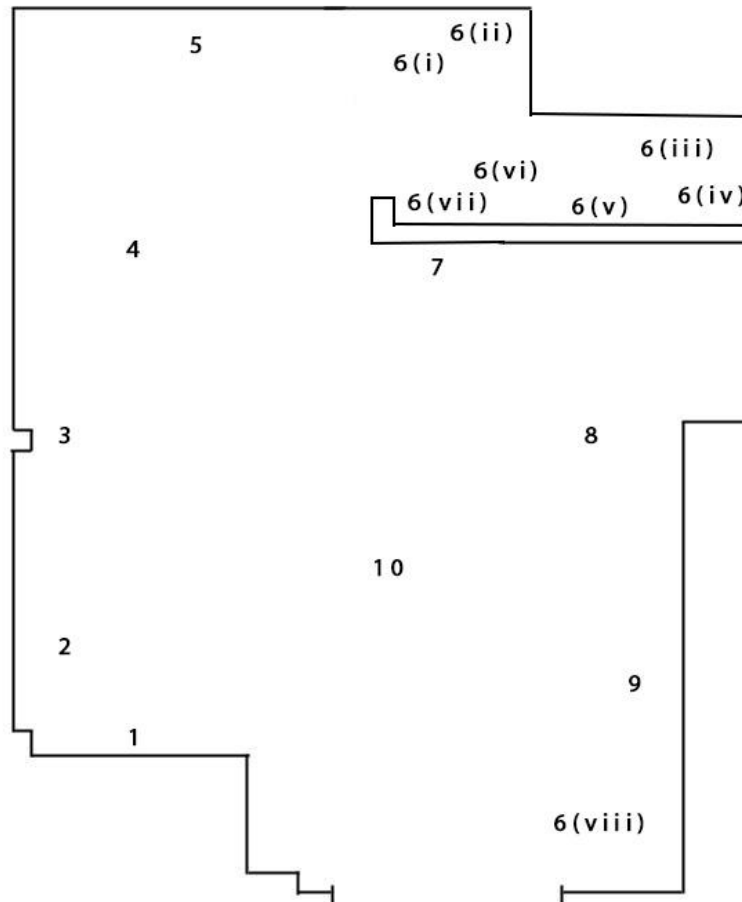


February/March 2023

PARADA
RESIDENCY 36

+ + +
P A +
+ + +
D A +
+ + +

Curated by Tânia Geirotto Marcelino



1. Robyn Carey, **Habitude of Stability**, 100 x 100 cm, Acrylic on canvas
2. Dahyoung Choi, **Come Again**, broken wash basin, plastic, sand, wood chips and box paper, dimensions variable
3. Della Gooden, **Polyptych**, canvas, wood, acrylic paint, nylon netting, string, embroidery thread, the floor, wall and pillars, 4m 20 x 1.8m x 1.8m
4. Rhona Jack, **Find the self and join the rest**, 400 x 250 cm, Jute, various textiles, thread
5. Sunna Svavarsdóttir, **Para-optic**, Devices based on sensory distortions:
Tactile Poetry: Wall installation. Variable sizes. Stones, marble, aluminium, nylon, plastic, ceramic.
6. Lorena van Bunningen, **The Voice of Things (Poses 1 - 8)**, Floor installation consisting of multiple pieces, ceramics, paper, napkins, line, towel, plastic bag.
7. Annabel Paran, **All losses are temporary**, Painting Installation / Mixed Media, Dimensions variable
8. Sebastian Poras Adolfsson, **Dawn chorus**, soundwork, 26 min 15 sec.
9. Hannah Parr, **Untitled**, cut Guarda Corpos (barricade slats) and glue, each 110 x 90 x 8 cm
10. Sunna Svavarsdóttir, **Nose Tickler**, 1.92mx60m. Concrete, aluminium, nylon, black pepper.

Robyn Carey Through a lens of materiality in painting, I am interested in composing the splendid maximalism of emotion and perception that fabricates our experience of reality. My abstracted works consider the occupation space both physically and viscerally, with an aim to reflect fleeting feelings and headspaces of the human experience. My work considers the complexity of simultaneous multi-sensory stimuli, visual, sound, touch, smell and visceral gut feeling and sensations that are less tangible. The exploration of these stimuli in the medium of paint, through multiple layers of colour and texture is intrinsic to the development of my art. My practice is process and experimentation driven, continually collecting imagery towards a visual manifestation of one's internal architecture, or internal landscape.

