

An abstract painting with a grid-like structure. The top section features a dark, textured area with blue and brown tones. Below this, a horizontal band of lighter, more fluid colors (pinks, reds, and oranges) stretches across the width. The bottom section is dominated by a large, vibrant red shape, possibly a face or a stylized figure, set against a background of muted colors and textures. The overall style is expressive and layered.

Salon^{by}
IMPORT EXPORT

Masha
Silchenko
DROOM

Exhibition opening
Thu, 10 July 2025
6-8 PM

Salon by IMPORT EXPORT

47 Bedford Street
London WC2E 9HA

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On view until 31 August

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IMPORT EXPORT is excited to present "DROOM" - the newest solo exhibition of work by Odesa-born, Paris-based artist Masha Silchenko. The exhibition will comprise Silchenko's latest developments in painting and ceramics as well as an audiovisual installation. The exhibition is accompanied by "Three episodes, Red Eyes" - a short story by Rafael Moreno.

Masha Silchenko (b. 1993) is a Paris-based, Odesa-born visual artist. Having graduated from École Nationale Supérieure des Beaux-Arts in Paris, Silchenko also completed residencies at the Hochschule für bildende Künste Hamburg and Cité internationale des arts in Paris. During her studies, she also participated in the exchange programme with the Geidai Tokyo University of the Arts, where she trained at a traditional pottery studio. Her artistic practice spans painting, ceramic sculpture, installation work and performance. In her work, Silchenko juxtaposes formal experiments – such as bleaching, erasing, breaking, tearing, sowing back – with elements of text and lyrical narratives to relay the experiences of love, longing and loss.

"DROOM" is the third exhibition of the artist's work as part of the gallery programme, after "Clouded" in 2022 and "The language of the night" in 2024.

Enquiries: contact@importexport.art

Three episodes, Red Eyes

by Rafael Moreno

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Every night she dreamt of being an actress. Whenever she closed her eyes, she saw herself surrounded by massive buildings, living lives that had been written for her. The insistence of these dreams pushed her to move to the city. To her surprise, everything was bigger than in her head, so now she had to learn to dream bigger.

The city of Droom was built out of smooth, reflective materials. The locals made it their priority to get rid of textures; they preferred surfaces that reflected light. This made the city impressive — the size of buildings and objects felt dramatic when they became their own source of light.

The mirror city had a positive impact on her self-esteem. All the flash-like reflections of natural and artificial light felt like hungry camera shutters, like constantly being followed by paparazzi. She had to wear black, heavily filtered sunglasses, just like everyone else in the city. They helped her avoid nosebleeds and the heavy migraines she had experienced since moving to Droom. It was okay — she had grown used to looking like a movie star.

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The bleeding was insignificant at the beginning. After a night of heavy dreaming, she noticed that vessels in her eyes had popped. In her bathroom mirror, she examined them: the vessels looked swollen and were releasing tiny rivers of blood. She thought it had something to do with her fatigue. Her body was usually sensitive to change, so she took an aspirin, expecting her body to calm down.

Swallowing the pill, she took a minute to look at the rest of her face. It had changed. She had new expression lines, sun marks had started to appear, and even some areas where her skin was dry. She sensed an awful feeling approaching, which she rapidly concealed with a sip of coffee.

It will go away — the feeling, the dreaming, and the blood in my eyes, she thought while stepping outside. The day was like any other. She felt relieved to be in a city where no one watched her — but where she still felt like the center of attention.

Her dreams turned into an uninterrupted bright red. During her sleep, her body had changed — it had concentrated accumulations of heat discreetly stored in pockets inside herself. The heat moved to her brain, making her red dreams unbearable and pushing her to wake up.

Her eyes were totally red; everything around her looked like deep shades of red. She thought this was part of her dream, but when she opened her window, she faced the reddest, most tarnished city she had ever seen. As disoriented as she was, she noticed something else — she could see a thin layer of fading silhouettes, like ghosts. It looked like another city, probably one that was still there, holding its ground.

The blood in her eyes had turned into drops. She tightly closed her eyelids, behind which there was still a deep red. She stood still for a moment. In the middle of the red block, a pair of eyes stared back at her. She screamed and opened her eyes with a strong sensation in her chest. She hadn't perceived it before, but now she realized she was being watched — for how long? And by whom?

