



Amelie
Russana



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Artist Statement

I am a medium and I work for art.
I can hear and see things that others cannot.

In my artistic work I use this ability to enter a white-lit, soul-filled transition space where I meet the spirit world. In this space I find the works that need to be built, see the pictures that need to be painted, or receive direct work instructions.

My work then consists of translating these into the visible. In this way I give the work a body and make it accessible to the viewer. It is a collaboration between the spirit world and myself.

CV

Amelie Russana
Born in 1990 Germany
Lives and works in Heidelberg

— 2023

2019	Master student in painting with Magnus Plessen at the State Academy of Fine Arts Karlsruhe.
2013 - 2019	Diploma in painting at the State Academy of Fine Arts Karlsruhe in the class of Tatjana Doll and the class of Silvia Bächli.
2012	Degree in midwifery and foreign work assignments in Peru and Guatemala
2006	Lives in Mexico

SCHOLARSHIPS

- 2022** Scholarship for the painting 'Bergamo' from the L-Bank Baden-Württemberg/ Studio Scholarship 2022 Baden-Württemberg
- 2021** Scholarship programme to promote artistic practice in connection with the Corona Pandemic in Baden-Württemberg/ Studio Scholarship 2021 Baden-Württemberg
- 2020** Residency Programme 2020 Baden-Württemberg
- 2017** Scholarship from the Landesstiftung Baden-Württemberg for a six-month study visit to Mexico City

SOLO EXHIBITIONS

- 2024** "Arcoiris", Heidelberg August 2023 - February 2024.
- 2023** "The artist's nightdream was of soft blackness", Heidelberg 18 March - 09 April
- 2022** Mask performance, December / Family altar for Dia de Muertos, Heidelberg Oct-Nov / "Bergamo", Heidelberg, June-September
- 2021** "Leviathan", November - January 2022, Heidelberg / "The night has twelve hours", Heidelberg
- 2020** "Because I love", Heidelberg, cancelled due to Corona

- 2019** "The white cave", AdBK Karlsruhe, Diploma
- 2018** "Los muertos estan vivos", Squat Karlsruhe Offspace, funded by the city of Karlsruhe, credit to the performers: Sarah Degenhardt, Katinka Eichhorn Yonkuk Ko, Pollo Guzman, Hiroko Nagata, Hao, Solveig Scharper, Nikolas Christ / "Leaves and Bones", AdBK Karlsruhe / "Say, have we met before?", forest exhibition installation Dossenheim, sponsorship Dossenheim
- 2017** La Esmeralda, Mexico City, Mexico
- 2016** "Rookie", Kalinowski Room, AdBK Karlsruhe

GROUP EXHIBITIONS

- 2021** "Top__0020" -Kunstverein Heilbronn, June/ "Spitting Diamonds Edition Südpfalz", Kandel
- 2020** Top__0020 - Baden-Baden, May -cancelled due to Corona/ DE.LIGHT -Luis Leu Karlsruhe, July -cancelled due to Corona
- 2019** Badischer Kunstverein Karlsruhe, winter exhibition, Karlsruhe/ winter exhibition curated by Ulla von Brandenburg and Tamina Amadyar, Karlsruhe/ the times there is a changin', Circle of friends State Art Gallery Karlsruhe/ Lovers, academy of art Karlsruhe 2018 The Dreamer, winter exhibition AdBK Karlsruhe
- 2016** Nomination for the Art Promotion Award of the City of Freiburg
- 2015** Nomination for the Gifted and Talented Work of the cusanus foundation, Halle an der Saale

