

My interests took shape through a critical approach to the history of school, which have influenced my perception of art. First, basing on the fact that school of classical drawing in Russia was initially a department of visualization at the Academy of Sciences, I turned to the field of current scientific and technical visualization as the actual area of representing knowledge about the world where there is a wide range of graphic tools that almost or completely exclude human participation. In understanding this environment through drawing I wonder how we perceive the new visuality of «mixed» reality, partially real, partially virtual.

On the other hand, by defining perception and production of images as a specific non-verbal way of thinking, I explore how it is affected by technology, environment and culture. How the concepts of norms (educational, medical, cultural) and systems of the visible/invisible are shaped by them? Working in different media – from traditional (drawing and printing) to modern digital (3d graphics and animation, diy electronics, etc.) – I'm interested in studying the unobvious components of various representation modes. In general, I wonder,

what are the prerequisites of what we see?

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E d u c a t i o n :

- 2 0 1 8 Exchange program, print workshops Musashino Art University (MAU) /Tokyo - Japan/
2014-18 Study graphic arts in Repin St. Petersburg State Academic Institute

S o l o p r o j e c t s :

- 2 0 2 2 «Default setting» Art4 museum /Moscow/
2 0 2 2 «Living corner» in the Ural Kvartirale in studio of the Ural NCCA
 (Ural Branch of the Pushkin State Museum of Fine Arts) /Yekaterinburg/
2 0 2 0 «Formation» Namegallery /Saint Petersburg/
2 0 1 9 «Secrets of the Old Masters» gallery CUBE /Moscow/

G r o u p e x h i b i t i o n s :

- 2 0 2 2 «Tunnel vision» metavers art space VOIC HUB
2 0 2 2 «Fake it till you make it» Viktoria Gallery /Samara/
2 0 2 1 «Center without a center» a research exhibition of participants of the archival school at the
 Ural NCCA /Yekaterinburg/
2 0 2 0 «Every artist is someone's child» graphics cabinet WöD /Saint Petersburg/
2 0 2 0 «Things» Anna Nova Gallery /Saint Petersburg/
2 0 1 8 «Post-post text» gallery GROUND on Peschanaya street /Moscow/
2 0 1 8 Graphics, performance in Leonid Tskhe's project «Productions» MMOMA /Moscow/
2 0 1 8 «Casts» Research Museum of the Academy of Arts /Saint Petersburg/
2 0 1 8 «Overcoming» of the Manezh Central Exhibition Center /Saint Petersburg/
2 0 1 6 «School of performative posing and active drawing»
 Pushkinskaya 10 Art Center /Saint Petersburg/
2 0 1 6 «Common place» Namegallery /Moscow/Saint Petersburg/

R e s i d e n c e s :

- 2022 - Atelier Mondial (with the support of ProHelvetia) /Basel - Switzerland/
2022 - Studios of the Ural NCCA /Yekaterinburg - Russia/



