

LINA FILIPOVICH

lina.filipovich@gmail.com

+33766540688



My work explores the appropriation and deconstruction of religious traditions through textile and sound installations. Drawing inspiration from icons and biblical narratives, I seek to liberate these symbols from their patriarchal context to give them a new feminist dimension.

I replace ancient narratives with post-religious works, representing a fragmented and reinterpreted spirituality. These works, inspired by the Nietzschean spirit, give voice to marginalized narratives.

Through patchwork and screen printing techniques, often associated with feminine craftsmanship, I create works that question established hierarchies. My textile compositions, made from recycled fabrics, become spaces of resistance and reappropriation, where marginalized female figures regain a central place.

In parallel, I compose electronic music with analog synthesizers, experimenting with the deconstruction and decontextualization of liturgical compositions. My interest in these themes largely stems from my experience working in churches and monasteries, which has greatly influenced my artistic practice.

By subverting religious codes, I construct a counter-discourse that celebrates transgression and emancipation, where my work becomes a means of resistance and transformation.

GNOSTIC MASSES

Textile and sound installation, 2024

[Video documentation](#)



« In the most difficult crises of the world, the Gnostics of all kinds protect life from the attempt to adapt to what would not be life at all.» Peter Sloterdijk

The installation *Gnostic Masses*, blending textile and sound, proposes a complete reconfiguration of Orthodox icons and choirs to reset tradition through desacralization and the removal of hierarchy. Prayers loop endlessly, while icons printed on artificial silk are reduced to imprints and barely recognizable patterns, evolving into abstraction, freed from symbolic and figurative burdens. This anarchic approach to tradition deconstructs the codes and narratives created by patriarchal ideology, restoring a feminist dimension to the sacred.

One way to experience this work is by walking directly on the fabrics, creating a more tactile and immersive interaction with the installation.

