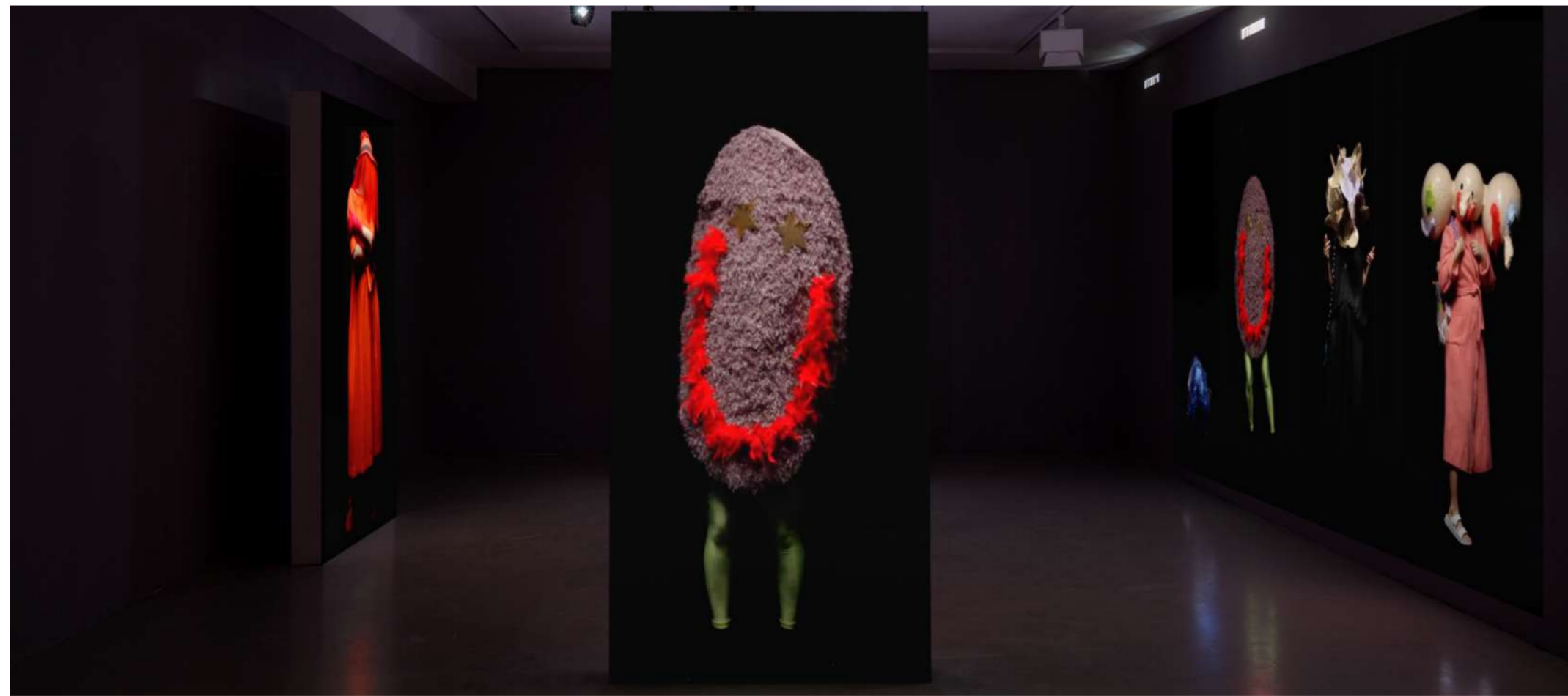
According to Andrzhievskaya's concept, a capsule discovered in 2022 by parageologists in a tectonic fault in the Ural Mountains is unpacked within the gallery space. Inside, unidentified objects were found, evidencing the existence of an unknown civilization from a parallel reality that experienced a catastrophe. The project invites viewers to independently reconstruct the chain of events and the cause of the disaster.

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"The visual language of Anna Andrzhievskaya depicts a post-apocalyptic, fantastical-hallucinogenic world where the impossible is possible, and the incongruous is compatible. Journeying between worlds and genres, she works with painting, graphics, objects, installations, happenings, and performances in both real and virtual spaces. The project 'Surprise Container' is a puzzle-riddle with a lost key. The staging of a scientific discovery turns the exhibition into a full-fledged science fiction experience, transforming the sterile 'white cube' of the gallery into a laboratory open to viewer interpretations," explains independent curator and researcher Marina Pugina.

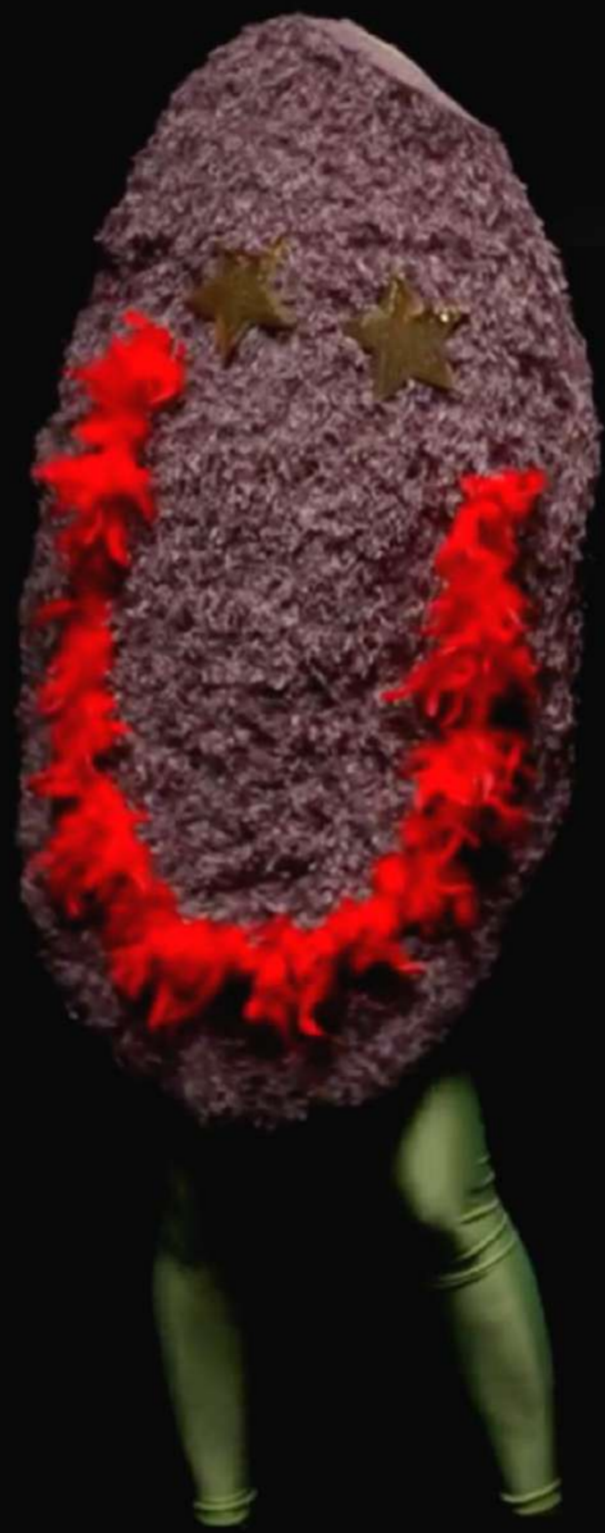
The culmination of the project is a large-scale five-channel video installation titled "Dance Floor," depicting strange and broken beings from another world attending a dance party. The atmosphere of tense merriment resembles either a feast during a plague or a pandemic party, where everyone can join the dance on the bones of a bygone era.









