

Malyshki 18:22

Malyshki 18:22 (Babygirls 18:22) is a duet of sister artists from Siberia, Russia. We live and work in Tomsk, Russia.

We draw from our personal experiences of interacting with the surrounding space and social environment. We contemplate the daily filling of life, exploring themes of human vulnerability, **femininity**, inner childhood, and **sisterhood**. We study the local context of our region, the history of its development, the state of culture, and the specifics of human relationships shaped by poverty and **Siberia's** subordinate position relative to the capital.

Being "**small**" is a strategy that underlies our method. This approach allows us to stay in touch with our real position in society and, from this standpoint, seek forms of artistic resistance. In everyday life, "**small**" **protest** is expressed through the practice of **beautyvandalism**. Through beautyvandalism, the imperfections of various phenomena and objects are emphasized by both beautification (beauty) and destruction (vandalism) simultaneously.

By rejecting binary models, we explore the gray areas between two ethical poles. We work with **contrasts** and reconsider fixed roles, combining the small, intimate, and private with the large and public. We highlight one through the other and reveal **points of rupture**.

Pink, both magical and unsettling, is present in most of our works. The color itself and the associative array embedded within it contrast with the environment in which everyday life unfolds.

The overlay of **magical worlds onto unappealing reality** allows us to identify contemporary issues through the emerging contrast between them, to widen the gap between the ideal and the real, as well as to balance on the edge of naivety and irony, pain and joy, laughter and somber seriousness.

For us, the exhibition becomes a medium, taking on the character of a total installation. Within it, like a **matryoshka doll**, various other media are arranged: graphics, painting, ready-made objects, textiles, video, audio, etc. The exhibition also layers different contexts and levels of immersion.

Inside a sweet pink cake, there usually hides an unappetizing filling, a bloody wound, a magical portal, or the dark bottom of a Siberian swamp.



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Solo Exhibitions

2024 «Good Girl» / Masters Digital Gallery / St. Petersburg / Russia
2024 «What's in My Bag? » / a-s-t-r-a Gallery / Moscow / Russia
2023 «About the Siberian Princess and the Swamp Dead» / CK 19 / Novosibirsk / Russia
2023 «Where Tenderness Begins» / Terminal A / Nizhny Novgorod / Russia
2023 «Yow to Become Beautiful» / Antonov Gallery / Yekaterinburg / Russia
2023 «Just Business, Darling» / Shipping Office / Tyumen / Russia
2022 «12 Magical Stories in the Dungeon» / Garage Museum of Contemporary Art / Moscow / Russia
2022 «Break Your Heart into a Piece of Cake» / Antonov Gallery / St. Petersburg / Russia
2022 «Don't Look Down, You'll See a Surprise» / Krasnaya Gallery / Krasnoyarsk / Russia
2021 «Prince Boutique» / Post Gallery / Novosibirsk / Russia
2020 «Touching» / Opening of the Bedroom Gallery "Little" / Tomsk / Russia
2020 «1. Socks, 2. Wet Wipes» / House on the Embankment / Moscow / Russia
2020 «Heart Exhibition» / ars Kotel'naya / Tomsk / Russia
2019 «Cramped» / Endorphin Café / Tomsk / Russia

Curatorial Projects

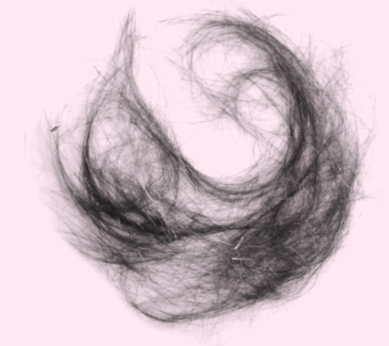
2024 «All People are Sisters» / Atelier Moos / Vienna / Austria
2023 «Whoever is Hidden is Not Guilty» / Kochegarniya / Tomsk
2022 «Body Room» / Kochegarniya / Tomsk
2020 «Implicit Relations» / Project / ars Kotel'naya / Tomsk

