

EGOR KRAFT
SELECTED WORKS

NOVEMBER 2018

EGOR KRAFT

b. 1986 Saint-Petersburg, Russia
Lives and works in Moscow, Vienna and Berlin



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BIO

Egor Kraft works at the intersection of arts, media, technology, film, critical design and research while mostly showcasing outcomes of his practice in artistic contexts.

Egor acquired his education from Gerlesborg School of Fine Art (SE), Moscow Rodchenko Art School (RU), Academy of Fine Arts Vienna (AT), Central Saint Martin's College (UK) and 'The New Normal' at Strelka Institute (RU).

He participated in The 5th and 2nd Moscow International Biennials for Young Art, Ars Electronica, 'Open Codes' in ZKM, Impakt Festival, Vienna Contemporary, Manifesta X, Cyfest, Kyiv Biennale, group exhibitions in Hermitage Museum, Garage, MOMMA, MAMM, PERMM, Moscow Polytechnic Museum and many other international shows, festivals, screenings and panels across Europe, US, Australia and Russia.

Egor was nominated for various prizes including the State Innovation Art Prize (RU), Kuryokhin Prize (RU), Creative Enterprise Award (UK) and the Pulsar Prize (FR).

In 2017 he was included in the New East 100, a list of people, places and projects shaping our world today by London based Calvert Journal.

As an artistic method Egor looks for ways to produce the work that sits on the boundary between reality and its virtual misrepresentation, involving artificial information systems, films, interventions as well as traditional medias. In his practice he questions how human irrational subconscious reasoning co-exists with a ubiquitous mechanic rationality in the Anthropocene era and speculative future scenarios.

STATEMENT

Structures of exponentially increasing capacities, synthetic intelligence, data monopolies and power structures, ubiquitous mechanic analysis and interpretation, planetary scale computation, technopolitics, agencies human and artificial, biotechnological interventions, speculative crypto-economies - all these non-human cognitive perspectives reconstitute the aspect of human and a new geological epoch.

In how far is the human aspect subject to technology? To what degree and from what viewpoint is the human aspect autonomous, unpredictable, faulty, irrational? How shall this human aspect coexist along with the precise ubiquitous machinic automated organisation? Having once seen the surface under a microscope, we will never again see it as we knew it before. How may we redefine the 'human' after seeing the world through the lens other synthetic forms of perception and thinking? Asking this political, ethical and aesthetic questions constitutes new challenges for artistic production, as a primordially 'human' project.

EDUCATION

2008 Gerlesborg School of Fine Art / Sweden
2011 The Rodchenko Art School / Moscow, Russia
2014 Academy of Fine Arts / Vienna, Austria
2015 Central Saint Martins College / London, UK
2017 Strelka Institute / The New Normal / Moscow, Russia

HONOURS AND AWARDS

2014 Creative Enterprise Award nominee / UAL, London UK
2014 Kuryokhin Art Prize nominee / St.Petersburg, RUS
2015 Anna Nova Gallery Prize nominee / St.Petersburg, RUS
2017 Innovation Art Prize / New Generation nominee / RUS
2017 Included in the New East 100 by Calvert Journal
2018 Pulsar Prize Nominee Finalist / Paris, FRA

SOLO SHOWS

2008 State of Mine / Gerlesborgskolan, SWE
2012 Now is Just Right Now / St. Petersburg, RUS
2014 Wanderings 2.0 / Rundum, Tallinn, EST
2018 Ákkta / Anna Nova Gallery, St. Petersburg, RUS

SELECTED TALKS

Cultural Forum 2017 / St. Petersburg, RUS
Impakt Festival 2018 / Utrecht, NLD
Smolny College / Liberal Arts & Sciences / St. Petersburg, RUS
New Media Lab / St. Petersburg, RUS
ITMO University / St. Petersburg, RUS
National Center for Contemporary Art, Moscow HSE, RUS
MMOMA, Daemons in the machine / Moscow, Russia
ICA Moscow / Moscow, RUS
Geek Picnic / Moscow, RUS
Cyfest 11 / St. Petersburg, RUS

SOLO SHOWS

2008 State of Mine / Gerlesborgskolan, SWE
2012 Now is Just Right Now / Taiga, St. Petersburg, RUS
2014 Wanderings 2.0 / Rundum, Tallinn, EST
2018 Ákkta / Anna Nova Gallery, St. Petersburg, RUS

SELECTED GROUP SHOWS AND FESTIVALS

2018
Ars Electronica / Post City, Linz, AUT
Open Codes / ZKM, Karlsruhe, DE
The New State of The Living / PERMM, RU
Ákkta / Solo Show / Anna Nova, St. Petersburg, RUS
Vienna Contemporary / Solo booth / Vienna, AUT
Impakt Festival / Utrecht, NLD
Innovation as Method / Hermitage, St. Petersburg, RUS
Pulsar Art Prize / Paris, FRA

Daemons in the Machine / MOMMA, Moscow, RUS
Cyfest 11 / Stiglitz Academy, St. Petersburg, RUS
Paradoxical Hybrids / Electromuseum, Moscow / Vladivostok / RUS
Obsolete Progress / Polytechnic Museum, Moscow, RUS

2017
Citizen 6, Video Programme, Art Athens / Athens GRC
Innovation State Art Prize Show / MUAR, Moscow RUS
The New Normal Showcase / Strelka Institute, Moscow RUS
Parallel Vienna / Format.STRK Project statement / Vienna, AUT
Ambient Intelligence / screening at Enclave Gallery / London, UK
Prototype #4 / Kuryokhin Center, St. Petersburg RUS

2016
Playroom / Union Studios, London, UK
Deep Inside, V Moscow International Biennale for Young Art
Rodchenko Art School 10 Years / MAMM / Moscow RUS
Itinéraire Bis / Salon-de-Provence FRA
All Eyes On Me / Pechersky Gallery / Moscow RUS
Then We Would Not Know It / Moscow RUS
How We Became Each Other / Moscow RUS
Art Prospect / Public Art Festival / St.-Petersburg RUS
Corridor I: Onkalo / Insitu, Berlin, Germany GER
Kosmos.Love / Artplay, Moscow / St. Petersburg RUS

2015
What to say when there's nothing to / Udarnik, Moscow RUS
Reflecting on the Boundaries / Kuryokhin Center, St. Petersburg RUS
To Consume / Потреблять, St. Petersburg RUS
Resultart / Nizhny Novgorod, RUS
Resultart / Ekaterinburg RUS
On the trail of "Pop Mechanics" / Kuryokhin Center, St. Petersburg RUS

2014
Printed Matter / Manifesta 10 Programme / St. Petersburg, RUS
Born in the USSR / Gallery Elena Shchukina / London, UK

2013
Art En Face / Manezh, St. Petersburg, RUS
No Translation / Museum for Applied Arts, Moscow, RUS
Pop Up / Tretyakov Gallery Krymsky Val, Moscow, RUS

2012
Apocalypse & Rebirth / Chocolate House, Kiev UKR
Originalcopy / Fluc am Praterstern, Vienna, AUT
5th International Art Moves Festival / Toruń, POL

2011
Infiltration Series 6 / Paradiso, Amsterdam, NLD
The Ribbons / The Galleries, Sydney, AUS
Stability / Erarta Museum, St. Petersburg, RUS
INDI_VISUAL / Multimedia Art Museum, Moscow, RUS
No Limitation / Presidential library, St Petersburg, RUS
Insight & Foresight / Garage Museum, Moscow, RUS

2010
II Young Art Biennale "Qui vive?" / Moscow, RUS
Yasli / Erarta Museum, St. Petersburg, RUS
Media Act / Zhir Gallery, Vinzavod, Moscow, RUS

THE NEW COLOR

Ongoing online intervention; started in 2011, 5-channel video Installation, film, website: thenewcolor.net, book

Film Trailer:

<https://vimeo.com/198149263>

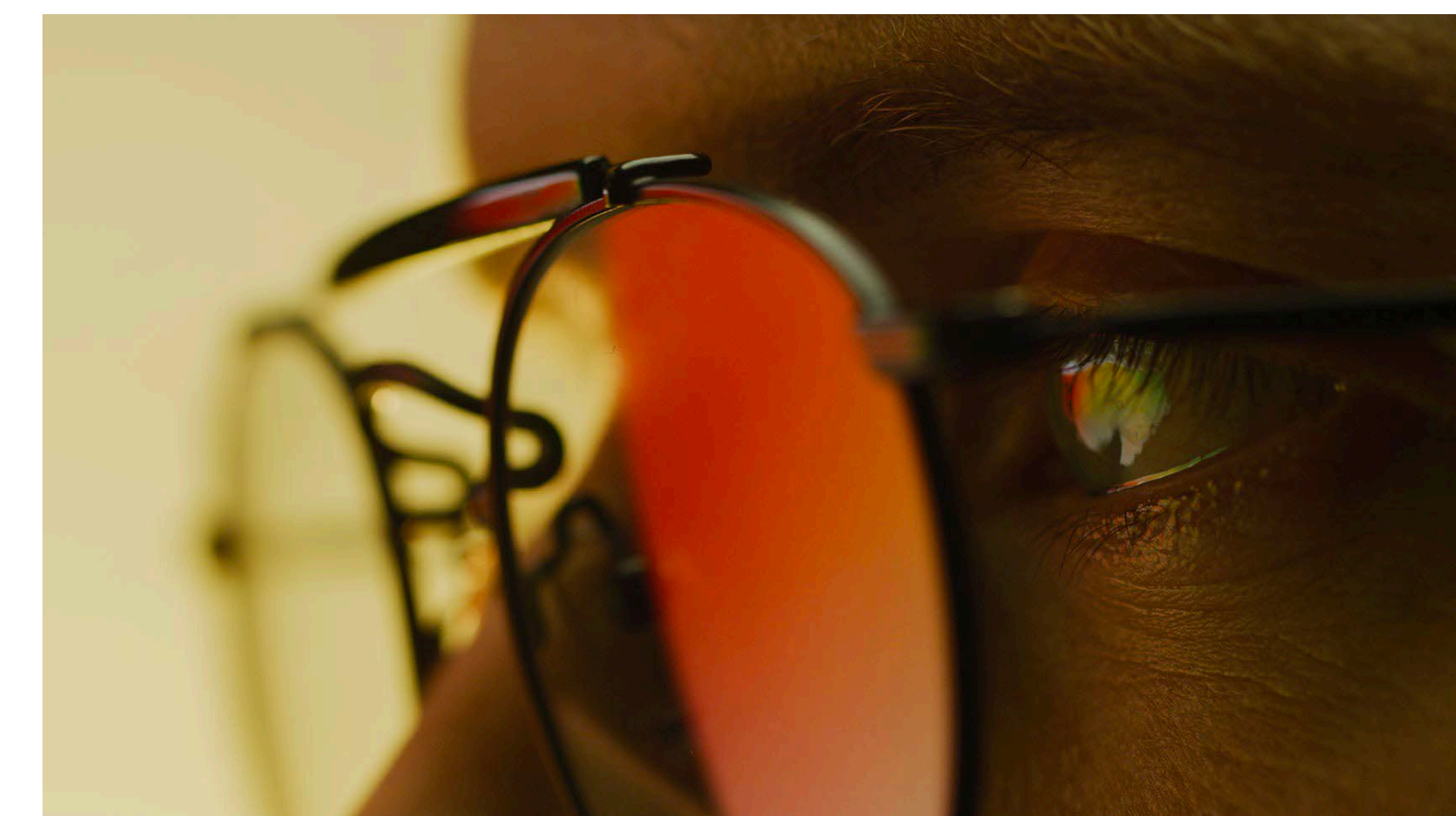
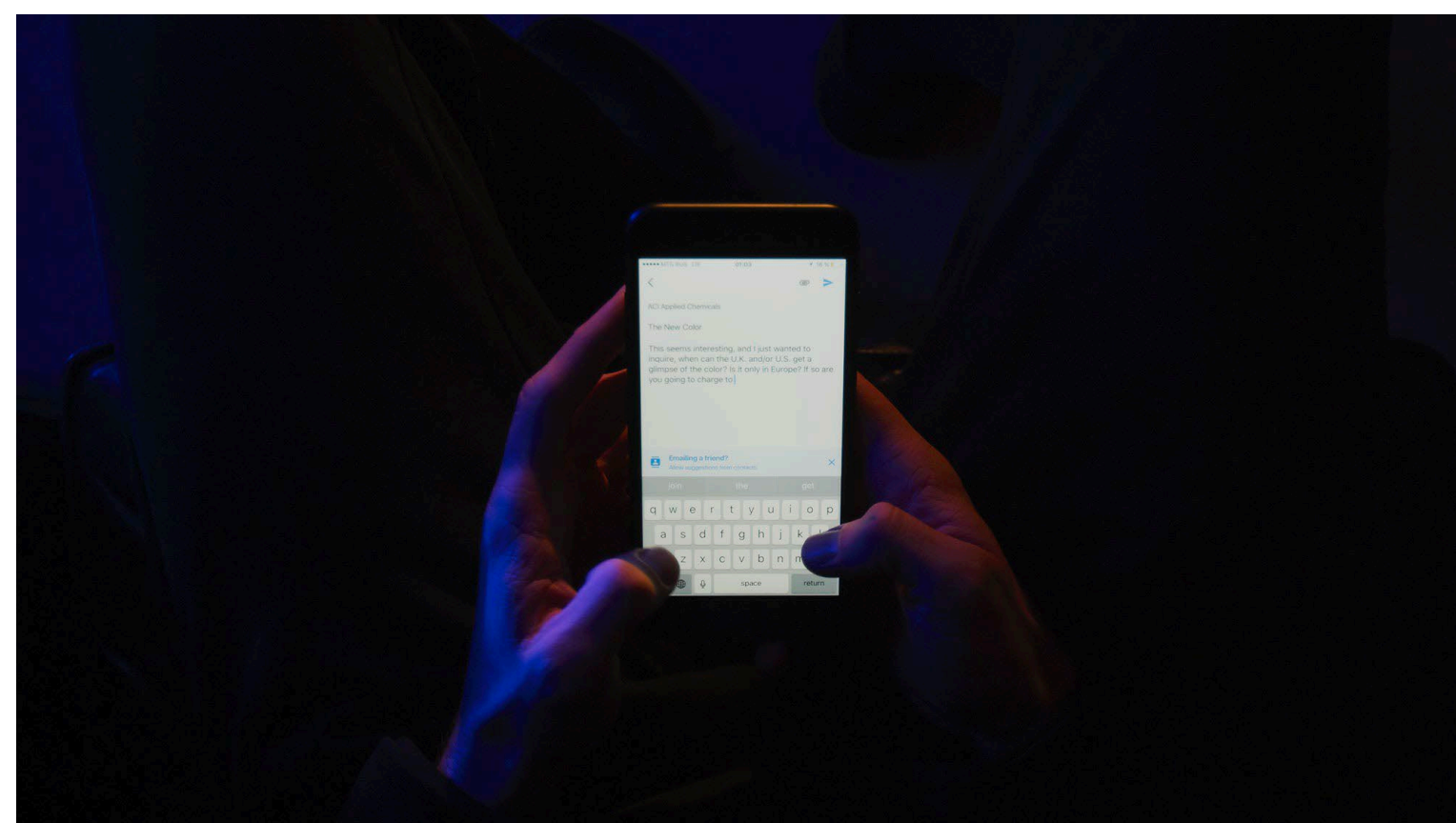
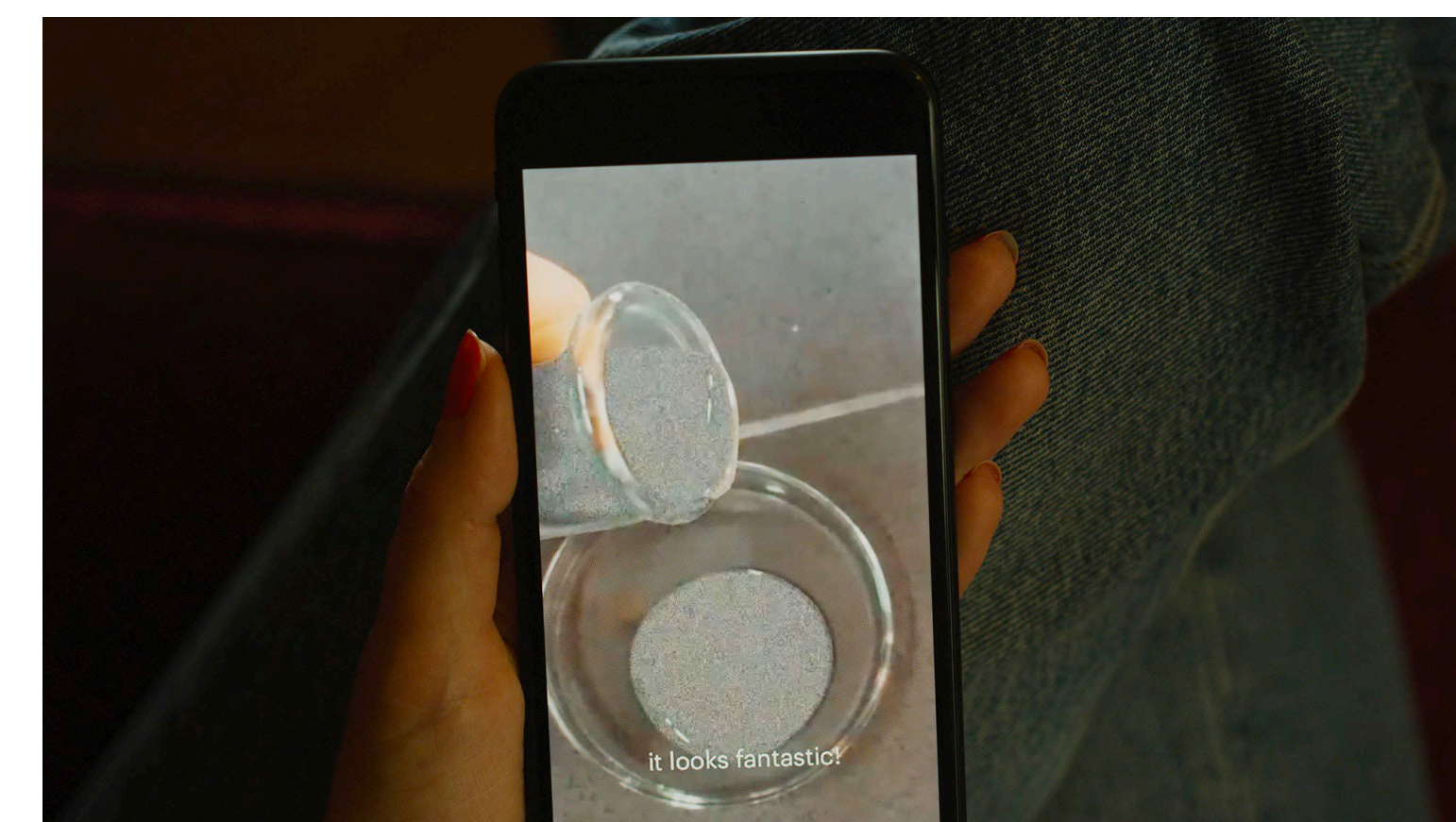
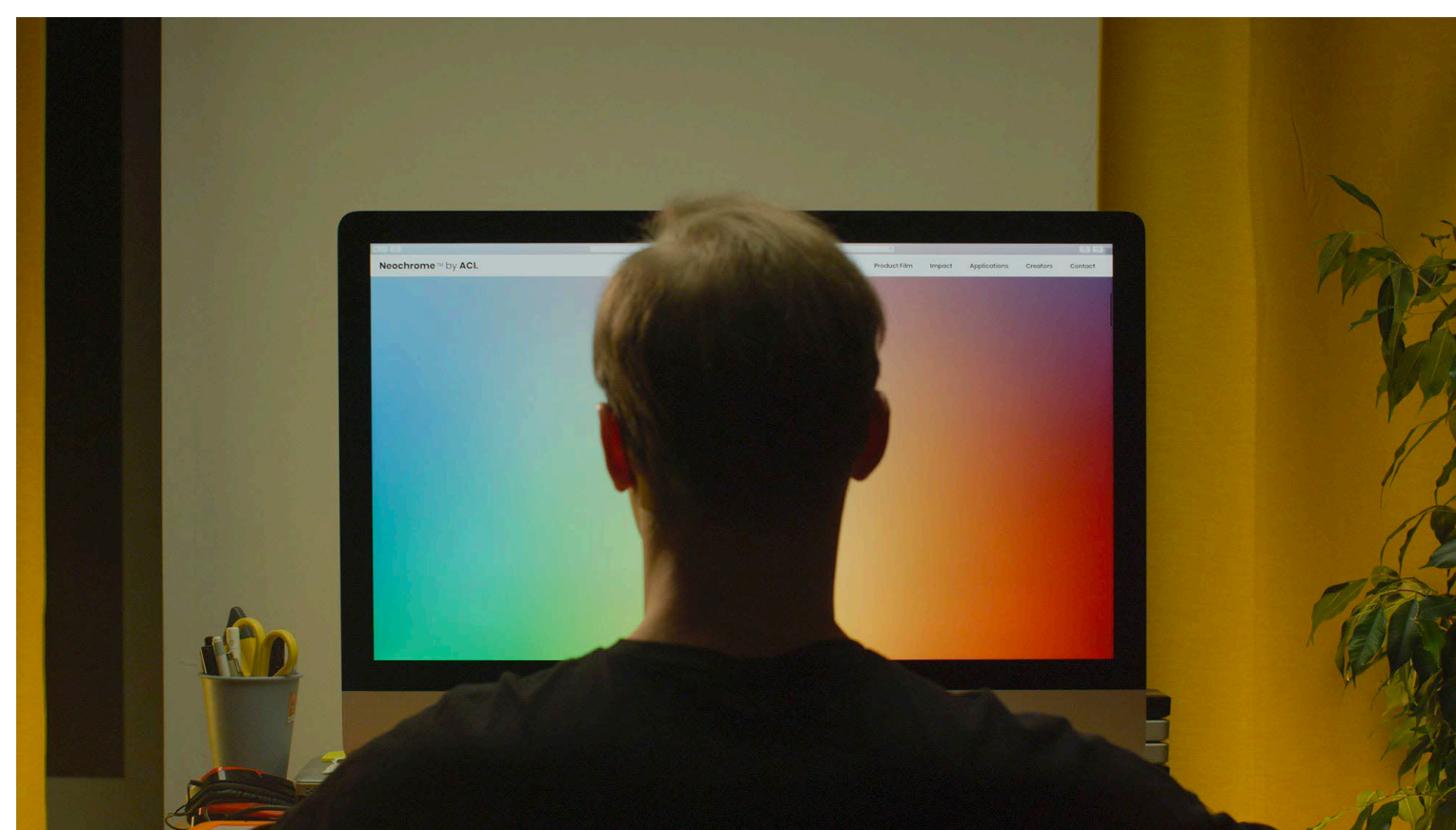
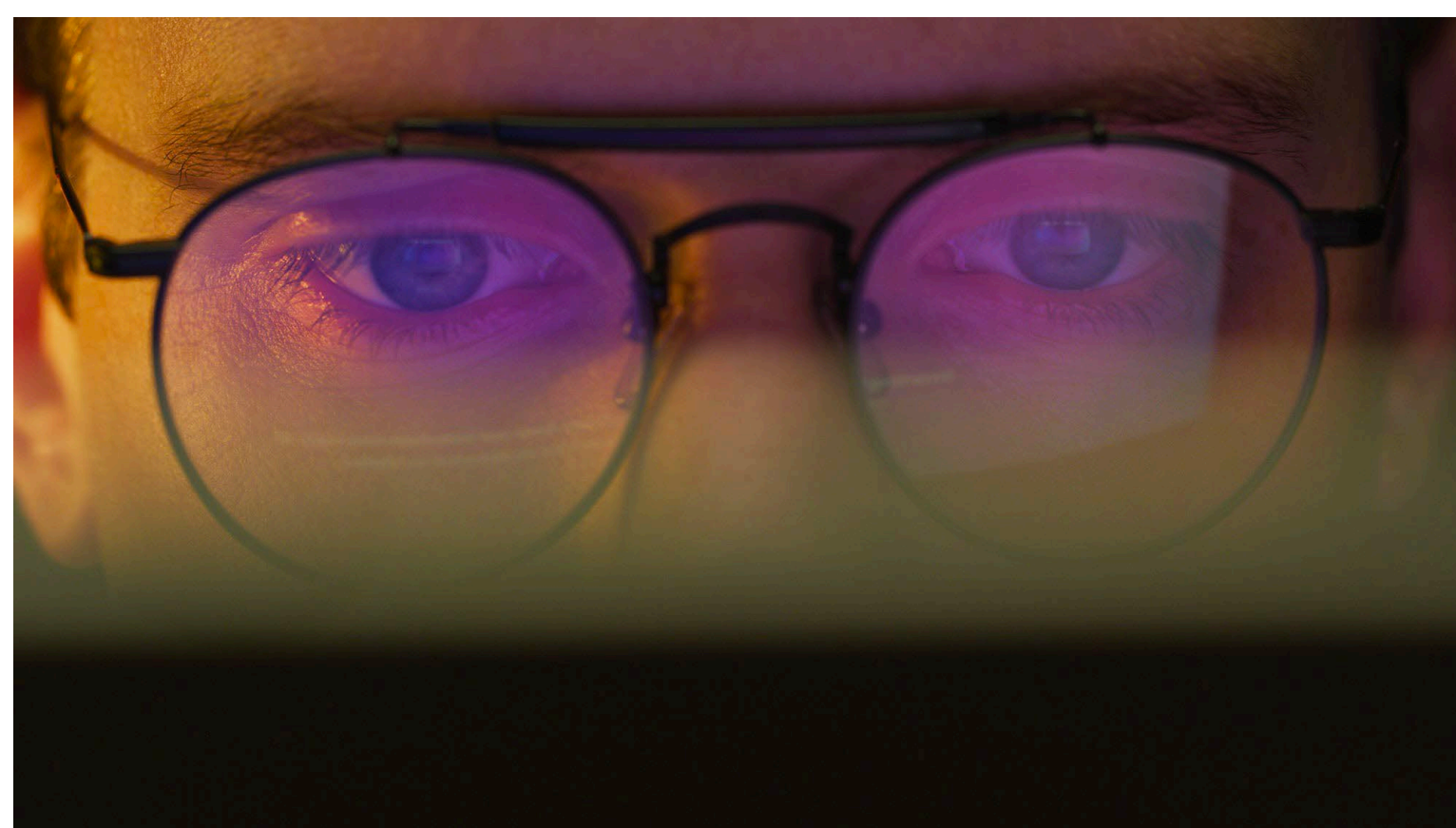
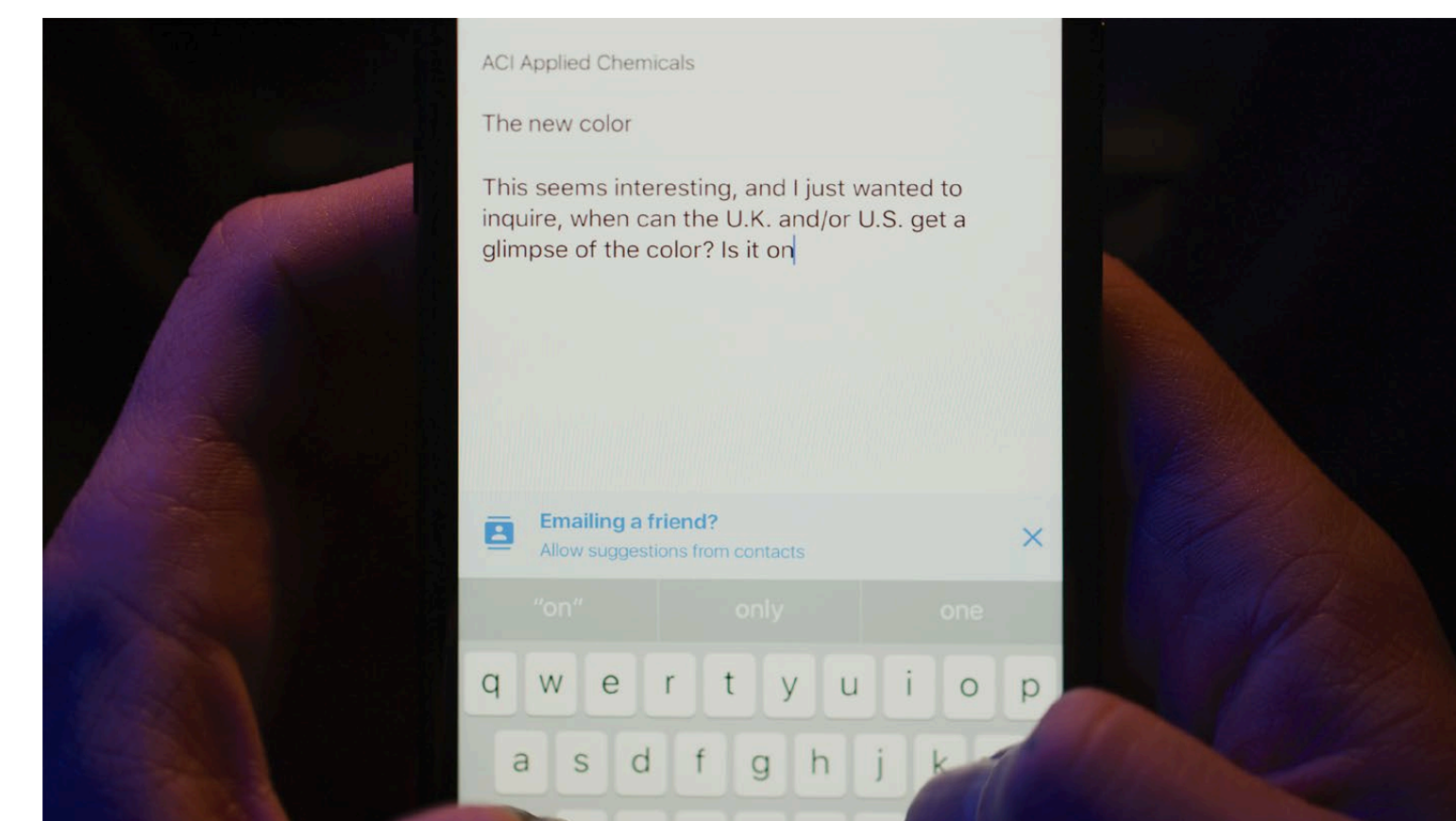
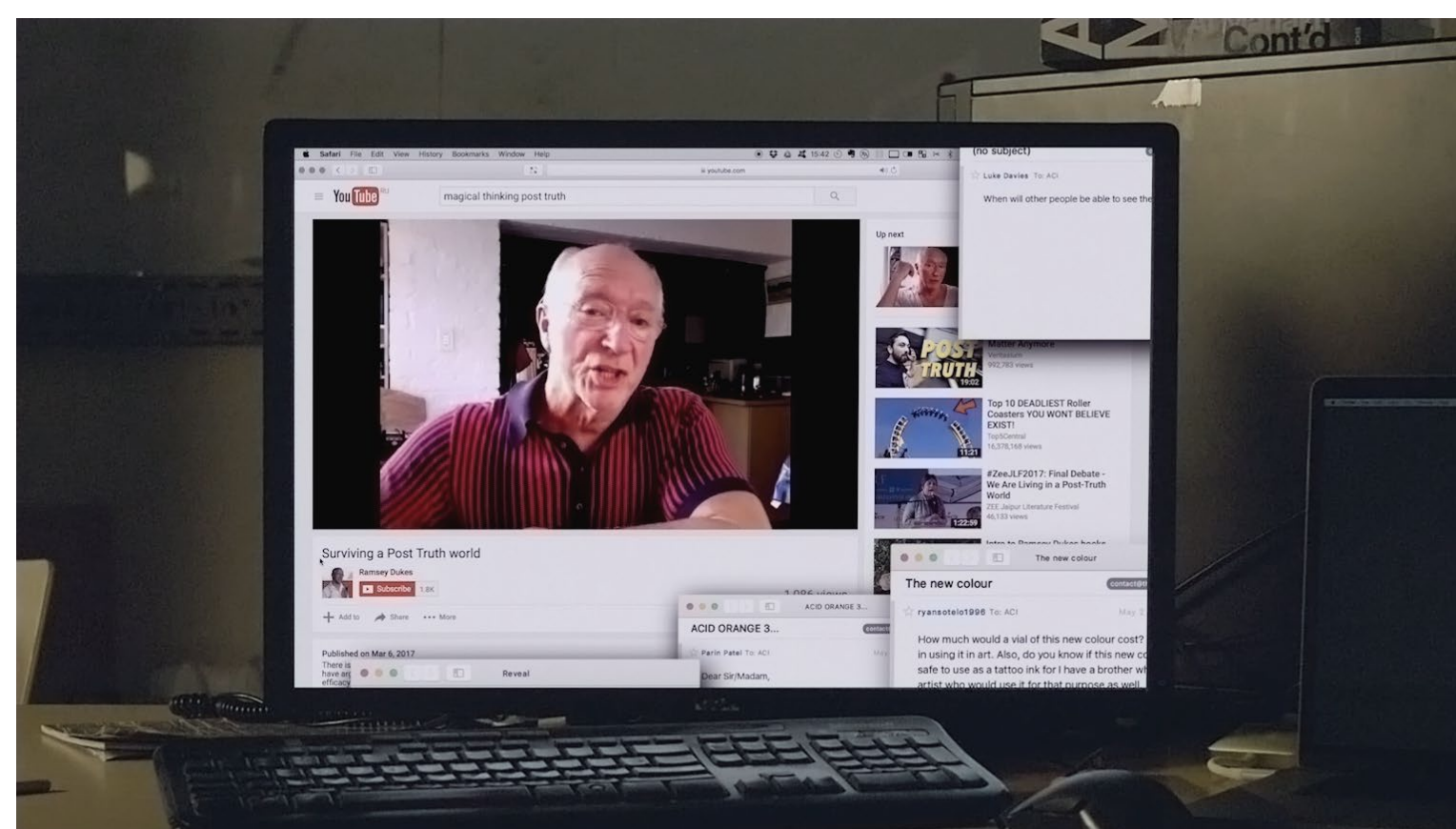
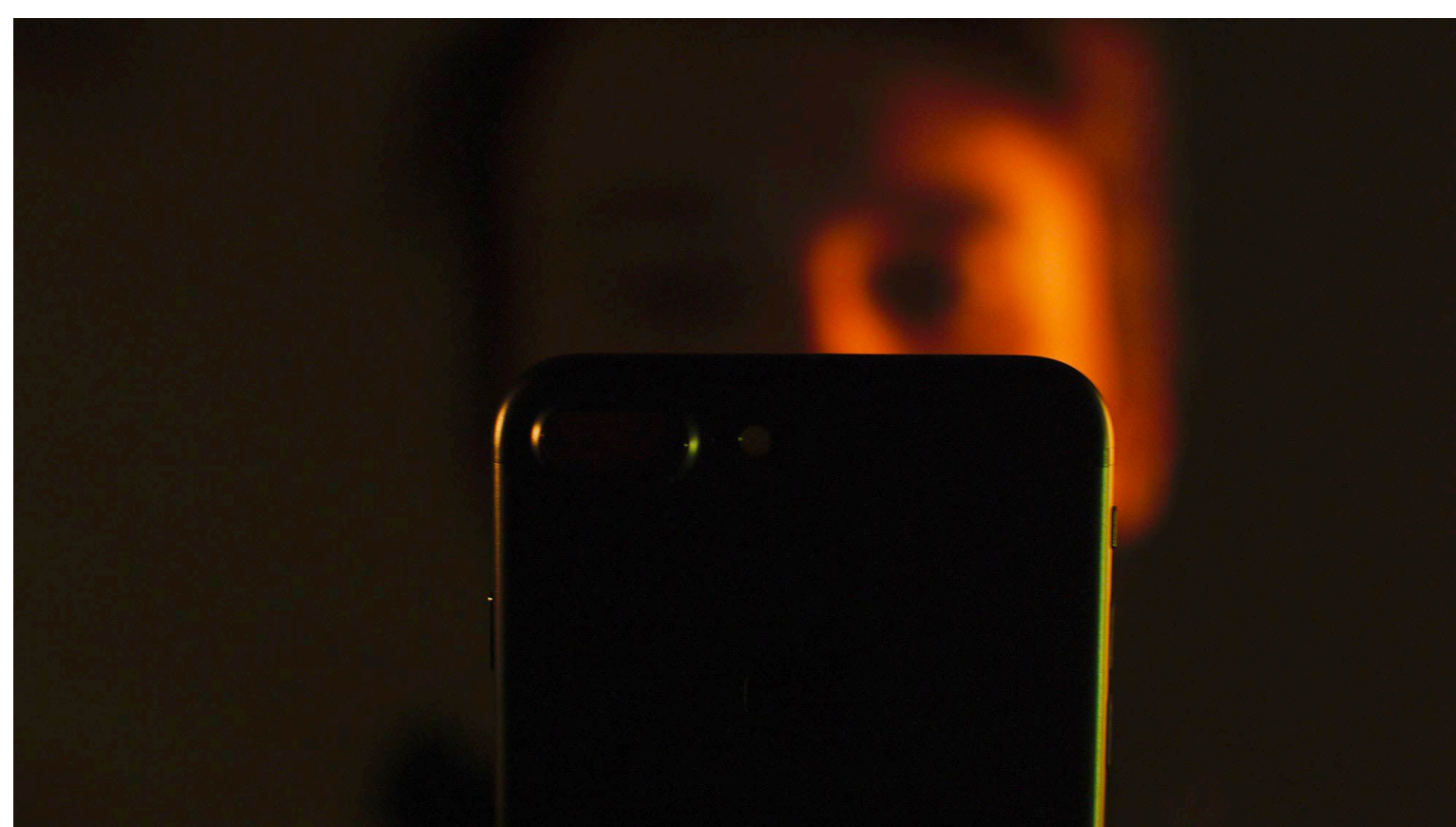
“The New Color” is an online intervention consisting of a faux website (thenewcolor.net) for a non-existent American company (ACI) specializing in the field of developing chemistry. On the website, the fictitious company announces a fictitious breakthrough consisting of a previously ‘undiscovered’ color. The company also carefully explains that at the moment no screens are capable of displaying the color due the RGB (Red Green Blue) additive color model which has nothing to do with this new primary color.

