

Katerina Belkina

Press Review 2006 – 2014

PORTFOLIO

Katerina Belkina

My path was all mapped out for me: after different art schools a job in a publishing house, where my hand, which was used to dealing with paper, touched a computer for the first time. And photography, alongside other art forms, was always present. My grandfather and father took pictures, and even as a little girl I already knew how the magic pictures appear on the paper in the darkroom. I attended a photo workshop at the age of 12. I had a "real" photography course at the age of 26. Up to that moment, I was interested in and tried out every possible art and craft: I was drawing, sculpting, cutting, gluing, painting in oils. After working for television I got more into photography and further processing/working on photos. I am sort of visual person. Virtually everything I see around me may be of inspiration or move me to work. Raindrops on the window, the pattern of cracks on an old road, whatever. I can also be moved by images that are born in my mind while reading a fairy tale or a philosophical book. Yet I notice the work of other artists. Since my early days I have been moved by the Impressionists. I adore van Gogh and I am often biased towards Surrealism, though I am on rather cool terms with Dalí for instance. I have been always delighted by

Mein künstlerischer Pfad war mir geradezu vorgezeichnet: nach verschiedenen Kunstschulen ein Job in einem Verlag, wo meine an Papier gewohnte Hand erstmals Bekanntschaft mit einem Computer machte. Dabei war die Fotografie immer präsent. Mein Vater und Großvater fotografierten, und schon als kleines Mädchen erlebte ich die Magie, wie Fotos in der Dunkelkammer auf Papier erscheinen. Einen Fotoworkshop besuchte ich bereits mit zwölf, einen "richtigen" Fotokurs jedoch erst mit 26 Jahren. Bis dahin war ich an allem interessiert und probierte alles aus: Zeichnen, Bildhauerei, Klebcollagen, Malen in Öl usw. Durch die fotografische Arbeit für das Fernsehen kam ich intensiver zum Fotografieren und deren Nachbearbeitung. Ich bin ein visueller Mensch, und buchstäblich alles um mich herum inspiriert mich für meine Arbeit: Regentropfen auf der Fensterscheibe, Muster in einem alten Straßenbelag, was auch immer. Ich bekomme Anregungen durch Bilder, die beim Lesen eines Märchens oder eines philosophischen Buches vor meinem geistigen Auge auftauchen. Doch auch andere Künstler inspirieren mich, Impressionisten wie van Gogh etwa bete ich geradezu an. Daneben liebe ich Surrealisten, zum Teil auch Dalí, besonders aber russische Illustra-

Mon sentier artistique m'était tout simplement imposé: après diverses écoles d'art, un travail dans une maison d'édition, où ma main accoutumée à l'usage de papier, faisait pour la première fois la connaissance d'un ordinateur. Cependant, la photographie était toujours présente. Mon père et mon grand-père photographiaient, et déjà comme petite fille, je voyais la magie dans laquelle les images apparaissent dans la chambre noire. Déjà à l'âge de 12 ans, je participais dans un séminaire, pourtant mon premier véritable cours à l'âge de 26 ans. Jusqu'à là, j'étais intéressée et expérimentais avec tout: dessiner, la sculpture, faire de collages, la peinture à l'huile etc. Comme résultat de mon travail photographique pour les stations de télévision je m'approchais plus intensivement à la photographie et ses travaux postérieurs. Je suis une personne visuelle et littéralement tout mon entourage m'inspire pour mon travail: les gouttes de pluie sur un verre, un paragon sur le revêtement de la chaussée, quoi que ce soit. Je reçois des inspirations par des images qui apparaissent devant mon oeil spirituel en lisant une fable ou un livre philosophique. Mais je suis également inspirée par d'autres artistes. J'adore les impressionnistes comme par exemple van Gogh. En plus j'aime les surréalistes,



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98 FINE ART PHOTO No. 2

No. 2
FINE ART PHOTO
The International Gallery Of Erotic Photography



PORTFOLIOS

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Michael Benz
Scott Church
Enrica Desiderio
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Sasha Huberman
Andres Kubic
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Russian illustrators of children's books. And surely with my mom, a brilliant, distinctive artist. Furthermore, mood matters a lot. Sort of excitement, it's like a sky-diving, speed-racing, all that adrenaline stuff, you know. Or maybe it's like entering a mystical fairy forest. You have no idea what waits you there, yet there is no doubt you won't get bored.

toren von Kinderbüchern. Auch meine Mutter, eine brillante Künstlerin, hat mich stark beeinflusst. Daneben macht die Stimmung eine Menge aus. Es ist wie Sky-diving, Speed-racing, dieser ganze Adrenalinkick. Oder vielleicht wie das Betreten eines magischen Waldes - man weiß nie, was einen erwartet, jedoch, daß es auf keinen Fall langweilig wird.

brillante, m'a influencée. En outre, l'atmosphère est aussi décisive. C'est comme un coup d'adrénaline, si on pratique du "sky-diving" ou "speed-racing". Cependant, on pourrait le comparer avec l'entrée dans une forêt magique - on ne sait jamais ce qui se va passer, mais on sait définitivement qu'il ne sera pas ennuyeux.

Katerina Belkina

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Katerina Belkina

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Katerina Belkina

No man's world

Enigmatic. Desirable or elusive. Frigid. These are adjectives that come to mind when we look at portraits by Russian photographer Katerina Belkina whose work is remarkable for the immediacy of each woman's face as it confronts the gaze of the viewer. With eyes wide open and dark like those of sirens in Pre-Raphaelite paintings, the artist's models lure the viewer into a world of dreams, desires and beauty. Their long necks resemble the subjects of Modigliani while the sensual curves of their bodies could be straight out of a canvas by Tamara de Lempicka.

Belkina presents her models in her most recent photo series *No man's world* as the heroines of fairy tales: Columбина, Red Riding Hood, Cinderella, Sleeping Beauty, and Snow White. Each of these characters from fables or mythology symbolises an important aspect of the human condition, one that has personal meaning for the artist. All of them possess mysterious powers, whether it is to turn hearts into blocks of ice or incite the desire of a rich man. Of course, these portraits are in no way meant to illustrate childhood reveries, their gloss and hauteur reflects more the glamour of high fashion magazines.

Belkina explains that her images actually do reflect modern versions of fairy tales, but they are embellished according to contemporary pop culture. "My heroines are governed by the rules of youth culture," says Belkina. "Sleeping beauty never awakes from her drunken sleep, and young Snow White chooses to poison herself instead of trying to understand reality. These are the young women of today, the women who live among us."

The women in these images are solitary and strong. Their cool beauty makes them distant figures inhabiting a remote world that is, as title of the overall series suggests, not a man's world. This is a kingdom of women, where men are excluded. Finally, women are free to discover their inner beauty, desire, and strength. Upon closer inspection though, we see that each of the models are the same person: the artist herself.

Belkina adopts different costumes, and different masks to portray herself as Sleeping Beauty or Red

Riding Hood. She follows an age-old practice of women everywhere, that a woman must assume many different roles each day of her life, whether it is as a lover, mother, wife, or daughter. To her audience she is saying, "Look, I can be vicious, I can be jealous, I can be sexy and cast a spell.... and so can you...this is ok." It's a strong message and one that makes Belkina's images read differently for male and female viewers. Men might see the anatomy of a woman's subconscious, one that is both sexy yet evasive. Women could hear a call to explore themselves and to discover the beauty of passion and the desire that nestles inside the subconscious.

Where then might the desire for the artist to present such a rich fantasy world of women originate? Basic socialisation might offer some answers. Belkina was born in 1976 in Samara – an old, industrial town in southeast Russia. At that time, the situation for women was lamentable. A woman worked the same long hours as a man, yet also had to take care of the family after work, in the evenings, and at weekends. It was a double burden for most women, with no chance for them to look upon themselves as desirable or powerful. Under such circumstances women grow old very quickly.

To a young Belkina, this exploitive reality prompted her to look at art as an alternative, perhaps even as something that could lead to her own empowerment. Belkina relates that she started to draw at four years old, and by 12 had started taking photographs. The fact that she grew up surrounded by fine art works (her mother was an artist) also heightened her sensitivity to the beauty she wanted to explore for herself and communicate to other women. While this early start helped move her toward a professional art education, Belkina recalls that the closed, dry academic routine of traditional Russian education quickly started to drain her interests. She had to rebel. Small town life could not hold her either. By the time she turned 26, Belkina had moved to Moscow – a big city full of promise for this ambitious photographer. In Moscow she gained further training at a photography school and began to work as a commercial photographer. Soon after she also started exhibiting her enigmatic portraits, in shows in Moscow and Paris.

An interesting parallel can be seen in Belkina's work with that of Anton Solomoukha, an expatriate Russian photographer living in France, who also draws inspiration from classical imagery evoked by fairy tales, an example of which is his provocative *Little Red Riding Hood Visits the Louvre*. What they share is a similar formal and literary referencing combined with a desire to embrace the visual language of pop-culture.

However, Belkina goes beyond her literary sources finding her inspiration in every moment she lives through: sounds, smells, people around her. They all arouse associations and reverie that is then morphed into her imagery. Belkina said, "Even the sound of a water drop that hits a metal surface and breaks into pieces is fascinating. When it reflects light into a myriad of other surfaces and wrinkles, my camera is ready to shoot. One only needs to have eyes wide-open to see this beauty." The wide-open eyes are most remarkable feature of her portraits. Belkina sees not only for herself but also for many women with whom she shares her images. Her vision is empowering to render women desirable and elusive, enigmatic yet independent.

Another characteristic of Belkina's work is that while her photographs contain strong, sexy images of women, they are still contemplative. The artist purposefully resists clichés of cruelty and violence so widely adopted by today's pop culture. Belkina says, "My works are deliberately peaceful and meditative, not because I am oblivious to politics, but because I feel comfortable in the world that I construct for other women. We had enough politics, but attention was never given to women. I sing a song to women in my art."

TEXT BY YULIA TIKHOVA

© All pictures: Katerina Belkina

Representing Gallery

Galerie Lijla Zakirova, Heusden, The Netherlands
www.zakirova.com

Thumbelina or Disappointment ▶

Katerina Belkina

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... olarak benim için en önemlisi olduğunu söyleyebilirim. Daha ciddi ifade etmek gerekirse de, henüz o denli önemli bir işim olduğunu düşünmüyorum.

- Dünyanın görkemli şehirlerinden biri olan Moskova'da yaşıyorsunuz. Bu size ilham veriyor mu? Moskova dünya haritasından silinecek olsa en çok hangi şehre taşınmak isterdiniz?

Moskova harika bir şehir, ancak bir o kadar da zorlu. Güçlü bir enerji var, bazen ilham vermek yerine sizi sindiriyor. Buna rağmen kısa süre için bile olsa ayrıldığınızda hiddetini öztüyorsunuz. En çok hasretini çektiğiniz şey de yüzünü nadi-ren gösteren güneşir. Özellikle de kışın ve sonbaharda... Bu yüzden deniz kenarında yaşamamın hayalini kurarım. Belki bu Marsilya gibi bir şehir olabilir. Pek orijinal olmayacak ama, Paris'e de tapıyorum.

... That first old work, from which it all began fundamentally, is also important for me. If talking seriously, I have not made that very important work yet.

- You live in Moscow, Russia, one of the most fascinating cities in the world. Does it inspire you? If it is suddenly removed from the world map, in which city would you like to go on living, and why?

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RÖPORTAJ / INTERVIEW

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- Çocukluğunuzda ressam olan annenizden etkilendiniz mi? Onun için neler söyleyebilirsiniz?

Tabii ki... Annem, kendi zevklerini ve gelişimini için beni çok güçlü şekilde etkiledi. Zayıf olan bir işi yeniden yapmam için beni ağırlatana kadar zorlardı. Ama aynı zamanda da kendi fikirlerimin önemini vurgular, kimseyi dinlememem gerektiğini söylerdi. Bunun için ona çok şey borçluyum. Bugün fikirlerine kayıtsız saygı duyduğum üç kişi vardır ve bir de annemdir.

- "Resim" adlı serinin tam anlamıyla mükemmel. Sizi böyle bir projeye ...

Sanatçı, fikrinin üzerinde tekrar tekrar derinlemesine düşünüyorsa, kanatlarını kesmeye başlamış demektir. Ya da ilham kaynağını yitirmiş olur. Bu durumda da artık yaratıcı değil, uygulayıcı konumundadır.

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... Marseilles. I adore Paris though this is not original. It is really filled with love and this is not a myth.

- Usage of the colors in your creations is really attractive. You know, there are many color researchers in the world who believe that the colors have distinct effects on our perceptions. Do you use the 'meanings of the colors' when using them, or are the colors only the elements of your visual compositions?

For me the color is of the same importance in the composition as a form is. I do not think about affecting the viewer in a more intense or quicker way. In this issue I'm always listening to my intuition, as usually it does not trick me. I believe that a good artist's subconscious works quicker than the conscious does to select a correct decision and does not provide an opportunity to think over the idea that came from above. When an artist thinks over the very idea, not the details but the initial image, he chops away his wings. Or he just has no inspiration at all - in this case he is just a draftsman, not a creator.

- As a painter, did your mother influence you in your childhood? What can you say for her?

