



TAMAKA

PUBLISHER'S CATALOGUE



ABOUT TAMAKA

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

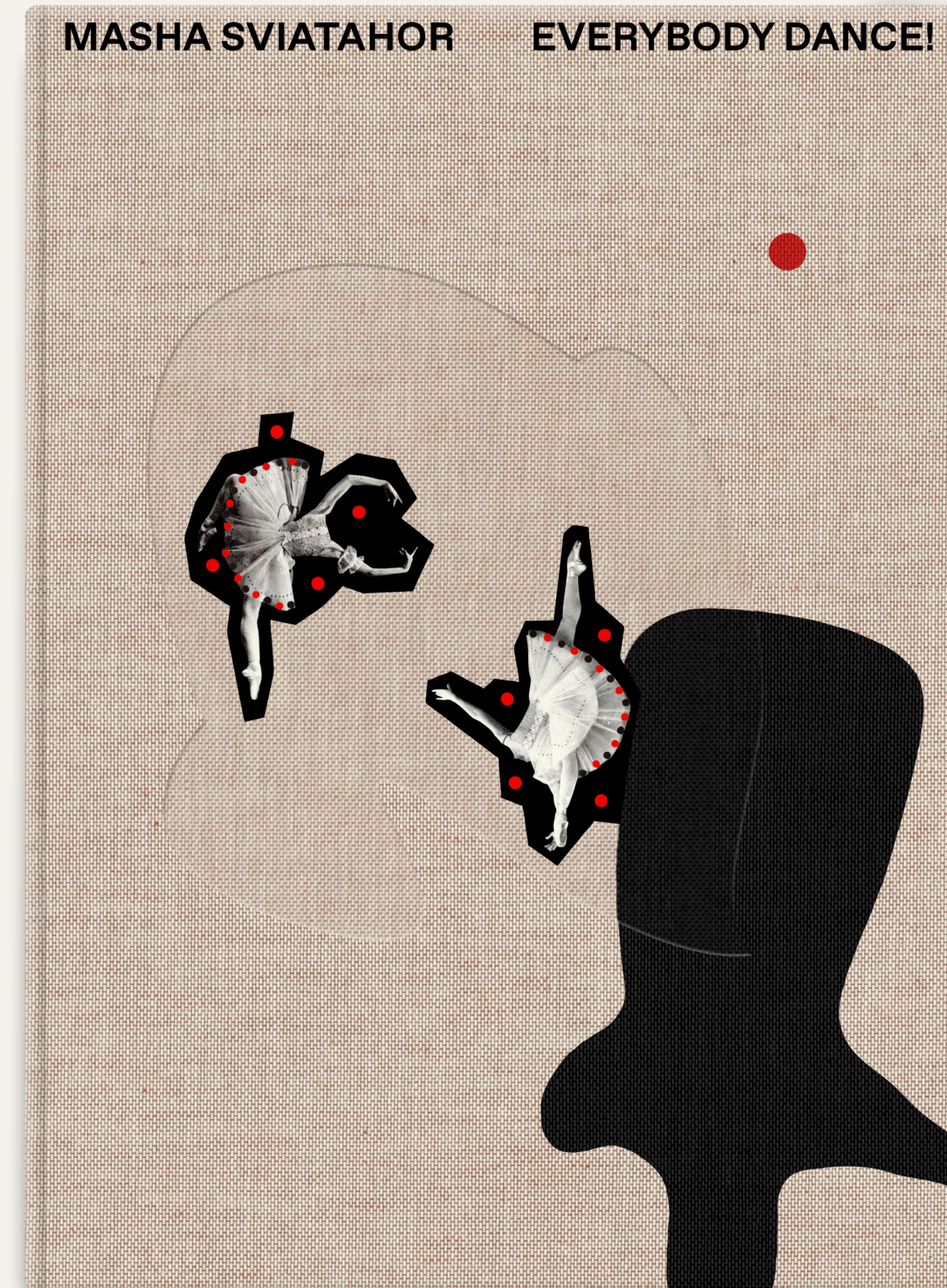
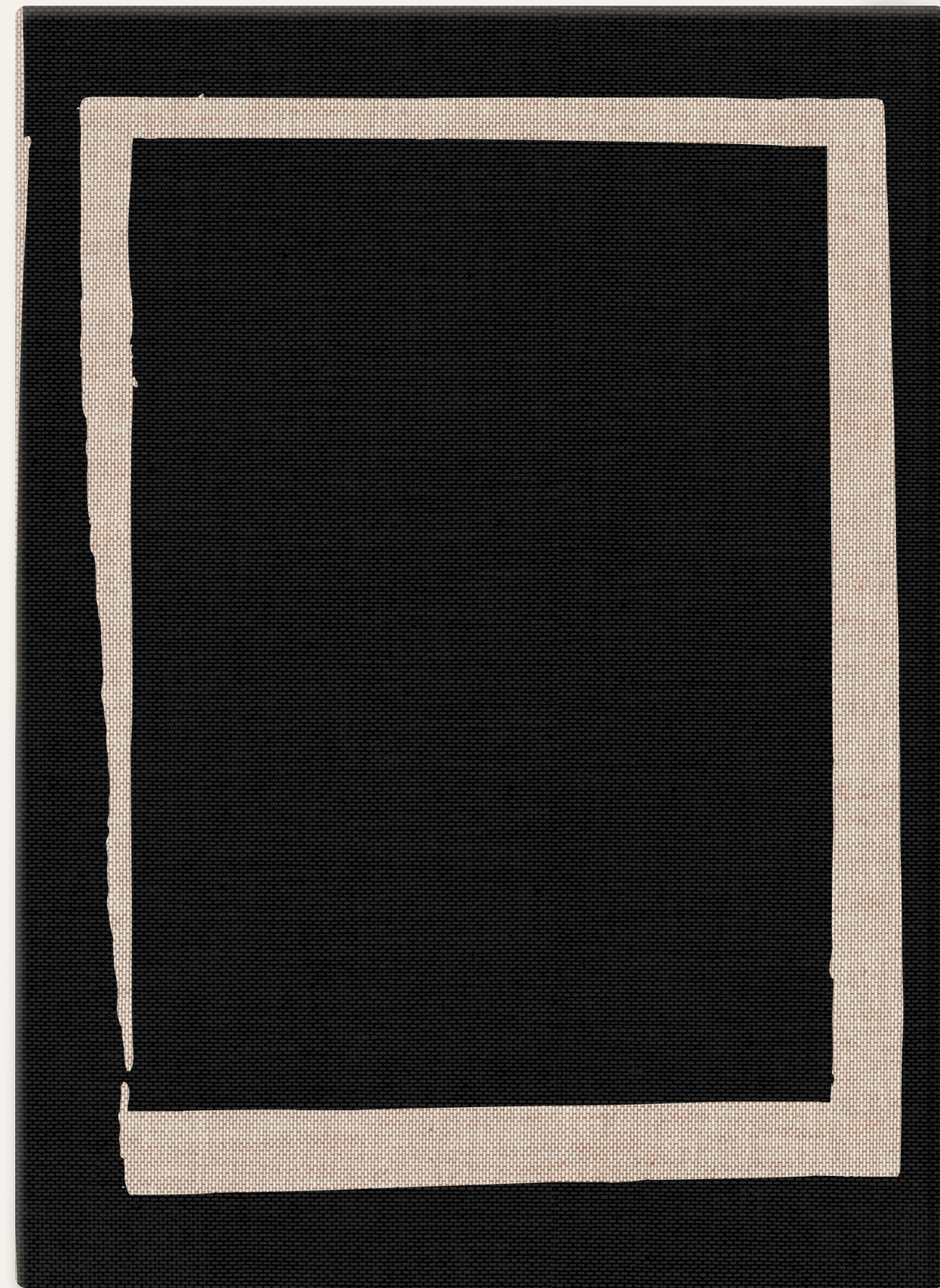
We publish books on visual arts, photography, design and architecture.

