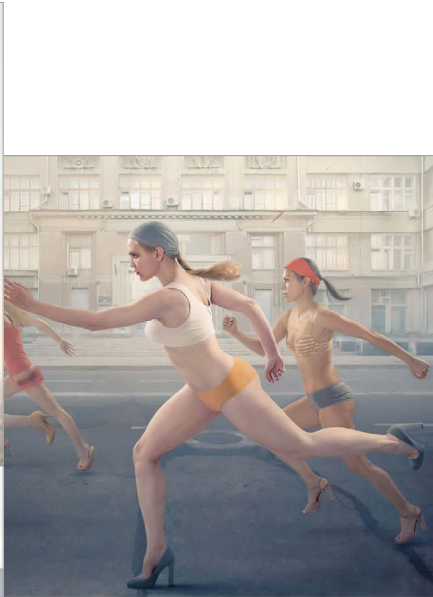


Katerina Belkina

Press Review 2019



Palettenläufer wie hier in „The Race“ (2014) finden sich in vielen Kurswerken Katerina Belkinas.

DIE WEIBLICHE SICHT DER DINGE

Die russische Fotografin und bildende Künstlerin Katerina Belkina gehört zu den Shootingstars der internationalen Kunstszene. Die vielfach ausgezeichnete Künstlerin malt mit ihrer Kamera, bearbeitet die Aufnahmen digital und gestaltet so Werke, die häufig erst auf den zweiten Blick als Fotografien zu erkennen sind.

In ihrer Arbeit sucht Belkina vor allem nach den verborgenen Schichten der Menschen. Vor dem Hintergrund der gegenwärtigen Welt mit ihrer Normung, ihren Klischees und ihrem Materialismus ist die Künstlerin bestrebt, das Spirituelle, Geistliche, manchmal gar Religiöse des Individuums herauszuarbeiten und in unterschiedlichen Situationen darzustellen. Ideen für ihre Bilder findet sie sowohl in alten Schriften oder Gemälden als auch in den kulturphilosophischen Traditionen, die ihr Leben begleiten haben. In vielen Gemälden inszeniert sich Belkina selbst. Diese Aufnahmen sind aber nicht als klassische Selbstporträts zu verstehen, sondern sollen ihre Identifikation mit dem Menschen, seinem Dasein als „erhebendem Lebewesen“ und seiner indivi-

duellen Suche, seinen persönlichen Wünschen und Versuchungen ausdrücken. In diesem Sinne spielt sie eine Doppelrolle als Künstlerin und als Modell, um ihr Engagement für ihre künstlerischen Ziele zu unterstreichen und gleichzeitig ihre Individualität stärker zu definieren.

Bilder im historischen Kontext

Die Themen ihrer kreativen Arbeit entspringen nicht reiner Fantasie und sind auch nicht das Ergebnis des aktiven Nachdenkens, sondern stammen aus dem Alltag und den Beobachtungen der Menschen in der Umgebung. Belkina: „Ich wähle ein Motiv meiner Beobachtungen und biete dem Publikum eine weibliche Sicht auf die Dinge,

die mich betreffen.“ Bringt sie ihre Ideen in einen historischen Kontext oder bezieht sie sich direkt auf das Werk eines Malers, so versucht sie, sich dem Vorbild durch das Studium der Gemälde und literarischen Quellen so gut wie möglich anzunähern.

„Es hat mich immer fasziniert, die psychologischen Beziehungen der Menschen untereinander und zur ihrer Umwelt zu erforschen, um den menschlichen Gefühlen Gestalt zu geben und sie bei Bedarf in Stücke zu reißen, sei es Freude oder Verzweiflung, Gleichgültigkeit, Veräzgerung oder Enttäuschung“, sagt Belkina. Gefühle seien nicht greifbar, sondern abstrakt. Deshalb sei es so interessant, eine Form für ihre Darstellung zu suchen und zu finden. >>>

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Bei vielen Arbeiten wird Belkina durch historische Gemälde oder Künstler der Vergangenheit inspiriert. Dieses Werk „The Shiner“ entstand 2016 durch Einfluss des um 1500/1550 entstandenen Gemäldes „Christus und die Ehebrecherin“ von Lucas Cranach dem Jüngeren.

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EIZO CG319X COLOREDGE

Mit 4.096 x 2.160 Pixeln Auflösung ist der CG319X der ideale Monitor, um DIC-4K-Content zu verarbeiten und nativ darzustellen. Er bietet beeindruckend tiefe Schwarzwerte und ein Kontrastverhältnis von 1.500:1. Von der Bildauflösung von 149 ppi und dem Seitenverhältnis von 19:10 profitieren Fotografen, weil sie ihre Aufnahmen nicht nur extrem scharf sehen, sondern mit mehreren Programmen gleichzeitig arbeiten und Ergebnisse vergleichen können.

www.eizo.de

>>> Belkina: „Mein Gesicht und mein Körper sind die Hauptinstrumente, durch die ich die Bilder entstehen lasse, die ich möchte. Wenn ich als Modell vor der Kamera stehe, dann folge ich der jahrhundertalten Theaterpraxis, eine Rolle zu spielen.“ Dieses Vorgehen gebe der Entwicklung ihrer eigenen Erzählweise Anstoß. Ein Teil ihrer Arbeit, das Foto-Shooting, gleiche einer Theateraufführung, bei der sich der Drang, den Betrachter über Emotionen und Gefühle zu



Dieses Bild „For Lempiika“ (2007) wurde bei Sotheby's für 43.000 Euro versteigert.

informieren, durch die Charaktere im Dialog mit dem Publikum manifestieren.

Nicht nur mit der Kamera

Belkina arbeitet nicht nur mit der Kamera, sondern greift auch auf andere visuelle Techniken der bildenden Kunst zurück. „Die Leidenschaft für klassische Kunst und das Interesse an allem Neuen – Technologie, Entdeckungen, Experimente – führten mich zu der Art der gemischten Medien, mit denen ich arbeite“, erklärt sie. „Beim Malen und digitalen Nachbearbeiten meiner Fotos nehme ich Farben und schaffe Luft als Raumelement. Realität und Cha-

akter nehme ich von der Fotografie. Mein Stil entspringt einer langen künstlerischen Tradition, der Collage. So kommen meine Charaktere und Räume zusammen.“ Im nächsten Schritt wählte sie den Pinsel eines Grafikprogramms, ein subtiles und präzises Werkzeug, mit dem sich eine leichte, schwerelose Atmosphäre schaffen lässt, die der eines Frauns ähnelt. Belkina befeht ihre Tableaus von Details, um die Essenz des Individuums herauszufiltern. Ihre Kunst ist ihr persönliches Theater, mit der sie die Isolation des einer materialisierten Welt verlorenen Menschen messerscharf aufzeigt.

Gute Argumente für EIZO

„Für die Bildbearbeitung und die Erstellung der aufwändigen Bildcollagen sind Monitore von EIZO für mich seit vielen Jahren die erste Wahl“, stellt Belkina fest. Derzeit arbeitet sie mit einem EIZO CG319X, der über ein Apple Mac Pro angesteuert wird. „Ein All-in-One-Gerät wie die Apple Macs mit ihren Hochglanzdisplays kam für mich nie infrage. Solche Geräte sorgen für eine überspitzte Farbdarstellung und würden dadurch meine Kunstwerke später bei der Ausgabe im Pigmentdruckverfahren auf matten Papieren verfälschen“, sagt Belkina. Sie bevorzugt seit jeher die matte entspiegelte Oberfläche der EIZO-Panels. Belkina: „Mit den neuen Modellen sind zudem noch einige gute Argumente hinzugekommen. So vereinfacht die überwältigende Bildschirmdiagonale von 31 Zoll das Arbeiten mit vielen Paletten in Adobe



Für die Bildbearbeitung sind EIZO-Monitore die Nummer eins für Katerina Belkina.

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Auch Porträtaufnahmen wie „Revolution Street“ (2014, li) und „Blauebart, jalousy“ (2007) zeigen die unverkennbare Handschrift der Künstlerin.

Photshop.“ Der integrierte Sensor für die Kalibrierung sei überaus praktisch, da sie mit externen Printdienstleistern arbeite und die Wege für wiederholende Testdrucke sehr zeitaufwändig werden können.

Stelle Karriere

Größere internationale Aufmerksamkeit wurde Belkina nach einem Portrait in der italienischen Zeitschrift „Il Fotografo“ zuteil. Dort wurde sie in der Reihe „Große Fotografen“ vorgestellt. Seitdem ging ihre Karriere steil nach oben. Ethische Solo- und Gruppenausstellungen ihrer erhabenen und mystischen Arbeiten und Nominierungen für oder der Gewinn bedeutenderer internationaler Kunstpreise sorgten dafür, dass sie innerhalb kurzer Zeit im Ranking der weltweit größten Kunstdatenbank Artfacts von Platz 25.550 (2014) auf aktuell 4.301 aufstieg. Belkinas künstlerische Leistungen wurden vielfach ausgezeichnet. Herausragend: der Kandinsky-Preis (2007, Nominierung Projekt des Jahres), der Lucas-Cranach-Preis (2015) und das Hasselblad Masters (2016).

Ein neues Erfolgskapitel wurde vor einigen Wochen aufgeschlagen: Bei einer Versteigerung Mitte November bei Sotheby's erzielte eines ihrer Werke („For Lempiika“) erstmals einen Verkaufspreis von 43.000 Euro.

Abheft (bis 25.3.2019) sind einige ihrer Arbeiten in einer Einzelausstellung der Galeriekanzel im Kunstareal München zu sehen. Diese wird von Kunstanwalt Dr. Hannes Hartung in seinen Büroräumen betrieben. Hartung trübt vor einigen Jahren im Rahmen des „Schwabinger Kunstfonds“ als Vertreter der Guritt-Selle ins internationale Rampenlicht. Darüber hinaus wird Belkina 2019 an der „Personal Structures“ teilnehmen, einer Parallelveranstaltung im Kontext der Venedig Biennale (Mai – November), die im Palazzo Bembo, im Palazzo Mora und im Giardini Maninarena stattfindet.

www.belkina.art



KATERINA BELKINA

wurde 1974 in Samara, im Südosten des europäischen Russlands, geboren. Als Tochter einer bildenden Künstlerin wuchs sie in einer kreativen Atmosphäre auf. Sie war sich schon früh ihres Talents bewusst, die Welt mit anderen Augen zu sehen, und entschied sich dazu, die Kunst zum Beruf zu machen. Das Handwerkzeug für ihre heutige Tätigkeit erwarb sie an der Petrow-Wodkin-Akademie in Samara. Von 2000 bis 2002 folgte ein Studium an der Michael-Musorin-Schule für Fotografie, ebenfalls in Samara. Gleichzeitig arbeitete sie als Computergrafikerin bei einem russischen TV-Sender. Heute lebt und arbeitet Katerina Belkina in Berlin.

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MENÜ SUCHE ÖZ OSTSEE-ZEITUNG.de ANMELDEN


Vorpommern > Usedom > Buggenhagen bekommt 2019 Märchenschloss

PARTNER IM RND REDAKTIONSNETZWERK DEUTSCHLAND

Usedom / Buggenhagen 14:02 Uhr / 18.02.2019


Buggenhagen bekommt 2019 Märchenschloss

2012 ließ sich Kunsthistoriker Till Richter im Schloss Buggenhagen im Lassaner Winkel nieder. Auch für 2019 ist eine Ausstellungssaison mit internationalen Künstlern diverser Genres in Vorbereitung.



Eugenia Freese, museumspädagogische Leiterin des Till-Richter-Museums, zeigt Fotografien von Katerina Belkina zum Thema Frau Holle. Quelle: Tom Schröter

Buggenhagen. Schloss Buggenhagen erwacht allmählich aus dem Winterschlaf. Die steigende Frühlingssonne durchflutet die großen Fenster der Veranda und im frisch angefeuerten neuen Kamin-Duo knistert es dezent, während Dr. Till Richter seine Pläne für die Ausstellungssaison 2019 offeriert. Die Vernissage ist am 20. April um 14 Uhr.



