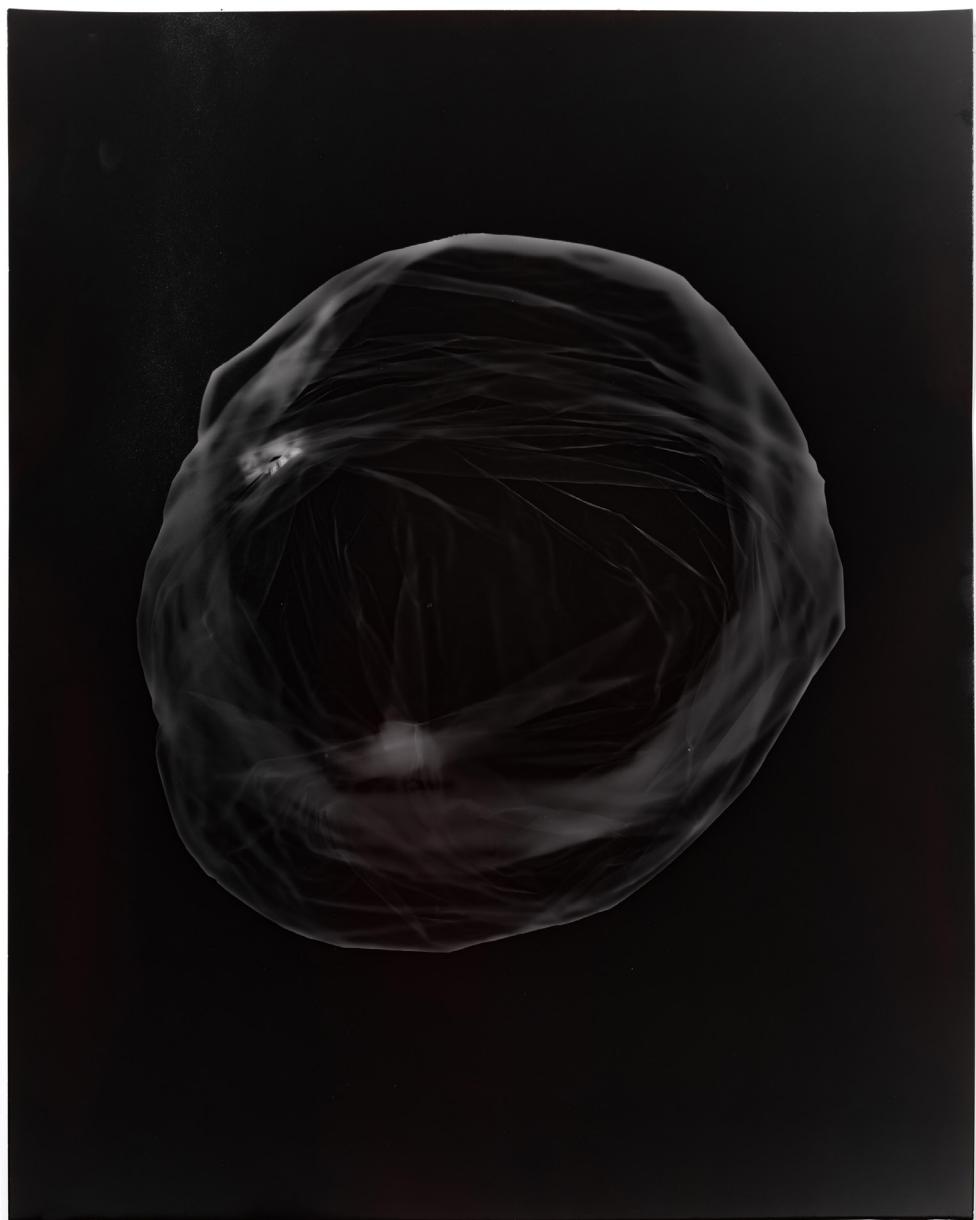


Catalina Bestard
Portfolio 2023



Gelatin Silver Photogram
20" x 16" / 50cm x 40cm
From the series *Era*



Inkjet Print
Variable Dimensions
From the series *Era*

Era, 2022-currently

era is a series of photographic images made from discarded materials found in our daily lives, single use wrapping and packaging plastics that, after seconds of being used, have lost their function and value.

Through different camera-less photographic approaches, including scans and photographs, these plastics become translucent bodies, generating an image that reveals their constitutions. However, the categorization is futile, since the image doesn't allow for an identification of the precise object, despite the fact that in photographs the relationship between the object and the photographic paper is indissoluble and the scale is 1:1. This denial of photographic representation forms part of Bestard's artistic research, whose work explores the tension of a medium characterized by fixing meaning.

