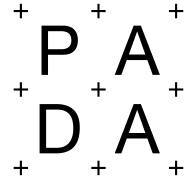


Keep Awake, Keep Awake,

Curated by Manon Klein with Anais Jung & Denise Wieslhuber

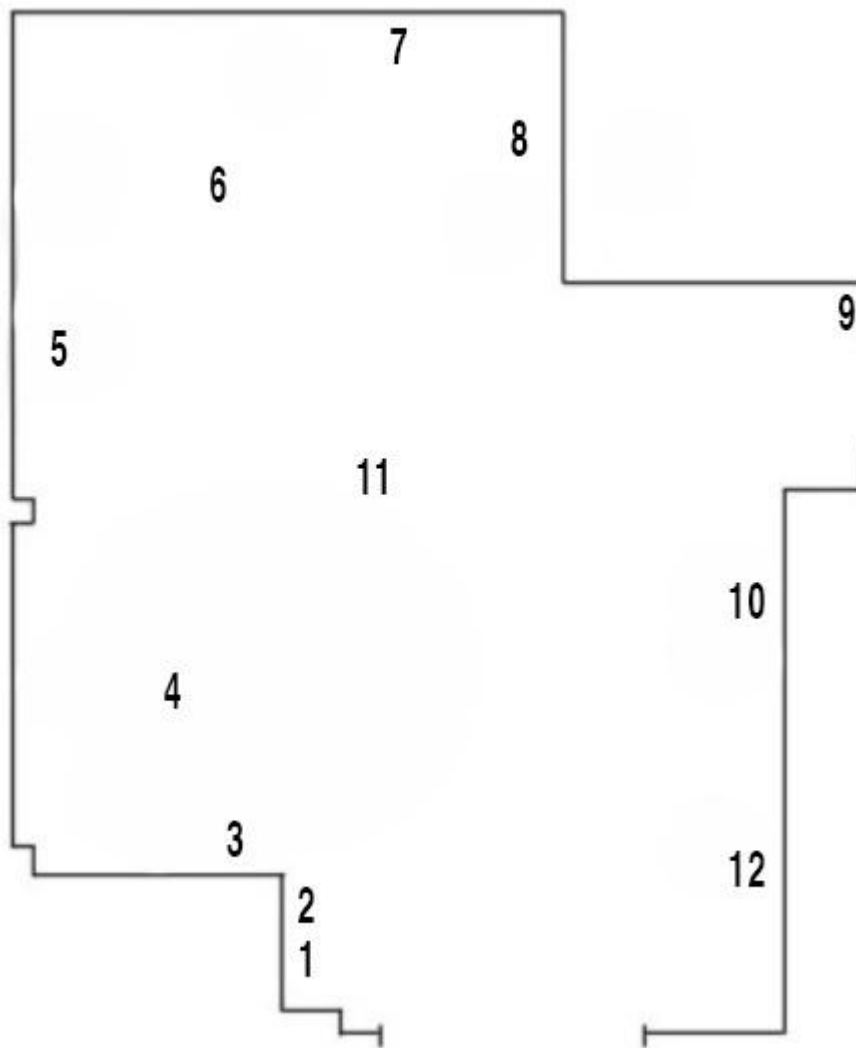


In derelict parks, wild flowers arise from concrete slabs and toxic soil. There, stories blossom too. They take root in rooms without doors, leave marks on free-standing walls and grow in trespassers' minds. PADA Studios is surrounded by such abandoned sites, including a nearby former paint factory and Barreiro's north side – industrial ruins that somehow feel like cuts across time: the present existence, in suspense, fuses with speculations on past purposes and potential futures. Ultimate open works, these spaces consist of an endless inspiration for the artists in residence. The exhibited artworks thus bear fragments and signs of shattered worlds, they embody ideas of illusion, transformation and reconstruction.