She turned to the mirror in paranoia. This time, her face looked markedly older, and her bloody eyes creeped her out. She cleaned the blood on her cheeks and rushed outside. She had barely spoken to anyone since she moved in, so she didn't know where to go. The store was empty, the park was empty, the train station was empty. She was surrounded by massive buildings, but no one — except herself — was around.

She sat on the street, disoriented. Next to her, something was moving on the surface of a car — it was the same eyes as before. They didn't blink and stared directly into her own. As scared as she was, she didn't dare move or blink. She waited for the blood in her eyes to blur her vision. She was terrified to know what else might have faded away.

Rafael Moreno (b. 1993) is a Colombian-born artist living and working in Paris. Through sculpture, installation, performance, and text, Moreno creates fictional narratives exploring the relationship between the human body, technological developments, and current socio-economic contexts. Moreno presented her work at Palais de Tokyo, CCA Berlin and other venues.



Installation view from "Droom" by Masha Silchenko at Salon by IMPORT EXPORT, London, 2025



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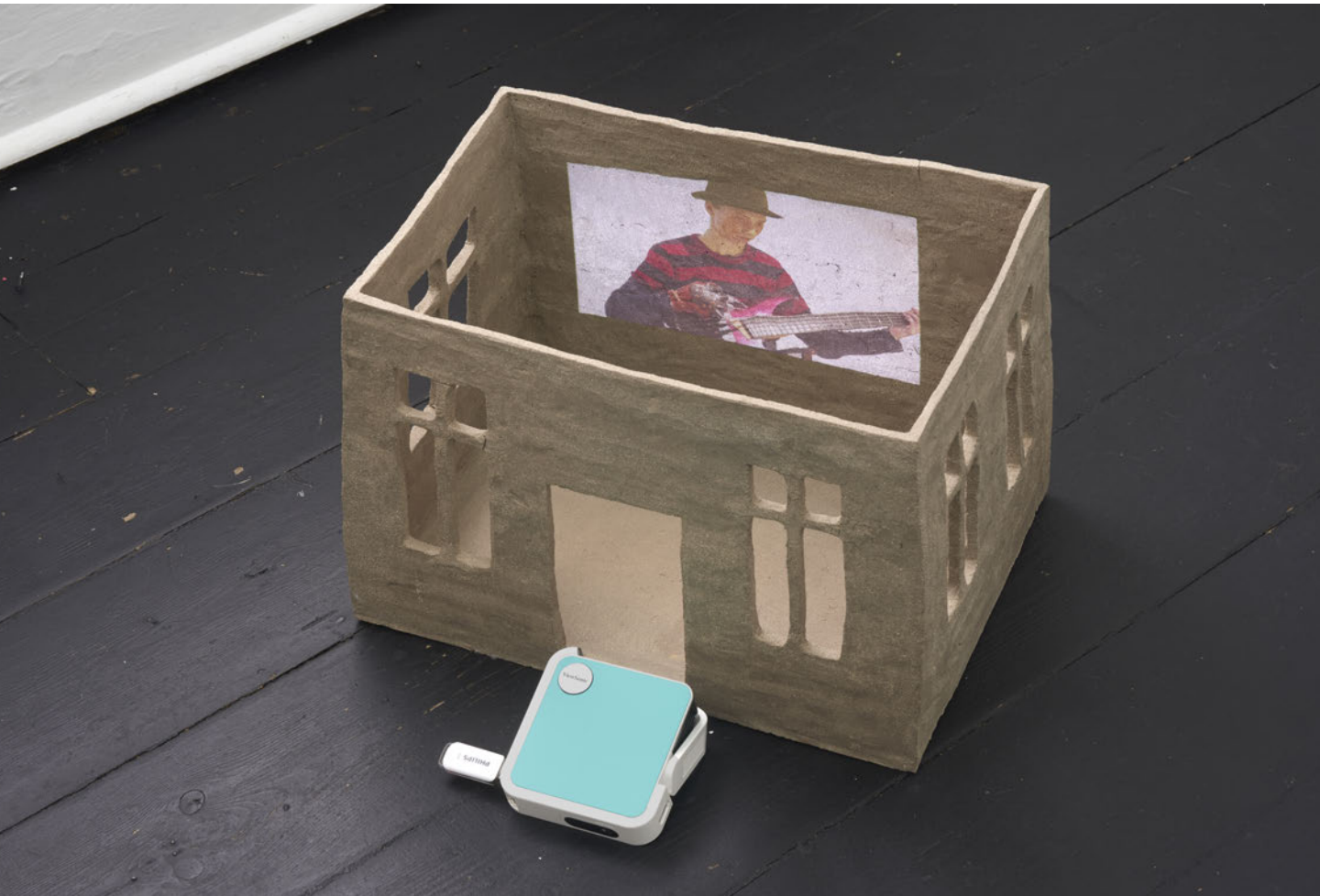
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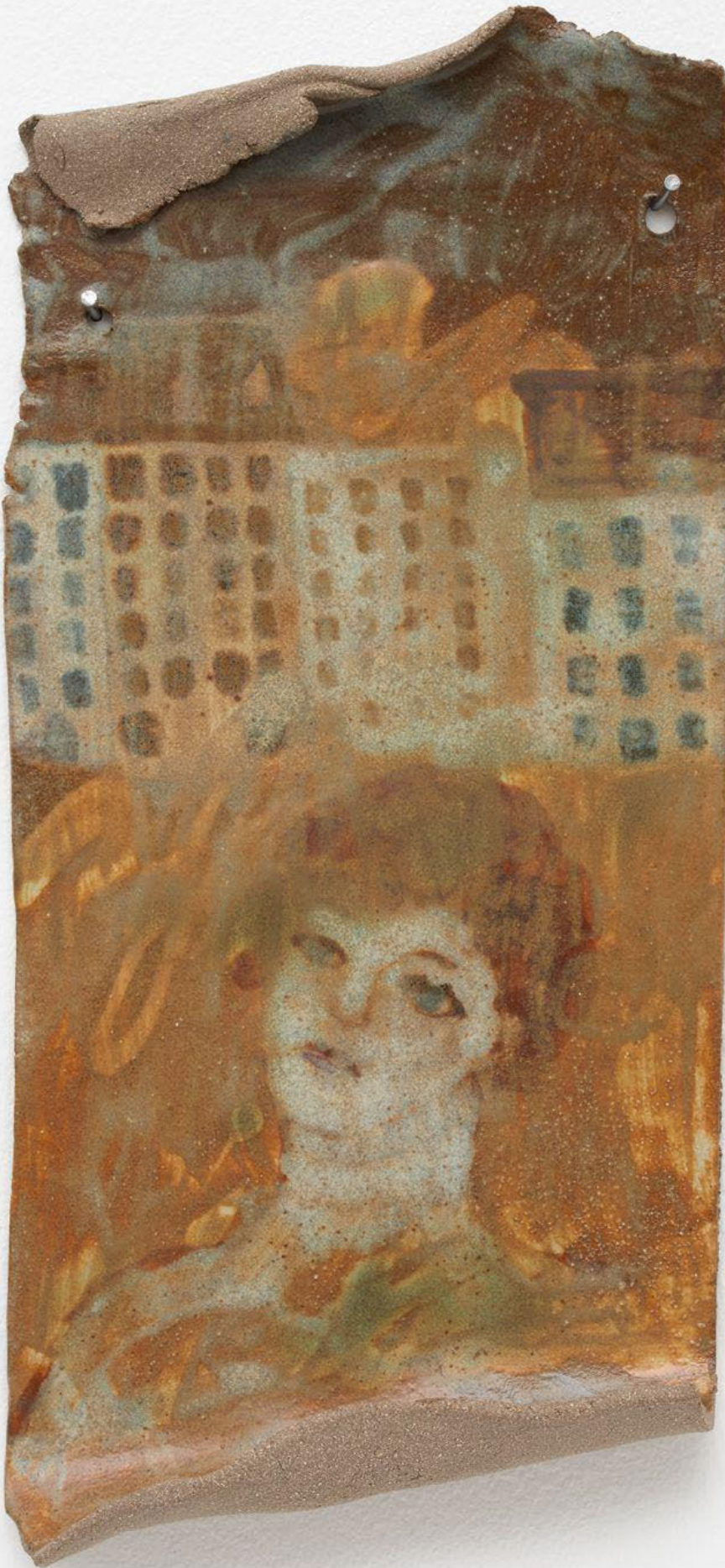
Masha Silchenko
Untitled, 2024
Ceramic, video projection
27 x 40 x 40 cm | 10 5/8 x 15 3/4 x 15 3/4 in
(SILC0120)