Of course, she influenced quite strongly both the taste and the development of my own "taste". She made me cry, forcing me to remake poor work - but at the same time she always advised me to have my own opinion and do not listen to anyone in my creative work. I'm so grateful for this. Today there are three persons whose opinion I absolutely respect - and she is one of them.





[tekst] Maurits Schmidt

"Show yourself". Als iemand dat doet, is het wel de Russische kunstenaar/fotografe Katerina Belkina (37). Haar expositie is nog te zien tot en met 29 mei in de op zich al betoverende galerie van haar landgenote Liza Zakirova in Heusden. Raadselachtige, soms verontrustende zelfportretten van een zoekend mens.

Zelfportretten van Katerina Belkina

Als we naar haar smaak iets te lang met gastvrouw Liza Zakirova over de galerie zitten te praten, zegt Katerina Belkina zacht maar gedroefde: "Zo, nou ben ik aan de beurt." Ze heeft gelijk, voor haar zijn we gekomen. Maar we willen ook graag weten hoe de Moskviëtaal met haar laatste serie 'Empty Spaces' in het kielzog van haar landgenote is terechtgekomen in dit idyllische Braabantse vestingstade aan de Maas. Na haar studie kunstgebeurtenis in Moskou kwam Zakirova via haar partner, in Heusden terecht. Daar houdt ze al zestien jaar een galerie, gespecialiseerd in hedendaagse kunst uit Rusland. Zakirova ontdekte Belkina in 2009 op een tentoonstelling in Moskou. Liefstgenomde was genomineerd voor de prestigieuze Gandelakijprijs. Ze streepte internationaal al meer prijzen en nominaties in de wacht. Zakirova bracht Belkina's 'conceptuele fotografie' meteen naar de beurs Realisme in Amsterdam. "Tot mijn grote blijdschap was het contact met het publiek meteen vaak." Dat is inmiddels ook het geval in Parijs en Berlijn, waar Belkina eerder exposeerde. Haar werk hangt nu voor de derde keer in Heusden, waar het intiemst al naar groen het beste verkapt. Zakirova: "Ze moet altijd tijd nemen om een publiek op te bouwen rondom een nieuwe kunstenaar".

een artistiek milieu. Maar ik blijf niet plakken in één plaats. Ik hecht me meer aan mensen. Ik voel me een wereldmens. Samara was voor mij te klein, al is die betrekking groter geworden nu ik ouder ben. Ik heb het leven er als een spons opgenomen. De kunstopleiding bij klassieke schilders afgemaakt."

Met name in de laatste serie, 'Empty Spaces', valt al een beetje op hoe Belkina de presentie, in alle gevallen opzet, van tegen de achtergrond van de meltpop. Ze is als dialoog, voortkomend uit een gevoel van disharmonie tussen de mensen die er leven en hun omgeving. De mens wil graag in de grote stad wonen, maar zal hij er nu veel bij zich weten ervaren. De moderne mens leeft een innerlijke tegenspraak in de vullen. Hoe? Hij begint met materialie spullen uit de reële wereld, inclusief eigen ambities en het sterven naar succos. Maar dan komt hij achter dat je al die rechte daarmee niet kunt vullen. Ik kun een moment van afwezigheid. Wat doe ik in deze wereld? Waarom ben ik hier? Het moment dat mensen zich die vragen gaan stellen, heeft een mogelijkheid tot groei. Belkina is zelf in dat moment. De politieke en maatschappelijke verandering van de laatste jaren in Rusland, zoals we de hier via de media waarnemen, speelt daarin geen overwegende rol, zegt ze: "Verandering in mijn leven vanuit de omgeving en niet in als ik puber in de adolescentie ben. Het is nog abstract en vaag was, waren vrienden die op me leken en ikzelf het belangrijk. Ik bekeek de jaren negentijs als startpunt, ook voor maar twee weken met een week fotograferen het land, ook voor ontbreken in of daar plaats zijn zijn voor kant. De poging deed niets. Dat ging ik

Patroon

Dan neemt Belkina het woord. Ze vindt verkoop niet het belangrijkste. Al moet ze er natuurlijk van leven. "Maar het geeft me wel de impuls om een nieuw patroon in het geweer te leggen." Belkina is geboren in de oude handelsstad Samara, 1000 kilometer ten oosten van Moskou, aan de Volga. "Ik ben er opgegroeid in

een artistiek milieu. Maar ik blijf niet plakken in één plaats. Ik hecht me meer aan mensen. Ik voel me een wereldmens. Samara was voor mij te klein, al is die betrekking groter geworden nu ik ouder ben. Ik heb het leven er als een spons opgenomen. De kunstopleiding bij klassieke schilders afgemaakt."



haar-levenshouding." Dat is in haar werk terug te zien, erkent ze. "Maar als ik in het bos wandel, zou ik er ook iets vinden dat me inspireert." De tegenstelling tussen omgeving, inspireert meer kunstenaars Belkina neemt bij uitstek zichzelf als 'leerproces'. "In wat niet tevreden met mijn ouder werk. Het speelde te weinig aan de kunstenaar in mij. Door mijzelf te gaan gebruiken, bereikt ik een beter artistiek resultaat. Daarom het aankleding gekaakte basis model en kunstenaar in mijn geval. Zo kort ik, komt er veel energie vrij voor artistieke volkomenheid. Een middel kun je niet uitslagen wat die moet worden."

Bullebaards

De ene Belkina is dus louter model voor de andere, meer dan dat het om zelfportretten gaat? Galeristhouder Zakirova intrinsieert: "Als ik het gevoel zou hebben dat ze zichzelf gebruikt uit narcosie, zou ik dat absoluut hebben gevoeld. Maar dat is het niet. Het is Belkina als model staat een universele uit, in de foto. Enten (een idee met 'Open taal') arrangement als hoofdwerk in deze serie, ligt ze alleen al met die helderblauwe ogen bijna bullebaards. Ze ziet het innerlijk. Enten opent de dialoog tussen de kunstenaar en het publiek." Liza Zakirova Belkina valt aan: "Maar op dit foto heb ik ook wel ze mij al mondiale vrouw in een rode jurk in een rode auto, in het oude Moskou van het oude Kremlin, het oude Piter, vaders, schoonheid, glorieus het grote sociale kritiek. Moscow als dat kan nieuwe Russische rijen. Die kun je ik om willen illustreren."

Foto
Katerina Belkina
wie. Alleen het creatieve in mij vroeg altijd een uitweg. Zo is mijn belangstelling voor de fotografie geboren."

Maggolis
fotografie om de wereld te ontdekken en een eigen wereld te creëren, omdat ze de grootstedelijke wereld om zich heen niet als recht vriendelijk ervaren. Het was niet zomaar tentoonstelling, het was zijn. Belkina heeft twee jaar gevraagd aan de achtjarige serie 'Empty Spaces' het laatste haar persoonlijke verlichting. "Die is gemakkelijk te bereiken in Tsjet, in een drukke megapolis moet je meer aan jezelf werken, nadrukken om het te bereiken." Belkina's het raken van opstaan niet wat dat ze zich afleert van de verstedelijke samenleving? "Nee, ik houd van de stad en ik haal de stad. Nam datting gebouwen er niet zomaar. Nemen het een



'Empty Spaces', Katerina Belkina. Tot en met 29 mei in galerie Liza Zakirova, Engstraat 6, 3561 BS Heusden. Wat maas. Dinsdag tot en met zaterdag 10.00-19.00 uur www.zakirova.com

gevoelsgoed aan het Gogh
Katerina Belkina

Zelfontspanner

Gevoelsgoed welke techniek ze gebruikt, antwoordt de Russische kunstenaar/fotografe Katerina Belkina: "Het als een artistieke groei, maar ik een technische groei door mijn eerste werken maakte ik met de simpelste camera's. De laatste serie met Canon 5D en een digitale Hasselblad. Fototoppen is een belangrijk onderdeel in de laatste serie met Canon 5D en een digitale Hasselblad. Zakirova: "Tot Belkina het medium fotografie gebruikt, is een tweede. Voor mij is het beeldende kunst. Voor liefhebbers van de galerie is het zelfs vernieuwend. Ze vragen in het geschiedde fotografieverst voor Belkina maakt dat niet uit, ze heeft niet als doet het als schilderij uit te geven. Het beeld is gewoon sterk."

Rondje/ken in de galerie ontwerpen we steeds een Van Gogh. Dat is een hommage uit een eerdere serie van Belkina aan de schilder. Zoals ze dat aan tal van schilders deed door haar eigen portret in te vullen met kenmerken van de kunstenaar: Picasso, Magritte, Schwabe, Klimt, Degas, Cézanne, Modigliani en Malevich. "Dat is een deel van mijn plezier. Mijn poging artistiek leven van deze grote kunstenaars opgevoerd door te leven."

Katerina Belkina

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Special

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정가 8,000원



Art in Redlight Achtste editie beurs voor jonge, opkomende kunstenaars

Kunst in Oude Kerk

Het werk van zestig kunstenaars is de komende dagen in de Oude Kerk te zien en te koop in het kader van Art in Redlight, een 'outsider festival voor de onafhankelijke kunstenaars'.

SASKIA NAAFS

Kunstenaars moeten van hun kunst kunnen leven, vindt Simone Swildens (1961). "Ze willen niet bij Hema of Zeeman werken. Iedere kunstenaar moet toegang tot de markt hebben." En dus organiseert Swildens voor het achtste opeenvolgende jaar kunstbeurs Art in Redlight in de Oude Kerk, met beeldend kunstenaar Rob Thijssen (1955) en anderen. Thijssen: "In het begin vonden ze ons maar blaaskaken, maar inmiddels hebben we een behoorlijke naam opgebouwd."

Swildens en Thijssen hebben misschien niet meer zoveel wilde haren als de jonge kunstenaars die ze vertegenwoordigen, maar ze schoppen nog steeds graag aan tegen de gevestigde orde.

In een ingezonden brief, maandag in deze krant, vroeg Swildens zich af of het Stedelijk Museum, dat dit weekinde na acht jaar heropent, wel met zijn tijd is meegegaan. "Laat die oude instituten maar in hun sop gaar koken," zegt Thijssen.

Swildens: "Wij zijn onze tijd ver vooruit geweest. Art in Redlight is een outsider festival voor de onafhankelijken. Voor kunstenaars die zich niet aan galeries willen binden en niet de

helft van hun inkomsten willen afdragen."

Art in Redlight is een stichting zonder winst oogmerk en krijgt geen subsidie. Swildens vraagt twintig procent van de opbrengst van de verkochte werken en geeft die ook nog eens aan goed doel: Orange Babies.

"Maar wij zijn wel goede zakenmensen," benadrukt Swildens. Sponsoren financieren de kunstbeurs. Bij ondernemers op de Wallen maakt Art in Redlight reclame. Een aantal van hen, zoals Metropolitan Deli en Mata Hari, stellen werk tentoon dat op de laatste dag geveild zal worden in de Oude Kerk. Thijssen: "Zondagochtend is er eerst een kerkdienst. Daarvoor moeten we het middenschip even vrijmaken. Pas daarna begint de veiling."

'Je kunt hier installaties laten zien die niet in een galerie passen'

Het werk van zestig kunstenaars is te zien en te koop in de Oude Kerk. Van sieraden tot sculpturen, van fotografie tot schilderkunst en video's. "De kerk biedt zoveel ruimte. Je kunt hier playgroundachtig werk laten zien, grote installaties die niet in een galerie passen," zegt Swildens.

Het werk is tentoongesteld als in een expositie. Thijssen: "De Oude kerk omarmt alles. Die stilte, dat mooie licht als de zon door de ramen valt."

Kunstenaars vinden is geen probleem. Swildens en Thijssen struinen afstudeerexposities af en googelen

veel. De kunstwereld is steeds meer een digitale wereld. "We kregen honderden aanmeldingen binnen. Van Londen tot Berlijn en Tokio tot Rio de Janeiro." De criteria om mee te mogen doen? "Serieus met kunst bezig zijn en een eigen stijl hebben."

Zoals Gijs van Bon, die laserinstallaties maakt, of de Belizaan Douglas White, die grote sculpturen maakt van autobanden of olifantshuid. Niet direct werk dat je in je huiskamer zult zetten, geven ook de organisatoren toe.

"De foto's van de Russische Katerina Belkina zullen sneller verkopen omdat ze mooi zijn, net zoals de tekeningen van Clementine Oomes of de keramiek van Brian Coutinho."

De gemiddelde kunst koper is tussen de 45 en 65 jaar, zegt Swildens. "Wij richten ons ook op mensen die voor het eerst kunst kopen." Heeft ze een tip voor beginnende kunstverzamelaars? "Denk niet in termen van een investering, maar ga voor wat je echt mooi vindt. Je moet elke dag weer blij zijn met wat je in huis hebt."

Kunstenaars mogen niet vaker dan twee keer meedoen aan Art in Redlight. Swildens: "Wij bezitten niemand. We zijn geen galerie. Wij willen jonge en opkomende kunstenaars een kans geven."

Thijssen: "In Nederland is zo veel kunst. We hebben een enorme kunstberg. Er komen per jaar ongeveer 200.000 werken bij van studenten, dat is boven op het werk van bestaande kunstenaars. Dan kom je al gauw uit op een half miljoen kunstwerken per jaar."

