



TATIANA ANDREEVA

SOURCES AND WORKS OF A MAJOR ARTIST

SEPTEMBER 18 - NOVEMBER 28, 2026
11 RUE PASTOURELLE, PARIS 75003

ALINA PINSKY

Committed to bringing wider recognition to key figures among Russian artists whose work spans from the 1970s to the present day, **Alina Pinsky** presents an exhibition devoted to **Tatiana Andreeva**, whose groundbreaking oeuvre remains largely unknown beyond her native country.

Born in Moscow in 1951, Tatiana Andreeva now lives and works in Switzerland. The daughter of Anna Andreeva, a legendary and multifaceted figure in the **decorative arts**, she was introduced to **mathematics** and, through magazines, discovered the work of artists such as **Victor Vasarely**, **Nicolas Schöffer**, and **François Morellet** — encounters that left a profound mark on her.

From the **early 1970s** onward, she developed a visual language and programme that subtly combined rigor and system. Working in series, Tatiana Andreeva devised a singular method, translating her close **observation of nature** into a set of codes in keeping with the tradition of **Op and Kinetic art**.



Attuned to architecture — for which she conceived numerous projects, including the four rooms of the **Central House of Tourism in Moscow** — Andreeva's paintings and works on paper alike embody an **original and sensitive approach to geometry, marked by rare subtlety and chromatic power**, whose principles she elaborates through a practice combining visual effects with **graphic experimentation**.

The exhibition, curated in collaboration with **Bernard Blistène**, brings together the various facets of Andreeva's work, weaving **perception, fluidity, and dynamism**. It is accompanied by a selection of works that Tatiana Andreeva chose to bring together as major sources of her research.

Tatiana Andreeva's work has been the subject of **numerous exhibitions**, both in Russia and in Europe. This marks her very first presentation in **France**.

This solo show at the gallery anticipates a forthcoming exhibition project at the **Fondation Vasarely** in the winter of 2026-27.

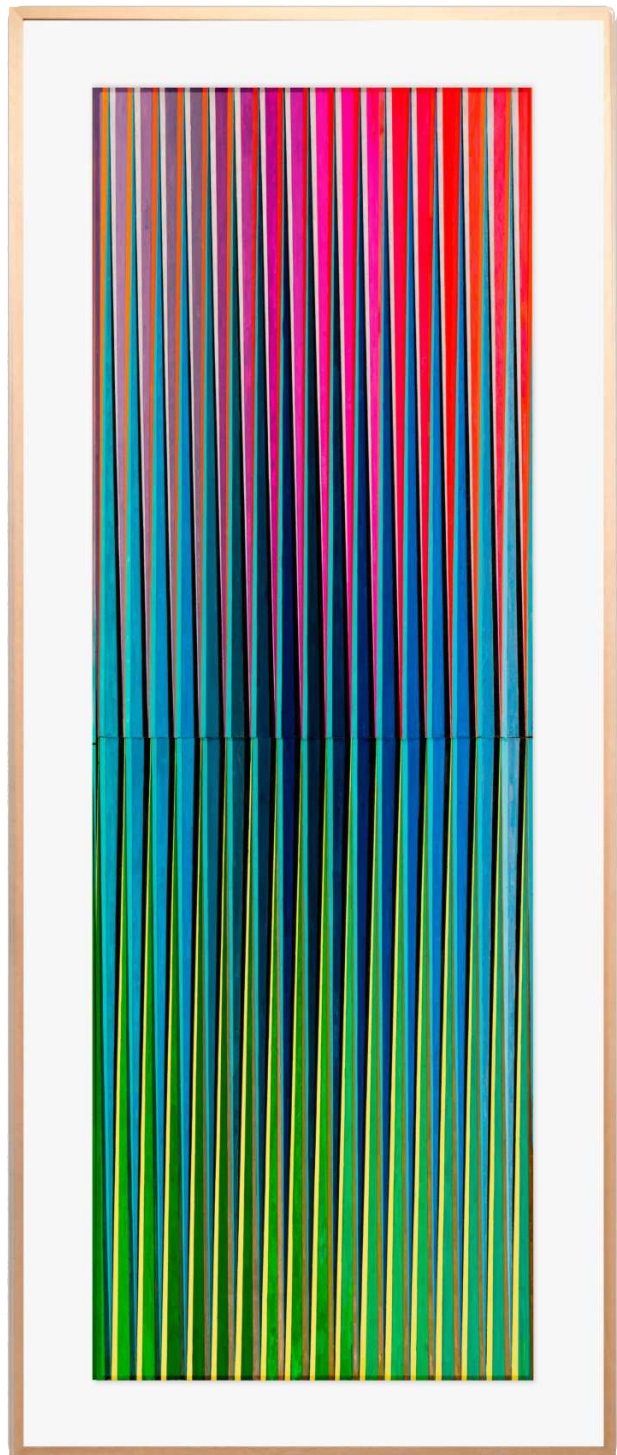
THE ARTWORKS

MODULES, 1970

These unique Op Art "modules" were created in the 1970s. The artist emphasizes that her **kinetic puzzles** have their origins in **natural motifs**.

Her works reflect a **lyrical approach to landscape**, which she transforms, through **mathematical formula**, into a visual code. Andreeva translates the images that inspire her into **rigorously constructed structures**, thereby recomposing **reality**.

The "modules" can exist as **autonomous** works or form a single, "infinite" installation: each part fits together with the others while preserving an **underlying geometric grid**.



Conceptually and ideologically, the "Modules" are closely related to a singular experimental project by Andreeva — the **Four Rooms**, known as works of **"total design."** They were designed for the **Central House of Tourism in Moscow**, a landmark of Soviet modernism built between 1972 and 1980 to the design of architect Vladimir Kuzmin, in anticipation of the 1980 Olympic Games.

The dynamic ornamentation extended from the wallpaper to the linoleum and the lounge chairs, forming part of a **complex optical-geometric system**.

“The Four Rooms project was conceived as a study of the passage from darkness into daylight, and back again. At its foundation lies the idea of a translucent sky, gradually revealing itself. How does one capture the instant of dawn? How does one convey the sensation of twilight? How does one register that in-between state of 'not yet day' and 'not yet night'?

Each module is an image, a trace, imprinting the moment of a particular state of nature. Every image corresponds to a precise date, with the hour and minute noted in pencil on the reverse. One might say that this optical experimentation with tone and chromatic gradation became a formula for capturing the ungraspable nature of time.”