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.

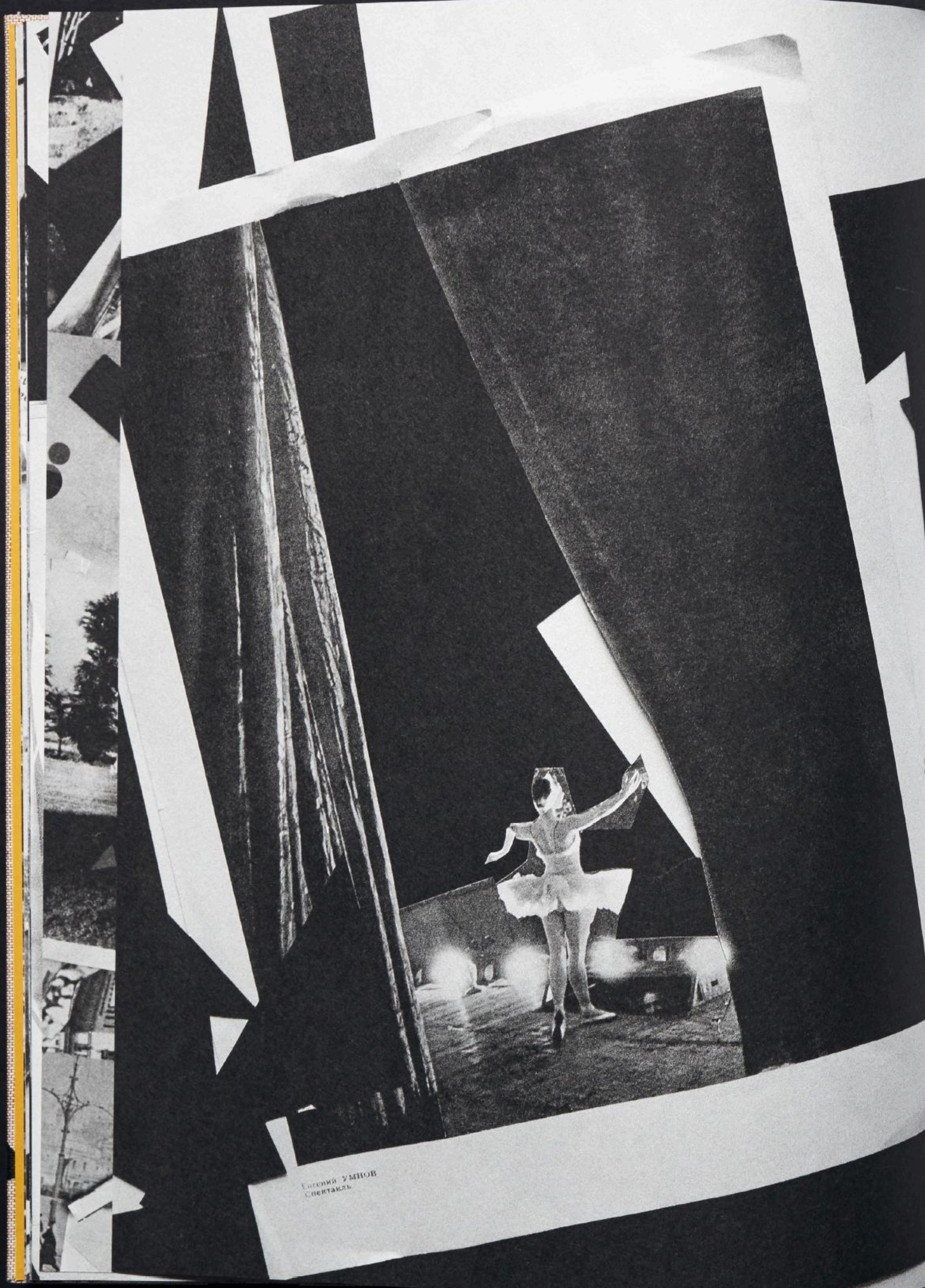
And we enjoy it!



EVERYBODY DANCE!

Masha Sviatahor





УНИВЕРСИТЕТ
СЕРБИИ

EVERYBODY DANCE!







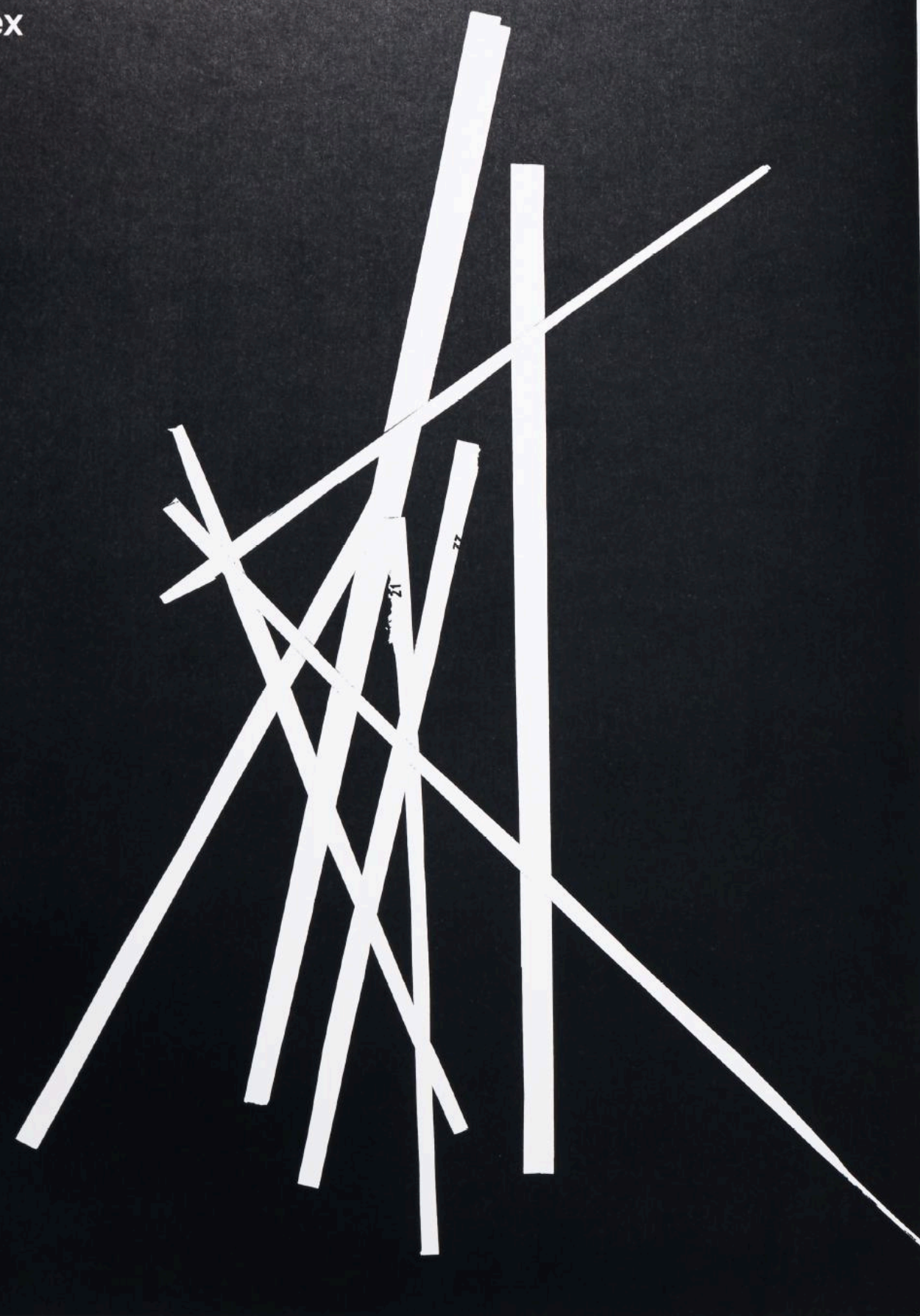








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Everybody
Dance!



