

Iouri Podladtchikov
Recent Works
2021-2026

Iouri Podladtchikov

Artist Statement

A peripatetic youth gave me a reason to stay alert and wary to be seduced by easy answers. I often follow resistances to find out why I am resisting. In a time where the notion of truth feels intangible my work aims to compel viewers to put down the safety of the familiar. I examine interactions and spaces where a certain weight and volatility are inextricably intertwined. There is something frail in uprightness. I am interested in where we anchor our trust. In my work there is a reverence for conceptual practices. My Performances, objects and sculptures, drawings and photographic prints are results of resistances and volatilities of selected situations reinterpreted and often compared through metaphorical representations.

small device for penetration presents a compact projectile detached from both crossbow and target. The work reduces the heroic arrow to a hand-sized piece of steel, wood, oil and wax, held in suspension between tool, weapon and keepsake. Scaled to pockets, drawers and seams of clothing, it appears in an edition of seven, dispensed anonymously through a vending machine under the neutral conditions of a small transaction. The question of who aims, and at what, stays offstage, while the object is left to travel and to arrive in its own time, slowly and, perhaps, for someone, in a dream.

-Text by Body Archive

small device for penetration, 2026, steel, wood, oil, wax
23.5 x 1 x 1 cm, edition of 7





Every work in *Skulptur.* is created in black or dark organic matter, evoking the corporeal weight of petroleum and conjuring the ghost of a material world.

-Excerpt of the exhibition text, akku Kunstplattform

Misuse, 2025, oil, wax, steel, 19.5 x 19.5 x 149.5 cm
Installation view, *SKULPTUR*, akku Kunstplattform, Emmenbrücke



Sorge Tragen, 2025, site-specific intervention, cotton, polyester, steel, 210 x 150 cm
Installation view, Salon 32, Hotel Tiger, Werkbundsiedlung Neubühl, Zürich

For the 32nd Salon, the artist Iouri Podladtchikov realises a site-specific intervention for the Werkbundsiedlung Neubühl. The work, titled *Sorge Tragen*, raises questions of responsibility and mutual care.

-Excerpt of the announcement by Hotel Tiger,
translated from German

Sorge Tragen, 2025, site-specific intervention, cotton, polyester, steel, 210 x 150 cm





In the old silo, Iouri Podladtchikov shows the 8mm video *Berghof 127*, featuring the farm's own tractor and the landscapes around the farm. Between what is near and what remains foreign, there is often a gap. The film simply looks, with an open eye for what becomes palpable between people.

-Excerpt of the text by Berghof 127,
translated from German

Berghof 127, 2025, video, 8mm film, 2 min 28 s
Installation view, old silo, Berghof 127

