

BIANCA TURNER
PORTFOLIO

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'uma' | 2018 | video | 8'35"

(projection of all Brazilian presidents over body painted in white)

Mostra Verbo, Vermelho Gallery | variable dimensions | 16:9



LINK: 'uma' : <https://vimeo.com/257778111>

'uma', is a video that documents an action : my body starts painted in white, as a screen for the projected image of a slideshow of all the Brazilian presidents, since 1889 when Brazil became a Republic.

Little by little, I clean my body, freeing myself from being a screen for their bodies so I can have my female body at last.

This video seeks to highlight the masculinization of positions of power. Since the creation of the Republic, we had only one woman in the presidency (who was impeached). Every decision we make that sustains our daily lives is deliberated by wealthy men. Our feminine bodies remain at the mercy of these decisions.



'cidade-corpo' (city-body) | 2017 | video | 14'30"

(urban intervention and video and audio documentation of the action)

Mostra Verbo, Vermelho Gallery; MOLA, Instituto Tomie Ohtake | variable dimensions



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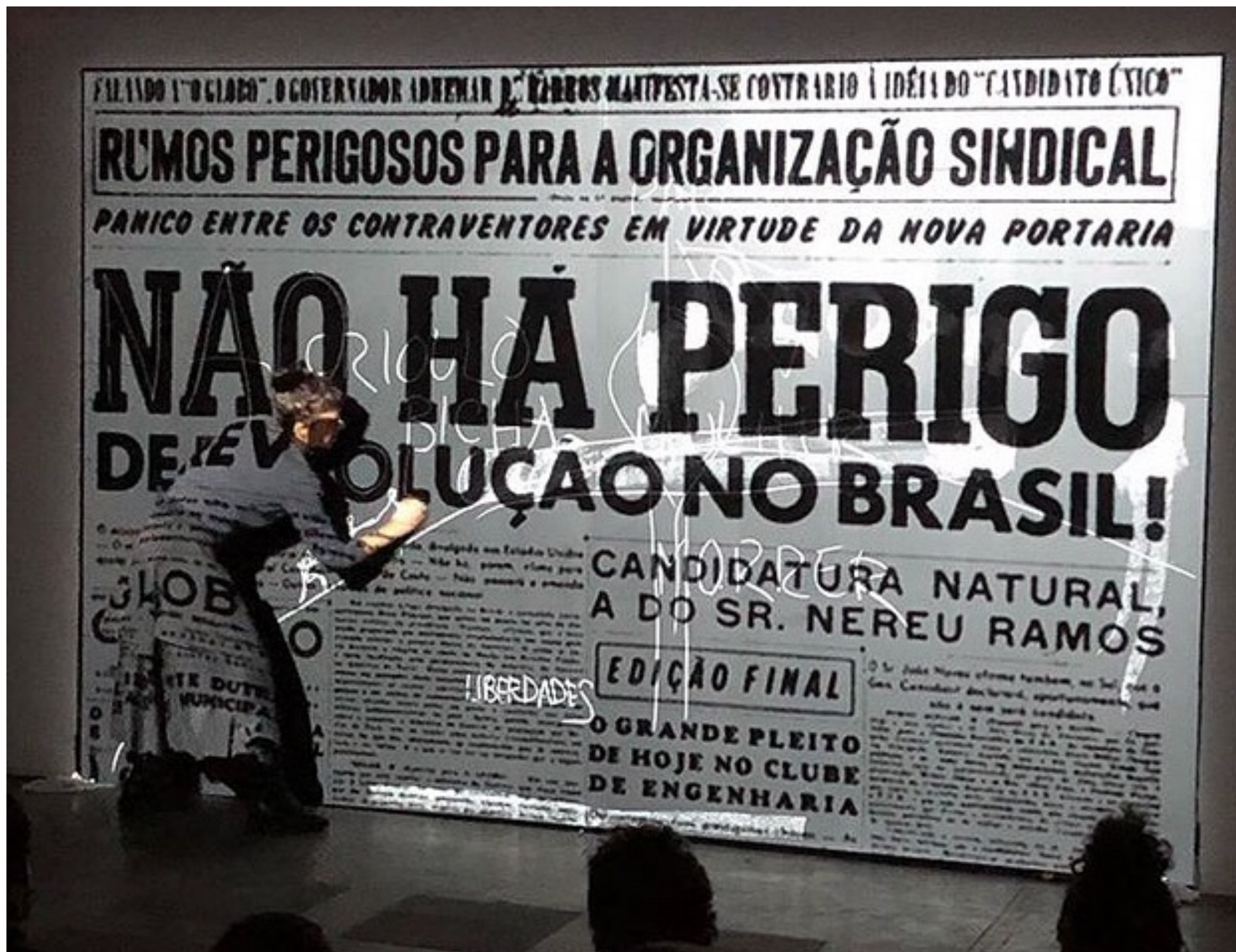
LINK: video 'cidade-corpo' : <https://vimeo.com/248074591>

'cidade-corpo' ('city-body') is a video and sound installation which shows the documentation of an action:

In São Paulo, I searched for streets that have names of torturers of the dictatorship period in Brazil (1964-1985). I walked from one street to another, recording the audio of this walk. While walking from one street to another I was recalling and explaining the lives of these men.

