

ANASTASIIA SERGE

Saint-Petersburg
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EDUCATION

2008-2014 — I.E.Repin St. Petersburg State Academy Institute of Painting, Sculpture and Architecture . MA in Architecture. Saint-Petersburg, Russia

2004-2007 — B.V.loganson St. Petersburg State Academic Lyceum. Major: Architecture. Saint-Petersburg, Russia

SOLO EXHIBITIONS

2019 - I know fun-old tales from mysterious countries, Molbert gallery, Saint-Petersburg

2018 - Instalation art, kzgallery.com, [on-line](#)

GROUP EXHIBITIONS

2018 - 7th contemporary art fair, Sevkabel Port, Saint-Petersburg

2018 - Art space on Hlebozavod9, Moscow

2016 - Neighbors, Home of Habteselassie Tafesse, Addis-Abeba, Ethiopia

2015 - Feelings-2, pro42 (Quartariata), Saint-Petersburg

2014 - Feelings, pro42 (Quartariata), Saint-Petersburg

2011 - P.P. Chistyakov's House-museum, Saint-Petersburg

DESIGN PROJECT

from 2017 - designer, textile designer. Manale International by Manale Dagneu, New York, www.manaleinternational.com

2017 - accessories designer. Habteselassie Tafesse, Addis-Abeba, Ethiopia

2012-18 - artist-illustrator. Illustrator agency Bang! Bang! Participation in the brainstorms as artist for the Russian Railway and Mobile company MTS. Create drawings on the wall in the interior. Berlin (Germany). Accra (Ghana), Kaliningrad, Sochi, Saint-Petersburg, Moscow (Russia).

2012 - 2017 - designer of own accessories brand AnnaSerg. Saint-Petersburg, Russia www.annaserg.com

ARTIST STATEMENT

Anastasiia Serge — a visual artist. Studying architecture for 10 years led her to a realization that the description of the world is alike drafting a design, where the complex can be uncovered in parts. The act of creation becomes space “appropriation” for the artist, at the same time as the “conquests” of own boundaries are exposed. Painting and graphics, in this light, are tools for the architectural design of one's own perspective — inside out and back inwards again. Heavy turns light, dark — bright, empty becomes filled, and then in the opposite direction ad infinitum. The joy of the elusive and fleeting in Anastasiia's works is the joy of a fresh creative element, understanding itself and growing from world to world.

The most accessible object of study for Anastasiia is herself, to then analyze it through herself. She captures the volatile parts of the natural world and attempts to explain and outline them, either by laying it out in colors and layering them, or through lines. At the present moment she uses the most familiar media — graphics and painting. She likes to leave parts of the sheet or canvas white, (as they were,) since there should always be a place for emptiness. She's interested in the structure of the brain and the variability of the world. In her art, this is often portrayed with warm — lots of pink-orange — shades, bringing across the most short-lived and elusive times of the day: sunset and sunrise. The focus is on the most fleeting and beautiful moments, living them within her drawings, through the process, and thereby stretching time.

«NORTHERN WINTER» SERIES, 2019-2020



«NORTHERN SPRING» SERIES, 2020



SOLO EXHIBITION «I KNOW FUN-OLD TALES...», 2019



The exhibition displays the artist-traveler's encounters over 4 years. It creates a comparison of various series, all of which could be subdivided into two main themes: the external world and the intimate (inner) world.

