

Sári Ember viennacontemporary 2023

acb



Leopold Bloom Award, exhibition view, Ludwig Museum, Budapest, 2019

acb Gallery presents a selection of works of Sári Ember (1985, São Paulo, Brazil, lives and works in Budapest) at *viennacontemporary 2023*. Her artistic practice revolves around the nature of representation by creating complex installations. She cites forms from a large variety of references, and uses the narrative capacity of constellations of objects made from marble, silk, paper collages and ceramics. Through the symbolic values of the noble materials and the archetypical, semi-abstract motif-set, she seeks to explore common experiences.

On the occasion of *viennacontemporary 2023* the artist arranges a selection of marble and ceramic pieces in front of a hand dyed silk “background” alongside with a series of collages. Ember’s interest in creating and presenting objects implies a complex approach by merging natural scientific display of archaeological discoveries with the representation practices of contemporary art in the neo-renaissance architectural environment of the fair. Departing from the intimate character of the medium of photography, Ember has expanded her artistic practice across various media which having rich cultural-historical references. She works with materials like stone, ceramics and textile that have a strong symbolic value: these media have been used throughout several generations or even eras during which their significance and usage have also changed, and partly remained. These objects are bearing the reminiscence of classical genres like portrait or pottery arranged in a still life-like setting, oscillating between the intimate private and the collective domain of public spaces. By giving archetypical forms to these common, often noble materials, the artist evokes practices of cultural memory thus pointing out fundamental human experiences, carrying the inseparable unity of private and collective aspects.

Sári Ember (b. 1985, São Paulo, Brazil, lives and works in Budapest, Hungary) graduated with a degree in photography from the Moholy-Nagy University of Arts and Design in Budapest. Her practice embraces a variety of media, including stone and ceramics, textile, photography and paper collage. Her work questions the nature of representation and by creating hybrid images she examines and deconstructs classic genres such as portrait and still life. Starting from personal stories, her installations offer interpretations of collective memories, traditions and rituals.

Beside her solos exhibitions in New York (2022), Slovakia (2022) Prague (2020), Budapest (2020) and several international group shows, she also took part in various residency programmes, including MuseumsQuartier in Vienna, Austria (2019), Futura in Prague (2019); Litomyšl Symposium in the Czech Republic (2018); LabMIS and Tofiq House (2014); Casa Tomada (2013) in São Paulo, Brazil; and Contretype in Brussels, Belgium (2012). Her works have been exhibited internationally both in solo and group exhibitions in São Paulo, Paris, New York, Brno, Berlin, Bratislava and Budapest among others. In 2017 she received the Klára Herczeg Prize, the Campari Art Prize in Torino, Italy, and in 2019 the Leopold Bloom Prize in Hungary.





Since our stories all sound alike, exhibition view, Galeria Campari, Milan, 2018



I often question the nature of representation, how people present their own stories through objects for example in their living rooms, and how in museums, where the canonized version of a story of a group is told. By the selection and the placing of objects a story can be told in infinite versions. The representation of the other in museums fascinates and horrifies me at the same time. I consider the marble, ceramics, paper-collage masks and figures that I make as portraits. Portraits, but not in the common sense, since these objects don't depict a specific person, they depict the traditions, the understanding and the nature of representation itself. These objects in an installation are open enough to be a guideline of a story of every visitor.

- Sári Ember



Drafting Futures, exhibiton view, Q Contemporary Project Space, Budapest, 2022



Leopold Bloom Award 2019

Love, glory and death are the three reasons for making portraits, according to Jean-Luc Nancy. In the series of marble, ceramics and textile works presented here I reduce the shapes of the face to its limits of recognition, led by my interest in the classical genre of portraiture. Working with materials with a strong symbolic value, and quoting forms from a big variety of references, I use the narrative capacity of constellations of objects. The installation offers interpretations of parallel stories of memories, traditions, and rituals. Starting from personal and collective stories, the works aim to raise questions on our dependence on roles, idols and objects of the past.

— Sári Ember



There will come the time of decay, exhibition view, Artkartell projectspace, Budapest, 2019

For *Glorious Times*, her exhibition at Karlin Studios, Sári Ember gathered older and new works, variations of faces and figures engraved or sculpted in stone. As the artist is familiar with the genre of portrait, which she transformed so far into various mediums and narrations, creating site-specific monuments and museology scenarios, this time, she chose to focus on one predominant material, the stone.

