

Valia Fetisov, CV

Education:

2008 - 2011 Rodchenko School of Photography & New Media in Moscow
2009 - 2010 Institute of Contemporary Art in Moscow (ICA Moscow)
2005 - 2008 Moscow Aviation Institute

Selected exhibitions:

03/2016 "GLOBALE: New sensorium", ZKM, Karlsruhe, Germany
02/2016 "Life itself", Moderna Museet, Stockholm, Sweden
10/2015 "CO-WORKERS", Musée d'Art Moderne de la Ville de Paris, France
10/2015 "89plus: Filter Bubble", LUMA foundation, Westbau, Zurich, Switzerland
09/2015 "Expanding Space", V-A-C foundation public art program, Moscow, Russia
10/2014 "Inside", Palais de Tokyo, Paris, France
06/2014 "IK-00", Casa dei Tre Oci, Venice
04/2014 "DO IT Moscow", Garage Center for Contemporary Culture, Moscow
05/2013 "Overten", more than ten institutions, Moscow
03/2013 "Re:emerge – Towards a New Cultural Cartography", Sharjah Biennial 11
03/2012 "Angry Birds", Museum of Modern Art in Warsaw
11/2011 "Indi_visual", Multimedia Art Museum, 4th Moscow Biennale
09/2011 "INFUSION", Laboratoria Art&Science Space, 4th Moscow Biennale
09/2011 "From the realm of the practical knowledge", GMG gallery, Moscow
06/2011 "I Am Who I Am", Multimedia Art Museum, Moscow
02/2011 "The crisis of ugliness II", Paperworks gallery, Moscow
09/2010 Diploma show, Central House of Artist, Moscow
08/2009 "The same things...", GreenCity village, Novgorod district
04/2009 "Rebellion mausoleum", Stella Art Foundation, Moscow

Residencies:

03-06/2012 V2_ Institute for the Unstable Media, Rotterdam, the Netherlands
10/2013 Migrating Art Academies, Villefagnan, France

Installation of experience, interactive installation, 2011

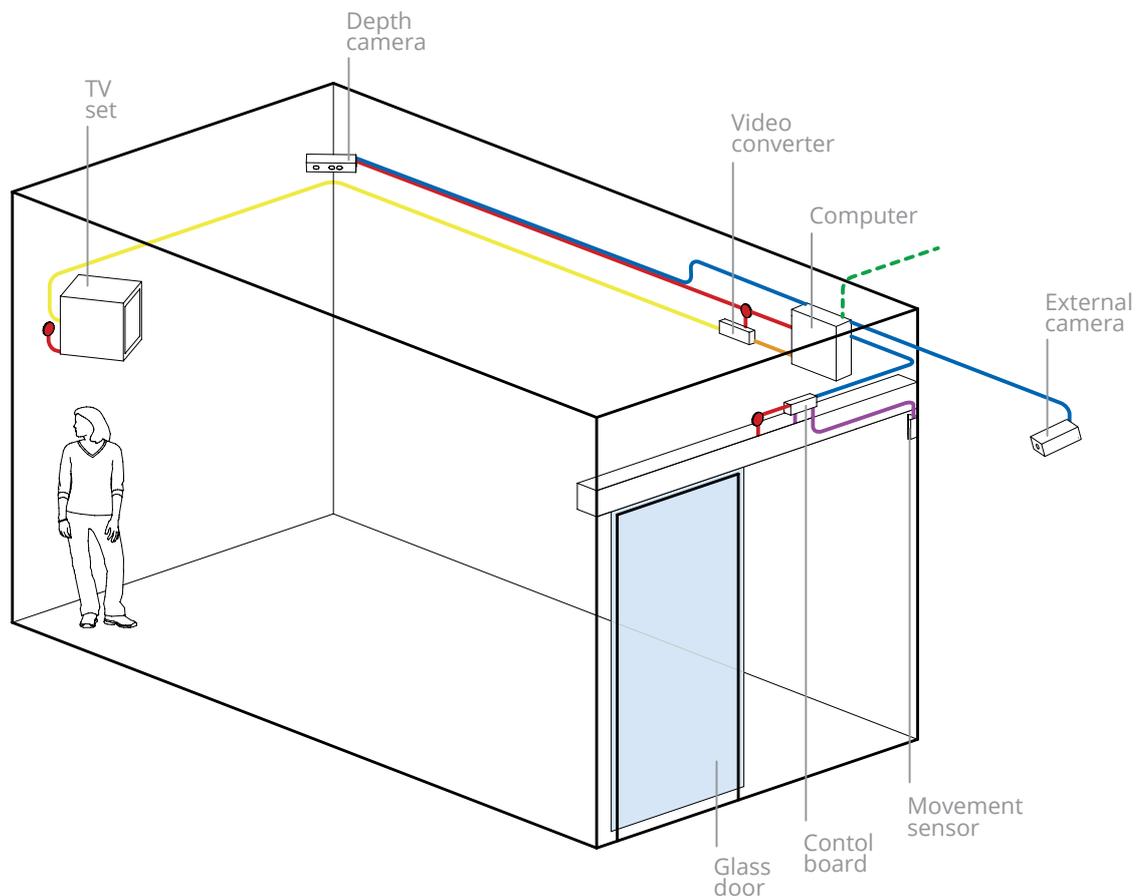
This is the keyword for understanding the direction of my interest.

