

OLEG YUSHKO

SELECTED WORKS


Social reality around us is full of ridiculous, irrational and even absurd elements, which we usually hardly notice, getting stuck into routine of everyday life. In fact, it doesn't really matter, in which exactly society we live. In my home-country Belarus with its notorious president Lukashenko and its odious political system, in the western democratic welfare states or in the developing countries of the so called "third world" – everywhere we can find these nonsense social phenomena, rituals and rules, from the mechanisms of functioning of the bureaucratic system to the methods of constructing media-events or consumption trends and fashions. However, these absurd moments can be perfectly exposed and addressed with the help of artworks. And this is precisely what I'm attempting to do in my works – to recognize and to capture some of these absurd phenomena and to offer their critical, but at the same moment, humorous artistic reflection through a slight shifting of a common perception of our everyday life experiences and events. In order to reach this effect, I try to ironically apply some historical, art-historical, scientific, cultural or technological allusions and metaphors to these phenomena.

WITTENHORN



Performance with university Witten/
Herdecke Orchestra
Many thanks to the UW/H Orchestra
and especially to Ingo Ernst Reihl and
Jörg Reihl.
2024

Livestreaming as a technology is literally everywhere. Using its capabilities, I turned a slide on a playground into a musical instrument. The sound was streamed live from a UW/H orchestra concert to a wireless speaker mounted at the top of the slide and piped down the slide. The audience was literally flooded with the sounds of music.

 Alfried Krupp von Bohlen
und Halbach-Stiftung



WITTENHORN

Multimedia Sculpture

140 × 56 × 56 cm.

2024

In 2023, Witten/Herdecke University launched a new artist-in-residence program, inviting me for an extended stay. While walking around campus, I noticed a whistling noise. It turned out that the slide on the neighboring playground made the sound when the wind was blowing at the right angle. This observation led me to create a model of a slide that produces sound using a built-in speaker. My goal was to see how digital technology is changing not only the process of perception, but also the creation of artwork.

To realize it, I used literally every modern technological possibility. I used a drone for photogrammetry, reverse engineering for 3D modeling, 3D printer for printing the finished sculpture.



Alfried Krupp von Bohlen
und Halbach-Stiftung



X3-BOX-NFT

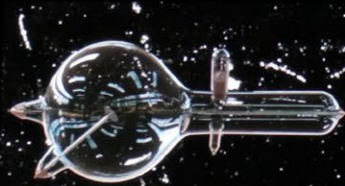
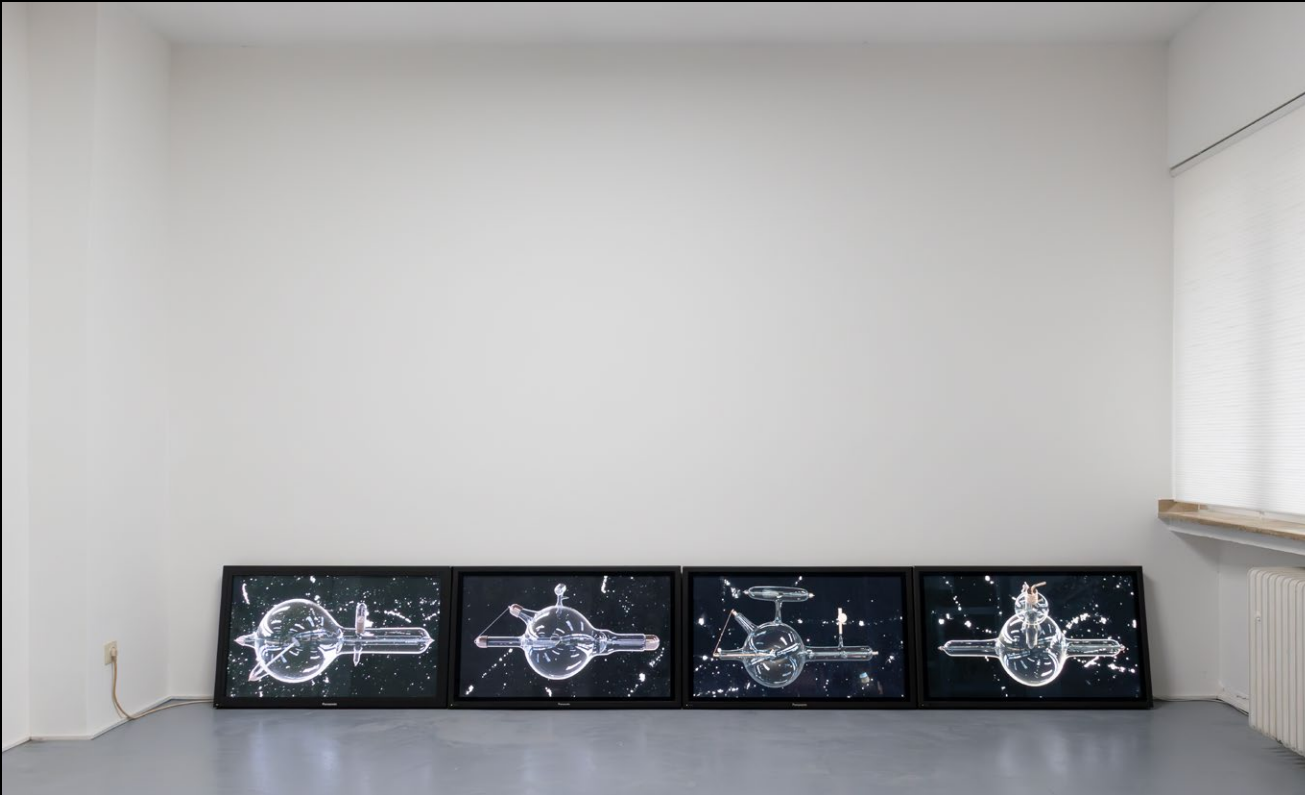
Multi-monitor installation with videos from the NFT collection X3-BOX, consisting of 9 videos 4K

2023-2024

Link to collection:

<https://opensea.io/collection/x3-box>

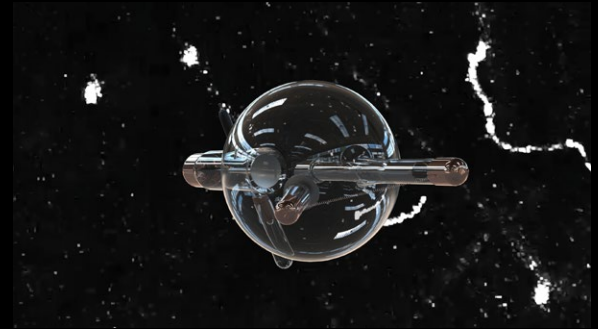
This NFT collection is based on the augmented reality sculpture X3-BOX. Hidden in the sculpture are digital scans of X-ray tubes from the archive of the German Röntgen Museum. Using a specially programmed app, the viewer can take a look inside the X3-Box. However, each new attempt produces a different artefact, so that the true contents of the box remain a mystery.



series of 9 nft 4k video
<https://opensea.io/collection/x3-box>
shown at the University of Witten
at the exhibition X3-BOX
2023-2024