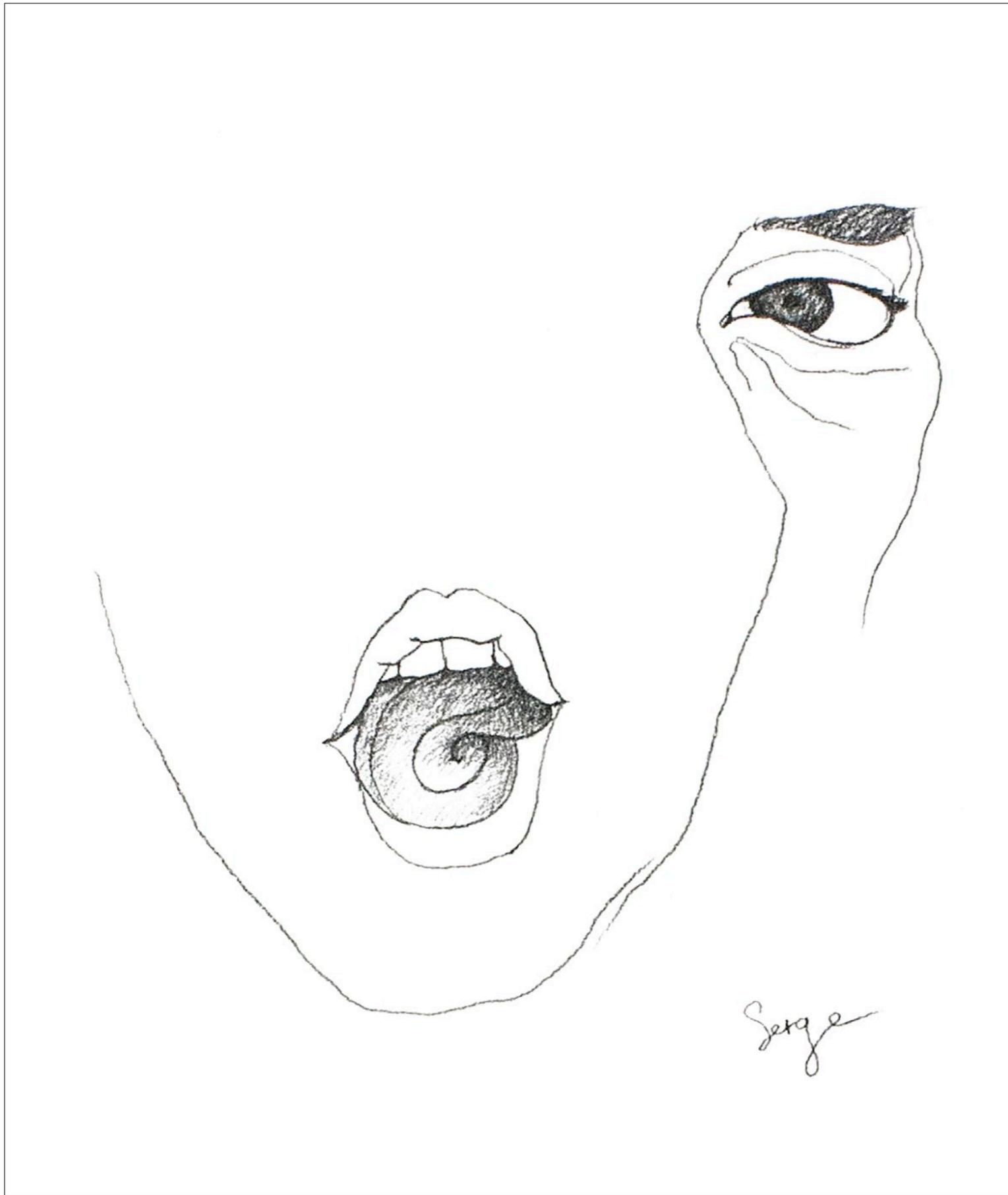
The external/outer world: scenic canvasses dedicated to the study of the world, its different cultures and the person in it; from Ghana, Ethiopia, Sochi, Malta. Here, the Africa's ocean coast is weaved with the Moscow's snowy winter, the pain of loss with the pleasure of reciprocity. These are the "Africa" and "The Care" series. The Inner World: The 'Body' Series

