

Kristina Cyan

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Born 1988 in Brest,
Lives and works in Moscow

Education

10.2017 - 05.2019 ICA Moskow, Theory of Art and new strategies
06.2017 - 07.2017 Dukley EAC Summer School of contemporary art, Kotor
09.2011 - 06.2014 NIUD Saint-Petersburg, MA Design
09.2007 -06.2011 SUTD tecnology and design, Saint-Petersburg, BA

Biography

Interdisciplinary artist Kristina Cyan (b. 1988 in Brest, Russia) currently lives and works in Moscow. Kristin acquired his basic education in Fine Arts and Design in Saint Petersburg, and later in Arts and Art Theory at the Moscow Institute of Contemporary Art.

Last years Kristina took a part in numerous of group exhibitions, where was collaborate with another artist and scientiest. As example Science Fest in Saint-Petersburg, Not for Sale, Onova Gallery Moscow, as a part of Moscow Bienalle of young Art, Hot News in DK, Moscow, a big Post-truth project in Berlin, and also a Personal exhibition with a project «Waiting you turn» in Tzelh, Moscow.

She also involved in collectiv practice with an art-group called OXG Moscow and ta a part in exhibititions, which collective practice, non-ierarchical structure and horisontal connection.

Personal exhibitions

28.11.2018 - 20.01.2019 Seance of group theraphy, Tzekh, Moscow
08.10.2018 - 18.10.2018 Science & Culture, Moscow

Selected group exhibitions

01.12.2018 – Hot news show, DK, Moscow
20.10.2018 – Cold hot, Volna, Saint-Petersburg
07.10.2018 – Nevoshedshee, Agile gallery, Saint-Petersburg
21.09.2018 – 22.09.2018 – Science Fest, Planetarium 1, Saint-Petersburg
23.07.2018 – 16.08.2018 – Not for sale, Osnova gallery, Moscow
17.06.208 – 29.06.2018 – Die Wahrheit, Berlin
16.05.2018 – 01.07.2018 Art-Lobster-Tart, A3 gallery, Moscow
02.04.2018 –14.04.2018 What bothering you? ICA, Moscow
16.03.2018 – 30.03.2018 Synchronous meetings, ICA, Moscow
15.12.2017 – 23.12.2017 Borders, ICA, Moscow
31.10.2017 – 30.11.2017 ICONS, Dukley Art Gallery, Budva
06.07.2017 – 07.07.2017 Beginning, ARXIV НИИДАР, Moscow
14.07.2017 – 30.07.2017 Embrassing of neiborhood, Dukley EAC, Kotor

Residences

16.06.2018 - 29.06.2018 Die Wahrheit, Berlin
01.07.2017 - 14.07.2017 Dukley Art Residence, Kotor

