

D A R I A M A K A R O V A
CV and Portfolio with selected works
2021-2025

A R T I S T S T A T E M E N T
Daria Makarova is a multidisciplinary artist working with text, installation, materials inherently associated with masculinity, video, and sound. Her practice centers on recontextualizing historical narratives and patriarchal power structures, transforming them into poetics that carry a subversive effect.
Key themes in her work include the exploration of forms of language, state violence under right-wing regimes, an attempt as a utopian act, and the threshold value of stress.

C O N T A C T
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E D U C A T I O N
2022-2026 Academy of Fine Arts Leipzig, DE
2017-2020 The Rodchenko Moscow School of photography and multimedia, RU
2011-2015 The Russian Academy of national economy and public administration, RU

S O L O E X H I B I T I O N S
2021 In hopes but often in a contradiction. Allegro agitato. ISSMAG gallery, Moscow
2019 Left of the center via the golden ratio. CCA Winzavod, Center Start, Moscow
2018 Youtube walk with me. The Rodchenko Moscow School of photography and multimadia, Moscow

C O L L A B O R A T I O N S A N D S C H O L A R S H I P S
2025 Art of Memory. Spore Berlin, DE
2024 Every 2nd hour we have a new idea that is so great. KHiO, Oslo, NO
2023-ongoing Friedrich-Ebert-Scholarship for international students
2022 Bricolage aesthetics, All-Russian Decorative art Museum, Moscow
2019 Points of streaming stillness
Amusement on the Edge of the Field. CCA Winzavod, Center Start, Moscow
SunDay. Saturate your life with a new purpose. CCA Winzavod, Center Start, Moscow
2018 Ways of escapism

S E L E C T E D E X H I B I T I O N S
2025 UPCOMING -> Kebbel Villa, Schwandorf, DE
Zeichen und Botschaft / Sign and Message. Museum für Druckkunst, Leipzig, DE
Aperto. Low Realisms. Fondazione Antonio Ratti, Como, IT
What a (hi)story. HGB Gallery, Leipzig
Videonale 20. Schaumburg, Bonn, DE
Photo Book Festival. Halle 14, Leipzig, DE
Terms and Conditions. Die Rechtsform der Bilder. HGB, Leipzig, DE
2024 Like a bridge over troubled water I will ease your mind. Kirkenes, NO
Terms and Conditions. HGB Gallery, Leipzig
Walk on the Carpet. Gewandhaus, Leipzig
Agencies and Latencies. HGB Leipzig, Leipzig
Jetzt weiß ich, wie der Hase läuft. LIA, Spinnerei Rundgang, Leipzig
2023 In the moment things will change (With all our souls, even though you have non). HGB Leipzig, Leipzig
2022 The end of carelessness. Four proposals for a radical care. CCA Winzavod, Moscow
Bienvenue. Paris, FR
2021 Baitball 02. Bari, IT
UDAR. Borovsk, RU
a^b. ISSMAG gallery, Moscow
Time out of joint. 'Ekaterina' Foundation, Moscow
2020 Blazar Young Art Fair. Museum of Moscow, Moscow
Cinema Night. Electromuseum, Moscow
Two burned out snowballs. Odentsovo, Moscow region
2019 Powers over oneself. Vladimir Smirnov & Konstantin Sorokin Foundation, Moscow

In the fog of war. 'Ground Khodynka' Gallery, Moscow
Pavilion Russia. Book Club 'Depo', Moscow
2018 Variantology of sound. The Rodchenko Moscow School of photography and multimedia, Moscow
Courses of escapism. Moscow
Classroom meeting. 6 Moscow international biennale of young art, CCA Winzavod, Moscow
Požor. 'Flying Inn' gallery, Moscow
Open Museum. Electromuseum, Moscow

R E S I D E N C I E S

2025 CSAV XXIX with Ed Atkins. Fondazione Antonio Ratti, Como, IT
2021 UDAR. Borovsk, RU

P U B L I C A C T I V I T Y

2025 'Was ist russisch? Wie können hybride Identitäten in Russland uns helfen, dekolonial zu reden?'
Podium discussion, HGB Leipzig
Public talk 'Opposition im Exil - Effektives Mittel oder zum Scheitern verurteilt?' Fridrich-Ebert-Stiftung
Workshop on Creative Writing, HGB Leipzig
2024 Artist talk. Gewandhaus, Leipzig
Artist talk. Third Room, Leipzig
2023 Sound session. radio.fragments 016, Leipzig
2021–2022 Guest curator in the Educational department, 'v-a-c Foundation', Moscow
2022 Guest artist in the series of Workshops for kids and teens, 'v-a-c Foundation', Moscow
Artist talk. 'Sreda Obutscheniya', Moscow

P U B L I C A T I O N S

2025 UPCOMING -> Über "Pastoral". BLA Magazine
UPCOMING -> Lo
2024 'A red word is a lie' **Harun Farocki Institut**, Rosa Mercedes
'Nothing have I earned'. FORUM
2023 Magazin **Wegen:art**
2023 In the moment things will change (With all our souls, even though you have non)
Rundgang
2021 'In hopes but often in a contradiction. Allegro agitato' **KubaParis ARTFORUM Syg.ma**
2021 'UDAR' **Solo Show**
2021 'a^b' **Spectate OFluxo**
2021 «Stone Dilapidation — Bodily Viscosity» **OFluxo KubaParis**
2020 **NA RAJONE**. Art and life beyond the center: Moscow and Vienna
2020 Arkady Dragomoshchenko Award (**list of selected works**)
2020 **Calvert Journal**
2019 In the fog of war **Spectate**



Botox skin, no wrinkles.

2025 video installation, 5'05", old Italian silver-plated tableware, rust, engraving

The project was developed during the Low Realisms residency at the Fondazione Antonio Ratti in Como and comprises two interconnected components: a video work and a wall object.

