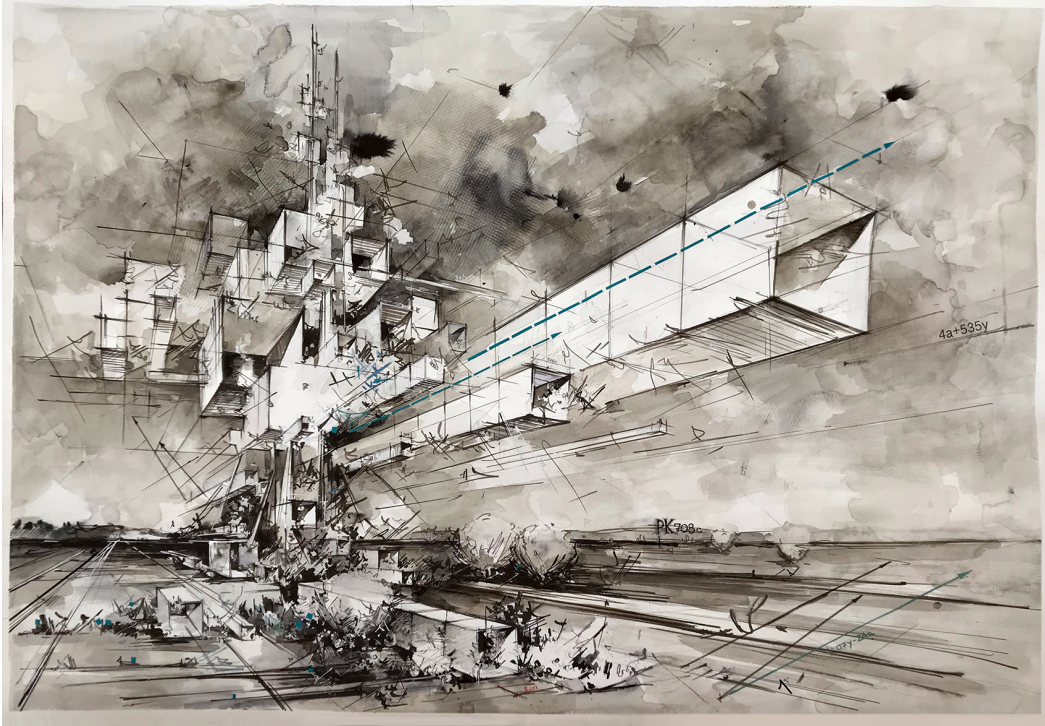


ART from ESLEWHERE: Mexico City
The MOMENTUM Collection at LAGOS

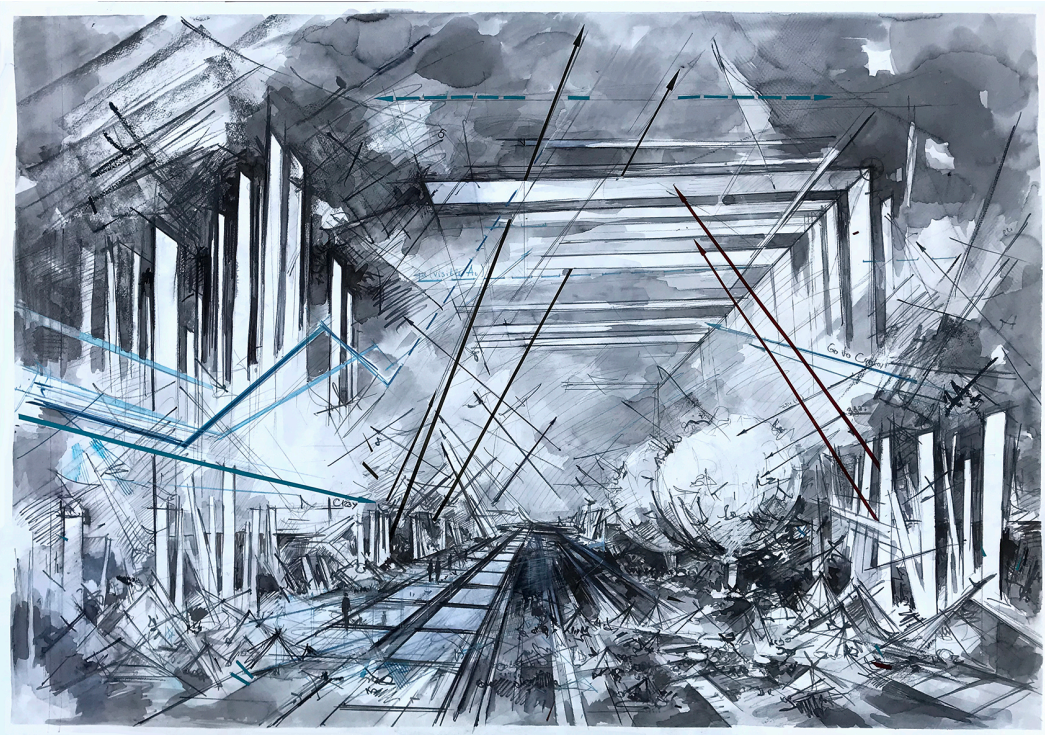
INNA ARTEMOVA



Utopia # 3337 (2020), 130 x 170 cm graphite, oil on canvas



Utopia # 4145 (2020), 75 x 110 cm , ink, marker, pencil on paper



Utopia #4374 (2020), 75 x 105 cm, ink, marker, pencil on paper

Inna Artemova's paintings and wall installations from her eponymously titled, ongoing Utopia series of works, embody the artist's focus on architectures of utopia. Yet while the idea of utopia is the dream of a perfect society, these works – all made in 2020 at the height of the pandemic - evoke a sense of impending cataclysm, as yet quite far removed from an idealized state of perfection. Seeming to capture the aftermath of some volatile force, Artemova's exploded and explosive works send a suitably ambiguous message about the future and the present. The sense of velocity in Artemova's works gives her floating structures a futuristic speed, propelling them – as the titles of her Utopia series suggests – into a more perfect future. Contriving to comingle a notion of existential threat with the sense of the sublime, these works can be seen as a portrait of our precarious times. Having witnessed first-hand the collapse of the Communist utopia in her native Soviet Union, Artemova's utopias are fragile constructivist visions in a state of constant flux; exploding, imploding, teetering on the edge of a perilous balance, or perhaps already being rebuilt. Every collapse presents the hope of a new beginning; a renewed dream of an ideal future. Inna Artemova's exploded utopia is perhaps a reminder that any dream of a perfect society is by necessity build upon the ashes of its opposite.

Inna Artemova (b. Moscow, USSR. Lives and works in Berlin, Germany.)

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Born in Moscow, Inna Artemova studied architecture at the Moscow Architectural Institute (MArchI). For her diploma project, she received the 2nd prize of the Russian Federation. In 1998 she moved to Berlin and started to focus on her work as an artist in the field of painting and drawing. Artemova's practice remains heavily influenced by her professors at the MArchI in Moscow, the "Paper Architects", a movement originating in the 1980s that developed futuristic architectural creations never intended to be realized. The visionary projects of the Paper Architects and her experience of the failure of the Communist utopia with the fall of the Soviet Union, has led Artemova to explore, through her constructivist painting style, the ideas of architectural utopias from the 1960s up to her own futuristic visions. In creating utopian landscapes and spaces, Artemova interrogates the future of living spaces and their impact upon human relationships. The concept of utopia stands for a space of possibility in human



consciousness in which the crucial questions have to be answered again and again: Is there no alternative to the reality in which we live? What will we do in the future? Do we have to fail because of our ideal ideas? Artemova's work is included in the major survey exhibition and publication "DISSONANCE. Platform Germany" (2022) edited by Mark Gisbourne & Christoph Tannert. Her work has been shown in numerous international exhibitions, biennales, and collections.