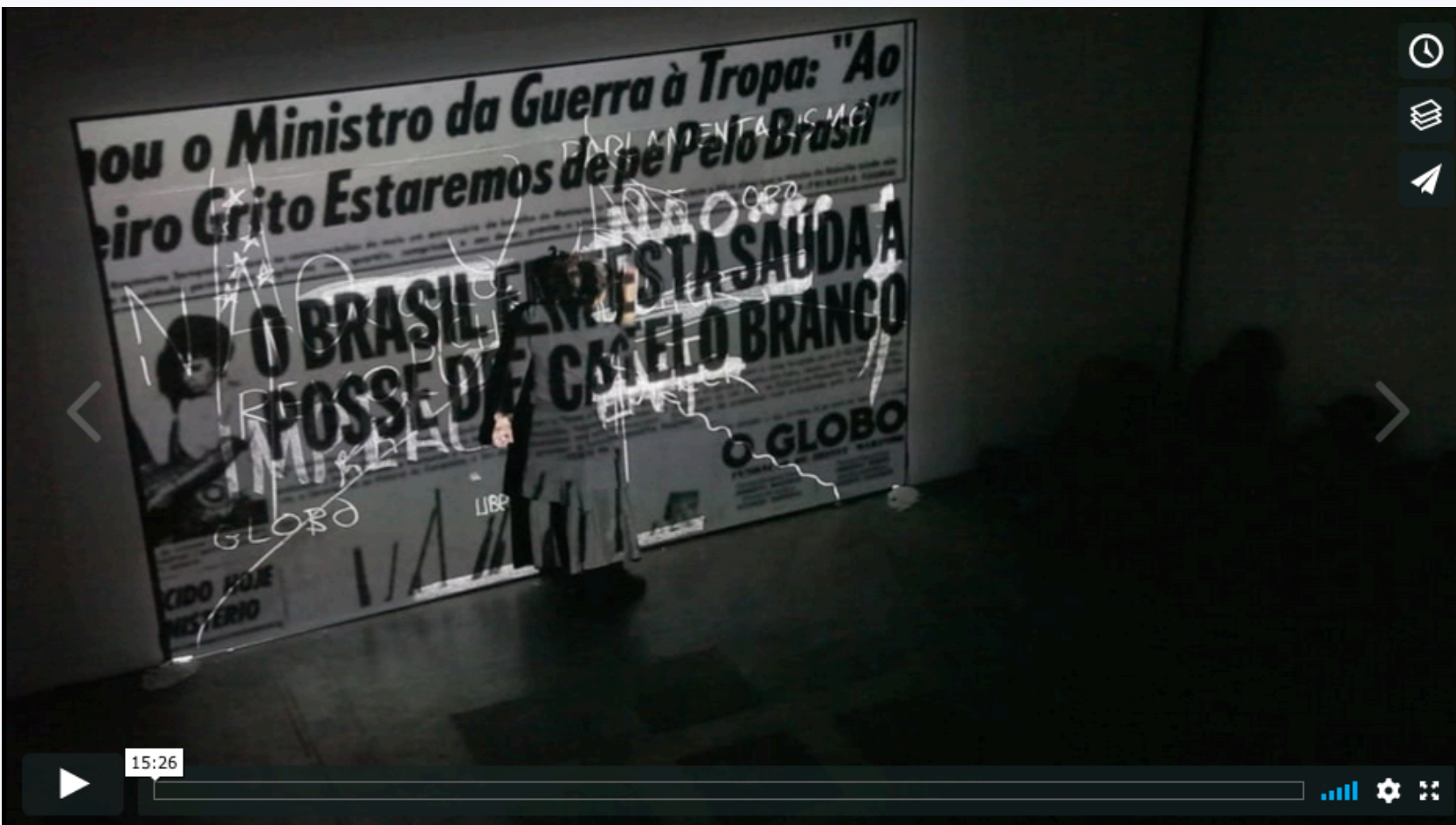
Once I get to the specific street of the torturer I am looking for, I stick a sticker on it that says 'torturer', so people who cross that street everyday or even live there can be aware of who he was.

The video has both actions and documentations (video and audio) overlaid.



'rastreando' (tracking) | 2016 | multimedia action | 16' (drawing with white chalk into blackboard under video projection)

Mostra Verbo, Vermelho Gallery; Nova Arte Política, FLC; Arte 5 Londrina; DAHAUS; Red Bull Station; MOLA ,
Instituto Tomie Ohtake | 2,80m X 2,40m x 3,5m



'Rastreando' (Tracking), 2016, is a multimedia performance.

Due to events in Brazilian politics in 2016, I found myself reading newspaper headlines that seemed very similar to newspaper headlines published in 1964, the year of a civil-military coup in Brazil, and that got my interest. I started exploring this theme by projecting these headlines in a blackboard and drawing with chalk on it, as a live action. The result is traces that are often overlooked, that create an ephemeral image of my interpretation of the past in the 'now'. This work conveys political issues that are dealt with in an aesthetic way, and the viewer is challenged to think critically in the politics of memory.

LINK: Documentation of the action 'Rastreando', [full](https://vimeo.com/280001434) with 16' at Performance Festival VERBO, at Vermelho Gallery in São Paulo, Brazil: <https://vimeo.com/280001434>

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'left x right', 2017



'left x right' | 2017 | multimedia installation

(scale, flour, black cloth under video projection)

Pilotenkuenche, Leipzig | 2,2m x 1,2m x 0,5m



'left x right' is a multimedia installation, that aims to bring into image the balance of justice and politics.

