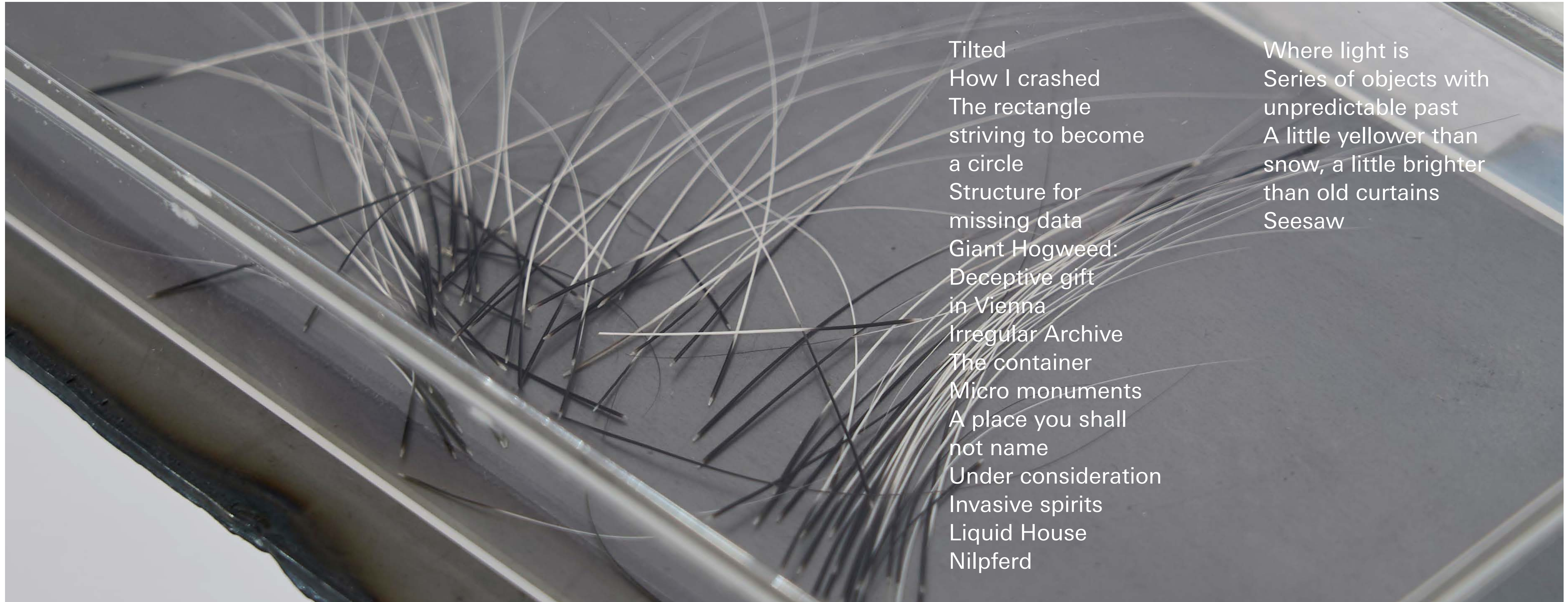


NATALIA GUROVA

portfolio selection

featured works



Tilted
How I crashed
The rectangle
striving to become
a circle
Structure for
missing data
Giant Hogweed:
Deceptive gift
in Vienna
Irregular Archive
The container
Micro monuments
A place you shall
not name
Under consideration
Invasive spirits
Liquid House
Nilpferd

Where light is
Series of objects with
unpredictable past
A little yellower than
snow, a little brighter
than old curtains
Seesaw

