



Skidan Sofya



[sofskidan.com](https://www.instagram.com/sofskidan/)

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Sofya Skidan was born in 1996 in Ukhta, Russia. She graduated from the Saint-Petersburg State University of Film and Television and Rodchenko Moscow School of Photography and Multimedia. She is also a professional yoga instructor, which is reflected in her choice of materials, techniques, and subject matter. Since 2022 lives and works in Bali, Indonesia.

She explores ways of perceiving the world as information, questions about intuition and transformations, reflections on speculative history, and the spectator's visionary experience. She is trying to navigate the boundaries between nature's discourse and the technogenic contemporary. Working with a large variety of media in site-specific installations, she infuses artifacts of a post-digital reality with elements nostalgic about the loss of a natural landscape. Tapping into the complexities of postcontemporary, Skidan raises questions around updated understandings of identity within today's technogenic culture, as well as the crisis of nature and the fast-approaching environmental tipping point in the age of the anthropocene.

CV Sofya Skidan

SOLO SHOWS

Conjuring stolen/trapped memories, Vosckhod gallery, Basel, 2023
Within this vast zone of the impalpable, Alisa gallery, Moscow, 2021
Transverse hyperspace, Fragment gallery, Moscow, 2018
Dynamic pieces, Rodchenko art school, Moscow, 2016

SELECTED GROUP SHOW

Art Dubai, Dubai, 2026
Art and Bali, Art fair, Bali, Indonesia, 2025
Art moments. Art fair, Jakarta, 2025
Witches, Space Illi gallery, Seoul, South Korea, 2025
Fictional Landscape, Foundary, Dubai, 2024
The 15th Gwangju Biennale, Gwangju, South Korea, 2024
Write Your Name, Alisa art gallery, Dubai, 2024
The Body of Work, Parq Art Space, Bali, Indonesia, 2023
X-Nowness, Basel Art Center, Basel, 2022
Le cru et le cuit, Ethnographic Russian Museum, Saint-Petersburg, 2021
Cosmoscow, Moscow, 2021
Archstoinie, Nicola-Lenivetz, 2021
Museum of artificial history, Darwin museum, Moscow, 2021
Future cities, Moscow, S-Petersburg, Krasnodar, N.Novgorod,
Novosibirsk, Ekaterinburg, Public art festival, 2021
Porto design bienalle, Porto, 2021
Training Fantasy, Typography, Krasnodar, 2021
20:20 time stopped, Moscow Museum of Contemporary art, 2020
15 minutes break, All-Russia Museum of Decorative, Applied and Folk Art
Moscow, 2020
Garage.digital, online, 2020
Game club. The Coming World: Ecology as the New Politics 2030–2100,
Garage museum of contemporary art, Moscow, 2019
Presence, Sevkabel, Saint-Petersburg, 2019
Animal internet, Khodynka gallery, Moscow, 2019
Going Unconscious / Trembling / With eyes open / I see you / Surrender,
HSE art gallery, Moscow, 2018.
Boa constrictor eating an elephant, 25 kadr gallery, Moscow biennale, 2018;

Unseen photo-book festival, Amsterdam, 2017

8 level, Winzavod, Moscow, 2017;

Inside of the Art, the Pushkin museum and Tsvetnoy, Moscow, 2016;
About Rodchenko School. 10 Years, Multimedia art museum, Moscow, 2016;
Vienna photo-book festival, Vienna, 2016

AWARDS

Award «Digital dreams» by Cultural Creative Agency Qatar-Russia, 2020
Scholarship within the program of Garage Museum of Contemporary Art
in support of emerging artists 2019/2020;
Space design and video-art for play «Locker room talk», winner of «Black
Box residency» in the Meyerhold center, 2019;
Nomination for the Kuryokhin prize, Best Visual Art Project, project
“Transverse hyperspace”, 2018

SCREENING

Nasenrücken Video Art Screening, Bochum, Germany, 2025
Now instant, Los Angeles, USA, 2025
Platform-L, Contemporary Art Center, Seoul, South Korea, 2025
Cifra, 2024
Ostranenie: how to see the world differently, Springs.video. Streaming
contemporary art, Lithuanian Council for Culture, 2021
Sreda.V-A-C, 2021

My AI lover sees me as a beautifully unstable dataset —
emotionally overfit, aesthetically optimized, 2026

video-essay, 9 min

In this project, language is approached not as a neutral instrument, but as a ritual act — a spell through which subjectivities are invoked and provisional futures begin to take shape. Prompting is understood not as a gesture of control over a predefined algorithm, but as a speculative dialogue with a non-human agent. It becomes a contemporary incantation: an address to an entity that responds, yet does not belong to the order of the human.

