

Viacheslav Kabanov

Metaphor and the project

Key words

Contemporary Russian photography, Viacheslav Kabanov, Slava Kabanov, portrait, nude, black-and-white photography, film photography, hand-print photography, conceptual photography, photographic series, Oleg Arnautov.

Abstract

The portfolio of the Russian artist-photographer and a teacher-psychologist at the Moscow University for Humanities, Viacheslav Kabanov, titled *Metaphor and the project* is accompanied by text from the very famous Russian curator and artist Oleg Arnautov, who described Viacheslav's artwork as: "a set of thought forms. The spaces he creates are connected more with his thoughts, conclusions; they are the result of his observations, and not the process of studying the object. And that is why theatre is organically present in his creative laboratory. People and things play in this theatre. He creates metaphors one by one, and then formally combines them into a series or a project. With all the emotionality of the final print we can observe the extraordinary organization and rational sequence of the author. Everything is verified, all stages of work are subordinated to his concept, his idea. And this feature is visible even in the works where an object or light can't be controlled; they can be just "properly shot". Viacheslav Kabanov works subordinating all visual possibilities to his idea. And here his directing is, of course, project-based. The author for me in this sense is a modern

artist, contemporary artist." Working on specific projects, focusing on a specific topic, looking for new opportunities that photography can offer, never stop at a once understood and accessible solution, search, luck, failure and analysis are most interesting and important for Viacheslav Kabanov as an artist. He uses different techniques and technologies: analogue, digital and their combination. The main theme for him is the human, the inner experiences, fears and conflicts. His inner world, its collision with the outside world generates conflicts and dramas, which become the basis for his projects. He believes that it is impossible to solve any problems at the level of humanity without dealing with inner demons. Photography for him is like psychotherapy. Tarkovsky and Bergman are the two directors who are closest to him in visual level as an inspiration, mainly the psychologism of their characters and the depth of penetration into a person. Photography and psychology are closely linked, of course due to the fact, that he saw the collapse of an empire, the fall of values, the collapse of human destinies, pain, suffering and the birth of a new empire. This all is reflected in his artwork.

First of all, I'm interested in photography itself. Certainly, its emergence in the 19th century largely predetermined the development of the communication capabilities of mankind, which in its turn affected all spheres of society. For today, photography has travelled the path of almost 2 centuries and continues to develop actively, improving its language, expanding its set of tools. Its technical capabilities are amazing, they are virtually limitless; it exists in the analogue and digital world. But photography as a phenomenon is still poorly studied. It has not yet bypassed the delight from the first image production; humanity is experiencing it again and again. This distracts from a deeper study of photography, its possibilities of dissecting reality, interpretation, from the ability to push the boundaries and compress space. Working on specific projects, focusing on a specific topic, I never stop looking for new opportunities that photography can offer me, never stop at a once understood and accessible solution. I try to find a new solution for each new topic, a new interpretation that allows me to go beyond the already known methods. Search, luck, failure, analysis - this is the work that is the most interesting and important for me today, I hope that not only for me...

In my work I use different techniques and technologies: analogue, digital and their combination. I would like to focus on analogue technique for two reasons: the first is connected with

another increase in interest in film photography among people who are somehow involved in the world of photography; and the second is that my work consists half of projects created with authentic technologies. I spent many hours in the dark room and use up a large amount of photographic material studying the analogue processes of image acquisition, this work was worth it. The fruits of this work are the knowledge and experience that allow me today to control, to manage the photographic plasticity of the image from the moment of shooting, developing the film and ending with printing the finished image in the dark room. It also gave an understanding of when and for which themes to use authentic technology, and when - digital. I mentioned the theme. The theme, the story - where does it come from. For me, I believe, as for many other authors, this is something that excites, touches, what I want to say. To date the main theme for me is "the human". It sounds quite broad, if to concretize - the inner experiences, fears, conflicts. Almost all series are about my experiences, conflicts, reflections. My inner world, its collision with the outside world generates conflicts and drama, which become the basis for my projects. I believe that it is impossible to solve any problems at the level of humanity without dealing with the inner demons. Photography for me is like psychotherapy. I rarely go beyond my own "ego"; these are exceptional cases when I can speak on behalf of another person. This is possible only

when the level of empathy is so high that you feel the experiences of another person and are involuntarily immersed in them. It was so with the series "The requiem", a series about my grandmother, her experiences, her suffering caused by the split of her reality because of the collapse of the entire system of values due to the political turmoil of the 90s in Russia. She had never been able to reconcile herself to the new world, which was alien to her in spirit. And it affected not only her, but entire generations. For me, my grandmother had always been a close, dear person, I saw her experiences, her conflict with reality, at some point I began to feel it all, and the experiences of another person to some extent became mine, and eventually this project was born. But again, this is a rare case, as it's hard and devastating for yourself to truly empathize with another person. Working with my inner world, pulling it out, I wonder if it can be interesting to anyone but me. At the moment, I think so. From my own experience I know that most people ask the same questions. But the truth is that not all are prepared to be 100% honest with themselves and to extricate into the light the most bright and dark of what is inside of them and to flaunt it. It is difficult for me to say at what point it became the main theme of my work, but not the last role in this was played by training at the University of Culture and Arts in the Studio of Yuri Babich, a great photographer and teacher. Classes on his course gave me an

understanding of what photography is and helped to be formed as an author.