artist statement

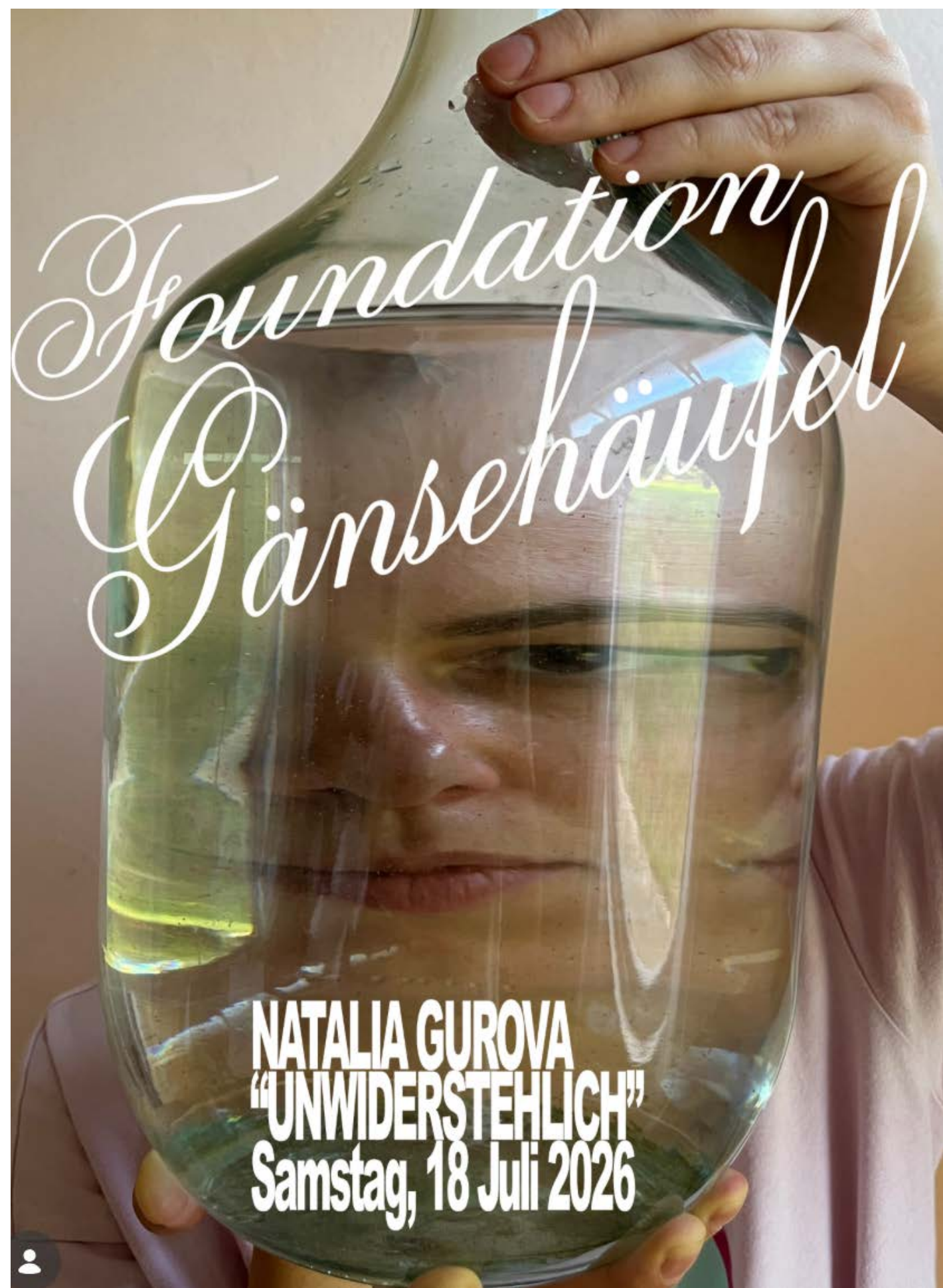
Natalia Gurova's artistic practice navigates the intersections of fiction, history, and social structures, translating these narratives into sculptural, installation-based, and curatorial formats.

An integral part of her practice lies in curating and collaborative formats that prioritize dialogue and shared authorship. She initiates and participates in projects that intersect with public space, engaging with questions of migration, queer identities, and the politics of memory. Through site-responsive strategies, Gurova challenges dominant historical narratives and institutional structures, creating alternative spaces of contact and reflection. Her work deconstructs the familiar objects, spaces, and materials, reconfiguring them into layered, often ambiguous forms that blur the boundaries between memory and matter.

Working with wood, ceramics, metal, and found materials, Gurova interrogates processes of fragmentation, reconstruction, and recontextualization, she explores how objects absorb and carry traces of the past. Often, they suggest bodies in transition—half-human, half-object from the feminist and queer positions.

Underlying her approach is a sustained interest in archives, not only as institutional repositories but as unstable, living entities inscribed in objects, gestures, and language. Her recent works delve into the instability of historical memory, revealing how materiality can both conceal and disclose the social and political undercurrents of the present.

Irresistible



2026 residency ©Gebhart de Koekkoek

Irresistible emerged during a two-week residency at Foundation Gänsehäufel in Vienna. Working without a predetermined outcome, I approached the site as both a studio and a territory to explore through walking, observation and writing. Alongside a handwritten diary, I collected water from the Alte Donau for painting, measured architectural elements and developed a series of watercolours, paper ships and works in progress.

The watercolours were painted from memory rather than direct observation. They depict native meadow species: from common sow-thistle, brown knapweed and viper's bugloss to canna lilies, wax begonias and cultivated roses, ornamental plants and spontaneous vegetation growing through cracks in concrete, tracing different histories of migration, cultivation and coexistence. Rather than documenting Gänsehäufel, the exhibition reflects the experience of inhabiting the place, where observation gradually transformed into memory and artistic form.

Irresistible



Aquarelle paper,
aquarelle colours,
Danube water

20x30x5 cm Aquarelle paper

2026 exhibition ©Gebhart de Koekkoek



200x100x50 cm

Tilted



Wood,
blanket,
clay,
paper,
rope

150x50x50 cm

2026

sculpture

©*Olga Shapovalova*

Tilted unfolds as a constellation of everyday objects that carry fragments of the artist's life. Rather than forming a coherent narrative, the exhibition brings together materials, memories, and situations that have accumulated over time: a table that may once have been a door, metal remnants from earlier sculptures, walnut shells, pieces of clothing worn in different countries, personal documents, and small items preserved after particular encounters. In Natalia Gurova's practice such materials function less as symbols than as witnesses. They bear traces of movement between places, shifts in political and personal circumstances, and the everyday negotiations that shape a life lived across different contexts. Gathered together, they form temporary constellations in which objects hover between usefulness and memory, between private attachment and public display.

