

Sabina Simon

Claridade 2009 -

What is the meaning of vision now, when image has nearly no limits? What is the image now, when the sense of sight intersects lines between perceived reality and reliable experience?

The concise nature of image give us immediate and easy information, but can also turns it into its own Damntae Memoraes when it undergoes to an excess of information or, in others words, Duplication of language creates a situation of non-signification.¹

Overinformation is as far away from truth as disinformation. Both poles may lead to a lack of knowledge and even reduce our capacity of filtering images. Maybe in this way, we are more like bulimic consumers of passive images than active people choosing what to see, in part because our emotional relation with images is fading.

¹ *Representación y repetición en Michel Foucault*, Víctor Bravo, Universidad de los Andes, Maestría en Literatura Iberoamericana, Venezuela, 2000, pag. 17.

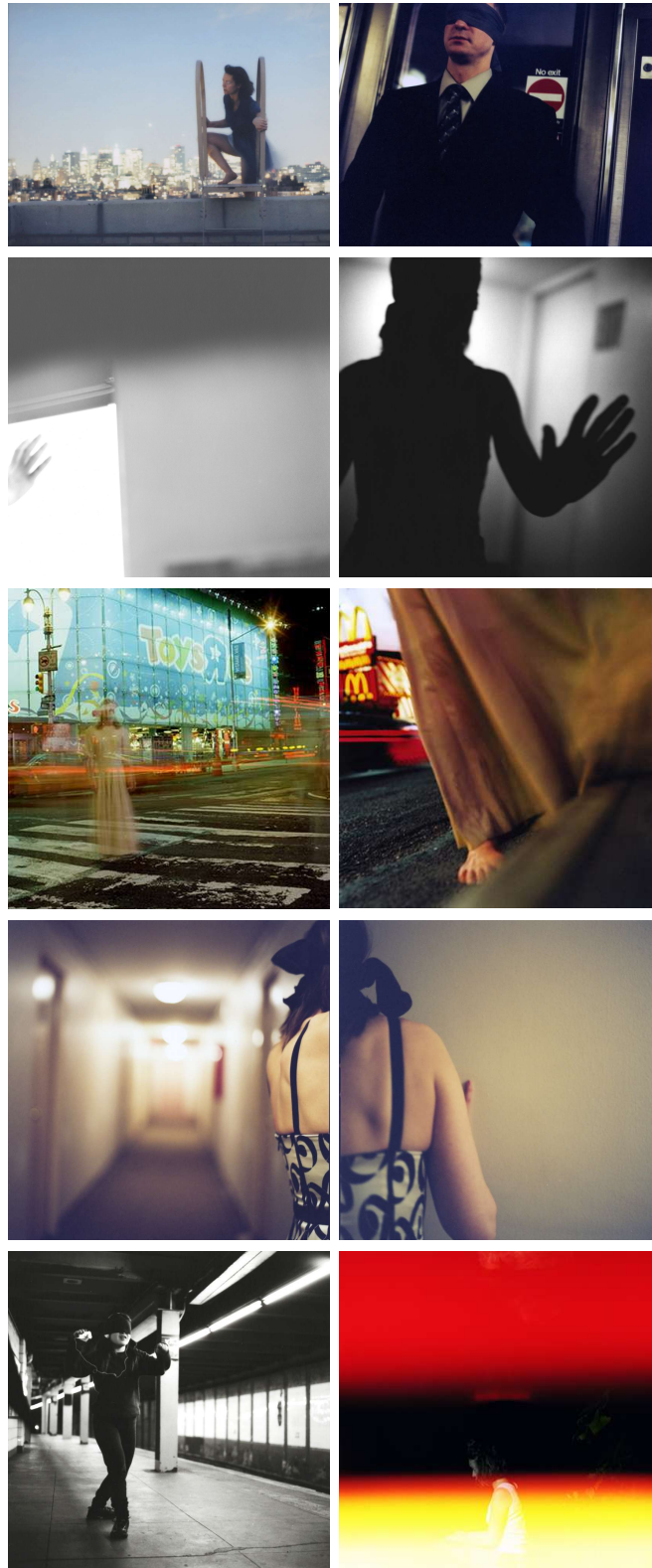
After these thought-provoking ideas, my purpose is to live in a very visual city and reflect on the influence of images in society and its function in constant change.