The sourcing of materials is not random, it is a political act of paying attention to the small things, and transforming them into something else, as a tool to reflect on a system that does not leave us an easy alternative but to consume certain materialities. The ubiquity and quotidian quality of these plastics, and making art from what is available and what belongs to the realm of the home is rooted in feminist practices. The use of a material rendered invaluable and useless, reinforces the idea of a subject that has been removed from the productivity chain. We are not seeing protagonists, but outsiders.

The title *era* in Spanish means 'was', and refers to the past existence of the represented object, but also alludes to the Anthropocene era, ultimately responsible for its existence.



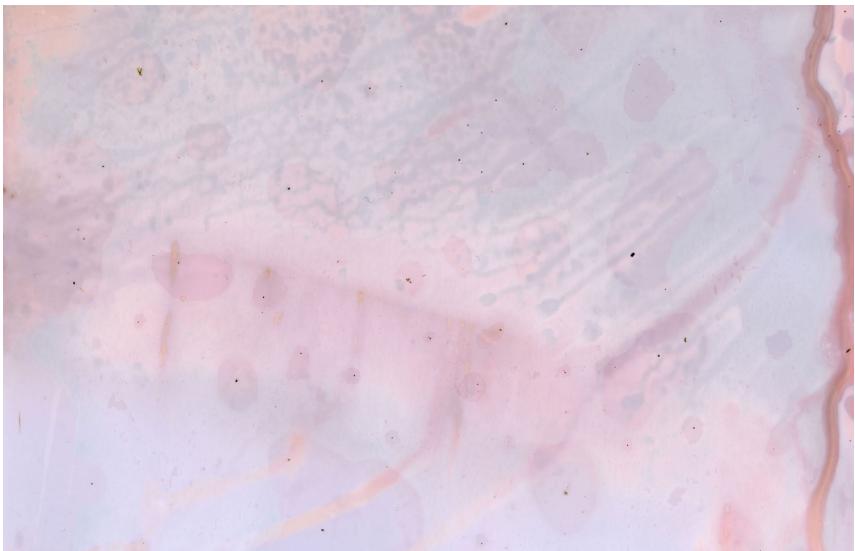
Gelatin Silver Photogram
10" x 8" / 25cm x 20cm

Fragments, 2021
Spalted Maple Box
25 unfixed lumen prints 8"x10"

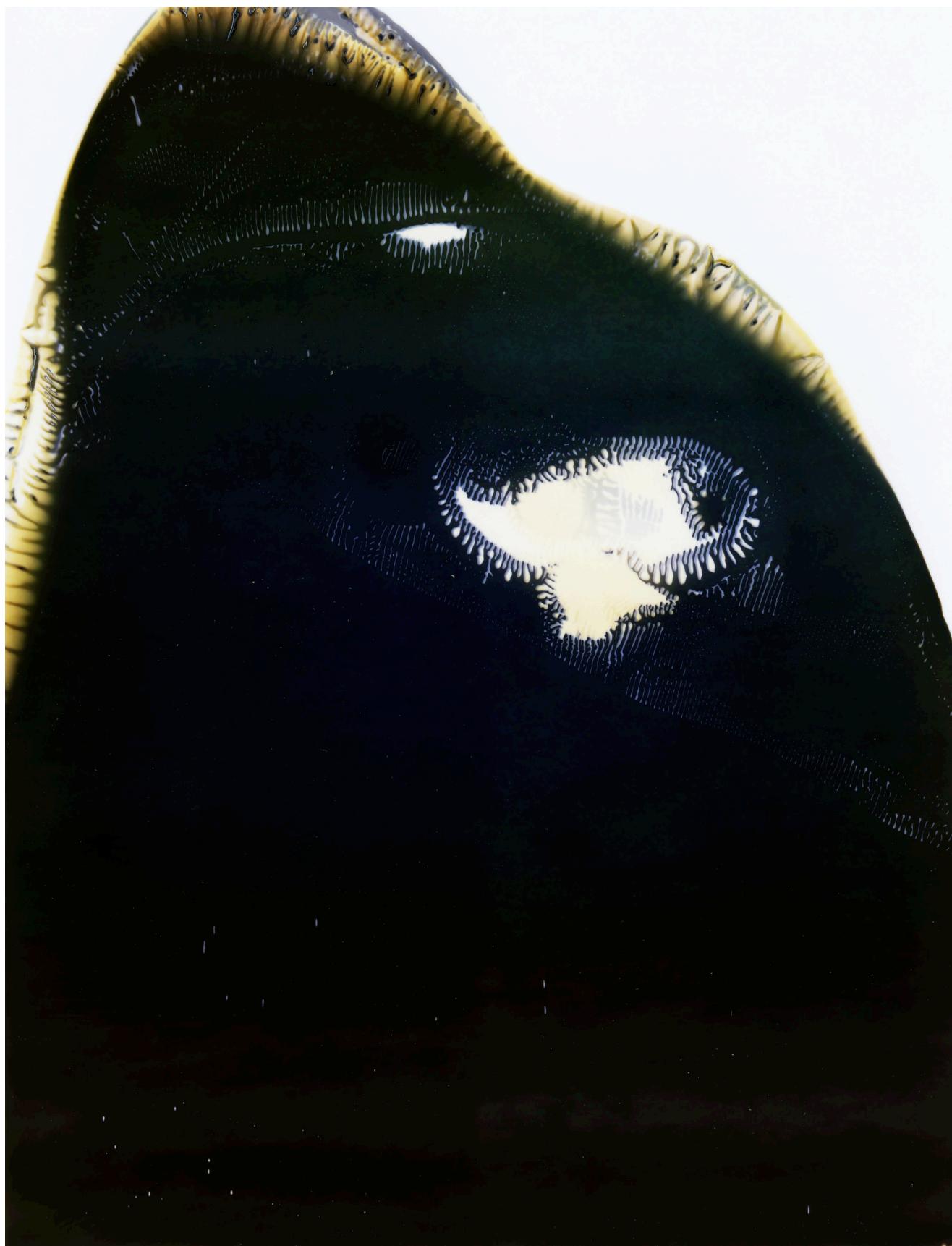
In 2020 I started making lumen prints in the woods, leaving pieces of expired photosensitive paper inside or under tree trunks. It started as an inquiry about nature representation in photography but it evolved into other questions such as permanence and impermanence of all beings in this world.