Der 46-jährige Kunsthistoriker, der 2012 den einstigen Herrensitz derer von Buggenhagen im Lassaner Winkel kaufte und hier ein Museum einrichtete, sprudelt vor neuen Ideen. Richter bringt internationale Kunst ins Land und achtet dabei strikt auf Talent und Genrevielfalt. Bei der Umsetzung kann er auf seine Partnerin Eugenia Freese zählen, Gymnasiallehrerin für Deutsch und Englisch, die in Buggenhagen als museumspädagogische Leiterin fungiert.

„In diesem Jahr soll sich das Herrenhaus in ein Märchenschloss verwandeln“, verkündet Eugenia Freese. Fotografien der Künstlerin Katerina Belkina werden Einzug halten und den Betrachter eintauchen lassen in die Grimmsche Märchenwelt. Die russischstämmige Fotografin und Malerin, Jahrgang 1974, wählte als Kulissen urige Wäldler, einsame Feldraine und verschwegene Seeufer, um bekannte



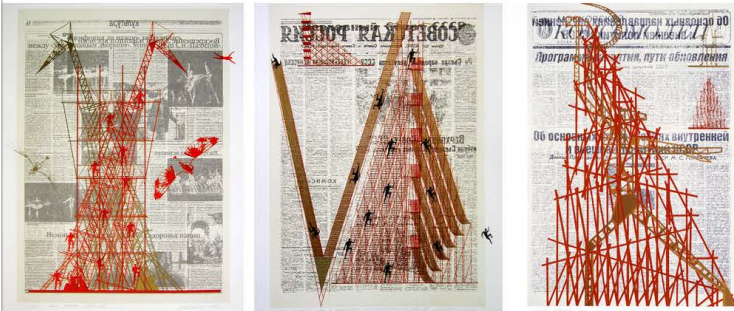
SAILING CLOSE TO THE WIND

Simon Hewitt looks at the changing face of the Russian contemporary art market through an inventory of international galleries working with Russian artists

TEXT: SIMON HEWITT

The number of international galleries specializing in Russian contemporary art has diminished significantly in recent years. Fall in demand? Yes, partly – but also a reflection of changes in strategy and taste. As the art market becomes increasingly global, national visions blur. A few years ago London – the international focus of the Russian art market – hosted several galleries specializing almost exclusively in Russian contemporary art. There were subsidiaries of Orel (Paris), Regina (Moscow) and Erarta (St. Petersburg) as well as the occasional appearance of Oleg Tselkov and Vladimir Yankilevsky at Aktis, or Olga Chernysheva and Pavel Pepperstein at Pace; not to mention outfits catering to the decorative mainstream like Alla Bulyanskaya or Irina Emteva's Peace & Colour Gallery. There was a brief attempt to launch a Russian Art Fair in London, while Kensington's Sphinx Fine Art and Cork Street's St. Petersburg Gallery purveyed older Russian material of high quality.

Today only Anya Stonelake's White Space Gallery, founded in 2001, survives – after a challenging journey that has included three different venues (and now, after leaving Pall Mall in December, a prospective fourth) plus various "collaborations and off-site projects," while remaining loyal to a solid core of artists such as Timur Novikov, Leonid Borisov and Ivan Sotnikov.



Yuri Avvakumov. 1. Red Tower. 2. Tribune for a Sportsman-Parliamentarian. 3. Worker and Farmer. 1986-98. Silkscreen print. Courtesy of White Space Gallery

A significant newcomer to the London scene is Marina Shtager, founder of the St. Petersburg Gallery Association and longtime head of the city's Lazarev Gallery. Marina moved to England in 2014, and her Shtager Gallery represents both international and Russian artists. Among them is Gregori Maiofs, whom Marina sells to British and American collectors. Although he is also popular with Russians in the U.K., she reports, "I have had only one Russian collector for him in the last four years." Today's dealers often do more than sit in a gallery. Marina also collaborates with institutions, runs an art advisory and stages non-commercial projects at her Elephant & Castle experimental space. The most striking of these, in 2017, was "Storming," a plywood-figure installation by Alexander Shishkin-Hokusai.

Marina showed Maiofs at the Woolwich Contemporary Print Fair in November, and took part in last month's London Art Fair alongside Daria Kirsanova's Narrative Projects (which represents Dagestan's Taus Makhacheva); Abode, run by Anna Glinkina from Manchester (showing Maria Agureyeva); and Moscow's Fragment, who brought Ilya Fedotov-Fedorov. Fragment also showed Fedotov-Fedorov's solo project "Preservation Instinct" at the New York gallery-timeshare Vacation in July 2018. Regarding the development of Russian art, Marina declares: "I pin my hopes on globalisation. Today the speed of information-exchange is increasing all the time, making it easier and easier to operate with artists from different countries." With fewer and fewer galleries staging exclusively Russian shows, many Russian artists feel obliged to resort to the www.saatchiart.com platform to seek on-line sales. Teresa Iarocci Mavica, Director of the V-A-C Foundation, fears that "Russia's current cultural policy will continue to hinder the contemporary Russian art scene from being presented on the international stage in the way it deserves."

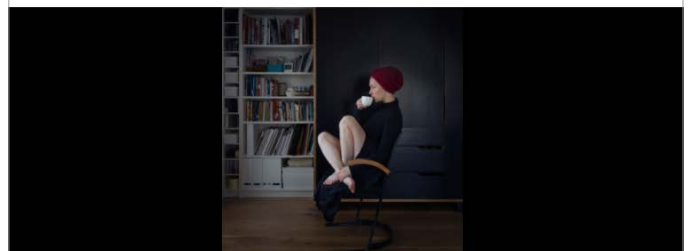
FRANCO-SWISS SLOW-DOWN

A decade ago, five galleries in Paris alone specialised in Russian contemporary: Blue Square, Russkiy Mir, Orel, Iragui and Russianartroom. The first three have closed. Today Ilona Orel applies her Volgograd va-va-voom to designing jewellery. Katya Iragui is now based exclusively in Moscow. Russianartroom's Liza Fetissova still deals in Russian photographers (notably Oleg Dou and Sergei Maximishin), but without a permanent showroom.

LOW COUNTRIES RAISE THE BAR

Two of the galleries with the most emphatic commitment to Russian contemporary art can be found in Belgium and the Netherlands. Antwerp's NK Gallery was founded in 2012 by St. Petersburg's Nadya Kotova, in order "to establish a cross-cultural bridge between Russia and Belgium." She has graced fairs in Istanbul, Dubai, Paris, London and Tbilisi, and holds six shows a year at her new venue on Pourbusstraat, featuring the likes of Kirill Chelyushkin, Tasia Korotkova, Oksana Mas, Alexander Pogorelsky and Ivan Razumov.

NK also shows at the new Cube art center in Moscow. "We strongly believe that a permanent parallel programme between Belgium and Russia can answer audience demand and deepen the identity of the gallery as a cross-cultural platform," comments Kotova.



Katerina Belkina. 11 Milliliter per Minute. Photography. Courtesy of Lilja Zakirova Gallery

Across the border in the Netherlands, Lilja Zakirova opened her gallery in a 16th century house in picturesque Heusden (near 's-Hertogenbosch) back in 1996. "I feel like a fighting veteran!" she laughs, attributing such longevity to the "genius" and "trust" of the 20 or so artists she works with (led by Raouf Mamedov, Katerina Belkina and Nikolai Polissky). She declares herself tied to her artists by "love, friendship, admiration, respect... and money!"

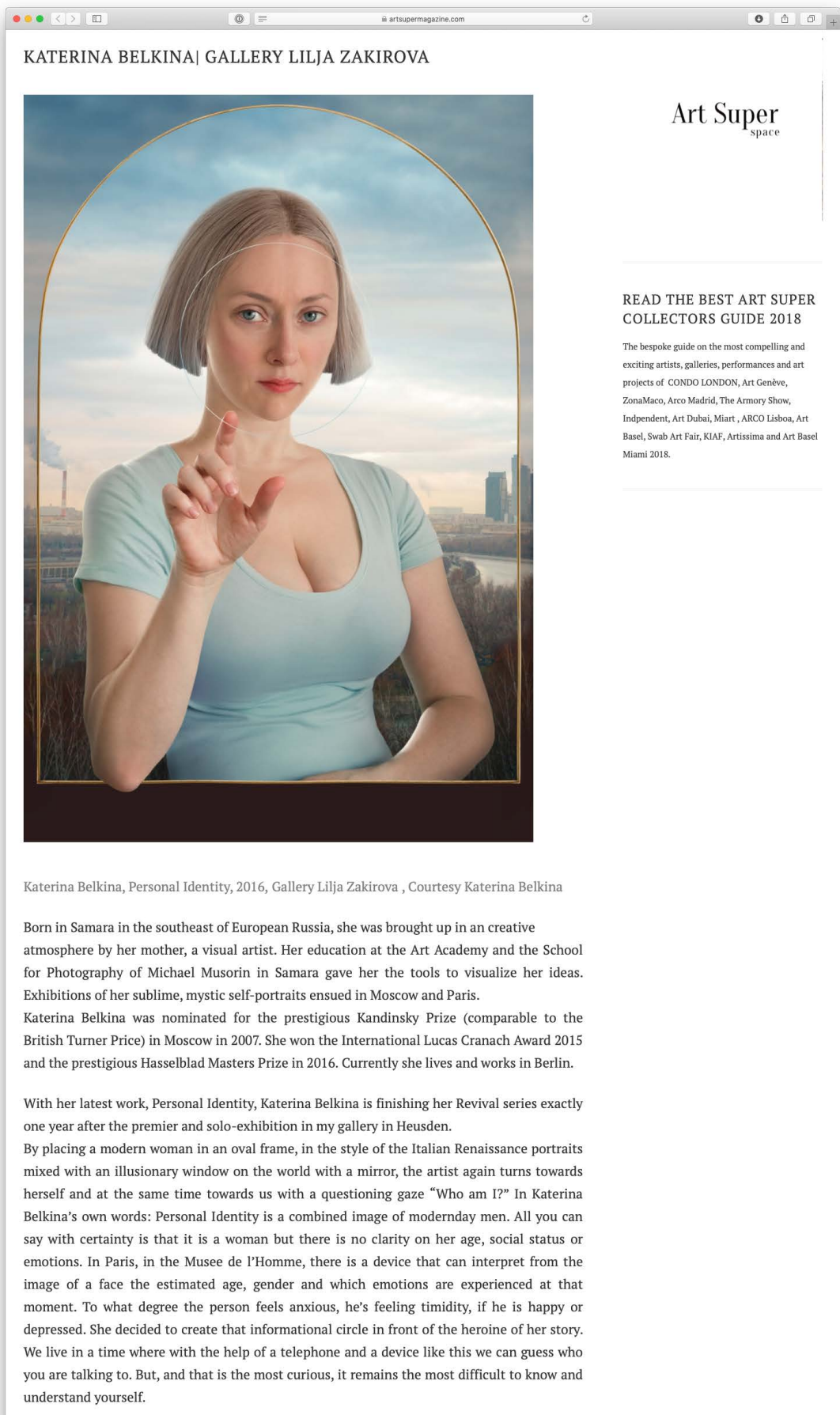
Lilja purrs about the "deep-rooted Dutch tradition of acquiring works of art" and believes her collectors savour the "high dose of irrationality and existential depth" to be found in Russian contemporary. She confronts the future with confidence, citing Pushkin in support of her description of the art market as a "force of nature" more than an orderly institution: "Ветру и орлу и сердцу девы нет закона" (No laws govern the wind, the eagle or a maiden's heart).

