

BARBARA CHILOIRO

SELECTION WORK

PANCRAZIO DE PADOVA

EXHAUSTION BREEDS DISTANCE

2016

EXHAUSTION BREEDS DISTANCE

Video performance

Format: H.264 - Time: 3.53"

Link: www.video



EXHAUSTION BREEDS DISTANCE

Concept



One of the many human experiences is to migrate. Throughout history, all countries have experienced a period of migration, some as ejectors and others as receivers. Some of us migrate to escape war, famine, environmental disasters or simply because we cannot find ourselves in our place of origin.

The obstacles encountered in this long journey are not only cultural and psychological but also physical. More and more we see a world of walls, fences, blockades that prevent the free passage of people. This does not happen to capital. Capital is free to come and go in any country.

But no matter how we will always find ways to penetrate these futile barriers. "Exhaustion Breeds Distance" tries to make a critical comment to this aberrant idea of protection, this construction of physical obstacles to prevent humans from entering other countries.

EXHAUSTION BREEDS DISTANCE

Photography or documentation

Format: 30x36 Inches



EXHAUSTION BREEDS DISTANCE

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EXHAUSTION BREEDS DISTANCE

Photography or documentation

Format: 30x36 Inches



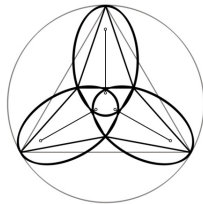
PROXEMICS

2014

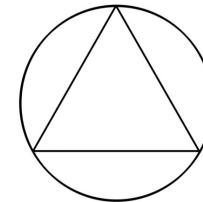
PROXEMICS: THE NEAR AND THE FAR, TODAY.

Guillermo Santamarina

It is possible that the basic comprehension lines of Proxemis, as they were identified by Edward T. Hall during the first years of the 1960 decade, have some fractures today. This speculation –which is expressed superficially and is being necessarily abbreviated in this brief introduction, but which is also magnificently shown in the project shared by Barbara Chiloiro and Pancrazio De Padova, called Multi Task In Vision, exhibited in the Carrillo Gil Museum, and which effectively offers a net to be examined- is triggered above all, by the sensation that the impositions established by the “sistemized chaos” which in present times conducts our reality, in social interaction forms such as the social space of ultrafast encounters, or in the context of identities, woven in language through stereotyped images, or in the design of public contexts used for interactions but centered in fleeting lucrative uses and rapid commodity consume, among other disturbing etceteras. This situation has effectively changed the logics not only of the model offered by the american anthropologist, but also the very condition of being and it’s context detemined by a post-human nature.



Proxemics is the study of the use and perception of social and personal space. It is the semiotic part (science which studies the sistem of signs used during communication), which is dedicated to studying the organization of communication space through the relationships of proximity, remoteness, among others, between people and objetos interacting, and observes postures and the existence or lack of physical contact. It also studies the meanings which are attached to these behaviors. It refers to the use we make of our personal space, the space which surrounds our body and of the conditions that allow people to create a frame of interactions which are determined by time and space coordinates that express certain meanings and that, ocasionaly, obey to a complex system of social restrictions that work according to sex, and cultural or social background. Therefore, scientifically applying this concept and making use of the new technologies, we can optimally design a space made for specific functions, for example, the hall for a legal trial, a place for religious ceremonies, the lucrative visit to a shopping mall, or the favorable transit of knowledge and emotions in an art museum.



PROXEMICS: "THE FIVE STONE GAME"

Video performance 2014

Format: 16:9 H.264 - Time: 4' 19"

Link: www.video

The approach to an object always implies an intuition from the subject. He has to decide to approach and take one –object-, not necessarily the nearest one or the most useful. The game, according to its rules, impels to look for the most comfortable one. When every object has a unique form, plasticity pulls the object closer to the subject, in the case of organic or natural matter. In the case of forms produced massively, does there exist complicity between form, subjectivity and the game? Or is it just the massificated form which impose itself over the subject?

