

RECENT WORKS

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My projects explore the intimate relationship between individuals and their environment. My artistic production delves into the elements that surround us and how we shape ourselves to conform to the standards imposed by contemporary society. Through my work, I invite the public to reflect on the acts and rituals that have become ingrained in the first-world lifestyle, which is often closely related to constant concern for physical appearance and social status.



Daily beauty accumulation, 2020-21
Details

macadamia ferment seed kernel
 sodium hydroxyethylcellulose
 polyacrylamide polydecene retinyl
 citrus oil squalane sorbate
 ipomoea geraniol prunus ci gallica
 stearoyl vitamin extract
 hydroxyisohexyl hydrochloric monogina
 glycerin maltitol acid oil ceteth-10
 cocoate 77019 alcaligenes
 peg levure
 diethylene
 acetyl
 isostearate
 lacryma-jobi
 hydrogenated caprylyl
 sorbitan root collagen 19140
 ionone palm butter 77491 sucrose oxychloride
 alkyl extract 1 octocrylene isohexadecane argania
 ternifolia red iron spinosa ci glyceryl 77492 disodium

This work consists of grouping replicas of cosmetic product containers and an automatic poem generated from the ingredients of the same products and recited by Google Translate. These are items whose usefulness has been suppressed (hermetic containers and cryptic text). The idea of dysfunction refers to the eternal promises to erase the passage of time that is directed, above all, to the female public, trying to convince them that there is a better future through the physical appearance adapted to the imposed guidelines before accepting the signs of ageing and dismiss them as imperfections. At the same time, the work is a self-portrait. It incorporates my silhouette and represents the cosmetics I have accumulated over the last few years.



Daily beauty kit, 2020

Screen-printing on porcelain

Installation dimensions: 10,5 x 50 x 31 cm

Edition of 5 copies + 1 HC

Collection of artist's books. Fine Arts Library of the University of Barcelona.



After removing all the graphic elements from the packaging surfaces, I began to imagine what leads us to consume cosmetics. The illusion and hope will arise a miracle, and perhaps this miracle will take us to eternity, or it will be a deception. I replaced the information about these products, like commercial name, ingredients, and instructions for use, with these five words and their meanings from the Cambridge Dictionary. I think it is necessary, from time to time, to remember what the words mean, and for this reason, I usually resort to the dictionary.



Another daily beauty set, 2020
Screen-printing on porcelain
Installation dimensions: 18 x 50 x 31 cm

In this set, the same words are superimposed or fragmented, making them difficult to decipher. This manipulation reflects the often complex and obscure nature of cosmetic products. The ingredients of these products may not always provide transparent information to consumers, as not everyone is familiar with the potential chemical effects they can have on our bodies. By visually representing this challenge of understanding, the works provoke contemplation on the ambiguity and misconceptions surrounding cosmetics, encouraging the public to question the received information and the choices made about these products.



Sensitive skin set, 2020
Screen-printing on porcelain and 100% cotton Somerset
Left: 17,5 x 5 x 5 cm
Right: 19,2 x 8 x 6 cm



The set of pieces, entitled *Sensitive skin*, emphasizes the surface, akin to the skin of the containers, creating a convergence between materials with contrasting characteristics, such as porcelain and paper. It establishes a visual interplay incorporating graphic elements screen-printed on both materials. It alludes to contradictions, such as the use of cosmetics without knowing what they contain.



Lost in translation, 2020
Screen-printing on porcelain
Left: 19 x 7,8 x 4 cm
Right: 16,3 x 5 x 5 cm

These pieces delve into the realm of information surrounding cosmetic products, often characterized by their perplexing and ambiguous nature. By superimposing words and phrases derived from the meanings associated with these products, the text transforms into a form of illegible drawing. The overlapping layers of text create a visual composition that challenges readability, inviting viewers to contemplate the complexities and contradictory messages found within the world of cosmetics. There are frequently confusing and misleading information in the beauty industry, prompting reflection on how language can shape our perceptions and experiences with these products.



