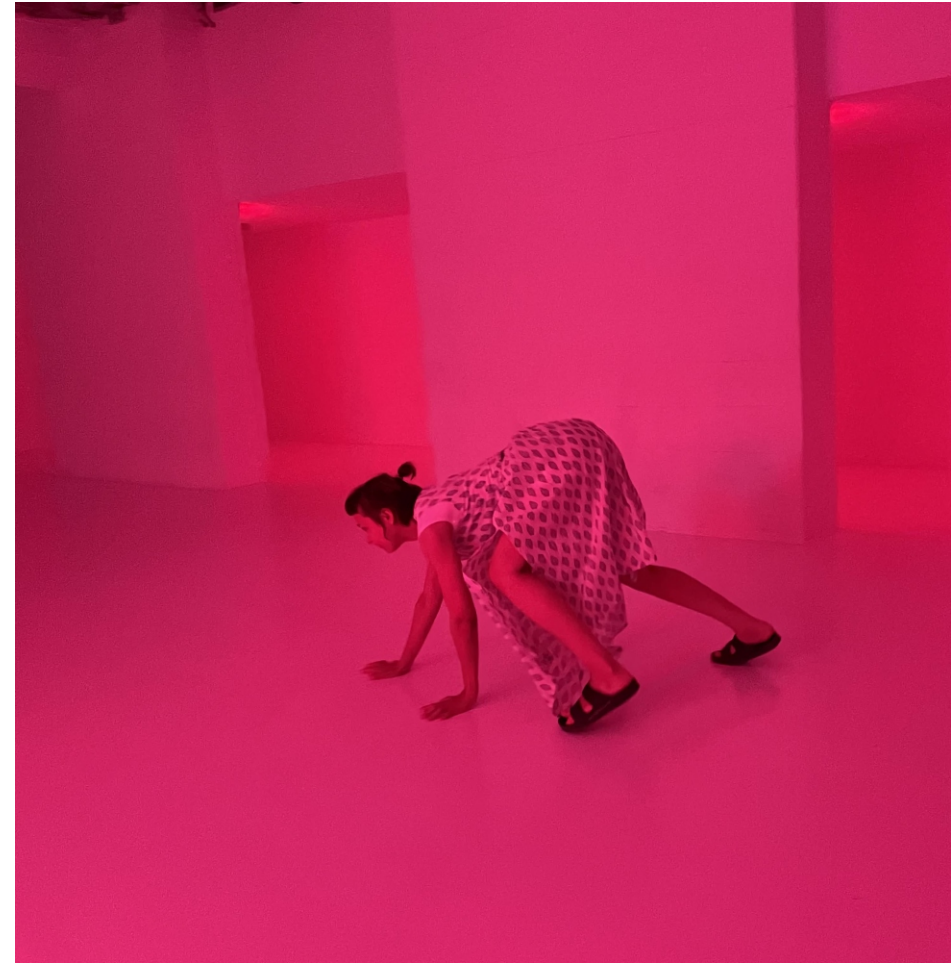


Anna Cherepanova

mixmedia artist
joint works with Vitalii Cherepanov
solo portfolio
selected works

amin-aminn@mail.ru

social network @amin_aminn
@briick_toy
@cickindunt



Selected joint works with Vitalii Cherepanov
(artists have been working together since 2011)