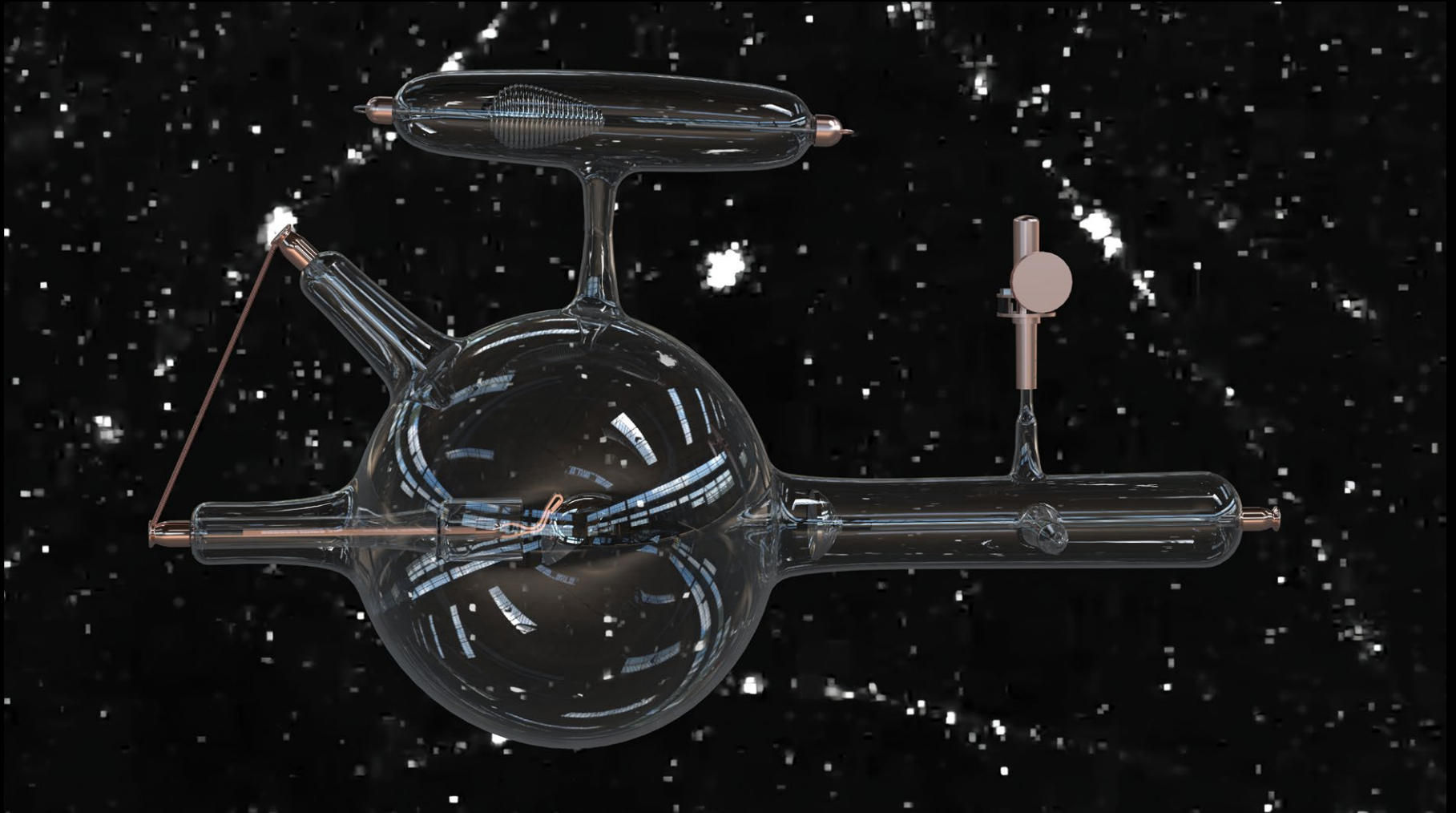
X3-BOX-NFT

Images from the NFT video collection
<https://opensea.io/collection/x3-box>



X3-BOX-NFT

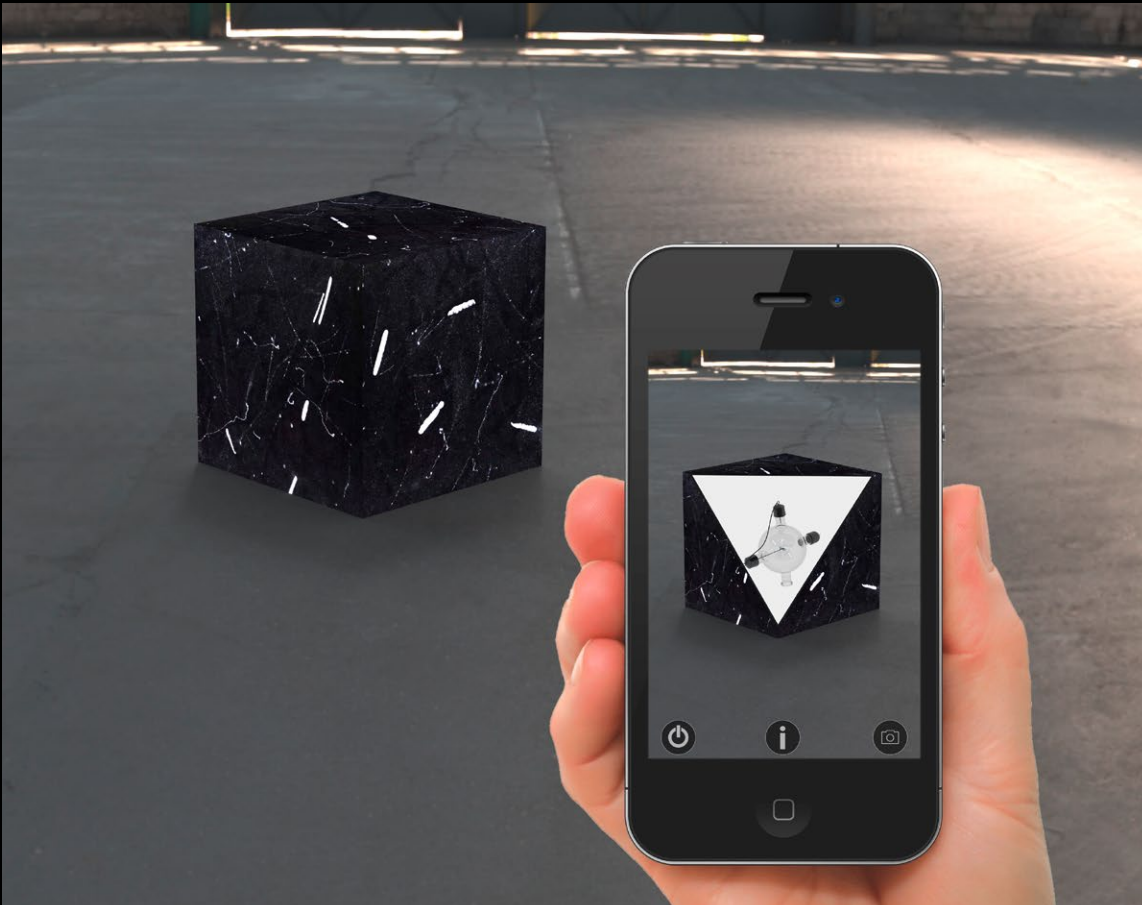
Image from the NFT video collection
<https://opensea.io/collection/x3-box>



X3-BOX

Augmented reality sculpture based on the historical X-ray tube archive of the German Röntgen Museum.
2023

Hidden in the sculpture are digital scans of X-ray tubes from the archive of the German Röntgen-Museum. Using a specially programmed app, the viewer can take a look inside the X3-BOX. However, each new attempt produces a different artefact, so that the true contents of the box remain a mystery. X3-BOX becomes a game with transparency and the limits of perception.



X3-BOX

Viewed via smartphone app
PORTABLE MUSEUM





X3-BOX

Making-of: Digitization of the museum objects of the German Röntgen Museum for the AR sculpture



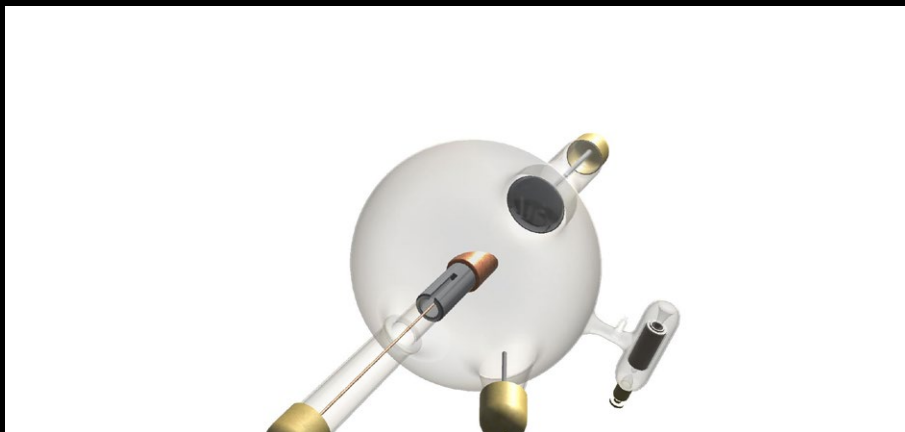
X3-BOX

Augmented reality sculpture based on the historical X-ray tube archive of the German Röntgen Museum. Exhibited at the German Röntgen Museum in Remscheid and at the University of Witten. 2023



X3-BOX

In German Röntgen Museum





IN THE WOODS

Performance (2003), video (2023), 02:23, created for the online platform ANTIWAR COALITION ART
2003/2023

<https://antiwarcoalition.art/work/i77d9juglzB5BpT9R3Fp>

Twenty years ago, when this performance was made, I could not have imagined that it would no longer be perceived as a game of guerrilla, army, death.



OLEG YUSHKO BY
IN THE WOODS 2003-2023
02:23

Camera - Anna Sokolova
X

Twenty years ago, when this video was made, I couldn't have imagined that it would stop being a game of guerrilla, of army, of fake death.

WORKS EVENTS

02:23

IN THE WOODS

Images from the video



MIMESIS MILL

Photogrammetric kinetic AR sculpture
(animated found object)
2020-2021

Mimesis is a concept which originates in ancient culture and means imitation or, according to Plato, a production of copies (of copies). Modern technologies such as photogrammetry and augmented reality return the artistic process to its origins in imitation, which at best is distortion, at worst - deception.



