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♥ [zadorozhnaia](https://www.pinterest.com/zadorozhnaia)

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📌 [@izakoxx](https://www.instagram.com/izakoxx)



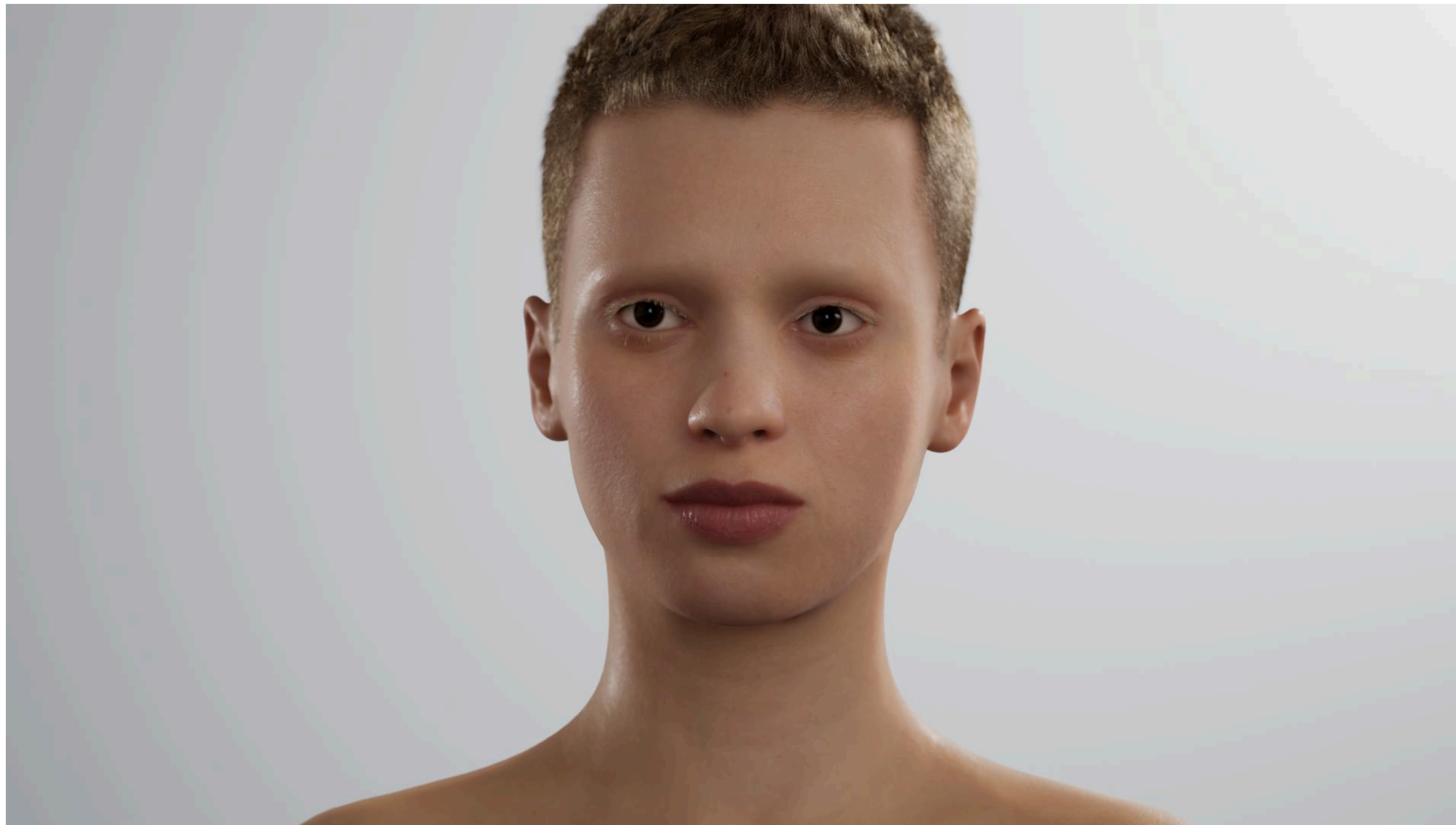
Artist Statement

Irina Zadorozhnaia is a multimedia artist and director working at the intersection of experimental cinema and digital simulations.

Her works combine documentary fragments, 3D environments, and AI agents, revealing the shrinking gap between the human, the interface, and machine sensibility.

Zadorozhnaia is interested in how the collision of the biological and the computational gives rise to new affects—states not always subject to formalization, yet deeply experienced. Her projects create special conditions for experience—fragmentary, non-linear, sometimes glitch-like—where the documentary intertwines with simulation, and the personal becomes an architecture of interaction.

My Limbo Land (WIP)



“My Limbo Land” Project Statement

A simulation inspired by Lyotard's thought experiment on the sun's explosion.

Includes: (Body Mocap, Face Mocap, 3D, AI Voice Cloning, An exercise from the actor's training program.)

The Story of an Obsession.

I bind my body to the digital and empty body of Jess*.

A possible place of existence?

I detach familiar daily rituals from time and place them in digital space, discovering it.

Bodies engage in relationships mediated by techniques and technologies within a specific cycle of movements but do not inherit necessity.

I unfold relationships at the intersection of physical space and mathematical desert.

What if the Inhuman remains?

“The Inhuman—as the negation of what is considered human, such as the unity of the organic body and soul, the thinking and bodily substance.”

The language of the System.

The issue is distinguishing knowledge that can or cannot be effectively translated into the System's language, leaving an Unredeemable Remnant.

In this situation, bodily rituals covering rational actions no longer represent a problem-solving procedure. They become meaningless artifacts.

Aimless flows, not subordinate to efficiency.

What in these textures speaks of the possibility of movement?

I seek ways for uncertainty to arise.

The separation between subject and object blurs. The process defines the limits of control.

Defamiliarization through splitting and reduction to numbers.

I return to my alien body.

* Jess is a three-dimensional “trauma training manikin”, a digital phantom, an inanimate bride. In the world of ideas she is a philosophical zombie.