The video piece, titled *Agents (1)*, explores the visual re-enactment of war narratives against the serene backdrop of Como. Rather than following a conventional storyline, it presents a personal, fragmentary reflection—an emotional response to the simultaneous presence of local tranquility, global political unrest, and the ongoing reality of wars. The video's text is presented in three languages: English, German, and Russian.

The second element, a wall object (2), features silver-plated tableware sourced from a flea market in Como. The surface has been manipulated to appear as though it has been struck by bullets—two perforations allow light to pass through the material. Engraved onto the object is the Italian phrase *che godimento* ("what a pleasure"), which has been intentionally rusted to emphasize the marks of intervention.

The installation is further framed by seven original posters by artist John Knight, which were already present in the space. Rather than remove them, I chose to incorporate them into the work, creating an additional layer of social critique through their juxtaposition with the new elements.



AGENTS



I'm here just for the sake of dissociation

♪ CUNTISSIMO BY MARINA IS PLAYING ♪

...the artist's intention is to create a space for reflection and dialogue, a space where the viewer can engage with the work on a personal level. The artist's intention is to create a space for reflection and dialogue, a space where the viewer can engage with the work on a personal level. The artist's intention is to create a space for reflection and dialogue, a space where the viewer can engage with the work on a personal level.

A wrinkle along the skin

Architecture as sculpture with a resented roof
Robert Venturi, *Formography and Morphology* [...] 2

Skulptur Projekte Münster is a practice, not an exhibition that comes and goes over time, like other normative enterprises that are tethered to rhythms of fashion and spectacle. Its dedicated, singular focus on an ongoing field of inquiry makes it truly unique, less susceptible to the perils of affect and novelty. As a practice, it is more concerned with a deeper investigation into the nature of production rather than the predisposition of the market. It is, even with its slips and tumbles, a grand experiment in the accumulative production of curatorial and civic meaning.

A work in situ is also a practice, which is not dedicated to the refinement of a particular moment of history but rather the explicable nature of reception in a conjoined relationship with production. Which, by extension, calls into question both the means and place of production as curatorial imperatives. In short, the production of history.

Both, by their very character and conduct, are deeply committed to the reclamation of a public realm.

Working from the premise of an economy of means, it is a pleasure to offer the following contribution to Skulptur Projekte Münster 2017, for your consideration: the introduction of a city reprieve in the form of a variegated sign, to be installed ever so slightly off the surface of an inconsequential sliver of an overstated edge of real estate directed toward the central axis of the city center, as a structural nod to a long history...

