

Misha Gudwin

portfolio / selected works



Bio

Contemporary artist, street art artist, curator.
Born in Voronezh (November 23, 1995).

Co-founder and curator of the exhibition space and cultural center "High Five" in Voronezh and "IP Vinogradov" in Moscow.

He began his career as a graffiti artist in 2010 and then joined the contemporary art and street art scene. Graduated from the Voronezh Central Art Center educational program and the BAZA Institute of Contemporary Art in 2021.

Resident of the Sphere Foundation (formerly the Vladimir Smirnov and Konstantin Sorokin Foundation) and the Open Studios of the Winzavod Contemporary Art Center 2020

Finalist of the young artists' competition "Nova art" 2019. Participant of the special project "Create a new layer" of the 6th Ural Industrial Biennale.
Author of lectures on street art and contemporary art.

Statement

In my practice I talk about the inextricable relationship between material and virtual (digital) objects.

I explore the interaction of street and digital environments using objects found on the street, reflecting the industrial image of post-Soviet cities.

Also in my projects I address pop-cultural and subcultural phenomena related to online communities. This may be a research on the early stages of digital environment formation through nostalgic images from the 00's, or the treatment of Internet phenomena based on certain visual references of the 10's culture, such as webpunk and tumbler, or various contemporary teenage off-line and online subcultural trends - E-girl, Traumacore, etc.

I propose to document our modernity, where the digital is no longer something new, and the human environment has long been combining signs of both material and digital space.

I am interested in taking certain elements out of our everyday lives and showing the viewer what a dynamically evolving modernity consists of.

CV

Education

- 2018 School for Artists, Contemporary Art Center Voronezh.
- 2021 Institute of Contemporary Art "Baza", Moscow

Solo exhibitions

- 2022 "Liminal" at Voskhod gallery, Basel, Switzerland.
- 2022 "The night of Capricorn" at Vyksa Artist-in-Residence.
- 2021 "Lilac Light" at Errring Office residency. Moscow.
- 2020 "Transforming the Dedicated Area" at The Foundation of Vladimir Smirnov and Konstantine Sorokin. Moscow.

Awards and residencies

- 2022 Vyksa Artist-in-Residence
- 2021 City Says Residences. Contemporary Art Center ARKA. Arkhangelsk.
4th Public Art Festival "Carte Blanche". Ekaterinburg.
Residence "Errring Office".
Public Art Festival "Art Prospect". St. Petersburg.
- 2020 Open Studios residency Contemporary Art Center Vinzavod. Moscow.
3rd Public Art Festival "Carte Blanche". Ekaterinburg.
Street Art Festival "Street Morphology". Tyumen. Tyumen.
- 2019 Finalist of the "Nova art" competition for young artists.
Art residence. Museum of Street Art. St. Petersburg.

Group show

- 2022 "In the dust of this planet" at Art4 museum. Curator Alexander Burenkov. Moscow.
"Street Magic", Group Show at Plague Space, Krasnodar
"Cultural Code of the City" at Octava, curator: Yan Posadsky. Tula.
"World creation. Choice of Pierre-Christian Brochet at Octava. Tula.
"Love Island" at fābula gallery. Cosmoscw. Moscow.
"Freaking Fabulous" at fābula gallery. Blazar Young Art Fair. Moscow.
- 2021 Special project of the Ural Industrial Biennale "Create a new layer". Tyumen.
VIII International Public Art Festival "Art Prospekt". Saint Petersburg.
Exhibition based on the results of the Errring Office residency. Moscow.
"Moscow 874" at 9th Cosmoscw Fair. Fabula gallery. Moscow.
"Digital return" media project at Sreda magazine, VAC foundation.
"Transfer, projection, processing" at "Winzavod Open". CAC Winzavod. Moscow.
"Outsider B" at Ural Vision Gallery. Ekaterinburg.
Curator's project "A Few Blocks Away" at Victoria gallery. Samara.
"Group Therapy" at Fabula gallery. Moscow.
"Recreation Zone" at Vectura. Moscow.
"Mythology or reality?" at EVER ART festival. VIP Moscow. Moscow.
"Digital heritage" at Surface Lab Art. Moscow.
"Industrial triangle" online project at Vladimir Smirnov and Konstantin Sorokin Foundation.
"Arcanum" at IP Vinogradov Space . Moscow.
"Walking On A Dream".at Central City Tower. Moscow.

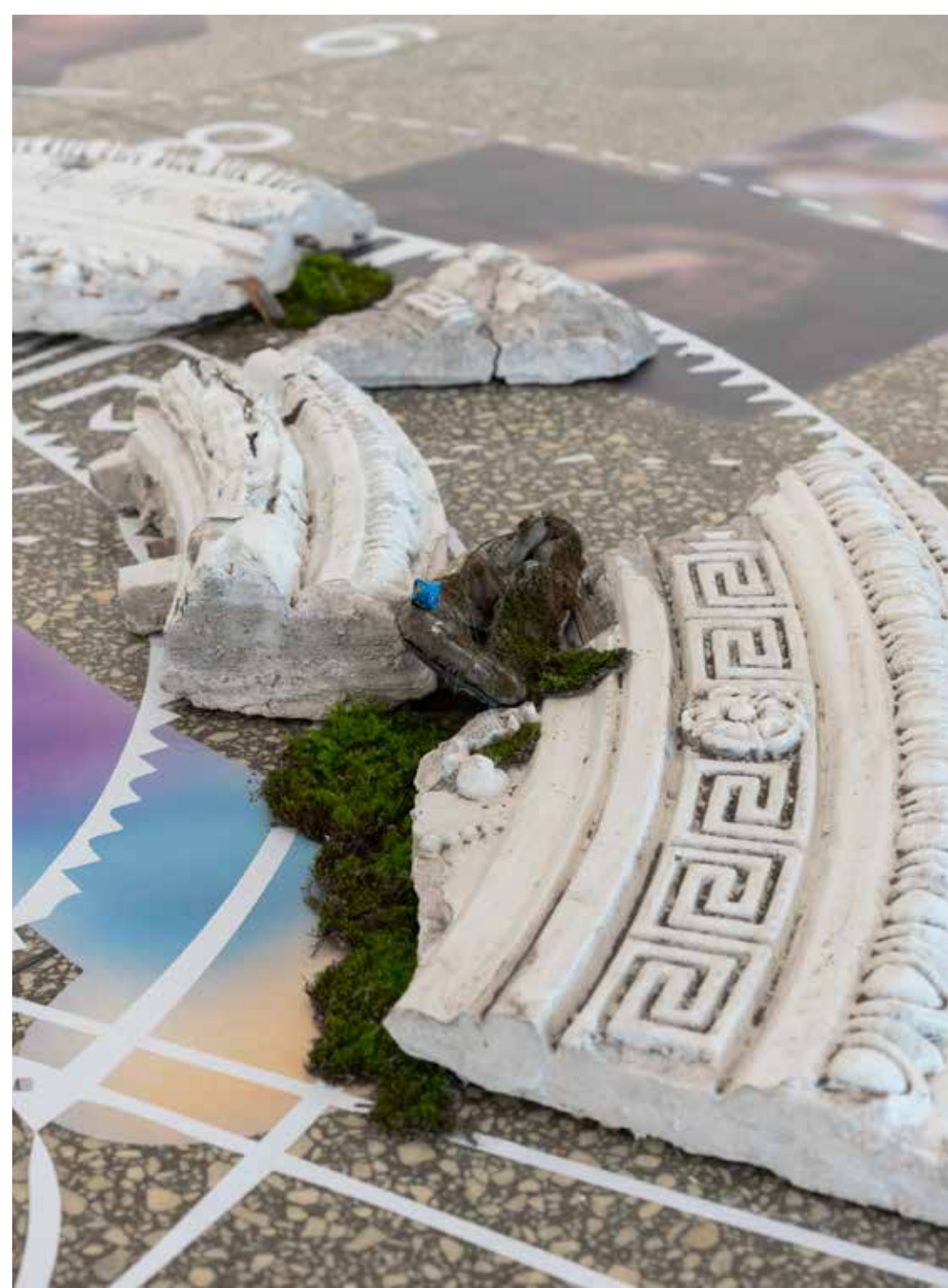
- 2020 Organization artist-run space and studio "IP Vinogradov" and participation in the group exhibition.
Final exhibition of the 7th season of "Open Studios" project "Walls Help" at Winzavod Contemporary Art Center. Moscow.
The 8th Cosmoscov Fair. Moscow.
Special Project of the VII Moscow International Biennale of Young Art "Support Group.
Support Group" - Exhibition of the 1st year of the Bazav Cube Institute. Moscow.
"Romance(s) of places or abstract topophilia" at the international festival RAUM SPACE. Kaliningrad.
Apartment exhibition "Rooms 2.0". We see items. Moscow.
Zheleznogorsk Biennale. CAC Chicory. Zheleznogorsk.
Online project 3D bedroom exhibition at Ural Branch of SCAC.
- 2019 "Treehouse" at FFTN Gallery. St. Petersburg.
Exhibition of the finalists of the competition "Nova art " New Holland. St. Petersburg.
"Microbiennale of Horizontal Initiatives". Moscow.
Organization of the artist run space "High Five" and participation in the group exhibition "Pomegranate-flavored Orange".
- 2018 "Quiet Center" at Voronezh Contemporary Art Center
Apartment exhibition "Fragments". Voronezh.
"The Politics of Acceptance" at Kramskoi Voronezh Regional Art Museum. (Branch - Governor's House).
Off-site collective exhibition "BOLT". The Edge of the Forest, Voronezh.
School for Artists report exhibition. Voronezh Contemporary Art Center