In the game, the four distances occur as the player decides to take one of the pieces, intimate with the object and then, in every movement, reunite in associations one object with the other, up until there is a collective of pieces coexisting with movements, dashes, pulls, turns, approaches and remoteness in every throw.



PROXEMICS

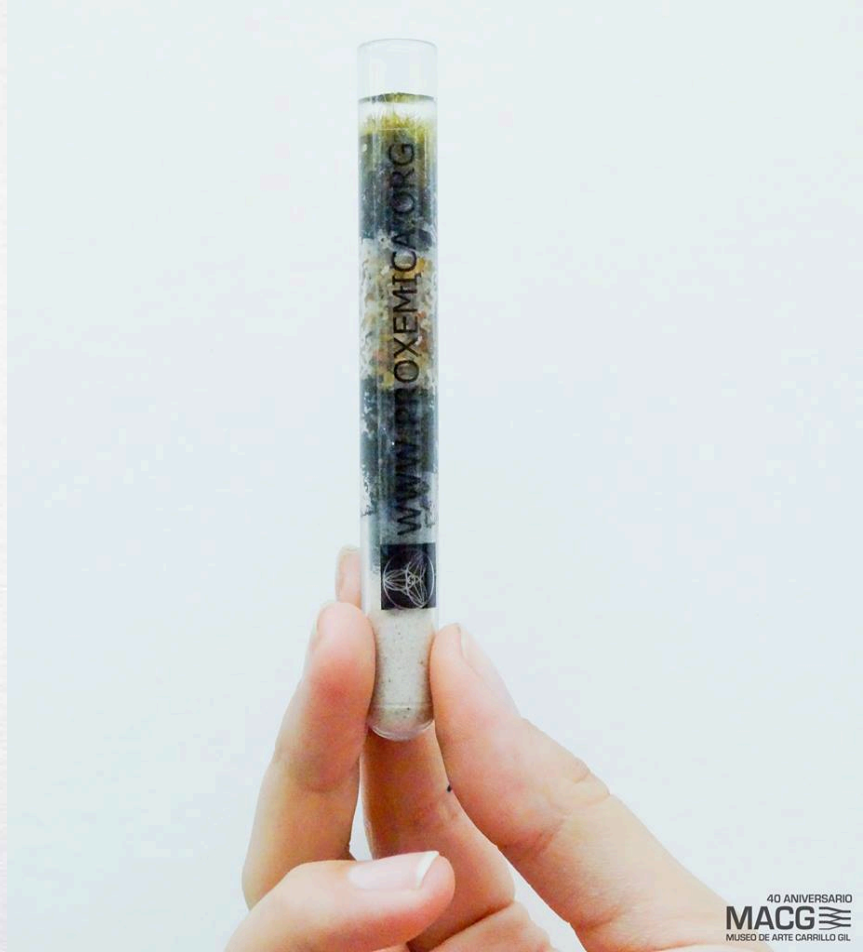
Instalation made out of wood 2014

Format: 200 x 250 x 130 cm



PROXEMICS: "micro-humans"

Instalation with moss 2014



COGNITIVE ERGONOMICS

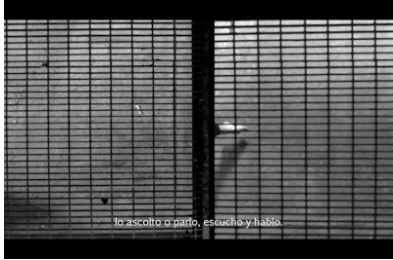
2014

COGNITIVE ERGONOMICS: DICHOTOMY

Video performance 2014

Format: 16:9 H.264 - Time: 5' 12"

Link: www.video



COGNITIVE ERGONOMICS: DICHOTOMY

Installation made out of wood 2014

Format: 63 x 60 x 38 cm





dejar de oírte en un pum pum pum a etetado.

