



REVUE DE PRESSE

ELENA NEMKOVA

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EMERGING IDEAS

Elena Nemkova: Affective Accidence

by Richard Bright | November 2017 | Comments Off on Elena Nemkova: Affective Accidence

The sculptures of the series “Affective Accidence” are a kind of solidified emotions. The organic and synthetic materials shape in their layers the crusts of power of the human cerebral reactions to the internal or external stimuli. The forms are based to the data provided by 3D fMR brain scanning and some testimonials descriptions.

WHAT IS EMERGING IDEAS?

“I want to put a ding in the universe”.
Steve Jobs (co-founder of Apple)

The aim of Emerging Ideas is to showcase the work and ideas of emerging artists, photographers, scientists, and writers who explore the interactions between the Arts, Sciences and Consciousness.

Emerging Ideas is FREE to contribute.

If you wish to contribute, there are a number of options –



Some of the sculptures are performative and are exhibited as the body extensions or its flayed sides.





These sculptures exploit the power of chemical processes, which dominates us. Just apparently, they don't represent any authority and they are secondary in our identity, respect the "human power of willing"

Recent scientific studies are affirming we almost unable to influence to our emotions and cerebral instinctive reactions



An interview with myself

What does my art express?

My work portrays the malleability of our habits with regard to the continuous exploration of hidden neurobiological mechanisms, ones which in a certain sense govern our lives.

I focus to depicture a utopian fantasy, which gearing towards the co-creation of a more tolerable experience of the everyday, an escape through festivity and with some anchors in art tradition.

I am very motivated in my desire for the collaborative and open-end projects, where everyone can be a potential viewer of this art, and denotes the its aesthetic as an autonomous form of life.

What kind of materials I use?

I use performance, sculpture, drawing and in some cases video, in attempt to sum up the artistic working out in detail with scientific abstraction and their potential convergences.

I do think it is important to highlight the materials and their social, political, and economic implications. Even sometime the neutrality of materials become the subject of engagement.

More often, instead of supplying the (art) market with new commodities, I prefer the performative actions as a way to channel art's symbolic capital towards the social change and they perceptions.

What are my aspirations?

As an artist, my aim is to trigger for events that would otherwise have no existence, what are as much as possible informed by science, rather than merely inspired by it.

To generate a more articulated access to social truth, however eccentric, extreme or irrational this might be.

<http://elenanenkova.com/>

The sculptures were made in collaboration with Dr Stephen Whitmarsh, the former researcher at Karolinska Institute in Stockholm

domus^{wcs}



Kitchen revolution

from Domus 921 January 2009

Alimentary Particles, the latest work by Elena Semikova on show in December at Milan's Assah One Gallery, resembles a hand-painted recipe book. Seemingly bizarre combinations of avant-garde food and futuristic dishes are portrayed with still-life paintings in oil and acrylic spray. Like green risotto and papaya pisaris in a lime caramel coat, or raspberry and bilberry spaghetti with dried fruits, aloe and fuchsia jelly drops. The making processes are also highly experimental, known as molecular gastronomy, involving drying processes, vacuum cooking and the use of liquid nitrogen, spherification and gelatinisation. Although these dishes may appear bewildering or amusing to people who are used to a pseudo-Mediterranean diet, they are an invitation to experiment and abandon prejudices. What if, reflects the Russian artist who expresses herself mainly through sculpture and video as well as painting, science were the answer to the food crisis?

This exhibition is a reflection on food, on how we eat, how we used to eat and how we will eat in the future. Can you tell us how it came about and how it developed.

It all started two years ago as a branch of my investigations into science. Some time ago I was lucky enough to sample five top restaurants (Jean-Pierre Gagnaire, Buecche, the twin restaurant of El Bulli, Altomastati, Davide Scabin's Combal Zero, Arnolfini), trying food that today is known as molecular. I saw that experimental doesn't mean weird or uneatable. What interested me with this work was to give people an opportunity to become acquainted with this kind of contemporary cooking. I wanted to make it understood that only the technology is elite, the ingredients are the same. Even the vacuum process, for example is no more complicated than making lasagne. It's a question of mentality, of knowledge and familiarisation. I'd like to open up a discussion, why don't we get these things at home? Maybe Italy isn't the best country to address the issue in because here there is plenty of raw material but in northern countries (as well as Russia and Japan) where there is less raw material, transformation has always been used to create a certain variety. With sola for example, you can make thousands of great dishes that are all completely different.