'The night of Capricorn' at Vyksa Artist in Residence

In his project at the Vyksa art residence, the artist created a speculative installation dedicated to the mythological connection of the city of Vyksa with ancient esoteric and astrological practices.

For an installation imitating the recreated ruins of an ancient temple, altar or cult object, revealing the connection of the unicorn with ancient occult practices, Misha Gudwin used found artefacts — plaster fragments of architectural decor. The ancient Vyksa altar, restored in the speculative installation, is intended to prove the connection of the city with astrological, occult and other practices of local secret communities.





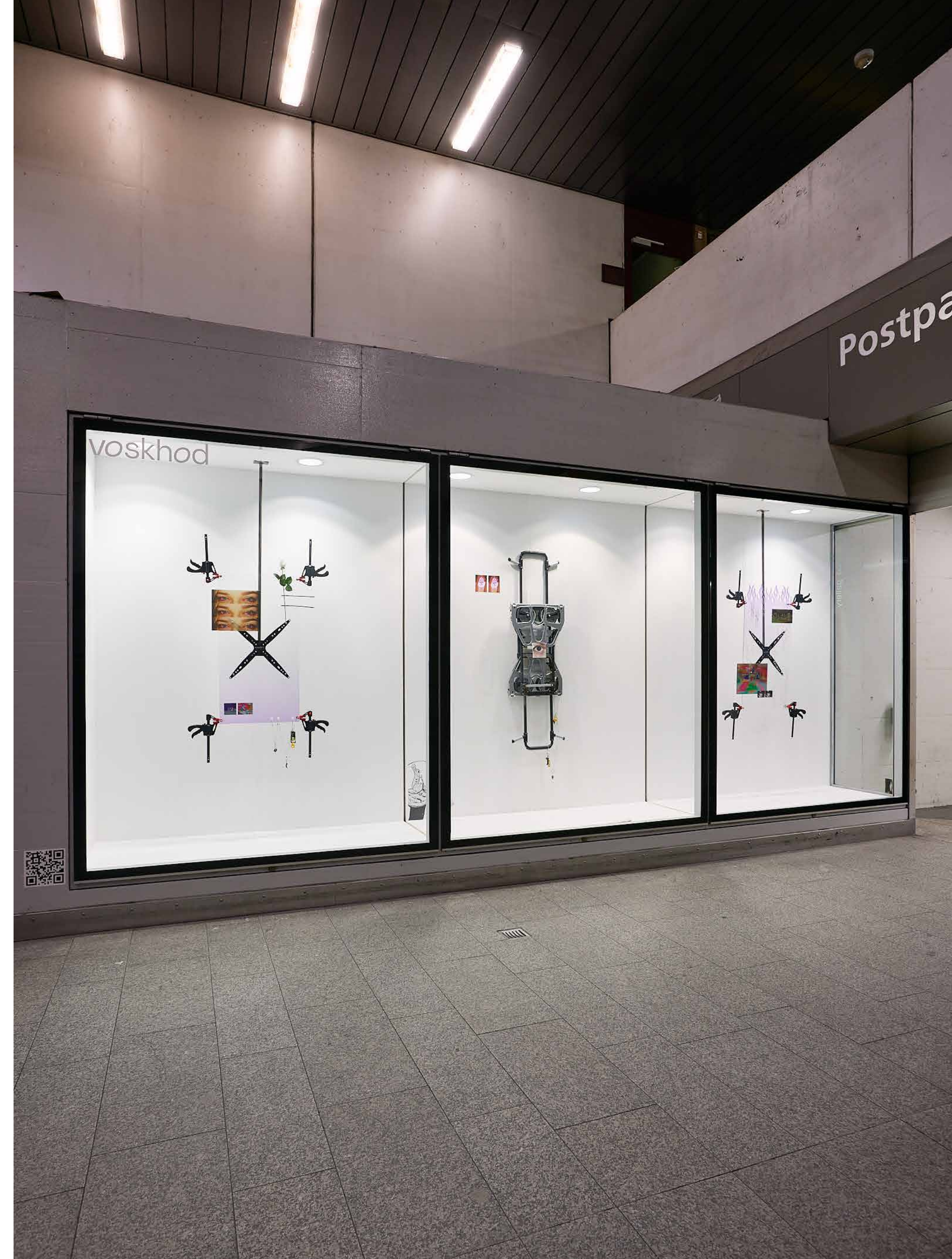
'Liminal' at Voskhod Gallery, Basel

I m combines different technogenic and industrial objects with images associated with Internet subculture.

