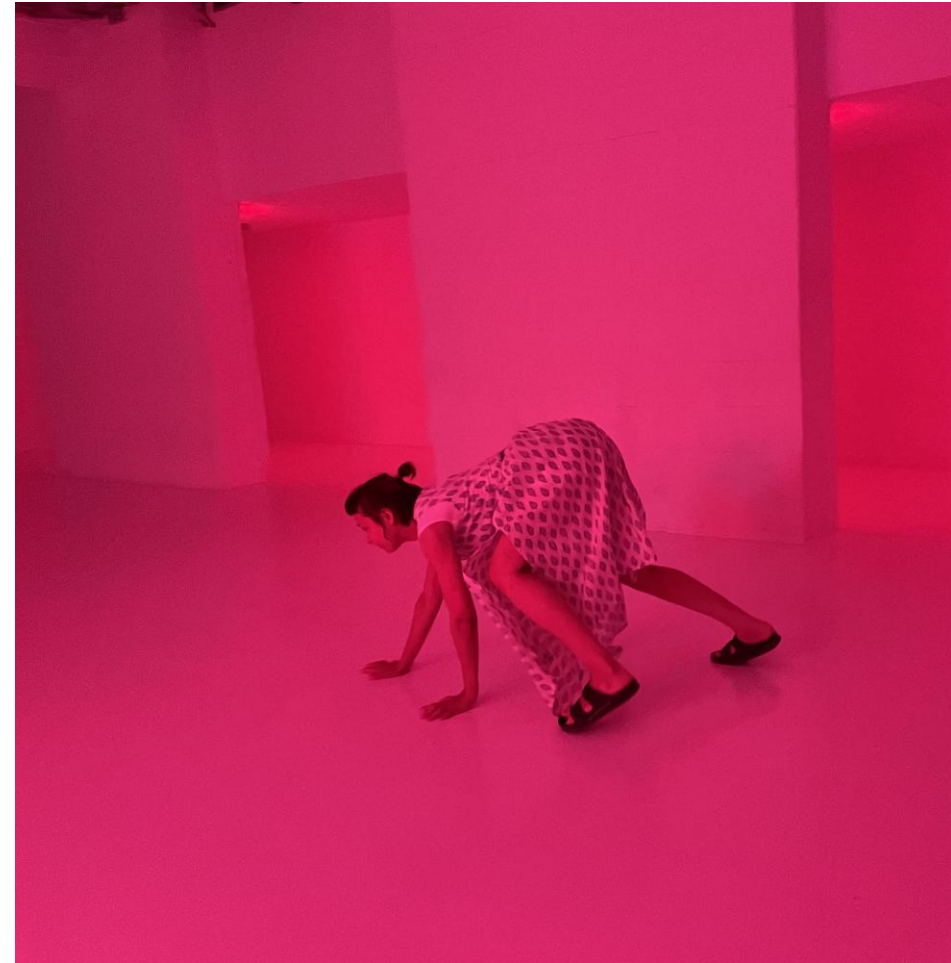


Anna Cherepanova

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)

CTTV Movie/Theater under cameras, since 2014

Since 2014, we have been filming videos using city CCTV cameras. Broadcasts from such cameras are available all over the world, so we are interested in using such cameras to show performances. We are interested in what happens in the video, as well as the position of the camera, the tasks that the cameras perform, the properties of the broadcast material - we use it as an artistic language. In some videos we film ourselves and our friends, other videos are made into documentaries. CCTV recording is an alternative source of information for us. We often manage to get uncensored information from streams. Cameras are a tool of control, but instead of fear of control, we tried to use and appropriate the video from these cameras. Some of our videos refer to the works of other authors - Sergei Eisenstein, Chris Marker, Andy Warhol, Nam June Paik, etc.

