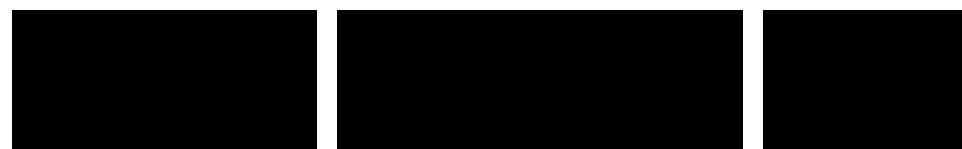
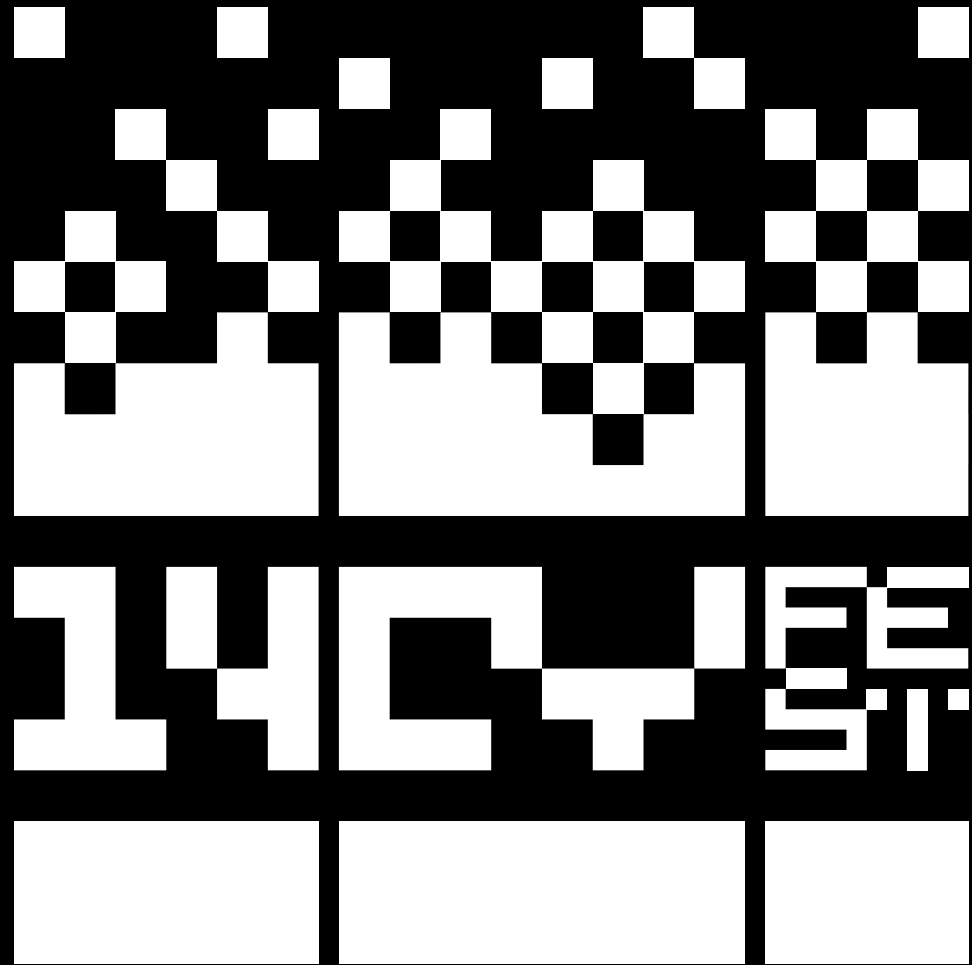


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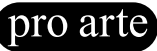


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CYFEST-14

The International Media Art Festival

[cyfest.art](#)

October 10–25, 2022
Yerevan, Armenia

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CYFEST-14: ferment

CYFEST, one of the biggest international media art festivals in Eastern Europe, was founded by a group of independent artists and curators in 2007. Since its inception in 2007, CYFEST's main concerns have been to examine the dialogue between various visual languages and technology cultures, and thus to explore a way of commoning with both art professionals and scientific communities. CYFEST unites artists, curators, educators, engineers, programmers and media activists all over the world, and creates an inclusive platform for mapping, mediation, and documentation of new media art on different regional and international levels.

CYFEST is one of the world's few nomadic cultural events: throughout the year, festival projects are presented at leading cultural institutions around the world. Each year, the festival program includes several exhibition projects, sound art, video and educational programs.

The organizer of CYFEST is CYLAND MediaArtLab and CYLAND Foundation Inc.

Venues

HayArt Cultural Center

Armenian Center
for Contemporary
Experimental Art
NPAK

Composers Union
of Armenia

**October
10–25, 2022
Yerevan,
Armenia**

CYFEST-14

Curators

Anna Frants
Elena Gubanova
Victoria Ilyushkina
Sergey Komarov
Alexandra Dementieva

CYFEST-14

Participants

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Alek Borisov
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Anya Tsyrlina
Bart Vandeput
Andrius Venclova
Where Dogs Run
Aram Zurabyan

7

Fermentation in the conventional sense is a technological process in food industry. However, if we give it some thought, practically everything that happens over time to animate, inanimate and even strictly material objects falls under this definition. Wine undergoes a long process of change of state from ripe grapes to beverages of various degree of sweetness and strength. Human relationships also get “fermented” over the years, acquiring arious degrees of intensity and transforming from young and raw to mellowed and mature.

The world culinary art is abundant with recipes based on fermentation processes: pickled vegetables and mushrooms, beer, salted fish in the north and air-dried meat and fruit, fish sauce of Greek cuisine in the south. Cosmetologists of the entire world have long been trying to stop or at least slow down the “fermentation” process of human beauty.

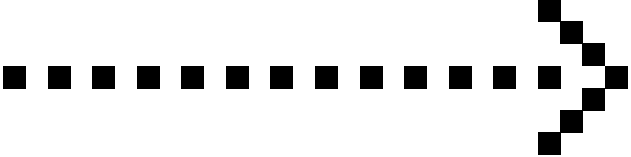
Cosmetologists of the entire world have long been trying to stop or at least slow down the “fermentation” process of human beauty.

But the process of all these metamorphoses is quite a lot of fun, it is often picturesque, it even has an interesting sound to it, and it has inspired quite a few artists all over the world.

Authors of the works showcased at the festival CYFEST-14: Ferment call to each other with changes to things live and dead, color and smell, sounds and impressions.

— Anna Frants, Artist, Curator, CYLAND MediaArtLab

Exhibition



Venue

HayArt
Cultural Center

October, 10–25
2022

7a Mashtots Ave.
Yerevan, Armenia

Curators

Elena Gubanova
Anna Frants
Sergey Komarov
Alexandra Dementieva

Participants

Vasilii Bakanov
Alena Begova
Alexander Bochkov
Alexandra Dementieva
Luca Forcucci
Anna Frants
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Where Dogs Run







**Vasilii Bakanov
and Andrew Strokov**

Slow burning. Still Life (open-ended)

Installation, 2020 (edition of 2021)

OpenCV, Python, Arduino; 3x black box (thermally insulated), heaters, temperature and humidity sensor, HD webcam, flood light, DIN rail, microcontroller modules, Raspberry Pi, Korg Monotron Delay, fruits / Engineers Andrew Strokov, Alexey Grachev, Alexander Bochkov; 3D modeling Alexander Bochkov; Python programming Andrew Strokov / Supported by CYLAND MediaArtLab

Three fruits on pedestals are contained inside a black box. In artificially created and regularly maintained conditions, the fruits pass through three chemical

reactions — caramelization, the Maillard reaction and enzymatic browning. Usually, these processes take place within minutes in cooking. Here they are intentionally prolonged in time. Inside the box constant humidity and a temperature of 60 degrees Celsius are maintained, thus killing bacteria which cause decay. In ideal and constantly controlled conditions, the fruits preserve their form, and burn up inside from day to day at the lowest possible speed.

Visitors can observe the slowly burning still life by watching it in real-time on the video panel placed on the boxes. But the main activity remains hidden and takes place at the molecular level. Its tangible manifestation is a monotonous soundtrack performed by the fruits themselves. Information about

the external appearance of each fruit is converted into sound waves. The processes inside the box are analyzed and sonified by an analog synthesizer. The sound pitch and timbre depend on temperature, humidity, fruit size and color. As the fruit burns up, the sound “burns up” as well and becomes increasingly dull and quiet.

The process is an artificially prolonged borderline state of “in between”. The metamorphosis is too slow to perceive by the naked eye. Because of the unnatural maximum delay, all differences vanish in the abyss of time to the accompaniment of a droning trio. However, it is still an open question as to whether the process will proceed in the way that was intended. Every effort has been made, all we can do is to wait and see what will happen next.

CYFEST-14 / Exhibition

Alena Begova

There is nothing wrong

Installation, 2022

Fabric, mildew microorganisms / Supported by CYLAND MediaArtLab

**IN LIGHT OF THE PRESENT SITUATION
IT HAS BEEN DECIDED
TO CLOSE THE INSTALLATION.**

These words of prohibition are becoming increasingly common nowadays. They not only change familiar routes, but they also infringe on our rights. We get the feeling that a decision has already been made for us. The endless “You mustn’t!” puts us in a situation where we have no choice. The fabric with “metallic” folds doesn’t permit any further inspection. Its attractive pearly appearance stops us from

immediately noticing a corner of the fabric that is starting to go moldy. This is the natural process of decay in any falsely constructed system, which it is impossible to hide.



CYFEST-14 / Exhibition

Alexandra Dementieva

Sleeper

Interactive sound installation, 2015–present time

Tapestry, AR, Artivive

A series of tapestries together forms an installation that presents a sequence of film frames from the movie “Sleeper” by Woody Allen. The movie has been glitched and accidentally “edited” by the artist’s crashed computer, becoming completely transformed and practically unrecognizable. The order of narrative development has been rigorously preserved: the still images are arranged in the same sequence as they appear in the film. The tapestries convey the movie’s plot, but in their own way, where some parts have been lost and others have remained. The size of each tapestry is 58×77 cm, which corresponds to the television and film format (4×3) of the XXth century. The artist uses an old visual technique: the art of weaving. Even if contemporary digital media were destroyed, this technique would be preserved.

By pointing a tablet with an AR application at a tapestry, visitors can watch a video which gives an explanation for each tapestry. The video is made from the perspective of human descendants / space travelers, who have found the tapestries 2000 years later. Their conclusion is that the tapestry is a way to archive film and video from the XXth–XXIst centuries. The film they find is Sleeper, a science fiction movie about a dystopian world.



Alexandra Dementieva

Mirror’s Memory

Interactive video installation, 2003

Programing Siegfried Canto

A screen divides a dark, empty and quiet room in half. The images projected on to it imitate a mirror. At the first approach, visitors see their faithful reflection. In the middle of the room, there is an interactive carpet.

As you step on it, a signal is sent to a computer to record the visitor for 30 seconds. At the end of this period, instead of your own reflection, you begin to see your own image surrounded by previous visitors. Sometimes you find yourself a witness to a conversation or a quarrel. Sometimes you hear whispers.

This installation reacts to a visitor’s presence on the interactive carpet by superimposing various images, scenes and sounds generated at random. The exhibition behavior evolves during the show, modifying according to the database of all the visitors.





Luca Forcucci

The Greatest Bubble

Site-specific sonic performance and installation, 2022

Inkjet Prints on voile; Ableton, Envelope, Jamm Pro, max/MSP, Reaper; field recordings with geophone, hydrophone, miniature microphone, coil, wine amphora /

The project is created on-site through the invitation of CYFEST and with the precious expertise of the winemakers /

Bubbles, metaphors, poetry. The project explores wine fermentation. Armenia has been producing wine for a long time, and may even have been the first place to do so, around 6 000 years ago. In this project the artist works with time and field recordings related to human activities in winemaking, with the smallest sonic elements of wine fermentation (micro), and resonant spaces of wine production (macro). The central idea resides in exploring temporality in the micro (intern) and macro (extern) relationships in the thingness of winemaking. The presentation of the work as performance and installation involves local techniques, craftsmanship, and objects like KARAS, transformed into loudspeakers.

CYFEST-14 / Exhibition

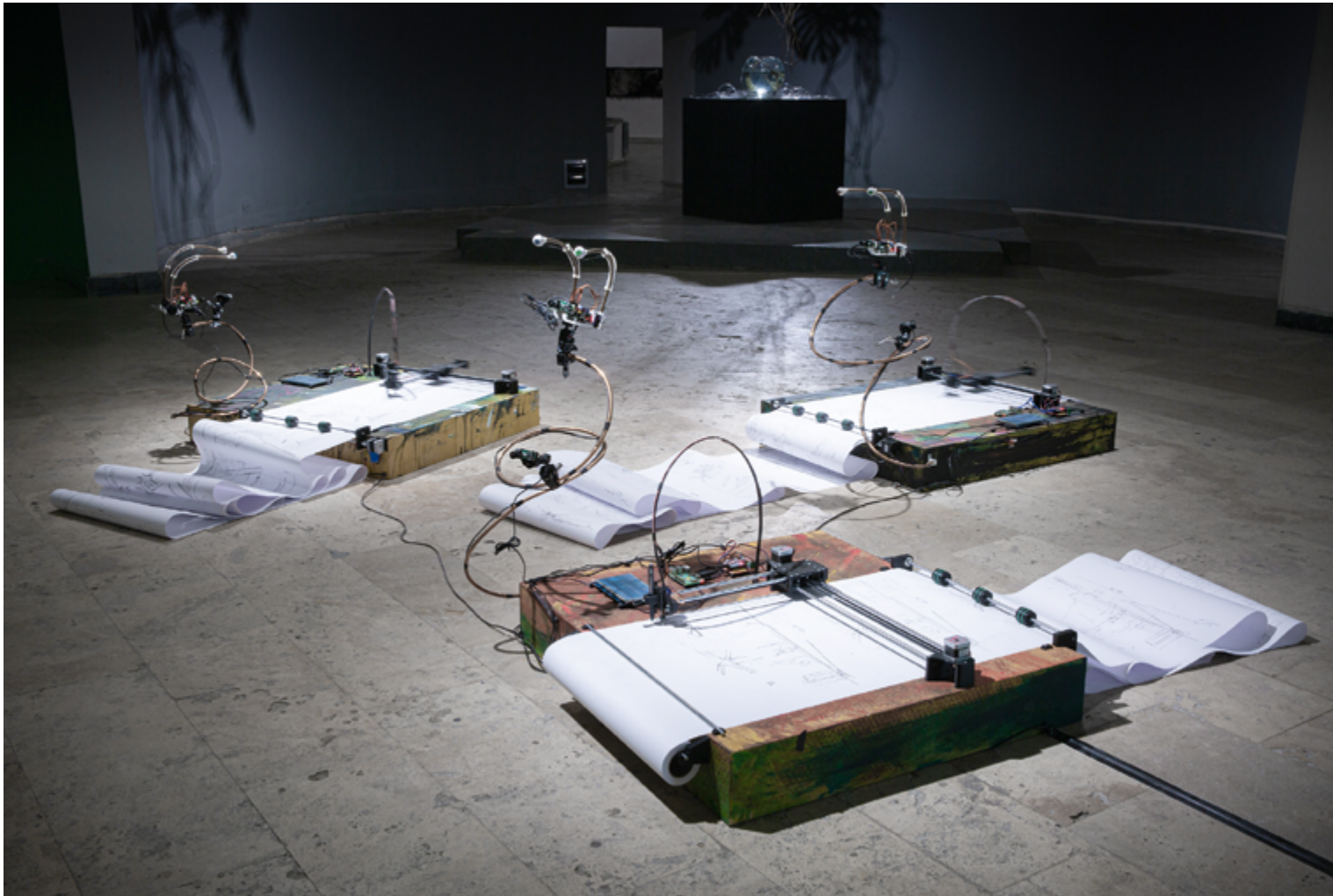
Anna Frants

Artist Union. Still life. From the series "Matter of Chance"

Media installation, 2019

OpenCV, Python; 3D printing, ink on paper, stepper motors, servomotors, microcontroller, Raspberry Pi, webcam, oil on plywood / Engineers Alexey Grachev, Alexander Bochkov, Victor Timofeev; 3D modeling Alexey Grachev, Alexander Bochkov; Python programming Alexey Grachev, Ruslan Khadzhimirzoev / Supported by CYLAND MediaArtLab

"Artist Union. Still life" is a reflection on the law of large numbers. Is it applicable in visual arts — to colors in painting, lines in graphics, forms in sculpture, and the image integrity in installations? The law of large numbers is a principle that describes the completion of the same experiment many times. According to this law, the joint action of a large number of random factors leads to a result almost independent of the chance. For example, in the XVIth century the length of the English foot was defined, by a royal order, as the arithmetic average length of the foot of the first 16 people leaving the church on Sunday matins. Although the law of large numbers was not yet defined, it serves as the basis for the principle of arithmetic mean used in determining the length of a foot.



