

# Alina Tacmelova

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## Curatorial Statement

My practice is deeply rooted in the principles of conceptual art, where the idea itself becomes the foundation and driving force behind the work. Inspired by this approach, my physical installations and media projects are designed to move beyond aesthetic engagement and invite viewers into a space of introspection—encouraging them to confront their identity, emotions, and inner narratives.

At the core of each project is a multi-layered, immersive experience that mirrors the journey of self-discovery. Through a carefully orchestrated interplay of physical structures, sound, video, digital media, and reflective surfaces, I create installations that guide participants from the noise of the external world into a contemplative, almost transcendental realm. This passage—from outer distraction to inner awareness—forms the emotional and conceptual backbone of my work.

My methodology is informed by psychological insight, blending therapeutic intent with artistic expression. Each installation becomes a living, breathing environment—one that envelops the viewer and invites a deep personal exploration. By dissolving the boundary between viewer and artwork, I aim to cultivate moments of transformation, healing, and inner clarity.

In this way, my work positions art as a vessel for emotional engagement, self-reflection, and communal dialogue—an immersive space where conceptual rigor meets human vulnerability.

# Exhibition Proposal

*The Production of Identity* is an interactive and immersive exhibition that explores how personal identity is shaped—and often constrained—by external cultural, familial, and societal forces. Drawing from her own lived experience, Alina Tacmelova investigates how language, tradition, and social expectations become embedded in our consciousness, particularly from a young age. The exhibition invites audiences to ask: *Who am I outside of what I've been told to be?*

At the core of the exhibition is Tacmelova's ongoing digital project, in which she has collected and examined the seemingly ordinary phrases and norms that, over time, have come to shape our sense of self. These fragments—spoken in childhood homes, schools, or social environments—reveal how deeply identity is constructed rather than innate. The digital component will be installed on a series of computer stations within the gallery, allowing visitors to interact directly with the work, reflect on their own internalized messages, and add their voices to the archive.

To deepen and diversify the conversation, Tacmelova plans to invite local artists from a variety of cultural, racial, and gender backgrounds to contribute to the exhibition. These artists will present works that reflect their own experiences with identity formation—whether through visual art, text, or media art, etc. By working collaboratively, *The Production of Identity* will expand beyond a singular narrative and reflect the complexity of how identity is experienced across different communities. The exhibition will explore how norms vary across cultures, and how the pressure to conform is both universal and uniquely situated.

The exhibition becomes a collective act of reclaiming space, story, and self.

## Potential Artists:

Toronto lens-based artist Zinnia Naqvi and her video project “Heart-shaped Box” captures the unlikely yet genuine connection between newly immigrated Pakistani teenage girls and 1990s grunge music, revealing how American pop culture shaped identities far beyond its intended audience.

Toronto-based artist Victoria Day whose collage artwork examines themes of belonging, duality, and the nuances of mixed-race identity.

Additional media artists will be identified during the research phase.

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## **Mission**

My art triggers, makes you think and presses the sore points. It's like a cold shower that helps you wake up. Art for me is an opportunity through visual language, images, to give the protagonist – the viewer – a chance to find his or her own inner support, which we need so much in this fragile world. In our period of post-truth, where information noise is pouring out in a powerful stream, and we don't understand where the truth and lies are, words don't matter anymore, we get used to it – and turn off the sound.

## **Artist Statement**

Alina Tacmelova's practice is grounded in a lifelong commitment to coaching and psychology, disciplines through which she has supported individuals across diverse backgrounds. Her work reflects a profound understanding of the human condition—its complexity, vulnerability, and resilience. Each encounter in her coaching journey has deepened her insight into how empathy and emotional intelligence can guide people through personal transformation.

Now emerging as a curator and artist-coach, Tacmelova is dedicated to bridging the worlds of media and installation art and mental health. She views art not only as a medium of expression but as a catalyst for healing, dialogue, and change. With a unique methodology that intertwines technology, psychology with participatory art practices, Tacmelova fosters environments where audiences can confront internal challenges, connect with others, and build resilience. Her work champions the role of art in mental wellness and positions curation as an act of care, advocacy, and social awareness.

