



Olesya Gonserovskaya

www.gonserovskaya.com

insta → [@gonserovskaya](https://www.instagram.com/gonserovskaya)

mail → gonserovskaya@gmail.com

call → [+995 551 17 93 19](tel:+995551179319) /Georgia/

artist, muralist, illustrator

Educated in Rodchenko Online Art School,

Media arts (Moscow, 2022), Pro Arte Institute for Young Artists. (2018),

St.Petersburg State Academy of Industrial Arts [Monumental Arts (2015)]

Olesya's favorite themes include the reuse of culturally obsolete terms, corporeality, ecology, and biology. I work primarily with media art, ink drawing, fine art, murals, compost, plants, and molds – always with an eco-conscious approach. Artist has a strong interest and experience in public art, illustration, and graphics, often incorporating non-traditional materials across fine art and media-based practices. *de_coloniallanguage* art collective member since 2023. Speaks English, Ukrainian, Russian

Selected solo shows:

- me[RROR], Alexander gallery, Rose, Montenegro, 2025
- *The Teardrop of the Last Fossil Creature*, 2023, Ria Keburia Foundation
- *Alive/Not\Alive*, Aalto library, Vyborg, 2021 – 2022
- *Non-selectio*, cultural center Nevsky 20, St.Petersburg, 2018
- *...all should be malapropos*, A. Akhmatova museum, St.Petersburg, 2017
- *Censorship*, Most gallery, St. Petersburg, 2020
- *Kalechina*, Pereletny Kabak gallery, Moscow, 2020
- *The Garbage Museum*, Colomna, 2019

Selected group exhibitions:

- *Take a Seat*, de_coloniallanguage, curated I. Denkmann, Frankfurt, 2025
- *Signal*, Haus der Statistik, Berlin, 2024

- *Rubezh*, IV International Instant Exhibition of Émigré Art, Tbilisi, 2024
- *De_Coloniallanguage*, series of interventions, Berlin, 2023 – 2024
- *Stimmen des zivilen...*, Blech space, Halle → Belgrade, 2023
- *To Be a Plant*, New Delhi, 2023
- *Represije. Torture. Rat. Rusija* 2022, Belgrade, 2023
- *Superseded Action*, ZTI gallery, Moscow, 2022
- *The Images of the Future*, Krasnokholmskaya gallery, Moscow, 2022
- *Pure media art*, Fabrika ZTI gallery, Moscow, 2021
- *Blazar art fair*, Moscow, 2021
- *New Antropology*, museum of S. Pavlov, Koltushy, 2019
- *Levels*, St.Petersburg, 2019
- *Save and Protect*, General Stuff Building, Hermitage, St.Petersburg, 2018
- *Silent Voices*, St.Petersburg, 2017
- *the Little Dutch Masters*, Artpunctuation mural festival, St.Petersburg, 2017

Awards and contests:

- *Communicative Arts*, winner, 2024
- *Cheltenham Illustration Awards*, winner, 2024
- *iJungle*, silver medal, 2023
- *Bologna Book Contest*, finalist, 2023
- *Bevilaqua prize*, Venice, 2017, short-listed

Residencies:

- gallery Alexander residency, Rose, Montenegro, 2025
- *UrbanCamp*, Tsqaltubo, Georgia, 2024
- *Ria Keburia Residency*, Georgia, 2023 – 2024
- *Artkommunalka Residency*, Kolomna, Russia, 2019

Collections:

- collection of CICA modern art museum, South Korea
- collection of *Anna Akhmatova Museum*
- private collections in Estonia, Georgia, USA, Ukraine, Russia, France, Finland, Montenegro

ARTIST STATEMENT:

Olesya Gonserovskaya (b. 1987, Leningrad) is an interdisciplinary artist whose work explores themes of ecology, psychology and anthropology. These themes unfold in multi-layered projects that bring together traditional and contemporary media. Her visual language is shaped through media installations, video, performance, drawing, and sculpture. She also incorporates sewing and assemblage into her object-based works. She creates a space for choice and individual experience, aiming to preserve an open artistic form – without a fixed trajectory, without a set of ready-made interpretations.

Gonserovskaya is interested in how cultural codes, symbols and traditions can be reassembled and perceived anew. Her approach is based on returning outdated images and phenomena to the present, questioning their potential relevance today. This strategy is evident in works such as *Alphabet* (2022), where everyday sayings become metaphors; *Peace Signal* (2024), where a peace message is translated into Braille and becomes part of a performance involving a mirror; and *alive/not\alive* (2020–2021), in which ecology-themed objects blend into the space of a modernist library, subtly provoking response and testing how alive and mobile patterns of behavior remain in a familiar public environment.

In the practice, Gonserovskaya works with materials that behave as autonomous participants. She is drawn to ink, plants, compost, solar energy – substances that possess their own life, are open to collaboration, and capable of resistance. This choice of what might be called “sensitive matter” reflects her interest in relationships based on equality and mutual value – even if these relationships involve

nothing more than interacting with material. This grassroots material democracy continues on the level of meaning: an interest in usefulness as a form of social care.

As the artist puts it: “Usefulness, to me, is doing what needs to be done – what no one else will do. It’s something like humanitarian work, but expressed visually. It can be about normalizing something, mocking what’s harmful, outdated, or obsolete – and supporting something else. Or about starting a conversation that matters.”

While addressing serious themes, Gonserovskaya’s multi-layered projects encourage the viewer to maintain a sense of humor and look at phenomena and objects from unexpected angles. And perhaps most importantly, they allow life to simply happen – without forecasts or expectations, shifting the focus from how things should be to how things feel.