Selected Group Exhibitions

2025 «Lace. Grace. Revolt» / Antalya, Turkey / Russia
2025 «Kindergarten» / ARBUZZ Gallery / Moscow / Russia
2024 «Football-Hockey» / VINZAVOD Center for Contemporary Art / VLADEY Gallery / Moscow / Russia
2024 «Personal Circumstances» / Shift Gallery / Moscow / Russia
2023 «Cup of Resonances. Towards Rozanova» / GES-2 / Moscow / Russia
2023 «Forest of Addictions» / Peak Souvenir / Moscow / Russia
2023 «Refraction» / Crystal Factory / Gus-Khrustalny / Russia
2023 «Experimental Cell 13 16 45" / House of Narkomfin / Moscow / Russia
2023 «Guiding Thread. Embodiment» / Octava Cluster / Tula / Russia
2022 «Human Factor» / Bread Factory 5 / Barnaul / Russia
2021 «What Mermaids Sing About» / German Culture Festival / VSHSI / Vladivostok / Russia
2021 «Vulva vulgaris» / Kroika Bar / Krasnoyarsk / Russia
2020 «Translocal Feminist Utopias" / Studio4413 / St. Petersburg
2020 «Not Moscow is Not Far Away» / Manege / St. Petersburg / Russia
2020 «Equalism» / White Room Foundation / Moscow / Russia
2019 «Temporary Phenomenon» / 32 Days Gallery / Irkutsk / Russia
2019 «Barbie Beach» / Happening, Survival Game / Tom River Embankment / Tomsk / Russia
2018 «Evil» / ars Kotel'naya / Tomsk / Russia

Residencies:

Artmow / Vienna / Austria
Center for Contemporary Art «Radiance» / Apatity / Russia
«Terminal A» / Nizhny Novgorod / Russia



Selected Solo Exhibitions



**«About the Siberian Princess and the Marsh Dead»/ Solo Exhibition /
CK19 / Novosibirsk / Russia / 2023**

An exhibition-research based on the results of the 2022 expedition to the Vasyugan Marshes. A return to our homeland, the place of our childhood. The princess of the marshes, a being born at the intersection of Siberian mythology, magical fairy tales, and our childhood games and memories. She cares for the marsh dead, singing them lullabies.

These dead are prisoners of Siblag, who were not buried but simply thrown into the marsh. Everything that falls into the marsh is preserved for centuries in an incorruptible form due to the sterile environment. The marsh still holds the dead. Some things and events cannot be buried.





«12 Magical Performances in the Dungeon» / Solo Project Garage Archive Commission / Garage Museum of Contemporary Art / Moscow / Russia / 2022

The conceptual center of the total installation is the video "12 Magical Performances in the Dungeon." This work is a remake of a video recording archived at the Garage Museum of the action "Blue Noses Present 14 Performances in the Bunker," which marked the moment of formation of the well-known art group of the same name.

Both works are driven by a troubling sense of an impending catastrophe ("14 Performances in the Bunker" was filmed on the eve of the "millennium"), which the authors choose to confront by creating short performances: in the case of the "Blue Noses," these are ironic and anti-technological, while in our case, they are lyrical and mystical. While at the end of 1999, the "Blue Noses" looked humorously toward the future, fantasizing about the emergence of "innovative art that should arise in the absence of high technology"

Today we focus on the present and engage a series of recorded performances, or "cyclical fairy tales," as a means of processing urgent fears and traumas.