Exhibition view: Nonono Space, Non Étoile, Tour Orion, 2024



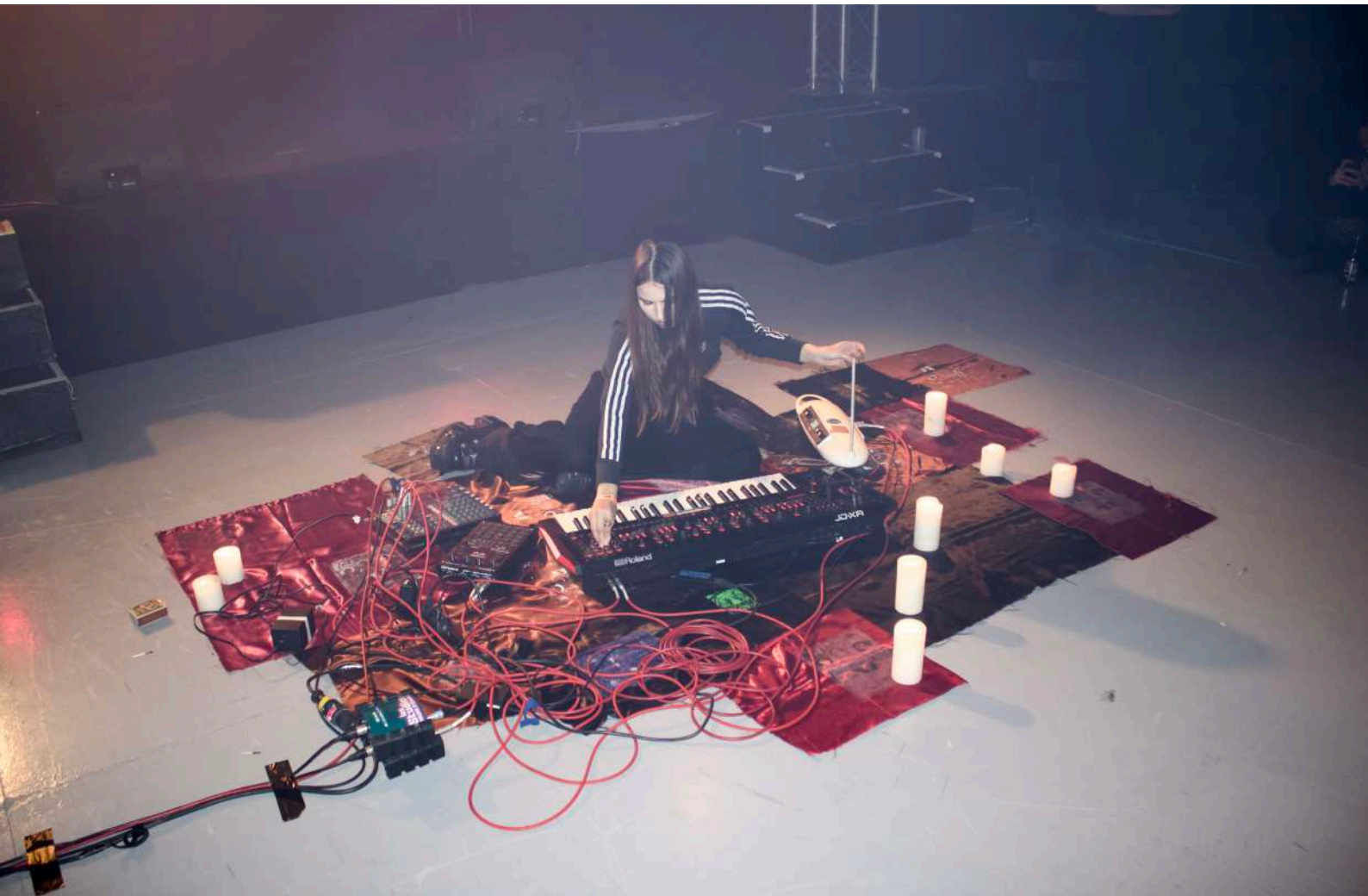
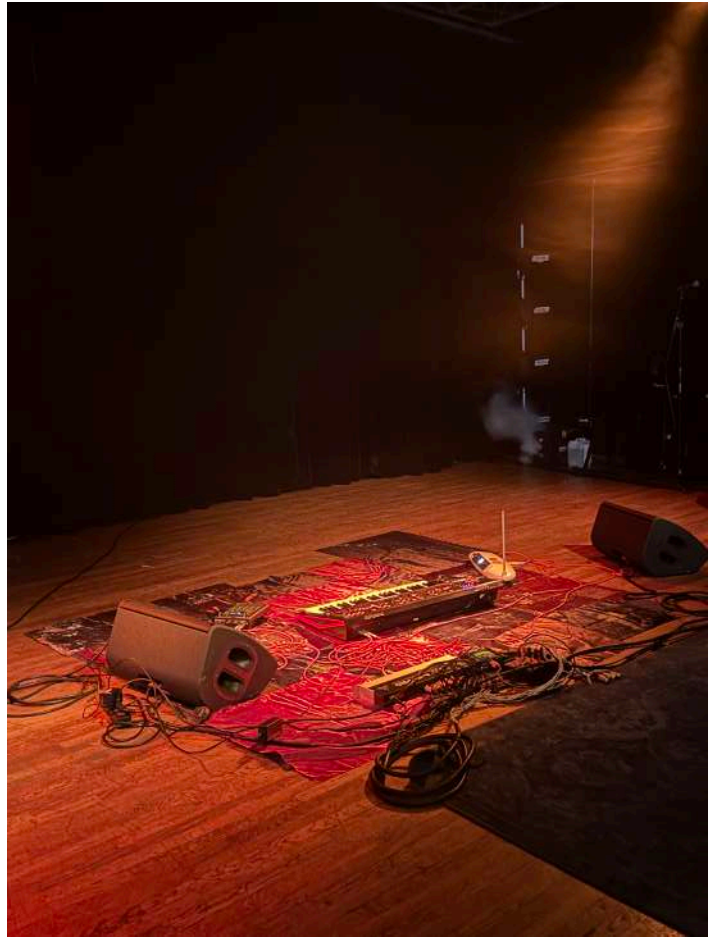
LIVE PERFORMANCES

Video documentation

My live performances extend my visual and musical work into an embodied ritual. They blend deconstructed liturgical choral compositions, dark electroacoustic textures, synthetic layers, and hypnotic rhythms drawn from minimal and dub techno.

On stage, I perform directly on the floor, on my textile screenprints spread out like ritual carpets. These elements form a secular altar, and the performance becomes an act of desacralization: by subverting Christian religious imagery, I create a feminist counter-narrative, both sonic and visual.

