



MARINA FEDOROVA

Ms. Marina Fedorova is one of the most prominent and sought-after contemporary Russian artists. Her works were acquired by major art institutions and distinguished private collectors and exhibited in an impressive number of solo shows in Russia and abroad. Drawing her inspiration from sources as far-reaching and varied as the American hyperrealism, Japanese woodblock prints, pop art and modernism, the Artist cites Alex Kanevsky, Eric Fischl, Alex Katz, and Georgia O'Keeffe as her visual influences, also frequently referencing Edward Hopper and, to a certain extent, René Magritte.

Born in 1981 in Leningrad (USSR), the Artist spent her childhood and formative years in the same city. In 1996, Marina entered the Nicholas Roerich Art School in St. Petersburg where she studied graphic design and developed an interest in fashion industry, subsequently enrolling at the Saint Petersburg Stieglitz State Academy of Art and Design (formerly known as the Vera Mukhina Art School) in 2000 where she majored in Fashion Design and Illustration. Ms. Fedorova remains quite forthright about her infatuation with design and the fashion industry; however, by the time of her graduation in 2006 she already felt that she would ultimately have to jettison the career of a couturier in favour of that of a professional artist.

Early 2000s were marked by active involvement in group shows and first solo projects in which Ms. Fedorova initially took alternating roles of fashion designer and artist. Her preferred imagery at the start of the artistic journey, having at its core the life of a modern urbanite and the multifaceted image of the contemporary big city, can obviously be traced back to her long-running ties to the fashion world, prolonged traineeships at the two leading fashion houses of St. Petersburg, and contributions to *Dress Code* magazine as editorial illustrator.

The period between 2005 and 2009 saw Ms. Fedorova's collaboration with the leading St. Petersburg-based gallery D137, which staged her first solo shows and showcased her art at major art fairs in Russia and abroad (Art-Moscow, Arte Fiera in Bologna, Italy, and ArtVilnius in Vilnius, Lithuania). Another important collaborator from that period, the Paris-based Orel Art gallery, ran a number of solo exhibitions and presented her works at the Art Paris show. The ambitious young Artist quickly and firmly established herself in the professional circles: in 2007, she became the official graphic designer of the 7th International Ballet Festival MARIINSKY, in 2008, was nominated for the prestigious Kandinsky Prize and named the Artist of the Year for the Nicolas Feuillatte Champagne, and in 2010, participated in the Christie's Charity Gala Auction at the State Russian Museum.

A sequence of important life events and, in particular, the birth of two children helped the Artist substantially re-evaluate the role of art in her life, at the same time expanding her subject range. This is perfectly illustrated by the at times unsettling series *08.08.08.* (2009), *Bluebeard* (2010), *Sacrifice* (2012), and *Reflections* (2012) fraught with the motifs of threat, estrangement, and despair, but at the same time newly found social responsibility, culminating in the large-scale triptych from 2015, *The Landfill of Consumer Society*, showcased in the *New Russian Storytellers* group exhibition at the State Russian Museum. At the other end of the scale is the series of light and airy, fairytale-like images replete with *joie de vivre* and fullness of being which were featured in *Eeny, Meeny, Miny, Moe* group show from roughly

the same time (Lazarev Gallery, St. Petersburg, 2012). From then on, children, representing discovery and learning, joy and sincere emotion, start to appear repeatedly in the Artist's various projects, most palpably so in the serene and luminous *Prolonging the Summer* (Erarta Museum of Contemporary Art, St. Petersburg, 2015).

2010s were marked by a succession of important solo exhibitions in Russia and Europe, mostly in collaboration with such Russian institutions as Lazarev Gallery and K35, and the Finnish Gallery Kadieff (Helsinki). Lazarev Gallery also facilitated participation in such high-profile art fairs as Art-Moscow (2012), Art Monaco (2012), and Art Stage Singapore (2013). Specifically for the off-site program of the 2013 Venetian Biennale where she was presented by Gallery Kadieff, Marina created a series of paintings titled *Italy in My Heart*. A standout fixture in the Artist's creative output of the 2010s is the large-scale *Kresty* series (Triumph, Moscow, 2014) devoted to the drama of separation and long wait for the significant other. In essence a visual report documenting the life of the infamous jail, the series provides an in-depth exploration of various female roles.

Working closely with the Finnish gallery, the Artist spent a lot of time in Finland contemplating the Nordic nature, which had an obvious bearing on her art, acquiring an air of calm meditative detachment, with nature progressively coming to the fore. Subsequently such desolate and seemingly uninhabited landscapes will become a mainstay in Ms. Fedorova's art. The maximum possible distancing from city art was achieved with the introspective project *East of the Sun* (K35, 2018) inspired by trips to the Alps. Year 2018 also saw an extensive retrospective of Ms. Fedorova's artworks hosted by the Château d'Ardelay museum in Les Herbiers, France.

Since 2017, Marina has been working on the large-scale *Cosmodreams* project. The exhibition designed to reflect the Artist's ruminations on the theme of space on several different levels is scheduled to be unveiled in 2020. Encapsulating many subjects ranging from a tribute to and celebration of the Soviet space exploration heroes through the attempts to visualise the prospects of extraterrestrial colonisation and up to meditative reflections on the mystery of the Creation and its possible alternative versions, *Cosmodreams* should provide a carefully segmented and engrossing immersive experience enhanced with virtual and augmented reality functions alongside the traditional medium of painting.