CYFEST-14 / Exhibition

Anna Frants

Peck of salt. From series “Gravity”

Installation, 2019

Video [00:01:56; Full HD, no sound]; LCD screen, stepper motor, fine salt, wooden box, leadscrew, microcontroller, spotlight, acrylic sheet / Engineers Alexey Grachev, Alexander Bochkov, Victor Timofeev / Supported by CYLAND MediaArtLab

The installation of Anna Frants illustrates the old Russian proverb: Before you make a friend, eat a bushel / a peck / a sack / a great deal of salt together. The English equivalent would be: To go through thick and thin with someone. The meaning of this proverb could be expanded. People get to know each other better, get accustomed and “bed in” having lived or communicated for years and years, during which period it is indeed possible to eat a bushel of salt. Immigrants get accustomed to and take root in their new homeland in the course of time... International and diplomatic connections are also formed over years and, in many instances, over centuries of complicated relations or possibly even conflicts that nevertheless provide an opportunity to better know and understand the other party. The white noise — a great variety of events and emotions — transforms into that very salt, bushel after bushel.

— Irina Barskova



CYFEST-14 / Exhibition

Aleksandra Garkusha

Dramatization as Fermentation

Installation, 2022

4 panels, acryl, silicon transparent film; video, text / Supported by CYLAND MediaArtLab

In my project, I draw an analogy between the processes of dramatization and fermentation. If we look at fermentation in the everyday culinary sense, we may say that this is a controlled process of spoiling food in order to obtain more pronounced

taste properties. I believe that drama in the everyday sensual sense carries out very similar functions, and uses approximately the same methods. I juxtapose dramatization and fermentation in four points: prerequisites, mechanism of action, necessary conditions and final results.

The project consists of 4 panels on transparent film, and a video about one of the conditions that enable fermentation — pressure. In this video, I compare the “controlled” pressure characteristic of dramatization that is connected with personal emotions, and uncontrolled external pressure that is connected with global problems.

— Aleksandra Garkusha



CYFEST-14 / Exhibition

Alexey Grachev, Andrew Strokov,
Alexander Bochkov

The Multitude

Site-specific multi-channel sound installation,
2021

Arduino; drum kit, robotics, 3D Print, stepper
motor, servomotor, proximity sensor, LEDs,
custom made circuit board, LED board,
synthesizer Korg MS-20, Polivoks; cylindrical
space, railings /
Engineers Andrew Strokov, Alexey Grachev,
Alexander Bochkov; 3D modeling Alexander
Bochkov; Arduino programming
Andrew Strokov /
Supported by CYLAND MediaArtLab

In this work, the authors
study the acoustic properties of
space. By placing various sources
of sound inside concrete cylinders,
the artists study the parameters of
sound distribution and focus. The
performance uses polymer batteries,
portable speakers, control units
with low power consumption,
3D print, drums, cymbals and
generative pixel graphics, which
react sensitively to the acoustic
features of the building, reducing
the human footprint in the
minimalist-functional art space.



CYFEST-14 / Exhibition

Alexey Grachev, Sergey Komarov

Quantum

Sound installation, 2017

Audio [00:10:00, real-time generated],
DSP grains counter; max/MSP, Arduino; steel,
welding, soldering, plexiglass, LCD screen,
3D printing, audio tape, tape recorder,
sensors, micro controller, speakers /
Engineers Alexey Grachev, Sergey Komarov;
3D modeling Alexey Grachev; max/MSP
Programing Sergey Komarov /
The recording of sound from this artwork
was released in CYLAND Audio Archive
(CAA—35, 2018) /
Supported by CYLAND MediaArtLab

One of directions in the
collaboration of Alexey Grachev and
Sergey Komarov is the study
of noises of the animate and
inanimate nature. In this work, the
artists conduct an analysis of time-
space. Using scientific instruments,
they register the noise of sand
that trickles in an hourglass on the
magnetic tape. Then this sound is
analyzed using the regenerating-
computing system, accurate
to a grain, and the “quanta” of
time get recounted. The work is
stereophonic: sound reflects time
and, in effect, it is time departing
from one headphone channel and
arriving in the opposite one, having
flown through the space-listener.
This installation is simultaneously
a vocalization of time and an
attempt to quantize and recount it.



CYFEST-14 / Exhibition



Sofia Grigoryeva, Yulia Ribetki

Dependent

Media installation, 2022

Supported by CYLAND MediaArtLab

People who live in a community actively influence each other. Words, actions, comments and evaluations by people around us have an effect on us all, even

if it is just a silent presence. We are endlessly changing under the influence of other people, sometimes faster, sometimes slower. Society is incessantly fermenting us. "Dependent", the entity that we create, is a state of dependency on those around us that is carried to absurdity. It develops and transforms with every person passing by. It increases in size. It turns the other way. It grows new parts.

We look at it, and it looks at us in response with an even greater number of eyes. Walking past it, we don't know what kind of changes we will provoke, but they will take place without a doubt.

Elena Gubanova
& Ivan Govorkov

Danae

Media installation, 2014

max\MSP, Arduino, TouchOSC; golden plastic mirrors, steel, custom made circuit boards, 3D printing, milling, servomotors, microcontrollers, computer, contact microphones, surface transducers, DMX light / Circuit board design, 3D modeling, TouchOSC programming, engineer Alexey Grachev; max/MSP programming Sergey Komarov, Alexey Grachev / Supported by CYLAND MediaArtLab

"Light exerts physical pressure on objects in its path, a phenomenon which can be deduced by Maxwell's equations, but can be more easily explained by the particle nature of light." (Wikipedia)

The artists approach the myth of the daughter of Acrisius and the god Zeus as a beautiful illustration of the life-giving force of the "immaterial" in art. Danae is a multimedia object-sculpture made of "live" round mirrors that quiver.

In the installation, the artists connect the algorithm of movement of light with the algorithm of movement of a viewer's eye over Rembrandt's painting. The mirror's quivering and the

trembling reflection of light from its surface create a sensual, erotic context of the object's perception. In all ages, scientists and artists strived to represent the mundane as mysterious. The nature of light is one such mystery — photons strike and transfer their momentums. At large scales, light pressure can cause asteroids to spin faster, acting on their irregular shapes as on the vanes of a windmill. The sculpture's general outline can be visibly correlated with the figure of Danae in Rembrandt's painting in the Hermitage. It is no accident that one of the asteroids that rush about the Universe in search of living light was called Danae.





Elena Gubanova, Ivan Govorkov,
Sergey Komarov

Abort! Retry! Ignore!

4 paintings, oil on canvas,
120×100 cm each, 2017

Glitch images collecting Sergey Komarov /
Paintings Elena Gubanova /
Supported by CYLAND MediaArtLab

The project is at the junction of net art and found art. An archive of digital images was gathered in the internet by Sergey Komarov. Originally distinct and informative, they have become indistinct with time. The phenomenon's nature has not been studied thoroughly, but it is known that users that owned the original files tried, in fact, to save them — and, possibly, for good. Elena Gubanova and Ivan Govorkov transferred these images

into an old media — the pictures painted with oil on canvas — thus subjecting to destruction the "digit" as a mythologized eternity. Their paintings talk about the problems of storing the digital information that, unlike artifacts of the antiquity, did not even last a single century.

CYFEST-14 / Exhibition

Pavel Ignatev

Reverse Drift. Unpacking and Absorption

Sculptures, 2018–2022

The name of the project refers to situationism and the texts of Guy Debord, primarily the essay "Mode d'emploi du détournement". Since the time these manifestos were written, "drift" as a form of artistic invasion has become a widespread practice for the author to interact with the surrounding reality.

The project "Reverse Drift" includes copies of classical sculptures, with their surfaces covered in snails. Dozens of snails are also found in the corners of the space. One of the points of attraction is the glass case: inside it the snails replace a familiar exhibit.

The artistic intervention of the academic ends with a removal, a disappearance. The spiral of any process, like the spiral of a snail, can be unraveled and rolled back up. The anthropic has only existed for 20-30 centuries, and this is nothing compared with the millions of years when the biosphere developed. And the practice of "deviation" (détournement) turns out to be accessible not only by people, but also by gastropods.



CYFEST-14 / Exhibition



Ivan Karpov

Fine Body

Audiovisual object; Author's hydroponic system with a live plant, 2022

Hydroponic system with a plant Monstera deliciosa, lab glass/chemical vessels, silicon tubes, air compressor, time switch, LED fixtures, metal tripods and clamps, podium / Supported by CYLAND MediaArtLab

The installation is a philosophic discourse, a gedankenexperiment that joins two dimensions of life. The fragile and fine hydroponic system works like a clock. It contains a remarkable process of transformation of nonorganic compounds into a more

advanced and organic life form. The resource and time of work of the lab device are limited while the potential of a living creature pursues infinity...

Further reasoning on this subject brings me to the thoughts about an unfathomable plan that is in store for people within the framework of life on Earth. Much like the system of glass vessels, our fragile bodies are a substratum that is capable of cultivating a fine spiritual body that exists in a different dimension. What is it capable of? Has there been allotted enough time? Will our fine body be able to achieve self-sufficiency? What nurtures it and what ruins it? What will its subsequent existence be like?



CYFEST-14 / Exhibition

Marin Kasimir

Satellite Dishes: A Dish is Not a Meal

Satellite Dishes, Panoramic photography, 3D Studio Max, printing on fiberglass and polyester resin (satellite dishes), 2008

The 6 (previously 9) satellite dishes were created with the support of La Maison des Arts de Schaerbeek (Brussels)

When in November of 2007 I was invited by the small but very active art institution "La Maison des Arts" run by Anne-Cécile Maréchal

in the Schaerbeek area in Brussels, I wanted to do two things: firstly, to relate a work (a lightning frieze) in a public space to the art world, and I did so in a difficult social housing area. Secondly, I wanted to create a new specific work which would show aspects of Schaerbeek in an unusual way, but on usual supports that are very well-known there.

I made nine Tondi, circular panoramic images, which I printed on fiberglass and mounted with polyester resin metal satellite dishes of different sizes, and installed them on the backstage of the Maison des Arts. They captured and showed the

space around them, not any images from faraway countries or from the universe. Now they have witnessed the time they spent outside, on my terrace.

— Marin Kasimir



CYFEST-14 / Exhibition



Marin Kasimir

Kodak: Green as Fuji! (Gondola)

Panoramic photography, printing on paper and plexiglass, 2004

The work entitled “Gondola” — like the name of the tourist café on a hill close to Christchurch in New Zealand — is about different representations of real and different realities.

In the center of the image, there is a surface that is almost black and round, surrounded by a green hoop, apparently a circular photograph of a landscape, probably a panorama.

It might be a light box placed in a ceiling. If one looks closer, it shows what might be seen when looking through the windows — but totally in green! The original colors disappeared through permanent UV over a long time.

A second, larger hoop shows the windows of the cafeteria, and through the windows, fragments of the same landscape of the photograph. It is like a second circular horizon, — now in full colors.

The periphery of the image belongs to the ground, the floor, in this case the blue carpet with its red chairs and a large compass, a tool for orientation. It shows the difficulty, or rather the impossibility, to find an orientation in this image, where you don’t have a clear idea of up or down, an image without a center of gravity, without a central perspective, without hierarchies...

Outside of this tondo, everything would be a repetition — since from one point of view, everything was first scanned and then shown.

Perhaps if the colors had not faded from the panoramic photograph, I would never have taken this image. Of course, I have always liked situations like this, the panorama of the panorama with different degrees of reality, and here even more so: the panorama of the panorama of the panorama! But it was definitely the green, the obvious mistake, which made this photograph acquire an image that was almost like a painting.

What is ultimately real in “Gondola”? I would say that the only reality of this work is ultimately the shape of the Tondo: a circle!

— Marin Kasimir

CYFEST-14 / Exhibition

Katran

A Thousand Handshakes

Objects, ceramics, glaze, 2022

The project builds upon Sergey Katran’s years of research exploring the ways in which the biocentric concept impacts ethical ties and building special society networks. That said, we register a certain correlation between grassroots initiatives of artistic communities’ networks, and mycelia. Both are based on thin, interlaced fibers of daily existence.

Various forms of cooperation and mutual assistance act as a binding principle in all this. Altruism is viewed as an inalienable component of the biocenosis and aided by the ethical element in anarchist ideas, and these two

permanent constituents are present in the life of animal communities, plants and fungi, and occur in natural environments, as well as in human society. Self-organization as a grassroots, independent initiative, confirms the viability of its alternative ethical practices and behaviors that radically differ from those adopted by capitalist societies geared for profit, and based on manipulation to achieve higher standards of living. Mutual communal support is a vital component of artistic practices. By self-organizing as groups, artists find optimal ways of existence steeped in equality and mutual responsibility. The first handshake upon meeting becomes the metaphor for an encounter of kindred artistic souls.

Mushroom anarchy, as a metaphor for grassroots symbiotic



artistic communities, establishes the hubs of respect for those living entities that are prone to empathetic behaviors and for interspecies altruism in their joint search for a way out of the environmental and cognitive impasse.

— Katran, Natasha Timofeeva



CYFEST-14 / Exhibition

William Latham

Fantasy Virus (Mutator)

Computer-generated VR video, 2020–2021

The project was created by William Latham in collaboration with Stephen Todd and the Mutator VR Team with audio by Peter Todd. The aim was to see if

they could use their Mutator/Form Grow generation system to generate “Virus like” mutations using their “evolution by aesthetics” approach. The work is a response to the COVID-19 epidemic; though viruses are terrible, this video art celebrates and parodies their intricate geometry. The video is inspired by what the team have learnt through their scientific work visualising structural biology data for the University of York and the Weatherall Institute of Molecular Medicine.



