

Egor Kraft - Artist CV | Selected WIP [Eng]

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EGOR KRAFT



Born 1986 in St. Petersburg, lives and works in Tokyo, Berlin & Vienna

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Egor Kraft (born 1986 in St. Petersburg, raised in Sweden, lives and works in Tokyo, Vienna & Berlin) is an interdisciplinary artist working at the intersection of arts, media, technology, film and research.

Egor acquired his education from Gerlesborg School of Fine Art (SE), Moscow Rodchenko Art School (RU), Academy of Fine Arts Vienna (AT), Central Saint Martin's College (UK), Tokyo Geidai University of The Arts (JP) and 'The New Normal' at Strelka Institute (RU). He was affiliated as a research fellow at the University of Southampton (UK) and Tokyo Geidai University of the Arts (JP).

He participated in Ars Electronica (AT), 'Open Codes' at ZKM (DE), 5th Ural Industrial Biennial, 5th and 2nd Moscow International Biennials for Young Art, WRO Biennial (PL), IMPAKT Festival (NL), Vienna Contemporary (AT), Manifesta X (RU), WRONG Biennale (WEB), 1st Kyiv Biennale (UA) and a number of international shows including those in Hermitage Museum, Russian Museum, ZKM (DE), Garage Museum (RU), MOMMA, MAMM, Art & History

ON PRACTICE & RESEARCH INTERESTS

Museum Brussels (BE), Short Film Festival Cologne (DE) and many other international events.

He lectured and led guest seminars in Winchester Schools of Art (UK), Royal College of Art (UK), New Media Lab (RU), HSE University (RU), University of Arts Linz (AT), University of Hong Kong (HK) and other institutions and programmes. His essays and research papers were published in peer reviewed journals and presented at Art Machines 2 (HK), Politics Of The Machines (DE), Impakt Festival (NL) and other conferences.

Egor has received New Technological Art Award in 2022 (BE). He was also nominated for various prizes including the State Innovation Art Prize twice (RU), Kuryokhin Prize twice (RU), Kandinsky Prize (RU), Creative Enterprise Award (UK), the Pulsar Prize (FR) and Lumen Prize (UK). He is a fellow of STARTS Residencies (EU/UK), Garage Museums Art & Technology 2019 (RU/DE) and BMKÖS Austrian federal grant programmes.

In 2017 he was included in the New East 100, a list of people, places and projects shaping our world today by London based Calvert Journal.

Aesthetics of industrialisation, shock-&-awe campaigns, tactical trickery between facts & fiction, fully automated ruralisms, speculative narratives, thought-objects prototypes, deep timescales, proto-continental geographies, self-declared enclaves & self-sovereign networks, ultra-wideband connectivities, exponentially increasing capacities, monopolised data echo chambers, media geologies, logistics & information superhighways, techno-organic bodies, politics of planetarity, synthetic cognitions & sensations, quantitative machine-rendered regimes, non-human agencies, ultrasonic interventions, big-time proposals, ambient security protocols, new memory architectures, unfettered data collection regimes & wholesale surveillance, digital autocracy circumventions, unstable climates, feedback loops, genetic machine developments & more.

All these and many other cognitive perspectives reconstitute the aspect of what we define as human in a new geological epoch. In how far is this aspect subject to technology? Is it recognised as autonomous, unpredictable, divergent or diverse? How does it coexist along with the ever-growing order of machine rendered regimes? A further investigation of these industrial conditions suggests new political, ethical, philosophical & aesthetic challenges. How are these challenges manifested within the artistic production, as in primordially 'human' project? And does the notion of a 'human' project necessarily suggest its human-centric nature? In my work, I'm concerned with the ontologies of human and non-human agencies and epistemics of technologies often expressed in a form of speculative models & thought-object experiments. It involves artificial information systems, computational technologies, films, interventions, texts & various material productions. Via speculative narratives, I tend to highlight frictions between the human reasoning and quantitative orders rendered by machines, industrialisation & anthropogenic interventions at large.

