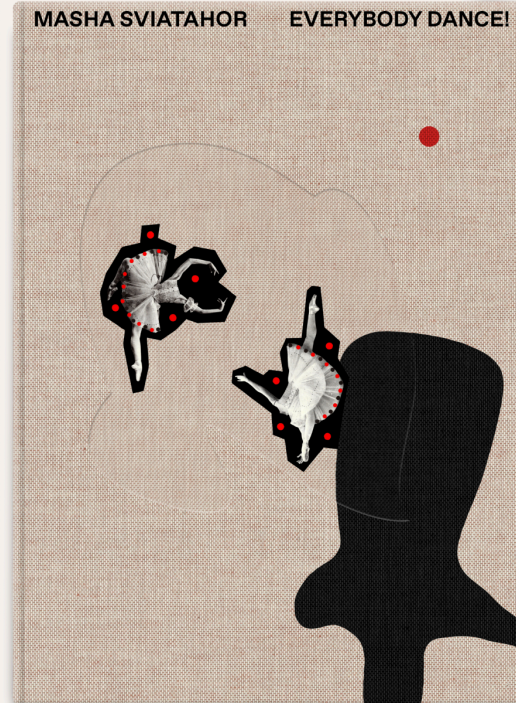
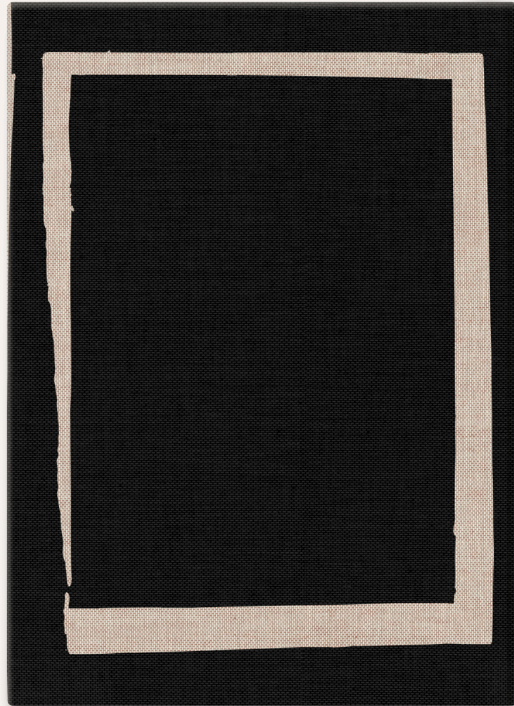
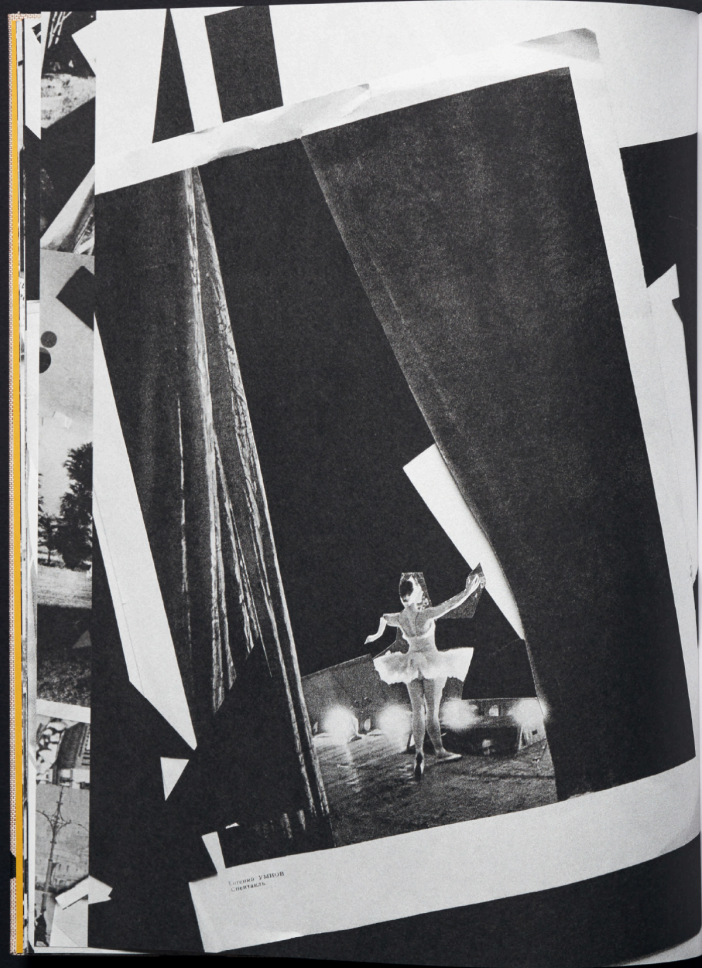




EVERYBODY DANCE!

