

Curatorial and Artist Intention Statements of NEFELI NAOUM For her IB Visual Arts Exhibition

CURATORIAL

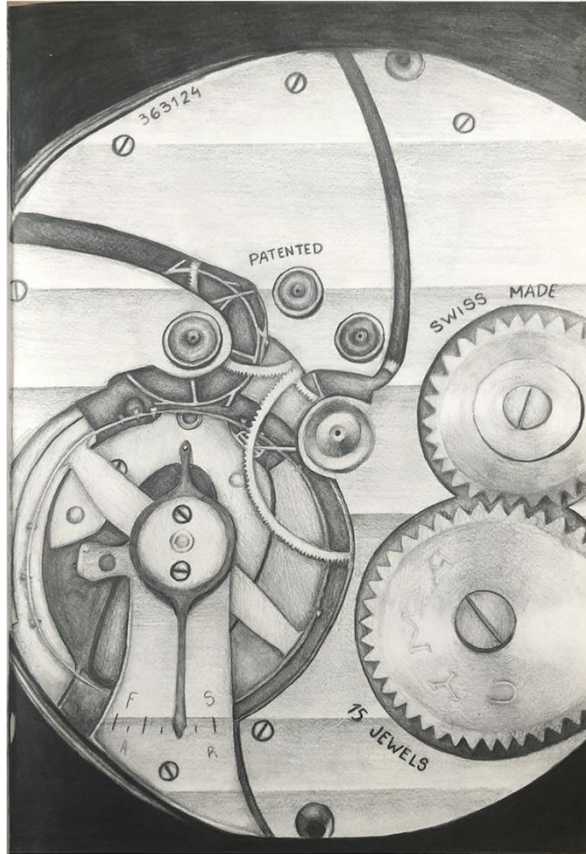
My art in the past two years has revolved around the visualization of time. I explored this subject by breaking it up into cyclical, linear and vertical time. Western societies have established a linear format of time, based on sequential numbers as opposed to cycles that define time, based on experience. Such cycles are clearly seen within nature (cycle of life, cycles of seasons, etc), as well as the universe (i.e.: cycles of the moon/sun- planet movement). Parallel to these, there is the physics understanding of vertical time which exists within planes that co-exist. I aim to visualize time through my experiences, both in two-dimensions as well as three. My process led me to define this notion, with a focus on death and mourning. This theme arose from the multiple passings that my family experienced recently. The visual language, therefore, investigates the lack of time that people have contrary to time itself, which is infinite. What I want the audience to experience is my journey through mourning and healing.

I began with first-hand research observing mechanisms that measure time and connect the circular elements that make up a clock with the concept of cycles- seen through the piece **“Measuring Time”**. From here **“The Deconstruction of Time”** was constructed where I was able to create an abstraction of this watch mechanism. I then investigated vertical Time, by exploring modern Athens that is built on multiple layers of past civilizations thus creating my piece, **“Vertical Time”**. Next, I combined the three elements of time; circular, horizontal and vertical to make a copper wire mobile, **“The Three Elements of Time”**. Next, the observational drawing of the circular objects, **“Circles and Cycles”** was the basis for the color pencil drawing **“Circular Dependency”**, the wax sculpture **“Sculpting Infinity”**, and the lino **“Interdependent Cycles”**. These were created with the idea of interdependent cycles representing the reality of life. Then two books, **“Time Heals”** and **“Mourning Diary”**, were created through the disassembling of the process of grieving. An analysis of its elements followed, through experimentation and translation into images and materials. **“Time Heals”** expresses a story through cut out circles, about losing loved ones and the void that is experienced by the family members left behind. **“Mourning Diaries”** then refers to the grieving process I allowed myself to go through while making it. I made around 50 sheets of paper which gradually turned from a dark grey hue to white, thus portraying the slow process of grief and healing. Finally, **“Tangible Memories”** aimed to create a connection between the living and the dead through memories. The embossed impressions (like a memory that has no physical substance, just an imprint) on copper, of a significant object relating to the person that passed, hangs on three separate layered clear plexiglass sheets.

Whose lined circular cut-outs are complete, representing their lives coming full cycle, while the remaining three plexiglass circular cut-outs represent the live members of my family, are only partially lined.

To convey this I set up the exhibition circularly while the viewer goes around it clockwise, like the circle of life. Ideally, this is how my exhibition would have been set up. Not having the ideal space at home, I had to use a room with three available walls. I could not hang my mobile more centrally so it could be viewed from all angles, so I hung it on the wall, which had curtain hangers, and I placed three of my other 3D pieces in the center because I wanted to give the viewer a circular pathway, as well as the ability to look at the plexiglass from multiple perspectives. Furthermore, I would ideally use spotlights for my 3D pieces, for the ones with embossings the spotlight would highlight them with the shadow that would be created. For the mobile especially the spotlight would create shadows that would accentuate the piece. Finally, the plexiglass, the books, and the wax sculpture would have been placed at eye-level, in order to better engage with the viewer.