Performance view, Le Ciel, Grenoble, 2025.



Performance view, Mains d'Œuvres x Mur de Frappe, Saint-Ouen, France, 2025.

APOCRYPHAL ETHICS

Solo exhibition at Notre-Dame-des-Grâces
Chapel, Roure, France, 2025



In the space of the Chapel Notre-Dame-des-Grâces, the exhibition *Apocryphal Ethics* replaces frescoes and relics with post-religious imagery, representing a fragmented, reinterpreted spirituality stripped of its authority.

The exhibition draws its inspiration from the Nietzschean spirit of transcending established frameworks in order to reach a new form of spirituality and humanity.

The title echoes mysterious texts, often excluded from the sacred canon, which raise ethical dilemmas and attempt to give voice to the margins, to silenced narratives, to uncertain memories. The ethics that emerge are no longer a fixed norm, but an oscillation.

The textile works, combining screen printing and patchwork and presented as lowered flags, become a metaphor for rejecting an ancient, patriarchal, and codified spirituality. These textiles, often associated with the intimate and the feminine, here, within the sacred space of the chapel, become an act of healing, affirmation, and transformation.

They pose the question, what remains of traditions when confronted with subjectivity?

Exhibition view at Notre-Dame-des-Grâces Chapel, Roure, France, 2025

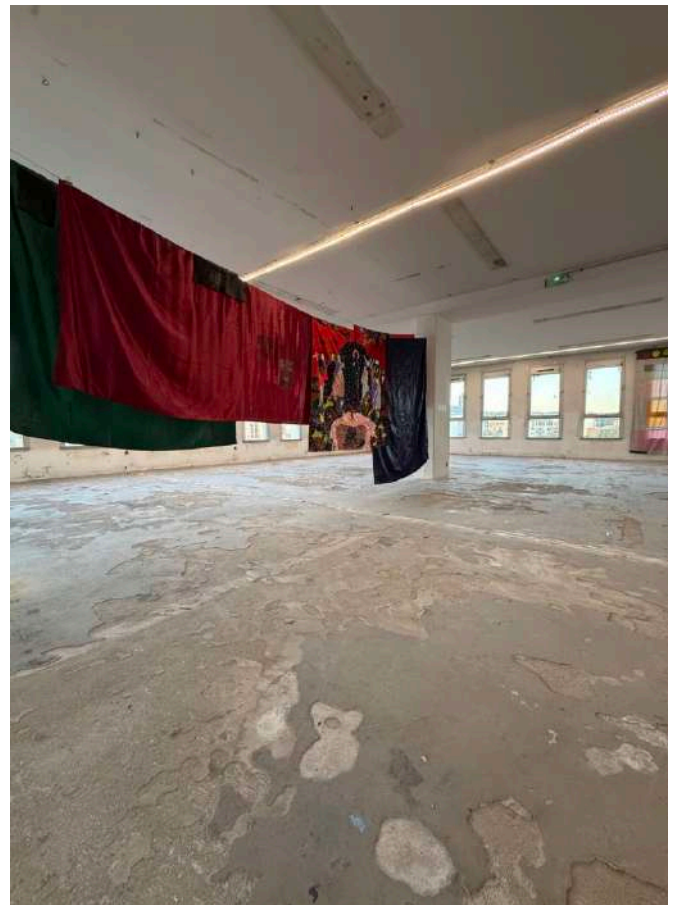
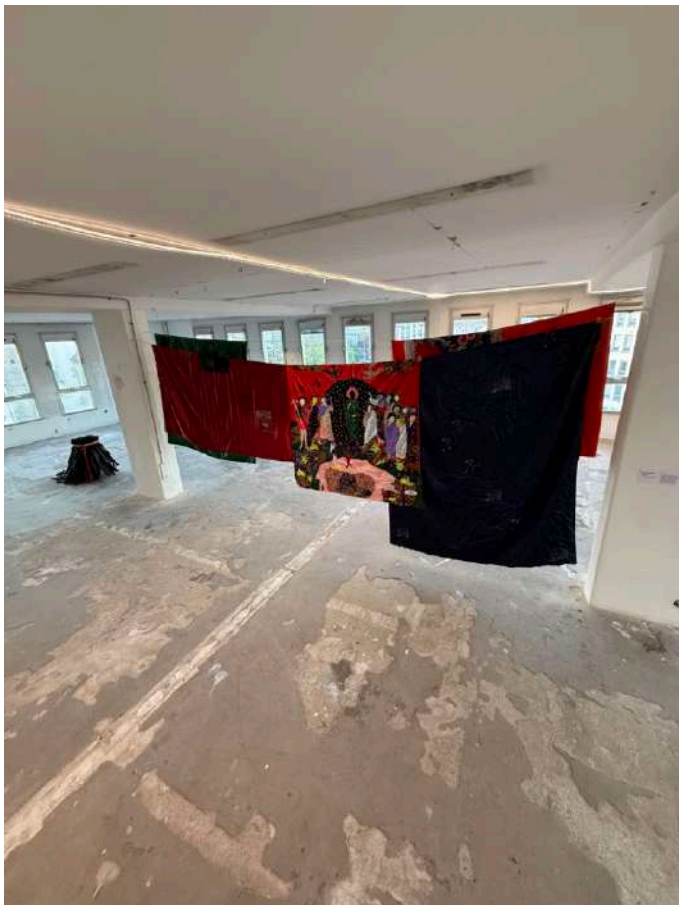


