

THERE IS NOTHING SOLID ABOUT SOLIDARITY

Noor Abed
Alaa Abu Asad
Nika Autor
Asia Bazdyrieva
eeeff
fantastic little splash
Floëmee
Samah Hijawi
Irfan Hošić
Saodat Ismailova
Katarina Jazbec
Nikolay Karabinovych
Dana Kavelina
Yasia Khomenko
Bogdana Kosmina
Daryna Mamaïsur
Svitlana Matviyenko
Petrică Mogoș
Beatrice Moumdjian
Laura Naum
Elif Satanaya Özbay
Alpesh Kantilal Patel
Oleksandra Pogrebnyak
Maxim Poleacov
Dilda Ramazan
Basyrna Saad
Selma Selman
Nour Shantout
Firas Shehadeh
Malaka Shwaikh
Antonina Stebur
Tytus Szabelski-Różniak
Asia Tsisar
Kat Zavada
Driant Zeneli

Curated by **MST** Magazine
(Ewa Borysiewicz, Vera Zalutskaya, Katie Zazenski) and Yulia Krivich



Noor Abed, "A Night We Held Between", video still, 2024

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Dana Kavelina, "It Can't Be That Nothing Can Be Returned", video still, 2022

INTRODUCTION

Solidarity, I began to understand, is not a feeling projected from afar; it is a commitment to risk with and to stand beside; it is costly and it is uncomfortable. Solidarity asks for something harder: the shared vulnerability of standing together without guarantees. – Svitlana Matviyenko¹

The notion of fluid, changing, perhaps even slippery solidarity is credited to Czech philosopher Jan Patočka, who in the mid 1970s, used the term “solidarity of the shaken” to describe individuals who, having lost the privilege of certainty, formed bonds through the experience of vulnerability. Patočka’s formulation reframes solidarity as contingent and experiential rather than programmatic; a useful lens for understanding why projects promising fixed, institutional unity so often falter. And, despite the shortcomings and failures of movements proclaiming unbreakable national and international, state-backed solidarities, structures developed by colonial powers are still setting the standards for how success, survival, and solidarity are understood and practiced geopolitically. We are facing in real-time renewed radicalisms, human rights crises, genocides, and wars; and nationalist and fascist movements across the globe are quickly exposing the frailty of democratic systems based on liberal values, which oftentimes, perform solidarity in practice, reducing it to a profit-oriented gesture. This is an urgent moment to reconsider forms of solidarity and allyship that resist fragmentation and insularity, and instead inspire a renewed sense of commonality that addresses the issues shaping our global circumstances.²

There Is Nothing Solid About Solidarity is a programme developed within the context of the Kyiv Biennial 2025. The overarching programme asks a core question about the role of contemporary cultural institutions, and takes a critical look at their functioning in an attempt to forge new alliances, embracing equality and freedom of speech. Through both historic and contemporary frameworks, we connect and contextualize the idea of “Middle East Europe”³ through the

post-socialist experience: meaning, on the one hand, failed attempts at constructing modern utopias and painful political, ideological, and economic transformations; and on the other, the strong cultural exchanges and state-animating “friendships” between, for example, former Socialist Block and Middle East nations in the 20th century.⁴ This programme gathers artists, curators, researchers, and collectives spanning geographies widely known as Central and Eastern Europe, the Middle East, and Central Asia, sensitively converging perspectives and lenses, demonstrating the unique abilities of such groups and approaches to act with resilience and urgency across these interconnected regions.

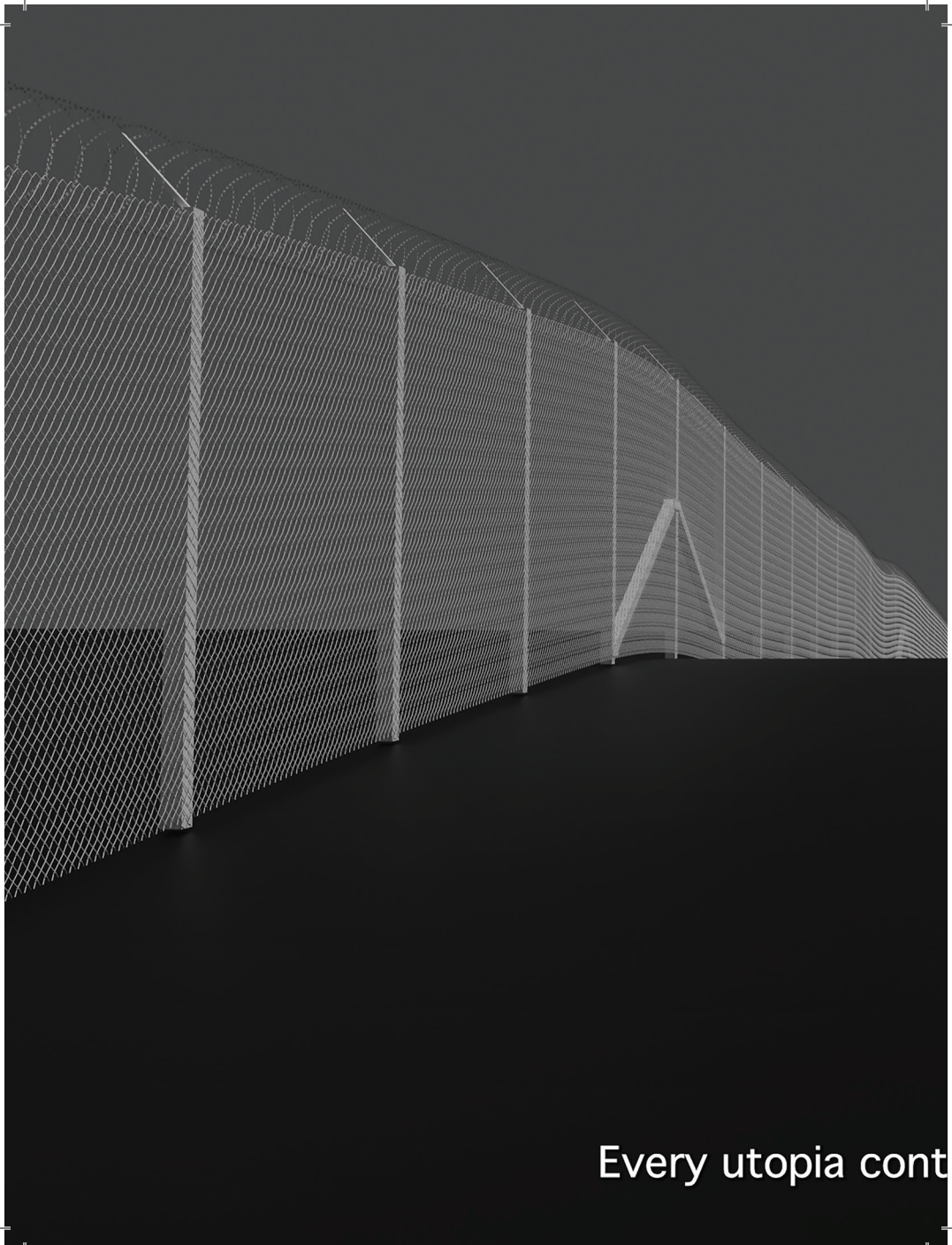
Both acknowledging existing and forging new agile, community-driven alternatives remains not just desirable, but vital to survival and cultural renewal. Through panels, performance, text, an exhibition and a film programme, *There Is Nothing Solid About Solidarity* foregrounds collaborative authorship and grassroots infrastructure as primary engines of solidarity. It puts a spotlight on the artistic methodologies that can be used for regaining political agency, for imagining and building anti-imperial structures, and for mobilizing the power hidden in so-called peripheries by acknowledging the resilience of such informal networks. Through this programme, we aim to sketch and make accessible to the public a territory where artists and culture workers share vulnerabilities by repurposing homes, infrastructures, digital resources and platforms to challenge inherited power grids and imagine alternative futures. They are catalysts for unconventional and lasting relationships that when woven together, reveal a rich ecosystem of resistance, care, and vision; embodiments of solidarity as defined by Matviyenko: a costly and uncomfortable commitment to risk with and to stand beside.

