

Secret Whispers

14th-15th of June



International Art Exhibition

A project by Seila Fernández Arconada in collaboration
with artists from all over the world.

PRIVATE VIEW 14th June 6-9pm
Exhibition continues 15th June 11am-6pm

The Island Gallery
Blue Gate, Bridewell Street
BRISTOL, BS1 2QD



www.bristolbiennial.com
www.seilafernandezarconada.com

Secret whispers 2010-12

Secret whispers is a call for artists to explore creativity via misunderstandings and misinformation.

The project translates this process of communication into a metaphorical Chinese Whispers. This old game relies on misunderstanding and how a message could be distorted as it proceeds along a thread of people.

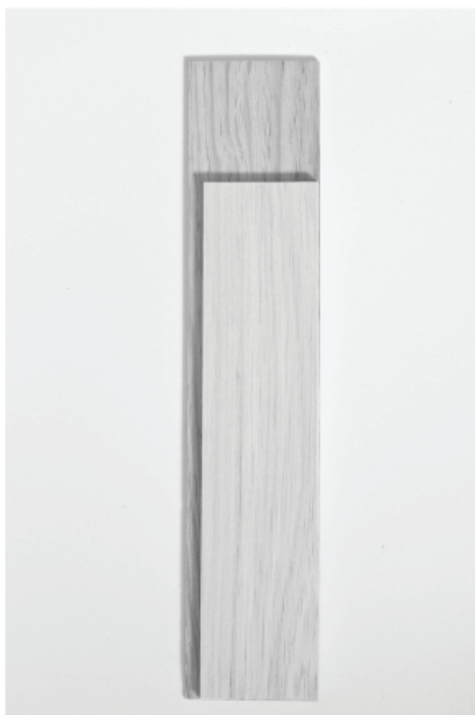
I invited artists from all over the world to participate in creating a mutating linguistic thread and in their own diverse languages. The video message is sent by email initially from Bristol. This message has been sent and the chain is lengthening. There are already 38 artists from different global locations involved to date.

The people are connected by video message and each participant generates a piece of art in response to this message. These pieces of art, brought into existence on account of the message are to be returned posted to the original source in Bristol. I created the original message and the common message will be revealed in Bristol where the journey started.

The intention behind this work is to conduct a piece of research into creative processes filtered through as many different cultures and disciplines as possible (photography, sculpture, painting, media, drawing, performance, etc).

The result of this project is an installation with all the work posted by the participants and the videos sent by email. The video installation is made from all the videos added chronologically with subtitles in English. This gives the possibility to understand the messages, as there are many languages involved.

The results are presented as an art installation itself within the Bristol Biennial 2012.



Carmen García Reina

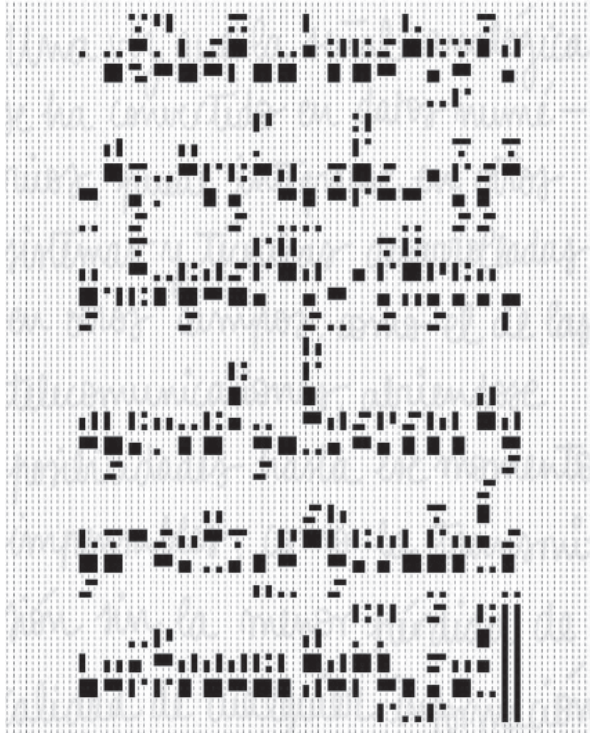
I am an artist from Malaga. I usually work with photography and drawing and sometimes I expand my practice experimenting with textiles.

