
LUMEN TRAVO

AERIAL VIEWS

25.04.14 - 24.05.14

OPENING: Friday, 25.04
5-7PM

Cláudia Cristóvão
Kristiina Koskentola
Otobong Nkanga
Monali Meher
Stephen Willats

CLÁUDIA CRISTÓVÃO

Less than a thousand words
(2011)

Photography installation

When Cristóvão was asked to examine and restore damaged photographs rescued from the 2011 tsunami in Japan, she uncovered much more than personal leftovers. Cristóvão pieced together a new archive. She collected photographs, which were officially discarded because of extensive damage, and then re-photographed these “trashed” photographs in order to create new images. Images contain all the ragged layers of colour, plus the sand and

AERIAL VIEWS is a collection of artistic projects that reflect on the impact of our socio-political environment on human behaviour and gestures. Investigations reveal unexpected enigmas resulting from situa-

the sea salt that will eventually make them perish. The new images contain a physical damage parallel to that of the lives they belonged to. The memories they contained disappear or morph into other meaning.

tions of inequality, tragedy, persecution or impoverishment. Artistic works take the form of photographs, installation and performance and explore situations from China, Japan, Nigeria and India.

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Using universal symbolism and materials like rice and coal, artists analyse and react to site-specific occurrences, which reveal global relevance.



KRISTIINA KOSKENTOLA
Blackballing (2013)
Installation of hand-rolled
coal balls

Pulverized left-overs of a coal pile merged with (polluted) soil, (polluted) water) and billiard cues of different lengths covered with coal dust form the fragile coal balls, produced by residents of a migrant worker village in China. Balls are eventually used for heating. The expression 'blackballing' refers to acts of social, professional, commercial or political exclusion, as in ostracization, boycott, negative vote or ballot.

OTOBONG NKANGA
Dolphin Estate (2008)

Dolphin Estate documents the first pre-fabricated housing units built in the 1990's in Lagos, Nigeria. Nkanga lived in Lagos and could remember seeing this new construction being put up in a very fast pace, they were regarded as modern dream houses for the middle class. These kinds of housing complexes, which were sometimes given neo-American suburbia titles, were most times adequately equipped with the essentials a home needs but as time passes by the fa-

The installation Blackballing suggests an imaginary game (that might be over or yet to start) and provokes multiple associations from transformation of the materiality to fields of relations such as marginality, global (environmental) politics, economics and biology. Are there any winners in this game?

cilities break down, therefore the necessity emerges to build extensions and additional structures in order to survive. The mechanisms and devices gradually added to the existing architecture exposes multiples stories of a daily reality. Dolphin Estate has gradually fallen into a state of disrepair, leaving the residents to take care for their daily needs such as water, electricity and having to cope with flooding problems. The photographs reveal the everyday influences in our environment and it's constantly changing nature.



MONALI MEHER

Riceville II (2007)

Landscape installation and performance. Performed at CBK Zuidooost, Amsterdam.

The site-specific installation created by durational performance refers to the death ritual of the artist's origin. A growing landscape installation expands through performance and is a memory of ceremonial procedure relating to the cyclical movement of end and renewal. The transitory structures were made with cooked rice, sand and bricks on the spot where the area was under construction. Household utensils were used as moulds to form different shapes of cooked rice in this construction together

STEPHEN WILLATS

Crossing the Line (2006)

Since the early 1960's Stephen Willats has been leading a critical examination of environments shaped by contemporary life and has initiated the representation of a social agenda in art practice. Willats is one of the forerunners of conceptual art in Europe, embracing cybernetics, computer technology, semiotics and behavioural and

with materials from that site and juxtaposed with the urban surrounding of modern architecture in Bijlmer, a suburb of Amsterdam. Rice as basic food is known globally. The act of cooking rice outside on the open field with a primitive installation and organically built temporal structures is a significant contrast to the 'civilized' environment. Possible change or damage in the newly built structure due to traffic, people or natural calamities during the performance was unavoidable. Transformations were organically adopted throughout the performance by Meher as she persisted in her act of making territorial landscape.

social psychology in the furtherance of the element of interactivity which continues to be one of the key drivers in his work. This has inspired Willats to take his art practice directly into a range of environments that represent universally familiar contemporary cultural icons such as the housing estate or the urban shopping street.