A poem, 2021
Screen-printing on porcelain and wood
11 x 9 x 9 cm

belief, feeling,
something particular
about limits
mysterious future



Accidental poems, 2021
Screen-printing on porcelain and mirror
16 x 30 x 30 cm

Both works employ a method that generates random poems. The creative process is reminiscent of the techniques used by the Dadaists, who would cut out words from articles, place them in envelopes, shake them, and then extract them at random. In this case, words related to “illusion, hope, miracle, eternity, deception” have been selected from their original contexts. By rearranging and decontextualizing these words, their meanings are transported to a more poetic realm. The public is invited to interpret the rhythm, order, and even the significance of the words within this new composition. This process of extraction and recombination breathes new life into the terms, opening up possibilities for individual interpretation and engaging viewers in a unique and contemplative experience.



d-e-c-e-p-t-illus-i-o-n, 2021
 Screen-printing on porcelain and methacrylate
 Installation dimensions: 20 x 35 x 20 cm

This set of pieces plays with the words "illusion" and "deception", breaking them down into letters and then turning them into typographic compositions where their initial meanings disappear. The objective is to propose a pun that questions the feelings and emotions that drive us to use cosmetic products. Those feelings are closely related to social acceptance and integration into a group, associated with consumption.



Poems about illusion and deception, 2021 / Screen-printing on porcelain and mirror / 10 x 55 x 80 cm

[Listen to the poem](#)



This artwork takes cosmetic sample packaging and the definitions of “illusion” and “deception” as its starting point. Reminiscent of a Dadaist poem, both texts are merged and rearranged to create five distinct poems. One is displayed on the surfaces of porcelain pieces. The remaining four are screen-printed onto a mirror, which also serves as a pedestal for the installation. The viewer becomes part of the artwork as well, and when approaching to observe, their reflection appears in the mirror.

An optional audio component may be included, the mechanical voice from Google Translate reciting the five poems.

Poems about illusion and deception (Detail)



Recommended actions draws inspiration from 18th-century water transport devices that prevented buckets from hitting the knees. These devices serve as a metaphor for the transportation of water, which is a fundamental element in all cosmetics. However, in this piece, water is absent and replaced by another omnipresent component of our daily lives—light. The perforations on the surfaces of the pieces allow light to fill them symbolically. This substitution emphasizes the significance of light in shaping our perception of the surrounding environment.

The incorporation of light serves as a symbolic representation of the hope that resides within each container, a hope that is generated and sustained by the consumer. Additionally, is included a satin ribbon, on which is inscribed a list of recommended actions prescribed by the manufacturers of these specific ointments. These instructions, often presented in small and difficult-to-read text, resemble stippling akin to Morse code. This encryption-like effect demands prior knowledge and understanding, shifting the focus from reading to decoding.

Recommended actions, 2021-23

Porcelain perforated manually, LED bulbs, screen-printed satin ribbon, wood, and felt
74 x 90 x 90 cm



Recommended actions, 2021-23
Porcelain perforated manually, LED bulbs, screen-printed satin ribbon, wood, and felt
74 x 90 x 90 cm



Le porteur d'Eau.

*Ce porteur d'eau, à bien la mine
De convertir son eau en vin,*

*Et d'en boire tant de chopine,
Qu'il aualerà tout son gain.*

Jean-Baptiste Bonnard

Le Porteur d'eau, Late 17th century

Hand-illuminated etching

[Musée Carnavalet, Histoire de Paris](#)



Having nothing wrong, 2021
Porcelain and human hair
Left: 14,5 x 8,5 x 7 cm
Right: 8,5 x 10 x 9,5 cm

The set *Be Perfect* challenges the criteria used to define perfection, revealing that “having nothing wrong” is a central aspect of the concept. Through these pieces, I am questioning the subjective nature of perfection because it can vary on location, time, or external influences. In these explorations, human hair is introduced as a symbol of DNA and personal identity, referring to uniqueness as a positive quality. Ceramics,

on the other hand, serves as a durable material capable of lasting for centuries, preserving cultural heritage and providing a testament to the customs and traditions of ancient civilizations. By highlighting the role of ceramics in preserving history and emphasizing the uniqueness of oneself, the works allude to the value of individuality and the transient nature of societal ideals.



