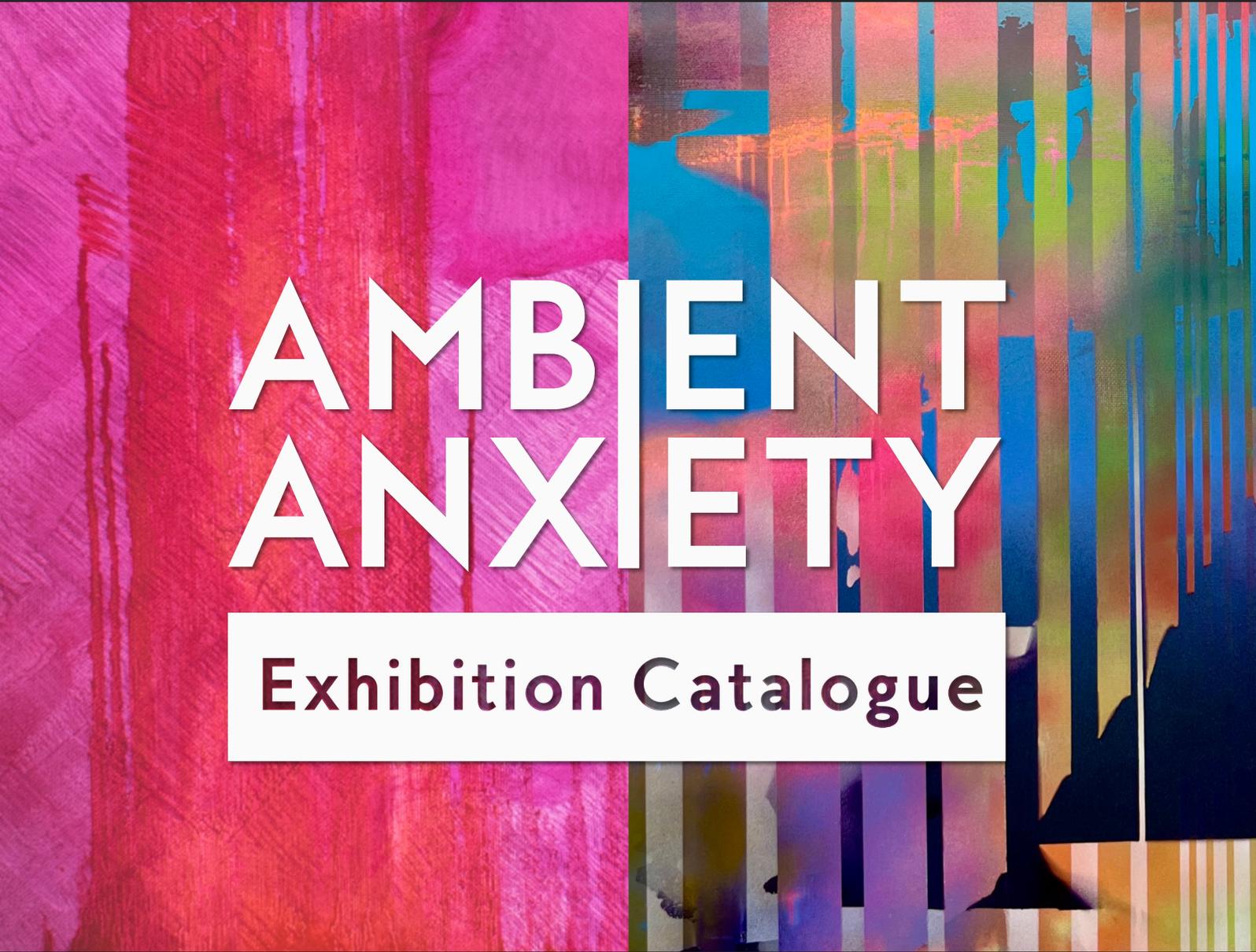


**ELINA
YUMASHEVA**

**DJURO
SELEC**



**AMBIENT
ANXIETY**

Exhibition Catalogue

Apr 1st-May 29th 2022

CURIOUS KUDU



AMBIENT ANXIETY

at **Curious Kudu**, London

Ambient Anxiety presents two ambitious female artists at the beginning of their art careers, with a series of abstract paintings exploring an unshakeable sensation that exists in contemporary everyday life. Two modern neuroses collide: environmental helplessness with technological dependency.

The joint concept follows the idea of “ambient anxiety” first introduced by Paul Virilio in “The Original Accident” book from 2005. The artists individually see the collapsing environment and the looming technological singularity as the frontiers of reckoning with our humanity. Both comment on the unsustainable speed of humanity’s material progress and unfolding entropy. Adding the global pandemic and geopolitical instability on top of it, our minds and hearts are saturated with every imaginable anxiety on a daily basis.

