

ILYA
FEDOTOV-FEDOROV

Ilya Fedotov-Fedorov Russia\Romania
Ilya Fedotov-Fedorov was born in 1988 in Moscow.
Ilya Fedotov-Fedorov studied genetics (bioengineering) and philology in Moscow. After finishing his academic studies, Ilya took an interest in art, actively sketching and creating ideas for his future works.

The main motif of Fedotov-Fedorov’s art is the use of natural scientific knowledge. The artist adopts its main characteristics: the depiction of biological processes and forms from the cell to the habitat, linguistic features and ways of presenting knowledge (formulas, drawings, and so on), methodological principles and types of representation (entomological collections, card catalogues). With their help, he reveals the subjective nature of the acquisition of knowledge and its dependence on individual experience. He shows that we perceive and describe the surrounding world in accordance with the language we use.

Festivals and Biennale:

- 2019 — **4th Ural Industrial Biennial** of contemporary art curated by **Xiaoyu Weng** (Ekaterinburg, Russia)
- 2019 — **33rd Ljubljana Biennial** with **MMU** curated by **Clémentine Deliss** (Ljubljana, Slovenia)
- 2017 — **7th Moscow International Biennale** of Contemporary Art. Curator: **Yuko Hasegawa** (Moscow, Russia)
- 2016 — Inside art, The Parallel Program of the 6th Moscow International Biennale For Young Art.The Pushkin State Museum of Fine Arts (Moscow, Russia)
- 2014 — The Boundaries of Action, 4th Moscow International Biennale for Young Art. The Special Project, MMOMA (Moscow, Russia)
- 2014 — Isolated Posts – Photobiennale, MMOMA (Moscow, Russia)

Prizes and residences:

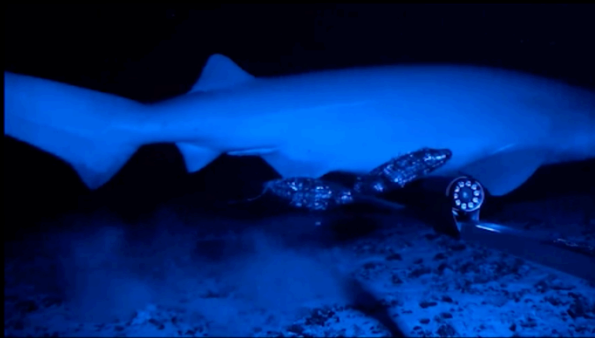
- 2019 — The Paulo Cunha e Silva Art Prize nominate by Clémentine Deliss for (Porto, Portugal)
- 2018 — Special Prize of the State Award in Contemporary Art «Innovation 2018» in the category «New Generation» (Moscow, Russia)
- 2018 — Residency at the Van Eyck Academy and Vroman Fellowship (Maastricht, Netherlands)
- 2018 — Residency at the Verbeke Foundation (Kemzeke, Belgium)
- 2018 — Residency at AFEW International (Culture Initiative fund, Amsterdam, Netherlands)
- 2017 — Residency Residency.ch (Bern, Switzerland)
- 2017 — Residency Centre D’ArteLa Rectoria (Barcelona, Spain)

Solo exhibitions:

- 2018 - Collection of pink book №2, The State Biology Museum named after K.A. Timiryazev (Moscow, Russia)
- 2018 - Poisons Museum, Anna Nova Gallery (St. Petersburg, Russia)
- 2017 - Nonatu – 3\4 space (Bern, Switzerland)
- 2017 - Preservation Instinct, The Parallel Program of the 7th Moscow International Biennale of Contemporary Art, Fragment Gallery (Moscow)
- 2016 - Closed Systems or Nothing to do with Tardigrades, The Parallel Program of the 5th Moscow International Biennale for Young Art, 11.12 Gallery (Moscow)
- 2016 - Collection of the Pink Book, Museum ART4 (Moscow)
- 2015 - Umbracle the City of Arts and Sciences by Santiago Calatrava – «Metamorphosis» (Spain, Valencia)
- 2015 - Homo Sapiens Lonely – Homo Sapiens Solitarius, MMOMA (Moscow)
- 2014 - Social Experiment, Gallery WEART (Moscow)

Selected group exhibitions:

- 2019 — Master Tools is curated **by Riksa Afiaty**. Jan van Eyck academie. (Maastricht, Netherlands)
- 2019 — Éloge de la curiosité. Galerie Henri Chartier. Curated by **Lisa Valentine Toubas**. (Lyon. France)
- 2018 – Cybernetic forest - BioLAB (Eindhoven, Netherlands)
- 2017 - A posteriori, Ural Vision Gallery (Yekaterinburg) - The Parallel Program of the 4th Ural Industrial Biennale of Contemporary Art
- 2017 - Workshops`17. Over There, Where No One Dreams: from Sacred Geography to Non-Place, MMOMA (Moscow)
- 2017 - ...Hurrah! Sculpture!, Central Exhibition Hall Manege (St. Petersburg)
- 2016 - The City in Personal Time, Fragment Gallery (Moscow)
- 2016 - New Malachite Box, Ural branch of the National Center for Contemporary Arts (Yekaterinburg)
- 2016 - Non-official Language Only, Winzavod (Moscow)
- 2016 - Heritage. Nature, Gallery Victoria (Samara)
- 2016 - Reflect, Museum of Moscow (Moscow)
- 2016 - View, AnnaNova Gallery and Veranda (St. Petersburg)
- 2015 - Science.Art Week, Garage Center for Contemporary Culture (Moscow)
- 2015 - Military Museum, MMOMA (Moscow)
- 2015 - Holiday, The Krasnoyarsk Museum Center (Krasnoyarsk)
- 2015 - Art Logistics, Gallery Change (Kazan)
- 2015 - Development of Freedom, CSI Factory (Moscow)
- 2015 - Sub Observationem, MMOMA (Moscow)
- 2015 - Do Better, Gallery A3 (Moscow)
- 2014 - Research Institute, Gallery on Solyanka (Moscow)
- 2014 - Media Poetry, MMOMA (Moscow)
- 2014 - The New Wave, Gallery MSK Eastside Gallery (Moscow)
- 2014 - Fake, Gallery Random (Moscow)
- 2014 - Weak gender, Gallery A3 (Moscow)
- 2013 - Entre, Gallery Open Stage (Moscow)



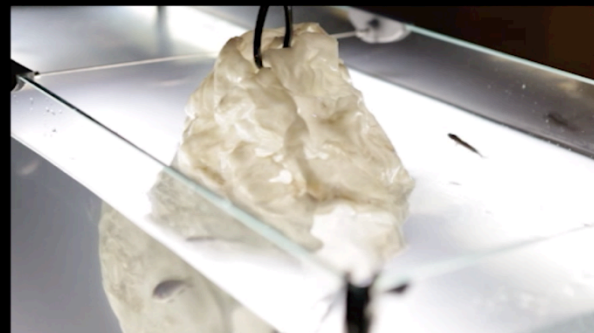
Video «The snake and the bat, octopus's girlfriends»

Project, the artist reflects on the following questions: what is isolation, and what is a shelter, how is the dialogue with oneself built when one encounters the “other” living inside? It is a video installation consisting of three storylines mixed with each other.

The key idea is the idea of what it means to be alone with yourself and talk to your inner “other”.

Video projection on screen with sound, video duration - 7 minutes. The work consists of three storylines mixed with each other:

- The first line shows us a sexless creature - a person who lives in a mask and exists in closed isolated spaces - he can be found in a small room, in a closet, in an aquarium, in an elevator, in a bathroom.
- The second line is a footage, extracted from YouTube and Instagram, of animals that live or hide in shells, in cavities and in various hard-to-reach places, as well as animals that are forcibly subjected to some kind of isolation by humans.
- The third line is dedicated to a professional dancer with no emphasized gender interacting with a giant Indonesian octopus. He sleeps with him, kisses him and dances with him. The work exists between the concepts of isolation, restraint, trapping, some kind of alienation and otherness.



Video «The snake and the bat, octopus's girlfriends» Video on the process of editing.