Contact

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— Amelie Russana

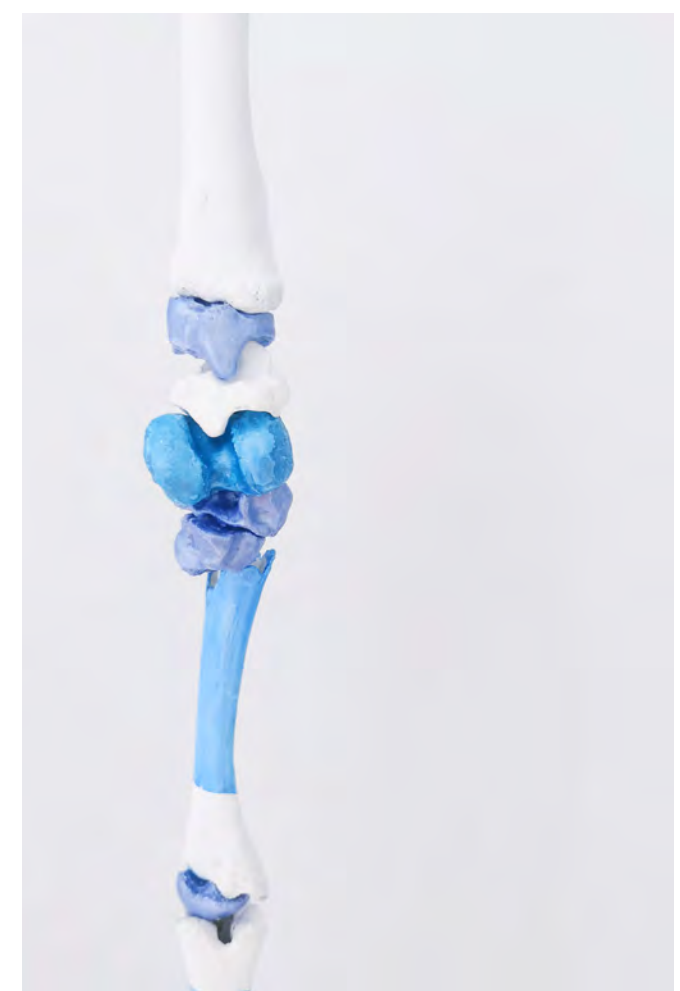
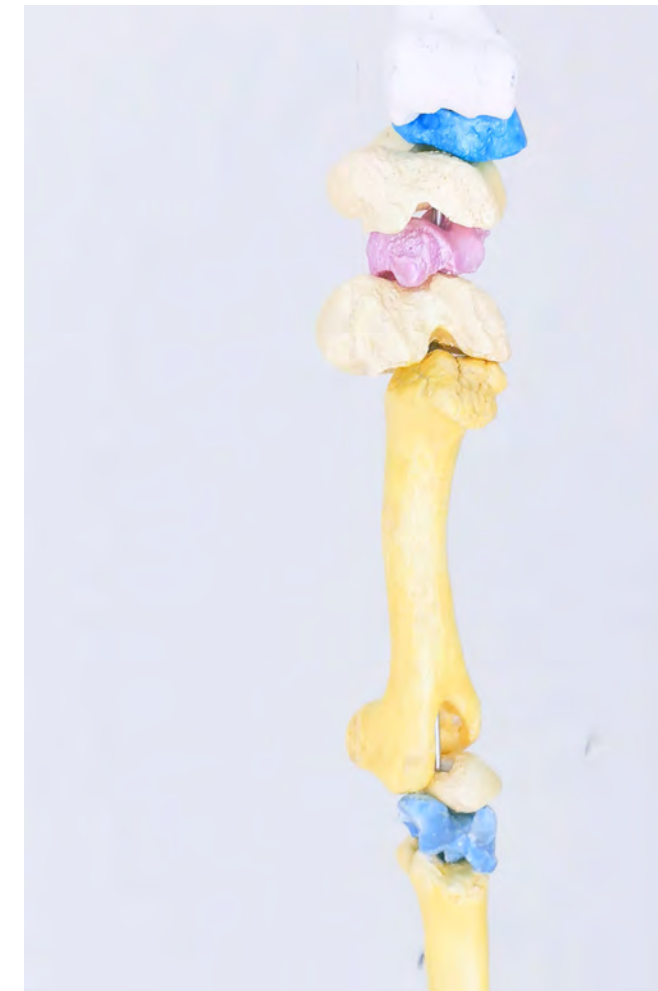
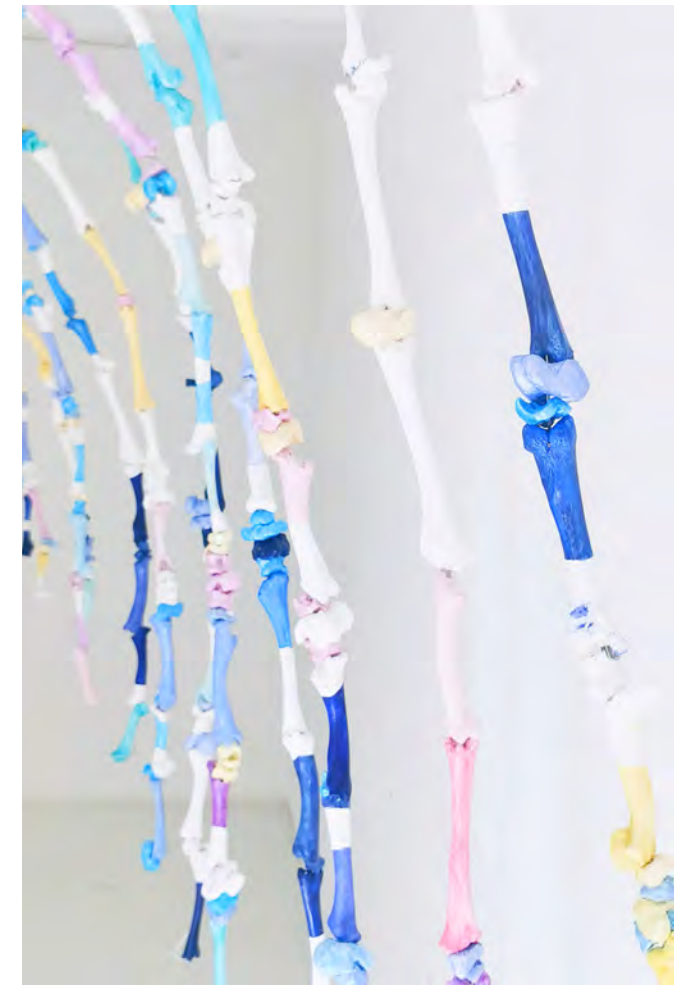


