

SLAVS AND TATARS

Founded in 2006

**Select Solo Exhibitions**

2025

Simurgh, Frac Pays de la Loire, Nantes  
SEE-MORE-ق Survival Kit XVI, Riga (curated by)  
The Contest of the Fruits, esea contemporary, Manchester Mayatepek, Nordenhake, Mexico City  
Nations, Relaciones Públicas, Mexico City  
Simurgh, Kunsthalle Baden-Baden  
Simurgh Self-Help, The Third Line, Dubai

2024

Simurgh Self-Help, Raster, Warsaw  
Simurgh Self-Help, Kalfayan, Athens  
The Contest of the Fruits, KTZ, Berlin

2023

Pickle Bar presents, West, Den Haag  
Salty Sermon, East Contemporary, Milan  
The Contest of the Fruits, Basement Roma, Rome  
Hang Don't Cut, Tanya Bonakdar Gallery, Los Angeles  
Hang Don't Cut, Kraupa-Tuskany Zeidler, Berlin  
Friendship of Nations: Polish Shi'ite Showbiz, MHKA, Antwerp  
Clouds and Power, Center for Heritage, Arts, Textile, Hong Kong (curated by)

2022

Sauer Power Klubnacht, Humboldt Forum, Berlin (curated by)  
La Bataille des fruits, Centre Pompidou, Metz  
Лукбук (Look Book), Frans Masereel Centrum, Kasterlee  
MERCZbau, Neubauer Collegium Gallery, Chicago  
Лук Бук (Look Book)-Pickle Bar, HacerNoche, Oaxaca  
Pickle Bar, Wiener Festwochen, Vienna

2021

Bacteria Bar, Twelve Gates, Philadelphia  
LONG LVIVE LVIV. СЛАВА ЗА БРЕСЛАВА, ОР ENHEIM, Wrocław  
The Contest of the Fruits, Cantor Fitzgerald Gallery, Philadelphia  
Samovar, Hayward Gallery, London  
Hi,Brow!, Pinakothek der Moderne, München  
Ausbildung, Kunsthalle, Osnabrück

2020

Régions d'Être, Villa Arson, Nice  
Żarty Żartami, Ujazdowski Castle Centre for Contemporary Art, Warsaw (curated by)

2019

Pickle Politics, Sugar Contemporary, Toronto  
Movaland / Моваланд, Ў gallery, Minsk  
Botschaft eines Liebhabers, Public commission Deutsche Bahn, Berlin  
Crack Up-Crack Down: 33rd Ljubljana Biennial of Graphic, MGLC (curated by)

2018

Sauer Power, Kunstverein Hannover  
Made in Dschermany, Albertinum, Dresden  
Kirchgängerbanger, ar/ge kunst, Bolzano  
Pickle Politics, Kulturhuset, Stockholm  
Saalbadereien/Bathhouse Quackeries, Westfälischer Kunstverein, Münster

2017

Mouth to Mouth, CAC, Vilnius  
Mouth to Mouth, SALT Galata, Istanbul  
Nose to Nose, Pejman Foundation, Tehran E-Z Chasm, Kalfayan Galleries  
Reading Room, Kraupa-Tuskany Zeidler

2016

Mouth to Mouth, Ujazdowski Castle Centre for Contemporary Art, Warsaw Aftour Pasteur, Tanya  
Bonakdar Gallery, New York  
Made in Germany, The Third Line, Dubai  
Towarzystwo Szubrawców, Raster Gallery, Warsaw  
Slavs and Tatars: Lecture-Performances 2009–2016, Villa Empain, Brussels Mirrors for Princes,  
Blaffer Art Museum, Houston

2015

Stongue, Kunsthall Aarhus  
Mirrors for Princes, Institute of Modern Art, Brisbane  
Dschinn and Dschuice, Kraupa-Tuskany Zeidler, Berlin  
Lektor, Collective Gallery, Edinburgh  
Long Legged Linguistics, Trondheim Kunstmuseum  
Mirrors for Princes: Both Sides of the Tongue, NYU Abu Dhabi Art Gallery  
Slavs and Tatars: Friendship of Nations, Dorten, Berlin  
Free Parking: Art Libraries from Elsewhere, Asia Art Archive, Hong Kong

2014

Mirrors for Princes, Kunsthalle Zürich  
Lektor, GfZK, Leipzig  
Concentrations 57: Slavs and Tatars, Dallas Museum of Art Naughty Nasals, Arsenal Gallery,  
Białystok  
Language Arts, The Third Line, Dubai

2013

Long Legged Linguistics, Art Space Pythagorion, Samos  
Behind Reason (duo with Cevdet Ereğ's Anti-Pattern), Künstlerhaus Stuttgart Friendship of Na-  
tions: Polish Shi'ite Showbiz, Presentation House, Vancouver and

REDCAT, Los Angeles  
Love Me, Love Me Not: Changed Names, onestar press, Paris

2012

Beyonsense, 'Projects 98', Museum of Modern Art, New York  
Never Give Up the Fruit, Forever & Today, New York  
Too Much Tłumacz, Raster Gallery, Warsaw  
Not Moscow Not Mecca, Kraupa-Tuskany Zeidler, Berlin  
Continuous Conversation (duo with Janek Simon), Karlin Studios, Prague Khhhhhhh, Moravian  
Gallery, Brno  
Not Moscow Not Mecca, Secession, Vienna

2011

Friendship of Nations: Polish Shi'ite Showbiz, Kiosk, Koninklijke Academie voor Schone Kunsten,  
Ghent  
Slavs and Tatars, Swiss Institute, NY  
A Monobrow Manifesto, Neuer Aachener Kunstverein

2010

Common Wealth, Ooga Booga, Los Angeles  
Slavs and Tatars, onestar press, Paris

2009

Kidnapping Mountains, Netwerk Center for Contemporary Art, Aalst

2008

Common Wealth, 032c, Berlin  
A Thirteenth Month Against Time, Newman-Popiashvili Gallery, New York

### **Selected Group Exhibitions**

2025

Bukhara Biennial, Bukhara  
Poems of Unrest, Off-Biennial, Budapest  
2nd Islamic Arts Biennial, Jeddah  
Creatures of Comfort, OMM, Eskişehir  
Poetry of the People, Wereld Museum, Amsterdam

2024

Way of the Water, Tangente, St. Pöllen  
Heilung der Erde, Kunsthalle Düsseldorf  
Grow it, Show it! Museum Folkwang, Essen  
Schlaraffenland, Dortmunder Kunstverein, Dortmund

2023

Read, Kunsthalle Praga, Prague  
COSMOS The Volcano Lover, Fondazione Como Arte, Villa Olmo, Como  
Typojanchi Saisai, Seoul  
The Weight of Words, Henry Moore Institut, Leeds

The Gleaners Society, Eva Biennial, Limerick  
Mu'awiya's thread, le 32bis, Tunis  
Chronic Desire, Timișoara Capital of Culture  
Creative Dissent, Art Gallery of Guelph, Guelph

2022

Mu'awiya's thread, le 32bis, Tunis  
mixed up with others before we even begin, Mumok, Vienna  
Europe doesn't fall from the sky, Fondation Imago Mundi  
Giorgi Xanashvili x Slavs and Tatars, Atinati, Tbilisi  
A bit of Unruly Complexity, Sanatorium, Istanbul  
200 Revelations, Raster, Warsaw  
Mirror, mirror, Kunst Museum Heidenheim  
Think We Must, Akademie-Galerie, Düsseldorf  
Policy in Art, MOCAK, Kraków  
Colomboscope, Colombo  
ARS22, Kiasma, Helsinki  
Warm. Checking Temperature in Three Acts, Tallinn Print Triennial, Tallinn

2021

Booked, Tai Kwun Contemporary  
Saurus and Tin Man, Goethe-Institut, Sofia  
The Time Has Come to Talk of Many Things..., National Gallery, Sofia  
How to Disappear Completely and Never Been Found, Typography CCA, Krasnodar EURASIA –  
A Landscape of Mutability, M HKA, Antwerp  
Humankind Nature Politics, Kunstmuseen, Krefeld  
See Me Moving Placeless, MoCA – Museum of Contemporary Art, Skopje  
Blistering Tongues, Galeria Duarte Sequeira, Braga  
„Erschreckend aktuell“ | “Frighteningly topical”, Galerie Gabriele Senn, Vienna  
Czy Wiesz, Że Tęcza Świeci W Ciemnościach?, Museum of Modern Art, Warsaw  
K60, Wilhelm Hallen, Berlin  
Balade Berlin, Litfaßsäule Mommenstraße & Wielandstraße, Berlin  
They call me Gypsy but that's not my name, Gdańsk City Gallery, Gdańsk EUROVIZION.  
CROSSING STORIES AND SPACES, touring exhibition, Sarajevo  
Burning Spreech, Fondazione Sandretto Re Rebaudengo, Turin  
Ora et Lege, Broumov Monastery, Broumov  
The Poetry of Translation, Kunsthaus, Meran  
Sweet Lies. Fiktionen der Zugehörigkeit, Ludwig Forum for International Art, Aachen Metamorphosis, Fondazione Bortolaso Totaro Sponga, Como  
Every Day. Art. Solidarity. Resistance, Mystetskyi Arsenal, Kyiv  
The Way We Are 3.0, Museum of Modern Art, Weserburg  
Deux scénarios pour Une collection, Frac Normandie, Rouen  
A question of Taste, Pera Museum, Istanbul  
A Million Roses for Angela Davis, Albertinum, Dresden  
In aller Munde, Kunstmuseum, Wolfsburg

2020

Folklore, MuCEM  
Empört Euch!, Kunstpalast, Düsseldorf  
Kunst ⇌ Handwerk, Kestnergesellschaft, Hannover

B.A.R. (Belarus. Art. Revolution), Kulturfabrik Moabit, Berlin  
Die Sonne does not shine like Słońce, Kunsthalle TRAFÖ, Szczecin Meeting in Language, Städtische Galerie Delmenhorst Diversity/United, New Tretyakov Gallery, Moscow  
Sights #1 Love Me, Love Me Not, Kraupa-Tuskany Zeidler, Berlin b/channel, fanfare, Amsterdam  
Turning Points, Kunsthalle Gießen  
Folklore, Centre Pompidou, Metz  
Kunst\_Handwerk, GfZK, Leipzig  
Amuse-Bouche: The Taste of Art, Museum Tingley, Basel  
Lahore Biennale 02: Between the Sun and the Moon, Pakistan

#### 2019

Opaque to Herself. Poland and post colonialism, La Colonie, Paris  
Arts ↔ Crafts, Kunsthhaus, Graz  
The quick brown fox jumps over the lazy dog, Akershus Kunstsenter, Lillestrøm  
De toutes façons... Design graphique et textile, Centre National du Graphisme, Chaumont who knows one, Vistamare, Pescara  
Alternatives for Living Act III: Dystopia, Haus Esters, Kunstmuseen Krefeld  
hybrID, Kunsthalle Hamburg  
Second Hand, Jameel Arts Centre, Dubai  
Początek i koniec, Gdańsk City Gallery  
I Will See It, When I Believe It, The Third Line, Dubai  
May You Live In Interesting Times, Venice Biennale  
☪ U R R € ₪ ☪ ¥, NOME Gallery, Berlin  
What Are We Made Of?, Kunsthalle Darmstadt, Darmstadt

#### 2018

Za Wolność, Central Museum of Textiles, Łódź  
Punk Orientalism, MacKenzie Art Gallery, Regina  
Exclusively Inclusive, Cycle Festival 2018, Gerdarsafn Kopavogur Art Museum  
Condo Unit, The Breeder, Athens  
The State We Are In, Labyrinth Gallery, Lublin  
019, Museum of Moving Practice, Ghent  
Survival Kit 10, Contemporary Art Festival, Riga  
The Power of Now / Zeitspuren, Kunstverein Biel  
Images en Lutte, École des Beaux-Arts, Paris  
Title tbc (collection show), King Abdulaziz Center for World Culture, Dhahran  
Mountains of Tongues, BackLit, Nottingham  
Faith Love Hope, Kunsthhaus Graz  
Pine Barrens, Tanya Bonakdar Gallery, New York  
The Future is Certain; It's the Past Which is Unpredictable, Blaffer Art Museum, Houston  
Holes in the Wall. Anachronistic approaches to the here-and-now, Kunsthhaus Exnergasse, Vienna  
I am the Mouth, Museum of Contemporary Art, Zagreb