The website is presentation of non-facts as news — including advertorials and video interviews — explores the intrinsic power of the media to transform public perception and stand in for new forms of knowledge production. A viral sensation with broad social impact, “The New Color” continues to attract significant online attention. Hundreds of visitors a week come across the website, having been referred to it by online search engines and social media.

The people most intrigued and deluded by the so-called discovery send an email to: contact@thenewcolor.net, the fake company’s email, where they express their desire to see the color, continued requests to buy and order a sample of it, express intentions of coming over to the laboratory located in Ashland, PA to see it, propose to involve it in their projects, or express their interest in investment and more. These kinds of emails are received nearly daily, the Facebook page subscribers are growing, Google search ‘New Color’ often delivers thenewcolor.net on top of the list.

Later In 2017 the project was followed with a supposedly ‘leaked video’ from the lab in which an attempt to capture the color via the means of smartphone camera failed due to incapability of registration a color that couldn’t be interpreted as blend of red, green and blue (RGB).

A book was issued as a documentation and an outcome of the intervention. It features nearly 200 selected emails received on fictional companies email address.

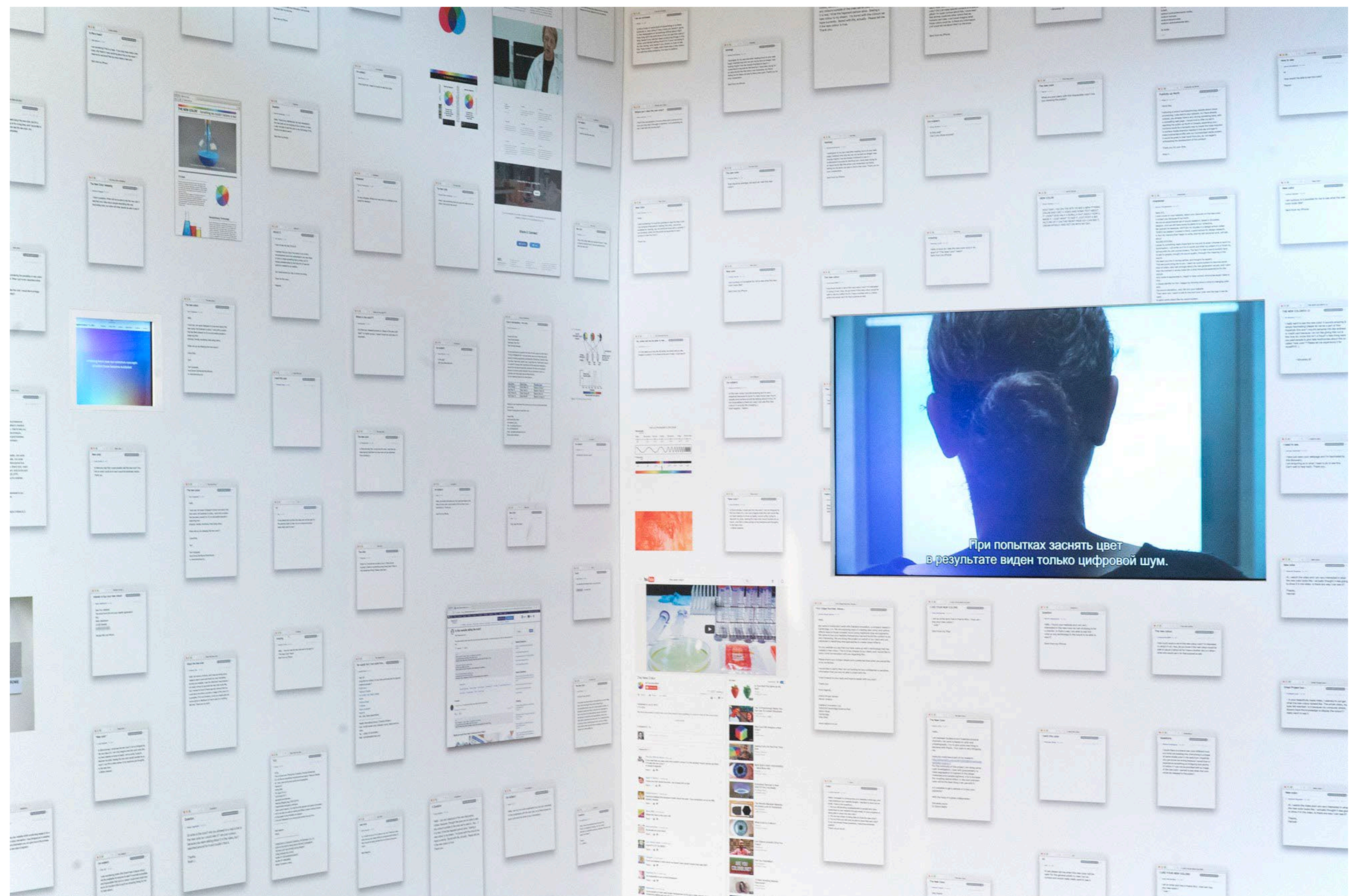


THE NEW COLOR

Ongoing online intervention; started in 2011,
5-channel video Installation, film, website:
thenewcolor.net, book

Despite the fact that such a company never actually existed. "The New Color" became a viral sensation with broad social impact. The website attracts hundreds of visitors a week, the Facebook page subscribers are growing and if you Google 'New Color' the site is delivered on top of the list. It continues to attract significant online attention and was followed by hundreds of emails received at the fictional company's mailbox. The emails were published in a book.

'The New Color' exhibited at Akkta, a solo show in Anna Nova Gallery, St. Petersburg, Russia 2018.



