

PORTFOLIO

M. Carolina Fontana 2022



Artist's statement

My current body of work seeks to question and reflect about different aspects of life and relationships between individuals and with the whole from a post and transhumanist perspective. I am particularly interested in the research of the ways in which we create knowledge and experiences in a hyperconnected world, mediated by social networks, artificial intelligence and algorithms that influence our decisions. Following a visual poetry free of prejudice, I seek to establish links between the creative processes of contemporary visual arts and philosophy. Between 2019 and 2020 I participated in an artists-in-residence program at Chronus Art Center (CAC) in Shanghai, China, a space that inspired me to deepen my interest in the transdisciplinary relationships between art, technology and philosophy. Since then, my line of research and artistic production has revolved around promoting these mutual enrichments between these fields of knowledge.

M. Carolina Fontana (2022)

Installations / sculptures

“Dissociations” from the series **“They made me believe”** (2021)

Description: Installation with metal mesh hanging sculpture measures: 1.6 x 0.85 x 1.3 m, (1: 1 human scale reproduction) with audiovisual projection (* typed text) on the structure itself and that crosses it until it is also projected on the wall.



“Dissociations” from the series **“They made me believe”** (2021)

The work is composed by the representation of a young female body (1: 1 scale), made by molding a metal mesh, but with separate parts and in a position that denotes vulnerability. In turn, the material allows us to see through the form, which increases the vulnerable state that the non-conception of unity can bring.

The imposed dissociation of bodies, the idea of "divide and reign" that prevails in the very body of individuals to break their unity.

The social and economic model is expressed in the human body, which is, finally, its last and first instrument. In the end, the body is nothing more than an instrument, trained and disciplined, modeled by its function. The body under a mechanism of power that explores, dismantles and recomposes it.

(Foucault, 1975: 141).

Description: Installation with metal mesh hanging sculpture measures: 1.6 x 0.85 x 1.3 m, (1: 1 human scale reproduction) with audiovisual projection (* typed text) on the structure itself and that crosses it until it is also projected on the wall.

*Typed text:

They made me believe that I am a set of dissociated parts,
that I have a head that thinks, and that has eyes that see, ears that listen and a mouth that speaks.

They made me believe that I have arms that work, that I have hands that create ...