«THE BODY» SERIES, 2018-2019

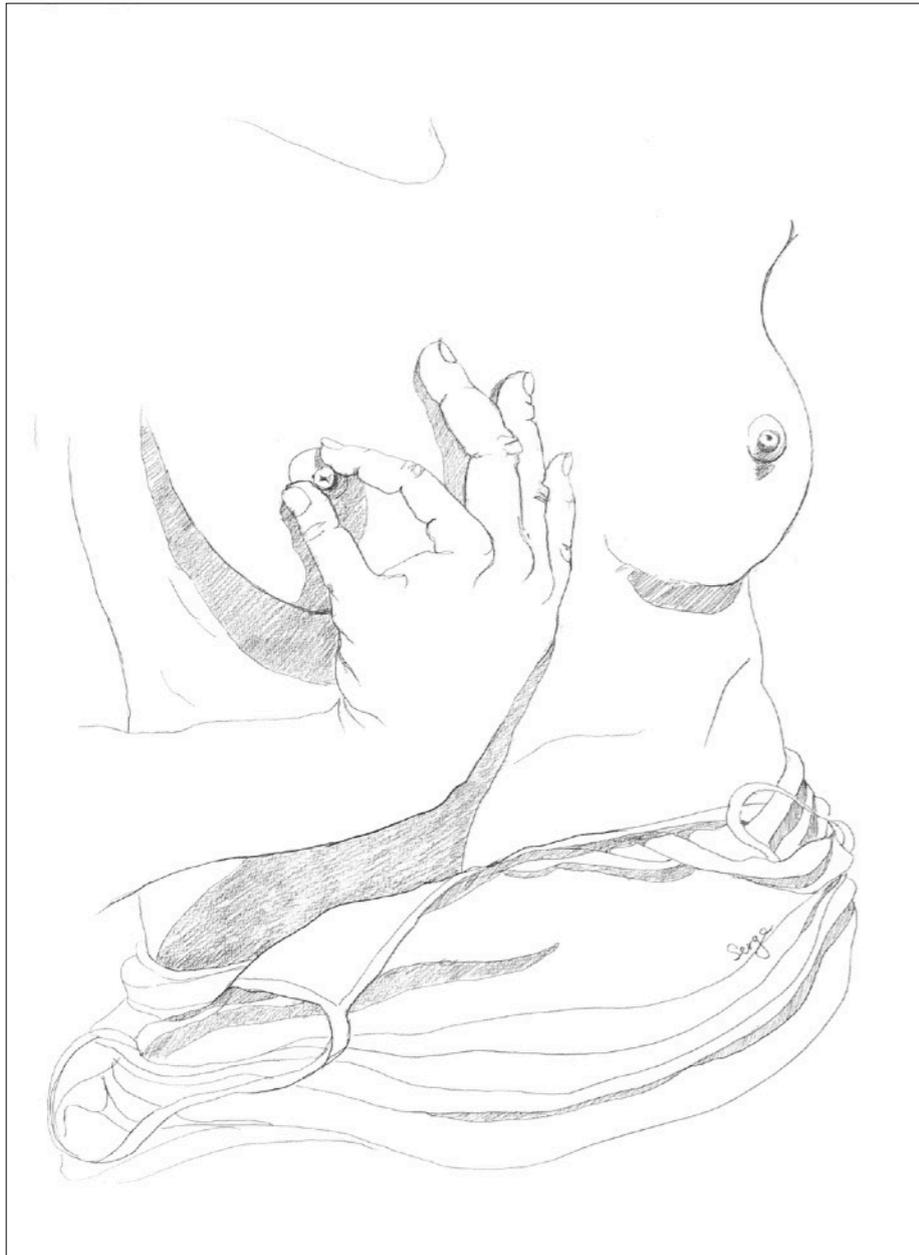
I have always been intrigued by relationships between people — how do we interact with each other, how do we appear (to each other), and what role does the body play in the relationship. How is the spiritual closeness reflected in the physical, and how the physical does not matter. Our body, our consciousness, the space and our self-perception in it, the perception of self-boundaries. It's not always that the contours correspond to some boundaries. Our relation to the object affects the nature of this borderline, and vice versa, the borderline dictates our conscious perception of the object.

