



BENALE JCE 2019/2021 - JEUNE CRÉATION EUROPÉENNE

JCE JEUNE
CRÉATION
EUROPÉENNE
BIENNALE D'ART CONTEMPORAIN





JCE JEUNE
CRÉATION
EUROPÉENNE

BIENNALE D'ART CONTEMPORAIN
2019-2021





FRANCE
MONTROUGE
OCT - NOV 2019

DENMARK
HJØRRING
MAR - APR 2020

LATVIA
CĒSIS
JUL - AUG 2020

ROMANIA
CLUJ-NAPOCA
OCT - NOV 2020

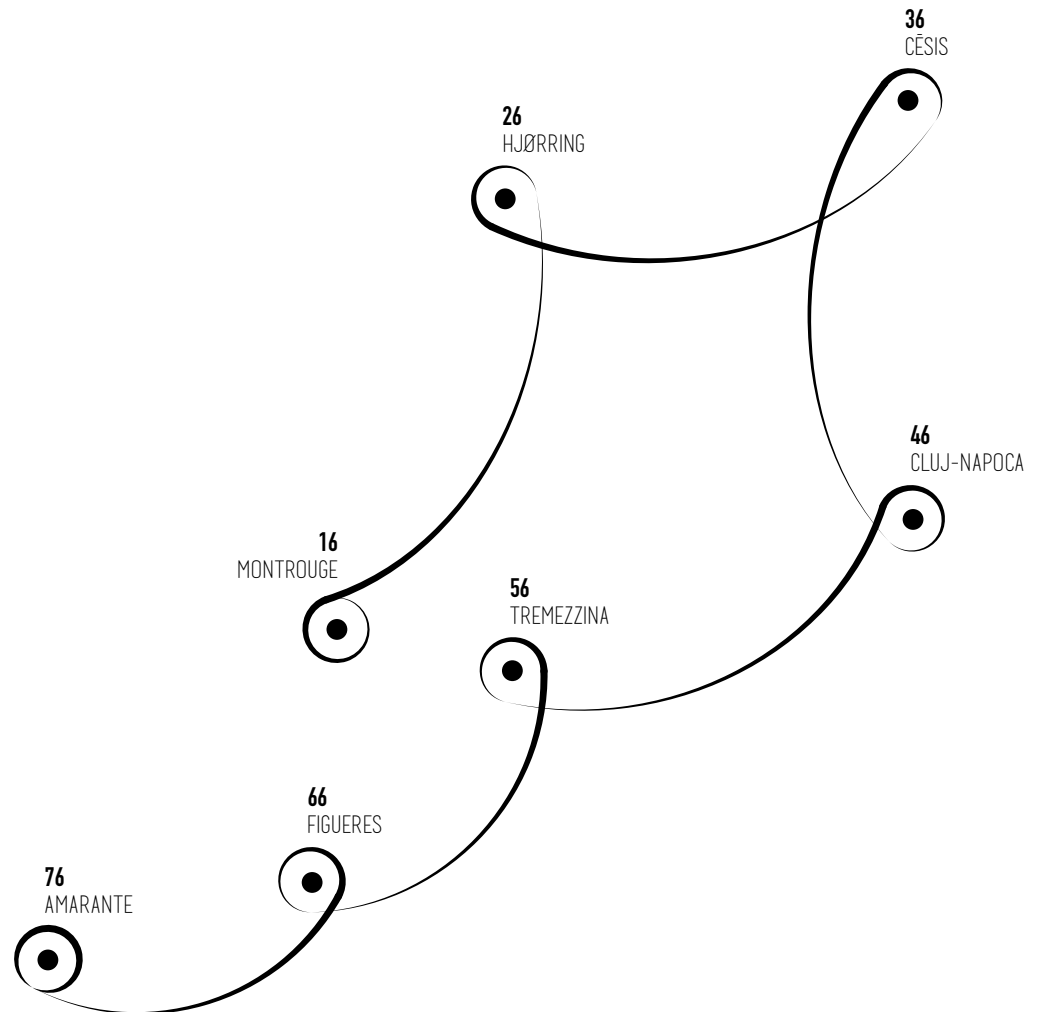
ITALY
TREMEZZINA
APR - MAY 2021

SPAIN
FIGUERES
MAY - JUN 2021

PORTUGAL
AMARANTE
JULY - AUG 2021

DISTANCE:
5850 KM

DURATION:
730 DAYS



Editorial	5
A European Network to Support Young Creative Talent	7
Invited Artist	12
The JCE Residencies	14

FRANCE	16	DENMARK	26	LATVIA	36
Curators: Ami Barak & Marie Gautier		Curator: Henrik Godsk		Curators: Alberto Di Gennaro & Tina Pētersone	
Mali Arun	18	Jona Borrut	28	Krišjānis Elviks	38
Aïda Bruyère	19	Liesel Burisch	29	Santa France	39
Odonchimeg Davadoorj	20	Nat Bloch Gregersen	30	Annemarija Gulbe	40
Arthur Hoffner	21	Billie Maya Johansen	31	Tina Pētersone	41
Samuel Lecocq	22	Søren Krag	32	Luīze Elizabete Rukšāne	42
Arianne Loze	23	Rasmus Niclas Rose Nielsen	33	Elīna Sēmane	43
Oussama Tabti	24	Anne Samsøe	34	Sabīne Vernere	44
Zoreh Zavareh	25	Jonas Kjeldgaard Sørensen	35	Krišs Zilgalvis	45
ROMANIA	46	ITALY	56	SPAIN	66
Curator: Florin Ștefan		Curators: Paola Re & Chiara Anzani		Curator: Mario Pasqualotto	
Anticamera	48	Iside Calcagnile	58	Eladio Aguilera Hermoso	68
Roxana Ajder	49	Ferraro Gianpiero	59	Marc Anglès	69
Baraka	50	Lorenzo Papanti	60	Judit Bou Comas	70
Andrei Ciurdărescu	51	Giulia Pellegrini	61	Azahara Cerezo	71
SJ Rêvo Kim	52	Isabella Quaranta	62	Fabià Claramunt	72
Mihaela Mihalache	53	Robertina Raducanu	63	Gabriel Llinàs Soto	73
Sarah Muscalu	54	Anna Skoromnaya	64	Melisa López Gracia	74
Mihai Zgondoiu	55	Angelo Troilo	65	Tura Sanz Sanglas	75
PORTUGAL	76				
Curator: António Cardoso					
Mariana Castro	78				
Nádia Duvall	79				
Margarida Fernandes	80				
Fátima Frade Reis	81				
Maria João Costa	82				
Natacha Martins	83				
Patrícia Trindade	84				

Editorial

Contemporary art is an integral part of our city's identity. Every spring since 1955, the Salon de Montrouge has been the most famous and emblematic example of this.

In addition to this traditional event, the Biennale Jeune Création Européenne (JCE), created in 2000, aims to propel promising artists into the professional European market. By highlighting artists who have not yet entered the institutional and commercial network of contemporary art, it offers them the opportunity to be exhibited, make themselves known and gain attention.

55 artists from seven different countries have come together for this seventh edition, thanks to a strong partnership between the cities of Hjørring (Denmark), Cēsis (Latvia), Cluj (Romania), Tremezzina (Italy), Figueras (Spain), Amarante (Portugal) and Montrouge. While some Europeans doubt their ability to carry out projects together, the JCE proves that it is possible to unite our continent around contemporary art. Indeed, this "snapshot of emerging creation" offers a unique panorama of the cultural avant-garde in the fields of sculpture, photography, design, and digital art... In the case of France, the winners of the last two Salon de Montrouge editions have been selected to participate in this wonderful and wide-ranging collective adventure.

After the three-week exhibition at the Belfry from the 12th of October to the 3rd of November, the works will begin a two-year tour in partner cities, culminating in Portugal in the summer of 2021. This journey of talent – rooted in the European cultural practices that have been around since at least the Renaissance – carries sensations and emotions that will undoubtedly touch visitors from host countries. When the universality of art meets the creativity of European diversity, the public benefits from such an inspired and fruitful dialogue.

Passionately yours.

L'art contemporain fait partie de l'identité de notre ville. Chaque printemps depuis 1955, le Salon de Montrouge en est l'illustration la plus connue et la plus emblématique.

À côté de ce traditionnel événement, la Biennale Jeune Création Européenne (JCE), créée en 2000, a pour ambition de propulser des artistes prometteurs sur le marché professionnel européen. En portant sur le devant de la scène des créateurs qui n'ont pas encore intégré le réseau institutionnel et marchand de l'art contemporain, elle leur donne l'opportunité d'exposer, de se faire connaître et remarquer.

55 artistes, issus de sept pays, ont répondu présents pour cette septième édition, fruit d'un partenariat solide entre les villes de Hjørring (Danemark), Cēsis (Lettonie), Cluj (Roumanie), Tremezzina (Italie), Figueras (Espagne), Amarante (Portugal) et Montrouge. Alors que certains Européens doutent de leur capacité à réaliser ensemble des projets, la JCE démontre qu'il est possible d'unir notre continent autour de l'art contemporain. En effet, cet « instantané de la jeune création » offre un panorama unique de l'avant-garde culturelle, dans les domaines de la sculpture, de la photographie, du design, de l'art numérique... Pour la France, ce sont des lauréats des deux dernières éditions du Salon de Montrouge qui ont été retenus pour participer à cette grande et belle aventure collective.

Après les trois semaines d'exposition au Beffroi du 12 octobre au 3 novembre, les œuvres entameront une tournée de deux ans dans les villes partenaires, qui s'achèvera à l'été 2021 au Portugal. Cette itinérance des talents, ancrée dans les pratiques culturelles européennes au moins depuis la Renaissance, véhicule des sensations et des émotions qui sauront toucher à coup sûr les visiteurs des pays hôtes. Quand l'universalité de l'art rencontre la créativité de la diversité européenne, c'est le public qui profite de ce dialogue inspiré et fécond.

Passionnément.

Étienne Lengereau

Mayor of Montrouge
Vice-President of Vallée Sud-Grand Paris

Gabrielle Fleury

Deputy Mayor in charge of Culture
Territorial Advisor of Vallée Sud-Grand Paris

A European Network to Support Young Creative Talent

Interview with Andrea Ponsini, Head Curator of the JCE Biennale

Could you introduce us to la Biennale de la Jeune Création Européenne?

A.P: First of all, I would say that the JCE Biennale has the ambition of being a unique project. It is the only biennial event in Europe based on a network of cities that brings to life, every two years, a travelling collective exhibition, hosted alternately for one month by each of its partner sites.

The other aspect that characterizes it is its deeply cosmopolitan spirit. Indeed, the idea behind this project, which is led by the City of Montrouge, is to go beyond the purely national dimension of the Salon de Montrouge and position ourselves on the European scene, protecting young emerging talents thanks to a synergy of international players.

The City of Montrouge launched the project in 2000, and you have been its lead curator since 2006. Which artistic developments have you noticed and how has the JCE network evolved over time?

A.P: The evolution of the project should be sought in the ongoing search for new quality partnerships, in the demands of the display system and in the rigour of the selection process of the artists.

The exhibition began with only three cities – Montrouge, Sant Cugat del Vallès and Amarante – each selected 15 artists and presented the exhibition in a simple way. Since then, things have changed considerably: thanks to the renovation of the Belfry, Montrouge can now rely on a prestigious cultural centre, with four major events per year devoted to contemporary art. The Amadeo de Souza-Cardoso Municipal Museum has also completely renovated its premises and team. In addition, prestigious new partners have endowed the network with remarkable sites such as the Kunstbygningen in Vrå, Denmark, the Empordà Museum in Spain and the Centrul de Interes in Cluj, Romania, a completely renovated former industrial building where artists' studios, shopping centres and art galleries have been set up.

With the help of our partners, we have also refined the selection process: today, only eight artists per country are selected from an increasingly large pool of applicants (2000 per year in Montrouge alone), which guarantees that each curator's choice-selection is both original and relevant.

The principle of the JCE biennial remains, however, to respect the specificities of each partner by leaving the Curators of each country complete autonomy of scrutiny. As a result, for example, the Portuguese selection is traditionally linked to the prize awarded in memory of the painter Amadeo de Souza-Cardoso. Thus, the works in this selection are mainly paintings. In addition, our Latvian partners are giving more space to young commissioners and in their selection favour more experimental and counter-current installations. Thus, the cultural particularities of each territory emerge by revealing strong identities and specific functions linked to their cultural policy.

Since 2007, in addition to the international exhibition hosted in each city, a residency program has been added, launched by Montrouge and Amarante. We give JCE artists selected for this program the opportunity to stay in a studio for a period of three months.

What other opportunities does the JCE Biennale bring to European artists and partner cities?

A.P: Our objective is to provide the selected young people with maximum visibility and opportunities to meet the professional community. We finance the publication of a multilingual catalogue, distributed to a large number of professionals in Europe, we have also created a website that allows artists to show their work in greater depth and we organise professional meetings, seminars, portfolio readings, etc. at each exhibition.

And prizes...!

A.P: That's true! In addition to this system, we have two very prestigious awards, presented by a jury of experts chaired this year by curator Audrey Teichmann. In addition to the traditional "Grand Prix de la Biennale JCE", which consists of a grant and a six-month residency in Montrouge, this year the brand new "In Extensio Prize / Artist in Residence", awarded by a contemporary art centre and an



JCE 2017, Montrouge.

artists residency in the Auvergne-Rhône Alpes region, a new partner of the JCE. The prize will consist of a grant to the winning artist, a three-month residency and an exhibition in 2021.

For each edition, the previous edition's Grand Prize winner is invited to design the graphic identity and create a unique installation for the City of Montrouge. What is the project planned for 2019?

A.P.: Indeed, to give artists new opportunities, we decided to entrust the visual identity of the next biennale to a former winner. The artist also becomes the project's ambassador, sponsors the new generation of artists on display, takes part in the jury and creates an original work for the launch of the JCE in Montrouge.

This year, the City of Montrouge has invited the Catalan artist Francesc Ruiz Abad, who will carry out a monumental project on Place Emile Cresp in front of the Belfry. This imposing installation is conceived as the emblem of these three weeks dedicated to emerging artists and its inauguration will kick off this new edition.

Un réseau européen de soutien à la jeune création

Interview d'Andrea Ponsini, commissaire général de la Biennale JCE

Pourriez-vous nous présenter la Biennale de la Jeune Création Européenne ?

A.P. : Je dirais tout d'abord que la Biennale JCE a l'ambition d'être un projet inédit. Il s'agit en effet de la seule biennale en Europe fondée sur un réseau de villes qui donne vie, tous les deux ans, à une exposition collective itinérante, accueillie tour à tour pendant un mois par chacun de ses lieux partenaires.

L'autre aspect qui la caractérise est son esprit profondément cosmopolite. En effet, l'idée qui anime ce projet piloté par la Ville de Montrouge est celle de dépasser la dimension purement nationale du Salon de Montrouge pour se positionner sur la scène européenne et défendre les jeunes talents émergents grâce à une synergie d'acteurs internationaux.

La Ville de Montrouge a initié le projet en 2000, et depuis 2006, vous en assurez le commissariat général. Quelles sont les évolutions artistiques que vous avez constatées et comment a évolué le réseau JCE dans le temps ?

A.P. : L'évolution du projet est à chercher dans la recherche continue de nouveaux partenariats de qualité, dans l'exigence du dispositif de présentation et dans la rigueur du processus de sélection des artistes.

L'exposition tournait à ses débuts seulement dans trois villes – Montrouge, Sant Cugat del Vallès et Amarante – chacune sélectionnait 15 artistes et présentait l'exposition de manière simple. Depuis, les choses ont bien évolué : grâce à la rénovation du Beffroi, Montrouge peut désormais compter sur un centre culturel de prestige, avec quatre temps forts par an autour de l'art contemporain. Le Musée Municipal Amadeo de Souza-Cardoso a également renouvelé entièrement ses locaux et son équipe. Et des nouveaux partenaires prestigieux ont doté le réseau de lieux remarquables comme le Kunstbygningen de Vrå au Danemark ou le Musée de l'Empordà en Espagne ainsi que le Centrul de Interes à Cluj en Roumanie : un ancien bâtiment industriel complètement réhabilité où se sont installées des ateliers d'artistes, des galeries marchandes et des galeries d'art.

Avec l'aide de nos partenaires, nous avons également affiné le processus de sélection : aujourd'hui sont retenus seulement huit artistes par pays à partir d'un bassin de candidatures de plus en plus large (2000 par an rien qu'à Montrouge), ce qui garantit l'originalité et la pertinence des choix effectués par chaque commissaire.



Le principe de la biennale JCE reste tout de même celui de respecter les spécificités de chaque partenaire en laissant une totale autonomie de regard aux commissaires de chaque pays. De ce fait, par exemple, la sélection portugaise est liée par tradition au prix remis à la mémoire du peintre Amadeo de Souza-Cardoso. Ainsi, les œuvres de cette sélection sont principalement des peintures. A côté, nos partenaires lettons donnent davantage de place aux jeunes commissaires et dans leur sélection privilégient les installations plus expérimentales et contre-courant. C'est ainsi que les particularités culturelles de chaque territoire ressortent en révélant des identités fortes et des fonctionnements spécifiques liés à leur politique culturelle.

Depuis 2007, à l'exposition internationale accueillie tour à tour dans chaque ville s'est ajouté un programme de résidences, initié par Montrouge et Amarante. Nous donnons aux artistes JCE sélectionnés pour ce programme la possibilité de séjourner dans un atelier-logement pour une durée de trois mois.

Quelles autres opportunités la Biennale JCE apporte-t-elle aux artistes européens et aux villes partenaires ?

A.P. : Notre objectif est de fournir aux jeunes sélectionnés un maximum de visibilité et d'occasions de rencontres avec le milieu professionnel. Nous finançons l'édition d'un catalogue multilingue, diffusé à un grand nombre de professionnels en Europe, nous avons également réalisé un site internet qui permet aux artistes de montrer leur travail plus en profondeur et nous réalisons à l'occasion de chaque exposition des rendez-vous professionnels, des séminaires, des lectures de portfolios...



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JCE 2017, Montrouge.

Et des Prix !...

A.P. : En effet viennent s'ajouter à ce dispositif deux récompenses très prestigieuses, décernées par un jury d'experts présidé cette année par la commissaire Audrey Teichmann. Au traditionnel « Grand Prix de la Biennale JCE », qui consiste en une dotation financière et une résidence de six mois à Montrouge se rajoute cette année le tout nouveau « Prix In Extenso / Artistes en Résidence », doté à la fois par un espace d'art contemporain et une résidence d'artistes de la région Auvergne-Rhône Alpes, nouveaux partenaires de la JCE. Le prix consistera en une dotation financière à l'artiste lauréat, une résidence de deux mois et une exposition personnelle en 2021.

À chaque édition, le lauréat du Grand Prix de l'édition précédente est invité à concevoir l'identité graphique et à produire une installation spécifique pour la Ville de Montrouge. Quel est le projet envisagé pour 2019 ?

A.P. : En effet pour donner de nouvelles opportunités aux artistes, nous avons décidé de confier l'identité visuelle de la biennale suivante à un ancien lauréat. L'artiste devient également ambassadeur du projet, il parraine la nouvelle génération d'artistes exposés, il prend part au jury et produit une œuvre inédite pour le lancement de la JCE à Montrouge.

Cette année, la Ville de Montrouge a invité l'artiste catalan Francesc Ruiz Abad qui va réaliser un projet monumental sur la place Emile Cresp en face du Beffroi. Cette installation imposante est imaginée comme l'emblème de ces trois semaines dédiées à la jeune création et son inauguration donnera le coup d'envoi de cette nouvelle édition.

Francesc Ruiz Abad

Awarded artist of the Grand Prix JCE 2017/2019

BIOGRAPHY: Francesc Ruiz Abad (Palamós, 1990) studied Fine Arts in Barcelona and Leipzig, Germany. He has shown his work in places such as Los Angeles, Paris, Barcelona, Puerto Rico and Germany. He's the author of several publications and he has given lectures abroad that include *Paper Exhibitions*; 2016 New York Art Book Fair in MoMA PS1.

Using a myriad of image-making approaches, including painting and drawing, Ruiz Abad's practice merges humour, repetition and collecting in a playful way through contrasting and shocking techniques. Painting allows him to organically construct scenes that would not otherwise occur. By introducing appropriated and invented characters, strange and magical situations arise to surprise the spectator. Ruiz Abad uses his lived experiences to actively and intimately merge his daily life with a broader collective behaviour. He does this using an image archive composed of photographs, notes and sketchbooks, which together come to create a peculiar and often critical visual universe.

The laureate of the 2017-2019 JCE Biennale, the artist Francesc Ruiz Abad created the visuals for the JCE Biennale. Here, he tells us about his career and his vision of the JCE...

What artistic adventures did the JCE Biennale open to you?

F.R.A.: This award has already had an impact on me. It has helped me to be more confident in my artistic practice. While in residence in Montrouge, I was able to work under ideal conditions and meet many people. I had a solo exhibition entitled "Night on Earth" at the Mannerheim Gallery. I also took part in the event "Novembre à Vitry," organized by the Jean-Collet Gallery and was featured at the "Madame M" boutique in the Palais Royal.

What are the themes you are working on today?

F.R.A.: Daily life and travel. I use multiple approaches to make images – though mainly painting and drawing. I always try and use humour and introduce characters I have appropriated or invented, placing them in strange and magical situations that are meant to surprise the spectator.

What did you want to represent through your visual conception of the 2019/2021 JCE poster?

F.R.A.: I wanted to illustrate the JCE Biennale through the theme of travel, Europe and the precarious figure of the young artist. I used childish codes in order to create a dystopic and ironic composition, all set to the backdrop of psychedelic mapping. On one side, the figure of the young artist takes the form of a smoking painter mouse inspired by a children's colouring book. On the other, I distorted the European Union geographical form. Finally, above them, the figure of a tired plane intermingles with pollution hailing from cigarette smoke.



Abandoned Futurist Sculpture
130 x 195 cm, 2018.

Amb un parell d'Ous
116 x 89 cm, 2018.

Francesc Ruiz Abad at the JCE studio of Montrouge in 2018.



Photo: Ramus Sendegard Johannsen

Francesc Ruiz Abad

Lauréat du Grand Prix JCE 2017/2019

BIOGRAPHIE: Francesc Ruiz Abad est né à Palamós en 1990, et a étudié les Beaux-Arts à Barcelone et à Leipzig. Il a ensuite exposé ses peintures à Los Angeles, Paris, Barcelone, et Porto Rico, et a participé au Salon du livre d'art 2016 à New York, MoMA PS1.

Utilisant une myriade d'approches de fabrication d'images, axées entre autres sur la peinture et le dessin, la pratique de Ruiz Abad fusionne de manière ludique l'humour, la répétition et la collection avec des techniques contrastantes et choquantes. La peinture lui permet de construire de manière organique des scénarios qui ne pourraient exister autrement. En introduisant des personnages inventés et appropriés, des situations étranges et magiques surgissent qui surprennent le spectateur. Ruiz Abad utilise l'expérience et les parcours vécus pour unifier de manière active et intime sa vie quotidienne avec un comportement collectif plus étendu au moyen d'archives d'images composées de photographies, de notes et de carnets de croquis qui créent un univers visuel curieux et souvent critique.

Lauréat de la Biennale JCE 2017-2019, l'artiste Francesc Ruiz Abad a réalisé le visuel de la Biennale JCE. Il nous parle de sa carrière et de sa vision de la JCE... À quelles aventures artistiques la Biennale JCE vous a-t-elle ouvert ?

F.R.A.: Ce prix a déjà eu un impact sur moi. Il m'a aidé à être plus confiant dans ma pratique artistique. En résidence à Montrouge, j'ai pu travailler dans des conditions idéales et faire de nombreuses rencontres. Mes œuvres ont ainsi été accrochées à l'exposition solo « Night on Earth » à la galerie Mannerheim, puis à l'événement « Novembre à Vitry » organisé par la galerie Jean-Collet, et enfin à la boutique « Madame M » au Palais Royal.

Quels sont les thèmes sur lesquels vous travaillez aujourd'hui ?

F.R.A.: Je travaille sur la vie quotidienne et les voyages. J'utilise de multiples approches pour fabriquer les images – principalement la peinture et le dessin – et toujours avec humour. J'introduis des personnages inventés et appropriés, des situations étranges et magiques qui surgissent et surprennent le spectateur.

Qu'avez-vous voulu représenter à travers le visuel de l'œuvre que vous proposez pour l'affiche de la JCE 2019/2021 ?

F.R.A.: J'ai souhaité illustrer la Biennale JCE à travers les thèmes du voyage, de l'Europe et de la figure précaire du jeune artiste. J'ai utilisé les codes de l'enfance et créé une composition dystopique d'une manière ironique sur fond de cartographie psychédélique.

D'un côté, la figure du jeune artiste a la forme d'une souris fumeuse-peintre inspirée d'un livre à colorier pour enfants. De l'autre côté, j'ai utilisé la forme géographique de l'Union Européenne en la distordant. Enfin, au-dessus de la composition, la figure d'un avion fatigué mélangé à la pollution de la fumée de cigarette.

The JCE Residencies

In order to support emerging artistic creation and to offer artists opportunities that go beyond exhibitions, from 2007 the JCE Biennale has begun offering a residency program in order to allow artists to develop their research and partake in new productions throughout Europe.

Selected on the basis of a project, artists can benefit from workshops and housing units provided by the City of Montrouge and the City of Amarante at different times of the year. The ambition of this residency program is to give the participants the time and means necessary to create a new artistic project, stimulated by their immersion in a new environment.

In Montrouge, residents are welcomed in pairs – each in an independent workshop – for a stay of up to three months. The team offers them artistic and technical support and they are invited to share their experiences and artistic practices with the local public. To encourage and facilitate the dialogue between cultures and the conversation happening around contemporary art, an open house along with some visits occur during each residence.

During the last editions, more than ten artists from all over Europe were able to take advantage of the residency program, each pursuing a project within their artistic practice (painting, drawing, video, sculpture, installation, etc.) and influenced by the geographical and socio-cultural context of the residence's location.

Hailing from Spain, Denmark and Italy, the resident artists of the last biennial have taken over the city of Montrouge. Their workshops have allowed for a crossover of cultures and a fertile ground for creation. Each artist has been able to develop his or her practice. Anna Ill, for example, draws inspiration from the daily life and space in which she works, using materials with a history and experience. Her creations have been further enriched thanks to this new environment. In the same way, during her stay, Aida Andres Rodríguez worked on the everyday with a poetic and sensitive approach. Rasmus Søndergaard Johannsen, the winner of the Grand Prix JCE – Bourse Crédit Agricole, spent two months developing art and science concepts regarding the transformative capacities of the elements and properties that compose materials, while Francesc Ruiz Abad, also winner of the Grand Prix JCE – Bourse Crédit Agricole, created numerous works of plastic in the workshop. He was able to draw inspiration from popular French culture such as comics, manga or other monsters 2.0. The Italian painter Andrea Fontanari created many works based on familiar objects during his residency. When he left, he even gave the City of Montrouge one of the works he created during his stay, taken from a very graphic series evoking a zoom on two superimposed covers of which one can guess the borders at the bottom of the painting. Tending towards abstraction while leaving recognizable elements, it embodies a form of artistic challenge that marks a new stage in his pictorial research.

