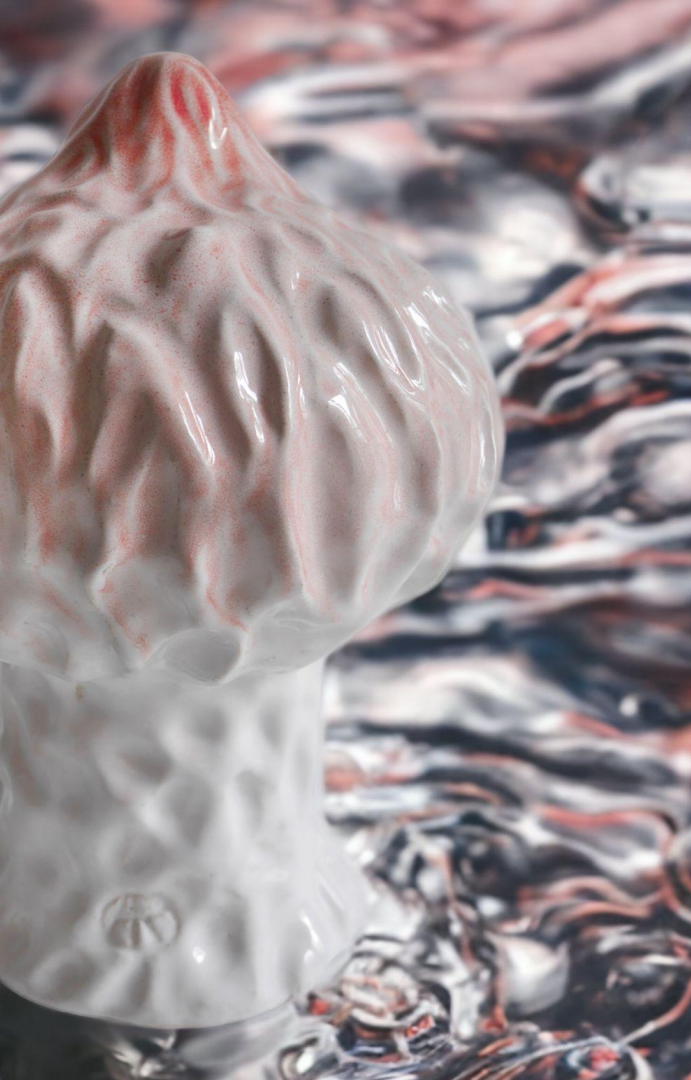


Alena Kuznetsova

CV + Portfolio

2017 - 2023





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.

ALENA KUZNETSOVA

Alena Kuznetsova is a professional multidisciplinary artist born in 1986 and works in Kyiv, Ukraine. Participant of Ukrainian and international projects, author of 14 solo shows.

Alena's creative work includes painting, graphics, land art, video installation, and ceramic sculpture. In her artistic practice, she explores the concepts of movement, changes, and transformations, which are mainly felt in the context of events taking place in Ukraine.

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:

2023 – Flowers or Explosions, Forsa gallery, Kyiv (UA)

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)

Selected group shows:

2023

Concentration of the will, M17 Contemporary art centre, Kyiv (UA)

Ukrainian 12, Portraits International gallery, Brussels (BE)

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)

2021

Bohemian art corner. CQ edition, Kyiv (UA)

New human nature, NVAIR, Zbarazh castle (UA)

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)

Modern art international exhibition, Seoul (KR)

Values on the way, Lite-haus galerie + Projektraum, Berlin (GE)

Exposure, AkT, Kyiv (UA)

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

Printed publications:

- 2022** – Argument, Hors-serie Ukraine, p.16-25 (FR-CH)
- 2020** – Collection of works of modern art, White World gallery, p. 200-201 (UA)
- 2019** – AirBaltic, p. 19 (EE)
- 2018** – Personal catalogue (UA)
- 2018** – International Modern Art Exhibition, Gallery Harang, p.10 (KR)
- 2018** – Values on the Way, NVAIR (UA-DE)
- 2018** – Exposure, KUCA 2018, Korea and Ukraine Contemporary Art Exhibition, p.62 (UA)
- 2017** – Marry me!, Zenko gallery, p.26-27 (UA)

To the river

Video, 2023

40'03"



Flowers or explosions

Painting, objects, 2022-2023

Flowers or explosions 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. Projects consists of a painting series and objects with bones of birds and animals with alive flowers in glass vases.