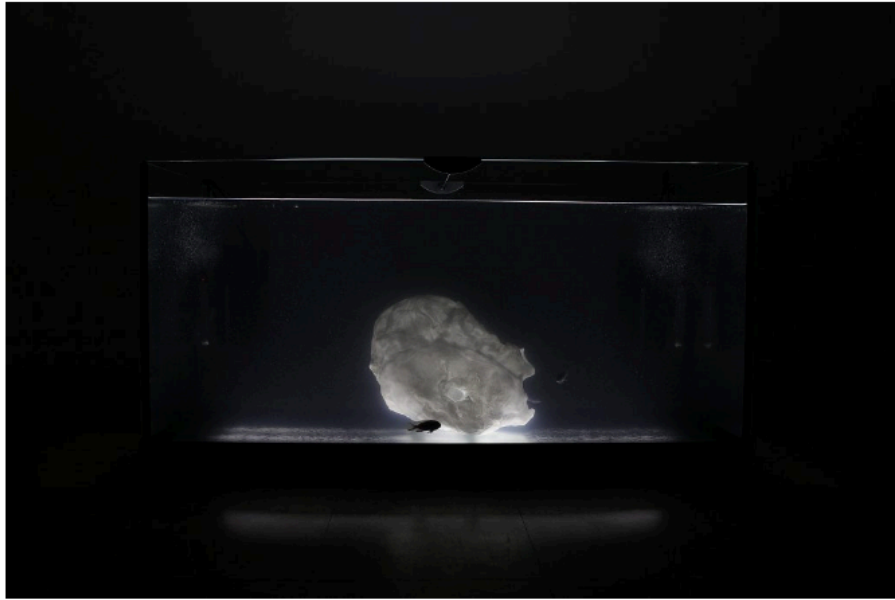
Links for trailer - <https://yadi.sk/i/uuTmSmjgUJENgA>



Trans-Siberia 2019 Aquarium, plastic, fishes

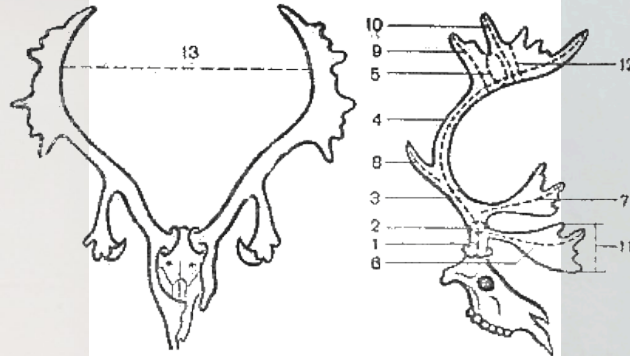
The artist researches manmade natural reservations; national parks, zoos, enclosures and aquariums. These repositories with their “live contents” represent a model of the human strife to dominate nature and have total control over it. In the completely transparent environment of an aquarium or a terrarium, its inhabitants have no opportunity to hide, with zoos hardly differing from prisons. However, despite the human’s best efforts, this control is not complete.

Live elements escape it, adapting to their new environment, changing and evolving. And so this transparent container is inhabited by fish which can change their gender depending on the ecosystem and outside factors.





Museum of rituals 2019-2020



Purposeful mystification of the boundaries between scientific history collections and religion – in this case with a deliberate focus on rituals. The sculptural objects on display are reminiscent of orthodox religious iconography. Yet, when presented in an idiomatic academic system of collection display, the significance of the work shifts from the objects themselves and their possible inter-relatedness, to their significance as a collection, thereby abstracting their meaning and context, and questioning the usefulness of such displays.

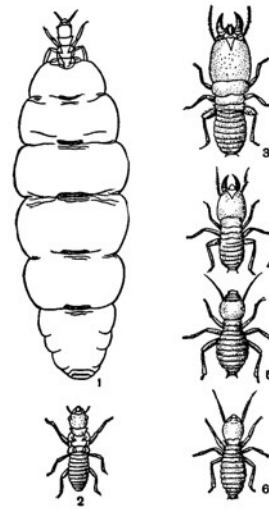
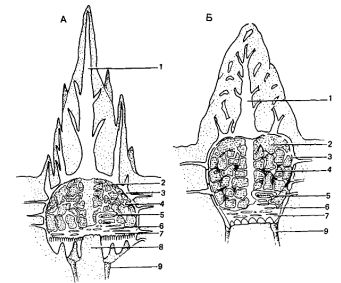


