

Alina Kopytsia

PORTFOLIO  
selected works 2020-2023

# I LOVE YOU TOO

“I Love Too” is a series of textile collages that depict the idea of twinning in relationships. Through these artworks, the concept of mirroring and reflecting each other is explored in different variations.



I love you too II; 2023; textile collage; 95 x 33 cm



I love you too I; 2023; textile collage; 47 x 60 cm



I love you too V; 2023; textile collage; 75 x 135 cm



I love you too V; 2023; textile collage; 43 x 61 cm

# PRIME POWER

The shape and title of the textile collage “Prime Power” were inspired by the “Prime Tower”, a skyscraper surrounded by a green-shaded glass facade that rises in Zurich’s gentrified Kreis 5 district.

In order to fill in the business center with personages, I depicted people and other creatures in office wear by recycling iconic images from pop culture and art history. There are references to artworks of Damien Hirst, Robert Mapplethorpe, Matthew Barney, and Henri Matisse; to the movies: Monty Python “The Ministry of Silly Walks”, franchise James Bond, “Secretary” 2002 with Maggie Gyllenhaal; and to New Age practices such as meditation, yoga and shibari. The work “Prime Power” focuses on themes such as toxic masculinity, power dynamics, freedom, individualism and conformism.



Prime Power; 2022; textile collage; 126 x 250 cm



# PILLOW.BOOK

When the full-scale invasion of Ukraine began, I experienced a lot of different feelings and emotions. Emotions were coming up one after the other, and multiple emotions would arise at the same time. The project Pillow.Book became a kind of therapy. I had gone through different mental and emotional states and was trying to deal with each of them separately, one by one. The embroidered words on soft pillow blocks, in the colors of the Ukrainian flag - yellow and blue, became an outlet for expression.



Pillow.Book; 2023, textile collage, foam, size variables  
Installation view; Kunst für diese Stadt, Helmhaus, Zurich, Switzerland



Pillow.Book; 2023; textile collage; foam; dimensions variable



# I FEEL...

In the series of workshops "I feel...", participants had an opportunity to create their own works of art from recycled fabric to express their feelings about the war in Ukraine. Workshops were open to everybody who wanted to support Ukraine in the current crisis and learn the technique of textile collage.



# WHITE FLOWERS



White Flower XII; 2019; Porcelain; 22 x 14 x 8 cm  
Installation view: Beyond Baroque; Schloss Waldeg

White Flower XII ironically remind of Baroque stucco through their floral motive, but they are not “just decorations”: the asymmetrical white flowers could initially recall female genitals, but assume each time another form through the fluidity of the Baroque waves yet revealing their hard materiality.  
<https://www.artchateau.org/2022-schloss-waldeg>



# FLASHBACK



Flashback is a silicone sculpture, which display in a niche under the portico in the castle's garden and flanked by two full body statues.



