

Dmitry Pechurin

Bio

Dmitry Pechurin (born 1992) is an artist primarily working with photography, sculpture, and installation, currently based in Moscow.

He graduated from the Moscow School of Contemporary Photography POLEZRENIYA (ex. Fine Art, the course of Katya and Vladimir Seleznev, 2020). His final project, «Nothing to be afraid of» gained recognition in publications like Calvert Journal, Colta.ru, Republic, and other online platforms.

He completed the author's photobook course at Rodchenko Art School (led by Olga Matveeva and Jenya Yahina, 2021). Within this course, he crafted a photobook titled «Nothing to be afraid of» earning a spot on the Fotobookmarket award shortlist (Russia, 2021). The book was featured in fairs and zine festivals across various Russian cities.

Dmitry took part in the UDAR residence (Borovsk, 2021), hosted in a former prison building, where he conceived the installation «Communication» in a cell designated for prisoners.

His ongoing project, «With love for the Motherland: methodological recommendations,» made it to the shortlist for the PhMuseum grant program (2023).

Currently enrolled in Margo Ovcharenko's workshop, Dmitry is immersed in a new project exploring the concept of time in the discourse of state media projects.



Education

2023-2024 Workshop of Margo Ovcharenko
2021 Course on creating books at the Rodchenko Art School,
Moscow
2019-2022 Fine Art School of photography, Moscow

Awards

2023 PhMuseum Photography Grant, Main Prize Shortlist
2022 Young Photographers of Russia, shortlist
2021 Fotobookmarket dummy award, shortlist

Group exhibitions

2022 Young Photography Week, Art platform «House of Da
Vinci»,
Novosibirsk, Russia
2022 All-Russian Week of Young Photography, Museum complex
«Peace Square», Krasnoyarsk, Russia
2022 Zherdella Festival, Rostov-on-Dwon, Russia
2022 Days of young photography, Octave, Tula, Russia
2022 Young Photographers of Russia, Innovative Cultural Center
(ICC), Kaluga, Russia
2022 Nizina Fest, Saint Petersburg, Russia
2021 Fotobookmarket dummy award, Souzpechat Gallery,
Winzavod, Moscow, Russia
2021 Data 6, Zverevsky Center for Contemporary Art, Moscow,
Russia
2020 Dada and Democracy, ARTDOC Photography Magazine
(online)
2020 Kvartmarket, Moscow, Russia

Selected publications

The Calvert Journal
Republic.ru
See-Zeen
Landscape Stories Blog
FK Magazine
SEEN Magazine
Colta.ru
PRIVATE

Projection

2023 Jakarta International Photo Festival, Jakarta, Indonesia
2023 PhMuseum Days festival, Bologna, Italy
2023 Verzasca Foto, Valle Verzasca, Switzerland

Artist Statement

In his projects, Dmitry consistently analyses the relationship between individuals and power, examining the dynamic between subjects and the institutions of the state.

His particular interest is focused on concepts such as identity and self-identification, exploring what these notions encompass. Dmitry poses questions such as: What methods are used to form a community and belong to a great culture. How does an individual justify oneself in the conditions of constant production of sacred symbols and patriotic practices.

Beginning with a personal project centred around an environmental disaster, Dmitry progressively expands his scope to address more global issues in the interactions between the state and individuals.

With love for the Motherland: methodological recommendations

2021 - ongoing



“With love for the Motherland: methodological recommendations” is the guidebook’s name on patriotic education for primary school students. It contains a detailed work plan, game scenarios, and class materials (poems, songs, pictures, etc.). Each topic introduces a particular aspect of Russian culture, focusing on the country’s geographical, historical, spiritual, and moral greatness, and then offers to answer questions to memorize the material.

Modern Russian ideology is turned to the past and is built around military victories, Orthodox values, space achievements and Slavic culture. Each of these categories aimed at the «formation of civic identity». It is strictly defined by the form and content of statements and embodied with the help of the most recognizable symbols.

To reinforce the chosen policy, the government opens new monuments, creates memorable places, introduces symbols into everyday life (graffiti, ribbons, posters), revives the old, and produces new patriotic practices. All this, along with objects from the past that slowly losing their meaning, forms the environment in which an ordinary Russian lives.