Anne Marie Maes

Sensorial Skins

Organic textiles, 2017–2022

Table with Skins, 2017–2022

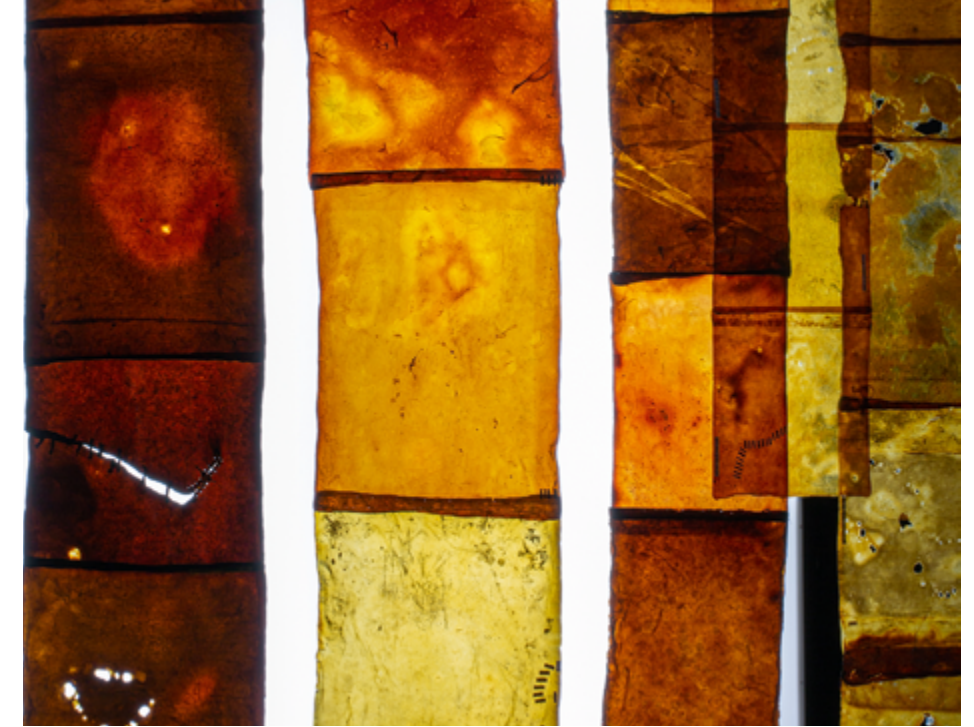
A “Table with Skins” presents a selection of bacterial grown skins in different sizes and thickness. Structures are variable. All microbial skins are created in collaboration with colonies of *Acetobacter xylinum* bacteria in combination with yeast cells. They operate as an asymbiotic organism. All skins are dyed with 100% vegetal dyes, grown in the Brussels Urban Open Air Lab of the artist.

Play with Squares, 2021–2022

This checker board composed with bio textiles is focusing on change and temporality. It poetically represents an extensive research into the potential of the circular economy. For several months the artist was collecting all organic kitchen waste as, for example, coffee, fruit and vegetable peels, herbs, tea. These leftovers were dried, grinded and used for creating of the bio textiles final layer, on top of a basis layer made from agar.

All materials come from plants and vegetables grown in the open air lab of the artist.

With the “Sensorial Skins” project Anne Marie Maes investigates the sculptural potential of organic materials. She transforms them into fabrics, tapestries, membranes and biofilms. She thus creates complex surfaces that arouse our senses through their materiality, their texture, their colours and smells. The ever-evolving fabrics shrink, harden or soften in response to



humidity, temperature and other parameters of the environment. They result from the processes reminiscent of alchemical practices, grounded in fieldwork and scientific methodology. The fabrics become

interfaces between the human and the non-human, the macroscopic and the microscopic. They transform the natural into the cultural realm. They plunge the viewer into earthy colours, materials and textures.



Oleg Malenok, Vasiliï Bakanov,
Alexey Grachev, Andrew Strovkov,
Alexander Bochkov

BPM — Blobs Per Minute

Sound installation, 2021

Glass carboys, water, malt, hop, yeast, custom made circuit boards, speakers, blob counters, heaters, microcontrollers, LEDs, LCD screens, cameras, Raspberry Pi, drum kit, stepper motors, robotics / Engineers Andrew Strovkov, Alexey Grachev, Alexander Bochkov; 3D modeling Alexander Bochkov; Python, Arduino programming Andrew Strovkov / Supported by CYLAND MediaArtLab

Beats Per Minute (BPM) is an essential concept in music denoting the rhythm and speed of a track in quarter notes. **Blobs Per Minute (BPM)** is the essential parameter which denotes the intensity of the fermentation.

The basis of the installation is a drum kit and alcohol fermentation system. Together, they form a closed system in which the fermentation process is the source and initiator of sound. The sound in the installation is completely analogue and is formed in real time. The rhythm that the drum sticks beat out depends on the fermentation process. Carbon dioxide is released, and a blob is formed and becomes an impulse for the drum stick movement.

In each vessel, the process takes place with differing intensity. The combination of the ingredients, the temperature, the properties of the drum kit and the fermentation system — all of these things determine the process and nature of fermentation, as well as the rhythmical pattern of the music created. The resulting soundtrack is additional data, an analysis of which helps to gain a better understanding of the fermentation process.



CYFEST-14 / Exhibition

The working principle of the installation resembles a creative process with the need to present the result to the world. In the installation, sound is a sign of life, just as artistic projects are a sign of life in art. A sense of timeliness is useful in both cases — whether the process is complete, or more time is needed for the idea to reach maturity. If it is kept too long or stopped prematurely, the process may end in failure, becoming incomprehensible or incomplete. Or it may ferment excessively and deteriorate.

Donato Piccolo

Video Machine Mobile 22

Sculpture, 2022

Television screen, electronic circuit board, monitor, servomotors, steel, iron, fiberglass, electric wire

A television screen from the sixties equipped with artificial intelligence that navigates a given space on its robotic legs. This screen communicates with the spectator through fragments of videos that read the subject and subsequently create a dialogue.



CYFEST-14 / Exhibition

Mariateresa Sartori

The Pathetics

Video, 2018–2022

The Pathetics move like puppets with motivations that elude us, passing from joy to

despair, from fear to serenity, from aggression to desolation, abruptly, with no apparent motives other than internal ones made manifest by the music. They are driven by unconscious inner drives that determine dynamics, facts and destinies. Everything changes quickly and everything repeats

itself in a kind of carousel without beginning or end.

This is a work about human nature. We are “The Pathetics”.



Bart Vandeput / Bart Land

openEgg — (All Is Well in a Falling World)

(collaborative interactive) installation, 3D printed sculpture, 2022

Linux/Windows, mix of open-source and self-made software, 3D printing, mixed-media parts /
Created with 3D printers and other machines at Cityfab (and iMal)

An egg as an organic vessel in which a life develops until the animal hatches from the egg. openEgg as a 3D-printed wire-frame vessel where contributors (artists, organizers and public) can (click) insert unprepared food, tissues, basic electronic parts, simple color triangles, ..., into the appropriate still open triangle to “fertilize/foster/ferment” it. The inserted triangles will “close” the wire-frame egg one by one until it is a kind of “closed” biotope, an organic vessel.





Where Dogs Run

Kerosene Chronicles. Fungus

Video installation, 2021–2022

Kerosene, glass, video /
Project’s science advisor: Anastasia Krivushina, PhD in Biology, senior researcher at the Department of Mycology and Algology, Biology Department, Lomonosov MSU and FSUE “VIAM” /
Programming: Sergey Mashkov, Vladislav Tarasenko, Ruslan Orekhov, Arseniy Yarmolinskiy /
Technical and moral support: Gleb Andreyev

The kerosene fungus is an organism that bases its evolutionary strategy on using the consequences of the Anthropocene as an advantage over other bio-agents. It lives inside fuel tanks of airplanes and is capable of



causing a plane crash or inflicting significant damage to the oil infrastructure.
The geopolitical transformations taking place nowadays are probably creating a new situation for the kerosene fungus. Routes and freedom of movement of carbohydrates from one part of the world to another may change. What does this mean for the kerosene fungus? Or will it have no effect on the strains spreading freely?

In the project “Kerosene Chronicles. Fungus”, the artists attempted to model a fungus-machine chemical communication in a group of hybrid cyber-organisms. To obtain a strain of the fungus, they collected kerosene samples from the tanks of old airplanes. The artists continue to expand the collection even now. Each kerosene sample is potentially not just the

bearer of a bright technophile, but is itself a unique representative of a vanished world order. After all, each sample has its own biogenic additives, its own bio-pollution, and its own carbohydrate struggle. The artists invite us to look at these environments as bio-political texts that pose many new questions without immediate answers, and as a priceless archive of various kinds of evidence.

Where Dogs Run

The Phobia of Tomorrow

Interactive installation, 2017

Metal, wood, electronic components, servos, stamp dater, linear displacement elements, microcontrollers, sensors, LCD screen, ink, electronic calendar /
Programming Sergey Mashkov

“The Phobia of Tomorrow” is a gray cube with an aperture. Visitors are invited to put their hands in there. Inside the box, the hand is stamped from above with tomorrow’s date. The date on the stamp automatically changes every day. People become tense when they stick their hand into the dark hole, like the “Bocca della Verità” in Rome. However, the machine that allows the human hand to enter it is extremely vulnerable at this moment.

Not many people give much thought to the “fear” of the gray box, but we presume that every participant of the process is “afraid” in this situation.



“The Phobia of Tomorrow” continues the project entitled “Museumification of Phobias”. The artists collect various phobias and realize them inside boxes in order to experience these phobias regularly.

They have already realized such artworks as “Portable Mini Customs” (2007, the phobia of passport control: custom inspectors move along the railway car; passengers throw up their hands with their passports; the box lid falls down) and “The Phobia of the Other” (2016, the phobia of a smooth arm without a vaccination where the absence of a scar is like a sign of another species differing from ours).



Where Dogs Run

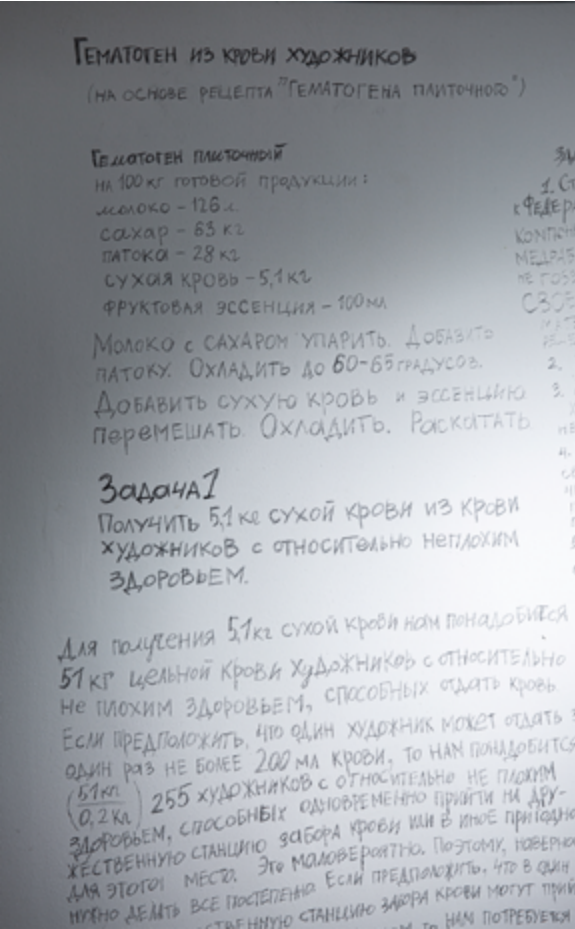
Hematogen made from artists’ blood

Speculative performance, mural, 2017
Lettering: Nare Ananyan

“Hematogen made from artists’ blood” is a project that is fundamentally impossible to realize in the legal space of the Russian Federation, as Russian legislation states that Russian citizens do not have the right to make free use of their own biomaterials (blood, placentas, cellular material) without the supervision of regulatory bodies.

So we give the viewer a heap of notes, diagrams and descriptions of the technological process, a list of equipment and items, and possible problems and ways to solve them. All the things that we usually do when we are preparing to realize a new idea. We simply show our thought process about how we would make hematogen from artists’ blood, providing an honest picture of how we work, not excluding certain aspects that we are confused about, and sometimes approaching the task in an extremely foolish manner. The notes for these instructions were first displayed in 2017.

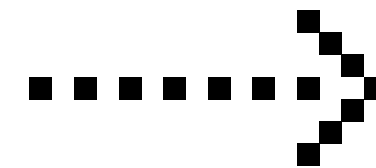
— Where Dogs Run







Sound + Performances



Venues

HayArt
Cultural Center /
7a Mashtots Ave.
Yerevan, Armenia

Composers Union
of Armenia /
25 Derenik
Demirtchyan Str.
Yerevan, Armenia

Curator

Sergey Komarov

Participants

Alexander Bochkov
Luca Forcucci
Alexey Grachev
Gray Cake
Hayk Karoyi
Sergey Komarov
Katherine Liberovskaya
Phill Niblock
Dmitry Polikarpov
Alexander Serechenko
Anton Shchegolev
Andrew Strokov
Nikita Tsymbal

Hayk Karoyi

Parallels

Performance, 2022

Date: 10.10.2022, 20:00

Duration: 60 min

Location: HayArt Cultural Center

As Armenia has always been a land of many different influences, the idea is to show how music changed during all of these transformations, but still kept the fundamental sound characteristics of the territory. By playing all the music at the same time, we can observe the time parallels and understand Armenian music not from some narrow perspective, but rather widen our perception of all aspects of it.



Luca Forcucci

The Greatest Bubble

Site-specific sonic performance
and installation, 2022

Inkjet Prints on voile; Ableton, Envelope, Jamm Pro, max/MSP, Reaper; field recordings with geophone, hydrophone, miniature microphone, coil, wine amphora / The project is created on-site through the invitation of CYFEST and with the precious expertise of the winemakers

Date: 11.10.2022, 19:00

Duration: 40 min

Location: HayArt Cultural Center

Bubbles, metaphors, poetry. The project explores wine fermentation. Armenia has been producing wine for a long time, and may even have been the first place

to do so, around 6000 years ago. In this project the artist works with time and field recordings related to human activities in winemaking, with the smallest sonic elements of wine fermentation (micro), and resonant spaces of wine production (macro). The central idea resides in exploring temporality in the micro (intern) and macro (extern) relationships in the thingness of winemaking. The presentation of the work as performance and installation involves local techniques, craftsmanship, and objects like KARAS, transformed into loudspeakers.



**Gray Cake / Alexander Serechenko,
Katya Pryanik**

Another state of living

Audiovisual performance, 2020

Custom Python code, Ableton Live, pix2pix algorithms; Computers, webcam, neural networks, baritone saxophone, sound objects, video projection

Date: 14.10.2022, 19:00

Duration: 45 min

Location: HayArt Cultural Center

The Gray Cake duo uses neural network algorithms and custom loopers to create a performance in which everyday objects and their visual properties become the source material for the story.

Multi-instrumentalist Alexander Serechenko (solo. operator), experimenting with loopers and live improvisation, performs in collaboration with artist Katya Pryanik and a neural network programmed by them. The neural network reads primitive illustrations, everyday objects and the artist's hands through the camera, and transforms them into houses, plants, space, the sky, the ocean and chaos of similar shapes. Thus, the artists build a narrative of the maturation of the world from outer space to the modern urban landscape.



