MAXIM IMANOU FADEEV

PORTFOLIO

PROJECTS

«Bird wave», 2023
«Coffee Machine», 2020
«Pravda», 2022 >
«After Lars», 2022
«Farewell to Königsberg», 2022
«A List», 2022
«Collective Biases in AI», 2022
«Four Characteristics of Duality», 2022
«Meta ID», 2021

INSTALLATIONS

«Birdwave» 2023
Media Sculpture

Structure: 800 kg, height 4.7 **Base**: 12 tons, dimensions 2.5 x 2.5 x 1 m **Materials**: Wood, concrete, PC i3, Raspberry Pi 4

The installation "Birdwave" consists of many birdhouses and is a metaphor for a shared home as a unity of many. Several feeders and birdhouses in Vyksa parks record the sounds of birds and transmit them to the central sound sculpture, which synthesizes a sound stream from them.

Video

Made as part of the Resistor Group:
Vadim Pugin, Anton Kraftsky, Lada Raskolnikova, Anna Priakhina, Ksenia Sidorova, Maxim Imanou Fadeev
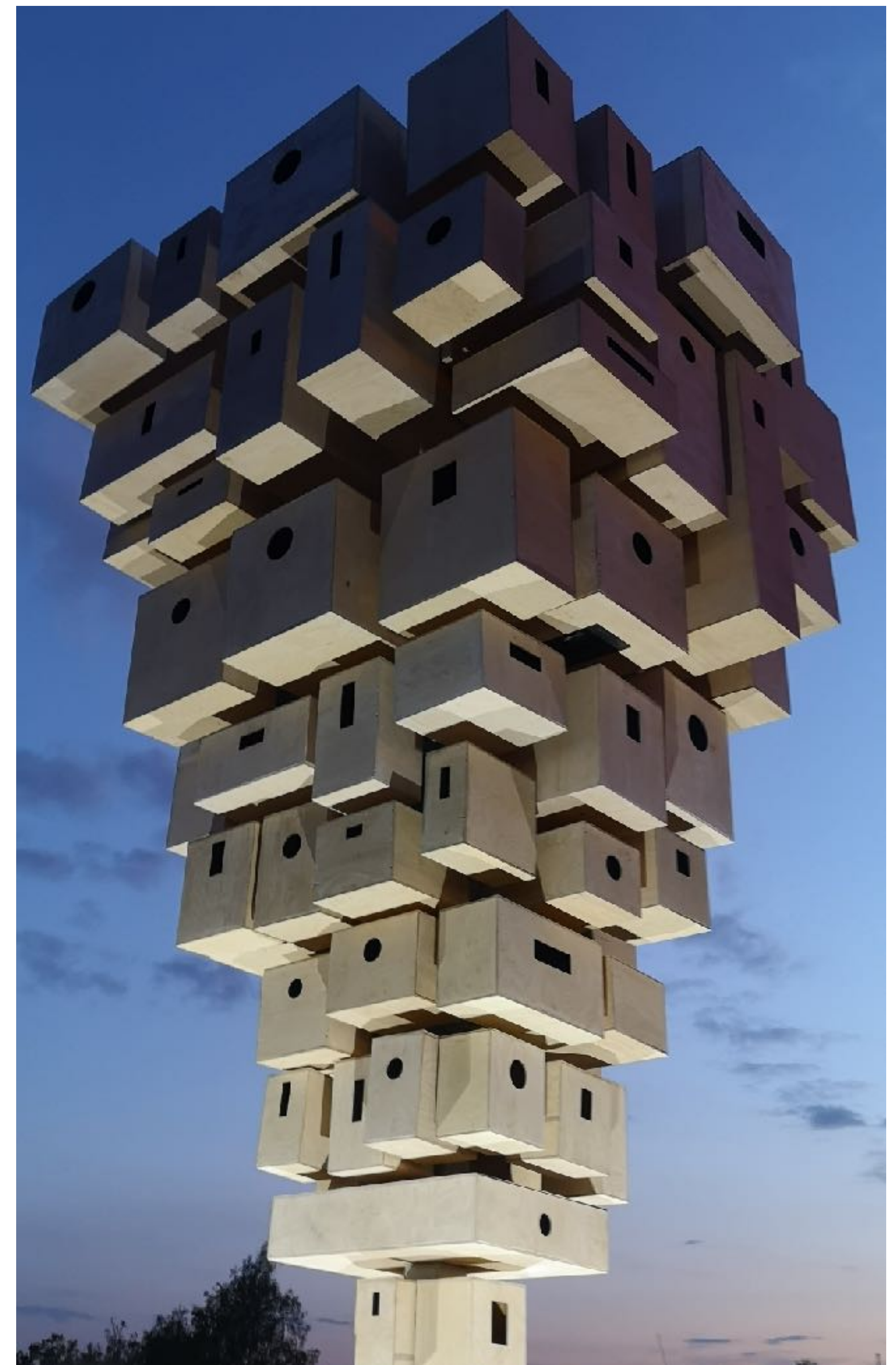
with Alexandra Qstavinova

