

**ANNA SOZ**  
**SELECTED WORKS**

**ANNA SOZ** | born 1993, Moscow, Russia | currently based in Mulhouse, France

### Education

2023 – present, The New Centre for Research and Practice, Art and Curatorial Practice  
2019 – 2021, BAZA Institute for Contemporary Art and Theory (prof. Anatoly Osmolovsky)  
2015 – 2017, Moscow State University, Faculty of Journalism, MA (Hons)  
2016 – 2017, Södertörn University, Media and Cultural Analysis  
2011 – 2015, Moscow City University, Faculty of Humanities, Public relations, BA

### Solo shows

2023, *I Pray the Trees Will Get Their Leaves Soon*, Haute école des arts du Rhin, Mulhouse, France  
2023, *Practical Independence*, Garage Museum of Contemporary Art, Moscow, Russia  
2022, *Full of Speed or Nothing*, off-site, Istra, Russia  
2021, *The Garden of Hybrid Organisms*, NII Prichastnost, Moscow, Russia  
2021, *Kicking the gaze back*, ERRRING gallery room, Moscow, Russia

### Selected group shows

2023, N/A – non attribué, Galerie Éphémère, Paris, France  
2023, *Art-chives*, Galerie Éphémère, Paris, France  
2023, *Tombe de Van*, off-site, Auvers-sur-Oise, France  
2022, Terminal B, Smena, Kazan, Tatarstan  
2022, *Vol. 1 now or ever*, Talking Cure, Moscow, Russia  
2022, *At the foot of the crystal mountain*, Octava, Tula, Russia  
2022, *Naked life*, Ugly, Saint Petersburg | Loop, Moscow, Russia  
2021, *Green corner*, ERRRING office, Moscow, Russia  
2021, *(NULL)*, Serpukhov's Museum of History and Art, Serpukhov, Russia  
2021, *Transfer, projection, conversion*, Winzavod Contemporary Art Center, Moscow, Russia  
2021, *We found ourselves in the corners*, NII Prichastnost, Moscow, Russia  
2021, *Aladdin Kebab*, Ililspace, Rostov-on-Don, Russia  
2021, *The door is ooppeennn*, NII Prichastnost, Moscow, Russia  
2021, *Hello world*, NII Prichastnost, Moscow, Russia  
2020-2021, *Post-cyberfeminist art exhibition*, DK Rosa, Saint Petersburg, Russia  
2020, *Closed fish exhibition*, special project of VII Moscow International Biennale for Young Art, Voznesensky Center, Moscow, Russia  
2020, *Support* group, special project of VII Moscow International Biennale for Young Art, Cube gallery, Moscow, Russia  
2020, *Cheburashka bathes in tangerines*, OK, BASIC virtual exhibition

### Selected curatorial projects

2023, Alireza Mohammadi – In Public Space No.7; PLUS+, off-site show, Istanbul, Turkey  
2022-2023, Alireza Mohammadi – In Public Space No.7: Fringe, online on Talking Cure  
2022, Alireza Mohammadi – In Public Space No.7: Fringe, chapter 3, off-site, Moscow, Russia  
2022, Vol. 1 now or ever group show, Talking Cure space, Moscow, Russia  
2021, *We found ourselves in the corners*, NII Prichastnost, Moscow, Russia  
2021, *The door is ooppeennn*, NII Prichastnost, Moscow, Russia  
2021, *Hello world*, NII Prichastnost, Moscow, Russia

### Residences

2023-2024, Haute école des arts du Rhin, Mulhouse, France  
2021, *ERRRING office*, Moscow, Russia

### Digital projects/platforms

2023, *Station Radio Season 4: Cyberfeminism*, Garage Museum of Contemporary Art + Garage.Digital, artist and web customizer  
2022 – present, collective and artist-run space *Talking Cure*, founder, web customizer, editor  
2018 – present, *Soz{x}ine*, author  
2021 – 2022, collective and artist-run space *NII Prichastnost*, co-founder, web customizer, editor  
2021, *Transfer, projection, conversion* exhibition webpage, web customizer, editor  
2020, online platform *OK, BASIC* for BAZA Institute for Contemporary Art and Theory, web customizer, editor

### Scholarships and grants

2023-2024, PAUSE program for scientists and artists in exile, scholarship  
2023, The New Centre for Research and Practice, certificate program scholarship  
2022, V—A—C Foundation scholarship for researchers of post-soviet visuals, recipient (together with Lika Kareva)  
2022, The New Centre for Research and Practice, The Ape & The Sea, seminar instructed by Reza Negarestani, participant (scholarship)  
2021 – 2022, Sreda Obuchenia Higher School, Epimetheus VR laboratory (prof. Arseny Zhilyaev and Valentin Dyakonov), participant (scholarship)

### Other relevant projects

2023, Translation of *Posthuman Glossary* edited by Rosi Braidotti and Maria Hlavajova, Garage Museum of Contemporary Art + Garage Digital, cover author  
2022, *HÖR*, artist for November calendar page  
2022, Dialogue of arts magazine, artist of the issue No. 1: *In search of a hero*  
2021, Online magazine V—A—C Sreda, author of graphic series *Hidden places*  
2021, *Meta meta meta melt printed zine* with fragments from A metahumanist manifesto by Jaime del Val and Stefan Lorenz Sorgner  
2021, *Plan 9 from Aliexpress* movie, poster artist  
2021, *Post-cyberfeminism symposium, DK Rosa, speaker, Saint Petersburg, Russia*  
2019, *The Lour – To Rest*, video director, Moscow, Russia  
2019, *Siphonophore* short film, concept artist, Stockholm, Sweden  
2018, *Vmayakovsky Atlas*, joint project of the Mayakovsky Museum and the State Tretyakov Gallery, researcher, mediator, Moscow, Russia

### Workshops

2023, *Unveiling radical imagination: looking for kinship in xeno spaces and convergent worlds*, 4-day workshop ended with student exhibition, Haute école des arts du Rhin, Mulhouse, France  
2023, *On emancipatory writing*, workshop for feminist cinema critique laboratory at Garage Museum of Contemporary Art, online

### Selected publications

2023, *Archive at Garage – between the sensual and the rational*, Artguide  
2023, *Practical Independence*, Garage Museum of Contemporary Art archive collection and RAAN  
2023, *The Rhizomatic Thread of Radical Imagination with Anna Soz*, interview on research.newlife.io  
2022, *We were left alone with the pulsating void*, conversation between Sergey Guskov, Anna Soz and Maksim Novikov: Talking Cure and NII Prichastnost, collaborations, web platforms, and non-exhibition

### Charity art fairs

2021, *Art for heart*, Cube gallery, Moscow, Russia

# **SELECTED EXHIBITION PROJECTS**



Solo exhibition as a part of residency at Haute école des arts du Rhin, Mulhouse

The installation comprised wood sticks, leaves, fabric, latex, cotton thread, found objects, wax candles, plants, desk lamp, LED stripe, LED screen, digital graphics engraved on tracing paper and fabric, tin, pen graphics on paper, one-channel video (loop) shown on a smartphone.





I PRAY THE TREES WILL GET THEIR LEAVES SOON, 2023









Still from the video loop

*I Pray the Trees Will Get Their Leaves Soon, 2023*

*I am a tree*

*I am a tree and I am quite lonely.*

*I weep in the rain...*

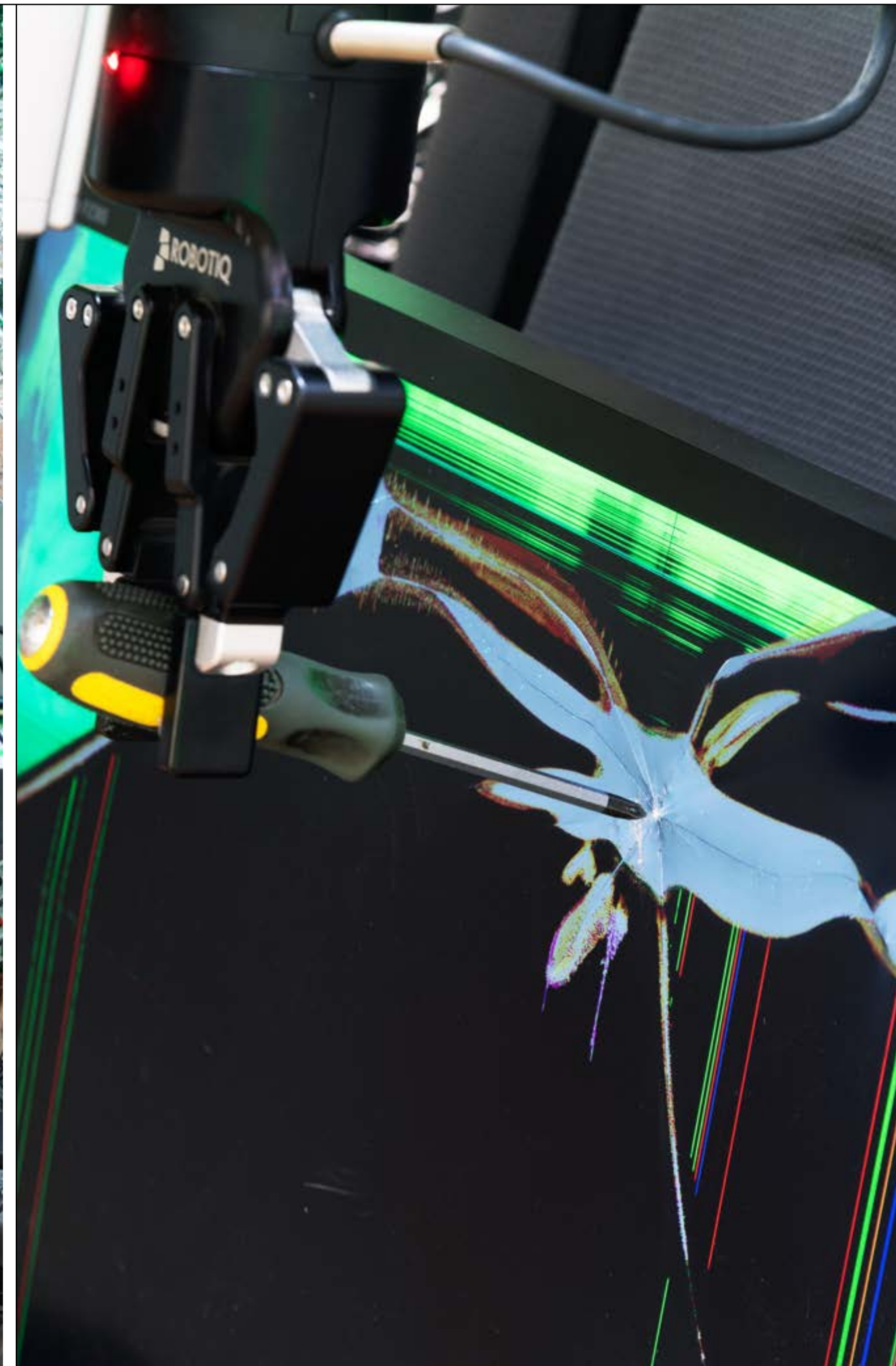
*The essential reason for my loneliness is that I don't even know where I belong.  
I was supposed to be part of a story, but I fell from there like a leaf in autumn.*

Orhan Pamuk, *My Name Is Red*

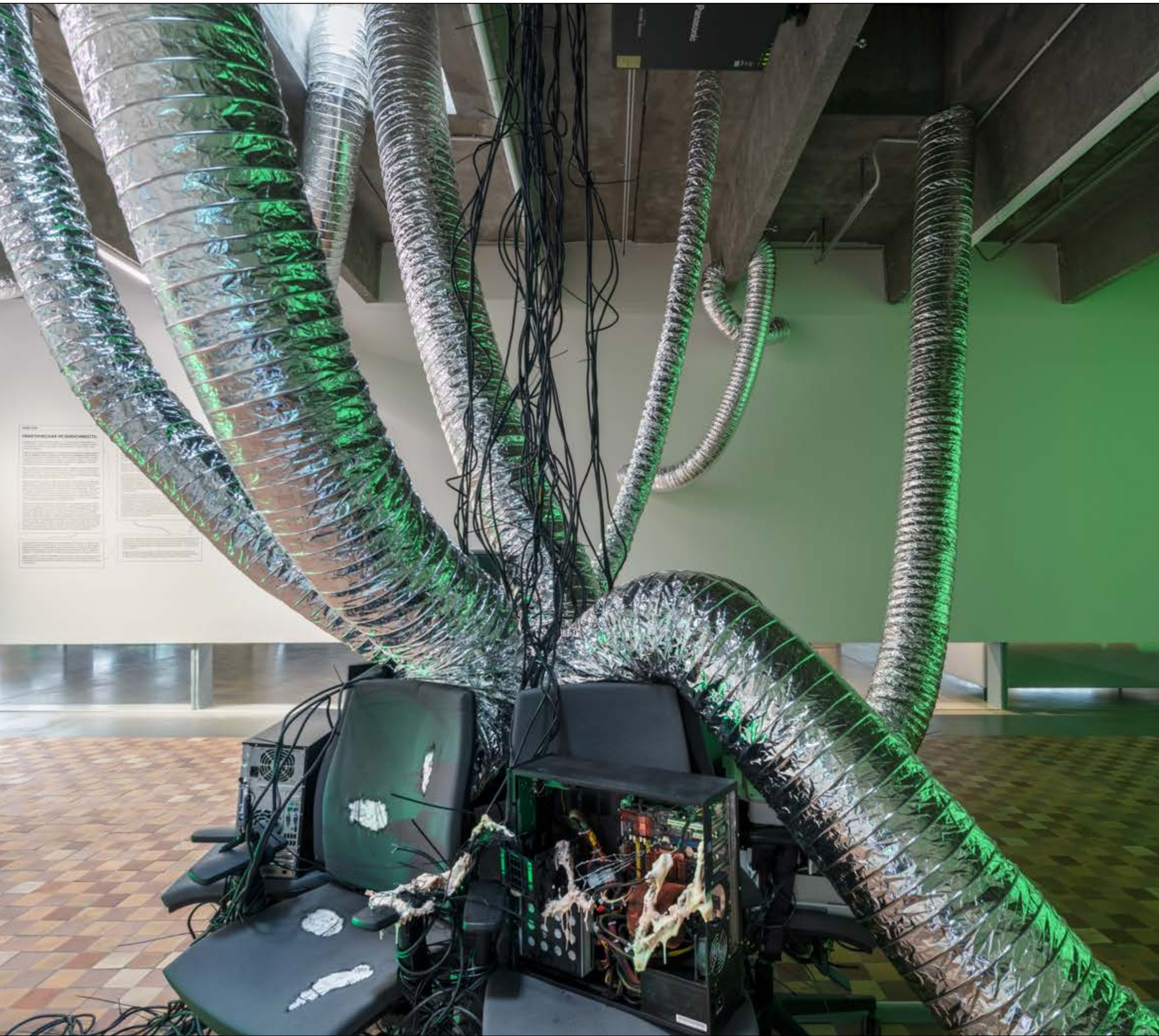
*I Pray the Trees Will Get Their Leaves Soon* is the first exhibition project of Anna Soz during her residency at Haute école des arts du Rhin, Mulhouse. The total installation narrates a reflection on the convergent circumstances we are trapped in – politically, ecologically, and socially. Like the chimeric-cyborgian trees reassembled selves from the damaged, dying yet alive, we lost our leaves but are willing to have the radical impulse to grow new ones from the ashes or ruins. Navigating through the grief, fragility and hope, will we get our leaves back (soon)?

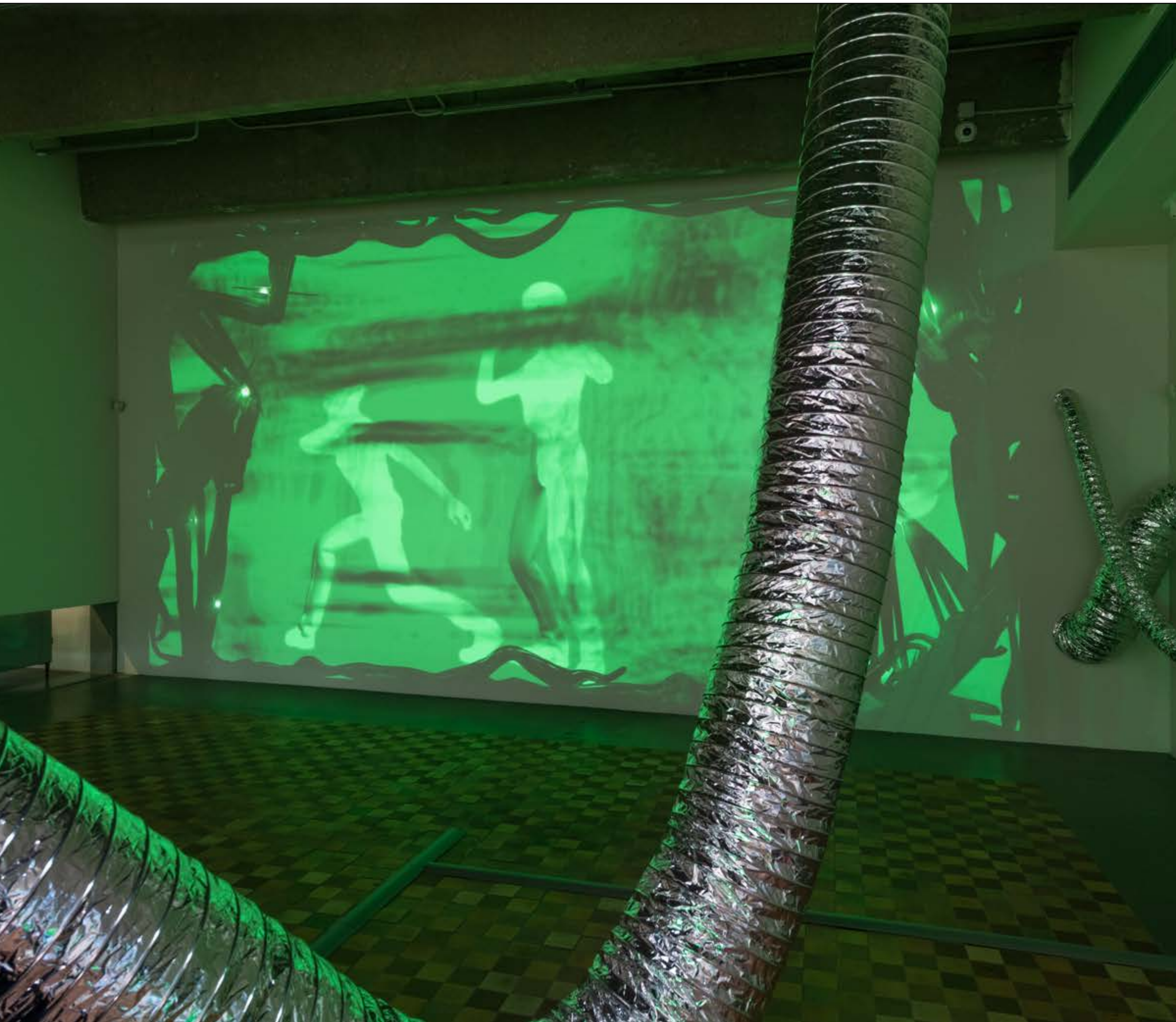


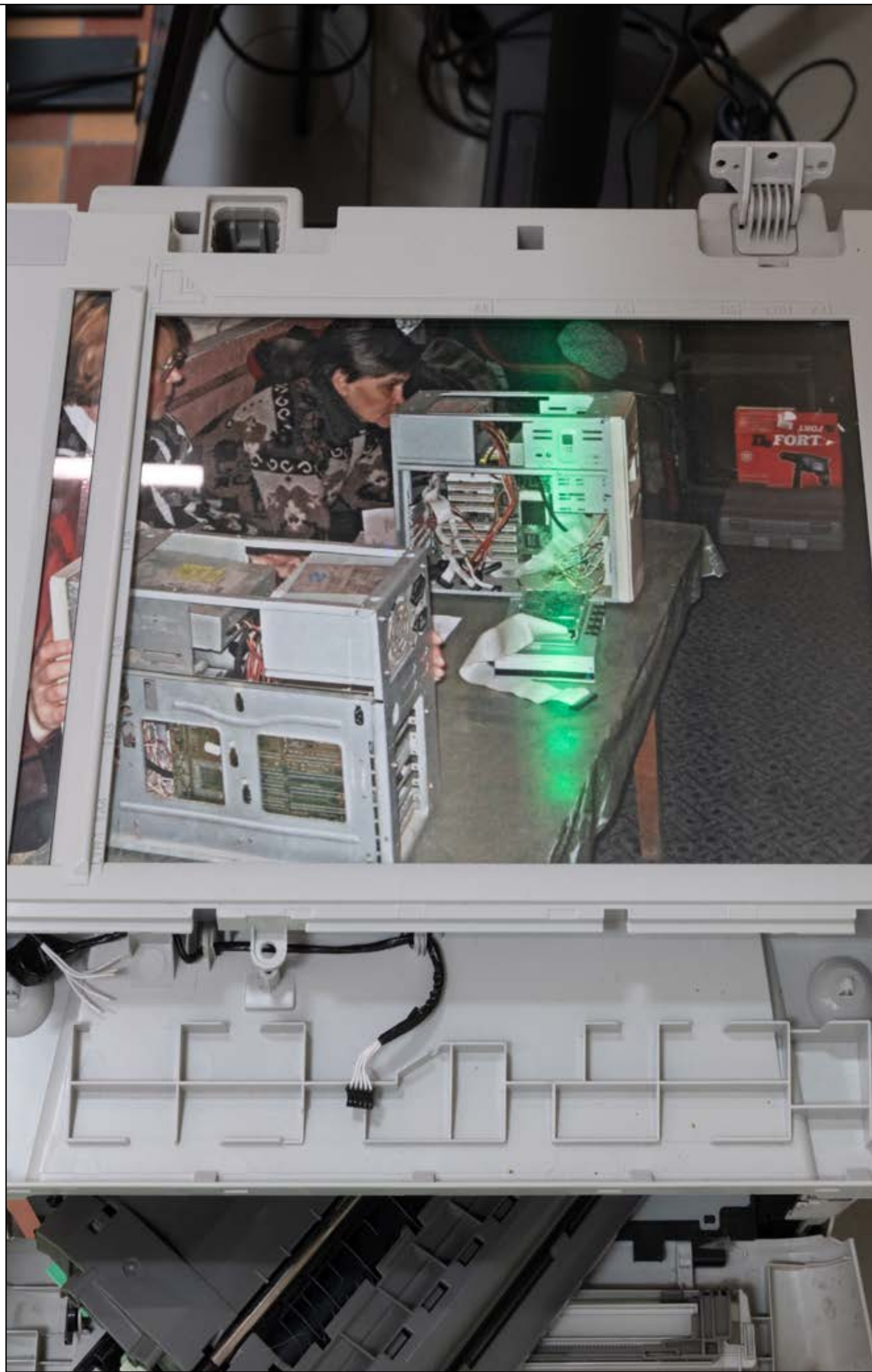
Research project and solo exhibition at Garage Museum of Contemporary Art, Moscow  
Installation comprised reassembled objects from Garage Museum of Contemporary Art storage, programmed manipulator arm, silicone, textile, and tin elements, photos from Cyber-Femin-Club archive, video, digital graphics.