The same amount of flour (2 kilos) is poured into each side of the scale and the action is documented. The balance in between the left and right side can be seen : always after one side is down, the other needs much more flour poured so it can be bring balance again, but it fails, as with more flour, the other side is heavier. This image 'explains' the extreme politics rages : after a long time with the left in power, now it seems that the 'right' has to grow stronger to "balance" - but it just keeps the 'dance' of one being 'better or worse' than the other.

LINK: video documentation of 'left x right' : <https://vimeo.com/235078430>



'regresso' (return) | 2017 | site-specific multimedia action and installation | 45'

(occupying empty space with stones and body, under video projection of the same action documented)

São Paulo Municipal Theatre, Red Experience, Iscream Project | 2,5m X 2,5m x 2m



'regresso' ('return') is a site-specific multimedia action/installation that explores revisiting individual memories while manipulating stones of a building.

The action consists on removing stones from the wall and occupying the empty space with the body, and the documentation of this action is projected (as a video 'mapping'), thus forming layers of interpretation and subjectivity.

Work commissioned by the Iscream project, for the 'RedExperience', in the Arches of the Municipal Theater of São Paulo, in May 2017.

LINK: documentation video of the action 'regresso' : <https://vimeo.com/216268130>

'what's on a girl's mind', 2017



'what's on a girl's mind' | 2017 | multimedia action

(lipstick over mirror & video projection) - with artist Sandra-X on soundtracks

Teatro de Containers, Mulheres na Travessa II, FindArte DAHAUS;
Pilotenkuenche, Leipzig | 1m x 1,2m x 0,5m



'what's on a girl's mind' | 2017 | multimedia action

these are some of the adverts projected during the action. The artist projects one by one into a mirror and adds lipstick into their mouths, creating layers of bruises

Teatro de conteines. Mulheres na Travessa II, FindArte DAHAUS, 'formas de voltar pra casa' Pilotenkuenche, Leipzig | 1m x 1,2m x 0,5m



We are all imprisoned by what a woman is supposed to be like - an image that is created and sustained by adverts and by the media.

This action is a recollection of adverts from the 50s, 60s and 70s that are evidence and background to how we think we should be and what men expect us to be.

During the action I project the images into a mirror and mark with lipstick the women's mouths. its a way to relate to them, recognise them in me, shut their mouths, and create layers of interpretation as one image follows the other.

LINK 1 : documentation of the action (full): <https://vimeo.com/238436141>

LINK 2 :fragment of the action with sound : <https://vimeo.com/289904889>



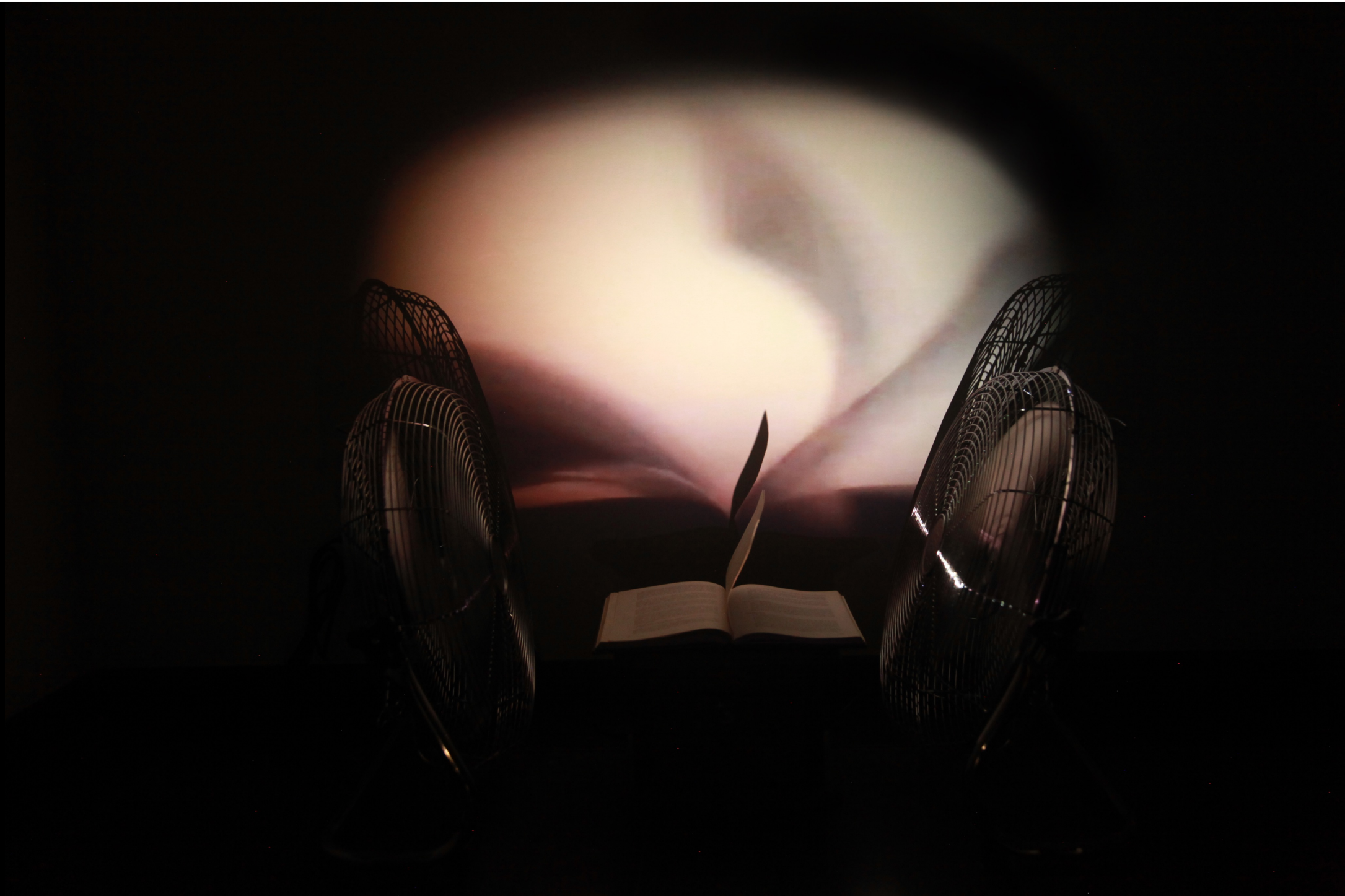
LINK: documentation video 'what's on a girls mind' : <https://vimeo.com/238436141>