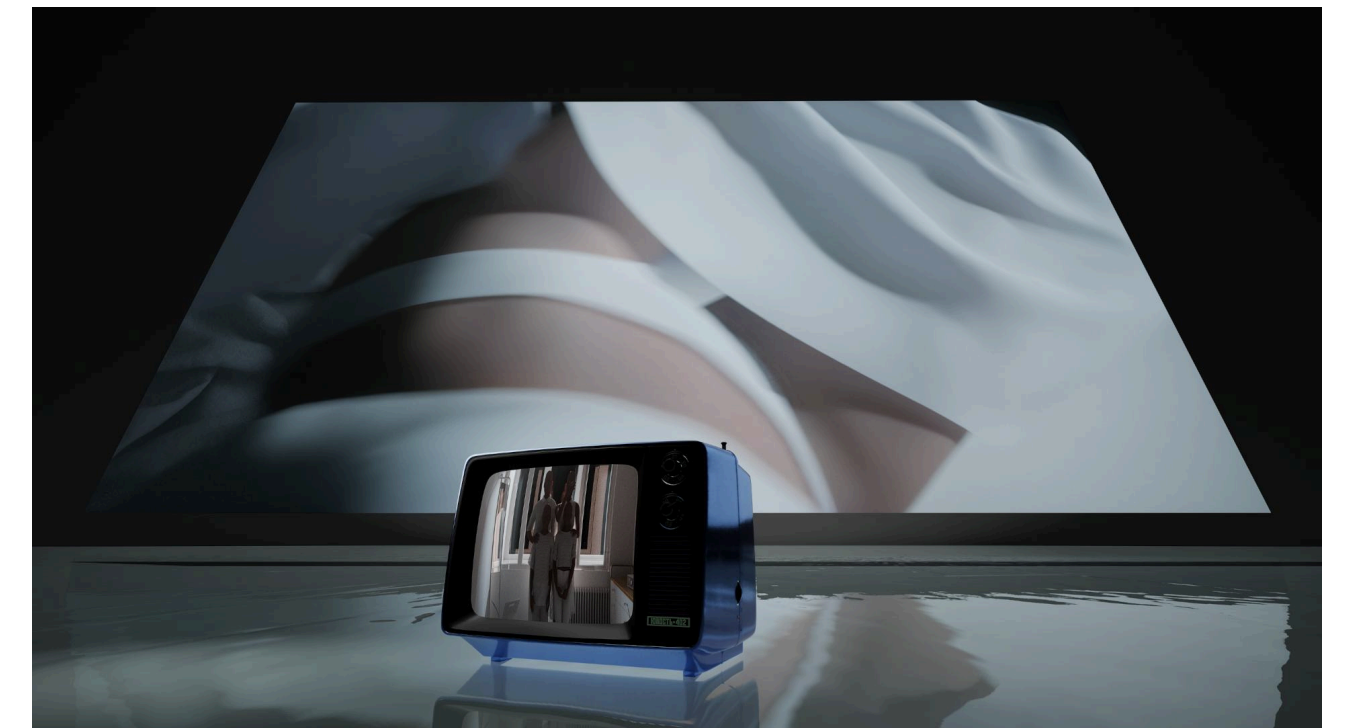
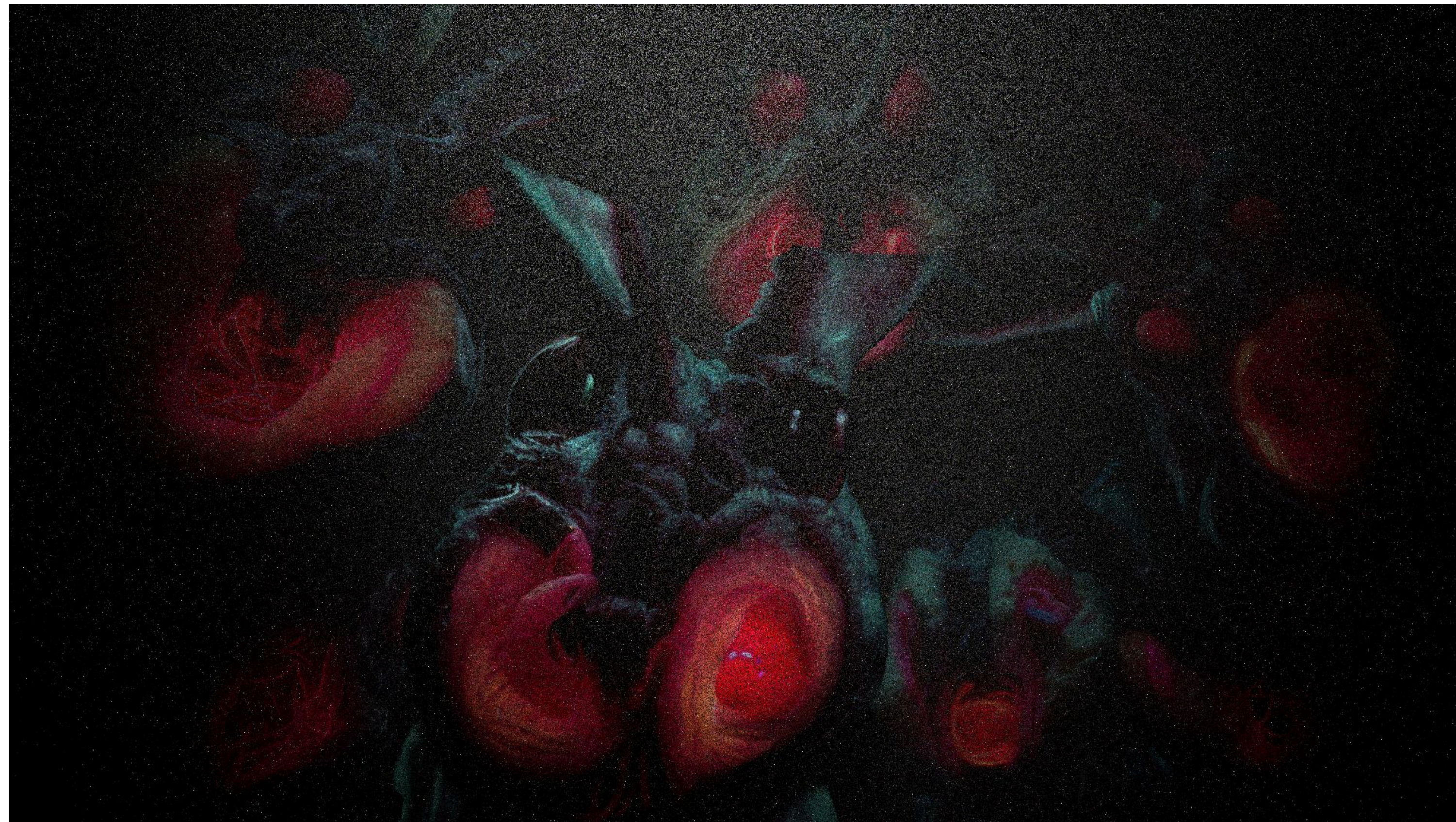
Project on web <https://zadorozhnaia.com/projects/sentimentality-for-jess>



