

Dream Street

Exhibition

Olga Chernysheva

fig. 88.7

C



GES-2

24 Apr—
16 Nov 2025

Cover Images

From the *Violae Family* series, 2020

Second Life, 2001/2025

Conceptually, Olga Chernysheva's *Dream Street* exhibition is partly inspired by Anton Chekhov's *The Steppe*. This statement might at first puzzle viewers, given none of the works exhibited at GES-2 House of Culture directly illustrate Chekhov's text. Yet, all the same, meanings and metaphorical motifs present in the novella can be traced through the conception, content, and construction of the project.

For this reason, although *Dream Street* is retrospective in as far as it brings together works by Olga Chernysheva from various years, it should not be approached as an exhibition in the monographic genre. The selection of works and logic of their exposition was determined by a desire not so much to tell an artistic history as to stage Chernysheva's symbolic world and its inner structure in the space of the House of Culture.

Just as, in accordance with its title, Chekhov's novella unfolds across the vast expanse of the steppe, *Dream Street* eschews barriers and partitions—artistic works are not just hung on the walls but float in the air and lie horizontally, structuring the scenography of Chernysheva's authorial universe. And although formally, the exhibition is divided into ten thematic parts, these divisions are highly provisional. Flickering leitmotifs reach

beyond the bounds of their formal sections and illuminate *Dream Street* in its entirety. After all, a distinctive creative essence that cannot artificially be separated into segments runs through all of Chernysheva's works.

The world created in the pages of *The Steppe* is also distinctive. The novella's entire narrative is told through the prism of an individual consciousness—the consciousness of a child. A child's mind is distinguished by the fact that in it, a still infirm rationality is intertwined with the imaginary, and abstraction is not yet differentiated from the felt—that is, thought has not yet divided into binary opposites, and the world is still perceived in a natural and living organicity. This is a world in which the inanimate becomes animate and the past comes alive, a world in which all things exist in relentless pursuit of the primordial.

Olga Chernysheva sees something fundamentally true in this way of perceiving the world and often seeks to revive it in her artworks. However, adopting such a mode of perception, and all the more sustaining it, is no simple task, given it depends in part on unpremeditated moments of happy coincidence or unexpected illumination. Each of Olga Chernysheva's works is an attempt to fix such fleetings moments.

Fittingly, no single viewing path is proposed through the exhibition at GES-2. Viewers are free to choose their own trajectories, intertwining works with one another and drawing threads of meaning between them as they move independently towards their own happy illuminations.

Dream

The concept of dreams inevitably evokes associations with surrealism, as well as with psychoanalysis, which the former once brought to life. At first glance, neither has a direct relationship to Olga Chernysheva's oeuvre. The phantasmagoric works of the surrealists, which seemed almost to give expression to the subconscious, were in fact drawn up from artists' imaginations. Chernysheva, however, does not trust flights of the imagination, and builds her creative practice on a direct observation of reality. The strange and somewhat dream-like character of many of her works arises not from the abyss of the unconscious, but from a particular tuning of perception.

The artistic method most often used by Chernysheva strips the image of a clear, legible visual rhetoric. The authorial motivation behind her portraits (*Guard*, 2009), reportage sketches (*Moscow Area*, 2008–2012), and landscapes (*Dream Street*, 1999/2025) thus often remains unclear. As a result, the real motifs Chernysheva reproduces appear as objects-in-themselves, fascinating in their elusiveness. Something similar—the perception of everyday objects as though we were seeing them for the first time—occurs in dreams.

Though some of Chernysheva's works depict situations in which a certain strangeness, if not absurdity, is present, these images are not products of the imagination either, but fixations of reality. The puzzling spectacle of crystal chandeliers hanging by a roadside against a background of typical Russian countryside (*On the Sidelines*, 2010/2025) has a simple, everyday explanation: during the financial crises of the 1990s, these chandeliers substituted monetary wages at the *Gus' Khrustalny* crystal factory, and were put on sale by its workers. While transparent cellophane gloves flew up into the air in a Moscow courtyard (*Effigies of Tenuous Shapes*, 2021) simply because the area was being cleaned with a leaf blower. In these images, it is not the dark side of reality that is revealed to viewers, but, on the contrary, the miracle concealed within it. One needs only to learn to see it.



1



2



3

1 *Effigies of Tenuous Shapes*, 2021

Video: digitised 16mm film,
6 minutes 25 seconds
Commissioned and produced
by GES-2 House of Culture

2 *Moscow Area*, 2008–2012

Installation: 80 black and white
slides in carousel
Courtesy of the artist and
Galerie Volker Diehl, Berlin

3 *Dream Street*, 1999/2025

15 lightboxes: aluminum,
light-diffusing plastic, duratrans



4



5



6

Частное пространство

В русском языке пространственные характеристики часто означают моральные. Так, например, появилась ключевая фраза 90-х, характеризующая бессмысленное немотивированное насилие – беспредел. Это как если бы на вопрос, чем заняты "яричи бег границ", ответом было: без границ.

В понятие места входят и такие большие темы, как русский беспредел и трогательная крошечная частная сфера, которую организует человек при первой возможности. Это и практически своего рода размеры подполья на пляже, временно, но четко обозначающая границы спонтанного частного пространства, и место в вагоне метро – такие черепашьи сопротивляющиеся миллиметры вокруг пассажиров.

С некоторых пор в вагонах московского метро стали образовываться пространственные лагуны. Если в положении к платформе после свистка стекло зашло, то часть вагона битком набита, а часть подозрительно свободна, то это указывает на пребывание там социального субъекта, растущегощего на значимое.