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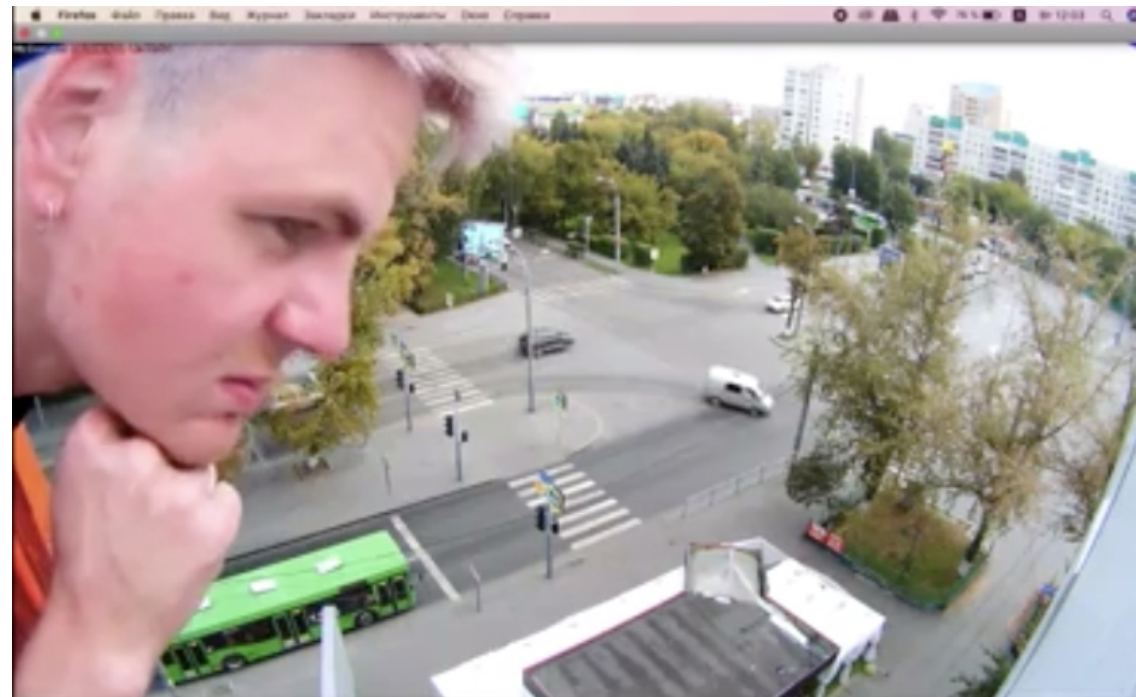




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Short from Movie "Mirror" 2020, Tymen, Movie has been shot in frame of residence "Zaria"



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Action Dice, Perm, 2019



Action Dice, Nizhny Tagil, 2020

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Volny Park, since 2017, the method of studying reality, as well as a series of exhibition projects (installations and paintings)

Volny Park is a large-scale digital archive of Anya and Vitalik Cherepanov, in which artists explore the ways in which different forms of agency interact on a common territory. Artists are interested in the processes of information transfer between human and non-human agents, as well as the systems and connections they produce in the process of communication. Volny Park is a method of treating a place (be it an apartment, a city district, a country, a planet or a gallery) as a result of the mutual influence of the “wills” (desires) of different actors on each other - people, animals, cosmic bodies, bacteria, viruses, physical strength, etc. Volny Park is a reflection on how to develop communication strategies, allow yourself to exercise your own will, and learn to accept and hear the will of others. Exploring the intersections of wills, the Cherepanovs propose to determine the coordinate system of their own “will” in public space. Volny Park is a place where all the practices of the Cherepanovs merge, and ordinary things cease to be meaningless and are filled with poetry; it is a theory and method that artists have relied on to create their projects and works since 2017.



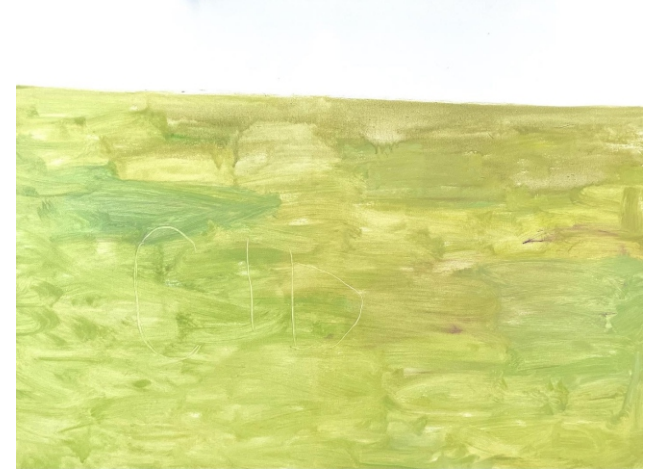
Park Volny, street-art work from project, Ekaterinburg, 2021.



Park Volny, Moscow, 2019, as part of the Garage Museum residency

Selected solo works

Painting



Road to Berlin, 2022, oil, canvas. 7 pieces, 60x80 cm every piece.