Untitled | analogue collage,
25.6 × 18.9 cm, 2018

← 47



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

← 53



Celebration | analogue collage,
41 × 21.3 cm, 2018

← 60-61



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

← 48



Untitled | analogue collage,
70 × 50 cm, 2018

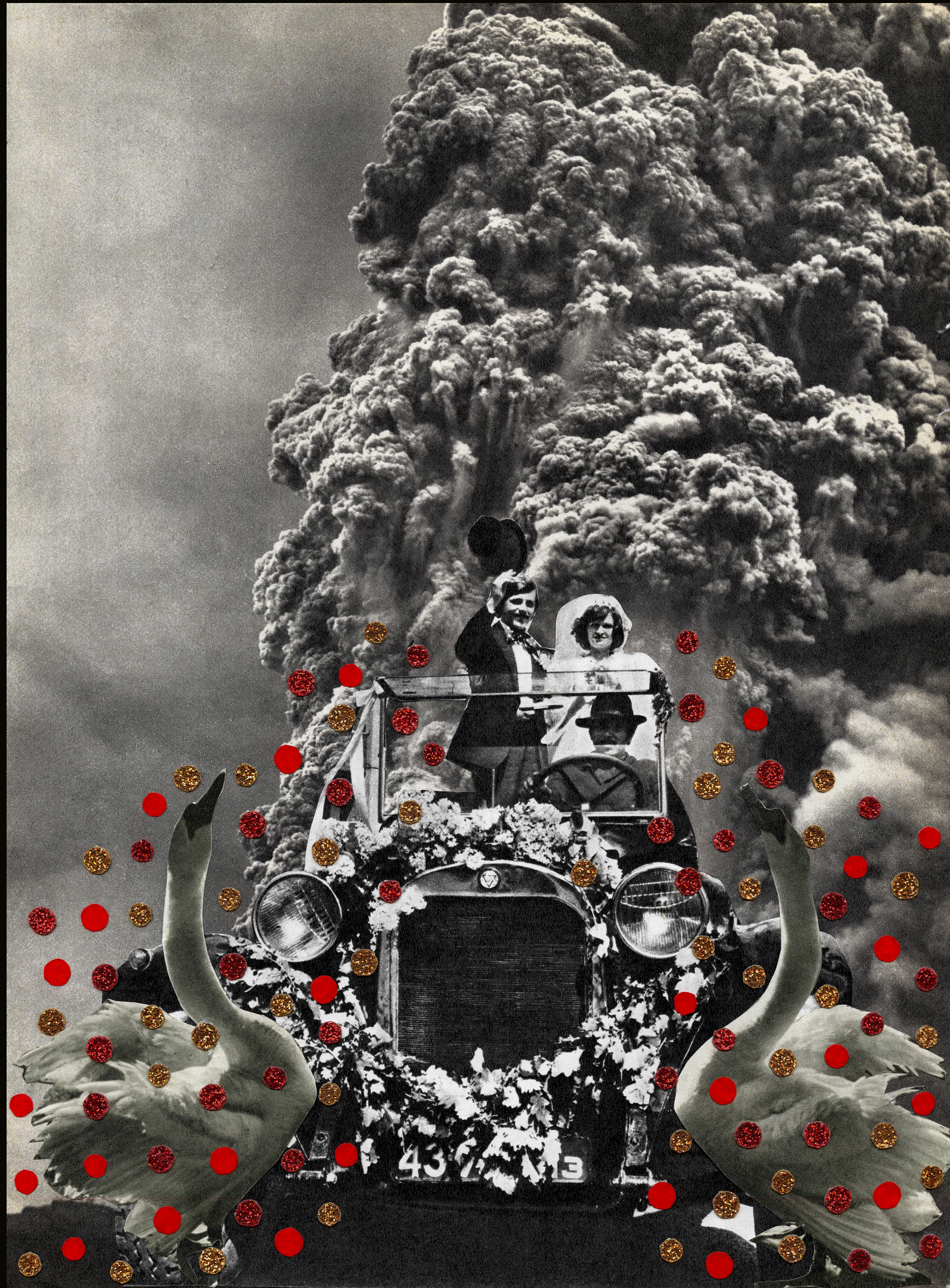
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Brezhnev's Kiss | analogue
collage, 41.4 × 33.9 cm, 2018

← 64

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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

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 →](#)

PhotoBook Journal

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

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.

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 →](#)

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

Language: English, Belarusian

Publisher: TAMAKA

Designer: Alexey Murashko

Text: Maya Hristova

Release Date: August, 2025

Pages: 164

Cover: Hard

Printed by: Jelgavas tipogrāfija in Latvia

Size: 24 x 33 cm

ISBN: 978-3-00-082885-0 (EN)

ISBN: 978-3-00-083030-3 (BY)



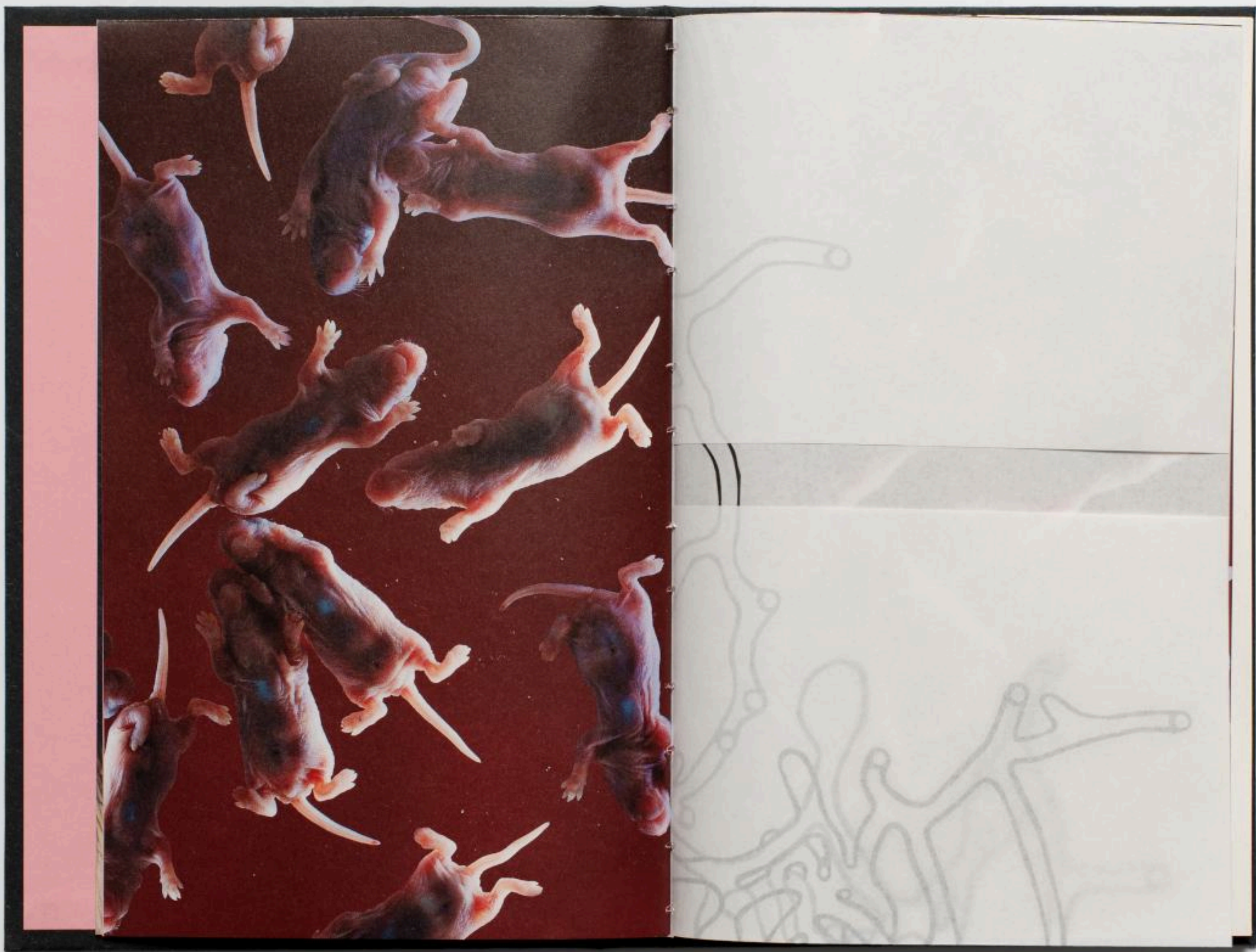
Rattus
Sapiens
Maryia
Karneyenka
with text by
Tatsiana
Zamirovskaya
published by
Tamaka



