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Jane lives and works in Moscow, Russia. She was born in 1982 and lived in the USA from 1994 to 2017, where she worked in computer visual effects, with more than 44 titles in her filmography; won an Emmy in 2013.

Currently works with themes of psychology, mythology, metaphysics, and vintage-science-art. She turns to painting, graphical arts, ornamental use, and computer technology in her work.

Select exhibitions:

- 2022 – **Izmaylovo Gallery** «Birds and Bicycles. Ab ovo» (Moscow, Russia)
- 2021 – **White Noise** «Time is the most precious thing that I don't have» (Saint Peterburg, Russia)
- 2021 – **Bwa Krosno Galeria Sztuki** «Microbiome» (Krosno, Poland)
- 2021 – **Izmaylovo Gallery** «Pass the Salt!» (Moscow, Russia)
- 2021 – **Zverev Center of Contemporary Art** «The Hunt for the Soluble Fish 2021» (Moscow, Russia) *** Acted as the curator, as well as an artist
- 2021 – **Open Collection of Moscow Polytech Museum** «Horizon of Expectation» (Moscow, Russia)
- 2021 – **GROUND SOLYANKA** «Read, Flip, Know!» (Moscow, Russia)
- 2021 – **Zverev Center of Contemporary Art** «Home sweet home» (Moscow, Russia)
- 2021 – **All-Russian Decorative Art Museum** «Ball and Cross. The Collector's Choice» (Moscow, Russia)
- 2021 – **Nagornaya Gallery** «SUBCONSCIOUS» (Moscow, Russia)
- 2020 – **Maxim Boxer Gallery** «The Artist's Gift» (Moscow, Russia)
- 2020 – **Zverev Center of Contemporary Art** «The Hunt for the Soluble Fish» (Moscow, Russia) *** Acted as the curator, as well as an artist
- 2019 – **«Na Peschanoy» Gallery** «Assemblage Points» - Parallel Program of the 8th INTERNATIONAL MOSCOW BIENNALE of CONTEMPORARY ART (Moscow, Russia)
- 2019 – **Gallery A3** «A3/33» (Moscow, Russia)
- 2019 – **Fabrika CCI** «Siskins: Reboot» (Moscow, Russia)
- 2019 – **Fabrika CCI** «Landscape Y» (Moscow, Russia)
- 2019 – **Zverev Center of Contemporary Art** «subCONSICOUS» (Moscow, Russia)
- 2019 – **Gallery u.ge** "Vector" Smena project (Saint Petersburg, Russia)
- 2019 – **Electromuseum** "Open Museum" (Moscow, Russia)
- 2018 – **Siskiyou Arts Museum** "Cross Cultures" (Dunsmuir, CA, USA)
- 2016 – **Art-Share LA Perimeter Gallery Premiere Show** (Los Angeles, CA, USA)
- 2016 – **The Arts District Arcade** "Black and White" popup gallery (Los Angeles, CA, USA)
- 2015 – **Art-Share LA** "Root Systems" (Los Angeles, CA, USA)



«Angle of Refraction»

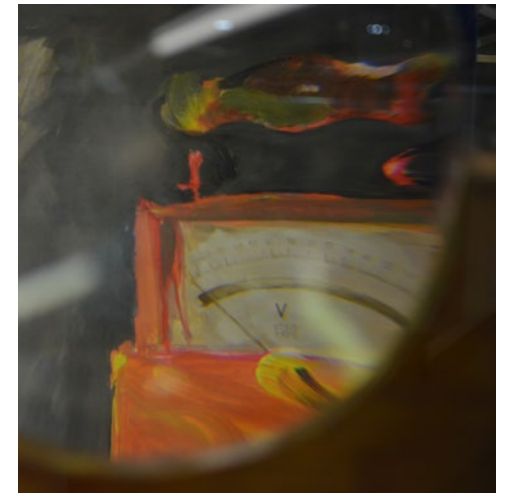
This piece was presented as part of the exhibition «Horizon of Expectation», in 2021 at the Open Collection of the Moscow Polytech Museum.

“The paintings in this installation are conceived as portraits, not still lifes. The artist ensouls objects that found a response in her. Almost all of Jane’s relatives are scientists, and her most magical childhood memories are related to the beauty of glass bulbs, lasers, homemade telegraphs, and the smell of soldering rosin, as well as visiting The Institute of Physical Problems of P.L. Kapitza, where her father and grandfather worked.

The refraction here is both literal through the lenses, and metaphoric: reminding how events and artifacts change in the eyes of anyone remembering or observing person, including the artist.”

Video of the installation: <https://vimeo.com/660063704>

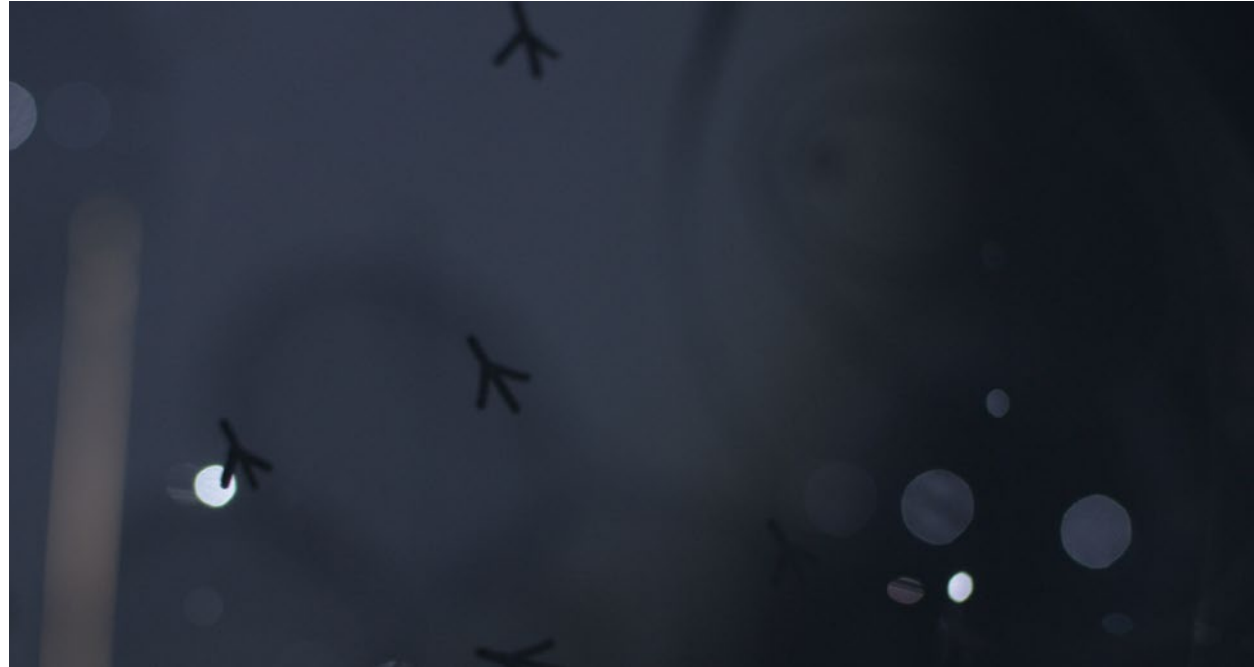
Angle of Refraction
installation, cardboard, acrylic, mixed media, ~40x100x200 cm , 2021



