



ART PORTFOLIO



WELD QUEEN

Weld Queen is the Russian artist (sculptor and performer). The main medium of Weld Queen is metal: with the help of welding she creates interactive metal sculptures (many of them are large public art projects), focused on direct interaction with the spectator. Interactivity is the key feature of her works, not only static, but also temporary, acquiring their original design only in direct cooperation with a person.

As a performer Weld Queen mythologizes her professional experience and creates her unique "weld-art" reality, thus popularizing the main message of her creation – positive influence of hard labor on human life and inner world.

ARTIST STATEMENT

I see the world as a paradoxical coexistence of matter and spirit, and all of my works is primarily about this. Man is a unique essence: omnipotent, developing, capable of creating, and at the same time is a fragile flesh, impermanent, dependent on hedonistic impulses. In this dualism is hidden the impossible and at the same time natural harmony, which is possible to realize and accept only through the game.

My creativity PERMITS, removes barriers and says “It is possible!” (to try, to experiment, to seek and not be afraid). The game puts in the position of the observer, helps to see the picture comprehensively, remove contradictions and find a way to move on.

Education

2017-2018 – “Contemporary Artist”. Free Workshops. Moscow Museum of Modern Art (MMOMA). Moscow.

2010-2013 – Polytechnic college. Welding technology. Moscow.

2009-2010 – The Institute of Contemporary Arts. Moscow.

Solo exhibitions:

2018 – “Rocking chairs”. Museum “Zverev Center of Contemporary Art”. Moscow.

Selected group exhibitions:

2019 – “Actual Russia. Adult choice”. All-Russia Museum of decorative, applied and folk Art supported by NCCA/Rosizo. Moscow.

2018 – “Opening”. JART Gallery. Moscow

2018 – “Through the Looking Glass”. Ural Vision Gallery. Yekaterinburg.

2018 – “Close story”. Nagornaya Gallery. Moscow.

2018 – “Russian Chinese seasons”. Pop Up Museum. Moscow.

2018 – “The Society of the Spectacle”. FLACON Design Factory. Moscow.

2018 – “Art mess”. “Zdes na Taganke” gallery. Moscow.

2018 – “Landing site. Space connection”. Radishchev Museum. Saratov.

2018 – “RED by Artis”. WINZAVOD Center of Contemporary Art. Moscow.

2017 – “Over There, Where No One Dreams: from Sacred Geography to Non-Place”, Moscow Museum of Modern Art (MMOMA). Moscow.

2017 – “Vesica piscis”. Museum “Zverev Center of Contemporary Art”. Moscow.

2016-2017 – “Space. Love”. Artplay. Moscow.

2016 – “Feet in Water, Head in Clouds”. Curator Andrey Bartenev.

“Zdes na Taganke” gallery. Moscow.

2016 – “Portrait of Happy People”. Curator Andrey Bartenev. “Zdes na Taganke” gallery. Moscow.

2016 – “Time For Art”. FLACON Design Factory. Moscow.

Residences and Festivals:

2018 – «Synergy Art Forum 2018. Central Exhibition Hall “Manege”. Moscow.

2018 – “DOCA 2018 / Moscow”. IGUMO. Moscow.

2018 – “Moscow Fashion Week”. The Moscow Gostiny Dvor. Moscow.

2017 – “Forma Festival”. WINZAVOD Center of Contemporary Art. Moscow.

2017 – “Archstoyanie Kids’ Family Festival of Contemporary Art. Nikola-Lenivets Art Park. Kaluga Region.

2016 - “I am ART” Festival of Contemporary Art. AGLOMERAT Space. Moscow.

2016 – “Flying Mill”. Slava Polunin’s residence. Moulin Joune. Crecy-la Chapelle. France.

International Art Fairs

2018 – Scope Miami Art Show. Miami.

2019 – Scope Art Show New York. NY.

2019 – Frieze Art Fair. New York.

Selected art interventions:

2018 – Vienna Contemporary, Austria’s international art fair. Marx Halle. Vienna

2018 – Moscow international contemporary art fair “COSMOSCOW 2018” Gostiny Dvor. Moscow.

2017 – “7th Moscow International Biennale of Contemporary Art”. The State Tretyakov Gallery. Moscow

Selected Publications

<https://themoscowtimes.com/articles/russias-weld-queen-wows-62065>

<http://www.euronews.com/2018/02/28/russian-artist-weld-queen-creates-interactive-sculptures>

<http://tass.ru/obschestvo/5227961>

<https://russian.rt.com/russia/video/540416-weld-queen-koroleva-svarki>

LARGE-SCALE INSTALLATIONS



«AIRFIELD FOR WALKING IN THE CLOUDS»
BURNING MAN 2019

32 x 16 x 4,5 m.
Mixed media



“Airfield for walking in the clouds” is a model of a fantasy airfield measuring 72x 40 ft. with ten dream-liners “Armchairs for walking in the clouds” created by Weld Queen.