*Storm shadow, 120*120 cm, oil, acrylic, oil pastels,
Swarovski crystal on canvas, 2022*



*Eyewitness of the ground, 120*160
cm (diptych), oil, acrylic, spray paint,
applique, oil pastels on canvas, 2023.*



*Terra Ukraina, 65*130 cm, oil, acrylic, spray paint on canvas, 2022
Museum of Kyiv, 2023*



*Counteroffensive, 150*150 cm, oil, acrylic,
spray paint, oil pastels on canvas, 2023*

Ukraine is me

Graphics, painting, 2022

Ukraine is me is 2022 series of self-portraits in blue and yellow, done at the the residency in Dublin, 2022, is a statement of self identity, a Ukrainian. It is an attempt of the artist to feel alive again after the beginning of the full-scale invasion of russia to the territory of Ukraine through a return to a simple academic approach in state flag colors.



*self-portraits ~A3
acrylic on paper, acrylic
on canvas, 2022*

Kill bill

Painting, 2017-2022

Abandoned billboards - are a widespread phenomenon in Ukraine, but also I've seen some examples worldwide. The 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 the "billboard".



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



*Sport, oil on canvas, 65*130 cm, 2022*

*Noise, oil on canvas, 65*130 cm, 2022*



To scatter stones

Land art, 2022

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.



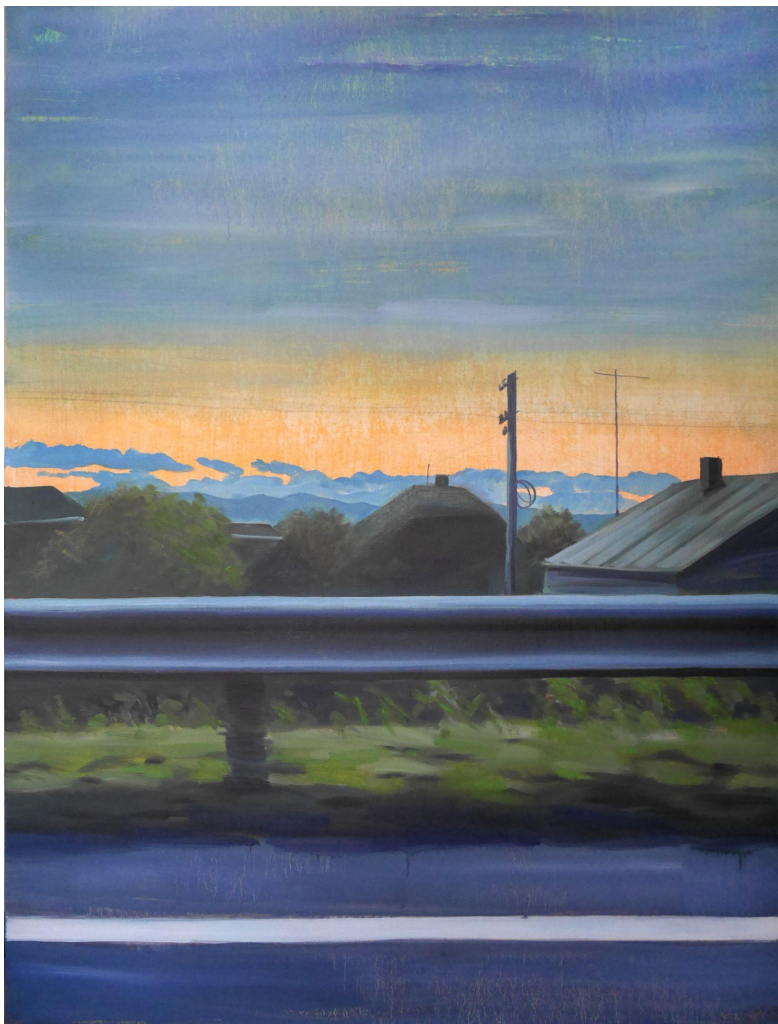
Broad perspective

Painting, 2014-2021

Broad Perspective is about movement, a process that puts you to trance absorption, and in general, about a place that is missing: you seem to be “nowhere” during the movement. About a place, symbolic content and meaning have changed in the last year for many people, and a time, that moves so quickly on the road. A process of painting here is a practice of making this fast-moving life slower, to stop the moment and make it special and memorable.



