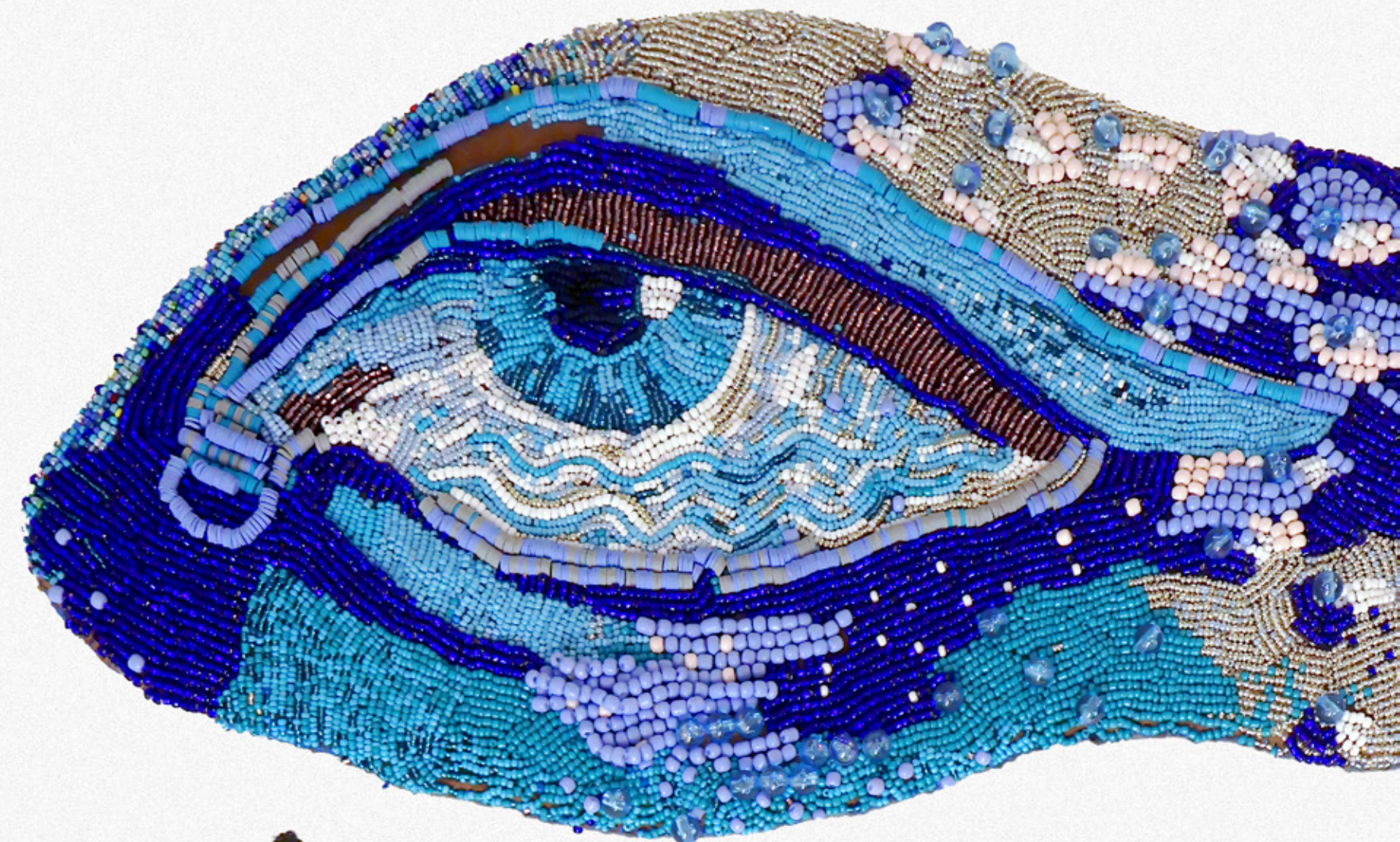


NANIZANO

06/09 12/09 20/09 26/09

Exhibition by Ksenia Malurika
6 September — 1 October

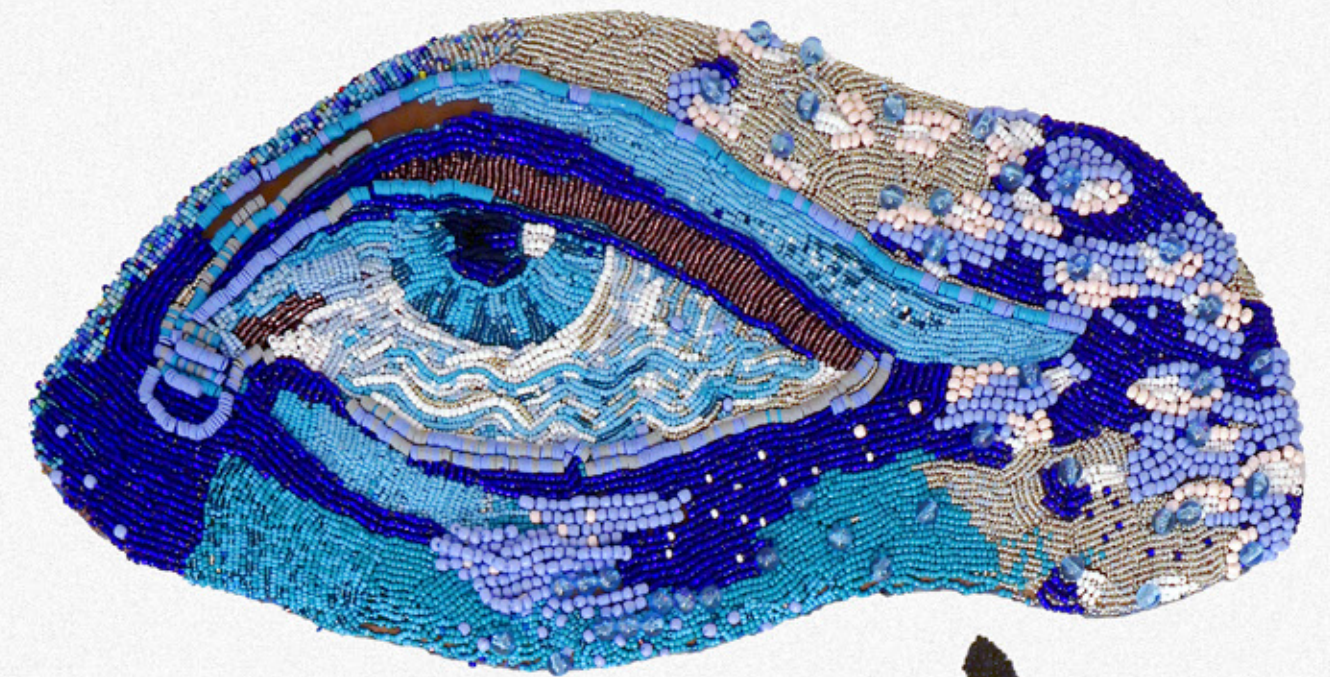
NANIZANO is an exhibition about fragility, the process of piecing oneself back together, and the constant search for wholeness. At its core are the body, memory, inner states, and the gesture of holding on to what is constantly changing and threatening to fall apart.



nanizano.com

CONCEPT

The material allows no room for error. The thread snaps. The beads are lost. A form, barely taking shape, can collapse with a single wrong movement — and it is within this fragility that the meaning of the practice emerges. What is gathered here is never gathered once and for all. A form holds because it is continually being held. Let go, and it crumbles, like everything we call stable — a home, memory, the body.



The gesture of stringing refers to women's traditions of handwork — embroidery, mending, repair, adornment — to a craft that for centuries has served not only to preserve and restore, but also to give things value, transforming care into form. The monotony of the movement becomes a way of gathering oneself piece by piece, turning inner chaos into structure. This gesture runs through the entire exhibition — across different materials, at different speeds, but with the same intention: to hold in space what is always threatening to fall apart.

The body, too, becomes such a safe space, where fragile forms of organs are gathered like living jewels.

Transformation takes place between disintegration and assembly, between the irreversibility of change and the constant desire to find form again.



CONTEXT

The participants are invited to respond to the exhibition through their own artistic language rather than illustrate its concept literally



"Nanizano" is an exhibition about fragility and the constant need to piece oneself back together. At its core are the body, memory, inner states, and the attempt to hold on to what is constantly changing and threatening to fall apart. The female experience becomes one of the exhibition's perspectives: the body is considered not only as a physical shell, but as a space of memory, vulnerability, care, and the ongoing work of maintaining wholeness. The reference to women's traditions of handwork connects the project to a history of often unseen labour — preserving, mending, and adorning.

