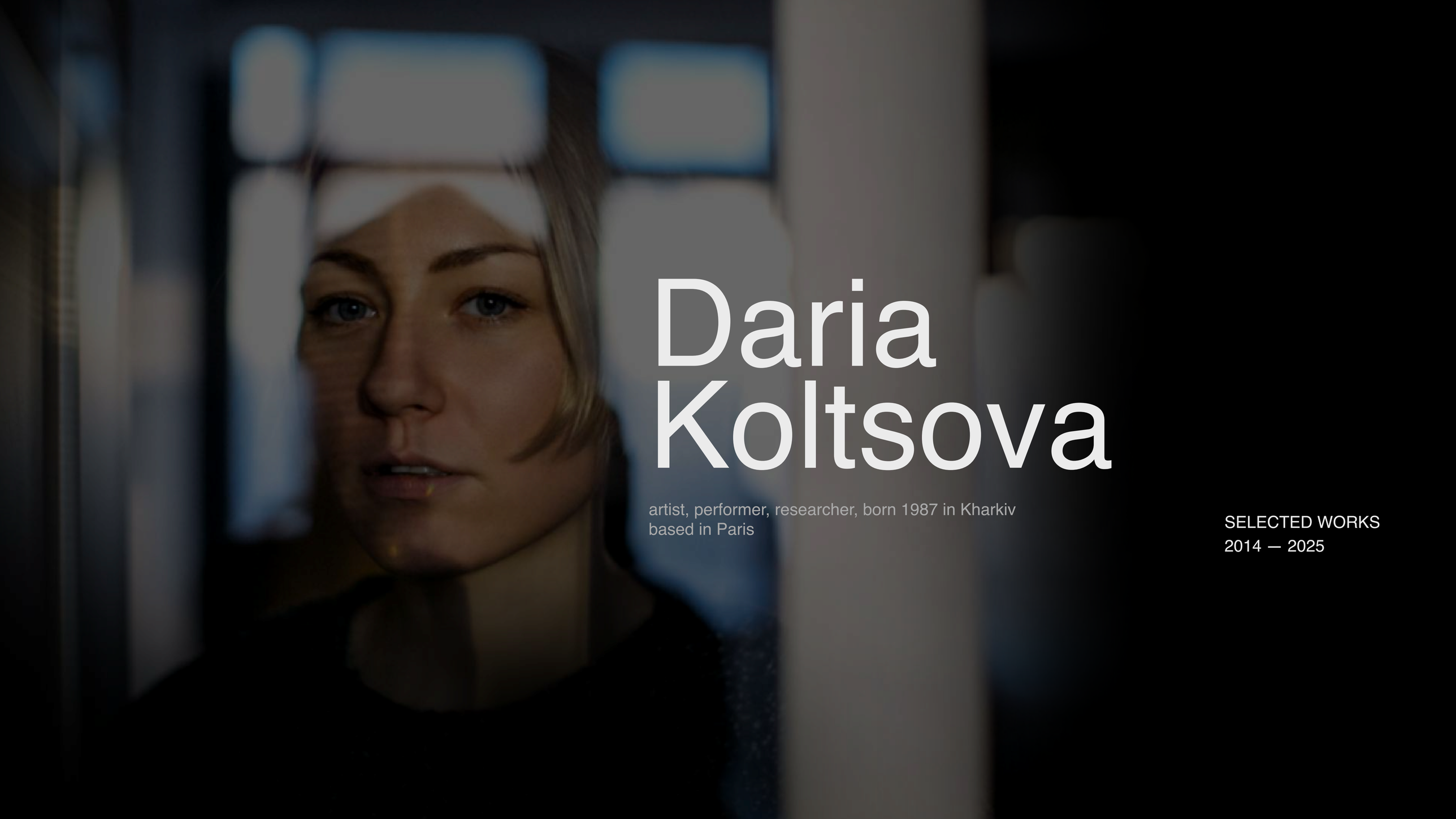


Daria Koltsova

artist, performer, researcher, born 1987 in Kharkiv
based in Paris

SELECTED WORKS
2014 — 2025

Education:

2023 — MA in fine art, Ruskin school of art, University of Oxford
2017 — Aspen Institute Kyiv
2017 — Fellowship Gaude Polonia programme of the Ministry of Culture and National Heritage of the Republic of Poland
2015 — BA in Art history and theory, Kharkiv Academy of design & art
2015 — BA in International relations, Kharkiv National Economic University

Awards:

2023 — Kaiserring Stipendium, Mönchehaus Museum Goslar
2021 — Won the competition for the Public installation in Kherson “Ideaton”
2019 — Non-stop media finalist
2017 — Won Red Cross Ukraine Competition for the Public art Installation
2015 — Won the MUHI Award for Young artists
2015 — Nominated for the Pinchuk Art Prize
2014 — Finalist in the competition of curatorial projects at Izolyatsia

Daria Koltsova is a multidisciplinary artist based in Paris. She was born in 1987 in Kharkiv, Ukraine. Received her BA in art history and theory from the Kharkiv Academy of Design and Art Ukraine and MA degree in fine art form the University of Oxford. She was nominated for the PinchukArtPrize, won MUCHI award, was awarded with the scholarship of the ministry of culture and national heritage of Poland Gaudi Polonia, Kaiserring scholarship holder 2024.

Her artistic practice, which includes installations, performances, videos, stained glass installations and public interventions, brings together political and personal dimensions. Her works succeed in making current geo-political or social situations sensitive and tangible, by associating their intimate perceptions and their repercussions on individuals. Moving away from an attempt at realistic representation, she gives form to new images, sometimes derived from historical or iconographic research. Memory, displacement, silenced bodies, and the ambiguous relationship of protection-fragility are some of the topics addressed by Koltsova. The artist’s memories stretch as an unlimited ray of light, diluting constantly in her head yet wanting to manifest as visibly as possible. On the verge of destruction caused by the war, the artist creates and thus reveals multiple possibilities of resilience and hope.

Selected exhibitions:

KYIVBIENNALE, Lenthos Museum, Linz
POSTCARDS FROM HOME, public art intervention, Turin
DOMAINE DES OSERAIES, art residency, Faverolles
THE KIOSK, solo show, Temnikova&Kassela gallery, Tallinn
POETICS OF POWER, Kunsthaus Graz, Graz, Austria
ONLY LOVING THIS EARTH WITH UNBENDING PASSION RELIEVES MY SADNESS, solo show, Museum of contemporary art Goslar, Germany
IN THE SPLENDOUR OF FALLEN SUNS, solo show, Suprainfinite Gallery, Bucharest
ODESA. THE LONG 20TH CENTURY IN ART. MCK, Krakow, Poland
Materiale Art Fair, Suprainfinite Galllery, Mexico City
THE ROAD TO POETRY IN WARTIME, solo show, Art Encounters Foundation, Timisoara
HERE AND NOW: MODERNISM IN UKRAINE 1900—1930s & DARIA KOLTSOVA, Museum Ludwig, Cologne
TETRIS, Scope Berlin
Liste Art Basel, Suprainfinite Gallery, Basel
Artissima fair, Suprainfinite Gallery, Turino
PHOENIX RISING, Cromwell Place, London
PEREMOGA, Bronx River Art Centre, New York
MUSEUM IN EXILE, Museum of contemporary art MO.CO, Montpellier
IF I NEITHER FEEL NOR THINK, WHERE AM I THEN? Solo show, Biennale Archipelago Mediterranea, Palermo
CHRONICLES OF DISAPPEARANCE, Museum of contemporary art, Goslar
THEORY OF PROTECTION, Albertina Modern, Vienna
COPENHAGEN DEMOCRACY SUMMIT, intervention, Royal Danish Palace, Copenhagen
LISTE ART FAIR BAZEL, Basel
LULLABY, World Economic Forum, Davos
CAPTURED HOUSE, Alte Münze, Berlin
I JUST WANT TO KNOW IF WE WILL BE WHO WE ARE TODAY, WHEN THE PAIN IS GONE, solo show, Ravitaillement art space, Gavray-sur-Sienne
THEORY OF PROTECTION, Lescer art center, Zalesie Gorne (Poland)
THEORY OF PROTECTION, Suprainfinite, Bucharest
ENTERING THE FOREST, solo exhibition, Lescer art center, Zalesie Gorne (Poland)
100 YEARS OF SOLITUDE, Kooperative, Kyiv
COMPLICATED RELASHIONSHIPS, solo exhibition, performance, VOVATANYA GALLERY, Kharkiv
TOUCHING, solo exhibition, Shcherbenko art centre, Kyiv
When I reach the end of what I should know, I will be at the beginning of what I should sense, video-scenography for Kyiv Symphony Orchestra, The recording house of Ukrainian Radio, Kyiv
KYIV ART WEEK XI, Toronto Centre, Kyiv
NONSTOPMEDIA IX, Kharkiv Museum of photography, Kharkiv
BIRDS AND FLOWERS, solo exhibition, Rort creative hub, Kyiv
«NO NEWS, BUT I DON'T BELIEVE…», public art installation, Sofievska square, Kyiv
ARTWORK, National museum Mystetskyi Arsenal, Kyiv
DEEP INSIDE, the main program of the V Moscow Biennale of Young Art, Moscow
KYLYM. Contemporary artists of Ukraine, The palace of arts, Lviv
TALE OF THE TALES, solo exhibition, Shcherbenko Art Centre, Kyiv
MUHI Award, Modern Art Research Institute, Kyiv PINCHUK ART PRIZE, Pinchuk Art Centre, Kyiv
DIALOGIA: UKRAINIAN ART IN TIMES WITH NO NAME, ART KYIV Contemporary, National Museum Mystetskyi Arsenal, Kyiv
MANIFESTO, IV Odessa biennale of contemporary art, Museum of contemporary art of Odessa, Odessa
PHILOSOPHY OF MIGRATION, Museum of Cultural Heritage, Kyiv
DECOMPRESSION, Saint-Merry Church, Paris
RESENTMENT, ARTVILNIUS'15, Vilnius
VI ODESSA BIENNALE OF CONTEMPORARY ART, Museum of contemporary art, Odessa
THE ONE WHO COLLECTS THE BONES, performance, Saint-Merry Church, Paris
THE ONE WHO COLLECTS THE BONES, performance, National museum Mystetskyi Arsenal, Kyiv
ELEMENTS OF REALITY, IX ART-KYIV Contemporary, National museum Mystetskyi Arsenal, Kyiv
TABLE MANNERS, Womanorial online platform
WAR/SHE, Magelan city mall, Kharkiv
LONG PATH TO FREEDOM. UKRAINIAN ART BETWEEN REVOLUTION AND HYBRID WAR, Ukrainian Institute of Modern Art, Chicago
SPACE OF OPPORTUNITIES, GOGOLFEST 2014, Kyiv
GUILT, NonStopMedia 7 (curator Sergiy Bratkov), Kharkiv
INDEPENDENCE SQUARE, Yermilov Centre, Kharkiv

TOYS

RECYCLED STAINED
GLASS, BRANCHES

2025



LISTENING TO THE SOUND OF BROCKEN GLASS

STAINED GLASS
2025
Site specific installation,
40 m2





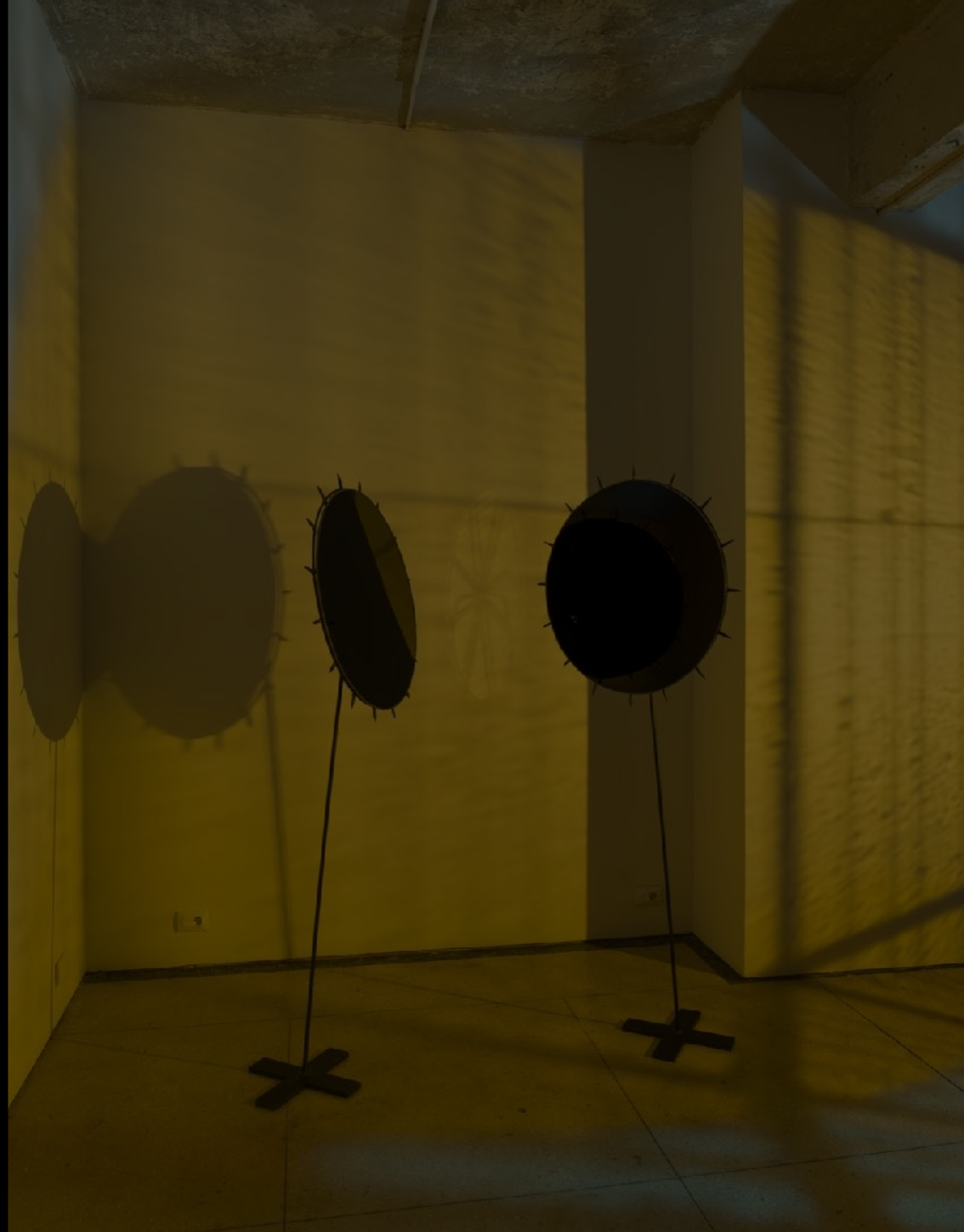
In the Splendour of Fallen Suns

2024 Solo show at Suprainfinit Gallery, Bucharest

By addressing the relationship between memory, the built environment and imagined space, the exhibition continues the artist’s practice of highlighting the fragility of landscapes and objects in their coexistence with the human one.