Couple, 39x11cm, paper, pencil 2019

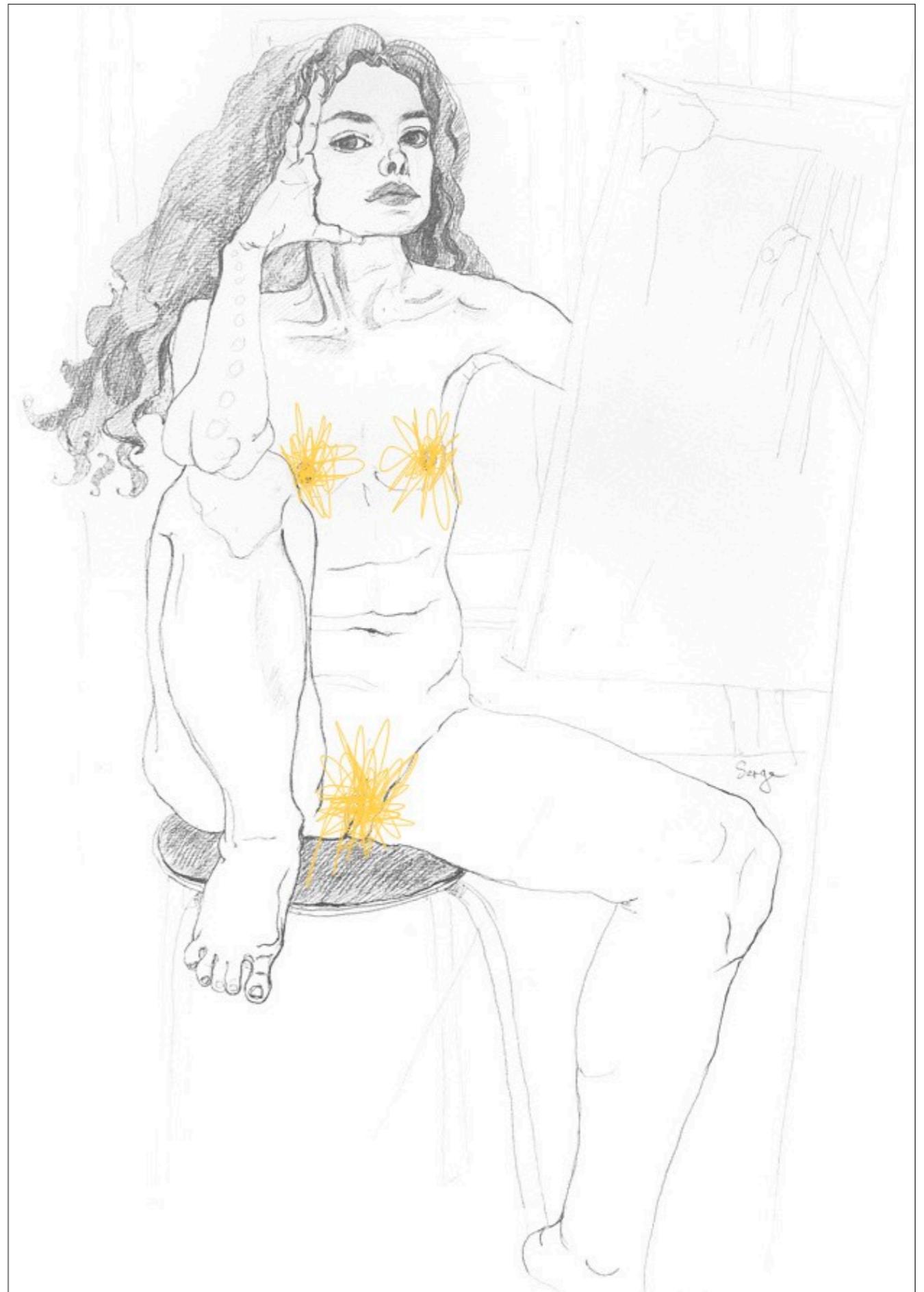




Tongue, 21x45 cm, paper, pencil 2019
Squeezed, 22x36 cm, paper, pencil 2019

