



On
Arte

● **Exhibition guide**
That Fabric Between Us
28.07
— **25.08.2018**

Gerwin Luijendijk



Out of Sight
HD-video, 5:14 min
2010

A man looks out over a landscape. With his back towards the viewer he leans onto a stick. Soon it becomes clear that this spectacle is happening in a studio. The landscape is a poster and the mist is a smoke-machine, while the man is just standing there taking different poses until he disappears in the mist.



Form as we know it
HD-video, 11:26 min
2012

The video shows a married couple (artist parents) that with the help of an instruction-video tries to learn the English Waltz. Due to their age they struggle to understand the dance and don't seem to book any progress. «Do we have to go left or right?!» Tension increases and we witness the dynamics of a long marriage.



On the edge...
HD-video, 25:48 min
2018

On the edge... is a portrait of the artist's father. While this pensioner is looking back on his life, he is dreaming of what he could have achieved. A washed-up pro football player, a singer in a choir, a conductor of masterpieces of Bach or just quiet and relaxed at home on the couch? Fiction and reality are intertwined.

Gerwin Luijendijk (*1980 NL) investigates possibilities of how rules and guidelines can be (ab)used to create future scenarios of transformation. His work derives from a fascination for the work-process, the reflection on artist-hood. The reflection on his own role as an artist, what happens in front of the camera, emerge more through a conceptual set up rather than the classical role of a film director.

He graduated at the Piet Zwart Institute, MA Fine Art, Rotterdam in 2008. His work has been presented in several venues and festivals nationally and internationally including: Chairing my Thoughts, Disclosed #9, Het Wilde Weten, Rotterdam, NL (2017); View of Restoration, Gallery Joey Ramone, Rotterdam, NL (2016); The start of Autumn, Hordaland Kunstsenter, Bergen, Norway (2015); Bothnia Biennale 2014, Recall " Coming Back, Nykarleby, Finland, etcetera.

www.gerwinluijendijk.net

Eric Philippoz



Mon Amour (Désolé pour les carrelages)
Mon Amour (I'm sorry about the tiles)
text on slides, projection
2015

Mon Amour (Désolé pour les carrelages) is a text linked to the renovation of my grandmother's flat. It is a combination and a mix of observations linked to the transformation of the space, fragments of conversations, dreams, prayers and horoscopes. Each of these words have been uttered in the flat over the course of its history, be it before or during the renovation. Here, a shortened version of the text (80 slides) is projected onto a fake panel.



Espace Bien-Être
Wellness Area

Performance on the terrace of OnArte, 28.7.2018
printed text, air humidifier, towel

Espace Bien-Être – in English Wellness Area – takes the audience / the reader on a journey between a spa, a terrace and a hospital, via Geneva and a very calm suburb of Bogota. The text is a collage of romantic email exchanges, diary entries, spa's advertisements and feng shui instructions, flavoured with a relaxing odor.

Eric Philippoz (*1985 CH) is a visual artist working with text, performance, video, installation, drawing and curating. His practice explores the remnants of personal and collective histories. Between 2013 and 2016, he set up the project «Hotel Philippoz», a residency and art events programme, taking place in his grandmother's house undergoing full renovations. Twelve international artists stayed at «Hotel Philippoz» and engaged a dialogue with the place and its memory.

His last performance project Laisser les piolets au bas de la paroi premiered in September 2017 at TLH-Sierre in Switzerland, and was awarded the 2017 PREMIO prize for performing arts.

www.ericphilippoz.ch

Andrée Julikà Tavares



Atour d'un film
2007
light boxes
40 × 15 × 12 cm

Photography in «Autour d'un film» maintains an almost parental relationship to cinema. Two images suffice to sketch a story: sequences and scenarios of fictive theatre and remodelled paths which do away with narrative mechanisms of telling. They show a way out of the cinemas which leads us in the opposite direction, to filmic dimension. To break the oblivion is the foremost concern in this work.



Play with me
2009
from a series of 4 images
photographic print
100 × 67 cm

«Play With Me» likewise attributes oblivion to great importance. The return to places of existential meaning which treats the past as malleable material between truth and fiction as a vital and sensitive fabric. As protected universe of the house, embedded in daily life and imagination. Speaking softly about a breakdown of certainties, the photos are rooted beyond mass media conjurations.



Run
2007
16 digital prints
23,5 × 17,5 cm

The images of «Run» derive from a scene from the neo-realist movie «Roma Città aperta» by Roberto Rossellini. Only the running legs from this scene were photographed frame by frame. The spectators shall be solely subjected to the imagination of a running woman that drops/collapses dead – to their own realism that sets them in scene.

