OLGA SHISHKO

personal portfolio 2022

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CV



Olga Shishko

1967, October 11, Moscow

Art historian, curator, researcher, author and editor of catalogues and papers on new media art, organizer of international events, festivals and exhibitions developing the questions of interaction between contemporary culture and new technologies

CONTACT DETAILS

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+7 9104232042 (RU)

EDUCATION

1992 Art History, Moscow State University, Russia

AWARDS

2021 Recipient of The Innovation Prize, Russia – Curator of the Year

2017 Shortlist Nominee of The Innovation Prize, Russia – Project of the Year

2016 Recipient of The Innovation Prize, Russia – Theory, Art Criticism, Art History

2015 Recipient of The Art Newspaper Russia Award – Project of the Year

2014 Shortlist Nominee of The Innovation Prize, Russia – Theory, Art Criticism, Art History

2014 Shortlist Nominee of The Kandinsky Prize, Russia – Scientific Work. History and Theory of Contemporary Art

2010 Shortlist Nominee of The Innovation Prize, Russia – Curator of the Year

WORK EXPERIENCE

2016–2022 The Pushkin State Museum of Fine Arts, Moscow. Head of the Department of Cinema and Media Art, Chief Curator of the Pushkin Museum XXI direction, Curator of the Collection of Cinema and Media Art

2013–2015 Museum Exhibition Complex Manege, Moscow. Deputy Director for Innovations in Contemporary Art

2012–2015 Museum of Screen Culture – Manege / MediaArtLab, Moscow. Founder and Director

2000–2015 Moscow International Film Festival. Founder and Curator of the Media Forum Program

2000–on-going MediaArtLab – Center for Art and Culture, Moscow. Founder and Director

1993–1999 Soros Center for Contemporary Art, Moscow. Curator of the NewMediaArtLab Program

EXPERT COUNCILS / JURIES

2019 The Kandinsky Prize, Russia

2018 The Innovation Prize, Russia

2013 Ars Electronica, The Netherlands

2009 International Project TRANSITLAND

2009–on-going The Sergey Kuryokhin Contemporary Art Award, Russia

2000 Art Vifu, Great Britain

1999 Electronic Publishing program, Soros Foundation

1998–2000 Art on the Net International Festival, Japan

PROFESSIONAL ORGANIZATIONS

since 2009 ICOM

since 2007 Russian Union of Journalists

since 2000 Union of Cinematographers of Russia

since 1999 Russian Internet Academy

since 1997 Association of Art Critics of the CIS (AIS/AICA)

