

selected works. ANDREA NONES-KOBIAKOV

My practice weaves in and out of the kitchen, as part of my research focuses on food's functions in the dynamics of communication and as a propeller of daily rituals. There is a performative element in which certain peculiarities of the eating experience are dislocated by replacing construction materials with cooking ingredients, taking advantage of the ingredient's evocative qualities, allowing for an alternative way of relating to a space.

In the work there is a need to tap into the various layers related to these basic necessities, food and shelter in their dissected forms of color, texture, taste, and smell, and how they conjure intimacy.

## ***Whatever that ground may be***

*Forecast mentorship program. Berlin 2020- 2021*

*With a reimagining of our urban landscapes and family histories, this project proposes an exploration of our foods and relationships with our surroundings and nature, focusing on our attachments to smells and taste by creating a space that allows you to be part of the recipe from the start.*

*Inspired by family meals, pushing our sensorial memory to create new dishes that carry the essence of those passed onto us.*

*This project culminates in a book that is half poetry and half recipe that hopefully allows it to keep growing and morphing, adjusting itself to other ideas and lives.*

*\*Whatever that ground may be was developed during the Forecast mentorship program, under the guidance of Brazilian Chef Manu Buffara.*

*The project also formed part of the Goethe Institute of Sao Paulo's public events.*

