

[@elana.rey.art](https://www.instagram.com/elana.rey.art)

# ELANA REY



PORTFOLIO

# BIOGRAPHY

Elana Rey (Elena Mashkova) was born in Moscow to a family of engineers. She graduated the Moscow Aviation Institute, and worked in research institutes, preparing a PHD dissertation.

After Perestroika in Russia, she moved to work in the financial sector, becoming a top manager.

Since her teenage years study in an art school, Elana continued to engage in creativity and self-education in the arts, studying new techniques and modern materials.

The transition to contemporary art opened up new opportunities for self-expression. Since 2022, she has begun to form her own signature style.

Elana works with various modern materials. She expresses her ideas through painting, assemblages, installations, and collages, boldly combining them with her unique style.

Her works explore social, political, and cultural aspects, reflecting the challenges and problems of modern society. Her works are exhibited at international venues in Spain, England, France, as well as at numerous exhibitions and galleries in Russia.

She is member of the Russian Creative Union of Artists.



# ARTIST STATEMENT

In her works, Elana explores hot social issues that affect modern society.

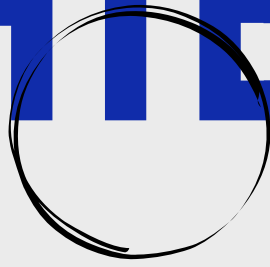
These themes include the transformation from a society of "Creators" to a society of "Consumers", the changing priorities of man in the modern era and the impact of the excessive, junk information flow, especially from Internet technologies.

Through her provocative and visually expressive works, Elana rethinks the generally accepted values of success, inviting viewers to reconsider their life priorities, and challenge established stereotypes.

Using simple images, often with humor and sarcasm, she aims to draw attention to serious social issues and encourage viewers to think about the destructive impact of the consumerist lifestyle on our psyche, our environment and interpersonal relationships, thus inspiring viewers to change for more meaningful and responsible life.



# EXHIBITIONS

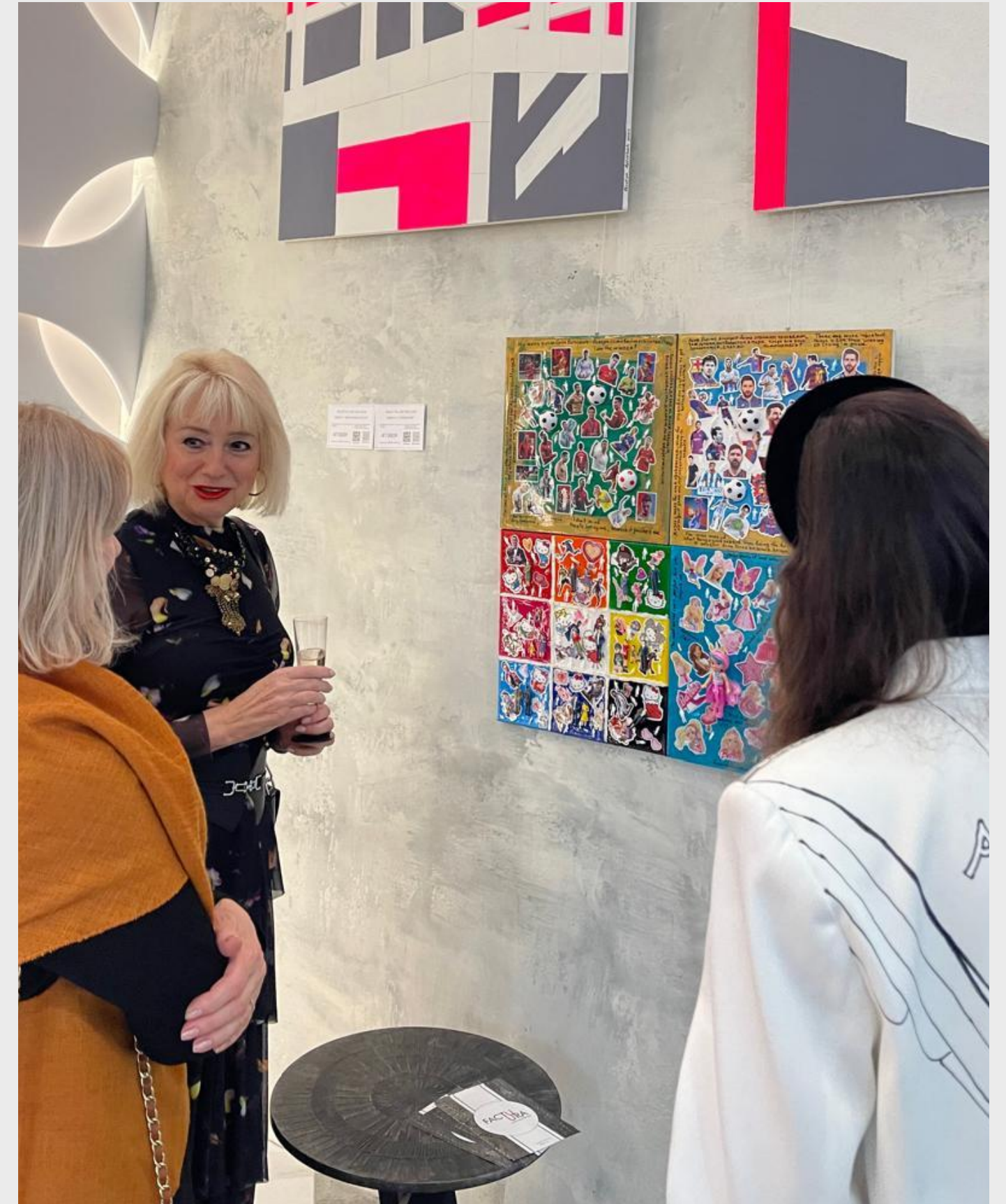


## Solo Exhibitions:

October 2023 - March 2024. Solo exhibition at the German cultural center "Son Bauló" gallery, Mallorca, Spain.

## Group Exhibitions:

- 2024. Exhibition "Happiness is real", ART MAISON gallery, December 20-26, Moscow.
- 2024. Nicoleta Gallery, Berlin, Germany. 01-30 Nov.
- 2024. Thomson Gallery. Zug. Switzerland. 01 -30 Nov.
- 2024. Antibiennale. VII, gallery Spectra, c 15 - 29 Oct, Moscow.
- 2024. ARTEXPO, Paris, France, Oct. 15-20
- 2024. Nicoleta Gallery, Berlin, Germany. 1-30 Oct.
- 2024. Biennale of Women in Art, Chelsea Old Town Hall, Sept. 25-29, London, UK.
- 2024. ECO Festival "Co-creation", with the support of the Ministry of Natural Resources and Environment of the Russian Federation. Film "Messages of Nature to Man", June 5-12, St. Petersburg.
- 2024. "Spring Caravan", contemporary art exhibition, Gallery at the Eastern Cultural Center of the Institute of Oriental Studies of the Russian Academy of Sciences, May 23 to May 31, Moscow.
- 2024. Project "In a Certain Kingdom", Art cluster A53: "Secret gallery", Exhibition May 1 to May 15, Moscow.
- 2024. Art Collecting Gallery, Sretenskom b-re, 6/1. Exhibition from April 29 to June 15, Moscow.
- 2024. ART & DESIGN» in ARTONA GALLERY. Joint exhibition 20.04 – 29.04, St. Petersburg.
- 2022-2023. Series of paintings "4 Quadro" within the framework of the eco-project "Mezhdurechye", Technopark "Skolkovo", Moscow
- 2022-2023. Series of paintings "Seascapes" within the framework of the project "Workshops of Contemporary Art Points on the Map", Nizhny Novgorod Region, Russia.



# CATALOG





# SERIES OF WORKS “MM”

The series consists of four three-dimensional works, each measuring 70x80x6.5 cm.

The size of the overall composition is 160x140x6.5 cm.

Material: canvas on stretcher, acrylic, mixed media.

Year of creation: 2023.

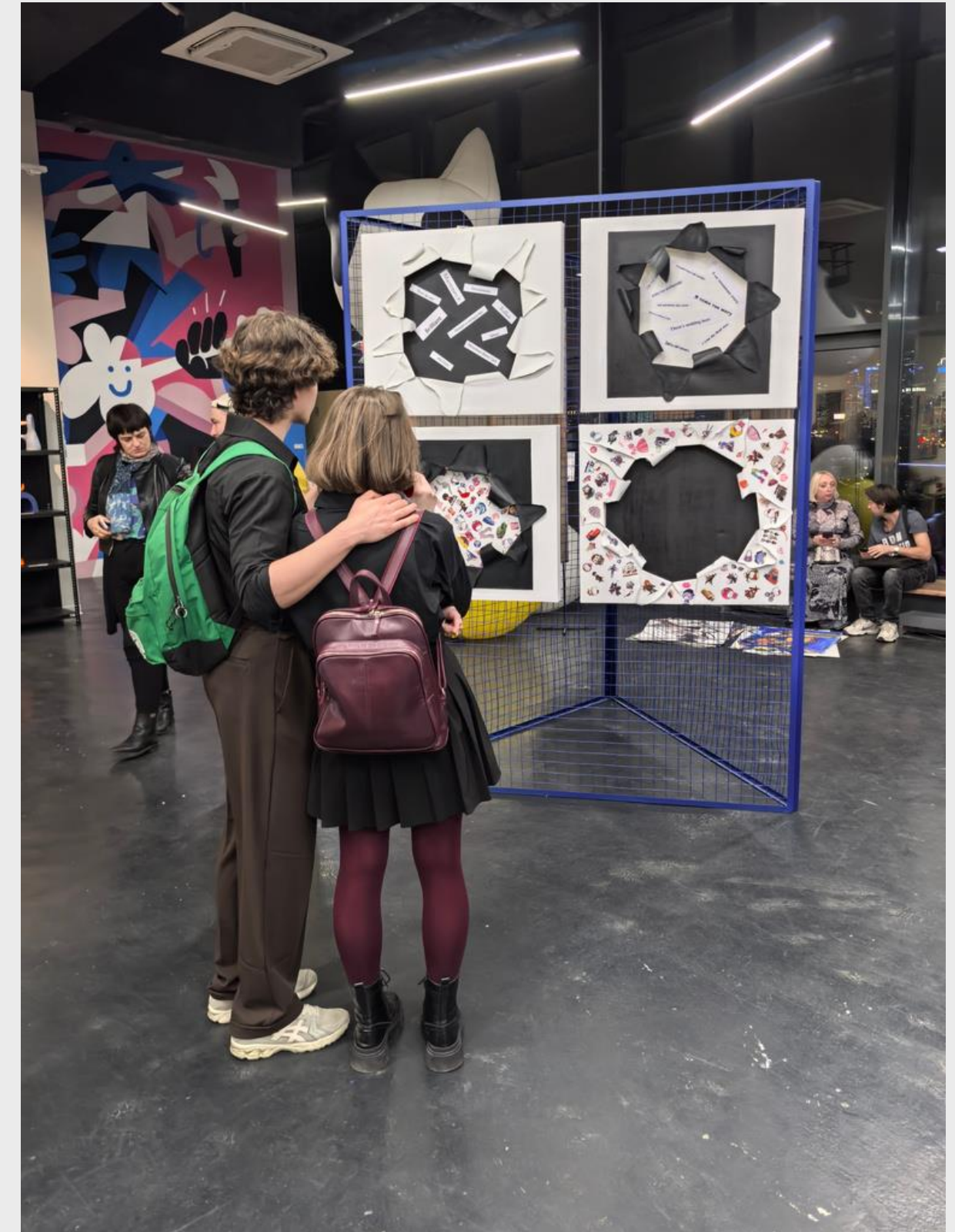
The series of works inspired by K. Malevich and T. Murakami under the general title "MM" is dedicated to the analysis and conversation about art. This series provides an opportunity to discuss cultural memory, visual anthropology, genealogy of art through reproduction with creative changes and interpretations.