«Coffee Machine», 2020

Media Installation

Structure: 15 kg, height 1.5 m   **Hard**: electric cooktop, arduino, LED's, audio amplifier, 4 speakers, valve   **Materials**: metal, plexiglas, coffee

«Coffee Machine», 2020

Coffee Machine is an artwork that illustrates the underlying principles of the coffee industry, as well as its inherent ambiguities. The installation features reservoirs filled with brewed coffee, driven by real-time data on forest loss specifically due to deforestation for coffee plantations. In order to function, a human must fill these reservoirs with coffee, symbolizing the reliance of the coffee industry on human labor.

Each time one hectare of forest is lost, this information triggers a valve to open, releasing a single drop of coffee. The drops fall onto a preheated electric stove, where the coffee hisses and dances, creating a distinctive noise and smell.

This flow is intentionally chosen to highlight a specific issue: coffee brewing is the second most destructive process in the industry, following cultivation.

Video
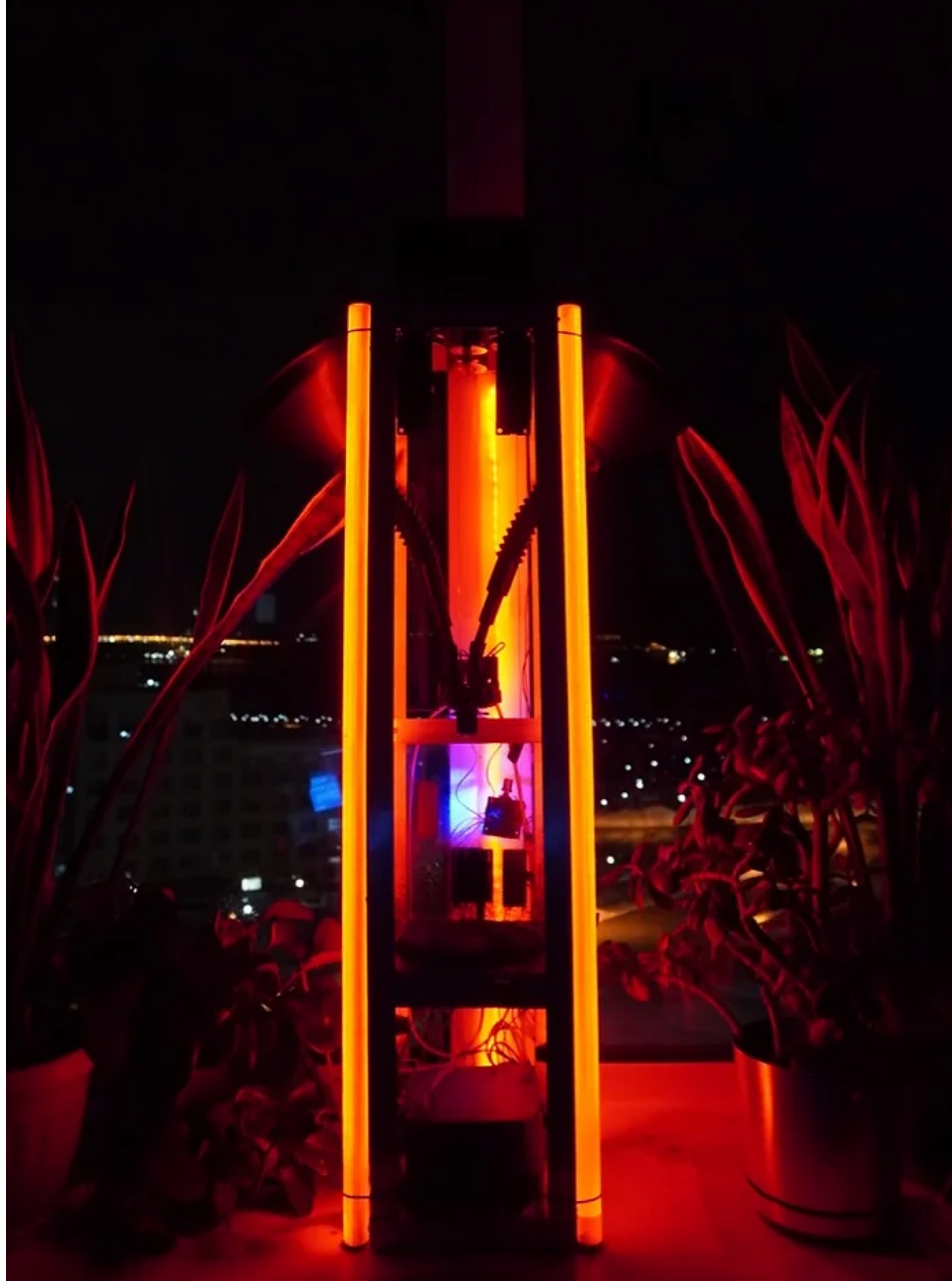
PERFORMANCES

As Yoav Noah Harari said: "When you no longer think that dialog is possible, and you don't want to hear another person's story, the only thing you can do is fight". In order to avoid fighting we need to speak openly with each other. The goal of this performance is to create a space where open, safe and honest discussion is possible.

The mechanics are very simple. In a public space, there are two chairs, one in front of the other. There is an artist on the first one, and the second one is free for participants. The one who takes a seat promises to tell only truth (Pravda) and the artist gives the same promise. A dialog starts with a participant's question. After the artist answers it, it is his turn to ask. Each of them asks three questions.Then the artist leaves the chair, so his place is available for the public to participate. Therefore strangers can rotate and speak to each other. There are no limits to questions topics, no matter how provoking or personal they are.