How I crashed & The rectangle striving to become a circle



Steel,
plastic

130x25x25 cm



Garments,
steel,
belts,
textile

Audio part

150x50x50 cm

Structure for missing data



Glazed stoneware,
Giant Hogweed,
wood,
paper

Dimensions variable

2025

installation ©Klaus Pichler

The installation draws on El Lissitzky's unrealized "paper architectures", visionary designs preserved only in drawings and models, and traces a career ultimately erased by political repression. At its center is a modular structure, deliberately uneven and fragmented, that houses ceramic sculptural elements resembling unstable pictograms, broken symbols, and distorted visual data.

Gurova introduces the notion of the "void module" to describe how the structure creates gaps both physically and semantically. A central module is deliberately left empty, symbolizing missing data and erased histories. Into this framework, elements of dried, migrating plants—often toxic and invasive—are manually embedded. They intersect the structure as agents of displacement and contradiction.



The work reflects on the vacuum not as emptiness, but as an active condition of absence: a physical and semantic void where erasure, censorship, and migration reconfigure meaning. What is erased leaves space for other narratives to take root, opening the structure to uncertainty, instability, and latent potential.

Envelope out of steel

55x30 cm

Giant Hogweed: Deceptive gift in Vienna



2025 theater piece ©Marija Šabanović

The Viennese Ballhausplatz has long been a stage for European diplomacy and political turbulence. It was here that the Vienna Congress of 1814 sought to establish a new political order. Conceived as an experimental form between theatre play and performance, Giant Hogweed revisits this history to question the logic of diplomacy, the exchange of gifts, and the hidden consequences of political agreements. One such gift—seeds of the Giant Hogweed, presented by Tsar Alexander I to Chancellor Metternich in 1814—became the central metaphor of the project: a “flower of deception”, invasive and toxic, symbolizing false hospitality and long-term damage masked as generosity.

The play interweaves symbolic and surreal elements: historical figures alongside bureaucrats, everyday objects taking on unexpected roles.



Wien Woche 2025



Detail Wien Woche 2025

Detail



The Hogweed itself appearing as a satirical trickster, disrupting the script with memes and commentary.

Gurova's engagement with this theme extends beyond history. By drawing a line from 1814 to the present, the work confronts the hypocrisy of "national interest," the fragility of the post-WWII order, the resurgence of autocracy, and the shadow of fascism. As an artist, Gurova seeks new forms of engagement with audiences that refuse resignation to "everything already said" and instead ask how we might build connections that expose, question, and resist.

Gurova was initiating this project, writing the script and doing artistic direction. To find out more about it and other participants please visit the [Wien Woche website](#).

Irregular Archive

2025 *installation* ©Olga Shapovalova



Glazed stoneware,
Giant Hogweed,
wood, paper,
steel

Dimensions variable

Irregular Archive began as a self-published magazine compiling contributions from individuals connected through shared experiences of migration, displacement, restriction, or structural violence. The artist invited them to contribute what felt urgent, unfinished, or unspoken, in any form they chose. The resulting multilingual publication is accompanied by the artist's own water colours — soft, ambiguous images that hover between botanical illustration and private reflection.

The sculptural installation that followed does not illustrate the texts directly but emerges as a spatial response. Modular wooden frameworks, echoing the grid of the room's windows, draw from modernist logic while remaining purposefully open and unresolved. These structures act as carriers: they host the printed publication, sculptural fragments, drawings, and plants.