Methodologically, I use performance side by side with photography. For this, I invite collaborators to perform normal circumstances of their lives, acting with me as a photographer, both without seeing, covering our eyes with a piece of fabric. People and places are chosen to embody the human capacity to evolve in a limited, intimate and vulnerable situation in a public and frequently gregarious place.

The project aims to contrast the social, anthropological and emotional tensions between us in society, as well as questioning aesthetics rules in photography missing the most judgmental of the senses.

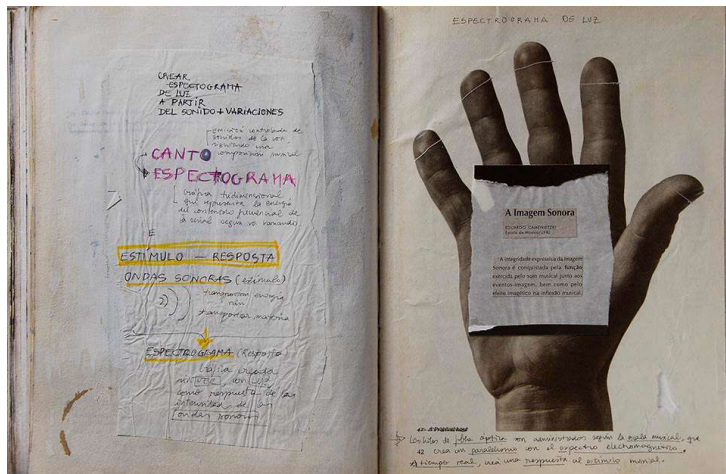


Some images result of the performances and un-visual experimentations in New York, 2009



Analog C-Print, 60x60cm

This is a period particularly focused in image in relation with sound.



