

Eirini Linardaki – Vincent Parisot

Eirini Linardaki and Vincent Parisot have collaborated in several projects for the last 20 years. They worked in social and environmental projects for several years, in Greece, the United States, Nigeria, Liberia and France.

“In this moment of historical global crisis, art is awakening and serving people in their communities. We believe that at this moment in history art walks hand in hand with social change. Sometimes persistent social issues knock on the door and let themselves into our dreams and become a defining aspect of a useful vision. We experience this through our research, in our practice and in our overall journey as artists. The complexity and persistent presence of the issues we confront within different cities and communities becomes part of our artworks, are expressed through found materials and are born of the aspirations of the participants.”

Eirini Linardaki was born in Athens and studied in Limerick Institute of technology, Ireland, University der Kunste, Berlin and Ecole superieure des beaux arts de Marseille. She lived in France for more than twenty years before moving to the island of Crete, where she is based now, developing projects within the city and questioning the relation between public policy and art. She often works in collaboration with communities to develop public artworks. In her work, she uses archival material in order to incorporate conflict imagery and social change ideals in her discourse, that take the form of collages, paintings and drawings.

Vincent Parisot is a visual artist born in France, he lives in Heraklion, Crete. He realizes projects in situ, in the public space and at the same time develops a practice of drawing. He is inspired by the correlation of movement in urban areas and places isolated drawings in public areas to attract the gaze of people going about their day. He is aiming at placing his artworks in intriguing spots to change how we perceive art in public space.

Linardaki and Parisot have exhibited in Domaine de Kerguehennec, France, Boijmans Museum, Rotterdam; Onassis Cultural Center, Athens; Salon de Montrouge; Fri-Art Kunsthalle, Fribourg; Natural History Museum, Geneva; Macedonian Contemporary Art Museum; Hamburg Kunsthau, Rutgers University, New Jersey, Institut Français d'Athènes, Greek Consulate New York, John Jay College, New York, Lower East Side Girls Club, New York, Shed Mural Project, Jardin de las Rosas, Bronx, New York; Natural History Museum of Crete.

Their public art projects are on view in Paris, New York, Nigeria, Liberia, Athens and on the island of Crete.

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Exhibitions, interventions in the public spaces

2020

- *Blind Date, Versions of artistic citizenship*, Museum of contemporary art of Crete, Greece.
- *Night of Philosophy and ideas*, Institut Francais de Grece.
- *Raised Through*, Sheffield Institute of Arts, UK
- *Occupy #1*, Greek Consulate, New-York.
- *residency Fragments*, Archaeological Museum of Heraklio, Crete, Greece.

2019

- *GreenThumb's Shed Mural Project*, Jardin de las Rosas in Fordham, Bronx, New-York.
- *Art on the route 2019*, Street art festival, Municipality of Heraklio, Crete, Greece.
- *Apocalypse Then and Now*, Anya and Andrew Shiva Gallery, John Jay College, New York.
- Natural History Museum of Crete, permanent installation
- *Four Corners public art project*, Newark, NJ

2018

- Residency project in the French Institute Athens, Greece.
- *Art on the route 2018*, Crete, Greece.
- *Paper moon*, CCA Museum of contemporary art of Crete, Rethymnon, Crete, Greece.
- *ô ! bonne mère !* Bibliothèque de l'Alcazar, Marseille, PAC 2018 – Spring of Contemporary Art,
- FRAC Provence-Alpes-Côte d'Azur.

2017

- *From dream to decay / monitorfest /* Heraklio, Crete, Greece.
- Art contemporain et logement social, Mairie de Paris 11^{eme} / Elopie-Siemp, 125-127 boulevard de Charonne, Paris, France.
- *ADAPT*, Two Elephants, artist run space, Heraklio, Crete, Greece.
- *Whattoseesottabw*, public art project, Tompkins Sq Park, NY

2016

- IICDcenter / French institute, Abuja, Nigeria.
- *INSULARIUM islands for sale*, Two Elephants, artist run space, Heraklio, Crete, Greece.
- *Atheati poli / Invisible city*, Crete, Greece.
- *Dienstag Abend #83-84-85*, group international exhibitions in public spaces Vienna, Krakow, Heraklio.
- *Pour finir le chemin ensemble*, residency and public art installations with 2 schools and 2 community centers, at Evry Art school, France
- *Je redoute l'hiver parce que c'est la saison du confort*, Gallery Quatre, Arles, France.

2015

- 60^{me} *Salon de Montrouge*, a selection from the contemporary art scene, Montrouge, France.
- *Out of place*, Pop-up show, Grand St space, Williamsburg, NYC, USA.

2014

- *Barrier Beautification* - mural painting, Jackson Heights, Queens, New York City Department of Transportation and NYCares volunteers, USA.
- *In the mouth of the wolf. Die Wolf, Die!*, Embassy of the Republic of Cyprus - Cultural Centre, Athens, Greece.
- *No respect*, Onassis cultural centre, Athens, Greece.
- *Mesogios video season*, Heraklion, Crete, Greece. (head curator and founder of contemporary art space Mesogios)

2013

- *Atheati poli / Invisible city*, public space project with architects union, Heraklion, Crete, Greece.
- *The Mediterranean experience*, Macedonian museum of contemporary art Thessaloniki Biennale, Greece.
- *Tribute to Cavafy*, Xania, Crete, Greece.
- *P_Public*, public space mural painting at city stadium, Xania.
- *the sleeping project*, series of interventions in the public space, Heraklion, Crete, Greece.
- *Metalages*, Mesogios, Heraklion, Crete, Greece.

2012

- *The sleeping project*, series of interventions in the public space, Heraklion, Crete, Greece.
- *Akasaka, Atheati poli/unseen city*, European School murals and workshops, Heraklion, Crete, Greece.
- *Imagine the city*, Saint Marc Basilica, Heraklion, Crete, Greece.

2010

- *In the backyard of kings*, action field Kodra 10, Thessaloniki, Greece (curator)

2009

- *Hinterland*, action field Kodra, Thessaloniki.

2008

- *Topoi*, Macedonian museum of contemporary art, Greece.
- *Clips*, festival Traverse video, Goethe institut, Toulouse, France.
- *Quoi de neuf*, Saint Louis Cloisters, Avignon, France.

Irakli et Vincent Partout, Vincent et Elina Lissadaki, un duo d'artistes, véritable couple, à la sobrite commune. Ensemble, ils forment une entité productive d'art. Le hasard est d'ailleurs étonnant, mais nous nous sommes rencontrés en 2002 à Marseille lors d'une exposition d'artistes de la Ville où ils étaient en résidence. Puis la vie s'est transportée à Hambourg, pendant ces années, pour être aujourd'hui résidents à Irakli, capitale de la Crète. L'appel des mers, chaudes ou froides, toujours choisi un port. Irakli, 2008, n'est pas le plus mauvais choix, car même critérium devrait potentiellement offrir santé et longévité.

Le méditerranéen éclaire leur vie, encre et toile de leur environnement lui sont essentielles dans leur travail, relations le démontrent. Pour être plus précis, lisons ce qu'ils écrivent : « Souvent les projets sont représentés des objets éphémères, qui sont démontés quotidiennement. Nous essayons de créer un lien entre l'espace public et privé, en art, en gérant ou en transformant etc. Cela peut prendre la forme de ces installations ou bien de photographies, mais le dessin qui reste en jeu. » « de leurs actions dans l'espace public, mais les appeler au « street art ». » « s'efface finalement cette assimilation, avec simplement de la présence du pour faire de la ville leur atelier. » « Il était nécessaire d'installer des œuvres à Georges Roussou en ce lieu se détruit par le temps ou par la vie de l'artiste après avoir été photographié. Un exemple est *sunscreen*, œuvre de 2014. C'est un long bloc de béton qui forme une protection le long d'une côte. Mais l'usage du temps de la nature ou plus certainement façon de la construction locale ont été le bloc vers la mer. Un simple long rectangle jaune, à la manière du lard épais la rectitude de l'objet dans les pierres du bord de mer. À terme, le « lard » cette trace. Une photo a été l'intervention.

« actions entrent dans le domaine du *street art*. Deux exemples : *blind sunrise* œuvre visible, installé sur un mur

aveugle. Un soleil est peint. En manipulant la cordelette afin de faire pivoter les lames, le soleil se couche ou se lève. Parmi les œuvres issues du lieu et de sa flore, *Athanasios for ever* est un véritable *wall painting*. Il représente un agave américain, appelé en Grèce « Athanasios », c'est-à-dire « sans fin », étendu par allusion à sa longévité. On retrouve souvent sur les feuilles des fleurs, des noms de jeunes couples espérant que la longévité de la plante, par analogie, se transmettra à leur amour. Redrawn, recomposed, sorti de son contexte naturel, installé sur un mur de la ville ou exposé sur le mur d'une galerie ou du Salon de Montrouge, il devient un projet de monument aux utopies.

Can art be qualified as ecological? Of course it does not denature the environment by introducing forms and colors against nature, the answer is yes. The work of Elina Lissadaki and Vincent Partout inserts itself into this nature and highlights its Mediterranean splendor.

Elina Lissadaki and Vincent Partout, Vincent Partout and Elina Lissadaki: an artistic duo, partners both in life and in work. Together, they form a family art business. Luck brought us together in 2002 at the time of a visit to the Artist Studios of the City of Marseille, where they were artists-in-residence. They then relocated to Hamburg for a few years before moving to the capital of Crete, Irakli, which they call home today. The sea - warm or cold - has always beckoned them to choose port towns. In the latter category, Irakli, where they have been living since 2008, does a fine job. The celebrated Cretan diet also offers the possibility of health and longevity.

Their days are illuminated by the Mediterranean sun: its presence, as well as that of their immediate environment, is essential to their work. What they create clearly demonstrates this. They've also articulated it in writing: "Frequently represented in our projects are urban elements removed from their daily context. We try to create a dialog between public and private space by highlighting, erasing, or transforming

these objects. This can take the form of mural paintings or even photographs, but what remains the most involved is drawing." Because of their actions in public spaces, they can be connected to "street art," though Vincent firmly refuses this equation. They simply take advantage of the mild climate to make the city their studio. If a connection is to be made, it's with Georges Roussou, in that the work is destroyed by time or by the artist's hand after being photographed. One example is *sunscreen*, from 2014. There is a long concrete slab that had been intended to protect a stretch of coastal shore, but the slab has been left towards the sea by the effects of time, natural forces, or most likely defects in the local construction. Reminiscent of land art, there's a long, simple line of yellow paint highlighting the rectitude of the object amidst the rocks on the seashore. Eventually, the waves will "wash" this trace. A photo has commemorated this intervention.

Other actions enter the domain of wall painting. Two examples: *blind sunrise* is a Venetian blind with a sun painted on it, set up on a blind wall. When the need to move the blades of the blind is pulled, the sun either rises or sets. One of the works that has resulted from their home and its flora is *Athanasios for ever*, a veritable wall painting. It represents an "agave americana," which in Greece is called "Athanasios," or "without end," an allusion to its longevity. Often, there are hearts on its leaves, along with names of young couples who hope that the plant's longevity will be transmitted to their love. Redrawn, recomposed, removed from its natural context and installed on a city wall or exhibited on the wall of a gallery or of the Salon de Montrouge, it becomes a monument to utopia.

Can this art be qualified as ecological? In the sense that it does not denature the environment in the long term by introducing forms and colors against nature, the answer is yes. The work of Elina Lissadaki and Vincent Partout inserts itself into this nature and highlights its Mediterranean splendor.

Southern: ADAGP - Copie Privée, Ville de Montrouge

Day after Day

Marie de Brugerolle
2005, video

Marie de Brugerolle, Day after day, Fri-Art kunsthalle, Fribourg

The ecology of fluids

The work of Eirini Linardaki and Vincent Parisot was presented in Fri-Art in 2005 as part of the In Between exhibition.

It, 2000 features three naked women with their arms around each others' shoulders, standing in the rain in the murky water of a pond. Their posture evokes the Three Graces and brings to mind another legendary episode, the Judgment of Paris. In the video, the women are of different builds and do not correspond to the classical canons of beauty. Moreover, their uncomfortable situation and the rain place them in a specific, earth-bound time and place. Going beyond the myth and its representation by real persons - again a theatrical element - Eirini Linardaki and Vincent Parisot reach out for an image that has in itself become mythical. Since Raphael, the Three Graces have remained a popular pictorial theme, as the theory of the beautiful and the idea so beloved of the Academies. Reactivating this type of image endows historical painting, and its heroes worthy of representation, with a contemporary life. More than 19th century pictorial photographers, Linardaki and Parisot test the image in reality: after the first few seconds of a "déjà vu" effect, we are caught up in the time of the image. Curiously enough, this appears to be in slow motion, perhaps due to our habit of being constantly called upon and stimulated by a flux of fast-changing situations imposed upon us as we move. In cities and their peripheries, the time we take to walk or stroll is increasingly curtailed by a tense flow of rapid moves: we are becoming laboratory consumers of moving pictures. What appears to be slowed down in it is only real time. It is raining, there are three young women in a pond, they are embracing each others' shoulders and hips...

Astonishingly, this "real" gives rise to a disquieting feeling of strangeness. In the video frame, prolonged time is the time given back to the image. Eirini Linardaki and Vincent Parisot subvert not the traditional subjects of art history - we are still within the tradition of representative art - but the usual gimmicks of video art. It, i.e. 3,1416, is the symbol of the relationship between the diameter and the circumference of a circle. The fluidity of water echoes the fluidity of time, the eternal rising of the wave beneath the surface. A form of the eternal feminine is projected, not as an ideal representation but as corporeal beauty, here and now. These three bodies - each different - standing in muddy water form a first circle, with arms that support and uphold each other. Far from the pretence of classical sculpture, we are confronted here with three women whose relationship to the world cannot be reduced to a prefabricated formula.

We find a similar feeling of suspended time with Fountain, 2001, 4 minutes, a video already presented in the In Between show. Slightly oversized, it generates proximity between the body of the viewer and the body of the subject. A back view of a naked young woman leaning out of a window, with the spray of a hot shower running down

her body. Little by little, the steam condenses, misting and blurring the lens. The red curtain along the right side of the window, and the soft curves of the woman's body recall a Renaissance painting. Here, the window opens up not to the world but upon its legend, its murmur. As the window and/or screen grows opaque and cuts vision, our perception of sound grows more intense. As Gérard Wajcman wrote in *Fenêtre, chroniques du regard et de l'écume*: "...one day the eye supplanted the ear as a means of transmission and as the most effective way to know the world. This occurred during the Renaissance. The promotion of painting, raised to the status of 'flower of the arts' was both an indication of this, and its agent. But note: what secretly gave this power to painting was in fact the window that is in it. The window, flower of all painting." Here the window evokes the inside of the house, the private space of the bathroom. Oikos, house, logos, discourse: in the videos of Vincent Parisot and Eirini Linardaki an ecology of fluids comes into being, i.e. a body of rules is woven out of the cluster of fluidity, time, water, the feminine universe, the inside, the dwelling. Fountain reverses the history of painting and diverts it from sight (video: I see), transiting from *Une moderne Olympia* to a young woman leaning out of a window. The same immensity reduced to an instant is also present in Meeting Point, video, 5 minutes 30 seconds. It features two windows in which we see a man and a woman, on two sides of an inlet, throwing stones that seem to fall in the middle of the screen: a vain gesture to build a pathway between two shores. Another pictorial type is tested in the film Portrait, 2001, video, 2 minutes. A young woman, pictured from the waist up, dressed in a red sweater, is shown sitting in front of a green landscape. Rain falls but, stoically, she refuses to move. The color in the painting fades, the live model remains. The whole thing is a bit like "fun chemistry", an experiment comparing and testing the components of a painting: background, color, model. In fact, experimenting is an integral part of the work of Vincent Parisot and Eirini Linardaki, focusing on real time and other elements. We pass from laboratory experiment to a physical experience of body and spirit. Thus, Natalia, 2003, video, 6 minutes, attempts to dissolve a painted figure in water "under real-life conditions": a young woman in a green dress steps into a bathtub filled with water. She lies down and, little by little, the water becomes colored while the dress reveals its pattern. As Lavoisier said, «Nothing is lost, nothing is created». And yet, always, something is transformed in a modern alchemy that implies letting oneself be engulfed by the fluidity of these images - and to believe in them again.

MARIE DE BRUGEROLLE
Fountain (hot shower)
2001, video, 4 minutes

8-9.6.2019

www.lanra.gr

Weekend

Πρόσωπα



Από το αρχείο
Εργασίας
στο Μουσείο Σακελλά
Τέχνης Εγνα

ΞΕΡΩ ΤΙ ΘΑ ΔΕΙΤΕ ΦΕΤΟΣ ΤΟ ΚΑΛΟΚΑΙΡΙ

ΟΔΗΓΟΣ ΕΠΙΒΙΩΣΗΣ ΓΙΑ ΤΙΣ ΣΗΜΑΝΤΙΚΟΤΕΡΕΣ ΕΚΘΕΣΕΙΣ ΕΛΛΗΝΩΝ
ΚΑΙ ΞΕΝΩΝ ΚΑΛΑΠΤΕΧΝΩΝ ΑΠΟ ΤΙΣ ΚΥΚΛΑΔΕΣ ΩΣ ΤΗΝ ΚΕΡΚΥΡΑ **Σ. 2-4**

Αρχή > ΣΥΝΕΝΤΕΥΞΕΙΣ > Η καλλιτέχνης Ειρήνη Λιναρδάκη και η Νύχτα των Ιδεών στο Ηράκλειο

Η καλλιτέχνης Ειρήνη Λιναρδάκη και η Νύχτα των Ιδεών στο Ηράκλειο

ΜΙΛΑ ΓΙΑ ΤΗ ΔΡΑΣΗ ΠΟΥ ΘΑ ΓΙΝΕΙ ΠΑΓΚΟΣΜΙΩΣ ΚΑΙ ΣΤΟ ΜΦΙΚ

 Από **Κατερίνα Μουλώ** — Τελευταία Ενημέρωση **Ιαν 25, 2020**



 Κοινοποίηση



 1.103

Τι είναι αυτό που μας κρατάει ξύπνιους τη νύχτα;

Το πνεύμα και ενότητα απαντάει η καλλιτέχνης κ. Ειρήνη Λιναρδάκη, η οποία ανέλαβε την επιμέλεια

Eirini Linardaki Installation at Hammocks Middle School in Larchmont, NY

By Eleni Sakellis

LARCHMONT, NY – Artist Eirini Linardaki shared the news of the permanent installation of her artwork titled *Diversity day* at Hammocks Middle School in Larchmont. The mural was made in collaboration with Linardaki's husband Vincent Parisis and is now permanently part of the school. The delightful artwork will undoubtedly brighten the day of all the students who attend Hammocks Middle School.

Linardaki said of the installation, "the mural represents the children of the school in their daily activities and classes. The children created their silhouettes during workshops with their art teachers and the artist. The patterns on their silhouettes tell the story of the different origins and the cultural diversity of the school environment."

"The workshops wouldn't have been such a great success without the help of the school, the collaboration and positive spirit of the art teachers. The completion of the project wouldn't have been possible without the installation team and the amazing project coordinator."

Linardaki said, "thank you Lauren Leone for your positive spirit, thank you Stephen Brugga, your amazing team, the principal and the parents who helped and Nancy Revich for



ABOVE: *Diversity day*, permanent installation, silhouettes, enamel paint, 2019, by Eirini Linardaki in collaboration with Vincent Parisis. RIGHT: A closer view of Linardaki's art installation.

COURTESY OF THE ARTIST

helping me with the logistics of this project from the beginning. Also special thanks to Vincent Parisis who worked with me to complete it and to my friends who ran around helping me, especially Michele Butchko who hosted my project for months!"

As noted in her biography, Linardaki was born in Athens and studied art in France, where she lived for two decades.

She now lives and works between Heraklion, Paris, and New York.

Her work has been exhibited

at the Boijmans Museum, Rotterdam; Osnia Cultural Center, Athens; Salon de Montrouge, Paris; Fri-Art Kunststhal, Freiburg; Natural History Museum, Geneva; Macedonian Contemporary Art Museum; Hamburg Kunsthaus, and Rutgers University, among others.

She has created several public art projects in New York, Baltimore, and Newark.

Her public installations are currently on view in Jackson Heights (Queens) and Red Hook (Brooklyn).



Her art walks hand in hand with social change.

Through her research, practice and overall journey as an artist, the complexity and persistent presence of the issues the confronts within different cities and communities become part of her artworks, and are expressed through found materials and are born of the aspirations of the participants.

Among Linardaki's most recent exhibitions was *What is to Come*, featuring her work with the participants in the workshop she led at the Lower Eastside Girls Club in Manhattan where she served as Artist-in-Residence earlier this year, and *Public*

Spaces Open Season 2019 at The Clemente Soto Velez Cultural and Educational Center also on the Lower East Side.

Linardaki's artwork is also on display in the exhibition *Blind Date* Versions of artistic citizenship featuring works from the Permanent Collection of the Contemporary Art Museum of Crete in Rethymon along with new works by collaborators of the Museum, curated by Adonis Voulas, which opened June 28 and runs through October 27.

More information about Linardaki is available online: <https://linardakiart.com>.

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COMMUNITY

THE NATIONAL HERALD, FEBRUARY 23 - MARCH 1, 2019

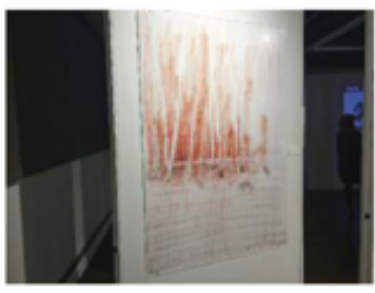
Greek Artists Included in Apocalypse: Then and Now Exhibition in NYC

By Eleni Sakellis

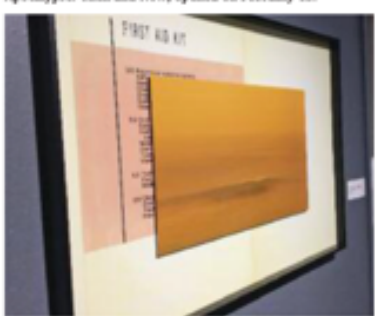
NEW YORK – Artists have an incredible gift for taking even the most horrific events in history and creating new ways of seeing them. The thoughtful and thought-provoking works on display in *Apocalypse: Then and Now* offer a powerful expression of the artist's gift. On view at The Anaya and Andrew Shiva Gallery at John Jay College of Criminal Justice, 690 11th Avenue in Manhattan, this impressive, emotionally-charged exhibition opened on February 13 and runs through April 5.

Covered by Dr. Thalia Vlachopoulos, the exhibition, as noted in the description:

"Reflects sinister omens for the future as seen in our daily life and reported news...In a world overwhelmed with war, instability, and violence, the earth is exceedingly threatened by nuclear catastrophe. In response to these circumstances, the participating artists confront and examine the issue of nuclear extinction. At a time when the nuclear threat is sharply increasing from North Korea, China, Russia, and the Middle East, the possibility of a holocaust has threatened widespread destruction and the eventual collapse of civilization. In this scenario, large portions of the earth would become uninhabitable due to radioactivity and fallout, the destruction of cities and their infrastructure, lack of sanitation, nuclear fires, widespread radiation sickness, the loss of electricity and the failure of communications. In general, a nuclear winter would ensue. This radioactive winter has been predicted by scientists such as Alan Robock, who stated that it would be lasting and actually bring the modern world to an



ABOVE: *Red forest*, digital print, by Vincent Parisis, 2018, is among the works on display. ABOVE RIGHT: July 12, 2007, charcoal on canvas, by Eirini Linardaki, 2018, is among the works on display in the exhibition. BELOW LEFT: One of the works by Mary Chairetsi and Panos Charalambides in the exhibition *Apocalypse: Then and Now*, opened on February 13.



end. Extinction would follow as a result of social fragmentation, environmental consequences, and, in general, economic and social collapse.

"All the artists in this exhibition have produced works on the subject of nuclear war in the hopes of preserving future generations and preventing a holocaust. They have sought to awaken the public to a threat that is unseen yet imminent. About a year ago, we experienced nuclear threats from



THE ANAYA AND ANDREW SHIVA GALLERY



North Korea. Today, it is China, and there's always the possibility of a nuclear explosion arising from conflict in the Middle East. Living conditions for large por-

tions of world populations have become unbearable, and for the whole world, a nuclear winter is a probability – unless we embrace accountability."

"Artists Terry Chewy, Goro Nakamura, and Jessie Boylan have photographed past disasters, such as the one that occurred in Chernobyl, Ukraine, 1986; Fukushima, 2011; Tokaimura, 1997; and Three Mile Island in 1979.

Elin O'Hara-Slavick, David McMillan, Takashi Arai, Isao Hashimoto, Vincent Parisis, and Hiroshi Sunari are interested in showing the results of nuclear fallout at such war sites as Los Alamos, Hanford, Rocky Flats, Techa River, Semipalatinsk, Kazakhstan, and Lake Kurchay.

Panos Charalambides and Mary Chairetsi use references from various civil defense publications that are relics of the cold war era. Thus, they add to their art an authoritative power, brought about by their use of a bitterly dejected and unsettling approach toward the life-threatening event of an imminent nuclear war. Kazuma Obara, Nick Moore, Dominick Lombardi, Michael McKeown, and Eirini Linardaki allude to nuclear catastrophe through more general art frameworks rather than depicting specific events."

Linardaki spoke to The National Herald about the exhibition, pointing out the unique, timely theme and the international aspect of the show which includes her husband, French artist Vincent Parisis, and her fellow Greek artists Chairetsi and Charalambides.

More information is available by email: gallery@jayccny.edu, by phone: 212-227-1436, and online: shiva.gallery.org. Gallery Hours: Monday-Friday, 10 AM-6 PM.

Eirini Linardaki Artist-in-Residence at Girls Club

By Eleni Sakellis

NEW YORK — The Lower Eastside Girls Club has had some very famous visitors throughout the years, including Hillary Clinton and Michele Obama, so when Greek artist Eirini Linardaki was invited to be the club's Artist-In-Residence and participate in a project with the girls, she accepted.

Linardaki told The National Herald, "I was invited by the director as a guest artist to do a project with the girls through February 10th."

She continued, "I have two workshops per week with the girls to produce the artworks."

Of the girls participating in the project, Linardaki told TNH, "They are great and I love working with them, they are very prolific."



COURTESY OF EIRINI LINARDAKI

Artist Eirini Linardaki working with the girls on their art project at the Lower Eastside Girls Club in Manhattan.

composition. Working with different textile patterns, inspired by the diversity of the girls, they also created digital collages which celebrate power, joy, and potential for change. Together we are the power of change."

More information is available online: girlsclub.org/event/eirini-linardaki-what-is-to-come/.

Linardaki's work will also be on display in the exhibition *Apocalypse: The and Now*, curated by Dr. Thalia Vrachopoulos at The Anya and Andrew Shiva Gallery, John Jay College of Criminal Justice, 860 11th Avenue in Manhattan, February 13-April 5. Artists Terry Ownby, Goro Nakamura, Jessie Boylan, Panos Charalambides, Mary Chairetsaki, Elin O'Hara-Slavick, David McMillan, Takashi Arai, Isao Hashimoto, Vincenz Parisot,



Works created by the Girls Club and Eirini Linardaki.



On Friday, February 15, 5-8 PM, The Lower Eastside Girls Club, 402 East 8th Street in Manhattan, will celebrate Artist-In-Residence Linardaki with a special event and presentation of "What is to Come," an installation created by the Girls Club and Linardaki. The event is free

and open to the community.

Linardaki is a Greek artist who works between New York and the island of Crete.

As noted on the Girls Club website, "During her stay from January to February 2019, she worked with the girls to create colorful prints of explosions and

a magnetic, interactive installation that places the viewer as both an actor and performer of that piece.

"The drawing installation is made with magnetic, fluorescent surfaces that are interchangeable and guests are invited to create their own

Hiroshi Sunari, Kazuma Obara, Nick Moore, Dominick Lombardi, and Michael McKeown will also have works on display in the exhibition.

The opening reception will be held on Wednesday, Feb. 13, 5:30-8 PM. Gallery Hours: Monday-Friday, 10 AM-6 PM.

Paris : de l'art contemporain au pied des HLM du XIe

Des déambulations sont organisées ce mercredi à partir de 17 heures pour les découvrir.



125-127, boulevard de Charonne (XIe), ce lundi. Ces derniers mois, quatre artistes contemporains sont intervenus dans autant d'ensembles de logements sociaux du XIe. Leurs réalisations sont à découvrir à la main du XIe ou in situ lors de déambulations. (F11 D)



Par J.D.

Le 6 novembre 2017 à 10h30



Des lignes de couleur qui relient les cages d'escalier d'un ensemble HLM pour retisser des liens entre locataires et apporter de la couleur.