Estudio sobre un espacio blanco (Study of a white space) arises from the investigation about the concept Tabula rasa, latin expression which means “erased slate” which reflects the individual as we are born without built mental content. This project comes from the experience of living into an empty and inexpressive space looking for subtle details hidden on it.

Ana Abascal Vila

From the beginning, human being has had the need to leave his message printed (as a mark, sign, symbol or writing) so that its support has evolved. Technological advances have been incorporated, making the support able to let the message take up less space, be lighter and easier to be reproduced with the aim of democratizing knowledge and making it plural and extensible. In spite of its undisputed access, speed and amount of information that the current technology resources provide us, we must not forget that not everyone can access to these technologies.

The writing and image are two ways of expression with common origin which have had in our culture an interesting balancing act, tensions and reconciliations. Starting with a graphic game based on the Latin alphabet and inspired musical representation, I drew a new alphabet that could be easily transcribed into the language of zeros and ones, zero being white and one black. So my Poigrafías present visual poems, witch code is unknown and its content inaccessible. They are representations that, in the absence of a realfabetización, can only be contemplated in form, lost in the process of coding-decoding the message content, and therefore the purpose of communication.



“Once the analog signal is converted into digital data can be integrated into other systems and techniques developed in other fields such as telecommunications, opening up possibilities previously unthinkable, such as the transmission without any loss of quality of any information”

Alejandra Bueno

Alejandra Bueno de Santiago from Vitoria, Basque country, stars her artistic career 5 years ago, having exhibition in diferents places of europe. Her work is mostly video installations and performance.

Internet offers us multiple didactic possibilities since day after day they add to the Network new sites on the topics mas diverse, both traditional and super updated. In both cases, we are always to the search of opportunities for the resolution of problems and the creative development.

When finally you were thinking that you were not going to see more letters, you appear in a house for which there have been hundreds of persons who remained registered in this address, and observe since gradually letters are coming with different issuers and recipients, the majority advertisement and bills. My idea arises here, when I find a series of personal letters directed always to the same person for more than 4 years. It makes me feel really intrigued but I prefer supporting the privacy. By what my project consists of trying that these letters are never opened.



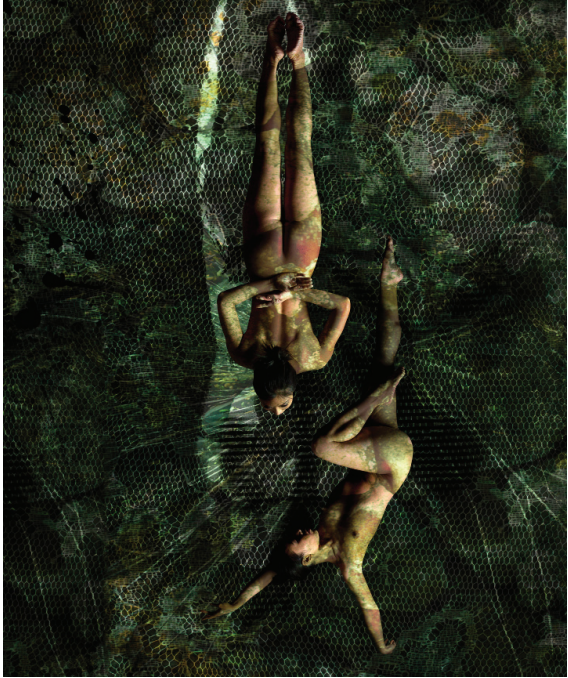
The forgotten, 2012

Rocio Segura

The Spanish photographer Rocio Segura presents a newly and creative work inspired on the chinese proverb *when you reach the last page, close the book*. That relates to the video message I recieved in line with Seila Arconada's collaborative project.

Rocio Segura graduated with a Master of Professional Studies in Digital Photography from the School of Visual Arts in 2011, prior to which she was a student at Madrid's prestigious San Pablo CEU University.

She has held numerous group and solo exhibitions in countries as diverse as the U.S., Italy and her native Spain. Her New York debut solo exhibition occurred in April 2012 at Umbrella Arts Gallery in the Lower East Side.





0908 OD X3
glass time domes, orange peel, photograph
h20 x w75 x d140 cm
2009

Simon Ledson

Multiple fields of visual expression. Experimenting with visualising information, exploring time, data, distortion, change and direction, to finding a way of logging their actions. By focusing on the relationship between these facts, the contexts, the connections that make information playful, facts and ideas that interconnected visually.