In the original film it is Anna Magnani following her beloved who is being deported, and thereby gets shot dead and falls on the ground.

The photographic work of Andrée Julikà Tavares (*1971, CH) does not deal with photography in the strict sense but with the nature of photography in relation to memory, assumption and construction. It holds up to oblivion and the lack of history and biography.

She studied drama, film and art in Zurich and Geneva (1993/96, 2004, 2006) and received several awards (2006 10. vfg Nachwuchsförderpreis, Zürich, 2005 «La maison inconnue», prime à la qualité du départ. de culture GE (DIP), 2000 «Agfa Créative Contest», le prix d'or). Her artwork is present at important exhibition institutions like CONSARC Chiasso, Museo cantonale Lugano und Stadthausgalerie Münster, etcetera. She lives and works in Minusio and is a collaborator of the production collective «Parapluie» and mother of 3 children.

www.para-pluie.net/andreejulikatavares.html

Laura De Bernardi



mio Tempo
feathers, thread, gauze, paper
2008

The work «mio Tempo» casts a glance on the work circumstances of female artists who are also mothers. It makes us contemplate about the preciousness of time. This object arouse in intervals – whenever the artist found a bit of time between daily life demands. At the beginning of every work process she placed a tiny piece of paper with the respective date.



Giardino 28
installation
thread, paper, glass, metal wire
variable measurements
2018

«With needle and thread I can join particles of paper and shape shapes that I trace back to subtle and fantastic sensory experiences related to the plant, cell and animal world. In the case of the red/purple work that I present here, the shape is that of an inverted anther with all its pollen granules. Granules of pollen that combine with rods with exploded pods and seeds. The attempt of these conjunctions is that of capturing the instant in which the seed is in a state of «entropy» and could begin to sprout, but to activate itself needs the imagination of the observer.»

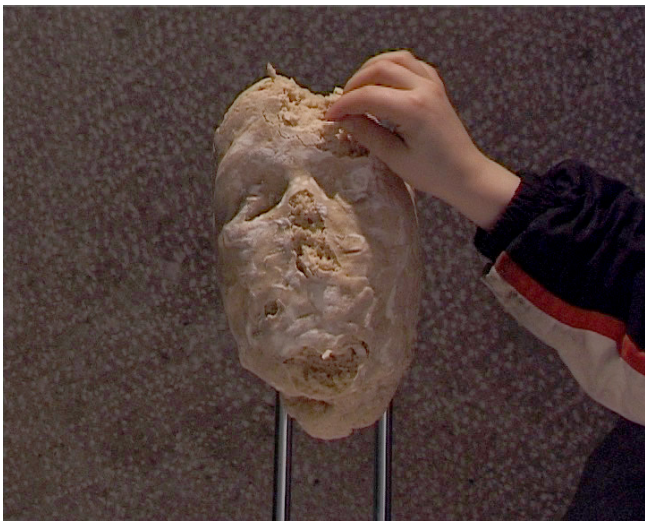
Laura De Bernardi (*1970 CH) lives and works in Minusio TI. After graduating from the Cantonal art School in Lugano (CSIA), she attended the Brera Academy in Milan with the support of a scholarship from the Carlo and Enrichetta Salvioni Foundation, following classes i.a. with Luciano Fabro and graduating with the thesis «L'incastro». Laura De Bernardi began her exhibition activity in 1993 participating in «Salon 93» at Galleria Cavellini, Milan. Numerous personal and group exhibitions followed, alternating with frequent stays abroad (Spazio Visarte in Paris, Brazil, Addis Ababa). Among the exhibitions, note her participation in «Anteprima XIV Quadrenniale Art Exhibition of Rome 2003–2005»; Collages, Villa Dutoit, Geneva 2004; Artificialia I, Hotel de Rothschild, Paris 2003; Artificialia II, Musée Barrois, Bar-le-Duc (France) 2005; What's new? The Emerging Art Scene in Ticino, MCA, Lugano (Switzerland) 2003; Cose Cosmiche #3, Galleria Artra, Milan 2012; Espace St. Saver, Paris 2015; by coincidence at the same place, OnArte Minusio 2016

Esmé Valk



Sundays
SD video
03:30 min
2006

In the video work *Sundays* a group of eleven figures, dressed in costumes made of used mattress fabric performs a dance ritual called the polonaise. It's a dance that's traditionally practiced at carnival time. The group moves in a circle through an empty, white cube space. Each costume is unique, but their design derives from the same visual language. The actors dance in their own way, but are dancing to the same rhythm. There is a tension between the actors' status as independent individuals and as constituent parts of one «body». The work talks about the nature of conformity and membership.