from the project «Time is the Most Valuable Thing I don't Have»

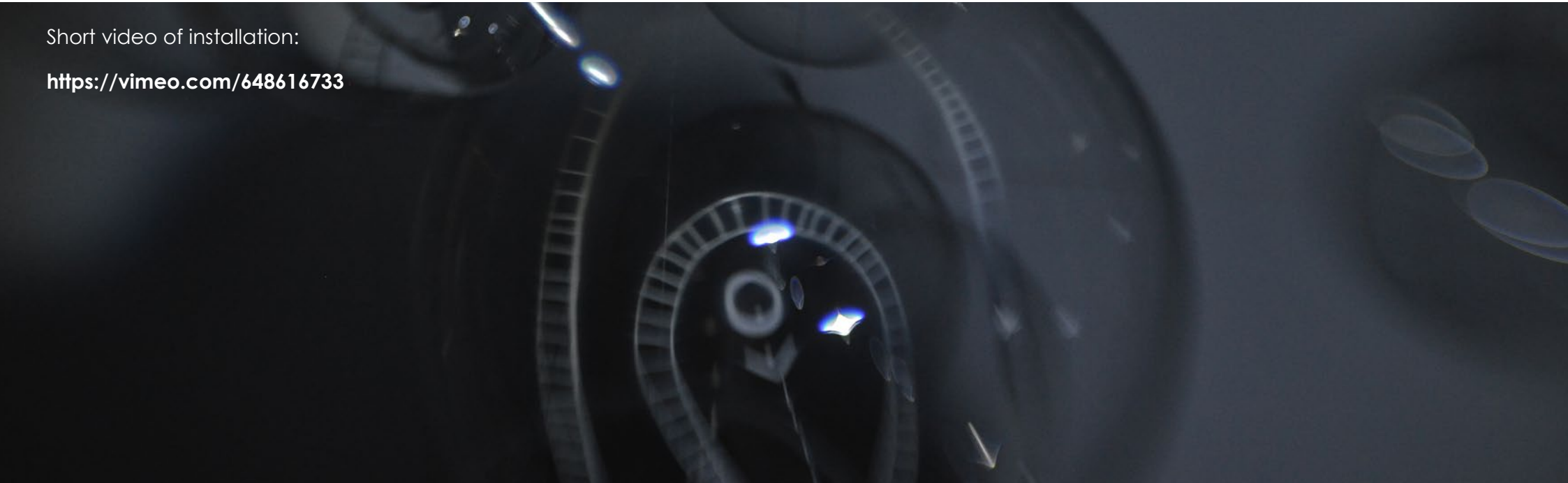
It's unfortunate that I cannot control time. The irrevocable departure of people close to us, unstretchable days that end too fast, unsaid words... I sharply feel a deficiency in time, and consequently am constantly agitated. Also this deficit results in optimizing work processes, to guarantee completion.

These are photographs of the installation created at the residency White Noise, at the Art center Pushkinshaya-10 in Saint Petersburg in 2021. Residency curator - Marina Koldobsкая.



Short video of installation:

<https://vimeo.com/648616733>



from the project «Time is the Most Valuable Thing I don't Have»



The main part of the exposition consisted of a white room with the lights turned off, in which huge clear spheres from the ceiling, at different heights. On the spheres - graphical schemes and drafts in white lines. The only source of light was a flashlight in the corner, which caused the images to layer up and throw shadows on the walls. The viewers were invited to take control of the flashlight and interact with the installation (walk around, spin, touch the spheres, light them up from different angles).

On the spheres are "Drafts of time", it's a visualization of time as an entity, as if it behaved similarly to wave and particle oscillation, left traces which can be drawn, followed vectors that can be drafted.

It was also interesting to observe other viewers, not just control the light yourself. Every person created unique projections, and their own dynamics of shadow movement. The shadows are the desired result, even though they are not fixed. And the fixed white lines blur with the clear spheres, and remind the viewer of soap bubbles.



from the project «Time is the Most Valuable Thing I don't Have»

This is a series of very small works. I chose this micro format to convince the viewer to get very close to examine them, and displace all other vital observations from their peripheral vision. They are conceived as pseudo-scientific drafts of time flows and cycles, and its interaction with elementary particles.



Time Drafts
Metallic-copper cardboard, pigment ink, ~6x6cm with frame, 2021

yearly exhibition «The Hunt for the Soluble Fish»

The first small group exhibition of the project I curated in March of 2020 at the Zverev Center of Contemporary Art. In 2021 we collected an exhibition of 30 artists. It's anticipated to continue this project as a yearly group exhibit of contemporary artists that use Surrealism in their work.

An excerpt from the curatorial text:

“There once lived an artist in the form of a human, or maybe a hunter in the form of a bird. His favourite pastime was sitting on the shore of factuality and dipping his head in the water when the air began to tremble. He had trouble breathing on the surface, but it was easy underneath the water surface. He tenderly fingered through golden sparkles in the dark of the whirlpool and came kept returning to the shore to pull up his catch of magic. The more he collected, the easier it became to breathe above water. Eventually he began to sculpt the layers of consciousness on the shore – out of liquid gas, from cotton and moss, vapour and sand and hay, wet paper and dirt and coloured glass...”