Working process book, Claridade



Untitled, Analog C-Print, 60x60cm

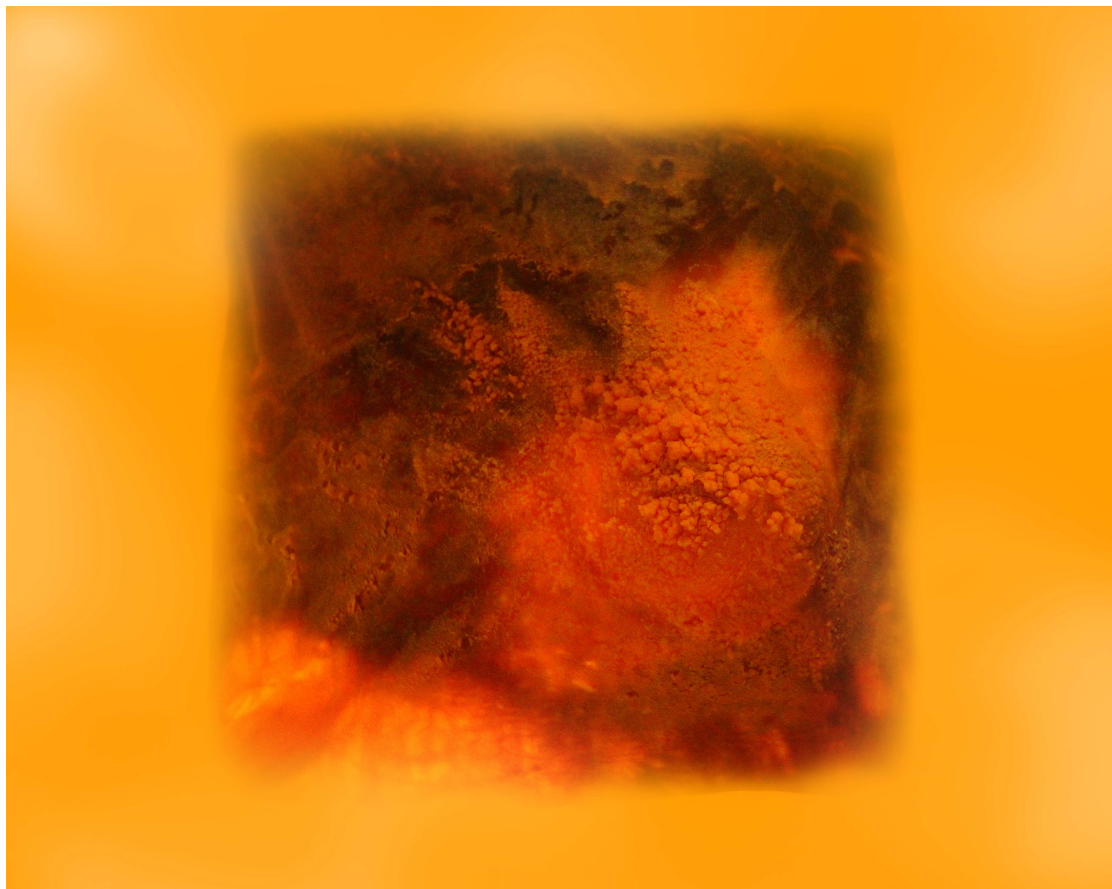
Elastic photograph under paraffin

According to the principles of the project, photographic pieces may content a performatic process themselves flowing into a non-just-two-dimensions form. The level of visualization, formal support, materials, expressivity or relation with the space are some of the aspects to consider.

The series of elastic photographs under paraffin is conceptualized as installation which 'sculpturized' images come out from the core of the wall as if the image would belong to it. Covering about 60x60cm, the encrusted image blend together with the rest of the wall, covered with a thin layer of the same coloured paraffin of the image. The following images are showed without the "paraffined" wall.



Wood, coloured paraffin, image on elastic fabric, from 120x120cms to the dimensions of the wall



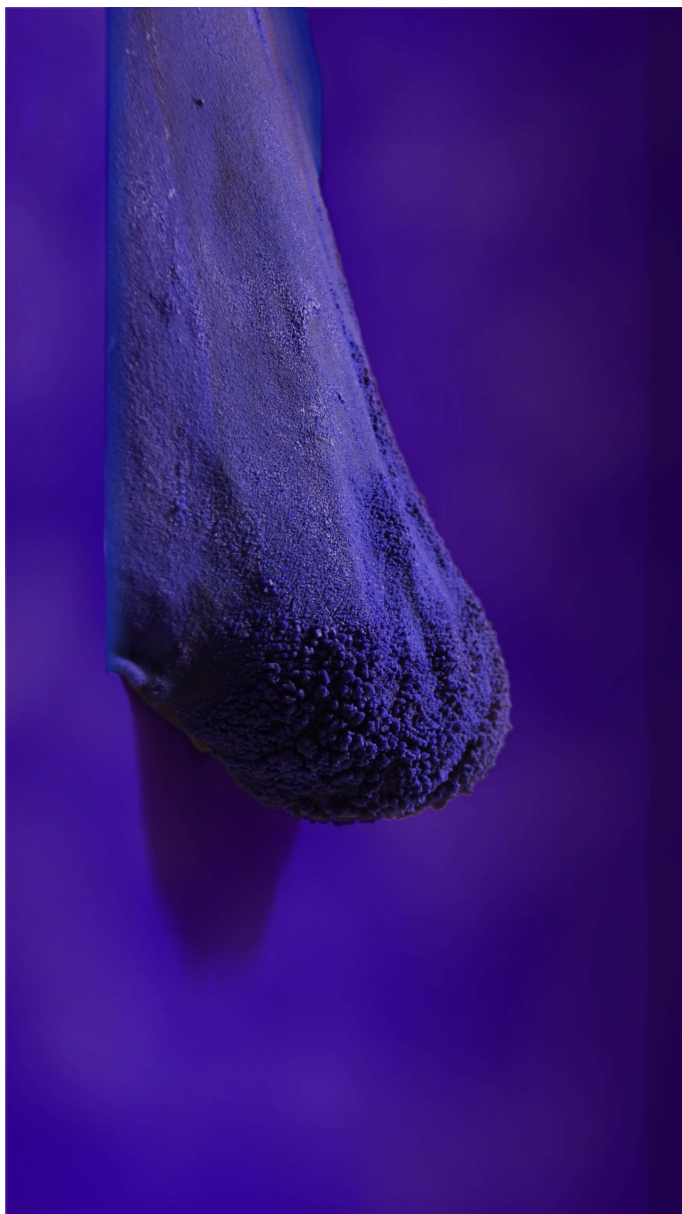
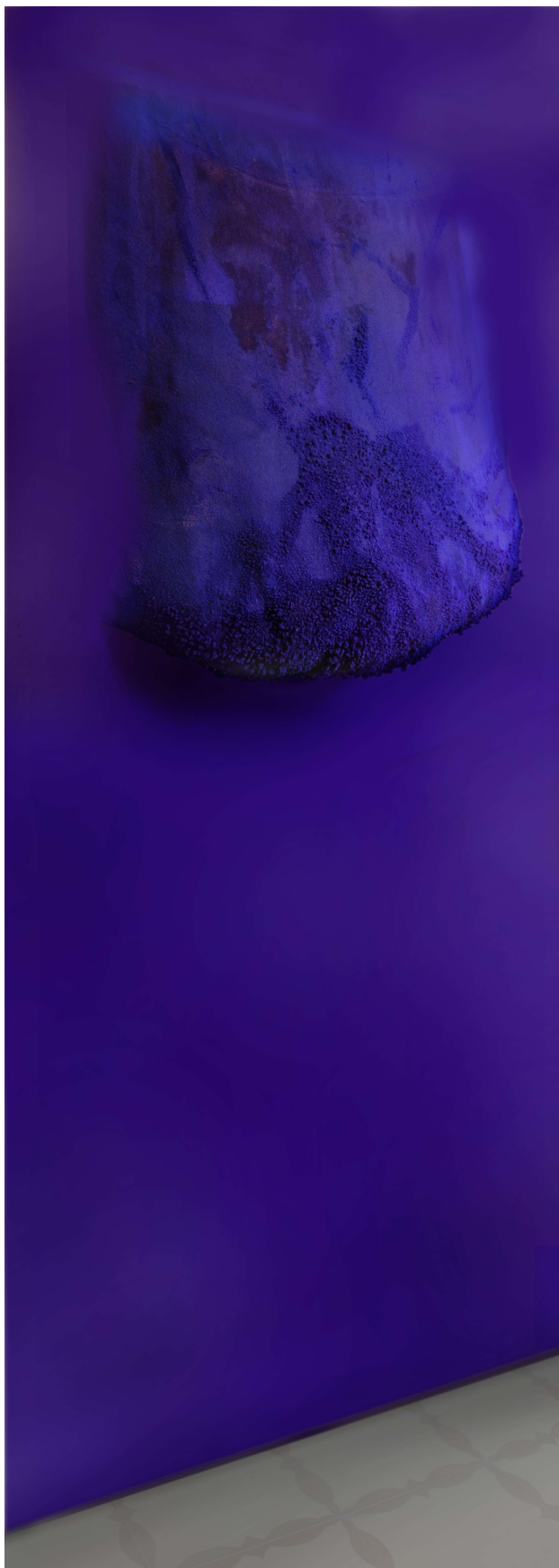
Coloured paraffin, image on elastic fabric, from 60x60cms to the dimensions of the wall



