



Alena Kuznetsova

Selected projects 2015 - 2023

Bio

Alena Kuznetsova is a professional multidisciplinary artist, born in 1986 in the Soviet Union, who lives and works in Kyiv, Ukraine.

She works with such mediums as painting, graphics, land art, video, ceramic sculpture, and installation, but the leading media is still painting.

The main focus of her art practice is on Image in art, its transformation and changes with time, and the cycling phenomenon of life and death. The topic of the image also refers to more than 10 years of artist's research of color as a stand-alone medium in an abstract approach, in the gradual splitting, and dissolving of the solid academic form into abstract vibration of Liquid and Gamma series, that refers to the land, earth, as well as a scale.

The paintings and sculptures are privately owned and in collections in Ukraine, the USA, the United Kingdom, Australia, Germany, Italy, Czech, Switzerland, Spain, Hong Kong, and France.

CV

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:

2023

Awakening, Museum of Kyiv (UA)

2022

From Ukraine with love, 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)

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)

Residencies, competitions, art 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 (AT)

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

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

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

Artist statement

Life is deeply mutable.

Only death is constant.

I observe it clearly.

In order to be truthful to life, I change my styles,
mediums and topics, too.

Though, my main medium is still painting.

Flowers or explosions 2022



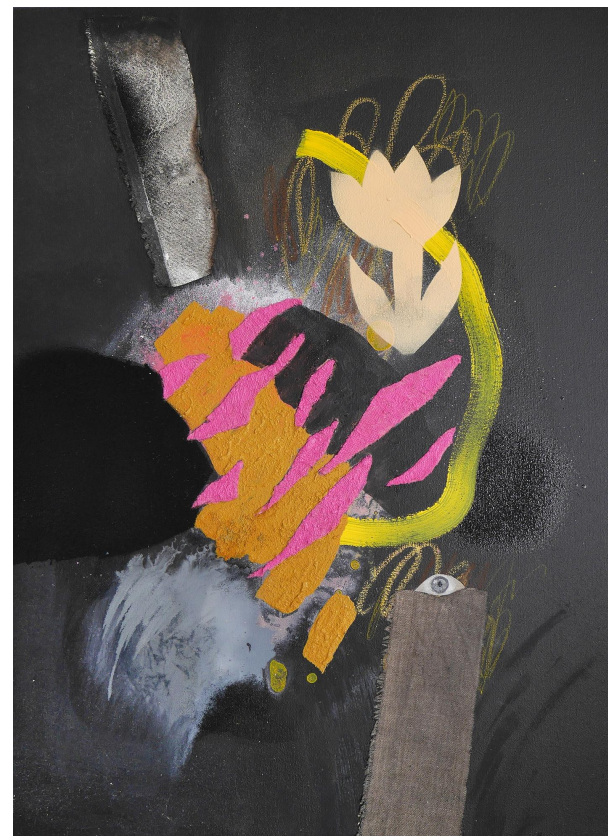
Flowers or explosions is an ongoing series, which shows the idea of the flower formally, as a sign, that reminds explosions, which Alena was very close to in the end of February 2022. From one point to the periphery, like the extension. The cycle also addresses the notion of land, and soil, which is the suffering basis during the war.

*Terra Ukraina, 65*130 cm, oil, acrylic, spray paint on canvas, 2022*



work in progress in Kyiv studio





*Flowers or explosions 1,3,2, 70*50 cm each, oil, spray paint, acrylic, firing, application on canvas, 2022*

Ukraine is me 2022

*self-portraits ~A3
acrylic on paper, acrylic
on canvas*



Ukraine is me is 2022 series of self-portraits in blue and yellow, is a statement of self, a Ukrainian, refers to the topic of self identity and an attempt of the artist to feel alive again after the beginning of war.

Broad perspective 2013-2021



So many people have to move by car to other districts in Ukraine, as well as to another country... to change places, to change home.

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

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



*Stripes 11, 2021, oil
on canvas,
130*100*3 cm*

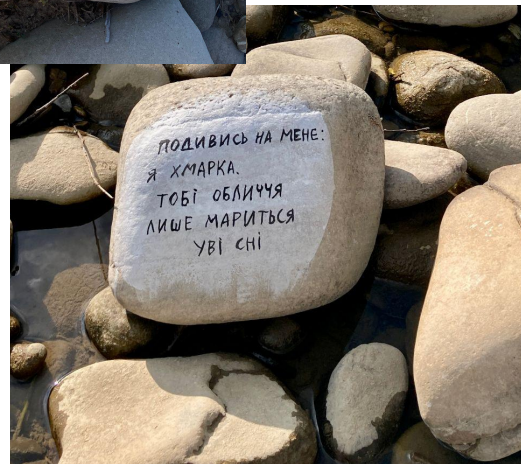


*Stripes 10, 2021, oil on canvas, 92*136*2 cm*

To scatter stones 2022

Land art project
Vyzhnitsa, Ukraine

There is a river Cheremosh and I just love the huge field of stones on its banks. I just remembered how I drew on the stones in Crimea, that is now occupied by Russia, on the seashore in 2011 and 2012. Here, the landscape much reminded me about that and I just painted short quotes and drawings, I was thinking about. Red, black and white.



