



Sasha Golubeva

2024



Sasha Golubeva was born in Russia in 1998 but since 2022 lives and works in Warsaw, Poland. She has been working as a designer for 5 years which is reflected in her work with text and using practices from communication design.

She started her own art career by creating posters by deconstructing this medium and giving it new tasks. Now she works with different media including installation, collage, poster design, and web storytelling. She is experimenting with relations between verbal and visual communication which creates new field of conversation about personal and historical changes. Her works highlight the questions of temporality, objectivity, uncertainty that the personality goes through.

2024—Visual laboratory (curated by Kirill Savchenko and Polina Kanis, online)

2024—(De)composition: a collection of elements for all occasions (curated Shoplift Studio, online)

2024—PostPosterLab 2.0 (curated by Holystik Studio, online)

2023—Visual research (curated by Holystik Studio, online)

2023—(Posters) Room (curated by Egor Cherkasov, Tbilisi, Georgia)

2022—Poster Typomania course (curated Alexander Vasin, Peter Bankov, Ekaterina Terekhova, Sergey Serov, online)

Bachelor of Philology, English language and literature

## roots, 2024-present time

paper collage, scotch tape, wire, threads

Roots are not only family and previous generations, they are also internal connections with a particular place. As an immigrant, different roots are important to me, both those that I inherited and those that I grew myself.

I love plants, in my apartment in Moscow, where I lived for three years after graduating from university and before the war, there were many plants, so this was the first thing that was bought after moving to Warsaw. In the collage, I depict these plants in artifacts of dead roots left in the homeland, and new ones that grew here. Plants are a symbol of home and new connections. And roots can live separately and can be carried with you.





## life tree, 2024-present time

posters, installation

For the last year I have been creating posters for important events in my life—trips, birthdays. At the end of the year I will make an installation of these posters—I will hang them on a tree, creating a tree of life. For me it will be a new documentation of my life during major historical changes, a physical form based on associations and impressions, a reflection of previous experience and capturing of a personal life chapter.



Installation



## faith in the future, 2024

paper collage, scotch tape, photos, plastic, baking paper, essay

'I don't know how to believe in future anymore. 2,5 years ago me and my husband drove home from our friends' house and discussed our own home in Moscow. We wanted to get a loan and buy our apartment or house, we discussed what amount of money we need to have. Since then we have changed several houses in several countries. Now we are thinking about our apartment again here, in Warsaw, we are speaking about loans. We are making the same mistakes—planning under uncertainty. Now it feels like dreams but let see—I don't believe in future anymore but it may be good this time.'

The future is vague, it will be bad and good and nothing at all, it will be purely personal and purely historical. But one thing always remains unchanged—that you have you.



## object temporality, 2024

installation, paper collage, scotch tape, film, cardboard, book, texts

The work uses artist's personal objects related to her future—good and bad (photos, diary entries, scraps of a past life that can flow into the future), and two self-portraits and a portrait.





## object temporality, 2024

installation, paper collage, scotch tape, film, cardboard, book, texts

It is generally accepted that there are three times—past, present and future. But the artist don't quite agree with this. Now she feels that there is still a little more time. There is a present. It is unified and unchangeable, it is what exists in this moment while you are reading this statement. There are two pasts. Personal—those that we remember and store, the events that happened, imprinted in our memory and passed through the prism of our own perception. Historical—actually and objectively happened events documented in history. And there are two futures. Perfect—something that will definitely happen, whether we want it or not. Imperfect—what remains only in our dreams, expectations and plans.





## object temporality, 2024

installation, paper collage, scotch tape, film, cardboard, book, texts

For the work, an object was chosen that existed, exists, will exist and would exist at all times along with the artist and which is depicted in the way that it could be depicted in one of the times. She used her personal materials that are associated with this or that time (environmental objects, drawings, photographs, diaries and conversation scripts).



Installation



# key to everything, 2023

web storytelling, texts, 3d models, video, photos

<https://readymag.website/sashagol/keyresearch/>

This visual exploration deconstructs the word itself and separates it from the meaning and the object itself. In it, the artist first tries to understand the relationships between meanings—how a word and meanings are related by studying the chosen word and its meanings in different languages. Then the artist examines the word through material and form, whether the word remains recognisable by removing and changing its physical qualities. And the study ends with a consideration of the contexts in which the word can be used, returning again to its form.