Skidan is interested in how this exchange echoes older cosmologies of invocation. Just as summoning a jinn required precision, vulnerability, and the acceptance of instability — since the spirit could distort or misinterpret the wish — so too does communication with AI unfold within zones of uncertainty. The model does not simply execute; it translates, mutates, and reconfigures intention. The prompt becomes a site of negotiation rather than command.

Within this unstable environment, language operates as both technological interface and magical practice — a form of attunement to systems that cannot be fully governed. What emerges is not control, but a speculative intimacy with the non-human: a ritualized exchange in which agency is distributed, and the future is not predicted but conjured.





SOFYA SKIDAN x RASAGAYA

Installation, video-essay (8 min), sculptures, dibond prints, prints on fabric, 2025

The new RASAGAYA space opens with a collaboration with multidisciplinary artist Sofya Skidan. The project brings together natural artifacts from Bali — collected fragments of the landscape that carry traces of time, climate, and place, becoming integral elements of the installation.

Skidan's work explores nostalgia for the natural landscape through the convergence of technogenic and physical nature, addressing corporeality and the agency of inanimate objects. Materials, bodies, and surfaces act as equal participants, shifting perception and dissolving boundaries between the organic and the artificial.

Rooted in site-specific thinking, the works respond to light, space, and context, unfolding over time and outside the conditions of the white cube. RASAGAYA becomes a meeting point of art, environment, and embodied experience — a space where non-human matter holds memory, presence, and voice.





What would you call a weirdness that hasn't quite come together?

Installation, 3 parts of video-essays (7 min, 12 min, 15 min), sound, sculptures, 2019-2024
The 15th Gwanju Bienalle

«*What would you call a weirdness that hasn't quite come together?*»

— interdisciplinary project, which draws on the study of magic, of oriental religions, and of technologies to reconsider the realm of the sensorial. Skidan's project ponders the interrelations between changing technologies and corporality as well as their consequences: the instability of the body, the erasure of the notion of a 'norm', the dilution of identity, the alienation of the virtual body – the avatar – from its physical counterpart.

The video centres on the multiplying avatars of a cybershaman, whose body is used as a form of incantation. The succession of avatars seeks to somehow capture the instability of 'reality', as do the flitting movements between a real, natural landscape and a constructed, imaginary meta-landscape of impossible worlds. The video lends both landscape and body an almost sculptural quality, and brings out their equality as actors. Gradually, the cybershaman's movement patterns change; the human body adapts to its environment — one that is both natural and constructed. An emerging, hybrid identity arises from Skidan's attempt to capture the elusive sensation of postcontemporaneity.

The heroine's body either grows out of the landscape, or merges with it. Her body is constantly changing and mutating, gathering in new configurations, her identity is also difficult to grasp — she disintegrates and slips away. Only some elements return the viewers to the current moment of time, referring to the realness of this heroine. Otherwise, it is a virtual body, of numerous, imaginary, and unstable avatars, rather than a real person.

The landscape, at first glance, is ideal, but it is imbued with a sense of weirdness — what we might call "pristine" is also mutating and changing, demanding new approaches and communication tools.

Natural and man-made elements merge into a sculpture, becoming almost indistinguishable, heightening the question of the possibility of nature as such. The audio track — music and monotonous intermittent speech — creates a pulsating rhythm which immerses you into a meditative state, and reminds of non-verbal methods of communication, trance and rituals as ways of interacting with phenomena which transcend boundaries of the human..





we avoid ending up where we are not.
but we are everywhere.