**\*\***

<https://forecast-platform.com/mentee/andrea-nones-kobiakov/>

**\*\***

First 30 minutes

<https://vimeo.com/536671251>





































***Porciones sugeridas. huerto (Suggested servings. garden)***

CDMX-Berlin 2020

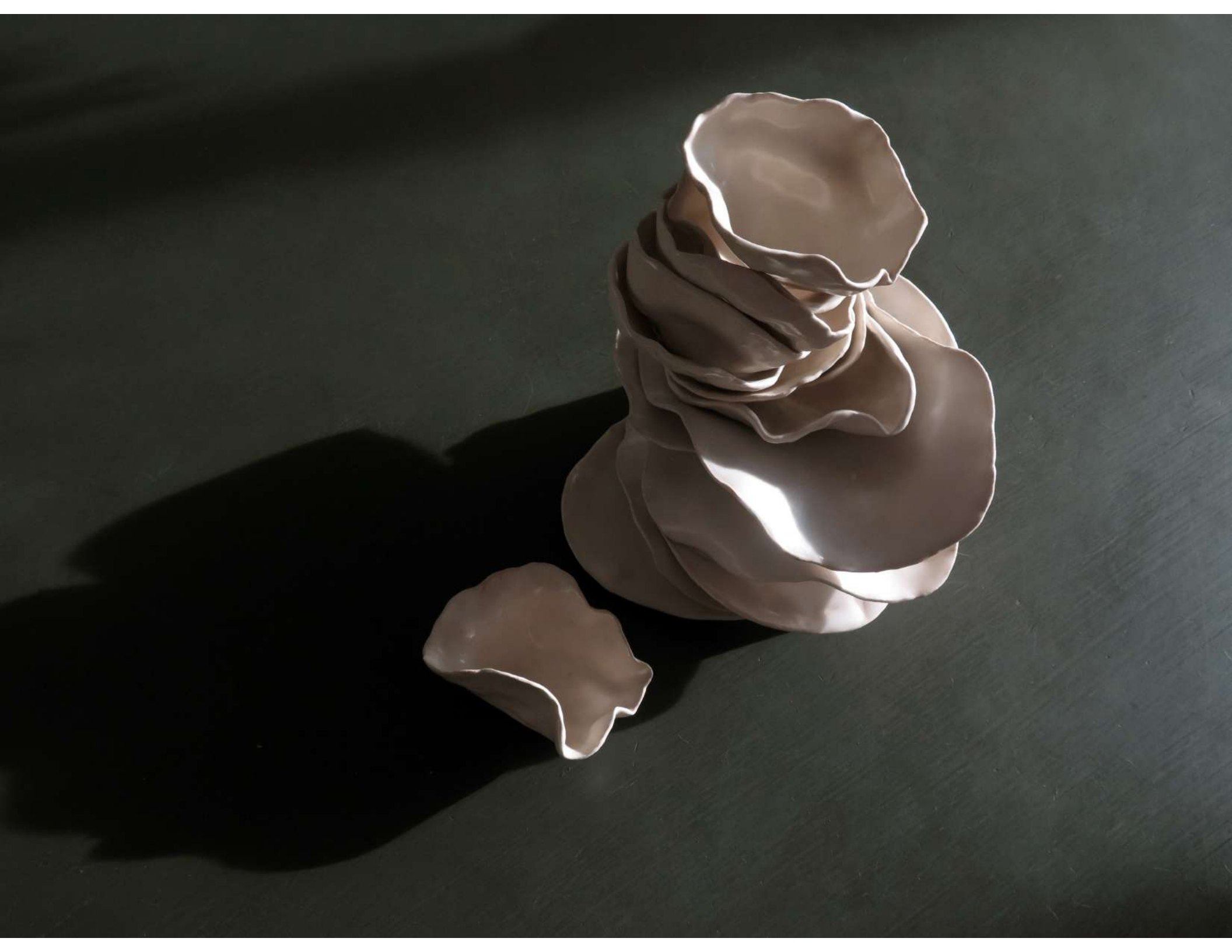
Ceramica de alta temperatura

Various sizes

*Porciones sugeridas* is a piece within a piece, it comes out of the garden as much as the vegetables growing there. It is a piece that conjures closeness to entice the intimacy between ourselves and what we eat.

Each vessel is molded to a distinct expression of the hand as it moves through the garden, and in turn it forces the beholder to come closer.

By altering certain aspects of the eating experience, these pieces highlight our awareness of our hands, our food and how we connect to it.







## ***USELESS UTENSILS***

CDMX 2019

Dimensions variable

Professional grade silicon

These utensils have as a reference frame the iconic Martha Rosler video from 1975 titled *Semiotics of the kitchen*. In that piece she demonstrates the violent traits of each kitchen tool, showing one by one the aggressive nature and frustrations that were associated with being a women in the kitchen. With *Useless Utensils* there is a continuation of that conversation and the current wave of frustrations where it appears to have no resolution and the steps taken towards greater equalities seem, at times, increasingly dire.

The pieces that compose *Useless Utensils* talk about frustrations and the repetitions of such, dealing with the inability of power and the roles in which we find ourselves within our communities. It takes everyday objects used in kitchens and displaces their functions rendering them useless from their original purpose.

\*Featured in *The Devils's Recipe*, a video collaboration with Marwa Benhalim









***THE DEVIL'S RECIPE***

CDMX 2019

00.12.00

3D video installation piece in which a selection of rotting food is being chopped, mixed, and cooked as an audio is playing in the background. The food is being manipulated in part by a set of silicone utensils that are useless in their functions.

The audio that is playing as the video loops, alternates between a spanish and an arabic version of an original speech that was inspired by infamous speeches given at the United Nations.

The elements that comprise this video/sound installation all point towards the uselessness, absurdity, and nonsensical nature of political propaganda and how world organizations feel detached from the realities of the world.

- \* Video piece by Marwa Benhalim. Collaboration following her use of televised political speeches revised and interjected by both artists.
- \* Showing *Useless Utensils* as part of the cooking process.







## **MOVIMIENTOS (MOVEMENTS)**

Paintings consisting of a single repetitive movement made throughout a designated space/surface using beets as the coloring agent. The hypnotic flow created, references the monotonous nature of domestic labor while the act of making the marks speaks to the strains it takes on the body.

These Movements are a series of works that emphasize not only the end piece but the performative process involved in the making of each one allowing this root to mark each piece as its potential and vibrancy are enhanced by the daily cooking processes.