Vision can be the result of some form of unconscious reference, a matter of making assumptions and drawing conclusions from incomplete data based on previous experiences. These works are an ongoing enquiry into the relationship of what I see, a mere reflection of light on a surface, the reality of a reflection. I use materials to question our understanding of what we are looking at, and question both the thing itself, and the image of the thing.

Caro Bacon

Free from the constraints of reason and logic, I synthesise diverse elements to create a hybrid 'zone' in which my intuition and imagination explore notions of the sacred and of mythologies so lightly discarded today. Within this 'unified field' I reconfigure and contemplate afresh new/ancient insights into the disturbing puzzle of our existence. Beyond thoughtless commodification and primitive, aggressive political systems I sense a Wholeness, a Holiness which invites attention and inspires my work.



Prayer Mat, 2011

Joe Deighan

Bit Part Players

Nurturing a flock of headless chickens. I have a tendency to remember punch lines but not the jokes they belong to. The stickiest are silly, cute plays on words. My teacher's pet is Earwig ohhh Earwig ohhh Earwig ohhhh.

Weak spots in the memory are patched with the familiar; the matter of growing up oozes and seeps through the stitching.

The easy release from a mould dictates a rudimentary form. Three-D cartoons in uniforms of sentiment, there's something splendid about mantel ornaments.

The man easily laughed.

(written by Sarah Jones)





"Woman"

Bra, pins, wood and words

10 x 10 x 20 cm

Leire Olkatz

2012



"Mujer"

Videocreation

21"

Leire Olkatz

2012

WOMAN

“She brought
her soul
on her hands.

She looked tired.

History
had damaged her
but time kept
a surprise for here,
eternity”

Being woman and artist means creating from a different imaginary, from a different perspective, with a personal and feminine view. This piece is generated from a video creation received by e-mail from another artist. The video has an image where the title of a book “Art and feminism” can be seen and an oral message made up of three words: artist, anonymous and transparent. I made another video creation based on it, like this piece, for this project “Secret Whispers”.

*leire
olkatz*



Früchteparadies (Fruit Paradise) 2009

Maria Glück

**Artistic activity
breaks the temporal
symmetry of the object.**

I work with photo and video, but not only.

I look for fiction and bizarre relations.

I need the unexpected to happen at least to try to find out that I was actually waiting for it.

I don't want to tell a story...

I don't want to create more images, as I don't want to tease with beauty.

But somehow, images are what I propose.

I try to avoid the emptiness that one image may bring after looking at it. I want it to last in another way.

I want the desire to intervene, and the identification.

I don't want to tell anyone "something they should know".

I don't want discourses and predetermined glances and experiences. I want to make artworks that contemplate that something is missing...

Some sort of freedom...

I work trying to bring up what escapes, what is missing, what cannot be mentioned or understood... that absence that helps to find the identification.

Searching to avoid the superstructure and the discourse, and to support the non-narrative in order to leave room to the non-mentioned and non-imagined.

Elizabeth Dismorr

2010-2012 – MA Fine Art Bristol UWE

2005-2008 BA Hons History and Archaeology, The University of Exeter

My practice is rooted in exploring the social sphere of women in English history, particularly during the nineteenth century. Photography, illustrations and descriptions from historical texts are often used as the basis of the imagery which is then repeated and reconfigured to form collections of small paintings. The women in my work are often alone or in pairs, staring vacantly out to the viewer or involved in their own activities in a world strangely void of men.



'The Borderland, I' 12x20in, oil on board (2011)



'The New Girl, I' 20x24in, oil on board (2011)



Travelling & The Process, 2011

Soomin Leong

I have always been interested in exploring the unknown when I am travelling in an unfamiliar place. The doors, windows and footpaths are the gateways that lead to another place. The unknown is always fascinating and peculiar.

In this series of work, I am using printing process as an idea. From the plate to the print, the image has travelled and been through changes. Footprints are prints or traces that are left by human or animals. The accumulation of footprints creates a footpath after a period of time. From vague footprints, slowly they become clearer and marked the land. Therefore, the footprints have travelled and are changing constantly.

Process involves time and place. The process of a puddle drying out or disappearing into the earth is similar to the process of forming a footpath. The puddle vanishes slowly and leaves a trace.

Photography is used for my latest practice. It allows me to show the reality without manipulating it. The images I used to create my work are photographs I took during my walks, as well as from the surrounding.

