

# ***Out of Place Artefacts***

Project by  
Anouchka Oler  
and Amélie Bouvier

for Javier Silva Gallery  
Feb. 2016

## ***Out of Place Artefacts***

For the show at Javier Silva Gallery we would like to propose a new body of work based on a short text about alien objects discovered on Earth.

Described as “Out of Place Artefacts” those objects relate to elements that have been found but haven’t a place in history yet. Their functions remain unclear and open to speculative interpretations towards what they are inscribed in.

Our research will depart from a fictional narration inspired by both miscellaneous stories and granted historical facts. Through video, sculptures and drawings the works will explore different approaches towards those discovered artefacts that disrupt a linear construction of knowledge and therefore propose new triggers.

This works will be hosted by a scenography referring to the authority of musicological displays. Our interest is aroused by the feeling of a suspended time existing in some anthropological museums by showing elements from our past. Therefore we face a construction of time which limits remain unclear and echoes our desire to work in dialogue between past and future as well as reality and fiction.

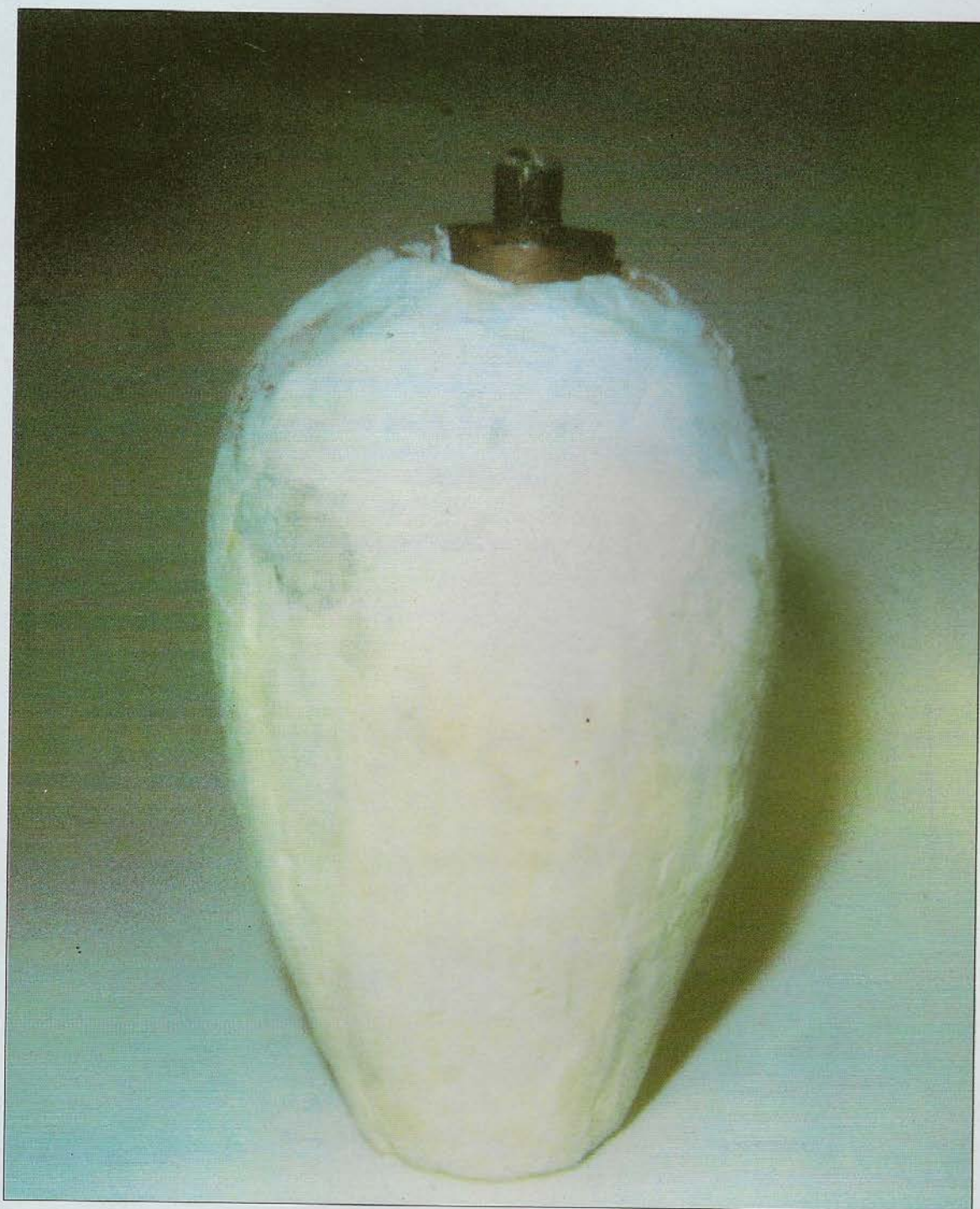
## Out of place artefacts

A continuing underlying theme behind alleged alien contact with Earth in ancient times is the advanced knowledge that some ancient civilizations appear to have possessed. Ever since archaeologists first dug their spades into ancient sites, they have been turning up strange objects that cannot be explained – objects bearing an uncanny resemblance to items that can only be produced by modern technology.