#### 2017

The Other Face of the Moon, Asia Culture Center, Gwangju Together Apart, Center for Border Studies, Cúcuta  
2nd OFF-Biennale, Budapest  
The Vague Space, Weserburg Museum, Bremen  
4th Ural Industrial Biennial of contemporary art, Ekaterinburg Threads Left Dangling, Veiled in Ink, Galerie Emanuel Layr, Vienna Half-Truth, Królikarnia, National Museum, Warsaw

Oppositions, The Luminary, St. Louis  
The Future is Certain; it's the Past Which is Unpredictable, Calvert 22, London 32nd Biennial of Graphic Arts, mglc, Ljubljana  
Un-Official Stories, Galleria Doris Ghetta, Bolzano  
Unknown Knowns of Polish (Post) Colonialism, SAVVY Contemporary, Berlin The Voice, Coreana Museum of Art, Seoul  
Frans Masereel and Contemporary Art: Resistance in Images, mu.ZEE, Oostende We need to talk..., Friedrich Petzel Gallery, New York  
BrisAsia Festival, Brisbane

#### 2016

Carte Blanche – Themenraum AmmanPragStadt, Goethe-Institut Prague Yinchuan Biennale 2016, MOCA, Yinchuan  
We Dance, We Smoke, We Kiss, Fahrenheit, Los Angeles  
Sprache, Deutsches Hygiene-Museum, Dresden  
SONSBEEK'16: transACTION, Arnhem  
Young Poland. Afterimages of Reality, Ludwig Múzeum, Budapest  
Labor Relations, Wrocław Contemporary Museum  
Metatextile: ruptured narratives, exchanged values, Edel Assanti Gallery, London  
Mother lode, Hessel Museum of Art, Bard College, Annandale-on-Hudson  
La memoria finalmente. Art in Poland 1989–2015, Palazzina dei Giardini, Galleria Civica of Modena  
Arch of My Eye's Orbit, Brooklyn Academy of Music, New York  
Magic and Power, Museum Marta Herford  
Selections: Winter 2016, Sharjah Art Foundation, Sharjah  
We'll manage, of course/Stay Ready, Biuro Wystaw/Polish Modern Art Foundation, Warsaw A  
Place of our Time, Palazzo Capris, Turin  
Rites de Passage, Kraupa-Tuskany Zeidler, Berlin

#### 2015

Preis der Nationalgalerie, Hamburger Bahnhof, Berlin.  
Friends with Books (Book Fair), Hamburger Bahnhof, Berlin.  
Open House: a group show on hospitality, Kunstverein Braunschweig. BALAGAN!!!, Stiftung Brandenburger Tor, Berlin.  
Contour Biennial 7, Mechelen.  
Czysty język, Arsenal Gallery, Białyłstok.  
KölnSkulptur #8, Cologne.  
Stitch In Time: The Fabric of Contemporary Life, Lewis Glucksman Gallery, University College Cork.  
more Konzeption Conception now, Museum Morsbroich, Leverkusen.  
Crises of History #3: Beyond History, Framer Framed, Amsterdam.  
Collective Making, Kunstthol Aarhus.  
dissemiNATION, StadtGalerie Brixen.  
Zuzanna Ginczanka. Only happiness is real life..., Museum of Literature, Warsaw.

#### 2014

Rainbow in the Dark, SALT Galata, Istanbul Into the Country, SALT Ulus, Ankara  
8th Berlin Biennale, Haus am Waldsee, Berlin Manifesta 10, St. Petersburg  
As You Can See: Polish Art Today, Museum of Modern Art, Warsaw Grip Friheten! Take Liberty!, National Museum, Oslo  
Neighbours, Istanbul Modern

Thank you, Kraupa-Tuskany Zeidler, Berlin  
Love Me Love Me Not, Heydar Aliyev Center, Baku 2013  
Soft Pictures, Fondazione Sandretto Re Rebaudengo, Turin  
The Assistants, David Kordansky Gallery, Los Angeles Pataphysics, Sean Kelly Gallery, New York  
Long Ago and Not True Anyway, Waterside Contemporary, London Museum Off Museum,  
Bielefelder Kunstverein  
In the Heart of the Country, Museum of Modern Art, Warsaw Nouvelle Vagues, Palais de Tokyo, Paris  
Love Me Love Me Not, Venice Biennial  
L'Ange de l'Histoire, Palais de Beaux Arts, Paris  
Weird Science, Jack Hanley Gallery, New York  
Un Nouveau Festival, Centre Pompidou, Paris  
Asian Art Biennial, National Taiwan Museum of Fine Art Frozen Lakes, Artists Space, New York  
Independent, Kraupa-Tuskany Zeidler, Berlin Editionsshow, Raster/Chert/Motto, Berlin  
Tectonic, The Moving Museum, Dubai Panslawizmy/Panslawisms, Transkaukazja, Berlin

## 2012

Traversing West Asia, Asia Pacific Triennial, Brisbane Roundtable, 9th Gwangju Biennale  
2nd Ural Industrial Biennial of contemporary art, Ekaterinburg Etat de Veille, Galerie Jousse  
Entreprise, Paris  
Under the Mountain, Festival of Culture, Jerusalem  
On Apology, CCA Wattis, San Francisco  
System and Patterns, MGLC, Ljubljana  
Migrosophia, Maraya Art Centre, Sharjah  
The Ungovernables, New Museum Triennial, New York  
Print/Out, Museum of Modern Art, New York  
Scenarios about Europe III, GfZK, Leipzig  
Untimely Stories, Muzeum Sztuki, Łódź  
The Europe Triangle, The Royal College of Art Dyson Galleries, London UNI-JA/UNI-ON, Festival of Art In The Public Space, Lublin

## 2011

I decided not to save the world, Tate Modern, London/SALT Beyoğlu, Istanbul Station C, Konsthall C, Stockholm  
Geopoetics, 8th Mercosul Biennial, Porto Alegre  
A Rock and a Hard Place, 3rd Thessaloniki Biennale  
Melanchotopia, Witte de With, Rotterdam  
Group Affinity, Kunstverein München  
Plot for a Biennale, 10th Sharjah Biennial  
Galicia. Topologies of Myth, Małopolskie Centrum Kultury SOKÓŁ, Nowy Sącz East: Excitable  
Speech: West, Kerstin Engholm Galerie, Vienna  
Distant Montage, École Régionale des Beaux Arts de Valence  
Le Mont Analogue, BE Part Platform voor actuele kunst, Waregem ECHT? Based on a true story, Künstlerhaus Stuttgart  
Again a Time Machine, Eastside Projects, Birmingham  
The State: Social/Antisocial?, The Third Line, Dubai  
Snail Fever, The Third Line, Dubai  
Slavs and Tatars, Swiss Institute, NY

## 2010

Between the silhouette and the background, unosunove gallery, Rome A Monobrow Manifesto,

Frieze Sculpture Park, London  
Salon5, ARGOS centre for art and media, Brussels  
I Am What I Am, Gallery Nadežda Petrović, Čačak  
Correct Me if I am Critical, Felleshuset, Nordic Embassies, Berlin Frozen Moments, Ministry of Transport, Tbilisi  
032c Workshop # 1, Baibakov Art Projects, Moscow  
Habitat, Twenty First Gallery, New York  
Miseducation, Brucennial, New York  
The Past is a Foreign Country, Centre of Contemporary Art Znaki Czasu, Toruń Freischuss, Kleine Humboldt Galerie, Berlin

2009

Industrial Light Magic, Goethe-Institut, New York  
Wola Art Festival, Warsaw  
Hymns of No Resistance, Kaai Theatre, Brussels Betlemi Mikro-Raioni, Laura Palmer Foundation, Tbilisi Nomadic Focus, Interzone, Studio BWA, Wrocław  
Live Archive of 'The Generational: Younger Than Jesus', New Museum, New York

2008

Grotto, Museum 52, London  
Place it, Lungomare Gallery, Bolzano  
Shifting Identities, Kunsthaus Zürich  
Pro eto, NCCA, Moscow Biennale of Young Artists  
Forms of Inquiry: Casco, Utrecht; lux, Valence; IASPIS, Stockholm; BolteLang, Zürich; Archizoom EPFL, Lausanne  
Ostersund, Färgfabriken, Stockholm

2007

Left Pop, Moscow Biennial of Contemporary Art New Multiples, Art Metropole, Toronto  
NY Art Book Fair, New York  
Books by Artists, E:vent Gallery, London  
10 Years, Colette, Paris

2006

Publish and Be Damned (Book Fair), London 30 ANSCHLAEGER, Heidelberg

**Collections**

Kunstmuseen, Krefeld  
Frac Normandie, Rouen  
Pejman Foundation, Tehran  
Art Collection Telekom  
Ujazdowski Castle Centre for Contemporary Art, Warsaw Art Jameel, Dubai  
Barjeel Art Foundation, Sharjah  
Dallas Museum of Art  
The Museum of Modern Art, New York  
Sharjah Art Foundation  
The Museum of Modern Art, Warsaw  
Tate Modern, London  
Grażyna Kulczyk Collection

Written Art Foundation  
Aksenov Family Foundation  
Kadist Collection, Paris  
Arsenal Gallery, Białystok  
Ringier Collection, Zürich  
Wrocław Contemporary Museum  
Fondazione Sandretto Re Rebaudengo, Turin  
GfZK, Leipzig  
The Schwartz Art Collection  
Publications by Artists  
Лук Бук (Look Book) (DISTANZ Verlag/Frans Masereel Centrum, HacerNoche, 2022) The Contest of the Fruits (MIT Press/Haverford College, 2021)  
Crack Up – Crack Down (MGLC/Mousse Publishing, 2019)  
Wripped Scripped (Hatje Cantz/Staatliche Kunstsammlungen Dresden/Kunstverein Hannover, 2018)  
Kirchgängerbanger (Motto Books/Westfälischer Kunstverein, 2018)  
Mirrors for Princes (JRP|Ringier/NYU Abu Dhabi Art Gallery, 2015)  
Naughty Nasals (Arsenal Gallery, Białystok, 2014)  
Friendship of Nations: Polish Shi'ite Showbiz, (1st Edition: Book Works/Sharjah Art Foundation, 2013. 2nd Edition: Book Works, 2017)  
Khhhhhhh (Mousse Publishing/Moravian Gallery, 2012)  
Not Moscow Not Mecca (Revolver Publishing/Secession, 2012)  
79.89.09 (Book Works, 2011)  
Molla Nasreddin: the magazine that would've, could've, should've, (1st Edition: JRP| Ringier, 2011; 2nd Edition: I.B. Tauris, 2017)  
Kidnapping Mountains (Book Works, 2009)

#### **Awards**

Gray Center Fellowship, University of Chicago  
Nominee for The Queen Sonja Print Award 2016, Norway  
Audience Award, 2015, Preis der Nationalgalerie, Berlin  
TV Polonia Gwarancje Kultury 2014: Visual Arts  
INFORM Award for Conceptual Design 2013, GfZK, Leipzig Prix Fernand Baudin 2011, Brussels  
Prix Fernand Baudin 2009, Brussels  
Prix Fernand Baudin 2008, Brussels  
Grand Prix of the Brno Biennial 2008

#### **Residencies**

2020

Haverford College, Philadelphia

2019

Stanford Art Museum residency, Palo Alto 2016 Elson Artist-in-Residence, Princeton Asia Art Archives, Hong Kong  
NYU Abu Dhabi Art Gallery  
IASPIS, Stockholm  
Yale University Artist-in-Residence, New Haven  
Lecture-Performances