MIMESIS MILL

Screenshots of the recording of the animated object





MIMESIS MILL

Photogrammetric kinetic AR sculpture
(animated found object)

2020-2021

1. in situ: Klosterstraße in Düsseldorf, viewed via smartphone app PORTABLE MUSEUM
2. preparation of the target for the AR sculpture

An important plastic and ideological part of modelling an AR sculpture is the creation of a 'portal'. That is, the development of a special and unique marker that activates the AR art object. Placing such a target in a specific location ties the art object to it. Whilst making MIMESIS MILL, it was important to find markers which already existed within the urban environment. Thus, the new warning signs showing masked faces that appeared on the streets of Düsseldorf during the corona quarantine became markers for this AR sculpture.



MIMESIS MILL

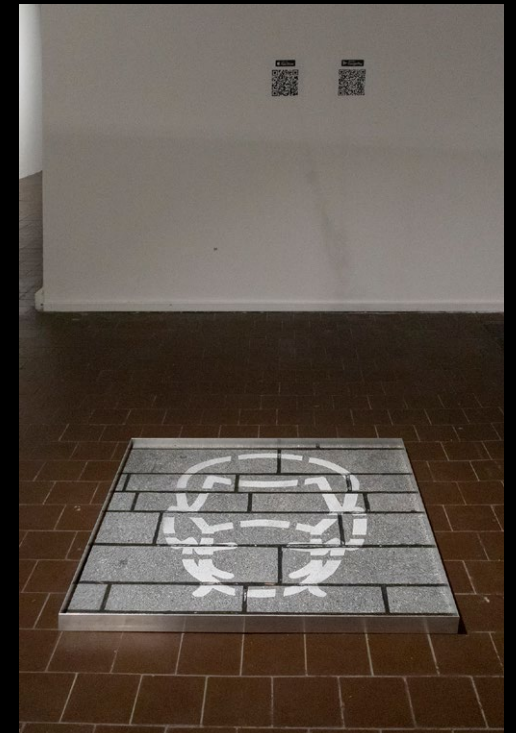
In situ: tied to the portal - mask sign on the pavement of Klosterstraße. Viewed via smartphone app PORTABLE MUSEUM





MIMESIS MILL

Photogrammetric kinetic AR sculpture
(animated found object)
präsentiert at the exhibition DIGITAL
JOKES / DIE DIGITALE 2021 - DÜSSELDORF
at Weltkunstzimmer



WHITETRASHLAND

AR sculpture
2021

AR intervention during the exhibition EVERY DAY. ART. SOLIDARITY. RESISTANCE at the Mystetskyi Arsenal in Kyiv

The idea for this work stems from stereotypes familiar to every Belarusian. Belarusians in the Soviet and post-Soviet space are called "Bulbasch" - that is, potato lovers - while red and green are the colours of the state flag of the BSSR, which was reinstated during the Lukashenko regime. The title of the work plays with the ways the name of the country is sometimes translated into other languages, such as 'Weissrussland'. Thus, the sculpture WHITETRASHLAND is a symbol of a reactionary and stereotypical image of the country.

The placement of this work within the exhibition space dedicated to political protests and the role artists play in them, is the visualization of the environment in which artists are forced to live and work in Belarus, where attempts of political and artistic expression are criminalized, and where reactionary and progressive moods are pushed to coexist.

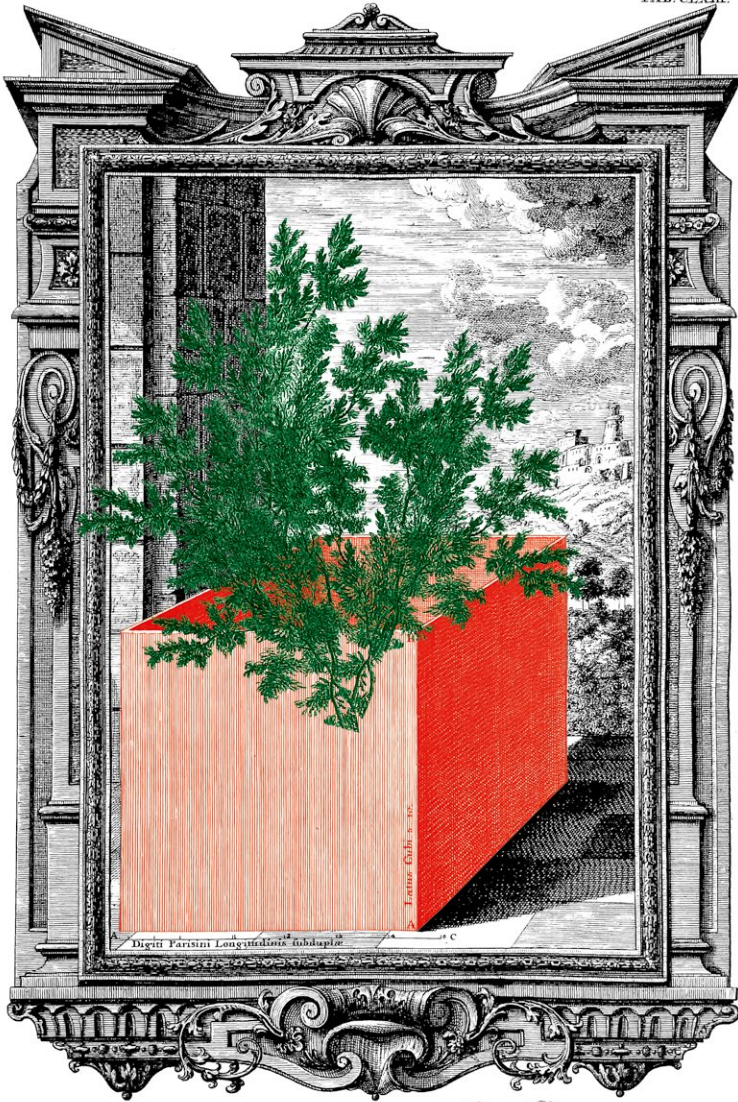


WHITETRASHLAND

Testing the AR sculpture on the Rhine in Düsseldorf



TAB. CLXIII.



EXODI Cap. XVI. v. 36.
Gomer is Ephæ.

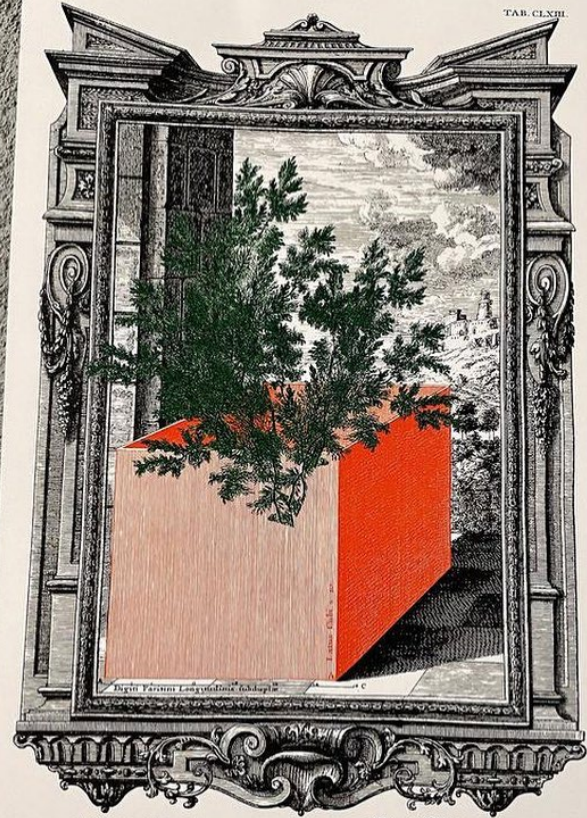
Il Gitch' Moſis Cap. XVI. v. 36.
Gomer is Theil des Epha.

L.A. Corvius sculp.

WHITETRASHLAND

Edition of 10 colour prints
Exhibited at Gray Mandorla Studio, Poznań, Poland
2022

TAB. CLXIII.



EXODI Cap. XVI. v. 36.
Gomer is Ephæ.

Il Gitch' Moſis Cap. XVI. v. 36.
Gomer is Theil des Epha.

L.A. Corvius sculp.