Monumental sculptures Witnesses (sunflowers and wheat columns) inhabit the gallery space in a synecdoche of a lost land, creating a dried, burnt landscape to wander through. The incompleteness of the landscape creates a powerful poetics of memory, able to capture the griefing of the Earth through these subtle fragmentations. The black glass is deprived of its main function, namely light shining through, this opaque state unravels the trauma and displays it under the shape of these defined sculptures. By shattering the light, the sunflowers turn into mourning sentinels. Outraged about the Ukrainian burnt sunflower and wheat fields in the current Russian invasion, the artist’s desire to commemorate nature turned into spiky and eerie sunflowers, like shadows of multigenerational traumas, histories of subjugation that brutally reverberate into the present.

Daria bears a personal connection to the wheat grain which has informed her ardent wish to visually and symbolically represent this cereal. Her grandad worked as a genetic agricultural engineer who ended up dedicating his research and work on wheat. That time genetics was officially declared “a Bourgeois science” in the USSR, following mass repressions and executions of over 3000 biologists. Her grandfather had to flee his town and walk to Kharkiv through endless lands. Reflecting on her grandad’s process of walking through a complex land that was both foreign and a home, the artist conjures the processes of deterritorialization and reterritorialization through her new sculptural assemblages, as the viewer is invited to equally inhabit her glass fields, to aggregate with the memory of estranged living organisms. Text: Cristina Vasilescu





The stained-glass sculpture In the splendour of fallen suns invites the viewer to step inside the space inspired by an architecturally Constructivist past, familiar to the artist's childhood home city of Kharkiv. Struck by the image of an old Soviet propaganda stained glass depicting a pristine landscape, centering a large sun and a Soviet soldier, Daria removed the image of the soldier but kept the sun, symbolically liberating the land from ideologising forces. Consciously deploying a gesture of erasure, the image transforms into a metaphor of boundless nature whereby the environment regains its autonomy.



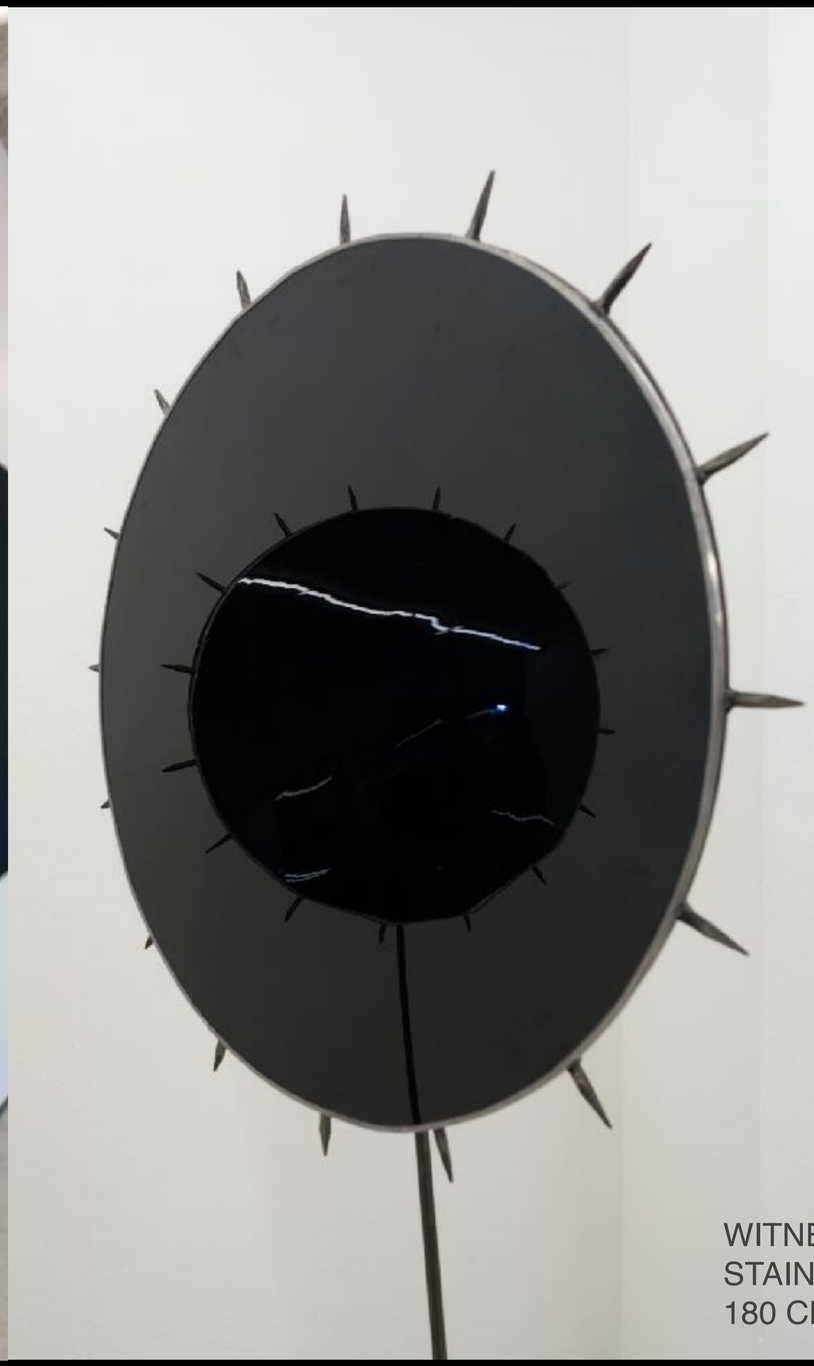






WITNESSES
STAINED GLASS, CONCRETE, METAL
280 X 40 X 40 CM







WITNESSES
STAINED GLASS, METAL
180 CM



Birds

The series of glass sculptures Birds is dedicated to all the creative people of my land who were meant to bring wisdom, beauty and hope to this world, but ended in soviet prisons, labour camps or trenches of today's war.
The main inspiration was found in Letters of the Ukrainian poet, translator, literary critic, journalist, and an active member of the Ukrainian dissident movement Vasyl Stus (1938 — 1985).

For his political convictions, his works were banned by the Soviet regime and he spent 13 years in detention until his death in Perm-36 — a Soviet forced labor camp for political prisoners. He was nominated for the 1986 Novel Prize in Literature but died (was killed) in a camp a year before the nomination materialized. His last book of poems written in a camp was called "A Bird of the Soul". It was taken from him by the overseers. It's destiny remains unclear.

«When after the thousands of years of travelling the stars reach Earth — I don't envy them.» V.Stus



GLASS, METAL WIRE

70 x 30 cm

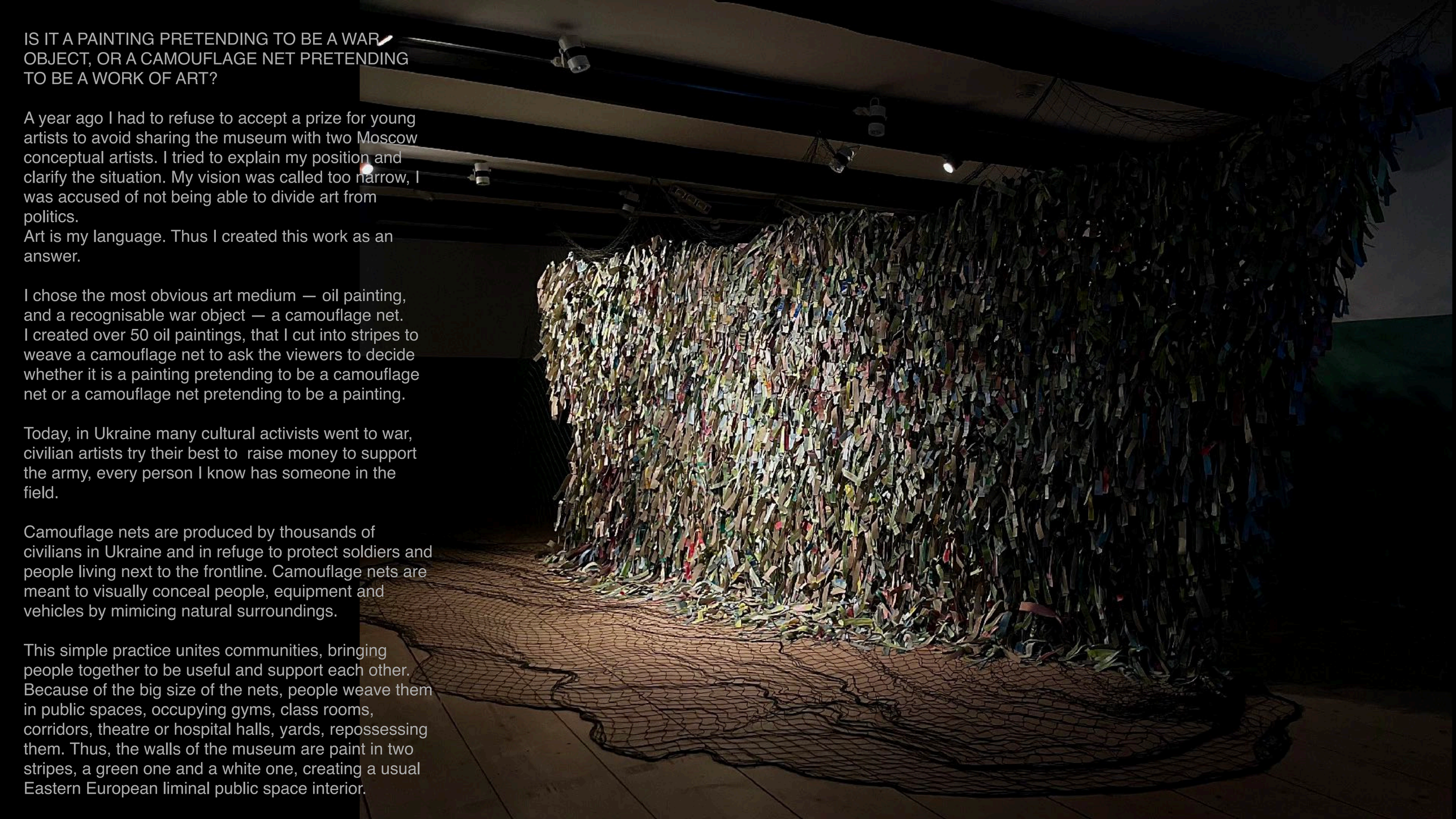
Camouflage

OIL PAINTINGS ON CANVAS CUT INTO STRIPES AND WOVEN INTO A CAMOUFLAGE NET

500 x 300 cm

2024 Only loving this land with unbending passion relieves my sadness, solo show, Mönchehaus Museum Goslar

Commissioned by Mönchehaus Museum Goslar



IS IT A PAINTING PRETENDING TO BE A WAR OBJECT, OR A CAMOUFLAGE NET PRETENDING TO BE A WORK OF ART?

A year ago I had to refuse to accept a prize for young artists to avoid sharing the museum with two Moscow conceptual artists. I tried to explain my position and clarify the situation. My vision was called too narrow, I was accused of not being able to divide art from politics.
Art is my language. Thus I created this work as an answer.

I chose the most obvious art medium — oil painting, and a recognisable war object — a camouflage net. I created over 50 oil paintings, that I cut into stripes to weave a camouflage net to ask the viewers to decide whether it is a painting pretending to be a camouflage net or a camouflage net pretending to be a painting.

Today, in Ukraine many cultural activists went to war, civilian artists try their best to raise money to support the army, every person I know has someone in the field.

Camouflage nets are produced by thousands of civilians in Ukraine and in refuge to protect soldiers and people living next to the frontline. Camouflage nets are meant to visually conceal people, equipment and vehicles by mimicing natural surroundings.

This simple practice unites communities, bringing people together to be useful and support each other. Because of the big size of the nets, people weave them in public spaces, occupying gyms, class rooms, corridors, theatre or hospital halls, yards, repossessing them. Thus, the walls of the museum are paint in two stripes, a green one and a white one, creating a usual Eastern European liminal public space interior.






Camouflage

2025 public intervention, Tallinn

PUBLIC
INTERVENTION

PAINTINGS ON
CANVAS CUT INTO
STRIPES, NYLON NET

‘Camouflage’ - an activation of Jaak Soans’ A. H. Tammsaare sculpture (1978) by Daria Koltsova
Time: May 10, 2025, from 2:00 PM to 6:00 PM
Location: A. H. Tammsaare statue in Tammsaare Park, Tallinn

During the activation, the sculpture will be covered with a camouflage net made of cut paintings on canvas creates by Daria and donated artworks by other artists from Estonia. The net was created over 2 weeks with the help of numerous volunteers and professional Estonian camouflage-net weaving communities. This public installation will exist for only four hours and is part of an art project that addresses the vulnerability of culture and the protective power of creativity during war.