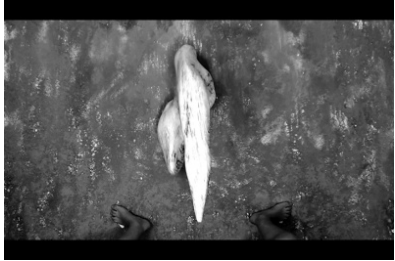


COGNITIVE ERGONOMICS: SOCIAL PYORRHEA

Video performance 2014

Format: 16:9 H.264 - Time: 5' 12"

Link: www.video



COGNITIVE ERGONOMICS: SOCIAL PYORRHEA

Installation made out of wood 2014

Format: 16:9102 x 64 x 31 cm



Pierras social

El espacio social está saturado por imágenes que vinculan al sentido del gusto con situaciones que le excitan. La relación bien puede producirse a través de la concatenación de dientes, boca, lengua, labios, objetos, escenas, imágenes. Pierras social es una condición temporal, habitada por desprendidos pedruzcos de sí mismo, de un mundo, de la posibilidad de una promesa, de un ser y en su camino ante el despropósito o como un acto de la imaginación no significa mucho, sino que es un acto de los cuerpos que se pafina y adaptan a la vida. Pierras social es un texto sobre el cuerpo y su representación por el arte. Pierras social es la creación de la creación.

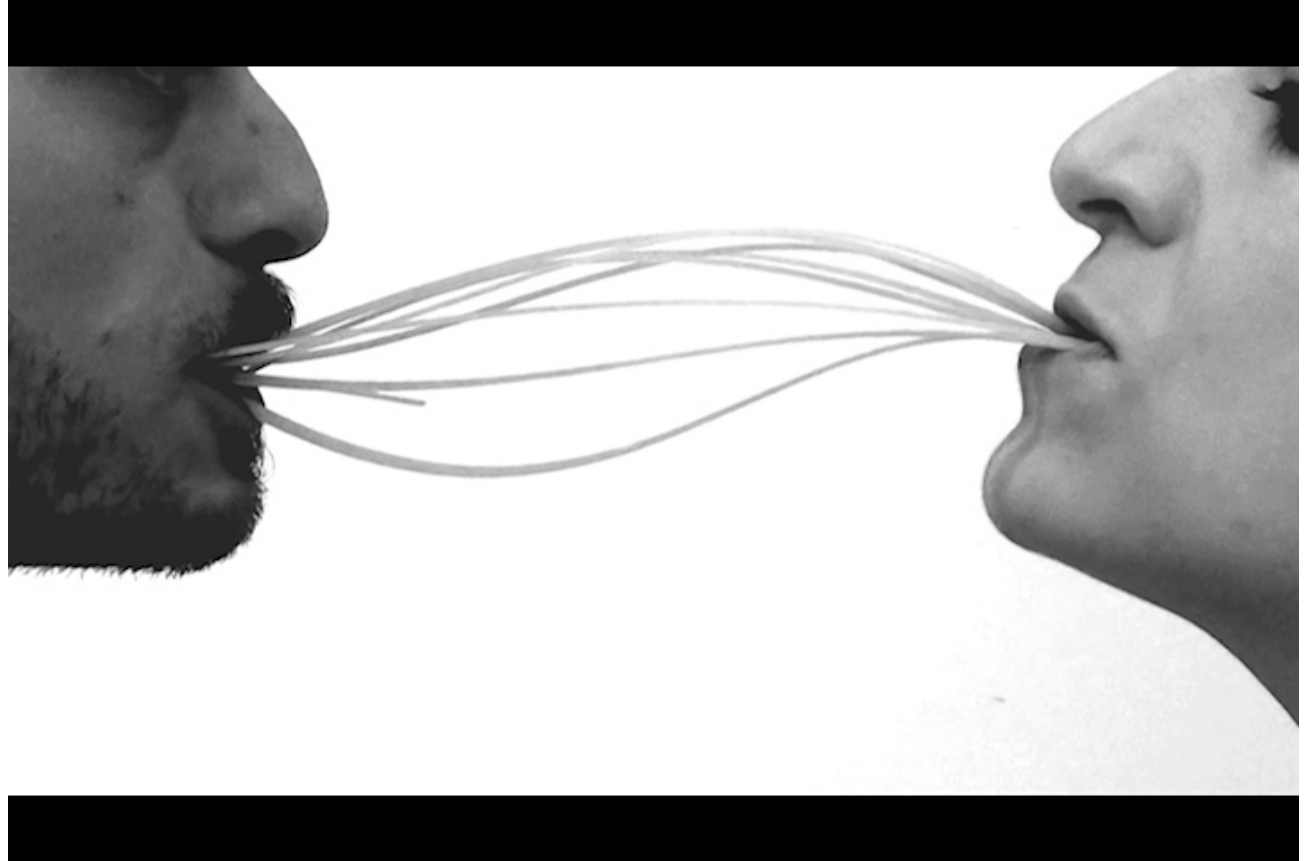
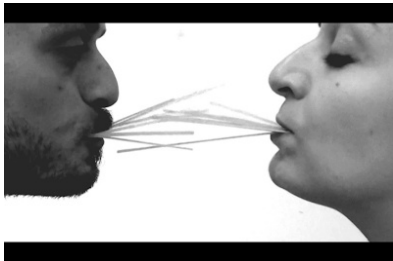
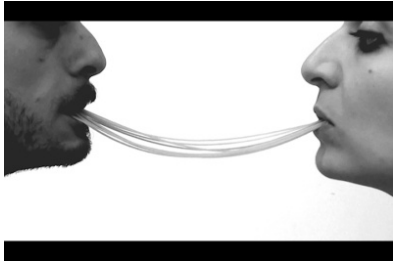
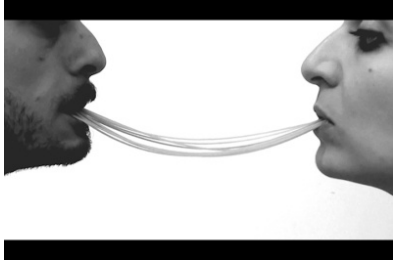