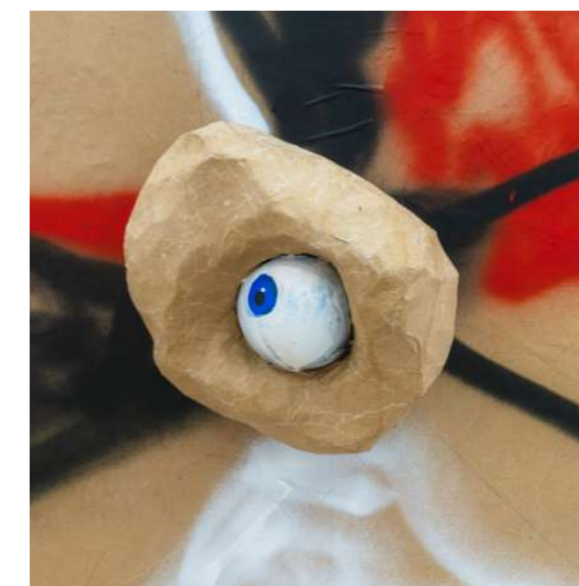




# PATH-PATHWAY, 2024

Tangent project, L'Hospitalet

In this project, the artist seamlessly integrates her ongoing exploration of identity and belonging with a poignant reflection on the universal experience of migration. Building upon her previous work, which often delves into themes of displacement and cultural adaptation, the exhibition space transforms into a multifaceted playground. Here, the familiar motifs of her practice intertwine with the narrative of the migrant's journey, offering viewers a nuanced understanding of the complexities inherent in the quest for home and belonging. Anna Andrzhiievskaya's visual language paints a post-apocalyptic fantasy-hallucinogenic world where the impossible is possible and the incongruous is harmoniously compatible. Wandering between worlds and genres, the artist works with painting, graphics, objects, installations, happenings and performances in both real and virtual space. Her favorite characters often move from one work to another, turning Anna's exhibition projects into an endless series, the episodes of which can be watched in any order.





# HEAVENLY WASTELAND, 2021

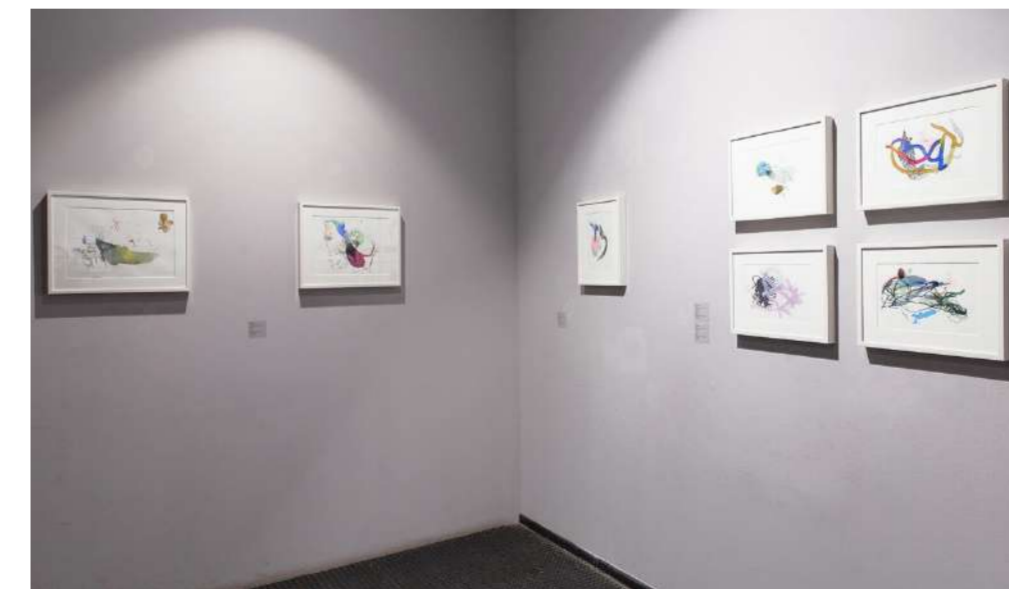
Triumph Gallery, Moscow

This exhibition included paintings and graphic art, as well as installations. In her works, the artist bursts open the door to an astonishing world of plants and flowers, whimsical beasts and mystic omens that have come to life. As if following a secret map, the viewer takes a voyage over Anna's canvases to get involved into weird plots that resemble ritual dances, carnival scenes, and farcical mysteries. Both one by one and when sensually connected, the symbols in Anna's works are rather sophisticated puzzles and enigmas than batches of images occasionally captured from one's subconsciousness.

The artist uses various signs and symbols to weave her narration, borrowing them from Tarot cards, books – Ernst Haeckel's *Art Forms in Nature*, Albertus Seba's *Cabinet of Natural Curiosities*, *Symbols and Emblemata* and others. Some of the things are taking place in the artist's times – this is where the concrete high-rise blocks, charcoal grills, warning tapes, a red piano, and a telephone booth come from. Some of her characters looking at the viewers from Anna's canvases resemble the ones painted by Hieronymus Bosch – all those flowers and plants, fruits and vegetables that turned human-like. They seem to have come to life and got a mind of their own. In an ingenious and kind of naive way, the artist vests them with faces that look like smileys and communicate different emotions to the audience.

In her project *Heavenly Wasteland*, Anna Andrzhievskaja explores the topic of meeting yourself face to face, without any self-deceit and flattery. Each of her characters is going through a catharsis caused by an identity crisis. This is a painful thing, as the reality can turn out to be nowhere near the identity image you've been used to. On the other hand, it is some kind of a lifebuoy. According to the artist, it is something like finding yourself awake behind your car's wheel right before you run off the road, or drift across the lanes.

[Link to the catalog→](#)







