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Groundless – site specific installation.
Wire, mesh, beads. 2026, Cité internationale des arts, Paris.

Groundless emerges from the project *Des traces* alongside a site-specific installation developed through ongoing research into traces of the Crimean Tatar language in Paris. The project extends a trajectory that unfolds across earlier bodies of work. While *Des traces* extended this investigation toward language—exploring its presence through archival fragments and its gradual erasure, *Groundless* continues this line of inquiry in spatial form. Fragments of landscape and traces of words appear unsettled, no longer fully anchored. The central installation—suspended, without ground—evokes a condition of living in between: between places, languages, and temporalities. It reflects experiences of displacement marked by instability, disorientation, and the absence of a fixed point of belonging. At the same time, this suspended state carries an ambivalent quality—a certain lightness, even a quiet beauty, of being held momentarily outside of defined structures. The work resonates with what might be understood as a “grey zone”: a space shaped not by active conflict, but by its lingering effects. Here, presence remains partial, and belonging is continuously renegotiated through distance, memory, and shifting forms of attachment.



The installation responds to light, subtly shifting between daylight and artificial illumination.



Details, daylight.

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.



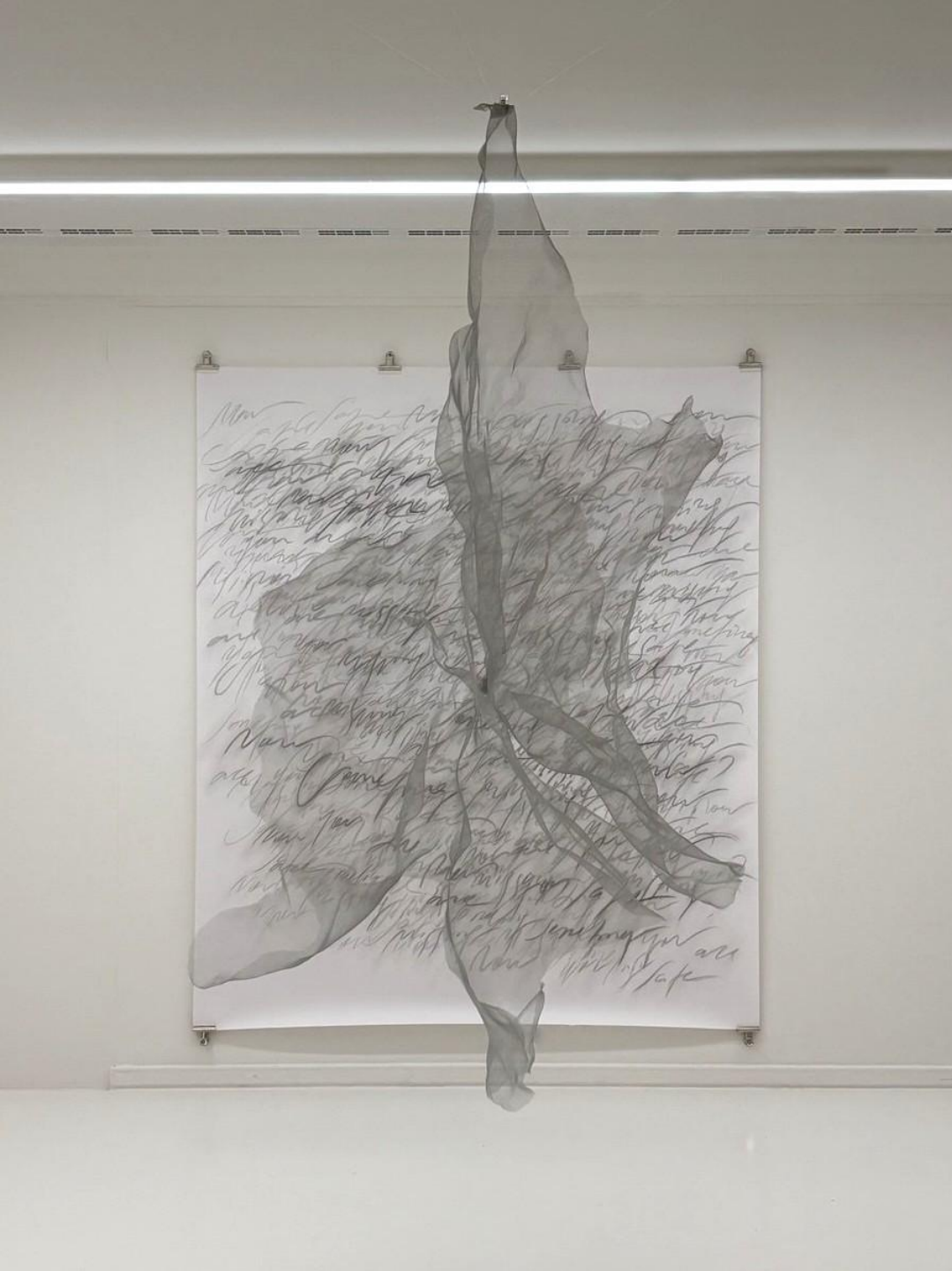
Des traces exhibition within the open studio curated by Sciences Po at Cité internationale des arts, Paris, 2026. Aquarelle on paper.