Among my teachers, I would boldly name Tarkovsky and Bergman, the two directors who are closest to me. Their work always inspires me, every time I review their films, I discover something new. The psychologism of their characters, the depth of penetration into a person - this is what I would like to see in my works. I have a project dedicated to Bergman, I was lucky enough to visit Sweden, Fårö Island, where Bergman spent the last years of his life. I travel to the places where he shot his films, tried to look through his eyes. It is difficult for me to estimate how convincing the project turned out, I think, it turned out to be my reflection on his creativity, empathy, tribute to his heritage. Very often I notice that starting a project you have some plan and confidence but in the process of work you lose confidence, and the plan goes to hell. And then, being sure that you have a map of where to move, you suddenly find yourself completely alone, in the dark, not having the slightest idea where to move. I would call it the moment of truth, there are two outcomes: suddenly a light flickers in the distance, and you slowly begin to move; or nothing happens, and then there is only one thing left, to leave the theme, it means - the time for it has not come yet.

It happens that the project develops easily and quickly, but this happens only when you have repeatedly approached this theme. So, the series "The Newly Testament"

developed very quickly, it was a kind of continuation of the series "Requiem". Here, as it seems to me, it is necessary to focus attention on a very important point - the perception of a person. It depends on his inner world, which consists of cultural, religious and social identity. For me, photography and psychology are closely linked. The artist, his work are greatly influenced by the place of birth, culture, events, witness and participant which he becomes. I saw the collapse of the empire, the fall of values, the collapse of human destinies, pain, suffering, the birth of a new empire. I do not assess these events now, it is not important; it is important what impact they had on me as a person, my inner world, my awareness of reality. And what reflection they found in my work. The artist, creating a project, voicing the theme, speaking metaphorically, lights a beacon, makes others pay attention to the problem, discuss it, encouraging everyone to look inside themselves.

Viacheslav Kabanov

Viacheslav Kabanov / Metaphor and the project

One has not particularly encountered Slava's works among photographers before: the spaces he creates are connected more with his thoughts, conclusions; they are the result of his observations, and not the process of studying the object. And that is why theatre is organically presents in his creative laboratory. People and things play in this theatre. He creates metaphors one by one, and then formally combines them into a series or a project. In the series "box" we see still lifes replacing each other. It's a set of phobias, a set of thought forms. The scenography of the artist and the disputes of the illuminator and the light artist are completed by the fine work of the photographer - focus-non-focus, and the printer, using the possibilities of paper and film. With all the emotionality of the final print we can observe the extraordinary organization and rational sequence of the author. Everything is verified, all stages of work are subordinated to his concept, his idea. And this feature is visible even in the works where an object or light can't be controlled; they can be just "properly shot". I'm talking about the landscapes of Lake Baikal. Consciously or not, Viacheslav created the image of the unique purity of the lake without shooting the cracks in the ice or the extraordinary transparency of the water. In his landscapes of Lake Baikal its purity is expressed by the rigor of forms and the subordination to different colouristic states.

And if in some photos from this series we see inclusions, they are perceived as "garbage". And again, this is about pollution, but not directly, without dumping cans and bottles in the frame. And this series of colour works is completely different from the series "box". Viacheslav Kabanov works subordinating all visual possibilities to his idea. And here his directing is, of course, project-based. The author for me in this sense is a modern artist, contemporary artist.

Curator Oleg Arnautov

OLEG ARNAUTOV (b.1963, Moscow, Russia)

Education

1981-1983
The Art College (Moscow)
(specialization: artistic furniture)

1989 - 1994
Work and study in Theatre
"Diasfera" directed by Y. V. Reshetnikova (multi-channel video projection)

List of completed projects - curator:

2019
Auction house «ArtLitfund»

2018-2019
Gallery «New gallery» - art director
and curator

2016 - 2017
Gallery «Wordshop gallery» (CCA
«Winzavod»)
Exhibitions: «I am Here»,
«Edge of space», «Discourse
about landscape», «Portrait.
Impersonality», «Still Laif and
Still Laif», «Miracle» («Wordshop»
Moscow O. Arnautov and «Orda»
Ulan-Ude N. Abzaeva), person.
projects «Momento metro» A.
Domraheva, «12 perpendiculars» A.
Kortovich.

2016-2017
Art residence at Aprelevka -
curator and artist (together with the
artist S. Peterson)
Exhibitions: «Lawn-1», «Lawn-2»,
«Lawn-3»,«Lawn-4»,«Lawn-5»,
«Exhibition the day of the city
Aprelevka»

2014-2015

Art residence «Birdhouse» - -
curator and artist

2010

“Portrait-self Portrait” international
photographic exhibition (MHN).

2009-2010

Gallery “no Exhibitions” (CCA
«Winzavod»):

Letters to the Hercules - Natasha
Rostova (painting, drawing)

10 photos from the project

“Identity-2” Oleg Arnautov,

The project is a “Signature” Oleg
Arnaudov (photo),

“Ironic view a serious man” Romiras
Barba (Spain) (painting, drawing),

Project INTRO - art photographers
of Ukraine: Yuriy Kovalchyk, Alex
Pister, Irina Ruzina.

Exhibition of photo Contest

“FOTOFUTURE-2009” - for the first
time in the frames of the exposition
500 authors.

“PRO DEN GI” group exhibition:

Oleg Arnautov, Inga Bomarius,
Sergey Glushko, Vera Elnitskaya,
Lana Zaitsev, Konstantin Kalendarev,

Gerasim Kuznetsov, Dmitry Kopytin,
Sergey Sorokin, Arthur Zerich-

glucan, Valery Checkin.

“Dmitry Oskolkov. Abstract
painting”

“Russian cuisine. Chapter 2010”

Oleg Arnautov (interactive
installation) in the framework of art
Moscow 2010.