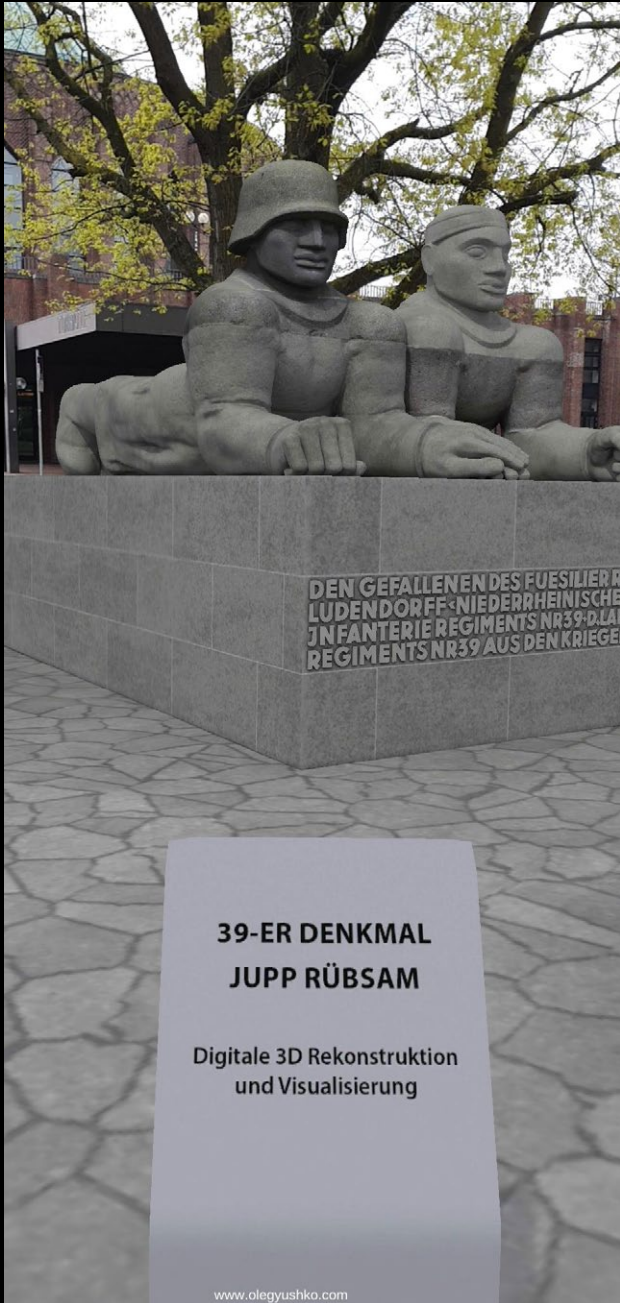
DUESSELDORF AUGMENTED

AR-App Duesseldorf Augmented (DA)
AR reconstruction
2019

The DA APP is designed to visualise art in augmented reality art projects and historical reconstructions in public spaces.

The first project realised for DA is a 3D reconstruction of the monument Innere Festigung by Jupp Rübsam at its original location in front of the Tonhalle Düsseldorf, where two original fragments of the monument are also located.

The digital reconstruction and the development of the app were realised on behalf of Kunstkommission Düsseldorf with the help of the city's Bezirksvertretung 1 and Filmwerkstatt Düsseldorf e.V. Directed by Jan Wagner, realised by Oleg Yushko.



PORTABLE MUSEUM

AR app Portable Museum
Augmented reality sculpture
Presented at the exhibition PORTABLE MUSEUM at Worringerplatz in Düsseldorf 2019

PORTABLE MUSEUM is a site-specific art project that is being realised at Worringer Platz in Düsseldorf.

Augmented reality is used here to relocate works of art in public spaces, which can be discovered - sometimes obviously, sometimes hidden - via the specially programmed app.

Every visitor can see the graffiti painted on the floor, which is a replica of Michelangelo's signature. The 3D object can be revealed by pointing the smartphone camera at the graffiti target. The augmented reality app PORTABLE MUSEUM plays with the boundaries of the visible and the real and is a transformation of the concept of art in public space.



PORTABLE MUSEUM

In Situ: Worringerplatz in Düsseldorf



PORTABLE MUSEUM

In Situ: Worringerplatz in Düsseldorf



LOOKING THROUGH THE THREE-QUARTER WINDOW

Augmented Reality Space
Presented at the TRANSLOKALE -
ABSCHIED DER OBJEKTE in Düsseldorf
2018

This is another interpretation of the three-quarter view method used in the installation THREE-QUARTER WINDOW AND THE DOOR STOPPER (2017). Here, the functionality of a window is transferred to a virtual space.



LOOKING THROUGH THE THREE-QUARTER WINDOW



Augmented Reality Space
Presented at the TRANSLOKALE -
ABSCHIED DER OBJEKTE in Düsseldorf
2018



THREE-QUARTER WINDOW



Site-specific installation with built-in wall and light box.

400 × 400 × 10 cm.

Made during ArToll. SOMMERLABOR.

2017 in Bedburg-Hau.

2017

This work is an author's personal interpretation of the three-quarter view method, which is used in painting to depict three dimensional objects on a two-dimensional plane. By depicting an incomplete window, the three-quarter view method is literally applied, leaving only three of its four parts intact and limiting the functionality of a window to a simple light source.



DOOR STOPPER

Site-specific installation with a sculpture made of wooden wedges.

150 × 60 × 60 cm.

Made during ARTOLL. SOMMERLABOR. 2017 in Bedburg-Hau.

The multiplication of a simple object leads to a direct denial of its original purpose.



THREE-QUARTER WINDOW AND THE DOOR STOPPER

Site-specific installation with built-in wall, light box and sculpture made of wooden wedges.
presented at the exhibition WELT.LABOR during ARTOLL. SOMMERLABOR. 2017 in Bedburg-Hau





DER GEIST GEISTLOSER ZUSTÄNDE

Kinetic sculpture with an Arduino microcontroller, a silver balloon, a glass flask and an air pump. 24 × 10 × 10 cm. 2014

“Der Geist geistloser Zustände” - an expression Marx used when he compared religion to the opium of the people. The silver sphere pulsates slowly and rhythmically in the glass flask, filling and emptying it.

DER GEIST GEISTLOSER ZUSTÄNDE

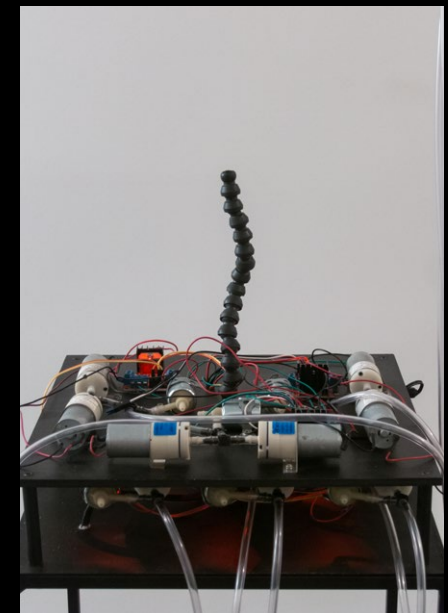


DER GEIST GEISTLOSER ZUSTÄNDE 3

Kinetic sculpture with an Arduino microcontroller, sensors, silver balloons, glass flasks and air pumps. 150 × 30 × 30 cm.

2014

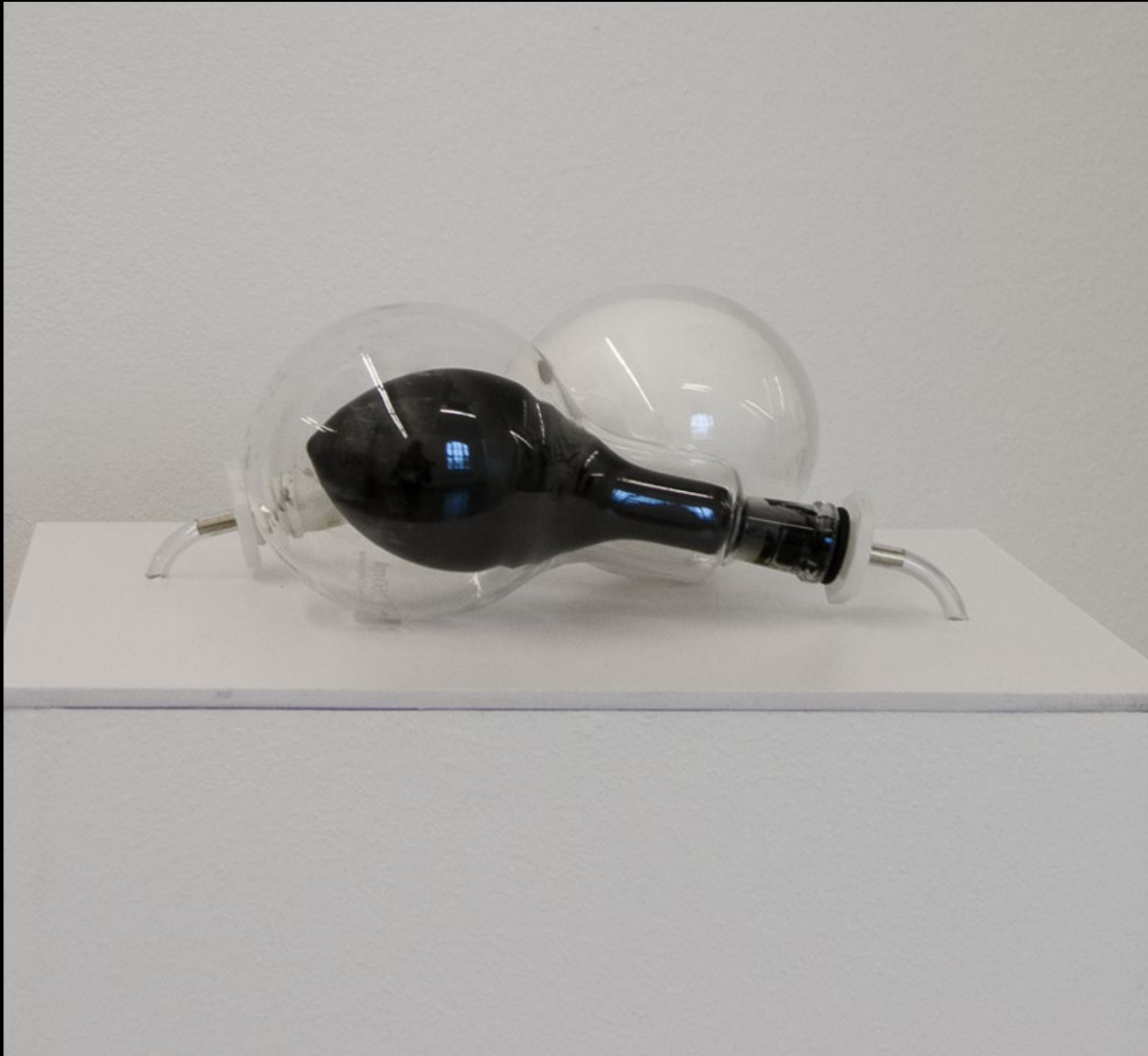
“Der Geist geistloser Zustände” - an expression Marx used when he compared religion to the opium of the people. Depending on the lighting conditions, silver balloons pulse slowly and randomly into the glass flasks, filling and emptying them.