Anna Soz's artistic research project *Practical Independence* is based on works from the archive of Cyber-Femin-Club, an artistic and research organization that existed in St. Petersburg in the 1990s and 2000s.

The Cyber-Femin-Club documents prompted the artist to think about how feminist strategies and theories used in the Russian-speaking sphere in the context of interaction with technologies, new media, and the early internet could be reflected figuratively in the current situation, including taking into consideration tragic historical rhythms linked to violence, anxiety, and dysfunctional social systems.

Anna Soz works with the hybrid affective environments that appear alongside the growing role of computational agency in communications and the structure of society. In *Practical Independence* she is guided by cyberfeminist optics, which imply that all complex network cultures can produce new types of subjectivity.

The title of the project refers to the practical independence course for women *Do It Yourself*, a Cyber-Femin-Club initiative run by curator Irina Aktuganova and philosopher Alla Mitrofanova. These courses offered practical skills for interacting with technology in everyday life, from building a computer and understanding how it works to car maintenance and fixing electric tools. The accent on instrumentality in opposition to state narratives of patriarchal views is important to Anna Soz, as is the fluidity and spontaneity of means of using ideas and systems constructed by various actors.

For the organizers of Cyber-Femin-Club, an important feature of the time was the absence of institutions supporting new forms of knowledge, art, and the possibilities of social action. The ideas of cyberfeminism, which were reflected in translations of important texts and exhibiting net art on the web page of Cyber-Femin-Club, were embodied in DIY strategies aimed at achieving autonomy and the gradual construction of more complex interactions between experts, artists, and the audience. Soz's installation includes excerpts from documentation of Cyber-Femin-Club projects and motifs of DIY ethics and aesthetics, which become a complex system of coordinates that also incorporate technological, economic, and institutional infrastructures and personal strategies of liberation.

The central object within the installation *Practical Independence*, which is in the Skylight Gallery, is made of office chairs and equipment from the Garage store. A video that references materials found in the archive, methods of digital production, and the architecture of the installation plays on smart phones, monitors, and a large projector.

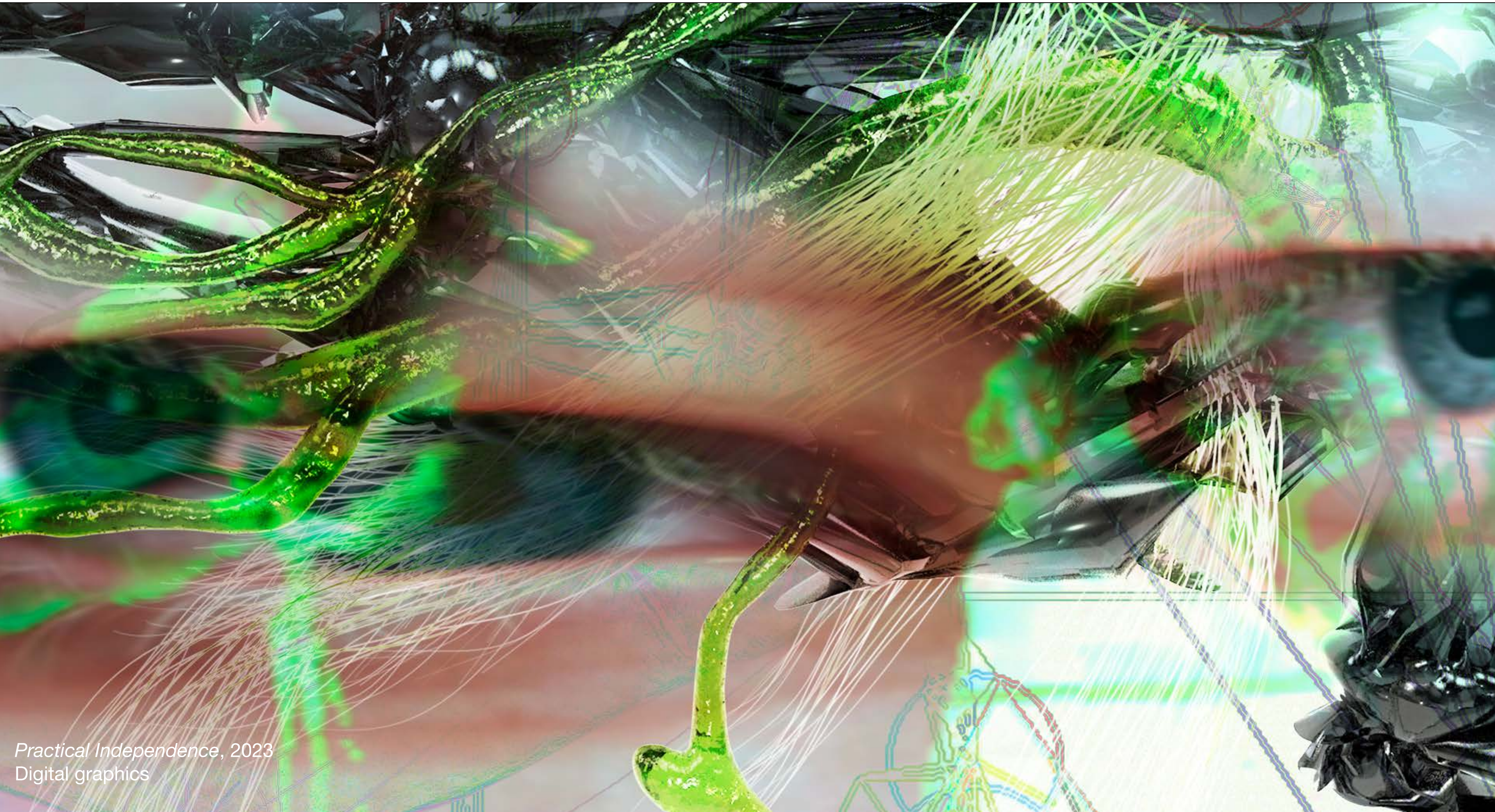
The project is based on materials from the Irina Aktuganova and Sergey Busov archive, which is part of Garage Archive Collection. The archive contains three groups of materials linked to art projects involving Aktuganova and Busov in St. Petersburg of the 1990s and 2000s: Gallery 21, Cyber-Femin-Club, and Gallery of Experimental Sound (GEZ-21).

Text, curation: Nikita Nechaev

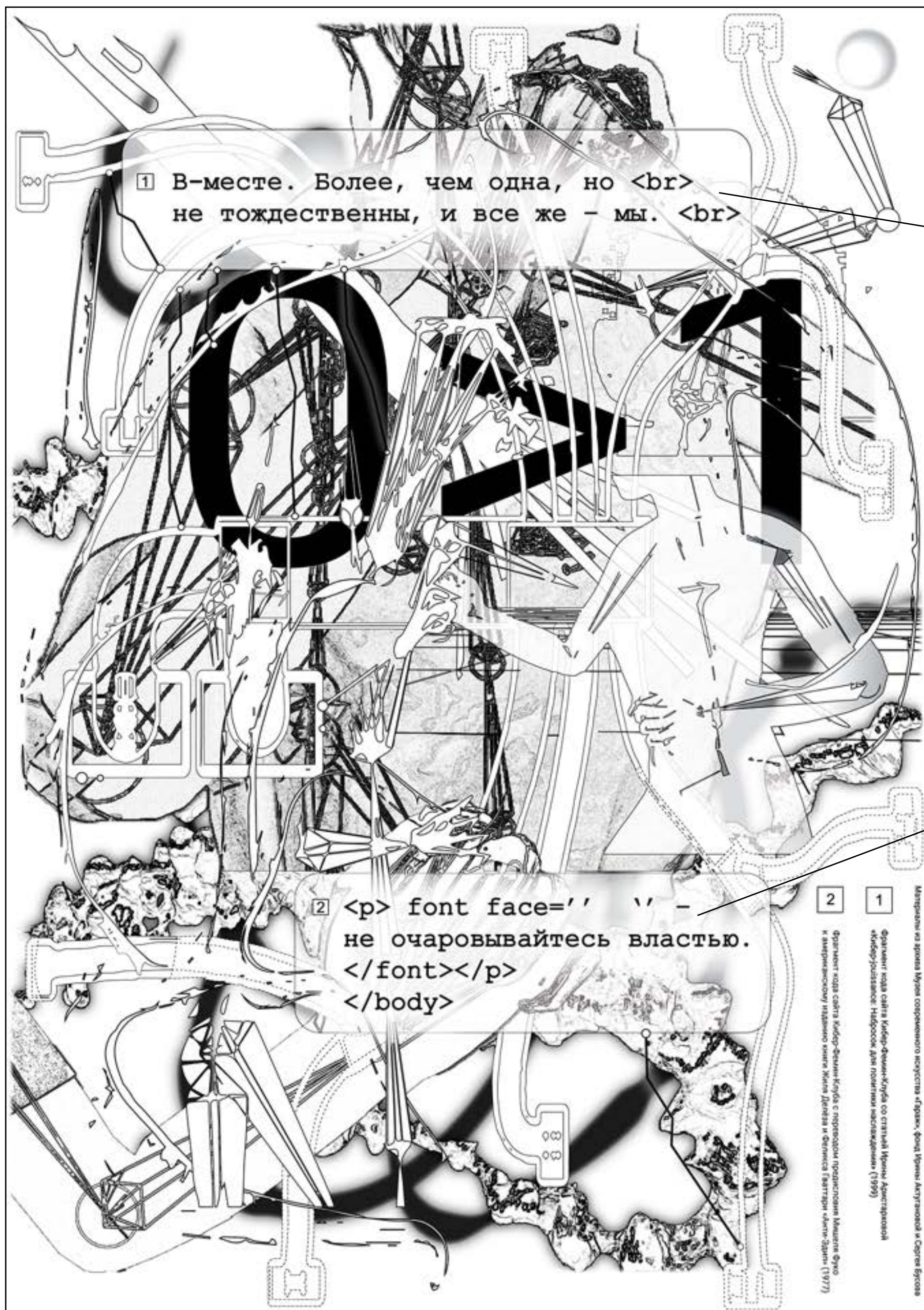
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Zeroes are more than ones  
forever.  
Fighting back oppressive  
narratives  
through annihilation,  
Through compassion,  
unity, fusion,  
Through becoming  
ubiquitous adapting viruses,  
Collapsing systems from  
within,  
spreading spores  
of disobedience,  
Choosing otherness,  
not stability,  
Breaking the  
infrastructures,  
recombining them,  
Appropriating them,  
hacking them,  
erasing them,  
Integrating errors in the  
order  
of morphing reality,  
Celebrating glitches,  
Becoming everything and  
nothing,  
All and none at once.  
And disrupting  
all the fake  
charm of power  
0

[Anna Soz]









Together. More than one, but not identical, and yet — us.

Code fragment of the Cyber-Femin-Club archival website with the article by Irina Aristarkhova "Cyber-jouissance: A Sketch for the Politics of Pleasure" (1999)

Don't be mesmerized by power

Code fragment from the Cyber-Femin-Club archival website with a translation of Michel Foucault's preface to the American edition of Gilles Deleuze and Félix Guattari's *Anti-Oedipus* (1977)

0>1, 2023

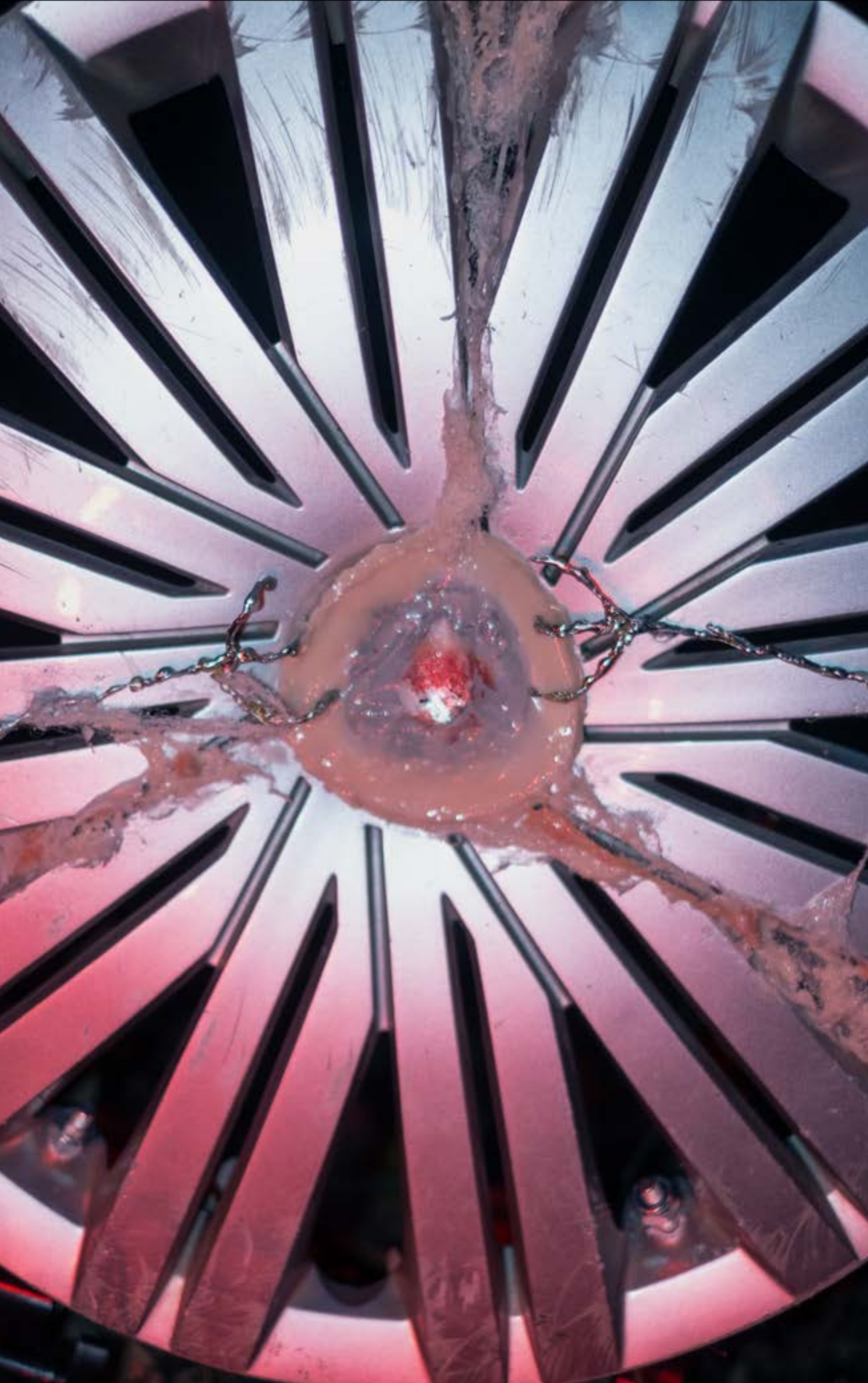
Printed graphics were part of *Practical Independence* installation project. Visitors were able to take printed material with them.



