

Ekaterina Costa

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PORTFOLIO



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Based between Paris, France and Milan, Italy.

Selected Exhibitions

2026	<i>Duo Show with Giorgio Mattia</i> , cur. by Iana Pitenko, ABA Air Berlin Alexanderplatz, Berlin, Germany. (upcoming) <i>CONTEMPORALIS presentation at ArtVerona</i> , cur. by Irene Sofia Comi, ArtVerona, Verona, Italy. (upcoming) <i>Jackpot</i> , cur. by Erratum Projects, Maison de la Société des Architectes (Art-O-Rama - OFF), Marseille, France. <i>All the doors were swinging softly</i> , cur. by Sonia Kovaleva, Maxim Boxer Gallery, Riga, Latvia. (solo)
2025	<i>Dans les failles où la chambre réside</i> , cur. by Hermeline Guillot-Noël, Galerie Merman, Paris, France. <i>Art Emergence Parcours Artagon</i> , Parcours Est : Atelier Lilasiennes, Les Lilas, France. <i>Residency Exhibition</i> , La Chapelle Saint Antoine Residency, Naxos, Greece. <i>Guilty Party</i> , cur. by Iana Pitenko, Lusvardi Art, Milan, Italy. <i>Outils de navigation d'un monde qui glisse</i> , cur. by Hermeline Guillot-Noël, HD Galerie, Paris, France. <i>Open Studio</i> , VIR Viafarini Residency, Milan, Italy.
2024	<i>Quand tu seras grande</i> , Centre Culturel Jean-Cocteau, cur. by Anna Milone, Luca Avanzini, Thomas Maestro Les Lilas, France. <i>Pierre qui roule n'amasse pas mousse</i> , cur. by Marianna de Marzi, DOCl, Paris, France. <i>Je suis une pierre, sous une pierre, sous une pierre</i> , cur. by Marianna de Marzi, Galerie S., Paris, France. <i>Nothing to Lose but the Sky</i> , Les Photographiques. Festival de l'image shortlist program, Le Mans, France.
2023	<i>Monstrueux, le merveilleux à rebours</i> , Prix Dauphine pour l'Art Contemporain, cur. by Sonia Kovaleva, Galerie du CROUS, Paris, France. <i>Soleils du Midi</i> , Parcours d'art contemporain Montreuil, Montreuil, France. <i>Group presentation at SAMPLE Art Gallery booth</i> , Blazar Art Fair, Museum of Moscow, Moscow, Russia.
2022	<i>Environment</i> , SAMPLE Gallery, cur. by Sofya Simakova, MMOMA Moscow Museum of Modern Art, Moscow, Russia. <i>X-Nowness</i> , Cycle 'Voices of Culture' cur. by Galerie Fabienne Levy, Basel Art Center, Basel, Switzerland. <i>La Croisière</i> , Parcours d'art contemporain Montreuil, cur. by Samuel Belfond, Montreuil, France.
2021	<i>The Homecoming</i> , cur. by Sofya Simakova, MMOMA Moscow Museum of Modern Art, Moscow, Russia. <i>Mikhail Alshibaya collection</i> , cur. by Mikhail Alshibaya, RGGU Art Center at Russian State University for the Humanities, Moscow, Russia. <i>Group presentation at SAMPLE Art Gallery booth</i> , Blazar Art Fair, Museum of Moscow, Moscow, Russia. <i>Sonambule</i> , Parcours d'art contemporain Montreuil, cur. by "Collectives", Montreuil, France.
2019	<i>Translation</i> , cur. by The Slanted House Collective, After 8 Books, Paris France. <i>Art : Genre Féminin</i> , Ekaterina Costa, Marcelline Delbecq, Sally Bonn by AWARE, Monnaie de Paris, Paris, France. <i>Queer Surfaces</i> by The Slanted House Collective, Hopscotch Berlin, Berlin, Germany. <i>The Slanted House Collective</i> . End of residency online exhibition on thewhitepube.com.
2018	<i>Les Temps Sauvages II</i> , cur. by Amandine Nana and NMT Collectif, Espace Culturel Brasserie ATLAS, Brussels, Belgium. <i>These Here Spilt Voices</i> cur. by The Slanted House Collective, Circle 1 Gallery, Berlin, Germany.
2017	<i>Were speaking alone together</i> , Galerie du CROUS, Paris France.