### **PRIMER MOVIMIENTO (FIRST MOVEMENT)**

CDMX. 2019

*Radio 28 Residency*

Dimensions variable

Beets on wall - Site specific

### **DOS MOVIMIENTOS.11.20**

CDMX. 2020

Beets on crude canvas

300 x 202 cm

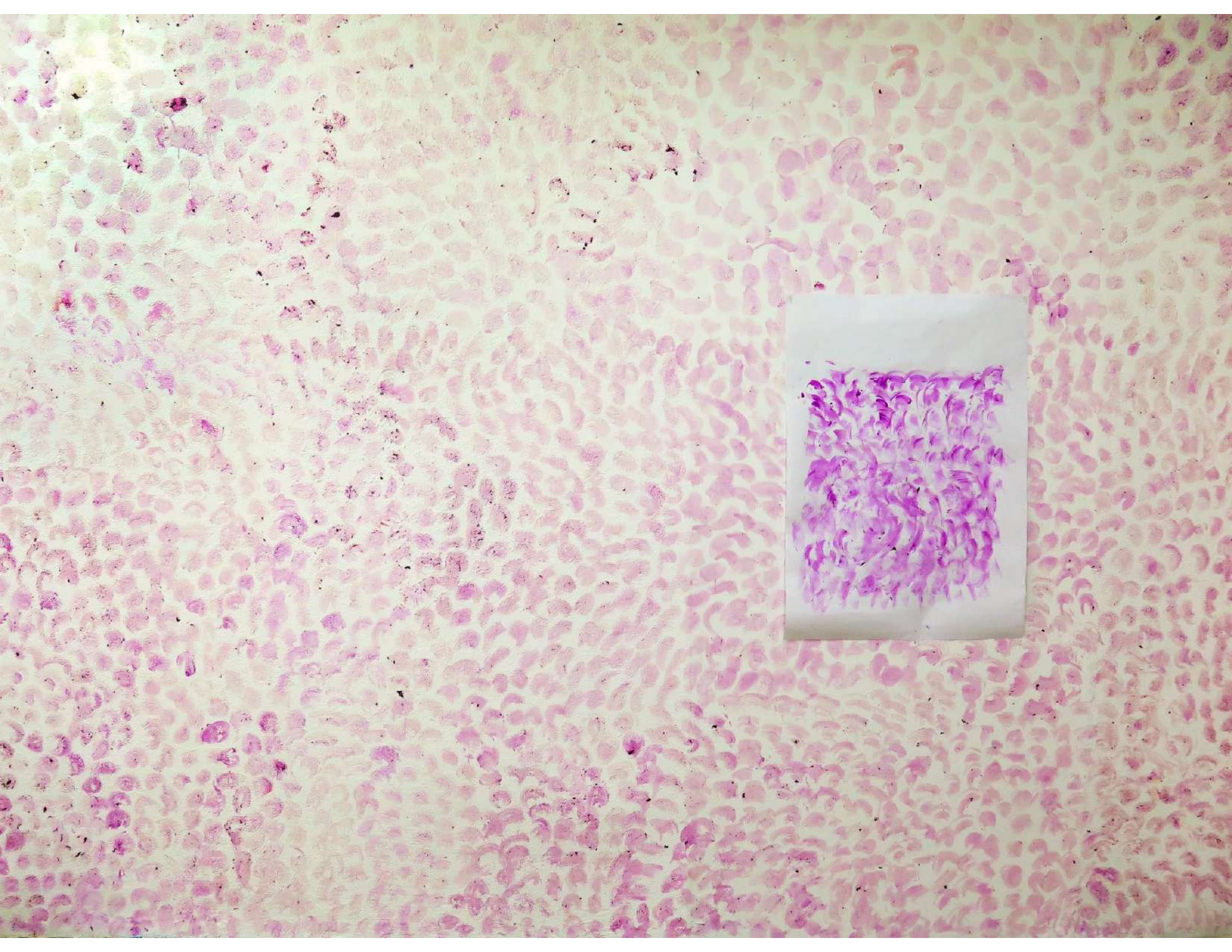
### **UN MOVIMIENTO**

CDMX. 2019

Beets on cotton acid free paper

50 x 70 cm





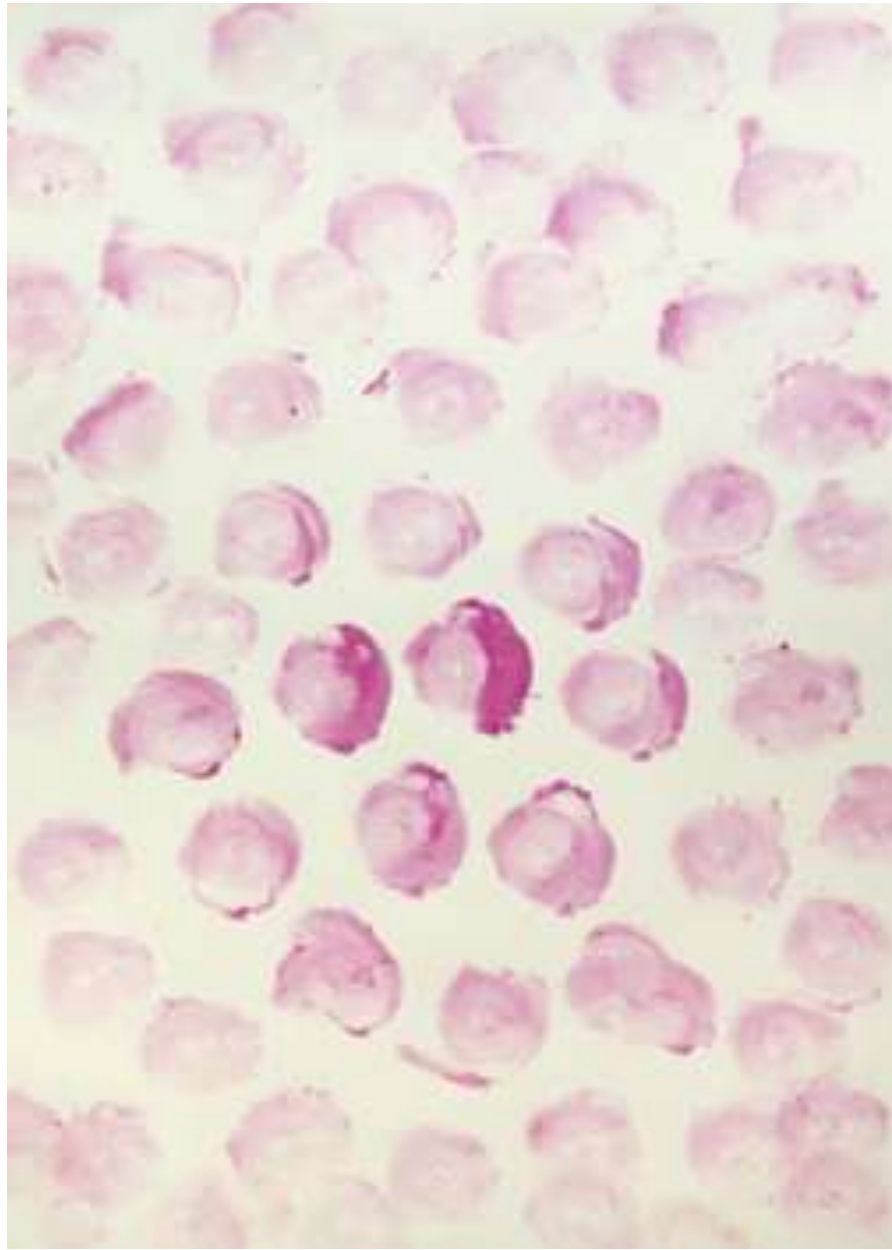












**AQUELLO QUE SE SOSTIENE. COLUMNA II (THAT WHICH SUSTAINS ITSELF. COLUMN II)**

CDMX 2019

Dimensions variable

clay, metal rod

Column II is the second in the series of columns titled *That which sustains itself*, exploring the union of cooking and architecture and the spaces they inhabit. Column II is made up of hand rolled pieces of ceramic that were sun-dried and baked.

The methodical rolling of each individual piece relates to the repetitive movements applied in various cooking stages which can be both meditative as well as monotonous.









**ALGO PASÓ. - (SOMETHING WENT ON)**

**ONGOING SERIES**

17 x 12 aprox.

Series of cakes made for different occasions where a cake is given along with 2 certificates of authenticity, one for the person to keep and one to sign and give back to be archived, making official a personal gesture and adding value to the experience of eating said cake.

The cake will be eaten and the certificate will remain as documentation, marking the date and the person for whom the cake was made.

This exchange recognizes emotional labor and mental load of remembering and giving, attributes that have mostly landed on women, it elevates these social constructs as art works, giving a sense of importance to the individuals that take on these roles in society.





CERTIFICADO DE AUTENTICIDAD  
Certificate of authenticity

Por medio del siguiente documento hago  
