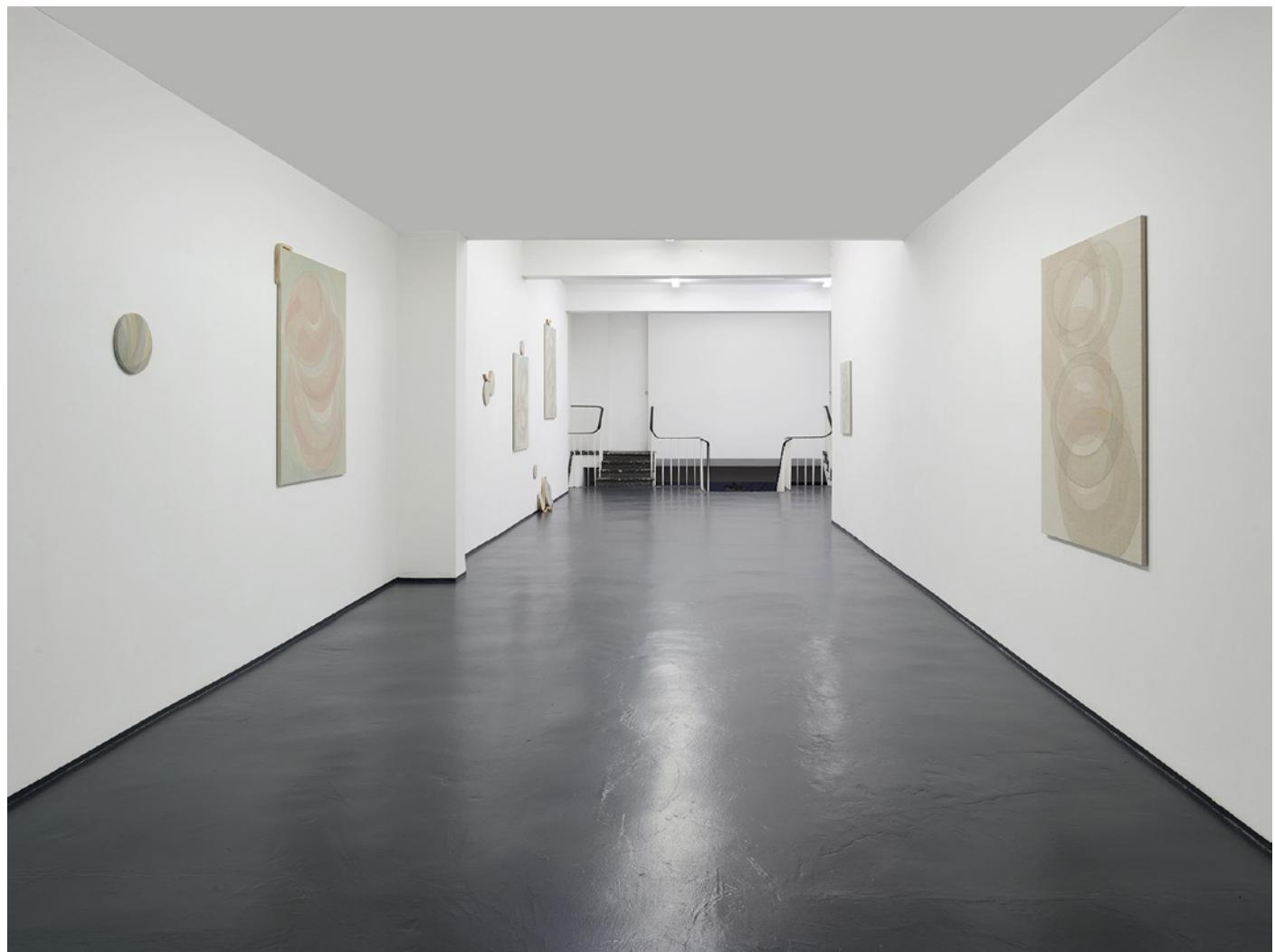

Philipp von Rosen Galerie

Yelena Popova
This Certifies That
November 18, 2017 – January 20, 2018

Philipp von Rosen Galerie



Yelena Popova
This Certifies That
November 18, 2017 – January 20, 2018
Installation view

Philipp von Rosen Galerie



Untitled, 2017

Mixed media on linen

82 x 147 cm (total)

82 x 66,3 cm (canvas each), 31,6 x 14,5 cm (wood)