In the works from the "MM" series, the artist united three recognized "classics" of avant-garde art of different directions, time periods and spaces: K. Malevich, T. Murakami and L. Fontana. The general theme of the series is a dialogue between various art movements and contemporary culture.

The author uses the motifs of Malevich's "Black Square" to explore how modern society perceives, rejects, rethinks, and finds new meanings in the revolutionary work of the last century.

These works become a bridge between the past and the present, between various trends and forms in contemporary art, where mass culture and consumerism play a key role.

They invite the viewer to think about how we understand and value art, especially its innovative forms that provoke controversy or misunderstanding.





# EARTHLY GARDEN OF DELIGHTS

60x50 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024





This work is an homage to the work of Hieronymus Bosch "The Earthly Garden of Delights", particularly its central part. Stickers as well as human figures were used in the work, reflecting the desires and pleasures of modern society.

The upper part of the work is covered with epoxy resin, symbolizing the phantom of desires at the captured moment.

The work conveys the deep meaning of the original work, using new materials, creating a new visual series and presenting eternal values in the context of the modern world.





# MATRIX

40x40 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024



The work reflects our life in the modern information flow of advertising and cartoon characters.

Loneliness and social isolation introduces the theme of the influence of the chaotic information environment on human life.

The title "Matrix" hints at the idea of a person immersed in a complex system of information, advertising and virtual images that put pressure on his personality and perception of the world.

Loneliness and isolation in divided cells indicate the potential consequences of this information overload, such as social isolation, loss of personal freedom or limitation of freedom of choice.





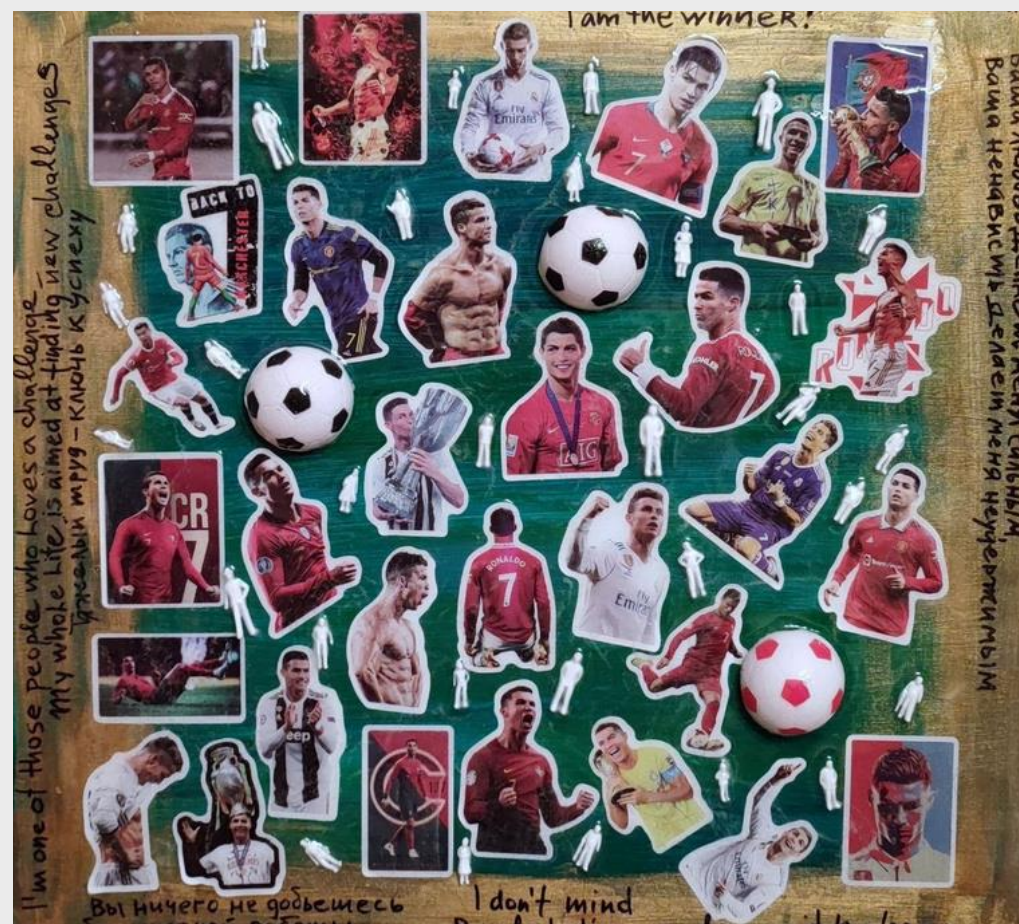
# SERIES “NEW IDOLS”

Dimensions of works: 40x40 cm.

Material: ART Board Base, with a solid wood frame, acrylic, epoxy resin, mixed media.

Year of creation: 2024

The works reflect modern trends in the emergence of new idols, new views, values, opinions.



The works reflect modern trends of new role models, social idols, new views, values and opinions.

The series of assemblages "New Idols" is dedicated to athletes who have reached the professional summit and financial prosperity thanks to their hard work and perseverance.

The collages consist of images of athletes in various sporting moments, emphasizing their strength, determination and desire to win. Each element of the work is accompanied by motivational quotes in English, which emphasize the mentality of successful players.

Phrases such as "My life has always been a challenge", "You will not achieve anything without hard work" and "Always remain optimistic" carry the message that overcoming difficulties and perseverance are the keys to success.

Through visual images and textual accompaniment, the works inspire viewers to strive for their goals, despite obstacles, and remind them that success is achieved through perseverance and hard work.



# RUSSIAN HOCKEY



40x40 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024





The work is an assemblage called "Russian Hockey", created against the background of the Russian tricolor.

In the USSR and Russia, hockey has always been held in high esteem, personifying masculinity and strength. The work uses traditional slogans of hockey players and fans such as "Russia", "Proud" and "Beware our guys", inscriptions reflecting the spirit of rivalry and team play: "The main thing is not to give up".

The collage symbolizes the strength, spirit and patriotism of Russian hockey players, demonstrating them as new athletic idols inspiring the future generation to achieve sporting achievements.





# NEW BARBIES

40x40 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024

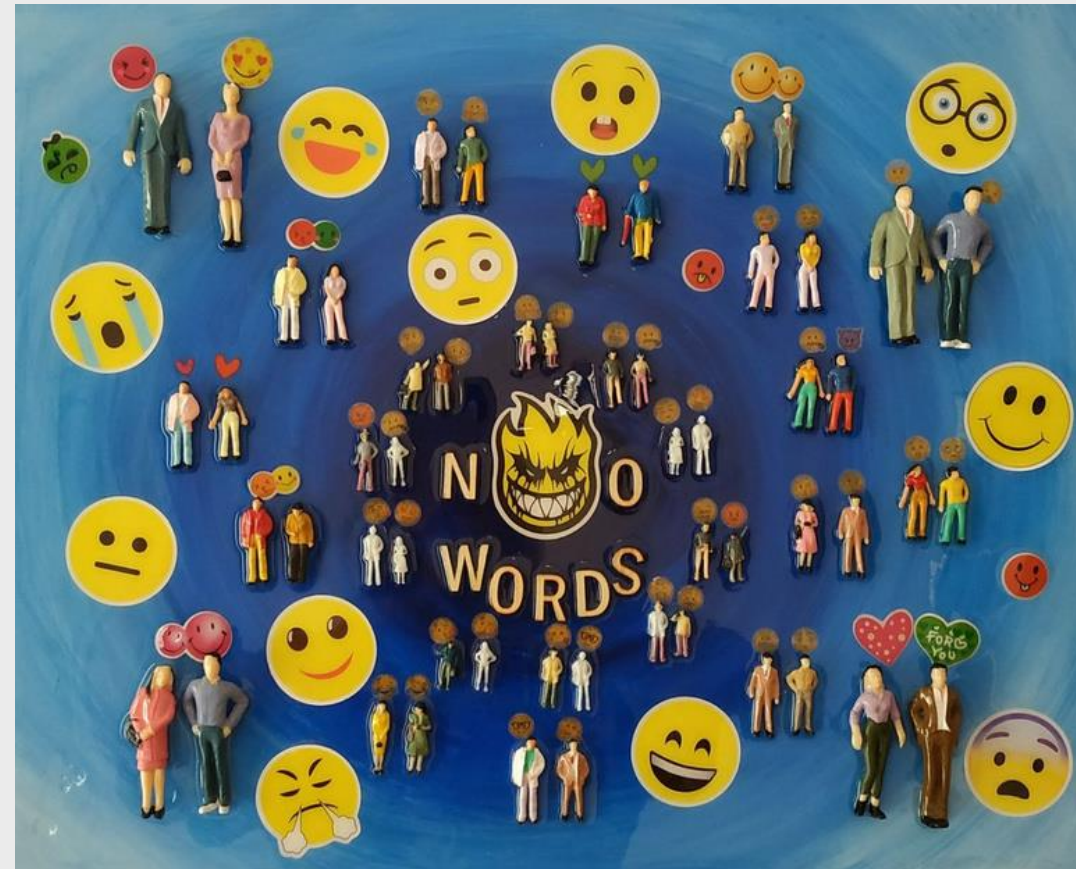


"New Barbie" symbolizes modern women's values: the desire to learn, acquire knowledge, achieve goals and independence.

This work reflects the new role of women in society - an active, ambitious and self-actualizing person.

However, in each of them there still remains a little girl, full of dreams and fantasies. Modern women are now inspired by new symbols and slogans that emphasize the importance of individuality, positive thinking and self-expression.





# SERIES

## “WITHOUT WORDS”



Work sizes: 40x50 cm.

Material: ART Board Base, with a solid wood frame, acrylic, epoxy resin, mixed media.

Year of creation: 2024

The series of works "Without words" conveys the idea of the degradation of human communication in modern society. People use words less and less, preferring to express their thoughts and feelings through emojis and primitive pictures.