Glazed stoneware,
Giant Hogweed,
wood

Dimensions variable Giant Hogweed



Dimensions variable



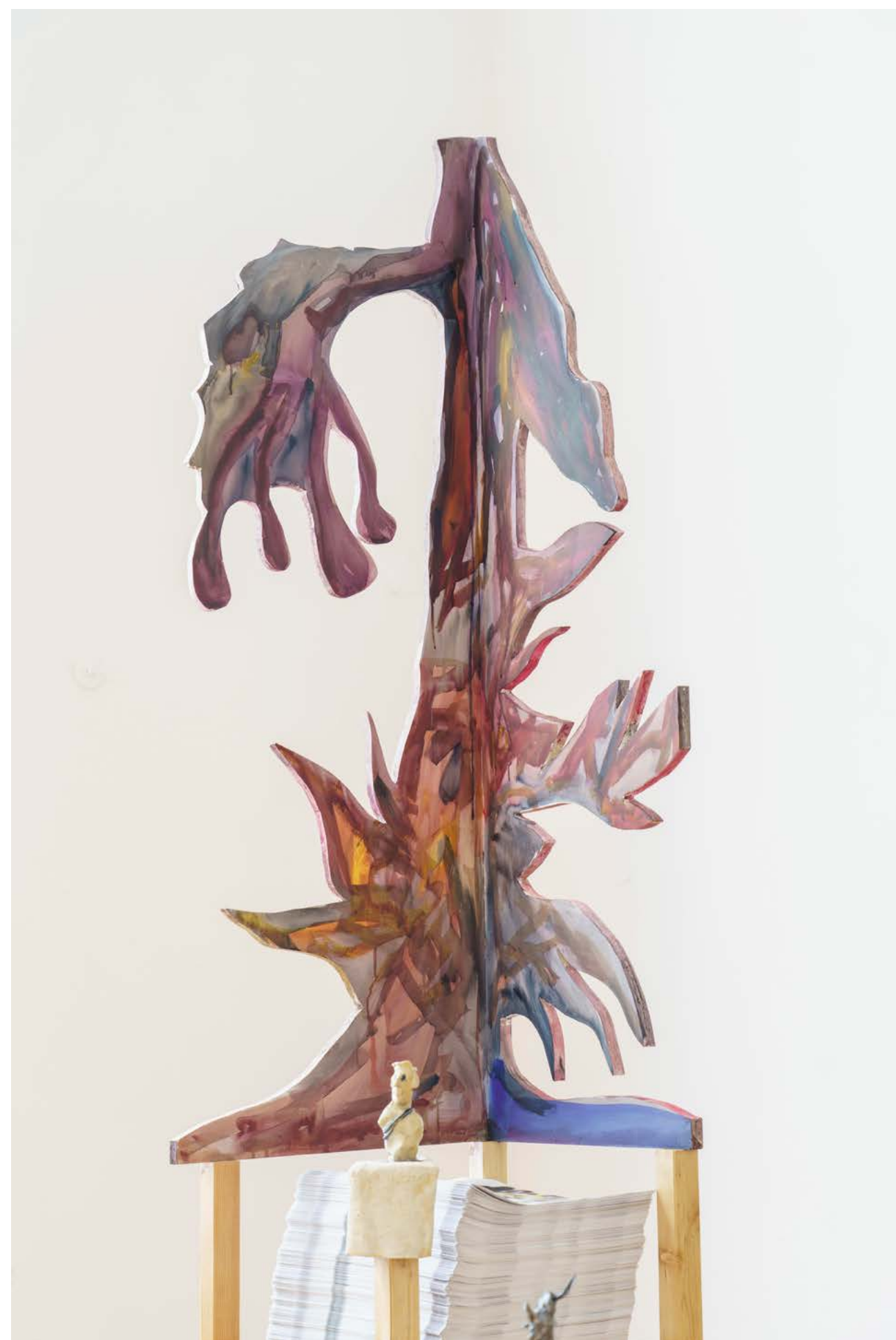
Steel,
wood,
paper

Dimensions variable

One recurring figure is the giant hogweed—an invasive plant once gifted to Europe and later banned. Within this installation, it serves as an allegory for migration, exoticization, and shifting borders, exposing how dominant systems frame the “other” as both decorative and dangerous.

Scattered throughout are ceramic micro-monuments—small, grotesque, and comically abstract figures that recall bureaucratic or political types. Rather than depicting specific individuals, they question the idea of monumentality itself, offering critique through destabilization rather than grandeur.

Irregular Archive resists fixity. It is a constellation of materials and voices, a porous structure for stories that don’t fit into fixed categories. The archive remains “irregular” not through incompleteness, but because it stays open—alive in its multiplicity.



Glazed stoneware,
wood,
paper



Dimensions variable

The container



Fired clay,
plastic container

44x28x15 cm

2025

sculpture

©*Olga Shapovalova*

This sculptural work reinterprets industrial storage forms, casting a transport crate in raw clay. The material shift transforms a functional object into a fragile, deformed structure, marked by cracks and instability. Its gridded imprint suggests a history of use, blurring the line between artifact and utility. By distorting everyday forms, the work explores memory, labor, and the shifting meanings of objects across time and context.

Micro monuments



Glazed ceramics

Dimensions variable

2024

ceramics

©*Olga Shapovalova*

The Micro Monuments series explores the relationship between monumentality and fragility, permanence and ephemerality. Drawing from personal narratives and collective memory, Natalia Gurova creates sculptural forms that question traditional notions of commemoration. These works, made from ceramic and glaze, resemble small-scale monuments—figures emerging from amorphous, almost geological bases, their forms oscillating between human, animal, and abstract. The figures appear weathered, as if eroded by time, history, or shifting cultural values. Their exaggerated or distorted proportions suggest a reconsideration of the power structures embedded in traditional monuments.

Through this series, Gurova challenges the idea of the monument as a fixed, authoritative symbol. Instead, these Micro Monuments highlight the overlooked, the marginal, and the vulnerable—gesturing towards alternative ways of remembering.



Glazed ceramics

Dimensions variable



Glazed ceramics

Dimensions variable

A place you shall not name



Metal,
epoxy,
sound

Dimensions variable

2023 installation ©Philipp Pess

In her reduced objects, which merely suggest a corner of a room or a collapsing cube, Natalia Gurova alludes to voids. While the bare aesthetics of the sculptures made of soothed industrial sheet metal refer to Minimal Art, title “A place you shall not name” emphasizes their political dimension.

Audio work: we can hear the noises generated during the processing of the sheet metal. In view of current world political events, the increasing and decreasing sound inevitably evokes associations with bomb attacks or military battles. What might have happened here ultimately remains unanswered, leading to a range of thoughts and speculations.