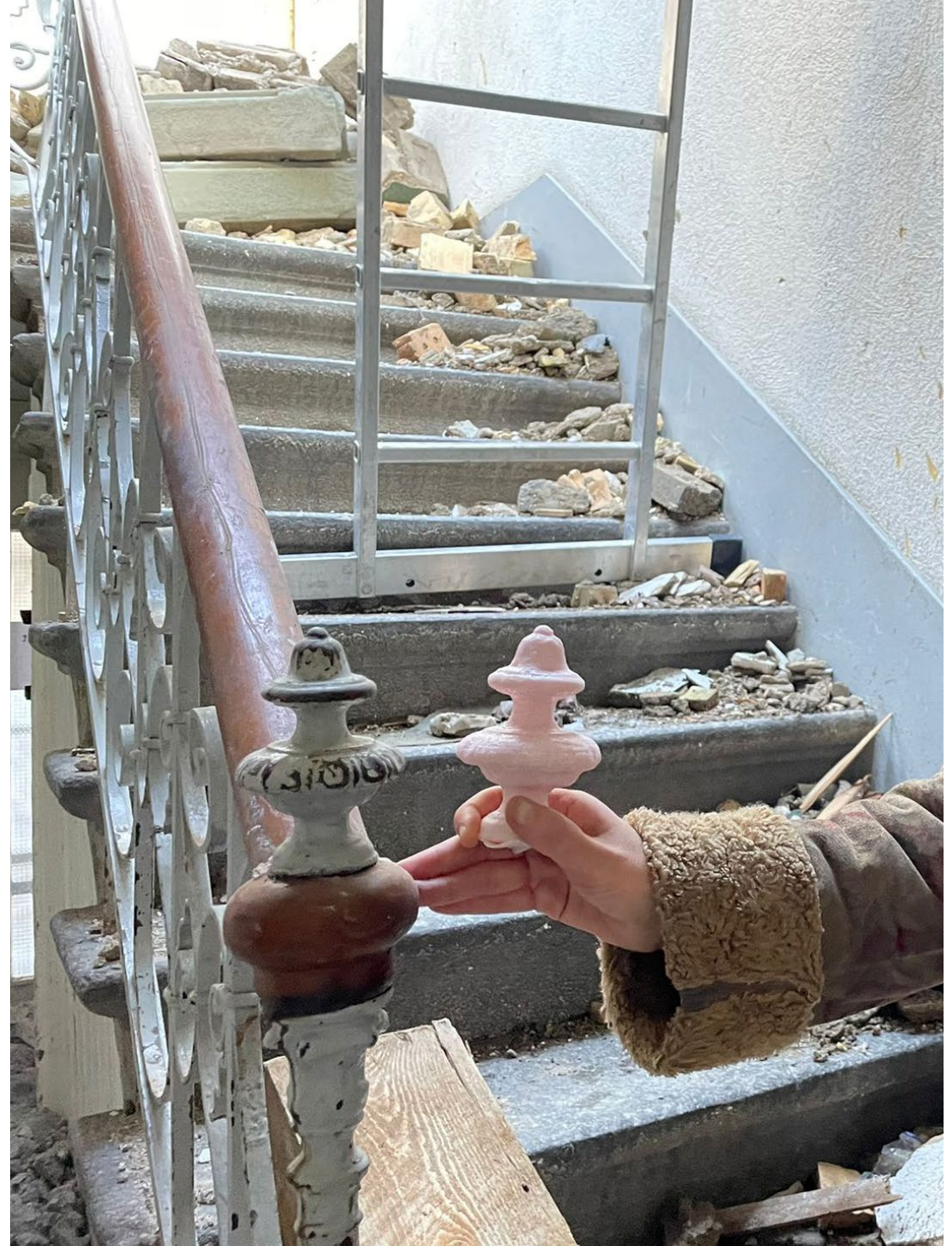
Flashback, 2022; silicone; 220 x 110 x 10 cm

# FROM ZURICH WITH LOVE



From Zürich with love I-VIII; 2021; silicone; dimensions variable. Installation view: Intertwining, Dienstgebäude, Zürich

“From Zurich with love” is a series of handmade silicone objects. They are casts made from architectural elements in the city of Zurich, such as decorative ends of metal fences in front of buildings or small wooden sculptures at the beginning of stairs. By changing the colors and the texture to silicone, these architectural objects emerge into little objects of desire.



The photo was taken in a building at Weststrasse 116, one week before it was completely demolished. I did the cast a few months earlier.

# THE LADY WITH THE DOG

When the lockdown in Canada was strict, it was only possible to go out with your dog after 21:00. One woman went out with her husband on a leash and said to the police that he was her dog. The couple got a fine. I was inspired by this story and made a series of six textile collages, "The Lady with the Dog". There is a female figure dressed like a lady and an almost naked male figure on each collage. The male figure has a mask of a dog. The poses and clothes contain elements of Pet-play, which is known as a practice accepted in special clubs and private spaces. The ladies in the collages are purposefully dressed to meet societal standards of how women should be in the public eye. These include dresses from the 18th, 19th, and 20th centuries and current times. Like many of my other works, this collage is about male and female roles in society, about restrictions and possibilities to transgress them in a playful way.



The Lady with the Dog VI; 2021; textile collage; 35 x 35 cm



The Lady with the Dog I - VI; 2021; textile collage; each 35 x 35 cm

# SAVE ME ON THE CLOUD

In her artistic practice Alina focuses on topics of personal boundaries: physical, mental, intimate, imposed, and voluntary. Her textile work, digitalized for the project, has several interpretations. Here we can see the stormy present of the home office, reflections on the topic of self-isolation, and keeping the distance. But the images of distant human figures are quite unambiguous. Are all these characters freelancers and working in their micro-spaces in coworking? Or is it a virtual space with user icons? They are all different, but still very similar. What unites them: a table, a chair, a typewriter, or a laptop? Are they designers, programmers, managers, journalists? This collective portrait of modern residents of any metropolis draws attention to the theme of the boundaries that everyone independently sets between themselves and the community.

