

CRISTINA GARRIDO

2008-2012

Garbage Bag (1994)
Garbage bag 100 x 100 cm



CRISTINA GARRIDO Madrid 1986

Lives and works in: London and Madrid

Education

- 2011-2010. MA Fine Art. Wimbledon College of Art, University of the Arts London (sponsored by Fundació "la Caixa", Barcelona) (UK)
2010-2009. MAC+I, Master en Arte, Creación e Investigación. Facultad de Bellas Artes, Universidad Complutense de Madrid, UCM (Spain)
2007-2008. BA (Hons) Drawing. Camberwell College of Arts, University of the Arts London (Erasmus) (Spain)
2004-2009. Licenciada en Bellas Artes. Facultad de Bellas Artes, UCM (Spain)

Workshops

2010. Artist workshop with Rosângela Rennó, *XVII Jornadas de Estudio de la Imagen "El Susurro de las Imágenes"*. Centro de Arte 2 de Mayo, Móstoles/ Madrid (Spain)
Summer School, Bosch Young Talent Show (BYTS). Den Bosch (The Netherlands)
2009. Artist workshop with Joan Fontcuberta, *"Imágenes Conspirativas"*. Museo Thyssen-Bornemisza, Madrid (Spain)

Solo exhibitions

2011. *Inquieta Calma / Restless Calm*. AJG Contemporary Art Gallery, Sevilla (Spain)
2011. *Removals*. Espacio f, Madrid (Spain)
2010. *Un Silencio Activo*. Espacio Menosuno, Madrid (Spain)

Group exhibitions

2012. *ICEBERG#1* (cur. Bernardo Sopenana & Ignacio Chávarri). MATADERO, Madrid. [09/12] (Spain)
The Artists' Postcard Show. Collection of Jeremy Cooper. Spike Island, Bristol (UK)
Premio Joven de Artes Plásticas 2011 (selec. Valeriano Bozal, Juana de Aizpuru, José Girao, Pablo Berástegui and Selina Blasco). Museo Municipal de Valdepeñas, Valdepeñas (Spain)
ARTE 40 (selec. Daniel Castillejo, Estrella de Diego, José Guirao, Karin Ohlenschläger and Benjamín Weil). Centro de Arte Complutense, Madrid (Spain)
EXPLUM International Current Art 2012 (selec. Iván López Munuera, Anibal Catalán and Emiliano Valdés). Centro Sociocultural Casa de los Duendes, Puerto Lumbreras, Murcia (Spain)
ART<30_2011. Casa de la Diputación, Sevilla) ; Sala Municipal de Exposiciones, Valencia (Spain)
Àmbits d'intrusió (cur. Álvaro de los Ángeles). Centre Cívic Can Felipa, Barcelona (Spain)
2011. *Curator's Network /1er Encuentro* (selec. Javier Hontoria, David Armengol and David Barro). MATADERO, Madrid (Spain)
Reflejos (cur. Marlon de Azambuja). OTR Espacio de Arte, Madrid (Spain)
ART<30_2011. Sala Parés y Galería Trama, Barcelona; Facultad de Bellas Artes UCM, Madrid (Spain)
Wimbledon MA Show 2011. Wimbledon College of Art, London (UK)
CCW Salon Series. Chisenhale Gallery, London; New Gallery, London (UK)
Minor Revisions (cur. Marina Kassianidou). TENDERPIXEL Gallery, London (UK)
The Other Side. AJG Contemporary Art Gallery, Sevilla (Spain)
Futura Oblique / Wimbledon MA Fine Art Interim Show (cur. Julia Alvarez). The Nunnery, London (UK)
2010. *Patrick Mifsud / Cristina Garrido* (cur. Scott Mason). Renaro Space, London (UK)
Premio Joven de Artes Plásticas 2010. Museo de América, Madrid; Museo Municipal de Valdepeñas, Valdepeñas (Spain)
(in)visibilidad y (des)control (cur. Víctor Zarza). Espacio Proyectos, Galería Fernando Pradilla, Madrid (Spain)
Bosch Young Talent Show (BYTS) (selec. Carlos Garaicoa). AKV St Joost, Den Bosch (The Netherlands)
Sobreestructuras (cur. Marlon de Azambuja). OTR Espacio de Arte, Madrid (Spain)
Intransit. Centro de Arte Complutense, Museo del Traje, Madrid (Spain)

Video festivals and screenings

2011. *Moving Image South* (cur. Jordan Baseman). HMVCurzon, London [06/11] (UK)
La Casa de Cristal. ARTÓN, Madrid. [05/11] (Spain)
Salon Flux #4. Unit 10, London. [07/11] (UK)
2010. *Estrenos Absolutos de La Tabacalera*. La Tabacalera de Lavapiés, Madrid. [04/11] (Spain)

Art Fairs

2012. *JUSTMAD3 Contemporary Art Fair* (with AJG gallery). Hotel Silken Puerta de América, Madrid (Spain)
2010. *IKAS ART'10: 2º Encuentro de Arte Universitario*. Bilbao Exhibition Centre, BEC, Bilbao (Spain)

Lectures, presentations

2010. Visiting artist at *Arte como diseño*. Master en Historia del Arte Contemporáneo y Cultura Visual. Museo Nacional Centro de Arte Reina Sofía, MNCARS, Madrid (Spain)
Presentation of the Artists' File *Intransit*. Centro de Arte Complutense; Espacio CAMON. Madrid (Spain)
XVII Jornadas del Estudio de la Imagen "El Susurro de las Imágenes" (org. Aurora Fernández-Polanco). Centro de Arte 2 de Mayo, Móstoles/ Madrid (Spain)
2009. Lecturer at *PLAZA09: Producción e Investigación en Arte*. Facultad de Bellas Artes, UCM (Spain)

Grants, prices, selections

2012. 2nd Prize (shortlisted by Carlos Garaicoa, Eugenio Ampudia and Daniel Canogar). *JUSTMAD3 Contemporary Art Fair*, Madrid (Spain)
2011. *Archimobile* (Mobile Version of the Artist's Archive of Madrid, shortlisted by Gean Moreno). CCEMiami, Miami (US)
Process Room 011. MadridArtProcess (shortlisted)
2009. Fundació "la Caixa" for postgraduate studies in Great Britain. Barcelona (Spain)
2007. Erasmus Grant to study at Camberwell College of Arts, University of the Arts London (UK)

Publications and databases

2012. Cooper, J: *Artists' Postcards: A Compendium*. Reaktion Books, London. pp.: 104-105, 107 (UK)
Exquis cadavre. Colectivo ANT-Espacio, Barcelona (Spain)
2011. *Curator's Network: Plataforma de Colaboración Cultural*.
2010. *Archivo de Creadores de Madrid*. Matadero Madrid (Spain)
Archivo de Creadores Universitarios Intransit (Spain)
Garrido, C: "Se traspasa". Errr-Magazine #9, diciembre 2010, Ciudad de México (México)
"Cristina Garrido: Sin Galería", Revista digital Claves de Arte.

Works in museums and collectiosn

- Museo Municipal López Villaseñor, Ciudad Real (Spain)
Fundación MAPFRE, Madrid (Spain)
Ferrovial, Madrid (Spain)
Universidad Complutense de Madrid (Spain)
EXPLUM International Current Art, Murcia (Spain)
Private collections: Spain, United Kingdom

STATEMENT

My artistic practice is placed within the context of the production of commodities and the systems of attribution of value in Capitalist society.

