

TOTHEBONE

To the bone
Exhibition with João Freitas & Nasrin Tork
from May 12 to June 29, 2019 at *Plagiarama*

ENG/

João Freitas and Nasrin Tork are both expressing a relationship of exhaustion of their subject and their materials.

Starting from his personal relationship with drawing, João Freitas explores the means, the materiality, and pushes them to their breaking point. He discovers what was hidden or erases what was to be seen, alters the material and makes visible the heart of the image. As archaeologist of common objects, he presents superposed front pages transferred from newspapers. The images fade and blend while the graphite mine sometimes hits the paper. João Freitas thus denotes the occurrence of the unexpected within the daily routine.

Nasrin Tork is an Iranian sculptor who develops a work whose issues and means are similar to those of relational aesthetics. Food, process and ordinary day-to-day devices spontaneously take the center stage, because the link and the nature of the relationship are at the heart of her work, through the intermediation of self-portrait. Nasrin Tork addresses, analyzes, and questions the cultural and political conditions of the appearance of her work within the work itself. She presents the equivalent in clay of the weight of her own body, which she peeled to the bone.

More than simply destroying, both artists are curious to scratch appearances in order to discover what is behind. To repeat a technique until it is exhausted is to reach the bone, to grasp the marrow, that is the essence, a form of truth.

Curator Yuna Mathieu-Chovet

FR/

João Freitas et Nasrin Tork s'inscrivent tous deux dans une relation d'épuisement de leur sujet et de leurs matériaux.

En partant de son propre rapport au dessin, João Freitas en explore les moyens, la matérialité, et les pousse à leur point de rupture. Il découvre ce qui était caché ou efface ce qui était à voir, altère le matériau et rend visible les entrailles de l'image. En archéologue des objets communs, il nous présente ici des superpositions de transferts de unes de journaux. Les images s'estompent et se fondent tandis que la mine de graphite vient parfois heurter le papier. João Freitas nous désigne ainsi la survenue de l'inattendu à l'intérieur de la routine quotidienne.

Nasrin Tork est une sculptrice iranienne qui développe une oeuvre dont les enjeux et les moyens s'apparentent à ceux de l'esthétique relationnelle. Nourriture, processus et dispositifs ordinaires prennent spontanément place au coeur de son oeuvre, car le lien et la nature de la relation sont, par le truchement de l'autoportrait, au centre de son travail. Nasrin Tork aborde, analyse et questionne les conditions culturelles et politiques d'apparition de son travail au sein même de celui-ci. Elle nous présente céans l'équivalent en argile du poids de son propre corps, qu'elle a pelé jusqu'à l'os.

Plus que simplement détruire, il y a présent chez les deux artistes cette curiosité de gratter les apparences pour découvrir ce qui se cache derrière. Répéter une technique jusqu'à l'épuiser c'est parvenir à l'os, en saisir la moelle, c'est à dire l'essence, une forme de vérité.

Commissariat Yuna Mathieu-Chovet

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João Freitas



Untitled, 2019
João Freitas
varnish, plywood, frame
182x122 cm

Untitled (Transcription) I-V, 2019
João Freitas
pencil, newspaper ink, paper, wood, glass
36,2x25,7x3 cm (each)

Untitled (Recueil), 2018 - present
João Freitas
discarded magazines, PVA glue
variable dimensions

Hand in hand

The starting point is the material, often 'poor', mass-produced and/or discarded.