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.



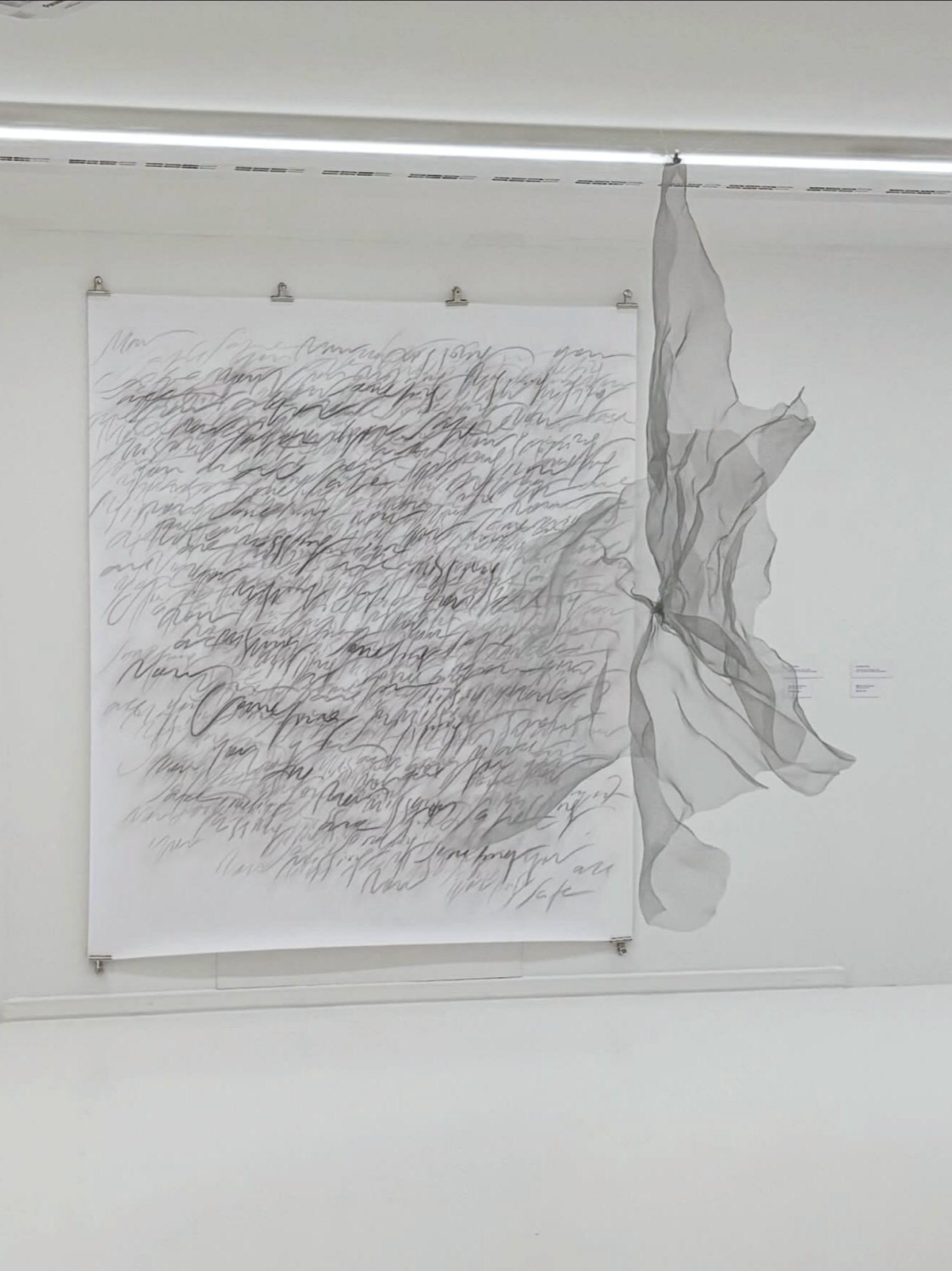
Project Duality for Found in Translation..