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'what I could have been and I am not', 2016

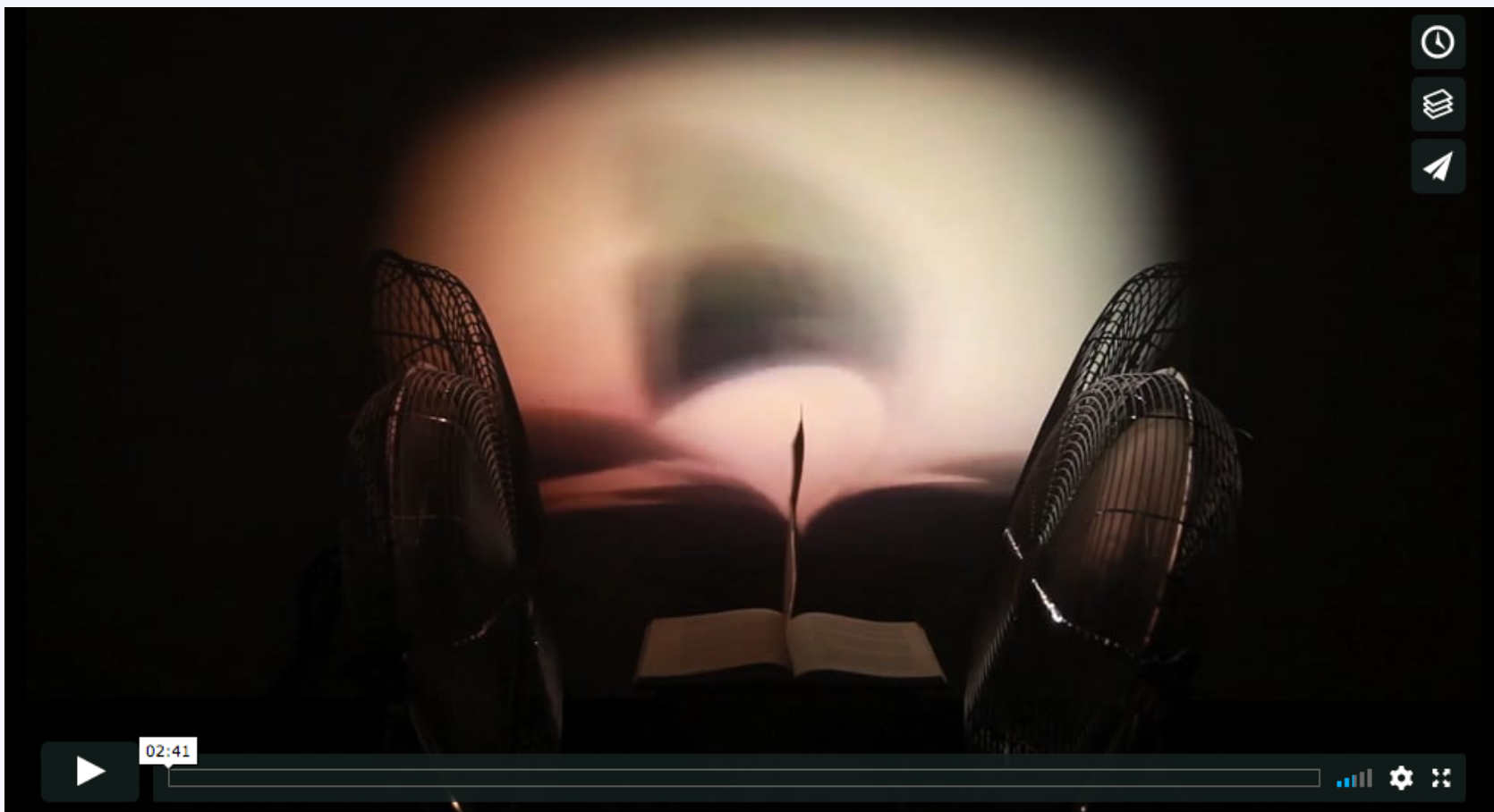


'what I could have been and I am not' | 2016 | multimedia installation

(etiquette book, 2 fans and video projection)

Ponder 70 Gallery | 1,5m x 1,2m x 1,5m

'what I could have been and I am not', 2016



This multimedia installation has as central a book page that, controlled by 2 fans, doesn't move forward or backwards. In the background we can see the pages turning, and the speakers amplify the sound of it.

