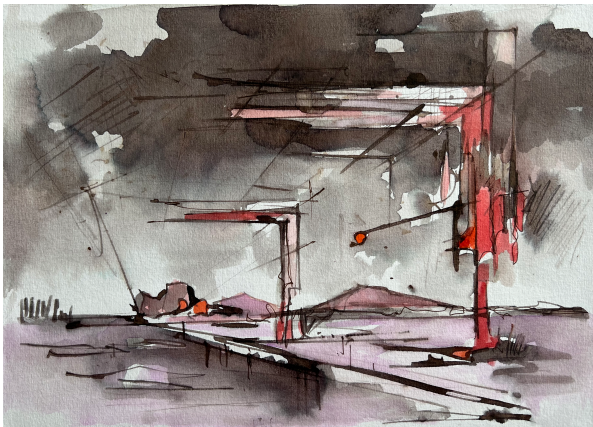


INNA ARTEMOVA



Inna Artemova,

UTOPIA #3275 (2019), Ink, marker, pencil on paper, 36 x 53 cm, courtesy of the MOMENTUM Collection

Study of space No 121 & 122 (2024), Ink on paper, each 20.5 x 29 cm (with frame 30 x 40 cm)

ARTIST STATEMENT:

The works envision architectural futures as utopian spaces of possibility in which fundamental questions of social relations and alternative ways of living are explored and negotiated. Architecture is understood not merely as the built environment, but as a formative force that shapes thought, perception, and action.

Historical urban structures reflect prevailing power relations and demonstrate the extent to which spatial organization determines social conditions. As early as the Middle Ages, the church occupied the center of the city, serving as a symbol of authority and significance. In socialist cities, the broad and open axes of major boulevards were designed to create transparency, while endless rows of uniform housing blocks conveyed a sense of individual insignificance.

Against this backdrop, utopian architecture opens a conceptual space for imagining alternative social models. The structures depicted in the works resist fixed functions and clear hierarchies. The pictorial spaces oscillate between construction and dissolution, between utopian design and fading memory. Architecture is thus conceived as a dynamic yet fragile process—one that challenges established modes of thinking while simultaneously offering new perspectives for the future.

- Inna Artemova

ARTIST BIO: www.inna-artemova.de | [@inna.artemova.10](https://www.instagram.com/inna.artemova.10)

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: “Art from Elsewhere”, Valletta Contemporary, Malta

(2025); "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: 14th 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", 2nd 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.