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



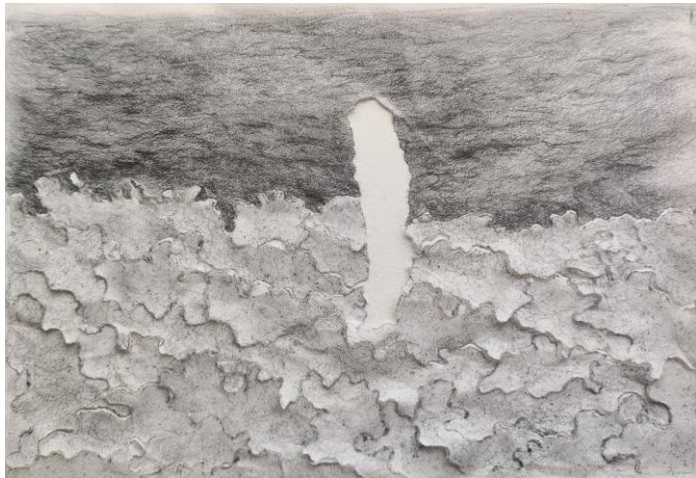
Duality of Words. paper, pastel. 230*200cm.
Duality of Worlds. Aluminum net approx., 150*100cm.
[Helmhaus Zurich](#), 2025-2026



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

1. *Tears-catcher*. Aluminum net, crystals (beads).
 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.
Ongoing series of applications and
drawings, 2024
Paper, pencil ~18*27cm.