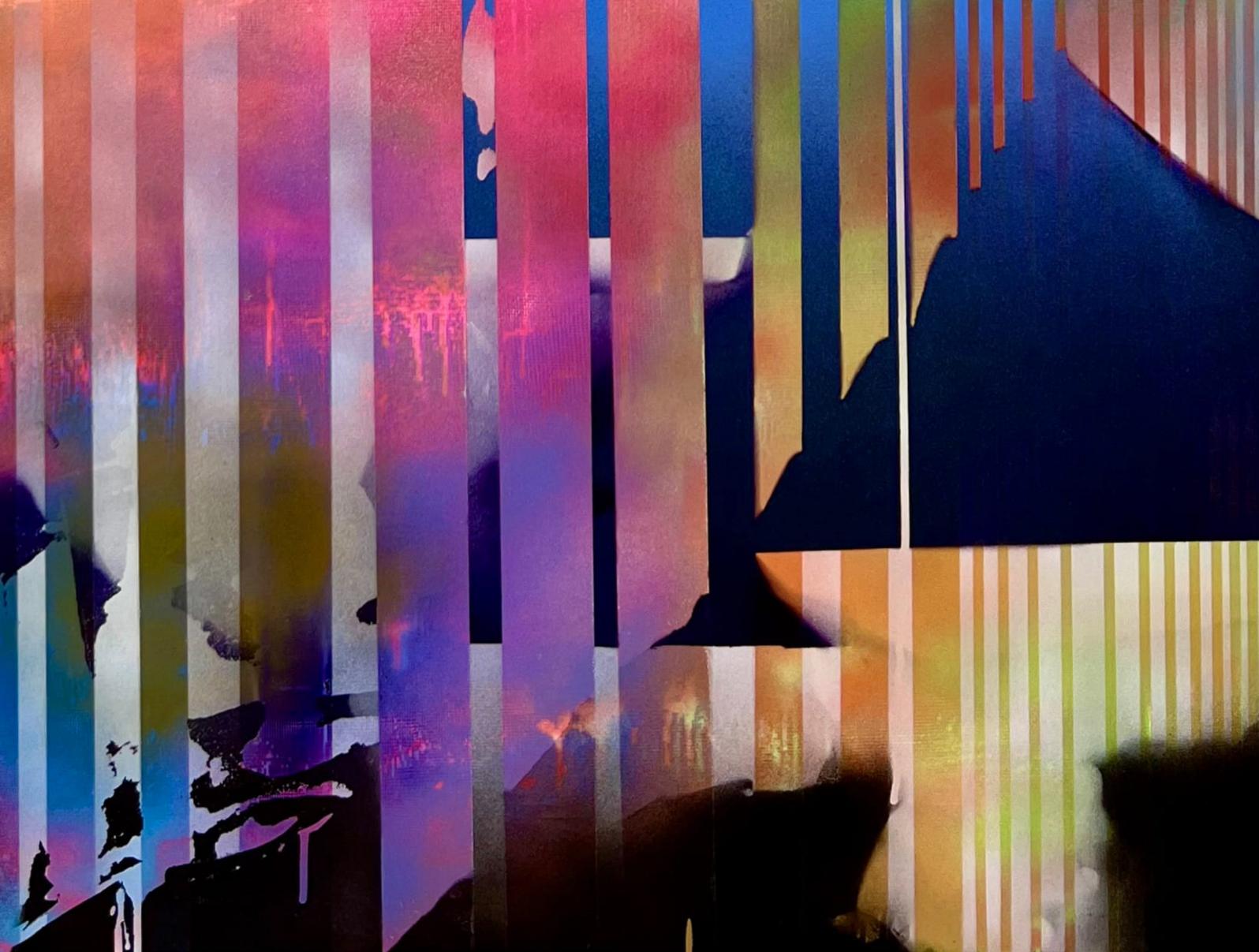
Djuro Selec's glitchy canvases describe the transverse feeling of inhabiting both our online and offline spaces, and the sensory and mental overload of rapidly switching from one to the other. The canvas offers familiar Web-like graphics, and then interrupts them: with no assigned compositional hierarchy, the layers cut and disrupt one another. In a saccharine, pastel rainbow palette, they hold us suspended in their air-tight, silicone gravity - just like the screens we hold in our hands.

Elina Yumasheva's art captures an emotional response to social and environmental issues. Gestural, rich in textures, shapes and forms, often in monochrome, her works are an exploration of psychological landscapes. Often intuitive, the act of making art contains an inherent message and is inseparable from the painting itself. Pieces presented at the exhibition reference the meteoric speed of anthropogenic impact and how that makes us feel.