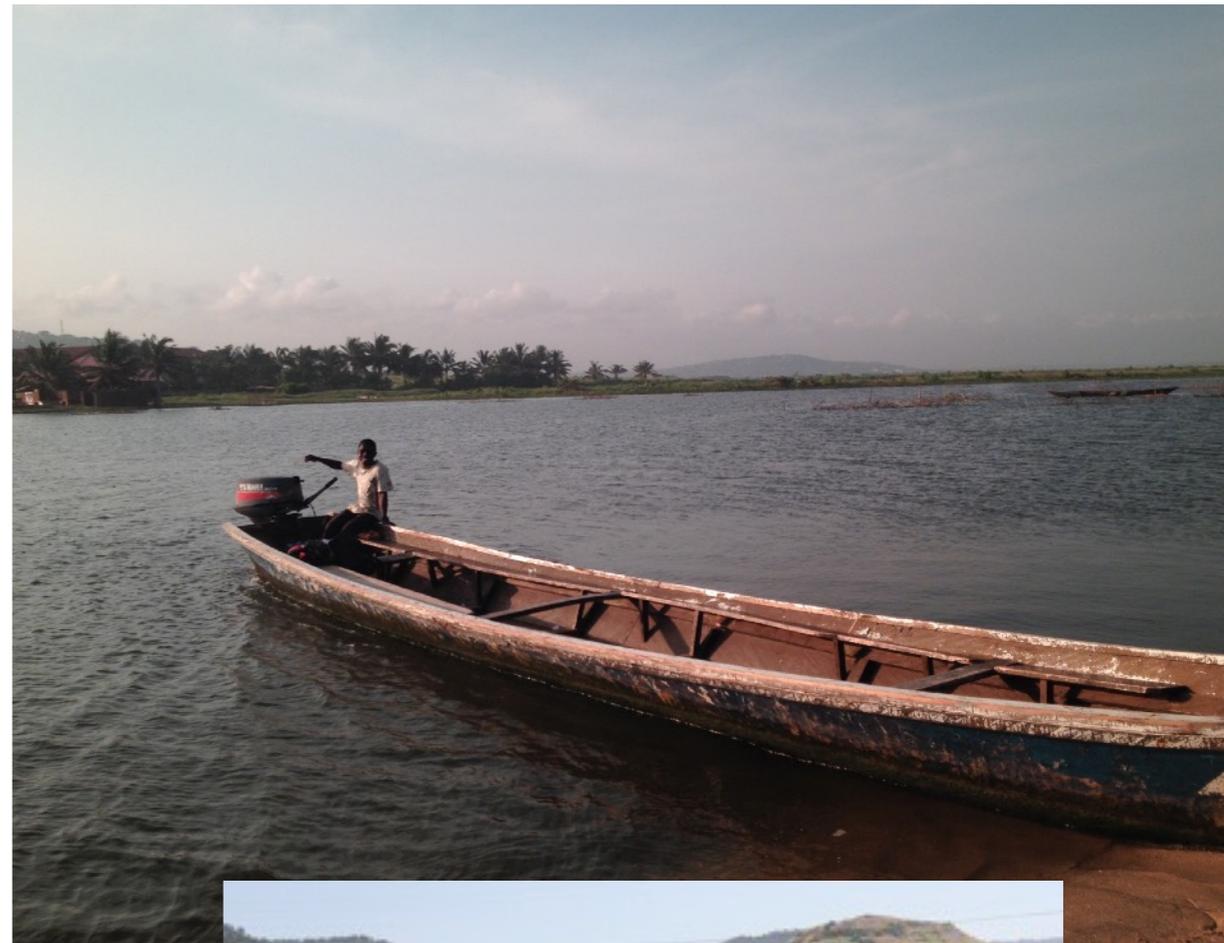


Gracefully, 30x40 cm, paper, pencil 2019
The artist, 58x42 cm, paper, pencil 2019