Studio Work 1:



Title: Measuring Time

Size: 29.7 x 42.0cm

Media: Pencil on paper

Intention Statement (500 characters max): I created a watch mechanism, as a starting point for the visualization of time, because of its connection with circular objects, as well as time and infinity. The device's intention is to measure and indicate time; it is based on the movement of the sun. This makes it the ideal starting place for the exhibition since it supports the continuation of this exhibition and allows it to be more abstract in means of the visualization of this notion.

Studio Work 2:



Title:	The Deconstruction of Time
Size:	29.7 x 42.0cm
Media:	Pen on translucent paper, layered over a paper cutout
Intention Statement (500 characters max):	My intention in this piece was to resemble the layering of the clock mechanism and to abstract it. I intended to continue with the visualization of cyclical time, which is understood by the movement of a watch while taking it a step further through the layering of time and adding a vertical dimensionality. I was inspired by the work of Chris Natrop, and the collective image that results from his cutouts.

Studio Work 3:



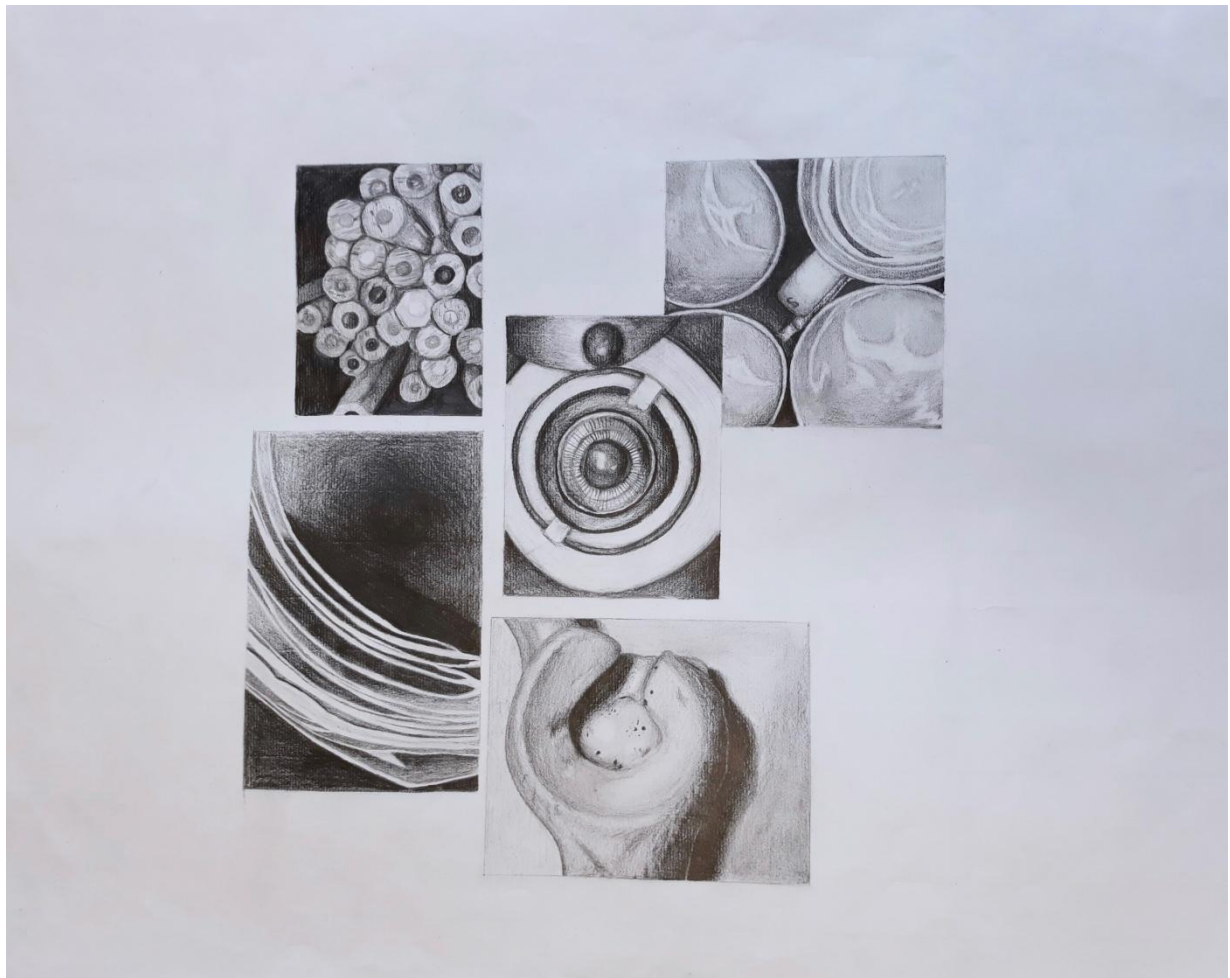
Title:	Vertical Time
Size:	50 x 70 cm
Media:	Mixed media (Acrylic paint sand, and glue) on canvas,
Intention Statement (500 characters max):	The aim of “Vertical Time” was to create the effect of superposition in archeology, where layers of time are stacked vertically. This method of chronological dating views the progression of time in a vertical format which was one of my objectives in this exhibition. I used the city of Athens to create this visualization, because of the city’s incorporation of its modern aspects, its celebration of its past and heritage.