ON MY WAY, 2021  
Acrylic, Oil On Canvas  
200 X 180 Cm







THE WORLD INSIDE YOU, 2021  
Acrylic, Oil On Canvas, 65 X 180 Cm





SPHINX 1, 2021  
Acrylic, Oil On Canvas  
70 X 140 Cm, 27 1/2 X 55 1/8 In



SPHINX, 2021  
Acrylic, Oil On Canvas  
70 X 140 Cm, 27 1/2 X 55 1/8 In





# MIDSUMMER, 2020

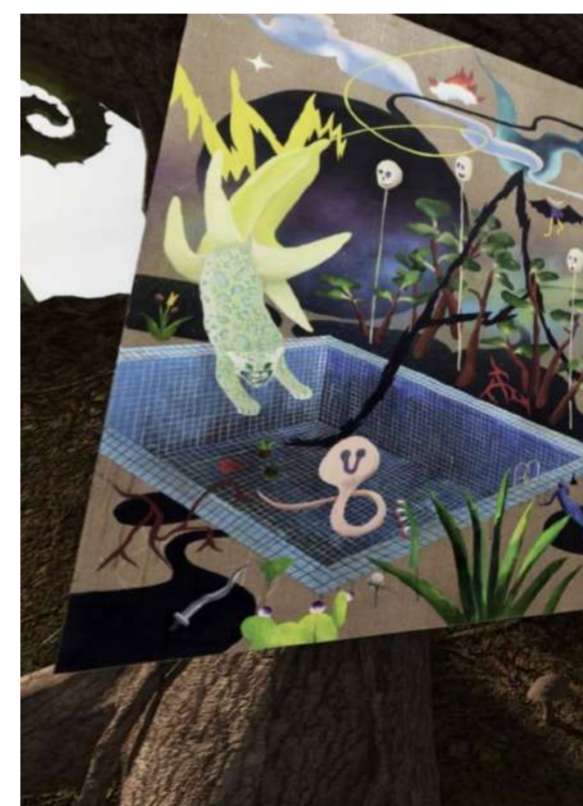
KZ Gallery, St. Petersburg

"How beautiful this world of herbs and flowers is, how deceitful and proud the trees are. Animals and decomposed bodies of our fellows feed their brown bodies. Their roots are blood vessels, and dry grass is their nails and hair. Leaf veins are like barely noticeable capillaries on one's soft neck. Flowers shamelessly bared their buds for a foreplay. Beasties lay low in a fox's den with pathways to ventricles running here and there. Time is no longer measured with the length of human life, an hour, or a minute. Viscous air is absolutely still. Mycelium is a true reference standard of family ties, where brothers and sisters stay side by side," the author wrote about the artistic world in her creations.

Rhizome-related exhibition by Anna Andrzhievskaja is dedicated to perception of nature, humanization of plants, interpenetration and communication of various matters. The viewers find themselves in a magic forest like the one described by Lewis Carroll, or a prehistoric wood from the era when the mushroom kingdom ruled the world.

The whole area is penetrated with a net of sensory organs that send invisible signals and connect all the living beings into a united ecosystem. The basic exposition included myth building paintings that featured signs of natural elements triumphing over mysterious metamorphoses of flora and fauna, but also items and heroes from today. Like seedlings, virtual objects that look like alien wisps of a mirror substance were planted into the soil. The joyful and ecstatic mood of the exhibition and time of it, which was in the middle of the summer, the time when nature blossoms and wins the field, was the reason why this name was used.

[Link to the project →](#)









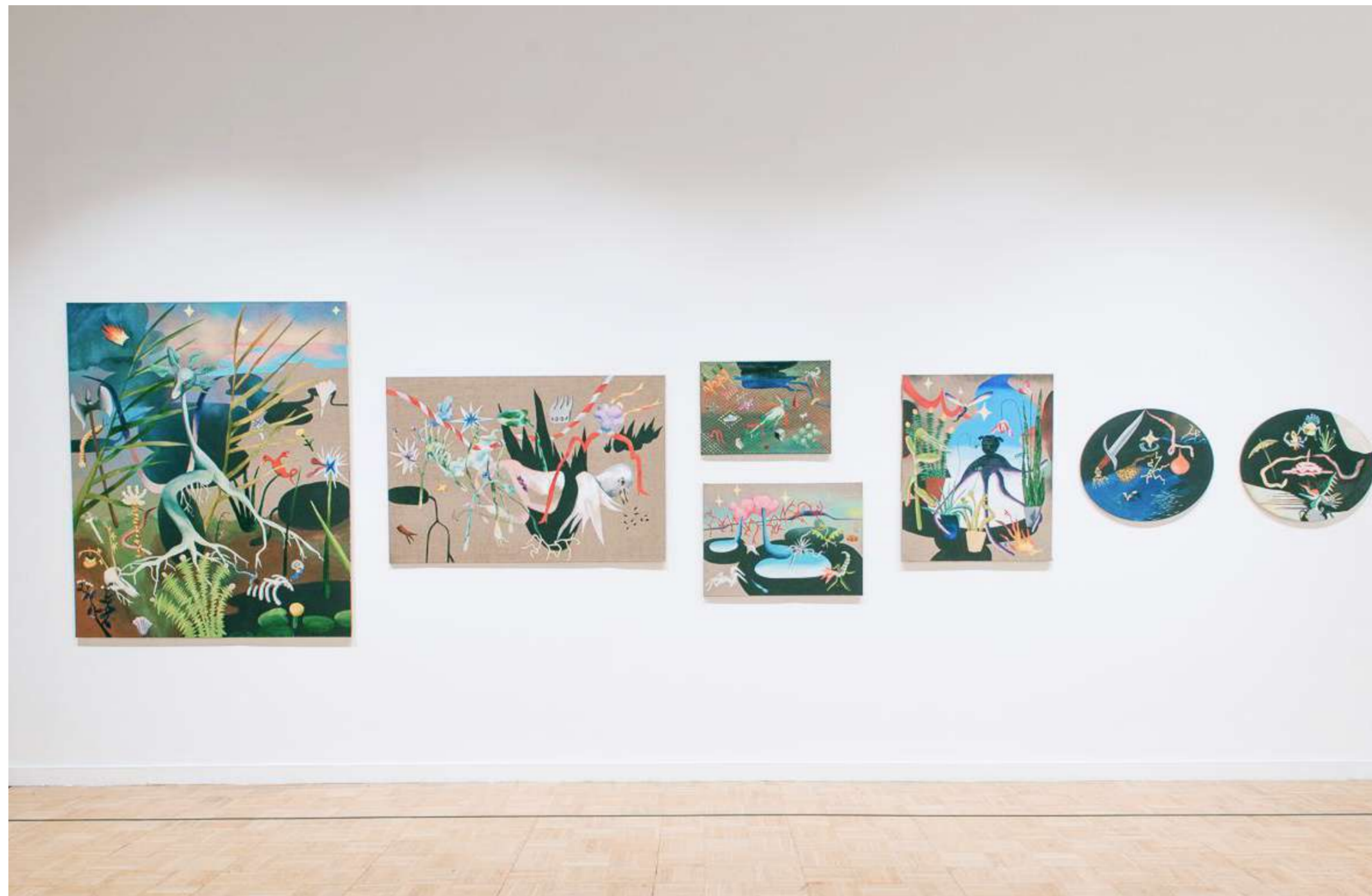
# LIVING MATTER, 2018

State Tretyakov Gallery, Moscow

In collaboration with the Polytechnic Museum and the Triumph Gallery, the State Tretyakov Gallery presents the Living Matter joint exhibition that supports the tradition of experimental events being arranged in the West block of the New Tretyakovka – the ones that demonstrate the most important trends in the today's society, art, and science. The exhibition comprises 300+ works by 55 artists from Russia, Denmark, France, Sweden, Finland, Holland, USA, Italy, Japan, Turkey and other countries.

Some of the contemporary philosophical ideas and art practices echo Vernadsky's ideas. The specific feature of the artistic approach followed by all the exhibition participants is denial of anthropocentrism and dualism of human and natural, living and inorganic matters, active power and passive matter. In their works, the authors merge scientific research and artistic creation, interest in traditional practices and new technologies, rationality and intuition. Projects exhibited explore connections between different forms of the living matters, but they also visualize all the relations between human and non-human communities, creating the image where Homo Sapiens are part of a large and continuously changing ecosystem of the planet.