Wood, paraffin, image on elastic fabric, from 100x100cms to the dimensions of the wall



Paraffin, image on elastic fabric, from 100x100cms to the dimensions of the wall



Coloured paraffin, image on elastic fabric, from 60x60cms to the dimensions of the wall

Group performance in cooperation with the Image and Communication Dept. of the University of Brasilia on 2nd of May. 30 people are invited to cover their heads with a white fabric and interact each other without possibility of seeing nothing but white.

The action takes place in the complex of the Modern Art Museum of Brasilia, a huge public space conveyed to be contemplated. So out of human scale, that without the sense of sight or touch, becomes infinite and almost non-existent.



Gelatine silver print, variable dimensions

Image on contortedioned fabric

During the group performance in Brasilia taking part of the project Claridade during 2010, fabric was the element that prevented any possibility of seeing between people in a vast space. Likewise, the use of fabric gain sense if is to show the performance's images instead of photographic paper.

Fabric, once emulsioned with silver gelatine, is exposed not plane as a piece of paper would do but contortedioned to create focal outrages and image's distortions. It could be exhibited with concrete on the floor, placing each piece as each people where during the performance.

Installation on the wall. Photograph printed on fabric mixed with paraffin, 60cm.



Printed fabric under paraffin, 60x60cm



Experimentations with liquid resine on printed fabric on concrete base, 60x60cm

Image on contortedioned fabric



Rehearsal of contortioned image on emulsioned fabric with silver gelatine, 60x60cm