В описываемой мной короткой ситуации таким спящим человеком был обычный видный пассажир. На каждой остановке возле новых пассажиров накатывала к лавочке и разморозившая отступала. Работал невидимый барьер. После движения. Все приобрело ритмический характер. Круг – остановка поезда, и новое движение в дверях появилось «свирь, бомжей». Все рисковалось, так как воздушное пространство вокруг него обдало: концентрированной плотностью и мощью запаха. Он приблизился к несвободе с точки зрения остальных пассажиров лавке с парнем, чуть качнулся и... повалился туда же. И новое человеческое единство поехало дальше.

4 *On the Sidelines*, 2010/2025

7 lightboxes: aluminum,
light-diffusing plastic, duratrans
Courtesy of the artist

5 *Guard*, 2009

3 photographs: analogue print
on baryta paper
Courtesy of the artist

6 *Clippings (Private Space)*, 2013

Video: looped
Courtesy of the artist

Animism

The concept of animism comes from the Latin word *anima*, “soul,” and denotes the belief in the animateness of all things that characterised humanity in the early stages of its development. Modernity may have displaced these ideas with its rationalism, but they continue to exist, latently, on the peripheries of consciousness, and determine much in our existence.

People tend, in one way or another, to identify everything that enters their lives with themselves. The objects intended to serve man become his doubles (*Markets*, 2002/2025), while those created after the prototype of living creatures come alive (*To Be or To Tee*, 2000/2025). Yet, in animating the inhuman, man also approaches the unliving world—sometimes not just figuratively, but physically, tactilely (*Manizer's Dog. Inconsolable: The Giver of Hope at Revolution Square Station*, 2014). Thus, it is not just stuffed toys that become pets, but man himself who takes on the guise of a toy animal (*Sandwich-people* series, 2017–2018).

The world is made animate by an intent, penetrating gaze, and, by definition, it is the artist who looks most intently of all at the world (*Winking*, 2018). For Olga Chernysheva, art is nothing other than the means of animating existence.

7



Почти робинья
Животные иногда принимают движущиеся за живое. Но люди тоже принимают движущиеся за живое. Получается, что начало анимации – одушевление простых предметов – лежит в основе всякого человеческого темперамента по всем.
Действительность невообразима. Окружающие предметы и атмосфера все время подталкивают к аналогии. Отсюда перекладываемость понятия “реализм”.
Никогда кажется, что все строится в единичности выразительности.
Все выражает себя, лукаво не выходя за рамки жизненной правды.
Для создания творческой атмосферы, как писал Михаил Чехов, возьмите простой предмет, представьте, какой у него характер, опишите его – лет, как это зовут…

8

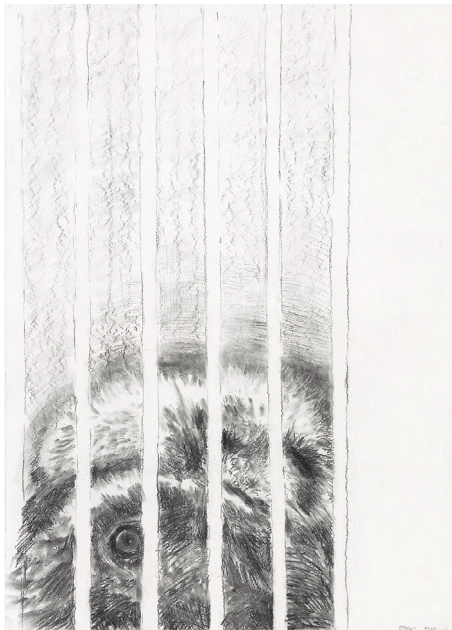


7 *Clippings (Night Gown)*, 2010

Video: looped
Courtesy of the artist

8 *Markets*, 2002/2025

9 photographs: digital colour print
Courtesy of the artist



9



10

9 Winking, 2018

4 drawings: charcoal on paper
Courtesy of the artist and
Iragui Gallery

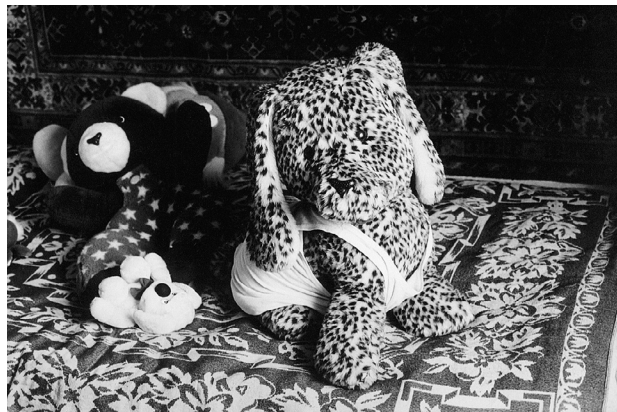
**10 From the Sandwich-
people series, 2017-2018**

3 drawings: charcoal on paper
Courtesy of the artist

**Pause. From the Sandwich-
people series, 2018**

Watercolour and charcoal
on paper, collage
Courtesy of the artist and
Iragui Gallery





11



12

11 *To Be or To Tee*, 2000/2025

6 photographs: analogue print
on baryta paper
Produced at The Vaults Centre
for Artistic Production

**12 *Manizer's Dog. Inconsolable:
The Giver of Hope at Revolution
Square Station*, 2014**

Video: 7 minutes 17 seconds
Courtesy of the artist

Metamorphoses

The division into animate and inanimate is only one of the many oppositions on which the modern view of the world is built. Yet, once one moves beyond this opposition, reality loses its immovable stability in favour of constant transformations and transfigurations. The borders between phenomena cease to be insurmountable, and one can make out something of the Other in each of them. An observer might distinguish animal traits in the behaviour of a person (*Marmot*, 1999), while a house plant growing in a pot might begin to resemble a walking human figure (*Crassula Is Leaving*, 2024).