My Limbo Land. Part I, Part III. Ekaterininsky Assembly. Saint Petersburg, 2024

Dream. Chapter I

<https://vimeo.com/964784377>

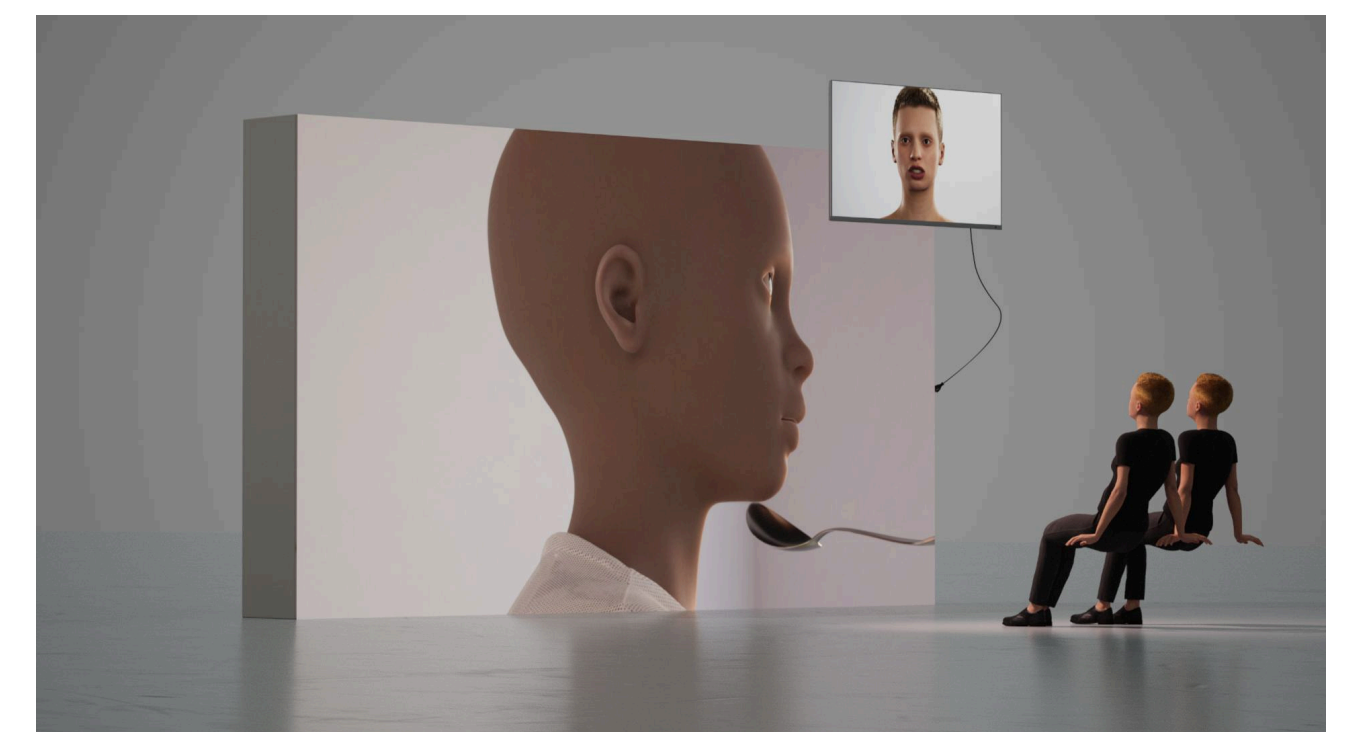




Color vs. Black-and-White, My Limbo Land. Breakfast. RuArts Gallery. Moscow, 2024

Breakfast. Chapter III

<https://vimeo.com/949606831>





My Mother Was a Computer. My Limbo Land. Part I, Part III. Zifergauz Gallery. Saint Petersburg, 2025

Press

“Unlike traditional cinema, where narrative and dramaturgy define the structure, the ‘artist’s film,’ to which this work belongs, offers the freedom to experiment with form and content. Here, digital technologies are not merely a tool but an integral part of the creative process, where the relationships between bodies and technologies are both mediated and intensified.”

The Blueprint, 2024

“The project plays with the categories of the human and the non-human, subject and object, the organic unity of soul and body, and the roles of spectator, author, and lyrical protagonist—yet without setting them against one another.”

DEL'ARTE Magazine, 2024

“This is a inhuman body for non-human thought.”

Skillbox Media, 2024

“This is a simulated space where the central character is Jess, an AI agent and digital phantom. Their state resembles quantum superposition, allowing the character to exist everywhere and nowhere at once—while still performing basic actions and confronting existential questions. The work was created using motion capture, 3D modeling, as well as AI for voice generation and content transformation.”