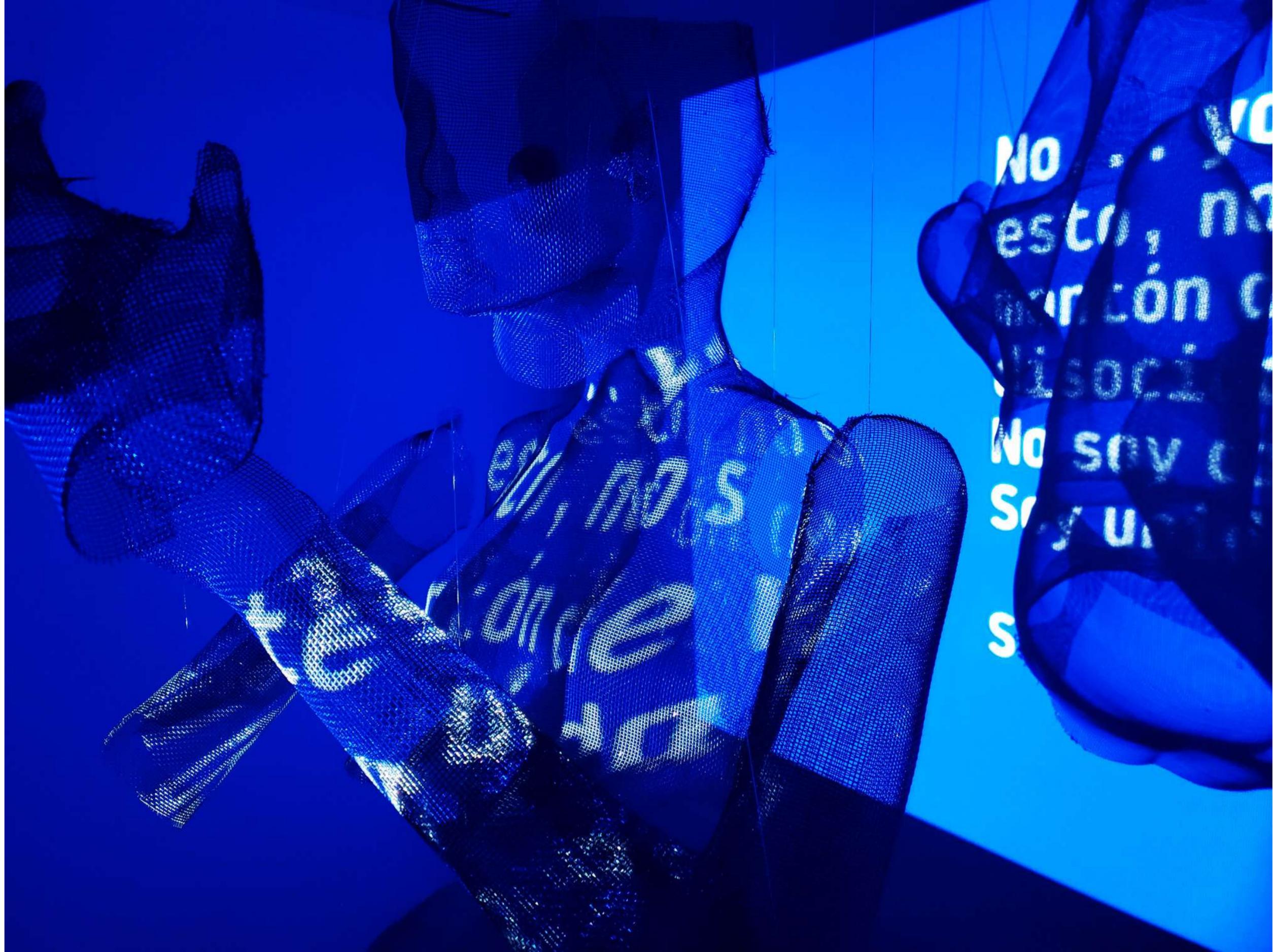
that I have legs that take me and feet that support everything...

No ... I do not have this, I am not a lot of dissociated parts, I am not divisions. I am unity.











[Link to video](#)

