

ELZARA OISEAU

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Des traces exhibition within the open studio curated by Sciences Po at Cité internationale des arts, Paris.
from left to right: application/mixed technic, aquarelle on paper, pencil on paper.
The residency is funded by the Cultural Department of Canton Zurich.



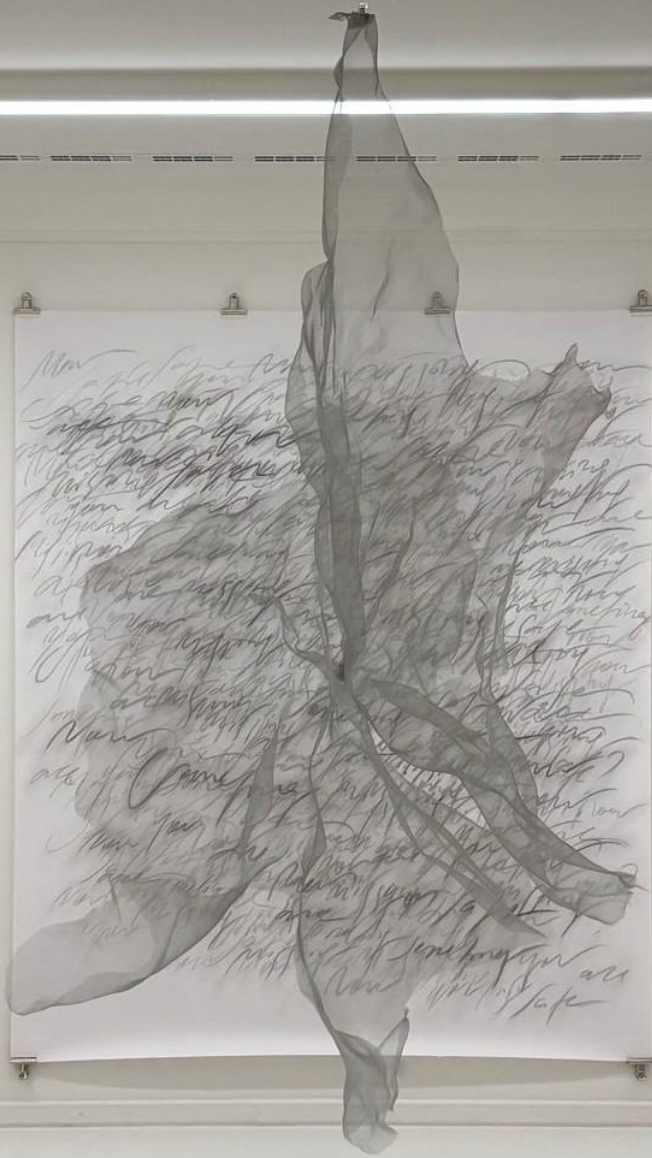
Des traces exhibition within the open studio curated by Sciences Po at Cité internationale des arts, Paris, 2026. Aquarelle on paper.
The residency is funded by the Cultural Department of Canton Zurich.



A research project developed during the residency at the Cité internationale des arts, exploring the early presence of the Crimean Tatar language in the history of the Institut national des langues et civilisations orientales. Combining archival investigation with drawing, the project reflects on how languages and territories shift between visibility and disappearance. Alongside the research materials, Elzara presents works from her series *Lost Landscapes*, depicting Crimean places remembered from before 2014, based on own photos, as well as a series of works on paper analyzing manuscripts and archival documents. The drawings incorporate gestures reminiscent of Arabic calligraphy, referencing the historical use of the Arabic script in the Crimean Tatar language. The elements are not reproduced but reconfigured through drawing as a spatial and visual system. Text is treated as a material rather than a carrier of fixed meaning. Letters are stretched, layered, and partially erased, shifting between legibility and abstraction. This produces a visual field where language appears unstable, oscillating between visibility and disappearance.



Des traces exhibition within the open studio curated by Sciences Po at Cité internationale des arts, Paris, 2026. Pastel and eraser on paper. The residency is funded by the Cultural Department of Canton Zurich.



