

# Alena Kuznetsova

## CV + Portfolio

+38 063 221 68 69

[alenakuznetsova.com](http://alenakuznetsova.com)

info@alenakuznetsova.com



# CV

1986 Born. Lives and works in Kyiv.

## Education:

2015

- School of Visual Communications, Kyiv.
- The New Art School (new media), Kyiv.

2014-2015

- School of contemporary art, MARI, Kyiv.

2007-2010

- Contemplative school of painting, Saint-Petersburg, Russia.

2003-2008

- KNUBA, magister degree, specialty Fine Arts, Kyiv

1998-2002

- Children art school, Svitlovodsk, Kirovograd region.

## Solo shows:

2019

- Mechanical Ballet. Act 3, French Institute, Kyiv (UA)
- Trajectory, Mironova foundation, Kyiv (UA)

2018

- FLUX, Triptych: Global Arts Workshop, Kyiv (UA)
- Mechanical Ballet, White World, Kyiv (UA)

2017

- KILL BILL, America house, Kyiv (UA)
- GRAVITY, NEBO art gallery, Kyiv (UA)

2016

- Nature of sensations, Museum of Kyiv History, Kyiv (UA)
- In color, Spivakovska Art:Ego gallery, Kyiv (UA)

2014

- Flesh.The Other, Efir, Kyiv (UA)

2011

- Ping Pong, HudGraf gallery, Kyiv (UA)

## Selected group shows:

2020

- Objects art prize, Chocolate house, Kyiv (UA)
- Habitat. Manifesto 2020, Lavra gallery, Kyiv (UA)

2019

- Collective art show, Van Gogh Art Gallery, Madrid (ES)
- Summer salon, Triptych: Global Arts Workshop, Kyiv (UA)
- Verbalization, Lavra gallery, Kyiv (UA)
- Objects art prize, nominees' exhibition, Chocolate house, Kyiv (UA)

2018

- Simulacra anatomy, MARI, Kyiv (UA)
- Values on the way, Lite-haus galerie + Projektraum, Berlin.
- Exposure, AkT, Kyiv (UA)

2017

- Marry me!, Zenko Foundation, Museum of Kyiv history, Koruna (UA)
- What color do you see?, MASLO the gallery, Khmelnytskyi (UA)

2016

- Place.Time, Sklo, Kyiv (UA)
- Two years of art, Spivakovska Art:Ego gallery, Kyiv (UA)
- GogolFest, Mystetskiy Arsenal, Kyiv (UA)

2015

- Dialogues. Time to hear. Gallery Lavra, Kyiv (UA)
- Hybrid Reality, Modern Art Research Institute, Kyiv (UA)
- New grain: time as reality, Modern Art Research Institute, Kyiv (UA)
- Artists draw. A4, Karas Gallery, Kyiv (UA)

2014

- Ukrainian landscape, Mystetskiy Arsenal, Kyiv (UA)
- Artists draw. A4, Karas Gallery, Kyiv (UA)
- Energy, Art-picnic, Kyiv (UA)

2011

- Artists draw. A4, Karas Gallery, Kyiv (UA)

2009

- GogolFest, Mystetskiy Arsenal, Kyiv (UA)

## Artist statement

My aims and visions in art change from year to year and this is the concept of my approach: the changes. Our world develops and accelerates the farther the faster. We have to live within the crazy waterfall of information, images and messages, that we are attacked by in our daily lives. I've been always interested in themes of time, inconstancy, space (environment), consciousness, nature, body, the meanings of communication in a vastly changing world. Installation, abstract art (color) either figurative painting or video – all these media are good for me if they get to the heart of the idea.

As an artist in a developing country, I step the rule “If you have a cross to bear I guess it's fair to use it as a crutch”. I use art to curate my consciousness within the global processes and research the truth, making it somehow magical and inspiring. I feel myself like an antenna that gathers inner and outer, micro and macro, personal and social, spiritual and nature together and tries to find the balance between and not to get lost. Art remembers me to be sincere and it's a great gift I'm willing to share.