Cette œuvre de l'artiste plasticien Vincent Parisot imaginée au sein de l'ensemble de logements sociaux du 125-127, boulevard de Charonne (XIe) mais aussi trois autres créées 11, rue Neuve-des-Boulets, 16, passage L'homme et 10, rue Bastrol par Catie de Balman, Zabou Carrière et Eric Maillet sont à découvrir depuis ce lundi soir et jusqu'à vendredi dans la ville des HLM du XIe ou in situ lors de déambulations.

The Embassy

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General of
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France in Nigeria

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Visual artist Vincent Parisot in residency in Abuja



Specialist in drawing in public spaces, the French artist Vincent Parisot took part recently in an artistic residency in Abuja. Organized through the month of November 2016 by the art gallery *International Institute for Creative Development*, this residency gathered four artists from South Africa, France and Nigeria.

Aside from their artistic research project, they had the opportunity to discover the huge Nigerian artistic scene and to interact with its main actors through a visit to the first edition of the Lagos contemporary art fair (*Art X Lagos*), to different galleries and studios, and even to the Ahmadu Bello University in Zaria, famous for its Arts faculty. Students enjoyed presentations and advice by the residency laureates, particularly by Vincent Parisot, whose contemporary approach is quite uncommon amongst Nigerian artists.

This residency ended with an exhibition at the IICD centre, opened by Mohammed Sulaiman representing the Arts & Culture department of the FCT. The French laureate presented an aluminium installation and several mural drawings inside and outside the gallery.

Finally, Vincent Parisot's stay in Abuja was the occasion to create a drawing on the Institut français du Nigéria walls.

Sponsoring a French artist in the frame of this residency is part of the cultural strategy of the Embassy of France in Nigeria, which focuses, among other things, on creating networks between artists and professionals from France and Nigeria.

Vincent Parisot, visual artist based in Crete, regularly exhibits his installations in European and North American galleries.

Vincent Parisot, visual artist based in Crete, regularly exhibits his installations in European and North American galleries.



Jenny Marketou

Jenny Marketou born in Athens, Greece currently lives and works both in New York and Athens. She is an interdisciplinary artist, researcher, author and activist. Her practice deals with a wide range of media. She understands her artistic practice as the practice of enabling, of making possible, unearthing, opening, performing, playing and channeling ideas and energies in developing sustainable social, pedagogical structures and art practices.

Her work has been presented at venues such as ;Parliament of Bodies, Documenta 14, Athens/Kassel; The High Line New York; Artium Museum, Spain ; Museum Tinguely, Basel ; Kumu Art Museum, Tallinn, Estonia; ZKM, Karlsruhe; New Museum, New York ; Reina Sofia , Madrid; The Queens Museum; Apex Art, New York; Rose Art Museum, Brandeis University, Massachusetts ; Krannert Art Museum (KAM) University of Illinois at Urbana-Champaign ; The National Museum of Contemporary Art , 1st Biennial of Cartagena de Indias, Colombia; 5th & 6th Athens Biennial ; Biennial of Valencia. She represented Greece in the Biennial of Sao Paulo ,Brazil and in Manifesta, International European Biennial, Rotterdam among others,

Marketou is the co editor with Stephanie Bailey , Chief editor Ocula Magazine, ***Organizing from Below/HOW Assemblies Matter? 2017*** (Naked Punch London & New York) which provides the theoretical bases for her project HOW Assemblies Matter? for the 6th Biennial of Athens, OMONOIA, 2016 .She contributed with her essay to ***The School of Everything, 2017*** , Futura Publishers in Athens and ***Perform Interdependency Project, 2017*** a collaboration with the Kunsthochschule Kassel and the Arts and Media at Zurich University of Arts and ASFA. She has authored with her photographs and interviews ***The Great Longing : The Greeks of Astoria, Queens*** by Kedros Publishers, Athens, Greece.

Marketou has taught at Cooper Union School of Art in New York, at California Institute for the Arts, (CalArts) Valencia, CA the School of Fine Arts (ASFA) in Athens ,Greece and as of Fall 2020 at The New School in New York City.

JENNY MARKETOU

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EDUCATION

- 1991 Master of Fine Arts
Pratt Institute, Brooklyn, New York.
- 1987 Bachelor of Arts in Photography
Corcoran School of Art, Washington, DC.
- 1981 BA Comparative Literature,
National Kapodistrian University, Athens, Greece.

ACADEMIC POSITIONS

- 2017 Fall: Visiting Lecturer Media School, Basel Switzerland.
Spring: Visiting Lecturer Athens School of Fine Arts, Athens, Greece.
- 2015-2016 Full Time Visiting Faculty, Media & Photography Dept,
California Institute for the Arts, (CalArts), Valencia, California.
- 2004-2009 Adjunct Professor, Photography and Studio Art, The Cooper
Union School of Art, New York, New York.
- 2003 Lecturer MFA Program Rutgers University, New Jersey.
- 2001 Guest Lecturer, MFA Program, Montclair State University,
New Jersey.

RESIDEN- CIES

- 2019 Artist in Residence, TRAVERS, KAMP 2, Copenhagen/Aarhus, Denmark.
- 2018 Artist in Residence, Dark City, Klagenfurt, Austria.
- 2015 Artist in Residence, HIAP, Helsinki, Finland.
- 2014 Artist in Residence, ArtiFARITI, Saharwi Refugee Camps,
Western Sahara.
- 2012 Artist in Residence, GreeceWorks, Athens, Greece.
- 2011 Artist in Residence, Silence, School of Fine Arts, Delphi, Greece.
- 2009 Artist in Residence, Contemporary Art Center(CCA), Santa Fe,
New Mexico.
- 2003-2005 Artist in Residence, Eyebeam, New York, New York.
- 2001 Artist in Residence, Art OMI International Art Residency on Hudson,
New York.
- Artist in Residence, MECAD-Media Center for Art and Design,
Barcelona, Spain.
- 2000 Guest Artist in Residence, CAL ARTS + MoCA, Los Angeles, California.
- 1998, 2001 Artist in Residence, Banff Centre for the Arts, New Media Co-Production
- 1999 Western Front, Vancouver, Canada.

SOLO EXHIBITIONS & PROJECTS

- 2018
 - Democracy Forest, Installation, Athens Children's Museum, sponsored by New York Times and The City of Athens, Greece.
 - The Garden: All the Fearful and Joyful Things Joining One to the Other, Part Two, Old Library, Project Space , School of Fine Arts, Athens, Greece.
 - Prison, Camp and Theater, Performative Lecture, AMOQA Museum of Queer Arts, Athens, Greece.
 - Phantom Reading Hall, Performance, PS.Art Therapy Gallery, Athens, Greece.
 - The Vampire of Smell, video installation,PS.Art Therapy Gallery, Athens, Greece.

- 2017
 - The Garden, All the Fearful and Joyful Things Joining One to the Other, Part One, commissioned by Goethe Institut, Athens, Greece.
 - The School of Everything, The Parliament of Bodies, curated by Paul Preciado, Documenta 14, Athens/ Kassel.
 - Rehearsal for an Improbable Assembly, performance, commissioned for the Night of Philosophy and Ideas, Participatory Performance Goethe Institut & Institute Francaise, Athens, Greece.

- 2016
 - Assemblies: Acts of Social Urgency and Imagination, MAX, Patision Campus, Metsovio Polytechnic School, for 5th Biennial of Athens, OMONOIA, supported with a grant by OutSet, Athens, Greece.
 - Silver Linings, Jenny Marketou, curated by Lanfranco Aceti and The Media Exhibition Platform (MEP) of Operational and Curatorial Research (OCR) with the Arts Administration program, Boston University, CAA, Washington, DC.

- 2015
 - Stolen Bubbles, site specific video installation, curated by Artemis Potamianos and Art Athina, Arrivals Terminal, Eleftherios Venizelos International Airport, Athens, Greece.
 - THE CHOIR, Images of Crisis, video installation, commissioned by Greek Film Archives and ESPA, Athens, Greece.

- 2014
 - Tradition Today: Exploring Conditions to Recreate It, Flows, House of Cyprus, Athens, Greece.
 - Flows, video installation, Greek Film Archives, Experimental Cinema Festival, Athens, Greece.
 - Flows, video installation, Nohra Haime Gallery, New York, New York.
 - Flows, commissioned by 1st International Art Biennial of Cartagena de Indias, Colombia.
 - UncommonCommons , Media Lounge, CAA International Conference, Chicago, IL.

- 2013
 - UncommonCommons, AGORA, 4th Biennial of Athens, Athens, Greece.
 - Undoing Monuments, Benaki Museum, sponsored by Goethe Institut, Athens, Greece.

- 2012
 - Are You Happy Now?, video installation, Visual Dialogues, Akademia Platonos Park, commissioned by Onassis Foundation , Athens, Greece.

- Sunspotting A Walking Forest, mixed media project and public performance in collaboration with students from Parsons School of Design, commissioned by MoreArt and sponsored by the Friends of Highline, Highline Park, New York City.
- 2011 •Paperophanies, PRAXIS, curated by Blanca de la Torre, Artium Centro Museum Vasco De Arte Contemporanea, Vitoria, Spain.
- Red Eye Skywalkers , Public Installation, curated by Anna Kafetsi, National Museum of Contemporary Art, Kotzia Square at City Hall, Athens, Greece.
- 2010 •Fragile , Public Performance sponsored by Fondazione Claudio Buziol, Venice, Italy.
- Jenny Marketou/Enhance ,50, We Love Candy but our Passion is Collecting Art, curated by Berta Sichel, Reina Sofia, National Museum of Contemporary Art, Madrid, Spain.
- Lighter then Fiction, Project Room, Chelsea Art Museum, New York City.
- Red Eyed Skywalkers, mixed media installation, curated by Daphne Vitali, Project Room and courtyard, National Museum of Contemporary Art (EMST), Athens, Greece.
- 2009 •Bubbles, Durational Public Performance, Tina b International Festival, Prague, Czech Republic.
- Parkour: Sign Wear the City ,Public Performance, Art in Odd Places Festival, New York City.
- Be Careful Who Sees you When you Sleep, mixed media installation, MoCA, Jacksonville, FL.
- 2008 •UNIVERSE - Red Eyed Skywalkers , mixed media installation, San Pablo Airport, 3rd Seville Biennial curated by Peter Weibel, Seville, Spain.
- Red Eyed Skywalkers, commissioned by Ingenuity Festival, Star Plaza, Cleveland, OH.
- The Lounge of Ethereal Fun, special project , Anita Becker Gallery, Pulse International Art Fair, New York, New York.
- 2007 •Red Eyed Sky Walkers, 1st edition, Shift Festival and Plug In Gallery, Theater Platz, Basel, Switzerland.
- 2006 •FLYING CINEMA, 3rd AMAKULA, International Film and Video Festival, Kampala, Uganda, East Africa.
- 99 Red Balloons , Interactive City, ZeroOne, Art on the Edge Festival / ISEA06, San Jose, CA.
- Translocal ,The Project Room, ArteBa, Buenos Aeries, Argentina.
- The BlackBox, Arco 06, Art Fair, Madrid, Spain curated by Christiane Paul.
- 2005 •Flying Spy Potatoes ,produced @ Eyebeam, curated by Benjamin Weil, New York, New York.
- 2004 •Flying Spy Potatoes, The BREEDER Gallery, Athens, Greece.
- 2002 •Holiday Wrapping Paper , project for Christmas Paper Edition,

- 2001 <staystes_room>, commissioned by Cornerhouse Gallery and Futuresonic 01 Festival, Manchester, UK.
- 1999 •SmellBytes, Mixed Media Installation, Center for Contemporary Art, Thessaloniki, Greece.
•Translocal, Room X, Dusseldorf, Germany
- 1998 •SmellBytes , mixed media installation, Greece representation , 24th Biennial of Sao Paulo, Sao Paulo, Brazil, curated by Sania Pappa.
•SmellYou SmellMe, Public Television Talk Show, Banff Center for the Arts, Banff, Alberta, Canada.
•Translocal: Camp in my tent, Mixed Media Participatory Project, Newhouse Center for Contemporary Art, Staten Island, sponsored by I EARN and ACT, New York, New York.
- 1997 KAPPATOS Gallery, Athens, Greece.
- 1996 •Translocal: Camp in my Tent, curated by Jaques Persekian, Gallery Anadiel, Old City Jerusalem, Israel.
•Ethereal Images, Electric Eve, Mixed Media Site Specific Installation, Southeast Museum of Photography, Daytona, FL.
- SELECTED GROUP EXHIBITIONS**
- 2019 •Inside, Outside and Beyond, Exhibition and Benefit Auction, Consulate General of Greece, New York, New York.
•Assembly, No Borders: Inhabiting the Borderlands: Autonomous Feminist International Center, Athens, Greece.
- 2017 •The Garden Sees, Smell You Smell Me, outdoor video installation, curated by Anna Kafetsi, public garden, The Athens Concert Hall, Athens, Greece.
- 2016 •Fireflies in the Night Take Wing, Video Art, curated by Robert Storr, Barbara London, Francesca Pietropaolo and Kalliopi Minioudaki, Stavros Niarhos Cultural Center, Athens, Greece.
•U-TOPIAS Performance Design and Space organized by Hellenic Centre of the International Theatre Institute curated by Thanos Vovolis, Benaki Museum, Athens, Greece.
•The Assembly in No Particular Order, video installation, PIGS exhibition, curated by Blanca de la Torre, Almeida Garret Galeria Municipal de Porto, Oporto, Portugal.
•The Assembly in No Particular Order, video installation, PIGS exhibition Artium Museum of Contemporary Art of the Basque Country, Vitoria, Spain.
•It's All Greek to Me, curated by Artemis Potamianou and Rene de Cotret, Hallways Galleries, Youngplace, Toronto, Ontario, Canada.
- 2015 •Bubbles, public performance, Greek contribution, Prague Quadrennial of Performance Design and Space curated by Thanos Vovolis, Prague, Czech Republic.
•Belle -Halein: The Scent of Art, Smell You Smell Me, video installation, Museum Tinguely, Basel, Switzerland.
•Public Domain, Lo & Behold, Milkshake Agency, Geneva, Switzerland.
•Flows, video installation, Tradition and How to Preserve It,

- 2014 •BETWEEN ME AND YOU, Are you Happy Now? Video installation, Vanity Projects, New York City.
•Self Conscious, Looking Out Of My Window, video installation, ACG Gallery, DERE, The American College, Athens, Greece.
- 2013 •BELIEVE HALF OF WHAT YOU SEE AND NONE OF WHAT YOU HEAR: Dialogues, The Owl Farm Bar Meeting, Sound Project with WURs, Radio 22 and Radio Campus, Kunsthalle Mülhausen, France.
•Economy: Social Documents, We Love Candy but Our Passion is Collecting Art, video installation, Centre for Contemporary Arts (CCA) Glasgow, Scotland.
- 2012 •Reclaiming the Past, Regaining the Real, @ABOUT Gallery, Athens, Greece.
•Neighborhood X.O , Looking Out Of My Window, ArtUp, Goethe Institut, Ankara, Turkey.
•Adrift, FRAGILE, The Bogart Salon Gallery, Bushwick, New York, New York.
- 2011 •SilverSeries, Mixed Media Installation, (Gate)ways, Kumu Art Museum, Tallinn, Estonia (Cultural Capital of Europe), curated by Sabine Himmelsbach.
•Revelation and Regeneration, Level of Disturbance, Streaming Museum, Big Screen, New York, New York.
•There is No Such Thing as Silence - performance, @ABOUT Gallery, Athens, Greece.
•Mapping, Markers, Artlife ,the World Gallery, 54th Venice Biennial, Venice.
•Levels of Disturbance, Polyglossia, Onassis Cultural Center, Athens, Greece.
- 2010 •Last Supper Salon, FRAGILE, 3rd WARD, Bushwick, Brooklyn, NY.
•Cooperation NOT Corporation ,FRAGILE, ITS Z1 Ritopek, Belgrade, Serbia.
•Now or Never/Ahora o Nunca RINCON PROJECTS, Bogota, Colombia.
•FRAGILE, The Bar, Kunsthalle Athena, Athens, Greece.
- 2009 •Indomitable Women ,CCCB and Fundació Joan Miró, Barcelona.
•Mapping a Green Future ,Center for Contemporary Art, (CCA), Santa Fe, New Mexico.
•A Way Beyond Fashion , PARCOUR , performance, Apex Art, New York City.
•She Devil , The War Prayer, video installation, Studio Stefania Miscetti, Rome, Italy.
- 2008 •Event Gallery, London, United Kingdom.
•FEAR, De_lete, video installation, Kunstverein Ludwigshafen, Ludwigshafen Mannheim, Germany.
•To Be Continued ,DE_LETE ,video installation, Anita Beckers Gallery, Frankfurt-Main, Germany.
•The World on Video ,The Prayer, Strozzi Center of Contemporary Art, Palazzo Strozzi, Florence.
•Dans La Nuit des Images - La Grand Palais, Paris, France.
•DE_LETE, Les Rencontres Internationales , Centre Pompidou, Paris, Madrid, Berlin.
•HOLY HOLES: ABSOLUTE STALLS, The Prayer, video installation, Dumbo Arts Center, Brooklyn, NY.
•Odour Limits , Smell IT, Klein Art Gallery, Science Center, Philadelphia.

- 2007
 - Berlin Art Forum, Anita Beckers Gallery, Berlin, Germany.
 - Heterotopias ,The Public Screen, 1st Biennial of Thessaloniki, Thessaloniki, Greece.
 - LOOP Video Art 07, Anita Beckers Gallery, Barcelona, Spain.
 - Feedback, Laboral, Centre for Art and Creative Industries curated by Christiane Paul, Gijon, Spain.

- 2006
 - Special Reconnaissance , (GAS) Gigantic Art Space, New York City.
 - Balance and Control: Performance and Surveillance in Video Art , curator Michael Rush, Rose Art Museum, Boston, curated by Michael Rush.
 - Transparent Architecture, Tounda Gallery, Athens, Greece, curated by Christina Petrinou.

- 2005
 - Balance and Control: Performance and Surveillance in Video Art - curator Michael Rush, Krannert Art Museum, Urbana-Champaign, Illinois.
 - The Gesture , Macedonian Museum of Contemporary Art, Thessaloniki, Greece.
 - The Quarter ,The New Center of Contemporary, Art, Florence, Italy.
 - Resonances, ZKM, Karlsruhe, Germany curated by Sabine Himmelsbach.
 - Thought Crimes, Diverse Works, Houston, TX.

- 2004
 - Any Place Any, Macedonian Museum of Contemporary Art, Thessaloniki, Greece.
 - Breakthrough, Sala Alcala, Madrid, Spain, sponsored by ARCO and the Cultural Olympiad.

- 2003
 - Blood & Honey, Smell You, Smell MeSamsung Essl, Vienna, Austria curated by Herald Szeemann.
 - Blurring the Boundaries, Borusan Gallery, Istanbul, Turkey.
 - RAW, Smack Mellon Gallery, Brooklyn, NY.

- 2002
 - Re Play ,Plug In Gallery, Basel, Switzerland.
 - Viper 2002 ,Film Video and New Media Festival, Basel, Switzerland.
 - <PLEASE IDENTIFY> - ESC im Labor, Graz, Austria.
 - VOX installation ,Ecomuseo, Cursi, Italy.
 - Re MOTE lounge, Free Biennial, New York City.
 - Re-Media ,FOTOFEST, Houston, Texas, curated by Christiane Paul.
 - Anxious Omniscience: Surveillance and Contemporary Cultural Practice Princeton University Art Museum, Princeton, New Jersey.

- 2001
 - Cyberfem Spirit, Spirit of Data, Edith Russ House for Media Arts, Oldenburg, Germany.
 - CTRL(Space) , ZKM, Zentrum Fur Kunst und Medientechnologie, Karlsruhe, Germany, curated by Peter Weibel.
 - FEMINA, MEDIARAMA ,Centro Andaluz Arte Contemporanea, Seville, Spain.
 - Borderhack02, collective sit-in at the border, Tijuana, Mexico.
 - Markers - Public Art Project, 49th Venice Biennial, Venice, Italy.
 - Hybrid Dwellings, Galeria Arsenal, Bialystok, Poland.
 - PAUSE, Beyond Origins ,Video Show, Hellenic American Union Gallery, Athens, Greece.

- 2000 •SYNOPSIS 1 , SmellBytes, curated by Anna Kafetsi. National Museum of Contemporary Art, Athens, Greece.
 •Moving Images , The Nicosia Municipal Arts Center, Nicosia, Cyprus.
 •Dystopia + Identity in the Age of Global Communications - TRIBES Gallery, New York, New York.
 •Interferences, Nuits Savoureuses ,Video and New Media Festival, Belfort, France.
 •TenaCity ,Cultural Practices in the Age of Information and Biotechnology, Swiss Institute, New York City.
 •Through the Looking Glass ,Beachwood Center for the Arts, Beachwood, OH.
 •NET-CONDITION ,SmellBytes, ZKM, Zentrum Fur Kunst und Medientechnologie, Karlsruhe, Germany, curated by Peter Weibel.
- 1999 •Modern Odysseys, SmellBytes, The Queens Museum of Art, Queens, NY.
 •Viper, 19th International Festival, Film,Video and New Media, Lucerne, Switzerland.
 •INVENCAO, Itau Cultural Sao Paulo, Brazil.
 •Digital Traces, SmellBytes, Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania.
 •May 17, Cold Springs, New York.
 •In the Name of the Nose, Mar de Fondo Segundo, Valencia, Spain, curated by Roza Martinez.
 •Draw Stranger ,Plug In Gallery, Winnipeg, Manitoba, Canada.
- 1998 •Women and the Art of Multi Media - The National Museum of Women in the Arts, Washington, DC
 •Projected Sites , Cummings Art Center, Connecticut College, New London, CT.
 •Translocal , En Route to M-E-X, ART & IDEA, Old Mexico City, Mexico.
- 1997 •Billboard Project, Art FOCUS, International Biennial, Jerusalem, Israel.
 •Laboratoire Sculpture Urbaine - Grenoble, France and Rio de Janeiro, Brazil.
- 1996 •Translocal: Camp in my tent, MANIFESTA 1, Witte de With, Rotterdam, The Netherlands, curated by Rosa Martinez.
 •Public Secrets , The Knitting Factory Video Lounge, New York City.
 •21 Days in Advance ,Bravin Post Lee Gallery, Art Exchange, New York City.
 •Women Beyond Borders , Antikenmuseum Basel und Sammlung Ludwig, Basel, Switzerland.
 •The Invisible Force: Nomadism as Art Practice - Polk Museum of Art, Lakeland, Florida.

LECTURES, PANELS & ARTISTS TALKS

- 2018
- Research and Praxis for Social Engaged Art Education, Artists Talk, INSea, International Conference for Art Education, Aristotelion University, Thessaloniki, Greece.
 - Art & War, Towards an International Art Pedagogy, Panel Discussion, Old Library, Athens School of Fine Arts, Athens, Greece.
 - Games and Politics, Art & Pedagogy, Artist Talk organized by Maria Saridaki and Danae Moraiti as part of the exhibition Power is Game, Games and Politics, Goethe Institut Athens, Greece.
- 2017
- Think Tank / Retreat, On Assembly /Assemblage, organized by George Scheer (Elsewhere Co-Founder + Director) and Bill Brown (U. Chicago) a collaboration between Cabinet Magazine, the Weatherspoon Art Museum at UNCG, and Elsewhere Museum, Greensboro, North Carolina.
 - Art and Aesthetics for Social Justice , panel discussion organized and moderated by Jenny Marketou , Media Lounge, International College Arts Association , CAA, New York, NY.
 - HOW Assemblies Matter/Organizing from Below, Book Launch & Discussion, organized by Mathilde ter Heijne, Tanja Schomaker and Prof Nora Sternfeld (curator) for Knowledge Gathering, a Cooperation at Documenta 14 between Kunsthochschule Kassel, Bern University of the Arts, and Aalto University Helsinki, KMMN, Kassel, Germany.
 - ‘The Artist as a Host’, International Conference, Athens School of Fine Arts, Athens, Greece.
 - Artist Talk: Royal School of Art, Stockholm, Sweden.
- 2016
- Intersections of Locative Art, Mobile Media and Public Space: New Conversations. Panel Discussion ITP, Tisch School for the Arts, New York, New York.
 - The Invisible Scent of History, Post Screening Panel Discussion, Media Lounge, International College Art Association Conference, Washington DC.
- 2015
- What is to be Done? Seminar + Lecture, Finish Academy of Fine Arts, Helsinki, Finland
 - Camrade What is Your Visual Bond Today? Platforms and Circuits, Lecture + Screening, Project Room, School of Fine Arts, Athens, Greece.
 - Artist Talk, Paul Brach Visiting Artists Lecture Series, School of Art, California Institute of the Arts, Valencia, CA.
- 2014
- Living and Sustaining a Creative Life, Panel Discussion + Book Signing Hirschhorn Museum, Washington, DC.
 - Alternative Economies, Panel Discussion, The Acropolis Museum, Athens, Greece.
 - FLOWS, Panel Discussion, 1st Biennial of Cartagena De Indias, Cartagena Colombia.
 - Alternative Economies, Imagining an Alternative School of Art, Workshop, Media Lounge, International College Art Association Conference CAA, New York, New York.
 - Mobile Strategies Replace Finished Recipes, Post Screening Discussion,

Media Lounge, International College Art Association Conference, New York.

- 2013 •Reinventing Cinephilia, Panel Discussion, 7th Avant-Garde Film Festival, Greek Film Archives, Athens, Greece.
•The Artist and the Law: Testing Boundaries, Challenging Limits , Panel Discussion, ArtSpace, International College Art Association CAA, Conference, New York, New York.
•Undoing Monuments: A Living Working Room, panel discussion + workshop, Home(s), Benaki Art Museum, Athens, Greece.
- 2012 Mobile Art: The Aesthetics of Mobile Network Culture 68 in Place Making, Panel Discussion, College Art Association Conference, LA, California.
- 2011 •Artist Talk, Chelsea Art Museum, New York, New York.
•Artist Talk, School of Fine Arts, Athens, Greece.
- 2010 •Red Eyed Skywalkers, Artist Talk, Museum of Contemporary Art, Athens, Greece.
•Enlance-50, Memories of a Social Future, Artist Talk, Sabatini Auditorium, Museum National de Arte Reina Sophia, Madrid, Spain.
•Looking Out of My Window, ArtUP, Panel Discussion, Goethe Institute Ankara, Turkey.
- 2009 Radio Show: Michael Rush talks with Jenny Marketou , Clocktower, ArtBasel Miami.
- 2008 •On Performance and Surveillance, A Roundtable Discussion of Agency in Surveilled Space, The New School for Social Research, New York, New York.
•Odor Limits, Artists Talk, The Esther M. Klein Art Gallery curated by Display Cult, Philadelphia, PA.

CURATORIAL PROJECTS

- 2018 Civic Garden, Open Forum in collaboration with Daphne Vitali curator at the National Museum of Contemporary Art (EMST) and Goethe Institute, Athens, Greece.
- 2016 Visible/Invisible, Art in Response to Conflict, Media Lounge/Artspace, International Conference College Art Association, Washington DC.
- 2015 Alternative Economies, Media Lounge/Artspace, International Conference College Art Association, New York, New York.
- 2014 Uncommon, Commons, Media Lounge/Artspace, International Conference, College Art Association, (CAA) Chicago, Illinois.
- 2004 Hacking: The Art of Abstraction: Reina Sofia, Museum of Contemporary Art, Madrid, Spain, with Berta Sichel curator of video and film.
- 2002 Open- Source- Art- Hack, Zenith Media Lounge, The New Museum of Contemporary Art, New York City; co-curator with Steve Dietz, New Media Curator, Walker Art Center, Minneapolis, MN.

COLLABORATIVE PROJECTS

- 2006 •The Game of Flying Perspectives, participatory public game with Katie Salen. ZeroOne, Art on the Edge, ISEA06, curated by Steve Dietz, San Jose, CA.
- 2005 •Flying Spy Potatoes, Mission 21st Street, participatory public game collaboration with Katie Salen, Eyebeam, New York, New York.
- 2004 •Sound intervention with Alex Balaklava, and public, Breakthrough, Sala Alcala, Madrid, Spain sponsored by ARCO and Cultural Olympiad.
- 2002 •Dialogues with Lev Manovich and Steve Dietz, The Breeder magazine, issue #5, and issue #6, Athens, Greece.
- 2001 •Transdance Laboratory ,E-phos, Festival in Film, Media Arts and Technology, Athens, Greece.Collaboration with John Mc Gormick, choreographer (Australia).
- 1999 •Trans(I)s ,video performance, with DJ OZONE, World Wide Video Festival, Stedelijk Museum, Amsterdam, Netherlands.
- 1998 •Vampire of Scent, performance with Rebecca Bellmore, dancer (Canada). Conceived and directed by Jenny Marketou, The Banff Center for the Arts, Banff, Canada.