¹ IWMVienna. (2025, April 28). “SVITLANA MATVIYENKO, MALAKA SHWAIKH: Beyond Resilience.” YouTube. <https://www.youtube.com/watch?v=GrYrileXzvE>

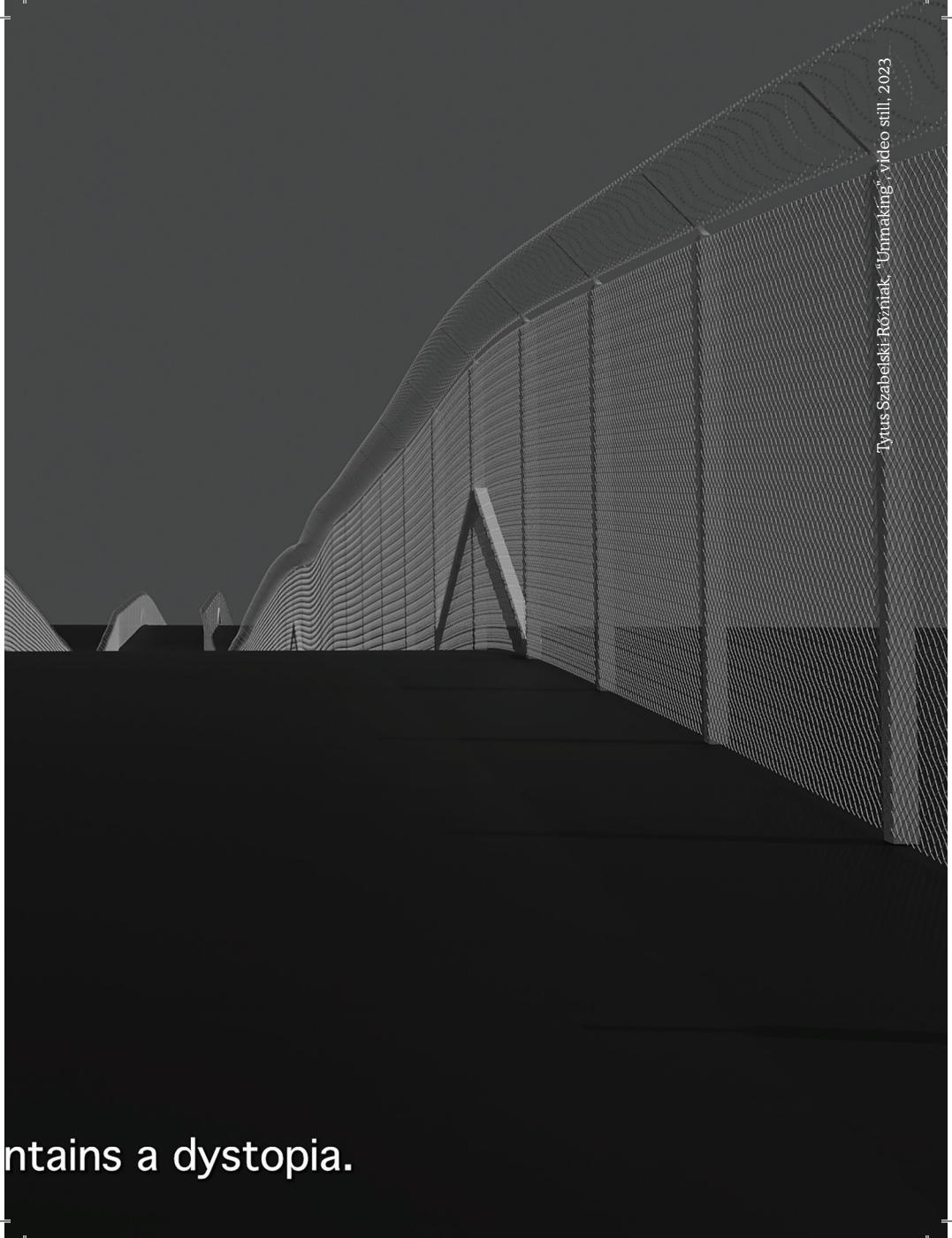
² See Jan Sowa’s “In search for the common denominator(s): Is there a place for universalism in contemporary politics?” lecture for Identity Crisis Network platform: <https://identitycrisisnetwork.com/jan-sowa/>

³ A term encompassing Central Eastern Europe, the former-Soviet East and the Middle East, as named by the curators of the 2025 Kyiv Biennale

⁴ Widely explored in the Moderna galerija / Museum of Modern Art in Ljubljana (L’Internationale member) exhibitions and publication series.



Every utopia cont



Tytus Szabelski-Różniak, "Unmaking", video still, 2023

contains a dystopia.

FORUM SCHEDULE

FRIDAY 24/10 @ DE CINEMA AND DE STUDIO

- 18:00 — 18:15** Curators' introduction to the forum and to the video programme. The film programme, *You Dream Better in the Dark*, will be screened in a loop during designated times across Friday, Saturday, and Sunday.
- 18:15 — 20:15** *What Does a Landscape Remember?* Katarina Jazbec, Beatrice Moumdjian, Tytus Szabelski-Różniak, Driant Zeneli
- 20:30 — 23:00** DJ set/music programme with Nikolay Karabinovych and Floëmee

SATURDAY 25/10 @ M HKA

- 10:00 — 10:15** Introduction/welcome by the curators
- 10:15 — 11:30** *Belonging and Surviving*
Alaa Abu Asad, Oleksandra Pogrebnyak, Selma Selman
- 11:30 — 12:30** Erasure and Repair Dana Kosmina, Nour Shantout
- 12:30 — 13:30** Lunch/coffee break (on-site)
- 13:30 — 14:45** *Resistance and Resilience* Malaka Shwaikh, Antonina Stebur
- 15:00 — 15:30** *Circassian Beauty* performance by Elif Satanaya Özbay
- 15:45 — 17:30** *The School of Algorithmic Solidarity* session with eeefff

SUNDAY 26/10 @ M HKA

- 11:00 — 12:00** *As I'm going to bed, I think of the Lange Beeldekenstraat*
city walk with Nikolay Karabinovych
(starting from and ending back at M HKA)
- 12:30 — 13:45** *Extractive Objectivity*
Asia Bazdyrieva, Samah Hijawi, Basyma Saad
- 13:45 — 14:45** Lunch/coffee break (on-site)
- 14:45 — 16:00** *Misuse as Method* fantastic little splash,
Firas Shehadeh, Kat Zavada
- 16:00 — 17:15** *On Institutional Becoming* DAVRA represented
by Dilda Ramazan, KRAK represented by Irfan Hošić
- 11:00 — 17:15** *The Practice of Social Interaction* workshop with Yasia Khomenko (running concurrently, all day)

FORUM DESCRIPTION

WHAT DOES A LANDSCAPE REMEMBER?

Katarina Jazbec, Beatrice Moundjian, Tytus Szabelski-Różniak, Driant Zeneli

This segment features four artists whose works appear in the video programme, each of whom probes mapping, surveillance, and human relationships to land and architecture. Beatrice Moundjian's practice is influenced by her own experiences of systemic violence within various political systems, which have been passed down through her family history and, being unresolved, remain politically charged within her. Driant Zeneli transforms post-industrial debris and brutalist Yugoslavian architecture into launchpads for speculative narratives; in his films and video-sculpture installations, power, science, and fairy tales intertwine with personal narratives, generating encounters with local architectural heritage that tell stories of upended natural order. Tytus Szabelski-Różniak's work navigates segmentation and control, and the often paradoxical realities that fabricated divisions create when applied to the landscape. Combining a documentary-style approach with a conceptual edge, Szabelski-Różniak asks us not to look away, and to consider the ways in which we might shift or even break these constructs. Katarina Jazbec explores the fragility of humans and non-humans alike, reimagining concepts such as co-existence, agency, and connection in a world where neoliberal views of progress and optimization reign supreme. The artist draws on bodily and other overlooked forms of knowledge, fiction, and rituals to challenge conventional structures and reveal alternatives.

BELONGING AND SURVIVING

Alaa Abu Asad, Oleksandra Pogrebnyak, Selma Selman

This panel brings together Ukrainian curator Oleksandra Pogrebnyak, Bosnian-Roma artist Selma Selman, and Palestinian artist Alaa Abu Asad, to consider how contemporary art can strengthen communities and provide us with a new understanding of how we define, categorise, and reconfigure the realities around us. Pogrebnyak will speak about her annual apartment exhibitions (since 2023), as well as the phenomenon of pop-up exhibitions in domestic spaces in Kyiv since the onset of the full-scale Russian war. Selman will describe the activist side of her practice, Get the Heck to School, which is a foundation that enables Roma girls to pursue education, interrupting cycles of generational, cultural, and structural exclusion. The initiative was developed by Selman and is financed by both fundraising and the sales of

her artworks. In his practice, Abu Asad examines language as a tool of “(re) presentation,” which shapes how we translate and categorize our worlds. Specifically interested in how botanical classifications echo the imperial language that shapes human mobility, ethnobotany, and ideas of belonging, he revisits the vocabulary used to label plants as “non-native” or “invasive.” Through these intertwined narratives of wartime curation, socially-driven art patronage, and eco-linguistics, the discussion will navigate how artists and culture workers influence belonging, solidarity, and survival.

ERASURE AND REPAIR

Dana Kosmina, Nour Shantout

Through their research-based artistic practices, Kosmina and Shantout counter imperial and colonial powers, and confront the tools and systems of control they have employed. Their work seeks to uncover and preserve material cultures that are being destroyed by war, displacement, and the enduring impacts of colonialism. Kosmina is a multidisciplinary architect and artist whose practice traverses culture, heritage, and technology; often working alongside historians, ethnologists, and human-rights activists. She will introduce her work, a remake of the piece *Biotechnosphere* by Fedyr Tetyanych—who devised an ecologically-minded form of cosmism, rooted in a belief in the mutual interconnectedness of things—which was realized together with Bohdan-Liubomyr Tetianych-Bublyk, the artist’s son, in Essen, with support from Urbane Künste Ruhr in 2024. The work by Tetanych, originally created in Popasna in the early 1980s, was destroyed in the 90s. Shantout grounds her work in subjugated heritage, counter-memory, counter-history, labour, and alienation, all viewed through a feminist, post-colonial lens. Situated in continuity with the political application of Palestinian embroidery, her work illustrates a practice that emerged from the struggle for Palestinian liberation. Questioning the familiar aesthetics of museums as “heterotopias” and learning sites, she has devised a multilayered process that moves from research to fieldwork and, crucially, to the practice of learning-to-unlearn.