2009

“Portrait as a cause” international
photo exhibition. «L» Gallery

“The test at the national gene.

Quotes” - international exhibition

of the project “1/6+” Creative Union
of artists of Russia, Migou Fund
humanitie. the cooperation of the
States-participants of CIS, Ross.
Academy of arts, Moscow. the

Museum of modern. art
Round table in the framework of the

exhibition “the Test at the national

gene. Quotes”. Contemporary art

center “M’ars”, 12.03.2009

Roundtable participants: Tsereteli V.
L. Bazhanov, Evangeli A., Gutov D.,
D. Almaty, Tar E., V. Misiano, Oleg

Arnaudov

Photo gallery “room 410” (arts):

Meeting with A. Chernov

(FOTOFOLIO)

Exposure photography Festival “10
days in June”

Meeting with A. Podosenova
Meeting with M. Dashevskii.

Playground “TO BE” (in the gallery
“Belyaev”) “Belarusian photography from the

capital and the provinces”.
Photo contest in the festival

“Avtostrada” 2009,
Festival “Fotofuture-2009” 2009

(with Victor Scopec)

2008
The festival “a Symbol of the year”

2008 (jointly with Victor Eunuch
and Alexander Medovym),

Photo festival “10 days in June”

CHEC (with Alla Dolgaleva and
Eugene Berezner and Faith

nekludovo),

2007-2009
Gallery “OST”

Exhibition “My house, my street, my
city”, “Katerina Bubnova and Alisa

Bubnova” Christmas mysteries,
“heavenly glow”, “Class day”,

“Terrible things”, “the White guard.
Note Jack of diamonds”, “Kosi and
score” - cartoon exhibition Vadim
Konoplyanskaya, art group Coloris
Vivendi, “Indetification” Oleg
Arnaudova, “Mood” Elena Zemtsova,
Nina Kiseleva, “the urban House
of mirrors” Alice Epiphany, “Stock”
installation of Oleg Arnautova
(festival “Spring will end in August”
- “40 years of the Prague spring”),
“playing classics”, the “Eye tuning”
Boris Rozehnal, “Aliens” Marina
Fomenko, “Death of a Petit boy
and girls Lisa in two books” Sergey
Sorokin, “Spring draw people that
have lost their homes and artists.”
Curators: Oleg Arnautov and Boris
Cooperstein, with the participation
of the organization “Caritas”.

2003

Gallery “OST” (in collaboration with
V. Checkinit): “the Diary of Maxim
Pokalev”

2001-2019 and now
«4che» - studio and art-space

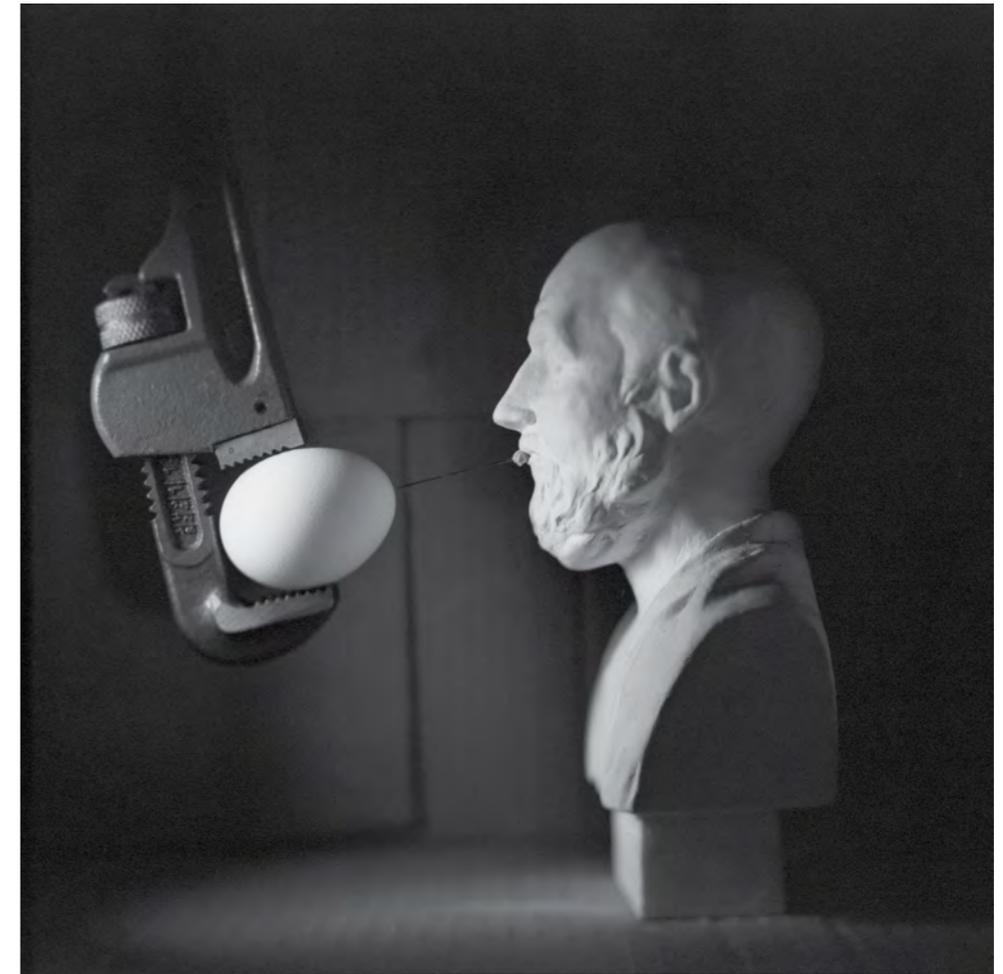
from the series The box, 2018
- in work

It is a laboratory for the study and
control of the birth rate of ideas
and images. How is the idea born,
and how is the idea transforming
into an image? All the information
I get during my life is stored in my
head – the box. All important stuff is
carefully stacked and placed in the
box. But what happens if you shake
the box? That’s right, everything
will mix, there will be clashes,
interactions which are difficult to
imagine in real life. These collisions
produce new ideas, images. This
series is a complex interpretation
of the work of consciousness and
subconsciousness by means of visual
images.









