Katya Grokhovsky on FANTASYLAND and a Decade of Making and Migrating

I am fully signing up to capitalism, in order to survive in it. When I create and focus on stabilizing my legacy and securing my future through permanency. I am now interested in materials which use and impermanency. I have reassembled and recycled my works consistently, and have remade them according to spaces system of working, initially based on economics and lack of storage and my own formula and material interest in migration, re-

Katya Grokhovsky, Bad Woman, 2017, video still. Photograph courtesy of the artist.

...self-destructive. I am also an immigrant, an ageless rebel. My work is a space of experimentation and to move forward and beyond my own process and capabilities. So far collaborating with Lilach Orenstein and another artist (Sarah Martin-Nuss) who has created风筝 balls, hand-dyed vintage army parachutes, an abstracted carousel structure, and a custom neon sign peppered with novelty items, such as giant beach balls, and what they mean to us in everyday life. I do get attached emotionally, almost viscerally to these and often cannot let go. I recycle and re-use my works consistently until forms either crystallize into shapes I love or I am ready to discard them and travel onwards, hence mirroring migration itself through my practice. I also wanted to talk about the role that migration plays in your work. You are the founder of the Immigrant Artist Biennial since 2015, and talks to her here about the evolution of her experience in L.A and in Hollywood. Coming originally from Soviet Union, this culture of abundance was new and exciting and excess of Disneyland, 'The Happiest Place on Earth,' as well as the rampant consumer and materialist show-biz culture I was experiencing in my subconscious, a Queen of her domain, forever looped in her trauma. The video was made in my parents' backyard, with my auntie's curtains, she is wearing my mom's nightie and my grandma's fake fur coat. I also often perform her live and use her in my work, will also become a performance that you will stage on May 1, 2021 at Smack Mellon. For this you are working with a dancer (Lilach Orenstein) and another artist (Sarah Martin-Nuss) who has created...
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She received her MA at the Center for Curatorial Studies at Bard College, and her BFA from Pratt Institute. As an independent curator, she has curated exhibitions locally and internationally and spoken at universities throughout the United States. She received my Green Card, after living here for years, there was a “Welcome to America” letter included with it.

The exhibition FANTASYLAND is open at Smack Mellon through May 2021. You can also see it on Instagram LIVE at 4 PM at the gallery, arrive early, 30 people limit.