Self-portrait, 2021
Porcelain, gold leaf and human hair
16 x 12,5 x 11 cm



Continuing in the line of the previous pieces added a kind of humanization, through the incorporation of my hair and in a composition that recalls my hairstyle. With a bit of irony, the work alludes to the fact that when a well-known face recommends a product, the consumer empathizes easily, thus increasing the possibility of selling the advertised product. It is one of the marketing strategies that companies put into practice when hiring famous people.



Caged, 2021
Screen-printing on porcelain and lacquered aluminium
33,5 x 34 x 34 cm



Caged, 2021
Digital print / 35 x 100 cm

This work was inspired by daily skincare routines focusing on that step that uses single-dose facial ampoules. This shape was chosen because it is identical to some liquid medications. Metaphorically, the repetition of the same element alludes to the abuses of those products, the eternal quest for perfection and the desires that drive it. Simultaneously, this kind of cage tries to represent the fragility and vulnerability of the human being.



Desire at the top, 2022
Porcelain, lacquered aluminium and wood
Installation dimensions: 104 x 40 x 40 cm



Desire at the top (Details)



This work invites the spectators to analyse the daily use of cosmetics and the ideology behind it. The 476 pieces are replicas of cream and serum containers that promise to eliminate imperfections and nourish consumers' desires. Nevertheless, in some cases, those desires become an obsession, shaping a perfect face to the point of diverting it from its nature. Being different from what beauty canons dictate should not mean being imperfect. The installation suggests preserving personal peculiarities before they disappear within the saturation of information surrounding us and telling us how we should shape our physical appearance.





The work comprises 116 replicas of cosmetic containers, each featuring a manually perforated surface that houses a vibrant red LED light bulb. In dim or absent light, the translucency of the porcelain comes to life, revealing intricate patterns created by the perforations. The structure is designed to encase my body, serving as a poignant metaphor that explores the consequences of excessive cosmetic use on human physiology. The primary objective of the work is to highlight the “inner light” we carry within us, emphasizing its greater importance over physical appearance.

Inner Light, 2021 (Daylight aspect)

Perforated porcelain, lacquered aluminium and LED bulbs
147 x 50 x 35,5 cm

Blanc de Chine Quanzhou Porcelain Center Collection (Quanzhou, China)



Inner Light, 2021 (LED lights on)
Porcelain with holes, lacquered aluminium and LED bulbs
147 x 50 x 35,5 cm

Blanc de Chine Quanzhou Porcelain Center Collection (Quanzhou, China)



Reflections, 2022

Screen-printing on porcelain and wood, mirrors and human hair
Installation dimensions: 104 x 40 x 40 cm



In this image can be appreciated the infinite effect that occurs between both mirrors.

This work offers a space for reflection on observing and being observed. We live in a consumer society that enacts beauty canons and promotes valuing people based on their physical appearance instead of their personal qualities. For this reason, the installation uses as constructive elements different cosmetic containers that promise to improve us and show a better version. The saturation aspect and the "moiré" effect refer to the accumulation of distorted gazes, which could affect behaviour and self-acceptance. The work tries to make visible this problem that has worsened due to the increased use of cameras in video calls. Accepting the image of oneself, reflected in the mirror, is a process that includes reflection on human values.