Relations with the image 2019-2021

Relations with the image is grotesque evidence of the anticipation of war and pain, embodied in the longest and most complex artistic expression 2019-2021. The cycle refers to the historical Ukrainian background through the partial speckling with beads and rhinestones as in traditional Ukrainian cloth.

"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 at 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."

Alena Kuznetsova



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



*Buffet, 60*50 cm, canvas, oil, beads,
2019-2021.*



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



*Retrograde mercury, 30*20 cm,
canvas, oil, beads, applique,
2019-2021*

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.

Mushrooms teach us not to be afraid of death: they transform remains of dead creatures to nutrients for other plants.

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, mixed technique on canvas, D 95 cm each, 2020.



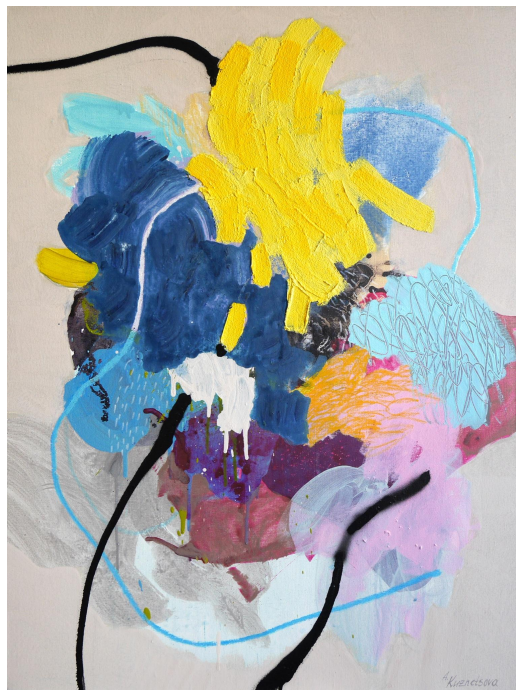
Hoarfrost, diptych, 160*90 cm each,
oil, acrylic, mixed technique on
canvas, 2020

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. 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 and turns to synesthesia.

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



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

Kill bill 2017

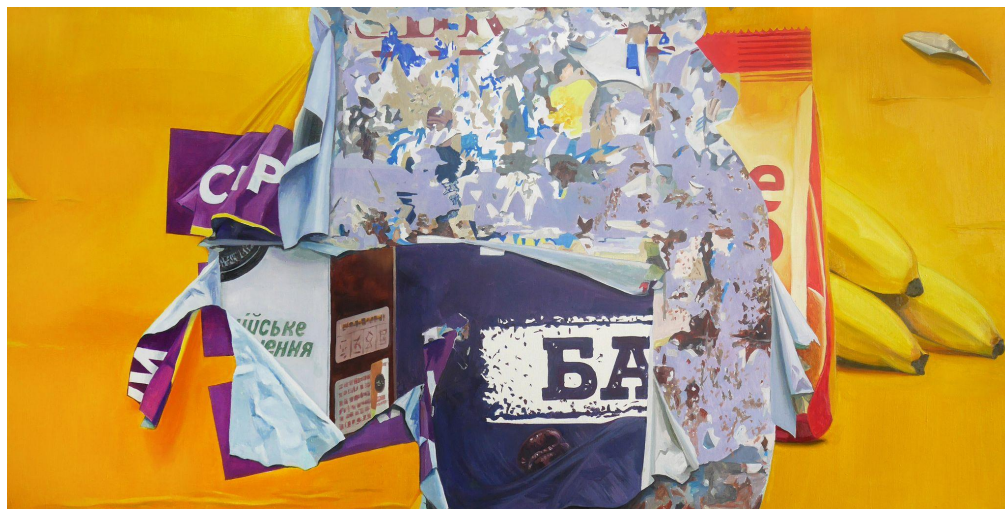


These billboards - is a local Ukraine phenomenon, places for ads, there are plenty of them along the roads and in the cities. The natural death on billboards is ironic, since it is impossible to remove the advertisements deliberately. The series raises questions about the kind of aesthetic and unobtrusive messages these “islands of silence” bring. The Kill bill series, is a work on the verge of balancing abstraction and the figurative that captures, and flirts with the notion of the visual Kyiv urban environment, ready-made and time.

The title of this project shares its name with the famous movie “Kill Bill,” in this case “bill” is a reduction from “billboard”.



*"Kill bill 4", 2017, oil on canvas, 100*200*2 cm*



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

Press:

1. [The Village](#) (2023)
2. [The Nomad salon](#) (2023)
3. [IMMART](#) (2022)
4. [Revenue Argument](#) (2022)
5. [The-Village](#) (2022)
6. [Esthète Газета](#) (2022)
7. [Antikvar](#) (2022)
8. [In Kyiv](#) (2022)
9. [ArtDependence](#) (2019)
10. [AirBaltic](#) (2019), page 19
11. [In Art](#) (2019)
12. [Art Ukraine](#) (2018)
13. [Ukraine art news](#) (2018)
14. [The culture trip](#) (2017)
15. [Artnews.one](#) (2017)
16. [Art Ukraine](#) (2017)
17. [Chernozem](#) (2017)
18. [In Art](#) (2017)

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

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