— Tatiana Andreeva

**MODULES – MAGNETS SERIES,
1974**

Project for the Central House of
Tourism, "Four Rooms of Total
Design"

Gouache on paper
210 × 72 cm

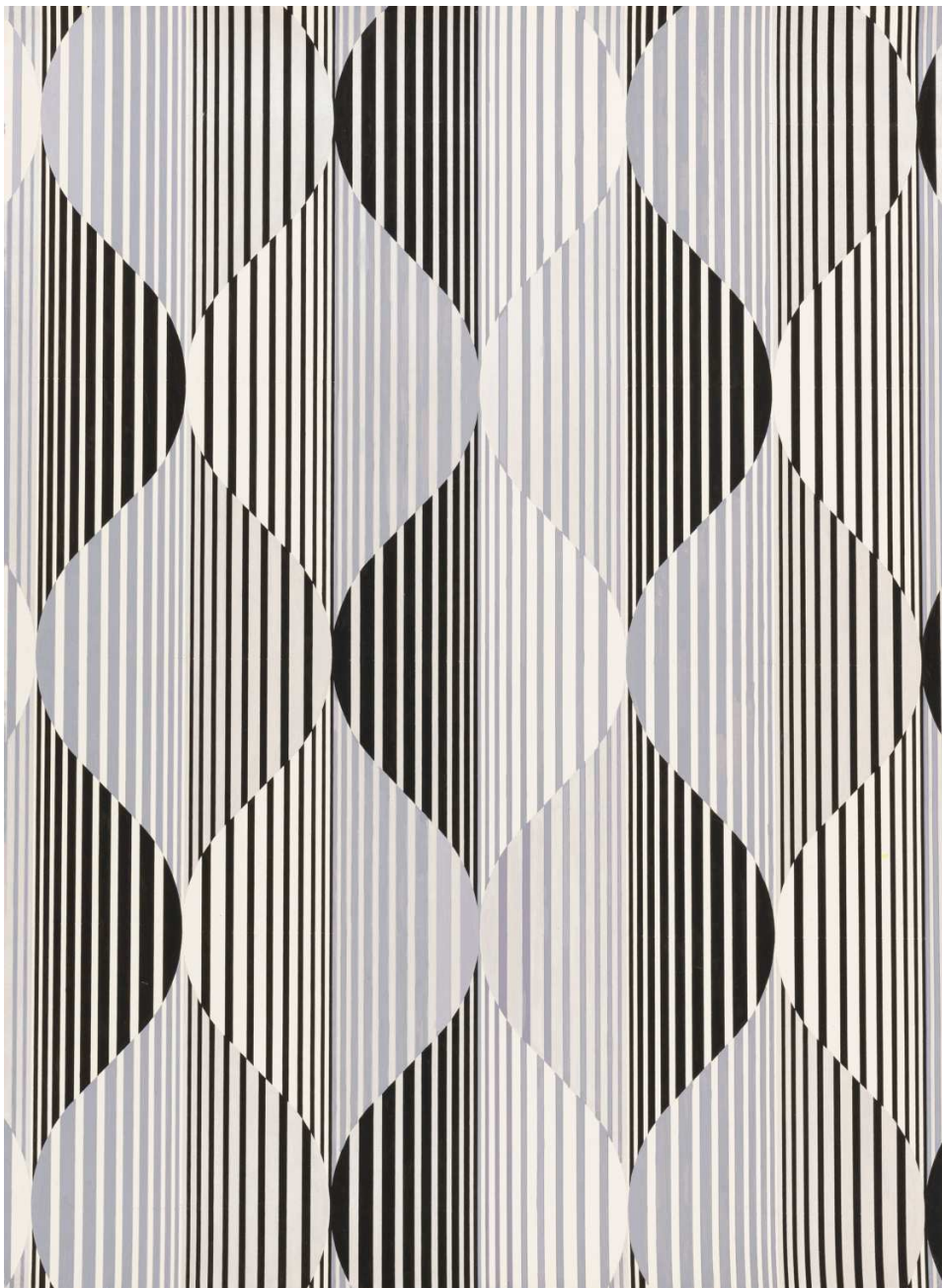
The project is structured around four rooms – *Magnets, Love, Sky in the City (Triangles. Sky Diaries)*, and *Fire*. Each is linked to one of the natural elements, without literally illustrating it. Andreeva draws on a vast array of **visual impressions** – travels, antique maps, miniatures, ornaments, natural forms, water, fire, sky, veils, sunrises – and gradually distills them into an **abstract formula**, a motif.

The Four Rooms project also included the design of a **vinyl raincoat** featuring the same motif, creating the effect of a human silhouette dissolving into space.

In this way, Andreeva wove together the **themes of mimicry, dissolution, interpenetration, and dynamism**. The project for the Central House of Tourism in Moscow was never realized.

“My works from the 1970s are an ode to paper. To me, paper is the medium closest to the human being – the intimate medium of first ideas.”