constar la autenticidad de la obra:

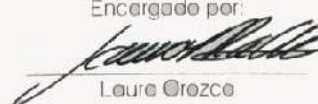


Pastel (Torta) #57  
Harina, azúcar, cacao, vainilla,  
mantequilla, huevos, chocolate, crema,  
café, leche de coco, sal rosada.

13 x 15 cm  
2019

Junio 27, 2019

  
Andrea Nones Kobiakov

Encargado por:  
  
Laura Orozco

CERTIFICADO DE AUTENTICIDAD  
Certificate of authenticity

Por medio del siguiente documento hago  
constar la autenticidad de lo que:



Países (Country) was  
Aduana, variedad: frutas de países tropicales,  
naranja, mandarina, piel de naranja,  
granadilla, azúcar cristal, aromatizada.

10 x 10 cm aprox.  
CONE

December 26, 2019

Andrés Torres Rodríguez

Hecho para:

C/24  
Entrevista a 4 años

CERTIFICADO DE AUTENTICIDAD  
Certificate of authenticity

Por medio del siguiente documento hago  
constar la autenticidad de lo que:



Países (Country) was  
Naranja, azúcar cristal, variedad:  
mandarina, naranja, piel de naranja, azúcar  
cristal, azúcar de coco, piel de naranja, granadilla.

10 x 10 cm aprox.

June 26, 2019

Andrés Torres Rodríguez

Hecho para:

C/24  
Entrevista a 4 años

CERTIFICADO DE AUTENTICIDAD  
Certificate of authenticity

Por medio del siguiente documento hago  
constar la autenticidad de lo que:



Países (Country) was  
Aduana, variedad: frutas de países tropicales,  
naranja, mandarina, piel de naranja, granadilla.

10 x 10 cm aprox.  
CONE

June 13, 2019

Andrés Torres Rodríguez

Hecho para:

C/24  
Entrevista a 4 años

***LO QUE CUBRE : FRISO (THAT WHICH COVERS: STUCCO)***

*CDMX. 2018*

Dimensions variable

Meringue on wall

Site specific painting consisting of an edible meringue burnt onto the designated surface area. The smell of the burnt sugary material is reminiscent of festivities and traditional celebrations that form part of the collective experience.