**«Default
setting»**
Art4Museum
Moscow
2022
Curator Alexey Maslyayev

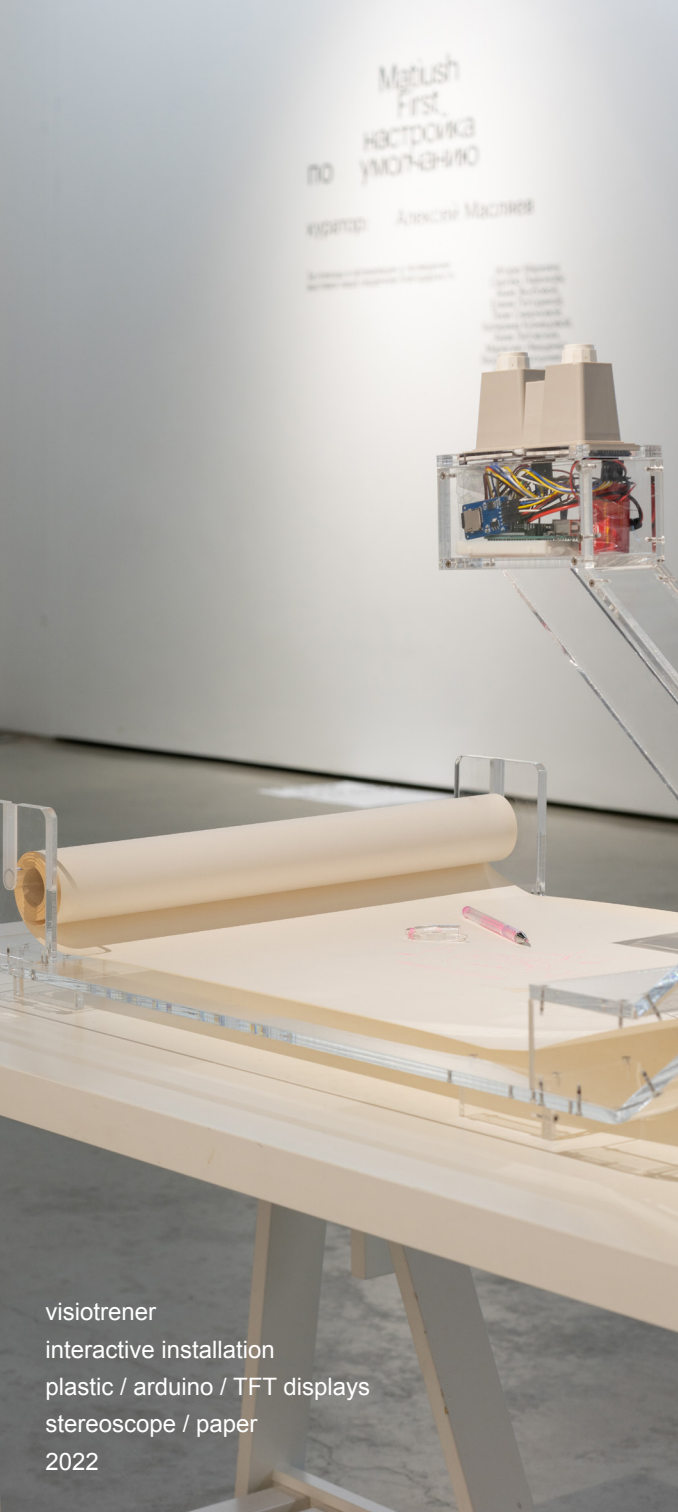
#place_1
paper / gouache
watercolor / colored pencils
140x220cm
2022