Art in Redlight, 20-23 september in de Oude Kerk. www.artinredlight.com

Katerina Belkina

Press Review

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Press Review



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ARTNESS

ARTIST CATALOG



KATERINA BELKINA

COURTESY OF GALERIE LILJA ZAKIROVA

Katerina Belkina is a Russian photographer, who puts the 'self-portrait' phenomenon in a new setting. With unprecedented technical precision, Belkina uses the refined possibilities of digital photography in order to present a disquieting image of the new woman in a postmodern world.

Her crystal-clear representations, which are at the same time of a strong pictorial character, are mainly aimed face-forward. This portrayal method strips the works of an anecdotal overtone and gives them the conceptual and abstract connotation of Russian icons. The idea put into a human form.

Katerina Belkina is an artist who views man as a creature who looks for the boundaries of the connection with the universe by using soul and reason.

Katerina Belkina was born in Samara, a city in the South-East of the European part of Russia.

[Gallery Lilja Zakirova](#) was founded in 1996 and is located in a sixteenth-century building in Heusden on the Maas, in the south of the Netherlands. The gallery represents contemporary Russian artists and thus places itself in the time-old tradition of perpetuating the cultural relations between Russia and the West. In doing so, the focus lies on New Media, Photography and post-modern painting and sculpture.

Series 'Empty Spaces'
Red Moscow | 100x130cm
Limited edition
Diasec on dibond

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" Empty Spaces " by Katerina Belkina; A Fascinating Self-Portrait Series

Posted: 04/02/2013 5:04 pm

Russian photographer Katerina Belkina puts the 'self-portrait' phenomenon in a new setting. With unprecedented technical precision, Belkina uses the refined possibilities of digital photography in order to present a disquieting image of the new woman in a postmodern world.

In her work, Belkina shows herself as a distant character in different roles, thus putting her own individuality into perspective, while at the same time addressing the viewer. As a modern, makable creature, the woman is turned into a new heroine in the story which is both recognizable and mysterious. Does she coincide with the archetypal figures from age-old fairy tales and folk tales (*Blue Beard, Little Red Riding Hood, The Little Mermaid, Odette, Rose Red and Snow White*) in which her role as a woman seemed clearly defined, or does an underlying layer appear, which disrupts this assumed familiarity?

Empty Spaces takes on the form of a metropolis. However, this urbanized world is artificial and purely materialistic and, as a tiny dot in this constructed whole, man feels even more lonely and abandoned. In Belkina's vision, the metropolis has created a new type of human, in which only a hint of consciousness of the connection with the true universe is present.

Katerina Belkina lives and works in Moscow.

art actuel
LE MAGAZINE DES ARTS CONTEMPORAINS

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Accueil > Actualités > Art Paris Art Fair : Honneur à la Russie

ACTUALITE ART PARIS ART FAIR : HONNEUR À LA RUSSIE

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ZOOM

PUBLIÉ LE 19 FÉVRIER 2013

Art Paris Art Fair : Honneur à la Russie

Art Paris Art Fair affirme son identité singulière de foire européenne orientée vers la promotion des scènes de l'Est (Europe Centrale et Orientale, Moyen-Orient et Asie). Avec 74 nouvelles participations, 20 pays représentés et 43% de participation étrangère, la sélection 2013 est profondément renouvelée et internationale.

En 2013, le salon printanier invite la Russie. Une dizaine de galeries venues de Moscou, Rostov sur le Don, Saint-Petersbourg et Vladivostok seront au cœur du Grand Palais, mises en valeur sur une plateforme, une quinzaine de galeries européennes présenteront leurs artistes russes. Avec près de 90 artistes représentés, ART PARIS ART FAIR propose une véritable découverte de l'art russe : des artistes de la diaspora des années 1920/1930 (comme Boris Grigoriev ou Aleksandr Yakovlev) aux non-conformistes, opposés à la culture au pouvoir de l'URSS entre 1960 et 1991 (Vladimir Andreenkov, Erik Bulatov, Igor Makarevich...), aux étoiles de la scène contemporaine et actuelle (AES+F, Olga Chernysheva, Oleg Kulik, Boris Mikhailov, Pavel Pepperstein, Olga Kisseleva, Alexei Vassiliev...).

Les figures de la photographie russe sont également présentes avec notamment Nikolay Bakharev et Alexander Gronsky chez Grindberg Gallery, ou Rauf Mamedov chez Lilja Zakriova Gallery.

Les jeunes galeries ne seront pas oubliées grâce au lancement, cette année, d'un nouveau secteur "Promesses". Douze galeries inaugurent la sélection 2013 qui incite à la découverte de nouveaux talents : 16th Line (Rostov-sur-le-Don), Leonardo Agosti (Sète), Backslash (Paris), Duplex 10M2 (Sarajevo), Edward Cutler (Milan), Galerie L'aléatoire (Paris), Lehr Zeitgenössische Kunst (Cologne), Nk Gallery (Antwerp), Galerie De Roussan (Paris), Vincent Sator (Paris), Trinity Contemporary (Londres), Xpo Gallery (Paris).

Consacrée à l'exploration des liens entre design et art contemporain, la plateforme Artdesign réunit une sélection de 9 galeries qui présentent des pièces exclusives réalisées en mode confidentiel par des talents contemporains.

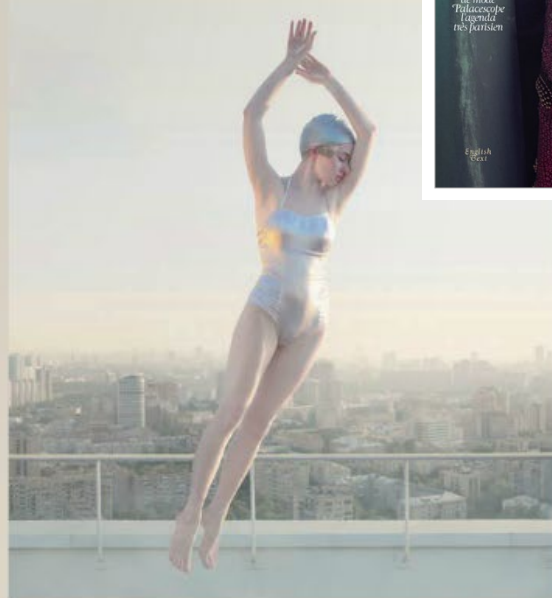
On pourra notamment découvrir les « objets-sculptures » d'Hubert Le Gall qui bénéficie d'un solo show à la Galerie Mazel, les pièces uniques de Mattia Bonetti chez Cat-Berro, les dernières nouveautés des designers Arik Levy, matali Crasset et Pupsam chez Slott, l'exposition thématique « monochrome » chez Domeau & Pérès, ou encore les bijoux d'artistes et de designers présentés par la Galerie MiniMasterpiece. Pour sa première participation, Perimeter Art & Design met à l'honneur le design africain, tandis que la galerie Mitterrand+Cramer dévoile les créations de Maarten Bas, Arik Levy et Tom Dixon.

Un cycle de conférences produit par Art Paris Art Fair vient également contribuer à la diffusion de l'art contemporain auprès du grand public.

Thématiques : Les galeries vues par les médias, La création russe aujourd'hui : entre glamour et activisme politique, Sarajevo au cœur de l'Europe, Rencontre avec les designers actuels et leurs galeristes.



LES EXPOSITIONS



Art Paris Art Fair

Le rendez-vous printanier de l'art contemporain met pour la première fois un pays à l'honneur en invitant la Russie et affirme ainsi son identité de foire européenne orientée vers la promotion des scènes de l'Est. La Russie sera représentée par 11 galeries et pas moins de 90 artistes qui nous permettront de découvrir l'art contemporain russe, des artistes de la diaspora jusqu'à nos jours, notamment Katerina Belkina ou Katinka Lampe... On retrouvera aussi les galeries parisiennes, en particulier Rabouan Moussion, Baudoin Lebon, Daniel Templon, La Galerie Particulière...

Art Paris Art Fair lance aussi un nouveau secteur, «Promesses», dédié à la promotion de jeunes galeries ayant moins de cinq ans d'existence.

GRAND PALAIS. Art Paris Art Fair.

Avenue Winston-Churchill, Paris VIII.

01 44 13 17 17. Du 28 mars au 1^{er} avril.

«Sans titre», Lampe Katinka ©Katinka Lampe.

«Fly», Katerina Belkina ©Katerina Belkina.

«#10479-11», Todd Hido ©Todd Hido.

Art Paris Art Fair. Russia is this year's featured country at Paris' spring art fair, while a new section promotes "start-up" galleries.

Le Journal des Arts

L'ACTUALITÉ DE L'ART ET DE SON MARCHÉ À TRAVERS LE MONDE

UN VENDREDI SUR DEUX | Numéro 387 | Du 15 au 28 mars 2013

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PORTRAIT

Directrice générale du Musée des châteaux de Versailles et de Trianon, Béatrix Saule profite de l'Année Le Nôtre pour faire revivre l'esprit du lieu

Page 23



EXPOSITION

Le palais Lumière, à Évian, met à l'honneur le poète Paul Eluard dans son intimité et révèle son activité méconnue de collectionneur

Page 11



ENTRETIEN

Jérôme Delormas, directeur de la Galérie-Lyrique, à Paris, expose les enjeux et perspectives de ce lieu tourné vers le numérique

Page 4

Les serres d'Auteuil prennent l'avantage

La convention signée entre la Ville de Paris et la Fédération française de tennis pour l'extension du stade de Roland-Garros a finalement été retoquée par le tribunal administratif de Paris. Ayant obtenu gain de cause, les associations de défense des serres et jardins d'Auteuil ont présenté leur contre-projet.

Page 9

Le Mur de Berlin, témoin en sursis

Considérée comme une galerie d'art contemporain à ciel ouvert, une partie du mur de Berlin resté en place doit être démantelée dans le cadre d'un projet immobilier. Un collectif d'artistes se mobilise pour sauver l'« East Side Gallery », à la fois élément du patrimoine historique et réunion d'œuvres d'artistes s'étant battus pour la liberté.

Page 5

Au Brésil, Inhotim face à son avenir

Petit bijou logé dans le Minas Gerais, au Brésil, le site d'Inhotim aborde un tournant décisif. Conçu par l'homme d'affaires et collectionneur Bernardo Paz, ce lieu unique où l'art contemporain s'inscrit dans un parc paysager doit désormais concilier développement régional et intégrité du projet.

Page 16

Singapour vise 2025

Deuxième place financière d'Asie du Sud-Est, Singapour se donne les moyens de ses ambitions afin de prendre place sur la scène culturelle mondiale. Musées, festivals, biennales et foire d'art contemporain ont vu le jour au cours de ces vingt dernières années pour faire de Singapour une sérieuse concurrente de Hongkong.

Page 6

Art Paris Art Fair regarde vers l'est



Katerina Belkina, Art Moscow, 2011, photographie couleur, 100 x 100 cm, présentée au Art Paris Art Fair. Courtesy Gallery Uta, Berlin, Musée d'Art Moderne, Paris, etc.

Acte III, scène 2 ■ La deuxième édition d'Art Paris Art Fair version « Guillaume Piens », après celles d'Henri Jobbé-Duval puis de Lorenzo Rudolf, aura lieu au Grand Palais du 28 mars au 1^{er} avril ■ La foire, qui devra composer avec le week-end pascal, cherche à se différencier de la FIAC en s'ouvrant largement aux galeries russes ■ Au même moment et non loin, dans le jardin des Tuileries, s'ouvre la 17^e édition du Pavillon des arts et du design, dédié principalement aux arts décoratifs des XX^e et XXI^e siècles.

Lire le dossier page 21 à 26



Artprice et Art Market Monitor of Artron publient un rapport exclusif :

« Le Marché de l'Art en 2012
Un dialogue entre Est et Ouest »

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Art Paris Art Fair

Avec 74 nouvelles participations, vingt pays représentés et 43 % d'exposants étrangers, la sélection, cette année, met l'accent sur la présence internationale.

FORTE DU SUCCÈS de l'édition 2012, Art Paris Art Fair affirme son identité en se focalisant sur la création européenne, tout en se faisant l'écho de l'actualité artistique internationale. De nouveaux pays font leur entrée comme les Émirats arabes unis, la Bosnie-Herzégovine, la Slovénie et la Russie avec une représentation inédite de dix galeries. Sur 144 marchands en 2013, seuls 35 sont des galeries historiques qui participent régulièrement à Art Paris. Parmi les nouvelles arrivées, notons Laurent Delaye Gallery (Londres), Michel Soskine (Madrid), Heino Gallery (Helsinki), Taitt (Munich), Bodson-Emelinckx Gallery (Bruxelles), Várfok Gallery (Budapest), Sem Art Gallery (Monaco), Mimmo Scognamiglio (Milan) et Galleria Giuseppe Pero (anciennement I 090 Eventi de Milan). Concernant la France, le retour de Christophe Gaillard, Suzanne Tarasiève, Christian Bens, Claude Lemand et Faridéh Cadot, ainsi que des premières participations de Pièce unique, Anne de Villepoix, les galeries Maeght et Fleury pour la partie moderne, vont de nature à nous réjouir.