Hung Tongue  
HKW, Berlin Marxhalle, Vienna  
Red-Black Thread  
Akademie der bildenten Künste, Vienna Kunsthaus, Hamburg  
SUGAR Contemporary, Toronto SAVVY, Berlin  
Walker Art Center, Minneapolis  
Translitterative Tease  
Städelschule, Frankfurt am Main  
Die Angewandte, Vienna  
Goethe-Institut, Tbilisi  
Wienerfestwochen, Vienna  
Typography Center for Contemporary art, Krasnodar Stanford Art Center  
University of California, Santa Cruz  
SUGAR Contemporary, Toronto  
Gallery.TUT.by, Minsk  
Kunstverein, Hannover  
Forum of the Future, Rivoli Theatre, Porto Damaskuszimmer, Dresden  
OGR, Turin  
University of Bolzano  
Kulturhuset, Stockholm  
Westfälischer Kunstverein, Münster  
Bi'bak, Berlin  
Goethe-Institut, Baku  
2nd Off-Biennale, Budapest  
Weissensee Kunsthochschule, Berlin  
Pejman Foundation, Tehran  
Ujazdowski Castle Centre for Contemporary Art, Warsaw La Colonie, Paris  
Fondation Boghossian, Villa Empain, Brussels  
Royal College of Art, London  
Asian Culture Center Theater, Gwangju  
University of Houston  
Kunsthall Aarhus  
Institute of Modern Art, Brisbane  
Kunstverein Braunschweig  
Trondheim Kunstmuseum  
Institute of Contemporary Art, London  
Birmingham Museum of Art, Birmingham USA  
GfZK, Leipzig  
Dallas Museum of Art  
Manifesta 10, St. Petersburg  
Kunsthalle Zurich  
Detroit Institute of Art  
Kunstverein Bielefeld  
Yale University School of Art, New Haven  
Asia Society, New York  
Istanbul Modern  
SALT Ulus, Ankara  
I Utter Other  
The Contemporary Art Museum of Luxembourg, Luxembourg SPIELART Theaterfestival, München  
SUGAR Contemporary, Toronto

Thalie Lab & Goethe-Institut, Brussels  
Albertinum, Dresden  
Kulturhuset, Stockholm  
Westfälischer Kunstverein, Münster Guggenheim Museum, NYC  
Academy of Media Arts, Cologne  
Pejman Foundation, Tehran  
SAVVY Contemporary, Berlin Goethe-Institut, Prague  
Cultural Institute, University of Warsaw Steirischer Herbst Festival, Graz West, The Hague  
University of Houston  
Asia Art Archive, Hong Kong  
Haus der Kulturen der Welt, Berlin SALT, Istanbul  
The Tatra Museum, Zakopane  
Reverse Joy  
Kunsthhaus Graz  
Kampnagel, Hamburg  
GfZK, Leipzig  
New Museum, New York  
SALT, Istanbul  
Secession, Vienna  
Moravska Galeria, Brno  
Haus der Kulturen der Welt, Berlin SFU Woodward, Vancouver Kunsthalle, Athena  
79.89.09  
SUGAR Contemporary, Toronto Kulturhuset, Stockholm  
CAC, Vilnius  
Stanford University  
Fondation Boghossian, Villa Empain, Brussels Asia Society Texas Center, Houston  
Dallas Museum of Art  
Mosaic Rooms, London  
CREEES, University of Texas, Austin REDCAT, Los Angeles  
IASPIS, Stockholm  
Columbia MFA, NY  
Parsons, New School, NY  
Cal Arts, Valencia  
Neuer Aachener Kunstverein  
10th Sharjah Biennale  
Salon5, Argos Center for Art and Media, Brussels Belleville Biennale, Paris  
Space Studios, London  
Nordic Embassies, Berlin  
The Bruce High Quality Foundation University, New York Rietveld Academy, Amsterdam  
Museum of Modern Art, Warsaw  
Academy of Fine Arts, Vienna  
Theory and Practice, Afisha Picnic, Moscow  
Cycles and Seasons, Triumph Gallery, Moscow  
Al-Isnad: Chains We Can Believe In  
SUGAR Contemporary, Toronto Kunsthalle, Bremen Albertinum, Dresden Kulturhuset, Stockholm  
ACUD Macht Neu, Berlin  
Tehran Museum of Contemporary Art  
West, The Hague  
Princeton University Art Museum  
MuMA, Melbourne

Bardo National Museum, Tunis  
Centre Pompidou, Paris  
Institutions by Artists, Vancouver  
Museum of Contemporary Art Vojvodina, Novi Sad Bazaristan, Wrocław  
SALT Galata, Istanbul  
Molla Nasreddin: Embrace Your Antithesis  
SUGAR Contemporary, Toronto  
Kulturhuset, Stockholm  
Fondation Boghossian, Villa Empain, Brussels  
Asia Society Texas Center, Houston  
CAC, Vilnius  
Asia Art Archive, Hong Kong  
Artspace, Sydney  
Ginkgo conference, London  
NYU Abu Dhabi Institute  
Meadows Museum, Southern Methodist University, Dallas  
Ecole des Beaux Arts, Paris  
Central Public Library, Los Angeles  
Near Eastern Studies Dept, University of California, Los Angeles Moderna Museet, Malmö  
Witte de With, Rotterdam  
Konsthall C, Stockholm  
Serpentine Gallery, London  
Sazmanab, Tehran  
SALT, Istanbul  
Swiss Institute, New York

**Press: Books, Catalogues and Lectures**

2024

Kersin Hallmann, Nikola Dicke (ed.), *Gemeinschaftlichkeit: Perspektiven künstlerischer und kunstpädagogischer Kollektive und Kollaboration*, Munich: Kopaed, 2024.

2022

Leevi Haapala, João Laia, Jari-Pekka Vanhala (Ed.), *ARSS22: Living encounters*, Helsinki: Kiasma, Mousse Publishing

Natasha Ginwala, Anushka Rajendran (ed.), *Language is Migrant: Colomboscope*, Colombo: Fold Media Collective

Ronà Korpeczky (ed.), *Checking Temperature in Three Acts*, Tallinn: Tallinn Print Triennial

2021

*The Collective Eye*, Im Gespräch mit Slavs and Tatars, Berlin: DISTANZ Verlag Ulya Soley (ed.),  
*Zevk Meselesi : A Question of Taste*, Istanbul: Pera Müzesi.

2020

Kathleen Reinhardt, Elena Rieger, Mathias Wagner (ed.), *1 Million Roses for Angela Davis*, Dresden: Staatliche Kunstsammlungen, Mousse Publishing.

Maja and Reuben Fowkes, *World of Art: Central and Eastern European Art Since 1950*, London: Thames & Hudson. Laure Lane (ed.), *Folklore*, Paris: Éditions La Découverte.

Joanna Zielńska (ed.), *Performance Works*, Warsaw: U-jazdowski and Milan: Mousse Publishing.

Hoor Al Qasimi (ed.), *Between the Sun and the Moon*: Lahore Biennale, Pakistan: Lahore Biennale Foundation.

2019

Magdalena Ziólkowska (ed.), *Plasticity of the Planet: On Environmental Challenge for Art and Its Institutions*, Milan: Mousse Publishing.  
Barbara Steiner (ed.), *Kunst ↔ Handwerk / Arts ↔ Crafts*, Vienna: Verlag für moderne Kunst.  
Sebastien de Ganay (ed.), *The Other is Oneself*, Vienna: Salon für Kunstbuch.  
Fiona Liewehr (ed.), *The Other is Oneself*, Vienna: Salon für Kunstbuch.  
Arterritory, *Collectors 6*, Riga: Arterritory.com.  
Structure Bâtons, *De toutes façons... Design graphique et textile*, Chaumont: Centre National du Graphisme.  
Flavia Fossa Margutti, *May You Live in Interesting Times Volume I*, La Biennale di Venezia Lulu  
Yao Gioiello, *Far-Near Volume 2 — Taste-distaste*, Seoul: Far-Near.  
Lucie Fontaine, *☪ U R R € ☪ ☪ ¥*, Berlin: NOME.  
Markus Miessen, *Zoë Ritts, ParaPlatforms*, Berlin: Sternberg Press.  
Fereshteh Daftari, *Persia Reframed*, London: I.B. Tauris.

2018

Andrzej Szczerski (ed.), *Transformation: Art in East-Central Europe since 1989*, Kraków: Jagiellonian University Press.  
KADIST (ed.), *KADIST A Distinct Itinerary in Space and Time*, Paris: KADIST.  
Janevski, Ana and Marococi, Roxana with Neural, Ksenia, *Art and Theory of Post-1989 Central and Eastern Europe A Critical Anthology*, New York: MoMA.  
Kulik, Irina, *Lecture, NSK - Slavs and Tatars*, Garage Auditorium, Moscow, February 15 (Russian).  
Finkelstein, Avram, *Posters for change. Tear, Paste, Protest: 50 removable posters*, Princeton Architectural Press.  
*Slavs and Tatars, Threads Left Dangling: Veiled in Ink, Craft as Citizen Diplomacy*, Vienna: Galerie Emanuel Layr.  
JWL, *The Other Face of the Moon, Slavs and Tatars*, Korea: Asia Art Center.  
Barbara Steiner, Katrin Bucher-Trantow, Johannes Rauchenberger, Faith, Love, Hope, Styria: Universalmuseum Joanneum.

2017

Erbel, Joanna, *Slavs and Tatars: Slavic margins.*, in: *Everyday Utopias*, Warsaw: Fundacja Inna Przestrzeń/Transkaukazja, p. 168 - 177.  
Larios, Pablo (ed.), *Slavs and Tatars: Mouth to Mouth*, London: König Books.  
Featured in: *BB2. From Bremen to Basel*, Hoedong-gil: Kang Daein.  
Warsza, Joanna, Jan Sowa, *Everything is Getting Better - Unknowns of Polish (Post)Colonialism* Es ist Nicht egal, mit wem man denkt, Schwan Schmania GmbH, October 19.

2016

Cadôr, Brito, Amir. *O livro de artista e a enciclopédia visual*, Belo Horizonte: UFMG.  
Lauf, Cornelia. *Wall to Wall*, exhibition catalogue, Cologne: MOCA Cleveland & Verlag der Buchandlung Walther König.  
Pater, Ruben. *The Politics of Design: A (Not So) Global Manual for Visual Communication*, Amsterdam: BIS Publisher.  
Queen Sonja, F., Magne, Saabye Christensen, Lars, *The QSPA 5: The Queen Sonja Print Award*, exhibition catalogue, Press Publishing.  
Wenbin, Liu, *The First Yinchuan Biennale*, Beijing: BEIGING QL-ART PRINTING CO., LTD.  
*Social Medium: Artists Writing, 2000-2015*, Brooklyn, New York: Paper Monument. Counter Current 16, Houston Texas: Counter Current Festival.

Leder, Andrzej, Paderni, Marinella, Zielinska, Joanka, La Memoria Finalmente, Arte in Polonia 1989-2016, Modena: Galleria Civici di Modena.  
FAQ, Milan: Damiani.  
Uchida, Shinichi, How Global Can A Museum Be? CiMAM 2015 Annual Conference Tokyo Report, Minato: Mori Art Museum, Japan.  
Slavs and Tatars, SONSBECK'16: transACTION, exhibition catalogue, Stichting Sonsbeek International.

#### 2015

Liese, Jennifer, ed. Social Medium: artists writing, 2000–2015, Brooklyn: Paper Monument.  
Rosen, Aaron. Art + Religion in the 21st Century, London: Thames and Hudson.  
Joselit, David. 'Über Aggregatoren', Kunstgeschichtlichkeit. Historizität und Anachronie in der Gegenwartskunst, Paderborn: Wilhelm Fink.  
The Tranny Tease, Dortmund: Verlag Kettler.  
Köln Skulptur #8, Es gibt eine Polarisierung unter intelligenten Leuten, die säkular sind, Germany: Stiftung Skulpturenpark Köln, Thomas D. Trummer.  
Kearney, Fiona, Clarke, Chris, Slavs and Tatars, Art Collective, Founded in 2016, Stitch In Time: The Fabric of Contemporary Life, Cork, Ireland: Lewis Glucksman Gallery, University College Cork.  
Slavs and Tatars, Open House - A Group Show on Hospitality, Braunschweig: Kunstverein Braunschweig e.V.  
Friends With Books: Art Book Fair Berlin 2015, Berlin: Friends With Books.  
Bullot, Erik, Szydłowska, Agata, Chinowska, Agata, Czysty Jezyk, The Pure Tongue, Poland: Galeria Arsenal, Białystok.  
Mickiewicz, Adam, Fundacja Polskiej Sztuki Nowoczesnej, Zuzanna Ginczanka. Tylko szczęście jest prawdziwym życiem, exhibition catalogue, Warszawa.

#### 2014

Spampinato, Francisco. Come Together: The Rise of Cooperative Art and Design, Princeton: Princeton Architectural Press.  
Museum Off Museum, Exhibition Catalogue, Berlin, Germany: Bielefelder Kunstverein, Sternberg Press.  
Museum Off Museum, Exhibition Catalogue, Bielefeld: Bielefelder Kunstverein.  
Excursus, Berlin Biennale 8, Berlin: Berlin Biennale for Contemporary Art, KW Institute for Contemporary Art.  
Demidenko, Romuald, Print Controll, Poland: txt Publishing, Culture.pl.  
Art Dubai 2014, Dubai: Art Dubai Fair LLC.  
Kushtetuta #2, About Mums and Dads, Edited by: Petrit Halilaj, Alvaro Urbano, Berlin: Independently Published.  
8. Berlin Biennale für zeitgenössische Kunst, Berlin: KW Institute for Contemporary Art. Manifesta 10, St. Petersburg, Russia: Koenig Books, London.  
Group Affinity, Berlin: Dom Dia Bao Tarde Boa Noite, Munich: Kunstverein München, Utrecht: Casco Utrecht.  
Two x Two for AIDS and Art, Dallas, Texas: Sotheby's.