The project is a large-scale interactive installation where people will be sitting and swinging in the “Armchairs for walking in the clouds”, will be able to “break away” from the ground and be closer to their dreams. Airfield is a place where people can go on their own journey into the depths of their inner space



**AIRFIELD FOR WALKING IN THE CLOUDS
BURNING MAN 2019**

32 x 16 x 4,5 m.
Mixed media



AIRFIELD FOR WALKING IN THE CLOUDS
BURNING MAN 2019

32 x 16 x 4,5 m.
Mixed media



We are swinging on the swing of our doubts, joining the game of searching for potential partners. This game between the sexes takes place in the format of a planet and stretches for millennia. While playing, a person often loses himself, forgets and erases his personality. He transforms his body, face, trying to be like famous people or accepted standards of beauty, masculinity. As a result, a lot of similar human copies are created, an illusion of a shop window emerges, where similar products are placed in dense vacuum plastic packaging. When a person who has forgotten his identity, is given to the will of love peripeteia, then he has a choice only among these plastic toys. Through this artwork i propose to play "in the games of the physical world" consciously.

All people are units of energy that have their own strength, their own identity. By understanding this, everyone can discover their own freedom.

The central static figure reflects the position of the observer outside bodily games, the position of a person seeking value in himself. In this context, the artist offers each visitor to consider this sculpture as their own self-portrait.



CHOICE AND POLYETHYLENEHE

Project includes 9 anthropomorphic sculptures

2016-2019

SPIRITUAL SERIES



"Mother" is the personification of the cosmic creative power, the image of the original source standing at the beginning of all things. This power is immeasurable and infinite, as the mother's love is immeasurable and infinite. She is greater than us, she is the mother of all living things, an invisible light spiritual energy that pervades the universe, supports and guides "its children" in the right direction.

People can sit and lay down on the hands of the "Mother" thereby bringing to life the idea of the permanent presence of invisible protection near the person. Mother is called to give freedom to our thoughts, to personify the art that shows the way out of the problems and gives a "cherished breath" of fresh energy. The person is safe again in the hands of the "Mother", he allows himself to become a child again, forget the grievances he has experienced and believe that the world is initially bright and open to him.

The drawing from rods refers to the ornament of water arteries, the vessels of the plants or the human bloodstream. It is the eternal circulation of energy, the pulsation of the vital force surrounds us. So in one image the inseparable connection of human, natural and spiritual is emphasized.

MOTHER

Polished stainless steel. Welding.
Options: 2400 x 2200 x 1800 mm.
2018-2019



BROTHERS

4100 x 4100 x 2100 mm
Steel. Welding. Galvanizing.
2017

"Brothers" is a site-specific public art project at the "Kudykina Gora" park in Lipetsk Region.

The statuary represents seven angels standing back to back to each other in the circle and holding each others' hands; there is an empty space on the place of the eighth figure. This place is designed for a spectator: he can close the circle and become a part of the round dance – the sacred movement, symbolically giving energy and spiritual strength to its participants and the surrounding space.

The structure of each sculpture is airy and firm at the same time: the metal bars symbolize physicality, and the light, pouring through it, symbolizes spirituality. The technique of the sculptures enhances the feeling of ephemerality and immateriality, producing the effect of a mirage or a miraculous vision. As though the artist gives us an opportunity to touch physically something that can be perceived only mentally.

The Brothers have no faces. Visualizing the most abstract light spiritual creatures, they give the spectator the opportunity to endow with missing personal features and see "that very face" in each one.





Ramishi is an allegory of international friendship and mutual understanding. Bear is one of the most common traditional symbols of Russia. However, Ramishi, being a bear, is a supra-cultural hero, connecting the east and the west in a unified image. He represents the maximum degree of tolerance: the breadth of views, capable of equally favorably embracing all worldviews and cultures, since all people are united in their spiritual origin. A meditating animal is an image extending the principle of tolerance to a possible limit, where not only the human being, but also all living creatures is an absolute value. In this approach, an unshattered and harmonious attitude to the world appears.

Being a reflection of wild dangerous nature, Ramishi irradiates calm confidence and kindness. His strength is focused on light, so "immersing in his hugs," the spectator feels warm and secure.

MEDITATING BEAR RAMISHI

2200 x 2000 x 1500 mm
Steel. Welding. Galvanising.
2016



Tikhvami is the first sculpture to initiate the creative path of Weld Queen.

The artist saw this creature in a dream and realized that she could and must give him a real body. The sculpture represents the eternal question "what spirit and spirituality are" in our mysterious and contradictory world. Tikhvami is physical and transparent at the same time; his body is not like the body of a person or an animal: it is a "half-spirit." Despite the fact that the work is made of metal, the light openwork technique of work creates a sense of illusion and ephemerality of the image. Being an extraterrestrial and inconceivable creation, it is at the same time a cat, a very familiar and understandable creature. With its appearance, Tikhvami binds spirit and matter into a single and inseparable whole. As though it urges us to sit down with him, calm down, clear the mind of everyday fuss, and think about what is beyond the time, space and the boundaries of our perception.

MEDITATING CAT TIKHVAMI

2300 x 2000 x 1400 mm
Steel. Welding. Galvanizing.
2015

PERFORMANCES



«NUTRIENT MEDIUM»

Steel. Welding. Lacquering.
2019

The reproduction mechanisms are laid in the female body like a program code. It is at the same time a duty and a need: a woman gives birth and life, produces, accumulates and transmits energy. This is the nature, the law of nature. For centuries the image of a woman/mother (nursing) was allegoric expression of the life-giving source, the material root cause, the initial nature of all live.