BOOKS

- HOW Assemblies Matter? Organizing from Below, coeditor with Stephanie Bailey chief editor Ocula Art Magazine ,Published by Naked Punch (London, NYC), 2017.
- Perform Interdependence, 2017, in collaboration with BA Arts and Media, Zurich University of the Arts, The School of Art and Design Kassel, Germany and The School of Fine Arts, Athens, Greece, Kassel University Press.
- Re-assembling the Collective, Jenny Marketou with Mathilde Ter Heijne, The School of Everything, Parliament of Bodies, Documenta 14, edited by Julia Strauss, published Krytyka Polityczna Athens , 2018.
- Art in Multiplicity, Jenny Marketou: taystes.net, by Dana Altman, soft cover, 1st edition, published by AMEDEO Press, 2008.
- “The Great Longing: The Greeks of Astoria, Queens” Photographs and Interviews of first generation immigrants by Jenny Marketou, Kedros Publishers, Athens, Greece.
- Jenny Marketou, Paperophanies ,PRAXIS, exhibition catalogue,soft cover essays by Blanca de la Torre, Maja Ciric and Christopher Marinos, Atrium Museum of Contemporary Art, Basque Country, Vitoria, Spain, 2011.
- Jenny Marketou, Smell Bytes: A Cannibalistic Mystery of Odors for Contemporary Cannibals, exhibition catalogue, soft cover, essays by Sania Papa and Sara Diamond, screen printed in the limited edition of 1,000 in the occasion of the artist’s participation in the 24th Biennial of Sao Paulo, Brazil, sponsored by the Greek Ministry of Culture, Athens, Greece and The Banff Center for the Arts, Alberta, Canada.

**SELECTED
PUBLICA-
TIONS,
EXHIBITION
CATA-
LOGUES**

- L.A. R.e.Play, An Interview Jenny Marketou with Mimi Sheller and Hana Iverson(LEA) special issue, co-edited by Hana Iverson and Mimi Sheller and executive editor Lanfranco Aceti, MIT Press.
- Gender, Artwork and the Global Imperative: A Materialist Feminist Critique edited by Angela Dimitrakaki, Manchester University Press, Manchester, UK.
- 1st International Biennial of Contemporary Art of Cartagena de Indias, Cartagena, Colombia, exhibition catalogue with essays by Berta Sichel, Joseph Jacobs, Bob Nickas, Richard Vine, Marisa Teresa Ripoli, Barbara S Krulik, 2014
- Tradition Today, Exploring Conditions to Recreate it, exhibition catalogue with introduction by Stavros Kavallaris, House of Cyprus, Athens, Greece, 2014.
- AGORA, Jenny Marketou, OPEN CALL, 4th Biennial of Athens, exhibition catalogue, Athens, Greece, 2013.
- Gateways, Art and Networked Culture, exhibition catalogue edited by Sabine Himmelsbach for Goethe Institut and the Kumu Art Museum, Tallin Cultural Capital of Europe, Estonia.
- Living and Sustaining a Creative Life, 40 Essays by 40 working artists, edited by Sharon Loudon, Intellect Books, Bristol, UK/Chicago, USA.
- NeTNeTNeT, Jenny Marketou, "Introduction to Chris.053", edited by Jason Brown, CalArts, School of Arts, Valencia, California, 2003.
- Peter Weibel, "Universe", Exhibition Catalog, BIACS3, Biennial of International Art of Seville, Seville, Spain.
- Tina B, Jenny Marketou, Bubbles, The Threshold of Noonsphere, essay by Blanca de La Torre, published by Tina b and Vernon Projects Gallery in the occasion of the "New Era", The Prague Contemporary Art Festival and the Ministry of Culture, Prague, Czech Republic.
- (Kien) Angst, De_lete, exhibition catalogue, hard cover, essay by Barbara Aur and Sara Debatin published by Kunstverein Ludwigshafen a Rhein, Germany in the occasion of the exhibition (Kien) Angst.
- Worlds on Video, Jenny Marketou, The War Prayer, exhibition catalogue, soft cover, published by Fondazione Palazzo Strozzi, CCCS, Firenze, Italy.
- The Good Life, Jenny Marketou and Katie Salen, 99 Red Balloons, catalogue, soft cover, essay by Iain Borden in the occasion of the exhibition at Hudson River Park's Pier 40, NYC, edited by Zoë Ryan, published by the Van Alen Institute in New York City.
- FEEDBACK, Art responsive to instructions, input or its environment, Jenny Marketou, Be Careful who Sees you when you Sleep, essay by Christiane Paul, exhibition catalogue, soft cover, Laboral Centre for Arts and Creative Industries, Gijon, Asturias, Spain on the occasion of the exhibition FEEDBACK.

- Michael Rush, “Power and Control: Surveillance and Performance in Video Art“, exhibition catalog, Krannert Art Museum, Urbana, IL and The Rose Art Museum, Boston, MA.
- SmellBytes: The Smells of My Imagination” On Smell, Performance Research, September 2003, Rutledge.
- Christina Petrinou, exhibition catalog, Transparent Architecture, Tounda Gallery, Athens, Greece.
- “Flying Spy Potatoes: Mission 21st Street” in essay “Art and Democracy: People Making Art Making People”, exhibition catalogue “Making Things Public: Atmospheres of Democracy” by MIT Press edited by Bruno Latour and Peter Weibel.
- Harald Szeemann, Blood & Honey: Future’s in the Balkans, Sammlung Essl, Vienna, Austria.
- Rosanne Allstatt/ Helene von Oldenburg, Cyberfem Spirit, Spirit of Data, Edith Russ House for Media Arts, Oldenburg, Germany.
- Tom Levin/Peter Weibel, CTRL(space), The Rhetorics of Surveillance, MIT Press, Cambridge, MA.
- Net Condition, Jenny Marketou: Smell Bytes, Telematica: The Aesthetics of Intercommunication, essay Claudia Giannetti , exhibition catalogue, soft cover, editors Peter Weibel and Timothy Druckrey, published in the occasion of the exhibition Net Condition, ZKM, Art and Media Center and MIT Press, Cambridge, Mass.
- Mar De Fondo, Jenny Marketou, essay and interview by Tina Sotiriadi, exhibition catalogue, hard cover, published by the Generalitat Valencia and the Foundation general of the University of Valencia, Spain in the occasion of the exhibition curated by Rosa Martinez.
- MANIFESTA 1, Migrations, Jenny Marketou, “Translocal: Camp in my tent” essay by Rosa Martinez, Hans Ulrich Obrist, Andrew Reton, in the occasion of exhibition with the theme Migrations at Witte de With, Rotterdam.
- RE-MEDIA, The Classical Eye and Beyond, curated by Chriatiana Paul, FotoFest 2002, Houston, TX.

AWARDS

- 2016 NEON Grant and OutSet, International Art Fund, Athens Greece.
- 2015 ESPA Grant for film production, Athens, Greece.
- 2010 NYSCA Grant for New Media Project, New York City.
- 2008 Ohio State Art Council Grant for Public Art Project, Cleveland, Ohio.
- 2002 Viper ,The Festival of Art and New Technologies, Award in Net Art Basel, Switzerland.
- 1996 NEA Individual Artists Grant in Photography.



ATHENS BIENNALE



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Oct15 | 8:00

"HOW Assemblies Matter?"

The Athens Biennale OMONOIA launches the international participatory project by artist Jenny Marketou: *HOW Assemblies Matter?*, at the National Technical University of Athens, on 21-22 October 2016.

An **International Assembly** engaging more than **50 participants** on social welfare, democracy, structures, actions, alliances and more.

October 15, 2016 | "HOW Assemblies Matter?"

The Athens Biennale OMONOIA launches the international participatory project by artist Jenny Marketou "HOW Assemblies Matter?", at the National Technical University of Athens, on 21-22 October 2016.





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Jenny Marketou

By **Brainard Carey** - March 4, 2017

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Jenny Marketou born and raised in Athens ,Greece is a New York-based interdisciplinary artist, art educator , author and activist.After graduating with a Bachelors Degree in Comparative Greek and English Literature at the Greek Kapodistrian University in Athens she moved to New York in 1986 to study art. She is a graduate from Pratt Institute in Brooklyn where she created an interdisciplinary degree working in video, photography ,socially engaged projects and critical thinking and where she received a Master in Fine Arts. Her thesis project is a published book titled ***The Great Longing ;The Greek of Astoria*** , (English & Greek) Kedros Publishers which combines her photographs with

short personal stories that she was able to record from first generation Greek Immigrants community who made their home Astoria ,Queens.

Jenny Marketou "Flows"

Nohra Haime Gallery



Twitter Tweet

Like 0

This event has ended.

Flows was commissioned by the First International Biennial of Contemporary Art, Cartagena de Indias, Colombia in 2014. It is an audiovisual score composed by the unique, powerful lyrics and baring voices of legendary black women singers of Afro Colombian Diaspora. They appear performing different styles, such as Lumbalú, Bullerengue, Son de Negr and Son Palenquero, improvisations crafted from everyday life, signatures of their memories, their rituals, and their expressions of protest against the loss of identity.

Marketou travelled through different areas of Cartagena interviewing the singers, talking to their families, and experiencing their daily life. She filmed the women singing songs that have been passed down from generation to generation, noticing that the music's rhythm and melody became vehicles for nonverbal communication between men and women. Marketou's investigations resulted in a musical and visual archive with direct and pure testimonies of the performers. The work also presents the social and political messages that Cumbia carries, reflecting Colombia's past, present and future.

Jenny Marketou is an interdisciplinary artist who uses nontraditional environments that engage with the spectators, inspiring them to propose new ideas and interpretations. Cities, areas and spaces are of main importance in her work, along with the examination of the relationship with their inhabitants. Her video, Flows, is a reflection of that interest, and a true audiovisual document on Colombian music.

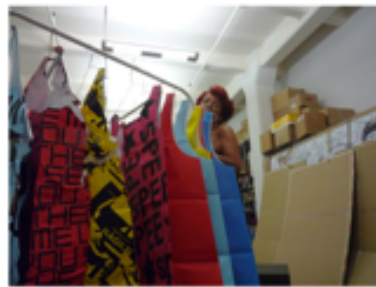
Media

INSTALLATION

[Inside the Artist's Studio](#)

Inside the Artist's Studio | Jenny Marketou

by Georgie Kotretos | Oct 28, 2011



Jenny Marketou at her studio in Dumbo, Brooklyn, NY.

[Jenny Marketou](#) was born and raised in Athens, Greece and educated in the United States. She lives and works in New York. Marketou earned a BFA from the Corcoran School of Art in Washington DC, and an MFA from Pratt Institute in Brooklyn, New York. She also studied photography with Duane Michaels at the International Center of Photography in New York and has participated in numerous workshops during the summer breaks as well as residency programs in the United States.

One of the most important residencies that gave a new direction to Marketou's life and work was a three-month program at Banff, Canada in 1998. That experience fed her practice through continuous collaborations at Banff and with some of the residents through 2002. At Banff, she had the opportunity to meet and later collaborate with international artists as well as some of the hackers and anarchists who initiated the net art movement—Heath Bunting, Alex Shulgin, the Yes Men, Critical Art Assemblé, Vuc Gosis, Natalie Bookchin, Fran Ilich and others under the mentorship of people like Sara Diamond, Sylvère Lotringer, Peter Weibel,

CRITICS' PICKS

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Jenny Marketou, *Red Eyed Sky Walkers*, 2007–, mixed media, dimensions variable. Installation view.

Museum of Contemporary Art 2010 commissions program and curated by Daphne Vitali, this fourth adaptation follows the exact same formula as the previous versions, giving the work its two-part structure: Outside the building, ninety-nine red weather balloons equipped with wireless spy cameras parade across the peristyle, capturing images, while indoors a rather noisy large projection on a split screen fuses low-res videos of riots with those of the real-time surveillance images of the exterior.

Cleverly inventive in its transposition of the urban landscape to the ferocious mediascape, Marketou's work incorporates an element of vintage violence. Although the liveliness of the *Walkers* lies in the fine tuning between playfulness, cruelty, and social commentary, as well as in evocative references to Nena's famous 1984 pop song, Monty Python's *The Flying Circus* (1969–74), and Mike Figgis's *Timecode* (2000), it is the audience's enthusiastic reaction that makes the difference. Judging from the signs that adorn the peristyle's walls ("We kindly ask you not to take away and mistreat the balloons. It is a work of art"), it is highly unlikely that the balloons will survive until the show closes. Ironically, this unorthodox form of engagement contributes to the artist's objectives, challenging any preconceived expectations and shifting the attention to the behavioral variety a public artwork must always take into consideration.

— *Christopher Marinos*

ATHENS

Jenny Marketou

NATIONAL MUSEUM OF CONTEMPORARY ART,
 ATHENS (EMST)
 Kallirrois ke Amvroliou Frantzi
 January 28–March 8, 2010

After touring public spaces and venues in Basel, Cleveland, and Seville, Jenny Marketou's site-specific multimedia installation *Red Eyed Sky Walkers*, 2007–, has found temporary residence in her birthplace. Part of Athens's National

Peter Soriano

Born in Manila, Philippines, Peter Soriano received his B.A. in Art History from Harvard College and studied at Skowhegan School of Painting and Sculpture before moving to New York City in 1981. Represented in Paris by Galerie Jean Fournier and in New York by Lennon, Weinberg, Inc., his work has been widely exhibited with recent solo shows at CIRCUIT Centre d'art contemporain in Lausanne, Domaine de Kerguéhennec in Brittany, Busan Biennale in South Korea, and, at the Colby College Museum of Art in Maine. Works by the artist are included in The Morgan Library and Museum, Harvard Art Museums, Colby Museum of Art, Fonds national d'art contemporain (FNAC) in Paris, Fondation Cartier pour l'art contemporain, and the Wanås Foundation in Sweden, among other institutions.

Part of a multi-year project devoted to the study of ice, snow, and climate change, *Jungfrau-Aletsch* captures the artist Peter Soriano's first-hand observations of the rapidly receding Aletsch, the world's largest Alpine glacier. What particularly fascinated Soriano, and what is referenced again and again in *Jungfrau-Aletsch*, are the fissures and deep chasms he observed in the great expanse of ice.

The wall drawing presented at Radiator Arts is one segment of a far-larger work spanning 230 feet that will be exhibited this summer at the Université de Bordeaux in France. And just as Soriano will work with a team of students at Bordeaux who will be given a degree of freedom to interpret his wall drawing, here at Radiator Arts he invited Maria Dimanshtein to contribute to or extend his work.

Although *Jungfrau-Aletsch* is an instruction-based wall drawing made of acrylic and spray paint that can be installed again and again in different locations, it is not intended to be static. On the contrary, just as a composer writes a score to be performed by others, so too Soriano writes the instructions for his wall drawings intending that every iteration will be slightly different, depending on who is installing the work. In this fashion, his wall drawings are collaborative, interdependent works that blur authorship.

For the segment of *Jungfrau-Aletsch* at Radiator Arts, Soriano contained his work to the walls in his studio. In addition to employing painted lines, marks, and gestures to depict cracks and crevasses, Soriano added words and passages from Herman Melville's *Moby Dick*; specifically, from "The Whiteness of the Whale," a chapter devoted entirely to a meditation on the color white. The words ("cool milkiness," "frosted," "desolateness," etc.) seemed especially resonant to Soriano as he engaged with the immensity of the icy Aletsch glacier. For her part, Dimanshtein extended Soriano's piece out into the public exhibition space, working with only a few instructions: Soriano asked only that she maintain his long diagonal lines (representing the glacier's fissures and chasms) and use a similar range of colors.

PETER SORIANO

Education

Harvard College, B.A., 1981

Skowhegan School of Painting and Sculpture, 1981

Solo Exhibitions / Expositions Personelles

2019

Snowmelt / Schneewasser, Galerie Bernhard Bischoff & Partner, Bern

2018

Mouvement de meubles dans une salle polyvalente, Moments Artistiques Christian Aubert, Paris

L'art dans les chapelles, chapelle Saint-Jean, Le Sourn

Peter Soriano: Projets récentes, Galerie Jean Fournier, Paris

2017

Cresta, CIRCUIT Centre d'art contemporain, Lausanne

2016

3 Murals and Related Drawings, Lennon Weinberg Gallery, New York

2015

Permanent Maintenance, Colby College Museum of Art, Waterville, USA

Drawing Now Paris : Le Salon Du Dessin Contemporain, Galerie Jean Fournier, Paris

2013

Panorama, Galerie Jean Fournier, Paris

Bagaduce →() ←East 19th St., Center for Maine Contemporary Art, Rockport, USA

New Work, Lennon Weinberg Gallery, New York

2012

Other Side and what follows, Domaine de Kerguéhennec, Bignan

2011

Other Side →(NUM)BERS ← + Dessins, Galerie Jean Fournier, Paris

2010

Dimensions Variable, Frederico Sève Gallery, New York

Points Touching/Spaces Defined, Galerie Bernard Jordan, Zurich

2008

Other Side..(...IDOL, AJAC, IONA, EMEU...)..., Galerie Jean Fournier, Paris

2007

New Sculpture & Drawing, Lennon Weinberg Gallery, New York
Running Fix, Fonds Régional d'Art Contemporain (Frac) Auvergne

2006

Œuvres récentes réalisées à l'atelier Calder, Galerie Jean Fournier, Paris

2005

Kittyfat/Saché Workday Drawings, Ecole Régionale des Beaux-Arts, Caen

2004

Œuvres récentes, Atelier Calder, Saché

2003

New Sculpture & Drawing, Lennon Weinberg Gallery, New York

2002

Sculpteur, Ecole national supérieure d'art (ENAD), Limoges

Peter Soriano, Espace d'art contemporain Camille Lambert, Juvisy-sur-Orge

Juste pour voir—dessin(s), Ecole national supérieure d'art (ENAD), Limoges

2001

Peter Soriano, Galerie Bernard Jordan, Paris

2000

Philippe Richard/Peter Soriano: peintures, sculptures, Musée des Beaux-Arts, Tourcoing

1999

New Sculpture, Lennon Weinberg Gallery, New York

Peter Soriano, Interface 4, Marseille

Peter Soriano, Le 19 Centre régional d'art contemporain (CRAC), Montbéliard

Peter Soriano, Villa Steinbach, Musée des Beaux Arts, Mulhouse

Peter Soriano, Ancien collège des Jésuites, Reims

Skulpturen, Renate Schröder Galerie, Cologne

1998

Peter Soriano, MK Expositieruimte, Rotterdam, Netherlands

Peter Soriano, La Maison d'Art Contemporain (MACC), Chailloux de Fresnes

Peter Soriano, Galerie Bernard Jordan, Paris

1997

Peter Soriano, Schmidt Contemporary Art, Saint Louis, USA

1996

New Sculpture 1995-1996, Lennon Weinberg Gallery, New York
Sculptures, oeuvres sur papier, Galerie Jean Fournier, Paris

1994

Sculpture, Lennon Weinberg Gallery, New York

Group Exhibitions / Expositions Collectives

2020

Interdependency now, Radiator Gallery, Long Island City, New York

2019

Constellation, Lennon Weinberg Gallery, New York

2018

Tous ensemble, Espace d'art contemporain Camille Lambert, Juvisy-sur-Orge

2017

Rodin Brancusi Carl Andre... Le Socle, MUba Eugène Leroy, Musée des Beaux-Arts, Tourcoing

2016

Salon Galeristes, Galerie Jean Fournier, Carreau du Temple, Paris
Deux Côtés, Galerie Jean Fournier, Paris

2015

Circus, Galerie Jordan/Seydoux, Berlin
Dé-Faire, Galerie 65, L'ESADHaR, Le Havre

2014

La chaleur de l'usure, De Markten, Bruxelles
Busan Biennale, Busan Museum of Art, Corée du Sud
Inhabiting Ten Eyck, Storefront Ten Eyck, Brooklyn, USA
Real Estate, Ventana 244, Brooklyn, USA

2013

L'artiste collectionneur, Dix 291, Paris

2012

Autre Pareil 2, le retour, Galerie Une Poussière Dans L'Oeil, Villeneuve d'Ascq
Break /Step, Radiator Arts, Long Island City, USA
La Fureur de L'éternuement, Galerie Marcel Duchamp, Yvetot
Les pélagiques #2: La mesure des choses, Musée des Beaux Arts, Dunkerque

2011

Autre pareil, Musée des Beaux Arts, Dunkerque

Provisional Painting, Modern Art Gallery, Londres

2010

It's the uncertainty, THEODORE:Art, Brooklyn, USA

Ebullitions, Artais, CEPF BNP Paribas, Paris, France

Geometric Illusion, Frederico Sève Gallery, New York

Ends and Means, Lennon Weinberg Gallery, New York

L'Arabesque, Bleu Acier, Tampa, USA

2009

The Line is a Sign, Frederico Sève Gallery/latincollector, New York

Emménagement, Galerie Jean Fournier, Paris

2008

+ *de Réalité*, Ecole supérieure des Beaux-Arts, Hangar à Bananes, Nantes

Œuvres abstraites extraites des collections, Artothèque du Limousin, Limoges,

Flow Chart, Lennon Weinberg Gallery, New York

2007

L'art dans les chapelles, Chapelle Saint-Fiacre, Melrand

La couleur toujours recommencée: Hommage à Jean Fournier, Musée Fabre, Montpellier

Taking Shape, Lennon Weinberg Gallery, New York

2006

La Force de l'Art, curated by Eric de Chassey, Grand-Palais, Paris

Jean Fournier: Un choix d'œuvres sur papier, Le Ring, Artothèque de Nantes, Nantes

Synthetic Aesthetic, Roger Smith Lab Gallery, New York

Artists Curating Artists: Plastic Fantastic, curated by Christopher Chambers, Shore Institute of the Contemporary Arts (SICA), Long Branch, USA

2005

Non compatibles, une peinture sans qualités, Villa Tamaris Centre d'art, Toulon

Gallery Artists, Lennon Weinberg Gallery, New York

Works on Paper 2005, Schmidt Contemporary Art, Saint Louis, USA

Maine Connections: The Obscure and the Celebrated Artists of Maine, 1920-2005, Blue Hill Public Library, Blue Hill, USA

2004

Posé sur le papier, dessiné sur le mur, carnet et une sculpture, Galerie Bernard Jordan, Paris

Toys in the Attic, Lennon Weinberg Gallery, New York
Le Syndrome de Babylone, Villa du Parc, Annemasse
Il y a autant de raisons que de façons de dessiner, Nouveau Théâtre, Angers

2003

Quatuor Plastique, Ecole des Beaux-Arts, Valence
Corporal Identity–Body Language, 9th Triennial for Form and Content, Museum of Art and Design, New York, USA; Museum für Angewandte Kunst, Frankfurt; Klingspor Museum, Offenbach

2002

Archipelago, curated by Ann Shostrom, Museum of Contemporary Art, Denver, USA
Points, Lignes, Plans, Galerie Les Filles du Calvaire, Bruxelles
Made in Brooklyn, Wythe Studio, Brooklyn, USA
Drawn from a Collection, Colby College Museum of Art, Waterville, USA
New Year New York New Work, Lennon Weinberg Gallery, New York

2001

Avatars du papier, Galerie Jean Fournier, Paris
FIAC 2001, Galerie Bernard Jordan et L'Atelier Eric Seydoux, Paris
Mir2, Smack Mellon, Brooklyn, USA
Figstract Explosionism, Bridgewater/Lustberg & Blumenfeld, New York

2000

Snapshot: An Exhibition of 1,000 Artists, The Contemporary, Baltimore, USA
New Acquisitions: A Decade of Collecting, Fogg Art Museum, Harvard University, Cambridge, USA
Simple Statements, Fine Arts Center, University of Rhode Island, Kingston, USA
Almost Something: Deceptive Abstraction, Catherine Moore Gallery, New York
Made On Mars, Glassbox, Paris
Luscious, Elizabeth Harris Gallery, New York

1999

Carte Blanche à Jean Fournier, Galerie du Jour Agnès B, Paris
 Ecole régionale des Beaux-Arts, Rouen
Art Berlin, Galerie Rothamel, Berlin
Photographs by Painters, Photographers, Sculptors, Lennon Weinberg Gallery, New York

1998

22/21 Vision, Emily Lowe Gallery, Hofstra University Museum, Hempstead, USA
L'abstractions et ses territoires, Le 19 CRAC: Centre regional d'art contemporain, Montbéliard

Southern Exposure, Ambrosino Gallery, Miami, USA
Nine International Artists at Wånas 1998, Wånas Foundation, Knislinge, Suède
Rencontres 11, La Vigie Art Contemporain, Nîmes
Pop Abstraction, Pennsylvania Academy of the Fine Arts, Philadelphia, USA
Anne et les garçons, Galerie Athanor, Marseille
Utz, curated by Stephanie Theodore, Lennon Weinberg Gallery, New York, USA
Art Cologne 98, Renate Schröder Galerie, Cologne

1997

Sculpture, James Graham & Sons, New York
Just what do you think you are doing Dave?, Williamsburg Art and Historical Center, Brooklyn, USA
Couleurs couleurs, Galerie Bernard Jordan, Paris
La Collection, Fondation Cartier pour l'art contemporain, Paris
The 33rd Annual Exhibition of Art on Paper, Weatherspoon Art Museum, University of North Carolina, Greensboro, USA

1996

Un œil américain, Galerie Le Carré, Lille
The Enduring Presence: New York Abstraction, Ewing Gallery of Art & Architecture, University of Tennessee, Knoxville, USA; Biggen Gallery, Auburn University, Auburn, USA; Roland Gibson Gallery, Art Museum at SUNY Potsdam, USA (1997)
Thing, Deven Golden Fine Art, New York, USA
Buttered Side Up, Hallwalls Contemporary Arts Center, Buffalo, USA; Koffler Gallery, Toronto, Canada (1997)
Hothouse, The Work Space, New York
Skowhegan at Fifty: The Maine Legacy, Maine College of Art, Portland, USA; Maine Coast Artists (now CMCA), Rockport, USA
Salon des Tree, Central Park, New York

1995

Gallery Artists, Lennon Weinberg Gallery, New York
Chess & Checkers, Exit Art/The First World, New York
Maux Faux, Ronald Feldman Fine Arts, New York

1994

...It's How You Play the Game, Exit Art, New York

1993

Faux, Ronald Feldman Fine Arts, New York
A6°, Galerie Le Carré, Lille
Dix aventures à vivre, Galerie Jean Fournier, Paris

Fantastic Wanderings, Cummings Art Center, Connecticut College, New London, USA

Works on Paper, Lennon Weinberg Gallery, New York

Outside Possibilities '93, The Rushmore Festival, Woodbury, USA

Sculpture, Lennon Weinberg Gallery, New York

1992

Recent acquisitions, Fogg Art Museum, Harvard University, Cambridge, USA

1991

Burning in Hell, Franklin Furnace, New York

Three Artists, Elaine Benson Gallery, Bridgehampton, USA

1986-1987

Bodies and Dreams, White Columns, New York

Public Collections / Collection Publiques

Artothèque du Limousin, Limoges

Colby College Museum of Art, Waterville, USA

Le Ring, Artothèque de Nantes, Nantes

Flaxman Library, School of the Art Institute of Chicago, Chicago

Fondation Cartier pour l'art contemporain, Paris

Fonds national d'art contemporain (FNAC), Paris

FRAC Auvergne, Clermont-Ferrand

Harvard Art Museums, Cambridge, USA

Hood Museum of Art, Hanover, USA

Morgan Library & Museum, New York

Musée des Beaux Arts, Tourcoing

Neuberger & Berman, New York

Wanås Foundation, Suède

Selected Bibliography / Bibliographie sommaire

2018

Emilie Ovaere-Corthay, "J'entre dans ce que je regarde," *Peter Soriano: Dessins • Drawings 2009-2018*, Editions Galerie Jean Fournier, Avril 2018

Pierre Morio, "Pèlerinage artistique dans les chapelles," *L'Oeil*, No714, Été 2018

Valérie de Maulmin, "Peter Soriano, Paysage autrement," *Connaissance des Arts*, Août 2018

Peter Soriano, *Tous Ensemble 7/7*, Espace d'art contemporain Camille Lambert, Daily Motion [Video], October 2018, retrieved from <https://www.dailymotion.com/video/x6vqqhj>
 "L'art dans les Chapelles bretonnes: du neuf dans la nef!" *Le Jour du Seigneur*, CFRT Productions [Video], 1 July 2018

2017

Barbara A. MacAdam, "Vasari Diary: Artists Against Originality, Peter Soriano and Nathalie du Pasquier," *Art News*, 20 October 2017

2016

Hovey Brock, "Peter Soriano: 3 Murals and Related Drawings at Lennon Weinberg," *Art ltd*, v. 10, No.6, Nov/Dec 2016