DER GEIST GEISTLOSER ZUSTÄNDE 3



DER GEIST GEISTLOSER ZUSTÄNDE 2



Kinetic sculpture with an Arduino microcontroller, a black and a white balloon, two glass flasks and an air pumps. 110 × 27 × 24 cm. 2013

“Der Geist geistloser Zustände” - an expression Marx used when he compared religion to the opium of the people. The balloons alternately inflate and deflate, filling the glass flasks and taking on their shape.



DER GEIST GEISTLOSER ZUSTÄNDE 1



Kinetic sculpture with an Arduino microcontroller, a red balloon, a glass flask and an air pump. 110 × 27 × 24 cm.

“Der Geist geistloser Zustände” - an expression Marx used when he compared religion to the opium of the people. A red balloon pulsates slowly in a glass flask, filling and emptying it.



PALATKA №6

Installation with neon lamps.

550 × 110 × 110 cm.

Shown at the exhibition

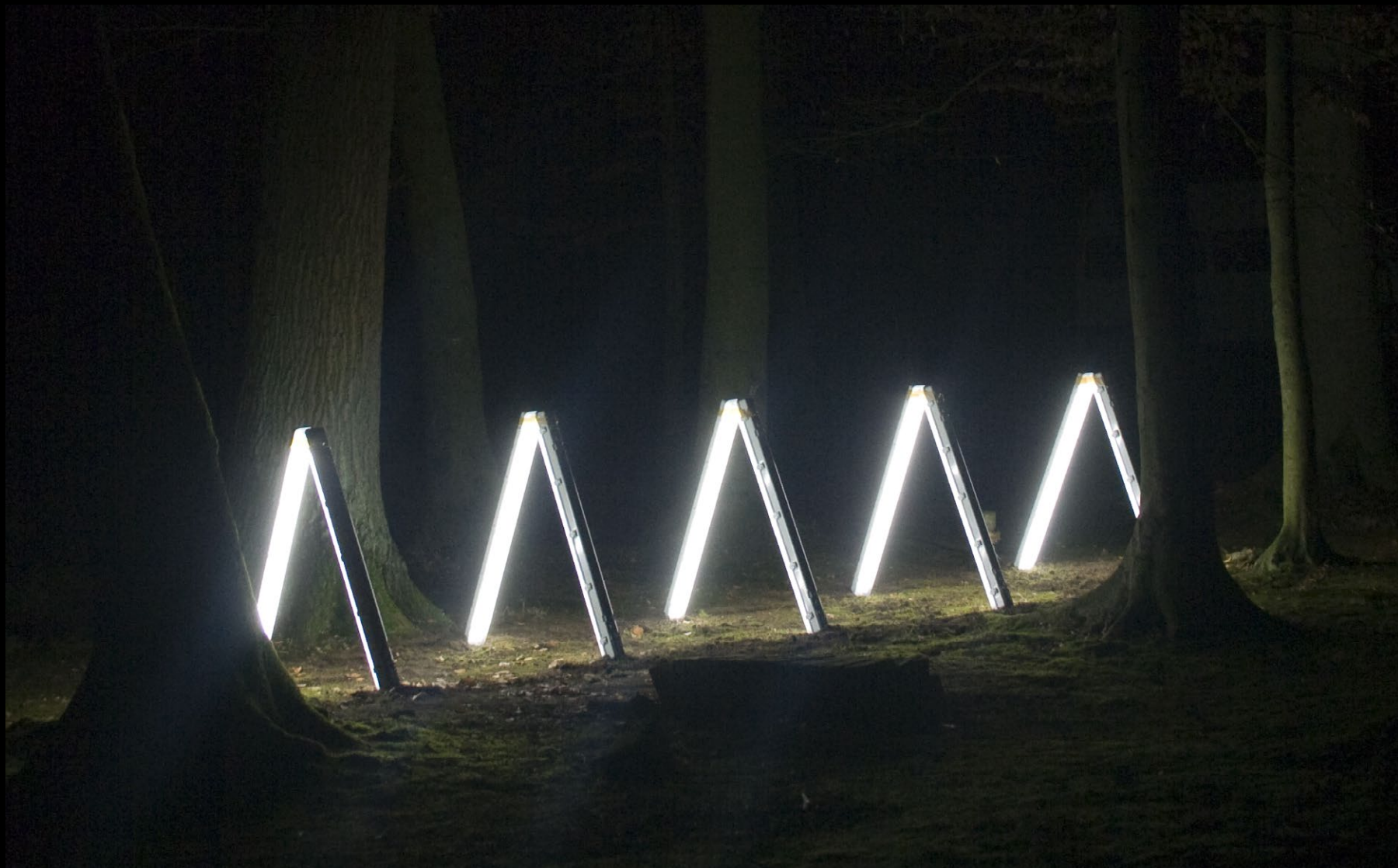
LICHT SPIEL ORTE on the grounds of
the psychiatric hospital in Bedburg-Hau
2011

The idea comes from the title of Anton Chekhov's short story "Ward No. 6". The story opens with a description of a lunatic asylum, ward № 6, in a provincial hospital. This installation uses a play on words in Russian between the words "palata" (палата - hospital room) and "palatka" (палатка - tourist tent).



PALATKA №6

Installation view



FULL LINEN JACKET



Installation mit Fotoabzügen,
Schaufensterpuppen, maßgefertigten
Leinenroben.
2010

Auf diesen inszenierten Fotos sind die
Bewohner des modernen Weißruss-
lands in identische Leinenkleidung
gekleidet. Obwohl Leinen eines der
natürlichsten Materialien ist, sehen
die Menschen auf den Fotos unnatür-
lich und unbeholfen aus. Ich denke,
dass solche Uniformen theoretisch
bequem sein könnten, aber wenn sie
mit Gewalt angezogen werden müs-
sen, können sie zu einer unerträglichen
Last werden.



FULL LINEN JACKET

Photo prints from the series



FULL LINEN JACKET

Photo prints from the series



MUSCAE ENCOMIUM (THE FLY)



Installation with 2 laser-cut acrylic doilies and 14 3D prints. Each doily is approx. $3 \times 300 \times 100$ cm.
2010

Der Titel der Installation verwendet der Titel des Textes von Lukian von Samosata. Dessen kurze Beschreibung ist die paradoxe Anpreisung des Insekts. In diesem Text wurde zum ersten Mal die Redewendung "Aus einem Maulwurfshügel keinen Berg machen" oder "Aus einer Fliege keinen Elefanten machen" verwendet. Die Objekte der Installation tun genau das Gegenteil: Sie zeigen die Stadien der Verwandlung einer Fliege in einen Elefanten. Ihr Stil erinnert an Elemente des sowjetischen Kleinbürgerkitsches: Elefantenfiguren auf einem Spitzendeckchen. Für die Herstellung der Objekten wurden die neuesten technischen Errungenschaften (3d-Druck und Laserschnitt) verwendet.