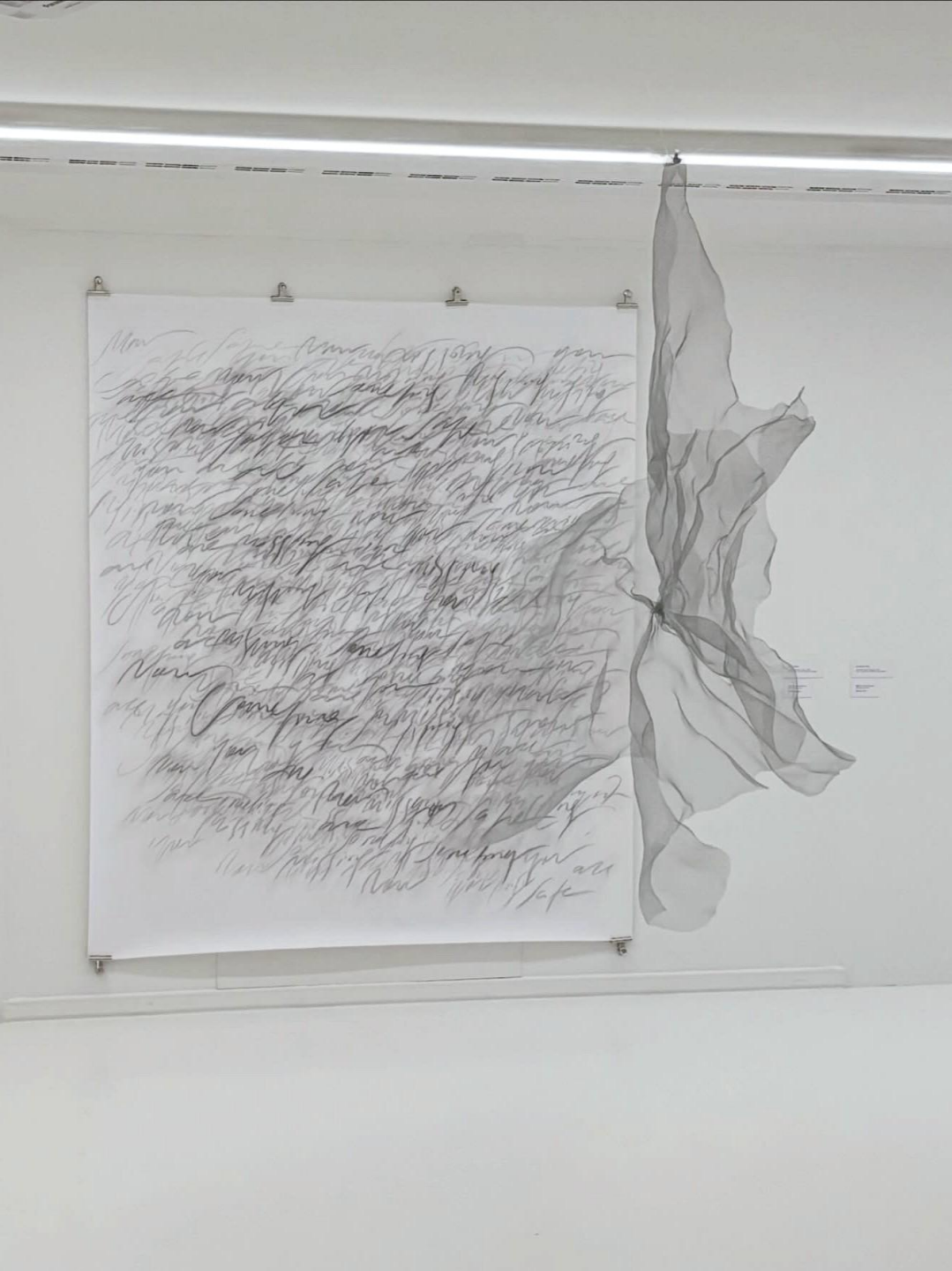
Project [Duality](#) for Found in Translation..