I am intrigued by, as Stéphane Hessel calls, the growing 'commodification of the world'¹, by which everything is judged in terms of commercial value and utility, and the ephemeral nature of the material that its constantly produced.

I believe that my work is about finding as much as about making.

I appropriate, gather, observe and, sometimes, transform this material - placing myself in the territory of the gleaner, the archaeologist or the curator - to test notions of value /worthlessness, authorship /authority and ownership.

For me, art is a fascinating field to challenge these ideas because, as Francesco Manacorda says: 'its economic value is mainly regulated by an unpredictable and discretionary system of attribution of meaning. This is because art 's utility is not measurable or objectively determinable; its function does not produce visible outcomes'².

The origin and source of the found material - with its previous history, meaning and attributed value - is of great importance to me and are an integral part of my pieces. I am interested in the notion of the display as an external agent that determine a different value and authorship to my works, allowing my pieces to exist as different entities at the same time.

It is a process- based work in constant transformation and growth. I conceive its exhibition at the art space as a moment in the duration of the piece, that goes on happening in time and, sometimes, in spaces *outside the white cube*, where the limits of its definition remain blurred..

1. Hessel, S. : *!Indignaos!* Barcelona: Destino.

2. Manacorda, F. : 'Take the junk and run: an applied economics to worthless objects'. In : Savage. *This is yours now. Lost, found and stolen works 2001-2007*. Birmingham: IKON Gallery.



Documentation

Hagan sus apuestas 2012 (work in progress)

Mixed media on Spanish National Lottery tickets applied before the draw takes place; 12,5 x 8 cm (each).

Hagan sus apuestas relates two types of contingent values (relying on a future event): the Lottery ticket and the work of the emerging artist. In this project, the National Lottery tickets are transformed through direct intervention before the draw takes place. My intervention consists in replication the image of the ticket with the use of acrylic paint onto its front side, but concealing all the information that would reveal its value. My action aims to freeze the moment of potentiality of each ticket and, at the same time, allocate an artistic value onto its shifting economic value.



Rejected. Curator: Pablo Flórez (Sunday 19th of February, JUSTMAD3, Madrid, 2012)

Veil of Invisibility 2011 (ongoing)

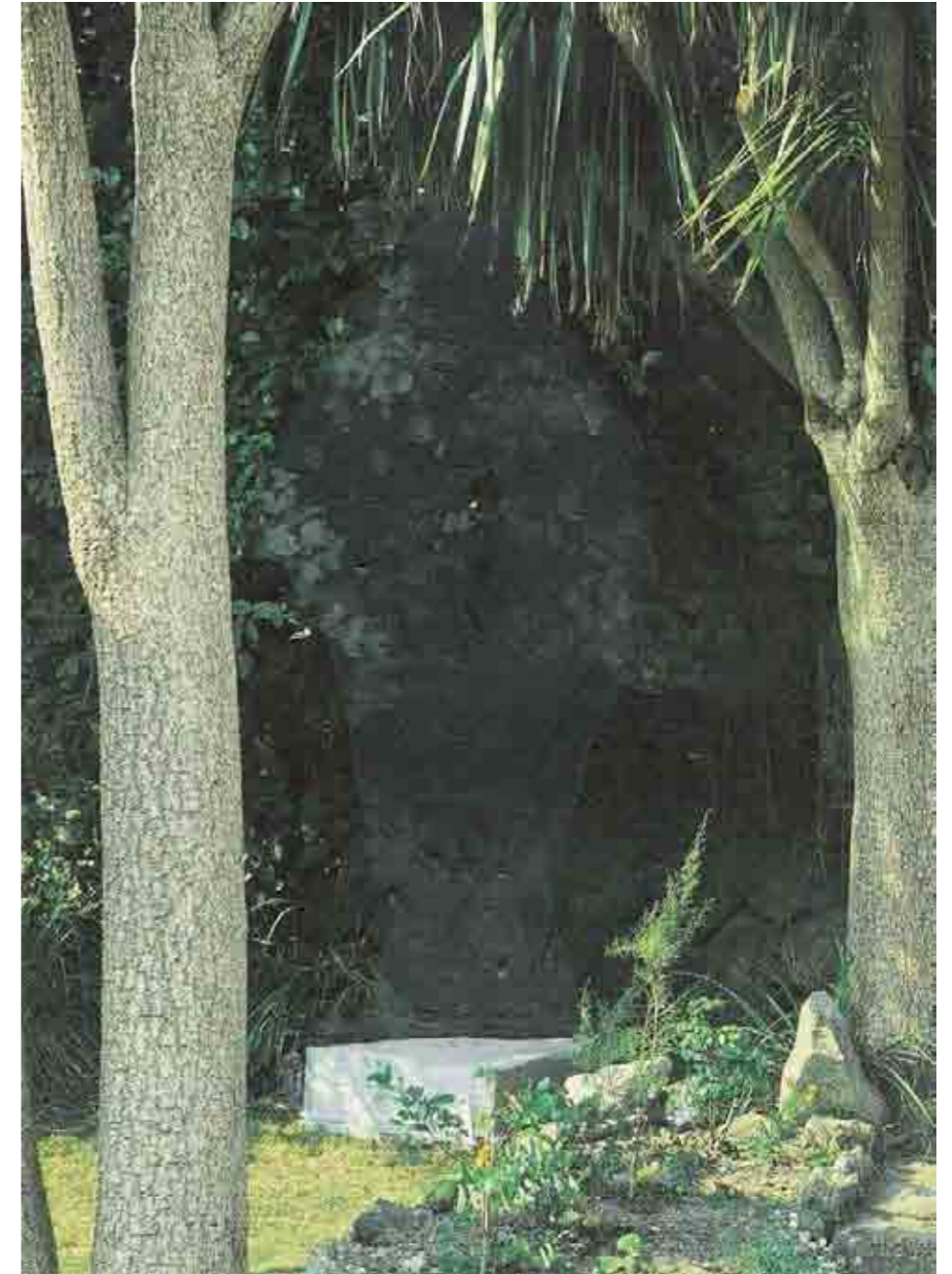
*Mixed media on art postcards;
dimensions variable.
Ed. 3 + 1AP.*

This project consists of pictorial interventions on postcards purchased from international museums and galleries of contemporary art. It investigates the idea of the artwork as a commodity within the institutional context, the notion of artist authorship, the relationship between the artwork and its documentation and the battle for representation between painting and photography. My intervention consists in making the artwork disappear from the postcard. This removal is negative only in appearance, as, on the mechanically reproduced artwork, I add a layer of paint that turns the postcard into a unique object, altering its value. Its installation in the exhibition space aims to explore the current curatorial practices by involving curators to curate the piece every time is shown via a set of prepared guidelines. The curators who have collaborated in the project until now are: Julia Alvarez (BEARSPACE, London), Tania Pardo, David rmengol, Bernardo Sopelana and Pablo Flórez.