RESISTANCE AND RESILIENCE

Malaka Shwaikh, Antonina Stebur

The aim of this panel is to discuss the many faces of political struggle, and the moments when personal and collective resistance reaches its limits, whether online or in the streets. As a co-curator and co-initiator of such initiatives as *Every Day. Art. Solidarity. Resistance. Sense of Safety. and AntiwarCoalition.*

art, Stebur analyzes expressions of solidarity with communities subject to colonial, patriarchal, imperial, and political violence. Stebur will discuss multiple practices of networked care, along with the urge to redefine through a decolonial lense, relations between so-called post-socialist countries with the aggressive, imperial policies of Russia. Researcher and scholar Dr. Malaka Shwaikh will address the limits of resilience, empathy, and what can be considered a superficial understanding of resistance often imposed on struggling communities by outside political players. Drawing on her research in Palestine and across the Arab region, she traces prison hunger strikes—from suffragettes in England to campaigns in Northern Ireland and Turkey—develops a typology of their motives, analyses the factors that shape their effectiveness, and introduces a gender-based perspective that is often missing from resistance theory. Together, the speakers will engage in a critical conversation about where digital platforms and embodied action converge, what happens when resilience is stretched to the breaking point, and how cross-border solidarity might be re-imagined across digital media.

CIRCASSIAN BEAUTY

Elif Satanaya Özbay

Elif Satanaya Özbay revisits the invention of the "Circassian Beauty," a 19th-century spectacle popularized in P.T. Barnum's freak shows. Marketed as exotic refugees, these staged women embodied fantasies of purity, captivity, and otherness. Özbay does not re-enact them but critically unravels the stories that shaped their image and endurance. Accompanied by live accordion, the performance unfolds as both lecture and incantation. Historical travelogues, orientalist paintings, gothic literature, and fragments of oral history are read aloud and reframed – citation itself becoming a form of embodiment. Folklore collides with vampiric figures, Snow White's death-like sleep, and embalmed bodies displayed in glass coffins, exposing how beauty is preserved, distorted, and consumed. Positioning herself as both researcher and performer, Özbay stages the unstable life of stories – how they linger across centuries, who gets to tell them, and what violences or desires they conceal.

THE SCHOOL OF ALGORITHMIC SOLIDARITY

eeefff

Eeefff collective presents the conceptual foundations and recent fieldwork of The School of Algorithmic Solidarity. An itinerant research project established in 2022, The School of Algorithmic Solidarity explores the emotions

and affect shaped by technologies and the possibilities of solidarities in dispersed situations. It critically investigates digital colonialism and value extraction, new circumstances through social experimental sites, co-acting, and collective ways to imagine—to aim towards "infrastructures of imagination". By form, the school can be a collective experience / radical pedagogy practice / walk to the specific location / playful protocol / digital togetherness / open-ended situation / affective temporary training zone. The session held in M HKA, as part of the forum *There Is Nothing Solid About Solidarity*, will present an opportunity to rehearse a breakage of internet cable and to feel the materiality of digital infrastructures.

AS I'M GOING TO BED, I THINK OF THE LANGE BEELDEKENSSTRAAT

Nikolay Karabinovych

Karabinovych will draw on—and extend—the tradition of Odesa conceptualism, particularly the performative work *Rodnya* (*The Relatives*, 1983), which unfolded in the apartment of artist Margaryta Zharkova. Instead of a conventional show, visitors encountered walls papered with photographs of the participants' relatives. The artists led "tours," detailing the intricate family ties among those pictured, sharing backgrounds, migration stories, and other fragments of their biography. Drawing from this lineage, Karabinovych invites us to trace the currents of personal and collective memory. In his hands: a city map that refuses to align with reality, and a voice steeped in recollection. It is a conscious migration—an exploration of generational movement—rooted in flânerie and a reimagined cartography. The project's title references a letter Willem de Kooning wrote to his father, filled with nostalgia and affection for his childhood street.

EXTRACTIVE OBJECTIVITY

Asia Bazdyrieva, Samah Hijawi, Basyma Saad

This presentation of practice features three speakers: two artists and one scholar and writer, who interrogate how lands and their inhabitants are imagined, occupied, defended, and mourned. In her work, Bazdyrieva articulates the relationship between natural sciences and their seemingly neutral techniques, and the production of imaginaries that span social strata, while shaping politics and poetics of the earth. Hijawi's works address historical narratives which are used to re-imagine contemporary life outside of the radicalized and polarized discourses that direct our lives today. She will cite

elements of her practice which illustrate, for example, how colonialism is embedded in canonised European artworks, and how food and food-making practices are connected to the regions in which we live, and how their practices and stories have been shaped over time. Saad explores mourning, spontaneity, and surplus, through film, performance, and sculpture, alongside essays and fiction writing. Through inter-cultural collaborations, Saad probes the mutability of grief, the persistence of empire, and the dissonance of memory across collapsed epochs. She is especially interested in questions of historical transition, cruelty, and the uneasy entanglement of mourning with politics, identity, and time.

MISUSE AS METHOD

fantastic little splash, Firas Shehadeh, Kat Zavada

Artist and theorist Kat Zavada, the artist collective fantastic little splash, and artist Firas Shehadeh, will discuss how today's digital infrastructures shape ideas of alliance and enmity, and ask whether those same systems can be bent toward emancipatory ends. The conversation aims to track the ways in which commercial platforms design collective emotional landscapes, inform the split-second judgements that distinguish "friend" from "foe," and channel political decision-making through tools that are optimised for profit. Against this backdrop, each speaker will offer case studies in subversion or tactical misuse—moments when tools engineered by global technology firms have been hacked, détourned, or otherwise re-coded to amplify the voices that are typically excluded from public debate. Through presentations of practice, the panelists will consider what genuine solidarity might look like in a landscape governed by proprietary algorithms, and how artists convert the architecture of platform capitalism into an arena for collective action rather than passive consumption.

ON INSTITUTIONAL BECOMING

DAVRA represented by Dilda Ramazan, KRAK represented by Irfan Hošić

This panel examines how two self-organised cultural institutions outside of Western Europe are inventing new ways to gather, care for heritage, and mentor their communities, each at a different level of formal structure. The Center for Contemporary Culture KRAK in Bihać, responds to a city marked by industrial decline and ethno-national fracture, merging social practice with art, architecture, and ecology to test new modes of sociability, as laid out in its manifesto "Artefacts of a Future Past." DAVRA is a research

collective launched by artist Saodat Ismailova in 2021, that connects the Central-Asian art scene through roaming public programmes, books, zines, and a film series, to re-imagine regional myths and present realities alike. Together, these initiatives demonstrate the potential for more diverse forms of “institutional” practice, showing how culture, and the concept of an institution, can be decolonized and re-tooled as an enduring laboratory for knowledge-sharing, preservation, and community.

THE PRACTICE OF SOCIAL INTERACTION

Yasia Khomenko

The Practice of Social Interaction is an ongoing, community-driven textile project by Ukrainian artist Yasia Khomenko. Its genesis lies in Khomenko's 2014 encounter with vast piles of clothing that were collected for humanitarian aid in western Ukraine, a moment that revealed sharing as a vital strategy of survival. Khomenko observed large amounts of this clothing, which varied in quality and condition, and noted that in reality, there was not a big demand for this clothing. This observation became the impulse for these workshops, which are a critique of both consumerism and how need is imagined. Since then, the artist has travelled from city to city issuing open calls for residents to bring garments charged with personal memories. In focused, collective sessions, participants exchange stories and collaborate in the transformation of their clothes through Khomenko's proprietary technique of crushing and compressing fabrics – a method that combines spontaneous aesthetics with exacting technical control. The resulting pieces remain with Khomenko and are exhibited as artefacts of her practice.

VIDEO PROGRAMME

YOU DREAM BETTER IN THE DARK

This video programme gathers artists from regions where a significant part of history has been written by empires, and whose work probes the lingering echoes of that domination. Through research-driven practices and experimental storytelling, they chart rhizomes of resistance and care, showing how self-organised networks negotiate ruined pipelines, data pathways, and bureaucratic ghosts, and open space for imagining possible futures. Their voices test the politics of empathy and the limits of bearing witness, all while navigating digital and emotional architectures that govern how we see, feel, and remember. Together, their practices reveal a decentralised field in which unconventional alliances challenge dominant narratives, offering not tidy solutions but subversive ways of living with complexity—and glimpses of the worlds that might follow.

