

TRAJECTORY OF BODIES

A screening with works by AiR 351 residents Agnieszka Mastarlerz, Diogo Bolota, Ellie Ga, Emily Wardill, Henrique Pavão, João Enxuto and Erica Love, Katarina Poliacikova, Luisa Jacinto and Suzana Queiroga

October 14, 2020, AiR 351

Total: 85" (approx.)

1.

João Enxuto and Erica Love (USA, est. 2009)

Space Coast, 2020

20"

(work-in-progress)

"An on-the-ground report gathered from Florida's Space Coast in the days before and after the launch of the SpaceX Falcon 9 rocket on May 30, 2020. This was the first crewed orbital space flight launched from the United States since the conclusion of NASA's Space Shuttle program. It was a key step towards off-planet exploration between a nation-state and a private corporation as the nation was embroiled in Black Lives Matter protests and COVID-19." João Enxuto and Erica Love work on projects about the techno-politics of work, institutions, and economies connected to Contemporary Art.

<http://theoriginalcopy.net>

2.

Katarina Poliacikova (Slovakia, 1982)

Learning Water, Salty Eyes, 2020

Video, colour, sound

15'40"

A silent immersive interplay of two women inside a pool, where the water is also the protagonist, conveys contrasting possibilities from dreaming while drowning. Relationship dynamics such as trust, control, abandon or rescue, collective history traumas emerge while contemplating the dialogic spontaneous and almost ritualistic body performance. The performance was inspired by Watsu, or "water shiatsu" - aquatic therapy used for deep relaxation, which also has strong physical and emotional effects. Since the very beginning of her practice, Katarina Poliacikova has taken the everyday experience as her material and observation as her working method. In her artwork, she employs photography, video and installation to tell stories about time, memory and relationships. She is interested in both the intensity and fragility of human connections.

<http://www.katarinapol.com>

3.

Ellie Ga (USA, 1976)

Sayed, 2013

Video, colour, sound in Arabic with English subtitles

5'30"

Ellie Ga's *Sayed* consists of a video footage of an underwater diving exploration around the Lighthouse of Alexandria remains, while interviewing a local dive guide in that same location. One learns that Sayed holds a personal mapping of the submerged stones and a representation of the image of the architectural iconic landmark: "*It's in my head*," Sayed says, "*Whenever we see these remains, we can have a mental picture of the lighthouse.*" A routine experience that transforms into body memory and knowledge. Ga's research-intensive projects involve historical and geographical investigations, and the final works triangulate artistic, historical, and scientific systems of knowledge. Throughout her practice, Ga deploys these varying interpretive modes to question the distinctions between personal and public histories, image and text, and fact and fiction.

<https://elliega.info>

4.

Diogo Bolota (Portugal, 1988)

Introdução ao daltonismo /Introduction to Colourblindness, 2016

Video, colour, silent

10'17"

An observation from a single point of view of the movement of two implausible floating objects on a pond and its interaction with external elements, namely pigments, causing progressive camouflage. As in a study or in an examination, colour, objects singularities, surface and transformation are given full attention. Visibility, provoked invisibility, transitory states, similarity and contrast are central to this work. Diogo Bolota tends to generate tense situations recurring to duality and oppositions, often with a tragicomic approach. Transformation of matter is also a key aspect within his body of work, namely the transition when an object becomes a sculpture.

<http://www.diogobolota.com>

5.

Suzana Queiroga (Brazil, 1961)
Olhos d'água/Eyes of water, 2013
Video, colour, sound
6'59"

Photography by Mario Grisolli and Renato Vallone; Editing by Renato Vallone; Sound by Nado Leal

This is one of the few video works by Suzana Queiroga whose artistic research is mainly centered on flow and infinity, relating these themes to mappings and cartographies. "The Olhos d'água exhibition was a great tribute to my father, a 27-year-old Portuguese young man who died in a plane crash in Rio de Janeiro, Brazil, when my mother was pregnant with me. An unexpectedly interrupted trip. The video presents a complex symbolism, the accident, the breaking and dissolving of his body in the sea, the fado, the waiting of those who will never come, the blue of Guanabara Bay where the plane plunged, and the blue that marked the life of my father as the color he used in drawings and diary covers". (S.Q.)

<https://www.instagram.com/suzanaqueiroga/>

6.

Agnieszka Mastarlerz (Poland, 1991)
H (Reconstruction of Position), 2018
Video, colour, silent
8'42"

This work reconstructs the positions visible on the archival photographs found in Neuengamme, former concentration camp near Hamburg, where barbaric medical experiments were conducted. As opposed to the documented event, in the video there is no one who influences the girl's posture by holding her body - she repeats the choreography after somebody who is standing behind the camera. Recorded at a building loaded with traumatic historic memory, Bullenhusen Damm. Agnieszka Mastarlerz' s work main focus is mechanisms of control and processes influencing and exploiting an individual. She uses her poetic visual language to analyze restrictive rules established within intimate relationships, communities, states, or companies, and towards the natural environment.

<http://www.agnieszkamastarlerz.com>

7.

Emily Wardill (UK, 1977)
The Pips, 2011
Video, b/w, silent
3'47"

"*The Pips* explores movement and the materiality of it, the instigation of one and the duration of the other. Shot in black and white on 16mm, then transferred to a digital projection, this film focuses on British gymnastics champion, Francesca Jones. The film begins with a straight depiction of Jones' routine; the patterns created by her ribbon baton trace her movements in the air. It is a reflection of her actions, imitating her and existing because of her. Near the end of the film, the gymnast's body becomes stretched, elongated and distorted ultimately breaking into a series of mutant parts. Her face remains unfathomed and she gives no acknowledgement to her own decay. As Jones's becomes still, her actions take on their own identity; their materiality deconstructed by Wardill's emphasis on the physical replication of movement. The body and its motions become contained in the object, revealing an inherent plasticity in the gymnast's performance."

(Florence Derieux)
<http://emilywardill.com>

8.

Lúisa Jacinto (Portugal, 1984)
Basta um só dia / A single day is enough, 2012
Video, colour, sound
5'12"

"*A single day is enough* starts from two premises: one is that in order to rise one must come down, and the other is that a single day is enough for a life to be fulfilled." (L.J.) Lúisa Jacinto' s practice creates new dimensions that are between the figurative and the abstract, transporting the viewer beyond the pictorial frame and into the composition itself.

www.luisajacinto.com

9.

Henrique Pavão (Portugal, 1991)
One last longing, 2020
HD video, b/w & colour, sound. Sound Design & Composed by João Poppe Toulson
8'18"

Footage used by Pavão in this work derives from different locations, from ancient monuments, to dams and hotel rooms and are combined with diverse content found in the web. A throwback to Pavão' s fetish places, often crude, creating an intertwined narrative where actions hit extremes, from containment to gush: the moment right before the predator throws itself on its preys, anticipating full voracity; an uncontrolled and almost violent water stream. Time passing marked by the relentless movement of the fan, suddenly menacing. The tropical Matapalo tree becomes a symbol of an internal struggle for personal and artistic growth.

"Pavão' s work is focused on issues of entropy, loss, anachronism, story-telling and temporality, reflecting an interest and use of the archaeology of conceptual movements, connected to a sophisticated, poetical and cinematic use of processes."

(Bruno Múrias Gallery)
<https://henriquepavao.com>