I made a box to keep the original unfixed 8x10 papers. Every time it is opened the images get a little more erased. The box was made using spalted maple, which is a kind of wood that shows initial stages of decay, being visible through the amazing lines (or drawings) that the fungus imprinted in the wood.

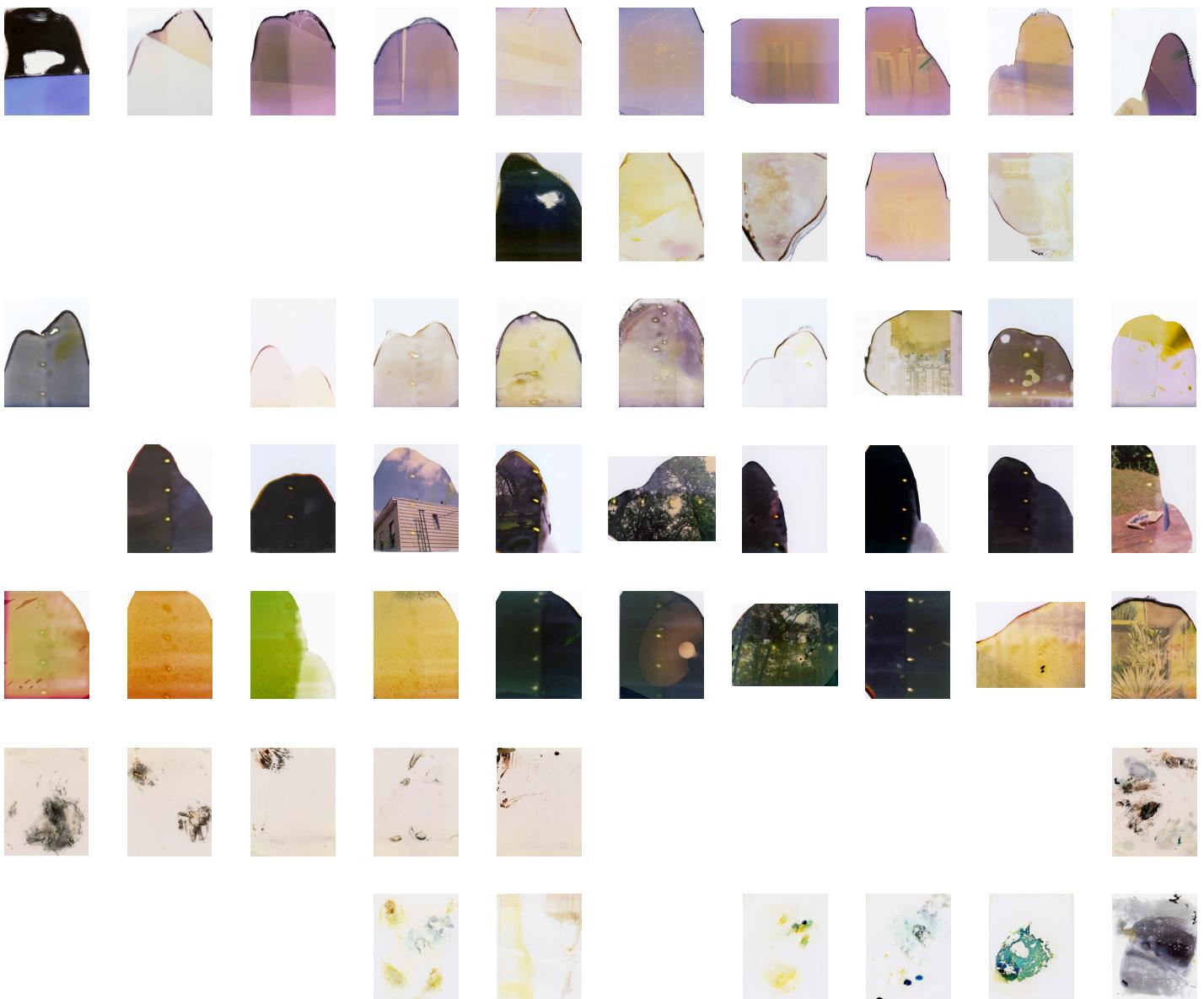
The last image is a fragment of the scan I made immediately right after retrieving one of the papers from the woods, which already differs from the image in the paper.