It was a room with a small TV set inside and automatic doors at the entrance, which were closing each time when anyone came in. Visitors found themselves locked up in the room without any instructions of how to escape.

The algorithm of door opening was very simple – if one remained still for about 30 seconds, the doors would open. However, this clue was far from being obvious. The majority of public would try to find any mechanism inside the room or simply watched the TV screen, where sentences like “Please continue” were displayed. It was a very small number of people who actively resisted the situation and forced the doors to open.

Technique:

- An automatic door
- Small TV set
- Kinect and RF movement sensor
- Computer
- Recording system





Installation view, Sharjah Biennial 2013



Installation view, Infusion project, 2011



Visitor inside the room, day #46



View from the tracking camera

Control Yourself, interactive video installation, 2012

In this work I used the existing surveillance system of the Museum of Modern Art in Warsaw, and also installed six additional CCTV cameras to fully cover the exhibition space. Images were transmitted from every camera to the wireless video glasses. Anyone could put them on, find himself in the image and then try to wander through the museum halls. Thus, the exhibition space would become virtual for the viewer, who would find himself an object and a subject of his own interest at the same time.

As it turned out, it is very difficult to use this image to orientate in the space. The imperceptible restriction is the difference between one's sensation and the information obtained from the image.

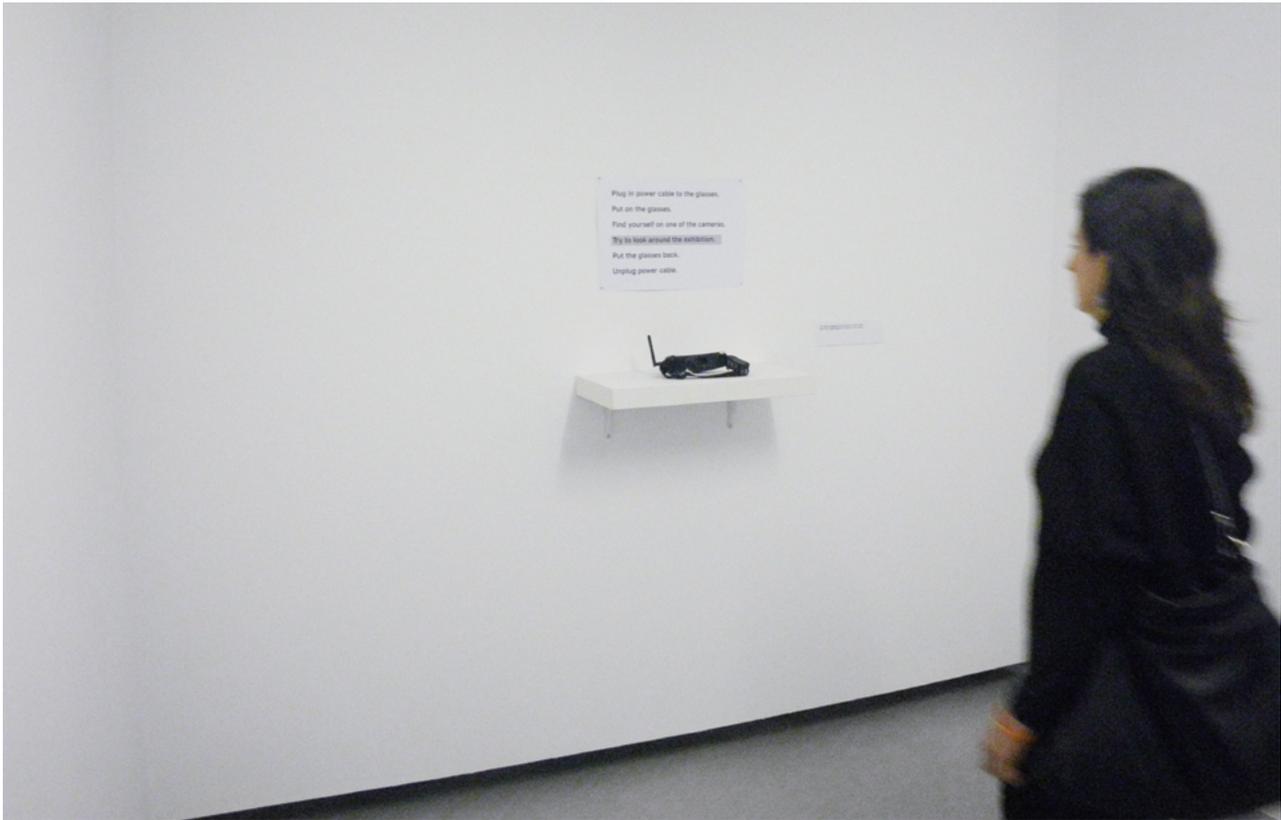
Technique:

- 9 CCTV cameras
- Computer
- RF transmitter and receiver
- Video glasses

Wireless video glasses



Picture transmitted to the wireless video glasses, that visitor is looking at this moment



Installation view — wireless video glasses



Installation view — monitor with all cameras connected

The Worst, web-based project, 2010

My interest to the audience's reaction was formed in 2010, in the webbased project "The Worst". I wrote an algorithm that analyzed all pages of early web 2.0 photographers web community. This community is regulated by an option to rate other participants' photos in range from 2 to 5 (analogous to Russian school mark system). The created algorithm counted users' lowest marks and selected the worst, intolerable photos, in other words, i found the avantgarde of that community – one hundred most hated photos.

The main reason to make this algorithm was its unpredictable result: I was really intrigued to see what would come out in the end of the sorting process.

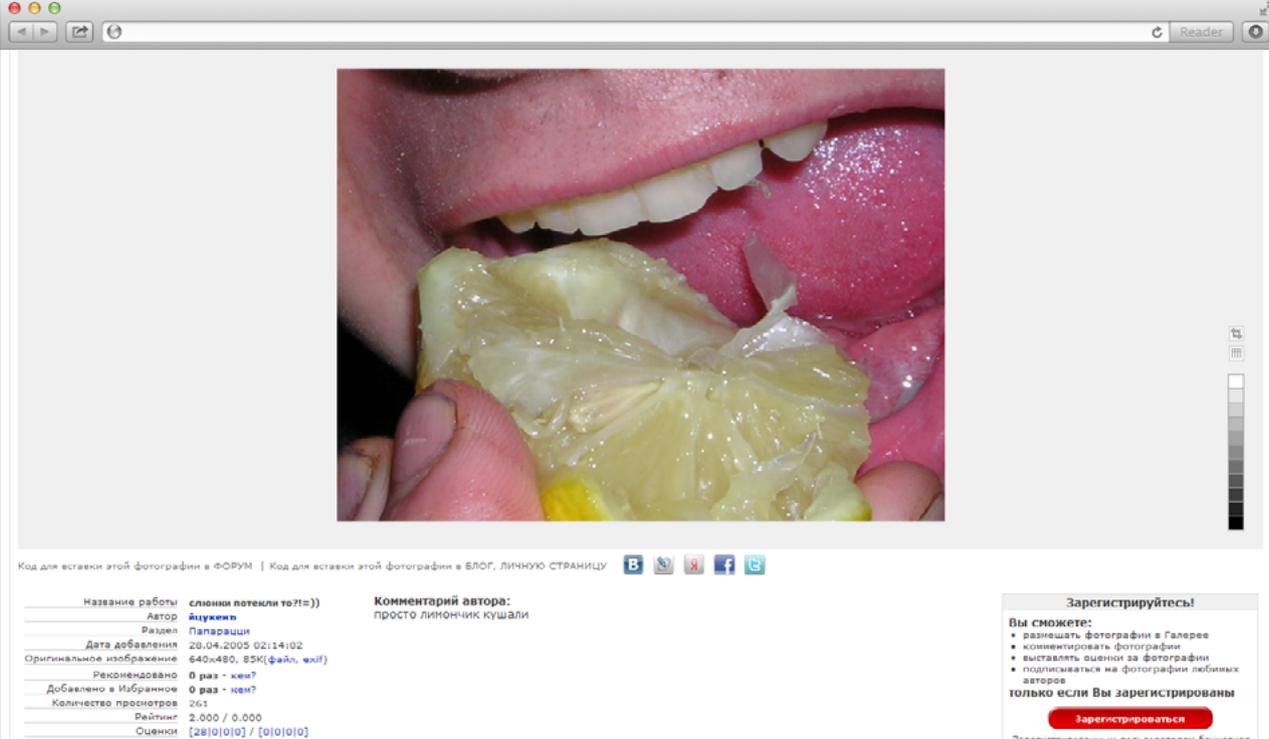
Technique:

- ruby script, mySQL db

Shown as:

- html frame with rotating script

<http://valiafetisov.com/theworst>



Код для вставки этой фотографии в ФОРУМ | Код для вставки этой фотографии в БЛОГ, ЛИЧНУЮ СТРАНИЦУ

Название работы	слезки потекли те?!=))	Комментарий автора:
Автор	Ицукенв	ПРОСТО ЛИМОНЧИК КУШАЛИ
Раздел	Паларацци	
Дата добавления	28.04.2005 02:14:02	
Оригинальное изображение	640x480, 85K(файл, exif)	
Рекомендовано	0 раз - кем?	
Добавлено в Избранное	0 раз - кем?	
Количество просмотров	261	
Рейтинг	2,000 / 0,000	
Оценки	[28 0 0] / [0 0 0]	

Зарегистрируйтесь!

Вы сможете:

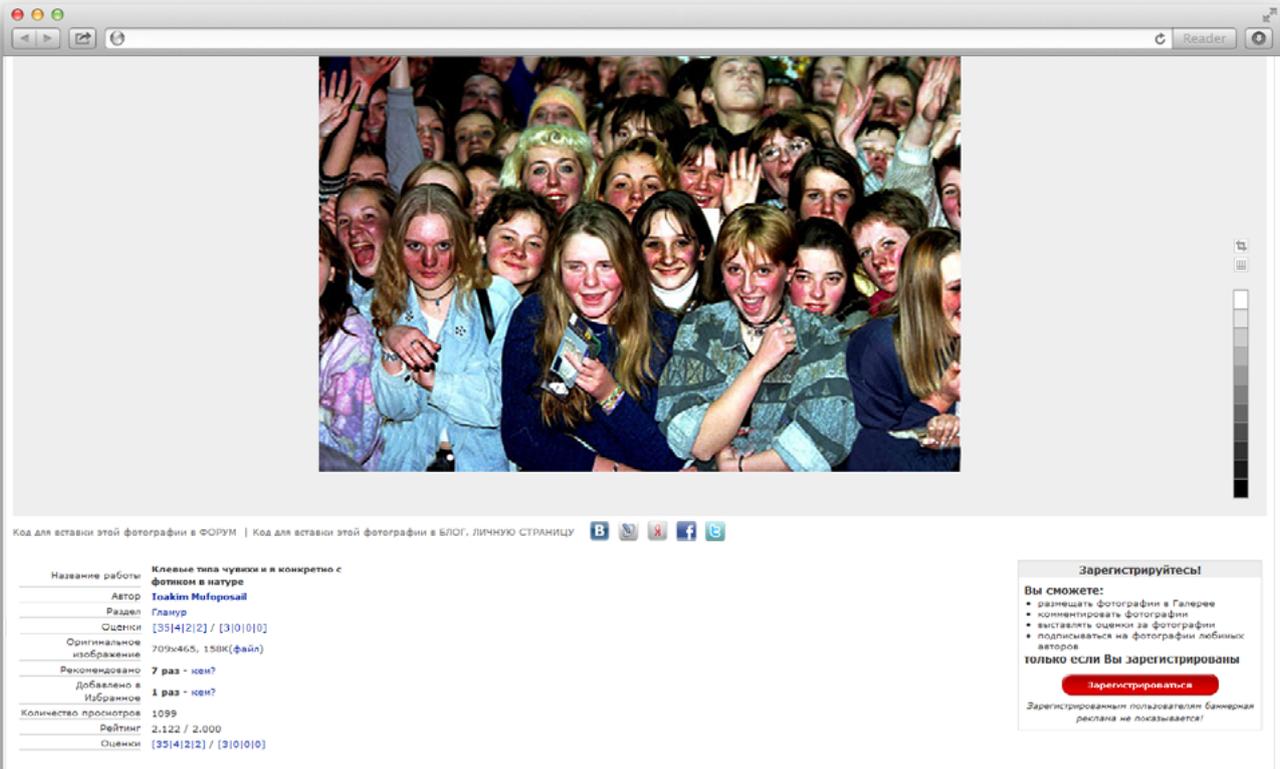
- размещать фотографии в Галерее
- комментировать фотографии
- выставлять оценки за фотографии
- подписываться на фотографии любимых авторов