Arcoiris

"... I went to the room where the spiritual world and I meet. After the period of dark nights, after I had already started working on Bergamo, I wanted to see something bright, to work on something that did not contain night. Maybe to find a balance? I don't know anymore. So I said to the room, "Show me something white," and then I saw them in the distance. White arches with coloured rings in bright colours. At first glance it looked like a rainbow. I liked it very much. When I got closer, I saw that the white arches were made of bones."



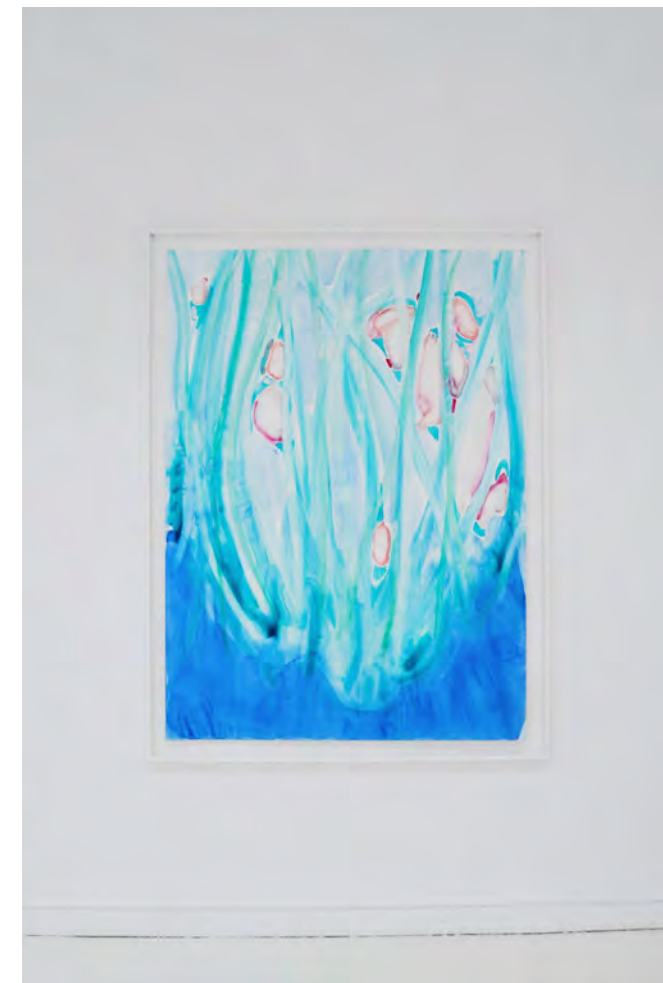
*"Arcoiris", bones and watercolour,
installation, 3 m x 4 m x 2 m, 2023*





The White Cave

"There is this white room. I don't know what it is or where it is, but I like to go there. Everything is white. I find things there. I see things. There are bones everywhere, there are so many colours and so much light. I can't take anyone there. So I start bringing things from there to here. So that others can see it too".





*"The White Cave", watercolours,
sculptures and bones installed in a
hyper-white space, 2019.*



The Dreamer





"I am sure that there is a certain age that I must not exceed. An age of the soul. An age that keeps the door to innocence open. The innocence and tenderness of the soul must be preserved, otherwise the path is blocked. One is no longer a child and also no longer an adult. It is on this border that I dream. The dreams become bodies. They have the ability to touch the soul."