The work used dictionary entries, 3D models, stencils (oil pastels), paper sculpture, photographs, videos, a key as the main object

**key (noun)**

plural: keys

**1**

a: a usually metal instrument that is used to open a lock or to start or access a mechanism

b: something that resembles a key in form or function

**2**

a: a means of gaining or preventing entrance, possession, or control

b: an instrumental or deciding factor

**3**

a: something that gives an explanation or identification or provides a solution

b: a list of words or phrases giving an explanation of symbols or

does cultural context influence  
meaning and at what points do  
these meanings begin to intersect?

**polish** ↗

**2**

: tool for tightening or loosening  
bolts and nuts

**french**

**10**

: the formation in which migratory  
birds fly, resembling the letter V;  
also: such an array of planes

**russian**

**13**

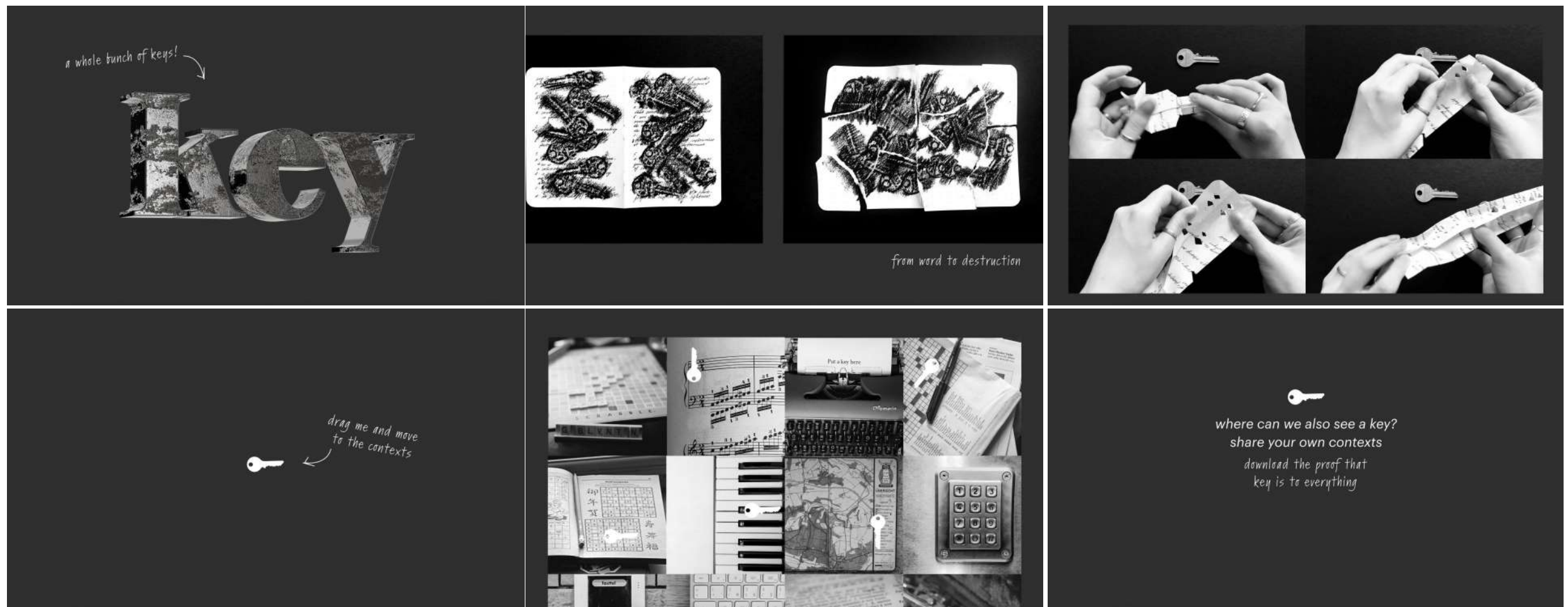
: a group of landed estates and  
farms located close to each other



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web storytelling, texts, video, photos

<https://readymag.website/sashagol/keyresearch/>





<https://readymag.website/sashagol/portfolio/>

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