

M E T A

JUNE 23 - AUGUST 20 / 2026 / PERM GALLERY / BRUSSELS



ANTON LITVIN / ANTON KETOV / NADEZHDA TOLOKONNIKOVA / SLAVA PTRK
PHILIPPENZO / ARTEM LOSKUTOV / KUNGFUCT / MARAT GELMAN / +- KOMMA
MARINA KOLDOBSKAYA / PAVEL KRISEVICH / PAVEL OTDELNOV



PERMEGALLERY

RUSSIAN ANTIWAR COMMITTEE
PERMEGALLERY

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RUE DE
BRUSSELES

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METARUSSIA

We are not in exile, we are on a mission.

Today, tens of millions of Russian people live on Earth who are completely dissatisfied with the totalitarian state of the Russian Federation and the perpetual war that sustains it. People who need basic human freedoms: freedom of speech, conscience, political choice, creativity, and movement—along with the ability to speak, think, dream, and act in the Russian way. A significant portion of them live scattered across the globe, outside the Russian Federation. Let us call such people—that is, us—free Russians.

In this context “Russian” is not an ethnonym but a designation for the totality of all those for whom the Russian language is both a native tongue and a means of everyday communication, including with oneself. And Russian culture has enduring significance and remains relevant as something distinct, unique, and essential.

Free Russians objectively need an extraterritorial ecosystem—a networked association that serves as an alternative to the totalitarian state of the Russian Federation and has nothing in common with the latter’s priorities and mechanisms, above all with totalitarianism and aggressive warfare. Such an ecosystem, among other things, can act on behalf of the community of free Russians in international projects and contacts.

We call it: METARUSSIA. A Russian school in Montenegro, a Russian theater in Berlin, a Russian magazine in London, a bookstore in Prague, a Russian platform in Strasbourg at PACE, the SLOVONOV Russian culture forum, and communities of Russian entrepreneurs and IT specialists—all of this is MetaRussia.

As part of the Brussels dialogue, the gallery is presenting works by Russian artists from the Novoriznica collection. The beginning of the future METARUSSIA museum. These are artists who continue their active artistic practice outside of Russia. Berlin, London, Prague, Riga, Vilnius, Budva, Belgrade—the new geography of free Russians. It is right now, and precisely through their creativity, that Russian art is becoming part of European culture.

Marat Gelman
Stanislav Belkovsky
Igor Tsukanov



NADEZHDA TOLOKONNIKOVA

Nadya Tolokonnikova is a Russian conceptual artist, political activist, and co-founder of the feminist protest collective Pussy Riot. She became internationally known in 2012 after the group staged an anti-government performance inside Moscow's Cathedral of Christ the Savior, criticizing the growing alliance between the Russian Orthodox Church and Vladimir Putin's government. Following the action, Tolokonnikova was arrested and sentenced to prison, which turned her into one of the most recognizable symbols of political resistance in contemporary Russia.

Beyond activism, Tolokonnikova works across performance art, music, writing, and digital media. Her projects often explore themes of state violence, censorship, feminism, surveillance, and personal freedom. After leaving Russia, she continued organizing political art actions internationally and became involved in supporting political prisoners and independent media initiatives. Her work combines radical aesthetics with direct political confrontation, placing her within the broader tradition of protest art and dissident culture.