Painting

Five Annas and
Vitaly 2020 Oil
on canvas,
aerosol
120x100 cm



Painting

Sasha in the studio 2020 Oil on canvas, aerosol 70x50 cm



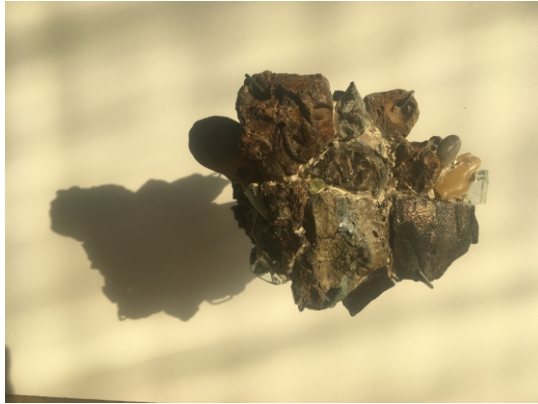
Painting

More paintings: <https://drive.google.com/drive/folders/14LmBArH-mbPuPLLhyshRvrDC4tQrLtSc?usp=sharing>



Anna and Sasha in the studio 2020 Oil on canvas, aerosol 70x40 cm

Volume of memory, 2018, 70 x 120 cm, 4 lightboxes, found stones, glass, ceramics, glue



Exposition view, 2019, Ural industrial biennale, Tumen

The project presents a way of archiving information that argues against this trend. The viewer sees mosaic sculptures made of stones that the artist has been collecting for twenty years in different cities and countries when she wants to memorize a moment or a place. Each stone is a fixation of a specific place and time. Each detail of such a mosaic is an element of a code that can be read only by its creator, and the priority in its construction is not to reduce the physical volume of information, but to aestheticize this volume, to create an information sculpture.

Cherepanov's Set № 8

2020 Found materials



The name of the project refers to Philip K. Dick's novel "The Stigmata of Palmer Eldritch", in the novel the colonists go to Mars, and for leisure and psychological recovery they use "Girlfriend Pat's Sets", which contain their favorite things (made in miniature), so that through playing with objects move into pleasant mental states. We really hope that we manage to be decolonialists more than colonists. But who knows whose hand we are playing? Make toys and play with them - this is my salvation. A way to create something without consuming resources, but by picking up everything out side. But... of course, this is self-deception, I had to buy needles, paints and waste electricity when I worked and so on. Consumption and suppression - it seems impossible to push it out of human's actions. Even this set is my personal collapse of "actions".

Cherepanov's Set № 5

2021 Found materials



Cherepanov's Set № 7

2020 Found materials

more Cherepanov's Sets_
<https://cloud.mail.ru/public/Qckf/5WCZYFd8S>





Toy, 2019



Toys, 2023



Game-machine BriickToys, installation, 2020, game machine "grab", filled with self-made toys.

The installation was shown as part of the installation "Park Volny" in St. Petersburg. During the exhibition NEMOSKVA, visitors of the project could pay money, play on the machine and pull out a toy for themselves. In addition to a unique demonstration of the self-made toy, the project raises the topic of the possibility of making a work of art "illegal sale on the territory of the museum." Can a sale of art also be a work of art? The project also realizes the possibility of building an autonomous economic zone, the creation of which the artist deals with in her practice.