Cecilia Sebastián de Erice has gleaned ashy traces of dirt from the paint factory's ground on her canvases, before intuitively reworking some of them by picking up their marks with paint. Thereby, she establishes a strong connection between her body, her unconscious and her environment. This space has also infused in Alex Wolkowicz' installation, as her cascade of blue paints poured on textile was produced on-site before being carefully draped on a wooden construction. The colors and shapes of Roberto Rivadeneira's work are inspired by the former factory's silhouettes of light and shadow, transmuting into a dreamy multi-layered landscape. Taking a closer look, the illusion of a digitally-made work fades away to reveal precise hand gestures. The room is full of mirages. Chloë Østmo's photographs seem to confront viewers with missing pieces: the actual exhibition space does not appear filled with empty cubes like her documentation indicates. Visitors are caught between two visions, a real and an illusory one, as her framed prints turn out to be screenshots produced via the 3D rendering app of a famous home furnishing retailer. Jesús Crespo's towering illusion of a fire was born from reflections on the symbolism of this element. Composed of a painting of a fire floating above three wooden bars resting precariously on one another, it simultaneously resembles situations of danger, convivial campfires and a guide's torch. Brendan Sullivan's cartoonish cinematic sculptures take the viewer into tragicomic scenes. Floating objects openly expose their craftiness and yet still preserve some kind of magic. Through an act of caring and minimal intervention, Soraya Hamlaoui laid out objects collected from the north side of Barreiro whilst thoughtfully keeping a balance between natural artefacts, chemically transformed ones, and her own miniature sculptures. Architect Thomas O'Brien has been developing a project inspired by a specific derelict building Barreiro's old industrial park. He carefully observed and documented the site before translating his research through photographs, enigmatic architectural drawings, cement experiments, and materials he collected on-site, such as flowers, graph paper and an earthy-red pigment called Caput Mortuum (Latin for "worthless remains"). Some of the displayed photographs echo scenes of Tarkovsky's *Stalker* (1979), a recurring theme in our conversations. The movie follows a so-called "Stalker", guiding visitors through a post-apocalyptic "Zone" and helping them find the room that will fulfil their innermost desires. Embracing Tarkovsky's view on artists, who – just like the *Stalker* – take on the responsibility to continuously care for their environment and for their contemporaries, the filmmaker expresses this mission to serve in his published diaries^[1] by borrowing the words of Russian poet and novelist Boris Pasternak:

Keep awake, keep awake, artist,
Do not give in to sleep...
You are eternity's hostage
And prisoner of time.
(Boris Pasternak)

[1] Andrey Tarkovsky, *Sculpting in Time* (Austin: University of Texas Press, 1986), p.181.



- 1.Cecilia Sebastien de Erice, **Creases**, 162 x 130cm, drawing with dirt on canvas.
- 2.Cecilia Sebastien de Erice, **Golden fabric**, 22 x 27cm, oil and Acrylic on canvas.
- 3.Cecilia Sebastien de Erice, **Folds**, 22 x 27cm, oil on canvas.
- 4.Jesus Crespo,**Bonfire**, Oil, acrylic, fabric, nylon and wood, 450 x 180 x 180 cm 2021.
- 5.Chloe Østmo, **Speculative Proposal (keep awake,keep awake,)** 2021, 44x29cm, c type print.
- 6.Alex Wolkowicz, **Poseur (Contrapposto)**, 2021, 125 x 270 x 160 cm, water soluble pigment on cotton, wood, wheel.
- 7.Brendan Sullivan **Rock Garden 1**, Clay, wood, acrylic, gravel, iron pellet, resin, paper 40cm x 55cm x 30cm
- 8.Brendan Sullivan **Platform, Cast Shadow** Clay, foam, acrylic, ink, wood, dirt, paper, iron pellet, Dimensions variable
- 9.Cecilia Sebastien de Erice, **Look for the tiny blue spots**, 22 x 27cm, oil on canvas
- 10.Roberto Rivadeneira, **STBL002 2021**, Canvas mounted on hand carved and painted wood 100 x 60 x 4 cm
- 11.Soraya Hamloui, **Roots' desk / installation** mixed media (artifacts, ceramics, plaster) variable dimension
- 12.Tom O'Brien, **Taking Care of Business**, mixed media: graph paper, aluminium, caput mortuum pigment, concrete, thistles .