PROJECTS:



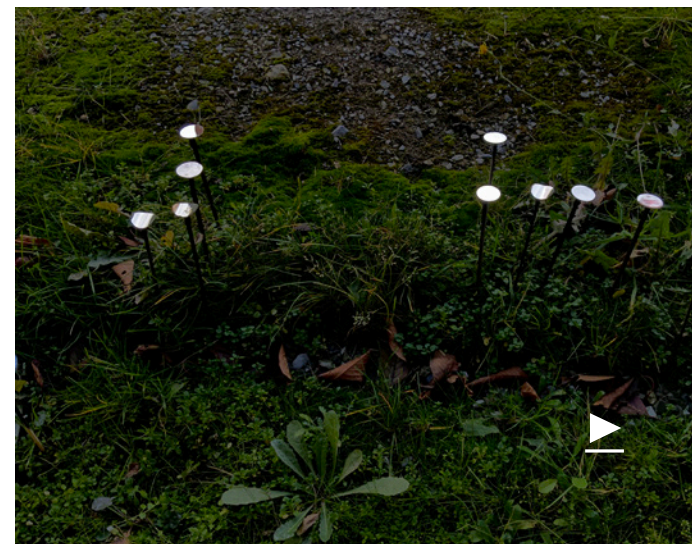
the Peace Signal

2023 – 2024, performance, installation,
films D. Koldyaev, photographer

Though the signal reaches distant, possibly inhabited planets within measurable time, no one knows how long it will take for Earth's people to grasp the simple rules of cohabitation.

Here are used: sun, mirrors, soil, Morze and Braille alphabets

[for more tap here ►](#)



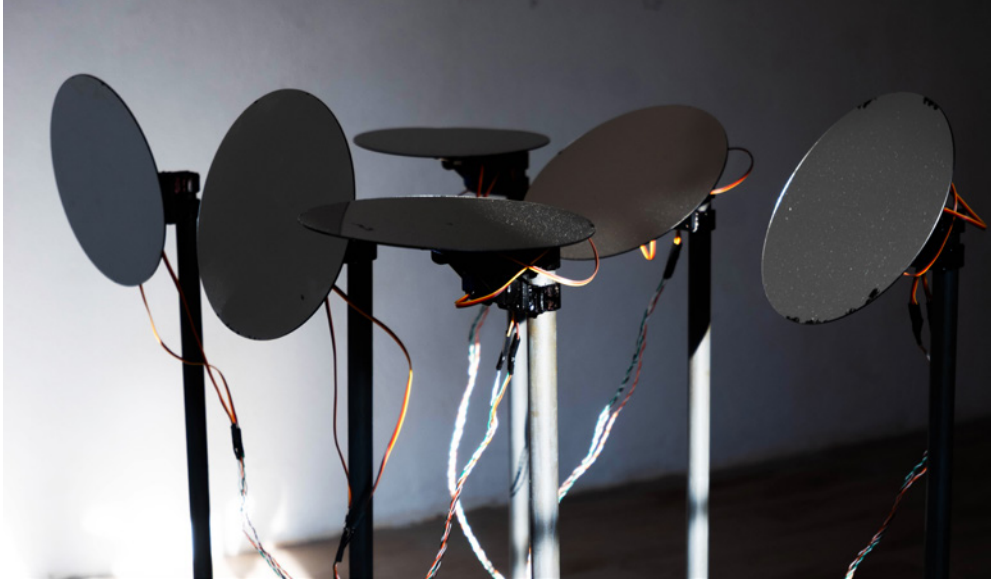


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Sunflowers

2025, kinetic installation,
film by D. Koldyaev

The sunflower stands for joy, light, and the spirit of Ukraine. The mirror, in many cultures, reflects more than appearances — it opens into unseen worlds, which no living soul may enter without first facing the weight of moral judgment





the Negative Trace on the Earth Surface

[Human Migration]

2023 – 2024, installation, corn starch

In an era where everything is viewed as a resource for all to utilize, refraining from misuse, overconsumption, and thereby leaving minimal trace can be seen as rebellious





*the Negative Trace on the Earth Surface,
corn starch, acrylic, tatooing, 2,3 x 1 m*



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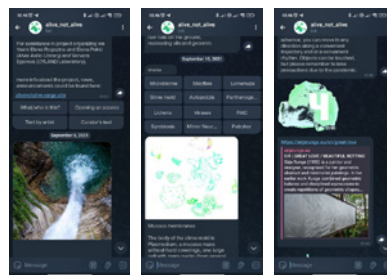
Alive/not\Alive (curator Lidiia Griaznova, chatbot developer Dmitry Koldyaev) 2020 – 2021, experimental interactive exhibition, degradable objects, site, bot, map, Aalto library, Vyborg

Object invaded the modernist building as an experiment on library ability of being alive in several connotations. The modernist architect of the building, Aalto, believed the sum of functions of rooms is the essence of the building. But there is always more to the reality. I and the curator Lidiia Griaznova took a page from Chile's scientists Varela's and Maturana's book. They were the first to list the essential features of alive systems. It was their term *autopoiesis* on which we based our experiment.