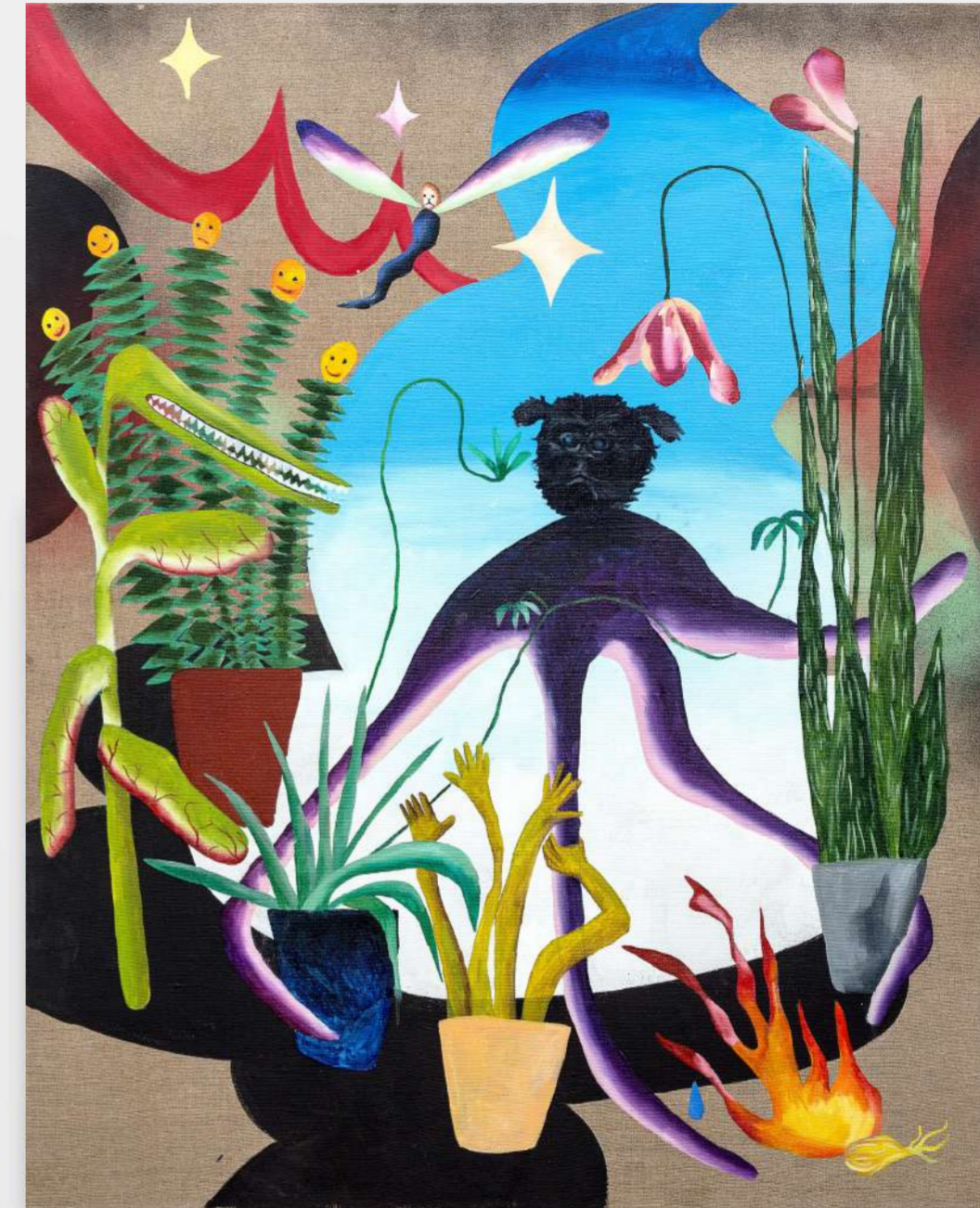
Thanks to the works brought to the exhibition by the authors, the audience can see the world from the position of some underground dwellers. Otherwise, they can go deeper into the hydrosphere, penetrate a microworld of the creatures that can't be seen with a bare eye, or view the terrain through a bird's eye. Thanks to art, the viewers can feel as if they live in some hardly familiar environment and get some experience that is totally new for humans.







DAWN, 2021  
Acrylic, Oil On Canvas  
200 X 180 Cm



TUTTI FRUTTI, 2021  
Acrylic, Oil On Canvas  
100 X 70 Cm



# THE FINAL BATTLE, 2020

Azot Gallery, Moscow

Inventory is a sacred part of the game that strangers can't see. Beasts break down into items, but they don't become just a pile of fangs, mandibles, and tails – they also leave behind trophies with special properties like +2% to movement speed, or +3% to dodge. This is how the inventory becomes a stock of memories where everything is mixed up – a ripe banana and a Dawn Glove of Insight, a yellow flower and a Morgenstern of Fading Stars, a goblet cold to the touch and snakes that pretend to be the Knee-High Boots of Red Skies.

Flowers bloom in the meadows, fruit ripens in the trees, and treasures are usually found in the dungeons, although sometimes objects aren't sealed in the dark caves but are just out there. The valley of Dark Fire with a black lake and black sunflower seeds is marked with a warning tape. The Silver Flame Knuckles aka the Chicken Foot of Ascending Luck glimmers in the distance and calls to walk through the location so that you could put the sought artifacts into your inventory. Awards are often associated with risk, though.

There's the Pink Marshmallow Grotto lost in the skies, the Den of the Savage Lion, the Lord of Greed. He guards the relics and bones of those who sought to get them. Creatures and items are integral parts of the worlds' ecosystem, a continuous conversion of one into another. Beasts use their claws to damage your armor, but when you sell them to a junk dealer, it helps you to fix your equipment. You can't travel continuously as fatigue is worse than snake venom. It is not only in a tavern that you can rest in. For instance, in one of the worlds you can recover your poise not in a whale's belly but in its mouth. There's an outdoor performance stage where a whale's throat decorated with red velvet represents a background scenery. While the play is on, no character is feeling alarmed, as laughter is rare in these lands. Alas, later everybody quits the stage.

The only unmoving character is the snake that has swallowed a whole Kentrosaurus. It is hiding behind a sea monster.

Some worlds are invariable, and they remain unchanged, while others are subject to alteration. Stems start growing through the fracture in the reality plane with flames bursting out. Classification of images is used not to put them in order, or to add them to the emblem registry. The books about them have long left the tranquil vaults of library depositories.

Symbols of one world can be found in another. For a moment, you see everything going on like an old game where you have to find pairs among the array of symbols. This is when contemplation becomes action. However, after the net of your cornea captures all that is there, the surface that has got calm again turns into inventory – again.

As you attempt to untangle this knot of snakes, you'll realize that a snake is an Ariadne's clew that can't be cut even with a pack of knives. The map of worlds, the chain of worlds is a snake that bites its own tail. Infinity. The adventure will never end.







