

TRAVESÍAS

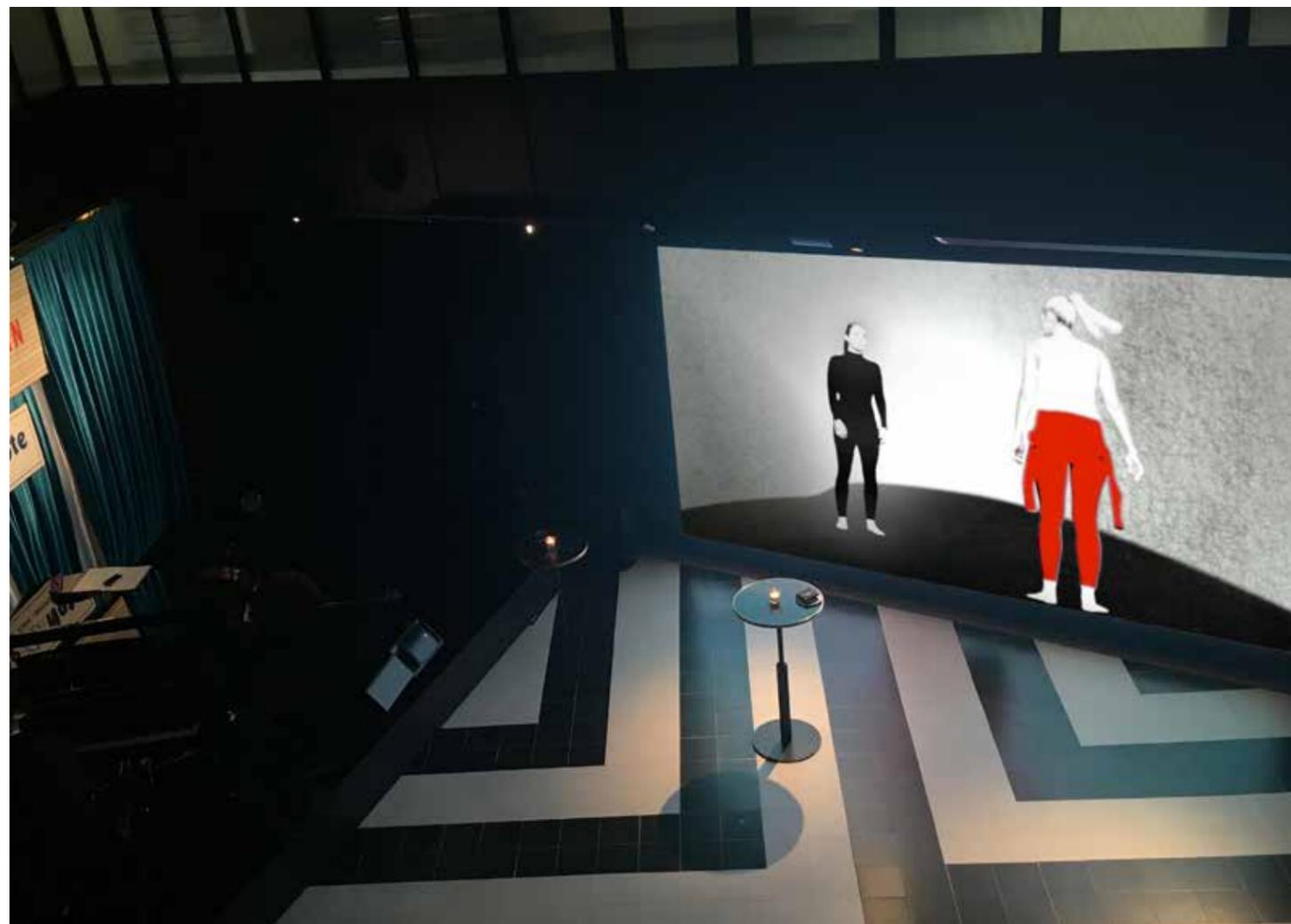


Videoart curated by Alba Soto



Hotel Only You Atocha
Paseo de la Infanta Isabel 13, Madrid

From January 24th of 2016 to March 24th of 2017



In this video art selection curated by visual and performance artist Alba Soto, we find as a common nexus of the six pieces, the idea of the journey. A journey is not just the passage from point A to point B, but rather the passing of a transformation in the traveler.