"The dreamer", performance with ceramic mask, 2018





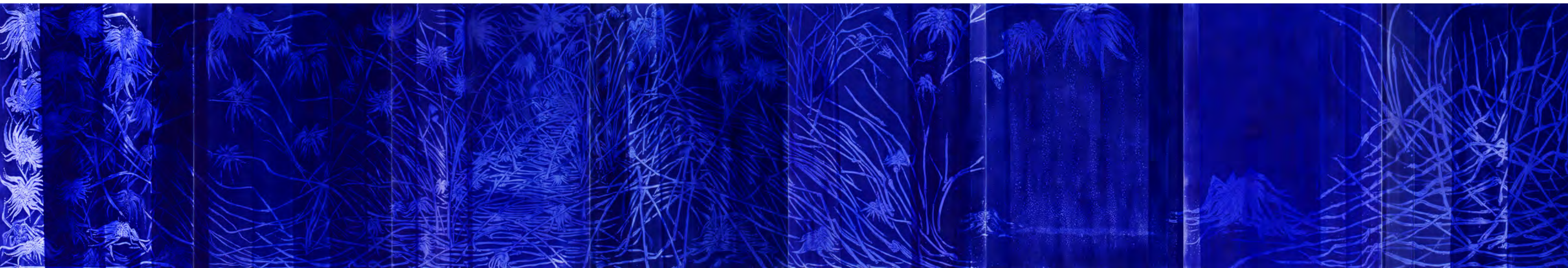
The night has twelve hours

*"The night has twelve hours", watercolour and emulsion
paint on canvas, 2021.*





"Corona erased the people from my paintings. So at first there was nothing and the white space became black. This blackness was everywhere and gradually it became the darkness of the night. Then, very slowly, the light came and the black night began to turn blue. Dahlias began to grow in this night blue. When and if the day will come is uncertain....."



Bergamo

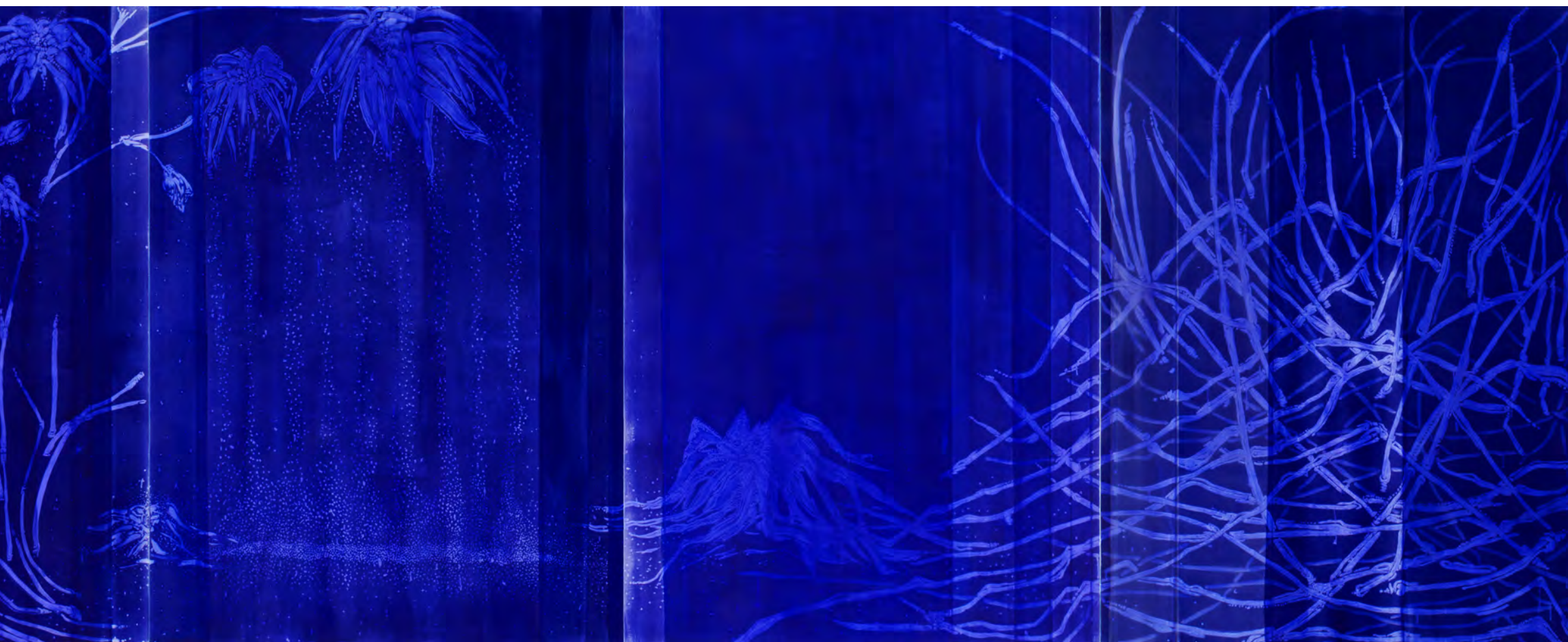
Destroyed lives and families, unending grief and loneliness. No one will ever forget the convoys of military trucks that carried the dead from the city of Bergamo. A loving and dignified farewell was not possible at the hour of death. Bergamo became a symbol of the pandemic. And so I took myself to my white space, where I meet the spirit world. But now everything is black and there is no new work waiting for me. Only I can see myself. No up, no down. Endless blackness.