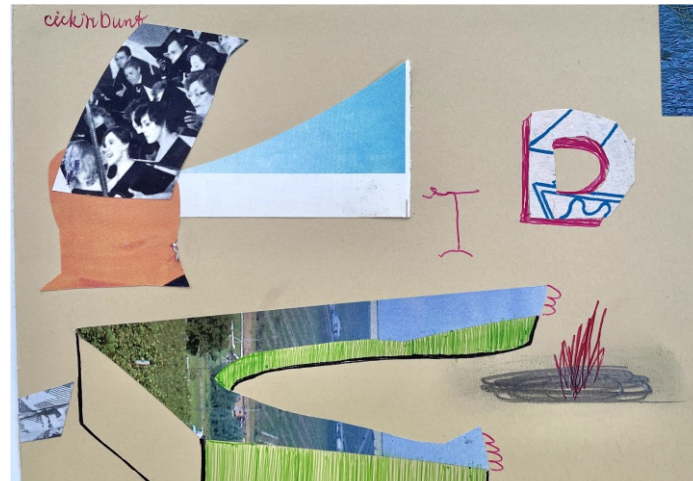
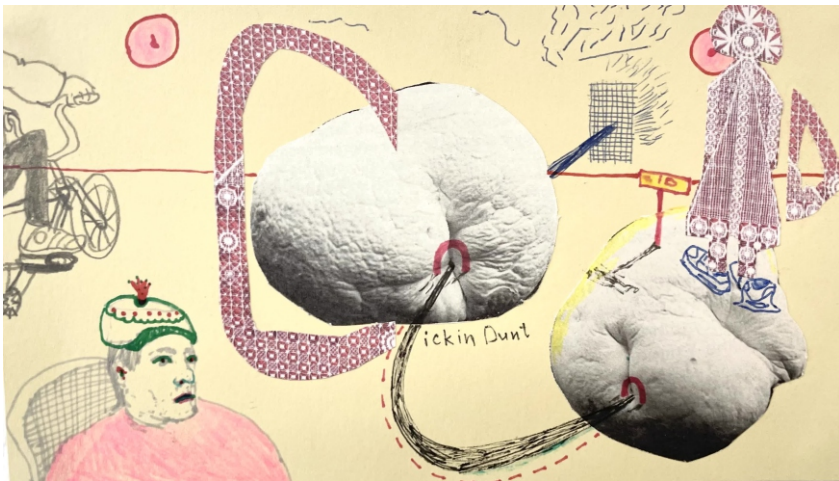


Magic Mount Kachkanar, 2021, interactive, game installation: inflatable figure "Mount Kachkanar" 3x4 m, created on the basis of watercolor drawings, an air blower, the self-made toys are inserted into the "pockets" of the object - these are the inhabitants of the mountain and natural resources.

The project is dedicated to thinking about the joint life of people and nature, environmental issues in cities formed around factories. Kachkanar is the artist's hometown. The project was created as part of the "CHO" festival in Yekaterinburg, Russia. It was also shown at the PERMM museum, in the project "On both sides of the Ural Mountains" in the city of Perm in 2023. As part of the project - workshop for children on creating toys from various materials.



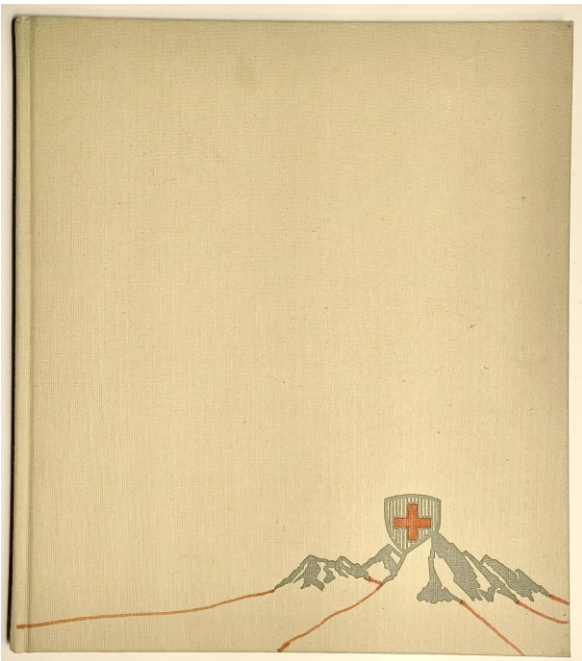
100 Berlin collages 2023, different sizes



More collages: <https://drive.google.com/drive/folders/1X1eFe6EKBiQ2O0Vp3jZcVxGptkyX3zCN?usp=sharing>

“Why am I in Zurich?”, Installation of two collage books. Zurich, 2023, two books of collages, video show of Book1.

The first - a photo book with views of Switzerland - was found in Zurich, near the church. The second - a book with samples of furniture surfaces - was found next to the store. I cut the first book, furiously and passionately - because I allowed myself to cut and was happy about it. I pasted pieces from the first book into the second book, neatly and carefully selecting compositions and completing the characters from photographs taken on my phone. In the first book the compositions turned out unconsciously, while in the second book I created the composition more or less consciously. And yet, in both books I carried out the work using my will. And yet, in both books, something escaped the control of the will. Perhaps everything was slipping away. I didn't intend to drawing tanks, bombs and planes, but it appeared as an obsession. For two years I have been listening, watching and reading mainly only about wars. This became the measure of things for me. But Bombs never flew over me. And above you?