tryptich
paper / gouache
watercolor / colored pencils
330x450 cm
2022

#place_3
paper / gouache
watercolor / colored pencils
140x200cm
2022



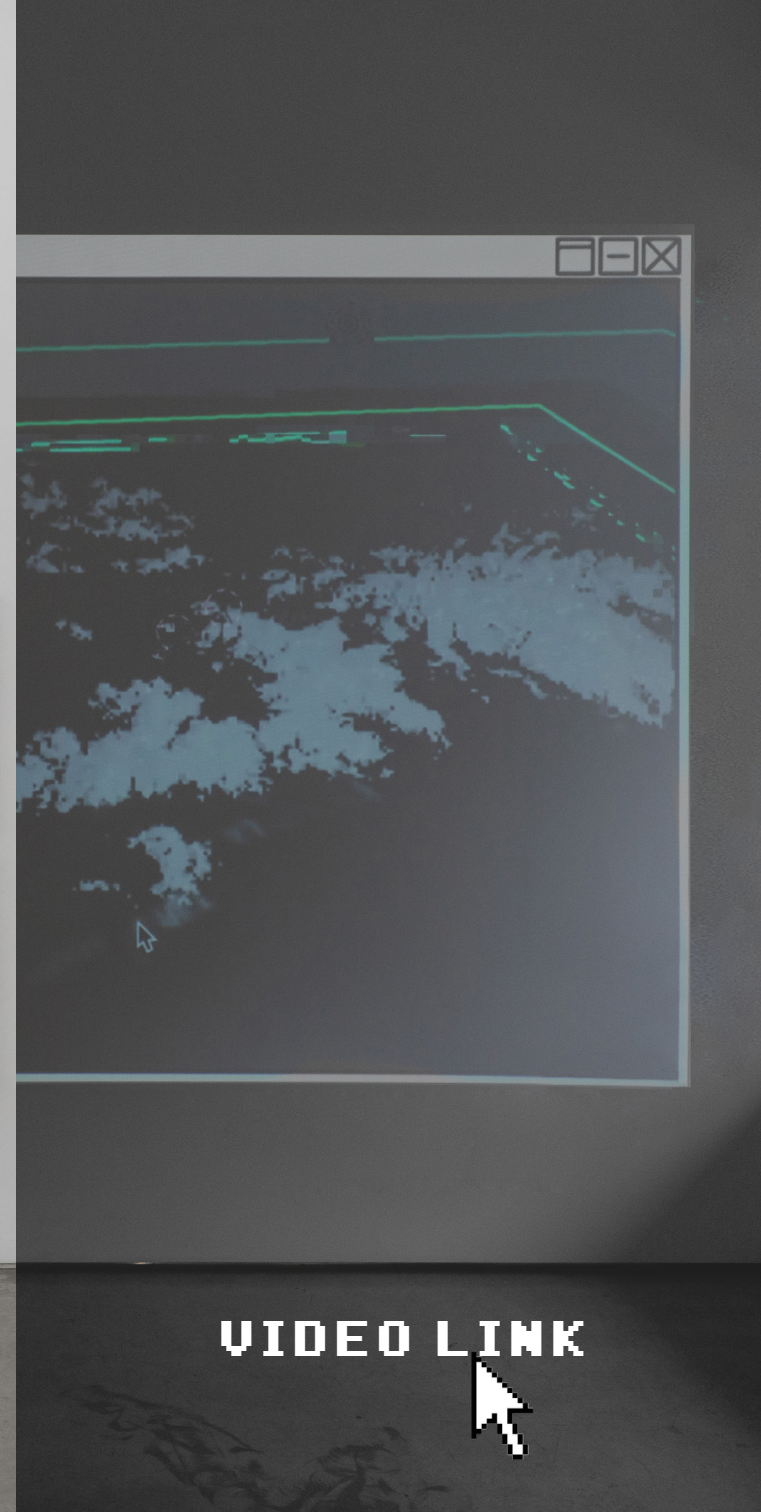
The project is devoted to understanding the position of the observer today and exploring actual modes of vision through graphics as the basis for current visual thinking. We live in a world where most of the historically significant functions of the human eye have been supplanted by practices and tools in which visual images no longer refer to the position of the watcher in the optically sensed reality. What happens to perception balancing in this mixed environment? I have attempted to offer a point of view that allows for the comprehension of this new abstraction of vision.



visiotrener
interactive installation
plastic / arduino / TFT displays
stereoscope / paper
2022