“Birds lose their form after they lose their colours.” – Andre Breton, “The Soluble Fish”.

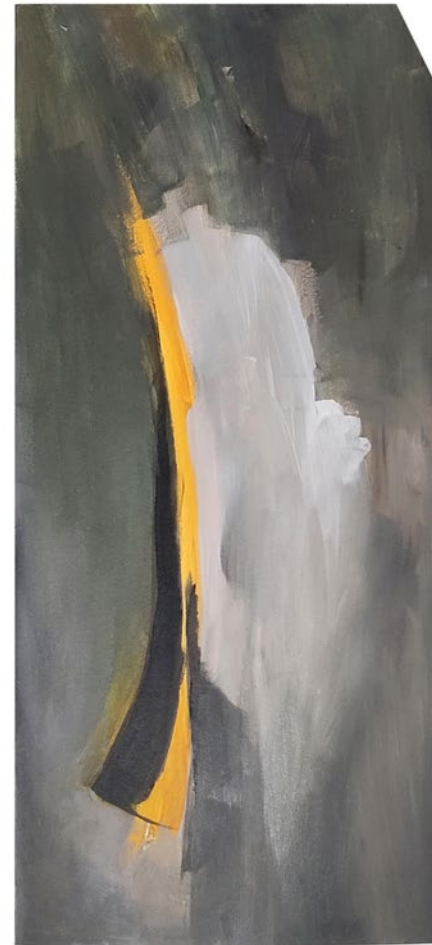
In 1924 Andre Breton wrote the first “Manifesto of Surrealism”. Alongside it he published a fantasmagorical poem called “The Soluble Fish”. Surrealists worked through the paths of absurdism, and now we live our normal layered lives, and have even gotten used to peeking into them.

The hunt itself is as absurd as the quoted work, but the artists invite the sensitive viewer to pick at the granular surface of reality to glance at the underside.”



Condensate #01 Canvas, acrylic, 18x24cm, 2019

yearly exhibition «The Hunt for the Soluble Fish» (cont.)



Composition of Four Pictures with Legs
Cardboard, acrylic, 20x60cm, 2019

project «Samorodki (Nuggets)»



Nugget 20211215, dyptich
Canvas, acrylic, 80x100cm, 2021

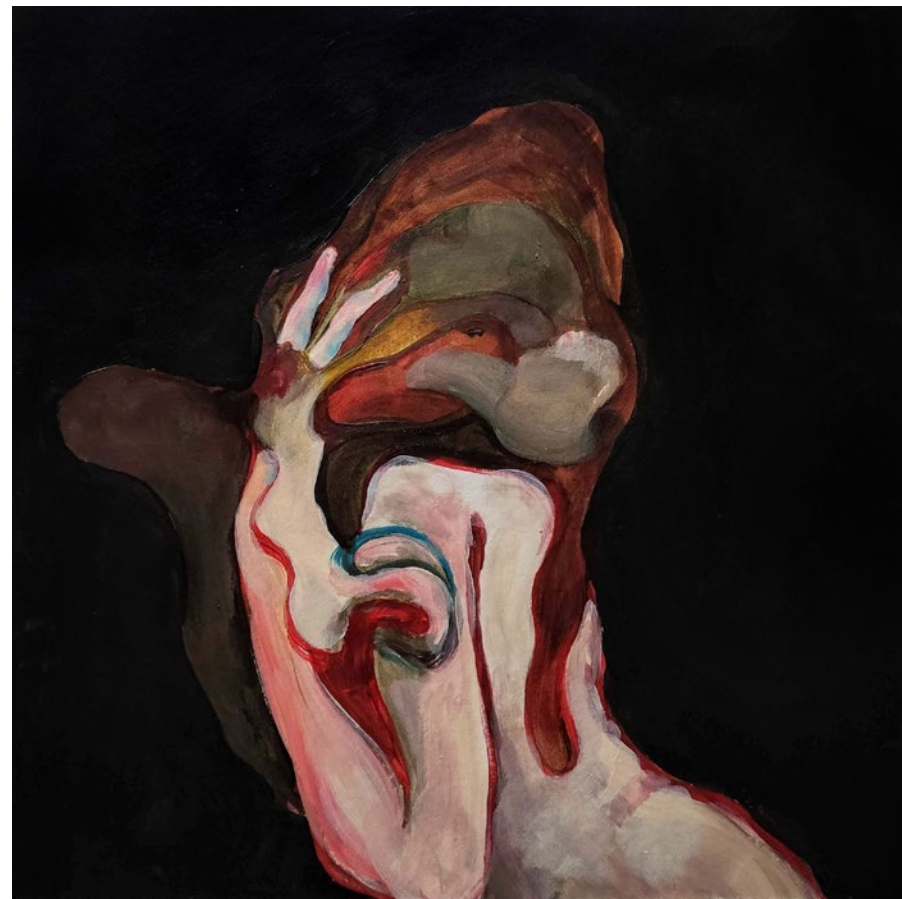


Nugget 20211203
Canvas, acrylic, 80x90cm, 2021

project «Samorodki (Nuggets)» (cont.)