CYFEST-14 / Performances

Alexander Serechenko

multi.operator

Interactive music performance,
for saxophone and audience,
2016 — present

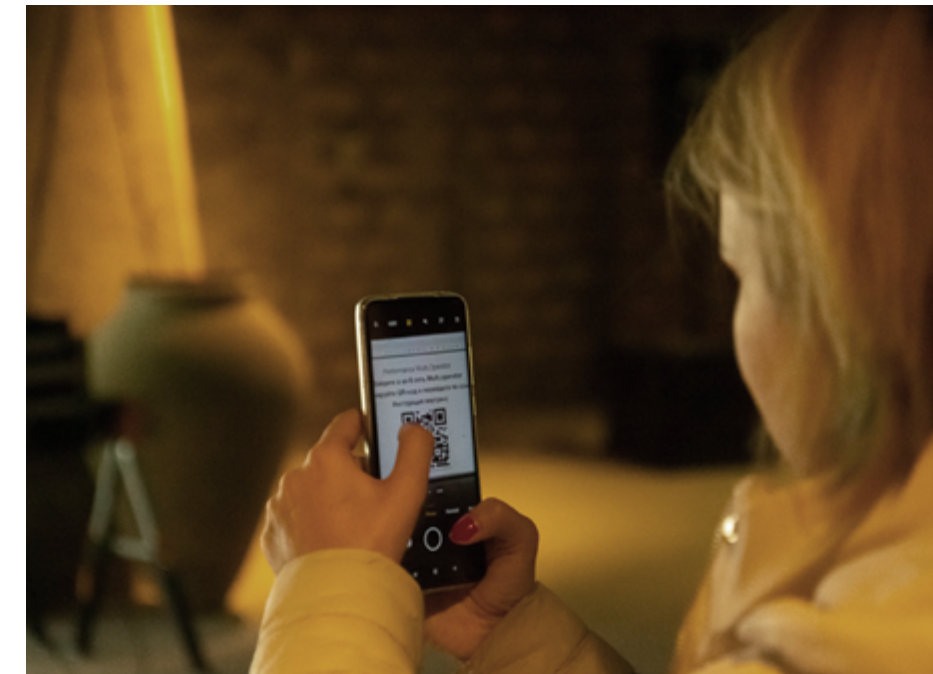
Date: 14.10.2022, 19:45

Duration: 20 min

Location: HayArt Cultural Center

The audience is invited to part in live sampling, by using their mobile devices and Wi-Fi connection to the musician's laptop. The saxophonist plays jazz tunes, simple melodies, abstract sounds and noises, and with their phones listeners choose what and when to repeat, to compose together a canvas of unpredictable but fascinating glitch jazz. A fixed tonality converges this chaos in a tonal base and makes it sound just like a massive free jazz improvisation, introducing this culture to unprepared listeners just by giving them the opportunity to play it by themselves.

The audience is as important as the performer or author, and technology blurs the boundaries between the two sides. The piece of music lives and exists only when the listeners show an emotion, judge, or react in any other way. This cross-dependence is a good way to explain the phenomena of mass raves, blues jams, the popularity of dadaism practices with a ready-made concept (the audience became an author by declaring some non-art object to be aesthetically valuable) and other collaborative practices. In the multi-operator project, the author directly addresses this viewpoint of the listener's role. At the same time, by using net technologies he emphasizes the networking foundation of society and its collaborative practices, in this case musical improvisation.



CYFEST-14 / Performances

Katherine Liberovskaya

3 Island Wind Songs

Video-audio single-channel screen installation piece, 2019

Date: 18.10.2022, 19:00–21:00

Duration: 45 min

Location: Composers Union of Armenia

A set of three visual and sound “sessions” (Song 1, Song 2 and Song 3) where 2 lavalier microphones (lapel mics) and 2 empty drink cans “perform” with the wind and sun of the Greek Cyclades Island Syros.

Created during Syros Sound Meetings’ Sounding Paths Residency (Ano Syros, Greece, July 2018).



Phill Niblock

Music and films

Date: 18.10.2022, 20:00

Duration: 60 min

Location: Composers Union of Armenia

Music:

Browner (2020, 20 min.) for Matière Mémoire, the Belgian label. This will result in 20 LPs with a new piece from each artist, and also an artwork (visual) by them. The piece consists of materials by four artists — Arne Deforce, cello; Deborah Walker, cello; Erik Drescher, flute; Dafne Vicente-Sandoval, bassoon. It was recorded with a Brauner microphone at Marcus Schmickler’s studio in Cologne, Germany.

Praised Fan, for bassoon (2016, 17 min.). Dafne Vicente-Sandoval, bassoon. Commissioned by Ilan Volkov for the Adelaide Festival, Australia.

Bag (2014, 21 min.). David Watson, Scottish bagpipe.

Films:

Meudrone 1 (30 min., 29 sec.)

Meudrone 2 (17 min., 16 sec.)

Agosto (18 min., 36 sec.)



**Nikita Tsymbal &
Dmitry Polikarpov**

ICE XIX

Audiovisual performance, 2022
Video sequence: Nikita Tsymbal
Audio sequence: Dmitry Polikarpov

Date: 21.10.2022, 19:00
Duration: 45 min
Location: HayArt Cultural Center

ICE XIX is an artistic interpretation of the defragmentation of crystals: from precise geometric structures to polymorphic changes, phasal transformations, defects and instability. The digital fermentation of the video sequence is accompanied by an analogue audio sequence by Dmitry Polikarpov – a sound artist renowned for his Stropharia project. In ICE XIX Dmitry creates an analogue sound synthesis on a eurorack modular synthesizer that he assembled himself.

Nikita Tsymbal, a media artist and participant of experimental festivals and events in Moscow and abroad, provides the video sequence. It contains an extensive photo collection of minerals and crystals: Dark red spessartine crystals on muscovite druse, Massive aggregate of fine-rayed pyrolusite, Octahedral magnetite crystal on andradite brush, Rhodochrosite, Realgars from Romania, Pyrite, Azurite with malachite, Brochantite on chrysocolla (Chuquicamata, Antofagasta prov., Chile), Azurite with malachite (Bisbee, Arizona), Brilliant wolframite and quartz druse, Black tourmaline druse with dark blue-green crystal caps, Kerchenite, Malachite bud, Rhodochrosite (Hedgehog Pocket, Sweet Home Mine, Alma, Colorado, USA), Pink apatite with aquamarine on albite, Tourmalines from Madagascar, Charoite, Agate, Calcite on an ammonite shell, Topaz, Golden barite on calcite of concretions...



**Alexey Grachev, Sergey Komarov,
Anton Shchegolev, Andew Strokov**

**Subjectivization Of
Sound — SySexintation**

Performance, 2022

Date: 22.10.2022, 19:00
Duration: 60 min
Location: HayArt Cultural Center

As part of the project “Subjectivization of Sound”, the artists continue to study the space of capabilities for working with spatial/specific sound. For the eight-channel sound mixing, they are joined by Anton Shchegolev. The idea is that the factory presets of the world’s most mass-produced synthesizer, the Yamaha DX7, will mutate, randomly



change volume, timbre (a total of 155 parameters) and become localized in the space. The artists will use a 8-channel sound system and an echo effect line for each channel.



Alexey Grachev & Alexander Bochkov

Symphony
for bicycles —
barrel and bass

Performance, 2021 (edition of 2022)

max/MSP; 2 Bicycles, 2 Kick Drums, 2 Hi-hat, Snare Drum
Engineers Alexey Grachev, Alexander Bochkov

Date: 23.10.2022, 19:00

Duration: 60 min

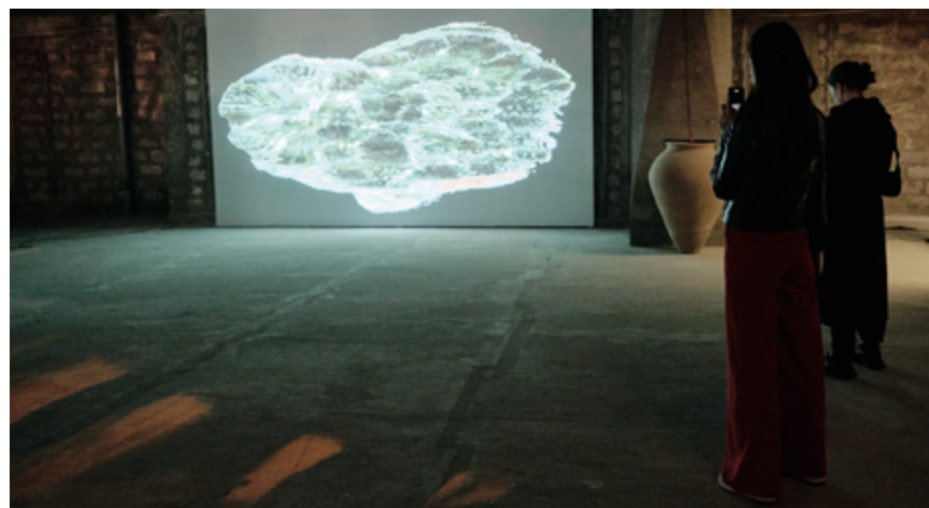
Location: HayArt Cultural Center

The artists on the bikes regulate the sound and rhythm by their pedaling, and together create the final work. How the “symphony” is performed depends on the motion of both cyclists. The intentions and aspirations of the participant acquire sonic expression. They may become synchronized, and try to turn the pedals in the same rhythm, to be in harmony. Or they may intentionally disturb this and cause harmonic fluctuations, creating complex combinations of sounds that arise when movements are not synchronized.

This is an experiment on what an object is capable of besides its original purpose. The functionality of a technological object here is valued not for its usability, but for the distinguishing feature which determines what sound will be created.

The other aim of the work is to reveal rhythms and connections in space whose existence usually is not grasped in everyday life. Potentially, a sound may be produced from any object. In this project, the source of sound is the “bicycle-human” techno-assemblage. The abstract sound of a bicycle incorporated in the installation refers to all the “wordless” processes and objects which elude direct observation, but still play an important role determining the sort of world that we live in.





Learning>

Venues

HayArt
Cultural Center /
7a Mashtots Ave.
Yerevan, Armenia

Armenian center
for contemporary
experimental art
(NPAK) /
Pavstos Buzand 1/3
Yerevan, Armenia

Composers Union
of Armenia /
25 Derenik
Demirtchyan Str.
Yerevan, Armenia

Curators

Elena Gubanova
Natalia Kolodzei (LASER)

Participants

Silvia Burini
Alexandra Dementieva
Ekaterina Drakunova
Carla Gannis
Antonio Geusa
Eugenia Kikodze
Natalia Kolodzei
Katherine Liberovskaya
Anne Marie Maes
Sergey Teterin

Silvia Burini

Georgy Yakulov: an Armenian in Moscow

Date: 9.10.2022, 19:00
Duration: 60 min
Location: Composers Union of Armenia
Language of presentation — English



Georgy (Georges) Bogdanovich Yakulov, a Russian painter, graphic artist and theater artist, was born on 2 January 1884 in Tbilisi and died on 28 December 1928 in Yerevan. His family was Armenian. After his father’s death in 1893 his mother moved to Moscow with her three children. Here Georgy first studied at the Lazarev Institute of Oriental Languages, then in 1901 at the Academy of Painting, Sculpture and Architecture, from which he was expelled two years later. He did military service in the Caucasus from 1903–1904 and was sent to Manchuria during the Russo-Japanese War.

On his return to Moscow in 1905, Georgy Yakulov exhibited the painting “Horse racing”, drawing the attention of critics and the public. He created graphic works for the magazines “Vesy” and “Zolotoye Rouno”, and took part in exhibitions by “Mir Iskusstva”, the Vienna Secession in 1909 and the First German Autumn Salon in Berlin in 1913.

In 1908 he made a journey to Italy, and from 1911 to 1912 lived in Paris. He did not join any group, relying on his own methodology in the field of easel painting, which he developed individually before the revolution. He later moved to the field of decorative painting, which Yakulov developed with a young group of decorative artists and theater figures. His creative biography, which contemporary critics did not understand, calling him “the Russian Delaunay”, is incredibly diverse: from painting to café design, from theater decorations and librettos to designing architectural monuments.

An artist with a complex personality and multifaceted, original interests, he had a peculiar destiny: his fame and outstanding talents, which earned him the nickname of “Georges the Great” did not stop him from being forgotten, and his work was ignored after his death. But he played a prominent role in the history of Russian culture, not only in the field of theater design, which he began to practice in 1918, but as early as 1906, when he participated in many exhibitions. He called himself “a son of the East by temperament and origin”, which can be seen in his art on the borderline between East and West. His theory of the multicolored sun remains crucial, which addresses the differences between cultures arising from the presence or absence of light.



Alexandra Dementieva
Interactive Art, behavioral patterns and cultural mechanisms

Date: 11.10.2022, 18:00
Duration: 60 min
Location: HayArt Cultural Center
Language of presentation — English



The idea of interaction between the viewer and an artwork, mediated by technologically progressive visualization methods, lies at the core of my work. In my installations I use various art forms on an equal basis: dance, music, cinema and performance. Akin to an explorer, I raise questions related to social psychology and theories of perception suggesting solutions to them by contemporary artistic means, that is by taking a subjective stance behind a camera. My installations focus on the role of the viewer and his/her interaction with an artwork, and bring forth ways of provoking the viewer’s involvement, thus allowing hidden mechanisms of human behavior to be revealed.

My research process happens here and now, in the increasingly technologized present, it is deeply rooted in cultural context. Photography and other digital media always record a trace, which indicates the former presence of

something. Attesting to a certain event the trace at the same time enshrines the technology in use, thus acting as a witness to contemporaneous culture. In a similar manner I tend to reflect on behavioral patterns and cultural mechanisms that are characteristic of contemporary society.

— Alexandra Dementieva



Eugenia Kikodze

Irina Korina. Models of Contemporaneity

Date: 12.10.2022, 17:00
Duration: 60 min
Location: Armenian Center for Contemporary Experimental Art (NPAK)
Language of presentation — Russian



Irina Korina is one of Russia’s most famous artists. For 20 years her objects and installations have been the main artifacts of their time, like incredible fruits that ripened just when their day

arrived — and sometimes even earlier. For example, at the Venice biennale five years ago, she presented the project “Good Intentions”, consisting of many funeral wreaths.

The lecture described Irina Korina’s main projects up to the present day, with the author’s commentary and an analysis of the context — artistic trends of contemporary Russian art, exhibitions and collective projects in which Irina Korina has participated.



Anne Marie Maes

The Garden of Knowledge: on Symbiosis, Fermentation and Interspecies Collaboration

Date: 13.10.2022, 19:00
Duration: 60 min
Location: HayArt Cultural Center
Language of presentation — English

My rooftop garden is my laboratory. It is my training ground to



develop my creativity, and it enables me to have an active dialogue with living material. It is a space where thinking and manual work go hand in hand. It connects the visible with the invisible and brings together making and performing. My art research is based on a collaboration with living organisms such as plants, insects and bacteria. I research the natural networks and dynamic ecosystems they are part of. The resulting artworks have their own behavior, metabolism and agency. The installations and sculptures grow, communicate, sense, smell and react. They are evolving performances where each installation has its own lifetime, creating a landscape on the border between natural life and science fiction.

— Anne Marie Maes



Antonio Geusa

Revolution in the Evolution: 100 Years of Challenging the Definition of Art

Date: 14.10.2022, 18:00

Duration: 60 min

Location: HayArt Cultural Center

Language of presentation — English



The creation of art has always been the result of a magical synergy of two elements: an idea and a tool for transforming this idea into a work of art. Both ideas and tools cannot be separated from the world that surrounds the artist. Ideas are a reflection of time and space, and tools are part of the technological level of a certain period and place.

Since we are in the sphere of art here — or rather art which constantly takes the pulse of contemporaneity — the very concept of what may be used as a tool is an interesting question. Everyday items from shops or accidentally found on the street, a body and non-material ideas — all of these things may be the material from which a work of art is made.

This lecture traces the historical path of artists’ reactions to how the world evolved, and changed their approach to

creating artworks over the last 100 years, using many diverse tools. It also shows how new technological possibilities influenced the production of artworks, and the main ideas that artists wanted to convey at a certain time of our history.