Dahyoung Choi is an artist from South Korea. She is influenced by the surroundings in which her work is made. During her stay at the PADA Residency in Portugal, a nearby derelict paint factory inspired new works that are different from before. This new work began by archiving objects found there and imagining what might have happened in the past. Based on objects archived from the real world, she reconstructs them into new forms, revealing the potential of fictional narratives.

Della Gooden's work has a commitment to the pictorial, even though it often operates dimensionally and is installation based. She takes a site-responsive approach to the architectural, spatial, and material contexts in which the work is made and considers how it can relate more explicitly to the structures and surfaces upon which it sits. By thinking of Painting and pictorial space as coded slightly differently, there is room for a more generative prospect spatially, giving her leave to open out alternative and multiple compositional possibilities. Della's writing is complementary and developmental to her work. She lives and works in London.

Rhona Jack is a multidisciplinary artist from Dundee, Scotland. Her artistic practice is formed by a combination of sculpture and fibre art, using scavenged materials to delve into the personal histories that we attach to objects through the tender and healing acts of sewing, mending and meditative making. Human presence is felt in the indomitable thread, going over and under and over again, passing around every piece of fabric, care and attention linking things which have been fractured, or have yet to meet. Her works reflect domestic encounters, holding within them a history of tactile interactions, and you are invited to explore the works shown here with touch as well as sight.

Sunna Svavarsdottir holds a BA in ArtScience and currently lives and works in Reykjavik. Her multidisciplinary practice opens a dialogue on how we navigate the world with our senses. With her interest in physical experiences, she invites her audience to step in and take part in her installations, often through touch and smell. Most of her works are best felt with eyes closed.

Lorena van Bunningen. With everyday objects - a rubber band, a napkin, a bar of soap - Lorena van Bunningen creates ephemeral objects and temporary compositions. In her work she wants to draw our attention to the specific shapes and tactile properties of different objects and materials. In her studio she investigates the relationships and possibilities that lay within the items she collects. The play with balance and humor is essential. She tries to connect the objects in a way that they lose their original function and become something new, without losing their familiarity. Her guiding principle is always the search for a stillness of reality. A tribute to the everyday.

Annabel Paran is a multidisciplinary artist living and working in Berlin. She works between sculpture- installation, dance, text and painting. She employs dance and ritual as forms of embodied research, which are then translated into visual art form. Paran prioritizes sustainable processes and materials in her work. Her experimental material approach treats matter as a collaborator, resulting in an interplay between controlled and unpredicted aesthetics in her work. Paran is interested in nature and death, the transformation of the human body and the encounter between nature and human as a mystical event.

Sebastian Poras Adolfsson is a visual artist based in Umeå, Sweden. Through his work with sculpture, sound, text and installation - he explores how we experience, affect and relate to our public environments. At Pada he has been working on a soundwalk experienced in the center of Barreiro, a sound installation and a series of soil drawings.

Dawn chorus is a sound work that invites you to listen to the soundscape of the city from dusk to dawn, while the city sleeps. The sound work is based on field recordings of various acoustic encounters in the city and puts its emphasis on the sounds we don't usually think about. Through the work, we dive into the wind drafts of buildings, listen to the vibrations of waterways, to the ultrasound of empty train stations, singing escalators and the dawn choruses of birds.

Hannah Parr is a self-taught artist from the UK currently living and working in Switzerland. Hannah is interested in the collecting and sorting of materials, typically from domestic or manufactured sources and predominantly wood. Since living in Switzerland, she works with cut construction site barricade slats in a method she calls her remedy for painting. By cutting the wood slats into geometric shapes and fine slivers, Parr generates a diverse pallet of forms, tones and textures. With these deconstructed elements, Parr builds up transcendent chromatic interplays of gesture and topographical scapes directly out of construction site materials to disrupt the boundaries they serve to delineate. Abstraction is born out of her handling of the wood. Parr's body is closely tied to these highly physical manoeuvres, which function on the one hand as a kind of obliteration, and on the other, a tender ablation.