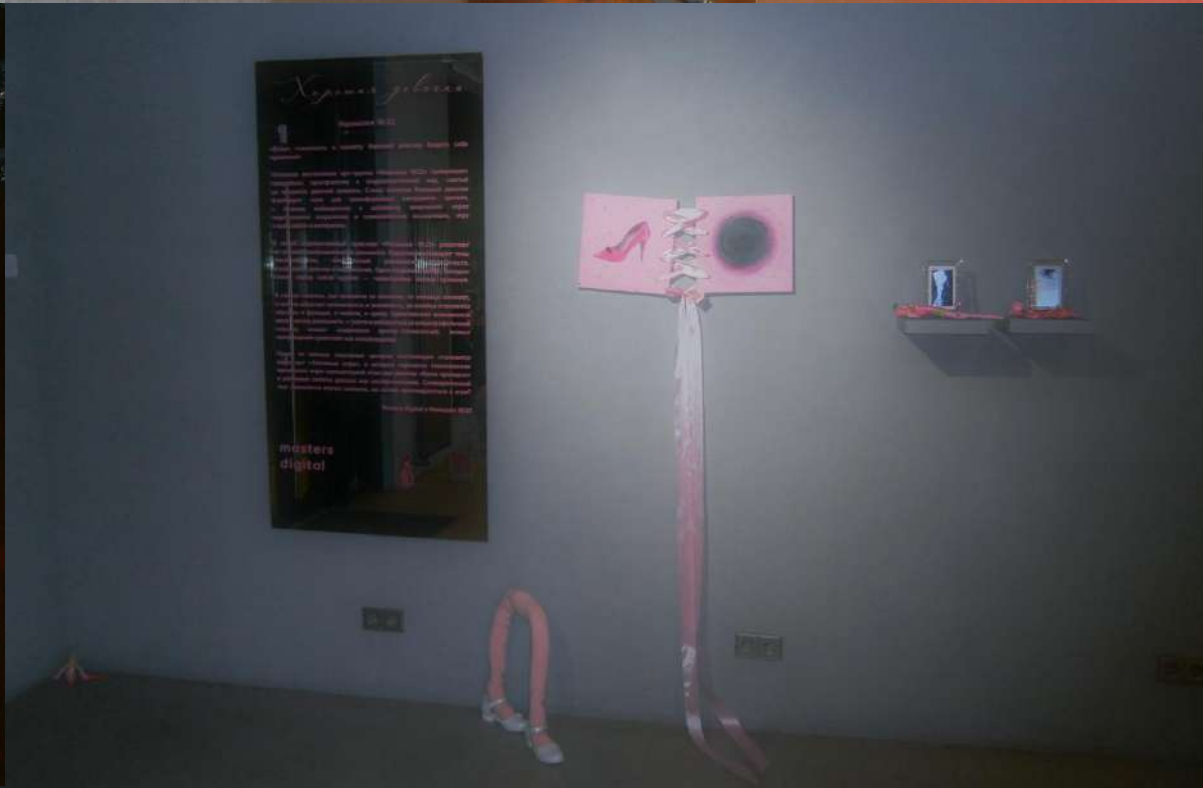




«Good Girl» / Solo Exhibition / Masters Digital Gallery / St. Petersburg /Russia/ 2024

A girl's bedroom, a cage, and a boutique simultaneously—this is a space of consumption of meanings, where the process of reevaluating the relationships between the personal and the political, the social-role and the internal, the global and the individual is possible. This transmutation of meanings occurs within the triangle of key images: "monster," "princess," and "prince."

One of the important thematic centers of the exhibition is the video "Funny Games." It represents a clash between the ideal computer game for girls, "Princess Boutique," and the real narratives of the games my sister and I played as children, all referencing Michael Haneke's film. Games of subject-object relationships are always about power and dominance. Power always operates through distinction and delineation. Therefore, the moment of connecting opposites, the moment of transformation, works as liberation.









«What's in My Bag?» / Solo Exhibition / VINZAVOD Center for Contemporary Art/ a-s-t-r-a gallery / Moscow / Russia / 2024

There exists a special space outside of hierarchies, gathering together and protecting from external forces. You may be surprised, but the first tool of labor is a bag, an instrument of creation, accumulation, rather than destruction. To whose creative power Ursula K. Le Guin dedicated an essay on the theory of artistic literature, emphasizing that people are originally predominantly gatherers, not hunters.