And because they could not be explained rationally such objects have since been tucked away in the dark recesses of museums all over the world, forgotten by everyone except a handful of writers who have tried to prove that they are the remnants of long-lost civilizations. Scientists know them as OOPARTS – Out Of Place Artefacts – and are today attempting to solve their mysteries once and for all.

**BELOW** This object, drawn in 1493 by Hermann Schaden, bears an uncanny resemblance to the black monolith in the film of Arthur C. Clark's science fiction novel, *2001 – A Space Odyssey*, and its sequel, *2010*.





**LEFT** This artefact, discovered in Iraq near Baghdad in 1936, is said to be a 1,800-year-old electric cell. When tested by scientists, it produced a current of up to two volts.

Already, investigators have come up with some astonishing results. In 1936, for example, archaeologists unearthed a strange object from the ruins of a village near Baghdad; it was a clay jar, containing a cylinder of sheet copper with an iron rod suspended in its centre. Since then, similar objects have been found at other sites in Iraq. The original jar and its contents were put on display in the Cairo Museum, Egypt. On several occasions, people who saw it remarked that it looked just like an

electric cell. Proof again, said the Ufologists, of technical knowledge passed on by space travellers.

Oddly enough, no one tried to prove that it could be an electric cell until 1976, when a team of German scientists from Hildesheim built an exact replica and, as an acid substitute, filled it with grape juice. There was no longer any doubt that it was an electric battery, for it produced a current of up to two volts in strength. Yet the original battery may be as much as 2,000 years old. So where did the ancient

## About Amélie Bouvier work

Around 1550, Melchior Lorck drew "Turtle Overlooking a City." This surrealistic drawing showed a giant turtle hovering above the sky. It represents both the human desire to live in the heavens and the possibility of perceiving the earth from them. Today, it's not difficult to imagine this turtle as a prototype drone; a hovering voyeur.

Through my own drawing practice, I developed a strong interest in aerial photography and its ramifications for perception as well as power. While the aerial view is a magnificent instrument in the evolution of human knowledge, it also suggests a potential absence of limitations. This absence can be filled with blurred perception where reality and potential, fact and fiction, transport the spectator towards opportunity. From the sky we see everything. Or do we?

My work begins with research, using scientific archival images, military diagram, google and science-fiction to follow the evolution of a specific representation in a particular context, and aims to look for the lines between real and imagined perceptions. In my work I transform images, details of happenings and events in order to provide new perspectives on the identity and agency of a specific place and time.

## AMÉLIE BOUVIER

1982 - FR/PT

Lives and works in Brussels and Lisbon

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### EXHIBITION SELECTION

2015

- Residency presentation at Ateliê Fidalga, São Paulo (BR)
- *Others May Follow*, ISELP, Brussels (BE)
- *ISSO - De uma maneira ou de outra* – curated by Eduardo Matos, at Plataforma Revolver, Lisbon (PT)
- *A pele e a espessura do desenho* - curated by Maria de Fátima Lambert, at Fundação das Comunicações, Lisbon (PT)
- *Measuring the Immeasurable* – curated by Iciar Sagarmínaga, at Sabrina Amrani Gallery, Madrid (ES)

2014

- *Sidewise Glance* - at Harlan Levey Projects, Brussels (BE) (solo show)
- Screening of “*We turn a Blind Eye On It*” in collaboration with Marcin Dudek - Kunstfilmtage, Düsseldorf (DE)
- Mostra14 - Central Station, Lisbon (PT)
- The Penthouse Art Event - Organised by Harlan Levey Projects, Bloom Hotel, Brussels (BE)
- *Contemplative State nº2* - Museo Patio Herreriano, Valladolid (ES) (solo show)
- *Catoptics* - Javier Silva Gallery, Valladolid (ES) (solo show)
- JustMad Art Fair - Showing with Javier Silva Gallery, Madrid (ES)