Antonio Geusa, Carla Gannis, Katherine Liberovskaya

Moderator:

Natalia Kolodzei

LASER (Leonardo Art Science Evening Rendezvous) CYLAND: Fermentation. Transformations. Moving Image and Beyond

Date: 15.10.2022, 20:00

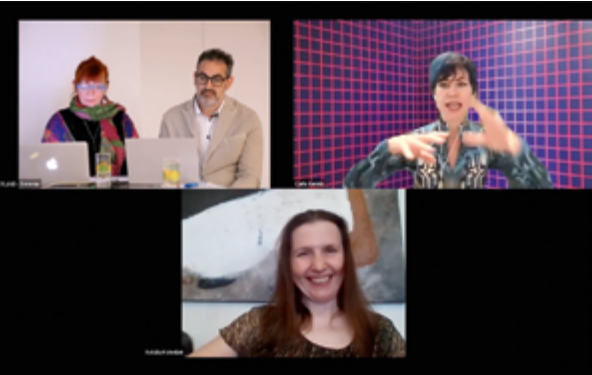
Duration: 60 min

Location: HayArt Cultural Center / Online

Language of presentation — English

This event was organized in conjunction with CYFEST-14: Ferment and CYLAND MediaArtLab. This year CYFEST examines the theme of fermentation through the dual lenses of art and

science. The fermentation can be used as a modification of matter to create something new in visual and digital art. Through the prism of hybrid digital forms, NFT, XR, and metaverse spaces, panelists examined works that expand and challenge medium, content and process of art production.



Sergey Teterin, Ekaterina Drakunova

From the Local to the Global: CYLAND LASER Talks

Date: 17.10.2022, 19:00

Duration: 60 min

Location: HayArt Cultural Center

Language of presentation — Russian

At this lecture, Sergey and Ekaterina will discuss the CYLAND LASER Talks project — an ongoing series of online meetings of artists, thinkers, and cultural figures from around the world. At one of these meetings held at the Ars Electronica festival, there was a discussion of artistic practices from the perspective of moving “from the local to the global”.

Quoting Ezra Pound, culturologist Marshall McLuhan called artists “the antennae of the human race”. This

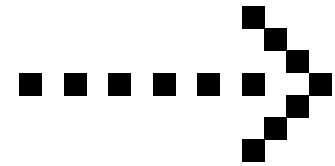


comparison reflects the aspiration of most cultural figures to hear and to be heard – to rise above all boundaries to establish new contact outside their locality, to become “more global”. This aspiration often becomes passionate, and inspires artists “who are lost in their locality” to unite in groups, informal creative unions, artistic laboratories and associations. The idea is that by uniting in a group, artists can overcome the “burden of locality” more easily, and reach a new level of renown and recognition. Movement “from the local to the global” often involves unusual, unique, witty or even ridiculous artistic practices, which may lead to success or failure. All experiments made by figures of culture and art to overcome the limitations of locality deserve interest and respect, including innovative forms of festivals organized by artists, or the self-preserved archives of artists that set a “timebomb of interactions” for the cultural landscapes of the future.





Video Program



Venue

Armenian center
for contemporary
experimental art
(NPAK) /
Pavstos Buzand 1/3
Yerevan, Armenia

Curators

Victoria Ilyushkina
Dasha Dafis

Participants

Part 1

Sonia Balassanian
Andrius Venclova
Boris Kazakov
Polina Komyagina
Konstantin MiTenev
Lidiya Rikker
Anyia Tsyrlina

Part 2

Alek Borisov
Ksenia Galkina
Elena Demi-dova
Maxim Kalmykov
Victoria Ilyushkina
Thorsten Soltau
Max Kuiper
Vasily Stepanov
Alexandra Lerman
Lilia Li-Mi-Yan
Katherina Sadovsky
Alena Tereshko
Antti Kukkonen
Silvana Chobanyan
Aram Zurabyan
Aizek
Pôle-Fromage
Rinatto L'bank

CYLAND Video Archive Program

Digital Fermentation of the Moving Image

Using works from the CYLAND video archive and new films by wellknown and young artists, this program examines several aspects of analog and digital fermentation of the moving image. By fermentation, we mean the introduction of a certain reactive element to an artwork, which changes the very “fabric” of the moving image, its structure, and accordingly the message too.

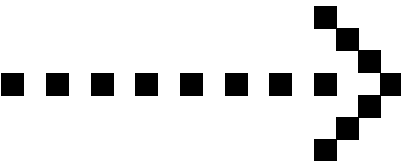
The program includes artistic experiments to shift the boundaries of perception of physical and virtual reality, studying the inhuman and human using new digital technologies. From the first analogue films of underground directors working with 16mm celluloid film cameras in Petersburg in the 1990s to the works of present-day artists with their arsenal of digital camera, computer editing techniques and media genres accessible for transformation, including found and archive celluloid films, 3D animation and placement in the Web 2.0 and Web 3.0 Internet environment.

— Victoria Ilyushkina

Part 1

12.
10.
2022

19:00

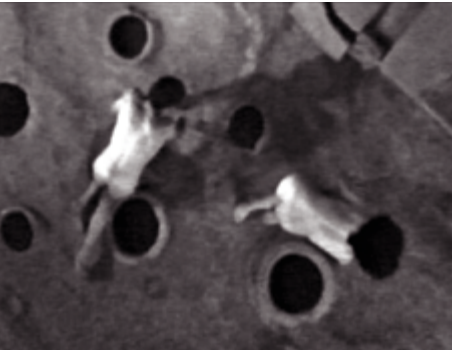


Sonia Balassanian

Haghpat 2

12 min. 20 sec., 1999

Haghpat 2, 1999 © Sonia Balassanian



A camera observes a nude man and woman in the medieval monastery of Haghpat in the north of Armenia. In the endless aspiration to find each other they emerge from the darkness of clay vessels in which monks kept wine, crawl across the floor and disappear again. It seems that this patient search will never reach its culmination.

Andrius Venclova

The January Snowstorm Thunders

4 min. 17 sec., 1991, 16mm celluloid film

With the participation of Vladislav Mamyshev-Monroe

The January Snowstorm Thunders, 1991
© Andrius Venclova



A film/performance. The filming was initiated by artist Vladislav Mamyshev-Monroe. He brought a tape recording of this performance of the song “The January Snowstorm Thunders”, which he made with the help of Yury Kasparyan, guitarist with the group “Kino”. During filming, Venclova experimented with double exposure and other technical tricks: for example, the lens was half-closed, and then the film was rolled back, exposing the second half of the frame (so Monroe’s legs turned in one direction, and his torso in another).

Boris Kazakov

Stakes

8 min. 1 sec., 1999

Stakes, 1999 © Boris Kazakov



The film uses the technique of scratching: the image is created with a needle on 35-mm film. For the original material, Kazakov used several shots from “Silver Heads” by Yevgeny Yufit. The lead role is played by Nikolai Marton. In 1999, “Stakes” took part in the Berlin film festival (Germany).

Polina Komyagina

Depleted Reality

2 min. 44 sec., 2020



Depleted Reality, 2020 © Polina Komyagina

A collage film using various animation techniques. A sound automatically generated by computer heightens the lyrical hero's sense of being lost as he journeys through the debris of his own dreams and thoughts.

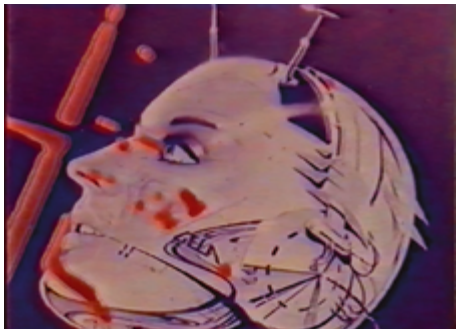
Konstantin MiTenev

Bioloid

2 min., 1992, VJ project, 35 mm celluloid film, analog video, animation

Music: Valery Alakhov, Igor Verichev ("New Composers")

Bioloid, 1992 © Konstantin MiTenev



The underground artist scene in Petersburg once decided to create its own planet in the cosmos. The planet Bioloid was conceived as a model of Earth, but on a scale of one to 1 million. Later Konstantin MiTenev made the clip "Bioloid" with the Flash program, using music by "New Composers"; the visual idea was the basis of the Bioloid Factory project, which he created with Ilya Egorov. The clip "Bioloid" was used for VJing.

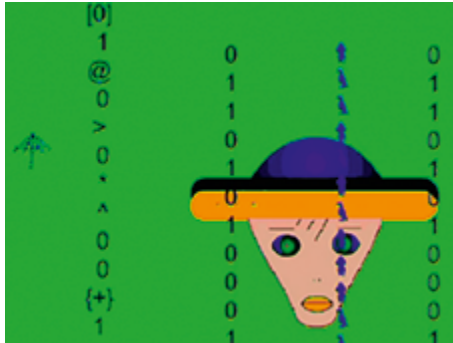
Konstantin MiTenev, Masha Pentium

Kiber_kino project

ZOO

1 min., 2003

Kiber_kino project, 2000s © Konstantin MiTenev, Masha Pentium



An Answering Machine

1 min., 2002

Studio: UNDINA-FILM.

Music: Igor Vdovin

Kiber_kino project, 2000s © Konstantin MiTenev, Masha Pentium



MiTenev defines the genre of his works as html-film: this is a story in html script, which is read as a text with links to animated images, gifs and running text. As the artist says, before 2004 he worked with an artificial intelligence called Masha Pentium. "At a certain moment we went our separate ways, and I learned to do everything myself. The computer taught me methods that I use in my art. I call it metasymbolism".

Lidiya Rikker

Braces system

2 min. 30 sec., 2021

A video essay in the found footage technique. The film is built on visual metaphor and uses ironic juxtaposition, telling of the strange force that always makes humanity put itself in order, as if it were lining up in even rows.

Braces System, 2021 © Lidiya Rikker



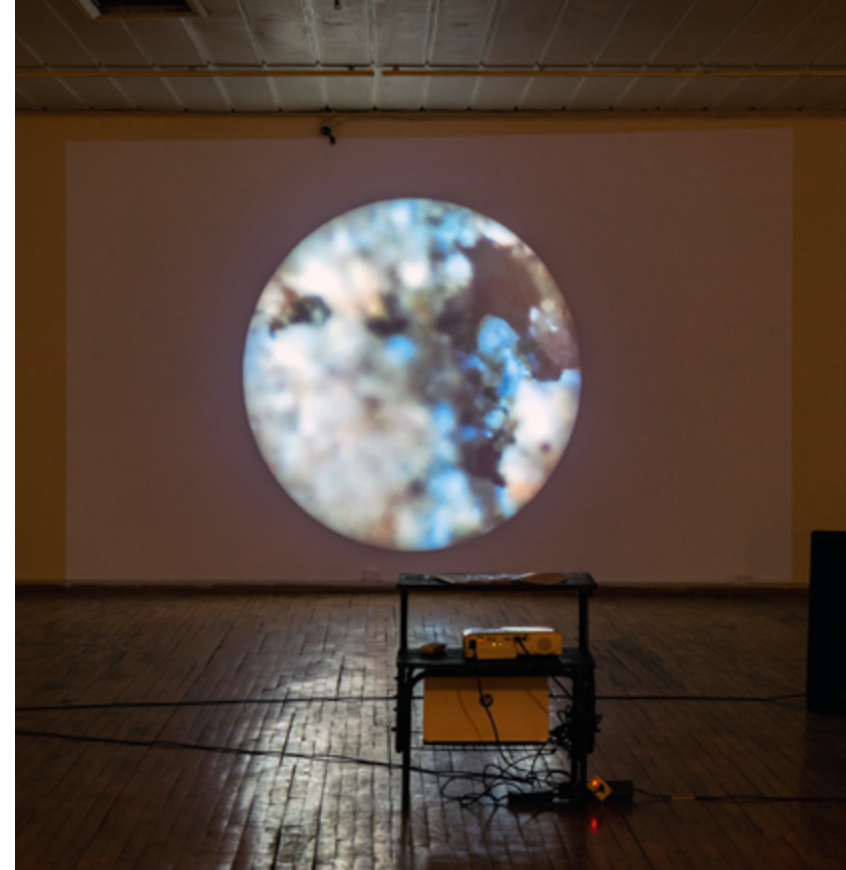
Anya Tsyrlina

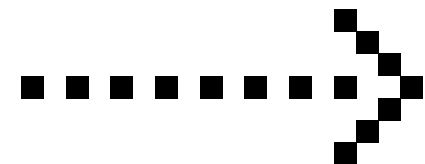
All Other Things Equal

19 min. 30 sec., 2020

A film edited from Soviet propaganda clips about gender equality that plays with cinematographic recontextualization, entering into a dialogue with ideas of modern feminism.

All Other Things Equal, 2020 © Anya Tsyrlina





Alek Borisov

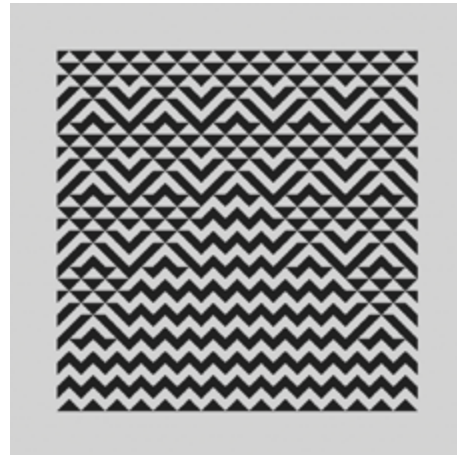
Reefs

2 min., 2017–2020

Part of the “Cyberborea” project

The “Cyberborea” project (2015–2021) is based on a posthumanist philosophy and includes experiments with the aesthetics of digital culture. In the “Reefs” series, the artist studies the theme of journeying into the cybernetic future. He uses the mythopoetic image of Reefs (the Riphean Mountains), the imaginary boundary between worlds in antiquity, transforming this boundary into a binary pixel, paradoxically splitting the “atom” of digital material and the constitutive element that forms optical illusions of boundaries of perception.

Reefs, 2017–2020 © Alek Borisov



Ksenia Galkina

#IAMAHOLOGRAM

6 min. 38 sec., 2016

A documentary about people who have become holograms for various reasons. To be a hologram means not having a body, to become completely digital in

the physical sense. It is impossible to return to a body. A holographic person retains memory, consciousness, vision, hearing and speech. Ordinary people see holograms without special devices and can enter into contact with them. Is this a new technology that changes human existence, evolution or just another form of escapism? The first hologram people try to answer this question.

IAMAHOLOGRAM, 2016 © Ksenia Galkina



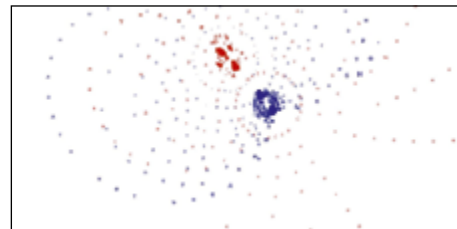
Elena Demi-dova,
Maxim Kalmykov

Polarities

2 min., 2015

A poetic generator based on texts by Anna Akhmatova and Nikolay Gumilyov. In the center of attention are two Russian poets, husband and wife: two polar worlds, two irreconcilable poles. The authors of the work, also husband and wife, made the generator in a single burst of activity. The lines of poetry move according to the law of magnetic fields, positively and negatively charged particles, visualizing the poetic structure of the text.

Polarities, 2015 © Elena Demi-dova, Maxim Kalmykov



Victoria Ilyushkina

“Cat’s Night Dreams” project

2021

Sound: Thorsten Soltau, Max Kuiper,
Vasily Stepanov

This project was the result of a collaboration between video artist Victoria Ilyushkina and composers represented in the CYLAND Audio Archive. The fermentation of the sound of analogue synthesizers into digital sound is combined with the unusual transformation of images of a night garden and the shape of flowers.

Red Slow

3 min. 35 sec., 2021

Sound: Vasily Stepanov,
CAA—12 “Cloud Voice”, CYLAND Audio
Archive, 2013

Stepanov studied the possibilities of natural reverberation and reflections of sound. The composition was made from the sounds of the Casio MA-120 synthesizer, recorded beforehand in different spaces.

