

Margarita Novikova
video artist



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www.putchyourself.com/margarita/

Born in Moscow, worked at a documentary film studio while studying at MEPhI (Moscow). Margarita was a script writer, camera reports maker and film editor (films were mostly about students' and postgraduates' life). Graduated with a degree in engineering. Later studied at the TV department of Journalism faculty at Moscow State University.

Worked for several UK, French, US and Canadian TV and documentary crews who started to visit post-Perestroika USSR and Russia frequently (1989-1993). Took part in research and pre-interview stages. Also acted as support organizer and an actress for reconstruction episodes.

Collaborated with Alexander Selin, a writer and the author of paradoxical humor stories, on TV series - as film editor and a crew chief, 1991-1992.

Authored documentaries for 'The Reporter' program on Russian TV in 1993-1994 (films about new different types of schools appeared in the country; drugs and drug addicted; inside of Film Archives; etc).

Graduated from The Rodchenko Moscow School of Photography and Multimedia ("Theory and Practice of Video Art" Course), 2010.

Took part in the following exhibitions and events:

'[m]other Russia' show at the Foundry (London, 2010);

'Residential district. Model lesson' show (Moscow, 2011);

VIDEOAKT International Videoart Biennial (Barcelona, 2011);

'Great Bear's Sons' show, tribute to 50 years of 1st man in the space (Moscow, 2011 and Krasnoyarsk, 2011);

'Single Socks Club & Communication Line' - public/participatory aesthetics project for special project at 4th Moscow Contemporary Art Biennale (Moscow, 2011);

'Waiting in a Garden' show in Yasnaya Poliana Museum' (Tula region, 2011);

Interactive video project about Soviet coup d'etat- 1991 **ПутчĖself** in collaboration with Elena Michajlowska, presented at Art of Memory show (Moscow, 2012), The of Leeds (Leeds, 2012) and "Russian world" bookstore (London, 2012);

'Kosmos as Presence V5' Russisch-Deutscher Kunst Konvent (Berlin, 2012);
Cervantes Institute of Berlin with program of **VIDEOAKT / International Videoart Biennial** (Barcelona) (Berlin, 2012);

"Sensuous pairs in the animating lens" show at Zverev's contemporary art center, Moscow, 2012;

'Single voyage' show, Moscow, 2012;

Moscow Ecology Week, 2013;

'Resort city' project (video combined with embroidery of Maria Arendt) for Museums Night (Moscow, Moscow Union of Artists, 2013);

'Compulsory conditions' show (Moscow, 2013);

Video Art festival Miden (Greece, 2013).

Selected works

'ПутчĖself' – animation documentary



Animated documentary about Soviet coup d'état in August 1991:

10 personal memories (2 businessmen, a writer, an actor, an engineer, a politician, 2 contemporary artists, a political expert and a culture expert) about three extremely important for Russian history days.

'ПутчЕself' – interactive documentary



ПУТЧЕSELF was conceived as an interactive online video project by a Moscow based video artist Margarita Novikova and a London based filmmaker Elena Michajlowska with support from the Yeltsin Centre. Launched in January 2012 at the Moscow Centre of Design ARTPLAY, ПУТЧЕSELF retells the story of the Soviet Coup d'Etat in August 1991 through personal accounts of these events which lead to the ultimate demise of the USSR in 1991.

The original purpose of the project was to do an artistic study of the collective memory associated with this very controversial event in Russian history. With each new interview recordings it became apparent that the experience of the Coup is still a raw and dividing issue for the Russian society and school curriculum glosses over the subject leaving a whole post USSR generation with a knowledge gap. These findings lead authors to set up a museum version of the interactive film adding barely edited interviews and archival documents and photographs donated to the project. Current version of ПУТЧЕSELF consists of:

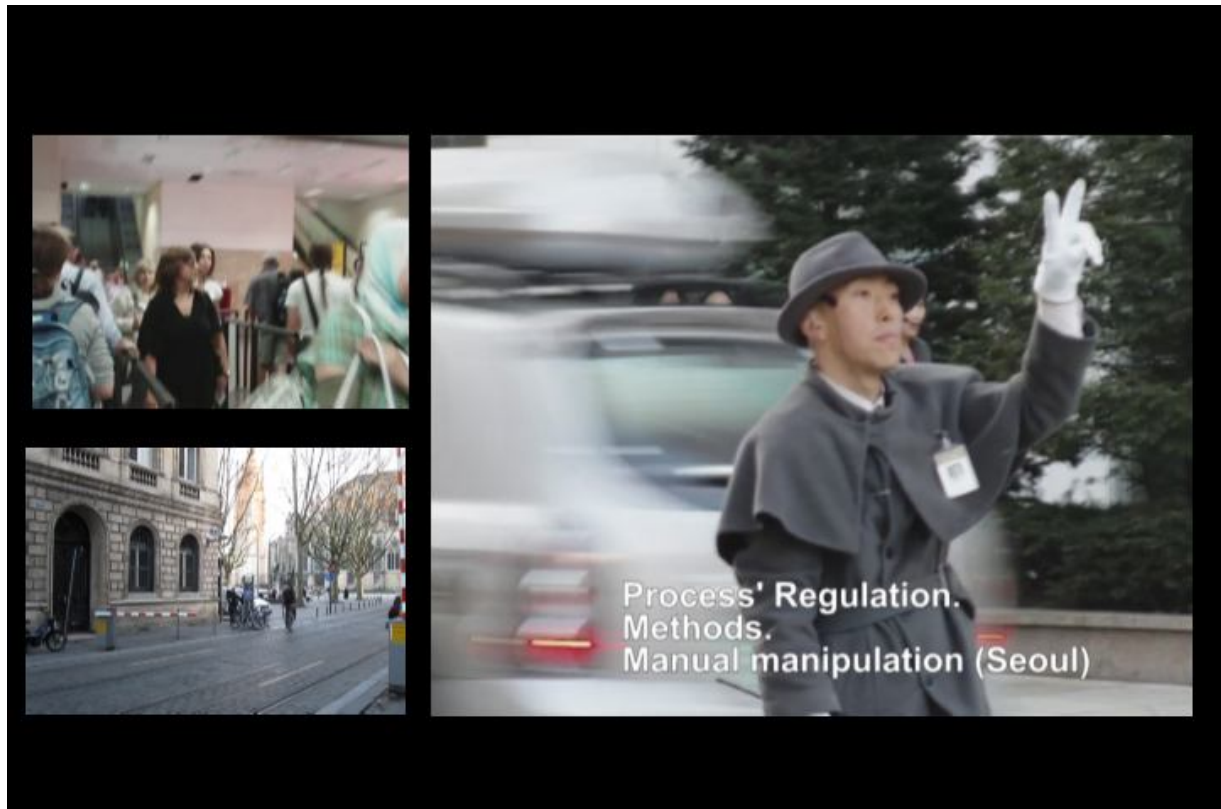
- 1) automatically loaded interview snippets arranged to tell the story of the Coup with options to pause and restart
- 2) character facemap, allowing viewer to navigate through different stories by clicking on faces of project participants
- 3) archival material (photographs and documents), thematically placed to illustrated stories and can be expanded for closer inspection

4) full interviews, stored externally on Vimeo.com and can be loaded on demand

This version can be viewed at www.putchyourself.com

the first version of PY: <http://www.yeltsincenter.ru/news/article/putcheself-ili-o-trekh-dnyakh-avgusta-v-seredine-surovoi-zimy>

'Processes' regulation'