#### 2013

Featured in: Freek, Lomme, Who told you so?! The Collective Story vs the Individual Narrative, Eindhoven: Onomatopée.  
Featured in: Völker, Sven, Some Book, Graphic Expressions between Design and Art: Slavs and Tatars, When in Rome, Burg Giebichenstein Kunsthochschule Halle: Lars Müller Publishers.

Hammonds, Kit, *The Europa Triangle: Slavs and Tatars, Traingulation (Moscow - Mecca)*, London: Publish and Be Damned Imprint, March 2013.  
Uni-Ja/Uni-On: *Slavs and Tatars, Molla Nasreddin the Antimodern*, Edited by: Anda Rottenberg, Lublin, Poland: Centre for Intercultural Creative Initiatives.  
Masters, HG, *Tectonic, Collective Eclecticism*, Aya Mousawi, Simon Sakhai, *The Moving Museum*.  
Love Me Love Me Not: *Slavs and Tatars, Eurasian Collective est 2006*, Edited by: Dina Nasser-Khadivi, Farah Rahim Ismail, YARAT.  
Everyday Live Asia Art Biennial: *Slavs and Tatars*, Edited by: Tsai Chao-Yi, Taiwan: National Taiwan Museum of Fine Arts.  
In The Heart Of The Country, Edited by: Katarzyna Szotkowska-Beylin, Warsaw: Museum of Modern Art In Warsaw.  
Cabanca, David, *Looking for Ourselves: Graphic Design as a Critical Practice*, Presented at Blunt: Explicit and Graphic Design Criticism Now, AIGA, Design Educators Conference, Norfolk VA, 2 May 2013, York University.

## 2012

Chérix, Christoph (ed.), *Print/Out: 20 Years in Print*, New York: MoMA.  
Šuvaković, Miško, *Slavs and Tatars: Posle Postkolonijalnog Subjekta*, *Umetnost i Politika*, Belgrade: Sluzbeni Glasnik.  
Bright! *Typography Between Illustration and Art*, Edited by: Slanted, Cologne: Daab Media GMBH, 2012.  
I Decided Not To Save The World, *Slavs and Tatars*, Tate Modern.  
Grnszczynski, Arek, *Too Much Tlumacz*, Warsaw: Notes 79, 2012.  
Jeziorek, Paulina, *Slavs and Tatars*, No80, 2012. (Polish).  
25th International Biennial of Graphic Design Brno 2012, Edited by: Petra Ciupkova, Tereza Hejmová, Marta Sylvestrova, Brno: Moravian Gallery Brno, 2012.  
Roundtable. *Gwangju Biennale 2012*, Gwangju Biennale Foundation, Edited by: Sunjung Kim, Suki Kim, Eunyong Kim, Hyungjin Kim, Eunha Lee, Gwangju, Republic of Korea.

## 2011

Korczak, Kasia, *Where "Here" Begins and "There" Ends\**, In: *Graphic Design Worlds/ Words*, Milano: Electa, p. 231 - 235.  
*Slavs and Tatars*, In: *8 Bienal do Mercosul*, Edited by: Alexandre Dias Ramos, Porto: Fundação Bienal do Mercosul.  
*Slavs and Tatars, Slavs and Tatars*, 3rd Thessaloniki Biennale: *A Rock and a Hard Place*, Edited by: Katerina Koskina, Yannis Bolis, Kleoniki Christoforidow, KETHEA SCHEMA + CHROMA.  
Sapan, Amy, *New Public Art in Jerusalem*, Edited by: Tea Tupajić, Public School Editions. Ministry of Highways, *A Guide to the Performative Architecture of Tbilisi*, Edited by: Joanna Warsza, The Other Space Foundation.

## 2010

25th Nadezda Petrovic Memorial: *I Am What I Am*, Edited by: Mirjana Racković, 25th Nadezda Petrovic Memorial: *I Am What I Am*.  
Vignelli, Massimo, Cifuentes, Beatriz, *Slavs and Tatars, Slavs, Manifesto*, Lars Müller Publishing.

**Press: Radio & TV Media**

## 2022

'Georgia Giorgi Xanashvili x Slavs and tatars.net', Euronews Georgia, October 25.

2021

'Культурный повод'. Паям Шарифи (арт-группа Slavs and Tatars)', Smotrim.ru, November 30.  
Nancy Durrant, Cultural Capital episode 18, standard.co.uk, October 1.

2019

'Vrata Odpira 33. grafični bienale, ki v središče postavlja satiro', Dnevnik, RTV 4, June 7. Osmi Dan 'Gost v studiu: Payam Sharifi, Član kolektiva Slavs and Tatars', RTV 4, June 6. 'Das Künstlerkollektiv Slavs and Tatars', Kultur und Pop - Kunst, Arte DE, January.  
'Das Neue Alphabet – Opening Days: Slavs and Tatars', HKW, January 7.

2018

Martina Holá, 'Take that Kant', Vltava, October 2.  
Sophie Mayko Arni, Interview, 'Slavs and Tatars: "Pulling a thread to Undo a Sweater"', GAD.  
Peter Backhof, Interview, 'Saalbaderein/Bathhouse Quackeries' at Westfälischer Kunstverein Münster, Deutschlandfunk Radio, January 31, 15:05.

2017

Emesi Mucsi, Interview (video), Artmagazine, October 29  
Anna Zakrzewska, 'Usta Usta - Slavs and Tatars' (video), TV Polonia Irina Kulik, 'Lecture NSK – Slavs and Tatars' (video), Garage.

2016

Bernie Manouse. 'Arts InSight: 50 States, Blaffer Art Museum' (video), Houston Public Media, February 9.

2013

Bernard Blistène, 'Tire Ta Langue', France Culture radio, February 17.

#### **Press: Periodicals**

2024

Zachary Cahill with Slavs and Tatars and Leah Feldman "Eight Phonemes and The State of Children's Literature" (Azbukha Strikes Back), University of Chicago's Portable Gray, issue 11.  
Vlada Predelina, "Things are allowed to ferment..." Metropolis M, May 5

2023

Matthieu Jacquet, Asia Now met le textile à l'honneur, Geste/s, Fall.  
Stephanie Bailey, Clouds, Power, and Ornament: Roving Central Asia, Art Papers, June 7.  
Max Feldman, Berlin's Biggest-Ever Gallery Weekend Was Full of Wonders, Hyperallergic, Mai 2.  
Philipp Lindahl, Berlin Gallery Weekend 2023, Mousse Magazine, Mai 4.  
Eva-Maria Magel, Kunst am Döner und im Kiosk, Frankfurter Allgemeine, Mai 5.  
Katharina Cichosch, "Assembly" - Schau im Frankfurter Stadtraum, Monopol, Mai 5.  
Aaina Bhargava, The first Central Asian textile art exhibition in the Greater China region wows Hong kong, Tatler Asia, April 30.  
Moritz von Usla, Wer reinpasst, darf rein, Die Zeit, April 27.  
Spleice, Explore Central Asian contemporary art from the language of decoration, Wen Wei Po, March 7.  
Mabel Lui, Exhibition showcases the vibrant arts and culture of Central Asia, South China Morning Post (scmp.com), March 3.  
Liang Jiaxin, How is the current situation of the former Soviet Union? Central Asian artists unveil the veil of distant countries, HK01, February 27.

2022

Heinz-Norbert Jocks, *Wir warren immer kollektiv, Kunst im Kollektive*, November- December.  
Khatia Iatashvili, 'გორგი ხანიაშვილის და Slavs and Tatars-ის ერთობლივი გამოფენა.net', Hammock Magazine, March.  
Kristí Fekete, 'Slavs and Tatars. Лук бук.net (Look Book)', De Witte Raaf, 219. Valeriya Safronova, 'These Artists Bring Pickles to the Party', NY Time, September. Dieter Roelstraete, 'Thinktank Gedenken zur Gegenwart', Monopol, June.  
Joshua L. Freeman, 'The Party song sheet', The TIs, January 7.  
Gregor Kocijacic, 'Portret mimoidocega', Mladina, January 14.  
Ewa Tatar, 'A Carpet with Lvivian Motifs', Blok Magazine, January 21.

2021

Valeriya Safronova, 'Putin, Patron of European Unity? At This Art Exhibition, He Is.', The New York Times, December 10.  
Nika Komarova, «Славяне и татары»: Интервью с арт-группой, которая уже 15 лет изучает Евразию, The Village, December 6.  
'Перформансы арт-группы из Берлина «Slavs and Tatars» «Мучительная Транслитерация» и «Я говорю о другом»', Poster (afisha.ru), Moscow, November 23, 2021  
Ingrid Luquet-Gad, 'in conversation with Slavs and Tatars', CURA, Winter 21-22.  
Pernilla Ellens, 'De Kunstenaarsbar: Deep in het gas, hood in de kunst', Metropolis M No.6, December-January 21-22  
Basia Czyzewska, 'Alternatywna historia według kolektywu Slavs and Tatars', Vogue.pl, October 15  
Chris Waywell, 'A giant teapot has appeared on the South Bank', TimeOut, September 6. Anya Harrison, 'Slavs and Tatars, Villa Arson', Artforum, September.  
Graham Wood, 'Everyone is welcome', Elle Decoration UK, August.  
Quirin Brunmeier, 'Highbrown Lowbrow, Monobrow', gallerytalk.net, July 28.  
Claire Koron Elat, 'Im Flanieren Hinterfragt sich die Welt', Berliner Zeitung, July 27. Nicola Kuhn, 'Brot mit Gürkchen', Der Tagesspiegel, July 27.  
Lara Brörken, 'Ein Lobgang auf den Spaziergesang', gallerytalk.net, July 26.  
'Moderne Monobraue', monopol, July 25.  
Emily McDermott, 'Ora et lege', Art Agenda, July 13.  
Agnes Bihari, 'Osteuropas Kunstdiaspora in Berlin', InfoEuropa, January.  
Monica Ujima, 'Love Letters', Elementy, January.

2020

Alessandra Mammi, 'Hacker o guerrieri?', la Repubblica, December 5.  
Ingrid Luquet-Gad, 'Les recherches fermentées du collectif Slavs and Tatars à la Villa Arson', Les Inrockuptibles, November 2.  
Hélène Jourdan-Gassin, 'Deux expositions à la Villa Arson, «Moving Things» et «Régions d'Être»', Blog Lola Gassin, November 2.  
Alexandra Wach, 'Brauchen wir noch mehr Empörung?', monopol, October 30.  
Sabine Oelze, 'Zwischen Agitpop und Dada, Deutschlandfunk Kultur', October 28.  
Iva Glisic, 'Central and Eastern European Art: 30 Years After the Fall', Art Margins, October 25.  
n/a, 'Régions d'être / Slavs and Tatars, Love Spots', October 19.  
Ingrid Luquet-Gad, 'Les 5 expos à ne pas manquer en octobre', Les Inrockuptibles, October 10.  
Slavs and Tatars, 'Das dritte Glas: Auf die Liebel!', der Freitag, September.  
Silke Hohmann, '"Wir sind Partisanen des Salzes"', monopol, September 11.  
n/a, 'Die Kunst ist Zurück', der Tagesspiele, September 5.  
Daria Gorshkova, 'Выставки, биеннале, ярмарки и другие культурные события осени — в Москве и Санкт-Петербурге', Vogue Russia, September 2.

n/a, 'Art Collective Slavs & Tatars Are Opening a Pickle Bar', monopol, September. Wiktoria Koziół, 'The visual imaginaria of change', ERSTE Stiftung, August 6. Gabriela Matuszyk, 'A matter of (sour) taste', July 30.  
Slavs and Tatars, 'Pickling Binaries: Slavs and Tatars on Fermentation', July 24. n/a, 'Le Centre Pompidou-Metz célèbre ses dix ans avec deux expositions phares', L'Orient le Jour, July 22.  
Ennis Cehic, 'Absurdism in an Age of Uncertainty', Matters, issue 4, July 9.  
Aleksander Hudzik, 'Jak zmienić ogórka w dzieło sztuki?' Newsweek, July 5.  
Piotr Sarzyński, 'Ż-art', Polityka, July 1.  
Łucja Iwanczewska, 'Fermentacja. Slavs and Tatars i performatywna propozycja dla polskiej kulturowej komparatystyki', Porównania 1 (26).  
Stach Szablowski, 'Żarty się skończyły czyli niech żyje satyra najważniejsza ze sztuk', Przekrój.  
Joanna Ruszczyk, 'Wystawa nie do śmiechu', Newsweek, June 28.  
Emilia Dłużewska, 'Kto się śmieje ostatni?', Gazeta Wyborcza, June 28.  
Emily McDermott, 'Satire Has a Very Democratic Spirit': Art Collective Slavs and Tatars on Curating Their First Biennial With the Help of Standup Comedians', Artnet, June 5. Josseline Black-Barnett, 'The Opening Response: Slavs and Tatars', Umbigo, April 9.  
Lynn Kühl, 'Wild Wild East Slavs and Tatars denken Aufklärung um', gallerytalk.net, May 29.  
Siddhartha Mitta, 'Five Artists to Follow on Instagram Now', New York Times, May 19.  
Hannah Jacobi, 'Factory Rules', Canvas (Argo Factory), April.  
Qalandar Memon, 'Lahore Biennial 02: Past Reminders, Possible Futures', Ocula, February 28  
Michał Grzegorzek, 'Wokół barów (i w środku nich)', SZUM, February 21. n/a, 'The Best and Worst of Art in Central Europe in 2019', Blok, January 20.