Masha Silchenko
Les griffes de la nuit, 2024
Glazed ceramics
33 x 14 cm | 13 x 5 1/2 in
(SILC0122)



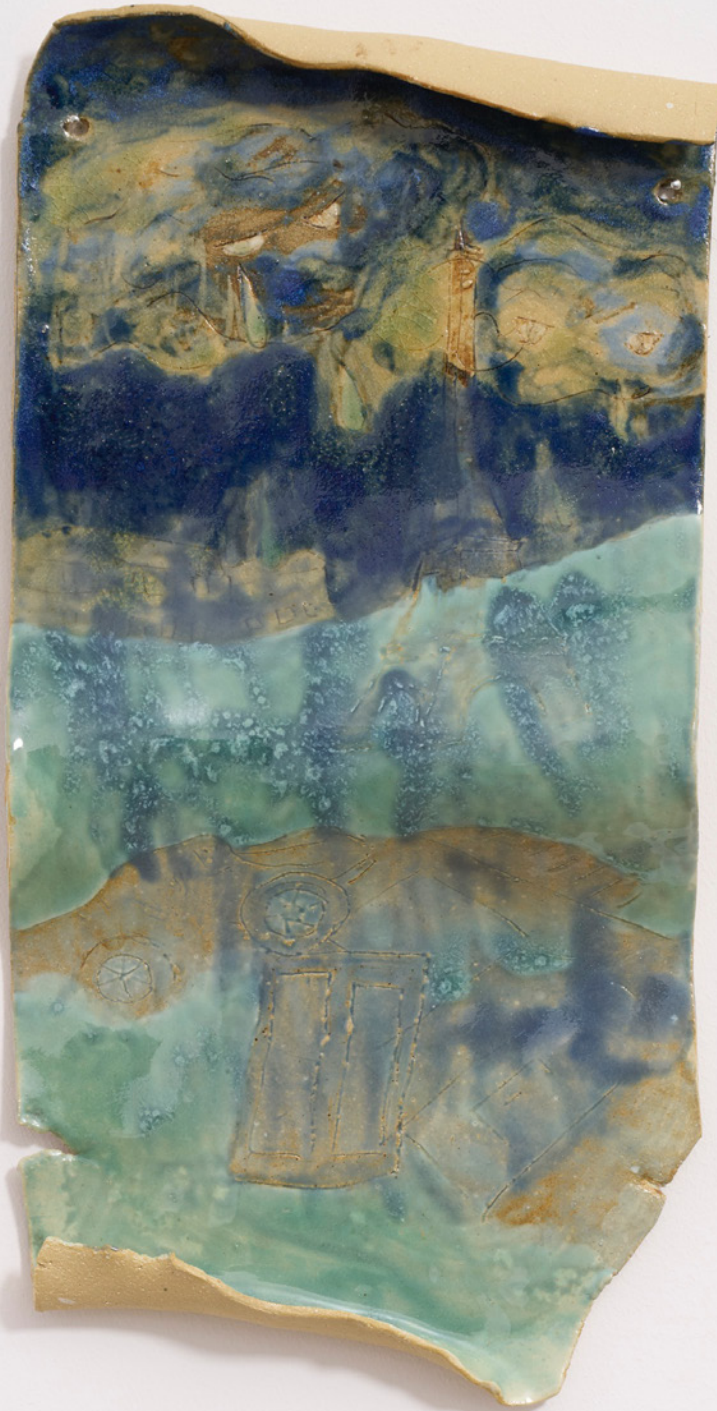
Masha Silchenko
Teleport, 2024
Glazed ceramics
30 x 16 cm | 11 3/4 x 6 1/4 in
(SILC0123)



Masha Silchenko
Untitled, 2025



Masha Silchenko
The control of the horizon of events in eternal life, 2024
Glazed ceramics
16 x 30 cm | 6 1/4 x 11 3/4 in
(SILC0124)
(studio image)



Masha Silchenko
Untitled, 2024
Ceramic, enamel
37 x 19 cm | 14 5/8 x 7 1/2 in
(SILC0107)



Masha Silchenko
Untitled, 2024
Ceramic, enamel
14 x 25 cm | 5 1/2 x 9 7/8 in
(SILC0118)



Masha Silchenko
Untitled, 2023
Ceramic, enamel
21 x 13 cm | 8 1/4 x 5 1/8 in
(SILC0085)