Common gaze, 2024

Screen-printing on porcelain / Installation view / Variable dimensions
Shangyu Museum Collection (Shaoxing, China)

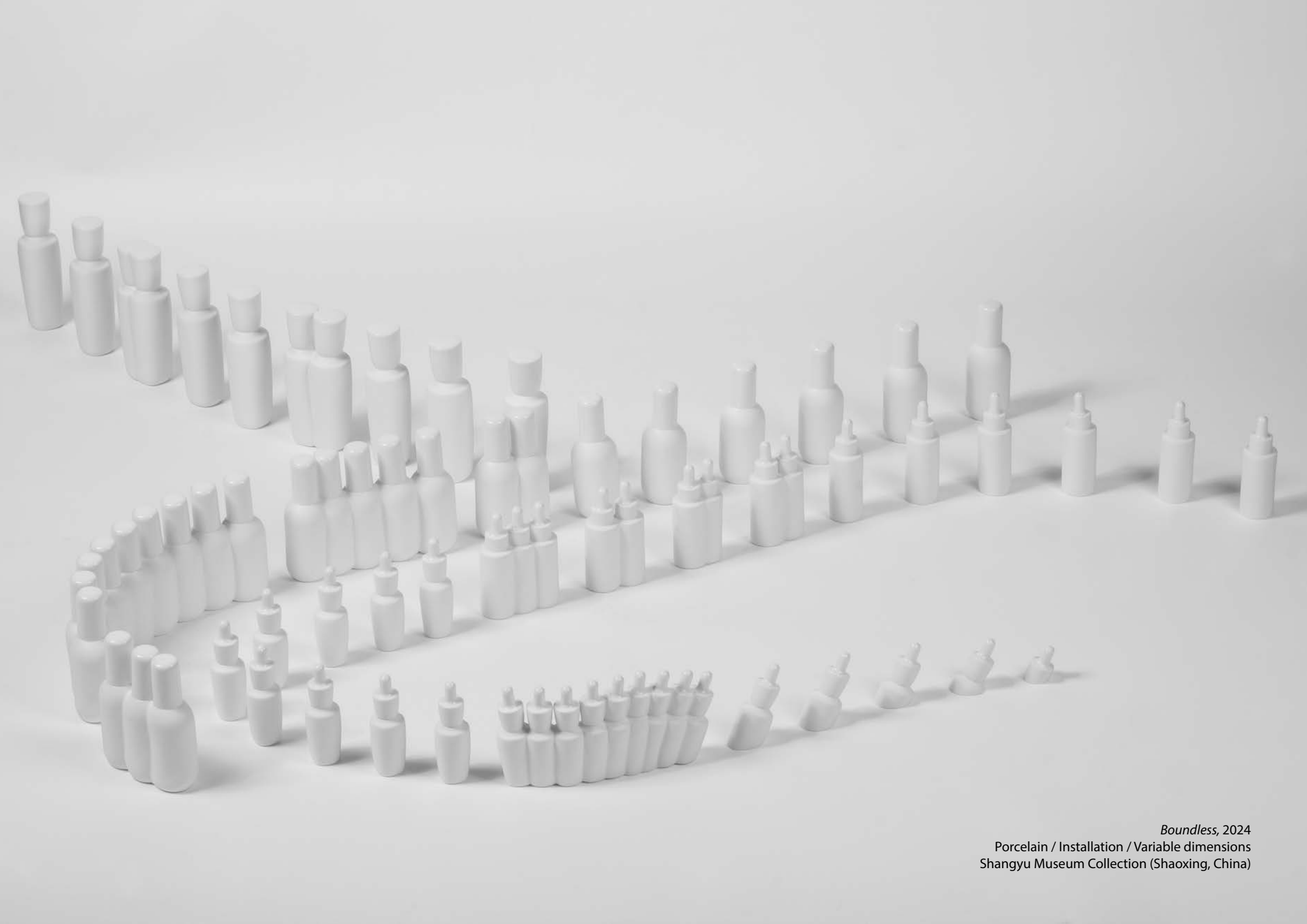


Common gaze, 2024
Details



The installation also delves into the complex dynamics of observing and being observed and the constant preoccupation with conforming to societal beauty standards and fitting in. The fragmented eyes symbolize the multitude of gazes received and intersected with one another. The use of screen-printed transfers allows manipulation and varies the fragmentation across different elements, yielding a visual outcome that encapsulates this concept.