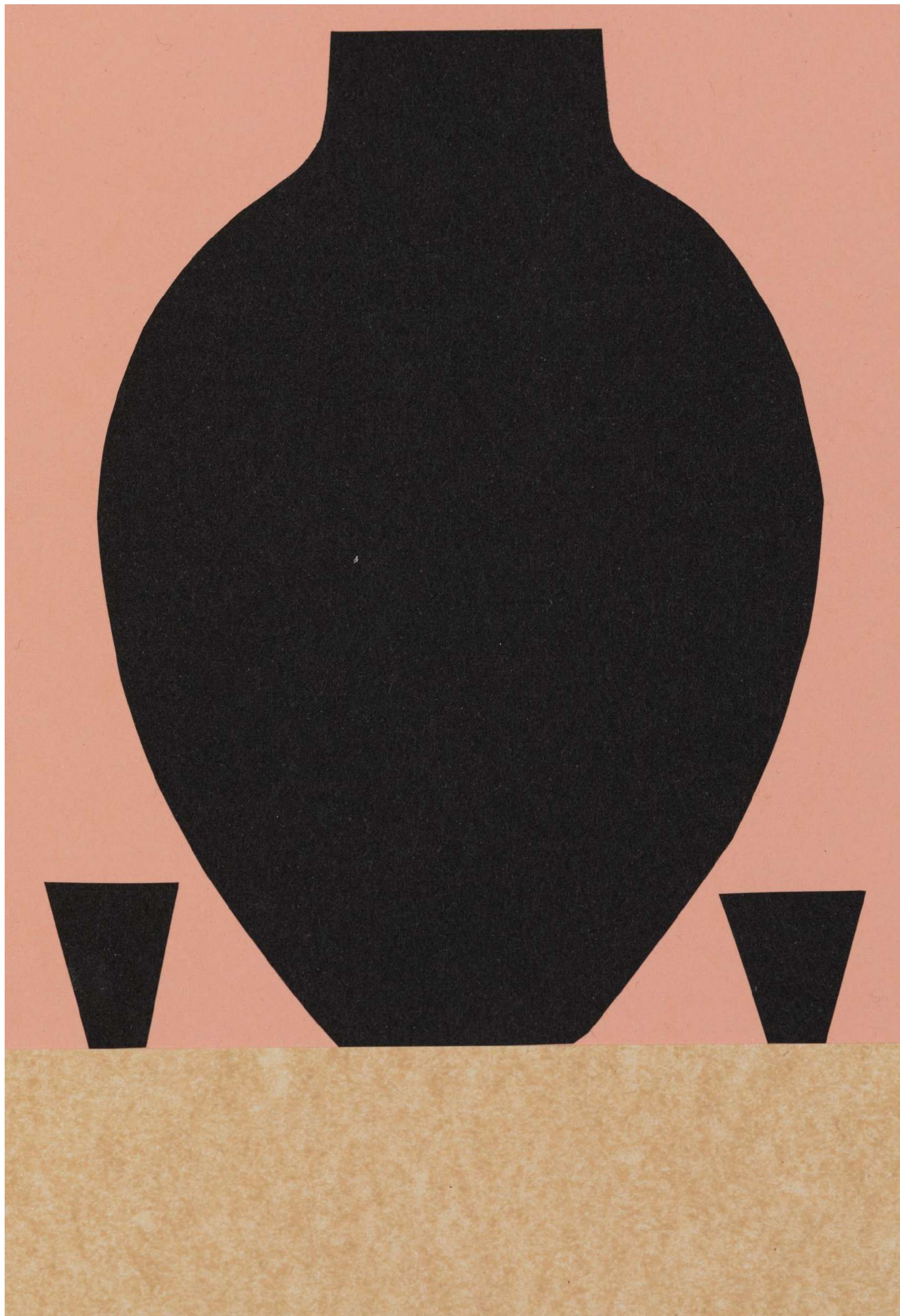
If engraved surfaces of marble are very easily associated with eternal mementoes, with the heavy weight of one's inalterable tribute, the implicit homage to the drawn figures vanishes in this context, as one immediately notices the portraits are indistinct, rather abstract, lacking of recognizable traits.