This performance has two forms, private and public. In a public form, guests can experience those dialogs and participate. In a private, there are no spectators. Only those having a conversation. In case participants do not have a common language to speak, there is a translator to make it possible.

2022

2023

photo by: Jenia Nemets

With Dima Belysh

«After Lars», 2022

Archive and performance

This work is personal reflection and archive of stories based on the phenomenon of the Verkhny Lars border crossing. At the end of September 2022. Right after the announcement of mobilization in Russia. It consists of two parts: archive of stories and performance.

[Website](#)

«After Lars», 2022

Archive and performance

Archive

In those stories, people share different aspects of this experience of boardercrossing. From kindness of strangers to extortion, and psychological pressure from the officials. Military and police, working with criminals, were not trying to solve problems but facilitate them and to earn as much as possible in the process. You can read and listen to those stories here

Performance

"For 24 hours, I will stand/sit/lie on the amphitheater stage, taking one step per hour. I will not shout anything, talk loudly, perform provocative actions or engage in conflict." Read more
Performed by Dima Belysh

Photo by Sinho.ph

Website

«Farewell to Königsberg», 2022

Documentation of A/V performance

This A/V performance, explores the topic of transformation of a territory and people living on it. After WW2 Königsberg became a Kaliningrad, the native population get pushed away and get replaced by a communist party with soviet people. Adolf Shevchenko was one of those people. Adolf started to picture the transformation of the city using linocuts. They became a visual basis of this piece. This work combines many agents, idea of curator Danil Akimov, my interpretation of history of the city and AI algorithms.

Presentation of this work was done at Sound Around festival at Petropavlovsk-Kamchatsky, at the same time as news about "partial mobilization" arrived. This was the moment, I felt like this native population of Königsberg who was pushed away. War again become a driving force of transformation of territory, which get abandoned by many of its citizens, and a start for new chapter for those who leave but also who decided to stay.