2013

- Park + Ride - Verbeke Foundation, Belgium (BE)
- Summa Art Fair - Showing with Javier Silva Gallery, Matadero, Madrid (ES)
- *Do barroco para o barroco - está a arte contemporânea* - curated by Maria de Fátima Lambert, 17th Bienale de Cerveira, Casa de la Parra, Santiago de Compostela (PT-ES)
- *A Line a Year* - ArteSantander 2013, project in collaboration with Theo Firmo and Javier Silva Gallery, Santander, (ES)
- *Un obstacle avait arrêté les efforts* - Eternal Gallery, Tours (FR) (Solo Show)
- JustMad 4 Art Fair - showing with Javier Silva Gallery, Madrid, (ES)

2012

- *End of the World Party* - Nadine Feront Gallery, Brussels (BE)
- *Instante (intra) Lugar* – curated by Maria de Fátima Lambert, QuaseGaleria, Oporto (PT) (Solo show)
- *[chamo silêncio à linguagem que já não é órgão de nada] ... (after Pascal Quignard)* - QuaseGaleria, Oporto (PT)
- *Um Continuum em três tempos* - Carpe Diem, Arte e Pesquisa, Lisbon (PT) (Solo show)
- *Snapshot* - Galerie Nadine Feront, Brussels (BE)
- *Correspondência* - Museo de Arte Prehispánico Rufino Tamayo, Oaxaca, (MX)
- *Africando* - curated by Adelaide Ginga, GAD - Galeria Antiks Design – in articulation with 6ª Bienal de São Tomé e Príncipe, Lisbon (PT)
- *Património* - curated by Adelaide Ginga, Itinerância da 6ª Bienal de São Tomé e Príncipe, Museu da Cidade, Lisbon (PT)

2011

- *Passante no Mundo, Paulo Reis e Cª* - QuaseGaleria, Oporto (PT)
- 6ª Bienal de Arte e Cultura de São Tomé e Príncipe curated by Adelaide Ginga (STP)
- *Quatro apontamentos e um não lugar* – curated by P.Reis and L.Egreja, 16th Bienal de Cerveira (PT)

- Project Rooms - Junho das artes, Óbidos (PT)
- Prix Jeune Création Moulin Saint-Remy des Arts (FR)

#### COLLABORATION

SINCE 2012 – Collaboration with the artist Marcin Dudek on video project.

Since 2012 – Collaboration with Enough Room for Space – on the projects DiARTgonale Special Edition (2012 – 2013) and Uncertainty Scenarios (from 2014): April 2015 - Presentation at La Conciergerie (FR) | April 2015 – The Fair Deal, Art Brussels, Brussels (BE)

#### STUDIES

2008 - DNSEP - Diplôme National Supérieur d'Expression Plastique - Institut Supérieur des Arts de Toulouse, France.

2006 - DNAP - Diplôme National des Arts Plastiques, - Institut Supérieur des Arts de Toulouse, France.

#### GRANTS | PRIZES | RESIDENCY

2015 - Artichok - delivered by the BIJ, Fédération Wallonie-Bruxelles (BE)

2015 - Winner of the prize Hors-d'oeuvre ISELP, Brussels (BE)

2015 - Residency at Atelier Fidalga, São Paulo (BR)

2013 - Winner of the prize Emergent Artist - Just Mad Art Fair, Madrid, Spain

2011 - Finalist of the Prize CIC'ART, France

2011 - The Audience award prize at the Prix Jeune Création, Moulin Saint-Remy des Arts, France

2010 - Inov-Art grant 2th edition: Grant from portugese cultural minister

2006 - Erasmus, Krakow Academia, Poland.

#### CATALOGS | PUBLICATIONS

##### Article

- *Search & Destroy*, by Benoit Dusart in L'Art Même, Sep. 2015

- *WunderKammer - Amélie Bouvier*, by Kurt Snoekxin Agenda Magazine, 7 Nov. 2014

- *Amélie Bouvier, cartografía los escenarios de fragilidad*, by Julio Tovar in El Mundo, 24 March 14

- *Amélie Bouvier, la dimensión metafórica del papel* in Nex Valladolid, 09 April 14

- *La galeria Javier Silva gana el premio JustMad de arte emergente* in últimoCero, 22 Feb 2013

- *La géographie comme une oeuvre d'art* by Marie Gosselin in la nouvelle république, 15 Feb 2013

- *5 bonnes raisons de voir l'expo «End of the world Party»* by Catherine Callico in Victoire, 1 Dec. 2012

- "Pingue-Pongue" – Instante [intra] Lugar de Amélie Bouvier, QuaseGleria, EspaçoT, Oporto by Laura Pastor in PAC plataforma de arte contemporanea, 24 Oct. 2012.