Off-site solo show, Istra, Russia  
Installation comprised reassembled found automobile parts,  
textile, silicone, tin, video projection, printed graphics









*It's full of speed or nothing, 2022*  
Video still

*It is all either speed  
or nothing  
Faster necropolitics,  
Faster consumption,  
Faster dissolving,  
Faster, faster, stop.  
The place of a body,  
The places of bodies,  
Displaced, twisted  
In a hurricane of [permanence].  
The wheel of change continues spinning  
Backward?  
Machines and bodies  
Dancing together  
Trapped in the endless whirl  
Of speed and freeze.  
Speed of catastrophes,  
Speed of rotten dreams,  
And pervert desires,  
Speed of decay.  
Faster into the abyss,  
Faster to sticky utopias,  
Nor left, nor right,  
Faster, faster, stop.  
Who we are  
in the face of this temporal pit?  
Just mutilated bodies,  
Mutilated machines,  
Sprouted in each other,  
Stuck in the sense  
Of the eternal transition.  
We no longer feel this speed,  
The speed of nothingness.*



*Untitled, 2022*  
Digital graphics

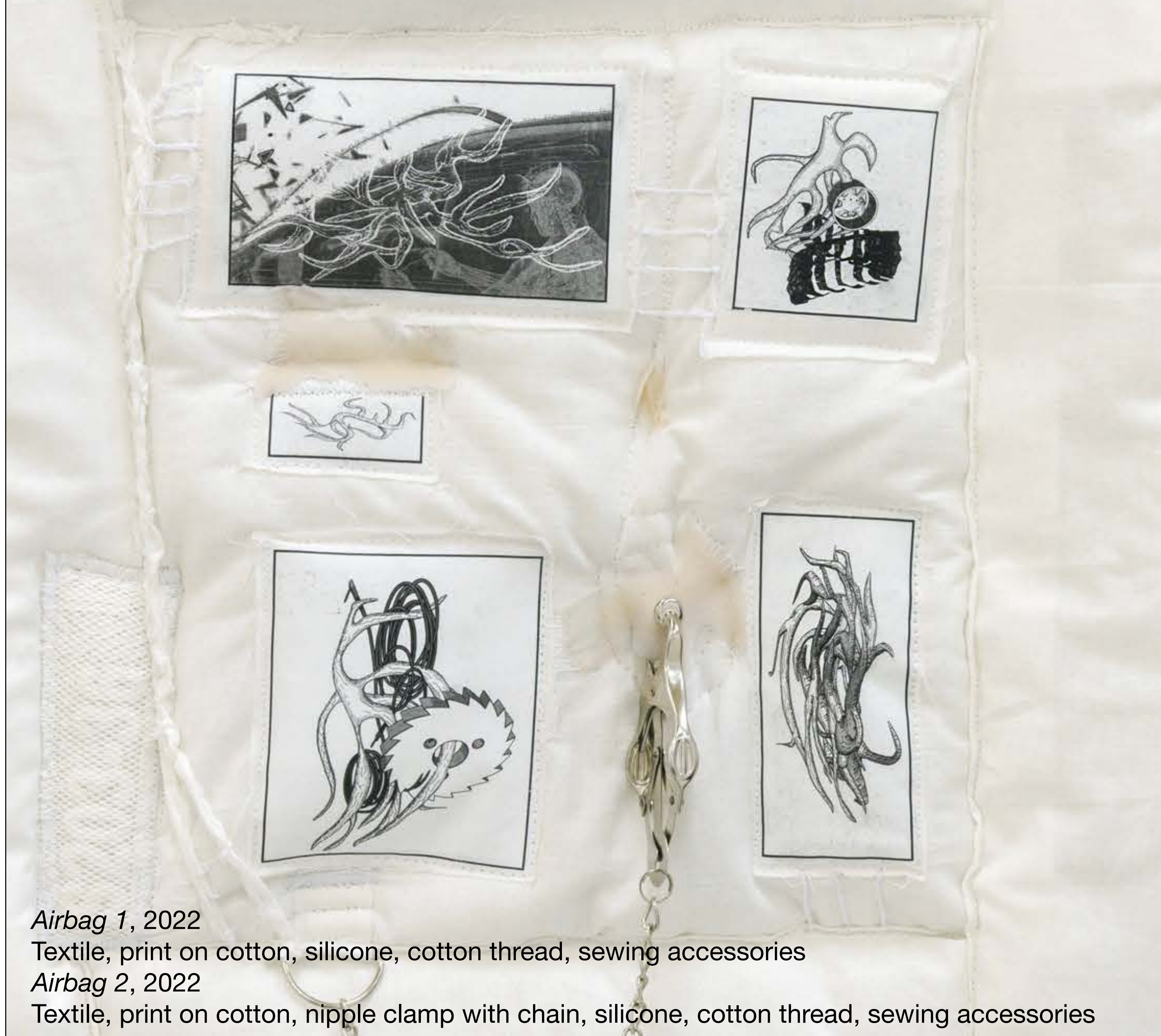


*Cat's cradle, 2022*  
Car seat for kids, textile, print on cotton, print on paper, sneakers leftovers, cotton thread, tin, rope, chain leash for dogs





*Cat's cradle, 2022*

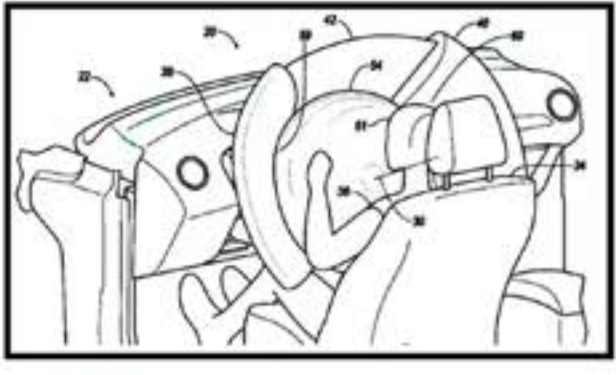
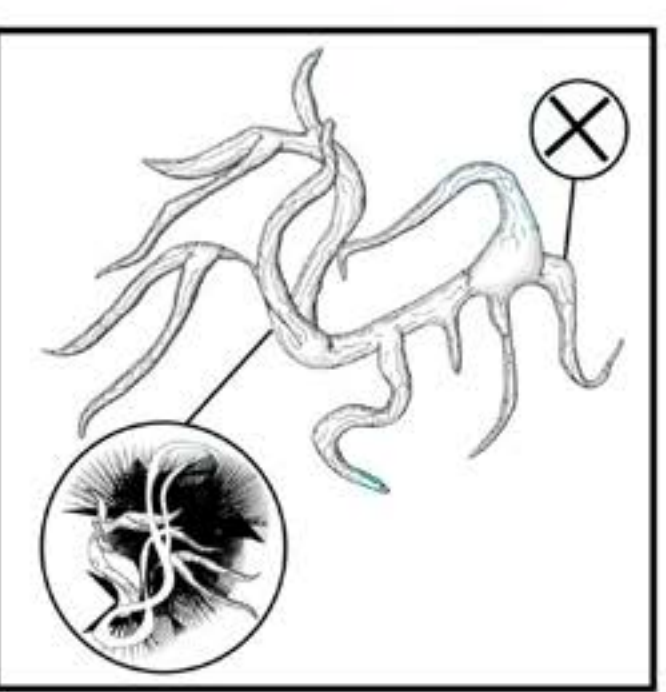
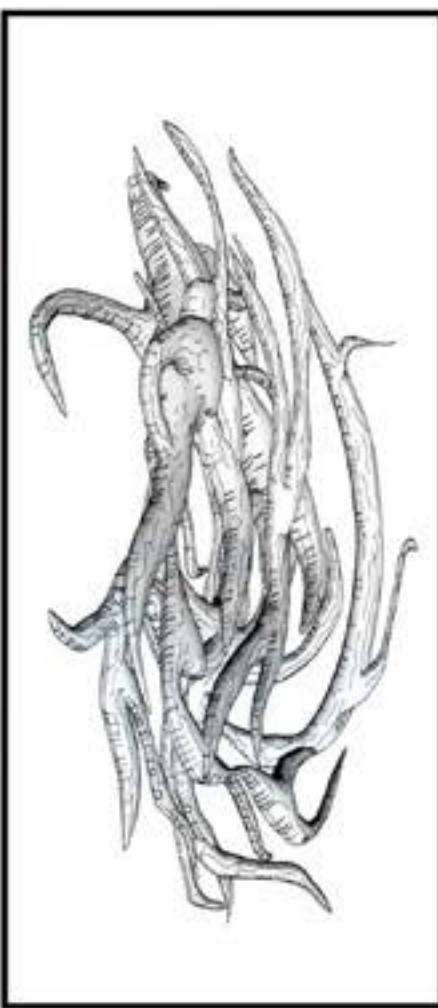
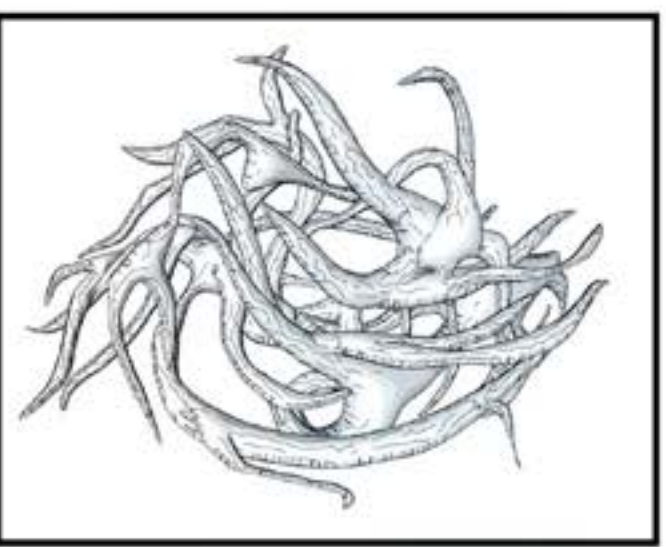
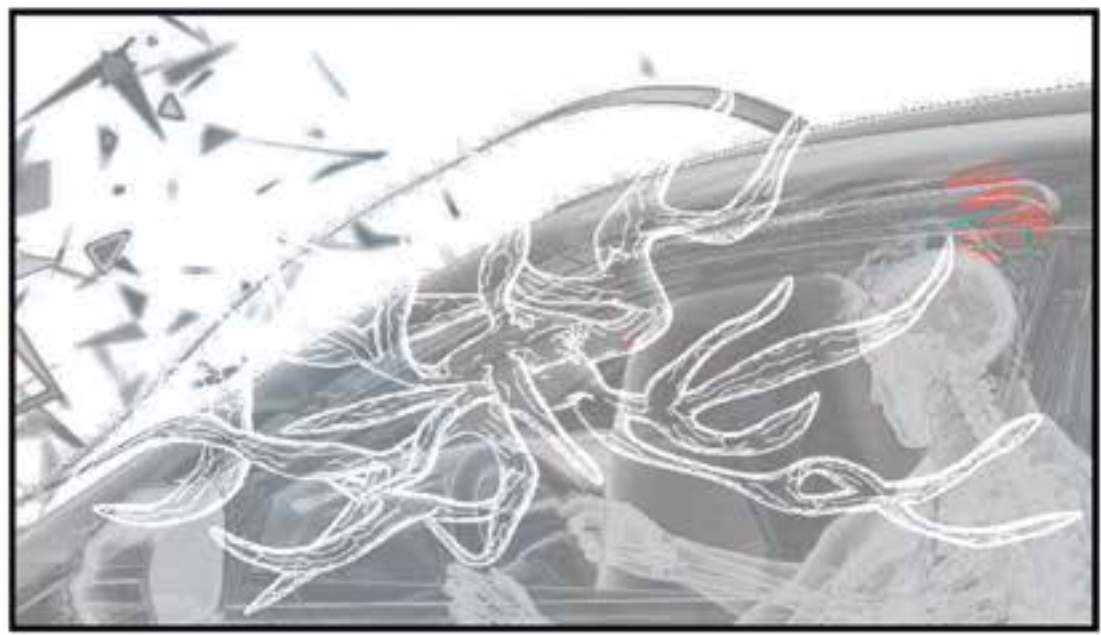
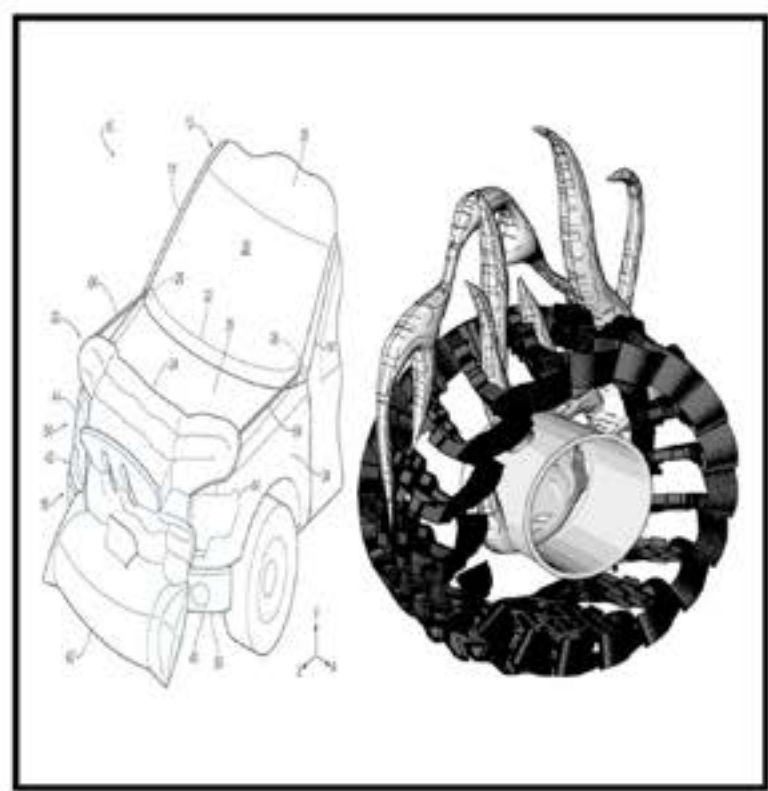
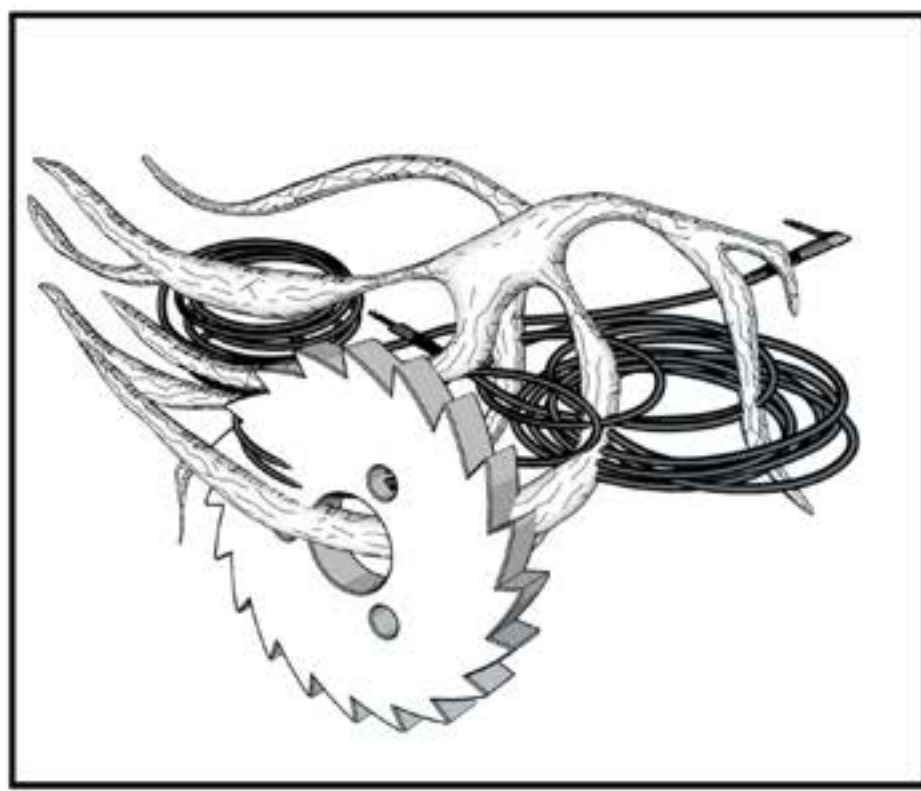


*Airbag 1, 2022*

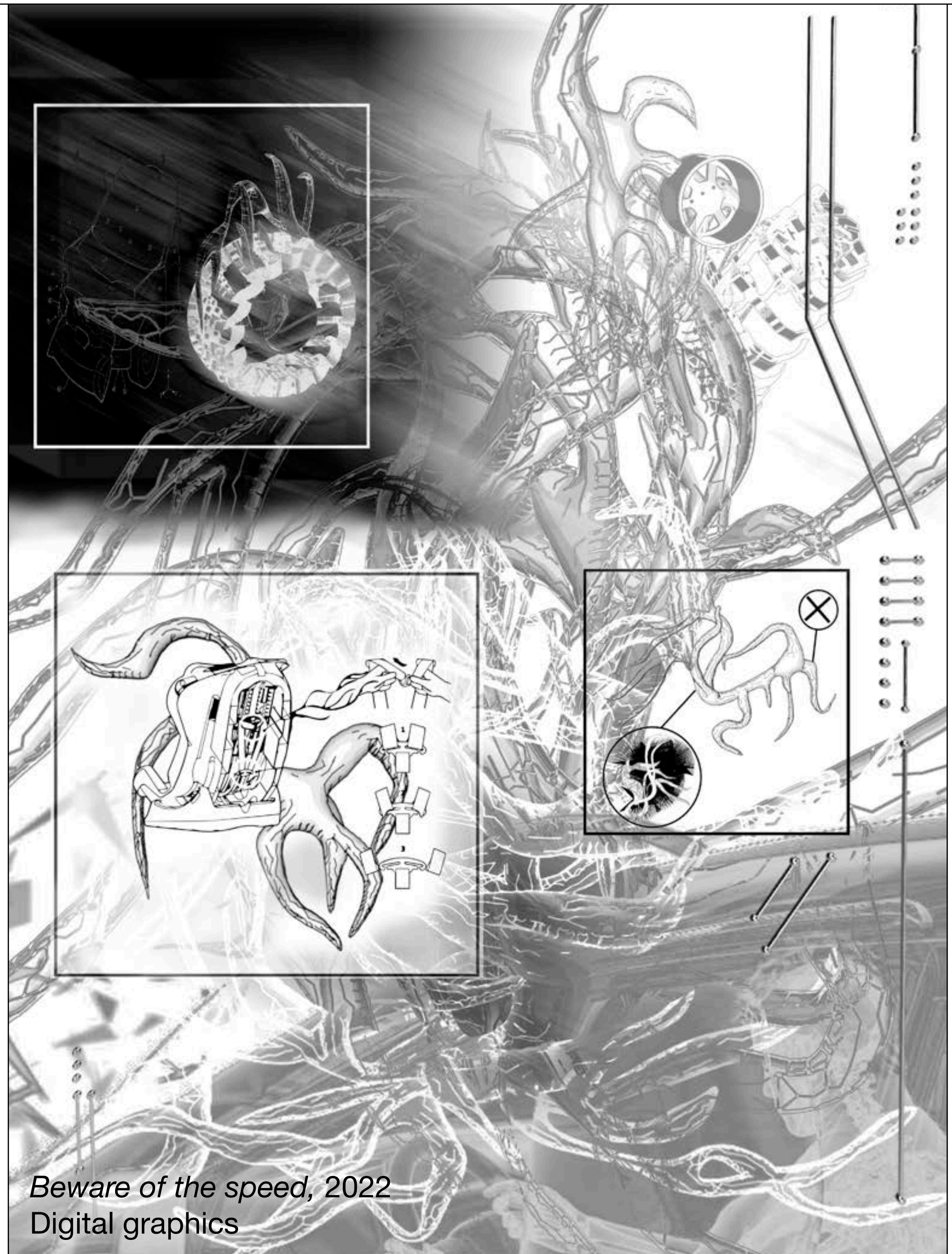
Textile, print on cotton, silicone, cotton thread, sewing accessories

*Airbag 2, 2022*

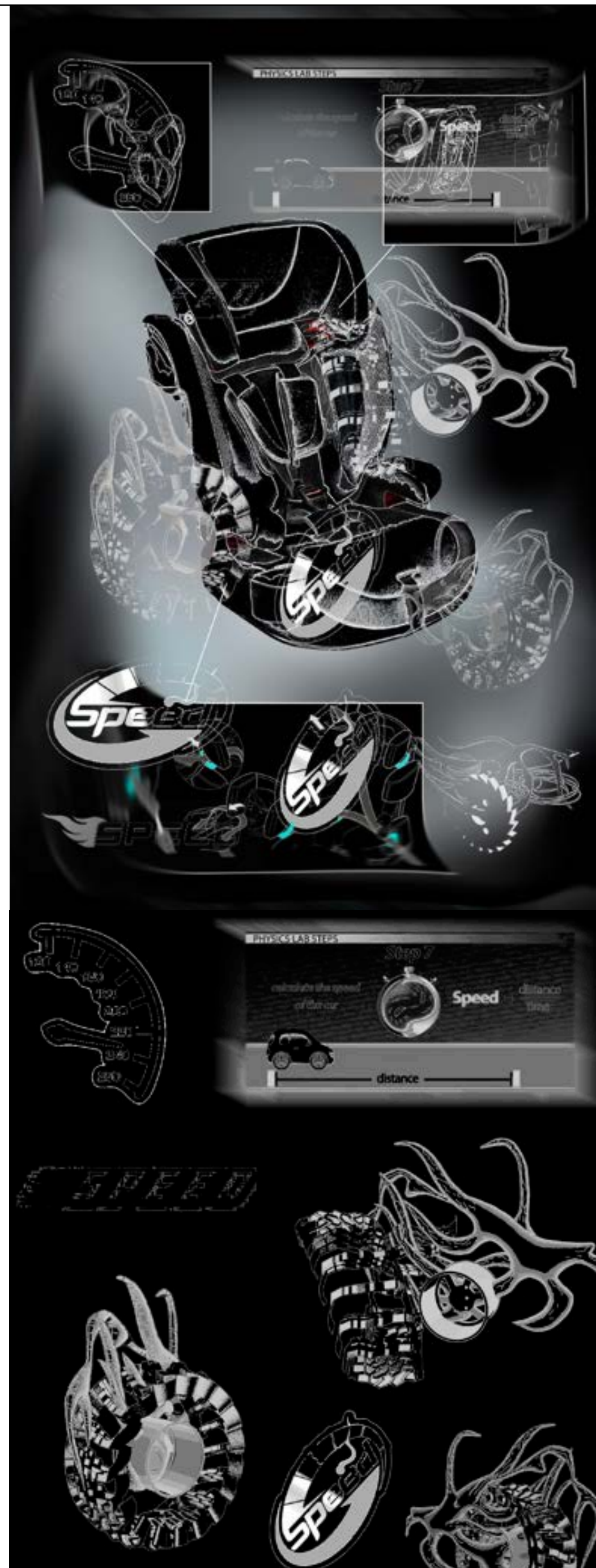
Textile, print on cotton, nipple clamp with chain, silicone, cotton thread, sewing accessories