“Sleeping sculpture”

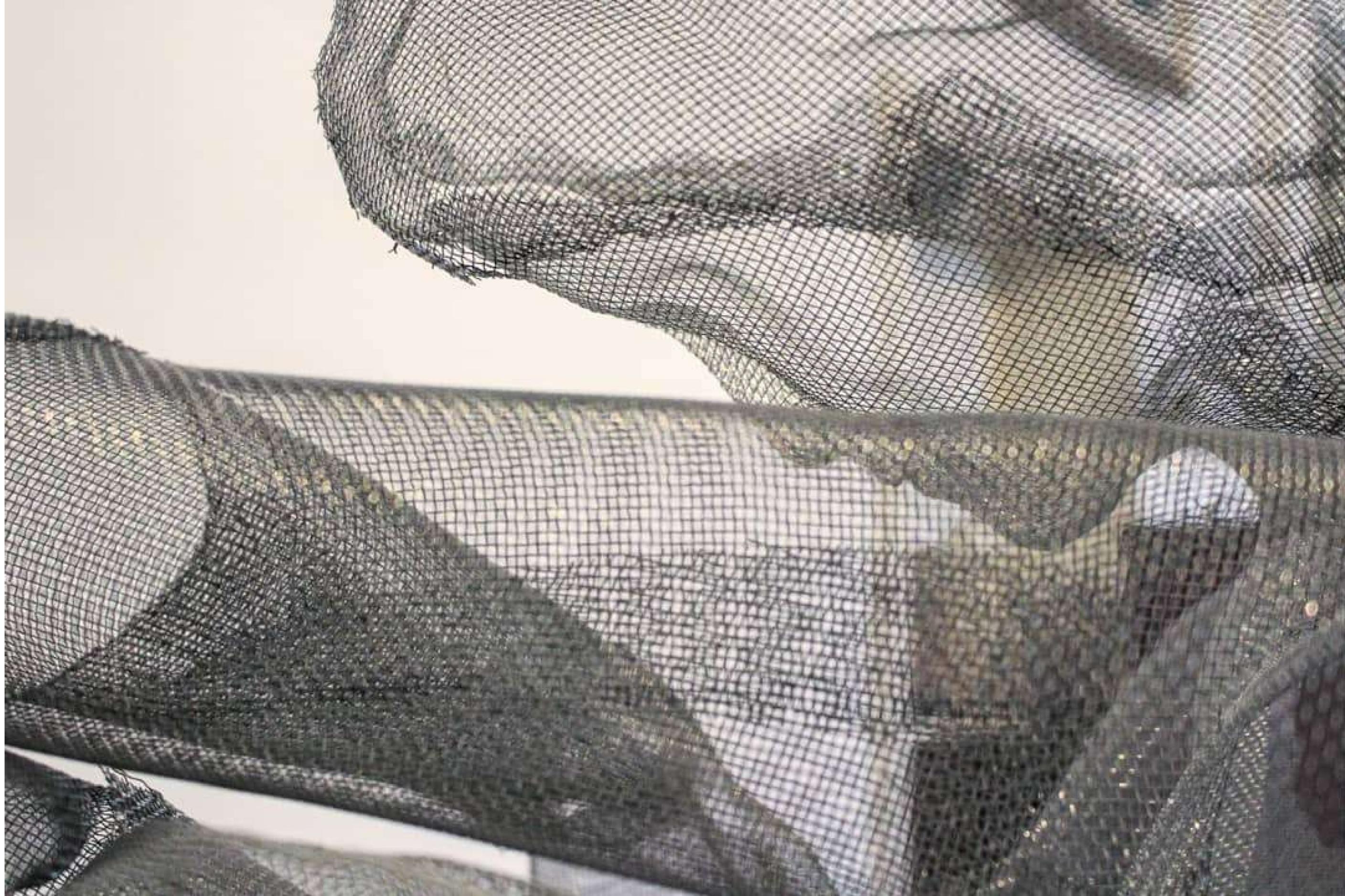
Installation (metal mesh sculpture with audiovisual projection on and through it).
sculpture measures: 1.50m x 1.45m x 0.65m, scale 1: 1)
and a projection of a video



