

Teresa Solar Abboud

Al Haggara



Date: in progress
Media: HD video
Duration: 37min

Al Haggara is a documentary on Cairo's Mokattam, the city's only mountain, which is currently subject to aggressive mining activities and which is said to have levitated miraculously. The documentary explores the various economic and social processes underway from the foot to the peak of the mountain. Producing this documentary was a pretext for examining the history of Solar's Egyptian family, which still lives in Cairo and which is constantly transforming due to the emigration and ageing of its members. The video draws a parallel between the current mountain -in the midst of a social

and economic reconversion- and an uprooted family core, that is in constant transformation. The film alternates documentary and fiction scenes, the latter featuring a woman who lives on a recording set. These images are halfway between the making-of of a film and a certain oniric symbolism distilled from the experiences of the mountain.



The circular desk



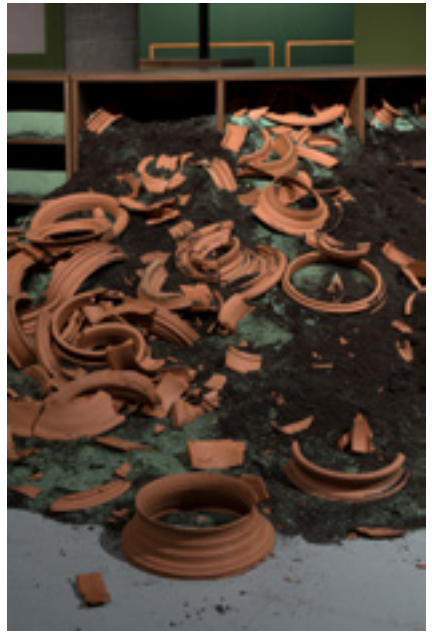
Date: 2016
Media: *Mixed media,
variable dimensions*

Teresa Solar Abboud and Guillermo Mora have created the show “The circular desk” by blending their individual practices into one unique space. The artists reflect on language and its different stages by showing the multiple mutations of their own working materials such as clay and pigment. The project has been created for Centro de Arte La Panera (Lleida, Catalunya) and will be exhibited from the 13th of February to the 22nd of May of 2016.

The artists take as a starting point an uncommon piece of furniture: a circular desk, where information is displayed not only at the front but also at the back of the user, allowing another of thinking about information, not only exposed to our eyes but also concealed from us. The installation expands

revealing multiple scenes, layers and dimensions, creating a labyrinth-like space where the walls and overlays are also part of the work.

Circle, cyclical movement, expansion and contraction play a relevant role in their individual trajectories. In the case of Teresa Solar’s last projects, the artist uses the centrifugal force of the potter’s wheel to engrave sign language onto the clay; for her, the creation of these works implies a way of writing from a position of resistance, of performing chaos over language. In the case of Guillermo Mora, one of the main characteristics of his “paintings” is the centripetal movement applied to works that coil around themselves, or over vinylic layers to be compressed and folded into sculptures.



The night is dark enough for us to see it



Date: 2015
Media: Ceramics,
video, engraved
perspex, photographic
print, mixed
materials.

"The night is dark enough for us to see it" is Teresa Solar Abboud's first solo presentation in Barcelona. This show brings together new pieces as well as elements belonging to a set of projects the artist has been recently working on, namely her new film "Al Haggara" ("The Stone" in English). Sculptures, set props, photography and video form a composition in which all parts are related through concepts such as loss of control and layering. The works are organised around three agents: a sign language interpreter, a free-diver and pelagic fish.

The big blue structure that dominates the central space of the exhibition is called "Night Canopy" and is a fragment of a set made for the film "Al Haggara". The structure is an interpretation of the canopy of the Annunciation by Fra Angelico, but was also influenced by Nut, the Egyptian

goddess of the night, covering the ground with her cloak of darkness. Differently from the film, the canopy is not shown supported by columns but rather lying on the floor, sideways, like a kind of stellar shipwrecked. The set is used as a surface, a structure that ultimately represents the absolute cancellation of any certainty, any absolute ideas. This understanding connects with the inability to find a stable definition about what language is, on how it develops and where it comes from and therefore questions our place as communicating beings. On its backside, the structure is filled with different parts of film sets, adding layers of leftovers and waste that support the fallen sky.



All the things that are not there



Date: 2013
Media: HD Video
Duration: 40 min

to watch the movie
please click here:
<http://vimeo.com/74067088>

The password: keyhole

“All the things that are not there” tells the story of a young woman who travels from the East coast to the West coast of the USA following the steps of the American engineer and photographer Harold Edgerton. Her voice will lead us through an evocative and rather uncertain road trip, telling tales built upon Edgerton's experiments and deviating from his crystal-clear images.