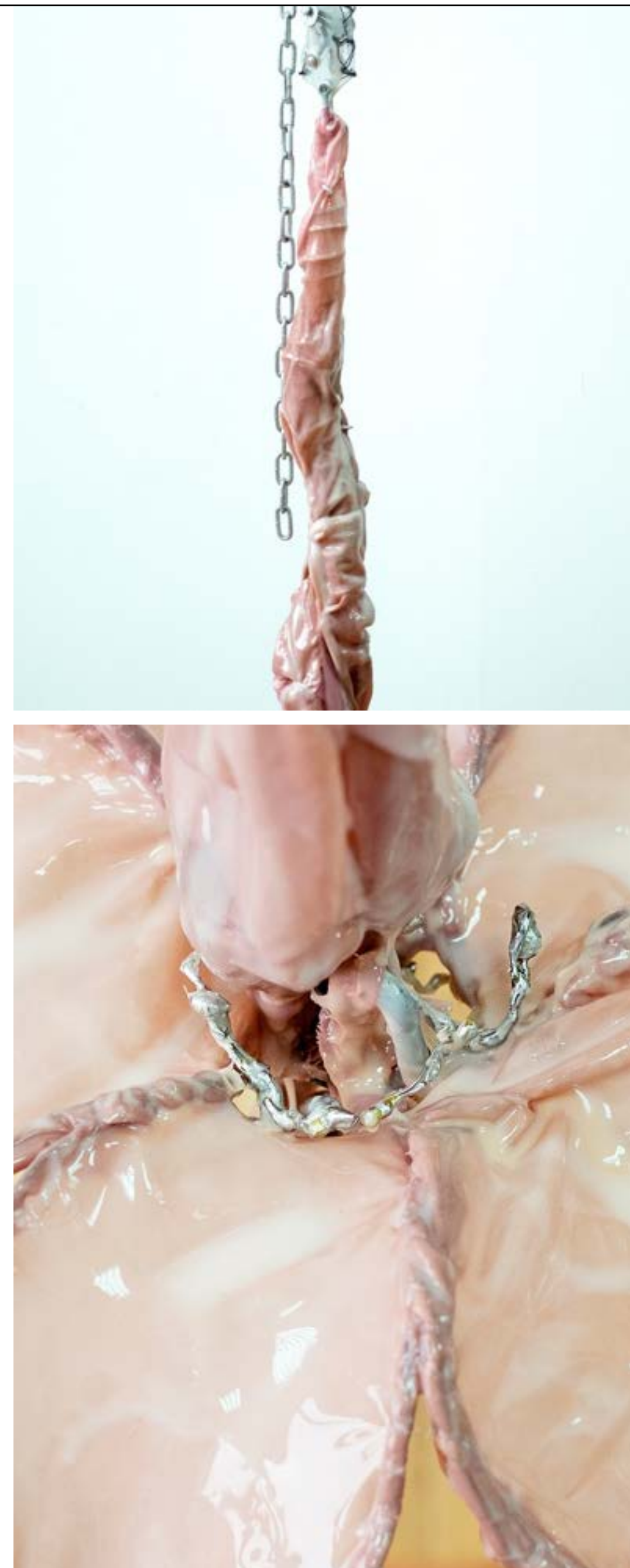


BEWARE OF THE SPEED BEWARE OF THE SPEED BEWARE OF THE SPEED

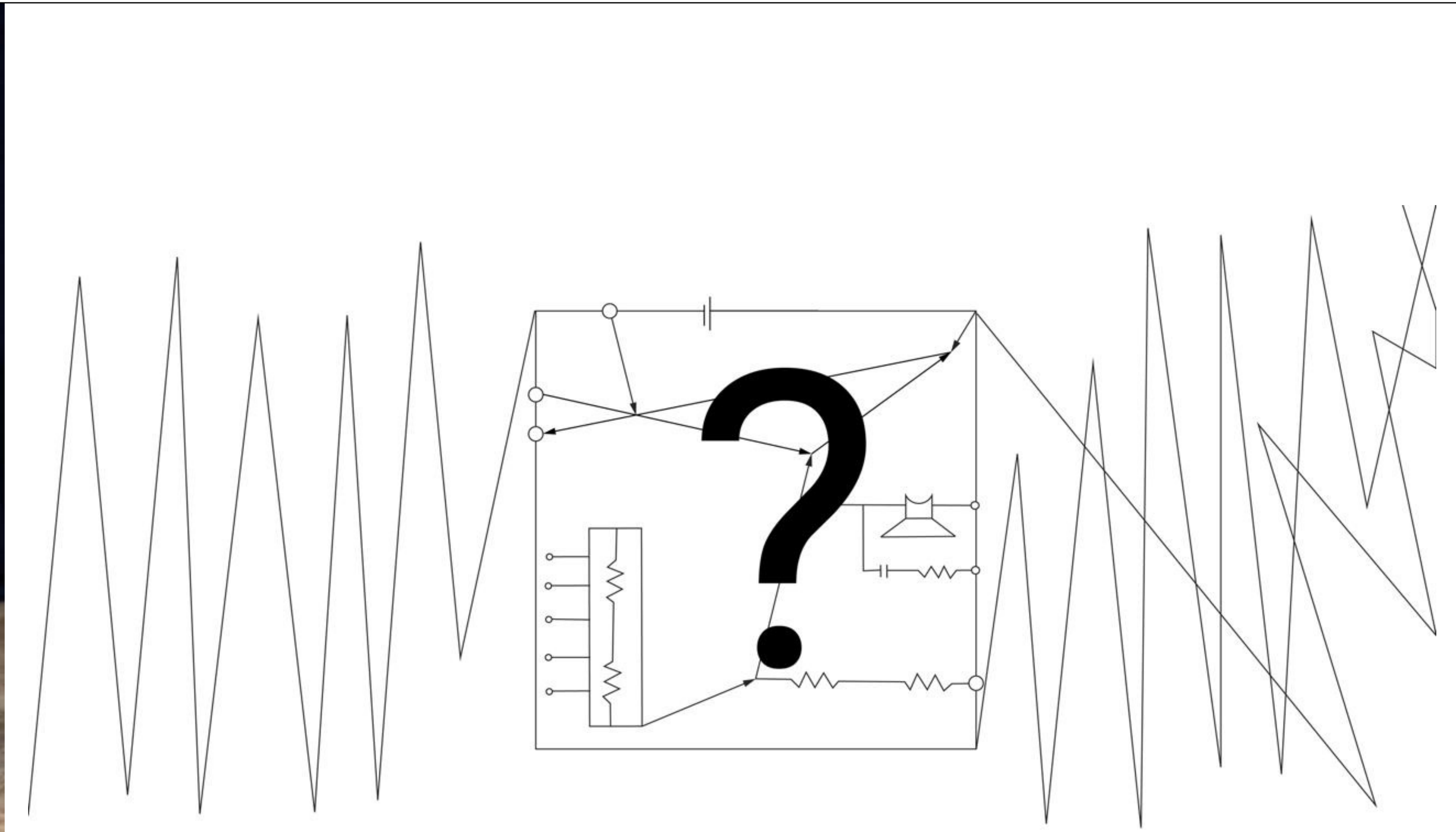


Beware of the speed, 2022  
Digital graphics





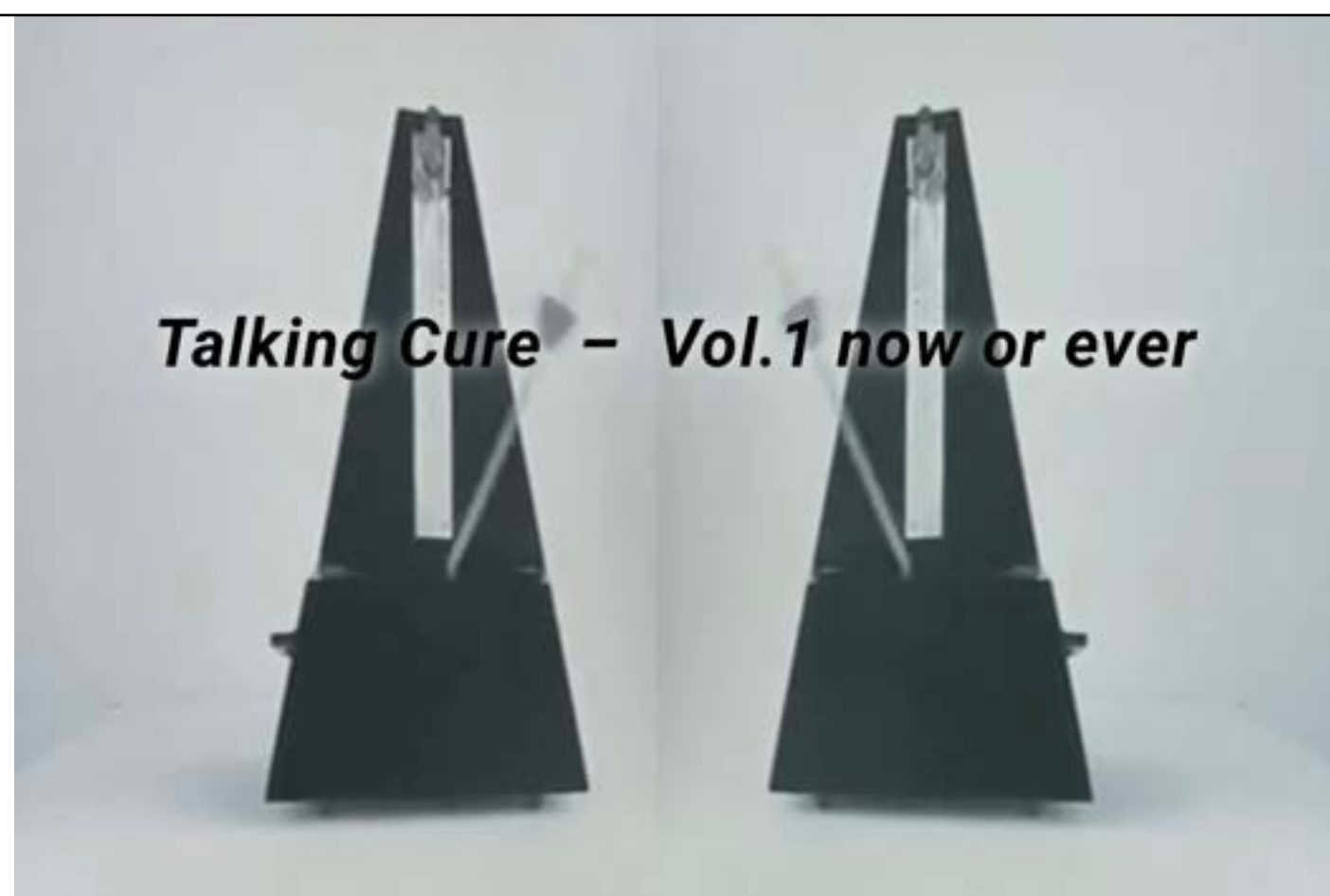
*Longing body, teared up blossom, sharp steps, 2022*  
Repurposed PVC banner, fabric, silicone, monofilament,  
cotton thread, metal



*Broken speed, 2022*  
Glass, smartphone, digital graphics, metal



*Longing body, teared up blossom, sharp steps, 2022*  
Repurposed PVC banner, fabric, silicone, monofilament,  
cotton thread, metal



*All eyes on you, stitched, 2022,*  
*Graphite on paper, silicone, cotton thread,*  
*print on paper, metal pins*

Tick-tack  
Is there any chance for us to become analyzable?  
Tik-ta(l)k  
In this room, where there are only us and  
emptiness  
Tick-tack  
Can we take the lead?  
Tik-ta(l)k  
We want to be cured and liberated  
Tick-tack  
Feelings and reality don't match  
Tik-ta(l)k  
Time is frozen, stuck, and dissolved  
Tick-tack  
Who owns our bodies?  
Tik-ta(l)k  
Their fragments, folds, their cracks and breaks  
Tick-tack  
And our minds, our thoughts, our hopes and  
aspirations  
Tik-ta(l)k  
Who do they belong to now?  
Tick-tack  
Pieces and puzzles  
Tik-ta(l)k  
Memories and intuitions, desires and frustrations  
Tick-tack  
The choice is made, the choice has never existed  
Tik-ta(l)k  
Meet us one day  
Tick-tack  
Somewhere, nowhere, everywhere



*Creature not a tool, 2022*

Leftovers from mass sneaker production, artificial fur, artificial leather, potentiometer, tin, seashells, cotton thread, metal grid

*Matter is produced and productive, generated and generative.  
Matter is agentive, not a fixed essence or property of things.*

Karen Barad.

Creature not a tool series raises the ontological status of matter – living and non-living, organic and inorganic.

Essences gathered here are (re)assembled from organic and inorganic fragments, clots, surplus production and their virtual (non)counterparts. Hybrid reality agents on the way to autonomous coexistence. Woven into the fabric of poiesis, their seams and adhesions are to create a tension of potentials, to highlight the dynamic picture of the inhuman.

They are not tools of representationalist politics, but agents of radical imaginations who, through performativity, challenge the power given to language to define the real.

Works from Creature not a tool series are created by hand from various fragments of organic and inorganic worlds.

Found organic artifacts (seashells and fragments of crab shells) and technological fragments (found potentiometers) sprout from mass production surpluses (artificial leather, artificial fur, and synthetic fabrics).

Tin elements-solders act as mediators, flowing down through matters, linking them together.

Embroideries that pierce the bodies of creatures-hybrids refer both to tribal markers and patterns of nature.



*Creature not a tool, 2022*

Leftovers from mass sneaker production, artificial fur, artificial leather, potentiometer, tin, seashells, cotton thread, metal grid





*Co-worker Ralf, 2021*  
Office chair, fabrics-leftovers from mass sneaker production, found clothes, PVC from advertising production, print on film, found wire, threads, tin, screen printing

*What if we think of office furniture as “the body” of corporate realities?  
What if the notorious “office chair”, together with the cultural phenomenon of ergonomics and design, is an embodiment of the transition to a new formation: to the ideas of soft capitalism with its desire for comfort and creativity, with its erasure of personal/corporate boundaries?*

*Work on the chairs’ comfort was started in the 1940s and 1950s, around the same time the term “ergonomics” was introduced. Then it occurred that constructive solutions significantly affect labor productivity. The status of employees began to be determined by the chairs they were seated, and hierarchies of management networks found their places on a scale of varying degrees of comfort.*

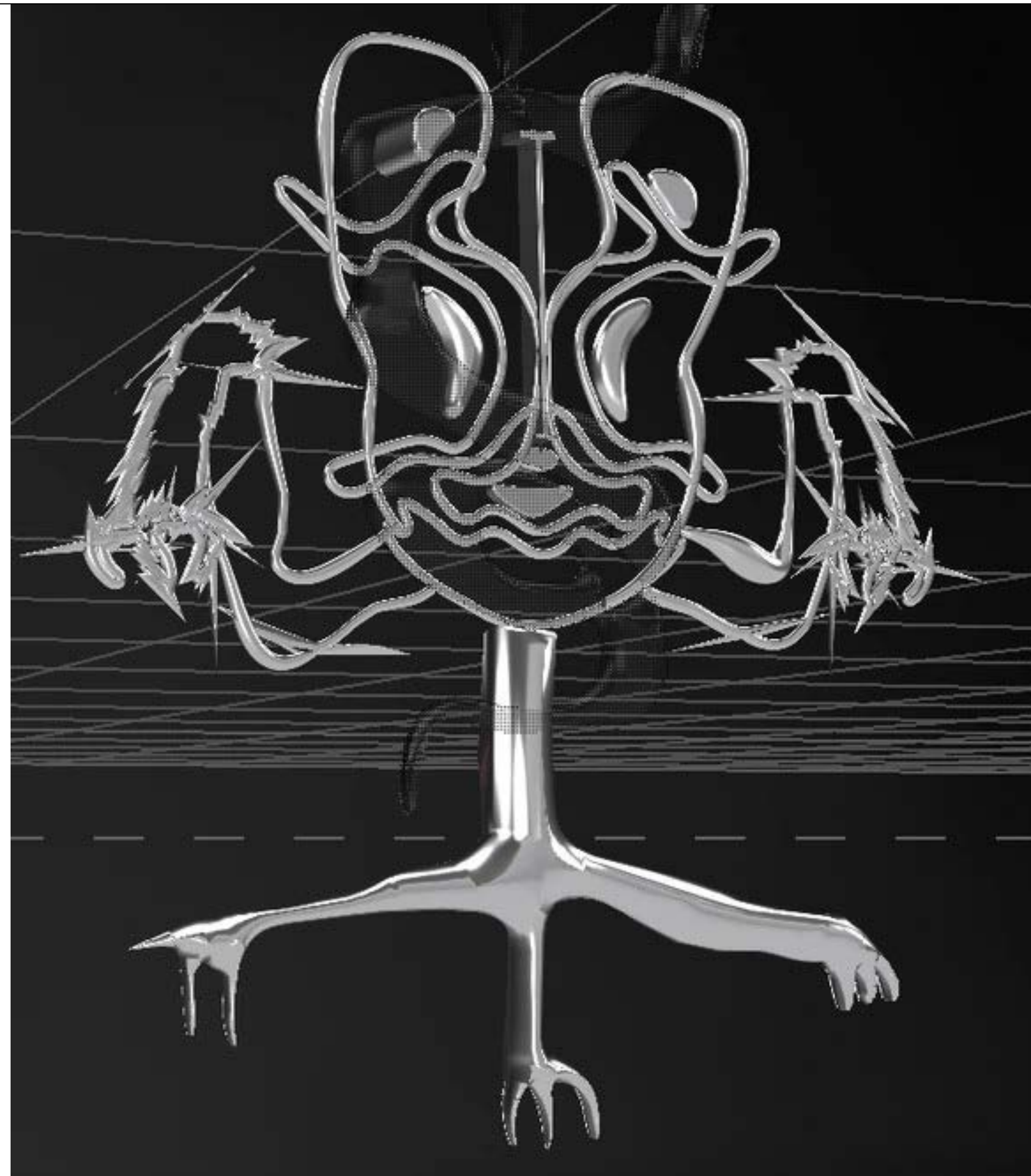
*Office chairs are addictive. And the workers yearn for them. During the pandemic, with a transition to home office mode, many employees “rescued” their chairs from lonely offices to be inseparable from them.*

*Luring into the network of conditional comfort, the office chair opens its arms not to let go of them. Ever.*

The original office chair had a name. The sticker under it said, “Ralph the chair”.

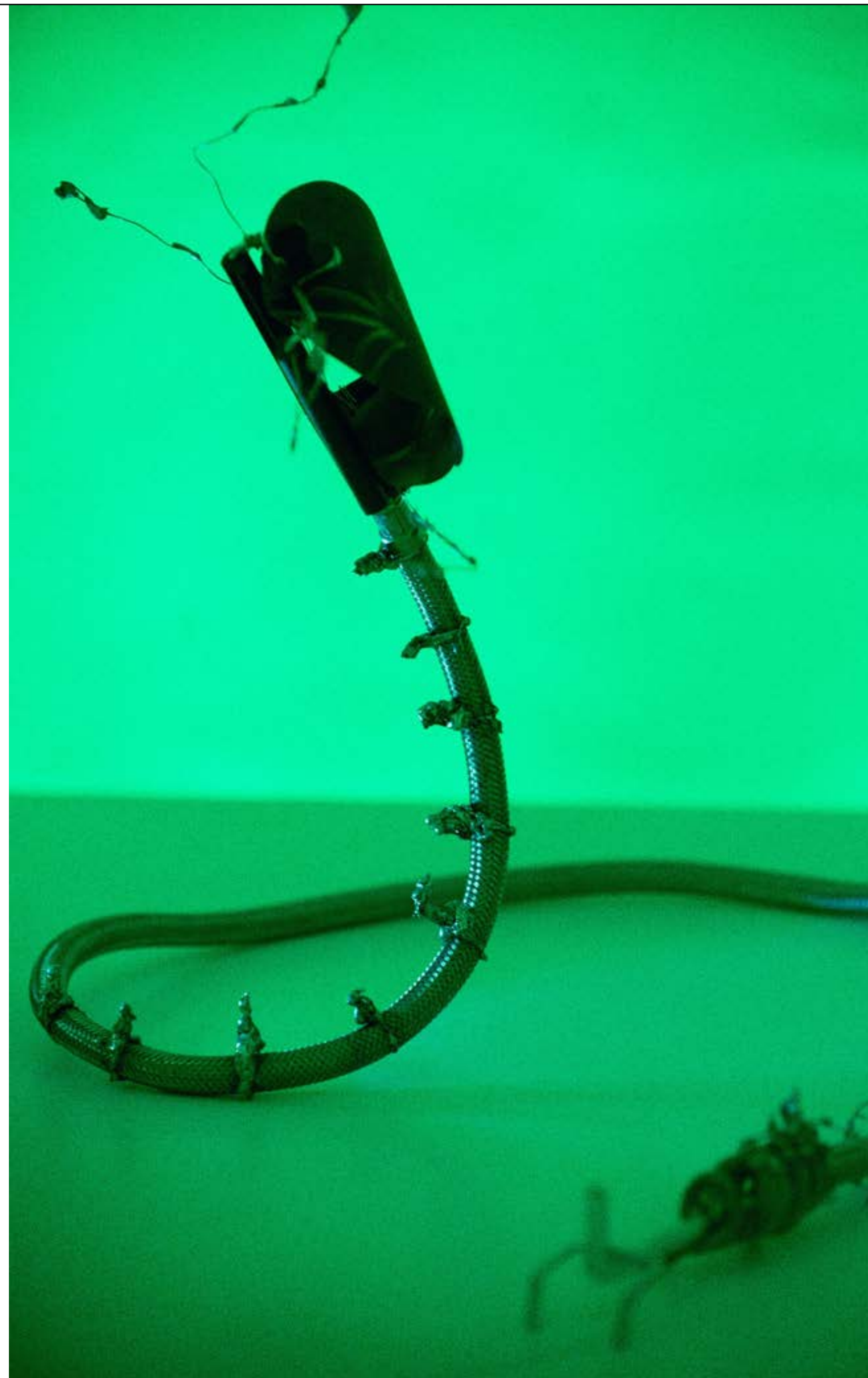
What if Ralph is a creature that has absorbed and digested several workers and is enthusiastically waiting for the new ones?