SELECTED EDUCATION EXPERIENCE

2022-2023 Geidai University of the Arts | Tokyo, JPN
Research visitor in the Intermedia Arts department under supervision of prof. Kiyoshi Furokawa

2017 Strelka Institute: The New Normal | Moscow, RUS
Programme director Benjamin H. Bratton

2014-2015 Central Saint Martins College | UAL London, GBR
Fine Arts, track 4D

2011-2016 Academy of Fine Arts | Vienna, AUT
Diploma studies in Arts & Media

2009-2011 The Rodchenko Art School | Moscow, RUS
Class prof. Alexei Shulgin | BFA, Media Art

2007-2008 The Gerlesborg School of Fine Art | Bohuslän, SWE
Foundation year

1998-2004 Art School №1 | St. Petersburg, RUS
Preliminary Artistic Studies

SELECTED HONOURS & AWARDS

2022 NTAA: New Technological Art Award | Jury Award Winner, BEL

2021 Re:Humanism, 2nd Edition | Winner, ITA

2020 Top 50 Most Promising Russian Artists by The Art Newspaper

2020 Lumen Prize | Shortlisted, GBR

2020 Born Digital Award nominee, WEB

2020 Listed in 49ART

2019 Kandinsky Prize | Young Artist of the Year nominee, RUS

2019 Garage Museum Art & Technology Grant winner, RUS | DEU

2019 Innovation Prize | New Generation nominee, RUS

2019 STARTS Residencies fellow, EU

2019 Kuryokhin Prize nominee, RUS

2018 Pulsar Prize Finalist | Paris, FRA

2017 New East 100 by Calvert Journal, GBR

2017 Innovation Prize | New Generation nominee, RUS

2015 Nova Art Prize nominee, RUS

2014 Kuryokhin Prize nominee, RUS

2014 Creative Enterprise Award nominee | London, GBR

ARTISTIC DIRECTION

2017–2022 Artistic & design direction at *Ethereum Swarm* | A software protocol for decentralised peer-to-pee

CURRENT TEACHING POSITIONS

MSc in Art&Science at ITMO University | St. Petersburg, RUS

Ai in Art Theory & Practice Module

Institut für Medien & Visuelle Kommunikation | Kunstuniversität Linz, AUT

Course: Kunst- oder Bildproduktion in Zusammenhang mit AI

SOLO SHOWS

2022 Lies, Half-Truths & Propaganda [The Bad, the Worse, and the Worst] | alexander levy, Berlin, DEU

2019 Human (un)limited | Ars Electronica Export, Moscow, RUS

2019 Content Aware Studies | Alexander Levy, Berlin, DEU

2018 Ákta | Anna Nova Gallery, St. Petersburg, RUS

2014 Wanderings 2.0 | Rundum, Tallinn, EST

2012 Now is Just Right Now | Taiga Space, St. Petersburg, RUS

2008 State of Mine | Gerlesborgskolan, SWE

SELECTED GROUP SHOWS & FESTIVALS

2022

NTAA'22, New Technological Art Award | Zebrastraat Ghent, BEL

He Aprendido Que Tienes Que Rezar Por Lo Que No Conoces | Sala Amós Salvador, Logroño, ESP

NEAR+FUTURES+QUASI+WORLDS | Palazzo Borsa, Bologna, ITA

Things | ART4 Museum, Moscow, RUS

Everything will be fine | Tactical Tech, Berlin, DEU

Codes and algorithms. Wisdom in a calculated world | Fundacion Telefonica, Madrid, ESP

Navigating the Digital Realm | DG Connect, Brussels, BEL

2021

Millennials in Contemporary Russian Art | Russian Museum, St.Petersburg RUS

Writing The History of the Future | ZKM, Karlsruhe, DEU

Re:Humanism 2 | MAXXI Museo Nazionale Delle Arti, Rome, ITA

You & AI: Through the Algorithmic Lens | Onassis Foundation, Athens, GRC

OSMOS, Fluid aesthetics | Electromuseum, Moscow, RUS

2020

Still Human | Colección Solo, Madrid, ESP

Accrochage | alexanderlevy gallery, Berlin, DEU

NEAR + FUTURES + QUASI + WORLDS | STATE Studio, Berlin, DEU

Ars Electronica Garden: Datasets vs Mindsets | Electromuseum, Moscow, RUS

Net Works | Kara Agora Center, WEB

2019

Kuryokhin Prize Nominees 2019 | St.Petersburg, RUS

WRO Biennale 2019 | Wrocław, POL

Non-Aligned Networks | Valletta Contemporary, Malta, MLT

Artificial Intelligence & The Intercultural Dialogue | Hermitage, St.Petersburg, RUS