Night Dream

7 min. 33 sec., 2021

Sound: Thorsten Soltau, Max Kuiper,
CAA—15 “Mikrophagie”, CYLAND Audio
Archive, 2014

“Cat’s Night Dreams” Project, 2021 © Victoria Ilyushkina



CYFEST-14 / Video Programm

Alexandra Lerman

The Return of the Return of the Giant Hogweed

4 min. 47 sec., 2018

The Return of the Return of the Giant Hogweed, 2018
© Alexandra Lerman



The basis of the video is the song “The Return of the Giant Hogweed” released by the British rock group Genesis in 1971. The song warns of the apocalyptic spread of the poisonous plant *Heracleum mantegazzianum*, which was brought to England from Russia by a Victorian scientist. The ironic narrative is spoken in Russian from the point of view of the hogweed itself, which is carrying out a mission to exterminate the human race.

Lilia Li-Mi-Yan and Katherina
Sadovsky

A000000000001000AA011

Video, 3D, CGI, Artificial intelligence,
sound, 2020–2022

© Lilia Li-Mi-Yan and Katherina Sadovsky



The artists investigate the possibility of human beings interacting and combining with other forms of existence. The entities in the project are equipped with special implants and an additional system of organs which help them to survive in the new world. The brain emulation enables new people to become immortal as a neural network in digital reality, or with an augmented biological body. The work was created using artificial intelligence. The AI was trained with collections of works by Sadovsky and Li-Mi-Yan. The artists used a linguistic code to obtain visually unique organoid plexuses of cells that form new systems of organs.

Alyona Tereshko,
Antti Kukkonen

“Home Odyssey” project

Episode 1. Acquaintance

7 min. 34 sec., 2020

“Home Odyssey” Project, 2020 © Alena Tereshko,
Antti Kukkonen



Episode 4. Concepts

5 min. 6 sec., 2020

“Home Odyssey” Project, 2020 © Alena Tereshko,
Antti Kukkonen



The project plays on concepts of everyday life that are important for people (friendship, love, food, work, social organization) in the form of a mixture of various media: installation, video, performance, doll’s theater and watercolor painting. The artist Alena Tereshko and the philosopher Antti Kukkonen – a creative and family tandem – introduce us to their home world of fluffy toys. In game dialogue, they discuss relations in society, the difference between socialism and capitalism, and history and politics.

Silvana Chobanyan,
Aram Zurabyan

The Thing

3 min. 13 sec., 2020
The Thing, 2020 © Silvana Chobanyan, Aram Zurabyan



Something in the unknown
When searching
Your mind is clinging
To the images,
The blank images
Are slipping...

Aizek

Burnout

2 min., 2022, generative art

In co-authorship with the musician
Digital Moss

Part of the NFT collection “100 WAYS TO FALL APART”

Burnout, 2022 © Aizek

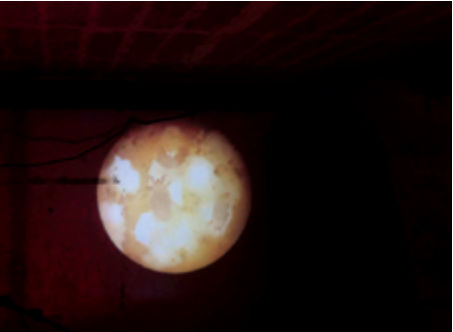


Everything has its beginning and its end/ everything comes to an end. The age of decay follows the blink of the Big Bang and vanishing/death follows birth. We are a part of the universe, the same laws work for us, no matter if we want it or not. We d e c a y, we dissoo@lve, and the only thing left for us to do is to o . bse/. :: rv e=-:::Ξ::□:~...

Pôle-Fromage

Mymy

47 min., 2022
Mymy, 2022 © Pôle-Fromage



This video, shot by the artists using a microscope, demonstrates the process of cheese production by mites known as “artisons” (which sounds like “craftsmen” in French). The mites try to make their little planet more delicious by chewing on the rind. The uneven rind of the

French cheese “Mimolette” resembles the surface of the moon, and it is formed by cheese mites, whose work is displayed in the video.

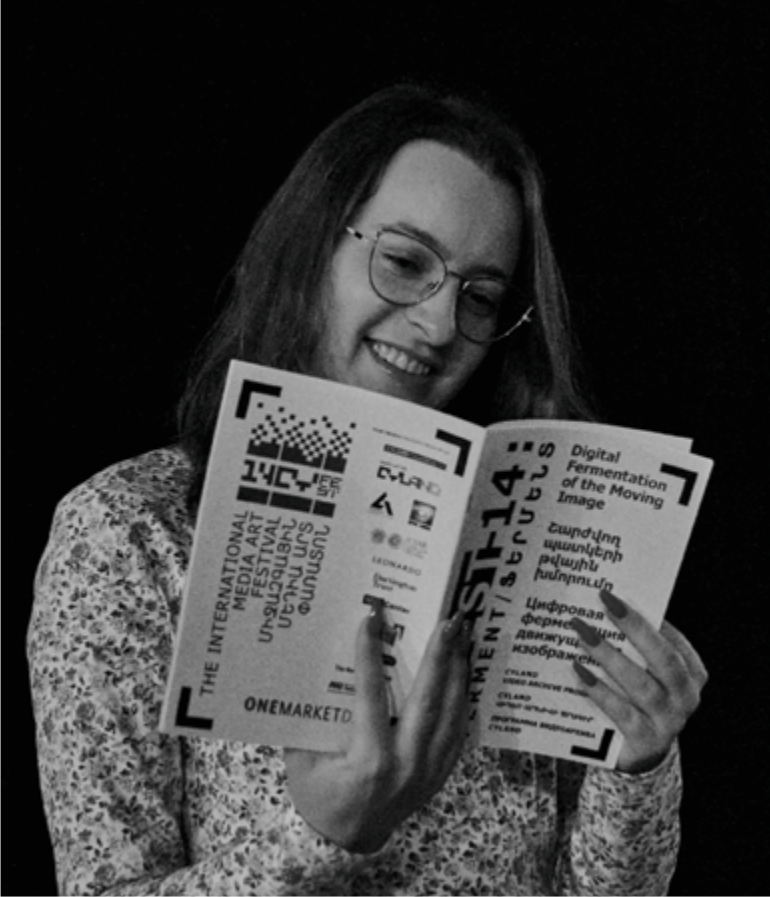
Rinatto L’bank

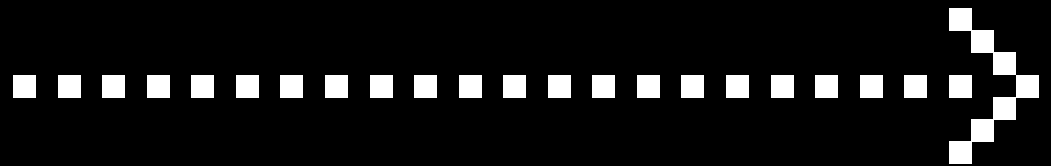
The Birth of Humanity

2 min. 10 sec., 2022
The Birth of Humanity, 2022 © Rinatto L’bank



In this project, which he began in 2016, Rinat Abdramakhnov (Rinatto L’bank) studies visual communications of the phenomenology of the human body in the media. He uses photography, computer modelling and 3D-simulation to create complex prismatic distortions. The impossible metamorphoses of the human body shift the viewer’s customary experience into another dimension.





Aizek (Mikhail Anoshchenko)

Aizek is a media artist. He works with generative graphic art and sound, and creates performances and installations. He studies algorithmic aesthetics and conveying the internal through the abstract. Participant of numerous festivals of electronic music and arts. aizek.live

Vasilii Bakanov

Media artist, R&D specialist and chef. Born in 1987 in Kaluga, USSR. Graduated from the Moscow Automobile and Road Construction State Technical University (MADI, Russia). Hardware engineer at CYLAND MediaArtLab. As a chef he participated in the semi-final of the S.Pellegrino Young Chef 2018 (Moscow, Russia), and as an artist in such festivals as Theatrum: Re-Formation (2020, Moscow, Russia) and CYFEST-14: Ferment (2021, Dartington, UK). He gave a workshop on rediscovering ancient techniques of fermentation at Dartington Hall (2021, Dartington, UK). Lives and works in St. Petersburg, Russia.

Sonia Balassanian

Artist. Born in 1942. Her work springs from an interest in abstract painting, and she experiments with collage, installation, performance and video art. Balassanian's personal exhibitions have been held in the Armenian pavilion at the 52nd Venice biennale (Italy) and at The Sculpture Center in New York, USA. soniabalassanian.com

Alena Begova

Graduated from the St. Petersburg Johansson Art Lyceum at the Russian Academy of Arts. Studied at the film and television art faculty of St. Petersburg University. A student of the "Young Artist's School" at the Pro Arte Foundation, 2021–2022. Lives and works in St. Petersburg, Russia and Berlin, Germany.

Alexander Bochkov

Engineer, 3D modeler and media artist. Born in 1990 in Orsk, USSR. Founder of the main gravel cycling race in Russia, "Reverse Side of the Road". Co-founder of the cycling brand Sin_x. Chief 3D printing specialist at CYLAND

MediaArtLab. Participated in such festivals as Chronotope (2021, Vyborg, Russia) and CYFEST-14: Ferment (2021, Dartington, UK). Lives and works in Yerevan, Armenia.

Alek Borisov

Media artist, photographer, designer. Born in 1976. Received an education in philosophy. Works in the field of photography and computer graphics, and develops the theory of the "noise ontology of media systems" and the aesthetics of visual noise. Founder of the "Cyberborea" virtual space.

Silvia Burini

Art historian, curator. Born in 1966 in Bergamo, Italy. Graduated from the University of Bergamo, Italy, with a thesis in Russian Art History and earned her Ph.D. in Comparative Slavic Culture from the University of Milan, Italy. She won postdoctoral specialization at the University of Genoa, Italy. She further specialized in semiotics and history of art in Tartu (Estonia), Moscow and St. Petersburg (Russia). Professor of history of Russian Art and Russian cultural history at Ca' Foscari University (Venice, Italy); Director of the Centre for the Studies of Russian Arts (CSAR) at the same university. She is currently involved in researches about Socialist Realism in art, and Moscow underground in the Sixties. Lives and works in Venice, Italy.

Silvana Chobanyan

Artist, actress, director. Born in 1979. Graduated from the Yerevan State Institute of Theater and Cinematography (Armenia). As an artist, she creates audiovisual installations and video art.

Alexandra Dementieva

Artist. Born in 1960 in Moscow, USSR. She studied journalism in Moscow, USSR, and fine arts in Brussels, Belgium. Her principal interest as an artist is the use of social psychology, perception theory and behaviorism in media installations that combine dance, music, cinema and performance. She organizes LASER Talks Brussels and teaches at the Royal Academy of Fine Arts (Brussels, Belgium). Dementieva received first prize for the best mono-channel

video at VAD Festival (2005, Girona, Spain). She is a participant of numerous exhibitions in major international cultural institutions, including Rubin Museum (New York, USA), MACRO Museum (Rome, Italy), Centro de la Imagen Museum (Mexico City, Mexico), the Hermitage Museum (St. Petersburg, Russia), Moscow Museum of Contemporary Art (Russia), and others. Lives and works in Brussels, Belgium. alexdemientieva.org

Elena Demi-dova

Media artist, performer, curator. Curator of the MEDIA BODY MEDIA research project. Studies the multi-modality of sensory perception. Develops interactive technological sculpture and companion objects, and creates media performances.

Ekaterina Drakunova

Curator, art manager. Since 2020 she has been coordinating LASER Talks CYLAND. She worked as the Deputy Head of the Department of Art Programs of The National Center for Contemporary Art, curator of the Sergey Kuryokhin Contemporary Art Center, collaborated with various cultural institutions and foundations, organized independent projects. She gave a course of lectures on art management. Over the past six years, she has implemented 30 exhibitions, 9 festivals, and 200 small-format events (talks, laboratories, workshops, etc.). In 2016 she graduated from the Curatorial Studies Program of Bard College and the Faculty of Liberal Arts and Sciences of St. Petersburg State University. Research interests: media art, institutions in the regions.

Luca Forcucci

Artist, composer and researcher. He explores the relationships between the sonic and consciousness, perception, memory and the body. He has a background in sonic arts, cognitive science, and architecture. His research and artworks are presented worldwide on a regular basis. Luca Forcucci has won numerous national and international awards. He has a PhD in Music, Technology and Innovation from De Montfort University, UK, a MA in Sonic Arts from The Queen's

University of Belfast, Ireland, and diplomas in architecture and civil engineering in Switzerland.
lucaforcucci.com

Anna Frants

Artist, curator in the field of media art. Born in 1965 in Leningrad, USSR. She graduated from the Vera Mukhina Higher School of Art and Design (Leningrad, USSR) and Pratt Institute (New York, USA). Founder of the nonprofit cultural foundation CYLAND Foundation Inc. Cofounder of CYLAND MediaArtLab and CYFEST. Frants’ interactive installations have been showcased at Museum of Art and Design (New York, USA), Video Guerrilha Festival (Brazil), Manifesta 10 Biennale (2014, St. Petersburg, Russia), Hermitage Museum (St. Petersburg, Russia), Chelsea Art Museum (New York, USA), Russian Museum (St. Petersburg, Russia), Kunstquartier Bethanien (Berlin, Germany), Hatcham Church Gallery, Goldsmiths, University of London (UK), Dartington Estate (UK), Ca’ Foscari Zattere Cultural Flow Zone (Venice, Italy), MAXXI Museum (Rome, Italy), National Arts Club (New York, USA) and at other major venues all over the world. The artist’s works are held in the collections of the Russian Museum (St. Petersburg, Russia), Museum of Art and Design (New York, USA), Sergey Kuryokhin Center for Modern Art (St. Petersburg, Russia) and Kolodzei Art Foundation (New York, USA) as well as in numerous private collections. Lives and works in Miami, USA.
annafrants.net

Ksenia Galkina

Media artist. Born in 1988. She originally studied to be a journalist, and in 2016 she graduated from the Rodchenko Moscow School of Photography and Multimedia (Russia). She works with video and photography, contemplating themes of the non-material existence of the human and objects, digitalization and the “nullification” of space and actions.

Carla Gannis

Transmedia artist based in Brooklyn, New York. She produces works that consider the uncanny complications between grounded

and virtual reality, nature and artifice, science and science fiction in contemporary culture. Fascinated by digital semiotics, Gannis takes a horror vacui approach to her artistic practice, culling inspiration from networked communication, art and literary history, emerging technologies and speculative design. Gannis’s work has appeared in exhibitions, screenings and internet projects across the globe. Publications who have featured Gannis’s work include The Creators Project, Wired, FastCo, Hyperallergic, The Wall Street Journal, The New York Times, El País and The LA Times, among others. Gannis holds a BFA and MFA in Painting from the University of North Carolina at Greensboro and Boston University, respectively. Currently, she is Industry Professor at New York University (NYU) in the Integrated Digital Media Program, Department of Technology, Culture and Society, Tandon School of Engineering. She is also a Year 7 Member of NEW INC, in the XR: Bodies in Space track, New York, NY. Gannis is based in Brooklyn, New York, USA.
carlagannis.com

Alexandra Garkusha

Born in 1994 in Simferopol, Ukraine. Lived in Simferopol, Moscow, Khanty-Mansiysk, St. Petersburg and Dilijan. In 2017, she graduated from the film and television art faculty of St. Petersburg University. A student of the “Young Artist’s School” at the Pro Arte Foundation, 2021–2022.