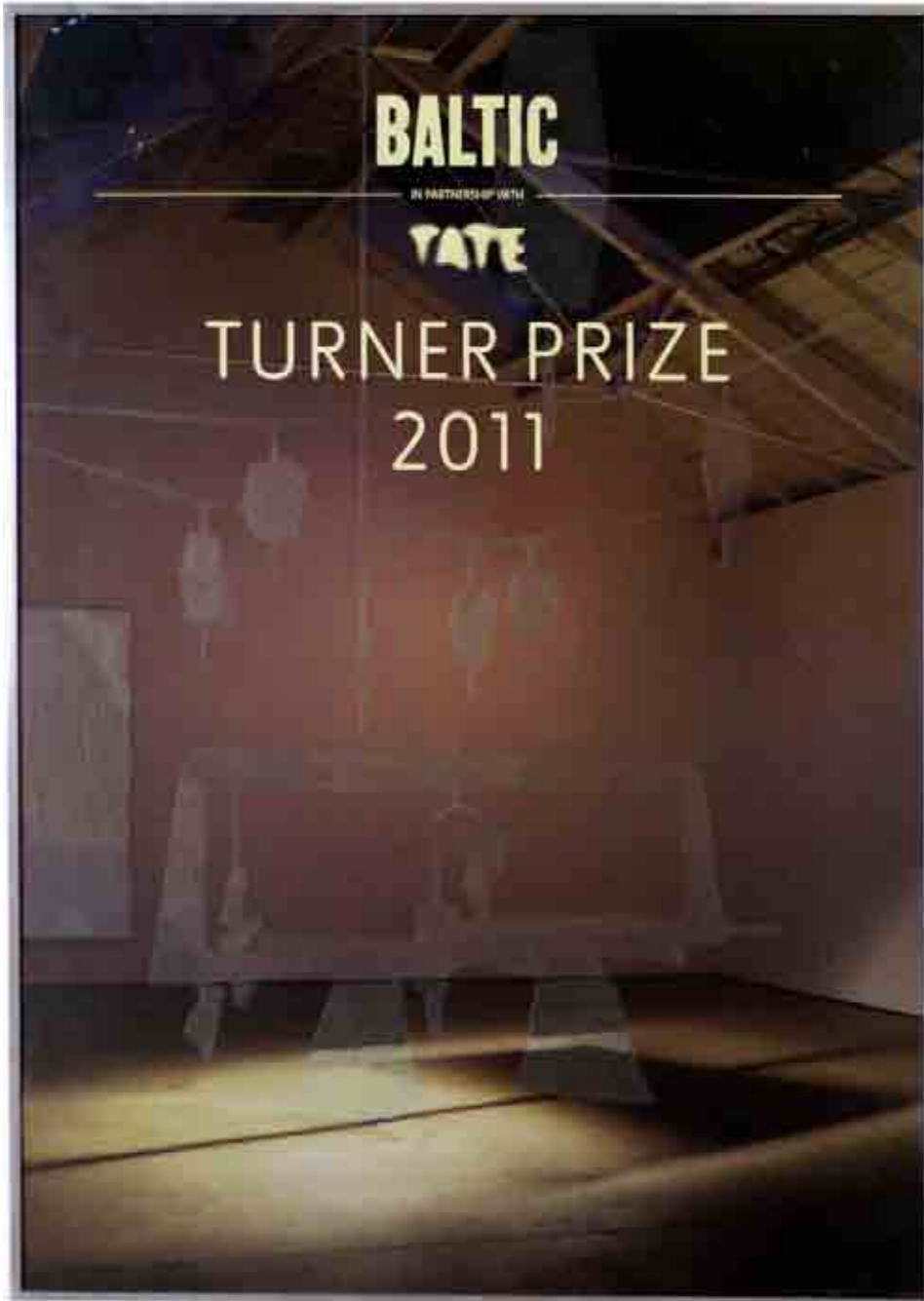
Hasta No ver No creer. Curator: Bernardo Sopelana (Saturday 18th of February, JUSTMAD3, Madrid, 2012)

Veil of Invisibility 2011 (ongoing)

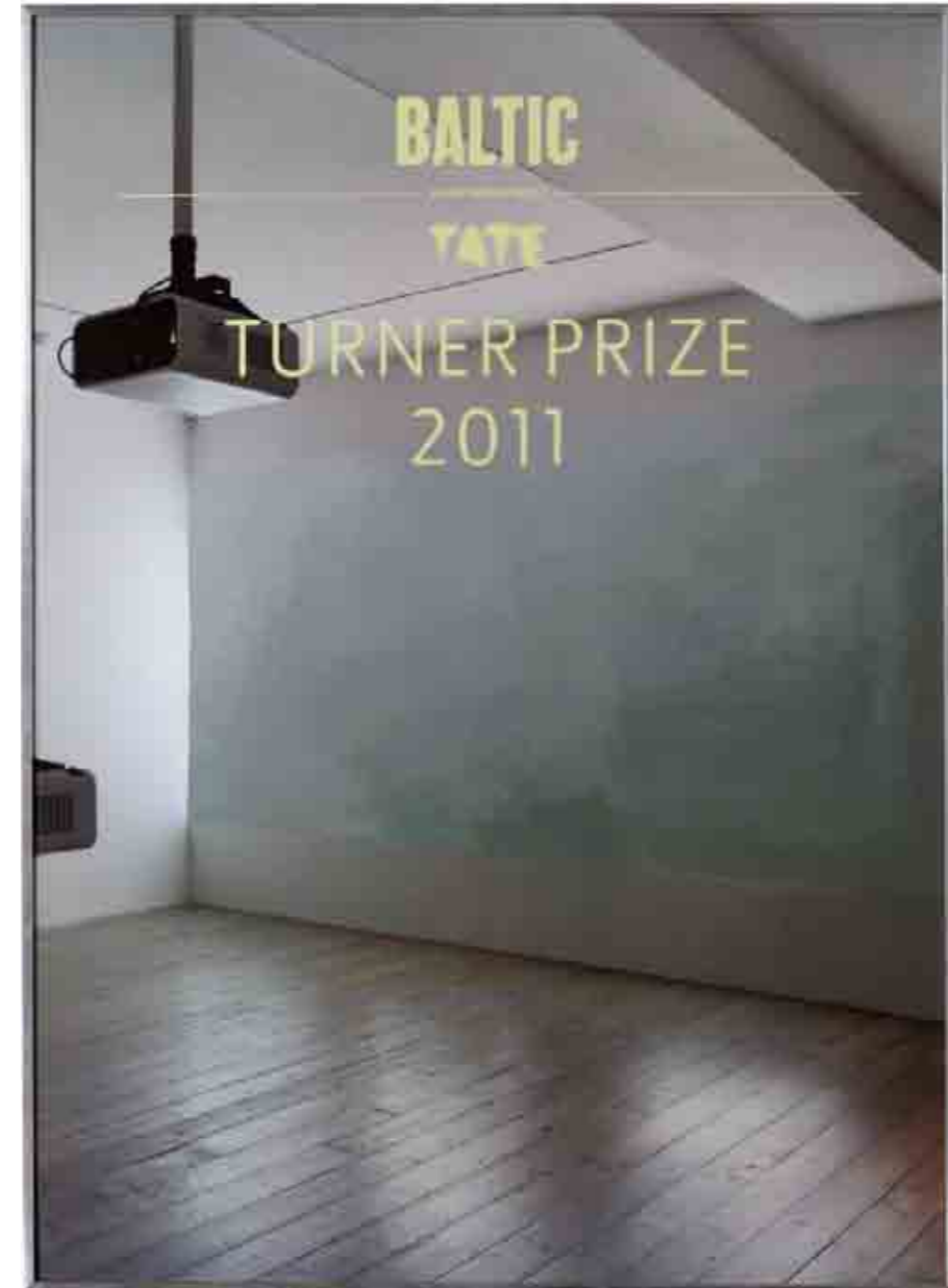


Veil of Invisibility 2011 (ongoing)