Innovation Prize Show | Arsenal, Nizhny Novgorod, RUS

Writing the History of the Future | ZKM, Karlsruhe, DEU

Cosmoscow | Moscow, RUS

5th Ural Industrial Biennial: Main Project | Yekaterinburg, RUS

Kandinsky Prize Exhibition | MOMMA, Moscow, RUS

Art Düsseldorf | Alexander Levy Gallery, Düsseldorf DEU

WRONG Biennale #thescreenisnotthelimit | Online WEB

Learning Machines | Electromuseum, Moscow, RUS

2018

Cyfest 11 | Stieglitz Academy, St.Petersburg, RUS

Vienna Contemporary, Solo Booth | Vienna, AUT

Innovation as Method | Hermitage Museum, St.Petersburg, RUS

Paradoxical Hybrids | Electromuseum, Moscow, RUS

Open Codes | ZKM, Karlsruhe, DEU

Ars Electronica | The Galleries, Linz, AUT

Sciencefest | Saint Petersburg, RUS

Pulsar Art Prize | Paris, FRA

Daemons in the Machine | MMOMA, Moscow, RUS

Impakt Festival | Utrecht, NLD

The New State of Living | PERMM, Perm, RUS

2017

Art Athens: Citizen 6 | Athens, GRC

Innovation Prize | MUAR, Moscow RUS

The New Normal Showcase | Strelka Institute, Moscow, RUS

Parallel Vienna: Format.STRK | Vienna, AUT

Ambient Intelligence | Enclave, London, GBR

2016

Playroom | Union Studios, London, GBR

Deep Inside, V Moscow International Biennale for Young Art, RUS

Itinéraire Bis | Salon-de-Provence, FRA

Rodchenko Art School 10 Years | MAMM, Moscow RUS

All Eyes On Me | Pechersky Gallery, Moscow, RUS

Corridor I: Onkalo | Insitu, Berlin, DEU

2015

What to say if there is nothing to say | Udarnik, Moscow, RUS

"Pop Mechanics" Trail | Kuryokhin Center, St. Petersburg, RUS

2014

Manifesta X: Printed Matter | Museum of Print, St.Petersburg, RUS

2012

Kiev Biennale: Apocalypse & Rebirth | National Museum Of Russian Art, Kyiv, UKR

Originalcopy | Fluc am Praterstern, Vienna, AUT

5th International Art Moves Festival | Toruń, POL

2011

Infiltration Series 6 | Paradiso, Amsterdam, NL

Ribbons | The Galleries, Sydney, AUS

INDI_VISUAL | Multimedia Art Museum, Moscow, RUS

2010

II Young Art Biennale "Qui vive?" | Moscow, RU

2022 Geidai Tokyo University of the Arts | Tokyo, JP

2019 STARTS Residency | University of Southampton, GBR

2017 Wakefield Art House Nominee; Wakefield, GBR

2017 Quartariata Residency, St. Petersburg, RUS

2023 AETeCHO, Milan, Zaragoza, ITA, ES

RESIDENCIES

GRANTS

2023 Escape Fake 2.0 co-funded by the European Union and the European Media and Information Fund. AUT | HUN

2021 BMKÖS Perspektiven. Innovation. Kunst, AUT

2019 Garage, Art & Technology Programme, RUS

2019 STARTS Residencies, EU | GBR

2017 OeAD, International Exchange, AUT

2015 OeAD, International Exchange, AUT

WORKS IN PUBLIC COLLECTIONS

MAMM Multimedia Art Museum Moscow, RUS

Sergey Kuryokhin Center for Modern Art, RUS

Ripley's, Orlando, FL, USA

Cyland Video Archive, USA | RUS

Colección Solo, Madrid, ESP

ZKM, Center for Art & Media, Karlsruhe, DEU

SELECTED SCREENINGS

2022

Everything will be fine | Tactical Tech, Berlin, DEU

2020

Athens Digital Arts Festival | New Aesthetic: Macht & Kontrolle - All Watched Over by Machines of Loving Grace | GRC