Diptych

EUR 7.000

The above mentioned prices include VAT

Philipp von Rosen Galerie



Yelena Popova
This Certifies That
November 18, 2017 – January 20, 2018
Installation view

Philipp von Rosen Galerie



Untitled, 2017
Mixed media on linen
Ø 25,9 cm
EUR 1.200

The above mentioned prices include VAT

Philipp von Rosen Galerie



Untitled, 2017
Mixed media on linen
137 x 106,5 cm
EUR 7.000

The above mentioned prices include VAT

Philipp von Rosen Galerie



Yelena Popova
This Certifies That
November 18, 2017 – January 20, 2018
Installation view

Philipp von Rosen Galerie



Untitled, 2017
Mixed media on linen
Ø 26,1 cm each
EUR 2.400

The above mentioned prices include VAT

Philipp von Rosen Galerie



Untitled, 2017

Mixed media on linen

117 x 96,5 cm / Ø 19,1 cm

EUR 6.500

The above mentioned prices include VAT

Philipp von Rosen Galerie



Untitled, 2017

Mixed media on linen

Ø 19,3 cm / Ø 25,9 cm / 49,5 x 41,5 cm / Ø 25,9 cm

EUR 3.500

The above mentioned prices include VAT

Philipp von Rosen Galerie



Untitled, 2017
Mixed media on linen
137 x 106,5 cm
EUR 7.000

The above mentioned prices include VAT

Philipp von Rosen Galerie



Untitled, 2017

Mixed media on linen

122 x 92 cm / Ø 26 cm / 112 x 97 cm

EUR 10.000

The above mentioned prices include VAT

Philipp von Rosen Galerie



Untitled, 2017
Mixed media on linen
82 x 62 cm
EUR 4.000

The above mentioned prices include VAT

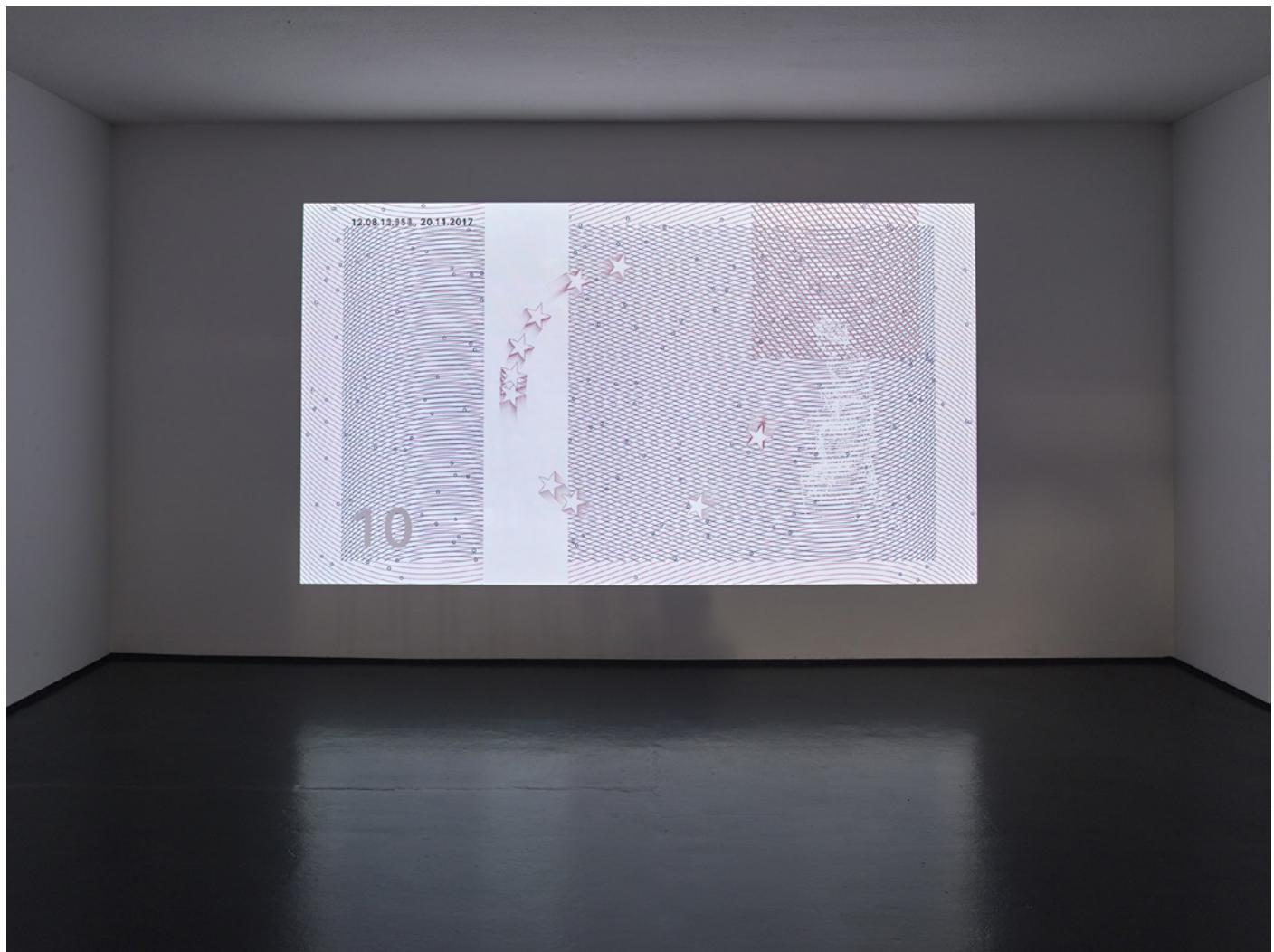
Philipp von Rosen Galerie



Untitled, 2017
Mixed media on linen
137 x 106,5 cm
EUR 7.000

The above mentioned prices include VAT

Philipp von Rosen Galerie



This Certifies That, 2016

Code-generated computer performance, 16:9, 4 channel sound

In collaboration with Noel Murphy (programming), Rebecca Lee (sound), Caroline Trutz, Nathaniel Mann and Frank Abbott (voices), James Brouwer (technical support)