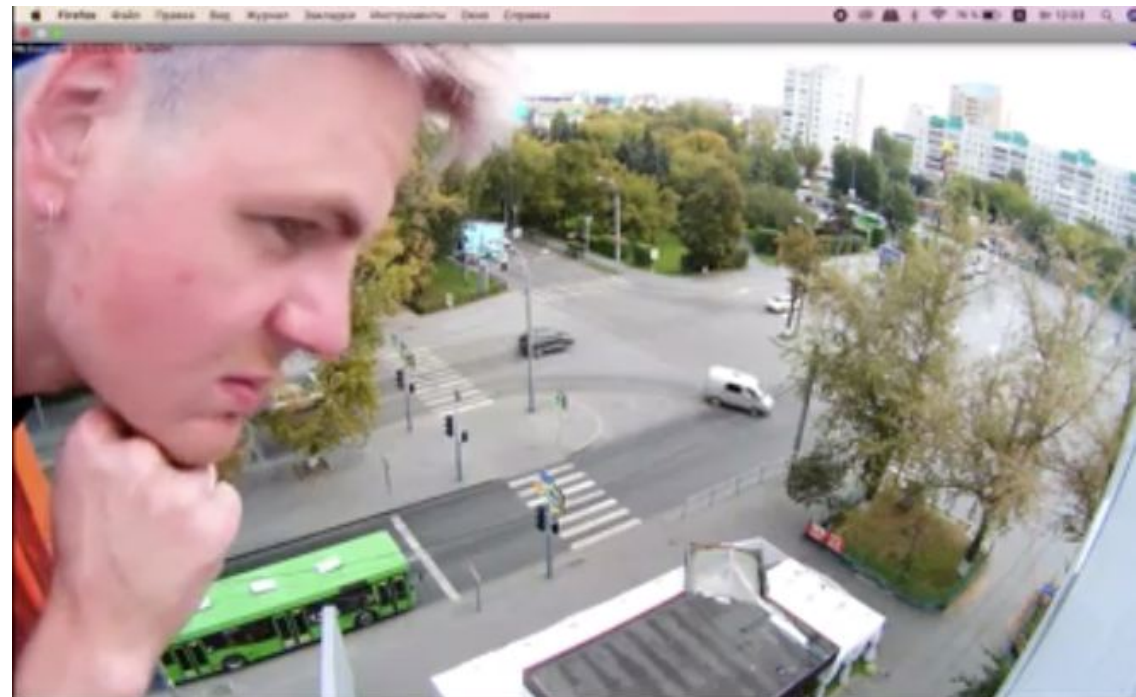




Exposition view of the exhibition "Park Volny. terminal Zhukovsky" Video, surveillance cameras, 2023 St. Petersburg



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



Short for on movie "Tsar" 2020, Tymen, Movie has been shot in frame of residence "Zaria"

KUBIVA

artist-run space

In April 2014, we rented an empty room with an area of 100 square meters. Over the next 5 months, they built a warm room, a kitchen and a toilet, installed water and electricity. Together we designed and assembled furniture and lighting, all from found materials. The first exhibition opened in September 2014. It was called "the first". It presented the results of our six-month collaboration in the garage. The object of observation was the Kubiva space itself. No signatures, no explanations, no names of authors. We were like moss. Being a moss has become our core operating principle at Kubiva. In Kubiva we organized exhibitions, concerts, performances and meetings. At that time we worked as a collective of artists of about 10 people. The main artistic gesture and ideas were to stay in Nizhny Tagil and work there with the environment, with people, with meanings. The gallery-workshop existed from 2014 to 2017, ending its existence in the form of a total installation on the site of the Ural Biennale in 2017. During this time, we organized about 15 exhibition projects, about 10 musical ones, including the Ural Ulcer music festival.



Opening in Kubiva, 2014, Nizhny Tagil, Russia



Photo from the exhibition "condition N 9" Kubiva, 2018, Nizhny Tagil

Action Dice, since 2018

Anthropological research, constructing social interaction through aleatory deals. We choose a city and a site, get acquainted with the art environment of this city, invite artists to participate, who donate one work and get the opportunity to exhibit 3 works at the game. Instead of a price for the work, the artist assigns a number of dice that the “buyer” will roll for his work. Then a game lasts 2-4 hours. The first presenter constantly talks about the exhibited works and their authors. The 2nd presenter registers purchases and fills out passports of works.

Action Dice, Perm, 2019



Action Dice, Nizhny Tagil, 2020

Assistants broadcast the event on social networks, and viewers can join the online game. Those who want to buy art play “dice” in accordance with the rules. In case of sale, the author of the work takes the money. Unsold works remain for the next game. In addition to the Aktion Dice game itself, we are collecting a collection of works, a fragmentary archive of participants and stories from each city where we hold this performance. With the help of this project, we created connections between different regions so that artists from different cities could communicate.