We are addressing a real situation of which we have become accidental witnesses. In public space, a lost women's handbag has turned into a Pandora's box for those around and security services, concealing something mysterious and dangerous within.











«Castle for Monsters» / Art Object, Space and Workshop / VolgaFest / Samara / Russia / 2023

The Castle for Monsters is an art object, an exhibition space, and a venue for collective practices. In this project, metamorphoses of meanings and forms occur. The castle, instead of being a defensive fortress, transforms into an airy pink palace filled with fairy-tale creatures. Here, love conquers pain. There are no monsters to fight — only inner experiences, fears, and weaknesses that can be healed through the magic of love! Created in collaboration with the curatorial group "Krai."









«Just Business, Darling» / Solo Exhibition / Shipping Office / Tyumen / Russia / 2023

The exhibition is about resources, the distribution and systematization of love, and the significance of the small. This exhibition addresses the theme of consumption and its use on different levels. In the display, everything is intertwined, and the pink color in the office is not cotton candy, but a wound.





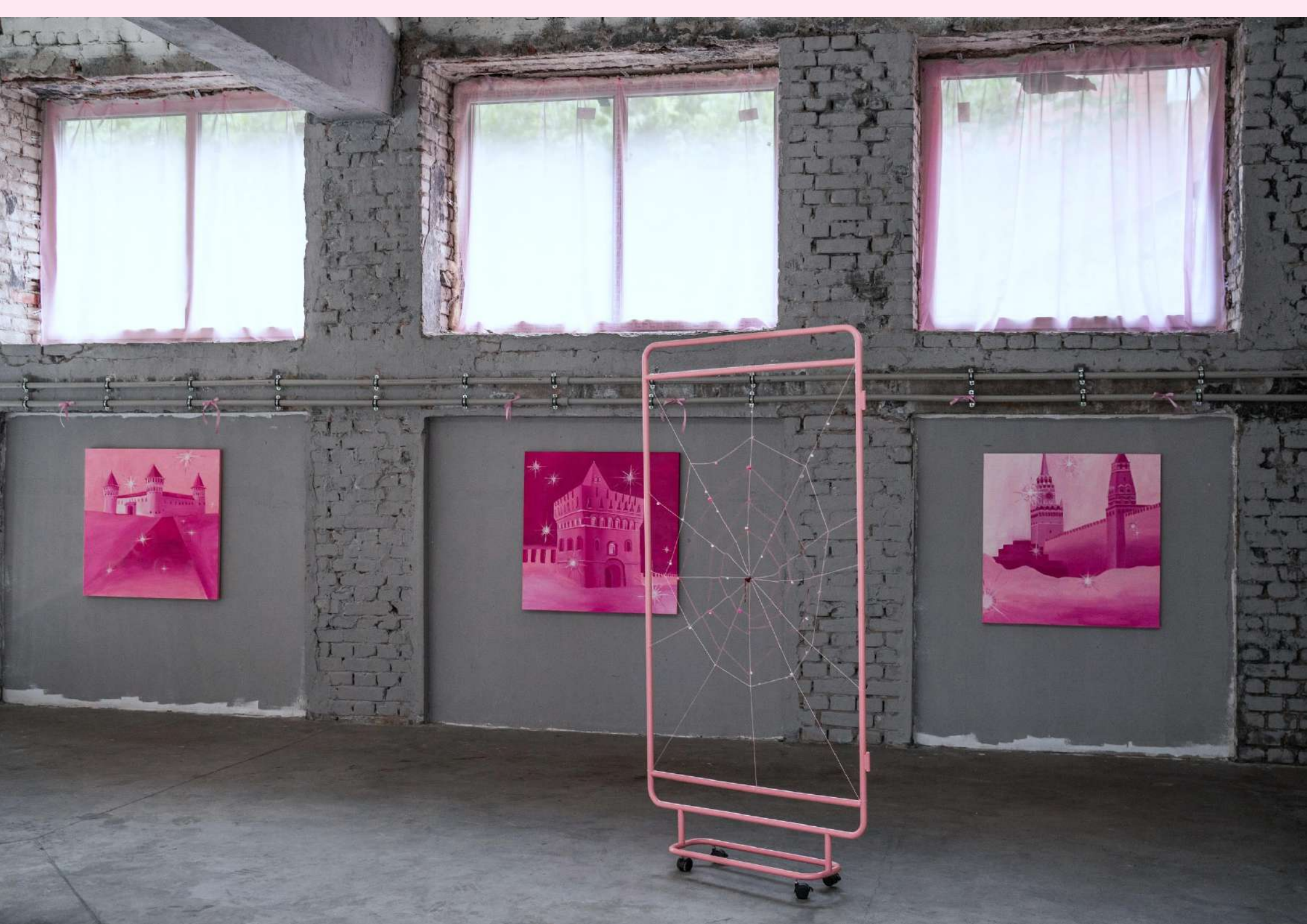
«Where Tenderness Begins» / Solo Exhibition / Terminal A / Nizhny Novgorod / Russia / 2023