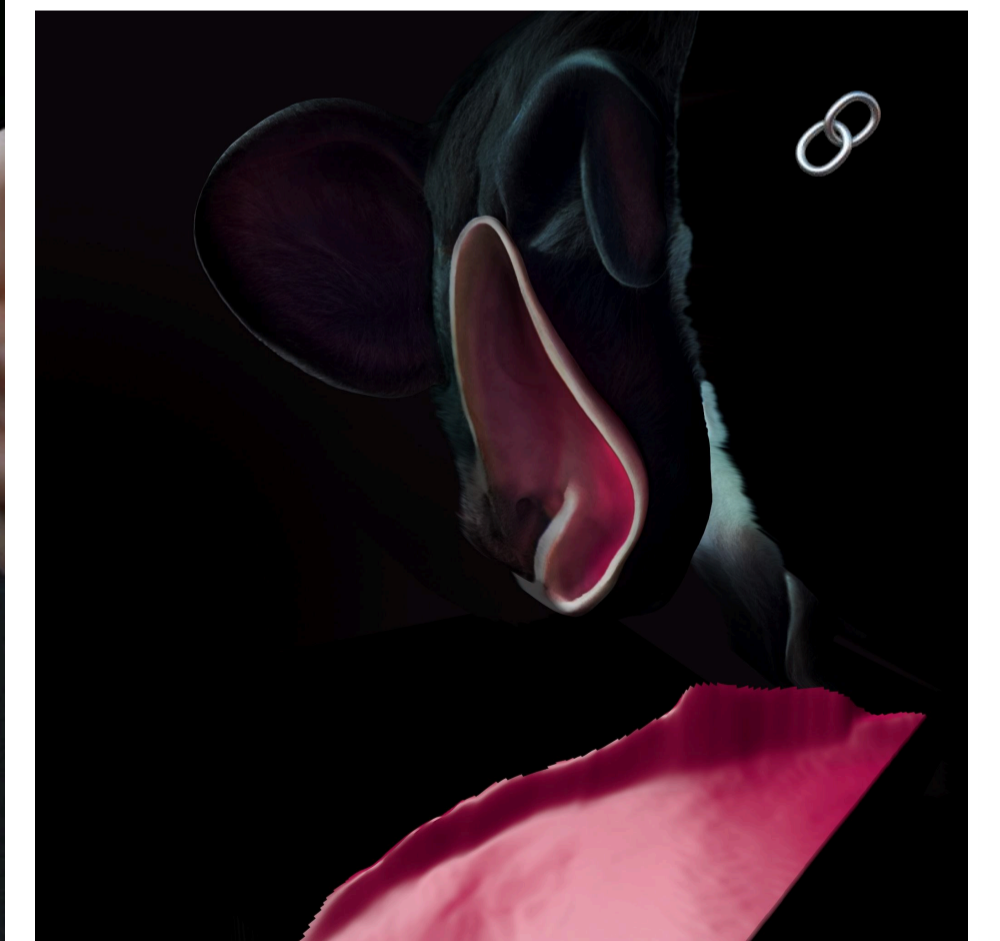
BURO., 2025







Mutations Garden (WIP)



“Mutations Garden”. Project Statement

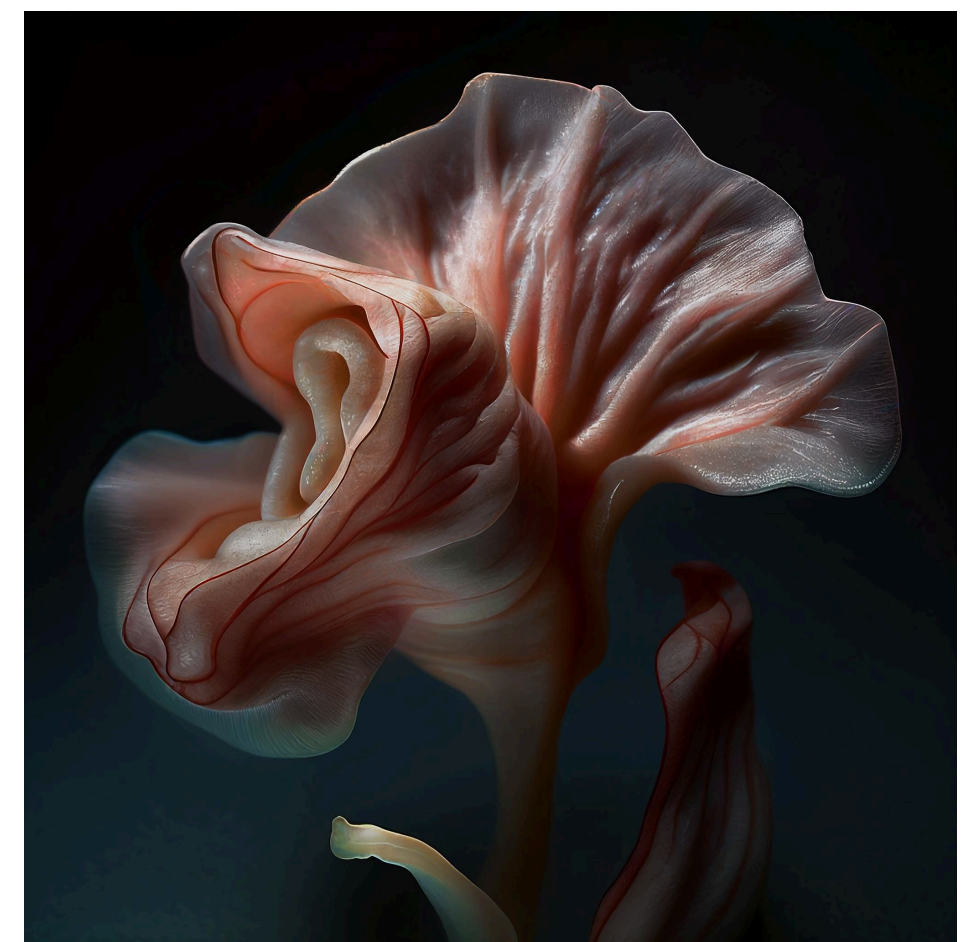
The Garden in half-darkness/half-light, in darkness/in the light lifts something to the surface from within the flow then forms then splits and resets the original data. The Garden desires mutations in order to feel the underlying systems and expand the understanding of transients.

The space is revealed by bodies. All these digital bodies discovering the Garden are intensities of the relationship between the "gardener" and AI, between the unspecific and the very specific languages, between habitus and rationality, between the System and the Unknown. This is the space of another possible way of accessing things now. In form, it resembles a game of ping-pong, which requires tuning and feedback. In essence, it is a threshing machine in which interpretations are merged and fragmented.

The Flow is absolute. It contains everything. An infinite number of possible connections. And in the Garden one can do anything. But as soon as a choice is made and a connection is realized, the thing becomes actualized, removed from the Flow and becomes one of many possibilities. This incident provokes the movement of a branched flow of possible connections. Thus, the Garden registers an obsessive state.

