

Elena

Greta

Falcini

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Am I more of an alchemist than an artist?

I focus on the experiment, on inventing material and on exploring its complex correlation. Aren't art and alchemy essentially related?

Both transform materials and explore complex correlations. Scientists express themselves with specific formulaic language while I as an artist am searching for figurative formulas that have a certain influence on the consciousness of human beings. My artwork will influence the observers' state of mind by momentarily mirroring their inner-self through abstract shapes.

untitled, 2022, self-developed material mixture,
wooden disc, sculpture diameter 320 cm,
exhibition view "FUTURA. Measuring Time",
Hamburger Kunsthalle

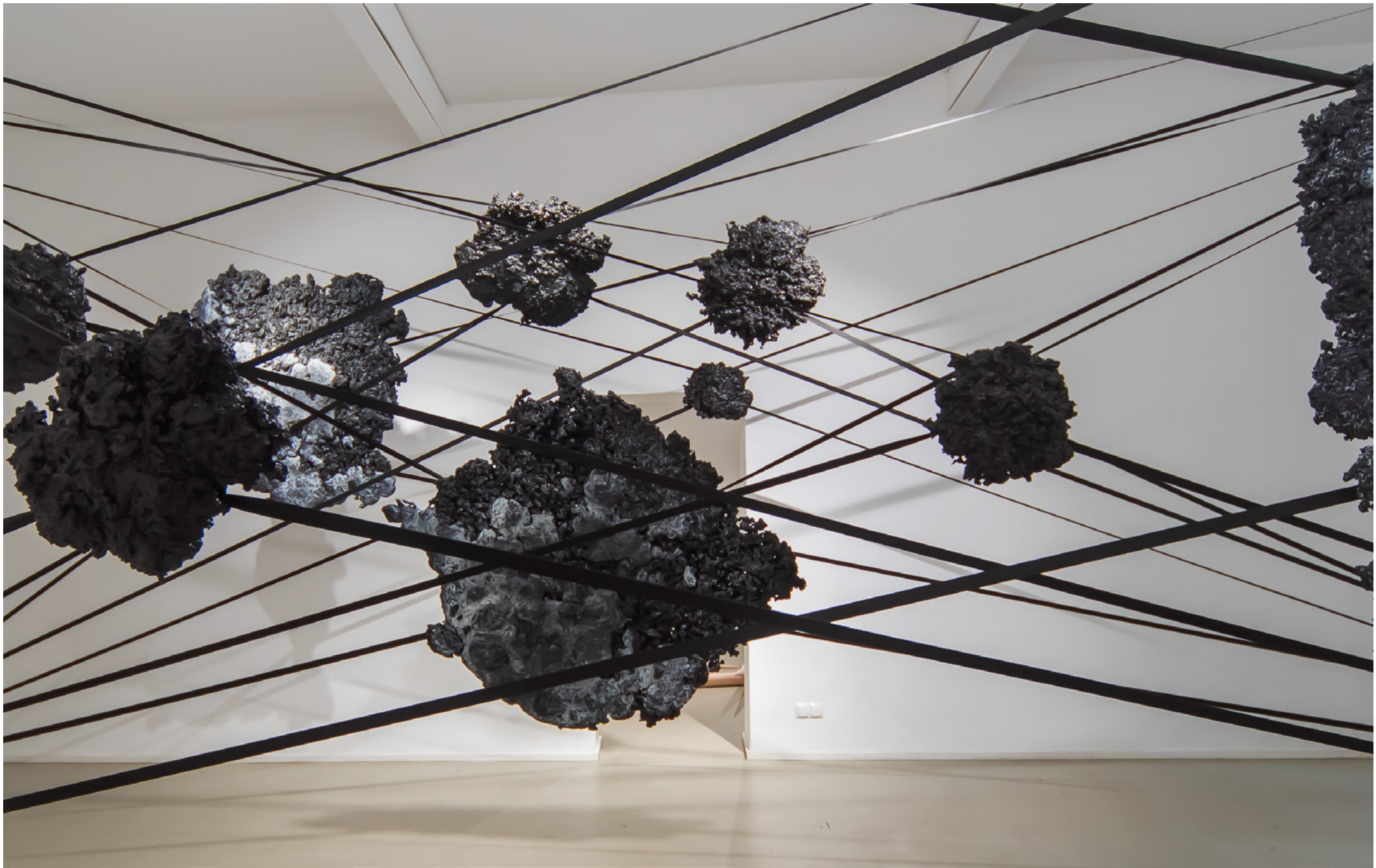






untitled, 2022, self-developed material mixture,
wire ropes, 300 x 750 x 10 cm, sculpture dimensions
169 x 187 cm, exhibition view "FUTURA. Measuring
Time", Hamburger Kunsthalle