Masha Sviatahor





LORETTA TUNNICLIFFE
BALLET

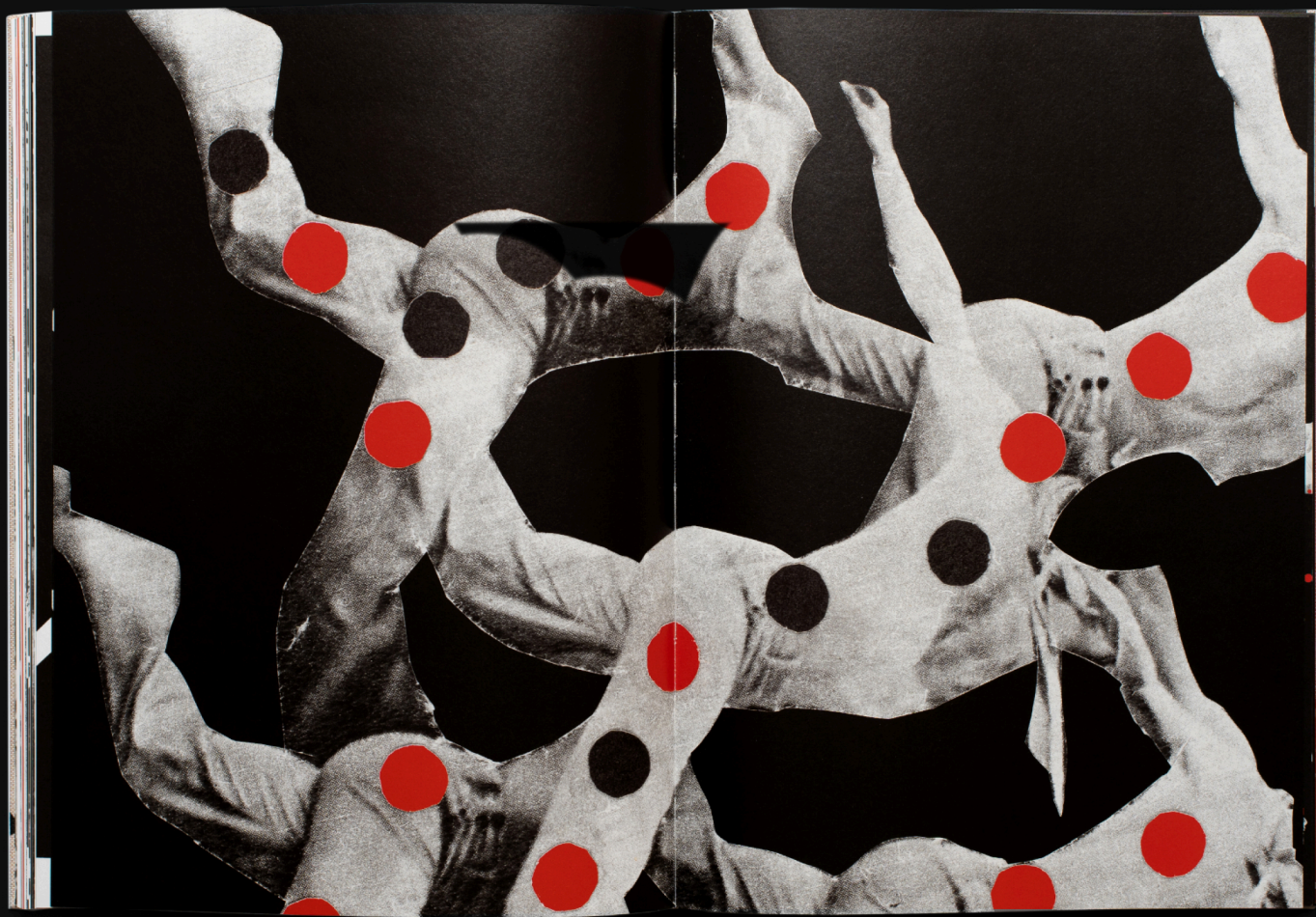
EVERYBODY DANCE!