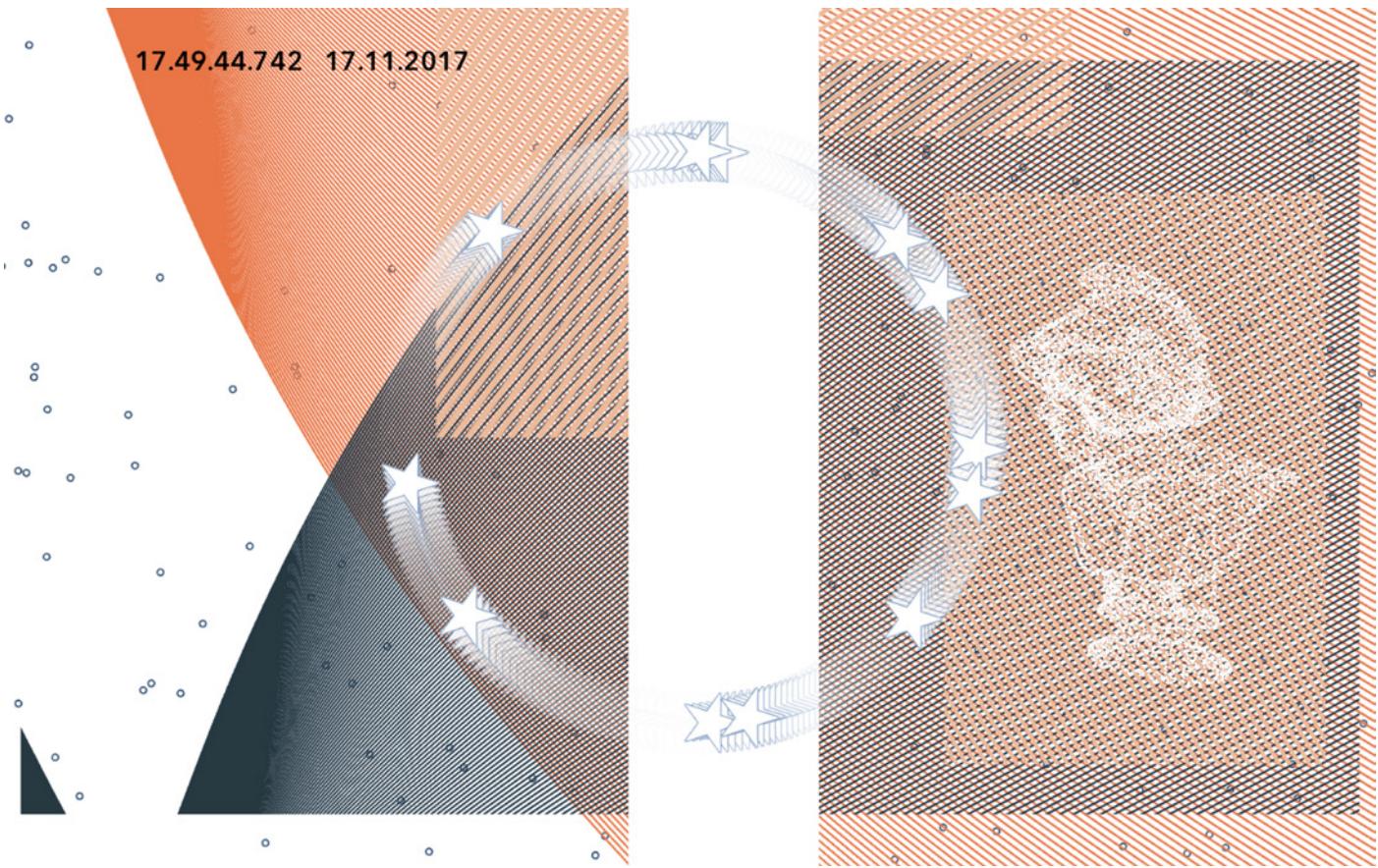
Installation view

Ed. of 3 + 1 AP

EUR 8.000

The above mentioned prices include VAT

Philipp von Rosen Galerie



Philipp von Rosen Galerie

Yelena Popova

This Certifies That

Opening on November 17, 2017 at 7 pm

Exhibition from November 18, 2017 to January 20, 2018

We are pleased to inaugurate on November 17, 2017, at 7 pm *This Certifies That*, our third solo exhibition with Yelena Popova (*1978 in USSR).

Popova continues relating social and political issues with the formal language of her painting installations, this time pioneering a 'hypnotic abstraction' through the work with computer codes and repetitive circular gestures.

The central piece of the exhibition is *This Certifies That* that also gives the show its title. It was shown for the first time in 2016 in Popova's solo-exhibition *After Image* at Nottingham Contemporary. *This Certifies That* is a code-generated computer performance projected on a wall with sound. A computer in real-time generates images reminiscent of Euro banknotes in denomination of 5 to 500 Euro (with convoluted and interlocking Guilloche lines and 3D scans of sculptures from The Collection. Art and Archaeology in Lincolnshire, a museum and gallery in Lincoln, UK). The elements that make up the image constantly shift in potentially infinite patterns, at some point the whole sequence crashes, and then rebuilds itself. The visual stream is accompanied by a soundtrack, that can be described as an algorithmic composition (sound developed in collaboration with Rebecca Lee, and inspired by Cornelius Cardew's music experiments). A constantly morphing sonic landscape is built from different sources, including sampled audio, human and simulated voices. The computer voices with different accents read sentences which are randomly selected by the machine-world to formulate different propositions.