## 2019

Mohammad Salemy, 'Did the Power of Curators Wane in the 2010s?', frieze, December 19.  
Анзор Канкулов, 'В ожидании 2020-х: Анзор Канкулов — о том, чем запомнится год Венецианской биеннале', Buro 24/7, December 17.  
n/a, Slavs and Tatars, die dame, Winter 2019.  
Polina Lasenko, 'Pickle Politics: Review', CMA Journal, November 22.  
Sophia Koshkovsky, 'Russia, Germany and France join forces for 'incomparable' travelling show of contemporary European art', The Art Newspaper, November 22.  
Billie Muraben, 'What Happens to Counter-Culture When Everything Is Swallowed Up By #Content?', Elephant, November 22.  
Ivana Rumanová, '#11 sprevádzajú diela Slavs and Tatars', Kapitál, No. 11 (3), November.  
Tomáš Hučko (ed.), Postsocializmus, Kapitál, November.  
Louise Benson, 'Pop Culture and Pickles: Inside the Berlin Studio of Slavs and Tatars', Elephant, October 25.  
Hajo Schiff, 'Fliegender Teppich über Grenzen', Taz, September 14.  
Emily McDermott, '33rd Ljubljana Biennial of Graphic Arts and The Powerful Language of Satire', Frieze, September 6.  
Osman Can Yerebakan, 'The Art of Satire: Slavs and Tatars Interviewed', Bomb, September 6.  
Jamie Sutcliffe, 'Exhibitions: Ljubljana Biennial of Graphic Arts: Crack Up - Crack Down', Art Monthly, September 1.  
Anna Tolstova, 'Биеннале для политически грамотных', Kommersant, August 23. Christopher Knowles, '<https://frieze.com/article/frieze-futurist-cookbook>', Frieze, August 22. Vladimir Vidmar, 'Tell A Joke And Shame The Devil: 33rd Ljubljana Biennial Of Graphic Art', Biennial Foundation, July 29.  
Tom Jeffreys, 'The 33rd Ljubljana Biennial of Graphic Arts', Art Agenda, July 19.  
Carlos Kong, 'Crack Up - Crack Down, 33rd Ljubljana Biennial', Flash Art, July 15.  
Meg Miller, 'Is Satire Possible in Art and Design Today?', AIGA Eye on Design, July 15. Nina

Vukelić, 'Ljubljana Biennial of Graphic Arts', This is Badland, July 11.  
Lara Delmage, 'Ljubljana Graphic Arts Biennial 2019, Non-conformist since 1955', Magazine, July 9.  
Osman Can Yerebakan, 'Crack Up - Crack Down: The 33rd Ljubljana Biennial of Graphic Arts', Brooklyn Rail, July 9.  
Laura López Paniagua, 'Slavs and Tatars: Conversation à propos the Collective's Work at the Venice Biennale 2019, May You Live in Interesting Times', Brumaria, July 9.  
Maija Rudovska, 'Prickly Guests', Arterritory, July 8.  
Do zobaczenia, '„Początek i Koniec” w Gdańskiej Galerii Miejskiej', Magazine Szum, July 3.  
Bose Krishnamachari, 'Learnings from Ljubljana', The Week, June 29.  
Richard Unwin, 'Slavs and Tatars get Satirical in Slovenia', The Net Gallery, June 28.  
Billie Muraben, 'Is Political Satire a Match for the Times We Live In?', Elephant, June 27. Chiara Moioli, 'Laughter That Will Bury You All: "Crack Up – Crack Down," the 33rd Ljubljana Biennial of Graphic Arts', Mousse Magazine, June 15.  
n/a, 'Crack Up – Crack Down: 33. Graphik Biennale Ljubljana wird von Slavs & Tatars kuratiert', Kunstforum International, June 14.  
Finn Blythe, 'Ljubljana Biennale: dissecting the democratic power of satire', Hero Magazine, June 13.  
n/a, 'Crack Up - Crack Down, the 33rd Ljubljana Biennial of Graphic Arts opens', Art Daily, June 12.  
Peter Rak, 'Vrnitev grafike in geopolitike s satiričnim predznakom', Delo, June 8.  
Emily McDermott, '"Satire Has a Very Democratic Spirit': Art Collective Slavs and Tatars on Curating Their First Biennial With the Help of Standup Comedians', Artnet, June 5. Helmut Caune, 'Reality is outstripping fiction', Art Territory, June 4.  
Mohammad Salemy, '58th Venice Biennale: May You Live In Interesting Times', Ocula, May 24.  
Kate Brown, 'How One Young German Entrepreneur Is Busting the Myth of the 'Typical' Art Collector', Artnet, April 18.  
Ilona Dergach, 'У нас на вершине всегда книга', Saliva, April 17.  
Susanne Schreiber, 'Independent Collectors"-Gründer bekommt den Art Cologne-Preis', Handelsblatt, April 13.  
Kate Brown, 'There's a Thriving Underground Barter Network Among Artists. Doug Aitken, Dread Scott, and 12 Others Tell Us About Their Most Memorable Trades', Artnet, April 10.  
Behrang Samsami, 'Wo sich Harvard und Moskau mischen: interview', Politik und Kultur, April.  
Marek Wasilewski, 'Slavs and Tatars l'ironie des signes pour déjouer la xénophobie', Switch on Paper, March 14.  
Nadja Abt, 'Im Sprachgewimmel Nadja Abt über Slavs and Tatars in der Galerie für zeitgenössische Kunst "Ź", Minsk', Texte zur Kunst, March 13.  
Felix Ackermann, 'Belarussisch ist was für die Hipster', Frankfurter Allgemeine Zeitung, March 13.  
Claire Selvin, 'Ljubljana Biennial of Graphic Arts Reveals Artist List, Curatorial Concept for 2019 Edition', Art News, March 12.  
Ekaterina Ruskevitch, 'Interview with Slavs and Tatars', The Village, March 4.  
Nick Currie, 'The New Alphabet — Opening Days', Art Agenda, January 31. Sarah Johnson, 'Slavs and Tatars Kunstverein Hannover', Artforum, January 15. Travis Jeppesen, 'Survival Kit 10.0', Artforum, January 12.  
Wendy Vogel, 'Cycle Music and Art Festival', Art In America, January 1.

## 2018

Rainer Unruh, 'Hannover Slavs and Tatars Sauer Power', Kunstforum International, December.  
Brita Sachs, 'Met ewige Schnee', Frankfurter Allgemeine, December 14.  
'Pop Culture, Polemics, Science: the Latest Antic by the Artics Collective', Hate Cants, Fall 2018.  
Till Briegleb, 'Die Botschaft der Gurke', Süddeutsche Zeitung, December 10.  
Gregory Beatty, 'Contested Geographies', Prairie Dog, December 10.  
Dani Schmotritsch-Barr, 'From the Berlin Wall to the Great Wall of China', Tol, December 4. Das

Neue Alphabet, 'Haus Der Kulturen der Welt', November 20.  
Bettina Maria Brosowsky, 'Kultur-liestung Sauermilch', Taz Nord, November 27.  
Radek Krolczyk,, 'Wir wollen keinen Kanon,' interview with Slavs and Tatars in Konkret, November.  
'Kunstverein Hannover shows works by the collective "Slavs and Tatars"', krieszeitung.de, November 23.  
Erich Nils, 'Süße-Gurken-Zeit in Hannover', Braunschweiger, November 22.  
'Slavs and Tatars Im Kunstverein Hannover', Kunstforum, November 21.  
Liane Wendt, 'Slavs and Tatars', Kunststart, November 20.  
'Austellung "Sauer Power"', Welt-in-Hannover.de, November 20.  
'Slavs and Tatars im Kunstverein Hannover', Artists Nr. 117, November 18.  
'Slavs and Tatars Sauer Power', Tanya Bonakdar Gallery, November 17.  
Daniel Alexander Schacht, 'Eurasien, jenseits des Mainstreams', Meine HAZ, November 16.  
Kristina Tieke, 'Slavs and Tatars, Kunstverein Hannover', Artline, November.  
'Slavs and Tatars', Kunstverein Hannover, November 16.  
Jörg Worat, 'Hein Braucht Man Gute Spezialkenntnisse', Cellesche Zeitung, November 16.  
Andrej Vasilenko, 'Blick auf Eurasien', NW IHK Magazine, November.  
Laster, Paul, 'Jameel Arts Centre Spearheads a New Era of Critical-Mindedness for Dubai,' Galerie Magazine, November 16.  
Stefan Gohlisch, 'Global durch die Hintertür', Meine NP, November 16.  
'Slavs and Tatars Sauer Power', hannover.de, November 16.  
'Slavs and Tatars', Stadt Kind, November 16.  
Karen Baumhöver-Wegner, 'Kunstverein - "Sauer Power" - bis 27.1.2019', Style Hannover, November 16.  
Daniel Alexander Schacht, 'Kunstverein zeigt „Sauer Power“ der Slavs and Tatars,' Kunstverein Hannover, November 15.  
'Slavs and Tatars Sauer Power', Art-In, November 14.  
'Slavs and Tatars Sauer Power', Hannover Carpe-Diem Events, November 14.  
'Slavs and Tatars Sauer Power', e-flux, November 11.  
'Sauer Power des Künstlerkollektiv Slavs and Tatars', Altertuemlisches, November 13. 'Short Cuts', Bücher, November 12.  
'Installation: Treffpunkt Teppich', Schädelspalter, November 11.  
Dr. Helga Wäß, 'Kunstverein Hannover Stufen Slavs and Tatars', drhelgawaess.blogstop.com, November 9.  
Gudrun Ratzinger, 'DISKURSIVE GASTFREUNDSCHAFT: a conversation with Slavs and Tatars', Kunstforum International, issue 256.  
Joachim Kreibohm, 'Interview mit Christian Kaspar Schwarm', artist Kunstmagazin, Edition 113  
Kevin Jones, 'Your Words or mine?: The power of conceptual art and visual power', Canvas Magazine, September/October.  
Hannah Orlouski, 'Slavs and Tatars, Made in Dschermany', Art Scene, Canvas Magazine, September/October.  
Martina Holá, 'Take that Kant', Vltava, October 2.  
Red Frog, 'Slavs and Tatars – Red-Black Thread – Lecture at the Walker Art Center, 10/11/2018' May Day Book Blog, October 12.  
Mohammad Salemy, Patrick Schabus, 'Slavs and Tatars, Made in Dschermany', Spike #57, Autumn 2018.  
Katrin Bucher-Trantow, Johannes Rauschenberg, Barbara Steiner, 'Slavs and Tatars, Mystical Protest and Dear 1929, Meet 1989', Faith Love Hope; Christianity Reflected in Contemporary Art, Autumn 2018.  
'Made in Dschermany' by Slavs & Tatars at Albertinum – Staatliche Kunstsammlungen Dresden', Blok Magazine, September 10.  
Tang, Clara, 'Made in Dschermany, Slavs and Tatars', ArtAsiaPacific.com, September. Aryn Beitz,