Metal,
epoxy

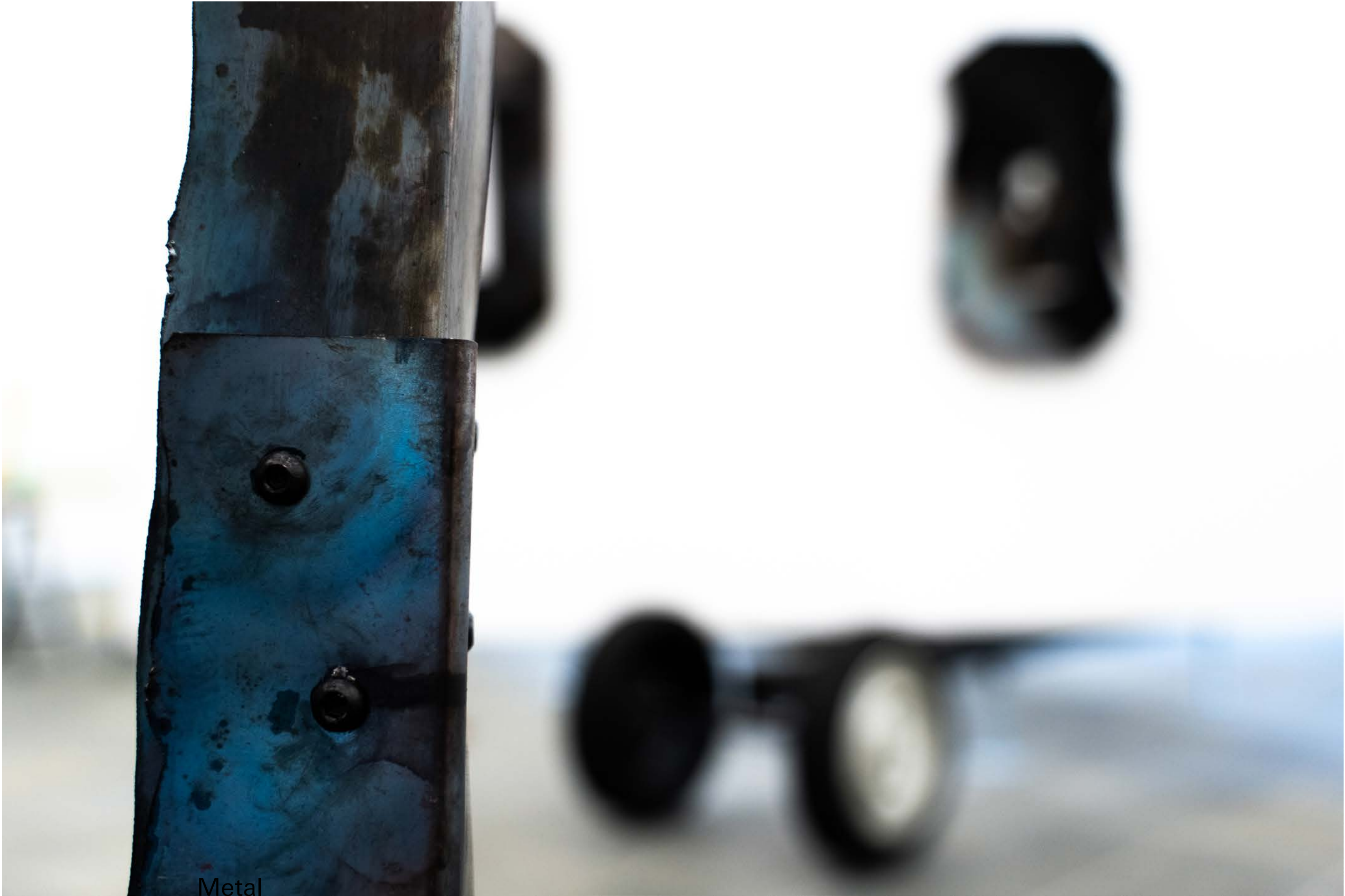
100x60x10 cm Metal



250x100x100cm



Metal,
epoxy



Metal

Detail

Under consideration



Pressed wood,
epoxy,
drawing,
plaster,
silicone,
metal,
tiles

140x70x70 cm

2023

sculpture

©Verena Nagl

Intertwining fragments of the past, this artwork meticulously pieces together a tapestry of memories, materials, and cultural relics, breathing new life into forgotten elements. The artist's journey, born in the USSR, echoes through the work, a poignant exploration of a life marked by constant movement and the turbulent transitions from the 90s to the era of Putin's reign. The composition, a dance between idealism and detachment, grapples with the weight of history and the pursuit of freedom promised by the allure of captivating advertisements.

Each element meticulously chosen, each part a testament to resilience and a desire to construct meaning amidst the chaos of a shifting world.

©Katrina Schneider



Wood,
plaster,
silicone,
epoxy

Dimensions variable



Wood,
epoxy

Dimensions variable

Invasive spirits



Pressed wood,
Giant Hogweed,
epoxy

70x120x50 cm

2022

sculpture

©*Miloš Vučićević*

The project draws inspiration from *Heracleum Sphondylium*. This one of many invasive species that threaten the balance of the European ecosystem. Specifically, Natalia focuses on the appearance of *Heracleum* commonly called Giant Hogweed which is an impressive-looking plant yet potentially toxic as its sap can cause photodermatitis or photosensitivity. In this journey *Heracleum Sphondylium*, contemplate the role of the native, and the intruder as those are ambiguously interlaced. The choice to deal with this plant was coincidentally organic as we have seen these plants in Austria, and the Russian steppe respectively. The outspread of these alien species and their biological kineses highlights problematic history and reflects the current geopolitical state on a global scale. Referring to the Vienna Congress that took place in 1814-15 and established new border in Europe and grounded colonial system as a new world order.



