



MIKHAIL TOLMACHEV

BIOGRAPHY

Mikhail Tolmachev is a visual artist born in 1983. In his work he investigates alternative documentary practices. His audio-visual installations, photo etchings, and spatial interventions examine the complex intersections of technology and territory, realism and imagination, as well as the complicity of looking, scrutinizing different media constructs and their influence on the understanding of reality.

He studied documentary photography and theory in Moscow and holds a diploma and a postgraduate degree in Media Arts from the Academy of Visual Arts Leipzig.

Mikhail is based in Leipzig.

EXHIBITION

CAPTIVITY

Exhibition, Gandy gallery, Bratislava

08.03.2023 - 05.05.2023



Exhibition view

Captivity is a series of frottages of items such as furniture and personal belongings allowed in the cells Temporary Detention Center for Foreign Citizens in Moscow.

It is a center for foreigners awaiting forced deportation from Russia. Commonly it was used for the detention in inhuman conditions of seasonal workers from Central Asia who broke the migration laws of Russia.

During major protests against Putin's regime, arrested protesters were also taken to this center. And after the beginning of the full-scale invasion of Ukraine, many Ukrainian citizens were forcibly moved to the territory of Russia and held in detention centres.

The basic cell phone can be bought from the administration. It is allowed to use it twice a week for 15 minutes. After the inmate's release, these cell phones are again confiscated and resold by the administration to the next inmate for the same money.

WORKS PRESENTED AT THE EXHIBITION



MIKHAIL TOLMACHEV

HAND, 2023
wax chalk on Hanji paper
40 x 46 cm

Hand

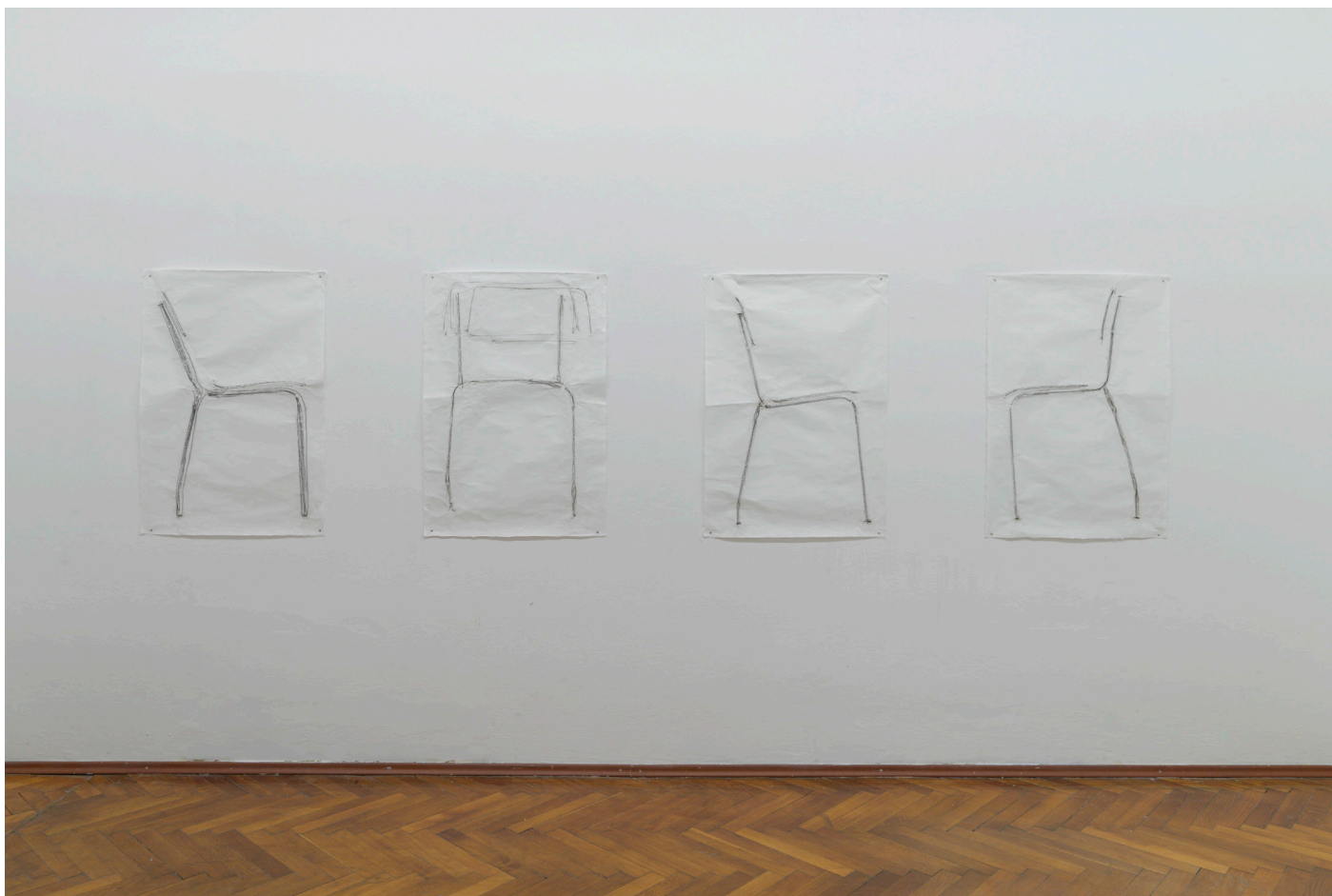
Sometimes toothbrushes are prohibited. Teeth are cleaned with a finger or a cotton swab, and toothpowder is given, but not to everyone.