John Yau, "Surveyor of Shadows," *Hyperallergic*, 22 October 2016

Jill Weinberg Adams, "Schema," *Peter Soriano: 3 Murals and Related Drawings*, Exhibition Catalog, Lennon Weinberg Gallery, August 2016

Kirsten Swenson, "Living Walls," *Peter Soriano: Permanent Maintenance*, Exhibition Catalog, Colby College Museum of Art, 2016

Elizabeth Finch, "Action Steps," *Peter Soriano: Permanent Maintenance*, Exhibition Catalog, Colby College Museum of Art, 2016

2015

Peter Soriano: Permanent Maintenance at the Colby College Museum of Art, Vimeo [Video], 21 November 2015, retrieved from <https://vimeo.com/146507726>

Terrence O'Connor, "Artist Peter Soriano on His New Museum Installation," *The Colby Echo*, 24 September 2015

Andrew Gelfand, "Artist's Voice: Peter Soriano in Conversation with, Andrew Gelfand," *The Lantern*, Colby College Museum of Art, 24 September 2015

Éric Suchère, "Situations de Peter Soriano," *Art Absolument*, n°64, Mars / Avril 2015

2014

Cédric Loire, "Peter Soriano: Panorama," *Semaine #13*, February 2014

Anne Kerner, "Peter Soriano, galerie Jean Fournier," *ouvrestesyeaux ARTV* [Video], 6 January 2014, retrieved from <https://vimeo.com/82784602>

2013

Stephen Maine, "Peter Soriano at Lennon Weinberg," *Artillery Magazine*, 1 March 2013

David Carrier, "In Search of the Mutable: Peter Soriano at Lennon Weinberg," *Art Critical*, 23 February 2013

Peter Soriano: New Work, Exhibition Catalog, Lennon Weinberg Gallery, January 2013

Peter Soriano: Panorama, Galerie Jean Fournier, Exhibition Catalog, December 2013

2012

Brian Dupont, "Where I am Now: In Conversation with Peter Soriano," *Idiom*, 11 September 2012

Marion Daniel, "Peter Soriano, Autre côté," *Other Side -> (NUM)BERS <- and what follows*, Exhibition Catalog, Galerie Jean Fournier & Domaine de Kerguéhennec, Patterson Sims, "Peter Soriano: Interior Drawing," *Other Side -> (NUM)BERS <- and what follows*, Exhibition Catalog, Galerie Jean Fournier & Domaine de Kerguéhennec, 2012

2011

Marion Daniel, "Peter Soriano: Du dessin-signé à la pensée visuelle," *Roven #5*, Spring/Summer 2011

2009

Raphael Rubinstein, "Provisional Painting," *Art in America*, May 2009

Matthias Waschek, "An Interview with Peter Soriano," *Ideal[Dis-]Placements: Old Masters at the Pulitzer*, The Pulitzer Foundation for the Arts, 19 December 2009

Peter Soriano, "Elemental / Élémental," *Artistes Ou Lettres? Marc Devade et Art Contemporain*, Collection Beautés, Lienart, Juin 2009

2008

Silvia Cazacu, "Mission mobile," *parisART*, 12 Jan 2008

Raphael Rubinstein, "Peter Soriano's New Direction(s) / Touts les directions de Peter Soriano," *Other Side..(...IDOL, AJAC, IONA, EMEU...)...*, Exhibition Catalog, Galerie Jean Fournier & Panama Musées, 2008

2007

Éric de Chasse, "Sculpture relative," *Running Fix*, Exhibition Catalog, Fonds Régional d'Art Contemporain (Frac Auvergne), 2007

Éric Suchère, "Les inhumains sont parmi nous," *Running Fix*, Exhibition Catalog, Fonds Régional d'Art Contemporain (Frac Auvergne), 2007

2006

Peter Soriano, *La mémoire fautive*, Little Single n° 10 (Paris), trad. Éric Suchère, 2006



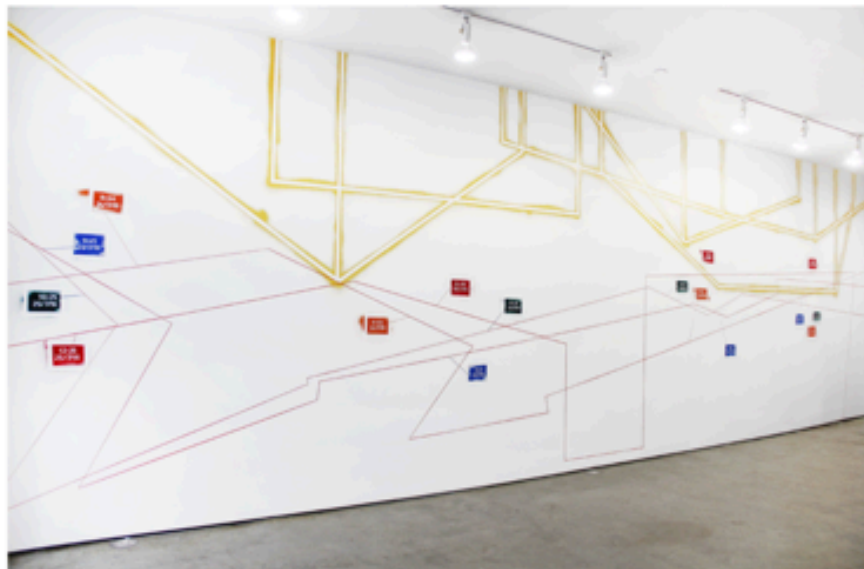
ART • WEEKEND

Surveyor of Shadows

While writers have drawn a line, so to speak, between Soriano and Sol LeWitt, it seems to me that there are profound differences between their wall drawings. Whereas LeWitt's self-contained works make no reference to the changes of everyday life, Soriano's are based on time, light, and shadows cast by real things.



John Yau October 22, 2016

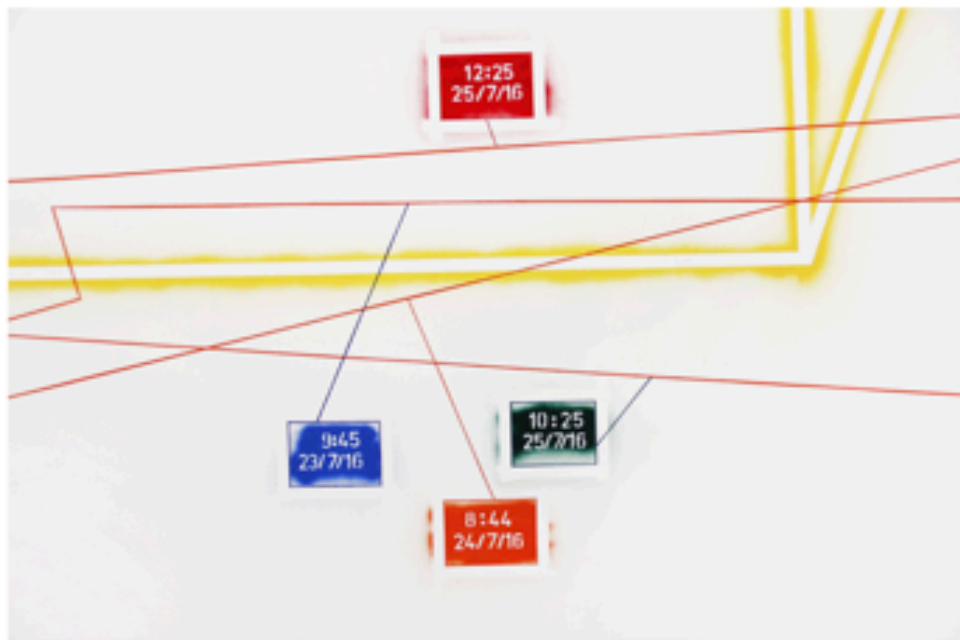


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- 2 Your Concise New ' Spring 2020
- 3 Suffering From Low While Visiting a Mu Alone
- 4 Homeland Security Architecture's Direc US
- 5 Genuine Rembrand Layers of Varnish A

Peter Soriano's career over the past twenty plus years falls more or less into three phases: discrete sculptures; combinations of sculpture and drawing, usually affixed to a wall; and, starting in 2012, drawings done directly on the wall in acrylic and spray paint. Simply put, Soriano has become a sculptor who doesn't make objects — an itinerant, postmodern descendant of early American limners.

For his current exhibition, *3 murals and related drawings*, at Lennon, Weinberg, which closes today, Soriano completed three wall drawings, which take up most of the gallery, which is known for its long, narrow length, and a small, sky-lighted alcove. While writers have drawn a line, so to speak, between Soriano and Sol LeWitt, it seems to me that there are profound differences between their wall drawings. Whereas LeWitt's self-contained works make no reference to the changes of everyday life, Soriano's are based on time, light, and shadows cast by real things. They are observational abstract drawings done on a large scale – large schematic captures of time passing.



Peter Soriano, "Beat-Up Subject (detail)" (2016), spray paint and acrylic

I was particularly struck by the mural “Beat-Up Subject” (2016), which is ten and half feet high and more than thirty feet long. The title comes from Stuart Davis, who said in an interview with John Wingate in 1957 that a work he had returned to after a number of years was a “beat up subject” – something whose limits Davis pushed without ever losing sight of the original subject. The subject for Soriano’s “Beat-Up Subject” is his house in Penobscot, Maine, and the shadows it casts at different times of day, all of which are outlined and dated in the mural.



Peter Soriano, “Beat-Up Subject #1” (2016), ink watercolor, colored pencil, spray paint

There are countless paintings of houses with peaked roofs casting shadows, and they’ve been done by everyone from children to Sunday painters to such celebrated artists as Edward Hopper, Fairfield Porter, Louisa Matthiasdottir, and Lois Dodd. Usually, these works are about a particular moment, a feeling. Soriano also embraces an ephemeral moment, but through his use of a dry, non-pictorial vocabulary, he is able to push a time-honored subject down a new path. Instead of depicting the house itself, he uses colored lines and spray paint in conjunction with tape and stencils to document the its

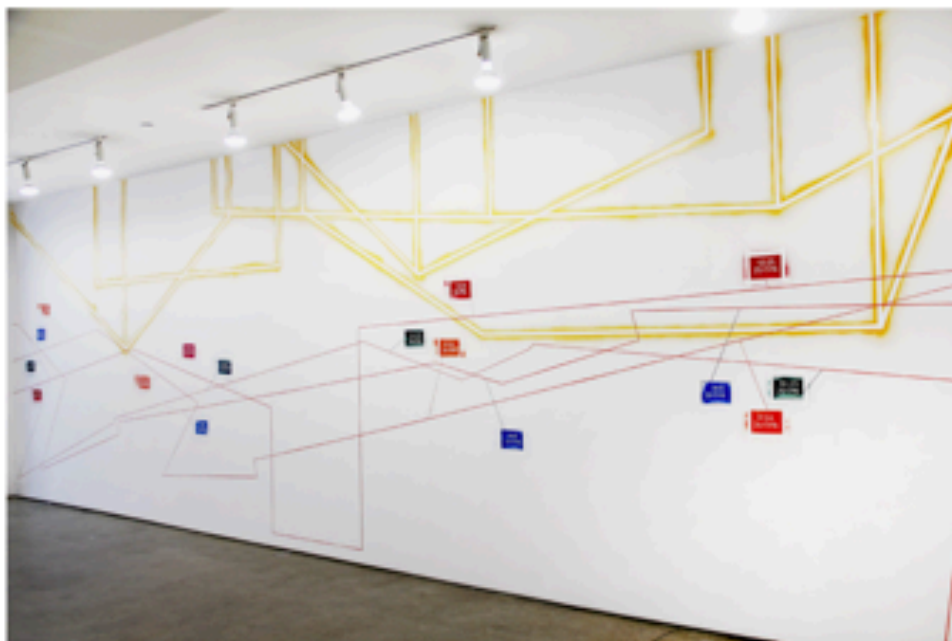
peaked roofs and the shapes of the shadows they cast. The alienating and disorienting effect that everything that is expected to be right-side up is upside-down, with the building’s silhouette pointing downward from the meeting line between the gallery’s wall and ceiling, permeated my experience of “Beat-Up Subject.”

Soriano made the lines of the house by affixing tape to the wall, spray painting it yellow and then peeling the tape away. The empty bands of unpainted wall, with spray paint on either side, emanate a yellow aura, which is quite effective in conjuring up the brightness of the sun. Below the yellow bands, and partially overlapping them, is a series of sharply angled red lines. There are color-coded rectangles (red, orange, green, blue) in which stencils and spray paint have been used to note the time and date. One reads "12:25, 25/7/16" in red rectangle, and below it, in a green rectangle, "10:25, 25/7/16." Other stencils indicate that the artist has recorded the shape of the shadow over consecutive days at the end of July 2016.



Peter Soriano, "Shadows #3" (2016), ink, watercolor, graphite, colored pencil, spray paint

The contrast between the downward-pointing verticals, horizontals, and diagonals of the "yellow" house and the diagonal planes formed by the outlines of the shadows may be purely factual, but they elicit so much more: the house's angles, pointing downward, seem suspended and about to plummet; the shadow's shapes become collapsed forms, a cardboard box in the process of being unfolded and flattened. This might lead to the idea that the house's internal shapes mark the edges of a container waiting to be folded into a three-dimensional shape. In this scenario, the shadow lines demarcate what happens after the container has been emptied out.



Peter Soriano, "Beat-Up Subject" (2016), spray paint and acrylic, 32.2 x 10.5 ft

The dance between the house and shadows, and between the house's relatively stable angles and the shadows' seemingly collapsed and stretched shapes, underscores time passing. In our busy lives, we might not notice the minutes passing by. But there are also those wistful moments when we wonder where all the time went. Despite the fact a Soriano drawing can be put up "permanently" in a variety of places, it still feels as temporary as the shadows. That sense of change and transience feels matched by the use of tape, stencil, spray paint and paint. Subject and execution resonate with each other. That was the surprise and pleasure for me. I was able to look at an upside-down world and realize the many ways that it mirrored reality. Soriano's drawing underscores our sense of return, change, and absence – states that could either comfort or disconcert us. It speaks to something fundamental in our lives – our consciousness of mortality.

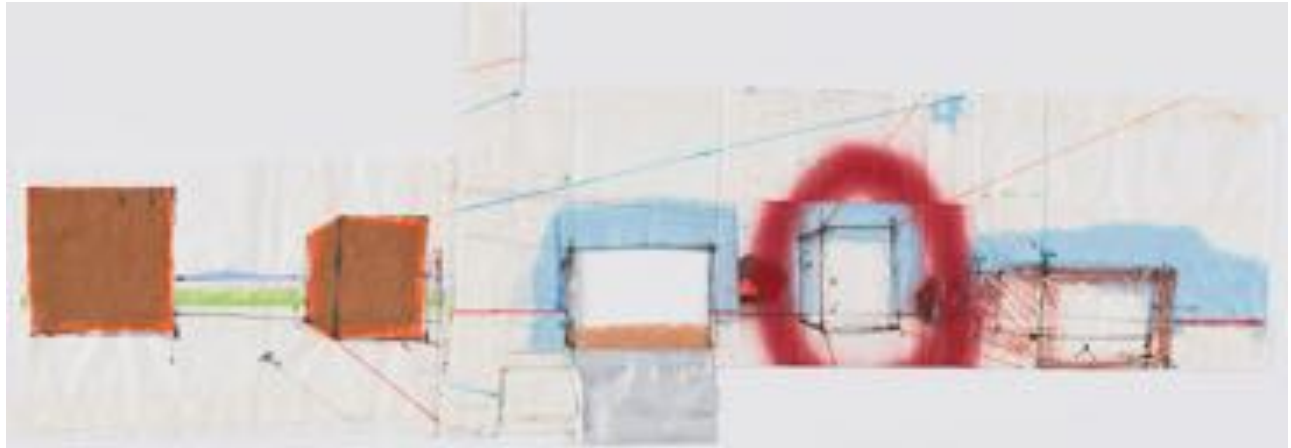
[3 murals and related drawings continues at Lennon, Weinberg Inc. \(514 West 25th Street, Chelsea, Manhattan\) through October 22.](#)

TWO COATS OF PAINT

May 12, 2016

Catalogue essay: Kirsten Swenson on Peter Soriano's *Permanent Maintenance*

2:13 pm by Sharon Butler



Kirsten Swenson originally wrote this catalogue essay for *Permanent Maintenance*, Peter Soriano's wall drawing project, on view through August 21, 2016, at the Colby College Museum of Art. // Drawing on the wall is a natural, immediate kind of expression, even as it remains at odds with the idea of an "art object" that we associate with museums. Children draw on walls, as do protestors and street artists. Walls have always been sites for art: from cave paintings, to frescos on the walls of Pompeian homes, to the Renaissance cycles from Giotto to Michelangelo and the socially engaged murals of Diego Rivera in the twentieth century. Framed, transportable paintings or drawings need not possess a discernible relationship to a particular time and place; drawing directly on the wall, by contrast, necessitates engaging with the rituals and temporal concerns of a specific environment. A wall drawing is part of an interior space (whether lobby, nave, or cave): it responds to a situation, a context, and, in turn, helps shape the intellectual and social environment that surrounds it. In 1968, the artist Sol LeWitt decided to draw on the walls of the Paula Cooper Gallery in New York's SoHo district, where experimental galleries were taking root in former warehouse and factory buildings. How could one acquire a work of this sort? In a commercial gallery, this question was inevitably front and center. When the drawing was first exhibited, the gallery's price list did not provide the customary dollar amount; instead, the hourly wage of the artist-as-laborer would determine the price. LeWitt's first wall drawing was over. He soon began to work with other drafters and had a studio on the wall, with whom he frequently collaborated. Thanks to LeWitt's work, the wall drawing became something communal and even transferable. Peter So

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commission for the Colby Museum's lobby, recall LeWitt's example but proceed in a different direction: Soriano's process of generating a drawing involves a far more interconnected and experiential approach to site and institution.

[Image at top: Peter Soriano, *Colby #1*, 2015, ink, gouache, watercolor, graphite, crayon, and spray paint on paper. Artist's gift to Colby College Museum of Art in honor of Gabriella De Ferrari.]



Peter Soriano, *Permanent Maintenance*, 2016, wall drawing installation in the lobby of the Colby College Museum of Art.

While working on the Colby project, Soriano spent hours in the Museum's lobby and the adjacent outdoor sculpture courtyard. He became intimately familiar with the lively, transitory space that most people at Colby simply pass through en route to somewhere else. Soriano's drawing (the term is used expansively here—much of his "drawing" is done with Rust-Oleum spray paint) is an ephemeral, living response to this space and to the college that surrounds it. Soriano closely observed the campus over the course of ten months, focusing on landmarks and banal infrastructural forms alike. Richard Serra's sculpture *4-5-6* (2000), three weathered steel boxes that have become an emblem of the Museum's identity, came to play a critical role in Soriano's drawing, embedding a specific history and content within *Permanent Maintenance*, from the history of art and Serra's post-minimalism to the site of the Colby campus and the Colby Museum's collection.

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Peter Soriano, *Permanent Maintenance*, left wall

Serra's sculpture, along with HVAC systems, bucolic lawns, traffic stanchions, stairs and railings, signs and hydrants, is among the features that make up the working landscape of the college, managed and maintained to produce optimal conditions for higher education and cultural enrichment. All are sources from which Soriano drew in composing the three walls of *Permanent Maintenance*. This title evokes the continual attention necessary to keep a campus up and running. Maintenance is performed on buildings, vehicles, lawns, and other systems, including bodies. Relationships need maintenance, as do skills and scholarship. Maintenance makes productive outcomes possible. Maintenance supports the ongoing social and intellectual activities of a campus: the learning, seeing, writing, research, and dialogue that together produce Colby's identity.

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Peter Soriano, *Permanent Maintenance*, center wall

The installational quality of *Permanent Maintenance*—environmental in scale, attuned to the spatial and social dynamics of place—creates a situation even for viewers who might not seek explicitly to engage with the marked and sprayed walls that surround them. Picture a young woman in the lobby, staring at her computer screen and shutting out the surrounding environment. She is nonetheless, “plugged in.” She is quite literally part of the apparatus or system Soriano has imagined, her computer’s power cord a linear extension of the drawing into the third dimension (making it sculptural, even if the artist now eschews sculpture). A sign designating the Custodial Closet, where the tools and fluids of perpetual maintenance are stored, becomes a key compositional element, as do the door handle and the door itself. Where does the drawing stop? It is integrated into the architecture, like an organism. Throughout *Permanent Maintenance*’s walls, lines imply their extension in space, into the lobby and beyond. The shapes that delineate 4–5–6 hover at the level of the floor, but elsewhere, points of lines will converge in the opening just past a doorframe. Red diagonal lines shoot past the junctures of floor and wall, wall and ceiling, suggesting infinite extension.

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Peter Soriano, *Permanent Maintenance*, right wall

Monolithic, imposing in scale and materials, 4-5-6 becomes something both to reiterate and to react against. The rectilinear form visible in the courtyard is rendered in triplicate. The red spray-painted outline is the result of Soriano "imagining the dimensions of the Serra work face on." The orange outline is Colby painting student Taylor Schlichting's estimate of the same dimensions. A clean brown outline represents the measured dimensions of the face of Serra's sculptural blocks: 6' x 4'. Through this exercise, Soriano establishes 4-5-6 as a unit of measure within *Permanent Maintenance*: it keys the drawing to the scale of its immediate surroundings. The artist and student produce crude, uncertain outlines of the sculpture's forms. Measurements may be fixed, but scale is always relative. The permanent and occluding mass of Serra's sculpture is translated into tentative outlines that record the temporal act of perception.

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Richard Serra, 4-5-6, 2000, three-piece sculpture installation, forged weather proof steel on concrete footings. (Image via [artnet Magazine](#), courtesy of [Alexandra Anderson-Spivy](#))

Serra's 4-5-6 is the only physical feature of the campus that most viewers will recognize when they look at *Permanent Maintenance*. In conversation, Soriano has revealed that numerous phenomena observed on campus, even a snow pile (there was record snowfall in the region in 2015), were among the sources for the work. But for most viewers, such specific referents will remain elusive, even as they orient the drawing temporally and spatially.



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Soriano developed the drawings on the walls of his Long Island City studio, then documented them in notebooks. This is a page from one of the notebooks.



Using

sketches and instructions from the notebooks, a team of artists at Colby created *Permanent Maintenance*. Soriano arrived at the forms of *Permanent Maintenance* by mapping, mirroring, and demarcating aspects of the Colby campus, and through seemingly irrational, intuitive mark-making only loosely tied to systems of representation. Throughout the drawing, his graphic sign: ambiguity: architectural plans, surveyor's marks, and mec *Permanent Maintenance* will find frustration a condition o (arrows, dash lines, X-marks) seem purposeful, direct. Ye information, directives impossible to follow, irrecoverable productivity, and the optimism of construction, he undern visual languages from which he borrows. The systems he

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operations of the Colby campus. More broadly, these systems point to institutional structures, educational systems, and perhaps even the perpetual expansion and upgrading of the American college campus.

For Soriano, the translation of haptic experience—the movement of the body through time and space—into graphic expression was the result of an intuitive evolution that began while he was still creating sculptures (see Elizabeth Finch's essay). Such translation is rooted in an understanding of the minimalist and post-minimalist sculpture that emerged in the 1960s, which transformed spaces through "interventions," often subtle: forms might be placed in unlikely locations, such as on the floor (laid flat), in a corner, or at the base of a wall, or they might block vision and movement through space. Serra's 4-5-6 is an instance of the latter. These works were conceived with acute awareness of the body's movement and perceptual vagaries as the condition for the viewer's experience of art. As the sculptor Carl Andre once put it, "My idea of a piece of sculpture is a road." From a moving car, a road is not seen from a stationary, single-point perspective, but is revealed through continual motion. Soriano's wall drawings capture this sense of a highly individualized, experiential perception of space through movement, thought, and imagination. As wall drawings, they alter the space around them, becoming part of that space, transforming the walls into an active presence in the environment. Within these newly active walls, the lobby's open space becomes part of the field of Soriano's installation. Like Andre's sense of sculpture as road, Soriano piece records a reality in motion, oscillating between the assertion of order inherent in rational systems and the less tidy realm of subjective experience.

Strictly speaking, *Permanent Maintenance* cannot be moved or preserved; rather, to be reinstalled, it must be made anew. The Museum's acquisition of the drawing is accompanied by Soriano's detailed books of instructions for the remaking of *Permanent Maintenance* in the future, by individuals other than himself. The work can be remade either wholly or in part, scaled to new walls. Some features will closely replicate those of the original installation, while others are to be freshly generated in accordance with Soriano's instructions. Error is courted, and subjectivity allowed to roam where it will: "Human error runs through this project quite frequently. Numbers are read or copied wrong constantly. The installer has to make subjective calls frequently," Soriano writes in his guide to the work. Hence the later installations of *Permanent Maintenance* would not be mere copies of its Colby realization but would reflect the decisions of new drafters, giving the work a mutating, historical status.

In 2009, the artist Mel Bochner wrote the essay "Why Would Anyone Want to Draw on the Wall?" reflecting on the emergence in the 1960s of wall drawing as a form with radical implications. As Bochner concludes:

Eliminating the object was the result of a desire to create an unmediated experience. By collapsing the space between the artwork and the viewer, a wall painting negates the gap between lived time and pictorial time, permitting the work to engage larger philoso

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Bochner and his contemporaries sought a way past, or th dimension." Wall drawing contained the possibility of gen unfolds, negating the distance between life and art. Soria the wall likewise exists within lived time rather than picto for permanent maintenance but renewal.

"Peter Soriano: *Permanent Maintenance*," Colby College Museum of Art, Waterville, ME. On view through August 21, 2016.

Author bio: Kirsten Swenson is an assistant professor of Art History, Contemporary Art & Aesthetics at the University of Massachusetts, Lowell. She is the author of *Irrational Judgments: Eva Hesse, Sol LeWitt, and 1960s New York*, published in 2015 by Yale University Press.

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NEW YORK

Peter Soriano:
"3 murals and related drawings"
at Lennon, Weinberg, Inc.

Peter Soriano first came to public note as a sculptor in the early Nineties. He fashioned brightly colored, whimsically shaped cast-resin constructions that rested on the floor. Since then he has gone on a journey that has taken him through installations to his current practice of large-scale wall drawings. His preceding 2013 show at Lennon Weinberg was the first to eschew the pipes and cables that populated the installations, but it included much of the same wall marks, including spray paint, taped lines, and masked-off areas to create resists. What has changed in Soriano's striking new show is a dramatic expansion in the formal vocabulary of the "notations," which in this case look like gigantic staff lines and circles ricocheting off of each other. In addition, the coordination between these elements has gotten much more ambitious, providing a richer array of correspondences between murals. Yet the subversive whimsy, not unlike Elizabeth Murray's, that animated his earliest works remains, but in a much more conceptual way, which makes it all the more subversive. To see that requires an understanding of the intention behind the notations.

Beat-up Subject (2016), on the west wall of the gallery, is a series of red and blue lines that dance in a jagged rhythm across its length. Coming off of each line is a box label that gives a time/date stamp. These lines are evidently renderings of shadows cast by his house in Maine during specific times of the day during a three-day period this past July. How Soriano captured these lines is not clear, but

what is clear is that he has attempted to capture something evanescent about a particular object in space, i.e. his house, in its relationship to light. Effectively, Soriano gives a set of personal memories life, but couches them in the guise of quasi-objective rigor—the time stamps, the sharp precision of the lines. He even goes so far as to score *Beat-up Subject* and his other wall pieces with a set of instructions à la Sol LeWitt, so that others can reproduce them with reasonable accuracy. Unlike LeWitt, these works are never what-you-see-is-what-you-get. Soriano's subjectivity is always present, and indeed forms the axis around which all these brightly colored designs revolve. Here is the whimsical part: clearly there is a sensibility, and a very fine one, at work, but his motivations are as inscrutable today as they were when his sculptures came on the scene. And that, in this age of over-exposure in every sense of the word, is a very good thing.

—HOVEY BROCK

INSTALLATION VIEW OF "3 MURALS AND RELATED DRAWINGS," 2016

Peter Soriano

PHOTO: COURTESY LENNON WEINBERG, INC., NY

Juanli Carrión

Juanli Carrión is a Brooklyn-based artist, educator and activist born in Yecla, Spain. Through participatory, site-specific interventions, his artistic practice responds to the social, political and cultural history of its sites. By gathering people, actions and data, he reconstructs “the landscape” generated by its conflicts, addressing both environmental and social justice issues.

In 2017 he founded OSS Project, Inc., a non-profit organization that started in 2014 as Outer Seed Shadow, a series of participatory public art interventions in the form of geopolitical gardens that materialize social ecosystems through the use of different plant species as representatives of social groups.

