

Herselves

BLUEPROJECT FOUNDATION

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Introduction

Aurélien Le Genissel

The Blueproject Foundation presents "HerSelves", the first collective exhibition held in the Sala Project, which will be on show from the December 14th 2016 to February 26th 2017. The exhibition, curated by the Foundation's creative team, investigates the female figure in contemporary society. Through a diverse and multiple cast of feminine voices and outlooks, the exhibition reflects upon what it means to think the position of women beyond the mere alterity within which traditional hegemonic discourse has confined it. Drawing upon their own personal experience, the artists reunited question cultural, social, private or symbolic features related to the female figure and its issues of representation, identity, liberation, intimacy, desire or perception.

"HerSelves" is woven as a multiple symphony in which women artists talk about women, reclaiming their often absent voice to denounce, criticize and build their own message. Language and image, intimacy and provocation are means to transform the personal into political, the particular into collective, the casual into meaningful. These complementary, divergent or parallel discourses fuel, criticize or deconstruct that elusive construction of the collective imaginary which we call female identity.

The title of the exhibition is a reference to an interview held in 1975 by Julia Kristeva, titled "Unes Femmes" (published in Les Cahiers du GRIF), in which the renowned philosopher highlighted that "the fact that we can generalize the female condition should only encourage each woman to express her own individuality". The aim of the exhibition is to draw near to such personal individualities, within an undeniable historical and social legacy, gathering women who assert their own personal aspirations and creations.

A semantic and lexical game whose tension revolves, on the one hand, around the female discourse conceived as an alterity to male domination and, on the other hand, around the dissolution of boundaries which allows for an equalitarian and universal vision. A statement which may avoid falling into an unnatural assimilation or an ostentatious idolisation. Far from pretending to encompass the endless variety of outlooks of contemporary female voices, this new exhibition held in the Sala Project presents a fight and reflection all the more actual and necessary.

Florencia Aliberti

(Auto)exposiciones

Am I?, Watch Me Shrink, Cosplay and Daily Routine

2012

4 Videos

3 min 5 sec, 5 min 12 sec, 5min 14sec and 3 min 32 sec

about the work

(Auto)exposiciones is a documentary project of appropriation that gathers home videos from the Internet to talk about new experiences of self-representation and exhibition of privacy that arise in the context of the web and social networks. Private experiences, of a confessional nature, that become public and are exposed in the virtual space, giving place to new narratives about themselves. From video tutorials or personal confessions, where users self-expose themselves revealing aspects of their intimate life, the series illustrates the dynamics of repetitions and imitations that condition these new ways of showing ourselves. *Am I?, Watch Me Shrink, Cosplay* and *Daily Routine* are 4 of the pieces that integrate the series (Auto)exposiciones, conceived as a video installation.

about the artist

Florencia Aliberti (Buenos Aires, 1986) currently lives in Barcelona. She works mainly in the field of documentary and experimental film and video, as an editor/filmmaker.

Her work is half way between the traditional screen projection and the exhibition format, exploring editing and found footage methods as a way of shifting significance in images and creating new narratives. Her last works are focused on new ways of self-representation and exhibition of the private on Internet.

Itziar Barrio

I am a Writer
2014
Silkscreen on latex
48x200 cm

about the work

I'm a Writer is part of a series entitled *I use people for what I write*. The text appearing in the work is from a dialogue in the movie *Basic Instinct* (1992). This work and the series to which it belongs are part of Barrio's ongoing project *The Perils of Obedience* that mixes performance, theatre, film and live experience to confront established codes of human interaction, revisit their original meaning and create a new mythology around them.

about the artist

Itziar Barrio (Bilbao, 1976) lives and works in New York City. Her work has been presented all around the world. Itziar Barrio's work is based on the idea that language is knowledge and that reality is something being constantly constructed and recreated. Itziar Barrio develops an original deconstruction of the icons and social codes that inhabit our daily lives, revisits their original meanings and creates a new fiction/mythology around them.

Cara Benedetto

Studio visit
2011
Vynil
160x42,4 cm

about the work

Studio Visit was made for the exhibition "Breaking Waves" at Taxter and Spengemann, which comprised works featuring formal textual responses to various kinds of feminism. This piece plays on gendered language and is a response to a studio visit Benedetto held with the artist Mierle Laderman Ukeles.

about the artist

Cara Benedetto (Wisconsin, 1979) is an American multimedia artist, writer and performer whose work intentionally escapes any easy definition. Her artistic practice revolves around themes of female and queer identity and sexuality, performative roles and hierarchies. Benedetto received her B.F.A. from Wisconsin University, River Falls in 2001 and her M.F.A. from Columbia University in 2009. She lives and works in Richmond, Virginia.