## RECENT PROJECTS

# Heart of Hope

**Event:** The CIBC Run for the Cure

**Organizers:** Canadian Cancer Society, CIBC Bank

**Place:** Toronto, The Bentway

**Time:** August 23 – October 6, 2024

Heart of Hope is an installation by Alina Tacmelova honoring the power of community support for women battling breast cancer. At its center is a pink, bionic heart — a symbol of life and resilience — surrounded by mirrored plaques inscribed with messages of encouragement from loved ones and strangers.

These words act as lifeblood for the sculpture, embodying empathy, strength, and shared hope.

The work is dedicated to the artist's mother, Zinaida, who lived with cancer for six years — a tribute to the support that sustained her. It's a deeply personal reminder that no one heals alone.



Learn more: <https://tacmelovaalina.com/heart-of-hope/>

# Production of Identity

### Exhibitions

**24 — 26 March, 2024** — The Holy Art, AOL New York

**29 — 31 March, 2024** — The Holy Art, AOL Barcelona

**March 2023** — International Social Networking for Artists

**October — November 2025** — Digital Gallery "Vernissage", Dubai

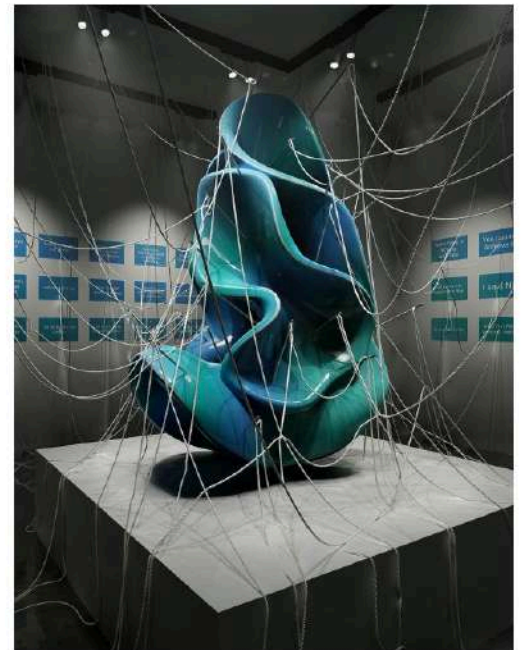
Can identity be manufactured like any other product?

In her installation, Alina Tacmelova explores how societal messages — repeated from childhood — quietly shape our subconscious.

A bionic, fragile form is pierced by thread-connected needles, linking it to phrases like "You are not good enough" or "Men don't cry."

These statements, uniform and mechanical, reflect the industrial nature of how identities are influenced and restricted.

What happens when we stop listening to ourselves and start living what we've been told?



Learn More: <https://tacmelovaalina.com/production-of-identity/>

# On the other side...

## 2025

This project is a reflection on the fragile line between observation and protection, between control and trust. Today, we live in a world where we are both the watchers and the watched. What once felt like a violation of privacy is now simply part of our reality. Surveillance cameras save lives, prevent accidents, and help solve crimes. Social media has become our second home — a space where we share, observe, and document freely. We're no longer afraid of being seen. Surveillance no longer feels like a threat — it's become a tool for safety. "Freedom is not a goal; freedom is a practice." — Michel Foucault



View the video component:

<https://www.instagram.com/reel/DJE74H8uUPH/?igsh=MWZwN2g5MWpwMWozaQ==>

# Family Album

This project explores the invisible imprints we inherit from our ancestors — emotional patterns, unhealed traumas, and psychological frameworks passed down through generations. Each "petal" represents a fragment of the unconscious — shaped by the inherited constraints and expectations we carry from grandparents, great-grandparents, and other relatives across the family line.

Embedded within the petals are collaged photographs of ancestors — visual reminders that unresolved pain and trauma can echo across time, quietly shaping our present lives. Rooted in real-life therapeutic cases from psychologist and artist Alina Tacmelova, the work also draws inspiration from the research of therapist Mark Wolynn, author of "It Didn't Start with You", highlighting the deep connection between generational wounds and individual experience.