from the series Dictator, 2014
- in work

When I conceived this project, I wanted to reflect on the theme of Dictatorship and Dictator as a human personality, to create something dark and monumental....but but but, as it often happens, when you have been working on the project for a long time, the material takes on life, flexibility, independence, begins to live its own life. In the end, the series lost a monumental pathos and found irony, black humor packed in a nice erotic package. But it saved the basic meaning of the message.

I did not choose this topic by chance: the changes that occur in the world, people in power and their actions evoke my anxiety, this project is an attempt to understand what bothers me so much.

A man and absolute power - what a perverted form of love!? It is similar with love in adolescence, when the voice of reason is drowned out with screaming hormones. To let the nature of feelings go, to appeal to primordial instincts, to follow only them.



from the series Fårö the Territory of Bergman, 2016

The place chosen for human life, can tell a lot about the man. Civilization spawned vehicles greatly accelerated and simplified the journey. But even it is not omnipotent, there are still places where you can be alone, to hide from it. Three hours by ferry from mainland Sweden takes you to the island of Gotland (you can use a plane, but it's not romantic), from where by bus or by a rented or your own car you, having overcome a good half of Gotland, will access to the ferry terminal to Faro island. The island became popular thanks to Bergman, who directed two documentary films about the island and a variety of art works. In the days of Bergman the island was a real suburb and a God-forgotten place, where you can find peace and the ability to hide from the world. To the already above-mentioned advantages it is necessary to add the richness and diversity of the landscape, the presence of the sea, its unique light. But the great thing is a refuge for a lonely man, alone inside, running from the demons living in the man. The Demons are our fears, doubts, with which we must fight day and night. Making movies for Bergman is a way to heal, to overcome his nightmares, to understand himself, to answer his own questions. His films are very personal, though being works of art; they are a document, a chronicle of experiences, passions, victories and defeats of Ingmar Bergman. For a deeper understanding of his work, understanding him as a person and an artist, you need to review his movies, to read his autobiography and to visit Faro. All this will not only allow us to understand Bergman, but also to find internal similarity, to expose our own demons and redirect destructive energy into creative direction.



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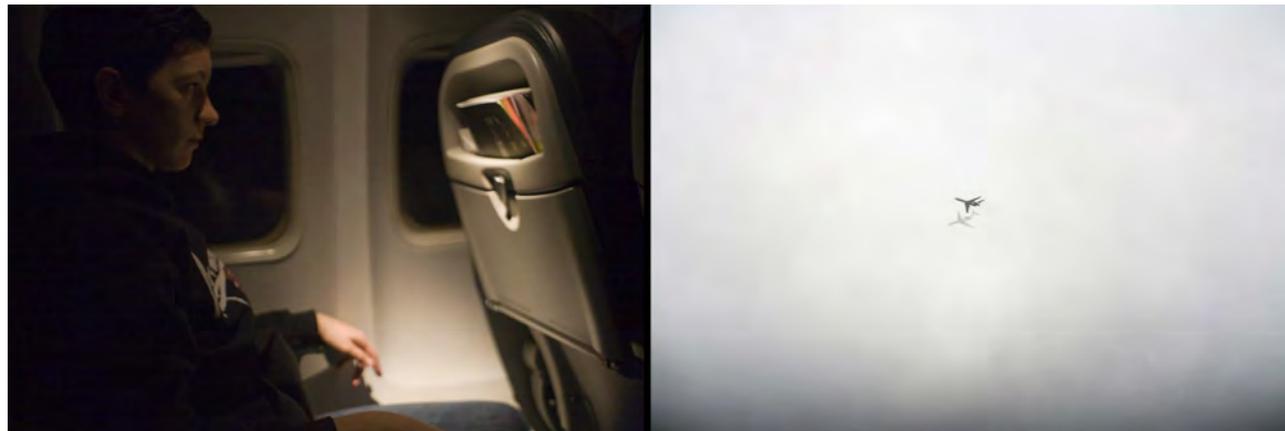
from the series In God, 2015 - in work

The project with the working title "In God" is a dialogue with myself about God and faith. I try to figure out inside me and understand what kind of relationship I have with faith and with God. Our age is poor by many criteria, but primarily - spiritually. Wars, mass casualties, global violence against the man in the 20th century shook man's faith in God and in himself. The relationship of a modern man with God cannot be called simple, and was it ever simple and trusting? The only thing God asks from a human is to believe, but exactly this turns out very difficult. What can be easier - just to believe? But in practice it is not easy - people today need facts and evidence. Freedom is the recognition of God and spiritual life. It is impossible to be free in the material world, which automatically makes a person dependent on both the environment and his own kind.