Altered, 2019-2020



205, 2019
InkJet Print
Variable Dimensions



Instalaltion of 55 Instant Fuji Film
Individual Size: 3,3" x 4" / 8.3cm x
10cm

Altered is an exercise that explores the capacity of success found in error, as well as the potential for transformation and the limits of the photographic medium. Bestard works with expired Instant Fuji Film FP100c –a kind of film that is no longer being produced–, a total of seven rolls of film with 10 exposure each, that some friends left to her when they vacated their studio in New York. In 5 of the rolls the images are shot on-camera, and the results correspond to the performance capabilities of the expired chemicals: sometimes we can see a glimpse of reality, and in others, the chemicals adopt different shapes and colors. In two of them, the instant film does not respond inside the camera, as the chemicals were too dry. In these cases, Bestard has manipulated the material directly with her hands, spreading the chemical across the surface and thus making the dysfunctionality of the material visible. As a whole, we are looking at images found in a liminal and phantasmagorical space, a place that has the capacity to question binary or dialectical logics between ideality and act. In both cases the results derail from the original intention of the material, a fact that, without a doubt, gives Bestard's work a queer potential that we find in various phases of the process: a transferred material, expired, and the legitimization or visibility of an unexpected result, unpredictable and deviant.

In this work there is a certain rejection of pragmatism and, consequently, some resistance to rationality. Rejection, resistance, failure, error. While these ideas can connote negativity, far from being so, in Bestard's work, the aesthetic of queer failure is purposeful. In it we find "a form of virtuosity that helps viewers get out of the static world".

Text by curator Marta Sesé

decrease, 2019

Gelatin Silver Photographs, C-Prints, and

Wooden Sculpture

Fragments from Ulterior Gallery press release:

decrease is a room based on one corner of another room. In a previous work, Bestard made an eight-foot sculpture based on a photograph of a corner of her apartment. Each piece in *decrease* is made using that same sculpture. Bestard decided to cut this wall-like sculpture into smaller, more manageable pieces, with the intention to create something new and thus reincarnate the form once more. This deconstruction and reconstruction became the core idea of *decrease*.

The artist writes: "What if the only way to care for the world is to decrease? To produce less, to consume less, to take less and leave less behind. To reconsider what we really need and create another system of values."

decrease [...] is about the potential for transformation and change. [...] *decrease* reflects the whole and fragments, the need to reorganize and reconstruct, and the role of reduction in the use of materials and artistic process. The nature of the photographic image enforces limits and boundaries to the realization of materiality. Created using previously disregarded or cast-off materials, including expired paper, the works on view in *decrease* embody the contradiction of thinking about decreasing while still producing something new.