Based on the story of Majed Doghmosh.

The work is based on fragments of a dialogue between two individuals who have experienced forced displacement. Selected phrases are extracted, repeated, and rearranged, allowing meaning to shift depending on their sequence and spatial distribution. Text operates here as both image and structure: words dissolve into visual patterns, losing their fixed readability and becoming unstable. The repetition produces a rhythm similar to a disrupted narrative, where statements begin to question each other.

In the installation, a suspended metal mesh introduces a second layer. Its reflective and permeable surface fragments visibility, creating a tension between presence and disappearance. The viewer's movement activates shifting perspectives, where the work never resolves into a single, stable reading.

Duality of Words. paper, pastel. 230*200cm.
Duality of Worlds. Aluminum net approx., 150*100cm.
[Helmhaus Zurich](#), 2025-2026



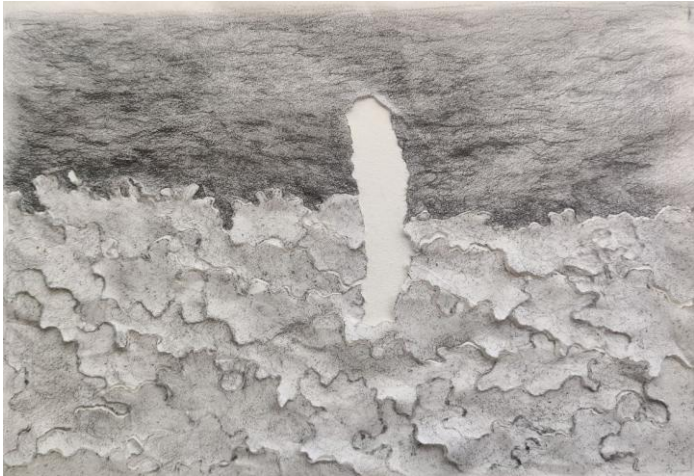
Duality of Words. paper, pastel. 230*200cm.
Duality of Worlds. Aluminum net approx., 150*100cm.
[Helmhaus Zurich](#) 2025-2026



Objects of Uncertainty (2025-2026)
photo from the artist's studio.

1. *Tears-catcher*. Aluminum net, crystals (strasse).
 2. *Wings of desire*. Aluminum net.
- Approx. 80*100*60cm each.

A series of lightweight sculptural forms made from aluminum mesh and reflective elements. The structures remain unstable, holding their shape only temporarily and responding to light and movement. The material allows partial visibility, producing overlapping layers and shadows that extend the work into surrounding space. Rather than forming solid volumes, the objects operate as permeable boundaries, shifting between presence and dissolution.



Lost Landscapes. Crimea.
Ongoing series of applications and
drawings, 2024
Paper, pencil~18*27cm.



Lost Landscapes is a series of drawings based on personal photographic archives of Crimea, produced prior to 2014. The images are reworked through processes of reduction, erasure, and repetition, shifting them away from documentation toward a more unstable visual register. The landscapes are not reconstructed as fixed images but remain partial and fragmented. Lines are interrupted, details dissolve, and forms appear incomplete, resisting a coherent or continuous representation of place. The use of modest materials — paper and pencil — emphasizes a certain fragility, while the small scale requires close viewing, establishing an intimate relation between the image and the viewer. Rather than preserving a landscape, the works operate through its gradual disappearance. What remains is not a stable image of territory, but a trace shaped by distance, time, and the conditions under which it is recalled.