PARADISE

Patchwork, recycled fabrics, embroidery, 160 × 134 cm, 2022

In this textile series, I appropriate the codes of Orthodox icons to create fragmented textile compositions, inspired by DIY aesthetics and folk art. Made from my old clothes, uniforms, and thrifted fabrics, these patchworks reinterpret the icons without authority, freed from traditional religious frameworks.

These works evoke a form of spiritual fan-fiction, built from apocrypha: ancient texts considered unauthentic that, existing on the margins of the canon, open spaces for doubt and plurality.





**THERE IS NO FRUIT IN THE
GARDEN OF KNOWLEDGE THAT WE
ARE NOT GOING TO TASTE**

Patchwork, recycled fabrics, greenhouse tarp, sequins, 2025

**IN THE NAME OF THR MOTHER,
THE DAUGHTER, AND THE HOLY
WISDOM, AMEN**

Patchwork, recycled fabrics, greenhouse tarp, sequins, 2025



Through these textile works made from my old clothes, recycled fabrics, and thrifted textiles, I seek to create a contemporary feminist and restorative mythology. Patchwork—a technique historically associated with women's and community craftsmanship—here becomes a means of resistance and rewriting. This series is inspired by Per Faxneld's book *Satanic Feminism: Lucifer as the Liberator of Woman in Nineteenth-Century Culture*.

According to biblical tradition, Eve is guilty of listening to the serpent and tasting the forbidden fruit, thus causing humanity's fall. This figure of the tempted woman, complicit with the devil, has long been used to justify women's oppression within Christian culture.

To build a counter-discourse, I align myself with a lineage of nineteenth-century women who overturned this misogynistic interpretation: for them, Lucifer becomes an ally, a symbol of revolt against a patriarchal and authoritarian God. Eve is revalued as a heroine of knowledge and emancipation.

In the patchwork *There is no fruit in the garden of knowledge that we are not going to taste*, I depict Eve holding a broken tablet of the law in her hands. The serpent, far from being an enemy, becomes her ally. Together, they claim the right to knowledge, transgression, and disobedience against imposed dogmas. In the work *In the name of the Mother, the Daughter, and the Holy Wisdom, Amen*, I rewrite the Christian prayer of the Trinity by substituting feminine figures. At the center, a goddess sits majestically, holding a scepter—a symbol of spiritual and political power. This patchwork embodies an alternative, feminine spirituality where wisdom is celebrated beyond patriarchal frameworks.

Exhibition view at Tour Orion, Montreuil, France, 2025.



THE ABSENTS

Series of patchworks, recycled fabrics, embroidery, 2024



In this series of patchworks, I start from existing religious icons which I deconstruct to create my own compositions, removing the figures of saints.

This gesture allows me to question anthropocentrism within Orthodox culture and, more broadly, Western culture. What remains of an icon if all the saints disappear? Who decides what is sacred and what is not? By replacing the figures with voids, I create a new space open to other narratives.



THE ABSENTS II

Series of patchworks, recycled fabrics, rugs,
embroidery, 2025



RED ROOM

Installation, artificial silk,
screen printing, 2023



This installation creates a kind of feminine altar, a reinvented environment saturated in red. The space hosts screen-printed icons directly on the floor, evoking invisible rites and embodied memories. Two central figures, draped in the same fabric, appear as presences suspended between absence and incarnation.