Then I said: "Show me what Bergamo means". A field of dahlias came towards me. A huge field in the black night, turning blue. At first glance it looks beautiful. An enchanting magic. These huge flowers and the blue night. Only then did I notice that almost everything had dried up and the flowers had withered. A field between bloom and death. Somewhere in between. Something is flickering between the flowers. I can't make it out. It flashes in front of my eyes. I cannot resolve it. For days I saw this flickering between the flowers. Then I pull them apart and a new image of Bergamo appears. Large and small, thick and thin, full-blown dahlias float past me. I think of the river Styx. They are gone and the first image of the withered field is the here and now. The work can begin".



*"Bergamo", Twins I and II, watercolour
and emulsion paint on canvas,
11.2 x 1.9 m, 2022*



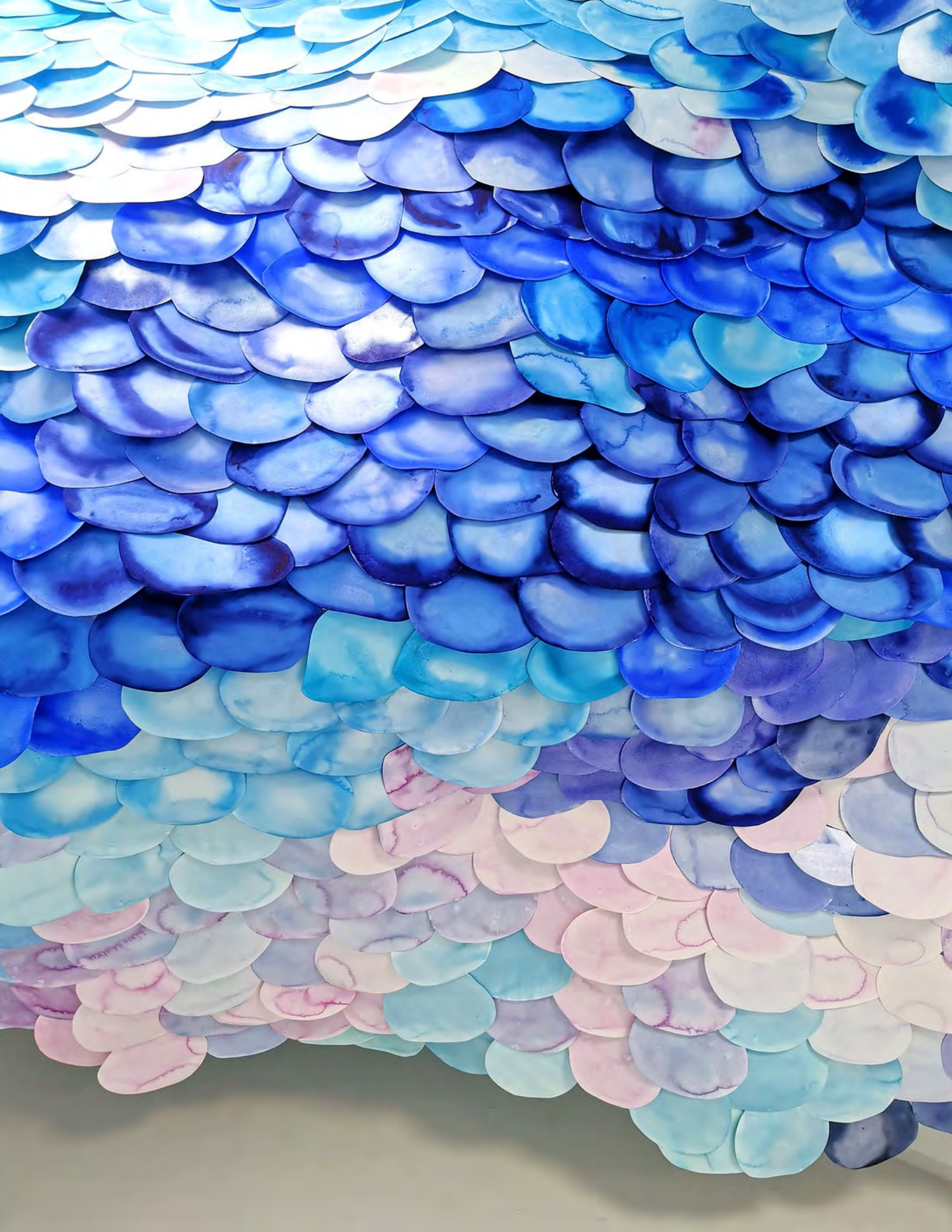


*"Bergamo", Twins I and II, watercolour and emulsion
paint on canvas, 11.2 x 1.9 m, 2022*





Leviathan



*"Leviathan", 3000 scales of watercolour on paper,
7 x 3 m, 2021*

"I was collecting bones and leaves from a river that flowed into the sea when a huge shimmering mountain glided past me. It sparkled and shone. There was no end to it, not to the sky and not to the horizon. It was beautiful. But it wasn't a mountain, it was a fish, a giant, and because I'd never seen anything like it before, I only knew a word from an old story: Leviathan. Since it was impossible for me to bring it here, I did what I could and brought only a piece of its skin."





