

Ekaterina Lazareva

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Born and is currently living in Moscow (USSR/RF), Ekaterina Lazareva graduated from the faculty of art history of the Russian state university for humanities and the Rodchenko art school and she received her doctorate in art studies. She works in several professional fields identifying herself as artist (A), curator (C), scholar (S) and professor (P).

A. Her artistic practice is on hold due to increasing reaction and censorship in Russia after 2014. She works in different media including drawing, photography, video and performance. Her solo and selected group exhibitions include: *Echoes of Eco*, Sochi, 2011; *March 9*, Rodchenko art school, Moscow, 2011 (solo); *Performative Archive*, E.K. art bureau, Moscow, 2011; *Rewriting worlds: Dada Moscow*, Artplay, 2011; *What we dream*, Brown Stripe gallery, Moscow, 2013 (solo); *Protest, or Video-is-removed-for-violation-of-the-rules-concerning-nakedness-or-the-maintenance-of-sexual-character*, Etazhi, Saint-Petersburg, 2013; *The tiniest authentic fragment of daily life says more than painting*, Muzeon, Moscow, 2014 (solo); *Size does matter*, Ground Peschanaya, Moscow, 2014; *Komentatorki/Women Commentators Festival*, National Museum in Warsaw, 2014; *Metageography: Space – Image – Action*, State Tretyakov Gallery, Moscow, 2015 and Pushkin House, London, 2017; *Metageography: Orientalism and Dreams of Robinsons*, Zarya center for contemporary art, Vladivostok, 2018. In 2013 she participated in Harun Farocki and Antje Ehmman workshop *Labour in a single shot*. Her works are collected by the Multimedia Art Museum, Stella Art Foundation and private collectors.

C. As independent curator she debuted in 2002, initiating and organizing the *Moscow Mayakovsky Festival*. Her curatorial projects include: *Overcoming Alienation*, Prague Biennale 1, 2003; *Orient Inn*, Palazzo Pesaro Papafava, Venice, 2004; *Visibility Zones*, Project Fabrika, 2010; *Me-gration*, Sakharov center, 2011; *Photographing the Future*, NCCA, Moscow – NCCA, Nizhny Novgorod – Erarta, St. Petersburg – NCCA, Novosibirsk – Grodekov Museum, Khabarovsk, 2013 and Museum für Kunst und Gewerbe, Hamburg, 2014. As institutional curator at the Garage Museum of contemporary art she curated *Bone Music*, 2017; *The Fabric of Felicity*, 2018; *Art experiment. The miracle of light*, 2019; *The Coming World: Ecology as the New Politics 2030–2100*, 2019; *Assuming Distance: Speculations, Fakes and Predictions in the Age of Coronacene*, 2021. In 2019 she received the Innovation Prize as “Curator of the Year”.

S. She is a senior researcher at the State Institute of Art Studies and her fields of research include international Modern and Contemporary art with a specific focus on Italian Futurism, Russian Avant-garde, Soviet non-official art and Russian contemporary art. Her contribution to Futurism studies includes two anthologies compiled, edited and commented by her, where she introduced around 60 first translations of Italian Futurism manifests that made Futurist theory after 1914 available in Russian. She published several books including monographs on Boris Orlov and Victor Pivovarov, and contributed to periodicals: ARTA, ArtChronika, Dialog Iskusstv, International Yearbook of Futurism Studies, Iskusstvo, Iskusstvoznaniye, Moscow Art Magazine, Project Russia, artguide.ru, colta.ru, openspace.ru, syg.ma. She launched and edits futurism.ru. Some of her publications are collected at Academia.edu profile ([link](#)).

P. She develops academic courses and teaches the history of Modern and Contemporary art and the theory of the Avant-garde at the Faculty of Art History at the Russian State University for Humanities and the Faculty of Contemporary Art at the Higher School “Sreda obucheniya”. She was a visiting lecturer at the Moscow School of Contemporary Art, the Higher School of Economics, and the Rodchenko Art School.