

| fieldwork  
| marfa



Wilfrid Almendra  
Giles Bailey  
Elisa Larvego  
Charlotte Moth  
Benoît-Marie Moriceau  
Charles Stankieveh  
Tove Storch

Research documents  
Opening  
Saturday June 8th, 2013  
6-9pm

Fieldwork: Marfa Gallery  
open on Friday to Sunday  
12am - 2pm  
4pm - 6pm  
212 East San Antonio Street  
Marfa, Texas 79843, USA  
T. (432) 729-1801  
[www.fieldworkmarfa.org](http://www.fieldworkmarfa.org)  
[info@fieldworkmarfa.org](mailto:info@fieldworkmarfa.org)

PRESS RELEASE

Fieldwork: Marfa Gallery

Exhibition Opening  
8 June 2013, 6-9pm

Fieldwork: Marfa is presenting the research work of seven selected artists-in-residency during the year 2011-2012.

Wilfrid Almendra<sup>FR</sup>  
Giles Bailey<sup>UK</sup>  
Elisa Larvego<sup>CH</sup>  
Charlotte Moth<sup>UK</sup>  
Benoît-Marie Moriceau<sup>FR</sup>  
Charles Stankieveh<sup>CA</sup>  
Tove Storch<sup>DK</sup>

Fieldwork: Marfa Gallery  
open on Friday to Sunday  
12am - 2pm  
4pm - 6pm

212 East San Antonio Street  
Marfa, Texas 79843, USA  
T. (432) 729-1801  
info@fieldworkmarfa.org  
www.fieldworkmarfa.org

The Fieldwork Marfa gallery was devised as a venue for permanent exhibitions in progress, welcoming different proposals from artist-researchers invited to residencies since the beginning of the program in 2011.

Public place, border, landscape and minimalism are the main research issues explored by these young emerging artists, mostly Europeans, on the occasion of their first journey to Texas in 2011-2012.

Photographs, videos, documents, and wall-paper here form the traces of an in-depth research into the specific environment provided by the Fieldwork: Marfa program.

With his architectural proposal *Monument for reconstruction* designed for the children of Marfa in Coffield Park in the city, **Wilfrid Almendra** compares the utopian forms of the New Babylon ephemeral project by the Dutch artist Constant Nieuwenhuys (1920-2005) with those of suburban districts and peri-urban areas.

**Elisa Larvego** is exploring the social and environmental issues caused by the US / Mexico border with her photographic and video work. *Candelaria* recreates the life of a Mexican family doomed to cross the border every day to be able to go to school. As for *Salt Cedar*, it evokes ecological disturbances due to fires caused by drought and the planting of invasive species of North African trees introduced by the U.S. government in the 1920s.

**Benoît-Marie Moriceau's** minimal wall paper borrows the varying shades of colour of the Texan sunset, bringing together the picturesque, *déjà-vu*, grandeur of landscape, and abstraction. *Concrete Sunset* in its video form invites Ty Mitchell, a famous character in the Marfa scene, to deliver a long monologue about his dream life of a cowboy in the wide open spaces.

With her video *In unexpected places, in unexpected lights and colours, (sculpture made to be filmed)*, **Charlotte Moth** summons links between landscape and object, light and architecture, colour and time in a sculptural work which is both scientific and sensitive. *Study for a Travelogue* is a video of filmed travel fragments brought together using a research process applied by the artist since 2011.

**Charles Stankieveh** evokes the art history of Marfa and the context of the Tex-Mex border. Exhibited in autumn 2012, the installation *Homeland Security (it's hard to find a good lamp)* consists of 36 electrifying fluorescent bug zappers suspended in a grid from the ceiling of the town's central public place—an enormous outdoor canopy--and refers to Donald Judd's 100 aluminium boxes and Dan Flavin's neons.

**Tove Storch** focused on repetitions and slight changes within limited areas as a way to retain and convey. The work she produced came to be a kind of colour analysis of the place, taking the shape of a book. Fields of colour emulated text as the ink was pressed onto paper in rectangular patterns—leaving white edges all around—but the words were smudged and became unreadable. She pursued her interest in the book as a sculpture and as an exhibited object, and developed the project in various directions.

**About Fieldwork: Marfa**

Fieldwork: Marfa is the joint project of two leading European art academies: les Beaux-arts de Nantes and HEAD – Genève. This international researcher-in-residence program is dedicated to the practice of art in public places, and critical approaches to landscape and art projects based on field investigation methodologies. The Fieldwork: Marfa research programme is based on the idea that the residents develop their own research related to the academic programs and curricula of the two academies involved.

Marfa has been chosen by les Beaux-arts de Nantes and HEAD – Genève because of its location, its history and its condition that lies at the core of crucial obsessions, preoccupations and conflicts that are at work in contemporary society. The aim of the programme is to engage artists in a singular experience, in a unique relationship with an outstanding environment, and in an intense social research field. The programme relies on a collaborative network of like-minded international art schools and universities, research-based structures and art institutions. Residents are selected on the basis of a research project in direct relationship with the context, through all its material, historical as well as political dimensions.