

Ivan Petrokovich

(Artist, photographer)

Born in 1991 in Yekaterinburg, Russia. Currently residing In Moscow.

Ivan Petrokovich is a multidisciplinary artist mainly working with photography and installation art. In his works, Ivan mainly focuses on phenomenological approach to photographic medium and its conceptual possibilities while exploring themes of inherent fallibility of communication methods, fundamental instability of human existence, and its effects on individual and collective psyche.

Study:

2014 – 2017 The Rodchenko Art School, Moscow, Russia

2013 – Gert Jochems workshop, Yekaterinburg, Russia

Selected group exhibitions:

2018 - I am not a robot, Electromuseum, Moscow, Russia

2018 - Connections. Contemporary Russian photography, Kvaka 22, Belgrade, Serbia

2018 - MOSCOW–KAZAN–MOSCOW: research, The Tsar Tower Art Gallery, Moscow

2017 - Resemblances | Recurrences, A3 gallery, Moscow

2017 - Level eight, The graduation exhibition of the Rodchenko Art School, CCA Winzavod, Moscow

2016 – Unofficial Language, CCA Winzavod, Moscow

2015 – The New Art Codes. Media Art from Rodchenko Art School

(Special project of the 6th Moscow Biennale of the Contemporary Art), Electromuseum, Moscow

2015 – Eastreet 3, Lublin, Poland

2014 – ‘20 years later’, Metenkov House Museum of Photography, Yekaterinburg, Russia

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<https://cargocollective.com/petrokovich>

Selected photography projects:

Black Garden

Armed conflict in Nagorno-Karabakh between Armenians and Azerbaijanis
officially ended with a ceasefire more than 20 years ago,
but casualties are still being reported every year.

People of the region still live their daily lives waiting
for the hell to break loose any day, unable to hide their emotions
behind traditional caucasian hospitality.

At the same time, the land and the mountains themselves
seem eternal and serene, covering up remains of the battles
and preserving centuries-old signs of peaceful coexistence of two commonalties.