The works reflect the process of simplification and impoverishment of communication, in which deep and meaningful dialogues are replaced by superficial images.

The emoticons surrounding people symbolize the replacement of complex emotions with simplified digital images that are faster and easier to use, but lack depth and real human feeling.

The works call to think about the importance of full communication and the transmission of thoughts and feelings through full words and dialogues. The text "NO WORDS" emphasizes the absence of real verbal communication, replaced by quick and superficial reactions.





# WHERE IS MY LIFE?

60x40 cm

Canvas with solid wood frame, acrylic, epoxy resin, mixed media

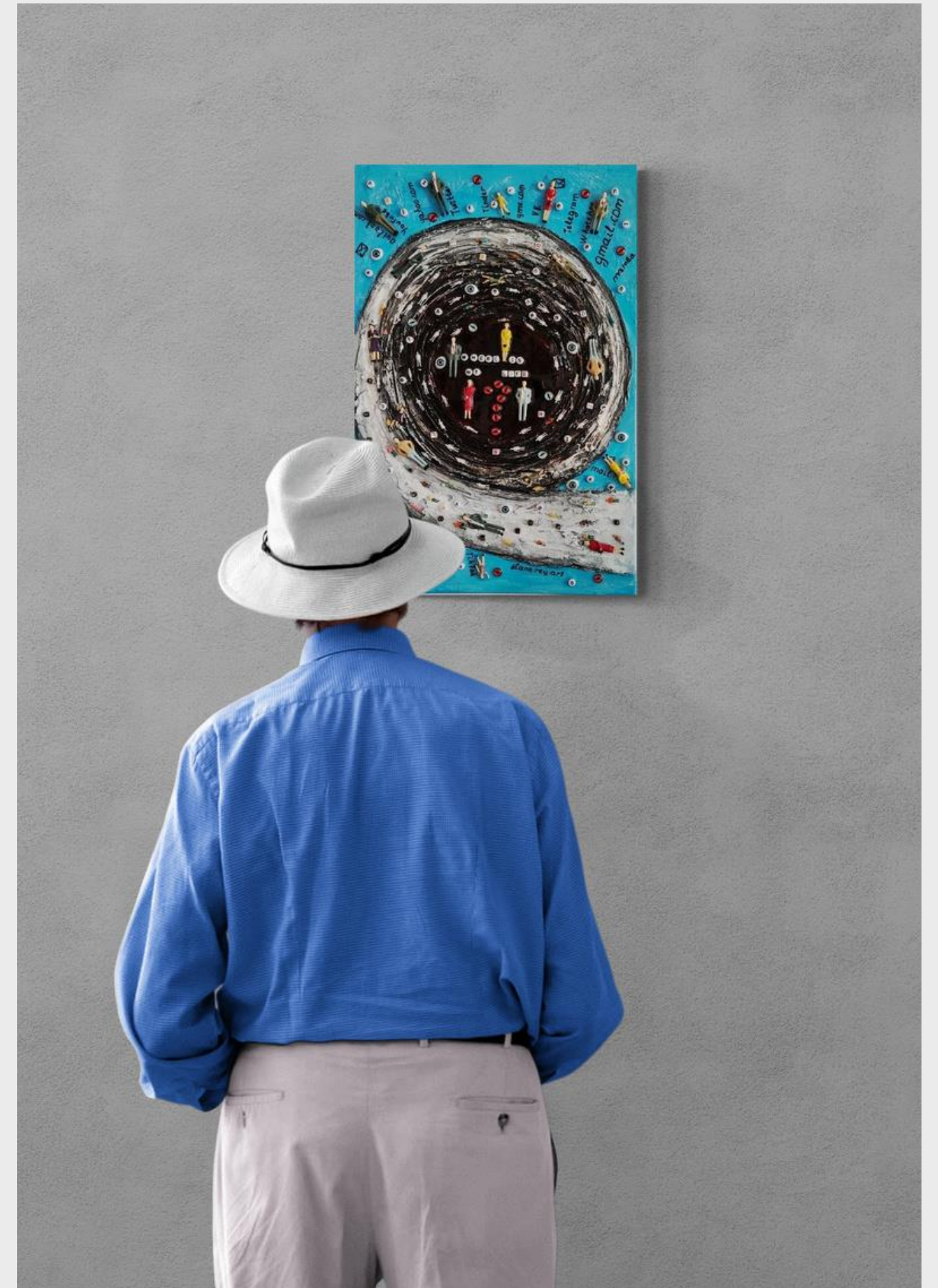
2024





The work "Where is my life?" is a profound and sarcastic commentary on modern society and its dependence on information technology and social networks. It depicts many small figures of people caught in a huge spiral, symbolizing a vortex of junk information and digital content.

In the center of the painting is the inscription "Where is my life?" emphasizes the main theme of the work - the loss of personal life and identity in the ocean of other people's lives, appearing before us through the screens of smartphones, computers and other devices. The faceless characters in the painting are scattered around the spiral, which symbolizes the loss of individuality and self-awareness.



Around the spiral are the logos and names of popular social networks and Internet services: Facebook, Twitter, Instagram, VK, Tinder and others - all those that absorb our attention and time, often taking us away from real life and truly valuable events and contacts. The bright colors of the figures against the background of the black spiral emphasize the contrast between the brightness of the virtual world and the darkness that absorbs personal space.

The work asks the viewer a rhetorical question: where does our time and energy go, and are we too carried away by contemplating someone else's life instead of living our own?

The work reflects the anxiety and doubts of a modern person locked in an information bubble, emphasizing the importance of maintaining identity in the digital age.





# LIFE CYCLE

60x40 cm

Canvas with solid wood frame, acrylic, epoxy resin, mixed media

2024



This painting metaphorically depicts the cycle of life and the process of its flow. Here the central toothed disk, the blade of a circular saw, symbolizes the irreversibility of time and the cyclical nature of life.

The stream from top to bottom and the reverse movement illustrate the stages of human life.

The little people in the upper part symbolize birth and the beginning of the road, symbolize the arrival into this world - pure and inexperienced, like a sheet of paper, ready to take on all the joys and sorrows of life.

The meeting with the teeth of the saw personifies the encounter with life's difficulties and challenges that shape and change us.

The teeth also symbolize experience and moments that "cut off" the unnecessary and shape our character.



The lower part of the painting shows the diversity of human life paths and destinies, which over time take their place in this vast and multifaceted system.

The metal elements emphasize the mechanical aspect of each life stage, the interplay between chance and regularity.

This work is a reflection on how we come into this world pure, but, passing through various stages and trials, we are filled with experience and wisdom, inevitably returning to the beginning of the great circle of life.





# SPAM

90x60 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024





The work "Spam" reflects influence of advertising and junk information on modern society.

The central element of the composition - a can of Spam preserves - symbolizes the pushed junk information that fills our consciousness, drowning out our own thoughts and opinions.

The inscription "WE KNOW BETTER WHAT IS GOOD FOR YOU" emphasizes the idea of the intrusive influence of marketing and advertising, convincing people that someone knows better than they do what they need and makes them buy unnecessary and useless things.

Miniature figures of people scattered throughout the composition symbolize loneliness and powerlessness of a person in the face of a stream of intrusive information. Two masks, an homage to the painting "Scream", remind us of the fear and anxiety associated with the loss of self - control and individuality.

This work focuses on how advertising and information noise control our preferences and choices, suppressing our personal opinions and desires. Elana Rey masterfully uses visual language to convey serious issues of manipulation and control in the modern world.





# MAN IS THE CROWN OF NATURE

90x60 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024



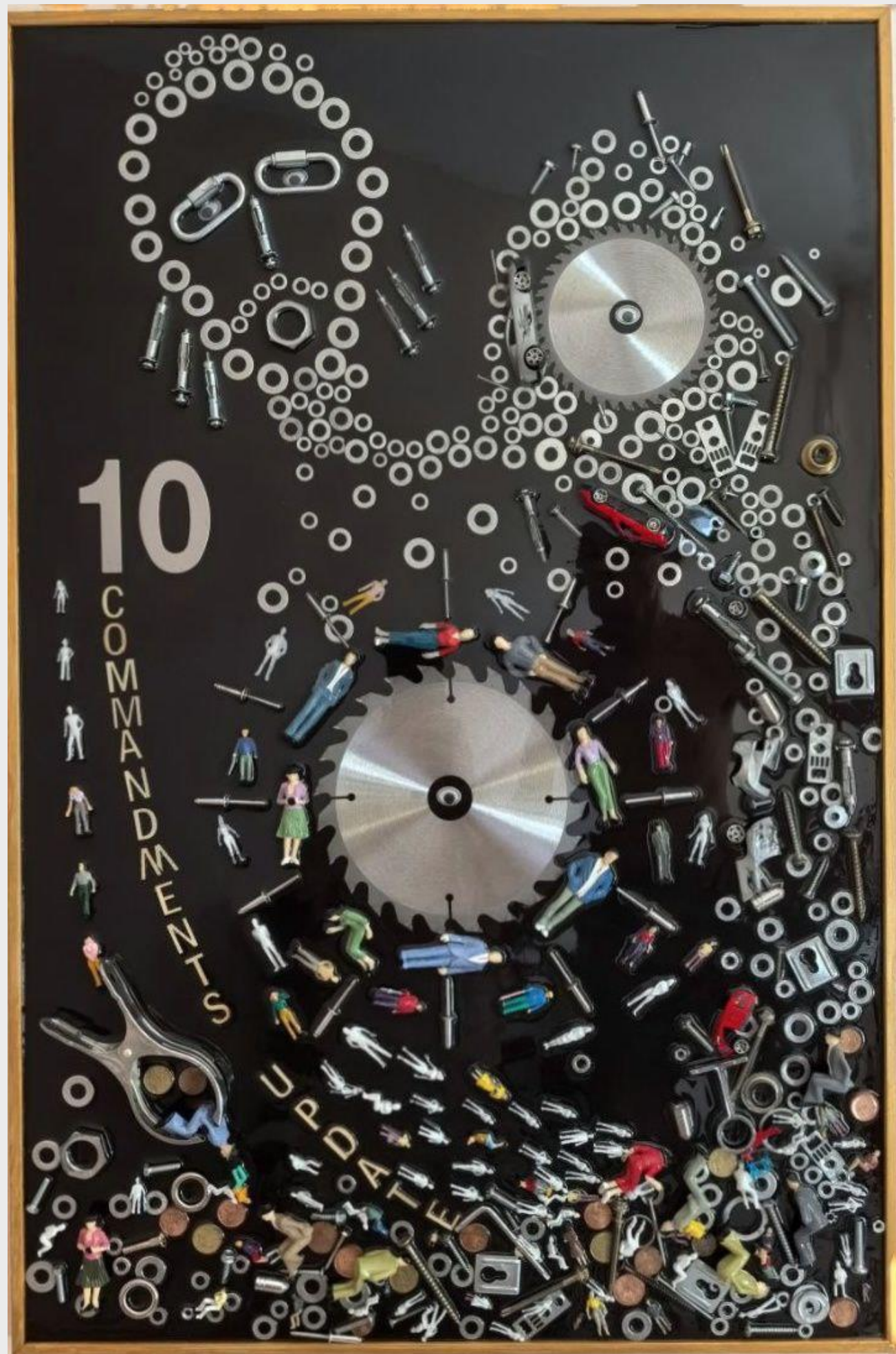
This sarcastic work is a critique of consumer society and its consequences for the environment. The upper part of the painting symbolically reflects the thoughts and desires of a person absorbed in consumption.