- *Carpe Diem e Festa* by Miguel Matos in TimeOut Lisboa, 5 June 2012

- *Portugal leva arte a Oxaca* by Sonia Ávila in Excelsior, 8 March 2012

- *Quatro apontamentos e um não lugar*, in Molduras, Antena2 RTP by Teresa Pizarro, 23 July 2011

- *Saint-Remy. Les Jeunes Artistes à l'honneur*, in La Depeche, July 2011

##### Catalog

- Carpe Dieam Arte e Pesquisa Catalog, 2014

- Mirada de Mujeres, 2014

- 17ª Bienal de Cerveira - Exhibition Catalog, 2013

- ArteSantander2013 XXII feira de arte contemporáneo, 2013

- 02Amélie Bouvier, Un obstacle avait arrêté les efforts - Exhibition catalog, Eternal Gallery, 2013

- 16ª Bienal de Cerveira - Exhibition catalog, 2011

- Junho das Artes, Arte contemporanea - Exhibition catalog, 2011

- Final-Figt - Exhibition catalog, 2008



### **Knock on the Roof**

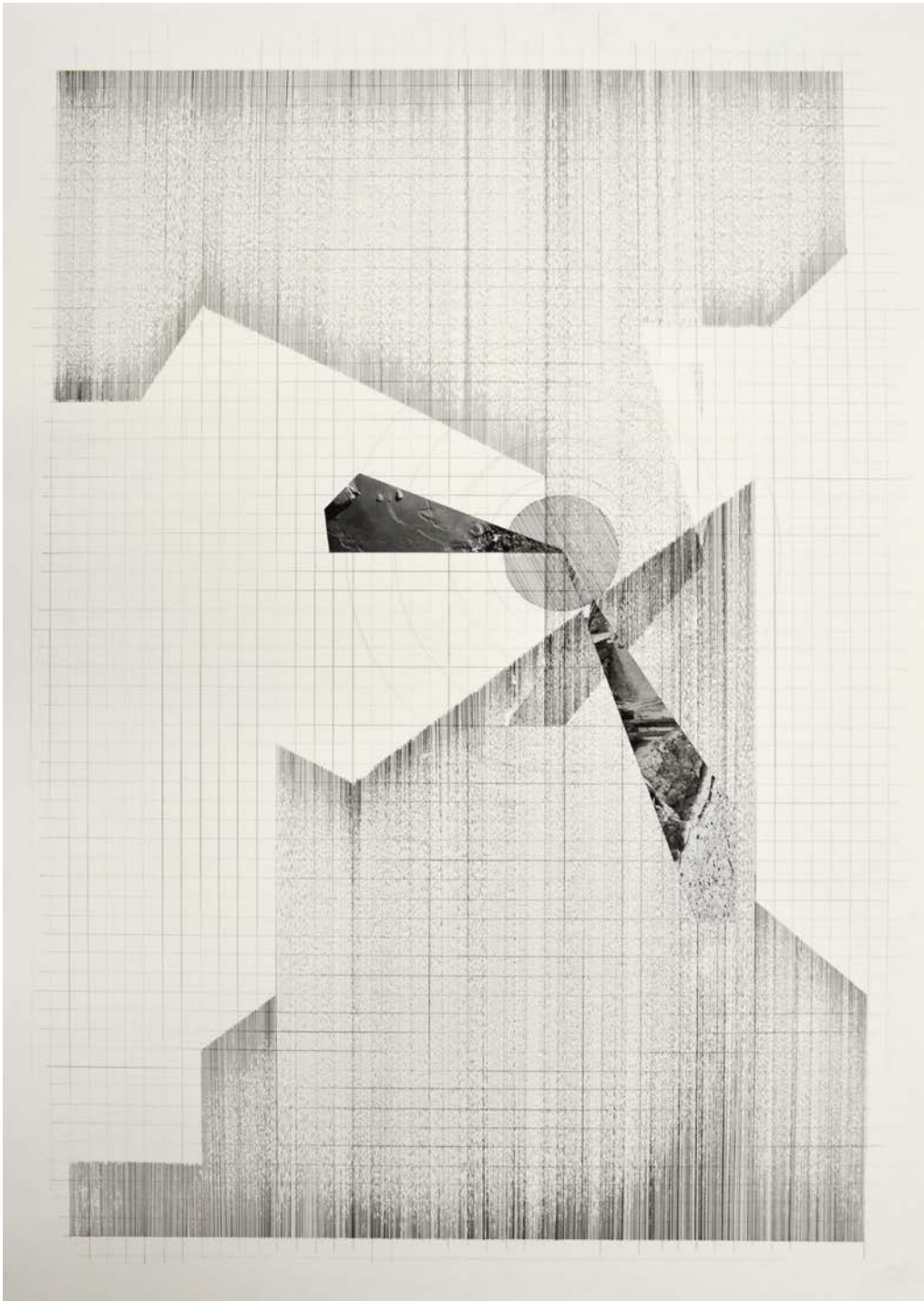
Installation view at Sabrina Amrani Gallery