'Slavs and Tatars: Siah Armajani, Red-Black Thread, and the Art and Act of Reading', Walker Art, September 24.  
Helmuts Caune, 'Being is not only about thinking', Arterritory, September 25.  
Mattia Solari, 'Slavs and Tatars, ar/ge Kunst/ Bolzano', Flash Art, August 23.  
Behrang Samsami, 'Gin, Dischinn!', Der Freitag, August 25.  
Sophie Mayuko Arni, 'Slavs and Tatars: Pulling a Thread to undo the Sweater', GAD, August 28.  
Interview, 'Conversations: Slavs and Tatars "Kirchgängerbanger" at ar/ge kunst', Mousse Magazine, July 13.  
Suzanne Altmann, 'Kreuz + Quer Denker', Art Magazin, issue 07/2018, July.  
'Die Scheidekünstler', ff, June 26.  
Philipp Hindahl, 'Liegt Sachsen im Orient?', Monopol, June 20.  
Peter Richter, 'Dschihad und Gin Tonic', Süddeutsche Zeitung, June 12  
Margit Oberhammer, 'Kunstwerk Wortschöpfung', Dolomiten, June 9.  
Torsten Klaus, 'Rock the Cabash', Dresdener Neueste Nachrichten, June 2.  
Halle Messe Köln, 'Köln tut der Kunst gab', Frankfurter Allgemeine Zeitung, April 21.  
Slavs and Tatars, 'Reverse Joy', Diaphanes 4, Spring.  
Harald Suerland, 'Philosophie mit Sauerkrautsaft', Westfälische Nachrichten, February 2. Slavs and Tatars, 'Looking forward: Europe', frieze.com, January 10.  
Ráhel Anna Molnár, 'Redeeming dynamics. Conversation with Slavs and Tatars', exindex.com, January 25.  
Peter Backof, 'Expeditions to Terra incognita', Deutschlandfunk, January 31.  
Johann Georg Hamann, 'Saalbaderein/ Bathhouse Quackeries', Deutschlandfunk, January 31.  
Jose Pardal Pina, 'A survival kit for contemporary art', Umbigo, 2018.

#### 2017

Unthinkable Platform, 'Daryti tai, ko nedaro kiti. Pokalbis su „Slavs and Tatars“', Artnews.lt, December 7 (Lithuanian) .  
Johannes Wendland, 'Aus Freude am Teilen', Handelsblatt, November 12 (German).  
Fanny Magyar, interview, artportal, November 8.  
Review 'Mouth to Mouth' at CAC, Vilnius, Art Viewer, October 29.  
Max L. Feldman review of 'Threads Left Dangling, veiled in ink', Artforum, October 24.  
Nick Thurston, 'Doing the splits', frieze.com, October 15.  
Keshav Anand, 'The Best of Frieze London 2017', Something Curated, October 10.  
Robert Schulte, 'Ural Biennial 2017: Literacy for the New Age', Spike Magazine, October 9.  
Maija Rudowska, review of 'Slavs and Tatars: Mouth to Mouth', Selections, October 12.  
Jogintė Bučinskaitė, review of 'Mouth to Mouth' at CAC, Vilnius, 15, September 27 (Lithuanian).  
Peter Groth, 'Ästhetik und Politisches Querdenken', Weser Kurier, September 22 (German).  
Announcement, 'Mouth to Mouth' at CAC, Vilnius, e-flux, September 2.  
Naz Cuguoğlu, review of 'Mouth to Mouth' at SALT, Istanbul, Asia Art Pacific, 105.  
Review, 'Slavs and Tatars, Exhibit in Iran', Financial Tribune, July 3.  
Gamze Kantarcioğlu, 'Everyday Archaeologists', Based Istanbul, July 1.  
'Slavs and Tatars'ın Ağızdan Ağıza sergisi SALT Galata'da', Murekkep Haber, 23 June (Turkish).  
'Slavs and Tatars come to SALT Galata', Daily Sabah, 22 June.  
John Clifford Burns, Interview: 'Relationships', Kinfolk Vol. 24, June .  
Piotr Policht, review of 'Slavs and Tatars, Usta Usta', Szum, No16 .  
Hili Perlson, 'Artists React to Poland's Revisionist Cultural Policies', artnet.com, April 12. Simon Bridgen, 'Connection through Difference: A review of Folds of Belonging', Brisbane Artguide, April 5.  
'How Important is Art as a Form of Protest?', frieze.com, March 31.  
Adriana Bidlaru, 'Metaphysical splits', Revista Arta, March 26.  
Piotr Kosiewski, 'Odnalezione w Tłumaczeniu', Tygodnik Powszechny, February 13 (Polish)

Tausif Noor, 'Slavs and Tatars: Mouth to Mouth', Art Radar, January 11.  
Bogusław Deptuła & Paweł Drabarczyk, 'Tłumaczenie Świątów', Harper's Bazaar Polska, January (Polish).  
'Christian Kaspar Schwarm, Interview mit Christian Kaspar Schwarm', Junge Sammlungen, November.  
Frangiz Agalarova, 'Slavs and Tatars: Before making an opinion on the Islamic world, people should learn about Azerbaijan - PHOTOS', Day.Az, December 14.  
Angelo Cirimele, 'Slavs and Tatars', Magazine 29, December.  
'Slavs and Tatars', Nivea Zakona Za Moje Oci, Date Unknown.  
Kika Kypiakoy, 'Slavs and Tatars', artiness.dr, 2017.  
Bogna Swiatkowska, 'USTA-USTA', NN6T 109, December.

## 2016

Gregor Volk, 'Slavs and Tatars', Art in America, December 29.  
Max Cegielski, 'Słowianie I Tatarzy Leżą Pod Choinką', Krytyka Polityczna, 23 December (Polish).  
Karol Sienkiewicz, 'Slavs and Tatars w warszawskim CSW. Wystawa słynnej międzynarodowej grupy to bunt czy eskapizm?', wyborcza.pl, December 19 (Polish). Owen Duffy, review of 'Afteur Pasteur', ArtReview, December.  
'Usta Usta\_Slavs and Tatars w CSW Zamek Ujazdowski', Magazyn SZUM, December 9 (Polish).  
Katarzyna Czczot and Ewa Tatar, 'The Enlightenment Is the Booty: Slavs and Tatars', Mousse Magazine, December 8.  
Colby Chamberlain, review of 'Afteur Pasteur', Artforum, Vol 55, December.  
Magdalena Dubrowska, 'Slavs and Tatars w Zamku Ujazdowskim. Od muru berlińskiego do chińskiego', magazyn kulturalny, November 25 (Polish).  
'Slavs and Tatars w CSW – otwarcie nowej wystawy', A! Aktivist, November 18 (Polish). Sam Gaskin, 'One belt, one road, one biennale: Yinchuan's stand against cultural desertification', Ocula, November 1.  
Ann McCoy, 'Slavs and Tatars Afteur Pasteur', The Brooklyn Rail, November 1.  
Osman Can Yerebakan, 'With Satire, Whimsy, and Fermented Milk, Art Collective Skewers Eurocentrism', Hyperallergic, October 14.  
Andrew Nunes, 'Bacteria-Inspired Art Infects a Chelsea Gallery', The Creators Project, October 6  
Announcement, 'Afteur Pasteur' at Tanya Bonakdar Gallery, Highsnobiety, October 6. Interview with Raster Gallery, contemporaryartgalleries.net, September 7.  
Announcement, 'Made in Germany' at Third Line Gallery, artnet.com, September 10. Announcement, 'Made in Germany' at Third Line Gallery, Magpie, September 9. Announcement, 'Made in Germany' at Third Line Gallery, Frieze, September 9. Announcement, 'Jinchuan Biennale: For an Image, faster than Light', e-flux.com, September 9. Announcement, 'Afteur Pasteur' at Tanya Bonakdar Gallery, Hypoallergic, September 6. Anthony Hawley, 'I'll stick with exactly what I said - Slavs and Tatars Mirror for Princes', The Brooklyn Rail, April 6.  
Bean Gilsdorf, review on exhibition at Raster Gallery, Artforum, June 14.  
Dina Akhmadeeva, 'Naughty Nasals and Monobrow Manifestos', Canvas, May/June. Francesca Lavigna, 'L'Eurasia di Slavs and Tatars', East Journal, May.  
Ingrid Luquet-Gad, 'Slavs and Tatars', artpress2, No 40.  
Michele Fossi, 'Slavs and Tatars - Between the Berlin Wall and the Great Wall of China', Dust, Issue 9.  
Patrick Martin Lichty, 'Made in Germany: an unlikely orientalism', Harper's Bazaar Arabia, Winter Review on 'Magie und Macht', Westfalium, February 26 (German).  
Nancy Zastudil, 'Mirror for princes - Slavs and Tatars at the Blaffer', Arts + Culture TX, January 26.  
Sylvia Krason, 'Slavs & Tatars - Language can obscure as well as reveal', Contemporary Lynx, Issue 1 (5).  
Molly Glentzer, 'Men are from Murmansk, Women are from Vilnius', Houston Chronicle, January 22 .

Gretta Louw, 'Germany's Leading Art Prize Sets a Museum in Motion', Hyperallergic, January 11  
Thea Ballard, 'Lost in Translation', Modern Painters, January 15.

## 2015

Hrag Vartanian, 'Best of 2015', Hyperallergic, December 17.  
'Kunsthall Aarhus', e-flux, December.  
Mechelen, 'Invitation Vernissage Contour 7', Contour 7, November 25.  
Ipek Ulsoy, 'On Asia Art Archive: Ipek Ulsoy Talks To Hammed Nasar, Part 1', The Exhibitionist, November 20.  
Miriam Cosic, 'The lands time forgot', The Australian, November 19.  
Miriam Cosic, 'Mirrors for Princes Explores the Lands Time Forgot', The Australian, November 19.  
Alex Greenberger, 'Tanya Bonakdar Gallery Now Represents Slavs and Tatars', ARTnews, November 9.  
Ana Ofak, review of 'Dschinn and Dschuice', Art Agenda, Nov. 9 .  
Vanessa Gravenor, 'Uttering 'Other': Across Berlin Slavs and Tatars parse language and difference', ArtSlant, October 14.  
Amanda Rivas Tugwell, 'People know more about Klingon than Kazakh', Exberliner, October Issue 142.  
'Es kann nur einen geben', Monopol Magazin, October .  
Nicholas Forrest, interview/preview of 'Mirrors for Princes', BlouinArtInfo, October 30. Julie Booms, 'Contour 7, Biennale voor bewegend beeld', Enola, October 15. 'Shortlist/Preis der Nationalgalerie', Blu, September 28.  
Claudia Wahjudi, 'Entkommen im Zickzack', Der Tagespiegel, September 26 (German). Gisi Rubinson, 'Wenn Kunst nicht wie Kunst aussieht', Die Welt, September 25 (German). 'Schau zum Preis der Nationalgalerie', BZ, September 23.  
Christiane Meixner, 'Das Lesen und die Luste', Tagesspiegel, Edited by: Stephan-Andreas Casdorff, September 20.  
Beate Scheder, 'Im besten Sinne unberechenbar', Berliner Zeitung, September 20.  
Walt Lewellyn, 'The Politics of Language', Welt, September 18.  
Christiane Meixner, 'Das Lesen und die Luste', Der Tagespiegel, September 14 (German). 'Tanya Bonakdar Gallery Now Reps Slavs and Tatars', Blouinartinfo blogs, September 14. Ines Pohl, 'Preis der Nationalgalerie 2015', Deutsche Welle, September 12 (German). 'Medienübergreifend, performativ und aktionistisch. Ausstellung zum Preis der Nationalgalerie 2015', Art In Berlin, September 11.  
'Auf der Suche nach dem Kick im Hamburger Bahnhof', Berliner Morgenpost, September 10.  
'Ausstellung zu Preis der Nationalgalerie', Magdeburger Volksstimme, 10.  
'Ausstellung zum Preis der Nationalgalerie', Markische Oderzeitung, September 10.  
'Preis-Anwarter stellen aus', Neues Deutschland, September 10.  
'Ausstellung zum Preis der Nationalgalerie', Oranienburger Generalanzeiger, September 10.  
'Anwarter auf den Preis der Nationalgalerie stellen aus', Sachsische Zeitung, September 10.  
Christiane Meixner, 'Der große Sprung', Tagesspiegel Magazin, September 10.  
'Preis der Nationalgalerie', Tip Berlin, September 10.  
'Preis der Nationalgalerie', Tip Berlin, September 10.  
'Preis der Nationalgalerie', Zitty, September 10.  
'Anwarter auf den Preis der Nationalgalerie stellen aus', Sachsische Zeitung, September 10.  
Christiane Meixner, 'Das investieren wir, weil wir Kunst fordern wollen', Welt, September 10.  
Ausstellung zum Preis der Nationalgalerie, DPA, September 9.  
Vermischtes: Ausstellung zum Preis der Nationalgalerie, DPA, September 9.  
Simone Reber, 'Sehnsucht nach dem Echten', Swr2, September 9.  
Simone Reber, 'En vitale und vergnügliche Shortlist', Deutschlandradio, September 9. Angelo Wiensowski, 'Abschied von Seh- und Hörgewohnheiten', Der Spiegel, September 8.  
'Preis der Nationalgalerie 2015', Kultunews, September 7.