The lower part of the work shows a pile of dark garbage, consisting of the same objects, but now transformed into waste and pollution. These objects, initially seemed attractive and desirable, now lose their value and turn into a serious environmental problem.

The small figures of people placed on the pile of garbage demonstrate how humanity, absorbed in consumption, itself becomes part of the environmental disaster.

The work focuses on the senselessness of excessive consumption and its harmful consequences for nature and humanity, emphasizing the need for a more responsible attitude to natural resources and the environment.



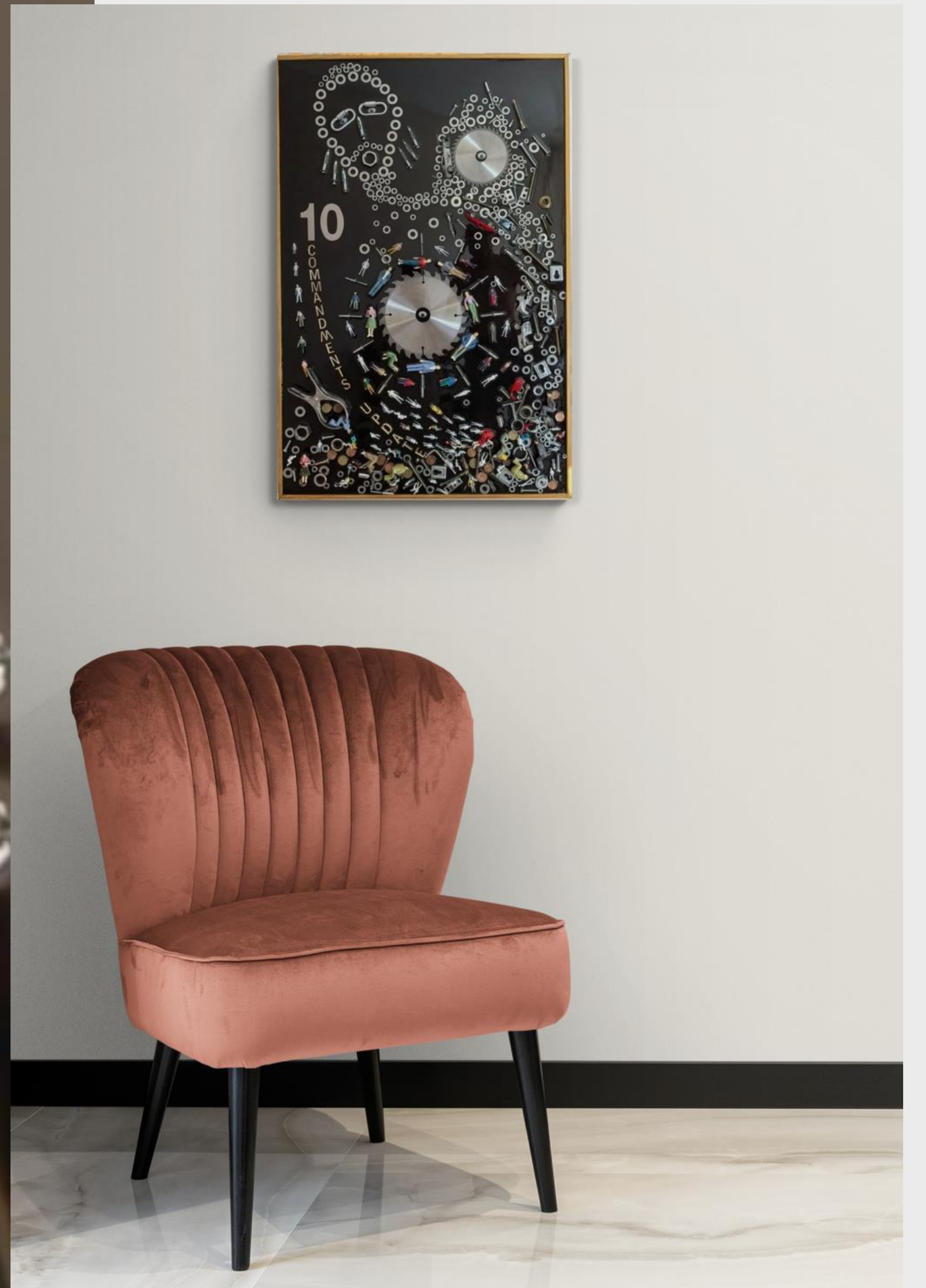


# THE 10 COMMANDMENTS UPDATE

90x60 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

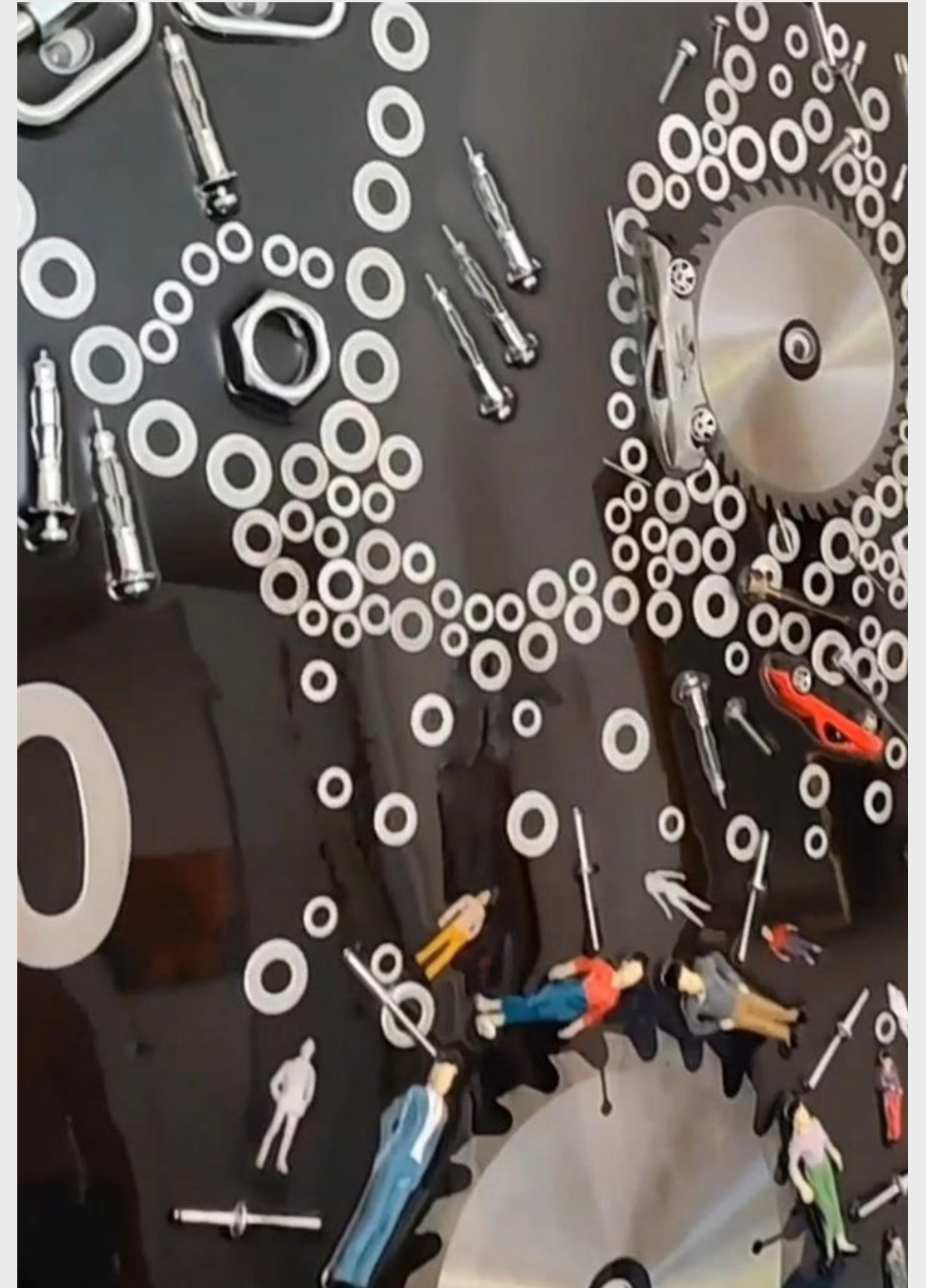
2024



The work reflects the degradation of the basic, traditional, moral, and religious commandments in modern society and represents a visual commentary on modern social problems and cultural trends.

The central element of the composition is a large circular saw, symbolizing industrial society and the merciless mechanism of consumption. Around it are various metal parts (nuts, bolts, washers), presenting the depersonalization and standardization of human life in the modern world.

Miniature figures of people, scattered around the circular saw, symbolize the human masses, who are drawn into the endless wheel of consumption by the iron hand of the system. Mechanics and dehumanization of society are emphasized by metal elements that create a feeling of cruel and cold atmosphere.