"Self-portrait as a medium of art", mask, watercolour on paper, 120 x 90 cm, 2022

Self-portrait as a medium of art

"My face does not reflect my self. It lacks the sign of connection with the spirit world. Like the spirits, I am wearing the mask now, although it will not be visible until my time in this world is over. I am now saying it directly, no longer paraphrasing. I am no longer hiding. It's meant to be. I no longer fight it and let it go. An artist and a medium. Am I up to it?"

The artist's nightdream was of soft blackness



"To get to the light, you must first cross the darkness. Beyond is a place of constant rebirth.

Did you know that a shooting star consists of one big star and a thousand smaller ones? Did the creator of this universe capture the shooting star or did she want to throw it into the darkness?

She gave birth to a child between her legs. The newborn plays with the moon. In her right hand the creator holds a wand that can create water.

She sits in the middle of the jungle where plants and women live. They, women and girls, wear masks and are naked. Some faces can be recognized.

Like pollen, new stars, moons and planets sprout from the flowers of the jungle plants.

A waterfall cascades down from above. A snake follows the stream.

A pregnant woman dances through the jungle and over the water. She carries a child in her belly, soon to be born. In her heart lie three more children. She will give birth to them later in her life.

Fireflies accompany her as she approaches a black door. Where does this door lead?

A wall frieze has been created around the door. This tells of the phases of the moon and the physical love of women.

Extinguished stars lie in jars.

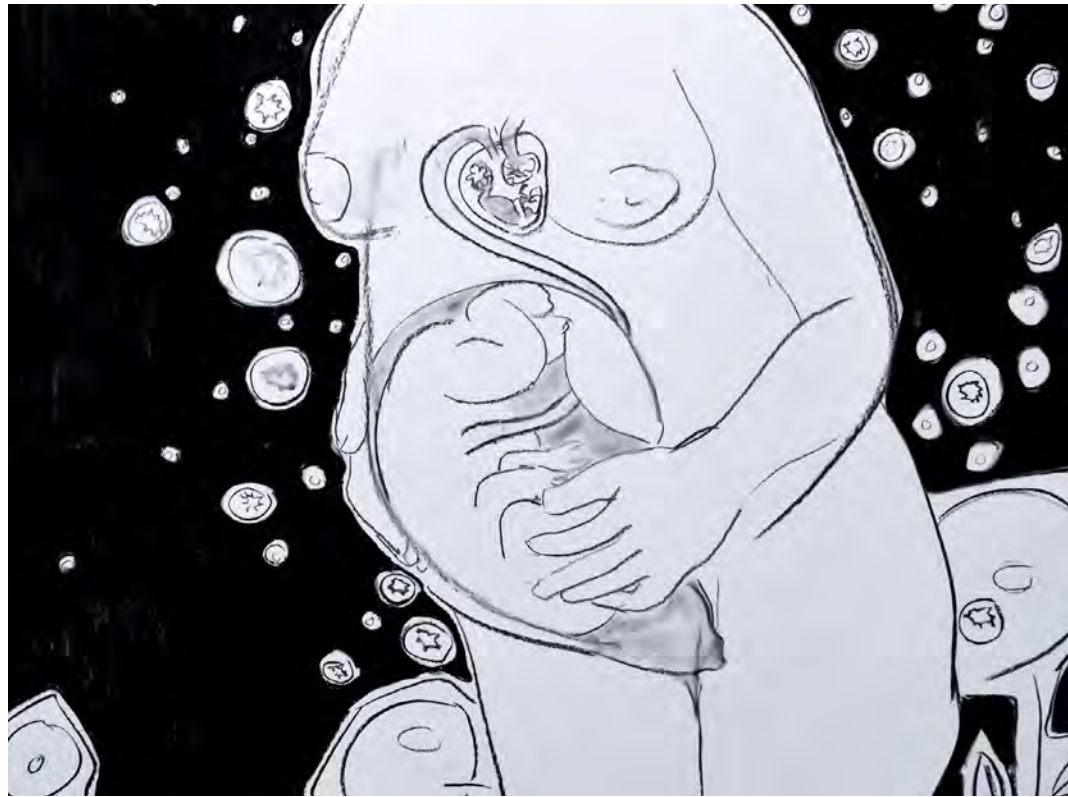
The snake slides out of the picture.

Three galaxies dance ecstatically. Their bodies cast shadows into the darkness. Hanging from one of the dancers, strung from stars, is a skeleton trying to reach for a star.

A curtain of bones begins to open. The snake slithers peacefully and silently between it.

Flowers and leaves grow up into a crescent moon.