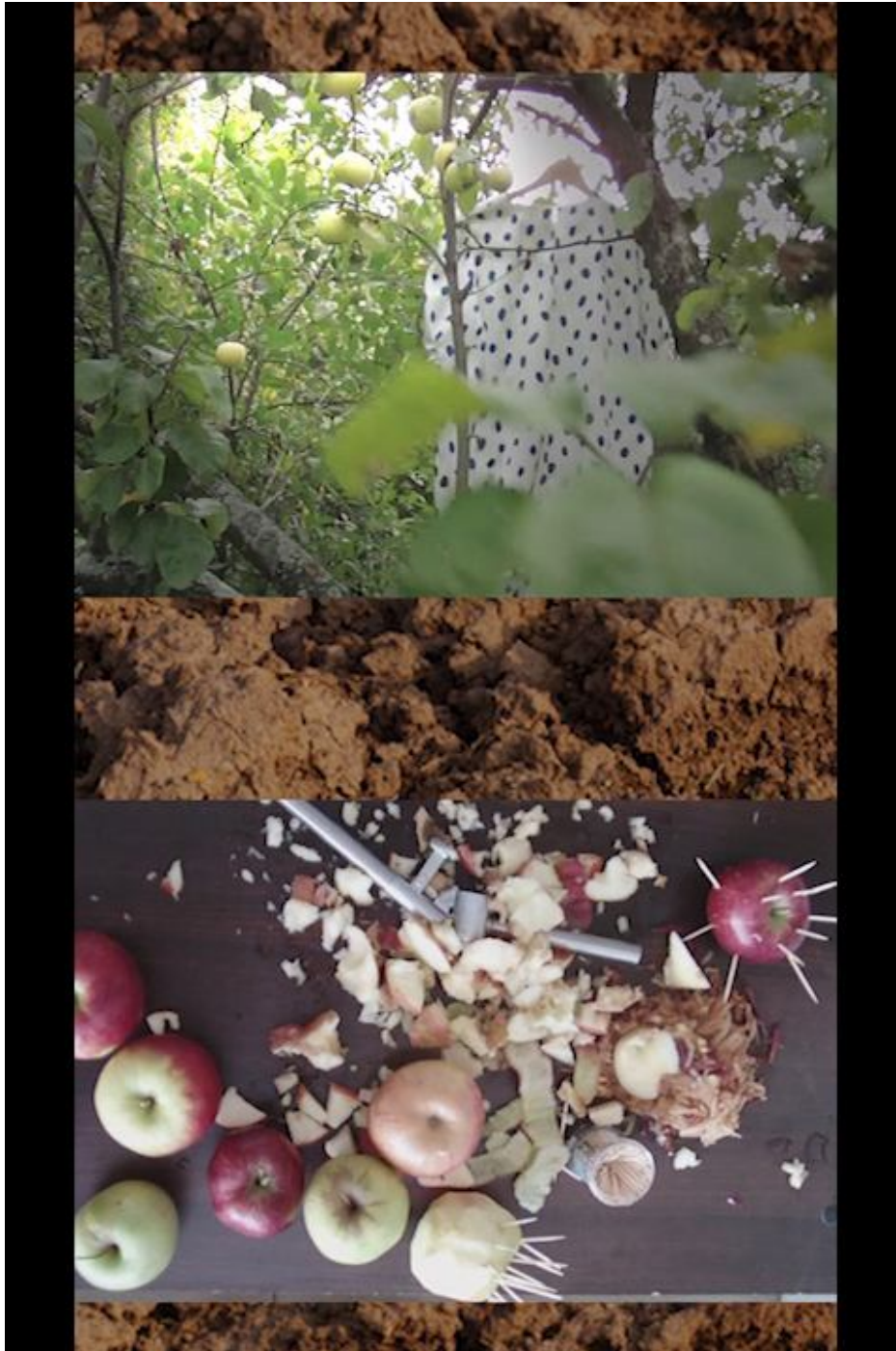


The video is an attempt to look into the issue of processes regulation as such. In other words the author is trying to research what stands behind processes regulation when a lot of people are involved in it. For instance, what it takes to regulate crowds of people in big cities. The author is trying to find out answers to the following questions:

- Does processes regulation have the right to exist?
- What does it take to regulate the crowd and what are the ways of doing it?
- Do people react to being regulated and if yes in what way?

It concerns efficiency of any regulation and if this process "hurts" feelings of those being regulated. Is it harmful for people involved or does it evoke negative feelings such as irritation? Or may be it only causes a scornful smile? Or does the crowd understand that regulation is inevitable and helps to take some situations under control? Thus we are slowly coming up to the issue of self identification of process participants (both those who regulate and who are regulated) The author is trying to ask these questions and to answer them by using three different models of processes regulation in city environment. A viewer see crowds moving and regulated in Seoul, Bordeaux and Milan.

'Harvest. Sublimations'



The video is a sort of experimental self-portrait. The author had an intention to solve one of her personal psychological and may be a philosophical problems. She was afraid of huge apple harvests at her grandmamma summer house in childhood and many years after - and did not understand why. After making a sort of experimental personal performance and video about it the author realized that she did not believe in parents' and grandparents' happiness about the harvest. They felt happy and protected not

because of what they were (came as they were) and their love to each other but because of lot of food. It is understandable, but life is about love, not food only.

'Cinderella 2.0'



The video is a sort of experimental self-portrait. The author had an intention to solve one of her personal problems and understand, what is love and what do people do to find a real one. For this purpose the author made a sort of experimental personal performance: what happened in case if Cinderella's story was "inverted"? And it was she who looked for the Prince. And not with a help of the shoe but only a sock - a thing that suit the size to many Princes!

'SeaSicknesses'



Filmed in August-September 2012 during 1-month expedition in Pacific with the only one short stop at wild Kamchatka bay. The main idea of the "SeaSicknesses" was to match the largeness and greatness of the ocean with its cosmic rhythm of eternity, and a small human beings on the ship and around the ocean, fussy and busy with their minor problems. People (sailors, scientists and poachers) are present in the video as a voices only - they are reasoning, discussing, talking with each other about some simple things and sometimes questionable dealings - and the ocean sounds and moves in shot itself. The ocean does not care about them and their business.