2019

Charon Cycle Screening | Tick Tack, Antwerp, BEL

Short Film Festival Cologne | DE

2018

To Touch The Sky | NCCA Kalinigrad, RUS

CYFEST11 Digital Video Art Program | New York | St. Petersburg

2017

Citizen 6 part of Art Athens | Athens, GRC

The New Normal Showcase | Strelka Institute, Moscow, RUS

Enclave Gallery | Ambient Intelligence | London, GBR

2016

SELECTED PUBLICATIONS

Felt Book | Human Resources | Los Angeles, CA, USA

Felipe Castelblanco's Program | Royal Academy America, NYC, USA

CYFEST Digital Media Program | Bogota, NYC, St.Petersburg, Mexico

2015

CYBERFEST at Salon Leisure and Fantasy | Bogota, St. Petersburg, Berlin, London, Vilnius, Moscow, New York

2022

OKV Magazine | Feature article on NTAA by Benedict Vandaele | BEL

Recycling Beauty | Fondazione Prada, ITA

The artist in a science lab | Maya Jaggi | Le Monde Diplomatique, FRA

E-Relevance. The role of Arts and Culture in the Age of Artificial Intelligence | Vuk Ćosić, Vladan Joler, Régine Debatty | Council of Europe, EU

What does art bring to science and technology? EU's "S+T+ARTS (Science, Technology & the ARTS)" | Miki Kanai | Bijutsu Techo Magazine, JP

2021

Nero Magazine | Article AI As experience of the Limit by Daniela Cotimbo | ITA

The Practice of Art & AI, Gerfried Stocker, Markus Jandl, Andreas J. Hirsch | Book

CLARA: Perceiving Matter; article by Dr. Hallie G. Meredith & Sarah Barnett | Washington State University, USA

Art Press | Feature article by Dr. Dominique Moulon | FRA

2020

The Art Newspaper | Top 50 most promising Russian artists | RUS

2019

Calvert Journal | Russia Z Curated by Olesya Turkina | GBR

Strelka Magazine | Do Machines Dream Of The Pergamon Altar? Interview by Yulia Gromova | RUS

Nero Magazine | Article AI As experience of the Limit by Daniela Cotimbo | ITA

2018

TK-21 | Ars Electronica article by Dominique Moulon | FRA

**SELECTED
LECTURES &
TALKS**

2016

Metal Magazine | Interview by Mercedes Rosés | ESP

Aesthetica Magazine | Exhibition feature article by Jack Castle | GBR

2011 – 2015

Creative Applications | GBR

Crossover magazine | USA

Tokion Magazine | JPN

Odyssey Magazine | ISR

It's Nice That | GBR

2010

Urban Interventions Book | Book, publisher Gestalten | DEU

2022

NECS Lecture Series "Content Aware and Other Case Studies" | European Network for Cinema and Media Studies

Histories of the Avant-garde and Contemporary Disruptive Technologies | NY, USA

2021

Art Machines 2 Conference | City University of Hong Kong, HKG

Politics of the Machine Conference, Rogue Research | Berlin University of the Arts, DEU

AI Artathon 2.0 | Riyadh, SA

2020

Winchester School of Arts | Talking Heads Lecture Series, GBR

Winchester School of Art | Guest seminar on AI and speculative narratives with AMT Research group prof Jussi Parikka & Ryan Bishop, GBR

2019

Content Aware Studies in conversation with Nadim Samman | Alexander Levy, Berlin, DEU

Human (un)limited | Ars Electronica Export, Moscow, RUS

LINK | Stiftung Niedersachsen | Kunstverein Hannover, DEU

2018

MMOMA, Daemons in the Machine | Artist Talk / Moscow, RUS

Impakt Festival | Panel "Black Boxes for Fiction Makers" | Utrecht, NLD

New Media Lab | Artist Talk | St.Petersburg, RUS

ITMO University | Artist Talk | St.Petersburg, RUS

Cyfest 11 | Artist Talk | St.Petersburg, RUS

2017

Smolny College | Series of talks | St. Petersburg, RUS

ICA, Institute of Contemporary Art | Artist Talk | Moscow, RUS

NCCA, National Center for Contemporary Art | Artist Talk | Moscow, RUS

**PUBLISHED
WRITING****2022**

'Museum of Synthetic Histories' - E. Kraft, E. Kormilitsyna

2021

'On Content Aware and Other Case-Studies' - E. Kraft, E. Kormilitsyna |
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