## Residences, competitions, fairs:

2020 Competition for young Ukrainian artists "Objects art prize", Chocolate House, Kyiv.

2019 Art Bodensee fair, Dornbirn, Austria. Provenance: Van Gogh gallery (Madrid).

2018 Art residence of Nazariy Voitovich, Travneve (Ternopil'ska region).

2018 Modern art international exhibition (Art Fair) in Seoul, Korea.

2018 First catalog publication.

2019 Competition for young Ukrainian artists "Objects art prize", Chocolate House, Kyiv.

## Ballet Mecanique series



This series dedicated to the art film conceived, written, and co-directed by the artist Fernand Léger in collaboration with the filmmaker Dudley Murphy which has a musical score by the American composer George Antheil. Painting addresses the composition, graphics bordering abandoned esthetics, layers of lines and planes. There, traditional color as an independent medium is subjected to the form and is essentially of secondary significance. It just plays its part as a separate musical instrument in an orchestra.

*"Akm2\_2", "Akm2\_1".  
200\*80 cm, mixed  
technique on canvas.  
2019*

[illegible]

## Kill bill series, 2017

The Kill Bill project points out the overflowing problem of advertising in our lives. During her travels for the past year and a half, the artist has documented 3x6m billboards destroyed by time and nature. The natural death of advertising on billboards is ironic, since it is impossible to remove the advertisements deliberately. While the title of this project shares its name with the famous movie “Kill Bill,” in this case “bill” is a reduction from “billboard,” as in “Kill the Billboard.” The artist imitates the destroyed billboards by painting them with oil on canvas. She raises questions about the kind of aesthetic and unobtrusive messages these “islands of silence” bring. Such self-appeared images can be considered works of art on their own. The project appeals to the ongoing debate between the “abstract” and “figurative” in art. It is impossible to distinguish between these concepts in Alena’s works. On the one hand, they are figurative and transmit a recognizable narrative with patches of advertising images. On the other hand, they are completely abstract and visualise uncertainty, indefiniteness, and indeterminacy.



*"Kill bill" exposure, America house  
№1, №5, №6  
100\*200 cm, oil on canvas*



*"Kill bill №4", oil on canvas, 2017* <sub>9</sub>

## Liquid series

Abstraction builds alternative spaces which is drawing the viewer's eyes into the endlessness of the universe. While changing the scale, new levels appear behind large painting elements, and these levels can be used to move both inwards and outwards. Reflecting upon gravitation processes as the force present in any place of Universe, the artist creates a series of works balancing on the edge of anti-tectonics; using the features of materials, she achieves the effect of stability and rigidity, or produces the feeling of instability and weightlessness. The gravity force allows to create a work without clearly defined bottom and top, which again refers us to cosmic landscapes – the space in which the conception of direction is relative to circumstances.

*“Big turquoise”, 90\*73 cm,  
mixed technique on  
hardboard.*





*"Andromeda", 100\*140 cm,  
mixed technique on  
hardboard.*

## Daydreamer

“Daydreamer” acts as an add-in for our underdeveloped perception, ready-made cocktail of the images discovered by computer code. I was interested in the question of “image” in art. While non-objective painting, which I deal with more than 8 years after the academic education, is my territory of complete freedom from the “craft” logical structures and composite laws, I see a situation that the average Ukrainian viewers in most cases quite difficult to perceive abstract / non-objective art directly. The mind tries to find something recognizable, some images, something familiar.



*“Daydreamer”, computer code, my painting, print, 2016*

## Hello, mum, hello, granny!

I always had a strong association with my older relatives in these knitted napkins at my grandma Zhenya's house. This is something concrete and stable, that always remains unchanged. It's like an unknown or forgotten language for me, that I can use to become a little closer to all of them, creating a new communication process, inventing new game rules.



*Video installation.  
Knitted napkins, video, 2016*

<https://www.youtube.com/watch?v=PhiyNr70VWo&feature=youtu.be>

## Unable to connect to the Internet

The information excess became the attribute “by default”, our language acquired new meanings due to technologies, our brain became lazier, addicted to consuming short, scattered, advertising, futile information, both textual and visual. This situation creates a solid illusion that we need to maintain this impossible pace, otherwise the connection with the present will be lost.