The exhibition approaches gathering as a recurring gesture — physical, emotional, and creative: separate elements come together to form a temporary wholeness that is never final. Performances and musical events may become extensions of this process, exploring their own ways of assembling, falling apart, holding together, transforming, and searching for a new form.

E X H I B I T I O N P R O G R A M

NANIZANO is one exhibition in four parts. Each chapter opens separately and the space changes completely in between. Choose the chapter that speaks to you — or propose several.

Looking for: **PERFORMANCE ART**
MOVEMENT & PHYSICAL THEATRE
SOUND & INTERDISCIPLINARY PERFORMANCE
The final format is open and will be discussed individually.

06/09 sunday

OBJECTS

Objects in beadwork — organs, eyes, tears.

Slow, close, tactile — an intimate, chamber feeling, with space for sound, voice and small gestures.

12/09 saturday

PAINTING

Canvases: bodies, faces, surfaces.

Warmer and more conversational. Space for acoustic instruments.

20/09 sunday

GRAPHICS

Graphic works, and the main series “It’s all very simple”.

Sharper and more dramatic — submerged subjects, a colder palette.

26/09 saturday

DIGITAL AND SOUND

Projection, laser, electronics, video.

A dark room, open to anything that works without light.



PAINTER

Ksenia Malurika

born 1993 in Siberia

Malurika

“the intimate experience of being — within space, time and body”

She works across painting, site-specific installation, performance, video and scenography. Her practice holds presence as a fragile structure — always partial, shifting, ungraspable — and works with silence, embodied perception and memory.

In NANIZANO she applies glass-bead embroidery — a craft long dismissed as domestic women’s work — to human anatomy: heart, lungs, womb, stomach, gathered like living jewels.

EDUCATION

Repin Academy, Saint Petersburg — theatre and stage design
Novosibirsk State Art School — painting

COMMUNITIES

co-founder of Merapi House
member of tmp space and Particles

PARTICIPATE

FORMAT

Open. Around 15–30 minutes, or several short appearances across the evening — whichever suits your work better.

CONDITIONS

An independent project with almost no budget: a small fee agreed individually, a share of the artwork sales, photo and video of your evening, and your name in every listing.

PLACE

Hub cultural Javas
C. de Sicília, 232, Eixample

GET IN TOUCH

WhatsApp: +995 599 154037
Telegram: @malurikart
Instagram: @malurikart

4 OPENING DATES

6 september - sunday
12 september - saturday
20 september - sunday
26 september - saturday

TIME

Opening: 17:00–22:00