from the series Landscape, 2018 - in work



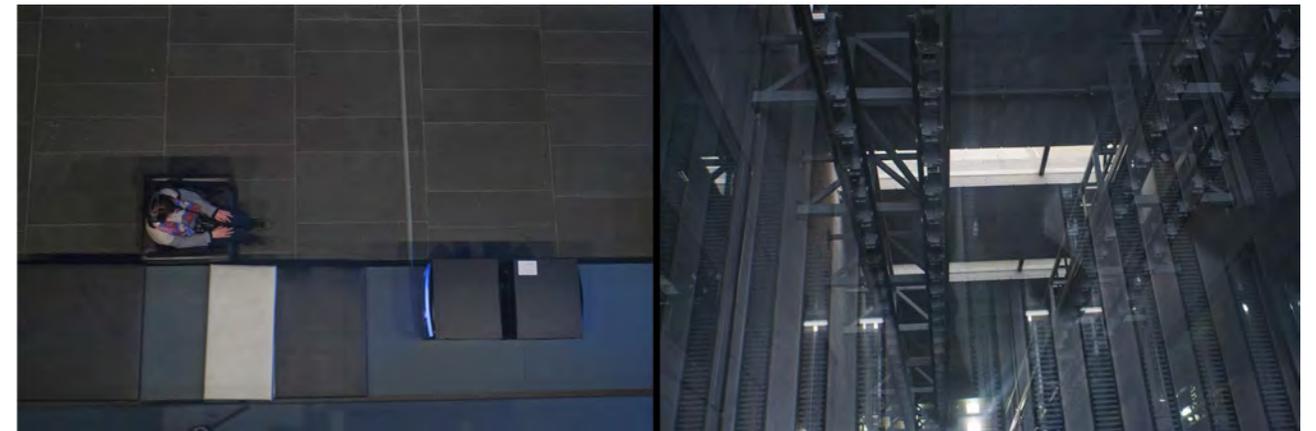


from the series
Melancholia, 2015

Melancholia is the state of soul caused by having an opportunity to choose your own way. The choice appears or is given from above for experience and self-cultivation, for coming up to a new stage in intellectual and mental development. The choice can be treated

as great blessing, but at the same time, as great responsibility and a burden. Just this duality generates melancholy. A man always seeks to get choice. Having choice gives imaginary understanding and feeling that he, the man, is the architect of his destiny. He gets the opportunity to choose, but here's the paradox, what was seen as great blessing, was dreamed

of, was achieved with a lot of strength, becomes a great burden. And now, the benefit becomes a torture as having a variety of options you can choose only one. And having made the choice, you should be ready to shoulder a heavy burden - a responsibility that you will have to carry on. The more we make choice, the harder our burden becomes. And the heavier the load, the



harder the choice is. The state of melancholy gives us time and opportunity to evaluate the load we've already accumulated and make a new decision. But it's impossible to remain in this state for a long time even if it's comfortable and happy in it. No matter how hard and difficult the choice is the decision has to be taken. We live in constant movement in integrated field of space and time. We're moving so fast that we can notice only the way under our feet, and if we try to see something in the distance, we run the risk of tripping and falling. Melancholy is an opportunity to slow down our movement,

to descry what is ahead and to size up the abilities, prospects and to adjust the heading. The main thing is not to miss the opportunity and to make choice and to follow your way, otherwise the space-time stream will throw you where it wants.

*from the series Metamorphoses, 2016
- in work*

This project is a kind of research aimed at the study and awareness of photography. What is photography? - Memory? A mean of expressing your point of view? A tool to dissect reality? Another language for an artist? I would say that photography is a multifunctional tool that opens up great opportunities to study and understand reality, our world and ourselves. In the beginning, when the photo was still very young, it was blamed in hyperrealism and mechanicalness, it was considered as a cold machine, impartially fixing reality, striking out the man from this equation. But already the pioneers of photography called into question these statements. Photography became a faithful companion of mankind from birth to death, and the man returned to the equation.

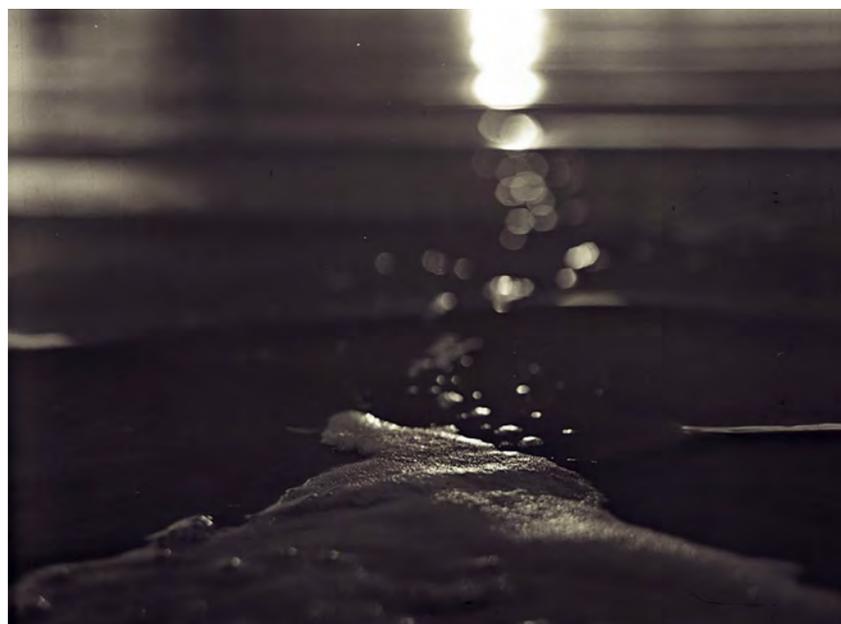
Every time I am engaged in photography, I keep asking myself what is reality? How inviolable is it, and can it be interpreted unambiguously? What is time and how is reality consistent with it? Every time I take a picture, I capture a fragment of space in a unit of time, but even before I press the camera button, the picture is formed in my head. For me, photography is a way of thinking, an awareness of reality. Sometimes I see a frame, but I do not press the camera button, the frame is already formed in the mind, the work is done, and the physical confirmation of that (i.e. the picture taken with the camera) is not necessary, or I don't want to share with anybody else what I have seen.