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



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

Fantastic mushrooms

Ceramic sculpture, 2021

Fantastic mushrooms - is my personal ode to the nature. I became interested in mycology, mycelium and all possible types of fungi, which is the best prototype of decentralization and horizontal system of interaction, and again, is the last link in the food chain and the beginning at the same time, I mean saprotrophic fungi that reincarnate the remains of dead organisms on nutrients, and therefore, teach us not to be afraid of the death.



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



Gamma

Painting, 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 3, mixed technique on canvas, D 95 cm, 2020.

Relations with the image

Painting, video. 2019-2021

Relations with the image consists of video *Heterotopia* and a serie of paintings, and is grotesque evidence of the anticipation of war and pain, embodied in the longest and most complex artistic expression 2019-2021.

Michel Foucault introduced the concept of "heterotopia" (fr. Hétérotopie) to be able to reflect the semantic diversity, i.e. to present all the meanings embedded in the understanding of a space. Thus, heterotopia can be both a real place and a place close to a utopia, parallel to a real space (for example, a prison), the fullness and content of which allows you to bring the real place closer to the virtual. Foucault suggested, in order to better understand the differences in heterotopia, to imagine an image of a mirror that is similar to utopia, "... because it is a place without a place. In the mirror, I see myself where I am not - in a non-existent space, which opens virtually behind the plane.



Heterotopia, video, 18'16", 2019-2021 (in Ukrainian)

Returning to figurative painting after 10 years of working with non-objective is very symbolic, it's like stopping hiding behind my cozy abstract colour, look closely at myself (and the world), at my aims and fears. To have a courage to change completely. Still, with the dark humor and kind of dada. The cycle refers to the historical Ukrainian background through the partial speckling with beads and rhinestones as in traditional Ukrainian cloth.

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





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



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



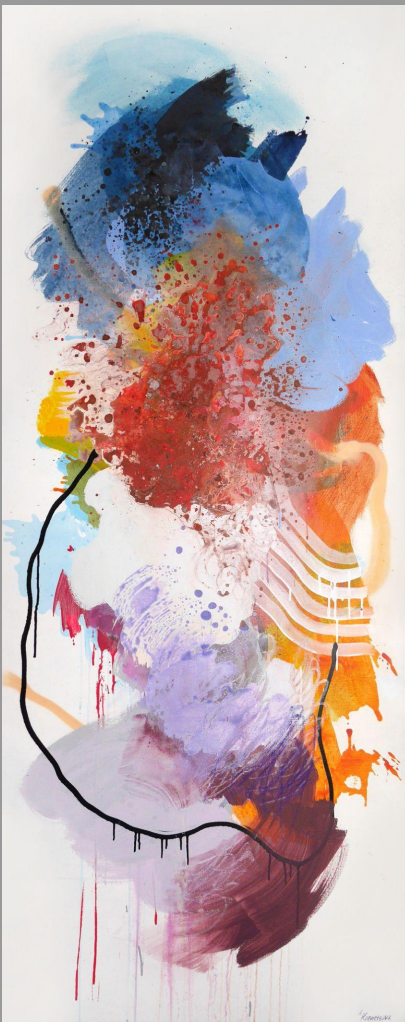
*Retrograde Mercury, 30*20 cm,
canvas, oil, beads, applique,
2019-2021*

Ballet Mecanique

Painting, video, 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 in 1924, which has a musical score by the American composer George Antheil.

This series of works 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 essential of secondary significance, as a separate musical instrument in an orchestra: it just plays its part. Continuing the tradition of mixed technique, Alena takes these media apart into layers working without sketches and deciding at every stage on the choice of the next layer: acrylic, oil, spray paint, applique, oil pastels, enamel, and again acrylic (the order may vary).



AKT 2_3, AKT 2_5, 200*80 cm
oil, acrylic, enamel, oil pastels on canvas, 2019



Ballet Mecanique: Alena Kuznetsova & Fernan Leger, two-channel video, 16'11", 2018

Press:

1. [Marie Claire](#) (2023)
2. [Подобиці](#) (2023)
3. [The Village](#) (2023)
4. [IMMART](#) (2022)
5. [Revenue Argument](#) (2022)
6. [The-Village](#) (2022)
7. [Esthète Газета](#) (2022)
8. [Antikvar](#) (2022)
9. [In Kyiv](#) (2022)
10. [ArtDependence](#) (2019)
11. [AirBaltic](#) (2019), p. 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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