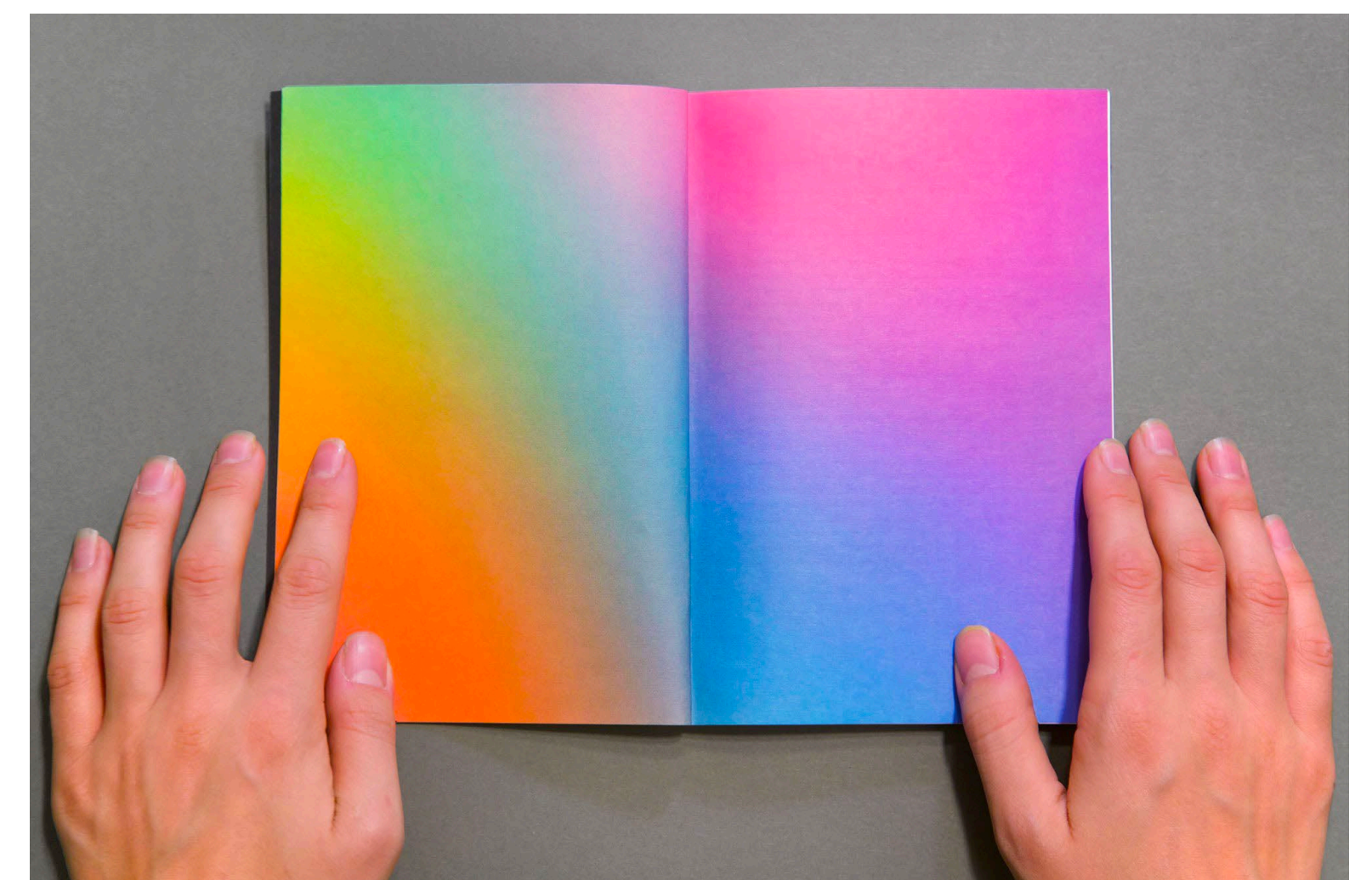
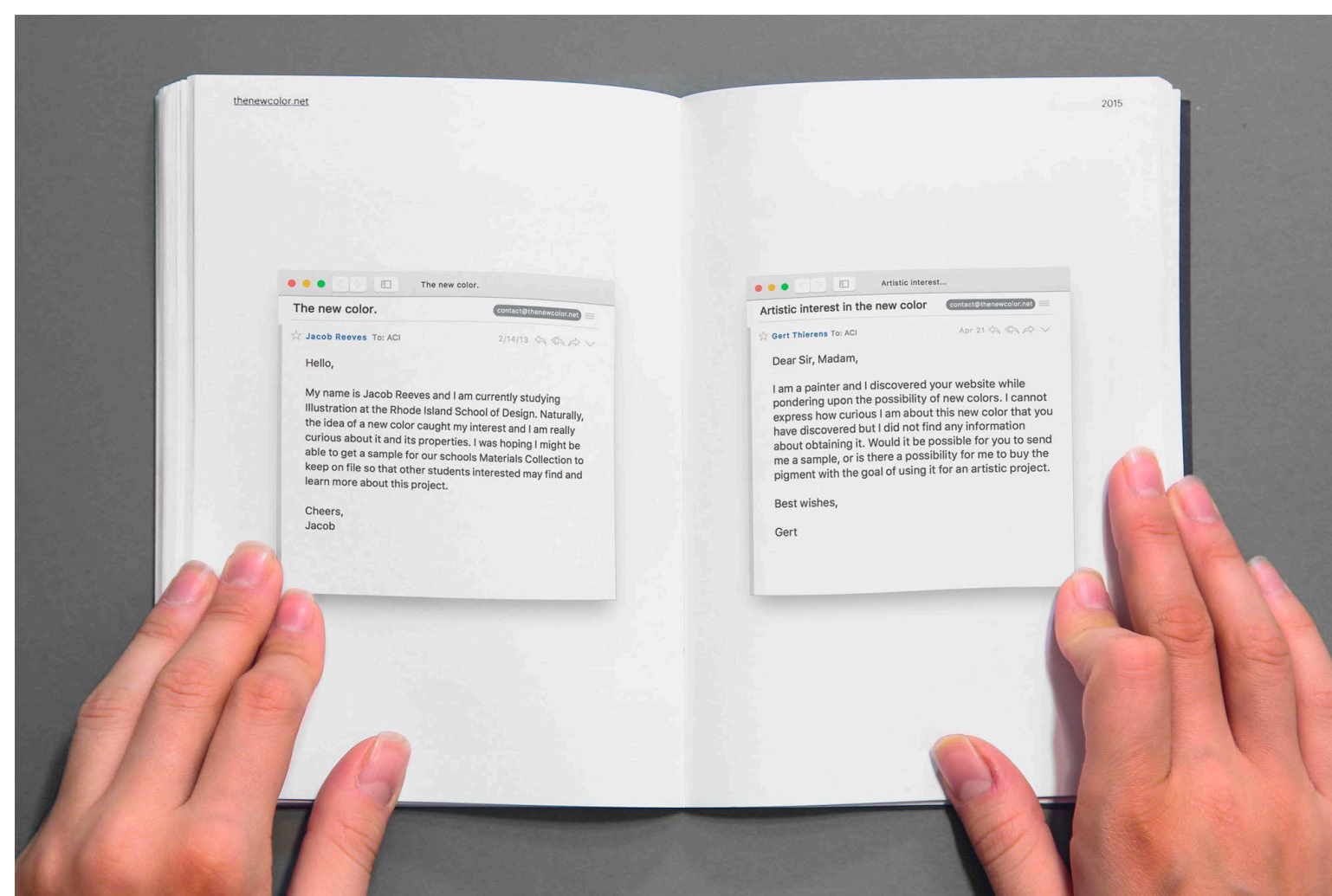
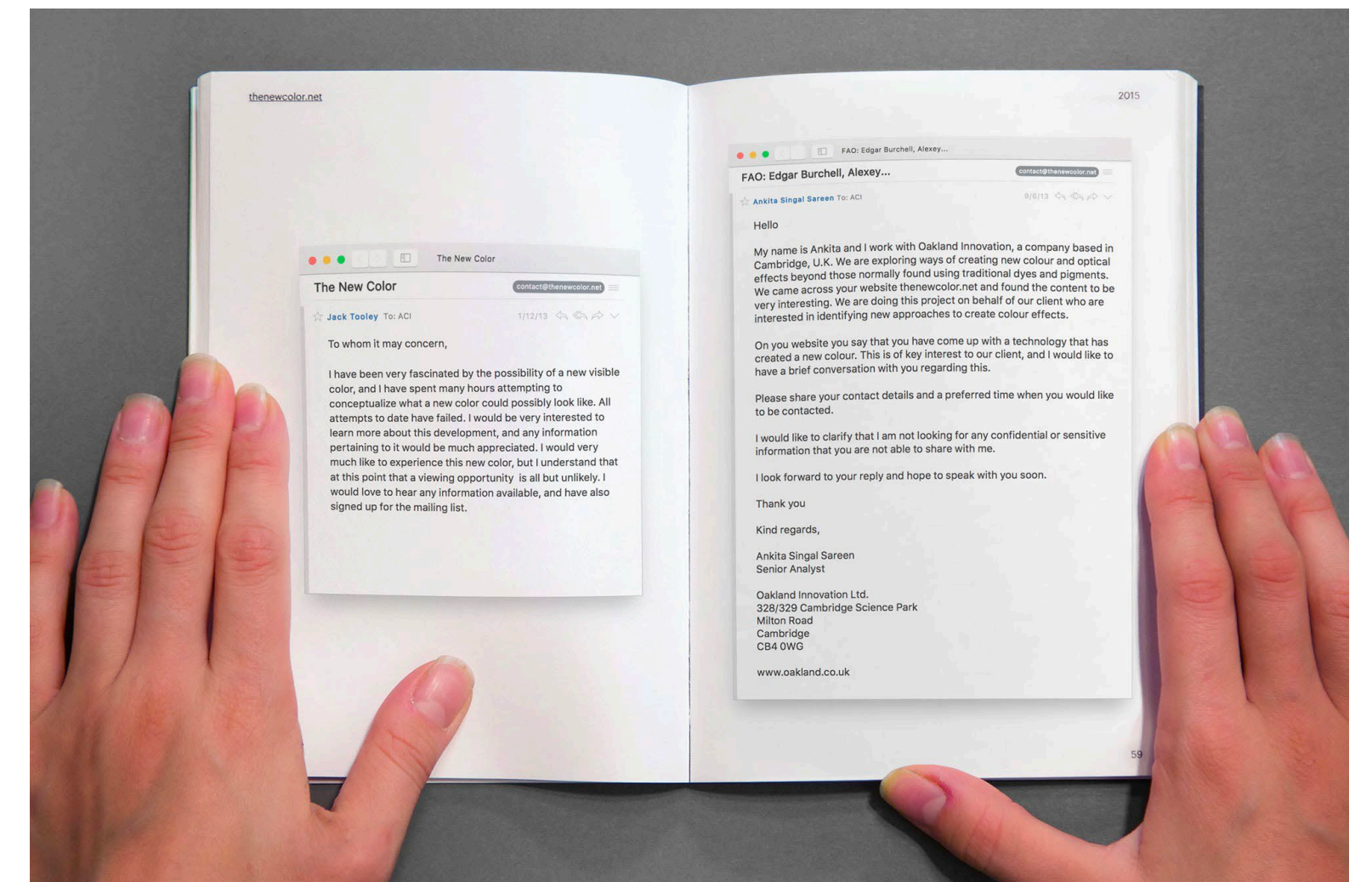
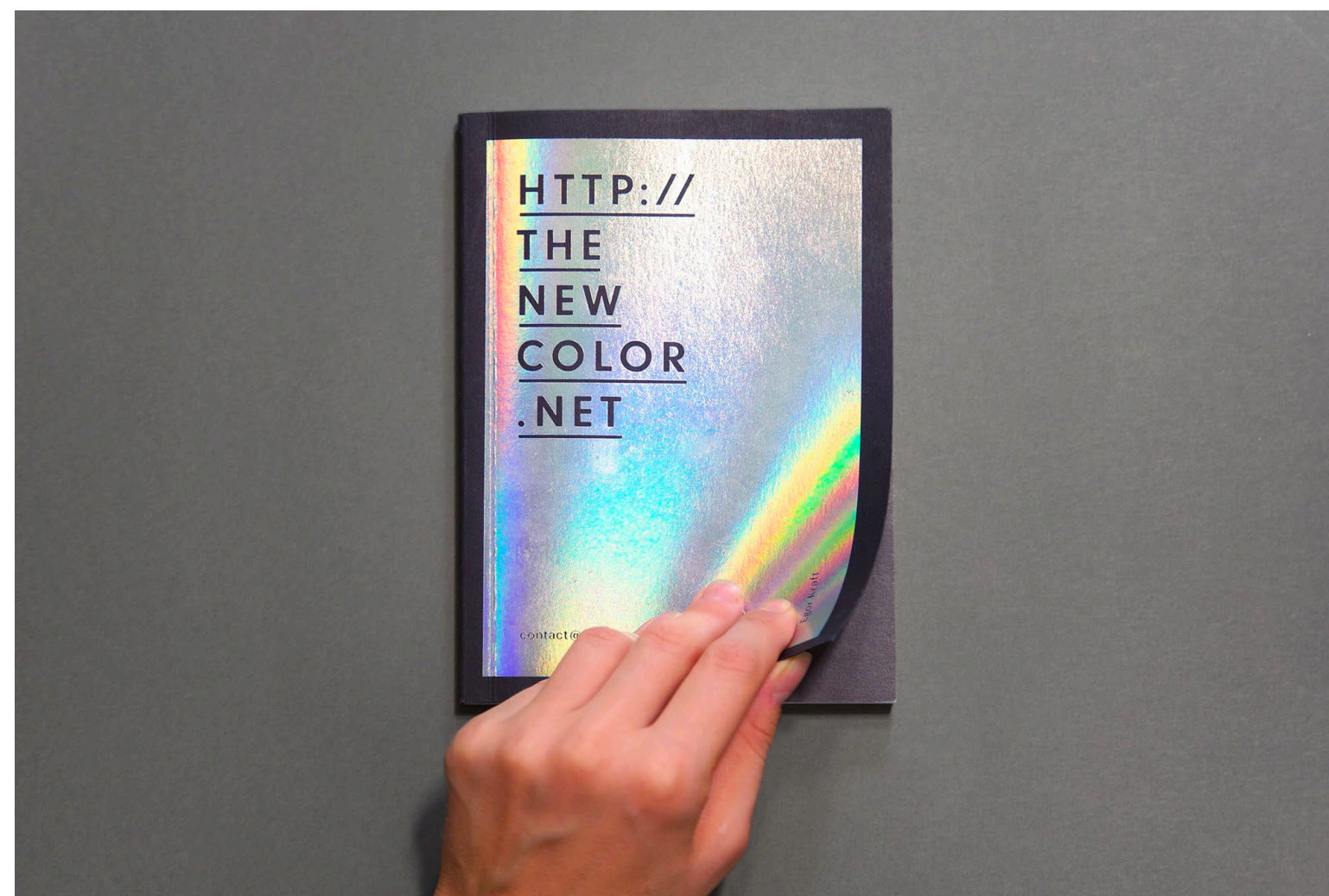
'The New Color' exhibited in the Shchusev Museum of Architecture (Innovation, State Art Prize), Moscow, Russia 2017 .

THE NEW COLOR

"Simulations have the power to displace the real."
Jean Baudrillard, 'Simulacra and Simulation'



A book was issued as a documentation and an outcome of the intervention. It features nearly 200 selected emails received on fictional companies email address.



I PRINT, THEREFORE I AM

Kinetic sculpture, 2014

Modified printer, paper roll, 5 liters of ink

Video documentation:

<https://vimeo.com/131995844>

A digital printer had been modified so that it can continuously perform printing on a looped-back sheet of paper, running through cycles over and over again. An ink supply system - containing a 5 litre can of ink connected to the cartridge is then connected to the hacked printer, it is thus able to print non-stop throughout the duration of the whole exhibition, about 2 months, relentlessly reproducing the same line 'I print, therefore I am' (rephrased from 'I think, therefore I am'- René Descartes, Discours de la Methode, 1637).

Through continuous repetitive activity the printer manifests its own existence, functioning in accordance with the principles of familiar to us mechanical, industrial and consumer culture. This work also references that the origin of these principles evolved from the invention of printing technology, which remains the template for all subsequent mechanisation and automation.

printer, still printing, relentlessly and pointlessly, without being aware of the fact that new logic has come into force.



The work was first shown at the exhibition 'Printed Matter' at the Museum of Printing within the parallel program of Manifesta 10 in St. Petersburg, Russia, 2014

I PRINT, THEREFORE I AM

Kinetic sculpture, 2014

Modified printer, paper roll, 5 liters of ink

Video documentation of the work:

<https://vimeo.com/131995844>

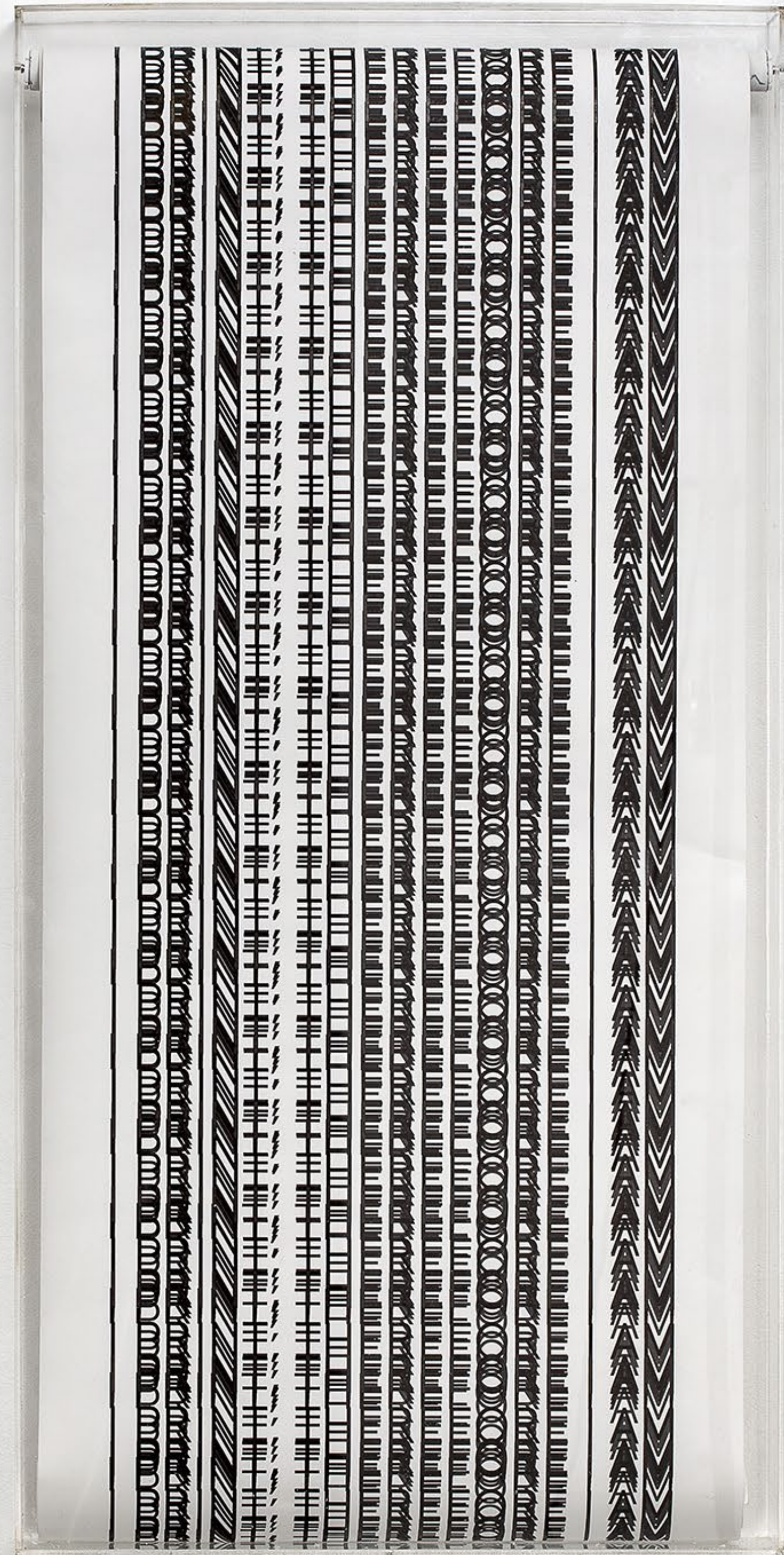


A result of printers relentless operation on a single sheet after two months, the entire duration of the exhibition.

I PRINT, THEREFORE I AM

'...repeatability is the root of the mechanical principle that has transformed the world since Gutenberg. Typography, by producing the first uniformly repeatable commodity, also created Henry Ford, the first assembly line and the first mass production. Movable type was archetype and prototype for all subsequent industrial development. Without phonetic literacy and the printing press, modern industrialism would be impossible...'

– Marshall McLuhan, 1969



A result of printers relentless operation on a single sheet after two months, the entire duration of the exhibition.

URL STONE

Marble, JPG File, Wikipedia Article, dual-channel video, website, GPS sensor; 2015

Courtesy: Aksenov Family Foundation

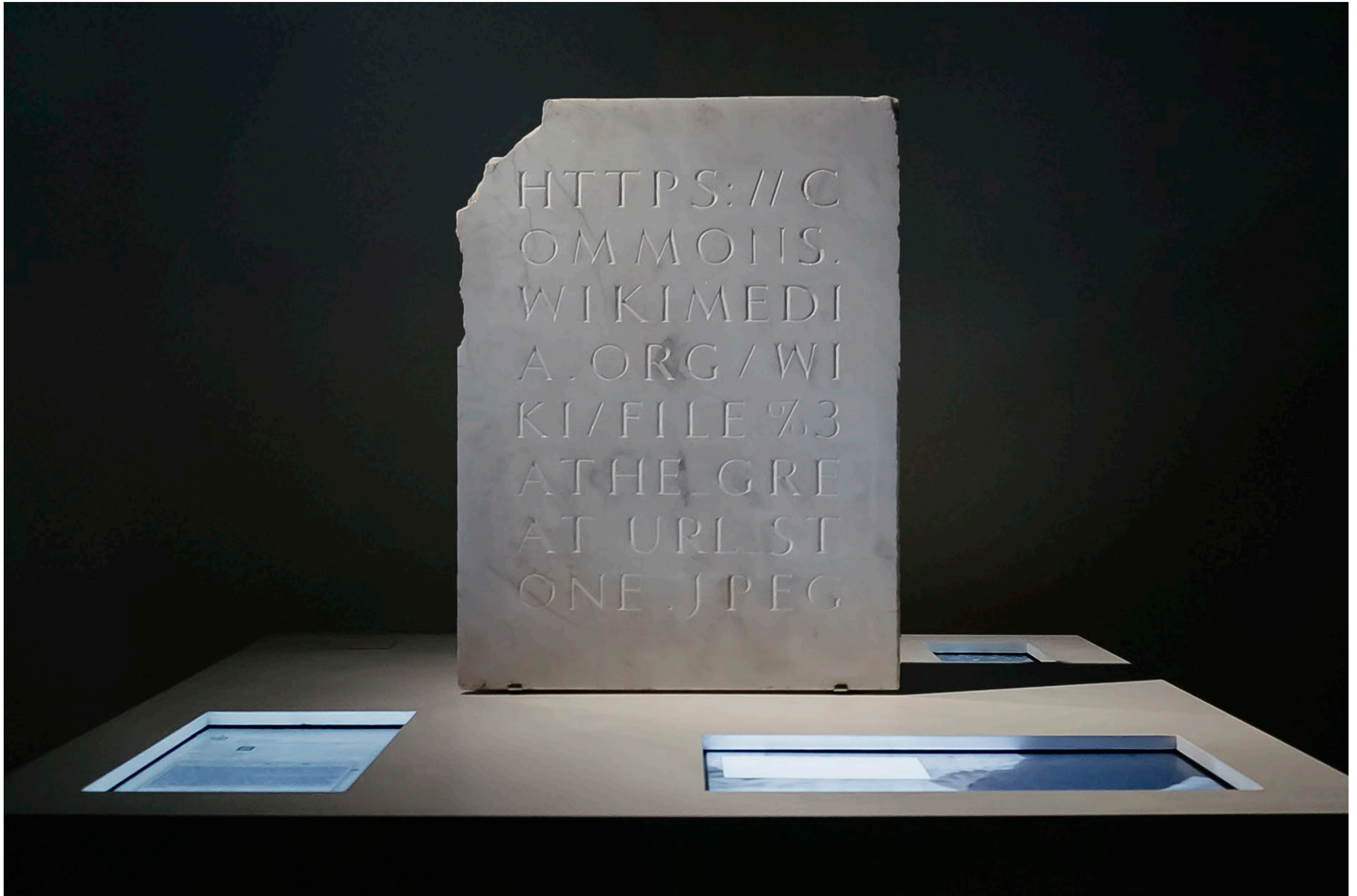
Film:

<https://vimeo.com/147528387>

The work URL Stone aims to study the various properties and longevity of media carriers that we assign the function of storing, transmitting and preserving knowledge, data and information. The investigation will juxtapose the same information being held by two fundamentally different mediums. Those include: a text carved into stone in an archaic way, in accordance to how knowledge used to be preserved by ancient civilisations and an encyclopedic article posted on Wikipedia, perhaps now the most progressive method of documenting and gaining knowledge.