In modern society, the main care of which is the search for new sources of energy, the image of "female" as an energy source continues to paradigmally gets into the new information space. Female attribution carries only functional characteristics and is operated at the level of "nursing battery".

This **Installation-performance** shows a female body which is sealed in a "metal net". Exemption from gender (and any other) forms of categorization in the era of digital freedom turns out to be just as illusory as at the level of physical interactions.

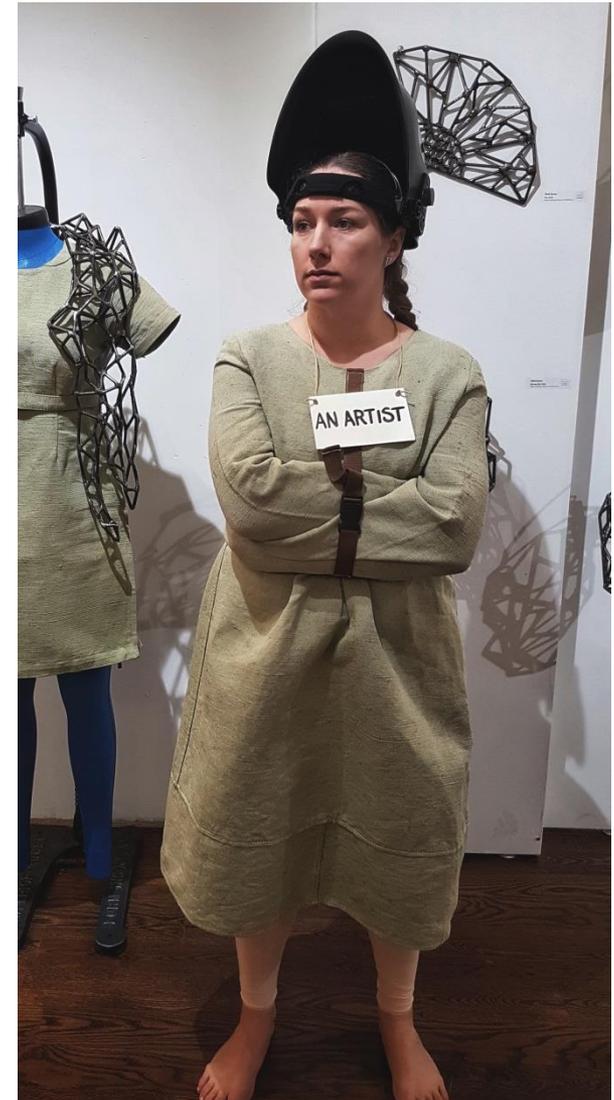
This work proposes to rethink the experience of relationships not only between a person and his gender identity, but also between his subjective self-perception and body form. The dichotomy of the material and transcendent is the key problematic of the artist's work. An exit to the transcendental feeling of oneself as an absolutely free entity is possible not through the external transformations, but only through an internal study of one's nature.



The artist is a primary product, after him there is a long chain of those his works goes through in achievement of the viewer/buyer. All this is similar to the huge meat grinder of which can come out forcemeat of doubtful quality. From all sides hi is tried to drive into some framework, to comb, to standardize and hang the label.

At first they tell him that he can self-express as he find necessary And then there is a magic word BUT after which the most interesting begins. "BUT he must correspond to some concept", "BUT he must produce works for sale", "BUT he must be convenient to industry", "BUT he must achieve everything by himself and when he is already in the collections of the famous museums, the gallerists will become his representatives and will receive money for it", "BUT if he is courageous and initiative, he will be rejected because he is not the main ones here"... As a result he is inconvenient to the market, gallery, a museum format, etc. to infinity. The further he looks and mark above, the more actively various art intermediary try "to pacify" him. The artist turns out to be with the tied hands, pathetic, barefooted and often also "hungry", and all this only to say something "IN HIS OWN WAY".

And here he is in this straitjacket already going along the rope stretched over an abyss, and everyone around applauds and throws flowers at him



"CALM DOWN!" PERFORMANCE

Welding strait-jacket
2019



«MONARCHY» PERFORMANCE

Royal welding outfit.
Object «Cage». Object «Shield».
Steel. Welding. Lacquering.
2018

Monarchy is an uninterrupted constant of the Russian mentality, a state of mind habitual to all, when individual opinion is elevated to the rank of unquestioning law. The role of the monarch is a priori dangerous, this position is doomed to isolation. The more a person is assured of his superiority and uniqueness, the farther he is from the rest. The power becomes a burden, the position merges with the body, which the "Monarch" tries to protect. At some point, the armor turns into a cage.

Post-Soviet Russia is buried in the nostalgic illusions of the imperialist past. In the public consciousness, this past is distorted and mutated. Some political regimes are replaced by others, in reality being only a repetition with the change of game positions. This game never ends, and Weld Queen enters this game with own rules. She proclaims the «Monarchy of the Proletariat», where she is an artist, she is a worker and she is a MONARCH.