La Russie à l'honneur

Tournée vers l'exploration des scènes de l'Est – Europe centrale et orientale, Moyen-Orient et Asie –, Art Paris Art Fair accueillera une plateforme centrale constituée d'une dizaine d'entités venues de Moscou, Rostov-sur-le-Don, Saint-Petersbourg et Vladivostok, tandis qu'une petite vingtaine de galeries européennes et américaines présenteront leurs artistes russes. Avec près de quatre-vingt-dix talents de la diaspora des années 1920-1930, comme Boris Grigoriev ou Aleksandr Yakovlev, aux non-conformistes, opposés à la culture au pouvoir de l'URSS entre 1960 et 1991 – Vladimir Andreonkov, Erik Bulatov, Igor Makarevich... –, aux étoiles de la scène contemporaine – AES+F, Olga Chetnyshova, Oleg Kalik, Boris Mikhailov, Pavel Pepperstein, Olga Kisileva, Alexei Vassiliev... –, la manifestation propose une véritable (re)découverte de l'art russe. En outre, les figures de la photographie seront présentes, avec notam-



Katerina Belkina, *Metro*, 2011, photographie, 100 x 130 cm, galerie Liija Zakriova, stand 3.

ment Nikolay Balcharev et Alexander Gronsky chez Grindberg Gallery, ou Rauf Mamedov chez Liija Zakriova Gallery.

Les jeunes galeries

Un secteur intitulé « Promesses », dédié à la promotion de jeunes établissements ayant moins de cinq ans d'existence et n'ayant jamais exposé à Art Paris Art Fair, – la Biennale des antiquaires et son « Tremplin » ou à la Telaf Maastricht et son « Showcase » le proposent déjà – vient d'être lancé. Ainsi, douze galeries seront heureuses de pouvoir y participer. Ouverte en 2011, 16th Line Gallery (Rostov-sur-le-Don, Russie) présentera sur son stand (G4) les travaux de différents

courants artistiques : Masha Bogoraz soumettra une expérience liée au rêve ; « Belka&Strelka Fluxus Art Group » – Svetlana Pesetskaya et Victoria Barvenko – s'intéresse aux idées du mouvement Fluxus ; Alexander Selivanov, artiste abstrait, crée de la musique expérimentale servant de base à son travail pictural ; Oleg Ustinov, créateur du « Kick-Art », mouvement développant les thèmes de l'agression, de l'étouffement dans une mégalopole moderne ; Irina Grabkova et Six Art Group compléteront la présentation. Leonardo Agosti (Sète, France) présentera sur le stand F17 une sélection d'œuvres de six artistes émergents – Vincent Dulom, Jean Denant, Aymeric Ebrard, Estèla Alliaud, Audrey Martin,



EXPO

Jacques Louis David, Napoléon dans son cabinet de travail, 1812, Kehinde Wiley (2012).

QUE FAIRE À L'ART FAIR DE PARIS?

LA PETITE SŒUR DE LA FIAC N'A PLUS À ROUGIR DEVANT SON AÎNÉE, MAIS DE LA FOIRE À LA PAGAILLE, IL N'Y A QU'UN (FAUX) PAS. GRAZIA VOUS AIDE À L'ÉVITER. *Par Eve Bourcaillot*

Découvrir l'alphabet de l'art russe

La nouvelle foire d'art contemporain propose cette année un focus sur l'art russe. Ne faites pas votre malin sans maîtriser le lexique: on reçoit les noms des cadors du collectif AES+E, de la plus discrète Katerina Belkina (photo), et on se méfie des faux amis, le « sovs art » n'est pas de l'art naïf, mais un courant alternatif des années 70. C'est bon, vous pouvez entrer!

Repeindre les Champs-Élysées

Sous la houlette du groupe de design alternatif Pupsam, une procession un poil pop sur le thème des 12 passions du Christ (avec croix géante et pom-pom girls) démarrera sur l'avenue des Champs-Élysées le 27 mars au soir pour finir dans le Grand Palais. Problème: l'accès au Grand Palais, ce soir-là, se fait sur cartons. A vous de voir comment vous rentrerez... déguisés ou pas.

Gagner des millions de followers

« C'est le regardeur qui fait le tableau », disait Marcel Duchamp. Et bien, les « regardeurs » branchés prennent parfois Duchamp au mot en soignant leurs atours. Vous Instagrammerez discrètement les looks les plus clichés ou les plus dads, et guetterez la performeuse Orian, dont les cheveux s'ordonnent en gouffs black and white, ambiance Colonnes de Buren. Une œuvre d'art vivante, quoi!

Collectionner les découvertes

Votre oncle est un oligarque russe? Misez sur les peintures (vendues au prix d'un F2 parisien) du très branché Kehinde Wiley (photo), un Californien qui mixe la street culture et les codes de représentation de la Renaissance. Les collectionneurs plus modestes dealeront avec le secteur « Promesses », qui regroupe des œuvres accessibles à partir de 2.000 euros. Les autres achèteront un sac souvenir et un jambon-beurre, histoire de rester dans la course.

ART PARIS, ART FAIR
du 28 mars au 1^{er} avril au Grand Palais, Paris 8^e.
www.artparis.fr



Throwing Up The Bitches, Smin Karamati (2011).



Hommage to Degas, Katerina Belkina (2008).



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UN MAGAZINE SUR L'ACTUALITÉ CULTURELLE ANGLAISE ET RUSSOPHONE EN ILE-DE-FRANCE

ФОТО

Self-portraits imaginaires de Katerina Belkina

BY BRITISH DELICES & BLINIS RUSSES ON MARS 26, 2013 • (POSTER UN COMMENTAIRE)

"Empty Spaces" est sa dernière série. **Katerina Belkina** a recréé une métropole, un espace urbanisé mais qui semble vide, artificielle et purement matérialiste. Une métropole (à peine) futuriste, dans laquelle l'homme se sent toujours plus solitaire et abandonné. "Dans la vision de la photographe, la métropole a façonné un nouveau type d'humain", explique la galerie néerlandaise **Lilja Zakirova**, qui représente l'artiste.

Les mondes que traverse la photographe sont multiples. Si elle visite un monde futuriste, elle se replonge dans des histoires mémorielles comme les contes de fées. On ne voit qu'elle, ou presque, dans ses multiples photographies. **Katerina Belkina** use du self-portrait et de la photographie digitale pour construire des images qui balancent entre le réel et l'onirique. Dans les histoires qu'elle raconte, elle incarne une héroïne "à la fois reconnaissable et mystérieuse".

La photographe s'inspire des figures archétypales des contes : Blue Beard [Barbe Bleue], Little Red Riding Hood [Le petit chaperon rouge], The Little Mermaid [La petite sirène], Odette, Rose Red and Snow White [Blanche-Neige]. Elle se dit fascinée par le monde enfantin : "Quand un enfant vit dans un monde de fées, d'elfes et autres créatures irréelles (ou peut-être réelles) et, qu'en grandissant, il s'aperçoit que le monde qui l'entoure est différent de cet imaginaire, il commence à le créer lui-même. Comme ça naissent les fous... ou les musiciens... ou les peintres [...]".

Elle revisite aussi quelques siècles de peinture en jonglant avec les codes de la peinture impressionniste ou les procédés des surréalistes. Sa série "Peintures" rend hommage aux artistes marquants du XXe siècle. On y retrouve Edgar Degas, Frida Kahlo, Tamara Lempicka, Pablo Picasso, Amedeo Modigliani, Kazimir Malevitch... Née en 1974 à Samara, dans le Sud-Est de la Russie, la photographe a elle-même appris l'art de la peinture à l'Académie de l'art de sa ville, avant de poursuivre, en 2000 à Moscou, des études au sein de l'Académie de photographie.



TÊTE A TÊTE

LE MAGAZINE FRANCO-RUSSE EN LIGNE

Art Paris Art Fair 2013 au Grand Palais: la Russie s'expose

27.03.2013

Karina Pronitcheva

Demain, la nouvelle édition de la foire d'art contemporain, Art Paris Art Fair, débute sous le coupole du Grand Palais, à Paris. Cette année, l'invitée d'honneur de la foire est... la Russie avec une dizaine de galeries et environ 90 artistes de différentes villes russes. Envie d'en savoir plus sur la scène artistique russe de nos jours? Alors suivez-nous!

Du 28 mars au 1er avril, le public parisien pourra se familiariser avec des artistes soviétiques et russes présentés par des galeries du monde entier. Le commissaire général de la foire, **Guillaume Piens**, a réuni au Grand Palais une vingtaine de galeries européennes (Paris, Berlin, Zürich) et une dizaine de galeries russes (Saint-Petersbourg, Moscou, Rostov-sur-le-Don, Ekaterinbourg et Vladivostok). Il nous présente son fantastique projet:

- Tout d'abord, pourquoi la Russie...?

- Il existe beaucoup de stéréotypes sur la Russie en Europe: on nous parle tous les jours de la Russie, de Poutine, de l'activisme politique russe... Je suis agacé d'entendre ces clichés, on comprend alors que le mur de Berlin n'est pas tombé tout à fait. Mais, malgré ces infos en continu, on ne nous parle jamais de la culture russe. Et pourtant, des liens très forts unissent la France et la Russie! Il suffit de citer les noms de Diaghilev, Malevitch, Chagall, Zadkine, pour se rendre compte qu'à l'époque, Paris était un véritable lieu de pèlerinage des artistes russes. Prenez, par exemple, le Grand Palais: c'est ici qu'a eu lieu en 1906, la première exposition d'artistes russes à Paris, conduite par Sergueï Diaghilev, dans le cadre du Salon d'Automne. La scène artistique russe est très riche, mais pratiquement invisible, les artistes russes ne sont pas estimés à leur juste valeur. C'est pour cela que j'ai voulu faire la foire d'art contemporain qui regarde l'Est. D'ailleurs, la Russie c'est le premier volet, en 2014, ce sera la Chine... Je pense aller jusqu'au Moyen-Orient!



- Attendez-vous des acheteurs russes à la foire?

- Oui. Alors que d'habitude, les acheteurs russes ne sont pas très nombreux, voire absents, pour cette édition, on attend environ 250 acheteurs russes, dont certains sont très importants, comme la directrice de la collection d'art contemporain du Gazprom ou encore des mécènes du Louvre avec leurs partenaires.

*Les galeristes, quant à eux, s'impatientent aussi à l'approche de cette nouvelle édition de l'Art Paris. Ainsi, **Polina Zakharova**, directrice de la galerie d'art contemporain ERARTA, basée à Saint-Petersbourg, a partagé avec nous ses émotions à la veille de la foire:*

- ERARTA est une galerie d'art, initialement créée à Saint-Petersbourg, qui aujourd'hui a des antennes à Zürich, Londres, New York et bientôt Hong Kong, mais malgré cela, nous n'avons encore jamais exposé à Paris. Dans notre galerie pétersbourgeoise, je constate un grand intérêt des acheteurs français pour l'art contemporain russe, et m'attends alors à une demande française encore plus importante, suite à notre participation à l'Art Paris. D'autant plus, que, pour ma part, je suis convaincue de l'essor de l'art russe contemporain dans les années à venir.

Art Paris Art Fair
Du 28 mars au 1 avril 2013
Grand Palais
Paris

« La révélation pourrait être l'onirique Julia Zastava »

Molodkine, Olga Kisseleva, Valery Koshlyakov, vivant pour la plupart en France, ou AES+F, Nose the Blue, Olga Trobeluts, Boris Mikhailov, Pavel Pepperstein mis également sous les feux des projecteurs au même titre qu'un Petrov Arkady (Pop/Off/Art Gallery) quasiment inconnu du grand public. Bonne pioche aussi avec Julia Zastava (galerie L'Aléatoire). N'oublions pas pour autant les peintures de la **photographie russe** telles que Katerina Belkina et ses sublimes hommages à Degas, et Lempika ou Rauf Mamedov pour ses portraits religieusement épurés (*The Last Supper*, *The Silence of Maria*), tous deux chez Lilja Zakirova Gallery. Voilà pour la facette slave d'Art Paris Art Fair, dont on espère d'heureuses surprises. Côté nouveautés, le cru 2013 sera marqué par la promotion de jeunes galeries. Les critères de sélection étant d'avoir moins de cinq ans d'existence et de n'avoir jamais exposé dans la foire. Ce nouveau secteur intitulé « Promesses », que nous promet-il ? Douze tendances. Tant est qu'entre NK Gallery (Anvers), Backslash Gallery (Paris) ou Duplex 10 m² (Sarajevo), la diversité est aux premières loges. La galerie

anversoise, après avoir annoncé Olga Trobeluts, présentera l'émergente Natacha Ivanova ; la galerie parisienne promet une grande liberté graphique à l'Américain Fahamu Pecou, tandis que la galerie bosniaque nous offre la **palette plus nuancée** du peintre bosniaque Milak Radenko. Mettre en friche des talents émergents peut parfois vous donner des sueurs froides, tout comme alimenter chaque année de nouvelles perspectives de scénographie, d'accrochage et d'espoirs dans une foire dont la direction artistique a souvent été remaniée. On peut d'ores et déjà constater le retour des galeries Christophe Gaillard, Suzanne Tarasiève et Christian Berst. Grand habitué d'Art Paris, Daniel Templon présente cette année une petite partie de son pool d'artistes dont Philippe Cognée dont la rétrospective au musée de Grenoble s'est terminée début février ; le peintre allemand Norbert Bisky maniant la provocation et l'ironie avec brio ; ou encore

KATERINA BELKINA, THE FLIGHT, 2011.
Photographie (90 x 130 cm). Lilja Zakirova Gallery.