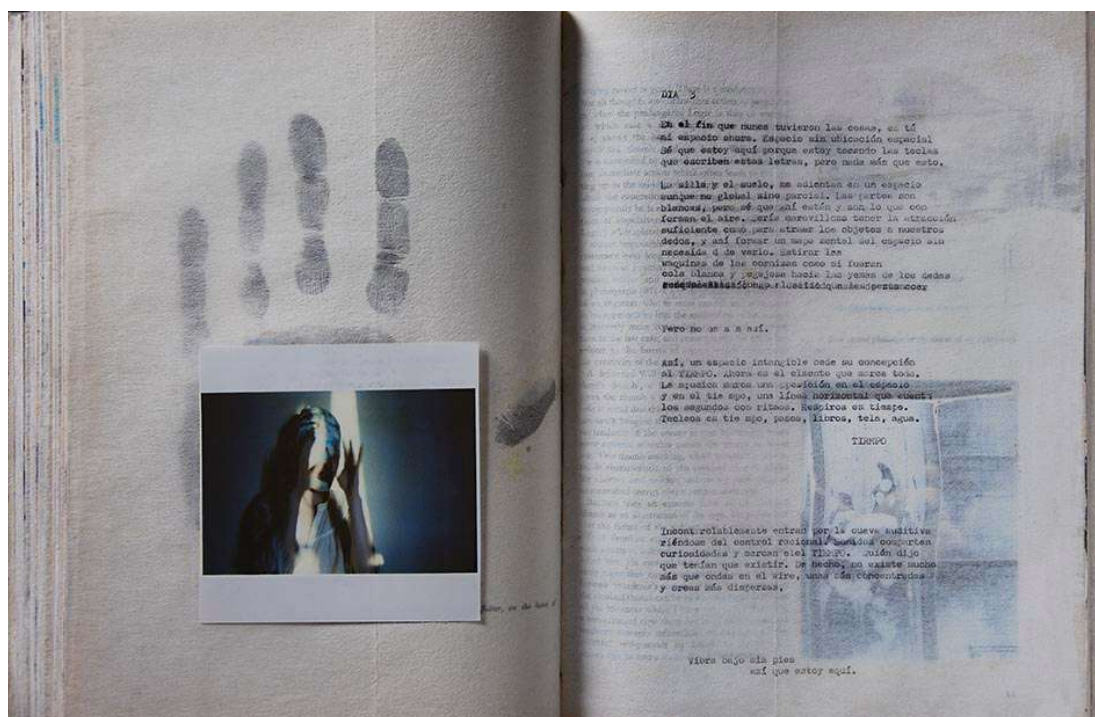
Dejuni Imaginari (Imaginary Fast), 2010

Art-in-residence stage in the Art and Culture Center mARTadero with the purpose to evolve the climax of Claridade: to spend a quarantine with my head in a plaster cast without seeing nothing but white. The idea is experiment a longer period (in fact 40 days and 40 nights) under a voluntary blindness, not as an endurance proof but as interest in how the creative process advances in an unvisual environment.