Yelena Popova was inspired to do this work when reading about a group of anarchists around the photographer, engineer and inventor Leon Warnerke, that attempted to crush Russia's (and with it the world's) economy at the end of the 19th century – by flooding the market with an excess of forged banknotes. So, the global market, the invisibility (and enormous effectiveness) of the financial currents, the fact that the bank notes abstract the value by certifying it, all play a role. But also, the excess of images, goods, currency, and of course, the contemporary problem of algorithm generated Tweets that influence our consumer and political choices. The hypnotic effect of the movement of the capital is formally empathized by the infinitely rotating ring of stars (in the projection) and by the repetitiveness of curvilinear gestures in the adjacent paintings.

Popova's painting installations play against the conventions of painting display, the equilibrium of the installation can be seen as an equivalent of a (still utopian?) dream of balance of the economic powers. The paintings are made with Popova's own medium with the layers of transparent paint creating a bodiless image, similar to the immateriality of digital images.

Yelena Popova, who is 'Visiting Professor at Helsinki Fine Art Academy' in 2017-18, has enjoyed several prestigious residencies in the last couple of years. She has just returned from Mallorca, where she spent a few weeks at CCA Andratx, one of the largest centers of contemporary art in the Balearic Islands as well as the rest of Europe. Before this, she was for one year „Artist in Residence“ at Girton College, University of Cambridge. Only recently, one of her paintings was acquired by the New Hall Art Collection at Murray Edwards College, University of Cambridge, the largest collection of modern and contemporary art by women artists in Europe.