The Montrouge studios – sponsored by Crédit Agricole – are a privileged moment for young artists, both because of the material means it allows them, and the dialogue that pushes them to engage with other cultures and art scenes.

Les résidences JCE

Afin de soutenir la création artistique émergente et d'offrir aux artistes des opportunités au-delà des expositions, la Biennale JCE propose depuis 2007 un programme de résidences qui leur permet de développer leurs recherches et de réaliser de nouvelles productions à travers l'Europe.

Sélectionnés sur projet, les artistes peuvent bénéficier, à différents moments de l'année, d'ateliers-logements mis à disposition par la Ville de Montrouge et la Ville d'Amarante. L'ambition de ce programme de résidences est d'accorder aux participants le temps et les moyens nécessaires à la réalisation d'un projet artistique inédit, stimulé par l'immersion de l'artiste dans un nouvel environnement.

À Montrouge, les résidents sont accueillis en binôme – chacun dans un atelier-logement indépendant – pour un séjour de trois mois maximum. Ils disposent d'un accompagnement artistique et tech-

Andrea Fontanari at the JCE studio of Montrouge in 2019.



nique de la part de l'équipe et sont invités à partager leurs expériences et leurs pratiques artistiques avec le public local. Pour favoriser et faciliter le dialogue entre les cultures et l'échange autour de l'art contemporain, un programme de visites et de journées portes ouvertes est mis en place lors de chaque résidence.

Lors des dernières éditions, plus d'une dizaine d'artistes en provenance de toute l'Europe ont pu profiter de ce programme de résidences, chacun poursuivant un projet relatif à sa pratique artistique (peinture, dessin, vidéo, sculpture, installation, etc.), influencé par le contexte géographique et socio-culturel dans lequel s'inscrit la résidence.

Les artistes résidents de la dernière biennale ont investi la ville de Montrouge. Issus d'Espagne, du Danemark ou encore d'Italie. Les ateliers ont permis une rencontre des cultures et un terreau fertile pour la création. Chaque artiste a pu développer sa pratique. Anna Ill, par exemple, s'inspire du quotidien et de l'espace dans lequel elle travaille, en utilisant des matériaux qui ont déjà une histoire et un vécu. Grâce à ce nouvel environnement, ses créations ont été d'autant plus enrichies. De la même manière Aida Andres Rodríguez a travaillé pendant son séjour sur le quotidien avec une approche poétique et sensible. Rasmus Søndergaard Johannsen, le lauréat du Grand Prix JCE – Bourse Crédit Agricole a passé deux mois à élaborer des concepts art-science sur les capacités de transformation des éléments et des propriétés qui composent les matériaux tandis que Francesc Ruiz Abad également lauréat du Grand Prix JCE – Bourse Crédit Agricole a produit de nombreuses œuvres plastiques dans l'atelier. Il a pu s'inspirer de la culture populaire française comme la BD, le manga ou autres monstres 2.0. Le peintre italien Andrea Fontanari a produit de nombreuses œuvres pendant sa résidence sur les objets familiers. À son départ, il a même offert à la Ville de Montrouge l'une des œuvres accomplies pendant son séjour, extraite d'une série très graphique évoquant un zoom sur deux couvertures superposées dont on devine les franges au bas de la toile. Tendant vers plus d'abstraction tout en laissant des éléments reconnaissables, elle incarne une forme de défi artistique qui marque une nouvelle étape dans sa recherche picturale.

Les ateliers-résidences de la Ville de Montrouge, soutenus par le mécénat du Crédit Agricole, sont un moment privilégié pour les jeunes artistes, tant par les moyens matériels qu'elle leur apporte que par le dialogue qu'elle leur permet d'engager avec d'autres cultures et d'autres scènes artistiques.

MONTROUGE

FRANCE

Le Beffroi, October – November 2019

www.biennalejce.com

Artists

MALI ARUN, AÏDA BRUYÈRE, ODONCHIMEG DAVAADORJ, ARTHUR HOFFNER, SAMUEL LECOCQ,
ARIANE LOZE, OUSSAMA TABTI, ZOHREH ZAVAREH



The French selection of the *Biennale de la jeune création européenne* bears witness to the new artistic direction of the Salon de Montrouge, now at work for the last four years.

The winners of the last two editions of the show, which were crowned by two exceptional juries – chaired in 2018 by Jean de Loisy, former director of the Palais de Tokyo and the current director of the Beaux-arts de Paris, and in 2019 by Laurence Gateau, the director of the Frac Pays de La Loire – are gathered to represent the young talents of contemporary art in France.

These eight winners will be brought together for the JCE in order to highlight a certain French distinctiveness on a European scale – if one can still speak of local specificity in the context of a twenty-first century with ethereal borders.

Together they embody – even more than France or Europe – this highly globalized creation, marked by the coexistence of disparate media, influences and styles.

As a flagship for diversity turned to the outside world, the Salon, and by extension the JCE, annually embrace Montrouge's commitment in supporting and promoting contemporary art in its most current state.

When it comes to the JCE, it exports the excellence of France's emerging creation to our European partners. Because, if the aim of the show is to support young artists, to ensure their diffusion and accessibility to art professionals, collectors and the widest possible audience, and to support artists in their efforts and requirements, then the JCE is the opportunity for these artists to have their work exhibited internationally through travelling exhibitions.

Mali Arun, Odonchimeg Davaadorj, Samuel Lecocq, Ariane Loze, Aïda Bruyère, Arthur Hoffner, Oussama Tabti and Zohreh Zavareh will represent France for the next two years in six other European countries and will promote an institution that has been committed to contemporary art for 64 years.



Coordinators:

Ami Barak

Independent curator Ami Barak has initiated many projects in France and abroad, among which: *Stuttering* – Melik Ohanian, Crac Sete 2014, *Taryn Simon, Rear views, star forming nebula and foreign propaganda bureau*, Jeu de Paume Paris 2015, *Le Salon de Montrouge 61° 2016, 62° 2017, 63° 2018, 64° 2019*, *De quoi l'image est-elle le nom*, Momena Biennale of Contemporary Image in Montreal, 2017, *La vie mode d'emploi*, Art Encounters Biennale Timisoara, 2017, *Role playing* – *Rewriting mythologies*, Daegu, Photo Biennale Corée du Sud 2018, *Ex-East* – *Histoires passées et récentes des avant-gardes roumaines*, Espace Niemeyer Paris, 2019, *La Brique* – Cărmida, la Kunsthalle Mulhouse, 2019. He is also the artistic co-director of the Salon de Montrouge and embodies one of the most active catalysts of the contemporary scene, consistently favouring artistic exploration and encounters with the young players of the art world.

Marie Gautier

Marie Gautier is an exhibition curator. She has been collaborating with freelance curator Ami Barak since 2011. A former student of the École du Louvre, she has taken part in the production of many exhibition projects in France and abroad, among which *Role-playing* – *Rewriting Mythologies*, Daegu Photo Biennale, South Korea (2018), *What does the image stand for? De quoi l'image est-elle le nom?*, Momena Biennale of Contemporary Image in Montreal (2017), *Julião Sarmiento The Real thing*, Fondation Gulbenkian Paris (2016), *Taryn Simon, Rear views, star forming nebula and foreign propaganda bureau*, Jeu de Paume, Paris (2015), *Stuttering* – Melik Ohanian, Crac, Sète (2014), *Off to a flying start*, Nuit Blanche, Toronto (2013), *I am also...* Douglas Gordon, Museum of Art, Tel Aviv (2013). She coordinates art projects and organizes the production of various programmes with collectors and artists throughout the world.

Étienne Lengereau

Mayor of Montrouge

Gabrielle Fleury

Deputy Mayor and Commissioner for Culture

Delphine Douellou

Director of the Cultural Department

Andrea Ponsini

Head Curator of the JCE

Ami Barak & Marie Gautier

Curators of the French Selection

Renata Bellanova & Laura Pfohl

Production Managers



La sélection française de la Biennale de la jeune création européenne témoigne du pari de la nouvelle direction artistique du Salon de Montrouge, à l'œuvre depuis quatre ans.

Les lauréats de ces deux dernières éditions du salon, couronnés par deux jurys d'exception, présidés en 2018 par Jean de Loisy et en 2019 par Laurence Gateau, respectivement l'ancien directeur du Palais de Tokyo et l'actuel directeur des Beaux-arts de Paris et la directrice du Frac Pays de la Loire, sont rassemblés pour représenter les jeunes talents de l'art contemporain en France.

Ces huit lauréats seront donc réunis pour la JCE afin de mettre en lumière une certaine spécificité française, à l'échelle européenne, si tant est que l'on puisse encore parler de particularité locale à l'aune d'un vingt et unième siècle aux frontières éthérées.

À eux huit, ils incarnent, plus encore que la France ou l'Europe, cette création fortement mondialisée, marquée par la coexistence de médiums, d'influences et de styles disparates.

Manifestement lieu phare de la diversité, tourné vers l'extérieur, le Salon, et par extension la JCE, signent, année après année, l'engage-

ment de la Ville de Montrouge de soutenir et de promouvoir la création contemporaine dans sa pleine actualité.

Avec la JCE, c'est l'excellence de la création émergente en France qui s'exporte vers nos partenaires européens. Parce que s'il s'agit avec le salon de soutenir les jeunes artistes, d'en assurer la diffusion et l'accès aux professionnels de l'art, aux collectionneurs et au public le plus large, et d'accompagner les artistes dans leurs démarches et leurs exigences; la JCE est l'opportunité pour ces artistes d'avoir une diffusion internationale via des expositions itinérantes.

Ainsi Mali Arun, Odonchimeg Davaadorj, Samuel Lecocq et Ariane Loze, accompagnés de Aïda Bruyère, Arthur Hoffner, Oussama Tabti et Zohreh Zavareh, représenteront la France pendant les deux années à venir dans six autres pays européens, et feront rayonner à eux seuls cette institution qui depuis 64 ans s'engage en faveur de la création contemporaine.

Ami Barak & Marie Gautier

MALI ARUN

Born in 1987. Lives and works in Strasbourg.

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Sans-titre

Photography.
2019

After her studies at the Beaux-Arts de Paris in Michel François' studio, Tianjin (China) and Brussels (La Cambre), Mali Arun began a practice somewhere between fiction, documentary cinema and video art that simultaneously questions spaces on the margins in movement and in conflict. She also observes the body, its geographies, desires and contradictions and questions the ways in which Man in exile explores transitions and borders, transforming space by building and appropriating it, turning virgin landscape into territory. She explores the beliefs, rituals and myths relied on by people in order to live and survive. Of Chinese, Turkish and German origins, her view of the world is nourished by these different cultures, and bases itself on a visible porosity – between different spheres – which is at the heart of her practice and the questions inhabiting it.

À la suite de ses études aux Beaux-Arts de Paris dans l'atelier de Michel François, de Tianjin (Chine) et de Bruxelles (La Cambre), Mali Arun développe un travail situé entre la fiction, le cinéma documentaire et la vidéo d'art qui questionne à la fois les espaces en marges, en mouvements ou en conflits. Elle observe aussi le corps, ses géographies, ses désirs et ses contradictions. Elle interroge la façon dont l'Homme en exil arpente des zones de passages et de frontières, transforme l'espace, le paysage vierge en territoire, en construisant, en se l'appropriant. Elle explore les croyances, les rituels et les mythes dont les hommes se nourrissent pour vivre et survivre. D'origine chinoise, turque et allemande, son regard sur le monde se nourrit de différentes cultures, et se construit sur une porosité évidente, entre différentes sphères, qui se retrouvent au cœur de sa pratique et des questions qui l'habitent.

AÏDA BRUYÈRE

Born in 1995. Lives and works in Paris.

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Raised in Mali, Aïda Bruyère's first impulse as a visual artist fell upon Malian society. Through publications and photograph prints, the artist first worked with the rudimentary and popular medium of the cell phone, often using it as a hidden camera in order to capture photographs.

(...)

The artist introduces these alternative cultures – which have the ability to constantly regenerate and nurture trends – in order to better showcase the movements' creators, who, marginalized and literally sucked dry by the cultural industry, often lead precarious existences.

Aïda Bruyère a grandi au Mali et son premier élan de plasticienne s'est porté sur la société malienne. À travers l'édition et les images imprimées, l'artiste travaille d'abord avec les moyens rudimentaires et populaires du téléphone portable, souvent en caméra cachée, pour en tirer des clichés photographiques.

(...)

L'artiste fait entrer dans les codes de l'art contemporain ces cultures alternatives – qui ont cette qualité de se régénérer en permanence et d'irriguer la mode – pour mieux mettre en valeur les créateurs de ces mouvements, vivant souvent dans la précarité, mis à l'écart et littéralement sucés par l'industrie culturelle.

Juliette Soulez

Special Gyal

Vidéo, 5'5".
2009



ODONCHIMEG DAVAADORJ

Born in 1990. Lives and works in Saint-Gratiens.

Studies: ESNAPC, France.

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Odonchimeg Davaadorj's drawings, which are made with Chinese ink, watercolor on canvas, red thread, fabric, and paper, can be observed flat or mounted on the walls, where they come to form sculptures through their additive elements. Her characters multiply in terms of arms, wood, bodily fragments, with their multitude of eyes, faces, and faces emanating faces. The memories of her native Mongolia take flight. Maternity, landscapes, and desire are among her subjects. Her canvases form installations, or take the shape of clothes, which accompany her in her performances. What she carries is within her – in the domain of affect – but also on her, as many of these states of life indicate. (...) Her work and gestures take place in the delicate realm of the tactile. Matters of women, the homeland, and her attempts at putting down roots; the affective memory is always in movement. (...) As her work has developed, her representations of femininity have become more complex and prob-

lematic. Maternal figures are as all-consuming as they are fusional. Often her references are erotic or mark relational bonds quite literally: we are linked by red threads. If there are hints of an elsewhere close to the artist's life, there are also challenges which affect us all: desire, alienation, and frustration. The artist makes these connections while thwarting her characters' expectations, as she links and liberates them with great intensity.

Les dessins d'Odonchimeg Davaadorj à l'encre de chine, à l'aquarelle sur toile, au fil rouge, sur tissu ou sur papier, se regardent à plat ou contre les murs où ils forment, par des éléments additifs, des sculptures. Ses personnages se démultiplient en bras, en bois, en fragments de corps, en une multitude d'yeux, de visages, de visages qui émanent de visages. Les souvenirs de sa Mongolie

natale prennent leur envol. La maternité, les paysages et le désir font partie de ses sujets. Ses toiles forment des installations ou prennent la forme de vêtements qui l'accompagnent dans ses performances. Ce qu'elle porte est en elle, dans le domaine de l'affectif, mais aussi sur elle comme autant d'indications de ses états de vie. (...) Questions de femmes, questions de terre natale, tentatives d'enracinement: la mémoire affective est en mouvement. La multiplicité se décline. (...) Les figures maternelles sont autant dévorantes que fusionnelles. Parfois les références sont érotiques ou marquent des relations assez littérales: nous sommes liés par des fils rouges. S'il y a des notes d'un ailleurs tout proche de la vie de l'artiste, il y a aussi des défis qui nous touchent tous: désirs, sentiments d'aliénation, frustrations. L'artiste tisse ces liens tout en déjouant les attentes de ses personnages, les liant et les libérant, avec intensité.

Sabrina Basta



Togloom

Vidéo.
2014

ARTHUR HOFFNER

Born in 1990. Lives and works in Paris.

Studies: Ensci, Les Ateliers ; École Boule, Paris.

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Arthur Hoffner makes table fountains. This simple statement entirely expresses his humor and taste for whimsical objects on the brink of absurdity. Their functionality barely justifies his intense research on forms and materials, perhaps only enough for the artist not to give in entirely to abstract sculpture. This stance, which holds art and design in equal measure, renders us helpless.

And yet, the simple postmodern beauty of these objects, their incredible perpetual flow, their way of reenacting the space and materials of the domestic realm in a Baroque fashion, the precision of their assembly in order to conceal all trace of their mechanics and have the water appear as if by magic, and the staging of their different common materials, whose processing and shine are cause for wonder, all mean that these objects fall prey to our bemused curiosity. Each one of his compositions is a complex organism, whose obvious goal is to make a knock-out impression. It's hard to miss his terrific dexterity in assembly, as it nearly renders natural the delicate combination of marble and sponges, plastic and porcelain, and wood and PVC tubes. The designer fully masters his materials, establishing the rules of a seductive game in order to, as he puts it, "imagine design as a malicious source of pleasure".

Arthur Hoffner fait des fontaines de table. Ce simple énoncé dit tout entier l'humour, le goût pour des objets fantaisistes à la limite de l'absurde et dont la fonctionnalité ne justifie qu'avec peine d'intenses recherches de formes et de matériaux, mais juste assez pour ne pas verser tout à fait dans la sculpture abstraite.

On est désarmé devant cette position qui tient à équidistance l'art et le design. Pourtant la simple beauté postmoderne de ces objets, la fascination de leur écoulement perpétuel, leur façon de rejouer l'espace et les matières de l'environnement domestique sur un mode baroque, la précision des assemblages faisant disparaître la mécanique pour que l'eau s'écoule par magie, et la mise en

scène de matériaux commun dont le traitement et la brillance incitent à l'émerveillement, ces objets sont la proie de notre curiosité amusée. Arthur Hoffner est soucieux des plus infimes détails. Chacune de ses compositions sont un organisme complexe, dont le but patent sera de faire impression, d'en jeter. On remarque sa formidable dex-

terité d'assemblage qui rend presque naturelle la conjonction délicatement contrainte de marbres et d'éponges, de plastiques et de porcelaines, de bois et de tubes PVC. Le designer a les plein pouvoir sur la matière, et construit les règles d'un jeu de séduction pour, dit-il, « envisager le design comme une malicieuse source de plaisir ».

François Quintin



Fontaine Deep Water

Futs de récupération d'eau de pluie, laiton, pompe,
90x150x45 cm.
2018

SAMUEL LECOCQ

Born in 1992, Paris, where he lives and works.

Studies: HEAD, Geneva.

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Le Jeu de la Fugue, I, II, III, IV

Vidéo HD, son, 15'
2019

Samuel Lecocq's practice is based on research that focuses on events and situations difficult to capture through journalistic documentation. Through field surveys, he accumulates a large quantity of raw materials that he then organizes by means of fiction, in order to reveal their full complexity.

An escape from which we know we can return. A sort of game where we pretend to escape, only to then reintegrate into everyday life. A fantasized revolt, without consequence. Four characters escape without taking any risk, at the pace of a life orchestrated by work.

This video is a succession of portraits, with the main characters telling the story of their staged

escape to the camera. In other words, the story of their revolt, which, repressed by their professional environment, is liberated and deployed in their self-fiction.

La pratique de Samuel Lecocq s'articule autour de recherches dont l'objet principal est constitué par des événements et situations que la documentation journalistique peine à restituer. À travers des enquêtes sur le terrain, il accumule une quantité de matériaux bruts qu'il organise par le biais de la fiction pour en relever toute la complexité.

Dernièrement, il s'intéresse à la question de la radicalité liée aux combats sociaux contemporains.

La fugue comme une fuite dont on se sait revenir. Comme un jeu où l'on prétend s'échapper pour finalement réintégrer le quotidien. Une révolte fantasmée, sans conséquence. Quatre personnages s'échappent sans prendre de risque, dans le rythme d'une vie orchestrée par le travail.

La vidéo présentée est une succession de portraits, seuls devant la caméra les protagonistes font le récit mis en scène de leur «fugue». Autrement dit, le récit de leur révolte, réprimée dans leur environnement professionnel, qui se libère et se déploie dans leur autofiction.

ARIANE LOZE

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Through a methodical deconstruction of cinematic norms, Ariane Loze strips her video-performances down to their most basic, structural inner workings. Her post-minimalist aesthetic brings together conceptual expression and home-made execution in a kind of degree zero of representation that is underpinned by an immediately recognizable narrative made up of static shots of a straightforward action or event. Ariane Loze produces her videos in a wholly autonomous fashion: not only does she take on the roles of director, screenwriter, editor, dresser, and sound and lighting technician, but also, with a few rare exceptions, plays all of the characters. Absurd slices of social life or allegories of inner, psychic experience, these microfictions play out in dystopian worlds that often appear deserted and where the protagonists work through states of crisis, interro-

gating and confiding in one another, or searching for a way out. In this way, Ariane Loze offers an incredulous look at the social, economic, and cultural hegemonies that order the contemporary world, diagnosing the vanity that permeates it to situate her audience at a remove from the action where they can experience a perspective that is at once critical and amused.

Par une méthodique déconstruction des normes du cinéma, Ariane Loze ramène ses vidéo-performances à leur minimum opérant. Alliant l'expression conceptuelle à une réalisation home-made, son esthétique post-minimaliste vise une sorte de degré zéro de la représentation, soutenue par une ligne narrative de base immédiatement lisible

et une action unique. Les vidéos sont produites en complète autonomie, Ariane Loze étant non seulement réalisatrice, scénariste, monteuse, costumière, régisseuse son et lumière, mais encore, sauf exception, interprète de tous les personnages. Saynètes absurdes de la vie sociale ou allégories de la vie psychique, elles décrivent un monde dystopique dans lequel des protagonistes, en situation de crise, s'interrogent, cherchent une issue ou se confient. Portant un regard incrédule sur le monde contemporain, Ariane Loze pose ainsi un diagnostic sur la vanité globale qui s'y exprime, en suscitant chez le public un regard distancié, aussi amusé que critique.

Anne-Sarah Benichou

Utopia

Vidéo HD, 10'27", 1920 x 1080 CBR H264 stereo sound.
2019



OUSSAMA TABTI

Born in 1988. Lives and works in Marseille.

Studies: École des beaux-arts d'Alger, Algiers;
École supérieure d'art d'Aix en Provence;
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The Amsterdam Treaty

Installation, 250 x 250 cm.
2013

Here, elsewhere, the evils

Oussama Tabti offers us his vision of the world through his work, that of a young man born in Algiers in 1988, who is critical of hermetic geopolitics made up of impassable borders and cultures that close in on themselves.

Oussama Tabti also proposes an analysis of the educational system in which he grew up, and on the absurdity and mismanagement that is encountered in every part of the country. He denounces, in his own way, the difficulty of movement in a globalized yet suspicious world, one frightened of difference and the foreigner.

The artist asks us this: if the place changes, does the gaze change along with it? For Oussama Tabti, the verdict is clear: after saying "ntouma", (the plural form of you in English), he concludes with "la Roma*"!

Wherever one lives, whatever one does, the world remains closed and prejudices remain operative. The willed mindlessness of the masses, if presented in other forms, is more present than ever. Always indecent, the evils of the world reveal themselves to us and catch us, wherever we go.

The artist casts an engaged gaze that confirms the

position of Frantz Fanon, who confided: "The density of History determines none of my actions. I am my own foundation. And it is by going beyond the historical, the instrumental, that I introduce the course of my freedom." Oussama Tabti proves to us that, for him, the course has begun!

Ici, ailleurs, les maux

Par ses œuvres, Oussama Tabti nous propose sa vision du monde. Celle d'un jeune homme né à Alger en 1988, qui porte un regard critique sur une géopolitique hermétique, faite de frontières infranchissables et de cultures qui se recroquevillent sur elles-mêmes.

Oussama Tabti nous livre également ses analyses. Sur le système éducatif dans lequel il a grandi, sur l'absurdité et la gabegie que l'on croise à chaque coin du pays. Il dénonce, à sa manière, la difficulté de se mouvoir dans un monde certes globalisé, mais méfiant, effrayé par l'étranger et la différence.

La question que nous pose l'artiste est la suivante: est-ce que le regard change lorsque le

lieu change? Pour Oussama Tabti, le verdict a fini par tomber. Après avoir dit «la ntouma», il conclut par «la Roma*»!

Car où que l'on vive, quoi que l'on fasse, le monde reste fermé, les préjugés demeurent, et l'abrutissement des masses, s'il revêt d'autres formes, est plus en marche que jamais. Toujours indécent, les maux du monde s'exhibent à nous, et nous rattrapent, où que l'on aille.

Le regard engagé que nous livre l'artiste, ne fait que confirmer les propos de Frantz Fanon, qui confie: «La densité de l'Histoire ne détermine aucun de mes actes. Je suis mon propre fondement. Et c'est en dépassant la donnée historique, instrumentale, que j'introduis le cycle de ma liberté.»

Oussama Tabti nous prouve, que pour lui, le cycle a commencé!

Samir Toumi

Writer and founder of La Baignoire

Text of «Ni Rome ni vous» Solo exhibition, La Baignoire,
Algiers 2017.

* Roma, Romains, Roumis

ZOHREH ZAVAREH

Born in 1985, Tehran, Iran. Lives and works in Lyon.

Studies: École supérieure d'art de Clermont Métropole.

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Hailing from Iran, Zohreh Zavareh studied at the Beaux-Arts in Clermont-Ferrand before joining the Ateliers du Grand Large in Decines, where she continues to give voice to an array of objects. It's also there that this well-developed artist, brimming with bewildering fantasy, became a master in the art of ventriloquy. When we went to visit her, she did not mention the dozens of dolls' eyes which, embedded into the wall, stared at us since the beginning of our interview. It's only in passing that she mentions the little ghost whispering at our feet or the intriguing series of more or less identical soap masks she has aligned on the ground. An addict of literature, theater, and poetry, Zohreh Zavareh has dubbed herself in command of a series of discrete objects she names her "characters."

Zohreh Zavareh est d'origine iranienne, passée par les Beaux-Arts de Clermont-Ferrand avant d'intégrer les Ateliers du Grand Large à Decines où elle continue de faire parler une meute d'objets, cette artiste érudite, pleine d'une fantaisie déroutante, est passée maîtresse dans l'art de la ventriloquie. Lorsque nous lui rendons visite, elle ne dit d'abord rien des dizaines de mirettes (de poupées) qui, incrustées dans le mur, nous font de l'œil depuis le début de l'entretien. Et c'est en passant qu'elle fait mention du petit fantôme qui murmure à nos pieds ou de cette intrigante série de masques en savon plus ou moins identiques qu'elle aligne au sol. Férue de littérature, de théâtre et de poésie, Zohreh Zavareh s'est adjointe la compagnie d'une série d'objets discrets qu'elle nomme « personnages ».

Claire Moulène



Sans titre

Soap, dimensions variable.
2018

HJØRRING

DENMARK

The Art Building in Vrå, March – April 2020

www.kunstbygningenвраа.dk

Artists

JONA BORRUT, LIESEL BURISCH, NAT BLOCH GREGERSEN, BILLIE MAYA JOHANSEN, SØREN KRAG, RASMUS NICLAS ROSE NIELSEN, ANNE SAMSE, JONAS KJELDGAARD SØRENSEN



It is now the third time that The Art Building in Vrå – The Engelund Collection will be representing Denmark in the international biennale for young European contemporary art: the JCE Biennale. We already feel that we have become part of the JCE family and have really been looking forward to presenting the new Danish selection.

