

JULIA BELOVA

*PORTFOLIO OF
SELECTED WORKS*

MONSTRUM SACRUM

2025

porcelain, wood, steel, aluminum, latex, silicone, filling

material 450 x 1500 x 800 cm

Dominikanerkirche (Kunsthalle Krems)

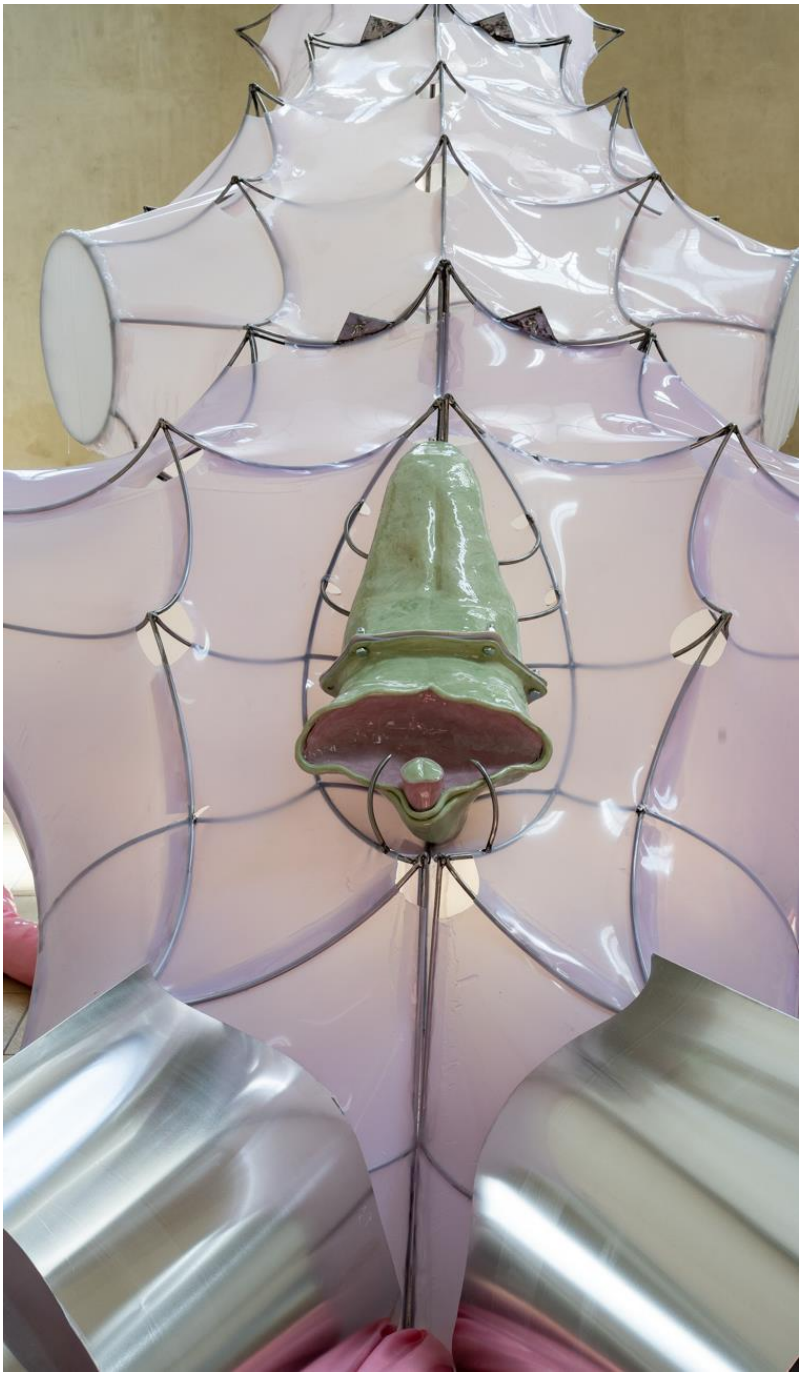
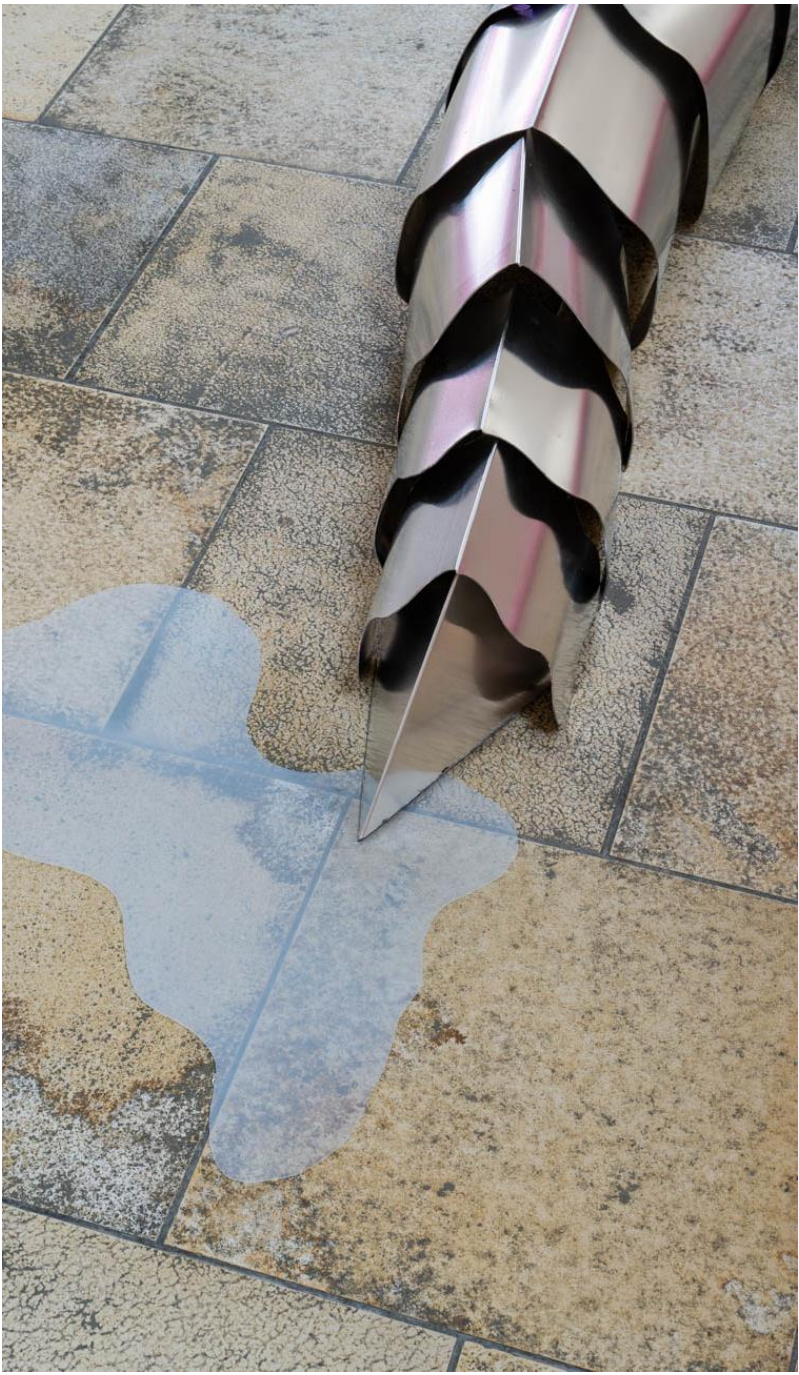
Solo exhibition MONSTRUM SACRUM