2013













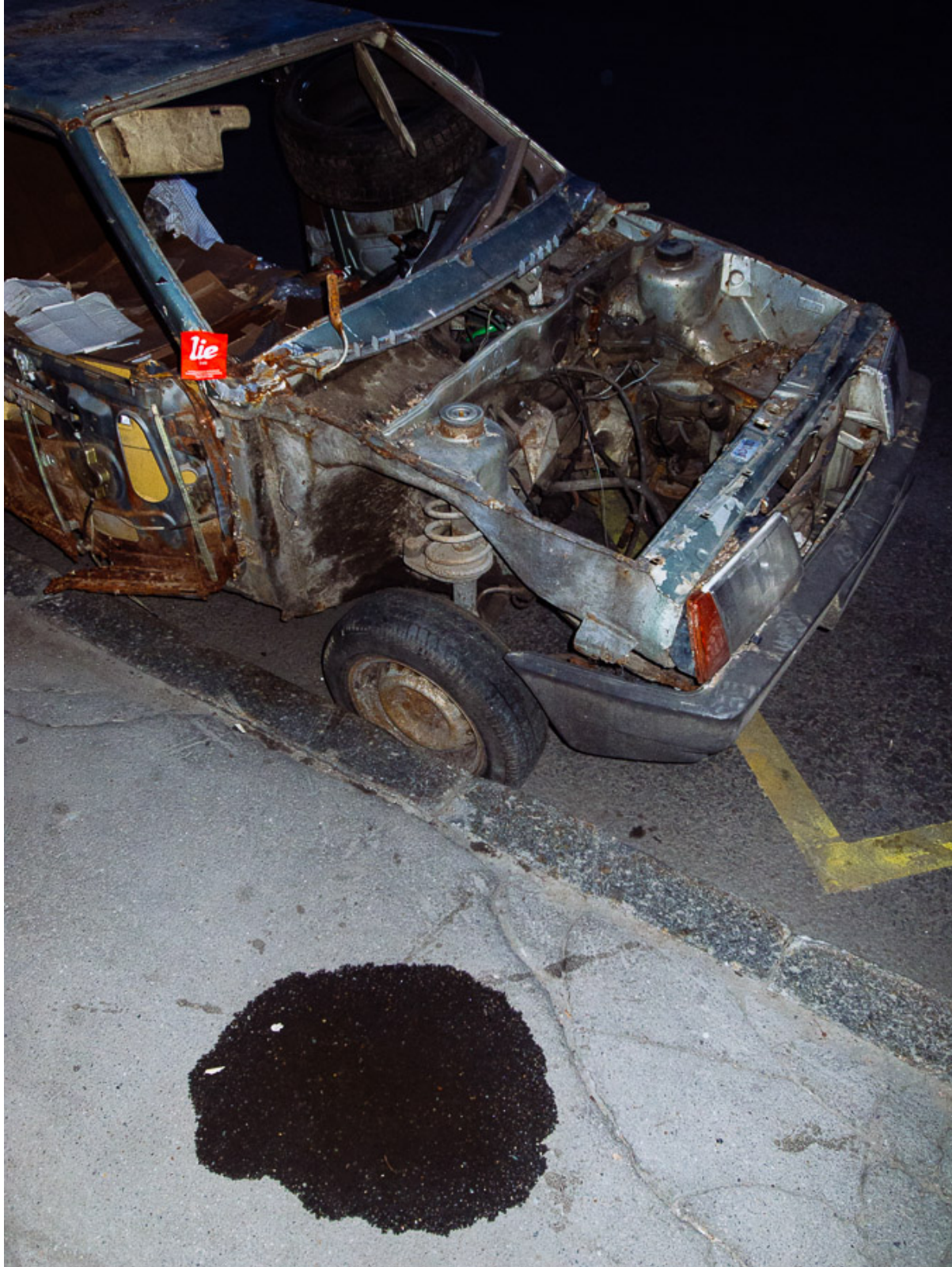


The Ring

Moscow's city center, just as this series, is enclosed within the Garden Ring,
circular avenue stretched for 16 kilometers in length,
built on top of the remains of old military fortifications.
Using this territory as an epitome for hostile urban environment,
I put myself in the shoes of the criminal photographer
documenting evidence of spontaneous outbursts of violence.

2014







Case Study

This book is a part of an installation called ‘Case history’.

But it is — before anything else — a book.

And it is so not only because of the obvious form in which this project is presented but structurally as well: visual narrative here is amalgamated with dispersed pieces and splinters of text.