Publications

Kate Ivanova, Agile gallery «Невошедшее» - krapiva.org, 2018

Kristina Cyan

Portfolio

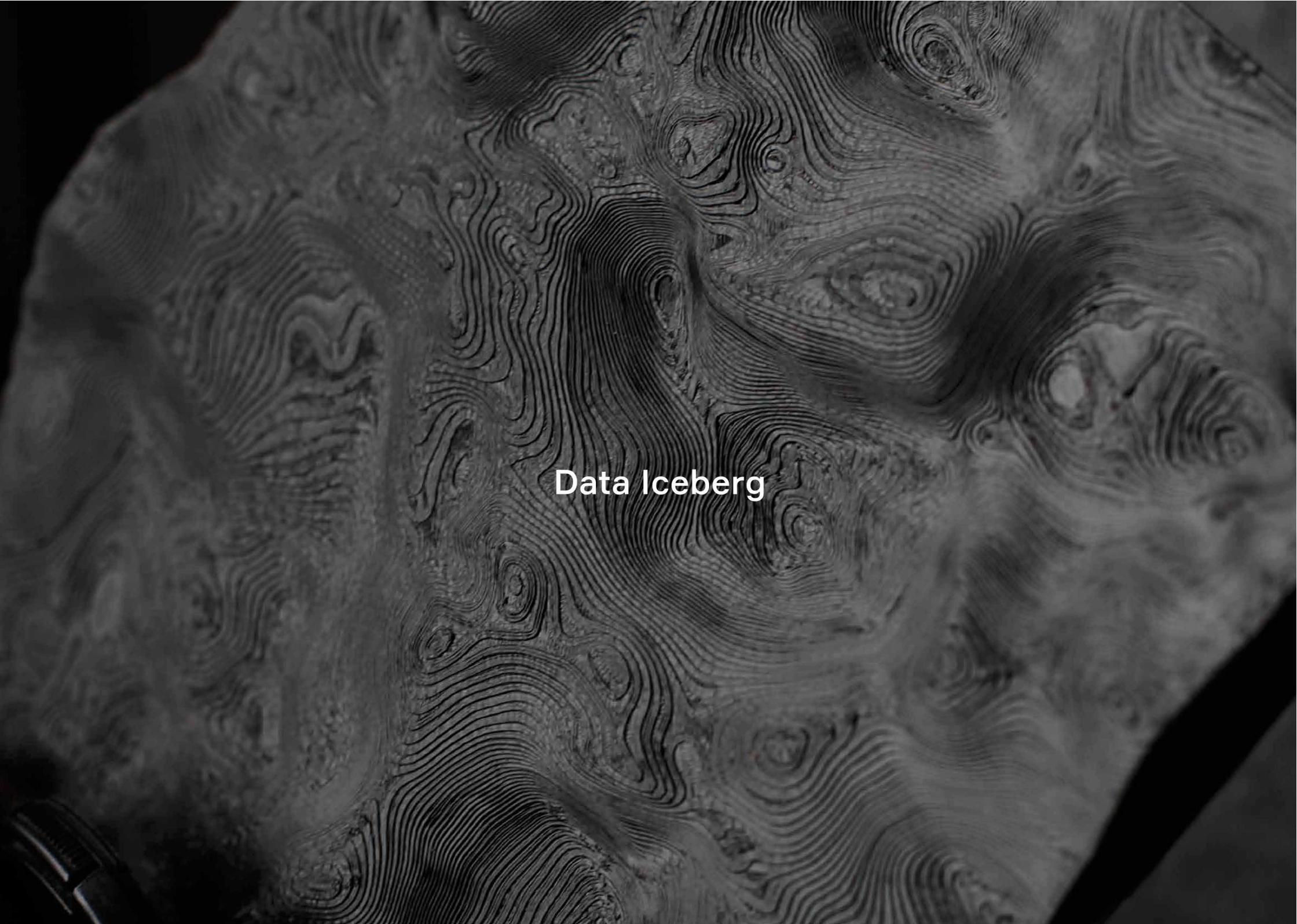
Selected Works/2018

Description of practice

My artistic practice originates in conceptual art, it is interdisciplinary and represented by research, videos, objects, graphics and total installations, which include site-specific work with context and historical archives. I often explore the rising possibilities of communication and their correlations to rhetoric topics such as information, identities, time and perception. I also appeared to a geopolitical environment or new media rising territories and possibilities of communication and saving a balance with a nature. I aim to research these themes as opposed to contemporary technologies shaping the today and tomorrow. As an artistic method I look for ways to produce the work which based on cognitive and research methods of misrepresentation of reality and the consequences of this. The directions of this methods related to post-truth and a cultures studies.

What is real? How amount of information can influence on social condition? Will we able to rich the balance with the nature by equality of rights? Where there difference between virtual and real communication? Where the ethical norm to pervade the enviroment?

I rise these-issues are related to globalization, processes of interaction with society, how media advancements affect and influence our fragmented perception of reality and materiality, as well as taking into account the prospects for the development of technologies - interaction with nature, biotechnology, ethical, politics, phylosophical and aesthetic aspects.

A grayscale topographic map of a mountain range, showing intricate contour lines that represent elevation. The map is centered on a dark, circular feature, possibly a crater or a deep valley. The text "Data Iceberg" is overlaid in the center of the map in a white, sans-serif font. The overall image has a dark, moody aesthetic with a black background surrounding the map.

Data Iceberg

Iseberg data, 2018

installation, 160 x 160 cm,

Glass, resin, plastic, wood, led light,

Sound 5.1 - 2.36 min

Christina Cyan - artist /

Arseny Kalinin - engineer-physicist, microscopy specialist (NT-MDT, Moscow) /

Pavel Vinar - Software Engineer (NT-MDT, Moscow) / Alexander Khachikyan -
Scientist (Max Planck Institute, Bremen, Germany)

Artwork based on the ideas of correlationism, where pure mathematics remains when the perception of the subjective exclude. Meyasu gives an example of large sets.