Book 1, 2023, about 40 collages, 22x25cm



Book 2, 2023, 130 collages, 30x30cm

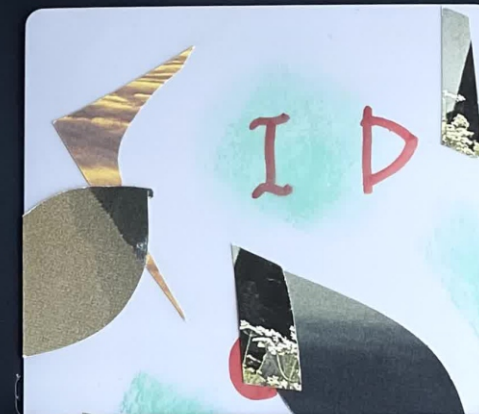
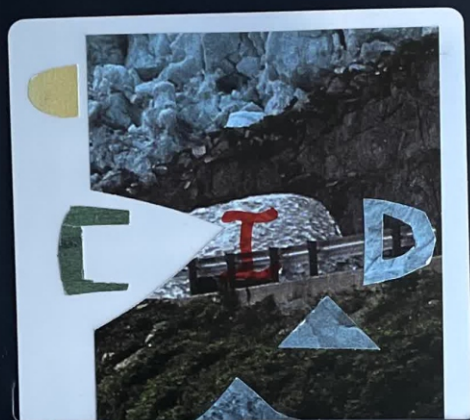


Exposition view, December-Januar 2023-2024, Helliostasse 25.