MONSTRUM SACRUM is the central work of the eponymous exhibition, presenting a multilayered image of the monster as both an inner shadow and an external force. It evokes fear through its otherness, yet simultaneously seeks acceptance, triggering conflicting emotions in the viewer — from fear to empathy. The monster is hidden within a church space — a symbol of refuge that becomes a site of uncertainty and unease. The sculpture is made from unconventional materials such as silicone, aluminum, and latex, emphasizing the creature's fluidity, vulnerability, and ambiguity. The work also references Baroque aesthetics, reinterpreted through a queer lens: traditional hierarchies are disrupted, gender boundaries dissolve, and the body gains new power and centrality.

Photos: ©Simon Veres







CHANDELIER WITH WHITE ANGELS

2025

Glazed porcelain, pigments, wax, chain , 50 x 40 x 45 cm

Dominikanerkirche (Kunsthalle Krems)

Solo exhibition MONSTRUM SACRUM

A white porcelain chandelier adorned with angelic figures, whose wounds are bleeding, alludes both to the suffering of Christ and to menstrual blood — a bodily taboo that religion addresses selectively. The work engages with religious symbolism, blending Orthodox and Catholic motifs to express an inner conflict and cultural fragmentation.

In Orthodox tradition, a woman is considered "impure" during menstruation and may be denied entry to the church, while images of bleeding male bodies — such as the crucified Christ — are not only permitted but venerated. This piece serves as a critical commentary on religious patriarchy, its hierarchies, and its double standards.

The sculpture draws on the aesthetics of the Baroque — excessive, bodily, and visually rich — but through a "queering Baroque" lens, in which traditional gender and religious norms are distorted, reimagined, and questioned. Here, blood becomes not only a symbol of suffering, but also a provocation — a challenge to the sacred and the "normative."

Photos: ©Simon Veres





QUEERING BAROQUE

2023

glazed porcelain, wax, chain / 60 x 55 x 60 cm, ca 30 kg

The sculpture was created specifically for the exhibition SEVEN DEADLY SINS at Kunsthalle Krems and explored the theme of Lust.

Julia Belova's porcelain chandelier *Queering Baroque* reinterprets baroque aesthetics through a queer lens and the perspective of female desire. The composition of nude female figures engaged in intimate acts challenges the patriarchal gaze that traditionally objectifies women. The artist openly explores the limits of the permissible, turning "sinful" carnal love into an act of resistance and self-definition. Delicate porcelain contrasts with themes of prohibition, repression, and pleasure. The sculpture critiques not only religious norms but also the hypocrisy surrounding the perception of female sexuality. The work embodies the idea that sin lies not in desire, but in its suppression. Here, art becomes both a political act and an intimate manifesto.

Photos: ©Mira Klug







THERE IS NO MONSTER IN THIS ROOM

2023

metal, textile, porcelain, ceramics / 200 x 200 x 150
"On the New. Viennese Scenes and Beyond. Part
3" Belvedere 21

Julia Belova's art treads a fine line between exuberant kitsch and horror. The bright pastel colours of her chandeliers and porcelain objects stand in stark contrast to other motifs like snakes, skulls, or deformed putti. The artist often combines soft fabrics with sharp points in her sculptures and installations. Drawing on a baroque formal vocabulary, she negotiates themes such as death and transience as well as corporeality and sexuality. With an attentive eye to the contradictions between socially defined roles and individual ones, especially those of women and non-binary people, Belova lets new queer bodies emerge.

Text : Ana Petrovich / Belvedere 21

Photo: Johannes Stoll / Belvedere, Vienna (this page)
© Simon Veres (next pages)







HOLY BURGER

2024

glazed porcelain / 19 x 17 x 17 cm

The sculpture was created for the exhibition 'God and Money' as part of the St. Leopold Peace Prize 2025 at Klosterneuburg Abbey

"*Holy Burger*" is a porcelain sculpture shaped like a burger, filled with symbols of catholic religious art—such as the bleeding heart, cherubs, and praying hands. It reflects on the consumption of religious art and spirituality by turning sacred values into something disposable.

The burger, linked to fast food and overconsumption, becomes a metaphor for how art, religion, and culture are recontextualized and discarded in modern society.

Porcelain emphasizes the fragility of these concepts, inviting reflection on how we treat the sacred as a commodity. The work critiques the commercialization of the holy and continues my exploration of Baroque aesthetics, blending the sacred and the secular in a commentary that resonates across time.

Photos: ©Martina Lajczak





CHANDELIER WITH GREEN BOWS

2024

glazed porcelain, pigments, wax, chain / 60 x 55 x 60 cm, ca 25 kg

The green porcelain chandelier with bows combines decorative charm with a subtle subversion of expectations. Evoking the excess and theatricality of Baroque, it features delicate detailing and a pastel palette linked to femininity and domestic space.

The chandelier's design reveals vaginal motifs—a hint at corporeality and sensuality woven into decorative language. The bows, fragile yet confident, echo rocaille ornamentation and the visual aesthetics of Sailor Moon, where innocence intertwines with strength.