In many ways, the Biennale has made an impact on us as an exhibition venue. For one thing, we have acquired a larger network of exhibition venues, curators and artists. We have also created various projects with some of the artists from the years in which we took part. In 2016, we presented a performance piece by one of the artists from the Danish selection, Amalie Jakobsen, at the Culture Summit at Mors, a kind of art and cultural festival that takes place every year. About 20,000 people visit the festival, which runs for 48 successive

hours. We did the same again in 2018 – this time with an artist from the French selection: Willem Boel. He presented a large installation on the banks of the Limfjord on one of the best sites at the Culture Summit. As a result, both artists received a great deal of media coverage.

For the 2019-21 JCE Biennale, we have selected the following artists: Nat Bloch Gregersen, Søren Krag, Anna Samsøe, Rasmus Niclas Rose Nielsen, Jonas Kjeldgaard Sørensen, Liesel Burisch, Billie Maya Johansen and Jona Borrut. While the artists represent a wide range in terms of types of works and forms of expression, what they all have in common is the fact that each of them, generally speaking, shifts and expands on a particular artistic tradition. Accordingly, the selection features a drawing that is also a light installation; a woven rug that evokes Ancient Greece while also referring to the digital world; ceramic sculptures

KUNSTBYGNINGEN I VRÅ
Engelundsamlingen



DANISH ARTS FOUNDATION



Hjørring Kommune



DET
OBELSKES
FAMILIEFOND

Coordinator: Henrik Godsk

Henrik Godsk is a Danish curator and artist. He holds an MA in Literature and Art from Aalborg University. His academic interests are literary and cultural theory and the borderlands between literature, art history, and philosophy. Henrik Godsk began curating exhibitions and projects in 2010 when he was on the Curatorial Board of the Danish contemporary Art Festival PORT 2010. The festival included international artists such as Tomás Saraceno. In 2011, he curated an exhibition in collaboration with Kunsten – Museum of Modern Art in Aalborg, Denmark, which presented Danish artists from different generations. As the exhibition curator at the Utzon Center in Aalborg, Denmark, and the artistic director of The Art Building in Vrå in Hjørring, he has continued focusing on contemporary art and generational meetings.

Curatorial positions:

Artistic director of The Art Building in Vrå, Hjørring, Denmark 2014 –

Exhibition curator at the Utzon Center, Aalborg, Denmark 2011–2013

Arne Boelt

Mayor of Hjørring Municipality

Anders Engelund

Chairman of the Board, The Art Building in Vrå

Members of the Jury

Judith Schwarzbart

Headmaster of The Jutland Academy of Art

Bodil Johanne Monrad

Curator at Viborg Kunsthall – Museum of Modern Art

Torben Zenth

Head of the Copenhagen Art Institute

Søren Elgaard

Artist and Chairman of the Board of The Vrå-exhibition

Rasmus Søndergaard Johannsen

Artist

Henrik Godsk

Artist, curator. Artistic director of the Art Building in Vrå



that involve sound; a painting on canvas but in watercolour; a robot-like sculpture; a video installation; a minimalist object that refers to popular culture; and a 'landscape painting' made of crushed PVC. In other words, we get a new experience of something familiar.

Det er nu tredje gang, at Kunstbygningen i Vrå – Engelundsamlingen repræsenterer Danmark på den internationale biennale for ung europæisk samtidskunst, JCE Biennalen. Vi føler allerede, at vi er blevet en del af JCE-familien, og har set meget frem til at vise den nye danske selektion.

Relationen til biennalen har på mange måder påvirket os som udstillingssted. Vi har fået et større netværk både hvad angår udstillingssteder, kuratorer og kunstnere. Endvidere har vi lavet forskellige projekter med nogle af kunstnerne fra de år, vi har været med. I 2016 viste vi en af kunstnerne fra den danske selektion, Amalie Jakobsen, på Kulturmødet på Mors, som er en slags kunst- og kulturfestival, der afholdes hvert år. Ca. 20.000 mennesker besøger festivalen, som kører i 48 timer i træk. I 2018 gjorde vi det igen – denne gang med

en kunstner fra den franske selektion, nemlig Willem Boel, der viste en stor installation, der var placeret i vandkanten ved en af de centrale pladser på Kulturmødet, der ligger ud til Limfjorden. Begge kunstnere fik massiv omtale i den forbindelse.

Til JCE Biennalen 2019-21 har vi udvalgt følgende kunstnere: Nat Bloch Gregersen, Søren Krag, Anna Samsøe, Rasmus Niclas Rose Nielsen, Jonas Kjeldgaard Sørensen, Liesel Burisch, Billie Maya Johansen og Jona Borrut. Kunstnerne repræsenterer et bredt spektrum af værktøjer og udtryksformer, men har det til fælles, at de generelt set tager fat i en tradition inden for kunsten, som skubbes til og udvides. Således byder selektionen på en tegning, der samtidig er en lysinstallation, et vævet tæppe, der peger tilbage til Hellas og samtidig refererer til den digitale verden, keramiske skulpturer med lyd, et maleri på lærred, der er malet med akvarelfarver, en robotlignende skulptur, en videoinstallation, et minimalistisk objekt, der refererer til populærkulturen, samt et "landskabsmaleri", der er lavet af knust pvc. Noget velkendt opleves således på en ny måde.

Henrik Godsk

JONA BORRUT

Born in 1979. Lives and works in Copenhagen.

Studies: Jan Van Eyck Academie, Maastricht;
Montana State University, Bozeman (USA); Funen
Art Academy, Odense.

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jonaborrut@gmail.com



Accumulation (III) / 01

Pulverize electronic devices in PVC display case,
25 x 25 x 4 cm.
2018

My main artistic focus is on the circumstances that characterise the social, conversational, emotional, metaphorical, and imaginary aspects of life, as well as the very tangible, physical space we fill and occupy on a daily basis. For some time now I have been preoccupied with a comprehensive task of charting, seeking out, illuminating and partly attempting to shift our perception of the conditions embedded in our physical surroundings and in the social constructions we move in.

In *Accumulation (III) / 01*, I pulverised a number of my outdated electronic devices that contain large amounts of inaccessible data (iPads, iPhones, external hard drives) and poured piles of powder in layers in a PVC display case. This setup lends the electronic relics the appearance of a horizontal landscape: a section of soil layers or rock formations, similarly containing a concentrated mass of data, divided into geological time slots that act as a temporal archive of physical deposits.

Mit kunstneriske fokus kredser overvejende om de omstændigheder, der præger de sociale, samtalemæssige, emotionelle, metaforiske og imaginære samt det meget konkrete fysiske rum, vi dagligt udfylder og indtager. Jeg har over en længere periode været optaget af et omfattende kortlægningsarbejde, der afsøger, belyser og til dels søger at forskyde opfattelsen af de betingelser, der ligger indlejret i vores fysiske omgivelser og i de sociale konstruktioner, vi færdes i.

I Accumulation (III) / 01, har jeg pulveriseret en række af mine forældede elektroniske apparater, der indeholder store mængder utilgængelige data (ipads, iPhones, eksterne harddrives), og har overhældt bunkerne med pulver lagvist i en PVC-montre. Denne opsætning får de elektroniske levn til at fremtræde som et horisontalt landskab: et udsnit af jordlag eller klippeformationer, som på samme måde, indeholder en koncentreret datamasse, inddelt i geologiske tidslommer, der fungerer som et tidsligt arkiv af fysiske aflejringer.

LIESEL BURISCH

Born in 1987. Lives and works in Copenhagen.

Studies: Laure Prouvost / Douglas Gordon, Städelschule Frankfurt, Hito Steyerl, Universität der Künste, Berlin; Fine Arts California institute of the Art.

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A Sporadic by Liesel Burisch documents the last 36 hours in a young, unknown elephant's life in Samburo, Kenya. From the invisible hands' attempt to ease the waiting time spent waiting to the last deep breaths and painful attempts to get up, her camera follows her subject to the bitter end that never occurs.

Burisch thus keeps both her protagonist and viewers in an eternal repetition, just after life stops and before death occurs. A non-time that enables a deeper examination of our relationship to death.

"I attempt to produce videos that can work on multiple levels and be quickly understood. Of course, I am convinced that the videos hold

their expression in their full length, but I strive to convey a complex situation as simply as possible. My videos should neither appear neutral nor manipulative, but rather facilitate an internal (or external) debate for viewers."

A Sporadic af Liesel Burisch dokumenterer de sidste 36 timer i en ung, ukendt elefants liv i Samburo, Kenya. Fra de usynlige hænders forsøg på at lette ventetiden til de sidste dybe vejtrækninger og smertelige forsøg på at rejse sig følger kameraet sit subjekt til den bitre ende, der aldrig indtræffer.

Burisch fastholder dermed sin protagonist samt tilskueren i en evig gentagelse, akkurat efter at livet ophører, og før døden indtræffer. En ikke-tid som muliggør en dybere undersøgelse af vores forhold til døden.

„Jeg forsøger at producere videoer, der kan fungere på flere planer, og som forstås hurtigt. Selvfølgelig er jeg overbevist om, at videoerne udfolder sig, når de ses i deres fulde længde, men jeg bestræber mig på, at formidle en kompleks situation så simpelt som muligt. Mine videoer skal hverken fremstå neutrale eller manipulerende, men derimod facilitere en indre (eller ydre) debat for tilskueren.“

A Sporadic

Video and sound installation.
2017



NAT BLOCH GREGERSEN

Born in 1986. Lives and works in Copenhagen.

Studies: The Jutland Art Academy (DK); Kyoto University of Art and Design, Writers School (1) UiT The Arctic University of Norway (NO).

www.natblochgregeresen.com

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Nat Bloch Gregersen works in the fields of installation, sculpture, light, sound, text and performative readings.

The physicality of his works explores the tension field between figuration and abstraction. The relationship between humanity and nature is thematised by staging and testing the boundaries between the individual and the outside world. Through a cross-media practice, Bloch Gregersen activates and challenges the manifestation of words and images, and objects' interference through surfaces and inherent potentials.

The work *Light technique/B1 blue* uses displacements, which emerge in the translation from a two-dimensional line drawing to three-dimensional neon. The work operates with a system of symbols in the field between neon media and the abstract motif, which has a clear basis in the bodily negotiation of the drawing. Both the motif and the media's technique are part of the overall impression in the room, where positive and negative spaces are actively at work.

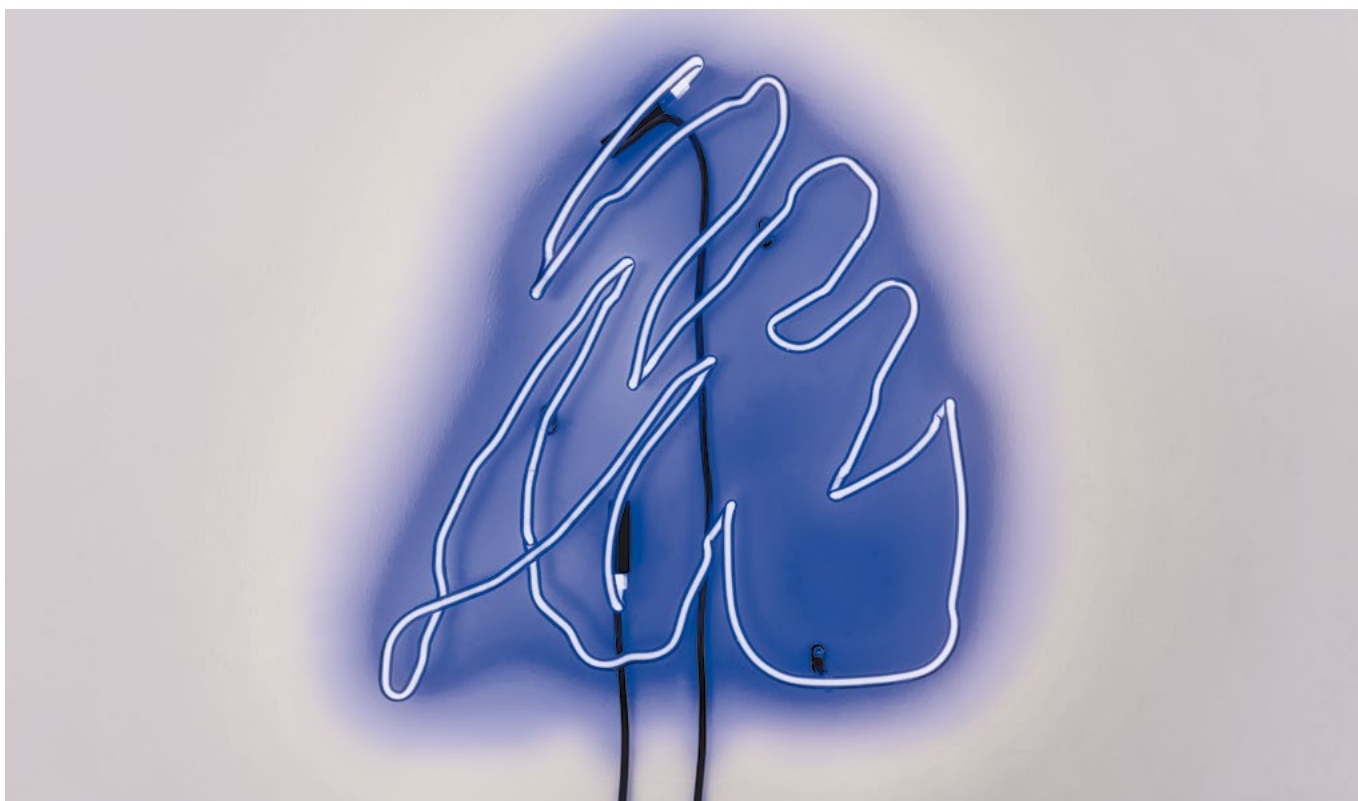
Nat Bloch Gregersen arbejder med installation, skulptur, lys, lyd, tekst og performative oplæsninger.

Spændingsfeltet mellem det figurative og abstrakte udforskes gennem værkernes fysikalitet. Forholdet mellem menneske og natur tematiseres ved at iscenesætte og afprøve grænserne mellem individet og omverdenen. Gennem en tværmedial praksis aktiverer og udfordrer Bloch Gregersen manifestationen af ord og billede, og objekters interferens gennem overflader og iboende potentialer.

*Værket *Light technique/B1 blue* arbejder med forskydninger, som opstår i oversættelsen fra en todimensional stregtegning til det tredimensionelle neon. Værket opererer med et tegnsystem i feltet mellem neonmedie og det abstrakte motiv, som har et tydeligt afsæt i kropslig forhandling af tegningen. Både motiv og mediets teknik indgår i helhedsindtrykket i rummet, hvor positive og negative rum sættes aktivt i spil.*

Light technique/B1 blue

Argon gas, glas, cords, converter, plastic,
43 x 50 x 6 cm.
2019



BILLIE MAYA JOHANSEN

Born in 1986, Odense, Denmark. Lives and works in Copenhagen.

Studies: Städelschule; Time based media, HFBK Hamburg; Funen Art Academy; Ærø college art school.

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Untitled

Jesmonite, fan, ventilation tube, metal support, acrylic color, 165x70 cm.

2018

Sculpture is used as a means of communication. Following the history of modern sculpture, the beige sculpture on a human scale is shown as an attempt to communicate with the viewer.



Billie Maya Johansen's works feature a graphic, contrasting and colourful expression.

On the borderline between art for art's sake and a poetic, critical observation of the age in which she lives, Johansen's works are pervaded by an interest in anthropomorphism and technological development. Johansen works mainly in the fields of sculpture, graphics and live images.

Billie Maya Johansens værker kendetegnes ved deres grafiske, kontrast-og farverige udtryk.

I grænselandet mellem kunst for kunstens skyld og en poetisk, kritisk observering af hendes samtid gennemstrømmes Johansens praksis af en interesse for det antropomorfe og den teknologiske udvikling. Johansen beskæftiger sig primært med skulptur, grafik og levende billeder.

SØREN KRAG

Born in 1987.

Studies: Jutland Art Academy; Srishti School of Art, Design and Technology; University of Bergen; MFA, The Art Academy.

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Pallas Athena speaks winged word to Diomedes (Iliad V)

Digital Jacquard weave, wool, bungee chords,
105 x 110 cm.
2018

I produce works within a wide range of artistic disciplines, including image, sound, video and installation, with a special focus on electronic and digital tools. Most of my work starts digitally and is later transferred to a physical medium. For example, I print on various textiles, wallpaper and digital weaving. The work *Pallas Athena Speaks Winged Word to Diomedes (Iliad V)* is woven manually on a digital Jacquard loom and is based on the epic poem, *The Iliad*. In both *The Iliad* and *The Odyssey*, the phrase "to utter or speak winged words" is used on several occasions, when one character speaks to another. Aesthetically, the work draws on basic ornamental patterns from the art of the Greek vase in the geometric period (900–700 BC). The work plays on how a sound or a voice is also a wave and more generally explores the boundary between ornamentation and representation. In its choice of colours, the work refers visually to the kitschier souvenir art that can be found in any Greek tour-

ist destination. In the broader sense, the work can be seen as a work of and comment on Western culture's cyclical self-esteem, which, through history, shapes itself as a series of idealised repetitions of the past: the Roman Empire created on the basis of the Greek model; the Renaissance's revival of classical forms; and Neo-Classicism's ideal of romanticism and enlightenment.

Jeg producerer værker inden for et bredt spektrum af kunstneriske discipliner, herunder billeder, lyd, video og installation, med et særligt fokus på elektroniske og digitale værktøjer. Det meste af mit arbejde starter digitalt og overføres senere til et fysisk medie. Jeg arbejder bl.a. med tryk på forskellige tekstiler, tapet og digital vævning. Værket *Pallas Athena speaks winged word to Diomedes (Iliad V)* er vævet manuelt på en digital jacquard-væv og tager udgangs-

punkt i det episke digt *Iliaden*. I både *Iliaden* og *Odysséen* anvendes formuleringen at "bringe" eller "tale" "bevingede ord" flere gange, når én karakter taler til en anden. Æstetisk trækker værket på grundlæggende ornamentiske mønstre approprieret fra græsk vasekunst fra den geometriske periode (900–700 fvt.). Værket spiller på, hvordan en lyd eller en stemme også er en bølge, og mere generelt udforskes grænsen mellem ornamentik og repræsentation. I valget af farver referer værket visuelt til den mere kitschede souvenirkunst, som kan findes på enhver græsk turistdestination. I bredere forstand kan værket ses som en bearbejdning af, og kommentar til, den vestlige kulturs cykliske selvoptagethed, som op gennem historien former sig som en serie af idealiserede genoptagelser af fortiden – romeriget skabt efter græsk forbillede, renæssancens genfødsel af klassiske former og nyklassicismens romantik og oplysningsideal.

RASMUS NICLAS ROSE NIELSEN

Born in 1992. Lives and works in Frederiksberg.

Studies: The Royal Danish Academy of Fine Arts, Copenhagen; Gerrit Rietveld Academie, Amsterdam.

rasmus.nielsen@kunstakademiet.dk

The Danish-born artist, Rasmus Niclas Rose Nielsen, lets his practice hover between the immediate dominance of ideas over the suitability of the medium, research and intuitive, archival, visual collection. The process is generated across and along with the experience of the world, in continuous outer and inner images. He collects narrative, cinematic fragments in a given work, in a given space for others to take over, both in the metaphorical and tangible sense.

Bed Framed from the series *floatated edition* grows out of building blocks of personal pictorial stills, warped in a divisible lens, through reflections on how we cognitively modulate and recreate memory over time. How memories are remembered, their susceptibility and fragility are matched by watercolour and graphite, without varnish, it is left to surroundings and the surrounding.

Den danskfødte kunstner Rasmus Niclas Rose Nielsen lader sin praksis pendulere mellem ideernes umiddelbare dominans over mediets egnethed, research og intuitiv arkivalisk visuel indsamling. Processen genereres på tværs og langs med oplevelsen af verden, i fortløbende ydre og indre billeder. Fortællende, filmiske brudstykker samles i et givent værk, i et givent rum, til og for andre, både i overført og konkret forstand, at overtage.

Bed Framed fra serien *floatated edition* vokser på byggeklodser af personlige billedlige stills, (for)skruet over i en delbar optik gennem refleksioner over, hvordan vi kognitivt over tid modulerer og rekree-rer hukommelsen. Hvordan minder mindes, deres modtagelighed og skrøbelighed modsvares af akvarel og grafit, uden fernis er det overladt til omgivelserne og de omgivende.

Bed Framed (floatated edition series)

Watercolor and graphite on canvas, 120x100x2,5 cm.
2016-17

Photo: Valdemar Mørkeberg



ANNE SAMSE

Born in 1987, Copenhagen. Lives and works in Copenhagen.

Studies: Funen Artacademy;
Academie der Bildende Künste.

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Drought Chorale (peachy orange)

Earthenware, glaze, speaker, 53 x 58 x 20 cm.
2018

Anna Samsøe works in several mediums, though she is particularly interested in sound and ceramics. Her work in the JCE Biennale is a ceramic sound sculpture. The sculpture is designed to make sounds resonate in its cavity.

The sound in the sculpture consists of deconstructed noise, frequencies from recordings in the ground. The sound is discreet and resembles breathing. The focus is on sensuousness and physicality.

Anna Samsøe's works often tackle issues that mix historical and scientific research with unexplained phenomena and imagination. Her artistic universe features references to animism, holistic philosophy, xenofeminism and current societal issues.

Anna Samsøe studied at Funen Art Academy and the Akademie der bildenden Künste in Vienna.

Anna Samsøe arbejder i flere medier, dog med en særlig interesse for lyd og keramik. Værket til JCE-biennalen er en keramisk lydsulptur. Skulpturen er udformet til, at lyde kan resonere i dens hulrum.

Lyden i skulpturen består af dekonstrueret støj, frekvenser fra optagelser i jorden. Lyden er diskret og minder om vejtrækning. Det sanselige og kropslige er i fokus.

Anna Samsøes praksis kredser ofte om forhold, der blander historisk og videnskabelig forskning med uforklarlige fænomener og fantasi. I hendes kunstneriske univers findes referencer til animisme, holistisk filosofi og xenofeminisme såvel som til aktuelle samfundsforhold.

JONAS KJELDGAARD SØRENSEN

Born in 1993. Lives and works in Odense.

Studies: Funen Art Academy, Odense.

jona0361@yahoo.dk

Jonas Kjeldgaard Sørensen (b. 1993) graduated from the Funen Art Academy in 2018 and works in the fields of performance and theatre. He is interested in installation art and creating objects. His work is the result of a protracted research process that sheds light on the difficulties found in the specific thematic fields of the body, the narrative and transformation.

The animatronic *Broadcaster* performs the monologue *For a potential drama*, while the robot technology makes it life-like as both an object and a being in itself. With the mechanics of a robot but the talking lips of a human being, the electronic sheep is the voice of a new mythology. It is an image of a biomass, which, since Greek mythology and the rise of Christianity, has been the symbol of living beings that are used, abused or sacrificed.

Jonas Kjeldgaard Sørensen (f. 1993) er uddannet fra det Fynske Kunstakademi i 2018 og arbejder med performance, installation, teater og objekter. Hans arbejde udfolder sig i langstrakte research-forløb, der belyser besværets væsen i specifikke tematiske felter inden for kroppen, det narrative og forvandlingen.

Animatronikken Broadcaster fremfører monologen For a potential drama, mens robotteknikken gør den livlignende som både objekt og væsen i sig selv. Mekanisk som en robot, men med talende læber som et menneske, lægger det elektroniske får stemme til en ny mytologi. Fåret er billede på en biomasse, der siden den græske mytologi og kristendommens opståen har været symbol på levende væsner, der bruges, misbruges eller ofres.

Broadcaster

Animatronic-sculpture, 190x 120x70 cm.
2018



CĒSIS

LATVIA

Science and Art Center "Brewery," July – August 2020

www.videsinstituts.lv

Artists

KRĪŠJĀNIS ELVIKS, SANTA FRANCE, ANNEMARIJA GULBE, TĪNA PĒTERSONE, LUĪZE ELIZABETE RUKŠĀNE, ELĪNA SEMANE, SABĪNE VERNERE, KRIŠS ZILGALVIS

For this 2019-2020 JCE Biennale, the Latvian curatorial team wanted to suggest an experiment that some may see as a provocation: charged with selecting 8 young Latvian artists, the Jury reserved one position for an emerging Latvian curator, in a reading of the JCE as an event that discovers "creators", rather than artists.

We believe this experiment can prompt a series of reactions and consequences within the national and international art context. It is an opportunity to reassess the figure and role of the curator, to investigate his/her relationship to artists, to question a 20-year-old tradition (JCE Biennale's way of selecting artists), to push the boundaries of different fields within the artistic sphere, to start a debate around how curators are trained, and, within the Latvian context, to give curators on a more visible (and active) role.

We are glad to have found a coherent narrative among the works that have been selected for our national selection.

Both contemporary and personal, all the works reflect on our contemporary society, its misbehaviours, misjudgements, misfits and misunderstandings. All hold the hope that art is a medium that can impact its viewer, change his or her behavior, judgement, understanding and, sometimes, just recreate or tell the story of Beauty in the domain of the human and nature.

The JCE Biennale exhibition in Latvia will highlight the next milestone of the rebirth of the Cēsis Old brewery complex – a location currently undergoing a transformation through time and space. Reinforced by the concept of

gradual architecture, developments take place organically as reconstruction itself becomes a public event. The brewery is meant to become a science and art centre, an international platform for artists, scientists, engineers, innovators and other creators to work together, in order to address environmental issues and think up new ways of moving forward.

2019-2020 gada JCE bienālei Latvijas kuratoru komanda īsteno eksperimentu, kas var šķist kā provokācija: izvēloties 8 jaunus latviešu māksliniekus, komisija rezervēja vienu vietu topošajam kuratoram. Šādi interpretējot JCE bienāles nozīmi jauno talantu atklāšanā un to darbības atbalstīšanā, tiecāmies paplašināt dalībnieka profilu no mākslinieka uz 'radītāju'.

Mēs ticam, ka šis eksperiments var aizsākt virkni reakciju un izmaiņu mākslā gan nacionālā, gan starptautiskā līmenī. Tā ir iespēja dziļāk aplūkot kuratora nozīmi un iesaisti mākslas pasaules norisēs, vērot viņa/-s attiecības ar māksliniekiem, izvērtēt JCE bienāles 20 gadu garumā īstenoto mākslinieku atlases tradīciju, paplašināt robežas dažādās nozarēs mākslas kontekstā un diskutēt par kuratora profesijas apguvi universitātēs, novietojot kuratorus redzamākā un aktīvākā lomā.

Priecājamies, ka esam spējuši rast kopīgu vadlīniju mākslas darbu izvēlē.

Mākslinieki, būdami intīmi un personīgi, caur saviem darbiem atspoguļo mūsdienu sabiedrību: nevēlamu uzvedību, nepareizus

spriedumus, nespēju iedēties, neįēdzīgus pārratus. Raugāties ar cerību par mākslas spēju piekļūt pavisam cieši tā vērotājam, ietekmēt tā uzvedību, secinājumus, izpratni vai pat no jauna ļaut ieraudzīt skaistumu cilvēkos un vidē tiem apkārt.