***BARRA DE EXPERIMENTOS (EXPERIMENT BAR)***

CDMX. 2017,2018

Flour, cocoa powder, salt, butter, milk, sugar, water, vanilla, baking soda, eggs, limes.

The piece begins by taking a chocolate cake recipe and repeating it for a substantial number of times, each time taking out a different ingredient and observing what the oven gives back. These cake variations are then displayed as edible sculptures where they can be consumed, observed, touched and analyzed by the present audience.

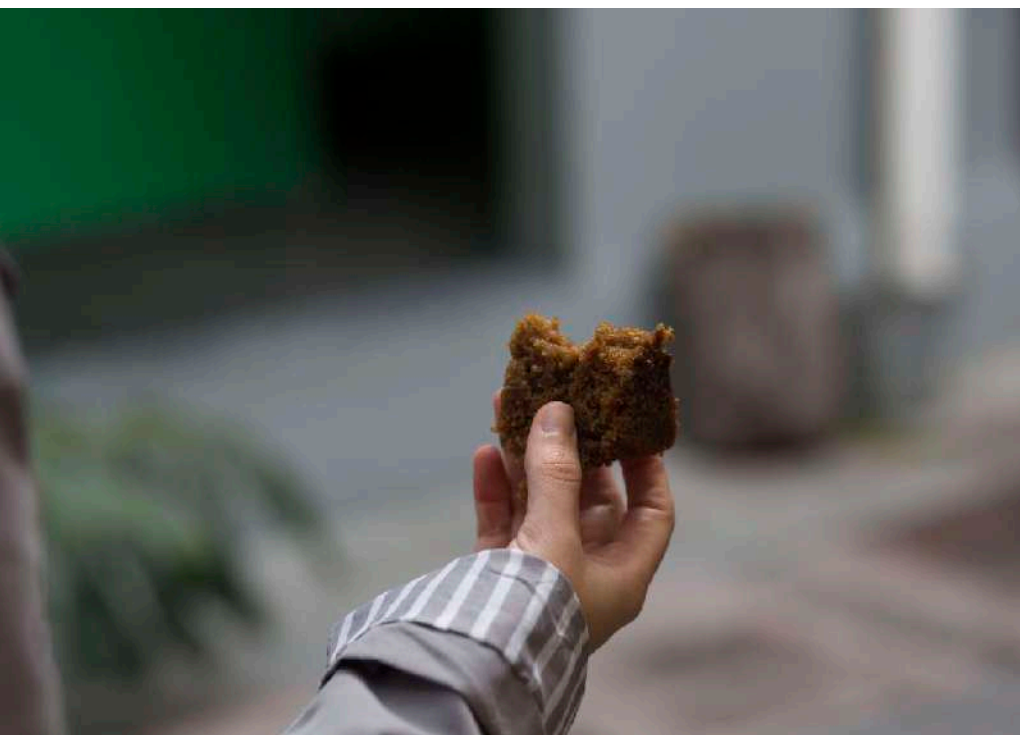
Experiment Bar is an ongoing project that questions the idea of the complete and incomplete, of how we are capable of adapting and modifying our behaviors when faced with problematic situations such as scarcity and political turmoil.



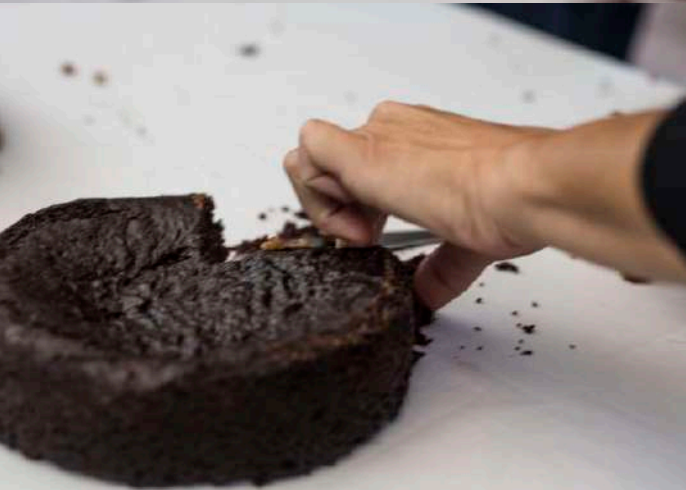
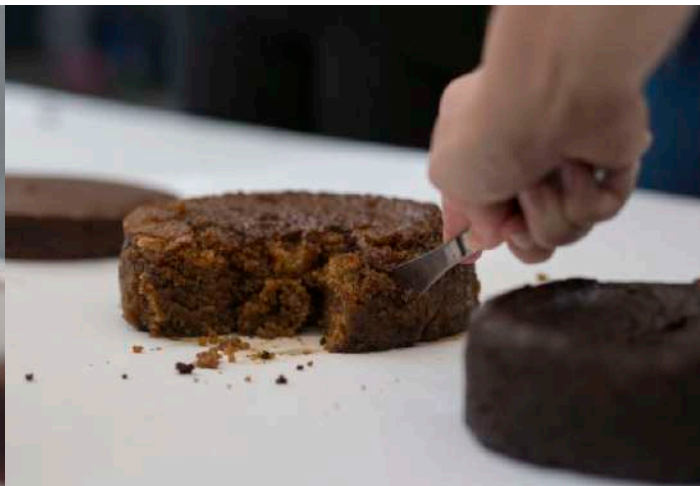