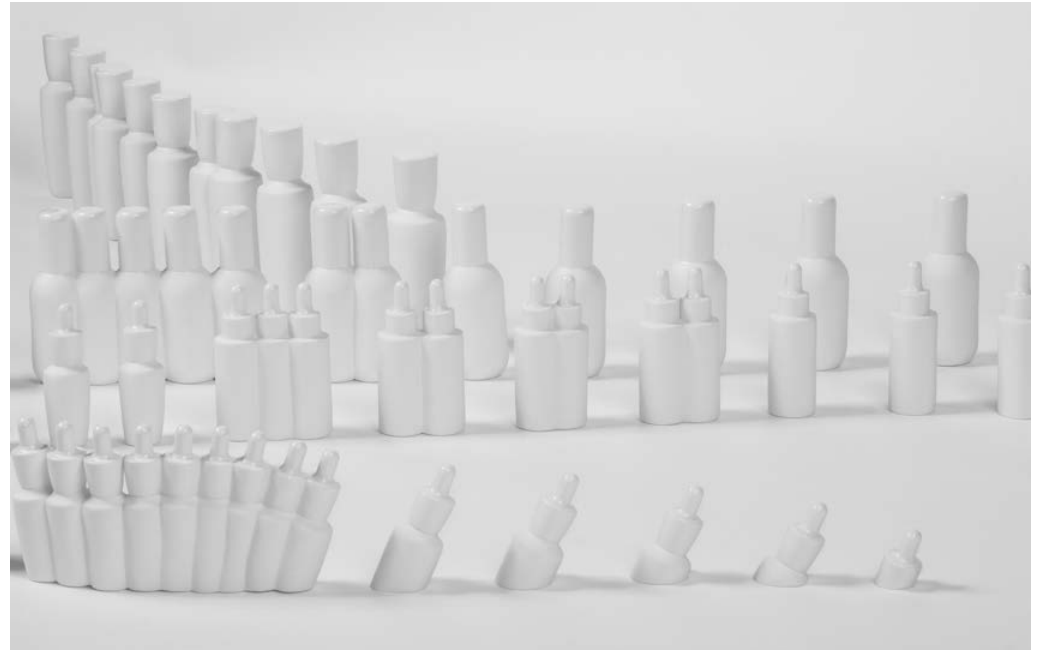
Some individual pieces have, on their surfaces, a kind of drawing that reminds of a fingerprint or the growth rings of trees. Metaphorically, this fact refers to personal traits which disappear when they become part of more complex structures.



Boundless, 2024
Porcelain / Installation / Variable dimensions
Shangyu Museum Collection (Shaoxing, China)



Boundless, 2024
Details



This work consists of grouping replicas of cosmetic product containers, some produced in Europe and others in Asia. After researching beauty standards and concerns on both continents, I found more similarities than differences. For this reason, I have created a composition emphasizing the idea of a unified global community, where shared values supersede mere physical appearance.



Do you believe in miracles?, 2024
Details

The installation begins with assembled replicas of two cosmetic containers. All pieces undergo a transformative journey, shedding their original aesthetic and purpose. The initial information, laid on their surfaces, was removed and replaced by the meaning of the word “miracle” from the Cambridge Dictionary. Through the process of reconfiguration and decontextualization, the text transcends its workaday origins, ascending into a realm of poetry. The public is encouraged to discern the rhythm, sequence, and essence of the words within this newly formed composition. This procedure of extraction and recombination breathes new life into the terms, opening up possibilities for individual interpretation about awaited “miracles”.



Between beauty cannons, 2024
Screen-printed decals on
Jingdezhen porcelain,
Celadon glaze, aluminium,
stainless steel wire and wood
Installation view

Hanging piece: 80 x 23,5 x 3,5 cm
Wall piece: 40 x 40 x 4,5 cm

Guangdong Shiwan
Ceramics Museum Collection
(Foshan, China)



Between beauty cannons, 2024
Screen-printed decals on Jingdezhen porcelain,
Celadon glaze, aluminium and
stainless steel wire
Hanging piece: 80 x 23,5 x 3,5 cm

This work offers a space for reflection on the desire to achieve beauty cannons. It features containers of dietary supplements commonly recommended for healthy skin, symbolizing the accumulation of efforts to meet these social concerns, which are often closely related to consumption.