BLACK ICON, 2024
Acrylic, canvas, 180x200 cm



GOLD ICON, 2024
Acrylic, canvas, 180x200 cm



GREY ICON, 2024
Acrylic, canvas, 180x200 cm



RED ICON, 2024
Acrylic, canvas, 180x200 cm



PHILIPPENZO

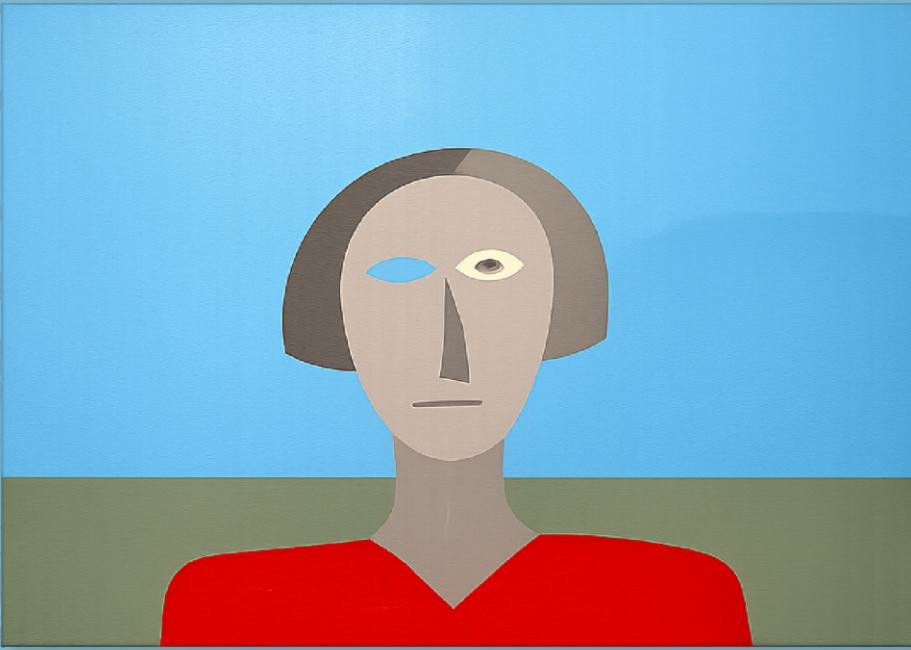
Philippenzo (the artistic pseudonym of Filipp Kozlov) is a Russian street artist known for combining urban art with sharp social and political commentary. Beginning his career with large-scale 3D pavement drawings and experimental public interventions, he later developed a distinctive visual language that blends pixel aesthetics, graffiti, and conceptual street art. His works often explore themes of power, freedom, identity, and resistance, transforming public spaces into platforms for dialogue and reflection.

In recent years, Philippenzo has gained international attention for his politically charged artworks and anti-war interventions. His pieces, including *Zinc Is Ours* and *Izrossilovanie*, became widely discussed for their direct criticism of contemporary Russian politics and the war in Ukraine. Facing legal pressure and criminal prosecution in Russia, the artist left the country in 2023 and continues to work in exile. Today, Philippenzo is recognized as one of the most prominent voices in contemporary Russian street art, using public art as a form of civic expression and protest.



Lullaby (or Sweet Dreams of the occupier) — the first work by street artist Philippenzo after leaving Russia.





ANTON KETOV

Anton Ketov is a Russian and Serbian painter, graphic artist, and sculptor whose work combines elements of expressionism, minimalism, and constructivist aesthetics. Born in Moscow in 1978, he grew up in a family of artists and architects, which strongly influenced his creative development from an early age. Trained at the Boris Shchukin Theatre Institute and later at VGIK (the Gerasimov Institute of Cinematography), Ketov developed an interdisciplinary approach shaped by theatrical design, visual arts, and architecture. His artistic vision draws inspiration from science-fiction literature, particularly the works of the Strugatsky brothers and Ivan Yefremov, as well as the utopian architectural experiments of the twentieth century.

Ketov's paintings, graphics, and sculptures explore the relationship between humanity, technology, and the imagined futures of civilization. Characterized by geometric structures, dynamic lines, and futuristic imagery, his works often evoke visions of ideal cities and alternative social realities. He has exhibited extensively in Russia, France, Belarus, Kazakhstan, Montenegro, and Serbia, and his artworks are held in numerous private and institutional collections worldwide. Today, Anton Ketov continues to live and work in Serbia, where he remains an active participant in the international contemporary art scene.



From the project «Third Rome»
Acrylic, canvas
100x120 cm



MARAT GELMAN

Marat Gelman is a Russian gallery owner, curator, political strategist, and one of the most influential figures in post-Soviet contemporary art. Born in Chişinău in 1960, he became widely known in the 1990s for promoting a new generation of Russian contemporary artists and helping to establish contemporary art institutions in Moscow. In 1990, Gelman founded the Gelman Gallery, which quickly became an important platform for experimental and politically engaged art. Throughout his career, he has worked at the intersection of culture, politics, and public space, supporting projects that challenge social norms and encourage critical dialogue.