schemas
paper / laser printing
2022



VIDEO LINK



pain_t
paper / offset colour printing
wax crayon / colored pens
140x230cm
2022

mind grass
polymer clay / acrylic color
acrylic lacquer / wire / plastic
2022

Border synopsis
paper / mixed techniques
width 38cm
2022

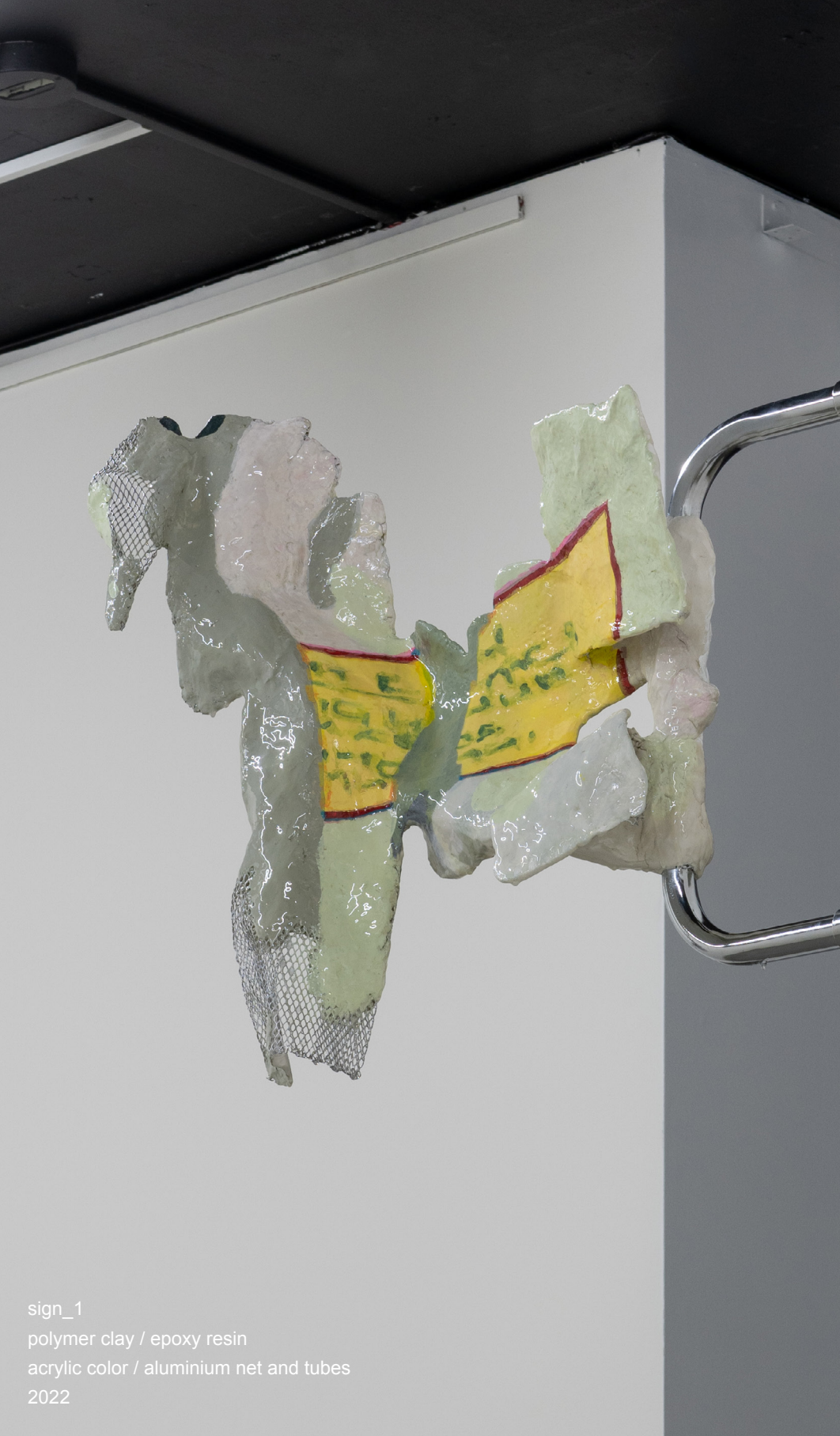


texture_3, texture_1
textured paper / laser printing
140x230cm, 28x28cm
2022

Drawing, which I define as a specific type of mental activity and bodily practice was used to understand where and how we are actually manifested through it today. What additional meanings can he bring to understanding of our relationship with reality through its representational resources as a medium? On the other hand, the more phenomena and processes



non-human eyes began to see for us, the more they occupied the spheres of representation of the visible. And this experience is inseparable from ours. It limits our creative potential and expands it at the same time. It gives a completely different experience of associations of comparisons and interpretations, correcting visual and tactile memory, turning us into cyborgs. Space is likened to a vision correction machine that knocks down default settings, shifting the emphasis from the visible to the process of perception itself.



sign_1
 polymer clay / epoxy resin
 acrylic color / aluminium net and tubes
 2022



sign_2 (detail)
 polymer clay / epoxy resin / paper
 acrylic color / chipboard
 aluminium net and tubes
 2022

