

# Alena Kuznetsova

Selected projects 2015 - 2022

[alenakuznetsova.com](http://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.

## Selected solo shows:

2022 – Relations with the image, Imagine point gallery, Kyiv (UA)

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)

GRAVITY, NEBO art gallery, Kyiv (UA)

KILL BILL, America house, Kyiv (UA)

2016

Nature of sensations, Museum of Kyiv History, Kyiv (UA)

In color, Spivakovska Art:Ego gallery, Kyiv (UA)

## Selected group shows:

2022

From Ukraine with love :: Vernissage, Gallerie Lorient, Copenhagen (DK)

And Get Up!, Gallery Lavra, Kyiv (UA)

Wartime. Reflections..., Dzyga, Lviv (UA)

The Art of Resistance, Sala d'Exposicions Municipal, Valencia (SP)

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 (GE).

Exposure, AkT, Kyiv (UA)

2017 – Marry me!, Zenko Foundation, Museum of Kyiv history (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)

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

## **Residences, competitions, fairs:**

2022 – Artists at Risk residency, AICA, Dublin (IE).

2022 – Cultural Traffic residency, Vyzhnitsa (UA).

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, Ternopilsk region (UA).

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

## Artist statement

The focus of my art is on the philosophical concept of Image in art, as well as change, transformation, and the phenomenon of time.

This applies to more than 10 years of research of color as a stand-alone medium in an abstract approach, in the gradual splitting, and dissolving of the "solid" academic form into pure vibration of the Liquid and Gamma series. 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 music orchestra of 1924 and turns to synesthesia. The "Kill bill [board]" series, is a work in the conceptual field on the verge of balancing abstraction and the figurative that captures, and flirts with the notion of the visual urban environment, ready-made and time that kills. A series of landscapes from the car window Broad Perspective refers to the concept of road and place, the symbolic meaning of which has changed in recent months for many Ukrainians. Relationship with the image is direct evidence of the anticipation of war and pain, embodied in the longest and most complex artistic expression 2019-2021.

## Broad perspective 2013-2021



*Stripes 6, 2021, oil on canvas, 90\*140\*2 cm (diptych)*

So many people have to move by car to other districts in Ukraine, as well as to another countries..

“Broad Perspective” is about movement, a process that in itself put to trance, absorbs, and in general, a place that is missing: you seem to be “nowhere” during the movement. About a place whose symbolic content and meaning have changed in recent years for many people.

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.



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



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

# Relations with the image 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 my cozy colour, look closely myself (and the world), at my aims and fears. To have a courage to change completely. It was critical point and foreboding of the war. Still, with the dark humor and kind of dada. The only way out to overcome and live through the war is to have a joke on your pain.



*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*

## Fantastic fungi (ceramics) 2021

Fantastic fungi - is my personal ode to the nature.

If you look closely, nature has a mathematical essence.

Water and fungi are just hints.

I've always considered nature to be my super fundamental inspiration point. It gives silence and rest, it helps to be strong and look at things deeper.

This cyclic and mathematical property of it - is just simple miracle that graphically shows us that everything in the world is connected. Mycelium, as well as the pattern on the water surface are the nature prototype of the Internet.

We are the part of nature and our body built on the same principles as a river, mushroom, forest, the whole planet.





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



# 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



During my travels for the past years, I have documented 3x6m billboards destroyed by time and nature. These billboards - is a local Ukraine phenomenon, places for ads, there are plenty of them along the roads and in the cities. The natural death 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*

## Press:

1. [Revenue Argument](#) (2022)
2. [The-Village](#) (2022)
3. [Esthète Газета](#) (2022)
4. [Antikvar](#) (2022)
5. [In Kyiv](#) (2022)
6. [ArtDependence](#) (2019)
7. [AirBaltic](#) (2019), page 19
8. [In Art](#) (2019)
9. [Art Ukraine](#) (2018)
10. [Ukraine art news](#) (2018)
11. [The culture trip](#) (2017)
12. [Artnews.one](#) (2017)
13. [Art Ukraine](#) (2017)
14. [Chernozem](#) (2017)
15. [In Art](#) (2017)

**Art critics texts:** [texts about Alena's practice](#)

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