Glorious Times, exhibition view, Karlin Studios, Prague, 2019



Exhibited works



Untitled (big black vase with cups on pink), 2021, paper collage, 20,6 × 14 cm



Untitled (findings in sand), 2021, paper collage, 19,9 × 13,3 cm



Untitled (mask of stone with shadow), 2021, paper collage, 17,9 × 13,4 cm



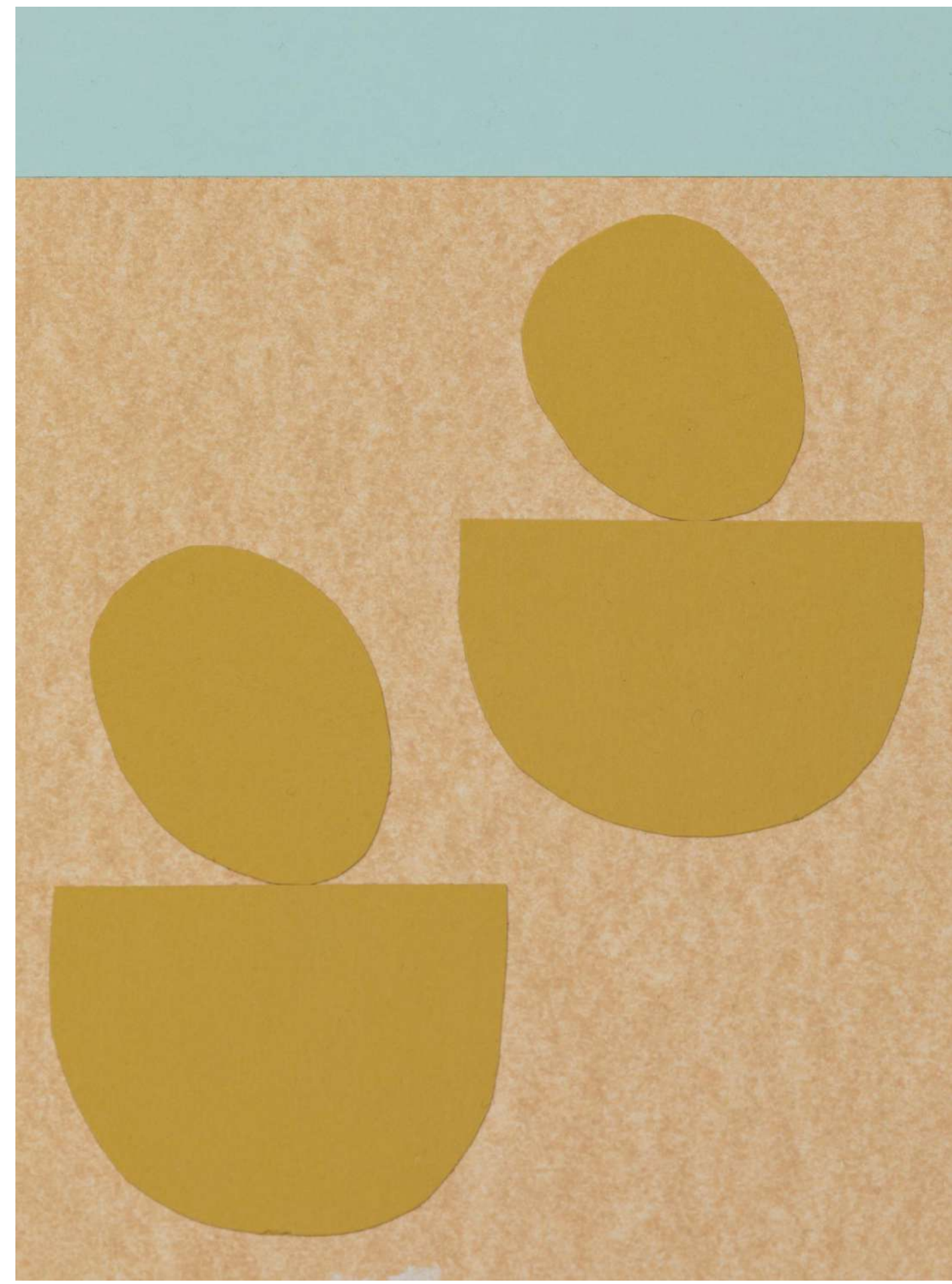
Untitled (arch with vases on purple), 2021, paper collage , 19,2 × 14,9 cm



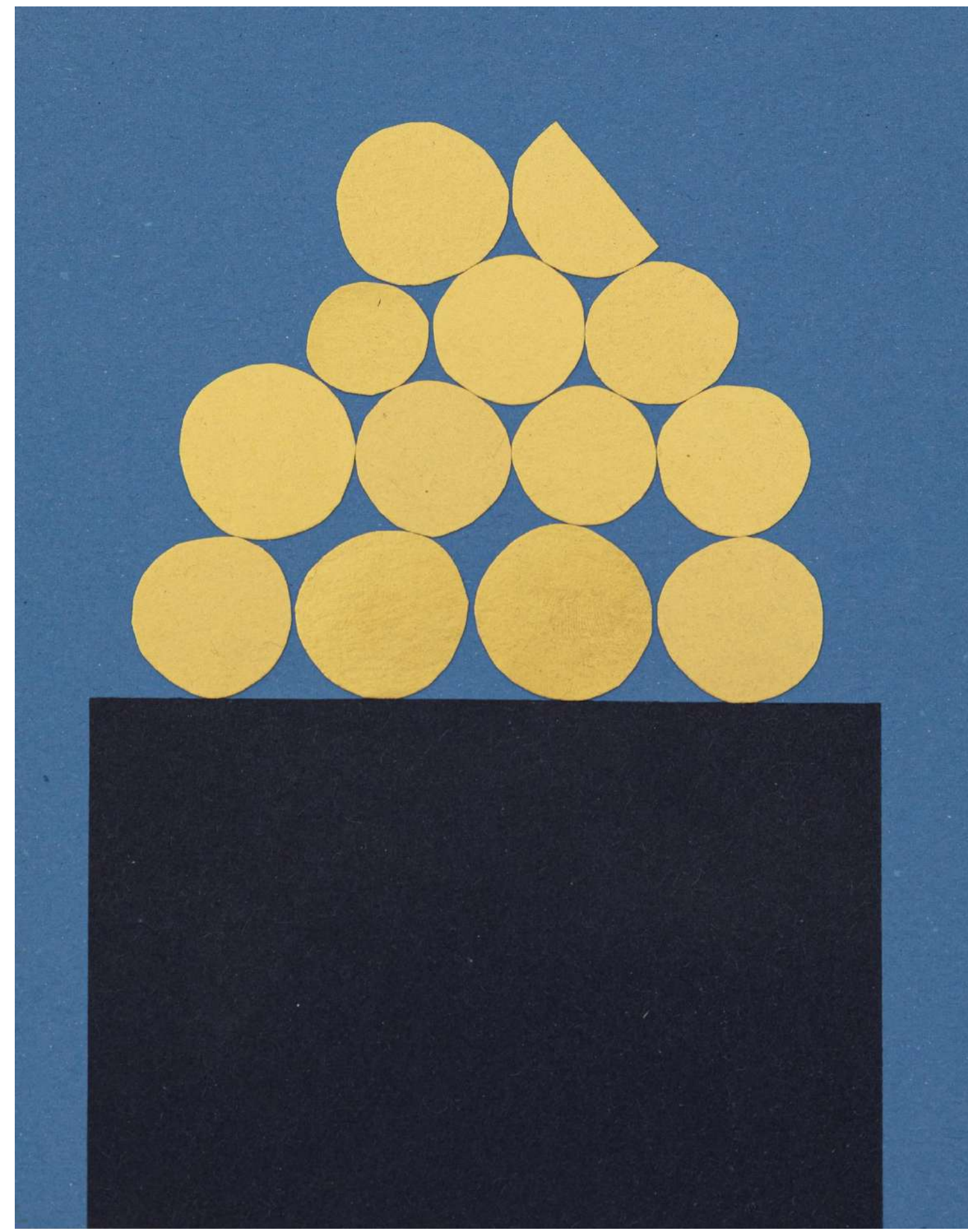
Untitled (silver moon head and red pedestal on pink), 2021, paper collage, 15,6 × 10,7 cm