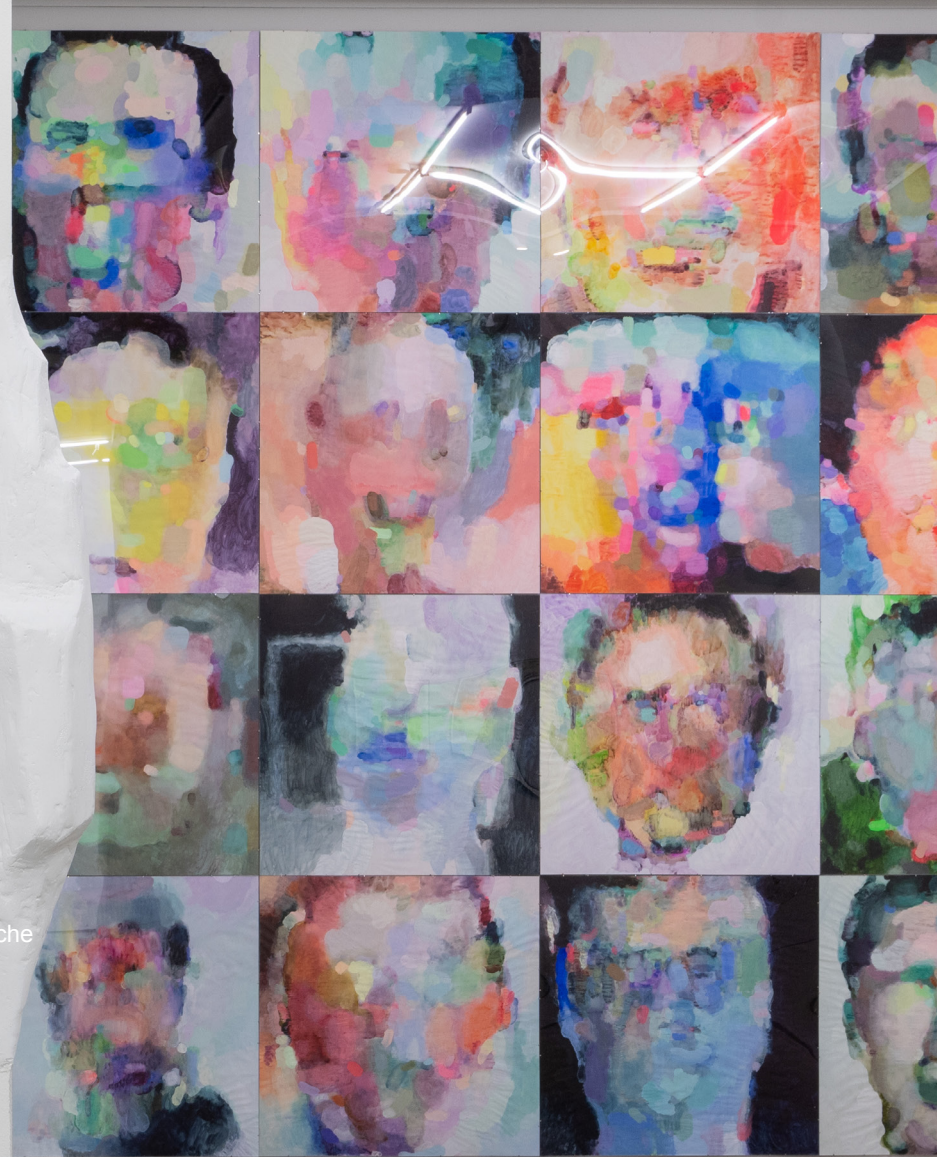
capchured_person
paper / gouache / watercolor
70x70cm
2021



dataroot = '/captured_persons'
tracing paper / watercolor / gouache
90x90cm / 16 sheets

*based on images generated on
Google Collab notebook from a
collection of portraits marked up
by facial recognition systems

2022



Total installation

«Living corner»

NCCA Workshops
Ekaterinburg
2022

The installation was created in March 2022 right after the criminal attack on Ukraine. It was dedicated to background knowledges and meanings existed in visual culture of educational process schools. I wanted to create the space of reflection with things which could be easily categorized in memory at first sight. But on closer examination only meaningless peels were possible to be perceived. And you could find only your reminiscences. What exactly have I learned about relationships with others, with myself? What are the meanings of these visual patterns? In an effort to create a sense of the uncanny valley of post-Soviet childhood, I confronted the appearance of the objects with the way they were created. The museum where the exhibition was held was formerly a school. The series of fake outline maps is based on a collection of real homework with students' authentic drawings, the blackboard was generated ruDall-e neural network by their standard name in online stores, the imitation photos were made by hand, as was the furniture. The plastic smiley with the arduino platform built into it, projecting images to displays, and the principles how it works, has become a metaphor for the non-universal nature of verbal knowledge through the mask of objectivity.