In the 2000s and 2010s, Gelman expanded his activities beyond gallery work, curating major exhibitions and cultural initiatives across Russia and Europe. He also founded the Museum of Contemporary Art PERMM, one of the first large-scale contemporary art museums outside Moscow and Saint Petersburg. Known for his outspoken political views and support of independent artistic expression, Gelman eventually left Russia after increasing pressure from authorities. Since then, he has continued to curate exhibitions, lecture internationally, and support artists in exile, remaining an important voice in contemporary Eastern European culture and activism.



Bomb #39, 2025
Monoprint on canvas, 30x30 cm
Collaboration with +-Komma



Bomb #75, 2025
Monoprint on canvas, 60x60 cm
Collaboration with +-Komma



Bomb #14, 2025
Monoprint on canvas, 100*152 cm
Collaboration with +-Komma



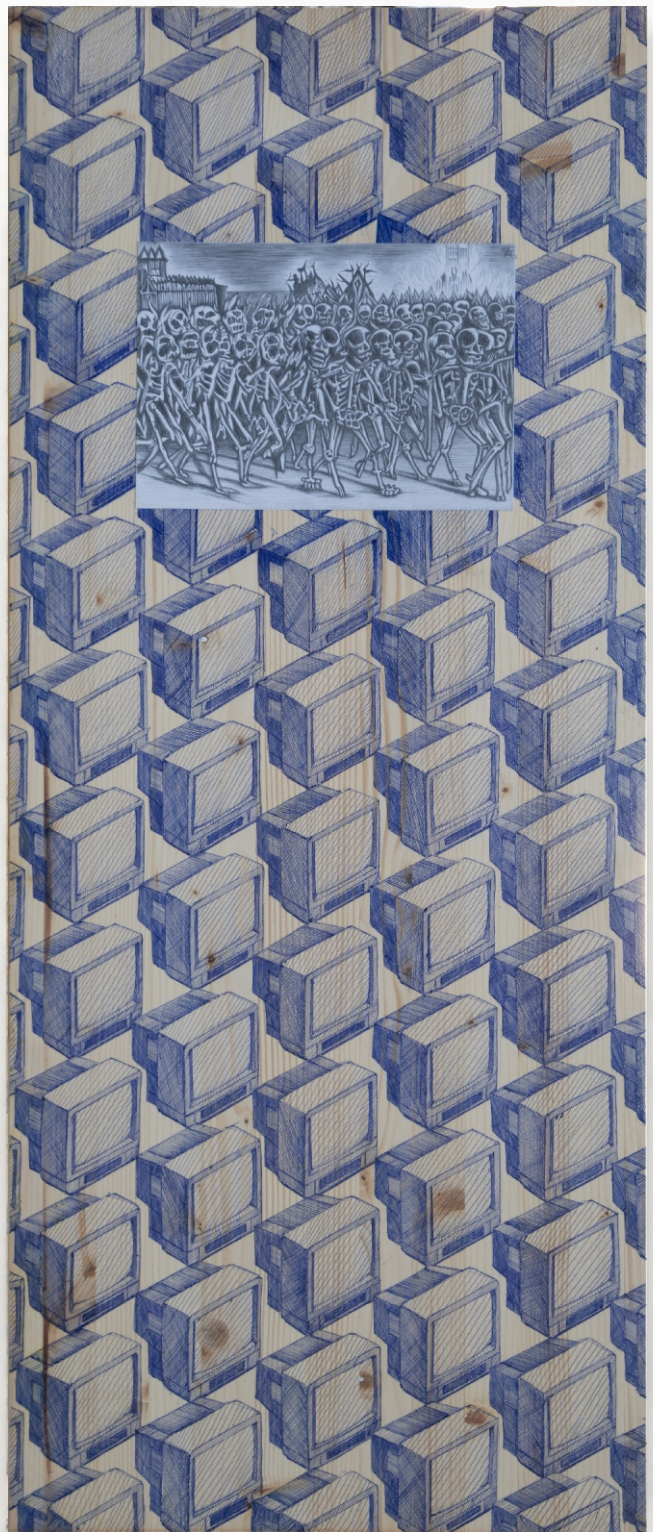
SLAVA PTRK

Slava PTRK is a Russian street artist and contemporary art activist known for his socially engaged public interventions and conceptual urban art. Emerging from the graffiti scene in Yekaterinburg, he gradually moved toward politically and socially charged projects that examine memory, violence, censorship, and the transformation of public space in post-Soviet society. His works often combine irony, documentary methods, and minimalist visual language, turning ordinary urban environments into spaces for reflection and discussion.