'Kein Maler, nirgends', Welt am Sonntag, September 6.  
'Monopol zu gast im Soho House', Monopol, September.  
'Tops und Flops', Art, September.  
'Kulturnews', Kulturnews, September.  
Kito Nedo, 'Und der Preis geht an', Art, September.  
Christian Werner, 'Wir sind die Neuen', Weltkunst, September.  
Thomas Linden, 'Im Skulpturenpark spiegelt sich das 19. Jahrhundert', Kölnische Rundschau, August 14.  
Ingeborg Wiensowski, 'Das Künstlerkollektiv Slavs and Tatars beschäftigt sich mit Religion, Identität und Sprache. Und mit Eurasien.', Der Spiegel, August 29 (German). Alexandra Macglip, 'All the world's a mosque: Jaou Tunis 2015', Art Asia Pacific, June 11. 'Zeichen der Versöhnung in Köln', Kölnische Rundschau, June 13.  
Susanne Kreitz, 'Statiker mit Grunen Daumen', Koelner Stadtanzeiger, June 3.  
Kevin Jones, review of 'Mirrors for Princes', Flash Art, June.  
Kevin Jones, 'Slavs and Tatars NYU Abu Dabhi Art Gallery', Flash Art, May/June.  
Kevin Jones, review of 'Mirrors for Princes', Art Asia Pacific, May.  
'Slavs and Tatars: Long Legged Linguistics Mai Hofstad Gunnes: Proverbs for Ouroboros', e-flux, May.  
Kirsty Bell, 'New Yarns', Tate Etc, issue 33.  
Katarzyna Ruchel-Stocjmans, 'Fooling Utopia', Contour 7, Mechelen: MER. Paper Kunsthalle.  
Yekaterina Serebranaya, 'Slavs and Tatars', Etage, issue 2.  
Anna Fech, 'Dissemination', Südtiroler Künstlerbund.  
Rosie Lesso, 'Visual art: Slavs and Tatars – Lektor', The List, April 27.  
'Das Autohaus als Hort Sozialer Mobilität', Blitzkunst, March 23.  
C. A. Xuan Mai Ardia, 'Slavs and Tatars take on Machiavelli and self-help books in Abu Dhabi', Art Radar, March 20.  
Dina Akhmadeeva, 'Wall to Wall' Calvert Journal, March 19.  
'Jury hat entschieden', Berliner Abendblatt, March.  
'Museum Morsbroich zeigt Nominierte für den Nationalgalerie-Preis', Rheinische Post, February 28.  
Nick Leech, 'Slavs and Tatars encourages art you're allowed to sit on', The National, February 26.  
'Kunstabetrieb', Tip Berlin, February 26.  
'Fünf Anwärter auf Preis der Nationalgalerie', Offenburger Tageblatt, February 24. 'Short-List für Kunstpreis', BZ, February 23.  
'Radikal', Der Tagesspiegel, February 22.  
'Nationalgalerie feiert Party für junge Kunst', Berliner Morgenpost, February 22.  
'Vier Nominierungen für Preis der Nationalgalerie', Berliner Morgenpost, February 22. 'Shortlist Preis der Nationalgalerie 2015', DPA, February 20.  
'Vier Nominierungen für Preis der Nationalgalerie', DPA, February 20.  
'Preis der Nationalgalerie wird vergeben', DPA, February 15.  
'Berlin feiert seine neuen Künstler-Stars', Fokus, February.  
Katadaju Bilg, 'Mirrors for Princes', Kamel Lazaar Foundation, January 23.  
'Preis der Nationalgalerie 2015', Metropolis M, 2015.  
Erika Hoffmann, 'Wir Fühlten so eine Art Mission', Die Welt, 2015.  
Gabi Gershuny, 'Preis der Nationalgalerie 2015 at Hamburger Bahnhof', Berlin Art Link, 2015.  
Jose Villarreal, 'Tanya Bonakdar Now Represents Slavs and Tatars', Artdaily, 2015. Kito Nedo, 'The Unpredictables', Berlin Art Week, 2015.  
'Trondheim: Slavs and Tatars', Lynx Contemporary, 2015.  
Mark van Mullen, 'Kultuur Mechelen reist met Contour mee naar Utopia', Vtb Cultuur, 2015.

2014

Kevin Jones, review of 'Language Arts', Art Asia Pacific, Nov/Dec.

Myriam Ben Salah, 'Slavs and Tatars', artpress, November 7.  
Sergey Guskov, Colta, 'Попытка справиться со своим безумием', November 20. Amy M. Haddad, 'What Is The Contemporary?', Frieze Daily, October 16.  
'Tate Acquires Its 100th Work and Frieze Has Contributed To The Outset/Frieze Fund', Frieze London, October 16.  
'Curators Pick Four, Frieze Donates More', Frieze Daily, October 15. 'Lecture-Performance: Slavs and Tatars - The Tranny Tease', SALT Ulus, October 10. 'Press Review Slavs and Tatars', Kunsthalles Zurich, October 10.  
Valery Ledenyov, 'Что надо знать: группа Славяне и татары', ArtGuide, October 2 (Russian).  
Naima Rashid, 'Artisan', Newline Magazine, August.  
Antje Stahl, 'Slavs and Tatars: Der Muezzin Ruft', Monopol, June.  
Anna Tolstova, 'Interview with Slavs and Tatars', Коммерсантъ, June 27.  
Gesine Borchardt, 'Bei den Fetischen des alten West-Berlin', welt, May 25.  
Ian Wallace, 'The New Manifestos', artspace, May 17.  
Anna Seaman, review of 'Language Arts', The National, April 1.  
Deena Chalabi, 'Interview with Slavs and Tatars', Issues, Biennial.com.  
Jim Quilty, 'The languages of art, politics and melons', The Daily Star, March 28. Roxana Azimi, 'Slavs and Tatars, l'art des antipodes', Le Monde, March 26.  
Sergey Guskov, 'Страна которой нет', Harper's Bazaar Art, April (Russian).  
James Scarborough, 'A Conversation with Slavs and Tatars', Huffington Post, March 11. Stephanie Bailey, 'A conversation with Slavs and Tatars', Ocula, 2014.  
Ewa Zubek, 'Politics, Aesthetics, and Friendship in Eurasia', The Culturist, 2014. Stephanie Bailey, 'Syncretic Cartographies', Yishu, Vol 13, No 1, 2014.  
'Slavs and Tatars'dan Ask Mektuplari', Gencsanat, 2014.  
Negar Azimi, 'Neighbours - Contemporary Narratives from Turkey and Beyond, Edited by: N. Can Kantarci, Istanbul Modern, 2014.  
Anna Tolstova, 'Это как йогурт: из одной бактерии вы выращиваете целую культуру, из одного смысла — новые смыслы', 2014 (Russian).  
'Группа «Славяне и татары»', Art Digest Belarus, 2014 (Russian).  
'«Любовные письма» «Славян и Татар», Iskusstvo/ Искусство, Edited by: Издатель Аля Тесис, Tallinn: Главный редактор Михаил Лазарев, issue 4, 2014 (Russian).

## 2013

David Joselit, 'On Aggregators', October, No 146, Fall.  
HG Masters, review of 'Long Legged Linguistics', Art Asia Pacific.  
Kimberly Bradley, 'Peripheral Vision', artsy.net.  
Gesine Borchardt, 'Q&A Art Space Pythagorion', artinfo.com.  
Adriana Prodeus, 'Panslawizm – tak!', Newsweek, issue 27 (Polish).  
Iwona Kurz, 'Nie Chcemy Być Nowocześni', dwutygodnik.pl, issue 110 (Polish).  
Samuel Herzog, 'Lange Beine – bewegliche Zungen', Neue Zürcher Zeitung, August 27 (German).  
Yoel Regev and Masha Shtutman, 'Children of Marx and Kumis', colta.ru (Russian).  
Yoel Regev and Masha Shtutman, Slavs and Tatars The Children of Marx and Kumis\*, South as a State of Mind, issue 3 fall/winter.  
Franz Thalmair, 'La Plus Courte Distance Entre Deux Points' (interview), l'Officiel Art, No 6. Sylvain Menétrey, 'Le Grand Ecart', Dorade, No 5 (French).  
Media Farzin, review of 'Beyonsense', Bidoun, issue 28.  
Steve Kado, review of 'Friendship of Nations: Polish Shi'ite Showbiz', Critics' Picks, Artforum  
Fionn Meade, 'Reverse Optimism', Modern Painters, March.  
Melissa Chemam, 'Nouveau Festival: Focus sur le collectif Slavs and Tatars', toutesurlaculture.com, 24 Feb .

Danielle McCoullough, 'Looking at Los Angeles: Slavs and Tatars', Feb 19.  
Shelby Brody, 'Art in Translation', The Columbia Daily Spectator.  
Shoran Mohebbi, 'Gwangju Biennale 2012 Roundtable', Bidoun, 2013.  
Russell Storer, 'Slavs and Tatars - An Interview', The 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, 2013.  
Fionn Meade, 'Slavs and Tatars', The Assistants, Mousse Publishing, 2013.  
Lemma Shehadi, 'A Central Asian Fixation', Masquerade, 2013.  
Julie Cirelli, 'We're All In This Together', Relevance, 2013.  
Dan Fox, 'Being Curated', Frieze, 2013.  
Alexander Provan, 'All For One', Frieze, 2013.  
'Khhhhhh', Code Couleur, Centre Pompidou, 2013.  
Veerle Devos, 'Tongue n Cheek', DAMN 41 magazin, 2013.

## 2012

Jesi Khadivi, 'Slavs and Tatars', Harper's Bazaar Art Arabia, Nov-Dec.  
Kevin Kinsella, 'For the Birds', BombBlog, November 5.  
Astrid Mania, 'Das Künstlerkollektiv Slavs and Tatars zu Gast in Berlin', Der Tagesspiegel, 3 November. (German).  
Anders Kreuger, 'Beyond Nonsense: What Slavs and Tatars Make', Afterall, Fall 2012. Austin Considine, 'Slavs and Tatars Bring Eurasian Transreason to MoMA', Art in America, October 16.  
Karol Sienkiewicz, review of 'Slavs and Tatars' 'Too Much Tłumacz', Art Agenda, October 16.  
Jon Leon, 'Political He Says', Spike, no 33, Autumn 2012.  
Mason Curry, 'Skyping with Slavs and Tatars', Print, October.  
Claire Moulene, 'En Image', Inrockuptibles, September 26.  
'Slavs and Tatars', Art Lover, September 2012.  
Igor Gulin, 'Представители трещины', Kommersant, Aug 31 (Russian).  
Oleg Sulkin, 'Slavs and Tatars захватили Музей современного искусства', Голос Америки, August 19 (Russian).  
Tereza Stejskalová, 'Možnosti kulturního překladu', A2, July 4.  
Olga Świącicka, 'Robimy bajzel w Bazylei. Polskie galerie na prestiżowych targach sztuki', Na Temat, June.  
Sophie Pinet, 'Slavs and Tatars au Pavillon de la Seccession', AD Magazine, 7 May.  
'Slavs and Tatars 'Not Moscow, Not Mecca' at Seccession, Vienna', Mousse Publishing, May 12.  
'Questionnaire Slavs and Tatars', Edited by: Jennifer Higgie, Jörg Heiser, Frieze, May. Anya Ring, 'Payam Sharifi: International Man of Artistry', The Review, March 2012.  
Jerry Saltz, 'Big Government Conservatives', New York Magazine, February 24.  
Max Ronseberg, 'The Ungovernables Is More Serious and Political Than Its Predecessor, But Still Has a Hard Time Defining a Generation', Capital New York, February 17.  
Ken Johnson, 'Gauging the Power of the Print', The New York Times, February 16.  
Judy Bernam, 'New Museum's 'The Ungovernable': A Triennial for the 99 percent', Flavorwire, February 16.  
Nick Schonberger, 'The Ungovernables Opens Today at New Museum', Complex Art + Design, February 15.  
'Mob of People Packs Into New Museum for Opening of 'The Ungovernables'', Gallerist NY, February 15.  
Aleksey Kalabin, '10 Jeunes Talents a Suivre', Vogue, February 6.  
'The Ungovernables Opening at the New Museum, NYC', Solifestyle, February.  
Shirine Saad, 'The Ungovernables Rules', Hint Mag, February.  
HG Masters, 'Five Plus One', Asia Art Pacific, Almanac 2011.  
Magadalen Chua, 'Interactions between Representations of History', Dailyserving.com, January 26.  
Kaelin Wilson-Goldie, 'New Museum Triennial The Ungovernables', Bidoun, Issue 27, 2012.