XX, 2023, color pencil on paper, 42.6 x 29.7cm



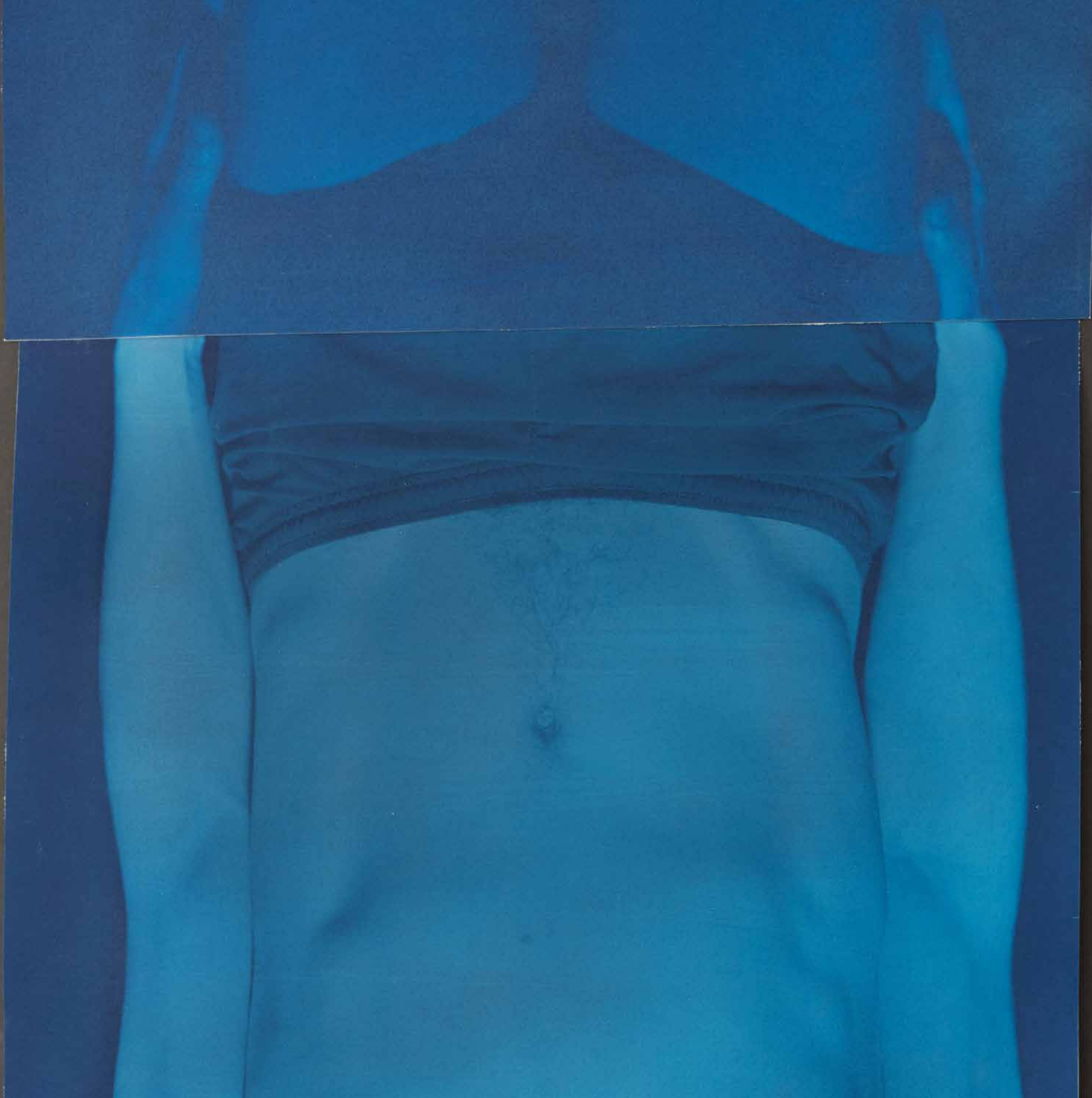


Untitled, 2022, acrylic on wood, pins, elastic chord, 35 x 50 x 81.3 cm

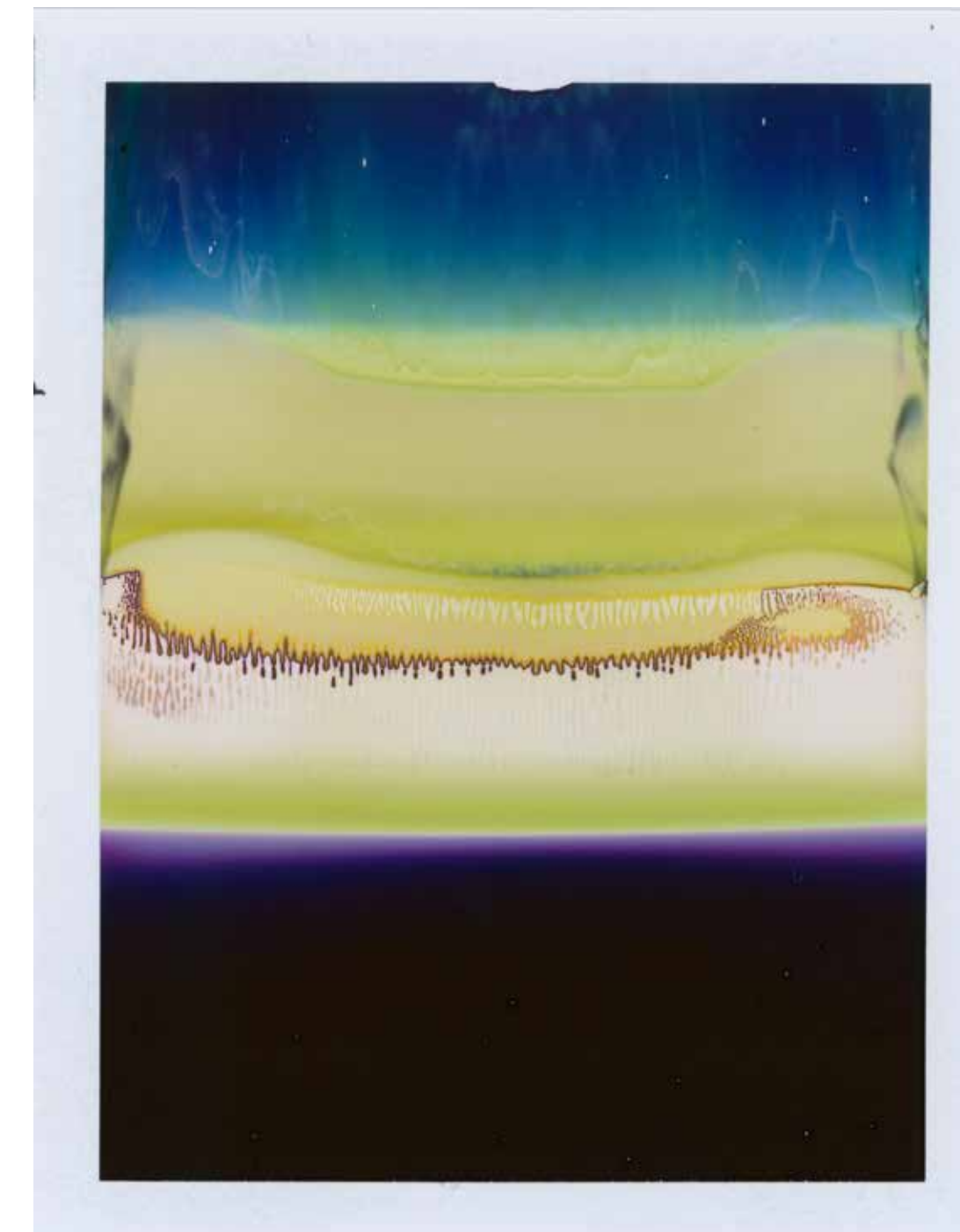


Arrowed, 2023
cyanotype
60 x 200 cm

Installation view
I NEED A HOLIDAY
Hotel Tiger, Zürich



Arrowed, 2023, cyanotype, 60 x 200 cm



Although *Recent Paintings* borrow from conceptual photography and non-figurative painting—in their form, their serial approach, their self-reflexive engagement with the medium—they are resistant to these reductive fixations. They refuse to be rationalized. They are drenched in emotions and appear as carriers of psychological inscriptions and sensory perceptions. They are the broom of the system, as understood through David Foster Wallace’s words. Namely, a broom with which you sweep the floor in a well-behaved manner until you get the idea to turn it over, break the window with its handle and escape. Each Polaroid represents nothing more and nothing less than a photochemical reaction triggered by light and caused by your hand.

Uncouplings,
Untitled (Green, Purple and Black)
Untitled (Blue, Lime and Black)
Untitled (Blue, Turquoise and Red)
Untitled (Blue, Lime and Purple),
 polaroids, 2023, 8.5 x 10.8 cm (each)

-Excerpt from text 2/2 in *Recent Paintings* by Ania Kołyszko



warbler, 2023
silver, acrylic on wood, 25 x 25 x 165 cm

Untitled (Red Nude), 2021
polaroid, 8.5 x 10.8 cm

Installation view
Your're Probably Right,
Lighthouse, Zürich

Looking just barely alive, hanging on to life, a photo-realistic sculpture of an American yellow warbler lost its colours. Made of silver, and seeming like the victim of a saturnism plague, the bird is imprisoned in its own shiny skin. The tension in its wings indicates it might be about to release its last breath.