CELLPHONE, 2023
wax chalk on Hanji paper
32 x 24 cm

Cell phone

The basic cell phone can be bought from the administration. It is allowed to use it twice a week for 15 minutes. After the inmate's release, the administration again confiscates and resold these cell phones to the next inmate for the same money.

WORKS PRESENTED AT THE EXHIBITION



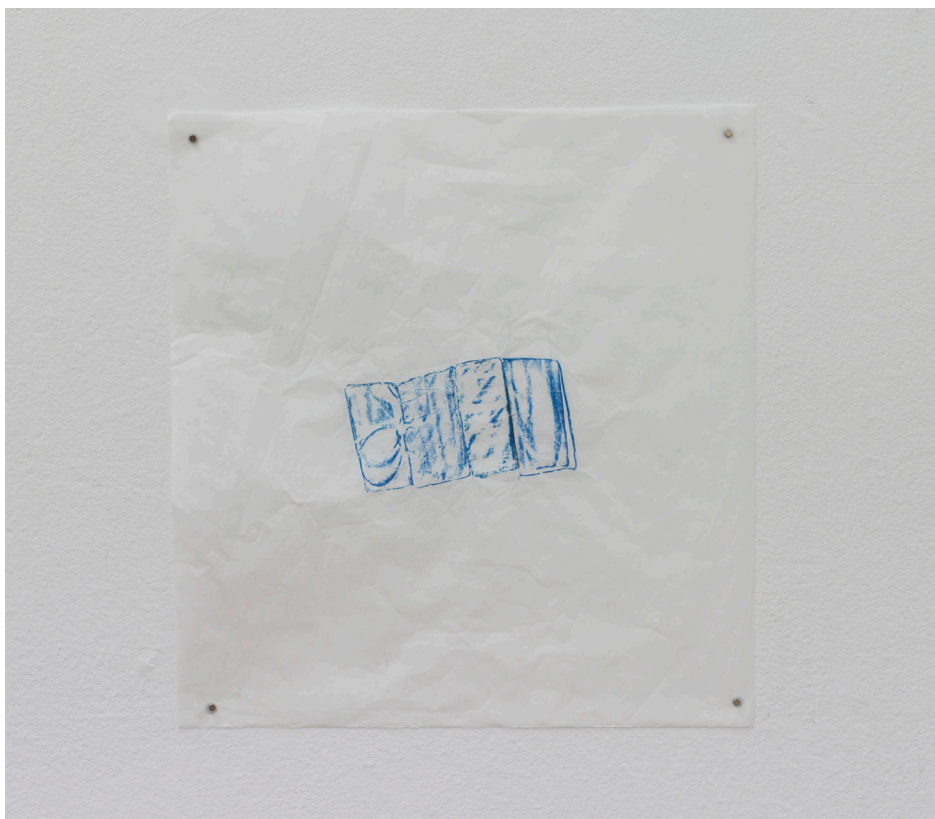
MIKHAIL TOLMACHEV

CHAIR 1-4, 2023
wax chalk on Hanji paper
67 x 95 cm each

Chair

The chamber is 12 meters for 8 people, two hard school-type chairs and a metal table.

