

Alena Kuznetsova

Selected projects 2015 - 2021

alenakuznetsova.com

CV+bio

1986 Born

Lives and works in Kyiv.

Education:

2003-2008 – KNUBA, magister degree, specialty Fine Arts, Kyiv

Other Educational programs:

2015 – School of Visual Communications, Kyiv.

The New Art School (new media), Kyiv.

2014-2015 – School of contemporary art, MARI, Kyiv.

Solo shows:

2021 – Gamma, Ornament Art Space, Kyiv (UA)

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

What color do you see?, MASLO the gallery, Khmelnytskyi (UA)

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)

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)

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)

Residences, competitions, fairs, publications:

2020 – Competition for young Ukrainian artists "Objects art prize", Chocolate House, Kyiv (UA).

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

2019 – Competition for young Ukrainian artists "Objects art prize", Chocolate House, Kyiv (UA).

2018 – Art residence of Nazariy Voitovich, Travneve village, Ternopilska region (UA).

2018 – Modern art international exhibition (Art Fair) in Seoul (KR).

2018 – First catalog publication, Kyiv (UA)

Artist statement

Alena Kuznetsova's interest last year was focused on the Image in art, on the study of how it transforms over time in her artistic practice. This also applies to more than 10 years of research of color as an independent phenomenon in an abstract approach, in the gradual splitting, dissolution of "solid" form into the pure vibration of the Liquid and Gamma series. The Kill bill series works in the conceptual field on the verge of balancing abstraction and the figurative that captures, flirts with the notion of the visual urban environment, ready-made and time. The compositional structure of Ballet Mecanique, the dynamic rich sound of a wide range of different media from enamel to graphic materials refers to the eponymous musical orchestra of 1924 and turns to synesthesia. The series Broad Perspective (not shown) basically works with time: an attempt to capture the moment "now" with a photo at high speed, then slowing it down as much as possible in time, in the process of working on a painting, in which, as in abstract series, essentially nothing happens. In some conceptual works/series in different media, Alena was interested in the themes of changes, corporeality, fluidity, digitalization of consciousness, ways of communication and language, as well as the city - as a common space of life that we form and affects us.

Mushroom series (ceramics) 2021



Grails, Devils fingers, Cloud, Cone, 2021, clay, glazing, h ~ 25 cm each

Stripes series (not shown) 2013-2021



*Stripes 10, 2021, oil on canvas, 92*136*2
cm*

*Stripes 11, 2021, oil
on canvas,
150*100*3 cm*

We rarely pay attention to boredom, more often we try to avoid it, change circumstances or involvement. I love being on the go, because it's the ability to peer into emptiness and boredom through the side window of a moving car. As a passenger, I can look deeper into the process itself, rather than chasing a goal. This is a kind of meditation, when you can observe the process for a long time, enjoying any view that the landscape shows you: whatever it is, this will also pass.

Relations with image (not shown) 2019-2021

For us Westerners, the hidden is
more true than the visible.

- Roland Barthes

We have art not to die from the truth.

- Nietzsche

Returning to figurative painting after
10 years of working with
non-objective is very symbolic, it's
like stopping hiding behind your built
artistic identity, looking at yourself
(and the world) from a different
angle. To have a courage to change
completely.



*Relations with image 1, 2019-2021, oil, rhinestones,
applique on canvas, 130*100*3 cm*

*Exposing, 2019-2021, oil, beads on canvas, 45*50*2 cm*

*Buffet, 2019-2021, oil, rhinestones on canvas, 60*50*4 cm*



Gamma

2020-2021

Compression, attenuation, soothing: what happens to nature in winter. Going deeper into the internal processes, I feel more and more clearly all the nuances, cycles, colors, and, as a result, it is easier to work with the series "Gamma", adapting to external forces that cyclically change each other. This series appeals to the borderline state of nature: sometimes more, sometimes less structural, changeable, and at the same time quiet.



Moon 1, Moon 2, Moon 3, 2020, mixed technique on canvas, D 95 cm each

Ballet Mecanique 2018-2019



This painting series is 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 in 1924. 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.

*"Act2_2", "Act2_1", 2019,
mixed technique on canvas,
200*80*3 cm*



*Composition 11, 2018,
mixed technique on
canvas, 90*80*2 cm*

*Composition 7, 2018, mixed
technique on canvas,
150*100*3 cm*



Kill bill 2017



The Kill Bill project points out the overflowing problem of advertising in our lives as well as the amount of useless information that we consume every day. During my travels for the past years, I have 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.” There is an imitation of the destroyed billboards by painting them with oil on canvas. The series raises questions about the kind of aesthetic and unobtrusive messages these “islands of silence” bring. The project appeals to the ongoing debate between the “abstract” and “figurative” in art. 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 4", 2017, oil on canvas, 100*200*2 cm*



*"Kill bill 6", 2017, oil on canvas, 100*200*2 cm*

Liquid series 2016-2017



*Andromeda, 2016, mixed technique on hardboard, 100*140*2 cm*

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.



*Big turquoise, 2016, mixed technique on hardboard, 90*73*2 cm*

Hello, mum, hello, granny! 2016

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.



*Hello, mum, hello, granny!, 2016,
Knitted napkins, video, 0:57*

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

Press:

1. [In Kyiv](#) (2022)
2. [ArtDependence](#) (2019)
3. [AirBaltic \(2019\)](#), page 19
4. [In Art](#) (2019)
5. [Art Ukraine](#) (2018)
6. [Ukraine art news](#) (2018)
7. [The culture trip](#) (2017)
8. [Artnews.one](#) (2017)
9. [Art Ukraine](#) (2017)
10. [Chernozem](#) (2017)
11. [In Art](#) (2017)
12. [ugallery.com.ua](#) (2016)

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