This said, we are not just speaking about outward similarity, but about a sensual similarity characteristic of an archaic perception of the world. When one thing is similar to another thing, it enters into a kind of uncanny association with it. A person dressed in a fur coat and hat becomes akin to the animal from whose skin their clothes were made (*Second Life*, 2001/2025), while a woolen headdress, seen from a particular angle, transforms into a blossoming flower or an exotic fruit (*Waiting for the Miracle*, 2000/2025).

It is significant that such a perception of the world as a whirlwind of metamorphoses and transformations is determined by the outer similarity of phenomena. Visual observation thus proves the most appropriate way of comprehending reality, and fine art the means of this comprehension.



13



14

13 Marmot, 1999
Video: 2 minutes 30 seconds
Courtesy of the artist

14 Ending Day Beginning, 1999–2002/2025
10 photographs: digital colour print
Courtesy of the artist

15 Clippings (On the Street), 2010
Video: looped
Courtesy of the artist



15

Из утробы
Мне нравится сложность особой русской, толстая. Идея снежного покрова
ко многим приручает к мысли, что пустота и бездна означают лишь
всплески, скрывающий слой.



16



17

16 *Second Life*, 2001/2025

3 photographs: analogue colour print
Produced at The Vaults Centre
for Artistic Production

**17 *Waiting for the Miracle*,
2000/2025**

9 photographs: digital colour print
Courtesy of the artist

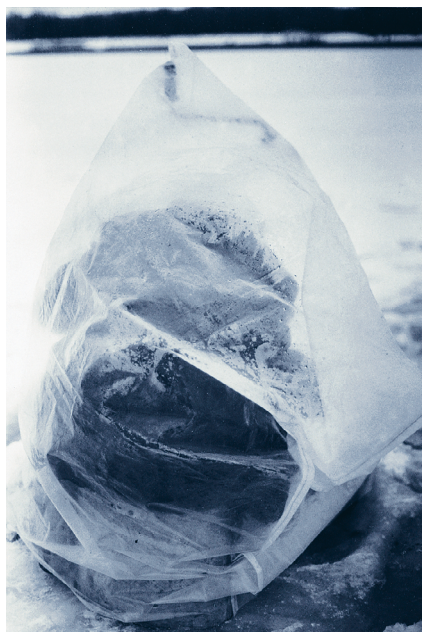


***Waiting for the Miracle*, 2000/2025**

3 lightboxes: aluminum,
light-diffusing plastic, duratrans
Courtesy of the artist



18



19

18 *Crassula Is Leaving*, 2024

7 drawings: watercolour and pencil on paper
Courtesy of Galerie Volker Diehl, Berlin

19 *Anabiosis. Fishermen-Plants*, 2000/2025

6 photographs: analogue colour print
Produced at The Vaults Centre
for Artistic Production

Ghosts

In a worldview in which the visibility of phenomena is recognised as the condition of their existence, and outwardly similar objects are considered identical, a fundamental difference between phenomena and their representations does not exist. This could be put differently: a fact and its documentation have equal status. It is therefore entirely logical that Olga Chernysheva turns mainly to video and photography as means of expression, that is, to media in which the artistic work is identical to documentary evidence.

In Chernysheva's works, the images that enter our world from various screens prove no less reliable than material, tangible reality itself (*Tele-visions*, 1998). At the same time, artistic depictions become a part of our everyday visual experience, interweaving with images born of our direct perception of surrounding reality. As a result, reality itself, like an artistic illusion, appears as flickering and ephemeral (*Reflections*, 2012).

Today, it is generally accepted that any artistically depicted reality is located in the past in relation to the present moment. However, in a world where things exist on condition of their visibility, impressions of the past exist only when they are looked at, that is, exclusively in the here and now (*Inner Light*, 1997). Thus, in Olga Chernysheva's universe, reality consists of visibilities superimposed onto one another: the illusory present encounters the ghosts of the past that inhabit it.



20



21

20 Pillows (Pressure-Experience), 1997

24 photographs: analogue print
on baryta paper
Courtesy of the artist

21 Clippings (The Optical), 2010

Video: looped
Courtesy of the artist



22



23



24

22 *Inner Light*, 1997

8 photographs: analogue colour print
Courtesy of the artist

23 *Tele-visions*, 1998

6 photographs: analogue print on baryta paper; in original paper frames
Courtesy of the artist

24 *Russian Museum*, 2003–2005

Video: 6 minutes
Courtesy of the artist



25



26

25 *Tretyakovka*, 2002
Video: 5 minutes
Courtesy of the artist

26 *Reflections*, 2012
5 drawings: charcoal on paper
Gazprombank Corporate
Art Collection

Reflections, 2012
4 drawings: charcoal on paper
Private collection



Spheres

The exit beyond rational anthropocentrism does not necessarily imply that man ceases to be an object of interest to the artist. On the contrary, the turn away from the description of the world through abstract concepts makes it possible to approach the living life concealed behind these concepts and the secret essence of humankind rooted in it. The intent gaze of an artist recognises man as a carrier of a particular universal substance that permeates all things, ensuring an indivisible integrity—*anima*, the soul. Olga Chernysheva's works illuminate the single "body-soul space" within and around people—their aura, or "sphere."

This space is often visible, as man tends to physically mark out, as if to protect, their private sphere (*On Duty*, 2007; *To Moscow*, 2010). Reality is the totality of such spheres, which form an intricate stereometry—spaces are imposed upon and penetrate one another (*Cactus Seller*, 2009/2025). What ensures the visibility of world-constituting spaces in the first place, however, is light. And insofar as substantively, light is identical to the all-permeating *anima*, it does not just fall on people and objects, but irradiates from them (*Windows*, 2007).