The book is a book of ETIQUETTE, that tells you what to do and how to behave everywhere, travelling, eating, have conversations etc.

The piece suggests that all of that etiquette is just not letting the 'page' run freely and be whatever it wants to be, such as humans under society expectations.

LINK_1: documentation of the installation : <https://vimeo.com/225607753>

LINK_2: <http://www.biancaturner.xyz/blank-29>

ANY RELEVANT DOCUMENTS OR PUBLICATIONS

'AGOSTO', publication by Giselle Beiguelman :

As part of exhibition 'Meta-Arquivo 1964-1985', artist Giselle Beiguelman translated Hal Foster's text 'An Archival Impulse', from magazine October. Mentions at the ART REVIEW MAGAZINE (DEC, 2019) writes:

"Paradigmatic shifts are also key to decolonial studies, and Giselle Beiguelman's Agosto 01

(Sesc – Serviço Social do Comércio, free) exemplifies how Brazilian artists are challenging dominant art-historical narratives.

Commissioned for Meta-Arquivo 1964–1985, a show at São Paulo's Sesc Belenzinho that asked artists to consider the role of archives in building national identity, it proposes the first Portuguese translation of Hal Foster's influential essay 'An Archival Impulse' (originally published in October, Autumn 2004) with a notable difference: where Foster references Thomas Hirschhorn, Sam Durant and Tacita Dean to discuss the use of archival research and the materialisation of archives in art, Beiguelman substitutes a younger generation of Brazilian artists, respectively Bruno Moreschi, Bianca Turner and Tiago Sant'ana. In a country faced with censorship, colonial legacies and authoritarian bans, Beiguelman and this exhibition seem to say, the archival impulse appears as survival strategy."

Tracking
things down
since 1949

ArtReview

Wild Life



Vivian Suter

McLaughlin writes with an eye for the contradictions. Tracing a lineage for this manufactured 'authenticity', her stinging prose moves between the poverty fantasies of Marie-Antoinette, the 'worker look' in the designs of Margaret Howell and a gallerist 'wrestling' with his own privilege. It's a cathartic reading experience. *ArtReview* hopes you'll also find yourself.

For friends or perhaps art-student relatives eager to get acquainted with London's art 'ecosystem' (snakepit always seemed to *ArtReview* like a better analogy), Hettie Judah's *Art London* (Acc Art Books, £15) is an essential guide to all the spaces showing, producing and selling art in the capital's neighbourhoods. Layered (like a Christmas trifle) with history and stuffed (like a turkey) with quirky anecdotes, it maps the evolution of an artistic landscape: from William Blake's Lambeth house to Groovy Bob's Duke Street Gallery, from Gustav Metzger's first experiments in autodestructive art in Chelsea (of all places) to Leigh Bowery's Soho club nights (dress code: 'as though your life depends

on a gift-resents would h direct-sanna sland iking ids' in les and n a term , which idely, licitous track ablish-of the / retreat, : who rware,'

on it, or don't bother"). For better or worse, London keeps changing, so don't wait for next Christmas to get your hands on it. Also packed (like pigs-in-blankets) with juicy anecdotes is Dave Haslam's *We the Youth* (Cönfingö, £7), an account of Keith Haring's experience of the underground club culture of 1970s and 80s New York. Stories of legendary parties such as the 1984 New Year's Eve 'Party of Life' at the infamous Paradise Garage, where Haring invited Madonna to perform, should be sufficient to overcome the rather bland prose and excite the imagination of those nostalgic for a time when these clubs hadn't been *totally* coopted by the mainstream (classic double-tracker talk).

Dogs are iconic motifs of Haring's art, their anthropomorphism – they dance, DJ, laugh – speaking to humans' tendency to project their own behaviour onto our animal companions. At least that's how *ArtReview* is choosing to see it, so as to create a frictionless segue into the next item on this Christmas wishlist: *On Dogs: An Anthology* (Notting Hills Editions, £14.99). Introduced by Tracey Ullman, this elegant, pocket-size tribute to our most loyal friends is realised in excerpts from novels, poems and literary theory. Charming inclusions like Lord Byron's epitaph for a Newfoundland and John Steinbeck's accounts of his travels with his poodle ('he is a fraud and I know it... five minutes after I had left Charley he had found new friends and made his arrangements for his comfort') are balanced with texts that take the dog's perspective: Buck's return to his nature in Jack London's *The Call of the Wild* (1903), for example, and Virginia Woolf's stream-of-consciousness narration of Elizabeth Barrett Browning's spaniel, the aptly named Flush. In combination with essays by the likes of feminist writer Charlotte Perkins Gilman, the anthology also raises questions about 'canine design' and their new status as pets rather than hunters or shepherds: 'To supply his wants, and "love" him, is not enough,' Gilman writes. 'No live thing can be happy unless it is free to do what it is built for.' Something to, err, chew on.