At its architectural center, it is a story of a hypochondriac who is withering away from a disease of obscure origin. Whether real or imaginary, it is equally damaging, slowly destroying the body and mind of an afflicted.

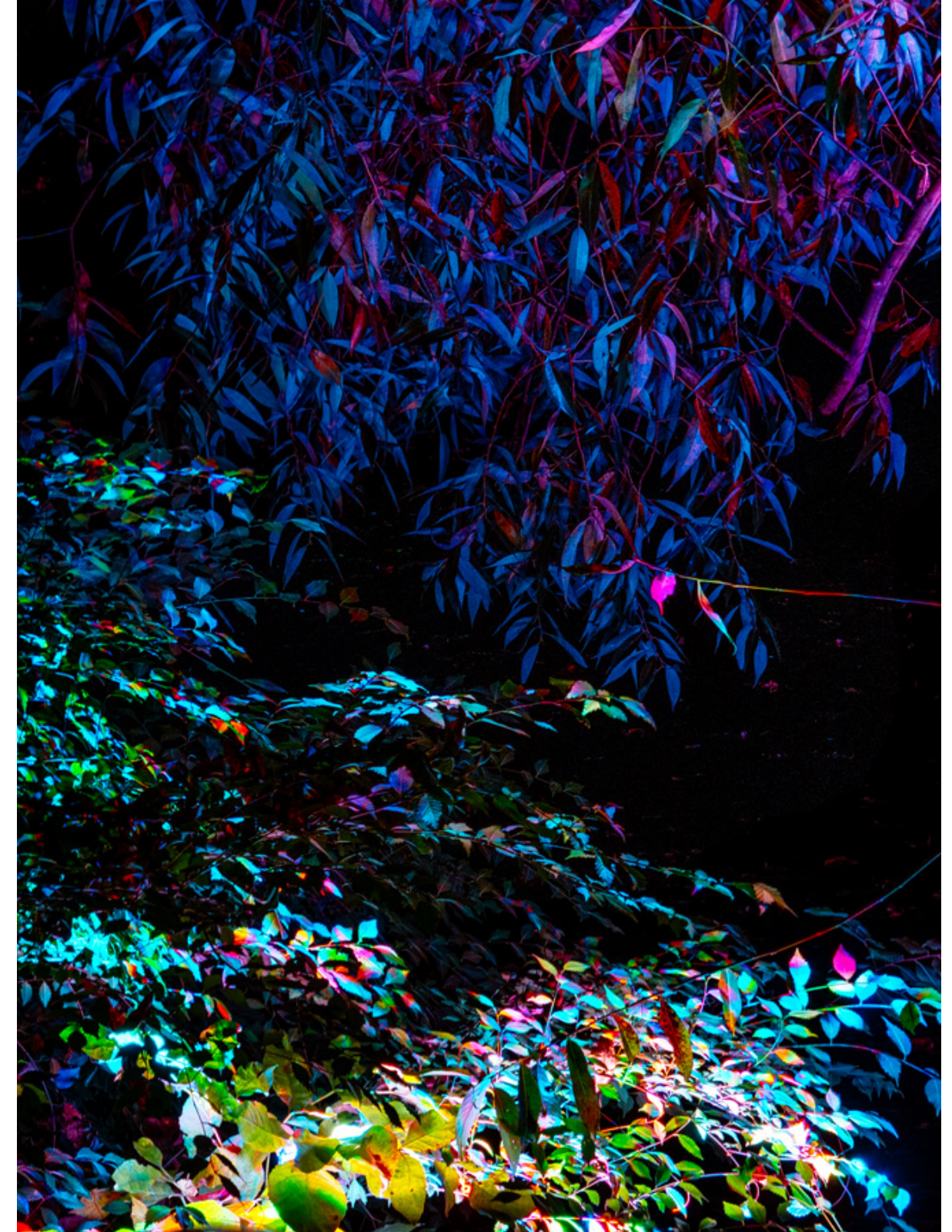
Yet, the pivotal point of interest here is neither a poor sufferer nor his mysterious scourge; but mirror-like ambivalence of the very term ‘illness’ and virtual impossibility to define with any certainty a borderline between the ‘real’ and the ‘phantasmal’, between body and mind, inside and outside, being and non-being.