Each object invaded in the modernist building is an experiment on library ability of being alive

site of the *Alive/not\Alive*:

[https://alivenotalive.cargo.site/ →](https://alivenotalive.cargo.site/)





Growing installation /plants, compost, papier-mashe scul, linen wig/ 1,7 × 0,5 m
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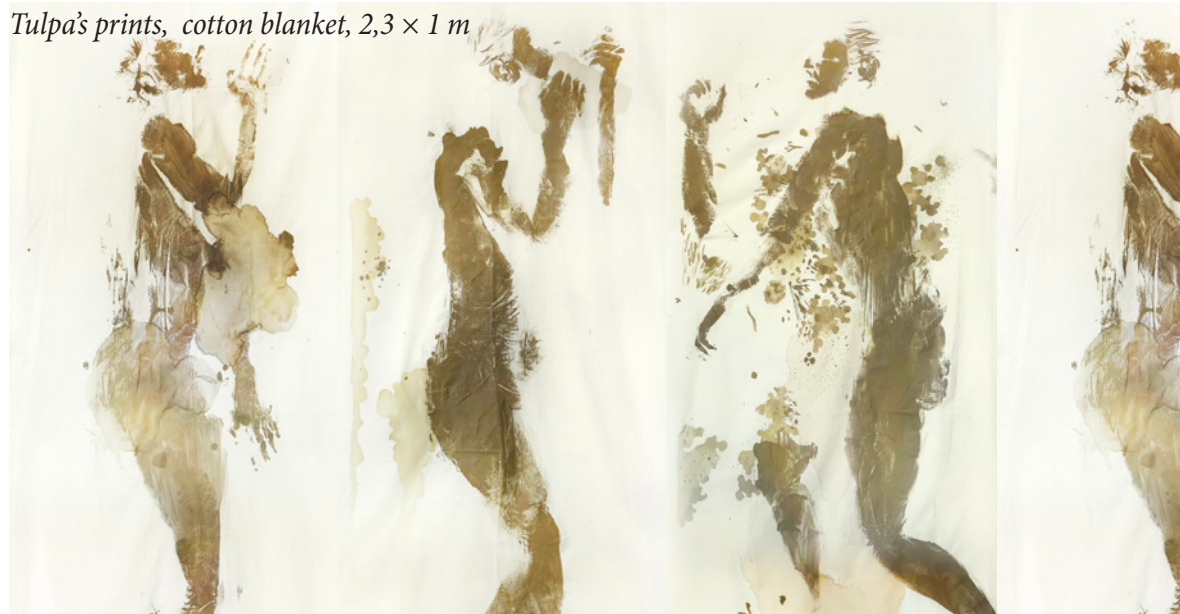


Tulpa's prints, cotton blanket, 2,3 × 1 m

Tulpa

2022, compost installation and garbage Tulpa prints

An indoor compost installation in the shape human body made of organic litter, home plants, and non-recyclable outfit accessories. The *Tulpa* is an experiment on how garbage and art can be combined





Soviet Skeleton

2024 – 2025, *compost installation*

The skeleton made of lace-Soviet window curtains, collected from abandoned sanatoriums in Tskaltubo, Georgia. Death is not just a moment to say goodbye; it's also an opportunity to welcome something new — tiny holes in the lace are perfect for hogweeds to grow through, allowing something new to come to life

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Window Messenger-2 “NO TO WAR”

2022, *mock-up GIF*

The illustration of one’s dream
in the world of conquered censorship

Window Messenger-1

2020, *garland, arduino*

The circuit bending project of rebooting the new year
garland in order to get an anticensorship messenger



[for more tap here ►](#)

Non Selectio [curator N. Kash]

2019, total installation, texts, objects, drawings on vellum

The installation, created for a former Dutch church, depicts Guattari's concept of the Rhizome—one of the most inspiring political ideas to me. Using bulbs and roots, it symbolizes the ideal of peaceful cohabitation. The Netherlands, once a center of plant cultivation, serves as a fitting context, as the term rhizome itself is borrowed from the world of plants and fungi





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Rain Catalogue

2017, site-specific project, mock-up sketch

The series of murals. Each depicts a peculiar sort of rain using specially designed language based on the Morse alphabet. There was a tradition of distinguishing precipitation earlier which is getting forgotten nowadays



