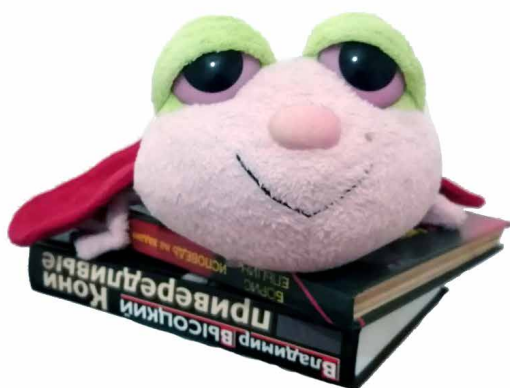


Portfolio
Elena Ianshina
(Старый Дюу)



Born in Rostov-on-Don, Russia in 1988, lives and works in Nantes, France.

An adventurer, the artist is drawn to the search for the miraculous introduced in this world by humor and nonsense.

She sets out on her journey with the heroines and heroes of her graphic novels. The events of the stories unfold in various mediums: ceramic, costume, textile, wall drawing, sculpture, painting, etc., and leave traces in the form of book and installation.

Inspired by the idea of autopoiesis, Elena creates a speculative space with the properties of a self-reproducing and constantly changing system.

This space is a disobedient micro double of the chaotic sociocultural urban space in which most humans live nowadays.

Human, a creature whose feet are stuck in a quagmire, and whose head floats in the airless space of symbols like a balloon.



“Books & Sewing Delirium Co.”

Galery Marina, Saint Petersburg, August 2024

exposition duo with Galya Fadeyeva

“A small company, studio or shop “Books & Sewing Delirium Co”, run by one couple of ladies, opens a branch. The owners take their sewing out of suitcases and, laughing, tell stories about the power of book blows....”

“The second plot of the project is a rendez-vous of artists and friends Galya Fadeeva and Eena Ianshina, who now live in different countries. Once upon a time, their common interest was drawing comics, and the practice of cultivating fantastic stories and characters is still included in the art of each. For the meeting place, they both chose works with an autobiographical background. Indeed, when you rarely see each other, you tell personal news. Elena, like her heroines is engaged in textiles enjoys fairy tales in which the king chooses his bride by her abilities in needlework. Through her work with fabric, she comes to think about various female collaborations, which in practice rarely resemble a pretty tea party at a table with a knitted napkin, and can lead to events that undermine “normality”...



“Carbon Dust”
cross-view art & care,

Group show at Clinique Santé Atlantique - Saint Herblain, June - November 2024, curated by Georgia Nelson

“Guilty-pleasure song, 2024, found textile, textiles dyed during artist residency in Senegal, 210 x 170





Cover of master's thesis at the School of Fine Arts of Nantes, 2024

"I sank into the sewers, I was sucked into a whirlpool", DNE SP at Nantes Fine Arts School, 2024

"On a square of arable land formed at the intersection of roads from "City" to "Textile" and "Nature" and vice versa, a magic hat spits out incomprehensible seeds into the world..."

"A sprout that broke through the asphalt of the road turned into a beautiful goddess, personifying the power of Nature..."

"Homeless people turn into snails..."

