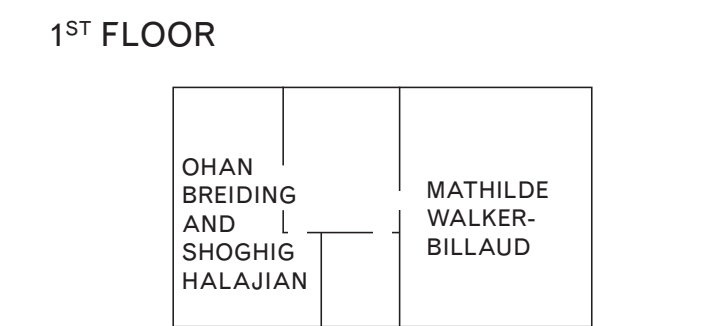
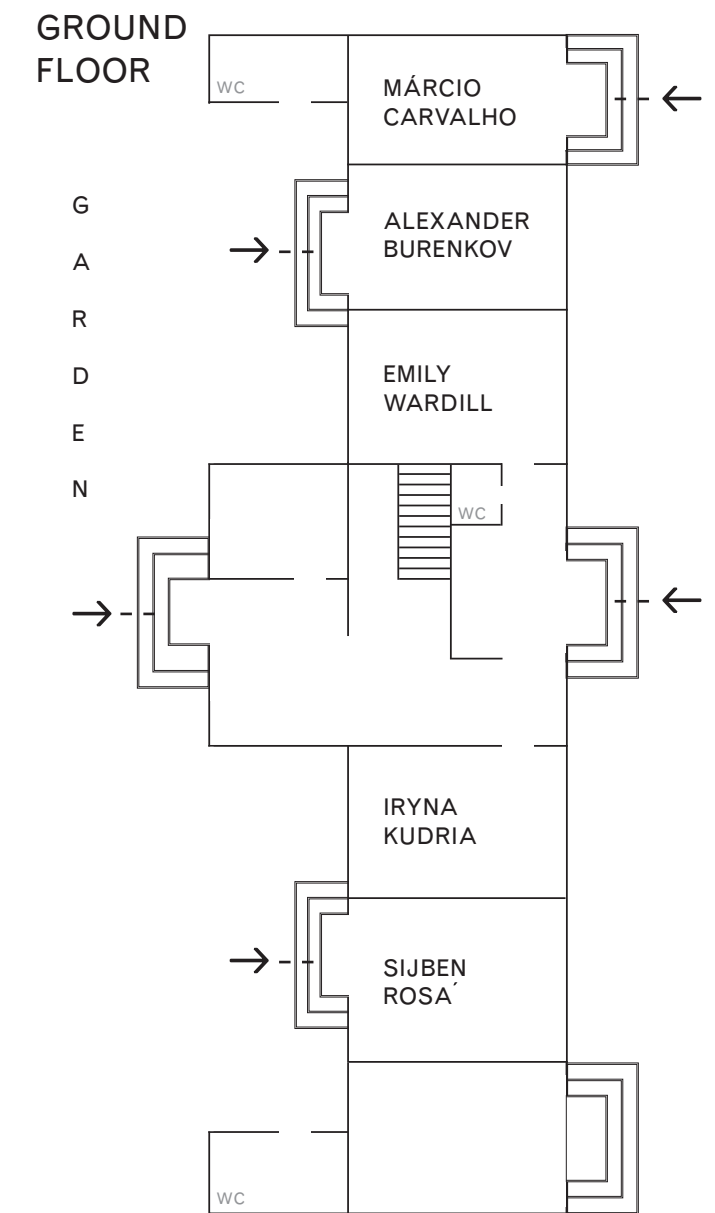




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SIJBEN ROSA

Sijben Rosa’s artistic practice deals with the social, economic, and aesthetic status of objects, contemplating the interplay between objecthood and personhood. A practice that essentially seeks to encourage awareness of one’s position amongst other subjects and other objects.

Here at AiR351, Sijben is producing a new work titled ‘A little bit like the soul’. It consists of a sculptural object, that is cared for by performers for an entire week and live during the screenings of the film that is recorded in the mentioned week. The project explores how objects can serve to make abstract social and political concepts tangible: even though the sculpture itself is inanimate, how we interact with it, interpret it and attach meaning to it, turns the object into a catalyst for human interaction and dialogue. In this case, it rethinks and opens up dialogue about the social norms and expectations surrounding notions of care.

Their residence is made possible with the generous support of the Prins Bernard Cultuur Fonds and the Mondriaan Fund.

EMILY WARDILL

Emily Wardill will open her studio to show some of the processes leading into her current series of films *Mis Remembered Bones*. Wardill’s work over the past 15 years (spanning 16mm film, video, sculpture, performance, photography and installation) which has been an ongoing enquiry into the imagined image – what it is, what it has been used for and how it leaves indelible motes and shrapnel behind it. This has taken her from Smithson’s example of entropy to case studies on risk detailing fires attributed to paranormal activity. It has travelled from psychoanalytical case studies on negative hallucination to memory palaces and their relationship to colourless vision. From stained glass as an early device to communicate with the illiterate right up to her last exhibited work *Night for Day* taking the old filmic technique of ‘day for night’ and reversing it to reflect on technological vision, performed gender and imagined utopias.

MATHILDE WALKER-BILAUD

Mathilde Walker-Billaud is a curator working across media and contexts, with a special interest in time-based art and discursive practices.

Mathilde’s projects grapple with Western politics of invisibility and silence, revealing sidelined yet significant forms of knowledge and experiences. Dialogic, process-based and intersectional in her approach to materiality and representation, she focuses on contemporary art practices that are multi-faceted, cross-disciplinary, and difficult to categorize.