WORKS PRESENTED AT THE EXHIBITION



MIKHAIL TOLMACHEV

SOAP, 2023
wax chalk on Hanji paper
40 x 40 cm

Soap

A small piece of household soap



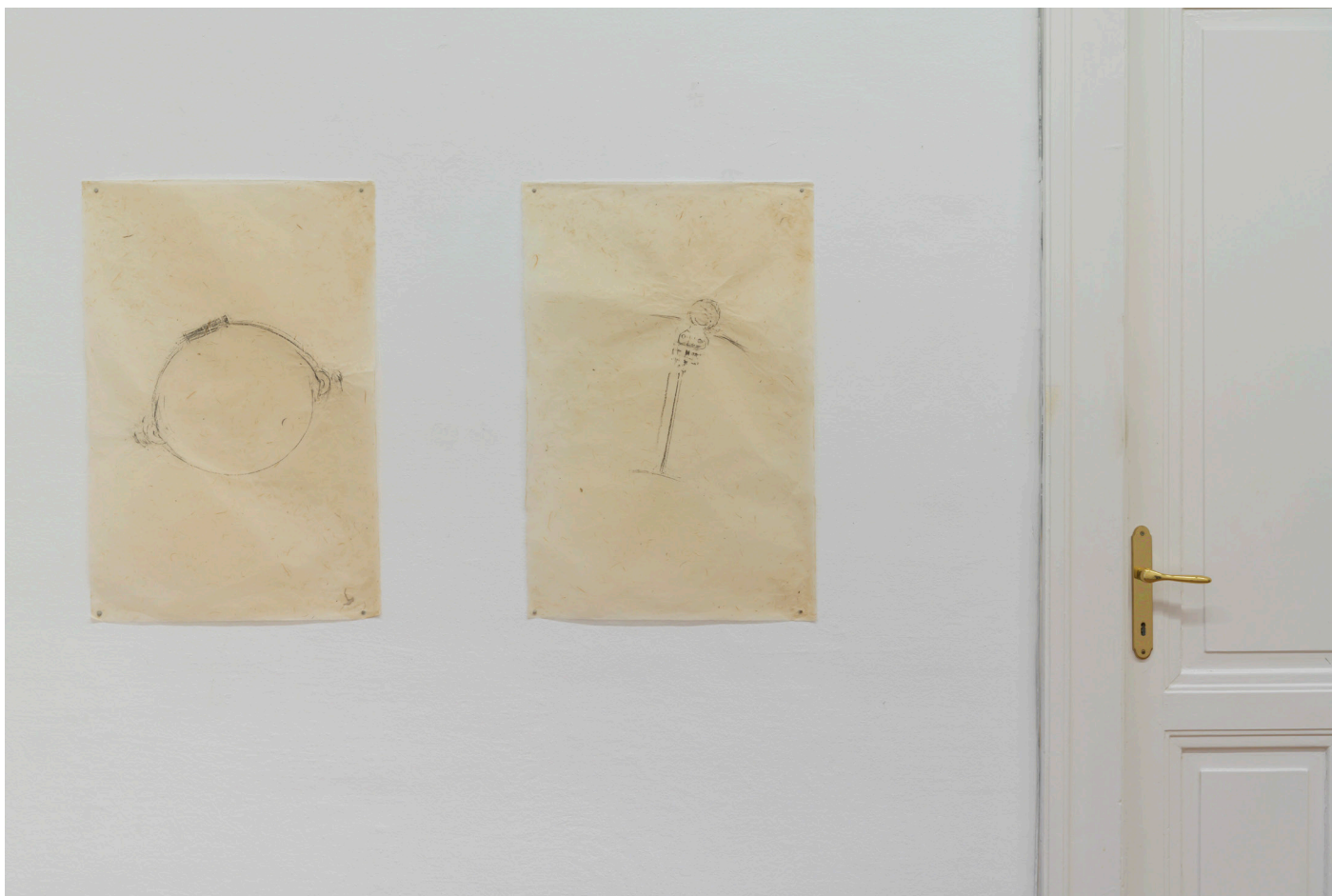
MIKHAIL TOLMACHEV

RAZOR, 2023
wax chalk on Hanji paper
34 x 35 cm

Razor

Upon admission, they are given: a disposable razor