Time: 26 minutes

«Farewell to Königsberg», 2022

«A List», 2022

Data driven audio performance

  When we are born, we get registered. The birth certificate is a beginning of our integration into society and our identity. Later in life, the amount of list we become a part of increases as the amount of our responsibilities and obligations. We can become a part of a list voluntarily, or we can get listed against our will.
  This work explore these phenomena of getting listed using the list of Russian Foreign Agents — non-profit organization, non-governmental press and individuals who are financed by foreign country or are under the influence of it. But the truth is it a list of people with a world view that opposes or threatens the current regime agenda.

[Video Documentation](#)

Time: 15.53

RESEARCH BASED
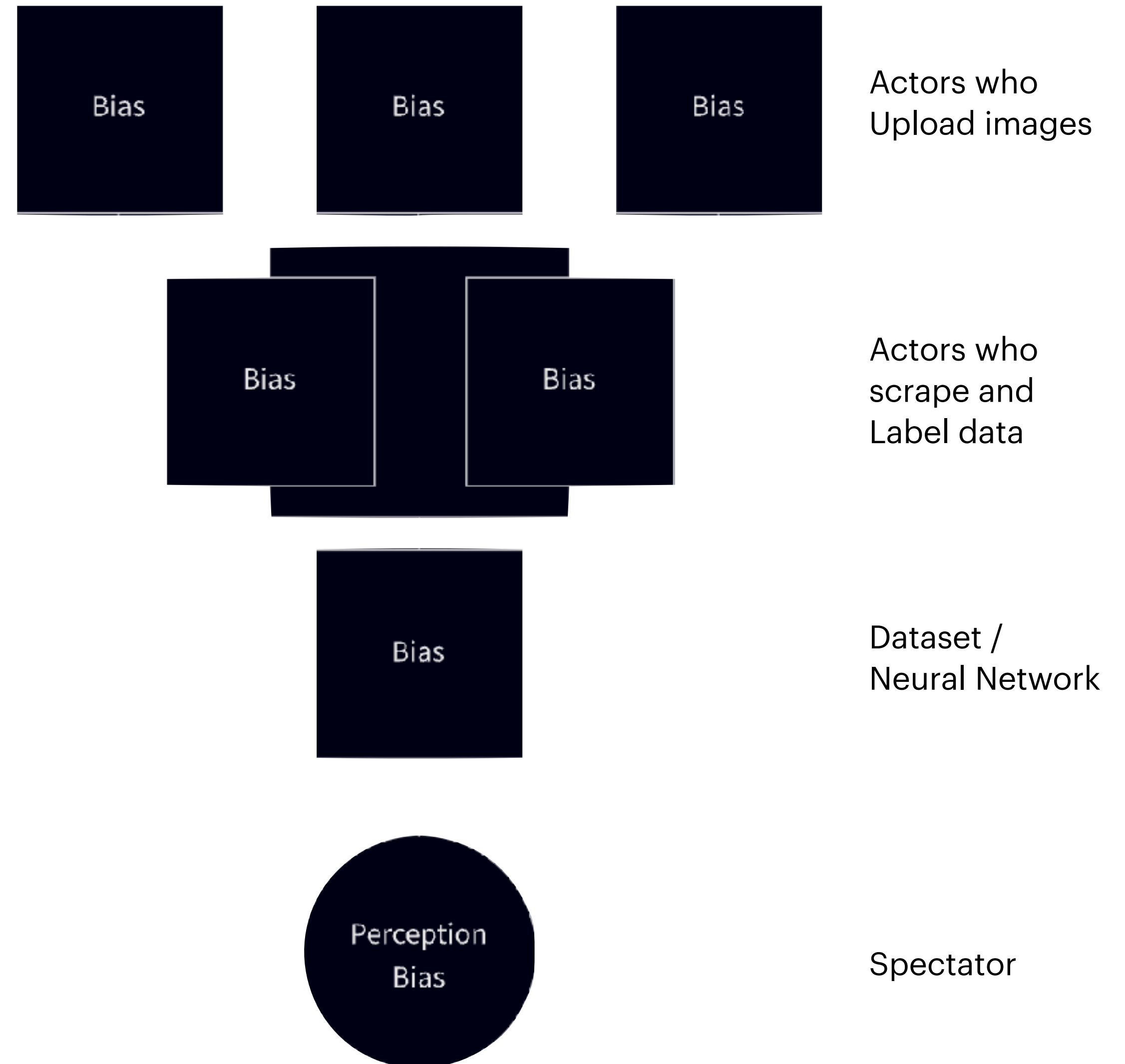
«Collective Biases in AI», 2022

Media Research

How culture become a technology and then technology become culture?