John Knight
Los Angeles 2016

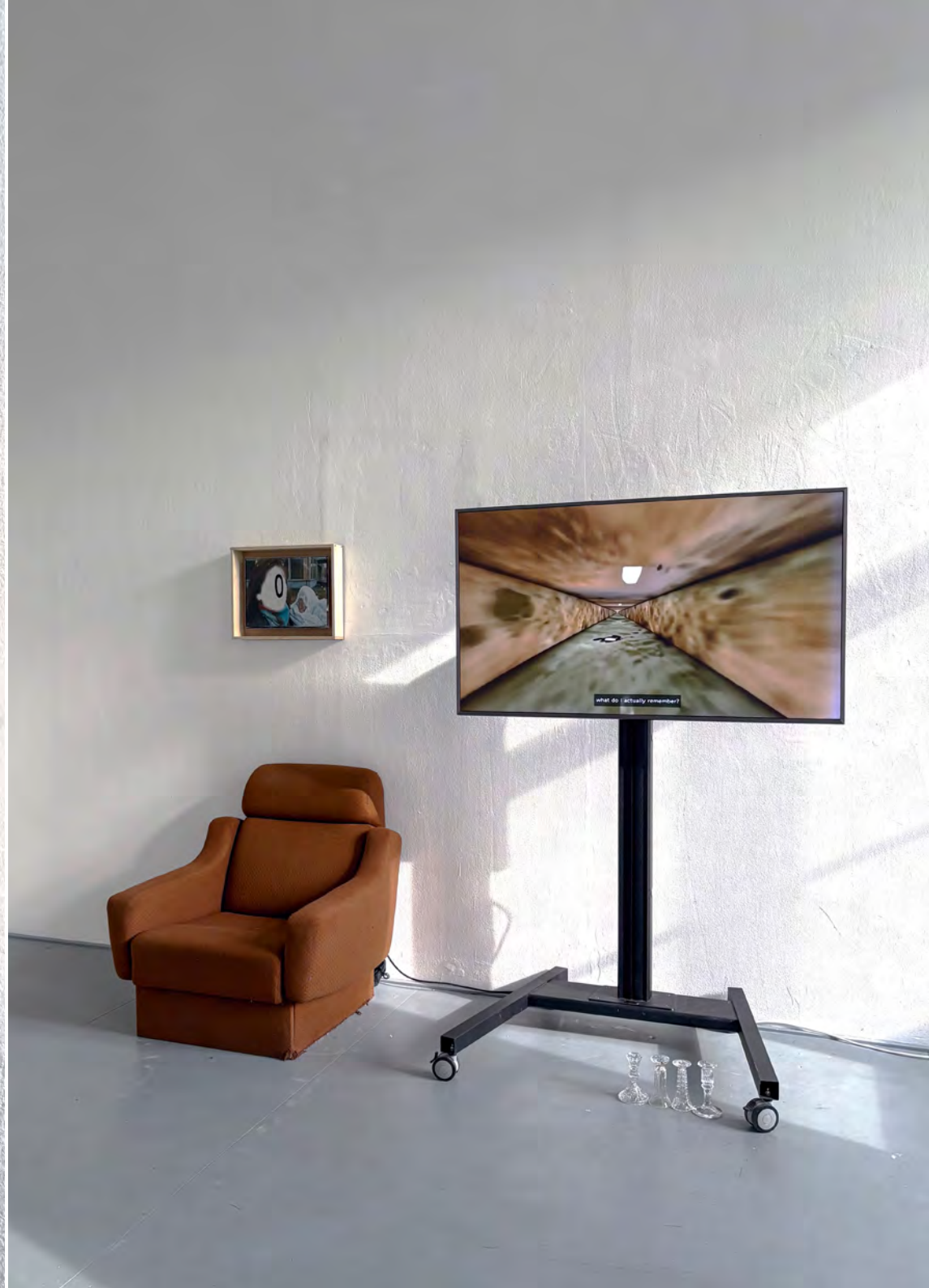


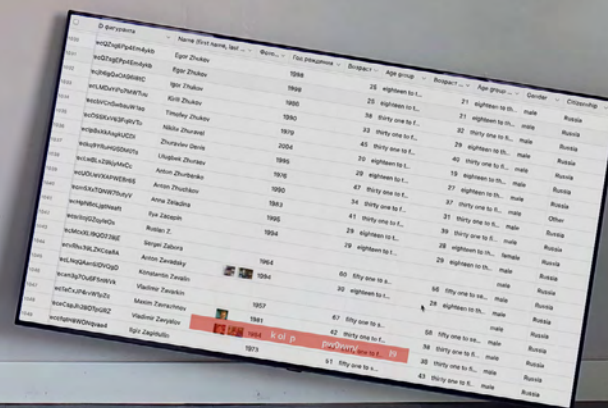


2025 one composition of four glass objects referring to the swan lake, different types of wood, zink, black ink, video loop 02'45", GDR armchair

[Click to watch the video](#)









2024 video installation, red couch, 08'56"

'A red word is a lie' is a poetic visual study of the socio-political landscape in contemporary Russia, focusing on the court case of A. Navalny and other political prisoners.

The research is primarily based on the open-source database of the human rights organization 'OVD Info' with additional footage of court proceeding from 2021 made by independent media TV Rain. The video content includes personal footage taken by the artist in Germany and Turkey after migrating from Russia in 2022.

The core narrative of the video features a dragging landscape that falls into the void of a court announcement that doesn't make any sense. The fall has a certain tempo; occasionally pausing but never for long.

The color red plays a pivotal role, referencing the Russian proverb, 'A red word is not a lie,' where 'red' signifies beauty. However, "not" is removed from the work's title. By that, the work strips the prepared speech (for example, a court speech) of its authority, allowing for a critical dismantling of its intended message.

Click to watch the full video



начала преследовани...	Время с начала пр...	Persecution for the per...	Persecution subject	Protest event	Article of the Criminal ...	Статья беа
3140	135	946	other		Part 3, Article 222 of the ...	222, 105
3141	126	888	freedom of conscience, fr...		Part 2, Article 282.2 of th...	282.2
3142	247	1729	other		Part 2, Article 171.2 of the...	171.2, 210
3143			other		Article 330 of the Crimina...	330
3144			freedom of association		Part 2, Article 205.5 of th...	205.5
3145			freedom of conscience		Part 1, Article 282.2 of th...	282.2
3146	87	612	freedom of conscience, fr...		Part 2, Article 282.2 of th...	282.2
3147	223	1561	other		Part 2, Article 205.4 of th...	205.4, 205.5
3148			freedom of association		Part 2, Article 205.5 of th...	205.5
3149	47	329	freedom of conscience, fr...		Part 2, Article 205.5 of th...	205.5
3150	70	490	freedom of conscience, fr...		Part 1, Article 282.2 of th...	282.2, 278, 2

Apparently now he's gonna get credit for that year and it's gonna be 2,5 years, yes.





anyway... i'm full of admiration for my mother tongue. I dissolve in an easy ability to vocalize incorporate it, to feel it as a non-alienable, invisible organ, to pronounce hissing sounds, sssssssounds, most of the time I do that secretly to relax. I whisper, I talk to myself, I sing. I am obliged to speak English, German, with a dissolving limp of Spanish, English, German, German, German, no easily traceable Russian accent

[unangemessener Husten]

after the emigration, my overall identity is clearer, more me somehow, my language is broken,

thinking about it I always try to get deep into my childhood memories, who was I? how did I feel? how did I behave? what did I dream of? what was the social context and its reaction to my riots? my disobedience, my restlessness, my reckless love for post-soviet songs with controversial lyrics, my disobedience, it originates in the times when I was four or five years old, right now my body resides in Germany, my mind is at its six-years-old stage, German one, not that reckless, restless and disobedient as before, but still wild enough to enjoy the second granted childhood

[die drei Saiten reiben gleichzeitig]

times have changed, my motherland is broken.

the initial intention of this text was to express an unconditional love, against all odds, the initial intention of this text was to break through the ice, the ice of the pain gagging another pain, the intention of this text was to talk to people without speaking the words, without showing my passion instead of the identity, the intention of this text was politics, the intention of this text is politics

[Stillschweigend]

I'm calm, I'm tired, nonjudgmental, and more than ever

anyway... i'm full of admiration for my mother tongue. I dissolve in an easy ability to vocalize incorporate it, to feel it as a non-alienable, invisible organ, to pronounce hissing sounds, sssssssounds, most of the time I do that secretly to relax. I whisper, I talk to myself, I sing. I am obliged to speak English, German, with a dissolving limp of Spanish, English, German, German, German, no easily traceable Russian accent