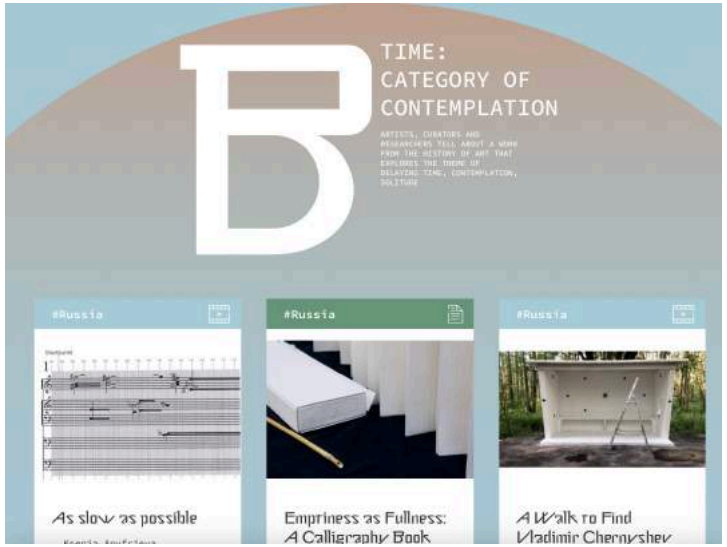
curatorial experience

selection

100 WAYS TO LIVE A MINUTE

2020, The Pushkin State Museum of Fine Arts, Moscow, on-line project







AWARDS

2021 Recipient of The Innovation Prize, Russia – Curator of the Year

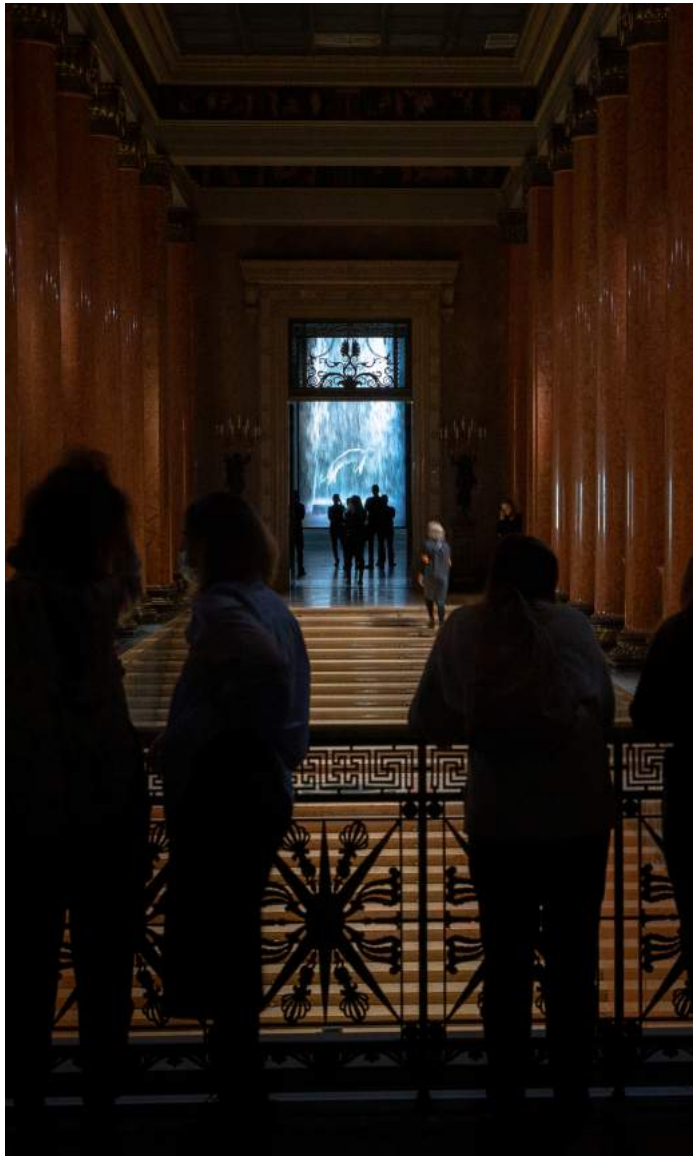
EXHIBITION PARTICIPANTS

More than 100 participants, including Shirin Neshat (Iran / USA), Julian Rosefeldt (Germany), Ken Jacobs (USA), Clément Cogitore (France), Kirstine Roepstorff (Denmark), Guido van der Werve (The Netherlands), Marnix de Nijs (The Netherlands), Glenda León (Cuba), Cristina Lucas (Spain), Taus Makhacheva (Russia), Irina Nakhova (Russia), Jaume Plensa (Spain), Recycle Group (Russia), Monica Studer and Christoph van den Berg (Switzerland), Shi Zheng (China)

ABOUT THE PROJECT

Created as a reaction to the situation of the isolation during COVID-19 pandemic, the project offered its viewers different ways of meaningful living of time introduced by artists and curators from all over the world. The particular interest of the project was a one-of-a-kind section Digital Exchange that two times a week brought the works of the key international media artists to the homes of the viewers with open-access 24-hour broadcasts.

BILL VIOLA. THE JOURNEY OF THE SOUL







2021, The Pushkin State Museum of Fine Arts, Moscow

EXHIBITION PARTICIPANTS

Bill Viola (USA)

ABOUT THE PROJECT

This first solo exhibition in Russia covered fourteen years of Bill Viola's practice. A must-see show presented artworks that summarize a creative search of one of the most influential media artist in the world focusing on the human condition, the journey of human from birth to death, and the transformations of the soul. It was the first time in the history of The Pushkin Museum, that media art occupied the main exhibition halls of the institution.

Bill Viola's work is a fine example of rethinking traditional Western iconography, religious imagery and metaphors through its refraction in the contemporary environment by means of media art. Though the exhibition did not provide direct juxtapositions with Viola's sources of inspiration, as a curator, I invited viewers to identify iconographic references and migrating images by visiting the old master rooms of The Pushkin Museum after viewing the exhibition.

THERE IS A BEGINNING IN THE END.
THE SECRET TINTORETTO FRATERNITY







2019, Chiesa di San Fantin, Venice

EXHIBITION PARTICIPANTS

Gary Hill (USA), !Mediengruppe Bitnik (Switzerland), Emilio Vedova (Italy), Jacopo Robusti (known as Tintoretto) (Italy), Dmitry Krymov (Russia), Irina Nakhova (Russia)

ABOUT THE PROJECT

The special project by innovative division of The Pushkin Museum devoted to the 500th anniversary of Tintoretto challenged the standard format of the exhibition experience inside a newly opened after renovation baroque church. The show turned away from a black-box and functioned as a theater performance with schedule and particular duration, giving a unique visiting experience: each peace acted according to a certain performance scenario. Projects by Gary Hill, Irina Nakhova and Dmitry Krymov were site-specifically produced for the show.

As a curator of the project, I aimed to uncover connections between contemporary art (new media art in particular) and masters of the past, inviting the artist to develop the innovations introduced by Tintoretto with their site-specific works.

MAN AS BIRD. IMAGES OF JOURNEYS
COLLATERAL EVENT OF THE 57TH INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA







2017, Palazzo Soranzo Van Axel, Venice

EXHIBITION PARTICIPANTS

David Claerbout (Belgium), Masaki Fujihata (Japan), Fabrizio Plessi (Italy), Martin Honert (Germany), Marnix de Nijs (Netherlands), Mariano Sardon (Argentina), Semyon Aleksandrovsky (Russia), Tanya Akhmetgalieva (Russia), Dmitry Bulnygin (Russia), Sofia Gavrilova (Russia), Yuri Kalendarev (Italy / Russia), Provmyza art group (Russia), Leonid Tishkov (Russia), Irina Zatulovskaya (Russia)

ABOUT THE PROJECT

Placing a new space on the map of Venice, the exhibition became a memorable experience inviting viewers to travel across multiple dimensions – space, time and individual perception – which may alter the perception of the world and the self. The initial morphology and structure of the images transform along the journey due to different viewpoints incorporated into the project.