Travelling, we are more receptive to our senses than in daily life, and therefore every journey is an opportunity for discovery. We choose to travel because of the promise that a transformation will occur: it may be small, but we trust that by immersing ourselves into another culture, another language, we will acquire new perspectives about the world and our particular lives. And even without the grandiloquence of a very special trip, one that lasts for a long time or that occurs in a very far land, when we are in front of a picture in a museum for the first time, and also when we rest in a white bed that is not ours, we may experience a little epiphany. The transformative power is not in the painting or landscape itself but in what happens within ourselves when we are out of place, without context.

In these art works, which together represent a wide range of forms, there is a time journey that translates Bosch's *The Garden of Earthly Delights* of the 16th century, to the contemporary language of emoticons. There is a trip after death in strange company; a journey across the snow towards self-knowledge; another through ice that shows the danger of melting; and there is also a journey that normally takes only fractions of a second, a blink of the eye, that when expanded in time exposes how "looking" itself can constitute an entire event. There is also a journey through a society that is very much like ours, which travels towards its collapse.

All of these videos, particularly when seen together, reflect the quality of dreams; dreams themselves are journeys of the unconscious mind that we produce every night to sew transformative narratives of the self. Video art, free from the authenticity requirement of cinema, is a perfect medium through which to create and recall sensorial connections that have a rich emotional impact and affect us beyond the rational mind. Image becomes more flesh than thought, and behaves like a spark that can start fire, if it finds good wood. Even a glimpse will take us by surprise, connecting one unlikely part of ourselves to another.

The physical place where these art works are shown could not be more perfect. I imagine a couple just arriving to the lobby of Only You Hotel. One of them goes to the reception to ask for the keys while the other rests for a moment, sitting down in a foreign city and looking around for the first time. Then their eyes are drawn to the image of an orange dressed woman, who like a ray of sunlight comes forward, and then falls through the ice. The journey begins.

Paula Lamamié de Clairac

ANTONIA WRIGHT

Antonia Wright explores the various politics and comic facets of contemporary life through a multidisciplinary practice that blurs the boundaries between live performance, video, photography, sculpture, poetry, and perception. With extreme attention to esthetic quality, her work brings everything to the body to create powerful visual metaphors that at times appear ambivalent but are never obscure. Wright acknowledges the layers of societal taboos and barriers between her artistic choices, and pointedly pushes them into the public realm for the viewer to examine and assimilate.

Antonia Wright studied at the International Center of Photography, and The New School in New York City where she graduated with an MFA in Poetry. She has exhibited, and been awarded artist residencies, nationally and internationally. Recent solo presentations include Locust Projects (Miami, FL), Spinello (Miami, FL); Luis de Jesus Gallery (Los Angeles, CA); NSU Art Museum, Ft. Lauderdale; Vizcaya Museum and Gardens (Miami, FL); and Art@Work at the Mosquera Collection, The Museum of Contemporary Art North Miami. International shows include Ping Pong (Basel, Switzerland); Faena Art Center (Buenos Aires, Argentina); The National Gallery of Art (Nassau, Bahamas), and Aeroplastics (Brussels, Belgium). Wright's work has been presented in publications including The New York Times, Artforum's Critics' Picks, Art In America, New York Magazine, The Miami Herald, and The Art Newspaper.

www.antonawright.com

Under the water was sand, then rocks, miles of rocks, then fire. 2,20 min.

Reenacting an event from her youth, Wright--dressed in a flame-colored suit--crosses a frozen lake, eventually falling through the ice into the water. The audio or the video was specifically written by experimental jazz musician and composer Jason Ajemian. Through the duality of light and dark, the exertion of control over elements from the natural world, and the reenactment of an incident from her life, Wright considers the fragile border that separates life and death.

The title of the video is drawn from Dave Eggers' novel *You Shall Know Our Velocity!*(2002):

At that moment I was sure. That I belonged in my skin. That my organs were mine and my eyes were mine and my ears which could only hear the silence of this night and my faint breathing, were mine, and I loved them and what they could do. There was so much water in so many places, rushing everywhere, up and down, the water on top moving so much faster than the water below it. Under the water was sand, then rocks, miles of rocks, then fire.