THE BUGLE, 2019  
Acrylic, Oil On Canvas  
100 X 150 Cm, 39 3/8 X 59 1/8 In



ART SHELLING, 2019  
Acrylic, Oil On Canvas  
100 X 150 Cm, 39 3/8 X 59 1/8 In





## HOW TO KEEP A SECRET, 2018

Name Gallery, St. Petersburg

This is the first big solo project by Anna Andrzhievskaja, which is remarkable for its fundamental character. It includes a series of graphic sheets, pinpoint accurate enamel works, and wall paintings.

The golden thread of the exposition is fragility and evanescence. This is the author's contemplation on meanings and the possibilities they hold. Variations, metamorphoses, and alchemical transformations are nothing else but Anna's aiming for self-reflection and opposition against everything – materials, school, and any ideological concepts.

Such negation results in going back, in turning to toilsome, time-consuming, artisanal roots. Here, the highly detailed world of the fantasies created by the artist deprived of her right to make mistakes reveals its ephemerality.

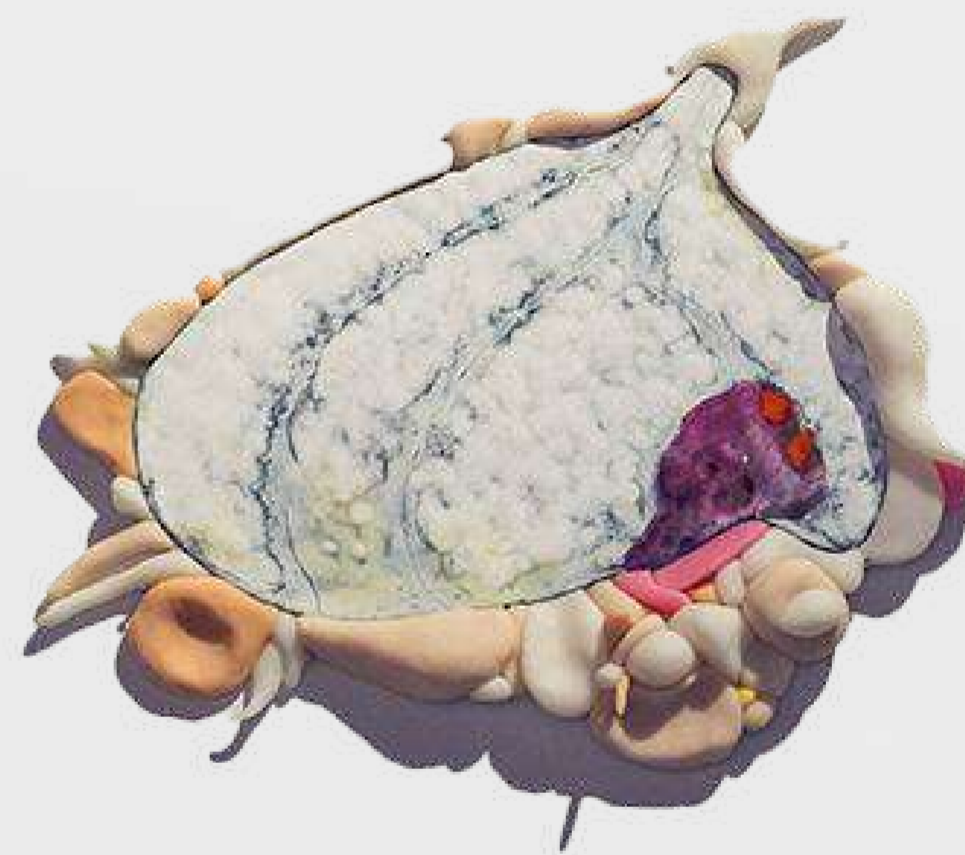
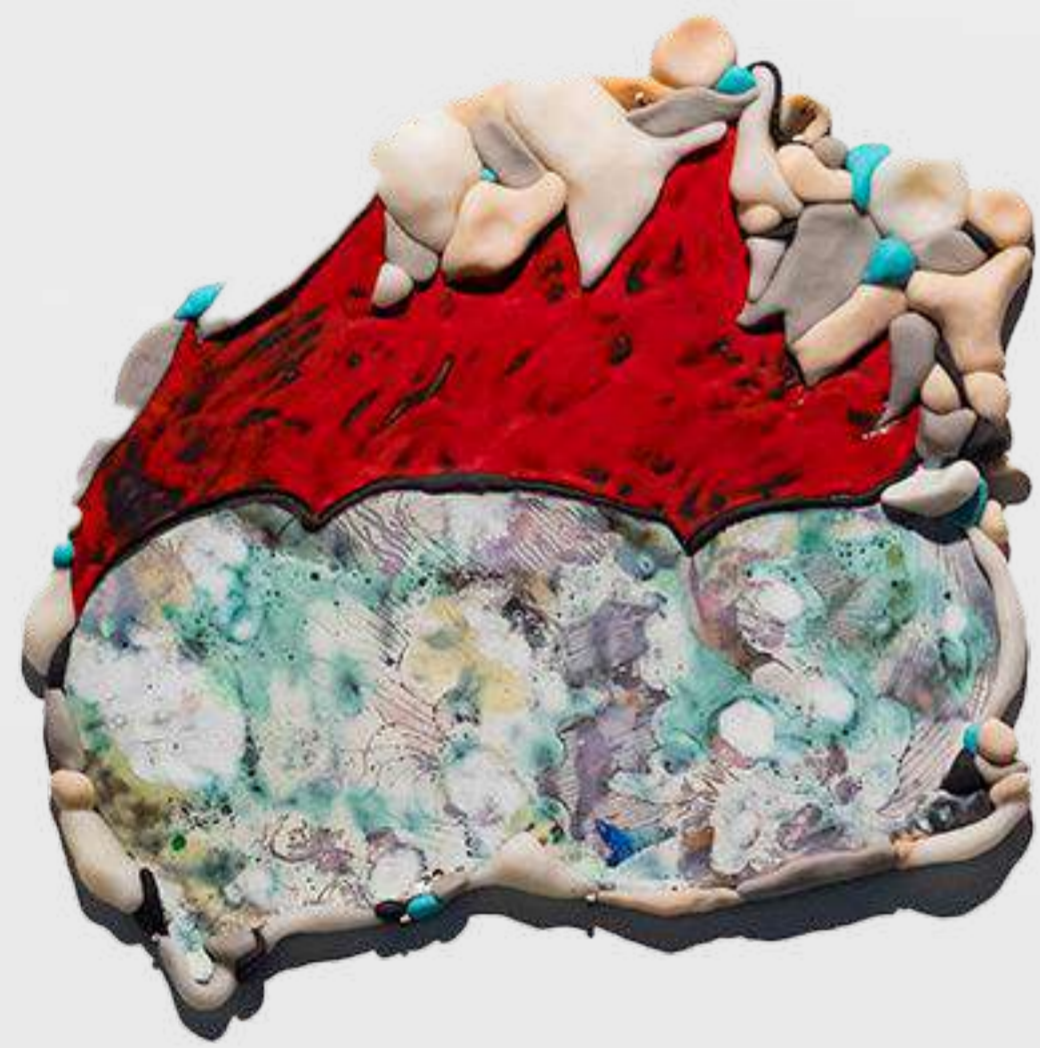
Here, stylistic awareness and repeated motives go hand in hand with a vulnerable and childish way of narration and unique irrationality, which has extra meanings shooting through. Unfamiliar creatures, either cherubims and thrones, and all the hosts of heaven, or exotic beasties, or winged clouds, inhabiting Andrzhievskaja's a graphic world that has many faces – all of them are special messages. These signs and symbols are often given in a language that is hard to decipher. The code is concealed in the author's private archive. It is her main protection, her invisible armor.