Exhibited at Ulterior Gallery, NY in 2019



System #1

Gelatin Silver Print

24" x 20" / 50cm x 61cm



System #2

Gelatin Silver Print

24" x 20" / 50cm x 61cm

Corners #2, 2018



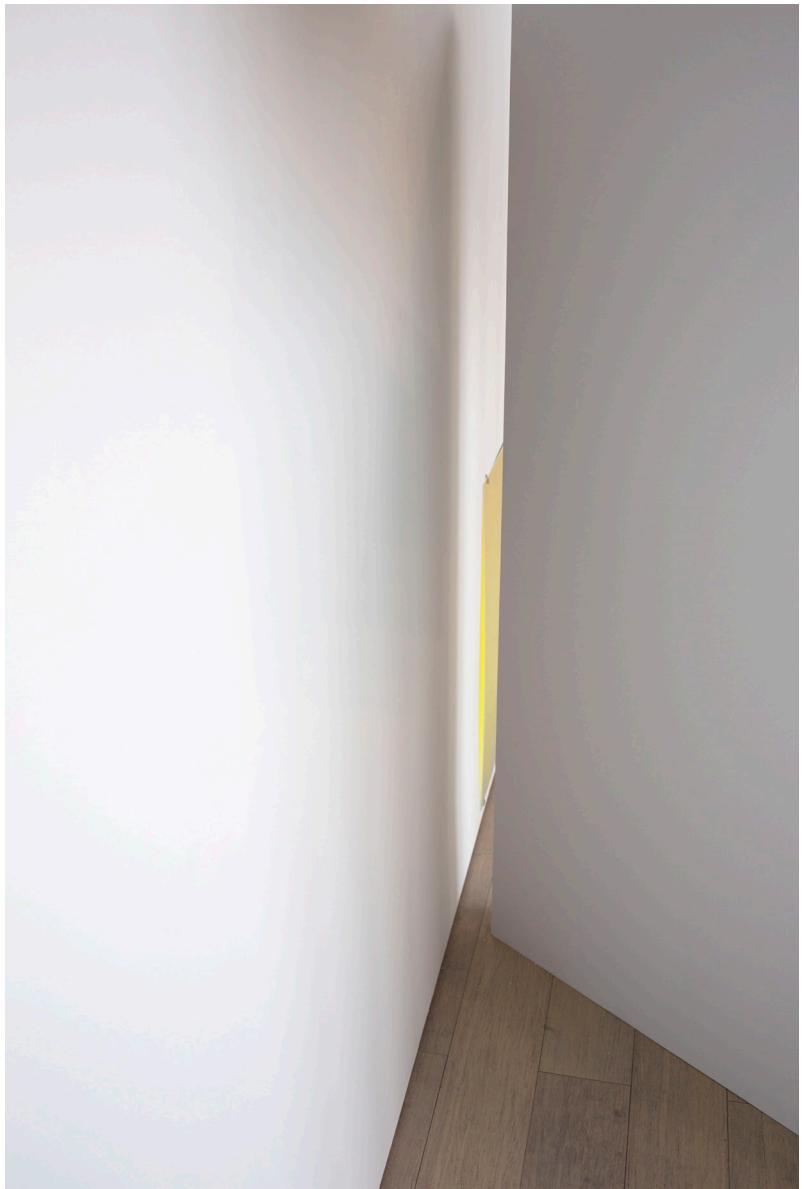
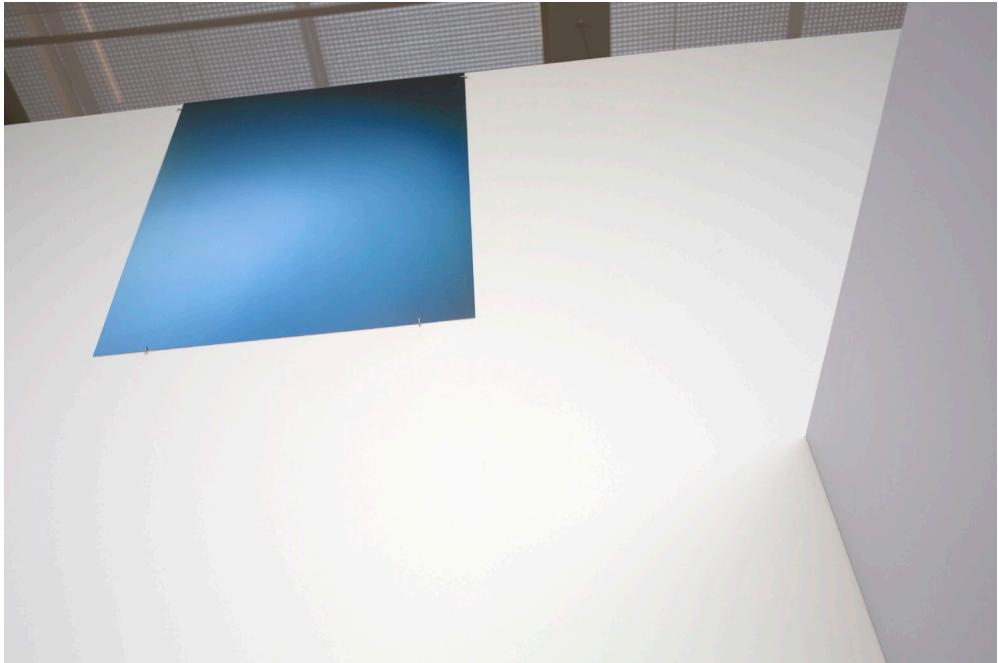
Installation at Hercules Art Studio Program, 2018
Wooden Sculptures, Gelatin Silver Photographs and photo backdrops