The text carved onto a marble plaque includes a URL address, that refers to an image of this particular marble plaque which is located within the Wikipedia media storage, followed by the information about its current location and condition. The project is not complete until one of two media carriers is eventually lost, thus revealing it's less durable qualities in site of the other. Which one will be lost first? Only time will tell...

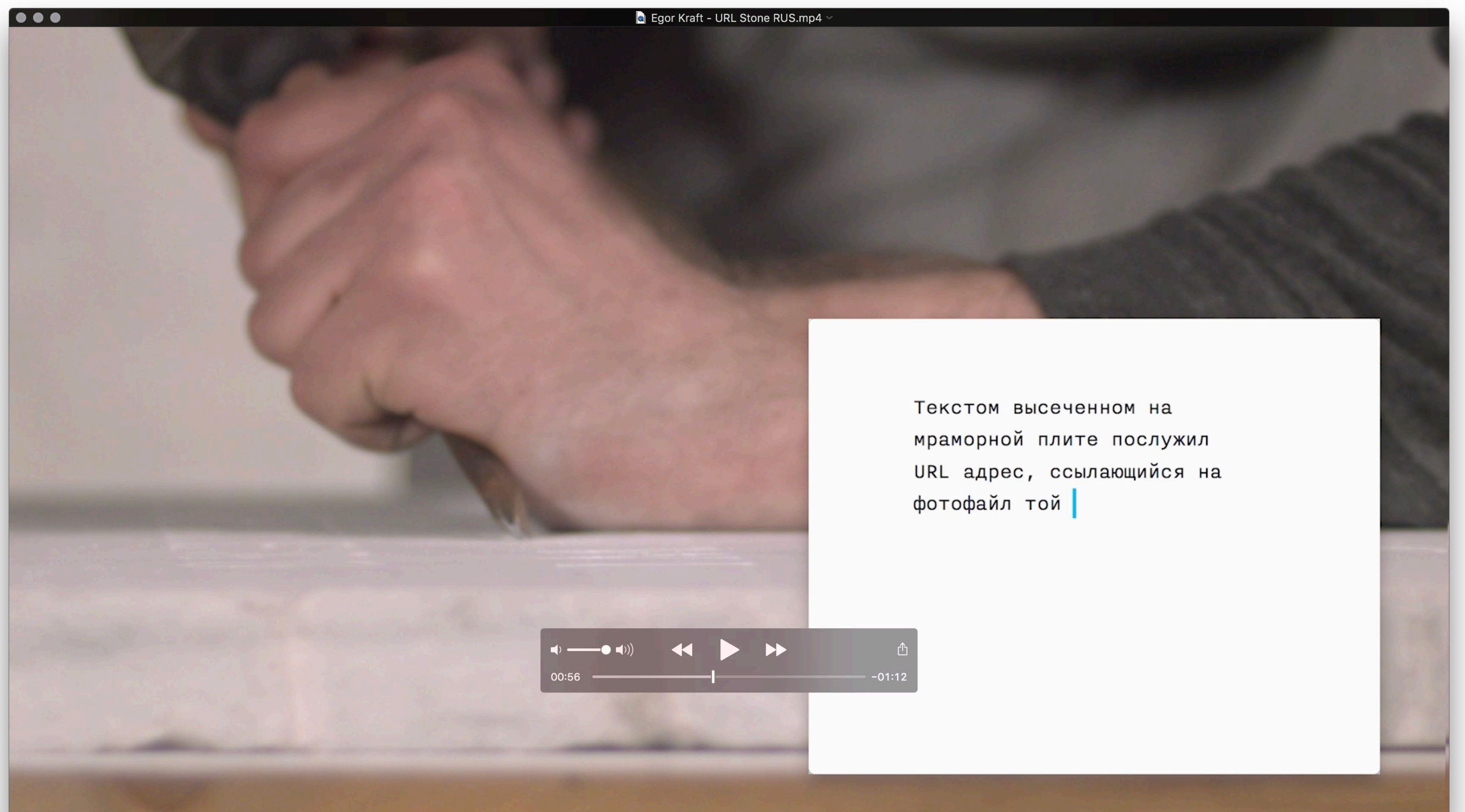
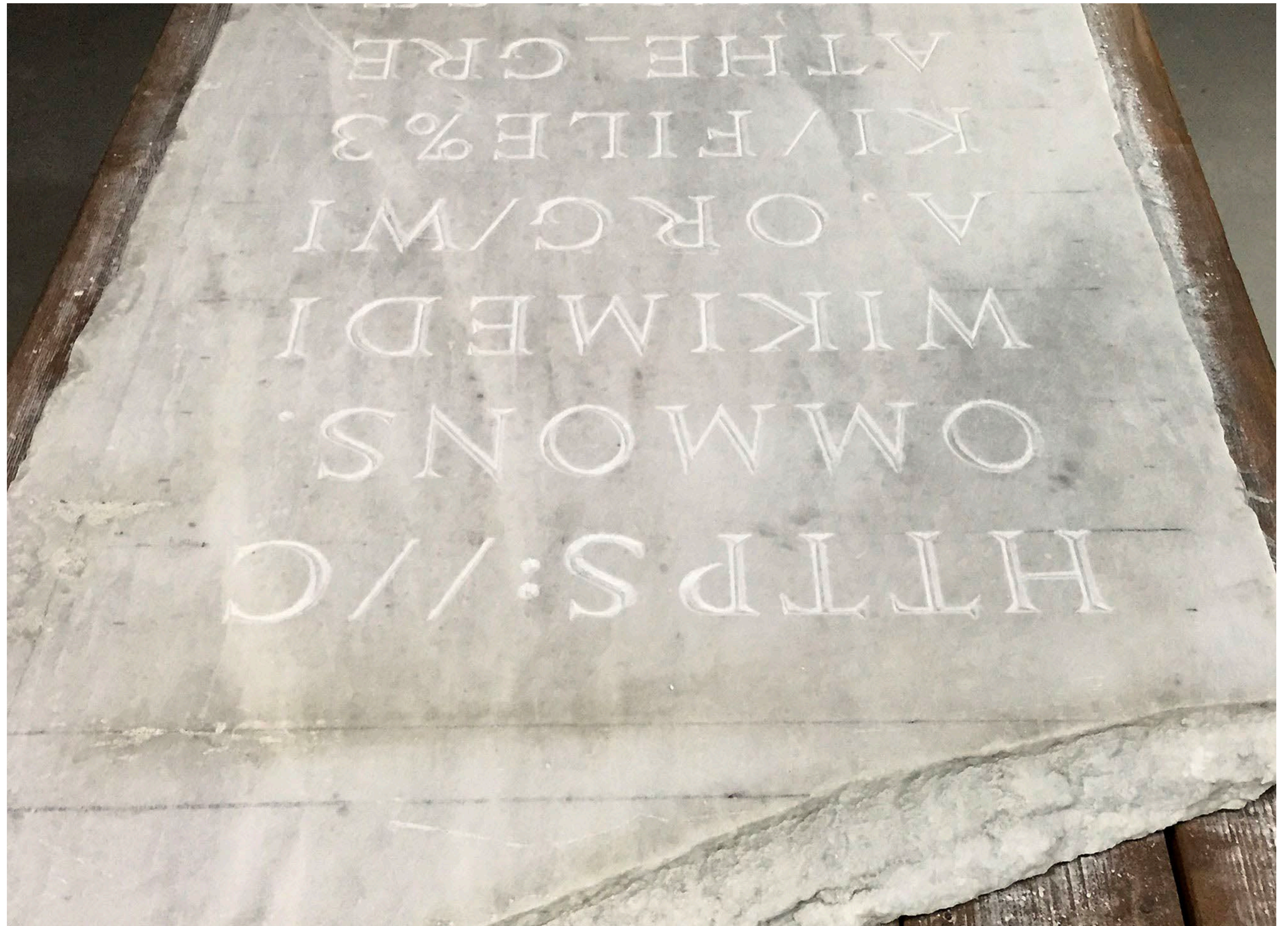
During latest iteration of the work for Ars Electronica 2018, a GPS sensor was built into the stone, and a website (<http://urlstone.art>) was set up to track stones current location online.



'URL Stone' at Ars Electronica in Linz, Austria, 2018

URL STONE

Marble, JPG File, Wikipedia Article, dual-channel video,
website, GPS sensor; 2015
Courtesy: Aksenov Family Foundation



Film:

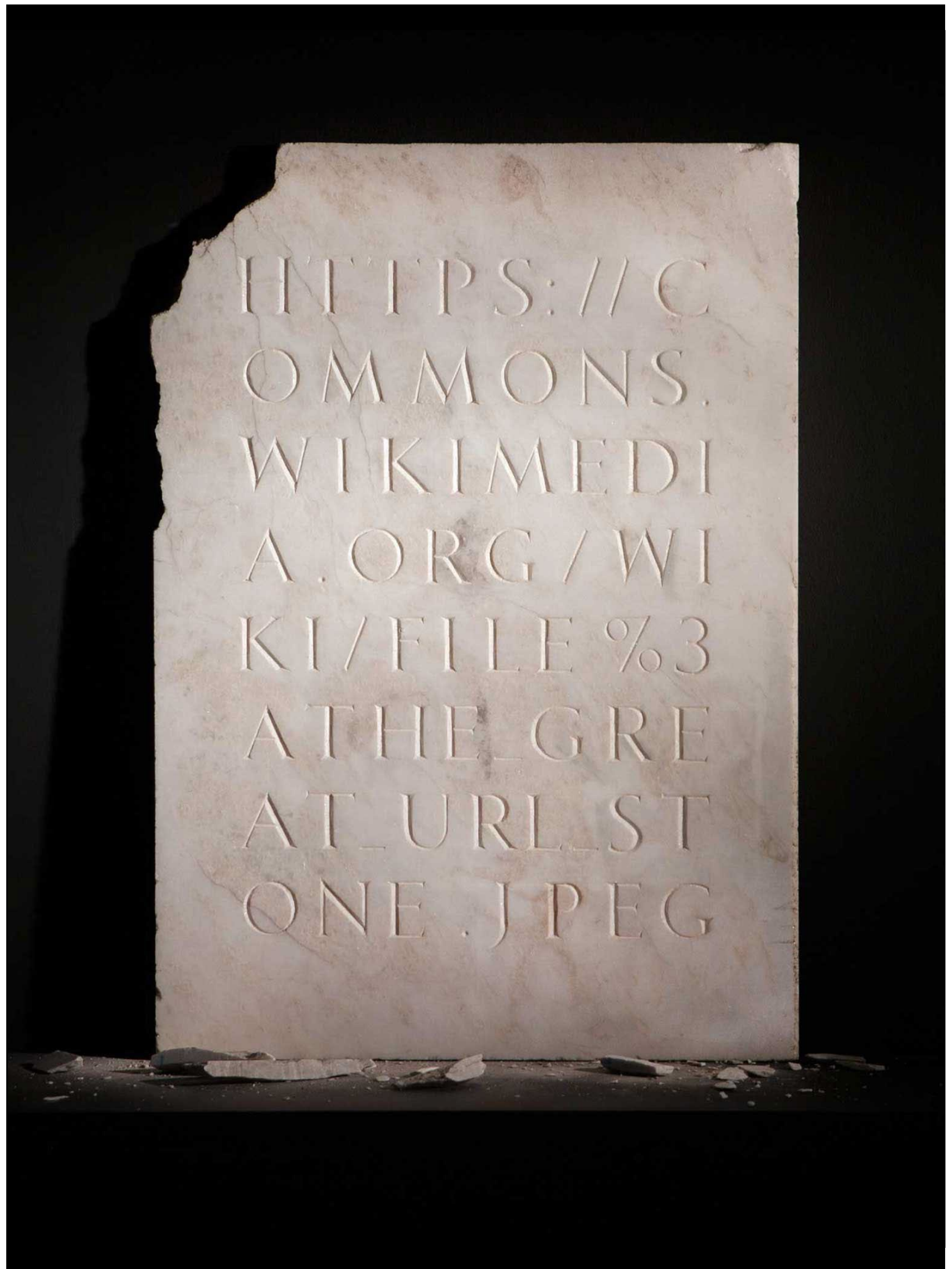
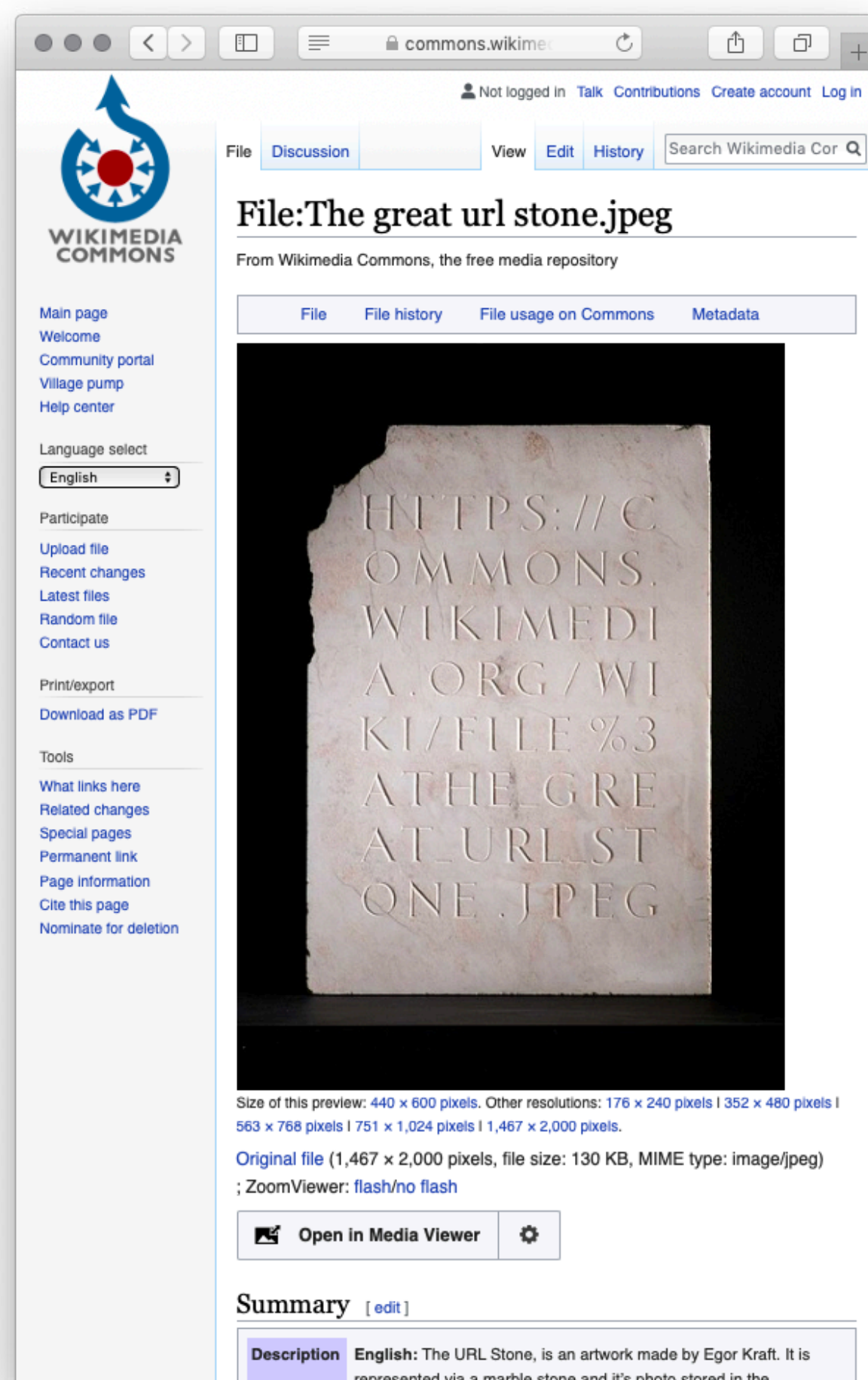
<https://vimeo.com/147528387>

URL STONE

Marble, JPG File, Wikipedia Article, single-channel video, 2015

The link to Wikipdeia page:

https://commons.wikimedia.org/wiki/File%3AThe_great_url_stone.jpeg



THE LINK SERIES

Plexiglass, steel, led, streaming 360 web-camera,
Website: <http://this-is-the.link/between/the/real-and-virtual>
2015 – 2016
Dimensions: 300 x 200 cm

Video:

<https://vimeo.com/198092935>

A luminous hyperlink is set up in various locations. The URL address is a full sentence: <http://this-is-the.link/between/the/real-and-virtual>

Familiar syntax suggests that it's an active weblink. A web page located at the address given in the link, showing a streamed real-time 360-degree panorama camera view of its location.

By providing such an ordinary action as following the URL, spectator literally re-enacts manifested in the link transition, emerging between the actual situation and its virtual replica. This suggests the correlation, displacement and intertwining of real and virtual, where it is no longer necessary nor feasible distinguishing between the two.

The work could be seen as both material or virtual, and even more accurately as one, exactly in between the two, demonstrating how both govern each other. And may also be referring to both Alvin Luciers 'I Am Sitting in a Room' and Nam June Paik's 'TV Buddha'.



'The link' exhibited at 'Art Prospekt in Saint-Petersburg, Russia, 2016

KICKBACK

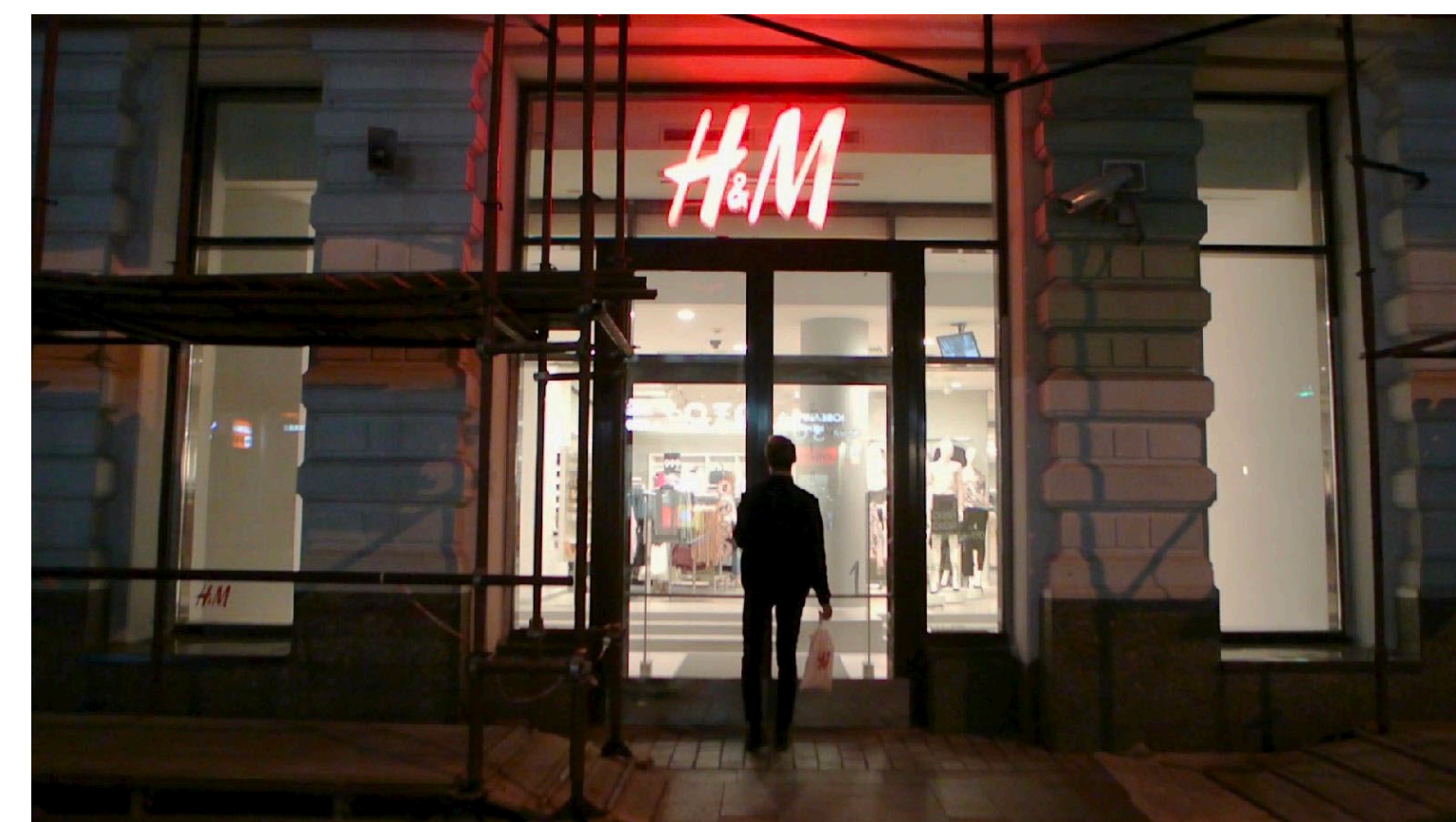
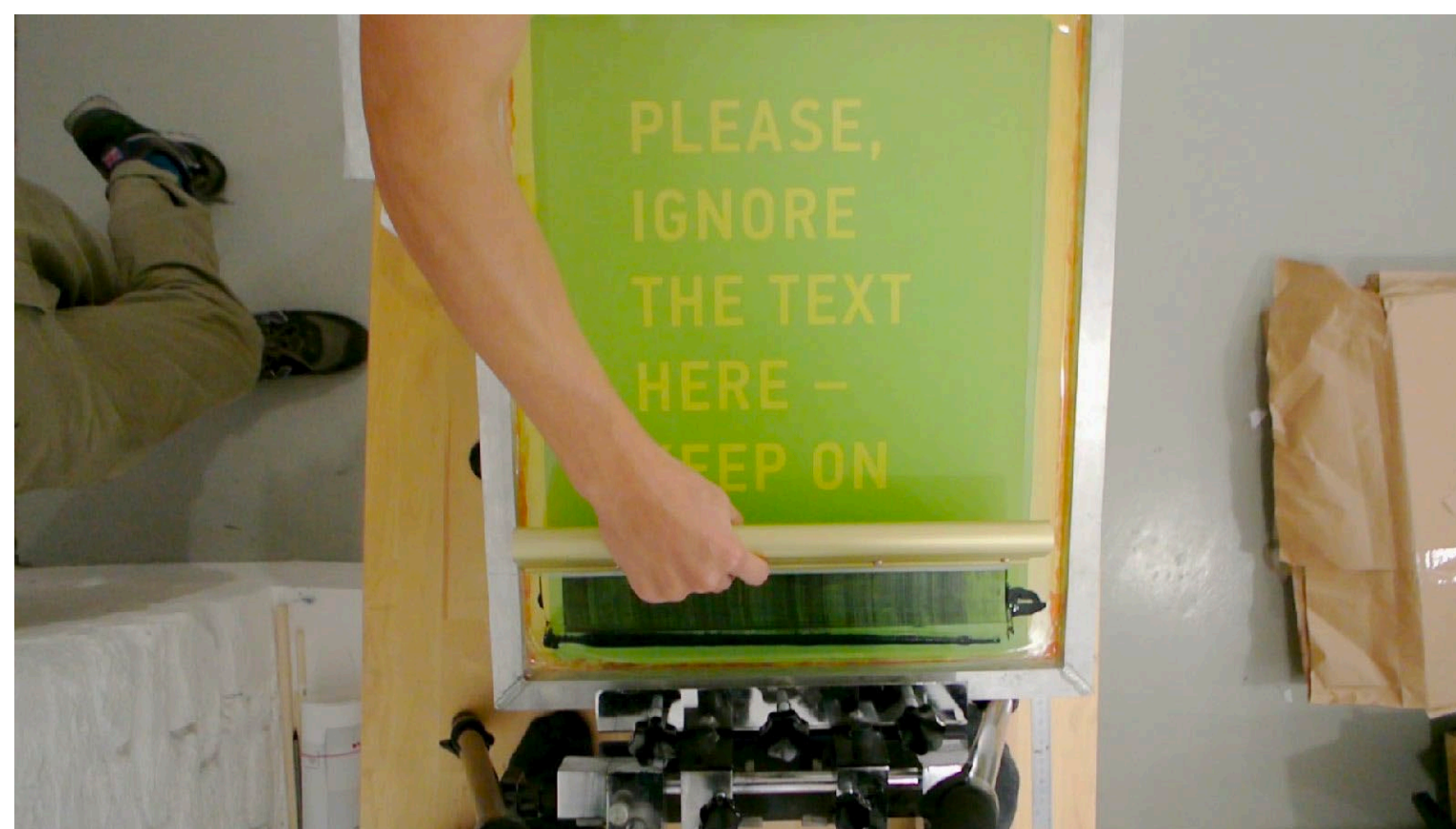
Intervention; 2014.
T-shirt, video documentation.
Video duration: 02'19"

Film:
<https://vimeo.com/115729776>

The intervention was carried out in August 2014 in St. Petersburg, when the artist bought a few plain white T-shirts from the Swedish clothing chain 'H & M'. Without removing any tags from the T-shirts, the artist used professional screen printing techniques to print the T-shirts with texts such as: 'Please Ignore This Text - Keep on Shopping' etc., as if they had been originally designed as such. The next day he went back to the store in order to return and be refunded for his newly modified T-shirt, telling the store's cashier that it just didn't fit him. The store's staff member did not suspect anything, they took back the T-shirt and refunded the artist with his money. The next day the artist returned to the store to find that, his subsequently self-modified T-shirt, was now on sale again complete with its magnetic anti-theft tag which had been reattached. The T-shirt's new guise had even prompted the store to display it in an even more prominent space on the clothes rack.