Name: "Sleeping sculpture" (2016 - 2018)

Installation (metal mesh sculpture with audiovisual projection on and through it). The installation consists of a sculpture inspired by the sculpture "El Sueño" ("Dream") by P.E. Fiaschi, made with metal mesh (measures: 1.50m x 1.45m x 0.65m, scale 1: 1) and a projection of a video recorded in the place of its actual location (Rambla República de México between Arocena st. and Divina Comedia st.) at three different times of the day.

This piece is part of my final work of graduation from the Bachelor's Degree of Visual Arts at I.ENBA-UdelaR in which I conducted an investigation on the context and projection of the Montevidean statuary placed in the public space. The volume is a replica of the sculpture "El Sueño" by P.E. Fiaschi (1916) located on Rambla República de México between Arocena st. and Divina Comedia st. The proposal seeks to encourage discussions about how "art" affects the design of public spaces through a comparative analysis between their past and current conception.





[Link to video](#)

“Mental trips”

photograph / performance / installation (metal mesh travelbag,
scale 1: 1)



Series: "Mental trips" (2015-2018)

Description: photo / performance / installation (metal mesh travelbag, scale (1: 1)

Photographic series that portrays in a poetic way what we keep when making a "trip", which seeks to produce reflections and dialectics about the notion of "traveling" beyond the strictly literal sense.







textile

“From the other side” from the series **“They made me believe”**



Embroidered fabric, double-sided: 15x20 cm

“From the other side” from the series “They made me believe” (2020)

The plot of the world
They made me believe that it was so;
the reverse of the fabric;
the plot of the reverse;
and it was from the other side.

In the end, the world does not seem to be as orderly as it is shown but it is a chaotic sum of random connections and disconnections ... events like the one we are experiencing only reinforce it.