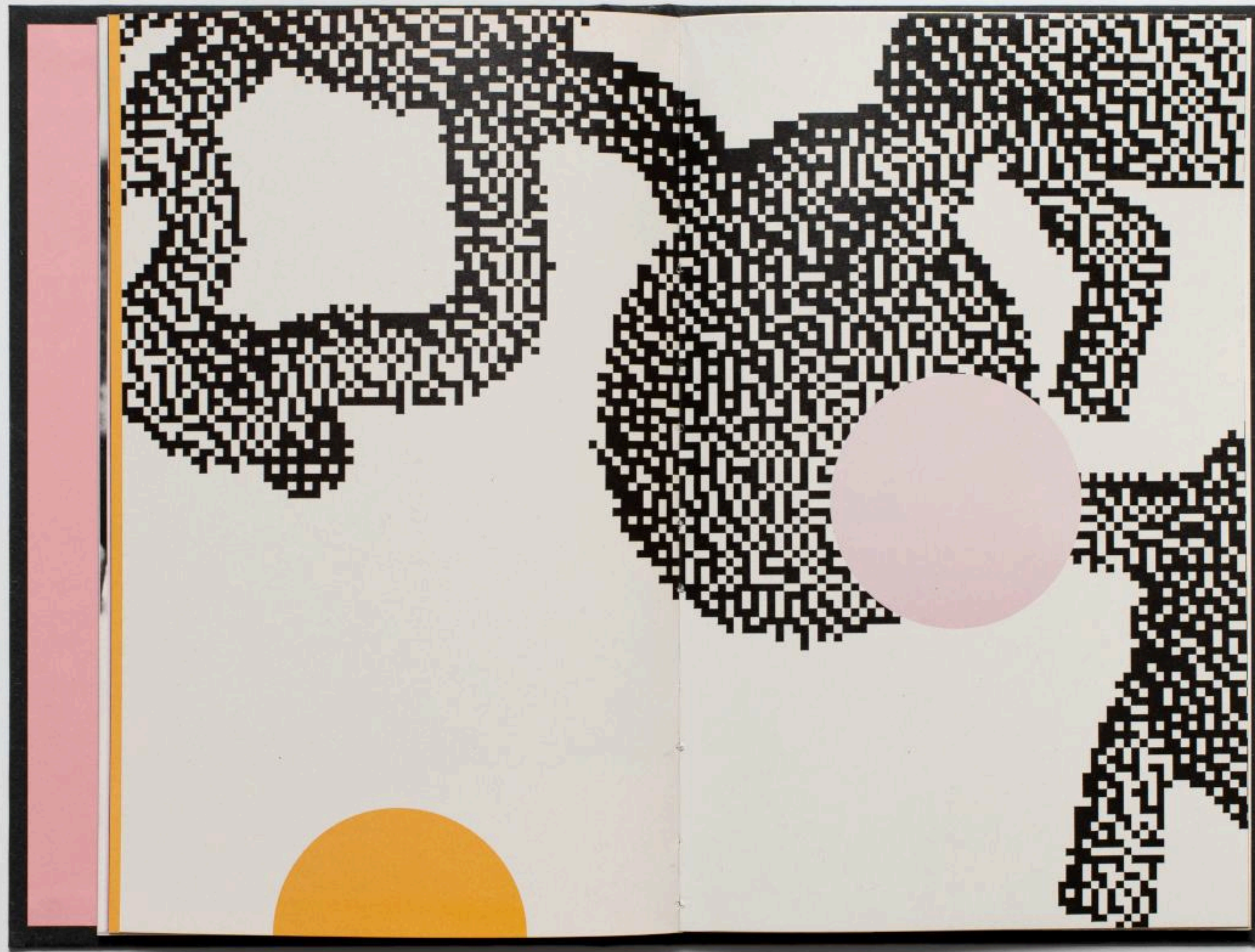
RATTUS SAPIENS

Maryia Karneyenka











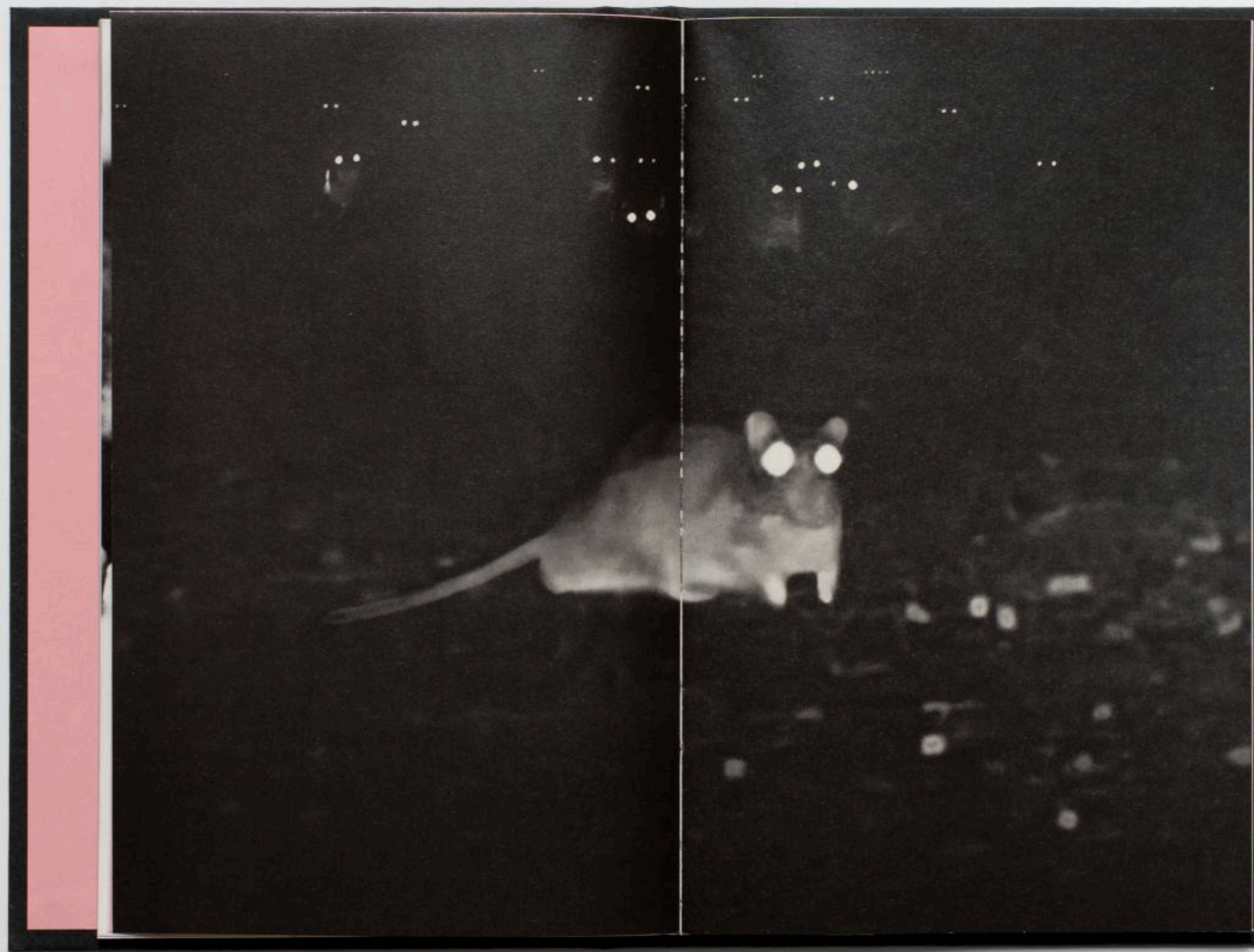


ARE HUMANS A MYTH ?

Transcript from a talk for Rat Society of
Historical Speculation, Annual Lecture Series,
by Dr. D. (he asked to have his name removed),
Professor of Archeo-Fiction

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ABOUT THE BOOK

Rattus Sapience is the second book published by TAMAKA, featuring the project of the contemporary female artist Maryia Karneyenka about the co-existence of two civilizations, human and rat.

The visual voice reflects the mixed media works by Maryia Karneyenka, grown from her activism and long-time fascination with rats. The project has a mockumentary look and feel—many images are staged or montaged to deliver a layered narrative.

The book designer, Ania Nalecka-Milach has created a truly multidimensional and interactive experience for the book readers. Here, a system of hidden pages, folds and papers of various degrees of transparency echoes the visual references and metaphors of the artistic images.

And finally, Tatsiana Zamirovskaya, journalist and writer based in New York, added words to the imagery. She is the author of the two essays for the book, a non-fiction and a science-fiction one.

This book is a trio of voices, unanimously composing this love letter—to rats, of course, but also to all living Others. A letter written in the language of the addressee.



AUTHORS

Artist:

Maryia Karneyenka

Maryia is a contemporary visual artist working with photography, collage, and mockumentary. Based in Warsaw, Poland, she is the part of Belarusian Photographic Platform FSh1 team. Her practice combines analog, digital, and 3D collage with sculptural objects and drawing, expanding the boundaries of the photographic medium. The Rattus Sapiens project is a central milestone in her work, which is inspired by her long-standing fascination with rats and shaped by both activism and personal experience. This multidisciplinary project challenges conventional human-animal relations.