One minute video of *Dejuni Imaginari*, 2010

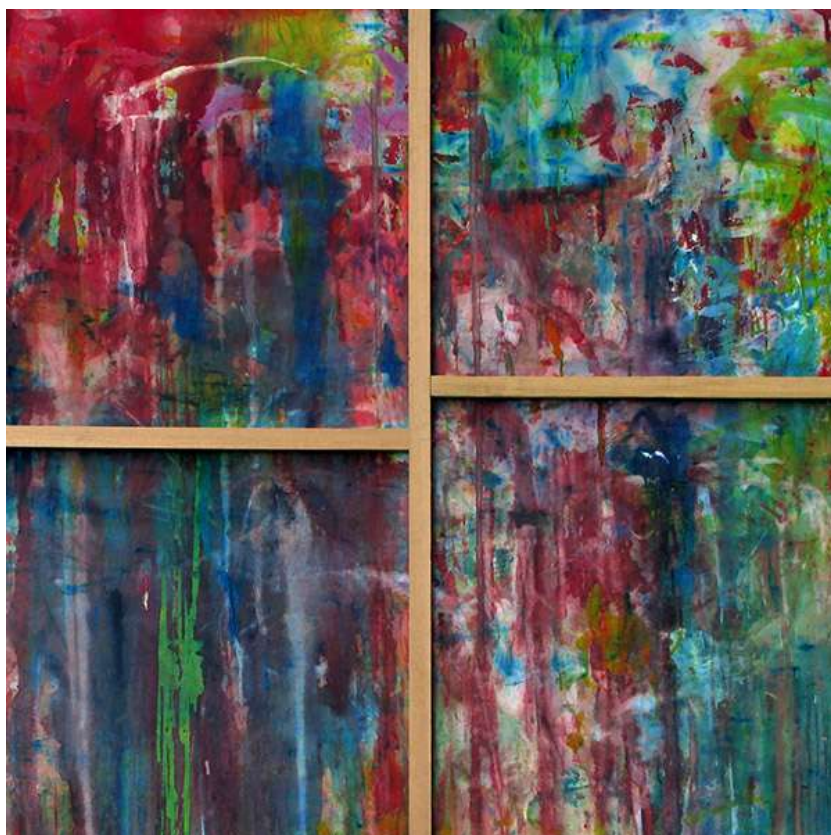


Working process book, Claridade

Dejuni Imaginari (Imaginary Fast), 2010

The WonderEye, 2010

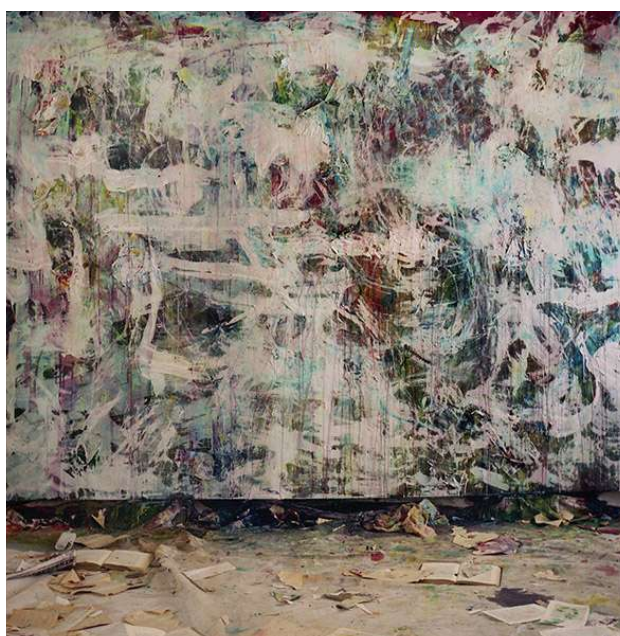
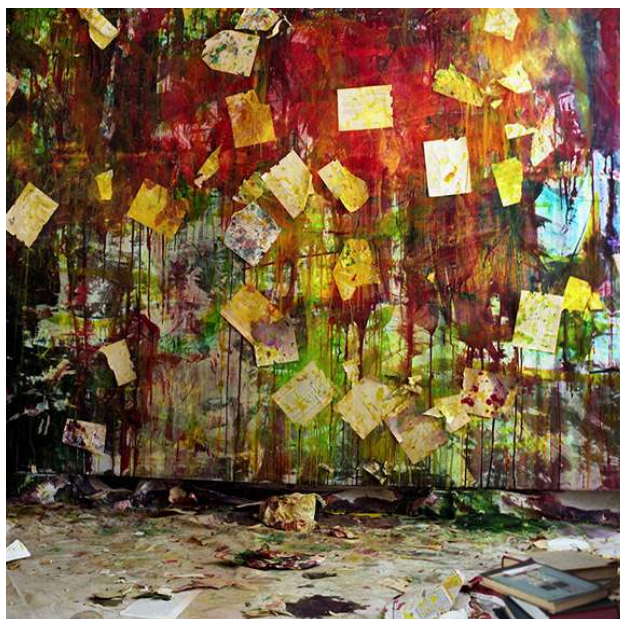
Work fruit of the readings of Sigmund Freud's work, specially the concept of Wunderblock and Philippe Dubois's book, The photographic act and other essays.



The WonderEye, double face painting, mixed media 305x205cm

Dejuni Imaginari (Imaginary Fast), 2010
_The WonderEye, 2010

Process images of the painting during the quarantine.



Dejuni Imaginari (Imaginary Fast), 2010

_The (desestimate) providence of prose, 2010

During the ultimate period of Claridade in 2010, when I decided to spend 40 days with my head in a plaster cast without input images seeing nothing but white, I decided to go through one of most visceral experiencies in my life. My pleasure for reading along with the helplessness of not being able to see to read any of these books pushed me to settle, for one day, injesting only water and pages of a book, chosen for being the most silky-smooth of all them.

While waiting the defecated result for three days, came to my mind how similar and different is the digestive system compared with the visual-cognitive one. While blood absorbs good and necessary nutrients for the body, what in our brain decides which images are good and necessary for us and which not?