Show curated by Iciar Sagarminaga

Wood, fabric, glass, plaster objects and a set of 4 drawings

Dimension variable, 2015





**Knock on the Roof #4**

Indian ink, pencil and collage on paper  
70 x 50 cm, 2015



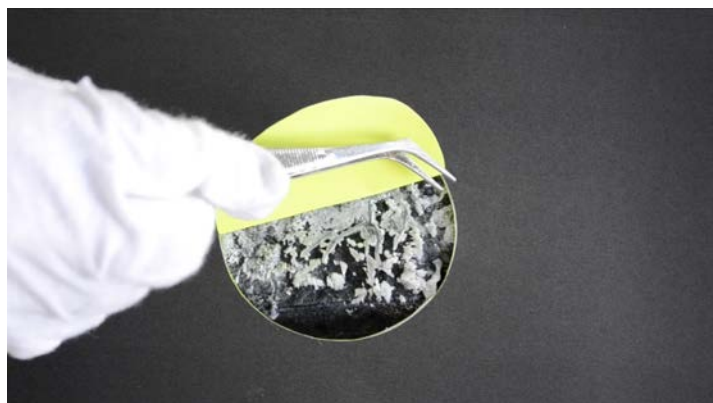
### **Sidewise Glance, 2014**

Installation view at Harlan Levey Projects, Brussels  
Installation composed by wall collage installation (titled **Other May Follow**, 2014) and set of 6 drawings (titled **Space Beyond Perception**, 2014)  
Variable dimensions.



**Space Beyond Perception #3, 2014**

Part of a set of 6 drawings,  
Indian-ink on paper and blue wooden frame  
56 x 76 cm



**But Keep Your Feet On The Ground, 2014**

Stills from digital video

4'00

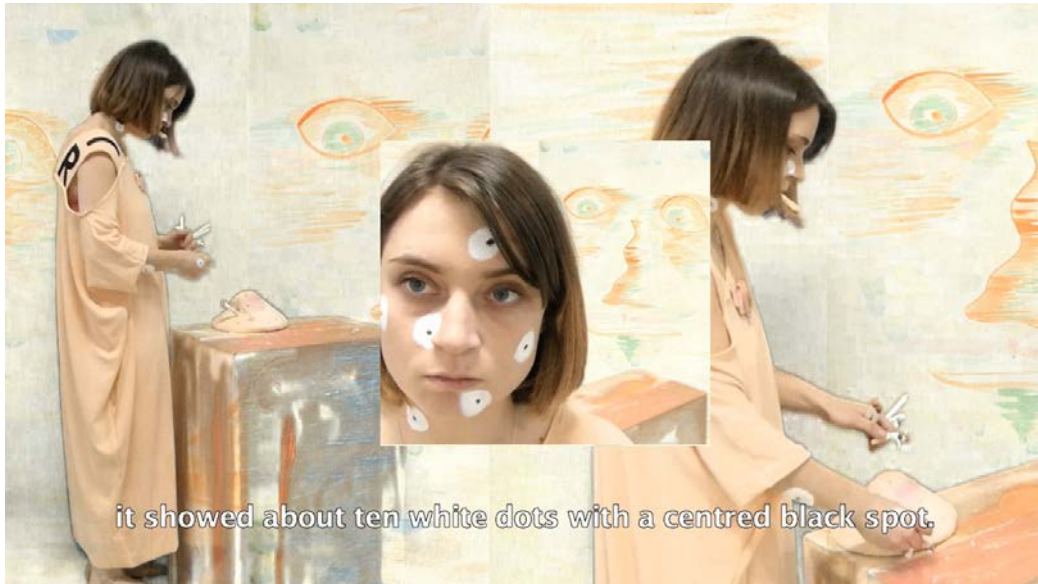
[vimeo.com/user8869935/videos](https://vimeo.com/user8869935/videos)

## About Anouchka Oler work

The point of departure for my works often is materiality: the thingness of functionless forms, the materiality of language. With the help of the objects and sculptures that I produce or select, I lead a very live investigation of what forms communicate in a non-linguistic manner and what makes us sensitive to them. My role is necessarily made visible within the time-based pieces in where I perform characters that set into narratives sculptures and objects, be it my own material production or ones that entered history of cultural production. The narratives emphasise a desire to deconstruct what we take for granted and is engraved in common thinking as being intuitive or natural. Some subject matters such as love, insanity appear hardly distinguishable from their supposed authenticity or genuineness. My answers aim to deconstruct these assessments by pointing out their possible artificiality by a light, humorous and personal approach.