Him, 2011
Nail Biting Performance, 2011
From the Freud Museum, 2011
Figure for Landscape, 2012



TURNER PRIZE 2011 (Martin Boyce) (2012)



TURNER PRIZE 2011 (Hilary Lloyd) (2012)

TURNER PRIZE 2012 (ongoing)

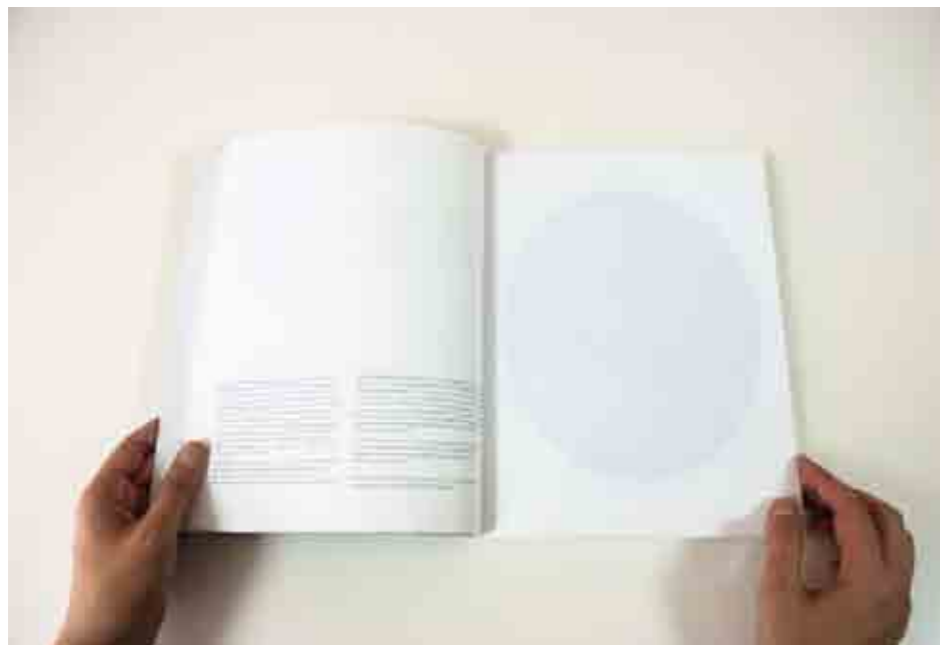
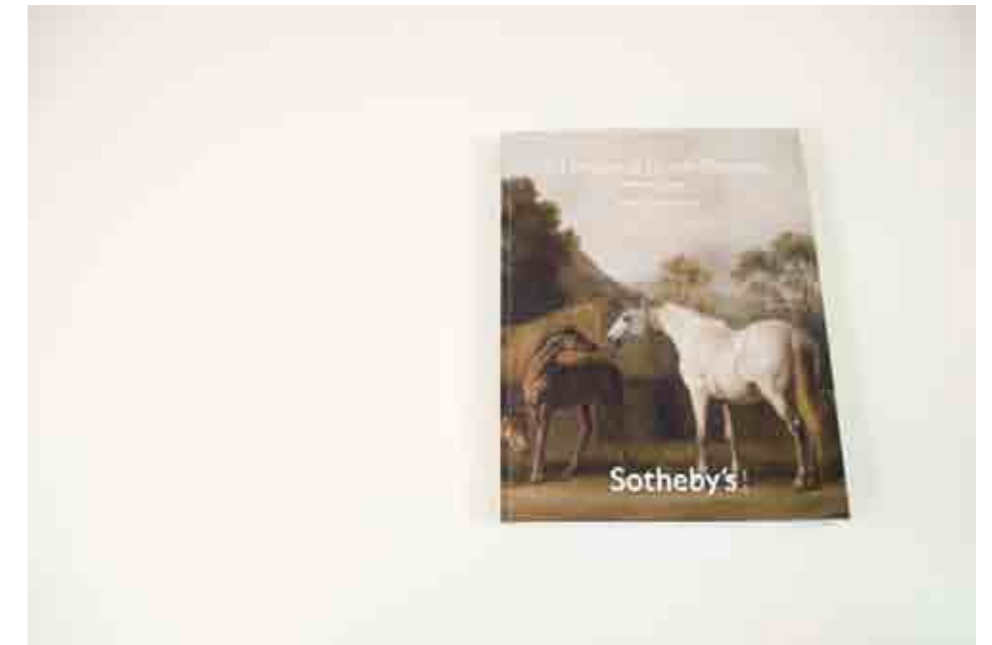
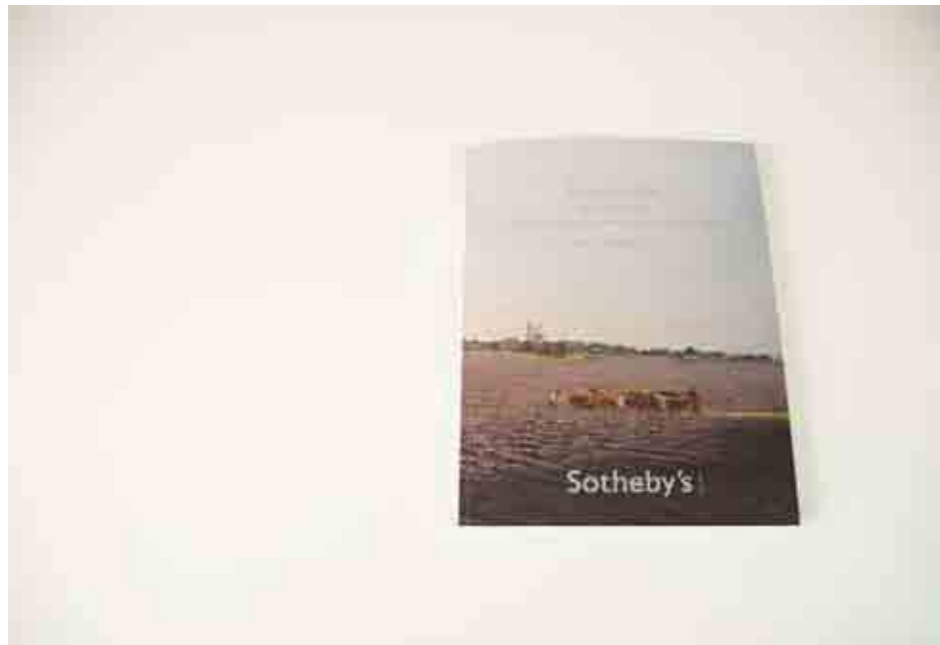
Mixed media on Turner Prize winners and nominees posters;
59,4 x 42 cm.
Ed. 3.



Symptom 2011

Installation of 30 found local estate agent signs on the railings of Wimbledon College of Art (London, September 2011); dimensions variable.