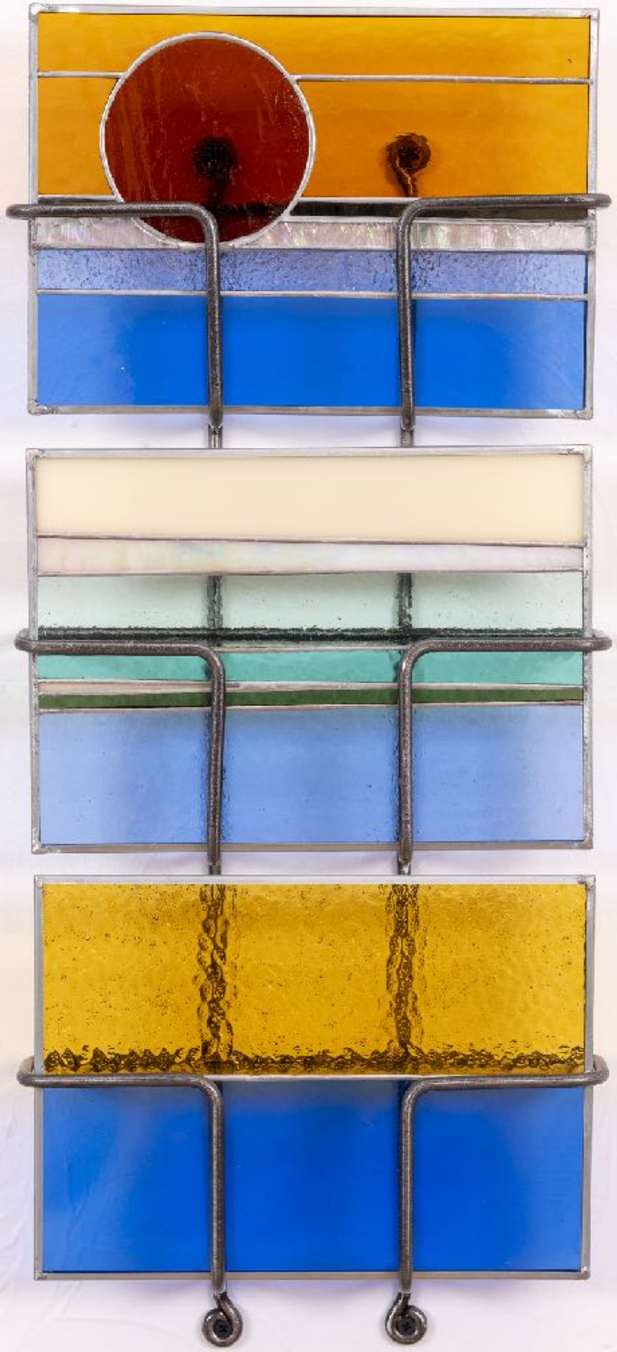


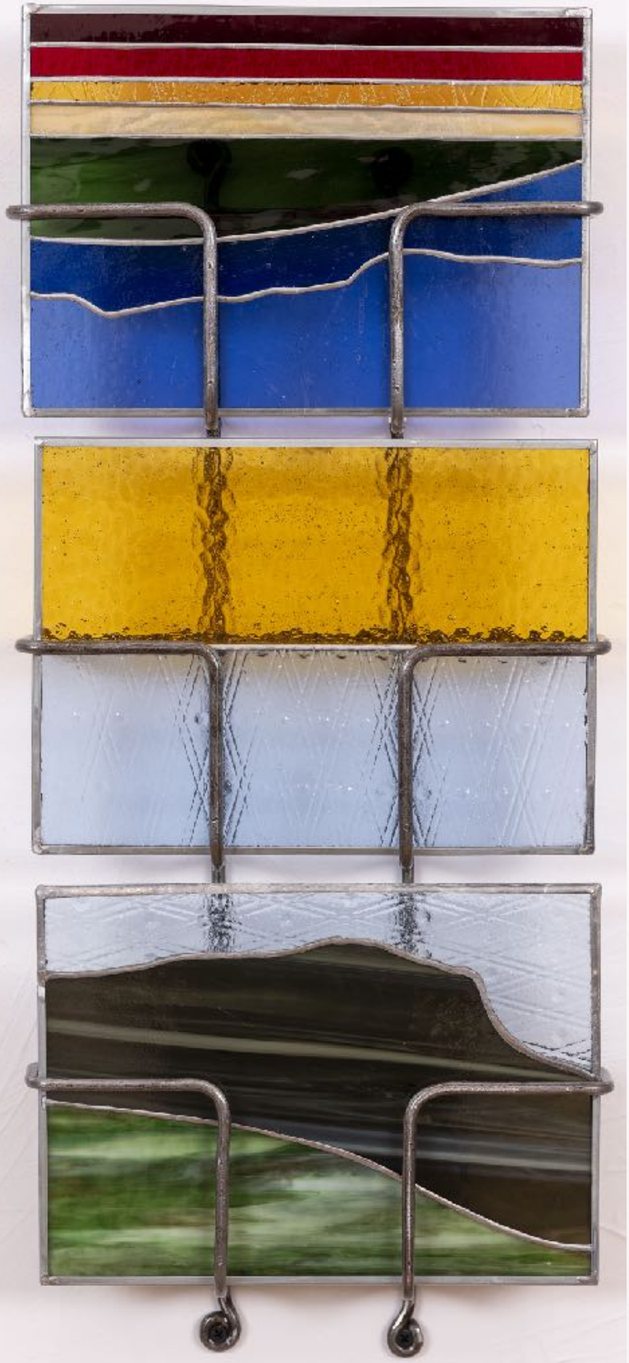
Postcards from Home

2024. Mönchehaus Museum Goslar, Germany
2024 In the Splendour of Fallen Suns, Suprainfinit Gallery, Bucharest
2024 Materiale art fair, Mexico City

INSTALLATION, STAINED GLASS, METAL POSTCARDS STANDS AND HOLDERS
2024



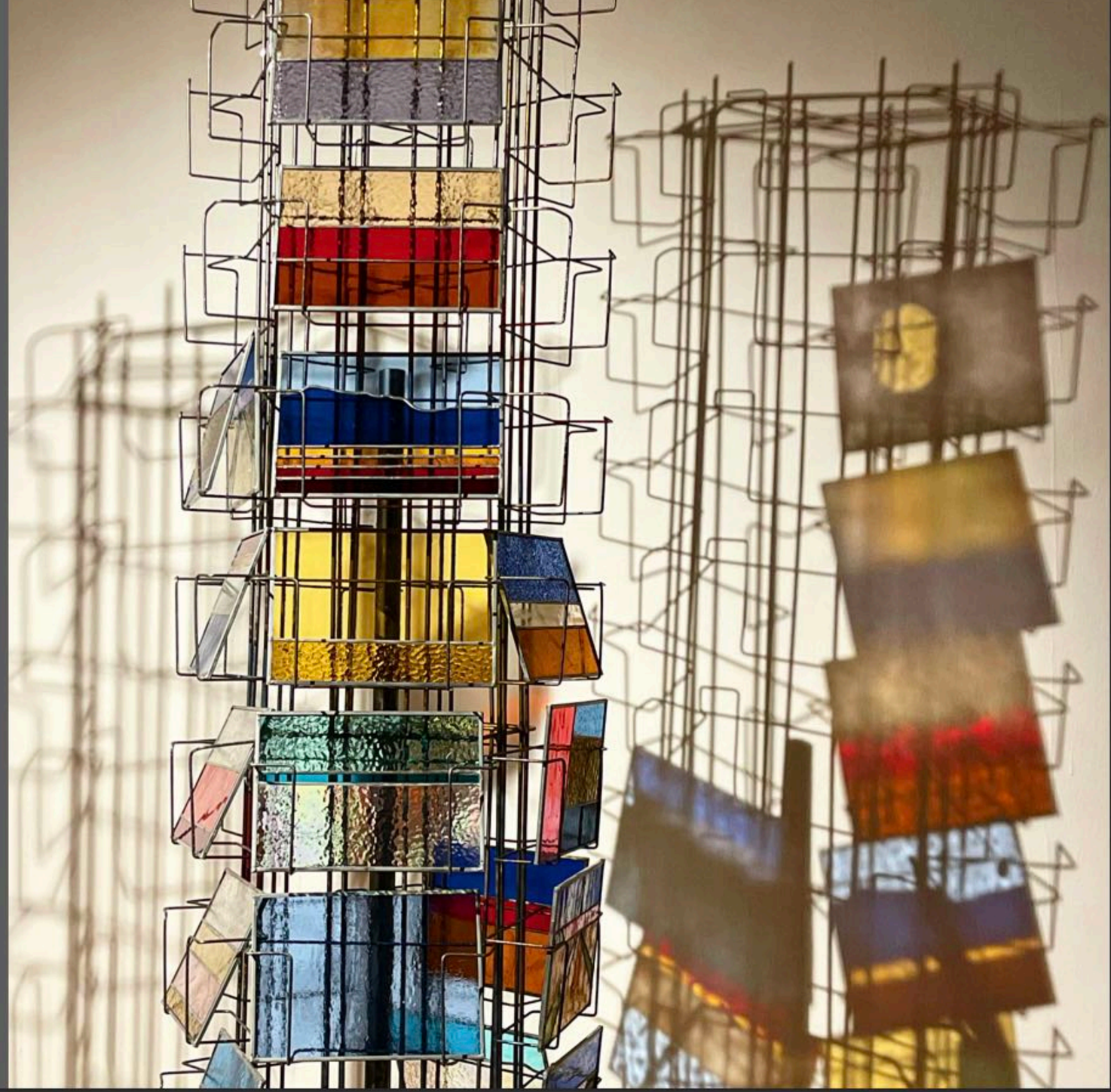


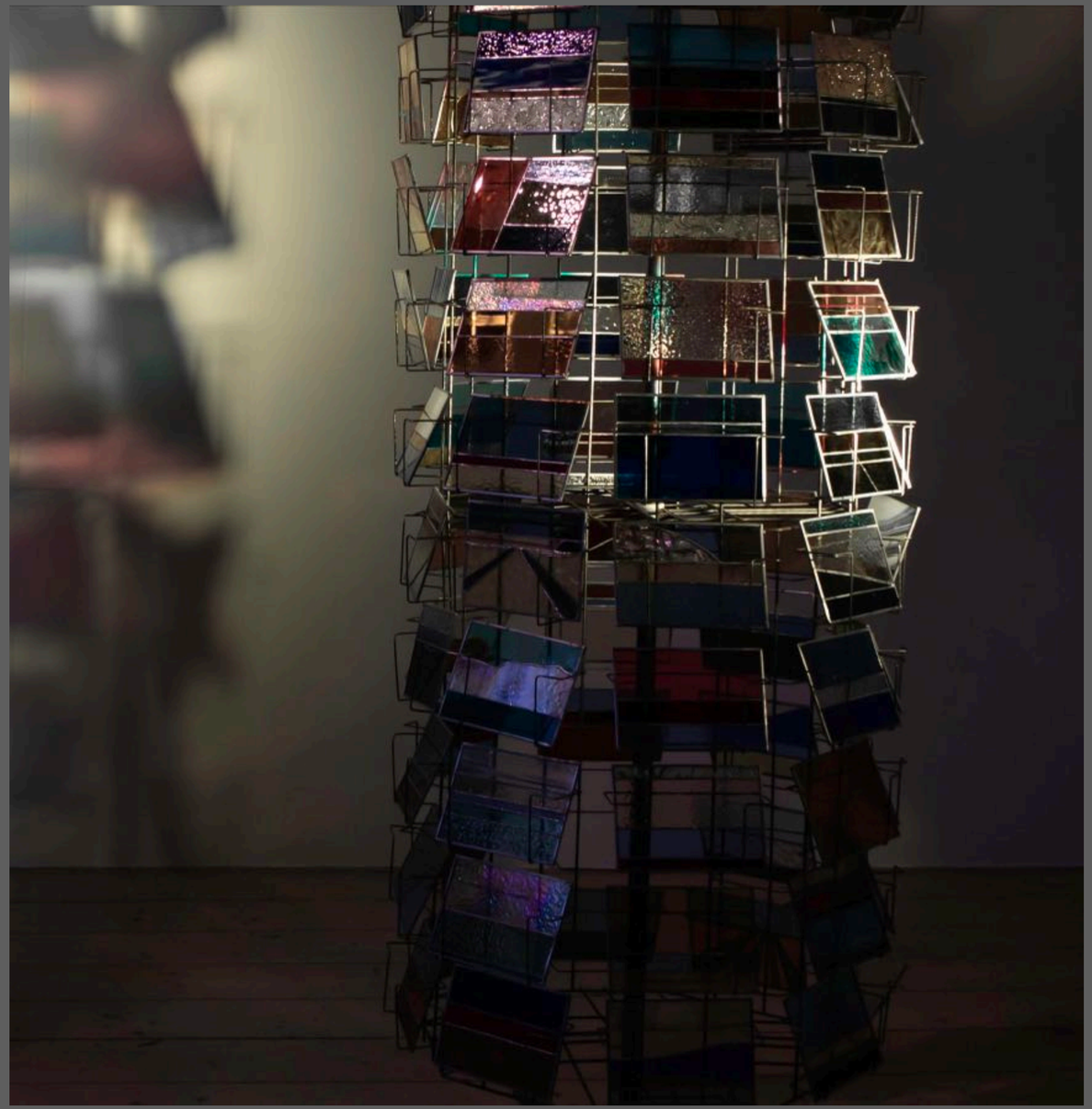




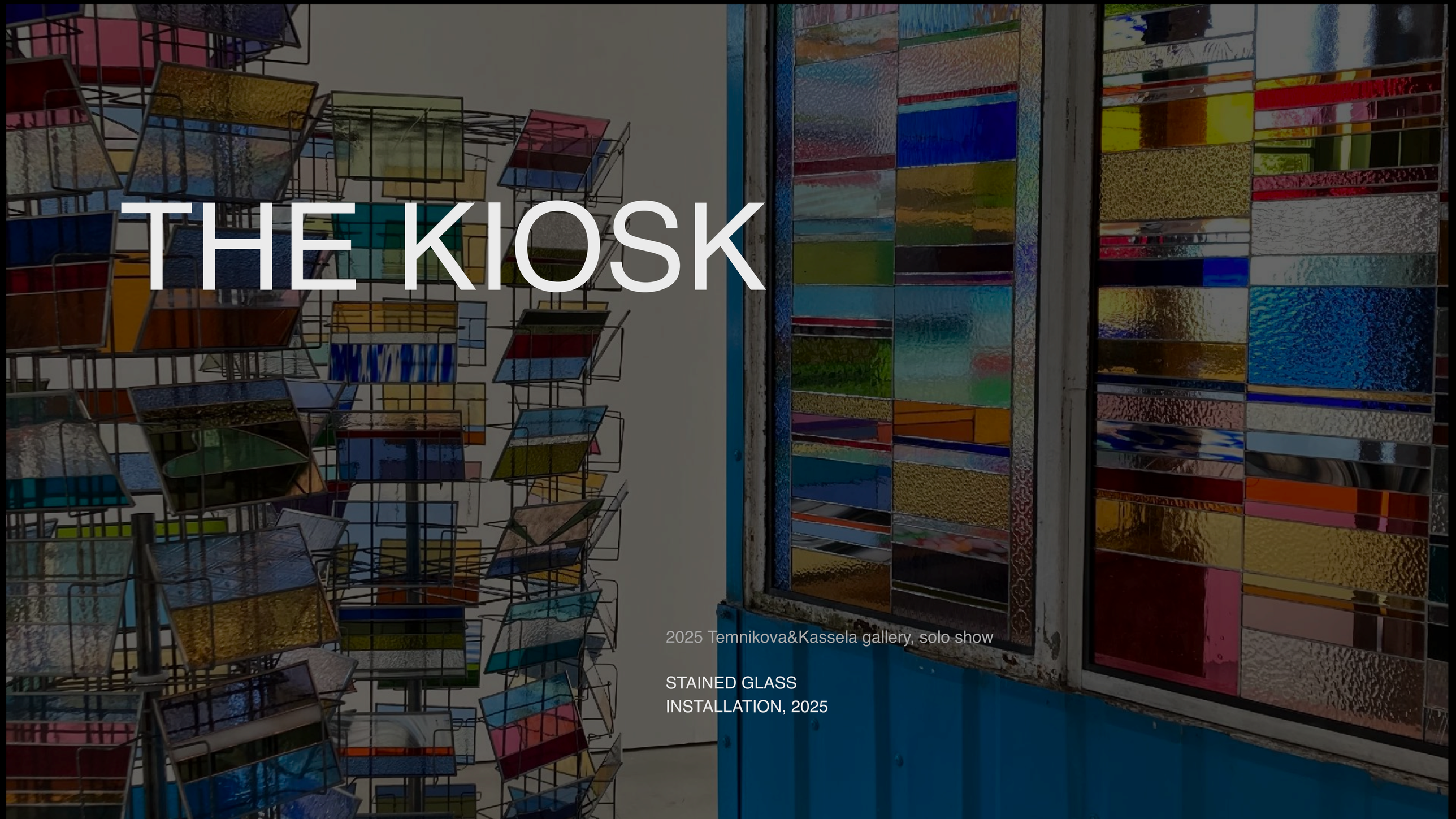
The installation that articulates the capacity of memory to edit essential elements when the details and surroundings are forced to disappear, created as a gesture to remember the unique landscapes and ecosystems that have been under the threat of extinction during the war in Ukraine. Produced in the size of an old postcards highlight forgotten or disappeared spaces from Ukraine that the artist still wishes to remember, archive and carry along with her. Yet, memory-loss and estrangement are undetachable process from one's life. The artist used pictures of transforming Ukrainian landscapes she took herself as well as from her friends or found on social media and transformed them into minimalist fragments that become a window to the world. Every landscape is simplified to a symbol, to a composition of colours without details. The landscape is an essential image for Ukraine. Our flag represents the wheat field and the blue sky above.