Prizes

2023 Prix Dauphine pour l'Art Contemporain, Paris France. - Laureate finalist

Festivals

2024 Les Photographiques. Festival de l'image - Le Mans, France. - Shortlist

Residencies

2025 La Chapelle Saint-Antoine. Naxos, Greece. - Selected
2025 VIR Viafarini Residency. Milan, Italy. - Selected
2019 Online residency with The Slanted House Collective at The White Pube, UK . - Invited

Publications

Interview with Ekaterina Costa by Erka Shalari. Les Nouveaux Riches Magazine, 2025. (ENG)
GRANDE. Catalogue saison 2024-25. Centre Culturel Jean Cocteau, Les Lilas, France. 2025. (FR)
La pertinenza del blu. Duci Contemporanea. Camini, Italy. 2025. (IT/ENG)
Issue 2 : Addition Magazine. London, UK. 2023. (ENG)
Interview : "When a House becomes a Home" Zapovednik.space, 2022. (RU)
Art : genre féminin. AWARE : Archives of Women Artists, Paris, France. 2021. (FR)
Slanted House Zine Issue No. 3: "Translation". Slanted House Press. Berlin, Germany, 2019. (ENG)
Unknown Quantities Issue 6: Space and Place. Unknown Quantities Central Saint Martins. London, UK, 2018. (ENG)
Sand Journal Issue No. 18. Sand Journal. Berlin, Germany, 2018. (ENG)
Slanted House Zine Issue No. 2: "Queer Surfaces". Slanted House Press. Berlin, Germany, 2018. (ENG)
Slanted House Zine Issue No. 1. Slanted House Press. Berlin, Germany, 2018. (ENG)
Cloudberry Season. Self-published artist's book, unique piece. Paris, France. 2017. (ENG/RU)
Today and every day. Self-published artist's book, unique piece. Paris, France. 2017. (ENG/RU)

Education

2017 Bachelor of Fine Arts (BFA) in Fine Arts, Parsons Paris, (Paris, France).
2014 Bachelor of Philosophy (BPhil) in Philosophy, University of Oxford, (Oxford, United Kingdom). *one year completed*
2013 International Baccalaureate (IB), Anglo-American School of Moscow, (Moscow, Russia).

Biography

Ekaterina Costa (b. 1995) is a Russian–American multidisciplinary visual artist living and working between Paris and Milan. Her practice explores the relationships between memory, archives, and materiality in the digital age, examining the hybrid nature of personal and collective narratives. Her work spans sculpture, drawing, installation, and photography. She studied philosophy at the University of Oxford before moving to France, where she graduated with a BFA in Fine Arts from Parsons Paris in 2017.

Her work has been exhibited internationally at institutions including the Centre Culturel Jean Cocteau (Les Lilas, France), VIR ViaFarini (Milan, Italy), DOC! Art Center (Paris, France), Moscow Museum of Modern Art (Russia), Basel Art Center (Switzerland), Museum of Moscow (Russia), and the Monnaie de Paris (France), as well as galleries including Galerie du CROUS (Paris, France), Galerie S. (Paris, France), and SAMPLE (Moscow, Russia). In 2023, she was one of the laureates of the 10th edition of the Prix Dauphine for Contemporary Art (Paris, France). In 2025, she participated in artist residencies at VIR ViaFarini in Milan, Italy, and La Chapelle Saint-Antoine in Naxos, Greece. In April 2026, she presented a solo exhibition at Maxim Boxer Gallery in Riga, Latvia.

Artist Statement

My multidisciplinary practice spans drawing, sculpture, and installation. The materials I use—synthetic papers, aluminium pigment, crystal, glass, resin, and found objects—embody a tension between fragility and permanence, allowing me to give material form to circulating digital images. Archives, messages, digital iconography, and inherited objects undergo successive transformations—changes of scale, casting, transfers, and erasure—that alter their legibility and meaning, between intimate memory and collective history.