His work has been exhibited in venues such as the Art Institute of Chicago, Art in General, Abrons Arts Center, BRIC, Y Gallery or BAM in the US; ARTIUM, La Casa Encendida, La Panera Art Center, MUSAC, or CentroCentro in Spain; Ex-Teresa Museum and MUPO in Mexico; Museum of Contemporary Art in Peru and National Gallery of Modern Art in India among others.

Carrión is a faculty member at Parsons, The New School, where he teaches Sustainable Design. He has participated in lectures, panels and workshops at Columbia University, Open Engagement at Carnegie Mellon University, SVA, Pratt Institute, SUNY, NYU, AIA New York, Fordham Graduate School for Social Service, Wavehill or Apexart.

The mission of OSS Project (OSS) is to build and support public gardens as art interventions, using urban farming, storytelling, educational programming and community building as means to address systemic and structural issues of social inequity. Through an open call process OSS commissions artists to work in partnership with underserved communities to address inherent conflicts by conducting contextual research and exhaustive local outreach, resulting in participatory art in the form of gardens, that serve as platforms to develop free public programs to further address these conflicts.

JUANLI CARRIÓN

Yecla, Spain. 1982.

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CV

EDUCATION

2016-20 PhD Candidate, Department of Sculpture. School of Fine Arts. Polytechnic University of Valencia. Spain.

2008 MFA in Visual Arts. Polytechnic University of Valencia. Spain.

2004 BFA in Fine Arts. Granada University. Spain.

2003 BA in New Media Arts. Universite Vicennes-Saint Denis. Paris 8. France.

SOLO EXHIBITIONS / PUBLIC INTERVENTIONS

2019 Memelismos. CentroCentro. Madrid, Spain.

2018 Memelismos. BRIC Contemporary Art Center. Brooklyn, USA.

PhY. **National Gallery of Modern Art.** New Delhi, India.

2017 OSS#HL. Agrikultura Triennial. Malmo, Sweden.

OSS#MH. Marble Hill Houses. Commissioned by NYC Parks & NYCHA. New York, USA.

Zea. Art in General. New York, USA.

Construyendo la Interminable Ruina del Mundo. PARC. Lima, Peru.

2016 OSS#02. Fort Greene Park. Commissioned by NYC Parks. New York, USA.

Teosinte. DOT Summer Streets. New York, USA.

Tapapa. Museum of Contemporary Art (MAC). Lima, Peru.

Pigmentus. Contemporary Art Center La Conservera. Murcia, Spain.

2015 Autoctonía. Rosa Santos Gallery. Valencia, Spain.

OSS#VLC. La Nau. Valencia, Spain.

Syntaxa. Y Gallery. New York, USA.

Opus 2012. Rum46. Arhus, Denmark.

2014 Outer Seed Shadow #01. Duarte Square. Commissioned by NYC Parks. New York, USA.

Onstage: Monuments of Mellancholy. Centro Parraga. Murcia, Spain.

2013 Opus 2012. HANGAR. Barcelona, Spain.

Opus 2012. Rosa Santos Gallery. Valencia, Spain.

Opus 2012. Y Gallery. New York, USA.

2012 Opus 2012. ADM Gallery. Mexico City, México.

Opus 2012. CASLP (San Luis Potosi Center for the Arts). San Luis Potosi, México.

Bulding the Neverending Ruin of the World. ARTIUM Museum of Contemporary Art. Vitoria, Spain.

2011 Onstage. Public Art Intervention. Fetterman Massacre, Connor Battlefield & Lake Desmet historic sites. Wyoming, USA.

Ενθύμιο / Ερείπιο / Μνημείο. 3wow. Athens, Greece.

10.21-23. Y Gallery. New York, USA.

Kei-Seki. Museum of Archeology. Yecla, Spain.

2010 Kei-Seki. Art Center La Llogeta 10th Photography Biennial. Valencia, Spain.

2009 Atlas Shrugged. White Box. New York, USA.

2008 Comida, peces, trozos de mi cuerpo... Antic Sanatori Cultural Center. Sagunto, Spain.

Ruinas. Permanent Public Art intervention. in collaboration with Jorge López. Mieres, Spain.

2005 Luchadores Mexicanos. Centro de arte EGO (MUPO). Oaxaca, Mexico.

Piedras. Caja Murcia Foundation. Yecla, Spain.

2004 Tu-centinela. Center of Contemporary Culture. Granada, Spain.

SELECTED GROUP EXHIBITIONS

2019 The Water Office. Former Residency of the Spanish Ambassador. Washington, DC, USA.

Mini, Mono, Mental. Chasama. New York, USA.

ARCO Rosa Santos Gallery. Madrid, Spain.

2018 Creación y Pueblo. Centro del Carmen. Valencia, Spain.

Ecological Consciousnes. Wave Hill. Bronx, USA.

Cronicas de Estar y Desaparecer. Gabriela Mistral Gallery. Valparaíso, Chile.

ArteBA. Rosa Santos Gallery. Buenos Aires, Argentina.

ARCO. Rosa Santos Gallery. Madrid, Spain.

- 2017** Cambio de Rumbo. **Tabacalera**. Madrid, Spain.
 Juntos Aparte. **Bienasur**. Cucuta, Colombia.
 Hybris. **MUSAC**, León, Spain.
 Almost home: Between Staying and Leaving a Phantom Land. **Dorsky Gallery**. New York, USA.
 Del rigor a la ciencia. **Centro Parraga**. Murcia, Spain.
LIMA Photo. Y Gallery. Lima, Peru.
ARCO. Rosa Santos Gallery. Madrid, Spain.
- 2016** Americanidad. **Sala Murillo Cajasol**. Sevilla, Spain.
ARTBO. Y Gallery. Bogota, Colombia.
 Mundos (im) posibles. **Centre d'Art La Panera**. Lleida, Spain.
VOLTA 12. Rosa Santos Gallery & Y Gallery. Basel, Switzerland.
UNTITLED. Y Gallery. Miami, USA.
 #MakeAmericaGreatAgain. **White Box**. New York, USA.
 Gramaticas de la Temporalidad. **Contemporary Art Center La Conservera**. Murcia, Spain.
ARCO. Rosa Santos Gallery. Madrid, Spain.
- 2015** Turismo Efímero. **El Tanque Cultural Center**. Santa Cruz de Tenerife, Spain.
Art Istanbul. Rosa Santos Gallery. Istanbul, Turkey.
 PRISMA. **ArtRIO**. Rio de Janeiro, Brasil.
 Catch22. **Y Gallery**. New York, USA.
 Notas de Cambio. **LOOP Festival**. Barcelona, España.
 Illegal Souvenirs. **Field Projects Gallery**. New York, USA.
ARCO. Y Gallery & Rosa Santos Gallery. Madrid, Spain.
- 2014** **ArtBO**. Y Gallery. Bogota, Colombia.
 Naturaleza. **Museum of Fine Arts**. Murcia, Spain.
 Apocryphal Times. **Friedman Benda Gallery**. New York, USA.
 Road Trip: America Throught the Windshield. **Brattleboro Museum**. Brattleboro-VT, USA.
 Turismo Efímero. **Addaya Centro de Arte Contemporaneo**. Mallorca, Spain.
ARCO. Galería Rosa Santos. Madrid, Spain.
- 2013** **Buenos Aires Photo**. International Video Program. Buenos Aires, Argentina.
ArtRIO. Y Gallery. Rio de Janeiro, Brasil.
 Turismo Efímero. **Anomalia Gallery**. Mexico City, Mexico.
PINTA LONDON. Y Gallery. London, UK.
 Spring Art Auction. **Momenta Art**. New York, USA.
 INSTANTANEAS: Apropiaciones de un contexto cercano. **LAB**. Murcia, Spain.
 Turismo Efímero. **FLASCO Cine**. Quito, Ecuador.
PARC. Y Gallery. Lima, Perú.
ARCO. Rosa Santos Gallery. Madrid, Spain.
- 2012** **PINTA NY**. Y Gallery. New York, USA.
15th International Festival of Performance. **Ex-Teresa Museum**. México City, México.
2012 Art Benefit. **NUTUREart**. New York, USA.
Transformers 9th Auction. **Corcoran Gallery**. Washington DC, USA.
Generación 2012. **Espai Cultural Caja Madrid**. Barcelona, Spain.
 Open Studios. **Workspace LMCC** (Lower Manhattan Cultural Council). New York, USA.
Generación 2012. **La Casa Encendida**. Madrid, Spain.
- 2011** *Parts and Labor*. **Abrons Art Center**. New York, USA.
ArtBO. Y Gallery New York. Bogota, Colombia.
Art in a Global Age. **Towson Center for the Arts**. Towson, USA.
Spring Open Studios. **ISCP**. New York, USA.
Postmiseria. **Y Gallery**. New York, USA.
7th BAM Art Benefit Auction. **BAM (Brooklyn Academy of Music)**. Brooklyn, USA.
ARCO. Espacio Líquido Gallery. Madrid, Spain.
We the artists. **National Museum of Trinidad and Tobago**. Port of Spain, Trinidad and Tobago.
- 2010** *La herencia construida*. **Espacio Líquido Gallery**. Gijón. Spain.
NADA Miami. Y Gallery New York. Miami, USA.
ArtBo International Art Fair. Y Gallery New York. Bogota, Colombia.
The Walk of Fake. Site specific Installation at Spain Art Fest 10. **Times Square**. New York. USA.
Optimism Packs-Rena Leinberger. **Sullivan Gallery**. **Art Institute of Chicago**. Chicago, USA.
Lightart Biennale Austria 2010. Perchtoldsdorf, Linz and Viena, Austria.
Conversations: New York à Berlin - Berlin à New York. **Art Forum**. Berlin, Germany.
Spain in the City. **The Armory Show**. Carriage Center for the Arts. New York, USA.
NO-ISBN. **Galerie fur zeitgenossische kunst**. Leipzig, Germany.

- 2009 *Theatre of More. White Box.* New York, USA.
Nach inhen. Aterlier Matador Kantine. Berlin, Germany.
Back to the future. 11th Festival Zemos 98. Sevilla, Spain.
- 2008 *Mudanzas. MuVIM.* Modernity and Illustration Museum, Valencia, Spain.
Un jardín de Invierno. Cultural Center. Mislata, Spain.
Mar a Tres Riveras. Josep Renau Exhibition Hall. Valencia, Spain.
Sesión Continua. Otro Espacio. Mislata, Spain.
- 2007 *Make your self at home II. Freise Green Gallery.* Brighton, UK.
JLK. Ramoma Gallery. Nairobi, Kenya.
155 Autumn Exhibition. The Royal West of England Academy. Bristol, UK.
Mar a tres riveras. Cultural Center. Yecla, Spain.
- 2006 *O lo eres tú o lo soy yo, John Wein. La Sala Naranja.* Valencia, Spain.
Make your self at home I. The Gallery. Bristol, UK.
Quitate los zapatos. Japan Embassy in Kenya. Nairobi, Kenya.
Omnívoros. VAE X, 10th International Festival of Video and Electronic Art. Lima, Peru.
- 2005 *More or Less. The Science and Industry Museum.* Porto, Portugal.
Intro Out. 1th International Digital Art Festival. Thessaloniki, Grece.
Take your shoes. Gallery bE and Noyori Museum. Nagoya, Japan.

GRANTS, AWARDS & RESIDENCIES

- 2019 **Future Utopia Community Key.** Artist in Residence. Udebbo, Sweden.
- 2018 **Addaya Contemporary Art Center.** Artist in Residence. Mallorca, Spain.
AC/E (Spanish Cultural Action Agency). PICE Grant, Spain.
Bon Secour. Mission Fund Grant. New York. USA.
City Council of New York. Discretionary Fund Award. New York. USA.
- 2017 **Citizens Committee for New York.** Neighborhood Grant. New York. USA
Urban Design Forum. Fore Front Fellowship. New York, USA.
Partnership for Parks. Capacity Funds Grant. New York, USA.
- 2016 **Bon Secour.** Mission Fund Grant. New York. USA
Brooklyn Arts Council. BAF Grant. Brooklyn, USA.
Partnership for Parks. Capacity Funds Grant. New York, USA.
- 2015 **LMCC Process Space (Lower Manhattan Cultural Council).** Artist in Residence. New York, USA.
DKV Collection Award Abierto Valencia. Visual Arts Award. Spain.
- 2014 **Espaco Fonte.** Artist in residency, Recife, Brasil.
Foundation for Contemporary Arts. Emergency Arts Grants. New York, USA.
Consulado General de España en Nueva York. Grant for Contemporary Art. New York, USA.
- 2013 **AC/E (Spanish Cultural Action Agency).** PICE Grant, Spain.
Ministry of Culture of Spain. Contemporary Art Promotion Fellowship, Spain.
Vermont Studio Center. Artist in Residency Full Fellowship. Vermont, USA.
- 2012 **HANGAR Centro de Producción.** Grant for artistic production. Barcelona, Spain.
ADM Center. Artist in Residence. Mexico City, Mexico.
LMCC Workspace (Lower Manhattan Cultural Council). Artist in Residence. New York, USA.
- 2011 **Prize Generación 2012. Montemadrid Foundation.** Visual Arts Award. Spain.
Infinity Awards. ICP (International Center of Photography). Nominated. New York, USA.
Catwalk. Artist in Residence. Catskill-NY, USA.
Consulate General of Spain in New York. Grant for the Artistic Creation. New York, USA.
V Artistic Creation Award José García Jiménez Foundation. Honorific Award. Spain.
- 2010 **Iniciarte 2010. Art Institute of Andalucía.** Grant for Contemporary Art. Spain.
Consulate General of Spain in New York Grant for the Artistic Creation. New York, USA.
ISCP (International Studio & Curatorial Program). Artist in Residence. New York, USA.
2010 Grant for Visual Arts. Cultural Department of the Government of Región de Murcia. Spain.
Fundación Inspirarte. Artist in Residence. Valencia, Spain.
Jentel Foundation. Artist in Residence. Wyoming, USA.
IV Artistic Creation Award José García Jiménez Foundation. Honorific Mention. Spain.
- 2009 **Iniciarte 2009. Art Institute of Andalucía.** Grant for Contemporary Art. Spain.
- 2007 **Kuona Trust Artist Studio.** Artist in Residence. Nairobi, Kenya.
- 2006 **IVAJ** Commission for the exhibition *More or Less.* With the collective LaTejedoraCCEC. Porto, Portugal.
Premis Tirant. First Award for Audiovisual art. Valencia, Spain.
IAGO (Graphic Art Institute of Oaxaca) Artist in Residence. Oaxaca, Mexico.
- 2005 **Nagoya University** Artist in Residence. Nagoya, Japan.

SELECTED BIBLIOGRAPHY

- 2019 **Text.** *Causes and Consequences*, **Outsider Catalog Bobrikova & de Carmen**, Norway.
Article. *Recuerdos colectivos en CentroCentro con Memelismos*, **Good2B**, Madrid, Spain.
Article. *El arte como una lupa sensible ante la crisis del agua*, **El País**, Spain.
- 2018 **Interview**, by Louis Bury. **BOMB Magazine**, New York, USA.
TV Feature. *Emergents*. **Apunt Channel**. Spain
Article. *A garden grows in Marble Hill*, **Riverdale Press**. Bronx, USA.
Article. *Urban Ecological Consciousness at Wave Hill*, **Hyperallergic**. New York, USA.
Article. *Un artista español plasma en Delhi la huella del contaminado río Yamuna*. **La Vanguardia**. Spain.
- 2017 **Radio.** *Celebrating 50 Years of Arts in the Parks*, **WFUV**. New York. USA.
Article. *Marble Hill Garden grows food, cultivates friendships*. **Riverdale Press**. Bronx, USA.
Article. *Ätbar konst planteras i Hyllie* by David Helander. **Sydsvenskan**, Sweden.
- 2016 **Feature report**, **Channel 8 TV**. Lima. Peru.
Review. *Un bocado para pensar*. By Catherine Contreras. **El Comercio**. Lima, Peru.
Interview, by Rosa Díez. **Fluido Rosa. RNE Radio3**, Spain.
Article. *Garden With Plants From All Over the Globe Coming to Fort Greene Park* by Alexandra Leon. **DNAinfo**. New York. USA.
Feature report, **Channel 12 News TV**. New York. USA.
- 2015 **Feature.** *Juanli Carrión y el Outer Seed Shadow*. By Isaac Torres. **El Asunto Urbano**. México DF, México
Review. *Outer Seed Shadow VLC*. By Marisol Salanova. **Posdata Diario Levante**. Valencia, España.
Review. *ARCO'15: primeras impresiones*. By Ianko López. **AD Magazine**. Spain.
Review. *La última frontera*. By Mara Mira. **La Verdad**. Spain.
- 2014 **Review.** *Juanli Carrión: Fabular el Paisaje*. By Sema D'acosta. **El Cultural**. Spain.
Article. *Artist finds fertile soil in immigrant experience*. By Sergei Klebnikov. **The Villager**. New York, USA.
Article. *International Garden Shows Manhattan's Diversity*. By Rosa Goldensohn. **DNAinfo**. New York, USA.
Article. *El Jardín de los otros*. By Francesc Peirón. **La Vanguardia**. Barcelona, Spain.
Article. *Plants & Transplants: Juanli Carrión's Outer Seed Shadow*. By Paul D'Agostino. **The L Magazine**. New York, USA.
Feature. *6 artist to take in mind in 2014*. By Mario Suarez. **El Periodico**. Barcelona, Spain.
- 2013 **Article.** *Taking Root Seed by Seed*. By Robin Elisabeth Kilmer. **Manhattan Times**. New York, USA.
TV Coverage. *En Foco: Juanli Carrión*. By Mittzi Hernandez. **HINT TV**. New York, USA.
Article. *Artist Juanli Carrión Adapts "Don Giovanni" in a Mexican Desert*. By Rachel Corvett. **BLOUIN ARTINFO Magazine**. USA.
Review. *Juanli Carrión: Clamar en el desierto*. By Isabel Pérez. **Diario Levante**. Spain.
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Article. *Juanli Carrión Reinvents Don Giovanni in Opus 2012*. By Sydney. **LINKED Music Magazine**. USA.
Article. *Opus 2012. Una reflexión operística sobre la crisis actual*. By Ana G. Alarcón. **Plataforma de Arte Contemporáneo**. Spain.
- 2012 **Interview.** by Milene Zozaya. **PANICO Magazine**. Mexico.
Catalog, *Construyendo la interminable ruina del mundo*. Published by **Contemporary Art Museum of the Basque Country-ARTIUM**.
Feature. *Juanli Carrión: Hagase la luz* by Sara Puerto. **Descubrir el Arte Magazine**. Spain.
Article. *Navegar por las ruinas del siglo XXI* by Barbara Celis. **EL PAÍS**. Spain.
Review. *Las ruinas circulares* by Diego Erlan. **Ñ Magazine (Clarín Newspaper)**. Argentina.
Review. *Generación 2012: anonimato y memoria*. by Abel H Pozuelo. **El Cultural Magazine**. Spain.
Article. *Una imagen 900 pen drives* by Saioa Echezarra. **El Correo**. Basque Country. Spain.
Article. *Una ruina productiva* by Carlos Gonzalez. **Noticias de Alava Newspaper**. Basque Country. Spain.
- 2011 **Interview.** by Laura Gonzalez. **ARTLOG**. New York. USA.
Review. *Night Vision at Y Gallery* by Tim Milk. **New York Times**, **The Local East Village**. New York. USA.
Interview. by Jeremy Wolf and Yang-Yi Goh. **Handelbar Magazine**. New York. USA.
Article. *The Art Behind Total Darkness* by Megan Melandro. **NearSay**. New York. USA.
Review. *Step into the dark with Juanli Carrión* by Jailee Rycken. **Examiner.com**. New York. USA.
Catalog, *We the Artists*. Published by **Museo Nacional de Trinidad y Tobago**.
Interview. by Toni Yago. **SER Radio Station**. Spain.
Article. *Juanli Carrión launch his book Kei-Seki in New York at Recess*. **La Verdad, La Opinión y El Economista**. Spain.
- 2010 **Review.** *Juanli Carrión Escenificaciones de la ilusión* by Christian Parra-Duhalde. **Diario Levante**. Spain.
Interview, by Amalia Garrigos. **Alta Fidelidad**, Radio9, RTVV.
Article. *Juanli Carrión, Juego de formas* by EUROPAPRESS. **20minutos, Que, Yahoo news and Diariocrítico**. Spain.

- Book**, *Kei-Seki* Published by **The Farm New York, Obra Social CAM y Ayuntamiento de Yecla**. ISBN 968-67-4532-372-6.
- Article**. *Times Square muestra la nueva cara de la cultura española* by Barbara Celis. **El País**. Spain.
- Article**. *Artistas españoles exhiben sus obras contemporáneas en Times Square*. **El Mercurio**. Chile.
- Article**. *Juanli Carrión, Remapeando el Kistch* by Blanca de la Torre. **Sublime Magazine**. Spain.
- TV coverage**. *Juanli Carrión - Atlas Shrugged*. National Daily News. **Canal 7**. Spain.
- Article** by EFE. *Ocho jóvenes artistas españoles exponen su obra en Nueva York*.
- Telecinco Daily News**. Spain.
- Article**. *Una obra de Juanli Carrión para el Ayto. de Yecla*. **Siete Días**. Murcia, Spain.
- 2009** **Review**. *Young and Emerging Artist of the Lower East Side* by Ken Jhonson. **New York Times**. New York, USA.
- Review**, *Atlas Shrugged* by Jen Carlson. **gothamist.com**. New York, USA.
- Web home**, **www.hechoenoaxaca.org**. April. Mexico.
- Book**. *Infraestructuras Emergentes. Sobre producción, gestión y difusión artística*. Published by **Barra Diagonal**. ISBN 978-84-8363-473-8
- 2008** **Catalog** *Comida, peces, trozos de mi cuerpo...* Edited by Archive of the Council of Sagunto. V-2057-2008.
- Article** by L.B. Eliot. *Ladrones de oro negro* **Renvio #0**. Spain.
- 2007** **Catalog** *Mar a tres Riveras*. Edited by Politecn University of Valencia. ISBN 978-84-690-5907-4.
- Interview**, by Rosa Díez. **Fluido Rosa. RNE Radio3**, Spain.

ACADEMIC EXPERIENCE

- 2017-20** Lecturer, Parsons School of Art & Design. **The New School**. New York. USA.
- 2019** Symposium. **International Encounters of Community and Environmental Sociology**. Uddebo, Sweeden.
- Lecture, *Art & Sustainable Practices*. **Lazaro Galdianon Museum**. Madrid, Spain.
- Workshop. *Open Garden*. **MMCC**. New York, NY, USA.
- 2018** Visiting Faculty. *Green Infrastructure Studio*. **Pratt Institute**. New York. USA.
- Workshop. *Open Garden*. **MMCC**. New York, NY, USA.
- Workshop. *Zea*. **William Paterson University**. Wayne, NJ, USA.
- 2017** Panel. *The Architect, The Activist, The Artist*. **AIA New York Center for Architecture**. New York. USA.
- Forum. *On Family Well-Being*. **Fordham Graduate School of Social Service**. New York. USA.
- Panel. *How Can Art Activate Public Space?*. **50th anniversary of public art in NYC Parks**. New York. USA.
- 2015-17** Adjunct Professor. Art Department. **School of Fine & Performing Arts. SUNY New Paltz**. New Paltz, NY, USA.
- Advisor, MFA. **Autonomous University of Ciudad Juarez (UACJ)**. Ciudad Juarez, Mexico.
- 2016** Symposium. *Of Nature*. **Wave Hill**. Bronx, NY, USA
- Panel. *Local, Connected, and Creative: New Approaches to Community Building*. **BRIC**. Brooklyn, NY, USA.
- Panel. *The Transplants: Human Influence on Nature*. **Apexart**. New York. USA.
- Workshop. *Jardí Obert La Nau*. Valencia, Spain.
- Lecture, *Las Consecuencias del Gesto*. **Sala Luis Miro Quesada**. Lima, Peru.
- Conference. **Parks Without Borders 2016. The New School**. New York, USA.
- Visiting Artist. **CUNY Guttman College**. New York, NY, USA.
- 2015** Conference. **Open Engagement 2015. Carnegie Mellon University**. Pittsburgh, PA, USA.
- Workshop. **Horace Mann School. City as Living Laboratory**. New York, NY, USA.
- Lecture, *The Consequences of Gesture*. **Museum of Fine Arts**. Murcia, Spain.
- 2014** Workshop. *Open Garden*. **School of Visual Arts (SVA) Summer Residency**. New York, NY, USA.
- Workshop. *Open Garden*. **Columbia University's Graduate School of Architecture, Planning and Preservation**. New York, NY, USA.
- Lecture. *Re-quilombos*. **Espaco Fonte**. Recife, Brazil.
- Workshop. *Proyecto Específico: Murcia*. **Centro Parraga Museum**. Murcia, Spain.
- 2013** Visiting Artist. **Dickinson College**. Carlisle, PA, USA.
- Workshop *Proyecto Específico: Guadalajara*. **Generador**. Guadalajara, Mexico.
- 2012** Visiting Artist. **New York University**. New York, NY, USA.
- 2011** Lecture. **SUNY New Paltz**. New Paltz, NY, USA.
- Lecture. **Parsons School of Design, The New School**. New York, NY, USA.
- 2010** Lecture. **Sheridan College**. Sheridan, WY, USA.
- 2009** Visiting Faculty. **Art and Design College of Valencia (EASD)**. Valencia, Spain.
- Workshop. *Procesos 1.1. Contemporary Art Center of Castellón (EACC)*. Valencia, Spain.
- 2008** Director. *Infraestructuras Emergentes* Conference On Artistic Creation, Management and Diffusion.
- Valencian Museum of the Enlightenment and Modernity (MuVIM) y October Center for Contemporary Culture (CCCO)**. Valencia, Spain.
- 2007** Workshop. *Jana Leo Kesho*. **Kuona Trust Center for Visual Arts**. Nairobi, Kenya

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Plants & Transplants: Juanli Carrión's Outer Seed Shadow #01

by Paul D'Agostino | 04/08/2014 4:00 AM | 0 Comments

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Juanli Carrión's Outer Seed Shadow #01

As governments and voters alike continue to wrangle with issues pertaining to immigration reform—locally and nationally, at home and abroad—Spanish artist Juanli Carrión, himself a transplant now based in Brooklyn, will add his voice and the voices of many others to the discourse with *Outer Seed Shadow #01*. Opening to the public in May in lower Manhattan's Duarte Square, *OSS#01* is part installation, part park and part garden. We asked Juanli some questions about his project as it nears realization.

Tell us a bit about the conceptual impetus for *OSS#01*. Was it your thoughts on immigration that led you to devise a project for Duarte Square, or was it Duarte Square's own history that led you to devise something related thereto?

It would be impossible to discuss *OSS#01* without recognizing that a significant part of the project's inspiration comes from my own experience as an immigrant in NYC, but my foreign-born status is by no means the project's only impetus. I arrived in 2007 and have lived in three different neighborhoods since then—Chinatown, South Williamsburg and Carroll Gardens—each with its own unique cultural identity and immigrant history, none of which fits 100 percent with my own. It was during my residency at LMCC Workspace in Downtown Manhattan in 2011–2012 when I first recognized in the streets an example of the American “melting pot” you always hear about, a place where people of all different origins coexist for a period of time, even if it only lasts the length of a normal workday.

After witnessing this daily, temporary coexistence of people in lower Manhattan, I began to think more about the realities of the immigrant experience I knew and observed versus the typical “melting pot” narrative that’s so common. Very often, immigrants don’t “melt” within the predominant culture. Rather, they create a fractured city where various minorities come together at



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certain crossroads, like Downtown Manhattan, but later return to different neighborhoods where their native culture has been preserved in many ways. And though this city and country may be diverse, I think the perceived assimilation of minorities does more harm than good in the end, as each of these groups is unique, with its own set of cultural values and degree of adaptation. It's a very different situation for contemporary immigrants, with a broader variety of groups and cultures coming to the US, and more specifically to NYC, than ever before.

With these ideas in mind, I started reading specifically about plant migration and came across this concept of the *outer seed shadow*. It's the region where there exists an influx of seeds from a plant species' reproductive core, but where—due to any variety of adverse conditions—seed germination and seedling reproduction are complicated, thus limiting that species' development in the region. I found this concept really interesting and complementary to my observations about human migration, and obviously that is how the project got its name. Furthermore, the adoption of a garden as the project's "medium" also invokes NYC's long history of community gardens.

As for the location, once the project took shape I was offered a few different locations by the Department of Parks and Recreation, and I ultimately chose Duarte Square for the social and political meaning of the place. Named after the Dominican Republican liberator, Duarte Square is on the Avenue of the Americas at the crossroads of neighborhoods with strong immigration histories that I wanted to reference with the project. And as these neighborhoods continue to change, notably with recently passed zoning laws, I thought it to be a central location for the sort of public discourse and reflection inherent to OSS#01.