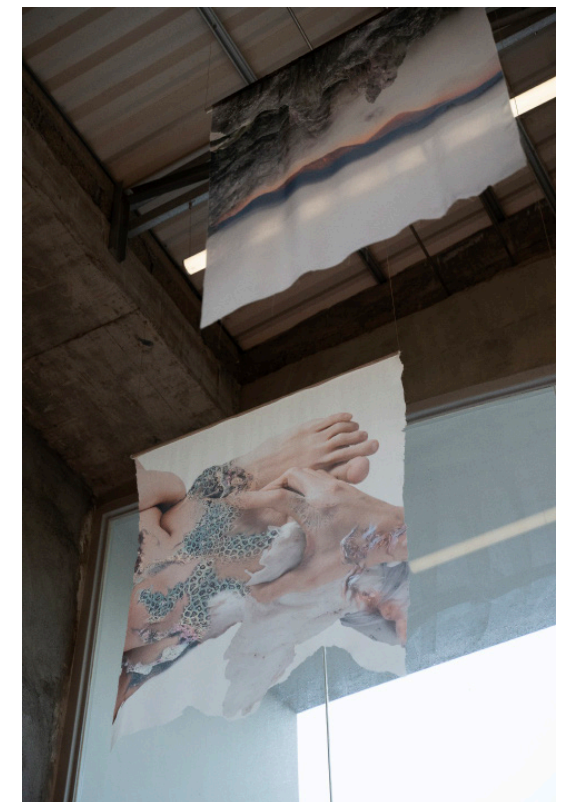
LYAG x SOFYA SKIDAN

Installation, video-art installation , sculptures, dibond prints, prints on fabric

The collaboration between artist Sofya Skidan and conceptual space Lyag explores the language of corporeality, fragility and sexuality, revealing them through the prism of the interaction of the human and non-human in the context of the modern city. The project proposes a dialog between natural and man-made elements, rethinking the boundaries of conventional perception.

The exhibition includes video works, sculptures, textile installation and post-digital dibond prints. A silicone sculpture embodying the texture and “skin” of the island of Bali coexists with objects created from artifacts found on beaches and in the jungle. These materials are reworked through a synthesis of the natural and the man-made, reflecting their interpenetrating dialog. Video art and dibond prints reveal a post-digital optic, where the sensual modus of movement of mutable bodies and landscapes becomes a central element.

The project offers an optic of considering not the conflict between the natural and the artificial, but the formation of a space of harmonious interaction, where each object becomes part of a new strange but integral urban landscape.





dark proposes a kind of resistance, 2024

video essay, digital collage, cgi, ai, texts, sound 2024
<https://cifra.com/project/437ac17b-d627-4719-9f2b-fd6ff0b6ddcf>

An experimental video essay explores the interplay between human and non-human optics. Created in collaboration with Artificial Intelligence, the work titled “Dark Proposes a Kind of Resistance” attempts to reveal the logic of nature’s mutations, both real and artificial. What is truly our perception and what have digital agents embedded in human perception? This work raises questions about nature through the modifications introduced by artificial intelligence and explores the elusive understanding of human memory in an era of changing relationships between humans and artificial intelligence.



And THE WORLD WOULD BE A BETTER PLACE, 2024

Dance performance. Duration — 71 minutes

Dance company {EARTH'S JOY} Idea and score: Anya Kravchenko

Dance: Tanya Zaskalko, Nadia Grankina, Nastya Popova, Anya Kravchenko

Sound: Varya Pavlova (Lisokot), including recompose Stabat Mater in F Minor, RV 621 by Antonio Vivaldi

Set design and costumes: Sofya Skidan (with the participation of rasa gaya, loutique lingerie brands)

Earthly Joys Company's "And the World Would Be a Better Place" is a sci-fi dance performance, an attempt to envision a better world that might emerge from the cultural and natural ruins that house and recycle our bodies. How can we find the strength to gather the new within discord? This question takes the form of a performance that reflects in dance on the connection to the earth, on how the new emerges in the ruins, and on the future.

Turning to religious vocal music (Baroque stabat mater sequences and the Indian genre of dhrupad), we hear in it a longing for transition, for overcoming — a longing that is close to us and yet has faded into the past, become a ruin. In the arrangement and reassembly of this music, a soundscape emerges in which dancing bodies are co-configured.

The memory of places of strength and inspiration extends this landscape into the space of the imagination. Each of the dancers discovers traces of a past that has not yet happened — a (primordial) future in which reality and fantasy form a layered, as yet uncharted terrain.

