Artist's statement

Since emerging onto the international art scene in 2010, I have created paintings, sculptures and graphics that examine the relationships between human beings and society, and between reality and fiction. From series of stylized and minimalistic paintings entitled *Rectitude* to cyborg-looking portraitures of *Me. Human* series, my work challenges contemporary belief systems, tracing the uncertainties that lie at the heart of human experience.

Since finishing art school (Poitiers, France) in 2010, I participated in an exhibition titled *From Opposite* (Winzavod, Moscow, Russia), that featured my work along with those artists, such as Pavel Otdelnov, Egor Koshelev and Vladimir Potapov, a curator of exhibition. This show promoted young Russian visual artists. I presented five of my paintings from the *Rectitude* series. In 2017, I started to work on *Me. Human* series, which includes more than twenty paintings to date. Some of them were exhibited in the international art scene in France, Germany, USA and Russia. The *Man* painting, exhibited in *Skurril* (Essen, Germany) in 2018. The works *Saint* and *Bonfire* were shown in the international festival of *Sacred Art* (Senlis, France) in 2019.

Like many of my works, the *Me. Human* series, evokes various psychological and perceptual dichotomies: they are both universal and personal, scaring and relaxing, realistic and fictional. It proposes the interpretation of an individual's image, living in the new sociocultural phenomenon—the information society. Its character traits are the increasing power of information flow, mobility and unification of the mass consciousness. Human beings appear away from their biological form, turning into a model, a block construction, where each individual block can be interpreted as a bit of information. The human shape looks rough, even primitive; the frightening image of a cyborg-like creature. Alluding to movements including realism, constructivism and digital art, paintings look brutal and euphoric at the same time. It would be a mistake to speak only about the two-dimensional surface. The model feels volumetric, transferring the viewer into the area, toward the sculpture. This effect is achieved with the help of new technologies, in particular digital sculpting.