

Ekaterina Pryanichnikova

Portfolio

Projects

«Game over», 2019

«Blue book», 2019

«Flowers», 2019

«Decay», 2018

«Arbores oculorum», 2018

Artist book, 2018

«Big wash», 2018

«Emma», 2018

Ekaterina Pryanichnikova, artist, photographer

site: pryanikate.com

e-mail: pryanikate@gmail.com

facebook: <https://www.facebook.com/pryanikate/>

instagram: [@ekaterinapryanichnikova](https://www.instagram.com/ekaterinapryanichnikova)

«Game over», 2019

The Vladivostok fortress - twelve forts and many other fortifications - was erected in the late XIX and early XX centuries. She was the most fortified of the fortresses existing at that time, thanks to which she never took part in hostilities. The garrison of the fortress never got a chance to show heroism and get into history. For these soldiers, the war ended without ever starting.





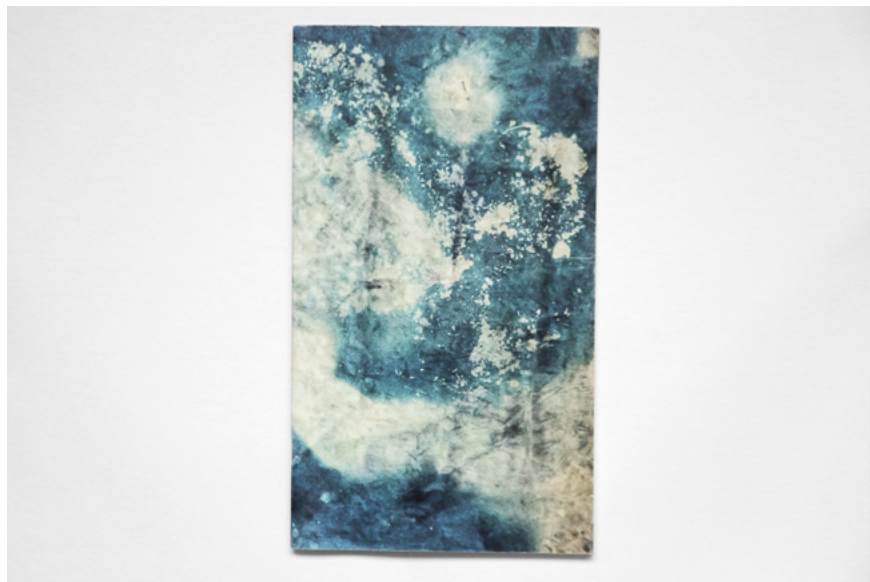


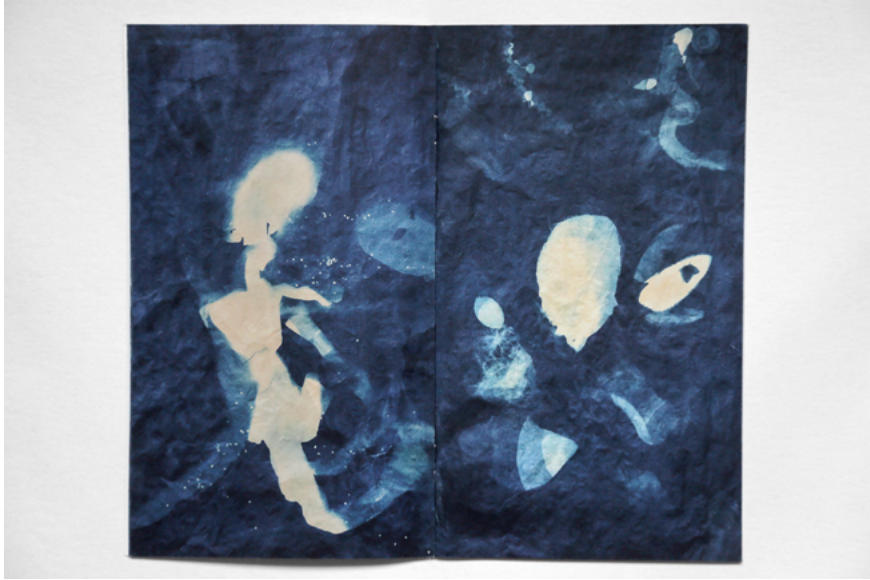
«Blue Book», 2019

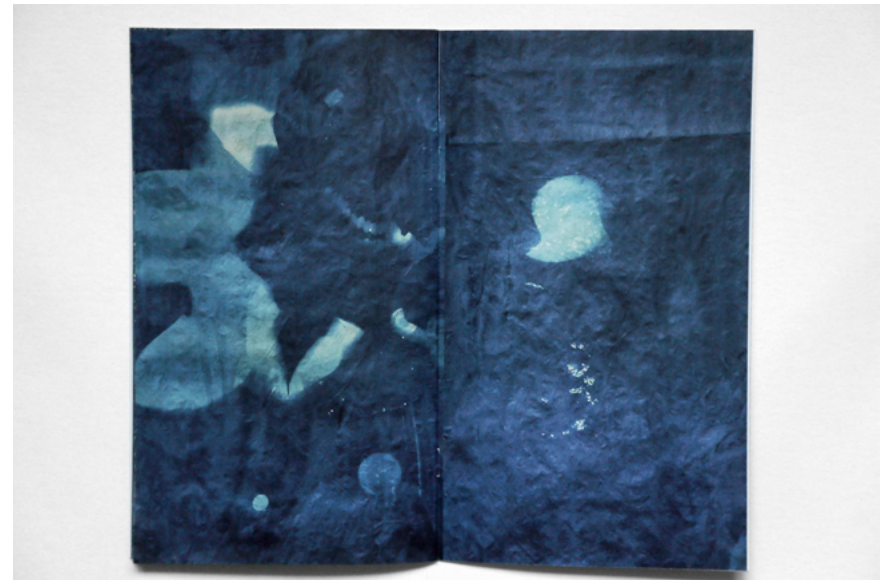
The Blue Book project is one of a series of systematic research projects on incoming messages from unidentified flying objects (UFOs) conducted by the US Air Force in the middle of the 20th century. By the time the Blue Book project was closed, 12,618 UFO reports had been collected and it was concluded that most of them were erroneous, since in reality natural phenomena were observed. Only a small number of UFO reports have been classified as inexplicable even after rigorous analysis.

In collaboration with Lyudmila Zinchenko









«Flowers», 2019