Both pieces incorporate fragmented self-portraits. The hanging piece includes a self-portrait on each side, while the wall piece blends and fragments both photographs, obscuring their origin and resulting in an abstract composition. This act metaphorically alludes to how we adapt to beauty standards, altering our physical appearance.



Between beauty cannons, 2024
 Screen-printed decals on Jingdezhen porcelain,
 Celadon glaze, aluminium and wood
 Wall piece: 40 x 40 x 4,5 cm

One of the pieces includes versions of the definition of “hope,” extracted from the Cambridge Dictionary. By rearranging the words, the meaning becomes redirected and ultimately incomprehensible. This manipulation of text and images is a metaphor for pursuing idealized beauty, which can frequently be elusive and enigmatic, mirroring the often unfathomable nature of such aspirations.



Part of my works emerge from everyday objects, reflecting the ordinary and commonplace. I focus on creating replicas of these objects, offering a new perspective on familiar items and our capacity to understand our surroundings. For this particular work, I used the expired medicines collected over approximately a year. By replicating the pills and arranging them in a specific colour combination, I constructed a self-portrait displayed at a 90-degree angle, similar to a traversable curtain. The perception of this image shifts depending on the viewer's position, inviting the public to engage more closely and become part of the artwork. By using ceramics as a primary material, I emphasize its role in maintaining history while incorporating aspects of our contemporary context and way of life. This approach highlights the continuity between past and present and the produced relationships.

The creation of the self-portrait has been a directed process from the beginning. The aesthetics are inspired by American pop culture and, more specifically, by Andy Warhol's Polaroids, which were famously employed as the basis for his screen prints. The format, the use of flash, and the colour palette were all shaped by this influence. A defining element in the composition is the black towel. It increases the image contrast and situates the viewer in a specific context. Cinema has often depicted female characters stepping out of the shower with a white towel wrapped around their hair, a visual shorthand for freshness and femininity. The choice of black, however, introduces a layer of practicality and sophistication, alluding to the duality of glamour and functionality, as dark fabrics require less maintenance.

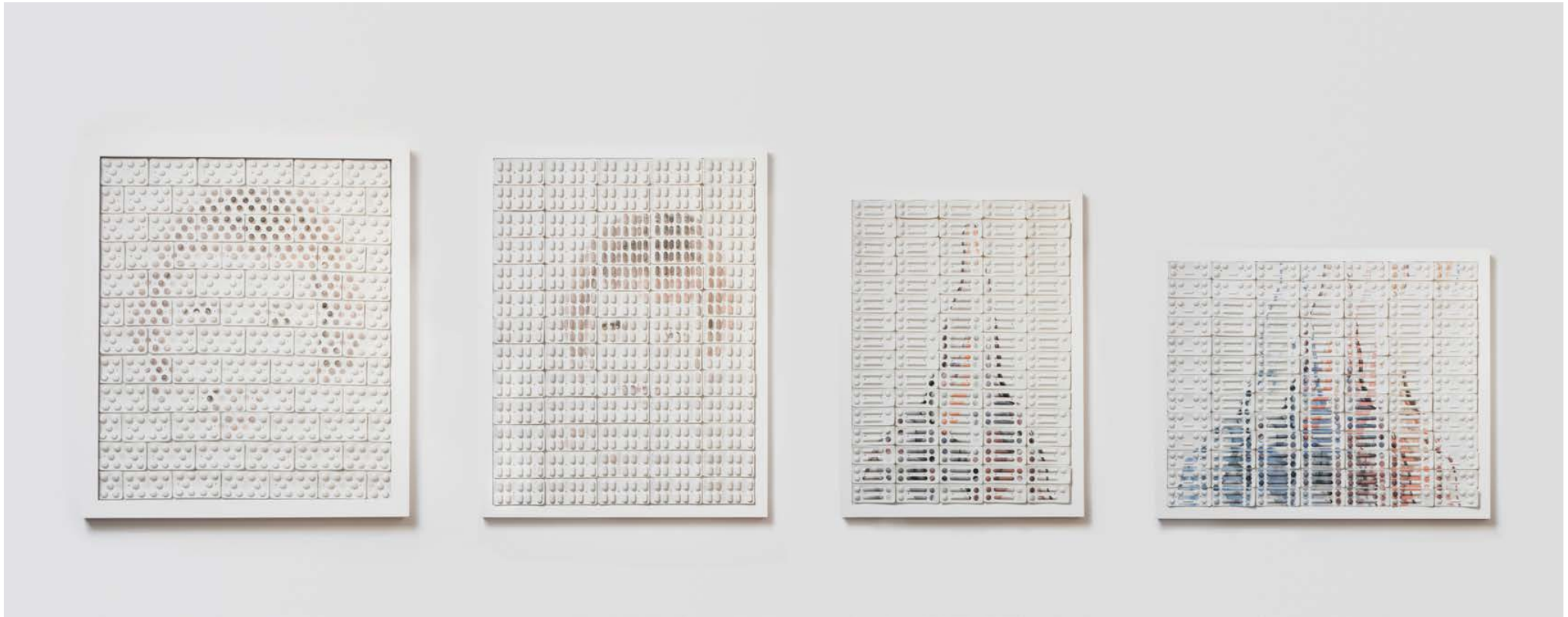
Self-portrait, 2023
Porcelain, aluminium, and stainless steel wire
126 x 128 x 64 cm