We cheerfully walk to virtual reality, and don't realize the reality as it is and who we are, replacing this issue with digital I, scattered across different accounts. The excess of media streams inevitably turns into “white noise” in our tired perception, an extreme degree of insensitivity and futility.



*100\*150 cm, oil on canvas. 2015*

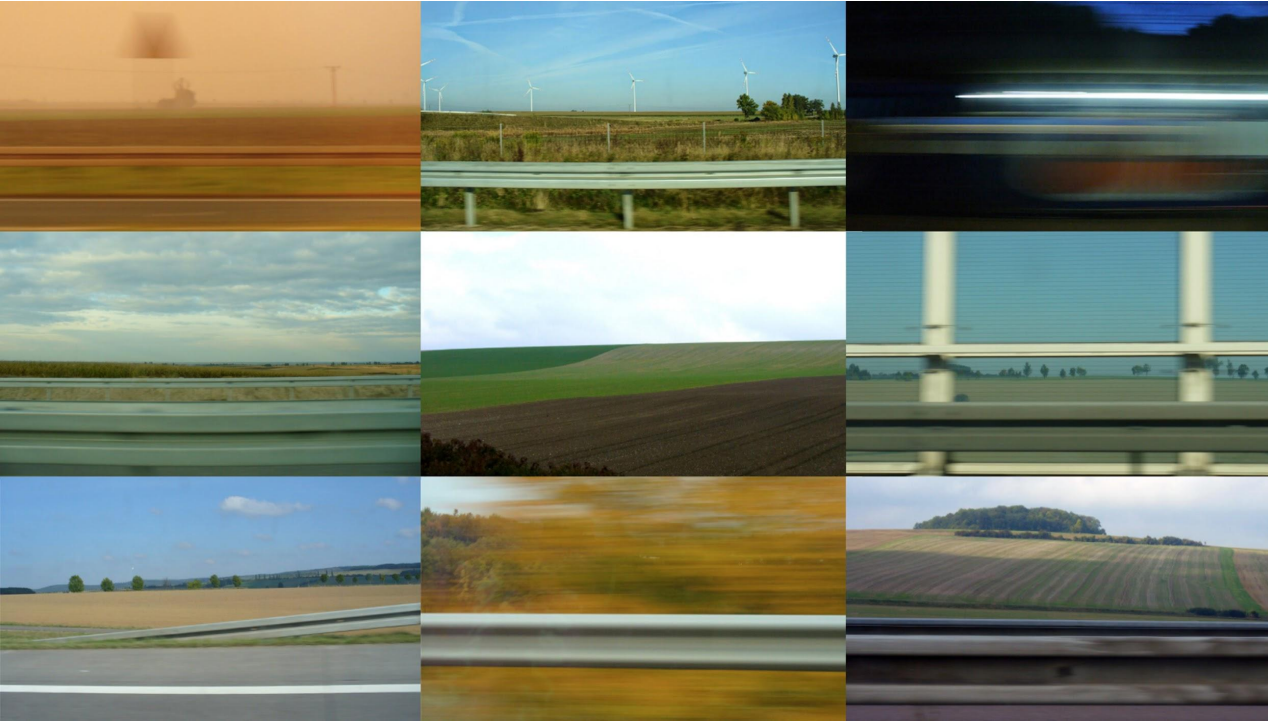
## Flesh. The other

The other is society as a real space of logic, textuality, power flows and physicality. What can have more obvious uniqueness, belonging to the subject and inviolability than the body? At the same time, what can be so effectively and directly involved in the manifestations of the most specifically gross influence that a person is capable of? The appearance of a specific identifiable sign in pure color is the frontier in the evolutionary aspiration that has been crossed, the opportunity that appears after the realization of all possible possibilities, which overthrows all previous ones or quietly eliminates them.