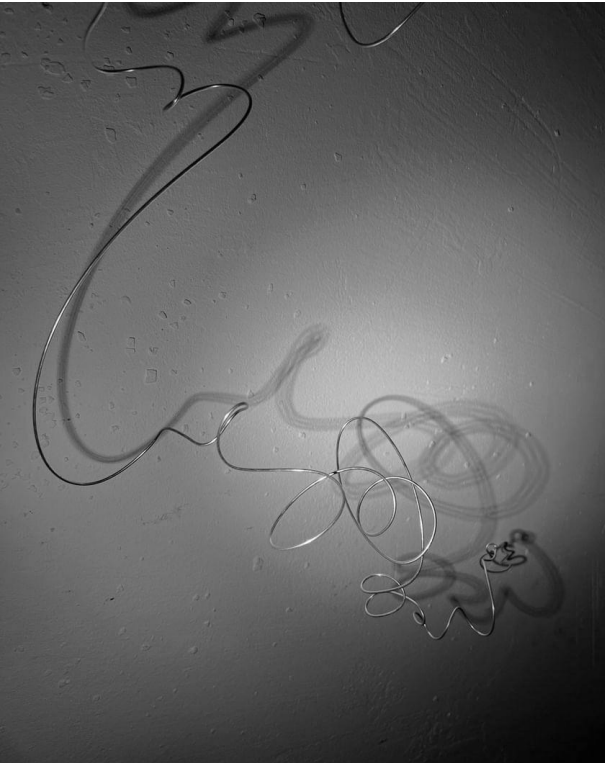
Anaçığim, Anam from Crimean Tatar language means Mother, Mom - work that deals with the personal and geopolitical borders of Crimea and addresses the emotional and physical separation from one's homeland. The using a map of Crimea and the writing in my native language, Crimean Tatar, to represent home and memory.

Acrylic on canvas, 160*200cm. At the solo exhibition [Sea of words](#) - personal exhibition, Go-Green Art Gallery, Erlenbach, Switzerland, 2025.



Conversation, 2024, wire, sound, torches. [video](#)

Conversation is a site-specific installation that translates rhythmic and temporal structures into spatial line compositions. Rather than representing sound directly, the work uses it as an underlying system that determines the distribution, density, and movement of visual elements. Installed in a darkened space, the drawing unfolds through guided perception. Visitors navigate the work using handheld light sources, revealing fragments of lines that never fully resolve into a complete image. Visibility remains partial and dependent on movement. In this context, rhythm functions as an alternative ordering principle, replacing linguistic structure with a temporal one. Meaning does not emerge through fixed signs, but through sequences, interruptions, and repetition.

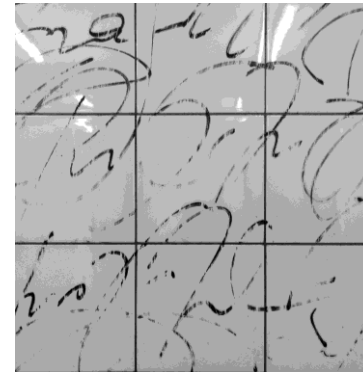
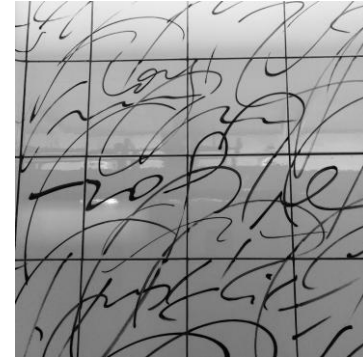


Nik Bärtsch observing the *Conversation* room at Waschraum, 2024



FRAGILITY 12 meters wall drawing for *loslassen-loswerden*
WASCHRAUM 2023 [video](#)

A site-specific wall drawing developed for Waschraum, Zurich. The work consists of repeated text-based forms applied across tiled surfaces, where language is reduced to rhythmic visual patterns. The scale and repetition transform the architectural space into a continuous field of inscription.



Performative removing of the painting by the end of exhibition,
online streaming.