Pressed wood,
Giant Hogweed,
epoxy

70x120x50 cm



Detail

Liquid House



Mixed media

Dimensions variable

2022 *installation* ©Mariia Yeroshkina

The installation is collaborative project with Mila Balzhieva, Aleksandra Bulgakova, Bartosz Dolhun, Neda Nikolic, Tanya Shtykalo, Mariia Yeroshkina.

The exhibition was developed with constantly changing exhibits in the frameworks of Vienna Design Week (everyday objects) that cover a wide range of positions: Liquid House revolves around issues of historic and cultural identity as well as aspects of the (in-) accessibility of resources and formal and informal structures and networks. Through the open call Natalia selected 6 people with different migration biography with whom together developed the exhibition consisting on furniture designs that express financial, institutional, social, or political restriction – as metaphors in the form of an object.

The metal objects that Natalia created and included in the installation show the fragility of the human condition caught in a bureaucratic vise.



Metal,
wood
—
120x55x50 cm



Metal
—
95x130x40 cm

Nilpferd



Metal,
epoxy

25x17x10 cm

2021

sculpture

©*Eugeny Dedov*

The sculpture *Nilpferd* traces the journey of an iconic artifact through layers of replication, translation, and commodification. Originating from an ancient Egyptian faience hippopotamus housed in the Louvre, its form was subsequently reproduced by the Kunsthistorisches Museum in Vienna, and later transformed once more into a souvenir shop replica. In this work, Natalia Gurova further extends this lineage, casting the figure anew in epoxy resin and placing it on a subtly warped metal shelf, a surface both supportive and precarious.

By engaging with this well-traveled form, Gurova highlights the shifts in meaning, value, and perception that occur when cultural objects are copied, displaced, and resituated in different contexts. The translucent blue and white materials evoke fragility, memory, and artificial preservation, questioning the ways in which history is consumed, packaged, and appropriated.