Designer:

Ania Nalecka-Milach

Ania is an acclaimed book designer and the creative force behind the design of Rattus Sapiens. Her collaboration on the project grew from a deeply personal story of her own beloved pet rat, shaping the book into what she describes as a “love letter”—not only to rats, but to all living Others, written in the language of its addressee. Internationally recognized, her photobooks have received major awards and nominations, including Les Rencontres de la Photographie Book Award, POYi The Best Photography Book Award, Paris Photo/Aperture Foundation Photobook Award, Kassel Dummy Award, PhotoEspaña, and The Polish Photo Publication of the Year, among others. With Rattus Sapiens, Ania Nalecka-Milach brings her distinctive, award-winning approach to a project that invites readers to move beyond the human gaze and into the shared “mischief.”

Text by:

Tatsiana Zamirovskaya

Tatsiana is a Belarusian journalist and author based in New York City, where she moved a decade ago to pursue an MFA at Bard College and expand her writing into interdisciplinary arts. Working at the intersection of animal studies, posthumanism, and science fiction, she explores speculative worlds that challenge human-centered narratives. She is the author of several works of fiction, including the bestselling novel The Deadnet, as well as the autofiction books Candles of Apocalypse and Eurydice, Check If You Turned Off the Gas, the latter featuring a deeply personal memoir about the loss of her pet rat. Her collaboration with Maryia Karneyenka on Rattus Sapiens grew from shared artistic and emotional affinities—a connection forged “as rat ambassadors” across continents.

PRESS RELEASE

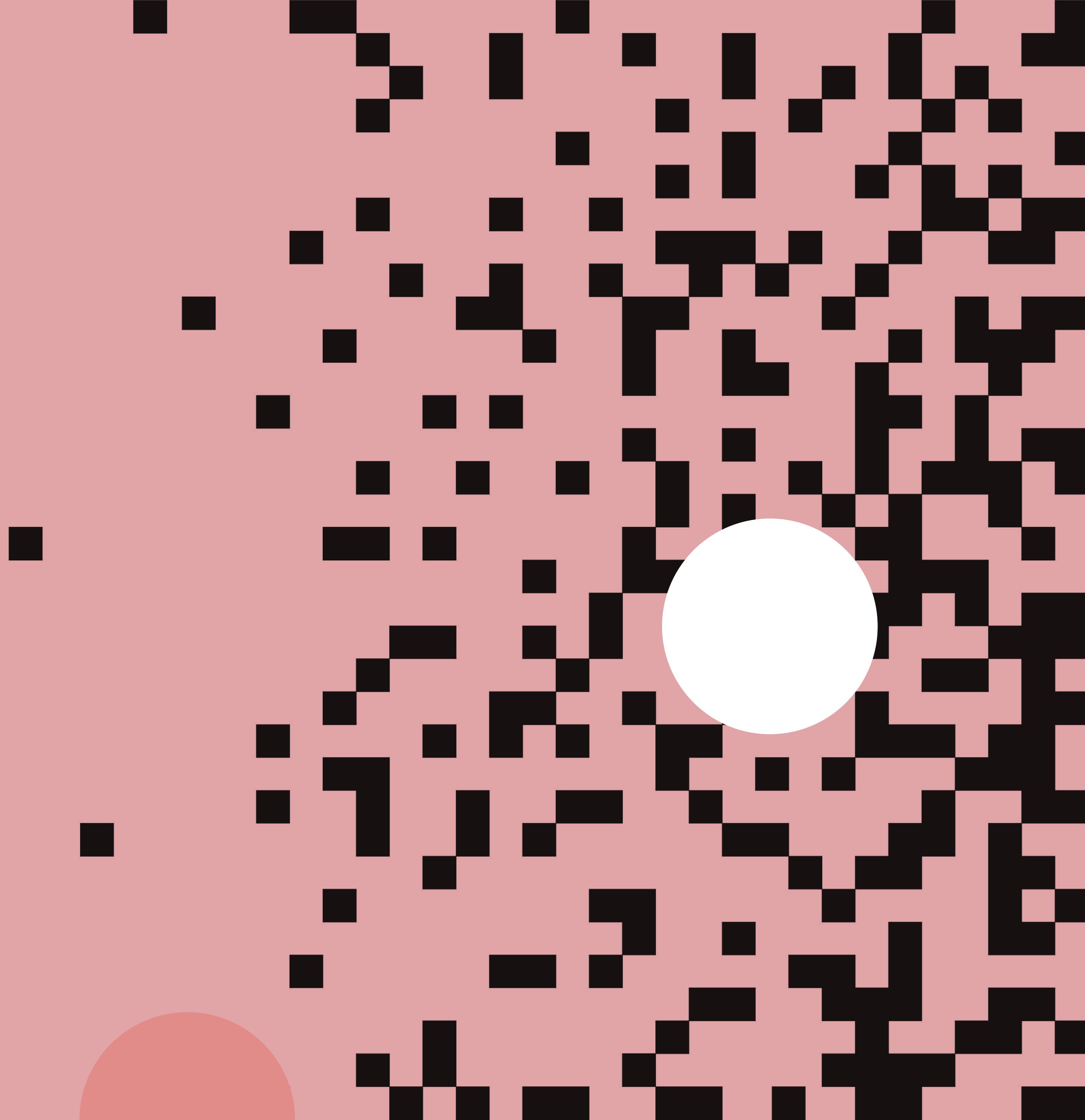
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Edition of: 400 copies in English / 100 copies in Belarusian