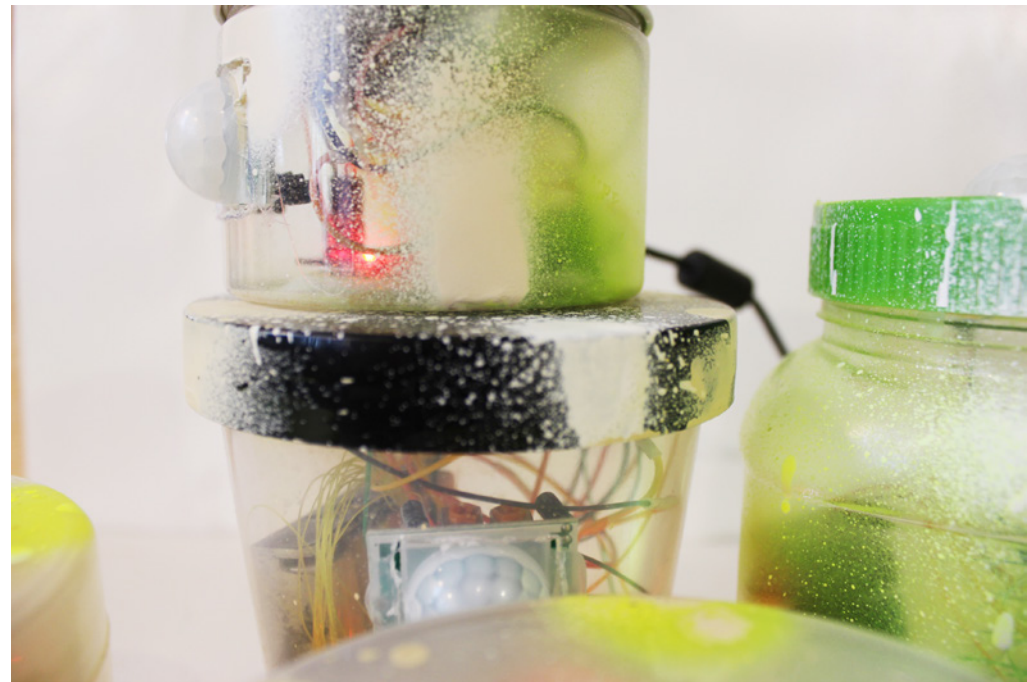


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PAIC, LUCA's follower

2020, interactive installation

There is a theory about our cellular ancestor (LUCA). My theory is about artificial life (PAIC, prior artificial intelligence constitutor). From my point of view, the movement detector could be an ancestor of artificial life, as it has the ability to distinguish the others. As it is an essential ability for every conscious being . When the spectator moves nearby, the detector tells the vibration motor to start working. There are 5 such containers, which define an orchestra of vibration motors conducted by the spectator's movement





Instant Dialog

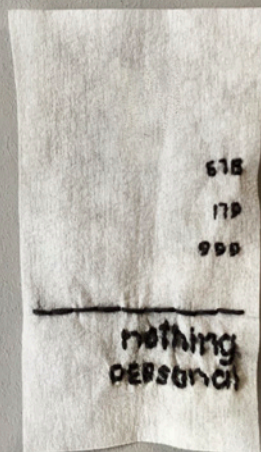
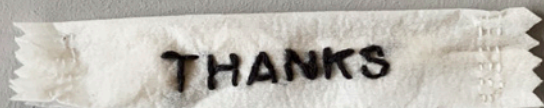
2023 – 2024

mesh, cotton threads,

~ 3 × 10 cm — 21 × 30 cm

Embroidered objects exploring the intersections of modern human communication and capitalist relationships with material things and substances





Instant Dialog

~ 3 × 10 cm — 21 × 30 cm



DRAWINGS:

[for more tap here ►](#)

Рр



«твёрдой
рукой навести
порядок в стране»

"put the country in order
by the firm hand"

ABC book

2022 – 2025, paper, watercolor drawings ~ 29 × 21

The series of drawings depicting toxic soviet (and other traditional) proverbs. Each proverb has a letter, as if it were an ordinary children ABC book, and a picture of a thing taken from a very habitual soviet daily round

If there is an ABC book with all good things for normal human speaking, then there also should be an ABC book for post-soviet vocabulary detox

Currently the Abc book contains about 49 signs. Also intaglio prints of some letters were made

Зз



«значит было за что»

"there were reasons on that
probably"

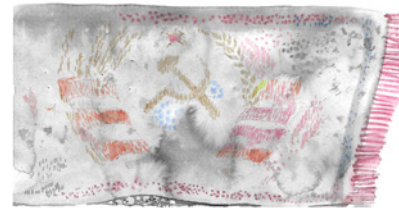
90^{ies}



«вы что, хотите из 90-х?»

"do you like 90^{ies} to come back?"

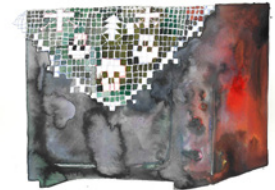
Лл



«мы стали более-лучше
одеваться»

"we began to wear more
better clothes"

Оо



«если не он, то кто?»

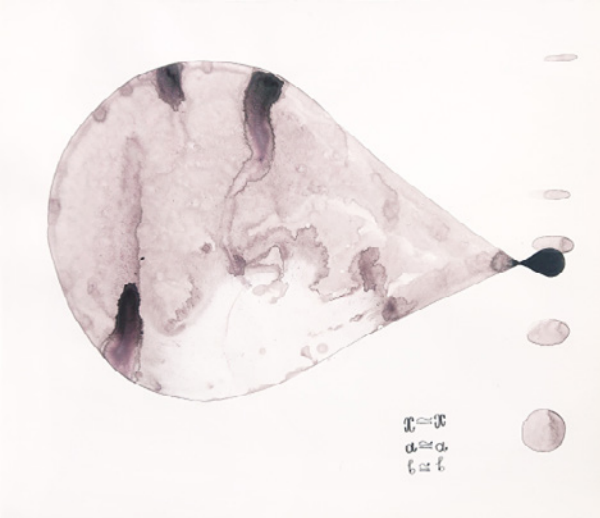
"the only one decent nominee
for president (tsar) office
for the last 20 years"

Жж



Кк





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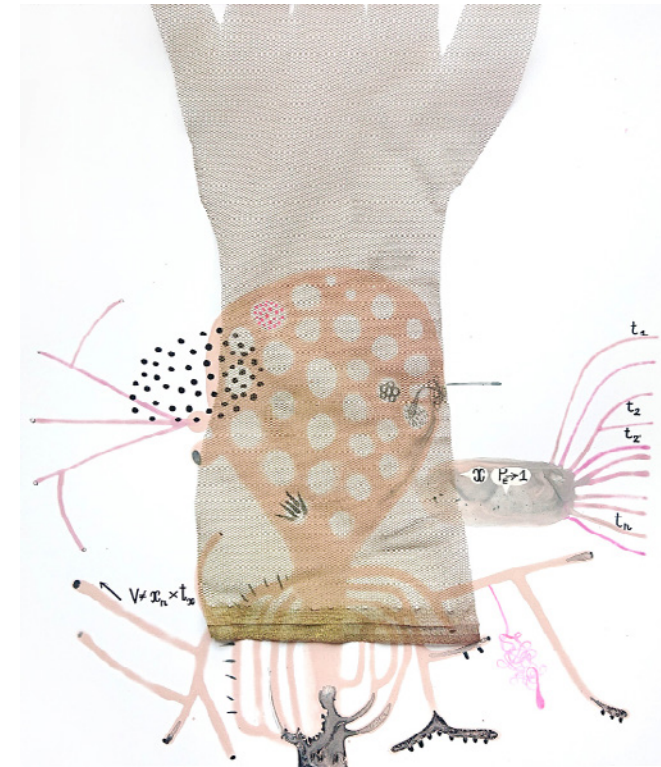
x ≈ x