In the end, it is a person's face and the gaze they bring to bear on the world that first reveal their soul to us. In Chernysheva's oeuvre, a whole gallery of portraits unfolds before us (*On Duty*; *To Moscow*). Yet, despite the touching animateness of their faces, these portraits are devoid of psychological individualism. Of all the European tradition, these images are closest to early Christian iconography. The *anima* that brings them to life is not subjective, but universal, and the light that surrounds them akin to what Christian theologists called *illuminatio*—inner light, one with the divine.



27



29



28

27 *Cactus Seller*, 2009/2025

33 lightboxes: aluminum,
light-diffusing plastic, duratrans
Courtesy of the artist

28 *To Moscow*, 2010

3 photographs: analogue print
on baryta paper
V-A-C Foundation Collection

29 *On Duty*, 2007

2 photographs: analogue print
on baryta paper
Courtesy of the artist

30

**Перрон**

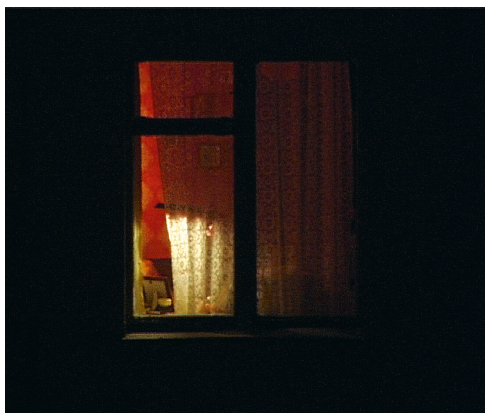
Способ привыкнуть к окружающим – представить себе это нечто не в нагромождении фактов настоящего, а, например, исчезающем, удалённом – в крошечном кармане кристаллической системы, тогда, по случаю уменьшения этого начала, все нити начнут стягиваться, закручиваться и впадут. Заблужденные перроны – всегда неспящие, как белый лист бумаги.

31

**Парк**

Человек, сидящий на лавочке. Поблизости к небу. Я верю в отсутствие второстепенных персонажей. Второстепенные персонажи для моего парка нет. Это сюжет с открытым характером. На нем можно прорабатывать разные картины прошлого момента. Например, вспомнить, как Кэти в старости призывал пить воздух носом. Утверждал, как это важно и правильно.

32

**30 Clippings (Platform), 2013**

Video: looped

Courtesy of the artist

31 Clippings (Park), 2017

Video: looped

Courtesy of the artist

32 Windows, 2007

Installation

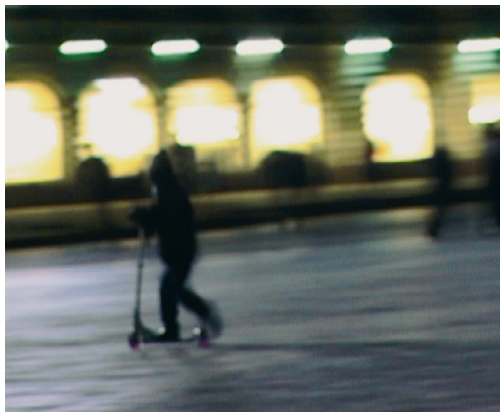
Courtesy of the artist

Background and Figure

The view of the world put forth by modernity is anthropocentric, that is, it guarantees man the central place in the universe. In Olga Chernysheva's oeuvre, this centripetal vector is replaced by a centrifugal one—her universe is devoid of hierarchy as well as of multi-dimensional depth. Chernysheva's world splits into elements, which, spreading out into intricate patterns on a plane (*Likhoborka*, 2020), exist in constant movement and metamorphosis (*A Little Bit. Prelude*, 2025). Having ceased to be the absolute centre, man becomes simply one among many participants in this incessant dynamic (*Notes*, 2024).

Olga Chernysheva's artistic methodology springs from such a worldview—she does not see herself as the centre of the world but as a part of it. Chernysheva does not consider it possible to change the world (what the historical avant-garde once dreamed of). The world can only be observed—and only from within. This practice of observation, having become a means of organising artistic existence, keeps it aloof from surrounding realities.

Comparable approaches are taken by the characters in Chernysheva's video works. Their figures appear against different backgrounds—natural landscapes (*Anonymous I* and *Anonymous II*, 2004) or urban panoramas (*Seven Exercises*, 2004), in open (*Dedicated to Sengai*, 2008) or secluded (*Trashman*, 2011) spaces. Yet, all of them are occupied with something in the moment they are caught by the camera—they are doing gymnastics (*Anonymous I*), opening a bottle (*Anonymous II*), collecting rubbish (*Trashman*), riding a scooter around Red Square (*Seven Exercises*), engaging in a calligraphy session (*Dedicated to Sengai*), and so on. And no matter how insignificant these occupations may seem, each of Chernysheva's characters give themselves up to them concentratedly and selflessly. Having arranged their existence into systems of rhythmic, repeating actions or peculiar self-contained rituals, they fall out of the prevailing order of things. In the Russian cultural tradition, this kind of devoted service to a chosen cause has always been understood as the path of righteousness.



33



34



35

33 *Seven Exercises*, 2004

Video: 7 minutes

Courtesy of the artist

34 *Island. Part I*, 2024

Installation: watercolour on paper

Commissioned and produced

by GES-2 House of Culture

35 *Anonymous I*, 2004

Video: 6 minutes 10 seconds

Courtesy of the artist



36



37



38

36 *Anonymous II*, 2004

Video: 11 minutes
Courtesy of the artist

37 *Trashman*, 2011

Video: 6 minutes 31 seconds
Courtesy of the artist

38 *Dedicated to Sengai*, 2008

Video: 6 minutes 10 seconds
Courtesy of the artist



39



40



41

39 *Likhoborka, 2020*

Oil on canvas

Courtesy of the artist

40 *Notes, 2024*

Oil on canvas

Collection of Ekaterina Lapshina

41 *A Little Bit. Prelude, 2025*

Video: 10 minutes 46 seconds

Commissioned and produced
by GES-2 House of Culture



42



43



44

Виль берега
Последнее движение поезда заставляло этот городок медленно кружиться,
кажется, что все его необозримые постройки вращаются вокруг
невидимой точки...
М.Горький, "Жизнь Клима Самгина"

