

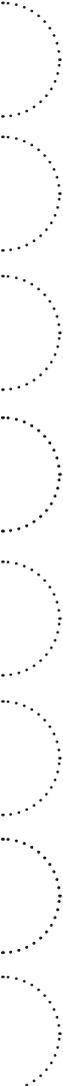
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Tricking the Everyday

Video Diaries

Tricking The Everyday

Academie Galerie

Utrecht School of Visual Art and Design

June 11th to June 18th

Opening June 10th

Minrebroedestraat 16

Utrecht, The Netherlands

2011

Tricking the Everyday is a show at the Academie Galerie (Utrecht, The Netherlands), part of a long term Video Diaries project initiated and developed by a group of artists in 2011.

The project points to address on the activity of artistic practice, autonomous artistic research and production as outcomes of Art education within specific contexts out of the Art Academy.

As a project developed by artists that are an outcome of an art education system that is "moving towards academization", the project aims to contribute to generate a dialogue between academic processes that take place within the Art school and the world outside the academy by showing how artists try to make sense of the art world outside the academic sphere. This group of artists found themselves in a time and a situation where the 'strong expectations of research trajectories' that once were encouraged while pursuing their studies seem to take a different direction shaped by their own everyday reality.

The works this group presents aim to strip away the preconceptions surrounding the artist's life and work and focus on their everyday observations, thoughts and concerns. Outside of the academy these artists still keep research and practice going. What they want to show is how the relevance and beauty of the practice is not only

in the result of these processes, but also in the journey itself. In the way they all cope with continuously making, producing and thinking while making a living whether working as a postman, a cook, a teacher, a housewife or a waitress. These are all motivations to keep them going. Ultimately as artists exploring and discovering the relationships and the different positions that they have been presented with, as a route towards continuing practice, dialogue and reflection on both a professional and informal level.

This exhibition tries to provide evidence of quotidian issues that anyone can be related to. The show aims to explore and reveal matters of the everyday that are so intrinsic to lives of human beings that are usually unrealized. Artists or not, people cope daily with hope, joy, worries and dreams, but us, as artists, offer an alternative way of dealing with this issues throughout our work.

The Video Diaries, were not conceived like an archive of personal thoughts and recorded personal experiences. They were also thought as works of art in themselves; this is why the Video Diaries origin, creation and documentation has taken shape in different ways without restricting the process to the use of video.

*The group of artist participating in the show would like to thank the Academie Galerie for its support.

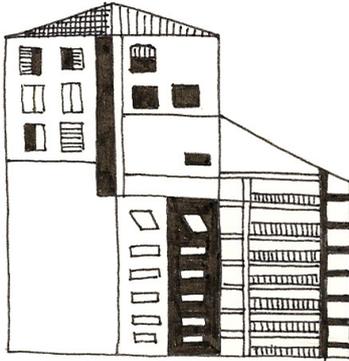
Tricking the Everyday

Artists
+
Works

Juliana Azevedo

Short Story + Constructed Landscape

Drawings



1.

I was here.

I went there.

I came back.

2.

Then

Everything changed unless all that stayed the same.

Now

I had to learn to deal with it. With the sameness that no longer was the same. Although it still was.

To fit into the environment again. To now love in a different way what I already loved before.

Then

It was not only me anymore. Although it still was.

To fit into the loneliness again. To now love in a different way what I already loved before.

3.

These two series of drawings I chose - "Short Story" and "Constructed Landscapes" - complete each other. they are memories and recognition. hopes and exploration. reality and imagination. him and me. then and now.

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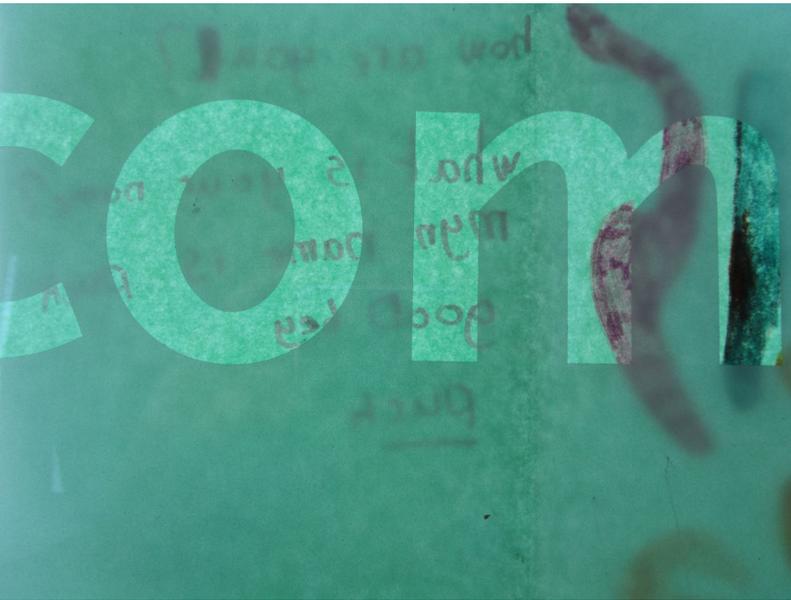
[flickr.com/justina_azevedo/](https://www.flickr.com/photos/justina_azevedo/)

Paul Buchanan

What is your name?