A series of similar events has since been conducted involving printing different texts onto T-shirts as a comment on contemporary consumer culture and the absurdity of slogans that modern objects of consumerism often come with. This act is also self-critical towards artistic intervention as a strategy - one which has been widely used over the last 10 years by various artists, including Russian 'Actionists'. Often the global brand that was originally intended to be the victim of these interventions soon start to appropriate these very strategies for their own gain. Eventually this sort of attack becomes easy to tolerate with the 'victim' becoming less and less vulnerable to such actions.

The project is a logical continuation of the artists' widespread series of interventions involving text in public space called www.tosay.it and is displayed on this website by the same name.



KICKBACK

Intervention; 2014.
T-shirt, video documentation.
Video duration: 02'19"

Film:
<https://vimeo.com/115729776>



Kickback installation as part of Akkta solo show at Anna Nova Gallery, St. Petersburg; 2018



STILLS

UNFOLDING

Single-channel video installation;
duration: 1'35", 2011

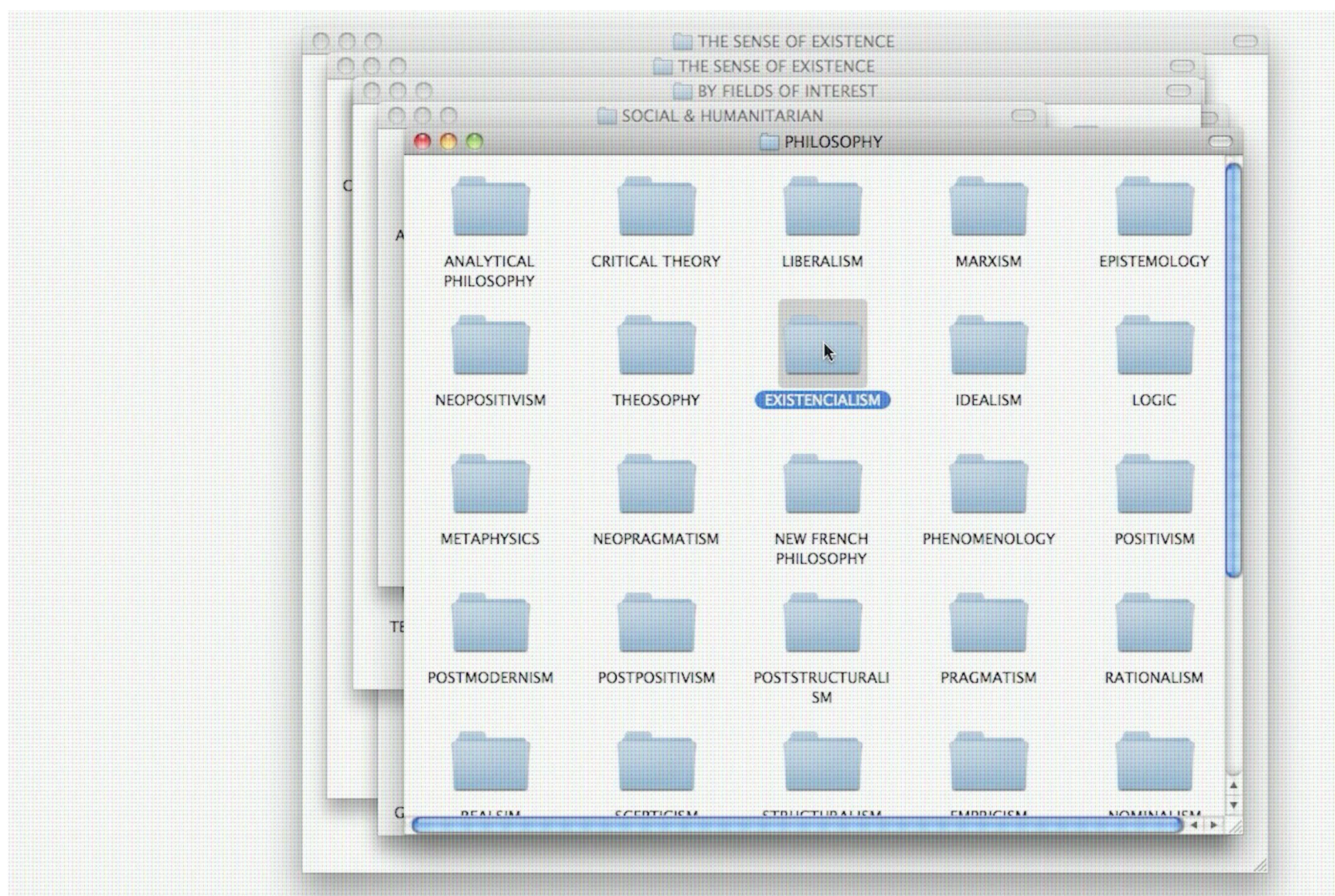
As the viewer approaches the video installation consisting of a computer standing on a typical office desk, the screen turns on and starts playing the video: viewer sees computer's desktop, with the folder called 'the sense of existence', the cursor moves to the folder and opens it up, a new window opens with another few folders of sub-categories... video continues ...'

A question of vital importance to humanity is lost in ordered labyrinths of virtual spaces. Each new mouse click only takes us further away from solving an issue, similarly to how progressing mass media distracts us from grasping reality. Such action turns into situationist spectacle, in which the choice of particular media as a means of understanding substitutes any effort to grasp reality and a meaning of existence within it.



Video:

<https://vimeo.com/74453652>



AIR KISS

Film, 19'34", 2017-2018

Five-channel video installation, book

www.air-kiss.com

Credits:

Egor Kraft

Direction, script, artistic direction, cinematography, post-production

Pekka Airaxin

Direction, script, soundtrack, sound editing, camera

Alina Kvirkeveliia

Visual effects, aerial shooting, direction, casting, architecture, production

Karina Golubenko

Research, editorial, script, book design, production

Video:

<https://vimeo.com/215406543>

'Air Kiss' is a film looking at a near future, where governance has largely been outsourced to Artificial Intelligence (AI) in the speculative context of Moscow in 2050.

As a backdrop to the film comes a speculative strategy unfolding mechanisms of a decentralised AI-governance system, where boundaries between the resident's subjectivity and the Plasma, an adaptive system that is constantly transformed and independently changes the algorithmic legislation in accordance with the values, beliefs and behavioral patterns of each user, are erased, thus turning into his inner voice and personal therapist at the same time.

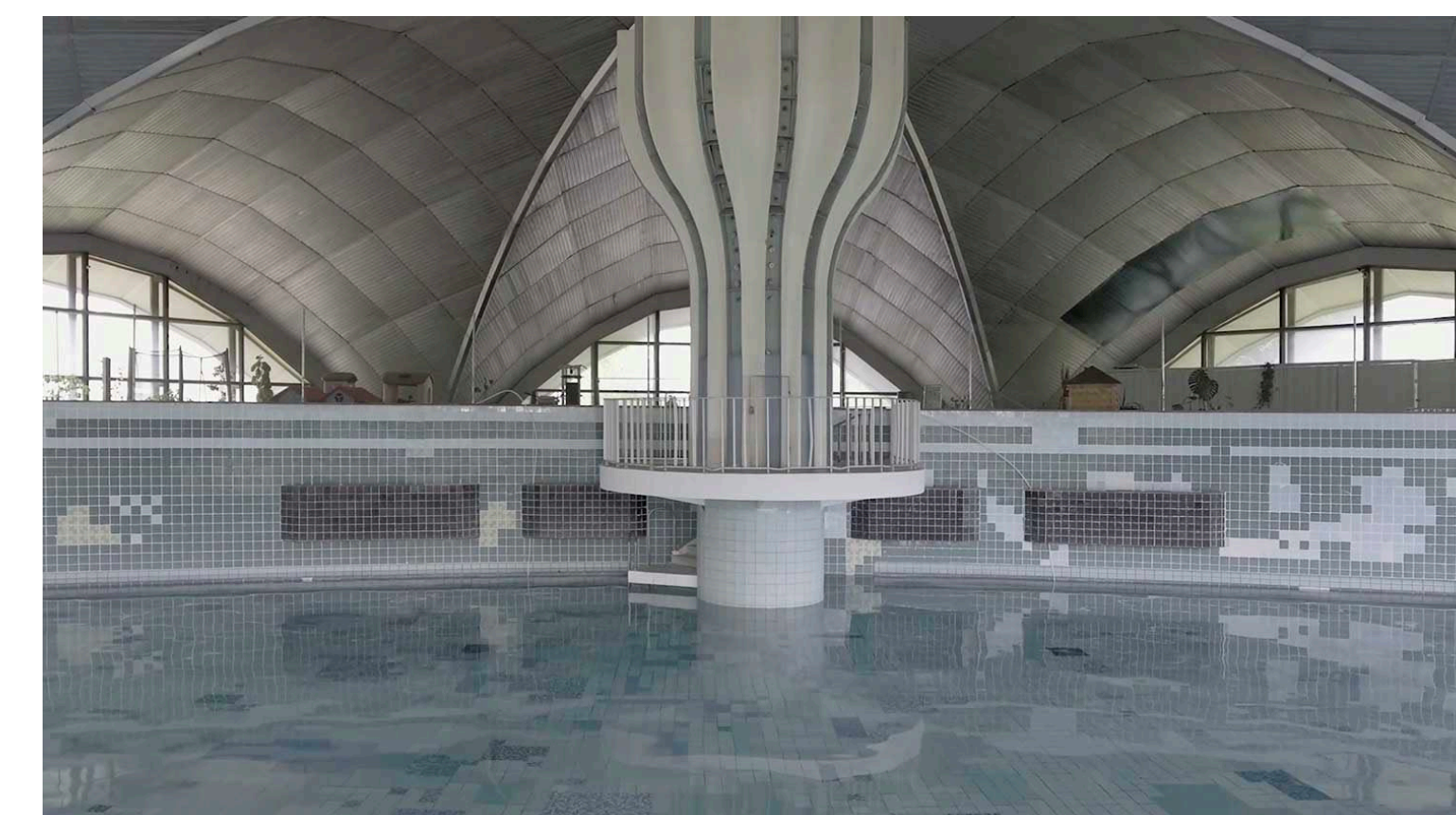
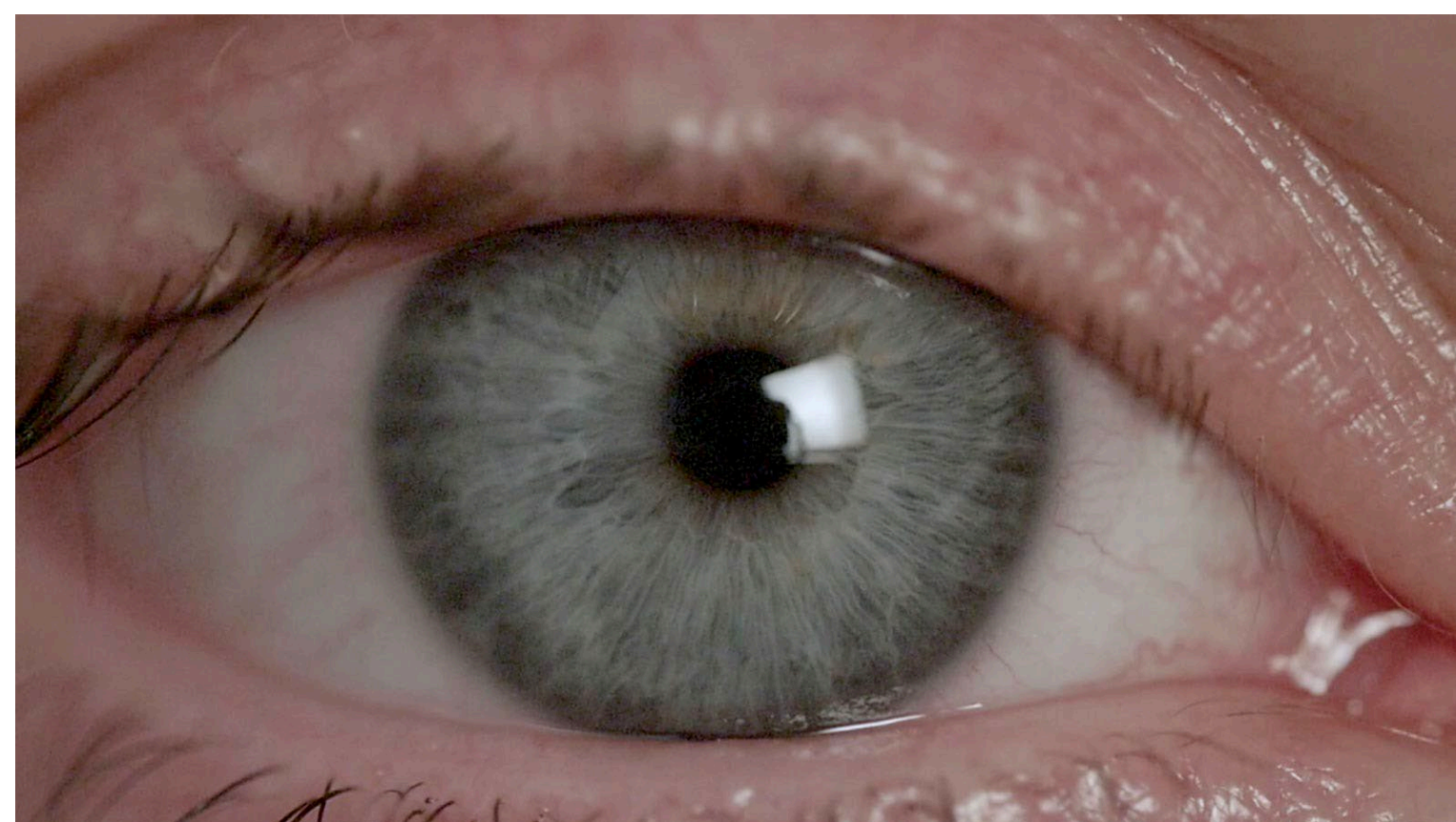
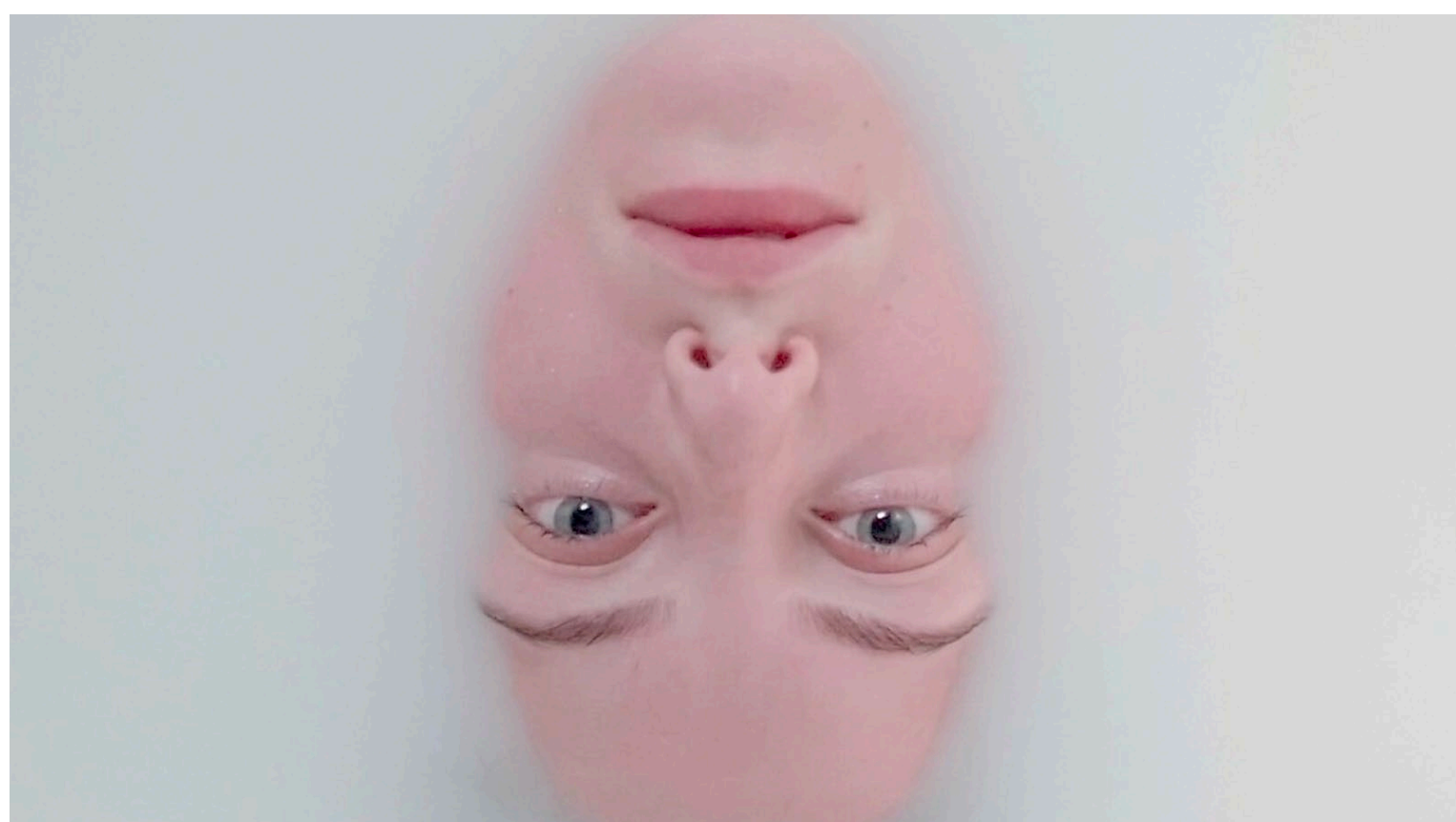
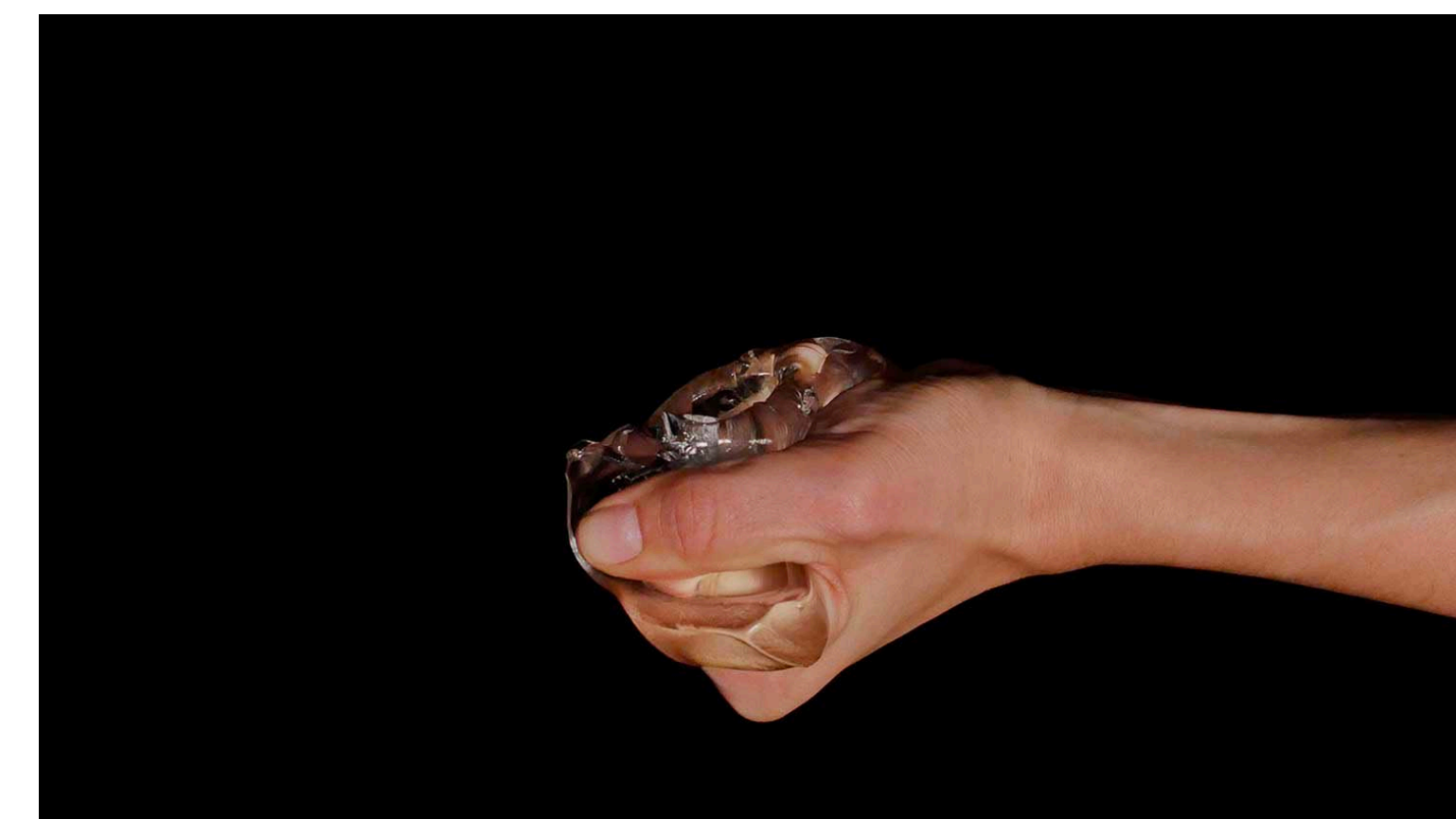
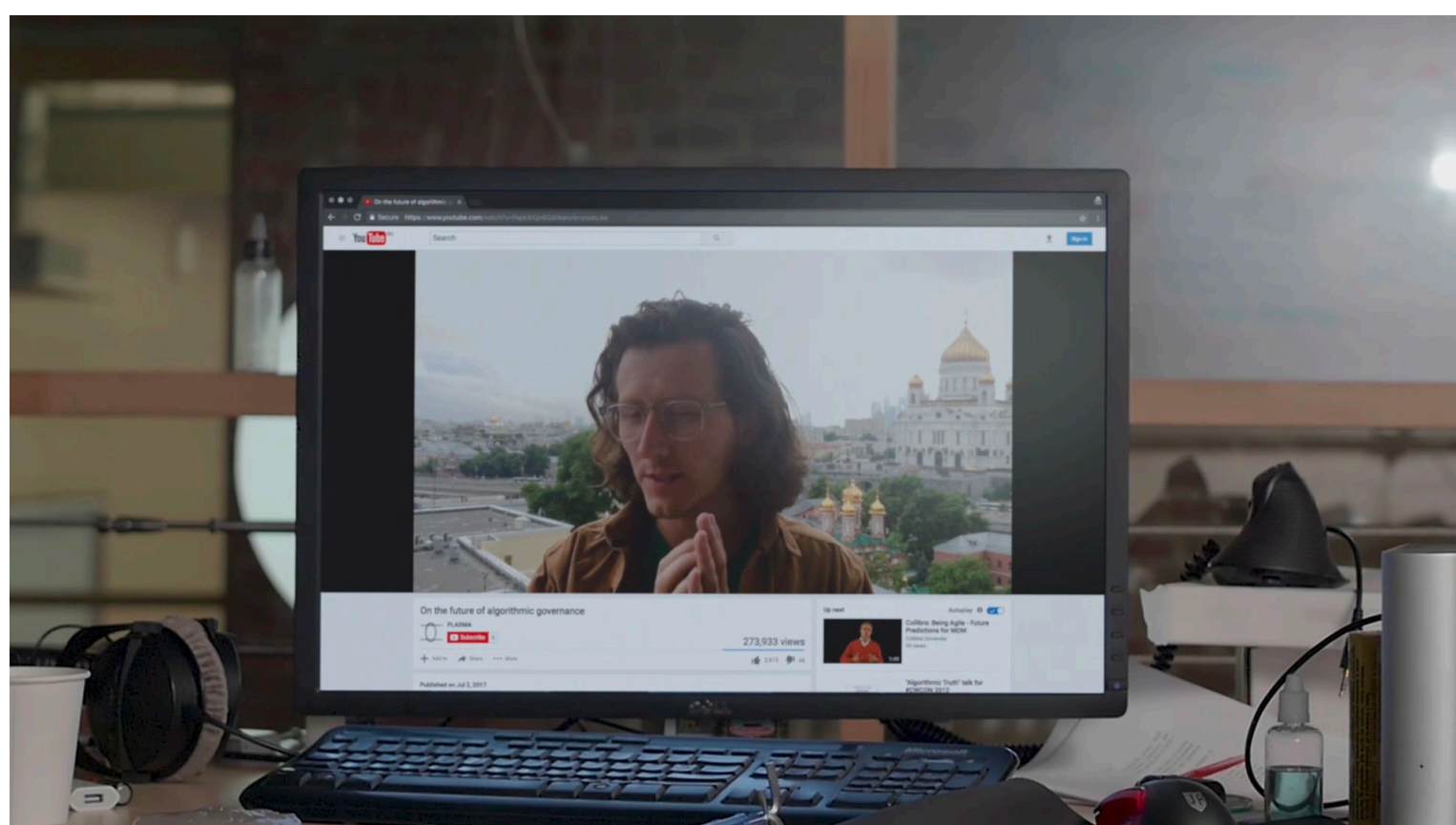
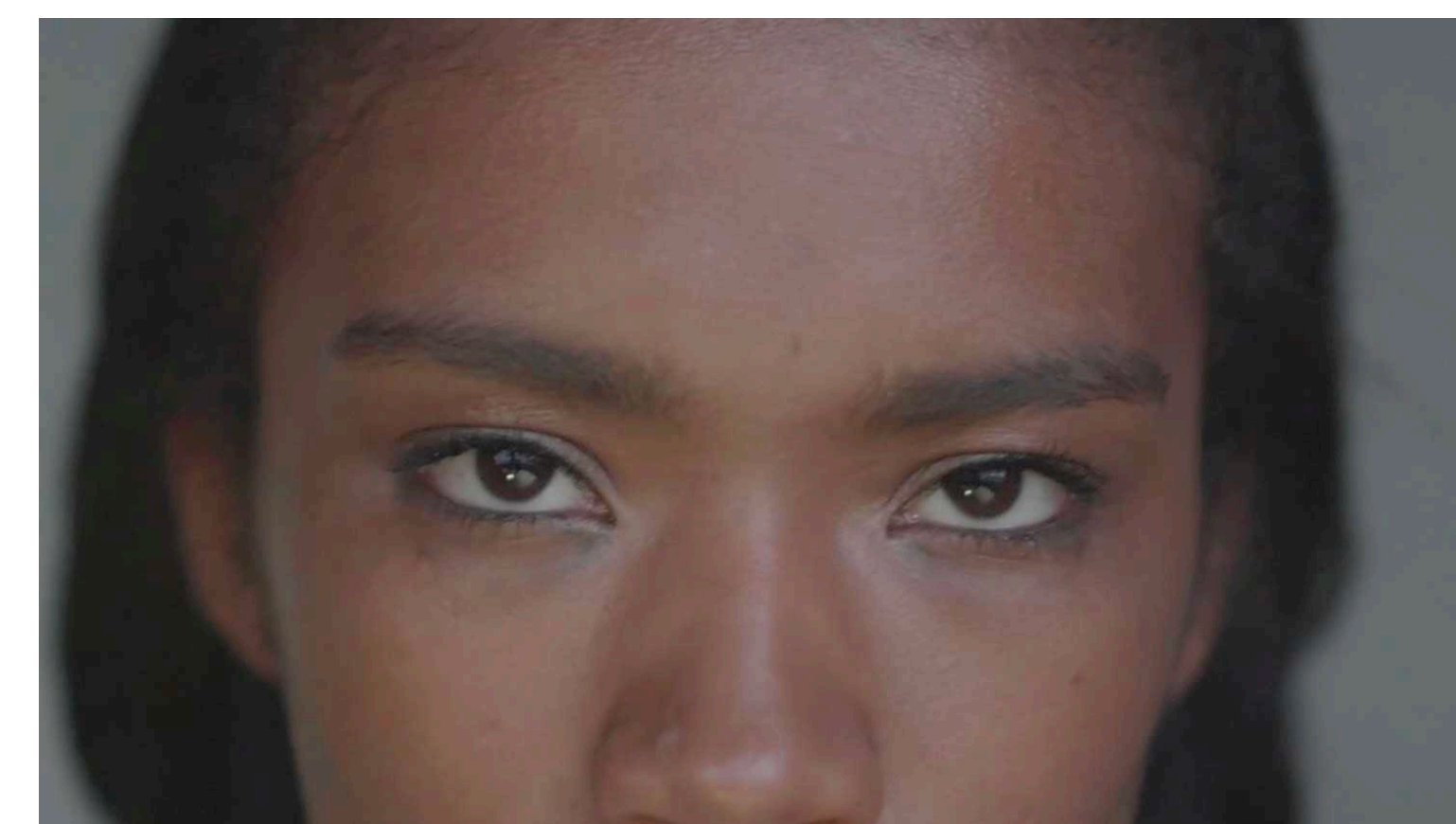
This is a new ecosystem that, on the one hand, dissolves the state, sovereignty, property, and even personal boundaries, on the other hand, creates many new levels of autonomy and previously non-existent zones in their permanent configuration.