The piece features approximately 14,500 pill replicas arranged in flexible strips, arousing a sense of movement and interaction. This idea draws inspiration from my childhood memories, where everyday objects like bottle caps or corks were frequently used in homes to create curtains. These barriers, typically hung in doorways to protect against insects, separated indoor spaces from the outside world. The objective is to allow visitors to physically “pass through the work,” engaging with the art in a tangible, immersive way. This interaction reproduces my childhood experience of pushing through such a barrier of ordinary objects, transitioning from one space to another. This simple act became a magical moment engraved into my memory, a playful yet profound crossing between the familiar and the unknown.

Self-portrait, 2023
Porcelain, aluminium, and stainless steel wire
126 x 128 x 64 cm





Inner turbulence, 2023

Screen-printing (CMYK) on porcelain, aluminium, wood, and animation ([Vimeo link](#))

Installation dimensions: 64 x 342 x 3,5 cm

The work comprises four wall pieces and an animation, each utilizing replicas of pill blister packs as construction elements. Through repetition of the components, each object loses its original value and becomes decontextualized, transforming into a blank canvas. With this work, I invite the public to reflect on the use and abuse of medications. The mural format references the concept of portraiture through images based on human representation, which are subsequently altered and abstracted. This transformation mirrors the acts and desires we pursue in our routines to achieve well-being, highlighting how these desires can become obsessions that cross the limits of health. This proposal aims to analyze the transformation and its consequences.



Inner turbulence (Details)



The beauty of imperfections, 2024
 Screen-printing (CMYK) on porcelain, methacrylate, aluminium, rod brass, and wood
 Installation dimensions: 28 x 157 x 31 cm

This work vindicates the diversity of bodies and challenges traditional notions of imperfection. Its elements take as a starting point two cosmetic containers purchased in Asia. Nevertheless, by extracting the graphic information, the shapes are no longer distinctive of a specific place. Metaphorically, this act evokes the universal desire to satisfy beauty expectations. The initial shapes are combined to construct a new imaginary that emphasizes their aesthetic qualities, distinct from their origins as functional containers. Through alterations during the creative process, certain “imperfections” are incorporated, symbolizing the external pressures and influences that shape our perceptions of beauty.



The beauty of imperfections (Details)



The beauty of imperfections (Details)



The beauty of imperfections (Details)

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