Layering is the method I used to create the space from the gateway in each photograph to another. It allows the audiences to travel and experience the process, as well as the story in each piece. From one space to another, the environment changes peculiarly and ambiguously.

Besides using printing process as an idea, my question towards a perfect print is also incorporated. The gateway or link in each photograph is cut out by using scalpel. The imperfect in each photograph is part of the work, the image of the gateway is cut out but left an open that leads to the next space.

Miguel Espiga Mintegui

“The art is not only the creation of things but is thinking that these things could change the world”

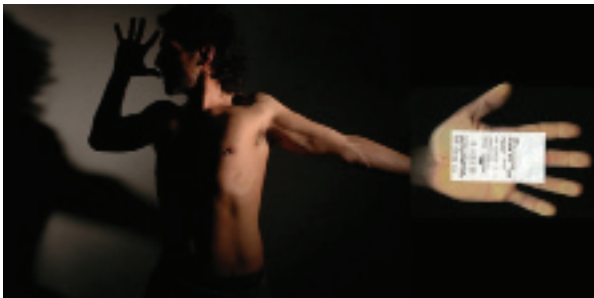
Anonymous.

Artistic practice should not stay out of the technological development of the world, the newer, more likely to develop will. Every age has its tools.

Also deceit, absurdity and double or triple meanings interest me to make clear interesting concepts.

The objective is to promote a meditation of some significance in who receives the information.

All this brings me to become interested in the audiovisual area related to new technologies, both separately (electronic sound creation) as the one integrated into the other.



Sandra Arroniz

Sandra Arroniz, holds a MA in Costume Design for Performance from London College of Fashion and a BA in Fine Arts, from the University of the Basque Country, Spain. In her work she combines her plastic and sculptural knowledge with performance. Her focus is on the relationship between costume and performance, and the costume's effect on the performer's movement and action.

The images that artists make are their own vision or distortion of reality through their veil, through their curtain, and they show the mask they decide to.

This is my interpretation to 'Artista Anónimo Transparente'

<http://sandraarroniz.blogspot.co.uk/>





“Angry Markets”, 2012

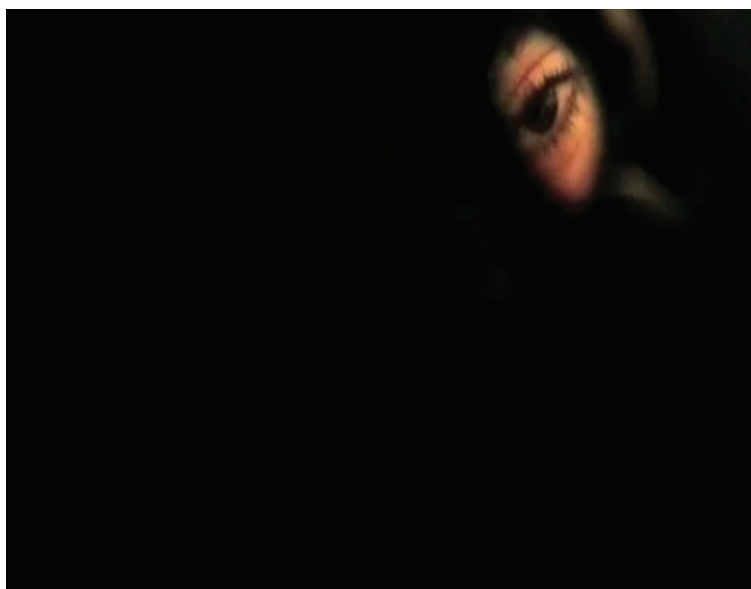
Wojciech Rusin

Sound Artist, Composer, Video Artist.

I am a conceptual sound artist interested in exploring the potential of misinterpretation of different musical traditions and the authenticity of folk music.

My latest release, *Animalia* used layers of language, folk instruments and electronica, to produce a pseudo educational resource. I create sound installations for theatre, exhibitions and performance art and have exhibited throughout the UK and Europe.

I am also a video artist producing graphics and artwork for music videos and short/feature films.