As a curator, I wanted the viewers to experience unusual proportions and perspectives like Jonathan Swift's Gulliver or Lewis Carroll's Alice with the world transforming, the point of view changing, the real and the imaginary intertwining and no longer corresponding to our former beliefs.

HOUSE OF IMPRESSIONS. WANDERING WITH A TROUBADOUR









2016–2017, The Pushkin State Museum of Fine Arts, Moscow

AWARDS

2017 Shortlist Nominee of The Innovation Prize, Russia – Project of the Year

EXHIBITION PARTICIPANTS

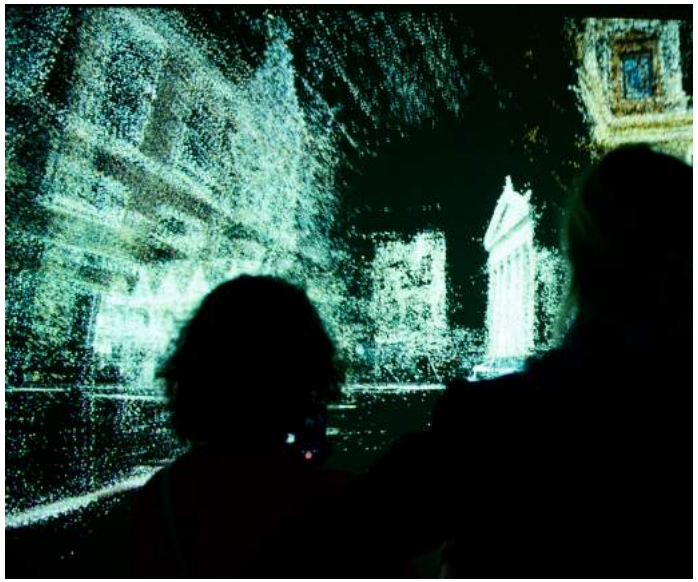
Vito Acconci (USA), !Mediengruppe Bitnik (Switzerland), Julian Rosefeldt (Germany), Gary Hill (USA), Camille Norment (USA / Norway), Ragnar Kjartansson (Iceland), Jonas Mekas (USA), Anri Sala (Albania / Italy), Johanna Billing (Sweden), Cod.Act: Andre and Michel Decosterd (Switzerland), Marina Chernikova (Netherlands / Russia), Andrey Cherkasov, (Russia), Sasha Pirogova (Russia), Petr Zhukov and Kirill Shirokov (Russia), Petr Aidu (Russia), Semyon Aleksandrovsky (Russia), Viktor Alimpiev (Russia),

ABOUT THE PROJECT

Occupying a four-storey mansion, artists as modern troubadours addressed universal means of communication – sound and music – making it possible for various communities to understand each other when words are unable to do so.

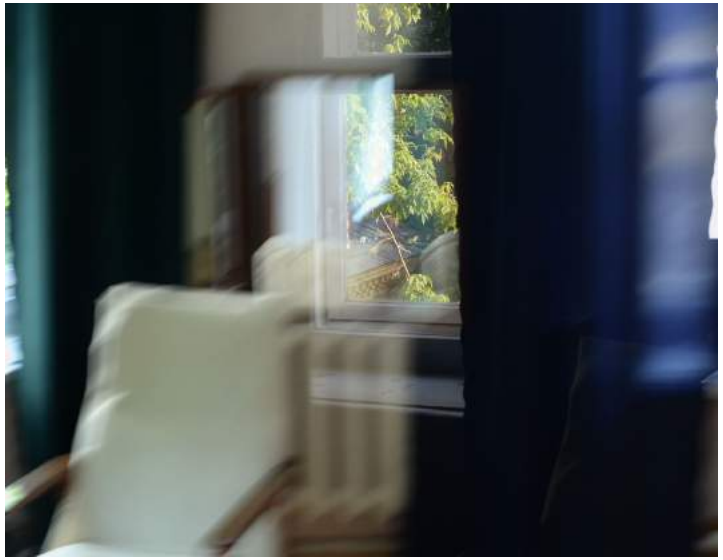
As a curator I aimed to open up for the visitors a new way of cognition of the world that relies primally on sound stimuli and to give an experience of understanding beyond rational conceptions of the mind.