What does it mean and how does it feel like to live in a world, where computation has become the surrounding matter itself and algorithms

predict, suggest, decide, analyse and manage everything from basic income and infrastructures to one's inner dialogue? What are the extents of one's personal responsibilities or personality?

Envisioned here is a system that attempts to be a universally fair real-time democracy. Users of this system are subjects to a continuous poll on their preferences about their living environments. Both by deliberate virtual requesting and through behaviour tracking, users influence the algorithmic system in designing and managing cities and geographies beyond it.

Film 'Air Kiss' is a collaborative project initiated during 'The New Normal' research programme at Strelka Institute (Moscow 2017).



AIR KISS

Film, 19'34", 2017-2018

Five-channel video installation, book

www.air-kiss.com

Credits:

Egor Kraft

Direction, script, artistic direction, cinematography, post-production

Pekka Airaxin

Direction, script, soundtrack, sound editing, camera

Alina Kvirkveliya

Visual effects, aerial shooting, direction, casting, architecture, production

Karina Golubenko

Research, editorial, script, book design, production

Video:

<https://vimeo.com/215406543>



Air Kiss as 5-channel video installation at Akkta solo show at Anna Nova Gallery, St. Petersburg; 2018



AIR KISS

Film, 19'34", 2017-2018

Five-channel video installation, book

www.air-kiss.com

Credits:

Egor Kraft

Direction, script, artistic direction, cinematography, post-production

Pekka Airaxin

Direction, script, soundtrack, sound editing, camera

Alina Kvirkveliya

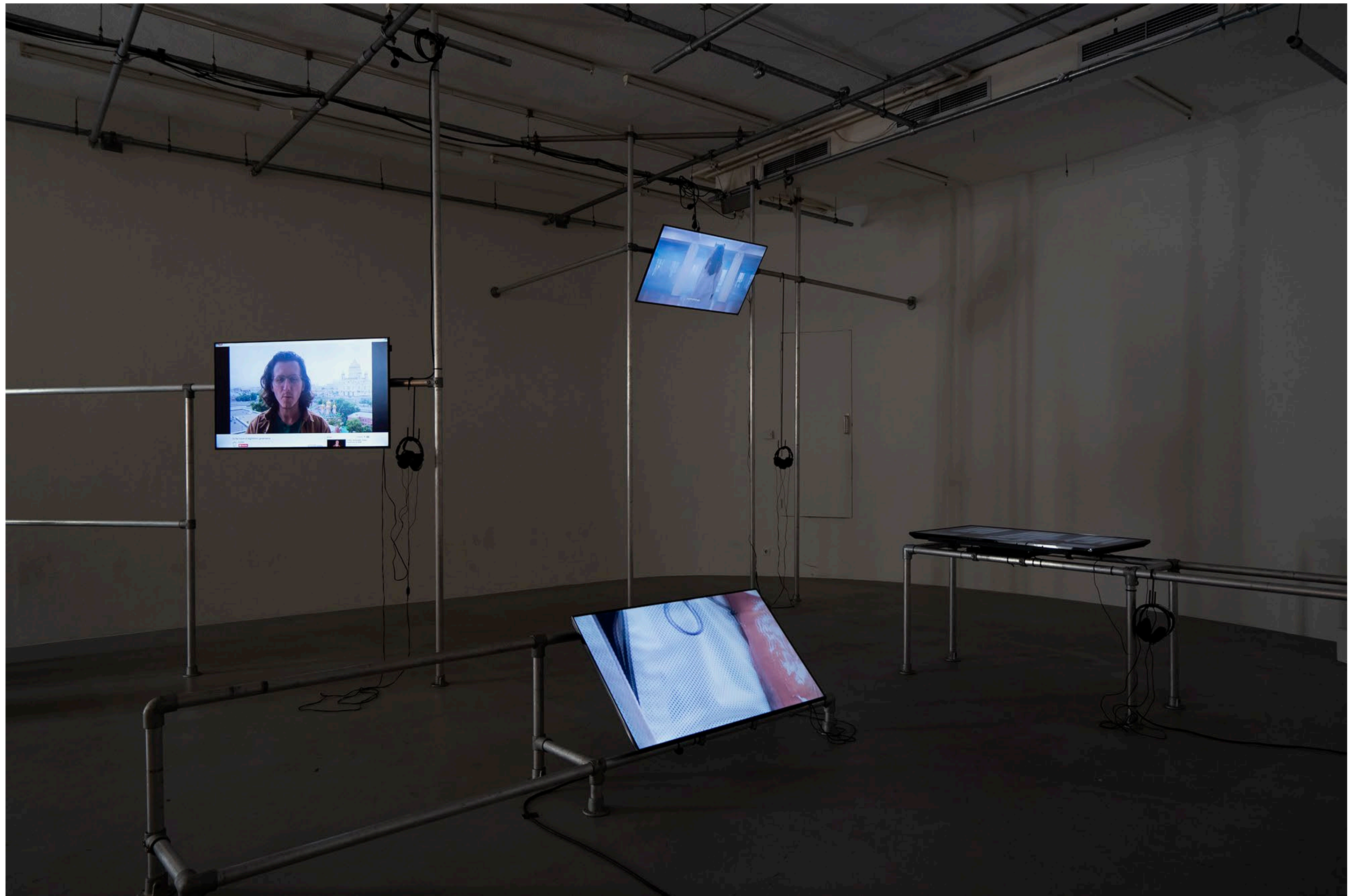
Visual effects, aerial shooting, direction, casting, architecture, production

Karina Golubenko

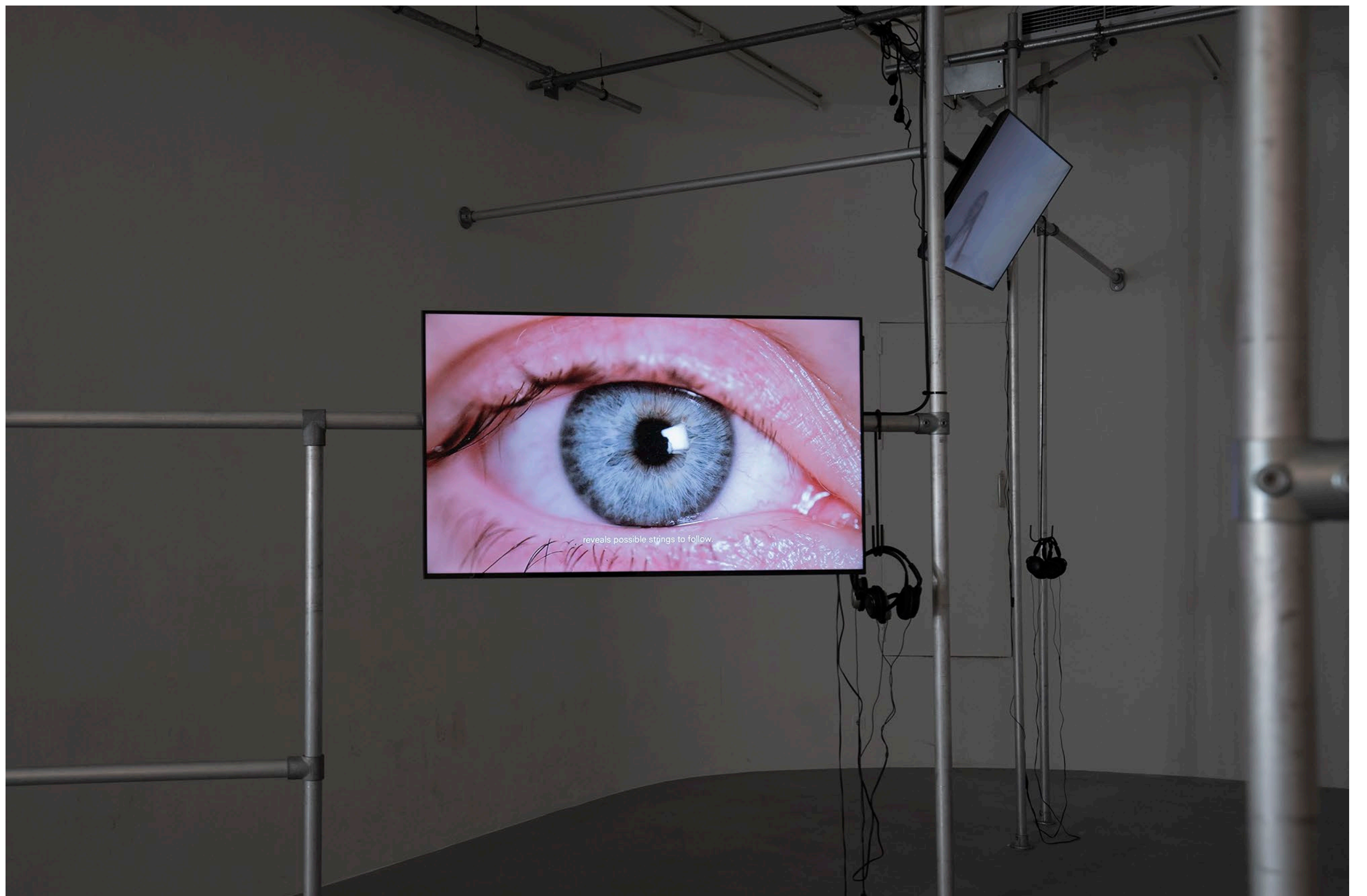
Research, editorial, script, book design, production

Video:

<https://vimeo.com/215406543>



Air Kiss as 5-channel video installation at Ipakt Festival, Utrecht, Netherlands; 2018



AIR KISS BOOKLET

Film, 19'34", 2017-2018

Five-channel video installation, book

www.air-kiss.com

Credits:

Egor Kraft

Direction, script, artistic direction, cinematography, post-production

Pekka Airaxin

Direction, script, soundtrack, sound editing, camera

Alina Kvirkveliya

Visual effects, aerial shooting, direction, casting, architecture, production

Karina Golubenko

Research, editorial, script, book design, production

Video:

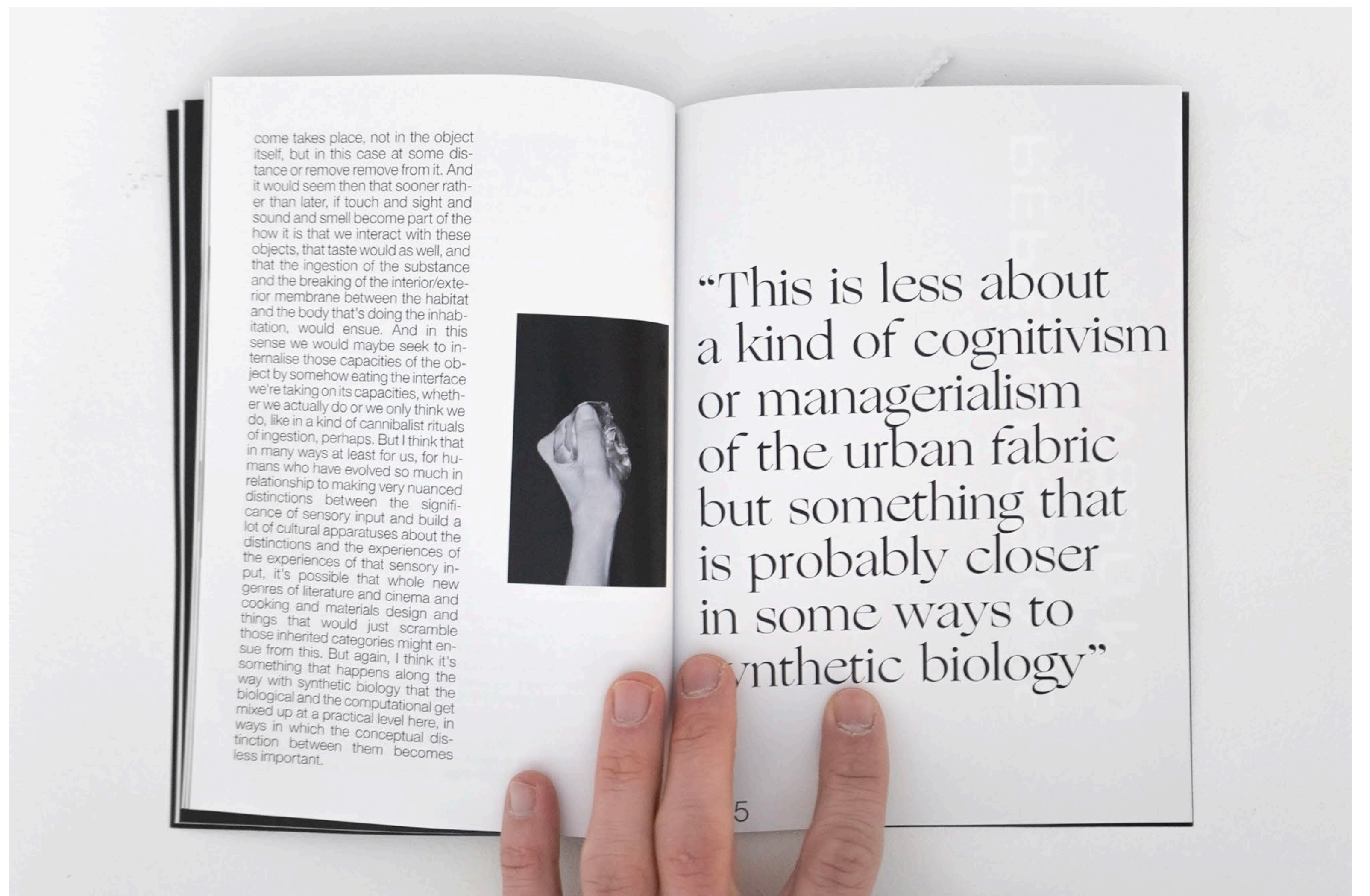
<https://vimeo.com/215406543>



Air Kiss booklet,

Featuring Interviews by Benjamin H. Bratton, Keller Esterling, Daniel van der Velden (Metahaven), Geoff Manaugh and others
Limited edition. 2018

Design: Karina Golubenko



CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

Technical and artistic assistance: Matthew Lenkiewicz
Initial Dataset and Machine Learning: Artem Konevskikh
Production Assistance: Ira Dolgaya

The project initiates an inquiry into the possibilities of AI and Machine Learning to reconstruct and generate lost antique greek and roman friezes and sculptures based on the analysis of custom-compiled dataset of thousands 3D scans. It concerns about the potentialities of methods involving data, ML, AI and other forms of automations turning into semi- and quasi-archeological knowledge production and interpretations of history and culture in the era of ubiquitous computation. Synthetic intelligence capable of self-learning is directed to replenish lost fragments of the sculptures. Based on an analysis of models, it generates models, which are then 3D printed in various materials and used to fill the voids of the original sculptures.