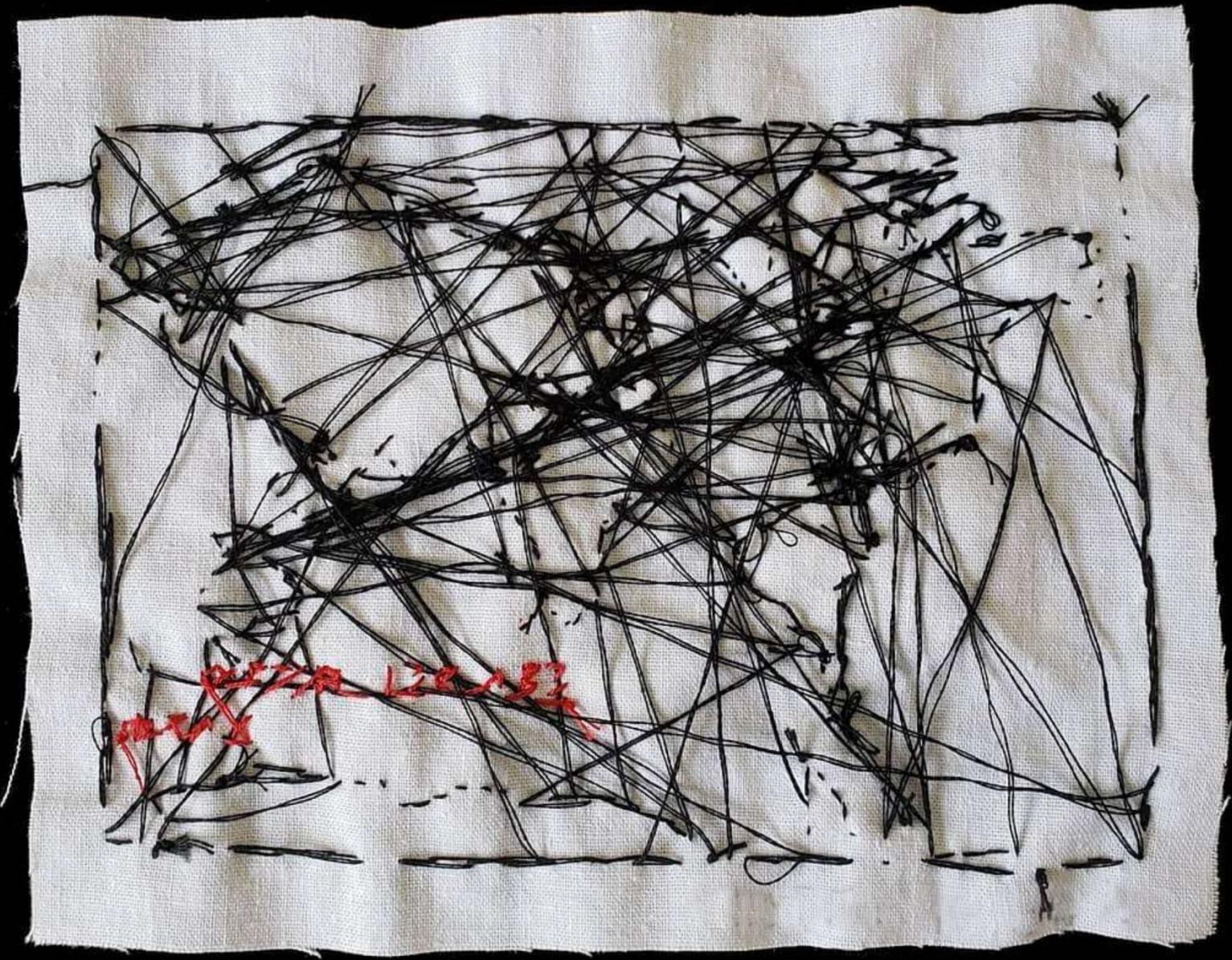
Embroidered fabric, double-sided. The work was part of the collective exhibition of mail art "We are human tissue" at the Nido Cultural Center, Tandil, Argentina.