The screenshot shows a web browser window displaying the AMICA website. The page features a large central image of Katerina Belkina's artwork 'Personal Identity' (2016), which depicts a woman in a light blue dress with a futuristic, glowing interface overlaid on her face. The article title is 'Mia Photo Fair 2019: ecco le fotografie più belle della fiera'. Below the main image is a gallery of six smaller images, including a red '07' and various abstract and landscape photos. The text includes the artist's name, the title, and the date of the exhibition. There are social media sharing icons and a 'Potrebbe interessarti anche' section with related article thumbnails. On the right side, there are several promotional banners for 'RCS ACADEMY', 'con te', 'ABF', and 'DOVE PER Svizzera'. The top navigation bar includes categories like MODA, PARTY & PEOPLE, BELLEZZA, DAILY TIPS, KITCHEN, and SERIE TV.

type: Online
date of publication: March 20th, 2019
language: Italian

AMICA
Mia Photo Fair 2019: ecco le fotografie più belle della fiera

The screenshot shows the ArsNow Magazine website. The header features the magazine's name 'ArsNow Magazine' with the tagline 'Quando non ho più blu, metto del rosso' and a quote by Pablo Picasso. To the right is the logo for 'AMICI DI ADAMITULLO onlus'. A navigation menu includes 'HOME', 'RITRATTI D'AUTORE', 'FOTOGRAFIA', 'IN AGENDA', 'LUOGHI & DESIGN', and 'CONTATTI'. The main content area is titled 'In evidenza' and features a breadcrumb trail: 'Home > In evidenza > Le foto dipinte di Katerina'. Below this is a large photograph of a woman in a red dress sitting on a dark sofa. The article title is 'LE FOTO DIPINTE DI KATERINA', dated '7 Marzo 2019' and categorized as 'In Evidenza'. The text describes Katerina Belkina's artistic process, her background, and her work in Berlin. A sidebar on the right contains sections for 'Rassegna stampa', 'Articoli recenti', 'Archivi', and 'Categorie'. At the bottom, there is a 'Altri articoli' section with a row of small image thumbnails.



The screenshot shows a web browser window with the URL artsupermagazine.com. The page title is "KATERINA BELKINA | GALLERY LILJA ZAKIROVA". The main image is a digital artwork of a woman with short grey hair, wearing a light blue top, framed in a golden arch. She is pointing her right index finger towards the viewer. The background of the artwork shows a cityscape with a river and a factory under a cloudy sky. To the right of the image, the "Art Super space" logo is visible. Below the logo, the text reads "READ THE BEST ART SUPER COLLECTORS GUIDE 2018" followed by a list of art events: "The bespoke guide on the most compelling and exciting artists, galleries, performances and art projects of CONDO LONDON, Art Genève, ZonaMaco, Arco Madrid, The Armory Show, Independent, Art Dubai, Miart, ARCO Lisboa, Art Basel, Swab Art Fair, KIAF, Artissima and Art Basel Miami 2018." Below the image, the caption reads: "Katerina Belkina, Personal Identity, 2016, Gallery Lilja Zakirova, Courtesy Katerina Belkina". The main text of the article follows, discussing her background in Samara, Russia, her education, and her artistic journey. It mentions her nomination for the Kandinsky Prize in 2007, her wins of the International Lucas Cranach Award in 2015 and the Hasselblad Masters Prize in 2016. The text describes her latest work, "Personal Identity," as part of her "Revival series" and explains the concept of an illusionary window and a mirror that allows her to question her identity and the viewer's perception.

type: Online
date of publication: March, 2019
language: English

Art Super
Top 5 of the most compelling and exciting artists and galleries of
MIA Photo Fair

Katerina Belkina

Press Review

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KATERINA BELKINA

A female perspective on things

Russian photographer Katerina Belkina is one of the shooting stars of the international art scene. The award-winning visual artist paints with her camera, using digital manipulation to create works of art based on photographs that give the illusion of being paintings until you look closer.

What Belkina aims for most in her work is to seek out the hidden layers in people. In our modern times, which are marked by uniformity, banality and materialism, the artist endeavours to discover the spiritual – and even religious – side of the individual and depict this in various situations. She draws on old paintings and manuscripts as well as on the philosophical traditions that have accompanied her throughout her life for ideas and inspiration for her works. Katerina is the subject of many of her own pieces, which are not to be seen as self-portraits in any conventional sense. Rather, they are intended to express an identification with humanity, people's existence as noble beings, as well as man and woman's individual quests, personal dreams and inner demons.

„Fia Lempiöka“ (2007)

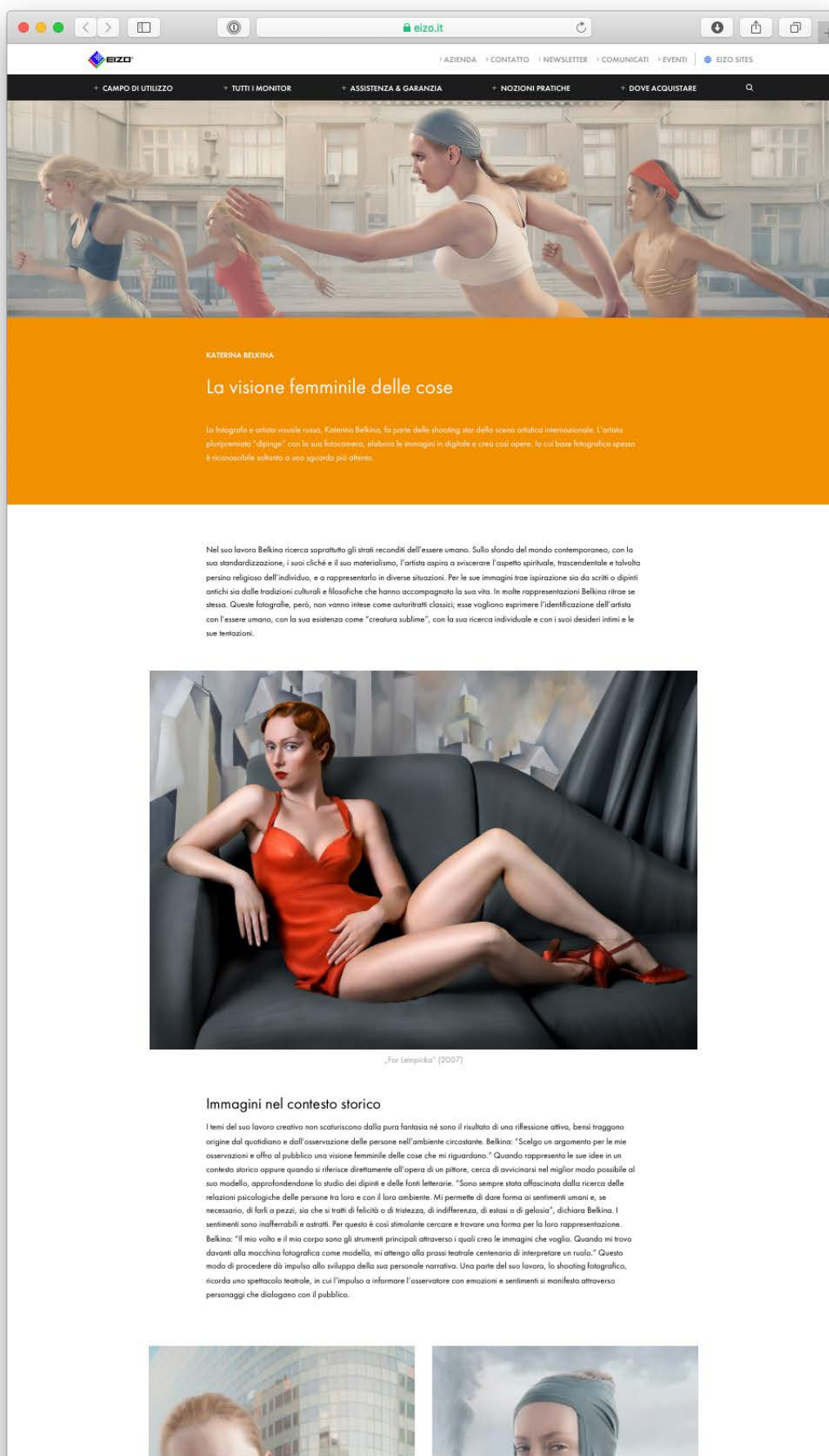
Photos set within a historic context

In her creative work, she is not actively searching for the subjects of thought or drawing solely on her imagination to find them. They spring from everyday life and observations of the people in her surroundings. As Katerina explains: "Choosing a motif for my exploration, I offer the audience a female perspective on things which concern me." Her ideas are set within a historical context or reference the works of a specific painter directly. This is part of her attempt to come as close as possible to the paintings or literary texts she studies and on which she models her creations. "It has always been fascinating for me to explore the psychology of people's relationships with each other and with the outside world, to give shape to human emotions. To take joy, despondency, indifference, rapture and jealousy to pieces," she explains. Feelings are abstract, therefore it is so interesting to look for and find the form of their visualisation. "My face and body are the main instruments I use to incarnate the images I want. Standing in front of the camera as a model, I follow the age-old theatrical practice of playing roles." It gives impetus to the development of her own manner of narration. A part of her work, taking photographs is akin to a theatrical performance, where an urge to tell the viewer about emotions and feelings manifests itself through the characters in dialogues with the audience.

type: Online
date of publication: April, 2019
language: English

EIZO.dk
A female perspective on things

<https://www.eizo.dk/all-about-eizo/case-studies/katerina-belkina/>



eizo.it

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KATERINA BELKINA

La visione femminile delle cose

La fotografa e artista visuale russa, Katerina Belkina, fa parte delle shooting star della scena artistica internazionale. L'artista pluripremiata "dipingere" con la sua fotocamera, elabora le immagini in digitale e crea così opere, la cui base fotografica spesso è riconoscibile soltanto a uno sguardo più attento.

Nel suo lavoro Belkina ricerca soprattutto gli strati reconditi dell'essere umano. Sullo sfondo del mondo contemporaneo, con la sua standardizzazione, i suoi cliché e il suo materialismo, l'artista aspira a sviscerare l'aspetto spirituale, trascendentale e talvolta persino religioso dell'individuo, e a rappresentarlo in diverse situazioni. Per le sue immagini trae ispirazione sia da scritti o dipinti antichi sia dalle tradizioni culturali e filosofiche che hanno accompagnato la sua vita. In molte rappresentazioni Belkina ritrae se stessa. Queste fotografiche, però, non vanno intese come autoritratti classici; esse vogliono esprimere l'identificazione dell'artista con l'essere umano, con la sua esistenza come "creatura sublime", con la sua ricerca individuale e con i suoi desideri intimi e le sue tentazioni.

„For Lempicka“ (2007)

Immagini nel contesto storico

I temi del suo lavoro creativo non scaturiscono dalla pura fantasia né sono il risultato di una riflessione attiva, bensì traggono origine dal quotidiano e dall'osservazione delle persone nell'ambiente circostante. Belkina: "Sceglgo un argomento per le mie osservazioni e offro al pubblico una visione femminile delle cose che mi riguardano." Quando rappresenta le sue idee in un contesto storico oppure quando si riferisce direttamente all'opera di un pittore, cerca di avvicinarsi nel miglior modo possibile al suo modello, approfondendone lo studio dei dipinti e delle fonti letterarie. "Sono sempre stata affascinata dalla ricerca delle relazioni psicologiche delle persone tra loro e con il loro ambiente. Mi permette di dare forma ai sentimenti umani e, se necessario, di farli a pezzi, sia che si tratti di felicità o di tristezza, di indifferenza, di estasi o di gelosia", dichiara Belkina. I sentimenti sono inafferrabili e astratti. Per questo è così stimolante cercare e trovare una forma per la loro rappresentazione. Belkina: "Il mio volto e il mio corpo sono gli strumenti principali attraverso i quali creo le immagini che voglio. Quando mi trovo davanti alla macchina fotografica come modella, mi attingo alla prassi teatrale centenaria di interpretare un ruolo." Questo modo di procedere dà impulso allo sviluppo della sua personale narrativa. Una parte del suo lavoro, lo shooting fotografico, ricorda uno spettacolo teatrale, in cui l'impulso a informare l'osservatore con emozioni e sentimenti si manifesta attraverso personaggi che dialogano con il pubblico.

