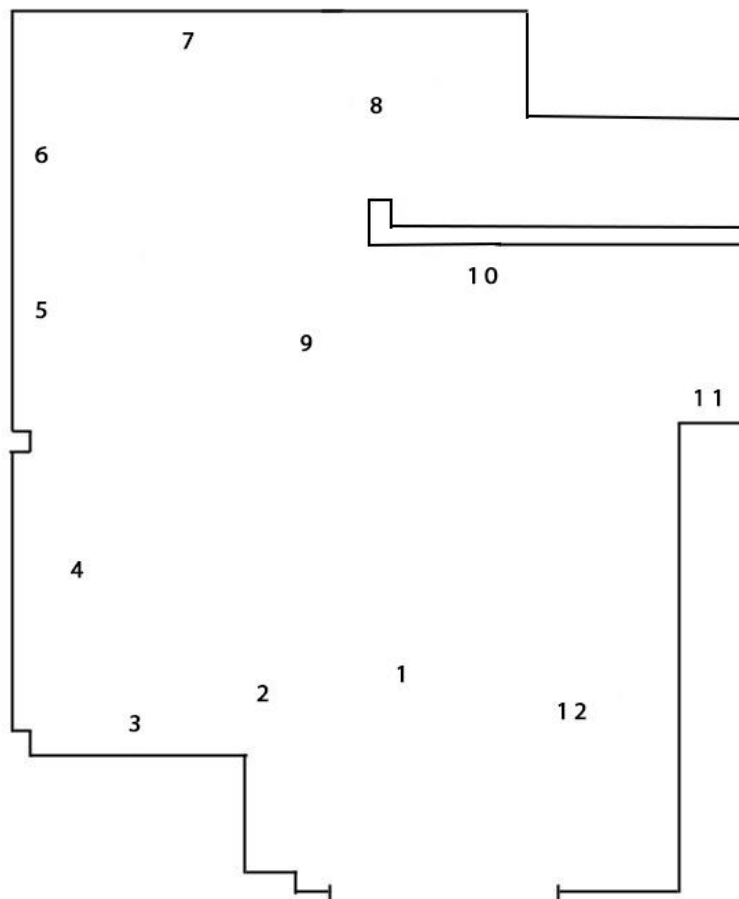


April 2023

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RESIDENCY 37

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Curated by Tânia Geiroto Marcelino



1. Carlos A. Mora, **Campos de Cultivo**, Variable Dimensions, Endemic wild species on industrial containers.
2. Antonio Bokel, **Sewing the sky**, 40 x 30cm, Printed paper and thread.
3. Gabriel Holzner, **Ballin**, 112 x 147,5cm, Oil stick and acrylic paint on canvas.
4. Petrina Wright, **Fretwork (Observations from an industrial site)**, Acrylic paint on MDF Ranging from 50 - 122 cm high 18 - 40 cm wide.
5. Stefanie Ferraz, **Anjos**, 160 x 68cm, Acrylic on canvas.
6. Stefanie Ferraz, **Métis**, 45 x 45,5cm, Acrylic on canvas.
7. Yun Kim, **Egg Construction**, 336x193x6cm, Graphite on paper and wood stretcher.
8. Alice Sheppard Fidler, **Ever so lightly**, Reclaimed chairs, nylon rope, plastic cord, 90 x 190 x 34 cm
9. Padraig Dennon, **Untitled**, Carved plaster and iron pellets, 46cm3.
10. Cecilia Sjöholm, **Still she was recalcitrant**, 165x120x8cm, Plastic conduit, latex, canvas, nails, acrylic and ribbon.
11. Alice Sheppard Fidler, **Cornered**, Reclaimed wooden boards, fallen dried tree flowers, 80 x 80 cm
12. Antonio Bokel, **Untitled**, 110 x 110 x 330, Umbrella, iron and wood

Carlos A. Mora The piece Campos de Cultivo takes up the vast endemic landscape located in vacant lots of the Parque Empresarial da Quimiparque, an industrial area of the Portuguese city of Barreiro, to reinterpret the urban aesthetic on a scale, in which the diverse flora sprouts, reclaiming its territory. The characteristics of the urban environment; areas destined for chain production and manufacturing as symbols of modernization and progress, now forgotten, abandoned, are alluded to through the installation of industrial elements. The piece resembles industrial micro-cities as cultivated fields, between vestige and scrap, on which hopes that a botanical atlas of the region will flourish through natural spread.