-Excerpt of the exhibition text by Louise des Places



warbler, 2023, silver, acrylic on wood, 25 x 25 x 165cm



Untitled (Red Nude), 2021
polaroid, 8.5 x 10.8 cm



The small square format of the Polaroids is like a window to a closed space, where one can spy on what seems to be a soft and tender scene between lovers, or between a man and his own body. Scratching the superficial layers to see what beneath these walls and barriers we use to protect ourselves, and showcasing the opposite of strength and dominance, Iouri Podladtchikov explores how contemporary society affects men emotionally, and the perception of oneself.

-Excerpt of the exhibition text
by Louise des Places

Untitled (Red Nude), 2021, polaroid, 8.5 x 10.8 cm



In Love, 2021,
pencil on paper,
40.5 x 30cm

Installation view
LOVE SHOW
Hotel Tiger, Zürich

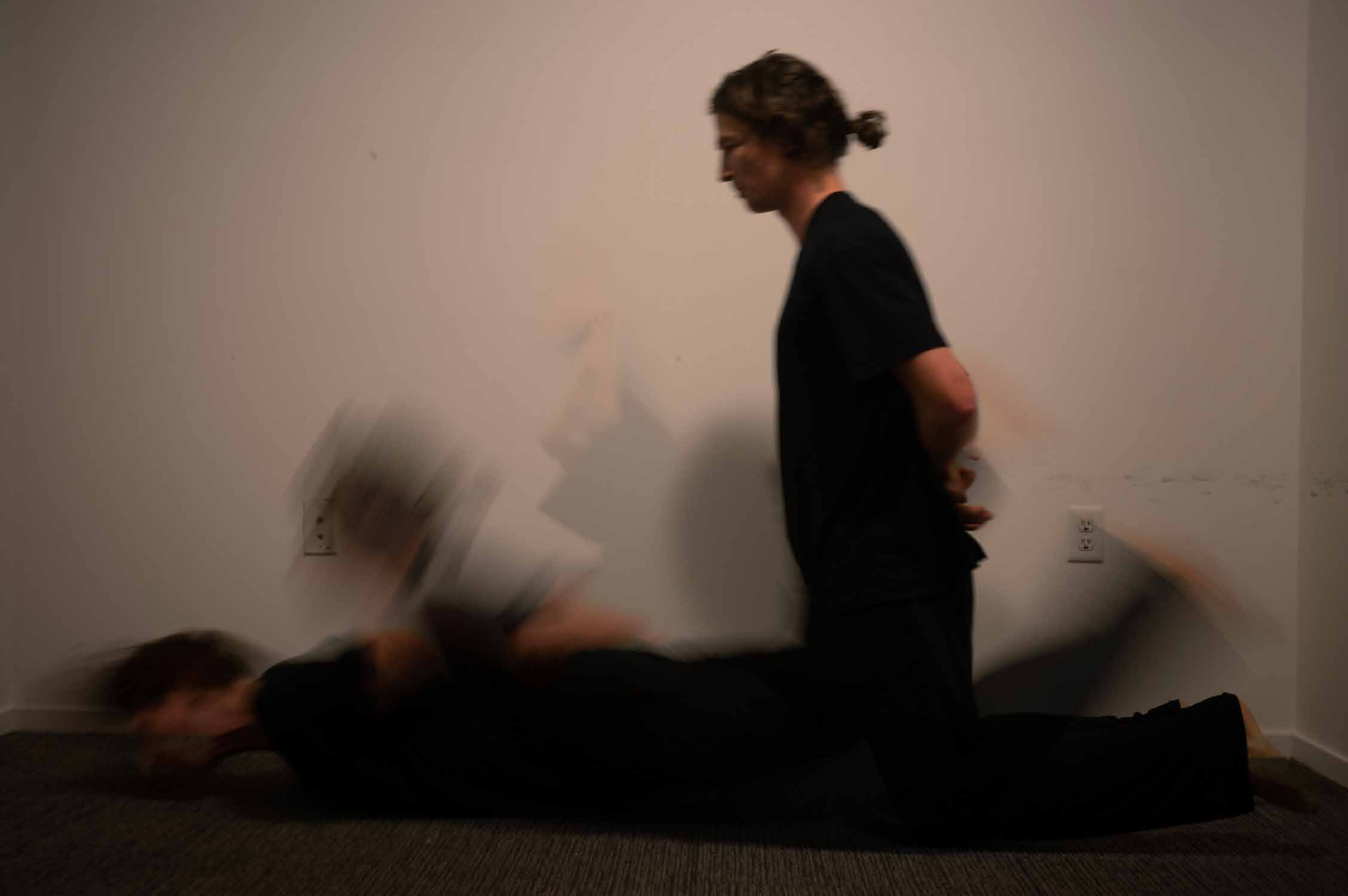


The insanity of being in love is also the theme of Iouri Podladtchikov's drawing. In a jotted script, the artist writes the phrase "in Love." With each line the letters become more blurred, the sentence deconstructs itself, the letters become scrawly, almost graphic.

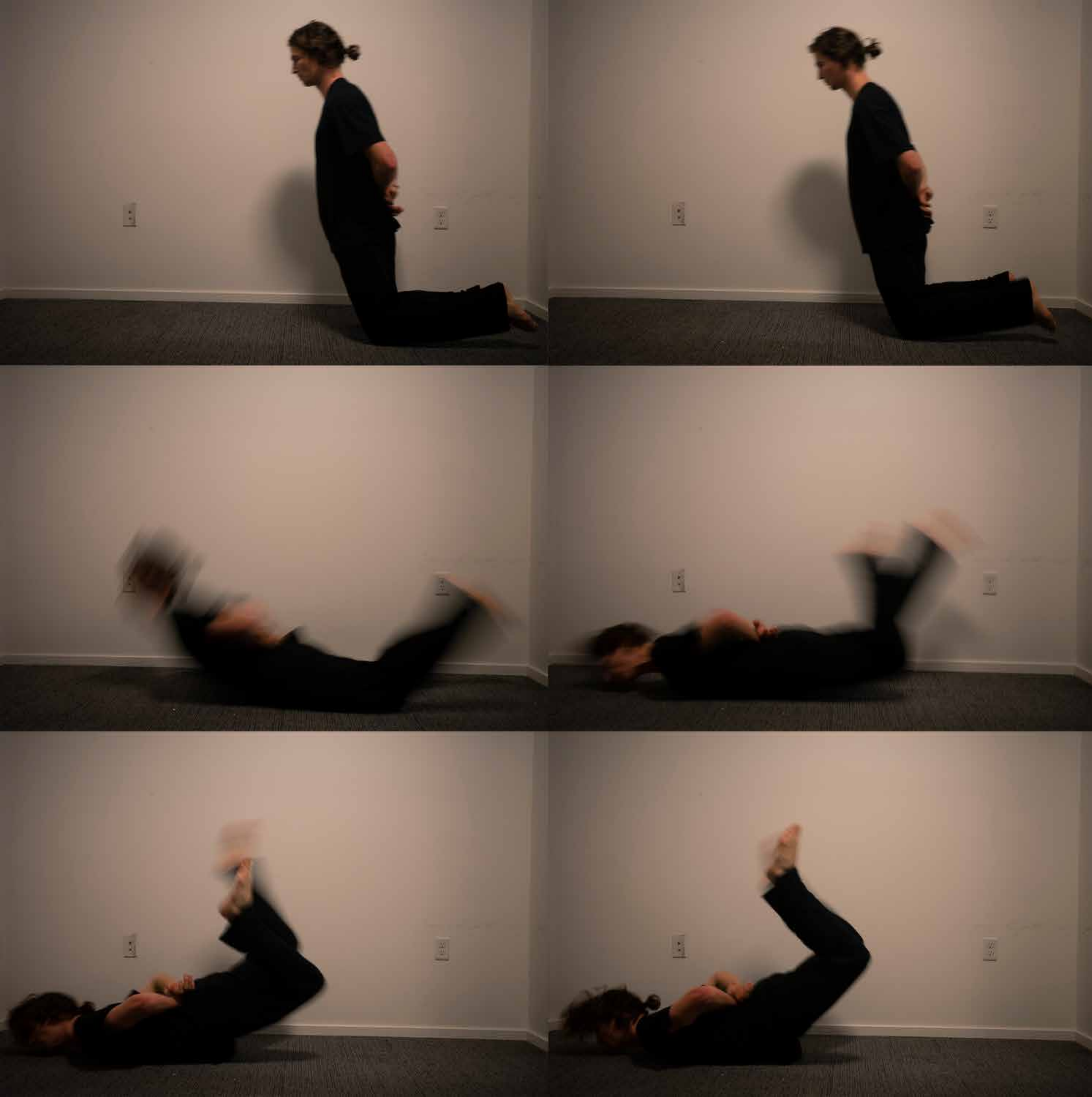
Reminiscent perhaps even of the visualization of the heart beat. The reference to a medical phenomenon is fitting since infatuation can also be felt very bodily, often through nervousness, racing heart, loss of appetite or other physical symptoms.