OLEG KULIK, CRUCIFIXION DAY, 2012.
Photographie (96 x 288 cm). Galerie Rabouan Mousson, Paris.

JULIA ZASTAVA, QUAND LE MONSTRE ME PRENDRA, 2011.
Aquarelle et crayon (100 x 140 cm). Détail. Galerie L'Aléatoire, Paris.



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RECHERCHE Appuyer sur Entrée pour lancer la recherche

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MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

WEEKEND PORTFOLIOS



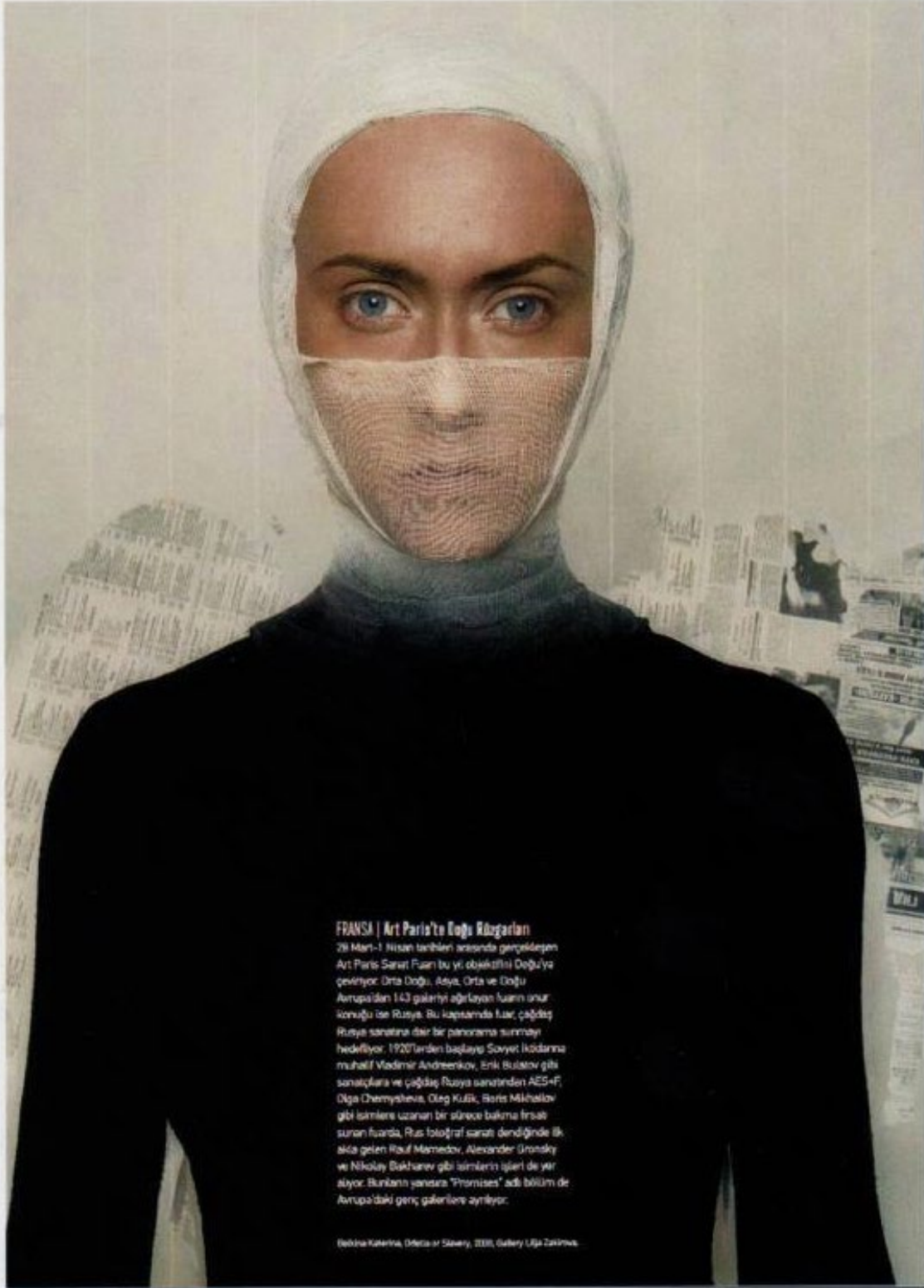
Katerina Belkina, Red Moscow, 100x130, photography, edition 9 - Courtesy Gallery Lilja Zakirova

FESTIVAL

Art Paris 2013: The International Galleries



With 74 new galleries exhibiting at Art Paris this year, some from countries that have never been represented at the fair before, like Bosnia-Herzegovina, the United Arab Emirates, Slovenia and Russia, the 2013 edition of Art Paris has a definite international bent, with a special focus on the East. As in previous years, European galleries are well represented. The Middle East is more present than ever, with the Imane Farès gallery exhibiting the works of Palestinian artists Basma Alsharif and Yazan Khalili, along with two galleries from Beirut. For the first time ever, the fair will host The Empty Quarter photo gallery, based in Dubai.



FRANSA | Art Paris'ın Doğu Rüyaları

28 Mart-1 Nisan tarihleri arasında gerçekleştirilen Art Paris Sanat Fuarı bu yıl objektifini Doğu'ya çeviriyor. Orta Doğu, Asya, Orta ve Doğu Avrupa'dan 143 galeriyi ağırlayan fuarın anahtar konuları ise Rusya. Bu kapsamda fuar, çağdaş Rusya sanatına dair bir panorama sunmayı hedefliyor. 1920'lerden başlayıp Sovyet İktidarı'na muhalif Vladimir Andreerikov, Enik Bulatov gibi sanatçılara ve çağdaş Rusya sanatından AES+F, Olga Chernysheva, Oleg Kulik, Boris Mikhailov gibi isimlere uzanan bir süreçte bakıma fırsat sunan fuarın, Rus fotoğraf sanatı tarihinde ilk akla gelen Rauf Mamedov, Alexander Bronsky ve Nikolay Bukharov gibi isimlerin işleri de yer alıyor. Bunların yanısıra "Promises" adlı bölüm de Avrupa'daki genç galerilere ayrıyor.

Katerina Belkina, Directa or Slavery, 2010, Gallery Lija Zakimova

FOCUS SUR LA SCÈNE RUSSE



RECYCLE GROUP *Nester's Egg* 2010, plastique, acrylique, acier, polystyrène, 300 x 300 cm.
GALERIE SUZANNE TARKOWE, PARIS - *WIKI SUR DEMANDE*
Ce débauché collectif ose tout, même faire des Simpson les héros de vitraux de cathédrale.
Pour Art Paris, ils ont fait la porte d'entrée du Capod Palazzo d'un décor en trompe-l'œil droit vers de Moscou.



PAVEL PEPPERSTEIN
Chère 2010, acrylique sur toile, 90 x 220 cm.
GALERIE IRADAR, MOSCOU
30 000 à 50 000 €
Révisé par le pavillon russe de la biennale de Venise 2009, Pepperstein réinterprète dans ses aquarelles l'imagerie de la Révolution russe et ses formes constructivistes.



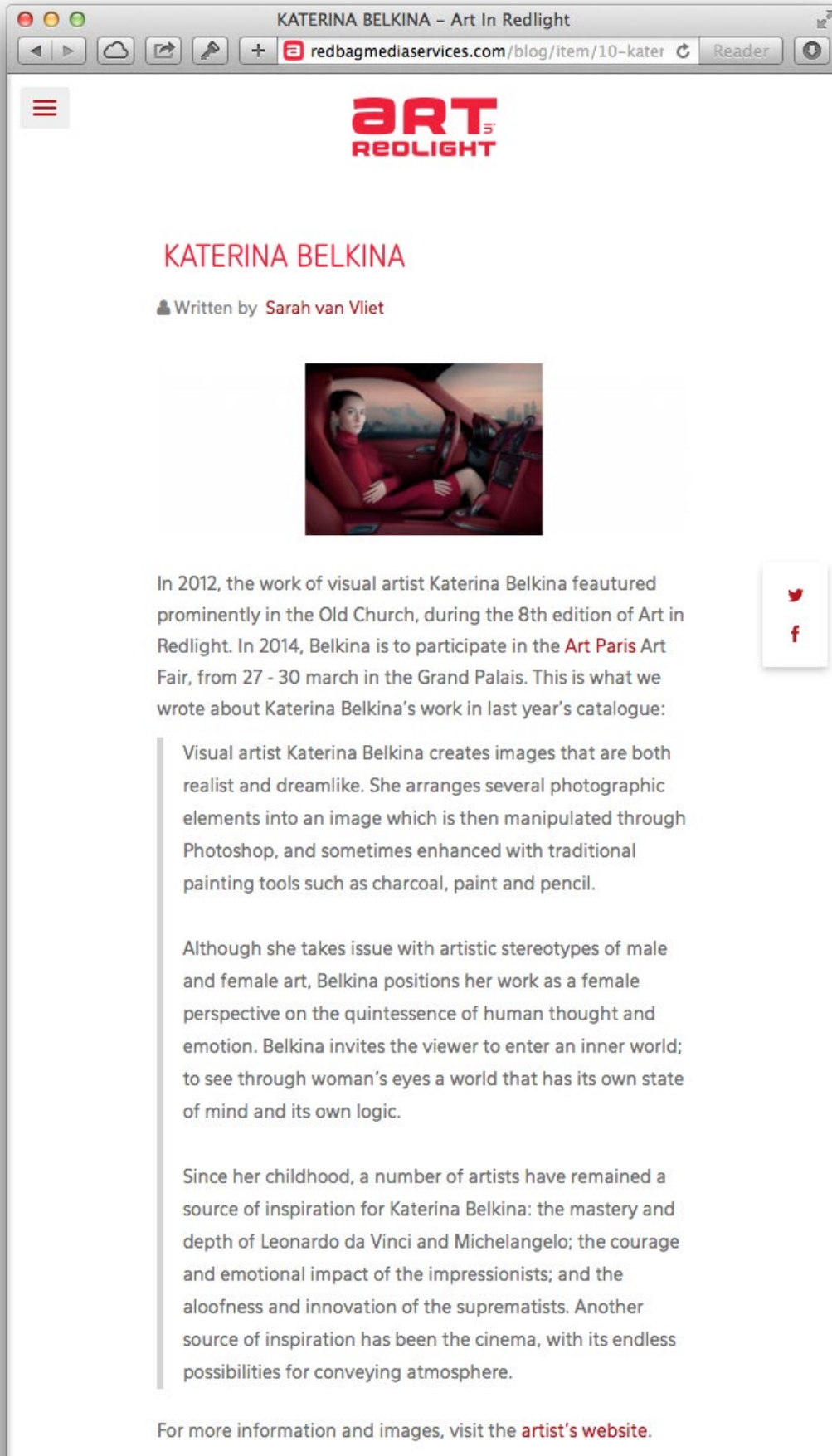
MASHA ARENDT
Tour radio de Chklov I 2010, tissu brodé, 165 x 146 cm.
GALERIE L'ALÉATOIRE, PARIS - MOINS DE 5 000 €
La jeune artiste utilise la broderie pour évoquer les paysages urbains de son pays, qu'elle mêle au souvenir exotisme d'artistes comme Rodtchenko.



IGOR MAKAREVICH *Pescete Perwat No. 2* 1990, huile, laque sur toile, 113 x 94 cm.
GALERIE BLUE SQUARE, PARIS - 15 000 à 20 000 €
L'allusion est des plus directes: ce pétrite s'inspire des silhouettes de Malevitch, qu'il affûte d'un nez pointu pour signaler la fin des utopies.




KATERINA BELKINA *Red Moscow* 2011, photographie, 100 x 130 cm.
GALERIE LILIA ZAKIROVA, HEUSDEN (PAYS-BAS) - 5 000 à 10 000 €
La Russie des nouveaux apparatchiks dans toute sa «splendeur»...
Katerina Belkina en évoque dans l'entraxe le visage féminin, parfait jusqu'à la caricature.



KATERINA BELKINA

Written by Sarah van Vliet



In 2012, the work of visual artist Katerina Belkina featured prominently in the Old Church, during the 8th edition of Art in Redlight. In 2014, Belkina is to participate in the **Art Paris** Art Fair, from 27 - 30 march in the Grand Palais. This is what we wrote about Katerina Belkina's work in last year's catalogue:

Visual artist Katerina Belkina creates images that are both realist and dreamlike. She arranges several photographic elements into an image which is then manipulated through Photoshop, and sometimes enhanced with traditional painting tools such as charcoal, paint and pencil.

Although she takes issue with artistic stereotypes of male and female art, Belkina positions her work as a female perspective on the quintessence of human thought and emotion. Belkina invites the viewer to enter an inner world; to see through woman's eyes a world that has its own state of mind and its own logic.