Harold Edgerton was the inventor of the strobe light and the first high-speed pictures. He was also the inventor of the underwater photography and the camera used to record the first developments of the atomic bombs. The starting point of the movie is the paradoxical relationship between his photographs, that rendered visible the invisible, and the spaces where these pictures were taken, that remain forbidden and obscure to us. The film walks along the

thin line between the images of the unknown darkness and the abrupt blindness caused by the radiant, revealing glare of the flash.

Our character will find herself confronted with the impossibility of entering the forbidden places where Edgerton worked. The movie wonders if these frustrating frontiers, the ones that make their vision impossible, are the key to thinking them differently, gaining access to these classified places through fictional reconstructions in which different characters will have to deal with blindness, non-existing sounds and imaginary limbs.

The movie was exhibited at Matadero Madrid as a solo exhibition in June 2014.



Foreign office



Date: 2014
Media: ceramics,
drawing, photographic
print, mixed media.

Foreign office is the second solo show of the Spanish artist Teresa Solar Abboud. In Foreign office Solar presents ceramics that materialize sign language. Solar develops through photography and sculpture a series of works that have to do with translating signs, shapes and surfaces; these works explore the improbable connections between the revolution of the potter's wheel and fake politics and talk about the physical resistance that accompany the translation of what is not understood, of what is foreigner to us.

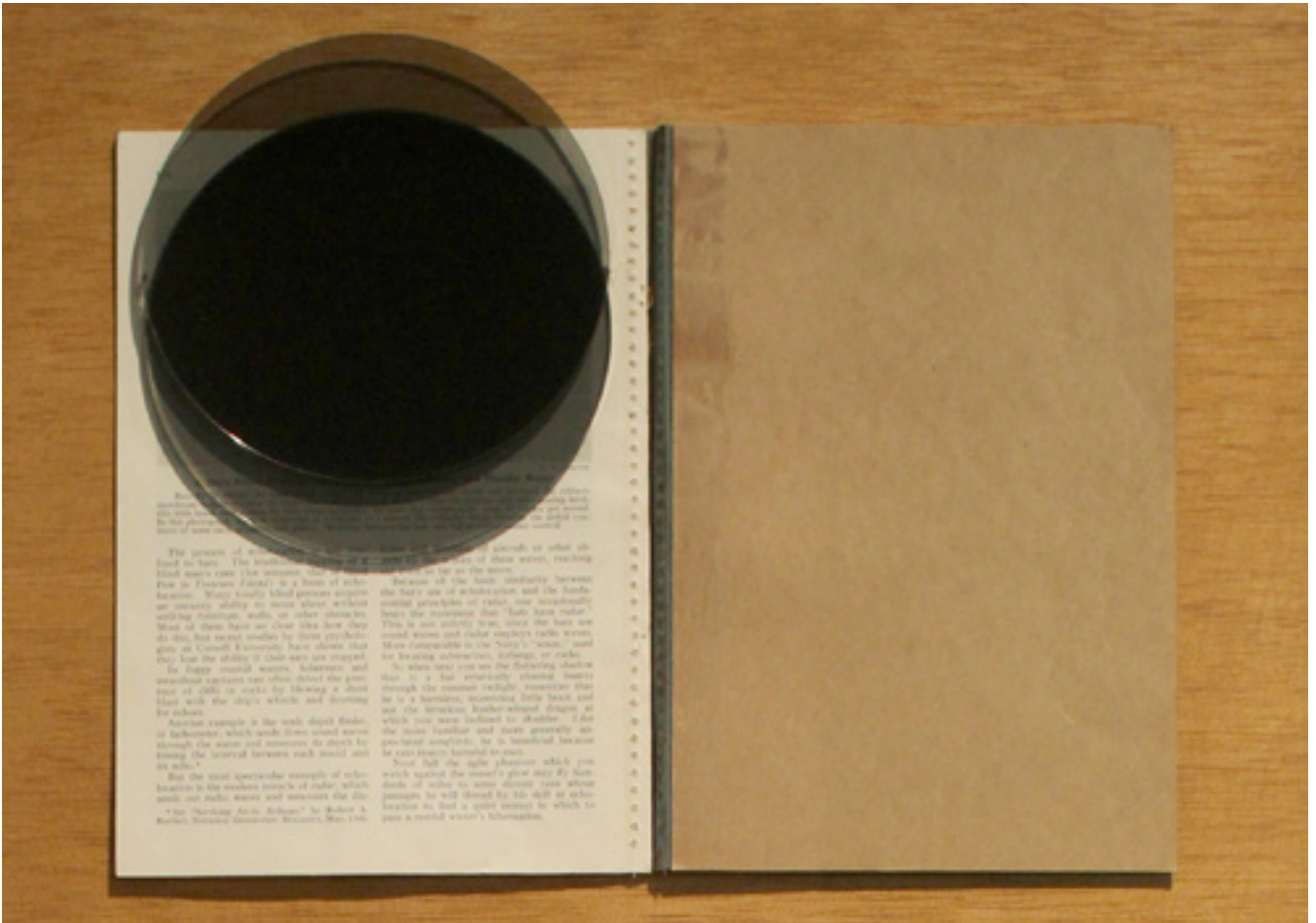
"Foreign office" takes as a starting point the incident involving Thamsanqa Jantjie, South African sign interpreter, during the memorial for Nelson Mandelan in December 2013, few days after Mandela's death. During the ceremony attended by some of the most powerful world leaders the interpreter