JCE bienāles izstāde Latvijā būs lieciniece Cēsu Vecā alus brūža pārdzimšanas nākamajam posmam. Brūža komplekss šobrīd piedzīvo transformācijas procesu lēnās arhitektūras veidolā. Tā būvniecība ir process, kas norisinās dažādos organiskos posmos, pašu procesu padarot par atvērtu pasākumu ikvienam, kas vēlas to piedzīvot. Brūzim paredzēts kļūt par Zinātnes un mākslas centru – starptautisku platformu māksliniekiem, zinātniekiem, inženieriem, inovatoriem un citiem, lai kopīgiem spēkiem risinātu vides problēmas un izstrādātu nākotnes attīstības scenārijus.

Alberto di Gennaro & Tina Pētersone



Coordinators:

Alberto di Gennaro

Alberto di Gennaro is trained in architecture and theatre production, though the term "community artist" suits him best. He also manages the Art Space MALA which is located in the Science and Art Centre "Brewery" in Cēsis, Latvia. Alberto has an eye for young artists – he has curated various contemporary art exhibitions, released music albums as well as produced theatre plays and performances. He is an important figure in the development of Cēsis' young emerging artist community.

Tina Pētersone

Tina Pētersone is a young emerging curator studying Curating at Goldsmiths, University of London. She was selected by the JCE Biennale's Latvian Jury for the 2019-2021 edition.

Guna Dātava

Project manager of the Institute for Environmental Solutions.

Curated by **Alberto di Gennaro** and **Tina Pētersone**

Managed by **Guna Dātava**

Produced by the **Institute for Environmental Solutions**

Members of the Jury

Anastasija Blokhina

Managing Director of the Riga International Biennial of Contemporary Art: RIBOCA

Kaspars Vanags

Curator and Art Critic

Diāna Barčevska

Curator

Līna Birzaka-Priekule

Curator

Alberto di Gennaro

Curator

Dāvis Kaņepe

Curator



KRIŠJĀNIS ELVIKS

Born in 1992. Lives and works in Riga.

Studies: Scenography, Art Academy of Latvia.

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Untitled

Paper, plastic, curtain hanger, 230x200 cm.
2019

Krisjanis Elviks is a young stage designer and visual artist. Although most of his projects have been set in the theatre, he has also worked in more unconventional settings such as a fire department, a fortress, and a swimming pool. Apart from his scenography studies, the artist has also proven to be a talented painter, receiving notable awards and a scholarship for his achievements in the realm of art.

The project *Eastern Europe Quality* (2019) tackles the topic of national identity and self-esteem. In the work, he confronts the long-standing claim that products in Western Europe are made of better quality ingredients than those found in Eastern Europe. Could this be proof that the contrast between nations imposed by the "iron curtain" still divides us in "good Europeans" and "bad Europeans"?

He avoids pushing opinions on his work, letting the audience interpret them as they wish. Krisjanis employs multiple techniques, such as installation, performance, and painting, but the main tool in his work is an idea.

Jaunā scenogrāfa un vizuālā mākslinieka Krišjāņa Elvika darbi aplūko telpas un laika savstarpējo saikni mūsdienu kontekstā. Lai arī vairums Elvika realizēto projektu ir bāzēti teātra vidē, viņš ir veidojis scenogrāfiju arī neparastākās lokācijās, piemēram, ugunsdzēsības stacijā, cietoksni un peldbaseinā. Paralēli ievirzei scenogrāfijā, mākslinieks ir sevi pierādījis arī kā talantīgu gleznotāju, saņemot nozīmīgas balvas un stipendiju par sasniegumiem mākslā.

Elvika projekts Eastern Europe Quality (2019) pieskaras nacionālās pašapziņas jautājumam, atsaucoties uz vispārpieņemto uzskatu, ka Rietumeiropā ražotās preces ir kvalitatīvākas nekā Austrumeiropā. Vai tas ir pierādījums, ka 'dzelzs priekšvara' radītais kontrasts nāciju starpā joprojām eksistē, nošķirot 'labos' un 'ne tik labos' eiropiešus?

Mākslinieks izvairās savos darbos izpaust konkrētu viedokli, ļaujot mākslas vērotājam pašam interpretēt to nozīmi. Elviks darbojas daudzveidīgās tehnikās: instalācijas dizainā, performances mākslā, glezniecībā, taču viņa galvenais darba instruments, kā viņš pats norāda, ir ideja.

SANTA FRANCE

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Two still life compositions examine the relationship between electronic communication devices and their owner, questioning how their frequent usage of online dating or remote work might impact one's body and mind.

Going to bed with the phone next to my pillow as if it were my partner, the light of the screen blinding me as I wake up from slumber and read messages at 3 AM. Hunching over the laptop for most of the day, painfully stretching my cracking limbs as I get up. Gently carrying these gadgets from room to room, untangling their wires, plugging things in and out, making sure their batteries are charged enough while I myself feel less and less energetic. Turning on "night brightness" for the screen. Trying an app for meditation and receiving patronizing notifications — a reminder of my failure in grasping the concept of mindfulness. Going on a hike to update Instagram stories with some shots of nature. Ending up feeling overwhelmed by the amount of images being thrown back at me and saddened by the amount of people who are uninterested in the content I've provided. Returning to a more organic lifestyle and ordering that one "zero waste" product online. Forever being haunted by the targeted ads in my feed. Putting the phone face down on the table. Boasting about a technology detox on social media.

Māksliniece Santa Frances divas klusās dabas kompozīcijas vēsta par elektroniskajām ierīcēm un to īpašniekiem. Viņa savos darbos aplūko to, kā bieža šo ierīču lietošana, meklējot otro pusīti interneta iepazīšanās portālos vai strādājot attālināti ārpus biroja sienām, ietekmē cilvēka ķermeni un prātu.

Dodoties pie miera, atstājot telefonu uz spilvena it kā tas būtu partneris man līdzās. Ekrāna gaisma padara mani gluži vai aklū, kad pamostos, lai lasītu neatbildētās ziņas trijos no rīta. Pārlikusies

pāri datoram dienas lielāko daļu, pieceļos, lai izstaipītu savus krakšķošos kaulus. Uzmanīgi pārnesu šīs ierīces no istabas uz istabu, atbrīvojot tās no vadiem, pēc tam atkal spraužot tos iekšā un ārā, lai pārliecinātos, ka tās ir pietiekami uzlādētas, kamēr pati jūtos arvien iztukšotāka. Ieslēgt 'naktis režīmu' ekrānam. Izmēģināt meditācijas aplikāciju un saņemt motivējošus paziņojumus - atgādinājumu par nespēju tikt līdzī apziņas konceptam. Doties pārgājienā, lai varētu publicēt

bildes ar dabas skatiem Instagram storijs. Būt pārsātinātam ar attēliem, ko saņemu no citiem kā atbildes reakciju, un vienlaikus apbēdinātam par cilvēkiem, kuri nav ieinteresēti manis radītajā saturā. Atgriezies pie dabiska dzīvesveida un pasūtiit to vienu bezatkritumu dzīvesveida produktu interneta vietnē. Apmaksātas reklāmas vajā mani ziņu joslā. Nolieku telefonu uz galda ar ekrānu uz leju. Lielos sociālajos tīklos par atslodzi no tehnoloģijām.



We get to have out-of-body adventures in cyberspace, but this body is what we come home to

3D illustrations digital print on dibond, 150 x 105 cm.
2019

ANNEMARIJA GULBE

Born in 1997. Lives and works in Latvia.

Studies: Photography, ISSP School; Masterclass in Analogue photography with Andrejs Grants; Visual Communication, Art Academy of Latvia.

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Young photographer Annemarija Gulbe documents the everyday activities and events of her peers. As both a representative and a quiet observer of her generation, she uses her camera as a tool to express her strong interest in society, people, and the relationship they share.

In her series *Love Re-search* (2018) Gulbe strives to understand her outsider status in the realm of romance and love. The artist is seeking the answer to why she is not searching — by watching others search. Her non-understanding is morphing into something else, perhaps a timid inclination to find out more. Though, not directly. Still as an observer.

Gulbe's (non)search for love is complemented by an art piece where the artist, inspired by her *Love Re-search* (2018) series, tattooed a phrase onto her body: *Young Girl Defending Herself Against Eros*.

Jaunā fotogrāfe Annemarija Gulbe, savos darbos dokumentē savas paaudzes ikdienas ainas. Būdamā vienlaikus tās pārstāve un vērotāja, māksliniece kameru izmanto kā komunikācijas rīku, ar kura palīdzību izspauž savu pastiprināto interesi par sabiedrību, cilvēkiem un to savstarpējām attiecībām.

Darbā *Love Re-search* (2018) Gulbe tiecas izprast savu distancēšanos, būšanu ārpus romantikas un mīlestības koncepta. Māksliniece meklē to, kādēļ nemeklē to – vērojot to, kādēļ citi meklē. Iespējams, nesaprašana pārtop bailīgā tieksmē izzināt. Tiesa, ne tiešā veidā. Joprojām vērojot.

Gulbes mīlestības (ne)meklējumus papildina darbs, kurā māksliniece, iedvesmojoties no *Love Re-Search* projekta, ietētovēja sev frāzi *Young Girl Defending Herself Against Eros*.

Love Re-Search

Photography, 42 x 59 cm.
2018-2019

TĪNA PĒTERSONE

Born in 1994. Lives and works in London.

Studies: MFA in Curating, Goldsmiths, University of London; BSc in Communication Science, University of Latvia; BA in Communication & Cultural Management (Erasmus exchange semester), Zeppelin University.

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The young curator Tina Pētersone currently studies Contemporary Art Curating in London. Whilst she sees her professional life within the field of art, the curator utilizes her previous experience in media, communication and advertising as a point of entry for her academic and creative explorations.

The core of her work *Eye-deas* (2019) consists of carefully selected artworks from the Zuzans Collection juxtaposed with the photographs she takes on her walks in London. Much like with the blurred line between painting and photography, curator and artist's practices often combine activities that are inherent of either profession. The merging of these principles is the basis of Petersone's research material, who questions the process of creating *per se*.

Idea: Is it possible to create an artwork that precisely follows the artist's vision? Perhaps it is the other way around — does the idea one has about the end-product unveil itself only after it has been shaped into an artwork?

Implementation: How do you distinguish the art-

work from something it is not? Does the right to create an artwork belong to an artist exclusively? Interpretation: Where does an artist's intention end and an observer's interpretation begin? To what extent does an interpretation have a situational character?

This installation was made possible with the generous support of the art centre Zuzeum.

Jaunā kuratore Tīna Pētersone šobrīd apgūst laikmetīgās mākslas kūrešanu Londonā. Lai arī izvēlējusies saistīt savu profesionālo dzīvi ar mākslu, kuratore iepriekšējo pieredzi mediju, komunikācijas un reklāmas sfērā izmanto par izejas punktu saviem akadēmiskajiem un radošajiem meklējumiem.

Biennālē izstādītā darba *Eye-deas* (2019) kodolu veido speciāli atlasīti Zuzānu kolekcijas darbi un to kombinācijas ar kuratores radītajām fotogrāfijām. Līdzīgi kā gleznas un fotogrāfijas saplūzumā, arī kuratora un mākslinieka darbības

procesā nereti mijas aktivitātes, kas raksturīgas vienai vai otrai profesijai. Šo vadlīniju sajukums kalpo par Pētersones izpētes materiālu, meklējot atbildes uz jautājumiem par mākslas radīšanas procesu kā tādu.

Ideja: Vai iespējams radīt mākslas darbu, kas precīzi seko mākslinieka iztēlotajai vizijai? Varbūt tieši otrādi — ideja par to, kas tapis, var rasties tikai pēc tam, kad tā ir tikusi iemiesota?

Izpildījums: Kā atšķirt mākslas darbu no kaut kā, kas nav mākslas darbs? Vai mākslas darbu ir tiešs radīt tikai mākslinieks?

Interpretācija: Kur beidzas mākslinieka nodoms un sākas mākslas vērotāja interpretācija? Cik lielā mērā interpretācijai piemīt situatīvs raksturs?

Instalācija tapusi ar mākslas centra Zuzeum atbalstu.



Eye-deas

Texts and photography.
2019



LUĪZE ELIZABETE RUKŠĀNE

Born in 1991. Lives and works in Riga.

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Luize Elizabete Ruksane's work reflects concepts of growing and becoming, childhood memories and traumas. By observing the lifespan of trees, the artist compares the passage of time in nature the processes of her inner world. Plants sprouting out of the ground, weaved branches, barky surfaces and forest leafage all manifest the artist's abstraction of her personal space and experience — current emotions, bittersweet childhood memories and theoretical contemplations about Man's life span and his relation to the general perception of time.

In her artistic practice, the artist follows the belief that art nowadays should be made on a 'human scale'. Without attempting to 'talk about everything' and tackle upon actualities in the news globally, and keeping in mind that the artwork might only be understandable to the narrow circle of people who come into contact with it, Ruksane observes the reaction of the public with genuine interest. Occasionally she is surprised by their precise interpretations, or, at times, the

exact opposite: the audience adds new meanings to the work, expanding its circle to a greater degree.

Ruksane hopes that they can even somewhat relate to it on a personal level (perhaps even to the point where it can change them). In her opinion, these are the actions that can influence on a global scale.

————

Savos darbos jaunā māksliniece Luīze Rukšāne risina tādas tēmas, kā augšana, pieaugšana, bērnības atmiņas un traumas. Vērojot koka dzīves gājumu, darbu sērijā *Notes on growing* (2018) māksliniece salīdzina augšanu un laika ritumu dabā ar savas iekšējās pasaules norisēm. Masīvā stumbru spraukšanās no zemes, zaru vijumi, mizas faktūras un meža lapotne atspoguļo mākslinieces personīgās laika telpas abstrahējumu un pārdzīvojumu – esošās emocijas, saldās bērnības atmiņas, un teorētiskākas

pārdomas par cilvēka dzīves nogriezni un tā mērogiem pret laiku kopumā.

Savā radošajā darbībā māksliniece pārstāv uzskatu, ka mākslai mūsdienās vajadzētu būt 'cilvēcīgā mērogā'. Necenšoties runāt 'par visu' un aktuālo globālā līmenī un pilnībā pieļaujot iespēju, ka mākslas darbs var būt saprotams tikai šaurākam skatītāju lokam, kad tiek piedāvāts publiskam vērtējumam, Rukšāne ar interesi vēro mākslas vērotāju reakciju. Nereti tā pārsteidz ar interpretējuma precizitāti vai tieši pretēji — piešķir jaunas nozīmes, paplašinot skatītāju loku neiedomājamos virzienos.

Rukšāne cer, ka viņas darbi uzrunā cilvēku personīgā līmenī un izraisa kaut minimālu rezonansi (vai pat pārmaiņas) to iekšējā pasaulē. Vļņsprāt, ka tieši šādas izmaiņas ar laiku var ietekmēt arī lielākus procesus globālā mērogā.



Notes on growing

Plywood, paper, oil paint.
2018

ELĪNA SEMANE

Born in 1995. Lives and works in Riga.

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Young photographer Elina Semane has studied analog photography at Andrejs Grants' studio and contemporary photography at ISSP School. Since that time, she has documented every moment and facet of her life with videos and pictures, rejecting filters and digital "beautifiers". The result is a truthful account of our present times, a stream of tragicomic situations, which desecrates the common "made-up" narrative of social media.

This Biennale, the character on display in her work is the artist's mother, with photos and video-slapsing over 20 years. However, it is her daughter, and artist, who is the true protagonist in her role as witness. *Mamma mia* revealed something in Semane's practice: most of her struggles, interests and expression – such as her choice of mediums and subjects – are strongly influenced by the relationship she has with her mother.

She is a liberal and libertine model on the constant prowl for youthfulness and satisfying it with alcohol, parties, or the occasional cosmetic surgery.

Jaunā fotogrāfe Elina Semane apguvusi analogo fotogrāfiju Andreja Granta studijā un laikmetīgo fotogrāfiju ISSP skolā. Atsakoties no filtriem un digitāliem izskaistinājumiem, māksliniece caur fotogrāfiju un video tiecas niansēti iemūžināt apkārtējās dzīves ainas. Viņas pieeja īstenošanas reālistiskā tagadnes atspoguļojumā, nereti izceļot tās tragikomisko dabu, kas spītē sociālo mediju radītajai 'realitātes' izpratnei.

Semane darbu mamma mia (2019) veido fotogrāfes bērnībā uzņemtais foto ar savu māti, līdztekus video sērijai, kurā redzama māte mūsdienās – 20 gadus vēlāk. Taču meita – māksliniece –, aizkadrā ieņemdamā novērotājas lomu, uzskatāma par stāsta patieso varoni. mamma mia (2019) netieši atklāj Semane mākslinieciskās

kās darbības motīvus un izpausmes – lielākā daļa viņas problēmu, interešu un aktivitāšu, kā arī medija izvēle un caur to atspoguļotais, ir spēcīgi ietekmējušas viņas attiecības ar māti.

Mātes brīvdomātājas gars, alkās pēc mūžīgās jaunības, rod patvērumu no laika nepielūdzamās dabas pastiprinātā alkohola patēriņā, trakulīgā uzdzīvē un plastiskajās operācijās.



Mamma Mia

Analogue and digital photography, 150 x 105 cm.
2019

SABĪNE VERNERE

Born in 1990. Lives and works in Latvia.

Studies: Art Academy of Latvia;
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Royal Art Academy of Antwerp, Belgium.

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Sabine Vernere graduated from the Art Academy of Latvia with an MA degree in 2018. She also studied at the Royal Academy of Zagreb and Antwerp as part of exchange programs. The artist investigates the nature of sexuality. She compares and interprets nature and the human body's forms while searching for the similarities of expression in both.

In the work *please (do not) touch* (2019), the artist presents us with a blooming plant, one which

introduces us to associations arousing unwanted memories through the small sculptures of pointed fingers, made from used bikini wax.

—————
Sabine Vernere absolvējusi Latvijas Mākslas akadēmiju, kā arī bagātinājusi savas prasmes Zagrebas un Antverpenes Karaliskās Mākslas akadēmijās, apmaiņas programmas ietvaros.

Pielietojot glezniecības un fotogrāfijas tehnikas māksliniece pēta seksualitāti dabā un cilvēkā, meklējot abos līdzīgas formas un attieksmes.

JCE bienālei izvēlētajā darbā Lūdzu (ne)aiztikt (2019) māksliniece eksponē fotogrāfiju, kura ievada asociāciju spēli, rokassprādzi ar nevēlamu pieskārienu atmiņu kuloniņiem, un rādītājpirkstu skulptūras, kuras veidotas no lietota bikini vaksācijas vaska.

Please (do not) touch

Photography, print on fabric, used bikini wax, India ink and spray print on paper, 220 x 300 cm.
2019



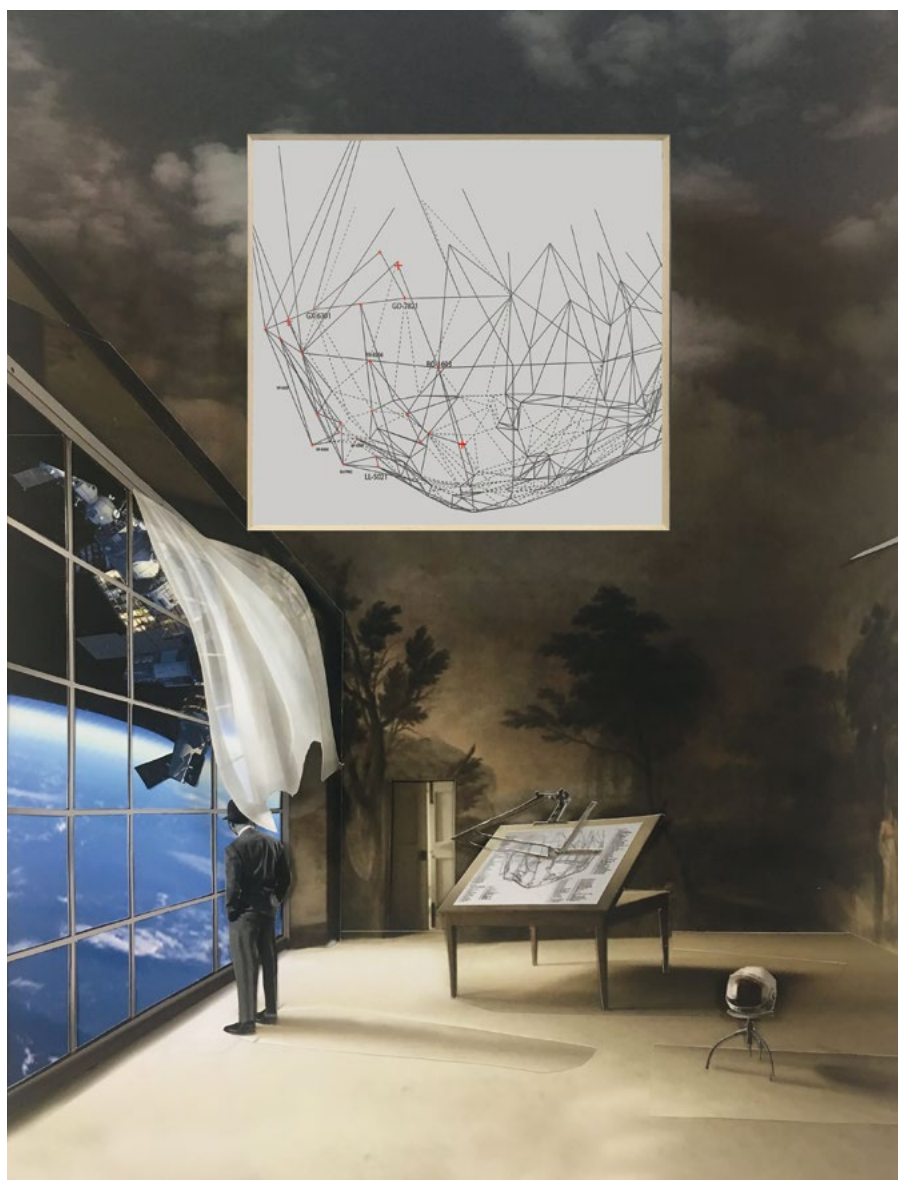
KRIŠS ZILGALVIS

Born in 1985. Lives and works in Riga, Latvia and London, England.

Studies: Architecture, University of Westminster; Architecture, London Metropolitan University; Jānis Rozentāls Art High School.

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Farewell

Collage, 81 x 56 cm.
2019

As an artist, Krišs Zilgalvis, could be compared to a scientist whose research process is equally as important as the end result. His creative activities include performance art, multimedia installations and sculptures. Krišs uses instruments from different professional fields like architecture and engineering and often collaborates with scientists, historians, fabrication laboratories and a number of international organisations.

Farewell (2019) is part of a series of artworks addressing threatened cultural values in the current war zones all over the world. Each location has suffered a unique scar from the destructive explosions of aerial bombs, artillery or rockets. The displayed sculpture *The Vessel* (2019) is a scaled spatial depiction of a bomb-induced crater imprint cast in metal. The image in the catalogue is a collage combining popular cultural and historical elements: a photograph of Earth, a Renaissance landscape painting, a space station and a digital imprint of an aerial bomb blast from the destroyed old City of Sa'dah in Yemen.

Mākslinieka Kriša Zilgalvja māksliniecisko darbību var pielīdzināt zinātnieka darbam, kur izpētes un radošais process un gala rezultāts ir vienlīdz svarīgi. Savas vizijas īstenošanā mākslinieks izmanto instrumentus, aizgūtus no citām darbības sfērām, piemēram, arhitektūras, inženierijas un zinātnes. Vairums viņa mākslas darbu aptver performances mākslu, multimediju instalācijas un skulptūras pilsētvidē. Nozīmīgs Zilgalvja izpētes lauks, kas māksliniekam pavēris iespējas sadarboties ar daudzām valstiskām un nevalstiskām organizācijām, ir kara radītais posts un sekas teritorijā, kurā tas norisinās.

Farewell (2019) ir daļa no mākslas darbu sērijas, kas vēsta par apdraudētajām pasaules kultūru vērtībām mūsdienu kara zonās. Darbs *The Vessel* (2019) kalpo par lādiņa eksplozijas radītas bedres modeli. Katrs sprādziens atstājis zemē unikālu bumbu, artilērijas un raķešu radītu 'rētu'. 'Rēta' atlieta metālā, veido skulpturālas formas objektu. Mākslas darba ilustrācijā izmantotā kolāža atspoguļo populārus kultūras un vēstures artefaktus: zemeslodes fotogrāfiju, renesanses ainavu gleznojumu, kosmosa staciju un kadru ar aviācijas bumbas sprādzienu kara izpostītajā Sadahas pilsētā Jemenā.

CLUJ-NAPOCA

ROMANIA

Centrul de Interes, October – November 2020

www.centruldeinteres.art

www.fundatiaintact.ro

Artists

ANTICAMERA, ROXANA AJDER, BARAKA, ANDREI CIURDĂRESCU, SUNGJAE REVO KIM, MIHAELA MIHALACHE, SARAH MUSCALU, MIHAI ZGONDOIU

Following the success of the first edition of the JCE Biennale, we are pleased to have Romanian artists participate in this European artistic journey a second time. The Romanian edition of the JCE Biennale will take place in Cluj-Napoca from October to November 2020. The JCE Biennale has already become a must-see event and has gained its place on the city's cultural and artistic calendar.

Cluj-Napoca is first and foremost a university city: with a population of 350 000 inhabitants, 100 000 of them are students. This youthful and dynamic context has enabled the cultural sector to become increasingly important, with a large and diverse audience. It should be noted that the Cluj-Napoca City Hall has increased their support of cultural and artistic initiatives due to the key role these initiatives will play in the city's medium and long term development.

The Intact Cultural Foundation was founded in 2000 and has since become an important player on the Romanian art stage due to its crucial support of young artists and coherent educational program destined for a larger audience. Its involvement in the JCE Biennale will further diversify its scope and serve the Romanian culture within and beyond its geographic boundaries.

More than 40 artists have responded to the call for projects this year, with 8 of them selected as the Romanian participants of this edition. Submissions were judged by the 6 members of the jury, which consist of established artists, academics, curators, art historians as well as gallerists.

The JCE Biennale will take place at the Centrul de Interes (*The Center of Interest*), the biggest independent center dedicated exclusively to contemporary art and culture, and coordinated by a federation of art institutions. The Centrul de Interes is home to 9 galleries and project spaces, with 3 spaces destined to artistic residencies and 24 studios, all in a space of over

3 000 square meters. Because of its large surface and the multitude of spaces making up its identity, The Centrul de Interes is ideal for hosting an event the size of the JCE Biennale.

We are happy to continue as partners of the JCE Biennale, an important event for creating exchanges between the artistic scenes of the participating countries.

După succesul primei ediții a Bienalei Creația Tânără Europeană, ne aflăm în fața celei de-a doua participări a artiștilor români la acest parcurs artistic european. Ediția română a Bienalei JCE se va desfășura la Cluj-Napoca în octombrie și noiembrie 2020, devenind după doar o ediție o manifestare care își are locul propriu în calendarul artistic al orașului.