The piece, running from the 30th August until the 8th September 2011 (during Wimbledon College of Art's MA Show), is an exploration on the notion of art education as a commodity in response to the current economic climate. It aims to question the idea of the artist as a commodity and the future existence of art colleges under corporate control. During the time of the show, a number of people called the estate agents interested in buying the property. The estate agents responded to the installation in different ways..



Pawnshop (Descriptions) (2011) Details.



Pawnshop (Economic value) (2011) Details.



Pawnshop (Property) (2011) Details.

Pawnshop (Sotheby's) 2011

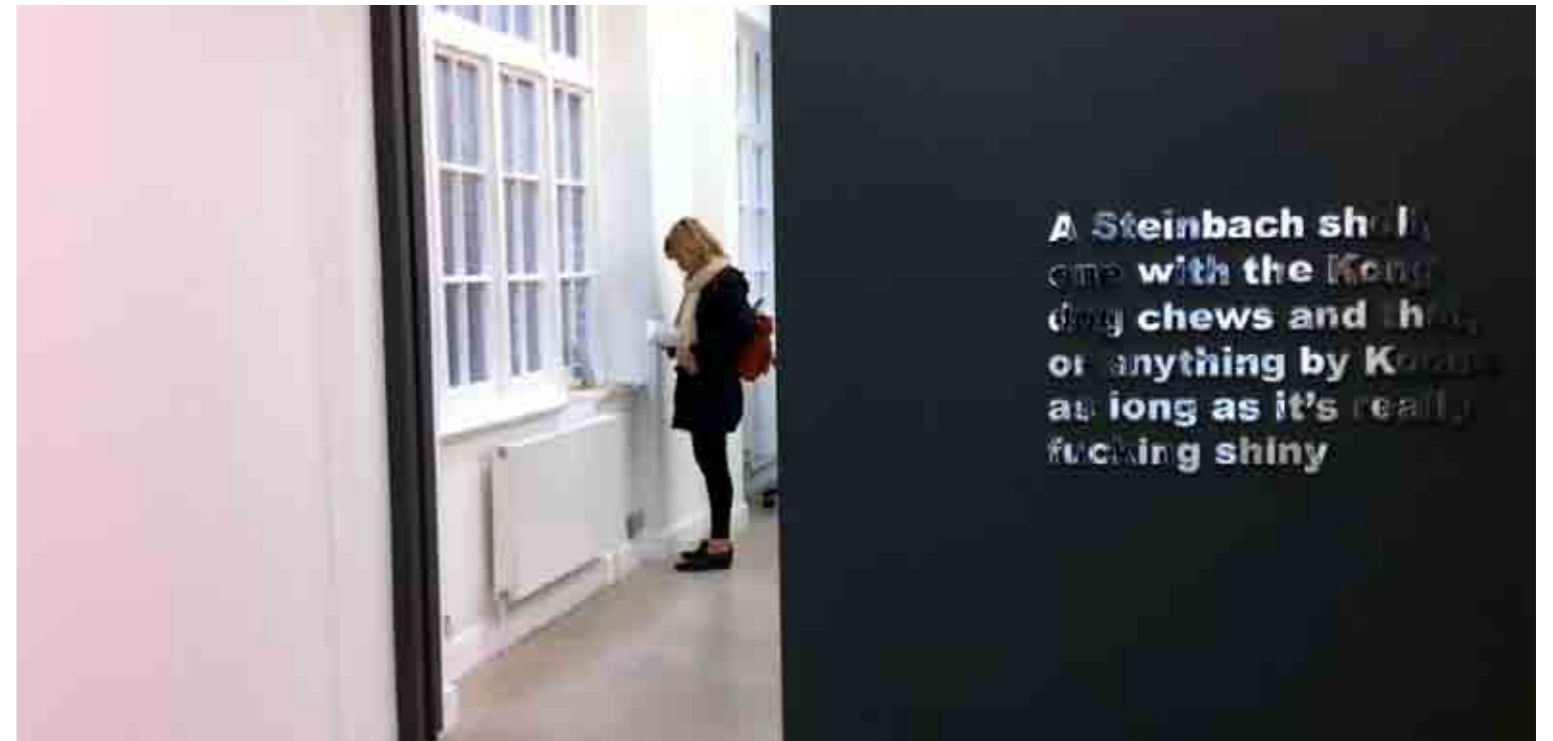
*Installation of 3 Sotheby's catalogues intervened with stickers;
28 x 21 x 2 cm/ 28 x 21 x 2,5 cm/ 28 x 21 x 1,5 cm.*

The piece consists of three Sotheby's catalogues of auctions of works of art that have already taken place. Each of them was transformed in a different way, by applying white stickers cut to size on their pages.

In **Pawnshop (Property)** – an Old Master and British Paintings catalogue – the white veil only leaves uncovered the previous owners of the works of art for sale (ladies with title, European private collections, etcetera), unveiling a socioeconomic change in which the old wealthy upper class has the need to commodify their inheritance. In **Pawnshop (Economic value)** – a catalogue of Islamic Art – the stickers hide all the information apart from the prices of the works (in sterling pounds, dollars and Qatari riyal), referencing the new economic powers and their influence in the Western art market. Finally, in **Pawnshop (Descriptions)**, a Russian Art catalogue is transformed so that we can only read the bombastic descriptions (art criticism or advertising?) of the experts, which legitimize their importance.



ART 40. Centro de Arte Complutense (Madrid, 2012)