2019 – 2020, *mathematically affected drawings*

paper, application, ~ 30 × 20 cm

It is an attempt to summarize life values. Whereas to depict some personal still quite common psychological revelations



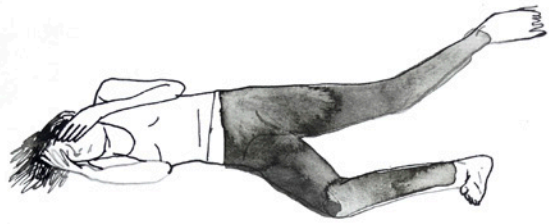


Skin

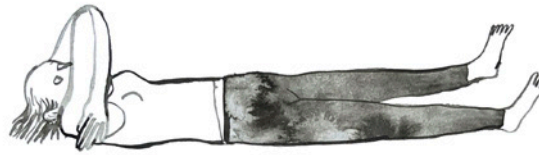
2021, ink on paper, nylon left overs, ~ 21 × 21cm

The series of pro-feminist drawings with using traditional packaging for women bodies, nylon

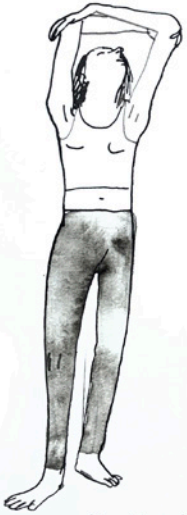
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my only business coach is my inner voice



embracing being the Other, being not always accepted



can i monetise its advice?



yes, they are useless



seeing imperfections
and loads of mistakes



just being [human?]
might be



Alive Human¹ posture



Alive Human² posture



Alive Human³ posture

Alive body posturing

2023 – 2025

ink on paper, 29,7 × 21 cm

Sometimes it seems to me that a human being — especially a woman — is burdened with endless expectations, as if she's obliged to fulfill countless roles to be considered "ideal." The weight of these expectations can be overwhelming, leaving little room for simply being oneself

[for more tap here ►](#)



be patient



patient



patient



just patient



patient



patient



patient



sorry, you're a patient



just get pregnant



all women need that



you will be late



why so sad?



just smile



life is passing by



people will extinct



people will genocide each other



just relax



не отчаивайся



быть как-то лучше



будьте на своем месте



концентрация на хорошем



me waiting (on) patiently



...could it be my super ability?



just waiting



я люблю быть такой



помните свой статус



в конце концов вы всегда можете поспать на полу



could have been worse...