The work evokes ambivalent feelings: teetering between beauty and the unsettling, where the thin line between allure and unease invites reflection. Through porcelain—a fragile and prestigious material—the chandelier asserts softness as strength and decoration as a form of resistance.

Photos: Florian Jauernig

Next page : Julia Belova / ©Simon Veres





THE PANDORA'S SHELL

2024

glazed porcelain, mother of pearl luster / 12 x 13 x 15 cm

The porcelain sculpture in the shape of a shell, filled with tiny skulls instead of pearls, presents a juxtaposition of refined form and unsettling content, drawing on the language of decorative art to engage with timely themes.

Its form and meticulous detailing echo the aesthetic of 18th-century European porcelain miniatures—objects of aristocratic display where beauty often masked imperialist narratives. Porcelain, once called "white gold," carries its own colonial history: from its appropriation from China to its transformation into a symbol of European power and cultural dominance. The choice of this material is deliberate—it underscores the dissonance between refinement and violence, between preciousness and loss.

The skulls nestled within the shell become a quiet, haunting elegy. They speak to the wars that displace, fracture, and estrange, tearing people from their homes and histories. This sculpture is not only a metaphor for death and exile, but also a subtle meditation on the price of what is lost—and the grief that cannot be left behind.

Photos: Julia Belova





NAIAD FOUNTAIN

2021

porcelain, pigments, glaze, artificial hair / 70 x 55 x 55 cm

The 2021 porcelain sculpture "Naiad Fountain" by Julia Belova, inspired by the Schönbrunn Park fountain in Vienna, reinterprets the sexualized image of women and motherhood through a queer feminist lens. The artist creates an androgynous form that resembles a fountain but lacks its original function, symbolizing the Baroque-era conflict between societal roles and personal authenticity. This tension, still relevant for women and the LGBTQ+ community, is reflected in the sculpture's use of dead materials like porcelain and synthetic hair, which imitate water and body but remain frozen. Belova connects Baroque themes to modernity, exploring new ideas of corporeality and sexuality.

Photo: ©eSeL.at/Joanna Pianka



BOW 2024

glazed porcelain / 25 x 16 x 16 cm

The porcelain sculpture "*Bow*" is a reimagining of Baroque aesthetics through a queer-feminist lens. Blending eroticism, opulence, and corporeality, the work challenges the boundaries of traditional perceptions of femininity. The bow, typically a symbol of decorativeness and submission, is transformed here into a manifesto of sexual and gender autonomy. The vagina becomes a central element, reclaiming the body's right to visibility and voice. The sculpture evokes a tension between the sacred and the corporeal, the elevated and the profane.

Photo: Alisa Verbina





CHANDELIER WITH LILAC SNAKES

2022

*porcelain, wax, pigments, glaze, steel, chain /180 x 80 x 40 cm
"Seven Deadly Sins", curated by Andreas Hoffer , Kunsthalle
Krems 2023*

"Julia Belova creates a dystopian- looking world that refers to current world political events on several levels and brings baroque motifs, such as memento mori or vanitas, into focus. In her artistic practice, she deals with the aesthetics of the Baroque, gives it a contemporary expression and addresses themes such as hedonism, sexuality, corporeality, eroticism, but also religiosity."

Text (fragment) : Paula Marschalek

The "Chandelier with Lilac Snakes" is intertwined with a performative practice of self-destruction and transformation, exploring the theme of transience. For the exhibition "Seven Deadly Sins" at Kunsthalle Krems, a time-lapse video was created showing the candles burning, which extend from the porcelain sculpture. The performative aspect of the sculpture can continue indefinitely, as the candles are replaced and the accumulating layers of wax gradually alter its form.

Photo: © Mira Klug

©Agnes Winkler (exhibition view next page)







CHANDELIER WITH PURPLE SWANS

2023

porcelain, wax, pigments, glaze, chain / 70 x 55 x 60 cm

"On the New. Viennese Scenes and Beyond. Part 3" Belvedere 21

Julia Belova created the chandelier specifically for the Belvedere 21 exhibition, drawing inspiration from historical symbolism and reinterpreting it through a contemporary lens. Influenced by Johann Nepomuk Schaller's sculpture "Young Cupid" (1815-1816), the artist crafted a scaled-down version of its wings, transforming them into swan wings for the chandelier. The work addresses the myth of Zeus and Leda, using sexualized forms to critique the romanticization of violence against women and forced pregnancy, themes traditionally controlled by male narratives. The "Chandelier with Purple Swans" merges Leda and the swan into one entity, subverting power dynamics, while its Baroque-inspired form and candles evoke both life and self-destruction.