только если Вы зарегистрированы

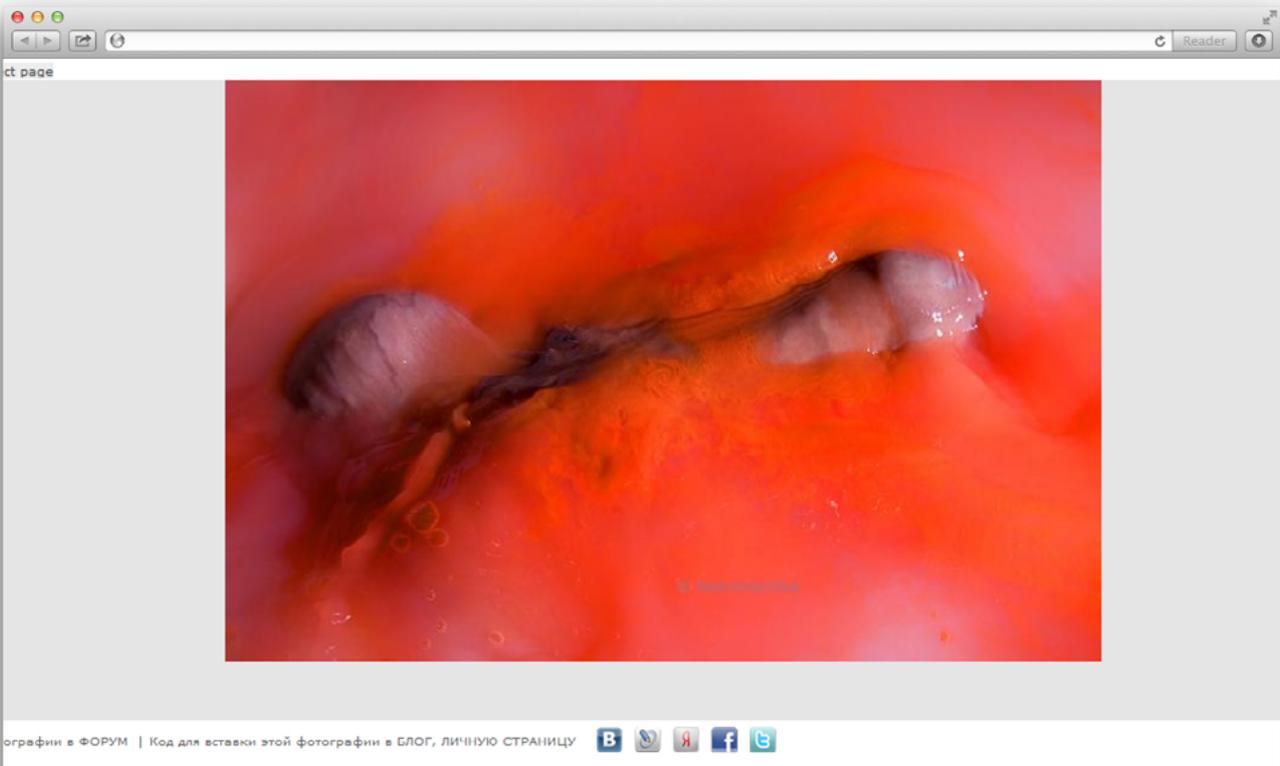
[Зарегистрироваться](#)

Зарегистрированным пользователям баннерная

Sample page #113026 from series of The Worsts 100



Sample page #223945 from series of The Worsts 100



Sample page #180332 from series of The Worsts 100

PYRIGHT.CO, web application, 2011

For the same reason of unpredictable result I made visual encryption program.

I had a technical definition: every image file on the computer is unique array of pixels with special sequence. But this sequence of the data is saved as a string, not as a matrix. This project demonstrates images as computer data. If you regard pixels as text and change the width of the bounding box — the content will not change but the whole image will. When we implant these qualities into computer image we get the result that leads to the deconstruction of the digital image and to the failure of copyright.