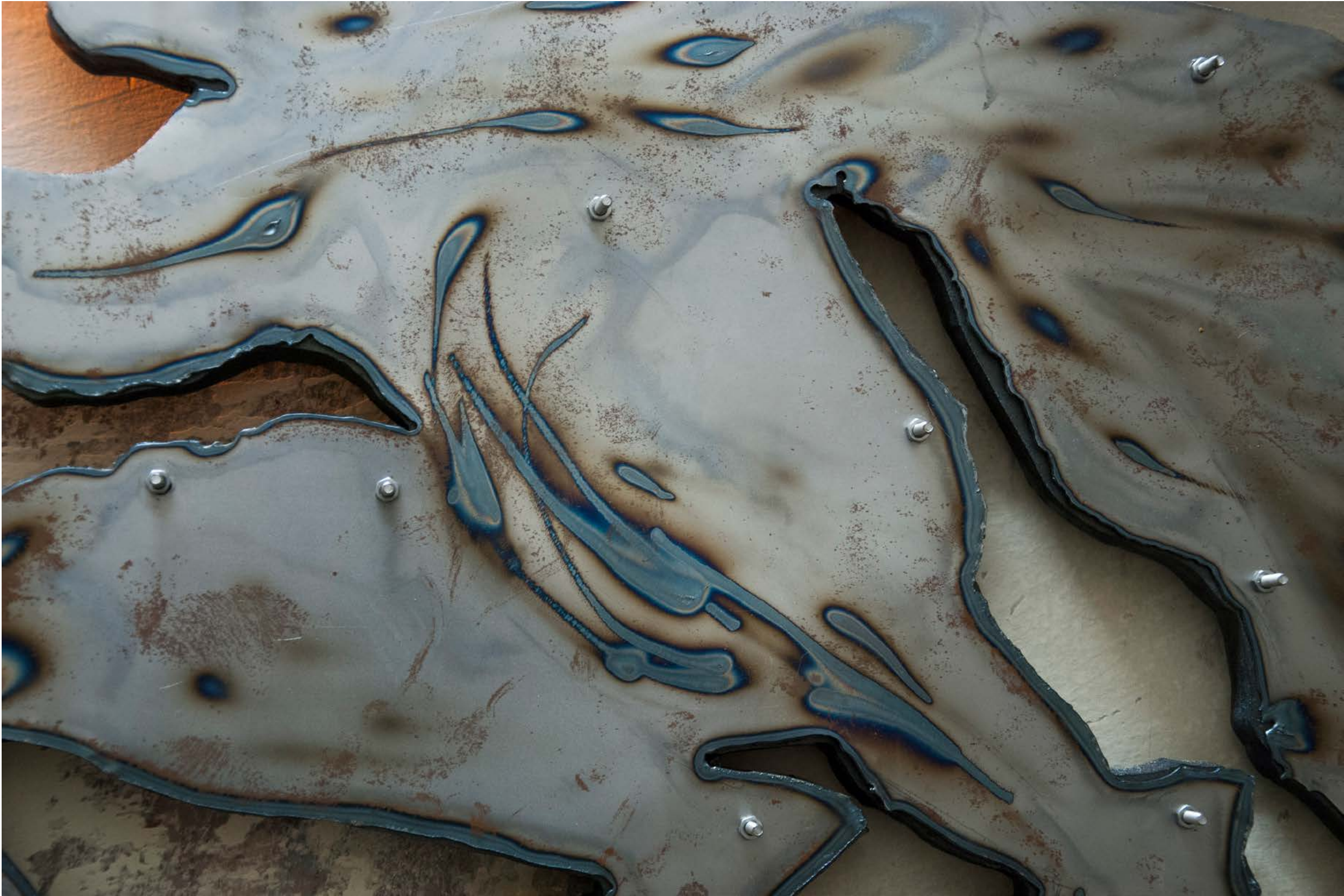
Where light is



Wood,
metal,
bulb

70x55 cm

2021 *sculpture* ©*Evgeny Dedov*



Detail

Series of objects with unpredictable past



Wood,
metal,
velvet

6 pieces different sizes

2021 installation ©Big Art

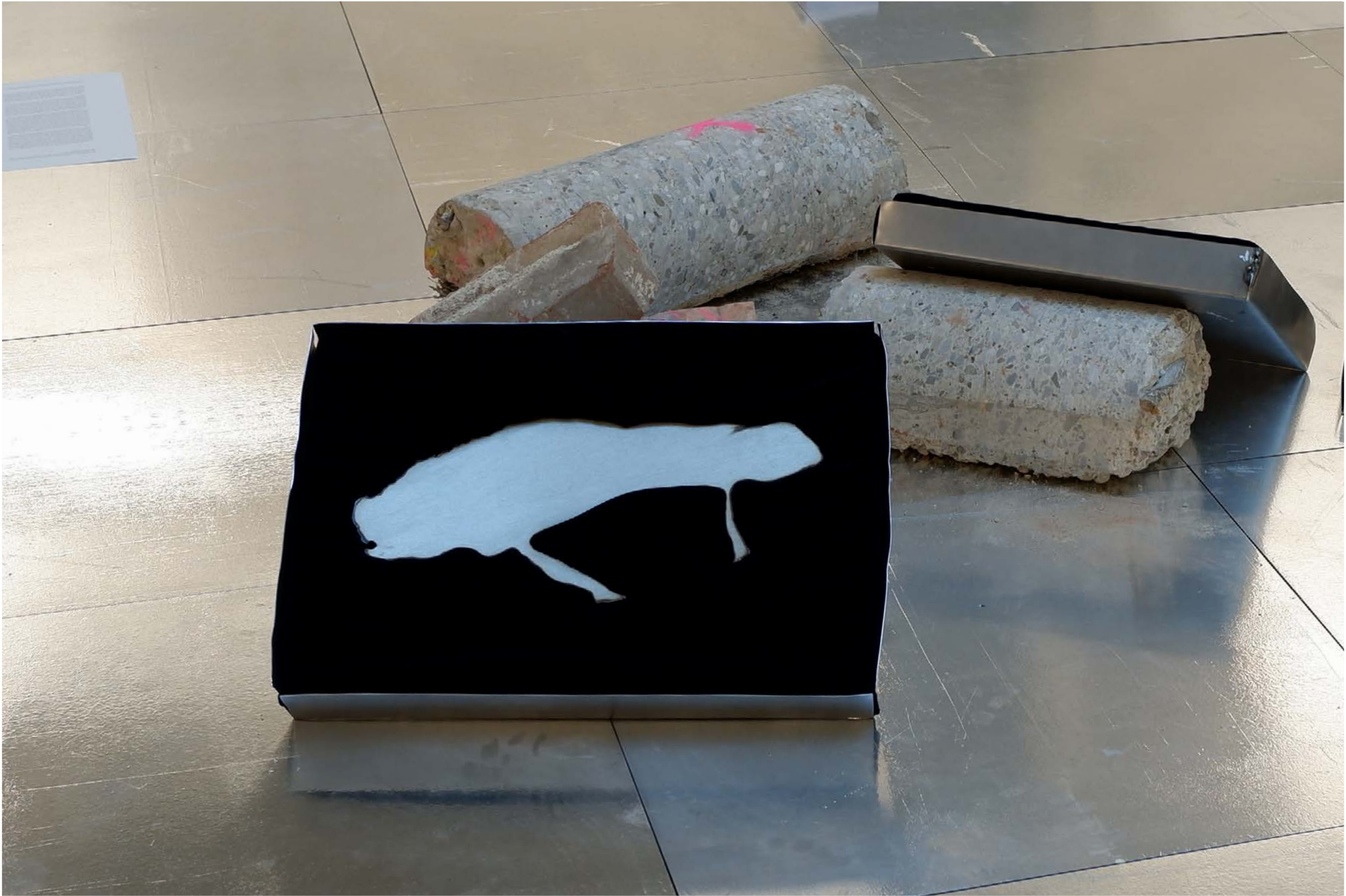
The artist's works, placed within an old garden, are among the few pieces that have undergone continuous reworking. Originally created four years ago, they were later updated and have now been enclosed in newly crafted metal boxes that remain barely visible in photographs—an act of framing within framing. The artist perceives these objects as artifacts with an unpredictable past.