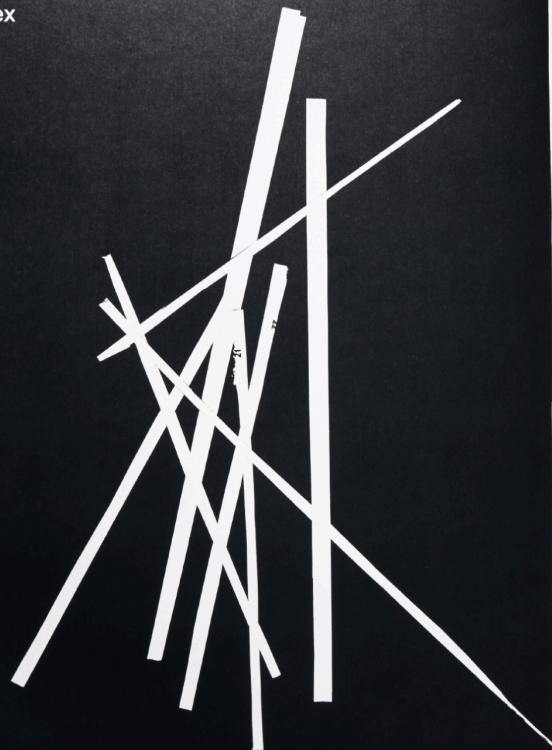








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Everybody
Dance!



Untitled | analogue collage,
25.6 × 19.9 cm, 2018

← 47



To the Winter Palace | analogue
collage, 21.6 × 18.2 cm, 2018

← 48



The Choir | analogue collage,
65.2 × 50 cm, 2018

← 53



Untitled | analogue collage,
70 × 50 cm, 2018

← 57



Celebration | analogue collage,
41 × 21.3 cm, 2018

← 60–61



Breshnev's Kiss | analogue
collage, 41.4 × 33.9 cm, 2018

← 64

Edition of: 400 copies in English / 100 copies in Belarusian

Language: English, Belarusian

Publisher: TAMAHA

Designer: Alexey Murashko

Text: Maya Hristova

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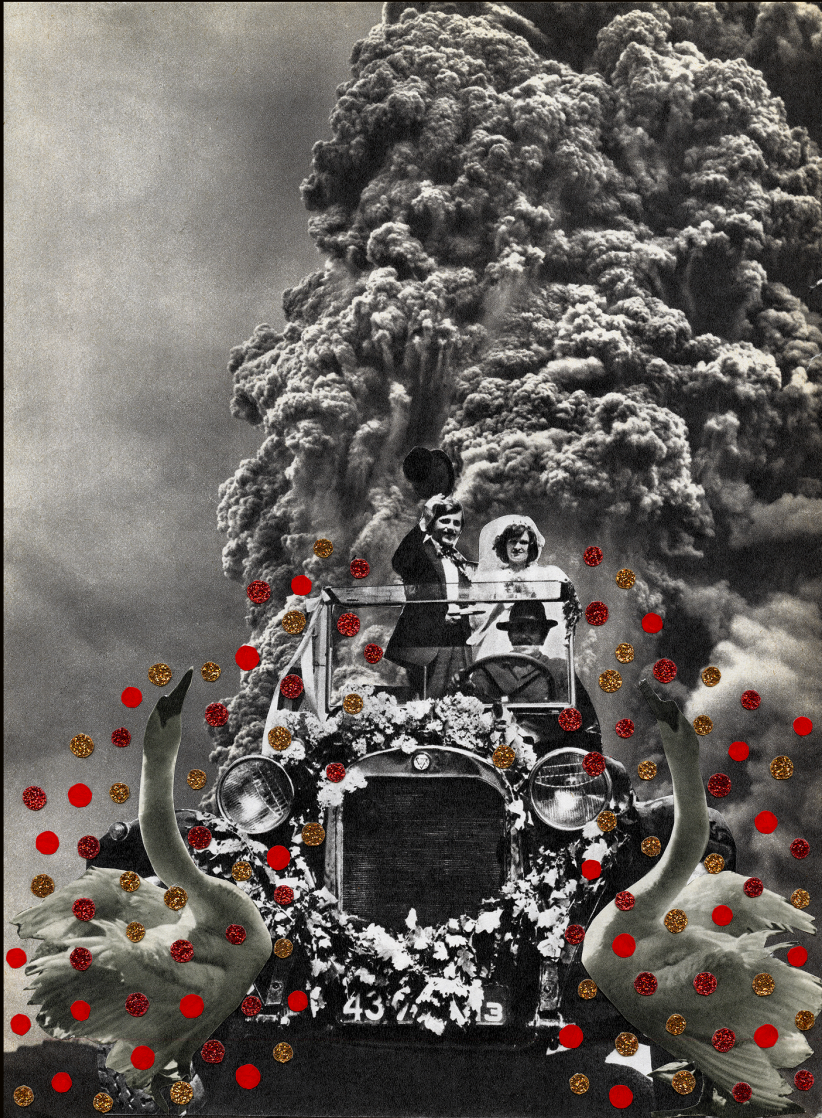
Printed by: Jelgavas tipogrāfija in Latvia