In this great world of black and white sits a woman who dreams of everything. She wears a mask of blue paper feathers and dreams this world again, again and again"





"the artist nightdream was of soft blackness", charcoal and pastel on paper, 13 x 3 m, 2023

Say have we met before?



I am working on the small watercolours, there are several hundred of them. I would like to show them, but I do not know how. There is this voice in my head.





The voice: 'Take them to the forest.'

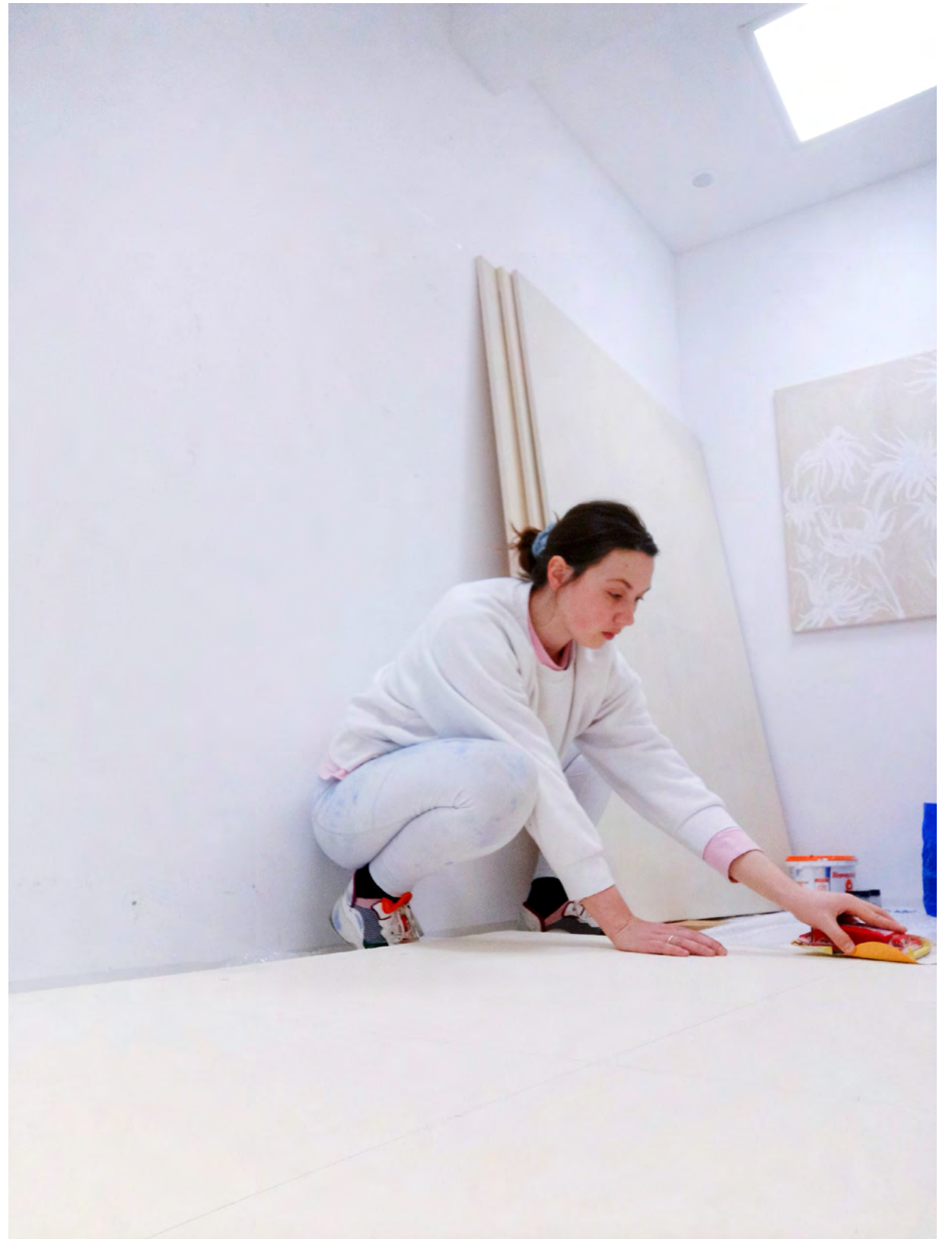
Amelie: 'To the forest?'