GONADS, 2017  
Acrylic, Bitumen Varnish, Markers, Oil On Paper  
50 X 60 Cm, 19 3/4 X 23 5/8 In



GONADS, 2017  
Acrylic, Bitumen Varnish, Markers, Oil On Paper  
50 X 60 Cm, 19 3/4 X 23 5/8 In



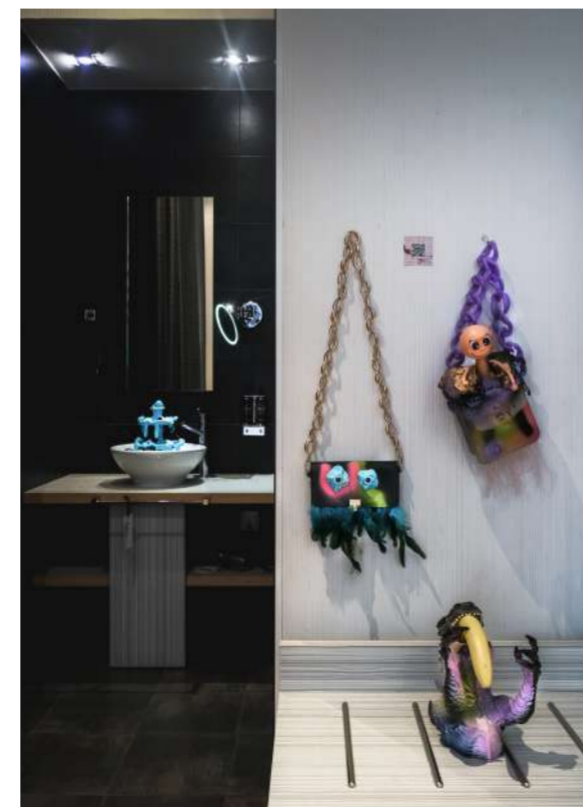
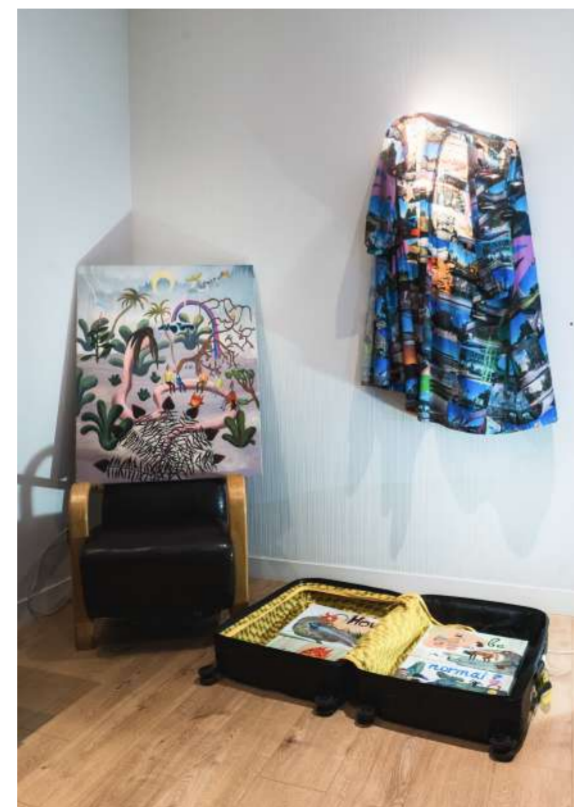


## EL FLAN ROSA, 2024

Hibryd fair, Madrie

It is part of a large-scale series of artist's exhibitions that's to the themes of migration, shelter and mimicry. The title of the project refrescoThat todos and the Spanish phraseological phraswe zero see 'estar como un de, which refers meanes to feel excitement.

In her latest we, the artist literally 'jumps' into various roles public figures from spaces that are not usually intended to display of the works of art (cafes, beauty salons, shops, hotels, etc.). The whole series is united by the concept of a parallel reality that materialises in our world through special portals. The artist creates images of non -human agents who mimic everyday objects, but they do not always do it successfully, so the project has both tragic and comic elements effects. The chosen r venues are 'non-places' — spaces of temporary residence that appear to be alien to everyone. As a result, the central theme of the project is the opposition between 'friend/foe' and a es the phenomenon of the Other, who tries to adapte in the new community.

