

# BEYOND REPETITION

## Buinho Art Residency

MESSEJANA, AUGUST 2022

GISEL CARRICONDE AZEVEDO (BRASIL)

GRETCHEN HASSE (UNITED STATES)

MAKIKO HARRIS (JAPAN / UNITED STATES)

MATHIS DARRIET (FRANCE, COLLABORATING ARTIST)

PHIL JONES (ENGLAND)

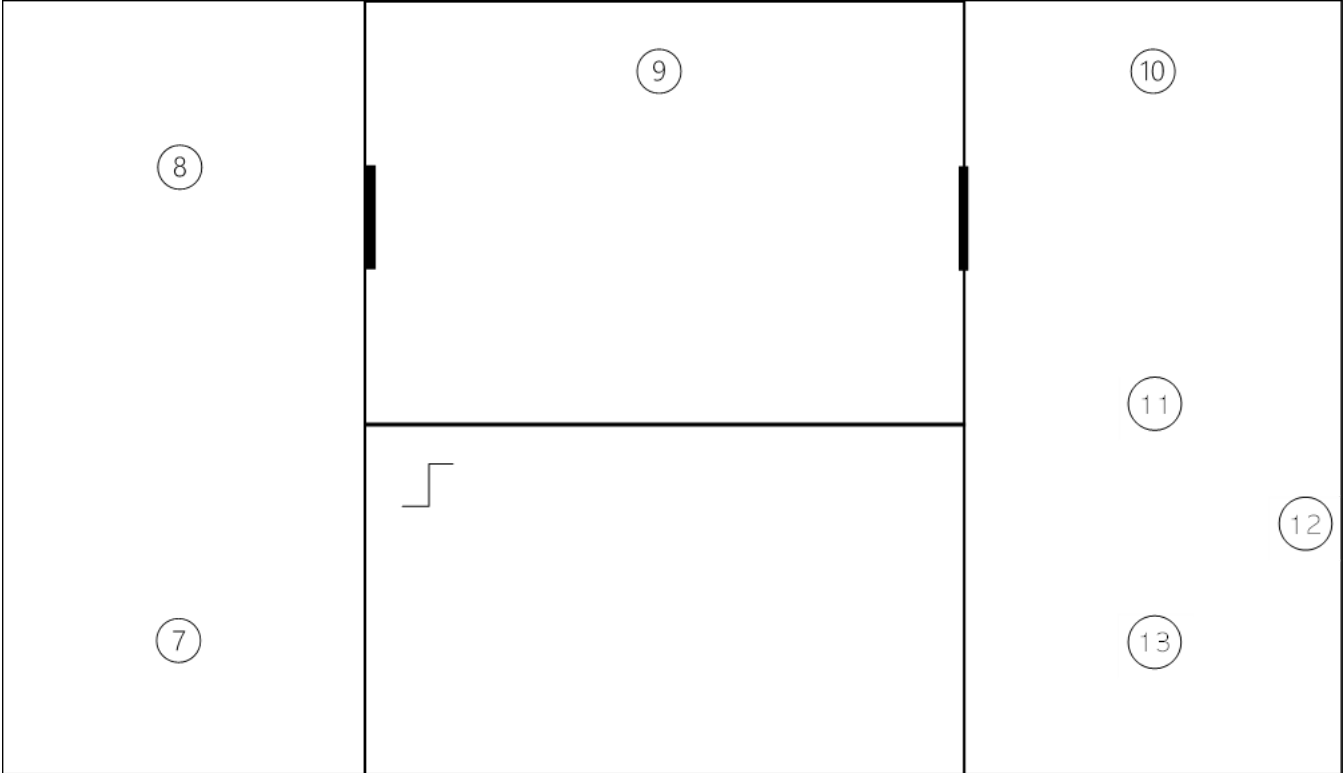
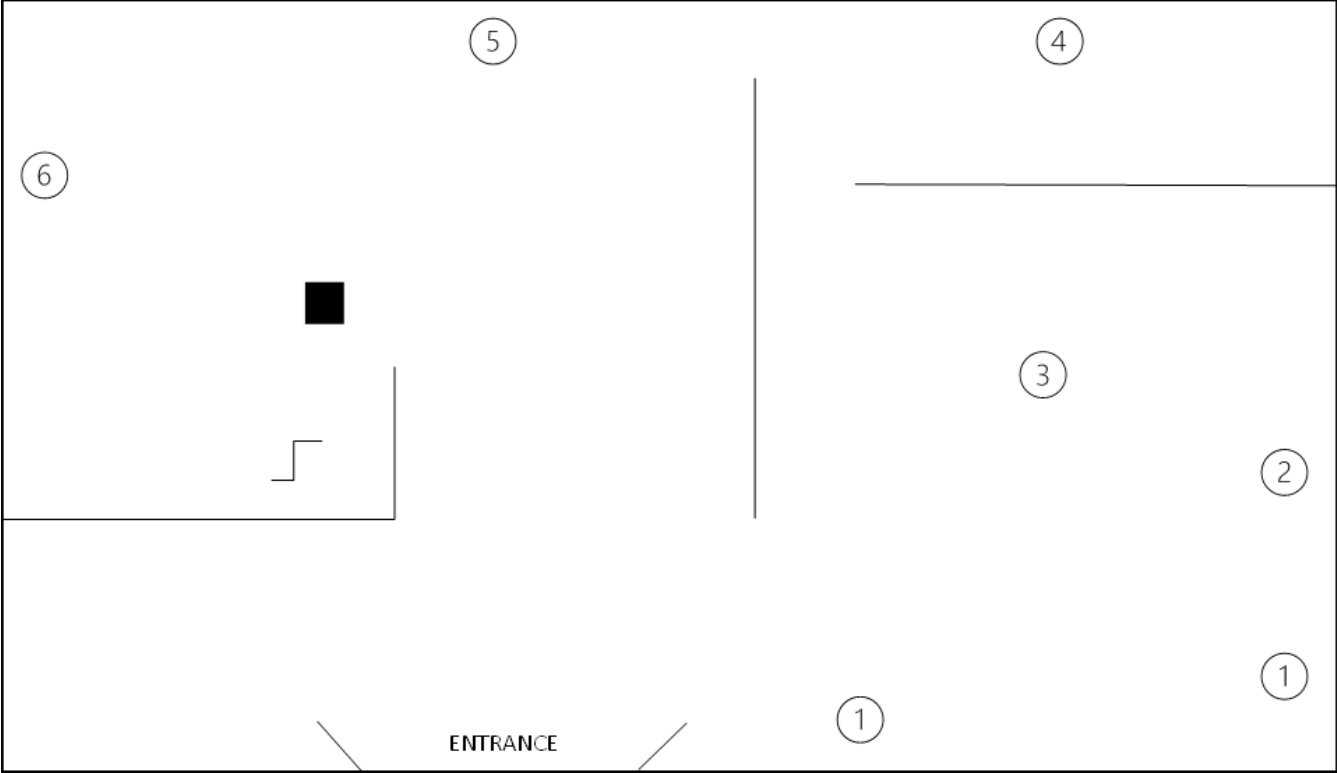
*Beyond Repetition* is the culminating exhibition of the August 2022 Buinho artist residency. It features work by Gisel Carriconde Azevedo, Gretchen Hasse, Makiko Harris, Mathis Darriet, and Phil Jones. The residency artists all independently gravitated toward the theme of repetition, inspired by the town of Messejana itself, the surrounding landscape, and newly acquired skills on the machines at Buinho.