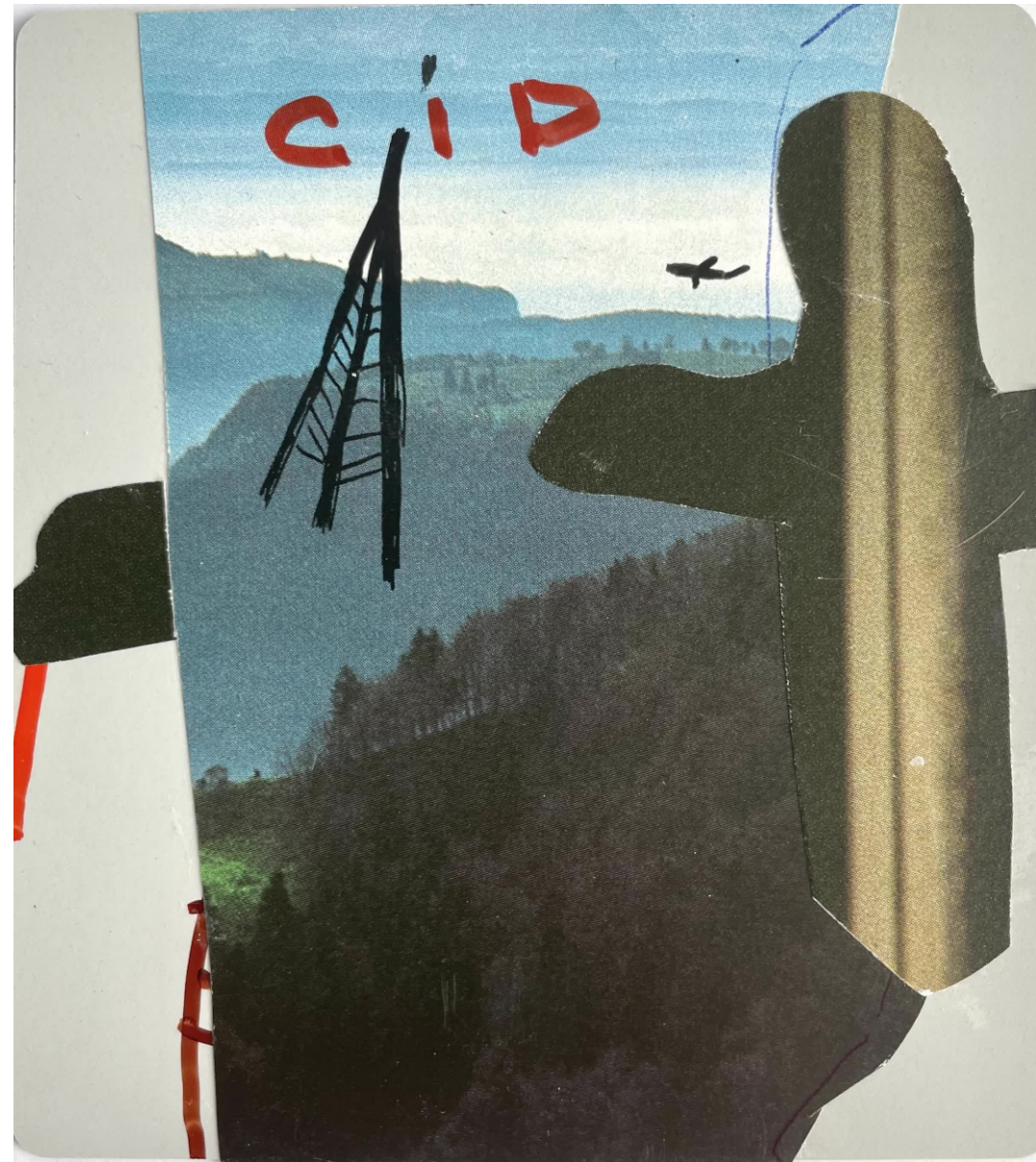
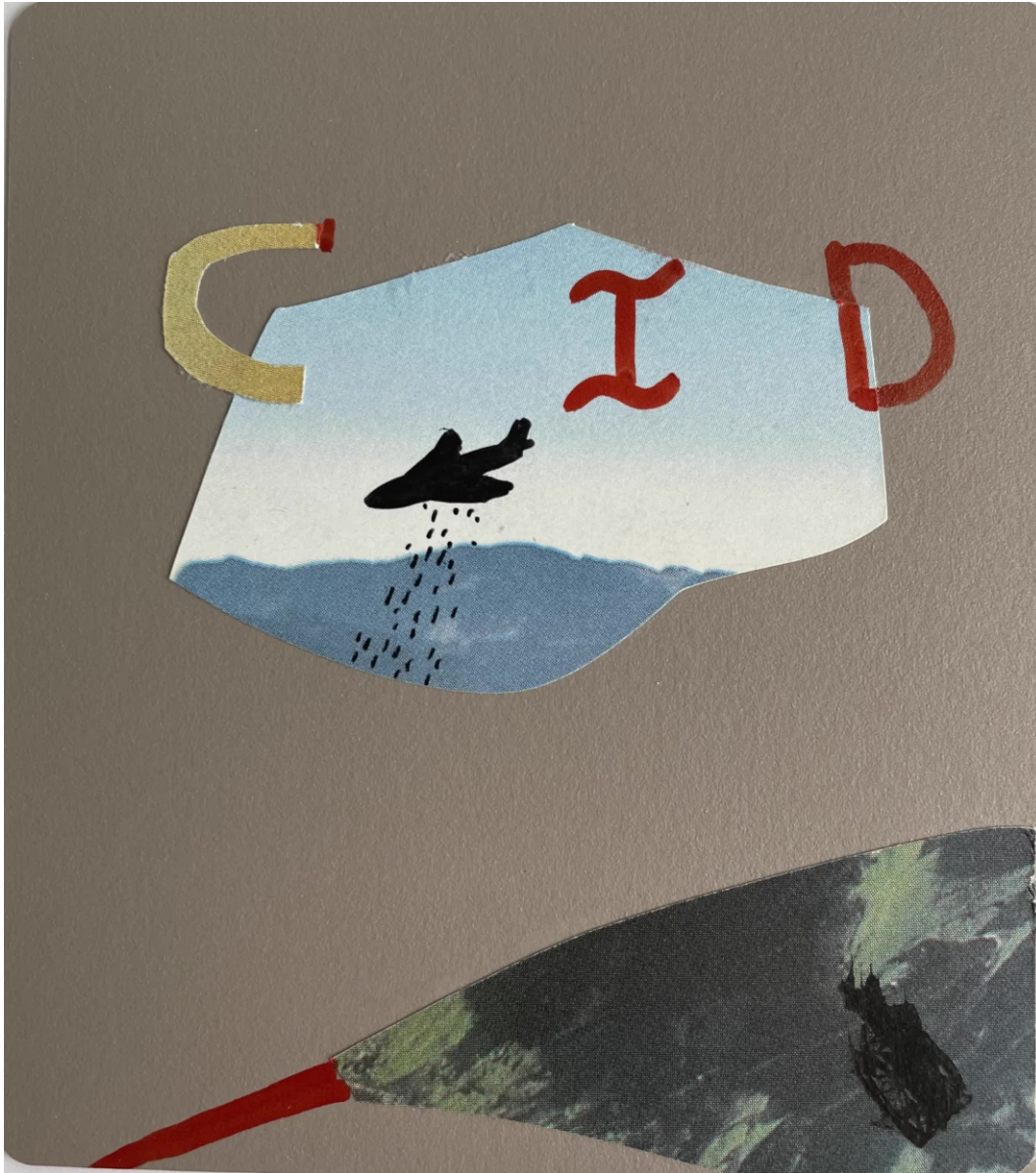
Shot from video of Book1