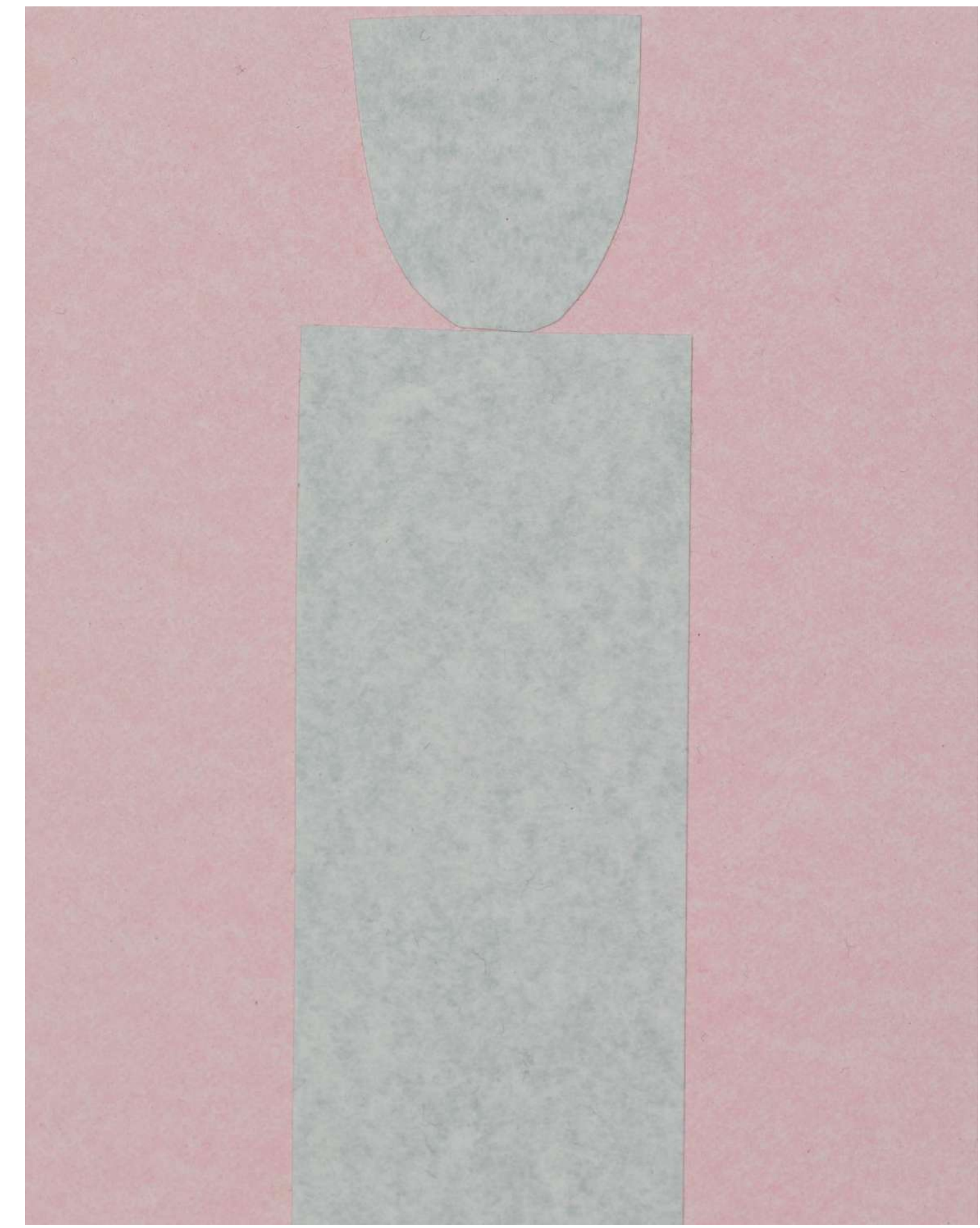
*Untitled (grey stone object on dark orange), 2021
paper collage, 21 × 14 cm*



*Untitled (two yellow heads with pits), 2021,
paper collage, 19 × 14 cm*



*Untitled (gold findings on pedestal on blue), 2021,
paper collage, 19 × 15 cm*



*Untitled (stone object and pedestal on pink), 2021,
paper collage, 14,3 × 11,2 cm*



Vase with garden and buried figure, 2021, ceramics, 121,5 × 34 × 33,5 cm



Bathers in black, 2020, ceramics, 125,5 × 39,5 × 39,5 cm



Ashtray with face (grey and black), 2020, ceramics, 158,5 × 66 × 55 cm

Stone is a material through which we mostly know ancient history, and it has been used for representation of fame and glory until today. The marble and granite plates that she works with are more accessible today and have a wide range of usage in cemeteries, kitchen surfaces, and as flooring of public places.