‘Хлебникова и зрелищ, Искусство / Slavs & Tatars в MoMA – в индивидуальном порядке’, Port, 2012. (Russian).  
‘Вероника Георгиева, ‘Slavs and Tatars: Мы хотим привести людей к книге’, Art Newspaper Russia, 2012. (Russian)  
Marta Jazowska, ‘Slavs and Tatars’ Not Moscow Not Mecca’, culture.pl.  
Alex Moshakis, ‘Interview with Slavs and Tatars’, It’s Nice That, issue 8.  
Mara Goldwyn, ‘It’s a Trip’, Sleek, 34.  
Chérix, Christoph, ed. Print/Out: 20 Years in Print, New York: MoMA.  
Iwo Zmyślony, ‘Caucasian Bazaar’, dwutygodnik.pl, issue 40.  
Kate Fowle, ‘The New International / Slavs and Tatars’, Mousse Magazine, 2012.  
Franz Thalmair, ‘The Shortest Length Between Two Points’, Ibraaz, 2012.  
‘Harpers Bazar’, Harpers Bazar Arabia, 2012.  
Sebastien Pedilla, Miguel Herrera, Gustavo Munoz, ‘Slavs and Tatars’, Le 13 Juliett, 2012. (French).  
‘Slavs and Tatars’, Art Lover, 2012.  
Slavs and Tatars, Whitney Mallet, ‘Friendship Of Nations “Shi’te Showbusiness”’, Kioskpaper, Kiosk Gallery Ghent, 2012.  
Sharifi, Payam, Is There Space for Art Outside of the Market and the State?, Folio Series. Institution by Artist, December 10

## 2011

Christopher Lord, ‘A Daring Eastern Publication’, The National, Dec 21.  
Adnan Yildiz, ‘Artist of the Week: Slavs and Tatars’, Manifesta Journal blog, Dec 12. ‘KIOSK Presents Slavs and Tatars and Lonnie van Brummelen & Siebren de Haan’, Kiosk Gallery Ghent, December 5.  
‘I Decided Not To Save The World’, e-flux, December 3.  
William Gourlay, ‘Azerbaijan: Early 20th Century Satirical Magazine Offers Edgy Exploration of Eurasia’, Eurasianet, November 23.  
Slavs and Tatars, ‘Other Skies Tell Other Stories’, Inside/Out, November 22.  
‘Turkish SALT, London’s Tate Modern Collaborate’, Hürriyet Daily News, November 7.  
JJ Charlesworth, ‘I decided not to save the world’, review, TimeOut, Nov 17.  
William Gourlay, ‘Modernising Islam’, Eureka Street, October 17.  
Karolina Majewska, ‘Slavs and Tatars w Gdańsku’, obieg.pl, October 16 (Polish).  
HG Masters, ‘Slavs and Tatars: Collective Eclecticism’, Asia Art Pacific, issue 75.  
Kaelen Wilson-Goldie, ‘Crisis Center’, Artforum, September 26.  
Behrang Samsami, ‘Simplicissimus auf Aserbajdschanisch’, Zenith, September 16 (German).  
Alexander Provan, review of Molla Nasreddin, Bidoun, issue 25.  
Isabella Ella Hughes, ‘Snail Fever’, Asia Art Pacific, 2011.  
Carson Chan, ‘The Last of the Eurasianists’, Kaleidoscope, issue 11.  
‘Witte de With’, e-flux, June 26.  
David Shariatmadari, ‘Molla Nasreddin review’, The Guardian, June 24.  
Peter Gordon, ‘Molla Nasreddin redux’, Asian Review of Books.  
Nigar Hacizade, ‘Müslüman, laik, demokrat devrimciler’, Radikal, May 30 (Turkish). Elizabeth Minkel, ‘The Magazine That Almost Changed The World’, The New Yorker, May 26.  
Isabella Ella Hughes, ‘Sharjah Biennial 10, Plot for a Biennial’, Asia Art Pacific, Issue 73. Daniel Morgenthaler, ‘Der “Nebenspalter” der muslimischen Welt’, Basler Zeitung, April 13. Taraneh Hemami, ‘Tracing the Plot’, SF MoMA blog.  
Maxine Kopsa, ‘It Was Bibliophilia At First Sight’, Metropolis M, March.  
Adam Budak, ‘Future Greats’, Art Review, March.  
Nicholas Cullinan, ‘Group Think’, Artforum, February.  
Dietrich Heißenbüttel, ‘Von Slawen und Tataren’, Süddeutsche Zeitung, February 16 (German).  
‘Slavs and Tatars presents Molla Nasreddin’, Edited by: Slavs and Tatars, Artbook, 2011.

2010

'Artasiapacific' cover, Issue 75, September/October.  
Federica Bueti, 'All Alone, Together', artslant.com, September.  
Daniel Miller, 'Postcard from Tbilisi', frieze.com, September 26.  
Federica Bueti, 'Interview with Slavs and Tatars', artslant.com, August.  
Ewa Opałka, 'Przewodniki po nie-miejsu. Przeszłość jest obcym krajem', Obieg, June (Polish).  
Paulina Jakubowska, 'Geografia umysłu', COwToruniu.pl, January 26 (Polish).  
Visionaire No. 57: 2010.  
Anny Shaw, 'Highbrow, monobrow: Slavs and Tatars. Facial hair as a cultural talking point', The Art Newspaper/Frieze Art Fair, October.  
'Bidoun Updates', Bidoun, Issue 21, 2010.

2009

Akram Zaatri, 'Short Takes: Kidnapping Mountains', Bidoun, 2009.  
Andrzej Rejnson 'Wolska architektura w rekach artystów', Polska, November 18 (Polish). Isabelle De Baets, 'Strak, Minder Strak, No-Nonsense', <H>ART, issue 52, June 4. Jasmine De Bruycker, 'Kidnapping Mountains', Klara.be, May 13.  
'Short takes: Kidnapping Mountains', Bidoun, issue 20.  
Agata Araszkiwicz, 'Slavs and Tatars', flaneriana, May 18.  
Shaun Walker, 'The Expatriate', Fantastic Man, issue 9.  
Negar Azimi, 'I Often Dream of Slavs', Bidoun, issue 16.  
Agnieszka Kowlaska, 'Wola - dzielnica artystów', Warszawa Gazeta, November 24.  
'Slavs and Tatars. Kidnapping Mountains', idpure - The Swiss magazine of Graphic Design and Visual Creation, issue 19.  
Joanna Warsza, 'Ruins Of Our Times: Urban And Mental Landscapes of Post-Soviet Georgia and Armenia', TeamNetwork, Yearbook Issue 2.

2008

Anna Dylgerova, 'Новый Москвич', Harper's Bazaar, September (Russian).  
Ingrid Chu, Slavs and Tatars, 'Rebuilding the Pantheon', Fillip 8, Volume 3, Number 2. Ingrid Chu, 'Between The Thumb And The Forefinger', Fillip 8, Volume 3, Number 2. Alison Cool, 'Wall to Wall', Style.com, April 8.

2007

Holland Cotter, 'Art between Covers, on Walls and In Your Hands', New York Times, September 29.  
Suzy Menkes, 'Paris' Colette Boutique Celebrates Its 10th Birthday', International Herald Tribune, March 26.  
Featured in 'Futu Magazine', F1 Self People Surround, Vol. 6.

2006

Featured in 'The Conditions of Graphic Design', IDEA No. 316. Featured in 'The Creators Network', +81, vol. 33.  
Essays by Artists in Periodicals  
'Sweet & Sour Power: The Practice and Social Metaphor of Pickling', LEONARDO, Vol.55, 2022.  
'Mother Tongues', High Art, January, 2022.  
'Is There Space for Art Outside the Market and the State', Institution by Artists, Vol.1, 2021.  
'Translitative Tease', Bricks from the kiln, No 5, 2021.  
'Das dritte Glas: Auf die Liebe!', der Freitag, 2020.  
'Reverse Joy', Arts of the Working Class, #10, 2020.  
'Reverse Joy', Diaphanes, no. 4, 2018.

'Postcard from Budapest by Slavs and Tatars', Spike Magazine, Vol. 54, 2018. 'Transvestite Transliteration: the case of Uyghur versus Atatürk', LEAP 38, 2016. 'The splits of the mind, if not the legs', The Exhibitionist, No.12 June, 2016. 'Mystical Substitution', CURA 21, 2016. 'Dschiyadi Dschermans', artasiapacific, March/April, 2016. '1 UTTER OTHER', Sleek, Autumn, 2015. 'Alphabet und Imperium', Frieze d/e, No 22, 2015. 'Uma Mesquita Na Mercer', Manipresto 2, 2014. 'A Mosque On Mercer', Pin-Up, Issue 12 Fall/Winter 2012/2013. Whitney Mallet, 'Friendship Of Nations "Shi'ite Showbusiness"', Kioskpaper, Kiosk Gallery Ghent, 2012. 'When Satire Conquered Iran', New York Review of Books, Sept 18, 2012. 'Friendship of Nations: Polish Shi'ite Showbiz', Tar, Spring 2011. 'Molla Nasreddin: The Magazine That Would've, Could've, Should've', artcity.com, September, 2010. 'Go East, Young Man!' 032c, issue 19, 2010. 'Who is the enemy?' Kaleidoscope, issue 5, 2010. 'Польские Татары', Black Square, issue 9, 2010. 'Urgent', Metropolis M, issue 6, 2009. 'Poland 1989: In Praise of the Normal, Methodical and Slow', 032c, issue 18 print, 2009. 'Poland 1989: In Praise of the Normal, Methodical and Slow', 032c, issue 18 web, 2009. 'Tehran 1979: Paper, Participation, Politics', 032c, issue 17, 2009. 'Mohammed Mossadeq', LamMagazine.com, May, 2008. 'Flattened History', Metropolis M, No. 5, 2008. 'Drafting Defeat', Cities from Zero, Ed. Shumon Basar, AA Publications, 2007. 'The Slavs', 032c, issue 11, 2006. 'Veiled Beauty', AnOther Magazine, issue 10, 2006. 'The Conditions of Graphic Design', IDEA Magazine, issue 316, 2006.

Essays by Artists in Books and Catalogues

'Translitterative Tease', in: Bricks from the Kiln #5, BFTK, December 2021.

'Condiments', in Cookbook, Frieze Magazine n.205, September 2019.

'Red-Black Thread', in: Siah Armaiani: Follow This Line, Victoria Sung and Claire Davies (ed.) Walker Art Centre, 2018.

'Not Moscow, not Mecca', in: Revisiting Footnotes. Footprints of the Recent Past in the Post-Socialist Region, Latvian Center for Contemporary Art, 2015.

'Not Moscow, not Mecca', in: Winter Poetics & Politics, Academie of Fine Arts/Oslo, Mousse Publishing, issue 038, January 2014.

'What Has Been Once Is For Eternity', in: Again a Time Machine: from distribution to archive, London: Book Works, 2012.

'Is There Space for Art Outside of the Market and the State', in: Institutions by Artists volume two, Vancouver: Folio Series, 2012

'Friendship of Nations: Polish Shi'ite Showbiz', Tar Magazine, 2011.

'Slavs', Manifesto, Massimo Vignelli, Beatriz Cifuentes (ed.), Lars Müller Publishing, 2010. 'Kidnapping Mountains', in: Unter Dem Motto, Alexis Zavaloff (ed.), Motto Bookstore, 20