BIOGRAPHY

Elzara Oiseau is a Ukrainian contemporary artist of Crimean Tatar origin. Due to the deportation of the Crimean Tatars—the indigenous people of Crimea she was born in 1989 and grew up in exile in the Caucasus region of Russia. In 2000, she moved with her parents to Crimea, where she completed her secondary education and later earned a degree in monumental art in Simferopol (2005–2011). In 2014, following the annexation of Crimea, she relocated to Kyiv and later to Irpin. After the full-scale invasion of Ukraine, Elzara fled alone to Zurich, carrying large rolls of paintings from her studio in Kyiv. These works were presented in a solo exhibition at La Galerie Philosophique in Grandson, Switzerland, in August 2022.

Since April 2022, Elzara has been living and working in Zurich. She has completed artist residencies in Switzerland, Greece, and Denmark. Recently she received her first grant for a research project developed during a residency at the Cité Internationale des Arts in Paris (February–May 2026), funded by the Cultural Department of Canton Zurich.

Elzara has been a member of Visarte, the association of professional artists in Switzerland, since 2024, and of the Zurich artists' association Künstlervereinigung Zürich since 2025.

STATEMENT

Elzara Oiseau's practice examines the relationship between language, memory, and territory through drawing, text, and spatial installation. Working across different media, she approaches language not as a fixed system of meaning but as a material structure that can be fragmented, repeated, and transformed. Her work often develops from archival sources, personal photographic material, and linguistic references, particularly in relation to the Crimean Tatar language. Through processes of erasure, displacement, and reconfiguration, she constructs visual systems in which meaning remains unstable and contingent. Text appears as both image and structure, oscillating between legibility and abstraction. In her installations, this instability extends into space, where visibility shifts depending on the viewer's movement and position. Across her practice, Oiseau is interested in how forms of knowledge and identity persist under conditions of rupture, and how they can be rearticulated through visual means.

EDUCATION:

2005-2011 - Crimean Engineering –pedagogical University, Faculty of Fine Arts, Master of Monumental Art. Simferopol, Crimea, Ukraine.

RESIDENCIES AND SCHOLARSHIPS:

Ongoing - Feb-May 2026 - Atelier in the Cité Internationale des Arts in Paris, funded by Cultural Department of Canton Zürich.

2025 - Artist in residency, funded by Bahay contemporary, Zermatt, Switzerland.

2025 - *Meeting Point Project* - co-funded by the Creative Europe Program of the European Union, Nordisk Teaterlaboratorium Odin Teatret, Holstebro, Denmark.

2024 - Artist in residency, *Meeting Point Project* - co-funded by the Creative Europe Program of the European Union, Artspace Fabrica Athens Multiactive Art Group, Athens, Greece.

SOLO EXHIBITIONS selected (2022-2026):

2026 - *Des traces* exhibition within the open studio curated by Sciences Po at Cité internationale des arts, Paris, France.

2025 - *Sea of words*, personal exhibition, Go-Green Art Gallery, Erlenbach, Switzerland.

2023 - *Jazz Lines*, collaboration with Nik Bärtsch, personal exhibition + concert, Zentralwäscherei, Halle. Zurich, Switzerland.

2022 - *Lettres*, curated by Jorge Canete, La Galerie Philosophique. Grandson, Switzerland.

COLLECTIVE EXHIBITIONS selected (2022-2026):

2026 - *Inherited Silences* group exhibition, Attempt Studio, Zurich, Switzerland.

2025 - 2026 – *Room for a View*, a group exhibition curated by Bahay Contemporary, Zermatt, Switzerland.

2025 - *Werkschau 2025*, collective exhibition of Künstlervereinigung Zurich in the Photobastei, Zurich, Switzerland.

2025 - 2026 - *Nun, da Himmel und Erde und Winde ruhen*, collective exhibition within the project Found in Translation, Helmhaus Zurich, Switzerland.

2025 - *Earthly Things-Ghostly Matters*, collective exhibition curated by Agency for Curating Complexities, Zeughausareal, Uster, Switzerland.

2025 - *Einsichten*, annual collective exhibition by Visarte Zurich, Kupper Modern Gallery, Zurich, Switzerland.

2024 - 2025 – *Grenzen /Frontières/Borders*, collective exhibition during Regionale25, Städtische Galerie Stapflehus, Weil am Rhein, Germany.