Since her childhood, a number of artists have remained a source of inspiration for Katerina Belkina: the mastery and depth of Leonardo da Vinci and Michelangelo; the courage and emotional impact of the impressionists; and the aloofness and innovation of the suprematists. Another source of inspiration has been the cinema, with its endless possibilities for conveying atmosphere.

For more information and images, visit the [artist's website](#).

FOTOMOFO



KATERINA BELKINA'S FUTURE SHOCK - THE PASTELS ARE JUST AN ANESTHETIC

It's the eyes that hook you. Dead little almonds sitting on her face. I was sitting in a little fold-up chair alone in front of one of her large self portraits, staring at little roasted almonds that refused to talk to me – mesmerized by the fact that something so beautiful could look completely drained of life. Photographer *Katerina Belkina* creates gorgeously composed self-portraits that feed off of her willingness to objectify herself and turn her body into a lifeless piece of meat as a form of commentary upon the digital revolution.

Her most recent series "Empty Spaces" (currently on view at the *Duncan Miller Gallery* for her first exhibit show in L.A.) portrays a character living a spiritually empty existence in a dystopian, consumer-based future. She has the right clothes, the right car, the right body, the right apartment but it doesn't seem like her body has known movement or joy in ages. In every photo, she faces the camera head on, channeling a mannequin more than a human – as though she can't remember what it is like to feel. Society objectifies us enough as is, so when an artist objectifies themselves through a self-portrait, it carries with it a subtle violence – catharsis.

"I see the city like something as independent, living, and nonliving at the same time," Katerina said, "like artificial intelligence. It attracts, fascinates... [and] it is void if it's without people. Sometimes we feel the same emptiness inside, and we want to fill it, but... [instead] we fill the empty spaces outside. We fill apartments, houses, cars, neighborhoods, cities, and so on. And we begin to understand that all our accomplishments are an illusion and material goods imaginary. We feel very lonely ourselves. And just then, we start to think that we are in the wrong place."

The consistent cityscapes in the background are bewitching. The scenes are simultaneously peaceful and disturbing. Beautiful and calming from afar, but eery up close, the cities are consumed with tons of smoke fueled by a city on fire or one fueled by factories. Only when you step very close do you notice that the details of the city are more blurred than they would be in an actual photograph, and that in fact, she digitally painted upon the photographs, adding the cityscape in later.

For "Empty Spaces," Katerina shot with a Canon 5D Mark II, a few different lenses, and a self-timer, and later painted in Photoshop. Her portraits are impeccably composed and required a thorough understanding of formal art theory in order to create. Color, angle, and space are all meticulously arranged in order to provocatively communicate the theme. In an interview with us she said that editing usually takes her between three and four weeks, she told us in an interview, because it's difficult for her to draw for more than four hours per day – sometimes less. In the past, she said, it was faster, but that it gets longer and longer every time because with each new project, she gives herself more difficult tasks.



КАТЕРИНА БЕЛКИНА

Art ИСКУССТВО

КАТЕРИНА БЕЛКИНА

Отражая одновременно реальное и ирреальное
Reflecting the reality and unreality at the same time

Какова была ваша путь в искусство?
Будет правильнее сказать, что он начался с моей мамы. Моя мама - художник, что, конечно, не могло не влиять на меня определенным образом. Я начала рисовать с 2-х лет. Наняв дом был пошел на базовую мастерскую. Все игры, в которые играла с моей подругой, были так или иначе связаны с рисованием или разными способами фантажирования. Я хотела быть сертифицированной художницей, разумеется об искусстве. Попада в музей был познакомился с искусством живописи. Мне очень повезло, потому что близкого моего дедушки, моего дедушки адмирала и красота. Кроме этого, я смогла позволить улучшить художественное образование. Я никогда не останавливалась, я могла бы и быть художником, потому что я уже считала себе таковой в области живописи. Одно время я хотела стать журналисткой, потом актрисой или художником по костюмам, даже кинорежиссером.

What has been your path to art?
It is probably correct to say that it started with my family. My mother is an artist and it certainly must have influenced me some way. I have been drawing since I was two years old. Our house was like a big studio and all the games my parents played with me were somehow connected to drawing or different ways of fantasizing. I was always surrounded by art books, paintings, conversations about art. Trips to the museums were an integral part of our lives. I have been very lucky, as thanks to my childhood I've always been inspired by grandeur and beauty, and had the opportunity to get an art education. I never thought about whether I wanted to be an artist, because I already considered myself to be an artist - a creative person who was always drawing. At one time I wanted to be a cartoonist, then an actress or to sew costumes and then - to make movies.

Каковы были этапы Вашего становления?

What stages did you go through?
I started painting when I was at school. Then I began to visit the photo studio in the House of Pioneers in my free time. There I learned how to develop film, print on paper and prepare exposures. My parents gave me my first camera, a Zeiss, for my birthday, and I started to take a lot of pictures and to print them at home. Although I have always done drawing, it was photography that pushed me to consciously produce creative works. At the same time I graduated from art school and was also going to figure skating, ballet and drama studios. Then came art college and after that photography school. All this was happening in Samara. I then worked as an illustrator for a publishing house, and later as a computer graphics artist on television. It was after moving to Moscow that photography took precedence and I accepted

Я начала рисовать в школе. В свободное время стала посещать фото-студию в доме пионеров. Там я научилась проявлять пленку, печатать фотографии на готовых резинках. Родители дали мне, подарив мне на день рождения мою первую камеру - Zeiss. И тогда я уже начала много фотографировать и печатать дома. Родители в честь моего дня рождения подарили мне первую камеру, а Zeiss, и я начала много фотографировать и печатать дома. Родители в честь моего дня рождения подарили мне первую камеру, а Zeiss, и я начала много фотографировать и печатать дома. Родители в честь моего дня рождения подарили мне первую камеру, а Zeiss, и я начала много фотографировать и печатать дома.

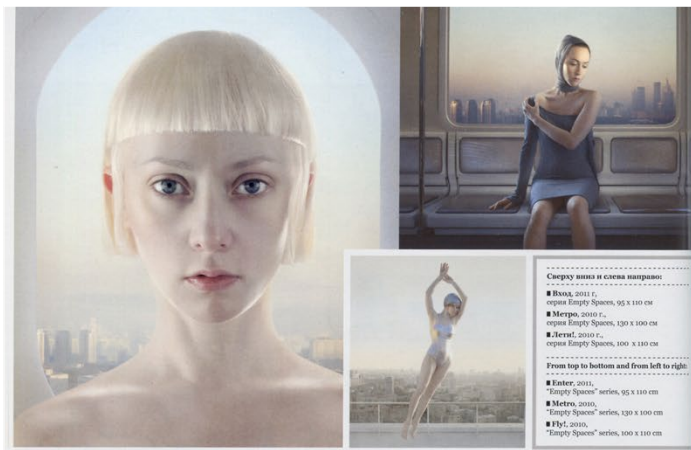


Одна из лучших современных фотографов и художников России с оригинальным взглядом на искусство, признана как художник цифрового формата. Катерина Белкина окончила Самарское художественное училище им. Петрова-Водкина и Самарскую фото-академию. Член Российской Союза Фотохудожников.

Katerina Belkina is one of the best modern Russian photographers and artists with a specific focus on art. She works in the digital photo medium. Ekaterina graduated from the Petrov-Vodkin Art College and Photography Academy in Samara. She is also a member of the Russian Union of photography artists.



■ Лепнина, 2011 г., серия Empty Spaces, 95 x 110 см
■ Лепнина, 2011 г., серия Empty Spaces, 95 x 110 см
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■ Лепнина, 2011 г., серия Empty Spaces, 95 x 110 см
■ Лепнина, 2011 г., серия Empty Spaces, 95 x 110 см
■ Лепнина, 2011 г., серия Empty Spaces, 95 x 110 см



«живых» материалов, таких как масло, уголь или карандаш. Несмотря на широкие возможности, которыми сейчас я располагаю как художник, я стараюсь применять реалистичности и изменять изображение в разумных пределах. Такой подход позволяет не скатываться в сюрреалистичный стиль, который сейчас заволашевал всё пространство Интернет. Тем не менее, я доминирую технически до такой степени, чтобы создавалось одновременно двойственное ощущение: реальности и абстрактности восприятия.

it is a combination of a digital image and "live" materials such as oil or coal or pencil. Despite the vast opportunities I now have as an artist, I try to stick to realism and change the image within reasonable limits. It helps me not to slip into the surreal that dominates the internet today. Nevertheless, technically I develop the image to such an extent as to create a sense of duality, reflecting the reality and unreality at the same time.

Какой ваш следующий проект?

What is your next project?

Я сейчас работаю над проектом под рабочим названием "Light and Heavy". Эта серия из 10 фотографий в короткометражной ленте, на которую меня вдохновила реальная жизнь Самара. С ней меня объединяет очень сильная духовная связь, но в своей работе я отражаю не сам город как таковой, а мечты из этого прошлого. Видение мира определяется местом, где человек жил и рос. Самара - это средний русский город, с присущими ему контрастами и противоречиями. Жизнь в нём одновременно сложна и легка. В моих мыслях я возвращаюсь в город моей юности и радости жизни, мечтаний и любви. Это «облака» старой моей мечты. Актуальная жизнь города претерпела изменения. Ощущение невозможности вернуться в прошлое придает этому месту на земле особую для меня значимость. Эти воспоминания проливают легкая пыльбабелого полета. Возвращение в реальность повседневной жизни, ежедневной рутины бытия погружает это место в назойливо мрачную и гнетущую атмосферу, вызывающую ощущение. Я мечтаю, потому что выбираю летать воспоминаний. Хотя некоторые детали настоящего я все же могу сохранить: туманность горизонтов, монументальность строений, которая придает шапкам моего существования в этом мире.

I'm working on it now and the working title for the moment is "Light and Heavy". The series will comprise 10 photographic artworks and a short film. I was inspired by my hometown, Samara. My relationship with this city is very strong, but it is not linked to the real city but rather with the dreams of my past. Our view of life is very strongly connected with the place where we live and the place where we grew up. Samara is an average Russian city and a place of contrasts with everything standing opposite each other all the time. Life is hard and get easy at the same time. In my thoughts I'm going back to this city of youth and strength, desires and moving forward. So this is the "lightness" of my dreams. In fact, the reality of that city as it was then for me is long gone. The idea that I cannot go back means this city has a special place in my mind. It's a place of lightness, almost soaring flight. Conversely, the likelihood that I may have to live there day after day, to repeat the same routine week in, week out, turns it into something heavy, horribly intrusive and chilling. So I'm a dreamer - I prefer to keep only lightness in my memories, but I have also kept little details such as foggy backgrounds and monumental constructions which reflect the "heavy" side of being in this world.

- Персональные выставки**
- [2014] Viva! ART 2014, Дюссельдорф, Германия
 - Галерея Duncan Miller, Санта-Моника, США
 - Art-ярмарка Art Paris, Париж, Франция
- Коллективные выставки**
- [2014] Весенняя выставка "Премьерность", галерея LiJa Zakova, Москва, Нидерланды
 - [2013] Галерея AIR 9 Art в квартале Красных Фонарей, Амстердам, Нидерланды
 - [2013] Headen in Springtime, галерея LiJa Zakova, Нидерланды
 - [2013] AIR Art in Redlight, Амстердам, Нидерланды
 - [2013] Headen in Springtime, галерея LiJa Zakova, Нидерланды
- Solo exhibitions**
- [2014] Viva! ART 2014, Дюссельдорф, Германия
 - Duncan Miller Gallery, Santa Monica, USA
 - Art Paris Art Fair, Paris, France
- Group exhibitions**
- [2014] Continual Spring Exhibition LiJa Zakova Gallery, Headen, Netherlands
 - [2013] Realism 14 Amsterdam, Netherlands
 - [2013] AIR Art in Redlight, Amsterdam, Netherlands
 - [2013] Headen in Springtime, галерея LiJa Zakova, Нидерланды

возможность заниматься только творчеством. Это не произошло в один день, процесс был достаточно проtracted, пока я осознала, что могу зарабатывать и заниматься любимым делом одновременно.

Кого Вы могли бы назвать в мире искусства, кто имеет на вас сильное влияние?
На меня так же, как на всех нас, влияет все культурное наследие, это исторический опыт. И не могу сказать, что это были конкретные личности. Мне кажется, на любого художника влияет его окружение, среда обитания, социум, а точнее совокупность всего этого. И как результат такого влияния - идея в желании её воплотить. Художник, являясь промежуточным звеном, не отдает себе отчет в том, какую именно идею он передает далее. В том смысле, что складывается такая ситуация: сначала ты думаешь, что реализовывая об идею и воплощая это, а в процессе сосредоточенной работы, выискивая, что уходишь глубже, затрагивая все более глубокие пласты своего внутреннего мира. И чем больше ты отдаешься интуитивному и подсознательному, тем быстрее и четче идея обретает физическую форму. В современном искусстве зачастую появляется ещё один покровитель - куратор или искусствовед. Некий мантикуэтот зрителем воспринимается. Зачастую он диктует или объясняет концепцию. В наше время художник вынужден идти на поводу и держать в виду неизбежность присутствия этого медиатора, что влияет на его творчество. Это ни хорошо, ни плохо. Каждый по-своему по-своему знает и высказывает отклик на творчество.

