

R^2

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R^2 is a duo bound by name and practice: Marina Razheva and Dmitry Razhev, artist and researcher collaborating for more than thirty-six years.

R^2 is not just a formula but a creative emblem, a dialogue squared, where two R's meet, multiply, and expand perception beyond the visible surface.

Our main working method is Revealed Realism (RR) – an approach to uncovering the unseen within the real.

Revealed Realism is an artistic methodology that exposes hidden layers of meaning in ordinary landscapes and objects. It is grounded in attentive observation and minimal intervention, activating the latent poetics of a place.



Rather than inventing new realities, we reveal what already exists as a trace, an echo, or a fragment of a larger whole.

A related aspect, Supplemented Realism, uses subtle gestures such as sound, movement, and installation to make the invisible perceptible.

It is a practice of presence, where reality is not documented but carefully re-read, as if completing a story already hidden inside the world itself.

Public and Educational Engagement

Both members of R² have extensive experience working with people of different ages and backgrounds in education and public engagement, both individually and together.

Dmitry taught university courses in bioanthropology, field methods and material analysis.

Marina developed and taught an original visual arts program for preschool children and later gave courses in sketching and workshops on the Design of Remembrance.



– Field lecture, Dmitry Razhev



– Sketching session, Marina Razheva

As a duo, R² have initiated and led participatory art projects such as The Möbius Pretzel, a large-scale urban action, and The Wedding of the Tower and the Metro, a multi-day performance involving city residents and visitors.

They have also conceived and organized Shoot for Color (photographic marathons in cities), as well as interactive exhibitions, happenings, and art walks that invite audiences to become part of the creative process through observation, participation, and shared inspiration.



– The Wedding of the Tower and the Metro, urban performance



– The Möbius Pretzel, collective city action



The Path of Golden Apples

Happening at the "Bridge" exhibition, Ráczalmás, 2025

from the "**Paradise Paradox**" project

Golden apples rest along the bridge. Young people take them and release them into the water. The apples drift beneath the bridge and disappear into the distance like dreams set free into the current of life.

Grass Curtain, object, 2025
grasses, golden apple

from the **Paradox Paradise**
project

Golden Apples is a visual
poem in five episodes.

Episode 3, Grass Curtain,
features a mat of dried
island grasses framing a
central golden apple,
evoking the fragility and
beauty of each moment. The
work explores the
intersection of memory,
nature, and dreamlike
imagery.

Presented at
V International Natural Art
Symposium
Rácalmás, Hungary, 2025



Letters of Water, performance, 2025
water, calligraphy brush, red rock

Letters of Water was performed in an abandoned quarry near the dried Köcsi Lake, Hungary. Using water and a brush, ephemeral calligraphic images appear on red rocks, then vanish. The water is carried to the dry lakebed in a gesture of care and hope, reflecting impermanence, memory, and the wish for the lake's return.

Presented at
Art Camp, Kaptalanfüred, Hungary, 2025



The “Quarry as Witness” series is an art-research project treating quarries as active witnesses of natural, historical, and cultural processes.

Through fieldwork in active and abandoned sites, it documents geology, human impact, and layered memories via video, performance, photography, essays, and maps—exploring the dialogue between earth’s traces and human experience.

2020, 2022, 2023





From the **Quarry as Witness** series

Nyirádi Bauxite Quarry, Hungary, 2022–2023

Research, performances, photo and video works, pigment collection, color experiments

From the **Quarry as Witness** series

Pusztamiské Gravel Quarry,
Hungary
2020

Walk, investigation, filming of two
video works, shadow and mask art
rituals

From the project **DearDeerLand**



«Flying Deer», object, 2024

wrapping paper, Danube water, Danube clay, wheat flour, rope, clothespins

from the **DearDeerLand** project

"Flying Deer" is inspired by Ugric ethnographic traditions, where the deer is a mediator between the human world and the spirit world.

This work is about transitions, about the appearance of the hidden and about the moment of creation. It reflects the multi-layered nature of time and space, in which myths and reality intertwine, creating a new perception of the present moment. The ephemerality of the object emphasizes the idea of temporality and the elusiveness of the moment, and its eco-friendliness testifies to a deep connection with nature and respect for its laws.

Presented at
IV International Land Art Symposium
Rácalmás, Hungary, 2024



Deer Stones series,

from the
DearDeerLand project

2018 and 2020, 2024
Hungary

Research into the
cultural and
archaeological
phenomenon of deer
stones, including the
search for and
interaction with
contemporary forms
through frottage
(*paper, wax crayons*).

Exhibited in the
international art and
educational project
DeerLand (Salekhard,
Russia, 2019).





Field of Deer Stones, 2023

from the **DearDeerLand** project, **Deer Stone Series**

ca. 5 km SSE of Nyirád, Hungary

Found site on a former military ground. Tilted concrete posts resemble ancient deer stones and menhirs. Documented as “accidental monuments” and digitally processed to evoke megalithic imagery. An example of Revealed Realism and “archaeology of the present”: lost function transformed into myth.



Miniks (Micro Monuments)

Small-scale, eco-friendly sculptures discreetly placed in public or natural spaces. Made from biodegradable materials like salt, flour, and cotton, they invite spontaneous encounters and reflect on presence, memory, and place.

Includes:

- **Posolontsy – Salt Walkers**, 2024, Ao Leuk, Koh Tao (Thailand) – bioceramics (salt, flour, water), acrylic
- **Monument to Travelers**, 2023, dock, Zadar (Croatia) – bioceramics (salt, flour, water), acrylic
- **The Red Stag from the Red Earth**, 2022, Lake Darvash (Hungary) – cotton wool, water, starch, soil pigments



This portfolio is part of an ongoing dialogue with landscapes, with others, between memory and material, between what is visible and what is sensed.

Thank you for walking a part of the way with us.

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