

portfolio
ana holck
2011



Bastidor, 2010. alveolar polycarbonate and concrete pavers. Centro Cultural Banco do Brasil, Rio de Janeiro

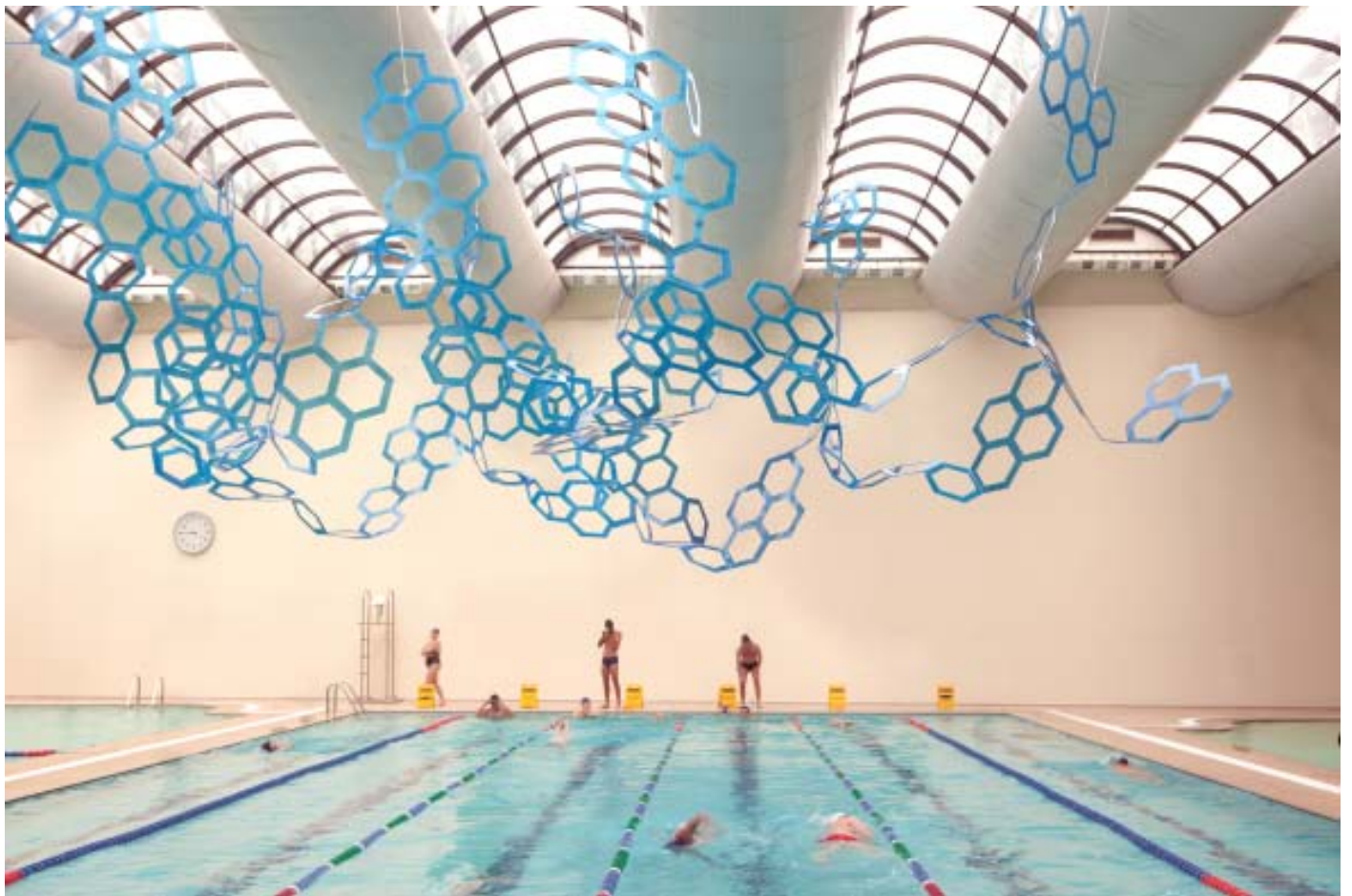
In *Bastidor*, Holck continues to address the sculptural potential of a familiar part of the Rio de Janeiro urban landscape, the hexagonal paving block. But the autonomy of the sculptural object, which marked some of her recent works, is now exceeded as she returns to her earlier concern with the way the occupation of space can be derived from a formal dialogue with its limits.