COGNITIVE ERGONOMICS: COMMUNICATION ATTEMPT

Video performance 2014

Format: 16:9 H.264 - Time: 2' 18"

Link: www.video

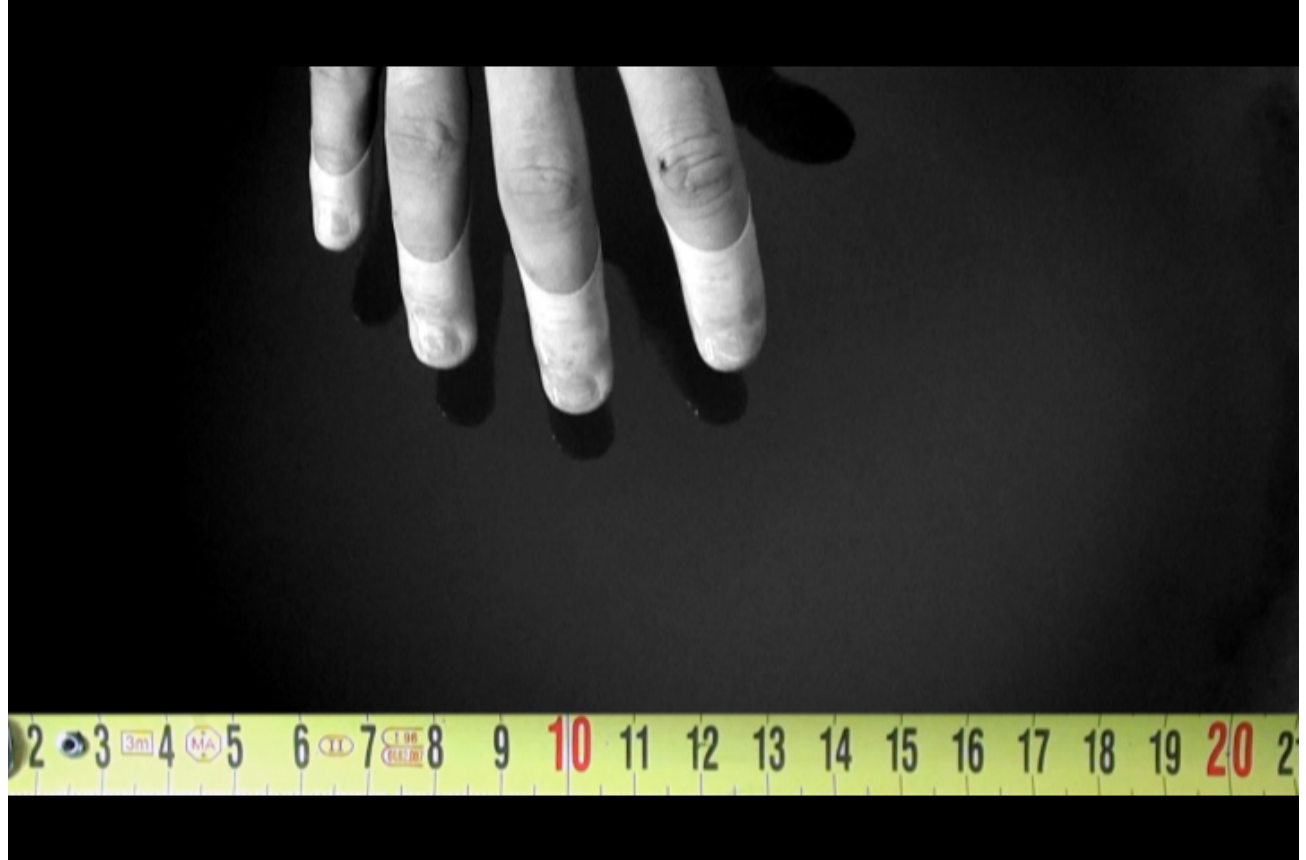
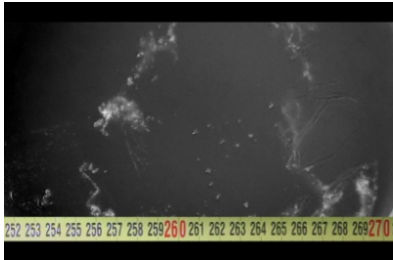
