

Eléna Nemkova

Affective Accidences

Sculptures
2017

www.eleananemkova.com

Affective Accidences

The work consists in a series of sculptural translations of data and 3D visualisations obtained with technologies used in neurobiological research.

With the works of the series *Affective Accidences*, I put together the solidifications of emotions, elaborated on the basis of 3D fMR brain scans and subjective testimonies from people who have been through various emotional experiences.

Every sculpture corresponds to the three-dimensional graphic of the activities of various parts of the brain: an 'emotional crust' which has physical consistency.

This means that the works are still connected to their emotional framework, yet as substances irreversibly removed from the body, in which they are created and frozen in their nudity. Once generated in the brain and then detached and solidified, they can no longer live with any independent function.

Technically, the sculptures are combinations of various layers of material, both organic (interweaving birch bark, natural pigments) and artificial (bi- and mono-component resins).

Each sculpture is presented in an all-round view, showing an organic and perishable side and another synthetic side which mixes with the woven part, invading it and penetrating it irremediably, impregnating it with resins that block it in the representation of a spasm or an interrupted flow.

The unfinished edges and margins, often torn, suggest the possibility of reading the sculptures as fragments or shreds.

Some of the sculptural objects have a performance version. Isolated as they are, they regain a newly vital horizon when accompanied by a body. What's more, the people who serve to hold them or interact with them determine the scale – often improbable – of the emotion represented, to the point of generating a sense of understanding: the sculpture as a trophy, as a dying organism, suffering or infant.

Or – and here the sensation of the onlooker may change completely – sculpture as an articulation that collapses, precipitates as it melts away downwards, which a person rests on and at the same time supports – almost as if it were a drapery, the epidermal cover left in a wardrobe, the drama of something that slithers out of grasp, a glued sheet peeling away. In both cases, the humans are invited not to serve as a completion but rather to identify empathically with a sculpture that visualises destinies and makes them known: the very existences, qualities and possible dysfunctions of other humans.

Sculptures as self-sufficient organisms, pervaded by temperature which modulates them by freezing them, elements laid bare by the scanning process.

Photo credit:
Emanuele Biondi

Performers:
Umay Kuo
Maurizio Pelosi
Simone Rainer

Courtesy: The artist
© Elena Nemkova

Media:
woven birch bark, natural pigments, bi-component resin, industrial top-coating
Dimensions:

Contacts:
elena@elenanemkova.com
H Gallery, Paris www.h-gallery.fr/en/