Corners, 2018
Installation 20' x 12'
Wooden Sculpture, Gelatin Silver Prints, Archival Pigment Prints



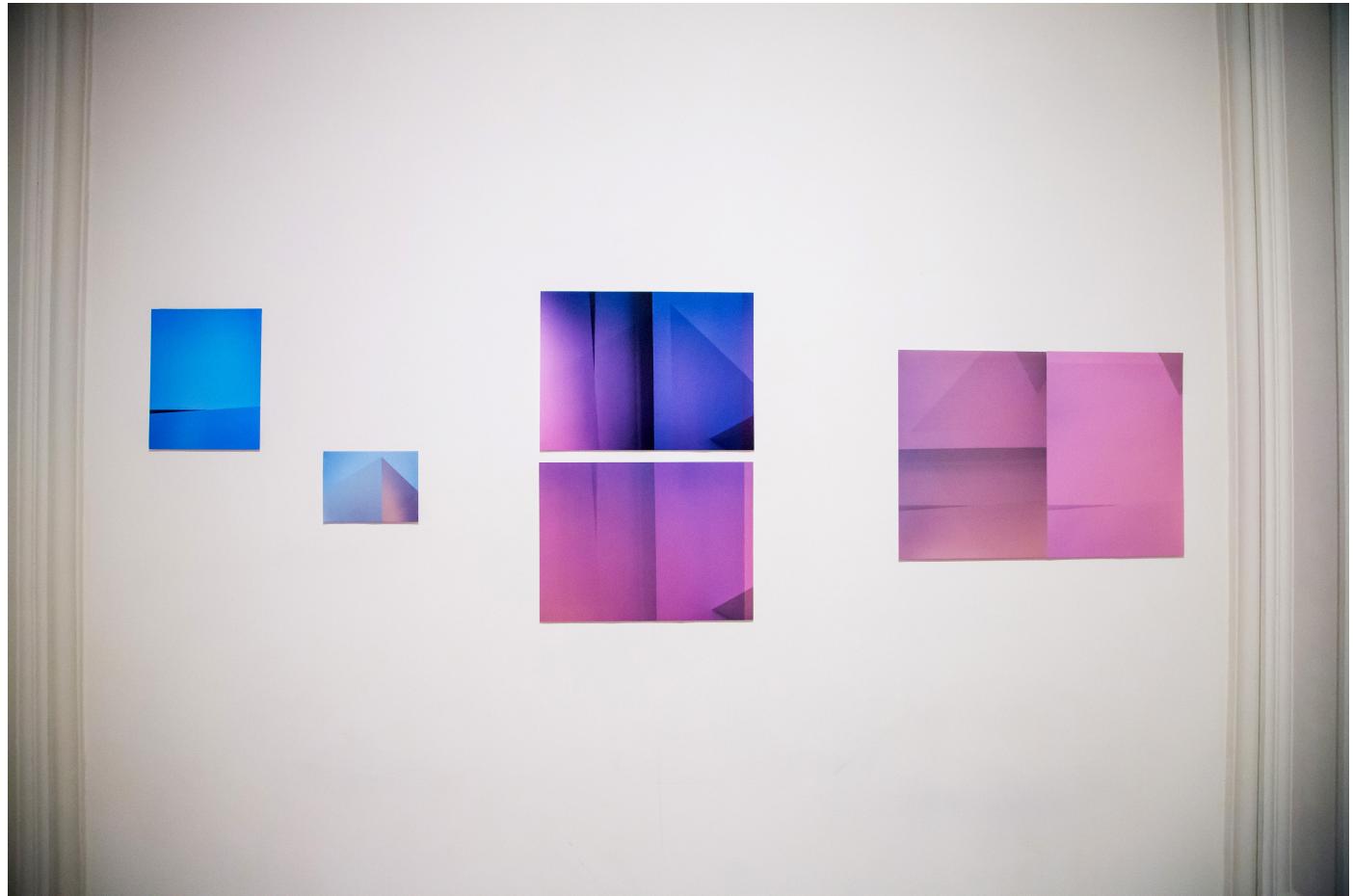
Installation at Lenfest Center for the Arts, NY, 2018
20' x 6' / 6 meters x 3.6 meters