«LIMITED MONARCHY» PERFORMANCE

Royal welding outfit.
Object «Cage».
Steel. Welding. Lacquering.
2019

The artist calls this experience “Museumification of human shells”. During it Weld Queen was standing motionless as a museum exhibit next to its outfit for 2.5 hours.

At this performance the artist researches an experience of “double separation”, the task is to find "the true oneself" in the reality constructed by the positions: a social role – a body – consciousness. The social position is represented by the royal dress of Weld Queen, created specially for the performance “Monarchy”. The separation from social self-determination is the act of exposure which becomes the first stage of alienation. The second stage of alienation (performative) means the removal from physical factuality and exit to the transcendental sensation of inner self. The artist’s body is intentionally turned into an object of external observation. Radical body experience allows you to go to the awareness of pure identity which does not depend on external shells (the gender, the age, the profession, the social status, etc.)

Video documentation:

<http://weldqueen.com/project/ogranichennaya-monarhiya/>





«YOKE» PERFORMANCE

Traditional Russian welding outfit
Object "Yoke". Steel. Welding.
2018

"Yoke" performance is one of the series of the art interventions of the "Exhibit" project.

In the "traditional Russian welding" suit, as well as with a yoke, specially designed for the action, Weld Queen specially attends art exhibitions and acts as a work of art. By her performance, the artist represents the collective image of a Russian woman, strong, capable of carrying a heavy weight on her shoulders, and at the same time fragile and vulnerable. At the same time, a yoke with buckets is the metaphor of life burden, which each person carries on his shoulders, filling these "vessels of life" with the content of his world-view.

This performance is a study of how women's self-identification is modernized under the conditions of the industrialized and emancipated world. Now she is a welder who is able to work on a par with men with such a complex and unyielding material, she is strong and self-confident, but despite this, she remains a woman.



«CHINESE MAGIC» PERFORMANCE

Traditional Chinese Welding Suit;
Object "Chinese bamboo minodiere".
Steel. Welding. Lacquer.
2018

The performance "Chinese magic" is the comprehension of China's labor ethics as one of the important components of the Chinese economic miracle through the prism of the Russian mentality.

The common Communist past gave Russia and China roughly the same conditions for starting a new economic system. At the moment, China is ahead of Russia in a number of key economic indicators, including the world art market, where the turnover of Chinese works is several orders of magnitude higher than domestic ones. There are many reasons for this situation, but the focus of performance attention is concentrated precisely on the level of the cultural and ideological component of this success.

Demographic problems and a strong spirit of competition instilled in this people a cult of work and respect for discipline. The notion that zeal is ultimately crucial to achieving the goal is the unifying line of Chinese work ethic and Weld Queen's vital position.

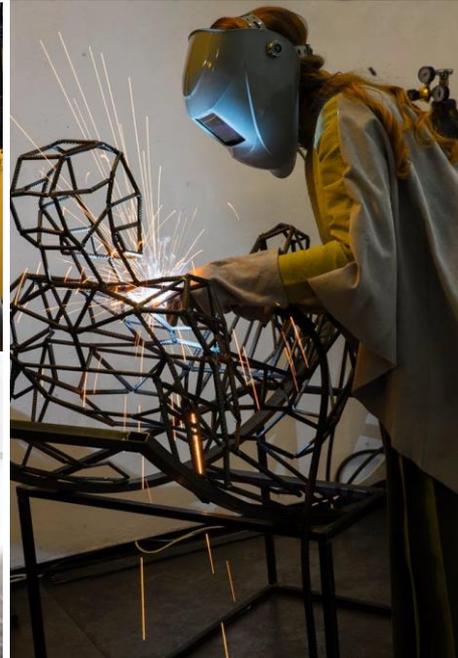
In each performative image the artist first of all represents the face of the worker (all costumes can be used at any time for their intended purpose). Whatever Weld Queen public (superhero, fashionable lady or even "Gopnik"), the central component of all images is the idea of work. Labor as a cultural phenomenon is the highest value of the artist's life philosophy; an indispensable foundation of spiritual and material development, which people tend to constantly forget.

"Chinese Traditional Welding Suit" is a sign of respect for the "Weld Queen Universe" to the unshakable spirit of the stubborn and purposeful Chinese people, continuing, despite everything, with optimism and perseverance to build their future



The performance "In NATURA" is an ode to the inexhaustible creative potential of Man. Modeling the demiurgic act, the artist in real time (from nature) created "her ideal man", personifying the new standards of male beauty and power. Referring to the ancient tradition of compiling the canon, like modern Polykleitos, Weld Queen re-created Doriforos of the 21st century applying welding. .

Performance was first realized on February 14, 2018 at the opening of the personal exhibition Weld Queen "Rocking chairs".



«IN NATURA» PERFORMANCE
2018



PETUNETS

3100 x 1950 x 500 mm
COR-TEN steel. Welding.
2016

Petunets is a public art object with a height of more than three meters, located in the park "Kudykina Gora" in the Lipetsk region. The body of the sculpture is made of large sheets of COR-TEN steel, forming a stylized crystalline figure, its shape resembling the traditional Russian sweet – a rooster on the stick. Being massive and inspired by avant-gardists, the "geometrically" complicated technique of the sculpture opposes the ease and inartificial ways of its message. The work symbolically conveys the state of the holiday and the general fun, as in Russia the lollipop in the form of a rooster was considered to be an essential attribute of any national holiday from the ancient times.