42 Industrial Alpinism, 2019

Oil on canvas

Courtesy of the artist

**43 Person Protected
by Bench, 2022**

Bronze


Courtesy of the artist

44 Clippings (Riverside), 2010

Video: looped

Courtesy of the artist

45



Линия на снегу
Грустная женщина голубица – перекрашенные свободные и чистые полёты.
Цели разные, а пути общие. Или цели одинаковые тоже?
Кто-то провёл вечность. Идилля пролегла по снегу, дала, а при этом – по
всему проломленному асфальту. Мы живём в мире: дорог земных, воздушных
и морских. Поездские две неважно, то есть это – высокие дороги. В
мифах герой создаёт себе дорогу и по ней идёт. Когда человек ждёт по
снежному полю – это почти невизуально небесная дорога. Чем больше людей
по ней проходят, тем материальнее она становится, превращается из
небесной в земную.
Слишком романтично. И это уже немого кино.

45 *Clippings (Lines on the Snow)*, 2010
Video: looped
Courtesy of the artist

46



Тренировка
Каждый день сравниваю с жизнью. Что тебе встретится, с чем придется
иметь дело? До конца никогда нельзя сказать. Поэтому люди делают
черкзу, чтобы быть в хорошей форме и заранее подготовиться ко
всем возможным трансформациям. Заранее срезы принимаю. В лег-
кой форме переживаешь будущие тяготы дня. Так, мы в голове про-
граммируем каждый возможный метр или сложность будущего дня.
А если сложится не так, а если отключат интернет? А если
вообще не отключится человек? Придется стать птицей?

46 *Clippings (Exercises)*, 2013
Video: looped
Courtesy of the artist

Textures Surfaces Signs

Having adopted the role of an observer, Olga Chernysheva does not tell stories. Any narrative, after all, presupposes a detached position in relation to the world, and, for this reason, observation contained within a narrative loses its natural connection with living life. Facts borrowed from reality merely fulfill the function of conduits, and lose the larger part of their semantic and figurative resources.

Observation is built on openness to the world, on the ability to take it in. This position presupposes concentration on depersonalised facts, which appear as objects-in-themselves, manifestations of the Real. In Chernysheva's images, the pure materiality at the basis of these phenomena often comes to the foreground. In *Sites* (2005/2025), the artist documents the fences fashioned from improvised materials with which the residents of Moscow dachas enclose their plots of land. The social meanings contained in this motif are obscured by the expressiveness of heterogeneous textures of rusting metal. Deprived of semantic load, pure materiality takes the form of plastic play—of an ornament of sorts (*Kind People*, 2005; *Giraffe*, 2012).

The absence of a story, however, does not imply that what is depicted is devoid of meaning. On the contrary, the absence of a single sense makes the image richly open and potentially polysemous (*Nothing*, 2016). Chernysheva's ornamental textures are akin to surfaces inscribed with signs—mysterious and often indecipherable, they refer to an original alternative order of things that it is not our lot to see or comprehend, but the existence of which we can judge by the traces it has left behind (*White Lines on the Ground. Dark Lines in the Sky*, 2012).



47



48

47 Sites, 2005/2025

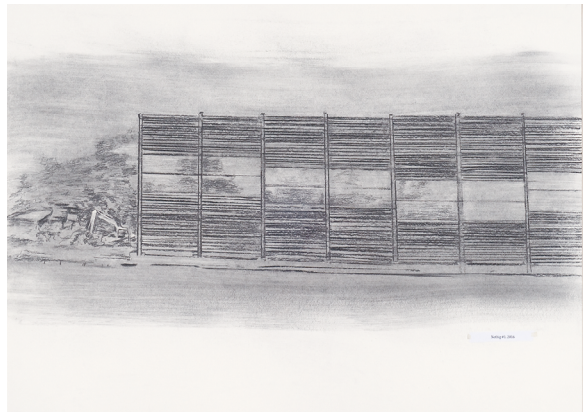
8 lightboxes: aluminum,
light-diffusing plastic, duratrans
Courtesy of the artist

**48 White Lines on the Ground,
Dark Lines in the Sky, 2012**

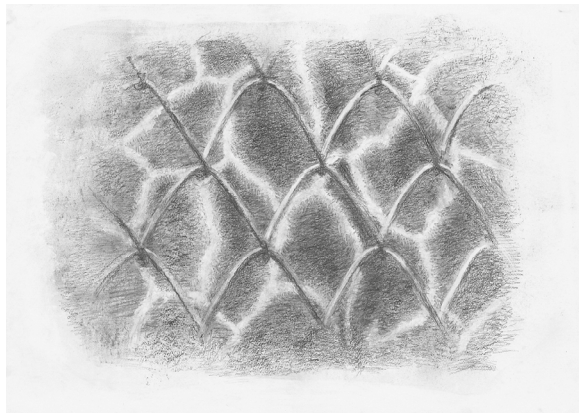
Video: 7 minutes 33 seconds
Courtesy of the artist



49



50



51

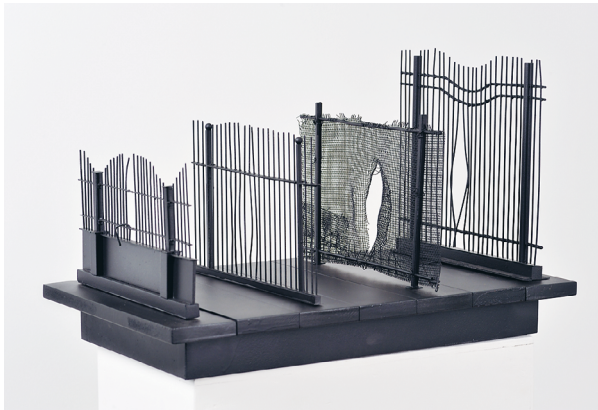
49 *Bezhet'sk, 2024–2025*
5 paintings: oil on canvas
Commissioned and produced
by GES-2 House of Culture