However, exactly subjective perception brings the meaning into a data . Thus, the work reflects the pressure of data that is becoming increasingly visible to humans. As the result of work scientists receive the information, but unpublished information or information that is not applied no longer remains simple data. It begins to affect the matter - the psychophysiological state of the reciever, who has given it meaning.

Frustration caused by the phenomenon of big date. Overflow of the information field, hypergeneration of new data - all this is a floating indicator that the strategy has accumulated the potential for change.

The artwork was represent on Science Fest, Planetarium I, in Saint-Petersburg



If we look through the aperture which we have opened up onto the absolute, what we see there is a rather menacing power--something insensible, and capable of destroying both things and worlds, of bringing forth monstrous absurdities, yet also of never doing anything, of realizing every dream, but also every nightmare, of engendering random and frenetic transformations, or conversely, of producing a universe that remains motionless down to its ultimate recesses, like a cloud bearing the fiercest storms, then the eeriest bright spells, if only for an interval of disquieting calm

Quentin Meillassoux



<https://soundcloud.com/arseniy-kalinin/live-in-cell>

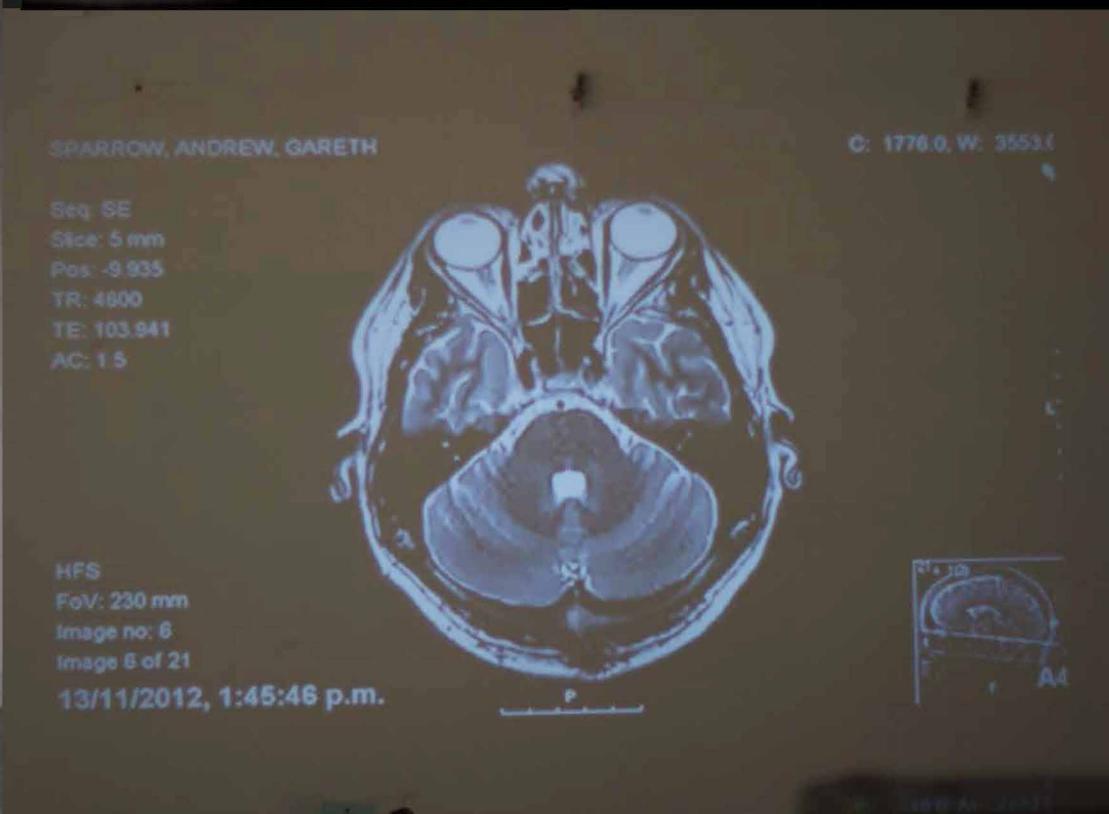
Waiting your turn*

PASTA
ZINCI

CERA
FLAVA



Waiting your tuftn



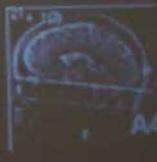
SPARROW, ANDREW, GARETH

C: 1776.0, W: 3553.0

Seq: SE
Slice: 5 mm
Pos: -9.935
TR: 4600
TE: 103.941
AC: 1.5



HFS
FoV: 230 mm
Image no: 6
Image 6 of 21
13/11/2012, 1:45:46 p.m.