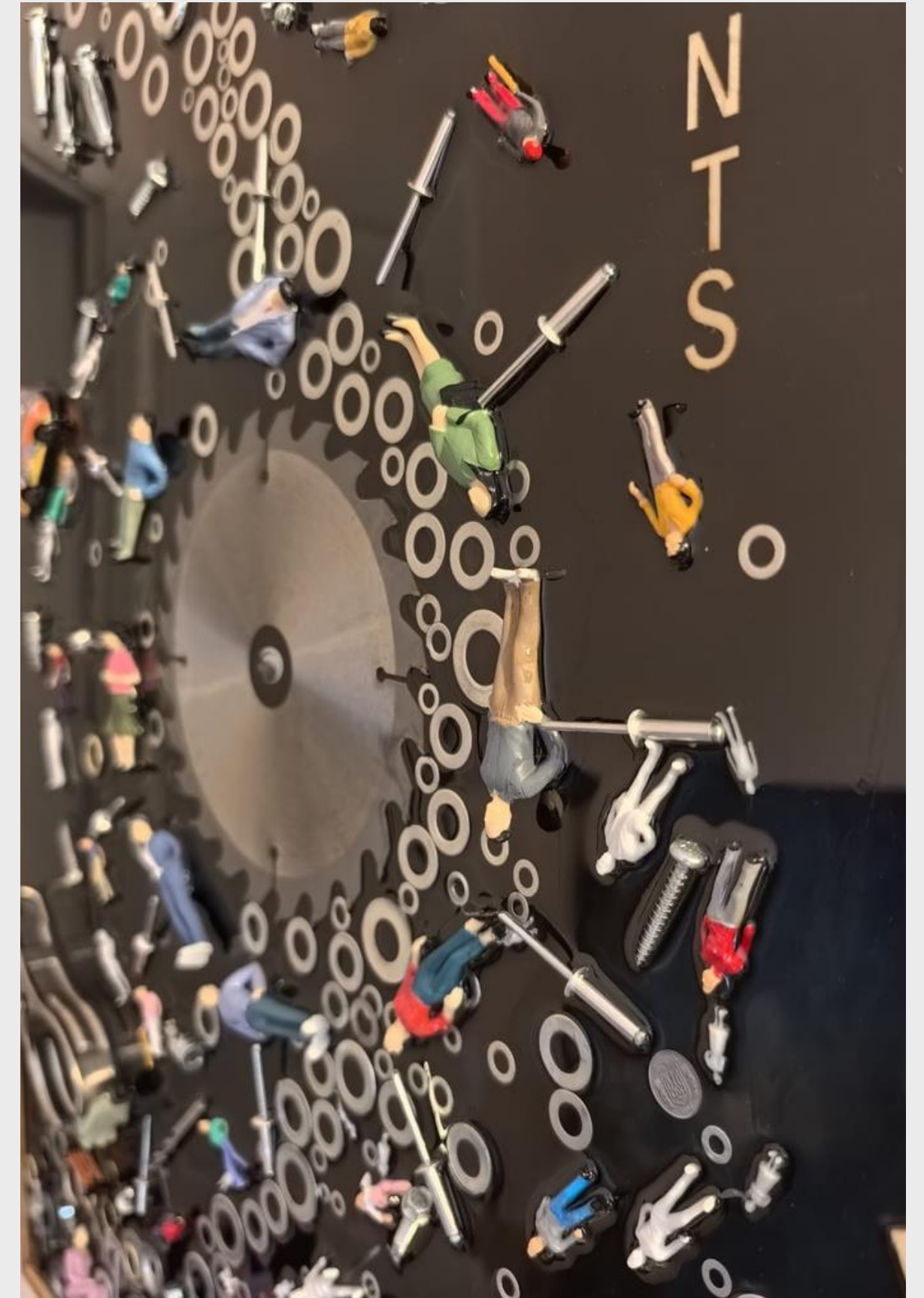




The work illustrates the substitution of fundamental human values in the pursuit of material goods and superficial pleasures.

In modern society, traditional moral and spiritual commandments are giving way to new, but empty and most often destructive "consumerism commandments".

The work calls on the viewer to think about the essence of modern society, about personal freedom, morality and the influence that unlimited consumption standards have on people.



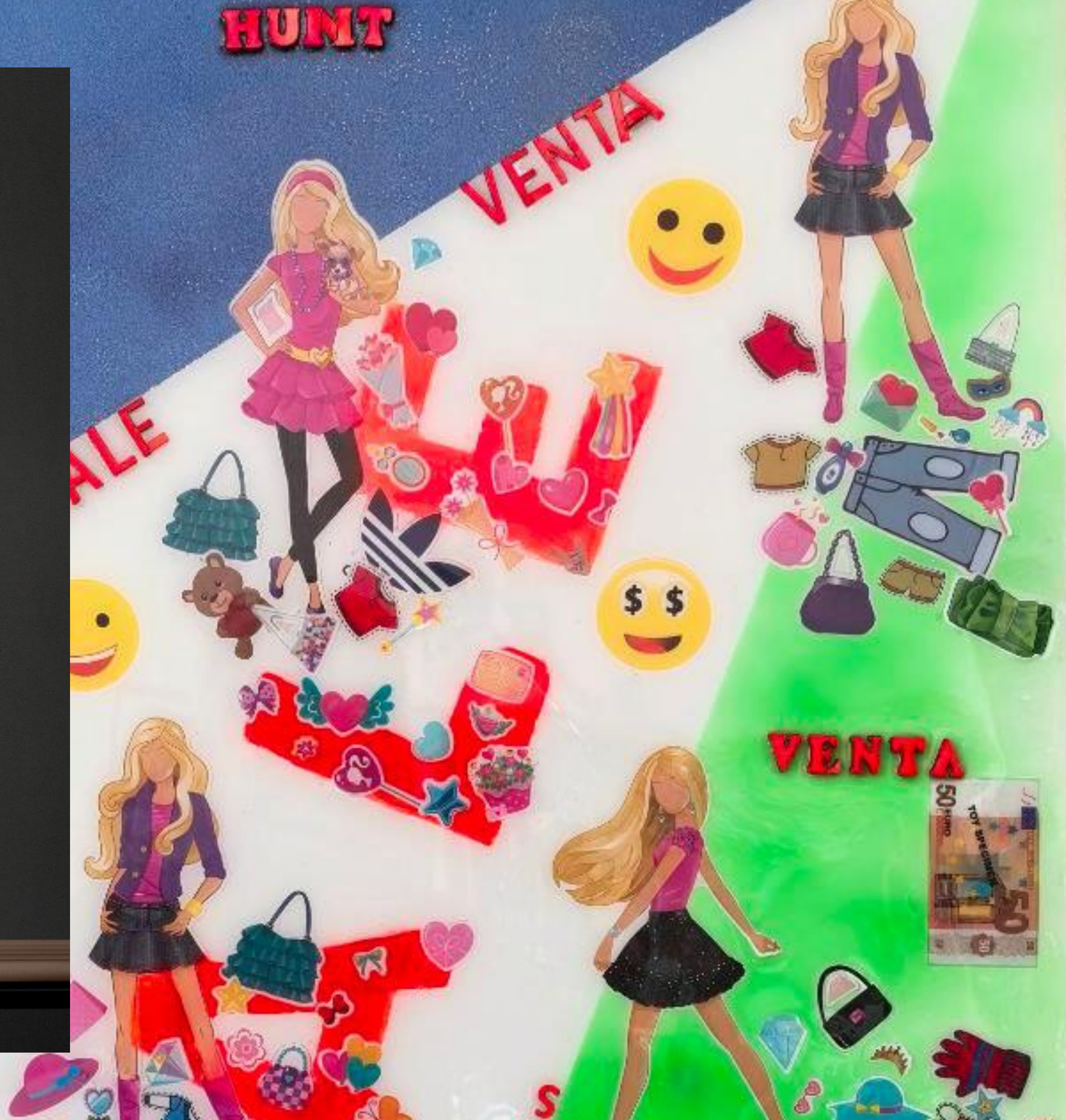


# SHOPPING AS A WOMEN'S HUNTING

90x60 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024



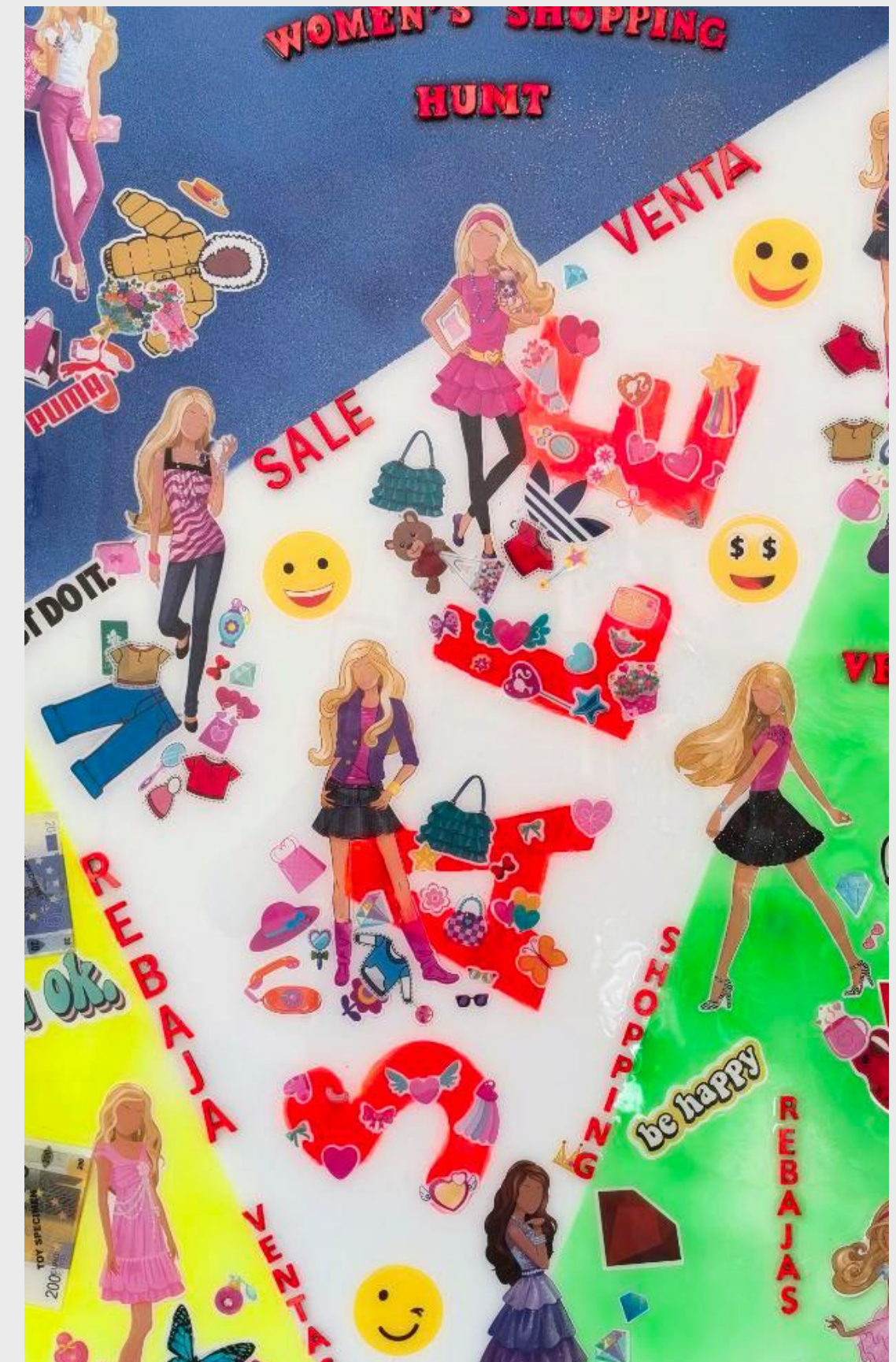
The work is a cult interpretation of modern life, where shopping becomes a kind of ritual or a game.