What did you learn from meeting Hervé This, the French chemist who along with Hungarian physicist Nicholas Kurti in the 1960s invented molecular cooking?

Hervé This, director of the Institut des Sciences et Industries du Vivant et de l'Environnement in Paris is the man who formulated the scientific side of the cooking of Ferran Adrià and Pierre Gagnaire. I was interested in meeting him because his point of view, whether you share it or not, is one of a person who works on things that will become reality in fifty years time. He is a dreamer and has an open-minded vision. He doesn't use chemicals or additives but just chemical processes to extend the possibilities of making dishes lighter and tastier. He seeks the tools most suited to our times. For example the pneumatic cocktail, his latest invention, is a machine that can create 500 million different dishes. He taught me that what advanced technology can offer is not just comfort and speed but also the possibility to taste new things and find solutions, now necessary from a nutritional point of view to issues of production costs and energy consumption.

The techniques you have used are also quite innovative, still life, oil painting and acrylic spray. These paintings were conceived as a response to a precise question, "Why is still life no longer represented in art". No one paints it any more. Painting has moved on while cooking has remained like it was a century ago. My still life pictures are very minimalist. I was looking for a contemporary way to express what I wanted to say, I drew just the ingredients on a colored background and used spray paint, retouching it with oil. I deliberately didn't represent plates or knives and forks because I think that the design conditions a lot. Experimenting with plates and cutlery has often become a substitute for experimenting with food which is why I was more interested in painting just the ingredients.

Elena Semikova

FINO AL 15.I.2009
ELÉNA NEMKOVA
BOLOGNA, FABIO TIBONI

Come si legano teorie scientifiche, stravolgimenti climatici e marxismo? Con un complicato ordito, che intreccia memoria artificiosa e oblio forzato. Il tutto al servizio di un progetto che rende noti i primi risultati, senza precludere nuovi sviluppi...

claudio musso



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Non è solo l'allestimento misurato e pulito a far risaltare le opere di **Eléna Nemkova** (Dushanbe, 1971; vive a Milano). Non è nemmeno l'equilibrio, l'unico protagonista di una personale tanto gradevole quanto profonda e intelligente. Piuttosto, il merito va cercato in una concordanza estetica e semantica dei lavori esposti, che appaiono più come una struttura corale che come una selezione ordinata. Risultato, questo, non sempre raggiungibile alla luce della

svariata quantità di mezzi messi in campo: video, scultura, fotografia, disegno.

Sublime Control (2008) è una video animazione basata sulla commistione di registrazione del reale e grafica 3d. Singolari meccanismi industriali si adoperano per trasformare le condizioni meteorologiche di un pianeta molto simile alla Terra. Così, con l'intervento di giganteschi refrigeratori o con l'aiuto di immensi aeratori, l'atmosfera oscilla tra desertificazione e glaciazione, lasciando un solo piccolo spiraglio di clima temperato.

Da una tale era post-organica pare emergere *Unbelievable efforts against the Catastrophe theory* (2007), già presentato in occasione della passata Biennale di Mosca. Il contemporaneo fossile di mammoth, emblema di un lontano mondo sovietico, poggia su un basamento ligneo dalla morfologia spezzata come quella di una roccia calcarea. Nelle zampe ruvide di materiale sintetico, che fingono colore e consistenza reali, s'innestano direttrici nere, lucide e intagliate, e due grandi zanne trasparenti troneggiano sul complesso scultoreo. Monumentalità e fantascienza s'incontrano al bivio di un ricordo sgretolato.



Eléna Nemkova - Unbelievable efforts against the Catastrophe theory - 2007 - scultura in plexiglas, legno, resine sintetiche, legno verniciato a caldo - cm 145x110x90 ca.



Eléna Nemkova - Sublime Control - 2008 - video animazione su dvd - 450' - cd di 5x1 o d4

Nelle opere su carta, invece, l'informazione tratta da canali mediatici di divulgazione scientifica subisce un trattamento che la rende evanescente, sfumata, come afflitta dall'oblio imposto alla condizione di overdose comunicativa. *"L'uguaglianza globale e la totale rinuncia dell'uso del denaro, sembrano impossibili a causa della natura fisiologica umana"*, si legge decifrando i caratteri cirillici dipinti. E il pensiero corre ad *Azione di recupero* (2008).

