

My Memory / Your History

The Moving Matters Traveling Workshop
Bucharest 13-18 July, 2015
Tipografia Gallery

<http://movingmattersworkshops.com/>

The Moving Matters Traveling Workshop (MMTW) is an evolving collective of serial migrant multidisciplinary practitioners and artists who meet to develop art across different sites in the image of their mobile lives. They reunite in Bucharest after stops in California, Paris and Amsterdam.

In My Memory/Your History they explore the intersection of individual memories and history. How does memory cross history for people who belong to several nations or transnational communities? What might the serial migrant's experience tell us about emerging forms of historical experience, narrative and representation?

Their exhibition and performances in Bucharest feature the work on individual artists along with the Moving Matters memory book, a collaborative work in progress that probes the development of the MMTW to explore how serial migrants might develop practices for memorializing and archiving their stories.

The audience has a chance to engage the artists and the ideas that animate their work at conversations around Susan Ossman's book, *Moving Matters, Paths of Serial Migration* at the Victoria Art Center at 19h on 13 July and at the participatory experiments and reception following the Performance at the TIPOGRAPHIA GALLERY on 17 July at 19h.

Kayde Anobile

draws inspiration from whatever country she currently calls home. She is interested in paradoxical outcomes and in the cognitive dissonance caused by presenting contradictory ideas simultaneously. The notion of "the other" and the uncanny space created where opposing ideas overlap are reoccurring themes in her work. She is currently represented by Tintype gallery, London, and has worked in the Zabłudowicz collection. She received a BFA from SAIC (the school of the art institute of Chicago) and an MA from Chelsea College of Art and Design in London. She currently lives and creates in Istanbul.

Alexandru Balasescu

is an anthropologist, writer, and critique. He currently lives in Vancouver. He believes that life wiggles. Everything that is alive moves. So do people. Movement is the natural state. The only thing un-natural are borders. Fear keeps them up. Fear is frozen, immobile, paralyzed. Violence is fear in disguise. Alexandru Balasescu is alive. He is co-founder and curator of the multidisciplinary residence Nature, Art and Habitat in Taleggio Valley, and Visiting Scholar at the Center for Global Studies, UC Riverside. He keeps moving.

Sébastien Chauvin

is a sociologist with attachments in France, the Netherlands and the United States. An assistant professor at the University of Amsterdam, his research

interests include migration, citizenship, gender, precarity, sexuality and social theory. After completing a collective study of migrant strikes for legalization in France, he has been exploring the politics of mobility impacting people of various class and sexual backgrounds. Together with Olga Sezneva, he is involved in a long-haul, ongoing effort to unpack the relation between virtual goods, commodification, materiality and (im)mobility.

Blanca Casas-Brullet

probes the relationship between the body and the social and cultural environment and shifts between language and visual signs in photographs, video, drawing, sculpture and performance. She is particularly interested in the poetic charge of translation and the strangeness that results from literal translations of metaphors into images. Her three “homelands” are languages: Catalan, Spanish and French. Her work has been exhibited throughout Europe, in Latin America, South Africa, Taiwan, South Korea and Canada.

Lydia Nakashima Dagarrod

is a cultural anthropologist and visual artist who creates interdisciplinary works that blur the lines between ethnographies and visual art. She has received numerous awards for her artwork, including the Wing Luke Memorial Museum of Art, Ministry of Culture of Chile, Harvard University, the California Council of the Humanities, and the Center for Art and Public Life at the California College of the Arts. She was born in Chile of Japanese and Spanish descent and now lives in California, USA.

Guillaume Lasserre

is an art historian and curator. He trained in France and the USA before participating in the transformation of the Domaine de Chaumont-sur-Loire and working in the direction of the cultural office of the French Central region. He was the founding director of the Pavillon Vendôme, a contemporary visual arts and of heritage project in Clichy, France that opened in 2013. He is currently Chargé de mission pour les arts visuels au Département des Hauts-de-Seine.

Beatriz Mejia-Krumbien

was born and raised in Colombia then lived in Germany, Mexico and the United States. Her art deals with emigration, displacement, exploitation, violence and abuse, and implores viewers to confront the convoluted inequalities of our modern world. Her work has been widely exhibited in the US, Europe and South America and is in the collection of many museums including the Los Angeles County Museum, Museum of Latino-American Art, Long Beach, The Museum of American Art of The Smithsonian Institute, Museo de Antioquia, Medellin, Colombia.