Exhibition installation at **Curious Kudu**, London





Missing Data, 2022

Djuro Selec

Spray paint on canvas

97 x 146cm

A glitch manifests as a noise in an audio or visual signal, demonstrating the most human tendency a technology can have: one to err. Hito Steyerl writes in her essay *In Defense of the Poor Image* that “Poor images are poor because they are not assigned any value within the class society of images — their status as illicit or degraded grants them exemption from its criteria. Their lack of resolution attests to their appropriation and displacement.”

SOLD





Undo (Ctrl + Z), 2022

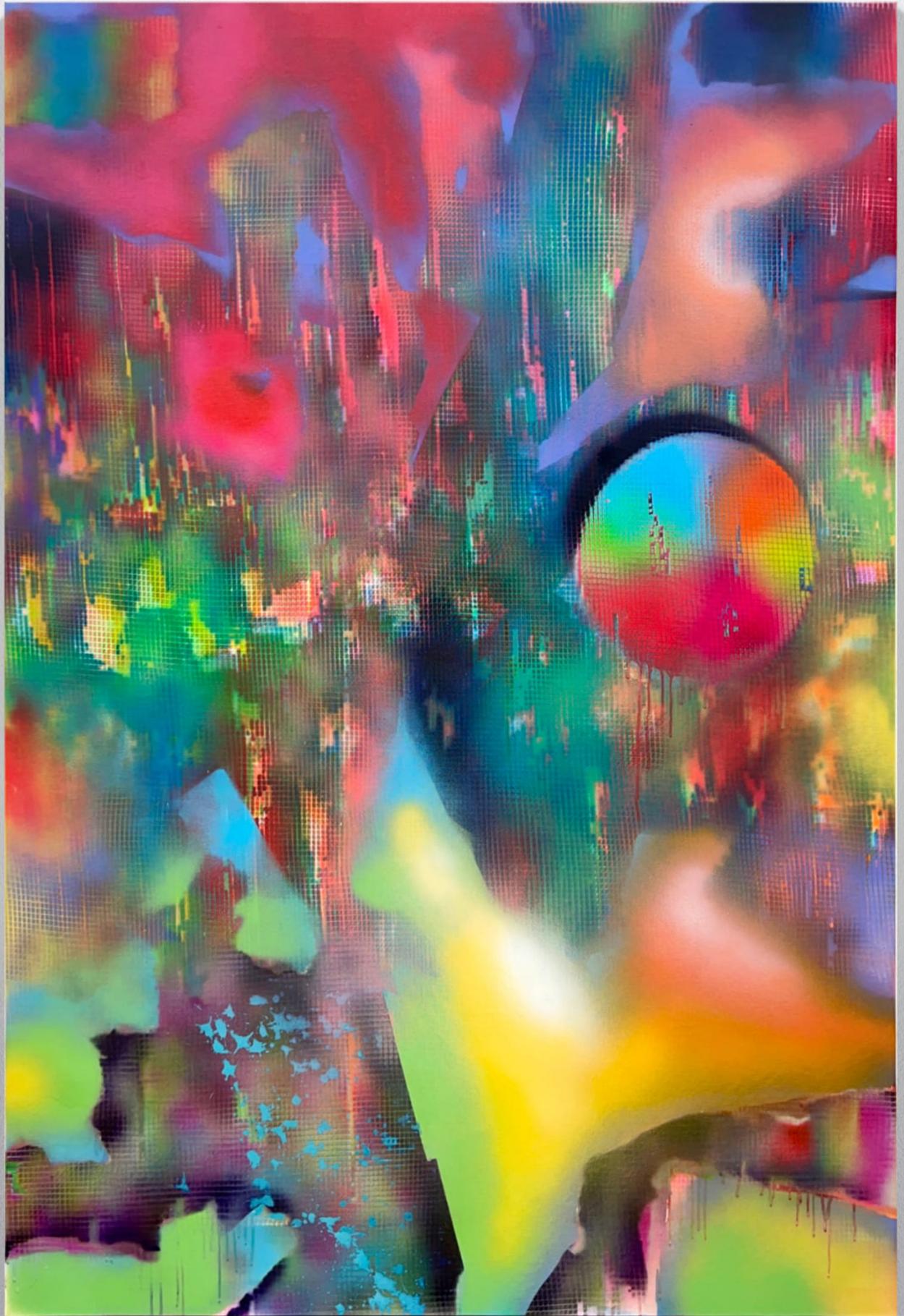
Djuro Selec

Spray paint on canvas

97 x 146cm

The Undo function will negate the last command done on a computer interface. We gain a certain timelessness when interacting with a screen. We can be messy, we can take more risks. As Legacy Russel writes in *Glitch Feminism*: “As citizens transmogrified by the material of the digital, we recognize that limitlessness is possible, that we can expand in every direction.”

