

Vladislav Markov

TERRITORIES

29.09.2026
10.10.2026

MASSIMODECARLO Pièce Unique is pleased to present *TERRITORIES*, the first solo exhibition by Vladislav Markov with the gallery.

Covering Pièce Unique's floor, wall to wall, in earth, the New York-based artist stages three teenagers who use it as the ground for *nozhichki*, a Soviet and post-Soviet children's game Markov grew up playing in Magadan. A knife thrown into a rival's territory, if it sticks, redraws the border in the thrower's favour; a player left without land is out.

The game continues in another material. Five paintings, varying in scale, come from scans of the three players: bodies stretched and smeared, limbs trailing off like something still in motion. Among their titles: *Hi sister. I am ok. giovanni vs giovanni. Hi be carefull was hacked. If I ask you something (money or help) in one of our conversations ignore it.*

But *TERRITORIES* is just one thread in a much wider practice: installations, sculptures, and paintings built from scanned, 3D-printed, staged material, designed to implicate the viewer, not just hold their gaze – rooms organised, again and again, around surveillance, simulation, and the mechanics of attention.

TERRITORIES closes a cycle Markov began in 2025 with *Objects in Mirror May Be Closer Than They Appear* in New York, a one-way-mirrored strip club worked by two amputee performers in Markov's own custom prosthetics, and continued in 2026 with *Location. Location. Location.* in Zurich, a grubby kitchen looping footage of strangers stalled in a car, circling a conversation about someone recently dead. Across all three works, Markov builds a scene the viewer can enter only through a barrier – a one-way mirror, a screen, a shop window – that grants proximity while withholding entry.

TERRITORIES recalls Walter De Maria's *The New York Earth Room* (1977), in which a SoHo loft was filled with more than 127,000 kilograms of soil and left untouched for decades, asking visitors to contemplate an enormous quantity of earth without ever entering it. Where De Maria's earth stayed sealed

behind glass, Markov's gets walked on, knelt in, cut into, its condition changing by the hour.

Once ground stops being something to look at and starts being something to fight over, cruelty is no longer a metaphor. The art historian Guillaume Blanc-Marianne, writing about *TERRITORIES* in a recent article, returns to Walter Benjamin's idea of play as a "miniaturisation of the adult world" – a world whose gestures, rules, and violence a child absorbs early, and rarely questions.

What sets Markov's approach apart is his refusal to leave that zone abstract. Rather than illustrate the idea, he builds it: real earth, a real game. Facing the storefront on a busy street in the Marais, the boundary he draws does not end at the window. Standing outside, watching three minors negotiate a war of attrition through the glass, the viewer finds that attention itself has become difficult to distinguish from complicity. It is, in that sense, something closer to a controlled outbreak than a performance – a visceral, cathartic force that moves through an audience and surfaces what a society would rather keep out of view: its violence, its desire, its cruelty.

Vladislav Markov

Vladislav Markov (b. 1993, Magadan, Russia) works across installation, painting, sculpture, and performance, passing ordinary objects and environments through digital processes – scanning, photogrammetry, mechanical transfer – that return them altered, carrying the errors and omissions of the machines that mishandled them.

Markov holds a BFA from Parsons School of Design and an MFA from Cornell University. His work has been presented at the 15th Gwangju Biennale, South Korea, curated by Nicolas Bourriaud, and is held in the collections of M WOODS Museum, China, and the Jumex Museum, Mexico City. His first European institutional solo exhibition will open at the Salzburger Kunstverein in March 2027.

Artworks

Vladislav Markov
TERRITORIES, 2026
Performance protocol
Dimensions variable

Vladislav Markov
Clean the car
Clean the flat
Bring the painting to the guy, 2026
Acrylic and pigment on canvas
183 × 213.4 cm / 72 × 84 inches

Vladislav Markov
Hi be carefull was hacked. If I ask you something (money or help) in one of our conversations ignore it., 2026
Acrylic and pigment on canvas
122 × 183 cm / 48 × 72 inches

Vladislav Markov
Too expensive for what it is, 2026
Acrylic and pigment on canvas
122 × 183 cm / 48 × 72 inches

Vladislav Markov
giovanni vs giovani, 2026
Acrylic and pigment on canvas
106.7 × 81.3 cm / 42 × 32 inches

Vladislav Markov
Hi sister. I am ok., 2026
Acrylic and pigment on canvas
106.7 × 81.3 cm / 42 × 32 inches