

CURRICULUM VITAE

Vittoria Aina Ainimo

Date of Birth: 07.01.1977, Kazakhstan

Contact Information:

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Residence: Järvenpää, Finland

Education:

2020 – present: Master's Degree in Fine Arts (Public Art), LAB University of Applied Sciences

2011 – 2016: Professional Degree in Fine Arts (Photography, Painting), Saimaa University of Applied Sciences

2015 – 2015: Painting, Private School of Vladimir Kozin, Riga

2015 – 2015: Exchange Student (Painting), Art Academy of Latvia

2013 – 2013: Independent Student (Graphics), Repin Art Institute, St. Petersburg

Work Experience:

2019 – 2024: Costume and Set Designer, Imatra Theatre (Design and implementation tasks, set painting, etc.)

2016 – 2017: Assistant Teacher (Painting Department), Saimaa University of Applied Sciences

Group Exhibitions:

2024: Finnish Painters' Union Exhibition, Cable Factory, Helsinki

2023: Finnish Painters' Union Exhibition, Cable Factory, Helsinki

2022: Finnish Painters' Union Exhibition, Cable Factory, Helsinki

2021: Finnish Painters' Union Exhibition, Cable Factory, Helsinki

2020: Finnish Painters' Union Exhibition, Cable Factory, Helsinki

2019: Summer Landscapes, Château de Bonnemare, France

2018: Finnish Painters' Union Exhibition, Cable Factory, Helsinki

2018: Summer Landscapes, Château de Bonnemare, France

2017: Finnish Painters' Union Exhibition, Cable Factory, Helsinki

2017: Anatomical Drawing, Master Class, Skinnarila Campus, Lappeenranta

2017: New Members Exhibition, Gallery Pihatto, Lappeenranta

2016: "Onneomia" Thesis Exhibition, Art Museum, Imatra

2015: Summer Landscapes from Finland, City Hall, Imatra

2015: "Makslas Medibas," Kalnciema Quarter, Riga

2015: Stockfors Art Fair, Pyhtää

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2014: Landscape Paintings, Gallery OYOY, Lahti

2014: Summer Landscapes from Finland, City Hall, Imatra

2013: Stockfors Art Fair, Pyhtää

Solo Exhibitions:

2018: "Prisoner of its Form," Cultural Center Aljance, Kite

2017: "From the Sketchbook," Gallery Honkaharju, Imatra

2017: "West-Eastern Dreams," Skinnarila Campus, Lappeenranta

2016: "Restrictions of the Borderless," Kostomuksha Museum and Cultural Center

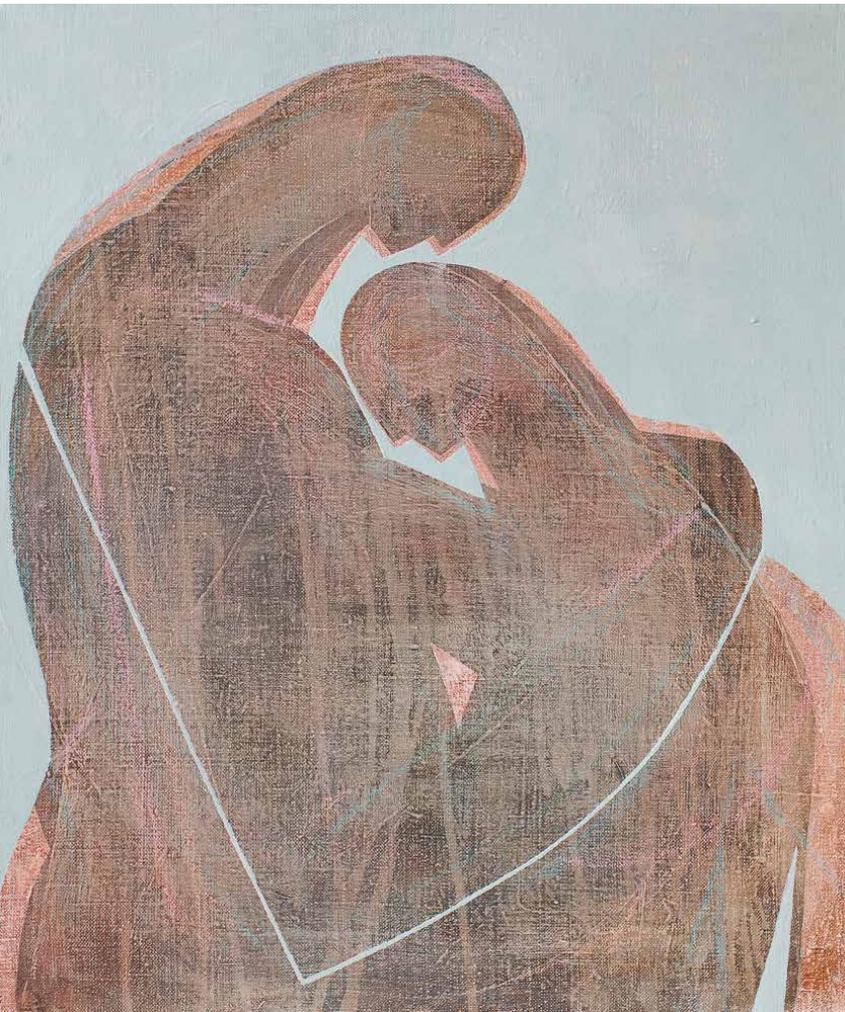
2015: "La Pizza con Arte," Restaurant Aviva, Imatra

Memberships:

2023 – present: Finnish Illustrators Association

2017 – present: Helsinki Artists' Association

2017 – present: Finnish Painters' Union



BIO

After graduating from university with a degree in painting in 2016, Vittoria Ainimo continued as a teaching assistant in Jan Eerik Kulberg's workshop at the same university. During her studies, the focus was on acquiring academic knowledge in painting and anatomical drawing. A significant number of lessons with Gennadi Manasherov, a professor at the Russian Academy of Arts named after Ilya Repin, as well as studies at the Latvian Academy of Arts and Vladimir Kozin's private school in Riga, contributed to this. The amount of academic knowledge and skills acquired provided not only freedom and accessibility of means and ease of achieving goals but also strict internal boundaries that constrained the creative process. Reevaluating and partially resetting her artistic identity required a long period of silence.

During that time, the artist worked in the theater as a set and costume designer for children's plays. In recent years, there has been a need to reflect on questions of spiritual self-sufficiency – transferring spiritual sources from the outside inward and the possibility of reflecting these processes in creativity. The construction material for Vittoria Ainimo's works began to be both the reorientation of life values due to the death of her closest person and the layer of medieval art, especially musical works and their modern interpretation (Gregorian chant, the works of Arvo Pärt, etc.). The ideas of minimizing artistic means and visual asceticism are very close to the artist. In today's world, which is oversaturated with external stimuli, anti-consumerism, including on a creative level, is the only way to preserve oneself and not become a slave to sensory overload. Translating principles of medieval music, such as polyphony or the tintinnabuli principle, like duality expressed in the alternation of sound and silence, into a visual language is an interesting task for Vittoria Ainimo. The author would like the viewer to remember the idea of meditation, look inward, and experience a sense of fullness of being by hearing the echoes of Gregorian chant.