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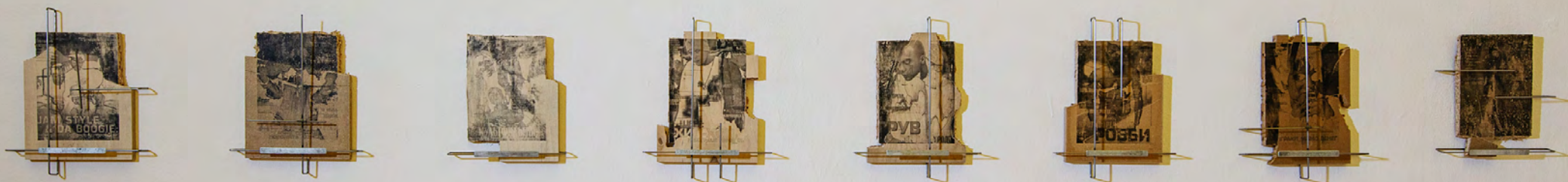
[die drei Saiten reiben gleichzeitig]

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[Stillschweigend]

I'm calm, I'm tired, nonjudgmental, and my trap is over



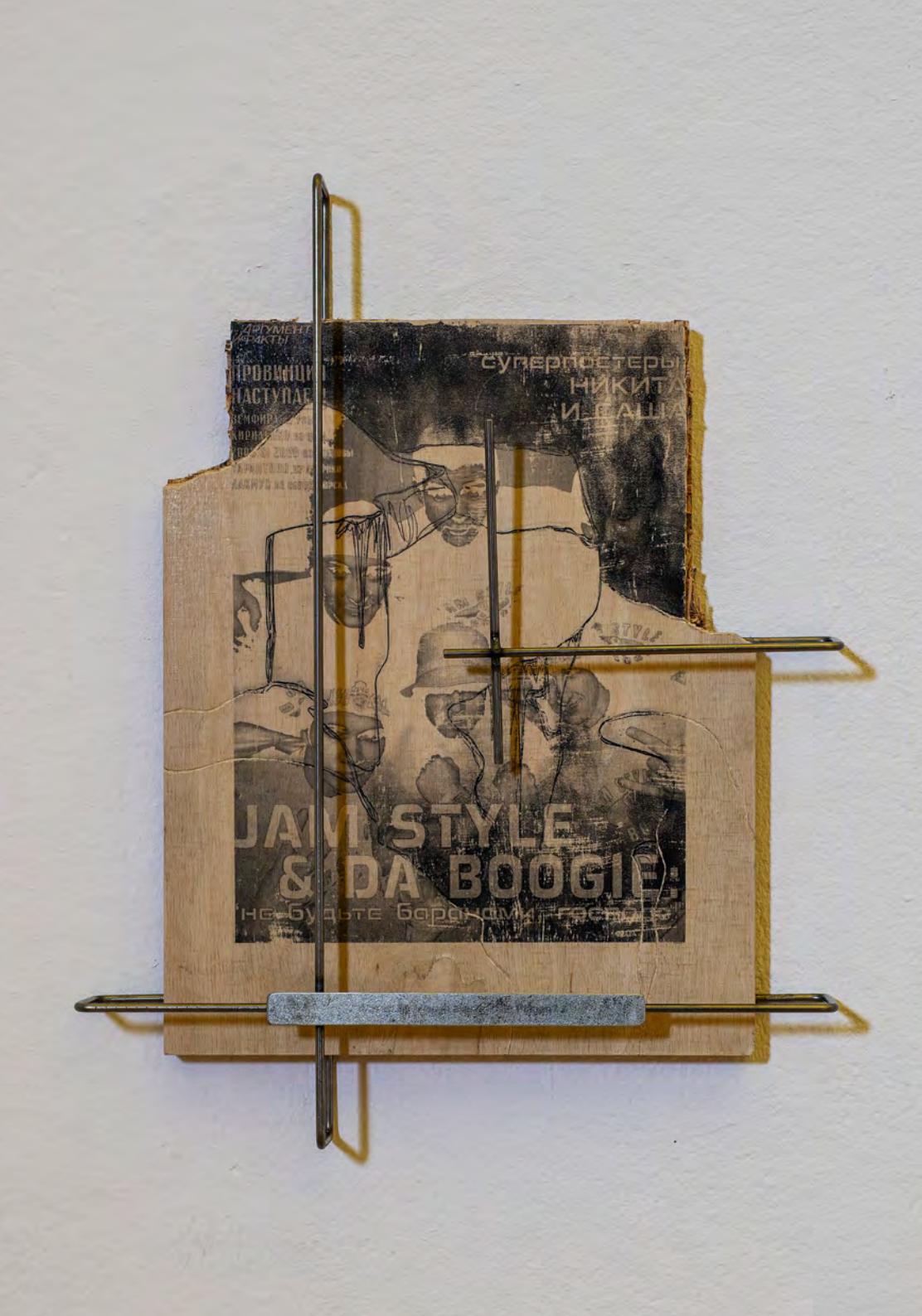
KRASN'EN'KO (SO EXHAUSTED CAN'T EVEN TALK)

2024, different types of wooden plates for furniture (hanged in the following order:
18-19 '2000, 20-22 '2000, 25-26 '2000, 48-49 '2000, 14-15 '2001, 16-17 '2001,
18-19 '2001, '?), steel, acidized zinc, print on wood, varnish, construction adhesive

In translation from Russian 'krasn'en'ko' means reddish. This word is a literal quote by former Russian president Boris Yeltsin from 2001 * when he succinctly reacted to the new state anthem, which was clearly just a remake of the Soviet predecessor. In that one very poetical word lie pain and loss of the vague hope for the liberalization of the new country, administered at that time by the young and promising president.

The work in progress 'Krasn'en'ko' is a grieving reflection (reference: gravestones) on the Soviet past of modern Russian (reference: 'Я Молодой' (I'm Young) magazine covers for young people from 2000 and 2001). Apart from the post-Soviet heritage the culture and traditions of propaganda, which traces could be found in Catholicism (reference: poetic quotes from Matthäus-Passion by J.S. Bach in collaboration with C.F. Henrici) are being actively subverted.