Nugget 20211012
Cardboard, acrylic, 18x18cm, 2021



Nugget 20210916
Cardboard, acrylic, 18x18cm, 2021

childish - non - childish

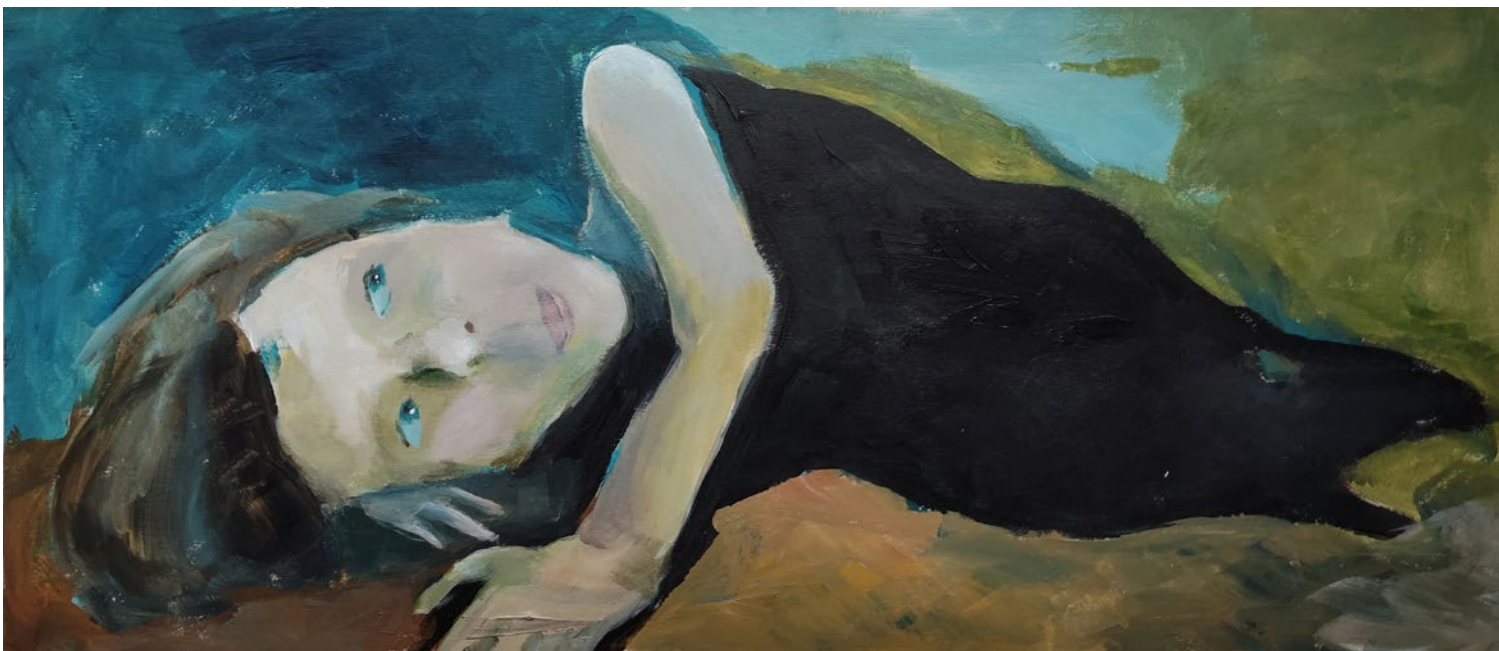
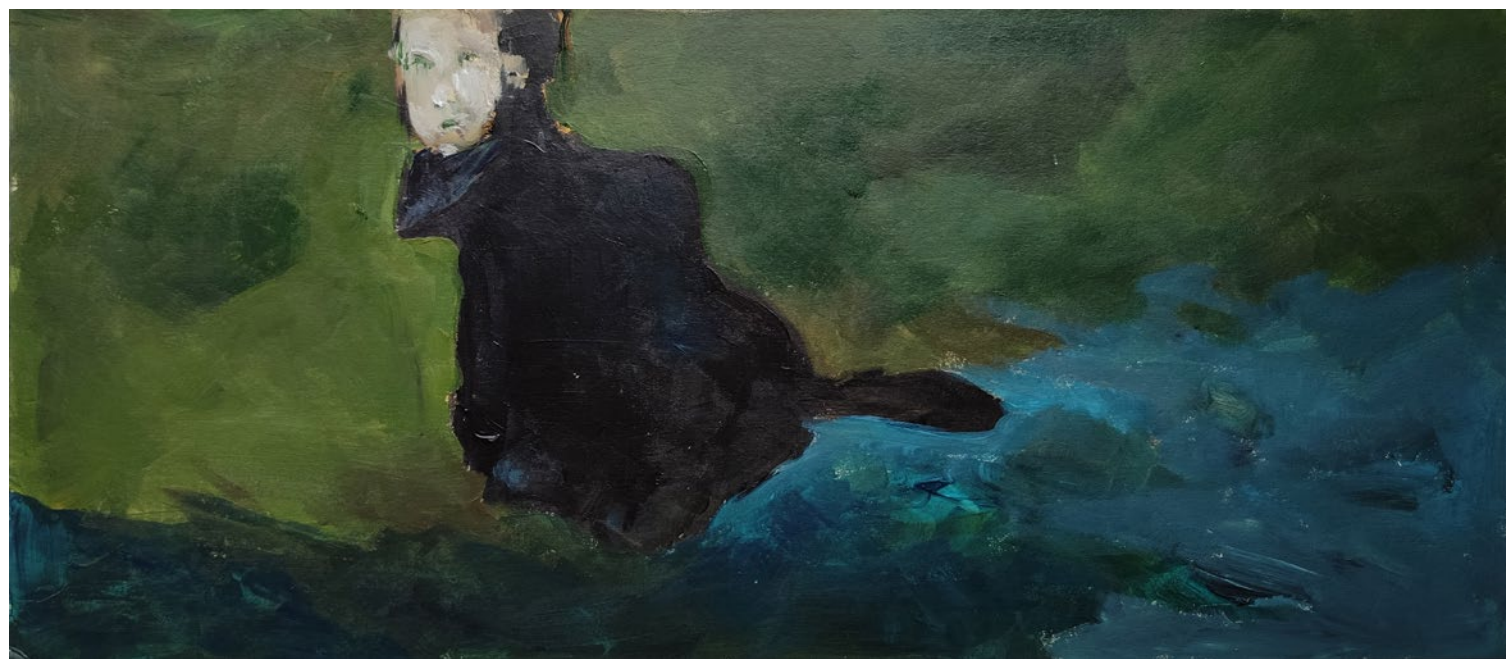
A lot of my work is inspired by my daughter. In this section I included works created for her, with her, or those inspired by her.