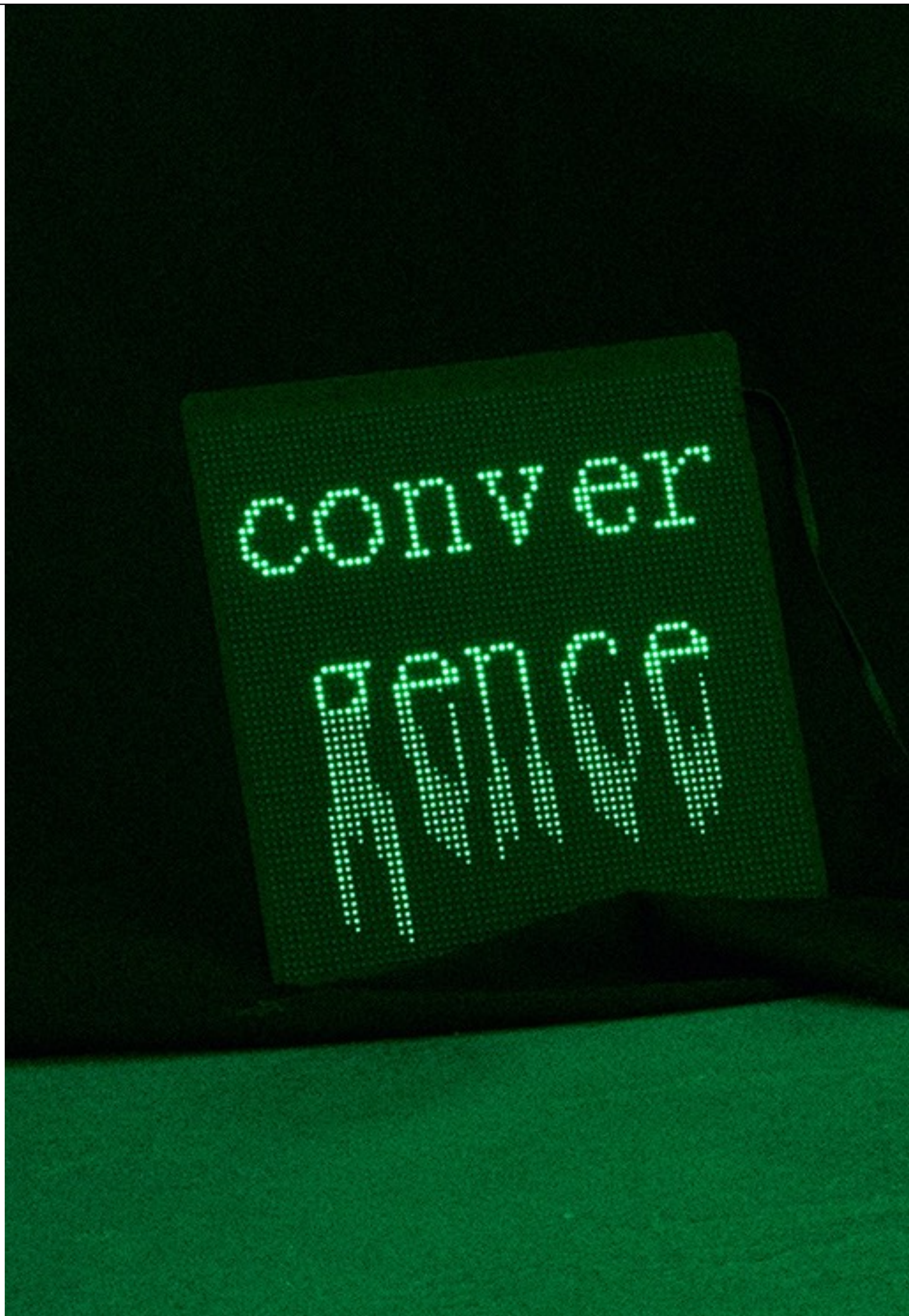
In the reassembly, found office chair met fragments of capitalist excesses. It is covered in pieces of overproductions, scraps, and leftovers. The chair's "face" pattern is a leftover from the mass production of shoes — a reversal of the sneaker detail.

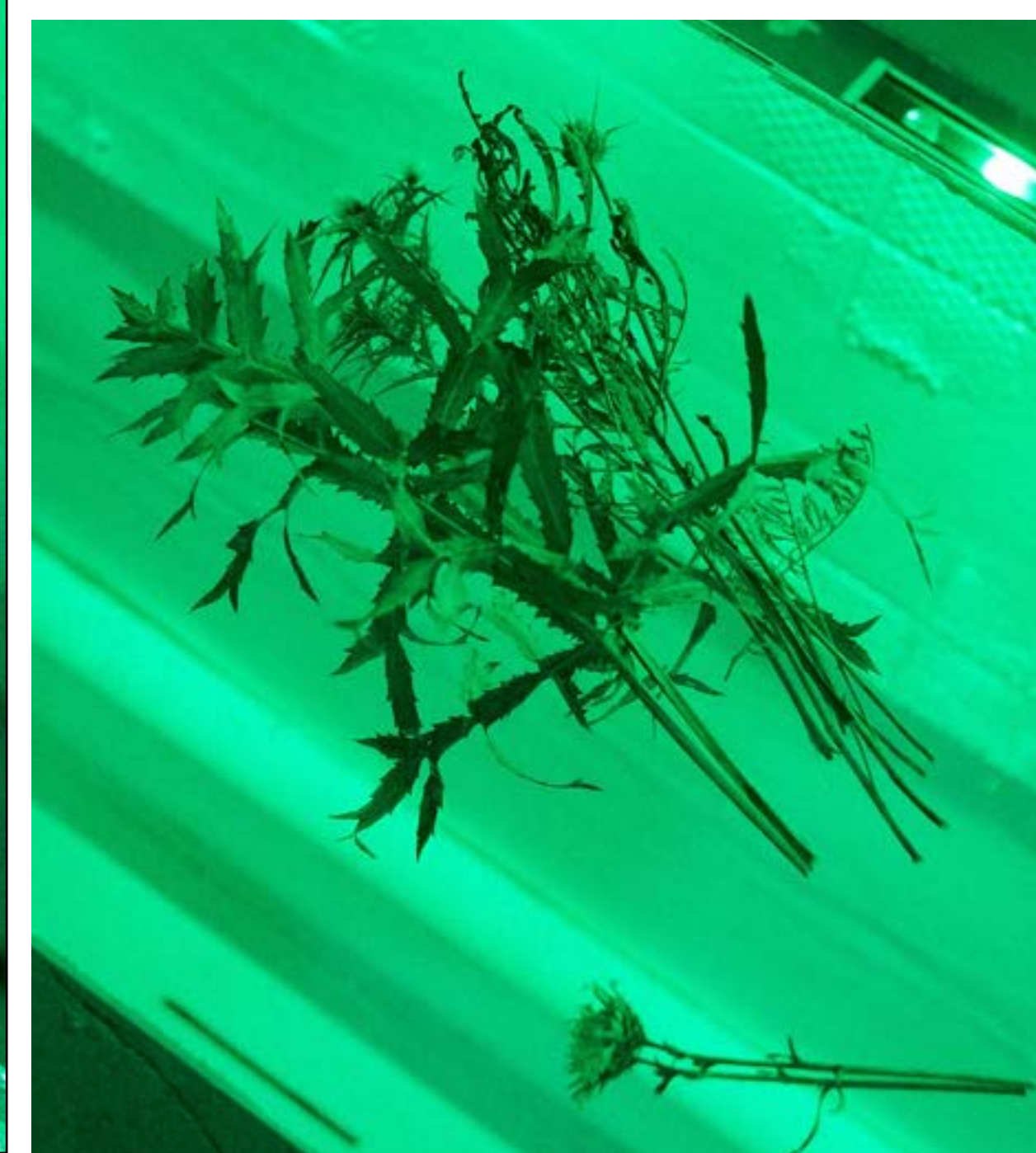
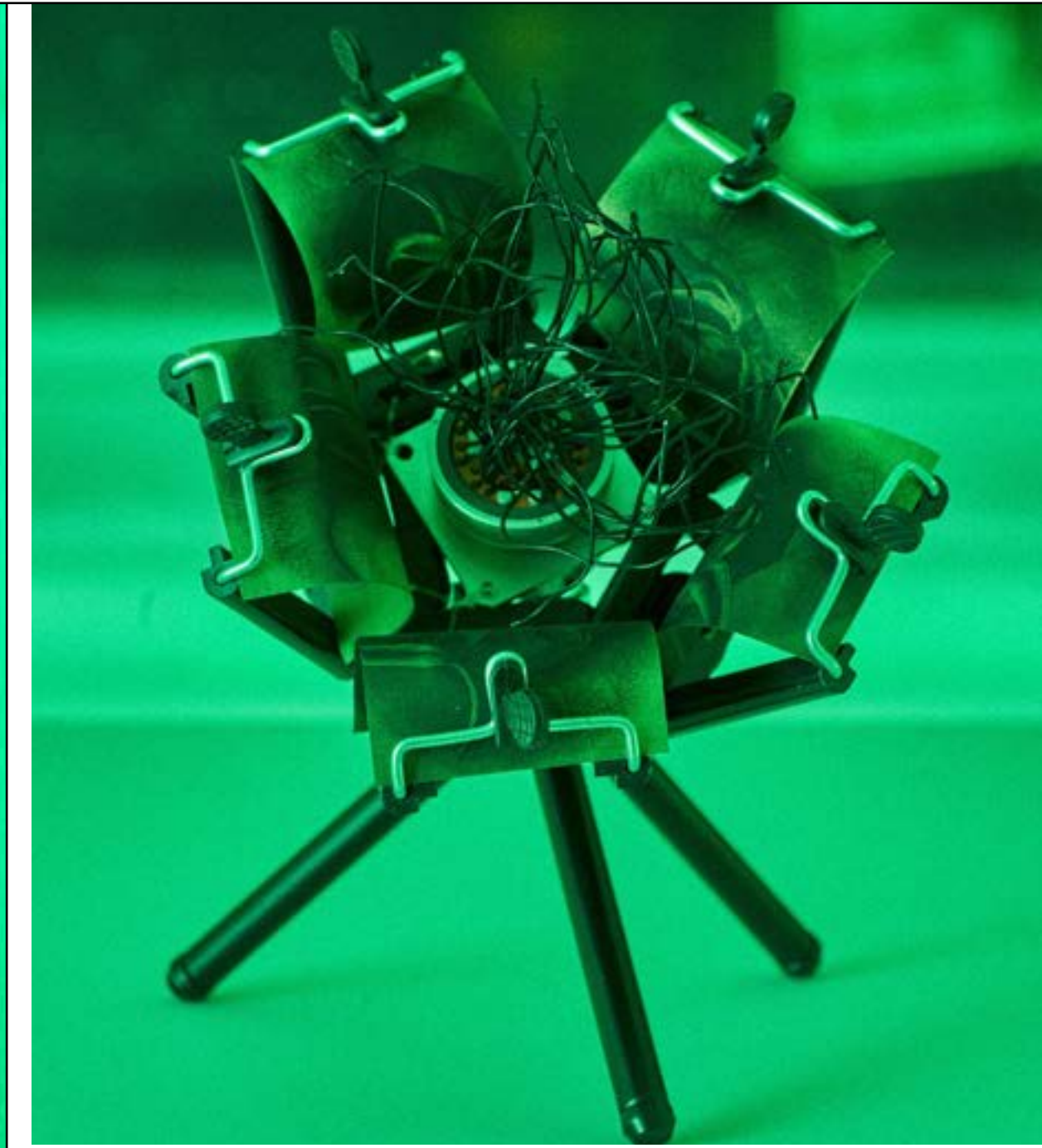


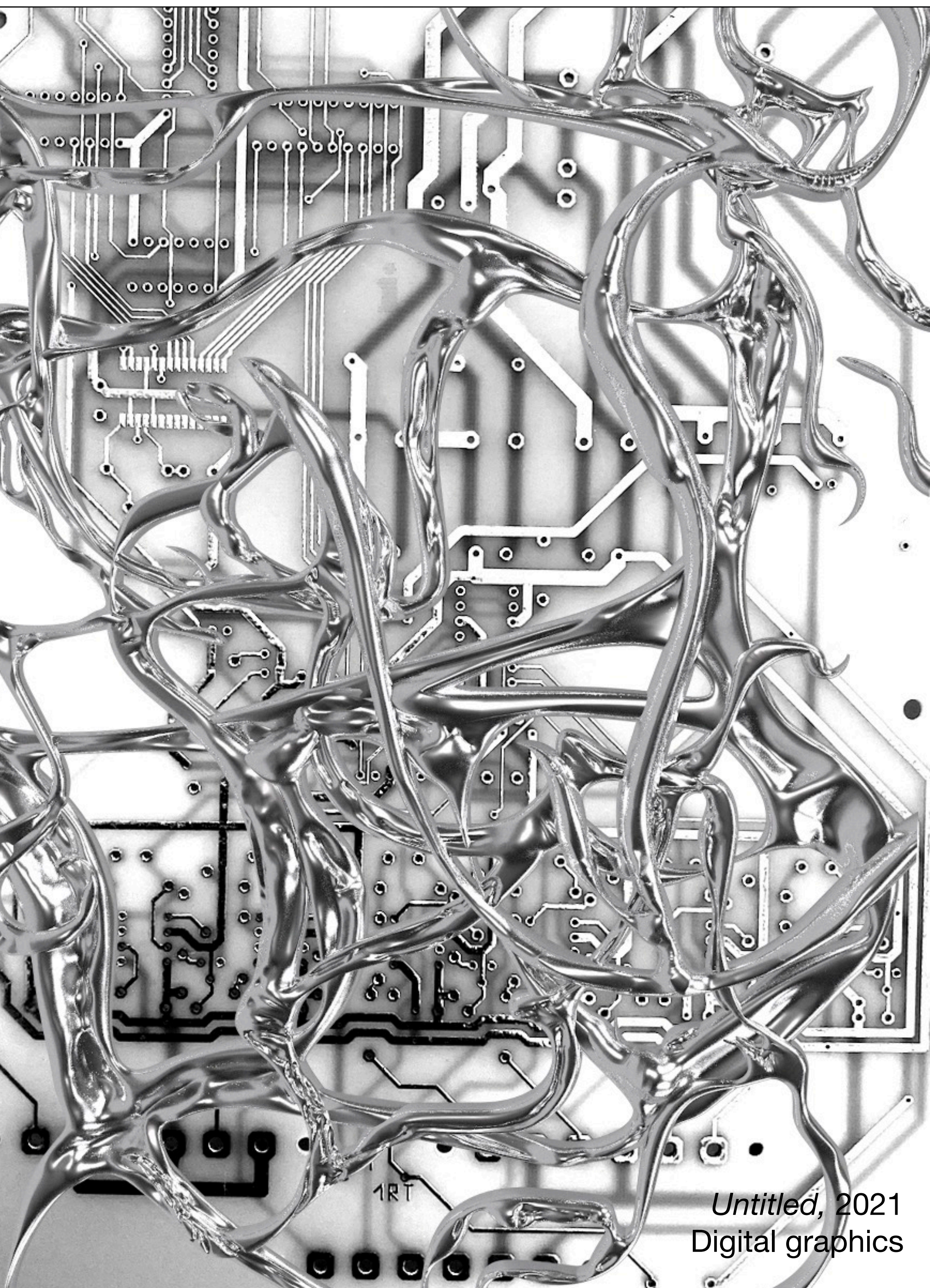


Solo show at NII Prichastnost, Moscow, Russia  
Installation comprised reassembled found objects, tin, digital graphics printed on paper, dried plants, digital graphics shown on a smartphone