Untitled
SD video
07:18 min
2007

The sound of multiple people talking; each conversation blending into the other, accompanies the video. The camera shows a frontal view of a brown head, human hands appear and break off a piece of the head. More hands follow. Each set of hands approaches the head differently, some hesitantly, others with confident movements.

To the extent that the bread is identified as a human head, its unfolding destruction (sanctioned by the group) is horrific and fascinating. This video was recorded at an opening in Solothurn, Switzerland.

Movement is a central notion in the work of Esmé Valk (1977, NL). She is particularly concerned with social choreography, a term she takes to mean the relationship between movement and social processes that carries a cultural trace of a specific place and time. She was a participant at the Jan van Eyck academy (2012–2013) and received her master's degree in Fine Art at the Piet Zwart Institute (2008) and a bachelor's degree in Fashion Design (2000) at the AKI, Academy for Autonomous Art & Design. For her installation *Showcasing Today's Essentials* she was awarded the International Contemporary Art Prize Diputació de Castelló 2011. Her work was shown at: *Project Rotterdam* at Boijmans van Beuningen, Rotterdam (2016), *This is the Time. This is the Record of the Time* at UAB, Beirut (2015) and SMBA, Amsterdam (2014), what belongs to the present (solo) at Akinci gallery in Amsterdam (2013); *Changing Times* at Cobra Museum Amstelveen (2012); *6 Künstler aus Basel x 2* at Kunsthalle Basel (2011); *Theatre of Thought* at Bonenfantenmuseum, Maastricht (2012); *5x5Castelló* 11 Premi International d'art contemporani at EACC, Castelló (2011); and *Showcasing Today's Essentials* (solo) in SMART Project Space in Amsterdam (2010).

www.esmevalk.com

Myriam Van Imschoot



YOU = Sound intervention for Intercom
audio installation, 5 min
2016

YOU = Sound intervention for Intercom is a vocal performance based on a sharp trilling sound, a cry of joy, which under its Arabic name is known as «zaghareet», although many know it in French as the «youyou». 9 women from Brussels turn this cry into a 5 minute long

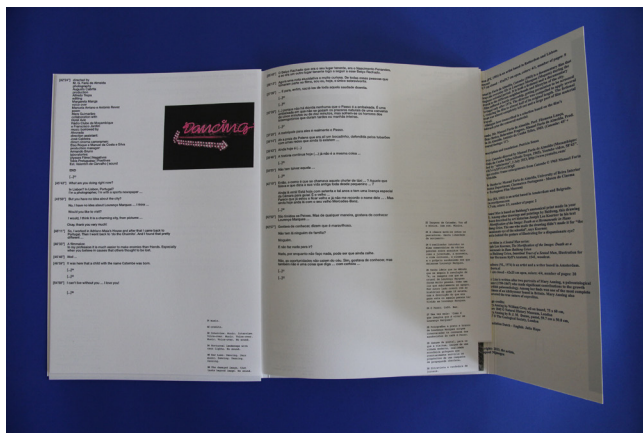
marathon. They weave, alternate, modulate and propel the sound with great impact.

Myriam Van Imschoot (*1969 BE) is a sound and performance artist based in Brussels. She works in various media, with voice as a recurring motif and vector. Among the concerns that keep her on her feet are the cracks in modernity as a failed project, or forms of expression that seek to communicate, even when communication seems impossible.

She has a background in literature and previous work experience in the dance and performance field as a researcher, writer, dramaturge and collaborator. She holds an idiosyncratic place in the larger art field as she crosses disciplines and media defying institutional logics, while retaining an interest in the voice as the main vehicle for expression. When not operating in public space, her work has been presented nationally and internationally in galleries, musea, cinema's and theaters in Europe and the United States by Sculpture International Rotterdam, Nodar Binaural Sound Center, Rumpsti-Pumsti (Musik), MUU Galeria, Playground Stuk, Kaaaitheater, Vooruit, Kunstencentrum Buda, Museo Reina Sofia, De Player, Operadagen Rotterdam, Pact Zollverein, Campo, Kiasma Theater in Helsinki, Hau in Berlin, Actoral in Marseille, Kunsthal Extra City in Antwerp, Magasin des Horizons in Grenoble, De Brakke Grond in Amsterdam etc.

www.oral-site.be/pages/Bio_Myriam_Van_Imschoot

Patrícia Pinheiro de Sousa



Bar Luso
(sound adaption of the cinema performance 2013)
10 min
2018

Bar Luso is a performance piece based on the film Catembe (1965). Directed by Faria de Almeida, the documentary film portrays the everyday life in Lourenço Marques (Maputo) during the Portuguese colonial period. It is both a fictional and a documentary approach to the different neighbourhoods and lifestyles of the city.