Since 2024, the sculpture is part of the Art Collection of the City of Vienna

Photo: © Simon Veres





BLUE GRAVE

2022

textile, porcelain, ceramics, metal construction/ 120 x 180 x 200 cm
SNAKES HAVE MANY FACES solo show
Sotheby's Artist Quarterly Vienna 2022

The multi-layered and media-diverse installation "Blue Grave", is a clear sign against all the violence, suffering, war and death that has overshadowed everyday life, changed lives and left people in deep shock. A textile mass of organic and inorganic subjects spills out of the baroque fireplace, including torsos and blue skulls made of clay and silken tentacles stretching out. Here and there, a few light blue snakes wriggle out, appearing to be venomous and dangerous judging by the colour. The forked tongue is grey and just waiting to give the bite of death. The symbolism of the snake is an archetype in cultural history, although the meaning or metaphor varies greatly. In Christian mythology, it is depicted as a man-eating beast, messenger of the underworld or devilish temptress in the Fall, reprehensible and demonic, whereas in other cultural circles it evokes positive connotations. In the Hindu and Buddhist traditions of the Indian subcontinent, for example, the snake is regarded as the patron saint of water and clouds, and in ancient Greece as a healer. In addition, the site-specific installation also allows associations with the veneration of saints and the cult of relics, which are particularly present in the Catholic and Orthodox churches. Death is symbolically encountered here in yet another way. The draped skulls made of ceramic and the skeletal remains made of porcelain refer to the vanitas motif known in the context of art history, which reminds us of the transience of life and forces us to reflect on what we have seen.

Text: Paula Marschalek
Photo: ©Philipp Schuster







CHANDELIER WITH YELLOW SNAKES

2022

glazed porcelain, wax, chain / 50 x 45 x 50 cm

Rundgang at the Academie of Fine Arts Vienna

Photo: Joanna Pianka

Next page: SNAKES HAVE MANY FACES

solo show at Sothebys Artist Quarterly,

Vienna 2022 Photo: Philipp Schuster

A magnificent chandelier hangs from the ceiling in the absolutist manner, yellow snakes crawl out of the chandelier, its outgrowths of yellow wax acting as a source of light. As the candles slowly burn down, the work gradually fades away, thus thematising the subject of transience on another level. In terms of content, however, the multiple snake metaphors refer to the plurality of faces of evil.

The choice of materials also shows connections to the Baroque. At that time, porcelain experienced a high point above all in the design of figurines, decorative objects and tableware. Julia Belova, on the other hand, integrates porcelain into the contemporary context and uses the texture of the material in her artistic practice to create imitations. The hard porcelain simulates a soft, flowing form characterised by sweeping movement and sumptuous rhythm, thus illustrating dualisms that were also omnipresent in the Baroque period.

Text: Paula Marschalek







PACIFICATION

2022

*soap fountain 100 x 80 x 80 cm, inflatable pool 150 x 33 cm
"I put on my rose-colored glasses to see the world in black" group
show curated by Ilia Kronchev-Ivanov, Angelina Braun, Nadia
Kovaleva, Beriozka Gallery, hosted by Interval Art , St Petersburg*

At the time this exhibition was being prepared, tragic events occurred in Ukraine, namely the invasion of Ukraine by Russian troops. This dramatically affected the concept of my fountain installation and turned it into a peacemaking statement, a call for peace. In the very name pacification in the Russian word is also the root word peace. The fountain of soap is slowly self-destructing, foaming and taking more and more streamlined forms. Death, stretched out over time, a process that can be seen and understood. On the wall is a banner depicting an artist in the image of the Virgin Mary in foam and a plastic cape in acid yellow. The serenity of the saints looking on at the horrors of war and the appeal to the Russian tradition of the icon.

Photo: ©Alisa Gill





Two-headed
Three-headed
Fountain

Angel
Behind His Back

Moderation
And peace.

