

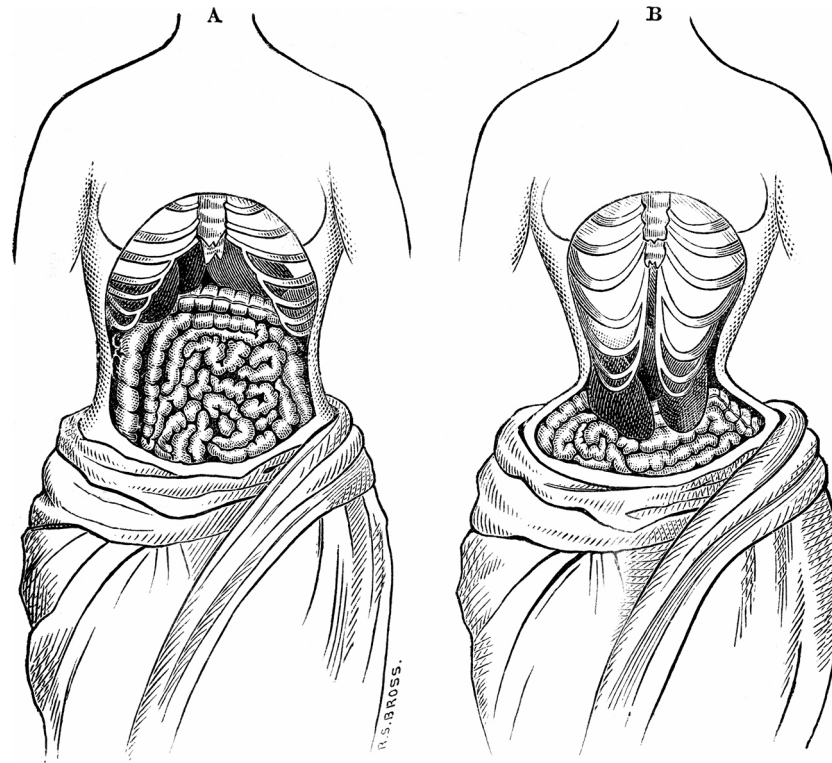


Useless Objects

MARIYA ALIPIEVA



Porcelain, gold leaf and archive images
Collaboration with the artist Núria Guerra



All works from the series *Useless Objects* take as a starting point replicas of cosmetic containers, which later are transformed and pushed aside from their aesthetic origins and purposes. This creative process draws inspiration from historical canons of beauty and decorative elements prevalent throughout different eras. For instance, it reflects upon practices such as the elongated necks achieved by the giraffe women of Burma using hoops or the sought-after wasp waist created by corsets and girdles, which experienced popularity in the 19th and 20th centuries.

By referring to these historical fashion trends, the series invites us to contemplate the sacrifices made by humans in pursuit of society's beauty standards. These fashions often prioritize physical appearance over health, raising questions about the impact of such renouncing on well-being. The works encourage the public to reflect on the inherent contradictions and trade-offs involved in conforming to beauty ideals, inviting a deeper examination of the complex relationship between physical appearance, societal expectations, and overall health.



Useless object N2, 2020
 Porcelain and gold leaf
 13,8 x 8,5 x 3,7 cm



Useless object N5, 2020
 Porcelain
 12 x 4,2 x 6 cm



Useless object N7, 2020
Porcelain
14 x 11,5 x 6 cm



Useless object N21, 2021
Porcelain
16 x 11,5 x 5 cm



Useless object N20, 2021
Porcelain
16,7 x 9,6 x 4,7 cm



Useless object N19, 2021
Porcelain
12,6 x 7,3 x 5,4 cm



Useless object N17, 2021
Porcelain, wood and brass rods
15,2 x 7,5 x 7,3 cm



Laika 2 playing with Sputnik 4
(Useless object №25), 2021
Porcelain, wood and brass rods
17,5 x 14 x 23,5 cm



Señora Maorí, 2022
Porcelain, human hair and fabric fringes
18 x 9 x 6 cm



Plug, 2022
Porcelain and human hair
21 x 7 x 16,8 cm



Untitled, 2023
Porcelain and human hair
18,5 x 13,5 x 16 cm



Having nothing wrong, 2023
Porcelain, wood and glass
18,5 x 13,5 x 16 cm



Untitled, 2022
Porcelain, wool, and clamp
Approximately 8 x 20 x 14 cm



Untitled, 2023
Porcelain, wool, and clamp
Approximately 8 x 20 x 14 cm



Useless object N24, 2021
Screen-printing on porcelain
16,7 x 4,7 x 4,7 cm



Useless kit, 2021
Screen-printing on porcelain
Left: 6,8 x 2,6 x 2,6 cm
Right: 6,3 x 2,4 x 2,4 cm



Illusion kit (2 steps), 2021
Screen-printing on porcelain
Left: 5,5 x 2,5 x 1,5 cm
Right: 6,8 x 3,3 x 2,2 cm



The work that closes the exhibition took inspiration from the American series *Baywatch*, which became popular in the 90s and represented the beauty models of the time. Both female and male, dressed in a swimsuit and watching over the Santa Monica beach. The Canadian actress Pamela Anderson was one of the protagonists until 1997. In recent interviews, she confesses that after her appearance in *Baywatch*, she had many difficulties continuing with her acting career if it were not to show her physical appearance.

The work consists of a porcelain fragment of a bottle of tonic for facial cleansing. However, it is so small that its origin is difficult to be recognized. Assembled with brass rods, it reminds more of the high chair of the *Baywatch* and, under the glass dome, a kind of archaeological piece, like a fragment of the past. The composition refers to remembering the past to evolve and propose scenarios where physical appearance is not a priority but to defend human rights and personal values.

Baywatch, 2021
Porcelain, bass rods, glass dome and wood
18 x 9 x 9 cm

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