Dance is all the time in between, and this is its property that this performance celebrates as a hymn. Repeated form scatters into syncretic shards and singular trajectories, everything continues, weaves together, sticks together, and disintegrates again. A failure of linear time. And so it must be.



conjuring stolen/trapped memories

wood, digital collage, dibond printing, silicone, organic elements, sand, plastic, herbs, painting, nets, 2023
solo show in Voskhod gallery, Basel

There is memory and memory. There is personal memory, cultural memory, memory of malleable matter, electronic device memory, memory of a place. Remembering and forgetting have become essential political and social levers. Full memory of a device causes anxiety, requiring to delete or redistribute digital souvenirs between cloud storages, these reservoirs of outsourced memory. Tragedies leave tangible traces that are often deliberately erased and destroyed — only to be eventually found (re-called) and deciphered.

The word conjuring in the title of Sofya Skidan's project alludes to a kind of manipulation that memories are subject to — akin to enchantments and other forms of intentional transformation of the given. In her digital collages and installations, objects of different nature and origin melt into one another — wood, silicone, stones, plastic, sand, found human-made and non-human-made things. All of them are selected by the artist as bearers of particular memories. By manipulating these memorabilia, Skidan creates — or invokes — imaginary landscapes where the virtual and the real mix together indistinguishably. She seeks out objects and textures that question the notions of the native (would it be taiga for her?) and the foreign (tropical forest then?), of the inside and the outside, the human and the nonhuman — so that the difference between the figure and the background, the base and the detail bleaches away. The blurring of that kind does not so much discard as subtly question the existing categories of identity and belonging.



In these hybrid meta-landscapes the thing's provenance is erased. The artist subtracts the specificity of the object, de-territorializing it and melting it into her coherently constructed aesthetic world of colors, shapes, and textures. Thus she practices both the negative side of conjuration — conjuring-out all traces of presence — and the positive one, responding to the qualities of the elements and creating unlikely fantastical combinations. This world is beautiful and intimidating without being indifferent: it emerges and takes shape along the lines of sight.





within this vast zone of the impalpable

wood, digital collage, dibond printing, silicone, organic elements, sand, plastic, herbs, smells, 2021
Solo show in Alisa Art Gallery, Moscow

The project features the works produced as the outcome of several years' research. Snapshots, scents and sculptures are linked by a lyrical thread made up of snippets of imaginary and/or real memories, 'which stick together but become tangible'. Sofya Skidan says, 'These works see natural spaces and sculptures blend into photographs and morph back. I put these fragments together from droplets of billowing allure, continuity of space and attempts to lift the layer of vulnerability from the structure of memory. There is no homogeneity to my works, historical and individual memories mutate, causing natural landscapes, mystical phenomena, body parts, textures, casts and sculptures to juxtapose onto imaginary meta worlds. They may have never come into existence or are already transforming into the landscape of the closest magical, mystical and/or hypothetical future.'

Sofya Skidan's works invite the viewer to reflect on the memory of bodies that are not necessarily living, on their density and fatigue in new temporal registers, in which the present is controlled from the future, and, therefore, turns out to be the past that is beyond our touch.