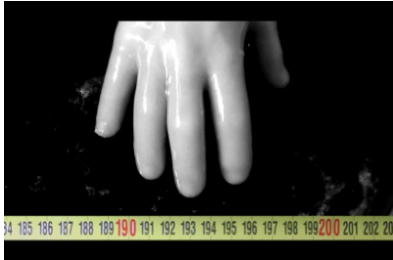
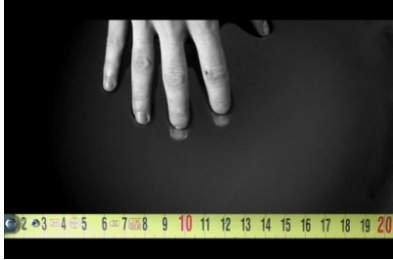


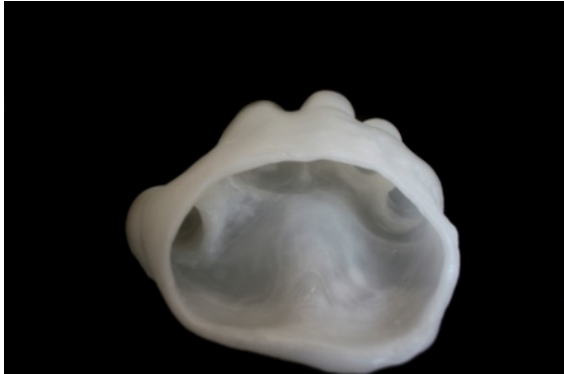
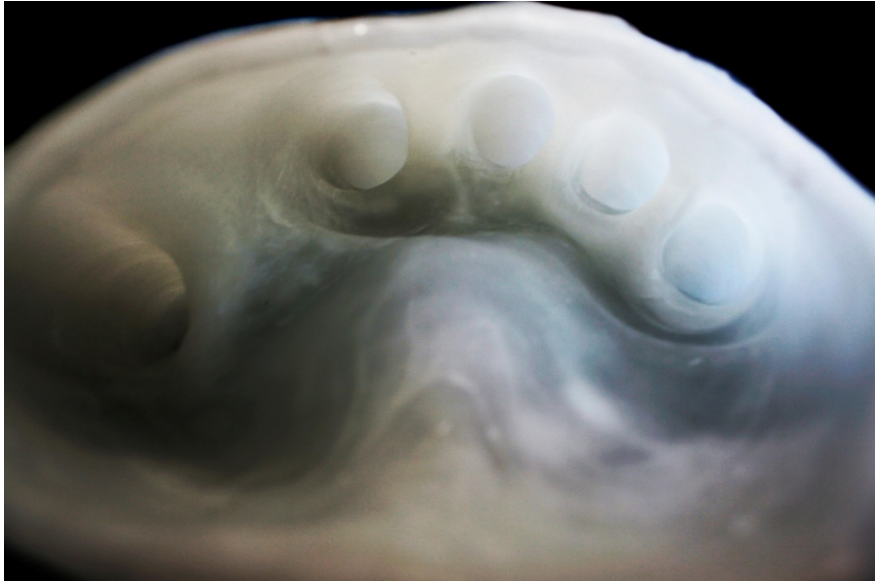
COGNITIVE ERGONOMICS: ABIOGENESIS?

