



IN THE ARMS OF MYTH

Evy Jokhova

October 18th – November 29th, 2026

Opening: October 18th, 2026, at 5.30PM

Figura Avulsa

Rua de Santa Catarina 12, 1200 Lisbon

figuraavulsa.com

Figura Avulsa is pleased to present *In The Arms Of Myth*, an exhibition of context specific works by Evy Jokhova – opening with an original musical performance, *The Three Fates*, created in collaboration with Ellen Hörnberg, Mirjam Külm and Hannah Smithies, on Sunday, October 18th, at 5.30 PM.

The exhibition conjures crafted objects, sociality, collaboration and ceremony – Evy's mode is all encompassing, trespassing, and in search of the magical. She activates the space of Figura Avulsa's kitchen and its well, with a three-performer song – *The Three Fates* – spinning into the depths of the courtyard's cistern. The other works on view act as a score or props: anthropomorphic vases of edible pickles, a flag-painting-sculpture becoming shelter, a drawn love-poem about an eclipse...

The Three Fates overlaps three monologues or three voices in which the Spinner, the Weaver, and the Cutter each introduce themselves – sisters bound by blood, resentment, and an unspoken grief, each claiming their own rightness, misunderstanding, and singular purpose. The piece traces the arc of a human life – or perhaps the arc of a single relationship – from desire and birth through control and entanglement to severance and release, structured around a shared refrain that functions as both anchor and incantation: a descending spiral from search to leaving, each Fate claiming and inflecting it according to her nature, the voices converging until the thread is spun, held, and severed. The work moves between the sensual, the obsessive, and the severe – funny, intimate, poetic – a ritual of three women speaking themselves into being, and then out of it again. The well becomes a visual metaphor for the cauldron: the singers sing into it, amplifying their voices, while wearing ceremonial gowns of just over a thousand small ceramic leaves, modelled on Mayan ritual gowns made of shell plates, that make a sound of their own. Across these elements, contemporary anxiety is refracted through an ancient world drama, where every relationship forms its own uneasy triangle. The project takes its root from the three Fates – the Norns of Norse mythology, Urðr, Verðandi and Skuld, who weave the threads of fate and tend to Yggdrasil at the centre of the cosmos, and their counterparts the Moirai of Greek and Roman myth, Clotho, Lachesis and Atropos, who control the thread of life from birth to death.

Jokhova uses mythology here as a tool to demystify the contemporary, arguing that our increasingly unstable times have more in common with the wild tales of Nordic and Greek mythology than with the orderly modern lives we recently believed we led.

Evy Jokhova is a multi-disciplinary artist whose practice engages with dialogue and relationships between social anthropology, architecture, philosophy and art. Working with drawing, sculpture, installation, sound, film and performance, she aims to bridge gaps between these fields and their inherent hierarchical structures.

A graduate of MA Fine Art, Royal College of Art (2011) and MA Political Communications, Goldsmiths College (2013), Jokhova is the recipient of numerous awards including Arts Council Individual Grants Award (2018), Royal Academy Schools Fellowship (2016-19), Royal British Society of Sculptors Bursary Award (2017-18), Wien Kultur Förderung (2017) and Amsterdam Fonds voor Kultur (2018).

Solo exhibitions include: Oasis, curated by Paulius Petraitis, Meduza, Vilnius (2025); Three Colours: Flesh, 3+1 Arte Contemporânea, Lisbon (2025); Three Colours: Shadow, curated by Filipa Oliveira, Galeria Municipal de Arte, Almada (2023); Three Colours: Green, 3+1 Arte Contemporânea, Lisbon (2022); How to live together, CBK Zuidoost, Amsterdam (2018); The Shape of Ritual, project commissioned by Belvedere Museum, Vienna (2017); Towering in the conditions of fragments, Passengers, London (2017); Staccato, Marcelle Joseph Projects, London (2016).

Recent group exhibition include: Signs, Games, Messages, curated by Harald Krejci, Galerie Petra Seiser, Gmunden (2026); Prémio Novos Artistas Fundação EDP, curated by Catarina Rosendo, Luís Silva and Sérgio Mah, MAAT, Lisbon (2025); Liebe und Tod im Garten der Götter, Zeller Van Almsick, Vienna (2024); DRYADS OF COSQUER, curated by Merilin Talumaa and Justė Kostikovaitė, La Traverse, Marseille (2024); Art in the Age of the Anthropocene, curated by Linda Kaljundi, Eha Komissarov, Ulrike Plath, Bart Pushaw and Tiit Saadoja, Kumu Art Museum, Tallinn (2023); Goddesses and Warriors: 100 Years to Marija Gimbutas, House of Histories at the Lithuanian National Museum, Vilnius, LT (2022); WOTRUBA. Himmelwärts, curated by Gabrielle Stöger-Spevak, Belvedere Museum, Vienna (2021); Art in the Plague Year, curated by Douglas McCulloh, Nikolay Maslov & Rita Souther, UCR California Museum of Photography, California (2021); On Photographic Beings, Latvian National Museum, Riga (2020); Boundary Layers, Yarat Contemporary Art Space, Baku (2019); Prevent this Tragedy, Dateagle / Vongoetz Art, London (2018); Contemporary Sculpture Fulmer, Better Living: Tenderflick film festival, The Horse Hospital, London (2017) amongst others.

Since 2014 the artist has run Allotment – a collaborative research project that explores social relationships and cultural politics through food.

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