Over the years, Slava PTRK has participated in numerous exhibitions and street art festivals in Russia and abroad, gaining recognition for projects that blur the boundaries between activism and contemporary art. Rather than focusing on decorative graffiti, his practice is rooted in research and direct engagement with social realities, including state control, historical narratives, and the everyday experience of city life. Through installations, interventions, and public actions, Slava PTRK has become one of the prominent figures of politically conscious street art in Eastern Europe.



From the project "Dreams of Reason", 2023
Wood, ballpen, paper, slate pencil, mixed media
120x50 cm



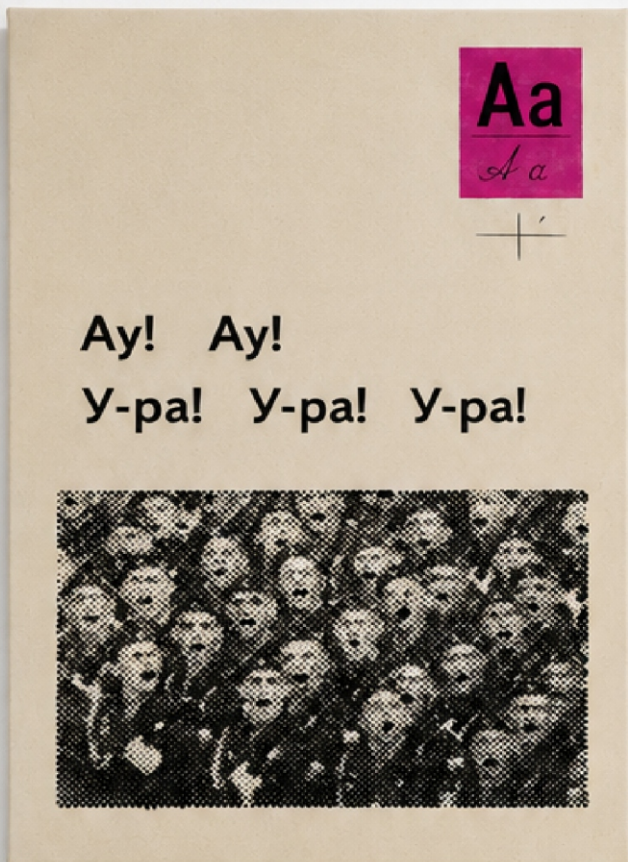
From the project "Dreams of Reason", 2023
Wood, ballpen, paper, slate pencil, mixed media
120x50 cm



