

To Hear with Eyes, installation/performance, Palais de Tokyo 2018
police emergency lights, sirens, batteries and various cables

Galerie Dix9 is pleased to introduce

STATE OF EXCEPTION

Katya Ev (Ekaterina Vasilyeva)

from September 6 to 23, 2018

opening on Tuesday September 6 - 6pm/ 9pm

curated by Fabien Danesi

GALERIE DIX9 Hélène Lacharmoise

19, rue des Filles du Calvaire 75003 Paris

Tuesday-Friday from 2pm to 7pm, Saturday from 11am to 7pm

Tél : 33(0)1 42 78 91 77 mail : info@galeriedix9.com

<http://www.galeriedix9.com>

STATE OF EXCEPTION

Russian born artist, known for her performances and constructed situations, Ekaterina Vasilyeva (alias Katya Ev) questions our societies. Her works steer for a poetic transformation of the status quo putting in tension political strength and means for liberation. Her focus lays in the issues of power, anonymity, censorship, state regulations, the relation between the individual and the collective, everyday gestures, freedom and control.

For her first personal exhibition at Galerie Dix9, Katya Ev presents works inspired by three recent performances. Video, maps, sculptures and photographs testify to those actions full of political meanings. The most recent performance took place during the festival *Do Disturb* in April 2018 at Palais de Tokyo in Paris, reactivating the performance *Augenmusik* dated 2016.

On the day of the summer solstice, twenty-four performers departed simultaneously from each of the twenty four "entrances" to Paris. Holding flashing blue police emergency lights in front of them, the participants walked from the Parisian ring towards the geometrical center of the city at Les Halles, where they placed the sirens next to one other on the ground. Once reunited, the sound from the sirens, turned out to play *The Art of the Fugue* by Jean-Sebastien Bach's unfinished opus magnum, hitherto unrecognisable. Entering through the strategic defence points of the city, the performers converged on the historical "Belly of Paris," referring to the ancient Greek understanding of the market square as a space for practicing direct democracy. The polyphonic texture of Bach's composition served as a metaphor for the political equality of voices, as opposed to the contemporary understanding of democracy which reduces this polyphony to the single voice of the majority.

In Moscow in 2014, Katya Ev and Hanna Zubkova were walking silently for 17 hours from the very North point of the city to its very South point, carrying a 6 meter long 13,5 kilo heavy metal structural element of rectangular shape. This act refers to the iconography of the Russian revolution when Lenin was carrying a similar beam with other workers to build the Kremlin. While the sun was moving from East to West, they were heading forward along a straight 45 km long line through the city, synchronizing their way across Moscow's circular urban structure, that in its shape recalls the Copernican heliocentric model (Copernican Revolution), their walk constructing a cross with the trajectory of the sun. The performance is titled *Axe of Révolution**, playing with the notion of revolution. From Latin and invented by Copernicus, revolution meant a circular movement, before the term was used in the political vocabulary as a drastic change.

The performance recalls also a city in perpetual construction since the fall of the former USSR, with its proliferation of green and yellow "zabors" (fences, in Russian) in the residential areas to protect the grass trampled underfoot. In a gesture of reappropriation, Katya Ev created *Gifts.Play Modules*, some small sculptures looking like modules of those barriers, to give them a more human aspect.

Done in 2018 in Moscow, the third performance is titled *Iceberg-18010813. Blue Room*. Between immersive installation and theater, it is a « constructed situation » referring to Guy Debord's term : a room certified with no video surveillance, located in the basement of a house, with a bed and a desk as unique furniture. The information about the blue room was published via an announcement on a type of eBay web-site. Each visitor could enter and stay as long as he wished. He was free to take a pill and sleep, or use the computer configured to access the dark web. The lightbox *Blue Room* recalls the installation in that space of freedom.