I work with family and vernacular archives—images from my phone, everyday photographs, fragments of correspondence, domestic or found objects, often kitsch—which I approach as active materials. My projects often unfold as series, through accumulation, repetition, and variation, to observe how meaning shifts when an image or object is copied, altered, or recontextualized. In my drawings, the removal of material and the spaces left empty contribute as much to the construction of the image as the pigments applied.

I am interested in memory as transformation: what is lost, fragmented, fixed, or displaced. The work takes shape through persistent tensions: disappearance and preservation, narrative and silence, transmission and forgetting. My cultural heritage and international experience inform my attention to fragmented histories, geographical and linguistic displacement, and inherited silences. These concerns shape environments that invite a state of suspended attention: a space between the visible and the invisible, the intimate and the collective.

Promenade, ongoing project 2026

Multiscreen video installation in progress
3 channel HD video, approx. duration 25 minutes, asynchronous loop
Single channel audio in progress

Promenade (working title) is a video installation in development since summer 2026. It draws on a digital archive of photographs and geolocation data from the area around my childhood home in Moscow, accumulated over several years since the beginning of the war in Ukraine. This archive, now comprising thousands of images and data points, is sent to me daily by the dog walker who cares for our family dog left behind in Moscow. The installation will take the form of a multiscreen installation displaying videos that reference the iPhone's automatically generated 'on this day' memory slideshows, with their unexpected edits, artificial zooms, and awkward algorithmic sequences.

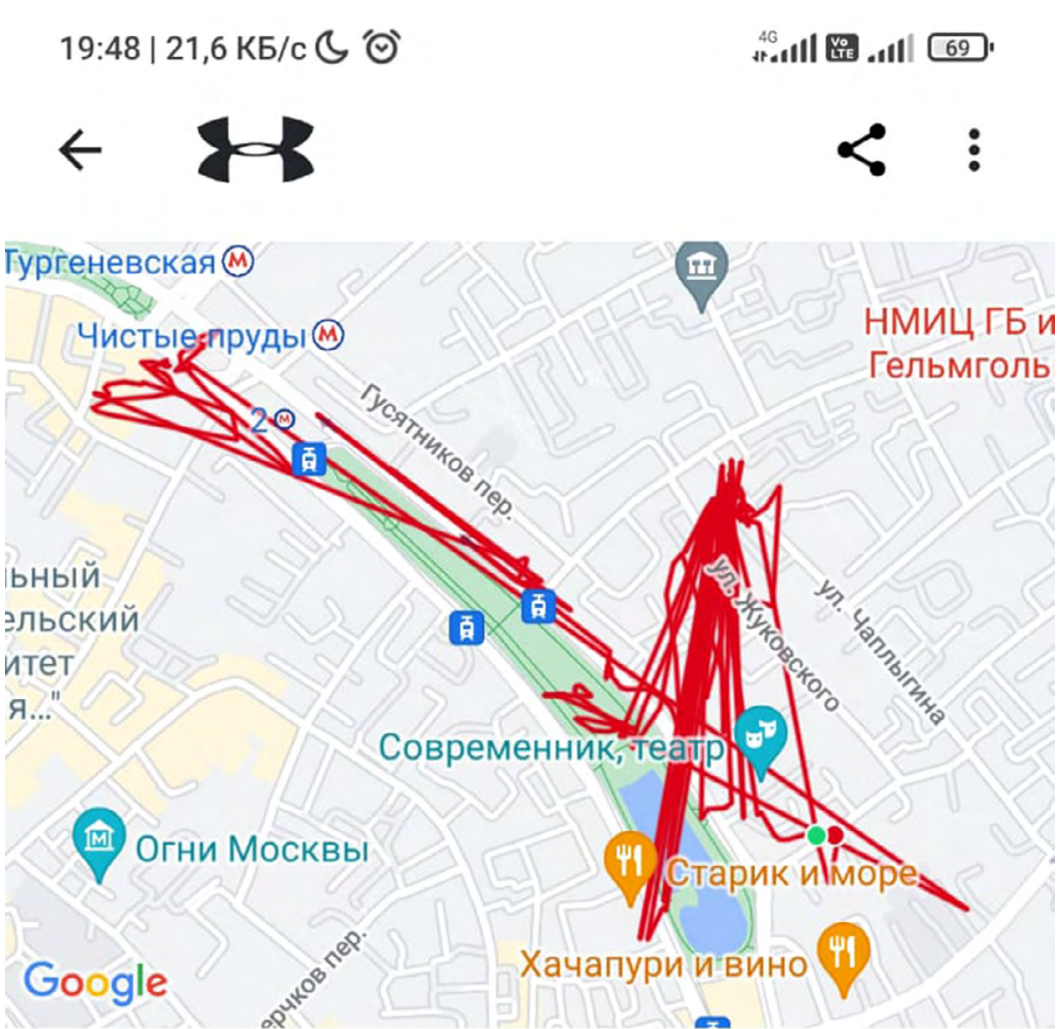
The project is conceived as a multiscreen installation with videos playing in continuous, asynchronous loops, creating shifting combinations of images across the screens in which the viewer can immerse themselves. Screenshots of walking routes drawn from GPS data sent by the dog walker become progressively fragmented and altered, their lines increasingly distorted over time. Within the installation, these distortions are read as a silent but persistent manifestation of the war, passing through data streams without being explicitly named. These technical screenshots are interwoven with images of the dog, the scenery and changing seasons as the years go by. The installation is accompanied by a soundtrack currently in development, based on private audio messages and recordings sent via WhatsApp during the same period.