Details

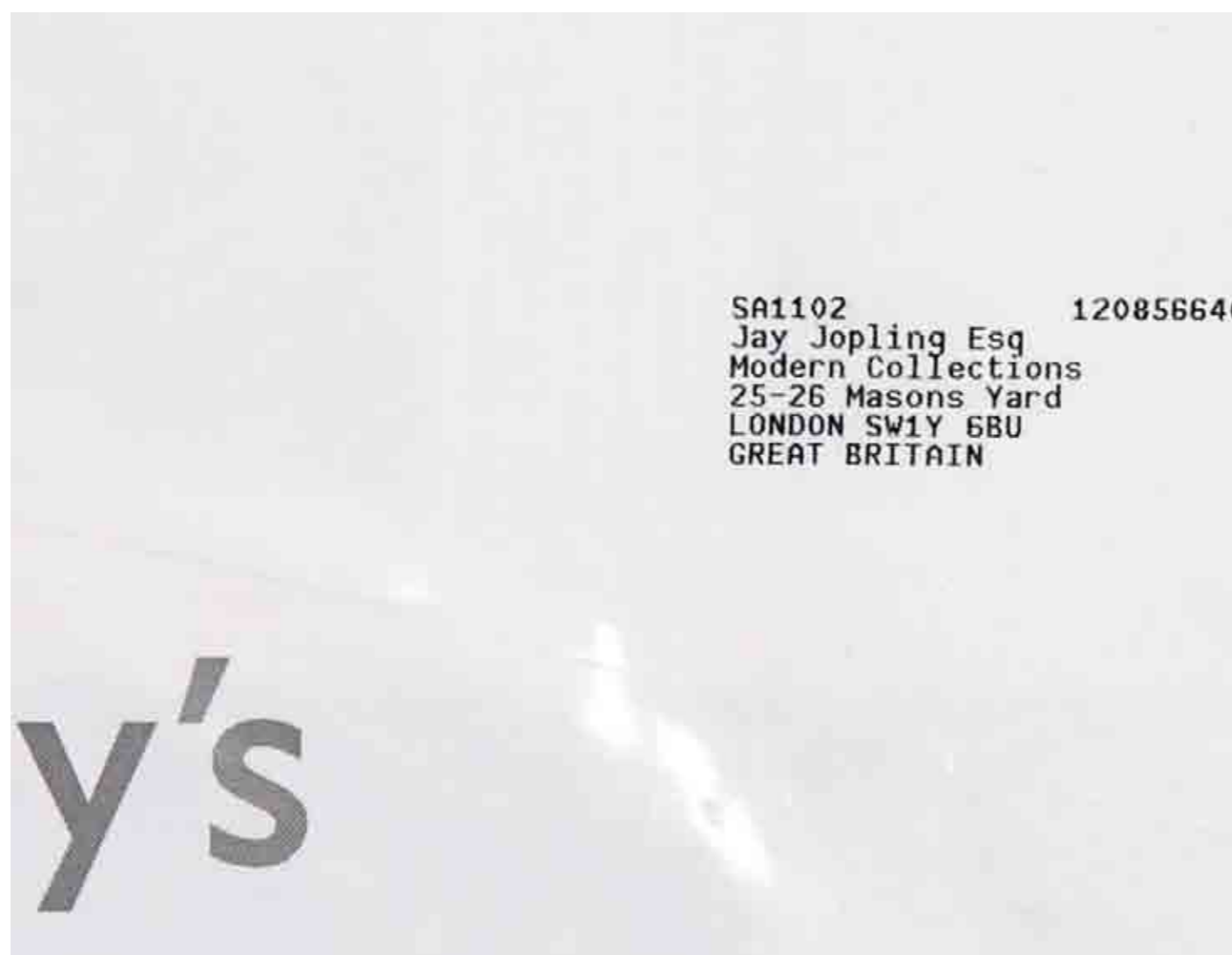


White Goods 2011

*Mixed media installation consisting in:
a book intervened with correction fluid (14,2 x 12,7 x 1,3 cm);
a pair of white gloves;
a single-channel digital video HD with sound, in monitor; 1'54".*

Link to view video: <http://vimeo.com/28259887>

Andrew Savage's *Stolen White Goods* was a project in which the artist allegedly stole and photographed several white items from a supermarket. His work is an homage to Ceal Floyer's work *Monochrome Till Receipt (White)*: 'a visually unimpressive itemized receipt stuck on a white wall' (Nico Israel, *Artforum*) which is a document of a performance she did in a supermarket in which she only purchased white items. This piece is materialized in a limited edition of 500 books, sold at IKON gallery's bookshop. I bought one copy of this limited edition book and intervened it with correction fluid, removing all the images of the stolen items. I secretly swapped the modified book with another copy in the London gallery where the artist was exhibiting. This other copy was intervened the same way and displayed under my authorship, next to a digital video that documents the action at the gallery.



Documentation

Outside the White Cube 2011

Action/intervention documented with digital video and photography.
(Single-channel digital video HD, projected or in monitor; 44")
Series of 2-8 photographs printed in vinyl; 50 x 70 cm).

Link to view video: <http://vimeo.com/28258183>

This project emerged from a chance encounter with a *Sotheby's at Auction* magazine that had been delivered to Jay Jopling (artdealer and founder of White Cube Gallery) the morning of Saturday the 5th March 2011 in front of White Cube's gallery in Mason's Yard.

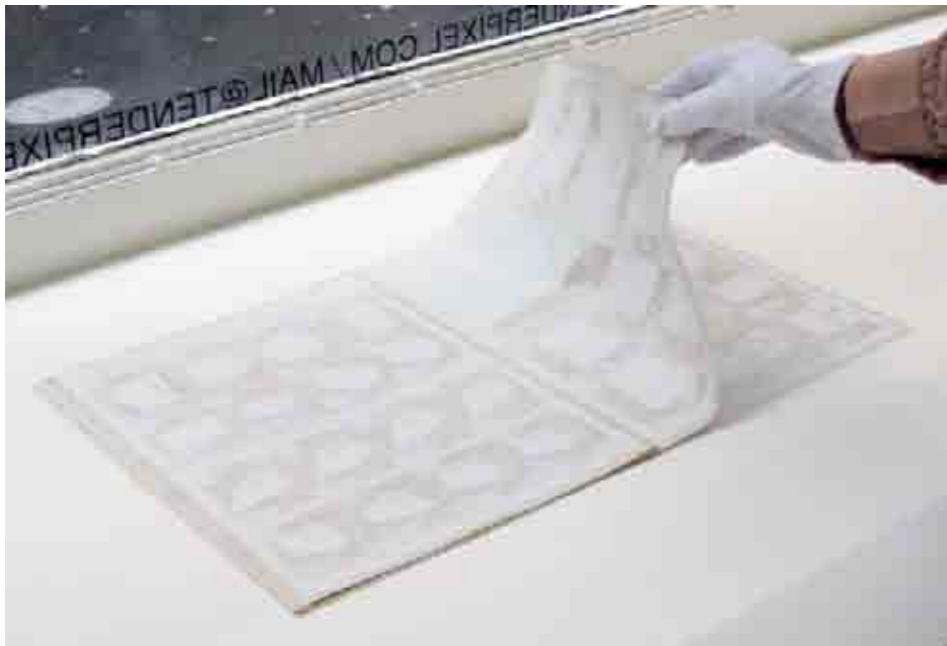
I intercepted the parcel, brought it to the studio, where I removed with paint the images of all the contemporary art pieces from their installation shots. After this, I made a replica of the polyurethane plastic bag and sealed it, so that my intervention remained unnoticeable and the placed it back where I first found it. The direct intervention in a *Sotheby's* magazine (*Sotheby's at Auction* is delivered monthly to the auction house's best clients), permits to contemplate different aspects of the relationship between the gallery, the auction house and the artist. In this case, the device for promoting the art market is transformed into a latent art object.

The piece seeks to open a debate around the idea of the ownership of the work of art and the nature of the art object. By inserting the modified object back into its original context the magazine becomes invisible, causing that its addressee ignores being in possession of it.