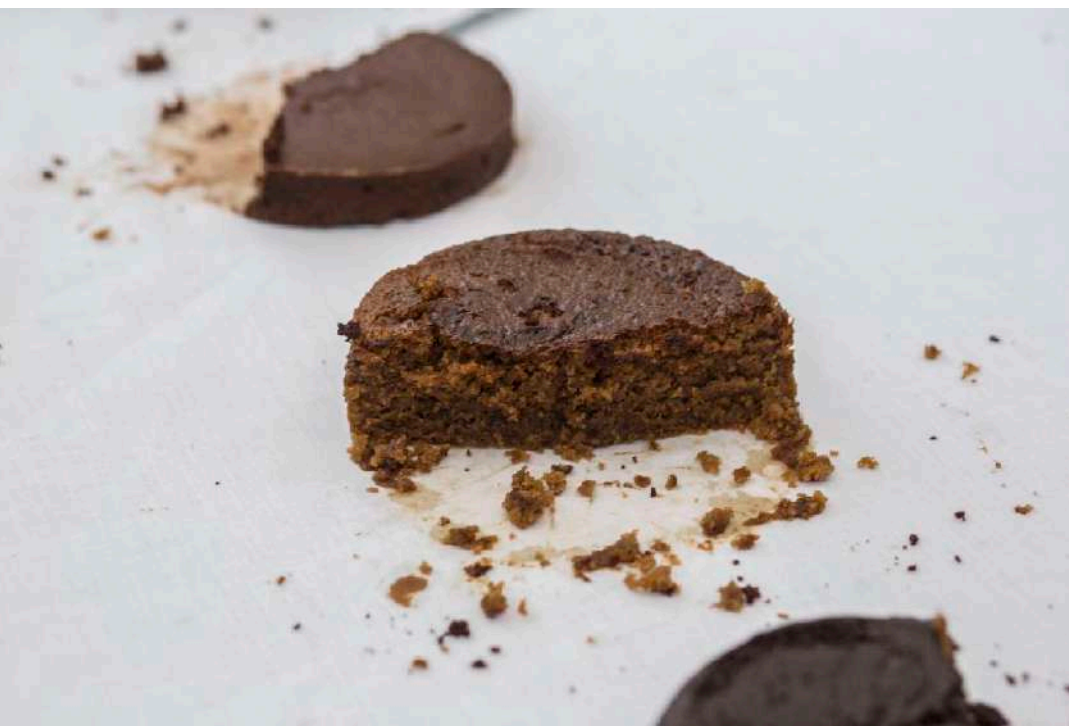
















***AQUELLO QUE SE SOSTIENE. COLUMN I (THAT WHICH SUSTAINS ITSELF. COLUMN I)***

CDMX 2018

276 cm x 12 cm (diameter)

Plaster, cocoa seeds, metal rod, orange fungus (naturally forming)

Column I is part of a series titled "That which sustains itself," this series explores the union of cooking and architecture and the spaces they inhabit. In Column I, plaster mixes with crushed toasted cacao seeds to form a decomposing structure that ends up sustaining a colony of orange fungus.

Both materials lose their formal functions and combine to form an olfactory column capable of evoking memories and experiences within the spectators.









***LUGAR SIN NOMBRE (PLACE WITHOUT A NAME)***

MUCA Roma, CMDX. 2018

42 holes on drywall, fondant, water.

Site specific installation in MUCA Roma .

The installation revolves around the building's covered windows and is meant to allow the natural light that was behind the drywall back into the space.