The sculpture refers to our childish desire to get everything right away. Moreover, this infantile feeling is also relevant for an adult person, since with age our requests and desires only increase. Growing dissatisfaction often makes us unhappy and discontented, because "sweets" or other benefits are always not enough to become saturated completely. Petunets is a huge lollipop of "caramel" colour, thanks to which we symbolically remove all "adult" prohibitions from ourselves and get the desired in unlimited quantities. This «desired candy» will last for a lifetime.



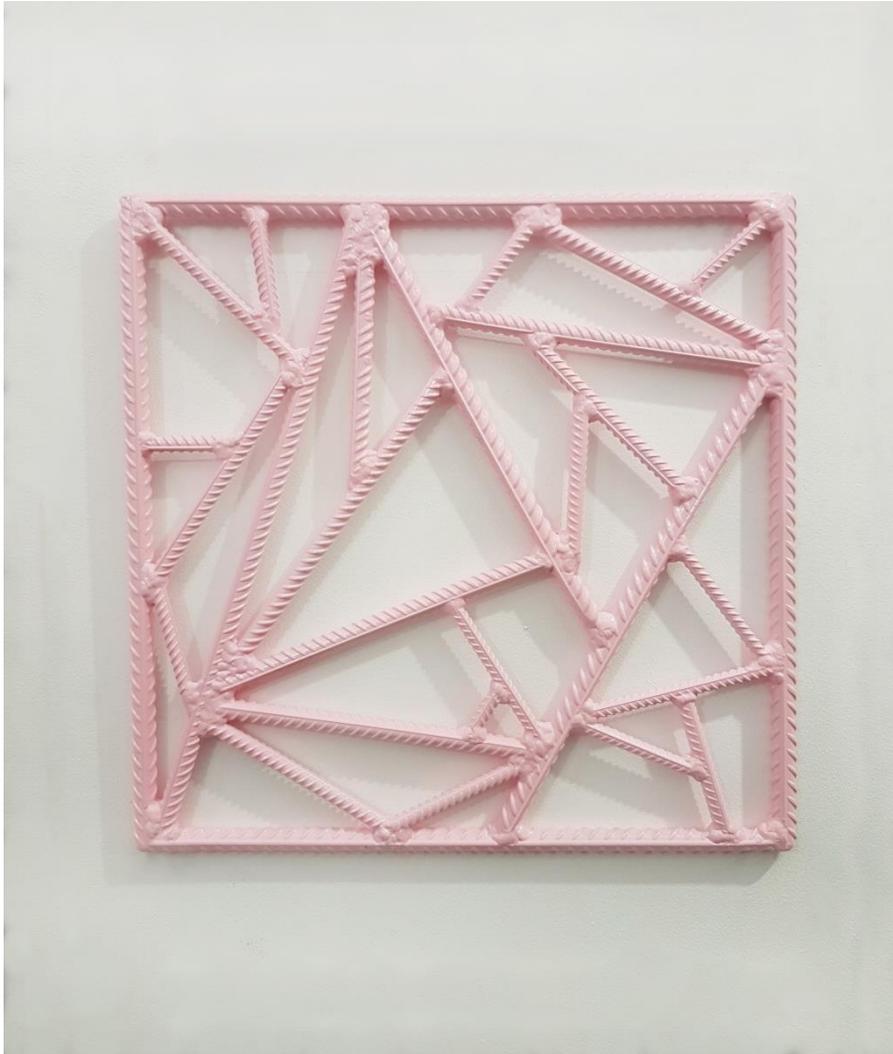
FUR COAT

1600 x 1700 x 2700 mm
Steel. Welding. Painting (gold).
2018

The «Fur Coat» by Weld Queen is an interactive public art object made from the building bars and depicting a «royal robe» as if it is walking independently in a stream of people. Gold and fur-coat like two the most common indicators of financial well-being in modern society are included in a single art-work and symbolically demonstrate «true luxury which is exactly warm» and which can be directly worn on own shoulders.

This exhibit is an open question of how durable our values are. Is the constant ambition for ostentatious luxury (this is particularly true for the online space and social platforms like Instagram, YouTube, Facebook, etc.) a kind of measure that actually makes people happy? Is it only a temporary safe refuge allowing to get away from the unsightly parties of the harsh reality?

However, despite all the criticisms of the false online self-representation system we cannot deny that a person likes “the tales of a beautiful life”, and the “Golden Fur-coat” helps everyone to bring this tale to the logical limit. The combination of conceptually opposite materials (the coarse building bars and “gold plating”) enhances the effect of falsification of dominant values, exposing the inconsistency of our needs and desires. The object implies the direct involvement with the audience : a person can “enter” into the “Fur-coat” and thus “try on the role of the monarch”, stand out from the crowd and feel like if not a king, then at least a superstar.



"Life is beautiful" is a laconic and capacious reflection on the boundaries of the interpretive potential of human thought. The familiar definition of the cell as a "symbol of unfreedom" on the one hand, and the structural basis of life on the other, becomes the starting point for the reorganization of the usual cognitive experience.