I redefine the material parameters of my work for each new production that I undertake as I don't intend to master a logic of making. In like manner my role and therefore my point of view is challenged in every video: I respectively embodied 'the carer', 'the producer', 'the agent' and 'the researcher' in the body of work *The Capacity to Care* (2011-2013) *The Mother, the Monster and the Witch* (2014), *Episode 2* (2014) and *IRMA* (2015). These characters that I play are manipulative and flawed: their authority is constantly re-evaluated by the other actors (sculptures, objects or more recently people). The amateur's figure allows me to generate a critical distance. Therefore I choose English when it comes to use language. Since it isn't my mother tongue, I don't control it thus I perform it in the perimeter of my limited hence aware knowledge.

These strategies grant me to re-assess the relationships between what is produced and who produces. The production is indirectly the result of one being a constructed social body, carrying norms, forms of authority, history. In 2014 I started to work on *Les Sculptures Occupées*. These objects rebel against their role of furniture; they are too busy being decorated and decorative to fulfil their assumed functions. Their strong material and visual presence disrupts a so-called normal housing environment furnished with dysfunctional and therefore unproductive objects. These works intend to turn around the status of design and propose furniture that refuses to be useful. They resist their conditions and consequently refuse to condition.



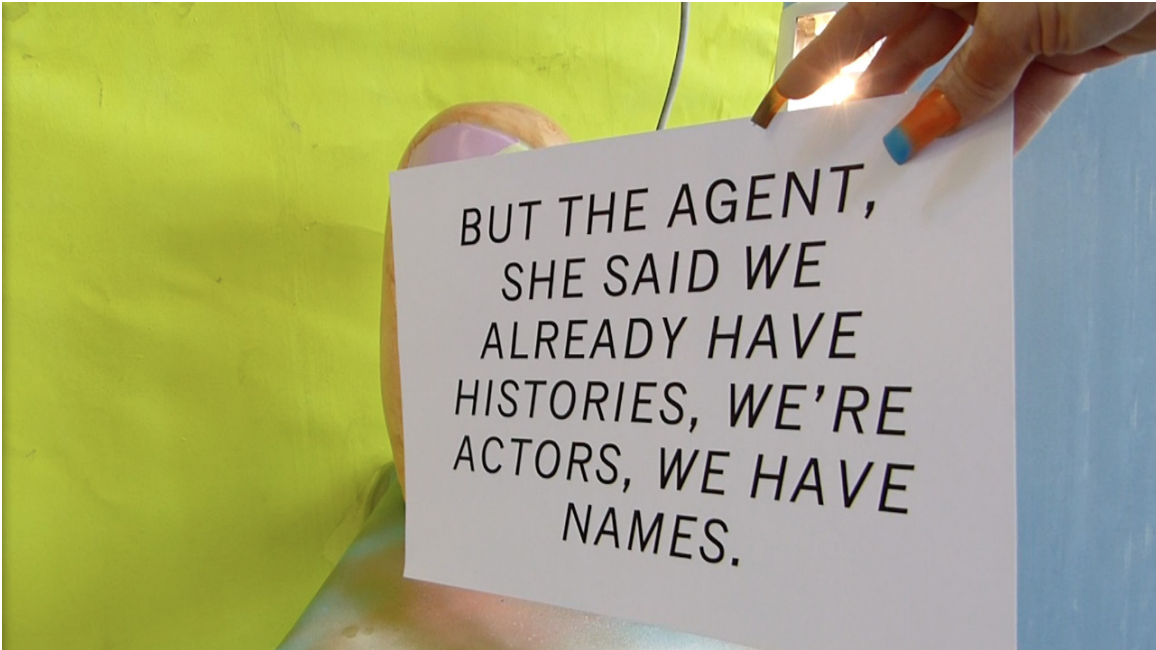
**IRMA (l'Irrationnée et la Personne du Moyen-Âge), 2015**

video 23'  
Video still



**IRMA Wisconsin, 2015**

Installation view at Present Works, Milwaukee, USA  
video 23'



Episode 2, 2015

video 7,  
Video stills





**It is Forbidden to Feed the Sculptures, 2013**

Installation view at  
OG2 at Kölnischer Kunstverein, Cologne



**It is Forbidden to Feed the Sculptures, 2013**

Installation view at  
OG2 at Kölnischer Kunsterverein, Cologne

## OLIER ANOUCHKA

1988 b. Saint Malo (FR)  
French and Swiss nationality  
2015 Lives and works in Sainte Colombes sur l'Hers and Brussels  
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## EDUCATION