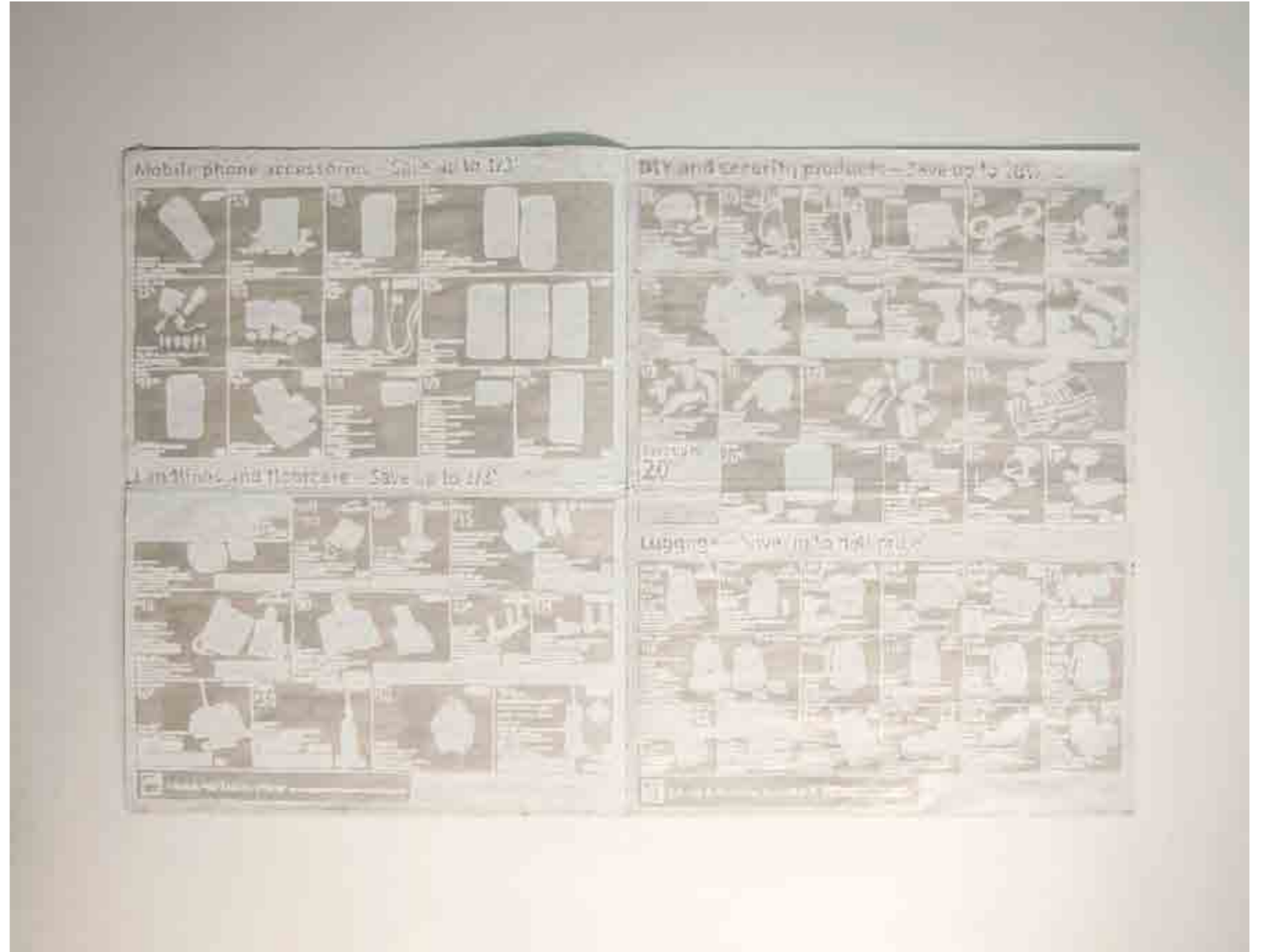


Àmbits d'intrusió. Centre Cívic Can Felipa (Barcelona, 2012)

Outside the White Cube 2011



Minor Revisions. Tenderpixel Gallery (Londres, 2011)



The Unbearable Lightness of Being 2011

Installation of 2 publicity leaflets intervened with correction fluid and white gloves; 29 x 38 cm.

In *The Unbearable Lightness of Being*, a veil of correction fluid conceals the advertising propaganda of high street retailers. In these temporal interventions, an interesting contrast develops between the labour-intensive artistic process and the intended short-lived nature of the marketing devices. Within these works, I seek to establish a dialectic between the idea of value and worthlessness. The instability of the masking agent may one day reveal an anachronistic document of the past, with potential for future archaeology.



Removals. Espacio f (Madrid, 2011)

Nothing Will Have Taken Place but the Place 2010 (ongoing)

*Single-channel digital video HD with sound,
projected or in monitor;
duration variable.*

Link to view video: <http://vimeo.com/31203428>

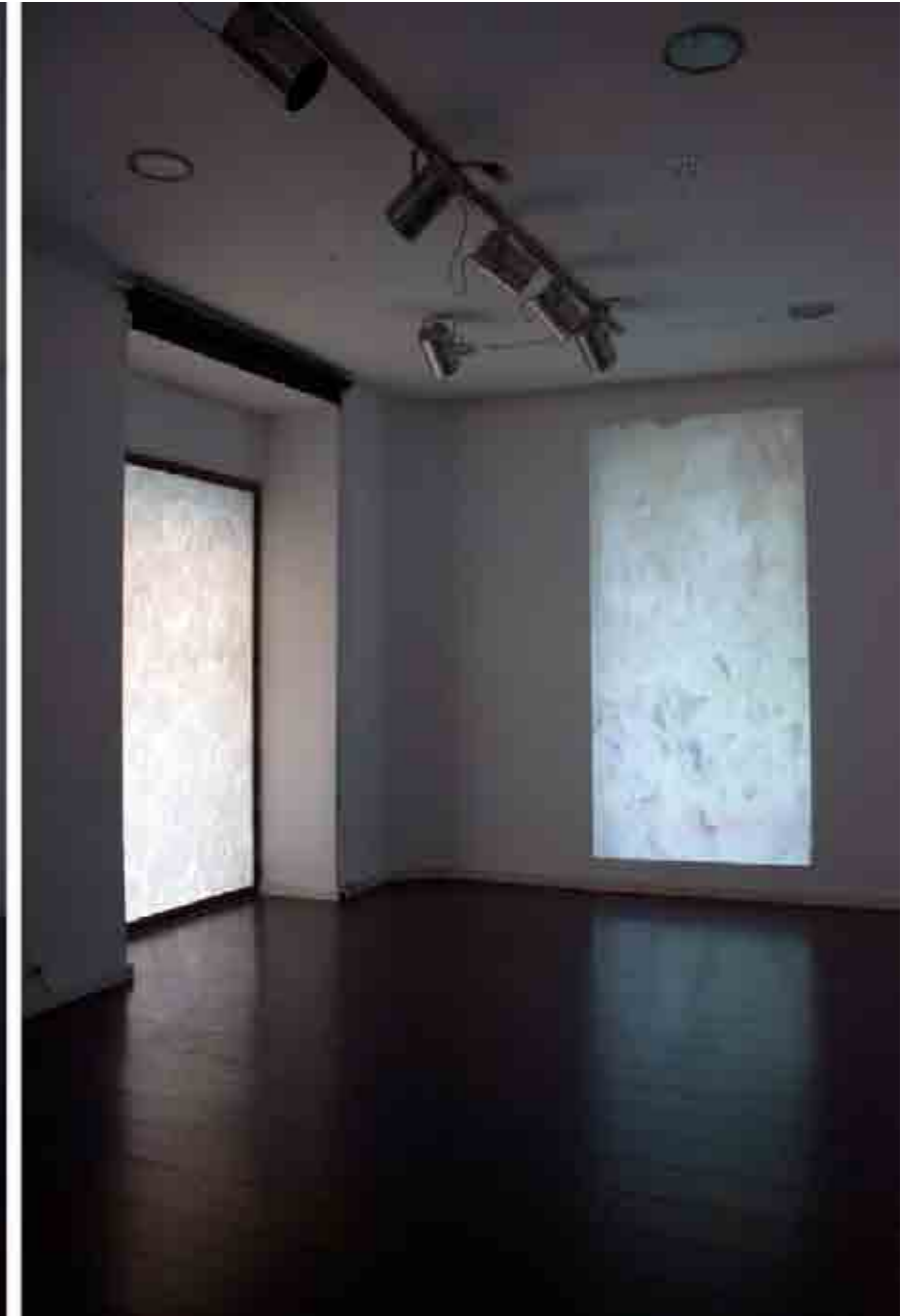
A project of film archaeology started in 2010. The creative process consisted in searching and collecting those fragments of movies in which the old domestic ritual of covering the furniture with white linens when a house was going to be uninhabited appeared.