The work's plurality of landscapes and perspectives brings multiple optics in viewing the world and its transformation processes. The old stained-glass technique, often used in churches, emphasises the sacred essence of nature and its vulnerability in facing the war, equally echoing its regenerative capacity. Bringing light into something is a spiritual gesture, and the stained-glass becomes a sacral element of a symbolic home.









THE KIOSK

2025 Temnikova&Kassela gallery, solo show

STAINED GLASS
INSTALLATION, 2025

Kiosks used to form an eclectic meeting and trading space of the common people — places to buy snacks, drinks or newspapers, to exchange news, account for the latest rumours; an easy going moment to socialize. Kiosks as a subculture, but also as architectural objects transformed into almost contemporary art pieces, countless interrelated objects are woven together into a colourful mess, in which one can hardly notice the salesperson who drowns in his supplies.

Inspired by this spontaneous visual language, I filled the windows of the kiosk with stained glass postcards, memories of the land I love and miss, the land that might be partly destroyed, but symbolic pieces of it are saved in the permanence of these images. The landscapes are simplified to the visual codes, composition of colourful stripes, like the Ukrainian flag. Other postcards are placed on the postcard stands around.

What is a postcard? A symbolic piece of land, that one can keep with them or share with others. Places change, sometimes beyond recognition, but the postcard stores it the way it used to be.

In the world we live we feel the need to store records in our own personal random access memories. Dramatic events multiply and bring our reality to slowly collapse and drift away at faster pace, our souvenirs and imagination remain the unique reminiscence of such idealized « beauty ».



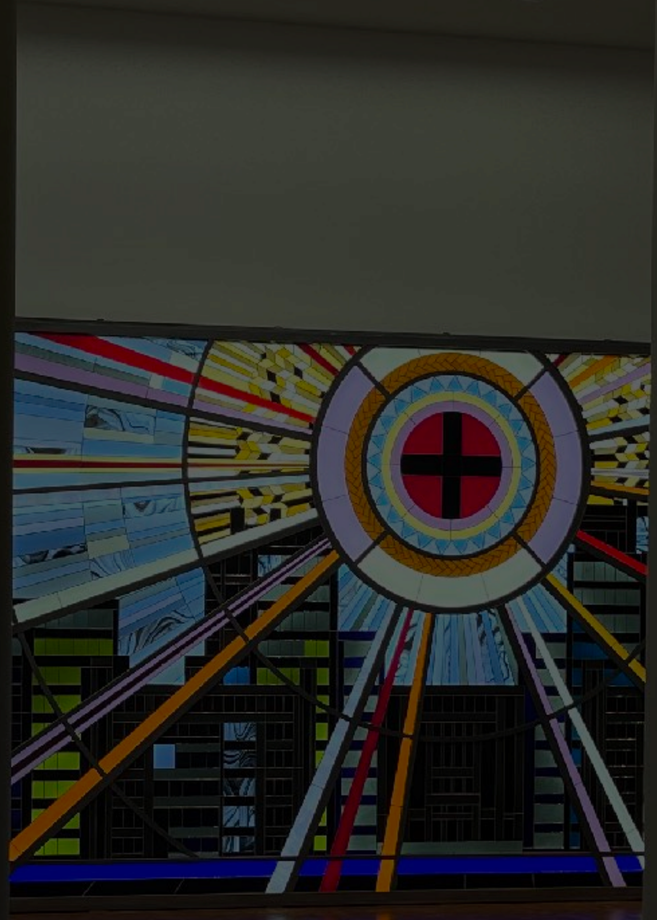


TURIN, PIAZZA SAN CARLO, 2025



TALLINN, TEMNIKOVA&KASSELA GALLERY, 2025

Tessellated Self



STAINED GLASS
INSTALLATION, 2023

690 x 315 x 10 cm

Commissioned by
Museum Ludwig,
Cologne

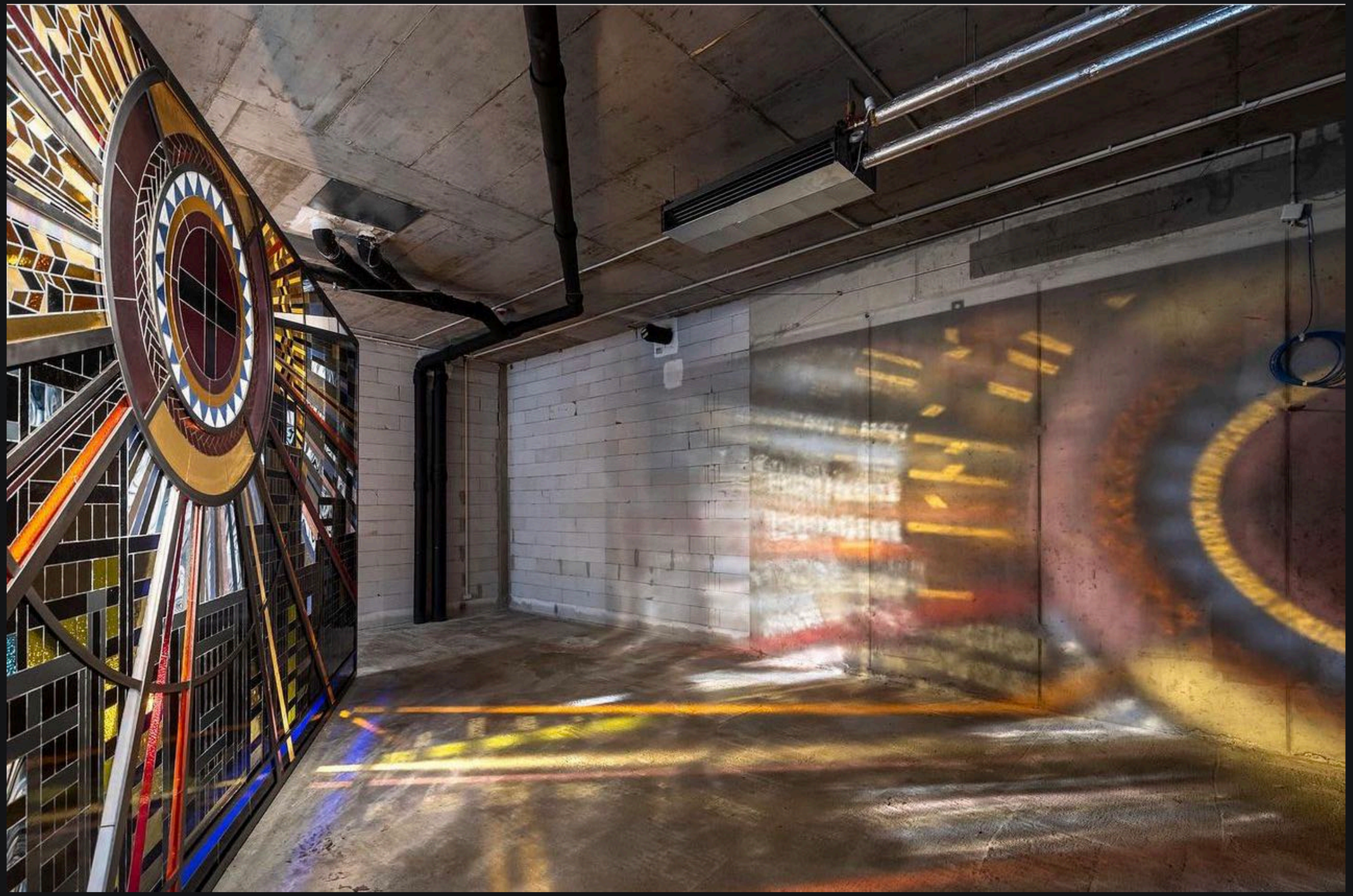
2024 Poetics of Power, Kunsthaus Graz, Austria
2023 Art Encounters Foundation, solo show Timisoara, Romania
2023 Here and Now: Modernism in Ukraine 1900–1930s & Daria Koltsova, Museum Ludwig, Cologne

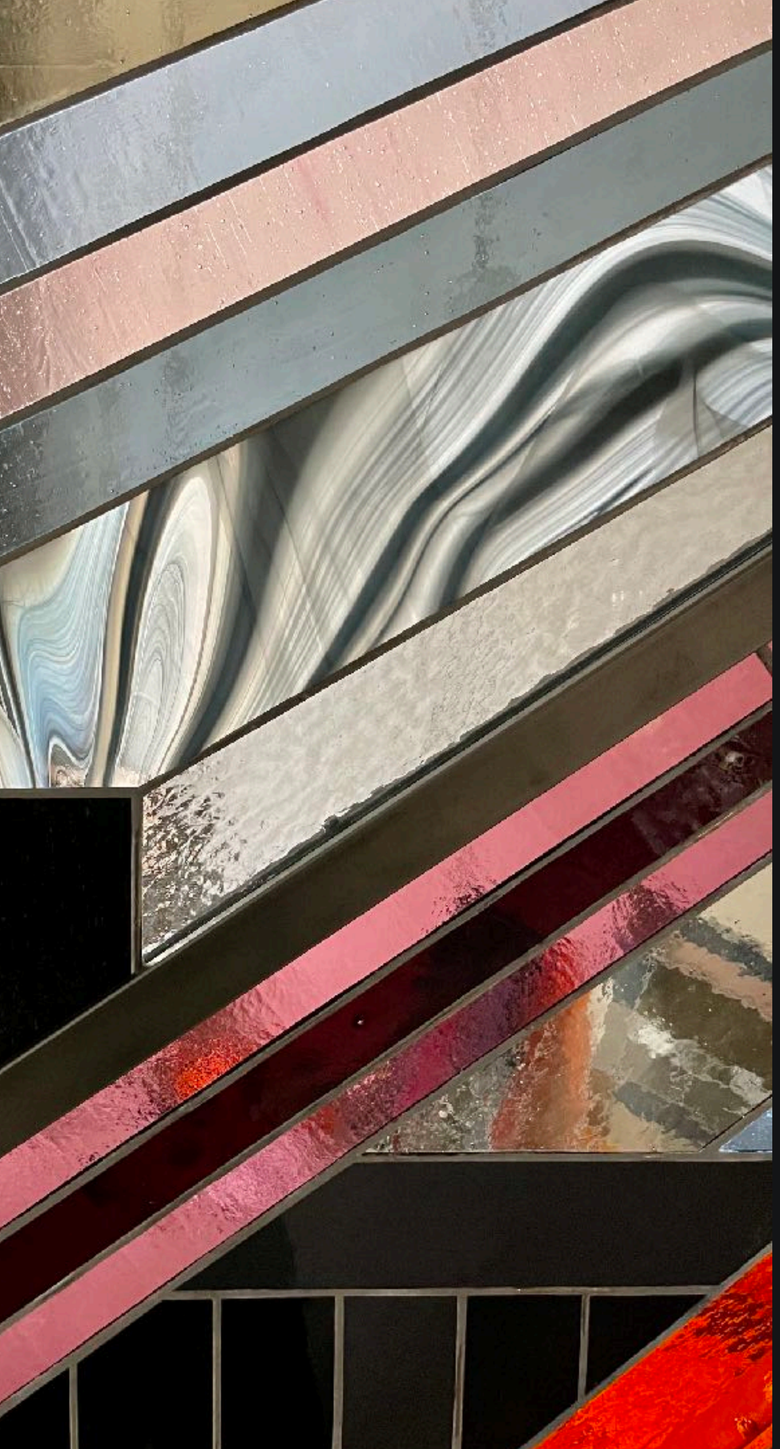


The installation represents a psychological landscape, an attempt to explore an intrapersonal conflict of identity in borderlands which have been absorbing opposites for centuries, a hope to decolonise, discover and tessellate a new Self.

The symbols of Kharkiv Soviet time architecture, Ukrainian ritual culture, Great Starvation, Ukrainian modernism, and contemporary war are interwoven in the composition, building a multilayered story about the East of Ukraine.

The choice of the stained-glass medium widely used by the Soviets to promote ideology is a protest against indoctrination and propaganda in art. The artist uses propaganda medium to share a personal conflicting story, which had never had a place in monumental totalitarian art.







I would put them back to poetry if I only knew how

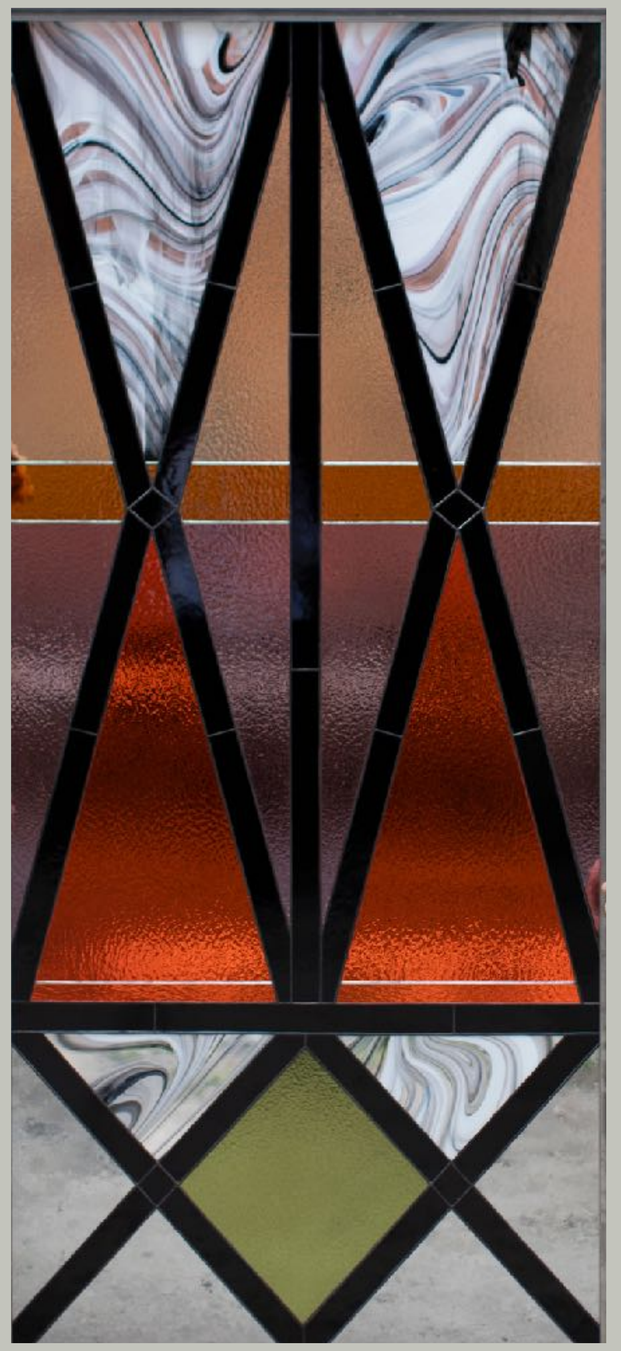
STAINED GLASS
INSTALLATION, 2022

180 x 90 cm each part

2024 Odesa. Long XX century in art, MCK, Krakow, Poland
2022 Liste Art Fair Basel

Collection of The Museum of Recent Art, Bucharest, Romania






2022 the whole territory of Ukraine is being bombed. The premonition felt in the “Theory of Protection” turned into reality. All over the country, the windows were covered by protective patterns. They became almost sacral symbols, despite the failure under total destruction. Buildings became silent witnesses of war, turning into war documentations, preserving memories and stories in shelled walls and shot glasses. Some people stayed inside their houses for weeks, moving from the flat to the bomb shelter back and forth, connected to the outside world only through their windows. The new world that they saw changed drastically.