One minute video of *The (desestimate) providence of prose process, 2010*

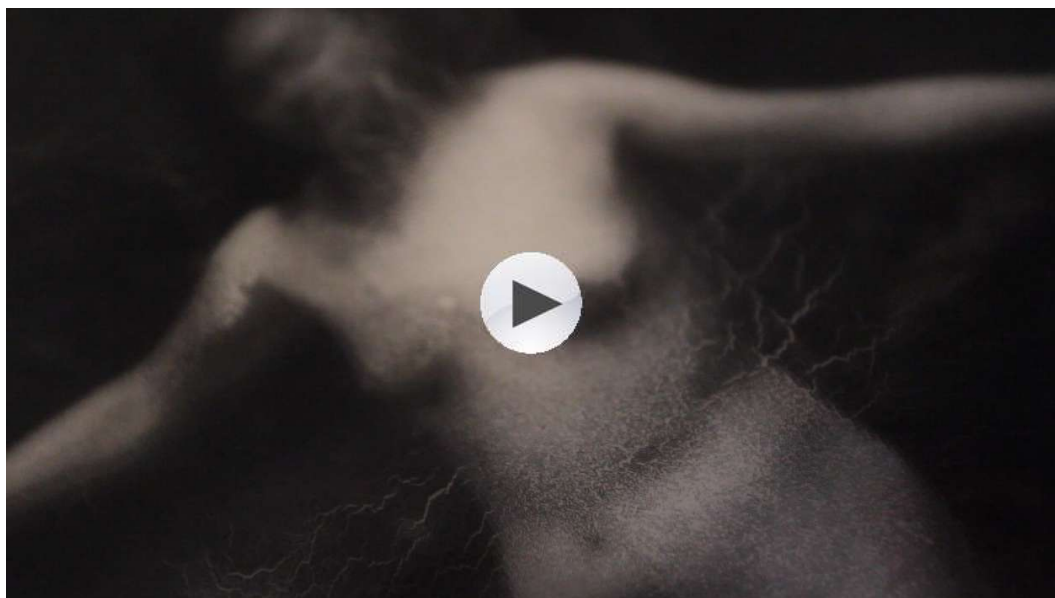


The (desestimate) providence of prose, 2010, iron, books and excrement, 111x54,5x39,5cm