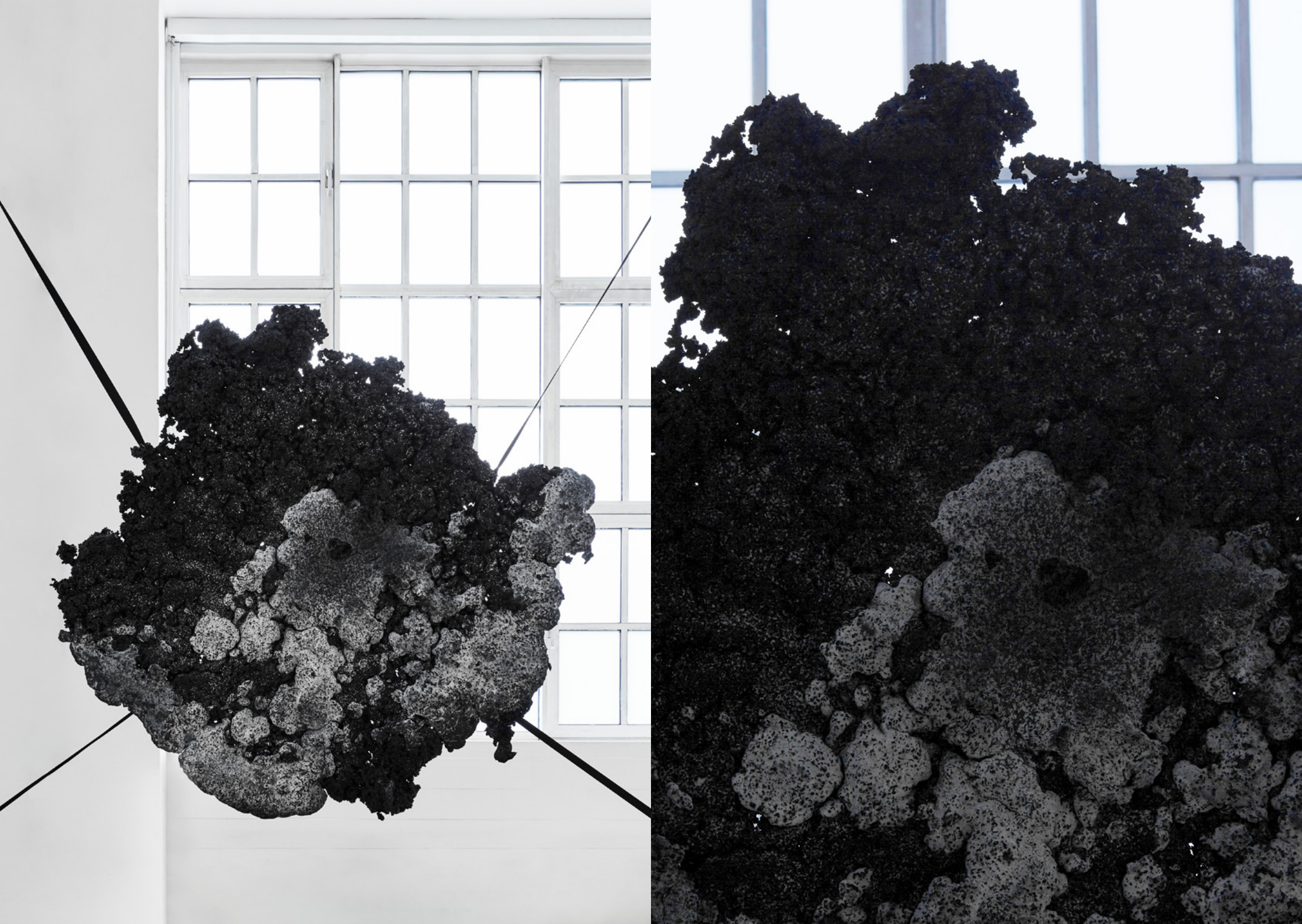


untitled, 2021, self-developed material mixture,
tension straps, 380 × 900 × 500 cm, exhibition view
Frappant Gallery Hamburg



untitled, 2020, self-developed material
mixture, tension straps, window film,
500 × 350 × 10 cm,
sculpture diameter 120 cm, exhibition view
Master exhibition 2020, HFBK Hamburg