В какой технике вы работаете?
Смешанные медийные техники. Это фотографии и пост-обработка в графических программах. Иногда это сочетание цифрового изображения и

any job connected with it: photo shoots for magazines, advertising, portraits to order, reports, etc. Eventually, these activities stopped and I was able to concentrate on the creative side. It did not happen in a day - it was a long process until I realized I could earn money and do what I loved at the same time.

Do you have any strong artistic influences?
Cultural heritage and historic experience affect me, as they do us all but I cannot say that there were any specific personalities. I think any artist is affected by his entourage, environment, society or rather the totality of all these. From here comes the idea and the desire to embody it. An artist being an intermediate link is not aware of the idea he passes on. It is only in the process of focused work you discover that you are penetrating deeper and the more you surrender yourself to the intuitive and subconscious, the faster and clearer the idea begins to take shape. In contemporary art there is often another intermediate link - a curator or an art critic, someone who manipulates the viewer's perception. Often they dictate or explain the concept and these days the artist has nothing to do but be led by it. Therefore, the modern artist often keeps in mind the idea that this additional link is important, and it affects their work. That is neither a good nor a bad thing. Each link in its own way is important and plays a role in the work.

What is your technique?
Mixed media. It is photography using post-processing graphics programs. Sometimes



Art КАТЕРИНА БЕЛКИНА

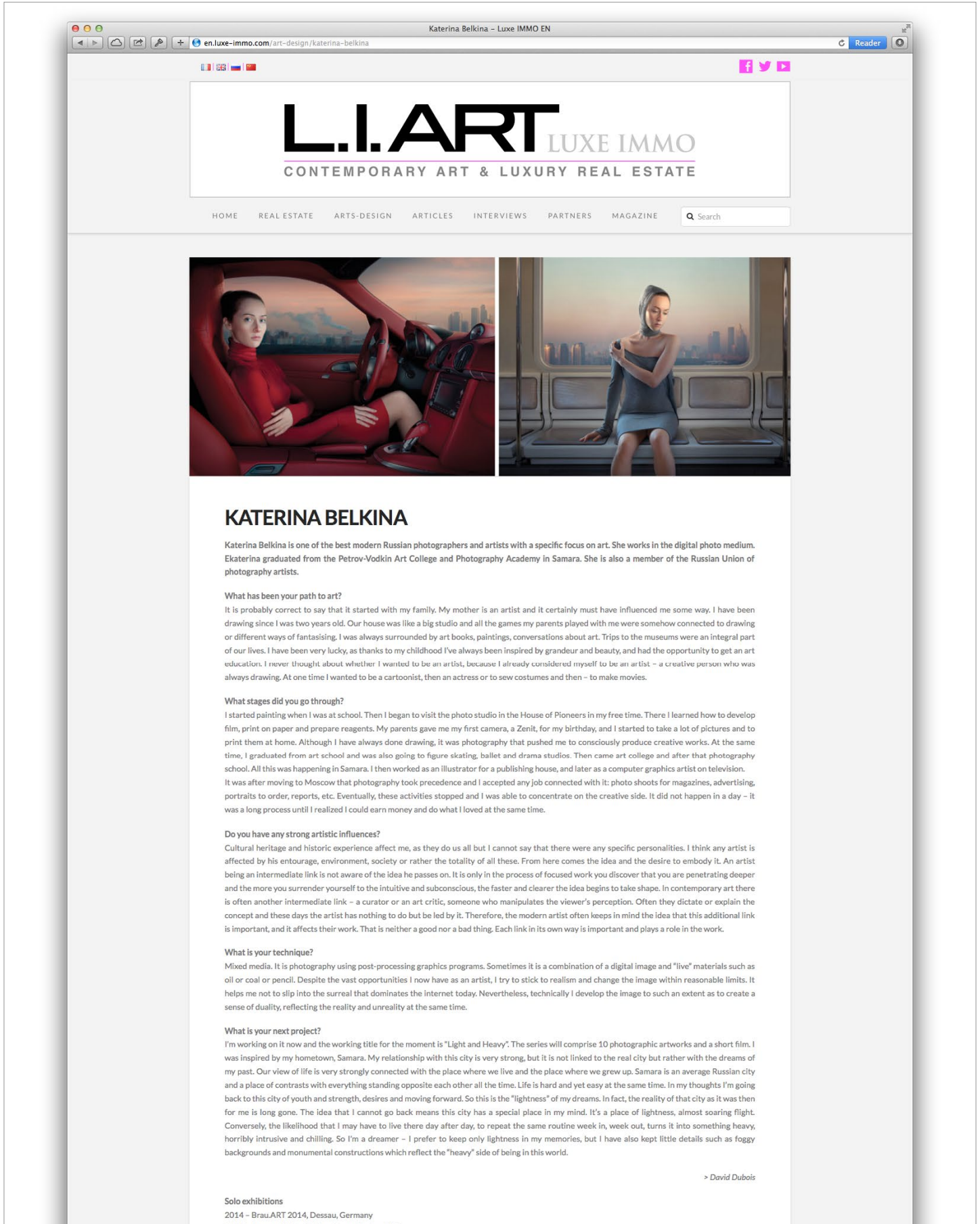
Серия мина и слова направили

- Hofer, Польша, 2010 г., серия Empty Spaces, 130 x 90 см
- Emma Pevzner, 2012 г., серия Light & Heavy, 100 x 110 см
- KINAP, 2014 г., серия Light & Heavy, 100 x 110 см

From top to bottom and from left to right

- The Flight, Польша, 2010, "Empty Spaces" series, 130 x 90 cm
- Revolution Street, 2012, "Light & Heavy", 100 x 110 cm
- KINAP, 2014, "Light & Heavy", 100 x 110 cm







The screenshot shows a web browser window displaying the L.I.ART Luxe Immo website. The page features a navigation menu with links for HOME, REAL ESTATE, ARTS-DESIGN, ARTICLES, INTERVIEWS, PARTNERS, and MAGAZINE. Two photographs of Katerina Belkina are shown: one in a red dress sitting in a car, and another in a blue dress sitting on a bench. The main content is an interview with Katerina Belkina, titled "KATERINA BELKINA". The interview includes a bio and several Q&A sections.

L.I.ART LUXE IMMO

CONTEMPORARY ART & LUXURY REAL ESTATE

HOME REAL ESTATE ARTS-DESIGN ARTICLES INTERVIEWS PARTNERS MAGAZINE

Q Search



KATERINA BELKINA

Katerina Belkina is one of the best modern Russian photographers and artists with a specific focus on art. She works in the digital photo medium. Ekaterina graduated from the Petrov-Vodkin Art College and Photography Academy in Samara. She is also a member of the Russian Union of photography artists.

What has been your path to art?

It is probably correct to say that it started with my family. My mother is an artist and it certainly must have influenced me some way. I have been drawing since I was two years old. Our house was like a big studio and all the games my parents played with me were somehow connected to drawing or different ways of fantasising. I was always surrounded by art books, paintings, conversations about art. Trips to the museums were an integral part of our lives. I have been very lucky, as thanks to my childhood I've always been inspired by grandeur and beauty, and had the opportunity to get an art education. I never thought about whether I wanted to be an artist, because I already considered myself to be an artist – a creative person who was always drawing. At one time I wanted to be a cartoonist, then an actress or to sew costumes and then – to make movies.

What stages did you go through?

I started painting when I was at school. Then I began to visit the photo studio in the House of Pioneers in my free time. There I learned how to develop film, print on paper and prepare reagents. My parents gave me my first camera, a Zenit, for my birthday, and I started to take a lot of pictures and to print them at home. Although I have always done drawing, it was photography that pushed me to consciously produce creative works. At the same time, I graduated from art school and was also going to figure skating, ballet and drama studios. Then came art college and after that photography school. All this was happening in Samara. I then worked as an illustrator for a publishing house, and later as a computer graphics artist on television. It was after moving to Moscow that photography took precedence and I accepted any job connected with it: photo shoots for magazines, advertising, portraits to order, reports, etc. Eventually, these activities stopped and I was able to concentrate on the creative side. It did not happen in a day – it was a long process until I realized I could earn money and do what I loved at the same time.

Do you have any strong artistic influences?

Cultural heritage and historic experience affect me, as they do us all but I cannot say that there were any specific personalities. I think any artist is affected by his entourage, environment, society or rather the totality of all these. From here comes the idea and the desire to embody it. An artist being an intermediate link is not aware of the idea he passes on. It is only in the process of focused work you discover that you are penetrating deeper and the more you surrender yourself to the intuitive and subconscious, the faster and clearer the idea begins to take shape. In contemporary art there is often another intermediate link – a curator or an art critic, someone who manipulates the viewer's perception. Often they dictate or explain the concept and these days the artist has nothing to do but be led by it. Therefore, the modern artist often keeps in mind the idea that this additional link is important, and it affects their work. That is neither a good nor a bad thing. Each link in its own way is important and plays a role in the work.

What is your technique?

Mixed media. It is photography using post-processing graphics programs. Sometimes it is a combination of a digital image and "live" materials such as oil or coal or pencil. Despite the vast opportunities I now have as an artist, I try to stick to realism and change the image within reasonable limits. It helps me not to slip into the surreal that dominates the internet today. Nevertheless, technically I develop the image to such an extent as to create a sense of duality, reflecting the reality and unreality at the same time.

What is your next project?

I'm working on it now and the working title for the moment is "Light and Heavy". The series will comprise 10 photographic artworks and a short film. I was inspired by my hometown, Samara. My relationship with this city is very strong, but it is not linked to the real city but rather with the dreams of my past. Our view of life is very strongly connected with the place where we live and the place where we grew up. Samara is an average Russian city and a place of contrasts with everything standing opposite each other all the time. Life is hard and yet easy at the same time. In my thoughts I'm going back to this city of youth and strength, desires and moving forward. So this is the "lightness" of my dreams. In fact, the reality of that city as it was then for me is long gone. The idea that I cannot go back means this city has a special place in my mind. It's a place of lightness, almost soaring flight. Conversely, the likelihood that I may have to live there day after day, to repeat the same routine week in, week out, turns it into something heavy, horribly intrusive and chilling. So I'm a dreamer – I prefer to keep only lightness in my memories, but I have also kept little details such as foggy backgrounds and monumental constructions which reflect the "heavy" side of being in this world.

> David Dubois

Solo exhibitions
2014 – Brau.ART 2014, Dessau, Germany
2014 – Duncan Miller Gallery, Santa Monica, USA

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date of publication: June, 2014
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editor: David Dubois
www.en.luxe-immo.com/art-design/katerina-belkina

L.I.ART Luxe Immo magazine
Katerina Belkina – Reflecting the reality and unreality at the same time

EMPTY KINGDOM[★] You are Here, We are Everywhere

ILLUSTRATION & ART

PHOTOGRAPHY

FILM

NEW MEDIA

GALLERIES

Katerina Belkina Part III

by Slim Cognito Published on June 24, 2014

★ ILLUSTRATION & ART < >

● FACEBOOK ● TWITTER ● STUMBLEUPON ● PINTEREST ● GOOGLE+ ● EMAIL



We bring you the latest work by Russian artist **Katerina Belkina**. She was first featured on **July 2011** and again on **July 2013**. Her digitally manipulated photography creates a minimalist atmosphere of clean surfaces and unblemished spaces; Reflecting the materialistic, almost artificial and isolated experience of living in today's modernized society.