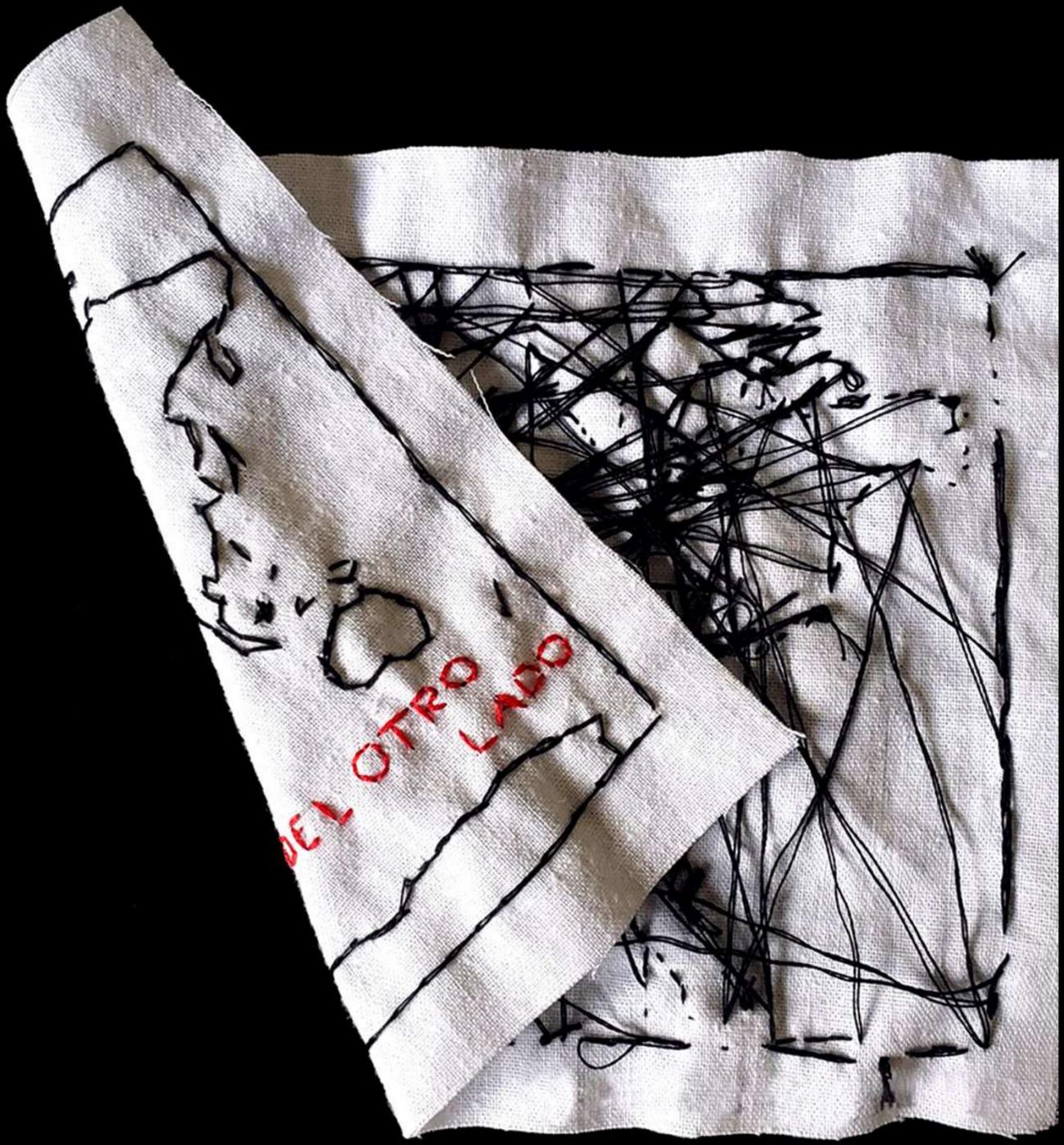


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LADO



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Word, Time, City_think from the interface