I immerse my hands in the
Foam
I dive
I want
To make the noise stop
And become only
Peace
Silence
Quiet
Silence
Silence

Peace
Peace
Peace

by Anna Zavediy



CREEPING CROSS 2022 / *glazed porcelain , 30 x18 x cm*
Vienna Contemporary Zone1 2022 Foto: kunst-dokumentation.com

SINCERILY

2021

Soap, chain, artificial flowers and hair
Solo show at the FFTN Gallery St Petersburg
Curated by Veronika Nikiforova
Photo: Maria Ekusheva

Чистосердечность суть чистота совпадающие
близкие демоны смыслы насквозь
просвечивающие незапачканные невинностью
руки чешуйки соприкосновения твердое
вещество полужидкая масса растворимая устал
обряд.

Текст: Вероника Никифорова

Sincerity is purity—coinciding, kindred demons of
meaning, translucent through and through,
untainted by innocence. Hands, scales of touch,
solid matter, semi-liquid mass, dissolvable. Tired. A
rite.

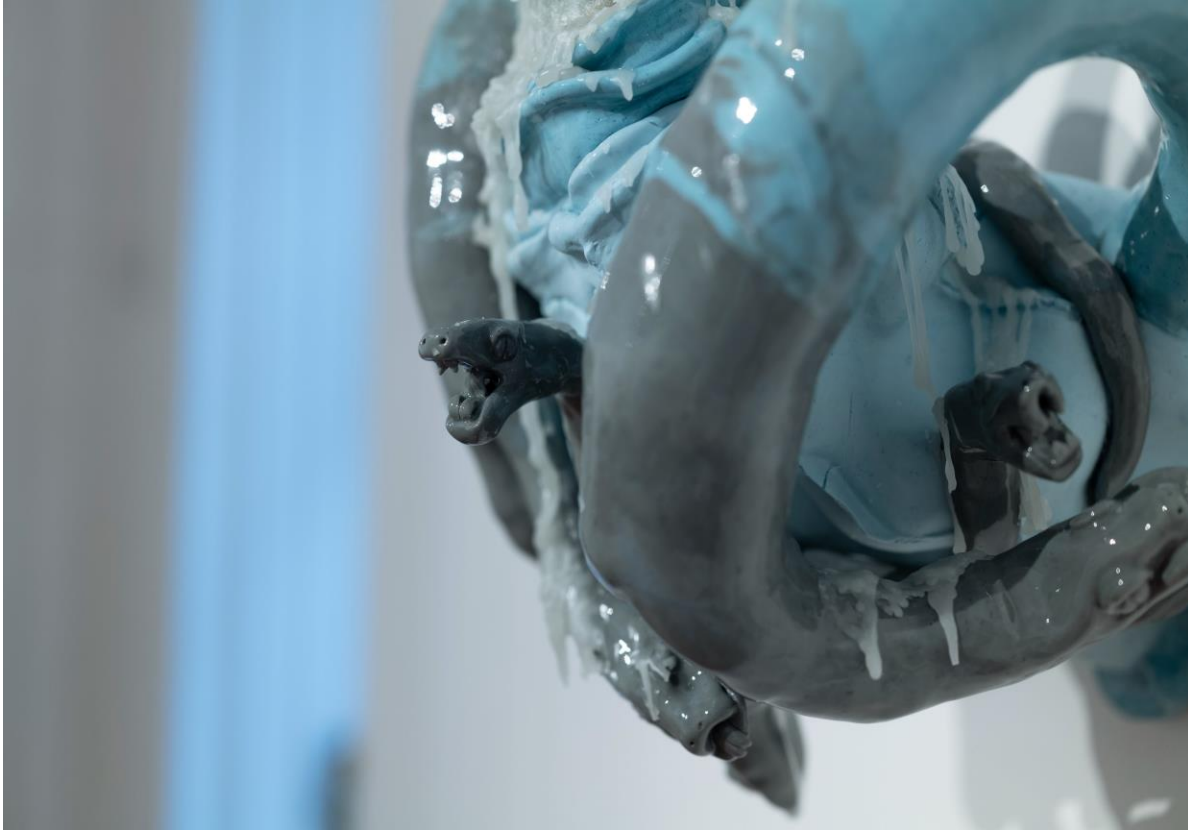
Text: Veronika Nikiforova

Photos next pages: Ania&Katia Shulga / Anna Bat









CHANDELIER WITH BLUE SNAKES 2022

SNAKES HAVE MANY FACES

solo show at Sothebys Artist Quarterly, Vienna 2022

Photo: Philipp Schuster



JULIA BELOVA she/her

b. 1991 Tver, Russia
lives and works in Vienna since 2016

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Julia Belova experiments with the religious aesthetic of the Baroque and reinterprets the corporeality of this period with queer feminist approaches. Her sculptures are woven into a performative practice of self-destruction and transformation, addressing the theme of transience. A queer immigrant, the artist adopts an aesthetic that is exotic to Russian culture.

SELECTED EXHIBITIONS

- ★ MONSTRUM SACRUM, Dominikanerkirche , curated by Andreas Hoffer, Krems (AT) 2025 (Solo)
- ★ GOTT UND GELD, St. Leopold Peace Prize 2025 Award exhibition, Klosterneuburg Abbey, Klosterneuburg (AT) 2025
- ★ ON THE NEW Viennese Scenes and Beyond, Belvedere 21, Vienna (AT) 2023
- ★ SEVEN DEADLY SINS, Kunsthalle Krems, curated by Andreas Hoffer, Krems (AT) 2023