Page from Book2



2 collages from book 2



Vitalii Cherepanov

mixmedia artist
joint works with Anna Cherepanova
solo portfolio
selected works

vitiacrazie@gmail.com
social network @cickindunt



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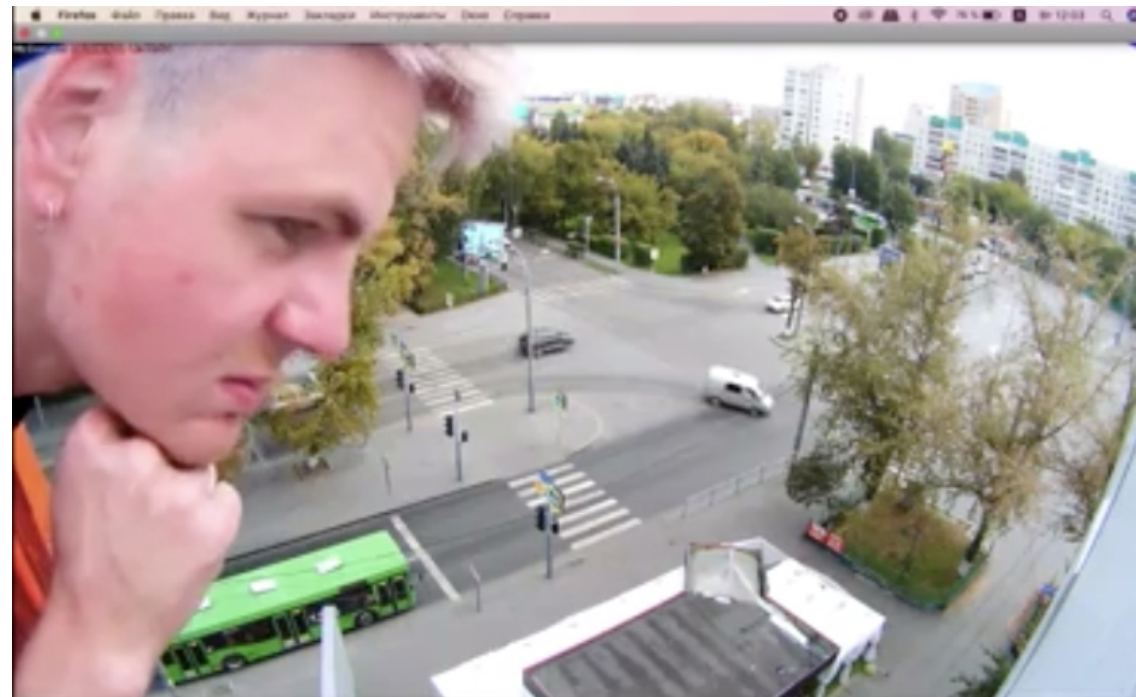




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Selected solo works

Painting



Diptych «Appenzeller landscape», 2023, 60x80 cm, oil, canvas. .

