

Artist and Location 2019

CICA Museum

December 13 - 29, 2019

2019. 12. 13 - 29

Featured Artists 참여작가:

Cristina Amiran and Khalil Charif, Aurelie Crisetig, Jose Cruzio, JiaAn Lee, Io Palmer, Andrea Siervo, Jenny Wu

1. Cristina Amiran and Khalil Charif

“Souvenir” (2010) Video 5:00’

Recorded in New York City, “Souvenir”, another name for “memory”, is a mosaic of urban memories about the moment that new yorkers faced their most difficult time.

Cristina Amiran (1960-2018) and Khalil Charif (1967), artists from Rio de Janeiro, Brazil. They both studied in the Escola de Artes Viduais do Parque Lage, in their hometown. Together, they worked in several projects for over 15 years. Among their exhibitions are: “Videoarte Agora Videoarte” (Rio de Janeiro, 2018), “24es Instants Video” (Marseille, 2011), “Rencontres Internationales” (Paris, Berlin, Madrid, 2007-2008), “Triennale of Contemporary Art” (Praga, 2008).

2. Aurelie Crisetig

“Faded Memories I” (2018) Digital 10x15’

“Faded Memories II” (2018) Digital 10x15’

“Faded Memories III” (2018) Digital 10x15’

Faded memories represents the versatility and fragility of human souvenirs. Made with expired films, these analogue images provide a visual tool to explore how memory is altered by the mind, captured in a mechanical apparatus. The deterioration of memories is reflected on the photographs by missing parts, faded colours and conceptual shapes, creating an abstract pattern. Without any editing, these raw images are an accidental experimentation with expired films, yet their strong, unusual aesthetic plunge the viewers into an uncanny universe.

Aurelie Crisetig (b. 1992, Switzerland) is a Swiss photographer and visual artist. She uses photography as a tool to explore the alteration of human memory in a world overwhelmed by digital entities. Working both with film and digital photography, her works reflect on the constant use of mechanical recordings, especially in public and cultural places. After a BA in History and Aesthetics of Film & History of Art from the University of Lausanne in 2015, she graduated with an MA Photography at UAL: London College of Communication in 2018.

3. Jose Cruzio

“I WAS HERE with her #1” (2018) Video 2:57’

With the I WAS HERE project, a set of short videograms was built as reports of the visits of the author by the “non-places”/“ places”, or passing points, circumstantial or not. These are to be conferred a value or a meaning through a revision process and added compositions, with sound and further interpretations from different origins, revealing, at the same time, its main references.

Therefore, I WAS HERE forms the basis of a wide range of video contributions in process, which reflect a specific space-time conceptuality, which is hyperbolized in the motto popping up in each one: the indication if it is lone or

not, the coordinates of “non-places”/” places”; date and time, and eventually, forming the cooperative project, the coproduction of sound.

José Cruzio (b. 1975) lives in Viseu. He graduated in Fine Arts and Painting, and has a one-year post-graduate master degree in Contemporary Artistic Creation at the University of Aveiro.

At present, he works as a teacher of Visual Arts and as an artist. He worked as a scene photographer in various collective scenic-performative art groups, among other events.

He participated as an artist in the International Biennials of Vila Nova de Cerveira, Douro / Alijó and Porto Santo, in the World Triennial of Chamalieres (FR), Miniprint of Cadaqués (ES) and at several events.

Currently, he is also working in multidisciplinary teams in media arts.

+ info: <http://cargocollective.com/josecruzio>

+ info2: https://cargocollective.com/i_M_archives

Frederico Dinis

Portuguese (1974) intermedia composer, sound artist, AV performer, media arts theorist and researcher that seeks to represent a figurative space-time, combining sound and visual narratives with unusual spaces, often developed in collaboration with visual artists, dancers, choreographers, performers, musicians and curators.

His work has been embraced by museums, concert halls and public spaces, such as: Alberto Sampaio Museum (Guimarães, PT), Art Nouveau Museum (Aveiro, PT), Biodiversity Gallery (Porto, PT), caos (Viseu, PT), Casa das Artes (Porto, PT), Chapel of Prado do Repouso (Porto, PT), Chapel of São Brás (Guimarães, PT), Chapel of São Frutuoso de Montélios (Braga, PT), Church of the Third (Ponte de Lima, PT), Coleção Berardo Museum (Lisbon, PT), Douro Museum (Peso da Régua, PT), Ferry Porsche Congress Center (Zell am See, AUT), gnration (Braga, PT), House of the Territory (Vila Nova de Famalicão, PT), Mãe d'Água das Amoreiras Reservoir (Lisbon, PT), Museum of the Faculty of Fine Arts of the University of Porto (Porto, PT), National Museum of the Republic (Brasília, BR), O Espaço do Tempo (Montemor-o-Novo, PT), Palace of the Dukes of Bragança (Guimarães, PT), Passos Manuel (Porto, PT), Patriarchal Reservoir (Lisbon, PT), Queen Anne Court (London, UK), Rua das Gaivotas6 (Lisbon, PT), Salão Brazil (Coimbra, PT), TAGV (Coimbra, PT), The House of Architecture, Matosinhos (PT), The Hub (Dublin, IRE), Vilar de Frades Convent, Barcelos (PT), among others.