MUSCAE ENCOMIUM (THE FLY)

Fragment of the installation in the solo exhibition A36YKA A6CZPDA
at a271 - Ateliers Höherweg in Düsseldorf



MUSCAE ENCOMIUM (THE FLY)

Fragment of the installation in the solo exhibition A36YKA A6CZPDA
at a271 - Ateliers Höherweg in Düsseldorf



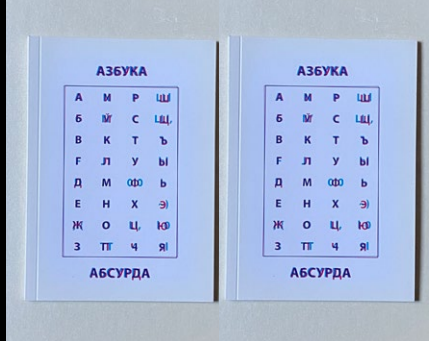
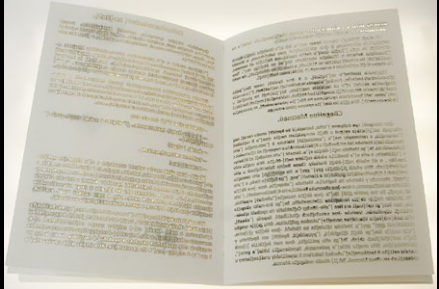
A36YKA A6CYPDA

Installation with book edition, unique laser cut and 3 light boxes. In collaboration with Kirill Lubents. 2010

The idea behind the work is to introduce Informal romanization of Cyrillic using „Volapuk encoding“ as a possible translation of literary works. As part of this experiment, texts written by Kirill Lubents in Cyrillic in Russian were romanized.

The works thus translated formed the book „The ABC of Absurdity“, the individual pages of which were presented as lightboxes. The book was published in an edition of 200, and one copy was made using laser cutting instead of printing.

The work of the project is interested in what can happen to the reader's understanding of the translated text. To what extent can Volapuk's encoding change the perception of the text by a Russian-speaking reader and what will a reader speaking one of Roman languages be able to see?



А36УКА				А3УКА			
А	М	Р	ЦШ	А	М	Р	ЦШ
Б	Ы	С	ЛШ	Б	Ы	С	ЛШ
В	К	Т	Ъ	В	К	Т	Ъ
Г	Л	У	Ы	Г	Л	У	Ы
Д	М	О	Ь	Д	М	О	Ь
Е	Н	Х	Э	Е	Н	Х	Э
Ж	О	Ц	Ю	Ж	О	Ц	Ю
З	Т	Ч	Я	З	Т	Ч	Я

АБСУРДА

A36YKA A6CYPDA

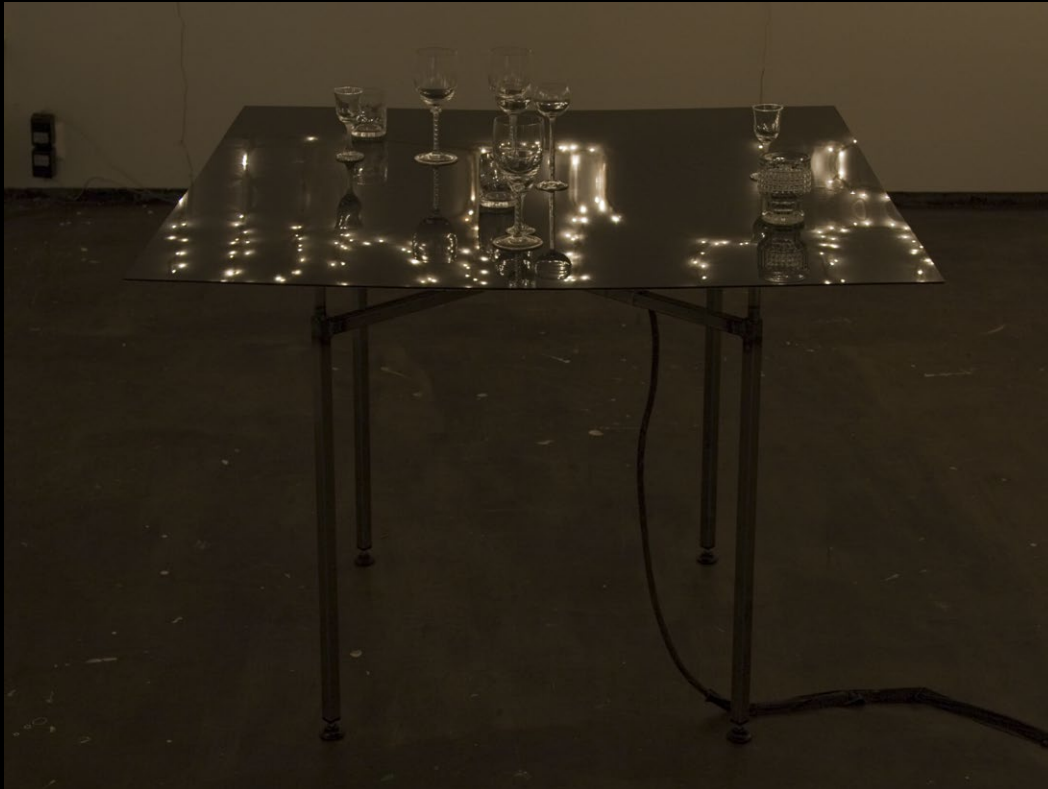
Fragment of the installation in the solo exhibition
A36YKA A6CZPDA at a271 - Ateliers Höherweg in Düsseldorf



ARTISTIC STATEMENT IN THE CONTEXT OF THE SPIRITUALIST SEANCE

Installation with a text written with Christmas lights, a motorised by solenoid and microcontroller table, empty glasses. The text can be read in circle, changing its meaning. Dimensions are variable. 2009

In this work the artist explores the moment of catching a special "responsive situation" where any thing or any random word asking the artist a question about himself.



ARTISTIC STATEMENT IN THE CONTEXT OF THE SPIRITUALIST SEANCE

Fragments of the installation



repulsat.ps

Site-specific installation with lenticular image. 120 × 240 cm
2008

repulsat.ps is an anagram of last supper. (The ending „*.ps“ can be interpreted as a postscript file). This lenticular image consists of thirteen frames interlaced to a single piece. The work was conceived specifically for the space in which it was exhibited, and its constituent frames were shot there. The space with the black window became the setting for a new version of The Last Supper. During the exhibition, the black window was closed and repulsat.ps was exhibited in its place. Thirteen actors were invited to participate in the shoot. Their movements were choreographed into a sequence form thirteen poses for thirteen frames and divided into three steps: from a position of focused attention (first pose-frame), the actors moved to recreate the composition of Leonardo da Vinci's Last Supper (seventh pose-frame) and then returned to their original position (thirteenth pose-frame). Moving in the space of the installation, the viewer cannot recognize the individual frames of the sequence. The whole composition is constantly changing depending on the viewer's position.







FROST STEPS

Two channels video projection
video HD, 9: 16
Part I: 2.23 min.
Part II: 5.33 min.
2008

In both two videos, five artists participate in conversations, moving round and round once in a stadium and once in a park. The dialogs are on Russian with English subtitles. To enhance the sense of subjective experience, handheld 3:4 shooting followed by visible stabilization was used for the 9:16 video. The duration of the video cycles corresponds to the time during which the participants make one round on a stadium in Part I and in park in Part II. By presenting these videos in a constant loop, the author wants to interlace their spatial and semantic circles.



- We came and sat down



- She says, she began with: 'LA-LA-LA-LA ...'

FROST STEPS

Part I and Part II. Frames from videos



- A half birthday in a mental hospital

- I just remembered, that, that it's a butter...

- It is already porous

- For any information more valuable to me.

- Leave it necessary for you to give an interview as soon as possible

- You have Bill in two variants

- That she used to completely forget her lyrics on stage

- We came and sat down

- Only when I ate macaroni

- She says she begins with "LA LA LA LA ..."

- On the 30th.

- Or morals ...

- Has exhausted

- Exactly what I meant!

TRAFFIC SIGNS

Video and photo documentation of the action: road marking with traffic signs in mandala technique. Kathmandu, Nepal. 2008

An act of reflection on the appropriateness of placing signs in places where no one pays attention to them.



TRAFFIC SIGNS

Image from video documentation of the action



TRAFFIC SIGNS

Images from photo documentation of the action



TERMINATOR OF CONFIDENCE PROBABILITY



Installation with wooden blocks, white paint and colored video projection. 500 × 90 × 50 cm. Presented at HISK in Ghent. 2008

At first glance, it may seem that the pile of wooden planks over which white paint had been poured is nothing more than haphazardly thrown construction leftovers. But then one will notice that the patch of paint changes its colour and brightness as the accidental contours of spilled varnish are being carefully reproduced by a video projection aimed at it from above. Whether the white spot is a complexly structured screen for the video projection or whether the video projection has been created to illuminate the spot is up to the viewer to decide. In this work, chance and determination are inseparable. Oleg Yushko is exploring the boundaries of art. This work is a study of the delicate difference between artistic purpose and the accumulation of external circumstances. TERMINATOR OF CONFIDENCE PROBABILITY can be seen as a search for the line which separates art from not-art.