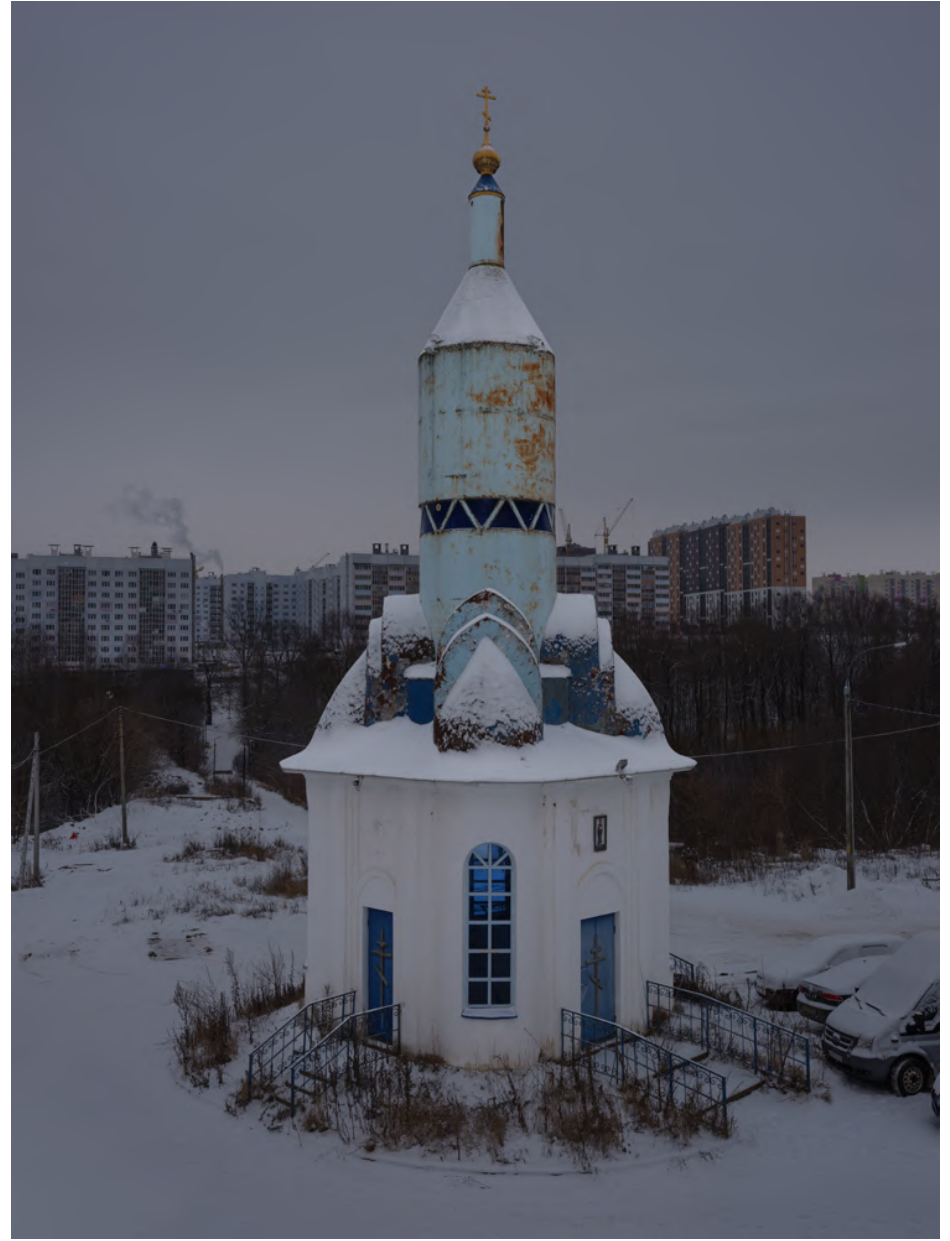
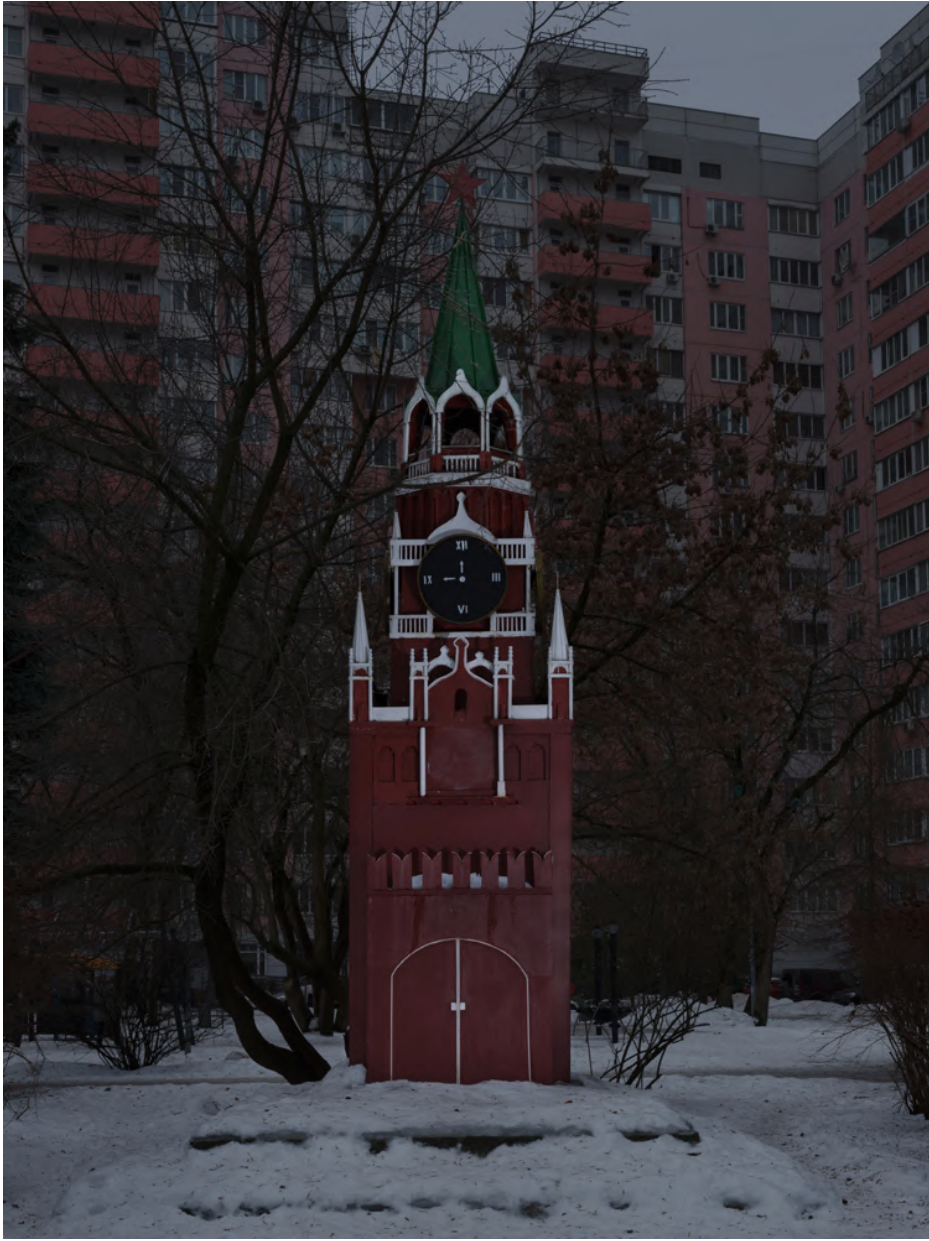
Frequently appearing in the same places, symbols from different categories are layered on top of each other, acquire atypical features and transform. The symbol’s meaning is also distorted under the influence of the environment, which is only sometimes ready to accept the imposed image. Unsuitable conditions and mutual influence lead to the depreciation of the symbol - only the form remains of it. But, since it is still relevant for discourse, it is supplemented with sacred elements and several synonyms. Thus, the form is enriched and monstrous, and the number of elements necessary for representation increases - the symbol is updated. All this together exposes a fundamental gap between the rhetoric of the authorities and the real state of things.