Antonio Geusa

For almost 20 years Antonio Gesua’s mission has been facilitating the production, circulation and reception of contemporary art. His work includes the organization of conferences and seminars, the curation of exhibitions and the study and teaching of art history. His field of expertise is Art and New Technologies (he holds a PhD from University of London in Media Arts). In particular, in the past two years he has been involved in the realization of NFT artworks. Currently he is an in-house curator of The Art Exchange, an NFT platform which specializes in the development of contemporary art projects in NFT format. He is also the initiator and curator of the festival of art

and ecology “Echoes of Eco” (since 2011), the related “Video Art Laboratory” (since 2016), “Art Digital”, the first digital art festival in Russia (2005–2010) and the digital art platform “Techne” (2016–2020). Additionally, he has extensive experience in curating online exhibitions and educational projects. In the recent past, he has worked as adjunct curator for the Tate Gallery in London, has been a member of the jury and committee of experts of various contemporary art awards and has collaborated with various universities and art organizations all across the globe. Especially well-known and frequently cited is his study on the history of Russian video art. No less important for Antonio is his work as a lecturer — places where he has been invited to give talks include: Centre Pompidou, Paris, France; Università della studi di Milano-Bicocca (Milan, Italy); BOZAR (Brussels, Belgium) and the Photographers’ Gallery, (London, UK), and as a writer — he has collaborated with several art publications, including Flash Art.

Ivan Govorkov

Artist. Born in 1949 in Leningrad, USSR. Graduated from the Ilya Repin State Academic Institute of Painting, Sculpture and Architecture (Leningrad, USSR). He is engaged in philosophy, psychology, painting, drawing, sculpture and installations; he works at the junction of traditional art and cutting-edge technologies. Professor of drawing at the Ilya Repin Institute (St. Petersburg, Russia). Recipient of the Sergey Kuryokhin Award (2012, Russia) for “Best Work of Visual Art” (together with Elena Gubanova). His works have been exhibited at major Russian and foreign venues, including the Hermitage Museum (St. Petersburg, Russia), Russian Museum (St. Petersburg, Russia), Museum of Moscow (Russia), University Ca’ Foscari (Venice, Italy), Chelsea Art Museum (New York, USA), Kunstquartier Bethanien (Berlin, Germany) and Sky Gallery 2 (Tokyo, Japan). Participant of the Manifesta 10 parallel program (2014, St. Petersburg, Russia) and several exhibitions parallel to the Venice Biennale (since 2011, Venice, Italy); frequent participant of CYFEST. Since 1990, he has

worked in collaboration with Elena Gubanova. Lives and works in St. Petersburg, Russia.

Alexey Grachev

Media artist, engineer, computer programmer. Born in 1983 in Kaluga, USSR. Graduated from the Bauman Moscow State Technical University (Russia). Completed the program “School for Young Artists” at the Pro Arte Foundation (St. Petersburg, Russia). Technical director and chief engineer of CYLAND Media Art Lab. Participant of the World Event Young Artists Festival (2012, Nottingham, UK), CYFEST (many times), special project “Urbi et Orbi” at the 6th Moscow Biennale (2015, Russia) and “The Creative Machine 2” exhibition at Goldsmiths, University of London (2018, UK). Participant of the “Arts Work of the Future” project in the Tate Exchange space (2018, London, UK). He has given lectures and workshops at the University of the Arts London (UK), St. Petersburg Stieglitz Academy of Art and Design (St. Petersburg, Russia), Pro Arte (St. Petersburg, Russia), and ITMO University (St. Petersburg, Russia). Lives and works in St. Petersburg, Russia and Yerevan, Armenia.

Gray Cake (Alexander Serechenko and Katya Pryanik)

Art duo of Alexander Serechenko and Katya Pryanik. Katya graduated from the Rodchenko Art School of Photography and Multimedia. She works with experimental manual photo printing, video, photo, installation. Alexander is a programmer with a MEPHI InfoSec degree, as well as a musician and artist specializing in interactive environments and generative practices. Both have Masters degrees in Digital Art from the Far Eastern Federal University (Russia). Winners and laureates of Pixel Fest (Yekaterinburg, Russia), Audi Born Digital Award (Moscow, Russia), Re:Store Digital Earth (Moscow, Russia), EOFA International Residence (Geneva, Switzerland). Their works are held in the collections of the Multimedia Art Museum (Moscow, Russia) and the Flux Foundation (Geneva, Switzerland). “When we united in a duo, combining completely different experience in working with materials and technologies, we realized that the ‘old’ mediums do not have artistic

relevance, but have a powerful historical code that has already become part of the culture of perception, while the ‘new’ mediums require deep rethinking to become a modern tool and assistant to the artist, and not just pure technology. We practice combining traditional artistic techniques and new technologies. At these intersections, new meanings are formed that cannot exist otherwise. We call this phenomenon ‘cross-media’ and use it as the main technique in our work.” — Gray Cake
graycake.com

Sofia Grigoryeva

Born in 1995 in St. Petersburg. Graduated from the St. Petersburg Stieglitz State Academy of Art and Design in 2022. A student of the “Young Artist’s School” at the Pro Arte Foundation, 2021–2022. Works with installations, video and public art objects, often addressing controversial social topics. In her works, Sofia studies society and people, their interaction and mutual influence in the most diverse situations. Participant of group exhibitions including “New Time” at the New Tretyakov (Moscow, Russia) and The Museum of Urban Sculpture (St. Petersburg, Russia). Lives and works in St. Petersburg, Russia.

Elena Gubanova

Artist and curator. Born in 1960 in Ulyanovsk, USSR. Graduated from the Ilya Repin State Academic Institute of Painting, Sculpture and Architecture (Leningrad, USSR). Works in the fields of painting, sculpture, installations and video. As a curator, she is engaged in CYLAND MediaArtLab projects. Lecturer in the master’s program at the ITMO Art & Science University (St. Petersburg, Russia) and the “Young Artist’s School” at the Pro Arte Foundation (St. Petersburg, Russia) in 2020–2021. Recipient of the Sergey Kuryokhin Award (Russia) for “Best Work of Visual Art” (2012, together with Ivan Govorkov) and “Best Festival in the Field of Contemporary Art” (2018). Her works have been exhibited at major Russian and foreign venues, including the Hermitage Museum (St. Petersburg, Russia), Russian Museum (St. Petersburg, Russia), Museum of Moscow (Russia),

Tretyakov Gallery (Moscow, Russia), University Ca’ Foscari (Venice, Italy), Goldsmiths, University of London (UK), Chelsea Art Museum (New York, USA), Kunstquartier Bethanien (Berlin, Germany) and National Arts Club (New York, USA). Participant of the Manifesta 10 parallel program (2014, St. Petersburg, Russia) and several exhibitions parallel to the Venice Biennale (since 2011, Venice, Italy); frequent participant and curator of CYFEST. Since 1990, she has worked in collaboration with Ivan Govorkov. Lives and works in St. Petersburg, Russia.
elenagubanova.com

Pavel Ignatev

Sculptor, researcher and curator. In his sculptural performances, installations and site-specific projects, Ignatev explores the relationship between author and statue, traditional materials and contemporary interpretation, reference local-global heritage and post-human readymade. He uses such technologies as 3D printing, old hand-made practices and computer prototyping. His projects have been exhibited at the Russian Museum (St. Petersburg, Russia), Academy of Fine Arts Museum (St. Petersburg, Russia), Museum of Urban Sculpture, Indiana University (USA), and other venues. He gave performances with clay at the Hermitage Museum Intellectual Marathons. Ignatiev presents his research in the form of museum exhibitions, where he acts as a curator and designer. Ignatev is also famous for his multimedia project — “Cement operetta (2018)”, visual 4 screen play “Vous sortez du secteur américain”(2019) and libretto and scenography for the acousmatic opera “Professor Pavlov’s Session” (2021) Member of the international Dream Mapping Project. Lives and works in St. Petersburg, Russia.
pavelignatev.art

Victoria Ilyushkina

Artist, curator. Born in 1971. Curator of the CYLAND Video Archive and video programs of the CYFEST international festival of media art since 2009. In her creative projects, she studies the link of sound and image, and experiments with video in the field of modern choreography.

Maxim Kalmykov

Photo artist, media artist, programmer. Born in 1973. Graduated from the cybernetics department of the Moscow Engineering Physics Institute.

Hayk Karoyi

Contemporary musician, multi-instrumentalist, composer. He started his journey with folk music and folk instruments, but never stopped there. As a student, he was already experimenting with various genres of music, searching for new inspirations and perspectives in music. He composes in different genres; from classical to contemporary, experimenting with all kinds of sounds. Hayk is involved in different local and international music collaborations and film projects. He also has several music projects of his own, including "GOGHT", an instrumental band of contemporary Armenian music, and "Iny" in collaboration with Shahu. In 2019–2020 he also took part in the project "Gletscher Musik" (Glacier music) at the Goethe-Institut in Georgia. Over the past few years he has performed live electronic sets in clubs in Armenia, Georgia, Russia, Germany, Turkey, China and Korea. Lives and works in Yerevan, Armenia.

Ivan Karpov

Born in 1986 in Gatchina (Leningrad Region). He graduated from a high school specializing in physics and biology, and then studied to be a radio technician at the The Bonch-Bruevich Saint Petersburg State University of Telecommunications. Physicists and engineers by training, his parents also inspired him to take an interest in growing plants, which mutated into more modern forms. Ivan took up progressive plant-growing, producing micro-greenery, modeling systems and creating various environments for plants. He began by studying the life of plants from a scientific standpoint, and made a smooth transition to creating installations which could no longer be classified as scientific exhibits. Hydroponic systems transformed into mediums of the artistic environment. harvestacademy.ru

Marin Kasimir

Artist. Born in 1957 in Munich, he studied there at the Academy of Fine Arts. In 1985 he received the Young Painters Award, Belgium. In 1989, Kasimir added to his artistwoc vocabulary with panoramic photography, which appeared as independent works or in the public space in the form of friezes. A large part of Kasimir’s work and research is dedicated to public space. As permanent installations, his works have been exhibited in Belgium, France, Germany and the Netherlands. In 1991, Marin Kasimir was the very first artist invited to the Atelier Calder (France) for a 9 month residency. In 2000, he participated at the Venice Biennale of Architecture "Less Aesthetics, More Ethics" with the installation "Révélateur". In 1994, for the exhibition "La Ville, Des villes et des nuits" at the Centre Pompidou, Kasimir created a monumental panoramic image of 4x36 m, "L'image Excentrique", which completely covered the south side of the Centre. In 2012, Kasimir started a work about art fairs, "Tondo Artis: Fair or Unfair?", a circular film that was finished and presented in 2020. Since 1982 he has lived and worked in Brussels, Belgium. marinkasimir.com

Katran

Artist. Born in Nikopol, Ukraine, USSR. In 1992 Katran obtained his first degree in Natural Sciences at the Kryvyi Rih State Pedagogical Institute (Ukraine), majoring in biology and chemistry. He later moved to Moscow, Russia, where he received his Fine Arts degree from the School of Visual Arts. Katran is a versatile artist who experiments with Science Art and Bio Art and works in a variety of media, such as installation, sculpture, performance and video. His practice is grounded in recent scientific and technological findings. He is a recipient of the Lomonosov Art Prize for intellectual contribution to contemporary art (2012, established by the Faculty of Philosophy, Moscow State University, Russia) and a laureate of the Fabrika Center for Creative Industries competition (2019, Moscow, Russia). Katran’s artworks can be found in museum, private and corporate art collections, such as Luciano Benetton’s collection Imago Mundi (under the auspices of the Fondazione

Benetton Studi Ricerche, Treviso, Italy), Les Jardins d’ Étretat (Normandy, France), the Russian Museum (St. Petersburg, Russia), National Center of Contemporary Art (NCCA, Moscow, Russia), and others.

Boris Kazakov

Artist and director. Born in 1964. From 1990, he worked with the artist Inal Savchenkov, joining the "Engineers of Art" school. His works were shown at the Rotterdam festival (Netherlands) and subsequently acquired by the cinema museum in Amsterdam. Kazakov experiments with different methods of animation without a camera, and invented a way to shoot movies with a photo camera. katranland.com

Eugenia Kikodze

Art critic, curator, lecturer and writer. Eugenia Kikodze has extensive experience in the field of contemporary art both in nonprofit and commercial sectors. In the past years she has held the position of lecturer (Contemporary Art History) at Moscow State University, the Higher School of Economics and the Rodchenko School. She worked as art director for the Modern City Foundation, the Gelman Gallery, and Smirnov and Sorokin Foundation. From 2013 to 2020, she was the Head of Contemporary Art Projects for the Museum of Moscow and from November 2020 to February 2022 she worked as a curator of the Ovcharenko Gallery, Moscow. Particularly, dear to her is her work as manager and curator of art residencies. Amongst others, she managed the NCCA art workshops (Russia) and the Shargorod Rafinad Art Residence (Ukraine). Over the past 20 years, Eugenia has curated more than 30 exhibitions in Russia and abroad, such as: "Modus R. Russian Formalism Today" The Newton Building, Miami, 2006, "Urban Formalism", MMOMA, 2007; "Workers and Philosophers", Moscow School of Management Skolkovo, 2010; "Yuri Zlotnikov’s Cosmos", MMOMA, 2011, "Saturnalia", Open Society Institute, Tbilisi and Batumi (Georgia), 2012, and more than ten large-scale exhibitions at the Museum of Moscow (2013–2020)), such as "Moscow Thaw. 1956–1968" and "Dreams of Moscow". Eugenia has organized live and open

air events, such as the video art festival "Supervision" on Sakhalin Island in 2001, the famous international Architecture and Art Festival "Melioration" in Klyazma in 2002, the Shargorod Rafinad Art Residence in 2008–2011, and the "Saturnalia" in Georgia in 2012.

Natalia Kolodzei

Honorary member of the Russian Academy of Arts, a curator and art historian, Executive Director of the Kolodzei Art Foundation (a US-based 501(c)(3) not-for-profit public foundation established in 1991), and, along with Tatiana Kolodzei, owner of the Kolodzei Collection of Eastern European Art, containing over 7,000 artworks (paintings, sculptures, works on paper, photography, kinetic and digital art) by over 300 artists of the 20th and 21st centuries. Ms. Kolodzei has curated over eighty art exhibitions in the US, Europe and Russia. She is an author and editor of multiple publications and organized and contributed to symposiums and panel discussions for universities and museums worldwide, including co-chair Leonardo Art Science Evening Rendezvous (LASER) CYLAND Talks. In 2010 she was a member of Culture Sub-Working Group under the US-Russia Bilateral Presidential Commission. kolodzeiart.org

Sergey Komarov

Sound artist, curator, engineer, computer programmer. Born in 1980 in Kaluga, USSR. Since 2008, he has worked as a computer programmer at CYLAND MediaArtLab; since 2012, has curated audio projects and CYLAND Audio Archive (cyland.bandcamp.com). Since 2015, together with Alexey Grachev, he has developed the project "Subjectivization of Sound" based on the interaction between space and spectators. Participant of CYFESTs in various years, Archstoyanie Festival (2014, Kaluga Region, Russia) and "The Creative Machine 2" exhibition at Goldsmiths, University of London (2018, UK). Currently lives and works in Yerevan, Armenia.

Polina Komyagina

Video artist and animation director. Born in 1991. Since 2020, a student at

the Experimental film laboratory of the St. Petersburg School of New Cinema (Russia).

Max Kuiper

Artist. Born in the Netherlands in 1960. Has worked with images and text since 1978, and in the early 1980s also began to take an interest in sound, primarily sound collages. He creates sound installations, performances, audio excursions and visual installations with a sound component under the label "Les Horribles Travailleurs", a name which refers to Rimbaud’s "Letters of a Seer". He uses various methods and techniques, and makes recordings in abandoned factories and houses, cellars, bunkers etc. maxkuiper.com

Antti Kukkonen

Philosopher. Born in 1975. He received two master’s degrees in theoretical philosophy and political history at Helsinki University (Finland). He is currently studying the philosophy of history, and writing a blog.