*"No 7"  
90\*70 cm,  
acrylic and  
marker on  
canvas.  
2014*

## Stripes series



The concentration of the moments of motion at high speed, when the stop is not possible in principle. Narrative without narrative lasting five days on the road. Sham reality of objects and ideas, as a result of the addition of circumstances at a high speed. But what is moving: me or the world? The process of observation of relativity and equity, moments of “now”, collected in the storyboard of nuanced contours in an infinitely changing images behind the window. The presence-absence of movement, the movement of what, or towards?

*“Stripes” series, photo, 2013*



“Landscape 1”, 90\*180 cm, oil on canvas, 2013



## Subtleties of cognitive dictionary

Starting with the simplest of words, absorbed in the first months of life, people are expanding their vocabulary, learning first mandatory minimum of words, then mastering the words associated with the profession, and so on. Therefore, personal operating range gestalt can be called cognitive reserve, or cognitive vocabulary. When a person is faced with a situation or thing, in which he detects subtle gestalt of his cognitive vocabulary, but it has no direct correspondence in vocabulary, he feels confident that he knew the situation or thing, understood it correctly, knows what to do with it, - but have a difficulty with verbal description of the reasons for his confidence.

*20\*30 approx,  
Pastel, watercolor, pencil,  
pen, marker, acrylic on paper.  
2013-2016*

# Bubble



*“Bubble”. Polyethylene, Christmas garlands, 3\*5 m, 2012*

A thin veil creates the volume body in space, seems real, holds place and forms a subject relationship to this myth. The cover of meaning, concepts and ideas, blown up to the size, comprehensible by tactical injections into the project (an idea, a myth). Christmas garlands – the same tactic, because every myth needs the beautiful story in order to attract attention. The most magical property of installations – in the fragility and complexity of maintaining the illusion for a long time, as in a society.



## Figurative

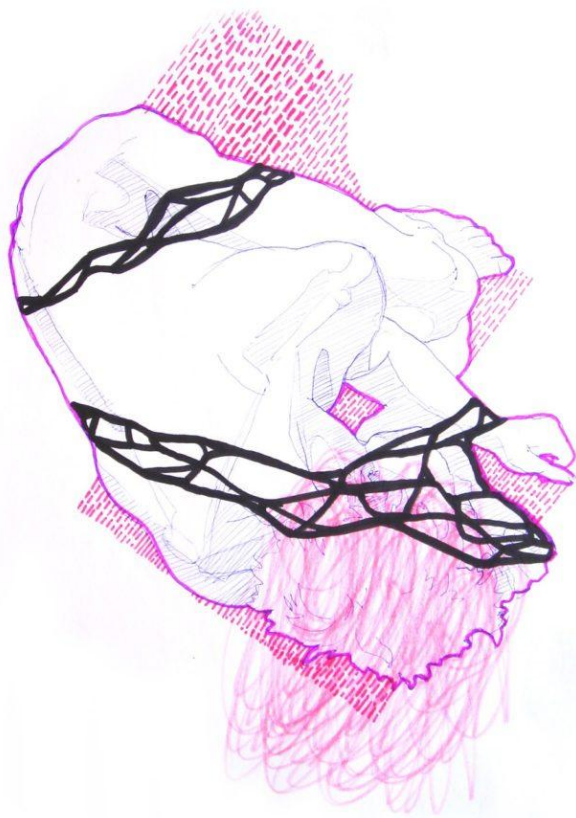


"Heads",  
50\*70 cm, oil on canvas,  
2010



*"Model"*  
50\*70 cm  
pencil, charcoal, watercolor on paper  
2010

## A4. Ballpoint



Ballpoint pen,  
marker. 20\*30 cm,  
2015



Андрей К.

## Publications:

1. [ArtDependence](#) (2019)
2. [AirBaltic \(2019\)](#), page 19
3. [In Art](#) (2019)
4. [Art Ukraine](#) (2018)
5. [Ukraine art news](#) (2018)
6. [The culture trip](#) (2017)
7. [Artnews.one](#) (2017)
8. [Chernozem](#) (2017)
9. [In Art](#) (2017)
10. [ugallery.com.ua](#) (2016)

+38 063 221 68 69

[alenakuznetsova.com](http://alenakuznetsova.com)

[info@alenakuznetsova.com](mailto:info@alenakuznetsova.com)