* the project developed at the residency Elektrozavod in Moscow, was presented at Centro Pecci, Italy and at State National Tretyakov Gallery, Moscow

STATE OF EXCEPTION

text by Fabien Danesi*

On November 1, 2017, the state of emergency ended in France, after having been in force for 719 days, following the attacks of November 13, 2015. A new anti-terrorist law had been passed by Parliament on October 3, 2017 to replace this regime which is akin to a state of exception. In his book on this political and legal paradigm, *State of exception. Homo Sacer, II, 1*, published in 2003, the philosopher Giorgio Agamben explained that this continual extension of the executive power over the legislative and judicial powers is emblematic of modern states in their security logic. The inclusion of four measures directly resulting from the state of emergency in the common law, through the antiterrorist law, expressly expresses this perspective, which undermines the democratic principles of republican societies by relying on this indistinctness peculiar to rights, whose foundation rests paradoxically on his own suspension or anomie.

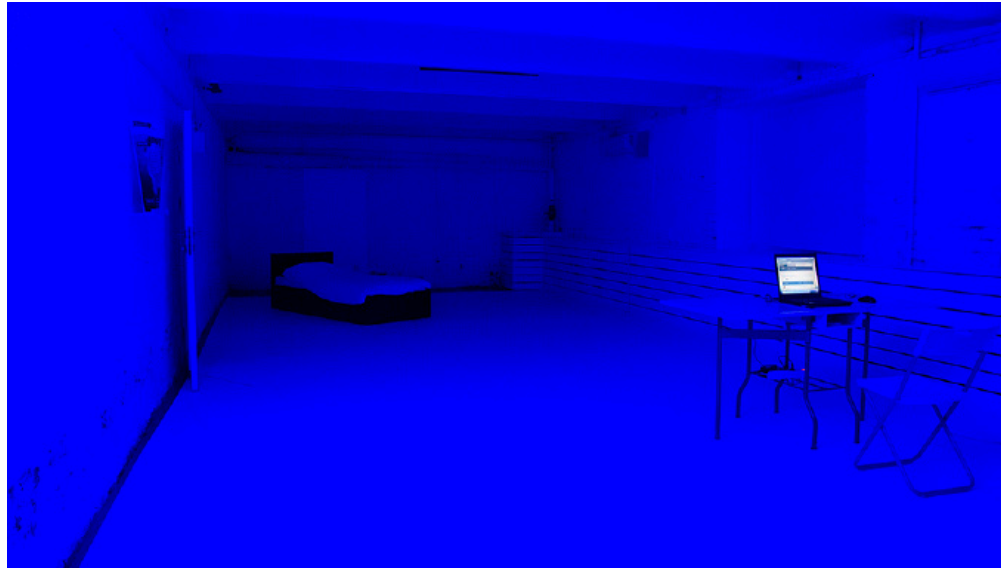
For her first exhibition at Galerie Dix9, Katya Ev decided to refer to this notion, not because it would be a subject her work would deal with, but because this notion informs about the social situation in which we live and which conditions any cultural approach. One might think that the legal framework has little to do with the aesthetic field. But it is without counting on the devices, performances and other installations by Katya Ev, which seek to work the fault lines of our contemporary governments and to question, through a set of frictions, the rules of life of our communities. Thus, by replaying several earlier plays on the mode of dissemination and fragmentation, this monographic exhibition applies to itself one of the logics visible today in the public space: a tensioning state

*Ph.D in Art History, Fabien Danesi is lecturer at the University of Amiens and curator at Palais de Tokyo, Paris