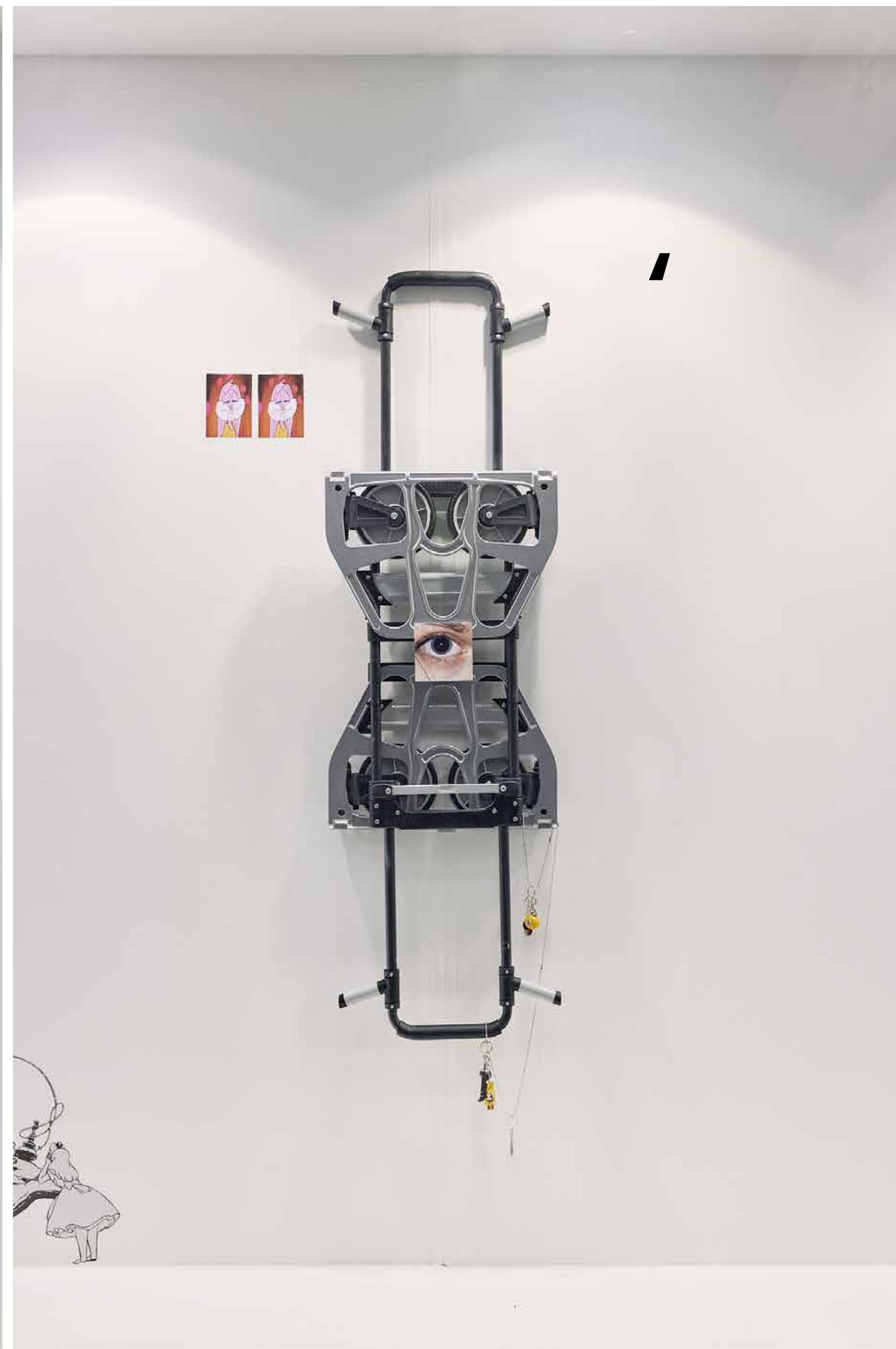
I am interested in the dialogue between the material industrial form and ephemeral digital images taken from modern online communities and trends.

The images that are used can be attributed to "liminal space aesthetics" – a direction in modern teenage digital culture, the object of which is the aggregation of images of various empty spaces. In accordance with its etymology ("liminal" comes from the Latin word "limen", which means "threshold"), the concept of liminal space covers physical spaces that, by virtue of their function, are transitional in nature – corridors, waiting rooms, parking lots. The aesthetic of liminal space is associated with the feelings of eerie, nostalgia, and apprehension that people report when they are presented with such places outside of their intended context; above all, their function as intermediate points between points of departure and destination.

I am interested in creating complex objects from components that we are used to seeing in everyday life, on the street. However, in the new assembly, they become part of a new system that speaks to the viewer not in direct text, but in references. The art I make is notable for the absence of a direct narrative. These are aesthetic references that do not try to tell a story that is too clear for the viewer.



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Harvest on the stock market

'Street Magic', Group Show at Plague Space, Krasnodar. 2022

Cabbage, print on film, UV print on metal.
The work was done on the basis of an Internet meme.



(Meme reference)



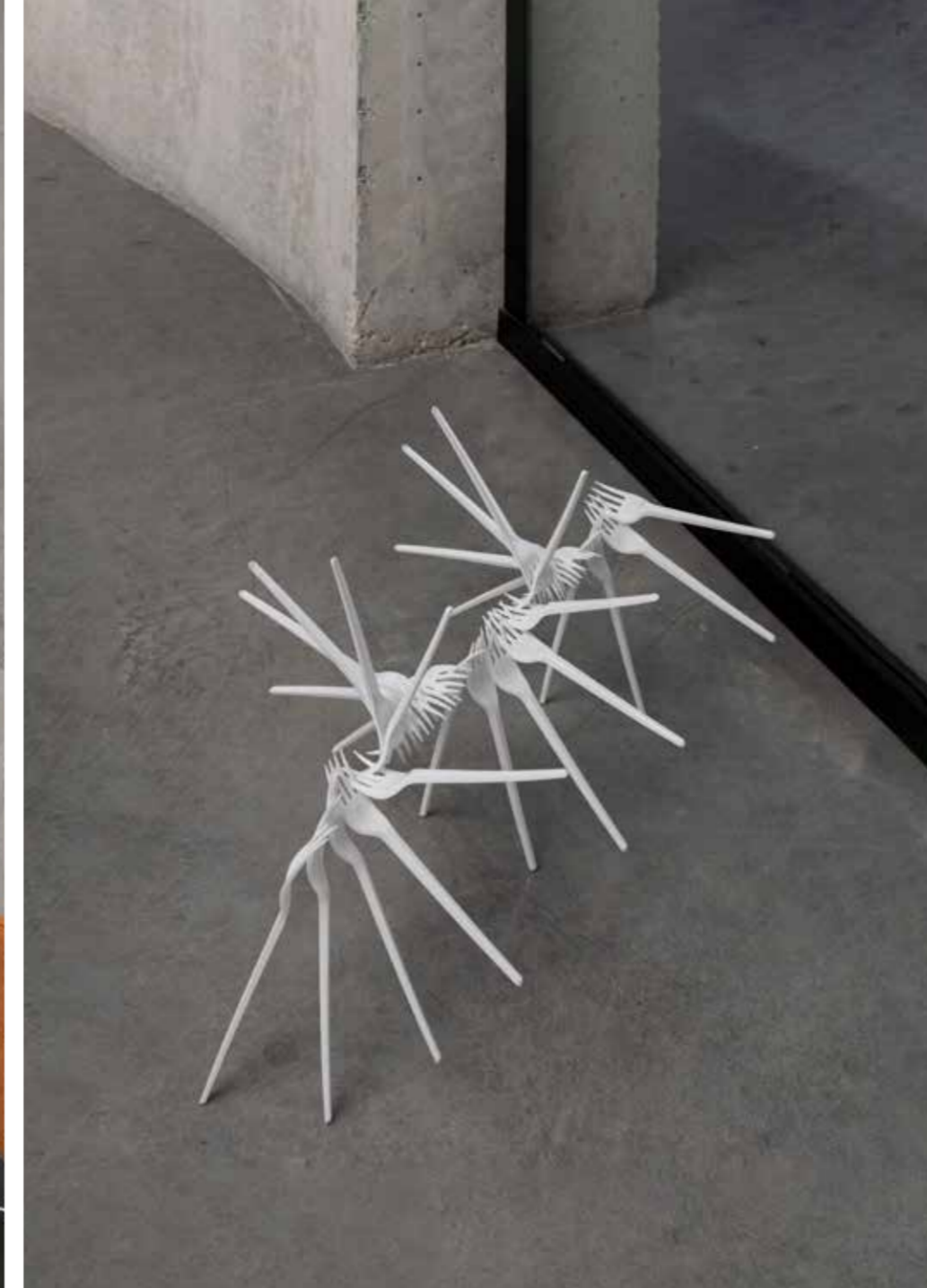
Me and the boys

Corporate values

Installation at the office of "Supermetal" in 2023.

