

OLGA FEDEROVA/ INSTANT OBLIVION instagram works 2020 - 2021 + featured NFT's by Nikita Panin & Ruslan Vyaltsev

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Digital art rarely falls off the "see what I can do with technology"; "technology is the future - this is the future of technology" pedestal, even less does it translate the confusion of hyperreality and the violence of the digital era without falling into some gimmicky, vague Hollywoodian dystopian niche. Either way confirming its implacability.

In her work Olga Fedorova addresses the flux as a digital wasteland, a world of endless overproduction in which obscenity isn't exposed, denounced, revealed, conveyed or even questioned in, but used as a playground, a source of attraction-repulsion (and ultimately side ration) in which images are fed from, processed (if not possessed) and rendered as monstrous doubles.

Olga Fedorova knows too well about the morbidity that lies behind all obsessions for integral transparency, security and virtue. She is aware of the utter violence that our world creates when it aims towards the eradication of all evil, and following the same paradoxical logic, at the utter loneliness of permanently interconnected souls. Her process, as cannibalistic as it is carnivalesque by essence, defies the amnesia that endless supplies of information generate. The numbness that originates from constant sensory stimulations. The vacuity of all opinions, losing their value and relevance as exponentially as they multiply. Following the generalized loss of value that constant exchange and speculation generate. Hence, the ruthless transformation of images as non-functional subjects into utilitarian objects (means of communication, propaganda, speculation and whatnot). Ultimately, the objectivation of everything.

Those are Olga Fedorova's exact survival weapons, hyper objectivation being the core principle of her strategy. Yet her objects - as opposed to a vast majority of those being produced today - aren't meant for safety or glamour, nor do they serve as a recipient for a political agenda or a cause but express the underlying shock sensation of witnessing our own transformation into mutants, cyborgs and post-humans. She emphasizes, swells and twists our new reality to the limit, creating images that make us burst into ferocious laughter for we know they poke fun at us more than we can ever laugh at them. Some experience hellish feelings of insecurity, some express denial or intense aesthetic pleasures (out of guilt). Each work is a remain of a pixel-eating rite, a glance at what makes us accomplices to our own dehumanization, a grin at our own perversion, at our willingness for integral disclosure and at our hatred for anything left unexplained, mysterious, hence revealing our ever-growing mediocrity.

Yannick Franck

Olga Fedorova (RU, 1980) lives and works in Brussels. Her work and projects have been shown in solo and group exhibitions in galleries and museums across Europe. Most recently, she had solo & duo exhibitions at Tatjana Pieters, Ghent (BE) with Joachim Coucke, Watermans Arts Centre, London (UK), Ojartspace, Istanbul (TU), Palazzo San Giuseppe, Polignano a Mare BA (IT), Art4museum Moscow (RU) and Annka Kultys Gallery, London (UK). She has participated in group shows at Mudel, Deinze (BE), Safari studio, Kortrijk (BE), Biennale van België, Floraliënhof Ghent (BE), Electromuseum, Moscow (RU) and Future gallery, Berlin (DE). Fedorova's video works have been included in virtual exhibitions such as The Wrong Biennale, DaDa Club Online and Felt Zine. Her work can also be found on the crypto currency bidding platform Foundation.