A Night We Held Between

Noor Abed, 2024, 30:08

Newsreel 242 – Sunny Railways

Nika Autor, 2023, 30:35

MELTED INTO THE SUN

Saadat Ismailova, 2024, 39:59

You Can't Automate Me

Katarina Jazbec, 2021, 21:00

It Can't Be That Nothing Can Be Returned

Dana Kavelina, 2022, 52:02

a steppe with rabbits and pheasants running around, and where some even saw foxes

Daryna Mamaisur, 2020, 10:24

Documentation Report

Beatrice Moumdjian, 2017-, 04:53

Like An Event in A Dream Dreamt By Another—Insomnia

Firas Shehadeh, 2025, 33:48

Unmaking

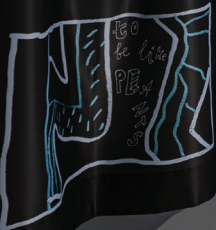
Tytus Szabelski-Różniak, 2023, 09:10

The Firefly keeps falling and the Snake keeps growing

Driant Zeneli, 2022, 07:12



UTke





Black-and-white photos
are neatly-arranged.

EXHIBITION

26 SEPTEMBER - 23 NOVEMBER 2025

Artists: Alaa Abu Asad, Nika Autor, fantastic little splash,
Alevtina Kakhidze, Nikolay Karabinovych,
Svitlana Matviyenko & Malaka Shwaikh, Ayman Ramadan

There Is Nothing Solid About Solidarity is shaped as a forum—a coming-together of multiple perspectives, methods and critical approaches, forms of expression, geographies and historical backgrounds, and acts as a catalyst for forging new alliances and avenues for empathy. Taking place at M HKA between 24th and 26 October 2025, it incorporates a discursive programme, video screenings, a series of texts commissioned for MOST Magazine, and an exhibition at M HKA's INBOX.

Conceived as a spatial essay, the INBOX exhibition includes works that—through their content and the circumstances of their making—present, rather than ask, the key questions at stake. They bring forward artists' voices engaged with solidarity and empathy under the pressures of violence, fear, digital antagonism and tribalism, and who face the challenges of building affinities across divergent contexts. The exhibition is a prologue, and perhaps more importantly, a call for participation: an invitation to join, reflect and respond.

The exhibition opens with Ayman Ramadan's *The Situation Is Fluid*, where a clichéd phrase—used by the White House's official response to the 25 January 2011 revolution in Egypt—is hand-painted on a bilingual signboard that mimics municipal signage. The work exposes the vacuity of diplomatic language while acknowledging its power to circulate and occupy space, and despite being produced in 2012, has not yet lost its relevance.

The voice resonating throughout the exhibition room belongs to Svitlana Matviyenko and Malaka Shwaikh, who—during a conversation held at the Institute for Human Sciences—interrogated the limits of the now-pervasive discourse of “resilience”—a term that can conceal structural violence—while showing how imperial subjects may become implicated in sustaining colonial regimes. In their talk, solidarity is articulated not as sentiment but as method: an active, internationalist practice against colonial domination embedded in wider architectures of power.

Upon entering the exhibition space, visitors encounter Alaa Abu Asad's *Wild Plants of Palestine*, developed during field tours commissioned by the Palestinian Museum and led by scholars from Birzeit University. The title of the photoessay references the Matson Collection at the Library of Congress (c. 1900–1920) and pointedly replaces “flowers” with “plants”, invoking the

politics of planting in geopolitical and military registers. Movement restrictions and checkpoints prevented the team from reaching certain sites, underscoring how photography both distributes and withholds knowledge. The images track how plants carry histories that exceed taxonomy—the roots of which are so often entangled with access, power and oppression.

Nature is central to Alevtina Kakhidze's *Curtain for Future*, composed of two parts, both featuring a segmented human figure. In the first, labelled as "PAST", the body is framed as a vessel built to protect organs and kin; in the second, framed as "FUTURE", it is imagined to resemble plants, living metaphors for non-violence". Kakhidze asks whether pacifism can be imagined for humans, whose very biology is organised around defence; her tapestry envisions a shift to plant-like bodies—less a utopia than a practice of careful hope.

On the opposing wall, fantastic little splash's *see also: a set of compressed images and feelings* (2023) considers power and violence from a different register—not one of material presence but of the digital realm. An interactive, affective archive from the first months of Russia's full-scale invasion of Ukraine, this work collects found footage circulating through the infosphere (including Telegram channels and private chats). Burnt-out, pixelated and blurred images echo a parallel distortion of feeling in wartime. Drawing on Harun Farocki's notion of 'operational images'—pictures that track, navigate and act rather than merely depict—the artists consider how such platforms' policies, wartime (self-)censorship and algorithmic opacity compress both images and emotions.

The question of who speaks for whom—and who constructs definitions and narratives—lies at the center of Nikolay Karabinovych's *Gelb Gelb, Blau Blau*, where a looped clip shows a professorly German figure flipping between blue and yellow—the colours of Ukraine—then ruling red "out of the picture". With a constructivist wink and deadpan humour, the work points to how identities are named—and misnamed—by languages and institutions positioned outside the lived context, where such gestures have the power to both clarify and erase.

The exhibition concludes with Nika Autor's *Newsreel 242 — Sunny Railways* (2023). In 1947, 211,000 young people in former-Yugoslavia—joined by thousands from abroad—built the 242-kilometre railway between Sarajevo and Šamac in seven months. Autor's film essay revisits newsreels of that collective labour, setting the optimism of reconstruction against the later wars, erasures and neglect that followed. The railway—damaged in the 1990s and largely disused today—becomes both ruin and route: a reminder that the labour of many was once inspired by the idea of a world beyond capitalism, and that people "on the move" still walk these tracks toward a precarious future.





Daryna mamasiur "a steppe with rabbits and pheasants running around, and where some even saw foxes", video still, 2020

PARTICIPANT BIOS

Noor Abed is an interdisciplinary artist and filmmaker. Her practice examines notions of choreography and the imaginary relationship of individuals, creating situations where social possibilities are both rehearsed and performed. Her interest lies strongly in thinking about the role of collective rhythmic movement and the potential impact that shared feelings can evoke in creating and sustaining a community.

Alaa Abu Asad is an artist, researcher, and photographer whose work takes the form of writing, images, and installations. Language and plants are central themes through which he develops alternative trajectories where values of (re)presentation, translation, viewing, reading, and understanding can come together.

Nika Autor is a visual artist and filmmaker engaged in visual storytelling through contemporary documentary practices with a focus on themes such as migration and belonging, gender politics, histories of resistance, and underrepresented spaces. Her projects have been presented at the MoMA and Anthology Film Archives in New York (2024), Kunsthaus Graz (2023), The Mosaic Rooms, London (2022), the National Gallery of Modern Art, Rome (2022), MAXXI – National Museum of 21st Century Arts, Rome (2021), Künstlerhaus Vienna (2020), Tokyo Photographic Art Museum (2019), Viennale (2018), Garage Museum, Moscow (2015), Jeu de Paume, Paris (2014), etc. Nika Autor also represented Slovenia with a solo exhibition at the 57th Venice Biennale (2017).

Asia Bazdyrieva is a scholar and writer with a background in art history and analytical chemistry. In her work she articulates the relationship between natural sciences and their seemingly neutral techniques, and the production of imaginaries that span social strata, while shaping politics and poetics of the earth. In 2018-2022, she co-authored “Geocinema” — a collaborative project exploring the infrastructures for earth observation as co-producing forms of cinema. Bazdyrieva was a Fulbright scholar in 2015-2017 at The City University of New York, and Digital Earth fellow in 2018-2019; she was also a research fellow at the Bauhaus University Weimar. She is currently pursuing her PhD at The University of Applied Arts Vienna, and serves as an advisor in the Advisory Board of the transmediale festival in Berlin.

DAVRA research group's mission is to connect and develop the Central Asian art scene by fostering dynamic exchanges of experiences and knowledge within the region as a priority. The research group's focus is to study and re-imagine Central Asia today.

The group was initiated in 2021 by Saodat Ismailova as an extension of her project “Chilltan” for documenta fifteen and since then has been actively working both in Central Asia and beyond. For documenta fifteen, DAVRA held a 41-day summer public programme and its mirroring sequence in Central Asia during winter. DAVRA has produced a book “Chilltan: Shapeshifting eternal spirits from Central Asia” reimagining

mythological entities through visual and textual imagery. After their experience at documenta, the group collaborated with many collectives like Gudskul, Pari and more to create Fridzine, a zine that explores a museum, specifically Fridericianum an oldest European museum, as a decolonial space suitable for all types of communal activities.

