

Elena Gorn

Painter, Conceptual Artist, Visual Artist

Portfolio & CV

Minimalist Painting | Texture | Silence | Memory

Tel Aviv, Israel

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Minimalist painting rooted in material silence, gesture, and absence.
I create works where color and surface speak through stillness and
trace.

Biography

Elena Gorn (b. 1978, she/her) is a Russian-born visual artist currently based in Tel Aviv, Israel.

Her practice is situated within the field of contemporary art, with a focus on material-driven painting. Drawing on her background in graphic design and visual communication, Gorn develops a minimalist, tactile language rooted in surface, silence, and gesture.

She works with a limited acrylic palette — burnt sienna, black, and white — alongside Mediterranean sand and both dry and liquid pigments, to create contemplative compositions that explore presence, absence, and embodied memory.

Positioned at the intersection of abstraction, figuration, and introspective minimalism, her work resists narrative and instead invites pause, reflection, and emotional resonance.

After more than 15 years in branding and editorial design, Gorn fully transitioned into contemporary art. Her professional training in painting and sketching — including courses such as Sketchbook: The Art of Marker Sketching and Acrylic Sketches — helped shape a practice grounded in intuitive mark-making, material sensitivity, and poetic restraint.

She maintains an ongoing artist's journal as a space for pigment research, process documentation, and conceptual inquiry. Her paintings emerge from slowness and material presence, engaging the viewer in a quiet visual field of gesture and trace.

Elena Gorn maintains an active artistic practice in Tel Aviv. Her work is featured on online platforms and is under consideration for inclusion in international exhibitions and collections.

Selected Exhibitions

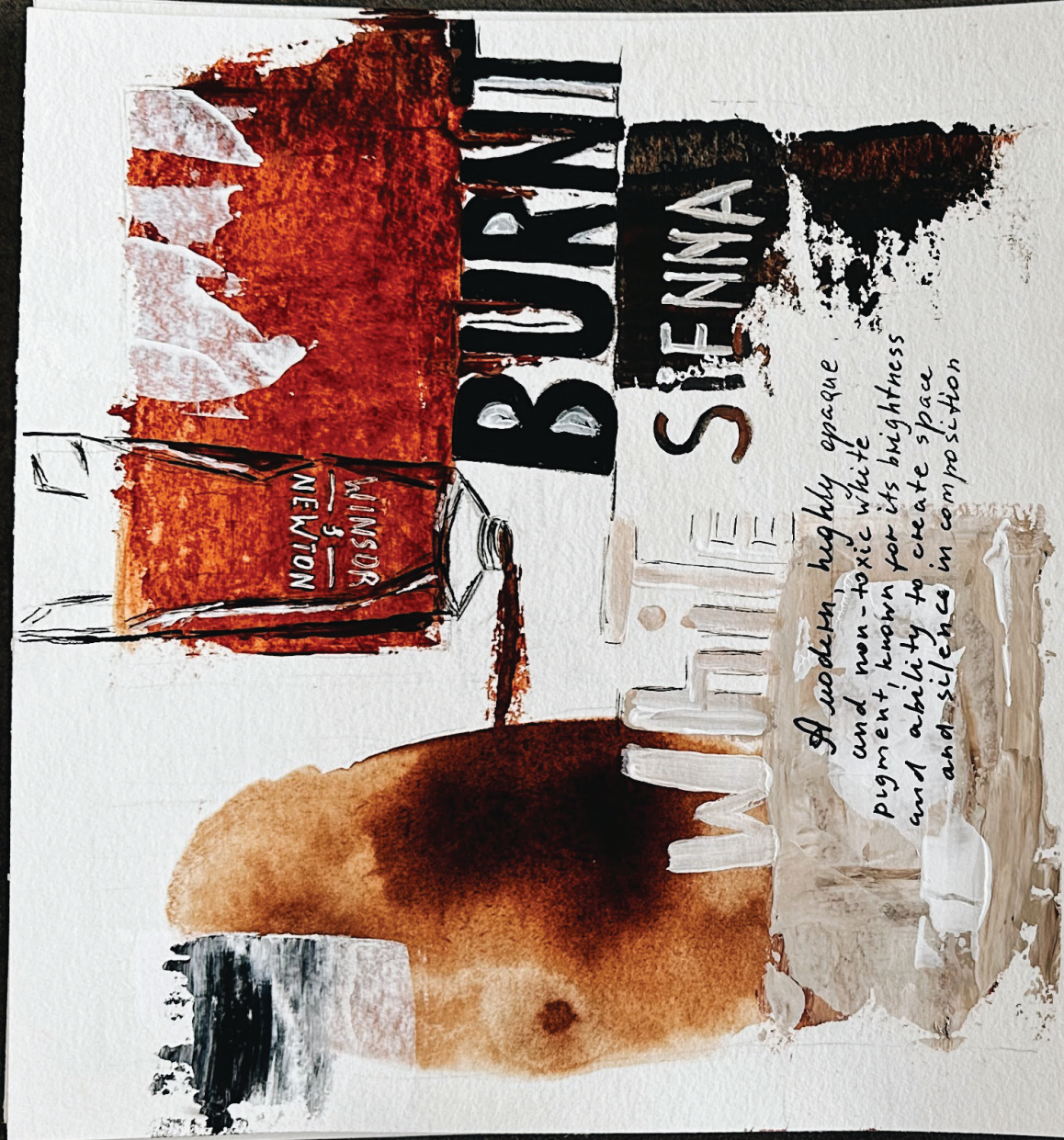
- Contrast! Issue 4, Group Exhibition, Meta Space Gallery (Online), United Kingdom, 2025

Publications

- Contrast! Issue 4, Printed Artist Book, Meta Space Gallery, United Kingdom, 2025

Professional Recognition

- 2025 — Verified Artist on ArtConnect (international contemporary art network)
- 2025 — Officially recognized as a professional artist in the field of plastic arts by the Israeli Ministry of Aliyah and Integration



Material Study — Pigment Notes
Sketchbook pages, 2025



These sketchbook pages reflect my ongoing research into the conceptual and material properties of the pigments I use most frequently: Burnt Sienna, Mars Black, and Titanium White.