2014-15 Post-graduate - ENSBA, Lyon (FR)  
2012 MFA - Piet Zwart Institute, Rotterdam (NL)  
Tutors : Bernd Krauss, Lili Reynaud-Dewar  
2009 DNAP - ESBAMA, Montpellier (FR)

## SOLO AND TWO PERSON SHOWS

2015 *Thingness ?*, Cooper Gallery, Dundee (UK) with Oliver Braid and Joseph Fletcher  
*Irma, Wisconsin*, Present Works, Milwaukee (USA)  
2014 *I Smoked a Cigarette, Wondered About the Colour and Looked at You Once More*  
(together with Marion Jaulin) AiR-Jakobstad, Pietarsaari (FI)  
2013 *It Is Forbidden To Feed The Sculptures*, Kölnischer Kunstverein/OG2, Cologne (DE)  
Curated by Marion Ritter

## SELECTION OF GROUP SHOWS

**2015** *Nous n'étions pas obligés de nous aimer, This Is All Very Well But...* echoing *La Vie Moderne*,  
Biennale de Lyon, Lyon (FR)  
*Performing objects*, Enough Room for Space as part of Brussels Art Days, Brussels (BE)  
*Take You There Radio*, Le Magasin-CNAC, Grenoble (FR)  
*I Want to Be. Inside Out.*, MOTinternational, Brussels (BE)  
*Digital Natives Film Festival*, The Front Gallery, New-Orleans (USA)  
*The Show Must Go Nonnes*, ENSBA - Réfectoire des Nonnes, Lyon (FR)  
**2014** *Black Coffee*, 11 rue du Moulin Joly, Paris (FR) - Curated by Camila Oliveira Fairclough  
*Edition Artblog Cologne*, www.artblogcologne.com, (WWW)  
*November 2nd*, Rotterdam (NL)  
*TOHAVEANDTOHOLD Expanded*, XMarks Bookshop, London (UK)  
*Showing the Wallpaper and Staring at the Empty Wall*, CITY-Loppis, Pietarsaari, (FI)  
**2013** *Living Sculpture/Dead Design*, Hohe Straße 160, Cologne (DE)  
**2012** *Three Artists Walk into a Bar*, De Appel, Amsterdam (NL)  
*A Map of Misreading*, Tent, Rotterdam (NL) - Curated by Christina Li  
*Art Rotterdam*, Rotterdam (NL)  
*Life Will Be Frozen Peaches and Cream Baby, Dream Your Dream*, Piet Zwart Institute, Rotterdam (NL)  
**2011** *The Life of an Artist*, LIVEINYOURHEAD, Geneva (CH)  
*Hello to the People*, Kölnischer Kunstverein/OG2, Cologne (DE)  
*Hello to the People*, SYB Kunsthuis, Beetsterzwaag (NL)  
*Pop Saw the Need*, Double Art Gallery, Minneapolis (USA)  
*Becoming one*, Vanabbemuseum, Eindhoven (NL)

- Edmund's Bedroom*, 44A Beukelsdijk, Rotterdam (NL)  
*Director's Cut*, Rotterdam Piazza, Rotterdam (NL)  
*Since Each of Us Was Many People We Became Quite a Crowd!*, Le Bonheur, Rotterdam (NL)  
*I WANT TO BELIEVE*, Wolfart Projectspaces, Rotterdam (NL)
- 2010** *HIC*, La Villa Arson, Nice (FR)  
*Temps Réels*, FRAC LR, Montpellier (FR)
- 2008** *Morts de Rire/La Dégelée Rabelais*, La Panacée, Montpellier, (FR)

## PUBLICATIONS

- 2015** *Thingness ?*, Cooper Gallery (UK) (contributor)  
*Tourist Practice* in «*Toute réussite d'image met en défaut la théorie.*» (Marcel Broodthaers) coordinated by François Piron - ENSBA Lyon (FR) (contributor)  
*Trauma*, La Chose, Issue # 2 (FR) (contributor)
- 2014** TOHAVEANDTOHOLD, Issue # 4 (UK) (contributor)  
 Österbottens Tidning, 30/03/14 (FI)  
 Pietersaaren Sanomat, 30/03/14 (FI)
- 2013** Artblog Cologne, www.artblogcologne.com, (WWW) (contributor)
- 2012** A map of Misreading, Piet Zwart Institute, Amsterdam (NL) (contributor)
- 2009** *La Dégelée Rabelais*, Méditerranée Éditions, Montpellier (FR)