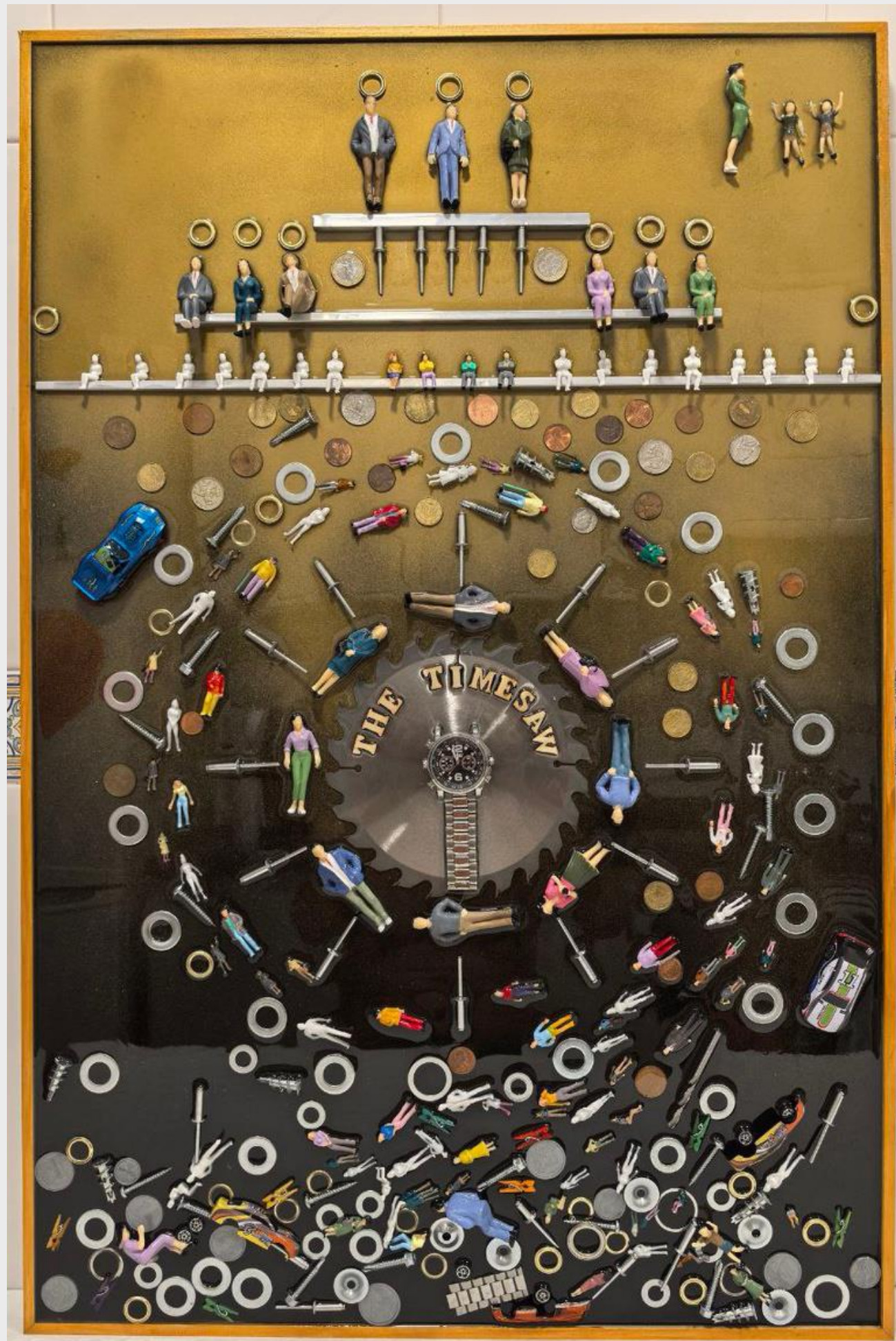
The main focus of the work is on women's attitude to discount shopping. Bright characters are depicted in the process of shopping, as if they are participating in a hunt for unique prey. This metaphorically emphasizes the excitement and passion with which women approach the shopping process. As in hunting, the main goal is to catch something valuable, beautiful, not even really necessary. This "hunt" brings people pleasure and joy, despite the fact that some of the purchased things may never find their use.

Banknotes and coins symbolize the material costs that accompany shopping. This emphasizes the aspect of consumer society, where the pleasure and satisfaction from a purchase can outweigh the rational use of money.

Smileys and inscriptions "be happy", "oh ok!" seem to confirm that shopping is an integral part of modern culture, a source of joy and satisfaction, even if at times not entirely rational.

The work is a visual exploration of the shopping phenomenon and a commentary on the contemporary consumer society and its contradictions.



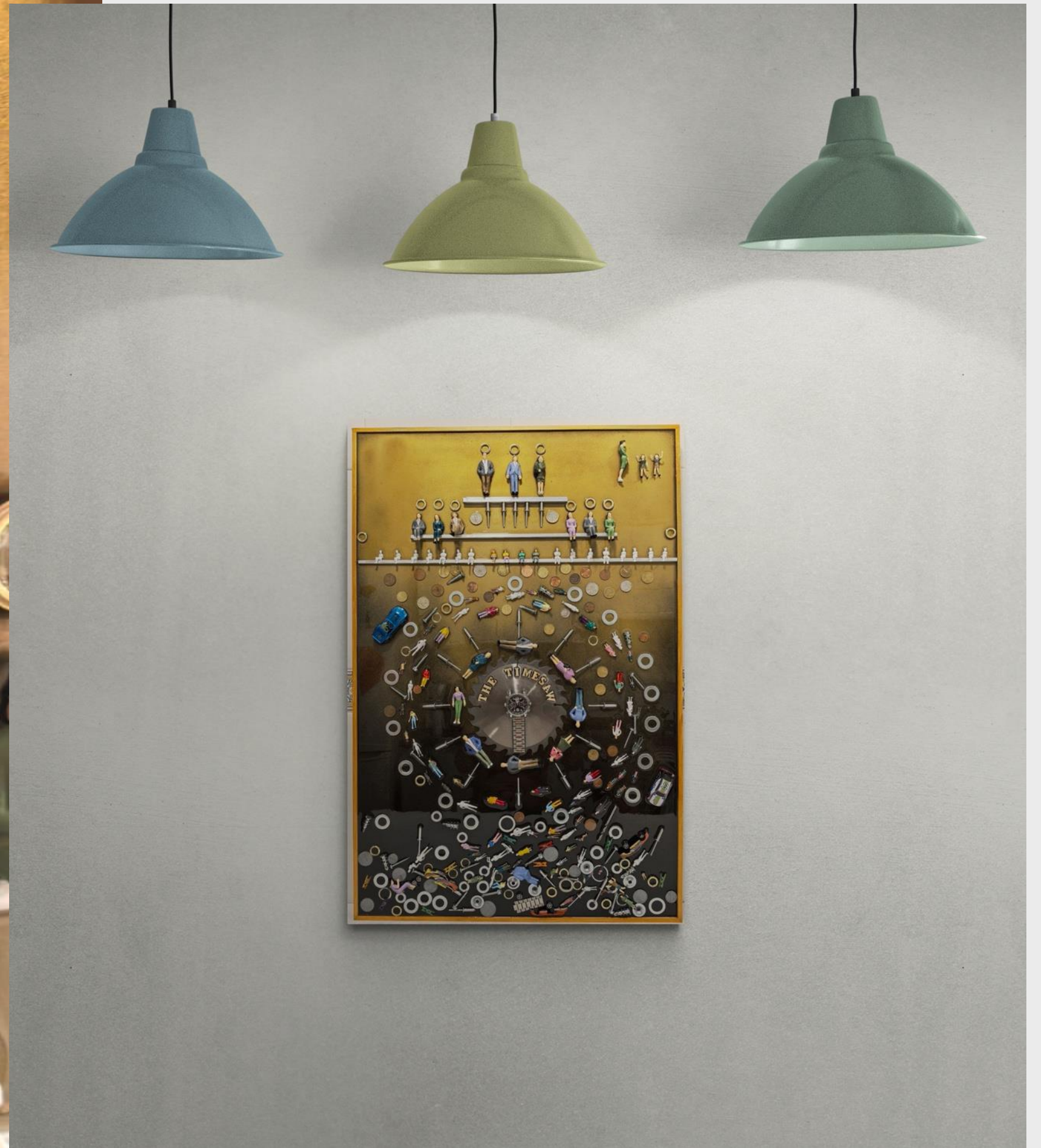


# THE TIME SAW

90x60 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024

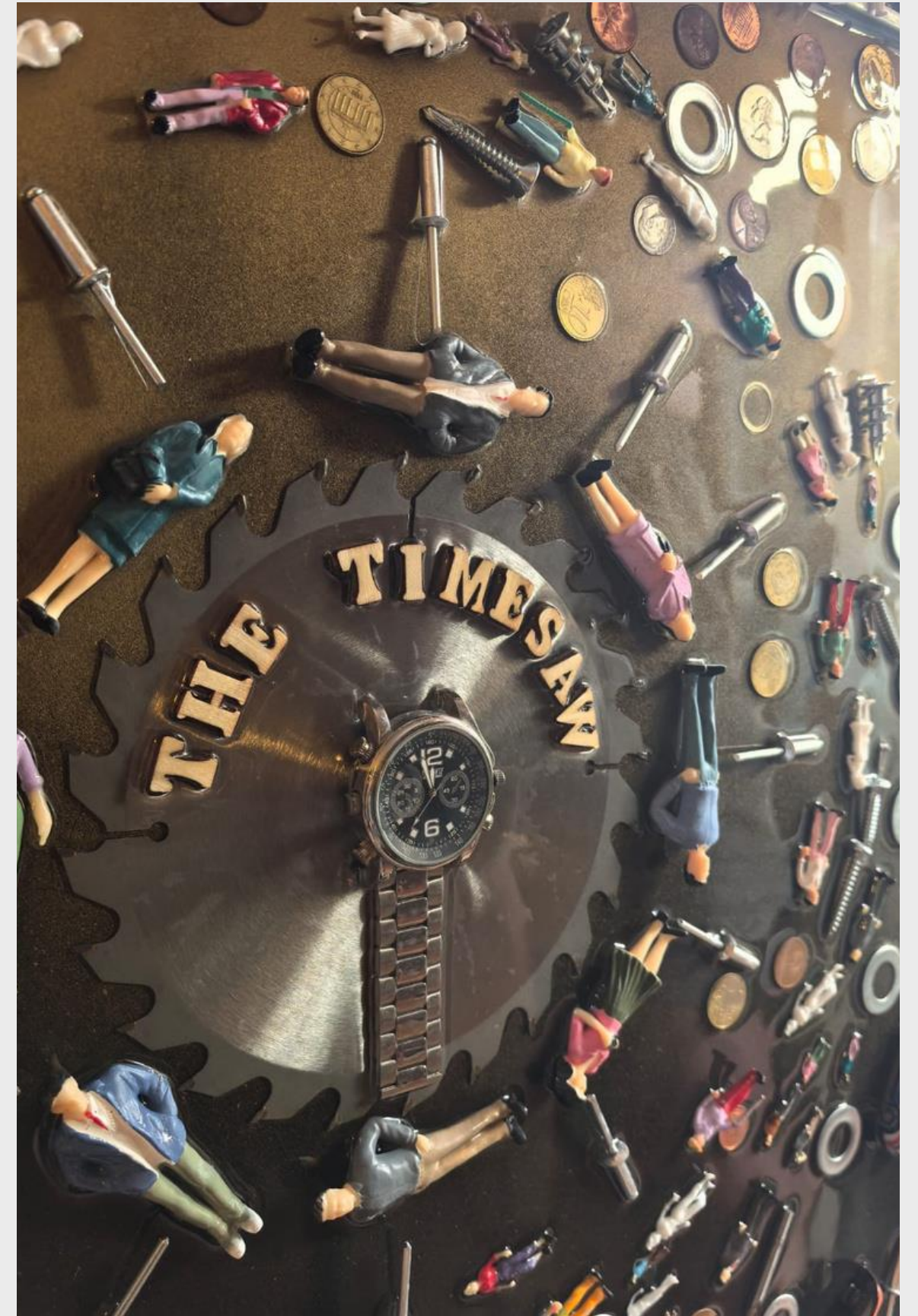


The work "Time Saw" is a social and philosophical commentary on modern society. The painting is made in the assemblage style.