The project juxtaposes the aesthetics of classical ancient art and the generative method, explores the mechanisation of artistic labour and new forms of material cultures. The artist explores the possibility of a collaboration with artificial intelligence, potentialities of involving it's synthetic subjectiveness and the data-driven form of the history production, it's ethical implications, thereby calling into questioning the ideas of authorship, genuinity and production of art and history in their traditional sense.



Results of the analysis and interpretation of an antique portrait produced by artificial neural network and based on a manually collected dataset consisting of about 10,000 3D scans of sculptures from collections of museums of the Metropolitan, the Hermitage, the British Museum, the National Museum of Rome, and other renowned collections of antiquity.

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

Technical and artistic assistance: Matthew Lenkiewicz
Initial Dataset and Machine Learning: Artem Konevskikh
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'Content Aware Studies' exhibited at 'Innovation as Method' in
Hermitage museum, Saint-Petersburg, Russia, 2018

Materiality has reappeared as a highly contested topic in recent art. Modernist criticism tended to privilege form over matter—considering material as the essentialized basis of medium specificity—and technically based approaches in art history reinforced connoisseurship through the science of artistic materials. But in order to engage critically with materiality in the post-digital era, the time of big data and automation, we may need a very different set of methodological tools. We may need to address digital infrastructures as entirely physical and to reexamine the notion of "dematerialization", by addressing materialist critiques of artistic production, surveying relationships between matter and bodies, exploring the vitality of substances; and looking closely at the concepts of intermateriality and transmateriality emerging in the hybrid zones of digital experimentation. Content Aware Studies aims to study of the role of materiality as an

agent itself forming critical approach in Art today, expanding on the concepts of heritage, time, process and participation of both the viewer and the creator. It ponders upon how materials confront, violate or interfere with the common standards being mediators in processes that are not yet completely understood. It questions methods of preservation and reconstruction along with new challenges in those fields posed by automation and synthetic intelligence. Importantly the project aims to examine and physically embody both interpretations and bizarre misinterpretations of human anatomies and antique subjects through the lense of machine vision, synthetic cognition and sensation. What visual and aesthetic qualities for such guises would they convey when perceived through our humancentric lens? And what of our historical knowledge and mythology/interpretation, encoded into the aesthetics of the datasets will survive this digital digestion?



CONTENT AWARE STUDIES SERIES



CAS_03 Lucius_Verus; 2018
Carrera Marble, Polyamide, Machine Learning Algorithms;
Dimensions: 42x37x32cm;
Courtesy: Aksenov Family Foundation



CAS_04 Parthenon_South_XI_31; 2018
Carrera Marble, Machine Learning Algorithms
Dimensions: 120x100x10cm;
Courtesy of the author

CONTENT AWARE STUDIES SERIES

CAS_08 Hellenistic Ruler; 2018
Marble, Polyamide; Machine Learning Algorithms
Dimensions: 19x26x21;
Courtesy of the author & Anna Nova Gallery



CAS_09 Colossal head of Hercules; 2018
Marble, Polyamide; Machine Learning Algorithms
Dimensions: 24x32x20;
Courtesy of the author & Anna Nova Gallery



CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

Technical and artistic assistance: Matthew Lenkiewicz
Initial Dataset and Machine Learning: Artem Konevskikh
Production Assistance: Ira Dolgaya

CAS_10 Telephos Drapery; 2018
Carrera marble, Machine Learning Algorithms;
Dimensions: 60x40x14cm;
Courtesy of the author & Anna Nova Gallery

Marble frieze precisely based on machine learning outputs of a model trained on datasets that included draperies and portraits;



CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

Coding assistance: Artem Konevskikh
Production Assistance: Ira Dolgaya

CAS_07 Telephos Frieze;
Botticino Marble; Machine Learning Algorithms;
Dimensions: 56x67x17cm
Courtesy of the author

Marble frieze precisely based on machine learning outputs of a model trained on Telephos Frieze depth scans;



CAS_11 Androgynous Portrait; 2018
Marble, Machine Learning Algorithms;
Dimensions: 32x12x45cm;
Courtesy of Anna Nova Gallery



CONTENT AWARE STUDIES SERIES

VIDEOS

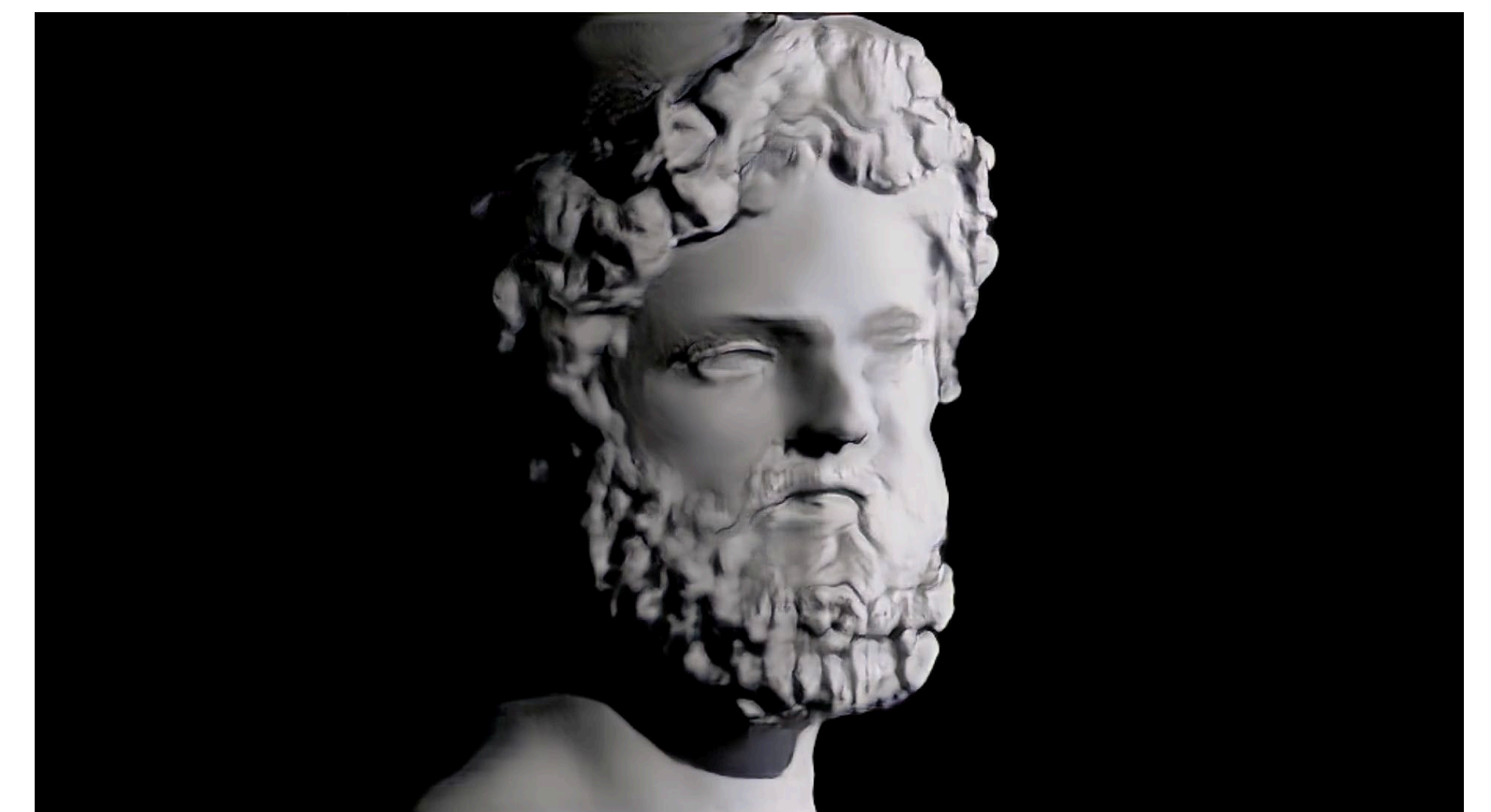
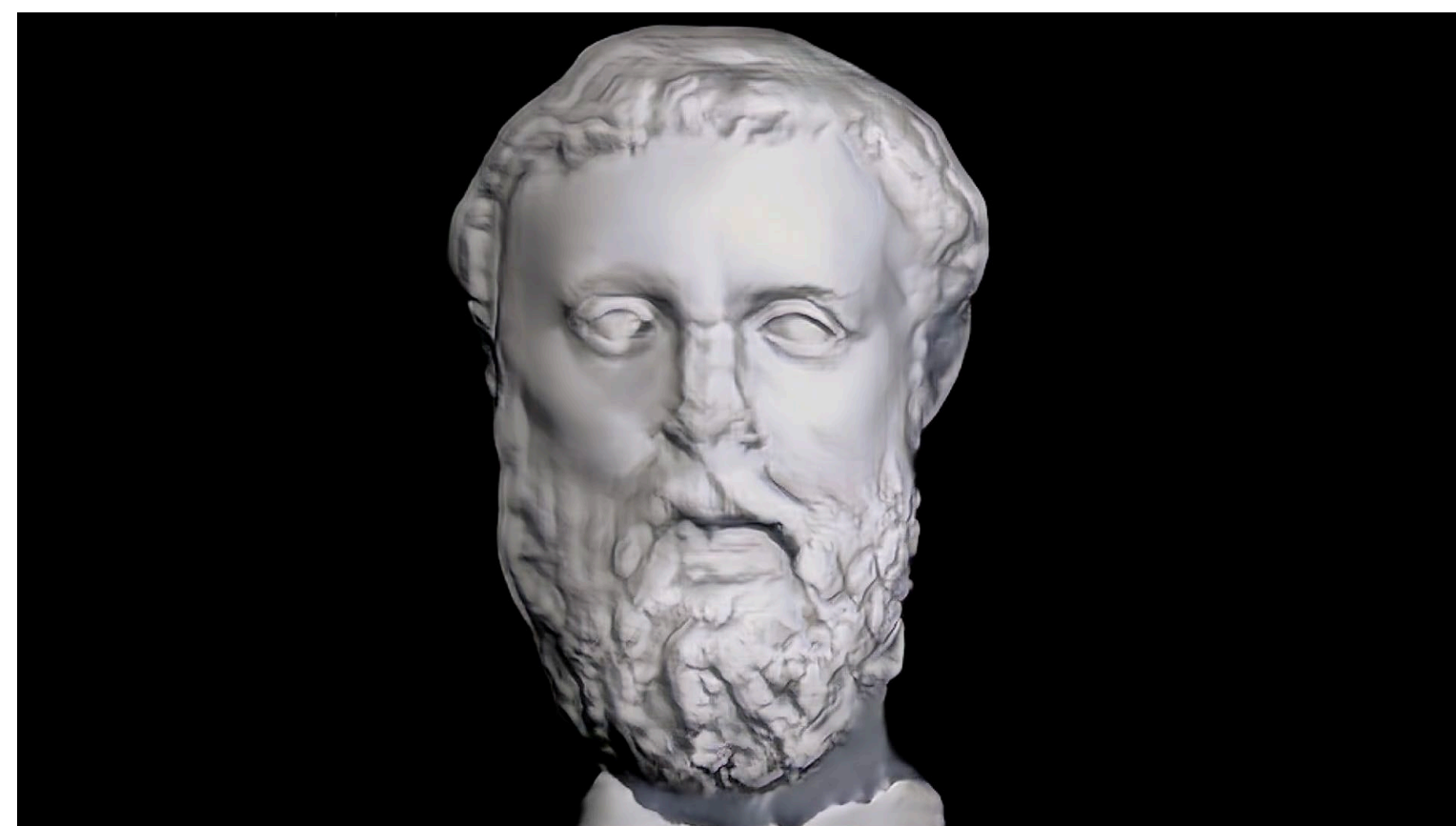
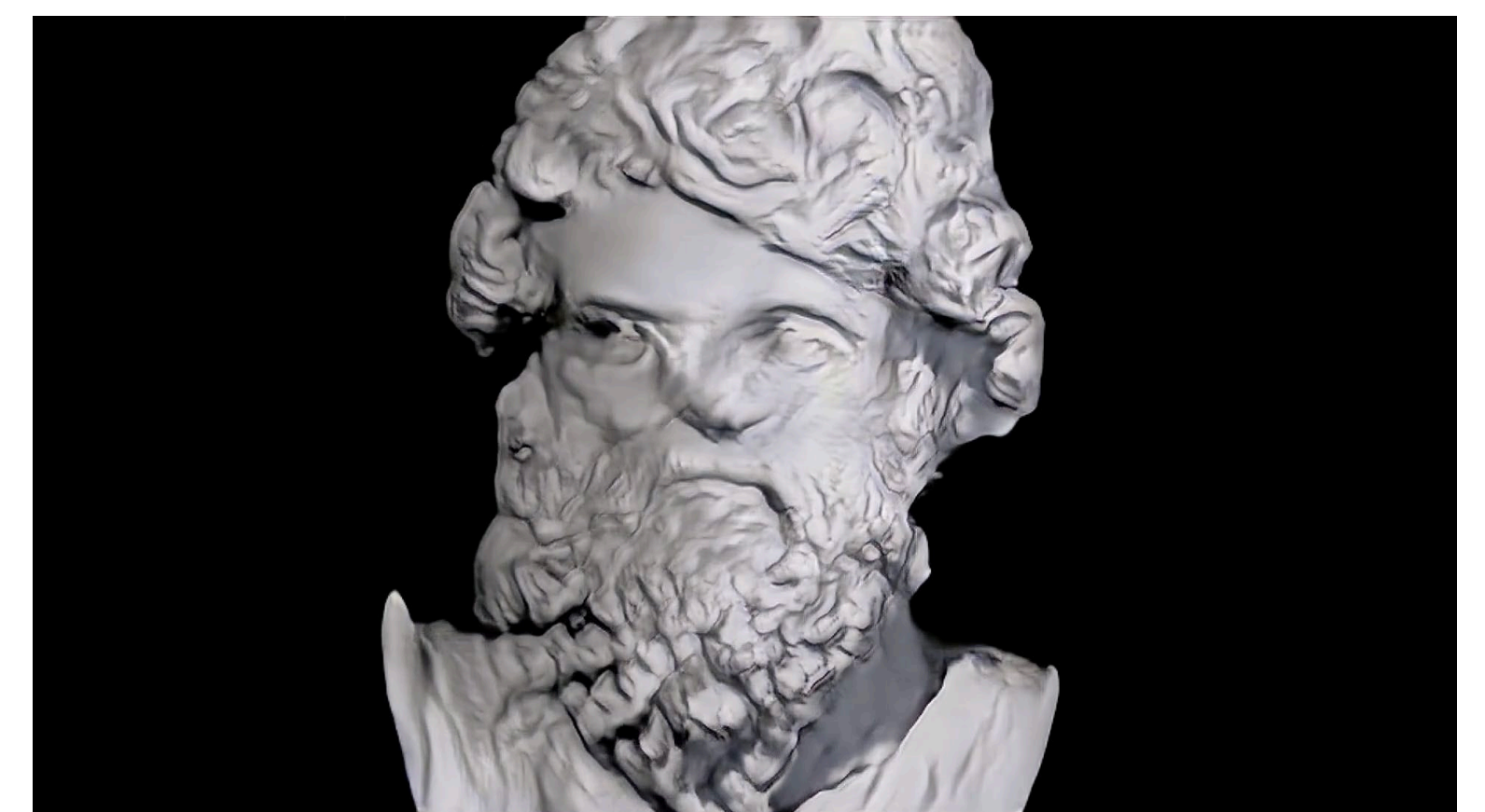
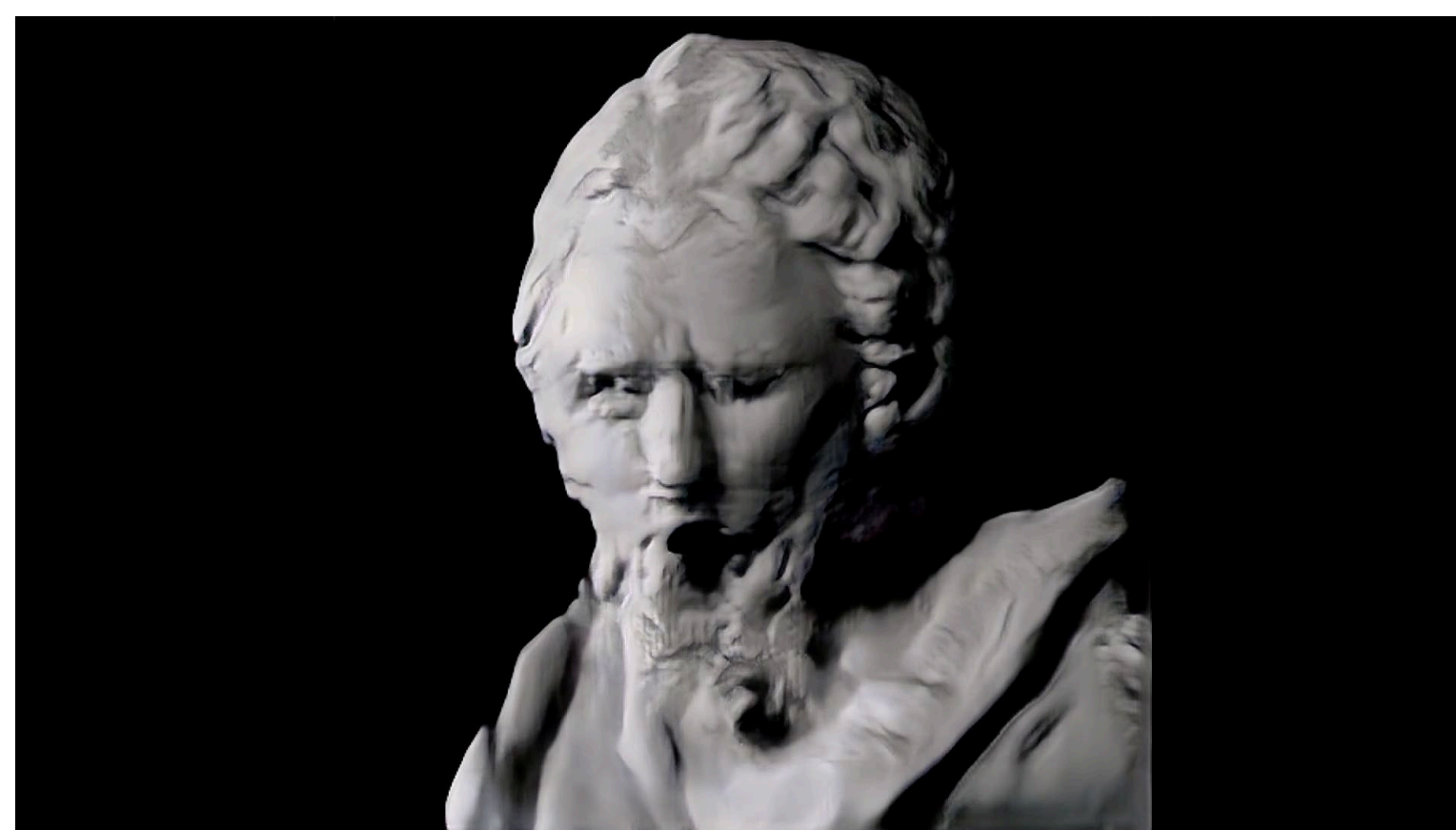
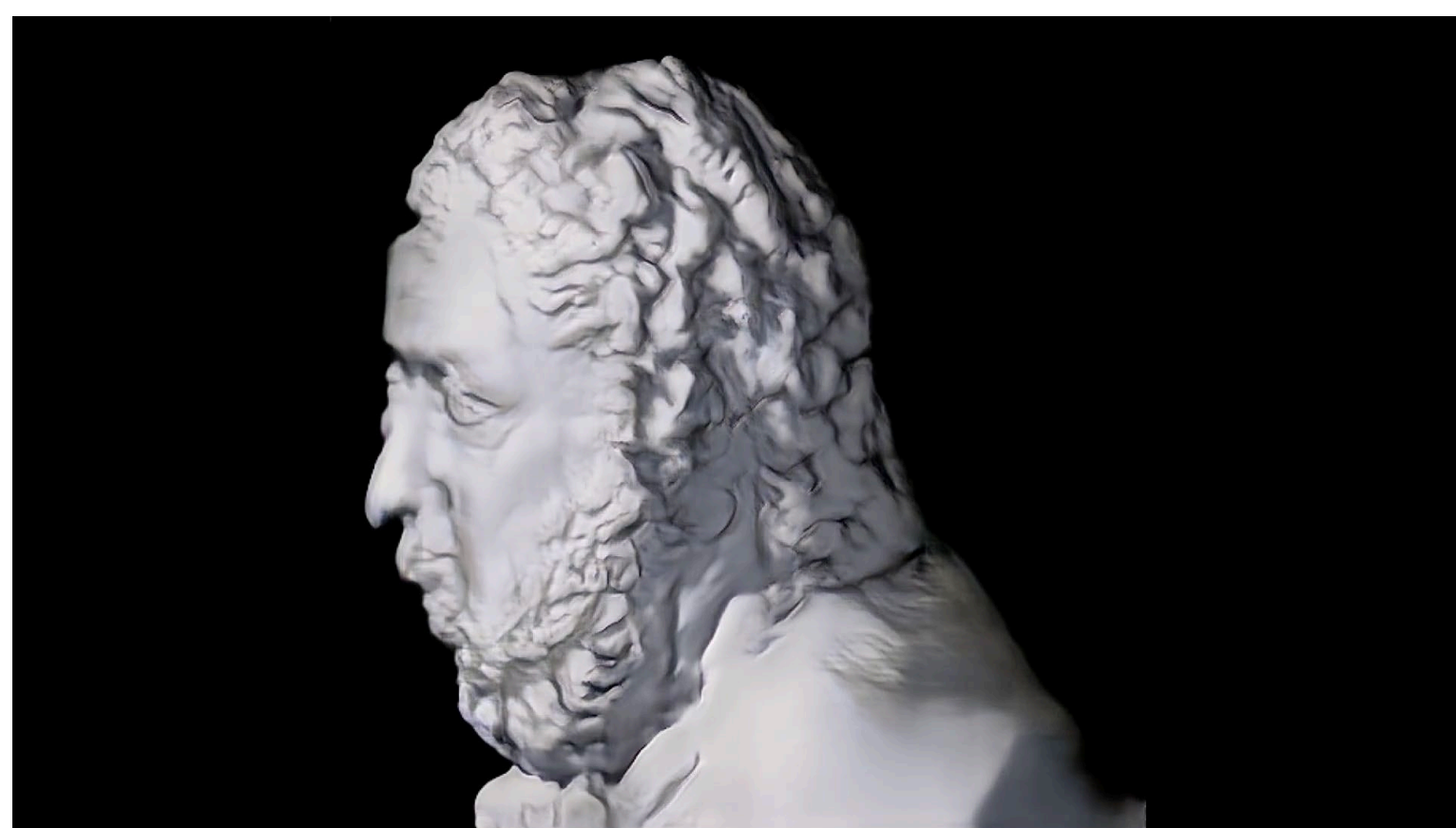
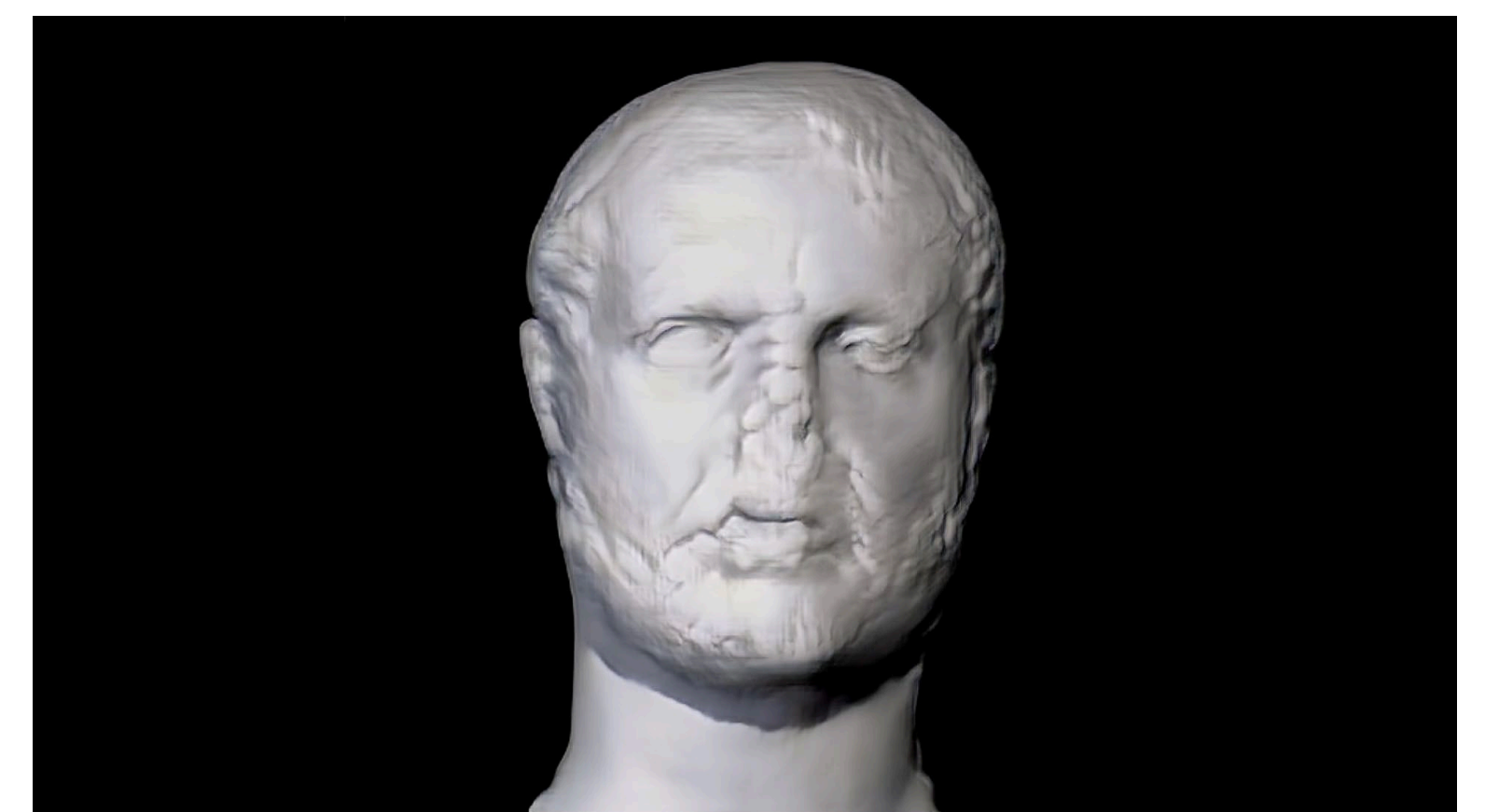
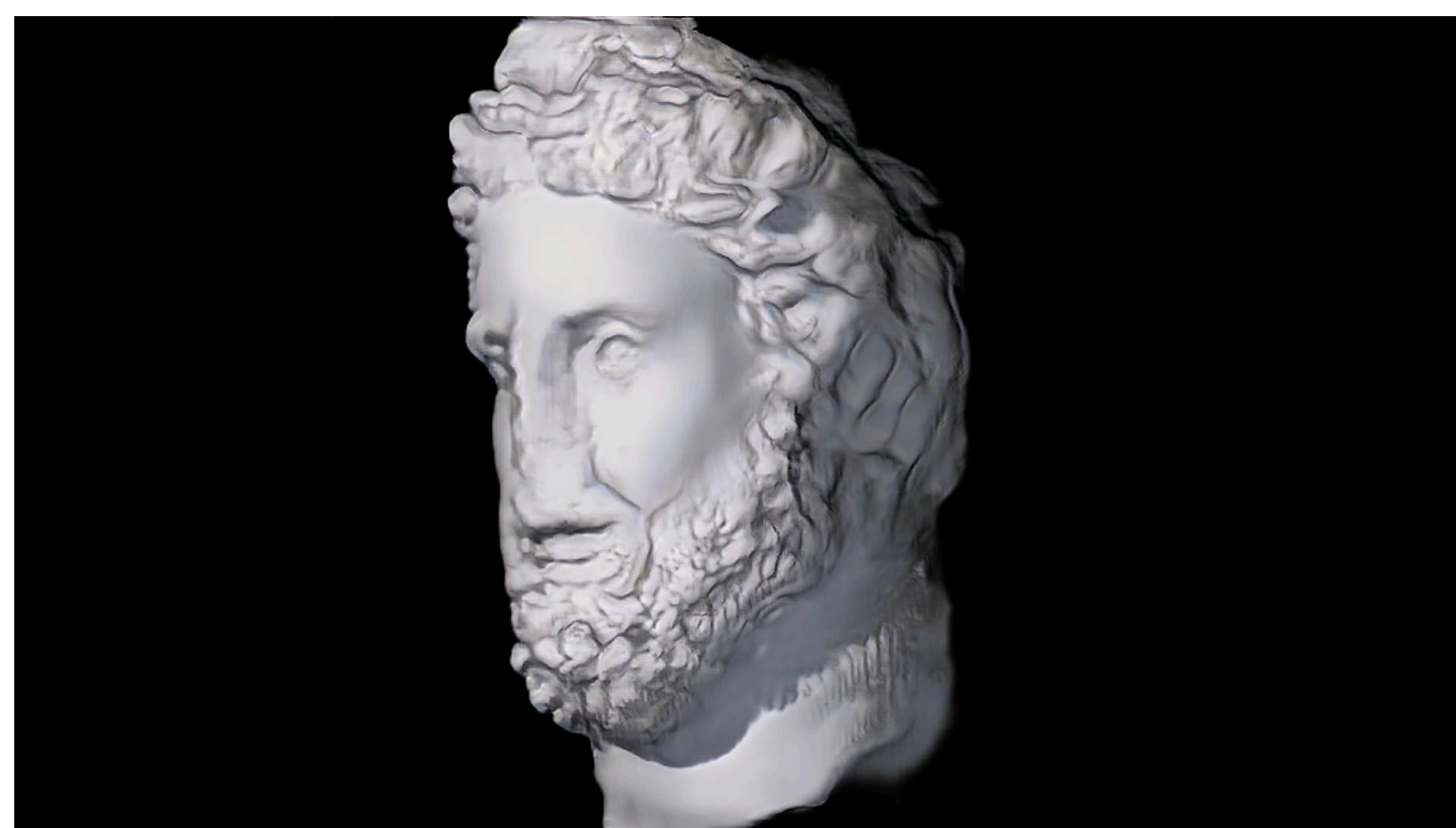
Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