Each note combines historical reference, material observation, and visual response — functioning as both reflection and visual essay. The study deepens my minimalist approach, where color is never just hue, but memory, presence, and structure.



Vestige
(Architecture of Memory)

2025, Acrylic and Sand
Texture on Canvas,
palette knife
50 × 70 cm

A layered abstract surface evoking architectural memory and erosion. Inspired by weathered walls and structural decay, the work reflects on presence, absence, and the emotional residue of built space.



Field of Echoes

What the Field Remembers

2025, Acrylic and Sand
Texture on Canvas,
palette knife
55 × 90 cm

Vertical abstractions rise from a scorched ground, evoking traces of presence and silence. Built with Mediterranean sand and acrylic, the surface holds memory through weight and texture. The composition invites stillness — a visual field where gesture replaces narrative.



Falling Silhouettes

What the Field Remembers

2025, Acrylic and Sand
Texture on Canvas,
palette knife
55 × 90 cm

Petal-like forms collapse mid-air, suspended between bloom and fall. Built with sand and acrylic, the surface holds tension between presence and loss. Gesture becomes imprint, and silence takes shape. This work is part of a minimalist series reflecting on fragility, memory, and absence.



Traced Silence

2025, Acrylic and Sand
Texture on Canvas,
palette knife
25 × 25 cm

Part of the In Between series, this work reflects on the Japanese concept of *ma* — the charged space between presence and absence. Built with layers of sand and acrylic, the painting reduces gesture to its most essential: texture, trace, and breath. A restrained surface becomes a place of stillness and pause.



Between Marks

2025, Acrylic and Sand
Texture on Canvas,
palette knife
25 × 25 cm

This work reflects on the Japanese concept of *ma* — the space between. Vertical marks in burnt sienna and black rise and fade within a soft white field of sand and acrylic. It captures the moment where form dissolves into trace. Not about what appears, but about the pause between — a meditation on silence, rhythm, and presence.



Not Yet Said

2025, Acrylic on Canvas,
palette knife
60 × 60 cm

Part of the In Between series, this work explores the Japanese concept of *ma* — the space between gestures and forms. Using a palette knife and a restrained monochrome palette, the canvas becomes a field of silence. The mark emerges as a quiet disruption — not an image, but a trace of presence held in pause.



Fragments of Gold and Silence

2025, Acrylic on Canvas
50 × 50 cm

This work abstracts memory into textured fields of burnt sienna, black, mineral white, and flashes of gold. Gold is not decoration but rupture — a sacred scar across the surface. The composition balances intuition and structure, creating a quiet space for reflection and embodied presence.



Silence of the Layer

2025, Acrylic and Sand
Texture on Canvas
50 × 50 cm

Built from slow layers of sand and acrylic, this abstract surface evokes earth as memory. Each stratum settles like time's residue, breathing silence and weight. Presence emerges not through image, but through material, texture, and absence.



The Listener

2025, Acrylic and Sand
Texture on Canvas
50 × 50 cm

*Selected for Contrast! Issue 4,
Meta Space Gallery (UK), 2025*

A faceless silhouette faces a distant form beneath a dark sky — a metaphor for the internal home we carry. The contrast between presence and distance, warmth and shadow invites silent reflection. Memory and absence are held in a textured surface that feels both grounded and weightless.



Hidden in One's Own Shadow

2025, Acrylic and Sand
Texture on Canvas
25 × 25 cm

*Selected for Contrast! Issue 4,
Meta Space Gallery (UK), 2025*

This work explores the invisible boundaries we carry within. A blue silhouette stands as emotional armor, masking the warmer, vulnerable figure behind it. Built with layered textures and restraint, the painting reflects inner division and the quiet tension between protection and truth. The space between the two bodies holds a pause — a silent negotiation between fear and openness.



Motion Frozen

2025, Acrylic and Sand
Texture on Canvas
25 × 25 cm

Inspired by fleeting moments when motion blurs into memory.

A walking figure dissolves into a ghostlike form — a reflection on the emotional absence found in everyday movement.

Loose brushwork and a muted monochrome palette heighten the tension between presence and fading.



No Face, No Time

2025, Acrylic and Palette
Knife on Canvas
25 × 25 cm

A fragmented classical torso reimagined in white impasto against a stark black field. This work explores the tension between preservation and erasure, memory and identity. Rough texture and disrupted framing create a dynamic field between control and collapse.



*Girl with a Pearl
Earring, 2025*

2025, Acrylic and Palette
Knife on Canvas
25 × 25 cm

A contemporary reinterpretation of Vermeer's icon through bold, textured minimalism. The faceless figure breaks free from the drawn frame, suggesting a crossing between tradition and abstraction, past and present. The tactile surface emphasizes presence over likeness.



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