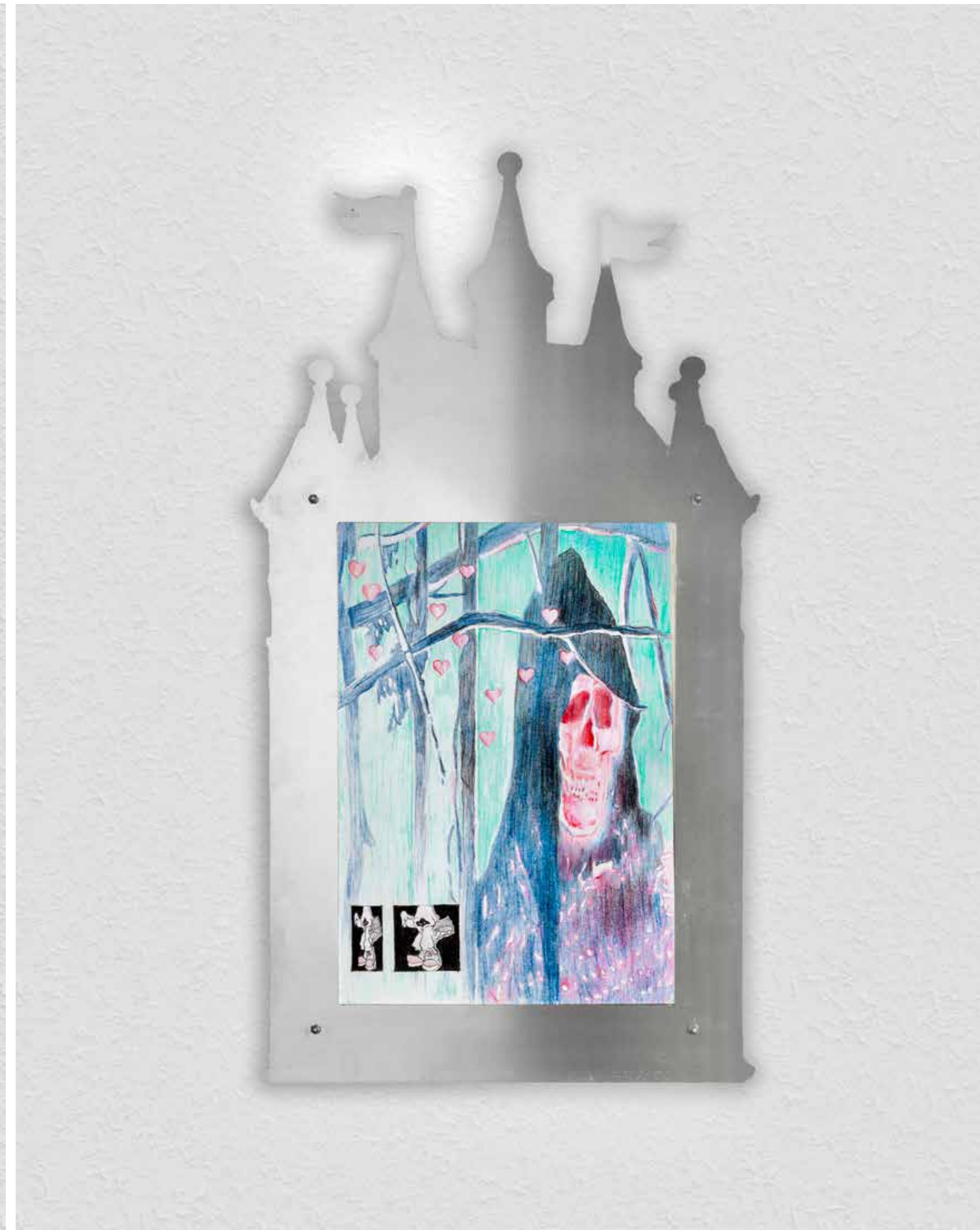
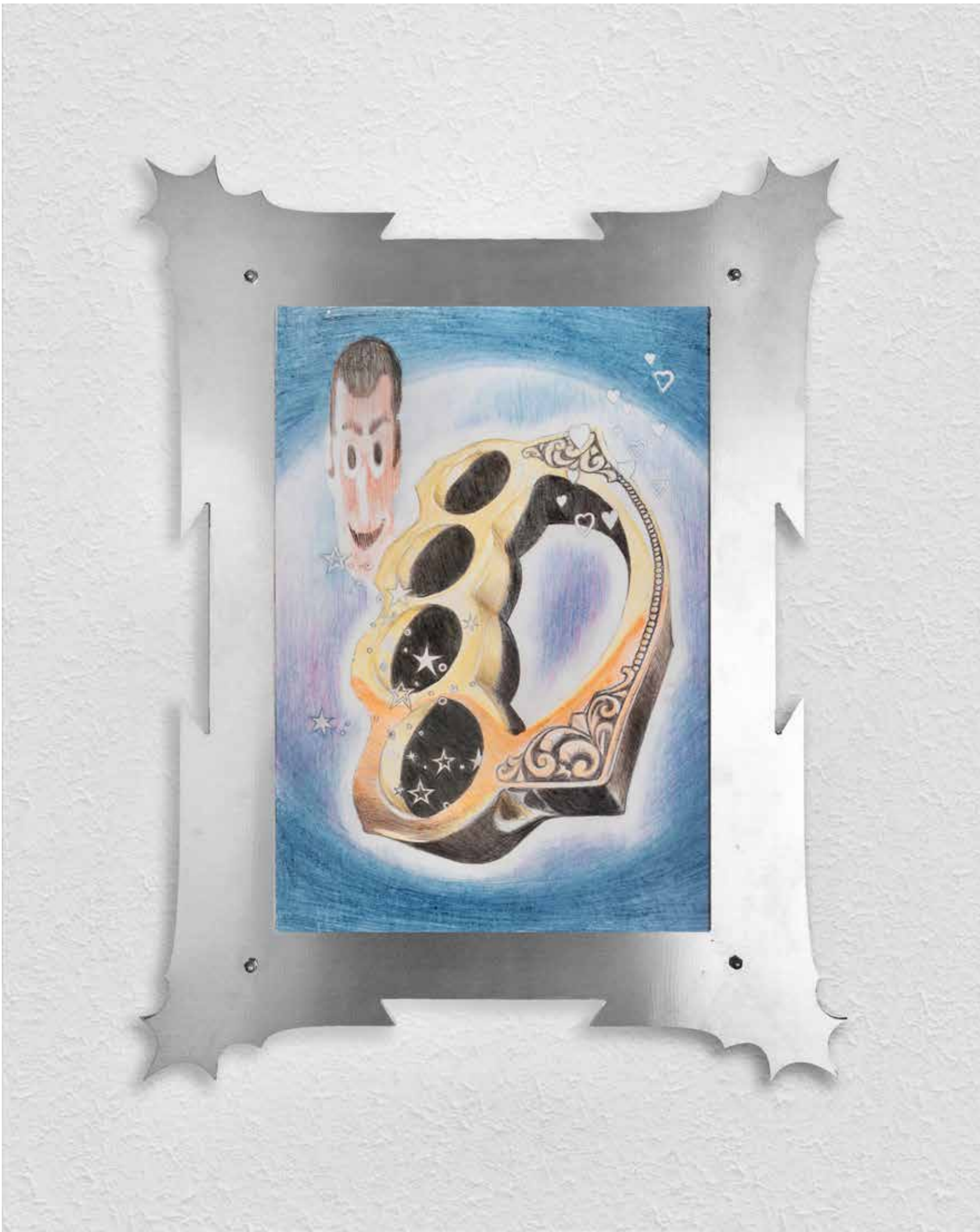
In this installation, I am endeavoring to create a magical environment in which the mundane office space is disrupted. The conference table is transformed into an esoteric altar adorned with mystical objects that are central to a sacred ceremony.