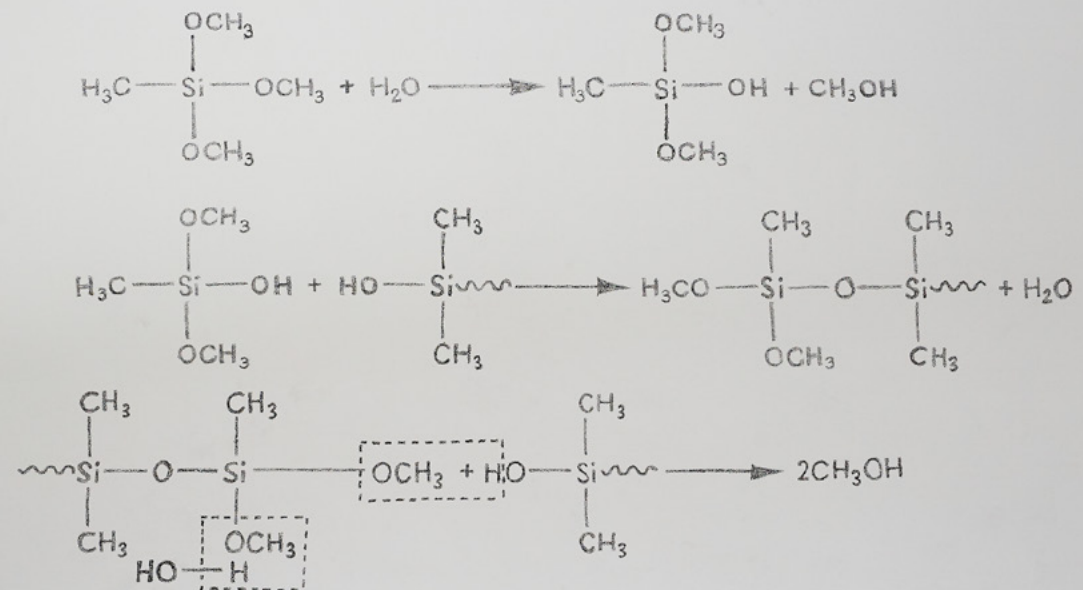






Untitled, 2020, room installation 54 m²,
microscope video, sound, laboratory table,
formula of chemical synthesis, shoes,
room view Master exhibition 2020,
HFBK Hamburg

For this artistic work I sent a material sample of
one of my self-invented plastics to a laboratory
in Great Britain and asked the scientists to exa-
mine it with a laser microscope with up to 2000x
magnification. The video of the filmic searches
was recorded directly from the laser microscope.



For this work I sent a material sample as well as the ingredients of one of my materials to a professor of plastics chemistry and instructed him to create the chemical structural formal for my self-developed material.