The screenshot shows a web browser window with the URL voyage-onirique.com. The page layout includes a navigation menu on the left, a central header for Katerina Belkina, and several content blocks on the right. The navigation menu lists: VOYAGE ONIRIQUE, Photos, Artistes, Livres, Citations, Wallpapers et fonds d'écran, ACCUEIL, À PROPOS, PRODUITS FAVORIS, CONTACT, QUI SUIS-JE?, LIVRES-FILMS, CATEGORIES, MES DESSINS, ARTISTES, and S'ABONNER. The central header features the name 'KATERINA BELKINA' and identifies her as an artist and illustrator. The right side of the page contains a search bar, an email subscription form, a copyright notice, an Amazon sale banner, and another email subscription form. The main content area displays four pieces of artwork: a woman in a futuristic outfit, a woman with red markings on her chest, a collage of four figures, and a woman in a dark dress holding a glowing orb.

VOYAGE ONIRIQUE
Photos, Artistes, Livres, Citations, Wallpapers et fonds d'écran

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KATERINA BELKINA
ART, ILLUSTRATEUR, DESSINATEUR, IMAGE, PHOTOS BY ANGELLEUE - 7 AVRIL, 2019

Talenteuse Artiste illustratrice : **Katerina Belkina**
ARTISTE ART ILLUSTRATEUR. À VOIR : ART ET ILLUSTRATEUR

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The screenshot shows the website 'Il Nuovo Terraglio' with the following content:

- Header:** 'Il Nuovo Terraglio' logo, navigation menu (REGIONE, VENEZIA, TREVISO, MOGLIANO, ECONOMIA & POLITICA, SPORT, CULTURA, FOOD & LIFESTYLE, VIDEO), and a 'Città:' dropdown menu.
- Article Title:** "PERSONAL STRUCTURES – Identities" apre l'11 Maggio all' European Cultural Centre
- Text:** Mancano pochi giorni all'inizio della quinta edizione della mostra "PERSONAL STRUCTURES" che sarà ospitata e promossa dall'European Cultural Centre Italy dall'11 Maggio al 24 Novembre 2019 a Venezia. L'esposizione presenterà un'ampia selezione di opere di artisti, fotografi...
- Image:** A large image of a green dinosaur figurine on a bed of red and yellow flowers.
- Text:** Mancano pochi giorni all'inizio della quinta edizione della mostra "PERSONAL STRUCTURES" che sarà ospitata e promossa dall'European Cultural Centre Italy dall'11 Maggio al 24 Novembre 2019 a Venezia.
- Text:** L'esposizione presenterà un'ampia selezione di opere di artisti, fotografi, scultori e progetti provenienti da tutto il mondo nelle sedi di Palazzo Mora, Palazzo Bembo e nei Giardini della Marinaressa.
- Text:** Verranno infatti presentati lavori creati con grande varietà di tecniche, sia da professionisti di fama internazionale che da artisti emergenti con l'obiettivo di dare vita tramite le proprie opere a ad una riflessione personale e soggettiva sui temi di Tempo, Spazio ed Esistenza.
- Text:** Ecco svelati gli artisti di quest'anno di "PERSONAL STRUCTURES":
- Section: PALAZZO BEMBO**
 - Ika Abravanel (ISR) • Detlef E. Aderhold (DEU) • Mark Amerika (USA) • Anoma (LKA) Nobuyoshi Araki (JPN) • Murielle Argoud (CHE) • Art Gallery Tolstoy (RUS) • Atelier Morales (FRA) • Cheryl Goldsleger – Augusta University (USA) • Laila Azra (IDN/SGP) Mario Basner (USA) • Curator's Voice Art Projects (USA) • Manfred Boeckelmann (AUT) Francois Bonjour (CHE) • Annette Bonnier (USA) • China Blue (USA/CAN) Solan Chiu (HKG) • Vio Choe (KOR) • Jeongyun Choi & SON IL (KOR) • Young Min Choi (KOR) • Lori Cuisinier (USA) • Deakin University – David Cross and Cameron Bishop, Public Art Commission (AUS) • Giò Di Busca (CHE) • John Doing (CHE) • Nina Dotti (YV) • EVA (RUS) • Andrea Fried (ARG) • Hideharu Fukasaku (JPN) • Justin Garcia (USA) • Sarah Gold (NLD) • Christopher Griffith (USA) • Marinka Groendel (NLD) • Teo Chai Cuan (SGP) • Tiney Hardiment (GBR) • Camomile Hixon (USA) • Julie Hsieh – Yen-Fu Kuo & ChienHsing Lien (TWN) • Hélène Jacobowitz (BEL/ISR) • Xuan Jing & Sharon Tsai (TWN) Ervin A. Johnson (USA) • Georges Kachaamy – American University of Dubai (LBN), Jessica M. Kaufman (USA) • Virginia King (NZL) • Helen Kirwan (IRL/GBR) • LL Editions Sam Nhlengethwa, Nandipha Mtambo, Blessing Ngobeni & Mbali Dhtamini (ZAF/SWZ) Sérgio Leitão (PRY) • Eric J. Lee (USA) • Zinaida Lihacheva (UKR) • Sherman Lin (CHN) Davor Ljubcic (DEU) • Olga Lomaka (RUS) • Frank Mann (USA) • Arnaud Nazare-Aga (FRA) • Karl Ohiri & Riikka Kassinen (GBR/NIG & FIN) • Hans Christian Ohl (DEU) • Helga Palasser (AUT) • Martina Reinhart (AUT) • Jim Rattenbury (ESP) • Orestis Seferoglu (GRC) • Claudia Schildknecht (CHE) • Eva Schjølberg (NOR) • Tineke Smith (NLD) Wanda Stang (DEU) • Wendy Steiner (CAN/USA) • Betty Susiarjo (IDN) • Hanna TenDoornkaat (GBR) • Gottlind Timmermanns (DEU) • Lincoln Townley (GBR) • Federico Uribe (COL) • Dr. Héctor Valdés (CHL) • Marc Vinciguerra (USA/FRA) • Wendy Wahl (USA) Wild Flag Studios (CAN/GBR/USA) • Salma Zulfiqar (GBR).
- Section: PALAZZO MORA**
 - Aamir Habib & Noor Ali Chagani – Antidote Art & Design (PAK) • Academy of Fine Arts in Warsaw (POL) • Emiko Aida (GBR) • Leca Araujo (BRA), (AU) – Arwe, Mag den Hartog Naerebout, Vanhorck (NLD) • Petra Barth (USA/DEU) • Katerina Belkina (DEU) • Patrick Bermingham (CAN) • BIRDSEYE – Brian J. Mac, FAJA (USA) • Marcus Bleasdale (GBR) William Bloomfield (USA) • Eyenga Bokamba (USA) • Peter Bracke (BEL) • Alette Bretel (PER) • Brooklyn NY Art Wave (JPN/USA) • Christopher Capriotti (USA) • Adriana Carambia (ARG) • Esteve Casanoves (ESP) • In Hyuk Choi (SKO) • Insook Choi – Salford University (KOR/UK) • Bob Ciyatt (USA) • Jacopo di Cera (ITA) • Barbara Downs (USA) Mark Dziewulski (UK) • Alberto Echegaray Guevara (ARG/ESP) • EVA & ADELE (DEU) VALIE EXPORT (AUT) • Ferromontana (AUT) • Jared FitzGerald (USA/CHN) Puma Freytag (CAN), Andras Gal (HUN) • Erin Genia – MIT (USA) • Beatriz Gerenstein (USA) Sarah Gold (NLD) • Elena Gual Baquera (ESP/GBR) • Gunnar Gunderson (NOR) • Joan M. Hall (USA) • Karin Hannak (AUT) • Carl Martin Hansen (NOR) • Kathryn Hart (USA) Juergen Haupt (DEU) • Elizabeth Heyer (USA) • HIEHY (CHN) • Yumiko Hirokawa (JPN) Ania Hobson (GBR) • Jean-Marc Hunt (GLP) • Joël Nankin (GLP) & François Piquet (GLP) • IMAN – Instituto Mazeredo de Arte Nova (BRA) • Jon Jaylo (USA) • Igor Josifov (MKD) Shunsuke Kano (JPN) • Lina Karan (FRA) • Azad Karim (SVN) • Miwako Kashiwagi (JPN) • Madia Kisselova (RUS) • Ilja Krut'kovskoy (DEU) •

type: Online
 date of publication: April 24th, 2019
 language: Italian

https://ilnuovoterraglio.it/personal-structures-identities-apre-l11-maggio-all-european-cultural-centre/

Il Nuovo Terraglio
 „PERSONAL STRUCTURES - Identities“ opens on 11 May at the European Cultural Center

The screenshot shows a web browser window with the URL www.artificialis.eu. The website has a clean, minimalist design with a white background and a dark navigation bar. The main content area features a large heading for the 'Artwork of the month / May 2019' and a detailed review of Katerina Belkina's work. A photograph of the artwork is displayed on the right side of the text. The right sidebar contains a search bar, a newsletter subscription form, and a list of recent posts and archives.

ARTIFICIALIS

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Artwork of the month / May 2019

Receiving Orders. Salome and St. John (series: Revival)
Katerina Belkina

Courtesy Lilja Zakirova Gallery, Heusden a/d Maas, Netherlands

2017
Photography and digital drawing
Archival pigment print
100 cm x 72 cm
Edition of 8 plus 2 artist's proof

"Receiving Orders. Salome and St John" by Katerina Belkina shows a young woman, sitting in a straight posture with slight straddled and bent legs on a cardboard box. She is dressed in red tights, a pink long tank top and wears headphones. With both hands, supported by her left leg, she holds another cardboard box with reddish traces at the visible lower front angle. Although her torso and head are slightly directed to her left, her view focusses to the right. The room seems to have slate floor and the walls are sandy painted, but leaving the bricks shine through. In the background, there is a window opening to a cityscape with high-risen buildings and industry. Even though, it is clearly a contemporary photo, the composition and the colours reminds to renaissance paintings.

In reference to the title, the young woman is a contemporary Salome. The legendary Salome danced for her stepfather Herod. As a reward, he promised her with an oath to give her whatever she would ask him. Instructed by her mother Herodias, Salome asked for the head of John the Baptist, who was imprisoned for criticising Herod and Herodias for their unlawful marriage. Bound to his oath, Herod presented John's head on a silver plate.

Regarding the image in this sense, Salome's clothing and her body posture suggest that she finished her dance. The headphones refer to the interference of Herodias, who might have whispered her desire through them. Perhaps, she is still giving orders, since the Salome seems to listen attentively. Nonetheless, John have been already beheaded. The red spots indicate that his head might be in the carton and his blood is soaking through the cardboard.

Katerina's image was inspired by Jacob Cornelisz van Oostanen's "Salome with the Head of John the Baptist" from 1524. It was created on the occasion of the Rijksstudio Award 2017, which honoured artworks inspired by masterpieces of the Rijksmuseum collection in Amsterdam, Netherlands. Cornelisz van Oostanen's version of the Salome, transfers the often interpreted woman into his time. Her clothing and environment are likewise the image composition and painting style typical for the northern Renaissance.

Katerina adopted the principal pictorial elements as the colours and even the so classic outlook through a window. Nevertheless, she transferred her Salome into our present. The view with its contemporary urban landscape is far away from the peaceful renaissance sceneries. The traditional bonnet is replaced by the headphones, which indicate not only the hidden communication between Herodias and her daughter, but – as the artist stated – also symbolise music and youth (along with the clothing) and refer to our constant exposure to the mass media and their influence on us. Finally the cardboard box, that replaces the silver plate, hides the brutality of the event, although if not completely. For the artist the box makes an allusion to the contemporary gangster culture, where body parts are sent in cartons to enemies or victims, as often suggested in films.