Despite of the fact that the book took more than a year in making, it does not contain a single premeditated, deliberately sought out or staged image.

The main aspiration of this project is to reinstall and integrate into a decisively nebulous narrative the most mundane ‘diary’ snap-shots, to contextualize variegated jetsam of thoroughly disjointed ‘real’ life.

In the process, images and quotations from various sources —
— while losing all connections with their initial meaning —
— grow new and unexpected synaptic networks,
which when combined might afford a surreptitious glimpse
at the nature of mute and mortal fear of the body.

Thus fused, those shards and slivers of ‘reality’ form a wholly fictional
‘Case history’,
a narrative mutant that holds together (in whatever tenuous coherence)
all its motley elements and is substantially bigger than their net sum.



When we say, - «we are healthy», what we are really saying is that we
are merely having the same diseases like everyone else does.

- Robert Sapolsky



Verwendet werden.

about 28/29



Жаңдык

May 8

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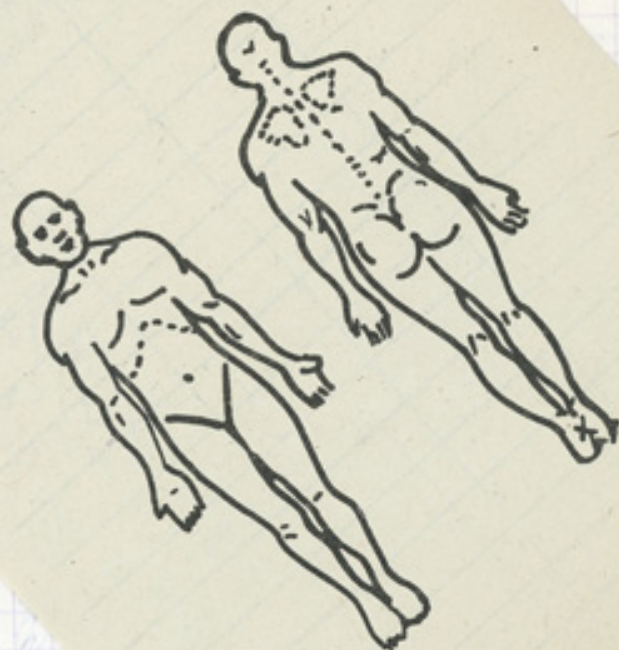
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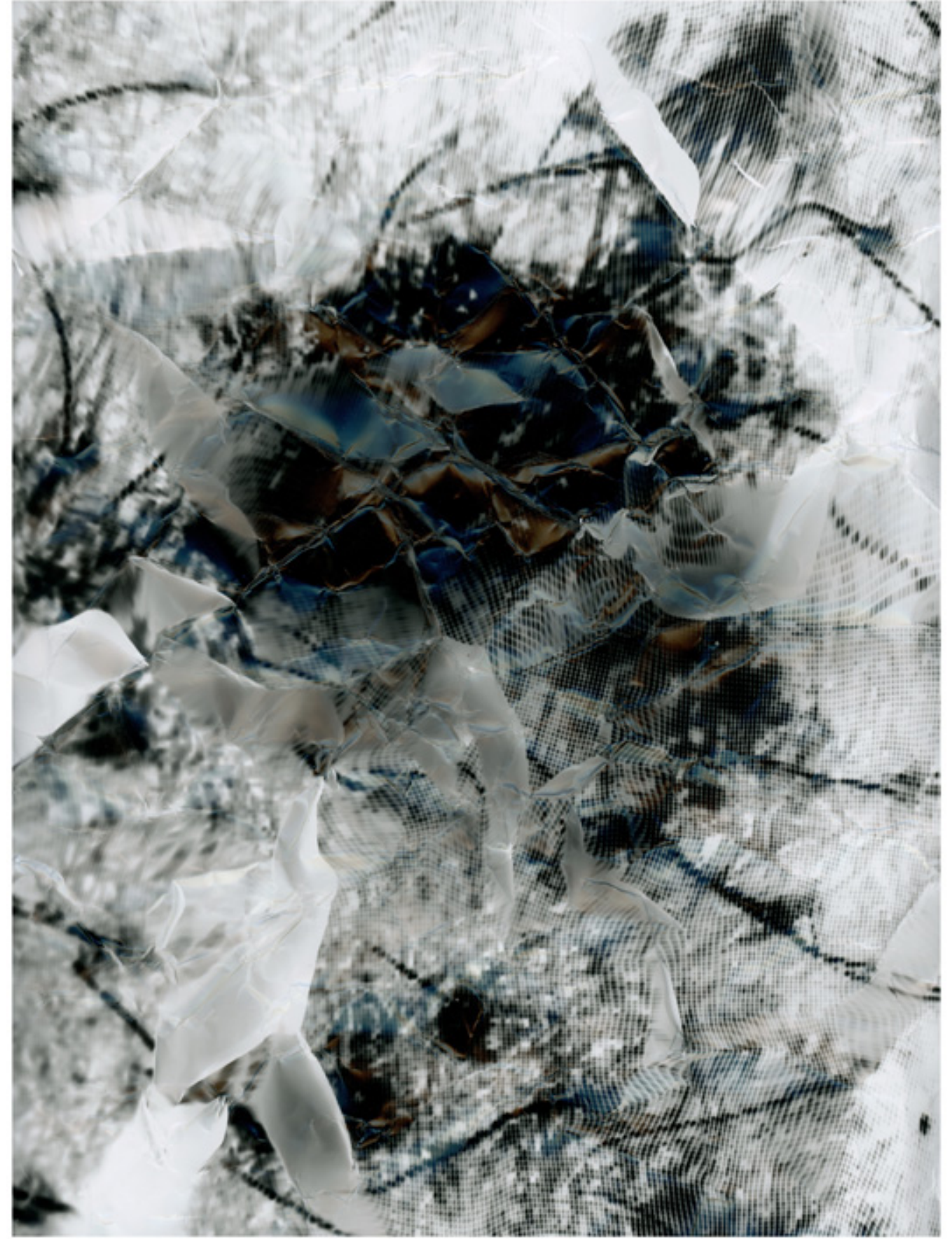
...It is the brain too which is the seat of madness and delirium, of the fears and frights which assault us, often by night, but sometimes even by day; it is there lies the cause of insomnia and sleepwalking, of thoughts that will not come, forgotten duties and eccentricities.

All such things result from an unhealthy condition of the brain when the brain is abnormally moist it is necessarily agitated and this agitation prevents sight or hearing being steady. Because of this, varying visual and acoustic sensations are produced, while the tongue can only describe things as they appear and sound.

- Hippocrates









Evolution is a circle - we're sliding back to that endless sea of
protoplasmic goop.

- Laird Baron



Fleeing pain into death.





In order to understand the self, we must <...> dissolve the self into
something bigger, something infinite and without thought.

— David Peak

To become something other than human.



Selected installations:

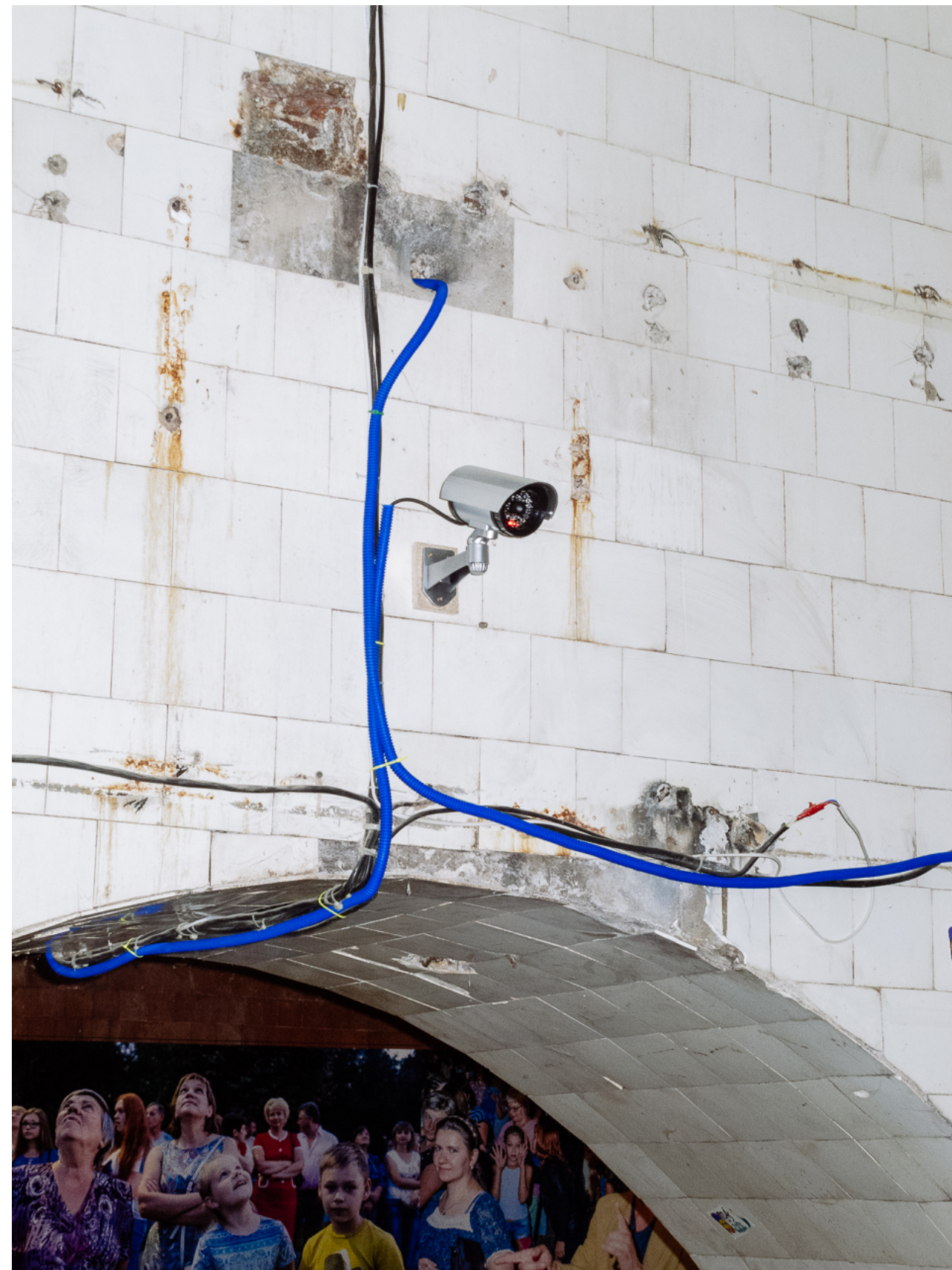
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The observer had abandoned his post.