Series of pencil graphics "Rap"

Colored pencils, paper, metal frames. 2022



Princess horror

Colored pencils, paper, metal frames. 2022





Tea Party

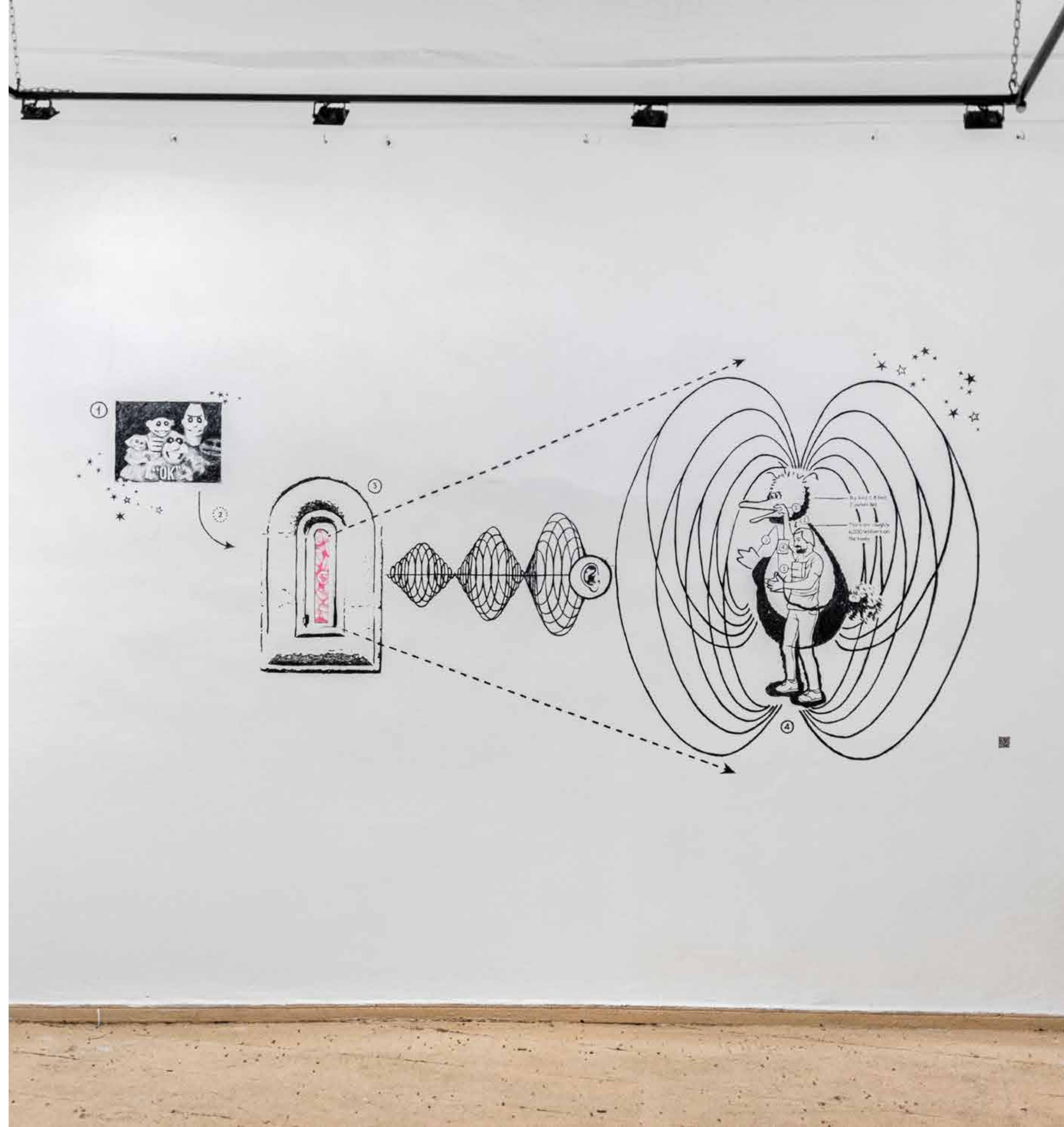
Off side exhibition. 2022. Colored pencils, paper, metal, suitcase.

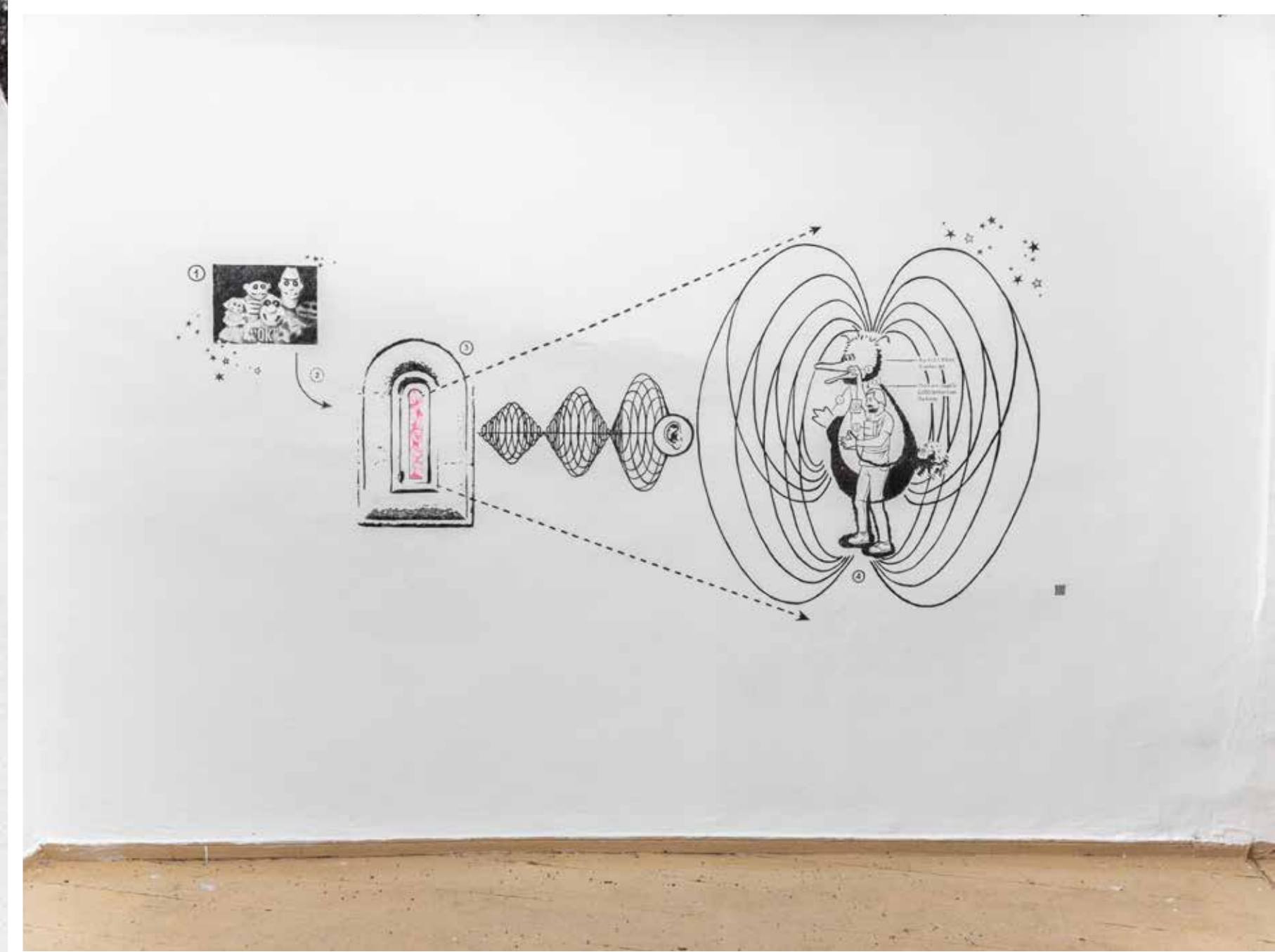
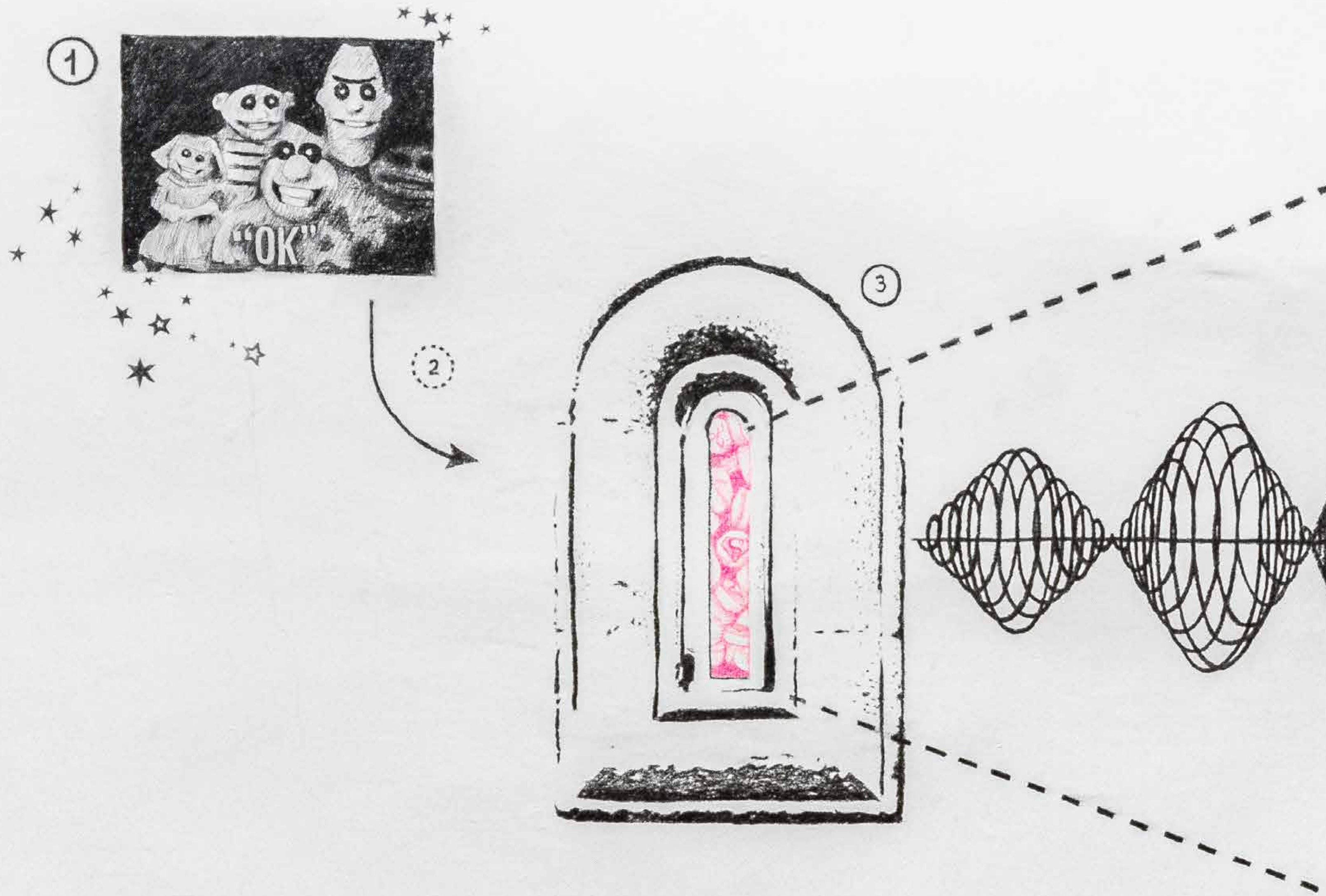
By curatorial decision, suitcases and portfolios were used instead of pedestals to display the works. This move conveys a nomadic way of life that we found ourselves in due to the war in Ukraine.