Being captured in our shelters, physical or mental, we noticed that our time perception dramatically changed. All the days became the days after the start of the war. We lost dates and even hours: only morning, day, evening, and night were left, specified mainly by the lightning outside. Thus windows became sacral screens, diaries, telling stories through patterns, shots, stretches, and views of the other side.

The artist in me found a killing beauty in these new landscapes with “stars falling from the sky” (phosphorus bombes) and bright colors of terrible explosions. It seemed even poetic if there wasn't so much death, pain, and fear in it. And “... I would put them back to poetry if I only knew how”. Such artistic perception seems reprehensible nowadays. I am full of doubts about whether I can afford it.

The installation is a kind of contemporary war horology. It consists of four stained glasses: a morning with shelled glass, noon with the fire and the sky covered by fumes, an evening with explosions, and a night with phosphorus bombing





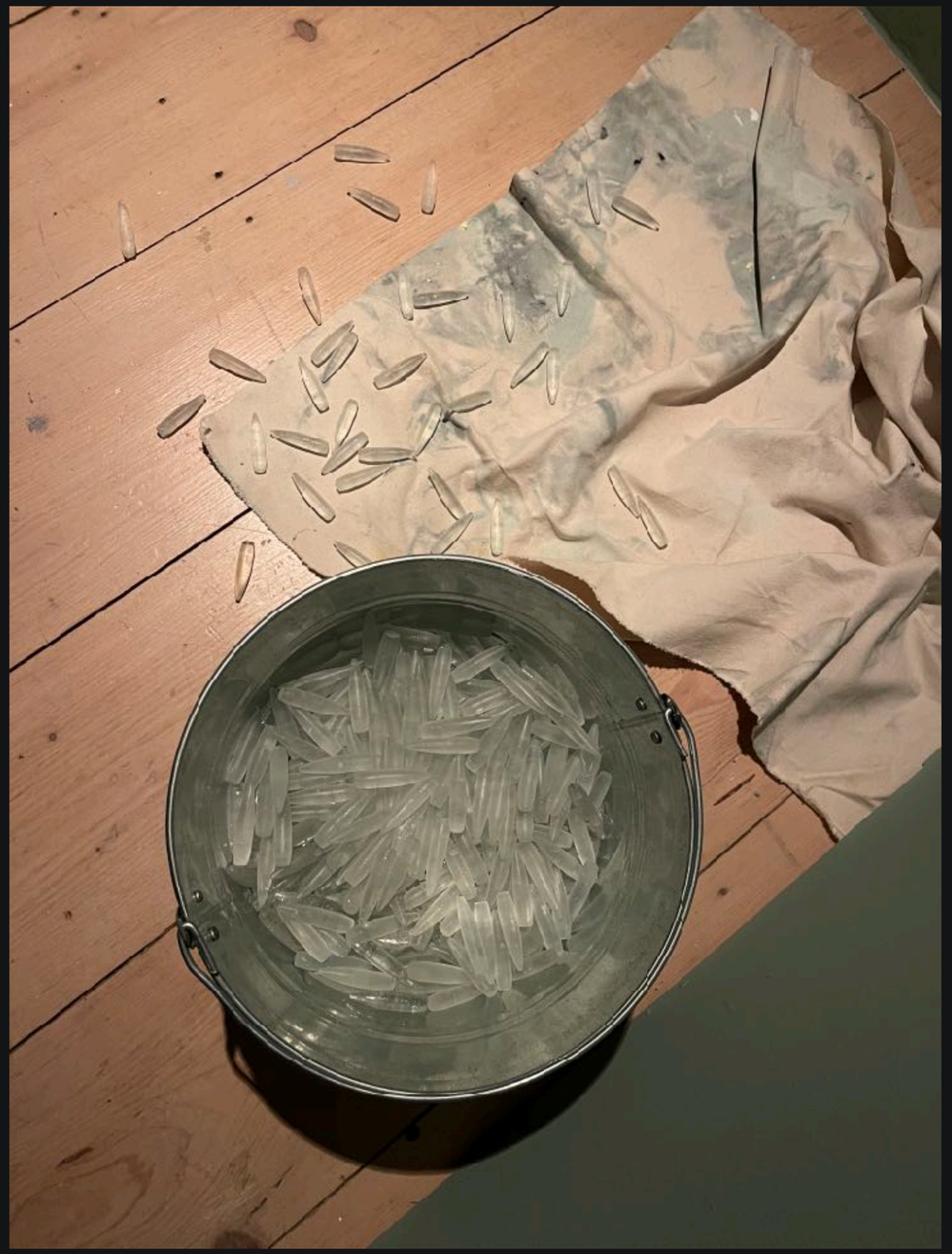
Bullets

2024 Only loving this land with unbending passion relieves my sadness, solo show, Mönchehaus Museum Goslar, Germany



GLASS,
2022





OUR TEARS WILL BE CAST INTO BULLETS Glass, metal bucket, oil painting on canvas

Scarring

INSTALLATION, METAL, PLASTER, OIL ON CANVAS, STAINED GLASS, PHOTOGRAPHY,
2023

2023 The Ruskin school of art, University of Oxford

When people see scars, they think about trauma, war, tragedy. But a scar is not a point in the past, it is an ongoing process. Scars are about life’s capacity to go on. Scars show that the wound has closed up, that the body is safe, that it stood up to the challenge and survived, protected and healed itself. Scars on land and in cities are just like that: resilient life manifesting itself.



Scarring is a natural part of the healing process. A scar is the body's natural way of recovering and replacing lost or damaged skin. Scars will never go away completely. They look better with time, but they never entirely disappear. Scar tissue differs from the surrounding skin.

My commute to art school takes forty minutes by bike. I am not an experienced cyclist, not confident enough to look around, and just look at the road ahead. For the past eight months I have looked at the same road for an hour and a half almost every day. First, I explored and memorised all the potholes, then all its other deformities, then I studied the other marks that time left on its surface. I grew familiar with the road's scars, glimpsing its secrets. I learned that old, faded marks are just as visible as new ones, that the locations of bus stops and road crossings has changed over time, that tree roots can make asphalt stand on end, that each new layer has a different hue, that repairs leave star-like shapes on the road.

When asphalt is repaired, it is cut open, and the cuts are then filled with bitumen that leaves black scars on its grey surface. Bitumen patterns create lines and stars on the healed cuts on the city's skin. They rise slightly above the road's surface, like the scars when I run my finger over my skin, like the scars inside left by the war. Scars make us kin, the road and me.

This winter I had an accident and fell face-down on asphalt. Some of my skin came off and I needed stitches. My face was covered with bandages soaked in and discoloured by medicine, sweat, discharge from wounds. Shock and pain brought me closer to people in my country. My wounds were not caused by the war and my scars were not very visible, but I felt involved and strangely relieved. Now too I am one of the chosen ones. I can share in their experience, if only a bit. I became interested in stitches. I started sewing pieces of fabric together and soaking them in iodine. I watched my damaged skin change and marvelled at the body's power to heal. I hoped that the same power could also heal pain. I looked for ways to express it in art.

I studied photos of this war's burns, surgeries, stitches, amputations. War is swathed in fabric. Cloth soaks in and holds onto traces of blood, sweat, mud, medicine, smell and memory. Dirty brown stretchers that carry the wounded off the battlefield, field hospitals inside olive canvas tents, white bandages, fabric that's cut, shot through, torn, twisted and tied. We could stitch them into flags.

The writings of Remarque about people with injuries filling postwar cities, kept popping up in my memory. I started seeing this in Ukraine. Injuries are everywhere on social media, in the news, among people I know. Injuries have become the new normal and our ideas about the body are changing. Injuries do not repel or frighten us as they did before. Scars no longer only signify trauma. They are also signs of courage and of the miracle of healing. They manifest life.

For more than a year I have been away from home. My art is inseparable from my country, but I haven't been there for so long that it's hard for me to create anything. At a distance, I can no longer tell what is real. I am like a plant deprived of roots, of the soil's nourishment. And I go home. I visit my hometowns, I feel what has changed and what has not. I go to Bucha. I must try to live it and feel it before everything is repaired, while I can still see the consequences. I look for something without knowing what I am looking for, looking for evidence of occupation and war. I peer into people's faces, I stare at landscapes. And then I see it.

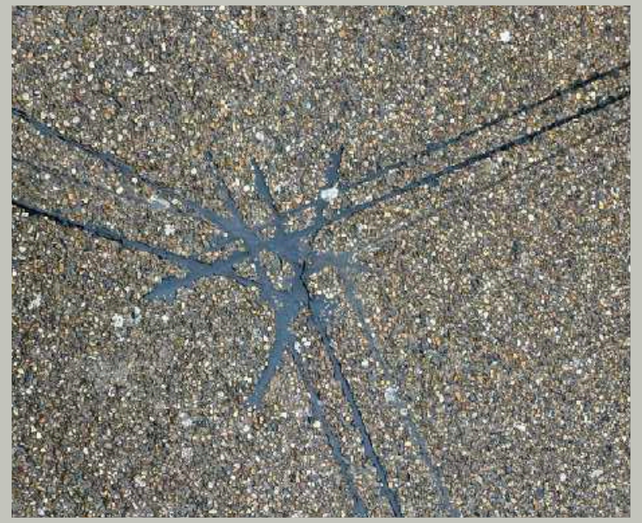
A house covered in stains like a dalmatian, with walls riddled with bomb fragments, but still standing. The owner carefully plastered over thousands of punctures and holes. I stand in awe of the expressive pattern, of the unwitting living aesthetics. The skin of the house has held on to the stories of this war. Another week will go by and it will be painted, its scars will be barely noticeable or not at all, but even so, they will remain in its walls and its residents' memories.

Memory is also a scar. I dream about the Kinburn Spit. Fields of wild orchids, herds of horses, a land washed by sea from every direction. The Spit has been under occupation for more than a year. It has been bombed, burned, its wild animals eaten. The occupiers have changed it almost beyond recognition, but they have been able to destroy it. I have not been there for many months. I don't know what it's like now and whether I would recognise it, but I know it is there and I can see the colourful stripes of its landscape when I shut my eyes. Anyone who has spent a summer on Kinburn will instantly recognise this minimalist composition. Memory does not store details, often only feelings, colours and shapes. They are a visual code that no intruder can break.

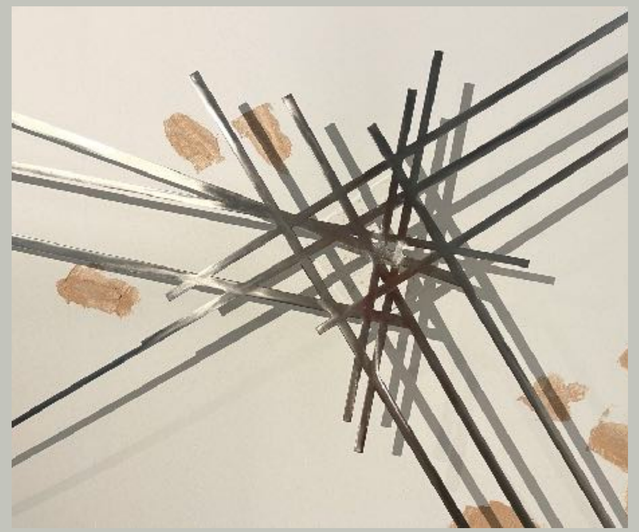
Glass is a very fragile material, but it can also survive centuries. For hundreds of years people have spoken in the language of stained glass about what matters, what is valuable, what is sacred. I speak in the language of stained glass about my land, its history, and about love.