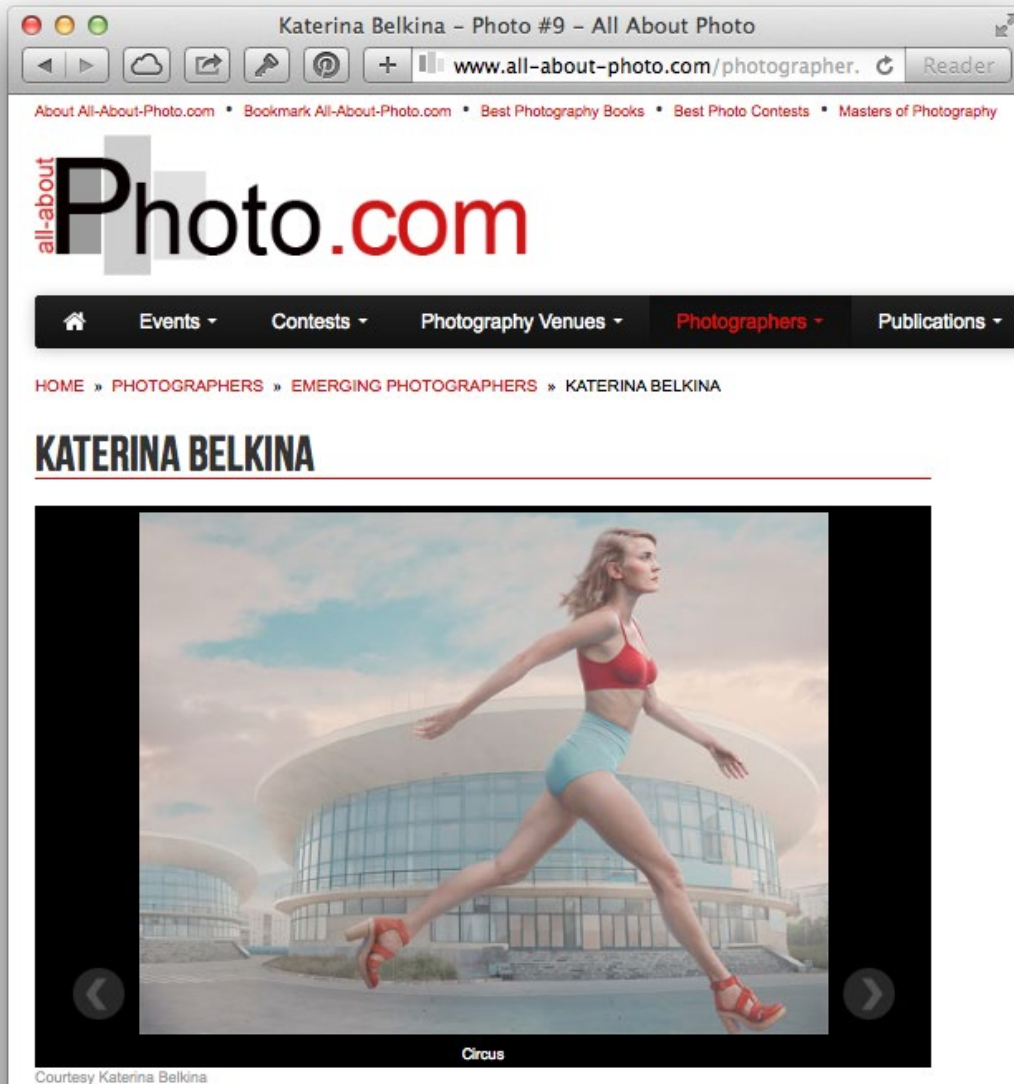
Atmosfera minimalista

17.07.2014 / EM ARTE FOTOGRAFIA INSPIRAÇÃO / POR JULIANA ANDRADE



A fotografia digitalmente manipulada da artista russa [Katerina Belkina](#) cria uma atmosfera minimalista refletindo a experiência materialista e quase artificial da vida em sociedade modernizada de hoje.

“Eu posso ver inspiração em toda a parte - pode ser música, cinema, manchas nas paredes, sonhos maravilhosos e de cheiros. No começo eram muito abstratas. Pode demorar um pouco ou muito tempo antes de se materializar. Quando eu tenho a representação na minha mente, o processo começa. Às vezes resultado final pode ser muito diferente da primeira ideia.”, diz Katerina sobre seu processo criativo.



Biography:

Nationality: Russian

Born: 1974

Katerina Belkina was born in Samara, a city in the South-East of the European part of Russia. She grew up in an artistic atmosphere; her mother is a visual artist and, in her place of birth, she got an education in the art of painting at the Art Academy. She continued her education in 2000 at an Academy for Photography also in Samara and exhibitions of her mysterious self-portraits ensued in Moscow and Paris. Katerina Belkina was nominated for the prestigious Kandinsky Prize (comparable to the British Turner prize) in Moscow in 2007. At the moment, Katerina Belkina is living and working in Moscow and Berlin.

AAP: Where did you study photography?

I started in a studio of photography and then I decided to study photography in an Art College. After several years I learned photography at the Photo Academy in Samara, Russia.

AAP: How did you become a photographer?

I think of myself as an artist in the broad sense of the word. For me photography is just a medium like a painting, drawing etc. However I like to use photography as a basis for my works. This form of art was always interesting for me. As well as drawing, I was influenced by my family in my childhood to like both mediums.

AAP: Do you remember your first shot? What was it?

When I was in fifth grade I took my school photo-group. Otherwise everything around me: school friends, street dogs, home yard.

AAP: What was your first paid assignment/job?

It was for an inexpensive portrait. The client was a girl who looked very similar to Marilyn Monroe. I found out that only when I looked at her in the viewfinder.

AAP: What or who inspires you?

Other people working in my field. When I see good results and when I see how they work.

AAP: Do you spend a lot of time editing your images? For what purpose?

Yes, a lot. At first I like the process of editing. In my case it is a combination of photo elements and then layer by layer drawing or correcting and making post-productions. I like when any art work include skills and labor. Every good idea should be perfectly executed.

AAP: How do you choose your subjects?

I always choose a topic that could be interesting for me at that moment. Then comes the process of thinking about. In the beginning ideas are always abstract. After a while it takes a shape: I choose a subject, composition, color combinations and details.

AAP: Can you explain the process that you use to set up a portrait?

When the idea takes shape in my mind, I draw a sketch, prepare all the necessary things for shooting and then start. Despite the fact that I know very exactly what I want for my future composition, I like to allow improvisation in the process. Because the result can be interesting and unexpected. To take self-portraits I use a statue and make it by myself or I ask an assistant.

AAP: Your worst souvenir as a photographer?

Oh yes I remember! A meeting with a client who paid me and thought the world should rotate around him just because of that.

AAP: What advice would you give a young photographer?

Shoot a lot, take everything that could be interesting for you. Try new things, make discoveries. This is the most important thing. Don't listen to anybody when they want to teach you something especially when it is in a critical way.

AAP: What mistake should a young photographer avoid?

Don't try to be or to do like someone else. Your photography style will become unique over time. You need to be interested by what you are doing even if other photographers or artists can inspire you.

Website: belkina.ru

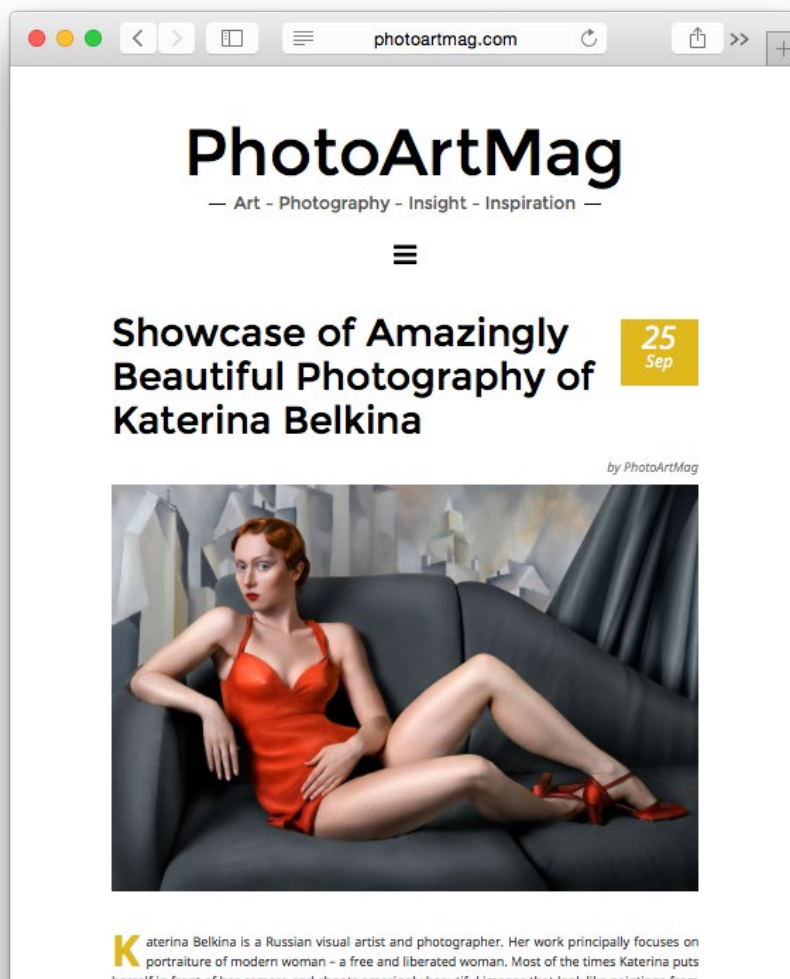
type: Online

date of publication: September 12, 2014

language: English

all-about Photo.com

Artist Interview



Katerina Belkina is a Russian visual artist and photographer. Her work principally focuses on portraiture of modern woman – a free and liberated woman. Most of the times Katerina puts herself in front of her camera and shoots amazingly beautiful images that look like paintings from a very seasoned artist. She's a very skilled digital artist cum photo manipulator and with her husband (and manager) Karsten Meissner she tries to weave different symbolic elements in her images. Karsten is a German Art Director of the Moscow-based creative agency, Leo Burnett. He has worked with some of the biggest world-wide brands like P&G, Kellogg's, Nestle, Coca Cola, Fiat etc.

In her works, Katerina shoots her subjects engaged in various activities. Her minimally dressed female figures at first appear very vulnerable but they look convinced and determined. They seem to be searching for an identity of their own. There is a discomforting calm spread throughout her photostream and this creates some unease in viewers. Her world look drastically post-modernistic where she projects herself as an alien force in a human form. Katerina's work is indeed a befitting commentary on our changing times. Most of the photos here have been taken from her new series "Light and Heavy" and an older one "Empty Spaces". Some PDF booklets about her works have been added to the post at the bottom. Here's our Q&A with Katerina Belkina:

Hello Katerina. Please tell us about yourself:

I was born in Samara in erstwhile USSR, i.e. Russia in 1974. I studied in Samara to become a designer but it didn't help me at all. What we learnt there was like cutting letters from the foam or plastic, and how to paint an even backdrop. It killed the creativity inside me completely. It was way back in last century. Now I believe more in self-education and family education we can anyway learn something interesting and useful for us if we have a wish. So, my interest is in studying all the time something new by myself and try different things in the field of art. As an artist I understand that I am not going to live forever so I prefer to concentrate on getting the skills to improve myself constantly.

How did you get into photography and when did you decide to become a professional photographer?

With photography I was more lucky. I got the knowledge of photography from a photo-academy and did a lot of practice on my own

to acquire all sorts of technical skills. I started taking photos at the age of 14 and the move to shift to serious photography took a long time... still feels like I'm in a learning phase. I can never tell anyone when one turns into a fully professional photographer. I hope now and in the future to be professional but I really love to work like an amateur who's excited over small achievements. I don't like to call it a work, but it's not a hobby either. That's my life and being in my world. It may sound weird, but that's me.

What does photography really mean to you?

I represent myself as an artist in a wide sense. For me photography is just a medium like painting, drawing or other. However, I like to use photography as a basic for my works. This form of art was always interesting for me. Photography cannot be compared with any kind of art. Photography allows the viewer to make the story by himself, depending on his/her life experiences, talent to see and the sensitivity, in contrast for example to the cinema, literature. But from the other side it keeps the factors of reality.

What is your method into photography? How do you get to a theme in your work?

I always choose a topic that could be interestingly for me at the moment. Then comes the process of deep thinking. In the beginning the ideas are usually vague are abstract. After a while they begin to gather shape: I choose a subject, try compositions, color combinations and details. After that I make some sketches. I always have a plan... how and what to do in front of the camera, but I like to let some improvisations come later in the process. It makes the result interesting and sometimes unexpected.

Currently I am working on a new series. The working title for the moment is "Light and Heavy". The series will comprise 10 photographic artworks and a short film. I was inspired by my hometown, Samara. My relationship with this city is very strong, but it is not linked to the real city but rather with the dreams of my past. Our view of life is very strongly connected with the place where we live and the place where we grew up. Samara is an average Russian city and a place of contrasts with everything standing opposite each other all the time. Life is hard and yet easy at the same time. In my thoughts I'm going back to this city of youth and strength, desires and moving forward. So this is the "lightness" of my dreams. In fact, the reality of that city as it was then for me is long gone. The idea that I cannot

go back means this city has a special place in my mind. It's a place of lightness, almost soaring flight. Conversely, the likelihood that I may have to live there day after day, to repeat the same routine week in, week out, turns it into something heavy, horribly intrusive and chilling. So I'm a dreamer – I prefer to keep only lightness in my memories, but I have also kept little details such as foggy backgrounds and monumental constructions which reflect the "heavy" side of being in this world.

Do you keep an eye on others' work? What do you find exciting and different in contemporary fine-art photography?

I am always interested to know what's going on in the world of contemporary photography and modern art. In the past, photography was an opportunity to keep something in mind, to move a story in time. Now photography is more like a mean of communication, a type of art language and more. It is a sort of rapid communication from a distance. Together with the internet it becomes a matter of an instant. And to speak of my style, I'm mixing photo and digital painting in special proportion: I'm still standing in reality, but I like to change it very delicately. My task is not to divert the viewer into a fantasy, but give him/her an opportunity to look at reality from a different angle and perspective. The feeling that I search for is like that of a dream. I take a set of elements of life, and add to them a wide range of options.

To sum up, I'd like to tell your readers that my new series "Light and Heavy" is currently in the process of finalization. I've planned to organize a premier exhibition of photos in Berlin in the beginning of 2015. For this we need a curator and/or a art historian or both who can help us in composing some short introductory essays or articles about the theoretical concept of the series. Anyone willing to become part of our work may please contact us through our website to discuss the propositions.

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date of publication: September 25, 2014

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PhotoArtMag

Showcase of Amazingly Beautiful Photography of Katerina Belkina