

Ekaterina Belova portfolio



born in 1988 in St.Petersburg, Russia
currently based in Basel, Switzerland

katja.belova@gmx.ch | 0774558248 | www.instagram.com/katyab_art

bio

Katja Belova (born 1988, Saint Petersburg, Russia) lives and works in Basel, Switzerland. In 2009, she graduated from St. Petersburg Roerich Art School with a specialization in design in the field of culture and the arts. In 2021, she received a degree from the St. Petersburg Repin Academy of Fine Arts with a focus on painting. She was a fellowship holder of the program to support young Russian artists by the Igor Minakov Foundation in 2020-2021. Her solo exhibition «*Grenzen*» (part of «*Kunst, die nicht im Weg steht*») was held at Ideas Space for Art and Culture Wabe, Basel, Switzerland in 2023 (artist and curator). Selected group exhibitions include «*DEUS XXI*», Italian Hall of the St. Petersburg Academy of Arts, Saint Petersburg, Russia (2021); «*Here rests the classic*», Villa Vitali, Saint Petersburg, Russia (2020); «*New time.2.0*», New Tretyakov Gallery, Moscow, Russia (2020); «*DDR/USSR. Two-faced Janus*», Russian-German exhibition, Scientific-Research Museum of the St. Petersburg Academy of Arts, Saint Petersburg, Russia (2019); «*Life after Life*», Manege Central Exhibition Hall, Saint Petersburg, Russia (2019). Her works are held in private collections in the USA, China, Switzerland, the Netherlands, and Russia.

CV

Education

- 2021-2015 St. Petersburg Repin Academy of Fine Arts,
Specialist diploma in Paint arts
- 2009-2005 St.Petersburg Roerich Art School (Vocational
School) major in Design

Solo exhibition

- 2023 «*Grenzen*» (part of «*Kunst, die nicht im Weg steht*»), Ideas
space for art and culture Wabe, Basel, Switzerland
artist and curator

Selected collective exhibitions

- 2021 «*Academia*» Artists' Union, Saint Petersburg, Russia
- 2021 «*DEUS XXI*», Italian Hall of St. Petersburg Academy of
Arts,
Saint Petersburg, Russia
- 2020 «*Here rests the classic*», villa Vitali, Saint Petersburg,
Russia
- 2020 «*New time.2.0*», New Tretyakov Gallery, Moscow, Russia
- 2019 «*DDR/USSR. Two-faced Janus*»,
Russian-German exhibition,
Scientific-Research Museum of St. Petersburg Academy
of Arts, Saint Petersburg, Russia
- 2019 «*Life after Life*», Manege Central exhibition hall, Saint
Petersburg

Awards and Honors

Fellowship holder of the program to support young Russian
artists by the Igor Minakov Foundation in 2020-2021

publication

video report about the exhibition in the media:

<https://drive.google.com/file/d/1kTSgsgdmBxGbzOq2dz2Zxa0po6eb56iX/view?usp=sharing>

video report about the exhibition in the media:

<https://drive.google.com/file/d/1jsgt0mBgLfU0LNwDrcC4JZ12HhchAHJf/view?usp=sharing>



The work explores the boundaries between the individual and society. Public opinion is represented as a palimpsest — layers of epochs merging into a single archetypal mass. The figures, inspired by Michelangelo's characters, establish a link with the history of world culture. For me, Roman art is the cradle of history, and turning to it allows me to connect modernity and antiquity, emphasizing the continuity of time.

Public opinion, 2023
oil , texture paste,
canvas
240×180 cm



This work is dedicated to the “buried classic,” which, despite the pressure of modernity, continues to resist disappearance. It suffocates in the rhythms and ideas of our time, yet remains a bearer of what we can — or may still be able to — pass on. The composition contains a reference to the Roman depiction of the entombed Christ, reinforcing the connection with the history of art. Within the painting, two contrasting materials collide: traditional oil painting and polyethylene, serving as a shroud. This combination emphasizes both the fragility of classical heritage and its ability to survive within new contexts.

Here rests the classic, 2020
 mixed media:
 oil, polyethylene, paper on chipboard
 90×40 cm



Where does classical art school stand in the modern world? Does it have any connection to what is happening today? Wrapped in polyethylene (a modern interpretation of a spider's web), these statue-archetypes stand in silence and eternity.

Archetypes, 2019
mixed media:
oil, polyethylene, liquid glass, paper
on chipboard
90×180 cm

Comments

Hello,

First of all, I would like to sincerely thank the organizers for the opportunity to participate. I would like to mention a few points regarding the accessibility of the works. As the pieces are large, they cannot be rolled up without risk of damage, which makes transportation more challenging. Additionally, while Public Opinion is located in Switzerland, the other two works — Archetypes and Here Rests the Classic — are in Russia. This is, of course, feasible; however, I have not yet had the chance to clarify all the shipping details.

Kind regards,

Katja Belova