Il progetto, prodotto in occasione della mostra bolognese, si compone di una scultura e dell'environment a cui la stessa scultura è sottoposta. Il pesante blocco di marmo nasconde al suo interno il rilievo a negativo del viso di Karl Marx. Lo stesso macigno è il protagonista di una serie di scatti che lo vedono abbandonato in un parco, in un'area verde nella quale una muta di cani lo usa come sfondo dei propri giochi.

Penandosi al centro di dinamiche di lotta per il territorio, di regolamenti di conti di specie canina, il modello di un'utopia economico-politica viene svuotato del suo valore simbolico.

claudio musso

mostra visitata il 6 dicembre 2008





ВОЛЮ ЧУВСТВАМ
Помпадур Sissy Phyto Lip Shine – идеальный вариант для тех, кто хочет выглядеть женственно. В зависимости от градуса чувств можно выбирать разные оттенки, но в новой линии десерт.

Помпадур Phyto Lip Shine, Sisley.

МОЛЕКУЛА ВКУСА
Выставка Елены Немцовой «Питательные вещества» – это 17 инсталляций из керамики, исследующих реакцию и взаимодействие с окружающей средой. Выставка открыта в галерее Art & Design с 21 октября.

«Топинамбуры»
и земля, приправленные жидким азотом, муссом из шоколада и сухими дрожжами, Елена Немцова.

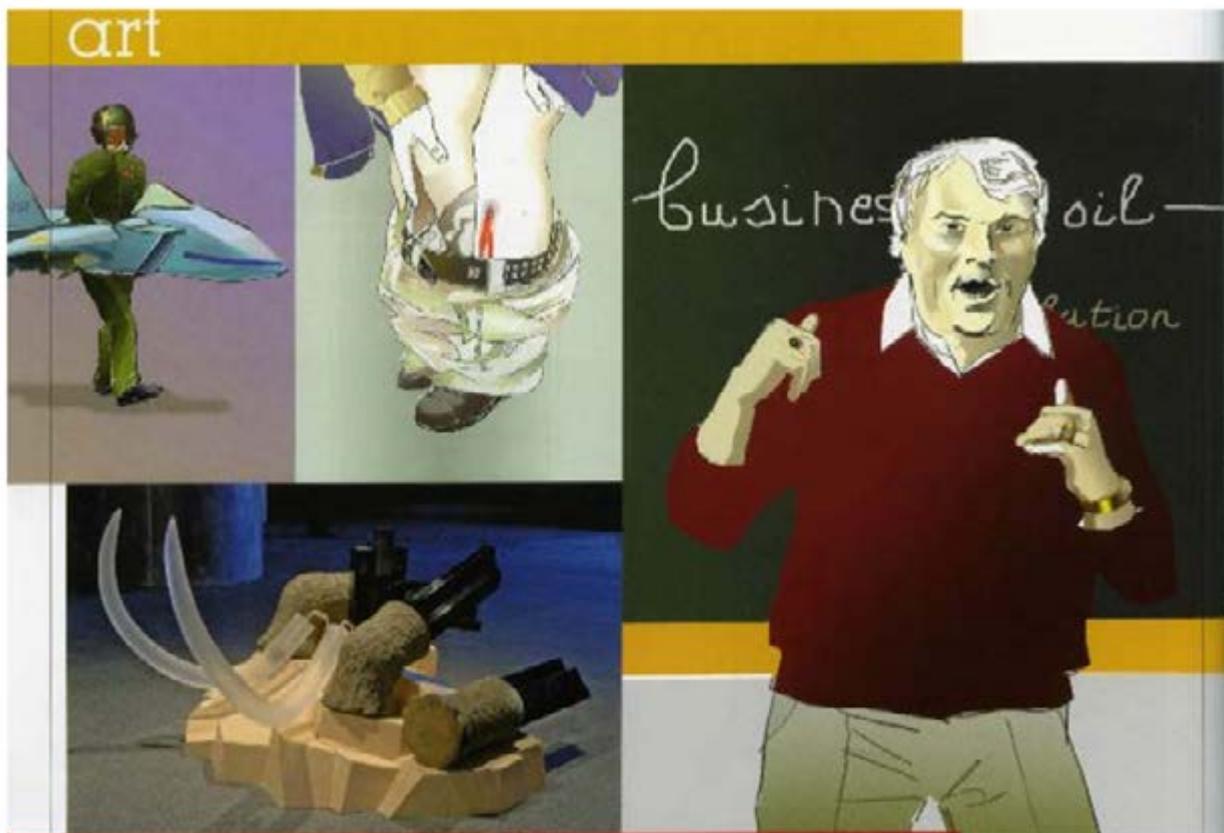
СЕЗОН ВЕДЬМ
Создана новая престижная коллекция Armani Privé сезона «Женские картины» (на основе картин Тапана) для осени-зимы. Счастливы, дамы, дамы, в лесу и в городе.