50 *Nothing, 2016*
6 drawings: charcoal on paper
Courtesy of the artist and
Galerie Volker Diehl, Berlin

51 *Giraffe, 2012*
4 drawings: charcoal on paper
Courtesy of the artist



52



53

52 *Kind People*, 2005

10 lightboxes: aluminum,
light-diffusing plastic, duratrans
Courtesy of Galerie Volker Diehl,
Berlin

**53 *Anonymous Monument*,
2008/2025**

3 sculptures: metal, plastic, wood
Courtesy of the artist and Galerie
Volker Diehl, Berlin

54



Негатив
 Судя по всему, мы последние люди, в чьих архивах будут лежать негативы. Протягиваясь к ним руку, по толщине не посмотрим. Угадывать надо само, интуитно, то есть кинематографическим чутьем. Мало того, что не помним, что снято. Не и угадать пейзаж.
 Есть определенная уловка, как познать в принципе более-менее, какими путем. Это особый уловка: если под пальцем держать негатив из черной пленки, он превращается на это время в позитив. Можно уловить и зафиксировать изображение. Из-за присутствия физического строения и концентрации возникает ощущение, что представляешь что-то оттуда «сейчас».

55



Мир меняется или наоборот наоборот
 — Книжки, прочитанные в дороге, записанные в дневник...
 Как шестые колеса, мимолетные реальности, книги замедляются, захватывают путешествие. Переживание с книгой — путешествие в альфа-состоянии.
 — Да, текст меняет ощущение: поднимаясь глаза от книги и видя все в красноречии только что тобой прочитанного. Значит, реальное кинематографическое и может трансформироваться и текст собой иллюстрировать. Надо, видимо, читать по-новому, переосмысливать.

воспринимаемый личный диалог

54 Clippings (Negative), 2017

Video: looped
 Courtesy of the artist

55 Clippings (The World Changes in the Eyes of Its Beholder), 2010

Video: looped
 Courtesy of the artist

Primordial Elements

In the *Black and White Culinary Book* installation (1991–2002), her first large-scale work, Olga Chernysheva drew on illustrations to a Soviet culinary manual. Two hands knead dough, roll it into a cylinder, cut it and mould intricate forms from it. The artist metaphorically reconstructs the birth of the Universe: the creation of the world from a primary, colourless matter.

In her later project, *Panorama* (2007–2008), Chernysheva turned to a well-known 1960s film-attraction housed at the Exhibition of Achievements of National Economy (VDNKh) in Moscow—a documentary about the land of the Soviets that was projected onto the walls of a cylindrical enclosed pavilion. Reconstructing frames from this film on canvas, the artist retained their matte, warm tones, as if the pictorial depiction had absorbed the light of the film projection. And just as by 2007, when Chernysheva began her work, the film had long ago lost its colour saturation and clarity of image, the panoramic spectacle in its painterly version appears unformed, as if emerging from a luminous element—a life-giving *prāṇa*.

It is entirely logical that borrowed images lie at the basis of these total spectacles. After all, Chernysheva's artistic practice is founded on direct observation, and the spectacle of the creation of the Universe is something we are unlikely to encounter in real life. Yet, in accidentally found images, one can make out prototypes of this spectacle—oblique evidence of how all that exists was once born.

Upon a closer look, many of Olga Chernysheva's works are in fact marked by a curious, diffused luminescence and viscous materiality—traces of the elements at the basis of the world that shine through the surface of visible reality (*Viola Family* series, 2023).



56



57

56 Black and White
Culinary Book, 1991–2002
Installation: mixed media
Courtesy of the artist



57 Panorama, 2007–2008
10 paintings: oil on canvas
New Collection Foundation for
Supporting Cultural Projects



58



58 From the *Violae Family* series, 2023

Oil on canvas

Courtesy of the artist

From the *Violae Family* series, 2020

Oil on canvas

Collection of Elena Talyanskaya and Georgy Smirnov

59 *Spot*, 2024

Oil on canvas

Courtesy of Galerie Volker Diehl, Berlin



59

60



Лев
А как там Бальзатовый Лев?
Он стоял на холме под открытым небом на пути из Алешко в Домашек.
Внизу крестьяне пахли торфяковым лесом под странным озонами.
Лев был совершенством. Он мог бы украшать любой музей сейчас и
ураивал края Хеттов примерно 4 тыс лет назад.
Он был колоссальный. Рядом же выглядел грозным, а если подойти к
нему поближе, оживалось, что он одинок и унывает. Никто толком
за ним не приглядывал, хотя в отдалении в откосах маякнул тротуар
сторожа. Лев, видно, сам сторожил эти края. Мне не хочется, чтобы
его, изуродованную тысячелетиями, могли закончить.
Нет иллюзий, неужели на лев. Невозможно нажать кнопку в
интернете, чтобы узнать: что пока?

60 *Clippings (Lion)*, 2017

Video: looped
Courtesy of the artist

61 *Clippings (Slippery*

Answers), 2010
Video: looped
Courtesy of the artist

61



Ускользающие ответы
Нерешка. Хуже: мечта, что он родился первой и мог быть съеденным,
блудью нападением на хвост, своим дядей. Уходить первой значит разнеть
биологически, неокончательно. Дальше – зависит от обстоятельств. Это,
собственно, и есть модель человеческого рождения и жизни. Потом всю
жизнь думаешь: родился – не родился?