Philipp von Rosen Galerie

Yelena Popova

This Certifies That

Eröffnung am 17. November 2017 um 19 Uhr

Ausstellung vom 18. November 2017 bis 20. Januar 2018

Wir freuen uns, am 17. November 2017 um 19 Uhr mit *This Certifies That* die dritte Einzelausstellung Yelenas Popovas (*1978 in der USSR) in der Galerie in Anwesenheit der Künstlerin zu eröffnen.

Wie schon zuvor, verknüpft Popova gesellschaftlich-politische Themen mit der formalen Sprache ihrer Gemäldeinstallationen. Dieses Mal bereitet sie, durch die Arbeit mit Computer-Codes und repetitiven, kreisförmigen Gesten, zusätzlich den Weg für eine „hypnotische Abstraktion“.

Die zentrale Arbeit ist *This Certifies That*, eine Installation, die der Ausstellung auch ihren Titel gibt. Sie wurde erstmalig 2016 in Popovas Einzelausstellung *After Image* in Nottingham Contemporary gezeigt. *This Certifies That* ist eine durch einen Code hervorgebrachte und an die Wand projizierte Computer Performance mit Klang. Der Computer generiert hierbei in Echtzeit Formen (mit ineinander verwickelten und überlappenden Guilloche-Linienzügen und 3D Scans von Skulpturen aus The Collection. Art and Archaeology in Lincolnshire, einem Museum in Lincoln, UK), die an Euro-Scheine erinnern und Werte zwischen 5 und 500 annehmen. Die zu Bildern werdenden Elemente verändern sich ununterbrochen bis an einem bestimmten Punkt das gesamte Bild zusammenbricht und der Aufbau wieder von vorne beginnt. Begleitet wird dieser Prozeß von einer Tonspur, die als algorithmische Komposition beschrieben werden kann (Ton entwickelt in Kooperation mit Rebecca Lee und inspiriert von Musikexperimenten Cornelius Cardews). Die sich kontinuierlich verändernde Klanglandschaft entsteht aus Tönen verschiedener Quellen, unter anderem aus gesampelten menschlichen und simulierten Stimmen mit unterschiedlichen Akzenten, die Thesen deklamieren, die ihrerseits vom Computer ausgewählt wurden.

Yelena Popova wurde zu dieser Arbeit angeregt, als sie von einer Gruppe von Anarchisten um den polnischen Fotographen, Ingenieur und Erfinder Leon Warnerke las, die Ende des 19. Jahrhunderts die russische Wirtschaft zum Einsturz bringen (und damit die Weltwirtschaft schädigen) wollte, indem sie gefälschte Banknoten massenhaft in Umlauf brachte. So spielen der globale Markt, die Unsichtbarkeit (und gleichwohl gigantische Wirksamkeit) der Geldströme, die Eigenschaft, daß Werte bei Geldnoten auf abstrakte Weise durch Zertifizierung entstehen, eine Rolle. Aber auch der Überfluss an Bildern, Waren, Währungen und an – heutzutage – durch Algorithmen generierten Tweets, die unsere Entscheidungen zu Konsum und Politik zu steuern suchen, spielen hier hinein. Der hypnotische Effekt von Kapitalbewegungen wird formal – im Video – durch den endlos rotierenden Ring aus Sternen und – in der Malerei – durch die Wiederholung kurvenförmiger Gesten unterstrichen.

Die Gemäldeinstallationen konterkarieren die üblichen Installationsformen von Malerei. Ihr Gleichgewicht kann als Metapher für den (noch immer utopischen?) Traum vom Gleichgewicht ökonomischer Kräfte verstanden werden. Die Gemälde sind in einem von Popova selbst angemischten Medium gemalt; die Schichten transparenter Farbe schaffen körperlose Bilder, vergleichbar mit der Immaterialität digitaler Bilder.

Yelena Popova, die von 2017 bis 2018 „Visiting Professor at Helsinki Fine Art Academy“ ist, konnte in den letzten Jahren von verschiedenen Residenz-Stipendien profitieren. So ist sie gerade aus Mallorca zurückgekehrt, wo sie einige Wochen am Centro Cultural Andratx verbrachte. Zuvor war sie für ein Jahr „Artist in Residence“ am Girton College der University of Cambridge. Erst kürzlich fand eine ihrer Arbeiten Eingang in die New Hall Art Collection am Murray Edwards College in Cambridge, die Kunst von Frauen gewidmet ist.