In the upper part there are figures of officials and representatives of corporations, they occupy the top and are above the rest of the layers of society, they symbolize power and control. Between them there are metal moldings and coins, which indicates their privileged position and financial well-being.

The central place is occupied by a circular saw with the inscription "THE TIMESAW". This saw is a metaphor for time, capable of destroying any structure and sparing no one. Around the saw there are figures of people of different ages and social statuses. All of them move along the circumference of the saw, falling under its influence. This symbolizes the inexorable, destructive cyclicity of time.

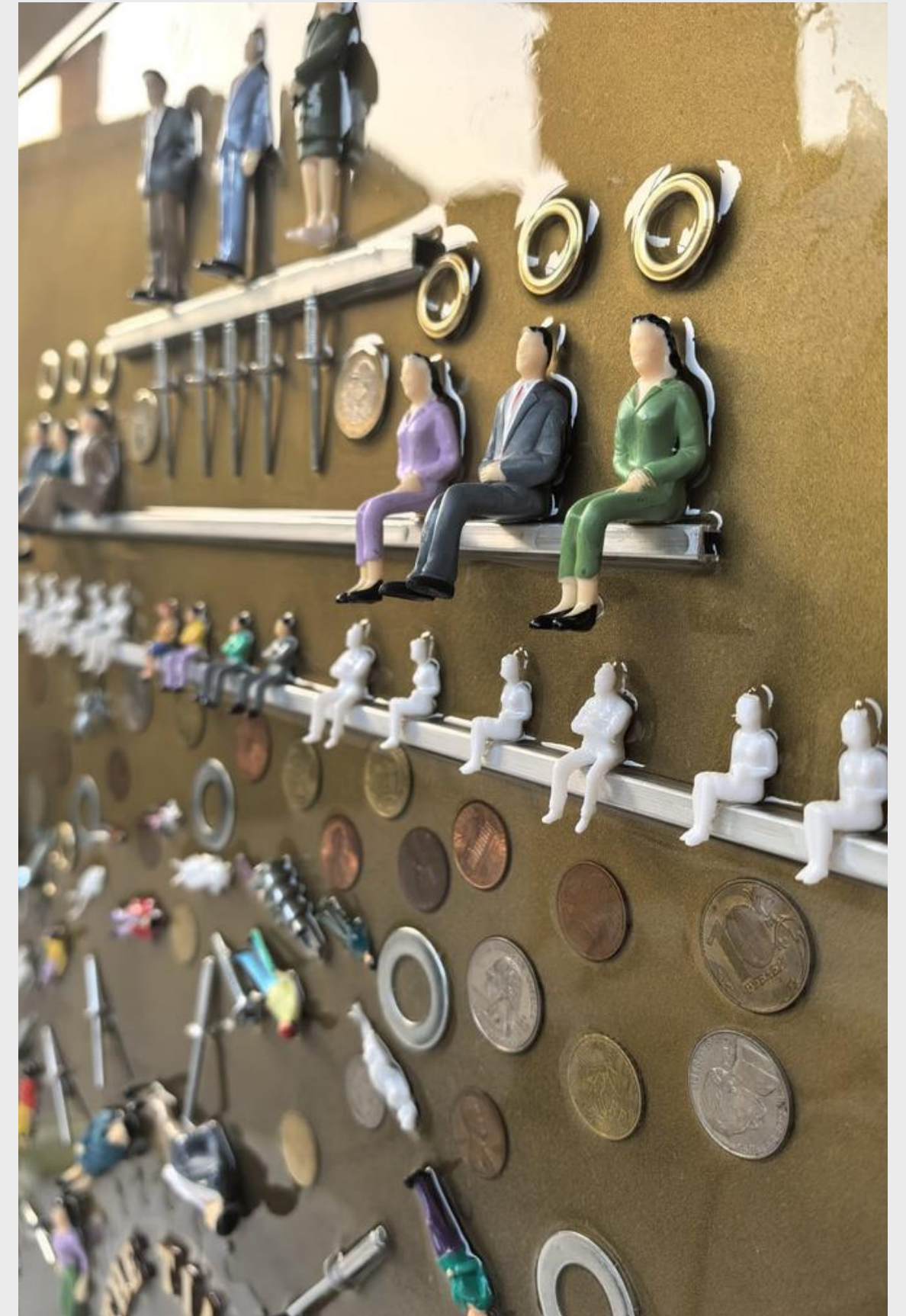
In the lower part there are worn out objects, coins and broken miniatures, which show that regardless of social status and financial capabilities, everyone eventually falls under the destructive press of time and ends up in the landfill.



The woman with children in the upper right corner is a symbol of eternal family values, an allegory of hope in the harsh world of consumption and manipulation.

The work shows the structure of modern society, where power and wealth are concentrated in the hands of officials and corporations, while the majority of people are chained to the soulless mechanism of consumption.

Ultimately, despite their position, all people are subject to the inexorable force of time, becoming its victims.







# NAILS OF DESTINY - LAYERS OF HISTORY AND TIME

122x92 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024

“Nails should be made from these people:  
There would be no harder nails in the world”

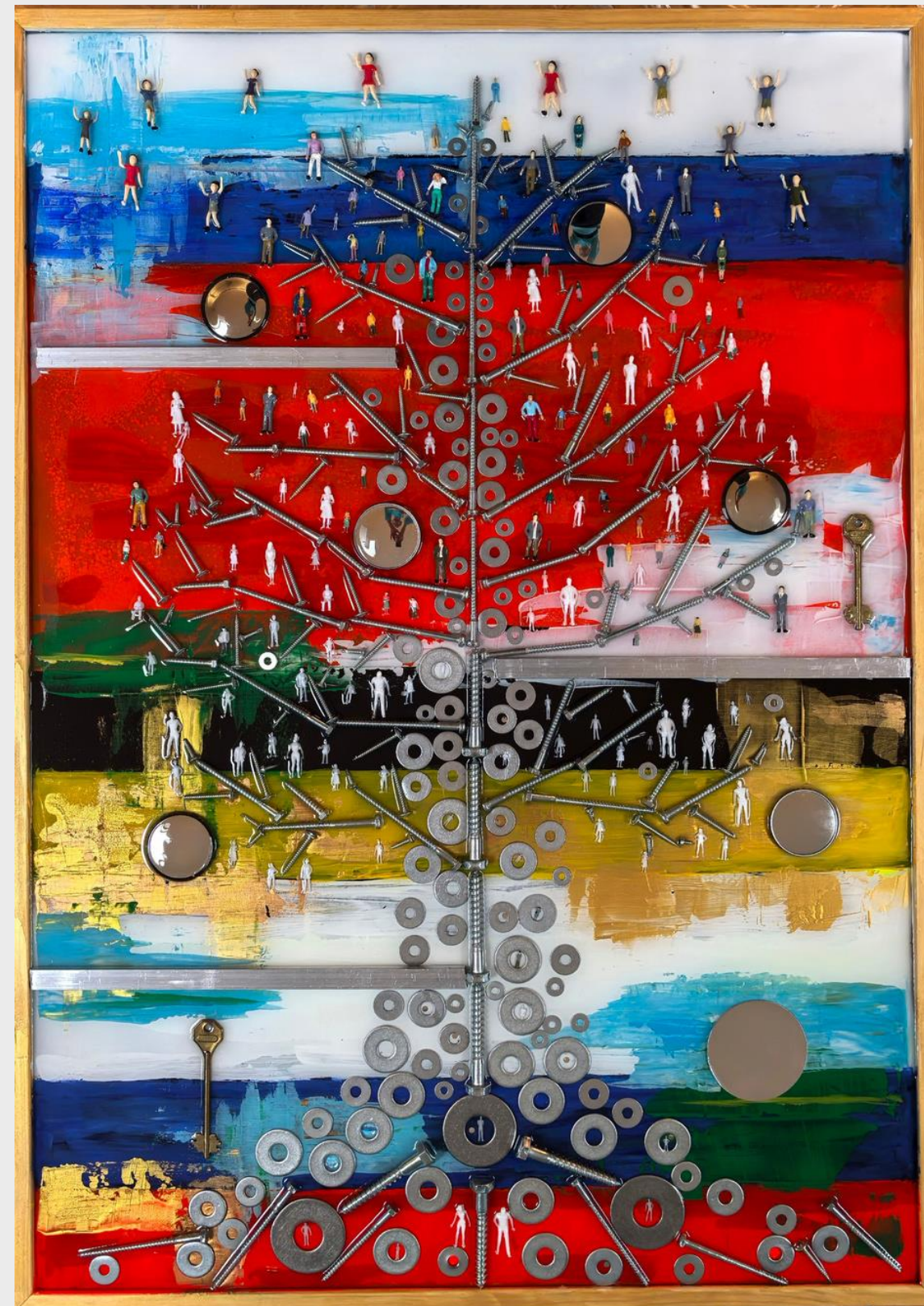
Nikolay Tikhonov

The work is a complex composition divided into three thematic levels, each of which symbolizes a certain period in history and people's lives in Russia

1. Lower part - Life in the USSR
2. Middle part - Perestroika
3. Upper part – Modern time

The work "Nails of Destiny - Layers of History" is a deep reflection on human resilience and the ability to adapt to change. It invites the viewer to think about how historical events influence the destinies of people and shape their character.





# TREE OF STATEHOOD: SYMPHONY OF RUSSIA'S FLAGS COLORS

100x72 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024

The title of the work conveys the main concept, emphasizing both the symbolism of the tree of life and the meaning of the colors used in the history of Russian flags and the state.