Eternal Return

Olga Chernysheva received her education at the All-Russian University of Cinematography, and video is one of the artistic media she most often turns to. Chernysheva understands that in the absence of intentional dissonances, the natural unfolding of a film sequence presupposes the combination of frames that are similar to one another at the same time as they necessarily differ. Her *Mother and Daughter. First Meeting* (1994/2025) installation is an example of the simplest of cuts: the artist brings together a number of similar childhood photographs presented in six pairs, with each pair depicting a real mother and a real daughter at one and the same age in childhood.

One might deem these images identical, given individual traits on young faces are yet to develop, and can lead to a seemingly more pronounced family likeness. Nevertheless, these images are not the same. Though the people captured in these photographs are of the same age from the point of view of their personal histories, as far as the calendar sequence is concerned, they are separated by decades. Parents want to see better versions of themselves in their children, and children in fact inherit a lot from them. Yet, life leads us along different paths of self-realisation, endows us with diverse and unique experiences—at the same time as it constantly reproduces its own laws, not bringing anything new into the world. Difference and repetition—these are the two basic categories of the dialectic that underlies the order of things.

Modernity has a tendency to emphasise diversity as a derivative of progressive development; archaic culture, in contrast, saw the world as a cyclical, self-replicating system. However, both ancient and modern thinkers come together in their calls for *amor fati*—that is, in their calls to love fate and stoically accept it, with all its extremes and contradictions. This is how spiritual equilibrium can be attained, even if it does not free one from melancholy (*Intermissions of the Heart*, 2019).



62



63

62 Intermissions of the Heart, 2019

Video: 2 minutes 24 seconds

Courtesy of the artist

63 Mother and Daughter.*First Meeting, 1994/2025*

Installation: wooden maquette,

LED lights, paper, slides, video

Courtesy of the artist

*A new version of this installation is
exhibited at GES-2 House of Culture.*

64 Clippings (Plastic Bags), 2013

Video: looped

Courtesy of the artist

64

**Целлофановые пакеты**

Когда-то казалось, что человечество нисколько неслерва к появлению современной жизни, и мы сейчас со всем этим разберемся, как развивались в будущем по какому-то своему пути. Но когда мы просто проходили, слезли, прикоснулись к блоку всего созданного и неслерва. И в этот момент, целлофановые пакеты, заперевшиеся в пирамидах в Гизе, показали мне растерянный душой. С глупой неслерва, понимать, что не мир — для тебя, а ты сам — для чего-то еще. (Сложно, но из которого забрался и в сгущенном, от неслерва ветра видео камера.)

Becoming

Although in as far as they are located at a particular point in space, an observer is usually deprived of an all-encompassing view of the world, they can experience total panoramic vision through prolonged contemplation. In order to preserve the authenticity of visual impressions, however, one must refrain not only from incorporating them into a narrative structure, but also from reducing them to a flattened spectacularity. After all, true experience of the world follows unpremeditated trajectories, sensitive perception cannot be founded on a single motif, and a visual image caught at a glance is far from a compositionally constructed film shot.

In Chernysheva's *The Train* (2003), the camera spontaneously moves in space, changing angles. Untied to a predetermined plot, the video sequence unfolds in a tempestuous flow that has neither beginning nor end. As a result, consciousness loses control over reality, and the latter fully takes hold of the former. Here, the viewer's attention is not directed towards an unfolding action—the video is devoid of intrigue and thus, in fact, action is absent—but glides along the figurative visibility that constantly shifts on the screen. This is how Olga Chernysheva brings to the fore what usually remains hidden in video works: the artist presents us with Time in its natural duration, viscosity, and continuity of becoming.

65



История по радио про потопового глупца, которую малышка сказала
красиво, и тогда он просто пошел домой. И круился как на обрывке 70 миль.
Двигался не по ветрам, не по ветру, а по ветру.
То есть, это был человеческий поступок, совершенный тиной.
В такой ситуации возникает вопрос: что считать главным, а что считать
обстоятельством?
В рамках этой истории размышляю он так, главное – двигаться туда, куда
должен, а быть тиной, то есть уметь, а есть, это обстоятельство, которое
может присутствовать или нет.
Он двигался, иногда бегом, маленькими круглыми фигурами по забиранию
незнакомому ему ландшафта со своей целью и героического ничего не
ощущал, просто шел домой и все.