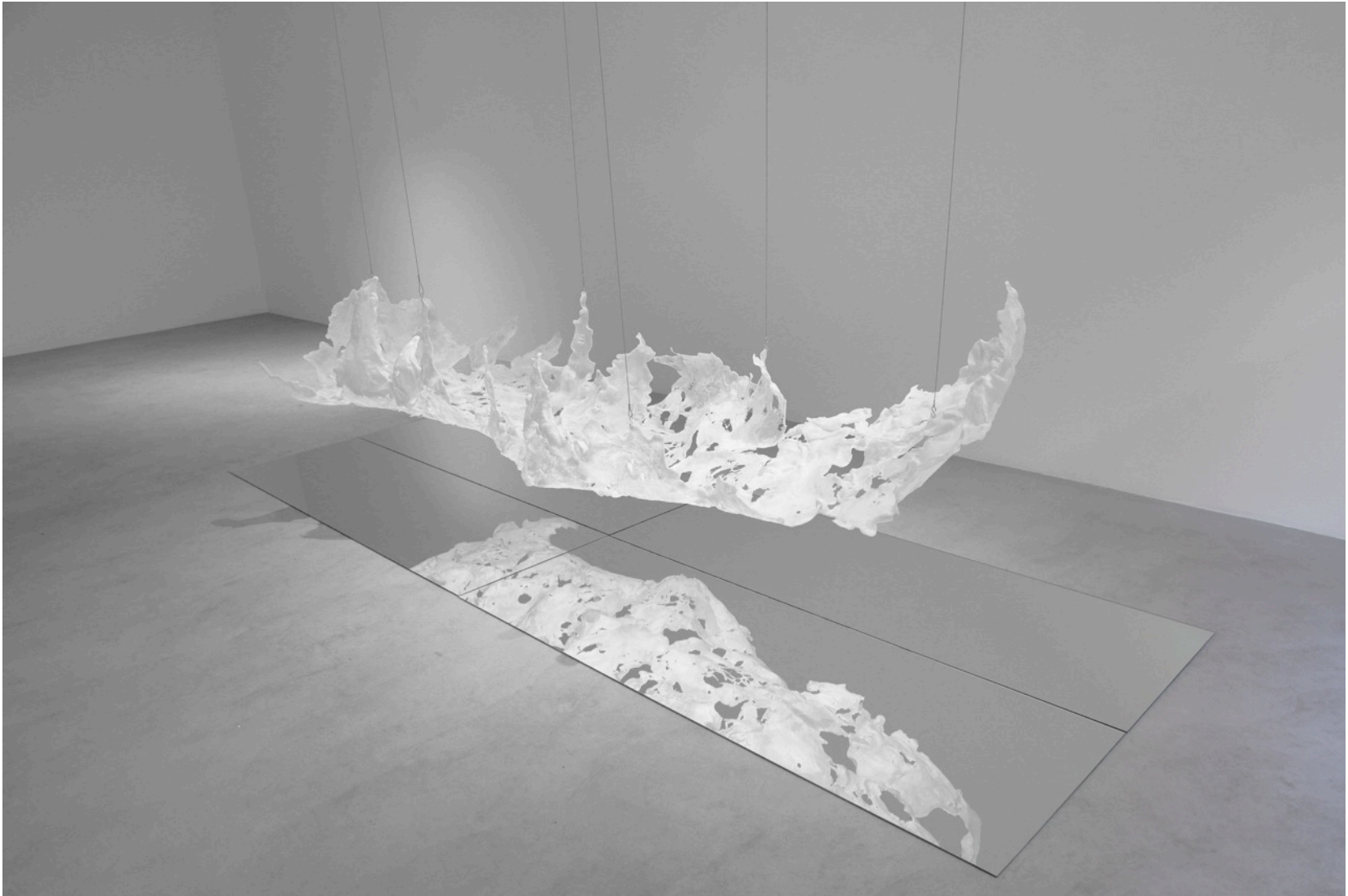
Рис. 137. Касты термита *Bellicositermes bellicosus*:

1 — матка («царица»); 2 — самец («парь»);
3 — крупный солдат; 4 — мелкий солдат;
5 — крупный рабочий; 6 — мелкий рабочий.