Within the framework of this work the cell represents as a pattern of matrix – the primary structure that determines the vision of the initial level of phenomena. Any attempt to overcome the usual mental framework and go beyond the boundaries of the system begins with the awareness of the fact of your own presence within the system. Awareness gives the power to modify, transform, transform the cell in accordance with its goals, turning prison into a tool for constructing your own reality. Outlines, color, borders-all is a reflection of the creative energy, subject to the will and consciousness of man. "Beauty in the eyes of the beholder" is an unchanging principle, which is so characteristic of a person to forget.

LIFE IS BEAUTIFUL

Steel. Welding. Painting.

500 x 500 x 16 mm

2018



MADONNA

1600 x 1000 x 700 mm
Steel. Welding. Painting.
2018

Madonna is the idealized and deified "SHE", simultaneously combining all the sublime and vile sides of the female being, a woman in all completeness of this word. Brightness and invisibility, openness and inaccessibility, cunning and innocence - all this is her unique power that can take and grant life.



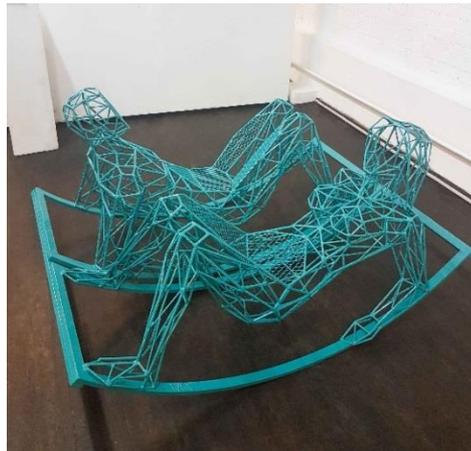
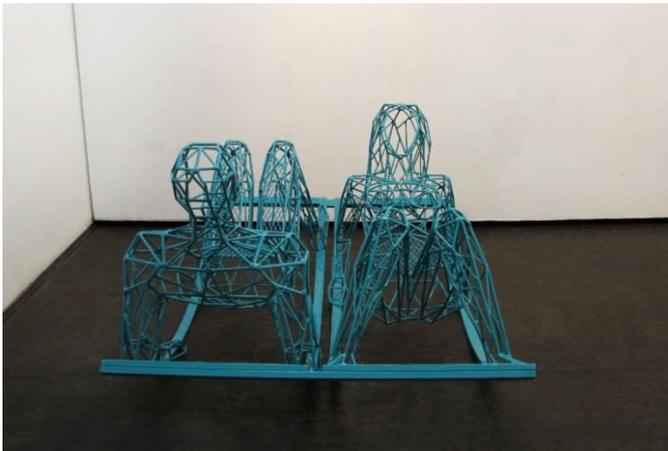
CASANOVA

1700 x 1100 x 700 mm
Steel. Welding. Painting.
2016

Casanova is the most charismatic and popular hero-lover of the European history. Usually he is an invited guest in the night fantasies of the female unconscious. We can not see Casanova's face: he appears as a kind of archetype, allowing every woman to see his "ideal man" in him. When interacting with the sculpture, the spectator "takes possession" of Casanova and forms a close "face to face" contact with the imaginary dream lover.



The CRAZY couple are inseparable lovers who realized their lack of freedom from each other and therefore adhere to very free views of the world around them. The level of their mutual trust has become so high that they can afford to openly (before the abnormality) interact with the rest of the people, acting as a single person, harmoniously connecting the male and female principles.



THE CRAZY COUPLE

1750 x 1260 x 960 mm
Steel. Welding. Painting.
2018



DORIFOR

1750 x 1260 x 960 mm
Steel. Welding. Painting.
2018

In the 21st century, the ideal of muscularity increasingly depends on the fleeting trends of fashion. The glistening style of the muscular brutal macho man with a beard, extensible in show business, can be called the image of the hero of our time. However, at the moment there is every reason to believe that sexual objectification of the body is no longer an exclusively female prerogative. Weld Queen as an artist directly transforms the male sex symbol of modernity into an OBJECT, the main function of which is the representation of sexual potentials.

The sculpture was made in the framework of the performance «In Nature» at the opening of the first personal exhibition Weld Queen and is part of the sculptural series «Rocking Chairs».



Boobs Dragon is a chthonic creature, a chimerical creation of chaos, combining the genes of the ancient Russian Gorynych and the snake-tempter, widely known since biblical times. Boobs Dragon is the personification of the vices of modern society, packed in a brilliant and attractive wrapper. He gives people the illusion of permissiveness and impunity: today we believe that we can improve, build and pump everything that, we think, a person lacks to become happy. Bright, glossy and very seductive in a magnificent form of creation, behind all the fascinating covers, it still remains nothing less than an insidious snake.

BOOBS DRAGON

1550 x 2050 x 1030 mm
Steel. Welding. Painting.
2017



UNICAT

1600 x 1200 x 700 mm
Steel. Welding. Painting.
2017

Unicat is the synthesis of magic and reality. On the one hand, a mythical and mysterious image of a snow-white horse with a horn, which appears only before those who are pure in their body and mind. On the other hand, there is a familiar and dear cat, a symbol of home warmth and comfort.. Sitting on the Unicat, the spectator automatically "tames" him, obtaining all virtues, admitted by this magical creature.



