

Fundación Pablo Atchugarry Presents

# AT MEMORY'S EDGE

Ashley M. Freeby • Efrat Hakimi • Iris Helena • Lihi Turjeman

Curated by Luna Goldberg

January 15 – February 5, 2022

Opening Reception:

Saturday, January 15, 2022 | 6pm - 9pm

5520 NE 4<sup>th</sup> Ave Miami, FL 33137



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## AT MEMORY'S EDGE

Monuments and memorials have long served as placeholders reinforcing certain ways of telling history. In recent years, they have made headlines as statues of former slave owners, police officers, and other power brokers have been toppled, dragged into rivers, vandalized, and removed from public space for their position as oppressive markers of white supremacy and racism. As certain states have passed laws prohibiting their removal, monuments around the nation have been destroyed, relocated to institutions and storage facilities, or replaced by new statues honoring previously unrecognized historical figures.

Featuring works by **Ashley M. Freeby, Efrat Hakimi, Iris Helena, and Lih Turjeman**, *At Memory's Edge* reflects on the construction of history, the form and function of monuments, and how, through questioning and challenging notions of memorialization, we address legacies of inequality and injustice. The exhibited works investigate monuments as wounds of the past—structures that have manipulated the built environment and how we, as individuals and a society, navigate and negotiate public space and collective memory. Yet, they also question whose voices are represented and silenced against the backdrop of our cities and urban spaces, and which narratives are deemed worthy of being fixed in history. In a moment of (inter)national reckoning with monuments and public commemoration, *At Memory's Edge* invites viewers to take a closer look at fixtures in their own communities and how we respond, recover, reimagine, and redress who and what our society memorializes.

*At Memory's Edge* is funded in part by the NWSA Alumni Foundation Inspiration Grant; Locust Projects' WaveMaker Grants, which is part of the Andy Warhol Foundation for the Visual Arts' Regional Regranting Program; and The Ellies, Miami's visual arts awards presented by Oolite Arts. This project is also made possible with support from the Carlo and Micol Schejola Foundation and The Fountainhead Residency.









The two new works that follow emerge from Íris Helena's 2015 series "Markers". In "Finger Pointers", the artist displays her collection of images of monuments printed on colored post-it page flag markers, organizing them in 2 books produced by the artist. All monuments point to directions, or try to point our gaze in some direction, as a kind of "intimidating" action, somehow dictating where we should look, where to go, how to think, etc.

**ÍRIS HELENA**

*Apontadores (Finger Pointers)*, 2015 - 2021

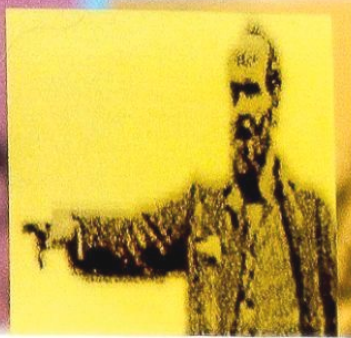
Inkjet print on post-it page flag markers and 2 blank books

20 x 14 x 6,5 cm | 7.8 x 5.5 x 2.3 in (each book)

Edition: 3 + 2 PA











In "21 volumes", taking the same collection of monuments printed on post-it page markers, Íris has chosen those that bring the male figure, distributing them in 21 blank books, also produced by the artist. Each of these books corresponds to a century of our history, predominantly a patriarchal, male, white history. These piles of books display a history that has not been written by us, but by the hegemonic fraction that constitutes the world - a westernized and white history.

**ÍRIS HELENA**

*21 volumes*, 2021

Inkjet print on post-it page flag markers and 21 blank books

60 x 20 x 15 cm | 23.6 x 7.8 x 5.9 in (smaller pile)

74 x 20 x 15 cm | 29.1 x 7.8 x 5.9 in (bigger pile)

Edition: 2 + PA









1848



In this new work, Íris brings the figure of Christopher Columbus, known in official historiography as the “discoverer” of the Americas, but also a character full of controversies, especially in his connection with colonialism and indigenous genocide. Here, the artist appropriates several images of Columbus monuments that are spread across the American continent and heat-prints these images on sensitive paper (similar to fax paper). As the exhibition takes place, the images of Columbus will dissolve and fade. This can take some time, months or years, depending on the climate and where the work is displayed. In this sense of erasure, Íris proposes a historical review, without fanaticism, seeking to deconstruct the figures that history raises to the status of heroes.

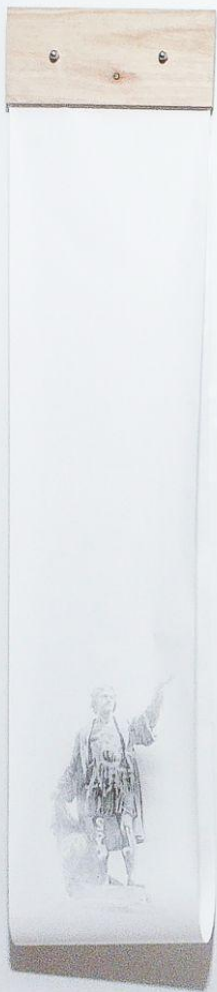
**ÍRIS HELENA**

*Erasing Columbus*, 2021

8 panels made of heat-printed thermal paper, wooden slats and screws

110 x 22 x 2 cm | 43.3 x 8.6 x 0.7 in (each panel)

Edition: 3 + 2 PA











**ÍRIS HELENA** (1987. João Pessoa, PB, Brazil. Lives and works in Brasília, DF, Brazil) is a multidisciplinary artist graduated in Visual Arts from the Universidade Federal da Paraíba. She also holds a Master's Degree in Contemporary Poetics and is currently doing her PhD in Displacements and Spatialities in Contemporary Art at Universidade de Brasília. Her research focuses on a critical, philosophical and poetic investigation of urban landscapes. The artist incorporates images of the city within the surfaces / supports she chooses to materialize them. The precarious and ordinary supports are often removed from their daily consumption and enable the construction / reconstruction of memory linked to risk, instability and, above all, to the desire for erasure.

Among her most recent solo shows, we highlight: *Práticas de Arquivo Morto - Notas*, at Caixa Cultural São Paulo - curated by Agnaldo Farias (2019). She has also participated in important collective shows in the last years, such as: *Zonas Limítrofes*, at Instituto Goethe Salvador, BA, curated by Tiago Sant'Ana (2020); *Estratégias do Feminino*, Farol Santander, Porto Alegre, RS, curated by Fabricia Jordão, Daniela Thomas, Helena Severo and Rita Sepúlveda Faria (2019); *La Fabrique du Paysage*, at Galerie Duchamp/Centre d'Art Contemporaine de la Ville d'Yvetot, Yvetot, France, curated by Julie Faitot and Alice Shýler-Mallet (2019), among others.

Íris has taken part in several artist residencies in Brazil and abroad, such as a residency in Frankfurt, Germany, commissioned by the Brazilian Foreign Affairs Ministry during the "Year of Germany in Brazil" (2013), and most recently, the Vila Sul Residency Programme, a Goethe Institut Salvador, BA, Brazil (2020). In 2018, she was awarded the PIPA Prize (1st place - online category) and in 2017 she was one of the three artists awarded with the FOCO Bradesco ArtRio Prize.



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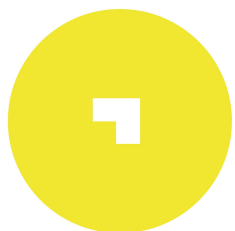
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