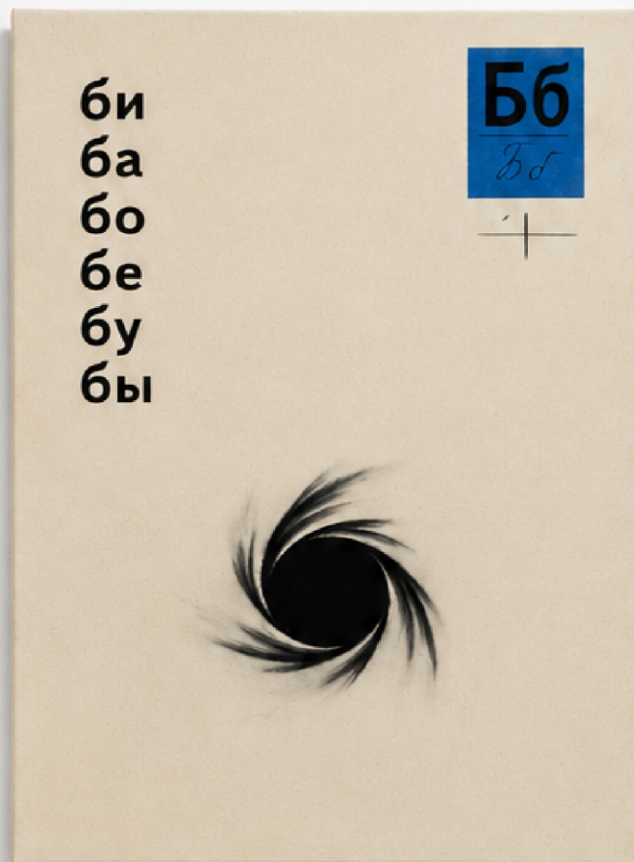
PAVEL OTDELNOV

Pavel Otdelnov is a Russian contemporary artist working across painting, drawing, photography, video, and installation. Born in 1979 in Dzerzhinsk, one of the largest centers of the Soviet chemical industry, Otdelnov has built his artistic practice around the exploration of industrial landscapes, environmental issues, urban transformation, and the legacy of Soviet modernization. Combining archival research, personal family history, and documentary observation, he creates large-scale projects that examine how political and economic systems shape both landscapes and human memory.

Otdelnov is widely recognized for projects such as Promzona (Industrial Zone), Russian nowhere, and Field of Experiments, in which he investigates the hidden histories of industrial regions, ecological disasters, and the social consequences of the Soviet and post-Soviet experience. Educated at the Surikov Moscow State Academic Art Institute and the Institute of Contemporary Art in Moscow, he has exhibited internationally and received numerous awards, including Cosmocoscow's Artist of the Year prize. Since 2022, he has been based in London, where he continues to develop research-driven artistic projects that connect personal narratives with broader historical and political questions.



«А» 2024
Canvas, acrylic
140x100 cm



«Б» 2024
Canvas, acrylic
140x100 cm



ARTEM LOSKUTOV

Artyom Loskutov is a Russian contemporary artist, performance artist, and activist best known as the creator of Monstration, an annual public art event that transforms traditional political demonstrations into carnivalesque processions filled with absurd slogans and playful interventions. Born in Novosibirsk in 1986, Loskutov emerged from the intersection of street art, performance, and civic activism, developing a practice that uses humor, irony, and public participation to challenge political and social conventions. His work explores themes of freedom of expression, collective action, and the role of art in public space.

Over the past two decades, Loskutov has become one of the most recognizable figures in contemporary Russian activist art. Alongside Monstration, he is known for conceptual projects, public interventions, and his series of “baton paintings,” created using police batons as artistic tools, turning symbols of state power into instruments of artistic expression. His works have been exhibited internationally, including at the Saatchi Gallery in London and the Garage Museum of Contemporary Art in Moscow. Following the escalation of political repression in Russia, Loskutov continued his artistic practice abroad, remaining an influential voice in contemporary art and cultural activism.



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From the series "All slogans are beaten" 2024
Canvas, acrylic, baton painting
100x70 cm "



ANTON LITVIN

Anton Litvin is a Russian and Czech contemporary artist, performance artist, curator, and cultural activist whose practice spans performance, video art, installation, photography, and socially engaged art. Born in Moscow in 1967, Litvin began working in contemporary art in the early 1990s and became associated with the experimental Moscow art scene. As a co-founder of the groups Group Without a Name and ESCAPE Program, he helped develop a form of interdisciplinary art that combined conceptual strategies, public interventions, and political engagement. His works often explore themes of memory, freedom, violence, social responsibility, and the relationship between the individual and state power.

Over the course of his career, Litvin has created numerous performances, exhibitions, and multimedia projects that blur the boundaries between art and civic activism. His work has been presented at international exhibitions and biennials, while several of his projects have addressed issues of political repression, historical memory, and human rights. Since relocating to Prague, he has continued to work as both an artist and cultural organizer, curating exhibitions, leading independent cultural initiatives, and supporting projects that promote democratic values and artistic freedom. Today, Anton Litvin is regarded as an important figure in socially engaged contemporary art and one of the notable representatives of Russian political and performance art in exile.