WORKS PRESENTED AT THE EXHIBITION



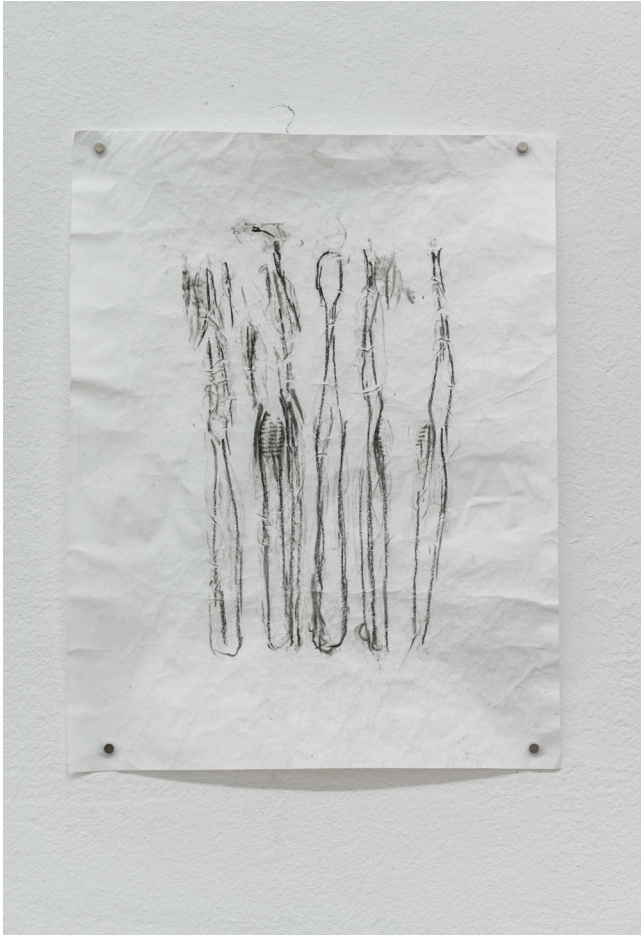
MIKHAIL TOLMACHEV

BUCKET 1-2, 2023
wax chalk on Hanji paper
50 x 76 cm each

Bucket

The water is poured from a zinc bucket, it is muddy and smelled bad as if a rag had been rinsed in it.