CARLA GANNIS

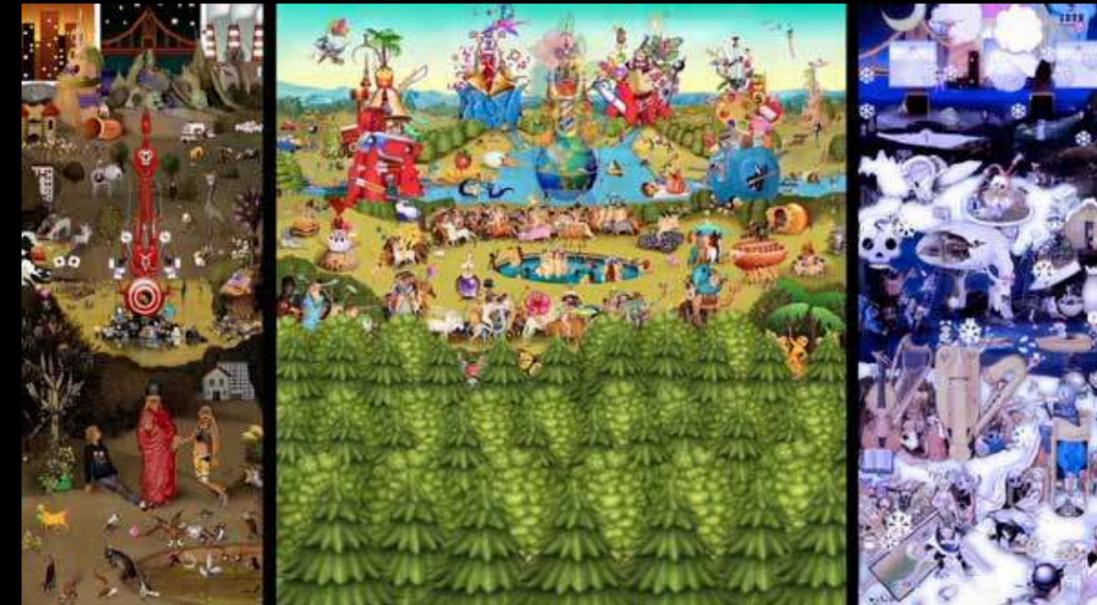
Carla Gannis, a Brooklyn-based artist, eclectically explores the domains of “Internet Gothic” cutting and pasting from the threads of networked communication, googleable art history, and speculative fiction to produce dark and often humorous explorations of the human condition. Her practice of collage and remix illuminates the potentialities of democratization and alienation in technology. Since 2003, Gannis’s work has appeared in numerous solo and group exhibitions both nationally and internationally. Her most recent solo exhibitions include “A Subject Self-Defined“ at TRANSFER Gallery, New York, 2016; and “The Garden of Emoji Delights” at Real Art Ways, Hartford, CT 2015. Her work has been featured in press and publications including, The Creators Project, Wired, FastCo, Hyperallergic, The Wall Street Journal, The New York Times and The LA Times, amongst others. She has participated on numerous panels regarding intersections in art and technology including “Let’s Get Digital,” Metropolitan Museum of Art, New York in 2014. Her speculative fiction was included in DEVOURING THE GREEN:: fear of a human planet: a cyborg / eco poetry anthology, published by Jaded Ibis Press. Her augmented reality artist book The Selfie Drawings was awarded the Founder’s Award from the 2016 Lumen Prize.

www.carlagannis.com

The Garden of Emoji Delight. 2,03 min.

In The Garden of Emoji Delights one intention of my transcription was to mash up popular historic and contemporary sign systems, and to diversify and expand the Emoji lexicon through this process. The current speed of technological advancements suggest biological organisms and the environment are irrevocably changing. In light of this, it is fascinating to discover how easily the visual vernacular of our day aligns with the symbology of a prescient artist from 500 years ago. The Garden of Earthly Delights, Hieronymus Bosch’s most ambitious work, embodies the conflicts, humor, darkness and absurdity of human, earthly and cosmological conditions.

Remixing Bosch’s garden with the contemporary language of emoji is alternately parodic and critical. At times my subconscious/collective conscious reflections are on the human tendencies, ideologies, or societal constructions that have remained unchanged for centuries, while at other times my mashups speak to the radical paradigm shifts that have occurred as a result of technology and cultural revolutions.



HUGO ROCCI

Hugo Rocci is a French painter and animator based in Amsterdam. He is interested in the power of moving images, fascinated by the creation of fantasies and dreams by paintings and obsessed with the way humans look at animals, plants and objects. Technically he uses a mixture of real people interacting in a painted landscape. In terms of content he addresses the zone between daily life and the driving lust for the grandiose that make people yearn for achievements. In terms of status his work hovers between street theatre, moving paintings, fashion statements, commercial road-signs, enormous artefacts, and heroic human failings. His works are both humoristic and profound at the same time. They hit the middle between 'hope' and the repetition of our coded behaviour and endless failings. And that is a universal theme, for it's the space we all live in...