ELEPHANT-BURGER

1800 x 1150 x 1300 mm
Steel. Welding. Painting.
2016

Elephant-burger is an interactive art object offering the spectator to feel being stuffing, trapped in the dominant values of the consumer society. Burger is probably the most popular dish in the world, the ideal result of a mass production system. The elephant is a reflection of a powerful and calm free nature. The sculpture is an allegorical expression of our consumer attitude to the surrounding world. She suggests "predator" and "victim" swapping places, thus giving the opportunity to enhance our environmental consciousness and responsibility for our deeds.



COSMOLOVER

1720 x 1200 x 730 mm
Steel. Welding. Painting.
2016

Probably, at least once in your life you saw aliens and UFO in your dreams, and after watching some fantastic movies, you wanted to put a foil crown on your head and come into contact with extraterrestrial biological entities. So now you have this opportunity – the “Cosmolover” installation. The title of the object implies the wordplay: “Cosmic lover” is a wonderful strange alien (of course, green-coloured), steeped in sexual mystery, and “cosmic lover” in the context of an ideal sexual partner.



ARMCHAIR FOR CRUISING IN THE CLOUDS

2170 x 1330 x 1210 mm
Steel. Welding. Painting.
2016

The armchair for cruising in the clouds – is a device where you can move comfortably in your fantasies. In fictitious realities, it is better to fly, sitting comfortably in the airplane chair, and slightly rocking on cloud tides. Despite the fact that it is a material object from the physical world, it helps to travel through the inner cosmos and open new mental horizons to every soul, who is not bound by the mental boundaries.



**ARMCHAIR FOR JOINT CRUISING IN THE CLOUDS.
MODEL WQ-4**

3500 x 1800 x 1300 mm

Steel. Welding. Painting.

"Yellow Mill", the residence of Slava Polunin in Crecy La Chapelle,
France.

2016



An armchair for joint cruising in the clouds is an object, one can use it to travel in his fantasies, together with his like-minded person. Usually we feel the need to share something very good and valuable with another person, for only then the feeling of happiness becomes complete. "Joint cruising in the clouds" helps to fulfill this desire and make the exchange of happy thoughts possible! One can break the habitual pattern sitting on the "cloud chair": overcome the internal barriers and create one common space for several free souls.



Horse on fire (Kon-Agon) is the first work in the Rocking chairs series, aspiration to possess some kind of fast and powerful means of transportation, substantiated in fire and iron. A couple of centuries ago a good racehorse had the price of gold; today almost everyone dreams of owning a car, a motorcycle or even an airplane, by controlling which one can feel as a complete and successful person. This desire begins with a child's rocking chair, when we portray ourselves as knights jumping on horseback to unknown distances, and it continues throughout life, taking several other forms of expression. A new opportunity to satisfy the eternal need: the grown up boys can re-saddle the bay horse and rush to meet their destiny, full of glory and applause..

HORSE ON FIRE

1600 x 1300 x 700 mm
Steel. Welding. Painting.
2015

Artist's mythology

Welding suits are a part of the major project of Weld Queen on creation of her individual artistic mythology, based on the unique features of her professional identity. Weld Queen on her own example shows how to build a bridge between such different worlds of welding and artistic creation, how to make your work and professional activity prestigious, worthy of elevating to the rank of high art and high fashion.

The costumes is made of fireproof materials, leather and tarpaulin with refractory impregnation, the most common materials for tailoring a welder's suit in Russia.

Each suit is one of the organic images of the "welding reality" on the one hand, and the stereotypes of our reality on the other hand. The sports welding, the traditional Russian welding, and even the superhero welding suit – all the suits as small pieces create the mosaic of the visual culture which is typical for modern Russia. An invariable accessory, combining all Weld Queen's images, are a welding helmet, imitating the crown metaphorically.



**TRADITIONAL RUSSIAN
WELDING OUTFIT**
2016



SUPERHERO WELDING SUIT
2016



EVENING WELDING DRESS
2016



COCKTAIL WELDING DRESS
2017



GALACTIC WELDING SUIT
2017



ANGEL WELDING SUIT
2017



A sports welding suit is a Russian fashion solution for any fashion problems. About a half of the inhabitants of the post-Soviet space still has a universal and ingenious in its elegance solution of the immortal question "What to wear today"; it is a sports suit. With unfailing regularity, the fashion for a three-stripe wardrobe, popular since the 1990s, can act as an alternative interpretation of the "traditional Russian" image. Weld Queen gives a second wind to the "cool" style so much loved by our compatriots. The actual sports welding suit is clothes suitable for your favorite work, for a walk, for meeting friends and even for a show. One only needs to add footwear matching the style and elegant accessories, and your three-stripes beauty will shine in the full magnificence.

SPORTS WELDING SUIT

2017



PERFORMANCE «EXHIBIT»

2017-2018

Fashion-performance "Exhibit" is a long-term actionist project of Weld Queen, consisting of a series of periodic art interventions in various art institutions. Within the framework of the "Exhibit" project, Weld Queen in specially tailored welding suits attends modern art exhibitions, naturally entering into a dialogue with the theme of the exposition and, of course, with the audience. Simultaneously acting as an artist and "own work", Weld Queen literally enters spectator's personal space and thereby creates new relationships in the triangle "work of art - spectator - artist".