— Tatiana Andreeva



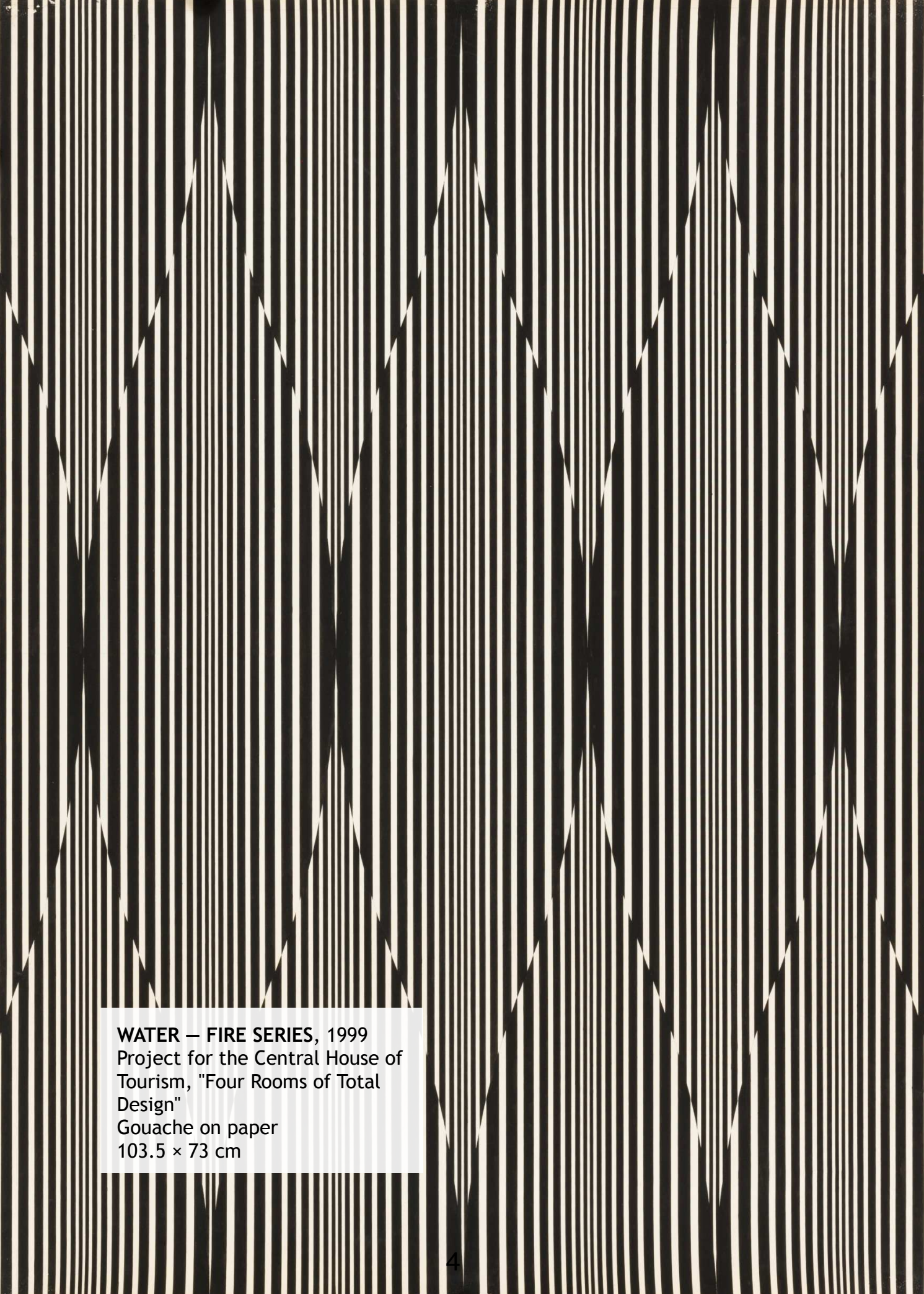
**RIPPLES ON WATER AFTER RAIN —
FIRE SERIES, 1974**
Project for the Central House of
Tourism, "Four Rooms of Total Design"
Gouache on paper
87 × 65.5 cm



LOVE SERIES, 1974

Project for the Central House of
Tourism, "Four Rooms of Total
Design"

Gouache on paper, ink, white
pigment, collage, metallic
pigment, perforations



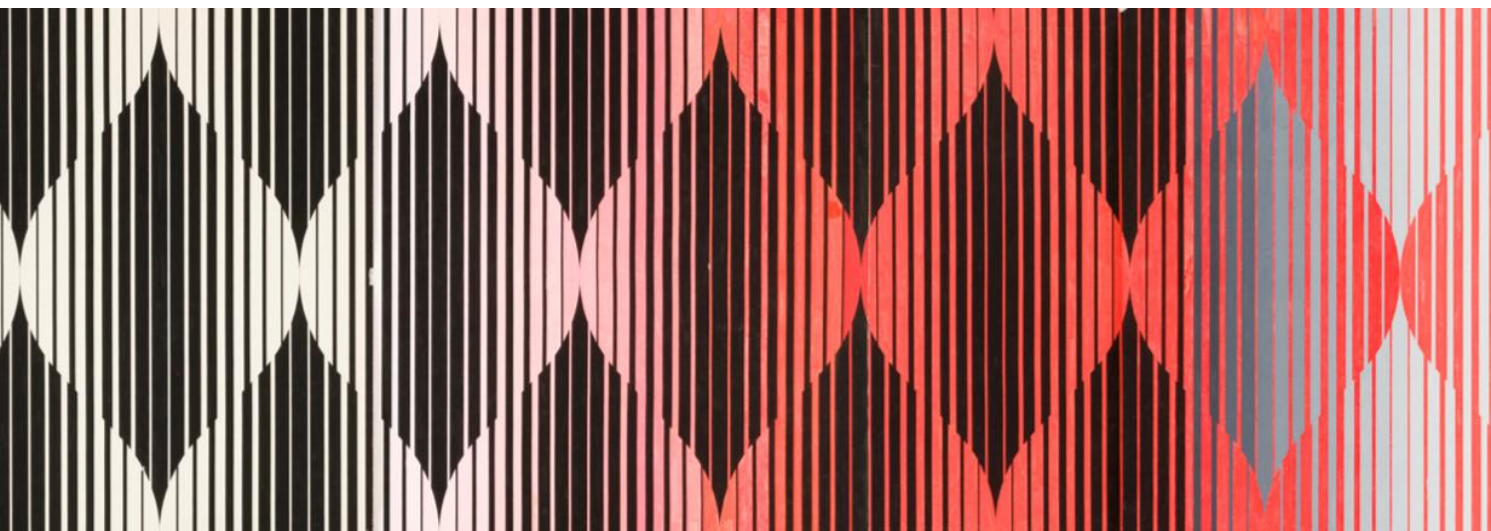
WATER — FIRE SERIES, 1999
Project for the Central House of
Tourism, "Four Rooms of Total
Design"
Gouache on paper
103.5 × 73 cm

FIRE SERIES, 1976-1977

Project for the Central House of Tourism,
"Four Rooms of Total Design"