Homeland map, 2024
Metal, collage, 60,5x114 cm"



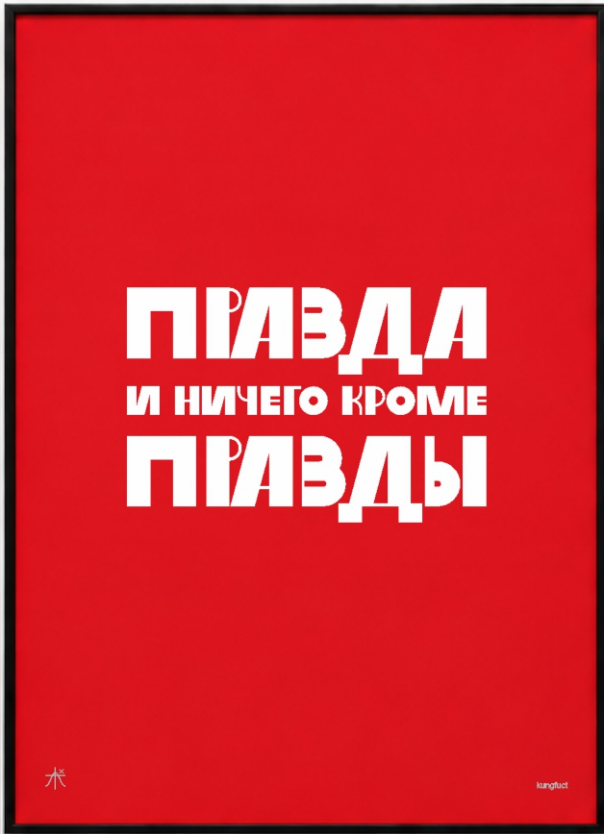
Transformation, 2024
Metal, acrylic, 23x35x40 cm»



KUNGFUCT

Kungfuct (Konstantin Gladkov) is a Russian-born multidisciplinary artist whose practice spans street art, graphic design, collage, lettering, installation, and socially engaged contemporary art. Born in Penza and currently based in Belgrade, Gladkov works under the pseudonym Kungfuct, creating projects that combine sharp visual language with reflections on politics, identity, migration, and contemporary society. His works often merge elements of street culture, typography, and conceptual art, transforming public spaces into platforms for dialogue and critical reflection.

Over the years, Kungfuct has participated in exhibitions, artist residencies, and independent cultural initiatives across Europe. His artistic approach is characterized by experimentation with different media and a strong interest in collaboration, community building, and cultural exchange. Alongside his personal artistic practice, Gladkov has also been involved in curatorial and gallery projects, contributing to the development of independent art spaces and alternative cultural platforms. His work balances the immediacy of street art with the intellectual depth of contemporary conceptual practice, making him a distinctive voice within the new generation of Eastern European artists.



Print #1, 2024
Paper, digital print
70x50 sm.



Print #2, 2024
Paper, digital print
70x50 sm.