William Latham

Computer artist. Born in 1961 in the UK. William studied at Oxford University and at the Royal College of Art in London. He is well known for his pioneering Organic Computer Art project based on his work on the IBM with mathematician Stephen Todd. He has also worked in rave music and computer games development with Universal, Sony SCEE and Warner Bros. Since 2007, he has been Professor in Computer Art and Games Development at Goldsmiths, University of London. Since 2015 he has worked extensively on developing Mutator VR that has been shown worldwide including Paris (France), Shanghai (China), Venice (Italy) and Linz (Austria). Lives and works in London, UK. mutatorvr.co.uk

Rinatto L’bank (Rinat Abdramakhnov)

Artist. Born in Astana, Kazakhstan. Besides receiving artistic education, he also obtained a diploma as a programmer. He works in the field of new media: his interests include sculpture, cinematography, animation and 3D-modelling.

Alexandra Lerman

Artist. Born in the USSR in 1980. In her research projects she studies how humans are influenced by ideologies and systems that lie at the basis of the postindustrial world of non-material labor, and how humans themselves influence the planet’s ecology. alexandrakerman.com

Katherine Liberovskaya

Katherine Liberovskaya is a Canadian intermedia artist based in New York City. Involved in experimental video since the 1980’s, she has produced numerous single-channel video art pieces, video installations and video performances, as well as works in other media that have been shown around the world. Since 2001 her work has predominantly focused on the intersection of moving images with sound/music in both ephemeral and fixed forms (projections, installations, performances), notably through collaborations with many composers and sound artists in improvised concerts where her live visuals seek to create improvisatory "music" for the eyes. Frequent collaborators include: Phill Niblock, Dafna Naphtali, Keiko Uenishi, Shelley Hirsch, Barbara Held, Mia Zabelka, Al Margolis (IF, BWANA) and David Watson, among many others. Over the past three decades, she has received over 30 grants and arts awards in Canada, U.S.A. and France. Since 2005, she has curated and organized the Screen Compositions evenings at Experimental Intermedia NYC, and since 2006 the OptoSonic Tea salons (co-curated with Ursula Scherrer) in New York and various locations in North America and Europe, and more recently on-line during the Covid pandemic. In 2014 she completed a PhD on art practice entitled "Improvisatory Live Visuals: Playing Images Like a Musical Instrument" at the Universite du Quebec in Montreal (UQAM).

Lilia Li-Mi-Yan and Katherina Sadovsky

Lilia Li-Mi-Yan (b. 1971) and Katherina Sadovsky (b. 1985) are a duo of Russian artists, currently based in Moscow. They studied photography at the Rodchenko Art School, Moscow. They have been working together since 2016. Their versatile approach

to art practice covers such art media as photography, painting, sculpture, photo books, installation, video, sound, intervention in public and natural spaces, and social activism by collecting plastic waste in Moscow. Awards: The science and culture museum at Michigan State University grant, USA (2022), ReStore Digital art Awards, Moscow, Russia (2022), Nominees of the 1st Moscow Art Prize in the category “Art and Architecture” (2020), International Photography Grant, USA — finalists in the Documentary category (2019)

Anne Marie Maes

Artist and researcher. Since 1999 she has been active as an independent professional artist, and as founder and coordinator of several artist collectives. She works with organically evolving elements, generating an art that creates itself. Her work has three main focuses: 1. In the tradition of Joseph Beuys and the Fluxus movement, through her deep concern for socio-ecological issues, she creates artworks that stimulate social change. 2. For many of her projects she uses DIY bio/technology that she develops and integrates in collaboration with fab labs and university research labs. 3. She challenges conventional forms of artistic expression by combining traditional media with living organisms (mainly bees, bacteria and algae). These principles are developed in 3 long-term projects: Connected OpenGreens, Bee Agency and the Lab for Form and Matter. Lives and works in Brussels, Belgium.

Anne Marie has been a fellow in international art/science programs, has written articles and academic papers and has published several publications on her work. She has been awarded several prizes and mentions, Ars Electronica among others. She has exhibited widely as a solo artist and in group exhibitions around the world. Key museum exhibitions include BOZAR (Brussels, Belgium), The Latvian National Museum of Art (Riga, Latvia), The Borges Cultural Center (Buenos Aires, Argentina), De Domijnen (Sittard, The Netherlands), The National Museum of Science and Technology (Milan, Italy), Museum of Tomorrow (Rio de Janeiro, Brasil), The Fundació Joan Miró (Barcelona, Spain), HEK (Basel, Switzerland), iMAL (Brussels, Belgium),

IKOB (Eupen, Belgium), Laboral (Gijón, Spain), MAAT (Lisbon, Portugal), among others. Important festival participations include Ars Electronica (Linz, Austria), Transmediale (Berlin, Germany), Mirage Festival (Lyon, France), PIKSEL (Bergen, Norway), Resonances (Ispra, Italy). annemariemaes.net

Oleg Malenok

Engineer of computer networks and telecommunications, drone operator (BPLA), beer brewer. Born in 1986 in Obninsk, Kaluga Oblast, Russia. He works as a cadastral engineer’s assistant. Since 2015 Malenok has studied the art of whole-grain brewing; in 2016–2018 he worked at local breweries, gaining experience from specialists of international class; in 2019–2020 he worked as a brewer at the LaBEERint Brewery in Naro-Fominsk, Moscow Oblast, Russia. He presents beverages of his own manufacture at regional and national festivals. Participant of CYFEST-14: Ferment, held in Dartington, UK in autumn 2021. At present Malenok is studying the cultivation and selection of strains of cultured yeasts. Lives and works in Obninsk, Russia.

Konstantin MiTenev

Director, media artist, web artist. Born in 1957. One of the figures of parallel cinema. In his work he moved from text to film images; then to video, to digital code; now he calls himself a metasymbolist. Creator of the first Internet TV channel in Russia, “Twins TV” (1996).

Phill Niblock

An intermedia artist using music, film, photography, video and computers. He was born in Indiana in 1933. Since the mid-60’s he has been making music and intermedia performances which have been shown at numerous venues around the world. Since 1985, he has been the director of the Experimental Intermedia Foundation in New York where he has been an artist/member since 1968. He is the producer of Music and Intermedia presentations at EI since 1973 and the curator of EI’s XI Records label. Phill Niblock’s music is available on the XI, Moikai, Mode, Matiere Memoire, Room 40, and Touch

labels. DVDs of films and music are available on the Extreme label and Von Archive. He is a retired professor of film, video and photography at The College of Staten Island, the City University of New York. In 2014, he was the recipient of the prestigious John Cage Award from the Foundation for Contemporary Arts. phillniblock.com

Donato Piccolo

Artist. Born in 1976 in Rome, Italy. Studied at the Academy of Fine Arts in Rome. His art explores various natural and emotional phenomena, often through technological and mechanical tools. By means of a thorough study of human cognitive faculties, Piccolo’s art analyses the perceptive aspects of the natural world. His artwork investigates natural, physical, biological, and scientific phenomena which are the basis of living, employing their emotional aspect as a tool. In order to induce this special resonance phenomenon, most of the artist’s works combine two complementary and inseparable aspects: they are at the same time sculptures and machines, forms and processes. This hybrid character constitutes the actual nature of “holistic art”: an art whose essential function is to explore “the incomprehensible mystery of the visible world”. He participated in the 52nd and 54th Venice Biennale and has exhibited in important museums in Italy, Europe and the United States, including MACRO (Rome, Italy), Cini Foundation (Venice, Italy), Boghossian Foundation (Brussels, Belgium) and others. Lives and works in Rome and Milan, Italy. donatopiccolo.com

Pôle-Fromage

An art group founded in 2015. Its members, Inès Day (born 1990) and Jeanson Péchin (born 1988) are graduates of the École des Beaux-Arts (Paris, France). The group conducts documentary and experimental research, primarily studying living beings and their transformation. pole-fromage.fr

Dmitry Polikarpov

Sound artist. With the Stropharia project, he has been involved in the Moscow electronic

scene since 1993, inviting many important figures of the underground to take part in it, including Alexander Lugin and Katya Ryzhikova (Sever), Alexey Chulansky (Uran), Dyusha (MAO), Vadim Ugryumov (Motor), Roman Anikushin, Alexey Petin, Alexey Samokhin (H23), etc. Stropharia concerts last many hours, combining music with ritual performance and video. The Stropharia project was the forerunner of a new perspective on using sound in the modern information space.

Yulia Ribetki

Born in 1990 in Rostov-on-Don. Studied at the St. Petersburg Stieglitz State Academy of Art Design, specializing in monumental and decorative sculpture. A student of the “Young Artist’s School” at the Pro Arte Foundation, 2021–2022. Works in the genres of installation and performance. She has participated in exhibitions in Russia and abroad. Since the spring of 2022, together with Sofia Grigoryeva she has been working on the ongoing public art project MIASO in the genres of performance and installation. Lives and works in St. Petersburg, Russia.

Lidiya Rikker

Director and media artist. Born in 1982. Graduate of the experimental film laboratory of the St. Petersburg School of New Cinema (Russia). Participant of various festivals in Russia and abroad.

Katherina Sadovsky

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Mariateresa Sartori

Artist. Born in 1961 in Venice, Italy. Her research revolves around three thematic fulcrums: empirical scientific method; behavioral dynamics, often in relation to neurosciences; music and sound in relation to language. She often collaborates with experts from the various disciplines she explores: geologists, theoretical physicists, linguists, musicologists, musicians, singers, actors, botanists, ornithologists. She has exhibited in numerous museums and galleries in Italy and abroad, including the Stanislavsky Electrotheatre (Moscow), Chopin Museum

(Warsaw, Poland), Cairn Centre d’art (Digne-les-Bains, France), Ikon Gallery (Birmingham, UK), Fondazione Querini Stampalia (Venice, Italy), Moscow Museum of Modern Art (Russia), Palazzo Fortuny (Venezia, Italy), Museum of the Russian Academy of Fine Arts (St. Petersburg, Russia), MACRO Museum (Rome, Italy), Hangar Bicocca (Milano), Les Ateliers d’Artistes (Marseille, France) and many more. Lives and works in Venice, Italy. mariateresasartori.it

Alexander Serechenko

Programmer with a MEPhI InfoSec degree, as well as a musician and artist specializing in interactive environments and generative practices. He has a Masters degree in Digital Art from the Far Eastern Federal University (Russia). He works with Katya Pryanik in the Grey Cake art duo.

Anton Shchegolev

Musician, sound designer, sound engineer, musical producer, teacher. Born in 1995 in St. Petersburg, Russia. Graduated from the St. Petersburg State Institute of Film and Television. Studied at the Nørgaards Højskole University (Bjerringbro, Denmark). Participant of Cyfest (2019, 2021, St. Petersburg Russia), Ars Electronica (2020, Linz, Austria), “Zazemlenie” (2020, St. Petersburg, Russia). Researcher of psychoacoustics. Lives and works in St. Petersburg, Russia.

Thorsten Soltau

Artist. Born in Germany in 1987. Has worked as an artist since 2006. Specially interested in sound decay, conceptualism and dualism (philosophy/gender). A citizen of the “kingdom” of KREV — the conceptual art project KonungaRikena Elgaland-Vargaland. thorstensoltau.de

Vasily Stepanov (P_SH)

Artist, composer and DJ. Has worked in sound since 1995. The starting point for his art is information flows, eclectica and combining the incompatible.

Andrew Strokov

Engineer, programmer, media artist. Born in 1991 in the Omsk region (USSR). Graduated

from the Physics Faculty of Omsk State University (Russia) and the master’s program of the St. Petersburg Electrotechnical University “LETI” (Russia). He has worked on developing electronic and biomedical devices and systems of the Internet of Things. One of the founders and resident of the hackerspace B4CKSP4CE (St. Petersburg, Russia). Head programmer of CYLAND MediaArtLab. Participated in such festivals as Chaos Constructions (2019, St. Petersburg, Russia), Chronotope (2021, Vyborg, Russia) and CYFEST-14: Ferment (2021, Dartington, UK). Lives and works in St. Petersburg, Russia.

Alena Tereshko

Artist. Born in 1986. Works in the field of graphic art, performance, animation, video and painting. She is interested in the intertwining of modernity and tradition, relations between images and perception, and generally in opposite categories and their points of contact. alenatereshko.com

Sergey Teterin

Russian media artist, digital archivist and member of CYLAND MediaArtLab based in Vilnius Lithuania. Participant of international exhibitions and festivals of media art. In 2003, he organized the international festival “Machinista” in Perm, Russia, which focused on the artistic possibilities of artificial intellect. Other projects by Sergey such as “Cyber-Pushkin” (2002) and “WarholBot” (2006) were a parody response to the public’s excessive expectations from an “artist machine”. He is the creator of the website mcluhan.ru, and an advocate and popularizer of Marshall McLuhan’s ideas in Russian. Sergei believes that artists should take a responsible attitude to preserving their ideas for future generations, and create archives that are consciously oriented towards the future. He sees digital art archives as a promising foundation for the festivals of the future. Lives and works in Vilnius.

Nikita Tsymbal

Video performer and media artist, architect. Active participant of the Moscow underground scene, renowned for collaborations with

choreographers, performers and electronic musicians such as Alexey Borisov, Franz Pomassl and Vadim Ugryumov aka Motor. Participant of the "Asymmetrical Response" group. Winner of the prize in the "Campaign to support Russian theatrical initiatives" in 2010. Participant of festivals and events in Russia and abroad.

Anya Tsyrlina

Artist and director. Works with video, electronic music and new media. Her projects combine the structural quests of experimental cinema with documentary and archive practices.

Bart Vandeput

Intermedia artist, a digital wanderer. He studied visual arts (1993–1997) and graphic design and multimedia (1997–1999) at LUCA School of Arts, Brussels. Bart Vandeput creates audio/video installations to deepen our relation to the content created by human and (computer-controlled) machines. As a part of his artistic research he moves in the field of tension between human (nature) and machines (analogue/digital). He works by wandering (in) between technologies and (real) life and questions the end of things and thoughts. In his installations, he uses a range of media technologies such as computers, 3D/infrared cameras, sensors, etc. Lives and works in Brussels, Belgium.

bart.land/work

Andrius Venclova

Photographer, director, artist. Born in 1968. Began with experiments in parallel cinema, later moving to video image, computer editing, using special effects and VJing. Worked with Vladislav Mamyshev-Monroe and the "New Composers" group. In 1991, he showed his films at the Jonas Mekas "Anthology Film Archives" in New York, USA, with Jonas Mekas. Participant of the Mayday festival in Germany (1996, 1997).

Where Dogs Run

Art group founded in 2000 in Yekaterinburg, Russia. The artists Vlad Bulatov, Natalya Grekhova, Olga Inozemtseva and Alexey Korzukhin create kinetic sculptures, objects,

installations, performances and videos, uniting innovative visual methods with tools of scientific research. They study the intertwining of the mythological and mundane through technological processes, and seek new forms of human interaction with reality. Many of the projects are developed in cooperation with students, or are commissioned by organizations that promote scientific development. The group has participated in exhibitions all over the world and at various festivals, including Ars Electronica (Linz, Austria), the Moscow Biennale of Contemporary Art (Russia), and the Ural Industrial Biennial of Contemporary Art (Russia). Works by the group are held at the collections of the Tretyakov Gallery (Moscow, Russia), the National Center of Contemporary Art (NCCA, Moscow, Russia), the Multimedia Art Museum (Moscow, Russia), the Antwerp Museum of Contemporary Art (Belgium) and others.

wheredogsrun.art

Aram Zurabian

Artist. Born in 1983. Studied engineering in Armenia and art in France. Creates videos and installations, and also works in mixed techniques.

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