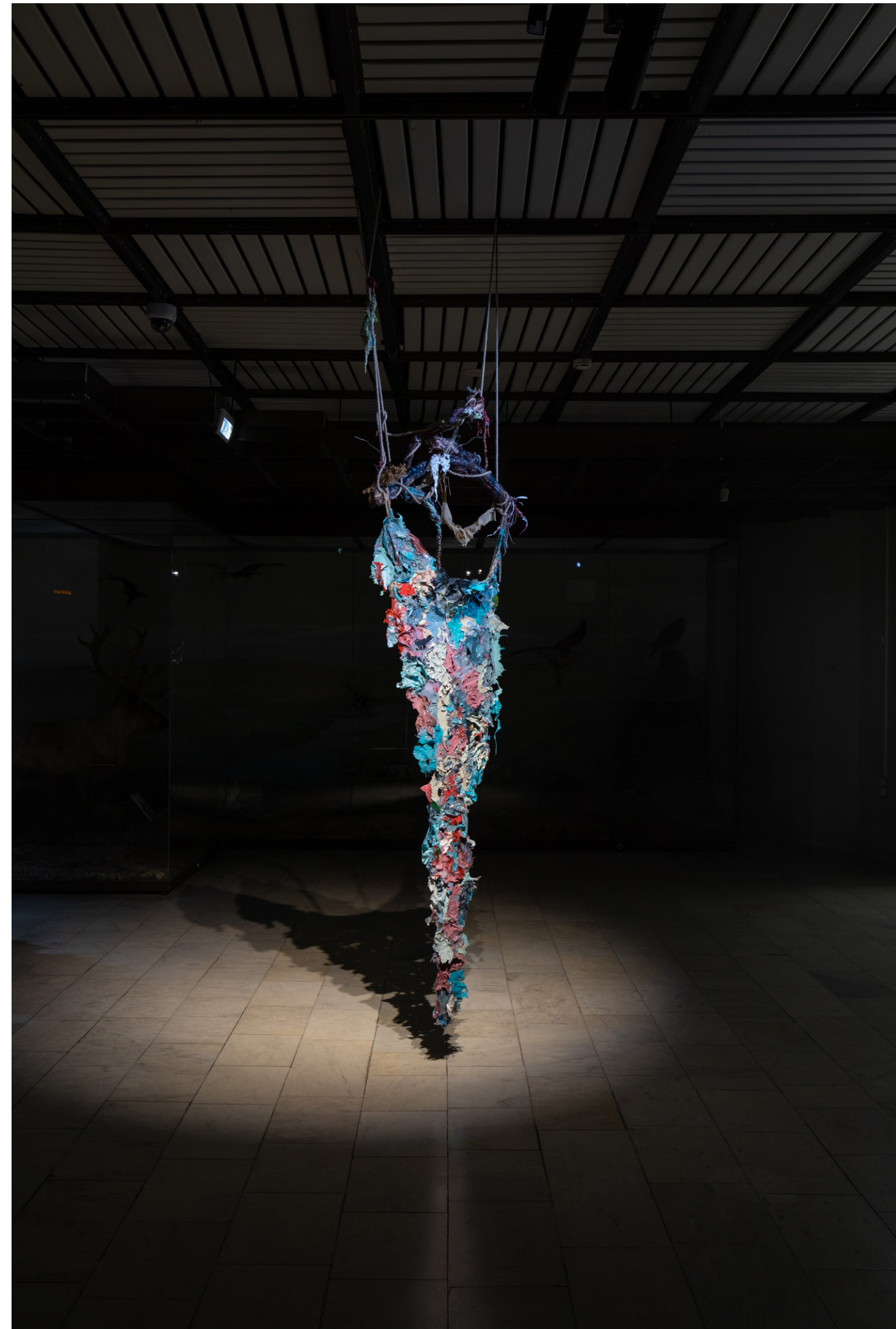
The name of this trap - viscosity, 2021

wood, silicone, organic elements, plastic, rope

The Darwin Museum, Moscow

The last exhibit in the Museum of Artificial History is an altar «The name of this trap is viscosity» made by Sofya Skidan. It is surrounded by installations of Darwin Museum depicting forest landscapes in which animals are hiding in the grass and trying to escape from predators. There are some installations in this section showing a balance of nature: it means that species composition in such a system stays the same. However, in Skidan's installation, one can find alive silicone clots with the plants covered with plastic.

The Sofya Skidan's sculpture shows the scenario of potential ecological misbalance which may be caused by the appearance of a new virus in an ecosystem. In this case, life forms can choose one of the two possible ways. The first one is to accept help from outside (to get vaccinated, for instance) and maintain an old order. The second one is to mutate alongside the virus in order to liberate our environment from natural and artificial disasters. Hence, skins of future life forms can be covered with clots of plastic or silicone. Their colour can be changed to unusually light and acid colours. Structurally such ecosystems change, too. All vertical hierarchies disappear. Hence, such terms like «predator» or «victim», «animal» or «plant» lose their sense. Such changes can't be treated as negative at the same time. Despite all the changes, such ecosystems tend to maintain biological balance.