2017

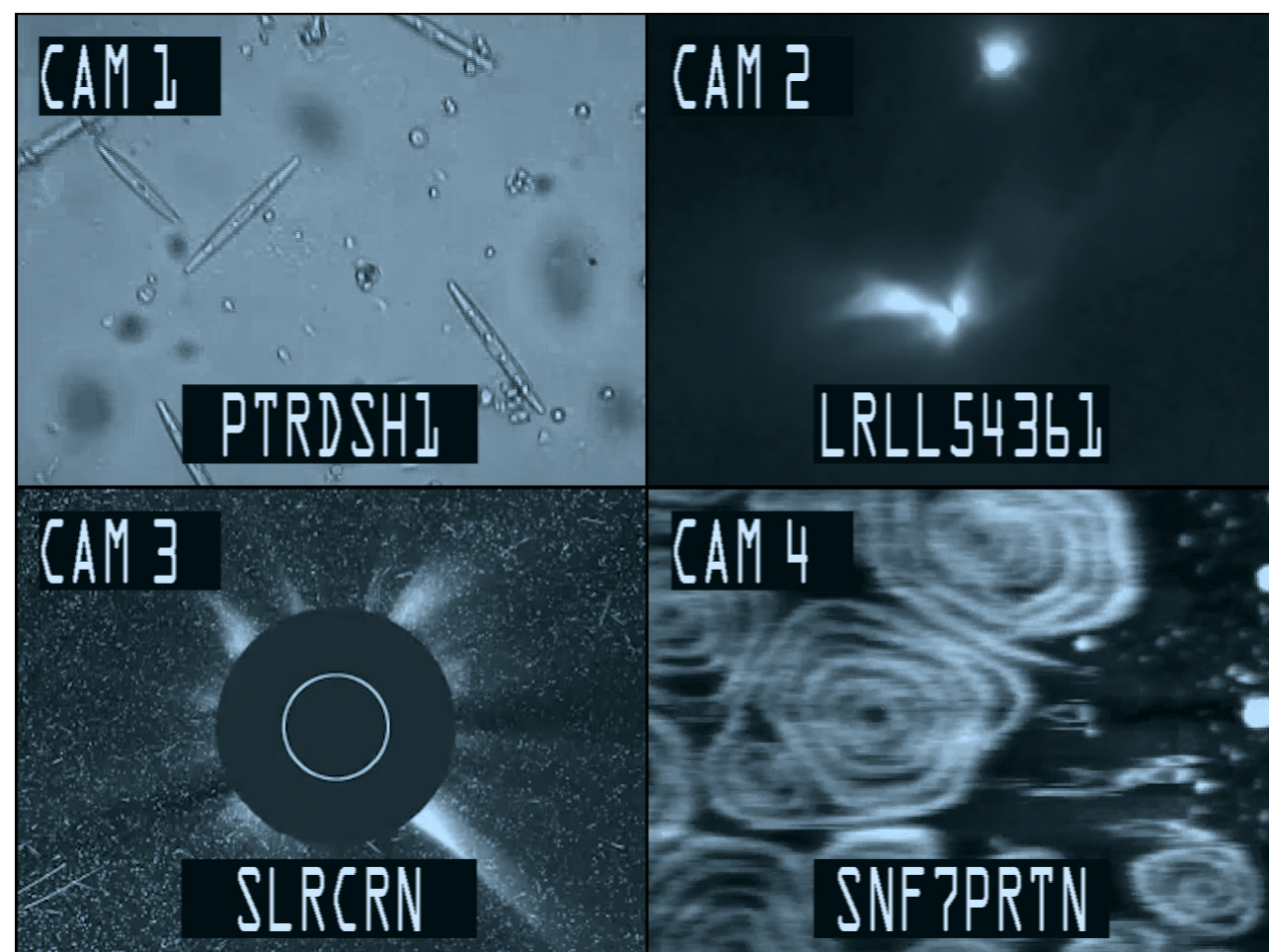










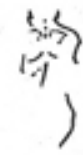


Case History

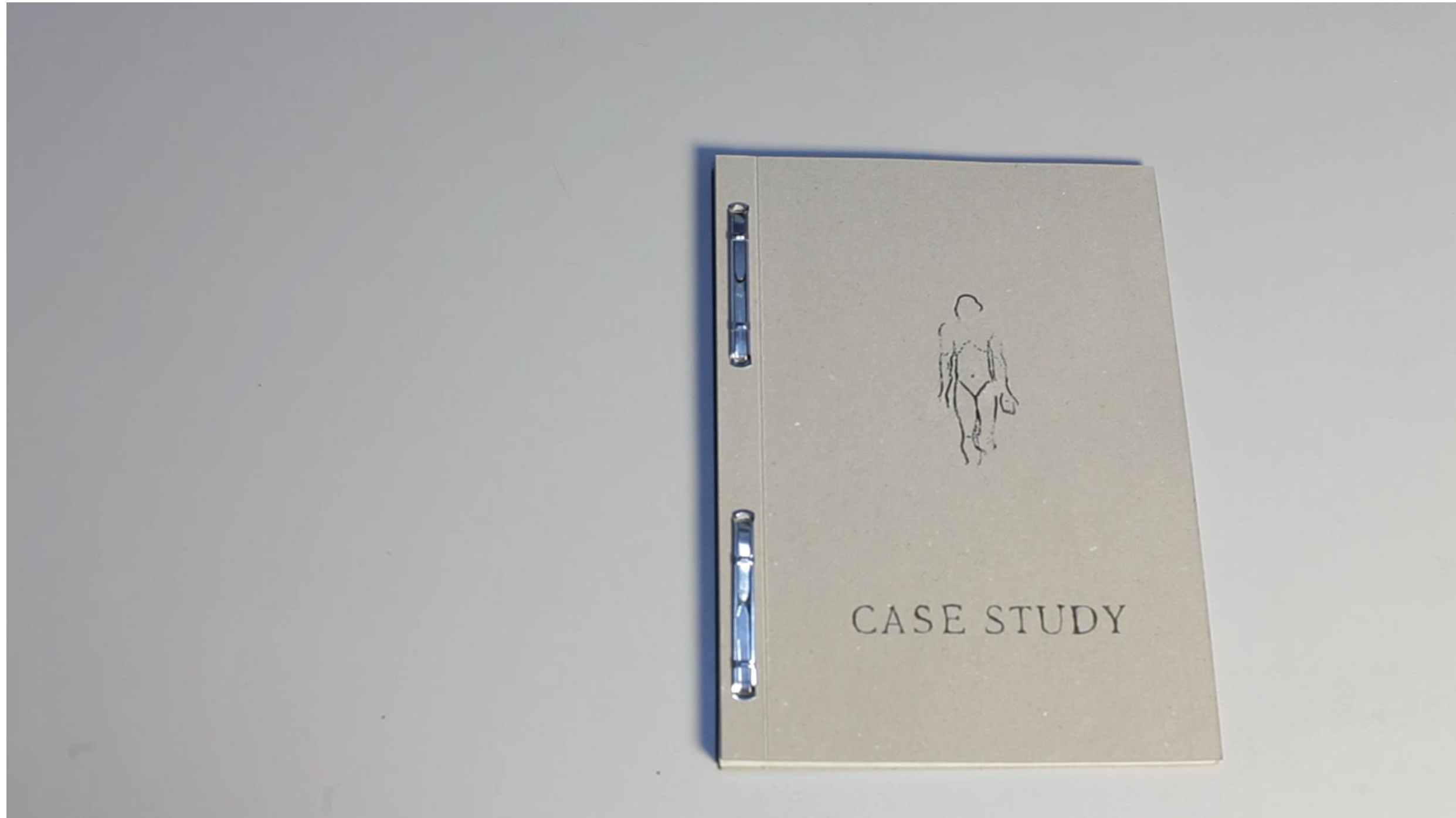
2016







Artist book video link:

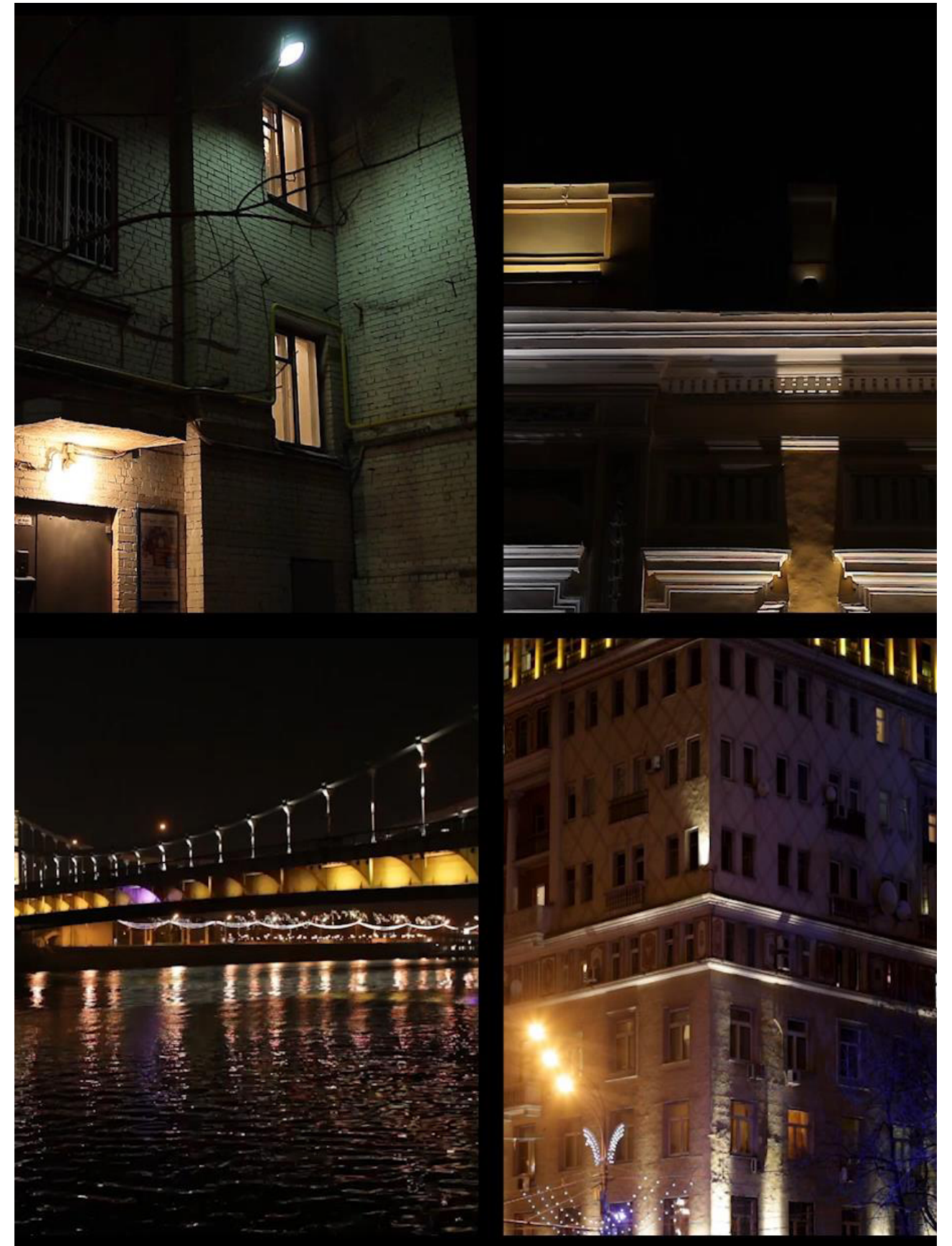


Exhibits 1-6

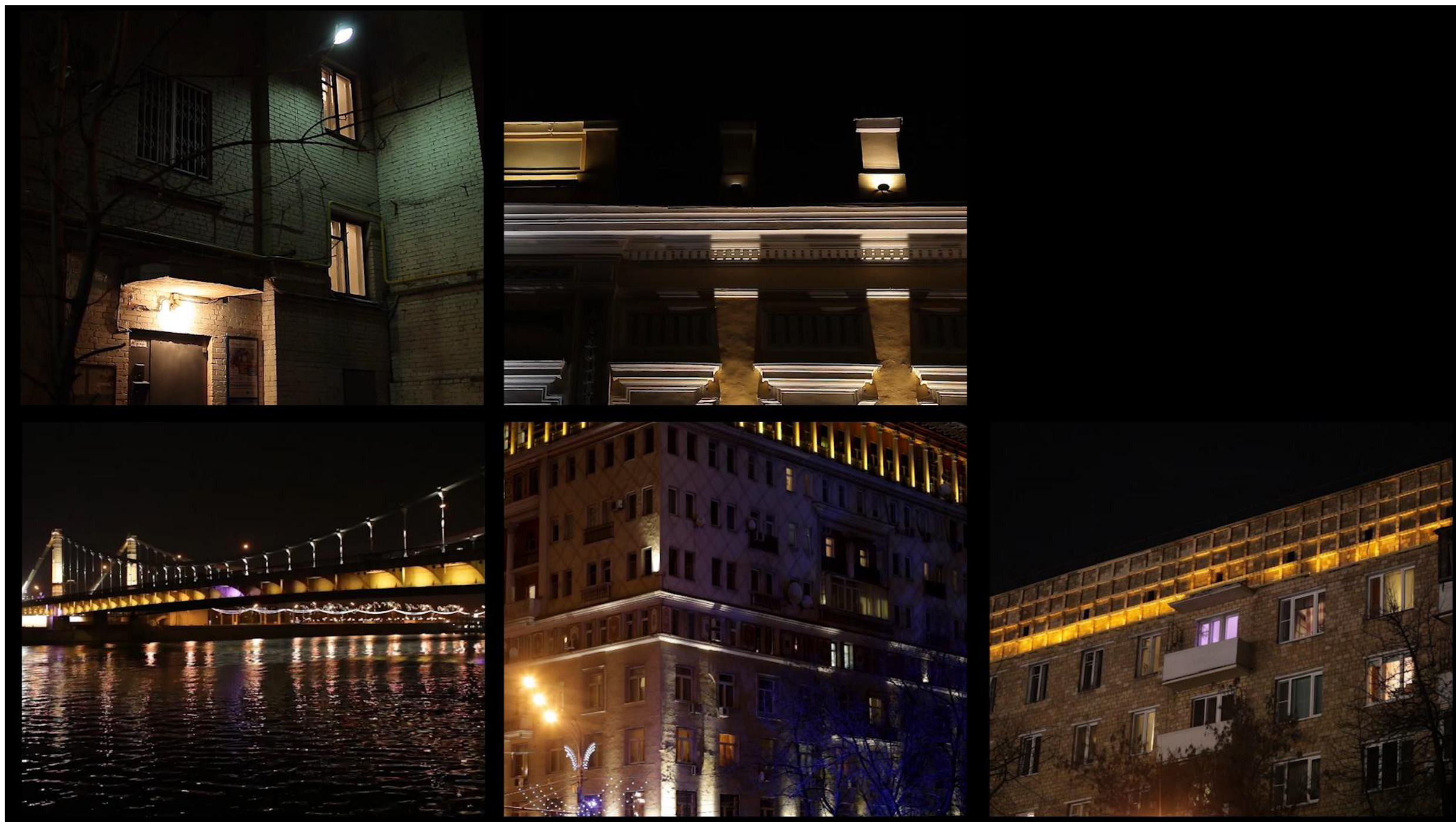
(Multichannel video/sound-installation)

Urban space problematics and its correlation with human beings remains of the most actual subjects in modern culture. Exhibits #1-6 perform symphony of a modern city, where new technologies, art and humans are deeply entwined. We also know that computers and machines gaining consciousness is a common theme in science fiction.. Exhibits #1-6 apply to this subject by showing city light control system as an independently thinking computer. It is able to communicate with the world only through the light signals – “glitches”, bugs in the system that are accompanied with sound signals. Thus, Ivan’s work appears to be an audiovisual composition. The work reminds of the technological singularity conception, according to which it would be impossible to predict history course when the potential of artificial intelligence exceeded that of a human.

2015



Demo video link:



Stamps

2015







For more projects please visit:
<https://cargocollective.com/petrokovich/>

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