Since 2023, DAVRA has curated several Central Asian video and film screenings that took place in the Eye Museum (Netherlands), Centre Pompidou (France), goEast23 Film festival (Germany) to showcase different artistic and social statements important to the region.

eeefff (Dzina Zhuk, Kolja Spesivtsev) is artistic cooperation / made-up institution / cybernetic political brigade / poetic computations / hacking unit / queer time. It is neither one of these, nor all together. Active from 2013. The group works with emotions and affects shaped by technologies and critically explores digital labour, value extraction, and community formation. Methods include: public actions, online interventions, performative seminars, software, and hardware hacking, framing environments, and choreographing social situations. Co-organizers of Work Hard! Play Hard! (2016-2020, Minsk), Decentric Circles Assembly (2024, Warsaw) and Forest Assembly of Educational Fictions (2025, Massiaru). Organizers of The School of Algorithmic Solidarity (2022-ongoing) that was initiated to explore the relations between infrastructural time, algorithmic abstractions, and bodies. More info: <https://eeefff.org/>

fantastic little splash (Lera Malchenko, Oleksandr Hants) is a collective comprised of journalist/artist Lera Malchenko and artist/director Oleksandr Hants. fantastic little splash combines art practice and media studies to research collective imagination and emotions appropriation in technosocial systems. The group works with videos, texts and interactive game-based tools. Established in 2016 in Ukraine, their projects have been exhibited at events including transmediale, post. MoMA, Plokt TV, Ars Electronica, Liste Art Fair Basel, Construction festival VI x CYNETART, KISFF, and Docudays, among others. fantastic little splash – participants of the transmediale x Pro Helvetia Residency 2022, and the Cité internationale des arts residency 2023.

Floëmee is a Brussels-based duo whose DJ sets trace connections between techno, IDM, and experimental club music, unfolding through shifting rhythms and layered textures. Expect a B2B journey of heavy grooves on the dancefloor.

Samah Hijawi is a multi-media artist whose projects are deeply rooted in historical narratives. Her work tries to re-imagine our contemporary life outside of the radicalized and polarized discourses that direct our lives today. Her works have been shown in De Brakke Grond, and Marres in the Netherlands, Kunstenfestivaldesarts, KANAL Centre Pompidou Brussels, Vooruit Gent, AM Qattan Foundation Palestine, The Royal Museum of Fine Arts Brussels, Museum M Leuven, The Hayward Gallery in London, BOZAR and Beursschouwburg in Brussels, Bureau Europa- Maastricht, MoMa and Apex Art - New York; Darat al Funun in Jordan, among others.

Previously, she collaborated with Ola El-Khalidi and Diala Khasawneh in directing “Makan Art Space” (2003-2016), an independent space for contemporary art in Amman. And together with Shuruq Harb and Toleen Touq she co-curated the platform “The River has Two Banks” (2012-2017), initiated to address the distances and proximities between Jordan and Palestine.

Irfan Hošić is Associate Professor of art history at the University of Bihać and founder of the KRAK Center for Contemporary Culture. He co-curated Bosnian pavilion at the Venice Biennale in 2013. He is author of two books: *Iz/van konteksta* (Connectum, Sarajevo 2013) and *Slika krize* (Buybook, Sarajevo 2025). He was curator-in-residence at the Singapore Art Museum (2024), Fulbright Visiting Scholar at the College for Creative Studies and Wayne State University in Detroit (2019/2020). Hošić holds the Igor Zabel Grant Award (Igor Zabel Association for Culture and Theory, 2024), Patterns Lectures Award (Erste Stiftung and WUS Austria, Vienna/Graz 2016) and the Culture Watch Award (BIRN, Belgrade 2012).

Saodat Ismailova is an Uzbek filmmaker and artist who came of age in the post-Soviet era. Interweaving rituals, myths and dreams within the tapestry of everyday life, her films investigate the historically complex and layered culture of Central Asia. Frequently based around oral stories in which women are the lead protagonists, and exploring systems of knowledge suppressed by globalized modernity, her works hover between visible and invisible worlds. Graduated from Tashkent State Art Institute and Le Fresnoy, National Studio of Contemporary Arts, France she has established artistic lives between Paris and Tashkent. In 2021 she initiated Davra research collective to develop the Central Asian art scene. In 2022 Saodat Ismailova participated both in 59th Biennale of Venice and documenta fifteen. In 2022, she received The Eye Art & Film Prize, Amsterdam, in 2025 Foundation Pernod Ricard's Nouveau Programme and Medallist of Art Basel 2025.

Katarina Jazbec is a Slovenian, Rotterdam-based visual artist working mainly in film and photography. A few key questions propel her artistic practice. How do we come together in our divisive world? How do we mend our broken relationship with land? How do we fight inertia in our current economic system? She uses artistic methods that are participatory - such as embodied approaches, shared reading, and made-up protocols that resemble games. Her recent works lie at the intersection of landscape and labour, emerging from the friction of living in the Netherlands, an extreme nature-controlling environment, and the lived experience of growing up surrounded by wilder nature in Slovenia.

She is a fresh alumna of the Rijksakademie international art residency programme in Amsterdam. Her films have been shown at numerous film festivals around the world and institutions such as Stedelijk Museum Amsterdam, Urbane Künste Ruhr (commission), Eye Museum, TENT Rotterdam etc. For the film “You Can’t Automate Me”

she received several awards. She is the first recipient of the RTM Pitch Award by the International Film Festival Rotterdam.

Nikolay Karabinovych multidisciplinary artist working across video, sound, installation, performance, and text. His practice draws from and reconfigures the layered, often violent (hi)stories of the region known—or misknown—as “Eastern Europe,” merging them with intimate family stories and broader diasporic echoes. Refusing static geographies or linear timelines, Karabinovych engages with the politics of memory, marginality, and belonging, often through sonic gestures. Music—as genre, ritual, rupture, and residue - is a recurring gravitational force in his work. Karabinovych is a graduate of Belgium's Higher Institute for Fine Arts (HISK), Ghent (2020). His work has been exhibited at institutions including HKW Berlin; M HKA Museum of Contemporary Art, Antwerp; MAXXI, Rome; Albertinum, Dresden; Bozar, Brussels; Museum de Fundatie, Zwolle; Belgium Jewish Museum; Warsaw Museum of Modern Art, w139, Amsterdam; among others. He has participated in Steirischer Herbst (2024), Kaunas Biennale (2023), Kyiv Biennale (2023, 2021), Survival Kit (2023), and the parallel program of the Venice Biennale (2024, 2022). Karabinovych also was part of the curatorial and collaborative frameworks, including as assistant curator of the 5th Odesa Biennale. He is a three-time recipient of the PinchukArtCentre Prize (2022, 2020, 2018).

KAJET Journal – Petrică Mogoș and Laura Naum are the founding editors of Kajet, a journal that seeks to critically map the Eastern European imagination, and The Future of, a magazine dedicated to reclaiming extinct ideas. Petrică is a PhD candidate and lecturer at Erasmus University in Rotterdam, and together with Laura, runs Dispozitiv Books, a migrating bookshop with an unsettled publishing practice.

Dana Kavelina works primarily with animation and video, but also installation, painting and graphics. She graduated from the Department of Graphics at the National Technical University of Ukraine. Her works often address military violence and war with regard to the position of a victim as a political subject—as well as the distance between historical and individual trauma, memory and misrepresentation. Her 2020 film Letter to a Turtledove was acquired by The Museum of Modern Art in New York and featured in the exhibition Signals: How Video Transformed the World. Her works were featured in The Kyiv Perennial in Vienna, 60th Venice Biennale, MHKA Antwerp, festival steirischer herbst 2022 and 2023 etc. She is the Main Prize winner of the 7th edition of the PinchukArtCentre Prize, shortlisted for the Future Generation Art Prize 2024.

Yasia Khomenko is a Ukrainian interdisciplinary artist and fashion designer. She studied at the Kyiv University of Technology and Design, graduated with a MA in Fashion Design in 2010. Yasia works with textile experiments in an artistic medium of social co-participation, investigating new forms of material and color compositions. Khomenko is a pioneer of upcycling in the Ukrainian fashion scene with her

brand RCR Khomenko, creating collections out of the old wardrobes, curtains and tablecloths sourced from surrounding villages and all second hand that matched her ideas from 2011. In 2019 she launched XOMEHKO (cyrillic spelling of Khomenko), in which her practice continuously functions as a space that questions cultivated "sustainability" through social dialogue and technological experimentation that lies beyond commerce profit. Based on this all objects that are made is a relative concept, and their aesthetics is a result of a spontaneous, creative impulse. Since the full scale russian invasion in February 2022, Khomenko has gone more into social interaction in her art practice and combines the cultural and socio-economic questions of war migration with the criticism of the structure of the fashion industry. The main idea is the development of NEW PRODUCTION, where volumes are a relative concept and all products are made as a voluntary creative impulse.

Bogdana Kosmina is an artist and multidisciplinary architect creating immersive experiences that explore the intersections of culture, heritage, and technology. She is a co-founder of the exhibition space Dzherelo and a member of the curatorial group Huderada (Artistic Committee). She frequently collaborates with artists, historians, ethnologists, and human rights activists. Her work spans spatial installations, sculpture, exhibition displays, and other forms at the intersection of the arts. In 2025, co-curator and architect of the Ukrainian pavilion at the 19th Venice Architecture Biennale.

KRAK Center for Contemporary Culture (Bihać, Bosnia and Herzegovina) was established in 2020 as a result of endeavours in the field of critical theory, art/design practice and civic engagement, generated around artists, architects, urban planners, activists and various practitioners. Its social, political and cultural context is framed by post-socialist and post-industrial characteristics that determine the time span of the last 30 years, whereas, the attributes of that period are conflicted relations, depopulation, poverty and trauma.