HOUSE OF IMPRESSIONS.
CLASSIC AND CONTEMPORARY MEDIA ART









2016, The Pushkin State Museum of Fine Arts, Moscow

AWARDS

2017 Shortlist Nominee of The Innovation Prize, Russia – Project of the Year

EXHIBITION PARTICIPANTS

Chantal Akerman (Belgium / France), Steina and Woody Vasulka (USA), Bill Viola (USA), Christa Sommerer & Laurent Mignonneau (Austria), Bruce Nauman (USA), Mona Hatoum (Lebanon / UK), Marnix de Nijs (The Netherlands), Adrian Paci (Albania / Italy), Mariano Sardon (Argentina), Nan Hoover (The Netherlands), Yuri Kalendarev (Italy / Russia), Dina Karaman (Russia), Tanya Akhmetgalieva (Russia), Elena Koptyaeva (Russia), Ivan Lungin (Russia), Merel Mirage (The Netherlands), Irina Nakhova (Russia), Ksenia Peretrukhina (Russia), Marianne Heske (Norway)

ABOUT THE PROJECT

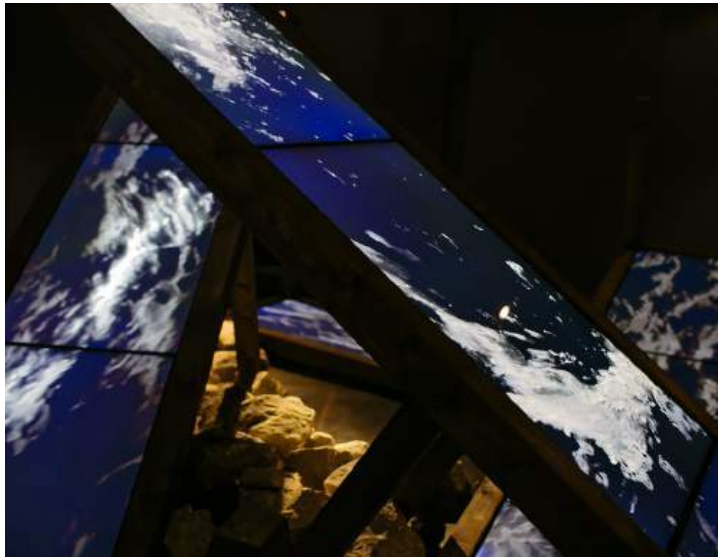
Creating bridges between mid-XX–XXI centuries and late XIX – early XX centuries, as a curator, I aimed to familiarise the audience of the traditional museum with the new media art, highlighting the succession between the art of today and the artistic research of the past. The topics of ‘new sight’ or ‘new vision’ developed in the exhibition presented the viewers with the concept of ‘extended looking’, inviting them to experience art like never before.

FABRIZIO PLESSI. THE SOUL OF STONE









2018, The Pushkin State Museum of Fine Arts, Moscow

EXHIBITION PARTICIPANTS

Fabrizio Plessi (Italy)

ABOUT THE PROJECT

The intervention project, produced specially for The Pushkin Museum, was a dialogue between one of the pioneers of media art and the heritage of the Western artistic tradition from the collection of the museum. The exhibition was created using casts from the museum collection and located inside the permanent exhibition halls.

By using multimedia technologies, the artist revealed the pure form of the antique artworks from the collection of the museum. The exhibition presented an unexpected interpretation of Ovid's «Metamorphosis» as a digital sculpture, giving the audience a chance to look into the hidden matters.

GOLDEN AGE OF RUSSIAN AVANT-GARDE INSTALLATION BY PETER GREENAWAY AND SASKIA BODDEKKE









2014, Museum Exhibition Complex Manege, Moscow

AWARDS

2016 Recipient of The Innovation Prize, Russia – Theory, Art Criticism, Art History (for the research catalogue of the exhibition)

2015 Recipient of The Art Newspaper Russia Award – Project of the Year

EXHIBITION PARTICIPANTS

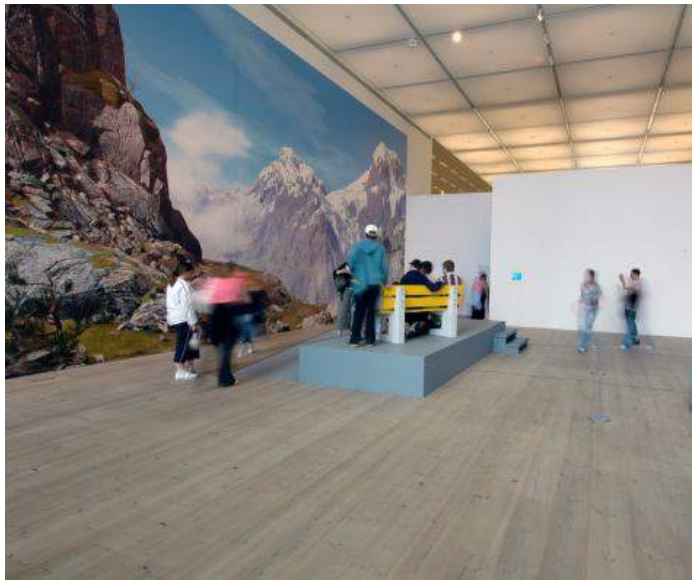
Peter Greenaway (UK), Saskia Boddekke (The Netherlands)