is the ground enough for support

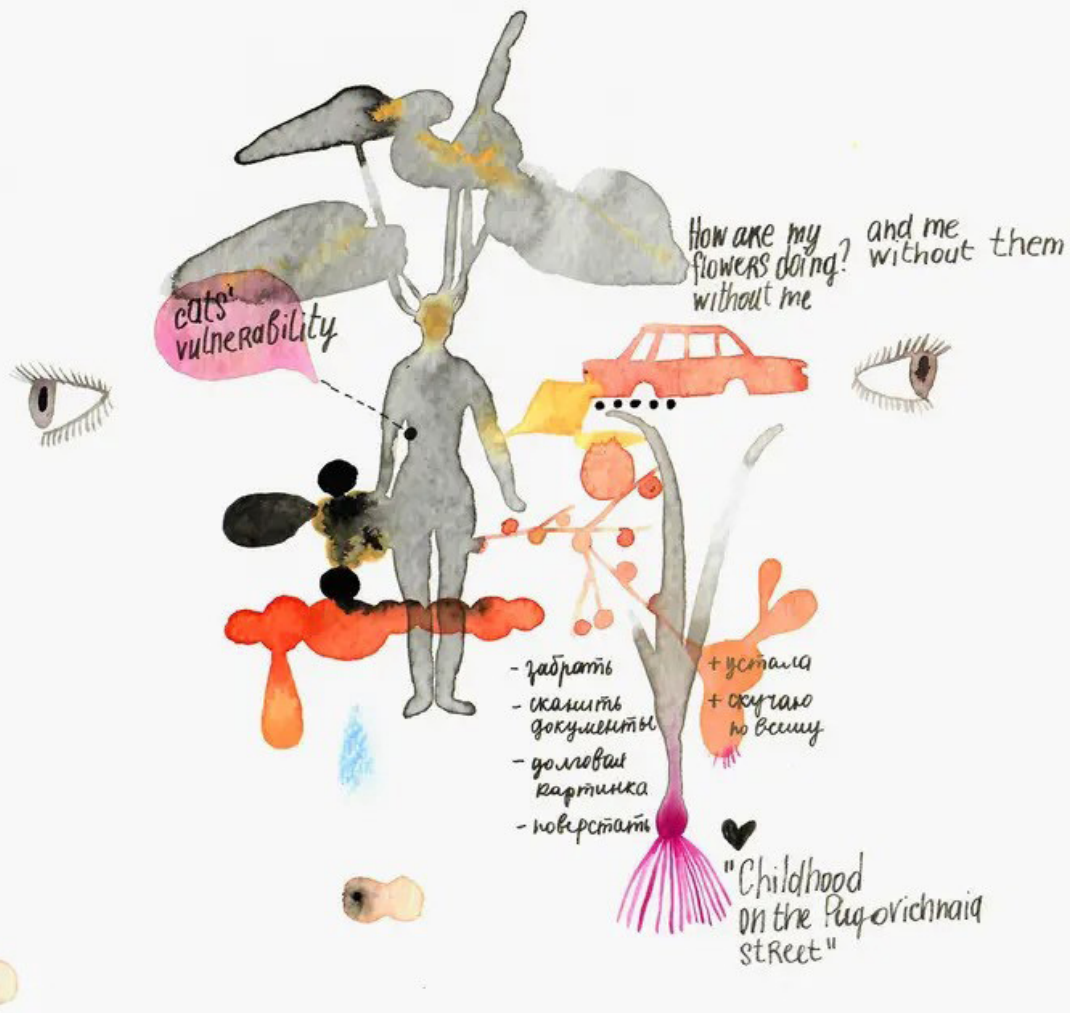


before disappearing

think one more time



27
июля
2022



Diary Products

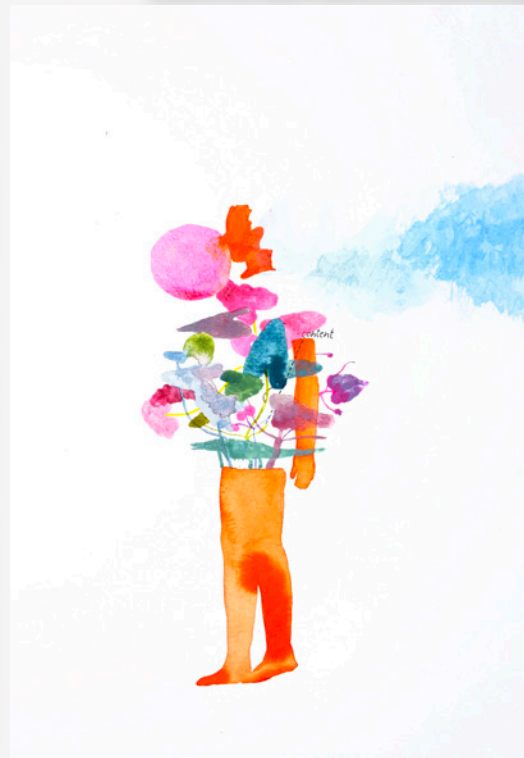
2022 – 2025

paper, watercolor, ink, pen,

30 × 21 cm

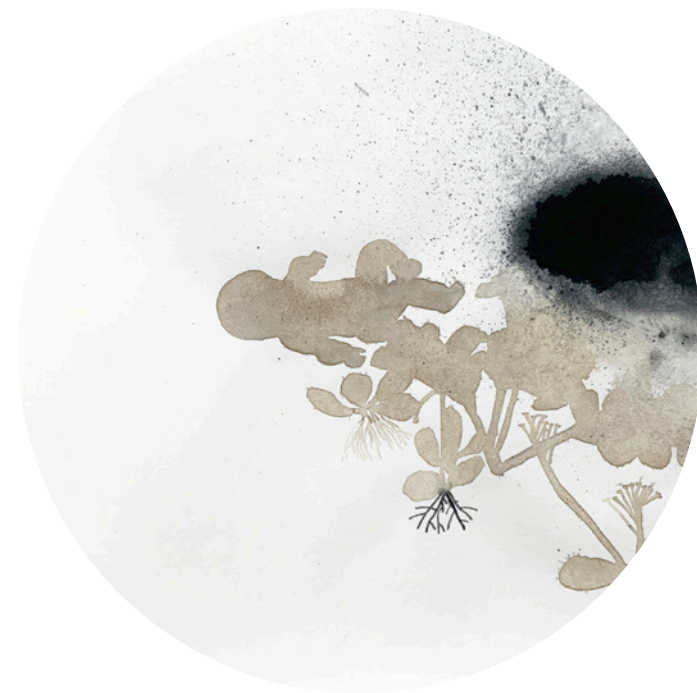
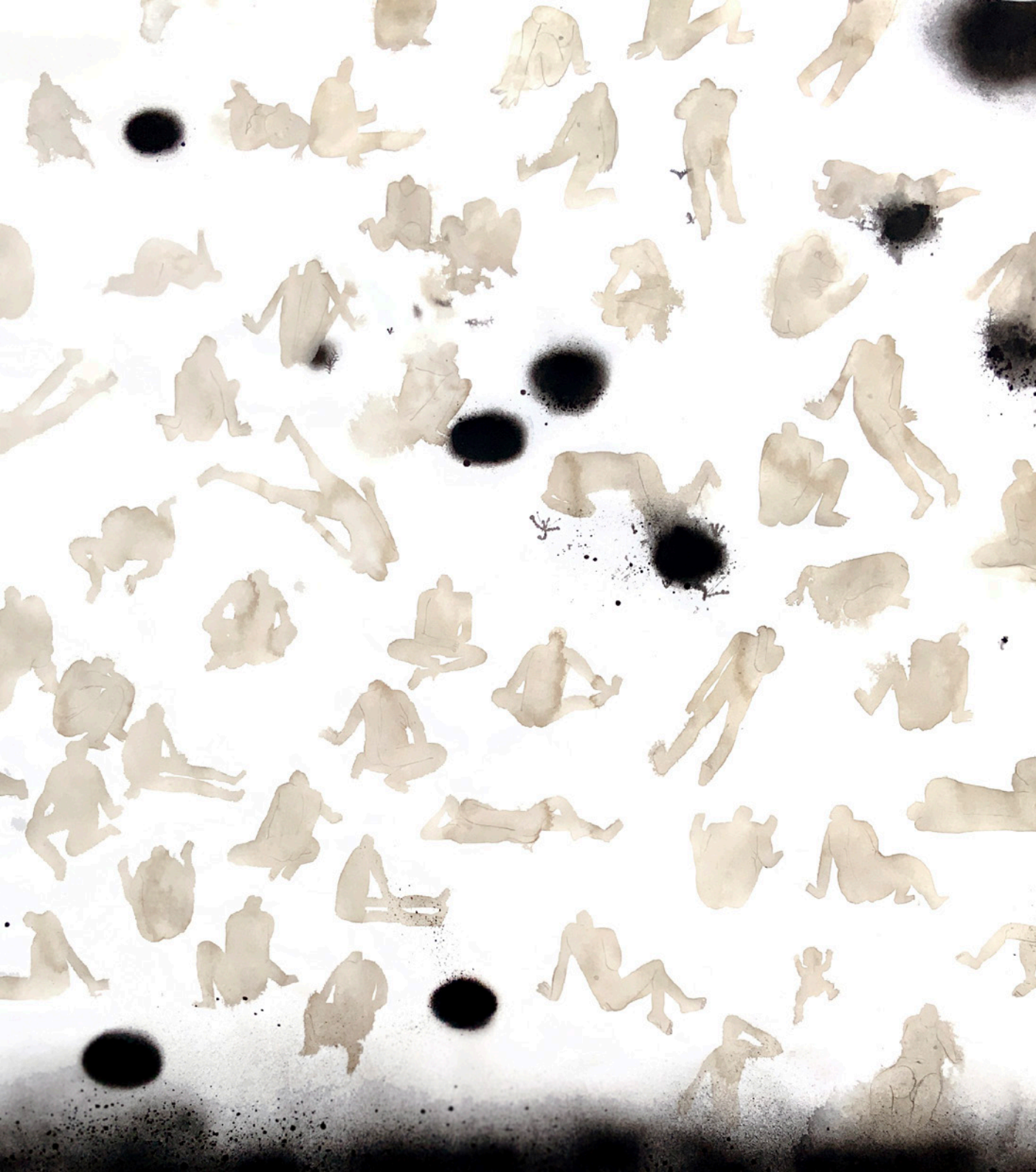
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The series of drawings depicts my