2024 - *Planting Roots* collective exhibition, curated by Bahay Contemporary, private residence, Geneva, Switzerland.

2024 - *Einsichten* collective exhibition by Visarte Zurich in Kupper Modern Gallery. Zurich, Switzerland.

2024 - project *Conversation* for collective exhibition *Resonanzkörper* in WASCHRAUM space, SBB Wekstatte, Zurich, Switzerland.

2023 - 2024 –*Cosmogony of Senses*, collective exhibition, The Korsak's Museum of Modern Ukrainian Art. Lutsk, Ukraine.

2023 - *Mother.Land*, project for Oerlikon Dream House, collective exhibition, curated by Matteo Kramer & Floyd Bolliger. Zurich, Switzerland.

2023 - *Le Racinage*, project-collaboration with swiss visual artist Nathalie Diserens, GK3 space. Zurich, Switzerland.

2023 - *SORE LAND*, collective exhibition, Zentralwäscherei.space. Zurich, Switzerland.

2023 - *loslassen-loswerden*, wall painting project *Fragile* for WASCHRAUM, Werkstadt Zurich Altstetten. Zurich, Switzerland.

2022 - 2023 *Wenn die Erde bebt*, curated by Barbora Gerny, Go Green Art Gallery. Erlenbach, Switzerland.

2022 - *Mirror*, international group exhibition, held by Transcarpathian Regional Art Museum named Yosup Bokshay, Uzgorod, Ukraine.

2022 - *Yesterday was the day before today*, curated by Kebikollectiv. Zurich, Switzerland.

2022 - *CHILDREN for UNICEF*, collective auction, Ukraine in XRONOLAB(now Lechbinska gallery). Zürich, Switzerland.

2022 - *Transit zone. Exit gate 2022*, collective exhibition, organized by art researching platform MOKONSHU. Mitec Gallery, Kyiv, Ukraine.

PERFORMANCES:

2025 - *40 minutes of Exile* – a tour of 11 performances, Denmark, Poland, Greece. The performance is created and developed in [Nordisk Teaterlaboratorium Odin Teatret](#), Holstebro, Denmark and is part of the EU project Meeting Point, which is a 2-year residency exchange program co-financed by the EU's Creative Europe Program.

2023 - *Le Racinage*, project-collaboration with the Swiss visual artist Nathalie Diserens, GK3 space. Zurich, Switzerland.

PUBLICATIONS:

2023 - Religion & Gesellschaft, Kultur, article *Zwischen Sarkasmus und Mitgefühl. Ukrainische Kunst in der Amplitude des Krieges*, by Vita Susak. RGOW 1-2/2023, 51.Jahrgang, p. 22-27.

2023 - Book *loslassen-loswerden*, by Nadine Jäger, Alicia Olmos Ochoa, Andrea Ramseyer, Pia Simmendinger, Zurich, Switzerland [link](#)

2023 - Book *Cosmogony of Senses*, by Victor Korsak, Lutsk, Ukraine.

2023 - podcast for ЧОБИ/SNOBS (in Ukrainian) [link](#)

2023 - ArtHouse, Ukrainian Contemporary Artists, issue 24.02.2022. 4:55. WAR, Lviv, Ukraine.

2022 - Culture, article by Olga Smolnytska, *СУПМА*, N°13, 07.09.2022, p. 28–29. USA/Ukraine [link](#)

2022 - *Wo bist du, mein Kind?*, article by Vita Susak; Ukraine Stimmen, 27.08.2022, Germany.

2022 - Interview for RTS Radio Television Swiss, *A Voix Haute* avec Manuela Salvi (in French). [link](#)

2022 - Art and culture. *Où es tu, mon enfant?*, article by Vita Susak, Le Temps, 11 August 2022/N°7392, J.A.1209 Geneva/ [link](#)

2021 - Book *How to became the Name*, by Victor Korsak, Lutsk, Ukraine.