Cu o populație de 350 000 de locuitori, Clujul este un oraș universitar prin excelență datorită celor peste 100 000 de studenți. În acest context tânăr și dinamic, cultura își găsește locul în mod firesc și se bucură de eferescența unui public divers și numeros. Trebuie amintit și faptul că Primăria Cluj-Napoca susține tot mai mult inițiativele cultural-artistice, înțelegând rolul major pe care acestea îl vor avea asupra dezvoltării orașului pe termen mediu și lung.

Înființată în anul 2000 la Cluj-Napoca, Fundația Culturală Intact s-a impus pe scena artistică românească printr-un proiect ambițios de susținere a creației tinere și printr-un program educațional coerent destinat publicului larg. Implicarea în Bienala JCE îi oferă o motivație în plus pentru a-și diversifica agenda și a servi cultura românească și dincolo de granițele țării.

Peste 40 de artiști au răspuns apelului de proiecte din acest an, 8 dintre ei fiind selectați pentru a ocupa locurile repartizate României. Proiectele au fost jurizate de către cei 6 membri ai juriului, artiști consacrați, universitari, curatori, istorici de artă precum și galeriști.

Locul de desfășurare a Bienalei JCE la Cluj este Centrul de Interes, cel mai mare centru independent dedicat artei și culturii contemporane, coordonat de o federație de instituții artistice. Centrul de Interes înseamnă 9 galerii și spații de proiecte, 3 spații de rezidență artistică, 24 de ateliere de creație desfășurate pe o suprafață totală de 3000 de metri pătrați. Prin suprafață, dar și prin multitudinea de spații care îl compun, Centrul de Interes este locul ideal pentru o acțiune de anvergură a Bienalei JCE.

Suntem bucuroși să participăm din nou la Bienala Jeune Création Européenne, un eveniment important pentru crearea de schimburi între scenele artistice din țările participante.

Florin Ștefan



Centrul de Interes / Atrium – YAP studio

Coordinator: Florin Ștefan

Florin Ștefan is a painter, curator, and professor at the University of Art and Design in Cluj-Napoca. He is also the founder and director of the Intact Cultural Foundation (est. 2000), which was merged with the Spațiu Intact gallery at the beginning of 2012. In 2017, together with a group of artists and gallerists, he launched Centrul de Interes, the biggest independent art center in Romania, of which he is the general director. Within the framework of Spațiu Intact, his curatorial focus is to foster a dialogue between the Romanian and international art scenes by inviting well-established foreign artists to show in Cluj-Napoca. As a painter, he is represented by the Paris-based gallery Anne-Sarah Benichou.

Emil Boc

Mayor of the city of Cluj-Napoca

Ovidiu Cîmpean

Director of Local Development and Project Management Division, Cluj-Napoca City Hall

Florin Ștefan

Curator of the Romanian Selection

Members of the Jury

Florin Ștefan

President of the Jury

Călin Stegorean

Artist, Associate Professor at the National University of Arts, Bucharest

Horea Avram

Art historian, Theorist and Independent Curator

Andrei Budescu

Visual Artist and Director of the Photo and Video Department at the University of Art and Design Cluj-Napoca

Corina Ilea

Curator and Independent Researcher

Zsolt Berszan

Visual Artist and Gallery Owner. Vice-President of the Centrul de Interes Federation



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DE INTERES**
ARTĂ & PERMISIUNI



PRIMĂRIA ȘI CONSILIUL LOCAL
CLUJ-NAPOCA



weberbau

ANTICAMERA

Born in 1979 and 1988. Live and work in Iași.

Studies: MFA, BFA, George Enescu University of the Arts.

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The First Aid Kit by Anticamera (Gloria Luca and Tudor Pătrașcu) consists of an emptied medical toolbox homologated by the Romanian Ministry of Health, the interior of which was obstructed by a mirror. Operating within the parameters of a research-led artistic practice, Anticamera's work *The First Aid Kit* reflects on a digital archive of "critical images" centered around Europe's social and political events.

The piece is part of the *Flag Down The Flag* body of work, in which the ubiquitous use of the flag as a destabilizing instrument in the European populist speech are interrogated in an inter-media setting. Reflecting on the "fascination" for social norms that belong to either a blamable or imaginary past, *The First Aid Kit* reminds the viewer that the protection of their dignity goes beyond nationality, and is a personal responsibility.

Anticamera (Gloria Luca & Tudor Pătrașcu)

The First Aid Kit constă într-o trusă medicală omologată de Ministerul Sănătății, al cărui interior a fost obstrucționat de o oglindă. Operând în parametrii unei practici artistice bazate pe cercetare, lucrarea duo-ului Anticamera este o reflecție asupra unei arhive digitale de „imagini critice”, care se articulează în jurul unor evenimente sociale și politice recente din spațiul european.

Această instalație face parte din proiectul expozițional intitulat *Flag Down The Flag*, care interoghează într-un cadru inter-medial ubicuitatea și utilizarea steagului ca instrument destabilizator în discursul populist european. Reflectând asupra „fascinației” pentru norme sociale care aparțin fie unui trecut blamabil, fie imaginar, *The First Aid Kit* amintește privitorului faptul că protejarea demnității umane ține de responsabilitatea personală.

The First Aid Kit

Installation, medical wall box, mirror,
38,5x28,5x11,5 cm.
2018

Work produced during the Artist-in-Residence
Program at the Art Encounters Foundation,
Timișoara, 2018.
Photo: Anticamera

ROXANA AJDER

Born in 1991. Lives and works in Cluj-Napoca.

Studies: PhD. in Visual Arts, University of Art and Design, Cluj-Napoca.

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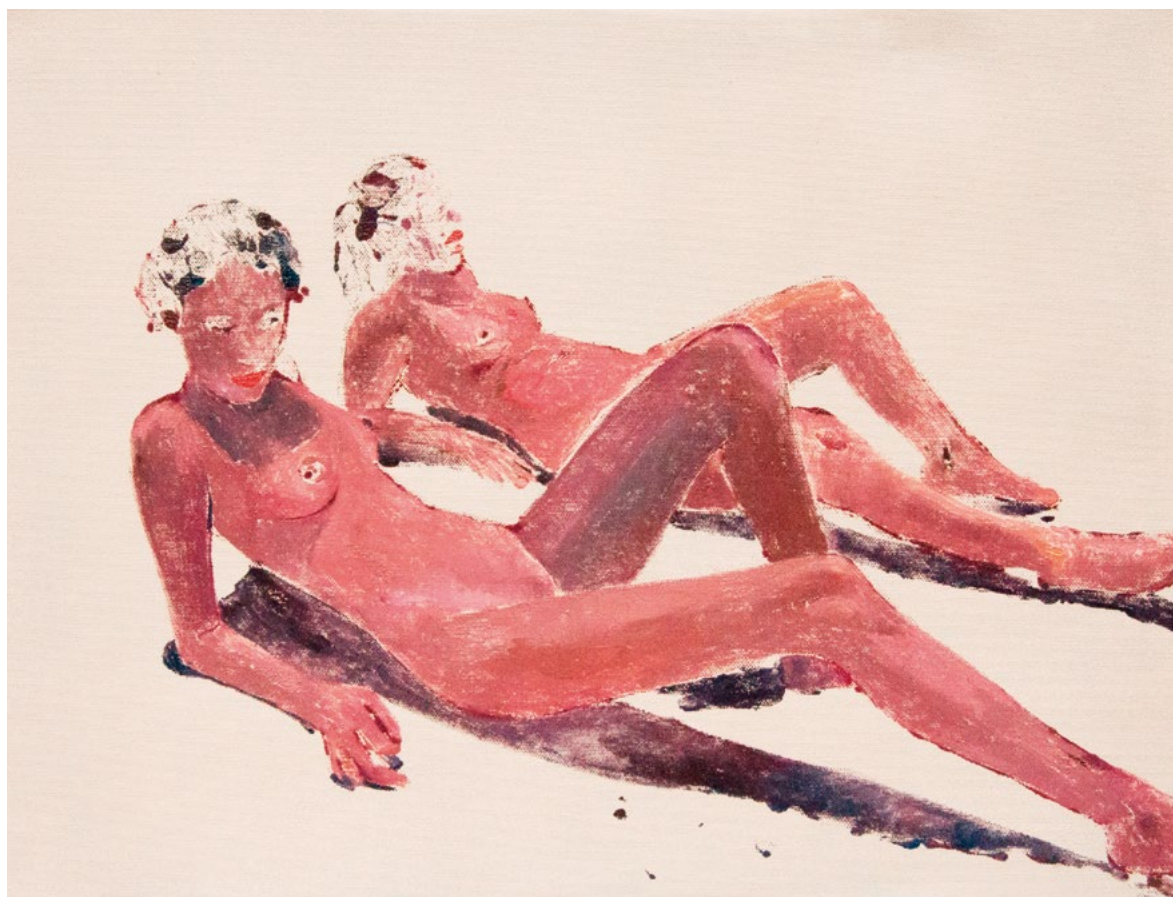
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The visual sources that frequently form the basis for Roxana Ajder's works are photographs of people, mostly women, interested in social nudity or naturism. This emphasis on freedom from the constraints and taboos of civilization is achieved by placing the characters in an undefined space or in a natural setting (beaches, forests, and swimming pool, for example). Through the vibrant chromatics and spontaneous appearance of forms, Roxana Ajder's works create a connection between colors and the outer shape of a body, aiming to reveal the inner emotional truth of people and their experiences. Moreover, the roundness of the female body – hips, breasts, and womb – is supposed to be the focal point of these images, which allude to a desire for regeneration and renewal. Thus, liberated from urban chaos, the women and men that populate Roxana's paintings live their lives as *modern primitives*.

Sursele vizuale care alcătuiesc frecvent baza lucrărilor Roxanei Ajder sunt inspirate din practica nudității sociale, cunoscută sub denumirea de nudism sau naturism. Accentuarea libertății față de multe constrângeri și tabuuri ale civilizației se realizează prin situarea într-un spațiu nedefinit sau într-un cadru natural (plaje, păduri, piscine). Prin cromatica vie și aspectul spontan al formelor, lucrările creează o legătură între culori și ceea ce se află sub forma exterioară a unui corp, urmărind să dezvăluie adevărul emoțional interior al oamenilor și experiențelor lor. Mai mult, rotunjimile corpului feminin – șoldurile, sânii și abdomenul – ar trebui să fie punctul focal al acestor imagini, făcând aluzie la o dorință pozitivă de regenerare și reînnoire (curbele, în general, tind să întruchipeze feminitatea). Astfel, eliberați de haosul urban, femeile și bărbații care îi populează picturile își trăiesc viața ca niște primitivi moderni.

On the beach

Oil on acrylic on canvas, 38x50 cm.
2017



BARAKA

Born in 1990 and 1994. Live and work in Timisoara.

Studies: Faculty of Arts and Design, University of Timisoara.

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Baraka is a contemporary artistic colony, whose object based practice is both visceral and thought-provoking. Creating hyper-realist sculptures representing subjects deemed to be shocking and immoral for those hailing from a certain system of values, Baraka's development is both iconoclastic and iconophile in nature, bringing to the surface the banality of evil with sarcasm and tender playfulness. They are graduates of the Arts and Design School of the West University of Timisoara. This entity was set up in the summer of 2012 as an alternative artist-run space, where the members could develop their own projects alongside their art school's institutional context. Baraka believes in the development of collective artistic projects that are open to collaboration with other invited artists and which facilitates research into their common

areas of interest. Baraka showcases their work as they wish and when they wish.

Concerned with issues pertaining to the organic/inorganic as well as BioArt experiments, Baraka is interested in sexual, religious and political identity in a social context. They work off of the artistic discourse that accompanies visual dialogue contrasting corporeality and external environments, relations between the hard and the soft, internal and external, as well as expression and perception.

Baraka is a unique player on the Romanian contemporary art scene. Every work is developed via the group concept. The Baraka artist-run space is an alternative to the Institution. The initial idea was to find a place where artists could have their studio and develop their work organically, without having to compromise. As time went on, the artist-run space

came to encompass three main functions: a large place for a studio (where the artists could work and live), a small place holding a gallery (where shows can put on) and a space to hold discussions.

Baraka este o colonie artistică contemporană, a căror practici asupra obiectelor sunt atât viscerale cât și provocatoare. Creând sculpturi hiper-realiste, cu conotație abstractă, reprezentând subiecte menite să fie șocante și imorale în cadrul unui anumit sistem de valori, demersul grupului Baraka este atât iconoclast cât și iconofil, aducând la suprafață banalitatea răului cu o atitudine sarcastică și un caracter jucăuș delicat. În anul 2016 membrii grupului au absolvit Facultatea de Artă și Design Timișoara. Entitatea Baraka s-a format în vara anului 2012 ca un spațiu alternativ gestionat de patru persoane, unde membrii își puteau dezvolta propriile proiecte în paralel cu facultatea. Manifestul Baraka artist-run space se referă la dezvoltarea proiectelor colective artistice deschise colaborării cu alți artiști invitați și axați pe cercetare artistică multi-disciplinară.

Orientați pe arta experimentală oscilând între organic și anorganic, conturate la nivel de experimente BioArt, creând lucrările într-o anumită manieră personală dezvoltată în timp, câteva aspecte ținute ale grupului fiind studii ale identității sexuale, religioase și politice raportat la contextul social. Discursul artistic întreținut acompaniază un dialog vizual bazat pe contrastul între corporalitate și mediul extern, relația dintre tare și moale, interior și exterior, expresie și percepție.

Baraka reprezintă o formulă unică pe scena de artă contemporană din România. Lucrările și proiectele sunt realizate într-o manieră colectivă, prin care fiecare concept este realizat prin etanșare de idei. Spațiul Baraka a apărut dintr-o necesitate, alternativă instituției. Dorința de a funcționa într-un spațiu independent era de a crea un loc natural de dezvoltare artistică lipsit de orice compromis. De-a lungul timpului conceptul spațiului s-a conturat într-o direcție organizată împărțită pe 3 secțiuni: un spațiu generos pentru atelier (unde Baraka lucrează și locuiește), un spațiu-galerie, și un loc de întâlnire și discuții.

Untitled 3

Transparent polyurethane resin, glass fiber,
38,5 x 24,5 x 32,5 cm.
2016



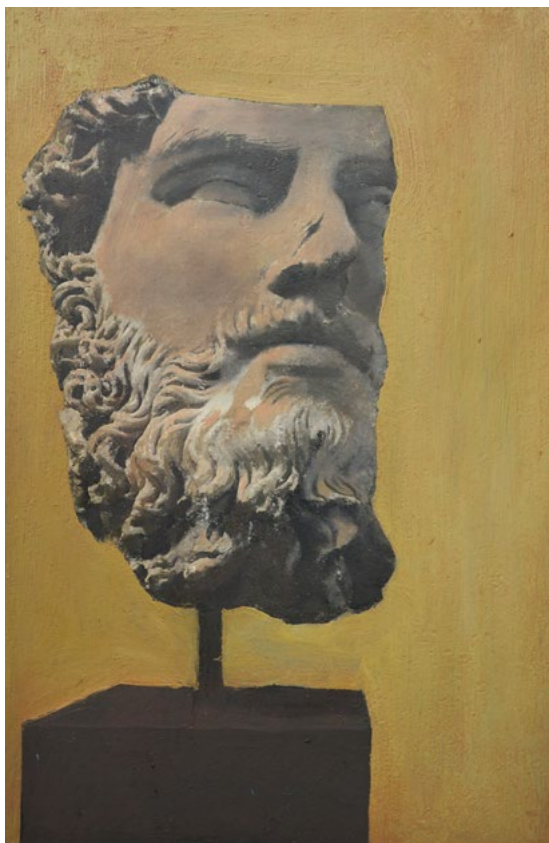
ANDREI CIURDĂRESCU

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Co-emperor Lucius-Verus

Mixed technique on wood, 19,5 x 30 x 1,8 cm.
2019

Gaius Julius Caesar Octavianus

Mixed technique on wood, 19,5 x 30 x 1,8 cm.
2019

The art of Andrei Ciurdărescu (1984, Orăștie, Romania), is characterised by a paintings that question the constitutive matrices of reality as they analyse memory and its details. With a carnal and tactile sort of painting, he reveals the traces of conflicts and injuries that both human and natural creations have endured over time. In Ciurdărescu's paintings, nature lushly proliferates, lapping the stone paths where crumbling ancient sculptures and the hedges are all modelled with the firm hand of an *ars topia* lover.

The busts of philosophers and Roman emperors are even more sensual when captured in the lustful abandonment of time: the seemingly incorruptible icons of an ancient and all-too-human world that continues to resist being totally obliterated, swallowed entirely by history.

He presents a philosophical kind of painting that shows the anxieties of existence and the human desire to outlive ourselves, with archaeology as its testimony.

Arta lui Andrei Ciurdarescu (1984, Orăștie, Romania) este caracterizată printr-o pictură care pune sub semnul întrebării matricea constitutivă a realității, analizând memoria și detaliile. Cu un tip de pictură carnală și tactilă, el relevă semnele conflictelor și rănilor pe care trecerea timpului le imprimă asupra creației umane și asupra creației naturii. În picturile lui Ciurdarescu natura proliferează luxuriant, acoperind potecile de piatră, iar sculpturile vechi, care stau să se prăbușească, împreună cu gardurile vii sunt modelate cu mâna fermă a unui iubitor de *ars topiaria*.

Capetele decupate ale filosofilor sau busturile împăraților romani apar chiar mai senzuale în abandonarea lascivă cauzată de timp: simboluri aparent incoruptibile ale unei lumi străvechi și prea umane care luptă pentru a nu muri complet, spre a nu fi înghițită de istorie. El prezintă un mod filosofic de pictură, care arată anxietățile existenței și doriința umană de a transcende granițele biologice, despre care vorbesc mărturiile arheologice.

SUNGJAE RĒVO KIM

Born in 1980, Daegu, South Korea. Lives and works in Romania.

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Maramuresans

Digital photography, 100 x 150 cm.
2017

SJ Rēvo Kim was born in South Korea but he started his art practice in France, and now lives and works in Romania. He is fascinated by the emancipated modern life in Romania, and takes photographs of different people and places, transforming them through his "pixel-dragging" method, which seems to give another meaning to their lives. With a strong love for both the plasticity of painting and the realism of photography, the artist inserts the everyday "drama" of Romanian life into his work, constructing modern Romanian fairy tales, in which the main character is "Saint Pixel".

SJ Rēvo Kim, născut în Coreea de Sud, și-a început viața artistică în Franța, trăiește și lucrează în România. El este atras de viața modernă emancipată a României unde fotografiază oameni și locuri diferite și le transformă cu «metoda de deformare a pixelilor», dând un alt sens vieții lor. Datorită iubirii plasticității picturii și a realismului fotografiei, el adaugă în lucrările sale «drama» de zi cu zi a vieții românești ca un basm românesc contemporan unde principalul personaj este «Sfântul Pixel».

MIHAELA MIHALACHE

Born in 1992. Lives and works in Cluj-Napoca.

Studies: PhD Research, University of Art and Design, Cluj-Napoca; MA Painting, University of Art and Design, Cluj-Napoca; Erasmus scholarship, The School of Visual and Applied Arts – Aristotle University, Thessaloniki; BA Painting, National University of Arts, Bucharest.

mihaela.mihalache.art@mail.com

Mihaela Mihalache graduated from the University of Art and Design in Cluj-Napoca, Romania, where she is currently finishing her PhD studies. Her artwork reflects her research into space and into the movement of humans within the space, which she also seeks to know herself better via painting. She analyzes a specific space in several ways in terms of time and location. She attempts to grasp reality through the physical, idealistic and psychological boundaries that she sets for spaces, which are both intimate and public.

Mihaela Mihalache's artwork is based on the design of an empty room – a studio, an apartment. She then builds up the room through the process of painting and examines it by adding different layers. By adding items and furnishings, she creates an interior where every additional element pushes the boundaries of how it is being perceived. The artist captures its incongruity through ambiguous patterns and visual riddles, for which she uses dark, often even monochromatic, colors. The figures in her paintings refer to a daily lived-in space. Her interiors not only present different life situations but are also metaphors of the inner and outer world of an artist who, through his or her artwork, fluctuates between agony and ecstasy, success, expectation and disappointment, and, of course, life and death.

„Lucrările ei reflectă cercetarea asupra unui spațiu și a mișcării omului în spațiu, în timp ce căuta cunoașterea de sine prin picturi. Ea analizează un spațiu limitat pe mai multe niveluri - din punct de vedere al timpului și locației. Interfața ei pentru înțelegerea realității sunt limitele fizice, idealiste și psihologice pe care le stabilește pentru un spațiu de viață din perspectiva unui spațiu intim și a unui spațiu public.

Opera Mihaelei Mihalache se bazează pe proiectarea unei încăperi libere – un studio, un apartament. Apoi, ea construiește camera prin

procesul de pictură și o examinează adăugând straturi diferite. Prin așezarea obiectelor și mobilierului, ea creează un interior în care fiecare element suplimentar împinge limitele percepției sale. Artistul surprinde incongruența de perspectivă, ciudățeniile ambigue și ghicitoriile vizuale, pentru care utilizează culori întunecate, adesea chiar monochrome. Cifrele din tablourile sale se

referă la un spațiu zilnic trăit. Interiorul ei prezintă nu numai situații de viață diferite, ci și metafore ale lumii interioare și exterioare a unui artist care în opera sa de artă fluctuează între agonie și extaz, între așteptările de succes și dezamăgire, între viață și moarte.

Lenka Sýkorová

Curator, Altán Klamovka Gallery, Czech Republic, Prague



Memories India

Oil on canvas, 150 x 100 cm.
2019

SARAH MUSCALU

Born in 1994. Lives and works in Iași, Romania.

Studies: BA, MA, PhD, George Enescu National University of Arts.

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Untitled I (Under Construction)

Oil on canvas, 240x180 cm.
2018

The recent history of Romania can be characterized as an enormous construction site, in which the unfinished refurbishment of socialist industrialisation was replaced by a privatisation of public space and the development of what is today the service industry. *Under Construction* is the result of theoretical research on the motif of ruins and its representation in contemporary art. Of course, this type of motif evokes the romantic aesthetics of the fragment as well as nostalgia for a lost world, the ruins of an industrial society proof of a time that

existed outside of modern movements for progress and which are in a visibly post-historical condition.

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Istoria recentă a României se poate caracteriza drept un enorm șantier, în care proiectul neterminat al modernizării și industrializării socialiste a fost înlocuit cu cel al privatizării spațiului public și dezvoltării industriei serviciilor. Pictura propusă în proiectul Under Construction este rezultatul unei

cercetări teoretice asupra motivului ruinelor și a reprezentării sale în arta contemporană. Un astfel de motiv evocă, desigur, estetica romantică a fragmentului, și nostalgia unei lumi dispărute, ruinele societății industriale figurând drept tot atâtea mărturii ale unui timp ieșit din matca progresului modernist și situat într-o condiție aparent post-istorică. Singularitatea acestei propuneri picturale, de mari dimensiuni, ce evocă tradiția academică a picturii istorice, constă însă în capacitatea de a regândi mediul în manieră tranzitivă.

MIHAI ZGONDOIU

Born in 1982. Lives and works in Bucharest.

Studies: University of Art and Design, Cluj-Napoca.

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Mihai Zgondoiu is an independent artist and curator who holds a Masters and a PhD in Visual Arts. His projects recall critical thinking (as well as self-critical thinking) towards clichés in our current society, mocking its socio-cultural values and icons, created by the new media through different fake news propaganda. In 2017 he won the Prize of the Romanian Artists Union for "Art in the Public Space" and in 2019 was appointed curator of the exhibition "Young Blood. The art of your time" at the Art Safari Pavilion in Bucharest, Romania.

#rien is a project reflecting upon the art market in contrast to contemporary artistic production.

#rien is about boundaries, language, cultural

baggage, product vs production, investment, sale and assimilation.

#rien is not about Edith Piaf («Non, je ne regrette rien») except sometimes...

Mihai Zgondoiu (b. 1982) este artist și curator independent cu studii masterale și doctorale în domeniul artelor vizuale. Proiectele sale evocă un spirit critic (și autocritic după caz) față de clișeele de gândire din societatea noastră actuală, parodiind falsele valori și icon-uri create de noile media prin diferite tipuri de propagandă fake news. În 2017 a câștigat Premiul Uniunii

Artiștilor Plastici din România pentru „Artă în spațiul public”, iar în 2019 a fost desemnat curatorul expoziției Young Blood. Arta timpului tău la Pavilionul Art Safari din București.

#rien este un proiect de reflexie legat de piața de artă în contrast cu producția artistică contemporană.

#rien este despre limite, limbaj, bagaj cultural, produs vs producție, investiție, vânzare, asimilare.

#rien nu este despre Edith Piaf («Non, je ne regrette rien») decât pe alocuri...

#rien

Stencil on canvas, 125 x 17,5 cm.
2018



#rien

TREMEZZINA

ITALY

Villa Mainona, Tremezzina, Italy, April – May 2021

www.comune.tremezzina.co.it

www.bortolaso-totaro-sponga.it

Artists

ISIDE CALCAGNILE, FERRARO GIANPIERO, LORENZO PAPANTI, GIULIA PELLEGRINI, ISABELLA QUARANTA, ROBERTINA RADUCANU, ANNA SKOROMNAYA, ANGELO TROILO



The Bortolaso-Totaro-Sponga Foundation was born from extensive experience acquired over the last three decades in the field of contemporary art research, in particular with Miniartextil, in the field of contemporary fibre art. The Foundation, established recently, pays great attention to the younger generation of artists, not only in fibre art, with the intention of exploring new languages of expression and artistic production.

For this reason, the Foundation welcomed with great gratitude the opportunity offered by the city of Tremezzina to select eight Italian artists who represent the complete contemporary art

collective: an important and fascinating challenge, with a wealth of notable stimuli. The Foundation sees the JCE as a very important cultural network that is in step with the European policies of sharing and exchange of know-how and experiences, organised here in the artistic sphere.

The town of Montrouge, with whom we began a fruitful collaboration over fifteen years ago, has always devoted attention and energy to the world of contemporary art, committing itself to supporting young artists: this is no small thing, but a commitment worthy of special praise. To organize the JCE, through its own cultural

service and curators, the Municipality of Montrouge involves seven European countries, important critics and curators and prestigious exhibition venues: our thanks go to all of them for this important work of exploring and supporting contemporary art.

The Commission appointed by the Bortolaso-Totaro-Sponga Foundation has carefully assessed over one hundred applications that have arrived. The selection sought, above all, to balance the different expressive languages: on display, for Italy, are paintings, sculptures and photographs, with a space dedicated to video art.

During the selection work, the Commission noted that photography is certainly one of the tools of artistic expression most practiced by the younger generation: this is a sign of the desire to talk about one's art through a particular observation of reality. In exhibitions in the seven European countries involved, Italy will present an interesting video artwork which evokes the graphics of Sol LeWitt, a painting with subtle irony, a coloured pop sculpture and photographs with a strong visual impact, alongside a truly unique work of visual and sound poetry.