Колдует
Картон, акрил, 31x31см, 2020



Нина с чудиком
Картон, акрил, 20x60см, 2020



Н. в моей водолазке
Картон, акрил, 60x20см, 2020

series «Kid Breakfasts»

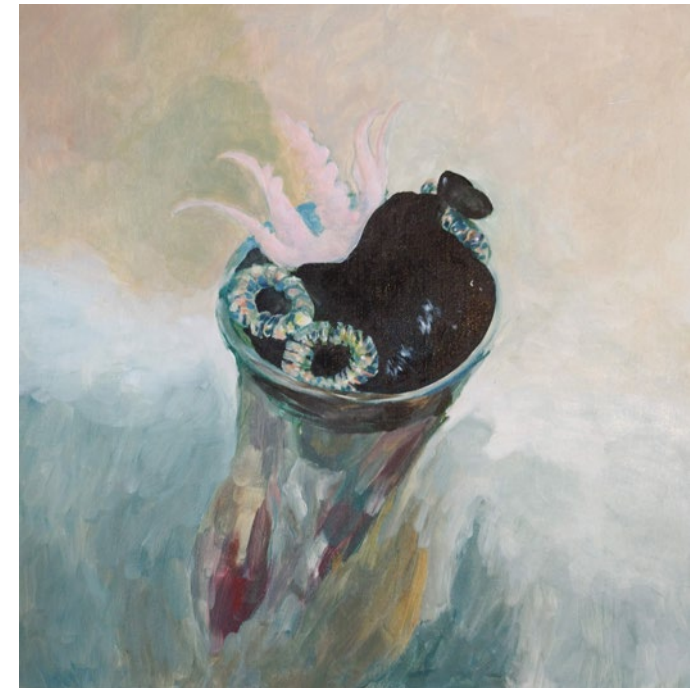
This series captured a bit of magic in the utilitarian. When we were all on lockdown in the Spring of 2020, we were surrounded by domestic household chores and details. The only way to acceptance was immersion.



A Person and His Cat
Cardboard, acrylic, 15x15cm, 2020



Soup From Colored Thread With Dill and Sesame
Cardboard, acrylic, 15x15cm, 2020



Jellyfish and Latex Glove Salad
Canvas, acrylic, 40x40cm, 2021

without a series



Portrait of N. With Eye
Cardboard, acrylic, 18x18cm, 2020



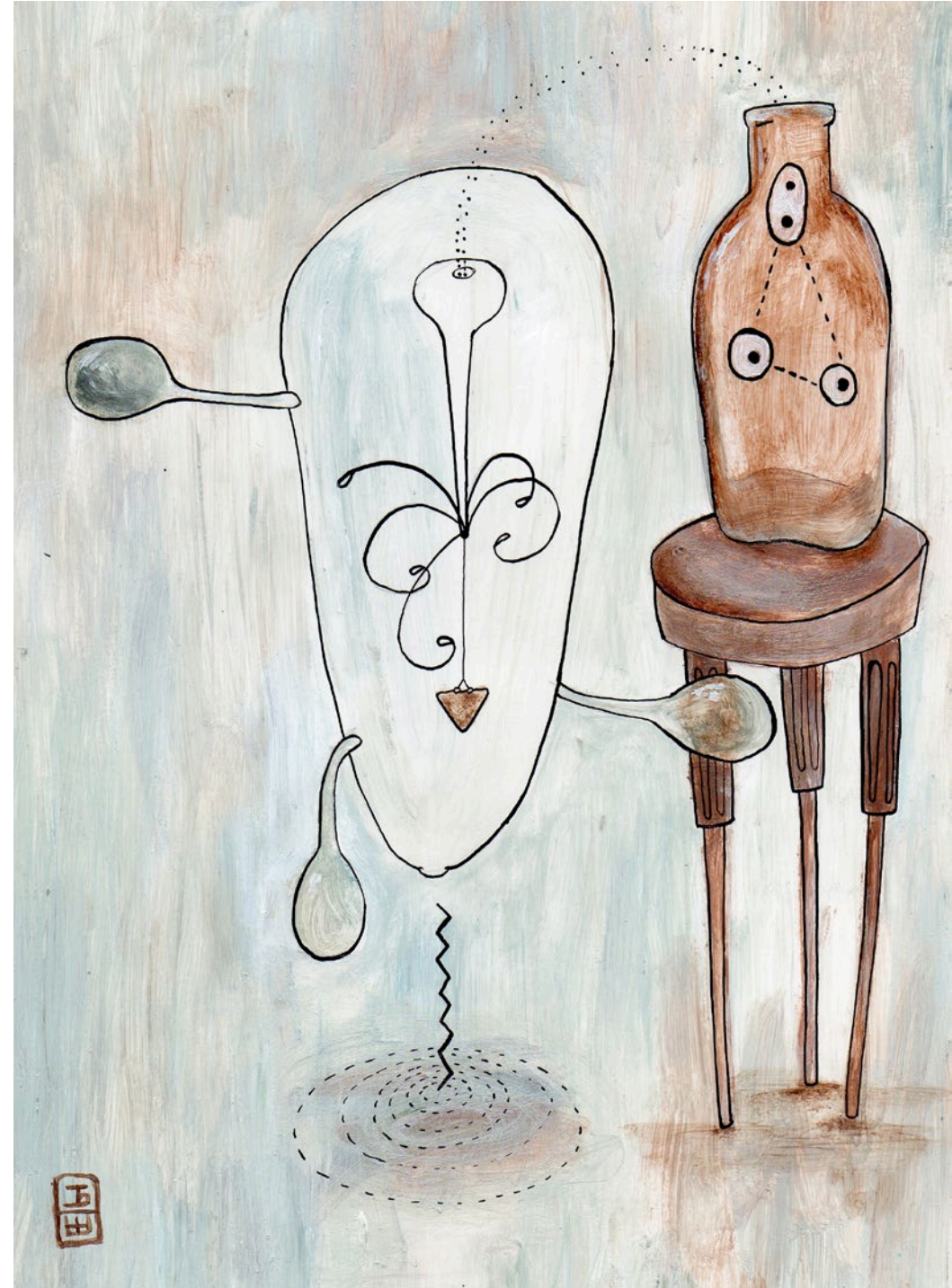
Self-portrait With Hand
Cardboard, acrylic, 20x25cm, 2020

project «Little Photons, and Other Family Memories» 2019 – WIP

The project connects a scientific and historical family archive of three generations and series of artworks. This is an exploration, a creative interpretation, and a collective study-cabinet “museum”.