Corners is an installation that explores the construction and deconstruction of meaning through architectural space, sculpture, and photography. It is a reflection on the making of an image. I see corners and vertices as a metaphor for the body, as elements that can underline social constructs. The central piece is a wood sculpture based on a photograph of a corner of my home. The measurements of the piece are directly proportional to the original 4x5 negative. Each part of it is created through the dissection of walls and shadows that appear in the original photograph. The pieces can collide in one plane, but instead separate themselves, leaving a gap, becoming a new object that no longer represents the photograph or the original corner, and does not retain an architectural function. On each side of the sculpture there are three photographs that address diverse ideas and processes, taken in my apartment or inside of the museum where they are exhibited.



Details of Corners
Installation at Lenfest Center for the Arts, NY

Walls, 2018
Inkjet Prints



Installation at Jewish Museum in New York, 2018
Inkjet Prints, Variable Dimensions

Under the premise of responding to the exhibition *Scenes from the Collection*, I photographed the walls of the Jewish Museum in which the exhibition was taking place and overlayed them, thinking about the history and layers of meaning that have been accumulated in these walls.

Studio Wall, 2017

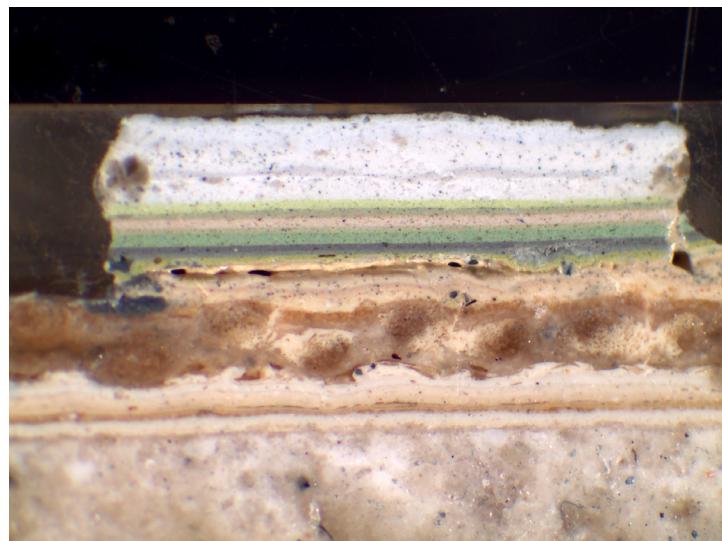


Sample of my studio wall inside or resin

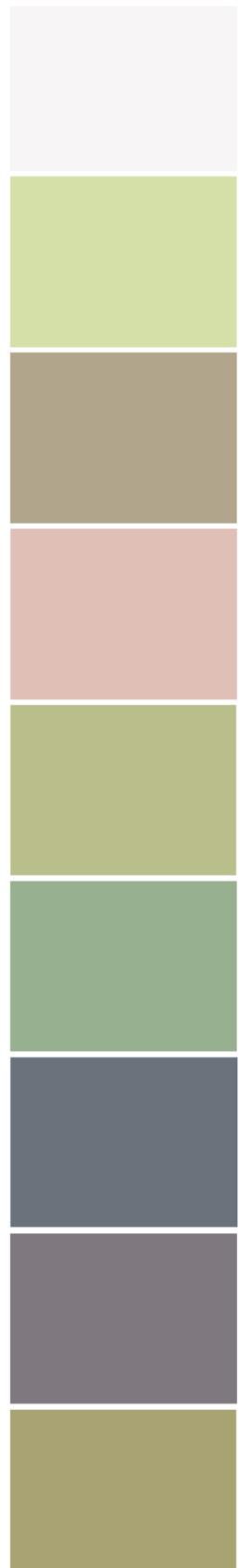
An investigation into the physical history of my studio, trying to determine the colors that my studio walls had been painted in the past.

I extracted a piece of the wall and worked with a conservationist expert to get a magnified image of the sample. We discovered that beyond many layers of white paint there were colors used in the 60s and 70s for classrooms and institutional spaces.

Using Photoshop I created a palette of colors based on the layers of paint found within the sample.



Magnified view where you can see the layers of paint



History of colors of my studio wall



Installation view at Times Square Center, NY, 2018



From the series *Ca s'abuela*, 2018
Variable dimensions



Inkjet Print. 20" x 26"

Ca s'abuela (2017) is a reflection about memory, family and the spaces we inhabit. These series of photographs were the result of multiples trips between my home at the time, in New York, and the uninhabited house of my grandmother in my hometown in Mallorca. The process used in this project references how memory functions: every time we remember something, we create a new memory, adding contextual information from the present to the information already registered in the past. With every new trip the images gained new layers, through photographs, projections of these photographs, and new photographs made of these projections. The size of the negatives increased with every step of the project – from 35mm with the first images to the 4"x5" with the latest – but at the same time the excess of information and light erases part of the content.