Flattened mask in grey, 2018, lime stone, iron, 157 × 70 × 34,5 cm



Twins in green, 2018, lime stone, iron, 150 × 41 × 60 cm



Bust III., 2017, marble, iron, 150 × 80 × 54,5 cm



Four blue heads, 2018, marble iron, 164 × 82 × 70 cm

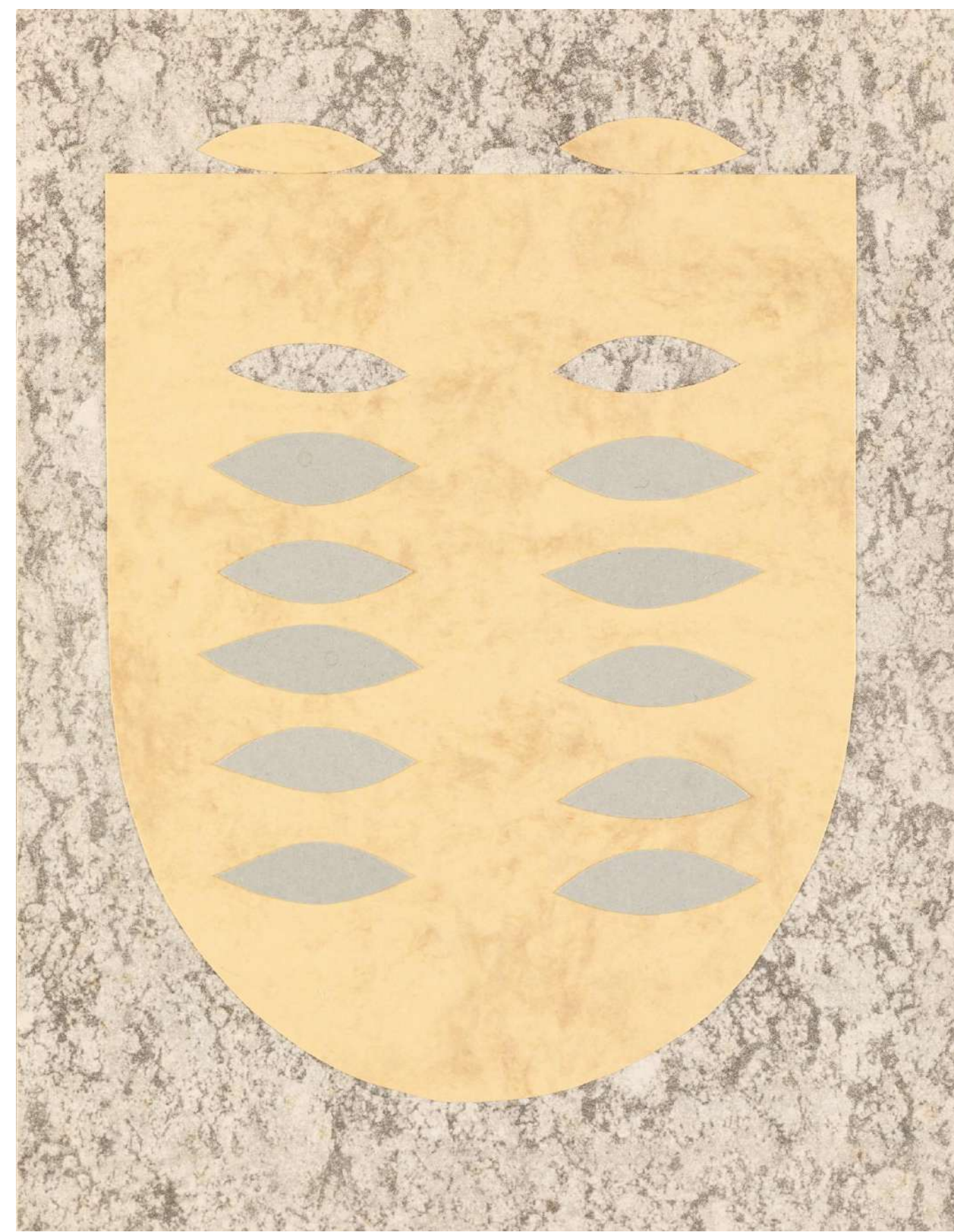


Sunset mask I. (flag No 10.), 2019, vegetal dyed silk, 242 × 215 × 80 cm

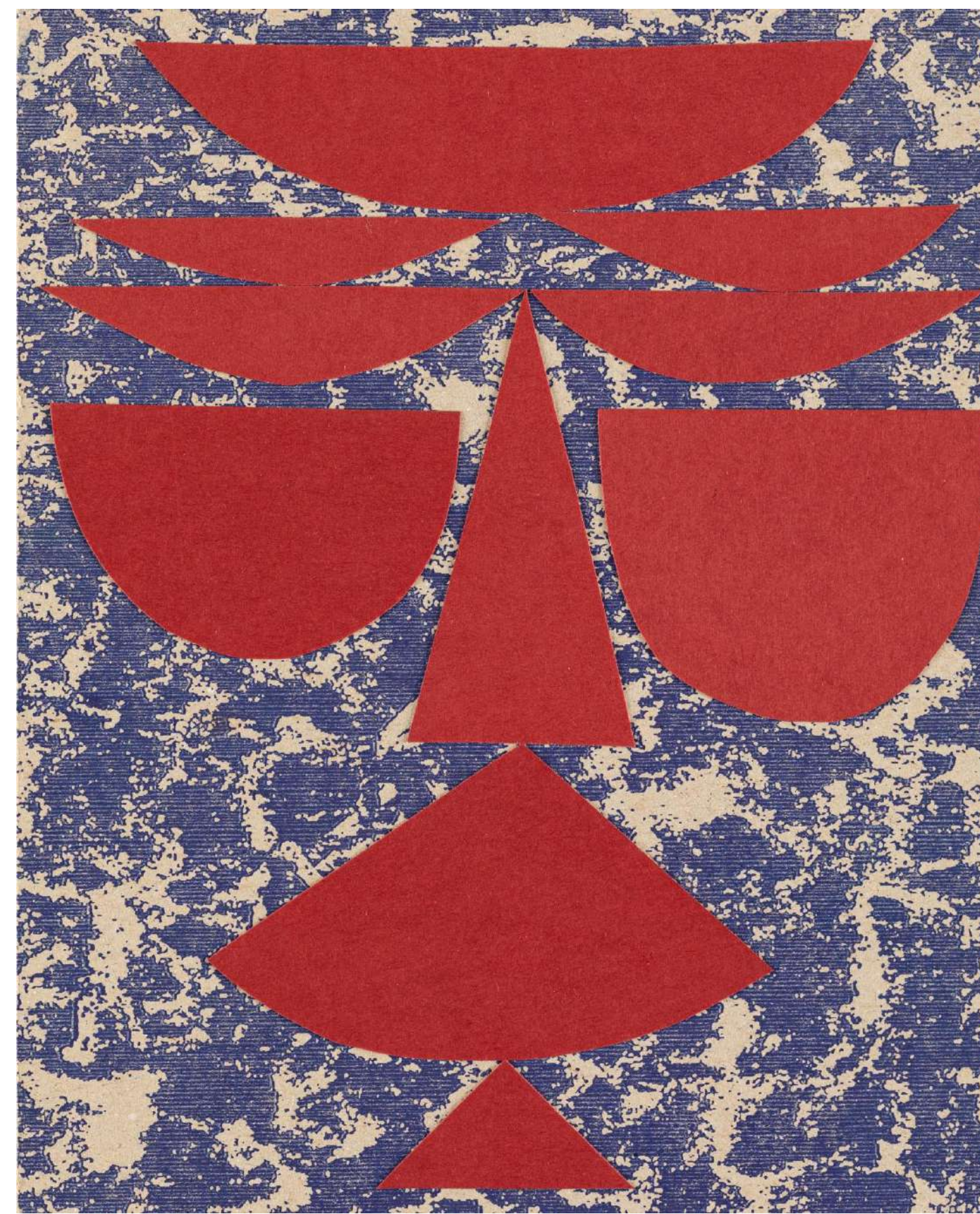
Further works



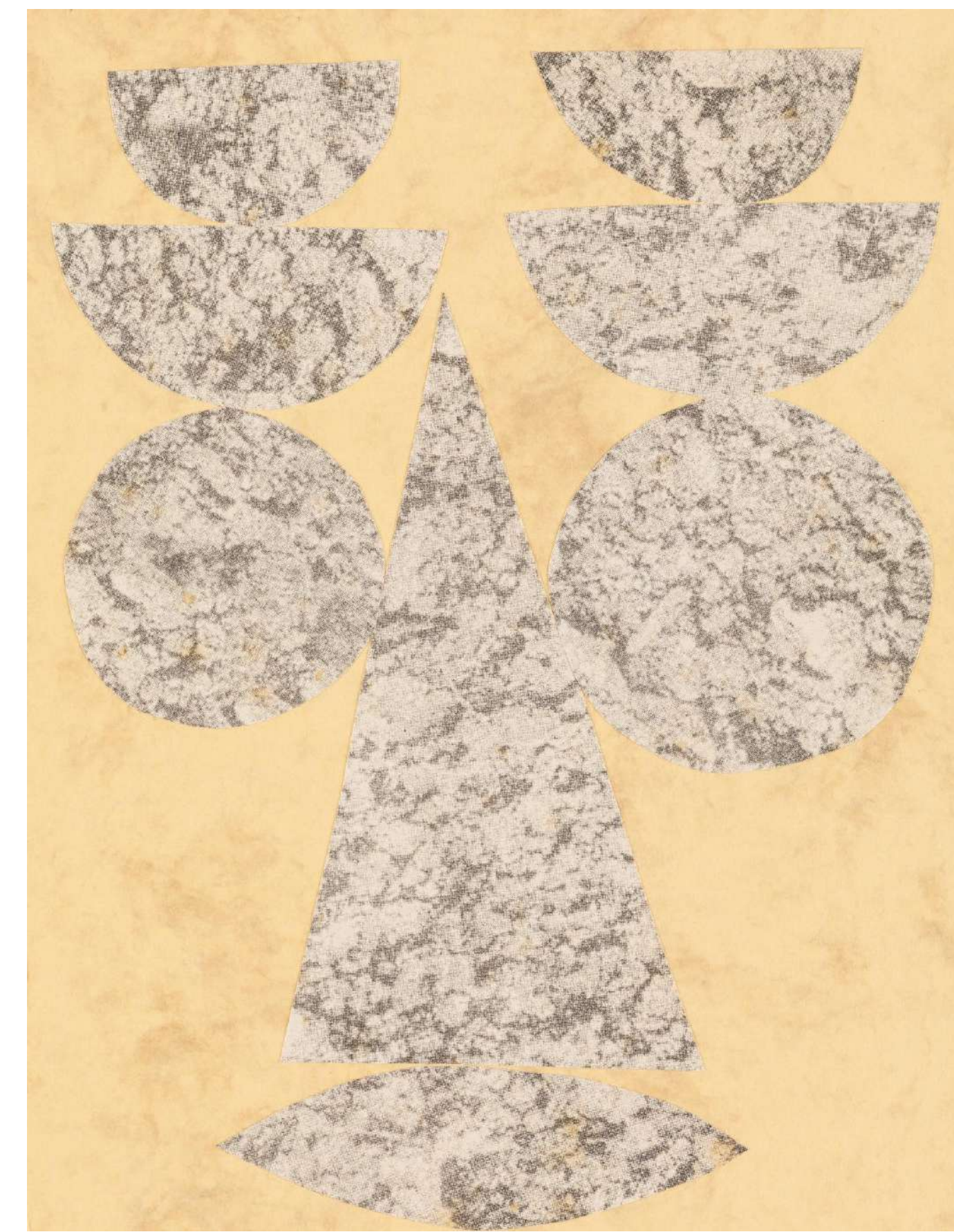