This research uses a simple method to uncover biases in generative neural networks that create images. When you try to generate something abstract, like *God,* the results reflect the collective unconscious in a visual form, as they represent the worldview of people who upload images to the Internet and those who collect and label data to train neural networks.

The research is based on the ILSVRC 2012 subset of ImageNet, LSUN, and Disco Diffusion 4.1.

Collection of 55 digital images, interactive panel with website, prints.

Bias
Bias
Bias

Actors who Upload images

Bias
Bias

Actors who scrape and Label data

Bias

Dataset / Neural Network

Perception Bias

Spectator

«Collective Biases in AI», 2022

Freedom

Liberty

«Collective Biases in AI», 2022

Femininity

Masculinity
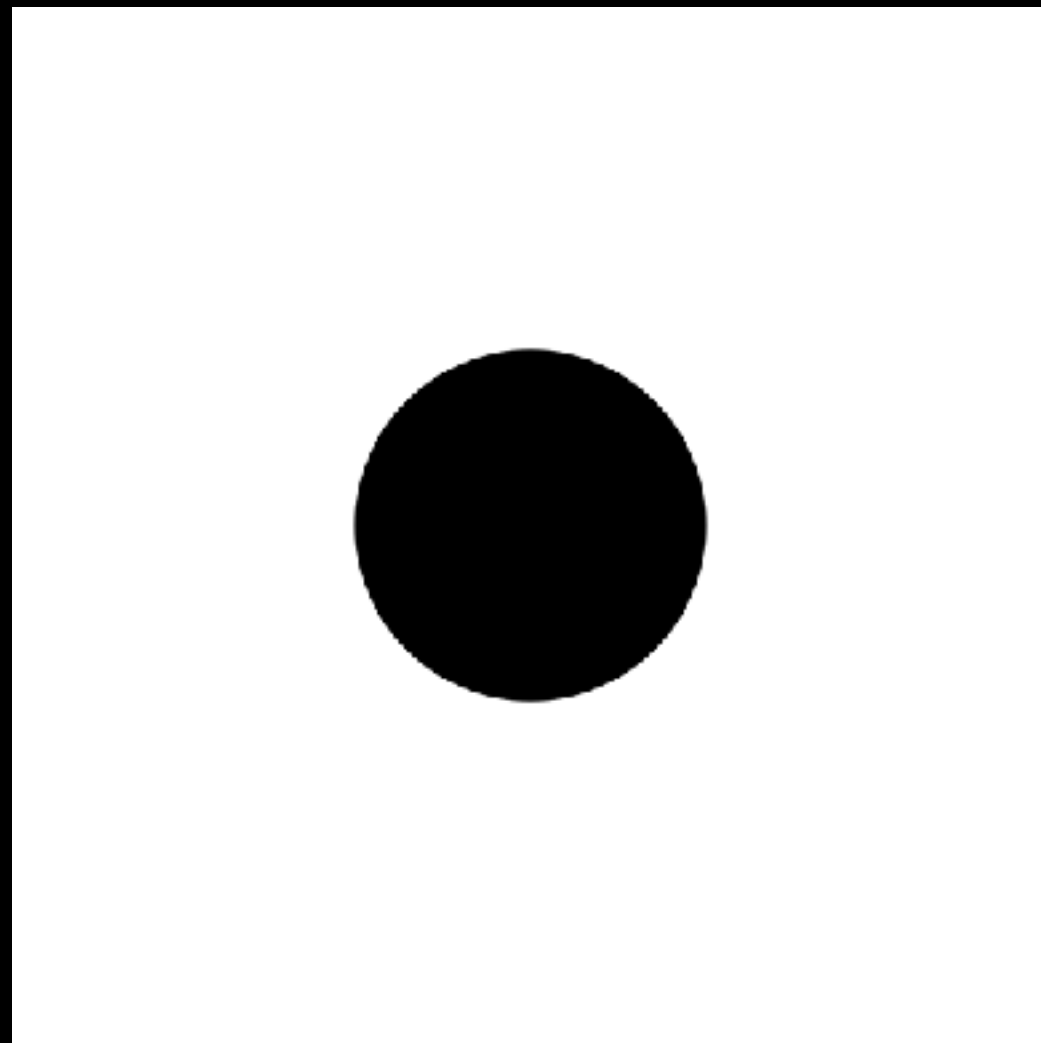
«Collective Biases in AI», 2022