Photography / Instalation

What is your name is a reflection of narratives that have been both collected and sent to me whilst considering the video diary project. Ultimately the texts illuminated a visibility to both my own interpretation of self and also the interpretation of the community that i live in. The art work aims to connect both inside and outside perceptions.



www.paulbuchanan.tv
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www.souvenircollective.com



Everdien Breken

Desk Research

Desk, laptop, internet, cellphone, printer, scanner, photo's, cards, various odds and ends

I started keeping a video diary in January 2011. The first results I published on my weblog; it's footage that I took when on my bike getting our little Emma from school. Looking at it later I became fascinated by all the markings on the road that direct traffic and make sure everyone -cars, cyclists, pedestrians- gets it right. We are so used to these signs that we don't really see them anymore, even though they direct our steps or rides. This inspired me to do a small intervention, playing with the traffic signs a little. Using chalk I changed the 'minus signs' on a cyclists path to 'plus signs', creating positive energy for the cyclists. I videoed the 'before' and 'after' situation and published the result -titled 'plus or minus video'- on my weblog again. Now, 'plus or minus' is shown as part of the Tricking the Everyday show at Academiegalerie.

What I am putting on show as well is an important piece of my Everyday: my working desk. This desk is the place where I make my living as a project manager. Also the place where I direct the activities of my family, keeping track of everything that is going on in the house. And the place where I work at my art projects. I will come to Utrecht every day during the exhibition and work for a few hours from the Academiegalerie premises - on both art work and project management. When I am not there, the laptop on the desk the desk will show my blog with the plus or minus video.

www.visual-art-research.com

www.everdienbreken.org

Ingrid Edwards

Video Diary: Mastering the art of an everyday double life
Installation

As an artist living on my own abroad, fitting into this “real world” reality comes from working a solid paying job. Through this experience, I have acquired the attitude that “I must do, what I must do, in order to live and survive”. Throughout my life I have worked a wide variety of paying jobs: working as an au pair, modeling, event planning, and gallery monitoring, but also blue collar work such as waiting tables and bartending. These jobs helped alter and form my identity.

Right after graduating with a master’s degree in fine art abroad, I made a small living working as a kitchen chef in the local art house for 6 months.

Surviving meant taking the first job that was offered, and it was my first time working as chef. I will never forget this experience. Work in this field was a lot like mass production of art works. The repetitive movements, and reoccurring sounds created a sort of soundtrack of my every day.

In this particular video diary you will see the tediousness of the movements and activities I had to perform throughout a single working day.



Fariborz Farid

Self-narration

Video

"Everyday" for me entails a repetitive routine - although every day is different from the other. I turned the camera, as the third eye, to myself and took a look at my daily life. Basically I am going to show a documentary about my "life routines" and "daily thoughts". In fact by the video I have made I interview myself. The interview consists of my shadow being narrated by myself. I believe that I reflect myself through my thoughts and I cast a shadow of myself on what I do.





Despoina Demertzi

Art Residency?

Poster, installation, photography

Solidity and Materiality of Conscience: The Popular Harvest goes under The Western Hammer. Art Residency? Questioning Landscape; witnessing, performing and documenting a demanding everyday Synaesthetic Reality based on the interactive communication between Art and Life, Art and Politics. Which are the stimuli, stigmata and marks that compose the ongoing dialogues and monologues (spatiotemporal confessions) between Performance Art and Pop Culture? Which are their social embodiments, their metallic -prosthetic (natural – artificial – made) support? I aspire to translate and propose this very stimulation as a network of subjectivities that forms multiple counter – publics. I question, reappropriate and use Landscape (Natural and Cyberspace) via performance; I participate in an experimental Landscape which facilitates a global dialogue and embodies a positive and agonistic vision of disorientation. I insist to create in a space/place of displacement and translocation where Synaesthesia is sincerely and honestly giving rise to new ways of perceiving human space and anatomy. Art Residency?

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Chrysoula Korovesi

Everyday is like Sunday

Video, drawings

Is it Sunday again? I forget. I am tying my apron and fixing my shirt. I catch with the corner of my eye mister Gerard taking a sit by the window next to the fake flowers. It must be Sunday...he is wearing his Hawaiian shirt-electric blue with palm trees randomly arranged on the surface of the cloth; he is ordering apple pie and coffee, it is Sunday for sure...

This is an archive, a collection. It is a personal journal where fragments of everyday life, observations and fleeting thoughts are fused to generate a dialogue amongst artistic practice and the art of being alive. Very much inspired by the work of experimental "filmer" Jonas Mekas, this piece is a collage of one shot digital videos, photographic stills, narration, texts and sounds that often superimpose each other. The objective here is to reveal a world that even though grows closely to the events of daily life; it is not depicted as it is. It can be seen almost as imaginary, a questioning of artistic creativity and an attempt to challenge our perception of the common/ordinary events.