WORKS PRESENTED AT THE EXHIBITION



MIKHAIL TOLMACHEV

TOOTHBRUSH, 2023
wax chalk on Hanji paper
40 x 50 cm

Toothbrush

Upon admission, they are given: a toothbrush and toothpowder

EXHIBITION

I WENT THERE THREE TIMES, BUT THREE TIMES I CAME BACK

Exhibition, Gandy gallery, Bratislava

12.12.2018 - 22.02.2019

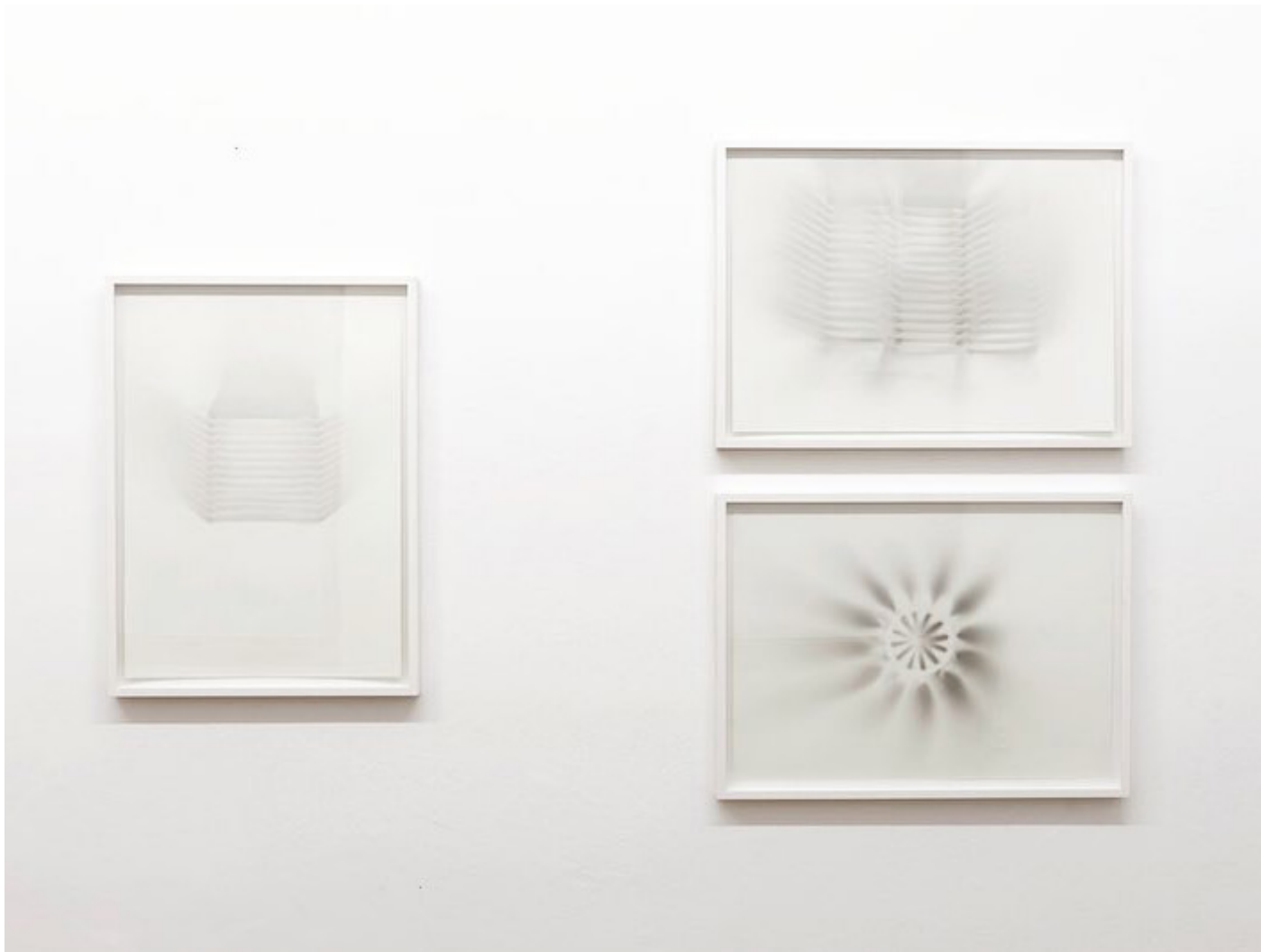


Exhibition view

The achromatic colours of “Untitled (ventilation)” are composed of the tiniest particles of earth – formless dust. Isolating matter is usually done for the purpose of truth finding by the forensic or scientific eye. And it’s not only core samples of substances, but also patterns, including wire systems laid in walls, that are often considered to be data carriers.

The abstract graphics of the original prints draw on the forensic gaze. Employing a process of documentary imaging techniques, untitled (ventilation) however reveals an imprint that opens to illusion rather than to truth finding. Each image displays an engineered pattern, providing us with a figure for an unknown fact. As an outcome of a prephotographic mode of documentation, the work visually chronicles the ambiguity of traces, thinking out loud its affinity for observation and for the voyage of the separate fragment.

WORKS PRESENTED AT THE EXHIBITION



MIKHAIL TOLMACHEV

left:

UNTITLED (VENTILATION), 2018

Dust, soot on paper, 70 x 50 cm

right:

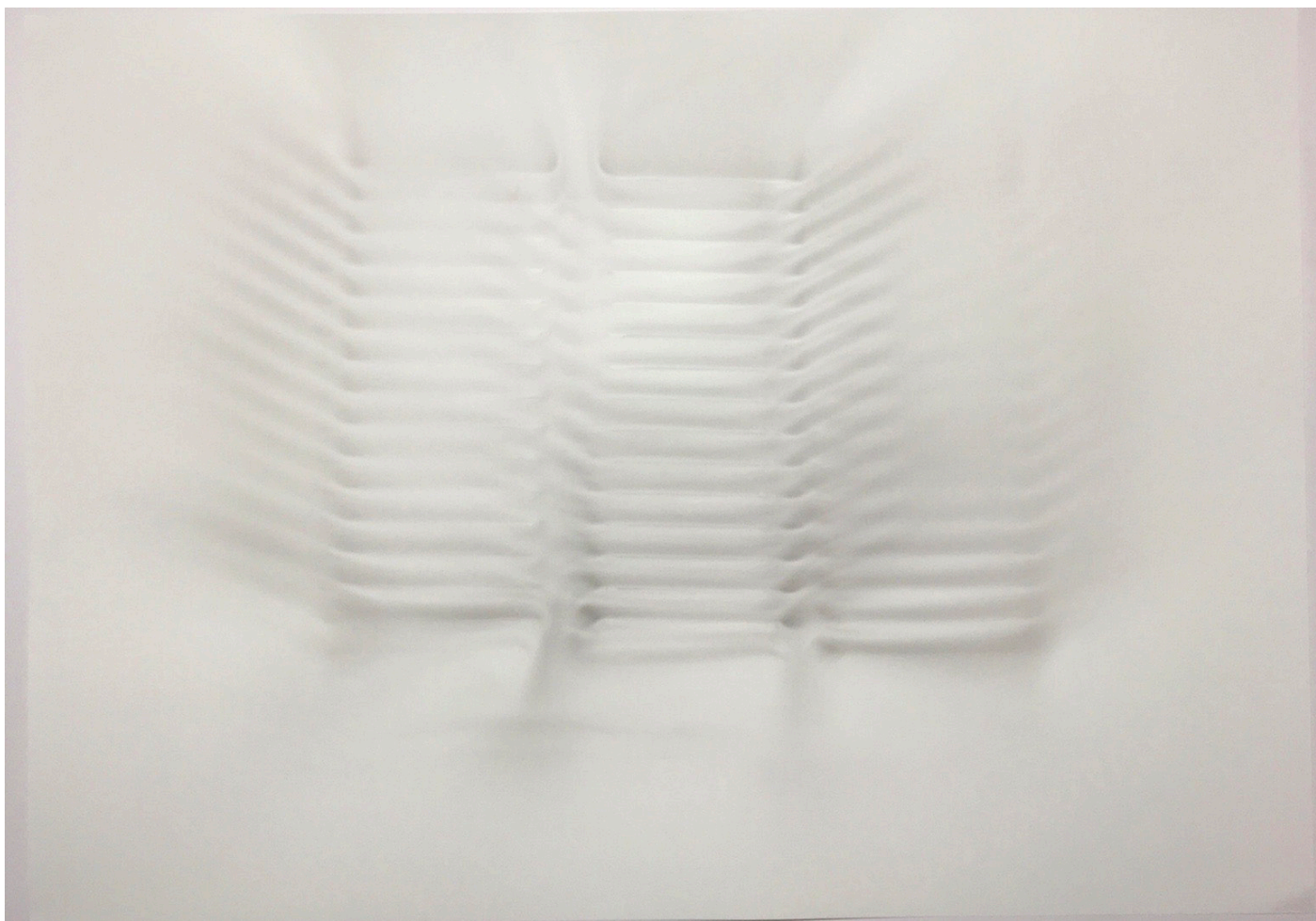
UNTITLED (VENTILATION), 2018

Dust, soot on paper, 70 x 50 cm

UNTITLED (VENTILATION), 2018

Dust, soot on paper, 70 x 50 cm

WORKS PRESENTED AT THE EXHIBITION



MIKHAIL TOLMACHEV

UNTITLED (VENTILATION), 2018

Dust, soot on paper, 70 x 50 cm

PUBLICATION

Title: Mikhail Tolmachev
Editor: Gandy gallery
Photo credit: Adam Šakový
Language: English
22.5x22.5 cm
pp 20

Mikhail Tolmachev

CV

*1983, Moscow, Russia.

Lives and works in Leipzig, DE.