Eliza Bennett

A woman's work is never done

2013

Video

8 min

about the work

A woman's work is never done stems from previous photographic works of the same title. In this video, Bennett uses her own skin as a base material, as a canvas onto which she stitches layers of thread to create the appearance of a work worn hand. By using embroidery, a technique traditionally associated with femininity, but applying it to her own flesh in a seemingly painful way, the artist challenges the pre-conceived notion that 'women's work' is light and easy.

about the artist

Eliza Bennett (Midlands, UK, 1980) is an artist who studied a B Tec National Diploma in Art, then went on to study a BA in Fashion Design. Her interest for creating visual narratives has lead her to work on costume design and prop making as well as producing own artistic work. Her work embraces different disciplines and integrates both contemporary and traditional techniques. She consistently get inspiration from the body that makes contact with the world, encountering the difference between what can be consciously articulated and what must be sensed, and our unstated assumptions the ones we individually obey, ignore or misread in an attempt to find meaning and value in life.

Arvida Byström & Maja Malou Lyse

Selfie Stick Aerobics
2015
Video
4 min 38 sec

about the work

The video has the old school graphics of the SIMS, and echoes vintage aerobics video lessons. Everything is overwhelmingly pink, lollypops, lipsticks and menstrual cups float in the air. It is not immediately obvious whether it is yet another example of selfie-culture or a parody of it. In fact, it is more than just a parody. As Maja Malou Lyse says "We view selfies as an effective medium for self-expression and a tool for resisting the male-dominated media culture, by reclaiming the feminine identity and female body – taking ownership of our own images instead of subjecting themselves to the male gaze. In this sense, a selfie can be a radical act of political empowerment".*

* Interview in Huffington Post http://www.huffingtonpost.com/entry/selfie-stick-aerobics_us_561d71a2e4b050c6c4a341d0

about the artists

Arvida Byström (Stockholm, 1991) is photographer and visual artist based in London, Stockholm and Los Angeles. Her work has been exhibited all over the world and she has curated shows in London, Stockholm and Denmark.

Maja Malou Lyse (Copenhagen, 1993) is a Danish visual artist whose work focuses on female identity, female sexuality pleasure, and the media. She has a blog, Booth Bitch, intended for the exploration of these themes.

Kelli Connell

This morning / Sweetwater /
Reflection
2008-2010
C-print
100x75 cm

Kitchen tension
2002
C-print
100x75 cm

about the work

These images are created by merging two or more pictures of the artist into a single photograph. Connell reconstructs intimate relationships that she has experienced personally, witnessed in public, or watched on television, by enacting both characters at the same time. "This work represents an autobiographical questioning of sexuality and gender roles that shape the identity of the self in intimate relationships." The artist's action of substituting the other with herself makes us question the social codes through which relationships are lived and judged, while also portraying relationships with others as an extension of the self.

* From Kelli Connell's website <http://kelli-connell.com/information/statement/>

about the artist

Kelly Connell (Oklahoma, 1974) is an American photographer who lives and works in Chicago. Her work has been widely received and included in numerous solo and group exhibitions. Her work is in the collections of several institutions such as The Metropolitan Museum of Art, Los Angeles County Museum of Art, The Philadelphia Museum of Art or The Dallas Museum of Art.

Alba Feito

Nosotras devorándonos
2016
Acrylic on wall
Variable dimensions

about the work

"There is a large figure that devours, devours its representation. We start from this woman as an individual who is phagocytosed, who can not be named. There is no definition of that woman if it is not read by her pieces. The pieces that make up this woman appear scattered. There is no such block, only a set of scattered pieces. There is confusion in the assembly. It does not seem to follow any order. There are pieces with no shape that we do not understand." Alba Feito

about the artist

Alba Feito (Asturias) studied Fine Arts in Barcelona. After finishing, she moved away from the artistic practice to study a master on contemporary philosophy. Besides, she participated in self-publishing projects with her own fanzines editorial, participating in numerous publications, talks and festival organization. She is a member of the collective Nenazas, generating performances and fanzines of feminist character. She has also worked on different projects in the field of illustration and comics, both exhibitions and publications.

Núria Gómez Gabriel

The photographs in the Iconographie haunt its pages

2016

Risography

2 pieces

29,7x42 cm

about the work

At the end of the nineteenth century, in Paris, a group of medical doctors established the notion of "visual psychology" through the photographic work and the clinical suggestion with the women interned in the Salpêtrière. The images and environments played a central role in the documentation, diagnosis, treatment and the scenarios where *patients* lived in.

about the artist

Núria Gómez Gabriel (Barcelona, 1987) is an artist-researcher. Her practice includes programming, criticism and teaching. She is a member of the small publishing collective *Cine Quieto* and a cultural administrator at sala KINO. Her works, whether books, films or exhibition projects, investigate what's between the frames and what's between the lines in order to ponder on the limits of the narrative and its possible supports and deviations. Her work has been shown in *Las Jornadas de la Imagen*, at the *Centro de Arte Dos de Mayo* (2016), *The Museum is Closed* at MACBA (2016) or *DIY* at *Fundació Joan Miró* (2016). It has been included in group exhibitions such as *Do it with Others* (Madrid, 2016), *ArtBo* (Bogota, 2015) an *Autoedit* (Pamplona, 2014), among others.