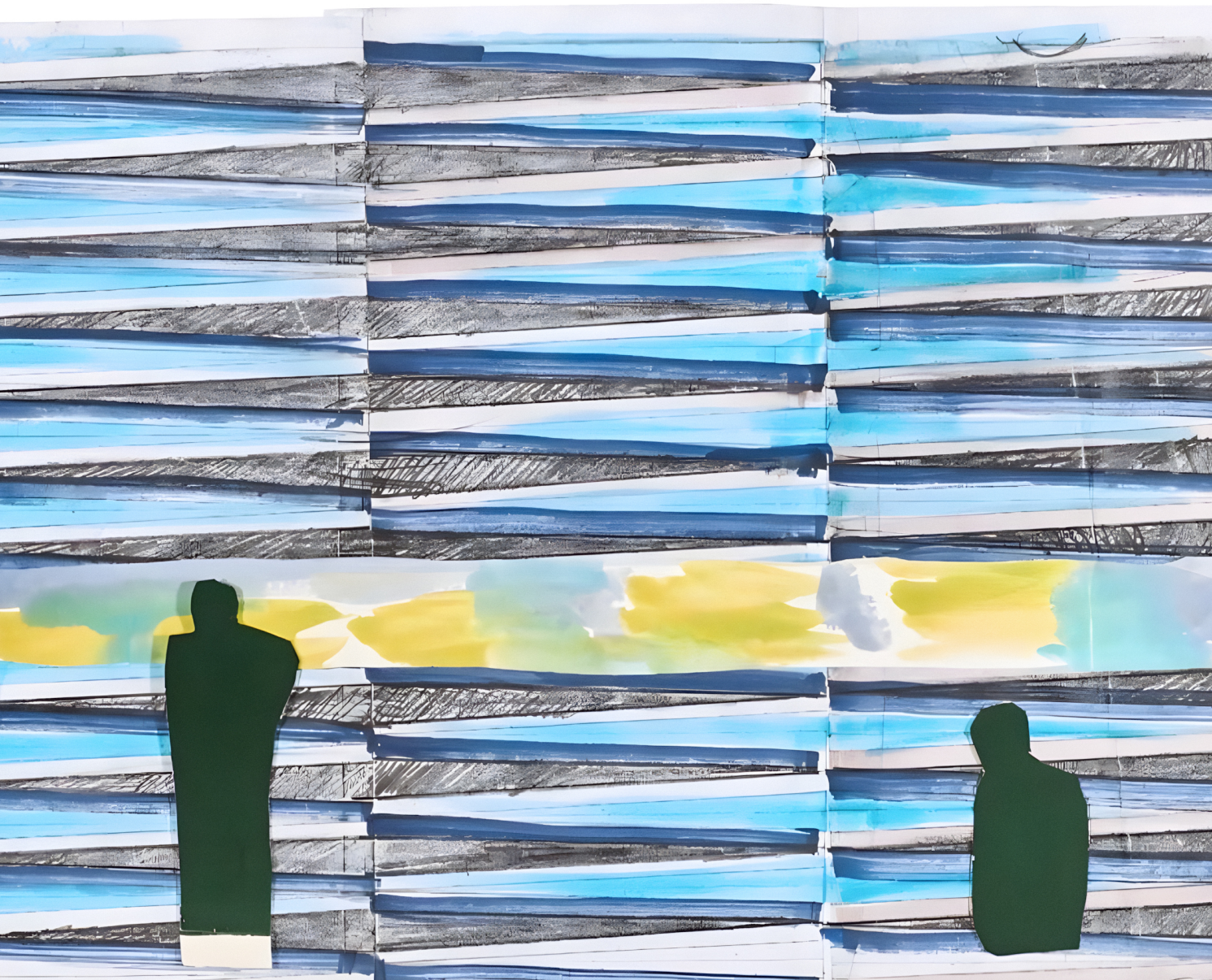
Gouache on paper

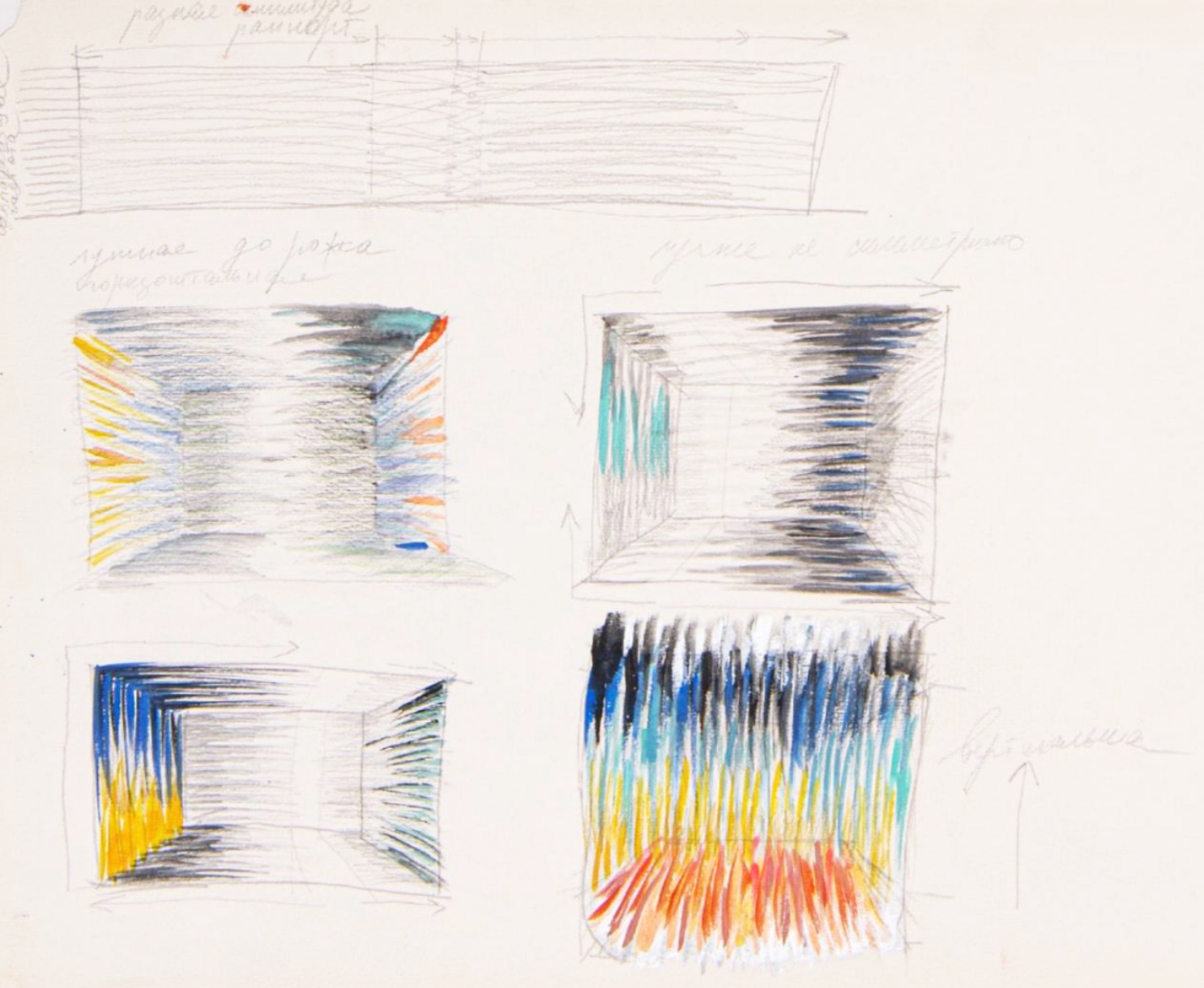
75 × 180 cm



**SKETCH FOR THE "MAGNETS" ROOM, 1974-
1975**

Project for the Central House of Tourism,
"Four Rooms of Total Design"
Mixed media on paper