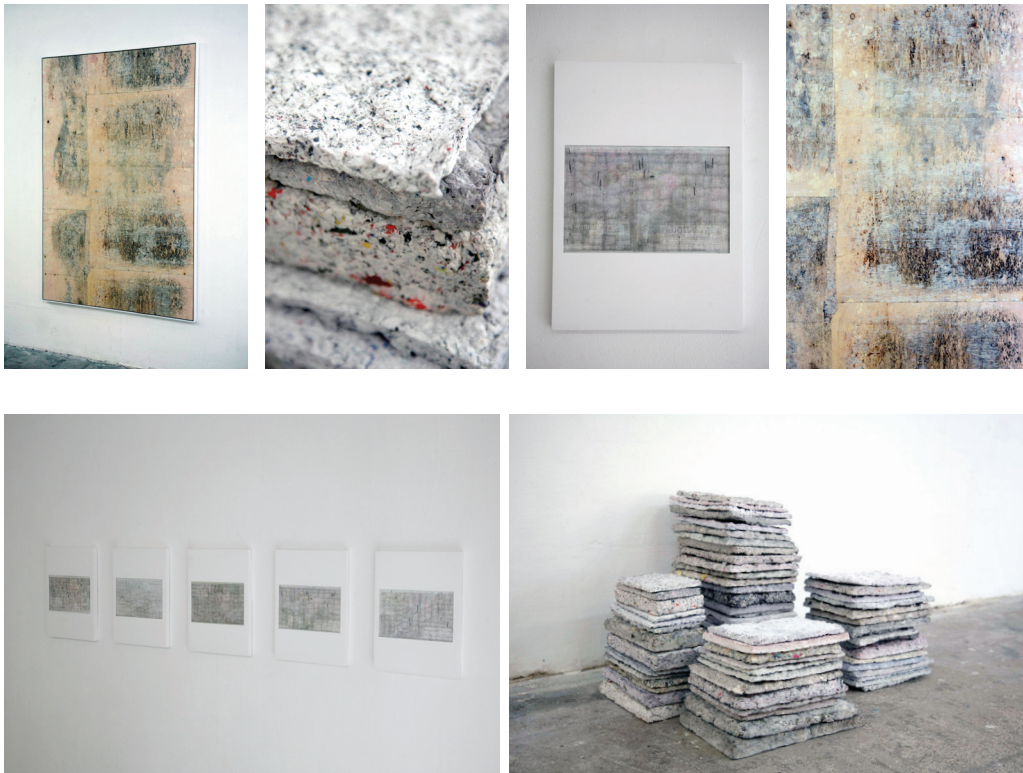
I pay particular attention to it's inherent physical properties in an open approach that strongly links the work to my physical involvement, the passage of time, the history of the material but also the space that receives it.

There is a certain part of chance, experimentation and acceptance in my work.

The process varies according to the materials. Certain qualities of the materials and/or reactions themselves provide and suggest a way of proceeding forward. Thus I see my practice as a correspondence between the materials and myself allowing things to take shape naturally.

One informs the other,
One reacts to the other.

João Freitas, May 5, 2019.



João Freitas was born in 1989 in Coimbra, Portugal.

He received his MA in Drawing from the *ENSAV La Cambre*, Brussels in 2014. His work has been featured in group exhibitions mostly in Belgium, Italy and Luxembourg. The latest solo exhibitions include 'Frühlingsstimmen', *Chapelle de Boondael*, Brussels (2019) and 'Isolated moments', *Galleria FuoriCampo*, Siena (2018). He was resident artist at *Isola Comacina* (Ossuccio, 2017), *Moonens Foundation* (Brussels, 2016), *MadeinFliandia* (Pieve A Presciano, 2015) and *Carrefour des arts Foundation* (Brussels, 2014-2015).

João Freitas is represented by *Galleria FuoriCampo* in Siena, Italy.

He currently lives and works in Brussels, Belgium.

Nasrin Tork was born in Karaj, Iran in 1989. She holds a BA in sculpture from *Tehran University of Arts* (2015) and MA in installation from *KASK* (2018). She participated in numerous exhibition at *Giorgio Cini Foundation*, Venice, IT (2015); *Borås Museum of Modern Art*, Borås, SE (2015); *Pratt Institute*, New York, US (2016); *Ordibehesht Gallery*, Tehran, IR (2016); *The 7th Tehran National Sculpture Biennial*, *Museum of Contemporary Art*, Tehran, IR (2017); *Nona Art Center*, Mechelen, BE (2018); *MAP #77*, Ghent, BE (2018); *Marres*, Maastricht, NL (2018).

Nasrin Tork



My skin, 2019

Nasrin Tork

*ceramic, electric round table
variable dimensions*

Take A Way A Bowl of My Skin #1, 2019

Nasrin Tork

*ceramic, steel bowl, bricks
variable dimensions*

Take A Way A Bowl of My Skin #2, 2019

Nasrin Tork

*ceramic, steel bowls, bricks
variable dimensions*

My Bones, 2019

Nasrin Tork

*ceramic, black bucket
variable dimensions*



Peel Off, a new installation from Nasrin Tork, is suggesting a new definition of the self. Here what she is assuming as the self is more about the state of deconstruction of it, which is happening when one enters a whole new society. Tork is trying to embody the self with pieces of ceramic as many layers of our being. She peels 50 kilograms of clay blocks bought from the shop using a peeler to the moment of arriving at the bone of each of them. She bakes them at the end: an important moment of characterizing with strength but being fragile at the same time.



Nasrin Tork, May 5, 2019.

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