Panagiotis Kovanis

'Non/productive' A static experience to recall silence instead of the storm.

Video

'Non/productive' is the space in time that we never recall. These moments were there's nothing special to remember.

Once I delve a little deeper into these seemingly pointless fragments of the everyday, they soon grow into a more complex process which suddenly brakes into a storm of creative action.



Carlos Monroy

Artist's Daily Prayer. The Holy Video Diary
Video / Home Made holly installation.

Artist's Prayer

Creator of the Universe,
How infinite and astonishing
Are your worlds.
Thank you,
For your Sacred Art
And sustaining Presence.
Divine Imagination,
Forgive my blindness,
Open all my Eyes.
Reveal the Light of Truth.
Let original Beauty
Guide my every stroke.
Universal Creativity,
Flow through me,
From my heart
Through my mind to my hand,
Infuse my work with spirit
To feed hungry souls.

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Laura Pardo

Small is Beautiful

Installation / Temporary space / Quotidian activities.

My life in the last couple of months has been marked by the fact that I'm moving all the time. I'm displacing from one city to another daily, commuting, waking up Almere, working in Utrecht and sleeping in Kinderdijk. Or waking up Utrecht, working in Kinderdijk and going to bed in Almere. Or the other way around. I spend lots of time in buses and trains as I'm always traveling back and forth with "everything I need" in my bag. I don't know anymore what or where is home, my home.

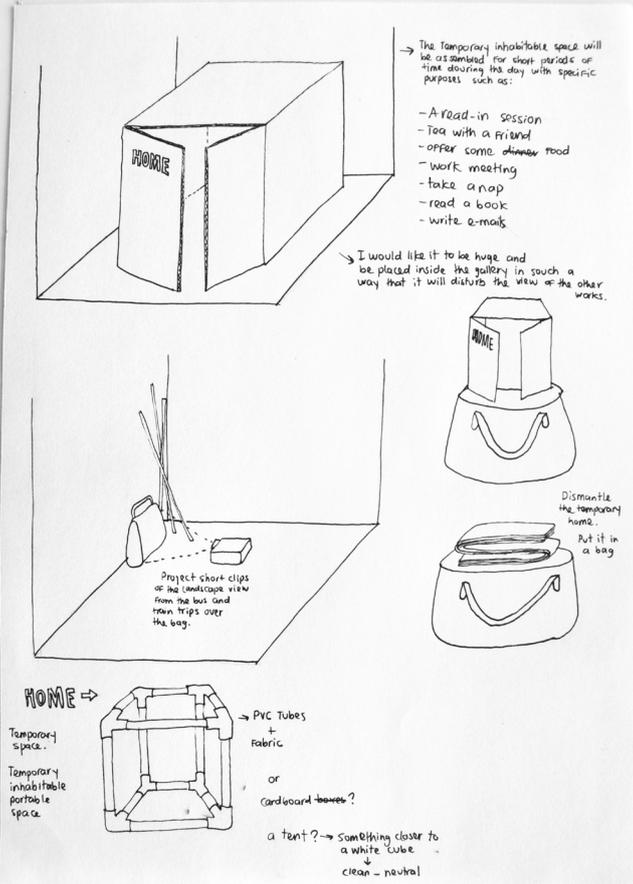
My Video Diaries project reflects upon different dimensions of this situation. How to inhabit a place that is not mine? What makes a house, a place or a country your home? How to read landscape from a moving window?

For 'Tricking the Everyday' exhibition I will build a temporary space inside the gallery. This temporary space will be assembled daily for a couple of hours. During this time I will host certain 'activity of the quotidian' inside the space: tea with a friend, a work meeting, a nap, etc. At the end of the activity the space would be dismantled and its constituting parts would stay on display in the gallery.

* 'Small is Beautiful' is an idea developed by British economist E. F. Schumacher under an economic theory that states that small scale appropriate technologies are believed to empower people more.

www.lapardo.com

kinderdijkproject.wordpress.com





Evi Renieri

Video diary

Video

This piece is a visual representation of my effort to make sense of my present situation a few months after receiving a master degree in fine arts. Outside the environment of a cutting edge art school my current trajectories are being shaped according to my current reality. How relevant is my practice as an artist, trained to make research, to that of a housewife? How does my newly acquired identity, this of the artist researcher, coexist with the ones previously acquired? How do my thoughts, concerns and frustrations about identity, culture, sex as well as professional activity develop?



Leonardo Vargas

Nachtegalstraat 24.

Oil paintings tied by adhesive tape and Note

Nachtegalstraat 24 is an installation that initially intends to refer to the outcome of artistic practice (Painting specifically as the classical paradigm of artistic activity) as something that under certain conditions of the everyday practicalities of life gets displaced from its charge and becomes a different artifact. The work consists of a set of tied paintings ready to be sent or transported in precarious conditions. More than pointing at what could be considered as the "reality behind the fetish" the work refers to a Museum object involved in the same mechanisms of circulation for any other kind of device.