These paintings show the two view of the Swiss landscape, but both views are mine: the first appears as a classic Appenzeller Art with an idyllic landscape, but instead of farmers we see artists who paint twos. It's as if they've all gone crazy and, like broken machines, continue to mint twos. Or the artist has gone crazy like in the movie "The Shining". Or is this a real image of contemporary art or Swiss contemporary art (the landscape is Swiss), where everyone is doing the same thing - which is not bad at all in my opinion, because there is no spirit of primacy in this, but there is a spirit of secondaryness. The second picture shows the same landscape, only the artists in it are busy with something else. When I look at the magnificent landscapes of Switzerland, before my eyes my native Ural landscapes are just as beautiful, only disfigured by industrialization and toxic industries. I look here at the beautiful copper gutters, roofs, window sills, and remember my house, and next to it there is a poisoned river in which you cannot swim. I think about this and I want to blow up rails and blockade factories.

Series of paintings created on the basis of 3D scans

Portrait of Anna, 2023, acrylic, gesso, wood, 30x45 cm

First, photography and then video claimed the right to destroy painting: how much we have heard about how painting is dead, now we hear about how artificial intelligence threatens art and man, but for us painting is a way of thinking, a way of awareness and acceptance. It is painting that helps us comprehend new models: digital models, 3D models. For us, digitality, artificial intelligence and matter with organic intelligence are one. Painting is a way to accept a new reality: toxic and multi-agent. Philosophers of cybernetics took a step towards merging machine and organic matter. We take the next step: we connect the cyborg and the virtual, not by crossing out or canceling elements, but by accepting them all.



Series of
paintings
created on
the basis
of 3D scans

Destroyed Body,
2023, acrylic, paper,
180x160 cm



Series of paintings
created on
the basis
of 3D-scans

Armchair in Perm, 2022,
acrylic, paper, 180x180 cm



Series of paintings
created on
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of 3D-scans



Lidar portrait of Anna, 2023, acrylic, gesso, wood 17x20 cm



Lidar self-portrait, 2023, acrylic, gesso, wood 17x20 cm

Series of paintings “Coach”

In these works, the author reflects on the life of an artist, what it means to be a “successful artist,” desires and fantasies about the future.



Bernina express, 2021, oil canvas, 60x80 cm



Life of famous artists, 2021, oil, plywood, 60x100 cm

Series of paintings "Coach"

Deal, 2020,
oil, canvas,
250x150 cm



Series of panels “Soft graffiti”



Show me money, 2020, banner, acrylic, music, mixed media, 150x150cm

Made from banners and foam rubber, soft panels reveal problematic themes for humanity culture: secondary, money, loneliness, hierarchies. What is not typical for the world of graffiti, namely the manifestation of weakness and vulnerability, dependence on money, is brought to the fore here as a contrast with the reckless bravado, rigidity, masculinity, and deceit of not only graffiti culture but also museum culture and all humanity in general. We criticize both the street and museums. Both corruptible and incorruptible. Leaving respect only for weakness and softness.



Secondary, 2020, banner, acrylic, mixed media, bindweed, 300x300cm

“Zurich fountains” series of interventions, since 2023

Modernist norms in architecture and the glorification of glass and concrete are fading into the background; good materials are mined by slaves and it is becoming increasingly difficult to hide their toxicity and fragility we accept its toxicity and biosyntheticity. Indigenous groups excluded. Growing gender demands have had a huge impact on the city. Criticism of universalism and mechanicalness Architecture and its role in bodily experience Timid steps and weak position.



Series Moving (Shaking) collages



Shots, 2023 film, paper, 25x16 cm



Explosion, 2023, film, paper 25x16 cm

Project “2222222”, since 2023

I use “two” as a sign into which I put everything: numbers, words and images. Because of emigration and war, I still feel numb and shocked. Being between the right and the left, between patriots and haters of the motherland, I see only a struggle for power, a struggle for primacy. I don't accept any of them, I don't believe in any states, communities, community cults of superiority.



Public Art “22222222”, 2023, plastic foil, acrylic, scaffolding.



Project "2222222", since 2023



"Snowy landscapes with 2", 2024, velor, magnets, phone-photos, collage, the size of all works is 100 cm on the long side.