Holck's move is threefold. The starting point is a simple displacement: the unearthed block has its massive and surprising physical presence materially reaffirmed by the weight and the opacity of concrete. But the repetition of its hexagonal form in alveolar polycarbonate immediately upsets this state of things – the material is now light and translucent. It forms a screen that cuts through the room, demarcating our potential trajectory. But this screen is also punctured by the absence of numerous hexagons, which heightens the discrepancy between visual access and bodily obstruction. By the same token, the participation of light and shadow in the formal configuration of the work becomes evident. We walk the fine line between a solid sculptural presence and its disintegration. Vision is rendered uncertain, signaling our failure to fully inhabit it; a feeling of self-estrangement settles in.

Uninhabiting [Sergio Bruno Martins]

November 2010

Sala A Contemporanea, Centro Cultural Banco do Brasil, Rio de Janeiro



Splash, 2010. alveolar polycarbonate. Lugar Algum, exhibition at SESC Pinheiros, São Paulo



Counter-Wall, 2009. three channel video-instalation. Instituto Itau Cultural Collection, São Paulo.



Elevated, 2005. adhesive vinyl. Paço Imperial, Rio de Janeiro, Brazil

Like Ana Holck's previous installations, *Elevated* is rooted in art's occurrence in the present, here and now, not there or later. Before they materialize, her installations are conjectured in the artist's projections which draft, research, write, speak, project, calculate, assess, negotiate and rehearse. Later, they persist in the memory of whosoever has experienced them, and may also be conjured back through the vestiges of their production (the mediums in which they were recorded – drawings, models, texts, photographs and videos). However, they are truly experienced only where and when they take place.

[...]

However, her installations affect more than buildings and cities. Beyond the physical conditions of the places in which she intervenes, her work involves art's institutional situation. In order to experiment in institutions, it must experience the institutions. In *Elevated*, Ana Holck has the challenge of activating one of the galleries of the Paço Imperial, of revisiting its institutionalization. For twenty years, event after event, this space has been available to the most diverse manipulations of artists, curators, scenographers and designers, all of whom produced varied arrangements of works of art, objects, texts, colors and textures. As it changed from a submissive, empty space to an exponential one, it has been corroborated as a place rich with memories and history spanning more than two decades, though it has also become depleted, albeit still potent and filled with possibility.

Elevated [Roberto Conduru] Paço Imperial, Rio de Janeiro, 2005



Rotary, 2003. Insola(R)ções, Solar Grandjean de Montigny, PUC-Rio

Ana Holck (1977)

Born in Rio de Janeiro in 1977

Lives and works in Rio de Janeiro

Bio

Ana Holck, visual artist, was born in 1977 in Rio de Janeiro, Brazil, where she currently lives and works.

Since 2001 Holck has held several solo exhibitions of large scale installations, such as *Bastidor (Backstage)* at Centro Cultural Banco do Brasil of Rio de Janeiro (2010); *Elevated* at Paço Imperial, RJ (2005), *Quarteirão (Block)* at Mariantonia, USP (2004), *Fugue* at FUNARTE Rio de Janeiro (2004), *In Transit* at Candido Portinari Gallery, UERJ (2003), and the Centro Cultural São Paulo (2003), among other venues. In 2006 she has held *Notas Sobre Obras (Construction Site Notes)* at the Mercedes Viegas Arte Contemporânea and Virgilio galleries and *Canteiro de Obras (Construction Site)* in the Projects Series at the Paço das Artes in São Paulo.

She has been awarded the *Prêmio Funarte de Artes Plásticas Marcantonio Vilaça* (2009), the *UniversidArte* (2007) and *Projéteis FUNARTE* (2005) prizes, as well as the 8th edition of the *RIOARTE Fellowship Program* (2004). While studying architecture, she received the *Paviflex* (IAB/ SP, 2001) and *Arquiteto do Amanhã* (IAB-RJ, 2000) prizes.

The artist has participated in several group exhibitions, including *Lugar Algum* (SESC Pinheiros, São Paulo, 2010), *Borderless Generation: Contemporary Art of Latin America* (Korea Foundation, Seoul, 2009), *Trilhas do Desejo - Rumos Artes Visuais* (Instituto Itaú Cultural, 2009), *Nova Arte Nova* (Centro Cultural Banco do Brasil, 2008), *Novas Aquisições (New Acquisitions) 2006-2007 – Gilberto Chateaubriand Collection* (Museum of Modern Art of Rio de Janeiro).

Her works belongs in the Instituto Itaú Cultural, the Museu de Arte Moderna do Rio de Janeiro (Gilberto Chateaubriand Collection), the Museu de Arte Moderna de São Paulo, the Pinacoteca do Estado de São Paulo and the Museu de Arte Contemporânea de Niterói, as well as several Brazilian and foreign private collections.