Language: English, Belarusian

Publisher: TAMAKA

Designer: Ania Nałęcka-Milach

Text: Tatsiana Zamirovskaya

Release date: November 2025

Pages: 132 + 4

Cover: hard

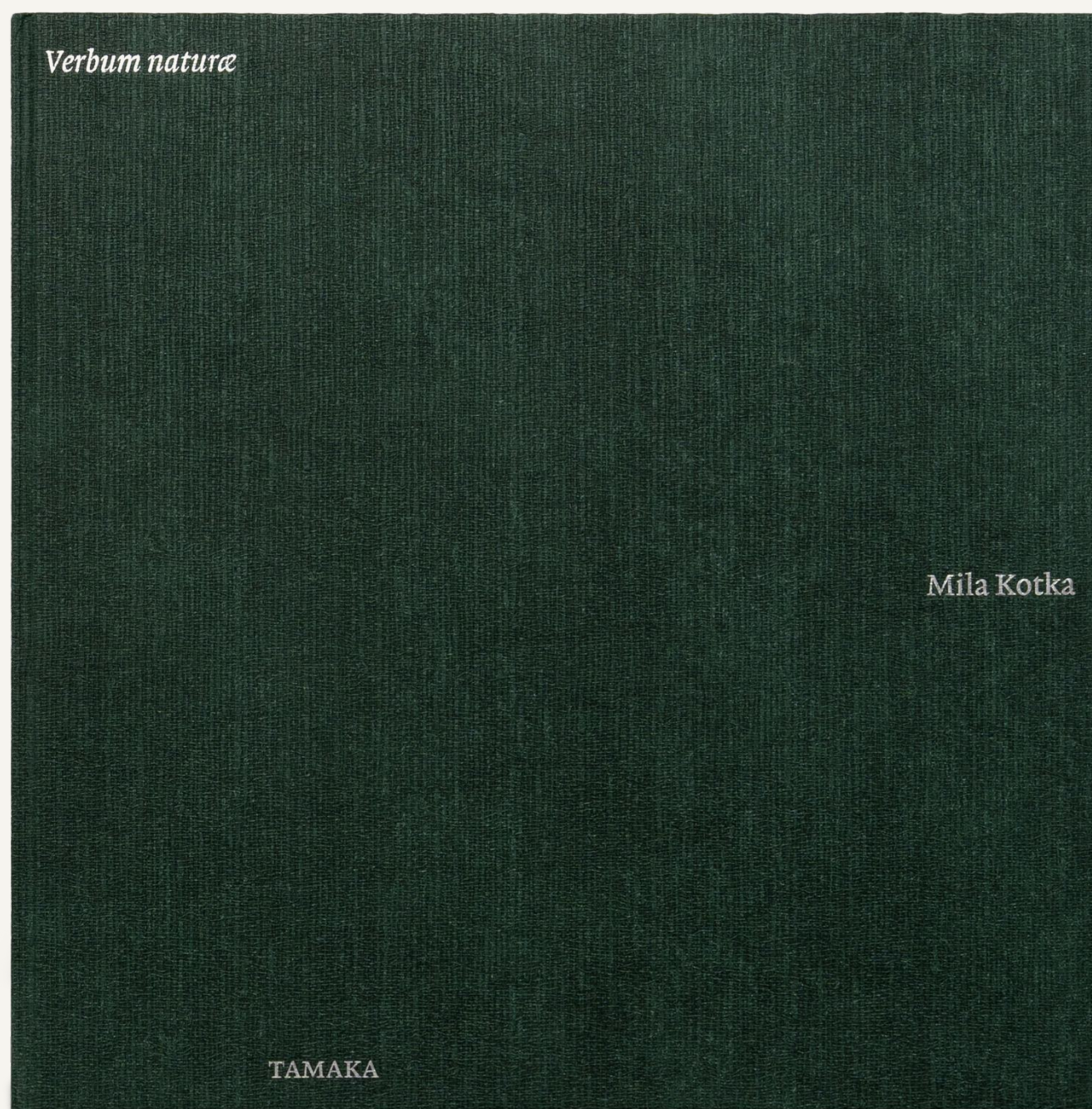
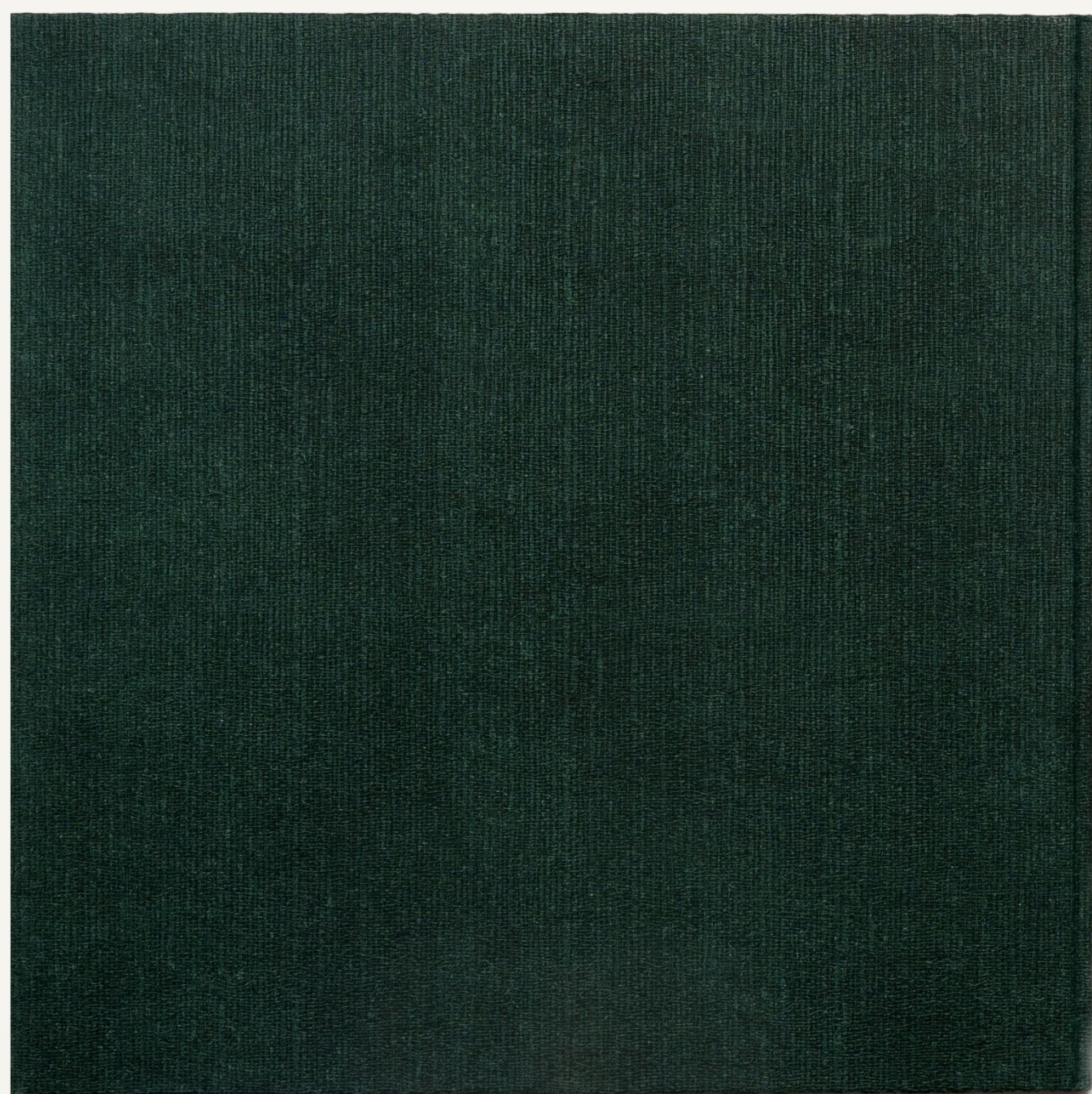
Printed by: Poligrafus, Warszawa, Poland