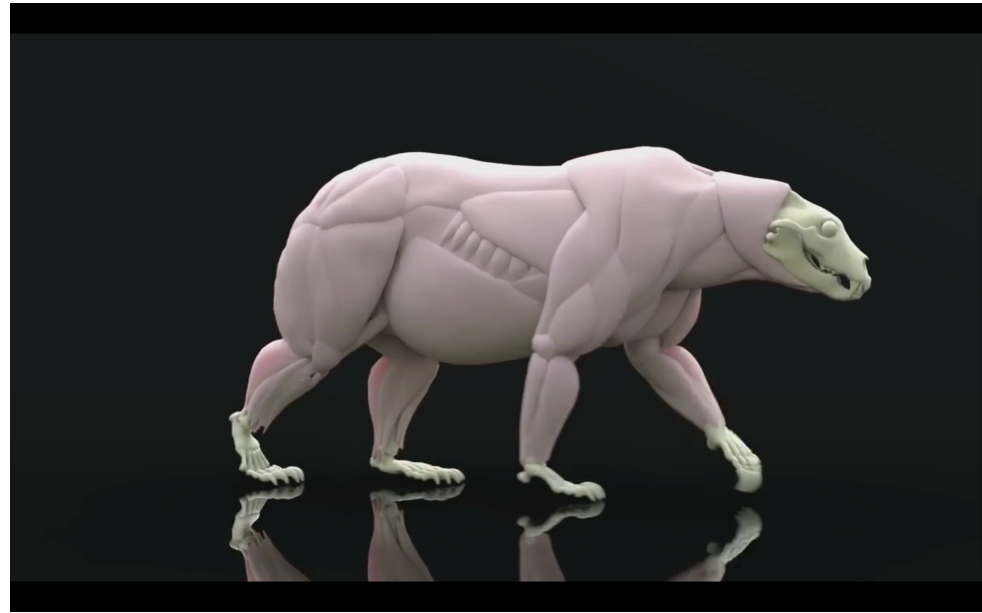
Museum of rituals



Exo-ark 2019

Video, 8', mixed media installation. Dimensions variable.

Ilya Fedotov-Fedorov studies the relationships between man and nature, science and ritual. The pursuit of immortality originated the practice of ritual mummification, the physical preservation of human bodies. In order to document knowledge about nature, humans invented the technique of taxidermy to preserve animal bodies. Fedotov-Fedorov considers natural history and zoology museums as both temples and cemeteries for nature that foreground a profound paradox: as animals and plants are prepared for their immortal life, they first have to be killed.



Exo-ark 2019

Video, 8' - [part of video https://vimeo.com/365503691](https://vimeo.com/365503691)

Digital methods of data storing generate new rituals and preservation modes: metadata, 3D-scanning and modeling, and virtual reality become a digital version of Noah's ark. Fedotov-Fedorov's new work, created specially for this biennial, poses the question of whether digital images of animals and plants continue nature or manifest its death. The artist looks for connections in the chain nature-human-technology, where each subsequent link emerge from the previous one, gains autonomy, and then subjugates and destroys its antecedent.





Centaurs of the War - Horseshoes welded on steel
2019

During the World War II, 2-3 000 Russian soldiers enter to her small Russian village. At the time, the village was inhabited only by children and the elderly because everyone left to the war and also most of the animals were confiscated, only one very old horse still was there. Soldiers took the horse and the villagers thought that they would eat it, but after the soldiers moved on a few days later, the villagers discovered an old horse left in a barn with its shoes welded to a steel plate. The horse can't move, can't lay down: it was completely fixed. Villagers didn't understand why the soldiers didn't eat it... they realized after that it was used for sexual needs...



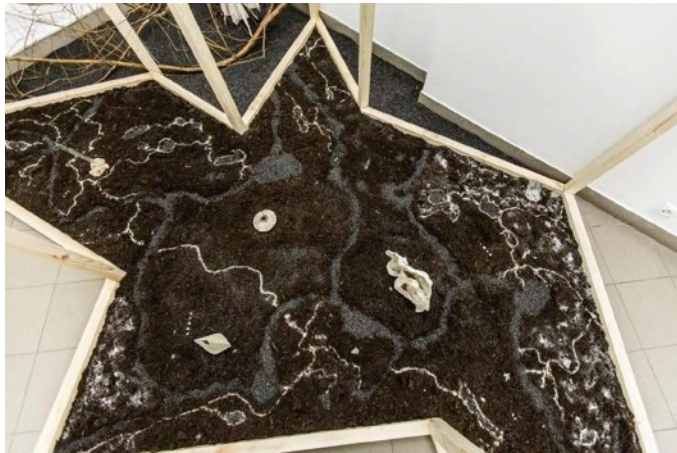
Centaur of the War

C-print

2019

25 images represent the normal routines used to fix a horse collected from the old USSR books.