The ruptures and holes made on the drywall were "healed" by pieces of rolled fondant that mimicked the whiteness of the walls, managing to become invisible in very little areas while the rest of the repairs highlighted the layers and scaring of the materials underneath. The mix of both materials gave a sense that the wall of the museum was somehow inhaling the pieces that were meant to cover the initial ruptures.



process











**CONTENEDOR**

CDMX 2018

22 x 22 x 5 cm

Plaster, toasted cacao beans

In *Contenedor*, plaster mixes with crushed toasted cacao seeds to form a filled bowl. Both materials lose their formal functions and combine to form an olfactory shape capable of evoking memories and experiences within the spectators.



***ESTO YA QUELLO (THIS AND THAT)***

SOMA, CDMX, 2018

Cake, cream, marmalade, cocoa oil, vanilla, light bulbs.

Installation consisting of multiple holes and markings made to the four walls of a space by a group of peers following instructions to damage as they see fit. Afterwards, in an attempt to repair the walls, these damages were filled with various layers of a cake, cream, and marmalade that followed a family recipe.

This piece starts off as an olfactory installation, where the evocative smells surround the viewers as they inspect the damaged walls that have been healed with an alien material.

The ideas behind this work involve how memory is constructed, where layers of information are put in place as a way to make sense of how something is remembered.





ESTOY AQUÍ  
ADRIÁN GARCÍA









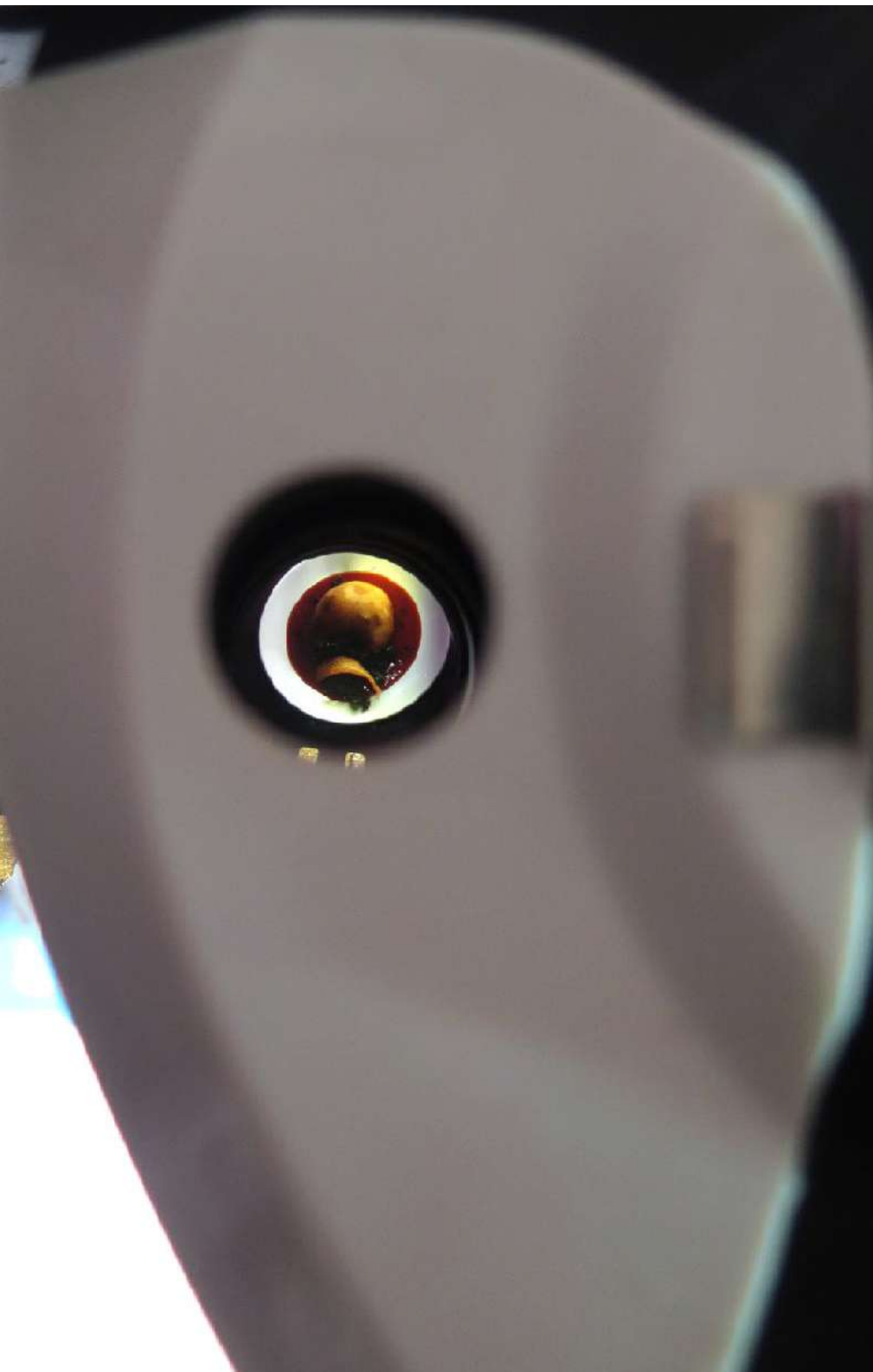
**6/6 - *TRAPOS SUCIOS (DIRTY LAUNDRY)***

