

**INNA ARTEMOVA**



**Inna Artemova, *Study of Space No. 11* (2023), acrylic marker, oil on canvas, 180 x 260 cm**

**Price: € 10,500 Euros + VAT**

Imbued with a surreal, cinematic tension, and an explosive sense of velocity, Inna Artemova's paintings appear to shatter the constraints of time and space that normally bind still images on canvas. Her practice explores the limits of utopian vision: whether grand architectural speculations can withstand the forces of history, memory, and ecological crisis.

Inna Artemova's *Study of Space No. 11* propels painting into a realm where architecture and imagination collide, conjuring visions of impossible cities and suspended worlds. Trained in architecture, Artemova transforms the rigor of structural design into a vehicle for speculative reflection—her works become blueprints for psychological, political, and ecological space. In her ongoing series *Study of Space*, these meticulously composed yet fragmented architectures recall both utopian urban planning and the ruins of modernity's failed promises. These scenes -

complete with floating structures, suspended gravity, and an occasional human figure - conjure a liminal space between ambition and ruin, progress and regression.

In *Study of Space No. 11*, ghostly frameworks and floating geometries evoke an unstable order, a world at once in construction and collapse. The painting's surreal momentum—its oscillation between precision and dissolution—suggests a world unmoored from the rational logic that once underpinned modernist design. What remains are the afterimages of ambition: the ruins of progress suspended in an endless state of becoming. It is a world upside-down, defying the laws of physics and gravity – defying the gravitas of social constraint.

Within the context of *Art from Elsewhere: DEEP THROAT*, Artemova's work resonates with the exhibition's exploration of the obscene performance of geopolitics. Her speculative architectures mirror the contradictions of a global system obsessed with visibility, control, and expansion—visions of mastery that ultimately reveal their own fragility. By exposing the instability of spatial and ideological constructs, Artemova dismantles the illusion of progress itself.

In this light, *Study of Space No. 11* becomes less a representation of place than a psychic diagram of the twenty-first century—an age of overexposure and disillusionment, where utopian ideals implode under the weight of their own spectacle. Between construction and collapse, visibility and disappearance, Artemova's work offers both blueprints for the future, and the ruins of unrealised utopias.

*"I work with transitional states -- moments when forms emerge and immediately dissolve before they have time to form properly, and at the same time something new emerges. The architecture I paint is not stable or closed - it is in motion, elastic, fragmented and in the process of being formed anew. I am interested in how our environment affects the way we think, feel and act. Modernist architecture - whether the endless high-rises of socialism or the utopian projects of the avant-garde - has always been an expression of power and worldview. But today we are at a point where these old models no longer work. The dualism between city and nature, between man and the environment, has led us to an ecological and social crisis. So in my work I ask myself: what could a new relationship between architecture and nature look like? Can architecture become a space for connection rather than separation? This work is a search for new forms of coexistence, spaces that pose questions about the past and the future and address the changing relationship between man and nature."*

- Inna Artemova, June 2025

**ARTIST BIO:** [www.inna-artemova.de](http://www.inna-artemova.de)

**INNA ARTEMOVA (born 1972 in Moscow, USSR. Lives and works in Berlin, Germany.)**

Inna Artemova studied architecture at the Moscow Architectural Institute (MArchI) and received the 2nd prize of the Russian Federation for her diploma project. In 1998 she moved to Berlin and

started to work as an artist in the fields of painting and drawing but her practice remained heavily influenced by the “Paper Architects“, her professors in Moscow who, from the 1980s, had developed futuristic architectural projects that were never intended to be realized. The visionary projects of the Paper Architects and her experience of migration to Berlin, a city perpetually re-building itself, led Artemova to explore, through her constructivist painting style, the ideas of architectural utopias from the 1960s up to her own futuristic visions. Her recent practice as an artist has shifted from a Constructivist focus on cityscapes, to an exploration of landscape in its natural diversity – specifically on how the natural and the manmade can coexist in an ideal future.

Artemova’s work has appeared in gallery and institutional shows across Europe, Central Asia, Japan, UK, and US. Her works are held in public and private collections, reflecting her continuing influence on discourses around architecture, memory, and speculative futures. Recent major solo exhibitions include: *“Becoming a Dragonfly“*, Kunstverein Hockenheim, Stadthalle Hockenheim, Germany; *“After Proun. Reflections on posthuman spaces“*, a site specific installation at the Savitsky State Museum of Art, Nukus, Uzbekistan (2023); *“Space and Vision“*, Gallery Erlas, Traunkirchen, Austria (2022); *“It May Sound Utopian: Agile Acceleration“*, DISKURS Berlin, Germany (2021); *“Landscapes of Tomorrow“*, Kyrgyz National Museum of Fine Arts, Kyrgyzstan (2019); *“Reinventing Utopia“*, Janinebean Gallery, Berlin, Germany (2018); *“No Yesterday, No Today“*, Kunstverein Frankenthal, Germany (2017); *“Error Codes“*, gallery Börgmann, Mönchengladbach, Germany (2016).

Selected major group exhibitions include: *“Landscapes of Futures Past“*, Jiangyuanhai Art Museum, Shanghai, China (2025); *“Preparing for Darknes , Vol. 8“*, Kampa Museum of Modern Art, Prague, Czech Republic (2024); *Ostrale Biennale 023: 14<sup>th</sup> International Exhibition of Contemporary Art*, Dresden, Germany (2023); *“DISSONANCE. Platform Germany“*, Künstlerhaus Bethanien, Berlin, Germany (2022); *“Danube Dialogues Contemporary Art Festival“* for the European Capital of Culture Novi Sad, Sremski Karlovci, Serbia (2022); *“the landscape: from arcadia to the urban“*, Gallery Rosenfeld, London, UK (2021); *“BETWIXT: Between Becoming and Being“* Tape Modern O54, Tacheles Culture Center, Berlin, Germany (2021); *“Points of Resistance“* with MOMENTUM, Zionskirche, Berlin, Germany (2021); *“Ulugh Beg: Intrinsic Futuristic Machine of Central Asia“*, 2<sup>nd</sup> Lahore Biennale: *“Between the Sun and the Moon“*, Pakistan (2020); *“Bonum et Malum“*, MOMENTUM & Kleiner von Wiese at Villa Erleben, Berlin, Germany (2019); *“Another World“*, Deutsche Bank Collection, Frieze London, UK (2018); *“Man - Cosmos!“*, Biennale Worpswede, Germany (2018); *“Imágenes inimaginables“*, Kunstverein Wasserschloss Bad Rappenau, Germany (2018); *“AKKU“*, Collection Paschertz, Museum Heylshof, Worms, Germany (2017); *“blue bleu blau blu“*, Verein Biennale, Vienna, Austria (2017); and many others.