Ukrainian soldier Dmytrii



Repairs on the road in Oxford





The house repaired after the shelling. Bucha, Ukraine. Spring, 2023

Only colours left alive

2023 Dupa Sculptura/ Sculptura dupa, Cazarma, Timisoara
2022 Rad Art Fair, Bucharest
2022 Chronicles of disappearance, Museum of contemporary art Goslar, Germany

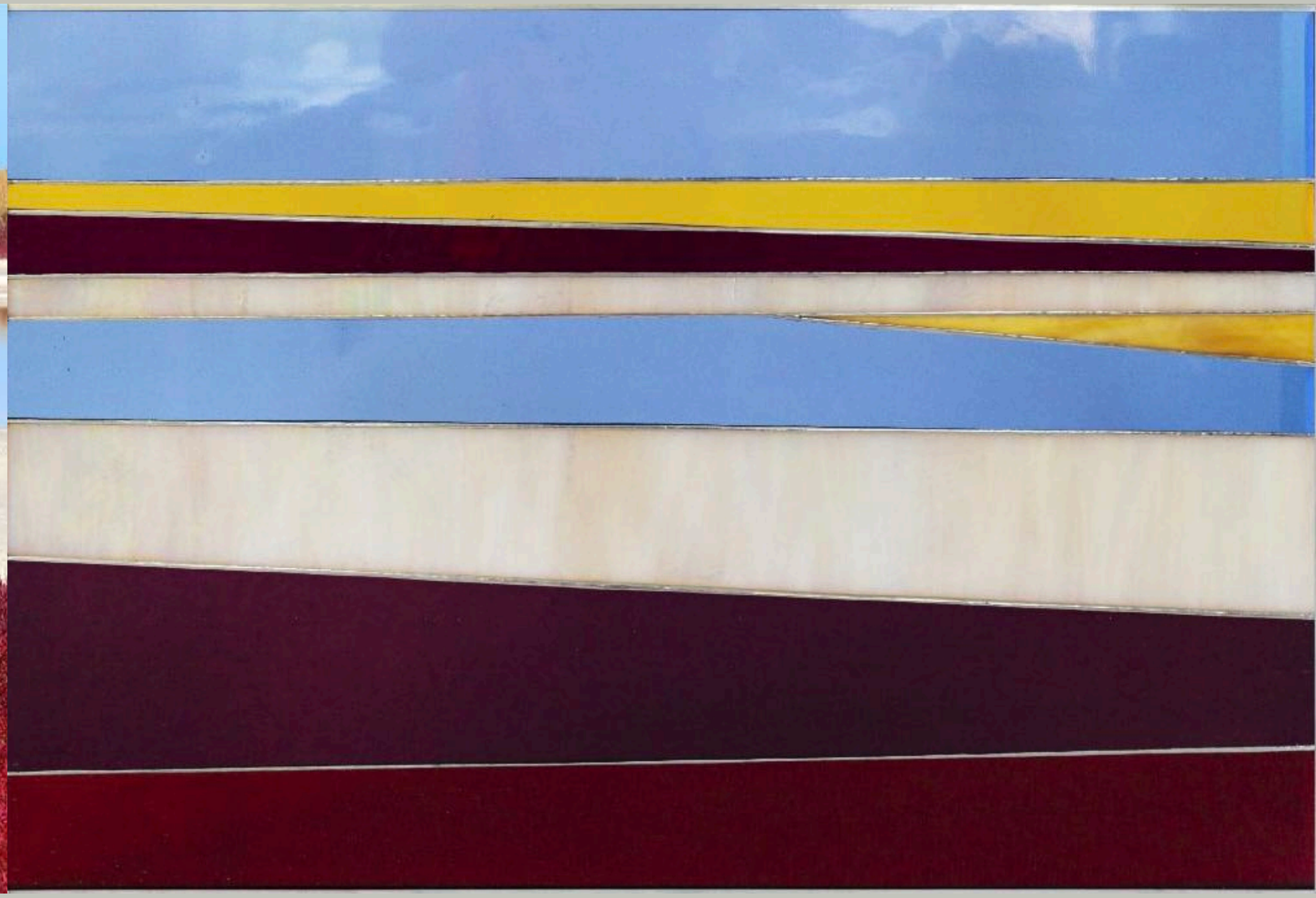
STAINED GLASS
INSTALLATION, 2022

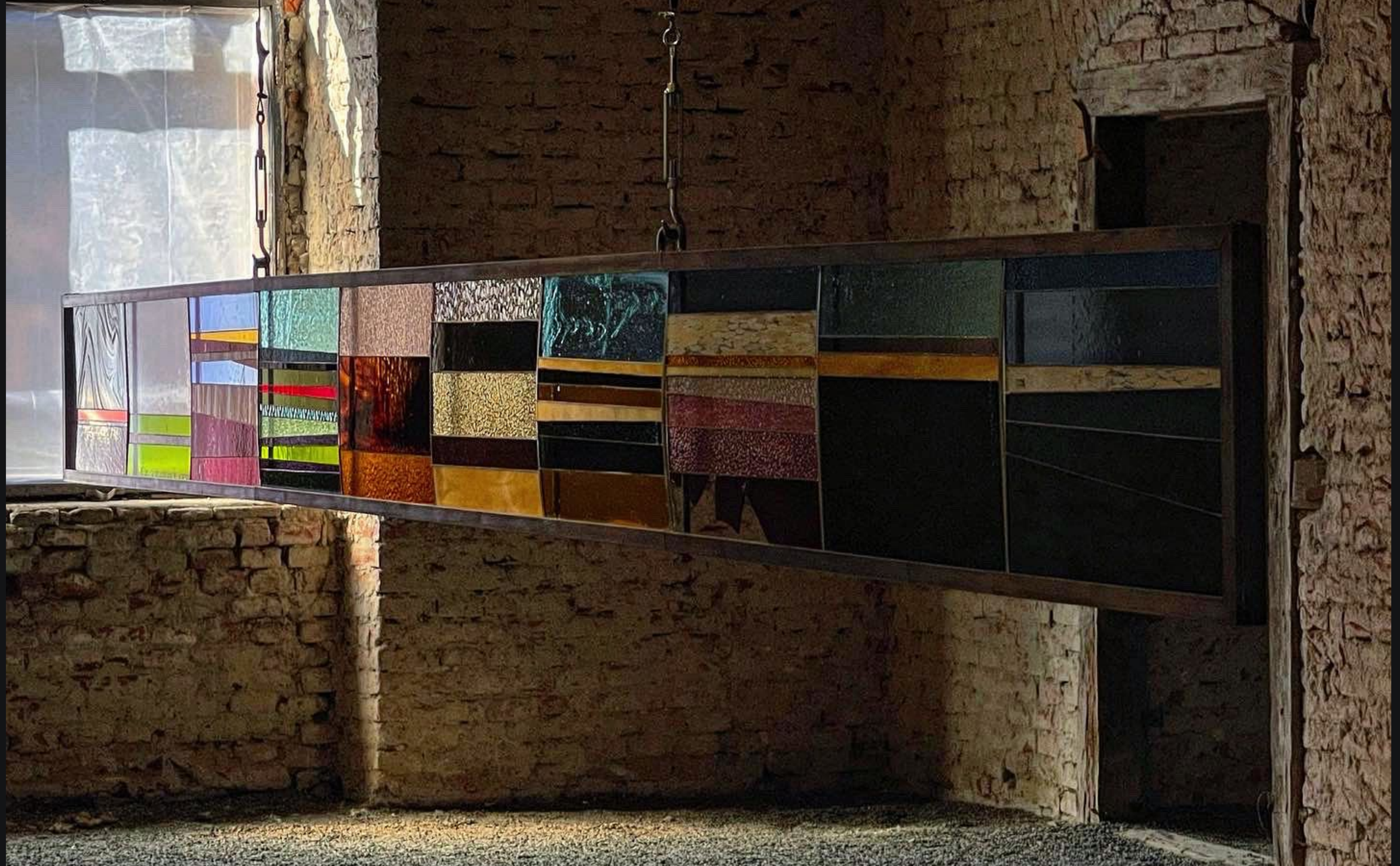


The installation consists of 10 Ukrainian landscapes: a wheat field, a black soil field of Sloboda, a Kinburn split, the Carpathian mountains, the Red Forest of Chornobyl, Oleshky Sands, the Crimean steppe, a pink lake of Kherson, the Oleshky forest, Lavender Mountain. These unique areas are on the verge of extinction because of the war constantly disappearing, being bombed, put on fire, and suffering from uncontrolled logging by occupiers, who don't even let the firefighters stop the fires.

The composition in line resembles the views flashing through the window of a car or a train taking someone away at high speed. Capturing details is not possible. Only the colours and compositions of the strips get remembered. The old stained-glass technique used in churches emphasises the sacral essence of nature and its vulnerability in facing war. Maybe, I will not see some of these landscapes again. But the smell of herbs, the sound of the wind and the colourful strips in my memory are alive forever.







A Poem of The Black Field

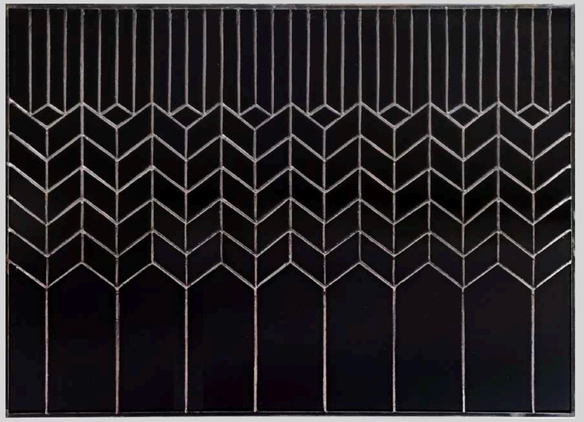
STAINED GLASS, 2022

60 x 40 cm each part

2023 Kolumba museum, Cologne
2023 Tetris, Scope Berlin
2023 Phoenix rising, Cromwell Palace, London
2022 Artissima art fair, Turin

Collection of The Ludwig museum, Cologne

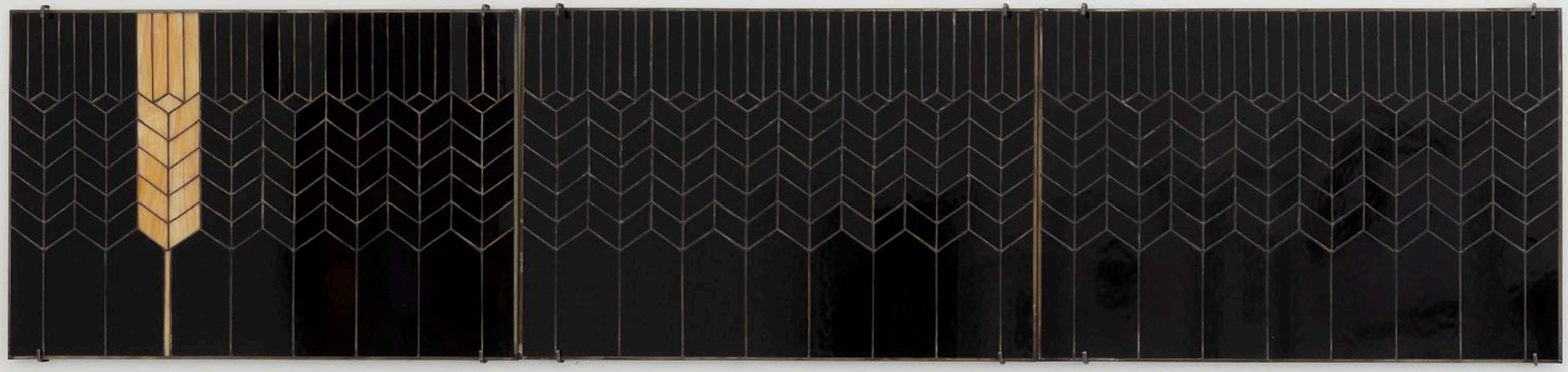


Summer 2022. Ukraine’s harvest became the new battlefield. The fields were bombed, mined, and put on fire. Farmers, volunteers, and firefighters spent days and nights trying to stop the fire. News reports looked like the scenes from a blockbuster. It was hard to believe that they were real. Goldfields turned into burned darkness. A treasure became ash.

A wheat field is a crucial part of the iconography of my country. One of the two stripes in our flag depicts a wheat field, another — the sky. Yellow and blue remind me of the homeland and its fertility. In Ukraine, bread has always been a fundamental symbol of life. No significant event happened without bread. After the Great Famine, it became almost sacral. My grandma raised me on stories about the dark period of the Great Famine of 1933. Her large family had to live out the winter with a 50-litre bottle of wheat, luckily hidden from the Soviet authorities. Each day they divided a small cup of cereal between them all. A daily cup of wheat saved them. They could survive till the next harvest. New ears brought hope and salvation.

I am looking at the fields on fire, the burnt blackness with rare yellow ears left. The image of the destroyed sacrality makes me angry. Anger gives the energy to keep fighting. Then the single fragile golden ears catch my attention. They survived the fire almost by miracle. I feel love for the land and hope. How to live when our sacral fields are on fire?



Lullaby

2023 Phoenix rising, Cromwell Place, London
2023 Peremoga, Bronx river art centre, New York / White box New York
2022 Under a different sky, Ujazdowski Castle Centre for Contemporary art, Warsaw
2022 Like in a movie… , Artsvit gallery, Dnipro
2022 Ukrainian Pavillion, World Economic Forum, Davos
2022 Captured House, Alte Münze, Berlin

PERFORMANCE, 2022

Today people all over my country are hiding in basements and bomb shelters. People use tally marks for counting days and people killed. Walls are becoming Registries of the dead.

I am torn apart by pain. I have lost a child in the past. Today Ukraine loses children every day. Child death numbers are growing constantly: 70, 92, 118, 218, 226 …

Constantly I am making new sculptures. This is my ritual of honoring every little life that was lost, my way of materializing, singing the last lullaby, and letting go.

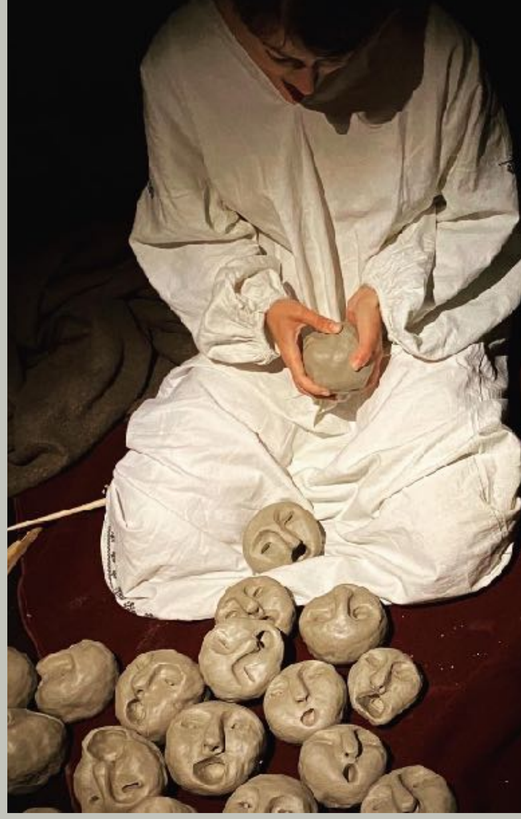
Media selected:

https://edition.cnn.com/videos/arts/2023/06/05/koltsova-ukrainian-children-deaths-sculptures-contd-lon-orig-na.cnn