Size: 24 x 33 cm

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ABOUT THE BOOK

"Everybody Dance!" marks the double debut—the first book by TAMAKA Publishing, and the first publication of Masha Sviatahor, Belarusian visual artist. The artbook culminates a 7-year artistic journey through an important historical period, forging a unique visual language that "merges political critique with a commentary on the historical method of photomontage".

Bulgarian researcher Maya Hristova provides a profound analysis of the "Sviatahor method," situating it within the broader context of contemporary art. Her insightful commentary accompanies Sviatahor's artistic journey from the first encounter with Sovetskoe Foto archive, delivered in a potato sack, to the profound and multi-layered artworks, created from the propaganda narratives by dismantling the very language in which they were constructed. The book serves as a cumulative source of Sviatahor's "Collage Period," featuring a series of works that collectively develop a singular method and exploration of the theme. "Everybody Dance!" is not only a testament to Sviatahor's artistic vision but also a powerful reflection on the human experience during times of historical upheaval.

AUTHORS

Artist:

Masha Sviatahor

Masha Sviatahor, born in 1989 in Minsk, Belarus, is a visual artist known for blending photography, collage, and mixed media for political and social critique. Her work juxtaposes Soviet-era imagery with contemporary elements, challenging rigid ideologies and blurring documentary and fiction. As for the project *Everybody Dance!*, she uses archival materials from the magazine *Soviet Photo* to create surreal compositions that deconstruct Soviet symbols.

Currently based in Paris as an artist-in-residence at Cité Internationale des Arts, she has gained international acclaim through exhibitions in Berlin, Amsterdam, and Paris. Awards include the Prince Claus Seed Award (2021) and recognition as a “Ones to Watch” by the *British Journal of Photography*. Her first book, *Everybody Dance!* (2025), reflects her unique photomontage style, cementing her role in redefining Belarusian art through political critique and historical reexamination.

Designer:

Alexey Murashko

“This book is so rare, it should really be the prize in *The Hunger Games*,” jokes (or not) Alexey Murashko—a gold winner of the European Design Awards and the co-editor and designer of *Everybody Dance!*.

For Alexey, the first book of the Tamaka publishing initiative—*Everybody Dance!*—also became his first deep dive into the technique and philosophy of collage and photomontage. He proposed approaching the book through the deconstruction of the artist’s own work, and Masha responded cautiously, though with pronounced interest.

Text by:

Maya Hristova

Maya Hristova is a researcher, writer, and curator of Eastern European photographic history and contemporary practice. She is the founder of EEP Berlin, Editor-in-Chief of EEP Magazine, and initiator of RGULAR—the Research Grant for Ukrainian Lens-Based Artists & Researchers. She has contributed to *Foam Magazine* and has been both a speaker and an organizer of panel discussions at C/O Berlin, KVOST, and FOTOTREFF Berlin, among others.

“Writing this text felt like returning to images that have quietly become part of my own memory. Revisiting *Sovetskoe Foto*, with all its attempts to control how photographs were framed and circulated, I was struck by how Masha’s work unsettles that weight—preserving fragments while gently dismantling them. What started as a straightforward introduction soon began mirroring her works themselves: open-ended, suggestive, and inviting others to continue the act of reading and reassembling meaning.”