Frances Goodman

Split/Swallow
2013
Neon
180x115 cm

about the work

Spit/Swallow is a flashing neon envisioned as a metaphoric play on female stereotypes - women who swallow their words, accepting what is given them and expected of them, or women who spit out their thoughts and feelings, who reject social expectations and norms.

about the artist

Frances Goodman (Johannesburg, 1975) is a South African visual artist, today considered one of the country's leading artists. Her working practice, which includes installation, photography, sculpture and sound installations, focuses primarily on women and contemporary notions of beauty and desire. Her interests lie in female identity and the anxieties that that are produced and fueled by the bombardment of the media and social expectations. Desire and morality are underlying themes.

Joana Kohen

As You Wanted Me To Be
2016
C-print triptych
80x120, 80x120, 30x120 cm

Souled Out / Fit In
2016
Mixed Media (Acrylic box and
cotton threads)
2 pieces
31x43x25cm

about the work

Kohen's incisive work grapples with digital narcissism and the cult of individuality, self-image and the beauty myth. In line with the contemporary fragmentation of self and photo editing's cropping functions, Kohen divides her naked body into multiple parts and cuts out individual facial features in *As You Wanted Me To Be* whilst this same impulse also leads her to split single works into triptych formations in a multiplication of motifs.

about the artist

Joana Kohen (Istanbul, 1988) is a Turkish artist who lives and works in Istanbul. Her work revolves around the notion of identity - personal, sexual, national. She has founded the Un-Known Art Initiative, a no-profit art space that also publishes the *Un-Known/zine* and *Prospektus Artist's Books*. Kohen studied in textile design at the Istituto Marangoni, Milan, and the Royal Academy of Fine Arts Antwerp. She exhibits widely in Turkey and in Europe.

Dina Litovsky

Meatpacking
2012-2015
C-Print
90x64 cm

about the work

The series *Meatpacking* documents street nightlife of the Meatpacking district in New York. Litovsky portrays swarms of young women dressed up for the night, eager to put themselves on display but unsteady on their high heels and holding together as if for protection, while men look, whistle and comment. The streets turn into what Litovsky calls a "microcosm of sexual politics". The series captures the contradictions and unbalance of the interaction between the sexes in a society where the media encourages young women to flaunt themselves as sexual objects.

about the artist

Dina Litovsky (Ukraine, 1979) moved to New York in 1991. After receiving her bachelor degree in Psychology from NYU, Dina turned to photography and earned her MFA graduate degree in Photography from the School of Visual Arts, NY in 2010. Dina Litovsky's work examines social performances and group interactions in both public and private spaces.

Sarah Maple

If I loved you it was because of your hair. Now you no longer have your hair so I don't love you anymore

2010

Oil and acrylic on canvas

170x190 cm

about the work

The painting reinterprets Frida Kahlo's *Self portrait with cropped hair*, in which Frida portrays herself wearing her recently divorced husband's clothes, with her hair cut short. The title of Maple's painting is the lyrics of a popular song Frida wrote at the top of the painting.

Maple portrays pop icon Britney Spears in identical pose.

"I am very interested in the cultural/historical ideas of what it means to be a woman, and how our values are so engrained. We subconsciously act out gender roles that define us and we limit our life experiences. [...] It's very defiant for a woman to shave her head. For a woman to denounce her sexuality is the ultimate act of defiance"

* From an interview with FAD Magazine <http://fadmagazine.com/2013/02/01/sarah-maple/>

about the artist

Sarah Maple (Sussex, 1985) is a British visual artist of mixed islamic background whose work deals with themes of feminism, religion and identity. She completed a BA in Fine Art from Kingston University in 2007 and in the same year won the '4 New Sensations' award for emerging artists, run by The Saatchi Gallery. Sarah's artwork, film and performances have been exhibited internationally at galleries and institutions including Tate Britain.

Sandra March

Autorretratos
2004-2016
Pencil on paper
29,7x21 cm

about the work

"Through pictures and mirrors we can see what we look like physically, thanks to the use of an object: paper, screen, mirror. This is how others see our body. Without recurring to those means of representation, the only thing we can see of our own body is a foreshortening which deforms it through perspective and doesn't allow us to see our own face: only shapeless and anonymous matter. This series of drawings fulfils the need to find beauty in the shapes and volumes of my own body, seen from this very subjective point of view." Sandra March

about the artist

Sandra March (La Seu d'Urgell, 1974) understands the artistic practise as a means to analyse and reinterpret classical themes. Her work revolves around four main areas of investigation: the concept of corporality, the values and stereotypes associated with gender, the way in which daily life and autobiography reflect the collective imaginary and the book as receptacle and synthesis of her projects. Her works originate from a philosophical and artistic investigation which aims at achieving a critical, pedagogical and ironic reinterpretation.