Susan Ossman

is an anthropologist and artist who has made her home in France, Morocco, the UK and the USA. Her books include *Moving Matters*, *Paths of Serial Migration* and *Three Faces of Beauty*, *Casablanca Pairs* *Cairo*. A Guggenheim fellow, she has been awarded grants from The British Academy and the Centre National de la Recherche (CNRS) and most recently, from the National Endowment of the Arts for “On the Line,” a multi-disciplinary project that spans the arts and

anthropology. Her paintings and installations have been exhibited in the UK, the Netherlands and California, where she is professor of anthropology and director of Global Studies at UC Riverside.

Ioana PĂUN

is a director who trained at Goldsmiths College, London and UNATC Bucharest. Her action-research looks at the possibilities of art democratization and the extension of participative forms into reality. She works on subjects related to the behaviors of turbo-capitalism, employing techniques from theatre, technology and the social sciences to challenge the presumably permanent aspects of reality. Her recent actions confront contemporary dystopias and imagine situations in which the participants end up negotiating attitudes and policies of co-existence. Since 2012, Ioana has been working on a visibility platform for the “affection industry”, together with artists, journalists, nannies and housekeepers from Mexico, the Philippines, Romania and Porto Rico. Foundations and arts institutions across Europe have supported her work, including Theatre Royal Stratford East, Museum for the arts of the 21st century MAXXI Roma, Medeea Electronique and Onassio Centre in Athens, Romanian Cultural Fund Administration and Schaubühne Theatre Berlin. Her performances have been produced in Palestine, the USA, the UK, France, Austria, Romania, Czech Republic, Greece, Germany, Sweden and Italy.

Ynia Love Petre

is a Filipino engineer who came in Romania to work as a nanny and house cleaner. In her pursue for offering a better life to her family, she found herself in an exploiting system. In 2014 a team of artists and journalists casted her in a performance about domestic work in 2014. Her story was published by the journal of nonfiction Decât o Revistă and is available in Romanian.

Alice D. Peinado

is an Italian-Venezuelan who settled in Paris, France, after having traveled the world over. She is an anthropologists specializing in globalization issues, design and contemporary crossovers between art and anthropology. Alice is the Chair of the Design Management Department at Paris College of Art. Her research and practice deal with issues related to design theory and practice and the role of anthropologists within design lead projects, as well as explorations of the links between ethnographic research and artistic practices. Alice is a co-founder of the Organe de Concretisation de Recherche, a collective bringing together two artists, a curator and an anthropologist, devoted to exploring how research translates into artistic practice.

Priya Srinivasan

is a performance studies scholar and dancer who has lived and performed in India, Australia, USA, China and more recently in the Netherlands. Her scholarly and artistic work uses critical feminist performance and ethnography to explore the connections between labor, migration, history, and dance. Srinivasan's book "Sweating Saris: Indian Dance as Transnational Labor" seeks to understand dance as labor, and dancers not just as aesthetic bodies, but as transnational migrant workers and wage earners who negotiate citizenship and gender. She

seeks to bring theory together with practice and continues to work as an experimental dance/theatre choreographer who uses Indian performance practices to understand the effects of migration, history, and power on gendered bodies.

Laura Stefanut

is a freelance journalist based in Bucharest. She collaborates with foreign media on investigative topics. She is also active in developing Romanian independent media by publishing features and managing related projects. In 2013 she won a Department of State grant and studied the situation of immigrant domestic workers in Chicago, continuing her research started in 2011 in Romania. In 2014 she engaged in an investigative theatre project, launched by Director Ioana Păun.

Natalie Zervou

is a dancer and a dance scholar. Her performance and research interests concern the relation between embodied practices and (trans)national identity construction. She has co-choreographed and performed in several projects in Athens (Greece), Surrey (UK) and Riverside, (USA) and is always interested in the intersection between theory and practice. Her latest project is inspired by the notion that each of us carries a different 'map of the world' within them, which has been constructed by each individual's personal journeys and cultural experiences, and she is interested in seeing how this map can materialize through movement as a "Gestural Landscape".