Technique:

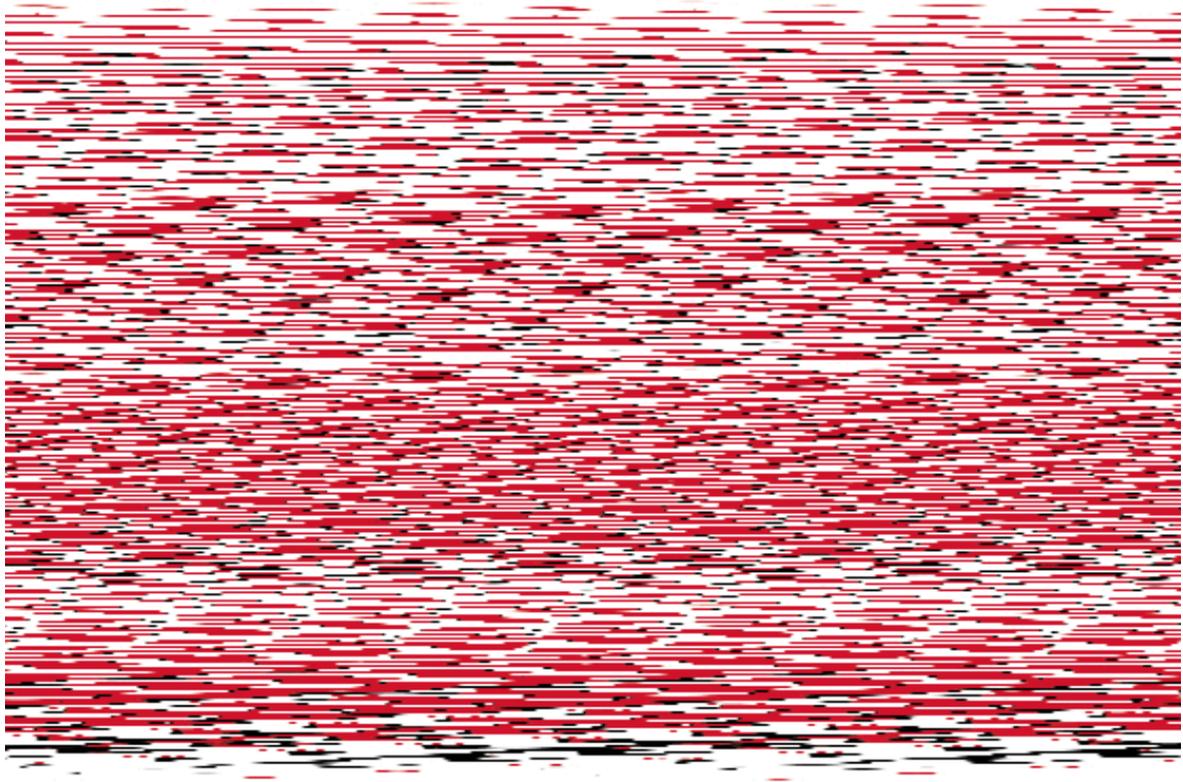
- Originally built as processing app
- Rebuilt to HTML5 canvas + JavaScript

The result was shown on the exhibition: a series of postcards and the presentation screen with program working in the automatic mode.

<http://valiafetisov.com/pyright.co>



Postcards from the exhibition



Original pixels of Coca-Cola logo, 800x279 pyrighted to 555x403



Original pixels of 4900 Colours by Gerhard Richter, 330x330 pyrighted to 500x198

Observations, installation, 2013

This work is supposed to be placed in two rooms that have one common wall with a big window made of reflecting glass. This glass functions as mirror if it is darker behind it than outside (such glasses are often used in interrogation rooms).

When the light is switched off inside one of the rooms, people who enter the bright room can see everything that happens in it as well as brightly lit glass window. At the same time, people who stand at the window inside the dark room can secretly observe viewers in the bright, their communication, behavior, interactions with art.

Every 2-5 minutes the light switches between the rooms: the dark one becomes bright and vice versa. All of a sudden, people who could secretly spy the others are discovered and become the object of the same observation.

Technique:

- Two-way mirror
- A microcontroller
- Relay board
- Two sets of the light



Different states of the installation



View from the room #1 with lighth OFF, 3D render



View from the room #1 with lighth ON, 3D render

The unavoidable collapse, instruction, 2014

Technique: A4, b/w

Valia Fetisov / Валя Фетисов (p./ b. 1989)
The unavoidable collapse. 2014

Someone should take a large sum of money, go to a supermarket, hide the banknotes among the goods and then spread information about.