relationship with the news I receive daily since the full-scale invasion of Russia into Ukraine. The drawings could also be tagged with topics: home + lands, lands that are no longer my home, human rituals, my daily routines, and my relationship with myself



Diary Products

30 × 21 cm



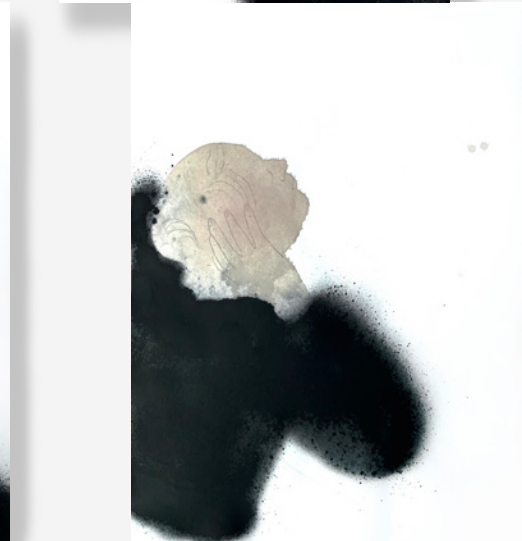
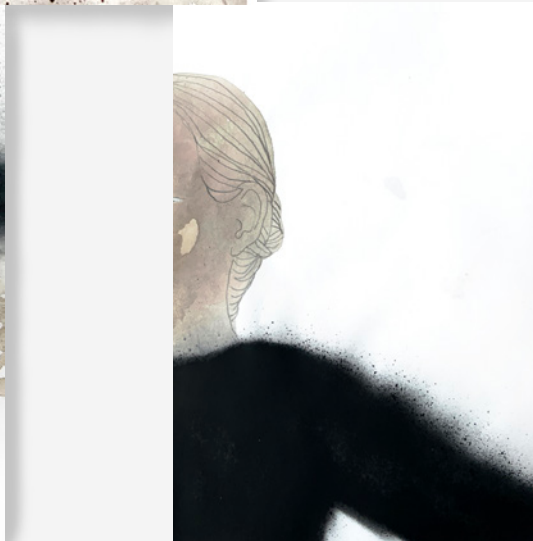
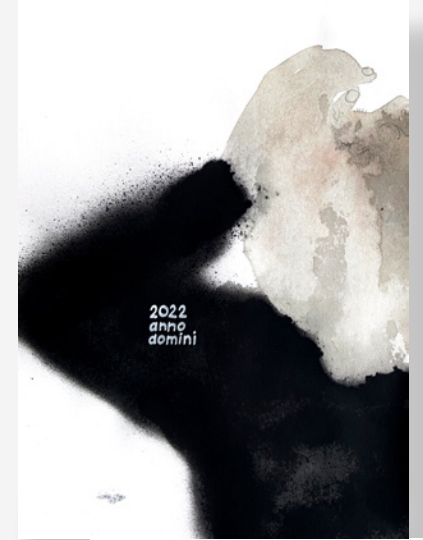
Dark Side