Through this material, the project examines how ordinary gestures, mediated by digital tools, produce an automatic memory of everyday life. It reveals both the persistence of an intimate connection across distance and the silent imprint of a political and geographical context on the technological infrastructures that organise and permeate our daily life.

Video excerpt (no sound): <https://vimeo.com/1183302374>



Promenade (working title), 2026
Proposed installation view (generated digital rendering)



7,82км Выгул собаки
пятница, апр. 26 в 19:06

ОБЗОР

7,82
Дистанция (км)

42:03
Время

05:22
Ср. темп
(мин/км)

2733
Шаги



Sentimental Value, 2026

Sculpture
Plastic bag, custom-made plexiglass display stand
160 × 21 × 40 cm

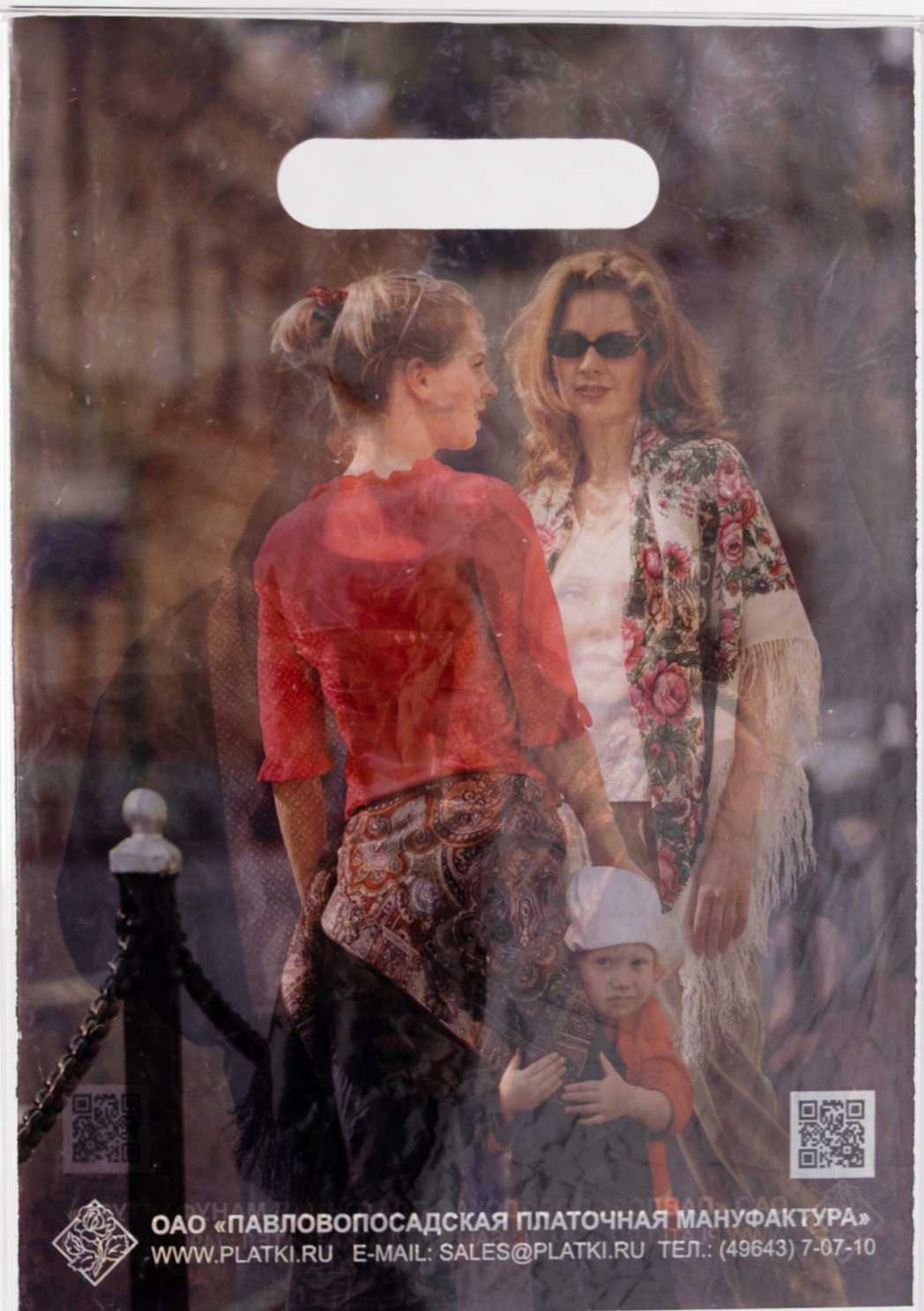
Sentimental Value centres on a plastic bag used to carry the artist’s personal documents between Paris and Moscow in 2023. An intermediary transported the documents through several countries, following indirect routes and layovers made necessary by the current geopolitical situation. The bag bears traces of a journey shaped by bureaucracy, borders, and family ties. It connects the artist to her grandmother in Moscow, embodying a relationship sustained at a distance through increasingly fragile and complex logistical networks.

The imagery printed on this ordinary, mass-produced bag has remained virtually unchanged since the 1990s: overlapping silhouettes of men, women, and children form a composition characteristic of post-Soviet vernacular imagery. A more recent addition, a QR code, links to the website of a Russian Orthodox monastery that is famous for producing silk scarves and souvenirs. Different eras, belief systems, and ideological layers coexist on its surface.