ABOUT THE PROJECT

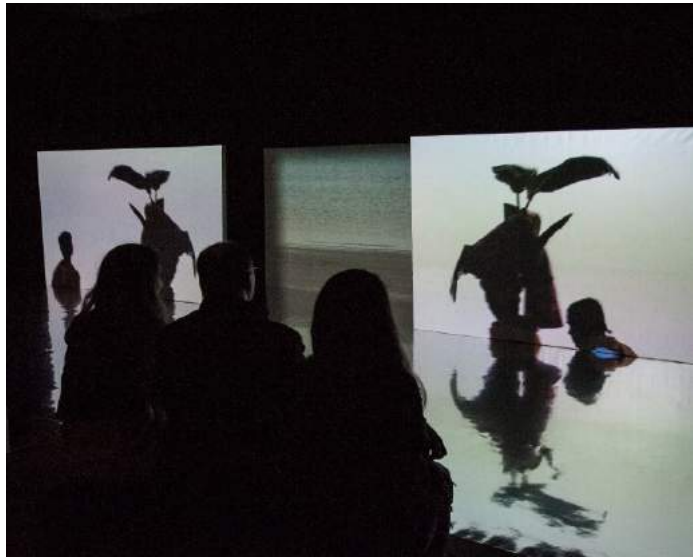
The large-scale exhibition project was commissioned by Peter Greenaway and Saskia Boddeke, celebrating the innovations of the Russian avant-garde. The multimedia polyscreen installation was presented on 5 000 sq. m. featuring more than 1 000 images of the avant-garde works from all over the world, including The State Tretyakov Gallery (Moscow), The Russian Museum (St. Petersburg), The Stedelijk Museum (Amsterdam), The Van Abbemuseum (Eindhoven), The Centre Pompidou (Paris), The Museum of Modern Art (New York), The Guggenheim Museum (New York) and more.

The project was created as a new approach to the history of art and revealed a novel visuality and possibilities of perceiving the world through images.

EXPANDED CINEMA – III. MOCUMENTARY: REALITY IS NOT ENOUGH









2013, Moscow Museum of Modern Art

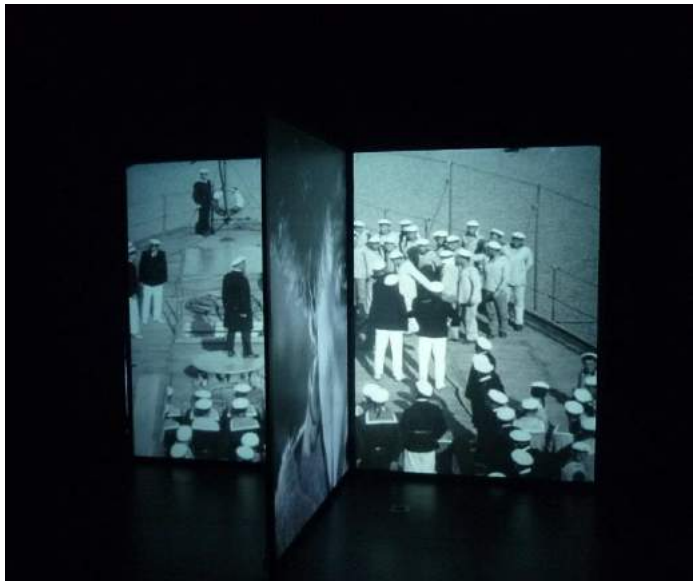
EXHIBITION PARTICIPANTS

Harun Farocki, (Germany), Ranbir Kaleka (India), Walid Ra'ad / The Atlas Group, (USA / Lebanon), Omer Fast (Israel), Milica Tomić (Serbia), Monica Studer and Christoph van den Berg (Switzerland), Janez Janša (Slovenia), Nonny de la Peña and Peggy Weil (USA), Dmitry Venkov (Russia), Dina Karaman (Russia), Roman Mokrov (Russia), Jack and Leigh Ruby (Australia), Vladimir Arkhipov (Russia), Nikolay Onishchenko (Russia)

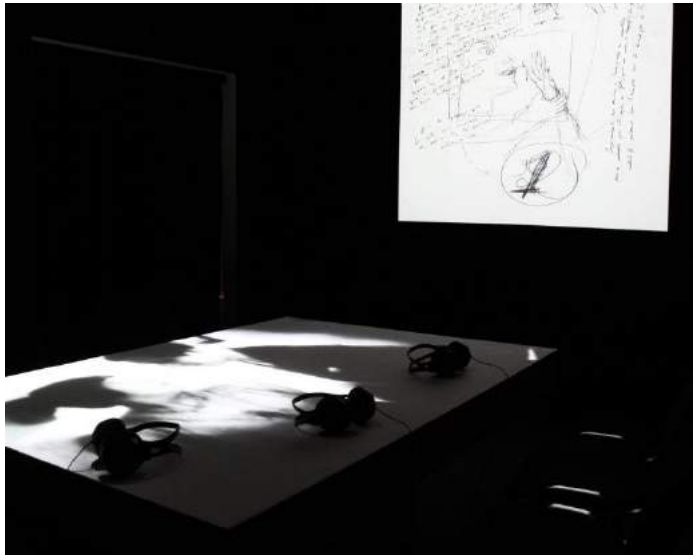
ABOUT THE PROJECT

The show was focused on the artists utilizing pseudo documentary and mocumentary strategies in their creative practices. The exhibition posed the question of blurred borders between fiction and reality in the era of media addiction, information pollution and uncritical consumption of data and images. Selected artworks created new legends by means of video, editing, special effects, and dramatizations: all the tricks of the documentary turn into an unbeatable weapon of art play for rewriting history, exposing the complexes and definitions of pain thresholds of individuals, society, eras and nations. Creative approach to the exhibition scenography helped to create a trick feeling in o the audience, making them question their perception, and the reality around.

