

# Natalia Zanchevskaia



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## About

Natalya Zanchevskaya is a Russian artist, originally from Siberia, who has been living in Tokyo since 2023. Graduated from the Faculty of Fashion Design of the Ural State Academy of Architecture and Art, Russia. From 1999 to 2009, she created clothing collections and participated in seasonal fashion weeks. In 2009, she began her career as a costume designer in the film industry. The difficult period of the COVID-19 pandemic (spring 2020) turned out to be significant for Natalia's creative path-she returned to graphics and painting.

### Education:

Ural Academy of Architecture and Art, design faculty

### Solo exhibitions:

**2022** "White noise", The All-Russian Museum of Decorative, Applied and Folk Art, Moscow

**2021** "You, me, her", "Hidden place" gallery, Moscow

### Group exhibitions:

**2024** The 13th Dynamic Contemporary Artists Exhibition, Fukuoka Asian Art Museum, Japan

**2024** Shibuya Awards Exhibition 9th, Hillside Terrace, Tokyo, Japan

**2022** "The return of Don Quixote", The Voznesensky center, Moscow

**2021** "A game of tic-tac-toe, or the experience of creating a collection in one year", The Yaroslavl Museum of Fine Art

**2021** "Cube.Moscow" gallery, Moscow

### Competitions:

**2024** Outstanding performance award, The 13th Dynamic Contemporary Artists Exhibition, Fukuoka Asian Art Museum, Japan

**2024** Judge's Award, Shibuya Art Award 9th, Tokyo, Japan

### Collections:

private collections in USA, Japan, Russia, France, UK, Spain, Germany, UAE, Netherlands, Austria, Kazakhstan



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## **Artist Statement**

My main goal is to study the system of human communication with the surrounding environment through body language and the use of cultural codes developed over centuries by multiple generations. I am trying to trace the path of personal and societal development, to find what allows humanity to progress while maintaining moral and ethical guidelines.

In attempting to understand and accept the temporality and transience of what modern society values, I search for a point of support, equilibrium, finding them in the fundamental elements of spiritual development - unity with nature, creation, preservation of cultural codes.

The characters in my works are often in motion, while nature in the background is calm, monumental, and immovable, reminiscent of the extreme fragility of humans compared to the eternal force of nature.

A person, living their short life, eventually disappears completely, leaving a trace of their existence in objects. I emphasize the fragility and temporality of humans by using charcoal for creating faces and visible body parts, a delicate, impermanent material - if not fixed, it threatens to disappear with the slightest touch. In landscapes and objects, especially in clothing, color emerges. On paper or canvas, gouache or acrylic creates a layer that seems dense, more durable compared to the one with just charcoal.

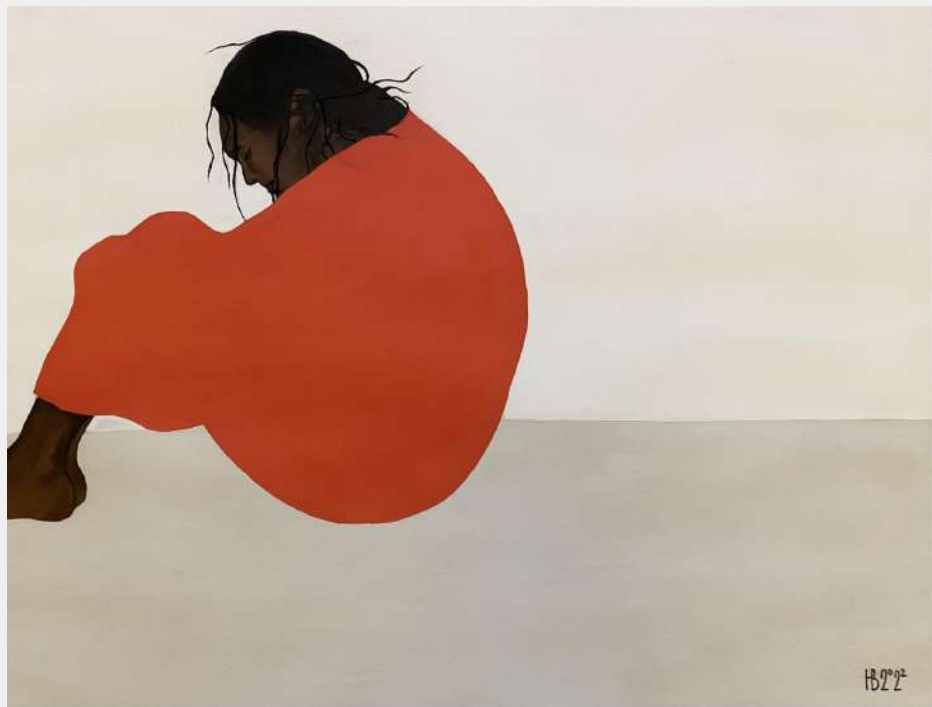
Thanks to my education in fashion design and extensive experience in costume creation for film, I have developed a habit of studying the national and historical costumes of different cultures, paying special attention to color and ornamentation.

**Close, save, wait**

2022

Charcoal, gouache on paper

48\*63cm



**Empathy**  
2023  
Natural pigment, acrylic on canvas  
116\*116cm



**On her own**

2023

Charcoal, acrylic on canvas

70\*70cm





**Morning**

2022

Charcoal, gouache on paper

68\*98cm

**In the shadow of young girls in flower**  
2021  
Stove black paint, acrylic on canvas  
100\*100cm





**Issyk-Kul, end of the day**  
2022  
Charcoal, gouache on paper  
48\*68cm





**Women**

2021

Charcoal, gouache on paper

55\*65cm

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