РУКА НЕ ДРОГНЕТ
«Рука философа» из серии статуэток, созданных художником Робертом Туполе специально для Дайт, украсит интерьер ценителей искусства.

LADY IN PINK.
Часы Audemars Piguet Lady Royal Oak – в числе новинек нового сезона. Аксессуары из розового золота в этом сезоне должны быть в гардеробе каждой модницы.

ЗДЕСЬ И СЕЙЧАС

Часы, розовое и белое золото, бриллианты, Audemars Piguet.



ELENA NEMKOVA

/// artist

by Stefano Pasquini

out, what's going on in the world. The result is a series of delicate pastel drawings titled *www.brrm.blog.com*, which she then published on a blog with the same name on a regular basis. Elena's approach to art is pragmatic and distant: she looks around, sees what interests her (or finds distasteful) and makes an artwork about it. So we encounter the feet of a Siberian mammoth next to its transparent tusks in a sculptural installation (shown at the Moscow Biennial) titled "Unbelievable efforts against the Catastrophe theory" or a post-quake war lampshade in the shape of a red fat, that you can switch on if you feel like it. The slightly off-balance approach to things is what renders Nemkova's works seductive and surreal at the same time, yet visually refreshing, like a series of posters she made for a coach waiting room full of graffiti in a provincial town, called "There is no space for heroic acts in daily life", where the posters become a sort of extension of the graffiti marks, there to leave minimal traces of one's existence in the routine of daily life. In the project "line shape of things to come" Nemkova shows portraits of important scientists accompanied by paintings of their discoveries, a sort of ironical/divulgative visual explanation of their complex theories, to remind us that, as Joe Strummer would say, the future is unwritten.

Come una moderna monestrella di classe, nascosta nella frenetica Milano, Elena Nemkova rimane legata a le sue origini, e ogni giorno legge le notizie dal mondo su un quotidiano on-line della Russia. Il risultato è una serie di disegni delicati, color pastello, intitolati *www.brrm.blog.com*, che vengono pubblicati regolarmente in un blog dallo stesso nome. L'approccio di Elena verso l'arte è distante e pragmatico: si guarda in giro, sente cosa la interessa (o trova detestabile) e poi ci estraiisce un'opera d'arte sopra. Così incontriamo le zampe di un mammutti siberiano vicine alle sue zanne trasparenti in una installazione scultorea (mostrata alla biennale di Mosca) intitolata "Unbelievable efforts against the Catastrophe theory", oppure una lampada post-quake freddo a forma di pagno chiuso, che puoi accendere o spegnere a seconda del tuo umore. Quello che rende il lavoro di Elena Nemkova seduttivo e surreale allo stesso tempo è il suo metodo leggermente fuori baricentro di affrontare le cose, come una serie di poster che aveva prodotto per una sala d'attesa negli autobus di un paesino di provincia, intitolata "There is no space for heroic acts in daily life". Qui i poster divengono una sorta di estensione dei graffiti presenti a lasciare una traccia minima ed identitaria di un'esistenza giornaliera. Nel progetto "The shape of things to come" l'artista ci mostra ritratti di scienziati importanti accompagnati da dipinti delle loro scoperte, una sorta di spiegazione ironica, visiva, e divulgativa delle loro complesse teorie, per ricordarci che, per citare Joe Strummer, il futuro non è ancora stato scritto.