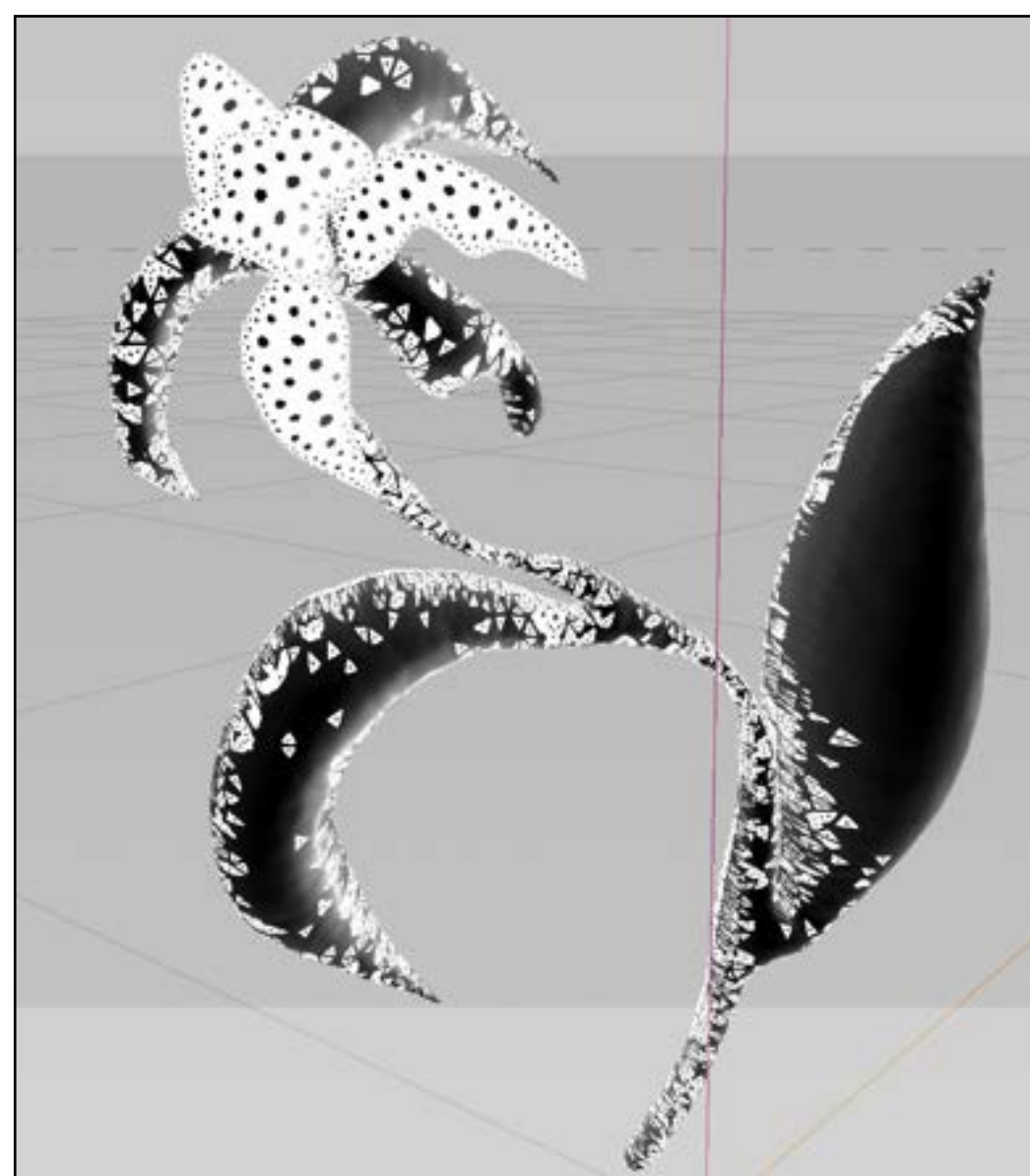
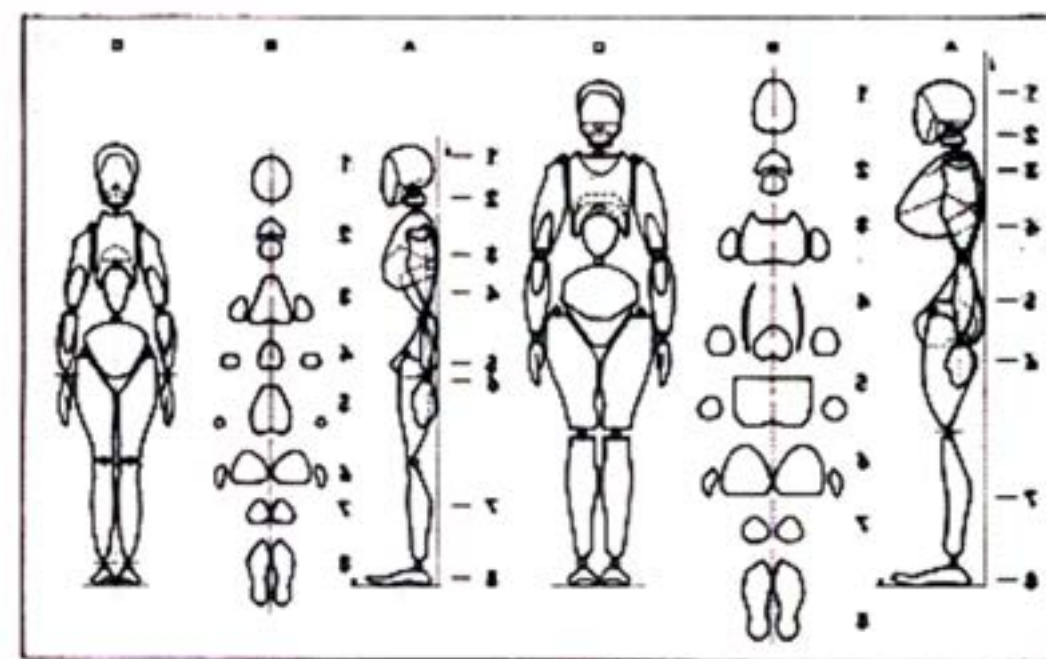
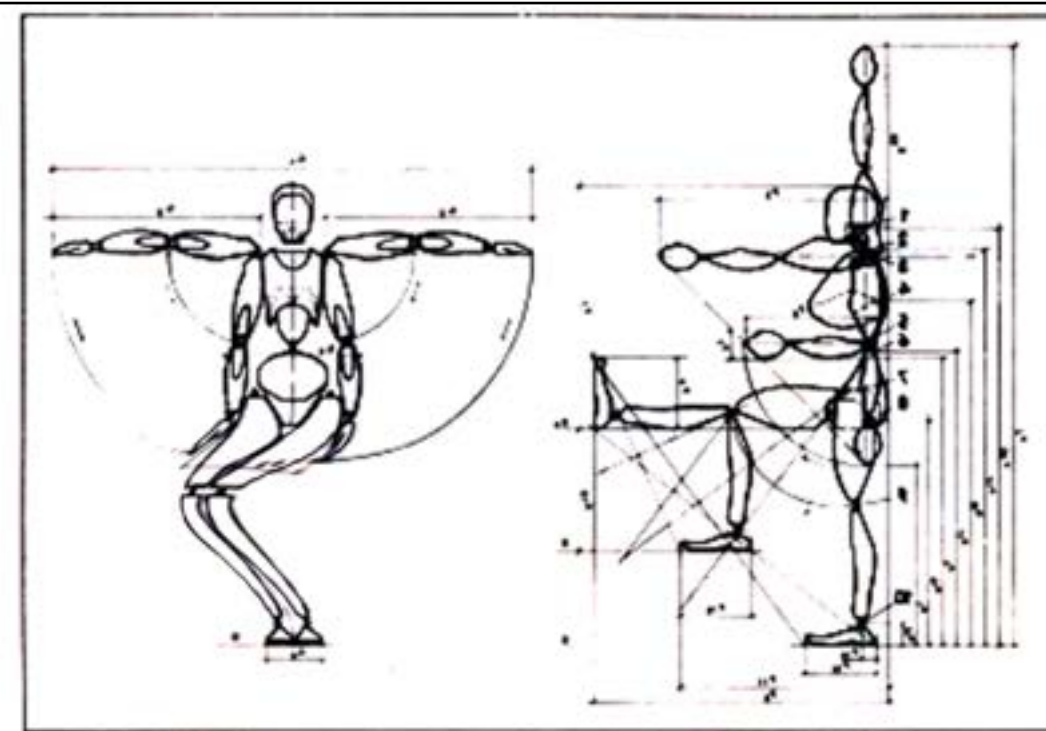








Untitled, 2021  
Digital graphics



*Come to the Garden of Hybrid Organisms.  
Here, bodies that bloom are weaved from fragments  
of mechanisms and mass production surplus,  
of hybrid mergers and intersections.  
They constructed themselves from the abandoned artifacts of everyday life.  
Fluxed with metallic taste into a different mediality.  
Convergent but not identical.  
Liquid organisms resonating on their way (?) to liberation.*



*The show had a performative expansion: sonic intervention of artist Gleb Nee on the opening day and theremin performance with audio reactive graphic projection by Anna Soz on the last day of the exhibition.*



Solo show at ERRRING gallery room, Moscow  
Installation comprised reassembled found objects, vinyl-cut text, digital graphics shown on a smartphone, video projection, postcards





KICKING THE GAZE BACK, 2021







*Found, appropriated and reinterpreted artifacts unite to invade the relationship with the Other and re-describe to-be-looked-at-ness.*

*Placed in the situation of a voyeuristic-scopophilic view, they find the strength to resist the linguistic power that dominates the silent image. They do speak, they do act. From the hole in the wall, Aela The Huntress strikes back.*

*Matrix of the Imaginary starts a new order.*

*In the wild game of tensions, will the wall of "invisible guest's" privileged position be destroyed?*





*Monument to Unscientific Error, 2020*  
Paper, cotton thread, metal chains, tripod



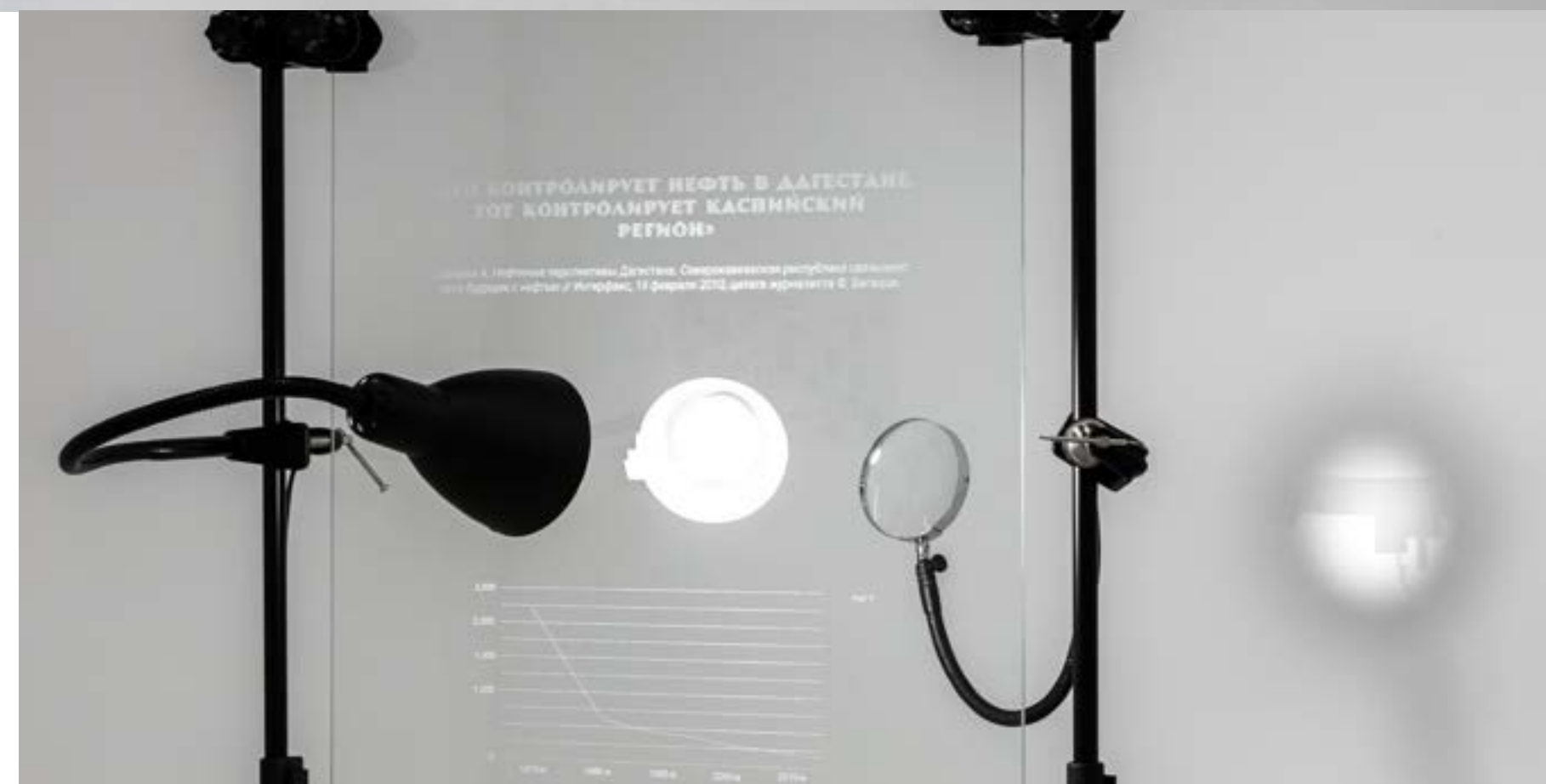


*Crawling in, crawling out, 2021*  
Digital collage, smartphones, tripods, found mirror

CLOSED FISH EXHIBITION, 2020  
GROUP SHOW AT VOZNESENSKY CENTRE, MOSCOW, RUSSIA



*Neftyanka, 2020*  
Engraving on glass, text, tripods, connectors, lamp on clamp,  
magnifying glass on clamp, projection

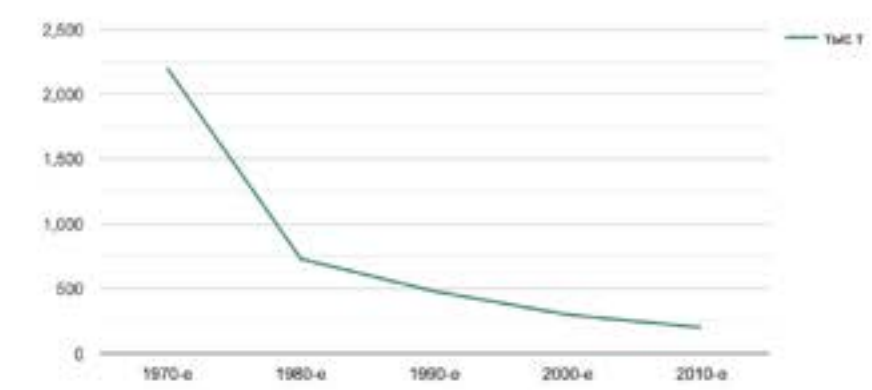




Whoever controls the oil in Dagestan controls the Caspian region

**«КТО КОНТРОЛИРУЕТ НЕФТЬ В ДАГЕСТАНЕ, ТОТ КОНТРОЛИРУЕТ КАСПИЙСКИЙ РЕГИОН»**

Сидоров А. Нефтяные перспективы Дагестана. Северокавказская республика связывает свое будущее с нефтью // Интерфакс, 19 февраля 2010, цитата журналиста Ф. Бигацци.



Добыча нефти, включая газовый конденсат, в субъекте РФ Республика Дагестан

1970-е ~ 2,2 млн тонн  
 1980-е ~ 730 000 тонн  
 1990-е ~ 480 000 тонн  
 2000-е ~ 300 000 тонн  
 2010-е ~ 200 000 тонн

1970s 2.2 mln tons  
 1980s 730,000 tons  
 1990s 480,000 tons  
 2000s 300,000 tons  
 2010s 200,000 tons

В советское время из ныне законсервированных скважин в регионе добывалось порядка 32-38% нефти.

С 1994 года в Дагестане открыто одно нефтяное месторождение – «Новая надежда».

A. Sidorov, Oil Prospects of Dagestan. The North Caucasus Republic connects its future with oil // Interfax, February 19, 2010, quote by journalist F. Bigazzi

Oil production, including gas condensate, in the constituent entity of the Russian Federation Republic of Dagestan

During the Soviet era, about 32-38% of the region's oil was produced from currently suspended wells. Since 1994, one oil field has been discovered in Dagestan – "Novaya Nadezhda" (New Hope)



# **SELECTED CURATORIAL PROJECTS**



The crossroads of Syria  
are devouring missiles.  
There are no more children here,  
only masks, absences, ghosts.  
A place of contention? No.  
Complicities in crime conducted  
for profit and prosperity.  
Memories, reminders,  
flashes of consciousness  
– just loneliness....

Translated from Farsi by AI + Anna Soz

The intersection of Syria  
fed by rockets.  
Face masks left by children.  
No place for contentions.  
No.  
Complicit in crimes  
for being well-heeled, conducted through profit & well being.  
Reminiscence,  
Reminiscence,  
And the lonesome keepsake.

Translated from Farsi by Bardia Salimi



Talking  
CURE

ملاقات دوستانم بهانهٔ اولین سفرم به استانبول شد. دوستانی که به دلایل مشخص نمی توانند با خیال آسوده به ایران بازگردند. خوشبختانه این سفر کوتاه همزمان شد با نقل مکان آنا از مسکو به پاریس. او که گردانندهٔ پلتفرم talking cure است و آخرین تجربیاتی را بصورت آنلاین پیش برده بودیم، حدود ۲ روز در استانبول توقف داشت. بدون برنامه ریزی خاصی از قبل، تصمیم گرفتیم در این مدت کوتاه بخشی را به آنچه پیش برده بودیم اضافه کنیم. استفاده از چند تلفن همراه بعنوان نمایشگر، این امکان را به ما داد تا نوعی بیانگری در فضاهای عمومی را حین گردش های روزمره مان تجربه کنیم. انتخابم، نمایش کلمهٔ سوریه بود با رسم الخط ترکی (Suriye). دلیلش هم، وجوه مشترکی بود که ترکیه و ایران نسبت به جنگ سوریه دارند و این مسأله مشترک، اخلاق اجتماعی را در هر دو کشور به چالش می کشد. مسائلی که همچنان ادامه دارد و تمرکز خبری بر جنگ اوکراین و جنبش مردمی اخیر در ایران نباید سبب فراموشی آن چیزی شود که در سوریه رخ داده است.

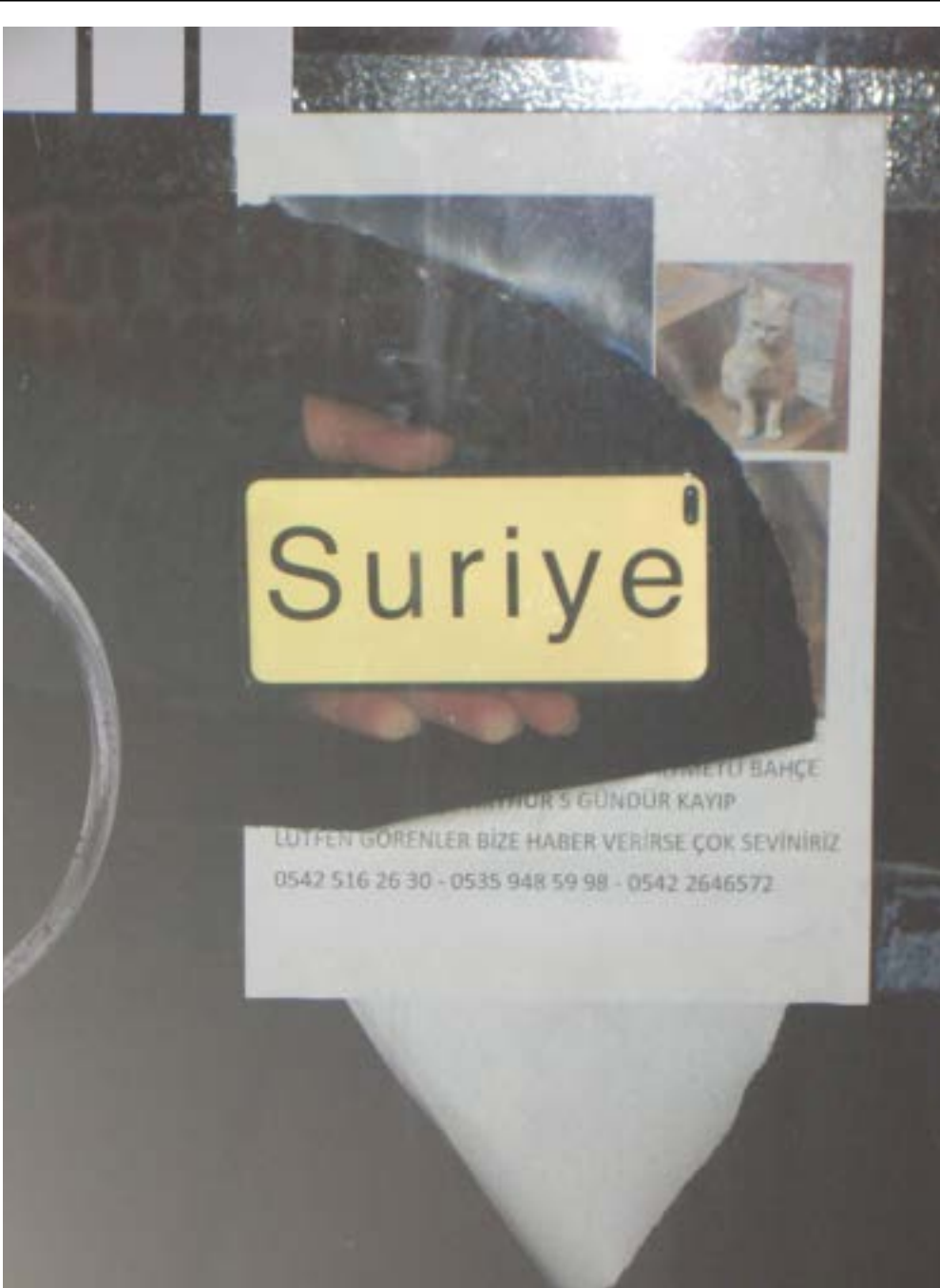
I wrote it as a kind of explanation in farsi and trying to translate it in English with help of google



Meeting my friends was the reason for my first trip to Istanbul. Friends who for certain reasons cannot return to Iran with peace of mind. Fortunately, this short trip coincided with Anna's move from Moscow to Paris. Her, who is the curator of the Talking Cure online platform, and we recently conducted some experiences online, stopped in Istanbul for about 2 days. Without any special planning in advance, we decided to add a part to what we had already done in this short period of time. Using several mobile phones as a display gave us the possibility to experience a kind of expression in public spaces during our daily walks. My choice was to display the word Syria in Turkish script (Suriye). The reason was the common aspects that Turkey and Iran have regarding the Syrian war, and this common issue challenges social ethics in both countries. The ongoing issues and the news focus on the war in Ukraine and the recent popular movement in Iran should not cause us to forget what happened in S

Syria

ALIREZA MOHAMMADI – IN PUBLIC SPACE NO.7; PLUS+, 2023,  
OFF-SITE SHOW, ISTANBUL, TURKEY + ONLINE ON TALKING CURE



Talking CURE  
دیدم به روح خنجر منزند دستهایت  
و نسکن می گیرد اندامم

خطها بروز میکند و سایه ها به هم میگریند  
گیسویت از کدام جهت پیچید در گیسوانم  
دیدار خاک هیچ پریشانش نکرد  
انگار ریشه ای که مدد گیرد از ریشه ای  
دیدم که بید مجنون می روید می روید  
و ریشه در تنمک آویخته است

