

Himoya

Tselinny Center of Contemporary Culture



Himoya: Matrilineal Energies, Oracular Kin. Tselinny Center of Contemporary Culture.



July 10, 2026

Himoya

Matrilineal Energies, Oracular Kin
October 15, 2026–April 4, 2027

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Tselinny Center of Contemporary Culture

59 Masanchi st.
Almaty A05F2G1
Kazakhstan

Hours: Tuesday–Sunday 11am–7pm

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Tselinny Center of Contemporary Culture presents *Himoya: Matrilineal Energies, Oracular Kin*, a major international exhibition curated by Natasha Ginwala, opening on 15 October 2026 and running until April 4, 2027.

Across multiple linguistic traditions, *Himoya* evokes protection, shelter, guardianship, and the defence of vulnerability. Reading this notion anew, the exhibition, its embodied research, workshops and learning programme attune to oracular knowledge systems and ancestral intelligence as constellations inherent to cultural production and artmaking today. *Himoya* charts intersecting paths that renew artistic relations with matrilineal energies, anti-imperial cosmologies and environmental custodianship while navigating colonial tensions, ideological erasures, and civic repression evidenced in epic losses of languages, rites, and localized ways of life. 20 artists actively involved with these areas participate with newly commissioned projects, site-responsive and existing works.

The exhibition unfolds through a constellation of artistic positions that center femme and queer kinships, Sufi and Zoroastrian practices, shamanic traditions, ecological stewardship, and anti-imperial modes of imagining common futures. Drawing inspiration from Tengri living traditions, ancient Turkic cosmologies, and diverse spiritual practices in connected geographies, *Himoya* considers how art can function as an oracular and protective force in an epoch marked by patriarchal violence, political volatility, ecological ruination and renewed struggles over memory and belonging.

and belonging.

Alima Kairat, artistic director at Tselinny Center of Contemporary Culture notes: “For Tselinny, *Himoya* is the culmination of a conversation that began in 2021—a slow unfolding of questions around matrilineal memory, ritual, protection, and the inherited languages of shame and care. These themes are deeply rooted in the lived realities of Kazakhstan and Central Asia, where ancestral knowledge continues to shape the present and offers new ways of imagining the future.”

Through sculpture, moving image, installation, painting, textile, performance, and sound, the participating artists engage questions of shame, migration, historical trauma, societal transformation, and collective survival. Together, they propose alternative forms of relation rooted in reciprocity, devotional protocols, reparative justice, and matriarchal memory.

The exhibition design by **Diogo Passarinho Studio** (Diogo Passarinho and Gonalo Reynolds) corresponds with the building’s history as a Soviet period cinema reimagined as a realm of non-imperial projection, convivial habitation, and expansive dreaming, adding disparate material contours that lend a generative topography and connective tissue across the ‘Orta’ (exhibition sites). *Himoya* contributes a social tapestry of narratives and circulates embodied knowledge forms within the ‘cloud-like’ architecture.

Participating artists: Ahmed Umar, Almagul Menlibayeva, Ana Mar   Mill  n, Areez Katki, Aziza Kadyri, Citra Sasmita, Guzel Zakir, Haegue Yang, Hoa Dung Clerget, Jazgul Madazimova, Nara Beibit, NAOMI, Oyjon Khayrullayeva, Radina Yasueva, Rajni Perera, Rithika Pandey, Thania Petersen, Umida Akhmedova, Yelaman Muqtarkhan, Zilola Saidova.

Natasha Ginwala is a curator, researcher and writer. Since 2022, she is a member of the Advisory Board of Tselinny Center of Contemporary Culture. Ginwala is artistic director of Colomboscope in Sri Lanka and curator of Current V: Ancestral Ocean at TBA21—Academy (2026-08). She previously served as Associate Curator at Large at Gropius Bau, Berlin (2018-2024) and was also co-artistic director of the 13th Gwangju Biennale (2021). She was part of curatorial teams of Sharjah Biennial 16 (2025), Contour Biennale 8, documenta 14 (2017), 8th Berlin Biennale for Contemporary Art (2014), Taipei Biennale 2012, and has led several international exhibitions, forums, educational programmes since 2011. Ginwala is a widely published author on contemporary art, visual culture, decolonial thought and social justice.

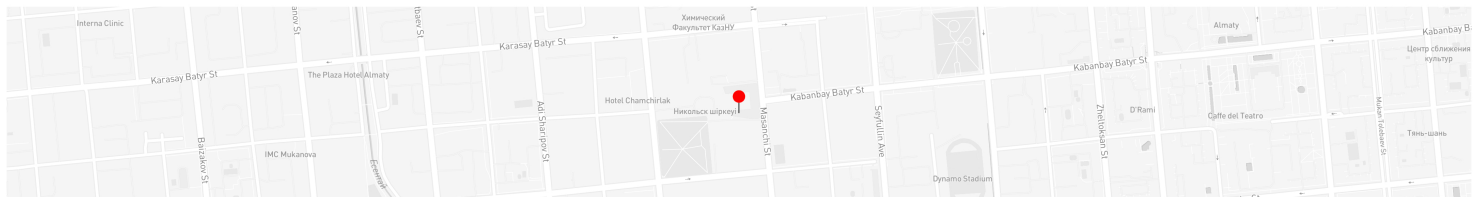
About Tselinny Center of Contemporary Culture

Tselinny Center of Contemporary Culture is a regional institution that engages with all art forms, aiming to empower the local general public and support intellectual and artistic communities to build a cultural dialogue within Kazakhstani horizons and to imagine new perspectives for Central Asia.

Founded by Kazakh entrepreneur and philanthropist Kairat Boranbayev as the country’s first private cultural institution. The center has been operating since 2018 and opened in 2025 at its permanent venue at a former cinema of 1964. Reconstruction was made under the direction of the architect and artist Asif Khan.



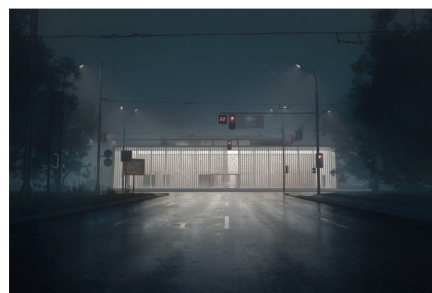
Map



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August 20, 2025



March 13, 2025





April 17, 2026

II Korkut Sonic Arts Triennale: *Rites of Eternal Wind*

Opening programme

Opening and programme

October 14, 2018

The Tselinny, Kazakhstan's Contemporary Culture, will

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