2023 – 2024

*ink, spray paint, acrylic
on paper-like non-woven material,
~ 42 × 29 cm — 1,6 × 1 m*

In search of convenient
visual symbol for
current world's
catastrophes enrolling

[for more tap here ►](#)



Dark Side
~ 42 x 29 cm

[for more tap here ►](#)



Body Remembers Something

2023 – 2025

watercolor and pencil on paper, 20 × 15, 30 × 21 cm

The series of fine art drawings exploring the traces left on our bodies and in our memories by profound experiences — both joyful and traumatic, personal and collective. These traces are visualised as tattoo-like symbols on the skin, such as significant dates, hometown names, maps, and unique signs



[for more tap here ►](#)



Body Remembers

21 × 30; 40 × 29; 48 × 34 cm

The Heads

2023 – 2025

ink on paper-like non-woven material, 1,6 × 1 m

The series of fine art drawings depicting contemporary human existential problems







me[RROR]

2025

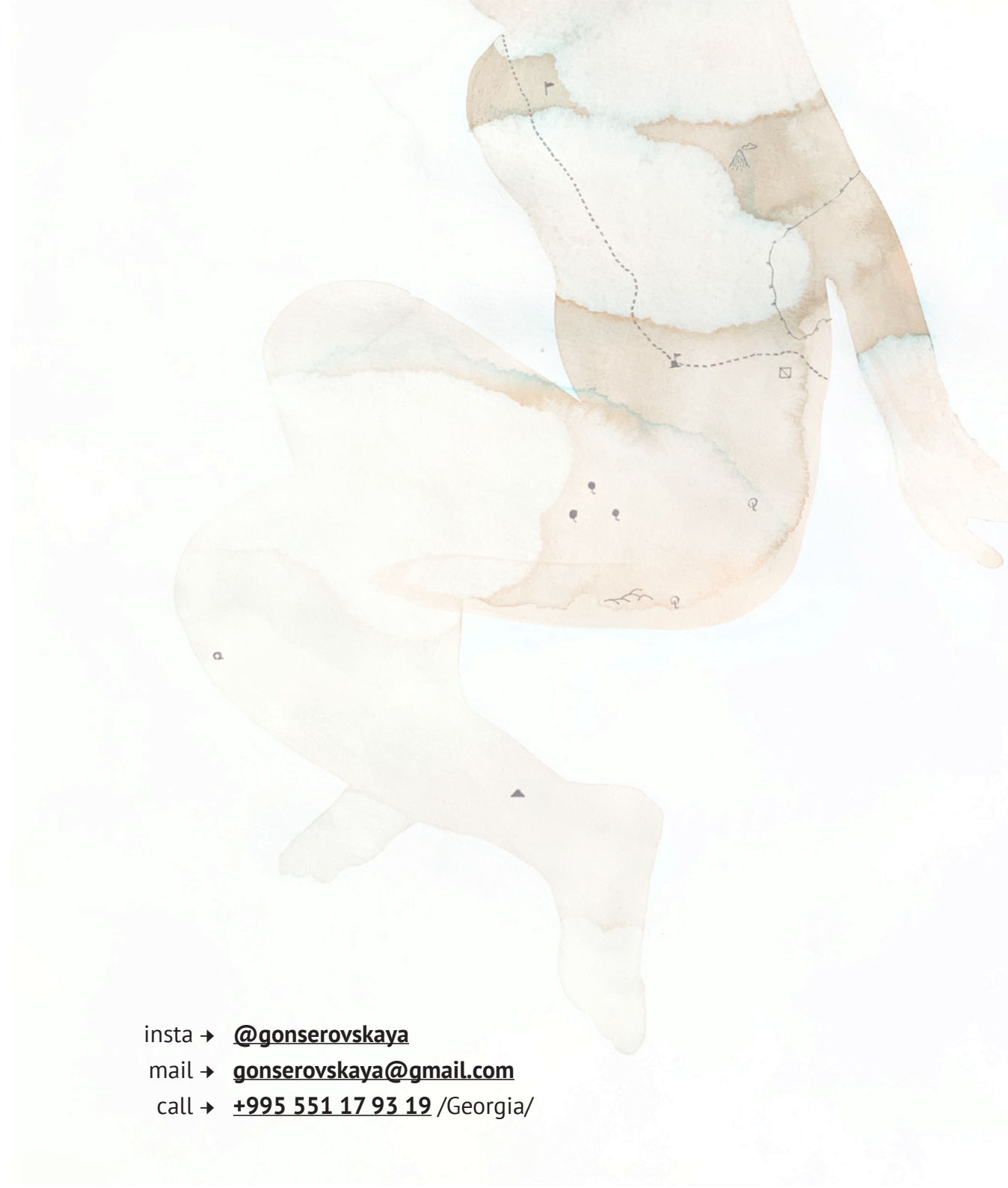
ink on paper-like non-woven material, amalgam, pencil,

21 × 15 cm — 106 × 52 cm

A series of drawings tracing the struggle to perceive, define,
and form the future amid the static of white noise



Olesya Gonserovskaya
www.gonserovskaya.com



insta → [@gonserovskaya](https://www.instagram.com/gonserovskaya)
mail → gonserovskaya@gmail.com
call → [+995 551 17 93 19](tel:+995551179319) /Georgia/