His work has been showing in exhibitions and festivals in Canada, Holland, USA, Scotland, France and Shanghai

www.rocci-hugo.com

Greetings from Heaven. 1,54 min.

Greetings from Heaven is a short video based on a dream I had, stuck on an island with a yeti, trying to understand why I died.



JULIE GEMUEND

Julie Gemuend is a Canadian artist. She studied visual arts with an emphasis on photography and video at the University of British Columbia as well as Ryerson University in Toronto, where she received her Master of Fine Arts. Her practice is aligned with a number of intersecting movements that emerged in the 1960s, including body art, performance-based video, and land art. In her work, she aims to explore our profound connection with the natural world. She employs her body to speculate on theories concerning the self, space and the relationship between two landscapes—one outside the self, the other within. It is always with feeling, intuition and energy that her work is formed.

www.juliegemuend.com

Sun. 4 min.

Through performance-based video, *Sun* addresses the relationship between two landscapes—one outside the self, the other within. Using the body as a conduit, the project is a meditation on the limitations we face in such harsh environments as the desert and contemplates our detachment with modes of existence in the natural world. *Sun* is an exploration of such themes as place, origin, our innermost human connection with wild spaces, and what it means to transcend the division between interior and exterior landscapes.



RACHEL SALOMON OMEARA AND ANA MOUYIS

Rachel Salomon O'Meara grew up in Park City, Utah. She competed as a downhill ski racer nationally and internationally. Since 2002 she has lived in Brooklyn, NY, creating paintings and images for commercial projects and gallery exhibition. O'Meara has taught painting and illustration at Maryland Institute College of Art. She studied visual Art at Brown University and illustration at Art Center College of Design.

www.rachelsalomon.com

Ana Mouyis is a freelance artist, specializing in illustration and animation, her clients have include: The New York Times, The Boston Globe, EMI Records, Interscope Records and Novatis. In addition to client work, she directs and animates independent shorts films. The first of which "Pussy!" was released in 2015 and has gone on to appear in a number of film festivals and received an ADC Award Bronze Cube. She is also a Part-Time Lecturer at Parsons The New School for Design and co-funder of Circle Line Projects, an experimental production company.

www.anamouyis.com

The Course. 10 min.

The Course follows the journey of an ambitious young woman unaware she is trapped in a loop of continuous competition. Set in hand-drawn environment, live-action characters push forward attempting to both satisfy and escape their ambition.



RICARDO MARTÍN COLOMA

Ricardo Martin Coloma is a young spanish animation filmmaker based in Brooklyn, New York. With a both architectural and cinema background he starts getting into aniation seriously in 2009 after attending to the Animation degree in Cice New Technologies Professional School in Madrid and Les Gobelins Summer School in Paris. After several collaborations in different animation shortfilms and some documentaries he makes his first animation shortfilm, Big Bag, in 2014.

Big Bag. 14 min.

New York city was meant to be since it was born one of the biggest cultural hubs in the world, if not the biggest one. But it also represents by far the peak of the human footprint on earth.

It has been defined by different spanish artists who had the chance to live there during XIX century in many diffetent ways, like “the giant sculpture” as the architect Francisco Javier Sáenz de Oiza did, or “coins in furious swarms” as the much-honored poet Federico García Lorca described it on his famous book Poeta en Nueva York. Such definitions of the city that never sleeps are still valid today in 2016.

Using these definitions as premises, Big Bag uses Alexander Calder’s hanging mobiles as an inspiration to create and endless hanging mechanism and coloured balls to represent money, to offer a new visual representation of today’s New York City: a capitalist gigantic machine serving the rules dictated by a society which is becoming more consumist and agresive than ever.

This machine becomes friendly to everyone who follows the dictated patterns and rules. To everyone who is in the right place at the right time. However it can become a true monster to all those people who want to follow a different path. Who want to follow different rythms and timeframes. To all those who don’t want live already written lives.

This revision to the system is absolutely necessary. But also makes us become more humans than machines. Big Bag offers a vision but also asks a question to all those who ever though about rethinking this system, and living truly unwritten lives in freedom.

Big Bag offers a new visual representation of today’s New York City: a capitalist gigantic machine serving the rules dictated by a society which is becoming more consumist and agresive than ever.

This film works as a question to rethinking this system, and living truly unwritten lives in freedom.