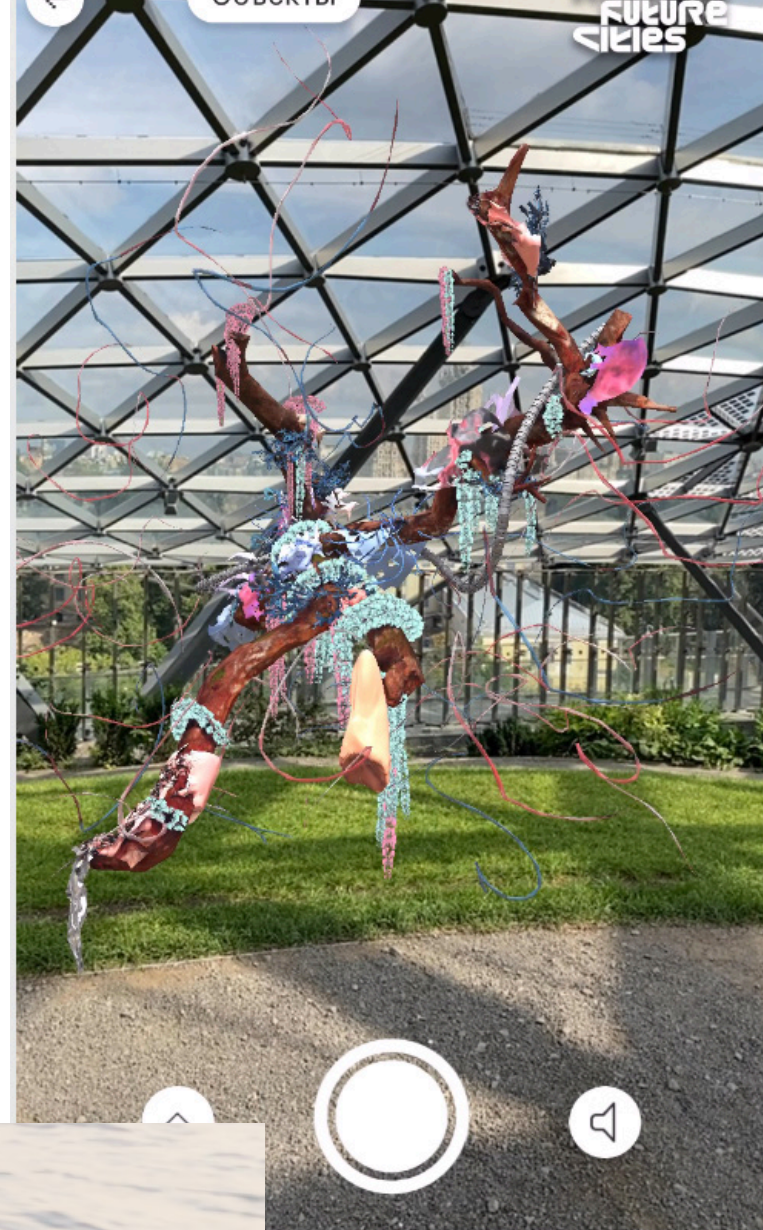
what is hidden does not need to be hidden, 2021

AR-sculpture, audio guide

The Public Art Difital festival, Moscow, Saint-Petersburg, Krasnodar, Novosibirsk, Nijniy Novgorod

Augmented reality technology is becoming one of the layers in a multi-level system of input and output, city control and distribution of data in a cityscape at different scales. Also it is repeating the logic of many digital structures with real topologies that constitute the complex integrity. It is replicated in historically completely different locations. The technological layer of the city, consisting of systems for controlling transport and pedestrian flows, online services from geolocation to food delivery, digital platforms and economies. But It also creates material types of infrastructures that are invisible in daily experience.

What is hidden does not need to be hidden includes the AR sculpture and the performative audio guide. The digital object in Sofa Skidan's work is an attractor that enhances the distribution of attention in an oversaturated urban environment. Skidan rethinks the situationist drift (the psychogeographic practice of studying the changing urban landscapes through unusual, random tactics of moving through them). Then she combines it with the Eastern traditions of meditation, focusing attention on an object to reconfigure the ways of perception and the state of consciousness. Meeting her work slows down the experience of interacting with the interface of the AR application and the surroundings of the city. The audio guide is recorded by the artist. Mediated by a technogenic environment, It will suggest ways to reorient yourself in a space.



vulnerability, lifted

Installation, UF-print, silicone, fabric, clay, organic elements, mixed media, performance workshop, 2020
All-Russia Museum of Decorative, Applied and Folk Art, Moscow

The installation comprises a dimly lit area, building on the idea of mystical and atmospheric spaces. The flooring is done with fitted carpeting, which serves to better ground the viewer within the installation. The room is lit with a cold outerspace vibe to promote concentration and close examination. Some objects you encounter invite communication: to smell, to carefully touch, to observe, to be near.