Living corner
plywood / polymer clay / wire /
plexiglass / graphics
2022



memo_ry (details)
 paper / gouache / watercolor / colored pencils
 acrylic lacquer / plywood / photo printing
 *the image for a board was generated by RuDalle-e
 2022



kid-mapping (details)
 paper / linocut
 colored pencils / pens
 32x23cm / 34 sheet
 2022



sentiment
paper / plastic / polymer clay
/ wire / chain
2022

micro-control frend
plastic / arduino / TFT display / circuit
2022



VIDEO LINK



education_frame
short AR video with 3d animation
postproduction in <hydra>
2022



«Formation»
NameGallery
St.Petersburg
2020

installation
data-nannies reservation
plush / fluffy carpet / plastic
Formation game
(designed by Matiush First
developed by Pavel Knyazev)
2020

How can we interact with a huge layer of images from expert fields that we are not immersed in? In assembling visual koans from scraps of professional visualizations, I wondered what kind of space of meanings is formed in the process of their unconscious selection and mixing. How brave are we in this?

The experience of knowing through renderings - looking at the world through many different lenses at the same time. Each individual creates their own one of millions of virtual copies of reality in which what is sensed by the visual organs and the processing of information from images merge into a single process of perception. What materiality does this nature have now? What is its spatiality? I graphically interpreted its consistency in the spirit of tactile play.

Nevertheless, it was important for me to point out that it is not about my point of view, but about the process. It's about the new game that we are all playing in one way or another.

The exposition ended with a video game, a virtual space of all possible realizations. Everyone could play in their own way the interaction with the digital archive, on the playground - a caring space of freedom of expression.

Chapter one. How we see?

paper / linocut / monotype / decoupage

70x100cm

2020





#interactive_models

paper / gouache / watercolor / colored pencils

190x152cm / 2020

#data_man

paper / gouache / watercolor / colored pencils

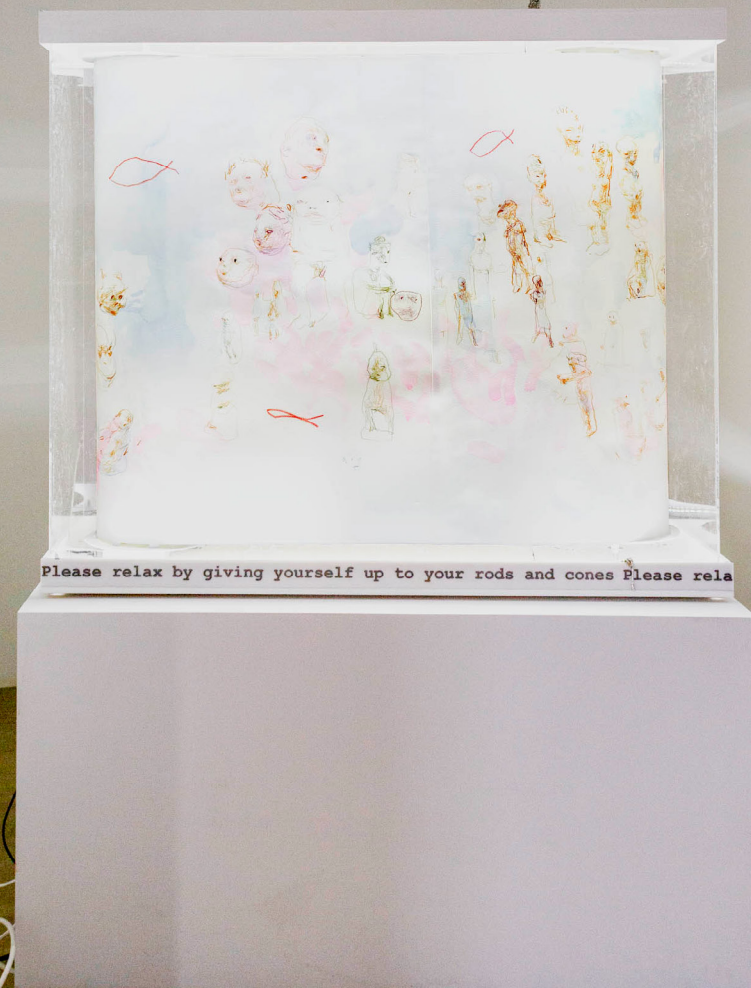
210x152cm / 2020





#data_visualization
 pvaper / gouache / watercolor / colored pencils / ink
 210x152cm / 2020v

relax eyes aquarium
 paper / watercolor / colored pencils /
 plexiglass / plywood / LEDs / electric motor
 95x30x80cm / 2020



Again



FORMATION



LIVING CORNER

DEFAULT SETTING