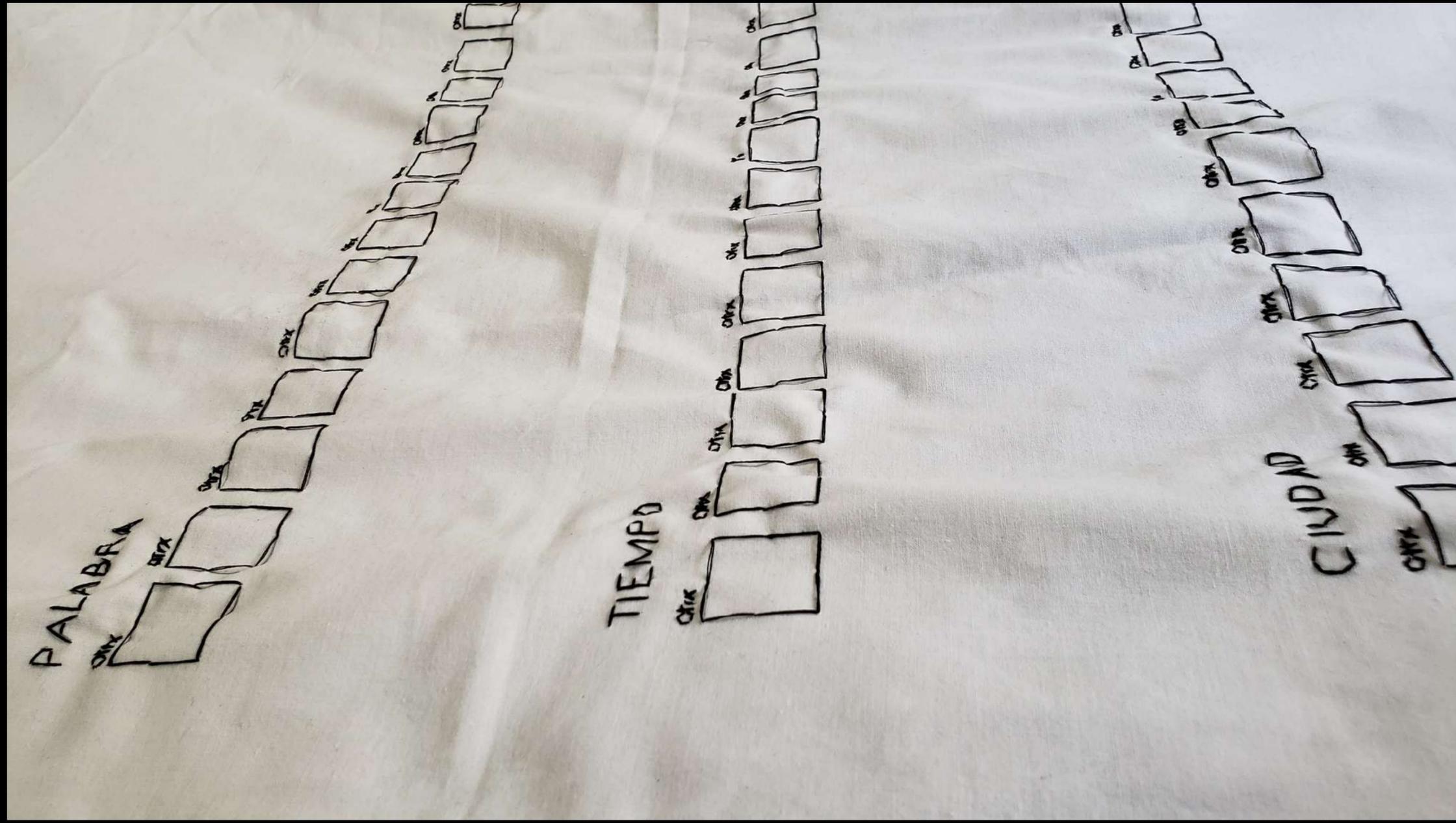
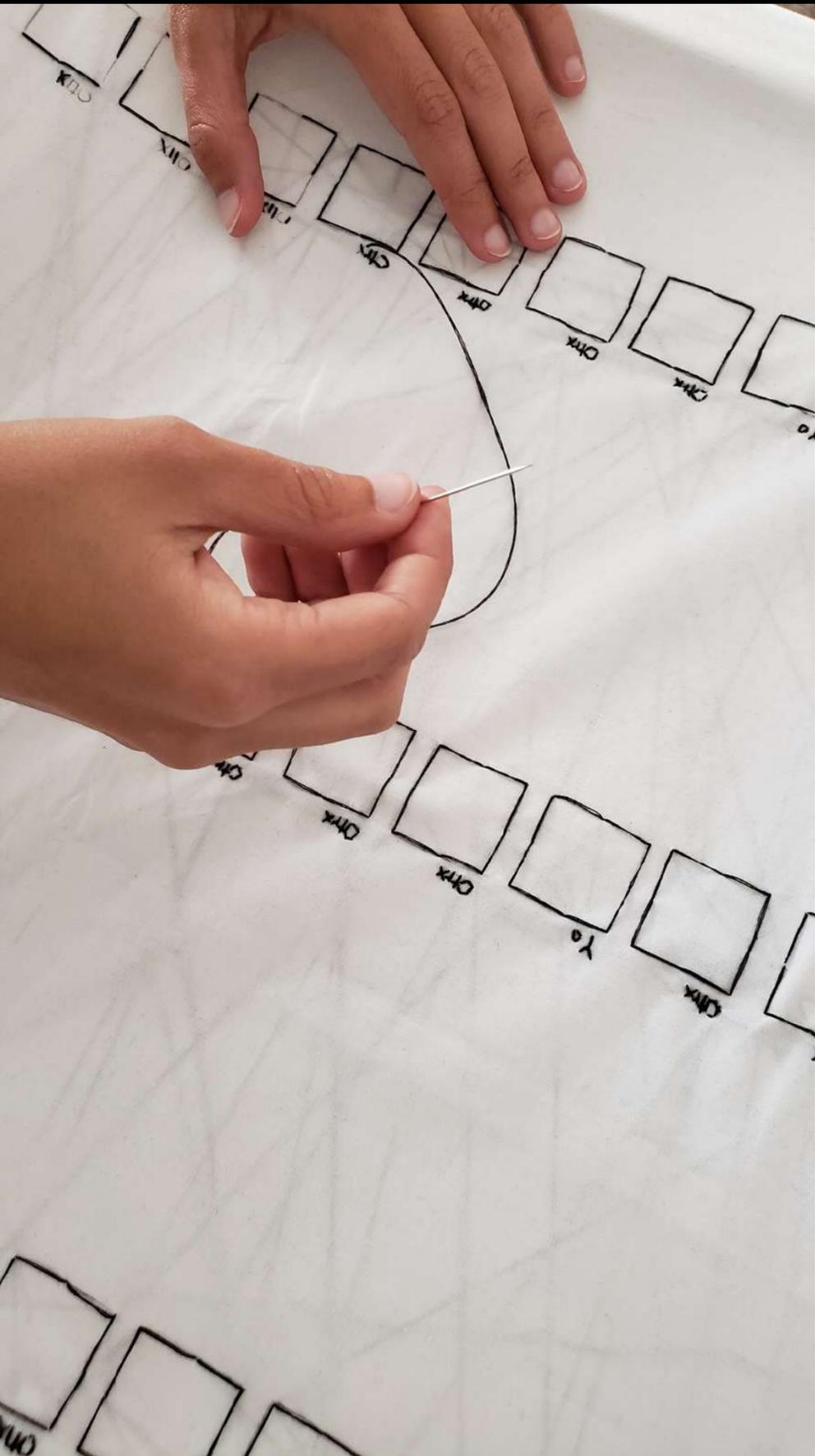
Embroidered fabric, double-sided: 120x80 cm