**untitled, 2019, self-developed material
mixture, 38 x 42 x 7 cm, exhibition view
Frappant Gallery Hamburg**

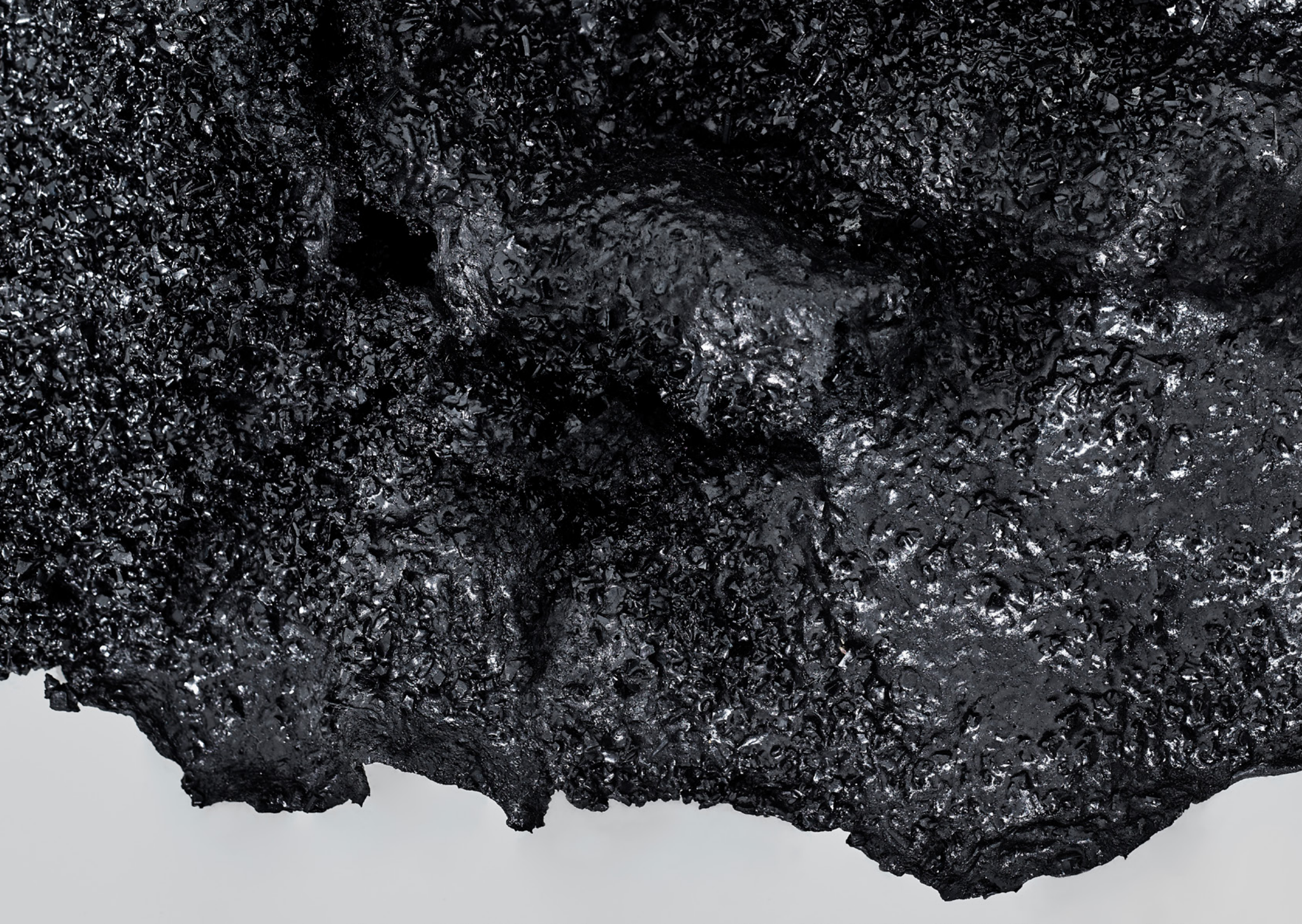






untitled, 2019, self-developed material
mixture, 60 × 80 × 50 cm, exhibition view
Frappant Gallery Hamburg







room view Bachelor exhibition 2018,
HFBK Hamburg

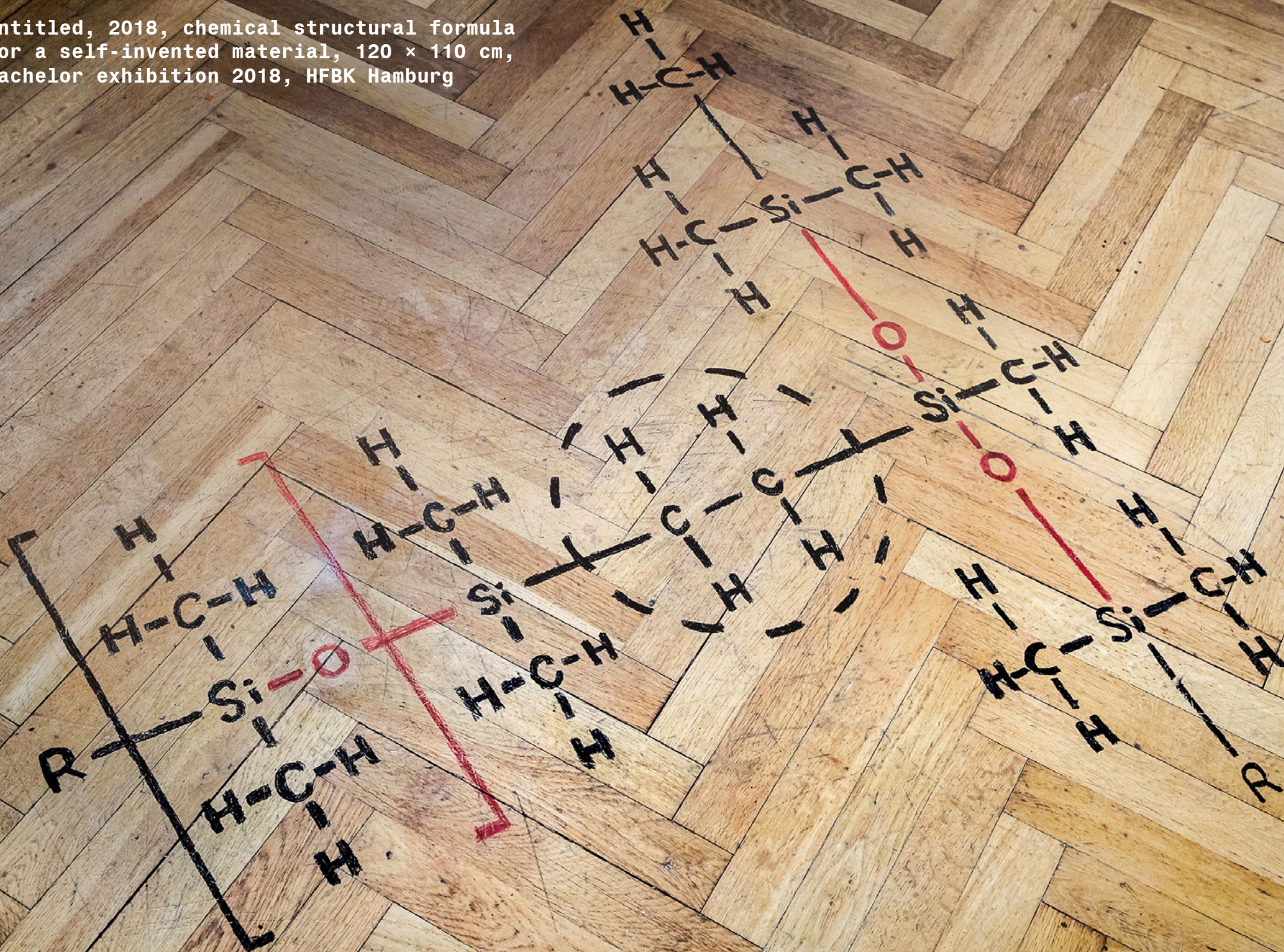
**untitled, 2018, self-developed material
mixture, 80 × 55 × 45 cm,
Bachelor exhibition 2018, HFBK Hamburg**



