



On Geometry and Speculation

An exhibition belonging to *The Official Parallel Program*
of the fourth edition of the Marrakech Biennale
29 February - 28 March 2012
curated by Hicham Khalidi

ARTISTS

Julia Dault
Canada, 1977

Julia Dault uses industrial materials—Formica, mirrored Plexiglas, mason line, nylon ropes—to construct site-specific sculptures, building each form in situ by bending the large sheets of color and tethering them to the wall or floor. While indebted to Minimalism, Dault invokes a necessary contingency by working on-site to devise unreproducible pieces by challenging the privileging of concept over craftsmanship. Her work cannot be “phoned in” to a fabricator. Instead, Dault focuses on creating both two- and three-dimensional objects that are as direct as possible—no Photoshop, no smoke and mirrors. With this, the viewer is able to understand how the forms came to be. Dault’s techniques, thus, do not obfuscate: no glue is used, for example, nor are the industrial sheets deliberately cut or altered. The sculptures are both insecure and fixed: insecure because they are held with tension, but fixed because they cannot be moved without being destroyed. This is done in an attempt to incorporate context into the form itself.

Dault’s paintings use various tools (whether factory-made, such as metal rulers and combs used to texturize plaster, or ad hoc, such as branches and brushes taped to two-by-fours) to compose by stripping the work’s surface of paint, removing the topmost layer of color to unearth what lies beneath it. Often this reveals several of the painting’s earlier stages. At other times, the surfaces themselves are what is revealed: shimmering silver or gold costume pleather or colored vinyl. With this technique, Dault blends the craft of painting with the industrial aesthetic of post-studio production. Recently, an intention to forestall the finality of the artwork has become integral to Dault’s process: what might it mean to compose ad infinitum? The artist begins by draping vinyl, fabric, or canvas to create variable compositions. These can then be folded, twisted, and rolled; each iteration makes

the painting anew. This heightens the responsibility of the painting’s owner or exhibitor, who is complicit in the act of creation.

<http://www.juliadault.com>



Untitled 17, 11:00 am - 4:00 pm, January 20, 2011
Plexiglas, Formica, Everlast boxing wraps, string
80" x 66" x 52" (variable)
Exhibited in "Making is Thinking"
Witte de With, Rotterdam, NL

ARTISTS

Berit Greinke
Germany, 1977

Alessandro Altavilla
Italy, 1982

Berit Greinke is a textile designer and visual artist whose work levels digital technology with the handmade. Combining traditional textile craft techniques with smart textiles for responsive and interface design, Greinke uses electronic tools to investigate visual, tactile, and audio perception. Her work is set in the laboratorial fields of design, installation, and performance to develop prototypes and textile-sound installations. Greinke was educated at Art School Berlin and Central Saint Martins College of Art and Design, London. Since October 2010 she has been pursuing a PhD in media and arts technology at Queen Mary University, London, where she joined the Antenna & Electromagnetics Research Group in November 2011.

Greinke was recently awarded the NOBELini Award funded by the UK Medical Research Council.

<http://www.beritgreinke.com>

CHROME (live)

Greinke’s installation *CHROME (live)* combines prints on filter paper, water, a webcam, and processing code to create an extensive sound performance. The work utilizes a simple physical process and real-time sound generation to turn an edition of seemingly similar prints into individual objects.

Alessandro Altavilla is a sound artist, electroacoustic music composer, and sound designer/composer for cinema. He is based in the UK, where he belongs to the Culture Lab research team at Newcastle University. He obtained an MRes in digital media at Newcastle University under the supervision of Atau Tanaka and Jamie Allen. Altavilla’s research is focused on sound interactions, specifically on the augmentation of urban and locative experiences through sound and mobile technology, and on the creation of sound reactive e-textiles.

<http://dm.ncl.ac.uk/altavilla>

An Arbitrary System For Tuning Fabrics

Altavilla’s and Greinke’s *An Arbitrary System For Tuning Fabrics* is a series of responsive, embroidered textiles for delicate digital sound control. This collaborative project investigates the common grounds of textile patterning and sound sampling with the aim to improve music quality in e-textile performances and to create visually and sonically engaging live events.



An Arbitrary System for tuning fabrics
2012, Installation and performance, 38x54cm, cotton,
silver thread, sound synthesis and recordings.