Chloe Østmo

My work often engages with the material properties of the photographic print, following a phenomenological exploration of the photographic encounter. I have constructed large-scale installations, inviting the audience to activate the image through a physical engagement with the work. I have also explored the generative potential of the photograph through the sculpting and re-photographing of found images. As a continuation of my 'Still life. Moving on' project, during my time at PADA I intend to focus on the idea of the 'disorientating image'. I will develop a new body of work that considers the subjects of containment, situatedness, dislocation and movement in relation to the still image. As a site of transition, and a destabilising of temporal structure and routine, I am interested in how this residency might allow me to rethink, expand and resituate this project in a new context.

Alex Wolkowicz

I explore materiality by giving voices to inanimate objects. By treating objects like actors in an overall composition, I examine my vulnerabilities in ways that evoke emotional reactions in the viewer.

Just as the body is a vessel for emotions, objects contain their own wisdom. Working with domestic objects as my raw materials, I transpose different qualities to convey tension and contradiction, such as between attraction and disgust, or compliance and disobedience. My narratives blend what is physically there with personal associations. Once I have transformed raw materials into new entities, I stage a scene, such as dyed bed sheets, draped or hung, to be taken as shrouds or the bloody evidence of a recently deflowered virgin.

Tom O'Brien

Tom O'Brien has an explorative, critical architectural practice based in Dublin and Co. Tipperary, Ireland. It was founded in 2013 and since then has earned a reputation as an expansive practice that incorporates an ongoing examination of the complex interrelated nature of material things, humans, animals, and plants into each project. The practice has been recognised domestically and internationally.

Roberto Rivadeneira

I see non-objective, abstract art as the ideal visual mode to express the "inner necessity" of human nature, emotions and ideas. My current work is a physical response to my surroundings; my practice focuses on understanding the visual as much as the emotional space around my daily life, and as a response I aim to use my work almost as a visual diary. My work is a cause and effect reaction from generations of social and artistic development.

Cecilia Sebastien de Erice

My work tries to explore an infinite intermediate area where external and internal realities amalgamate. An area that Winnicott saw as a transition space, where an individual can assume the identity of a fictional character, intertwined with his own, without fear, consequences, or retaliation. This space, where painting is a product of an ongoing investigation into the medium itself, and where the nature of an uncontrollable automatism of unconscious elements that swarm indecisively in each thought, is what I use as a means of transition to potentially understand the acts of the painter. I believe that it is up to painters to decide what painting is and will be.

Soraya Hamloui

"My work refers to symbolic or tangible forms of resilience (paradigm change) and explores artistic and non-artistic media and processes such as weaving, fashion design, journalism, curating, ceramics and performance.

In those three last years I focused more on performance / clothes-making and ceramics.

In parallel to my individual practice, I am part of FRIEC (forum for radical imagination on environmental cultures), an international artist group involved in a common reflection and practice about the place of nature in urban environments.

I am also part of Transmutateur, a trans-disciplinary collective platform thinking about local culture/art access through performance, curating, documenting, social study. "

Jesus Crespo

Jesús Crespo's painting experiments with the relationships between metamorphosis, dissolution and extrapolation of images. His pictorial reasoning develops a work that combines different visions and creates a new meeting space between effect and discovery. Ambiguity is a common place for his creations, in this territory his painting transcends the limits of the painting and it is the viewers who complete the work contributing their own interpretation to the symbolic game of his work.

Brendan Sullivan

"My work explores a lightly surreal head space of memory and depression, through humor, loose narrative and occasional poetic language. The pieces often depict an internal landscape, where flattened spatial plains are playfully pushed against and occasionally used as props, to filter the outside world through a language of recurring symbols made in drawings, paintings and sculptures. The more recent sculptural work uses scale and perspective to draw the viewer into the work and allow for small, personal discoveries."