La Fondazione Bortolaso-Totaro-Sponga nasce dalla lunga esperienza maturata nelle ultime tre decadi nell'ambito della ricerca dell'arte contemporanea e, nello specifico

con Miniartextil, nel campo della fiber art contemporanea. La Fondazione, di recente costituzione, rivolge moltissima attenzione alle giovani generazioni di artisti, non soltanto fiber artist, con l'intento di esplorare nuovi linguaggi di espressione e produzione artistica.

Per questo motivo, la Fondazione ha accolto con estrema gratitudine l'opportunità offerta dalla città di Tremezzina di selezionare per l'Italia gli otto artisti che completano la collettiva di arte contemporanea: una sfida importante e affascinante, ricca di notevoli stimoli. La Fondazione ritiene che la JCE sia un network culturale importantissimo e al passo con le politiche europee di condivisione e scambio di know-how ed esperienze, qui declinate in ambito artistico. Da sempre, la cittadina di Montrouge con la quale abbiamo avviato una felice collaborazione oltre quindici anni fa, riserva attenzioni ed energie al mondo dell'arte contemporanea, impegnandosi a sostenere giovani artisti: non una cosa da poco, ma anzi un impegno meritevole di un plauso speciale. Il Comune di Montrouge, per organizzare la JCE, attraverso il proprio servizio culturale e i propri curatori, coinvolge sette paesi europei, importanti critici e curatori e sedi espositive prestigiose: a tutti loro va il nostro Grazie per questo importante lavoro di approfondimento e sostegno dell'arte contemporanea.

La Commissione nominata dalla Fondazione Bortolaso-Totaro-Sponga ha valutato con attenzione le oltre cento candidature perve-

nute. La selezione ha cercato anzitutto di bilanciare i diversi linguaggi espressivi: in mostra, per l'Italia, dipinti, sculture, fotografie, con uno spazio dedicato alla video arte.

La Commissione ha evidenziato nel corso del lavoro di selezione, che la fotografia è di certo uno degli strumenti di espressione artistica più praticati dalle giovani generazioni: segno questo della volontà di voler parlare della propria arte attraverso un'osservazione particolare della realtà. In mostra nei sette paesi europei coinvolti, l'Italia proporrà un interessante lavoro di video arte che richiama le grafiche di Sol LeWitt, un dipinto dall'ironia sottile, una scultura pop e colorata, fotografie di forte impatto visivo accanto a un'opera di poesia visiva e sonora davvero particolare.

Paola Re & Chiara Anzani

Mauro Guerra

Mayor of Tremezzina

Guglielmina Botta

Commissioner for Culture

Marco Leoni

Director of Paesaggio del lago di Como Museum

Members of the Jury

Chiara Anzani

Vice-President of the Foundation

Serena Brivio

Fashion Journalist

Sergio Gaddi

Art Curator

Paola Re

President of the Foundation

Mimmo Totaro

Founder of the Foundation

ISIDE CALCAGNILE

Born in 1993. Lives and works in Bologna.

Studies: Academy of Fine Arts of Bologna;
Academy of Fine Arts of Venice.

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apice bianco

Lambda print on paper, 67 x 100 cm.
2018

The portion claims an autonomy, a distancing from the body that generates it. Wholeness is investigated just at the end of this process, as a final exercise, an inevitable fate, but which is eternally renewed and renewable. Iside Calcagnile reduces complex bodies into fragments in order to rediscover a direction, a slightly declared peculiarity, perhaps only a nod. As in *apice bianco* (literally "white apex"), she isolates some elements and hides others, bearing loads, in order to originate new and different physiologies. She collects pruned branches, creating rhizomes, tireless regenerators of life. She creates sign devices, articulations become

relics, complex architectures that mutually graft. The chosen portion is never one in necrosis; it does not deteriorate. If an amputation takes place, it is due to the intrinsic necessity of the body to emerge from itself and propagate as a new being.

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La porzione rivendica un'autonomia, una distanza dal corpo da cui proviene, l'interezza è indagata solo alla fine di questo processo, come esercizio ultimo, come sorte inevitabile, ma sempre rinnovata e rinnovabile. Iside Calcagnile

(Bologna, 1993) riduce in frammenti corpi complessi per riscoprirne un andamento, una peculiarità poco dichiarata, appena un cenno; come in apice bianco, isola alcuni elementi e ne nasconde altri, portanti, per originare fisiologie diverse. Raccoglie potature di rami, creandone rizomi, instancabili rigeneratori di vita, ne crea dispositivi segnici, articolazioni fatte reliquia, architetture complesse che si innestano fra loro. La porzione scelta non è mai porzione in necrosi, non si deteriora. Se l'amputazione avviene è per necessità intrinseca del corpo di uscire da se stesso e propagarsi, sotto nuove spoglie.

GIANPIERO FERRARO

Born in 1994. Lives and works in San Marco Argentano.

Studies: Communication D.A.M.S., Università della Calabria.

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Gianpiero Ferraro was born in Cosenza on March 29, 1994 and lives in San Marco Argentano. He collaborates with the sculptor, goldsmith Prof. Eduardo Bruno who decides to welcome him as the only student. Graduated in D.A.M.S. at the University of Calabria, he is a member effective, contact person, graphic designer and photographer of the Norman-Swabian Art Center of San Marco Argentano (cs) founded by Prof. Eduardo Bruno in 1993. This photograph was taken on June 28, 2019, describing the seconds just after the explosion planned by the Morandi bridge in Genoa after the collapse disaster that recorded 43 victims. The subjects portrayed were waiting

in front of the TV to watch the event that was to be recorded from three sirens. The confusion of television presenters to be ready for the decisive moment; the continuous passage of a housewife who does housework. Suddenly a bang "Unexpected". The rest is expressed by the photo.

—————
Gianpiero Ferraro nasce a Cosenza il 29 marzo '94 e vive a San Marco Argentano. Collabora con lo scultore, orafo Prof. Eduardo Bruno che decide di accoglierlo come unico allievo. Laureato in D.A.M.S. presso l'università della Calabria, è membro effettivo, referente, grafico

e fotografo del Centro sull'arte del periodo Normanno-Svevo di San Marco Argentano (cs) fondato dal Prof. Eduardo Bruno nel 1993. Questa fotografia scattata il 28 giugno 2019 rappresenta i secondi appena successivi all'esplosione programmata del ponte Morandi a Genova dopo il disastro del crollo che ha causato 43 vittime. I soggetti ritratti erano in attesa davanti al televisore per assistere all'evento che sarebbe stato annunciato da tre sirene. La confusione dei conduttori televisivi per trovarsi pronti all'istante decisivo; il passaggio continuo di una Donna di casa che svolge i lavori di casa. All'improvviso un botto "inaspettato". Il resto lo esprime la foto.

Collapse of an icon

Digital photography, 17x21 cm.
2019



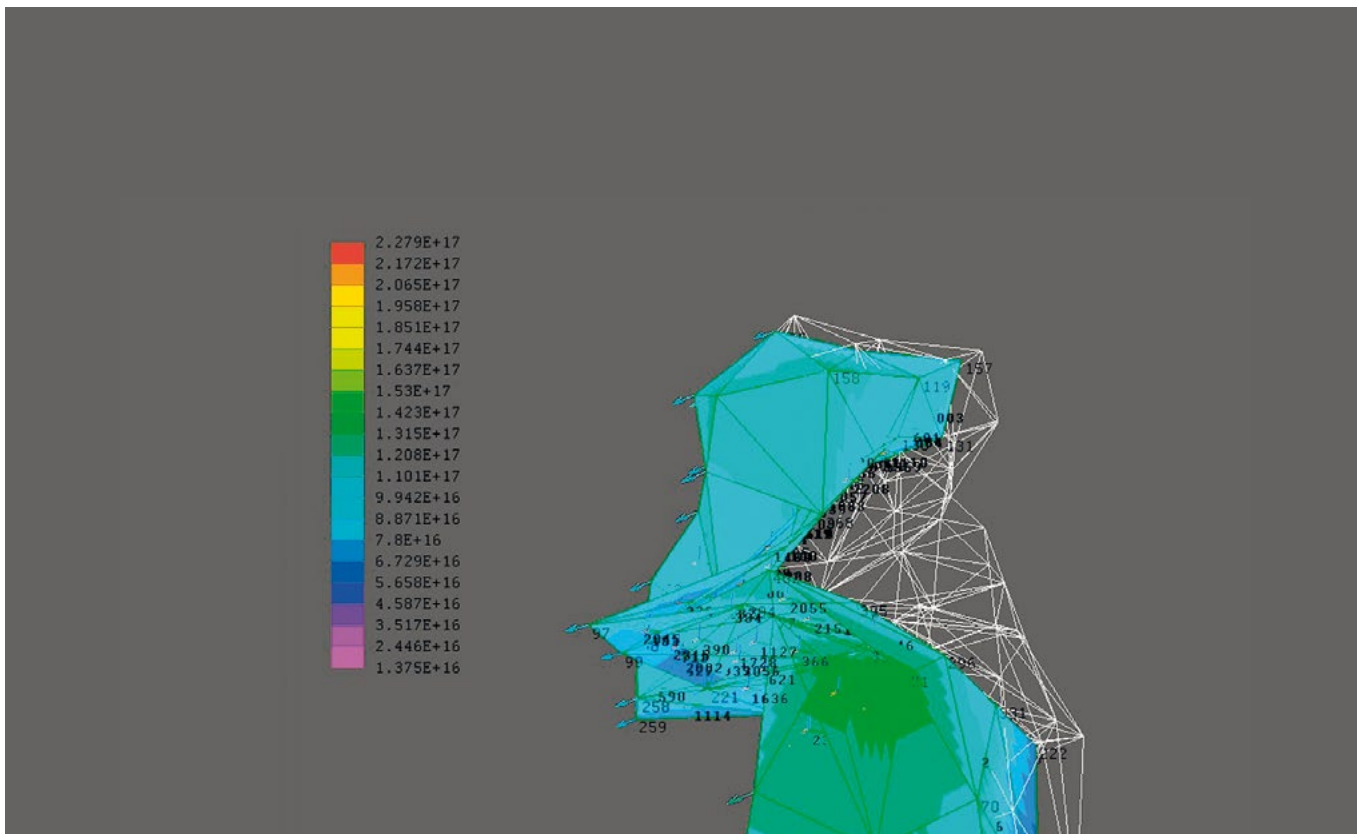
LORENZO PAPANTI

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Venus of forces

Digital video', color 16:9, stereo, 2'54'.
2019

The prototype for beauty is modelled by structural software, where it's associated with the physical and mechanical characteristics of the material. Some faces of the model are constrained, while others force these constraints: in this way, internal tensions are created within the material and displacements are produced and made visible thanks to color gradient and 3D simulation. Numeric evaluations lead us to a deep research on beauty models, testing their resistance and investigating their hidden

properties. 3D printed prototypes are generated, materialising some of the infinite deformation solutions of the calculation model.

Il prototipo della bellezza è modellato in un software di calcolo, dove sono ad esso associate le caratteristiche fisiche e meccaniche del materiale. Alcune facce del modello sono vin-

colate, mentre ad altre si imprime una forza: in questo modo si creano delle tensioni interne al materiale e sono prodotti degli spostamenti, individuati dal gradiente di colore e simulati in 3D. La valutazione numerica si spinge in una ricerca profonda sul modello di bellezza, mettendone alla prova la resistenza e indagandone proprietà nascoste. Sono generati prototipi stampati in 3D, concretizzando alcune delle infinite soluzioni deformative del modello di calcolo.

GIULIA PELLEGRINI

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The tree: a creature capable of producing oxygen, blow of life. The product: the air we breathe. It could therefore be argued that it is through the breath of the tree that life gives itself to existence. This form of vitality is precisely represented in the work "Scrivere con la luce". A work in which the invisible breath of trees becomes a visible sign, drawn by the light from which the leaf feeds on. *The Bosco della Partecipanza*, a meeting place between mankind and nature as a background of ten breaths of the local territory

and nature. Unambiguous representation of the pact between the citizen, the territory and nature. What better place to impress an indelible, though hidden, trace of what unites all living beings?

—————
L'albero: creatura capace di produrre ossigeno, soffio di vita. Il prodotto: l'aria che respiriamo. Si potrebbe quindi sostenere che è attraverso il respiro dell'albero che la vita si concede

all'esistenza. Proprio questa forma di vitalità viene rappresentata nell'opera "Scrivere con la luce". Un'opera in cui l'invisibile respiro delle piante diviene segno visibile, tracciato dalla luce di cui la foglia si alimenta. Il Bosco della Partecipanza, punto di incontro tra uomo e natura come sfondo di dieci respiri della flora locale. Rappresentazione univoca del patto tra cittadino, territorio e natura. Quale miglior luogo per imprimere una traccia indelebile e nascosta, di ciò che accomuna tutti gli esseri viventi?

Scrivere con la luz

Pigment and embroidery on cotton,
150x210x5 cm.
2019



ISABELLA QUARANTA

Born in 1985. Lives and works in Torino.

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The Spell

Digital photography, 50x70 cm.
2018

Isabella Quaranta is an Italian photographer specializing in portraits and self-portraits at the edge of reality and dreams. Born in Turin in 1985, she graduated in Sciences of Cultural and Historical Artistic Heritage and has a Master in Advanced Photography from the European Institute of Design in Milan.

A common thread in her works is the search for oneself, a voyage into the depths of the soul. Her photographs capture the magic of ephemeral instants, creating an atmosphere in which dreams and reality become one, full of pathos, energy and mystery.

Isabella aims to represent metamorphoses, descriptions of silence and expectations and introspective moments.

In recent years she has received widespread recognition, partaking in numerous exhibitions and publications.

Isabella Quaranta è una fotografa italiana specializzata in ritratti e autoritratti che si collocano al confine tra realtà e mondo onirico. Nata a Torino nel 1985, si è laureata in scienze dei beni culturali storico artistici e ha conseguito un master in fotografia avanzata presso l'Istituto Europeo di design di Milano.

Il filo conduttore nelle sue opere è la ricerca di se stessi, un viaggio nel profondo dell'anima. Le sue fotografie catturano la magia di istanti effimeri, creando un'atmosfera in cui i sogni e la realtà diventano uno, piena di pathos, energia e mistero.

Isabella mira a rappresentare metamorfosi, descrizioni di silenzio e aspettative, momenti introspettivi.

Negli ultimi anni ha ricevuto numerosi riconoscimenti, con numerose mostre e pubblicazioni.

ROBERTINA RADUCANU

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Robertina Raducanu started drawing at a very young age, because of her passion of illustrated books and Japanese comics.

She graduated at the art high school of her city (Rovereto-tn), where she specialized in multimedia arts, in 2017.

Then, the same year she moved in Milan and started the painting studies at the Academy of fine arts of Brera, where she's still studying.

In 2016 she got in love with Lucian Freud so started an investigation process in the depth of the physical and psychological human sexuality that ended in February 2019, now she's still studying people but on the psycho-social side.

Robertina Raducanu iniziato a disegnare da giovanissima ispirata dai libri illustrati e dalla passione per i fumetti giapponesi.

Ha conseguito la maturità presso il Liceo artistico della sua città (Rovereto-tn), con l'indirizzo di arti multimediali, a luglio del 2017.

Nello stesso anno si è trasferita a Milano e ha iniziato gli studi di pittura presso l'Accademia di belle arti di Brera, dove studia tutt'ora.

Nel 2016 si è innamorata di Lucian Freud e ispirata da quest'ultimo ha iniziato ad indagare nel profondo della sessualità, fisica e psicologica, dell'uomo, questo processo durato 3 anni si è concluso a febbraio del 2019; ora è ancora affascinata dallo studio dell'uomo ma ricerca il lato psicologico-sociale.



Yellow Balloon (Palloncino Giallo)

Tempera on canvas, 22 x 27 cm.
2019

ANNA SKOROMNAYA

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Cotton Candy Maker, from the *Kindergarten* series of works on the violation of children's rights, is dedicated to child brides and the horrific ritual of infibulation. Giant pieces of jewellery – a pendant and a ring inspired by a princess play set, but without their precious stones – transmit crude, purple-tinged sequences of timeless drama from the depths of their empty settings. In a merciless reversal of the scenario, the game has given way to the nightmare of senseless customs, interwoven with the sad sound of the music box of a shattered fairy tale. The contrasts inherent in the materials – the iron sugar-coated with a pink hue, yet con-

taminated and 'wounded', and the plush fabric, which is soft and yet black, colorless – also highlights the contradiction of girls becoming toys at the hand of adults.

Cotton Candy Maker, della serie *Kindergarten* sulla negazione dei diritti dell'infanzia, è dedicata al tema delle bambine-spose e al macabro rituale dell'infibulazione. Gioielli giganti, un pendente e un anello ispirati al gioco del "set principessa", privati delle pietre preziose, tra-

smettono dalle loro orbite vuote crude e purpuree sequenze di drammi senza tempo. In un impietoso ribaltamento dipiani il gioco ha ceduto il posto all'incubo d'insensati riti che si intrecciano col triste carillon di una fiaba infranta, dove anche il contrasto dei materiali, il ferro addolcito dalle tinte rosa, ma carico di "ferite" e contaminazioni, ed il tessuto peluche, morbido, ma nero, privo di colore, enfatizzano la contraddizione di bimbe divenute ormai solo dei giocattoli nelle mani degli adulti.

Cotton Candy Maker

Painted iron, 2 full HD monitors, plush fabric,
Bose speakers, audio, 250x250x150 cm.
2019



ANGELO TROILO

Born in 1996. Lives and works in Arqua Petrarca.

Studies: Academy of fine Arts, Bologna.

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Non guardare il pinguino (Don't Look at the Penguin)

Oil on canvas, 114 x 132 cm.
2019

Angelo Troilo was born in 1996 in Padua. He attended an art institute where he was inspired by graffiti with Basquiat and Banksy. He is co-founder of the art group 'Next artist', and has organized three group exhibitions in 2017-2018-2019. He attended the Academy of Fine Arts in Venice and later moved to the Academy of Fine Arts in Bologna where he is still a frequenter. The theme of war finds fertile ground in his works in that at the artist's notice everything must be read by unraveling the meaning of an aggressive reading, the subject must exalt the solitude of the human of today. The color in the works is sour, pink and green hospital colors maintain a certain serenity hovering over the subjects, as

if to emphasize a state of confusion mediated by beauty. Now the purpose of art is a goal dismantling. A destruction to rebuild comparable to a computer that resets the system to start from scratch.

Angelo Troilo nasce nel 1996 a Padova. Ha frequentato un'istituto d'arte dove si ispirò al graffitismo con Basquiat e Banksy. È co-fondatore del gruppo artistico "Next artist", e ha organizzato negli anni 2017-2018-2019 tre mostre collettive. Ha frequentato l'Accademia di Belle Arti di Venezia e in

seguito si trasferisce all'Accademia di Belle Arti di Bologna dov'è tuttora frequentante. Il tema bellico trova terreno fertile nelle sue opere in quanto all'avviso dell'artista ogni cosa debba essere letta sviscerandone il significato at-tentando una lettura aggressiva, il soggetto deve esaltare la solitudine dell'umano di oggi. Il colore nelle opere si inacidisce, colori rosa e verde ospedaliero mantengono una certa ilarità aleggiante sui soggetti, come a sottolineare uno stato di confusione mediata dal bello. Ora lo scopo dell'arte è uno smantellamento obbiettivo. Una distruzione per ricostruire paragonabile a un computer che resetta il sistema per iniziare da zero.

FIGUERES

SPAIN

Casa Empordà – Museu de l'Empordà, May – June 2021

www.museuemporda.org

www.figueres.org

Artists

ELADIO AGUILERA HERMOSO, MARC ANGLÈS, JUDIT BOU COMAS, AZAHARA CEREZO, FABIÀ CLARAMUNT, GABRIEL LLINÀS SOTO, MELISA LÓPEZ GRACIA, TURA SANZ SANGLAS



Catalonia / Spain 2019-2021 Young Artists and Cultural Nomads

The city of Figueres, together with the La Casa Empordà exhibition space, run by the Museu de l'Empordà, has established itself as the centre for the JCE Biennale 2019-2021.

The young artists who have been selected to take part in this European travelling exhibition are still in the early stages of their artistic

careers in this region, but one of the objectives of the JCE initiative is to project their work beyond these borders as cultural and artistic nomads within a globalized world.

The aim of the project is to exhibit works that provoke reflection – be they conceptual, intellectual or artistic – regarding the interests of the younger generations, who communicate, travel and relate to the countries and continents that influence their artistic styles. The

 MUSEU DE
L'EMPORDÀ



Ajuntament de Figueres
Cultura

Coordinator: Mario Pasqualotto

Mario Pasqualotto, born in Barcelona in 1953, is an artist with wide-ranging interests: his creative activity encompasses many different fields of the plastic arts, including installations-performances-environments, sculpture, sculpture-painting, jewellery and the graphic arts. He is the President of the Jury for the JCE Biennale in the city of Figueres.

Agnès Lladó Saus

Mayor of Figueres

Alfons Martinez Puig

Head of Cultural Department

Pere Ferrera Llorens

Department of Culture, City of Figueres

Eduard Bech Vila

Teresa Miquel Malé

Museu de l'Empordà

Members of the Jury

Mario Pasqualotto

President of the Jury, Artist, Art Therapy Teacher and Independent Curator

Eduard Bech i Vila

Director of the Museu de l'Empordà

Natalia Chocarro

Assistant Director of the Vila Casas Foundation

Albert Mercadé

Artistic Director of the Arranz-Bravo Foundation

Josep Montoya

Artist and Lecturer for the Fine Arts masters at the University of Barcelona

Ricard Planas

Director of Bonart Magazine and Cultural Manager

Francesc Ruiz Abad

Artist and Grand Prix JCE Award Winner 2017-2019

NOMADS exhibition therefore stems from the personal experiences of these young people, their regional and international wanderings in a virtual world where social networks and exchanges are shaping the future for the creative arts and borders are invisible.

For this new series, after some deliberation, the jury has chosen eight artists who demonstrate their own conceptual interests while also giving us a personal vision of what artistic expression is happening here. Eladio Aguilera, Marc Anglès, Judit Bou, Azahara Cerezo, Fabià Claramunt, Gabriel Llinàs, Melisa López and Tura Sanz all present an open, cross-cutting vision that is laden with sensitivity, the search for identity, irony, historical analysis, new technologies and social criticism, in which the passage of time and memory lend values to their own inner spaces, where both initial locations and the places they begin from solely have an influence on their emotional identity while navigating other mental and geographical locations: those places where they have been able to find their own language and offer the world a view of their creative idylls.

Artistic migration in the up-and-coming generations is intrinsically linked to the digital era and all of its different medias, as well as the search for new opportunities – with respect for creativity being one of the most important, which allows them to enrich their knowledge and form their own artistic identities.

Catalunya / Spagna 2019-2021 **Joves artistes i nòmades culturals**

La ciutat de Figueres, i especialment l'espai expositiu de la Casa Empordà gestionat pel Museu de l'Empordà, consolida la seva presència com a seu del projecte biennal Joves Creadors Europeus 2019-2021.

Els joves creadors seleccionats per formar part d'aquest projecte itinerant europeu desenvolupen els inicis de les seves trajectòries artístiques des del nostre territori, i precisament un dels pilars de la JCE és la seva projecció cap a l'exterior com a nòmades culturals i artístics dintre d'aquest món global.

L'objectiu del projecte és mostrar propostes que suscitin reflexions -ja siguin conceptuals, intel·lectuals o plàstiques- sobre els interessos de les noves generacions, les quals es comuniquen, viatgen i es relacionen al voltant de països i continents que els influeixen en la seva manera de crear. NÒMADES sorgeix, doncs, de l'experiència personal d'aquests joves que deambulen en els seus projectes globals i territorials, on les xarxes socials i els intercanvis són el futur per a la plàstica i on les fronteres no existeixen.

En aquesta nova edició, després d'una deliberació llarga el jurat ha escollit vuit artistes que mostren els seus interessos conceptuals i imprimeixen una visió personal de la plàstica que s'està gestant al nostre territori. Eladio Aguilera, Marc Anglès, Judit Bou, Azahara Cerezo, Fabià Claramunt, Gabriel Llinàs, Melisa López i Tura Sanz presenten una visió oberta i transversal carregada de sensibilitat, recerca identitària, ironia, revisió històrica, noves tecnologies i crítica social, on el pas del temps i la memòria aporten valors a la recerca del seus propis espais interiors, on la ubicació inicial com a punt d'origen només influeix com a identitat emocional envers uns altres llocs mentals i geogràfics on poder trobar el seu propi llenguatge i oferir al món els seus paradisos creatius.

La migració artística en les noves generacions va intrínscament lligada a l'era digital, a la comunicació dels mitjans i a la recerca de noves fonts d'oportunitats, on el respecte a la creativitat és una de les millors oportunitats per permetre'ls enriquir el seu coneixement i aconseguir la seva pròpia identitat artística.

Mario Pasqualotto

ELADIO AGUILERA HERMOSO

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In this stage of Eladio Aguilera, his lines of research are focused on what we can determine as street painting, popular graffiti (no professional graffiti), vandalism, idiosyncrasy, playgrounds, the symbols of the street and neighborhoods, and alcoholism also understood as a political element. All these parameters thinking on close to the plastic exercise. Beyond this, the search always goes through ways of doing that conclude in satirical, humorous, banal and everyday aspects of daily life. Within these interests, his formal commitment goes through the need to

create spaces and devices within the painting. In this way, he try to channel the traditional pictorial support with an architectural and objectual approach.

En esta etapa de Eladio Aguilera, sus líneas de investigación están enfocadas en lo que se puede determinar como pintura callejera, graffiti popular (no graffiti profesional), vandalismo, idiosincrasia, juego, los símbolos de la calle y

los barrios, y el alcoholismo entendido también como un elemento político. Todos estos parámetros pensados en relación al ejercicio plástico. Más allá de esto, la búsqueda siempre pasa por formas que desembocan en lo satírico, humorístico, banal y en todos los aspectos de la vida diaria. Dentro de estos intereses, su compromiso formal pasa por la necesidad de crear espacios y dispositivos dentro de la pintura. De esta manera, el trata de canalizar el soporte tradicional pictórico con una visión arquitectónica y objetual.