untitled, 2018, sound insulation rubber,
rubber granules, soot, sulfur powder,
285 × 280 × 30 cm, Bachelor exhibition
2018, HFBK Hamburg



untitled, 2018, chemical structural formula
for a self-invented material, 120 × 110 cm,
Bachelor exhibition 2018, HFBK Hamburg



untitled, 2018, mixed liquid plastics,
steel, 100 × 70 × 30 cm, annual exhibition
2018, HFBK Hamburg



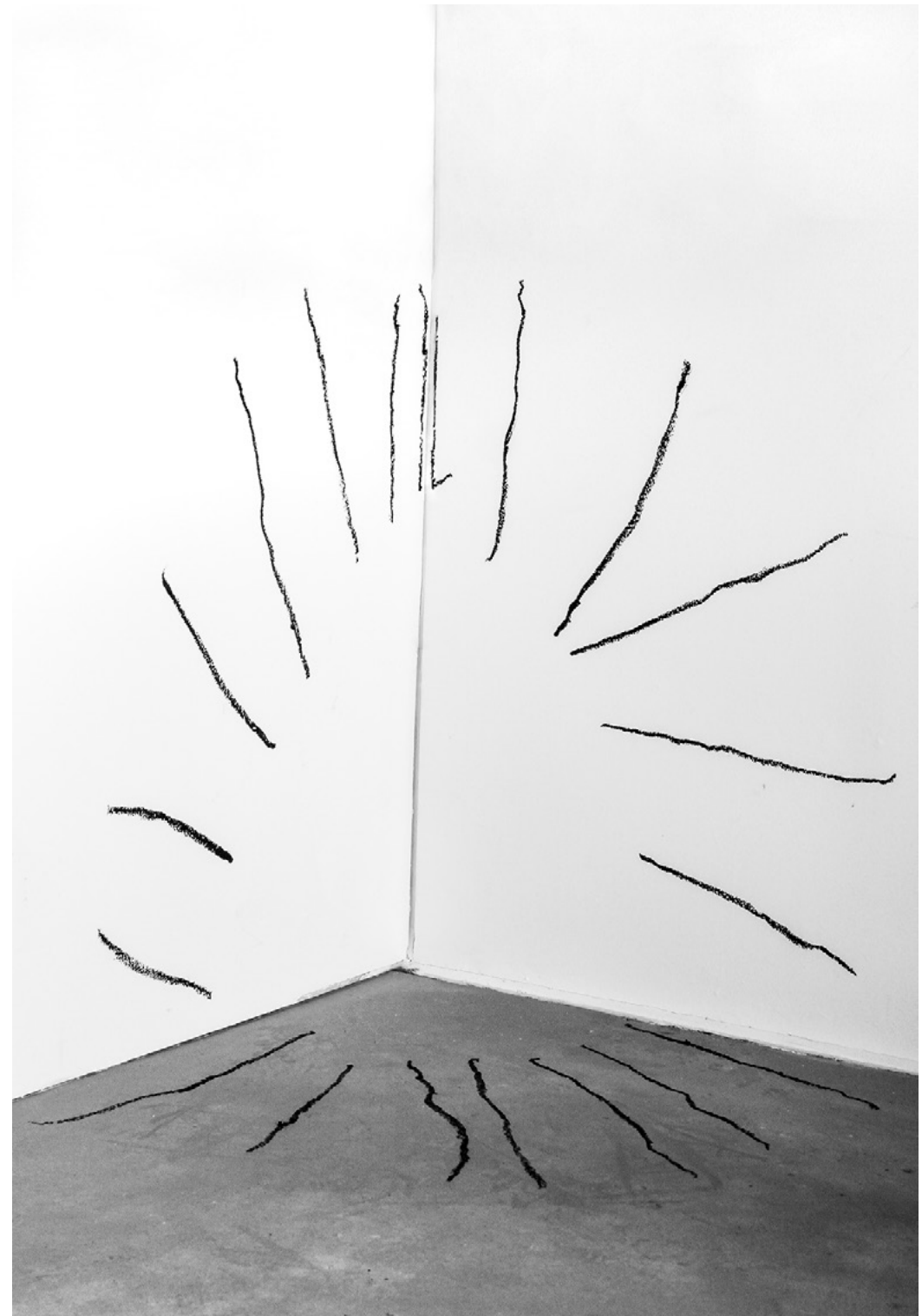


untitled, 2017, mixed liquid plastics,
steel, 92 × 138 × 10 cm, studio view





untitled, 2017, performance with self-
developed oil chalk, 120 × 200 × 135 cm,
HFBK Hamburg