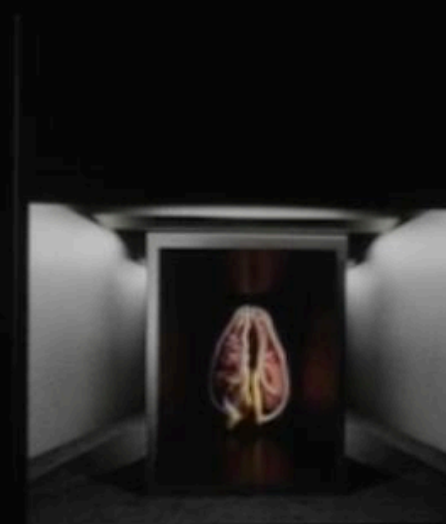
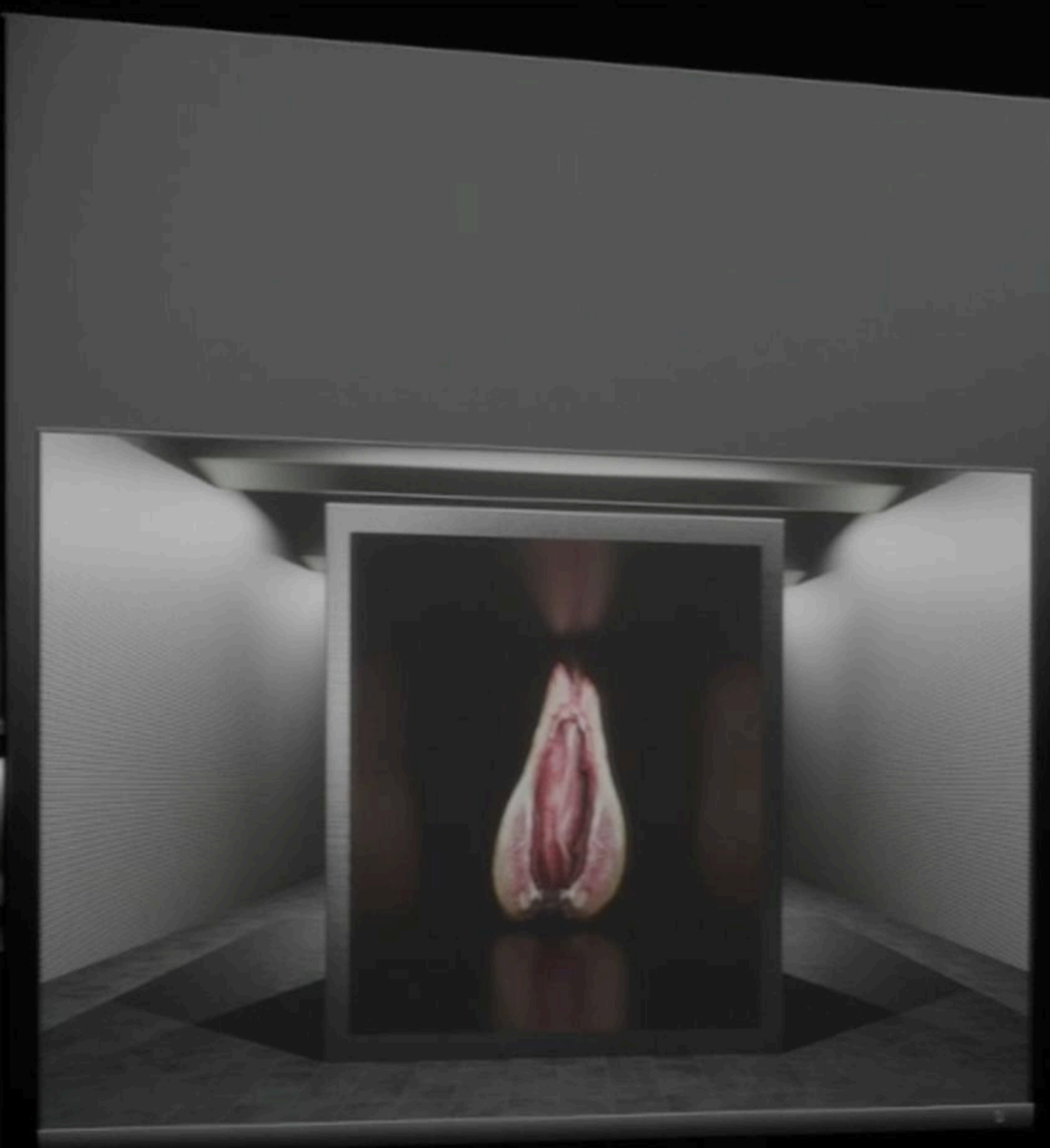
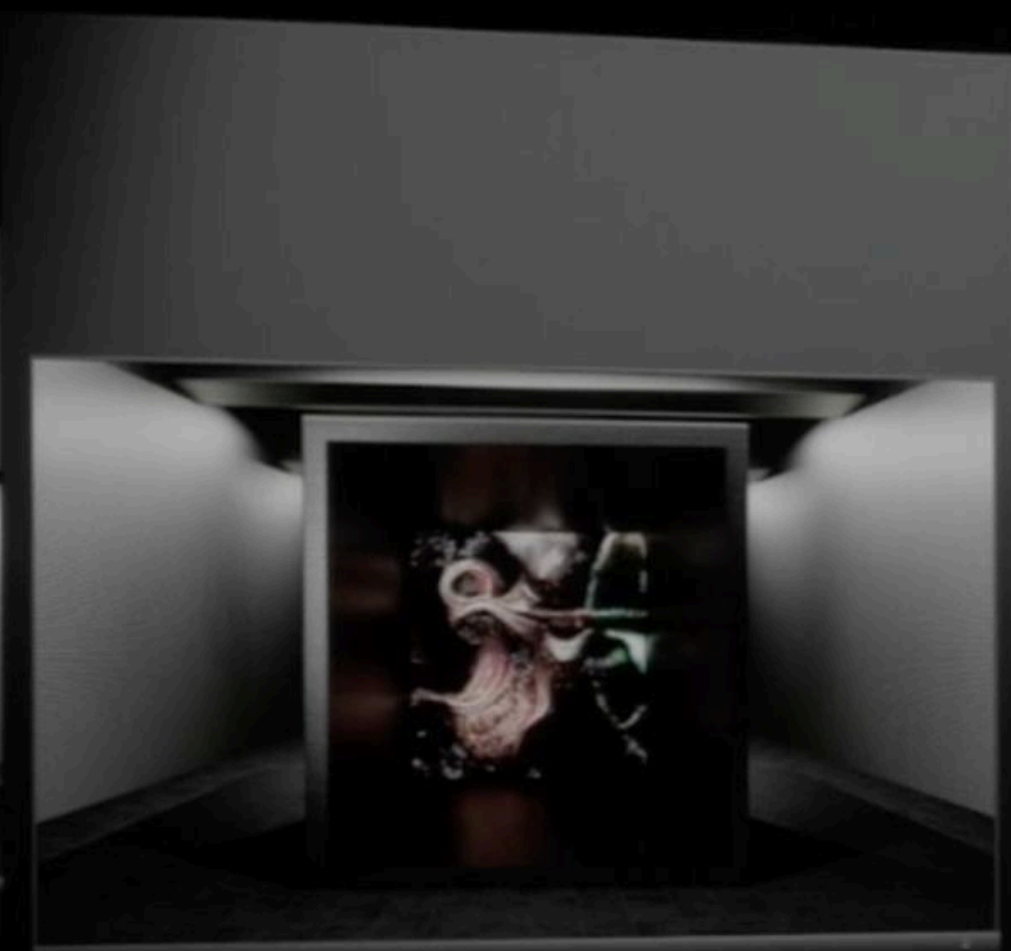
The Garden is not intended to evaluate mutations and segregate harmful and beneficial.