The bag is held upright in a custom-made plexiglass support that recalls both an advertising stand and the displays used for devotional objects in Catholic and Orthodox churches. This presentation shifts attention from its practical function to the images and associations it carries. Light passing through the transparent support reveals the overlapping layers of printed imagery, turning the bag into a contemporary relic that brings together personal memory, the movement of objects, and the political infrastructures that shape their journeys.



Sentimental Value, 2026
Plastic bag, custom-made plexiglass display stand. 160 × 21 × 40 cm
Studio view



Zodiac, 2025 – 2026

Series of 4 sculptures
Brass, polyester resin. Each Ø 22 cm × 3 cm

Conceived in residency at VIR Viafarini in Milan in 2025, *Zodiac* is an ongoing series of assemblage sculptures. The works originate from a set of 1960s brass bottle openers—mass-produced household utensils found in Milan’s flea markets—each depicting a different zodiac sign. Their designs sit between kitsch souvenirs and imitation antiques.

Removed from their utilitarian role, the openers are suspended within circular shapes cast like plates in polyester resin. A material associated with preservation and display, the resin fixes the objects in stasis, recalling sealed artefacts or preserved specimens. The plate form evokes the domestic realm, yet here functions as a frame for contemplation.

Brass—a modest alloy often used as a substitute for bronze—borrows the aura of classical statuary, suggesting how cultural value can be fabricated, staged, or projected. The zodiac motifs draw on popular belief and symbolism, giving these everyday utensils associations beyond their practical or decorative function.