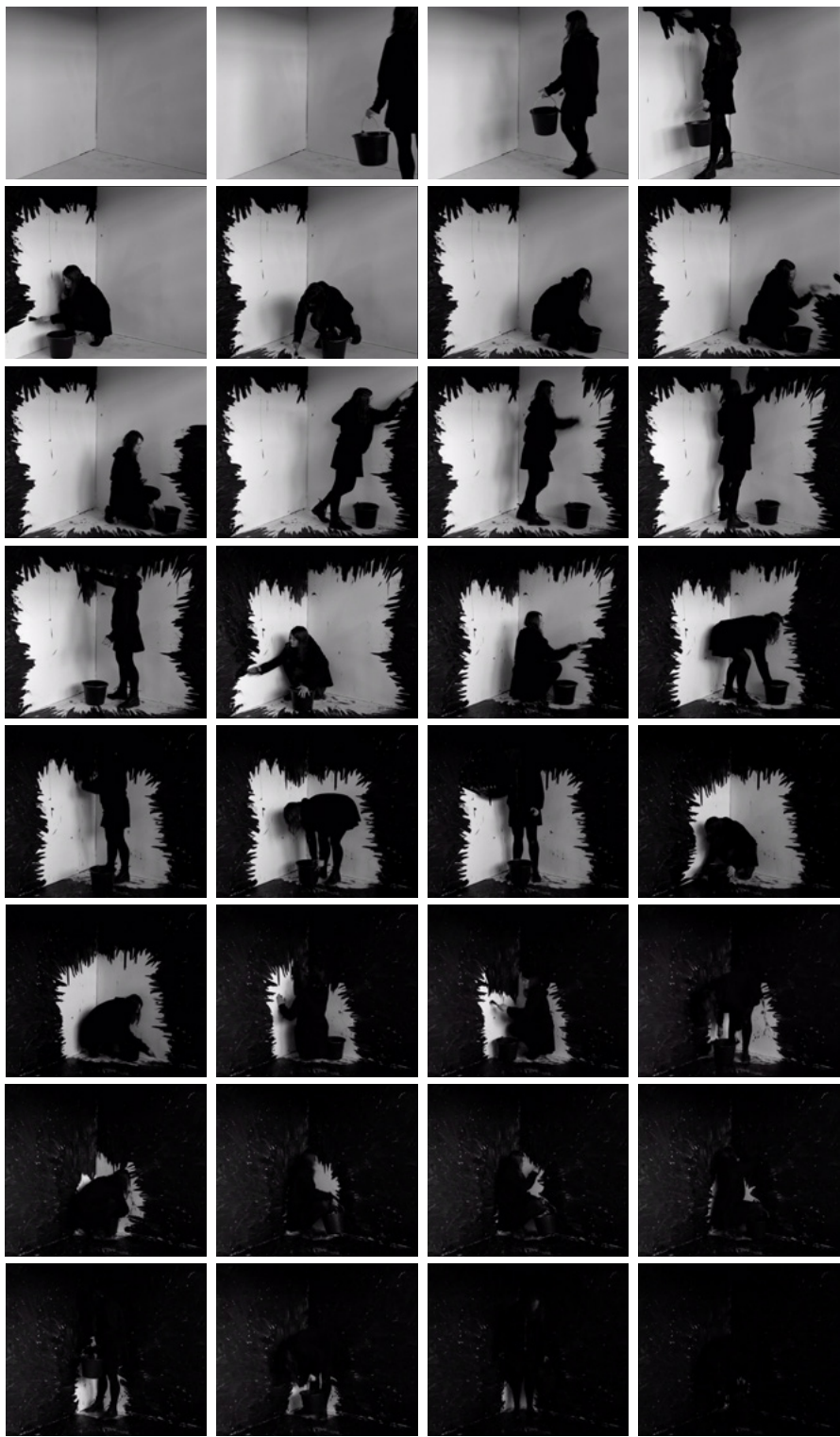




untitled, 2017, video, 119 minutes,
performance with self-developed paint
and scraper, HFBK Hamburg



I locked myself in a room for 24 hours and used a spatula to paint the walls, floor and ceiling completely black with self-mixed paint. I spent the night in the same room. After waking up I used the spatula again to paint the room white again with self-mixed paint. The room was equipped with cameras and high-precision microphones to document the performance.