The little white houses in Messejana, with their repetition of colors and architecture, dominated the visual world of the artists' daily lives during their month long residency. One of the pieces in the exhibition is a literal homage to those little houses.

The nature around and within Messejana also figures prominently in this show. Natural structure is all about repetition, from schools of fish to forests of trees, patterns of leaves to spores of mushrooms. As humans we are also connected to our own repetitive nature, and to our repetitive habits; but we have a consciousness, which gives us the opportunity to go beyond this repetition. It allows us to reflect and be intentional about how we choose to live, instead of blindly following the repetition of our biology.

During this month-long residency, the artists were trained on machines that made repetition possible. The technology used to create the works in the show include a laser cutter, 3D printer, Arduino, digital video and photography.

How do the artists *go Beyond Repetition* if the works of art themselves are products of machines able to reproduce flawlessly and exactly? You can read the reflections of each artist in their personal statements.



- (1) Phil Jones, *Rose Engine (Online tool for pattern-making through coding)*  
Performance of livecoded patterns using Rose Engine
- (2) Phil Jones, *Azulejas : A Cidade que Inventamos*  
Lasercut Wooden tiles
- (3) Phil Jones, *Jogos de Tabuleiro Imaginários : A Cidade que Inventamos*  
Lasercut Wooden Tabuleiros  
  
Phil Jones, *Jogos de Tabuleiro Imaginários : Sistemas de Sementes*  
Lasercut Wooden Tabuleiros / Lasercut Wooden Tabuleiros Micro
- (4) Gisel Carriconde Azevedo, *Messejana & Brasília (series Cities)*  
Photography on plastic
- (5) Makiko Harris and Mathis Darriet, *Robe of Protection and Bondage at the Convent Ruins in Messejana, Portugal*  
Photography projection
- (6) Gisel Carriconde Azevedo, *Muxarabi I - Traces, Negative*  
Laser cut on felt
- (7) Gisel Carriconde Azevedo, *Muxarabi II - Traces, Positive*  
Laser cut on felt
- (8) Gisel Carriconde Azevedo, *Ruins*  
Installation of a drawing and stones  
Laser engraving and painting on stone
- (9) Gretchen Hasse, *Mindscape*  
Photo Montage
- (10) Gretchen Hasse, *Landscape*  
Rooftile, cardboard, plastic, electronics  
Laser Cutter, 3D printer, Arduino
- (11) Makiko Harris, *Robe of Protection and Bondage*  
Acrylic plexiglass, metal keyrings, metal chain  
Laser Cutter
- (12) Makiko Harris, *Memory Tapes*  
Found metal grate, vinyl, photo printed on polyester chiffon, metal chain, tulle, spray paint
- (13) Makiko Harris, *Love After Love*  
Vinyl, vinyl print, metal chain, found flowers and grasses of Messejana, sidewalk stones of Messejana, glass vials, ashes of wedding bouquet flowers  
Vinyl cutter

## **ARTISTS STATEMENTS:**

### **GISEL CARRICONDE AZEVEDO:**

The passage of time and its various unfoldings are present in all my artistic production. I have always been spooked by images, ideas, places and objects linked to the past, fascinated by the history of people, ideas and things, and troubled by the perceptions of something repeating itself in cycles, in an endless game of growth and decline.

The memory impregnated in the walls and ruined buildings, in the details of the colonial architecture, which constantly remind us of the Arab presence in the region, and the wild and dry nature that recalls the vegetation of the Brazilian cerrado, are the three main references that guide the works that I did during my one-month residency in Vila de Messejana.

Maybe we will never find an ideology or solution that frees us from this eternal repetition, but I continue to believe in imagination as a transforming power, which reigns over facts.

### **GRETCHEN HASSE:**

Our society is a construct. We made it up. Humans created the human world, and humans can recreate it. I like to work with simple materials, even trash. I bring it out of the background so it is no longer hidden, and we can see more clearly how much of our world has been made by ourselves.

My work presents the familiar in a way that is not quite right. That may create a sense of unease, but it also allows for delight. I want the viewer to realize that human reality is malleable. Once a person sees the seams, they can tug at the threads, pull things apart, and create something new.

### **MAKIKO HARRIS:**

Our biology is all about repetition, however, as humans we are called to move beyond repetition. The world demands to know who are you? where are you from? what do you do? A clear and static identity is an armor that protects us from the real questions that no one ever asks, and a prison where we become limited in our expression. Through installation and multimedia works, I explore how we might move beyond these fixed senses of identity, into a more expansive state of being. Because this work is about how my own identity and body encounter the world, the concept isn't complete until I wear the work.

### **PHIL JONES:**

I am a programmer-artist, fascinated by the way that algorithms can become things. And also by patterns which, like software, are a kind of "potential" which can be realized many times in many actual objects. But also contain the possibilities of all the variants on themselves.

Tiling patterns appeal to me, as you can see clearly how the repetitions and variations of things that are small can add up to the whole.