<https://bruederschaft.com.ua/en/kopytsa>



Save me on the cloud; 2020; textile collage; 115 x 92 cm



# THEIR PARTY



“Their party” is a homage to the artwork of Judy Chicago’s “The Dinner Party”. With this piece, I wanted to pay tribute to the people who were (and are) challenging binary social constructions. They are fighting for the acceptance that we have more than two sexes and that

gender is a spectrum. I embroidered portraits of activists, theoreticians, artists, and public figures that I find significant for the queer movement. These portraits are shown with ceramic objects which represent some aspects of gender fluidity.

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Born: 1983, Poliske, Kyiv region, Ukraine

### **Education:**

2006 MA at National Technical University Ukraine "Kyiv Polytechnic Institute"

2020 BA at Zurich University of Arts, Zürich

### **Solo exhibitions:**

2022 - Plains of ambiguity, Ruettimann Contemporary, Zürich

2021 - Intertwining, Dienstgebäude, Zürich

2021 - Twinning, Kulturfürger, Zürich

2020 - Play. Pause. Stop., The Naked room, Kyiv

2019 - TURN, Schcherbenkoart centre, Kyiv

2018 - Something suggestive, In realty, Boston

2017 - Mein Gott, Material, Zürich

2016 - Plug it, Lokal int gallery, Biel

2016 - Puppenhaus, Sihlhalle gallery, Zürich

2010 - Childhood Re-Creation", Raum Junge Kunst /Ratskeller Lichtenberg, Berlin

2008 - Personal Space, finalist of the grant program "Public Space 07-08" of EIDOS Arts Development Foundation, Kyiv

2008 - Windows, within the program for young artists Center of Contemporary Art at NaUKMA and Swiss cultural program in Ukraine, Kyiv

### **Group exhibitions:**

2023 - Kunst in Nomad, Hotel Nomad, Basel

2022 - Kunst für diese Stadt, Helmhaus, Zürich

2022 - Last words from the periphery III, theOff.space, Zürich

2022 - Borderline case 2.0, Budapest Galéria, Budapest

2022 - Restless bodies, The Naked room at Nome Gallery, Berlin

2022 - Beyond Baroque, Schloss Waldeg, Feldbrunnen - St. Niklaus

2022 - Invisible matters; OnCurating Project Space, Zürich

2021 - Past perfect, Kunstpavillon, Luzern

2021 - Screensaver, Atlas, Zürich

2021 - True Grid, unanimous consent, Zürich

2020 - Biennale Ve věci umění / Matter of Art 2020 (VVUMOA); Prague

2019 - Catch of the Year(s), Dienstgebäude, Zürich

2019 - ♀- Positionen zeitgenössischer Künstlerinnen, Kunstpavillon, Luzern

2019 - Collapse Sink, Zurich University of Arts, Zürich,

2018 - A Space of One's Own, PinchukArtCentre, Kyiv

2017 - Enter Art Foundation – 49 Contemporary Artists, Kantgaragen Palast, Berlin

2017 - Die Grenze, an exhibition Organized by Goethe-Institut

2017 - Textus, Visual Culture Research Center Kyiv

2017 - Artwork, Mystetskyi Arsenal, Kyiv, and Dworcowa gallery, Wroclaw

2017 - Bentega, Independent Kiev Scene, SALÒ, Paris

2015 - Zero without a stick, Yermilovcenter gallery, Kharkov

2015 - What in Me Is Feminine?, Visual Culture Research Center, Kyiv

2015 - Moved On!, Shcherbenko Art Centre, Kyiv

2012 - Gender in IZOLYATSIA, Medpunkt, IZOLYATSIA – platform for cultural initiatives, Donetsk

### **Awards and residences:**

Nomination PinchukArtCentre Prize 2013, Kyiv

Nomination "MUHi 2012", Kyiv

01.05.2010-09.07.2010 – residency in Kunst-Stoffe, Berlin

### **Publications:**

NEW IMAGINARIES

Youthful Reinvention of Ukraine's Cultural Paradigm

Edited and Translated by Marian J. Rubchak

Foreword by Martha Kichorowska Kebalo ISBN 978-1-78238-764-0

"The Right to Truth. Conversations on Art and Feminism" edited by Oksana Briukhovetska and Lesia Kulchynska, published by Visual Culture Research Center (Kyiv) in collaboration with European Alternatives (Paris)

### **Public collections:**

Kunstsammlung der Stadt Zürich

Kunstsammlung des Kantons Zürich