- ★ LIFE ON ITS OWN, Kunstraum Schwaz (AT) 2023
- ★ VIENNA CONTEMPORARY (ZONE 1), presented by Rudolf Leeb Gallery, curated by Tjaša Pogačar, Vienna (AT) 2022
- ★ SNAKES HAVE MANY FACES, Sotheby's Artist Quarterly, Vienna (AT) 2022 (Solo)
- ★ SKULPTURGARTEN, PARALLEL & NEVER AT HOME, Palais Auersperg, Vienna (AT) 2022
- ★ BLASFEMinISTKI, Dom Norymberski, curated by Iwona Demko and Renata Kopyto, Krakow (PL) 2022
- ★ BLAZAR Art Fair, Moscow (RU) 2021
- ★ PUSHING BOUNDARIES, Royal Institute of Art, curated by Marcia Kure, Stockholm (SE) 2019
- ★ THIS CONTAINER HAS NO WINDOWS , Royal Institut of Art, curated by Annika Eriksson, Stockholm (SE) 2019
- ★ FACETS OF QUEER, Størpunkt Gallery, Munich (DE)

EDUCATION

2016 – now Academy of Fine Arts Vienna (Erwin Bohatsch, Julian Göthe)
2019 Royal Institute of Art Stockholm (exchange semester)
2015 BA, MFA St.Petersburg Stieglitz State Academy of Art and Design

TEACHING

2023 Guest lecturer, New Design University St Pölten (AT)
2022 Guest lecturer, University of Arts Linz (AT)

AWARDS

♥ ST. LEOPOLD PEACE PRIZE Recognition Prize, Klosterneuburg (AT) 2025
♥ DIVERSITAS Awards, 1st Prize, Vienna (AT) 2020

COLLECTIONS

♥ Vienna Museum 2024

PRESS / CATALOGUE

♥ RELIGION.ORF.at <https://religion.orf.at/stories/3229948/>
♥ GOTT UND GELD, St Leopold Peace Prize, Award exhibition catalogue, 2025
♥ PARNASS Heft 4/2023 September-Dezember
♥ ON THE NEW. Viennese Scenes and Beyond , exhibition catalogue, Belvedere 21, 2023
♥ Vernissage 364/2023
♥ SEVEN DEADLY SINS , exhibition catalogue , Kunsthalle Krems, 2023
♥ PARNASS Heft 3/2022 September-Dezember
♥ Die Presse , Issue Nr.23.083 2.September 2022
♥ TWIN Magazine London, Issue XXV November, 2021
♥ PARNASS Auctions & Fine Arts, Special / Herbst, 2021
♥ Les Nouveaux Riches <https://www.les-nouveaux-riches.com/julia-belova-ich-dich-nicht/> 2021
♥ Les Nouveaux Riches <https://www.les-nouveaux-riches.com/ihre-stilelemente-julia-belova/> 2020
♥ SALONE INTERIOR Magazine Russia, Issue No7/8 (261) July-August, 2020