Video performance 2014

Format: 16:9 H.264 - Time: 4' 16"

Link: www.video





COGNITIVE ERGONOMICS: ANIMATE VS INANIMATE

Installation made out of wood 2014

Format: 90 x 60 x 90 cm



COGNITIVE ERGONOMICS: ANIMATE VS INANIMATE

Instalation made out of wood 2014

Format: 90 x 60 x 90 cm







LAYERS

2014

LAYERS: MAGNETIC

Video performance 2013

Format: 16:9 H.264 - Time: 5' 00"

Link: www.video



LAYERS: MAGNETIC

Instalation made out of wood 2014

Format: 90 x 60 x 90 cm



LAYERS: MAGNETIC

Photography or documentation

Format: 30x36 Inches



LAYERS: RADIOMETRIC

Painting

Format: 30/35/35/40 cm x 50 cm



LAYERS: CORNUCOPIA

Installation made out of wood 2013

Format: 50 x 45 x 30 cm



LAYERS: CORNUCOPIA

Installation made out of wood 2013

Format: 50 x 45 x 30 cm





BIOGRAPHY

BARBARA CHILOIRO (Puglia, Italy, 1982)

Economist/performer

Currently lives in Mexico City.

Trained in Economics at the University Luigi Bocconi in Milan where she graduated and specialized with a Masters in Economics in 2007. Winner of two scholarships that lead to UCLA in Los Angeles in 2003 and the Carlos III University in Madrid 2007. In 2012, she made a Master in Microfinance in Alcalá de Henares University. She worked as Manager at Management Solutions, company with which she carried out her work in several countries (Spain, UK, Chile, Mexico). Since 2012 she is president of the charity association "Katundi Joni".

Since she was 3 years old she has been developing her "body in motion" as an athlete and professional volleyball player. At 15 she began she began her training as an actress and contemporary dancer at various schools and companies in the world: The Royal Academy of Dramatic Art in London - Isadora Duncan Dance School in NYC, Senegal African Dance, Dance Arabic in Morocco, among others. In 2012 she graduated in Contemporary Ethnic Dances at the University Rey Juan Carlos of Madrid, after getting in 2011 at the same university specialization in Physical Theatre Movement. In 2012 along with Pancrazio De Padova, she developed a new working method: Multi Task In Vision which takes several artistic productions as performer: Layers, Cognitive Ergonomics.

PANCRAZIO LEONARDO DE PADOVA (Puglia, Italy, 1984)

Visual Artist

Currently lives in Mexico City.

His experience in Grottaglie, a town famous for its pottery, specializes him in this discipline from 1999 to 2004 in the local art institute (Grottaglie Art Institute). Through the ancient art of ceramics he approached the timeless and primitive foundations that his work projects.