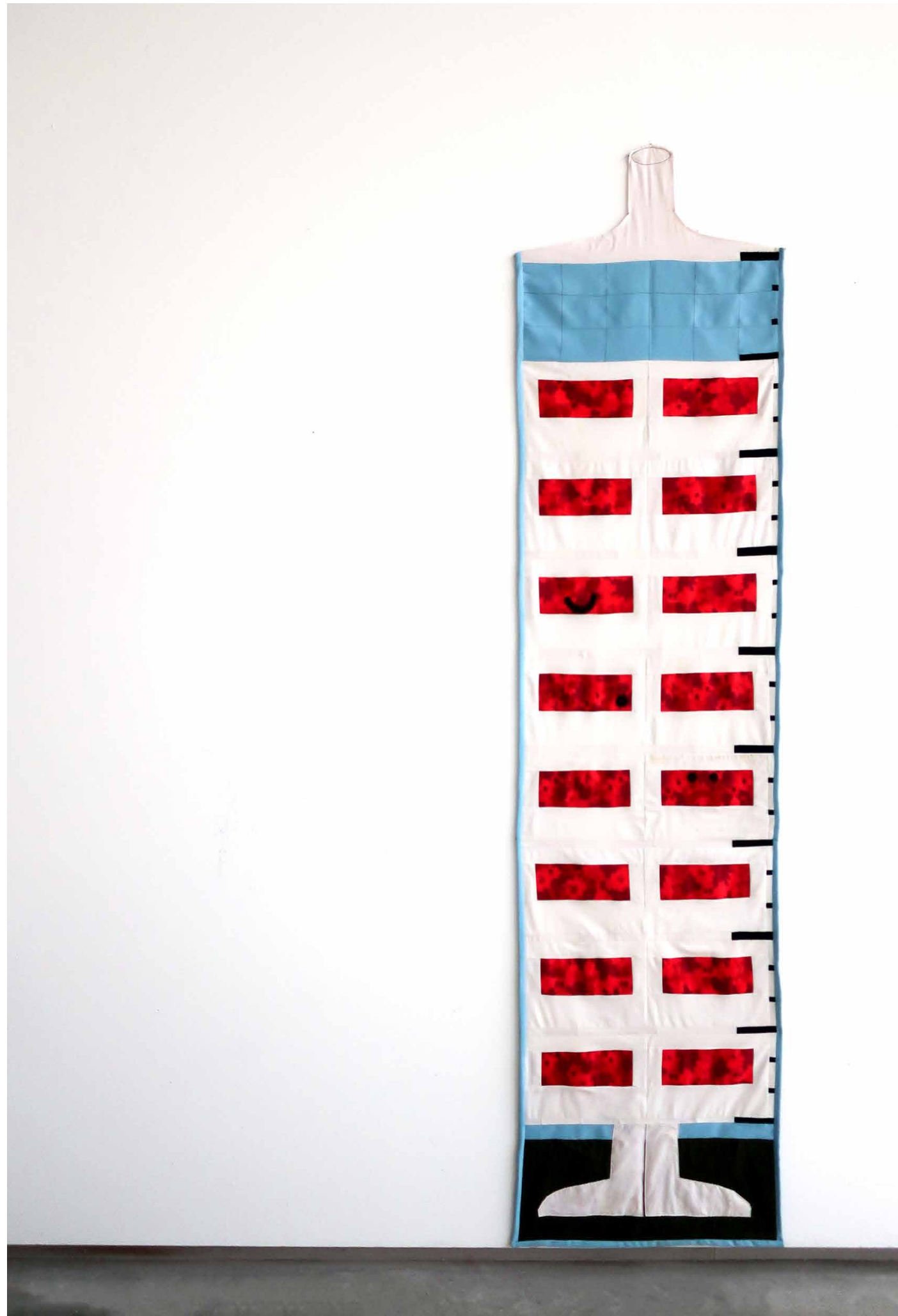
"Two artists who came to us from the 19th century staged a scandalous performance: they beat male visitors with books and made a mountain out of them..."

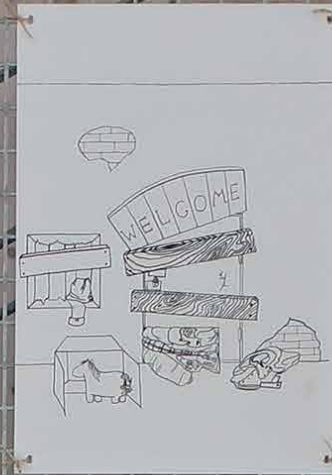
"Syringe Skyscraper: 20 Pearls of Post-Soviet Architecture..."

Etc

Threads of started and unfinished stories that I unsuccessfully try to tie together.









DNA at Fine-Arts School of Nantes, 2022

“Alors, l'idée est la suivante : un cube, un représentant de la nature (tropicale au départ) et un trou!

Un cube, une grenouille, un trou rectangulaire.

Un cube, un arbre de bouleau, une fissure dans la planète.

Un cube, une salamandre, un cratère géant pour l'extraction de diamants.

Un cube, une taupe, une topiaire.

Un cube ouvert, un sanglier, des yeux, beaucoup d'yeux, le nombre d'yeux augmente et la dualité en noir et blanc devient un échiquier”

(Excerpt from the exhibition description)

2 circles of chairs: an inner circle, in which a round table devoted to “Nature” is held, and an outer circle: the audience. Outside these circles, anthropomorphic beings wander, sometimes reduced to a pair of shoes and a triangle, which is either a hat or a body, sometimes to the flower face kind of seafish. At the entrance to the round table, tickets are checked by a cyborg made of found objects, an homage to the guard from Thomas Bernhard's book “Old Masters”, somewhere in the distance on a vase, the lion from “The Wizard of Oz” sheds bitter tears.