'Aether Sesame Street'

Fresco in charcoal on the wall. Yerevan. 2023

In this speculative scheme, I combine characters from "Sesame Street" with graphics referring to various esoteric practices and Chinese Qi teachings. The scheme depicts a logical sequence, but in reality, it is fictional.







Blur

Print on paper, urban intervention at Carte Blanche Festival. Ekaterinburg. 2021

In the "Blur" project, I create a series of posters that duplicate the street surfaces beneath them, with a blur effect. This kind of blur is characteristic of censorship in Internet media and TV.

I was interested in making a kind of disruption in the routine perception of the city. The familiar tagged wall is blurred into a rectangular frame, suddenly inheriting digital features.

In addition, such blurring finds correlation with abstraction or the currently topical airbrush painting.

Yekaterinburg's calling card is a large amount of standing-art and graffiti. The positive image of the capital of street art has a reverse side as well: the streets are full of visual garbage - graffiti tags.

Using a poster with a blurred wall of tags printed on it, I clean up the space, smoothing out the motley graffiti patten.

The work is not done in a coordinated way, as are all the works of the festival.





Rainbow

Mural at Carte Blanche Festival.
Ekaterinburg. 2021

In this work, instead of colors, I use their codes from Photoshop and other graphic editors. To represent the basic spectrum I use the form of a rainbow. In this way I show how the colors we are used to can be interpreted through the prism of digital.

But there is also a second meaning, referring to the social agenda: usually the rainbow is associated with the six-color flag of the LGBT community. By depicting the rainbow without colors, I accentuate its unwarranted taboo nature в России. Over the years, censorship has only increased: a ban on LGBT propaganda, constitutional amendments regarding marriage, and propaganda pro-state videos. This policy seems to impose a ban on colors themselves, which sometimes leads to absurdity.

Asterisk

The asterisk is used not only as a superscript footnote, but also as a censorship sign. In this case it is placed in a line and replaces some of the letters. This sign was introduced in the second century BC by the ancient philologist Aristophanes of Byzantium to indicate ambiguities.

By depicting three asterisks in a row, I create a new symbol of modernity - a symbol of the very obscurity in society and the power of censorship. Censorship, which for the authorities in Russia is the most important instrument of controlling the population. The cancellation of performers' concerts, Internet censorship, the silencing of official data in the media, the impossibility of expressing an alternative political thought on TV-all this makes up the sociopolitical and cultural landscape in country.



Dread Sailor Cicada 3301

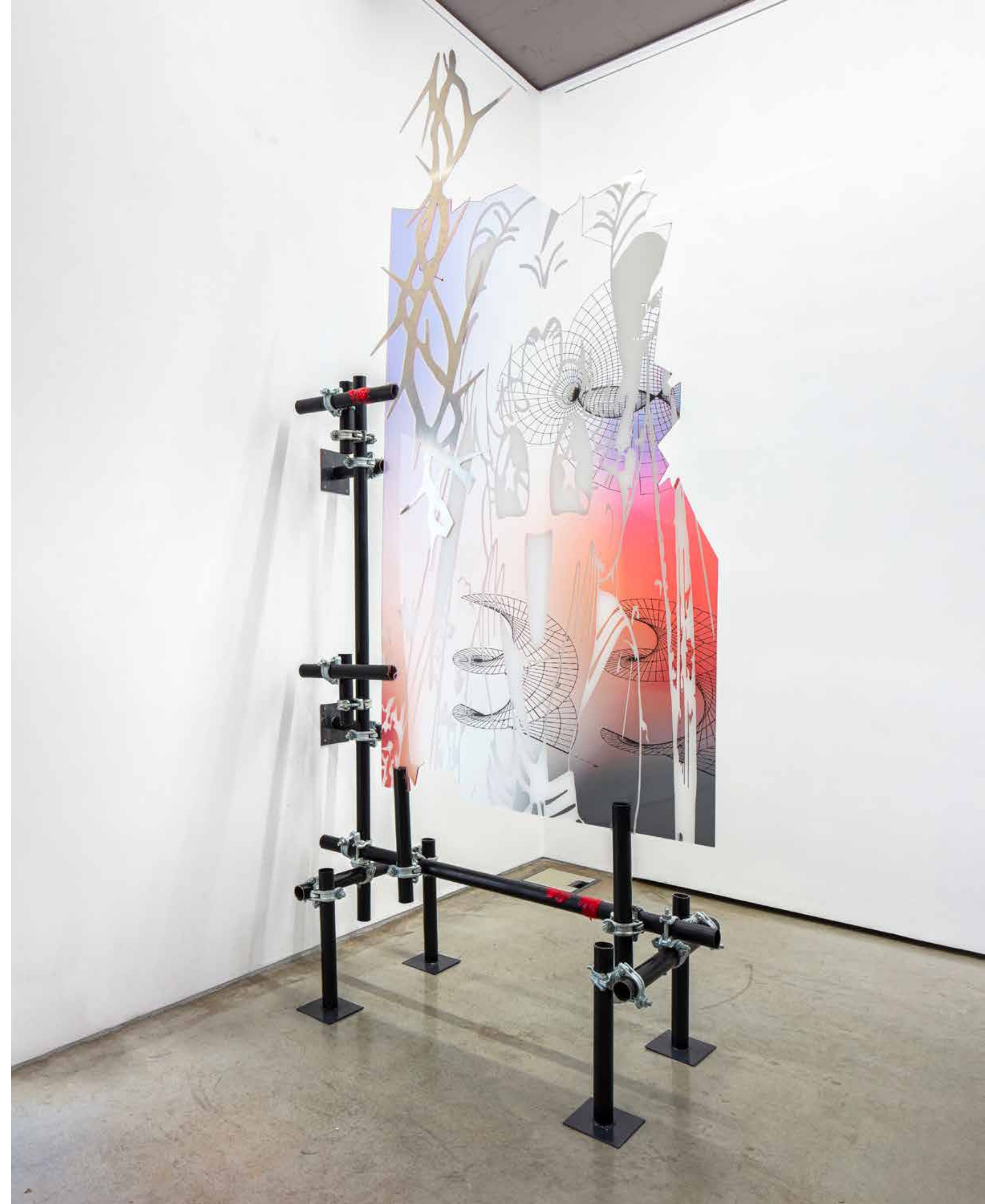
"In the dust of this planet" at museum "Art4". Curator Alexander Burenkov. Moscow.