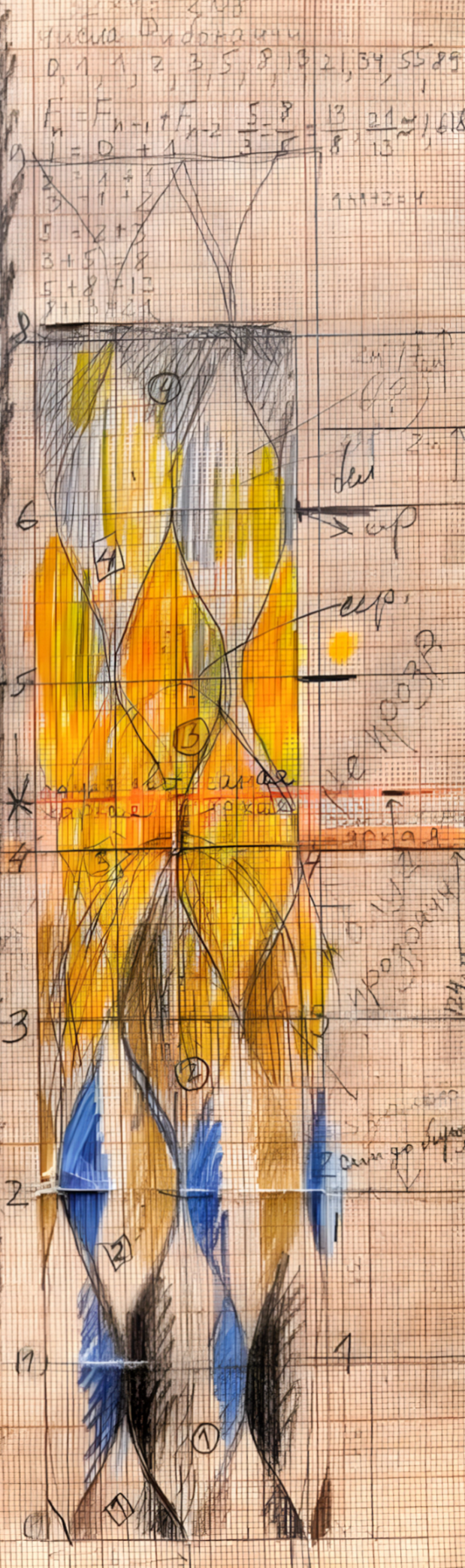




SKETCH FOR THE "MAGNETS" ROOM,
 1974-1975
 Project for the Central House of Tourism,
 "Four Rooms of Total Design"
 Mixed media on paper

Mixed media, paper
21 × 29.7 cm

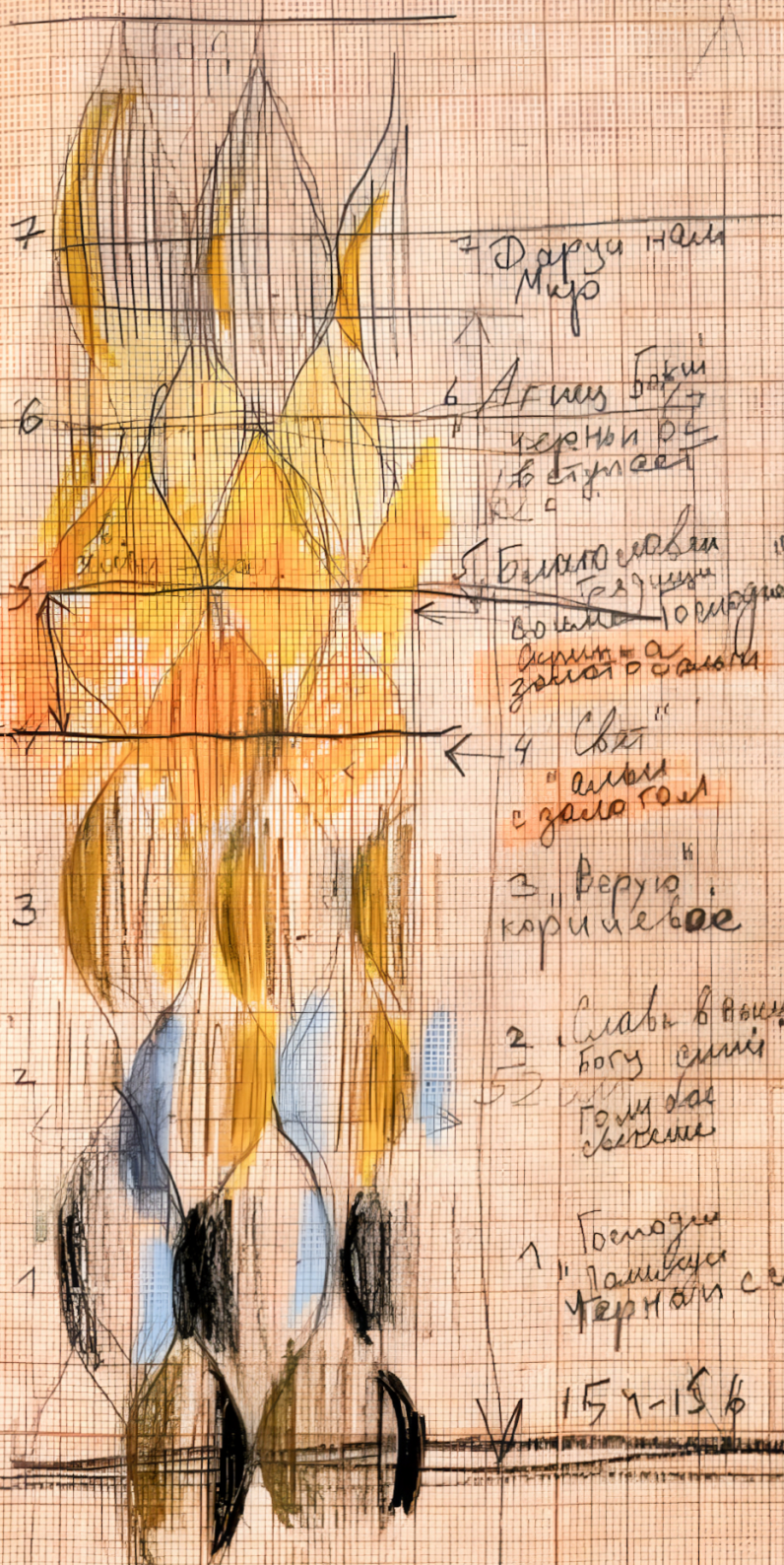




"отб" и "тб" — "миру и граду"