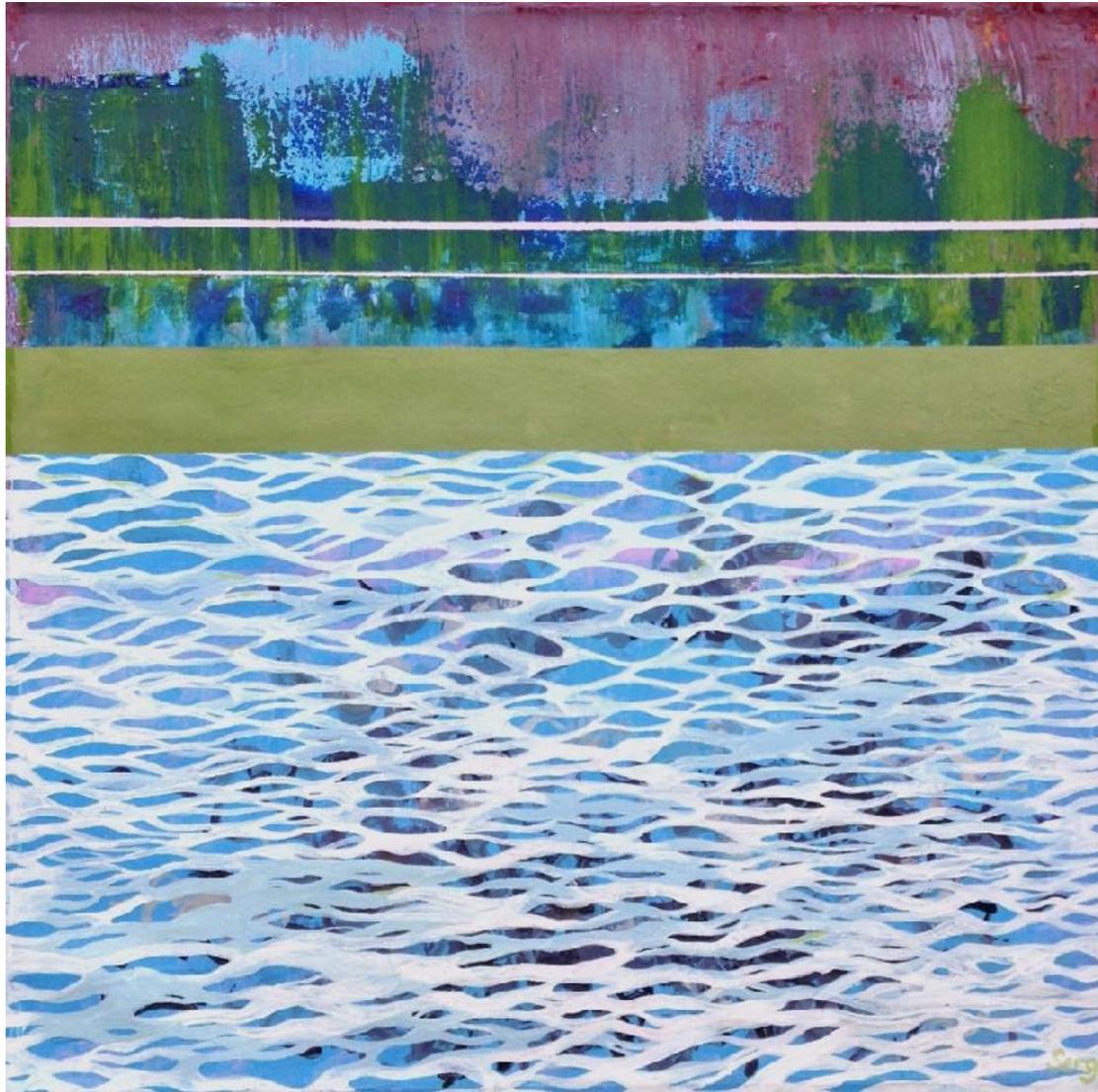
«THE AFRICA» SERIES, 2016

«Wake up to a young beautiful Ethiopian, dressed in Muslim clothes, washing dishes in the kitchen; she's switched to night school starting this week. The TV is on - Trump is the new President. Iced coffee. As always, the gardener quietly creeps around. Taxi. My English-speaking taxi driver at times sends her brother Hermes along; this time he has a scar across his entire forehead, he is in a new car, driven by another brother ... unlike other taxis, the car isn't painted blue, an old burgundy Toyota. We are going to the university. It's an hour ride through traffic jams, brother's brother is behind the wheel, my 'friend with a scar' is in the other seat, I'm in the back, Michael Jackson is playing. The surprise on the passer-by's faces: a white girl's with two Ethiopians, astonishingly no one approaches to ask for money for the first time. University. In the office I'm greeted in Russian. An Ethiopian lady, having graduated from the Moscow university in 1979, is a journalist and loves Chekhov. My commentary on the graduating architectural exhibition, from a month ago, was published in a local newspaper. Coffee. City view. A wonderful conversation. My "taxi gang" awaits me. We drive past Bob Marley Square, no one smokes, everyone chews some local grass. For them, it's not only a whole other year, but the day as well: October 30, 2009, 11:30 p.m. (November 9, 2016, 5:30 p.m.) Addis Ababa, Ethiopia.»