Chlorophyll is a green pigment found in plants, with which leaves absorb the energy of sunlight and turn it into the energy of chemical bonds of organic compounds. This process is called photosynthesis, and it directly or indirectly supports almost all life on Earth. Photosynthesis starts when photons emitted by the sun enter specific pigment molecules – chlorophyll contained in the membranes of the chloroplast cell organelles, ones that color the leaf into a green. It is chlorophyll in the process of photosynthesis that chemically reacts to the sunlight.

After numerous experiments with different plants I've discovered a photosensitive emulsion, with the help of which printing is carried out. This is an alcoholic extract of chlorophyll from the ficus leaves.

The emulsion does not contain silver salts and other nonbiological chemical elements, therefore, it is not possible to fix the image: over time, the color fades and then disappears completely. Artificial flowers are placed on emulsified paper and illuminated by an ultraviolet lamp. They develop and come to life from dead through the process of photosynthesis, which in turn plays a leading role in the biosphere processes, globally forming an organic matter from inorganic. Transformation of the living into the dead in order to represent life in new specific dimension.







Video <https://vimeo.com/367926743>

«Decay», 2019

Is it possible to become a part of a process that non-stop moves to its individual resting point? Stop at any point and take a close look at the face of a new property of life. I placed a freshly picked leaf of a plant in the scanner for 2 months (after having printed a face on it) and capture its slow decay, reflecting the death of the organic and the effect of time on the changing visual form.