Untitled (blue mask on stone legs), 2018
paper collage, 25,6 × 17,3 cm



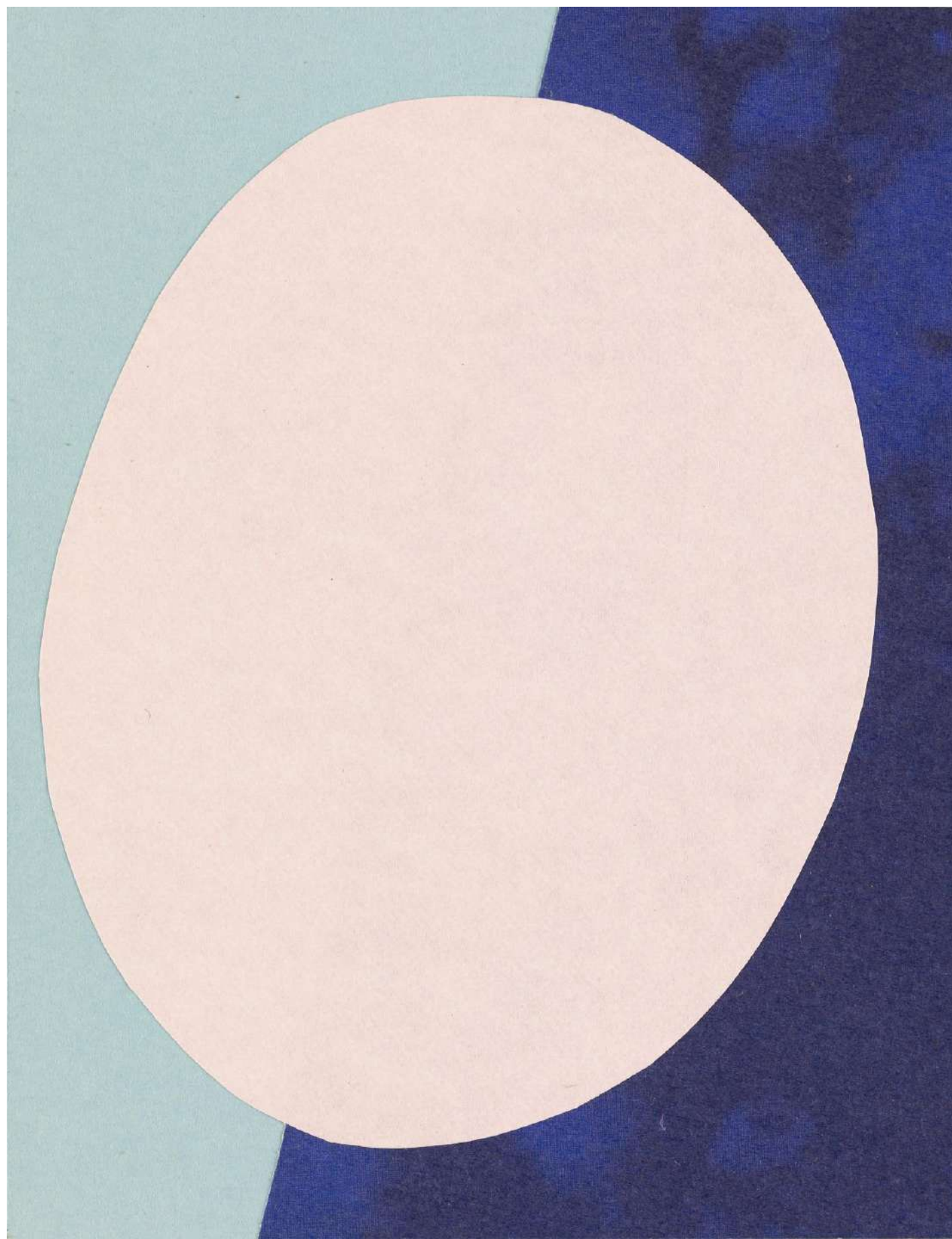
Untitled (yellow stone mask with many eyes), 2018
paper collage, 22,6 × 17,4 cm