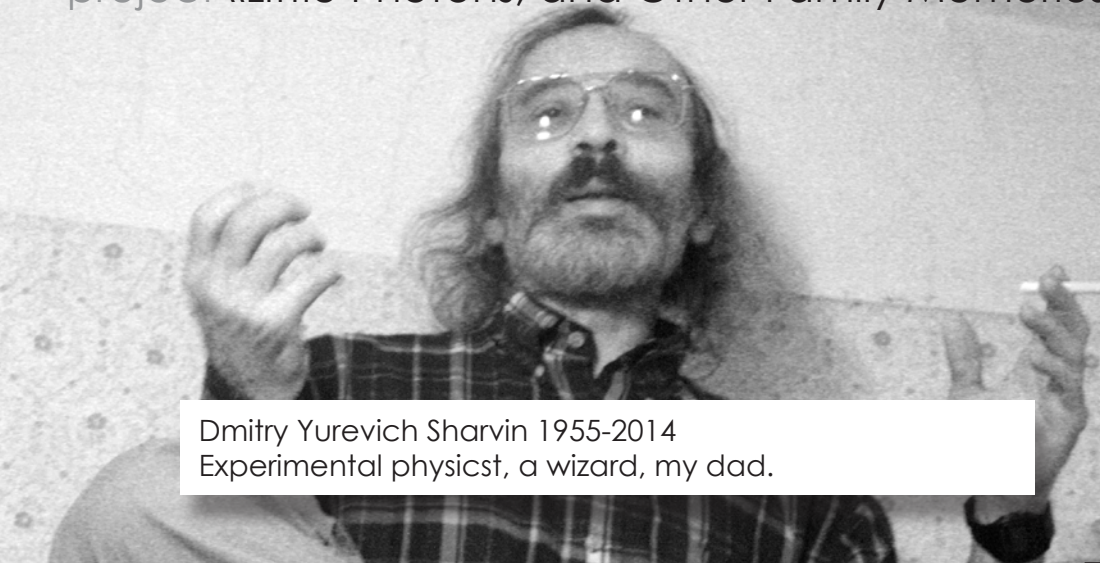
Among exhibits are real artifacts from experimental physics labs, as well as created ones, inspired by its aesthetics. The artwork themes vary from technical to fantastical. Also included are short biographies, photographs, and excerpts from scientific works from the Sharvins' family archives.

I am from a family of scientists and tinkerers. My most magical childhood memories relate to the beauty of glass bulbs, lasers, homemade telegraphs, and the smell of soldering rosin.



Forgotten Memory Experiment#1
Cardboard, acrylic, 21x30cm, 2019

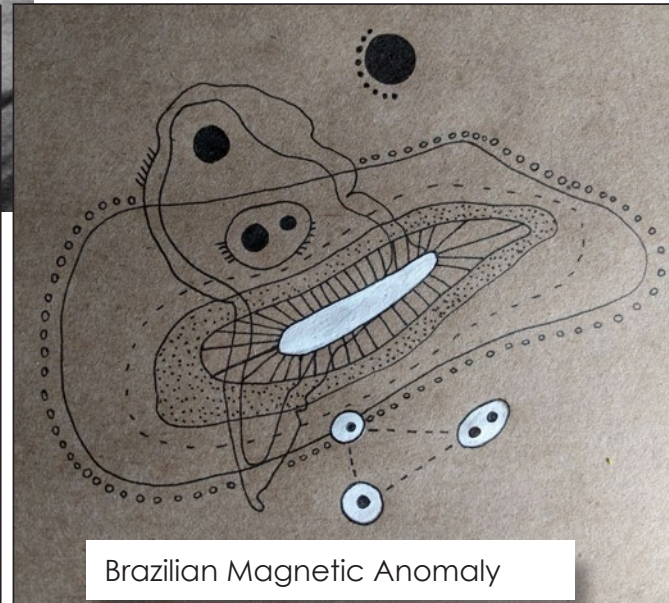
project «Little Photons, and Other Family Memories» (cont.)



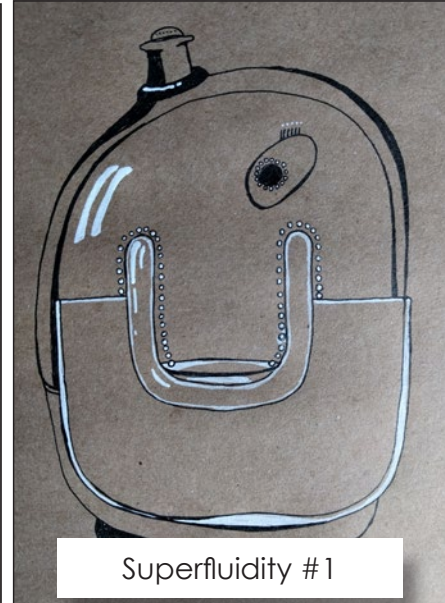
Dmitry Yurevich Sharvin 1955-2014
Experimental physicist, a wizard, my dad.



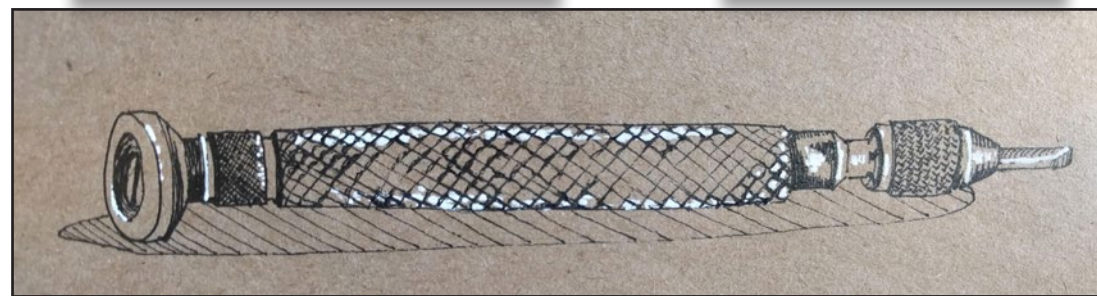
Yuriy Vasilevich Sharvin 1919-1990
Experimental physicist, specialized in low temperature physics. PhD of Physics-Mathematics, member of the Academy of Sciences of USSR. My grandfather.