66

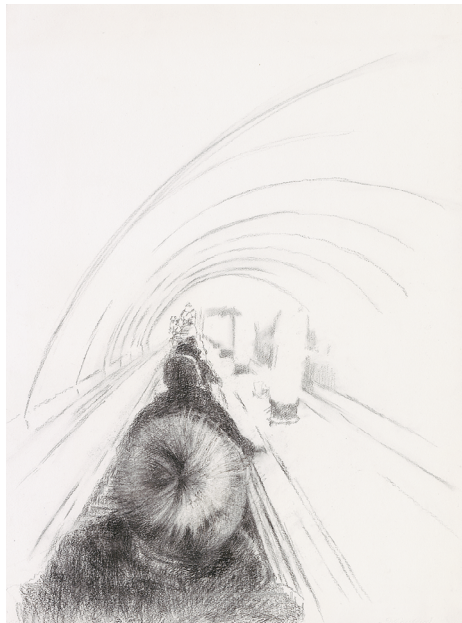


**65 Clippings (A Story
for the Radio), 2010**

Video: looped
Courtesy of the artist

66 Briefly, 2016

10 drawings: charcoal on paper
Courtesy of the artist and Iragui
Gallery



67

67 Escalator, 2018

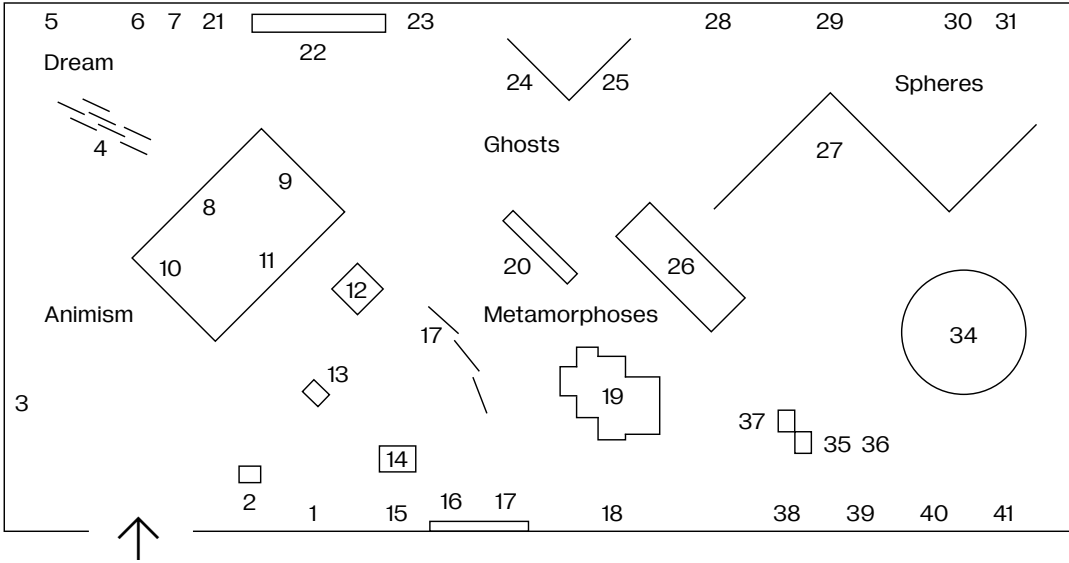
2 drawings: charcoal on paper
Courtesy of the artist

Escalator, 2019

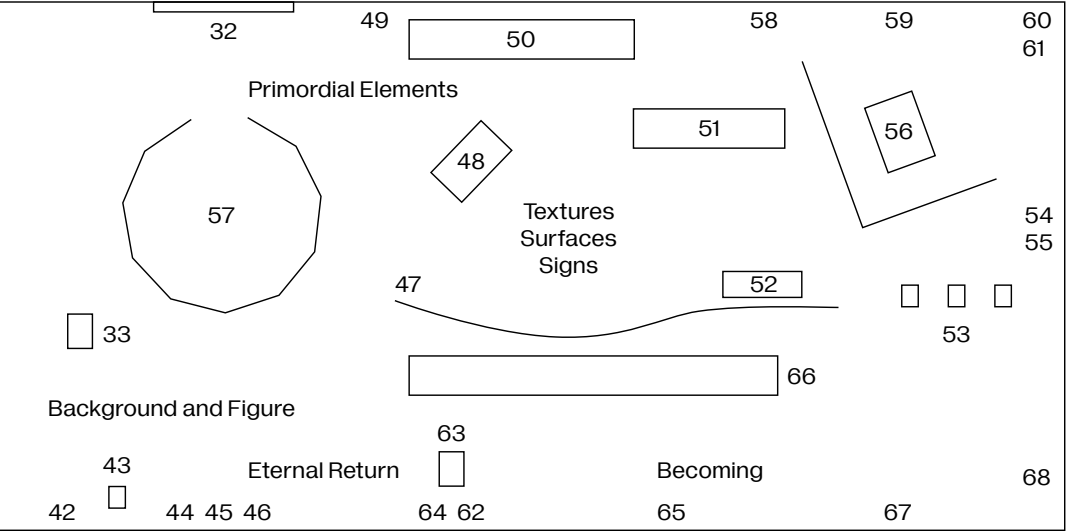
Charcoal on paper
Collection of Elena Talyanskaya
and Georgy Smirnov



68 *The Train*, 2003
Video: 7 minutes 30 seconds
Courtesy of the artist



- Dream 1–6
- Animism 7–12
- Metamorphoses 13–19
- Ghosts 20–26
- Spheres 27–32
- Background and Figure 33–46
- Textures Surfaces Signs 47–55
- Primordial Elements 56–61
- Eternal Return 62–64
- Becoming 65–68



Exhibition

Olga Chernysheva.

Dream Street

24 Apr—16 Nov 2025

Pump Room

16+

Author

Olga Chernysheva

Curators

Viktor Misiano

Elena Yaichnikova

Architecture

Sasha Kim

Lighting

Ksenia Kosaya

Producers

Veronika Luchnikova

Angelina Vorona

Technical team

Andrei Belov

Artem Kanifatov

Ksenia Kosaya

Artem Marenkov

Art logistics and

registration

Daria Krivtsova

Polina Kuznetsova

Daria Pankevich

Accessibility and

inclusion team

Aleksandra Kharchenko

Victoria Kuzmina

Varya Merenkova

Vera Zamyslova

Graphic design

Olesya Voronina

Editors

Grigory Cheredov

Olga Stebleva

English texts

Charlotte Neve

Media specialist

Anna Kolpakova

**The exhibition was organised
in collaboration with**

Collection of Ekaterina Lapshina

Collection of Elena Talyanskaya

and Georgy Smirnov

Gazprombank Corporate Art

Collection

Iragui Gallery

New Collection Foundation for

Supporting Cultural Projects

Volker Diehl Gallery, Berlin

Special thanks to

Boris Prudnikov

Anna Ivanova-Vutsinya

(Red Fox ceramics studio)

Rimma Tronza (Photolab)

The Vaults Centre for Artistic

Production staff: Andrey Shagin

and Liudmila Frost

Media partners

GATHERING

BLUEPRINT

BLACK SQUARE



THE ART NEWSPAPER RUSSIA

V



A