

# Concrete Truth: Art and the Documentary

*An exhibition investigating political and social realities in artistic practices*

October 24, 2017–February 16, 2018

Opening Reception:  
Tuesday, October 24,  
6–8pm

Gallery Hours:  
Tuesday–Friday,  
12–6pm

The International Studio & Curatorial Program announces *Concrete Truth: Art and the Documentary*, an exhibition that considers vital questions around fact and image-making. The exhibition presents recent lens-based works positioned at the boundary of art and the documentary.

During the last two decades, visual artists have revitalized documentary practices, facilitated by new media technologies and modes of circulation. Documentary approaches help us bear witness to both individual and collective realities, often using found footage, biographical narratives, textual documents, and historic reenactments.



Krista Belle Stewart, *Seraphine*, *Seraphine*, 2015, digital video and sound, 38:57 min. Courtesy of the artist.

The artists in *Concrete Truth* respond to times of crisis by interweaving documentary practices, aesthetics and ethics. Several artists in the exhibition employ documentary formats as a strategy to construct counter-narratives, in works that deal with a range of concerns including the histories of Indigenous peoples, the role of media in political conflict, internet ethics, the abuse of governmental power, and archives and copyright issues.

*Concrete Truth: Art and the Documentary* takes stock of documentary art work produced in the last few years, and highlights the various ways artists represent political and social realities in an age of global disinformation. Among the works on view will be a video by Krista Belle Stewart that combines 1960s documentary footage of the artist's mother at the beginning of her career as British Columbia's first Aboriginal public health nurse with her mother's recent testimonies of the trauma she endured in an Indian Residential School. Current ISCP resident Paolo Cirio's installation obfuscates the 15 million mugshots made public on internet databases for corporate profit. Photographs of the independence ceremonies of Asian and African nations are the subject of Maryam Jafri's work, specifically looking at the ways these images have been illegally copyrighted by stock agencies and digitally "colonized." Using landscape as a sign of the political climate, Eric Baudelaire traces the story of a young man from his troubled home in the Parisian suburbs to Syria, where he joins ISIS. Edgardo Aragón's critical cartography and video of everyday conditions in Cachimbo, Mexico, demonstrates the crippling effects of foreign power. The amnesia of both public and personal memory—framed by a bombardment of contentious media images in Turkish politics—shapes belit sağ's activist artwork.

December 19, 2017: Paolo Cirio and Julia Powles will discuss Cirio's work *Obscurity* and data protection.

*Concrete Truth* will be accompanied by additional public programs in early 2018, including a screening of new work by Tomáš Ráfa and a lecture by Krista Belle Stewart, among other events.

This exhibition is curated by Kari Conte, Director of Programs and Exhibitions.

For further information,  
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#concretetruth

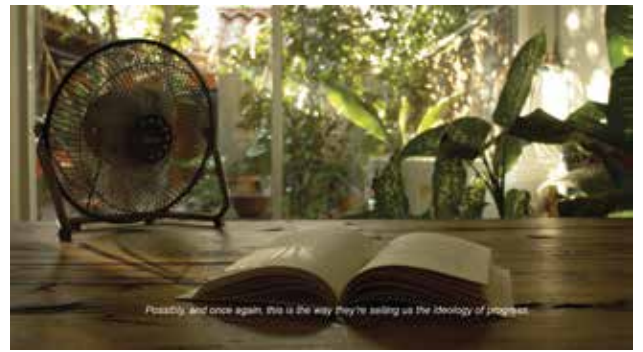
About the artists:

Edgardo Aragón (born 1985, Oaxaca, Mexico) currently lives and works between Oaxaca and Mexico City. His work centers on aspects of everyday reality in Mexico. He has had solo exhibitions at Museo de Arte Contemporáneo de Oaxaca, Mexico; Jeu de Paume, Paris; CAPC musée d'art contemporain de Bordeaux; Museo Universitario de Arte Contemporáneo, Mexico City; and MoMA PS1, New York.

Eric Baudelaire (born 1973, Salt Lake City, Utah) is an artist and filmmaker living and working in Paris. Baudelaire has had solo shows at Witte de With Center for Contemporary Art, Rotterdam; Ludwig Forum, Aachen; the Fridericianum, Kassel; the Bergen Kunsthall; Beirut Art Centre; and the Hammer Museum, Los Angeles. He is the recipient of the Sharjah Biennial 12 Prize, 2015; the SeMA-HANA Award, Mediacity in Seoul, 2014; and the Special Jury Prize at DocLisboa Festival, Portugal (2012, 2014).



Maryam Jafri, *Getty vs. Ghana*, 2012, two black and white prints and one framed text, 14.37 x 9.68 in. (right) and 13.29 x 9.72 in. (left). Courtesy the artist.



Edgardo Aragón, *Mesoamerica. The Hurricane Effect*, 2015, HD video, color, and sound, 16:20 min. Courtesy the artist.

Paolo Cirio (born 1979, Turin, Italy) engages with legal, economic, and semiotic systems of the information society. His works investigate social fields impacted by the internet, such as privacy, copyright, democracy, and finance. He has exhibited work at C/O, Berlin; MIT Museum, Boston; and V&A Museum, London, among others. Cirio was awarded the Golden Nica in Interactive Art by Ars Electronica in 2014 and was an Eyebeam Fellow in 2012.

Maryam Jafri lives and works between New York and Copenhagen. Recent solo exhibitions include Kunsthalle Basel; Betonsalon, Paris; Gasworks, London; and Bielefelder Kunstverein, Germany. Biennials include São Paulo Bienal, Venice Biennale, Manifesta 9, Shanghai Biennale, and Taipei Biennial.

Krista Belle Stewart (born Canada) is a member of the Upper Nicola Band of the Okanagan Nation, living and working in Vancouver. Her work engages the complexities of archival material. Stewart had a solo exhibition at the Contemporary Art Gallery, Vancouver; and has participated in group exhibitions at Artspeak, Vancouver; Western Front, Vancouver; and Esker Foundation, Calgary.

belit sağ (born Turkey) is a videomaker based in Amsterdam. Overarching themes in sağ's work are the violence of images and images of violence. Her background is rooted in alternative video-activist and artist groups in Ankara and Istanbul. sağ's work has been exhibited internationally including at EYE Film Institute and the International Film Festival Rotterdam, both in The Netherlands; Salt and DEPO, both in Istanbul; and DMZ International Documentary Film Festival, Paju, South Korea.

**About ISCP:**

ISCP supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios and two galleries, ISCP is New York's most comprehensive international visual arts residency program and fourth largest in the world, founded in 1994. ISCP organizes exhibitions, events and offsite projects, which are free and open to all, sustaining a vibrant community of contemporary art practitioners and diverse audiences.

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