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***Not Responding (Beachball)*, 2022**

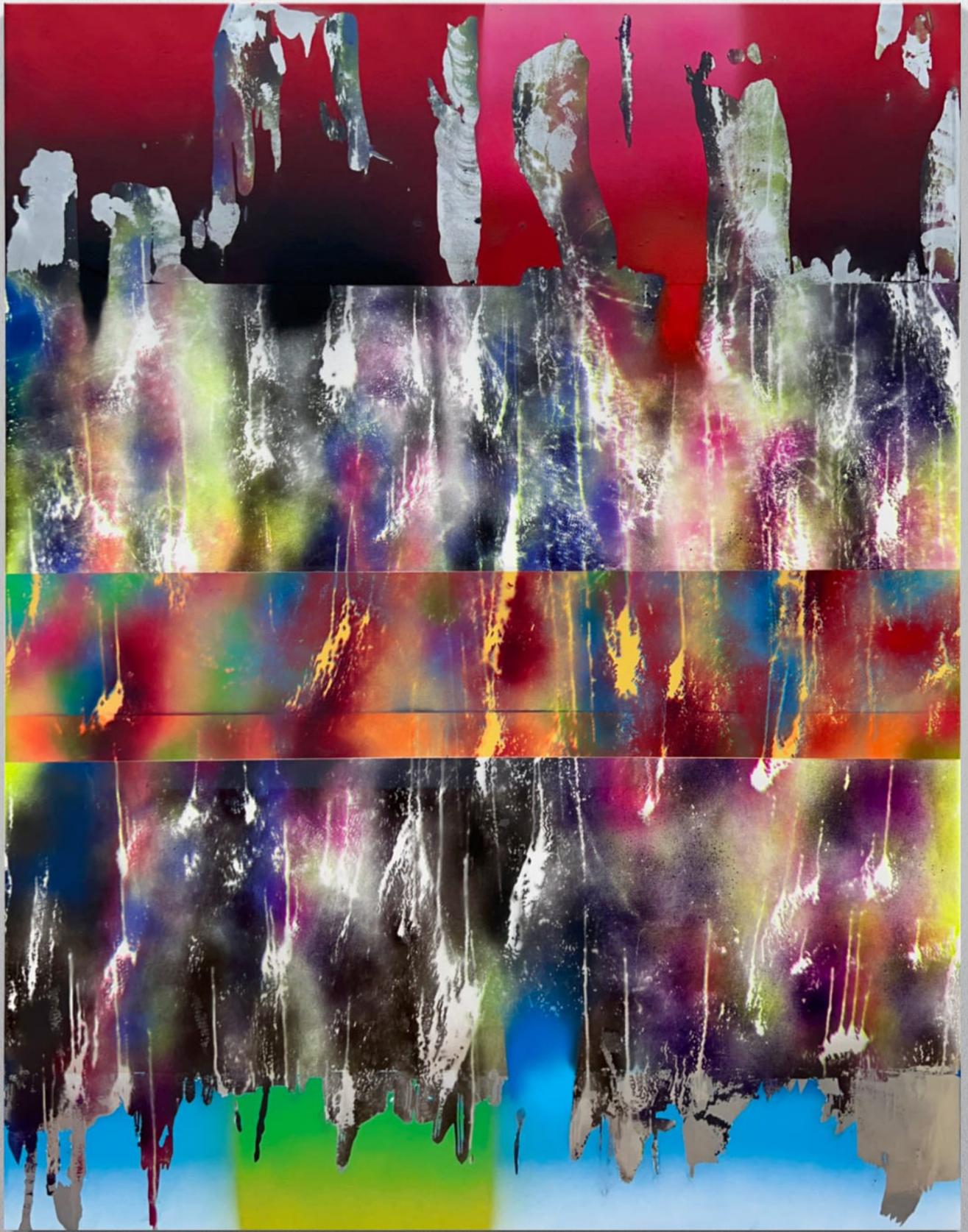
Djuro Selec

Spray paint on canvas

97 x 146cm

On a MacOS interface, when you are faced with a whirling colourful ball cursor, you are being beachballed - frustratingly put on hold by software. Like the original computer bug, named after a moth stuck in the machine by the coding pioneer Grace Hopper, we are stuck in the moment, caught up in a machine, awakened to the present moment.

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Exponential, 2022

Djuro Selec

Spray paint on canvas

100 x 130cm

Moore's Law tells us that the speed of technological progress is exponential. With faster transistors and higher resolutions our physical reality is becoming indiscernible from a virtual one at a steady pace. Like a revolutionary, the glitch rebelliously busts in and breaks its opaque patina open, pointing out the edges of our shiny technology.