Besides writers and composers like Oscar Wilde and Richard Strauss, the Salome inspired numerous visual artists. Botticelli painted her as well as Caravaggio. In the northern Renaissance artists like Lucas Cranach the Elder and Albrecht Dürer treated the subject. Starting from the second half of the 19th century the Salome became even more popular and Gustave Moreau painted her several times. Nearly all depictions have in common that Herodia's daughter is still dancing or shown with John the Baptist's head. A sitting Salome after her dance as Katerina portrayed her is new. Also the hidden head veils the subject. Only the title reveals the story behind the photo. The addition "Receiving Orders" points to the fact that the beheading was Herodia's idea, not the one of her daughter. Accordingly, her averted view could be interpreted as disgust about the murder. In examples by Caravaggio and others, Salome shows a similar expression. Nevertheless, the mien of Katerina's Salome could be also one of suspicion or even cruelty. Thereby, the artist revives the different concepts of Salome and creates a new interpretation of her: she is not only victim of her mother's intrigue or devious femme fatale, but also a self-confident young woman who knows about her own dark sides and who is influenced by her environment as we all are.

Katerina Belkina

Born 1974 in Kuibyschew, today Samara, Russia, Katerina Belkina grew up in an artistic environment, educated by her mother, also a visual artist. She first studied painting at the Art School and the Petrow-Vodkin Art Academy and afterwards at the school for Photography of Michael Musorin, all in her hometown.

During and after her studies, she worked at a publishing house and was computer graphic designer for a television channel. At the same time, Katerina followed her own artistic carrier, which was rewarded soon by several exhibitions in Russia and the United States. In 2007, she was nominated for the Russian *Kandinsky Prize*. Since then, she had numerous solo and group shows, not only in Russia but also internationally (France, Belgium, Netherlands, Germany, Poland, Italy, Hungary, Turkey, Kosovo, South Korea and United States). In 2015, she was awarded the *International Lucas-Cranach-Prize* and one year later, she won the *Hasselblad Masters' Competition*.

In Katerina's oeuvre, the influence of painting is evident. Frequently her photos remind to works of this discipline. Nevertheless, it is rarely that she reproduces one special picture. Mostly it is the composition, stylistic elements, colouring and light direction, which make her photos so familiar to us. Even though the works pick up legends, biblical stories or fairy tales, there are mainly (female) portraits, often self-portraits. At the same time, they transfer the protagonists into our contemporary present. Therefore, they question the story behind and our current time.

The series "Revival", where our artwork of the month of May 2019 is taken from, illustrates Katerina's method. Stylistically and thematically, she refers to the Renaissance and revives this influencing epoch in a current technique. Nevertheless, her protagonists are today's people, with contemporary problems and feelings: inter alia a pregnant women, a father with child, a woman with "Personal Identity" and "Receiving Orders. Salome and St. John". In March 2019, most photos of this series were on view at the *MIA Photo Fair in Milan*, presented by the Dutch *Galerie Lilja Zakirova*.

Recently (10 – 26 April 2019), Katerina participated in the group exhibition "Belkina, Dóka, Wakultschik Portraits and Storytelling" at the *Faur Zsófi Galéria* in Budapest, Hungary. The gallery selected photos of the series "Empty Spaces", where the artist questions the relationship between the individual and the alienated city. From May 4 until June 8 (2019), her works are on view at the *Palazzo Mora* in Venice, Italy in her solo exhibition "Venice Repeat", with still-life's and Katerina's homages to prominent painters. From May 11 until May 26 she will participate in the *brau ART 10 "Unzehnsiert"* in Dessau, Germany and until August 4 (2019) she has the solo show "Katerina Belkina: Dream Walkers & Magic Things" at the *Till Richter Museum* in Buggenhagen, Germany. In the context of the Grimm Fairy Tales Project, the artist presents oeuvres inspired by the Grimm's fairy tales.

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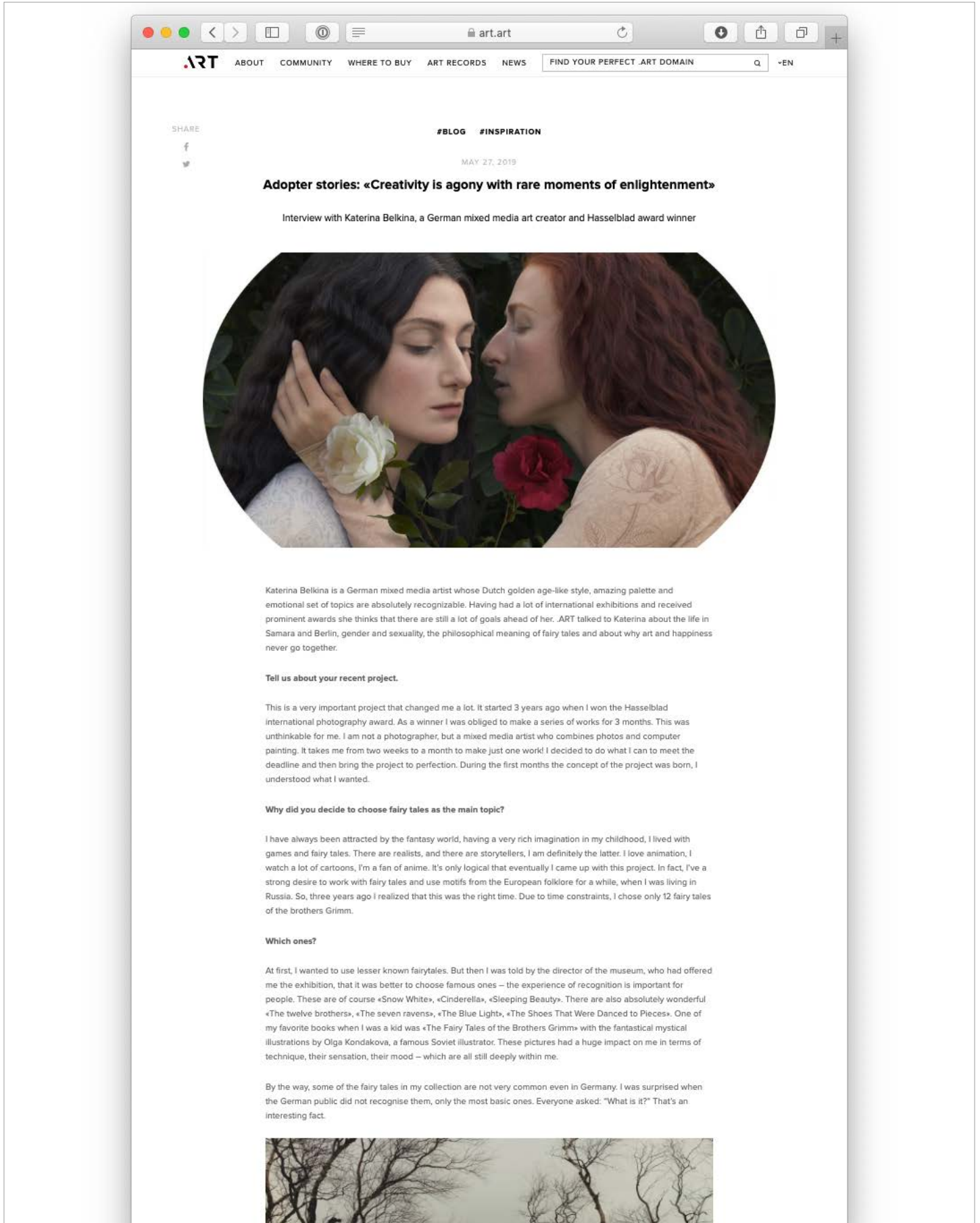
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type: Online
date of publication: May 27th, 2019
language: English

.ART
Adopter stories: «Creativity is agony with rare moments of enlightenment»

The screenshot shows a web browser window displaying the website of the University and Hanseatic City of Greifswald. The page is titled 'KATERINA BELKINA - DREAM WALKERS & MAGIC THINGS' and is part of the 'GRIMM FAIRY TALES PROJECT'. A photograph shows an art installation with dark, branch-like structures. A text block describes the artist's work, and a list of dates for the exhibition is provided. A sidebar on the right features a 'KULTUR KALENDER' logo. The footer contains contact information, opening hours, and links to various services.

greifswald.de

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vorlesen

KATERINA BELKINA - DREAM WALKERS & MAGIC THINGS

GRIMM FAIRY TALES PROJECT



Wie jede gute Geschichte, besonders wenn sie gut erzählt wird, lösen die Märchen Bilder ihrer Narrative in unseren Köpfen aus. Sie regen die Vorstellungskraft an und sollen das Urteilsvermögen durch ihre Beispielhaftigkeit schärfen. Katerina Belkina hat sich von diesen Märchen inspirieren lassen, ihre eigene Interpretation davon geschaffen. Ihre Bilder sind in der Permanenz zwischen einer schriftlichen und einer oralen Wiedergabe zu verorten. Einerseits visualisieren sie die Geschichte, andererseits legen sie den Betrachter nicht völlig fest. Die Bilder gehen im Kopf weiter und man kann selber zum Traumwandler werden. In einer Zeit, in der kulturelle Identität sehr ernst genommen wird, ist es wichtig gemeinsame Wurzeln zu finden. Das erlauben

die neuen Werke von Katerina Belkina. Sie sind dadurch historisch und aktuell hochrelevant.

Kommende Termine

- am 25.07.19
- am 26.07.19
- am 27.07.19
- am 28.07.19
- am 01.08.19
- am 02.08.19
- am 03.08.19
- am 04.08.19

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A WORLD THROUGH THE EYES OF KATERINA BELKINA

19/05/19 Filed in: Projects

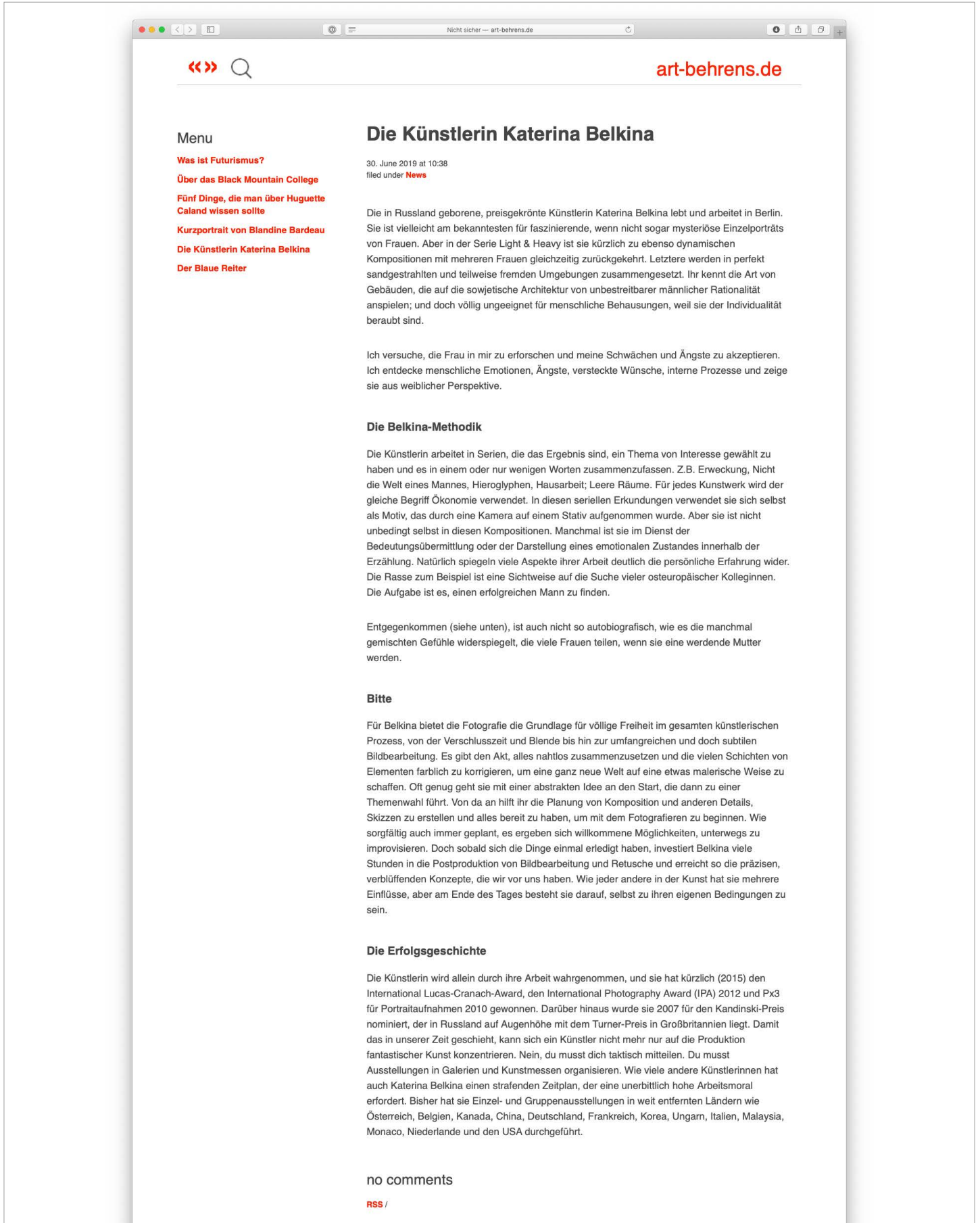
Katerina Belkina is a Russian contemporary pictorialist photographer and painter. She digitally manipulates many of her photographs to appear as paintings, and often uses herself as the model in her work. Born in Samara in the southeast of European Russia, she was brought up in a creative atmosphere by her mother, a visual artist. Her education as painter at the Art Academy and from 2000 at the school for Photography of Michael Musorin in Samara gave her the tools to visualize her ideas.