God

Humanity

«Four Characteristics of Duality», 2022
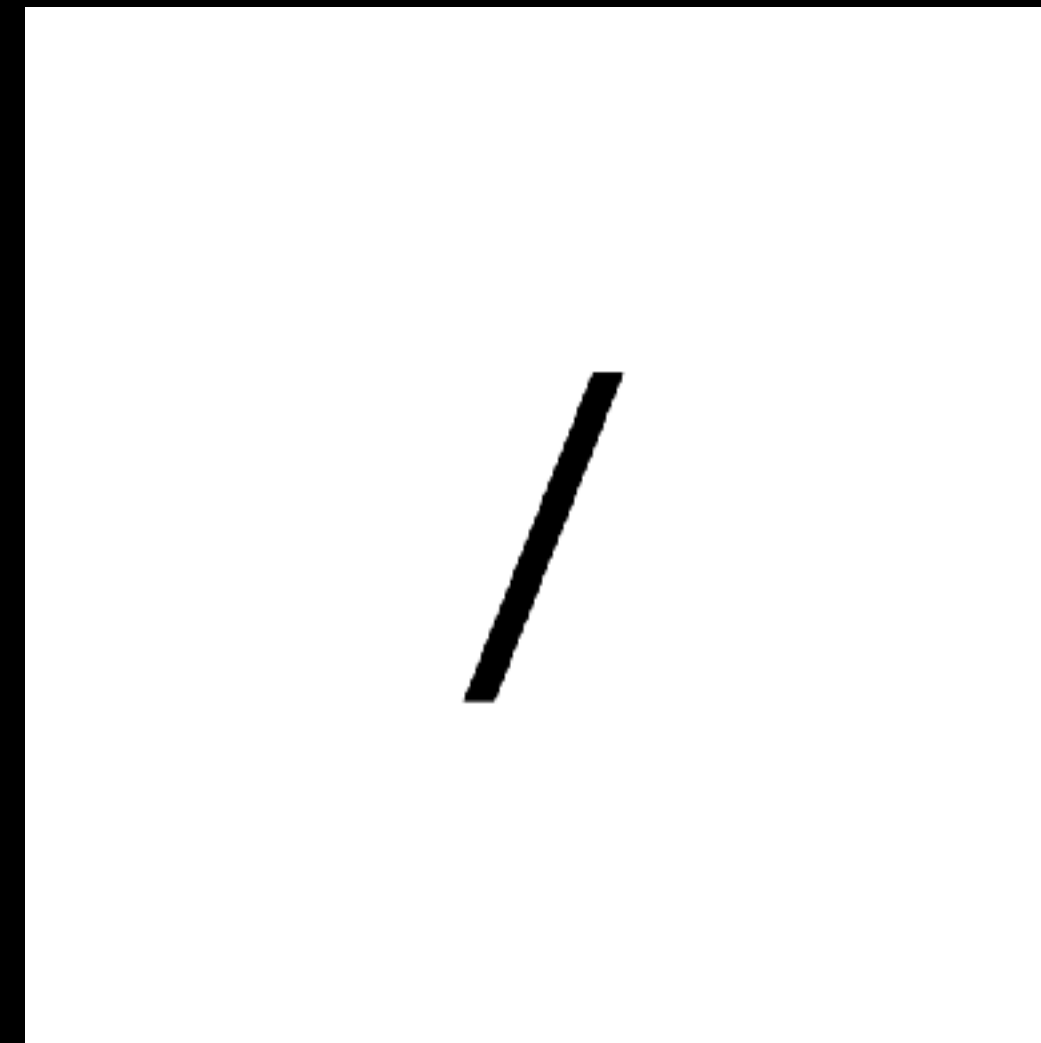
Visual Research