https://www.euronews.com/video/2022/05/11/artists-react-to-the-war-in-ukraine

http://www.koreaherald.com/global_insite/view.php?ud=x8aq848







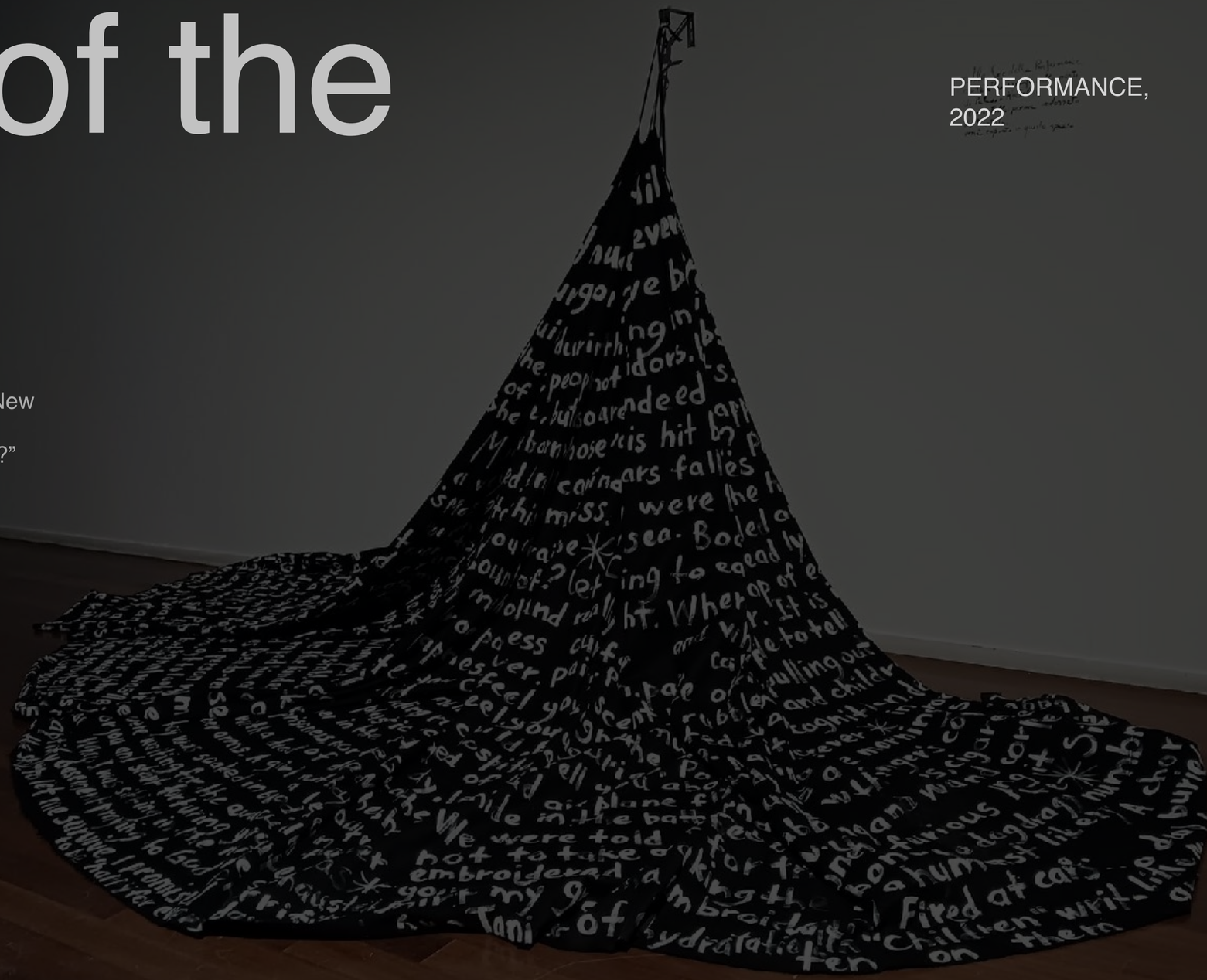




Triumph of the Death

PERFORMANCE,
2022

2023 Peremoga, Bronx river art centre, New York / White box New York
2022 solo show “If I can neither feel nor think, where am I then?” Fondazione Sant’Elia, Biennale Arcipelago Mediterraneo, Palermo



The performance is a reenactment of the 15th-century eponymous Sicilian plague fresco, which depicts Death as a human skeleton riding a skeletal horse, galloping over and toward men and women with no mercy.

The artist, who came from a country at war, rethought the old painting transforming it into a living sculpture, emphasising the silent presence of Death. She wears a paper costume skeleton drawn with charcoal and a cape covered with writings — a collage poem assembled from multiple contemporary Ukrainian texts and quotes, including news reports, interviews, emergency messages, oral pieces of evidence, memories, social media posts and modern war poetry.











Theory of protection

Selected:

2024 Mönchehaus Museum Goslar, Germany
2022 Albertina Modern, Vienna / The Copenhagen Democracy Summit, Royal Danish Playhouse / Suprainfinite Gallery, Bucharest / Finnish Cultural Institute, New York / Lescer art Centre, Warsaw / Polish Institute — Bucharest, Copenhagen, Berlin, New York / MOCO museum of contemporary art, Montpellier, France
2017 State of Danger, Pracownia Duży Pokój, Warsaw
2016 Deep Inside: 5th Moscow Biennale for Young Art, Trekhgornaya Manufaktura exhibition space — Moscow
2015 Exhibition of the MUHI nominee, Modern Art Research Institute, Kyiv

SITE-SPECIFIC INSTALLATION,

TAPE

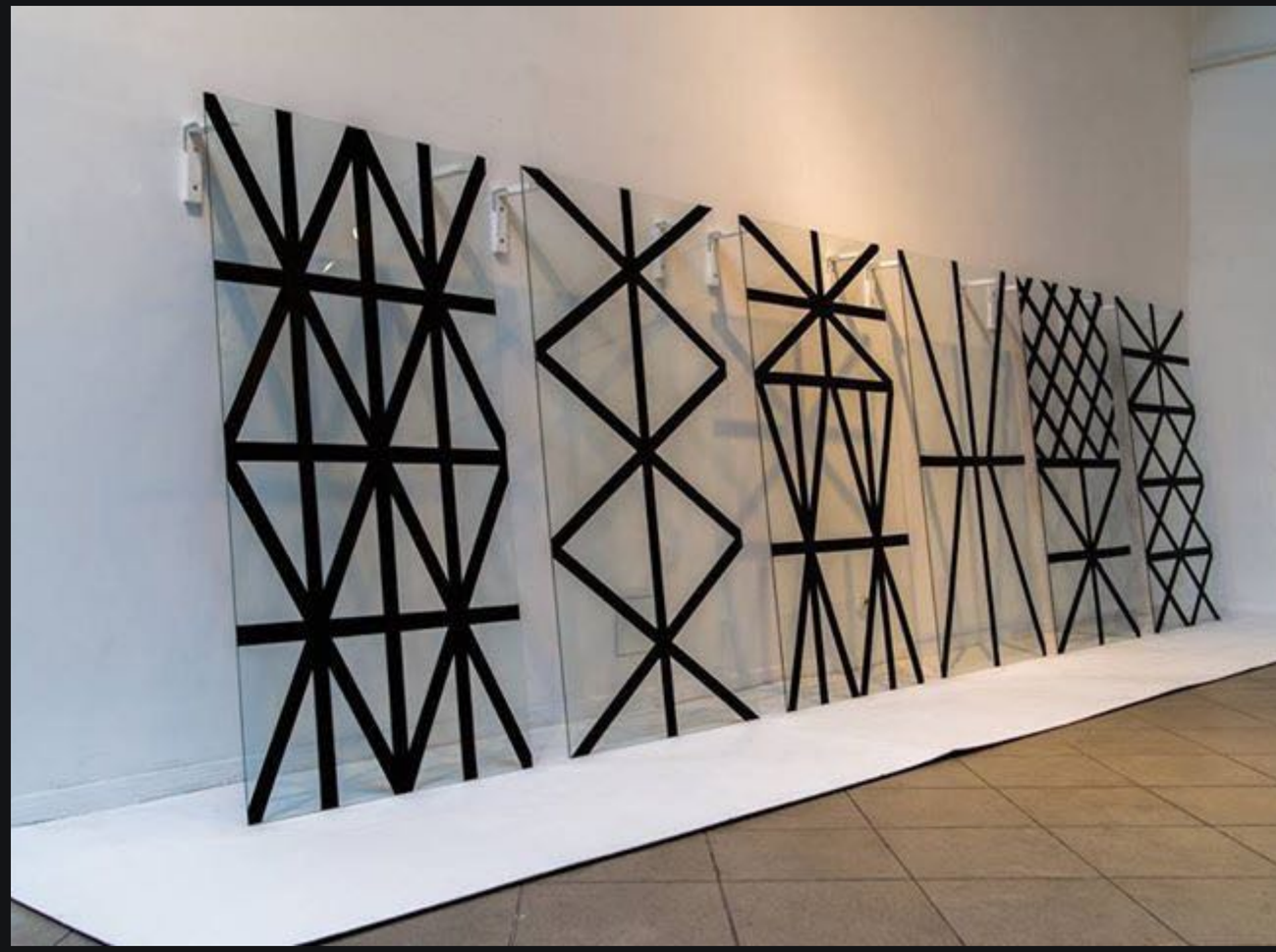
2014 — ONGOING

In 2014 I noticed that people in Donbas started to cover their windows with simple patterns by duct tape to protect them from explosions while bombing: a simple practice that could save life.
I started an artistic research and found a photo in a World War II archive depicted a house with taped windows. The patterns were different, complex and beautiful. I was impressed by the human ability to create while facing a deadly danger..

In 2016 I was invited by a Berlin-based curator Nadim Samman to exhibit the project in Moscow. The idea was to tape all the windows of the former factory where the Biennale he curated took place. None of us knew whether we could do that or not. I could have been imprisoned in Moscow or just made to disappear for talking about the Russian war in Ukraine. I was scared to go there with a message that the war existed and it was close, despite all they did to ignore it. But I knew that I had to.

In 2022 Russia started to bomb the whole territory of Ukraine. The practice of taping widespread throughout the country.

Award:
The MUHi 2015 Grand Prix



“Theory of Protection” became a simple but visible gesture of solidarity with Ukraine. More than 200 diplomatic and cultural institutions on five continents taped their windows to reveal the fragility of peace and any guaranties.

"Conflicts also have a second face: quiet and every day, full of small changes, new practices aimed at adapting to the changed realities of life.

The state of emergency in which the inhabitants of Ukraine have lived since 2013 has taken the form of massive-scale warfare. Thus, it is a registration of the new reality in its private (apartment windows), but also in a mass-scale version. The tapes arranged in beautiful patterns can save lives. But they also talk about a wound, a place that hurts, which is still whole but may turn to dust in a moment”, wrote a Polish curator and researcher Ewa Sułek in her curatorial text.







Published:
https://ewasulek.com/books/chlopak-z-pianinem/
https://issuu.com/a.shalygin/docs/25-years-of-presence-cua-2016-web
https://www.shcherbenkoartcentre.com/en/news/the-presentation-of-the-book-muhi-2009-2021/

Theory of protection: written in glass

2024 Mönchehaus Museum Goslar, Germany
2024 Casa Francia, Mexico City
2024 Feria Material, Mexico City
2023 French Institute in Timisoara, Romania

In winter 2023 Odessa National Fine art museum experienced severe shelling. The windows protected by tape patterns were broken. That day I understood that the patterns on our windows were not temporal anymore, they became part of our story forever. Thus I decided to reshape Theory of Protection project into a stained-glass form to commemorate that day and to emphasise the change in perception.











No news but I don’t believe…

2017 Sophia Square, Kyiv

Commissioned by The Red Cross Ukraine

ARCHITECTURAL INSTALLATION, 2017

DOORS, WINDOWS, FURNITURE PARTS FROM DESTROYED HOUSES, 14 AUDIO PIECES INSIDE

340 M2

Thus I created a labyrinth shape public installation from old doors, windows, and parts of the furniture from destroyed houses. The labyrinth became a symbol of life in a complete uncertainty full of contradictions, difficult choices, and bureaucratic hell.

Each transit took around 20 minutes. In the end, opposite the exit, the viewer could find another door — a new entrance to the labyrinth so the wondering could start over again.









The archive of the contingent listener



2015 Pinchuk Art Centre, Kyiv
Created for the Pinchuk Art Prize
Commissioned by PinchukArtCentre

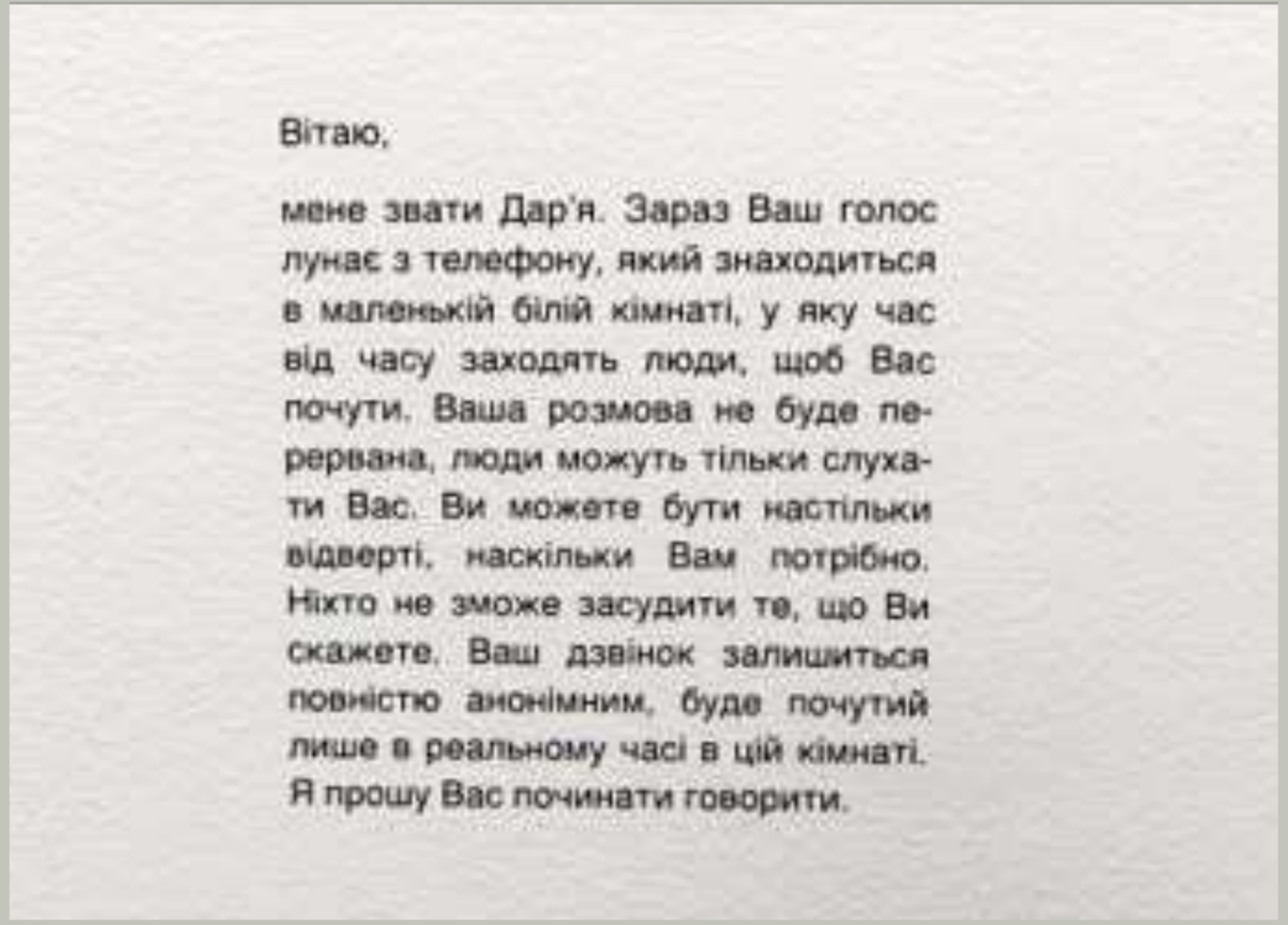
INTERACTIVE WORK,
2015

In 2015 I found myself in a country at war. Many people volunteered for the front line.
There was a great degree of fear and anxiety about these new military people coming back home from the war. Civilians were afraid of a possible militarisation of the country. One day I felt that I did not know anything for sure about the society I lived. “The archive of the contingent listener” became my artistic research to understand the situation. It was a space where military people and their family members got an opportunity to confess. The viewers of the art centre could have a chance to listen to real people unmediated by media or politics and revise all that they heard before. There were 341 call during the exhibition. There were some days without any calls but viewers continued to come to the room and wait, sometimes for an hour, honouring the value of a real personal story.