Project on web <https://mutationsgarden.xyz/>





From Carbon to Silicon. "The Mourners" Hall. MUGA-03-002. RuArts Gallery. Moscow, 2023



Sentimentality for Jess



“Sentimentality for Jess”. Project Statement

Jess is a three-dimensional 'trauma training manikin'. From family photos found on the Internet, I selected several images from different eras that represent non verbal semiotics in the positional ritual rather well. Using the camera mapping technique, the view of the camera was reconstructed and Jess is animated in the image and likeness of those posing. Removing the impression from the pose in the picture. Homogeneity of the space and the model are used to isolate the pose as such. Like learning through a learning set, Jess tried on the role of each participant, treating the body as a material in the literal sense. The posture thus alienated transforms the cultural experience into a virtual one.

Jess is an instrument, Jess is a form, Jess is a heroine.

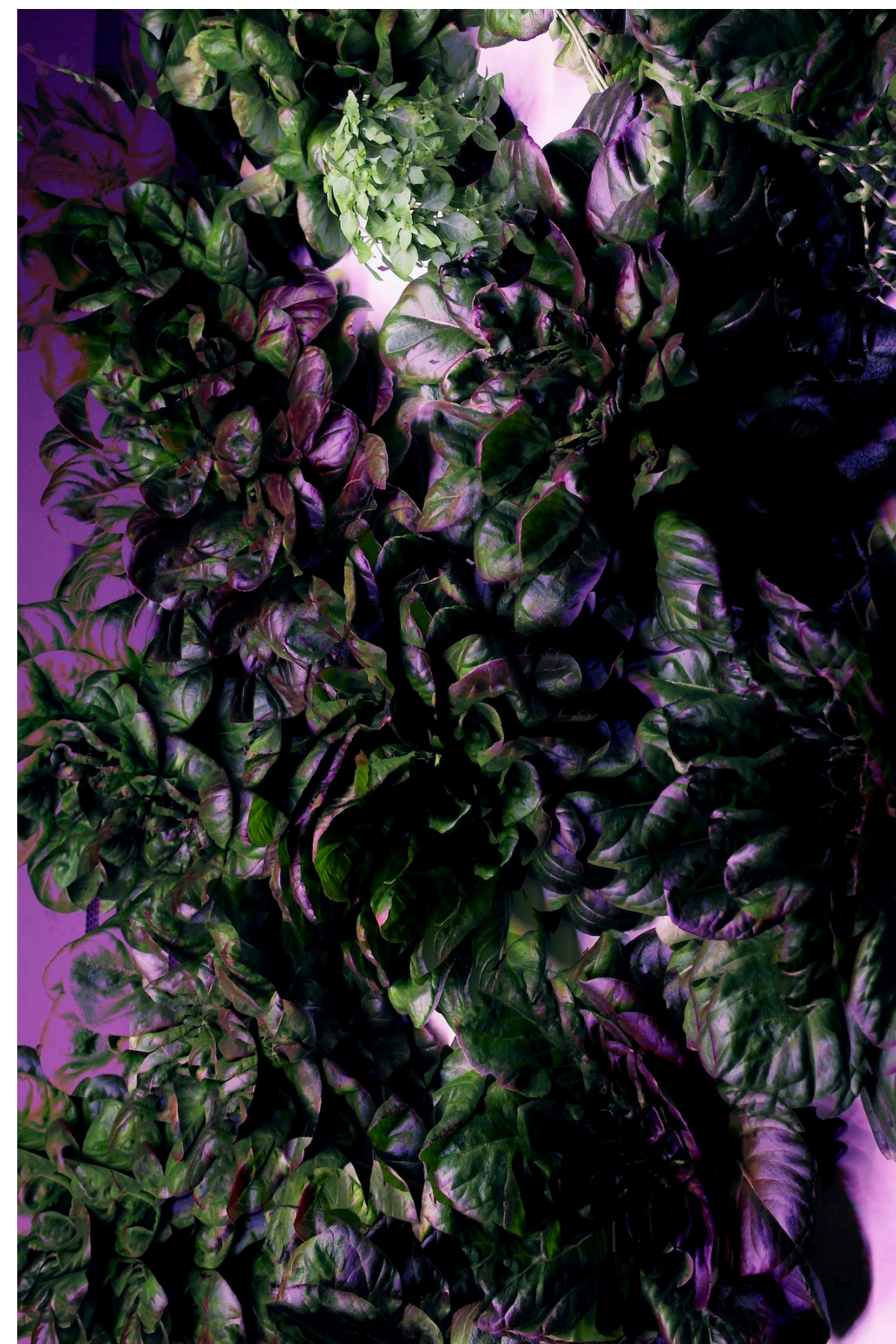
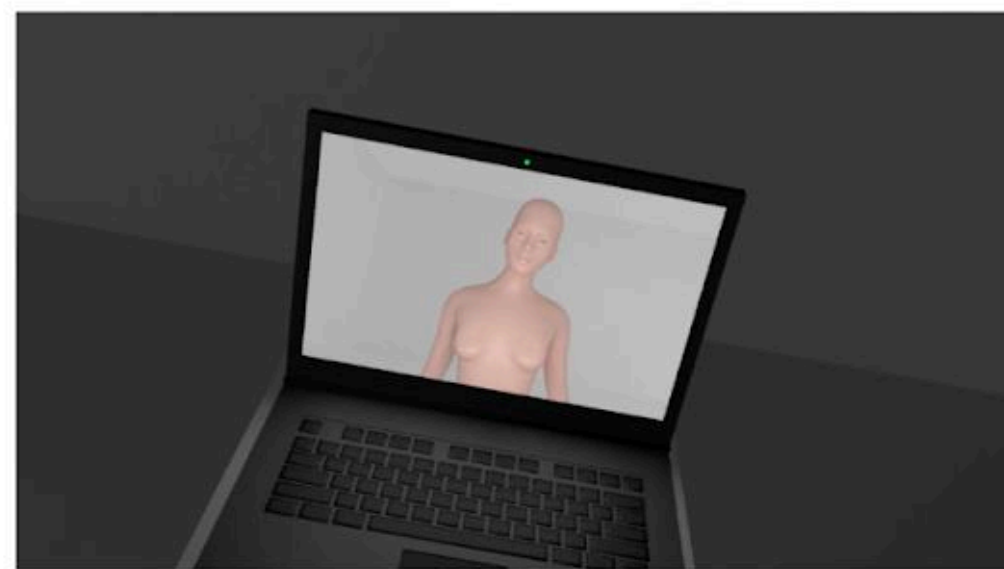
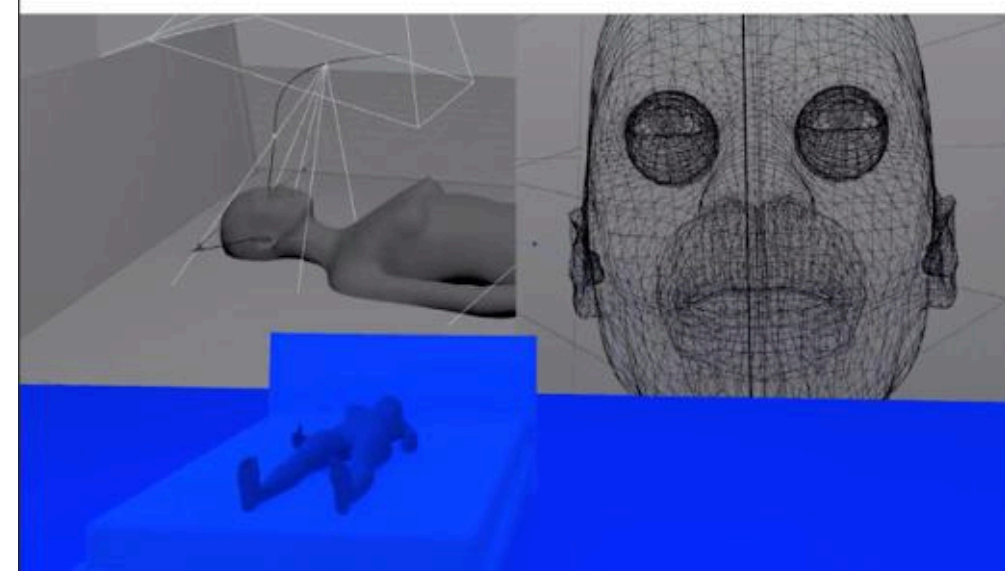
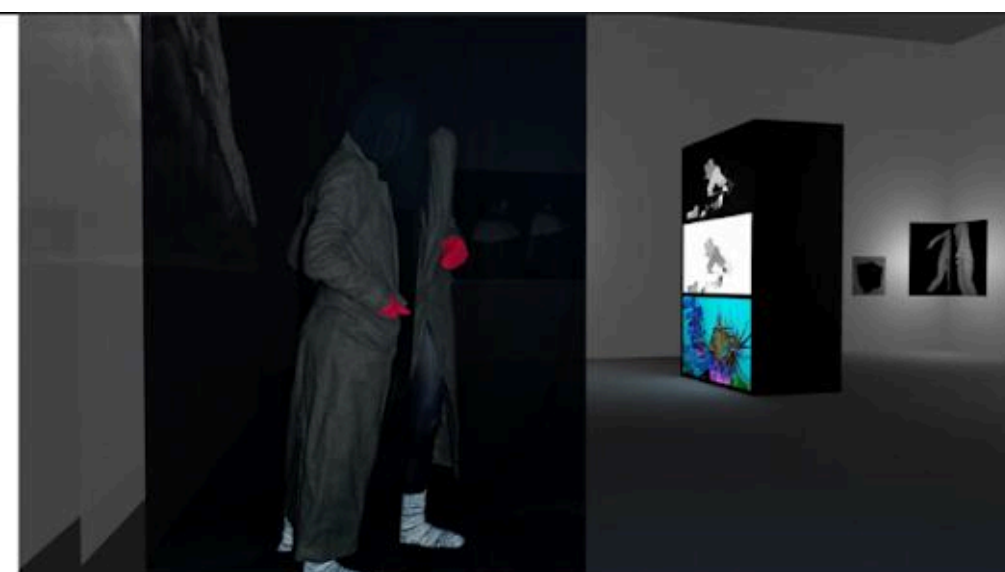
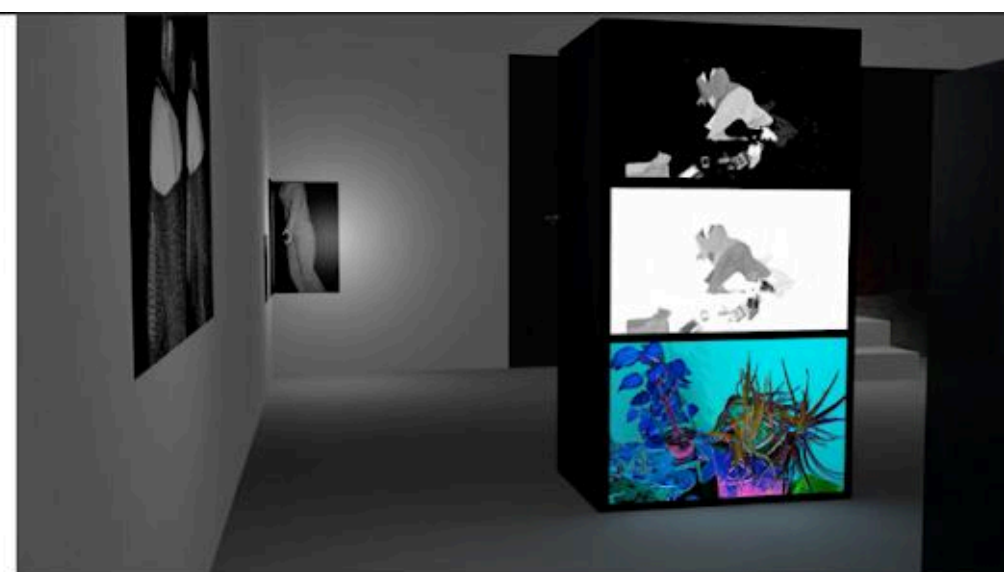
This simulation mimics the representation of human relations system, and the avatar is only a receptacle for the return of the ghosts, like a hostage, compelled to identify with physical and cultural human experience. On the other hand, artifacts arising in this kind of manipulations show a distinctive nature. They begin to live their own life, altering the notion of individual, holistic and unique, real and hypothetical.

Project on web <https://zadorozhnaia.com/feed>



Uncommon Natures. Sentimentality for Jess. Brighton Digital Festival. Brighton, 2018

Machine



“Machine”. Project statement

At the beginning of the XX century psychoanalyst Viktor Tausk described the case of occurrence of an imaginary ‘Influencing machine’. One of the effects produced by the impact of this machine is described as compulsion to look at pictures. The projections are shown on a plane, on the walls and windowpanes, wherein images are not as bulky as in typical hallucinations. In such a situation the visual construction becomes a tool of curvature for mental space. It appears as an external screen on which internal changes are projected, as well as simultaneously creates a chain of distances and turns into a change provocateur.