Your preparations entailed interviews and input from immigrants all over Manhattan, including having them name their favorite plants to be featured in the park's gardens. What was one of the more surprising narratives—or plant selections—to come out of that process?

The interview process has been an incredible journey, probably the most enriching I've ever had as an artist. Getting in touch with the participants and having the opportunity to be in their homes and listen to their stories without knowing anything about them was always a guaranteed surprise. Every time I did an interview I tried to learn as little as possible about the person so I could be completely neutral. Some of the interviewees had very concrete answers to my questions, which were pretty simple, asking only for a description of their arrival to the US and to NYC and their overall impressions of the immigration process. But other participants had so much more to say, providing amazing stories that could become a project in themselves.

I don't want to pick just one to share. There are a lot of stories that have surprised me and inspired me both artistically and personally, so I would encourage readers to explore the interviews to find their own surprises.

This is of course a very timely project in strictly political terms, but it also works as a celebration of social interaction in general. Is its interactive online presence an extension of that?

Yes, the goal of the website is to serve as an archive for the project, as a document that can be consulted and used as a reference in the future in order to continue the discussion about immigration once the installation has come to an end.

Also the goal for OSS#01 is to have gardens in other places—editions #02, #03, etc.—and to keep documenting them to continue the investigation and conversation. The website would be the unifying presence throughout these different incarnations of the project, creating a common context.

You're also a photographer. If I may, much of your photographic work seems to alter views of settings and landscapes so as to alter, in a way, how they're regarded by viewers thereafter. If that's a valid point, how do you hope visitors might view Duarte Square, or any other such public area, after experiencing OSS#01?

You have a valid point, but I don't consider myself a photographer. I never studied photography, though I use it to document my interventions and sometimes even use images as the basis for my work. My practice mainly consists of using interventions to attract attention to something that lies dormant within a social, natural, political or personal landscape, and you are right in saying that my intention is to question that landscape via its alteration. Sometimes this takes place in a remote area, sometimes in a gallery or a museum, and sometimes in the urban landscape.

My interventions always have an audience, even when they happen in remote places, as was the case for the first representation of *Opus 2012* in the northern desert of Mexico. I then document these projects in order to perpetuate their ideas, the goal being to transmit them to a different audience. Photography is just one of the media I use in the documentation; other times it is video, objects or installations. Sometimes my exhibitions function as archives or documents.

In the case of OSS#01, we are expecting that thousands of people will experience the installation, while for some of them it will be just a temporary visual change to their daily life. Duarte Square is a public space and as such it will keep changing, even more due to recent rezoning. The unique experiences of visitors in the garden and the insights derived from public programming will serve as documents just as much as the website or the photos and other pieces I create, and all of these forms will inform the viewers' perspectives of the plaza's physical landscape as well as the cultural landscape of immigration.

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Residents and visitors will be able to enjoy OSS#01 for months to come. Aside from answering the questions of curious visitors—and interviewers—what's on your artistic agenda during that time?

My artistic agenda will only be busier once the garden is planted! During the six months the garden is in place, its evolution will be documented using photography and video, including a live stream that will be broadcast on the website. The documentation will include a series of photographs and sculptural installations I will create based on the garden's evolution.

More importantly, the garden will serve as a physical context and laboratory for the continued investigation of contemporary immigrant experience, structured by public programming that will take many forms. Our main program will be our hosted "Open Garden" days, for which we've established partnerships with various organizations and institutions who will use the garden as a living classroom, laboratory and case study.

It's also important to remember that OSS#01 is a community garden whose survival relies on the individual members of that community. Each plant in the garden needs very specific care coming from such diverse places of origin, like the people who selected them. We might have palm trees growing next to lettuce, or bamboo growing next to tulips—a great botanical challenge that works here as a metaphor of the reality of the people who selected the plants. We will have students, community members, artists, and interviewees themselves coming to the garden to learn about the project and then, with the help of professional gardeners, we will "get down in the dirt" and tend to the plants that require care.

Other programming includes a workshop addressing the history of gardening practices in NYC and their relation to the "experience economy," which will also analyze artistic projects developed in NYC in the name of city beautification or cultural development. And finally, in the fall there will be two panels to conclude the public programming, one addressing the use of plants in contemporary art and the connections between plant and human behaviors, and the other discussing more specifically histories of immigration in NYC.

At the end of the installation's run in Duarte Square, the plants will be available to the public through an adoption process.

You can follow Paul D'Agostino on Twitter [@peshox1a](#)

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The RIVERDALE PRESS

Marble Hill Garden grows food, cultivates friendships

By Tiffany Houshian

t.houshian@riverdalepress.com

The new community garden at the Marble Hill House will give residents a little more color and a whole lot of fresh food. Residents began planting fresh vegetables and herbs in May.

For *Riverdale Press*, the opportunity to grow fresh food in her community came right after disaster.

Just a year ago, members of *Chase Road Garden*—an inclusive public art and community garden project—barricaded her door at the Marble Hill House and asked her if she was interested in being part of a project where she can grow her own fresh food without leaving her neighborhood.

The idea of cultivating a space for homogenous neighborhood and home is what would eventually be the backdrop for everything in *Chase*, a historic building, modern, with creative direction, funds and resources.

"As a person of color, we're doing something in the community that we can't see in," she said. *Chase Road Garden* and the Marble Hill House of *Chase* had invited Houshian to bring the garden to residents by November 2015. The community garden was born by bringing an idea to life in a building in the public housing development. The partnership aims to help reduce food insecurity and increase fresh vegetables and fruits.

In May, the group had gathered 22 volunteers. Houshian, along with other volunteers, began planting fresh vegetables in the garden. Houshian later began to help others in the community garden. Houshian was born in Chicago, Illinois, and moved to Chicago with her mother and sister. Houshian is a community organizer and a social justice activist. She is currently working on a master's thesis in social justice.

"I'm a community organizer and I'm a social justice activist," she said. "I'm a community organizer and I'm a social justice activist."

In 2015, Houshian was asked to be part of the project. Houshian and Houshian, the founder and project manager of the Marble Hill House, began working on the project. Houshian and Houshian, the founder and project manager of the Marble Hill House, began working on the project.

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"We wanted to make the garden to be a place where people can grow their own food and have a place to grow their own food."

There are two main goals in the garden. Houshian and Houshian, the founder and project manager of the Marble Hill House, began working on the project. Houshian and Houshian, the founder and project manager of the Marble Hill House, began working on the project.

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Julien Gardair

Born and raised in France, Julien Gardair is based in Brooklyn since 2007. His Savonnerie carpet is currently furnishing the Salon Dore, the French President office at the Elysee Palace in Paris. In Brooklyn, he just created an ensemble of stainless steel sculptures as part of a permanent installation for the MTA Arts & Design program and a monumental cutout installation that was visible all summer at BRIC. Eighteen months ago he launched Surprise, a monthly edition cutout series available by subscription and he is currently working on a new series of large paintings.

Julien GARDAIR
multidisciplinary artist
<https://juliengardair.com>

111 Conselyea st, BROOKLYN, NY, 11211
347.248.49.16 /julien.gardair@gmail.com

Education

- 1999 MFA in Studio Art from Ecole Nationale d'Arts de Paris-Cergy, France
1995 BFA in Art from Ecole Nationale d'Arts de Paris-Cergy, France

Selected Solo Shows (*indicates site and context specific projects, ** includes Camera Locus series)

- 2016 *Painting cutouts*, Diana Lowenstein Gallery, Miami, FL
2015 *Futur Antérieur*, La Chapelle Jeanne d'Arc Art Center, Thouars, France [catalog]**
Pushing the envelope, Stevenson Union Gallery, South Oregon University, Ashland, Or
2014 *Camera Locus Lattara*, Musee Archeologique Lattara, Lattes, France [catalog]**
Check & Mat, ADAH, Abu Dhabi, United Arabs Emirates*
2012 *Ceramic is the new video*, Galerie Quincampoix, Paris, France*
2011 *Camera Locus 4*, Homession, Barcelona, Spain [catalog]**
24/7 EDEN, Eden Rock Gallery, Baie de Saint Jean, St Barths**
Camera Locus 2, Invisible Dog Art Center, Brooklyn, NY**
2010 *Left over and over*, Four11 Gallery, Brooklyn, NY*
2009 *Dis'place*, EyeLevelBQE, Brooklyn, NY*
2005 *Julien Gardair*, Musée d'Art Moderne de Céret, France*
S'Aladin, Galerie Trafic, Ivry, France *
2004 *Gardair*, Galerie Jean Fournier, Paris, France*

Selected Group Shows (*indicates site and context specific projects ** includes Camera Locus series)

- 2020 *Interdependency now*, Radiator Gallery, LIC, NY
Occupy projet #1, Consulate General of Greece in New York, New York, NY
2019 *Serious Play*, BRIC, Brooklyn, NY (curated by Elizabeth Ferrer and Jenny Gerow)*
Voracious Eye, Abrazo Gallery, New York, NY (curated by Suzanne Varni)
2018 *Earth Manual Project*, Kellen Gallery at Parsons School of Design, New York, NY
Spring Exhibition, NeueHouse, New York, NY (curated by Ella Mader)
The Therapist Office, 1969 Gallery, New York, NY (curated by Quang Bo)
2017 *Palettes*, Abend Gallery, Denver, CO
2016 *Neither Here Nor There*, Radiator Arts, LIC, NY (curated by Fanny Allie & Nicolas Touron)
Point of origin, The Lodge Gallery, New York, NY
2015 *Diplomatic Art*, Muzeul Banatului, Bastionul Theresia, Timisoara, Romania [catalog]*
The 7 deadly sins, Garis and Hahn Gallery, NY (curated by Kristin Sancken)*
2014 *Camera Locus Monroe Park*, Inlight Richmond, VA (curated by MASS Moca curator Denise Markonish)**

Before you go, Jeffrey Meier Gallery, Lambertville, NJ*

L'art contemporain s'appelle Julien, Galerie Michel Journiac, Paris, France

Real on Rock Street, BOS, Brooklyn, NY (curated by Leslie Heller & Deborah Brown)*

Collective show, Casa Maauad, Mexico DF, Mexico

Off, away, down, Spring/Break Art Show, New York, NY

L'oeil et le coeur 2, Carré St Anne, Montpellier, France [catalog]

2013 *Mythology and Folklore*, Big Irv's Gallery, Brooklyn, NY

2012 *Drolatique*, 8eme Biennale d'art contemporain de Gonesse, Public Library, Gonesse, France [catalog]*

2011 *Décor et Installation*, Galeries Nationales de la Tapisserie, Beauvais, France (curated by Françoise Ducros [catalog])**

2010 *Les infiltrés*, La graineterie, Houilles, France (curated by Supervision)**

2009 *Day to day*, Martos Gallery, New York, NY (curated by Anne Couillaud)

SQ20, Galerie St Jacques, St Quentin, France (curated by Supervision)*

2007 *La couleur toujours recommencée*, Musée Fabre, Montpellier, France [catalog]

Art Residencies

2019 Alaibil Festival, Al Dahna, KSA [catalog]

2014 ADAH, Abu Dhabi, UAE

2011 Eden Rock gallery residency program, Baie de Saint Jean, St Barths

Homesession, Barcelona, Spain [catalog]

Selected Commissions & Collaborations (*indicates site and context specific projects)

2018 *We are each others*, public art commission, MTA Arts & Design, 18th Av & Kings Highway stations, F line subway, Brooklyn, NY, fabrication by KC fabrication, NY*

2015 *Welcome to the kingdom...*, set design for a musical directed by Luke Leonard, 59e59 Theaters, NY*

2013 *Paola Hernandez Spring 2014 RTW*, set design for fashion designer Paola Hernandez, NYFW, NY*
Experimentations, stained glass with Franz Mayer of Munich workshop, Munich, Germany

2012 *Javels*, Savonnerie carpet, National Furniture of France with the Gobelins Manufacture, France

2011 *Jungle Fever*, site specific installation for fashion designer Jerome Dreyfuss, NY*

Miraculous Arm, set design for a dance piece choreographed by Philippa Kaye, CPR, Brooklyn, NY*

Shelborne, decorative wall panels, with architect Jun Aizaki, Shelborne Hotel, Miami, FL*

Ceramic sculptures, with ceramicist Jean Marie Foubert, La Tuilerie de Treigny, Treigny, France

2010 *Vino Veritas*, decorative wall panels, with architect Jun Aizaki, Veritas, New York, NY*

Tile Woods, site specific installation for fashion designer Jerome Dreyfuss, NY*

Selected Bibliography

Etty Yaniv, *Julien Gardair: Polyphonic Situations*, Art Spiel, September 2019

Wolf Burchard, *Savonnerie Carpets: Stages of Power*, F & G Selz Lectures, Bard Graduate Center NY, February 6, 2018

Catherine Francblin, *Jean Fournier un galeriste amoureux de la couleur*, Hermann éditions, 2018

Beatrice Chassepot, *NEW NEW NEW: SURPRISES by Julien Gardair*, be-Art Magazine, February 9, 2018

Ghislaine Ottenheimer, *Révolution de Palais*, Challenges magazine N°552, February 2018

Vivienne Walt, *At home in the World*, photograph by Nadav Kander, TIME Vol 190 No 21, November 20, 2017

Mary Temple and Anne Couillaud, *Artists on Diaries*, Smithsonian Archives of American Art, April 6, 2015

Adrian Ioniță, *Gardair in Timisoara*, Egophobia, November 28, 2015

Beatrice Chassepot, *Julien Gardair, when cutout means commitment*, be-Art Magazine, November 4, 2015

Portia Makoma, *Interview*, Silence is accurate, 2015

Eva Prouteau, *Futur Antérieur*, Centre d'art la Chapelle Jeanne d'arc publication, 2015

Claire Obry, *Brooklyn-Based French Artist Julien Gardair's Transformative Touch*, French Wink, February 18, 2015

Chang Stephanie, *Marquetry and moving images: Julien Gardair*, ArtsInBushwick, December 9, 2014

Warr Al, *French artist creates installation piece at Lambertville gallery*, HCB, 2014

Perry Patrick, *Dialogue*, in cat Julien Gardair Camera Locus, Lattara Museum editions, 2014

Adah French Month art residency, Skynews Arabia, 2014

Rabinovitch Simona, *Cutting Edges*, Nuvo magazine, Autumn 2011

Haimelin Lauren, *Julien Gardair*, Luxe Immo, Autumn 2011

Godefroy Cécile, *Camera Locus 5*, in cat Décor et Installations, Dilecta editions, 2011

Joon Aron, *Eden Rock*, LAX magazine, July 2011

Shuster Robert, *Best in show*, Village Voice, March 23, 2011

Couillaud Anne, *Highly Specific*, Huffington Post, March 15, 2011

Sifton Sam, *Living up to its cellar*, New York Times, March 15, 2011

Maurer Daniel, *First look at the new Veritas*, New York Magazine, November 29, 2010

Larsson Ann, *Julien Gardair for Jerome Dreyfuss: VM News*, WGSN, August 10, 2010

Lawrence, Vanessa, *Mix Tape*, WWD, July 12, 2010

Wolff, Rachel, *See here now...*, New York Magazine, October 12, 2009

Shirley Jaffe, *A l'atelier avec*, Connaissance des arts, April 2008

Philippe Dagen, *Jean Fournier galeriste fou de couleur et ses peintres*, Le Monde, March 25 2007

Alfred Pacquement, *Jean Fournier, un marchand à Paris*, in cat La Couleur toujours recommencée, Actes Sud editions, 2007

Charles-Arthur Boyer, *Vies et Portraits, Jean Fournier 1922-2006*, Encyclopédie Universalis 2006

Richard Leydier, *Exporama*, Artpress n°309, February 2005

ART SPIEL

Reflections on the work of contemporary artists

SEPTEMBER 30, 2019 BY ETTY YANIV

Julien Gardair: Polyphonic Situations



Julien Gardair, *Whole together, All apart*, 2019, pigments and acrylic on industrial felt cut in space, 7x20x16ft, BRIC, Brooklyn, photo courtesy the artist

The French born Brooklyn based artist [Julien Gardair](#) makes carpets, paper cutouts, paintings, sculptures, video or everything in between. This proclivity for smooth sail between forms in context of specific sites globally paired with his insatiable explorations, make his body of work versatile, whimsical and layered. [Julien Gardair](#) shares with Art Spiel his ideas, experiences, and what is behind some of his many projects.

AS: You were born and grew up in France. Tell me a bit about yourself and what brought you to NYC and to art?

Julien Gardair: I understood art would be my life after reading the writings of Marcel Duchamp at age fifteen. I bounded to the thinking process of *La Boite Verte* and the poetic playfulness of *Rose Selavy*. The artist biographies he wrote in the *Societe Anonyme* are the starting point to an ongoing curiosity resulting in collecting books and magazines and seeing as many shows and museums collections I could.

I began traveling while in art school. First, London, where I fell in tears in front of Piero della Francesca, then Egypt, where I assisted the artists of the French Pavilion of the Alexandria Biennial. Collaborating with Egyptian craftsmen taught me how things were made. I witnessed that invention can come from manipulation. Slowly, I started trusting my hands. Through experimentation, I found ease in failing and not knowing.

I kept traveling around the Middle East and Europe to discover the wonders of archeology, architecture and art. After the passing of my first art dealer, Jean Fournier, I needed a change from Paris where I was based since art school. I applied to many calls, and got accepted to only two, in New York. What I knew from its art scene came mostly from my Artforum subscription in which I often found comfort.

When people complained about the diversity of my practices I would console myself with the works of Kara Walker or Matthew Ritchie. Stuck in the middle of endless debates between abstraction and figuration, I would remember a discussion between Chris Ofili and Brice Marden in which they were sharing their mutual respect and how they influenced one another. Chance, multiplicity and tolerance brought me to New York City in the fall of 2007.



Portrait of the artist, photo courtesy Melanie Vote

AS: In one of your interviews from 2015 (*Egophobia*) you are described as a “globetrotter who does not waste time in one place.” Was that an accurate description at the time and what is your take on it now?

Julien Gardair: Travelling from one project to another, can feel like being “on tour”. Each time, during a few weeks, I immerse myself in the culture, its context and history. I meander, see as many things I can while interacting with locals. Every encounter can become a part of the final realization. But even on a busy year, I spend most of my time at the studio where daily, through cutouts, drawings and paintings I practice awareness and develop the confidence required to improvise the installations on site.

AS: Let’s start with your carpets. One of your carpets is literally under President Macron’s feet at the Elysee Palace – what draws you to carpets and what is the story behind this specific project?

Julien Gardair: When in 2005, the artist Pierre Buraglio invited me to propose a design for a carpet or tapestry for the Mobilier National, I was dreaming of flying carpets. The Mobilier National is in charge of the state furniture collection, result of ongoing artist commissions that started in the seventeenth century. Willing to activate the floor as in an installation, I chose a carpet. I researched rug history and deducted a set of decorative conventions to play with. I designed the carpet at scale, on the floor, by arranging cut papers on a dark fabric. To save a composition, I sprayed bleach, fading the unprotected parts of the fabric. It took four years for a passionate team of three weavers of the Savonnerie manufacture to weave the carpet by hand. The factory was institutionalized under Louis XIV with the mission of ornamenting the entire Grande Galerie of the Louvre (then residency of the king) with ninety three carpets designed by Charles Lebrun.

The carpet was released in 2012 and shown on multiple occasions such as in the Grand Palais in Paris. In November 2017, I discovered in *Time* magazine that it found its place at the Salon Doré of the Elysée Palace, the French Oval office. As I learned from the research of Wolf Burchard, it was the first time since the end of World War II, that a carpet other than one from the Louvre Grande Galerie lays in this room.



Julien Gardair, *Les Javels*, 2006-2012, handwoven wool carpet, 12,4×14,2ft, photo Nadav Kander for *TIME*

AS: I recently saw your installation work made of carpet at Bric. What can you share about the process of that project from beginning to installation?

Julien Gardair: *Whole together, All apart*, is part of a series of cutout installations started in 2004. They result into playful immersive installations. Using a scalpel, a soft material is extended and hanged throughout an architecture, in a continuous shape from which nothing is removed. Improvising in space, up and down the scaffolding, with no possibility of correction, requires a specific state of mind. Until now, I always used the material as it comes. Interested in articulating a multiplicity of practices and languages, I looked into printing it this time. But why would I leave it to a machine and the economy of labor when I could make it as a primal experience of my body with the scale?

With the 12×28 ft roll of carpet laid down the floor of the gallery, I started mixing pigments, water and acrylic binder to the color and consistency I previously experimented in the studio. I rolled the colors into a different gradient on each side. After noticing my footprints on the surrounding protective plastic, I instinctively decided they could become the pattern I was looking for. What would these marks, reminding the floor, and evoking cave and Kazuo Shiraga paintings will feel like once suspended in the air? I placed paint footbaths around the carpet, and started jumping and dancing from one end to the other in an hour long private performance. In front of the piece,

Robert Kushner shared with me the story of Kyoto's bloody temples: In the sixteenth century surrendering soldiers opened their bellies onto the floor of Fushimi castle. Later, the blood-soaked floorboards were incorporated into the ceilings of temples, where head, hands and footprints can still be seen.

AS: It seems that collage is important in your work. This is particularly evident in your painting-cutout series. You include detailed instructions and even a moral: "The production of these objects creates no waste and requires enacting a sort of memory game to recall what it is hidden in between and underneath." Can you elaborate on that?

Julien Gardair: Even if some of my works look like collages, they usually follow different methods such as in the series of inlay papers presented at BRIC. There, two heterogeneous papers, for example, a photograph and a drawing, are stacked and a shape is cut through the pile. The resulting pieces are swapped and held together on one side with black tape. As the operation is repeated, elements migrate from one sheet to

another, building a stream of composite images on one side and their graphic structural counterparts on the other side.

The painting cutouts series extends the system elaborated in the magazine and books cutouts series. Double sided paintings on paper are folded and bind into a booklet. The first page is cut through a continuous line going from the side to the centerfold. While flipping the page, one part stays in place and the other reveals its back and part of the next one. This operation is repeated until the last page. Results a complex symmetrical composition made of fragments of every page of the book. As nothing is removed, one can still retrieve the original content.

The moral and political aspects of these cutouts, reside first and foremost in their frameworks. They show us ways to find freedom and creativity in a delimited pre existing world. By creating without producing any waste, we can find solutions to progress while facing our ecological issues. By keeping every part and show how interdependent they are we also address this very moment and elaborate together a more complex history in which we all have a voice.



Julien Gardair, *Futur Anterieur*, 2015, custom book cutout, 24x16in, Centre d'art La chapelle Jeanne d'Arc, Thouars, France, photo courtesy the artist

AS: Tell me about your video installation in the archaeological museum Henri Prades at Lattara from 2014. That looks like a dream project. You have quite an extensive

description of your method in your web, but can you tell me more about your thought process – how the environment of artifacts from the Neolithic period to the Middle Ages informed your thinking?

Julien Gardair: The *Camera Locus* series, started in 2010, creates immersive experiences that disappear just like dreams when one walks in front of their unique light source. At Lattara, I recorded video clips from the museum collections spanning thousands of years, the surrounding archaeological site, the architecture and history of the building and the surrounding city. I looked for what at present, felt like a reminiscence or a continuation of this rich past. Being by myself for consecutive weeks in these collections allowed a very physical experience and response.

Camera Locus acts as an optic device, a sort of reverse Camera Obscura. I draw on the computer shapes that I project and adjust, until they match each detail of the architecture. Step by step a representation of the room appears on my screen which serves as a playground on which I can play with multiple sequences. Each plan follows its own timeline, so the piece keeps evolving. Interacting with light on real artifacts was an amazing experience that I wish to continue in the future.



Julien Gardair, *Camera Locus Lattara*, 2014, site specific video installation, Site archéologique Lattara – Musée Henri Prades de Montpellier Agglomération, France, photo courtesy Luc Jennepin

AS: And in another intriguing site specific work, *Futur Antérieur* at La Chapelle Jeanne d'Arc art Center in Thouars, France – you spent there 3 weeks. What can you share about your installation there?

Julien Gardair: La Chapelle Jeanne d'Arc, a former church converted into an art center in the eighties. Upon entering the space, one is welcomed by a forest of 12 figurative standing columns. Around them, lay between the floor and the wall, pieces resembling hide rugs. Behind, the apse ground is filled with sarcophagi. This ensemble is freehand cut out of plywood using a jigsaw. Every part of the divided boards is used and one can find the two sides of each cut dispatched around the space. The standing sculptures serve as lecterns displaying book cutouts made of photographs I shot all around the city.

From the ceiling down to the balcony and all the way to the floor, hangs a yellow felt cutout. The entrance is ornamented with an intricate moucharabieh, made of a continuous freehand line cut into the wall, inviting the activities of the city into the space. In the back of the edifice, is displayed a video altar presenting the only elements I brought with me: sequences of the Spanish Harlem Three Kings parade and parishioners marked on the forehead for Ash Wednesday.

The crypt is transformed into an immersive video installation relating what I have witnessed during my stay. The entrance is ornamented with an intricate moucharabieh, made of a continuous freehand line cut into the wall, inviting the activities of the city into the space. In the back of the edifice, is displayed a video altar presenting the only elements I brought with me: sequences of the Spanish Harlem Three Kings parade and parishioners marked on the forehead for Ash Wednesday. The crypt is transformed into an immersive video installation relating what I have witnessed during my stay.



Julien Gardair, *Futur Antérieur*, 2015, plywood cutout, Centre d'art La chapelle Jeanne d'Arc, Thouars, France, photo courtesy the artist

AS: What can you tell me about your MTA commission?

Julien Gardair: The MTA commission pushes the constraint system and applies it to functional pieces. The project, titled *We are each others* takes place on two subway stations on the F line and resides in an ensemble of sculptural benches. Each unique piece is inspired by historical and contemporary figures who participated in the creation of the neighborhoods the subway line serves. Linking one bench to another stands a series of whimsical ornamental windscreens. Each bench is made of a single sheet of stainless steel, cut along a single continuous line and folded in order to create two standing figurative sculptures, a bench for two persons and a sitting platform.



Julien Gardair, *We are each others*, 2018, stainless steel, 45x60x78in, courtesy of MTA Arts & Design, photo courtesy Peter Peirce

AS: You are painting too. Tell me about the genesis behind *What's Cooking in Bushwick*?

Julien Gardair: The title is sort of a joke relating to a larger studio space in Bushwick where I have been making big paintings again for about a year. While painting has always been at the core of my practice, the size of my New York studio space has been limiting. Unlike cutouts, all is always possible in painting: anything can be moved, scraped, covered or washed out. It is a unique method to think through the traces left by multiple destructions.

Paintings often start with a simple gesture and no idea in mind, looking for slips and events. I experiment with all kinds of tools, including cutouts in the form of masks and stencils. Step by step, I channel current events through art history, and the formal means of painting. The results are figurative polyphonic solid compositions where every part is equal. They present a kind of heterotopic situation open to multiple interpretations. The aim is to put our mind in motion, inviting us to invent new myths for the future.



Julien Gardair, *La Femme aux Oiseaux*, 2018, acrylic on canvas, 59×71 in, photo courtesy the artist

AS: You obviously move fluidly between media. How do you see the relationship between all of them in your work and how do you choose it for a project?

Julien Gardair: I look for surprises and ways of thinking I don't know. To find them, I need to work without expecting any outcome so I can be vigilant to what happens. I find in each technique a different way to learn about the world. Each technical problem leads to a solution that can become an invention. Each material, subject, context or situation brings a set of ideas that leads one's thoughts. The series are methods I can use to explore a site or a project. As they develop, new ideas emerge that could become the sources of a new series.

AS: I am intrigued by your series *Art Stories*. You seem to mine there whimsically on art history. How do you see your work in art historical context?

Julien Gardair: I live for art, with art, art makes me discover and travel around the world and through time. I believe all these experiences show through my work. Although I don't think any preliminary knowledge should be required to experience work of art. I am sceptical of the authority of art by status. I recognize the richness of the exercised eye but want to make sure to empower every viewer rather than excluding some. In *Art Stories*, I use artworks reproductions that I cut in search of unexpected relationships and meanings.

Sometimes I start a drawing or painting from a previous work of art. I believe in cultural evolution but find the idea of progress in art limiting. First, I too often see artworks that contradict it, then it excluded too many artists and practices. I don't think our mind changed much since the caves. We try to make sense of what we don't understand, create systems and play against them. Regarding the future and legacy, it is in the hands of the following ones, only they will decide what they relate to, find stimulating or worth conserving depending of how the world will evolve.



Julien Gardair, *Untitled from the Between the lines series*, 2014, Sports illustrated whole book cutout, 22×11 in, photo courtesy Olivia Barnum

AS: You have a wide array of expressions. How do you think your work has evolved so far and where do you see it going from here?