Daryna Mamaisur is a visual artist and filmmaker, born in Kyiv, Ukraine. In her practice, she combines art research, filmmaking and photography. Her main focus lies in the transformations of landscape and public spaces in relation to visual culture, memory and political ecology. In 2022, she graduated from the DocNomads, a joint master's program in documentary filmmaking, based in Lisbon, Budapest and Brussels. Daryna's recent projects address themes of migration, the environmental damage caused by the russian war in Ukraine, and the fragility of language in expressing the war realities. Her films and video works have been screened at international festivals such as Visions du Réel, FIDMarseille, Kassel Dokfest, DOK Leipzig, and RIDM, as well as in art exhibitions addressing environmental and societal issues. Her short films "I Stumble Every Time I Hear from Kyiv" and "Smoke of the Fire" were nominated for the DocAlliance Award, with "Smoke of the Fire" also being nominated for the e-flux Award.

Svitlana Matviyenko is an Associate Professor of Critical Media Analysis in the School of Communication and Associate Director of the Digital Democracies Institute. Her research and teaching, informed by science & technology studies and history of science, are focused on information and cyberwar, media and environment, critical infrastructure studies and postcolonial theory. Matviyenko's current work on nuclear cultures & heritage investigates the practices of nuclear terror, weaponization of pollution and technogenic catastrophes during the Russian war in Ukraine.

Matviyenko is a co-editor of two collections, "The Imaginary App" (MIT Press, 2014) and "Lacan and the Posthuman" (Palgrave Macmillan, 2018). She is a co-author of "Cyberwar and Revolution: Digital Subterfuge in Global Capitalism" (Minnesota UP, 2019), a winner of the 2019 book award of the Science Technology and Art in International Relations (STAIR) section of the International Studies Association and of the Canadian Communication Association 2020 Gertrude J. Robinson book prize.

Beatrice Moundjian deals, based on her Slavic–West Asian, diasporic, and migrant connection to the Eurasian continent—the so-called "Orient"—with cultural continuities and their ruptures, borrowing from bureaucratic, archaeological, and reconstructive methods. Her practice is intersectional: it has been, on one hand, informed by her own complex experiences of racialization and marginalization. On the other hand, Beatrice's work is influenced by experiences of systemic violence within various political systems, which have been passed down through her family history and, being unresolved, remain politically charged. Beatrice has exhibited at institutions like nGbK Berlin (2019), Museum of Fine Arts Leipzig (2019, 2025), Kassel Documentary and Video Festival (2018), KO-OP Gallery (2022), Goethe Institut Montréal (2021), Noorderlicht International Photo Festival (2021), Kunstsammlungen Chemnitz (2020), LUMA Arles (2023), Škuc Gallery (2024). Scholarships and awards from institutions such as Stiftung Kunstfonds, the Academy of Fine Arts Leipzig, the Berlin Cultural Senate, the Cultural Foundation of the Free State of Saxony, Dior, Culture Moves Europe, Künstlerhof Frohnau. Founding and board member of Resonanzraum Erzgebirge e.V., 2022, co-founding and since co-direction of artistic research program "ost in space". Beatrice has also exhibited under the name Beatrice Peter (BP) Schuett. She was born in Sofia, People's Republic Bulgaria into her mother's Armenian family and moved with her in 1990 to the former East of Berlin. In 1994, she obtained German citizenship using a birth certificate secured through a bribe to the Bulgarian secret intelligence service DS in the late 80s.

Elif Satanaya Özbay is a visual artist based in Amsterdam whose practice spans performances, installations, and performative lectures. She approaches narrative as something volatile—spliced, reframed, or interrupted—using scenography, sculptural objects, and voice to

create environments where fiction and reality bleed into one another. Drawing on Circassian mythology, horror tropes, and pop culture, her work examines themes of transformation, decay, memory, and cultural storytelling. Her work has been presented internationally at The Salon with The Community and NADA (Paris), Pickle Bar and Uqbar (Berlin), Fondazione Giuliani with Lateral Roma (Rome), KASKO (Basel), La Casa Encendida (Madrid), Les Bains Douches (Alençon), as well as at LODS6 and W139 (Amsterdam), and MORPHO (Antwerp), among other places.

Alpesh Kantilal Patel Associate professor of global contemporary art at Tyler School of Art and Architecture, Philadelphia, USA, Alpesh Kantilal Patel has a queer, anti-racist, and transcultural approach to his art historical scholarship, art criticism, and curatorial work. The author of "Multiple and One: Writing Global Queer Art Histories" (forthcoming) and "Productive Failure: Writing Queer Transnational South Asian Art Histories" (2017), they are also coeditor of the dossier 'conceptualizing TRANS-ASIA' for ASAP/Journal (2024), the anthology "Storytellers of Art Histories" (2022), and a special issue of Nka: Journal of Contemporary African Art (2021) commemorating Okwui Enwezor, among other publications. Grants and fellowships from the Fulbright Foundation, Loughborough University, Arts Council England, Cranbrook Academy of Art, and Danish Art Council have supported their research. An associate editor of visual arts, architecture, and art history for ASAP/Journal and an editorial advisory board member of the Getty Research Journal, they organized a series of exhibitions in 2023 under the theme, "Forever Becoming: Decolonization, Materiality, and Trans* Subjectivity" at UrbanGlass, Brooklyn.

Oleksandra Pogrebnyak is a Kyiv-based curator at the PinchukArtCentre, founder of Transit Culture – a curatorial space in an apartment on the left bank of the Dnipro in Kyiv, and co-founder of the Ukrainian Environmental Humanities Network. She works closely with emerging artists from Ukraine and beyond. Her recent projects have been presented in Ukraine, Poland, and Italy, where the exhibition she co-curated with Björn Geldhof and Ksenia Malykh was part of the official collateral program of the 60th Venice Biennale. Since February 24, 2023, Oleksandra has been curating an annual series of apartment exhibitions on her birthday, which coincides with the start of Russia's full-scale invasion of Ukraine: "Thickets, Groves, Woods and Bushes" (2023), "Milk for Teo" (2024), "Wounded Adonis" / "Gallery of Still Lives" / "Angel Folding the Sky" (2025).

Maxim Poleacov is a cultural worker, one of the organisers and since 2018 the coordinator of the 3rd Space - studio for the collective production of DIY printed matter, located in Moldova, Chisinau, Museum Zemstv. His current research focuses on methodologies for 'samizdat' (self-publishing), considering this practice primarily not in terms of object production, but as a platform to build and develop conversations, social situations, and communication spaces. Examples include

grassroots publishing houses and distribution centers, open studios and temporary services such as pop-up cafes or libraries.

Dilda Ramazan is a curator and PhD candidate at Sorbonne University. She's also a member of DAVRA, a research group initiated by Saodat Ismailova in 2021 and of the Curatorial Advisory Group at PittRivers Museum. Her curatorial and research interests focus on the Central Asian contemporary art scene.

Basyma Saad is an artist and writer born in Beirut. Her work explores notions of mourning, spontaneity, and surplus, through film, performance, and sculpture, alongside essays and fiction. With dark humor and an emphasis on forms of struggle, her work places scenes of intersubjective exchange within their world-historical frames.

Selma Selman is from Bosnia and Herzegovina and of Roma origin. She earned her Bachelor of Fine Arts in 2014 from the Department of Painting at the University of Banja Luka. In 2018, she graduated from Syracuse University with a Master of Fine Arts in Transmedia, Visual, and Performing Arts. In her practice, Selman strives to protect and enable female bodies and foster a multifaceted approach to the collective self-emancipation of oppressed women. Selman's search for a pragmatic, contemporary form of political resistance stems from her own experiences of oppression of varied directions and scales. Selman is also the founder of the organization "Get the Heck to School", which aims to empower Roma girls across the globe who face social ostracization and poverty. Selman's recent solo exhibitions took place at the Stedelijk Museum, Amsterdam (2025); Schirn Kunsthalle, Frankfurt (2024); Röda Sten Konsthall, Gothenburg (2024); and Martin Gropius Bau, Berlin (2023). Her work was also included in documenta fifteen, Kassel (2022), and Manifesta 14, Priština (2022).

Nour Shantout is an artist, researcher, and educator, born in Damascus and based in Vienna since 2015. Her work centres on themes of subjugated heritage, counter-memory and history, labour, and alienation, approached from a postcolonial feminist perspective. It is situated in continuity with the political application of Palestinian embroidery, a practice that emerged from the struggle for Palestinian liberation.

Firas Shehadeh is a Palestinian artist. His work explores worldbuilding, meaning, aesthetics, and identity. His practice investigates the post-colonial condition through the lens of technology, history, digitality, and speculative realities. Working across film, video, and sound, Shehadeh conducts a sustained inquiry into the ways narratives and identities are constructed, contested, and mediated within contemporary society. He holds a Master of Fine Arts from the Academy of Fine Arts Vienna. His projects have been presented internationally in exhibitions and film festivals, including the Mercosul Biennial in Porto Alegre, London Short Film Festival, Los Angeles Filmforum, the Singapore Biennale, Images Festival in Toronto, Centre d'Art Santa Mònica in Barcelona and the Berlinale.