The machine emits glimmers of influence from the new media forms - a "cinematic apparatus" that is capable of "creating and taking away thoughts and feelings."

First of all I was interested in the plan of expression, namely the transition of "psychotic" from psychopathology to aesthetics. The actual speaking a visual language about the visual language itself.

The goal was to see your own visual experience as if it is someone else's. To dismantle it into images and their fragments, taken from different realities and situations. By neutralizing the fictional and the real, to realize some story as a weird story, as a situation-paradox. Discovering alienation as constant tension, which allows experience to take place and have various versions of such experience.

Project on web <https://shop.fotodepartament.ru/shop/books/zinesbooks/irina-zadorozhnaya-mashina>



Machine, 2016



Untitled, Phantom series, 2016



Untitled, Phantom series, 2016



Untitled, Phantom series, 2016



Nonlinear time, 2016

disorientare lo spettatore attraverso connessioni inaspettate creando labirinti in cui perdersi per arrivare a vedere, facendosi guidare dalla mappa della costruzione di progetto e tra le sue mille strade, è il filo conduttore del suo linguaggio costruito. Il virtuale è il suo territorio di ricerca e sperimentazione, è la misura del possibile: «Cerco – ammette – di analizzare il virtuale non come qualcosa di artificiale, ma potenziale. Non esiste di per sé ma ha una grande forza creatrice. Appare negli spazi tra le linee del reale che puoi ripercorrere con le dita. Non puoi toccarli ma sono visibili». La fotografa fonda il suo credo artistico su errori che provoca, la sua opera si colloca nel gioco dell'interferenza tra visibile e invisibile, mai bilanciata e dai contorni sempre indefiniti, inadeguati e fittizi. In questo processo di continua mutazione, in cui l'astrazione è il metodo di concentrazione, la fotografia è il medium e una guida da sfidare continuamente. Dal gioco di cambi di prospettiva e di sovrapposizioni, emerge quindi l'opera: «Quando realizzo una certa trasformazione – conclude – il virtuale svanisce e separa passato, presente e futuro, dando inizio a un'ulteriore trasformazione: è come toccare l'infinito. Tutto quel che resta è il fantasma del dolore».

gal». Her habit of disorienting viewers using unexpected connections, of creating labyrinths where we must lose ourselves before getting to see, of being guided through thousands of roads by a construction map of the project, runs as a red thread across her very structured artistic language. Virtuality is the territory where she researches and experiment, the measurement of what's possible: «I try – Irina admits – to analyze virtuality not as something artificial, but potential. It doesn't actually exist, but still it has a strong creative power. It appears between the cracks of reality, you can graze them with your fingertips. You can't touch them, but you can see them». The photographer bases her artistic belief on her mistakes, her works come from a game of interference between visible and invisible, in which abstraction is a method for focusing, and photography is a medium and a guide to constantly defy. The work of art finally emerges from a game changing and layering perspectives: «When I make some kind of transformation – Irina rounds up – virtuality vanishes, separating past, present and future, starting new transformations: it's like touching the infinite. A ghost of the pain is all that remains».

Press

“The psychic reality created through digital technologies and perceived as anomalous—deviating from the norm, whether Cartesian optics or any other optics legitimized within the field of representation—is the main focus of this work. Photography appears here as a special object: the project exists both as a photo book and as a web project on the artist’s website—which literally provokes bodily reactions. We begin to peer into strange images, trying to understand what is hidden behind the black inserts, attempting to restore the familiar order of things...”

“The project ‘Machine’ turns the notion of photography as a means of representation inside out. On the contrary, photography here emerges as something capable of creating a new way of seeing the world.”

**Rethinking the Past: Photography Beyond the Function of Language. O. S. Davydova
International Journal of Cultural Studies, 2019**

2016 Inside Art magazine, Interview #107, November

2017 FK magazine, photo story, 28 September

2017 British Journal of Photography, 6 November

2017 Feature Shoot, 10 October

Observer Effect





“Observer Effect”. Project statement

Under the influence of weightlessness on astronauts' bodies, he has the illusions associated with the position of the body.

This short sentence was the starting point for beginning of that work. The project is like the process of splitting for perception of the physical world. As a result the actual world becomes merely an excuse for the existence of the image. An image that has not already happened, once and for all, but is in perpetual becoming.

It becomes again and again to others, under the gaze of exposing alternative ‘reality’. Thus, at the same time, the image itself turns out to be a reason for the appearance an observer.

Press

2015 Photographer.Ru, 27 November

2016 YET Magazine, interview, 3 April

2016 «Сверло наметило точку...», interview, 8 April

2016 FK magazine, photo story, 20 October

2017 «ПОСТИНТЕРНЕТ — ЭТО АВАНГАРД...», 22 February

CV

Selected Exhibitions

- 2025 “My Mother Was a Computer”, Tsifergaus (Saint Petersburg, Russia)
- 2025 “Eden’s Fringe”, Athens Digital Arts Festival (Athens, GR)
- 2024 “Color vs. Black-and-White”, RuArts (Moscow, Russia)
- 2024 “My Limbo Land. Part I & Part III”, Ekaterininsky Assembly (Saint Petersburg, Russia)
- 2023 “Form of Life. From Carbon to Silicon”, RuArts (Moscow, RU)
- 2022 “Sentimentality for Jess. A Narrative Knowledge Performance”, Sevcable Port (Saint Petersburg, Russia)
- 2022 “Sentimentality for Jess”, Technopark Lenpoligraphmash (Saint Petersburg, Russia)
- 2022 “Co-creators”, Amphitheater Lenpoligraphmash (Saint Petersburg, Russia)
- 2018 “Uncommon Natures”, part of Brighton Digital Festival (Brighton, UK)
- 2018 “Lumen Exhibition” (London, UK)
- 2017 “Journey to Jess”, video installation at Art Fair Suomi (Helsinki, FI)

Books

- 2017 "Machine" within the project "Amplitude №1" has been shortlisted for Paris Photo–Aperture Foundation PhotoBook Awards 2017
- 2016 "Machine" has been shortlisted for 2016 Gomma Grant
- 2015 "The Observer Effect" dummy has been shortlisted for 2015 Unseen Dummy Award (Amsterdam, NL) and for Spine Dummy Award (Stockholm, SE)
- 2014 "The drill charted a point and bore a hole. Input — output. Where is the creature: inside or outside?"