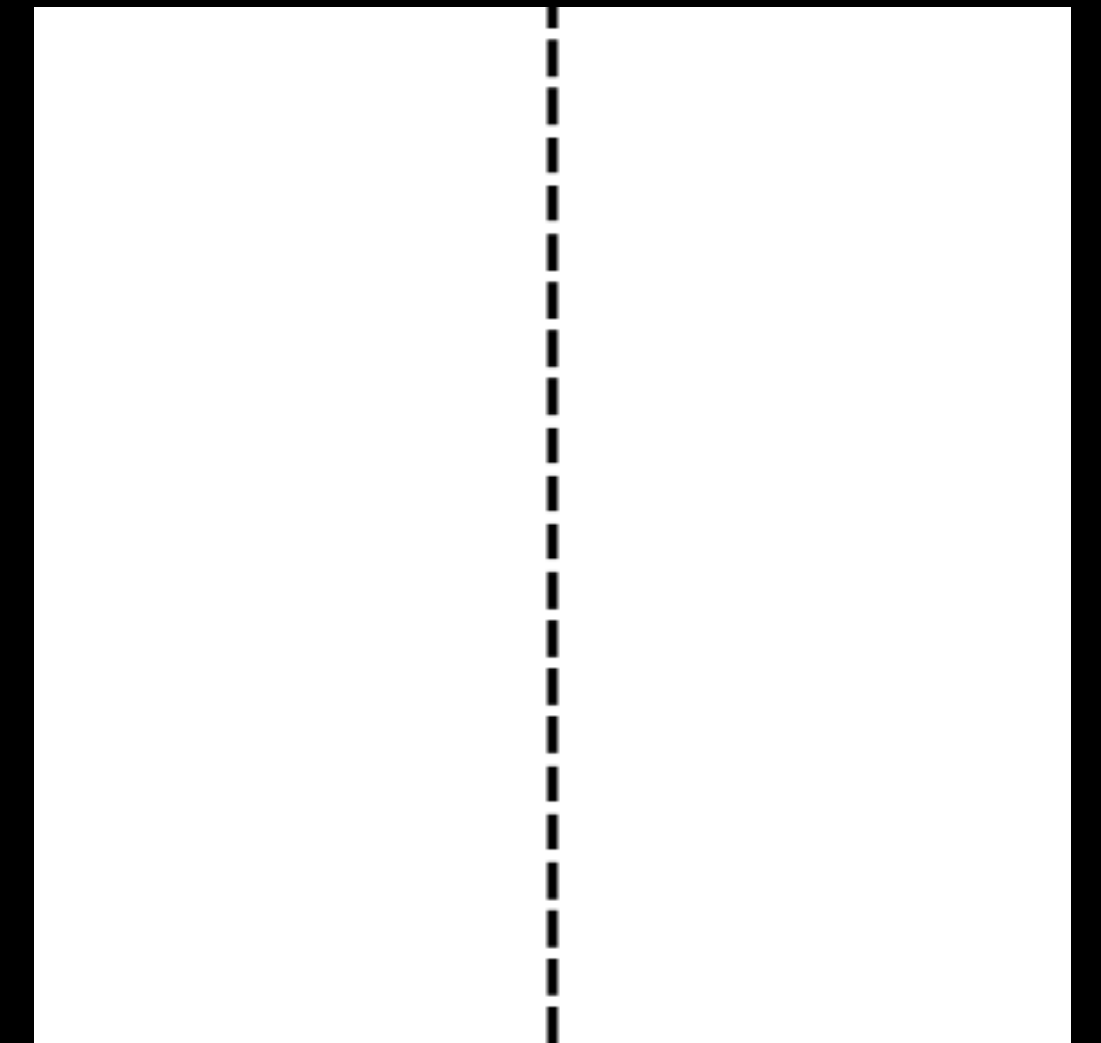*Visual research into the nature of duality and dichotomy.*