lost control of his hands and started to make absurd and incoherent gestures.

Solar uses this incident to resume her reflections on language and translation. In this case she uses the tactility of sign language to create pots and sculptures that don't represent language but that are strictly language. Through the potters wheel, Solar records interpretations of Janitje's gestures over the spinning clay, experiencing the resistance of the material to being modeled and developing specific muscles to gain control over the lump of clay.



Double bite



Date: 2013
Media: polarizing filters
and led over magazines
size: 72x65cm

The “Double bite” series consists of collages made with photographs from books and articles mixed with hand-made led plates and polarized filters. The plates and the filters block totally or partially the photographs.

The blocked photographs were shot with cameras invented by the electrical engineer Harold Edgerton. Edgerton was the inventor of the electrical flash, which made possible the first photographs of frozen movement. He also invented the the rapatron camera, which was used to photograph the first micro-seconds of the atomic blasts during

nuclear tests, the rapatron used led plates and polarizers to protect the film from the intense light and radiation of the atomic blasts.

The aim is to mix and reinterpret both ways of understanding photography. Somehow by blocking these subjects that have been discovered, overexposed by the flash light, they return to a state where they remain obscure and full of possibilities.



You have been tracking us



Date: 2009

Media: video HD

Length: 2:30 min

“You have been tracking us” is a video work that reconstructs one of the scenes of the movie *Lawrence of Arabia* (directed by David Lean in 1962), the scene is the one that has an oasis as background, where the little army of Lawrence has stopped to rest.

The video has been shot at the same spots of Tabernas' Desert (Almería, Spain) where the scene was originally shot, copying the movements of the camera, in order to analyze the landscape that the cinematographic industry produced and, afterwards, left

behind. The production team of the movie created the oasis for the shooting and did not remove the palm trees afterwards, so the trees have managed to survive and they still remain alive, 40 years after; this particular condition creates an interesting situation, where fictional elements have produced a “real” landscape.

The video works with images aesthetically close from documentaries, but follows the shots and the movements of the original scene, creating a contradictory and strange landscape.

The ambassadors



Date:2010

Media: HD Video

Length: 6:45 min

To watch the video

“The ambassadors” is a video work centered on the reconstruction and shooting in Cairo of one of the scenarios of the movie “Lawrence of Arabia” (David Lean, 1962). This video seeks to reflect on the construction of cinema images, and the way these images build the image of the place which they represent. The scene that has been reproduced is the one that portrays Lawrence working as a cartographer in the basement of the English Headquarters of Cairo. Originally, this scene was not shot in Egypt, it was shot in Seville. The video shows this Sevillian scenario reconstructed in Cairo and puts on top a dialog between two characters, who comment the action of transporting the scenario from one city to another and from a basement to a roof.

Theater of operations



Date:2012

Media: diverse materials

Size: Variable

“Theater of operations” is a mixed-media installation. This piece finalizes a triptych of works that take as a starting point the scenarios of the movie “Lawrence of Arabia” and uses the same strategy in the three cases: making replicas of the scenarios. Each work focuses on a different aspect of these structures, but basically all of them reflect on the nomadism of the images and the use of borrowed languages as creative tools. The two aspects are the keystone in “Theater of operations”, where the movie set props depicting the English headquarters in Egypt blend with objects and

images of a speech therapist teacher. As my personal movie scenario, the work reflects on the learning of foreign languages through constant repetition. This is specially the case of the audio piece that can be heard inside the interior garden, I have created an English class through repeating some of the scripts of the movie. Language is presented as a tool for creating landscapes through the sculpture “Map of tongue”, where a tactic map of the English Army is turned into muscular tissue, a tongue, and a desert landscape in the meantime.