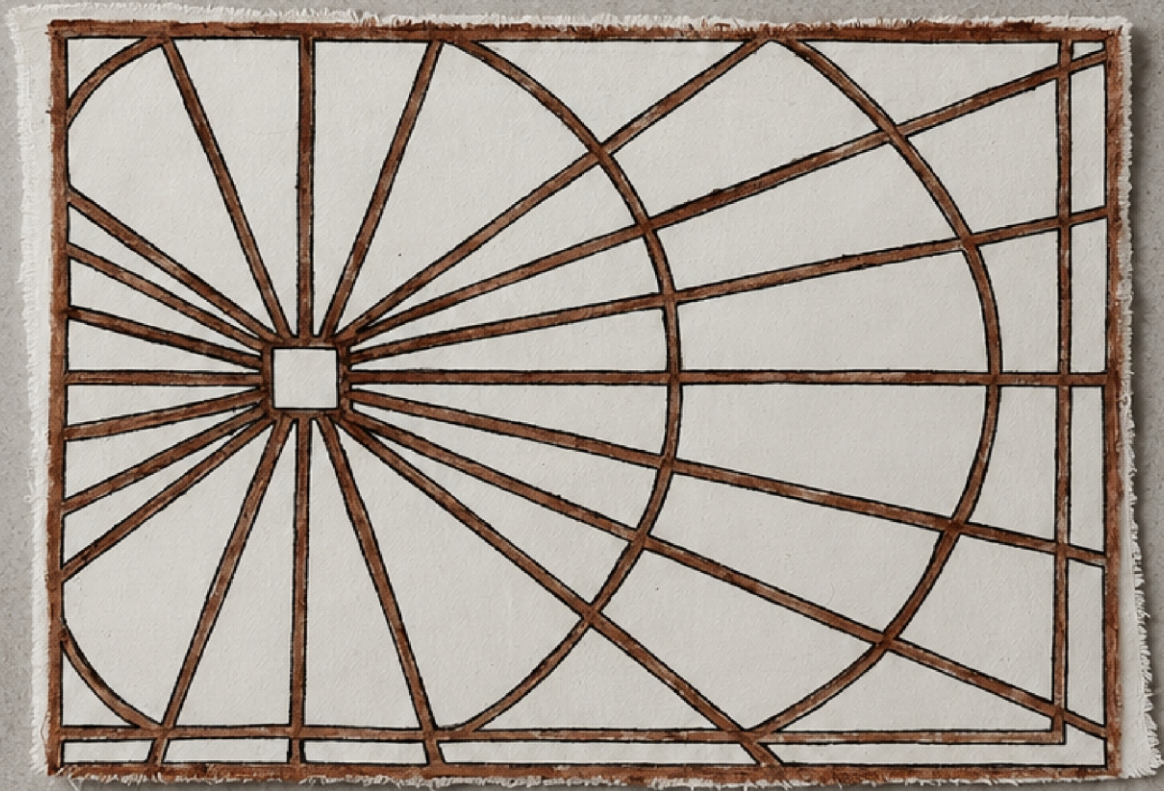
PAVEL KRISEVICH

Pavel Krisevich (born July 7, 2000, in Saint Petersburg) is a Russian performance artist and political activist, regarded as one of the representatives of contemporary Russian actionism.

Krisevich became widely known for his provocative performances dedicated to supporting political prisoners and criticizing Russia's repressive system. Among his most notable actions were handcuffing himself outside the courthouse during the "Network Case" trial, staging a "mock hanging" on Trinity Bridge in Saint Petersburg, a "self-immolation" performance outside the FSB headquarters on Lubyanka Square in 2020, and a staged "suicide" performance on Red Square in June 2021.

For the latter action, he was sentenced to five years in prison on charges of hooliganism involving the use of a weapon. After serving more than three and a half years in a penal colony, he was released in January 2025. During his imprisonment, he continued his artistic practice, developing the concept of "Repressionism" — an artistic movement born under conditions of total repression and reflecting the experience of political imprisonment. Following his release, the artist was repeatedly subjected to new arrests and was ultimately forced to leave Russia. He currently lives in Montenegro.

From the series Blood Bars, 2026
Blood, graphic materials, fabric



From the series Blood Bars, 2026
Blood, graphic materials, fabric



+ - KOMMA

Plus Minus Komma is an international art collective that brings together artists, curators, and cultural practitioners working across contemporary art, political commentary, and collaborative experimentation. The group's name references the punctuation mark "comma" as a symbol of continuation rather than conclusion—a pause that opens space for new meanings, dialogues, and interpretations. Their projects often combine visual art, conceptual practices, and collective authorship, exploring the tensions between aesthetics, politics, memory, and social change.

Working across exhibitions, installations, prints, and public interventions, Plus Minus Komma challenges conventional ideas of individual artistic authorship by emphasizing collaboration and shared creative processes. The collective has participated in international exhibitions and projects alongside prominent figures of contemporary art, including collaborations connected to curator and gallerist Marat Gelman. Their work frequently employs irony, appropriation, and visual references to art history in order to examine contemporary political and cultural realities. Through this approach, Plus Minus Komma creates works that are at once visually engaging and intellectually provocative, positioning art as a space for critical reflection and collective imagination.



Project "Simple Solution", 2026
Monoprint on aluminum
30*45 cm



MARINA KOLDOBSKAYA

Marina Koldobskaya is a Russian contemporary artist, curator, writer, and cultural organizer whose career has played an important role in the development of independent and contemporary art in Saint Petersburg since the late Soviet period. Born in Leningrad in 1961, she graduated from the Vera Mukhina Higher School of Art and Design and emerged during the years of Perestroika as a distinctive voice in the city's neo-expressionist and experimental art scene. Her work combines painting, installation, performance, and text-based practices, often exploring themes of faith, ethics, power, and everyday life through a visual language that is both direct and deeply symbolic.