TERMINATOR OF CONFIDENCE PROBABILITY



Installation with wooden blocks, white paint and colored video projection. 380 × 90 × 50 cm

Presented at the exhibition III II I in "Ÿ" Gallery in Minsk, Belarus 2017

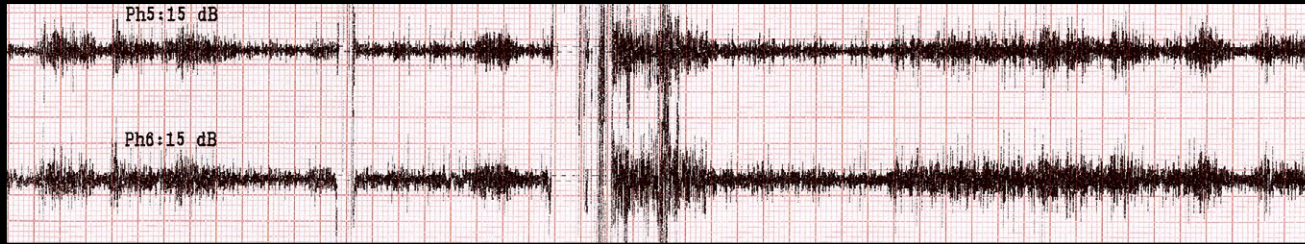
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TERMINATOR OF CONFIDENCE PROBABILITY

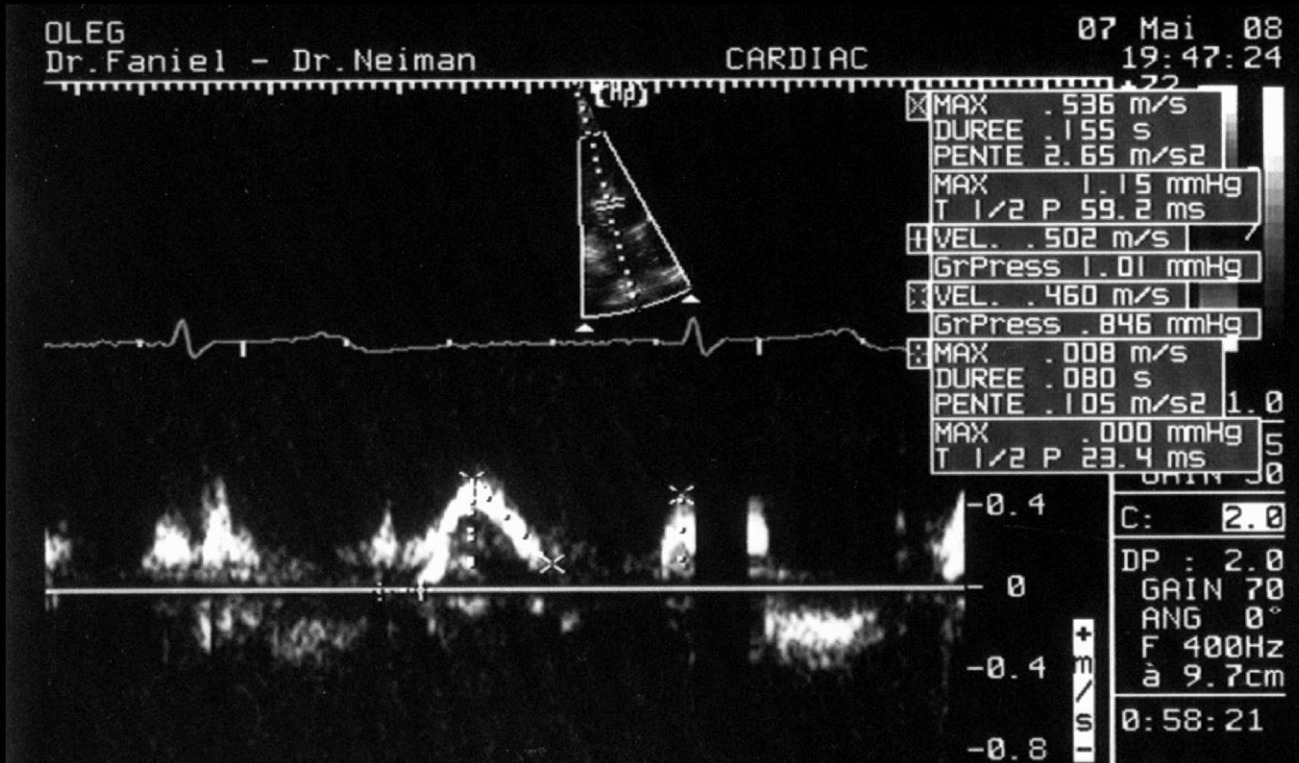
Fragments of the installation





THE FIRST AND SECOND AND THIRD AND FOURTH HEART SOUNDS

Sound installation and video presented at the exhibition "La conquête du monde par l'image" at the MATUVU in Brussels. Duration of the audio: 39.21 min. Duration of the video: 47.26 min. 2008



For the sound installation, unconscious sounds that the Author's body makes during daily life activities, such as the sound of breathing, heartbeat and stomach rumbling, were recorded. These sounds were transmitted through loudspeakers located outside the exhibition space. Inside the exhibition space, a video documentary was shown in which a cardiologist examined the author's heartbeat using a non-invasive technique. This work addresses the question of our perception of how human feelings are created, exploring how intimate, internal body sounds are translated by medical machines into visual and verbal images. The author explores the different roles that imagination, experience and technology play in how we understand and interact with our environment.



THE FIRST AND SECOND AND THIRD AND FOURTH HEART SOUNDS

Frame from the video



WELCOME



Installation with an inscription made of barbed wire.

60 × 300 × 60 cm

2007

In this work, the author examines the act of expression in the context of double bind theory.



WELCOME

Fragment of the installation



W-O-W

Site-specific light installation with metal construction, neon tubes and microcontroller. 230 × 500 × 70 cm.
Exhibited at the Shining_Gap festival in the Botanical Garden in Osnabrück.
2016

The flickering of the three neon lamps corresponds to the letters of the Morse code: s-o-s. As this type of lamps reacts slowly to being switched on, the code it produces will never be clear enough to be recognized by the audience.



W-O-W

Site-specific light installation with metal construction, neon tubes and microcontroller. 230 × 500 × 70 cm.
Exhibited at HISK in Ghent.
2008

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ZWARTE PIET IN VENICE

12 color lambda prints. Each 33 × 50 cm.
Presented at the GERY CHRISTMAS SHOW
in the gallery Maes & Matthys in Antwerp.
2007

The folklore and legends of the Netherlands and Flanders include characters such as Zwarte Piet (meaning, "black Piet"). He is a companion of St. Nicholas, whose annual feast in the Netherlands is celebrated on December 5 and 6, when gifts are distributed to all good children. When the author was in Venice in 2007, he thought that the illegal African vendors, who carried their goods in sacks, had a striking likeness to Zwarte Piet. The counterfeit goods they sell are so cheap that they look like gifts. Thus, the illegal African traders combine the traits of both St. Nicholas and his helper.



ZWARTE PIET IN VENICE

Prints from the series



MUSEUM OF BRUNO

Installation with:

text by Kirill Lubenets "Bruno"; signal tape with the inscription "No trespassing Police"; six collages intended to depict different versions of the Bruno's state of mind; two shelves with twenty six archival cards cataloguing Bruno's personal belongings/ tools; a piece of carpet with a chalk outline of a body; a TV set, showing the video recording of a walkthrough of a computer game designed and played by the authors; the empty liquor bottles; a printout of a piece of wall from the computer game.

200 × 600 × 120 cm.

Presented at the exhibition MUSEUM OF BRUNO in "Podzemka" gallery in Minsk, Belarus.

In co-authorship with Kirill Lubenets.
2006

The installation is a reconstruction of the figure of Bruno, an imaginary antisocial criminal. The middle layer of the installation consists of a series of images showing objects that Bruno might have possessed. The top layer, photo collages, is intended to depict different versions of the character's state of mind. This reconstruction is intended to suggest that a figure who is marginalized by society can have much more personal freedom than its normal members.