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Close All Windows (Doomscroll), 2022

Djuro Selec

Spray paint on canvas

100 x 130cm

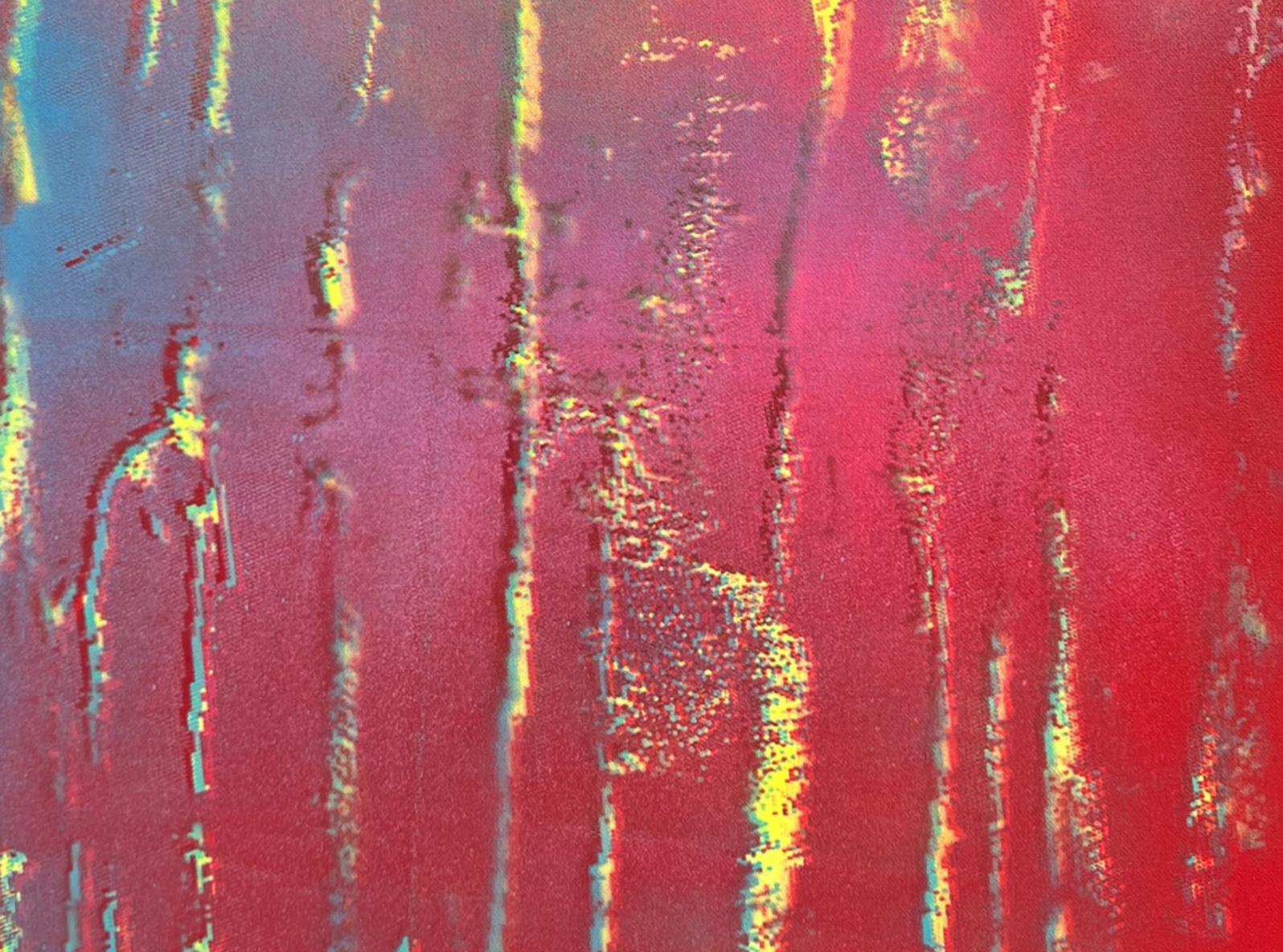
Doomscrolling is the activity of mindlessly scrolling through negative news articles, social media posts, or other content-sharing platforms. It is a social media anxiety in times of real-world shattering events. The large X sign mimics real-world window shattering prevention in war-affected areas, often done in brown postal tape.

This work is pledged to Save the Children charity organisation.

100% of proceeds from this piece will go to their **Ukraine Crisis Children's Relief Fund**.

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***Vertigo*, 2021**

Djuro Selec

Spray paint on canvas

60 x 90cm

It takes a second for reality to rush back in as one turns off their screen. Nicholas Carr hails the Web in his book *The Shallows* as a medium that expands the human experience, but describes our screen addiction as a Pavlovian response: “It turns us into lab rats constantly pressing levers to get tiny pellets of social or intellectual nourishment.”