PURSE FOR STRONG WOMAN

Steel.Welding.
2016



MICROBE N 2

Steel. Welding. Lacquer.
2018



CHINESE BAMBOO MINODIERE

Steel. Welding. Lacquer.
2018



FAN

Steel. Welding. Lacquer.
2018



Avoska is a portable art object, referring to times before plastic bags and original aesthetics of the Soviet life. Avoska was the main element of daily shopping - a universal bag of hard threads, which took little space and conveniently contained a large number of products.

Avoska by Weld Queen made of metal is a specific monument to this invention, making it almost eternal. Symbolically returning to the times of our grandmothers, avoska absorbs all the cultural memory of the twentieth century. On the other hand, it is intended to carry a completely different content that is relevant to modern realities. The contents depends on the situation and the owner of an avoska. A performative accessory reflects the formula: "Tell me what's in your avoska - and I'll tell you who you are."

AVOSKA

Steel. Welding. Lacquering.
2017



EMBRYO

Steel. Welding.
Russia, Kaluga region.
2017



The embryo is a performative sculpture created by dozens of people under the guidance of Weld Queen during the festival "Sparkle", organized by the community of Russian Burners. The sculpture symbolizes the "birth of life" of the tradition of the popular Burning man festival which is new for Russia. The solemn burning of the wooden core, embedded in the sculpture is a game ritual action, symbolizing the final of the festival and the completion of the collective act of creation. Each year, the sculpture involves the building up of new "shells", as well as the annual repetition of "fire debut."



EDUCATIONAL ACTIVITY

Welding workshops are a unique opportunity to expand the public knowledge about the craft of welding, on one's own experience, help to confirm the gentility of manual labor as a whole. Welding, as an integral part of the urban life of mankind, is represented as a sacred act of creation and creativeness, and at the same time is accessible to everyone interested.

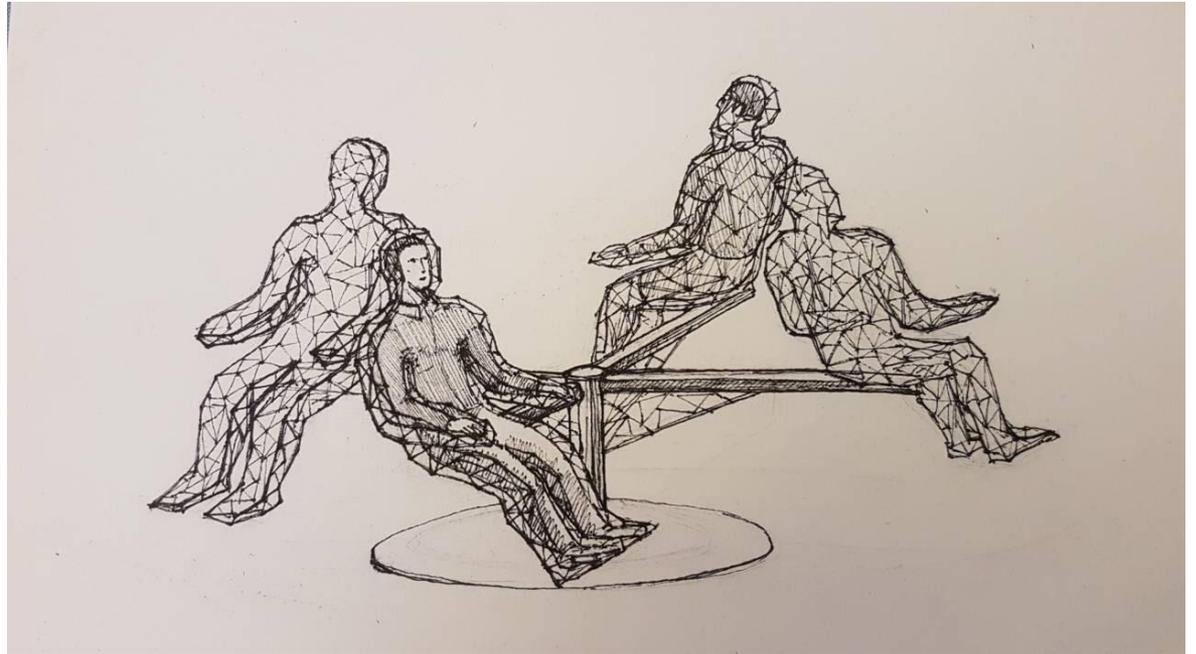
- "Skills Bazaar". Kazan. 2018
- "Forma Festival. WINZAVOD . 2017 Center of Contemporary Art. Moscow.
- "Geek Picknic" Festival. Moscow. 2016 2016 - "VK Fest". St. Petersburg.
- "Bright People" Festival The Gorky Park. Moscow. 2016

FUTURE PROJECTS:



THE EIGHTH

1100 x 1000 x 2100 mm
Polished stainless steel. Welding.
2019



BODY CARUSEL

3400x3400x1300 mm
Steel. Welding.
2019

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