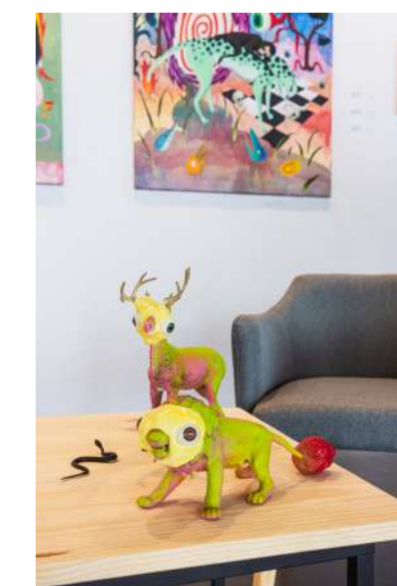
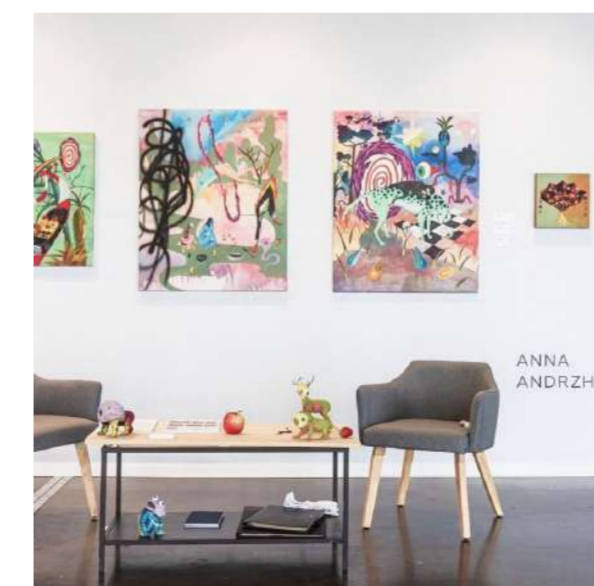
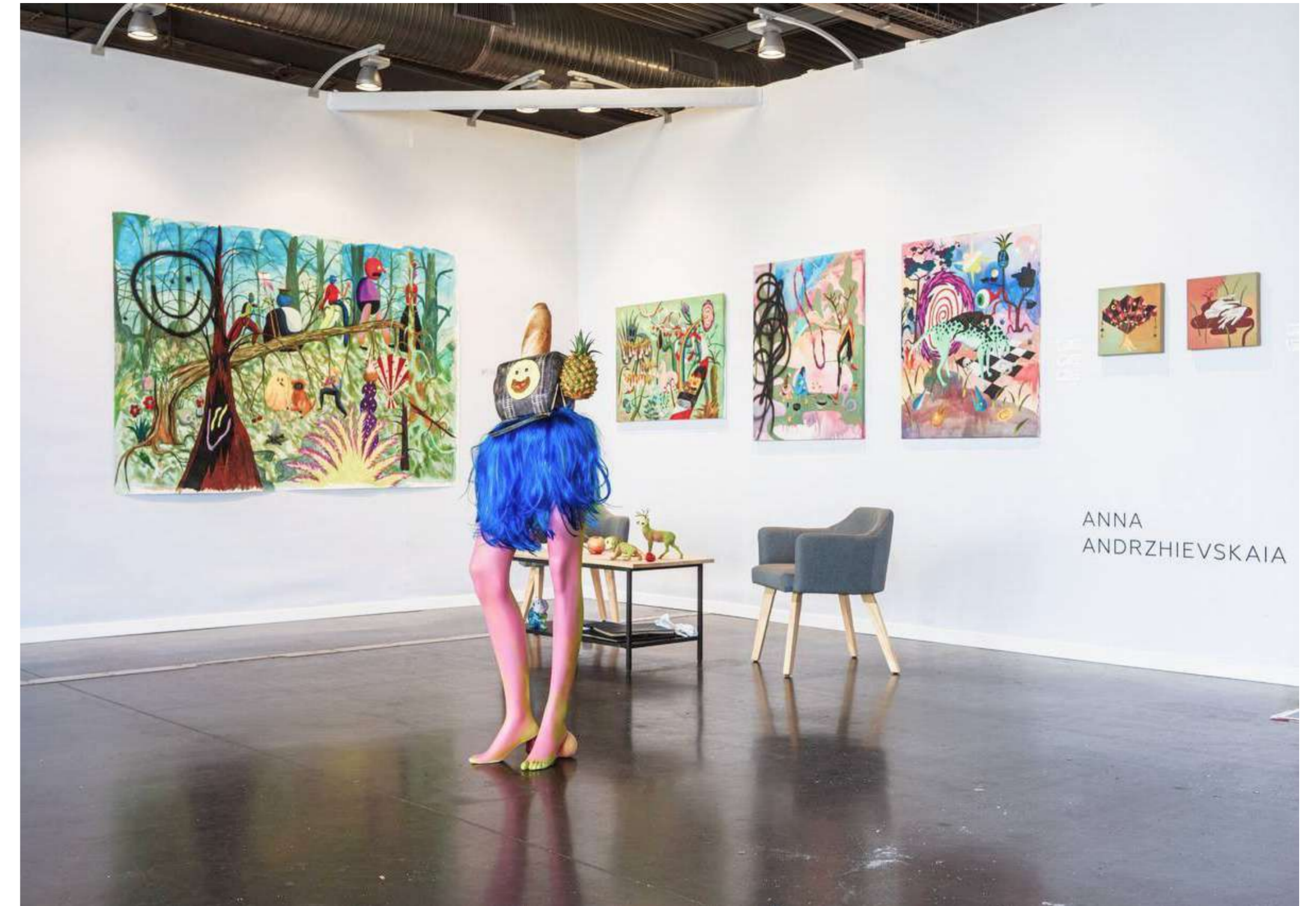




# BAD+, 2023

Hangar 14, Bordeaux, France

In her new paintings created in Barcelona in 2022 and 2023, the artist turns to the subjects of escaping, sheltering, traveling when sleeping and when being awake, as well as fantastic getting around. Her canvases feature miraculous chimeras, living flowers and plants, and secret omens. All her characters are parts of weird plots and occasions, which make the viewers have a surge of tenderness, compassion, surprise, or even dismay.











GORILLA, 2022  
Silicone, Plastic, Spray  
14 X 16,5 X 12 Cm



HUMAN, 2022  
Silicone, Plastic, Spray  
15 X 11 X 10 Cm



# SONRISA, 2023

SWAB, Barcelona

Sonrisa is part of the artist's exhibition series dedicated to migration, sheltering, and mimicry. The exposition is a simulation of a hairdresser's for spies from a parallel plane. a location where both humans and non-humans can hide and find shelter to remain without their cover being busted. The story starts when a secret agent gets unmasked and has to change his (or her?..) appearance – for instance transform into a bag, or have nails glued while looking like a giant.

The walls of this made up beauty parlor are covered in new paintings by Anna. The central motive of these works is the "friend / foe" opposition. Disturbing surreal shapes infiltrate her art: an ear and a nose pierced, a blue fountain that has got eyes, a doll house, and some paranoid-looking smileys. The artist modeled the situations in which weird creatures – like grotesque animals, plants that have come to life, and absurdist objects – try to mimicry into a usual reality, to fit into a new community. But they don't always succeed.

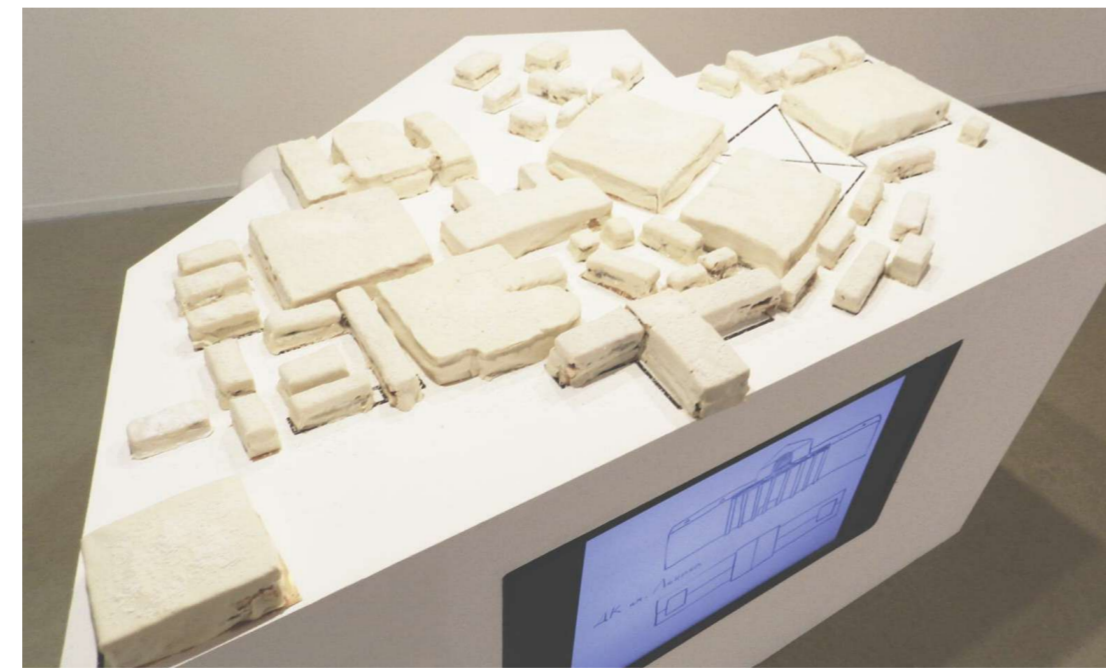
Selected performances and installations











# FOOD PERFORMANCES AND INSTALLATIONS

Starting with 2015, Anna Andrzhevskaja has been working in the field of relational aesthetics, creating multisensory installations and performances with edible materials. The main thing in comprehension of her works is that the audience has to eat them and thus share a feast.