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***Candy Fumes*, 2021**

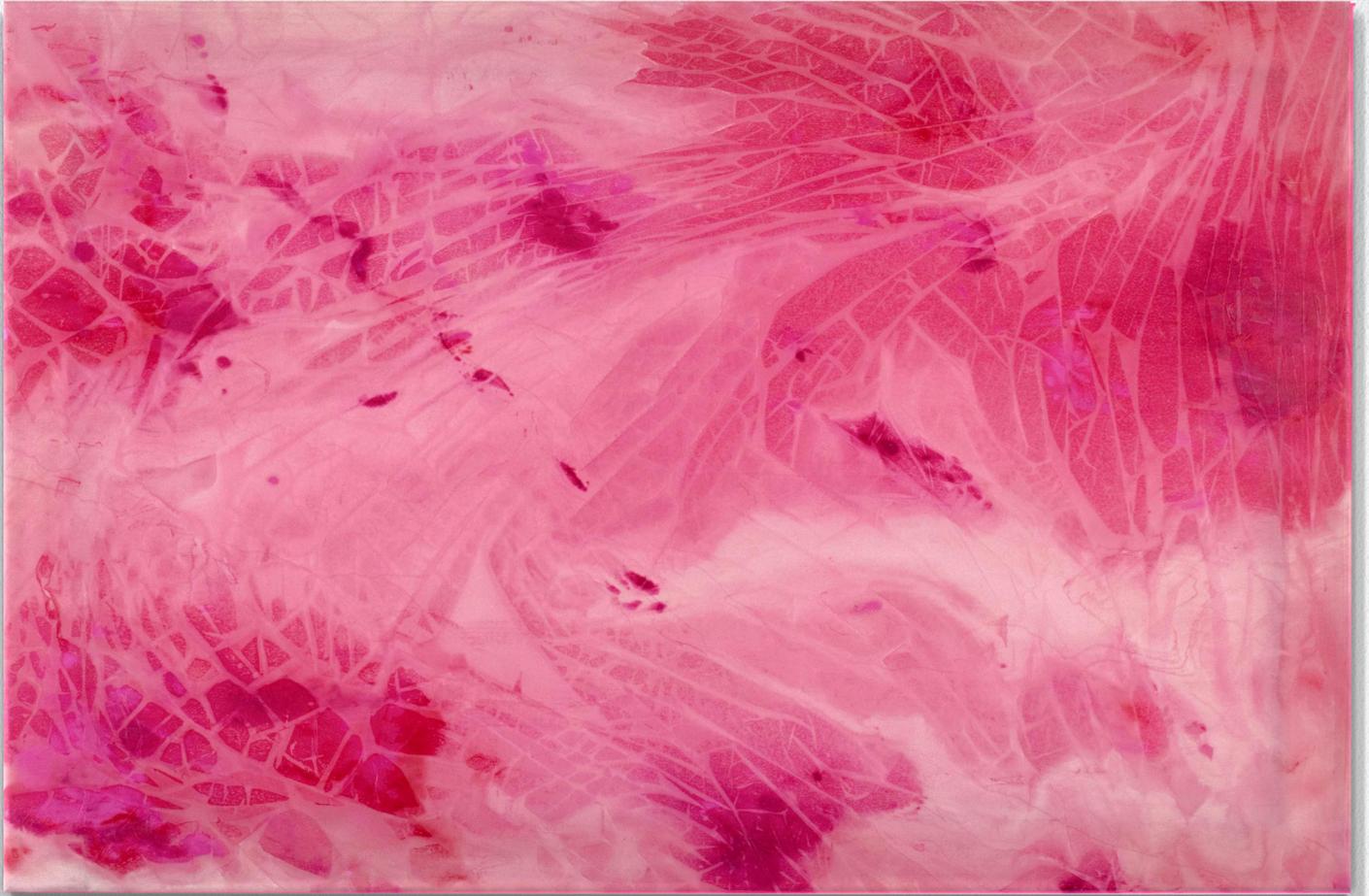
Elina Yumasheva

Oil on canvas

60 x 90cm

Air pollution is a major cause of premature death and disease and is the single largest environmental health risk in Europe. The painting comments on the unsustainable speed of material progress and sets the candy fumes series.

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Candy Fumes 2, 2021

Elina Yumasheva

Acrylics on silk

90 x 60cm

Juxtaposing the popular carefree and naive colour with the context of air pollution is a manifestation of the mindless consumption culture.

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***How do I feel about bringing children into this world?*, 2022**

Elina Yumasheva

Oil on canvas,

140 x 110cm

Capturing contained chaos of anxiety, the painting creates a psychological landscape and touches upon a deeply personal subject. It raises the question of how climate crisis impacts women's feelings, thoughts and decisions around childbirth. What planet will we leave behind? Is it fair to bring a child into this world knowing what we know and doing what we do?