Camille Moravia

Prends soin de moi
2016
B/W prints
Variable dimensions

about the work

"Camille Moravia has understood that an image is better read than a text. He uses panels with words that, like in the films of Debord or Godard, have an image status. [...] It is evident that Moravia is closer to the feminism of Virgines Despentes or Paul B. Preciado than that of Simone de Beauvoir or Judith Butler. [...] Obviously it is easy to see the connections of Camille Moravia's artistic practice with that of Sophie Calle*. In fact, everybody says so. Hence the project she is developing now: 'We must kill Sophie Calle'. A symbolic murder in which the mother Sophie Calle is symbolically killed by her daughter Camille Moravia".**

* The title of the work we present, *Prends soin de moi*, is an explicit reference of Sophie Calle's work *Prenez soin de vous*.

**Extracts from the presentation of Moravia's work by Bernard Mercadé at Prix AICA France de la critique d'art 2014.

about the artist

Camille Moravia is a multimedia French artist based in Paris. Her works include photography, theatre, video, interactive performance, text-based artwork and social media interactions. Her work is highly autobiographical and personal and revolves around personal and sexual identity and interaction.

Alyson Provax

Time wasting experiment

2009-2012

Letterpress

12,5x12,5 cm

about the work

From 2009 to 2012, Alyson Provax documented the time she felt she was wasting and she used letterprints to capture and isolate those moments of "time wasting". Through this project, Provax reveals her own anxieties and insecurities, capturing the intimate dimension of the internal conflict between self-criticism and self-acceptance.

The letterpress prints are made with her 100-year-old Chandler & Price press. They represent a kind of permission slips which allow you to spend a period of time in a wasteful way.

about the artist

Alyson Provax (California, 1984) is an artist living in Portland, Oregon. She is interested in mundane experiences of boredom and anxiety, the transcendent feeling of considering the size of the universe, and the sensual tactile. Her work is based in printmaking, but often expands into animation and collage. She works experimentally, and often makes one-of-a-kind prints, using the matrix to create repetition within the same piece.

Sophia Wallace

Until she is free

2016

Neon

122x18 cm

about the work

Until she is free is part of a neon series which continues Wallace's exploration of how power shapes our knowledge of our body and social relations. The series aims at aestheticizing a vision of liberation and is grounded within legacies of conceptual art and intersectional feminist and queer theory.

about the artist

Sophia Wallace (Seattle, 1978) is a New-York-based American conceptual artist who uses mixed media to explore alterity. Wallace's focus is how otherness is constructed visually on the gendered, sexualized, racialized body. Wallace has presented her work in major exhibitions in the U.S. and abroad and has received international critical acclaim and viral exposure for *Cliteracy* a project addressing female sexuality and body sovereignty using the medium of text-based objects, unauthorized street installation, performance and sculptural forms. Wallace holds a BA from Smith College and an MA in Photography from NYU and the International Center of Photography.

Verónica Navas Ramírez

Hasta Agotar Existencias (Ensayando para que La muerte de mi madre no me pille desprevenida)

2016

Duration: 50 min

Sessions: Saturday January 28 6pm and 9pm (Limited capacity)

Light design and technical assistant: Oriol Corral

about the work

Hasta agotar existencias (Ensayando para que la muerte de mi madre no me pille desprevenida) [lit. in English:

Until end of stock - Rehearsing so that the death of my mother won't take me by surprise] - is a piece of performance in documental format; eight pillow-strategies conceived, developed and interpreted through a very personal narrative an visual perspective, yet with an absolute wish for universality.

Starting from a premise both obsessive and unreal - the certainty that her mother will die tomorrow - it reflects on the relationship between mother and daughter, the construction of the self as a woman, social and gender legacies, clichés and desires, political incorrectness and the convenient/ appropriate (lack of) precision/ accuracy of language in defining our environment and our feelings.

about the artist

Verónica Navas Ramírez (Barcelona, 1986), scenic creator and screenwriter.

Her artistic universe is a union of the visual and the narrative fuelled by cinema, theatre and comics. Her interests, always with a marked gender perspective, move between documental performance, the site-specific, field recording, the impact of words on stage as a plastic-visual sign and the spectator as activator/ actor.

Her last works are *TOC-rrr-TOC* (direction; FITZ! Zentrum für Figurentheater, Stuttgart, 2016), *Hasta agotar existencias* (author; Institut del Teatre, 2016) y *Un paseo colectivo* (with Xavier Manubens; La Caldera, 2016).