Julien Gardair: The work evolves in different cycles that all exist at the same time. Over time, I discover the consistency and how everything relates. So I prefer to explore any opportunity that comes my way. I hope to continue to discover new materials through collaborations like I did with ceramic, stain glass and metal. I also think the cutout and video installations would be a great asset to opera and dance and hope to collaborate in a closer way than I had the opportunity to so far. I also have a lot of ideas for public art projects that merge with architecture and furniture. I think it is time for these big paintings to see the world. In the studio I built a woodshop in which I started building frames from scratch which brought new ideas. I am also playing with 3D and virtual reality. The possibilities are endless.



*Portrait of the artist, courtesdy of BRIC, photo
courtesy Jordan Rathkopf*

Tattfoo Tan

Artist Tattfoo Tan's practice focuses on issues relating to ecology, sustainability and healthy living. His work is project-based, ephemeral and educational in nature. Tan has exhibited at venues including the Queens Museum of Art, Eugene Lang College at the New School for Liberal Arts, Parsons the New School for Design, the Fashion Institute of Technology, Wave Hill, Macalester College, Ballroom Marfa, Creative Time, Project Row Houses, and the Contemporary Arts Center, Cincinnati. Tan's projects have been presented by the Laundromat Project, the City of New York Department of Cultural Affairs Percent for the Arts program, and the City of Philadelphia Mural Arts program. His work has been published by Gestalten and Thames and Hudson.

Tan has been widely recognized for his artistic contributions and service to the community, and is the proud recipient of a proclamation from The City of New York. He is the recipient of grants from Robert Rauschenberg Foundation, Art Matters, Joan Mitchell Foundation, the Pulitzer Arts Foundation, and Staten Island Arts. In 2010, Tan received the annual Award for Excellence in Design by the Public Design Commission of the City of New York for his design and branding of the Super-Graphic on Bronx River Art Center. He currently serves on the Mayor's Citizens' Advisory Committee to support the development of a Comprehensive Cultural Plan and as NYFA's Artists Advisory Committee.



SOLO EXHIBITIONS

- 2019 **Heal the Man in order to Heal the Land**, Newhouse Contemporary Art, Staten Island, New York
- 2017 **Wilderness Camp**, Brooklyn Children Museum, Brooklyn, New York
- 2014 **S.O.S. at Culture Lounge**, Staten Island Arts, Staten Island, New York
- 2013 **New Earth MRE** in conjunction with Marfa Dialogues, New York
- 2011 **S.O.S. Guilds**, Artisphere, Arlington, Virginia
- 2009 **Black Gold** with Abigail DeVille curated by José Ruiz at Bronx River Art Center, Bronx, New York
- 2008 **Eat Draw Play**, Azarian McCullough Art Gallery at St. Thomas Aquinas College, Sparkill, New York
- Cuisine du Jour**, Lower East Side Tenement Museum, New York, New York
- PONDering**, Earlville Opera House, Earlville, New York
- 2007 **Everyone Is An Artist**, Redux Contemporary Art Center, Charleston, South Carolina
- 2006 **PONDering**, Peng Gallery, solo show, Philadelphia, Pennsylvania
- Passage**, Cheryl McGinnis Gallery, New York, New York
- Tattfoo Tan New Paintings**, Paul Sharpe Contemporary Art, New York, New York
- 2005 **TanahAir: The Cultral Hybrid Series**, Peng Gallery, Philadelphia, Pennsylvania
- 2004 **Secret Garden**, David Allen Gallery, solo show, Brooklyn, New York
- Paintings From Within**, Paul Sharpe Contemporary Art, solo show, New York, New York
- 2001 **SG Series**, Williamsburg Art and Historical Center, solo show, Brooklyn, New York
- Tanah Air**, The Cultural Hybrid, The Cultural Project, solo show, New York, New York

GROUP EXHIBITIONS

- 2020 **Interdependency Now**, Eirini Linardaki, Jenny Marketou, Vincent Parisot, Peter Soriano, Juanli Carrion, Julien Gardair, Tattfoo Tan, Radiator Arts, Queens, New York
- Catalyst**, Gracie Mansion, New York, New York curated by Jessica Bell Brown
- 2019 **No Longer Empty Curatorial Lab and NYC Health+Hospitals/Kings County: (after)care**, curated by Amalie Frederiksen, Maleke Glee, Lillian Hanan Al-Bilali, Sofia Jamal, Katrina D. Jeffries, Fang Yu Lee, Shimrit Lee, Julie Yunhee Moon, Ogemdi Ude, and Margot Yale, Brooklyn, New York
- Install/De-install**, 601Artspace, New York, New York

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- 2018 **Build a Longer Table**, Nashville TN, in collaboration with Courtney Adair Johnson and curated by Nicole Caruth, Commissioned by Metro Art
- Ecological Consciousness: Artist as Instigator**, Wave Hill, Bronx, New York
- Staying Alive** exhibition at the 4th Istanbul Design Biennial. Curated by Sulsalsal (Hannes Bernard & Guido Giglio), Istanbul Foundation for Culture and Arts, Istanbul, Turkey
- 2017 **Our Food Access**, Hiram Van Gordon Gallery, Tennessee State University, Tennessee
- Being Well: In Search of Utopia**, Old Stone House, Brooklyn, New York
- 2016 **On The Table**, Dunlop Art Gallery, Regina, Saskatchewan, Canada
- Social Ecologies**, Rail Curatorial Projects, Brooklyn, New York
- Living Together: Naturing Nature in the Built Environment**, William Paterson University, Wayne, New Jersey
- What Grows in East New York**, Brooklyn Arts Council and Brooklyn Born, Brooklyn, New York
- 2015 **I Serve Art**, curated by Sara Reisman, Purchase College SUNY, Purchase, New York
- Make Things Happen**, curated by Christine Wong Yap, Interface Gallery, Oakland, California
- FOODshed**, curated by Amy Ilipton, CR10, Hudson, New York
- The Value of Food**, curated by Robin Kahn and Kirby Gookin, Cathedral of St. John the Divine, New York
- Color Coded**, GrizzlyGrizzly, Philadelphia, Pennsylvania
- Then and Now: Artist in Residence**, The Center for Book Arts, New York, New York
- Menu for Mars**, The Boiler Space, Brooklyn, New York
- 2014 **FOODshed: Agriculture and Art in Action, An upstate/downstate NY** survey of artists who work with food and agriculture, Smack Mellon Gallery, Brooklyn, New York
- Paths to Pier42**, Lower Manhattan Cultural Council, New York, New York, 2014
- Bumbleshoot**, Seattle Center, Seattle, Washington, August 31-September 1, 2014
- Out To See**, curated by Sara Reisman, South Street Seaport, New York, New York, March 1-2, 2014
- 2013 **Upstream/Downstream, curated by Ruthann Godollei** The 2013 Southern Graphics Council International Printmaking Conference, Milwaukee Institute of Art & Design, University of Wisconsin- Milwaukee, March 20 – 23, 2013
- Common Interests: Mobility and Transformation of Public Life**, Rowan University Art Gallery, New Jersey, curated by Sara Reisman, January 22 through March, 2013
- FEAST! The Art of Playing With Your Food**, The New Children's Museum, San Diego, California, October 10, 2013 – September 8, 2014

MoMA Design Store, Destination: NYC, Nature Matching System Placemat will be available in store & online May 2013

Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots

American University Museum in Washington D.C. Sept 6-Nov 24 Reception: Sept 6, 2013

Arlington Art Center, Arlington, Virginia, June 26-Oct 27 Reception: June 29, 2013

Debris Field, curated by Lisa Dahl, Castle Gallery at The College of New Rochelle, New Rochelle, New York

Nourish: An Exploration of Consumption, 601Tully, Syracuse, New York

2012 **Re:Green**, Martha Gault Art Gallery, Slippery Rock University, Slippery Rock, Pennsylvania

S.O.S. L-A-W-N at Arthur M. Berger Gallery, Manhattanville College, Purchase, New York

Trash Talk, curated by Lisa Dahl, Spattered Columns, New York, New York

Made You Look: Hidden Narratives Unveiled, Spattered Columns, New York, New York

Core77 Open: All City All Stars on the occasion of New York Design Week, 350 Bowery, New York, New York

Art, Environment, Action! Parsons The New School for Design, New York, New York

Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots, Contemporary Arts Center, Cincinnati, Ohio

2011 **Acquired Taste: Food and the Art of Consumption**, curated by Alyssa Cordova and Heather Richards

California State University Fullerton, Begovich Gallery, Fullerton, California

Contain, Sustain, Maintain, curated by Sara Reisman, Welmoed Laanstra and Ernesto Santalla, Artisphere, Arlington, Virginia

Toy and Game with a Twist at Longwood Art Gallery, Bronx, New York

With Food in Mind curated by Nicole Caruth at The Center for Book Arts, New York, New York

Chat Room curated by Krista Saunders at BRIC Rotunda Gallery, Brooklyn, New York

Round 34: Matter of Food curated by Ashley Clemmer-Hoffman and Linda Shearer at Project Row Houses, Houston, Texas

LUMEN, curated by Denise Carvalho, Staten Island, New York

Mobility, Momena Art, Brooklyn, New York

Marie Celeste, Artspace, New Haven, Connecticut

2010 **Brooklyn Utopias: Farm City** curated by Katherine Gressel and Derek Denckla at Old Stone House, Brooklyn, New York

Irrelevant: Local Emerging Asian Artists Who Don't Make Work About Being Asian, Arario Gallery, New York, New York

NMS and Lights Resolve's animated graphic at LUMEN at Atlantic Salt, Staten Island, New York

Food Game, Game Play: A Juried Exhibition of Art Inspired By Games at H. Don and Connie J. Osborne Family Gallery at the Dr. C.C. and L. Mabel Criss Library at the University of Nebraska at Omaha.

Hope-a-holic, curated by Patrick Grenier, Newhouse Center for Contemporary Art, Staten Island, New York

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- 2009 **Mobile Garden and Sign of Growth** with Simonetta Moro, Eve S. Mosher and students of Eugene Lang College at Art in Odd Places along 14th Street, New York, New York
- Photopurri** at This & That International Mail Art Swap, Curated by Christine Wong Yap and exhibited in Involved, Socially curated by Michelle Blade at Triple Base Gallery, San Francisco
- Plan B** curated by Krista Saunders at NurtureArt, Brooklyn, New York
- Value Pack** at Art By The Ferry Festival, Staten Island, New York
- NMS-Nature Matching System animated graphic projecction**, debut with Lights Resolve at High Line Ballroom, New York, New York
- NMS-Nature Matching System Seceen Saver**, available for free download at www.tattfoo.com
- 2008 **Metro Poles: Art In Action**, at Jamaica Center for Arts & Learning, Queens, New York, curated by Heng-Gil Han, Robert Lee of Asian American Arts Centre and José Ruiz of Bronx River Art Center
- Bread Rock** in The Last Supper-Film, Art, Music, Food Festival, Brooklyn, New York
- Fake Attraction** in Conflux Festival, St. George, Staten Island, New York
- Open Secret** in Living Room, a project of Flux Factory in conjunction of Open House New York, curated by Chen Tamir, New York, New York
- “This Case of Conscience”: Spiritual Flushing and the Remonstrance, Share-A-Prayer**, Queens Museum of Art, Queens, New York, curated by Valerie Smith and Hitomi Iwasaki
- Violence Transformed**, Doric Hall, Massachusetts State House, Boston, Massachusetts, curated by Jonathan Shirland
- My El Barrio** in Art for Change’s *(an organization that provides a forum for creating innovative art and media programs that inspire people to take an active role in social justice)* Hacia Afuera, New York, New York
- Memento Mori**, The F.U.E.L. Collection, LLC, Philadelphia, Pennsylvania, curated by Katerina Lydon-Warner
- Artist in Residency 2007 Showcase**, Center for Book Arts, New York, New York
- Fine Art Adoption Network Selection Showcase**, Pocket Utopia, Brooklyn, New York
- 2007 **Bread Rock at Drift Art Project**, Rush Philanthropic Arts Foundation, New York, New York, curated by Eileen Torpey and Bradley Antone Pecore
- Bread Rock at Empire Fulton Ferry State Park**, DUMBO Art Festival, DUMBO Art Center, Brooklyn, New York
- The Field**, Jamaica Center for Arts & Learning, Queens, New York, curated by Heng-Gil Han
- 2006 **Tattfoo Tan and Cindy Suriyani**, Paulina Miller Gallery, Pheonix, Arizona
- Welcome/Home**, Cheryl McGinnis Gallery, group show, New York, New York
- Making a Difference through the Arts**, Cityarts Benefit, The Chelsea Art Museum, New York, New York

Repetition; negotiating the irrationalities, ArtSpace@16, group show, Malden, Massachusetts

Between Two Worlds: Reflections of Contemporary Chinese Art, Flushing Council on Culture & the Arts, Smithsonian Institution Affiliations Program, Flushing Town Hall, Queens, New York

Night of 1,000 Drawings, Artists Space, New York, New York

Works on Paper, Flux Factory, group show, Long Island City, New York

2005 **Postcard from the Edge**, Benefit for Visual AIDS, Robert Miller Gallery, group show, New York, New York

Rain Event Benefit, Contemporary Art Center, group show, New Orleans, Louisiana

The Asian Poster, Track 16 Gallery, group show, Santa Monica, California

Nutureart "Nurturing the New '05", Spike Gallery, group show, New York, New York

CityArts Benefit, The American Society, group show, New York, New York

Biannual All Artist Show, Paul Sharpe Contemporary Art, group show, New York, New York

2004 **Works on Paper**, Peng Gallery, group show, Philadelphia, Pennsylvania

Draw, Drawing, Gallery 32, group show, London

Affordable Art Fair, Latin Collector, group show, New York, New York

2003 **The Invisible Thread**, The Buddhism Project, Newhouse Center for Contemporary Art, Staten Island, New York

New York Paints, Paul Sharpe Contemporary Art, New York, New York

DNA Gallery, Provincetown, Massachusetts

2002 **Ambience**, Art Corridor, Malden Cable Television Network, Malden, Massachusetts

Small Works, ArtSpace@16, Malden, Massachusetts

Get Real Art, New York, New York

Gallery Petite, Clinton, New Jersey

Salon Show, Williamsburg Art and Historical Center, Brooklyn, New York

2001 **Gift Show**, Mastel+Mastel Gallery, Brooklyn, New York

PROGRAMS, PRESENTATIONS, WORKSHOPS AND CURATION

2020 New Earth Ceremony, Wave Hill, Bronx, New York

Earth Day Celebration, Staten Island Museum, Staten Island, New York

2019 Asian American Arts Alliance's panel, art, environment, and justice in a changing world, Brooklyn, New York

New Earth Ceremony, What's Next? There's No Time like the Future at Highline Art, New York, New York

New Earth Ceremony, The Take Care Series at LMCC, Governors Island, New York

New Earth Ceremony, Peabody Essex Museum, Salem, Massachusetts

2018 Portable Altar, Peabody Essex Museum, Salem, Massachusetts

2017 New Approaches to Environmental Art, Art Students League of New York, New York

New Earth Resiliency Training Module at (EMERGE)NCY ART ZONE: A Community Art & Data Lab at Kings County Hospital, No Longer Empty, Brooklyn, New York

New Earth Resiliency Training Module all day professional developmental workshop, Museum of the Moving Image, Queens, New York

2016 Siting, Transforming and Interacting: Contemporary Artists and Public Space, Christie's, New York

The Rauschenburg Residency, Rising Water Confab II, Captiva Island, Florida

New York Foundation for the Arts (NYFA), Immigrant Artist Mentoring Program: Social Practice with Aida Sehovic, Mersiha Mesihovic, Olga Karyakina

Alternative Art School Fair at Pioneers Work, Brooklyn, New York

2015 New York Foundation for the Arts (NYFA) Immigrant Artist Mentoring Program with Fiona Cashell

2014 Terroir, Peter Edlund, Anne Percoco and Marion Wilson, Bronx River Art Center, Bronx, New York (curation)

From Staten Island to Queens, Open Engagement 2014, Queens Museum, New York

Foodstand & Change Food Present: Storytelling and Food at Purpose, New York, New York

AIA New York Chapter | Center for Architecture, Open to the Public Symposium held in conjunction with the exhibitions Polis: 7 Lessons from the European Prize for Urban Public Space, the Swiss Touch in Landscape Architecture, and Open to the Public: Civic Space Now

2013 Making Art with Food in Mind with Nicole Caruth at Just Food's Eat Work Grow Conference, New York, New York

New Earth MRE, From the Neighborhood Up: A citywide Forum on Culture and Community,
The Naturally Occurring Cultural District Working Group (NOCD-NY), El Museo Del Barrio, New York, New York

Unisphere (Vasudhaiva Kutumbakam), Queens Museum of Art Gala, Queens, New York

Intro to the NY Art World: Panel Discussion, moderated by Krista Saunders, the panel will consist of informal conversation with the panelists Suzanne Broughel, Lisa Kim, Tattfoo Tan, Dexter Wimberly and Lori Zimmer.

Why Resiliency Now? (A Modern Primitive Exchange), Imagining America, Artists and Scholars in Public Life, 2013 National Conference, Syracuse, New York

2012 Feeding the World: Globalization, Food, and Agriculture in the 21st Century, Macalester College, St. Paul, Minnesota with Rajeev Charles Patel, Ivette Perfecto and Joshua Muldavin

Visiting Artist at 601 Tully, Syracuse University, Syracuse, New York

Salute to Women in the Arts, an affiliate of the Art Center of Northern New Jersey

2011 Navigating and untying the knot in creative practice, Council on the Arts & Humanities for Staten Island, New York

Ecoartspace at The New New York, Green Home NYC's DIY Green Block Party, Brooklyn, New York

Urban by Nature with Vincent Appel and Everett Hollander at BMW Guggenheim Lab, New York, New York

A-Lab Forum: ARTE SOCIAL presented by Queens Media Arts Development, Queens, New York

New New Yorkers Student Council presentation at Queens Museum of Art, Queens, New York

The People's Potluck, New York City, supported by MAPP International Productions

S.O.S. Guilds, an artist initiated grant program using art as a tool for social change on sustainability and ecology.

Raising Chickens in NYC, Socrates Academy: Skills for Resourceful City Living, Socrates Sculpture Park, Long Island City, New York

2010 Agents of Change: Artists and Sustainability, Brandon Ballengee, Jackie Brookner, Eve Andree Laramée, Stacy Levy, and Tattfoo Tan Moderated by Amy Lipton and Patricia Watts of ecoartspace, Parsons The New School for Design Sheila C. Johnson Design Center, Fifth Avenue at 13th Street, NY, NY, Co-hosted by ArtTable, ecoartspace, and the Sheila C. Johnson Center at Parsons The New School of Design, December 10, 6-8pm

2010 Creative Action and Everyday Urban Agriculture, Living Concrete / Carrot City at The Sheila C. Johnson Design Center, Parson The New School for Design

Salt at Queens Museum of Art's 2010 Gala, Queens, New York

Mobile Garden attending **NYU Program Board and Earthmatters programming at Solar One**, New York, New York

Mobile Garden attending **St. George Day**, Staten Island, New York

The Urban Wilderness Action Center (UWAC) is a project initiated by **Eyebeam** alum Jon Cohrs, in collaboration with the Eyebeam Student Residents (New York), Eyebeam Education Coordinator Stephanie Pereira, and UK-based artist Kai-Oi Jay Yung (UK). The UWAC project includes a web platform uwac.anewfuckingwilderness.com and a day of action where people from NYC, Berlin, and London will work with us to design and disseminate specific guerrilla gardening projects.

Umami (Food & Art Festival): Urban Garden Roundtable, Sunday, March 14th, Solar One, Green Energy, Arts & Education Center, Stuyvesant Cove Park, FDR Drive at 22nd Street.

Visiting Artist at Pratt Institute on the topic The Role of Object in Arts and Cultural Management Program class

2009 **Enacting Change: The Artist's Role in Social and Political Transformation: panel discussion at inaugural Artist Forum at Art in General**, Shelly Bahl, (The Work Office) Katarina Jerinic and Naomi Miller, Akiko Ichikawa, Barrie Cline, Jenny Zhang, (Eteam) Franziska Lamprecht & Hajoe Moderegger, Nicky Enright, Cassie Thornton

Visual Art & New Media grant review panel for Lower Manhattan Cultural Council, New York, New York

The Queens Museum of Art and MetLife Foundation's First Sunday for Families Artist Workshop, presenting Food Game, May 3, 2009

Contemporary Interpretation of Traditional Philosophy by Tattfoo Tan at **Fashion Institute of Technology**

An online conversation between students of **California Institute of Arts** and artist Tattfoo Tan, moderated by artist Patrick Killoran

"Community, Public, and Intervention Art: Creating Art in Your Community – A Cross-Borough Dialogue". A Creative Conversation, hosted by the **Americans for the Arts, the Council on the Arts and Humanities for Staten Island, and SICoLab**, Cargo Café, 120 Bay Street, Staten Island. Panelists: Christoph and Trish, Emcee C.M., Master of None (www.emceecm.com) Chen Tamir, Flux Factory (www.fluxfactory.org/chen-tamir), Tattfoo Tan

Windows Advisory Committee for **Tenement Museum** (A New York City Museum that tells the stories of immigrants who lived in 97 Orchard Street, a tenement built in 1863 on Manhattan's Lower East Side) 2008-2009

Panelist in Visual Arts Panel Discussion, **Breaking Into the Visual Arts presented by Council on the Arts & Humanities for Staten Island**, Panelists include: Andrea Horisaki-Christens, Assistant Curator, Art In General; Staten Island Visual Artist, Tattfoo Tan, and John Leo, Co-Owner, Leo Kesting Gallery. Moderated by: Melanie Cohn, COAHSI Executive Director Location: Jewish Community Center (JCC) 1466 Manor Road, Staten Island, New York

Mobile Garden on board the Waterpod (Mary Mattingly's floating sculptural habitat and community) as Artist in Residence

2008 **Queens Museum of Art**, Artist talk for the educators at Charles R. Drew Early Learning Center, June 5, 2008

The Center for Book Arts, Artist-in-Residence artist talk with Catarina Leitão and Nicolás Dumit Estéves, May 16, 2008

AWARDS

2018 The Laundromat Project Alumni Award for Art in Community 2018
NYSCA/NYFA Artist Fellowship in the category of Interdisciplinary Work

2016 **Staten Island Arts, Art Fund Grant funded by Department of Cultural Affairs** for New Earth programming

2015 **Staten Island Arts, Original Work Grants funded by New York State Council on the Arts** for New Earth programming
Joan Mitchell Foundation Emerging Artist Grant

2014 **Robert Rauschenberg Foundation** Research and Travel Grant
Art Matters Grant

2013 **Core77 Design Awards, Food Design, Winner**

2011 **Love Your Block Grant, NYC Service and Citizens Committee for New York City,**

awarded for S.O.S. Guilds Greenade wildflower planting campaign.

Real Community Engagement, Creative Capital's Professional Development Program

- 2010 **Annual Awards for Excellence in Design, Public Design Commission of the City of New York**, for the Rehabilitation of the Bronx River Art Center ,1087 East Tremont Avenue, Bronx. A Project of the Department of Design and Construction, the Department of Cultural Affairs and the Bronx River Art Center by Sage and Coombe Architects and Tattfoo Studio
- 2010 **S.O.S. Sustainable. Organic. Stewardship.** in The Laundromat Project, Create Change Public Artist Residency Program, Staten Island, NY
- Mobile Graden Expo** is made possible with grants from Summerfest, Council on the Arts & Humanities for Staten Island and supported by New York City Department of Transportation's Urban Art Program within the Arteventions program
- 2009 **Compiling Your Heirloom Recipe** made possible with grant from FIT Diversity Council as Artist-in-Residence with Fashion Institute of Technology, New York, New York
- S.O.S. Sustainable. Organic. Stewardship.**, an urban farming project with grant from Council on the Arts & Humanities for Staten Island, New York State Council on the Arts Original Work Grantees
- Nuevo Americana Recipe is made possible by** JPMorganChase Arts In Our Communities Regrant. The project is printed as a special insertion to Council on the Arts & Humanities for Staten Island newsletter
- Articulation, Celebrating The Art of Community & The Community of Art**, Proclamation presented by Council member, Kenneth C. Mitchell, 49th District, City of New York
- 2007 **Art for Recovery**, Verazzano Foundation artist workshop with participants recovering from mental illness
- Artist-in-Residence Workspace Program**, The Center for Book Arts, New York, New York
- 2006 **Tin Shop Guest Artist program**, The Town of Breckenridge, Colorado
- 2005 **Premier Grant for "Multiple"** a curated exhibition of Yoonjo Chun, Tamiko Kawata, Wen-Fu Yu from Council on the Arts & Humanities for Staten Island, Staten Island, New York
- 2004 **Exhibiting Arts Award**, Council on the Arts & Humanities for Staten Island, Staten Island, New York
- Emerge Six** (artist professional development program and exhibition), ALJIRA, Newark, New Jersey
- 2003 **The One Academy Platinum Achiever Awards**, Kuala Lumpur, Malaysia
- 2002 Singapore International Design Award, Singapore
- 1999 Arjo Wiggins Horseman Design Award, Kuala Lumpur, Malaysia

COMMISSIONS

- 2016 **NERTM** as part of Healthy Village at Claremont Village, commissioned by Casita Maria Center for Arts and Education, Bronx, New York
- 2016 **NERTM** as FoodLab at Rankin Elementary, Elsewhere, Greensboro, North Carolina

- 2015 **Nature Matching System mural and New Earth workshops**, Philadelphia Mural Art Program, Philadelphia
- 2014 **Nature Matching System mural and curriculum**, 601Tully and Seymour Dual Language Academy, Syracuse, New York
- 2012 **S.O.S. p:ARK, 5x5 projects**, Washington, D.C., commissioned by DC Commission on the Arts & Humanities, DC Creates! Public Art Program
- Enriched**, commissioned by Umami Food & Art Festival, 3rd Ward, Brooklyn, New York
- 2011 **S.O.S. Pledge**, Public Art commissioned by Percent for the Arts and School Construction Authority at PS 971, Brooklyn, New York
- 2010 **S.O.S. Mobile Classroom**, commissioned by fi:af French Institute Alliance Française: Crossing The Line-Farm City, Percent for the Arts and School Construction Authority
- DirTY Dancing**, Empire State Partnerships/TEDx at Galapagos Art Space, Brooklyn, New York
- 2009 **Flushing Ethnography** with Fashion Institute of Technology Presidential Scholars, the honors program in Flushing, Queens, New York
- 2009 **Foodgame** commissioned by Empire State Partnerships, NYC Regional Learning and Leadership Network Spring Symposium at Brooklyn Museum, Brooklyn, New York
- 2008 **NMS-Nature Matching System at Port Authority Bus Terminal**, commissioned by Fashion Center Business Improvement District and Time Square Alliance, New York City, New York
- 2008 **NMS-Nature Matching System** commissioned by Summer Workshop & Creative Lab of Empire State Partnerships at C.W. Post Campus, Brookville, New York
- 2008 **DUMBO NMS-Nature Matching System mural**, Front Street (between Adams and Pearl Street), Brooklyn, New York commissioned by DUMBO Improvement District and Department of Transportation
- 2007 **Re:construction: Concrete Jungle**, public intervention, commissioned by The Lower Manhattan Cultural Council and The Downtown Alliance, site located on Broadway and Fulton Street

APPOINTMENTS

- 2017 **Mayor's Citizens' Advisory Committee for Cultural Planning CreateNYC**
- 2020 **NYFA's Artists Advisory Committee**

BIBLIOGRAPHY

Art Papers, Tattfoo Tan: Designing Rituals by Will Corwin, 2019

BOMB, Spiritual Praxis: Tattfoo Tan, The art of learning new skills, Interviewed by Louis Bury, 2019

Brooklyn Rail, Heal the Man in order to Heal the Land by Kristen Racaniello, 2019

Art Uncovered with Kimberly Ruth, 2019

Field to Palette: Dialogues on Soil and Art in the Anthropocene by Alexandra Toland, Jay Stratton Noller, Gerd Wessolek, CRC Press, 2018

Screen Ecologies: Art, Screen Culture, and the Environment in the Asia-Pacific Region, Larissa Hjorth, Sarah Pink, Linda Williams, and Kristen Sharp, MIT Press, 2016

Artist Tattfoo Tan Uses Food Waste To Create Survival Supplies, Lydia Chain, February, 2016

Art & Ecology Now, Thames & Hudson, 2014

Designing Here/Now, A global selection of objects, concepts and spaces for the future, Thames & Hudson

Nutrition Isn't Pretty, Creative Time Reports, April 2014

The Growing Trend, Nicole J. Caruth, BigRedandShiny.com

Green Acres, Artists Farming Fields, Greenhouses and Abandoned Lots, Sue Spaid, Contemporary Art Center, 2012

The New Earthwork: Art, Action, Agency, ISC Press, 2012

Courses and discourse, Jane F. Ragavan, The Star Malaysia, August 2011

Portrait of an Artist, Wily and Engaged, Christine Wong Yap, Art Practical, May 2011