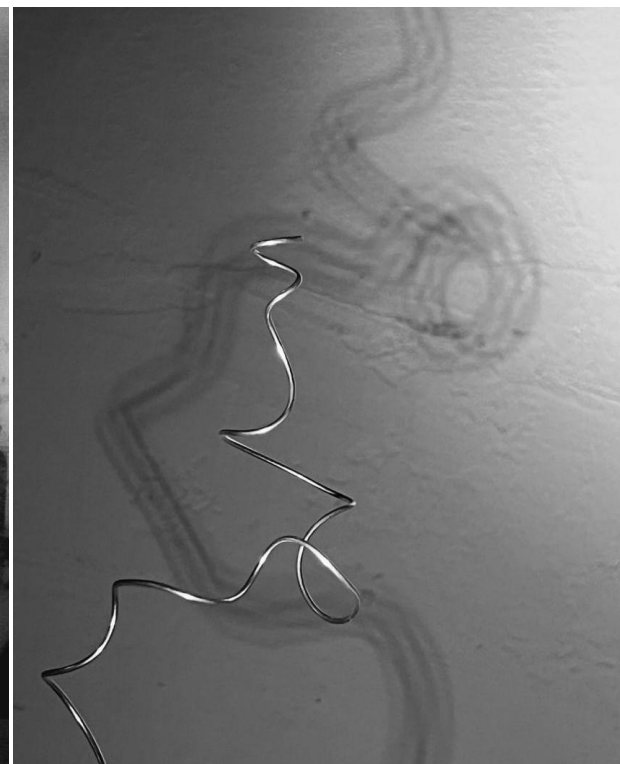
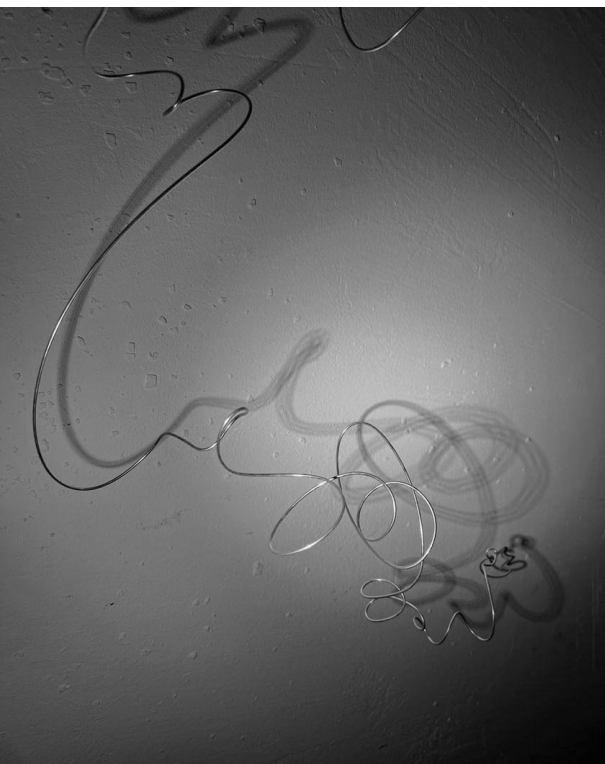


Lost Landscapes is a series of drawings based on personal photographic archives of Crimea, produced prior to 2014. The images are reworked through processes of reduction, erasure, and repetition, shifting them away from documentation toward a more unstable visual register. The landscapes are not reconstructed 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.



Conversation, 2024, wire, sound, torches, [Waschraum](#), Zurich. [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* – site-specific installation at [Waschraum](#), 2024

BIOGRAPHY

Elzara Oiseau (b. 1989) is a Ukrainian artist of Crimean Tatar origin working across painting, drawing, and site-specific installation.

Due to the deportation of the Crimean Tatars - the Indigenous people of Crimea - she was born and grew up in exile in the Caucasus region of Russia. In 2000, her family moved to Crimea, where she studied monumental art (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 participated in numerous group and solo exhibitions and completed artist residencies in Switzerland, Greece, Denmark, and France. Most recently, she developed a research project during a residency at the Cité Internationale des Arts in Paris (February-May 2026), supported by the Cultural Department of the Canton of Zurich.

Her practice explores unstable states of presence, where words, landscapes, memories, and bodies begin to dissolve yet never completely disappear. Through painting, text, and installation, she investigates how language, material, and memory carry traces of what can no longer be fully seen, read, or held.

Her works evolve through processes of layering, erasure, repetition, and material transformation. Images emerge, recede, and reappear, while fragments of language drift between legibility and disappearance. Forms remain in flux, allowing meaning to shift without ever fully settling.

EDUCATION:

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

RESIDENCIES AND SCHOLARSHIPS:

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 - *In Between*, Kabinett Visarte, Zurich, Switzerland.

2026 - *Groundless* within the open studio Cité internationale des arts, Paris, France.

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

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

2023 - *Jazz Lines*, collaboration with Nik Bärtsch, personal exhibition + concert, Zentralwäscherei, 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 - *Ioslassen-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:

2026 – *Leben zwischen Erinnerung und Neubeginn* interview for Künstlervereinigung Zürich [link](#)
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 *Ioslassen-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 CHOБИ/SNOBS (in Ukrainian) [link](#)
2023 - ArtHouse, Ukrainian Contemporary Artists, issue 24.02.2022. 4:55. WAR, Lviv, Ukraine.
2022 - Culture, article by Olga Smolnytska, CYPMA, 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.