Education:

2016 – 2018

Meisterschueler, Prof. Clemens von Wedemeyer, Academy of Visual Arts, Leipzig, DE

2016

Diploma in Media Arts, Academy of Visual Arts, Leipzig, DE

2009

Institute Of Contemporary Art, New Art Strategies, Moscow, RU

2006 – 2008

IZVESTIA Documentary Photography School, Moscow, RU

Solo Exhibitions:

2023

Captivity, Gandy Gallery, Bratislava

2020

Re-locations, The Moscow Museum of Modern Art and the Vadim Sidur Museum, RU

2018

I went there three times, but three times I came back, Gandy gallery, Bratislava, SK

2016

Pact of Silence, curated by Katerina Chuchalina, Anna Ilchenko, Museum of GULAG History, Moscow, RU

2014

Beyond Visual Range, curated by Katerina Chuchalina, Central Armed Forces Museum, Moscow, RU

2013

Air To Land, curated by Günther Selichar, Gallery 21, Moscow, RU

Group Exhibitions (selection):

2022

Luleå Biennial 2022

Think we must, Akademie-Galerie – Die Neue Sammlung, Düsseldorf, DE

2021

6th Industrial Biennial of Contemporary Art, Ekaterinburg, RU

Festival Printemps De Septembre, Toulouse, FR

Land, Property and Commons, Public art project, Semmering, AT

2019

The City of Tomorrow, Comissioned installation Panorama of disappearance in collaboration with Daniel Falb
State Tretyakov Gallery, Moscow, RU

2018

General Rehearsal, Museum of Modern Art, Moscow, RU

2017

7th Moscow Biennale of Contemporary Art, curated by Yuko Hasegawa, The State Tretyakov Gallery,
Moscow, RU

States of Control, curated by TOK, Gallery Augusta, Helsinki, FI

Space Force Construction, curated by Matthew Witkovsky, Palazzo delle Zattere, Venice, IT

2016

A Visit from Ghosts, curated by Katya Mishenko, Visual Culture Research Center, Kyiv, UA

Time of Reasonable Doubts, curated by Silvia Franceschini and Valeria Mancinelli, National Centre for

Contemporary Art, Moscow, RU

Sentsov's Camera, curated by Katya Mischenko, Galerie für Zeitgenössische Kunst, Leipzig, DE

The School Of Prosperity, curated by Hedwig Saxenhuber, Georg Schöllhammer, MUSA, Vienna, AT

2015

The School of Kyiv, Karlsruhe Class, curated by Georg Schöllhammer and Anja Casser, Badischer Kunstverein, Karlsruhe, DE

Kyiv Biennial: The School of Kyiv, curated by Hedwig Saxenhuber, Georg Schöllhammer, Kyiv, UA

Best Evidence Rule, curated by Kristina Semenova, Olga Vostretsova, Kunstverein, Leipzig, DE

Sources Go Dark, curated by Silvia Franceschini and Valerio Borgonuovo, Futura Art Centre, Prague, CZ

2014

Detective, curated by Valentin Diaconov, Museum Of Modern Art, Moscow, RU

IK-00 The Spaces Of Confinement, curated by Katerina Chuchalina, Casa Dei Tre Oci, Venice, IT

2013

Past Imperfect, TodaysArt, curated by Joseph Bakstein, Yasha Yavorskaya, The Hague, NL

The Super Show, curated by Kathy Rae Huffman, Halle14, Spinnerei, Leipzig, DE

Print Made in Leipzig, curated by Katrin von Maltzahn, Barcsay Hall, Budapest, HU

2012

Copy&Repeat, curated by Katrin von Maltzahn, Joachim Blank, BKS Garage, Copenhagen, DK

Kunst-Kunst, curated by Julia Schäfer, Galerie fuer Zeitgenoessische Kunst GfzK, Leipzig, DE

Dust, curated by Dasha Parkhomenko, Simon Mraz, LABORATORIA Art&Science Space, Moscow, RU

Bibliography:

2020

The Museum of the Local History Society. Solovki labour camp 1925–1937 in: CEM Almanach No. 1.

2017

The Agency of Lack: Mikhail Tolmachev on his installation at the Moscow Gulag Museum, ARTMarginsOnline, Sven Spieker

2016

Process. Case Studies at the Museum: Evidence, V-A-C Press, Moscow

2015

Beyond Visual Range, MMKoehn & V-A-C Press, Berlin / Moscow

Grants / Scholarships:

2017

Center for Experimental Museology Research Grant

2016

Sächsisches Landesstipendium

2010 – 2015

V-A-C Foundation Scholarship

Residencies:

2023

International Studio & Curatorial Program, New York, USA