New York Foundation for the Arts, Immigrant Artist Project Newsletter: Issue 15, August 24, 2010

Greenmonger at heart, Lim Ai Lee, The Star, September 12, 2010

Public Art; Paint-by-Vegetable Mural (With a Reminder to Eat Them),

Haley Thurshwell, The New York Times, February 28, 2008

Artist to fix eyesore with kids' help, Adam F. Hutton, The Brooklyn Paper, January 19, 2008

A culinary window to immigrants' home life, Sylvia Carter, Newsday, February 6, 2008

Pickled memories, Kate McKean, Metro, January 24, 2008

Art, food for thought at Tenement Museum, Michael Fressola, Staten Island Advance, January 27, 2008

Preserved memory by pickling in a bottle, Mike Liu, Sing Tao Daily, January 7, 2008

Immigrants cuisine made local, David Hsieh, World Journal, January 25, 2008

Dressing Up Those Bleak Downtown Construction Sites, David W. Dunlap, New York Times, November 2007

Downtowners deconstruct construction art, Margarita Lopez, Downtown Express, November 16, 2007

Dress your side walk in orange and yellow, Michael Fressola, Staten Island Advance, November 29, 2007

Construction site serve as canvas for art, Amy Zimmer, Metro, November 14, 2007

Kedah boy earns his stripes in Big Apple, Foo Yee Ping, The Star, December 1, 2007

Orange Zebra Stripes painted on concrete barrier, Mike Liu, Sing Tao Daily, November 26, 2007

DIY Art, Redux exhibit let's you play around, Nick Smith, Charleston City Paper, October 10, 2007

Ancient art gets a modern touch, Leslie Brefeld, Summit Daily News, November 2006

Interpretation of Nature, David Hsieh, World Journal, April 18, 2006

Scholar Rock - reflection and contemplation, Mike Liu, Sing Tao Daily, April 10, 2006

Repetition, building new artistic play ground at Artspace@16, Sing Tao Daily, March 20, 2006

Between Two Worlds, group show in Flushing in celebration of Lunar New Year, Sing Tao Daily, January 31, 2006

Between Two Worlds, a group show of five Chinese Artist, Richard Liang, World Journal, February 1, 2006

A Multicultural Sampler, Benjamin Genocchio, The New York Times, December 25, 2005

Art Review, Holland Cotter, The New York Times, December 9, 2005

A Home for an Artist, and for Art, Fred A. Bernstein, The New York Times, November 27, 2005

Asian Artist is Leading Contemporary Art in Staten Island, Mike Liu, Sing Tao Daily, November 28, 2005

Tattfoo Tan: Tanah Air: The Cultural Hybrid Series, Roberta Fallon, Philadelphia Weekly, April 13-19, 2005

Tattfoo Tan solo exhibition in April at Philadelphia, Mike Liu, Sing Tao Daily, March 29, 2005

Paper World at Peng, Roberta Fallon, www.fallonandrosos.com/artblog, November 29, 2004

Carving Out a Cultural Corner in Staten Island, Sarah Wyatt, New York Sun, November 16, 2004

Metaphor in Black and White, Mike Liu, Sing Tao Daily, June 2004

A Boom Grows in Brooklyn, James Kalm, New York Arts Magazine, 2004

Islands Hopping, Brian Glaser, Visual Arts Journal, School of Visual Arts Magazine, Fall 2004

Immersion in Art, Foon Fong Loh, The Star, Malaysia, June 2004

(Ad)venture, Laura Jean Watters, Council for the Arts and Humanities for Staten Island, Arts and Letters, March/April 2004

Finding Surprises as They Are Turned Up by the Karma Wheel, New York Times, Holland Cotter, November 7, 2003

A Poetry of Transience, Shambhala Sun, March 2004

Paintings from Within, Mike Liu, Sing Tao Daily, January 12, 2004

Artist Designer Launches in House Island Gallery, Michael Fressola, Staten Island Advance, February 23, 2003

Temple of art in the Big Apple, Johan Fernandez, The Star, September 28, 2003

Malden Observer, November 28, 2002

BROOKLYN RAIL

Tattfoo Tan: Heal the Man in Order to Heal the Land

by *Kristen Racaniello*

Heal the Man in Order to Heal the Land breaks from Tattfoo Tan's past focus on environmental consciousness. Here mental health and self-awareness supersede environment, indicating a new avenue in his exploration of ecological activism. Interlinking networks are the basis of ecological inquiry, yet eco-artists very rarely focus on one fundamental link in the ecological chain: interior well-being. Tan posits that individual health must be attained before we can heal the environment.

One enters the long and cavernous main hall of the Newhouse Center for Contemporary Art where Tattfoo Tan has mirrored its length with two enormous rectangular banners. Combining hand drawn text and image, the first reads: "LOVE YOURSELF," "LOVE THE WORLD" or "LOVE ANOTHER." Then in bold black letters the banner on the right asks, "WHICH LEVEL OF CONSCIOUSNESS ARE YOU AT?" Despite these strong statements, the text is dominated by the responsive shape of the banners floating in space like twin architectural blueprints. Thus, the viewers' attention flickers between the meaning of the text and the experience of the installation's environment.

Three galleries branch out from this main hall. A room to the right of the entrance serves as an introductory gallery with a three-part mirror piece, low hung redacted birthday cards, a vintage typewriter, and a variety of empty vessels. Continuing up the hall, one enters a room focused on sacred space—no shoes allowed—featuring a crinkled gold thermal blanket, hung on the wall as the backdrop to an altar. Minimalist and sparse, it is a space for focusing the visitor's mind, a respite from the maximalist chaos of everyday life. Smaller installations beside the golden blanket teach viewers how to make a gratitude jar or a portable altar.

A set of tiny rectangular window gels that act like stained glass from a distance allow a beautiful color-study-stripe to appear on the gallery floor, flanked by two bars of blank sunlight. Upon approaching this window beside the altar, the clipboard wall text to the left includes the title Fulfilling Or Foolfilling. This play on words undermines the magic of the light piece but drives home Tan's point—the maximalist color study is a modern distraction from seeing the whole light. The text of the clipboard reads:

Everyone wants an amazing life, a colorful life. Sometimes experiences make us unaware of the true nature of life, the true purpose of life. The true color of light is white, these filters make it colorful. See the light as it is.

Directly across from this room focused on sacred encounters is the third and final gallery featuring the New Earth Resiliency Oracle Cards (NEROC) (2016). Sigil ceiling banners and a workbench encourage Tan's audience to draw and build their own deck of oracle cards as part of NEROC. A network of visitor-generated oracle drawings accumulate on the wall over the course of the exhibition.

All three galleries are unified by clipboards with graph paper that display the titles of each installation as well as

quotes, instructions, or the artist's thoughts. Tattfoo Tan's intentions are specified by this instructional text. The physical objects are "speaking objects" that tell the audience what they are and how they function through the wall text. Throughout, it is his presence whether through selected texts or his appearance in the gallery which frames, directs, and choreographs the visitor's experience. In fact, his presence as a facilitator, instructor, or guide radically alters the exhibition. During my time at Snug Harbor I was staring rather blankly at a work entitled *Who We Are*: a cluster of empty cups, jars, jugs, and buckets that lie like a constellation on the floor. My mind was preoccupied by the accompanying text attached to a clipboard:

... the form and shape of these vessels are different, yet all of the space within is the same. That space is not empty but connected. In parallel, we are all made for a different purpose. We might have individual thinking and preferences, yet our actions affect each other. Collectively we are a single consciousness.

Tan entered the gallery and caught me staring at the vessels. He walked to them, squatted down, thrust his index finger into one and swirled it around like a pendulum. He did this five more times and then turned and said very simply "these are not lonely, empty vessels. They each are filled with space and are connected by the space they hold around them, like we are connected by the environment around us."

Walking through the exhibition alone is a compelling but confusing experience. The text and prompts in the gallery prepared me, but ultimately, his personal emphasis on the link between interior individual experience and shared environment and conditions was necessary for understanding how this installation—focused on singular beings—was related to healing the land.

In comparison to the insular field of contemporary ecological social practice artists like the Futurefarmers collective, this work of Tan's complicates his classification as an eco-artist. *Heal the Man in Order to Heal the Land* reverses the traditional subject-object relation, proposing it is only through self-awareness that the environment can become a personal discovery and concern. In this new territory, he still utilizes many of the frameworks associated with eco-art—an emphasis on design, collaborative work, natural materials, and informational texts—but attempts to convert them to a new branch of inquiry. Thus, this work is not directly about the environment or about aesthetics, material making, or community. It is about shifting individual focus from the exterior world to interior experience. Presenting as perhaps too solipsistic in this early iteration, the interior turn is nonetheless an exciting expansion of Tan's previous work.

Contributor:

Kristen Racaniello is an art historian, curator, and artist living and working in New York City. Racaniello is pursuing a PhD in medieval art at the CUNY Graduate Center, is an Adjunct Professor of Art History at Queens College, a Partner at Field Projects Gallery, and an Assistant at Les Enluminures.

ART PAPERS

Tattfoo Tan: Designing Rituals

by *Will Corwin*

August 28, 2019

With *Heal the Man in order to Heal the Land* (March 2 – December 29, 2019), Tattfoo Tan presents a large-scale realization of his social practice in the Newhouse Center for Contemporary Art galleries at the Snug Harbor Cultural Center & Botanical Garden. The installation is geared to interact directly with visitors and precipitate self-reflection and instigate creative output. Tan's work is far from aggressive or confrontational, but he still manages to insistently involve visitors in a process of learning that activates creative facets of their personalities. In *Nuevo Americana Recipes* (2009) and *FIT Heirloom Recipe* (2009), inhabitants of Staten Island and students at New York's Fashion Institute of Technology contributed family recipes, resulting in participants' applying skills in photography, graphic design, and social media to create a publication. *S.O.S. Mobile Garden* (2009) encouraged participants to discover and utilize discarded shopping carts, buckets, baby carriages, luggage, and even office chairs and coffee tables to generate miniature gardens that could be docked throughout their environments, offering tiny accents of green in an urban setting. On the occasion of his exhibition at Snug Harbor, I met Tan to discuss his tactics of creating audience engagement and participation, and he elaborated his social practice and the spiritual side of his art.

Will Corwin: How do you envision a studio? For your current exhibit at Snug Harbor, *Heal the Man in order to Heal the Land*, you've literally emptied your studio of its furniture, your kitchen of its pots and pans, and your office of its typewriter in order to create a series of displays that illustrate Buddhist principles. I'm sitting here in your studio and it's largely empty! Do you believe in the idea of artist materials, or is it more about utilizing what's around you?

Tattfoo Tan: For me the artist's studio is a lab, a place where you experiment. I work on things—without knowing why I'm doing it—sort of just testing out. A lot of my work comes from writings, so in some ways the studio also is a space to write, not just doing tangible material things. In my artwork, the tangible stuff is usually recycled or reused or repurposed because I'm not in the art market, so I don't see a purpose in keeping them for art historical sake. I've shown it and it's served its purpose, so the material can have a second life.

WC: The current exhibition first has a didactic element in which you illustrate the self-realization concepts you're engaging, followed by a cooperative element in which you generate a space for the visitor to meditate, and lastly there's a work zone where the spectator is invited respond by creating their own version of a deck of Tarot or prophesy cards. This means that you, as the artist, are represented in the context and exhibition. What is the lasting artwork that is generated?

TT: It's documentation on my website, which is a lot of tags, pictures—really [image] heavy. It is sort of an archival site rather than a portfolio site. I don't edit things. I just chuck it out there, so that I can remember what I've done personally. It's not just for the public to see, but it's also for me to recollect: tracking back over the years.

The final output is a portfolio book usually—to encourage people to replicate and be inspired by my projects.

WC: So the idea of replicating your projects—you're not against that, and you're not against other people participating?

TT: Participating, altering, inspiring—some of them replicate it 100%, so they give me credit; some people just take the ideas and get inspired to do other things. It's a way of saying that art is not bound by an artwork. The artwork grows beyond the artist.

WC: How often have your projects been replicated?

TT: The Nature Matching System especially. People have done it in other states, and they've sent me pictures.

WC: Nature Matching System created an equivalency between color chart systems, like Pantone, and nutrition requirements, blending the worlds of advertising, graphic information representation, and wellness, and it straddles both art and mass-produced products like placemats and billboards. You have a phrase that encapsulates this concept [of artwork intended for replication]: Franchise Modal Art Project. Are you able to make a living using the idea of the Franchise Modal Art Project? I don't know if you want to say this, but how satisfied have you been with other people utilizing your projects?

TT: So, the franchise is not really to make money but to have control. McDonald's—or whoever is franchising something—they want to control the outcome. It's being able to have that control and being able to have feedback from the participants somewhere else, in some other location, that's what I meant by franchise. A lot of my projects, even though they are things that I've done recently, I encourage people to do them without me. In normal practice, museums or galleries really want artists to activate their own artwork; it serves as a sort of "artist is present," like a star. "This is someone special, we have hired this artist and they've come to our museum to do this thing." I like to reverse it, saying the idea of the artist is in the museum and we are all activating it and even changing it a little bit.

WC: What is your background, spiritually speaking? You talk a lot about spirituality in the exhibition at the Ne-warehouse Center at Snug Harbor, Heal the Man in order to Heal the Land—what did you grow up with?

TT: So, I grew up as a Taoist. When I was growing up, to me, it was just superstition—it was what everyone was doing in the neighborhood. When I asked, "Why am I doing this ritual," "why am I supposed to pray to these idols—who are they?" My parents weren't able to tell me the reason. So, it was blind faith.

WC: They didn't explain to you who or what the idols were?

TT: It wasn't their fault. They didn't have the in-depth knowledge for the reasons ... we were doing it.

WC: When did you first get your head around Taoism, or when did you say, "I'm not interested in this and I want something else?"

TT: I just take certain tools out of a particular religion, or practices, and try to use it on myself and see whether it works for me, so I'm an amalgamation of different practices. You [might] identify yourself with seeking the highest divine, but then you need the ladder to climb up there, and that ladder belongs to certain traditions, and you might need to borrow it for a while. Once you reach the top of the ladder you might need a rope, and that rope belongs to another tradition, and you might need to borrow it for a while. That's how I see my own particular belief.

WC: You talk a lot about this idea of realizing the true self. What exactly do you think the true self is?

TT: According to the knowledge that I understand, the easy way, the straight answer is, no one knows. The more black and white way is that the true self is God. And when you discover the true self, you discover you are the divine, you are God reincarnated as a human.

WC: Much of what you talk about is discarding, peeling away layers of obsessions and mortality and ego. I'm playing devil's advocate. I do agree with you on a lot of this, but why is ego bad? We think that ego is bad, but why are these things like obsessions with mortality, ego, why do they have to be peeled away?

TT: They don't have to be peeled away. It's your own choice, or your own tendency, or your own calling. A lot of people like the drama in life. That's why they watch soap operas, reality [shows]. I wanted to simplify my life a little bit; maybe own fewer things. And at some point [I realized that] these emotions that I have, I don't like them. This jealousy that I have—I want to get rid of it. No one can force you; you have to be consciously saying, "I have to peel away this layer of emotion called jealousy." And then this layer called fear—"I'm always so fearful of being judged, so I don't want to have that anymore." Once you peel away [these emotions], what's left? It's like an onion. You keep on peeling and peeling and there's nothing in there, so you discover that you are nobody—nothingness—that's your true essence.

WC: In terms of generating rituals, in the past you've generated collective works in which the viewer has to participate in order for the work to be complete: I'm thinking of your S.O.S. Pledge (2010), for example, in which, like the Pledge of Allegiance, spectators pledge to take responsibility for environmental stewardship. These are a kind of ritual. In *Heal the Man in order to Heal the Land*, there's a room devoted to a shrine and creating a ritual. Are rituals a vital part of art? Is that the performative side of your art?

TT: What we just talked about, the onion and the peeling, is nondual. When you talk about ritual, it is duality, so you associate yourself and the body. You are the body: so I want to heal the body. We live in two different kinds of perspectives. So, when you have rituals, it is really powerful because you want to continue to acknowledge that the body is being nourished by the earth, you want to know that we are all connected as one; all the elements, all humans, the plant kingdoms, the mineral kingdoms. You do the ritual with other people, because that's when rituals are truly created. When you do it yourself, it's good, but when you do it with a group, it empowers the whole group. Rituals are something in modern society we don't do anymore, but in traditional society it actually bonds people together. In some way we still do rituals in modern society, but it is not profound, so you want to go more in depth and get more profound, so when people come together you should have a really good experience.

WC: How do you design a ritual?

TT: One of the main things is that people share something together, so they can introduce who they are—so we have a shared goal, and from that goal we want to introduce an element people can associate with themselves.

WC: I feel like your practice tends to push people away from alienation—it's interaction with reality and with the physical environment. In *Instructional Piece* (2009), you created a list of directives, many of which involve either face-to-face contact or speaking to another human being such as calling someone's phone or asking them a set of questions, such as "What would be your last meal," or at least interacting with another person by leaving a trace of yourself in a library book or at a specific location. In terms of generating rituals, there are also the shrines you make. You come from a tradition where there were shrines and deities. You talked about not understanding them and people not giving you a good explanation of them when you were young; but did they have a power for you?

TT: What I was intrigued by was that you have so many gods in the house. There's the main god, then you have the sky god, and then the land god. The sky god is in the front of the house, near the sky, as high as you can, you

put an altar there. There's a land god, right under the main altar; you put it on the floor. Then other gods will be elevated on a platform or a shelf. In the kitchen you have a kitchen god, so that when you cook, everything will be good; you won't get a stomachache, and there's plenty of food to eat, prosperity.

WC: How did that become your practice of making shrines?

TT: Every 15 days—every fortnight—usually, there's a ceremony, you clean and you redecorate [the shrines]. I guess this became something that I looked forward to. There's food involved, you always put out fruits and dishes at these ceremonies. I loved the decoration—I saw it as an art project. Especially in my tradition; you have these wooden plaques with Chinese words, and then they have these paper origami ears that you put next to the plaques. I still don't know what it means today, but it looks super cool. I always had fun playing with the origami ears—very tactile—they're shiny and colorful.

I got to play with fire, because you need to burn gold paper and incense. I was supposed to light it in the house and then run to this furnace way outside the house. It was sort of a mad dash with fire in your hands. That was my childhood: "Light it and run over there and drop it into the furnace!"

WC: The altar you created for Heal the Man in order to Heal the Land how will that work?

TT: It's a place of focus. It's nondenominational. I like the colors of thermal Mylar emergency blankets, so that's the gold color in the background. I always put some goatskin on the floor—sages in India usually sit on a tiger skin or something—I like the idea of animal skin. The rest of the objects that are there, to the left and right—a talking stick, very useful, so that when I do ceremonies, kids can't keep talking—they have to pass the talking stick before they can express their feeling and emotion. The other side is a mask that was inspired by the Green Man—it's a myth, a show of fertility and regeneration in the plant kingdom. There are arrows, because in this particular ceremony I'm propelling you forward: I'm the bow, you're the arrow, and I'm shooting you out, expanding your horizon, your idea of reality. Sometimes I have ancient grains on the side, used to make patterns or mandalas on the floor.

WC: In the exhibition, and the book you created to accompany it, you distinguish between "divine" and "mystical." In terms of contact with God, you talk about the artist as a "holy" person versus a "divine" person. You also mention deep sleep as the only place where you can come into contact with the divine. So, what is the difference between "divine" and "mystical," and what is the deep sleep connection that you're talking about?

TT: In the nondual philosophy, who you truly are is called Sat-chit-ananda: consciousness-existence-bliss. That's who you are, but how do we feel that? I can't feel it. I'm not this entity called Sat-chit-ananda. Apparently we are being masked by illusion: this is called Maya in our daily life. So in order to get rid of Maya and to experience Sat-chit-ananda, [you enter into] deep sleep, when you don't have emotion, you don't have perception, you don't even feel that you have a body, you don't even remember who you are. You are just conscious. In deep sleep you might say I see nothing because there is nothing for you to reflect, you are there but there's not reflection, so you don't know who you are. So that is who you truly are, and that is what they call god. So, god is not the character the Judeo-Christians talk about, which is an all-loving God that has personality and answers your prayers. This Sat-chit-ananda doesn't answer your prayers. Sat-chit-ananda is emptiness. It is complete nothingness and also full of possibility. And it is supposedly the thing that projects the whole world. We look like different entities and bodies: diverse in multitude, but it's only one thing that is projecting all these things. That's why it's called nondual.

WC: But some people do achieve this?

TT: When they achieve this they will become what is called a Buddha, or the other word is enlightenment. The

other [word] people like to use nowadays is ... self-realization. Enlightenment has heavy connotations; a lot of people mistake enlightenment for becoming super holy—you'll have super powers, you won't do wrong, you'll be super-peaceful. It's just a shift of perception: you're still you, you still have to go to work, pay your taxes, do your laundry, nothing changes, except that how you look at the world is flipped. Five hundred years ago, when [some] people said the sun doesn't go around the earth, the earth is going around the sun, [other] people didn't believe it. [Once] you understand it, the view is the same, but your understanding of the perspective is different. What I'm trying to practice personally is having an understanding of that reality of the world and not be controlled by the illusion.

So nothing has changed; you are still you, with all your tendencies. There's nothing holy about it, it's just a total change of perception. And then, once you have that total change of perception, you can decide whatever you what to be.

BOMB

Spiritual Praxis: Tattfoo Tan Interviewed *by Louis Bury* The art of learning new skills.

Through self-directed artistic research projects, Tattfoo Tan acquires, implements, and disseminates uncommon forms of ecological knowledge. For *S.O.S., or Sustainable. Organic. Stewardship.* (2009), Tan learned skills such as composting and urban farming, then taught those skills to others through artistic workshops and created art-works—including a cargo bicycle that served as a mobile classroom—to facilitate the process. *NERTM, or New Earth Resiliency Training Module* (2013), had a survivalist bent, encompassing skills such as knot tying and fire starting. His latest project, *Heal the Man in order to Heal the Land* (2019), takes a spiritual turn, assembling a syncretic mix of religious and philosophical practices, such as Shamanism and Advaita Vedanta, into a syllabus workbook, an installation at the Newhouse Center for Contemporary Art, and a public workshop series. Focused on the individual yet far from individualistic, Tan's work anticipates our planet's coming climate changes with a combination of calming introspection and bracing, can-do practicality.

—Louis Bury

Louis Bury What's the role of spirituality in your work?

Tattfoo Tan I understand spirituality as distinct from religion. Religion is a set of beliefs, associated with an ethnic or cultural group, that has been taught and processed through the years. Spirituality, on the other hand, is your own belief system, your own thoughts, emotions, and ideas about reality. Religion is more predetermined, whereas spirituality needs to be confirmed and reconfirmed for oneself.

LB Can you talk about how and why you draw upon different religious traditions?

TT Basically, I'm pointing a finger to the invisible connections between religions. A lot of religious traditions explore similar concepts using different language. For example, Buddhists might speak about an empty room's nothingness, while Vedics might speak about its fullness. Which is it, empty or full? Technically, the room has a lot of empty space, but it's also full of air, and of the possibility to be something else. These traditions are talking about something similar, but they look at it in a different way and use different language to describe it.

LB How do you understand the interplay of text and image in your written books and visual installations?

TT Artists often struggle to write text, but for me it's the reverse. I usually write the text first, which then serves as the guideline for the visual work. Almost like in the Bible, where God verbalizes ideas before materializing them.

LB When you're writing a text, are you anticipating how it might manifest in a material artwork or exhibition?

TT When I write, I only think about the concept that I'm trying to convey. Once the text is written, the rest of the process—applying for grants, making the material artwork—feels comparatively simple. There's no struggle.

LB What's your writing process?

TT My art-making process is learn-practice-teach. First, I learn things that intrigue me. Then, I practice what I've learned in the studio. Finally, I teach it to embody the philosophy. When I follow this process, I usually end up with a syllabus book and an exhibition.

LB Your study is preparation for the writing, and your writing is preparation for the artwork.

TT Sometimes I find the spiritual knowledge too dogmatic, complex, or archaic. I try to make it simpler to understand, both for myself and for others, which is why this newest syllabus takes a workbook form. There are no heavy tags or difficult language.

LB The syllabus has a self-help tone, but without the genre's condescending prescriptiveness or New Age triteness.

TT Yes, self-help for myself. I'm discovering my own path—my own best life—and sharing it with others. It is re-New Age. The knowledge is not new, but remixed. Basically, I'm a spiritual DJ.

LB Yet the self-help emphasis points the way outward, toward the wider world, which is noteworthy given your work's ecological bent. In popular climate discourse, the individual human subject feels like a powerless consumer cog in a vast, self-eroding system.

TT When I give talks or workshops on climate change, the audience sometimes has a tough time grasping its spiritual dimension. People associate climate change with reusing and recycling materials, not with what they think and feel. Introspection can help us see the bigger picture.

LB Your artistic courses of ecological study manage not to feel resigned or fatalistic, but also not to feel personally responsible for everything.

TT I think I went in this spiritual direction so as not to get burned out after acquiring so much survivalist knowledge. Climate change is happening, and we should take action to curb it. But you can get consumed by its magnitude and stress. Work on climate change, don't deny it; but everything happens as it is, in its due time.

LB What other spiritual insights from your recent course of study feel important to you?

TT Non-dualistic philosophy was new to me and important. I believe that the root cause of climate change is ignorance and fear, which can be remedied through non-dual understanding. Non-duality emphasizes that only the One exists, and that is your true self. Who We Are, the exhibition station containing a couple dozen differently sized empty vessels, each without a lid, is meant to symbolize this idea. The vessels are different shapes, sizes, and materials, just like human beings. Each vessel has particular capabilities based on its characteristics. But they all share the same air. There's a private consciousness that you and I each have, but there's also a consciousness all humanity shares, like the air inside and around the vessels.

LB Many stations in the installation—all of which use only found materials from your studio—have an interactive element. For example, at the NEPSK—Spiritual First Aid Kit station, visitors can search through a box of categorized, ruminative quotations and use a typewriter to transcribe a quote onto an index card.

TT NEPSK stands for “New Earth Personal Survival Kit.” It was inspired by the Fluxus movement.

LB Yes, like the Portable Altar you made. It’s knowledge that has utility.

TT The Spiritual First Aid Kit really works. When I was afraid, I’d search the “Fear” category and find comfort in a quote.

LB One thing I like is that visitors don’t need art knowledge to understand your work. Whenever I spot an artistic allusion in your work, the allusion feels beside the point. You’re not trying to claim a place in art history or self-differentiate for the art market.

TT I see art as a tool that I use to convey my message. It’s not about art itself but the message. If my English was better, maybe I’d be a poet. If I was good at theater, maybe I’d act in plays. But I happen to be good at art.

LB What does visual art do well as a communicative tool?

TT When I learned about art history, I discovered that the message you want to convey doesn’t always have to be based on your skill. An artist who’s a master craftsperson can become stuck in a particular method or medium even when another one might be appropriate for what they want to say or do. For me, I just need enough skill to convey what I want, and if I need more, I can hire others to do it.

LB Your emphasis on self-directed learning seems like a way of avoiding hyper-specialization, a capitalist labor phenomenon that extends beyond visual art.

TT In permaculture, the best place to plant things is the in-between. You can draw from both sides, the water and the land, the shade and the sun. My work is similarly situated.

LB How has your work evolved over time?

TT I see Heal the Man in order to Heal the Land as my magnum opus, the culmination of a trilogy. The first installment, NMS, or Nature Matching System (2006), was about eating healthy. The second, S.O.S., was about learning how to grow food and be a steward for the earth. The third, New Earth, of which Heal the Man is a part, was about re-wilding: rediscovering lost knowledge for both physical and spiritual survival. Now that I’ve completed the entire project, I’m unsure what’s next for me.

LB It seems you’d be comfortable doing something other than making art, which is an unusual mindset for a successful mid-career artist.

TT I’ve had several shifts in my sense of self. There might be another one soon, maybe something to do with spirituality. I’m sure I’ll always make art, just like I used to be a graphic designer and still do it for money, but maybe I won’t be hanging out in galleries all the time. As I keep learning, I’ll add other components to my practice. I’m open to wherever life brings me.

Tattfoo Tan: Heal the Man in order to Heal the Land is on view at the Newhouse Center for Contemporary Art at Snug Harbor Cultural Center & Botanical Garden until December 29. A group breath-work session with Ambrose Gage will take place on July 20 at 11:00 AM.

Louis Bury is the author of *Exercises in Criticism* (Dalkey Archive) and Assistant Professor of English at Hostos Community College, CUNY. He writes regularly about visual art for *Hyperallergic*, and his creative and critical work has been published in *Bookforum*, *Brooklyn Rail*, *Los Angeles Review of Books*, *Boston Review*, and *The Believer*.