By subverting the codes of the sacred, it challenges patriarchal traditions associated with religious representations, allowing a feminine spirituality to emerge—free and ambiguous. Here, red becomes a manifesto: the color of blood, life, revolt, and power.

Exhibition view at ENSAPC, Cergy, France, 2023.

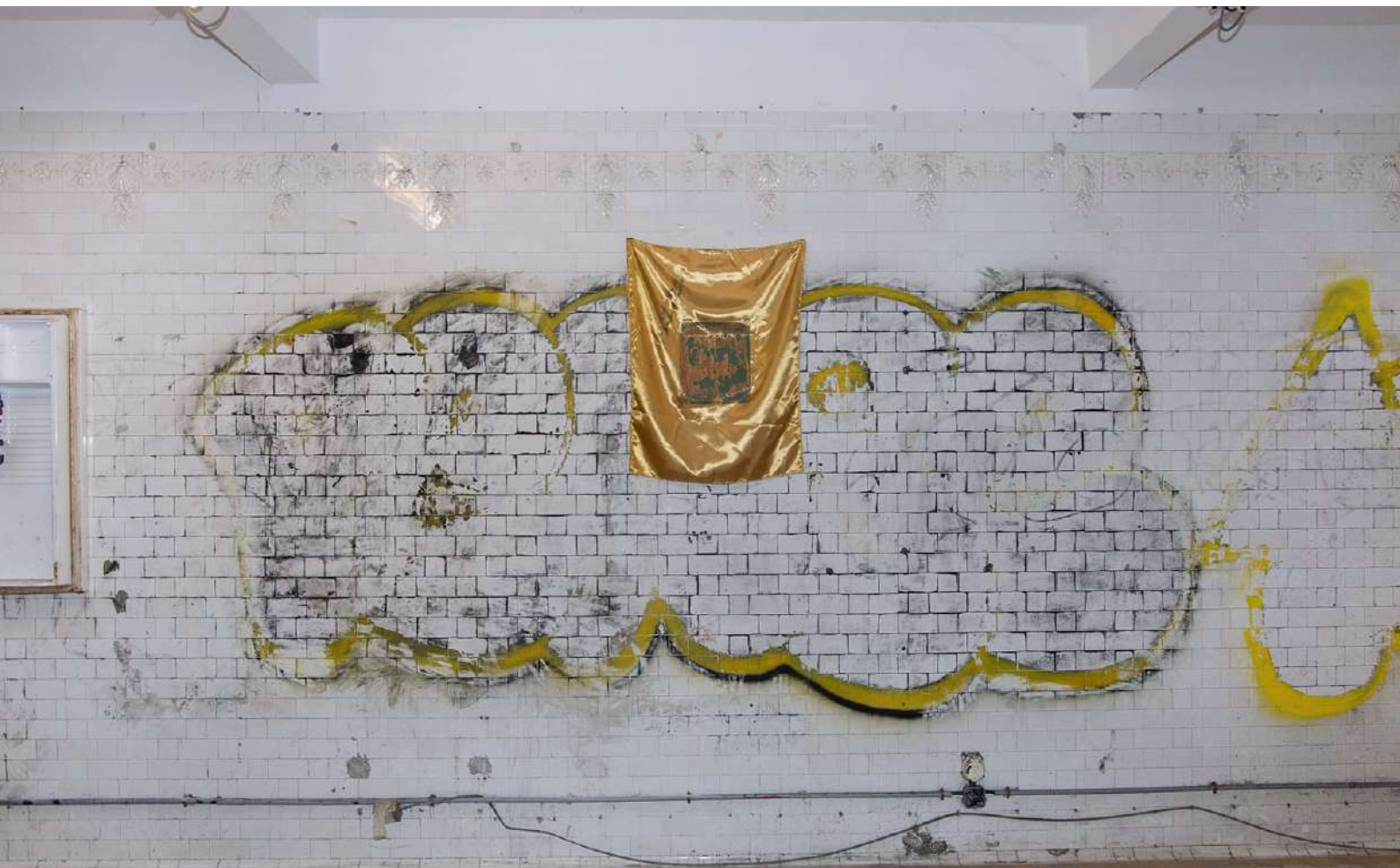


THE FLAGS

Series of installations, screen printing on synthetic silk, 2022-2025



Exhibition view, 1.21 m² d'artistes, Le 6B, Saint-Denis, France, 2025



Exhibition view, Ygrèves: Episode 2, Paris, France, 2022



Installation view in situ, Paris, France, 2023

SO BLUE

13 architectural models in cardboard, video projection, 02'26", black and white, sound