This exhibition is a research project resulting from a residency. It is dedicated to the "stone hearts" of various cities across the country. We are returning the original meaning of the kremlin as the heart of the city, addressing the roots and the word "detinets."

Before the concept of "kremlin" existed, there was the word "detinets," derived from "children." Detinets refers to the central, oldest part of the city, one of the names for the inner city citadel. Later, this word was replaced by "kremlin," which means "fortress." The kremlin grows out of the detinets, and from it, the city emerges.

While studying the theme of urban fortresses, we were surprised to find that many cities in the European part of Russia have a kremlin. There are about 50 such structures in total. Although the word "kremlin" is usually associated with the Moscow Kremlin and symbolizes centralized power.









Мамура 1899
Для моего будущего

«How to Become Beautiful» / Solo Exhibition / Antonov Gallery / Yekaterinburg / Russia / 2023

To be beautiful, to be beautiful and to fight for love! For love, for well-being, to be more beautiful than others, just to be! To defeat everyone to be a winner.

By formulating definitions of aesthetic categories and their system of relationships, the exhibition reveals the concept and significance of beauty, its place in the structure of values, identifies the competitive criterion, and experiments with the principle - "beauty is a weapon in the fight for love/resources." This is a beauty contest among works of art, household items, old furniture, large transitional spaces, small objects, and our past and future! What is more beautiful: the ruins of a vast country or the immense resentment in our small cabinets, under nightstands, and behind the old dresser?









«Break the Heart into a Piece of Cake» / Personal Exhibition Project / Antonov Gallery / St. Petersburg / Russia / 2022

The very title indicates a process, calls for action, but contains a mistake. Perhaps not very noticeable. The whole cannot be equal to one of its parts. A small piece is not a cake, a capital is not a country, the private is not the general, red is not pink. At least, that's what we were told in childhood. The moment when a vase, a cake, a heart, or anything else breaks signifies fragility. Such an act of splitting is a manifestation of impermanence and imperfection. When a vase breaks, it is clear and obvious; when a heart or a large system within which we exist breaks, only the pain becomes evident.

An all-consuming exhibition about the compulsive consumption of one by another. And also about the transformation of a large whole into a small private.







**Magic portal / public-art / territory of the Zarya factory /
Vladivostok / Russia/ 2021**

In front of you is the gate to the bomb shelter. (It is so beautiful now!)
There are a lot of military installations and their ruins in our country. There
is, has been, and will be a war. If not with an external enemy, then with an
internal enemy. Open the old bomb shelter and go inside. It is a portal to
the past, the future, and a parallel world where a dragon lives. Why is the
hero killing the monster to save the beauty? The scary beast is her pet, she
needs it to guard her peace.



ЗАЩИТНОЕ
СООРУЖЕНИЕ
ДЛЯ УКРЫТИЯ
НАИБОЛЬШЕЙ
РАБОТАЮЩЕЙ
СМЕНЫ
ОАО "ЗАРЯ"