



JU Pos ARTHENA

Julia Sinelnikova is a Russian multimedia artist, born in Jerusalem, Israel and raised in Texas. She had her first solo exhibition in Houston at age 16, and has since exhibited internationally, as well as curated a variety of exhibitions. She has exhibited at prominent institutions such as the Contemporary Art Museum of Houston, The Oulu Museum of Art, Williamsburg Art & Historical Center, and Dumbo Art Center in Brooklyn. Sinelnikova has also presented site-specific installations during Miami Art Week (Art Basel) annually since 2011. Passionate about bringing communities together around creative events, she co-organized Bushwick Open Studios for over five years. In 2012 she helped organize GO, the first Brooklyn-wide open studio festival. She lives and works in Brooklyn.

Arthena: When I think of your work, I think of two media: mylar and light. How did you start working with mylar? How has it informed your work?

Julia Sinelnikova: I have always worked extensively with flat materials, and pursued figurative collage and painting for quite some time before I developed a sculptural practice. I first encountered Mylar as architectural drafting film when searching for an alternative substrate for lithography in college.

I am interested in the tension between solid and transparent, the liminal border between what is there and not there. Fractal imagery, layered reflections and geometry in nature inform my work. I feel my work lives during my personal process of creation, and through the audience as they experience it. For this reason it is very important to me that the work is changing, moving, creating a new environment for the viewer to step out of their mental space.

What inspires you as an artist?

JS: Living in a world greatly controlled by technology, I utilize transparent sculptural elements and light play as a metaphor – intangible structures controlling physical space, just as digital interactions control human life. The site is of utmost importance in the development of my projects, inspiring me to activate unusual spaces such as industrial buildings and outdoor areas.

The cyclical nature of life and recursive ideas guide my work conceptually. I draw inspiration for my patterns from my photography of organic forms and fractal imagery, which I document during my travels and edit to create base images for three-dimensional works. Transitional light play in nature and digitally fragmented images both translate into obsessive patterns which crawl throughout my sculptural constructions. The repetitive and cumulative process of physically cutting out the structure of my sculptures serves a performative function – just as I absorb information and images in tiny fragments through digital media, I build a complex form utilizing small cuts, which creates a sense of calm similar to that of repetitive actions we engage in with computers.

How do you see the art market and the art world changing?

JS: Coming of age in the time of sprawling art fairs, record auction prices and megagalleries, I feel the art world has become much more stratified in a way. The presentation standards in these hyper-commercialized settings place strict limits on what is aesthetically acceptable, catering to an overtly formalist, apolitical market. Ironically, I feel we are living in a time of cutting-edge experimentation with interactive installation, new media, and sensory-reactive art. The disparity between the high brow art world and underground scenes has become more pronounced, leaving some of the most important work being done without the proper platforms.

While an ever more commercialized art world abstracted by celebrity culture has become a norm, I do feel very inspired by the new culture of international collaboration and DIY aesthetics that have emerged in its wake. Artists adapt. The internet keeps DIY communities around the world in contact with each other and allows artists and activists to make significant interventions. Censorship and growing police states are motivating artists towards time-based work – physical and digital performance – which engages audiences outside of traditional mass media. Unfortunately new media is difficult to monetize within a system that puts top value on the object, in which the artist has very little by way of intellectual property protections and royalty rights.

Where do you see your artwork fitting in today's art market?

JS: While I feel some of my sculptural work fits better into the traditional art market, my overall aesthetic is centered around nontraditional elements such as movement and light. The proper platforms and venues for presenting new media performance and light-based work do not yet exist, but artists are building them. I have personally found music events to be suitable settings for my interactive installations, as sensory engagement is central to them and nighttime light settings are ideal for my work. Still, I yearn for more art institutions to provide devoted space, time and funding for site-specific work.

If you could give one piece of advice to a new collector, what would it be?

JS: Befriend artists and know their work personally. Interpersonal interaction is the key to understanding and discovery.

What are you working on now?

JS: I am in the final phase of work on a room-sized light sculpture which I began during my residency in Northern Finland in the spring of 2014, Black Fairy Egg Nest. It will be my most intricate work to date. In addition, I regularly present installations and projections for live music events in Brooklyn and beyond. I periodically collaborate with fellow installation/light artist JJ Brine at VECTOR Gallery in NYC on exhibitions and performance events. I am also working on my jewelry line, OracleWares, and developing light-up costume pieces for a performance series.

Tell us about your favorite gallerists that we should know.

JS: Kyle Clairmont Jacques and Alexander Johns of SIGNAL gallery have been bringing some genre-bending new media and sculpture projects to fruition in Brooklyn and beyond.