Antonio Bokel In the works of Antonio Bokel, one can observe a constant intersection between art and the fabric of urban life, as constituent parts of his symbolic universe. He resorts to the experience of the city as existential sequences – there he builds his referential space, there he seems to invent a territory, there he intends to constitute an aesthetic and spatial extension in a broader dimension. In this interjection zone, there is an ability of poetic improvisation from the assimilation of a wide range of material and support, such as enigmatic objects, urban utensils, insertion of letters, word puzzles, or literary fragments, which travel around in mural paintings, canvas surfaces, photographs, sculptures, or spatial installations. But it is in his painting that we find the chords of his field of action, indicative of a force that integrates his aesthetic restlessness by matching colors, shapes, and volumes in a mosaic of rhythmic brushstrokes that bring to light the asymmetries of the world. In this troubled territory, the artist evokes a reflection on the contemporary urban space. His artistic production is not an isolated phenomenon in the studio, but rather fulfills its application in the world, in a public sphere, by embodying its emergence on the city walls – both simultaneously host his pictorial practice and create a fusion between his work and the world.

Gabriel Holzner Gabriel Holzner (GABE), b. 1983, is an multidisciplinary artist from southern Germany, whose bold and human artworks can be found on city walls, as art prints and painted canvases or even on a basketball court. Holzner has developed a visual language that reflects a variety of influences: from his academic background in design, illustration and printmaking, to expressionism, pop art, graffiti, and different subcultures. He communicates his ideas mostly through abstracted figurative scenes, precisely formed and digitally arranged and brought to life with acrylic paint on large-scale canvases or wood panels. Despite his boldly simplified visual language, he addresses the enduring complexity of living in the world.

Petrina Wright is an artist from Britain resident in Mallorca. She is influenced by the natural world and the collection of objects and sightings of her surroundings. She often works on a large scale on recycled canvas awnings. During this residency she chose to make paper cut outs of selection of observations from the industrial area, both man made and natural, developing these to create the fretwork piece which is an architectural feature from the Caribbean and the canvas awning. The arrangement of the cutouts into stacks with the natural forms on the top, reflects the hope that nature will come back to these abandoned wastelands. Both the awning and the fretwork perform the same function of providing shade and protection from the elements.

Stefanie Ferraz is a Brazilian artist, working with the medium of painting and drawing. Her work proposes imagined tropical mythologies. The figures in the paintings are shown naked or wearing very little, recalling the Carnival and the beach. The atmosphere arouses sexual creativity and references the power game played between sexes, both in relationships and society.

Yun Kim “My practice references the mundane situations and existing objects that comprise our everyday lives. By playfully merging the boundaries between everyday objects and art, I implicitly challenge any specification of the functions of objects and create an ambiguous status by rendering them as nothing. With an interest in the inversion of functions, my work employs a strategy of camouflage using fictional aspects. Lately, I have extended this idea to explore immateriality as a challenge to visibility and materiality. I am developing the concept of devoid of content with the notion of surface to achieve this idea.”

Alice Sheppard Fidler “I’m interested in the fragile and imperceptible boundaries between places, between human experience, and between states of being. I play with oppositions and contradictions and survey the tensions between binaries such as: absence and presence; isolation and communication. My practice is an amalgamation of sculpture, installation and performance. In response to the excess produced in the physical world, I use found materials and spaces, transforming them through minimal adjustments and subtle gestures. My installations are temporary ‘stagings’. I often work with modular elements to build forms that are different each time they are constructed. The transience of the work is key, whether it is an object that can be packed away or a performance which cannot be repeated. My site-specific approach often operates outside the gallery context, responding to the available, universal, on-hand resources that each new project offers up. I spend time in a space to understand its materials and history, creating work informed by the specificity of the place. I use the body, present or absent, as a tool. My approach is often performative, employing movement as well as theatrical tools and language. I’m interested in seeing the drama of a moment teased out through commonplace actions, mundane objects and humour.”

Pádraig Dennon is a sculptor and artist, currently studying their bachelors in Limerick school of art and design, based in Limerick city. “My process is driven by materiality. I use simple materials i.e. wood, rope, nails, calico, and plaster because of their accessibility. I seek to glorify these materials, championing their functional and understandable nature. They are robust, tender, and relatable. Site specific work also plays a large role in my practise. I draw from both my immediate physical landscape as well as landscapes drawn from memory. My process is repetitive in nature with braiding, collecting, and cleaning. Seeking to mimic the landscape at hand. All these repetitions act as an exorcism of my fears.”

Cecilia Sjöholm is a Swedish artist based in London. She previously qualified as an architect and she has worked extensively with the fabric of buildings, space and surfaces. Her knowledge of materials, the handmade, crafts and spatial manipulation grounds and informs her practice. Central to Cecilia’s work is an ongoing exploration into stories – the female protagonist often examines banal and bizarre situations and obscurities around her. Each story gets amalgamated with her own relationship with memories, experiences, observations, tales, dreams, daydreams and aspirations. Cecilia uses recurring forms and colours as a personal symbolic language; abstract configurations distil complex emotions and parallel universes, that seem obtuse or impenetrable to herself and others. Materials such as fluorescent paint, matt emulsion, rubber and fabric are juxtaposed to relate concepts or states of being - for example, energy, fragility, containment, silence, and reflection. Through her work she seeks to understand her own reactions to questions of societal norms, beliefs, morality, the nuances of perception, experience and time; She is a conduit to deciphering the world around her.