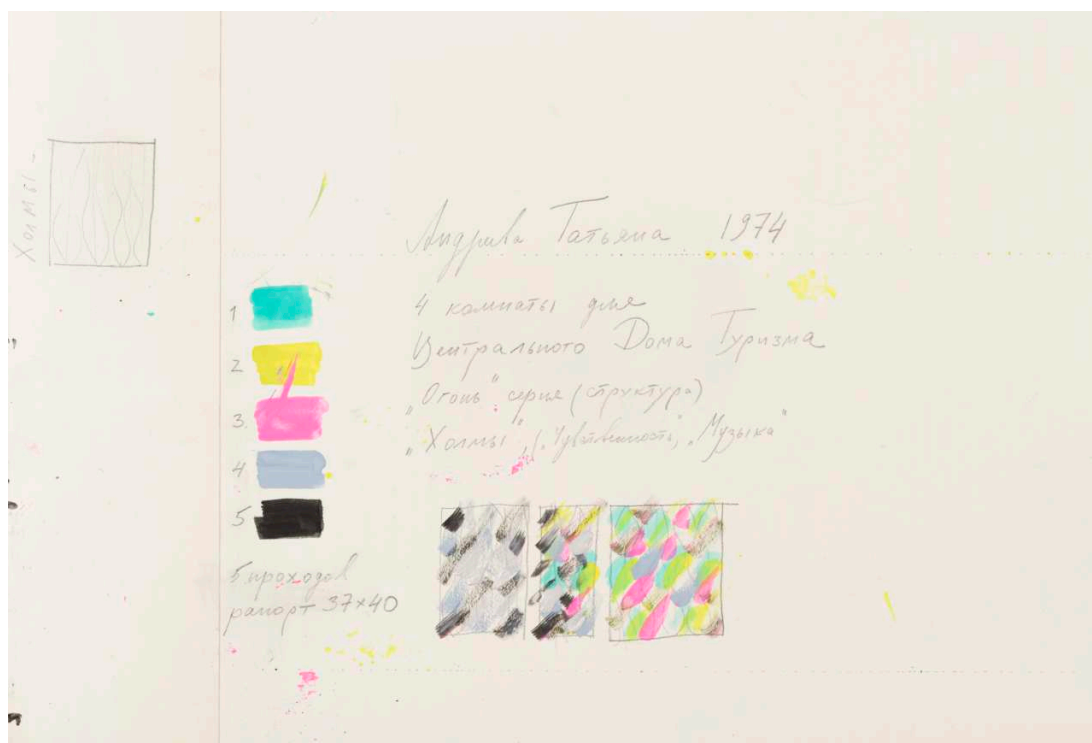
- 1 Kyrie eleison — "Господи помилуй"
"чрн"
- 2 Gloria Слава в вышних Богу
Qui tollis — Амины
господи — сними
- 3 Credo "Верую" — Символ веры
коричн "с золотом и голубым"
(чрн) алым
- 4 Sanctus "Свят" Агнус с золотом
- 5 Benedictus Благословен
Грядущий "во имя Господне"
(серитка)
- 6 Agnus Dei "Агнец Божий"
(чрн)
- 7 Dona nobis pacem
"Даруй нам мир"
Мольба о мире внутреннем и
внешнем — Бетховен 62.3