EXPANDED CINEMA – II. THE IMMERSION: TOWARDS HAPTIC CINEMA









2012, The Ekaterina Cultural Foundation, Moscow

EXHIBITION PARTICIPANTS

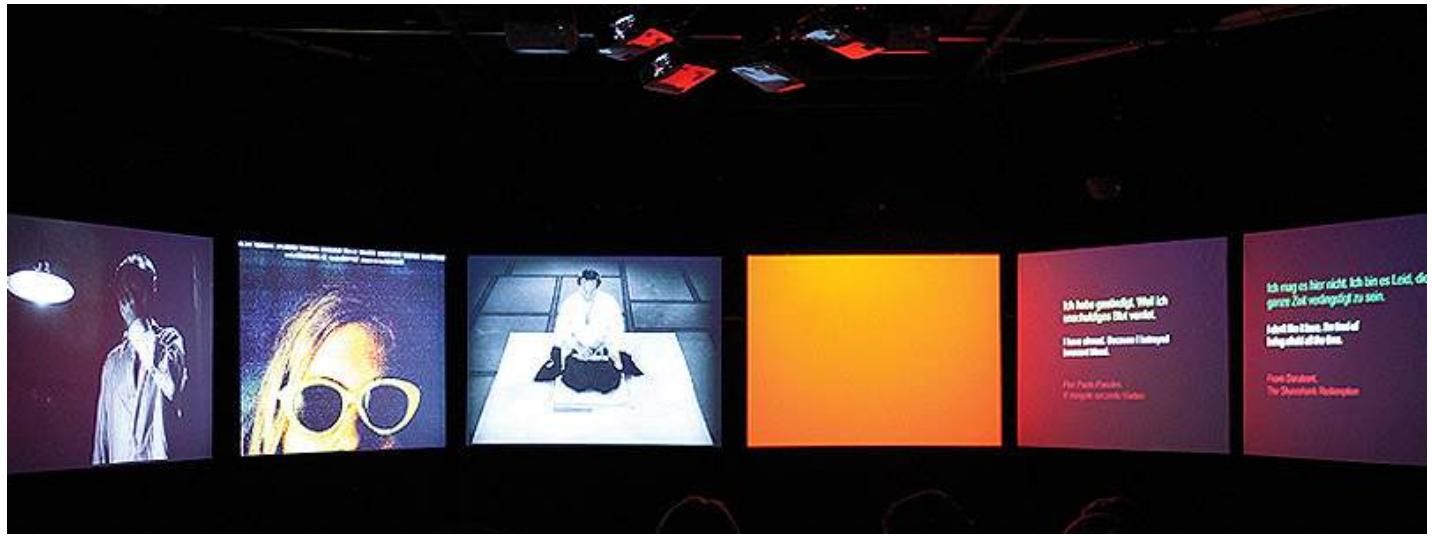
Kazimir Malevich (Russia), Mikhail Matyushin (Russia), Nam June Paik (USA / South Korea), Ken Jacobs (USA), Paul Clipson (USA), Pia Tikka (Finland), Herz Frank (Latvia / Israel), Hans Richter (Germany), Woody and Steina Vasulka (USA), Konstantin Adzher (Russia), Oleg and Olga Ponomarev (Russia), Alexei Isaev (Russia), Elena Gorbacheva (Russia), TOT-ART group (Russia), Valery Eizenberg (Russia), Ekaterina Pavlova (Russia), Constantin Semin (Russia), Dina Karaman (Russia), Alexandra Kuznetsova (Russia), Zbigniew Rybczyński (Poland), Chris Hales (UK), Boris Debackere (Belgium), Perry Bard (USA), Mark Amerika (USA), Olga Kisseleva (Russia)

ABOUT THE PROJECT

Exhibition consisted of several sections each belonging to a certain type of director's approach to working with screen and viewer: pure cinema, attractions montage, tactile cinema, machine vision, and interactive cinema, introducing these notions to the audience.

Developing ideas of the avant-garde artists, surrealists, futurists, contemporary masters, showcased in the exhibition, invite the viewers to experience visual image in a multisensory experience, which goes beyond the surface of the screen.

EXPANDED CINEMA – I







2011, Garage Museum of Contemporary Art, Moscow

EXHIBITION PARTICIPANTS

Yang Fudong (China), Eija-Liisa Ahtila (Finland), Isaak Julien (UK)

ABOUT THE PROJECT

An ambitious project aimed to introduce to the viewers the concept of the expanded cinema which goes beyond the limits defined by the action film. Setting borders between the territory of visual art and classic cinema have been attempted in dozens of articles, and the project's goal was to explore all nuances of this subject in a two-part exhibition, defining video art both for neophyte and experienced audience.