A person from this environment, intentionally or unconsciously, appropriates and adapts symbolism to express personal desires and ideas. So, in a revised form, he returns to the environment that the government insistently offers him as an «identity».









Communication

2021, installation

The UDAR residence (Borovsk, Russia),
prisoner's cell in a former prison castle.



Nothing to be afraid of

2019-2020



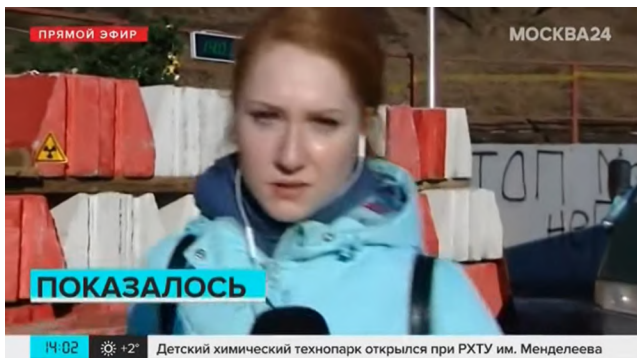
In my project, I thoroughly explore the issue of the seemingly invisible danger of Moscow airspace pollution by airborne radioactive waste, triggered by disturbance of hazardous burial site with South-Eastern Highway construction.

I rigorously build a comprehensive narrative with field photography, the reenactment of actual events, borrowed texts and visual elements.

This work is profoundly personal, myself being a lifetime Moskvoreche-Saburovo resident, the area nearby within a burial site.

For almost an entire year, I studied a subject visiting the site with ecology and physics scientists, activists, and locals, witnessed protests ensue, and participated in them.

Moreover, I was captivated with general public perception by a phenomenon of social perception of the problem, which I address in the project, capturing behavior and reaction of authorities and the city community to a potential threat.









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