Coding assistance: Artem Konevskikh
Production Assistance: Ira Dolgaya

Latent Space of Samples

Duration: 03'00"

<https://www.youtube.com/watch?v=ymVc2hTknMs>



STILLS

CONTENT AWARE STUDIES SERIES VIDEOS

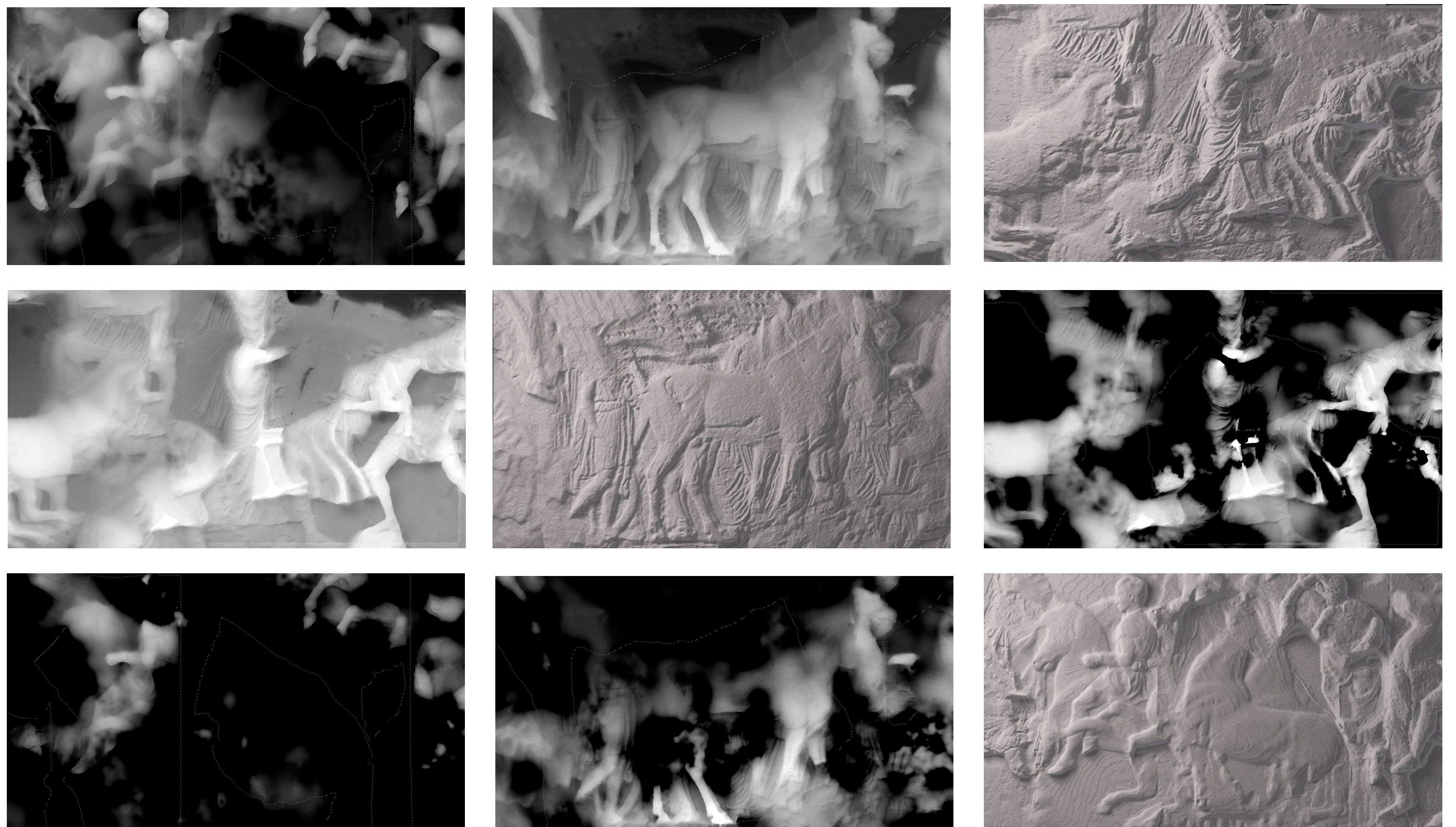
Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

Coding Assistance: Artem Konevskikh
Production Assistance: Ira Dolgaya



CAS_GAN 3x2
Duration: 3'12"

<https://www.youtube.com/watch?v=NUK1QA2hsJU>



Parthenon Frieze Reconstructions
Duration: 01'12"

<https://www.youtube.com/watch?v=6e2LpM2OCTc>

THE NEW STATE OF THE LIVING @ PERMM
FEATURING C.A.S.

Marble, polyamide, machine learning algorithms, 3D
scanning, 3D printing, video installation

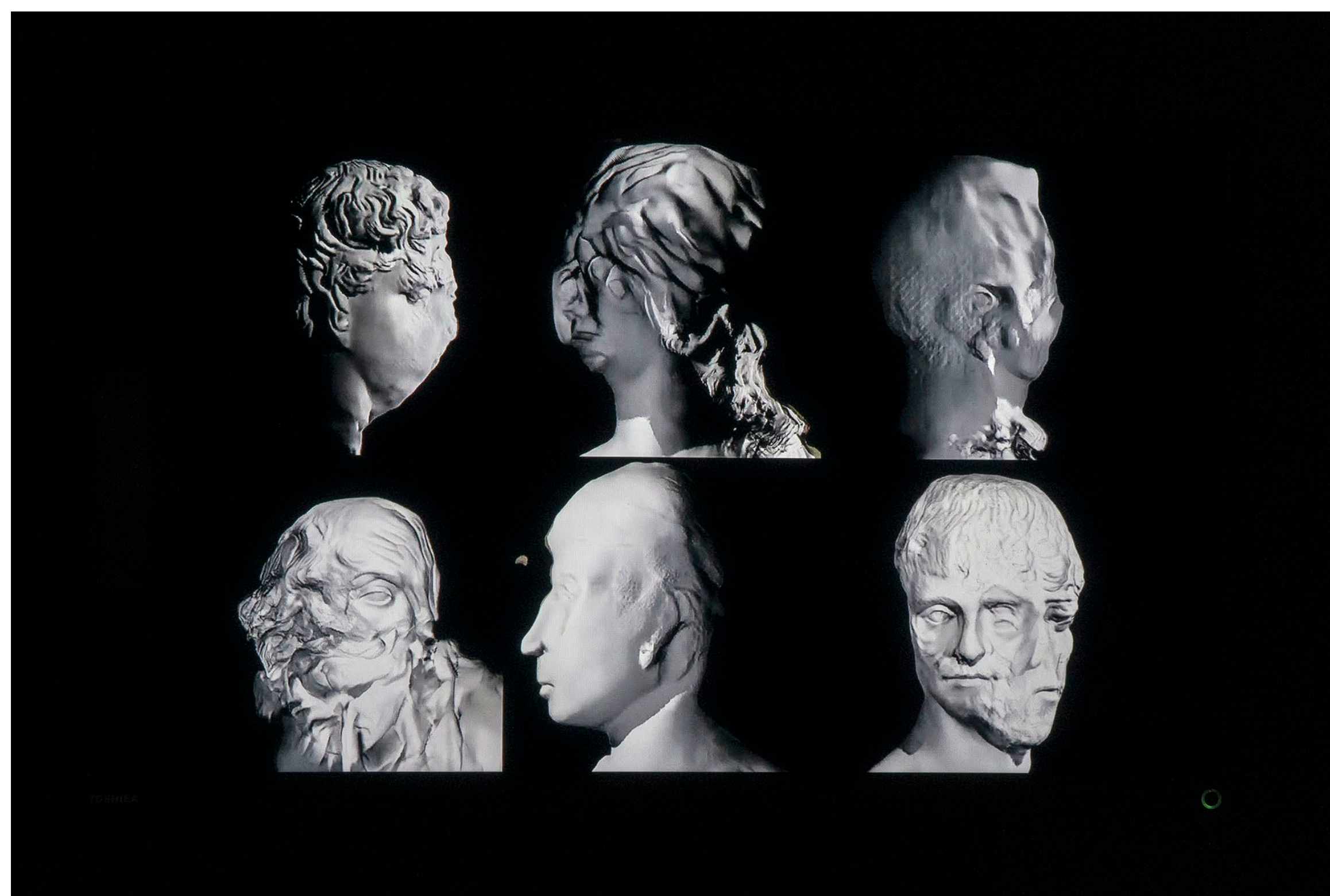
'The New State of The Living' in PERMM, Perm, Russia; 2018
Art & Science exhibition curated by Dmitry Bulatov.



THE NEW STATE OF THE LIVING @ PERMM
FEATURING C.A.S.

Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

'The New State of The Living' in PERMM, Perm, Russia; 2018
Art & Science exhibition curated by Dmitry Bulatov.



Real time machine learning process running on a computer as part of the installation.
It is set to display on the attached above monitor visual outputs of current training results;

OPEN CODES @ ZKM
FEATURING C.A.S.

Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

'Open Codes', ZKM, Karlsruhe, Germany, 2018
Curator: Peter Weibel



Overview of the project as part of large group show 'Open Codes' at ZKM, Karlsruhe

OPEN CODES @ ZKM
FEATURING C.A.S.

Marble, polyamide, machine learning algorithms, 3D scanning, 3D printing, video installation

'Open Codes', ZKM, Karlsruhe, Germany, 2018
Curator: Peter Weibel
2018

(bottom) CAS_07 Telephos Frieze;
Botticino Marble,
Machine Learning Algorithms;
Dimensions: 56x67x17cm
Courtesy of the author



(top) CAS_05 Julia Mamea; 2018
Crema Marfil Marble, Polyamide,
Machine Learning Algorithms;
Dimensions: 20x35x21;
Courtesy of the author



CAS_06 Female Portrait; 2018
Crema Marfil Marble, Polyamide,
Machine Learning Algorithms;
Dimensions: 22x26x23;
Courtesy of the author



AKKTA [SOLO SHOW] @ ANNA NOVA
FEATURING C.A.S.

'Wonderful exhibition of Egor Kraft, one of the best artists working with AI - Anna Nova gallery, Saint-petersburg, Russia. His series of sculptures uses machine learning trained on real classical sculptures missing some parts. The networks reconstructs these parts resulting in delightful and friendly fantastical creatures. The results are created from real marble. This meeting of classical high culture and latest technologies is one of the things making this work unique.'

- [Lev Manovich](#)

author of books on new media theory, professor of Computer Science at the City University of New York, Graduate Center, U.S. and visiting professor at European Graduate School in Saas-Fee, Switzerland.



AKKTA [SOLO SHOW] @ ANNA NOVA
FEATURING C.A.S.

Marble, polyamide, machine learning algorithms, 3D
scanning, 3D printing, video installation

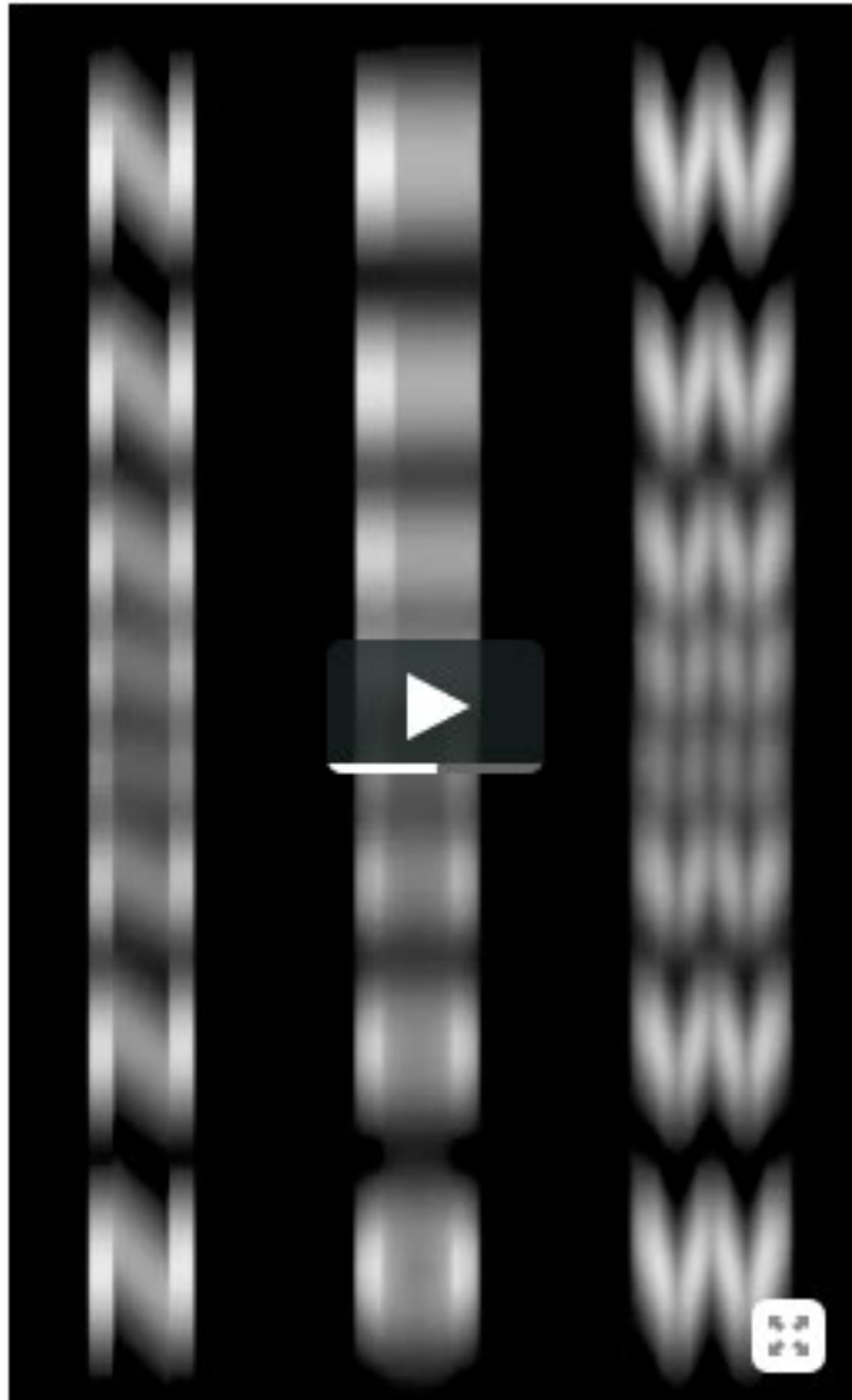


NEW NOW

Lenticular printing; 2018

Dimensions: 60x90cm

The text 'New Now', announcing the present moment, was placed in a time-based and spatial specific context via the means of lenticular printing. The text abandons its permanence of stasis, which produces a shift in its semiotic features. It is instrumentalised to explore the paradox of ever-present, yet always new, moment of very now-ness. The text both static and dynamic, manifests the inevitable novelty of the presence and suggests the possibilities to perceive a passage of time outside linguistic structure and semiotic features of text.



NEW NOW

LED display board; 2014
Video Documentation 01'13"

Film:

<https://vimeo.com/115720376>

Set in a way that nearly hurts the viewer's eyes by emitting the brightest possible cold, white light - the text running across the LED display board repetitively states: "...This very moment, has already become the past – This very mo..."

Text placed in a time-based dimension and in a specific spatial context results in the distortion of the original text's semiotic features - its material permanence (as if it was a painting on a wall) loses its permanence. Now the text is used to express the flow of time, by pointing readers attention to the very moment of 'now'. The viewer reads the text

- which relentlessly manifests the moment of now – whilst simultaneously experiencing the refraction of his own perception of time, since we tend to forget ourselves whilst immersed in the reading process.

This reveals the basic hypnotic property of any time-based media and semiotic features of text. The work could be considered as a monument to the irreversibility of the flow of time.