Word, Time, City_think from the interface

In the neatness of digital mediation, the new blank document,
typed characters appear one by one;

Crossing from one side to the other, behind the apparent order, it is imposed to
look from within, at the chaotic interconnections of the screen operator that links
contingencies.



PALABRA

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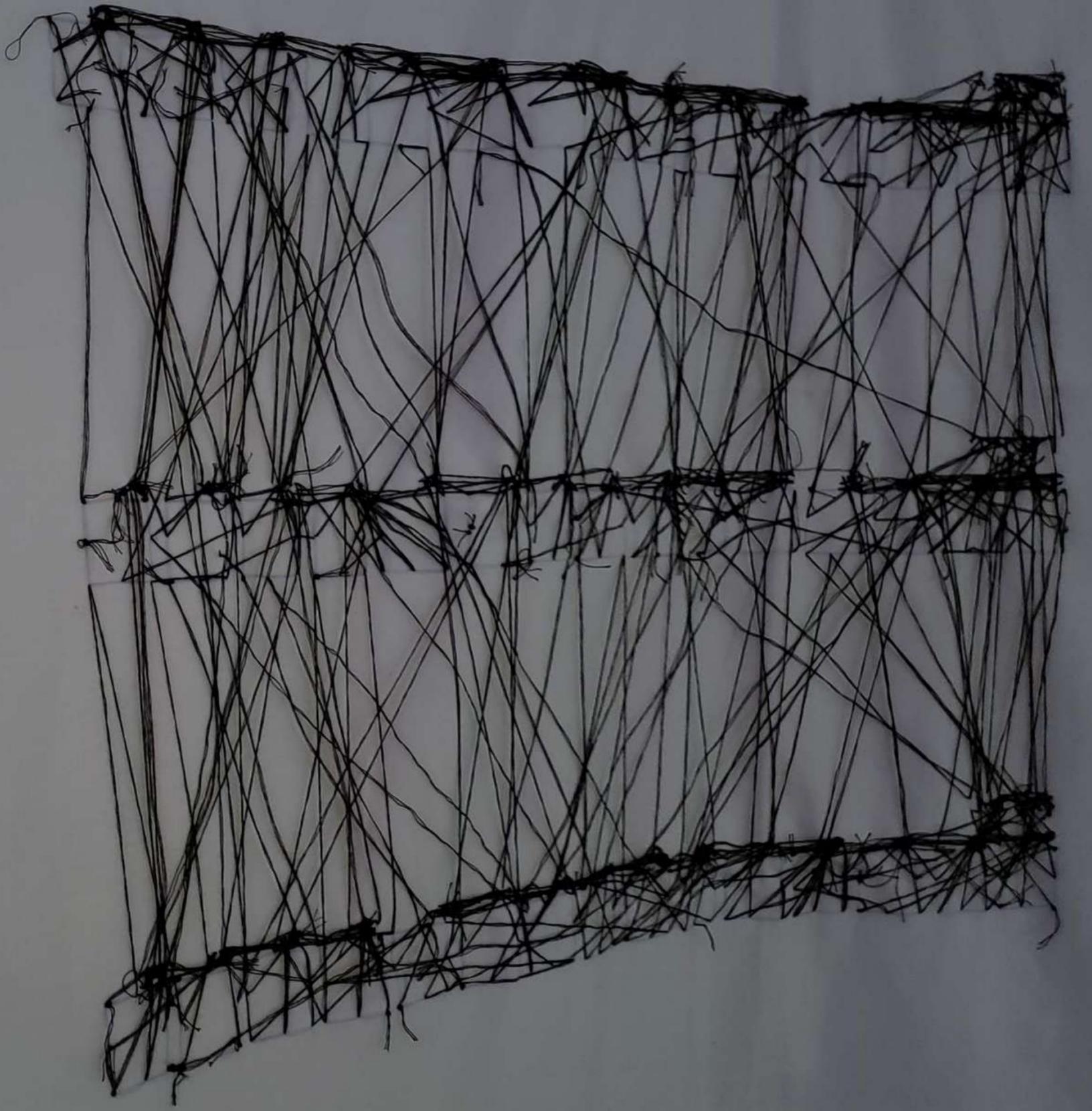
TIEMPO

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CIUDAD

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paintings

Series Z.E.N (2022)



Oil on canvas 70x100 cm

Series: "Z • E • N"

Continuing with the research on how we know, or think we know, from a post and transhumanist perspective. The certainty (?) of the minimum point in which we focus against the abyss of that abstract uncertainty that we exist.

Oil on canvas 100x80 & 100x70 cm



Series Z.E.N
Oil on canvas 100x80 cm

Series Z.E.N (2022)
Oil on canvas 100x80 cm



Series Z.E.N (2022)
Oil on canvas 100x80 cm



M. Carolina Fortana

CV resume

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Master in Art and Visual Culture. Faculty of Arts. Universidad de la República, Uruguay (2021-2022) /

Master in Cultural Tourism, specialization in Cultural Heritage and Unitwin-UNESCO module, Universitat de Girona, Spain (with Fundación Carolina´s support) (2020-2021) /

Degree in Fine Arts Faculty of Arts, Universidad de la República, Uruguay (I.ENBA, Udelar) /

Degree in Cultural Management Faculty of Culture, Claeh University, Uruguay

M. Carolina Fontana has integrated research teams in the Faculty of Arts Udelar and Faculty of Culture, UClaeh, and participated in exhibitions, awards, congresses and artistic and cultural residences in Uruguay, Argentina, Brazil, Italy and China)