Artist sites: Tumblr (<http://lmnl.tumblr.com>), www.juliasinelnikova.com (<http://www.juliasinelnikova.com>)



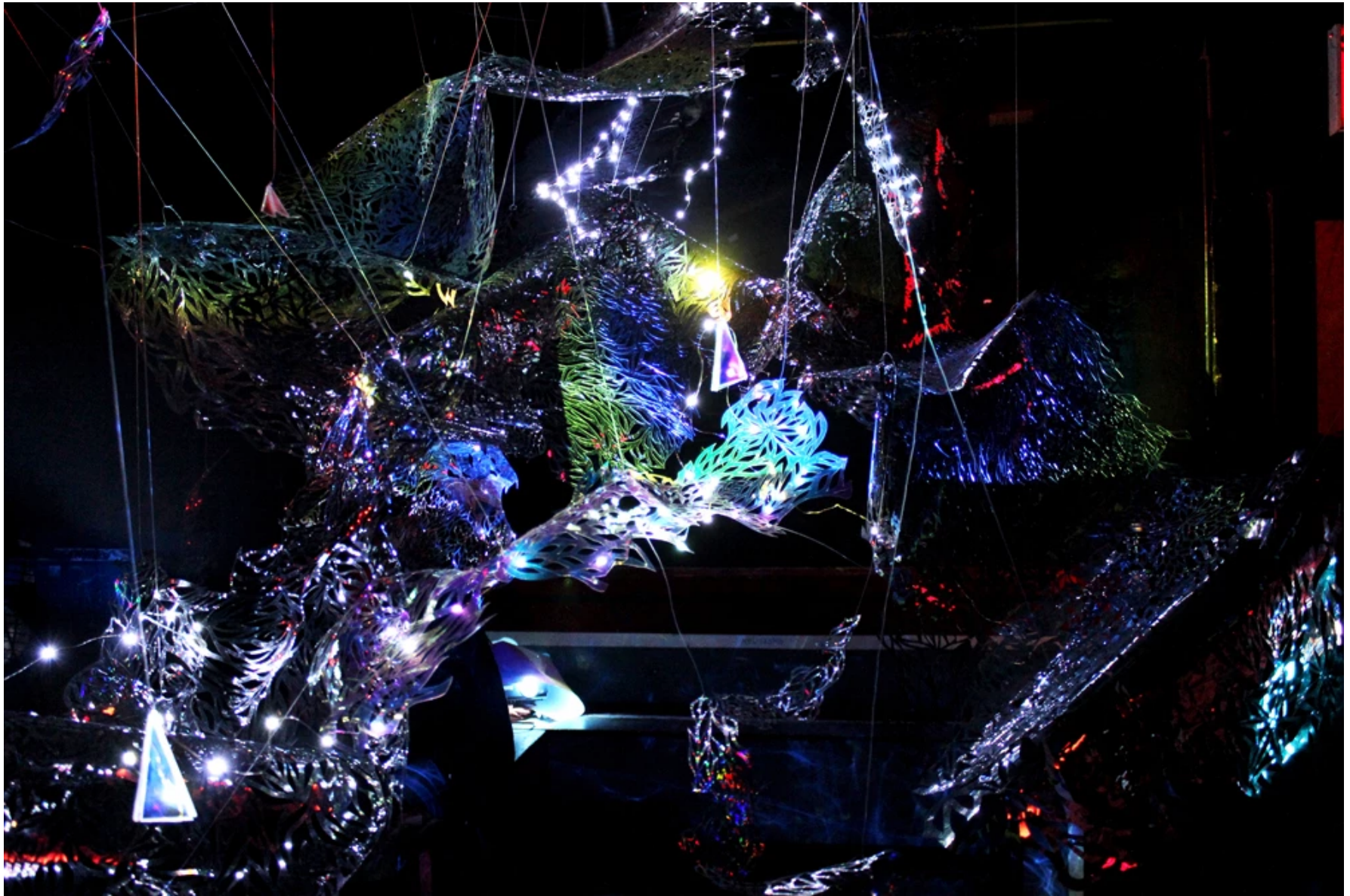
Julia Sinelnikova as THE ORACLE at VECTOR Gallery NYC. (Photo courtesy of: Weird Magic / Erez Avissar)



The "Fairy Organs" light sculptures are created primarily of hand cut vinyl and mylar which is sewn into the desired shape and then coated with clear resin. This installation view shows three of the series arranged to create a colored light environment. The installation in this photo took place at ROX Gallery. (Photo courtesy of: Elliot Goldstein)



"Crystal Figments", hand cut mylar, projected light. 14ft x 10ft x 6ft, 2014. (Photo courtesy of: Julia Sinelnikova)



"Crystal Fragments" was a custom installation commissioned for a New Year's Eve concert at Brooklyn Night Bazaar. Comprised of hand cut mylar, lasercuts from handmade designs, LED lights, acrylic crystals, a resin sculpture, and four projected videos from three angles, the piece came alive through transitional light play. (Photo courtesy of: Julia Sinelnikova)







"Fairy Organ III: Breath", hand cut vinyl, mylar, monofilament, resin, dichroic pigment, copper LED lights. 8ft x 4ft x 4.5ft, 2014. (Photo courtesy of: Julia Sinelnikova)

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