Part and whole

Boarder

Opposition

Illusory

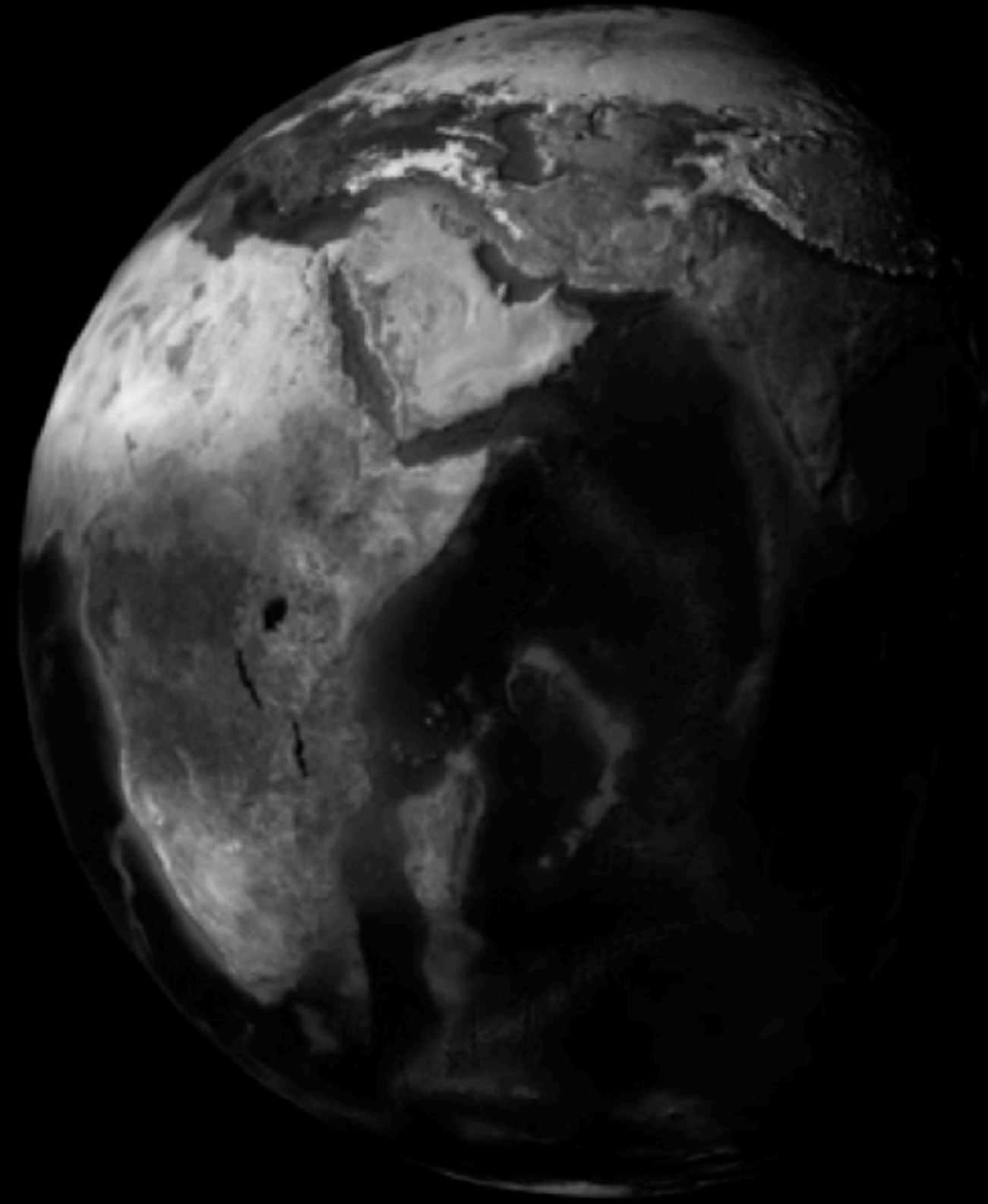Format: 4 prints 1x1 m, or 1 digital square display

SPECULATIVE DESIGN

«Meta ID», 2021
Speculative design

Passports of today are made for imposing identity on us. These documents designed to control our movements behaviour and to analyse us on a basis of interest to the economy. How can we rethink the future of ID?

Website

Format: Speculative design, NFT, Manifesto.

with Evgeny Lukuta, Boris Shershenkov, Vadim Smakhtin, Faina Yunusova

Thank you
and have a
great day