* – this quote was taken from a documentary film 'Svideteli Putina' (2018) by Vitaly Mansky





ГРУВ:

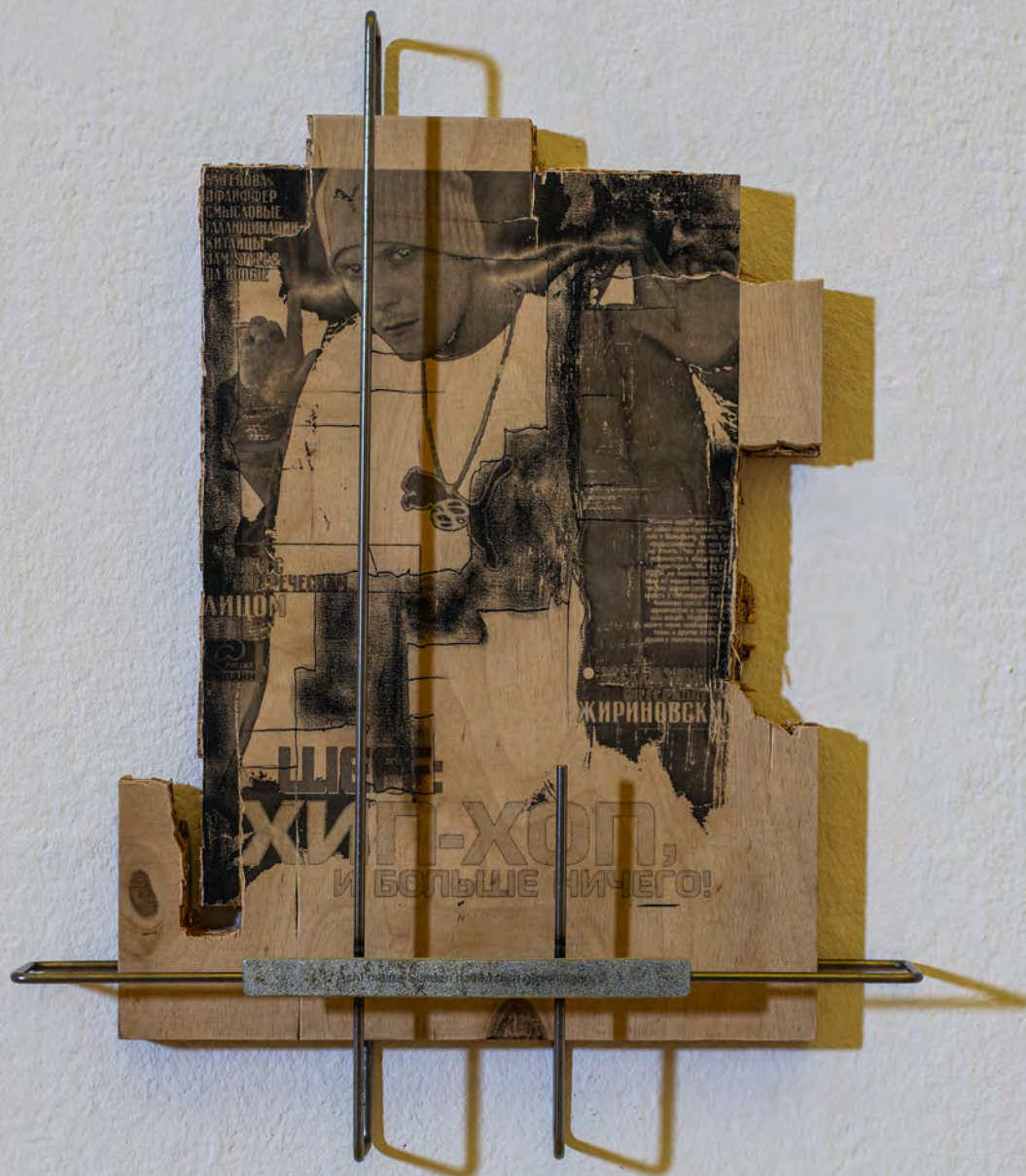
ЗВЕЗДЫ

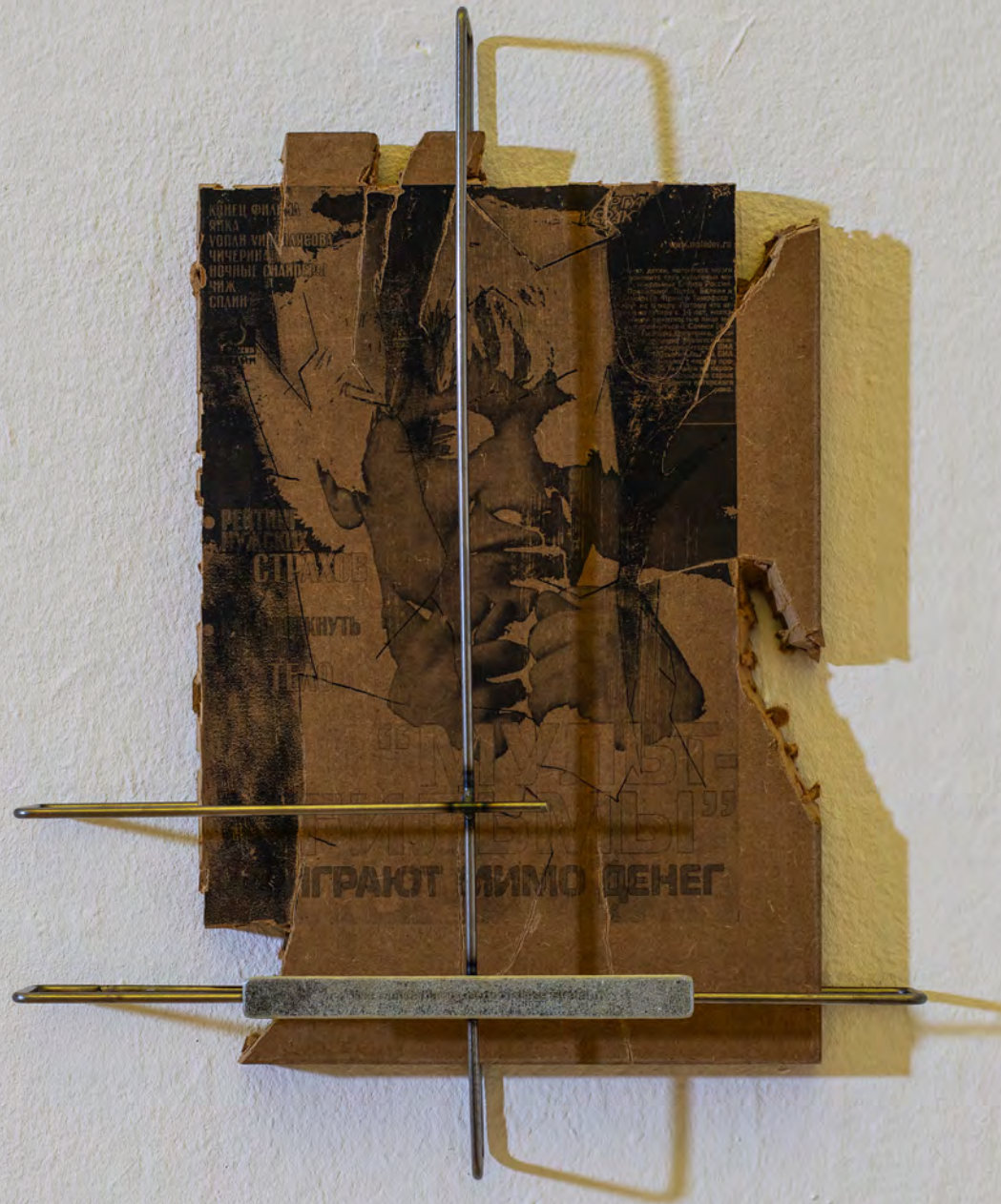
ВОС

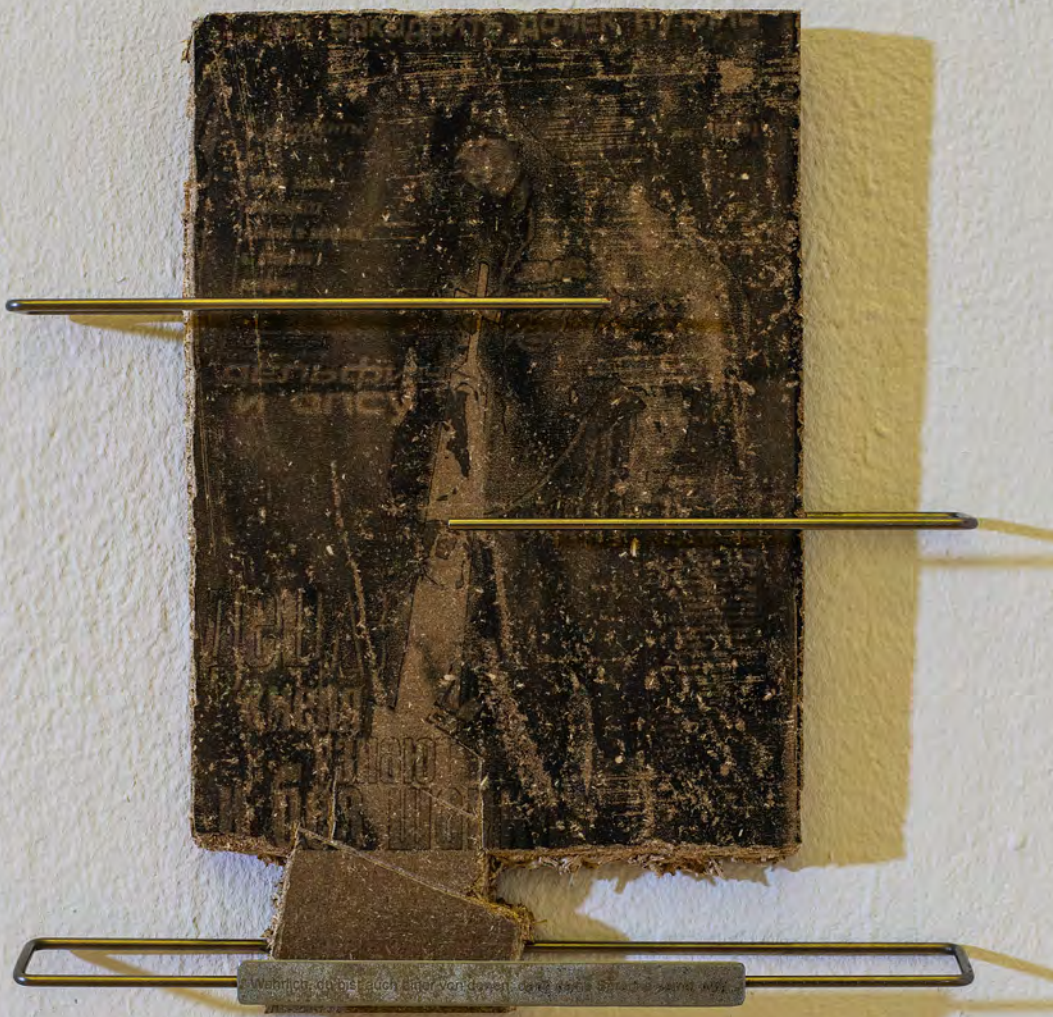
НАШИ

УРОДИ

So schlafen unsre Sünden ein



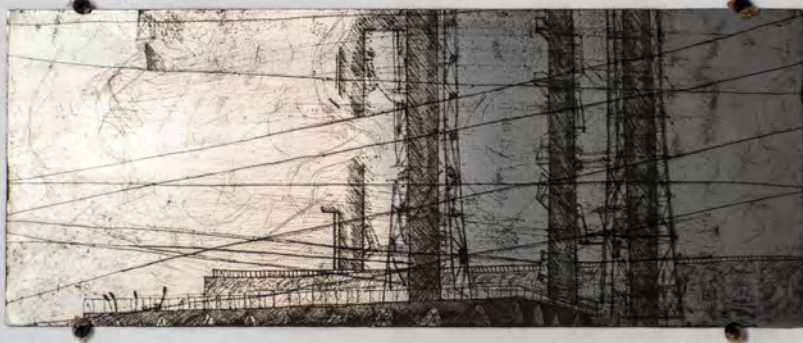






IN A MOMENT THINGS WILL CHANGE(WITH ALL OUR SOULS, EVEN THOUGH YOU HAVE NON)

2022-2023, 5 zinc plates 15 x 38 x 0,1 cm, black oil-based paint, acid traces, asphaltic bitumen, glue, sawdust, 20 sheet-metal screws, dead fly, Russian 10 rub. coin



Five dysfunctional zinc plates are covered with dry oil paint, which in its liquid form is used to make print copies, therefore their proper production is unachievable. It is something that remains with you. A permanent malfunction of a body.

The dead can't be discarded or forgotten. You live with them, sometimes even for them.

Cargo 200. The socio-political notion, originally a military code name, appeared in wartime at the end of the 20th century. A multitude of coffins made out of zinc, packed in wooden boxes for