Waiting your turn, 2018

Total installation,

Objects, prints, graphic, video, sculpture, DNA of artist, data

Video - 1.30 min

The laboratory is a post-truth project in which the data from studies of the cognitive properties of creative processes and behavioral patterns. The preface tells how the consciousness of the masses and the course of history change through the manipulation of behavior. With a reference to Bernays and the psychoanalyst.

The project is a laboratory in which objects and research protocols are collected, a tomogram, DNA samples, sketches of plants from alchemisrty atlas - everything can cause confusion when confronted with a scientific question. Gradually, plunging into the details of the description, visually and through the mediatis description the viewer can understand that he himself is the main object of research, and it is precisely his behavior that is followed during how he analyzes and reacts to objects of art.

Represented as a personal project on «Seance of group therapy», Tzekh, Moscow



Лаборатория - результат научных экспериментов, исследовавших свойства когнитивной активности художников, вспышки которой влияют на ход эволюции.

Данные исследования выявили, что аномалия основана на высокой концентрации социальной рефлексии и волнениях, некоторые из них мы выявили у художников. Для этого был проведен анализ выставленных произведений, эмоционального состояния художников и выявлены основные триггеры, влияющие на процесс творчества.

Исследования инициированы группой независимых ученых, в коллаборации с международными институтами неоробологии и группой художников. Результатом данных стал Science Art проект.

*The laboratory is the result of scientific experiments, researchers who studied the properties of the cognitive activity of artists that influence the course of evolution.

These studies revealed that the anomaly is based on a high level of social reflection and excitement, some of which we have identified with artists. For this, an analysis of works of art was conducted, and the main triggers that affect the creative process were identified.

Research initiated by a group of independent scientists, which include institutes neorobiology and a group of artists. The result of the outcome data was the Science Art project.

Waiting your tufn





A close-up photograph of a person's arm, showing a white line drawn on the skin. The line is slightly curved and runs horizontally across the frame. The skin is light-colored, and the background is a dark, out-of-focus blue. The word "Path" is written in white text in the center of the image, pointing to the line.

Path

Path, 2019

Video installation, 300x450 cm
audio - 5.35 min

Femininity of nature - is the opposite of the aspiration of conquering. The process of knowledge and flexibility of human manifestation, where the body is like a dance of a jellyfish, which moves unencumbered and pulsing, in contrast to the Angel of history (Benjamin), who looks back in horror, moving forward into the future.

Globalization, as a process, annihilates humaneness, mixing them into a homogeneous mass, in which you can only slightly recognize the human features. Liberation as a bodily practice, harmony - as a result of respect for the borders of others, protection of the weak and care for the resource. The work refers to the idea that balance is a necessary condition for co-existence. And it shows the process of recognizing how consciousness observe appearance in the dawning twilight.