Paradigmatic shifts are also key to decolonial studies, and Giselle Beiguelman's *Agosto 01* (Sesc – Serviço Social do Comércio, free) exemplifies how Brazilian artists are challenging dominant art-historical narratives. Commissioned for *Meta-Arquivo 1964–1985*, a show at São Paulo's Sesc Belenzinho that asked artists to consider the role of archives in building national identity, it proposes the first Portuguese translation of Hal

In print

oliday gift guide for those who like to read between the lines

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It's been six years since London's Delfina Foundation launched its research programme on the *Politics of Food* (Delfina Foundation & Sternberg Press, £20) through 90 artist residencies that encompassed workshops, talks, performance – and dinners. The best contributions to this volume attest to food as a signifier through which it is possible to map structures of power (political, economic, cultural): holiday-themed highlights include artist collective Cooking Sections and their dissection of Christmas pudding as colonial symbol ('the most English of dishes made from the most un-English of ingredients') and Chris Fite-Wassilak's guide to turning flat industrial 'nowhere' cheese into the tasty, smelly kind – which might just be the perfect way to impress your French *belle-famille*. If that doesn't cut it, then arm yourself with *Dal's Tarot* (Taschen, £50), a reissue of the deck commissioned from the surrealist for use as a prop in the James Bond film *Live and Let Die* (1973; it never made the final cut, allegedly on account of Dal's exorbitant fees). Packaged in a lush velvet box with a how-to guide to tarot, Dal's images remix Christian and mythical iconography from the art-historical canon (including, rather immodestly, his own work) into Delphic compositions.

Now that you are holding all the cards (tada!) in the poker game of passive-aggression that is the interfamilial exchange of gifts, *ArtReview* will leave you with another kind of illumination: *Blaze* (Art/Books, £30) pairs recent work by abstract photographer Garry Fabian Miller with a poem by Alice Oswald. Responding to *Midwinter Blaze*, a series of Cibachrome prints evoking the phases of a lunar eclipse with the artist's enveloping colour gradients, Oswald writes: 'all this is only angles only circles / and I could well by falling / drop through different hours / to where the sun still flying draws the cold / first inkling of an evening from the earth / into the air still crimson turning gold.' Louise Darblay





Tiago Sant'ana
Sapatos de açúcar, 2018
Registro: Maiara Cerqueira



AGOSTO 01

Impulso Historiográfico

Giselle Beiguelman

Arte | Teoria | Crítica | Política

AGOSTO

01

Giselle Beiguelman
Hal Foster

Impulso Historiográfico
An Archival Impulse

Inverno 2019

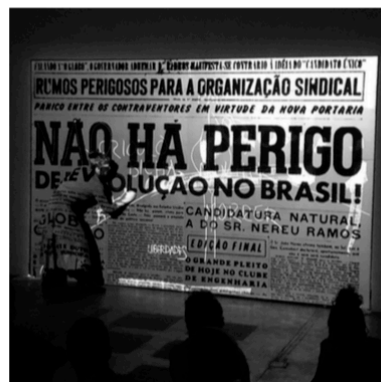
acompanhadas de “apartes” narrativos. Recorrentemente atraída por pessoas, fatos e casos que estão esquecidos, ocultos ou de algum modo abandonados, Turner rastreia esses eventos buscando iluminar sua história. Pense em *Rastreando* (2016), uma performance multimídia de 17 minutos na qual ela projeta imagens do passado do Brasil em uma lousa preta e risca com giz branco os rastros que muitas vezes são esquecidos, criando um aparte narrativo. Nesse caso, Turner se encontrou com manchetes de jornal do passado recente, que poderiam ter sido escritas no presente, como “Em agosto foi assim: crioulo, bicha, tem que morrer!”, “Guerra na rua para impeachment de JG” [João Goulart], “Esmagar o golpe revolucionário, defender as liberdades, derrubar os governadores golpistas”. Desse conjunto de documentos, associados a fotos históricas, recuperados em arquivos de jornais diversos, *Rastreando* forma-se como um delicado tecido de coincidências. Primeiramente, Turner busca em acervos on-line as notícias que ecoam as situações políticas vividas no cotidiano atual – golpes políticos, demonização das esquerdas, racismo, preconceito e assim por diante. Finalmente, edita essas imagens e destaca, com giz, trechos que vão se superpondo e revelando mórbidas semelhanças.

Num equivalente artístico do 18 de Brumário de Karl Marx, *Rastreando* é um ensaio visual que implica a artista-como-historiadora em seu âmag. Turner diz:

A forma que essa AÇÃO se dá, com o rasurar e apagar na frente do observador, além de encenar apenas o conteúdo, torna-se uma metáfora da instabilidade da memória histórica, da evasão e do esquecimento. Por ser efêmera e por ser apagada depois, só resta a foto do desenho final. Por isso também o aspecto de projetar num quadro-negro, “destacar” e revelar algumas partes, pintando-as de branco.²⁷

Em certo sentido, seu trabalho historiográfico é uma alegoria do trabalho historiográfico, às vezes metódico, geralmente vertiginoso, sempre aberto. Desse modo, sugere também uma alegoria, no sentido estrito do gênero literário, que frequentemente apresenta uma pessoa extraviada em um “submundo” de signos enigmáticos que a colocam à prova. No entanto, aqui o indivíduo não tem nada mais que uma mera coincidência como seu guia: sem Deus nem Virgílio, sem história revelada nem cultura estável. Até mesmo as convenções de sua leitura precisam ser criadas enquanto ela avança.