Installation view at Wallach Gallery, NY

Education

MFA Visual Arts. Columbia University. New York, 2018

Solo Shows

Untitled. ECA, Easthampton, Massachusetts, 2023

Decrease. Ulterior Gallery. New York, 2019

Form #1. Four Seasons Homesessions, Brooklyn. New York, 2019

Selected Group Shows

MAP Space. Eastwork. Easthampton, Massachusetts, 2022

Finalist Photo Prize Fundació Vila Casas. Museu Palau Solterra. Girona, 2020

Untitled Art Fair. Hesse Flatow. Miami, 2019

CORNERStone. Crush Curatorial. Amagansett, 2019

Spine. Ortega y Gasset Projects. New York, 2018

The Artists Are In. Hercules Art Studio Program. New York, 2018

Feel that other day running underneath this one. Times Square Space. New York, 2018

In response Scenes from the Collection. Jewish Museum. New York, 2018

MFA Thesis Show. Lenfest Center for the Arts. New York, 2018

Tense. Secret Dungeon Gallery. New York, 2017

Madriz Aniversario. Espacio Trapezio. Madrid, 2017

Backyard Biennial. Marble Hill Camera Club. New York, 2017

Art of Whose People. Leroy Neiman Gallery. New York, 2017

Summer Show. False Flag. Long Island, New York, 2017

Incart. Ajuntament d'Inca, Mallorca, 2017

Grants and Residencies

Penumbra Foundation Workspace Program. New York, December 2022

Art Workspace Easthampton. Massachusetts, 2021

Hercules Art Studio Program. New York, 2018-2020

VALS. Visiting Artist Lecture Series Fellowship. Columbia University, 2018

Dean's Travel Grant. Columbia University. New York, May 2017

AZ West Artist Residency with Andrea Zittel. Joshua Tree, May 2017

MFA Fellowship, School of the Arts. Columbia University, 2017-18

Publications

Ca s'abuela. To be published in 2023

Lectures / Guest Critic / Committees

Guest Critic. Senior Thesis. Smith College, 2022

Guest Critic. Senior Thesis. Smith College, 2022

Guest Critic, Junior Photo Seminar. Photo Department of School of Visual Arts, 2021

Visiting Artist Lecture for the class Photo II, at Columbia University, 2021 -Light and Color

workshop for Professor Klepikov's course Color and Proportion in 2-D Design: Shadows and

Reflections in the Theater Dept at UMass Amherst, Spring 2021

Selection Committee for Hercules Art Studio Program Residency 2019-2020

Visiting Artist for Contemporary Trends in Photography at Lesley University. Boston, 2021

Visiting Critic for Senior Thesis Photography Class. RISD, 2020

Selection Committee for the Photography MFA. Columbia University, 2020

Visiting Critic for the class New Hegemonics. School of Visual Arts. New York, 2018

Teaching

Visiting Lecturer at Smith College, Fall 2023-Spring 2024
Photo II, Amherst College, Fall 2022
Studio Art Foundations, Smith College, Fall 2022
Studio Art Foundations, Smith College, Spring 2022
Studio Art Foundations, Smith College, Fall 2021
Photo II, Columbia University, Fall 2021
Photo I, Columbia University, Summer 2021
Photo I, Columbia University, Spring 2021
Hacking old age through broken machines. Sculpture workshop with Kathryn Evinson. Ithaca, 2019
Photography and Feminism. Study group at Columbia University. New York, 2019

Selected Curatorial Projects

Intercanvis. Dilalica. Barcelona, 2023
Dues urpes que fan un ou. Solo exhibition by Ariadna Guiteras. Dilalica. Barcelona, 2022
Cuerpo y Ficción. Galería del Tossal. Valencia, 2022
Al Alcance. Dilalica, Barcelona, 2022
That. Instituto Cervantes New York, 2022
Oficina. Dilalica, 2021
Los Dalton. Dilalica, 2020
Cuerpo y ficción. Dilalica. Barcelona, 2020
Postcrisis. Conde Duque. Madrid, 2020
Archivo Rastro. Red Itiner. Madrid, 2020
Rebobinar. Rocío Olivares Dilalica. Barcelona, 2019
Espacio Dilalica. Barcelona, 2019
Archivo Rastro. Centro de Arte Complutense. Madrid, 2019