untitled, 2015, stamp of silicone on paper
with self-developed paint, 240 × 150 cm,
studio view



untitled, 2015, stamp of silicone on paper
with self-developed paint, 250 × 150 cm,
studio view



1. untitled, 2014, silicone, 60 × 100 × 15 cm

2. untitled, 2014, silicone, crylon, steel,
50 × 50 × 80 cm

3. untitled, 2014, silicone, polyvinyl-
chloride, 40 × 50 × 5 cm

1

2

3

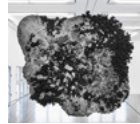
Exhibition view Bundeskunsthalle Bonn,
"Attitudes" 2016



works from 2014 until 2022 (selection)



<> untitled, 2022, self-developed material mixture, wooden disc, sculpture diameter 320 cm



<> untitled, 2022, self-developed material mixture, wire ropes, 300 x 750 x 10 cm



<> untitled, 2021, self-developed material mixture, tension straps, 380 x 900 x 500 cm



<> untitled, 2020, self-developed material mixture, tension straps, window film, 500 x 350 x 15 cm



<> untitled, 2020, room installation 54 m², microscope video, sound, laboratory table, formula of chemical synthesis, shoes



<> untitled, 2019, self-developed material mixture, 38 x 42 x 7 cm



<> untitled, 2019, self-developed material mixture, 60 x 80 x 50 cm



<> untitled, 2018, self-developed material mixture, 80 x 55 x 45 cm



<> untitled, 2018, sound insulation rubber, rubber granulate, soot, sulfur powder, 285 x 280 x 30 cm



<> untitled, 2018, chemical structural formula for a self-invented material, 120 x 110 cm



<> untitled, 2018, mixed liquid plastics, Steel, 100 x 70 x 30 cm

works from 2014 until 2022 (selection)



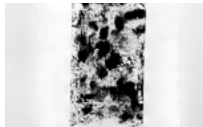
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self-developed oil chalk, 120 × 200 × 135 cm



<> untitled, 2017, video, 119 minutes,
performance with self-developed paint



<> untitled, 2015, stamp of silicone on paper
with self-developed paint, 240 × 150 cm



<> untitled, 2015, stamp of silicone on paper
with self-developed paint, 250 × 150 cm



<> untitled, 2014, silicone, 60 × 100 × 15 cm



<> untitled, 2014, silicone, crylon, steel,
50 × 50 × 80 cm



<> untitled, 2014, silicone, polyvinylchloride,
40 × 50 × 5 cm

Creation process

In the search for supposed realities of a material it is my quest to invent the material by myself. My art is not about imitation but rather about ever-growing becoming that snatches out emotions from me and in the best case from the viewers as well in order to make affections tangible.

The mixing of constantly new material components represents the alchemical and almost meditative part of my creative process. Meanwhile, I have a collection of my own material recipes available to me, whereby I have not yet produced a material twice as I always vary the mixing proportions.

The duration of the curing or vulcanization of my plastics varies from mixture to mixture depending on room temperature and mixing ratio. It would be excellent if the observer could experience the material as time being frozen just like I do.

After the curing or vulcanization new castings are created constantly and they serve as a basis for new plastic objects. The castings are rolled, squeezed, affixed on the wall with steel, laid out, stretched etc. The material should be strained to the core with its limits being tested.

At the center of my creative process is an emotion that I have at the beginning of my work or a feeling that I remember and I try to put it into motion in a way that the observer can feel it too. My goal is to concentrate on a mood and charge it atmospherically to a state of silence, to create sculptural works that appear as sensually cool abstractions.

Every plastic object creates its own reality as it comes into being, and I often don't know what that will be when it begins. But isn't that a beauty in sculpture? Not knowing where the supposed realities of a material and the resulting sculpture are and to influence it until you have found it?

Studies

- <> 2018 - 2020 Master of Fine Arts, sculpture, Hochschule für bildende Künste HFBK Hamburg, class of Pia Stadtbäumer and Martin Boyce
- <> October 2019 - March 2020 study of Fine Arts at Akademie der bildenden Künste Vienna
- <> 2014 - 2018 Bachelor study of Fine Arts, sculpture at Hochschule für bildende Künste HFBK Hamburg, class of Pia Stadtbäumer
- <> 2018 guest lecture with Michael Beutler, HFBK Hamburg
- <> 2014, 2015 guest lecture with Ceal Floyer, HFBK Hamburg

Scholarships and prizes

- <> 2023 studio scholarship "Quartierskünstlerin"
- <> 2022 Demetrios Award prizewinner
- <> 2022 Nomination for scholarship "Märkisches Stipendium" in the field of fine arts, sculpture
- <> 2022 Nomination for Gustav-Weidanz-Preis
- <> 2022 studio scholarship Goldbekhof, Hamburg
- <> 2021 - 2022 stART.up scholarship Claussen-Simon-Stiftung
- <> 2021 Mentoring fellowship HFBK with artist Katja Aufleger
- <> 2021 Rundgang50Hertz Award of Nationalgalerie Hamburger Bahnhof - Museum für Gegenwart, Berlin
- <> 2014 - 2020 student scholarship Friedrich-Ebert-Stiftung
- <> August 2020 Artist travel scholarship USA by FES
- <> winter semester 2019/20 study scholarship at Akademie der bildenden Künste Vienna
- <> 2019 New York City Artist Residency Award, Mothership NYC