Studio Work 4:



Title:	The Three Elements of Time
Size:	150 x 100 x 35 cm
Media:	Mixed media (copper wire, fishing wire, copper tube)
Intention Statement (500 characters max):	The objective of this piece was to find a way to combine the three components of time- cyclical, vertical, and horizontal. I was influenced by Cerith Wyn Evans' sculptures made out of neon lighting, and his ability to communicate his ideas through form. So, I created vertical compositions made out of circles and hung them horizontally.

Studio Work 5:



Title:	Circles and Cycles
Size:	50 x 60 cm
Media:	Pencil on paper
Intention Statement (500 characters max):	This piece explored circular forms, presented their infinite movement and demonstrated that all circular objects interconnect. I, therefore, chose to take close-up photographs of five objects having these elements. The point of this was that the objects would become unrecognizable in order to observe and focus on the texture, the tonal variations, and the reflections. Thus, they can be manipulated further.

Studio Work 6:



Title:	Circular Dependency
Size:	30 x 30cm
Media:	Color pencil on paper
Intention Statement (500	In this drawing, I wanted to demonstrate an abstraction of “Circles and Cycles”, through the connection of each circle/ curve. So, this piece explored circular forms and their infinite movement because of their ability to

characters max):	interconnect. My reference for this piece was Robert Delaunay and his use of shapes, lines, and color.
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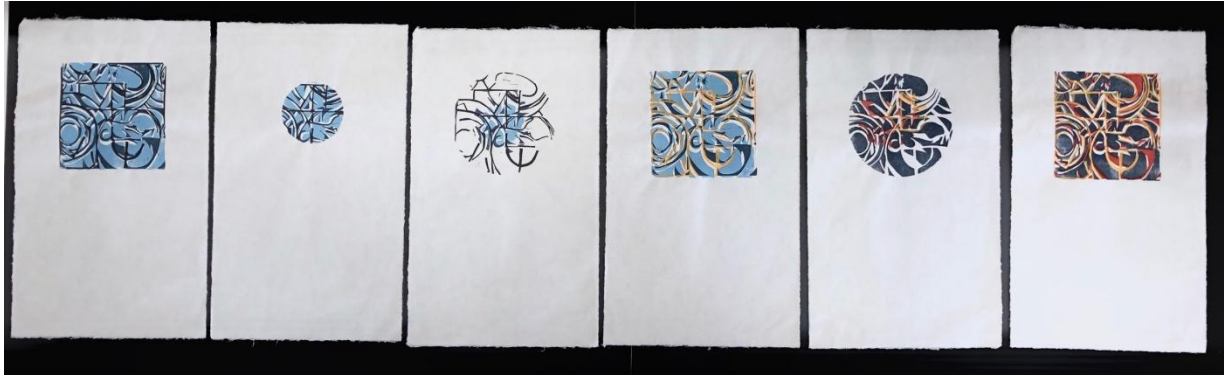
Studio Work 7:



Title:	Sculpting Infinity
Size:	14 x 14 cm
Media:	Wax
Intention Statement (500	Continuing from "Circles and Cycles," I wanted to create a piece that resembles the Antikythera mechanism, using the interdependency of the circles. I was inclined to use the Antikythera mechanism as inspiration, as it