For Anna, food is a way to talk about the things she cares about, about her emotions, like traumatic experiences and violence.

2021 Prohibited Items, Cosmoscow Fair of Contemporary Art, Booth in Garage Museum of Contemporary Art, Moscow, Russia

2019 Synesthesia. Pavlov Party

2019 Harvest Celebration, SAM Fair, St. Petersburg, Russia

2017 Blue Marmalade, Flying Bar total installation in Sailor's House, Barents Spektakel Festival, Kirkenes, Norway

2016 Worker's Settlement, Form of the Invisible, Winzavod Center for Contemporary Art, Moscow, Russia

2015 Mermaid, The Artist is Present, Research Base of North-7, St. Petersburg, Russia









## PROHIBITED ITEMS, 2021

Cosmoscow Fair of Contemporary Art, Booth in Garage Museum of Contemporary Art, Moscow, Russia

Andrzhievskaja created edible things that you can't take with you on a plane or to a public event due to official restrictions. During the happening, the artist offered the visitors to eat small jelly copies of these things.





# SYNESTHESIA, 2019

Pavlov Party, Kunsthalle Nummer Sieben,  
St. Petersburg, Russia

The artist created an installation following Ivan Pavlov's experiments with the nervous system that had taken place in 1879. The issues in focus are related to synesthesia, a neurological condition in which stimulation of one sensory system causes automatic unconscious response in another. Visitors tried different dishes and drinks provided by the artist, every of which was associated with one of the senses. In this project, Anna wanted to see if synesthesia can be caused artificially.







## HARVEST CELEBRATION, 2019

SAM Fair, St. Petersburg, Russia

During the performance, any of the visitors had a chance to wear a special suit with rubber boots and tread tomatoes in giant bowls. Their rhythmic movements created music. Glass tubes were used to transport tomato juice to a special tank where it was mixed with vodka. In this project, the artist found inspiration in the events associated with harvest festivals and the tradition of grape treading.

Videos made during the performance are available [here](#).





# BLUE MARMALADE, 2017

Flying Bar total installation in Sailor's House, Barents Spektakel Festival, Kirkenes, Norway

Andrzhievskaja created a bar with a hotel made of edible stuff, namely candies and marmalades. In fact, every interior design item was good to eat. Walls were covered with caramel, and the bed was made of marshmallows.

A photograph of a room interior where the walls are covered in blue caramel and decorated with various candies and marmalades. A lamp with a dark, textured shade is visible in the foreground.

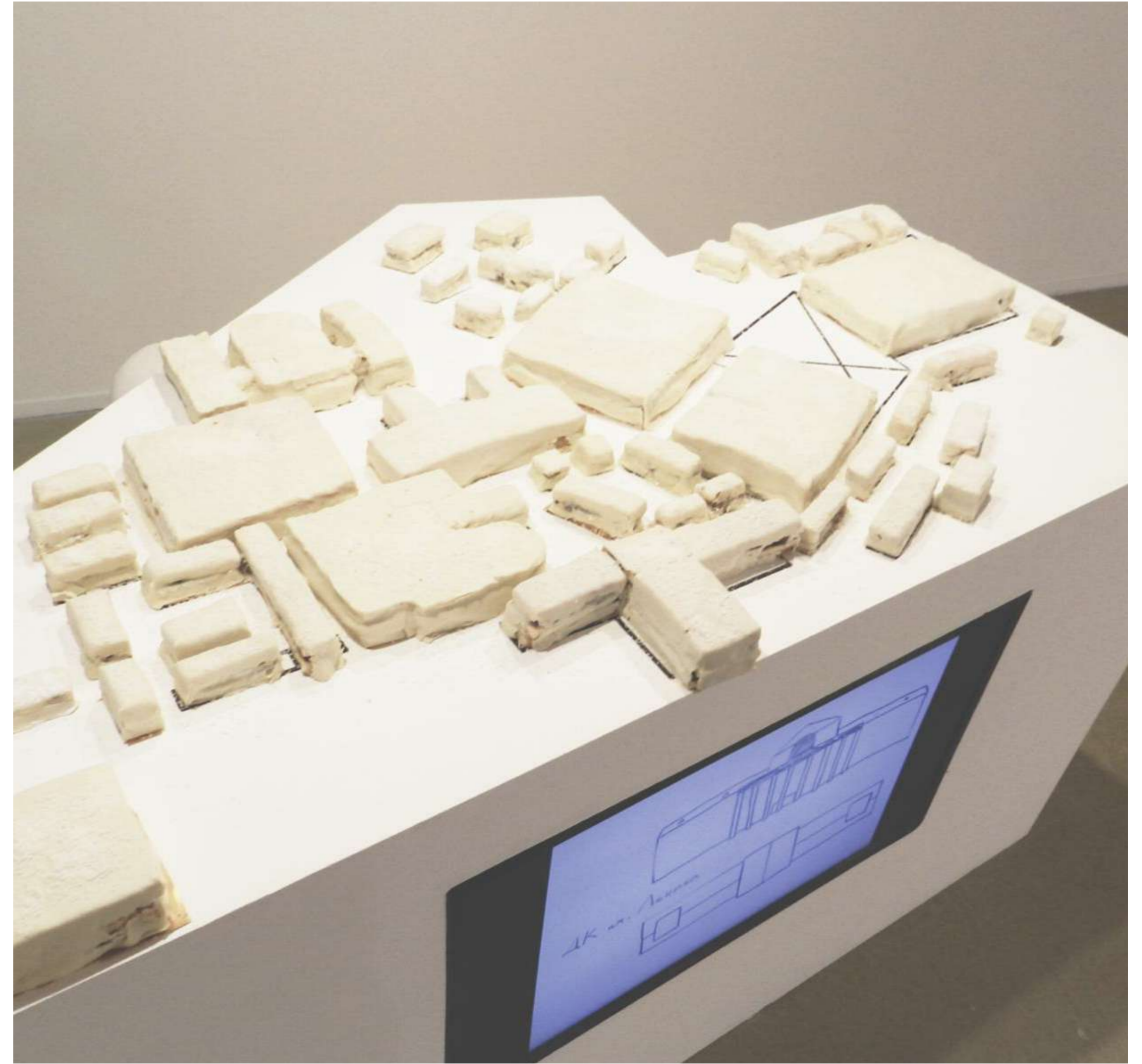




# WORKER'S SETTLEMENT, 2016

Form of the Invisible, Winzavod Center of Contemporary Art,  
Moscow, Russia

The artist made a cake that looked like a Constructionist district in Perm. It had been built in the 1920-30s, but now it is vanishing. The visitors were taking the cake-like district to pieces, literally representing the process of its disappearance.





# MERMAID, 2015

The Artist is Present, Research Base of North-7, St. Petersburg, Russia

The Artist is Present, Research Base of North-7, St. Petersburg, Russia

A famous Russian saying is, 'A mermaid is neither fish nor meat,' and inspired by it, Anna used food products – white wine, bacon, fish, chicken, and octopus – to make a fountain. She also used red thread to sew pieces of meat together.

The artist associates this ironic aspect of a mermaid's image with the unsteady position that female artists have in the patriarchal and even machismo world of the artistic market.