Artist residencies

- <> February 2022 Belgrade Artist in Residence, Serbia
- <> March/April 2021 Studio Residency Hinterconti, Hamburg, Germany
- <> February/March 2021 Residencia Internacional d'Art, Can Serrat, Barcelona, Spain
- <> August/September 2019 Mothership NYC, New York City, USA

Publications and appearances

- <> 2022 Lerchenfeld Nr.61, "Fünf Zentimeter Ewigkeit"
- <> 2022 JOSHA - Journal of Science, Humanities and arts
- <> 2022 "FUTURA. VERMESSUNG DER ZEIT" exhibition catalog, Hamburger Kunsthalle
- <> 2021 "Rundgang", exhibition catalog Rundgang50Hertz, Nationalgalerie Hamburger Bahnhof Staatliche Museen zu Berlin
- <> 2020 "AI and Fine Art", Überdacht#2, magazine for humanities and social sciences
- <> 2020 graduate catalog Hochschule für bildende Künste HFBK Hamburg
- <> 2018 "Absolvent*innen", graduate catalog Hochschule für bildende Künste HFBK Hamburg
- <> 2015 "Attitudes", exhibition catalog Friedrich-Ebert-Stiftung

Past exhibitions (selection)

- <> July/August 2023 "Next Visit #18", Next Visit, Berlin, Germany
- <> June/July 2023 "Lovestories", Künstlerhaus Sootbörn, Hamburg, Germany
- <> June 2023 "TRIANGLE", Studio 52, Munich, Germany
- <> June 2023 "DRAWING MACHINE", Quartiers-atelier Dulsberg, Hamburg, Germany
- <> March 2023 "USE IT OR LOSE IT", Quartiers-atelier Dulsberg, Hamburg, Germany

Past exhibitions (selection)

- <> February 2023 “dark energy“, Goldbekhof, Hamburg, Germany
- <> November 2022 Artissima/Edicola 51, Turin, Italy
- <> October/November 2022 Selection Exhibition for the Märkische scholarship 2023, Industriemuseum Menden auf Gut Rödinghausen, Menden, Germany
- <> October 2022 “CHATTY MATTER“, Hundred Years Gallery, London, United Kingdom
- <> August/September 2022 “WAS IST FIKTION?“, Künstlerhaus Sootbörn, Hamburg, Germany
- <> June/July 2022 “this is not a playground“, PostKultur gallery, Hamburg, Germany
- <> May/June 2022 “in relation to” Positionen junger Bildhauer*innen aus Deutschland, Burg Galerie im Volkspark, Halle, Germany
- <> April/May 2022 ”When complexities coincide“, PostKultur gallery, Hamburg, Germany
- <> January - April 2022 “FUTURA. Vermessung der Zeit“, Hamburger Kunsthalle, Hamburg, Germany
- <> October 2021 “NERVOUS SYSTEM SYMPHONY“, group exhibition Vierter Stock, Berlin, Germany
- <> June/July 2021 “Triade“, Frappant Gallery, Hamburg, Germany
- <> June 2021 “Rundgang50Hertz“, Nationalgalerie Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany
- <> February 2021 “a ROOM will be Read to you – an archive of Rooms by class of Martin Boyce“, HFBK Hamburg, Germany
- <> December 2020 “in the box“, Künstlerhaus Sootbörn, Hamburg, Germany
- <> October 2020 “2 Augen sehen mehr als 4“, Vierter Stock, Berlin, Germany
- <> October/November 2020 “Tied & Pickled“, group exhibition Nachladen, Hamburg, Germany

Past exhibitions (selection)

- <> June 2020 "Wer anderen eine Grube gräbt", Mom Art Space, Hamburg, Germany
- <> January 2020 "4Pi", Akademie der bildenden Künste Vienna, Austria
- <> November 2019 "Ritual & Revolte. What is to be done", Vienna Art Week, Austria
- <> November 2019 "Serendipity Systems" exhibition Raum Linksrechts, Hamburg, Germany
- <> September 2019 "Salon", Last Frontier NYC, New York City, USA
- <> July 2019 "Blackbox", exhibition Frappant Gallery, Hamburg, Germany
- <> 2016 "Attitudes" II, group exhibition, Bundeskunsthalle Bonn, Germany
- <> 2015 "Attitudes" I, group exhibition, Haus am Lützowplatz, Berlin, Germany

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