Brazilian Magnetic Anomaly



Superfluidity #1



From the series «Postcards»

project «Little Photons, and Other Family Memories» (cont.)



Dewar Vessel
Cardboard, acrylic, 18x18cm, 2020



Lamp
Canvas, acrylic, 40x40cm, 2020



Sprout on the Window
Canvas, acrylic, 40x40cm, 2020

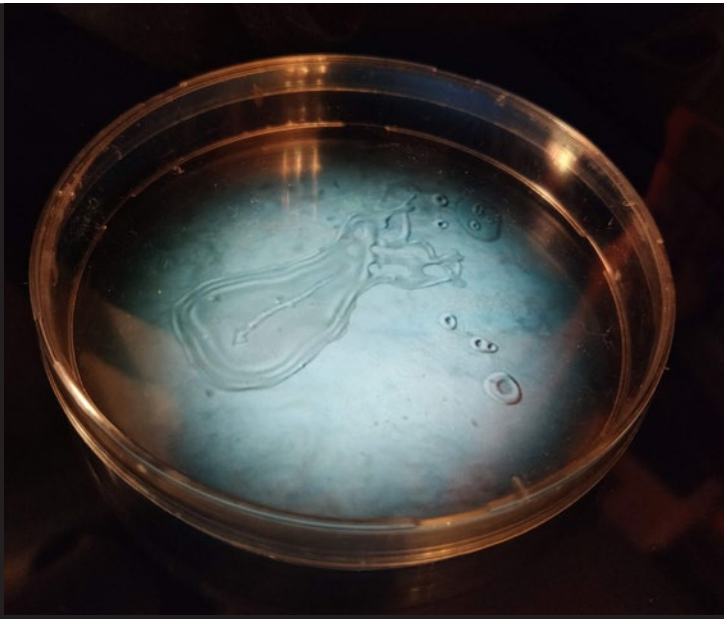
project «Psychological microscopy»

The installation presents as-if alive (but made up) microorganisms that swim about in Petri Dishes. They can be viewed without a microscope because they are already enlarged. Each one represents a specific human emotion. Just like our microbiome, emotions act like part of body. This pseudo-biological visual aid acts as a reminder without projecting direct worry on the viewer.

Works from this project were presented at the Na Peschanoy Gallery in Moscow, at the "Assemblage Points" exhibition, which is part of the Parallel Program of Moscow's 8th International Biennale of Contemporary Art as well as at Izmaylovo Gallery at the Birds and Bicycles. Ab Ovo exhibition.

Empathy, Anxiety

Animation (42 seconds looped) installation, 2019

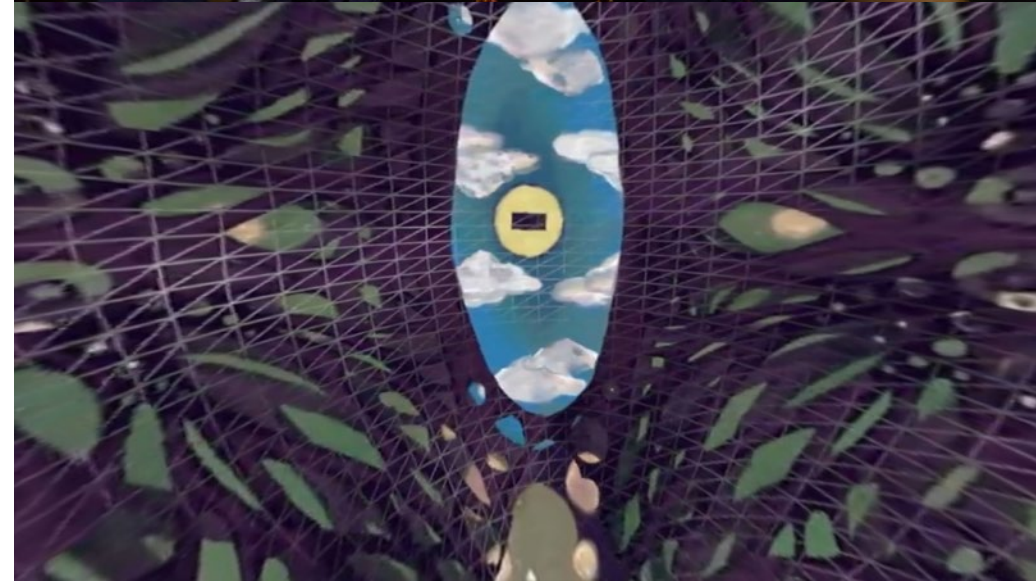


«Spherical Kaleidoscope»