پس عشق بود؟  
گسترده بود نقشه ی میدان مرگ

# Alireza Mohammadi

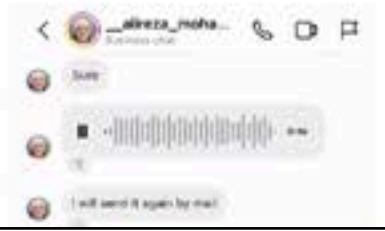
## کارگاه

In Public Space No. 7 Fringe

Curated by Anna Soz

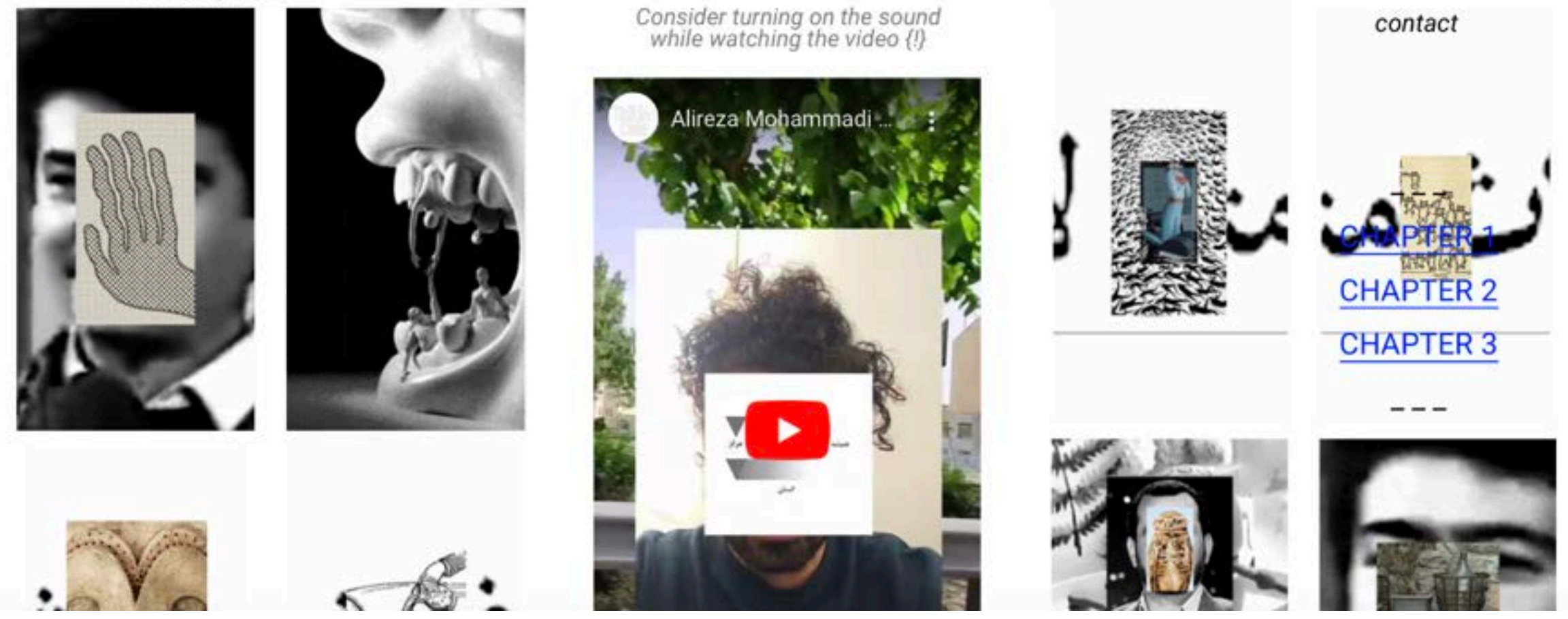
- home
- about
- projects
- texts
- contact

- CHAPTER 1
- CHAPTER 2
- CHAPTER 3



### Chapter 2. THE ACTION: FRINGE Chapter 2. THE ACTION: FRINGE Chapter 2. THE ACTION: FRINGE

Talking CURE



- home
- about
- projects
- texts
- contact

- CHAPTER 1
- CHAPTER 2
- CHAPTER 3

### Chapter 1. DIGITAL PROLOGUE Chapter 1. DIGITAL PROLOGUE Chapter 1. DIGITAL PROLOGUE

Talking CURE

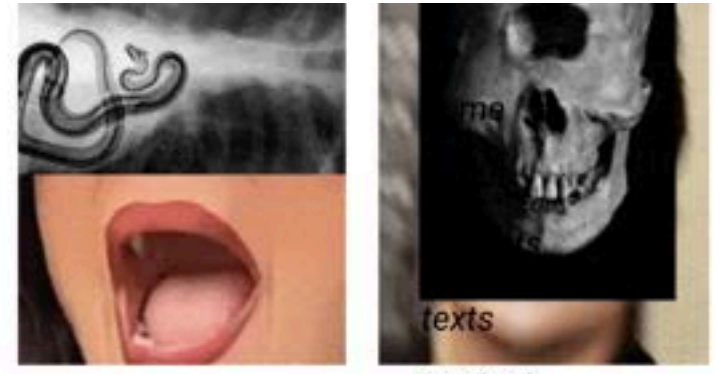
# در فضای

- home
- about
- projects
- texts
- contact

- CHAPTER 1
- CHAPTER 2
- CHAPTER 3



stalking CURE



- texts
- contact

### Chapter 3. IN PUBLIC SPACE NO. 7 Chapter 3 Chapter 3 Chapter 3. IN PUBLIC SPACE NO. 7

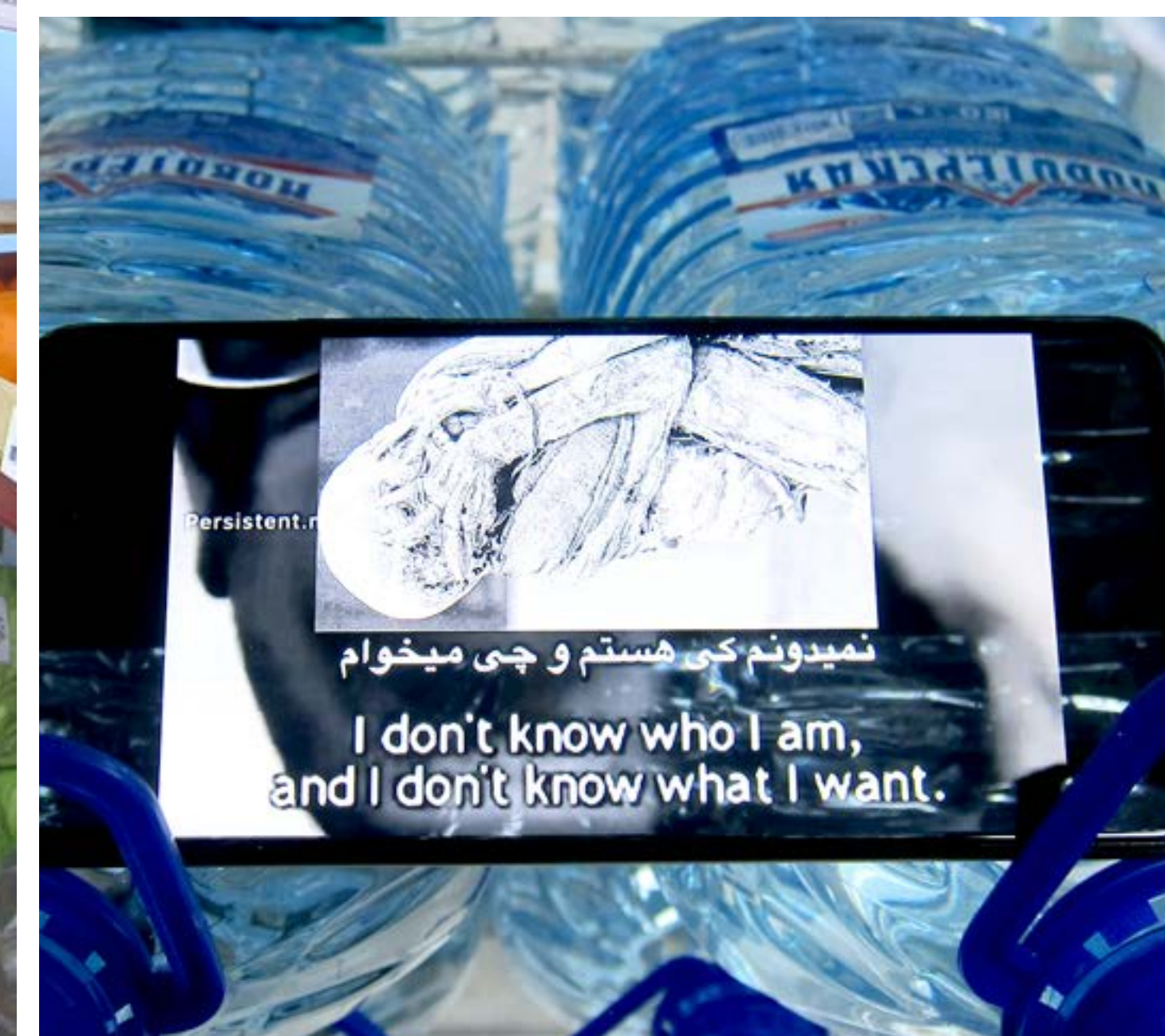
زیبایی شناختی کردن تجربه، از هم گسیختگی زنجیر دالها  
(دالهای شناور)، محو شدن نشانه‌ها و کالاها، کمرنگ شدن مرز  
میان امر واقعی و ایماژ، گزاف واقعیت، فرهنگ بدون عمق، غوطه  
خوردنی گیج کننده، اضافه‌باری حسی، فضاهای هیچ‌کجایی، کاوش  
تبارشناسی پست‌مدرنیته، فرض هنر در هر کجا و هر چیز

ALIREZA MOHAMMADI

- CHAPTER 1
- CHAPTER 2
- CHAPTER 3



ALIREZA MOHAMMADI – IN PUBLIC SPACE NO.7: FRINGE, 2022,  
OFF-SITE SHOW, MOSCOW, RUSSIA



# **SELECTED DIGITAL PROJECTS & PUBLICATIONS**



The occasional broadcast Station Radio explores sound and the theory, practice, politics, and poetics associated with it. Each program is an audio work created by independent musicians, sound artists, and communities in dialogue with the research programs of Garage Museum of Contemporary Art.

Participants in the fourth season of Station Radio worked with the archives of Cyber-Femin-Club, referencing its feminist artistic and research practices and tactics. This season involves a drift through sound environments and pulsing interfaces, promising meetings and accords of past and present.

The home page for this season was developed by artist Anna Soz. The drawings and videos were created for the project *Practical Independence* as part of the Garage Archive Commissions series.





**STATION RADIO**

The occasional broadcast Station Radio explores sound and the theory, practice, politics, and poetics associated with it. Each program is an audio work created by independent musicians, sound artists, and communities in dialogue with the research programs of Garage Museum of Contemporary Art.

**SEASON 4. CYBERFEMINISM**

Participants in the fourth season of Station Radio explore feminist artistic and research practices and tactics. This season is a drift through sound environments and pulsing interfaces, promising the coming together of past and present and harmonies of the poetic and the technological.

The latest season of Station Radio continues and expands research into the archives of Cyber-Femin-Club that was launched by the Garage Digital program and Anna Soz's project Practical Independence. The season home page was developed using the artist's drawings and video for the project.

**ABOUT CYBER-FEMIN-CLUB**

Cyber-Femin-Club was a St. Petersburg organization that existed from 1990 to the 2000s in a squat at Pushkinsky 10. The cyberfeminists created an environment in which personal, political, artistic, and technological practices were inseparably linked. The heyday of cyberfeminism in Russia coincided with the raveolution. Members of the movement organized seminars at the trance club Tunnel and concerts on the art ship Stubnitz and from the late 1990s continued their sound research at the Gallery of

< EPISODES >

**BARKAL x WIIU WIIU – BROKEN MACHINES**

barkal x wiiu wiiu: Поломанные машины  
by Garagemca

00:00 / 1:01:51

Cover: Vera Barkalova, Obscurity, 2022

**BROKEN MACHINES**

Music created with the help of noise synthesizers, modified cassette players, field recordings, and neural networks. This could be a workshop by barkal x wiiu wiiu on the Do It Yourself practical independence course by Cyber-Femin-Club. DIY instruments, or broken machines, allow inventors, musicians, and artists to migrate between technologies of the past and the future, creating spaces of joint experience and telling stories of internal freedom and independence.

< EPISODES >

**USHKO – 1000% FEMININE URGE**

Ушко: 1000% Feminine Urge  
by Garagemca

00:00 / 3:19

Cover: @super\_ange04ek - @boyttoy

**1000% FEMININE URGE**

This is how the hold of the trawler Stubnitz would sound if sea and musical transit routes were open and if in the depths of this ship, moored on the Neva and full of media art, one could hear the latest experimental women's electronic music from across the world.