27. Bianca Turner, *Rastreando* (2016). Disponível em: <<https://www.biancaturner.xyz/blank-24>>. Acesso em: 28 jun. 2019.



Bianca Turner, *Rastreando* (2016).

blackboard drawings, sound pieces, and short films and videos often accompanied by narrative “asides.” Often drawn to people, things, and places that are stranded, outmoded, or otherwise sidelined, Dean traces one such case as it rami-fies into an archive as if of its own aleatory accord. Consider *Girl Stowaway* (1994), an eight-minute 16mm film in both color and black and white with a narrative aside. In this



instance Dean happened on a photograph of an Australian girl named Jean Jeinnie who in 1928 stowed away on a ship named *Herzogin Cecilie* bound for England; the ship later wrecked at Starehole Bay on the Cornish coast. From this single document the archive of *Girl Stowaway* forms as a tenuous tissue of coincidences. First Dean loses the photograph when her bag is mishandled at Heathrow (it later turns up in Dublin). Then, as she researches Jean Jeinnie, she hears echoes of her name everywhere—in a conversation about Jean Genet, in the pop song “Jean Genie,” and so on. Finally, when she travels to Starehole Bay to investigate the shipwreck, a girl is murdered on the harbor cliffs on the very night that Dean also spends there.

In an artistic equivalent of the uncertainty principle in scientific experiment, *Girl Stowaway* is an archive that implicates the artist-as-archivist within it. “Her voyage was from Port Lincoln to Falmouth,” Dean writes:

It had a beginning and an end, and exists as a recorded passage of time. My own journey follows no such linear narrative. It started at the moment I found the photograph but has meandered ever since, through uncharted research and to no obvious destination. It has become a passage into history along the line that divides fact from fiction, and is more like a journey through an underworld of chance intervention and epic encounter than any place I recognize. My story is about coincidence, and about what is invited and what is not.²⁷

In a sense her archival work is an allegory of archival work—as sometimes melancholic, often vertiginous, always incomplete. So, too, it suggests an allegory in the strict sense of the literary genre that often features a subject astray in an “underworld” of enigmatic signs that test her. Yet here the subject has nothing but invited

University of California Press, 1991). Bloch might also be an instructive reference here for his concepts of the nonsynchronous and the utopian.

27. *Tacita Dean*, p. 12.



Bianca Turner, cidade-corpo (2017).

tos de cunho historiográfico – *Rastreando, Filosofias do gabinete, cidade-corpo* (e há mais) – servem como procedimentos de reabertura de arquivos de momentos do passado, nos quais o aqui e agora das obras funciona como um portal entre um passado-presente e um futuro reaberto.³⁴ A possibilidade de intervenções precisas em períodos passados também

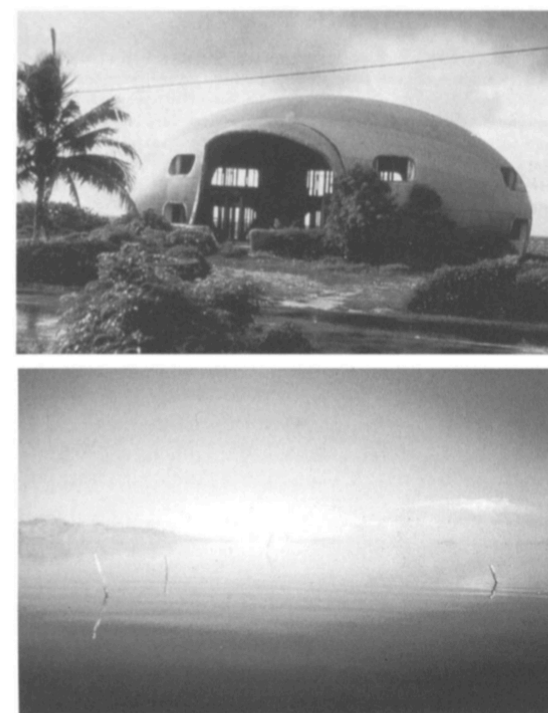
pelo de Vladimir Herzog. Turner dedicou-se em seu projeto *cidade-corpo* a essa investigação).³² “Andei de uma rua a outra, documentando em áudio essa caminhada. Durante o percurso, eu relembrei a história de cada um desses homens”, diz a artista sobre o processo de investigação, ciente de que cada um desses “sítios-específicos” é o sentido literal de “distopia”. Eles também existem em um “tempo específico” para ela, ainda que aqui sítio específico e tempo específico signifiquem, também, sua reverberação múltipla no presente: “Assim que cheguei a cada uma destas ruas, fiz uma intervenção na placa, adicionando a palavra ‘torturador’, para que os moradores ou os transeuntes possam se informar a respeito de quem foi esta pessoa a ser lembrada. [...] São estudos sobre uma cidade-corpo que contém nossa história”.³³

Em certo sentido, todos esses projetos de cunho historiográfico – *Rastreando, Filosofias do gabinete, cidade-corpo* (e há mais) – servem como procedimentos de reabertura de arquivos de momentos do passado, nos quais o aqui e agora das obras funciona como um portal entre um passado-presente e um futuro reaberto.³⁴ A possibilidade de intervenções precisas em períodos passados também

32. Durante a gestão do prefeito Fernando Haddad (2013-2016), foi elaborado o projeto Ruas de Memória, lançado em 2015, cujo objetivo era renomear as ruas que homenageiam torturadores e colaboradores da ditadura militar, atendendo a uma reivindicação da Comissão Municipal da Verdade. Apesar da renomeação do Minhocão de viaduto Costa e Silva (que homenageava o primeiro presidente da ditadura militar) para presidente João Goulart (presidente deposto pelo Golpe de 1964), Ruas de Memória não teve sequência no governo municipal subsequente.