Masha Silchenko
9175854171 II, 2024
Ceramic, enamel
32 x 19 cm | 12 5/8 x 7 1/2 in
(SILC0117)



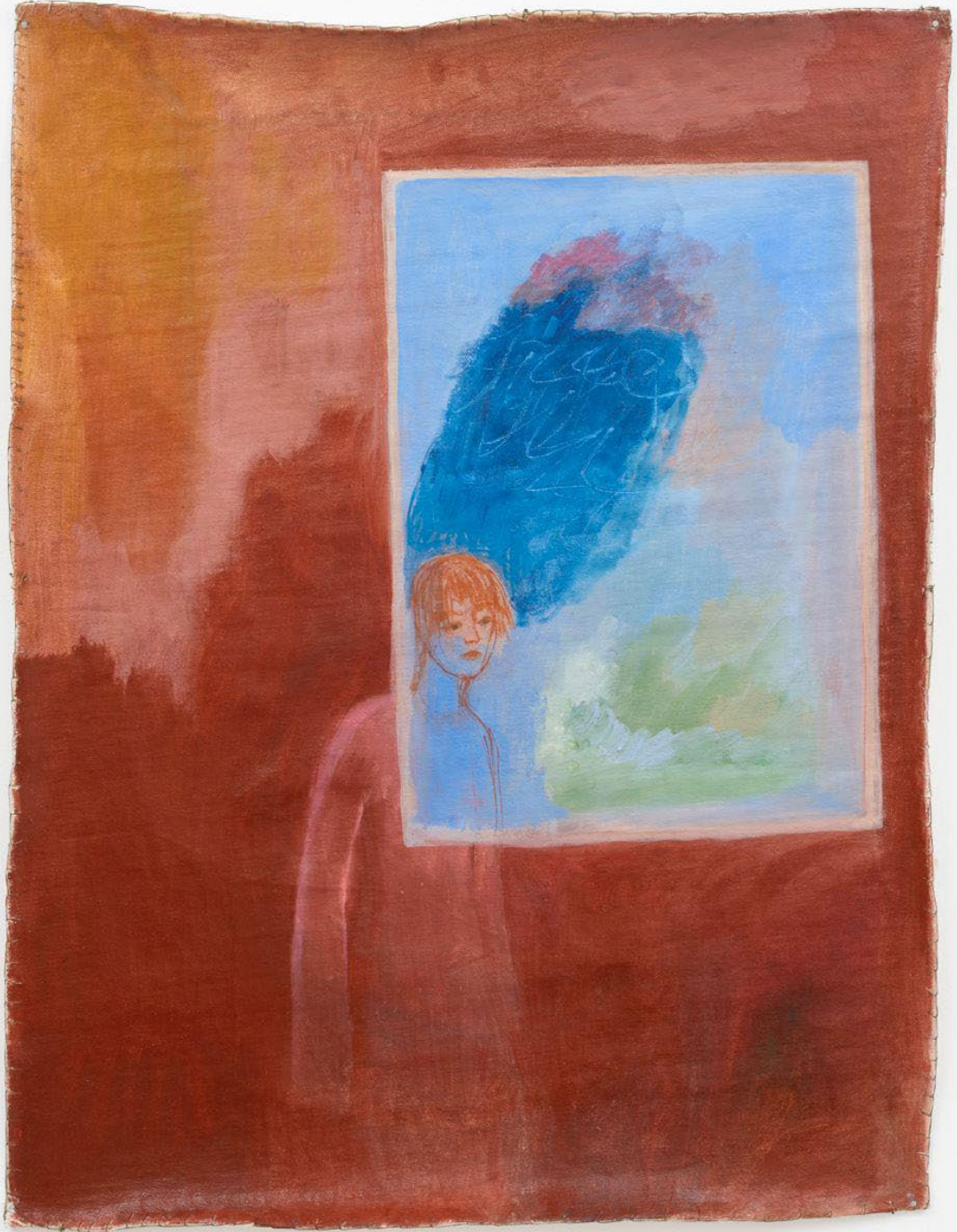
Masha Silchenko
Nothing ever happened, 2023
Oil on canvas, bleach, metal wire, ceramic
154 x 196 cm
(SILC0046)