Mistress, 40x40 cm, acrylic on canvas, Ghana 2016



Dance under water, 60x60 cm, canvas, Acra Ghana 2016
Good wife, 60x90 cm, acrylic on canvas, Ghana 2015



Serge

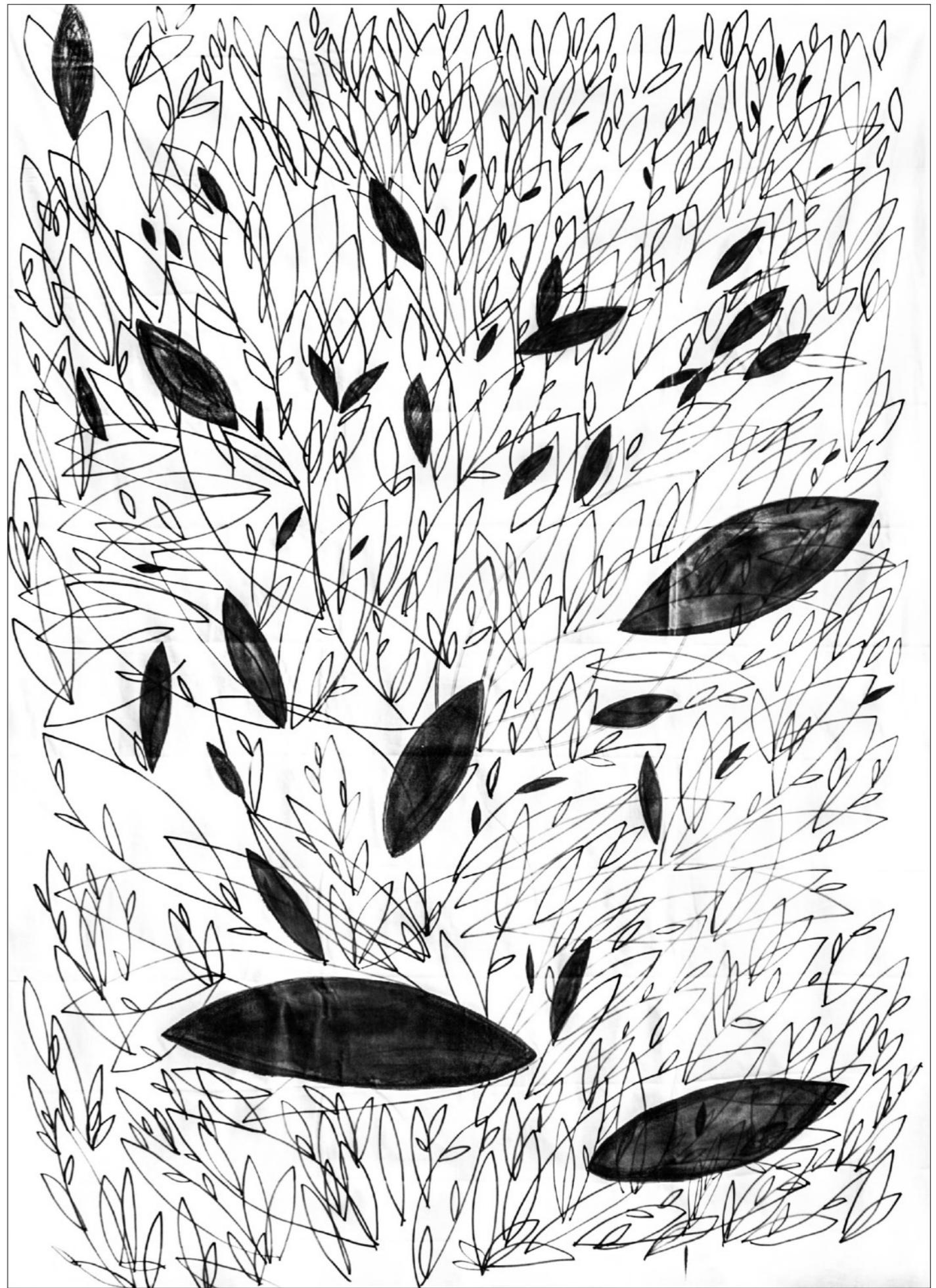
«THE FEELINGS» SERIES, 2014-2015

The "Feelings" series was presented in two exhibitions and two media: graphics and sculpture.

The "Feelings" series is a black and white graphics on cotton. The task was to discern a whole range of feelings and to separately immerse into each one, conveying what a line may look like in this format of 150x200. Tenacity, kindness, joy, confidence, jealousy, disappointment, tolerance, confusion, denial, serenity. The choice of technique and the time spent on it corresponds to the significance of each of these feelings for the artist. The artist's rationale is to contemplate which feelings demand more of our time and energy.

«Feelings.Sculpture» - objects created from plywood sheets, painted in Matt black, size 1x1-1.5 m





Tolerance
150x200 cm, marker, cotton, 2014



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