+info: <https://fredericodinis.wordpress.com/about/>

4. JiaAn Lee

“Building Forests” (2018) Physical 11.7x16.5 in

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Building Forests is a series of 297x420mm paintings that arrived to me due to my fascination with the unknown and my experiences with diaspora. Growing up as an East Asian in Southeast Asia, there are often times when I feel a strange sense of “unbelonging”, which has led me down an endless journey of searching. Wandering through different conversations and places in search for a place that feels like home, whatever it is that home should feel like today. To search means to have faith in the unknown. Over time, I came to adopt this perception: the forest is my vast unknown. Perhaps this is because my childhood home in tropical Southeast Asia is overgrown with forests and my memories of home will always be populated with trees and leaves. Either way, it launched me into an exhaustive period of uncovering, reading and thinking about forest literature. One of my favourites is 森のはずれで by 小野正嗣 (At The Edge Of The Forest by Masatsugu Ono). Ono’s narrative and depiction of the forest is that of unease and discomfort. The forest makes us feel uneasy because of what it hides from us and shields from our gazes. We fear the unknown but its elusiveness compels and tempts us to dive further into the pitch-black heart of the forest. Plunging into territories of the unknown is what searching for home feels like: walking through the childhood memories of my forest-home, wanting to know when belonging started to feel like an alien sensation. Location is an important aspect to my

work in that I choose to express it through its absence. The white spaces that fill the corners of my paintings are indicative of my experiences with diaspora. I belong in a space and place that is neither here nor there. If it is appropriate to term this in-between place that I find myself as “liminal”, then maybe diaspora is a form of liminality. Therefore, all the memories of home must now travel with me to this liminal space. My childhood forest-home has come to exist with me within the context of my diaspora experiences. My forest that floats through this empty-liminal space, forever searching for a place where it can sink its roots. I’m located in this empty space that coexists with our physical world. I live there and in my tiny corner of this universe, I build my own forests in order to finally arrive at the one that feels like home.

Lee Jia-An is an MA Authorial Illustration graduate from Falmouth University with a background in English literature. Due to her love affair with the written word and books, she believes that it is only fair to give back to our environment by planting trees and caring for gardens. So if she isn’t by her desk making work, she can be found volunteering in gardens and nurseries. If she is by her desk making work, she is most likely to be found weaving dream-tales. On paper, on fabric and on walls. She is fascinated by stories of reality and uncanniness colliding, narratives that challenge the way that we perceive the real and the illusory. She is part of the Nexus Collective, formed by the 2018 MA Authorial Illustration graduates from Falmouth University, and a member of the Daughters of the Daily Special, an independent grant organisation aimed at supporting female artists.

5. Io Palmer

“Warm Hard Marble” (2019) Video 2:36’

Io Palmer was born on Hydra - a motorless Greek Island off the coast of the Peloponnese. The first seven years of her life were spent amongst the donkeys, the fishes, the clear blue Mediterranean Sea and the jazz music her parents listened to.

Through depictions of cleaning products, laborer's garments and various other industrial and domestic forms, Io Palmer's artworks explore the complex issues of class, capitalism and societal excess. Trained originally as a ceramicist, Palmer uses a variety of processes and materials including fabric, steel, wood and video.

Palmer has been featured in several national and international exhibitions including the Dakar-International Arts Biennial, Dakar, Senegal; Working History, Reed College, Portland, OR and The Button Show, Rush Gallery, NYC, NY.

Select solo exhibitions at York College, CUNY, Jamaica, NY; Deluge Contemporary, Victoria, BC; University of Montevallo, Montevallo, AL; Sheehan Gallery, Whitman College, Walla Walla, WA and a two person exhibition at the Howard County Arts Council, Ellicott City, MD.

She has participated in several artist residencies such as The Sanskriti Foundation, New Delhi, India; The Santa Fe Art Institute, Santa Fe, NM and the Ucross Foundation, Clermont, Wyoming. Io most recently received a Fulbright Nehru Professional Excellence Grant to India, 2019.

Ms. Palmer holds an MFA from the University of Arizona, Tucson, AZ and a BFA from Tyler School of Art, Temple University, Elkins Park, PA.

6. Andrea Siervo

“Venezuelan devaluation” (2019) Digital 10x15in

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Andrea Siervo was born in Caracas, Venezuela in 1988. She studied at the Central University of Venezuela in the school of Architecture in Caracas, where she live and work. Andrea has participated in several group and solo exhibitions in the U.S.A, Paris and Venezuela.

She creates multi-layered pieces in which the fragility and instability of a seemingly solid reality are questioned, where meanings are displaced and their possible interpretation becomes multifaceted.

Due to Venezuelan hyperinflation, she starts using real Venezuelan bills to create her mutable artwork, being able to demonstrate that its materiality goes beyond its exchange value. She creates works that confronts us with the experience of moving in different economies of value at the same time. Her work invites us to see how the bill recovers its value when it is not subordinated to the raw calculation of the market.

7. Jenny Wu

“Believe Me, Oh, Believe Me ” (2017) Video 2:06’

This video is part of a series. "Believe Me, Oh, Believe Me" was finished in 2017, consists of President Trump, saying the phrase “believe me” 131 times 126 seconds. It was made most American way I could think of -- outsourcing to cheaper labor markets in Bangladesh. I am an immigrant, but I am not here to “steal Americans' jobs.” I, too, outsource it.

Jenny Wu was born in Nanjing, China. She holds a B.A. from William Smith College in Studio Art as well as in Architectural Studies, and an M.F.A. in Studio Art from American University. Her work has been exhibited in galleries and museums including Denise Bibro Fine Art, Katzen Museum, and Huntington Museum of Art. Wu has participated in numerous Artist-In-Residence programs across the country, and has been awarded fellowships from the Vermont Studio Center and the Pollock Krasner Foundation.