The works are two installations consisting of collages printed on plexiglass and designs of scaffold collars.

In my new series of works, I turn to nostalgic horror images taken from the popular culture and media of the early 2000s. Horror here becomes not something scary, but rather funny, ironic and amusing. For example, the work uses photos of monsters from the Power Rangers series, and strange life-size dolls that evoke both horror and bewilderment at the same time.

Also in collages, I turn to the study of the visual language of online communities built around a specific visual culture (tumblr, E-girl, webpunk).

In the central work of the triptych, I link the various magical attributes (wands) from the "Sailor Moon" cartoon with diagram lines. The diagram resembles an infographic that visually mimics a conspiracy theory.





Princess mirror

Plexiglas, aluminum, key chains. 2022

It was interesting for me to create a form that simultaneously to the children's mirror "dressing table" and to medieval painting in the form of a folding triptych, often with religious subjects.

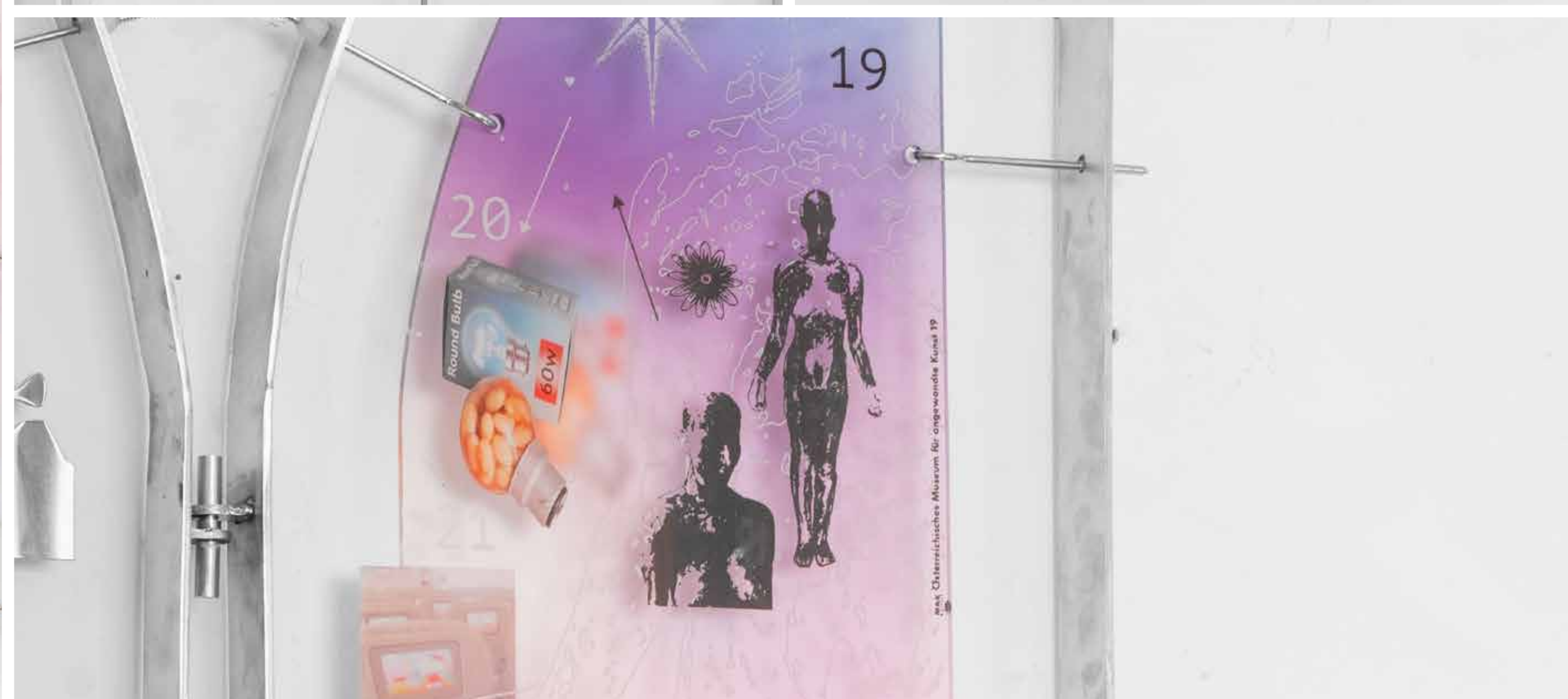
I used three series of images associated with the dreamy surreal feeling:
the first is John Tenniel's 1865 illustrations of the tales Alice in Wonderland and Humpty Dumpty.

The second is images associated with various online communities:

Weirdcore is a surrealist aesthetic based on amateur or low-quality photographs and/or visual images that have been created or edited to convey feelings of confusion, disorientation, fear, alienation, nostalgia or anemia.

And the Cursed Image-weird photographs of absurd objects and situations: beans in a tomato spilling out of a slate; the same beans in shoes on the stove or inside a joystick and a light bulb; pizza with toothpaste instead of sauce - also reminiscent of a dream experience.





Lilac Light

Project at "Errring office" residence. 2021

"When I worked in the office, I would occasionally find myself at parties in the evening after work. I noticed that these parties had a certain set of characteristics: our apartments were white, as if they were galleries; the lights were dimmed and the lilac plant light was on. I wonder where the need for that lilac light came from? We turn on music. It's usually some kind of Crystal Castells-type electronics. Smoke aroma sticks and we pull out a zip lock."

In creating the site specifics of the project, most of the materials were found in the office space we were renovating. Debris of construction debris, communications and other materials, enter into dialogue with other objects brought into the worlds of the ruined office from the outside.