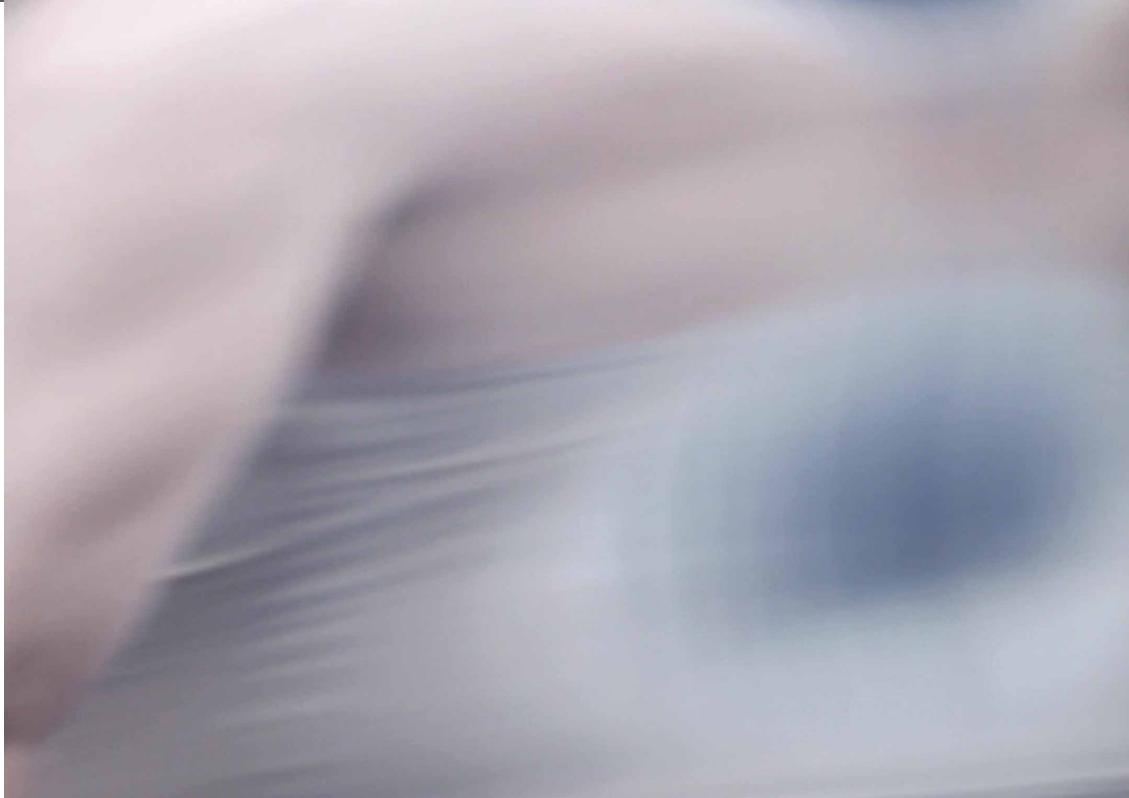
Watch video: vimeo.com/326268759



stills from video

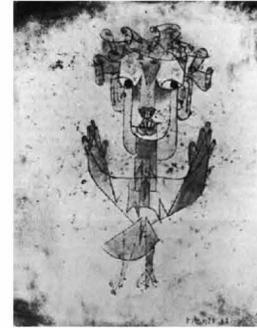


Path



Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress

Walter Benjamin



Oskarshamn Nuclear Power Plant (Photograph courtesy Anchor2009/Wikimedia Commons)

|| GREAT ENERGY CHALLENGE ||

Jellyfish Invasion Shuts Down Nuclear Reactor

BY PATRICK J. KIGER

3 MINUTE READ



PUBLISHED OCTOBER 1, 2013

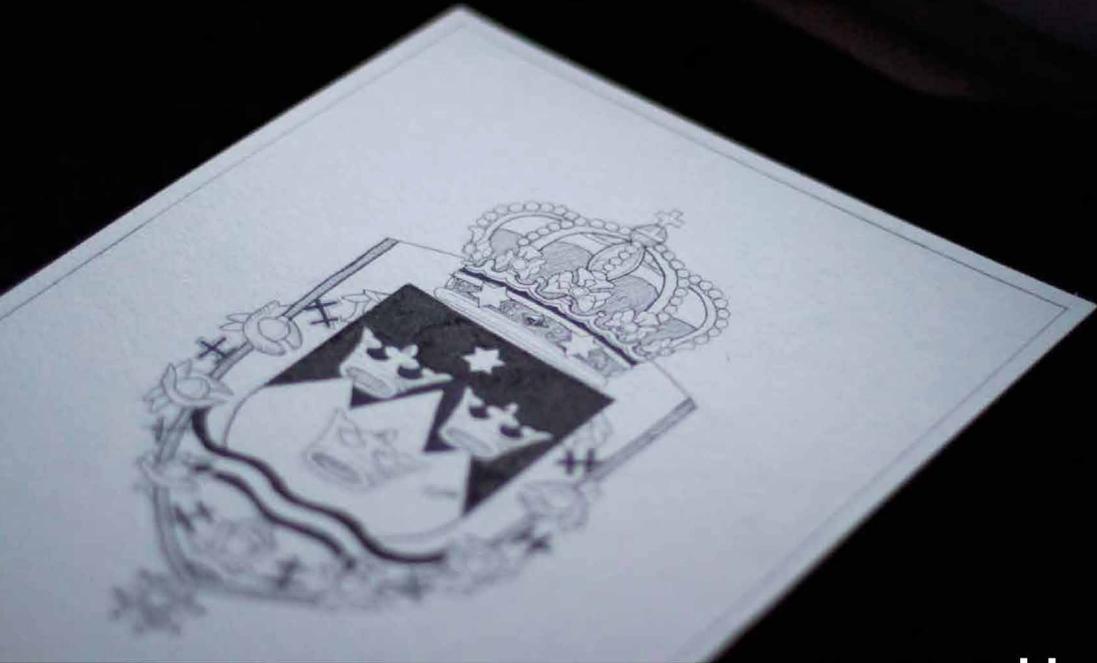
Фото Наука **Природа** Путешествия Еда Еще Открой