Gathered gradually through markets and online auctions, the series collects the signs of the artist’s family members : Virgo, Libra, Aquarius, Gemini... This slow act of collecting and preserving becomes a meditation on value, symbolism, and the afterlives of objects that circulate through domestic life and collective imagination.



Zodiac : Libra, 2025
Brass, polyester resin. Ø 22 cm × 3 cm
Exhibition view, *Dans les failles où la chambre réside**, Galerie Merman, Paris, France, October 2025





Zodiac : Gemini, 2025. Brass, polyester resin. Ø 22 cm × 3 cm



Zodiac : Aquarius, 2025. Brass, polyester resin. Ø 22 cm × 3 cm

Attachments, 2025 – 2026

Ongoing series of 20 drawings
Watercolor and aluminium pigment on Lana Vanguard paper
Dimensions vary between 34 x 48 cm and 84 x 120 cm

Attachments is an ongoing series of drawings that draws from the artist's digital archive of images sent almost daily by her grandmother over the course of many years. The series reflects on the afterlife of images shared in our digital landscape.

Each drawing references a single one of these GIFs and digital greeting cards. Circulating through WhatsApp, these pictures – saints, angels, holiday greeting cards and GIFs, Orthodox icons, flowers, doves, and seasonal motifs – form a vernacular visual language of contemporary devotion and the cultural and socio-political climate they originate from. Often low-resolution and endlessly forwarded, they belong to a global yet intimate economy of kitsch shared images online.

The drawings are made by working directly from the phone screen, then translating each image into a physical drawing on Lana Vanguard paper using watercolour and aluminium pigment. The aluminium pigment sits on the surface of the paper and disperses into tiny reflective particles, producing a subtle pixelation and evoking the fragmentation of data pixels. The central subject of each composition is erased in the process, leaving a luminous absence: a halo of objects and figures. What remains is a ghost-like imprint, a kind of digital relic, as though selected and erased in Photoshop.

For You, 2025
Watercolor and aluminium pigment on Lana Vanguard
48 x 34 cm







Willow beauty, 2025. Watercolor and aluminium pigment on Lana Vanguard in aluminium frame. 34 x 48 cm



Happiness, 2025. Watercolor and aluminium pigment on Lana Vanguard in aluminium frame. 34 x 48 cm



Blessings on Annunciation, 2025. Watercolor and aluminium pigment on Lana Vanguard in aluminium frame. 34 x 48 cm



Detail, Blessings on Annunciation, 2025. Watercolor and aluminium pigment on Lana Vanguard in aluminium frame. 34 x 48 cm



Blessed Memory, 2025. Watercolor and aluminium pigment on Lana Vanguard. 50 x 70 cm



The Holy Trinity 2025. Watercolor on Lana Vanguard. 50 x 70 cm

The Gambler : Reasonable Doubt, 2025

Motorized assemblage sculpture
Sand collage found object, stainless steel cable tie, roulette wheel, stepper motor, cable. Ø 28 cm x 10 cm + cable

"*The Gambler* assembles an antique roulette wheel with a kitsch decorative found object of lowbrow religious iconography that reads “prayer changes things” and depicts hands in prayer. When it’s set in motion, we are literally watching and waiting for the ball to drop, like a built-in suspense cycle that never truly resolves. Extending from the circular body of the sculpture is the long twisted wire plug. I like how this element resembles prayer beads, and the naïf sand-collage image contrasts with the smooth, polished wood of the antique auction-acquired roulette. The rotation in *The Gambler* holds both the possibility of chance and a sense of inevitability, in the perpetuity of open-ended movement. It is an exploration of different mechanisms of faith and chance: whether it’s prayer beads or lucky dice or a spinning wheel of fortune, we have many rituals to cope with uncertainty."

Excerpt from an interview with the artist by Erka Shalari for Les Nouveaux Riches Magazine, 2025.



The Gambler : Reasonable Doubt, 2025. Motorized sculpture.
Sand collage found object, roulette wheel, stainless steel cable tie, stepper motor, wire cable. 28 cm diameter x 10 cm + cable.
Exhibition view at VIR Viafarini, Milan, Italy, March 2025.