Dilations under concept 2011 - 2012

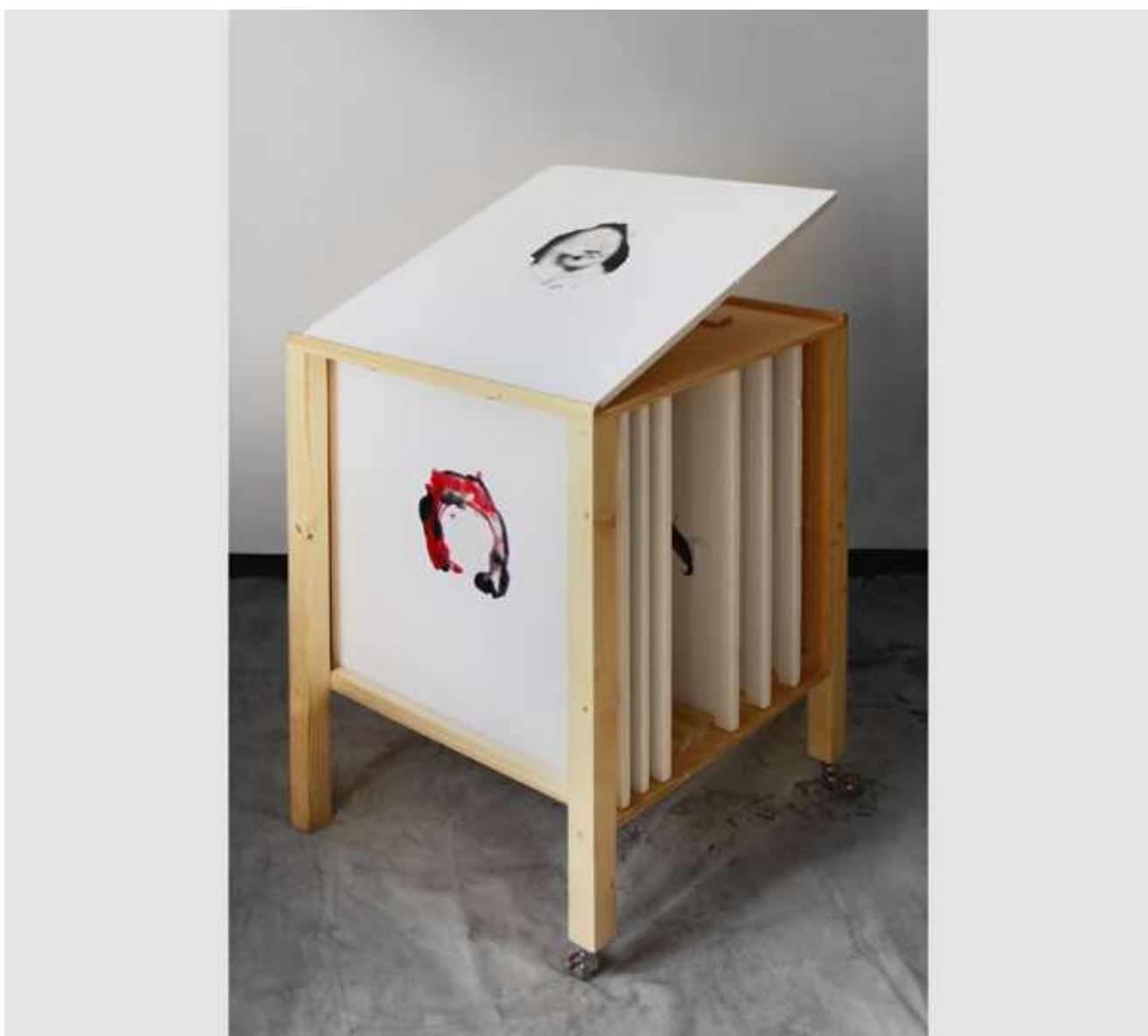
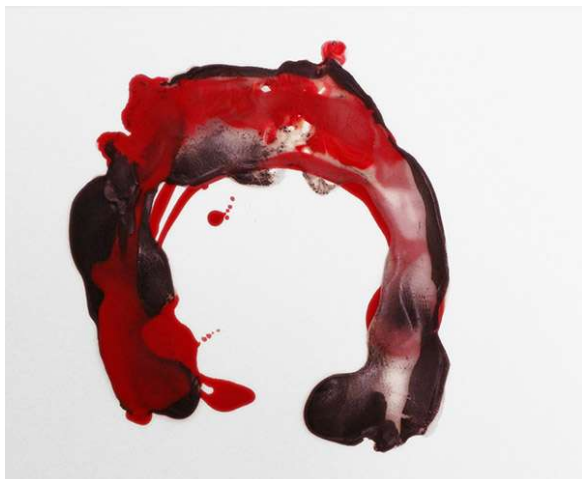
_Liquid image transfered on plaster

This series explores plasticity of image on paraffin when manipulated with hot air. Deconstruction of image may be its own construction.



Dilations under concept 2011 - 2012

Liquid image transfered on plaster



Transferred paraffin on plaster plate, 60x60cm
Wooden furniture specially designed for 12 pices, 101x62x58cm

Dilations under concept 2011 - 2012

Liquid image transfered on plaster



Barcelona, 1980. Lives and works in Barcelona and Rio de Janeiro.

2012

- Research and Creation Grand for Arts, O Coração sob a terra, Culture Department, Government of Catalonia
- Prost. Untergangart Event. Halle G / Museumsquartier, Wien

2010

- Tutorial support for the seminar Desvío para Blanco, Centro de Arte y Cultura mARTadero, Cochabamba, Bolivia (CACM)
- Part of the Talks about Art and Culture in the CACM
- Artist-in-Residence for the Claridade project, 2010 in the CACM
- Research and creation Grand for Arts, Consell Nacional de la Cultura i les Arts, Government of Catalonia
- Claridade, collective performance, Museu de Arte Moderna de Brasilia in collaboration with the Image Department, Universidade de Brasilia
- Dynamic Encounters Workshop, Escola de Artes Visuais do Parque Lage, Rio de Janeiro

2009

- Solo Exhibition, Claridade, Culturalarte Gallery, New York
- Don't look at them, Photographs, May 2009, Culturarte Gallery, NY
- Collaboration with the Seeing With Photography Collective, NY
- Contemporary Photography Seminars, A critic view, B/W, Colour Manual Lab Printing, International Center of Photography, NY
- B/W Photography Lab, MV Photo Gallery Lab, NY
- Drawing, Illustrators Society, NY

2004 - 2007

- Art photography studies, Escola d'Art Serra i Abella, Barcelona

www.sabinasimon.com

sabina@sabinasimon.com

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