



CHRISTINA ELIAS

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artist of the body
Sao Paulo, 1978

Exhibited in several museums and galleries in Brazil and Europe, such as MAC-USP, MAM SP, MIS SP, Paço das Artes, MAXXI (Rome), Studio Stefania Miscetti (Rome), Radyalsystem (Berlin), among others. FUNARTE Women in Visual Arts Award 2013. Master in Movement Studies from the Royal Central School of Speech and Drama (University of London) and PhD in Design from Universidade Anhembi Morumbi (São Paulo). She is currently developing postdoctoral research at PUC-SP on the subject of art, activism and feminism. Lived in Berlin, Lisbon, London, Rome and currently lives and works in São Paulo. While in Europe, she was assistant-trainee for choreographer Sasha Walz in the production of the performance opera Matsukaze (La Monnaie, Brussels), inspired by Zeami's classic Noh, and practiced Butoh with female artists who migrated from Japan mainly to Berlin, such as Minako Seki and Yuko Kaseki, where they planted a new seed of this contemporary form of performance/dance in the West. Her aesthetics and method in the visual arts are influenced by principles that guide these techniques. Member of the CEO Center for Oriental Studies - PUC/SP.

Artist's statement:

I start from the performance to transform text or textiles into a work of art. My actions result in works on different supports: objects and installations on paper, canvas, threads and fabrics. Writing and speaking, cutting and sewing are displaced from their traditional fields by the passage through the body and movement. Thus, working like other forms of language, they expand their conceptual and aesthetic fields. My research involves the various layers of the feminine entangled in women's bodies over time. Showing hidden layers and weaving possible new narrative lines for women's stories is what I seek with my activity in art.

AWARDS

2013 FUNARTE – Women in Visual Arts

2017 Paço das Artes, Season of Projects (Secretary of Culture of the State of São Paulo)

2020 FUNARTE Respirarte Visual Arts

2020 Aldir Blanc PROAC Visual Arts

2020 Bump'n Grind Video and Performance Festival (Toronto, Canada). Best activist film (for Every Woman, 2020)

EDUCATION

2011-2012 Master in Movement Studies at the Royal Central School of Speech and Drama (University of London, UK)

2015-2020 PhD in Design from Universidade Anhembi Morumbi (São Paulo)

2021 – ongoing Post-Doc at PUC São Paulo, Communication and Semiotics - Art, Activism and Feminism

PUBLIC COLLECTIONS

MARP - Ribeirão Preto Art Museum

MunA - University Museum of Art of the Federal University of Uberlândia

INDIVIDUAL EXHIBITIONS

2021 At night I cry. CLAREIRA MAC-USP (Museum of Contemporary Art of the University of São Paulo)

2020 Absent Body. MUNA (University Museum of Art - Federal University of Uberlândia)

2020 Cristina Elias: Every Woman. Palace of Arts, Sao Paulo

2017 REGISTRATION: Performance, objects and video. Paço das Artes, São Paulo. Project Season Award 2017.

2017 Cristina Elias. Music Box. Studio Stefania Miscetti, Rome

2015 PER-FORMARSI: L'AZIONE COME FORMA DI PERCEZIONE. MAXXI National Museum of 21st Century Art, Rome

2014 PHONETIC FRAGMENTS OF ONE SELF Funarte Women in Visual Arts Award 2013 MAM (São Paulo Museum of Modern Art); MIS (Museum of Image and Sound, São Paulo)

2011 Here and There [or Somewhere InBetween], Radial System, Berlin

2009 EPIFANIA SUSPensa, Casa Fernando Pessoa, Lisbon

2006-2007 PASSAGENS DE LISBOA, High Commissioner for Immigration and Intercultural Dialogue, Lisbon

COLLECTIVE EXHIBITIONS

2022 The body language (The room, Venice)

2022 Open Archive (Lona gallery, Sao Paulo)

2021 Venice International Art Fair (The Room, Venice)

2021 London Contemporary Art Fair (The Line, London)

2021 Rome International Art Fair (Medina Art Gallery, Rome)

2021 MARP Ribeirão Preto Art Museum – Exhibition season.

2021 Interações I – Lona gallery, São Paulo

2020 Women Essence MUSA ARTS SPACE / UNESCO (Rome, Italy).

2020 Women on stage Paço das Artes São Paulo.

2018 Retrotopias Occupation Madalena Laura Building, São Paulo.

2018 Asymmetrical Crossings: Text and Movement. Atelier Ale, São Paulo.

2018 BURGOS #2 FUNARTE São Paulo.

PERFORMANCE AND VIDEO FESTIVALS

2013 Platform-Berlin, Uferstudios, Berlin.

2013 Boddinale – International Experimental Video Festival, Loophole, Berlin.

2015 VERBO, Galeria Vermelho, São Paulo.

2015 Transfusion. Guilherme de Almeida House Museum, São Paulo.

2015 Ada Studio / Uferstudios, Berlin. Presentation season.

2016 Dance in Focus, Rio de Janeiro.

2018 SheDevil, Studio Stefania Miscetti, Rome.

2020 Bump'n Grind Film and Performance Festival, Toronto.

PROCESS

How to shift the “presence” of live action to other media, such as photography, video, installation, drawing, text... is the question I try to answer with my works. My creative process starts with performance to create “action-objects” that can materialize in different media: drawings, charcoal canvases, photographic prints, video, animation... The interest in performance, therefore, goes beyond the moment where action takes place, although its live nature is my guiding principle in art. And it is here that I see my creative process as an eternal recombination of images, languages, sensations and feelings. My work is also deeply linked to writing/writing transformed into conceptual and visual technique: text is seen as both a sign and an image, a drawing that develops during creative action.

My research

Ma-body

My focus is the construction a body that functions according to the japanese concept of *Ma*, while border station, interconnection space, passage or tunnel - “a zone of coexistence, translation and dialogue”, in the words of the researcher and curator Michiko Okano. A *ma*-body is a body-in-process, in constant movement and total availability for interaction, whether with other plastic materials, with objects, with other people, with the specificities of the space in which the work is to take place (site specific), with other artistic languages (painting, sculpture, installation, writing) and instruments, including here the body's ability to interact with new technologies in the production of meaning.

Ma is a japanese term that represents this state of availability or openness to various events. The idea of *Ma* is present in all layers of everyday japanese life, from the relationship between people, calligraphy, gardening, ikebana, to martial, performative and visual arts. In thick lines, *Ma* means space-time, empty space, space inbetween, silence, pause, non-action, passage, portal or tunnel, suspended time, negative space. My work embraces this phenomenological idea of *Ma*, as a space-time interval in which the event (action, movement ...) may emerge.

My starting point for creation - whether in performances or for the production of objects, installations, video or photography - is an empty but potentially full body, an adaptable and malleable body, a body in constant motion and metamorphosis, a body that functions as a tunnel, through which stories, people, objects, events ... may pass, a body that connects one point to another, a ‘body-frontier’ that simultaneously separates and ties, a body that is always available and ready to establish new relations with the outside, with the ‘non-self’. A body that exists in the ephemeral and the fragmented and that, embracing these principles, points out to the eternal nature of transformation.