Philipp von Rosen Galerie

Yelena Popova

	lives and works in Nottingham
1978	born in USSR
1995–2000	BA degree in Set Design & Technology, Moscow Art Theatre School (MHAT), Moscow
2007	Postgraduate Diploma in Fine Art, Byam Shaw at Central Saint Martins, London
2009–2011	MA degree in Painting, Royal College of Art, London

Selected Solo Shows

- 2017 This Certifies That, Philipp von Rosen Galerie, Cologne
Elements, Girton College, University of Cambridge
- 2016 After Image, Nottingham Contemporary, Nottingham
- 2015 Unsensed, Hatton Gallery, Newcastle (curated by Madeleine Kennedy)
Recite a Painting, Upton House, National Trust, Warwickshire
- 2014 A World to Gain, Figge von Rosen Gallery, Cologne
Drying Time, Paradise Row, London
- 2013 Unsolvable Moments, 'Why Painting Now', Curated_by_Vienna (curated by Lina Dzuverovic)
Nameless Nobles, Solo Show, NN Gallery, Northampton (curated by Catherine Hemelryk)
The Portrait Gallery, Cole Gallery, London
- 2012 Portrait Gallery Withdrawn, part of Abstract Possible, East Side Projects, Birmingham
(curated by Maria Lind)
Olympic Throw, Zabludowicz Collection 'Invites', London
UNNAMED, Figge von Rosen Gallery, Berlin

Selected Group Shows

- 2017 Blue. Seventeen (Grotova, Neelova, Popova), Osnova Gallery, Moscow
Drawing Biennale, Drawing Room, London
Seventeen. (Grotova, Neelova, Popova) Centrala, Birmingham
- 2016 EchtZEIT, The Art of Slowness, group show, Kunstmuseum, Bonn
Perpetual Uncertainty, curated by Ele Carpenter, Buildmeseet, Umea
New Visions, Curated by Marial Lind, Tensta Kunsthalle, Stockholm
Now for Tomorrow, from the Nottingham Castle collection, Nottingham
- 2015 Dispaly Show, Temple Bar Callery, Dublin and Eastside Projects, Birmingham (curated by Gavin Wade)
Future Light, MAK, Vienna Biennale, Vienna (curated by Maria Lind)
The Decorator and the Thief, Nothern Gallery for Contemporary Art, Sunderland (curated by George Vasey)
30 Years of the Future, Castlefield Gallery, Manchester
- 2014 The Other Side, Garage project space, Moscow (curated by Snejana Krasteva)
- 2013 Group show, Regina Gallery, Moscow
Infinite City, CCA Wattis Institute for Contemporary Arts, San Francisco
The Futures of the Past, Kunst Raum Riehen, Basel (curated by Heidi Brunschweiler)
Group show, Nicodim Gallery, Los Angeles
- 2012 Gaiety is the most outstanding feature of the Soviet Union, Saatchi Gallery, London
Selma Parlour/ Yelena Popova, Horton Gallery, New York
Twofold: Gregor Hylla/ Yelena Popova, Outpost Gallery, Norfolk
The Red Mansion Art Prize Winners Exhibition, Royal Academy, London
Joyful Archipelago, Yinka Shonibare's Guest Projects, London

Philipp von Rosen Galerie

- 2011 New Sensations, Victoria House, London
Bloomberg New Contemporaries, at Sheffield; and ICA, London
Keep Doors & Passages Clear, White Columns Gallery, New York (curated by Tom Godfrey)

Awards and Fellowships

- 2017 Arts Council Grant
2014 Arts Council Grant
2013 Shortlisted for The Arts Foundation Awards 2014: Painting
Arts Council Grant
2011 The Outset Prize, London
The Parallel Prize, London
The Red Mansion Prize, London
2010 RCA Oberon Book Award / Second prize, London

Selected Institutional Collections

- Arts Council Collection, London
Girton College, Cambridge
New Hall Art Collection, Cambridge
Nottingham Castle Collection, Nottingham
Outset Purchase Prize, RCA Permanent Art Collection, London
Parallel Media Group Collection, London
RU Arts Gallery, Moscow
Saatchi Gallery, London
Zabludowicz Collection, London