Double Trouble

Spray, enamel and oil on canvas, 130x97 cm.
2018

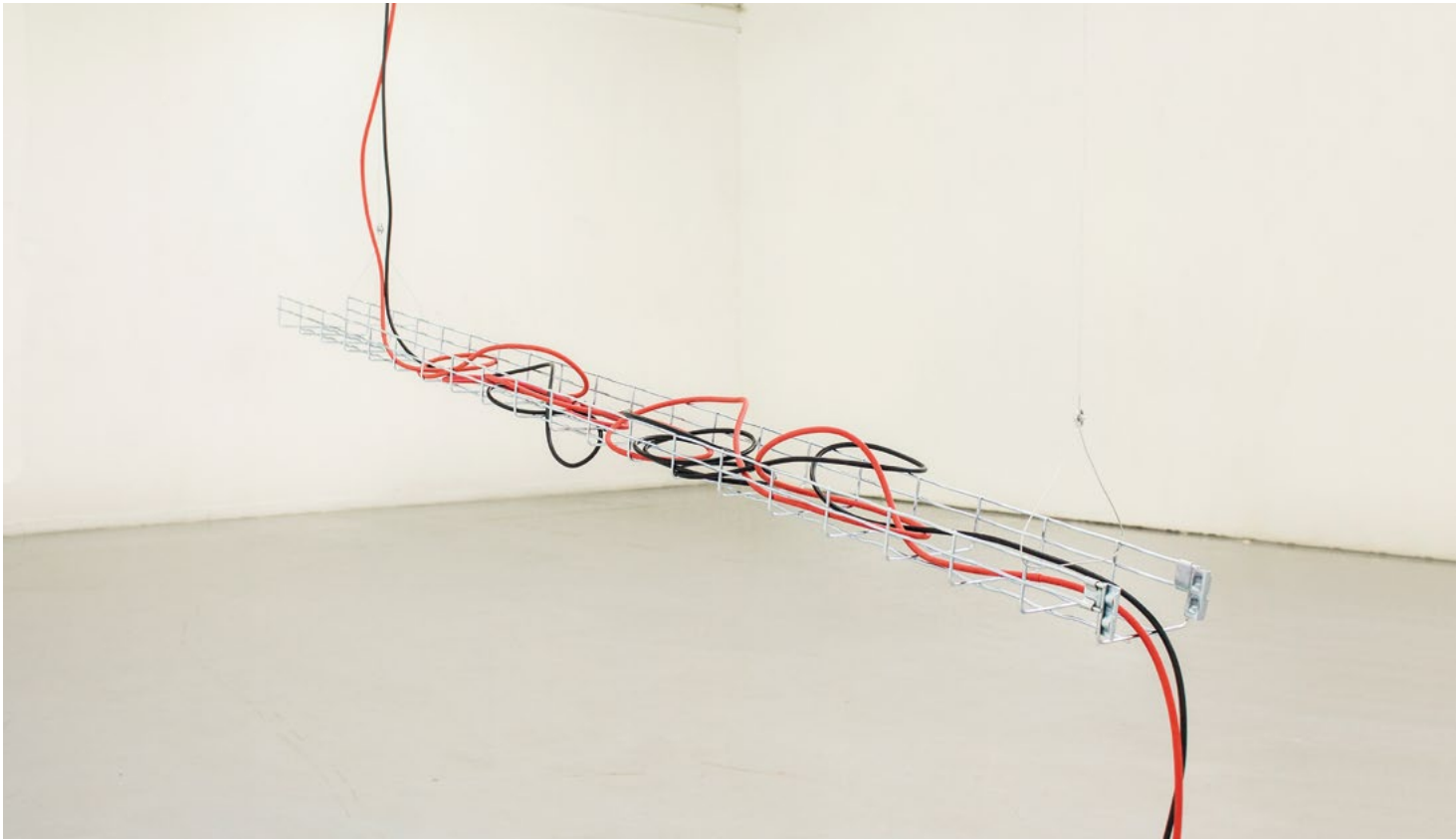
MARC ANGLÈS

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Wireless II

Installation of stainless steel mesh tray, two electrical wires and computer fan, 250x220x15 cm.
2019

Beyond the purely digital or new, Marc Anglès makes reviews of the concept of *technology* in order to address those “tools” which determine our way of seeing, listening, producing and consuming the world that surrounds us. In this sense, the exhibition space and electronic devices are shown to us as something clear, tidy and hermetic. However, unknown inner structures are responsible for their operations. The second installation of the *Wireless* series seeks to research our partial view of these technologies and their hidden materiality. This artwork plays with appropriating a steel mesh tray used to channel cables through the ceiling in order to activate a material and space usually relegated to the background. This time the “suspension” of the electrical wire takes place in the middle of the exhibition room where its colours, height and shapes claim their own meaning.

Lejos de aquello que es meramente digital o nuevo, Marc Anglès realiza una revisión del concepto de tecnología para abordar aquellas “herramientas” que determinan nuestra forma de ver, escuchar, producir o consumir el mundo que nos rodea. En este sentido, pulcros, ordenados y herméticos es como se nos presentan tanto el espacio expositivo como los aparatos electrónicos. Sin embargo, existen unas estructuras internas que nos son desconocidas y que hacen posible su funcionamiento. La segunda instalación escultórica de la serie Wireless busca investigar la visión parcial que tenemos de estas tecnologías, así como hacer explícita su materialidad oculta. La obra se apropia de una bandeja de rejilla utilizada para canalizar los cables a través del techo para activar un material y un espacio que habitualmente quedan relegados a un segundo plano. Esta vez la “suspensión” del cable tendrá lugar en medio de la sala donde sus colores, la altura y las forma de la rejilla reivindicaran unos roles indispensables.

JUDIT BOU COMAS

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Un turó

Analog photography, medium format 6x7.4,
images of 60x72 cm each.
2018

Can a photographic gesture slow the speed and the accelerated rhythms I have felt dragged on?

Un turó is a photographic reaction to the accelerated rhythms I feel that modern life imposes. Starting from the action of being on a hill as a way of being, for long periods of time and with the least possible activity, just being, looking at and sometimes photographing, I seek to distance myself from the frenetic activity that is tied to our vital rhythms and approaching a state of suspense.

This "being" takes place in a small space (a hill), without apparent human rhythms and with typical visual characteristics of the Osona's geography. The project *Un turó* is the result of the experimentation of my slowdown. In it, the images do not document the action, but they are the action in itself. Despite showing a small selection of photographs, the project already has more than 200 images of the hill.

Pot un gest fotogràfic alenir la velocitat i els ritmes accelerats en els que m'he sentit arrastrada?

Un turó és una reacció fotogràfica davant els ritmes accelerats que sento que imposa la vida moderna. A partir de l'acció d'estar en un turó com a manera d'estar, durant llargs períodes de temps i amb la mínima activitat possible, tan sols estar, mirar i a vegades fotografiar, busco distanciar-me de l'activitat frenètica que va lligada als nostres ritmes vitals i aproximar-me a un estat de suspens. Aquest "estar" es realitza en un espai (un turó) de petites dimensions, sense ritmes humans aparents i amb unes característiques visuals típiques de la geografia de la comarca d'Osona.

El projecte *Un turó* és el resultat de l'experimentació de la meua desacceleració. En aquest, les imatges no documenten l'acció sinó que aquestes són l'acció en si mateixa. Tot i mostrar una petita selecció de fotografies, el projecte compta ja amb més de 200 imatges del turó.

AZAHARA CEREZO

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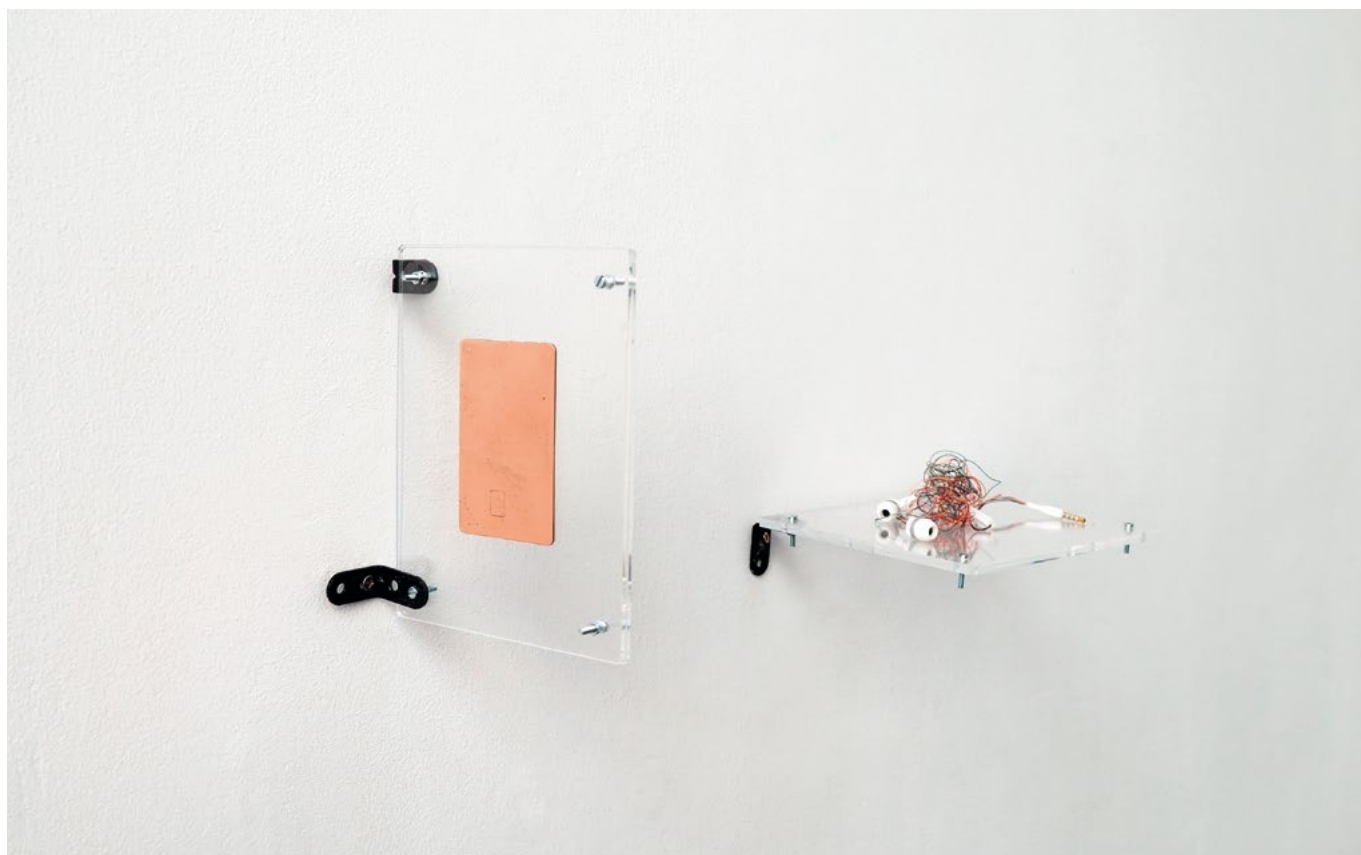
Her work addresses contradictions and in/visibility relations in the territory's singularity, whose physical dimension is progressively liquefied by digital tools and globalizing processes. *À sa place* focuses on an ancient factory of metallic pieces in Belleville (Paris) which is now an art residency centre within the global economy of contemporary art and the gentrification processes that are transforming this neighbourhood of Paris. Her personal transport card metalized in copper – imitating a classical monument – and a pair of peeled earphones – showing the materials they are made of – become a sort of simulations of sculptures. These two pieces are displayed along with a video showing the action of cleaning a rectangle on the studio floor, seeking to point to the memory of the place linked to this kind of urban transformations. Developed in residence at Villa Belleville.

Su trabajo aborda contradicciones y relaciones de in/visibilidad en la singularidad del territorio, cuya dimensión física es licuada por procesos globalizadores. À sa place se centra en una antigua fábrica de piezas metálicas en Belleville (París) que funciona ahora como centro de residencias artísticas, dentro de la economía global del arte contemporáneo y los procesos de gentrificación que transforman el barrio. Su tarjeta personal de transporte de París metalizada en cobre – imitando un monumento clásico – y unos auriculares pelados – mostrando los materiales con que están fabricados – funcionan como simulacros de esculturas. Estas dos piezas se muestran junto a un vídeo que recoge la acción de limpiar un rectángulo en el suelo del estudio, tratando de apuntar a la memoria del lugar vinculado a las transformaciones urbanas. Desarrollado en residencia en Villa Belleville.

À sa place

Metalized card, modified earphones and single-channel video, 10'53".
2019

*With the collaboration of
Jose Iglesias G^a-Arenal*



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Fabià Claramunt's œuvre takes the painting to a personal and carefree level that questions the reason why he paints: "I paint because it's the only thing I can do, or maybe because it's all I have to say". In his works he includes text and image that are mixed with matter, color and gesture, moving indistinctly through abstraction and representation, and introducing elements that refer us to childhood, sexuality and politics, but also including spaces and everyday environments that are reduced to simple forms and color, playing

with a self-referential painting whose purpose is to explore the tension that occurs between the medium and the message.

———

La obra de Fabià Claramunt toma la pintura a un nivel personal y sin preocupaciones que cuestiona la razón por la que pinta: "Pinto porque es la única cosa que puedo hacer, o tal vez porque es todo lo que tengo que decir". En sus obras

incluye texto e imagen que se mezclan con la materia, el color y el gesto, moviéndose indistintamente a través de la abstracción y la representación, y la introducción de elementos que nos remiten a la infancia, la sexualidad y la política, pero también incluyendo espacios y entornos cotidianos que se reducen a simples formas y colores, jugando con una pintura autoreferencial, cuyo propósito es explorar la tensión que se produce entre el medio y el mensaje.



Intent d'autoretat fallit (Failed Self-portrait Attempt)

Oil on canvas, 162 x 130 cm.
2019

GABRIEL LLINÀS SOTO

Born in 1994. Lives and works in Barcelona, Spain.

Studies: MA in Cultural Heritage Management and Museology, University of Barcelona; BA in Fine Arts, University of Barcelona.

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Through means such as painting, photography or installations, the artistic practice of Gabriel Llinàs develops research on space and its representation when understood as that place (physical or mental, natural or cultural, rural or urban) that we daily inhabit, know and produce through different experiences. Furthermore, his work investigates disciplinary systems applied to diverse contexts, from the urban to the museum space, which promote naturalized behaviours. He is constantly exploring the boundaries between disciplines and the conditions under which creative work is carried out in contemporary society.

Pla de treball / after M. Rothko consists of a painting which, imitating the Ikea Lerberg desk, rests horizontally on two trestles of the same pack. Firstly, the work explores the tension between the standardized (productive) object and the pictorial (aesthetic) object. Secondly, the tonal gradation of the three minimalist stripes represents how the artwork was made, over a three-day trip in Mallorca, while the red oxide stripes render visible the wooden structure of the canvas.

La práctica artística de Biel Llinàs se desarrolla a partir del cuestionamiento de los lenguajes y códigos de representación. A través de medios como la pintura, el archivo, la fotografía o la instalación, muestra un especial interés por el concepto de espacio y su representación, entendido como aquel lugar (físico o mental, natural o cultural, urbano o rural, concreto o abstracto) que habitamos, conocemos y producimos diariamente a través de diversas experiencias.

Reflexiona sobre temas como la dualidad entre realidad / ficción, la incongruencia del lenguaje y los sistemas de representación como dispositivo de poder, desde una perspectiva multidisciplinar especialmente marcada por la pintura. Del mismo modo, investiga el papel normativo de los sistemas de signos y señales aplicados al espacio urbano o el espacio museístico, los cuales aseguran su productividad, seguridad y orden, sometiéndolos a lógicas de comportamiento preconcebidas.

Pla de treball hace referencia a la superficie a partir de la cual se origina toda obra pictórica (el plano) y a la estandarización del espacio de tra-

bajo. La tela, montada en un bastidor del mismo tamaño que el escritorio Lerberg, comercializado por Ikea, descansa horizontalmente sobre dos caballetes del mismo pack, provocando una tensión entre lo utilitario (productivo) y el objeto estético (disfuncional). Por otra parte, la composición de la obra, una minimalista gradación tonal de tres franjas, hace referencia al tiempo de producción de la pieza, hecha en una fugaz estancia de tres días en Mallorca y las franjas rojo óxido visibilizan la estructura del bastidor. De este modo, las capas de pintura se convierten en un simple sedimento temporal, lejos de cualquier otra pretensión estética.



Pla de treball / After Mark Rothko

Acrylic on canvas and Lerberg trestles,
70x150x75 cm.
2018

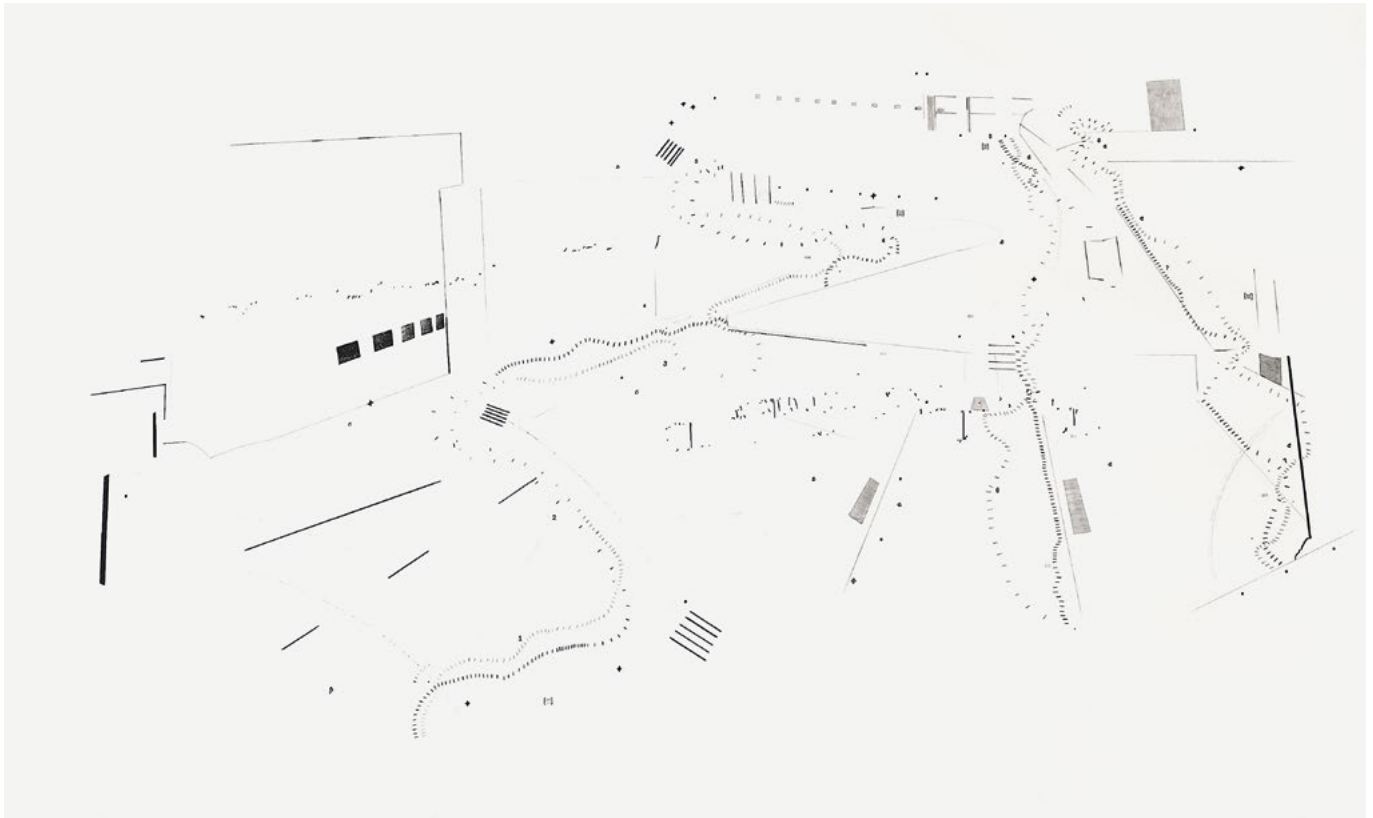
MELISA LÓPEZ GRACIA

Born in 1992. Lives and works in Barcelona.

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Behavior

Mixed media on paper 160gr, 100 x 140 cm,
paper on board.
2018

Between art and geography, I investigate contexts and structures with which I can rethink the spatial and architectural concept. I work with different methodologies to study individual and subjective relationships with the environment. In this way, I intend to focus on the attention and sensory experience in specific contexts, such as in studios or open spaces, where I can find ways to expand their limits.

Behavior is about a mental and spatial geography based on stories of experiences, defined by chance and the desire to establish a personal relationship with the landscape, and beyond that, the sublime. Additionally, I look for the connections with the space based on the representation of subjectivity in displacement. This is a series of artworks on paper, that continually use an established symbology.

En la intersección entre arte y geografía, investigo contextos y estructuras en las que replantear el concepto espacial y arquitectónico. Reflexionando así sobre diferentes metodologías para abordar relaciones individuales y subjetivas con el entorno. De esta forma pretendo focalizar y aumentar la atención y la experiencia sensorial en contextos concretos, como estudios o espacios abiertos, en los que poder dar formas para ampliar los límites.

Comportamientos trata de una geografía mental y espacial basada en historias de experiencias, definida por la casualidad y el anhelo por establecer una relación personal con el paisaje, y más allá de eso, por lo sublime. Asimismo, busco conexiones con el lugar basadas en la representación de la subjetividad en el desplazamiento. A modo formal, trata de una serie de obra sobre papel, con la utilización continua de una simbología preestablecida.

TURA SANZ SANGLAS

Born in 1992. Lives and works in Barcelona.

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MA, University of Barcelona.

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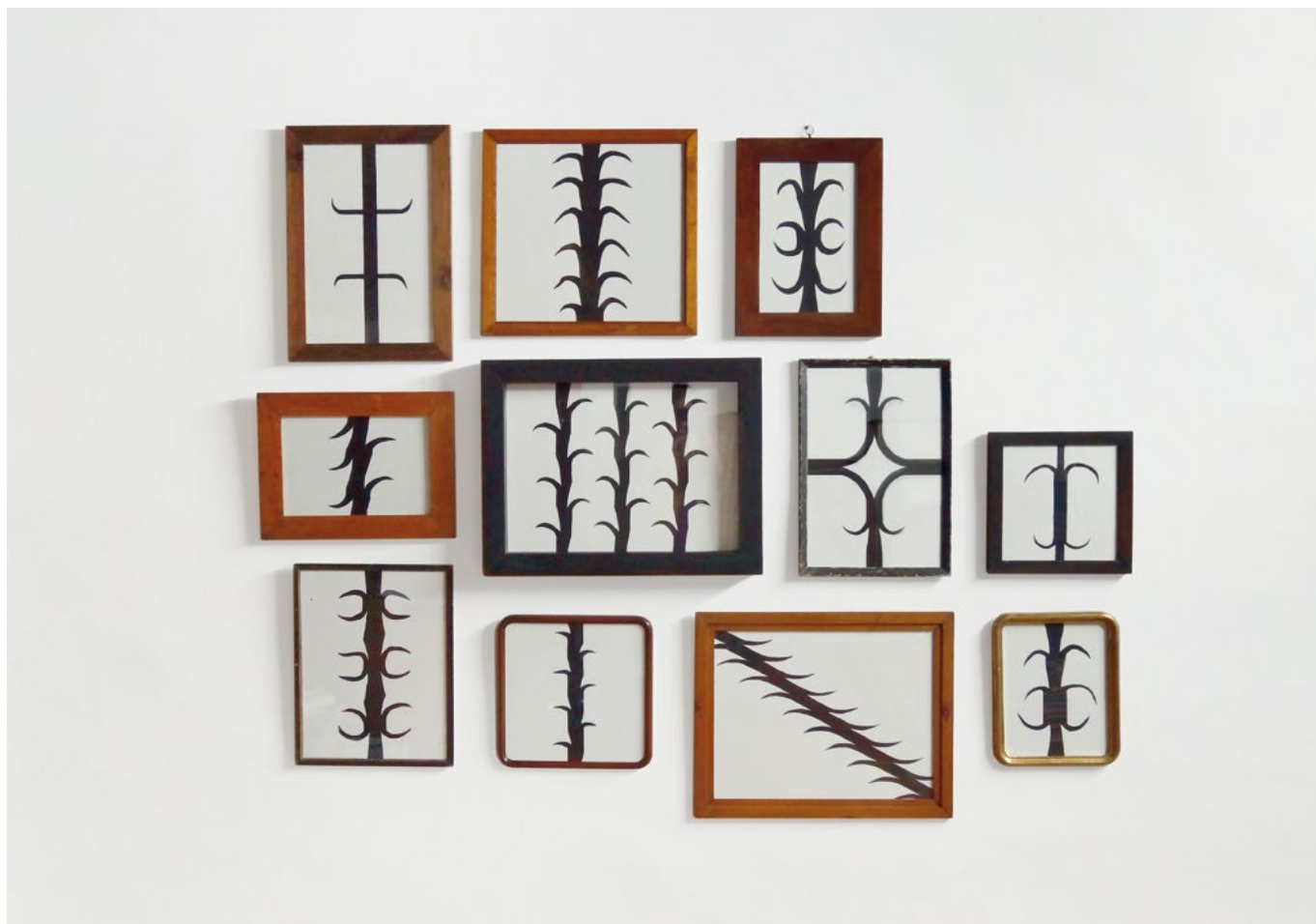
The "estripagecs" are a traditional kind of Catalan window bars, made with wrought iron. The word "estripagecs" literally means "jacket-ripper". They are also known as "estripagats" ("cat-ripper"). The window bars are more or less symmetrical, with spikes that prevent thieves from entering houses. The installation titled *Estripagecs* is a collection of several paintings framed with different frames where the painting is and represent an "estripagecs", the element that prevents the window – which is the image – from being trespassed. This way, each painting also represents a window separating two realities: the reality that looks on, and the reality of the representation. This installation is about painting, its limits, and the relationship between reality and its representations.

Los "estripagecs" son un tipo de barrotes para ventanas, de hierro forjado, tradicionales en Cataluña. La palabra "estripagecs" significa literalmente "desgarrachaquetas". También se conocen como "estripagats" ("desgarragatos"). Son más o menos simétricos formando pinchos que impiden a los ladrones entrar a las casas.

La instalación *Estripagecs* está formada por un conjunto de cuadros enmarcados con distintos marcos en los que la pintura es y representa un estripagecs: el elemento que impide atravesar la ventana – que es el cuadro –. De esta manera, cada cuadro también representa una ventana que separa dos realidades: la realidad que mira y la realidad de la representación. Esta instalación trata sobre la pintura, el límite de ésta y sobre la relación entre realidad y representación.