The Gambler : Reasonable Doubt, 2025



The Gambler : Reasonable Doubt, 2025. Motorized sculpture. Installation view at VIR Viafarini, Milan, Italy, March 2025

Souvenirs de poche, 2024 – 2025

Series of 20 sculptures
3D laser engraving in crystal block, iPhones, stainless steel.
Variable dimensions.

Souvenirs de poche brings together photographs from the artist’s personal archive, extracted from the camera roll of her old iPhones and engraved as 3D photographs on crystal glass blocks. These memories, recreated from often low-resolution digital files, materialize fragments of the artist's past and her domestic space, which she can no longer access physically. Separated by time and distance, these memory-objects, like keepsakes or totems, float within the exhibition space like materialized digital specters.

The installation of the project is adapted to the exhibition space, allowing for an experience of intimate contemplation. Each piece is displayed on old iPhones as display shelves, illuminated by the flashlight beams of the phones.

Series of 20 unique pieces.

Additional information here : <https://soundcloud.com/user-630535894/ekaterina-costa-souvenirs-de-poche>

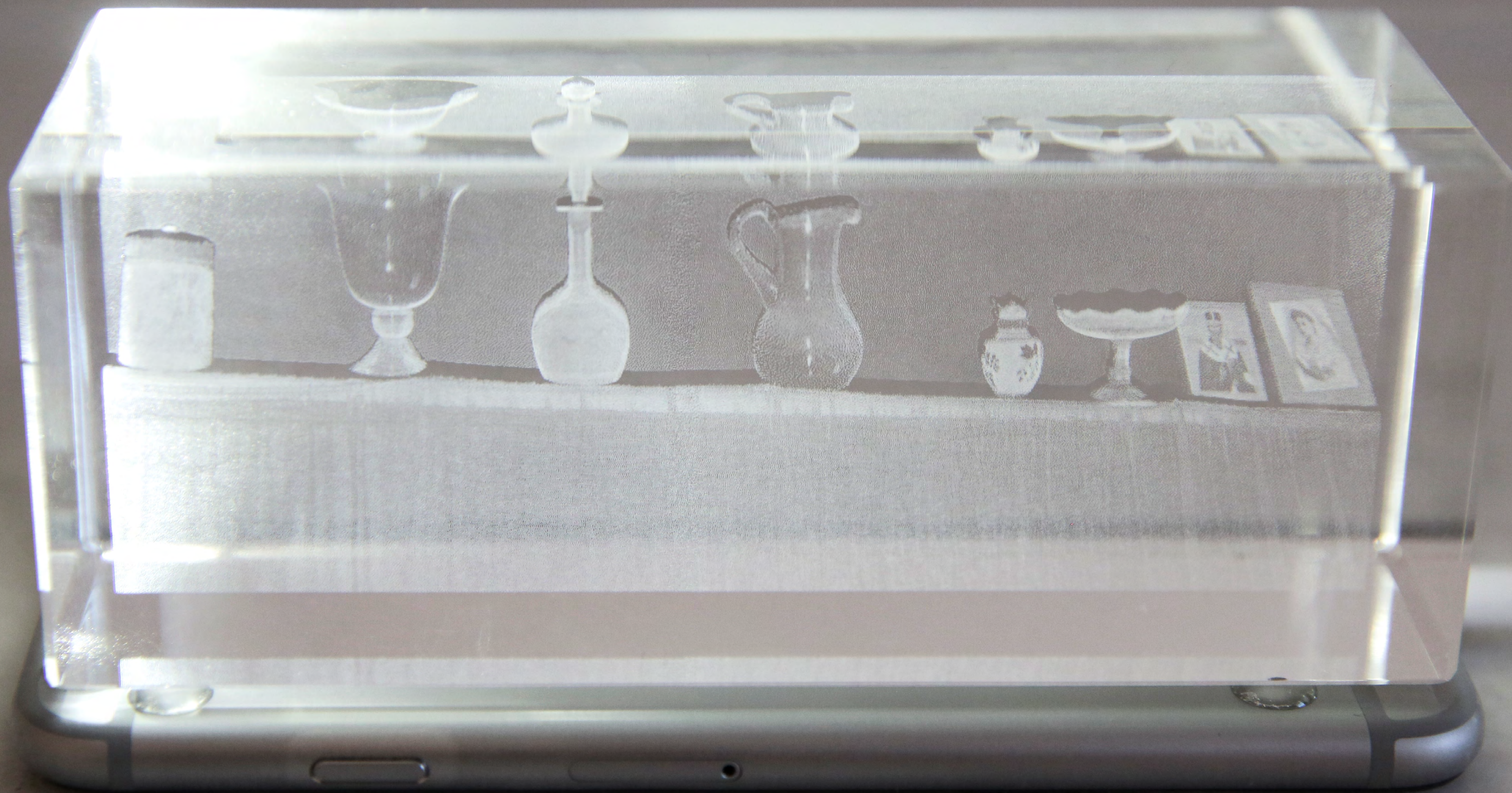


Detail, 12.08.2018, 15:33. 2024
3D laser engraved photograph in crystal block, iphone, charging cable, 12 x 6 x 7 cm
Exhibition view, *Quand tu seras grande*, Centre Culturel Jean-Cocteau, Les Lilas, France, October 2024



Souvenirs de poche, 2024
3D laser engraved photographs in crystal blocks, iphones, charging cables, 150 x 35 x 7 cm
Exhibition view, *Quand tu seras grande*, Centre Culturel Jean-Cocteau, Les Lilas, France, october 2024





Detail, 16.09.2016 19:25, 2024
3D laser engraved photograph in crystal blocks, iphones, charging cables, 12 x 6 x 7 cm
Exhibition view, *Quand tu seras grande*, Centre Culturel Jean-Cocteau, Les Lilas, France, October 2024

Guardian, 2025

Assemblage sculpture
Acrylic angel, high-voltage insulators, cement, glass. Ø 26 cm × 64 cm

Created during the artist’s residency at La Chapelle Saint-Antoine in Naxos in August 2025, *Guardian* fuses a votive candle angel with salvaged high-voltage glass insulators once used on electrical transmission towers. Conceived as both altar and conduit, the work invokes the totemic power of objects that channel energy and protection. At once kitsch and monumental, it reimagines the figure of the guardian angel—oscillating between devotional artifact and infrastructural relic—as a sentinel mediating between the sacred and the industrial.