Size: 15 x 23,6 cm

ISBN: 978-3-00-083625-1 (EN)

ISBN: 978-3-00-083626-8 (BY)





Verbum naturæ

Mila Kotka

TAMAKA

VERBUM NATURAE

Mila Kotka





Verbum natura

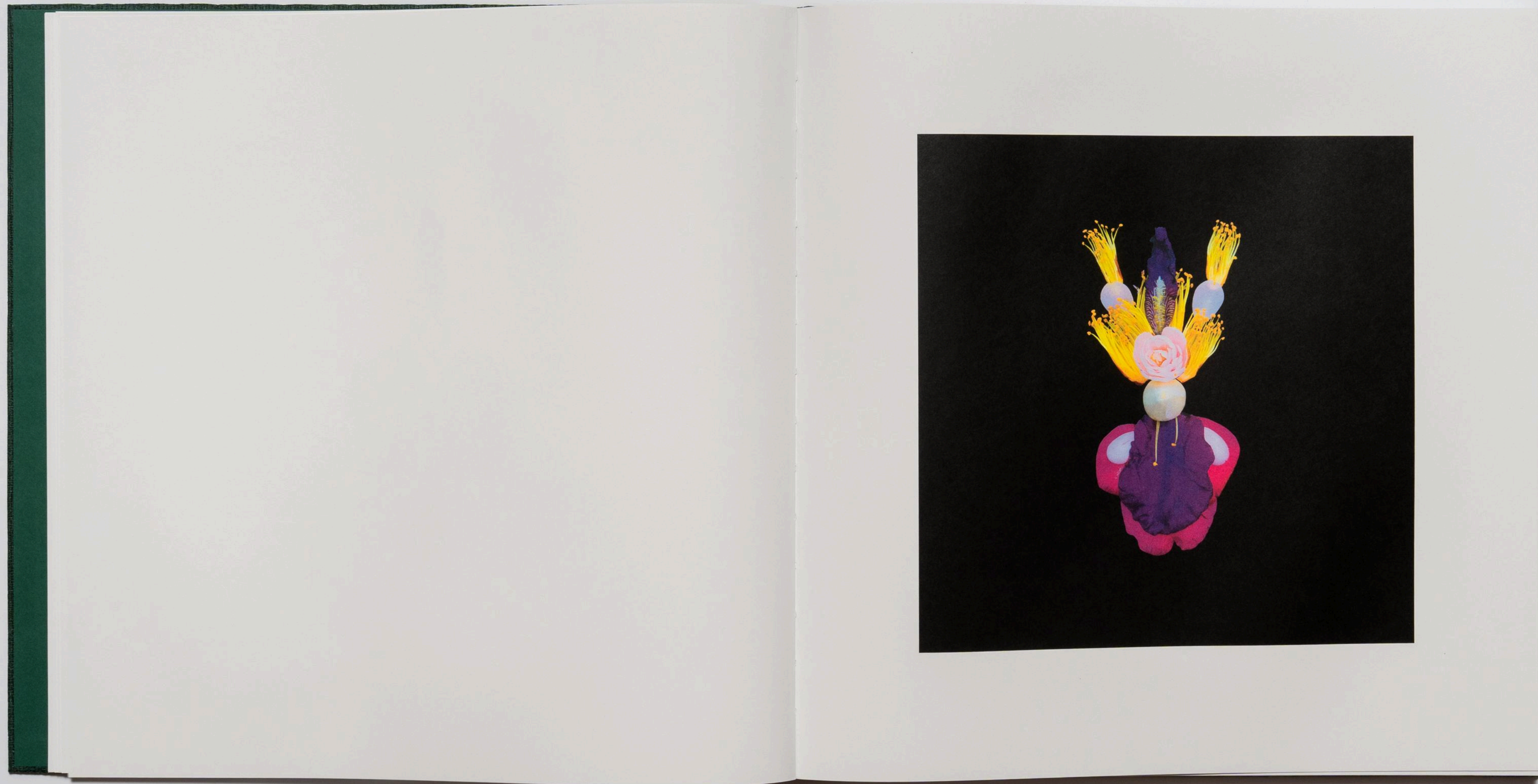
Mila Kotka

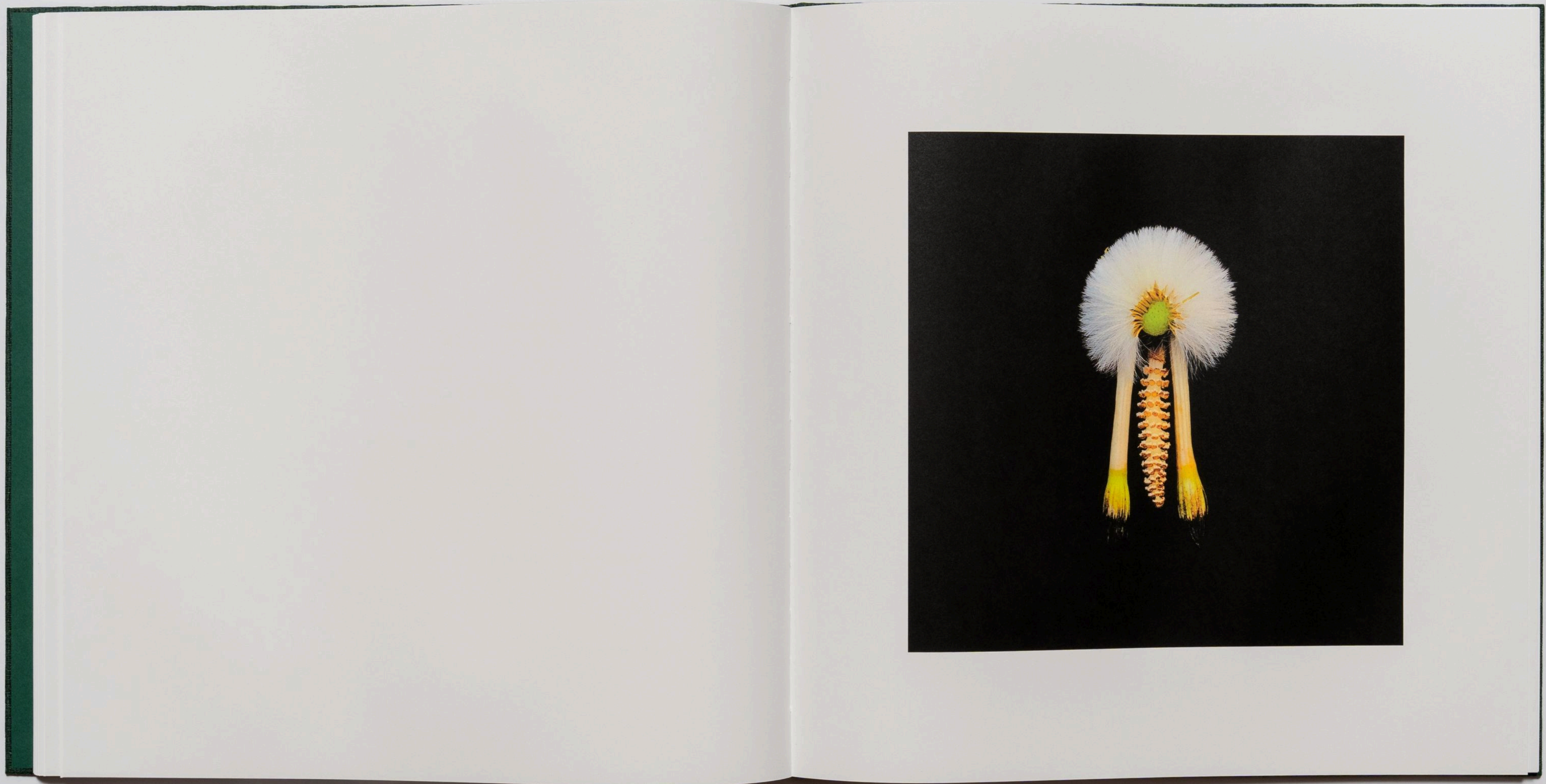
TAMAKA

What remains of a word after it is spoken? A brief echo in space, or a deep trace in memory? Is it the sound that leaves the trace, the meaning, or the one who spoke it? We are either constantly reinterpreting the spoken word or trying to hold on to what we think is its original meaning and form. But regardless of our efforts—or the complete absence thereof—it gradually changes over time, to the point of disappearing completely. The inevitable entropy of meaning changes the very structure of memory, embedding that old trace of meaning into the convenient fabric of new experiences or completely erasing it. ¶ *Verbum natura*—the word spoken by nature—is an attempt to create a universal language, a visual Esperanto, understandable from Brazil to Poland, from Thailand to Belarus. A conlang constructed by artist Mila Kotka is a sequence of bio-hieroglyphs with no semantically fixed meanings, no alphabetical order, and no final point of creation. Focused on internal resonance, they instantly challenge universality, the first and main purpose of any language. Creating an individual semantic space, they turn into a language one speaks to themselves. Having a fixed form but no fixed meaning, a word spoken in the language of nature and translated (or rather interpreted) by Mila Kotka, will each time leave a different trace in a language user. Created and captured a second before their destruction and return to their source, bio-hieroglyphs undergo a full cycle from birth to decay, as dictated by the nature of all phenomena. ¶ The pre-writing archaic nature of *Verbum natura* evokes the same primordial, nonverbal response. Recognizing the transience of each unit of this visual language (not on paper or in digital form, but as a physical object), as well as understanding the degree of randomness in their creation, elevates the process of creating compositions from natural components, turning it into an art practice.













Spiral Gallery

space around you

step by step

into their

subconscious

alter your space

right to the end

exit



Edition of: 500 copies

Language: English

Publisher: TAMAHA

Designer: Alexey Murashko

Text: Elena Siamionava

Release Date: March, 2026

Pages: 143

Cover: Hard

Printed by: Jelgavas tipogrāfija in Latvia

Size: 30 x 30 cm

ISBN: 978-3-00-084679-3





ABOUT THE BOOK

Verbum naturae by artist Mila Kotka presents a unique visual language she calls bio-hieroglyphs, created from natural elements like leaves, stones, and plants during her travels around the world. Having no fixed meanings, they focus on personal feelings and inner echoes.

Captured through photos, videos, and VR just before they decay and return to nature, the artworks portray life's cycle: birth, existence (being a form of art), and dissolution. Mila Kotka blends nature with technology, ethics, aesthetics, spiritual ideas, and science, seeking balance between extremes and captures this fragile harmony in the form of bio-hieroglyphs. This art practice turns nature compositions into a deep and personal language that nature speaks to us.

The book's editor and designer Alexey Murashko captured the essence of diversity, spontaneity and inevitable erosion, and conveyed it throughout the book, together with an unexpectedly interactive cryptic map of the artist's travels.

AUTHORS

Artist:

Mila Kotka

Mila Kotka is an artist, cultural activist, and producer specializing in Brazilian culture research.

A representative of bio-art, she is the creator of her unique artistic method and style “bio-hieroglyphs”—ephemeral compositions made from endemic natural elements of specific biomes, arranged into abstract symbolic structures.