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The Point of No Return, 2022

Elina Yumasheva

Oil on canvas,

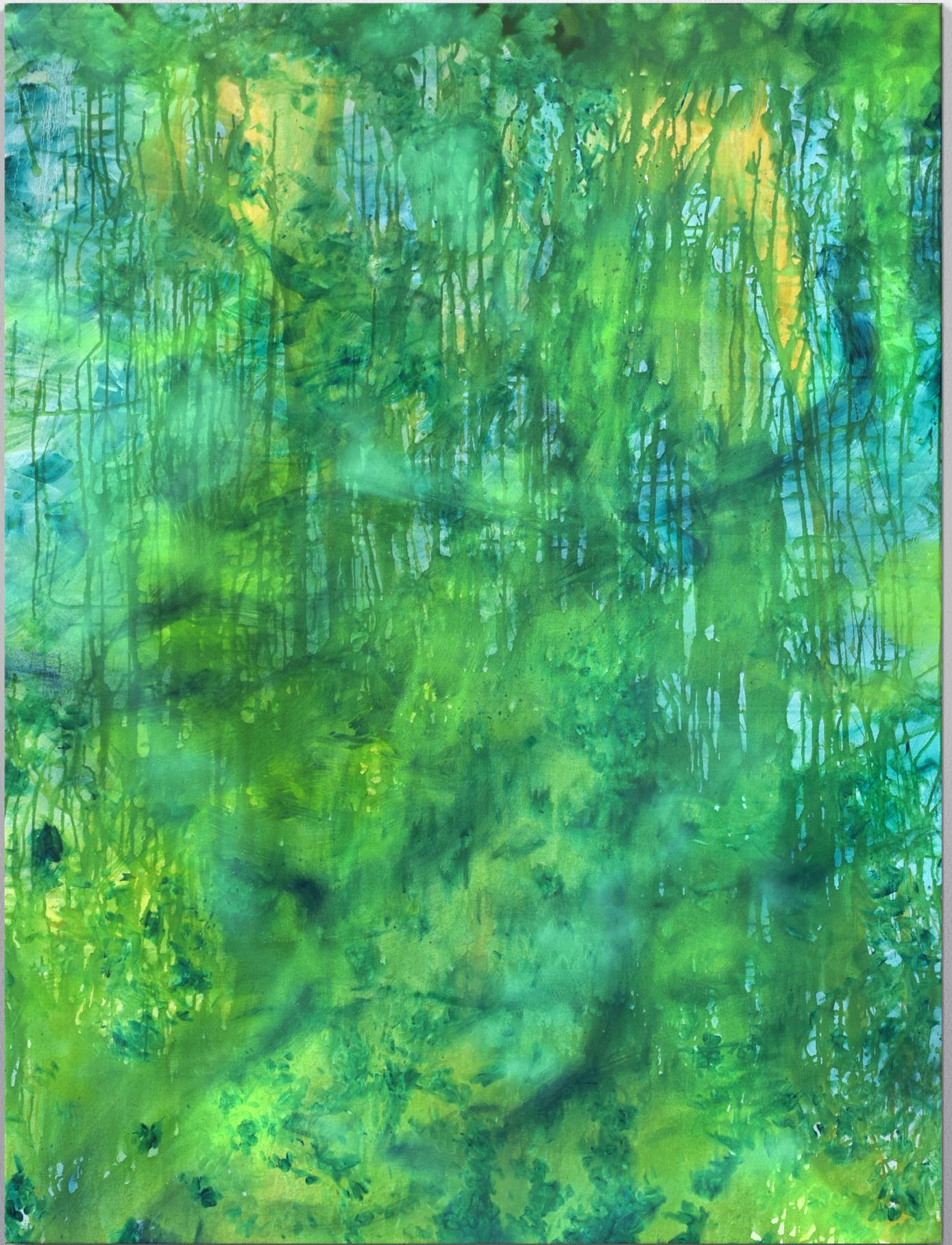
140 x 110cm

Fading away. Destruction. Horror. Guilt. Fear. Anger. Intuitive and acted on impulse, the painting channels the artist's feelings evoked by the war in Ukraine.

This work is pledged to Save the Children charity organisation.

100% of proceeds from this piece will go to their **Ukraine Crisis Children's Relief Fund**.