Медузы, как и другие стрекающие (лат. *Cnidaria*), входят в число древнейших существ на планете: они старше динозавров и деревьев. Их популяции ничто не угрожает; напротив – количество медуз по всему миру стремительно растёт. Они оказались теми немногочисленными видами животных, которым [изменение климата пошло на пользу](#). Потепление Мирового океана увеличило пригодные для них ареалы, и теперь стрекающие активно продвигаются на север (или юг, в зависимости от полушария).

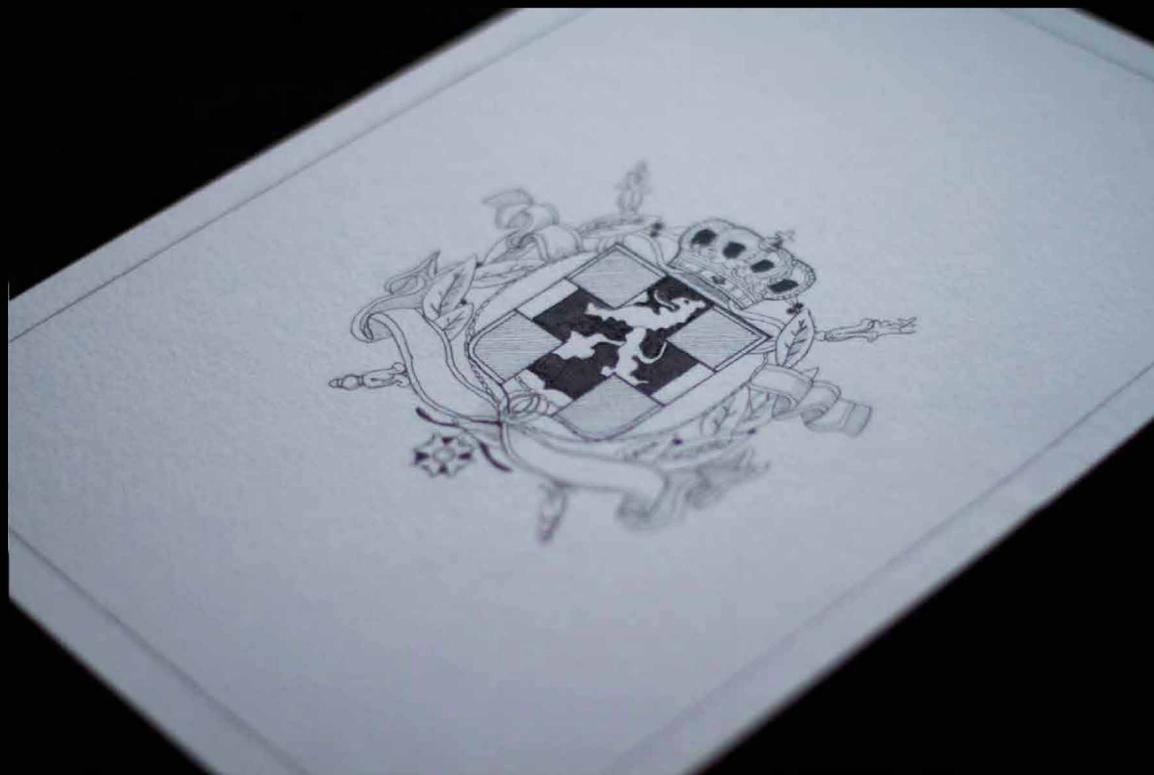
Проблема роста их численности фиксируется давно. Ещё в 2006 году военный корабль USS Ronald Reagan, оказавшийся в акватории Брисбена, [пришлось отправлять на ремонт](#), поскольку медузы забились в трубы охлаждения ядерного реактора. После этого специалисты смоделировали эту угрозу для других типов судов и признали их уязвимость. Инженеры приступили к проектированию защитных конструкций.