1. Hatsune Miku — Pack of Cigarettes

< EPISODES >

**KSYUSHA – ANTI-EGO; EXTRA-BODY**

Ксюша: Anti-Ego  
by Garagemca

00:00 / 17:18

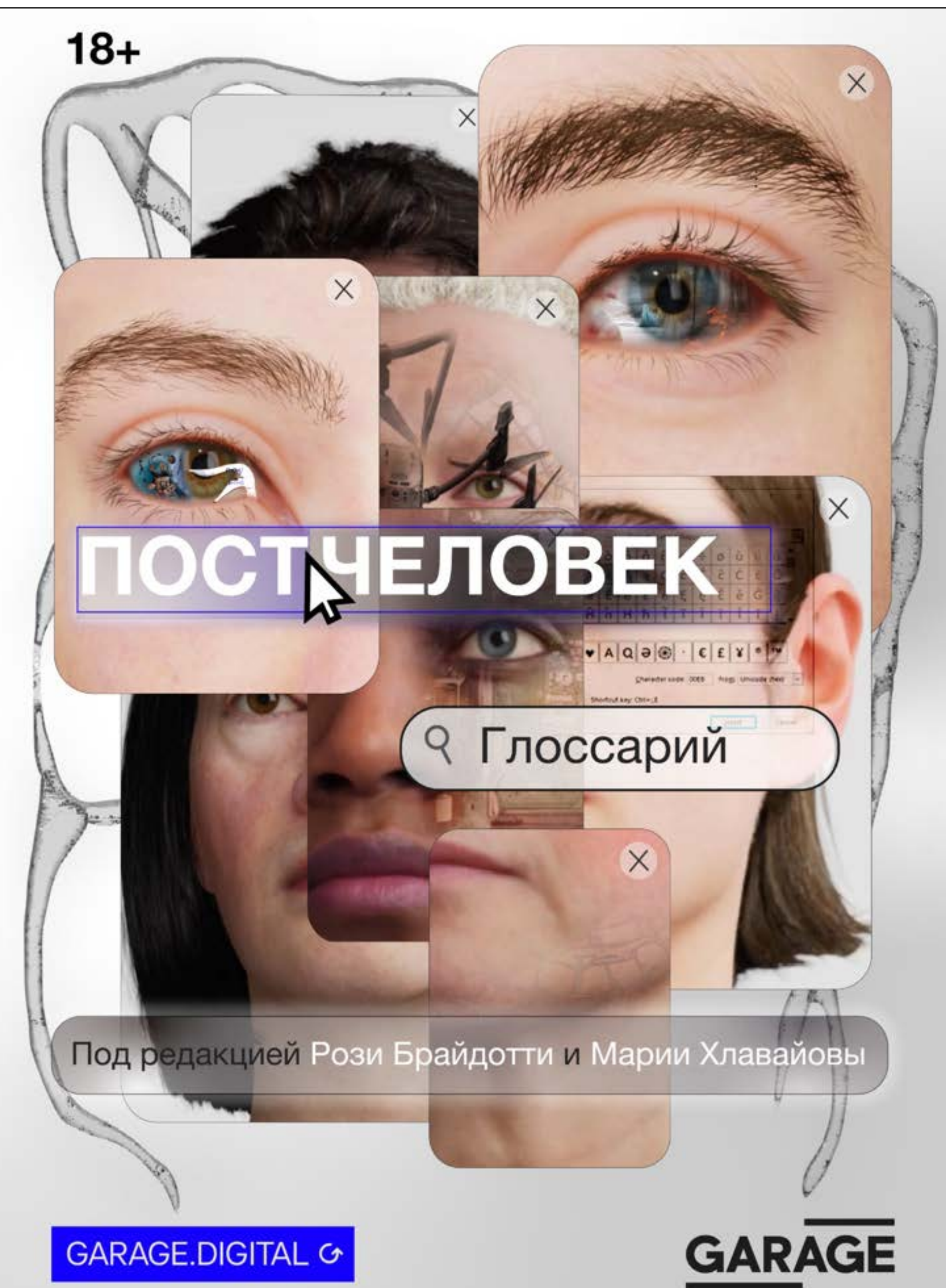
Ксюша: Extra-Body  
by Garagemca

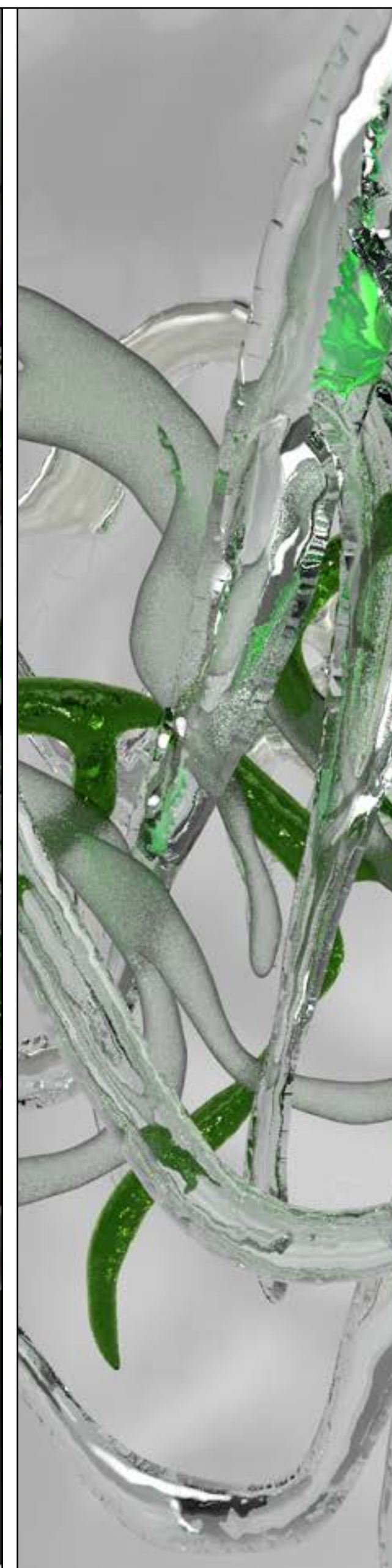
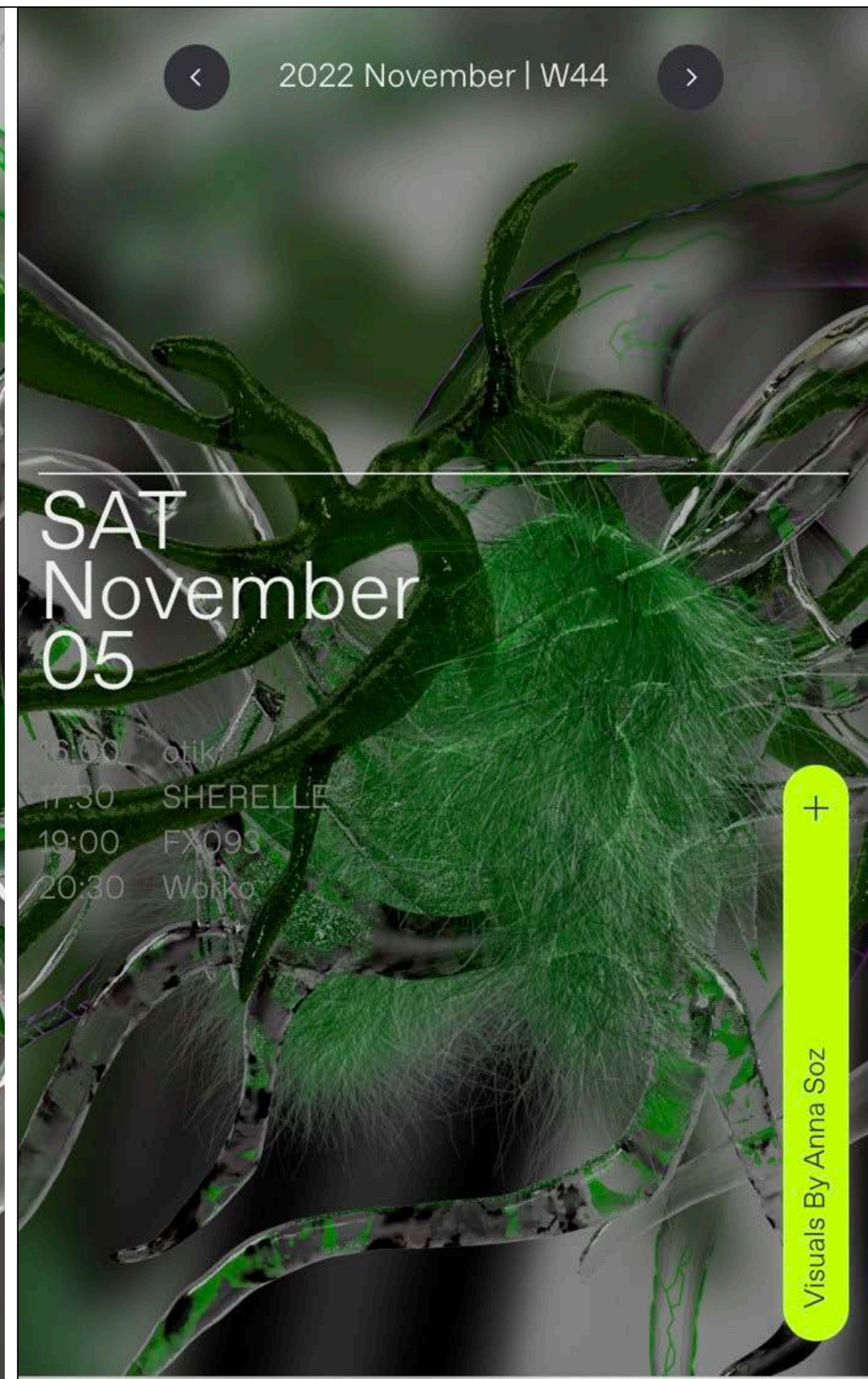
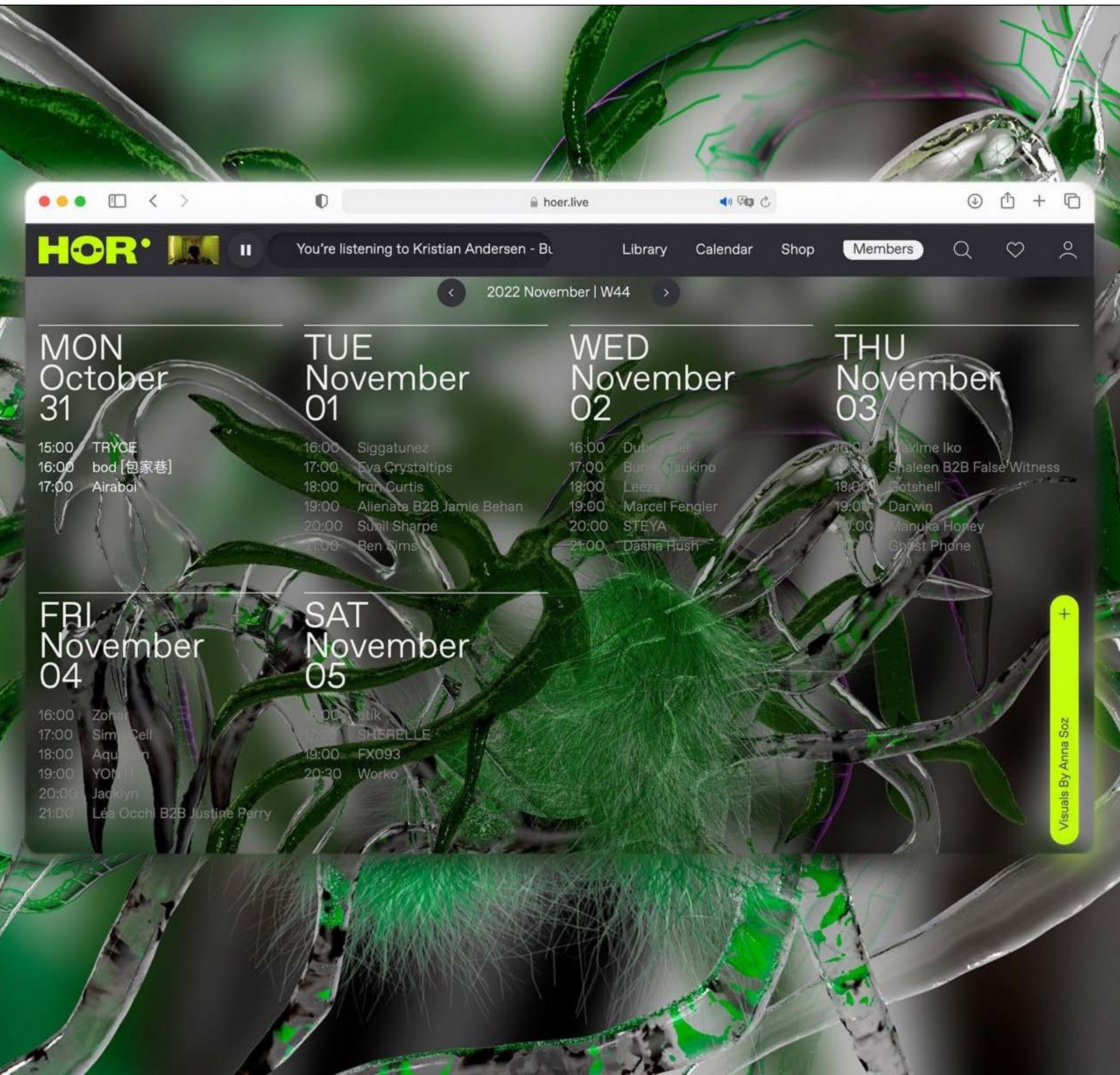
00:00 / 18:17

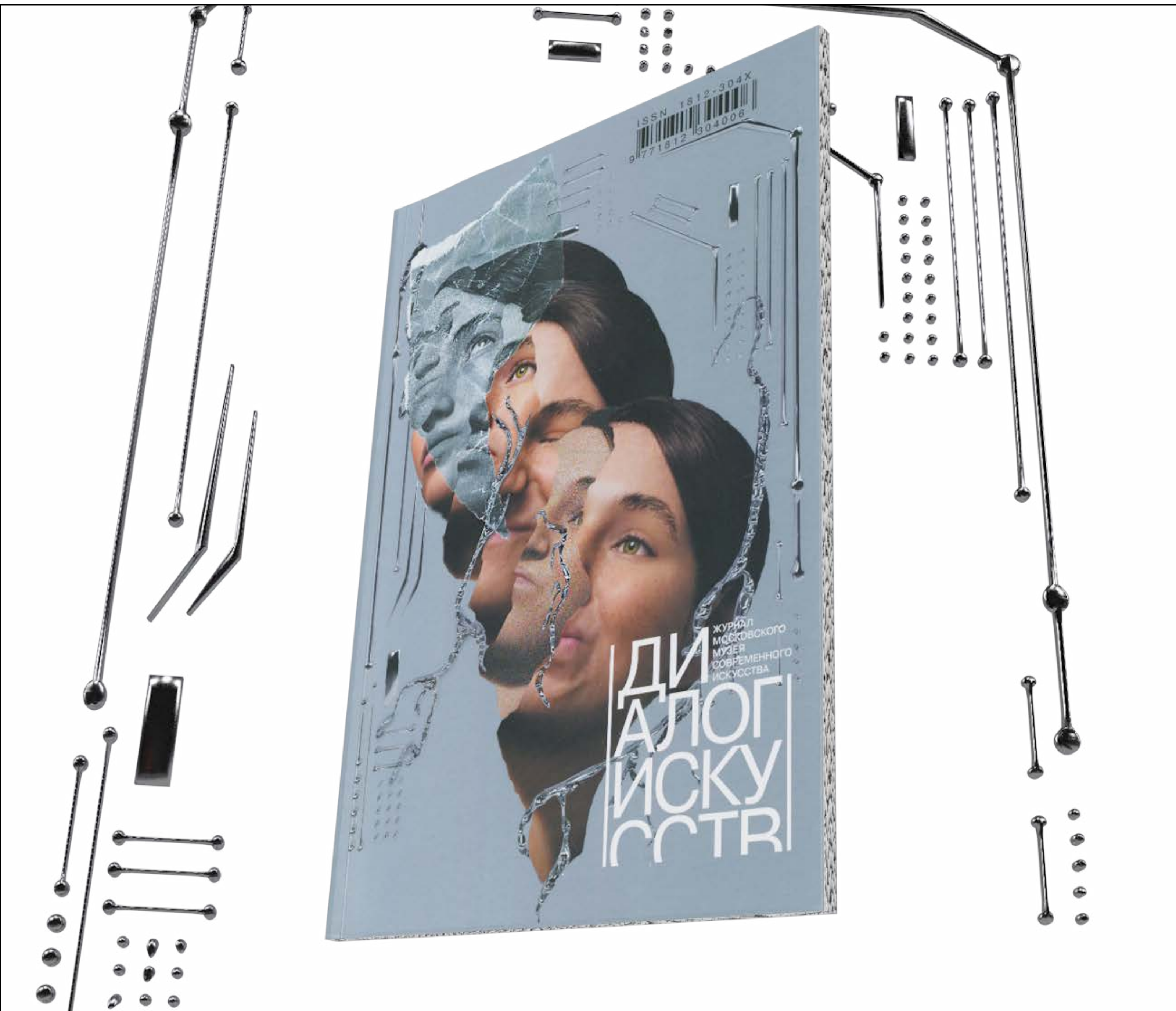
Cover: Logo of the Cyber-Femin-Club site, 1990s, digital image, Garage Archive Collection

**ANTI-EGO; EXTRA-BODY**

< EPISODES >







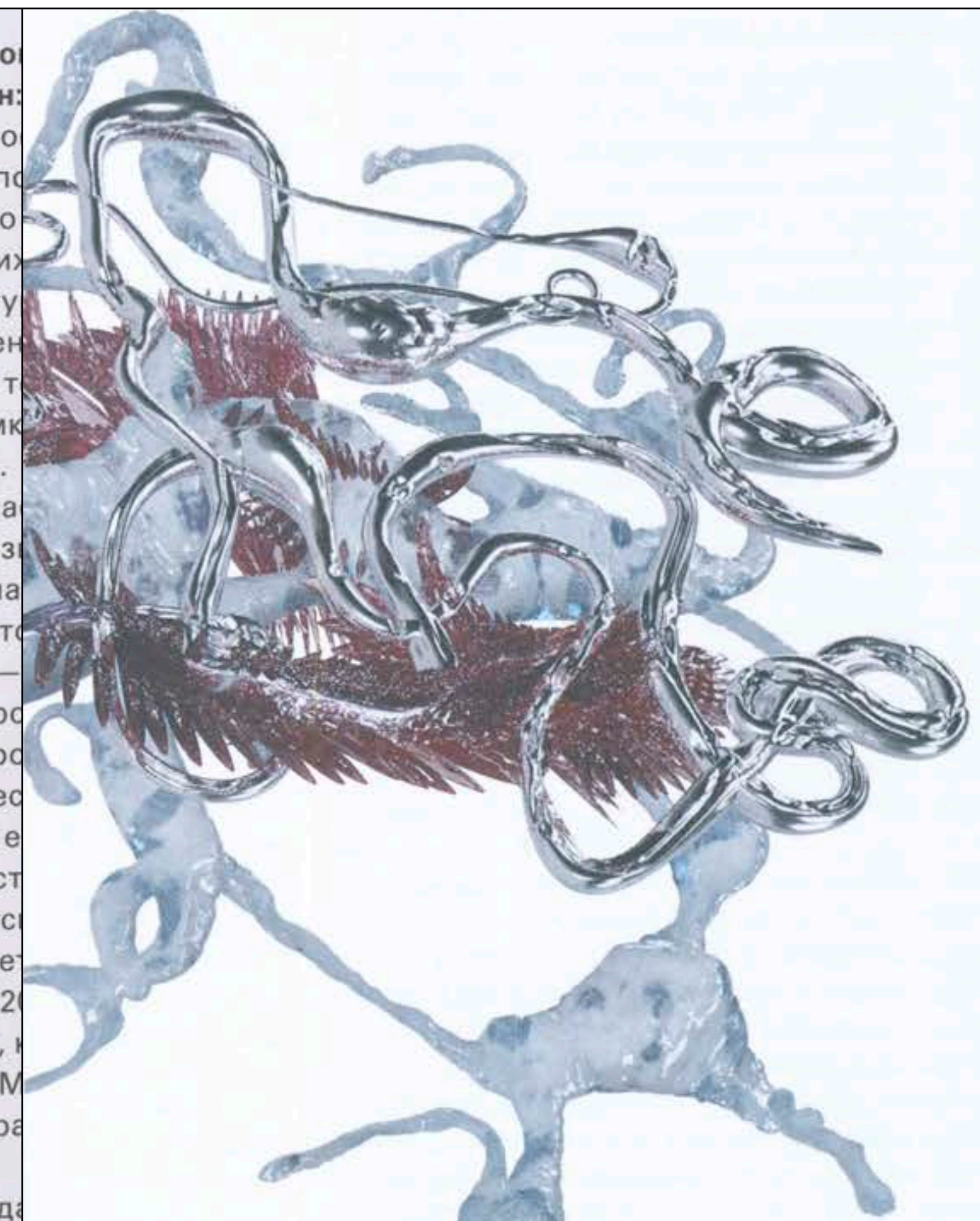


# Диалог субъектов

**Сергей Гуськов:**  
**Надя Плунгян:**  
группа, со  
алистов по  
странство  
изучавших  
архитекту  
более-мен  
приняты т  
за их рамк  
на полях.  
Что каса  
плеяда из  
лась на па  
ники». В т  
и музеи —  
объем про  
учную про  
историчес  
были бы е  
были пост  
и «Советс  
екты — ре  
Гастева (20  
проекты, к  
в Музее М  
ста. Собра

**Гуськов:** Когда  
не больше  
«Советско  
**Александра С**  
**цы» (2021)**  
ма...»

**Плунгян:** Саш  
выставки  
выпадал и  
античност  
том она ст  
ке», но ма  
скульптур  
ства». «Ма



# Слепое пятно

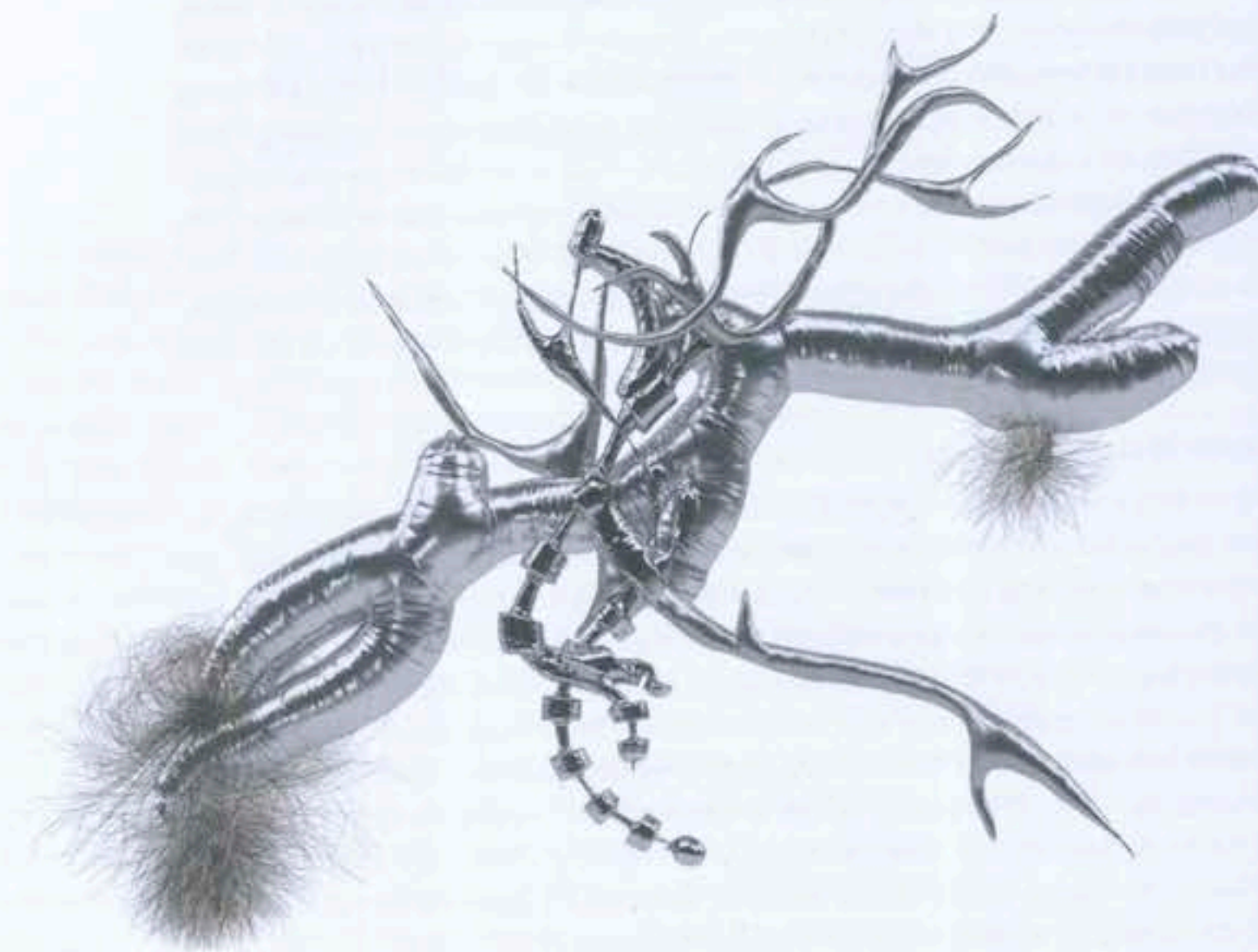
Антон Николаев о критике и критиках современной живописи.

ков на личном  
менной живописи  
«Сергей Скутар  
Плунгян, котор  
ника, напротив  
она окрепла на  
современной  
Полярные  
драматургию: д  
ной компетенц  
Для меня оба т  
гов-щедровито  
как к единствен  
упомянутого в  
ном к актуализ  
Также этот зах  
между критико  
Важно, что  
люсах искусств  
скорее соседи  
кураторского  
вокациям, гото  
искусств. Они с  
не сближать их  
обращать вним  
даются или дают  
Интересы  
и живописи тр  
не слишком мн  
нее оформлен  
возможность п  
Бросающ  
художественно  
сходятся, но о  
ство професс  
ку живопись в  
за рамки «легал  
художественно  
Если Ерофе  
то от Плунгян с  
ских предложен  
критики инсти  
ства рассудочн  
стороны, убив



## Механика совместности

Мария Доронина о месте индивидуального внутри коллективного



## Когда зритель обретает форму

Сергей Гуськов о темной стороне восторженных реакций.

Требования  
ния частны  
ки куратор  
поддержива  
и арт-истеб  
в дальней п  
Проблема н  
в восторжен  
виться с чар  
художников  
вязаться, а  
растянуть в

Немудр  
ветствовать  
новалась он  
столетии, по  
авангарда,  
шлого века.  
искусства о  
ходимо был  
«чего извол  
происходил  
сов и литер  
сложилась о  
вают, дразн  
и пожелани  
фансервис о

Искусст  
и ответвлен  
диктата, по  
частью тво  
мым давлен  
сам попада  
ния поклон  
ского narra  
собственны  
не сумеет в  
похвалы до  
жет заходит  
глубоко уко  
тают длител  
рез ремейки  
неавторизо  
если пригля  
поток. По с  
вживаться в



## Лекарство от снобизма

Кирилл Светляков о том, как  
совместить интересы зрителей  
с задачами кураторов.

## Руки под одеялом

Андрей Паршиков о формальных  
и исследовательских взаимосвязях  
исторических и современных художниц, чье







GRAPHIC SERIES HIDDEN PLACES, 2021  
FOR V—A—C SREDA ONLINE MAGAZINE