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.



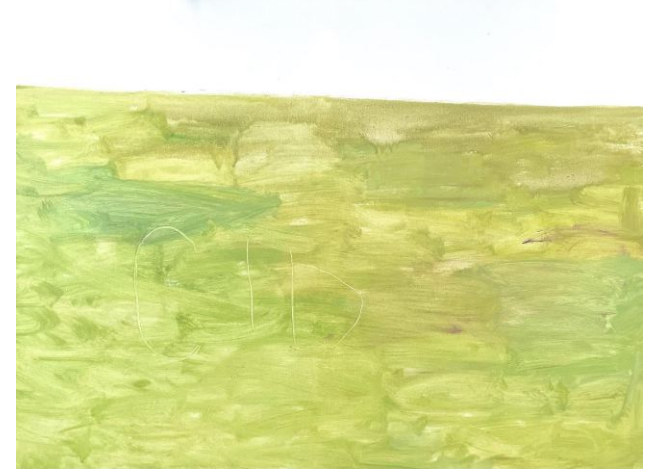
Park Volny, street-art work from project, Ekaterinburg, 2021.



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



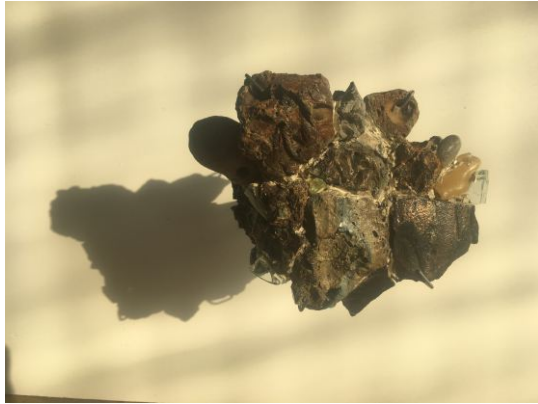
Painting

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, 2023



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.

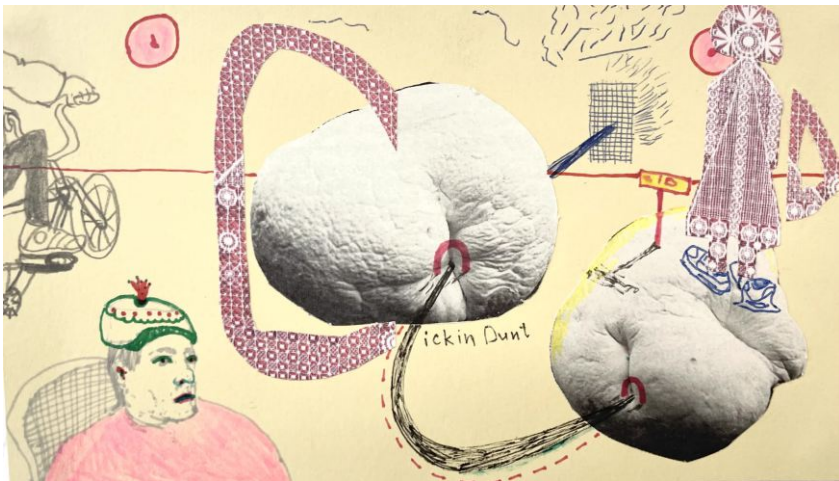
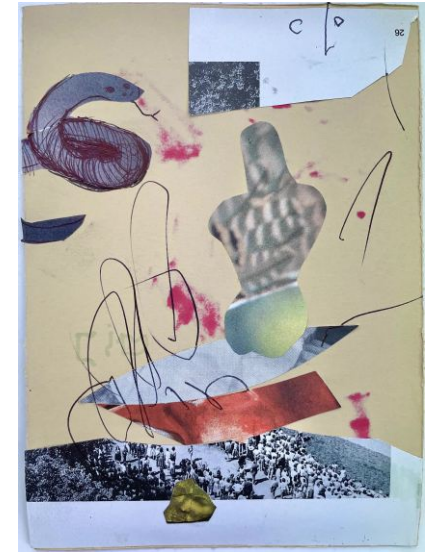
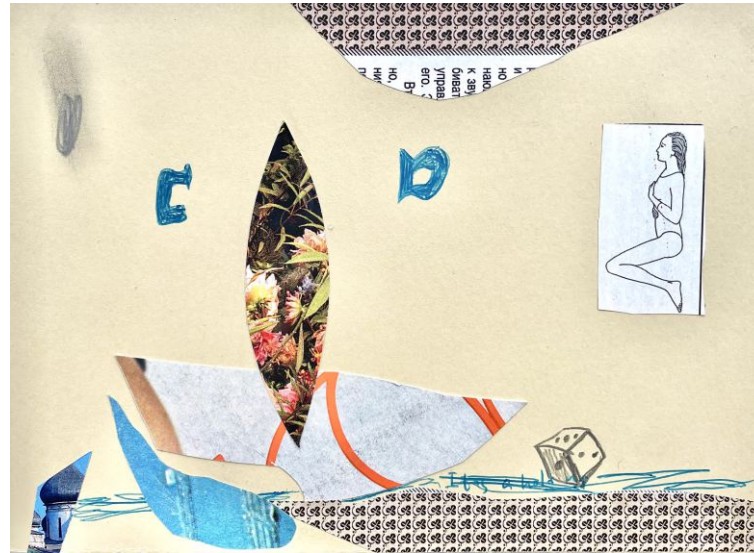