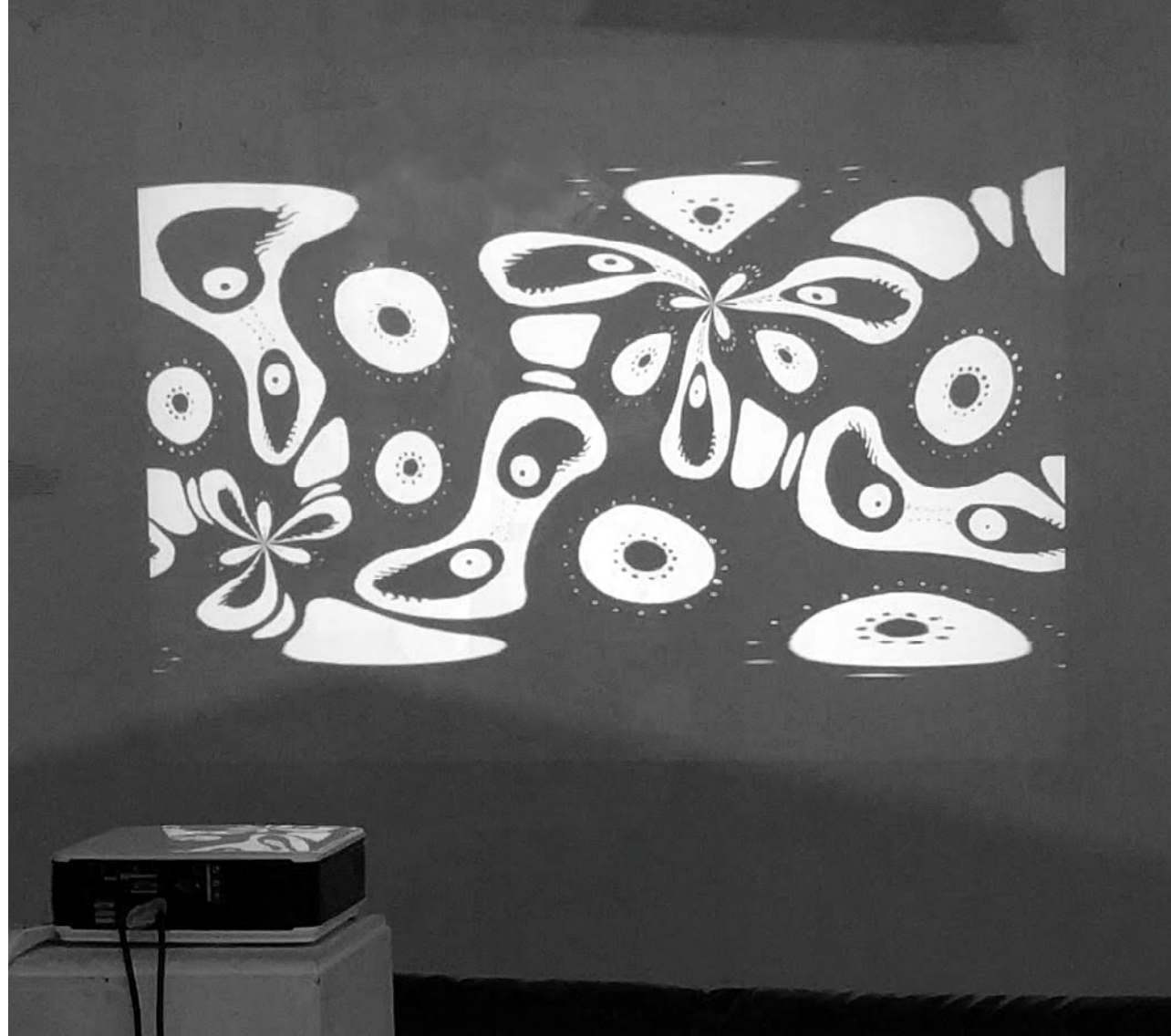
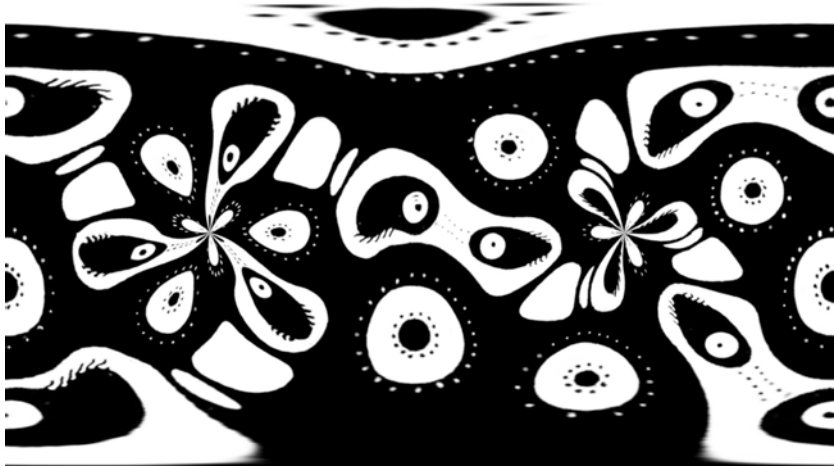
This work was presented at CTI Fabrika in Moscow at the exhibition "Landscape Y" which was themed around rethinking the landscape genre using modern technology.

My landscape was initially conceived while on a twilight walk in an old garden alley at Neskuchnyi Sad. The bright blue sky hole is surrounded by intertwined trees which are connected by the spherical coordinate system.

For the viewer this is like a globe from the inside which one can see while wearing VR glasses, and look around all sides. The insides of these virtual walls are decorated with a surrealistic ornament. It splits into layers, breathes, pulsates, and glitches in random blinks.



«Self-Similar Deformation #1»



Animation, 04:52, 2019 (full animation can be viewed at: <https://yadi.sk/i/WuTZJBnntx71Gw>)

Figurative animation about autonomous life in a closed system, inside which an exit is possible nonetheless. This animation is 90% algorithmic. The hand-tuned parameters are made with distortion based on procedural noises. Amplitude and other layers of distortion are tied to the audio waveform. A large projection is assumed to encourage a meditative viewer immersion.

from the «House-shaped Head» series

The first two works in the series were conceived during a tense time of 2020 Spring quarantine, when I was able to snatch up work time just at night, at our kitchen. In the evening I sat down, and told my daughter the my head feels square (it's a Russian expression meaning you're overwhelmed and can't think straight)... She gave me a look of compassion and said - "No! It's shaped like a house!" I liked that visual, though of course the first two paintings reflected on my inner state of mind.

In 2021 I decided to continue the series with more lighthearted works about fleeting moods. After all, the head is my main house.



House-shaped Head #2
Canvas, acrylic, 25x35cm, 2020



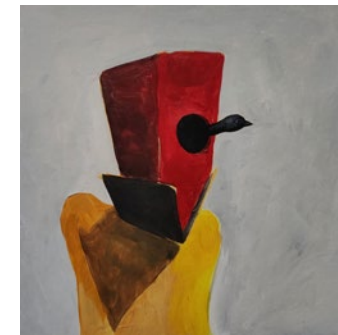
House-shaped Head #7
Cardboard, acrylic, 30x22cm, 2021



House-shaped Head #3
Cardboard, acrylic, 18x18cm, 2021



House-shaped Head #9
Cardboard, acrylic, 18x18cm, 2021



House-shaped Head #10
Cardboard, acrylic, 15x15cm, 2021