<https://youtu.be/S1z12bsTwts>

2020-2024



The installation *So Blue* depicts an unlikely encounter in Minsk during the 1960s: an imaginary visit of Elvis Presley to the USSR. The models replicate iconic buildings of Minsk: Minsk-1 Airport, the central post office, the KGB headquarters, the Europe Hotel, the Museum of the First Meeting of the Socialist Party, and the Government House—onto which is projected a video created from excerpts of the Soviet film *I Am Twenty* by Marlen Khutsiev and archival footage.

The sound, developed in collaboration with IRCAM, reinvents an “unreleased Elvis song” through a sound collage that assembles fragments and samples of Presley’s original recordings, altered to create a new composition faithful to the spirit of the 1960s.

Blending the political and the intimate, this hybrid work questions the truthfulness of images, sounds, and their contexts. The intertwining of the real and the fabricated, documentary and fiction, gives rise to a surreal narrative where imagination seeps into history and collective memory to deconstruct them—transcending temporal and geopolitical boundaries to generate an alternative version of reality.

Exhibition view at Sample, Bagnolet, 2025.



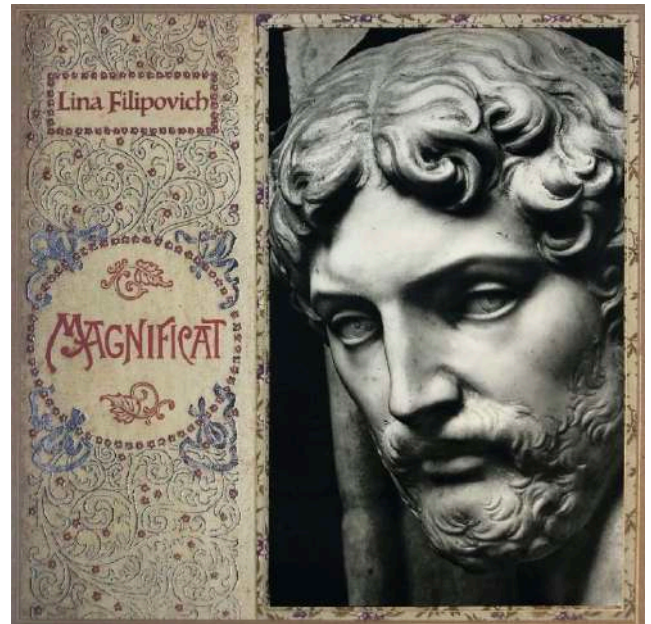
MAGNIFICAT

DL, LP, Time Released Sound, États-Unis

Links: [bandcamp](#) [soundcloud](#)

2021

1. Blessed be the lord
2. Bogoroditse devo
3. Magnificat
4. Song of Simeon
5. Resurrection
6. When you had risen
7. Glory be to god on high
8. Oh joyful light



Published in 2021, Magnificat is a fusion of sound recordings of a composition All-Night Vigil by S. Rachmaninoff and electronic sequences. The album is influenced by the ritualistic nature of industrial culture and by experiments with magnetic tape in electroacoustic music.

The aesthetics based on the juxtaposition, transformation and mixing of choir recordings brings the qualifier of abstraction to sacred music. With its dark echoes and twisted, distorted choral decay, this music sometimes sounds like an eerie soundtrack to an imaginary sci-fi movie.



