

POLINA ARUTYUNOVA
Selected works



Polina Arutyunova is an artist hailing from Irkutsk, a city known for its diverse cultural legacy influenced by Buddhism and Shamanism. These spiritual practices have greatly shaped her artistic style and thematic elements. Arutyunova explores these influences through oil paintings and ceramic sculptures, focusing on themes such as dystopia, the impact of Eastern spiritual traditions, and the concept of hyperobjects. One notable aspect of her work is the transformative essence of light. She aims to depersonalize nature by stripping away notions of beauty and convenience, challenging utilitarian viewpoints and conventional beauty standards. Arutyunova's art invites viewers to see humans as transient observers of global phenomena, with minimal influence over them, rather than as the masters of nature.

Polina Arutyunova's education background includes: New Artistic Strategies at the Institute of Contemporary Art of Joseph Backstein (2021 - 2023), Faculty of Journalism, Department of Mass Media and Communications at Moscow State University 2008-2009, Faculty of History, Department of Art History at Moscow State University (2003-2008).

Residences: 2023 - Creative industries center Factory, “Factory Workshops”

program, Moscow

Solo exhibitions: 2024 - Creative industries center Factory, exhibition “Nav”

Exhibitions:

2023 • Skoltech (Skolkovo) exhibition “About strangeness” • First Avangard Factory, V festival (Ivanovo) exhibition “Gen” • Gallery «Bison» (Kazan) exhibition «Own» • Ordynka Art Gallery (Moscow) exhibition “Escape from reality” • CIC Factory (Moscow) exhibition “Pulsating Matter” • Damirova Gallery (Moscow) exhibition “Amorphism” • Creador Center for Contemporary Art (Moscow) exhibition “Beautiful is Far Away” • Gallery «ALREADY» (St. Petersburg) exhibition «Inhuman Exhibition»

2022

• Gallery “Salt” (MGAHI Surikov, Moscow) exhibition “Act of Creation” • Zaryadye Park, Media Center (Moscow) exhibition “Issue 22” • Gallery «InArt» (CCA Winzavod, Moscow) exhibition «Tears where it’s thin» • Gallery«PeresvetovLane»(Moscow)exhibition«DiaryofaTimeTraveler»

2021

ArtRussia Fair (Moscow) (as part of the Portraiser agency)

Other

2023 - market WIN-WIN (Winzavod) 2023 - Night of Museums (CIC Fabrika) 2023 - Night of Factories (CIC Factory) 2023 - Artist talk (Ordynka Art Gallery)



Nav
150 150 cm
Oil on canvas
2024

Repair work
150 200 cm
Oil on canvas, 2023.





1 °C
170 250 cm
Oil on canvas
2023



Where were you born and does that affect your work?

I was born in Eastern Siberia, in the city of Irkutsk. Nearby is the incredibly beautiful and largest freshwater lake Baikal in the world. In this part, Russia borders with Mongolia and Buryatia, where the main religions are Buddhism and shamanism. These are very interesting cultures with a rich pagan heritage. As a child, I heard a lot of myths and fairy tales about this. Probably, this could partly influence my vision of the world. In general, when I think about the theory of hyperobjects, many things seem to me similar to the ancient ideas of people about the animation of natural phenomena.

How did your studies in art history shape your understanding of art and influence your work?

I think that my education provided, first of all, a qualitative basis for the formation of aesthetic taste. I began to understand and feel art much later, when I became an artist.

Why did you choose oil paintings and ceramics as your preferred mediums?

I really love painting. For me this process is partly very meditative, but at the same time requiring a lot of concentration. It's like having a thoughtful conversation with yourself. I like the medium, the smell of paint, how the form is gradually sculpted on the surface of the canvas, my state in it. I know Marshall McLuhan's saying that the medium is the message and it seems to me that for most contemporary artists this is a very accurate statement. But there's no message in my choice, only love.

As for ceramics, this was a spontaneous decision during the creation of the Nav project. I did a large series dedicated to eternal winter, where winter becomes not an object, but rather a subject, observing and creating, creating everyday mythology. And I wanted to populate this imaginary world with strange ceramic creatures.

What inspired you to explore the theme of hyperobjects and temporary nature?

I read the book Object-Oriented Ontology by Graham Harman and was very impressed by it. I wanted to create a series that would talk about nature from an anthropocentric point of view. "Dehumanize" nature by removing the labels of beauty and convenience from it. Move away from utilitarian perception and move away from the usual understanding of beauty, which serves the human need for visual pleasure. Man is no longer the crown of creation, not the master of nature, he is simply a temporary contemplator of global processes, which he can hardly or almost not influence at all.

Describe your ideal working environment.

My home workshop and silence :)

How do you approach the use of light and shadow in your paintings?

Oh, this is my favorite topic. In 2023, I completed the "Lights" project. It was dedicated to the only material trace that, it seems to me, will remain after the Earth ends its existence. Light in the works appears simultaneously as an object, a hyperobject and as a subject. Possessing a set of qualities and descriptive characteristics for a person, he nevertheless remains incomprehensible in his essence, an "object" in himself. Exploring the topic of agency of non-human actors in this series, I ask myself whether agency exists not only in the world of objects, material things, which, of course, include light and electromagnetic waves. Does time have agency, for example? Spaces?