Malaka Shwaikh is a lecturer at the University of St Andrews, where she teaches and researches peacebuilding with decolonial and

intersectional perspectives. She has over seven years of experience in academic and consultancy roles, working at the intersection of prison studies, hunger strikes, peacebuilding, and resilience. Her mission is to challenge the dominant narratives and practices of peace and conflict studies, and to contribute to the decolonisation of knowledge production and dissemination. She has published a book (co-authored with Professor Rebecca Ruth Gould), multiple articles and book chapters on the politics of hunger strikes, the limits of resilience, and the Palestinian question. She holds a PhD in Middle East Politics from the University of Exeter, where she graduated with no corrections in May 2019.

Antonina Stebur is a curator, researcher, and editor exploring contemporary art as a tool of infrastructural and political imagination. She founded Mycelium [Грибница], a decolonial research lab, and is editor-in-chief of the AWC Journal. She has contributed to documenta 15, the Venice Biennale, and Theatertreffen Berlin. Her current curatorial project, developed with Joanna Kordjak and Taras Gembik, is the exhibition "What Are Our Collective Dreams?" at Zachęta National Gallery in Warsaw. Her research introduces the concept of "infrastructural art," focusing on artistic practices that intervene in broken systems through operational rather than representational tactics.

Tytus Szabelski-Róźniak photographer and visual artist. Lecturer at Łódź Film School and member of the editorial team of "View. Theories and Practices of Visual Culture" academic journal. Graduated journalism and social communication at Nicolaus Copernicus University in Toruń, Poland, and photography at the University of Arts in Poznań, where he completed his doctoral studies. His main artistic interest is in infrastructures, landscape and technology as fields of political ideological and social tensions. Finalist of Polish and international contests for best art master's diploma work (e.g. StartPoint Prize 2016 in Prague, Czechia). Laureate of Konrad Pustola memory scholarship for socially engaged photographer (2017), awarded with Visegrad Fund Sound and Visual Arts Residency (Trafó Gallery, Budapest, 2021) and Biennale Warszawa residency (2020). Participant of Parallel – European Photo Based Platform (2019–2020) and Visual Narratives Laboratory at Łódź Film School. Former editor of Magenta, online magazine dedicated to contemporary photography, Postmedium art academic journal and BLOK magazine.

Asia Tsisar is a Ukrainian curator, writer, and researcher specializing in Central and Eastern Europe. With a background in Cultural Studies (Kharkiv State Academy of Culture, Ukraine) and Eastern European Studies (Warsaw University, Poland), her practice combines art, cultural studies, and political history. From 2020 to 2022, she served as the chief curator of Secondary Archive, the largest digital platform dedicated to female artists from Central and Eastern Europe. Her work has been presented at Manifesta 14 (Kosovo), the 14th Gwangju Biennale (Korea), EVA International – Ireland's Biennial, Mystetskyi Arsenal National Museum (Ukraine), and CZKD (Serbia). Currently

based in Ukraine, she curates Radio Unheard Podcast dedicated to ethical dilemmas at the intersection of art and politics and completing a collection of essays, *Obcokrajowca*, reflecting on two years of nomadic artistic research across the outskirts of Europe.

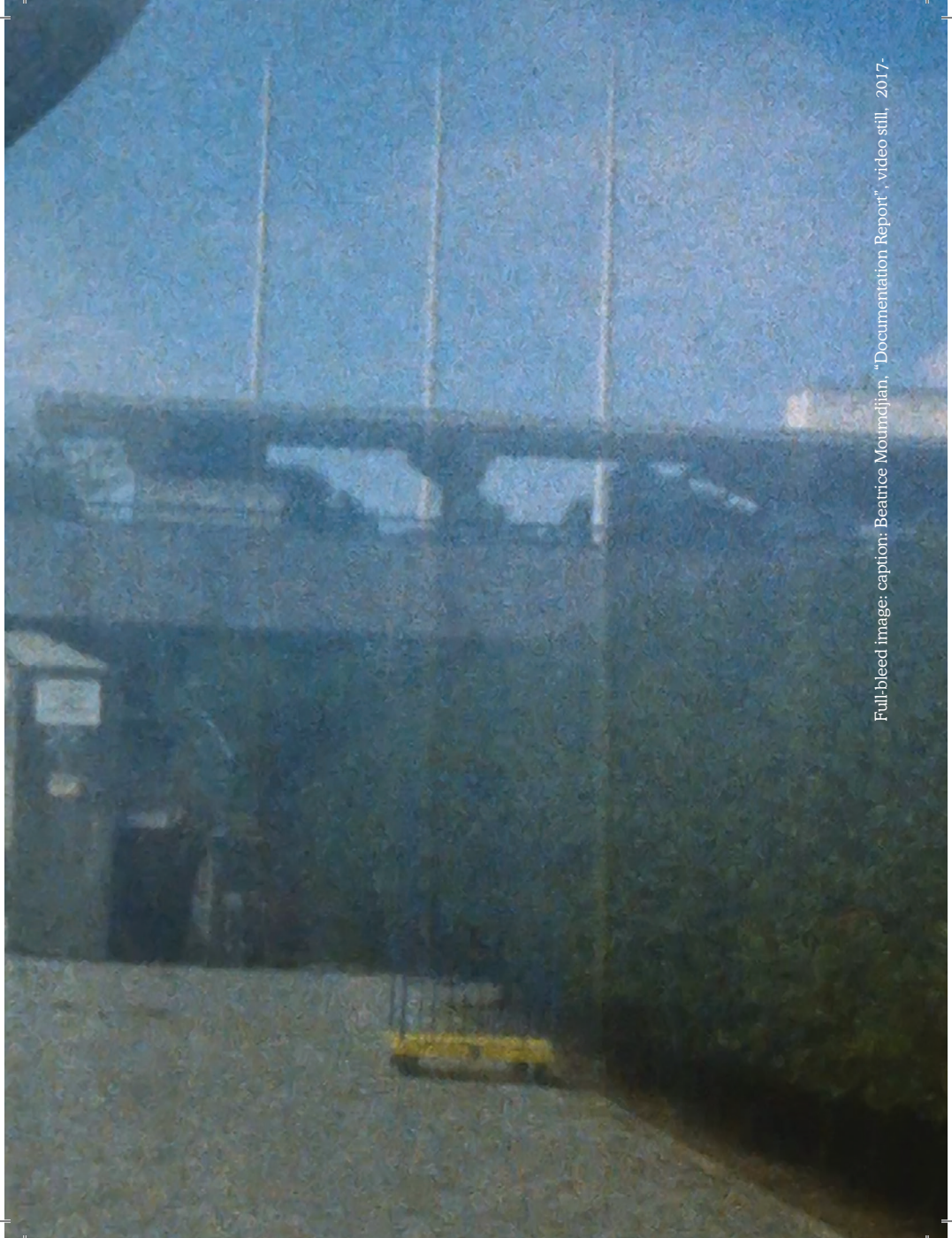
Kat Zavada Hot academic chick. Artist, curator, and internet researcher exploring socio-political dreaming through speculation and technology. Using media such as workshops, video, and language models, she creates testing playgrounds for feral concepts. Grantee of the 2024–2025 Fulbright Junior Research Award.

She is currently pursuing a PhD in Cartographies of Digital Monarchies at the Academy of Fine Arts in Krakow. She also holds an MA in Curatorial Practice (Contemporary Art) from The Glasgow School of Art. Her research spans tech utopias & dystopias, South China Morning Post newsletters, Reddit memes, and digital monarchies. She is intrigued by the network state concept, the politics of software, digital identity, data collection as exercises of power, as well as post-work imaginaries.

Driant Zeneli lives in Turin and Tirana. In 2019 and 2011 he represented Albanian Pavilion at the 58th (solo show) and 54th (group show) International Art Exhibition – Venice Biennale. In 2024 Winner of Italian Council 13th edition; 2017 he won the MOROSO Prize and in 2009 the Young European Artist Award Trieste Contemporanea. In 2008 he won the Onufri International Contemporary Art Prize, Tirana. He was the artistic director of *Mediterranea 18*, the Young Artists Biennale from Europe and the Mediterranean, taking place for the first time in 2017 between Tirana and Durrës. He is currently in residency at Art Explora – Cité internationale des arts residencies, Paris.

Main Exhibitions: MSU, Museum of Contemporary Art, Zagreb, (2025) EMST, National Museum of Contemporary Art, Athens, (2025); Sharjah Biennial 16, (2025); 15th Biennial De La Habana, (2024) Maxxi Museum, Rome (2023); Double Feature – Schirn Kunsthalle Frankfurt (2023); Dhaka Art Summit (DAS), Dhaka (2023); 59th October Salon, Belgrade Biennale, (2022); Manifesta Biennial 14, Prishtina (2022); Teatrino Palazzo Grassi, Venice, (2021); 39th EVA International Biennial, Limerick (2020); Latvian Centre for Contemporary Art, Riga (2019); National Gallery of The Republic of Kosovo, Prishtina (2019); Albanian Pavilion 58th International Art Exhibition – Venice Biennale, (2019); Autostrada Biennale, Prizren, (2019); GAMEC, Museum of Modern and Contemporary Art, Bergamo, (2019); Mostyn Gallery, Wales, UK (2017); MuCEM, Marseille, (2016) Centre Pompidou, Paris (2016); Villa Medici, Rome (2016); GAM, Museum of Modern and Contemporary Art Turin (2013); ZKM, Karlsruhe (2012); MUSAC, Castilla León. Spain, (2012); Prague Biennale 5 (2011); National Gallery of Albania, Tirana (2008).