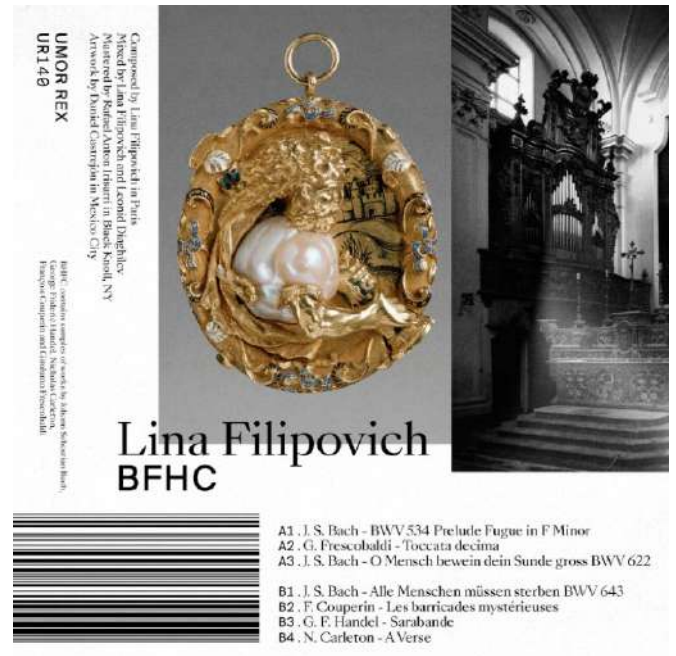
BFHC

DL, CS, Umor Rex, Mexico

Links: [bandcamp](#) [soundcloud](#)

2022

1. Bach BWV534 Prelude Fugue In F Minor
2. Frescobaldi - Toccata Decima
3. Bach - O Mensch Bewein Dein Sunde Gross BWV 622
4. Bach - Alle Menschen Müssen Sterben BWV 643 2
5. Couperin - Les Barricades Mysterieuses
6. Handel - Sarabande
7. Carleton - A Verse



This project experiments with the deconstruction and reappropriation of music through recycling, sampling and reassembling existing compositions. Seven electronic interpretations of works by Baroque composers (J. S. Bach, G. F. Handel, G. Frescobaldi, N. Carleton, F. Couperin) are inspired by my personal memories of performing Bach pieces in early childhood and explore the desire to push the boundaries of traditional classical interpretation. Baroque compositions are manipulated, modified, looped, cut and slowed down are recycled like any other material or energy, becoming raw material for new compositions accompanied by electronic sequences, rhythms and bass lines.



Music for an imaginary dancefloor

DL, LP, Blank Mind, UK

Links: [bandcamp](#) [soundcloud](#)

2024

1. Catwalk
2. Omqroid
3. Silver ghost
4. 999
5. Dusty
6. Villain dot



A Paris resident of Minsk origin, Lina Filipovich's 'Music for an imaginary dancefloor' explores the liminal space between club music and something altogether weirder, elusive, and abstract. Nervous, varied and amplified by various delays, the LP was written from improvisations on analogue synthesizers between June and December in 2022.

Atonal drones and atmospheric textures convey imagery of charcoal skies and silk tapestries; an idealised parallel world untethered from reality and bodies, towards something more ethereal – floating freely in red carpet lined corridors.

"In my previous works, I used pre-existing sounds to create new pieces. I was interested in the appropriation and decontextualization of materials from various traditions and contexts. However, in this album, I don't deconstruct; instead, I attempt to co-write with the machines, relying on their aesthetics and my imagination."

Lina's LP trickles down the spine, pulse-raising and gooseflesh on tender skin, analogous to the aftermath of a sweaty fever dream. Speaking the language of spirits in the allure of the dark.

Press release by Asmi Shetty



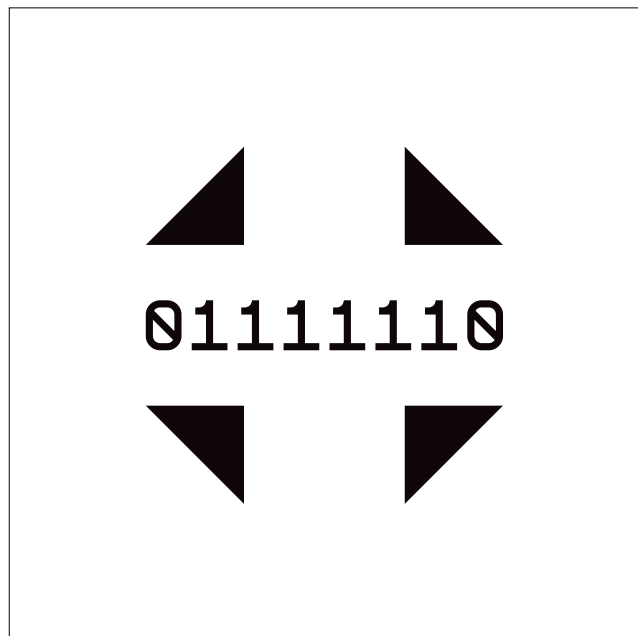
Idealized

DL, LP, Central Processing Unit, UK

Links: [soundcloud](#)