The reason why I started this collection of images is that, for the people of my generation, the cinema is the main vehicle that transmits this almost extinguished habit.

In this case, the cinema is, perhaps, the only place in which we can still find this old ritual, showing us that fiction can become a precious document. The archive is updated with new fragments



Exterior detail



Interior details

Un Silencio Activo 2010

Video-installation at the gallery Espacio Menosuno (Madrid) during the exhibition An Active Silence (April, 2010). Painted shop-window and looped video projection; 7'36".

A commissioned painter covered the shop window of the gallery with white paint from the interior of the space. This action was recorded in video from the exterior from beginning to end. During the exhibition the display remained painted, making difficult the entrance of natural light in the space and, next to it, I projected the video in loop, producing a mirror effect transferred in time. The resultant video, entitled *SE TRASPASA*, works outside the installation as a painting that completes itself. A metaphor of the link between window and painting and the History of Western Painting, losing its transparency until becoming completely opaque.



Bosch Young Talent Show (BYTS). AKV St. Joost (Den Bosch, The Netherlands, 2010)

SE TRASPASA 2010
(after *Un Silencio Activo*)

*Single-channel digital video;
7'36".*

Link to view video: <http://vimeo.com/34410878>



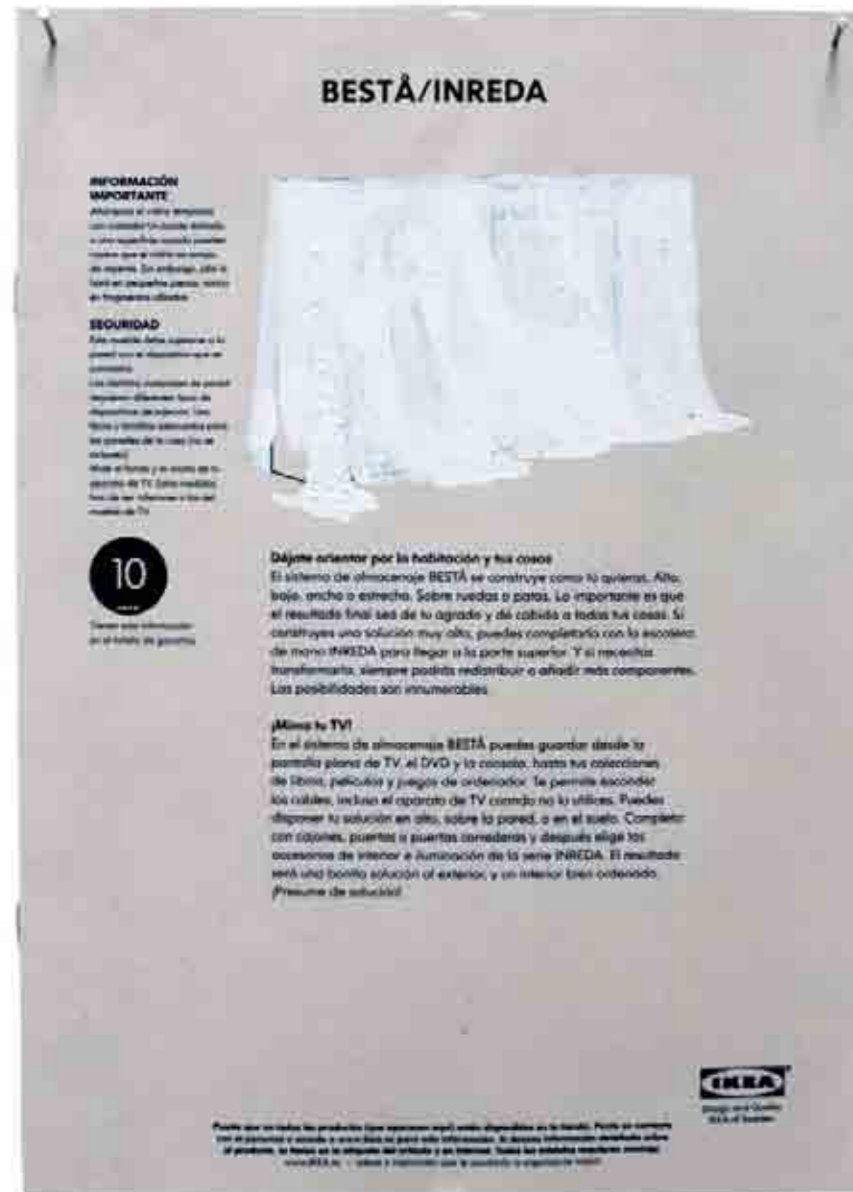
Video still

Removals 2009-2010

*Action/intervention.
(Single-channel digital video with sound,
projected or in monitor; 3'01")/
Intervention with correction tape and fluid on
IKEA information flyers; A4).*

Link to view video: <http://vimeo.com/20309525>

The object of the intervention was one IKEA store in Madrid and its information leaflets, taking as a reference an old domestic habit. The action, that was documented with video, consisted in unwrapping some sheets from their packet and then covering, clandestinely, some of the pieces of furniture from one of the stands. Then, I applied a veil of tape and correction fluid over the drawings of furniture from the leaflets I gathered. With this project, I sought to invent a possible past and speculate on a future for each of these objects without a history.



Detail



Bosch Young Talent Show (BYTS). AKV St. Joost (Den Bosch, The Netherlands, 2010)
 Image by Peter Cox

Removals 2009-2010

*Action/intervention.
 (Single-channel digital video with sound,
 projected or in monitor; 3'01")/
 Intervention with correction tape and fluid on
 IKEA information flyers; A4).*



Broadway Market IV, London, 2008 (detail)

SE TRASPASA 2008-2010

*Digital photography;
dimensions variable.*

SE TRASPASA is a photographic project started in 2008. It consists in documenting the windows of closed down shops whose glass had been rendered opaque by being painted in white, so that we cannot see the interior. In them, the shop window, conceived for the purpose of visibility, becomes *invisible* with the presence of the white paint. It is the paint itself what remains exhibited, turning the glass into an object; an object which reminds us to certain paintings of the late Modernity. In the exhibition space the project can take the form of photographic prints or projected slides onto the wall.



SE TRASPASA 2008-2010

- Broadway Market I, London, 2008*
- Broadway Market II, London, 2008*
- Broadway Market III, London, 2008*
- Calle del Espejo, Madrid, 2008*
- République, París, 2009*
- Calle Ramón y Cajal, Marbella, 2010*

+ info

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Artist's website: www.cristina-garrido.com

LINKS (click on the URL to visit)

Archivo de Creadores de Madrid (shortlisted by the curator David Armengol): www.archivodecreadores.com

Intransit. Plataforma de Creadores Universitarios (organised by Pensart): www.intransit.es

Curator's Network. Plataforma de Colaboración Cultural (organised by Hablar en Arte): <http://www.curators-network.eu>

Cooper, J.: **Artist's Postcards: A Compendium.** Reaktion Books, pp. 104-105, 107.: <http://www.spikeisland.org.uk>