186
— 31
217

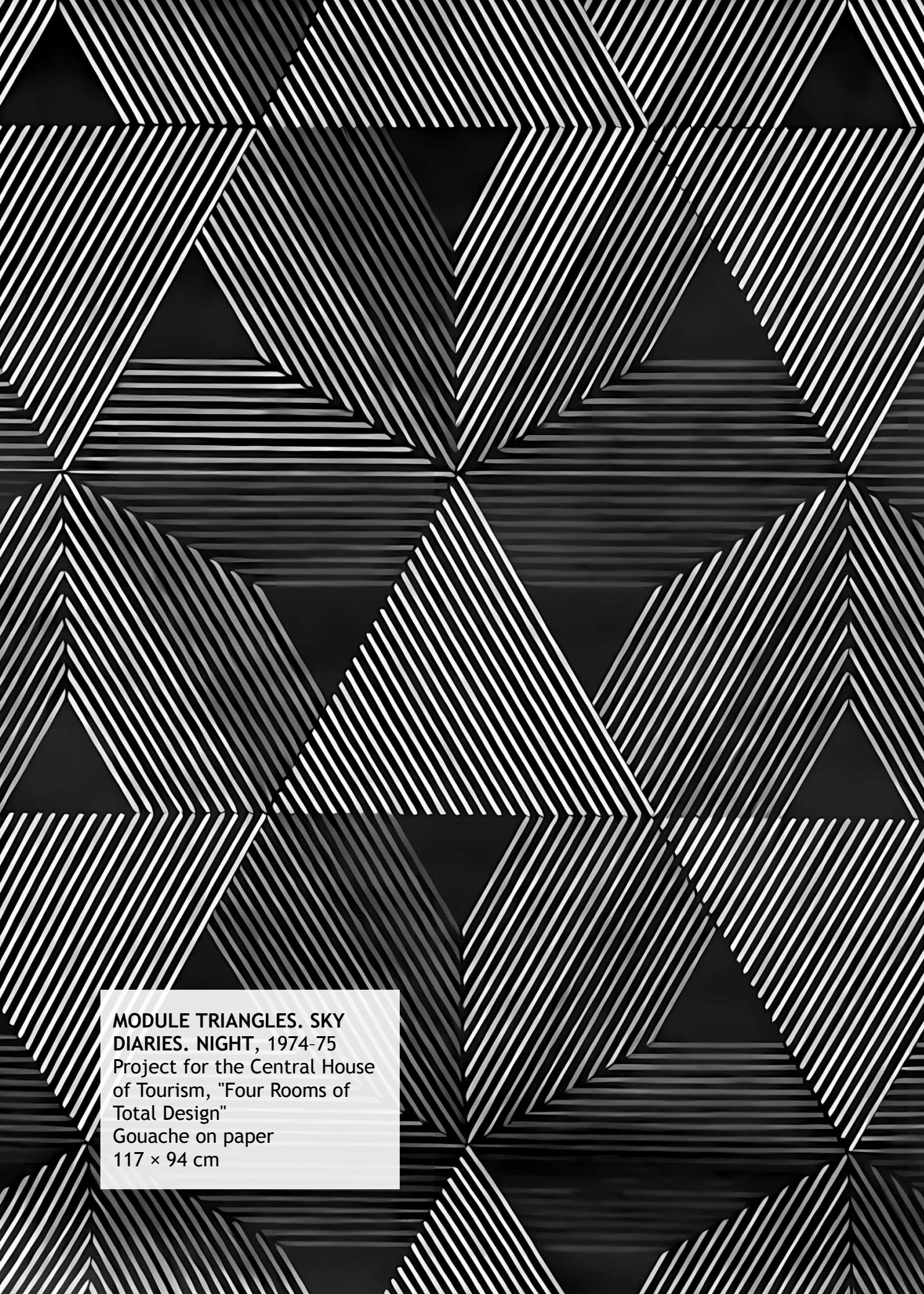


- 1 "Господи помилуй" черным с синим
- 2 "Слава в вышних Богу сими" голубое светлое
- 3 "Верую" коричнево-белое
- 4 "Свят" алым с золотом
- 5 "Благословен Грядущий во имя Господне" серитка
- 6 "Агнец Божий" черным
- 7 "Даруй нам мир" голубым