EXPANDED CINEMA – I

2011, Moscow Museum of Modern Art







EXHIBITION PARTICIPANTS

Ranbir Kaleka (India), Fiona Tan (The Netherlands), Doug Aitken (USA), Johanna Billing (Sweden), Harun Farocki (Germany), Gary Hill (USA), Anri Sala (Albania / Italy), Taus Makhacheva (Russia), Keren Cytter (Israel / Germany), Almagul Menlibaeva (Kazakhstan), Leslie Thornton (USA), Arev Manoukian (Canada), Boris Eldagsen (Germany), Yuri Kalendarev (Italy / Russia), Evgeny Yufit (Russia), Ilya Permyakov (Russia), Elena Kovylina (Russia), Provmyza group (Russia), Blue Soup art group (Russia), Yuri Albert (Russia) and Viktor Alimpiev (Russia)

ABOUT THE PROJECT

The four-storey exhibition chosen from the most prominent striking works on the verge of cinema and video art presented different interpretations of the moving images and various methods of working with the time and space of the screen. The visitors were invited to experience the promising events in screen culture: multiscreen cinema, artworks being created in real-time with active audience interaction, new strategies of art-audience communication.

GARY HILL: VIEWER

2010, GMG Gallery, Moscow







EXHIBITION PARTICIPANTS

Gary Hill (USA)

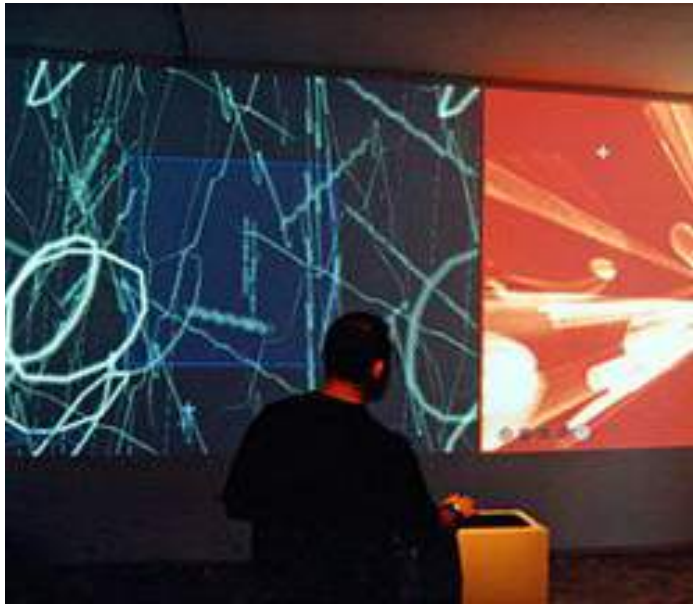
ABOUT THE PROJECT

The exhibition became a first introduction for the Russian audience with the works of Gary Hill, as a pioneering artist in the field who defined the face of new media art that we see today. For me as a curator, it was extremely important to highlight the work that Gary Hill is doing in his research of the interconnections of the language, image and sound. Therefore, the show presented signature pieces of the artist together with his most prominent works.

MEDIA FORUM OF THE MOSCOW INTERNATIONAL FILM FESTIVAL









2000–2015
Various locations

EXHIBITION PARTICIPANTS

Dozens of prominent media artists were introduced to the Russian audience at the Media Forum, among them Eija-Liisa Ahtila (Finland), Peter Greenaway (UK), Isaac Julien (UK), Eve Sussman (USA), Fiona Tan (USA), Harun Farocki (Germany), Omer Fast (Israel), Yang Fudong (China), Gary Hill (USA), Jesper Just (Denmark), Anri Sala (Albania / Italy), Nam June Paik (USA / South Korea), Ken Jacobs (USA), Woody and Steina Vasulka (USA), Monica Studer and Christoph van den Berg (Switzerland), Ryoichi Kurokawa (Japan), Ryoji Ikeda (Japan), JODI (The Netherlands), and more

ABOUT THE PROJECT

The Media Forum of the Moscow International Film Festival was the first program at the intersection of video art and cinema for an A-list film festival. It hosted the most engaging events reflecting new developments at the border of different genres – videoart, sound-art, alternative cinema, hybrid-art, media-poetry etc. During these 16 years, we screened 15 000 works, presented video programs from more than 50 countries. There were thousands of viewers and participants of thousands of exhibitions, screenings, performances, discussions, and workshops.

conferences, symposiums, festivals

selection

Conferences, Symposiums, and Festivals

2018	curator, **XLIX International Research "Vipper Conference" "Classics and Contemporaneity. Reflections,"**, Moscow, the first installment of the traditional conference at The Pushkin State Museum of Fine Arts focusing on the topic of transhistorical approach
2009	curator, **Art of the New Technologies and Museums** conference in the frames of the Science Art Fest, Moscow
2005	curator, **Moving Images Festival,** Anadyr, a multimedia project featuring an exhibition of video and media art, lectures, video screenings and roundtable discussions
2004	curator, **Cactus Media Art Multimedia Festival,** Norilsk, a unique festival presenting digital art for a wide audience above the Arctic Circle
2001	curator, **Split Screen,** Nizhny Novgorod, an international symposium with more than 200 participants
2000–2015	curator, **Media Forum of the Moscow International Film Festival,** Moscow, an annual program at the intersection of video art and cinema
2000, 2011–2013	curator, **Pro&Contra,** Moscow, Krasnoyarsk, the first cross-discipline international symposium in Russia, considering the problems of combining contemporary innovative culture and new technologies
1999–2000	curator, **Trash-Art,** Moscow, the first international festival in Russia dedicated to net art
1997–2000	curator, **Da-Da-Net,** Moscow, the first festival in Russia dedicated to the Russian art resources
1994	co-curator, **NewMediaLogia,** Moscow, the first international symposium in Russia dedicated to the new media art

publications

selection

Catalogues, collections and special editions devoted to the new media art, including:

2019	academic editor, contributor, conference text collection **XLIX International Research "Vipper conference" "Classics and Contemporaneity. Reflections",** The Pushkin State Museum of Fine Arts, Moscow
2018	compiler, contributor, research catalogue **Man as Bird. Images of Journeys**, The Pushkin State Museum of Fine Arts, Moscow
2015	compiler, contributor, research catalogue **Projections of the Avant-Garde**, Artguide Editions, Moscow
2013	compiler, contributor, **The Mythology of Media. Experience of the Historical Description of the Artist's Biography. Alexei Isaev (1960–2006)**, New Literary Observer, Moscow
2013	compiler, contributor, research catalogue **Expanded Cinema – III. Mocumentary: Reality is Not Enough**, MediaArtLab – Center for Art and Culture, Moscow
2012	compiler, contributor, research catalogue **Expanded Cinema – II. The Immersion: Towards Haptic Cinema**, MediaArtLab – Center for Art and Culture, Moscow
2011	compiler, contributor, research catalogue **Expanded Cinema – I**, MediaArtLab – Center for Art and Culture, Moscow
2010	compiler, contributor, anthology **TRANSITLAND: Video art from Central and Eastern Europe after the fall of the Berlin Wall 1989–2009,** MediaArtLab – Center for Art and Culture, Moscow
2002	compiler, contributor, **Anthology of Russian Video Art,** MediaArtLab – Center for Art and Culture, Moscow
2001	compiler, contributor, collection of theoretical articles, essays and analytical reviews **Look From The East,** MediaArtLab – Center for Art and Culture, Moscow
2000–2015	compiler, editor, contributor, catalogues of **Media Forum of the Moscow International Film Festival,** MediaArtLab – Center for Art and Culture, Moscow
2000, 2011–2013	compiler, editor, contributor, collection of theoretical articles, essays and analytical reviews **Pro&Contra,** MediaArtLab – Center for Art and Culture, Moscow
1999–2000	compiler, editor, contributor, catalogues **Data Trash,** MediaArtLab – Center for Art and Culture, Moscow
1994	compiler, contributor, collection of theoretical articles, essays and analytical reviews **NewMediaLogia / NewMediaTopia,** Soros Center for Contemporary Art, Moscow

educational activities

selection

Higher and Professional Education, Lecture Courses

2018–2019 author of an inter-faculty course **Video Art**, Russian Institute of Theater Arts – GITIS, Moscow

2018 guest lecturer, Avant-Garde LAB Curator School, Jewish Museum and Tolerance Centre, Moscow

2016 author of a lecture course **Art and the History of the Moving Image: XX–XXI**, The Pushkin State Museum of Fine Arts

2016 author of a lecture course **Media Art: from Virtual to Social Practices**, RMA Business School, Moscow

2016 guest lecturer, MA Advanced Urban Design, Strelka Institute of Media, Architecture and Design, Moscow, National Research University – Higher School of Economics, Moscow

2013–2014 founder and head of an **Open School Manege / MediaArtLab**, Moscow

2008 author of an annual lecture course **At the Intersection. The Birth of New Meanings**, BBDO, Moscow

2007 author of a lecture course **Media Culture / Contemporary Art** in the frames of "Free Workshops" school, Moscow Museum of Modern Art

2001–2003 author of a monthly video screening program with introductory lectures for students of a multimedia, Pro Arte Institute, St. Petersburg

2001 author of a special course **Media Culture**, built on the developments and methodological research of MediaArtLab, Higher School of Social and Economic Sciences, Moscow

2000 author of a travelling educational program **NonStopMedia**, Nizhny Novgorod, St. Petersburg, Yoshkar-Ola, Kirov, Izhevsk

1999 author of a program **History of Media Art**, Higher School of Directors and Screenwriters of Union of Cinematographers of Russia, Moscow

other projects

selection

Museum Design

2006 digital display, The Sakhalin Regional Museum of Local Lore, Yuzhno-Sakhalinsk

2005 permanent interactive multimedia display Starting Point, the Museum Center Chukotka Heritage, Anadyr

2005 interactive multimedia display, Solovki State Historical, Architectural and Natural Museum-Reserve, Solovki

2003 multimedia display and interactive guide, the Museum of Private Collections, The Pushkin State Museum of Fine Arts, Moscow

Media

2021 author and host, podcast **Bill Viola Passions**, The Pushkin State Museum of Fine Arts, Moscow, various platforms

2018–2022 author and host, radio series **Pushkin Museum XXI**, Radio Culture, Russia

1993–1996 author and editor, TV series **Book. Tradition. Experiment**, RTR channel, Russia