Продвижение медуз по всему миру влечёт за собой множество других [негативных последствий](#). У западного побережья Ирландии лососевые фермы теряют сотни тысяч рыб, укушенных тропическими медузами. Кроме того, электростанции Швеции, Израиля, США, Японии и других стран работают с перебоями: огромное количество желеобразных существ все чаще попадает в энергосистему. Один из филиппинских островов недавно был полностью обесточен по этой причине, а в 2013-м из-за блокировки водозабора аурелиями [была приостановлена работа шведской атомной электростанции](#).

В Японии медуз называют второй опасностью после землетрясений. Здесь встречается гигантский представитель желеобразных –



Herbary



Herbary, 2018

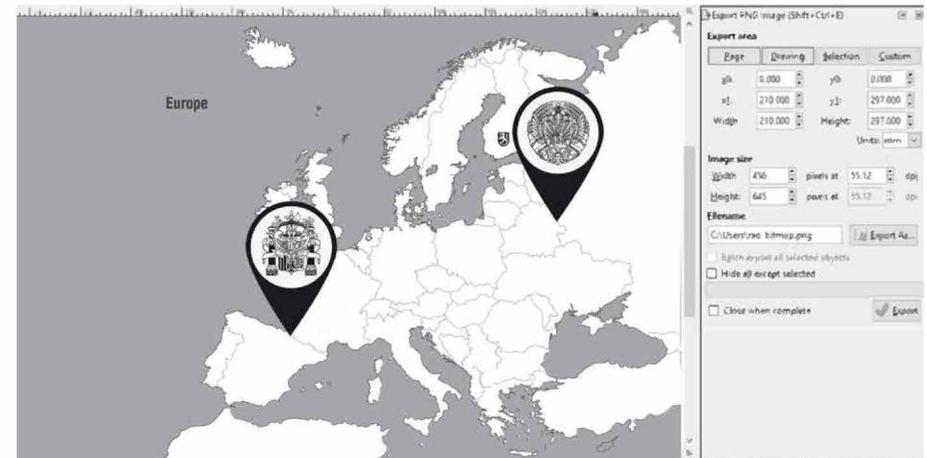
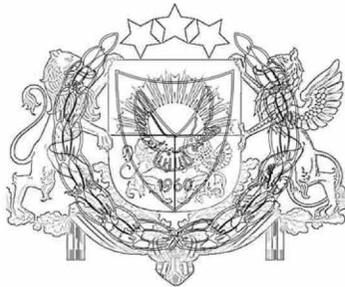
Generation graphics, engraving, 24 x 30 cm,
Paper, Ink

This artwork raised an issues of technopolitics, posrcolonial discours, the future statement of sociaety and national Identity.

The Gouvernment emblem and National signs was generated by AI and bring a new marrative into a traditional miphology of perceptions of a country represents.

It is an a dystopia system in which governance identity is done by AI. The project explores the social, political and aesthetic repercussions of algorithmic future society. Where globally distributed neural networks provide state functions as virtual services.

It speaks in a poetic language while pondering upon political and philosophical questions of humans and technologies.



The Border Cover, 2017

Textile pieces, print, blanket 140x200 cm

Crossing borders process. The theme of national identity is constantly emerging on the road. Visualizing the image of the "ideal person for getting a pass" abroad, each time more and more data is required.

This process is similar to the detailed identification of oneself, albeit paradoxical by the fact that it is required to go beyond the usual space.

Personal identification is becoming more detailed, however, national identity is increasingly dissolving.

It is not only the connection with the environment that is lost, national habits are being erased.

This contrast of feeling by a citizen of the world in comparison with a citizen of the country reveals deep causal links about intercultural acceptance.



The Border Cover





Global fruit market

Global fruit market

Object, fruits, sugar caramel, 40x40x40 cm

"Noumen. Globalization and the Unknown. Part I" exhibition



Global fruit market.