In 2008, he studied at the Academy of Fine Arts in Rome where his work integrated new techniques of painting - sculpture - printmaking. In this school, he did an MA in arts and disciplines of spectacle in 2009, completing the cumulus of techniques that define his artistic proposal.

After his formal education he traveled to Paris and Berlin, where he researches the notion of primitive in the group Der Sturm, experience from which comes the spirit that animates his more recent productions. A highlight of this period is his solo exhibition at the Castor et Polux Theatre in Rome -Teatro dei Dioscuri di Roma del Quirinale- (2010).

To this development, it is added his experience directing the set design for the play The Angel (2011-12), which provides him with a multidisciplinary experience which he takes to its ultimate consequences in the field of painting.

In 2012 along with Barbara Chiloiro, he develops a new method of work defined as "Multi Task In Vision", through which they develop new multidisciplinary artistic productions: layers, cognitive ergonomics.

In these productions a multitude of representation resources merge, where primitive and contemporary forces alternate with scenic devices, pictorial research and performative actions which results in a rich collection of pieces that go from drawing to video and photography.

EXHIBITIONS

INDIVIDUAL EXHIBITIONS

2015

T-TRIS

Heart Ego Gallery | Monterrey, México.

August 29 to November 2nd, 2014

PROXEMICS

MACG (Carrillo Gil Art Museum) | Curator: Guillermo Santamarina | Federal District, México.

March 13 to May 31, 2014

COGNITIVE ERGONOMICS

Contemporary Art Gallery from the Veracruz Cultural Institute | Xalapa, Mexico.

June 25 to 30, 2012

SOUL

Art Gallery | Contemporary Net | Taranto, Italy.

May 16 to 17, 2012

SOUL

Art Gallery Dionis Bennasar | Madrid, Spain.

April 19 to 22, 2012

NUOVAMENTE

Murat di Bari Hall | National Bioarchitecture Institute | Rome, Italy.

November 19 to December 20, 2010

LINEE D'URTO PRIMITIVE

Pugliese Public Theatre | Taranto, Italy.

April 16 to 26, 2010

LINEE D'URTO PRIMITIVE

Sant'Andrea al Quirinale Complex | Rome, Italy.

EXHIBITIONS

COLLECTIVE EXHIBITIONS

2016

ABOVE ACCENTS ACROSS

Exhibition of San Francisco Bay Area Artadia Awardees, Minnesota Street Project | San Francisco, Usa.

November 27 to 28, 2013

VISIBLE CITIES

Canadá cordoba cultural center | Córdoba, Spain.

Noviembre 2013 to January 2014

6TH INTERNATIONAL VISUAL ARTS BIENNALE

University | Toluca, Mexico.

September 2013

SHARED SENSATIONS

Queretaro art museum | Queretaro, Mexico.

November 2008

REGGIO EMILIA ART BIENNALE

Fine Art Academy of Rome Pavillion | Reggio Emilia, Italy.

September through October 2007

MOMER

Fine Art Academy Of Rome | Fine Art Academy of Rome Pavillion, Italy.

Noviembre 2006

REGGIO EMILIA ART BIENNALE

Fine Art Academy of Rome Pavillion | Reggio Emilia, Italy.

EXHIBITIONS

OTHER MEANS

July to September 2012

SCENE DESIGN FOR ALADDIN

by Sandra Novelino | C.r.e.s.t. Tata Theatre. T.P.P. | Taranto, Italy.

July to October, 2011

PRIMERA NACIONAL, ABRIL 2012.

Scene design of L'AGNELLO | Theatre play directed by Gaetano Colella and F.Ghiaccio
C.r.e.s.t. Teatro Tata, TPP | Taranto, Italy.

OTHER ACHIEVEMENTS

November 2013 to February 2014

ARTISTIC RESIDENCE.

Government of Mexico | National School of Painting, Sculpture and Engraving "La Esmeralda" | Federal District, Mexico.

Octubre del 2011 a Octubre del 2012

ARTIST INCLUDED IN THE PROJECT

Inepo Utovo. Definition and execution of works | Competition of the European Community | Puglia Region, Arts and Culture.

CONTACT

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