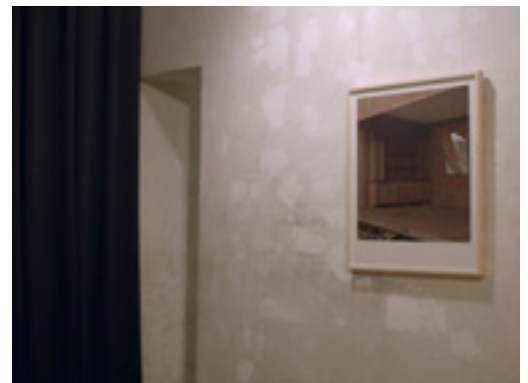
The multiple plain



Date: 2012
Media: diverse materials
& Hahnemuhle prints
Size: Variable

As Solar's first solo exhibition in Formato Cómodo gallery, "The multiple plain" consolidates some of the interests that she has been developing in the past few years such as the notion of landscape in relation with touristic and cinematographic industries or memory through the reconstruction of spaces. In this exhibition it is specially important the contrast between exposure and non exposure in relation with the visitor and the object being visited.

In this occasion, Solar has presented an installation and a series of photographs based on a particular element: a house found in Carrant, a ghost mining town in the Nevada desert, which only has one half of it's structure still in place. The central installation of the exhibition is based on the reconstruction of a fragment of the façade and an interior room of the house: a space that she never entered and that, therefore, is a reconstruction of a memory that never happened.



Inside this interior space there is a sculpture made with insulating materials found in Currant. This sculpture, with a strong organic reminiscence, works as a metaphor of the elements that hide from the visitor but that still exist in the fissures of the constructions.

Provincia Reserva



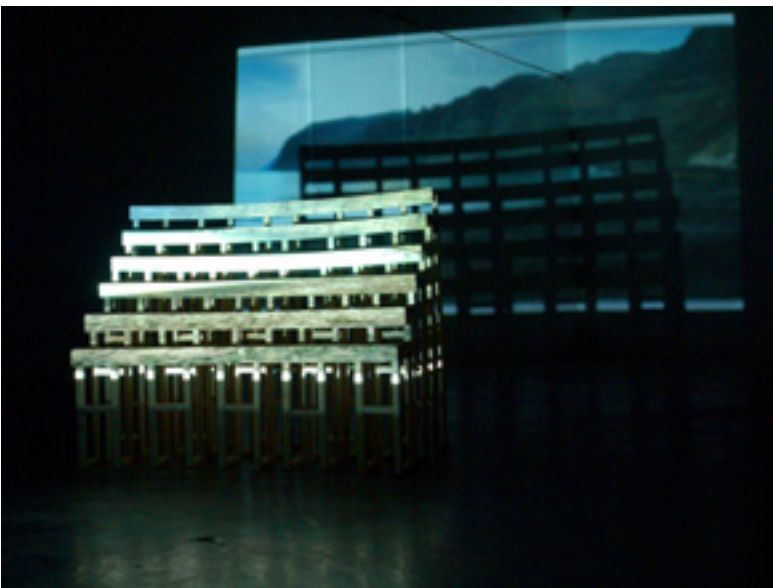
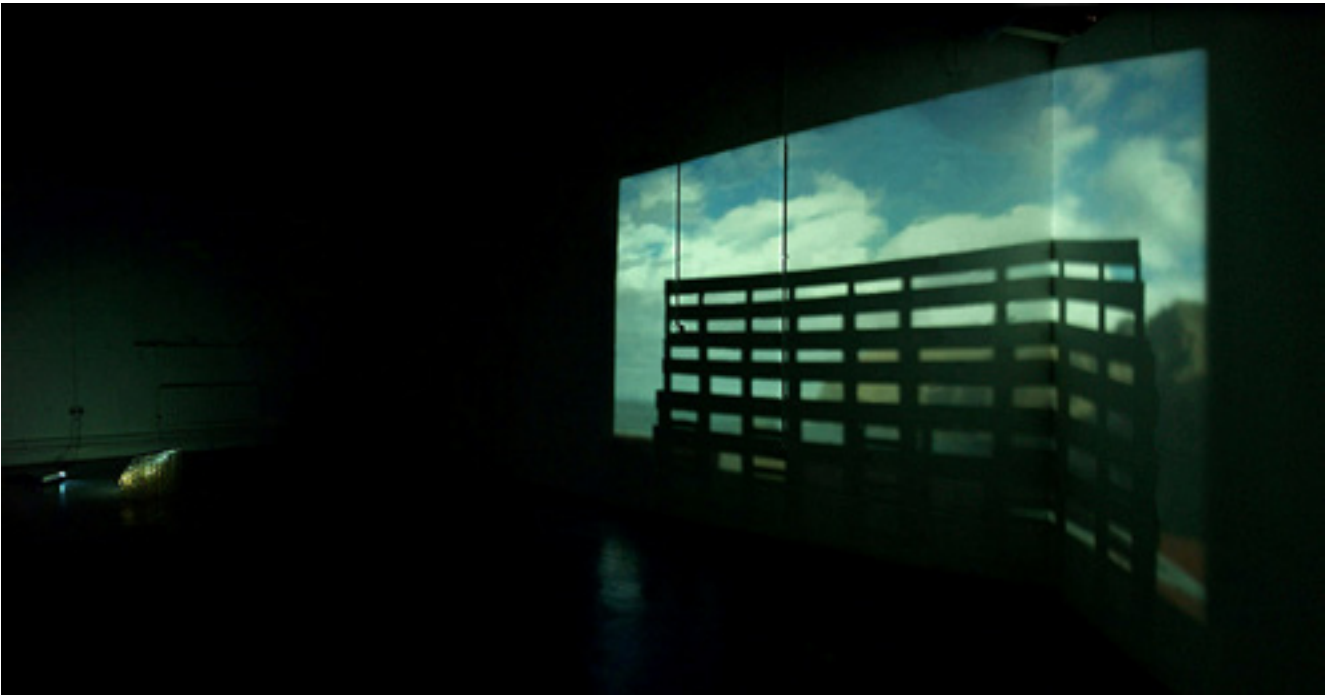
This series of pictures shows the desert of Cabo de Gata, Almería, a wildlife park in the south of Spain. These pictures have experimented a strong digital treatment so the spectator can realize that some parts of the image are reflected, creating strange symmetries. These symmetry games make the undergrowth and the weeds look like the delicate bushes of the french baroque gardens, these gardens are a good example of the big effort that man has made through history to affirm his power over nature and to use this power as a tool of propaganda. By connecting the so called “natural” spaces with the idea of the French baroque garden, the meaning and the uses of these spaces can be reinterpreted.