PRESS RELEASE

Everybody Dance!

The First Book by a New Independent Art Publisher.

"Everybody Dance!" is a double debut: it marks both the first publication by Belarusian artist and photographer Masha Sviatahor and the premiere release from the independent publishing house TAMAKA, founded in 2025.

Artist Masha Sviatahor explores the intersection of political critique and historical memory through her innovative use of photomontage, drawing on Soviet archival imagery to create layered, often surreal narratives. Her work investigates how repetition, fragmentation, and reassembly of familiar motifs—such as ballerinas, soldiers, and political leaders—can both undermine and recontextualize their original ideological meanings.

The book represents the culmination of Sviatahor's seven-years creative journey, beginning with her accidental encounter with the "Soviet Photo" magazine archive in 2018 and concluding with the creation of digital collages, comprising the book's final chapter. Excessively large type font reminiscent of newspaper headlines, elements disrupting the text, emotional close-ups—all these re-create a sense of discomfort and conflict, being the main driver of Sviatahor's political art critique.

Readers are invited to become equal participants in this process: they are encouraged to overcome internal resistance and physically destroy one of the works in the book ("The Kiss"), which is invisibly cut into a sticker pack of ballerina figures—the book's central visual motif. Thus, the reader completes the cycle of destruction-creation-destruction, turning a finished work back into raw material.

The book's sections correspond to the series of works in chronological order, from the very first "Everybody Dance!" series—which gave the book its title—to the final digital collage series "Coda". The latter was created specifically for the book, transforming the early "Brezhnev's Dance" into a kaleidoscope of marching ballerinas. Section headers (Schmutztitel) are unique graphic objects made by the artist from "empty frames"—the last artifacts of magazine pages left after collage work. An empty frame also concludes the book as the back cover, symbolizing the completion of the project and the end of this creative period.

The cover of each book is arranged by the artist herself in a single, unrepeatable manner, by placing different collage images on the top of it. No two books are exactly alike, making each a collectible object.

Work on the book lasted almost a year. Thanks to the creative team—artist Masha Sviatahor, designer Alexey Murashko, researcher Maya Hristova, and the TAMAKA team—the book became a manifesto for the publisher in terms of artistic quality, design, and printing standards.

MEDIA MENTIONS

British Journal of Photography

PhotoBook Journal

FUTURES

form.

REVIEW BY DIANE SMITH

Everybody Dance! is a work of happy disobedience, part satire, part séance, part celebration of the strange endurance of art amid ideology. To read it is to be reminded, like Goldman, that no revolution is worth having if it outlaws dance, life or joy.

[Read more →](#)

REVIEW BY OLGA BUBICH

Rough, heavy, and impossible to casually leaf through without placing it on the table, EVERYBODY DANCE! requires a special attitude—probably, as any book aspiring to address painful collective history does.

[Read more →](#)

FUTURES PHOTOGRAPHY

The book represents the culmination of Sviatahor's seven-year creative journey, beginning with her accidental encounter with the Sovetskoe Foto magazine archive in 2018 and concluding with the creation of digital collages that comprise the book's final chapter.

[Read more →](#)

FORM.

Reflecting on the choice of Sviatahor as an artist opening a brand-new chapter of a brand-new printing initiative, I find myself concluding that there could hardly have been a better alternative indeed. Isn't the need to revisit the past something we all must address in the current moment of history?

[Read more →](#)



ABOUT TAMAKA

We are an independent publishing house based in Berlin, with a truly inspired, fearless and devoted team.

We publish books on visual arts, photography, design and architecture.

Although our team, artists, contractors and other contributing members are all located in different countries of Europe, we are united by our passion for contemporary art and commitment to promote exceptional but underrepresented authors.

For most of the authors, it's their first published book.

We collaborate with a diverse group of artists, but our primary focus remains on those with Belarusian background. We see our mission in helping their voices be vocal, as most of them are silenced or unheard. We want to empower them to participate in the art process with the same recognition as any European artist.

And we enjoy it!

THANKS!

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Instagram: [@tamaka.publishing](https://www.instagram.com/tamaka.publishing)