Video documentation of the collapse of the sheet, 2018-2019



Video <https://vimeo.com/367927920>

«Arbores oculorum», 2018

Fragile, passing from one person to another - relations between people make me think about the transience of human closeness, deceptiveness and illusiveness of images. Under the pressure of time or the impermanence of perception - once strong bonds - they crack, break, in a moment become vulnerable and short-lived. Being close before - people leave and leave only ghostly imprints of their faces in memory.





Manual silver gelatin print from a mobile phone (on dry leaves).

Artist book, 2018







«Big wash», 2018

The sleep of freedom and the painful state of justice are decayed by bedsores on old sheets: a women's prison, military unit, crazy and poor pensioners, police, walls, fences. Scattered fragments of countless fates sewn in pieces into a single canvas, the center of which is the displeased face of the collective image of the hero of the story.

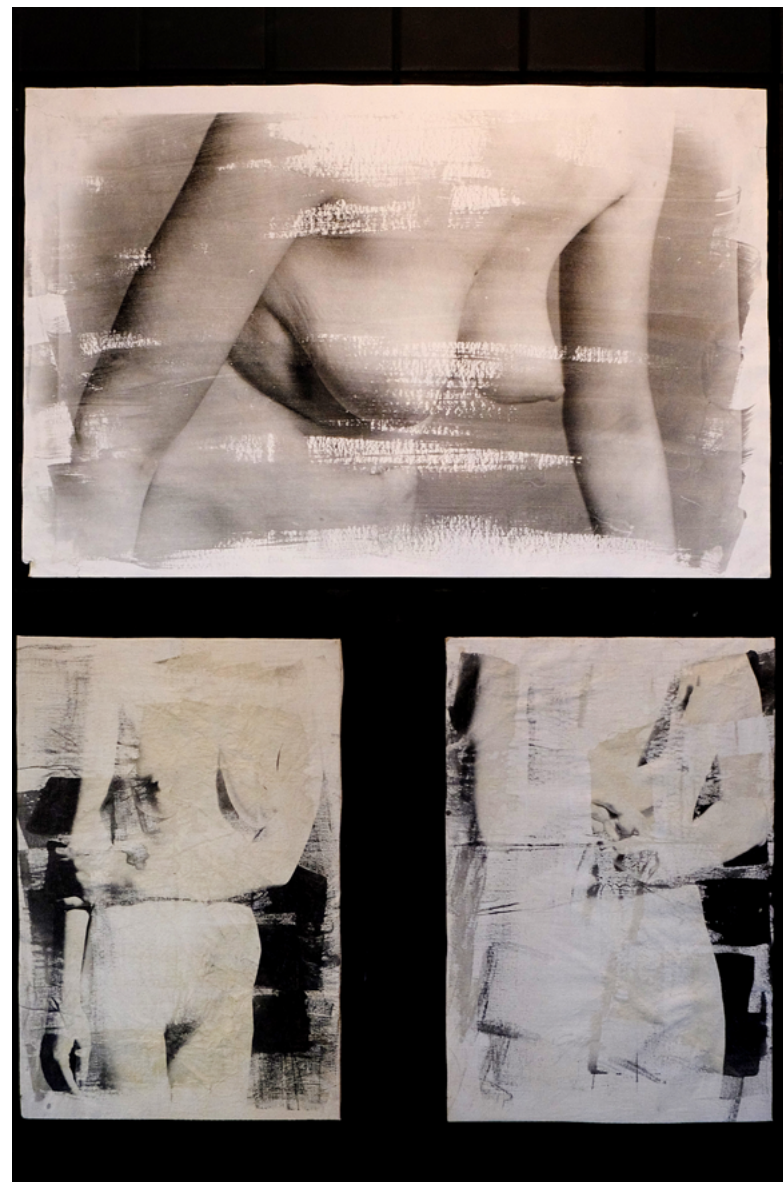


Emulsion, sheet, silver gelatin manual print, 2x3m.



«EMMA», 2017





Sheet, watercolor paper, silver gelatin hand print.