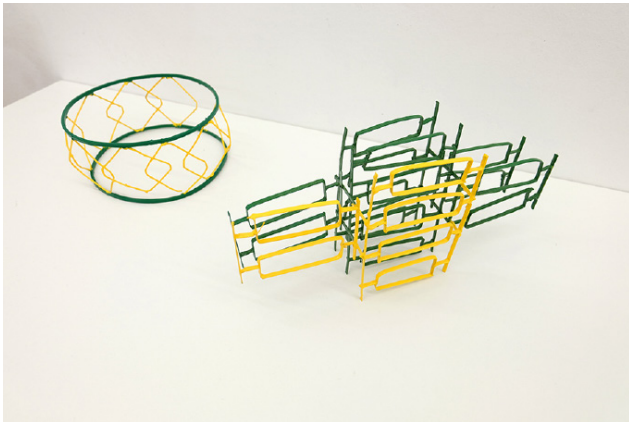


Axe of Revolution, Moscow 2014
performance with Hanna Zubkova

GALERIE DIX9



Iceberg-18010813. Blue Room, light box, 50x80 cm, 2018



Gifts.Play Modules, 2014-2018, painted metal, circa 25 cm



Kremlin I Kremlin, video, HD, 2'58, 2012

BIOGRAPHY

Born in Moscow in 1983, Katya Ev (Ekaterina Vasilyeva) lives and works in Paris

Education

HISK, Gand, Belgium (2018-2019)
ENSBA, Paris (2007-2012)
Master in political sciences, Moscow State University Lomonosov (2000 / 2005)
IEP Paris (2003 / 2004)

Residencies

L.A.P. (Performance arts laboratory), Carreau du Temple, Paris (2018)
Gallery Kurant - Olavsvern, former NATO base, Tromsø, Norway (2015)
Gallery Elektrozavod, Moscow, Russia (2014)
La Malterie art center, Lille, France (2011)

Solo Shows

2018

State of Exception, Galerie Dix9 Hélène Lacharnoise, Paris, curated by Fabien Danesi

2016

Axe de Revolution, duo with Hanna Zubkova, gallery Jérôme Nivet-Carzon, Paris

2014

Piece For Resistance. Other's Dialogue On Revolution, Gallery Elektrozavod, Moscow

2012

Vie-Ville-Vue, École Nationale Supérieure des Beaux-Arts de Paris, Paris

2011

Mindmap, La Malterie art center, Lille, France

Group shows (selection)

2018

Do Disturb #4, Palais de Tokyo, Paris, curated by Vittoria Matarrese
Make It Yourself, 13th Biennale of Dakar, Douda Seck cultural center, Dakar, Senegal

2017

Persistent in changing nothing: revolution by political profanes, gallery Mansart and gallery Iragui, Paris
The pros and cons of hitch hiking, 6th Thessaloniki Biennale of Contemporary Art - Official Parallel Program, Ypsilon, Thessaloniki, Greece

2016

Nuit Blanche 2016, Viaduc des Arts, Paris
The End of the World, Centro Pecci, Prato, Italy
Traduire c'est trahir, Galerie Nivet-Carzon, Paris

2015

Metageography, State National Tretyakov Gallery, 6th Moscow Biennale, special project
Leaving Tomorrow, Winzavod Art Center, 6th Moscow Biennale, Special Project
Nothing Will Grow Together Because Nothing Belongs Together, former NATO military base Olavsvern, Tromsø, Norway
Stranger than Paradise, Curry Vavart-CP5, Paris

2014

Beauty of disgraceful, Belyaev Center, Moscow
Comfort Moderne, Clovis XV, Brussels, Belgium

2009

Roomscape, Espace Electra, Foundation EDF, Paris, curated by Laurent Le Bon and Jean-Marc Bustamante

Site specific projects / Commissions

2018

Cross Gaze, performance, Museum Zadkine, Paris
To Hear With Eyes, performance, Palais de Tokyo, Paris
Iceberg-18010813.Blue Room, Blind Spot, Moscow

2016

Augenmusik, performance, Paris / commissioned by La Box ENSA Bourges, gallery Mansart, Paris

2015

To Paul To Matthew To Philip, performance and installation, Olavsvern, Gallery Kurant, Tromsø, Norway
Giorgio Agamben fries an egg, performative journey, Grado, Italy / commissioned by Winzavod Art Center for a Special Project of the 6th Moscow Biennale
Human Voice. Translations, virtual performance, Church Saint-Eustache, Paris, performance program «La Voix Humaine»

2014

Piece For Resistance. Other's Dialogue On Revolution, Gallery Elektrozavod, Moscow
Axe de Révolution, performance, Moscow, Gallery Elektrozavod Project Space (residency)
Feuilles Mortes. Briquette, sculpture, Moscow State Architectural and Natural Landscape Museum Kolomenskoe, Moscow
Play Module, sculptures series commissioned for the show *Beauty of Disgraceful*, Belyaev Art Center, Moscow