Alongside her artistic practice, Koldobskaya has been an influential curator and cultural activist. She was a member of the pioneering post-Soviet women's art group I Love You, Life! and later founded the collective Beloved People, which drew inspiration from folk traditions and collective creativity. Her paintings are known for their bold, minimalist forms, expressive gestures, and striking use of black, white, and red, balancing irony with spiritual and philosophical reflection. Now based in Berlin, Koldobskaya continues to exhibit internationally, creating works that connect the legacy of Russian nonconformist art with contemporary social and cultural questions.



The line, 2024
Acrylic, canvas
100x140 cm

THE RUSSIAN ANTI-WAR COMMITTEE IS OPENING THE PERM GALLERY IN BRUSSELS.

WHY THE ANTI-WAR COMMITTEE?

We were founded immediately after the start of the so-called “special military operation” as the voice of anti-war Russia. Over the past four years, the Anti-War Committee has carried out the following tasks:

- We show the world that a significant portion of Russians, including opinion leaders, oppose Putin's aggression. The Kremlin's claim of universal support for the war is false;
- We help Ukraine. We speak out on European platforms advocating for increased aid. We demonstrate that by helping Ukraine withstand the aggressor, the international community is also acting in Russia's own interests, bringing the moment for its democratic reforms closer;
- We support our compatriots who have left Russia due to repression or their unwillingness to have anything to do with the aggressor state. Through diaspora organizations and a network of consuls in various countries, the Anti-War Committee works to protect their interests;
- And at this moment, following the establishment of a platform in PACE, the Anti-War Committee is effectively functioning as an instrument for the integration of a future democratic Russia into Europe. This is not merely representing the interests of Russians; it is speaking on behalf of Russia.

And that is precisely why we are opening a venue in Brussels for active dialogue with European politicians. While work in Strasbourg is session-based, in Brussels—the de facto capital of Europe—it is constant and daily. That is why we are creating not a forum, not an event, but an institution.

WHY ARE WE OPENING A GALLERY?

People of the arts play a significant role in the anti-war movement. We need freedom; we want to be part of the world and look to the future. The current government in the Russian Federation, on the contrary, espouses isolationism, revanchism, and totalitarian control. Virtually all writers and musicians of cultural significance, a significant portion of theater directors and actors, and, of course, visual artists—are our like-minded allies. Recognizing this fact, the Anti-War Committee is establishing its

platform specifically as a gallery, where, alongside exhibitions, other cultural events will also be held. We are convinced that the presence of artists in the anti-war movement is no accident, but one of its main strengths. Political emigration almost always faces a problem of legitimacy: whom do you represent, where is your base, in what language do you speak to the world? Here, art provides what pure politics often lacks: persuasiveness.

Through an exhibition, a film, a text, or an artistic gesture, one can show that “another Russia” exists not as an abstract program, but as an experience, an intonation, an aesthetic, an ethic. Not merely as a set of ideas, but as a different way of being. And in this sense, the gallery is not an escape from politics, but a special form of it, in which a common language, a common memory, and, ultimately, common goals emerge.

WHY BRUSSELS?

Russia's future lies in Europe, and we are preparing that future. Our like-minded colleagues work in Brussels, in the European Parliament. Many decisions are made here today that will affect Russia as early as tomorrow. You might be surprised, but the “EU–Russia” Commission still exists. We do not want a decision to be made to isolate ourselves from a dangerous neighbor with a high fence or a moat filled with crocodiles. Every day, we will work to ensure that the European Union and its parliamentarians believe that Russia will be a democratic, friendly, and peaceful country, and that it is precisely this vision we must work toward together.

WHY PERM?

Well, it's simple. We're creating a gallery with Russian roots, but not a Moscow-based one, not a Kremlin-based one. Perm has long been a symbol of the decentralization of Russia's cultural life. Perm collaborated with the “European Capital of Culture” project. Geographically, Perm is the last European city. And last but not least—I, a member of the Russian Anti-War Committee and curator of a gallery in Brussels, was one of the three initiators of the Perm Cultural Revolution.

Marat Gelman



Curators: Mikhail Surkov, Elena Voskoboinikova
perm@antiwarcommittee.info