Date: 2009

Series of 6 photographs, lambda impression

Size: 35x17 cm

Viewpoint



Date: 2008
loop projection of digital images and wooden model.
Measurements of the installation: variables

In viewpoint I was interested in reflecting on the relations in a touristic context between the subject who looks and the object that is being observed, trying to build a situation of “disappointment” between both elements. The small wooden structure, which resembles an amphitheater, is positioned in the middle of a projected landscape. The theater stands, project an enormous shadow on the image they face, making the image incomplete and mutilated.

RESUME

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Formation

2009 MA in cultural studies at the UEM (Universidad Europea de Madrid).

2008 BA in Fine Arts, UCM (Universidad Complutense de Madrid) Madrid.

Solo Shows

2016

The circular desk, La Panera, Lleida

2015

The night is dark enough for us to see it, The Green Parrot, Barcelona

2014

All the things that are not there. Matadero Madrid. Foreign Office. Galería Formato Cómodo, Madrid

2012

No heroics, please, CA2M, Madrid.

The multiple plain, Formato Cómodo Gallery, Madrid

The ambassadors, Centro Párraga, Murcia

2010

The ambassadors, Vall Ortí gallery, Valencia.

Group shows

2016

Cuestionamiento: Territorio. Sala de Arte Joven Avenida de América, Madrid

Art Situacions, Matadero Madrid

Itinerarios: renderizando la realidad, Fundación Marcelino Botín, Santander.

2015

Panera art bienial, Lleida

Art situacions, Maxxi Roma, Villa Croce Genova.

Aquí hay dragones, Casa Encendida, Madrid

All the things that are not there, Festival FID Marseille

All the things that are not there, Festival Pariscience

All the things that are not there., Festival Márgenes: Madrid, México, Chile.

2013

Generaciones exhibition, Casa Encendida, Madrid

2012

The Rescue of the effects, General Public, Berlín.

(...), Can Felipa, Barcelona.

Iceberg 2, Matadero, Madrid.

Scholarships and prizes :

2016

Finalist at the Rolex initiative for mentors and protégés

2015

Best new artists, Jugada a tres bandas, Madrid.

2014

Production grant ,Fundación Marcelino Botín

2012

Generaciones art prize, Fundación Caja Madrid.

2011

Production grant CAM.

Finalist at the ABC art prize.

2010

First Prize at "Tentaciones", Feria Estampa, Madrid
Glogauair residency, Berlín, Comunidad de Madrid

2009

Production grant, Comunidad de Madrid

2008

MA studies grant La Caixa.

To learn more about my projects please visit www.tsabboud.net