LIGHT AND HEAVY

There is an average Russian city where the flight of time has stopped. Samara, my hometown is a racy city, which nevertheless seems faceless. From time to time, something is created there and something is destroyed. It is messy and full of contrasts, being simultaneously heavy and light, rich and poor, beautiful and ugly. It is the quintessence of the most common city in the world. It has everything and nothing. I get amazed and excited by such places. Women form the most brilliant representation of this place. Life in such a city is not comfortable for a woman, and she seeks to escape, but to escape you need a guarantee that you end up in a better place to live. The fact you are a woman grants you no pleasure and no future. You are constantly confronted with races, showing off and stress of competitions. A woman is supposed to keep level with men, she is a consumer, but at the same time, she is a commodity too. Under the pressure of society and especially of her own, she lives in a constant state of market competition for a place next to the man. Visually there are no men in this series. They dissolved in the surrounding atmosphere. Yet we feel their presence and influence at every turn. They show up clearly in the frozen architecture, ringing emptiness and condensed air. Underwear here serves as a symbol of our last protection. Every woman is supposed to exhibit herself as a commodity, but at the same time, she tries to maintain her dignity. This is a boundary between freedom and subjection.

type: Online
date of publication: May 19th, 2019
language: English

Photographize
A Woeld Through The Eyes of Katerina Belkina



The screenshot shows a web browser window with the URL 'art-behrens.de'. The page layout includes a navigation menu on the left with links such as 'Was ist Futurismus?', 'Über das Black Mountain College', and 'Die Künstlerin Katerina Belkina'. The main content area features the article title 'Die Künstlerin Katerina Belkina' with a sub-header '30. June 2019 at 10:38' and 'filed under News'. The article text discusses Belkina's work in Berlin, her focus on women, and her artistic process. It also includes sections for 'Die Belkina-Methodik', 'Bitte', and 'Die Erfolgsgeschichte'. At the bottom, there is a 'no comments' section and an 'RSS /' link.

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20th Century Art: A Different Perspective

Sotheby's London
London

Auction: Tue 12 Nov 2019
Exhibition: Tue 12 Nov 2019 to Tue 12 Nov 2019
Mon-Fri 9am-4.30pm
for notifications of future exhibitions by email, [sign-up here](#)

Visit

Sotheby's annual 20th Century Art – A Different Perspective sale showcases works by important modern and contemporary artists from Central and Eastern Europe, as well as other European artists who have a strong following in their own countries.

12 November 2019 | London | [full auction details](#)

From Czech Modernism to the Hungarian avant-garde, this carefully curated sale builds on Sotheby's long-standing success of holding regional themed sales and important single owner sales over the last fifteen years. Sotheby's European Paintings department has achieved record prices for many central and eastern European artists including Emil Filla, František Kupka, František Foltýn, Otakar Kubín, Václav Špála, Josef Čapek, Bohumil Kubišta, Karel Černý, Jan Zrzavý, Mikuláš Medek, Ébnet Lajos, Károly Ferenczy, János Vaszary, Orbán Dezső, Frank Frigyes, and Józef Mehoffer.

We are currently inviting consignments until 16 September 2019. Please contact us for a free and confidential valuation.

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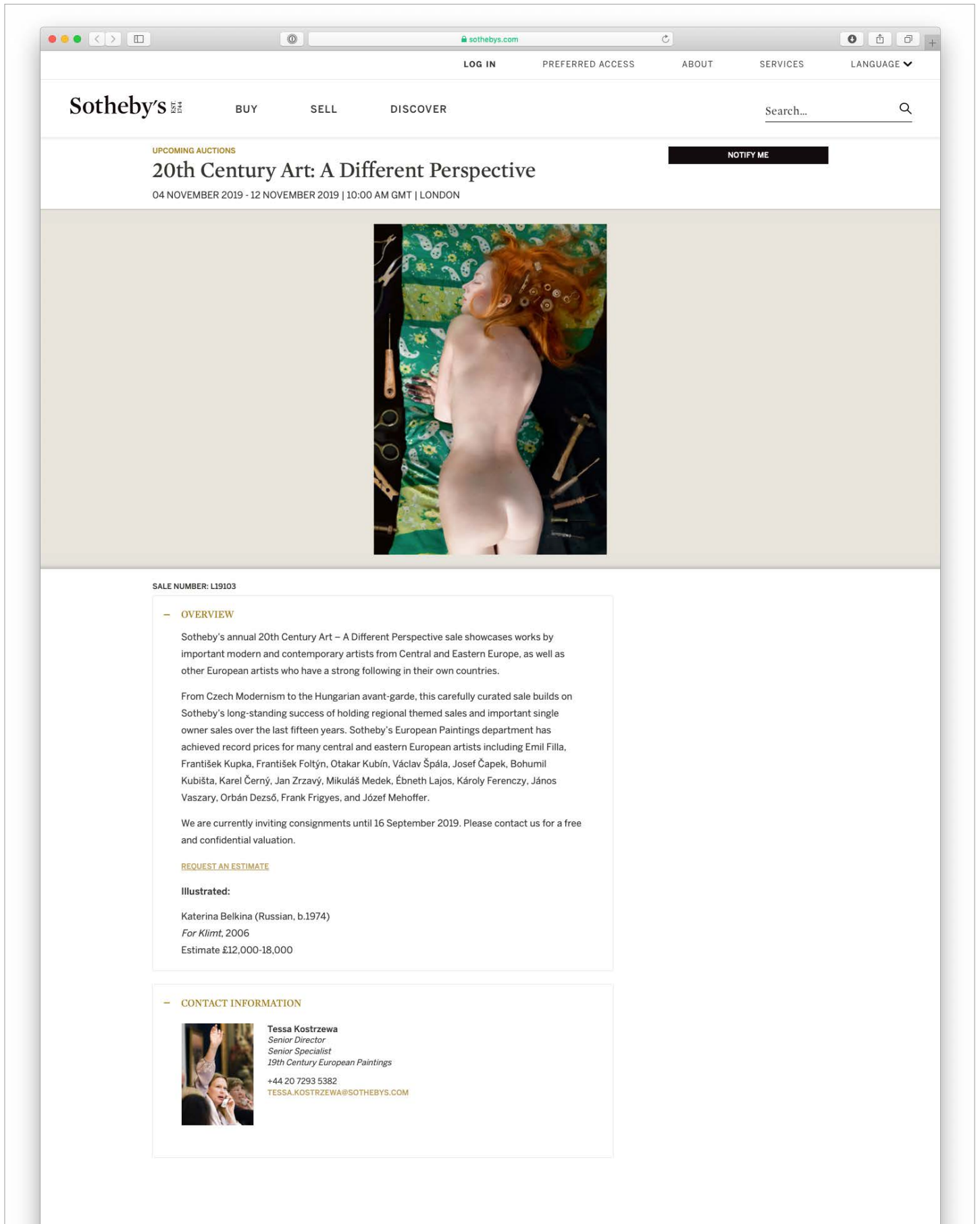
Illustrated:
Katerina Belkina (Russian, b.1974)
For Klimt, 2006
Estimate £12,000-18,000

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all images © the gallery and the artist(s)



The screenshot shows a web browser window with the URL [sothebys.com](https://www.sothebys.com). The page features a navigation bar with 'LOG IN', 'PREFERRED ACCESS', 'ABOUT', 'SERVICES', and 'LANGUAGE'. Below this is the Sotheby's logo and a search bar. The main heading is '20th Century Art: A Different Perspective' with a 'NOTIFY ME' button. A large image of a painting by Katerina Belkina is displayed. Below the image, the text reads: 'SALE NUMBER: L19103', 'OVERVIEW', 'Sotheby's annual 20th Century Art – A Different Perspective sale showcases works by important modern and contemporary artists from Central and Eastern Europe...', 'From Czech Modernism to the Hungarian avant-garde, this carefully curated sale builds on Sotheby's long-standing success of holding regional themed sales and important single owner sales over the last fifteen years...', 'We are currently inviting consignments until 16 September 2019. Please contact us for a free and confidential valuation.', 'REQUEST AN ESTIMATE', 'Illustrated: Katerina Belkina (Russian, b.1974) For Klimt, 2006 Estimate £12,000-18,000', 'CONTACT INFORMATION', and 'Tessa Kostrzewa Senior Director Senior Specialist 19th Century European Paintings +44 20 7293 5382 TESSA.KOSTRZEWA@SOTHEBYS.COM'.