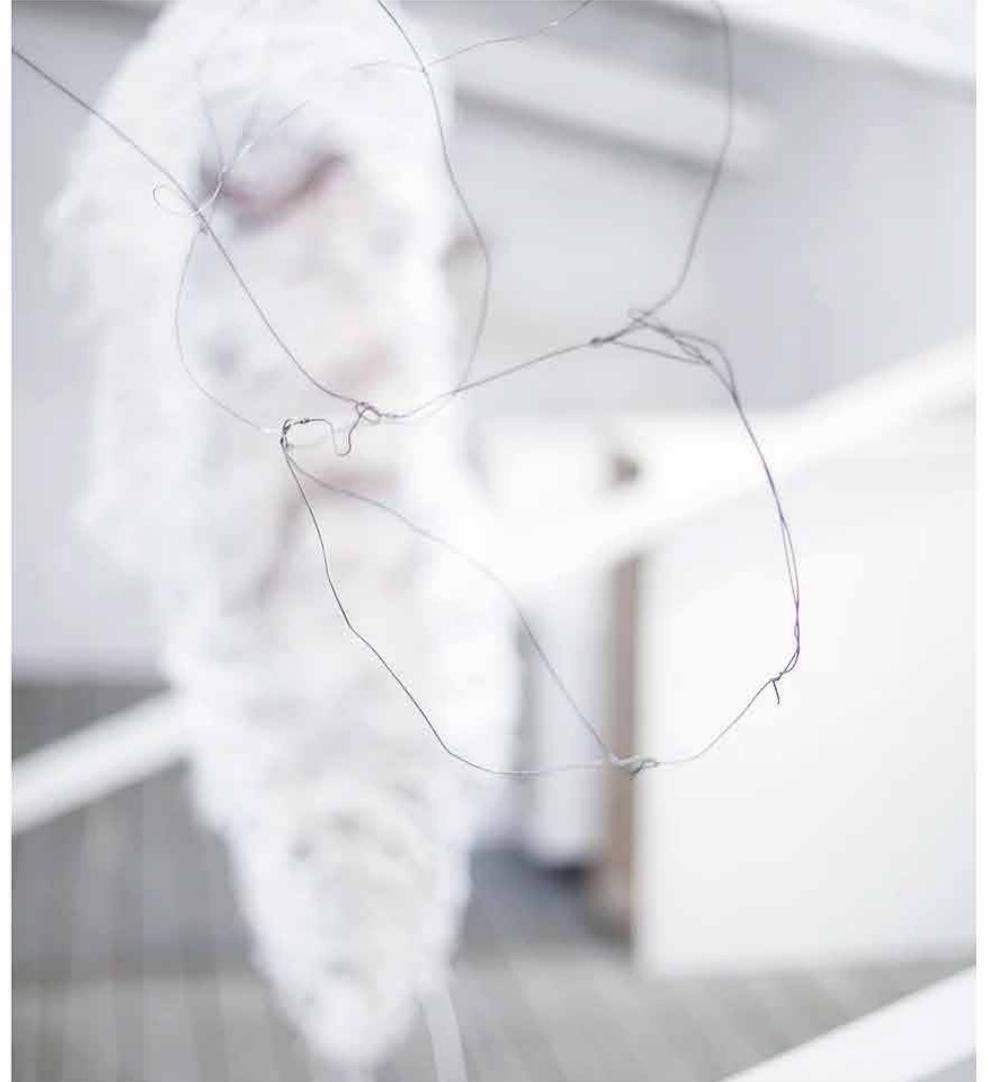
Fruits that began to unite in communities and stopped growing in a familiar environment, when they realized that they were cultivated in order to get sweetness.

For the sake of self-defense, fruit communities began to isolate the outer layer of sugar, in the hope that the very essence of the fruit no one gets. The external protection of fruit communities, however, also simultaneously the cause of their vulnerability.



Cocoon, 2017

Paper, metal wire, 70x70x120 cm



Cocoon objects woven from stripes of the statistics books, which cut in shredder. Statistics - as a pillar of the fundamental and scientific confirmation of words. New sences = new connections.

Objects are connected and at the same time separated by a verbal structure. According to the theory of Wittgenstein, where the world consists of phenomena described by language, any form of existence is shaped by the words. The theme of boundary interpreted here as verbal shell, which inevitably construct our image. However, the same shell of language and borders, encloses us in a shell of a certain structure, and our comprehension of reality is an attempt to simultaneously break out of the bounds, and build a new one, but from the same material.

The personal boundaries here are a set of connected syntactic constructions, communication - the set that we are trying to embed into the reality of the same plexus of another person or society.

Words cocoon - dyhotomy of reality, where verbal communication connect us and separate at the same time