Gavriella Kalafati

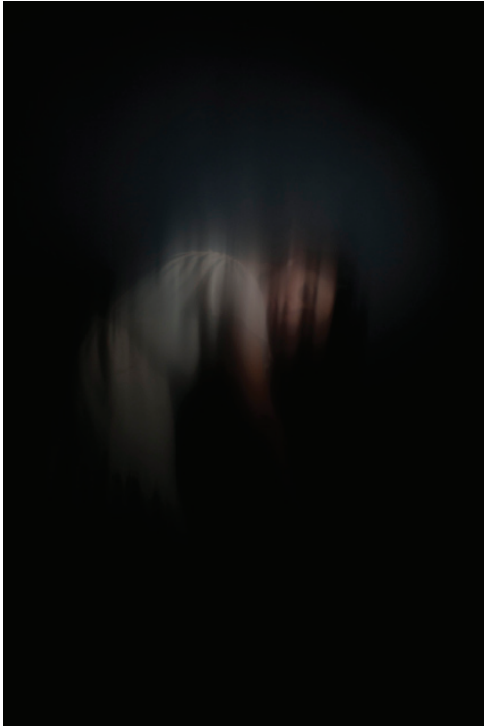
Narrative is the focus of my work; personal narrative as it relates to memory specifically, but fundamentally narrative as a function of art in general. This narration isn't a verbal expression of consecutive events. It is a criterion related to the present and more precisely to "the self-referential character" (Gonzales, 1993 p.3) of the inner relationship of memory and experience. I feel that this concept takes me back to past events and brings those events to my present as reflections through a veiled mirror, transformed into a new experience altogether.

So, my video works feed experience and bring to mind memories, which result in visualized remembrances as might be produced in the mind during a period of emotional block, i.e. presented in the language of the subconscious.

In conclusion, my memories and dreams are expressed in my video works but in a way that is exclusive and unique to me and my own experiences, while allowing for interpretation to provide similar and serendipitous narratives for my viewers.

Miranda Kan

My area of interest is always in portraiture. As a photographer, I particularly like to explore the cultural differences. As of the different culture; language is always an obstacle to us and misinterpretation may occur.



Blurred woman, 2012.

Seila Fernández Arconada

My work is a confluence of several disciplines including video, sound and photography; at times it is also a combination of them displayed in an installation form.

I explore the encounters in which the certainties of mind are challenged. This study of both visual and cultural perceptions of reality related to collective memories and optical illusions.

In the same way misinformation within the language is important in my practice. Linguistic misunderstandings such as rumours are tools to generate storytelling that confuse the truth. They can create history based in belief of a local community by playing with the certainty or imagination of its inhabitants.

The cultural identity of a community can be based on its habits and traditions. Aesthetics can create a new identity and new ways of understanding a territory, which I identify and explore in my practice.

Art for me is a conduit for searching and thinking. It is a search of the coveted, of the lost and found.



Mirrors, 2011.



Ephemeral dreams, 2012.

Aus Spanien

Marta Luque

24 black and white photographs taken
between fall 2011 & 2012

*¡Qué poco vale lo que perdemos! Dos cosas
excelentes nos seguirán a donde quiera que vayamos: la
naturaleza que es común a todos, y la virtud que nos es propia.*

Séneca, Consolación a Helvia

Between 1959 and 1973, one million spaniards emigrated to Europe. Today 1,800.000 spaniards live outside Spain. Job agencies like Eures receive 1,000 applications a day to join the German job market. Some aspects of basic citizenship rights like voting via postal mail, have become almost an impossible task.

This is a collection of portraits taken in the Basque Country during the Spanish Revolution. We feel like coming from a country that fades away to no longer exist.





Tessa Battisti

I am a set and costume designer working predominantly in theatre, but have taken part in a number of short film projects and art. I worked on productions of varying scales from the Bristol Old Vic, King's Head (London), HighTide Festival (Suffolk) and Union Theatre (London). Every production has challenged my design approach, from the type of venue, to the scale of the budget and dynamic of different creative teams.

Rebecca Teigland

Rebecca is a Bergen-based artist working predominantly within the field of Printmaking and Ceramics.

Photography is often used as the main basis for her work where pattern, colour and the use of light are important elements.

With a deep interest of the human condition and the everydayness, Rebecca's work is mainly about what we as people are surrounded by in our everyday lives. The traces of human existence that are left behind in architecture and objects, and the way we link personality and memory to objects and places is also a great fascination of hers.

Travelling and studying other cultures is a huge source of inspiration and often a very important factor in the development of her work.