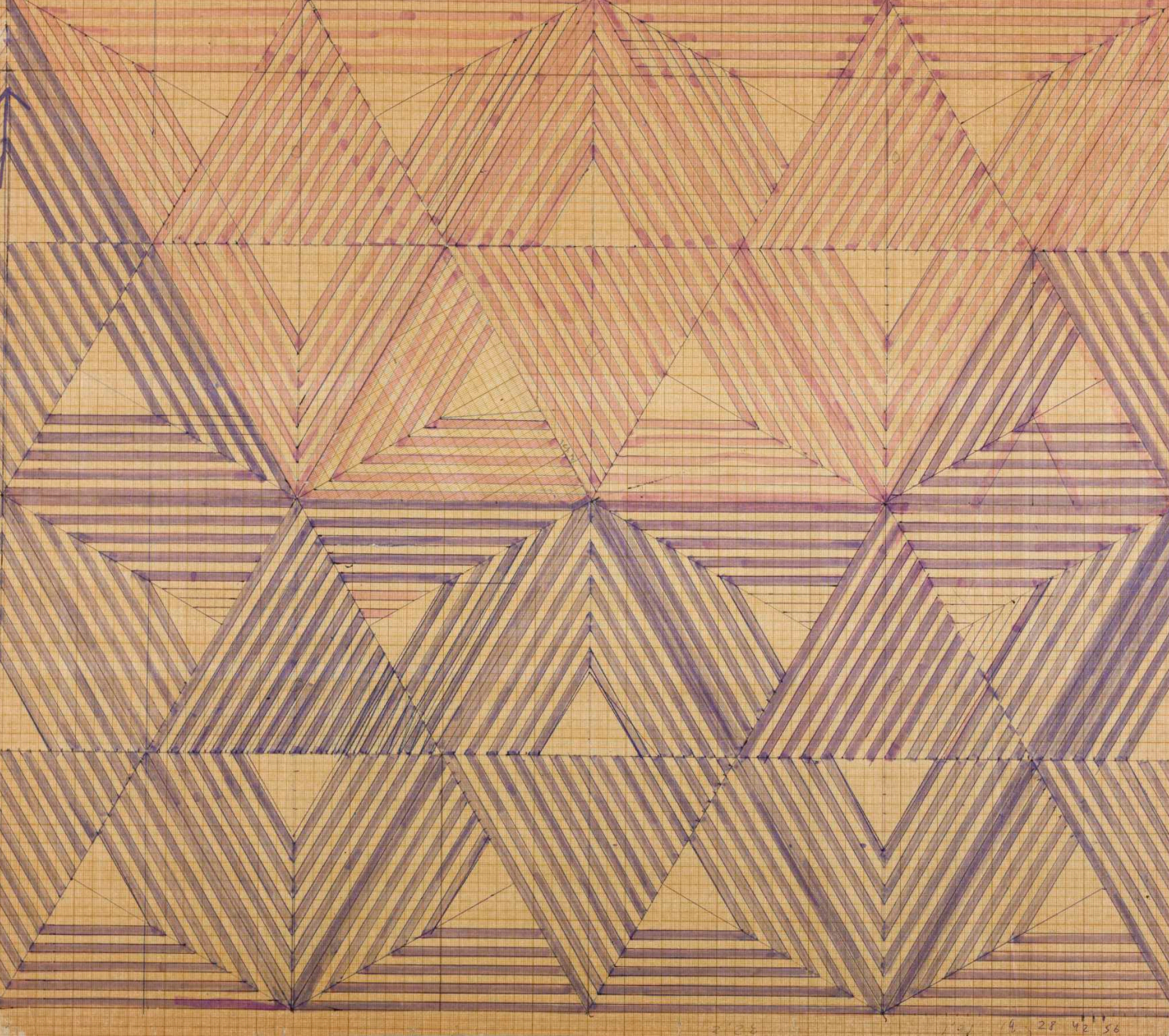
157-156 52



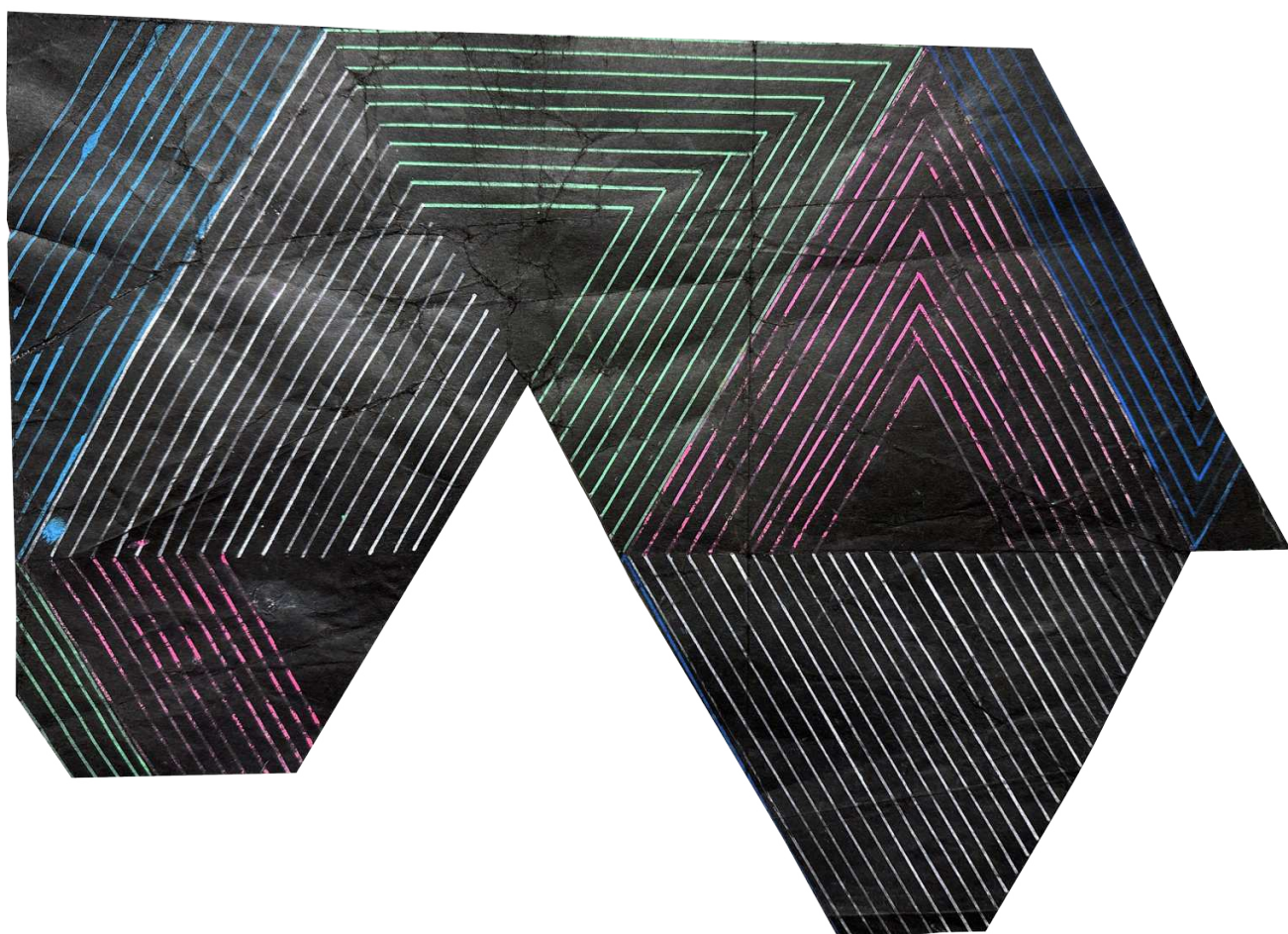
SKETCHES FOR THE FIRE MODULE, 1974
Project for the Central House of Tourism, "Four Rooms of
Total Design"
Mixed media on paper

The image features a complex, repeating geometric pattern of triangles. Each triangle is filled with numerous parallel lines that create a strong sense of three-dimensional perspective, making the triangles appear to recede into the distance. The lines are drawn in white and light gray against a dark gray background. The overall effect is a dynamic, almost hypnotic visual rhythm.

**MODULE TRIANGLES. SKY
DIARIES. NIGHT, 1974-75**
Project for the Central House
of Tourism, "Four Rooms of
Total Design"
Gouache on paper
117 × 94 cm



SKETCH FOR THE "SKY IN THE CITY" MODULE, 1974
Project for the Central House of Tourism, "Four Rooms of
Total Design"
Mixed media, paper



SKETCH FOR THE "SKY IN THE CITY" MODULE, 1973

Project for the Central House of
Tourism, "Four Rooms of Total
Design"

Gouache and ink on paper
24.5 × 35 cm

ENLARGEMENT, 1970

In 1979, Tatiana Andreeva began working intensively on the "Enlargement" series.



This interest in the "visible-invisible" originated with a device — the **EPD-1 epidiascope** — which her father had obtained through his connections in the scientific community.

This Czechoslovak-Soviet device, roughly the size of half a room, could **magnify objects, flowers, or insects** several hundred times over and project their images onto a wall.



One of the first optical experiments carried out with this epidiascope was the **"Poppies" series** (1981-1983).

A black-and-white photograph made by Andreeva for the **"Enlargement" project** has been preserved: stamens, the folds of a freshly opened flower, the cracks along stems, and even pollen become the **very subjects of the image**.



THE SWALLOWTAIL SAILBOAT, 1992
"ENLARGEMENT" SERIES
Gouache on paper
99 × 100 cm



BIOGRAPHY OF THE ARTIST



Tatiana Andreeva first studied theoretical physics and mathematics at Moscow State University before training at the Moscow Textile Institute, from which she graduated in 1975. Between 1970 and 1971, she also attended the studio of Grisha Bruskin, a nonconformist artist known for his work at the crossroads of painting, sculpture, and installation.

From the mid-1970s onward, Andreeva developed her first optical modules, conceived both as autonomous works and as elements of expandable ensembles. This modular thinking became one of the founding principles of her method: each unit follows a rigorous internal organization while remaining capable of entering into larger spatial configurations.

Alongside her artistic practice, Andreeva worked at the Combinat of Applied Arts, where she produced numerous projects related to textiles, objects, and interior design. Her research in the field of design gave rise to several series, including *Squares*, *Insects*, *Gradient*, *Gorodets*, *Hello!*, *Soyuz-Apollo*, *Wave*, and *Electrification* – the latter created in collaboration with her mother, Anna Andreeva.

Today, Andreeva continues to develop her practice through the exploration of new supports and materials – canvas, metal, wood, plywood. She is particularly interested in objects conceived as elements of total installations: screens, spatial partitions, and modular environments. Regarding the history of art above all as a circulation of ideas, she makes the transformation of conceptual formulas into spatial and visual systems one of the central axes of her research.

The artist's works are held in numerous private and public collections, including the Getty in Los Angeles, the Kunstgewerbemuseum in Berlin, the Tretyakov Gallery in Moscow, the Wende Museum in Berlin, as well as in numerous private collections in Munich and New York.

Tatiana Andreeva lives and works in Switzerland.

PRACTICAL INFORMATION

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TATIANA ANDREEVA

Exhibition from September 18 to
November 28, 2026

Opening on September 18, 2026, at 6:30 PM

ALINA PINSKY