The film suffered a harsh censorship, getting permission to be screened in Portugal only after 1974. The director was compelled to apply several cuts, reducing the film to almost half of its original length. The fictional element was almost completely left out and a large part of film material destroyed. But still, the film was banned.

The performance departs from the film's asynchronicities in time and historical contexts embedding the experience of it with the absence of memory.

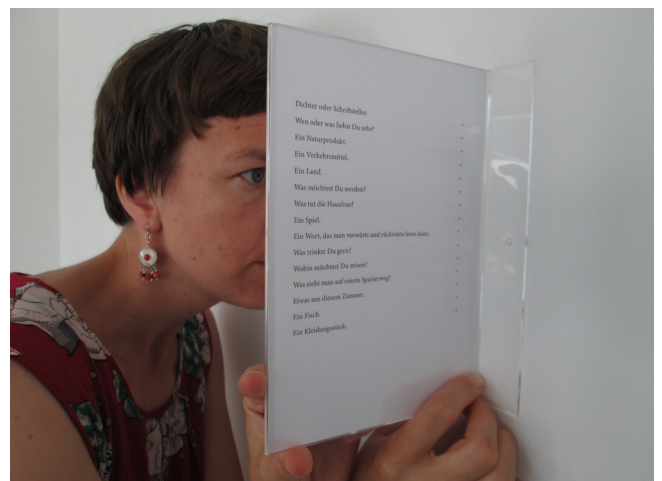
With many thanks to: Manuel Faria de Almeida The performance was produced in the context of the exhibition/publication project «Do We Ever Know Where History in Really Made?» devised by Eva Olthof and presented in Extrapool (Nijmegen) in 2013.

Music excerpt: soundtrack of Catembe, Dir. Manuel Faria de Almeida. Perf. Filomena Lança, Amílcar Botica, Belarmino Fragoso. Prod. Faria de Almeida, António da Cunha Telles, 1965. (Catembe: 45'+ Censored footage: 11').

Patrícia Pinheiro de Sousa (*1981 PT) works with sound, performance, installation, text and artists' books. Her work reflects an interest on the fragmentation of memory and collective experiences. This interest is often materialized in works that explore the way this subjectivity is mediated according to different political, historical and economical moments. Her approach is subtle, deviant and poetic, using fiction and subversion to create new ways of sharing collective memory. She presented her work in different exhibition and events, such as: Fundación Marcelino Botín, (Santander), Culturgest (Lisbon), Plataforma Revólver (Lisbon), Temporary Art Souvenirs DAI/Manifesta 8, (Murcia e Cartagena), CASCO Office for Art Design and Theory (Utrecht) e TENT Rotterdam (with the collective Oblique International).

www.patriciapinheirodesousa.net

Kathrin Wolkowicz



a lake
A5 wall card holders with text op paper
2018

This threefold work is composed from various tasks from guessing game. A list of questions and statements invite the reader to ponder upon universal descriptions which address themselves as an individual questionnaire.



i know
audio loop
2018

A seemingly endless repetition of two words in tune with the melody of the Bill Withers' song Ain't No Sunshine. All the things I know about and those I don't know, the prouddness of knowing and also the tiredness of it, pretending to know to get rid of the conversation or to get along with it; a circle of asking rather than stating.



water (maintenance material)
Performance piece for staff/exhibition
care-takers; display card holder
2018

Besides cleaning, watering the plants and rearranging the furniture, the OnArte terrace is used for an unannounced performance involving a cleaning mop. Inspired by Mierle Laderman Ukeles' work the performance carries forth the concept of maintenance in art and life and its notable relation to time and visibility.

Kathrin Wolkowicz (*1981 DE) is a Rotterdam based artist working with text and image in the field of video, film, book and installation.

Using text to tickle the memory of the spectator, the artist is primarily interested in the haptic experience with text and film, about how one reads and how one spends time with text. She is particularly intrigued how the bodily relation between spectator and artwork contributes to reading.

Wolkowicz studied at Kunstakademie Münster, University of Art Braunschweig and received an MA Fine Art degree from Piet Zwart Institute Rotterdam in 2009. She programmed the Suburban Video Lounge Rotterdam in cooperation with the artist Toine Horvers, was a co-founder of the nomadic exhibition project Sils and is actual part of the Borgerstraat publication collective Rotterdam. Her works have been shown internationally in exhibitions, screenings and events, such as Poetry International Festival Rotterdam, Kunsthalle Baden-Baden, Musée d'Art Moderne de Saint-Étienne, San Seriffe Amsterdam, Mass MoCA Massachusetts, De Player Rotterdam, If I Can't Dance I Don't Wanna Be Part Of Your Revolution Antwerpen.

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