-Text by Samantha Zaugg

In Love, 2021, pencil on paper, 40.5 x 30cm



Floor Failure, 2022,
performance, 30s



Floor Failure, 2022, performance, 30s



silver nugget, 2022, silver, acrylic on wood, 10.5 x 10.5 x 110 cm

heavenly blue, 2022, caesium, acrylic, mdf, 30 x 30 x 50 cm



Iouri Podladtchikov

Biography

Born 1988 in Moscow, Russia
living and working in Oberterzen, Switzerland

Education

- 2023-2026 MA in Philosophy, Art and Critical Thought at the European Graduate School
- 2021-2024 BFA at University of the Arts Zurich
- 2022 Exchange semester at PNCA in Portland (OR)
- 2019-2020 One Year Certificate in Creative Practices at International Center of Photography in New York City
- 2014-2019 Studies in Art History at the University of Zurich

Collections

New York City Public Library, Miriam and Ira D. Wallach Division of Art, Prints & Photographs

Publications

- 2025 *День и Ночь*, booklet, edition of 150, kunst-buch-kiosk.ch
- Schluss*, booklet, edition of 150, kunst-buch-kiosk.ch
- You're Probably Right*, booklet, edition of 150, kunst-buch-kiosk.ch
- 2022 *Long Essay Due*, booklet, edition of 3
- Recent Paintings*, Simonett & Baer, Basel
- 2021 *Brand New Songs*, Simonett & Baer, Basel
- 2020 *Suddenly Last Summer*, Simonett & Baer, Basel
- «you don't own me»*, malmal galerie, Bern
- 2017 *Babushka Nadja*, Simonett & Baer, Basel
- 2017 *True Love Is Hard To Find*, Simonett & Baer, Basel

Iouri Podladtchikov

Biography

2026	Body Archive, vending machine edition
2025	<i>SKULPTUR</i> , akku kunstplattform, Emmenbrücke <i>Sorge Tragen</i> , Salon 32, Hotel Tiger, Werkbundsiedlung Neubühl, Zurich <i>Berghof 127</i> , old silo, Berghof 127 <i>День и Ночь</i> , Rosa Khutor, Sochi, Russia
2024	<i>Schluss</i> , Luisa Catucci Artlab, Berlin, Germany BFA Diploma Show, Zurich University of the Arts, Zurich
2023	<i>I NEED A HOLIDAY</i> , Hotel Tiger, Zurich <i>You're Probably Right</i> , Duo-show with Elio Luxardo, Lighthouse, Zurich <i>Let in the Light</i> , Aarlo u Viggo gallerie d'art, Buchillon <i>LOVE SHOW</i> , Hotel Tiger, Zurich
2022	<i>Space Relations</i> , PNCA, Portland, USA <i>Recent Paintings</i> , Simonett & Baer, Basel <i>How the Light Gets In</i> , ICP, New York City, USA, curated by David Company <i>1-2 Werktage</i> , ZHdK, Zurich
2021	«forever», malmal galerie, Bern, curated by Caspar Danuser <i>Das Versprechen</i> , Kunsthalle Emmen, curated by Caspar Danuser <i>Brand New Songs</i> , Simonett & Baer, Basel
2020	<i>Dinner at 7</i> , Im Grafenhag, Winterthur «you don't own me», malmal galerie, Bern, curated by Caspar Danuser <i>Suddenly Last Summer</i> , Simonett & Baer, Basel
2019	Art Biesenthal, Biesenthal, Germany
2017	<i>Babushka Nadja</i> , Simonett & Baer, Basel

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