The voice: 'Yes, show them in the forest, when it's snowing and everything is white'

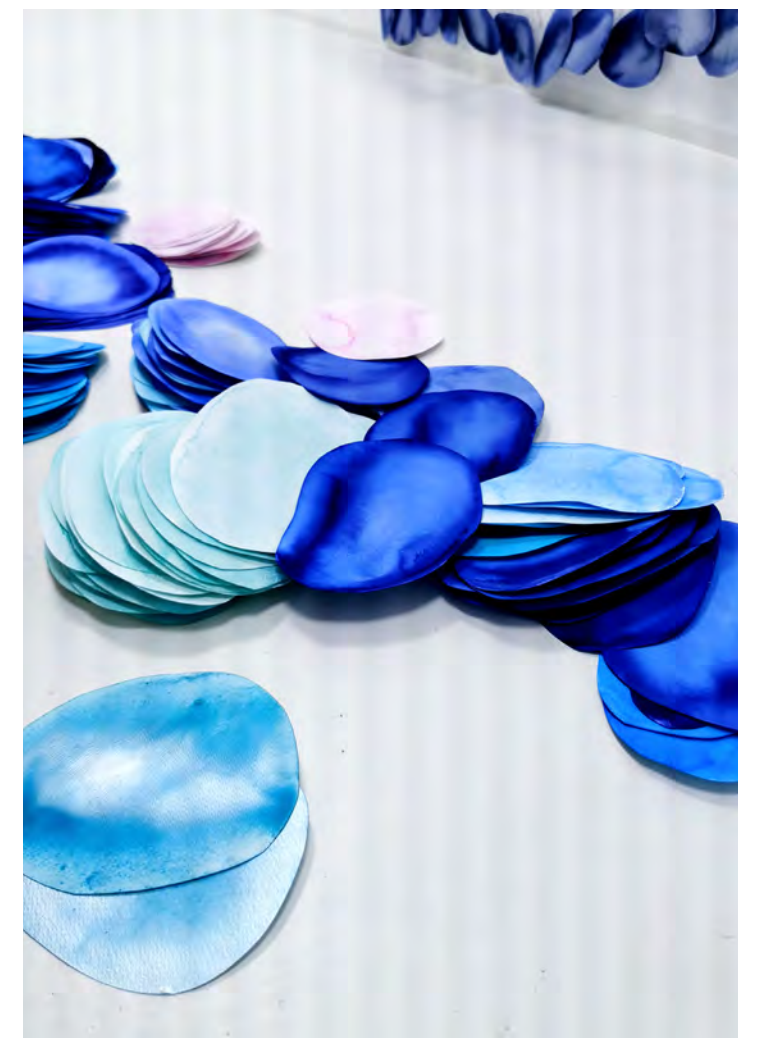
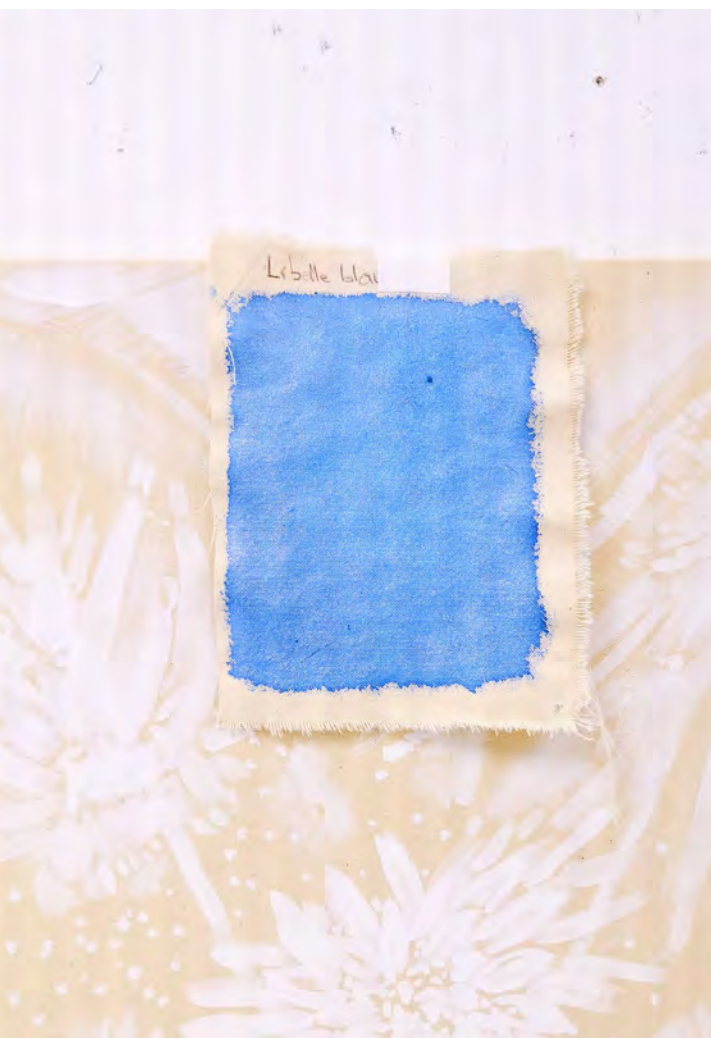


'Say, have we met before?', watercolours as print on foil, 150 m x 200 m,
installed in the forest in Dossenheim, 2018.





Studio Work



Amelie Russana