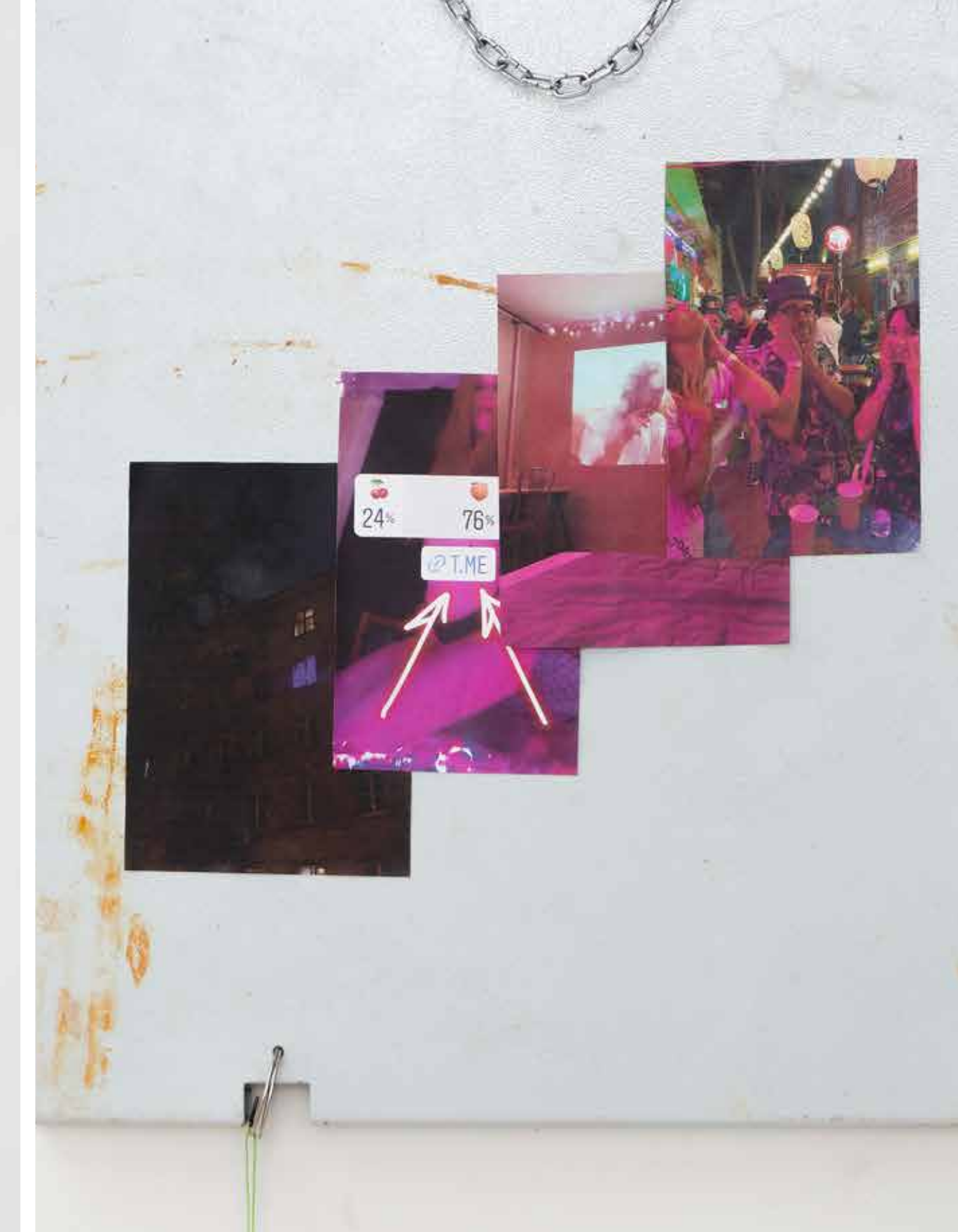




By combining construction waste with semi-precious stones (used in various occult rituals), with strange trinkets and scented sticks, the artist creates a reference to a socio-cultural phenomenon that can be designated as a new branch of New Age culture.

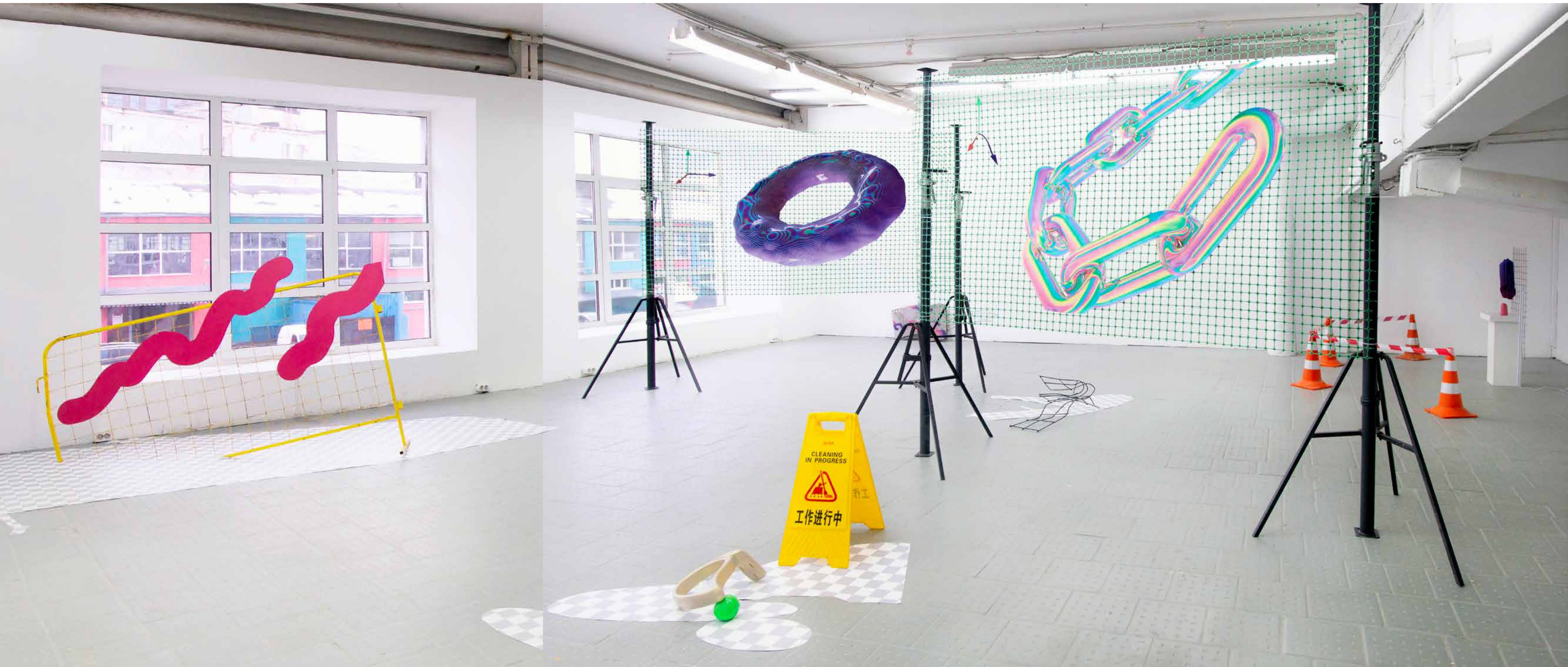
Lilac, used in the name, is a marker of several cultural phenomena at once: it is a color present in spilled pictures and illustrations related to Tumblr culture, the light of a phytolamp is a mandatory attribute of youth apartment parties, and the color of the sunset sky as a symbol of teenage romanticism. Nowadays the color lilac appears in various offline and online subcultures, such as E-girl, Traumacore, and others. It is also common to see symbols such as hello kitty and other nostalgic-infantile images used in the project in the form of key chains.

The author defines this phenomenon as a subculture with blurred boundaries. It has a set of certain signs and phenomena associated, on the one hand, with the need for belief in occult knowledge (which denies the traditional Christian concept of God) and draws its origin from Buddhism and New Age and psychedelics, and, on the other hand, with teenage culture, parties and the Tumblr aesthetic.



Transform the selected area

at 'Vladimir Smirnov and Konstantin Sorokin' Fund. 2020



Transform Retrieved from area

I build a system of obstacles from my work and make connections between urban fences and the grid in graphic editors. The project transforms destroyed urban infrastructure into digital images.

The material and the digital are no longer different. The boundaries have long been blurred and we are in a computerized world where tangible objects and services such as stores and train ticket offices have long become digital programs.





Podzoras

Wood, metal, acrylic paint, epoxy. 2020

The base of the installation is the podzor, a decorative element of wooden architecture that decorates the eaves and separates the log cabin from the attic. These artifacts were found in Novaya Usmana (Voronezh region) in the remains of old houses.

Parts of the pods are poured with epoxy, while others are painted in gradient, thus creating a contrast between digital aesthetics and a ruined past, as if frozen in a capsule. The tripod exposure references laboratory equipment and experimental samples.



Remains

Marble, engraving. 2020 - 2021

In this series, I create fictional artifacts-- like shards of relics, found in the ruins of an ancient of an ancient civilization. I'm capturing the visual language of the recent of the past (the nineties and the 2000s) in marble. The images in this series have to do with the digital environment of those years and computerization. For example, this is the once fashionable style of bright and voluminous header in the text Word editor and a paper clip assistant.





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