## RESIDENCIES

- 2015** Cooper Summer Residency, Cooper Gallery, Dundee, Scotland (UK) (upcoming)  
 CARF, Kolkata (IN)
- 2014** Pos, Pietmondriann.com (WWW)  
 AiR-Jakobstad, Pietarsaari (FI)
- 2011** Kunsthuis SYB, Beetsterzwaag (NL)

## GRANTS, SCHOLARSHIPS & SUBSIDIES

- 2015** Fluxus Art Projects, Fluxus, Institut Français and British Council (UK/FR)
- 2014** Artichok, Delivered by the BIJ, Fédération Wallonie-Bruxelles (BE)
- 2013** Artichok, Delivered by the BIJ, Fédération Wallonie-Bruxelles (BE)
- 2011** Huygens Scholarship Programme, Delivered by the Minister of Education, Culture and Science of the Netherlands (NL)

## CURATORIAL PRACTICES & INITIATIVES

- 2013** Co-founder with the artist Marion Jaulin of *le club des jeunes*, organisation of exhibitions and collaborative events
- 2011** *I WANT TO BELIEVE*, Wolfart Projectspaces, exhibition curated together with the artist Toon Fibbe, Rotterdam (NL)

## PROFESSIONAL ACTIVITIES

- 2015** Artist talk and studio visits, Invited by Jill Sebastian in charge of the sculpture department of the Milwaukee Institute of Art & Design, Milwaukee, (USA)
- 2014** Artist talk, studio visits and workshop, Invited by Robert Back, course director of the art department, Nova University, Pietarsaari (FI)  
 Activation of Franz Erhard Walter's Werksatz, Wiels, Bruxelles (BE)
- 2010-11** Joep Van Lieshout's assistant, Atelier Van Lieshout, Rotterdam (NL)
- 2010** Gallery's assistant, Galerie de L'ESBAMA, Montpellier (FR)
- 2008** Nora Martyrosian's assistant (FR/SP)

# DIÁLOGOS

GALERÍA JAVIER SILVA

Temporada 2015-2016

DIÁLOGOS es un proyecto múltiple de reflexión y conversación en torno al arte contemporáneo.

Se desarrollará en la galería Javier Silva durante toda la temporada 2015-16, tanto en el marco de las exposiciones que tendrán lugar en la galería como en las actividades paralelas (charlas, presencia en ferias y otros proyectos) que se irán programando a lo largo de toda la temporada.

El objetivo es trascender la actividad meramente expositiva y comercial que suele asignarse a un espacio de estas características y contribuir a la reflexión y la investigación colectiva sobre la situación actual del arte contemporáneo, el sistema del arte y la práctica artística.

## EXPOSICIONES

Cada una de las exposiciones programadas durante la temporada está concebida como un DIÁLOGO entre dos artistas: uno/a residente y su invitado/a. Así, el artista de la galería invitará a dialogar/exponer con él/ella a aquel/aquella artista con quien le interese desarrollar una propuesta conjunta en la que el diálogo sea un eje central.

Juntos diseñarán la exposición que luego mostrarán en la galería, en la que dialogarán a través de su obra sobre aquellos aspectos de su práctica artística que les interese desarrollar en este momento.

Además, tratarán de registrar el diálogo que ha generado el proyecto y sus principales claves y matices en un texto –otro diálogo- que formará parte de la documentación que acompañará a la exposición.

## CHARLAS

Un sábado de cada mes se desarrollará en la galería un diálogo en torno al arte contemporáneo, en el que se tratará de abordar/profundizar en torno a alguno de los múltiples aspectos que ocupan/preocupan al arte contemporáneo hoy.

Se desarrollarán formatos diferentes de DIÁLOGOS, cada uno de los cuales será comisariado/dirigido por un profesional invitado quien, a su vez, podrá invitar a sus sesiones a aquellas personas que considere oportunas o de mayor interés para abordar el tema que elija.

Los comisarios procurarán que los diferentes diálogos queden también registrados –en cierto modo al menos- de forma escrita, para poder transmitirlo a todas las personas que no hayan podido

estar presentes. Se explorará de forma conjunta la posibilidad de que estos textos sean publicados en alguna revista o plataforma especializada de alcance nacional.

## COMUNICACIÓN

El proyecto se transmitirá con identidad y coherencia en materia de comunicación, con el objeto de consolidarle progresivamente y conferirle entidad propia.

Se baraja la posibilidad, si se consiguen fondos, de editar una publicación en papel que relate y transmita el proyecto y el contenido de los DIÁLOGOS una vez terminado éste.