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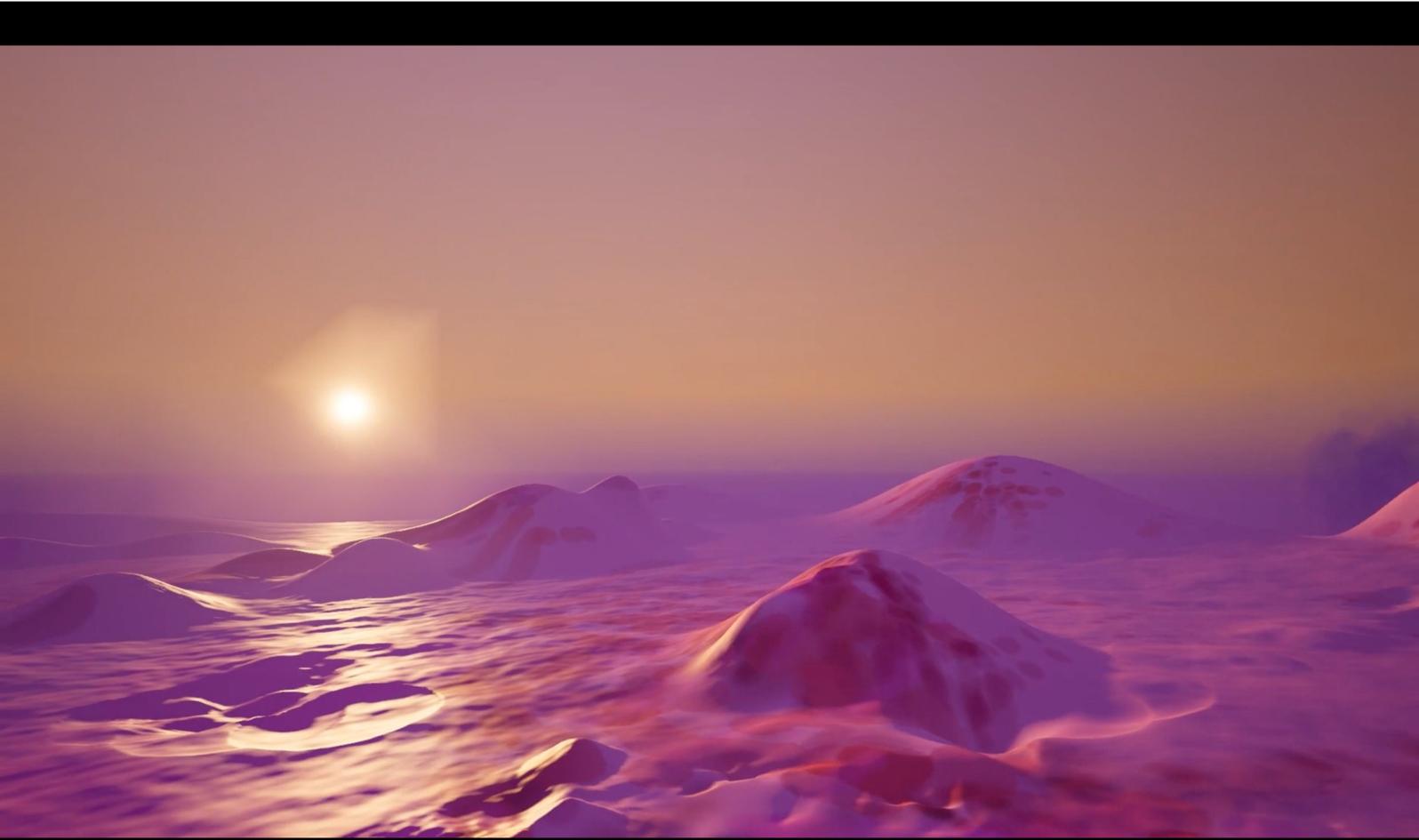
***Green Void*, 2021**

Elina Yumasheva

Acrylics, oil, spray paint on canvas,
160 x 120cm

Hideaway in the green void. Is this a liminal space between the portals - a journey from pristine rainforest to technogenic fractured reality?

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***Candy Fumes VR*, 2022**

Elina Yumasheva

Digital Art

NFT drop May 2022

Found in nature or artificially created, is this landscape toxic or natural? Beautiful yet unsettling, take a glimpse into the altered reality of a post-human world. Also available as a virtual reality experience.

[!\[\]\(675ef7f53d3bd4a69f2bfe6acc6c2026_img.jpg\) Enquire](#)

Elina Yumasheva explores the intersection of art and science by working with abstraction and landscapes in mixed media. Her research focuses on environmental issues – being able to emotionally express them as an artist and decipher the science behind them creates her unique signature style. One may observe how the portrayal of light moves from projecting strength, firmness and sharpness to the subtle feeling of softness and fragility.

“Rich in textures, shapes and forms, Elina’s works, often in monochrome, are a truly fascinating light journey that connects with you deeply on an emotional level,” comments **Chris Corbin**, Director and Curator, Curious Kudu Gallery.



Djuro Selec’s work explores the relationship between idealised contemporary life and the virtual lives that interrupt it. Her imaginary digital-like scenery portrays how technology molds our perception of time, nature and oneself. The artist’s visual dialect mimics a computer graphics one, with masking, airbrushing and grid systems whose glitches invite us to wake up and peek through the cracks of the technosphere.

“I was drawn to Djuro’s unique visual style, achieved through masking and layering spray paint, creating glitchy interference that plays with our perception,” says **Chris Corbin**, Director and Curator, Curious Kudu Gallery.



Exhibition installation at **Curious Kudu**, London

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