transportation purposes. Lower speed of decomposition, no cadaveric alkaloid, no inconvenient ugliness, no personhood of a formerly 'valuable' body. Just tags and the gleam of metal. '200' states for the maximum weight in kilograms for an aircraft to transport the dead. The notion, which was initiated more than 30 years ago, is still present. 2022 (1979) - ? (1989).

Can the late USSR be other than geopolitical, instead mutate into a sociocultural phenomenon?

Cargo 200. Also known as a film produced by the Russian film director Alexey Balabanov. Released in 2007. It tells a story of a rural city in the USSR during the times of the Afghan war (1979 - 1989). Most of the characters in the film try to talk about such topics as love, youth, hope, and happiness, but all of that works as *ignoratio elenchi* or strawman fallacy. Love is depicted through torture and rape, adolescence as a proposal to use others for personal benefits, hope and happiness as being drowned in alcohol and violence.

Ignoratio. Ignoring as a norm. Governmental negligence of the past events and of life itself. Only (re)production of dead bodies driven by personal interests.

Empty space with zinc plates depicting landscape-like scenes taken out of Balabanov's movie. Presented screenshots show no human images, only their fragmented traces: a blood stain, a shadow, glasses with drinkable fluid, a hand, industrial factories, a transport system. All the plates contain images that are flipped horizontally. All the plates are burned with asphaltic bitumen dust and etched with acid to correctly achieve the purpose of further reproduction and distribution of the final product.

1979. 1991. 2007. 2014. 2022. What is left for now? To still try, while being gassed by the (Moment) glue, to forget about being screwed to the wall.









IN HOPES BUT OFTEN IN A CONTRADICTION. ALLEGRO AGITATO

2021, radiator, hypoallergenic silicone, edited track 'Molotov' by Korol I Shut, varnish, rust, resin, A4 paper, poetic interview, soil, construction clamps, fabric, church wire-system, drawing, oil traces, ceramics, 2 chanel audio-system, sound 06'54''

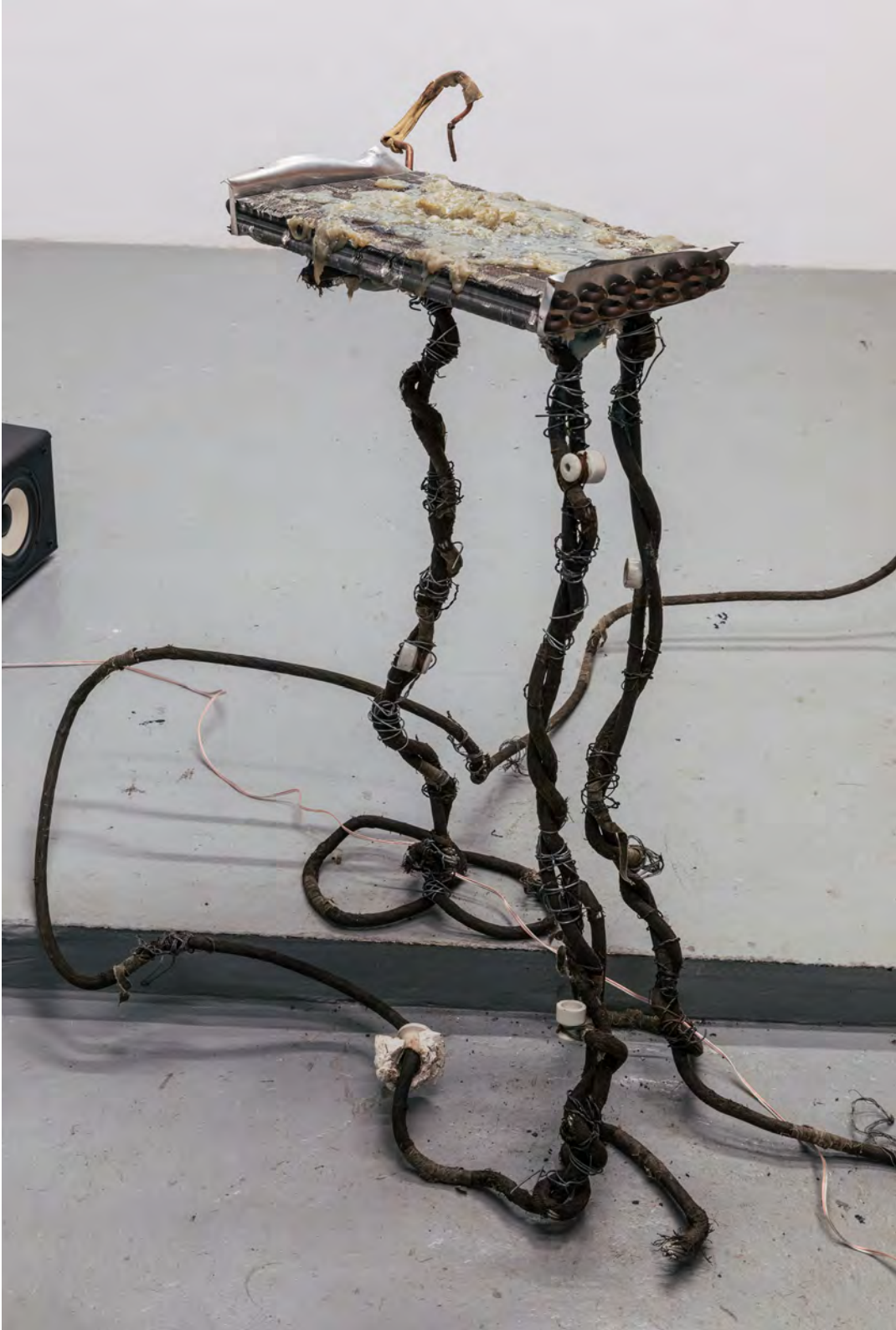
[Click to listen to the sound](#)