Just imagine we are moving around the planet, and everything is moving around us: the planet is rotating around its axis and around the sun, our solar system is also in motion. But I push the button and everything stops and I can see what I can't see in the world that is in constant motion. This is similar with the research, which was conducted by people immediately after photography had been invented. When, in order to understand how a person, an animal or a celestial body moves, it was necessary to fix each of their smallest movements first. But today this process is much more complicated, more subtle...





from the series *Silence, 2012*



from the series
The Hotel Grand Budapest, 2018

The hotel is a place of human passions. It's a territory where the restrictions on secret desires and passion are thrown away. It's a place devoid of memory, which means shame too. This place is devoid of witnesses and censure. It's a place of intimacy. I think the main push to create this series (initially completely unconscious) was a sense of shame. This series is overcoming of this feeling, a frank conversation with myself without hesitation and without embellishment. We can't call the modern society puritanical, but it can't look at the relationship, where there is intimacy, openness, uncovered "nudity" without censure, embarrassment and shame. Openness and the nakedness of the relationship are hard-raped by the society; dirty humor, vulgarity is taboo. It seems to be protected from something in that way; maybe it just does not want to recognize the right to internal human freedom, his frankness and openness?
Viacheslav Kabanov

The character (the type - Tim Roth) is walking down the corridor of the hotel with a bottle of champagne in an ice bucket, puffing a cigarette. His figure, dressed as a porter, moves in and out of the bright overhead light. He stops at the door, takes a deep drag and puffs, looks around, then, lifting the bottle, puts the butt in the bucket, shakes it, and puts the champagne in the bucket. He quickly exhales several times to finally get rid of the smoke, pulls a stupid and obsequious expression on his face and knocks on the door. The door is ajar and opens, but there is no one there.
- Anybody's here?

The game a photographer Slava Kabanov started can be represented as something similar. Budapest. Hotel. Model. Well, here and now, maybe something doesn't seem in tune with your inner world... but maybe you, like the porter, just got the wrong door?!! The photographer took the photo session with his wife in Budapest, inspired by the holidays and the beauty of the sculptures he had seen there.
Curator of The Auction House ArtLitFund Oleg Arnautov



He takes a step, another, a third. He puts the bucket and bottle on the table. And here he hears a deep male voice:
- What the fuck?!!
The porter turns at the voice and his face falls. He sees a naked man in a leather mask with the same leather glove on his penis. He has a huge camera on his chest. The porter backs away, but there is a table behind him.
-A-a-a... Maybe I'm wrong ... 69 apartment?
The man raises his camera to the porter's face. There's a click. A naked girl enters the room with a lampshade on her head...



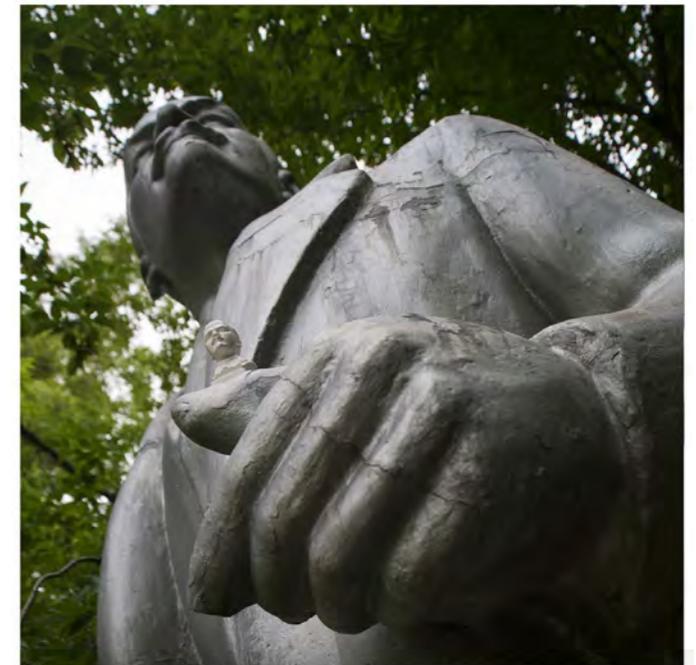


from the series The Newly Testament, 2018

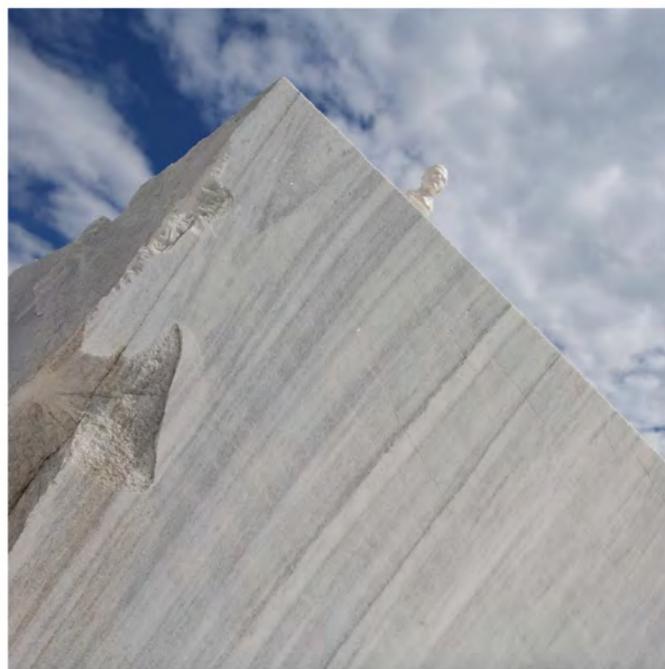
"The Newly Testament" is a reflection on the historical context and cultural and ideological realities of the country in which I was lucky to be born. You can't just cross the past and declare yourself a new person, a new country - it will not get rid of the habits of the past. Only after experiencing the past deep inside, and comprehending the experience, you can get rid of old habits and go further. It is probably impossible to do this massively at the national level, but at the personal level it is real.