Optica Carimar. Colonia San Rafael, CDMX 2018

Lightbox, family recipe, 35 mm slides

6/6 formed part of Trapos Sucios, an intervention project in the area of Santa Maria de la Ribera curated by Sira Piza, Antonella Rava and Nika Simone Chilewich in which several artists were invited to collaborate and intervene a local business for 4 days. The intervention took place in an optical shop where the different steps of an eye exam were altered to both highlight and hide a recipe and the elaboration process, allowing for a deconstruction of the typical cooking structure as an everyday activity.

The participating public would sit in the optometrist chair and go through the altered eye exam performed by the optometrist of the shop. The lettering in the light box where the patients read of off was switched to detail all the ingredients found in a secret family recipe, while the machine where the different formulas are tested was intervened by a set of slides showing the image of a plated dish. The final part of the eye exam consisted in the clients reading out loud from a piece of paper that described the actions performed while preparing the food.



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## CARTILLA DE PRUEBA

.5 M

Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Movimiento envolvente. Se echa. Se hornea. Se come.  
Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Movimiento envolvente. Se echa. Se hornea. Se come.  
Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se mueve, se envuelve. Se echa. Se hornea. Se come.

.75 M

Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Movimiento envolvente. Se echa. Se hornea. Se come. Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Se mueve, se envuelve. Se echa. Se hornea. Se come.

1. M

Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Se mueve, se envuelve. Se echa. Se hornea. Se come.

1.25 M

Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Se mueve, se envuelve. Se echa. Se hornea. Se come.

1.50 M

Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Se mueve, se envuelve. Se echa. Se hornea. Se come.

1.75 M

Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Se mueve, se envuelve. Se echa.

2. M

Se separan, se baten. Se mezclan, se baten. Se incorporan poco a poco. Un poco de esto, un poco de aquello. Se bate. Se dejan. Se baten. Se mueve, se envuelve. Se echa. Se hornea. Se come.

## CARTILLA DE PRUEBA

.5 M

Se separan las claras de las yemas.

.75 M

Se baten las claras a punta de nieve.

1. M

Las yemas se baten con azúcar, vainilla, y limón.

1.25 M

Luego se va incorporando un poquito de clara batida a las yemas batidas, intercalando con un poco de harina cernida con polvo de hornear.

1.50 M

Esta mezcla se bate en la batidora.

1.75 M

Se deja un poco de claras para batirlas con una cuchara de madera con un movimiento envolvente.

2. M

Se hornea. Se come.

### **COMO Y DESDE DONDE (HOW AND FROM WHERE)**

Alumnos 47, CDMX, 2017

Crate, CO2, Foam, video, cocoa.

This project was held inside the mobil art space 10,000 (Art space founded inside a shipping crate for a piece by Carlos Cruz Diez)

In the intervention of this small space an immersive installation was constructed to separate the viewer from their surroundings. Those who came would crawl partially into the crate to find themselves face to face with the materiality of the surfaces. Everything that surrounded the viewer was intervened in different ways to highlight the layers of history of the place, as well as the relations between the different processes.

There was a light cold CO2 current partially displacing oxygen that seeped through the ceiling openings, markings of colors from previous projects formed patterns on the walls, an agglomeration of streaks and stains of color formed by the pigmentation of a spongy material covered the floor, and towards the back, in a contemplative loop was a close up video of the mixing stages of various ingredients.

The combination of these elements provoked an evocative experience that stimulated the senses by confronting at such close proximity the immediate surroundings.

















**VERDADES CORTAS (SHORT TRUTHS)**

SOMA, CDMX, 2017

Dough, cream, fruits, green tea, oven, foam, plush fabric, pink paint, red light bulb, wood, space heater, cooking equipment.

Short truths was constructed as a sensorial experience in which the temperature, smell, color, and access to the room were altered. The audience entered the space with me individually, chose a dessert from the selection displayed on the wall, sat on a plush sculpture and had tea along with their selected dessert as we talked about comfort. The people, the stories, and time were the variables within this experiment that attempted to activate the senses through pleasures and oddities.

In most cases this situation led to a sort of “express intimacy” in which the participants shared sensations, life situations, and intimate anecdotes.



Rules:

- One person will enter at a time.
- If more than one person wishes to enter they must have entered individually beforehand.
- The red light indicates that it is in use and you cannot enter.



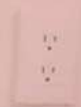
















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