They could be discovered and interpreted as signals from other universes, as remnants of forgotten tools, or even as stolen cultural artifacts, displaced from Indigenous communities and stored in the archives of a European museum. These objects exist in a liminal state, having lost the inherent connection between form and matter, standing as ambiguous remnants of an uncertain origin.



Wood,
metal,
velvet

Detail



Wood,
metal,
velvet

Detail

A little yellower than snow, a little brighter than old curtains



Embroidery on
found object

45x75x30 cm

2020 installation ©Wolfgang Obermair

Transforming one thing into another is an unusual task, yet memory does it constantly. A ceiling's gray lines might resemble a jacket's pattern, a fence, or sun rays—appearing every Sunday morning. But memory could just as easily retain something else entirely. It expands while erasing its oldest files, seeming within reach yet vanishing when grasped.

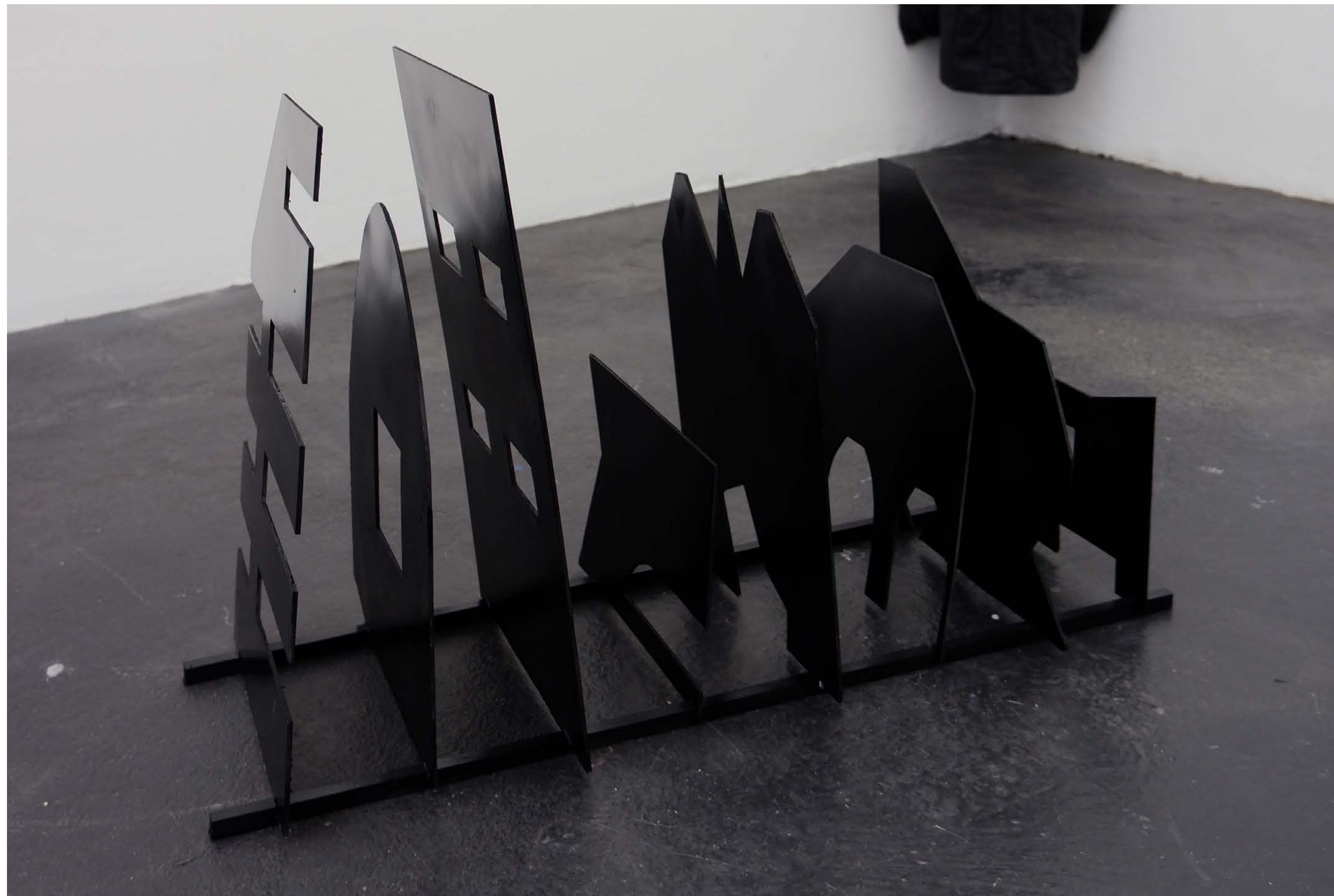
At some point, one must reconstruct—attach a building to a photograph, bind a shadow to it, peel away wallpaper, retrieve a glass from another era, and let a story unfold.

The artist assembles structural elements, surfaces, and textiles into a possible narrative—an autobiographical archive where materials and objects reveal historical and cultural references through their composition and juxtaposition.



Detail

Foam board,
wood,
acrylic
—
120x50x35 cm



Seesaw



Wood,
paint

300x150x55cm

2017

sculpture

©*Simon Veres*



thank you.

contact

Email
Web
Tel.
Social

natalagurova@gmail.com
nataliagurova.com
+43 660 4853407
@natally_gurova