Mila Kotka's work is devoted to themes of harmony, balance, self-awareness, geocentrism, animism, and ritual as a cultural form. In her artistic practice, she turns to neuroaesthetics and semiotics within artistic research, as well as philosophical and cultural concepts of human-nature interaction, including ecological philosophy and posthumanist approaches.

Designer:

Alexey Murashko

Designer Alexey Murashko built Verbum Naturae around entropy and erosion. He paired each bio-hieroglyph with a fading silver imprint, vanishing by the book's end. He curated the artist's descriptions into scattered words, turning text into visual poetry.

In an attempt to print vivid colors and deep velvet blacks on a non-glossy paper, Murashko came up with a creative solution—the production team substituted ordinary publishing ink with neon colors. As a side effect, the book pages now glow in the UV light, leaving the viewer with an almost extraterrestrial sensation.

Text by:

Elena Siamionava

Editor-in-chief and co-founder of TAMAKA Publishing. Based in Vilnius, she has previously contributed to Mastactva magazine as an art journalist and authored exhibition texts for contemporary artists since 2016. A graduate of photography school and literary studies program, she has created written content across a wide range of contexts—from UNICEF human stories to digital strategy for international brands.

PRESS RELEASE

Verbum naturae (“The Word of Nature” in Latin) by artist Mila Kotka presents a unique visual language she calls bio-hieroglyphs, created from natural elements like leaves, stones, and plants during her travels around the world. Having no fixed meanings, they focus on personal feelings and inner echoes.

These images emerge a moment before being dismantled and returned to nature. Then they enter the digital transformation, continuing their existence as ghostly memories of the places they once appeared in.

“I create bio-hieroglyphs in the 'wild studio'—the natural environments of the most beautiful and untamed places in the world. I use small elements of endemic flora and biodiversity to convey nature's secrets through hybrid media”,—the artist says.

The artist combines several art forms: ephemeral installations, their digital versions, as well as physical artworks. She creates a hybrid image where different media merge, making it hard to discern whether it's living plants, a drawing, a photograph, or even generative art altogether.

The editor and designer Alexey Murashko has created the book concept based on the idea of entropy, inevitable erosion. Throughout the book, the bio-hieroglyphs are followed by their silver shadows—or rather monochrome imprints, gradually fading away up to the point of complete disappearance by the end of the book.

Originally, each bio-hieroglyph was accompanied by the description, composed by the artist. Curated by Murashko, these descriptions are hidden and only appear as a sequence of words, transforming into visual poetry. These riddles now force the viewer to fall under their spell, grasp the meaning of corresponding visual symbol by the mood created by singular words.

Another interactive instrument offered by the designer is an interactive cryptic map of the artist’s travels. Only attentive viewers will notice a hint on how to use the map, and may even find a symbol created near them.

Verbum Naturae book has yet another dimension, literally not visible by the eye. In an attempt to print vivid colors and deep velvet blacks on a non-gloss paper, the production team substituted ordinary publishing ink with neon colors. As a side effect, the book pages now glow in the UV light, leaving the viewer with an almost extraterrestrial sensation.

Elena Siamionava, art journalist and TAMAKA’s editor-in-chief, is the author of the introductory text to the book, unravelling the layers of meaning of the natural conlang created by Mila Kotka.

This book on bio-art practice helps the readers to turn natural compositions into a deep and personal language that nature speaks to us.



THANKS!

CONTACTS:

Website: tamaka.eu

Email: hello@tamaka.eu

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