Preservation Instinct, 2017 Installation



The artist was awarded for the project «Preservation Instinct» a special prize for the State Prize in Contemporary Art «Innovation-2018» in the category «New Generation» (Russia).

The installation Preservation Instinct makes use of archival elements and the museum format. Several exhibition rooms are chock-full of things: objects that are neither human nor natural in form but resemble exoskeletons of extinct beings, models, samples, test tubes and laboratory flasks with unknown substances, as well as sketches, drawings, maps, and blueprints that seem, at first, to organize the “collection” and put it in order. These objects are strange and mysterious, they seem to suggest the appearance of a “post-human” world in which differences between organic nature and non-organic matter have been effaced and animals and plant species have mutated, adapted or changed so much that they have become unrecognizable. These artifacts and relics may well be the remains of the diversity of the world, bringing life to a barren apocalyptic landscape.

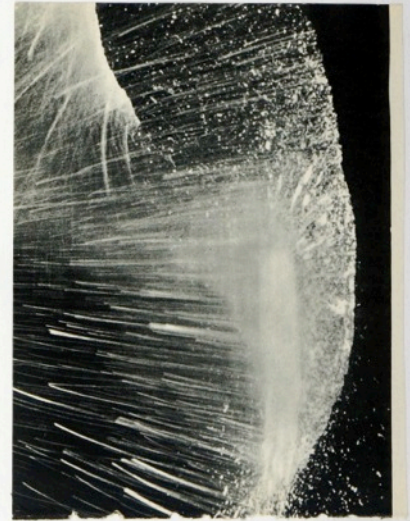
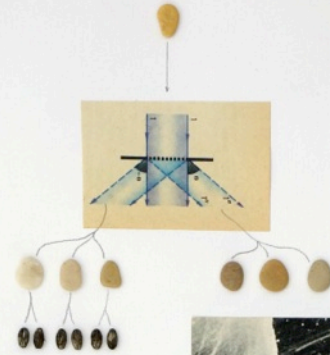
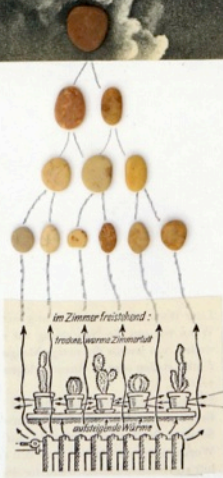
Fedotov-Fedorov strives to pose the question of the utility of preserving and describing these things literally a second before the collapse takes place. Perhaps, in a hostile environment at a moment of catastrophic danger, they seem like incredibly fragile and vulnerable individual lives, even if this is not actually the case? They are fragments and parts of a person’s worldview. This is why the artist tries so hard to save it by creating an archival space resembling a time capsule and filling it with everything that he can find.

Thus the archive gives rise to a distorted order and a disruption of the objective worldview, whose assemblage point is the individual perception of the surrounding world. The only thing that can reconstruct the archival space is the structure of thinking and the language codes that, among the mysterious indicators of future scenarios, make it possible to recreate the world as seen by a person living out his last days.





Preservation Instinct, 2017





Milkmaids 2018-2019

These pictures I found in the archive of the museum of zoology in Moscow, were used for propaganda of the Soviet system's agricultural prowess. Several exhibitions were created to celebrate the best milkmaids of the USSR. In this particular exhibition there was album composed of the best milkmaids that included their name, the name of the farm, and how many liters of milk they produced per year. After, I found another exhibition from this archive focused on the best animals of the USSR, specifically one about cows. Again, there was an album commemorating these cows that included their name, the name of the farm, and how many liters of milk they produced.



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Empty museum 2018-2020

Artist collecting empty spaces in the vitrine of Natural History Museums around the world (Russia, France, USA, UK, Netherlands, Slovenia and etc). He printed these photos at the size of real vitrines and put them in big frames which looks like vitrine itself. For artists tried to deconstruct the colonial idea of Museums of Nature History and since itself and thinking about the future of Biological museums in the eco-era ...



Empty museum 2018-2020

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