Light in the series is considered not only as a trace of human civilization, which is both a co-creator of light and a witness to its existence. One hyperobject (humanity) observes the life and death of another hyperobject (natural light and produced), the creation of which is partly related.





Untitled
150 200 cm
Oil on Canvas
2023



Installation view at creative industries center Fabrika
Moscow, Russia 2024



Object No. 3, ceramics, glazes, 2023.

Object No. 1, ceramics, glazes, 2023





Object No. 2, ceramics, glazes, 2023





How do you know when a work is finished?

I have no signs, you just understand - you have to finish it, otherwise you'll ruin everything

Does art help you in other areas of your life?

Partly. This is an expansion of social connections that gradually become friendly. Art makes you the deepest well from which you want to drink.

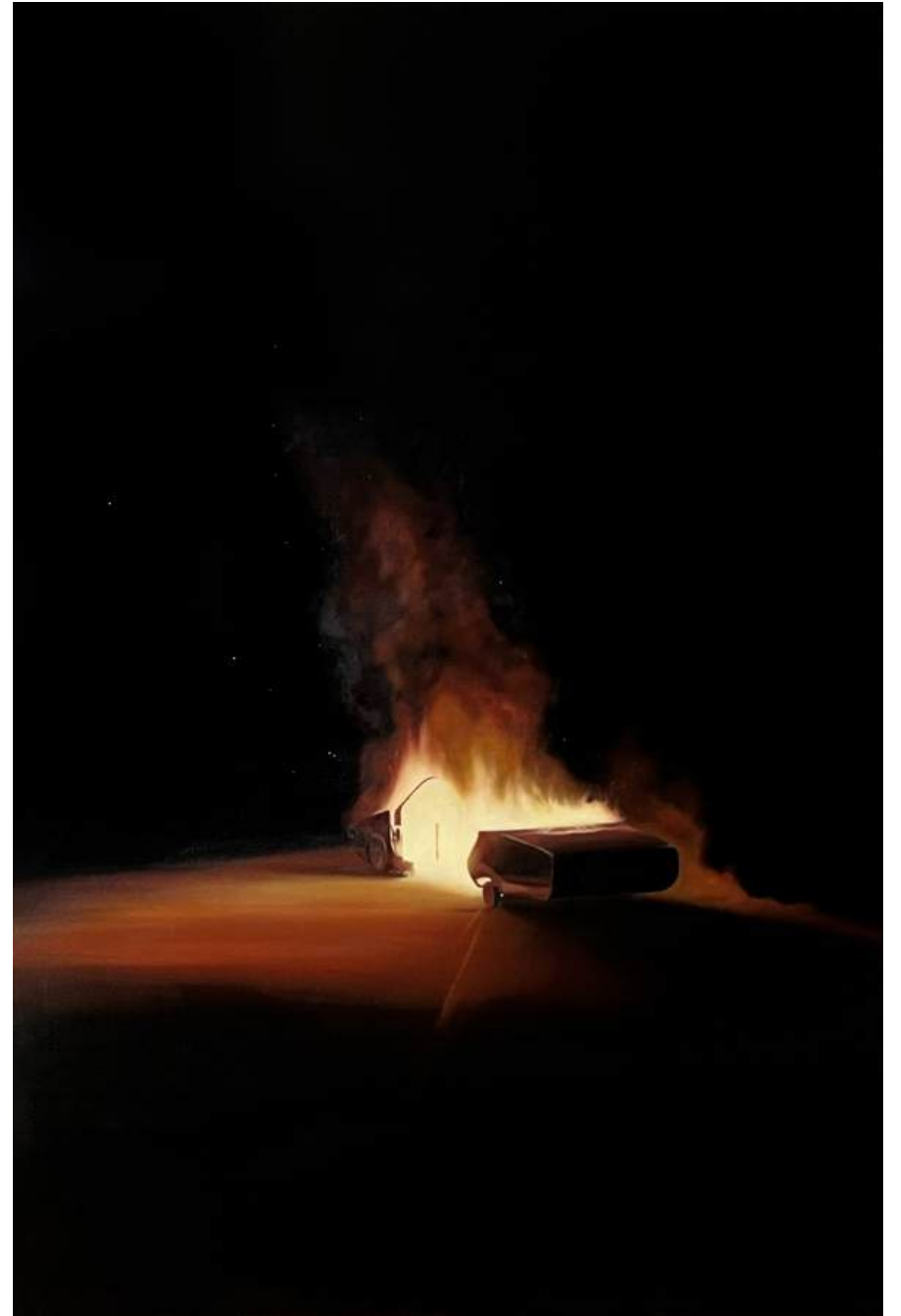
What does art mean to you?

This is the main part of my life. What defines me



Object No. 4,
Ceramics, glazes, 2023

Don't smoke in the car 100 150 cm
Oil on canvas 2022





 **SATURN SIX GALLERY**