Full-bleed image: caption: Beatrice Moundjian, "Documentation Report", video still, 2017.

CURATOR BIOS

Ewa Borysiewicz is a writer, exhibition curator, researcher and organizer of artistic events. She studied art history at the University of Warsaw and Freie Universität Berlin. She is the author of the book “Kinetic Vertigo,” which examines the political and emancipatory aspects of camera-less animation using the example of the works of Julian Józef Antonisz. From 2012 to 2019, she worked at the Adam Mickiewicz Institute in Warsaw, responsible for visual arts programmes. From 2018 to 2022, she co-organized (together with the Stereo and Wschód galleries) “Friend of a Friend”, a gallery-share initiative in Warsaw. In 2024 she was awarded a curatorial residency by the Igor Zabel Association in Ljubljana. Curator of group and solo exhibitions. Author of catalogue texts and critical texts on art, published in Flash Art, art agenda/ e-flux Criticism, NERO, Camera Austria, SPIKE, Texte zur Kunst, Art Basel Stories, Przekrój, Vogue Polska, and ZNAK. From 2021 to 2024, together with Katie Zazenski and Vera Zalutskaya, she worked at BLOK magazine as one of its editors-in-chief. In 2024, together with Zazenski and Zalutskaya, she launched MOST Magazine, an online journal for Central and Eastern European art and culture. Her current research interests focus on neuroscience, theories of consciousness, epistemology, narratology, and behavioral economics, as well as the use of video game aesthetics and mechanics in visual arts..

Yulia Krivich is a visual artist, researcher, and curator whose practice unfolds at the intersection of art, activism, and decolonial critique. She is a PhD candidate at the Academy of Fine Arts in Kraków, where she conducts research that combines archival analysis with the form of the essay film. Trained as an architect and multimedia artist, she began her artistic activity with photography and later developed a multidisciplinary practice.

Her projects have been presented at the Museum of Modern Art in Warsaw, Zachęta – National Gallery of Art in Warsaw, PinchukArtCentre (Kyiv, Ukraine), Fotomuseum Winterthur (Switzerland, 2018), Documenta 15 in Kassel (Germany, 2022), Osaka Kansai International Art Festival (Japan, 2023), Vilnius Performance Biennale (Lithuania, 2023), as well as in exhibitions in the United States. She has curated projects in Poland, Ukraine, and the Czech Republic. In 2024, she participated in the CEC ArtsLink Fellowship residency in the USA.

Her works are part of the public collection of the ING Polish Art Foundation in Warsaw and private collections. From 2022 to 2024, she was a co-founder of the Solidarity Community Center “Sunflower” at the Museum of Modern Art in Warsaw – a grassroots initiative nominated for the Polityka Award in 2022. She lives and works in Warsaw.

Vera Zalutskaya is a contemporary art curator, writer, cultural manager, and editor. She specializes in contemporary art of Central and Eastern Europe, engaging decolonial theory to interrogate power relations and the politics of representation. Her work examines how institutional and cultural narratives are constructed, contested, and reimagined. Co-editor-in-chief of BLOK Magazine (2021-2024), co-founder of MOST magazine (with Ewa Borysiewicz and Katie Zazenski). President of the GESSEL Foundations for the National Museum & Zachęta National Gallery of Art in Warsaw. Member of the Artistic Council

of the Konrad and Paweł Jarodźki artist-in-residence programme (together with Ruth Noack, Zbigniew Libera, Dorota Monkiewicz). Since 2014 she has curated exhibitions and projects in Belarus, Denmark, Poland, Serbia and Croatia, organised among others at the Museum of Modern Art in Warsaw (MSN), Museum of Contemporary Art in Zagreb (MSU), Copenhagen Photo Festival and CPH:DOX. She is one of the co-founders of the Identity Crisis Network - a research platform connecting artistic practices and discourses that challenge established notions of identity and subjectivity. She has taught at the Salzburg International Summer Academy of Fine Arts (with Małgorzata Mirga-Tas), the POST MA program at the Art Academy of Latvia in Riga, the Academy of Fine Arts in Warsaw, SCCA–Ljubljana, and KU Linz. A graduate of the European Humanities University in Vilnius and the Jagiellonian University in Krakow. Lives and works in Warsaw.

Katie Zazenski artist, curator, writer, editor and lecturer whose practice is centered around cultural production in independent, artist-led communities. Since 2018 she has been directing the Warsaw-based independent art space Stroboskop, where she has produced over 45 exhibitions as well as hosted numerous artist talks and lectures on contemporary art in East and Central Europe. In 2020, Zazenski began editing and writing for BLOK Magazine where she was also producing the monthly column “Off-space Q + A”, which functioned as an archive of artist-led spaces and projects of the CEE region. The column ran until November 2022, and in this time featured 28 unique spaces and remains one of the few resources documenting such projects in the region. In 2021, she assumed the role of co-editor-in-chief of the magazine alongside Vera Zalutskaya and Ewa Borysiewicz, which they stewarded until February 2024. The team formally resigned in April 2024 and together launched MOST Magazine, as co-founders and co-editors-in-chief. In 2022, Zazenski also initiated FRINGE Warszawa, a now annual event that platforms artist-led, grassroots spaces and projects in Warsaw, which she currently co-organizes. Zazenski received her Master of Fine Arts in Sculpture from the Cranbrook Academy of Art and is a two-time Fulbright Program Scholar to Poland, where she has lived since 2015.

MOST Magazine is an online, English language contemporary art journal that focuses on the region known as Central and Eastern Europe. Defining this term broadly, MOST is interested in tracing artistic and cultural practices, mapping local identities, and highlighting both commonalities and diversities. MOST is a resource for both a regional and international audience and presents art writing, exhibitions, and projects in the visual arts (primarily but not exclusively), with a special focus on regions that face underrepresentation. MOST is oriented towards both emerging and established writers and readers who are interested in broadening their understanding of this region, as well as making the region more accessible to an international audience who might not have the proximity or connection to contextualize such events and subjects.

MOST is an independent initiative, formally established in 2023 by Vera Zalutskaya, Ewa Borysiewicz, and Katie Zazenski, who work non-hierarchically as a co-editor-in-chief team. The goal for MOST is to create a cultural platform that is both critical and sustainable for its editors, authors, and readers in terms of both professional and affective labor.

@mostmagazine





Driant Zeneli, "The Firefly keeps falling and the Snake keeps growing", video still, 2022

There Is Nothing Solid About Solidarity

Exhibition, forum, video program, texts
a satellite event of the 2025 Kyiv Biennale

M HKA Museum of Contemporary Art, Antwerp
De Studio/De Cinema, Antwerp

Curators: MOST Magazine (Ewa Borysiewicz, Vera Zalutskaya,
Katie Zazenski) and Yulia Krivich

Participants: Noor Abed, Nika Autor, Asia Bazdyrieva, eeefff,
fantastic little splash, Floëmee, Samah Hijawi, Irfan Hošić,
Saodat Ismailova, Katarina Jazbec, Nikolay Karabinovych,
Dana Kavelina, Yasia Khomenko, Bogdana Kosmina,
Daryna Mamaisur, Svitlana Matviyenko, Petrică Mogoș,
Beatrice Moundjian, Laura Naum, Elif Satanaya Özbay,
Alpesh Kantilal Patel, Oleksandra Pogrebnyak, Maxim Poleacov,
Dilda Ramazan, Basyma Saad, Selma Selman, Nour Shantout,
Firas Shehadeh, Malaka Shwaikh, Antonina Stebur,
Tytus Szabelski-Róźniak, Asia Tsisar, Kat Zavada, Driant Zeneli

Production: Karolina Cholewa, Maia Daley,
Abel Hartooni, Weronika Wojda

Technical Support: VAB Sound & Light

Communication: Bert De Vlegelaer, Mieke Vervoort,
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Graphic Design: Septian Priyatna & Saskia Smith

Exhibition Support: Leen Bosch, Willem Wesdorp

Print: Poligrafus

Special Thanks: Bart De Baere, Christine Clinckx,
Weronika Elertowska, Nav Haq, Arash Shahali,
Piet Van Hecke, Olga Wysocka, Joanna Zielińska

All images courtesy of the artists.

Exhibition documentation: Christine Clinckx, courtesy of M HKA, Antwerp.



There Is Nothing Solid About Solidarity is co-organised by Adam Mickiewicz Institute,
Warsaw and is co-financed by the Ministry of Culture and National Heritage of Poland.



Ministry of Culture and National Heritage
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