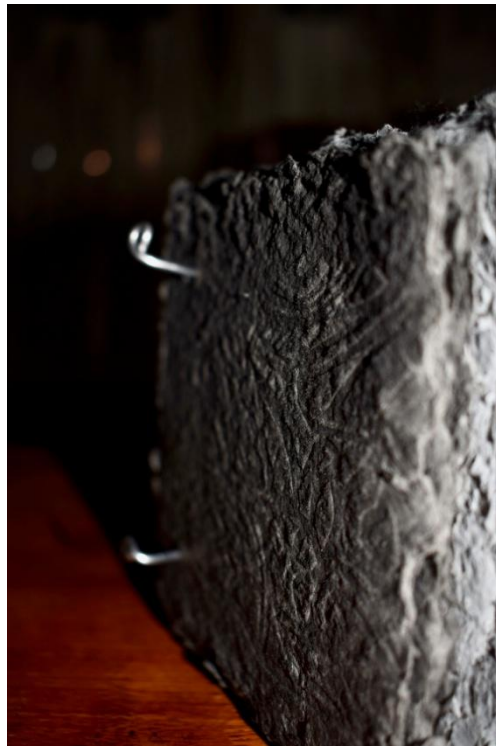
characters max):	connects with the themes of circles, infinity and time, given that it rotated once a year predicting the Sun's position relative to the stars.
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Studio Work 8:



Title:	Interdependent Cycles (series)
Size:	42 x 156 cm (42 x 26 cm each)
Media:	Lino prints (oil printing ink on paper)
Intention Statement (500 characters max):	Taking the abstraction of "Circles and Cycles" further, this was created through the intersection of circles. I wanted to express the parts which make up a whole, similar to the parts of a watch mechanism, forming a working watch. I was inspired by Yiannis Moralis' use of overlay, minimization of the main elements, and flatness to convey his focus, in such an abstract manner while managing to make this theme evident.

Studio Work 9:



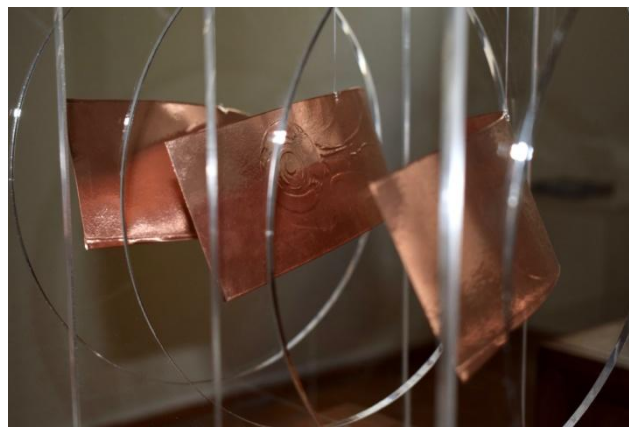
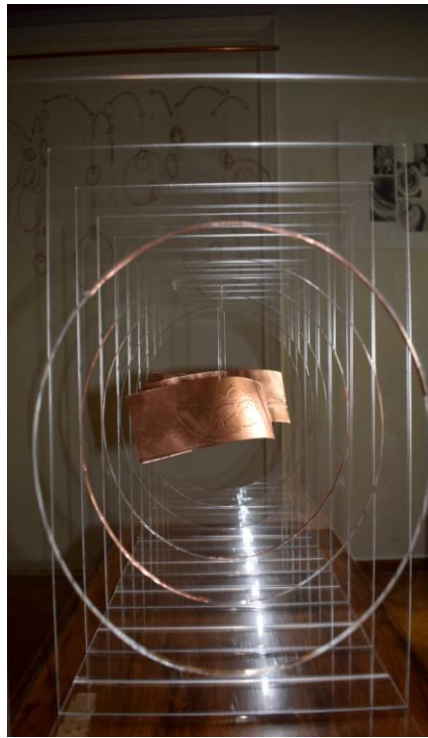
Title:	Mourning Diary
Size:	12 x 12 x 8 cm
Media:	Mixed media (handmade paper, silver wire, embossing)
Intention Statement (500 characters max):	My aim was to create a personal connection to my work. I wanted to display vertical time (infinite, with no known beginning or end). Creating an antithesis with human life, which is a cycle, ending with death. I wanted to insert my presence in the story, which was done through an embossing of a rock. I was inspired by Orly Genger's use of gradient descent, which starts off dark at the top and lightens as it approaches the end.

Studio Work 10:



Title:	Time Heals
Size:	15 x 15 cm
Media:	Mixed media (marble-Ordered cut, paper cutouts)
Intention Statement (500 characters max):	In this work, I intended to create a piece, which would visualize a connection between life and death through memories. I was inspired by embossed orthodox Christian amulets- leading me to make the copper embossings, as a way to showcase memories. I was also influenced by Nobuhiro Nakanishi and his use of film sheets in order to portray the passage of time.

Studio Work 11:



Title:	Tangible Memories
Size:	42.5 x 30 x 61 cm
Media:	Mixed media (Plexiglass -Ordered Cut, copper embossing, fishing wire)
Intention Statement (500 characters max):	I intended to create a piece, which would visualize a connection between life and death through memories. I was inspired by embossed orthodox Christian amulets- leading me to make the copper embossings, as a way to showcase memories. I was also influenced by Nobuhiro Nakanishi and his use of film sheets in order to portray the passage of time.