The screenshot shows a web browser window displaying a blog post on the Hahnemühle website. The browser's address bar shows 'blog.hahnemuehle.com'. The page header includes the Hahnemühle logo (a rooster) and the name 'Hahnemühle' with the year '1584'. Navigation links for 'Blog', 'Presse', and 'Über uns' are visible. The article title is '„Mein persönliches Theater“ – Katerina Belkina druckt auf Hahnemühle Canvas Artist'. The main content features a large image of Katerina Belkina sitting on a toilet in a room, holding a cardboard box, with a window in the background. To the left of this image is a smaller image of a beach scene with people. Below the main image is a text block starting with 'Schon früh wusste Katerina Belkina um ihr außergewöhnliches Talent...'. To the right of the main image is a circular logo that says 'Hahnemühle Bloggers welcome!'. Below the main image is a list of 'Schlagwörter' (keywords) including 'Album', 'Aquarell', 'Bütten', 'Büttenpapier', 'Creativeworld', 'Digital', 'Digital FineArt', 'Druck', 'edition', 'Filtration', 'fineart', 'FineArt-Druck', 'Fotodrucke', 'Fotografie', 'fotokunst', 'giclee', 'Hahnemühle', 'illustration', 'inkjet', 'Inkjet-Druck', 'Kalender', 'kalenderwettbewerb', 'Kunst', 'Künstler', 'Künstlerpapier', 'Labor', 'Leica', 'malen', 'Malerei', 'Malwettbewerb', 'Papier', 'Papierproduktion', 'Pastell', 'Photokina', 'Photopaper', 'PhotoRag', 'portfolio', 'Porträtfotografie', 'Separation', 'skizzenbuch', 'Skizzenbücher', 'Traditional FineArt', 'Video', 'Wettbewerb', 'Zeichnen'. Below the keywords is a section for 'Veranstaltungen' (Events) which says 'Keine Veranstaltungen'. Below that is a section for 'Kategorien' (Categories) with a list: 'Digital FineArt (181)', 'Filtration (30)', 'Traditional FineArt (149)', 'Unternehmen (41)'. At the bottom right is an 'Archiv' (Archive) section with years: '2019', '2018', '2017', '2016'. At the bottom of the article is a 'ZURÜCK' (Back) link and a link to '100 Jahre Bauhaus – Design-Ikonen auf Hahnemühle-Papier'. Below the article is a section for 'Ähnliche Beiträge' (Similar Posts) with two items: 'Born in the USA – Printed in Canada – Paper made in Germany – Musikfotografie von Richard Beland' and 'Studentenfotowettbewerb läuft'.

type: Online
date of publication: July, 2019
language: German

Hahnemühle
„Mein persönliches Theater“ – Katerina Belkina druckt auf
Hahnemühle Canvas Artist

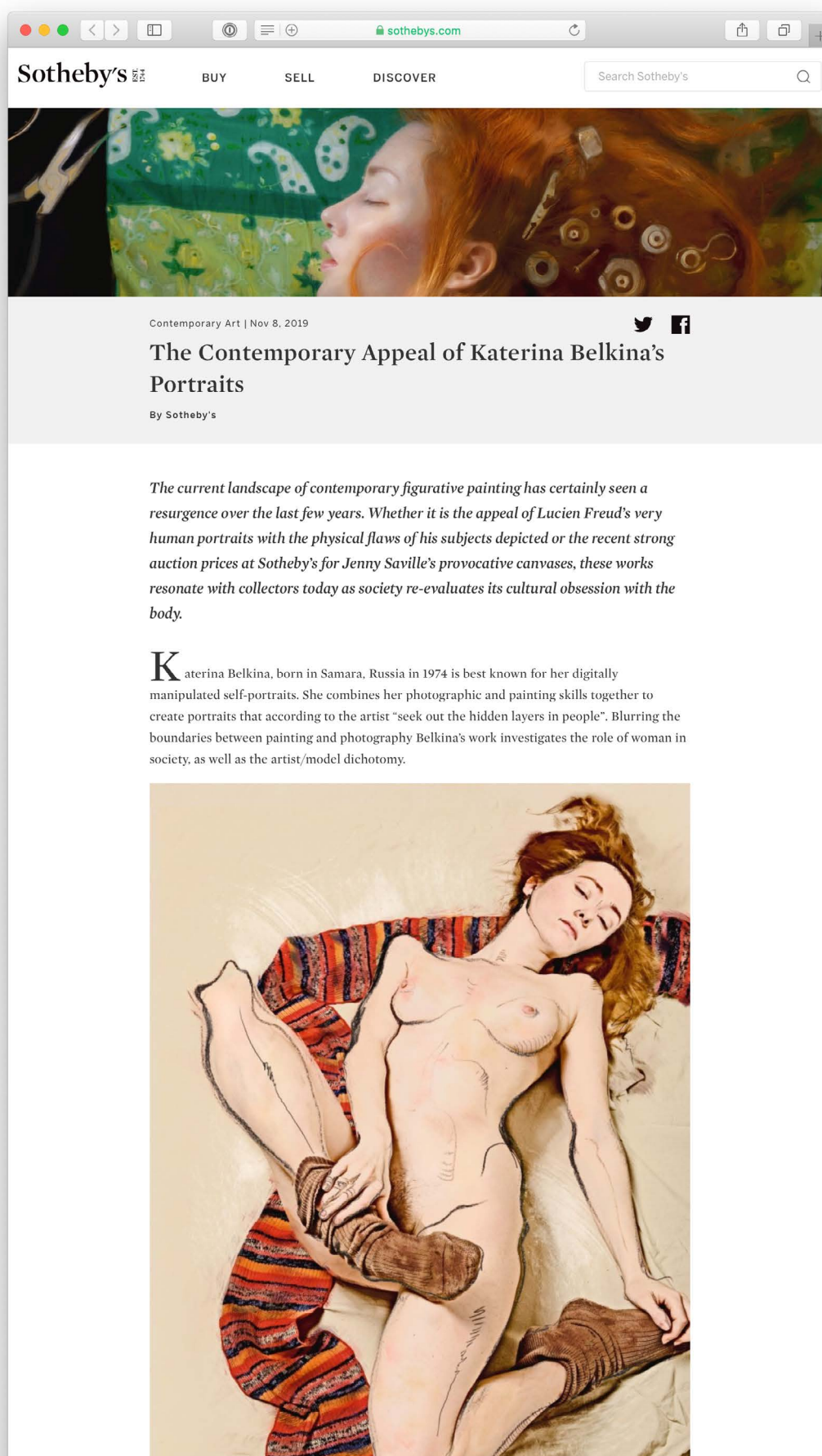
Katerina Belkina

Press Review



type: Print
date of publication: July, 2019
language: German
ISSN: 0721-9725

ProfiFoto
Hahnemühle Advertorial



The image is a screenshot of a web browser displaying an article on the Sotheby's website. The browser's address bar shows 'sothebys.com'. The page header includes the Sotheby's logo and navigation links for 'BUY', 'SELL', and 'DISCOVER', along with a search bar. The main image at the top of the article is a portrait of a woman with red hair, looking to the side, with a pair of pliers visible near her face. Below the image, the article title is 'The Contemporary Appeal of Katerina Belkina's Portraits', dated 'Nov 8, 2019'. The author is listed as 'By Sotheby's'. The article text discusses the resurgence of figurative painting and mentions artists like Lucien Freud and Jenny Saville. A large illustration of a nude woman lying down, wearing a striped garment and brown boots, is featured below the text.

Sotheby's BUY SELL DISCOVER


Contemporary Art | Nov 8, 2019 Twitter Facebook

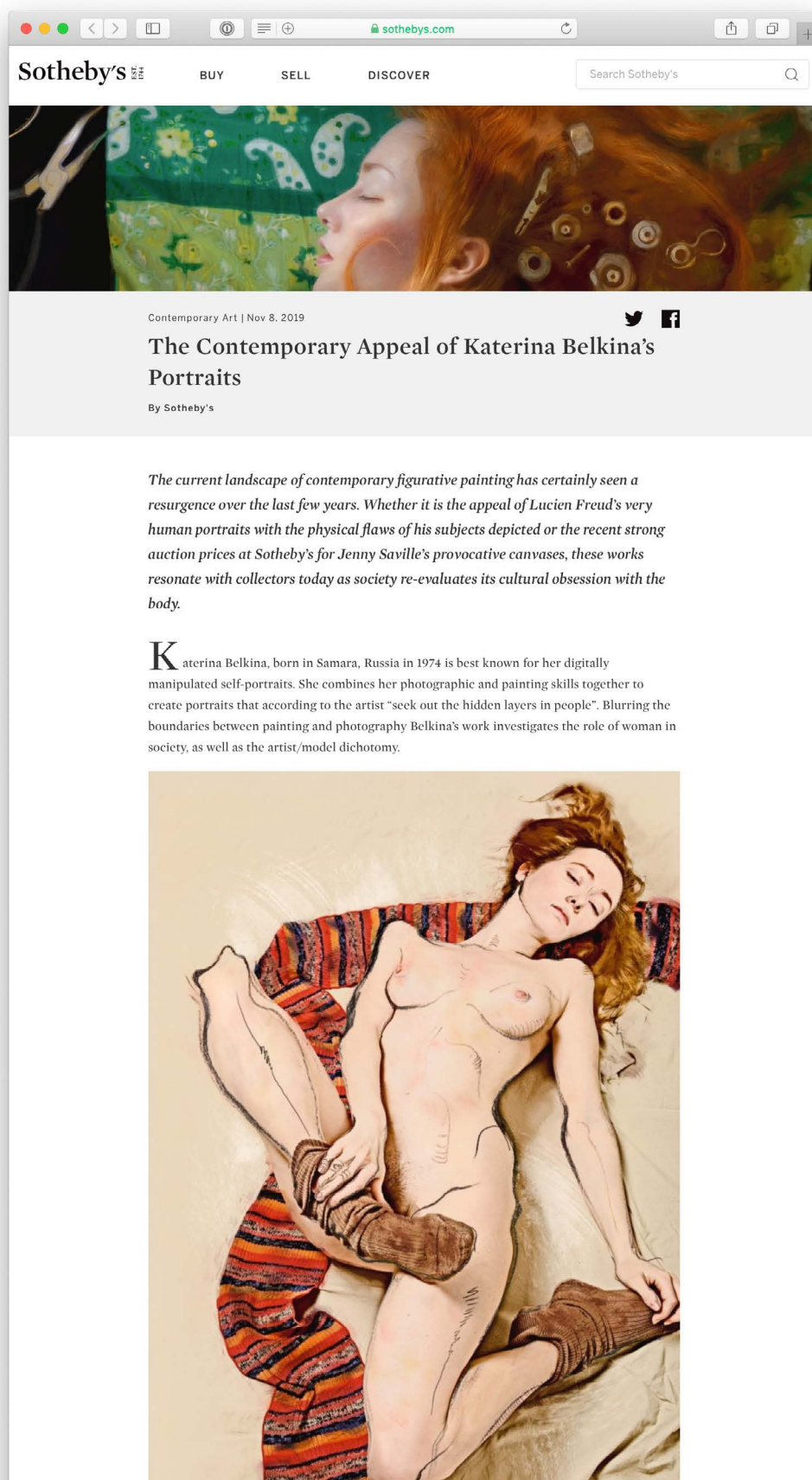
The Contemporary Appeal of Katerina Belkina's Portraits

By Sotheby's

The current landscape of contemporary figurative painting has certainly seen a resurgence over the last few years. Whether it is the appeal of Lucien Freud's very human portraits with the physical flaws of his subjects depicted or the recent strong auction prices at Sotheby's for Jenny Saville's provocative canvases, these works resonate with collectors today as society re-evaluates its cultural obsession with the body.

Katerina Belkina, born in Samara, Russia in 1974 is best known for her digitally manipulated self-portraits. She combines her photographic and painting skills together to create portraits that according to the artist "seek out the hidden layers in people". Blurring the boundaries between painting and photography Belkina's work investigates the role of woman in society, as well as the artist/model dichotomy.





The screenshot shows a web browser window displaying the Sotheby's website. The browser's address bar shows 'sothebys.com'. The website header includes the Sotheby's logo, navigation links for 'BUY', 'SELL', and 'DISCOVER', and a search bar. The main content area features a large, vibrant painting of a woman's face and upper body, with a green and yellow patterned background. Below the image, the article title 'The Contemporary Appeal of Katerina Belkina's Portraits' is displayed, along with the author 'By Sotheby's' and social media icons for Twitter and Facebook. The article text discusses the resurgence of figurative painting and mentions Lucien Freud and Jenny Saville. A large, detailed painting of a nude woman lying down, wearing a striped garment and brown boots, is shown below the text.

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Contemporary Art | Nov 8, 2019

The Contemporary Appeal of Katerina Belkina's Portraits

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type: Online

date of publication: November 8th, 2019

language: English

Sotheby's

The Contemporary Appeal of Katerina Belkina's Portraits

The screenshot shows a web browser window with the URL 'photographie.de'. The page features the magazine's logo 'PHOTOGRAPHIE' in large red letters, with the tagline 'Die faszinierende Welt der Fotografie'. Below the logo is a navigation menu with categories like 'NEWS & SZENE', 'BILDER & GESCHICHTEN', 'TEST & TECHNIK', 'PRAXIS & KNOW HOW', 'COMMUNITY', 'TERMINE', and 'DAS MAGAZIN'. The main article is titled 'Katerina Belkina in der Galerie Lilja Zakirova' under the sub-header 'Bilder & Geschichten'. A large photograph of three women in historical costumes spinning on a beach is shown. To the right of the main image is a sidebar with several promotional banners: a 'CASHBACK' offer for Manfrotto equipment, a 'NEWSLETTER' sign-up form, a 'DIGITAL-ABO' (10 issues for 40 Euro), and a 'BUCHTIPPS' section. At the bottom of the sidebar is a 'BUCHTIPPS' section with a book cover and the text 'UNSERE AUSGABE FÜR IOS UND ANDROID'. The main article text includes a caption for the image, a section header 'AUSFLUG INS MÄRCHENLAND', and several paragraphs of text describing the artist's work and the 'Dream Walkers' series.