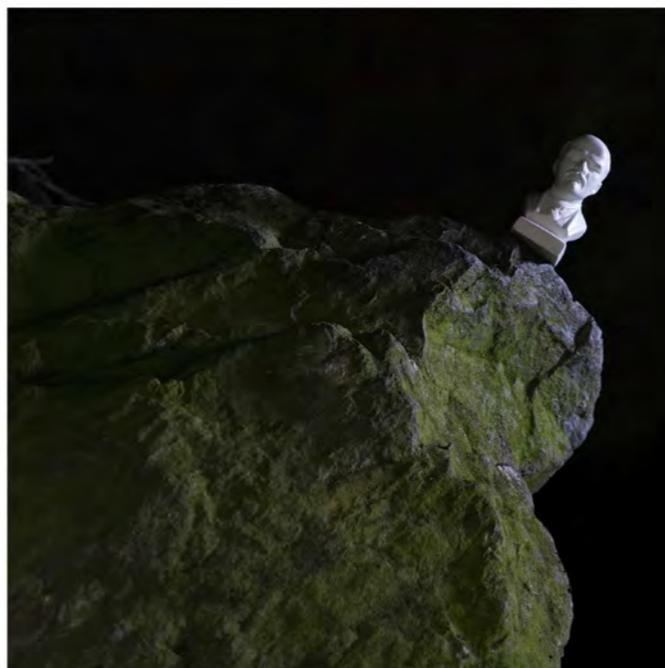
LORD OF THE FLIES



EMPIRE...CLONE...IMPACT...RESPONSE...1917...IN THE FAR...FAR...COUNTRY



"...TO HEW OUT THE GUY IN FULL GROWTH..."



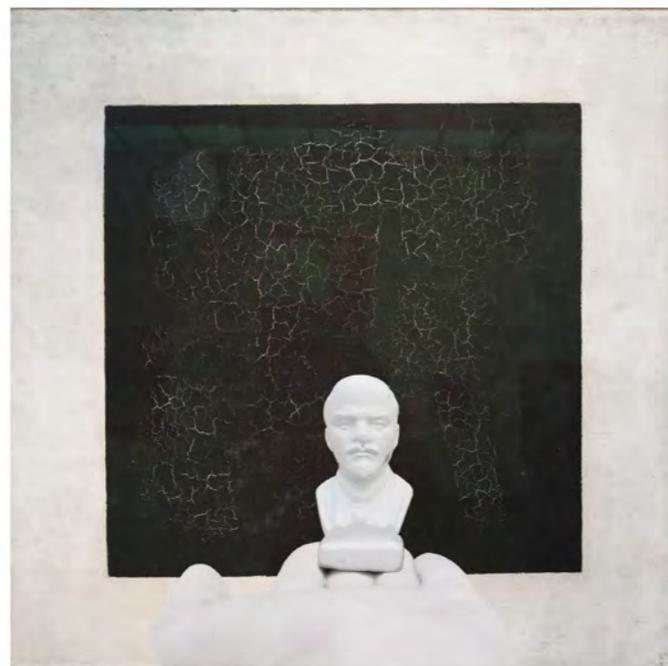
PEAK OF COMMUNISM



GREAT ARCHITECT



THE WALLS STILL CASTED RED, BLUE SPRUCE CONTINUED TO GROW



THE END OF THE BEGINNING

from the series The requiem, 2011

There was a monstrous cataclysm in 1990s in our country - the USSR crushed. The most terrible thing was not change of power or economic course, but a destruction of the ideological value, which had been filling with meaning life of several generations for many years. These values organized a society and were the guidelines for aspirations and progress of each person in the USSR. Their sharp destruction without new ideology in exchange has led to a break-up in self-consciousness of people. It is a series about the people who remained in their time. They communicate with this time, materializing it in their own consciousness. They are incapable to escape from the past and don't want to. Perception of the reality passes through a prism created by consciousness on the basis of the past ideological values. Such perception lead to monstrous distortions, therefore, the reality excites a horror and an escape from it towards the past. The main character of the series is my grandmother. The most part of her conscious life she had lived in the USSR. She had taken the ruins of 90s very hard, but the time went on and it seemed that she had reconciled. However, reconciliation was only external, not inside. The older she grew the more difficult it was to hide the internal contradictions that were born because of the rejection of reality and herself in it. The second character is the bust of Lenin. Lenin embodies ideological field of the past values. The third character is the reality itself. The whole series is built on the collisions of the characters and on their interrelations, as well as on interpretation of the reality of characters, where one of them falls out of it from time to time. There is a struggle going on for what the reality is indeed and who really exists in it.