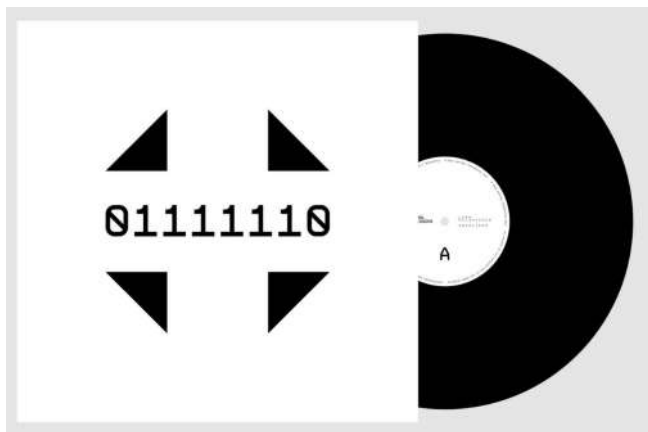
2024

1. Physical
2. Ultra Red
3. Hydra
4. Wave
5. Dance Minor
6. Noid
7. Small Cave



Filipovich is one of a kind. The Belarus-born, Paris-based artist works in a multitude of media – found footage films, painting, silkscreening and performance to name a few. It's her musical output that has caught the attention of late, though, with Filipovich dropping a run of releases in recent years which began with 2021's *Magnificat* on Time Released Sound. Filipovich takes as much of a novel approach to her music-making as she does with her other artistic endeavours – *Magnificat* was centred around treated samples of Sergei Rachmaninov's *All-Night Vigil*, and she's also combined classical composition with contemporary electronic techniques on her subsequent drops.

For *Idealized*, Filipovich's debut on Sheffield's Central Processing Unit, she maintains the gothic air which characterised her previous releases and applies it to a record of widescreen contemporary techno joints. These tracks represent something of a gear shift for CPU, a label which has long made its name by delivering top-quality electro and machine-funk jams, but such is the quality of *Idealized* that these superbly-executed techno productions are sure to win over label fans both old and new.



Idealized is very much schooled in the German tradition of minimal/dub techno. Tracks like 'Physical', 'Wave' and 'Dance Minor' all anchor themselves on single, steady drum pulses and delay-drenched single-chord loops. Filipovich generally lets the central idea of these tracks play out across several minutes while introducing increasingly disorientating elements into the rest of the mix – wiccan atmospherics, clashing chords, spiralling delays and so forth. It's an approach at once respectful of Filipovich's predecessors – Basic Channel, Deepchord, Ellen Allien and so on – but also full of idiosyncrasies and individuality.

Many of the club cuts here hardwire us into the moody, murky environs of the darkest Berlin Basements. 'Ultra Red' rides forward on a crisp drum machine snap, a menacing burble of bassline and an eerie single-note synth whistle in the upper end of the mix; 'Dance Minor' shows off a bit of KiNK in the brain-bending modular loop that waxes and wanes at its centre; the second-half run from 'Wave' to closer 'Small Cave' travels ever-further out into deep space – the kick drums remain insistent, yet the textural elements are delivered with an edge and flair that evidences Filipovich's ability to think outside the box.

Filipovich's unusual methods, and the influence of sound art and electroacoustic composition on her music, are drawn out further when *Idealized* steps away from the dancefloor. 'Hydra' comes off like a more gothic version of Pole – its central pulse draws from dub techno but never quite settles into a danceable groove, and this beat is combined with the kind of unnerving keyboard work that would make John Carpenter proud. Although closer 'Small Cave' eventually locks into another dark-room techno roller, the opening section of the track delivers a weightless soundscape of bright, tinny chords and a scene-setting field recording. *Idealized*, the first drop on Central Processing Unit from Paris-based Belarusian Lina Filipovich, broadens the label's horizons with a selection of finely crafted minimal/dub techno joints.

Press release by Chris Smith