Magic Mount Kachkanar, 2021, interactive, game installation: inflatable figure "Mount Kachkanar" 3x4 m, created on the basis of watercolor drawings, an air blower, the self-made toys are inserted into the "pockets" of the object - these are the inhabitants of the mountain and natural resources.

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.

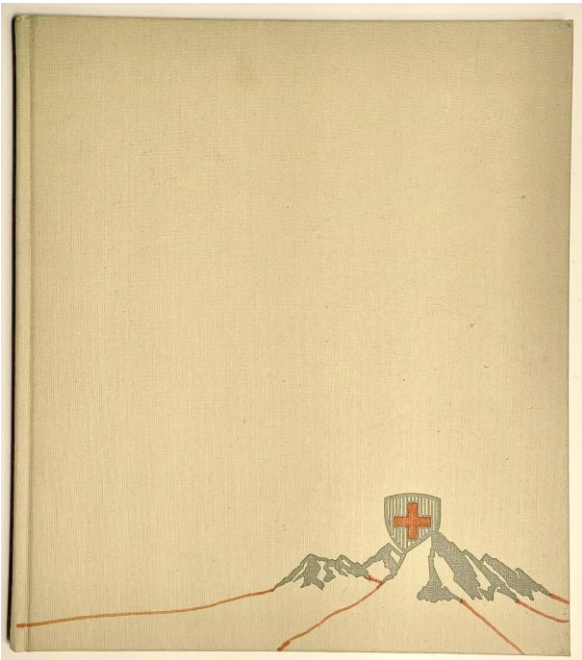


100 Berlin collages 2023, different sizes



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.



Book 1, 2023, about 40 collages, 22x25cm



Book 2, 2023, 130 collages, 30x30cm

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?

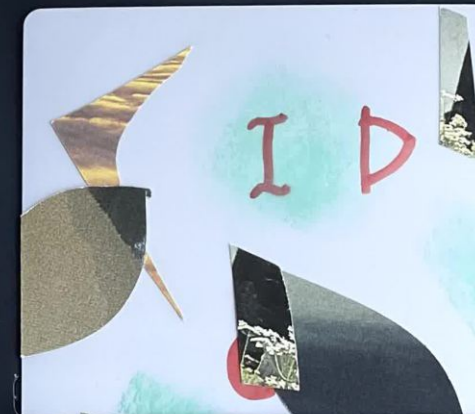
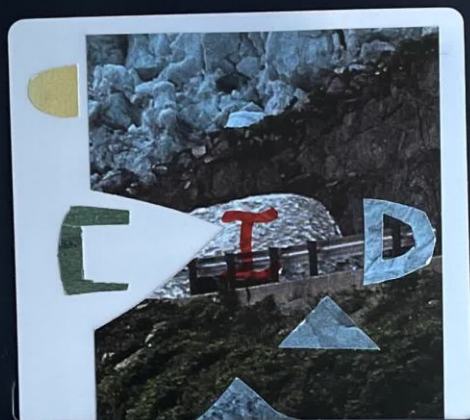


Exposition view, December-Januar 2023-2024, Helliostasse 25.

Shot from video of Book1



Page from Book2



2 collages from book 2