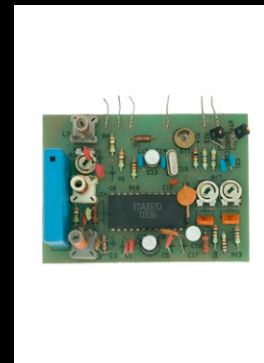
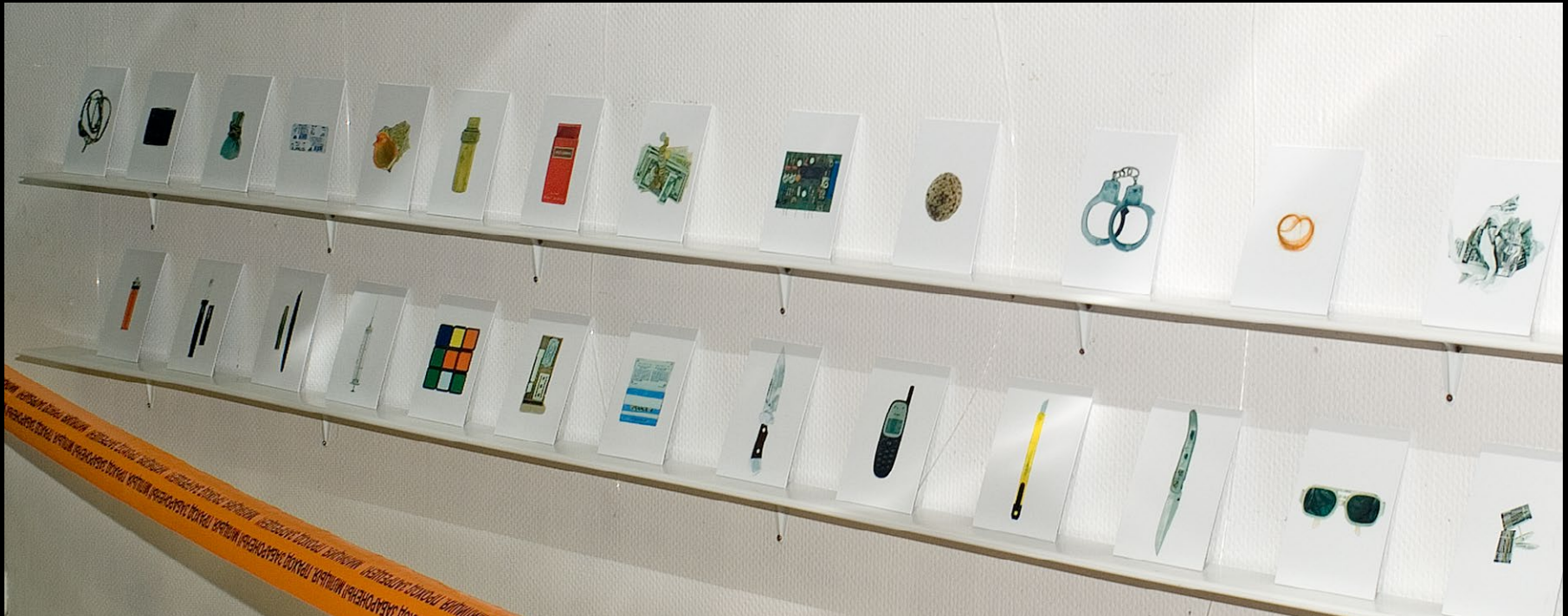
MUSEUM OF BRUNO

Collages depicting different versions of Bruno's state of mind



MUSEUM OF BRUNO

Archive cards cataloguing Bruno's personal objects/tools



MUSEUM OF BRUNO

TV showing a video of the game developed and played by the authors



MUSEUM OF BRUNO

Screenshot from the walkthrough of a game played by the authors



Путеводитель



GUIDEBOOK

24 pages booklet of colour digital prints. 12 × 16,4 cm
2005

According to the author, the easiest way for Belarusians to get abroad is to stroll through the second-hand market.

GUIDEBOOK



IMPLICATION

Colour lambda prints.
Dimensions variable.
2002–2007

In an ongoing battle, the authorities are constantly painting over new graffiti on the walls of the city of Minsk. By concealing the words, the presence of the graffiti is reinforced, especially its political implications. The technique used by the authorities is a peculiarity for those familiar with the history of painting, as it could be recognised as mimicking the styles of left-wing propaganda at the beginning of the last century.



IMPLICATION



IMPLICATION



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Education/Residencies

- 1991-1996 Belarusian State University of Informatics and Radioelectronics, Minsk;
Graduated in 1996
- 1998 Course of New Technologies in Photography and Digital Art, AMOS,
Saint-Petersburg, Russia
- 2007-2008 HISK, Higher Institute of Fine Arts, Ghent, Belgium; Graduated in 2008
- 2009 "Sumu", Artist-in-Residence, Turku, Finland
- 2010 "a271 - Ateliers Höherweg", Artist-in-Residence, Düsseldorf, Germany
- 2017 "ArToll Summer Laboratory 2017", Artist-in-Residence, Bedburg-Hau, Germany
- 2023 "Open Studio – mehr als Close Study." Artist-in-Residence, University of Witten/
Herdecke, Witten, Germany

Public collections

- 2020 DÜSSELDORF AUGMENTED, 3D reconstruction of the INNER FORTRESS monument
by J. Rübsam, Tonhalle. Collaboration with the Filmwerkstatt Düsseldorf e.V.
- 2009 CORIDOR, permanent public installation in Mechelen, Belgium

Solo Exhibitions (selection)

- 2024 WITTENHORN, Universität Witten/Herdecke, Witten
- 2023 X3-BOX, University of Witten/Herdecke, Witten
- 2023 X3-BOX, German Roentgen Museum, Remscheid
- 2019 PORTABLE MUSEUM, Gasthof Worringer Platz, Düsseldorf
- 2010 A36YKA A6CZPDA, a271 - Ateliers Höherweg, Düsseldorf
- 2009 ARTISTIC STATEMENT IN THE CONTEXT OF THE SPIRITUALIST SEANCE, Sumu,
Turku, Finland
- 2007 WELCOME, Installation in the Handelsbeurs Arts Centre, Ghent, Belgium
- 2006 MUSEUM OF BRUNO, Gallery Podzemka, Minsk, Belarus

Group Exhibitions (selection)

- 2022 ZERO GRAVITY, Raum für Kunst, Düsseldorf
- 2021 DIGITAL JOKES, Weltkunstzimmer, Düsseldorf
- 2021 CULTPROTEST.ME: Artists for Democracy in Belarus, Museum Folkwang, Essen
- 2021 EVERY DAY / ART. SOLIDARITY. RESISTANCE, Mystetskyi Arsenal, Kyiv
- 2020 DÜSSELDORF AUGMENTED, 3D reconstruction of the monument by J. Rübsam
in front of Tonhalle, Düsseldorf

- 2020 DÜSSELDORF PHOTO +, Festival, Düsseldorf
- 2020 TOUCHING DISTANCE, "Ÿ" Gallery, Minsk, Belarus
- 2018 TRANSLOKALE - ABSCHIED DER OBJEKTE, Düsseldorf-Mitte/Altstadt, Düsseldorf
- 2018 PRA__BEL, Galeria Kryнки, Kryнки, Poland
- 2017 WELT.LABOR, ArToll Sommerlabor 2017, Bedburg-Hau, Germany
- 2017 SPACE OF DIFFUSION, Tbilisi History Museum, Tbilisi, Georgia
- 2016 SHINING_GAP, Festival, The Botanical Garden, Osnabrück
- 2016 ZBOR. BELARUSIAN ART MOVEMENT, Izolyatsia, Kyiv, Ukraine
- 2016 III II I "Ÿ" Gallery, Belarus
- 2016 OBJECT IN A VISUAL FIELD, "Ÿ" Gallery, Minsk, Belarus
- 2016 ZBOR. BELARUSIAN ART MOVEMENT, Izolyatsia, Kyiv, Ukraine
- 2016 ZBIÓR(ZBOR). KONSTRUOWANIE ARCHIWUM, Galeria Arsenal, Białystok, Poland
- 2015 THE SPACE OF DIFFUSION, NCCA (National Center for contemporary Arts),
Kaliningrad, Russia
- 2015 VISIONS OF SENSORY SPACE, Galerie Voss, Düsseldorf
- 2014 OSTRALÉ '014, Biennale, Dresden
- 2013 MINSK: (RE) CONSTRUCTION, Gallery TSÉKH, Minsk, Belarus
- 2012 ABIOGENESIS, D-52. Space for Contemporary Art, Düsseldorf
- 2012 SENSORIAL PANOPTIKUM, Beck & Eggeling Contemporary, Düsseldorf
- 2012 PALACE COMPLEX, Gomel Palace & Park Ensemble, Gomel, Belarus
- 2012 SOUND OF SILENCE: ART AGAINST DICTATORSHIP, EFA Project Space, New York, USA
- 2011 PROXIMITY, Docks on the Seine, Paris, France
- 2011 THE JOURNEY TO THE EAST, Art Kyiv Contemporary, Kyiv, Ukraine
- 2011 LICHT SPIEL ORTE, ArToll Kunstlabor, Bedburg-Hau, Germany
- 2010 OPENING THE DOOR? BELARUSIAN ART TODAY, CAC (Contemporary Art Centre),
Vilnius, Lithuania
- 2010 MEDIATIONS BIENNALE POZNAN 2010, "Zamek" Culture Centre, Poznan, Poland
- 2010 FLAT CHARACTER, Antwerp University, Antwerp, Belgium
- 2009 M'ARTIAN FIELDS - COLLABORATION, Moscow, Russia
- 2009 CONTOURLIGHT, Mechelen, Belgium
- 2008 LA CONQUÊTE DU MONDE PAR L' IMAGE, M'ATUVU, Brussels, Belgium
- 2007 GERY CHRISTMAS SHOW, Maes & Matthys Gallery, Antwerp, Belgium
- 2007 ASIA – EUROPEAN MEDIATIONS, The IF Museum "Inner Spaces", Poznan, Poland
- 2005 INNER SPACES FESTIVAL XIV: KONTAKT-KONTEKST, Gallery Arsenal, Poznan, Poland