A sense of futility permeates the exacerbated physicality of the deeply allegorical work in Daria Makarova's solo show "In Hopes but often in a Contradiction. Allegro Agitato." More than anything, the exhibition is redolent of Andrei Tarkovsky's vision of the future as a version of our own present but put through the wringer, with the materiality at its core stripped bare, confounding us with the same old questions.

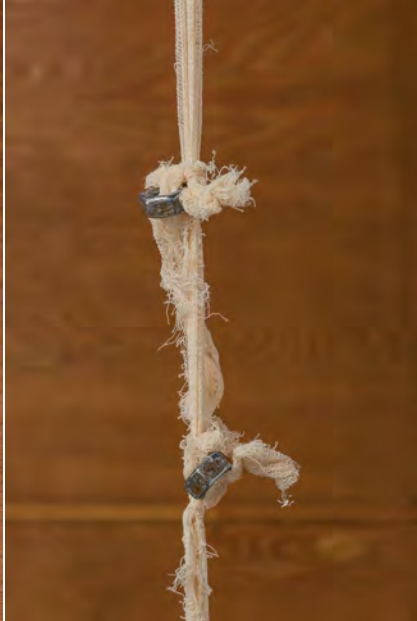
Standing in the middle of the exhibition space is Tripod (all works 2021), a Frankensteinian construction assembled out of an old-fashioned disused radiator and myriad torsional tubes that spread like roots in all directions. Some break up, some tangle into a circular loop, and some lead straight into the sewer under the open floorboards. Flanking this central sculpture are Hanged 1 and 2, abstract drawings attached to silicone tablets and suspended from cheesecloth ropes, as well as the text piece Interview, a mysterious, barely legible dialogue printed on simple A4 paper and mounted in a dissonantly ornate frame. Like the surfaces of all the objects in the show, the radiator's grates are clogged with a lumpy mass of coagulated silicone—it's a heat source rendered impotent, similarly to how the images and words on view are left blurrily inarticulate under the dull goo.

Reverberating ambiently throughout the space is an altered version of the instrumental track "Molotov" by 1990's horror-punk band Korol i Shut (King and Jester). Here, it's made to sound like the muffled residue of a distant commotion. Rather than carry the incendiary charge of a revolutionary's cocktail, "Molotov" now strikes the weary tone of the perpetually thwarted—of one who is powerlessly cocooned in a face-off with corporeality.

– Valerie Mindlin for [ARTFORUM](#)









STONE DILAPIDATION—BODILY VISCOSITY



2021, transparent silicone compound, concrete, steel, rounded aggregate, rust, construction adhesive, ground, dust, polish, cotton, steel clamps, stirrup, collars, hair, fur, aluminum wire rope, moss, EURO-2 construction fence, vehicle registration plate, forged nail, bark, satin, patricles of broken smartphones, percuse from a street drainage line, dried wildflowers

[Click to watch the video documentation](#)

«Stone Dilapidation — Bodily Viscosity» is quite a personal, but at the same time very political project. Its core is fueled by a poetical play, dedicated to such ambiguous topics as mortality and limits (their absence) between continuous and temporary.

The main actors of the play are abstract structures, such as Sponge Cake, Broken Smartphone, Wooden Barque, Wandering Promise, Death, Hyperlink, Shooter, and Slap In Your Own Face. They auratically represent voices of social norms, political statements, prejudice, and suppression. The installation presents the whole play in three dimensions: in the book, on the surfaces of the silicone skins, and in a viewer's head. As the lines of the actors become not vocalized, they morph into an itching schizophrenic monologue in one's mind.

Taken as a whole, the project presents an attempt to emancipate a voice of the one through the multitude of psychosomatic mutations.



НИЧТОУНОСТЬ РАЗГОВОРА,

НО ЧТО МЫ БЕЗ НЕГ

ЕСЛИ НЕ БЫТЬ?

НЕ ЗАСТЫВАЮЩАЯ ВО ВР