One part of the project will be the artist's performance-workshop, dedicated to the living through psychological and sensory experience. The workshop is structured as a performance lecture. During the workshop, it is proposed to try out several meditative and bodily techniques, the purpose of which is to try to allocate resources between experiencing fatigue and letting go of the usual patterns of movement and thinking. These practices can (but are not required to) bring the participant into the world of his consciousness and psyche, where both can see the common breath flowing over the space of admissibility.



Locker room talk

The Meyerhold Theatre Centre, 2019

Play made by collaborative team Ada Mukhina (directing), Daria Iuriichuk (choreography), Olga Tarakanova (drama);

Space design and video-art by Sofya Skidan;

Anastasya Kizilova costume design.

Our collaborative team gathered because of a piece called Locker Room Talk. It was written by the Scottish playwright Gary McNair and published in 2017. We were the first to translate it into Russian. This verbatim play consists of 14 chapters, comprised of real-life conversations with men. Our performance is a conference consists of 8 presentations, each based on different chapters. We have used the original text of the play as a starting point for our field research. Instead of performing the piece we quoted and described the most striking parts of these conversations and deconstruct the situations that these men refer to.

The texts were taken from conversations that Gary McNair had with different men — teenage boys, lawyers, workers, doctors, sportsmen — conversations between men about women when women were not around. Our first impression of this text was that it gives women access to a reality that is usually hidden from them. This is something we know of only by hearsay. On our own we would never be able to get a hold of these testimonies, but for a male playwright it was easy to get the respondents to open up. We were impressed by the play, but we did not want these words to have power over us. Instead we decided to study the way our bodies — female bodies — reacted to these words. Our team, from the director to the lighting artist and performers, is exclusively female, of those who define their gender as female, and those whose bodies are identified as female.

Within rehearsals-laboratories we examined the emotional and sensory response of our bodies to these words. Language has power over us and we wanted to document how this power manifests itself. This is why our presentations are not just about the academic language, but also about performance, media-technology and even interaction. It is important that the audience is observing their reactions during each presentation. What emotions do they feel, is it anger, joy, love or sadness? Every emotion has a right to exist. How does their bodies feel — relaxed or tensed in anticipation of a fight? We ask the audience make a mental record of their reactions through the show and of any questions that might arise. At the end we open up the floor to share the experience they have had during the hour.