Masha Silchenko
Untitled, 2025
Oil on canvas
138 x 96 cm | 54 3/8 x 37 3/4 in
(SILC0126)



Masha Silchenko
Untitled, 2025
Oil on canvas
90 x 61 cm | 35 3/8 x 24 in
(SILC0125)



Masha Silchenko
Untitled, 2025
Oil on canvas
73 x 56 cm | 28 3/4 x 22 in
(SILC0127)



Masha Silchenko
Untitled, 2024
Ceramic, enamel
11 x 16 cm | 4 3/8 x 6 1/4 in
(SILC0119)



Masha Silchenko
Untitled, 2023
Ceramic, enamel
22 x 14 cm
8 5/8 x 5 1/2 in
(SILC0088)
(studio image)

MASHA SILCHENKO



Masha Silchenko is a Paris-based, Odesa-born visual artist (b. 1993). Having graduated from Beaux-Arts de Paris, Silchenko completed residencies at the Hochschule für bildende Künste Hamburg and Cité internationale des arts in Paris. During her studies she also spent a year at Gedai University of the Arts in Tokyo, where she trained at a traditional pottery studio. Her artistic practice spans painting, ceramic sculpture, installation work and performance. In her work, Silchenko juxtaposes formal experiments – such as bleaching, erasing, breaking, tearing, sowing back – with lyrical narratives to relay the experiences of love, longing and loss.

In my work, I have developed a practice of painting that crosses other techniques such as drawing, sculpture, and sometimes performative elements and sounds. In this floating universe, between craftsmanship and decorative tradition, I'm trying to bring to life a world of fantastic figures and ghosts inhabiting materials and objects. There are repeating, intertwining, and transforming motifs and symbols, coming from nature, myths and dreams.

Painting is an emotional platform as a medium that connects two worlds: the real world and the world of spectres. In my case, despite it's cute allure, it's often talking about melancholy and hypocrisy and show how sinister things are hidden behind something beautiful.

It is important for me when the artwork isn't limited by the medium and can speak not only to art experts and critics, but also to the general public, to people who do not necessarily interact with art on a daily basis.

Masha Silchenko
Paris, 28 September 2023

"The work of Masha Silchenko revolves around introspection, dreamlike apparitions, and chimerical connections. Her drawings and paintings explore the night as a sanctuary for magical beings. Ghosts become companions in the darkness. Fragile ceramic sculptures have eyes and wings. Time and again, freestanding houses with sparsely lit windows emerge, surrounded by shadowy foliage. Silchenko's focus on the visible and invisible and her extensive study of light and shadow is evident not only in her motifs, but also in the materials and installation of her works. Poetic texts, thoughts, and stories are written on canvas fabrics with bleach, over which glazed layers of paint are applied. In the interplay of various craft techniques such as ceramics, illustration and tapestry, Silchenko develops her own world of fantastic figures."

excerpt from "Nothing Ever Happened",
text for Kunstverein Harburger Bahnhof 2022

"(...) I came to understand that Masha had always worked in this very place:
where darkness blurs our perceptions and the claws of night begin to glitter.

Where dreams and nightmares intertwine until they sometimes become
indistinguishable. Where the most difficult questions - and the most important
ones - are posed.

(...)

More recently, Masha came back to me to tell me about the series of numbers
on one of her paintings. These numbers had been handed down to her by her
grandmother, as a talisman or magic shield. I then wondered whether the
whole exhibition was not based on the opposition between the reality of fear
and the need to protect oneself from it, i.e. between the nightmarish
emergence of reality (loss, mourning, war) and the profoundly magical ability
to resist this reality through dreams and through the forms of love that bind us
to those who matter to us, whether dead or alive. As Léa Rivière says in her
opening words, "to mourn is to be with what changes". I think everything here
speaks of mourning, of grieving, in this broader sense. I also believe that being
with what changes can be terrifying, especially when the change is made in
violence and through violence. (...)"

excerpt from "The language of the night" by Romain Noël (2024)

"The canvas looks frail with its hand-sewn seam, dangling on a thin wire construction from four points, pinned to the wall. The sewing around makes it safe, as much as the corsage makes me feel safe.

(...) When observing her paintings, they have this fragility and translucence too. Very thin layers of paint mixed with pencil give you an impression of a dream-like state, it's as if you just woke from a daydream, but it already turned night."

From the essay "Clouded" by Aline Sofie Rainer