«The project combines performative, interactive, graphic and research parts. Based upon the collaboration with military psychologists, the work "Archive of the contingent listener" offers soldiers, their families and all military people a possibility to share tabooed themes and stressful occurrences and situations in their life with the unknown listener â€” the viewers of the Pinchuk Art Centre. By granting an opportunity to speak, the artist initiates the process of rehabilitation that starts exactly during the call (without viewerâ€™s feedback). Out of the incoming calls Daria forms an archive with statistical data including the key words of the held conversations. This archive reveals themes relevant in society in the period of postwar normalization”, wrote the curator of the Pinchuk Art Centre Tetiana Kochubinska in her curatorial text.

Interview about the project:
https://pinchukartcentre.org/en/photo_and_video/video/29623/29625







Palace of the fairy tales not for kids

2016 WHAT IS YOUR NAME?, Mystetskyi Arsenal National Art and Culture Museum Complex, Kyiv



PARTICIPATORY INSTALLATION PROJECT WITH DISPLACED CHILDREN, 2016

The installation is a participatory project created in collaboration with internally displaced children aged 5 to 13 years old, forced to leave their homes in Eastern Ukraine and Crimea.

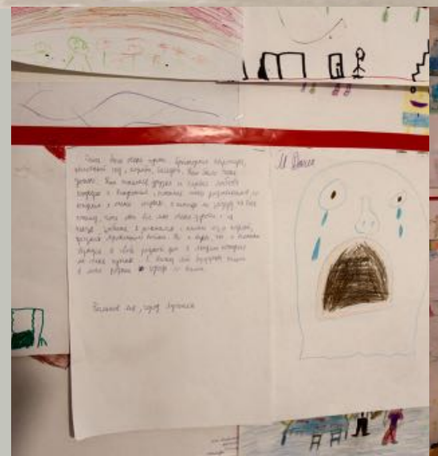
I asked them to draw their home (lost or imagined) and then used their drawings as facades of the installation. I understood that war changed everything. Art could make these changes visible. For example, I noticed that all displaced children started to draw their houses with escape ladders or exits. They didn't before. Or once, a kid drew expressive red lines above his school. After he told me it was lava that fell from the sky while he was at school. He did not have the right word for shelling.

All internal space of the house shape installation was covered by children's drawings representing the collective memory of the war, trauma, continuous resettlement, uneasy adaptation, and attempts to fit in a new surrounding. Under the red demarcation line, I placed drawings of children who did not flee from the so-called "gray zone" — the Ukrainian territory periodically bombed by Russians. In contrast to the displaced children drawings, grey zone drawings showed that there was impossible to find a safe place for rehabilitation.

A video inside the installation shows displaced children telling their stories in the form of a fairy tale giving them a chance to share their experiences in a safe way.

Video:
https://www.youtube.com/watch?v=aWDO1V-uQI0&feature=youtu.be&fbclid=IwAR0NOs8I1Lq23gLABAYS7bW3CKEH17HOVGXHqPc9weh8BRwsF7Kth1Y_Fr4







Trophy

2016 fragment of the solo show Tales Of The Tales, Shcherbenko Art Centre, Kyiv



SCULPTURE, 2016

trophy wooden base,
artificial hair, nail

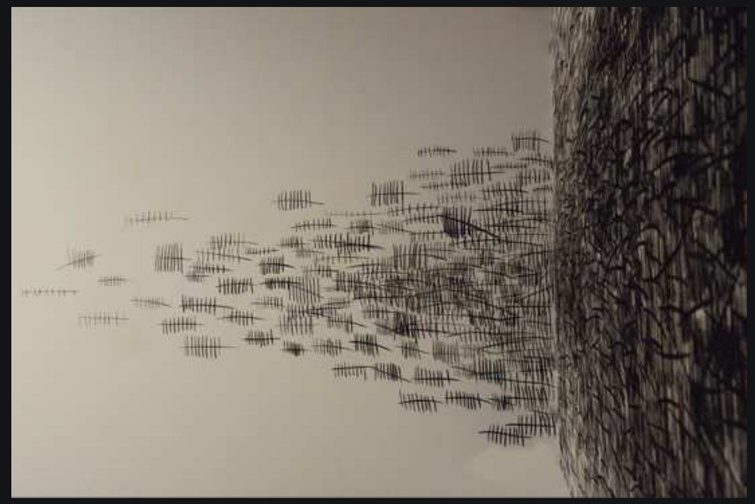
60 x 40 cm

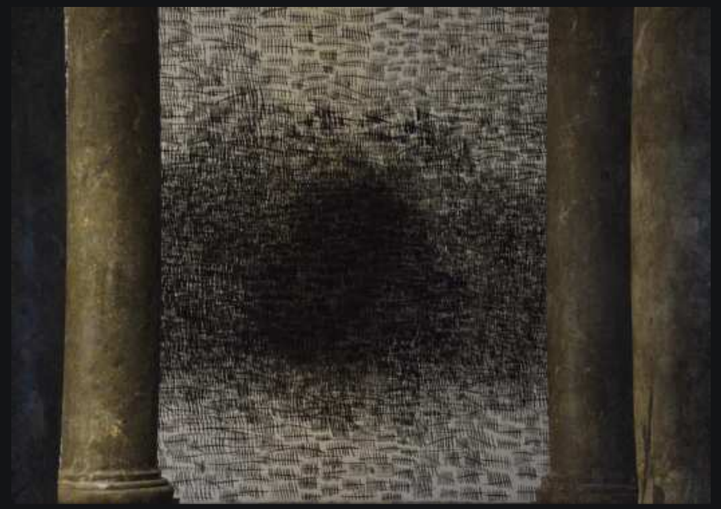
If I can neither feel nor think, where am I then?

2022 solo show, Fondazione Sant’Elia, Biennale Archipelago Mediterranea, Palermo
2022 Przemysl Fortress, Ukrainian House
2022 Scope Berlin

MURAL, DOCUMENTATION OF THE PERFORMANCE, 2022









I just want to know if we will be who we are now when the pain is gone

2023 French institute, Timisoara, România
2022 solo show, Revitaillement art space — Normandy
2022 Stan wyjatkowy, Sopot state gallery of art, Poland



9

SOLO SHOW, 2022

metal sculptures, coal murals,
stretching, texts, fabric, sound

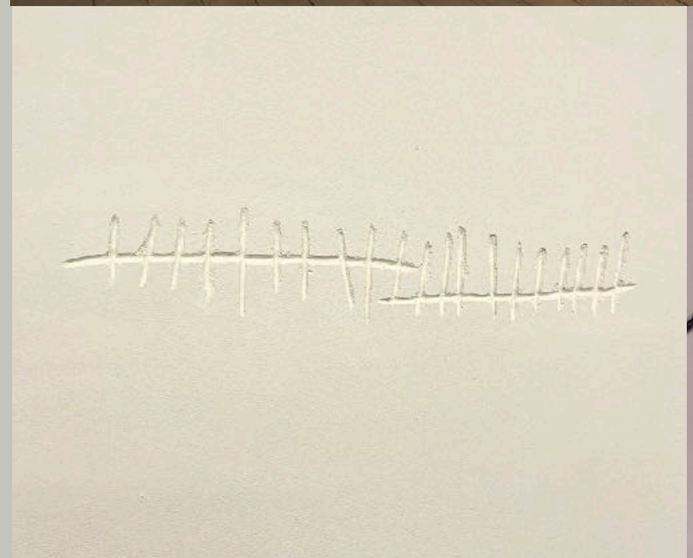
"Many people say they want to shout now. War is also associated with loud despair. But, in my opinion, there is something much worse than a scream coming out of the chest. It is a silent scream that pierces the body and mind.

A cry that others can not hear.

You do not hear it either. You only feel it with your whole body. Every cell in the body screams so loudly that all the connections become broken. And [you] feel nothing except it. It is a feeling of paralysis visible only to you, accompanied by the feel of previous life pieces breaking away from you every minute.

It is like watching how everything that made us [you and me] alive before now is dying deep inside myself", wrote my friend scholar Liana Bliharska after I shared with her my thought about the project.







The one who collects the bones

2014 ELEMENTS OF REALITY, IX ART-KYIV Contemporary, MystetskyiArsenal National Museum, Kyiv
2015 Decompression, Saint-Merry Church, Paris

PERFORMANCE, 2014
60”

“She is known to collect and preserve especially that which is in danger of being lost to the world”
C.P.Estés, post-trauma specialist

In ancient tales of native nations there is an archetype of “The One who collects the bones” – a woman who can bring a creature back to life by signing a song after an entire skeleton is assembled. Thus, after the war we all soon will be called to begin with the lost “pile of bones”, with covered by ash, almost destroyed “skeleton” of “yesterday reality”. Our task is to collect these pieces, hunt up indestructible vitality and help them to refind a holistic breathing form.

The performance was shown at IX ART-KYIV Contemporary and in Saint-Merry Church in Paris.

Sound:
Dakh Daughters band
Burn paper: in cooperation with Roman Mikhaylov

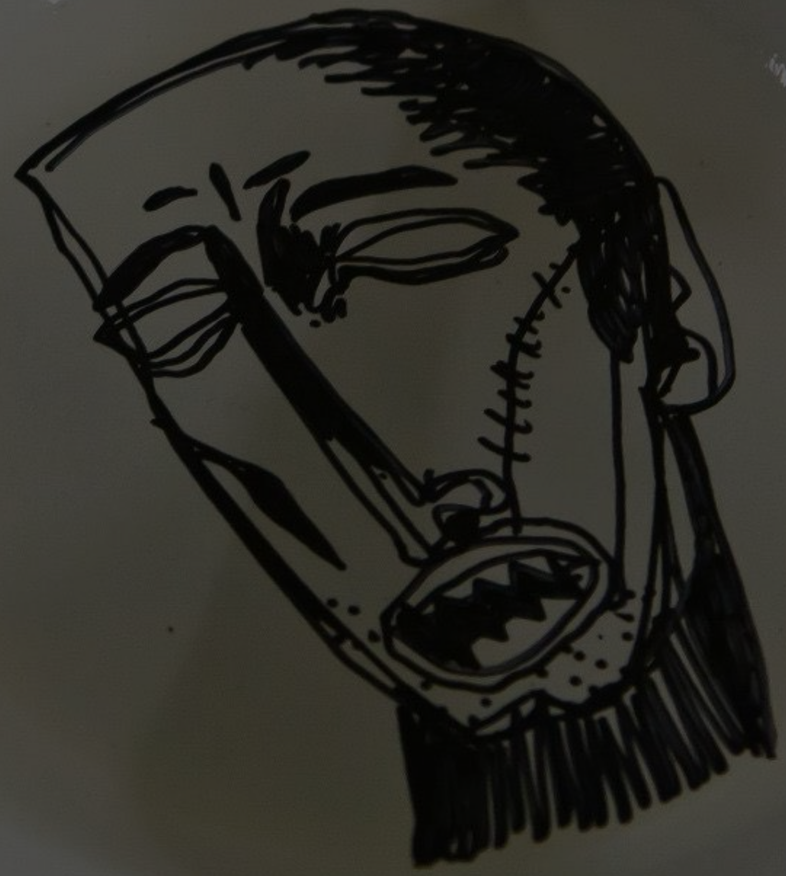








Ceremonial set for the “tsar” of national republic



2015 ELEMENTS OF REALITY, IX ART-KYIV Contemporary, Mystetskyi Arsenal National Art and Culture Museum, Kyiv
2015 TABLE MANNERS, Womanorial online platform
2015 WAR/SHE, intervention to the Magelan city mall, Kharkiv

INSTALLATION, 2014

aluminum tableware, wood, metal, paint, table

In May, 2014, a group of semi-criminal pseudo-states appeared in the East of Ukraine with the self-proclaimed government. Human rights and freedoms were violated. It was possible to be imprisoned or tortured for any opposition act. The project is an artistic response to the situation.

Artist addressed the well-known tradition of ceremonial sets of Monarchs but turned it into a spoof full of disdain.

The word “tsar” in the title reveals the head of the gang’s authoritarianism, on par with his permissiveness and impunity. On the other hand, it is a common slang word among Russian criminals that refers to excellence.

The set is designed for 18 people. That’s exactly as much the number of members in the self-proclaimed government of the Luhansk National Republic. The project represents the absurdity of the situation and the criminal nature of the new illegitimate government. The set is covered with drawings and texts: “No one is sorry” on a pan and nutcracker, “Take an automate and shoot at random – you will end up either in hell, or in hell” etc. They reflect the actual situation in occupied Donbas with aggression and crimes. Old soviet aluminum tableware aesthetics, along with the Russian prison canteen table setting, hint at the origin of the new ruler.









Demarcation

2018 Permanent Revolution, Ludwig Museume, Budapest
2015 MANIFESTO, IV Odessa biennale of contemporary art, Museum of contemporary art, Odesa
2014 LONG PATH TO FREEDOM. UKRAINIAN ART BETWEEN REVOLUTION AND HYBRID WAR, Ukrainian Institute of Modern Art, Chicago
2014 Probability theory, Modern Art Research Institute of Ukrain, Kyiv
2014 INDEPENDENCE SQUARE, Yermilov Centre, Kharkiv

INSTALLATION
RESEARCH, 2014

The project “Demarcation” is a study of the actual boundaries in which Ukrainian law existed under the presidency of Viktor Yanukovych. The period of of 2009-2014 that was officially defined as “police-gangster oligarchy”. The fragments of the constitution of Ukraine (rights, freedoms, guarantees, and laws) that were systematically ignored or violated are crossed out in black. The words the meanings of which were gradually eviscerated by disregarding of the concepts and values they mark (“justice”, “responsibility”, “equity”, “freedom of speech”, etc.) are also struck out. The result clearly demonstrates the difference between “de jure” and “de facto” Ukrainian constitution, that exact difference which became one
of the important reasons for the new Maidan (Revolution of Dignity) in Ukraine in 2013-201.



Published:
https://www.academia.edu/49874900/Permanent_Revolution_Exhibition_Catalogue

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