Estripagecs (Window Bars)

Installation, ink on paper, frames, 190x55cm.
2019



AMARANTE

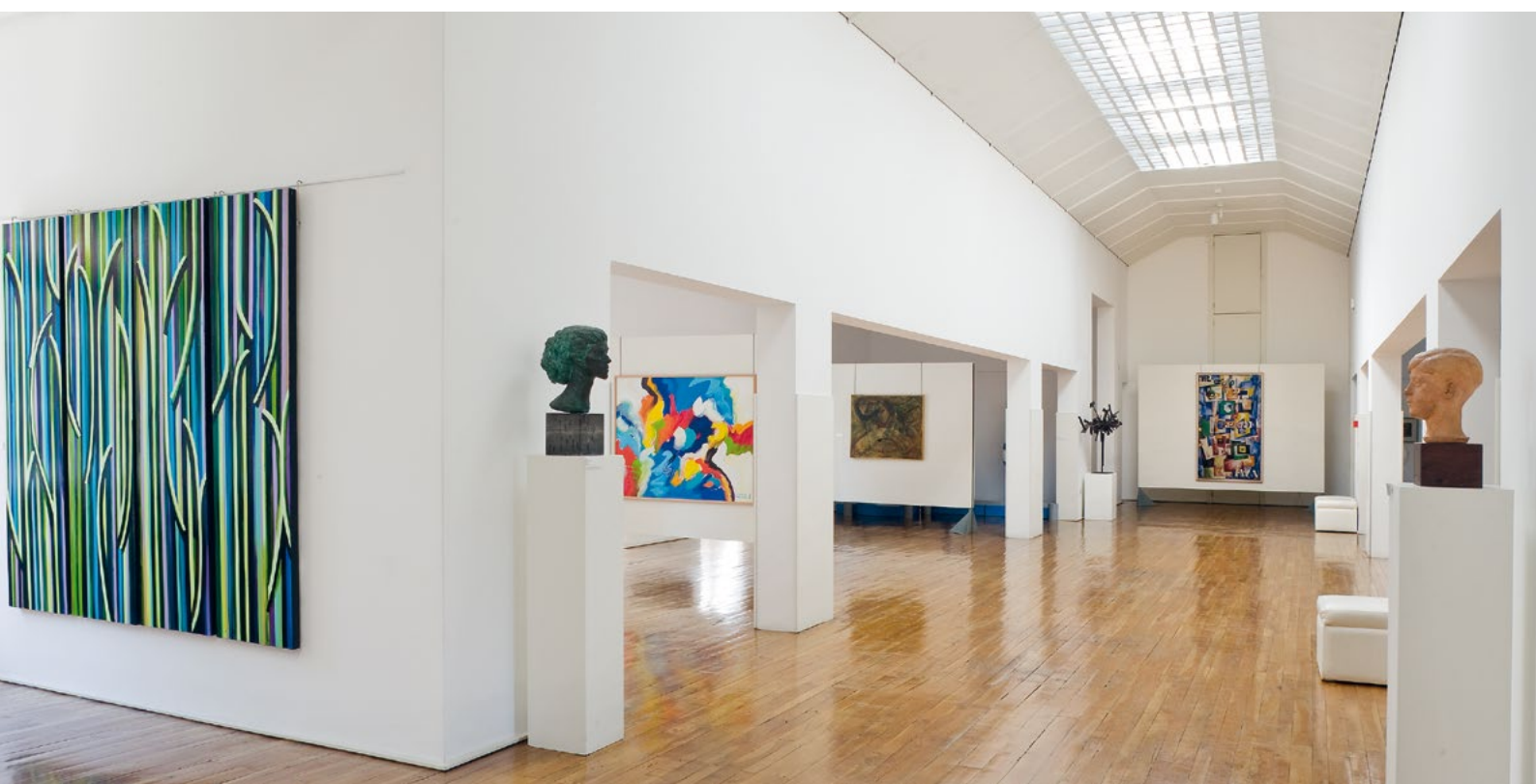
PORTUGAL

Amadeo de Souza-Cardoso Municipal Museum, July – August 2021

www.amadeosouza-cardoso.pt

Artists

MARIANA CASTRO, NÁDIA DUVALL, MARGARIDA FERNANDES, FÁTIMA FRADE REIS, MARIA JOÃO COSTA,
NATACHA MARTINS, PATRICIA TRINDADE



Young artists join Europe through the art

This is the sentence that resumes the main goal of the Biennale Jeune Création Européenne (J.C.E.).

This exhibition shows the newest creation in plastic arts that is happening in European partner cities of the initiative.

Chosen by the coordinator of each participant country, these young artists in the beginning of their careers have the opportunity to integrate the itinerant exhibition through several countries and experience different artistic sensibilities and cultural exchange.

In each city where the exhibition takes place, visitors can have a global view of different par-

ticular perspectives, which means that they can have contact with the more recent artistic works created from the workshops, ateliers and street trends.



Museu Municipal
**amadeo
de souza
cardoso**
Amarante-Portugal

Coordinator: António Cardoso

Born in 1932 in Amarante, António Cardoso is an Emeritus Professor at the Faculty of Arts of the University of Porto, where he teaches Art History and conducts seminars and Master's courses. He actively collaborates with various magazines and newspapers. He is also devoted to painting and drawing, and has held several individual and group exhibitions in Portugal and abroad. He is specialized in History of Contemporary Art, a researcher and member of the International Association of Art Critics (Portuguese section). He is also a member of the General Council of the Instituto Marques da Silva and is currently the Director of the Amadeo de Souza-Cardoso Municipal Museum in Amarante.

José Luís Gaspar

Mayor of Amarante

António Cardoso

Director of the Amadeo de Souza-Cardoso Municipal Museum and Curator of the Portuguese Selection

Carlos Teixeira

Head of the Cultural Department

Renato Teixeira

Cultural Department

**Jovens artistas unem a Europa através da arte**

Esta é a frase que resume o objetivo principal da Bienal Jeune Création Européenne (J.C.E.).

A exposição dá a conhecer a mais nova criação em artes plásticas que está acontecer nas cidades europeias parceiras da iniciativa.

Selecionados pelo comissariado de cada país participante, estes jovens artistas, no início das suas carreiras, têm a oportunidade de integrar a exposição itinerante ao longo de vários países, experienciando diferentes sensibilidades artísticas e promovendo o intercâmbio cultural.

Em cada cidade onde a mostra é exibida, os visitantes podem ter uma visão global de dife-

rentes perspetivas particulares, possibilitando ter contacto com os trabalhos artísticos mais recentes oriundos de oficinas, ateliês e street trends.

António Cardoso

MARIANA CASTRO

Born in 1997. Lives and works in Porto.

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Process of painting as a direct relation with the matter of serendipity. In the development of her work Mariana aims to create as an intresecal need, as feeding a relation with the matter. She's been working with gesso, marble powder and pigment in relation with oil, the ways she can create the deepness and the volumetry in the same plane. The symbolic elements are represented in different compositions. There is the dialogue, she takes care of them (as elements, as compositions, as structures) and interacts with the matter as in the way of interacting directly with her

own needs, desires, constructions as in memories or in imaginary contexts. She wants to structure as tridimensional and bidimensional, one interacts with the other, developing the constant dialogue between all the elements for the creation of instalative moments. Creating landscapes, structures of an "I" (she) related to the other.

Quanto pesa a esfera comes within a series of works related to the phenomenology of the roundness. There is a duality created in the sense of the circular, spherical form that represents the definition of a territory, a space and as in the

sense of the body that itself represents, the relation between them is the creation of the dialogue of what can be inherent and not reachable at the same time.

Pintura como processo de relação direta com a matéria/conceito de serendipidade. No desenvolvimento do seu trabalho, Mariana procura o ato de criação como necessidade intrínseca, como forma de alimentar uma relação direta com a matéria. Tem trabalhado com materiais como gesso, pó de mármore e pigmento em direta relação com o óleo, como forma de criar a profundidade e volumetria no mesmo plano. A simbologia é representada em diferentes composições. Existe um diálogo, num exercício de "tomar conta", cuidar da referida simbologia (elementos, composições, estruturas) e uma interação com a matéria numa relação direta com as suas necessidades, desejos, memórias e contextos imaginários. Pretende a estruturação tanto bidimensional como tridimensional, uma interação com a outra, desenvolvendo um diálogo constante entre todos os elementos na criação de instalações. Paisagens, estruturas de um "eu" em relação com o outro.

Quanto pesa a esfera surge no contexto de uma série de trabalhos relacionados com fenomenologia do redondo. Existe uma dualidade criada no sentido do "circular", da forma esférica que representa a definição de um território, um espaço e no sentido de um corpo que é representada pela forma por si mesma, a relação entre os mesmos é a criação do diálogo entre o que pode ser inerente e não alcançável ao mesmo tempo.



Quanto pesa a esfera
(How much the sphere weighs)

Pigment, gypsum and glue on canvas, 26x44 cm.
2019

NÁDIA DUVALL

Born in 1986. Lives and works in Oeiras.

Studies: BA in Fine Arts, ESAD; MA in Fine Arts, University of Lisbon; PhD in Fine Arts, University of Lisbon.

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Visgraat #6, Visgraat series

Composed of 12 works, mixed techniques, 170x130x20 cm. 2019

Nádia Duvall's body of work is primarily autobiographical, reflecting on contemporary issues in the fields of philosophy, religion and politics. Her proposed na hibridism merges painting, literature, performance, sound, video art and installation. She graduated from ESAD School of Art and Design with a degree in Visual Arts in 2008. That same year, she was awarded the Banif Revelation Prize. In 2010 she won a D.G. Art grant from the Portuguese Ministry of Culture for her *Project Skin*. In 2016, she won the Young Creators Prize awarded by the National Cultural Center with a sculptural/prosthesis project *Tithemi*. In 2016 she was one of the selected for the Paula Rego Award. In 2018 she finished her Master's Degree in Painting at the School of Fine Arts, University of Lisbon, with honors. Her research and MA thesis was based on her own art work and the concepts of skin, heteronymy and process. Nadia also developed the project *Cave*, in which the studio was open to the public highlighting the

rooms of each of the ten heteronyms. The studio was sponsored by the Banif bank from 2008 to 2017. In September 2019 Duvall started her PhD at the Fine Art School, University of Lisbon. Since 2006 Duvall has participated in a number of solo and group shows.

"Visgraat" is an autobiographical series inspired by the centipede as a metaphor for pain, the fragility of the human psyche and the balance between fear and hope.

A artista luso-argelina nasceu em 1986 e a sua obra revela-se essencialmente auto-biográfica, reflectindo sobre as problemáticas actuais a partir da filosofia, religião e política, fundindo para isso a pintura, literatura, performance, som, vídeo e instalação. Licenciou-se em Artes Plásticas pela ESAD, Caldas da Rainha em 2008. Neste mesmo ano é galardoada com o



Prémio Revelação do Banif. Em 2010 recebeu o prémio/bolsa da DG Artes e Ciência Viva com o Project Skin. Em 2016, ganhou o Prémio Jovens Criadores do Centro Nacional da Cultura, com o projeto Tithemi. Em 2016 foi uma das seleccionadas para o Prémio Paula Rego. Em 2018 terminou com distinção o Mestrado em Pintura pela FBAUL, Lisboa onde dedicou a sua investigação à sua obra artística, a partir dos conceitos de pele, heteronímia e processo. Desenvolve o projeto The Cave no qual o atelier é aberto ao público relevando os quartos de cada um dos dez heterónimos. Usufruiu do mecenato do Banif atribuindo-lhe este um atelier de 2008 a 2017. Em 2019 inicia o Doutoramento em Belas Artes na FBAUL. Duvall expõe regularmente desde 2006 tanto em colectivas como individuais. A série "Visgraat" é autobiográfica e inspirada numa centopeia como metáfora para a dor, a fragilidade da psique humana e o equilíbrio entre o medo e a esperança.

MARGARIDA FERNANDES

Born in 2000. Lives and works in Lisbon.

Studies: Painting, Lisbon Fine Arts College.

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Margarida Fernandes was born in 2000, in Lisbon. Margarida attended an Art course in high school. She is, now, a Faculty of Fine Arts student, in Lisbon. She's a Painting student, heading for the 2nd year. She is an international Atelier of Fine Arts member and a recent Urban Sketchers associate. She's also a Projeto Arte & Ciência member, founded in her high school. She has even participated in exhibitions. She had art works exhibited in foundations such as Calouste Gulbenkian, Casa Vieira da Silva, Casa das Histórias Paula Rego,... thanks to the workshops and contests she took. The work presented, *Avó (Grandmother)*, is a painting that the young artist made in 2017 as gift to her grandmother Laura. The painting repre-

sents her grandmother, a farmer, in her moment of rest. She lies, on her neighbor's stair, in the company of her chickens, their allies in the difficult and arduous camp life she has. The moment aims to represent her calm mood with she leads her life.

Margarida Fernandes, nasceu em 2000, em Lisboa. Frequentou o secundário de Artes. Encontra-se, agora, na Faculdade Belas Artes de Lisboa, no curso de Pintura, rumando ao 2º ano. É um membro do Atelier Internacional de Belas Artes e uma recente associada da Urban Sketchers. Participa no Projeto Arte & Ciência,

*formado na sua escola secundária. Já teve inclusive participações em exposições. Expôs obras suas em fundações como Calouste Gulbenkian, Casa Vieira da Silva, Casa das Histórias Paula Rego,... graças aos workshops e concursos em que participou. A obra apresentada, *Avó*, é uma obra que a jovem artista realizou em 2017 como presente para a sua avó Laura. O quadro representa a sua avó, uma agricultora, no seu momento de descanso. Repousa, nas escadas da sua vizinha, na companhia das suas galinhas, suas aliadas na vida difícil e árdua do campo. O momento pretende representar a seu estado de espírito calmo com que leva a vida.*

Avó (Grandmother)

Oil on canvas,
72,2 x 52,2 cm.
2017



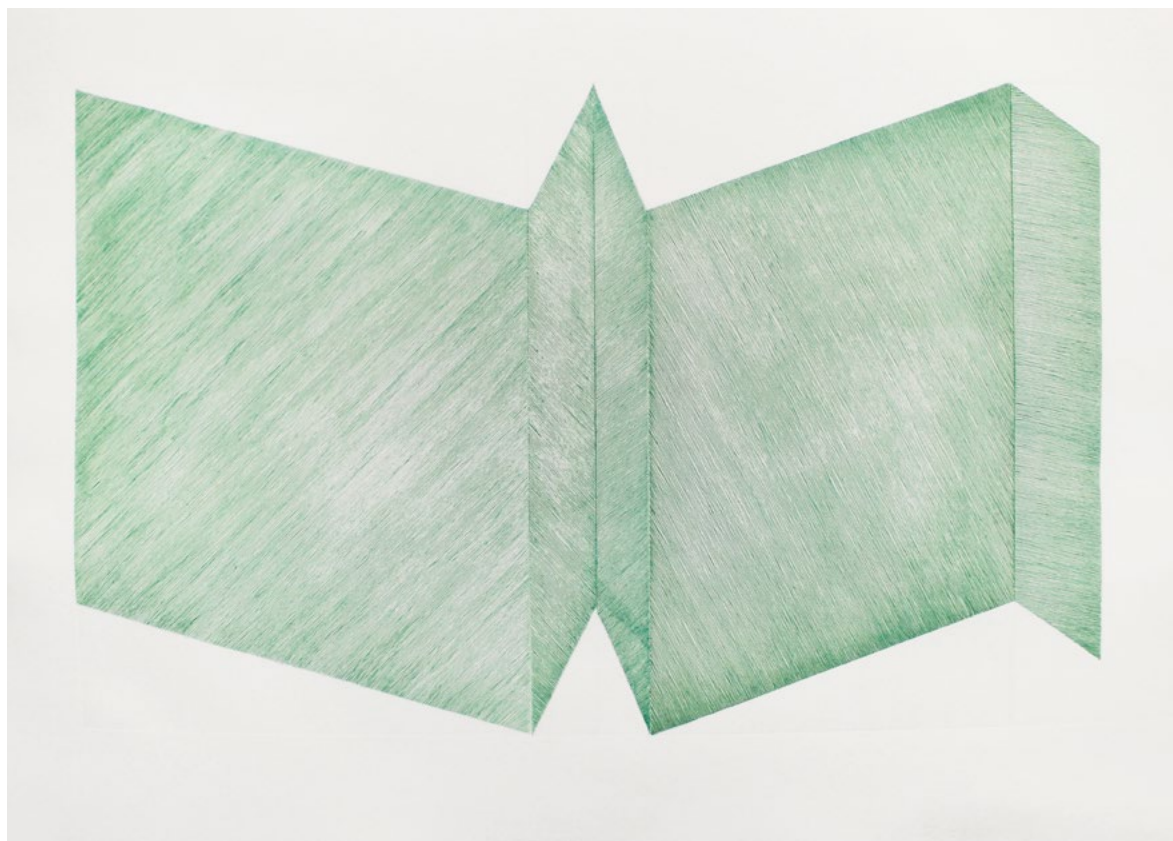
FÁTIMA FRADE REIS

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Studies: AR.CO, Lisbon.

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#1

Etching on paper, 100 x 70 cm.
2019

The engraving work that Fátima Frade Reis develops has allowed a great experimentation of color.

She is also interested in using drawing as a form of expression and basis of the execution process. The ink stains left by the engraving on engraved lines from the plate to the paper and overlaid with others that are perpendicular to it, make varying vibrations and use them to create multiple colors and shifting that binds to create unique multicolored panels. These color variants allow you to approach spatiality.

It gives relevance to the choice of paper, as it will enable several textures that it is discovering and that are being imposed. Using soft colors

and media like Japanese paper creates a sense of serenity through translucent, sometimes transparent images.

O trabalho de gravura que a Fátima Frade Reis desenvolve tem permitido uma grande experimentação da cor.

Tem também interesse em usar o desenho como forma de expressão e base do processo de execução.

As manchas de tinta deixadas pela gravura, em linhas gravadas da chapa para o papel e sobrepostas por outras que lhe são perpen-

diculares, fazem vibrações variadas e usa-as para criar múltiplas cores e cambiantes que vai ligando até criar painéis multicoloridos únicos. Essas variantes de cor permitem-lhe abordar a espacialidade.

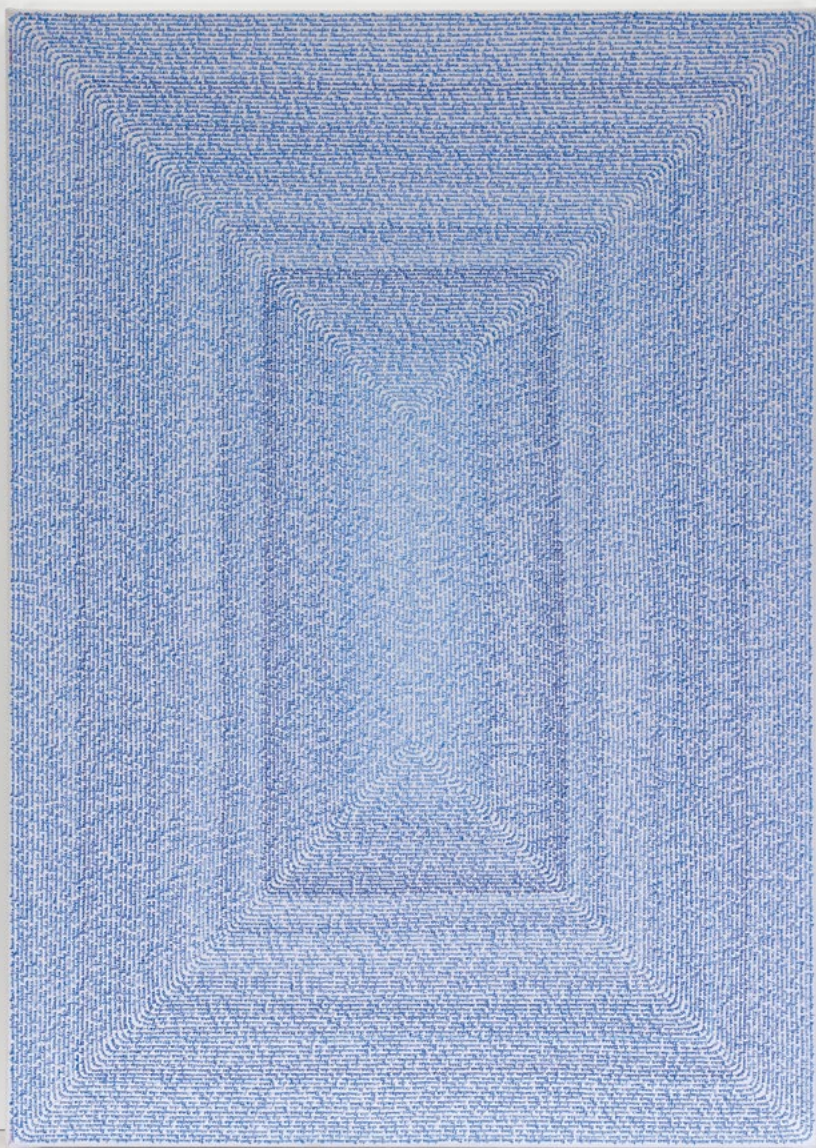
Dá relevância à escolha do papel, pois vai possibilitar diversas texturas que ela vai descobrindo e que se vão impondo. Ao usar cores suaves e suportes como o papel japonês, acaba por criar uma sensação de serenidade através de imagens translúcidas, por vezes transparentes.

MARIA JOÃO COSTA

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BA in Fine Arts.

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Saudades da Terra (*Miss the Earth*)

Permanent ink on canvas, 70 x 50 cm.
2019

Maria João Costa was born in 1980, in the Azores. She lives and works in Lisbon (Portugal). Her artistic activities began in 2016 and her work's essence is based essentially on matters related to the paradox of repetition and its possible unfolding. Through this process, the artist transcribes feelings and images into signs, which are then converted in a new set of images.

In this way, the artist desires, through this process, to present a vision capable to question the contemporaneity, our relationship with nature and time, the body limits, the life and death.

Saudades da Terra, a work influenced by azorean literature from the XVI Century that describes all the landscape, flora, fauna and ancestral traditions of the peoples who live in the most western part of Europe, try to provide a critical view regarding the contemporary relationship between humans and their origin: the detachment from their own Nature.

Maria João Costa nasceu nos Açores, em 1980. Vive e trabalha em Lisboa (Portugal). A sua actividade artística iniciou-se em 2016, e a natureza do seu trabalho assenta sobretudo em questões relacionadas com o paradoxo da repetição e os seus possíveis desdobramentos. Através deste processo, a artista transcreve imagens mentais e sentimentos, em signos, que por sua vez são convertidos em novas imagens.

Deste modo, a artista pretende, por este processo, apresentar uma visão capaz de questionar a contemporaneidade a nossa relação com a natureza e o tempo, os limites do corpo, a vida e a morte.

Saudades da Terra, influenciada a partir de uma obra literária açoreana do século XVI, que descreve toda a paisagem, flora, fauna e tradições ancestrais do povo que vive no extremo mais ocidental da Europa, apresenta-se como uma visão crítica face à relação contemporânea do ser humano com as suas origens – o distanciamento da sua Natureza.

NATACHA MARTINS

Born in 1997. Lives and works in Porto.

Studies: BA in Visuals Arts, Faculdade de Belas-Artes da Universidade do Porto.

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She was born in 1997, in Aveiro, Portugal. She took the Visuals Arts (Painting Field) Bachelor Degree in Fine Arts at the Faculty of Fine Arts of the University of Oporto (FBAUP), in Portugal. She has taken part in the Erasmus+ program at the Accademia di Belle Arti di Bologna in Italy, and currently she is moving to Leipzig, Germany, to work under the Pilotenkueche Artistic International Residencia Program, and develop a career as an artist. Develops a multidisciplinary artistic practice around the relations between themes such as image, body and time, between the mediums painting, installation and performance. Since 2016 he has been a frequent participant in collective exhibitions, projects, workshops and artistic

residencies, among which the presence of the Collective D-Frente and the Solar Collective, both based in Oporto, and other individual exhibitions.

The work *Crucificação e Deposição de Cristo* (*Cruxifixion and Deposition of Christ*) establish and evoke a different interaction between the image, the expectator (the audience) and the author – rely in the vulnerability and consciousness of Human Condition in the contemporary leading social visual structures (the archaic concept of intellectual and emotional of the visual heritage of humankind it-self) under the technological contemporary scope.

The intimate and vulnerable visual approaches in the installation refering to the artist's body and

personal life as an object, charge the viewer with the power of divinity, building a template transcendent and silent existence between the work and himself.

Nasceu em 1997, em Aveiro, Portugal. Frequentou a Licenciatura de Artes Plásticas (Ramo de Pintura) na Faculdade de Belas-Artes da Universidade do Porto (FBAUP), em Portugal. Participou no programa Erasmus+ na Accademia di Belle Arti di Bologna, em Itália, e actualmente muda-se para Leipzig, na Alemanha, para trabalhar no âmbito do Programa de Residências Artísticas Internacionais da Pilotenkueche, onde desenvolve uma carreira como artista emergente. Desenvolve uma prática artística multidisciplinar em torno das relações entre temas como imagem, corpo e tempo, usando a pintura, a instalação e a performance como mediums. Desde 2016, tem sido um participante frequente em exposições colectivas, projectos, workshops e residências artísticas, entre as quais se destaca a presença no Coletivo D-Frente e no Coletivo Solar, ambos sediados no Porto, e outras exposições individuais.

A obra *Crucificação e Deposição de Cristo* (*Cruxifixion and Deposition of Christ*), estabelece e evoca uma interação diferenciada entre a imagem, o espectador (o público) e o autor. Depende e encena a vulnerabilidade e consciência da Condição Humana na contemporaneidade social, reflectindo sobre as estruturas visuais emocionais (o conceito arcaico de intelectual e emocional do património visual da humanidade) sob o contexto tecnológico contemporâneo.

As abordagens visuais de intimidade e vulnerabilidade na instalação, referem-se ao corpo e à vida pessoal da artista como um objeto-matriz: carregam o espectador com o poder da divindade, construindo um modelo de existência transcendente e silenciosa entre o trabalho e o próprio.



Crucificação e Deposição de Cristo (*Cruxifixion and Deposition of Christ*)

Oil and charcoal on woodpanel, 2x92x208 cm.
2019

PATRICIA TRINDADE

Born in 1989. Lives and works in Porto.

Studies: MBA in Fine Arts, Painting at Faculdade de Belas Artes da Universidade do Porto; MA in Fine Arts – Painting, Faculdade de Belas Artes da Universidade do Porto.

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(Nu)Tapete is part of the project entitled *The Nude as a Pretext*, in development since 2014, and features the naked male body as its primary object. This choice of object has given rise to different reflections, especially those questioning the roles of both sexes in iconographic representations of nudity – of he who looks on, commonly the male, and she who is seen, most commonly the female. This "role inversion" is not only intended to interfere with our visual memory – the women as passive under the active gaze of men – but aims to question the boundaries between eroticism and pornography, as well as the 'objectification' of the body.

This artwork goes back to the imagination of

Oriental-inspired paintings, where we often see naked women covered in accessories and ornaments, recalling the 'forbidden' and, consequently, eroticism.

(Nu)Tapete é uma obra que se insere no projecto intitulado O Nu Enquanto Pretexto, que tem sido desenvolvido desde 2014, e que tem como objecto primordial o corpo masculino nu. Esta escolha de objecto tem dado lugar a diferentes reflexões, especialmente as que questionam os papéis dos dois géneros sexuais nas represen-

tações iconográficas sobre a nudez – do sujeito que olha, comumente o masculino, e daquele que é visto, o feminino. A "inversão de lugares" que aqui se propõe, não pretende apenas interferir com a nossa memória visual – de que é a mulher a detentora de um papel passivo sob o olhar activo do homem –, como questiona as fronteiras entre o erótico, o pornográfico, e a 'objectificação' do corpo.

Esta obra remete ao imaginário das pinturas de inspiração oriental, onde vemos frequentemente mulheres desnudadas e saturadas de acessórios e ornamentos, insinuando o 'proibido' e, por consequência, o erotismo.

(nu) Tapete

Oil on canvas, 83,5 × 146,9 cm.
2015





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CRÉATION
EUROPÉENNE
BIENNALE D'ART CONTEMPORAIN

The JCE Biennale is organized by the City of Montrouge.
La Biennale JCE est organisée par la Ville de Montrouge.

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The City of Montrouge would like to thank all of the JCE partners, as well as their juries, and a special thank to the JCE Grand Prize's jury.

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