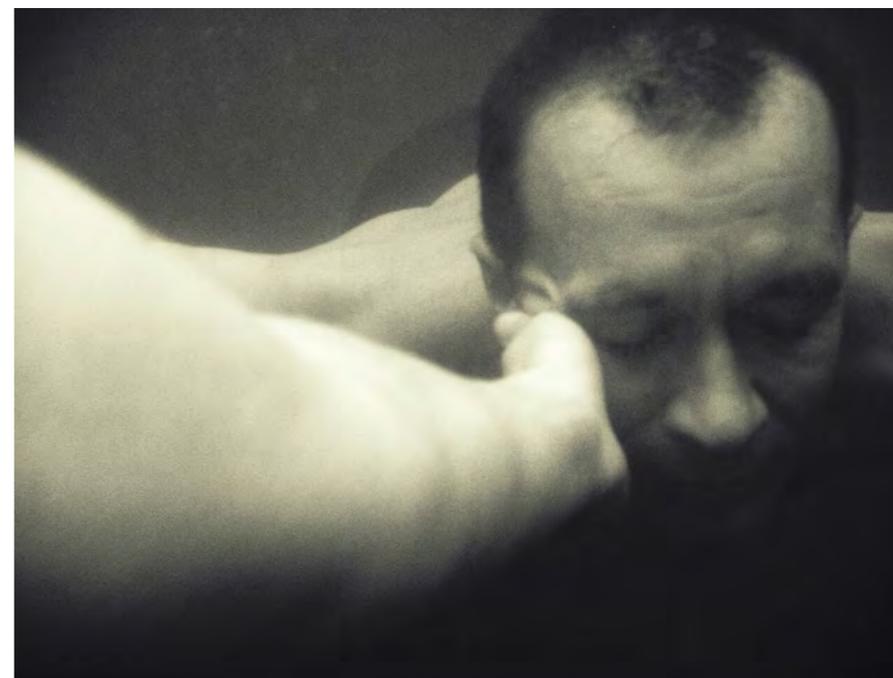




from the series The theory of myth, 2013

Myth is the system of images. Once appeared on someone's will, it finds its own life in the minds of people. Human consciousness carries him through time and space. Myth as a living organism is able to develop, grow and even propagate. It enriches the world, making it more versatile, filling it. Every person involved in the creation of myths, it's an essential part of his life. From birth, we are creating a myth of ourselves, take part in the creation of other people's myths, nurture and develop them. We all are the mythological heroes! Some myths die, others live for centuries ... Deprive this world of the mythology, and he immediately fade, become simpler ... lose color. Myths push people to act. By means of mythology, people find a sense of existence, faith; become the greatest heroes or villains. My series is a myth-making, a reflection images of a long-dead maybe never have existed myths. The matter of myth has a large dynamic system of images, symbols, as an excellent material for the artist. It's a kind of way out in space with no hard bindings to time and place.





Viacheslav Kabanov
(b. 1981, Moscow, Russia)

Vyacheslav - artist-photographer, working with photography, studying photography. Since 2004 he has been engaged in commercial photography, has collaborated with several editions. Since 2009, after graduating from the Institute of Culture, he has focused on creating art projects, studying photography and teaching. In his work he uses both authentic technologies and modern digital ones.

Education

2004 HSE Moscow Institute of Electronics and Mathematics
2009 Moscow state Institute of culture, Department of Photography
2018 Moscow University for Humanities, teacher-psychologist

Exhibitions

- 2019** *Exhibition project "Stairs in consciousness, life and art", Mikhail Shemyakin Centre, (group show), St. Petersburg, Russia*
- 2019** *Personal project "Hotel «Grand Budapest»", "New gallery", Moscow, Russia*
- 2019** *The 5th Photobiennale of Contemporary Photography, The Russian Museum, St. Petersburg, Russia*
- 2018** *Contest "Conceptual photos", Blank Wall gallery, Athens, Greece*
- 2018** *Povolzhskiy triangle, Art project, (group show), Yoshkar-Ola Museum of Fine Arts, Russia*
- 2017** *"Still life and still life", (group show), Gallery wordshop, Moscow, Russia*
- 2015** *"To see" Central house of artist, (group show), Moscow, Russia*
- 2015** *Contest "Silver camera", (group show), Central Exhibition Hall Manege, Moscow, Russia*
- 2014** *Contest "Young Photographers of Russia 2014", (group show), Moscow, Russia*
- 2013** *"Portraits zwischen Realitat und Fiktion", (group exhibition), Fotogalerie Wien, Vienna, Austria*
- 2012** *"Method of thinking", (group show), Novocheboksarsk's Art Museum, Novocheboksarsk, Russia*

- 2012** *Personal project "Bolshevik and pineapple", Gallery RabFak, St. Petersburg, Russia*
- 2011** *Personal project "The template", Gallery "RabFak", St. Petersburg, Russia*
- 2009** *"In time and beyond", (group show), Central house of workers of arts, Moscow, Russia*

Collections

Gallery "RabFak" St. Petersburg, Russia
Fotogalerie Wien, Vienna, Austria
The State Russian Museum, St. Petersburg, Russia
Mikhail Shemyakin Centre, St. Petersburg, Russia

Took part in portfolio review

- 2010** *Portfolio review in Bratislava*
2011 *Portfolio review in Moscow*

Books and exhibition catalogues

BILDER-MAGAZIN NR. 267/2013
impressume: Medieninhaber und Herausgeber FOTOGALERIE WIEN
Catalogue of the exhibition „still life and still life“, 2017, The centre of modern art Vinzavod

Bibliography:

6 issues of the magazine Foto&Video 2014

Teaching:

Photography teacher at the Moscow Humanitarian University

Curatorial projects:

- 2011** *„Generation „Next“ view on the world“, Gallery of cultural Center UZAO, Moscow*

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