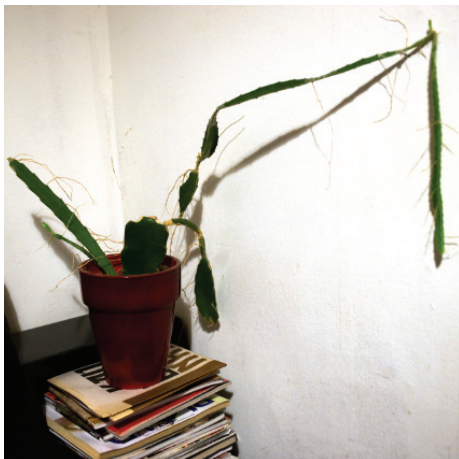
The work presented in this exhibition is a tiny fraction of her final MA project where she worked with fossilizing ephemeral moments using porcelain, photography and laser-etching.

contact details:

e-mail: rebecca.teigland@gmail.com

website: rebeccateigland.no





Title: 'Idem Dito'
30x30 cm
digital photoprint

Alina Parigger

Alina Parigger is a young austrian photographer, currently living and working in Rotterdam, NL. From 2005 she worked as a press photographer but soon turned to a more artistic way of approaching the medium. In 2010 she graduated from the Willem de Kooning Academy, Rotterdam.

Her passion lies in Photography but also reaches out to other fields of the arts, which concluded in several multidisciplinary collaborations in the field of fine arts and social politics. Her work mostly evolves around people, notions of spaces and the idea of closeness and distance. Mostly inspired by her own life, she draws a line between documentary and conceptual photography.

For Secret Whispers Parigger interpreted the sentence 'The earth that you see' with a very personal approach. 'Idem Dito' was set around her focus in life at that specific moment in time - a transitional period - and deals with emotions of holding on and letting go.

www.alinaparigger.com

Sergio Martínez Villar

Shy, sensitive and scatter brained person.

2000 - Final Artwork of graphic design, (SATER, Santander)

2004 - “father of the mountain”, (documental short film)

2005 - “Re- 1/4” (videoart) as a tribute to Zbigniew Rybczynski (18th BBVA media exhibition which organize the UPV, the Vasque Country fine arts university).

2007 - Bacheloor degree in fine arts (Universiti of the Vasque Country)

“Grey on Green”, (documentary short film) Prizewinner at the first online short film festival “Visual Cantabria”) and showed at the 2nd Channel of Spanish tv at the tv program “open camera 2.0”

2010 - Camera operator and video editor at fraileyblanco.com
“Moments Hunter” documentary about the live of the painter Pedro Sobrado.

“ In the color of night” documentary about the live of the painter Roberto Orallo.

2010 - Eyes that do not see... video installation at fraileyblanco.com

2011 - Direction of “Aroma-sed” (fiction short film)



“What’s life for you?”

This piece of video is so easy to explain... i think it shows an easy way of life, a feeling. A kind of feeling i think i am looking for but sometimes i lost.

Also talks a lot about the process when you do things, because I think life is a process, not an end.



Anna Raimondo

False Friends

produced by Kunst Radio, 2011

Sound installation

“False friends” is a ready-made, in which words themselves problematize both the process of translation and the status of language as a tool of communication.

Words become sounds, losing their meanings and finding their way to play. False friends are a source of misunderstandings, but in the present work they become the material of a composition based on different voices, telling similar words with different accents and meanings (Italian, French, Spanish, German, English), that the artist de-structures through a dadaist collage of cut up words.

A list of false friends and sentences translated by google translator are the starting point for the present work: terms that sound very similar, but have different meanings according to the language they are voiced in. The Italian adjective “morbido” (cfr: soft) doesn’t have the same meaning as the French and English “morbid”. English “soap” reminds the Spanish word “sopa”, but in the second case, it means “soup”. The Spanish adjective “embarazada” (pregnant) doesn’t mean “imbarazzata” in Italian, neither “embarassée” in French, nor “embarrassed” in English. “Constipada” in Spanish is not the same as “constipée” in French or “costipata” in Italian or “constipated” in English. And so on...

This words are transformed into a voice and language nonsense polyphony, through a progressive superposition. Playing on pitch of voices telling the same things with different accents, the montage rips up the language in itself.

BRISTOL
BIENNIAL
2012: STORYTELLING



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And the most important thanks to all the artist who has donated their work to be part of this event.

Seila Fernández Arconada,
Secret Whispers 2012.



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