The author of the painting tells the history of Russian statehood, its cultural heritage and the connection of generations through the symbolism of colors and geometric shapes. The central element of the composition is the tree of life, symbolizing the continuity of generations, the development of society and the unity of the people. The metal parts that make up the tree emphasize the strength of the foundations of the state, as well as technical and cultural progress.

The background of the painting is made in the form of multi-colored rectangles, each of which represents the colors used in Russian heraldry and on state flags in different periods of history.

The miniature figures of people located on the tree represent generations of Russian citizens, their contribution to the development of the country and its history. They emphasize the idea that the state is built by the efforts of each person.

The painting is not only a work of art, but also a historical reminder of the centuries-old path of Russia, its symbols and values.





# EVOLUTION

122x92 cm

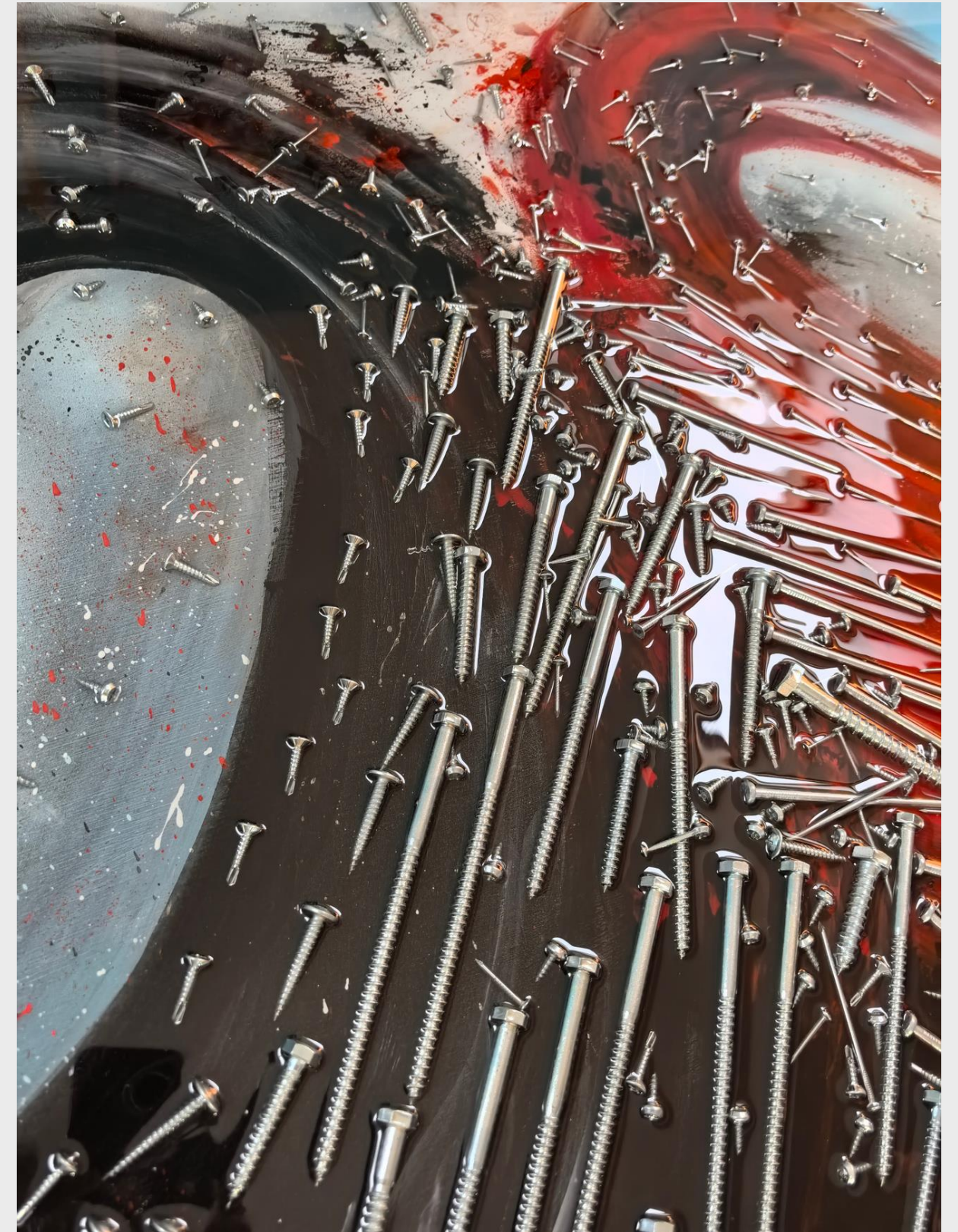
ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024

Elana Rey's painting "Evolution" is an abstract representation of the life cycle and the development of relationships among living beings. The composition may seem chaotic at first glance, but it is carefully constructed to convey the dynamics of change and adaptation. The lower part of the painting depicts a calm green surface, symbolizing peaceful coexistence at the initial stage of evolution. From there, two powerful streams rise - black and red, visually personifying the clash of opposing forces and energies. These forces strive for conflict and destruction, which is reflected in the chaotically located metal elements representing tension and struggle.

As they move upward, these dynamic streams begin to mix and interact. Contrasting colors enter into a kind of dance, symbolizing the process of struggle for survival, in which one life form competes with another for resources and space. Metal elements indicate the tension and risk of death in this phase.

The upper part of the composition is filled with a lightening blue background, against which the streams diverge. This symbolizes the achievement of a new level of symbiosis and harmony. Organisms are getting used to each other, moving towards cooperation and common existence. The final calm of the background reflects the end of the phase of evolutionary struggle and the onset of symbiosis, where opposites enrich each other.





# THE OTHER DIMENSION

60x50 cm

ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024

This painting is a visual representation of the changing world and the evolution of humanity due to the introduction of new technologies. The canvas is divided into two bright sectors: red and blue, symbolizing the natural history of life and the probable paths of its transformation.

The human figures, located on a blue background, show an evolutionary metaphor of the connection of man with technology, suggesting a new direction of development. The painting reflects the ideas of transhumanism, in which the use of technology contributes to the expansion of physical and mental capabilities of people, opening up new horizons and prospects for the development of humanity.

Thus, the work provides a vision of the future, where humanity is on the threshold of a new era, entering into symbiosis with technology, which provokes discussions about morality, identity and the very essence of human existence.







# ALLUSION OF REASON

122x72 cm

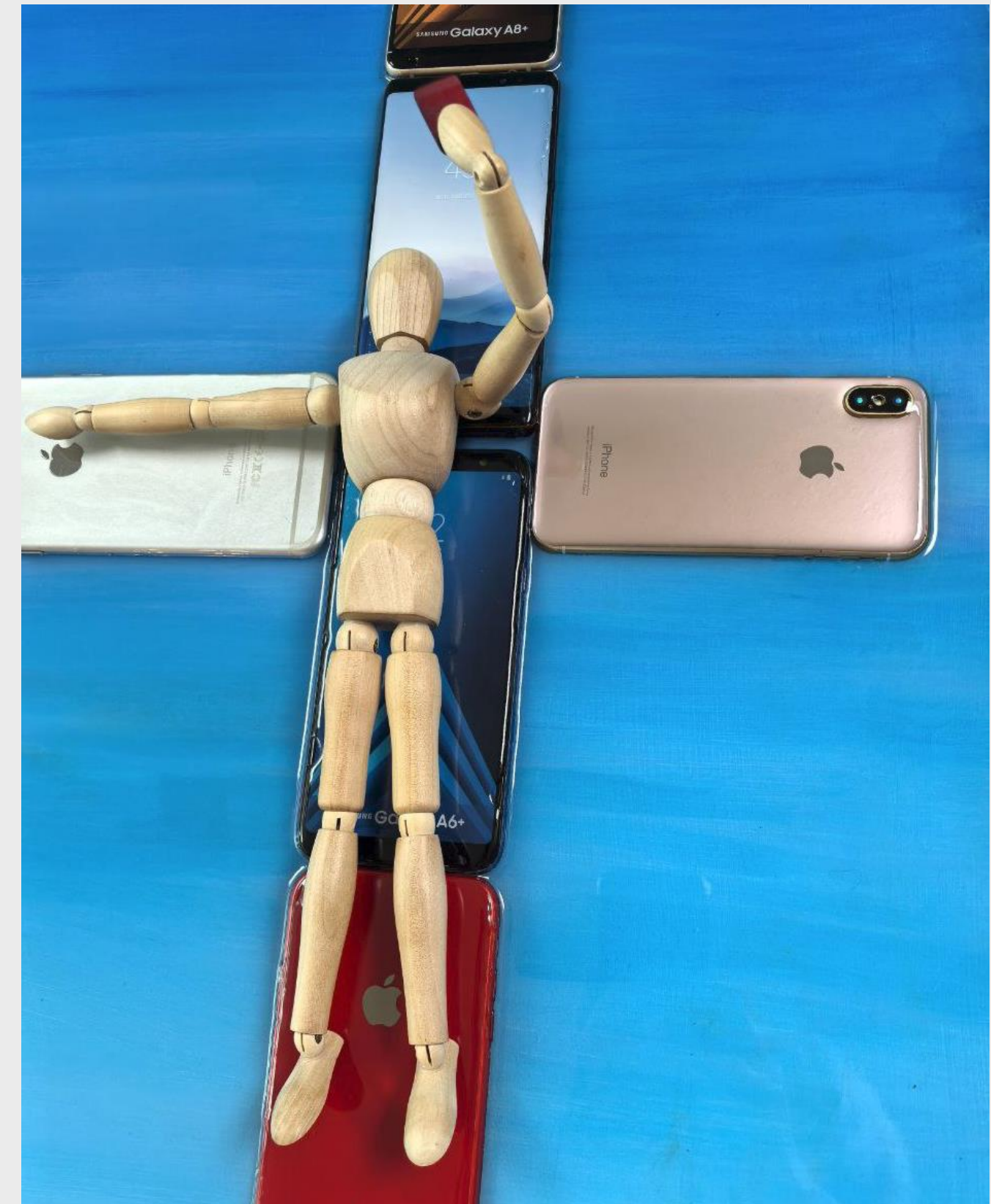
ART Board Base, with solid wood frame, acrylic, epoxy resin, mixed media

2024 г.

The work "Allusion of Reason" ironically shows the values of modern society, where people's entire lives are now inseparable from their smartphones. The central figure - a wooden dummy - a mannequin crucified on a cross made of mobile phones, symbolizes the insurmountable dependence of the current generation on primitive - entertaining and leading to the degradation of reason and morality Internet technologies.


The figures of Barbie and Ken, engaged by the ritual of selfies against the background of a sarcastically transformed symbol of suffering, personify a painful dependence, the need for constant presence in the digital world, combined with infantile narcissism and lack of empathy.

The composition carries a satirical message to modern society, busy with the continuous creation and absorption of low-value, garbage information, virtual entertainment content, obscuring and masking the real problems and threats facing our civilization.



# CONTACT

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