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Ausflug ins Märchenland

1/22 ← →

AUSFLUG INS MÄRCHENLAND

Katerina Belkina ist bekannt für ihre außergewöhnlichen Fotoarbeiten. Nun hat sie sich der Märchenwelt verschrieben und im wahrsten Sinne des Wortes traumhafte Bilder hervorgebracht. Die Serie „Dream Walkers. Imagery of Change“ ist aktuell und bis zum 29. Dezember in der Galerie Lilja Zakirova in Heusden (NL) zu sehen.

Warum nur lieben wir Märchen so sehr? Vielleicht weil sie uns auf unsere Kindheit zurückwerfen und schöne Erinnerungen wachrufen. Oder auch, weil sie auf entrückte Weise von uns allen handeln. Die Ferne als auch Nähe von der Realität schafft einen Freiraum, in dem wir spielerisch wie erst mit den Geschichten umgehen können. Und wenn sie von uns erzählen, dann von uns als Menschen mit Unzulänglichkeiten wie Neid oder Gier und Vorzügen wie Mitmenschlichkeit und Großzügigkeit. Sie spiegeln Verhaltensmuster wider, entspringen unserer jahrhundertalten europäischen Kultur. Es geht um **Identität**.

Die Künstlerin **Katerina Belkina** hat sie aus den sprachlichen Raum in den fotografischen transportiert. Im fotografischen Kontext schafft sie eine ungewohnte Nähe zu jener Zeit, in der die Gebrüder Grimm die Erzählungen aus dem Volk mit all den fantastischen Fantasien niedergeschrieben und bis in unsere Tage hinein konserviert haben. Wir dürfen uns neu mit den Märchen auseinandersetzen. Und das, indem wir mit den Augen durch die wundervollen Motive von Katerina Belkina wandeln und uns in die Geschichten verstricken.

Ein **unglaublicher Aufwand** wurde für die Szenen betrieben: Alle Kostüme wurden originalgetreu geschneidert. Die Requisiten entstanden ebenfalls in Handarbeit. Es wurde getöpfert, gezimmert, geklebt und gemalt. Ein Beispiel: Auf einem der Motive versinkt ein Ring in einem Wasserglas. Das ist nicht etwa dem richtigen Moment zu verdanken, an dem die Künstlerin ihre Hasselblad ausgelöst hat, sondern einer aufwändigen Bastelarbeit, bei der der Ring in einer ausgehärteten Masse fest platziert worden war. Nicht einmal ein Apfel ist ein Apfel ...

Katerina Belkina (1974, geboren in Russland, **lebt und arbeitet in Berlin**) ist eine Künstlerin, die in ihren Fotoserien den Weg in die tiefsten Schichten der menschlichen Identität findet und sich dadurch international einen Namen gemacht hat. Nicht zuletzt durch die prestigeträchtigen Auszeichnungen, die sie gewonnen hat: 2015 erhielt sie den International Lucas Cranach Award und 2016 wurde sie Gewinnerin des International Hasselblad Masters Award in der Kategorie „Art“. Sie zog dieses Jahr außerdem die Kunstinteressierten während der Biennale in Venedig in ihren Bann.

In ihrer neuesten Serie „Dream Walkers. Imagery of Change“ widmet sich die Künstlerin der alten Mythologie und nutzt die Kunst des Erzählens, um Märchen des europäischen Kontinents neu aufleben zu lassen. Der künstlerische Gedankengang wird durch einen **Katalog** vertieft.

www.zakirova.com



Neomediëvismen. Moeder Maria in postmoderne kunst en populaire cultuur

December 13, 2019 • Art History and Medievalism • 5 min read

De 'Maria lactans' die het kindje Jezus de borst geeft was een populair onderwerp binnen de middeleeuwse kunst. Maar ook voor moderne kunstenaars vormt dit thema nog steeds een bron van inspiratie.

Neomediëvismen zijn postmoderne verwijzingen naar de middeleeuwen. Ze kunnen in wetenschappelijke kennis gefundeerd zijn maar vaker lijken ze gebaseerd op pure fantasie. Al dan niet aangeleend vanuit heel andere inspiratiebronnen, worden ze gebruikt voor de assemblage van kunstwerken of multimediale presentaties, die niet per se reflecteren op middeleeuwse geschiedenis of middeleeuwse cultuur. De betekenis kan ambig zijn en voor maker en beschaafde verschillen. Neomediëvismen treffen we daarom veel vaker aan in de populaire cultuur dan 'gewone' mediëvismen.

Het is niet moeilijk om een goed voorbeeld te geven, want dat hangt bij mij thuis aan de muur. Het betreft een fotokunstwerk van de Russische kunstfotografe Katerina Belkina (Samara, 1974) en is getiteld 'Vesna' – Russisch voor 'de lente'. We zien het portret van een vrouw in het blauw, omgeven door lentebloemen, die neerkijkt op haar ontholde linkerborst, waaruit één druppel melk vloeit (Afbeelding 1). Wie enigszins thuis is in de middeleeuwse kunstgeschiedenis, zal onmiddellijk twee beeldlaten herkennen, het ene van de zogenaamde Madonna van Melan van Jean Fouquet uit ca. 1455, een meesterwerk van de internationale gotiek, het andere van Venus, hoofdfiguur in Sandro Botticelli's La primavera, beeldmerk van de Italiaanse Renaissance (Afbeelding 2 en 3). Deze combinatie roept de associatie lente-geboorte-(vrouwelijke) schoonheid op, maar is de betekenis van 'Vesna' daarmee voldoende onthuld?



Abb. 1. Katerina Belkina, 'Vesna'. Copyright © Katerina Belkina. Reproductie met toestemming.



Abb. 2. Jean Fouquet, 'Madonna van Melan'. Antwerpen, Koninklijk Museum voor Schone Kunsten. Reproductie: Wikimedia Commons.



Om dieper door te dringen in de betekenis moeten we om te beginnen weten dat 'Vesna' deel uitmaakt van een serie van elf allegorische werken, die 'Revival' heet. Volgens Belkina zelf drukken ze het verlangen naar een 'nieuwe Renaissance' uit, waarin is afgekeerd met het materialisme van de moderne consumptiemaatschappij, die gestalte heeft gekregen tijdens de 'oude' Renaissance. Uiteraard moesten we deze wat zweverige verklaring van de maker over haar eigen kunstwerk serieus nemen, maar zelf zie ik de Revival-reeks toch meer als het fotografische verslag van een jaar (vier seizoenen) van 'hernieuwd moederschap', waardoor de centrale figuur in de reeks – een vrouw in wie we gemakkelijk Belkina zelf herkennen – als het ware opnieuw is gaan leven.

Binnen deze fotoreeks neemt 'Vesna' een sleutelpositie in. Niet alleen schakeelt het twee verschillende thema's uit 'Revival' – moederschap en seizoenencyclus – aan elkaar, de foto vormt bovendien een tweeluik met een andere foto uit de reeks, die 'Duo' heet (Afbeelding 4). Ook in deze foto wordt Fouquets Madonna-met-kind geïmiteerd, maar moeder (Maria) is nu vervangen door man/vader, die het kind op zijn schoot alles kan geven, behalve borstvoeding.



Abb. 4. Katerina Belkina, 'Duo'. Copyright © Katerina Belkina. Reproductie met toestemming.

De verbinding tussen borstvoeding en nieuw leven die in 'Vesna' wordt gelegd, sluit aan bij een andere traditionele christelijke voorstelling die in de schilderkunst van de late middeleeuwen en Renaissance grote populariteit genoot, namelijk die van de Maria of Madonna lactans: de melkgevende Maagd. Ook Sandro Botticelli maakte zo'n Maria lactans (Afbeelding 5) en de vraag rijst dan waarom Belkina niet dat schilderij heeft gebruikt voor het gecombineerde beeldcitaat in 'Vesna', maar koos voor Fouquets Madonna. Een vergelijkende blik op beide panelen zegt genoeg. Botticelli sloot in zijn schilderij duidelijk aan bij de heersende afbeeldingstraditie, die voorschreef dat de borst van Maria vooral klein en haast onzichtbaar diende te zijn. Fouquet brak met die traditie door zijn Madonna een grote, volle borst te geven, die bovendien prominent is ontbloot. Over de bedoelingshierarchie verschillen kunsthistorici van mening, maar eens is men het wel over de identiteit van de vrouw die model stond voor Maria, namelijk Agnès Sorel, de officiële maîtresse van de Franse koning Karel VII en destijds alomtewoerd als de mooiste vrouw van Frankrijk. Omdat het paneel met de Madonna onprospereus bleef, kon men tegenwoordig dat Chevalier de ontholde linkerborst van de schone Sorel heeft mogen inzetten voor het schilderen van een destijds niet onbekend symbool van de bijzondere bescherming die de Heilige Maagd haar vrome aanhangers bood in het uur van hun dood.



Abb. 5. Sandro Botticelli, 'Maria lactans'. Privébezit. Reproductie: Wikimedia Commons.

Alsof de onthulling aan Fouquet nog niet gewaagd genoeg was, heeft Belkina vervolgens door het citeren van Botticelli's 'Primavera' de beeltenis van de moeder Gods geïntimideerd met die van de Romeinse godin Venus, een associatie die Botticelli overigens gewaardeerd zou hebben. Toen hij Primavera schilderde was hij in de ban van het onder humanisten populaire neo-platonisme van zijn tijd, dat een christelijke allegoriserende van Venus toeliet en de pagane godin tot mariaal symbool van goddelijke en echtelijke liefde maakte.

Hiermee is mijn interpretatie van mijn 'Vesna' nog niet helemaal rond. Postmoderne kunsthistorische interpretatie nodigt ook uit tot associatief zoeken naar parallellen in hedendaagse kunst en populaire cultuur. Deze zoektocht leverde verschillende interessante zaken op waarvan ik er drie kort noem. Om te beginnen bleek Belkina niet de eerste moderne kunstfotografe die een gepersonaliseerde invulling gaf aan het middeleeuws-christelijke motief van de Madonna lactans. Eerder deed haar Amerikaanse collega Cindy Sherman hetzelfde. Zij parodieerde in de jaren '80 van de vorige eeuw als feministisch commentaar op de traditionele moedersrol zowel de lactans van Botticelli (# # # Untitled 225) (Afbeelding 6) als die van Fouquet (# # # Untitled 216) (Afbeelding 7). Van recentere datum (2019) is de videoreeks 'Working lactans' van de Zweedse performance kunstenaar Anna Bernidson, waarin de praktische onverenigbaarheid van twee eisen die de westerse samenleving aan moeders stelt, namelijk het



Abb. 6. Cindy Sherman, Untitled #225, 1990. Chromogenic color print. 52 x 37 inches. 132.1 x 94 cm. Courtesy of the artist and Metro Pictures, New York.



Abb. 7. Cindy Sherman, Untitled #216, 1989. Chromogenic color print. 94 x 63 inches. 238.8 x 160 cm. Courtesy of the artist and Metro Pictures, New York.



Abb. 8. Tas met Fouquet-epidruk.

Een uitgebreide versie van deze blog zal onder de titel 'Moedermelk. Maria lactans ende kunst van Katerina Belkina' verschijnen in het eerstvolgende nummer van Leidschrift, dat in zijn geheel gewijd is aan (neo)mediëvismen.