Mathilde will present her dialogue with Laurent-David Garnier, an artist and perfumer she met in the region of La Rochelle, France, where she quarantined in 2020. At that time, L-D was researching the specificity of the littoral landscape, and particularly the intertidal zone, an ecotone between water and land. Inspired by the ancestral practice of the salt harvesters in the wetlands, he explored the possibility of producing a foot-based, kinesthetic and porous representation of the coastline.

Since then, Mathilde and L-D have been in constant conversation, attempting to counter the majestic and panoramic gaze on the seashore through their talking, writing, content sharing, walking and blah-blah-blahing. The state of “ in-betweenness “ – between land and water, solid and liquid, here and there, continuity and rupture, significant and casual – became a recurrent object of inquiry and debate, a suitable metaphor for their research, and its pandemic context.

AiR 351

AIR351.ART

JUL 2, 2022
11A.M – 7P.M

OHAN
BREIDING &
SHOGHIG
HALAJIAN

ALEXANDER
BURENKOV

MÂRCIO
CARVALHO

IRYNA
KUDRIA

SIJBEN
ROSA

MATHILDE
WALKER-BILAUD

EMILY
WARDILL

AV. VASCO DA GAMA 11, CASCAIS

Open Studios

AiR
351

OHAN BREIDING AND SHOGHIG HALAJIAN

Ohan Breiding and Shoghig Halajian's ongoing project, *Souvenir*, is a video installation that explores the aftermath of oceanic hazards, anthropogenic climate change, and memory as a site of reparative politics. The project speculatively engages the story of Ohan's step-mother, Mineko Ikehashi, who survived the 2004 tsunami, and interweaves it with the journey of coastal marine species that were cast out during the 2011 tsunami and travelled on plastic for over ten years from Japan to U.S. coasts.

For AiR 351 Open Studios, the duo will present a meditative video that depicts a museological collection of plastic debris that washed ashore and was collected by a beachcomber in Forks, Washington. The in-progress footage depicts an installation of these objects, shot by a drone camera. Additionally, Breiding will display photographic stills that function as sketches for the video work. These images reflect the local environment through the interaction and contact of human and non-human species where water meets land.

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AiR 351

ALEXANDER BURENKOV

With focus on overlap between infrastructure, technologies, ecology, and sound practices, investigating environmental transformations and their impact on societal structures and cultural production, Alexander Burenkov's curatorial work spans experimental exhibition formats and alternative modes of education, intermediality, ecocriticism, environmental humanities and speculative ecofeminist aesthetics. In this event, he will present the first results of the research he is conducting during the residency at AIR351. Burenkov is developing a group international show Dub Portals conceived as a mycelium, which is constituted of the distributed bodies of fungi, as a rhizomatic organ dispersed across public spaces of Sintra-Cascais Natural reserve and forests, mostly at "miradouros" (viewpoints). The series of gatherings, performances and sound activations will explore the potential of poetry, sound and performances in joining the dots between climate emergency, queer theory, environmental activism, ancestral knowledge and decolonial approach to challenging climate colonialism in queer transformation and creation of the biodiverse eco-utopia.

MÁRCIO CARVALHO

"I am collaborating with AIR351 to continue drawing a map of Lisbon's monuments, memorials and street names that still commemorate Portuguese colonialism. During my residency I decided to focus on the 14 busts created by the artist Leopoldo de Almeida for the 1940's Portuguese World exhibition, commissioned by the Portuguese dictatorship of Estado Novo. The busts were created as ornaments, to represent the species of Portuguese colonies, to be displayed inside a human zoo. After the exhibition finished, they were brought to the Jardim Tropical de Belém, where they still stand today without any historical contextualization. How did they survive intact until today? Does Portuguese society want to inherit such colonial forms of violence and keep them intact from public debate?

It is based on these 14 busts that I am developing artistic, collaborative and inclusive methodologies to project the "monument" in an expanded field, to:

- Break with the underlying hierarchy in which the visitor of the monument is forced to play the role of a reverent spectator in front of the monumental message being conveyed.
- Give the memorial activity the status of a social, discursive and cultural practice, where public participation can guarantee that memory and history remain a creative, ephemeral, continuous and unfinished process."

M.C

IRYNA KUDRIA

"The work offers a viewer a reflection on one of the most popular mass media and one of the most frequently reproduced images in society – a successful smiling person. A smile comes into play through mimicry and physical resistance of the body. Together with the smile comes pain and an attempt to hide oneself behind the image. The question appears: is this person in the frame smiling or, on the contrary, crying? Or maybe she is just busy doing face-building exercises?"

It was a text written to my piece "Just a smile" when I first exhibited it in 2017.

And the words below appeared at the end of 2021 and were published in the beginning of 2022. When I was reflecting and rethinking my art practices and artistic experience.

In my works, I predominantly address the topics of physicality, female labor, and the idea of dreams. Through video works and installations I convey and record my own kind of performative experience. <...>

Being an artist, I find it important to create a fictional space where simultaneously, with the help of a physical presence, the enjoyment of the imaginary desires and the ironic distancing from them take place. Here, identity is not an embodiment of someone, but rather a permanent examination of the impact of a language and an image of a successful person.

All of this was said before 24 February 2022 and of course made sense in those moments.

But does it make any sense today after large-scale military invasion into Ukraine?

It seems that for me the senses it produced stayed in the past. In my opinion there is only one thing that makes Ukrainian art sensible today. It should support The Armed Forces of Ukraine. And I want to remind you that Ukraine still needs weapons. We will stand if we have it."



I.K

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