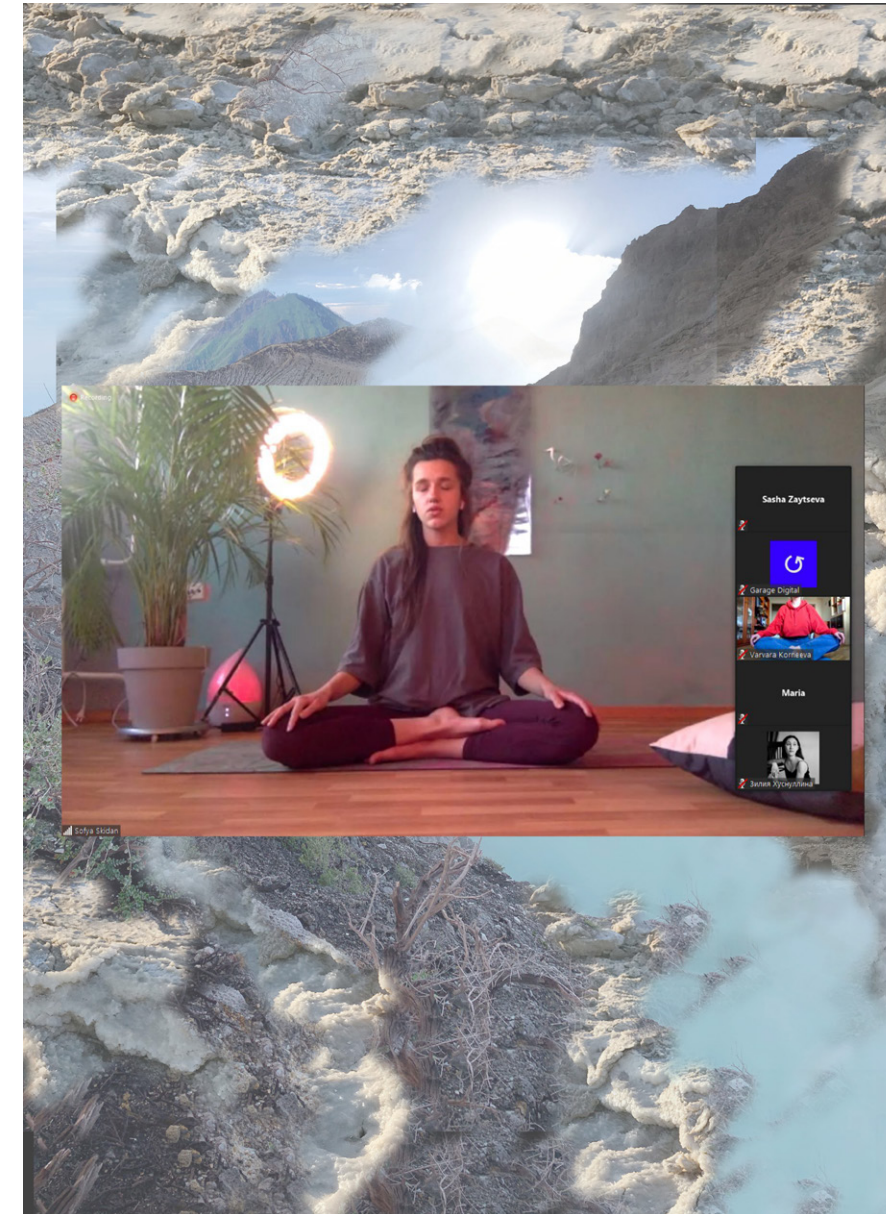


addiction to becoming, addiction to non-becoming

performance-lecture

The Garage museum, 2019

The artist offers participants a physical experience that will immerse them in a denser present. In a complex and rapidly changing world of multiple truths and post-truths we often need a break—a refuge that would allow us to explore ourselves on a new level—a level different from our everyday but still addressing the workings of memory. The artist, the music, and the space will act as mediators within the participants' memory, guiding them along their own process of becoming in the context of the discussion of a digitalized world and encouraging them to try and understand how our brains and bodies register information. Participants will discuss the ways in which the integration of online reality into the daily routine has changed our psychophysical perception and whether we can become stalkers of our own consciousness.



addiction to becoming, addiction to non-becoming.

Off the grid

zoom performance, 2020
Garage Digital

A performance / workshop focused on lived psychological and emotional experiences in the virtual space, something which has become the new reality in this time of self-isolation.

Not an invitation to relive or rewrite the experience of the migration of one's social life (including its emotional and sensual aspects) online, the performance will encourage participants to look within and see how their conscious selves have changed in the current circumstances. The artist believes that the excess of online events and the redistribution of resources from the outer to the inner dimension represent an attempt to correct viscosity. Entering this matrix does not represent an affirmation of humanity, but instead its loss. In connecting to cyberspace, humans do not penetrate it but are captured by the space and experience a vulnerability of connection that affects sensibilities.

transverse hyperspace

video-essay, UV-print, photo-sculpture, installation, smells, texture, mirror, *performance*, 2018

Solo show in the Fragment Gallery, Moscow

Organised as the dimly-lit transit space of a laboratory, the exhibition restages selected aspects of the transitional state of culture on its way to a dystopian world of the future (“the world without us”), with the help of recovered artefact-ruins.

Skidan’s pieces together the landscape of forthcoming world from scraps of information left behind after unknown events, supplemented by video installation and objects. Through video-essay she constant reipscription of one’s self within the digital landscape as a guest in a landscape’s memory.

Installation includes the various means of sensory perception, olfactory space, haptic sculptures, immersive video environments. The world of «Transverse hyperspace» is the alive laboratory with ruins of a digital environment, the speculative memories of an artificial intelligence of the of the future recalling and a sensitive tracks of the nature.





During exhibition artist offered new strategies for mental orientation to erase boundaries the alienation of the body and represented new identity. The show was accompanied by three collective performance sessions, combined with lectures about the dark ecology and post-humanism, in addition to performances by guest lecturers and sound artist. These served to connect the main points of the exhibition, with the attendees immersed in different layers of perception, physical exploration and intellectual drift.