Guardian, 2025
Assemblage sculpture. Acrylic angel, high-voltage glass insulators, cement, glass. Ø 26 cm × 64 cm
Installation view at La Chapelle Saint-Antoine Residency exhibition, Naxos, Greece, August 2025



The Cranes Are Flying, 2025

Mobile sculpture composed of 10 silicone and plexiglass sculptures
Nylon wire, aluminium rings, stepper motor
Variable dimensions

The mobile suspended sculpture draws inspiration from children's mobiles as well as from cultural allegory in Eastern European folklore. Crafted from transparent silicone and plexiglass, the sculptures of the cranes are arranged in a composition that evokes the flight of a flock of these migratory birds. Driven by a continuous rotating motor, they move in an endless circle, simulating their permanent state of displacement without a final destination.

Cranes occupy a significant symbolic place in Russian folklore, songs, and popular narratives. As quintessential migratory birds, they embody perpetual movement, the transition between seasons, and the progression from one life stage to another. This metaphor of the journey, both cyclical and suspended, lies at the heart of the work.

The title pays tribute to the iconic 1957 Soviet film, *Летят Журавли*, whose title translates to English as *The Cranes Are Flying*.



The Cranes Are Flying, 2025
Silicone, plexiglass, nylon wire, aluminium rings, stepper motor. 450 x 100 x 100 cm
Exhibition view at VIR Viafarini, Milan, Italy, March 2025



The Cranes Are Flying, 2025. Exhibition view at VIR Viafarini, Milan, Italy, March 2025



Detail, *The Cranes Are Flying*, 2025. Silicone, plexiglass, nylon wire, aluminium rings, stepper motor, variable dimensions

Blind Spot, 2024

Unique pigment print on baryta paper
61 x 90 cm

Blind Spot is a film photograph taken in the artist's building in Paris, marking the sun-bleached trace of a missing doormat discarded by neighbors. A spectral trace of the discarded object lingers in the doorway, at the threshold of the public and private space, silently marking the passage of time.



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