33. Bianca Turner, *cidade-corpo*, 2017. Disponível em: <<https://www.biancaturner.xyz/copy-of-cidade-corpo-2017-eng>>. Acesso em: 28 jun. 2019.

34. Talvez seja possível traçar uma analogia com *Trago comigo* (2016), dirigido por Tata Amaral, apesar de Turner não lidar com memórias traumáticas pessoais, como ocorre com o protagonista desse filme, Telmo (Carlos Alberto Riccelli), em busca de suas recordações na luta armada e na prisão durante a ditadura militar. Com base nos sugestivos títulos de suas obras, como *Rastreando, Revisitando* e a hashtag de *Filosofias do gabinete* (#recorda-reentender), pode-se dizer que para Turner a memória é um campo de trabalho aberto à incursão historiográfica via múltiplos meios e formatos estéticos. Suas “visões de futuro falido” remetem ao presente político do Brasil e à forma peculiar como neutralizamos a história da ditadura, criando uma espécie de aura de “ditabranda”, que



Dean. Top: Bubble House. 1999. Bottom: Rozel Point, Great Salt Lake, Utah. 1997. (Slide projection.)

photographs the concrete hulks resemble old earthworks, the now-stranded status of which also intrigues Dean: she has made two pieces based on works by Robert Smithson, *Partially Buried Woodshed* (1970) and *Spiral Jetty* (1970)—a fascination shared by Durant and others.)³² “I like these strange monoliths that sit in this no place,” Dean writes of the sound mirrors, aware that “no place” is the literal meaning of “utopia.” They exist in a “no time” for her too—though here “no place” and “no time” also mean a multiplicity of both: “The land around Dungeness always feels old to me: a feeling impossible to explain, other than it is just ‘unmodern’ . . . To me it feels 1970s and Dickensian, prehistoric and Elizabethan, Second World War and futuristic. It just doesn’t function in the now.”³³

In a sense all these archival objects—the *Teignmouth Electron*, the Bubble House, the sound mirrors (and there are more)—serve as found arks of lost moments in which the here-and-now of the work functions as a possible portal between an unfinished past and a reopened future.³⁴ The possibility of precise interventions in surpassed times

32. Renée Green has also produced a video on *Partially Buried Woodshed*; see “Partially Buried,” *October* 80 (Spring 1997). Like some of the figures commemorated by Hirschhorn, Smithson represents another unfulfilled beginning for these artists. “His work allows me a conceptual space where I can often reside,” Dean comments. “It’s like an incredible excitement and attraction across time; a personal reprieve with another’s thinking and energy communicated through their work” (ibid., p. 61). She has also cited other artists from this same general archive: Marcel Broodthaers, Bas Jan Ader, Mario Merz.

33. Ibid., p. 54.

34. Perhaps they are arks in analogy with *The Russian Ark* (2002) of filmmaker Andrei Sokurov; yet Dean does not totalize her histories as Sokurov does Russian history with his Hermitage ark—quite the contrary. In a suggestive text Michael Newman discusses her work as an archive of various mediums and concomitant senses; see his “Medium and Event in the Work of Tacita Dean,” in *Tacita Dean* (London: Tate Britain, 2001). Also helpful are the texts included in *Tacita Dean: Seven Books* (Paris: Musée d’art moderne de la ville de Paris, 2003). “Failed futuristic visions” provide a principle of dis/connection in Hirschhorn too: “I opened possible doorways between them,” he remarks of the disparate subjects honored in *Jumbo Spoons and Big Cake*. “The links are the failures, the failures of

Bianca Turner (Brazil, b.1984) is a multimedia artist, holds a BA in 'Performance Design and Practice' from Central Saint Martins College of Art & Design (2011, London, UK) and a Master of Arts in "Scenography" from the Royal Central School of Speech and Drama (2013, London, UK).

She exhibits regularly since 2014. A special mention should be her collaboration with Neo Muyanga for his performance 'A Maze in Grace' at the 34 Biennial of snao paulo, 2020 ; Among her collective exhibitions the most relevant is at Mostra Verbo of Performance Art 2018, at Vermelho Gallery in São Paulo, Brazil.

Her research is on the subjectivity of memory: Is memory material or immaterial? Is memory embedded in objects? – A quest that doesn't have the intention to be solved but yet to be the source for many artworks.

'My work explores the documentation of the ephemeral.

I explore the immateriality of an object or a place; the invisible, the subjective, and the unspeakable.

I think of memory as built in the present rather than something from the past; and I am interested in traces and layers as textures of memory and nostalgia.'

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