Untitled (face in bordeaux on blue stone), 2018
paper collage, 17,3 × 14,3 cm



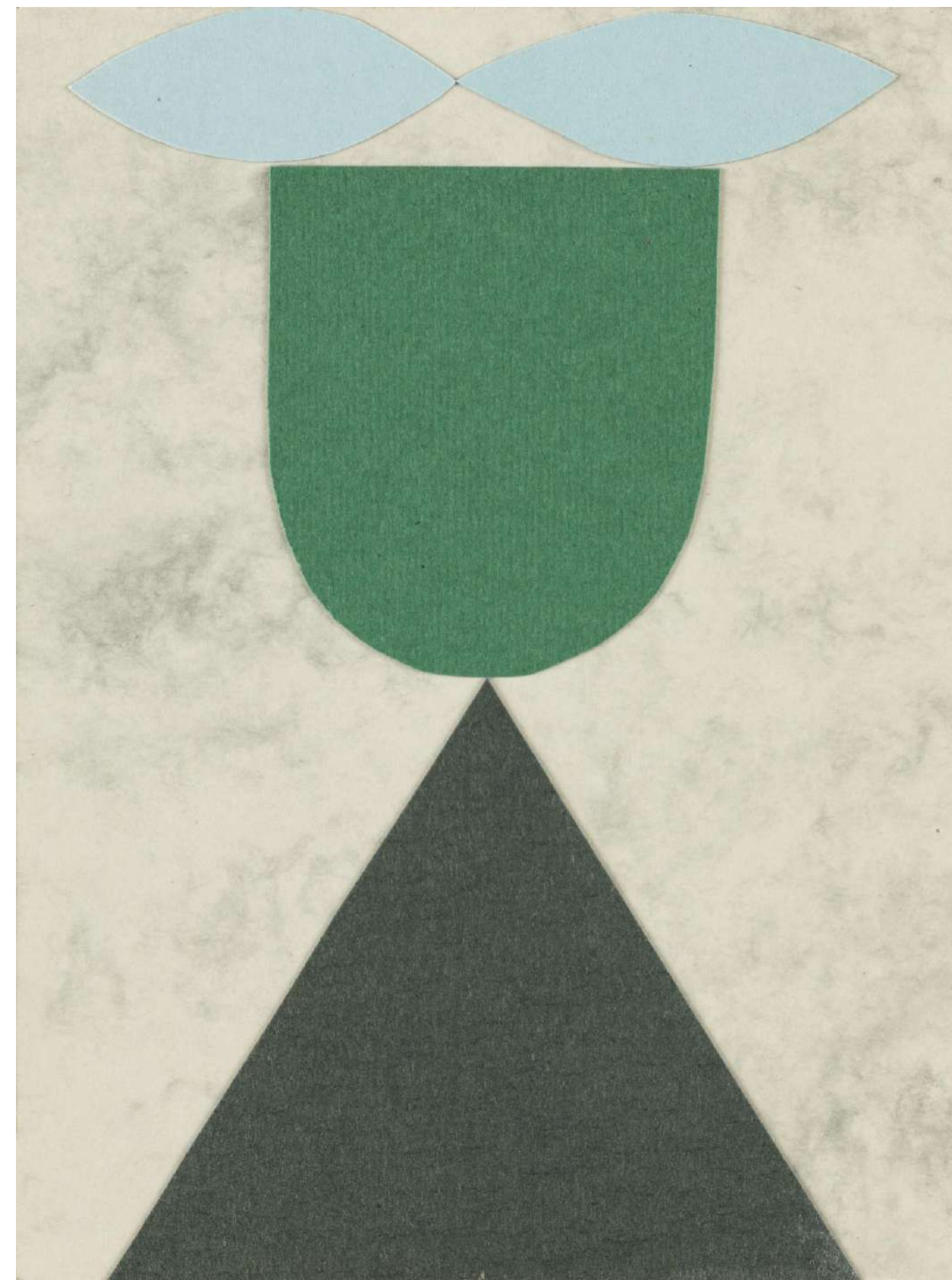
Untitled (stone face on yellow stone), 2018
paper collage, 14,8 × 11,3 cm



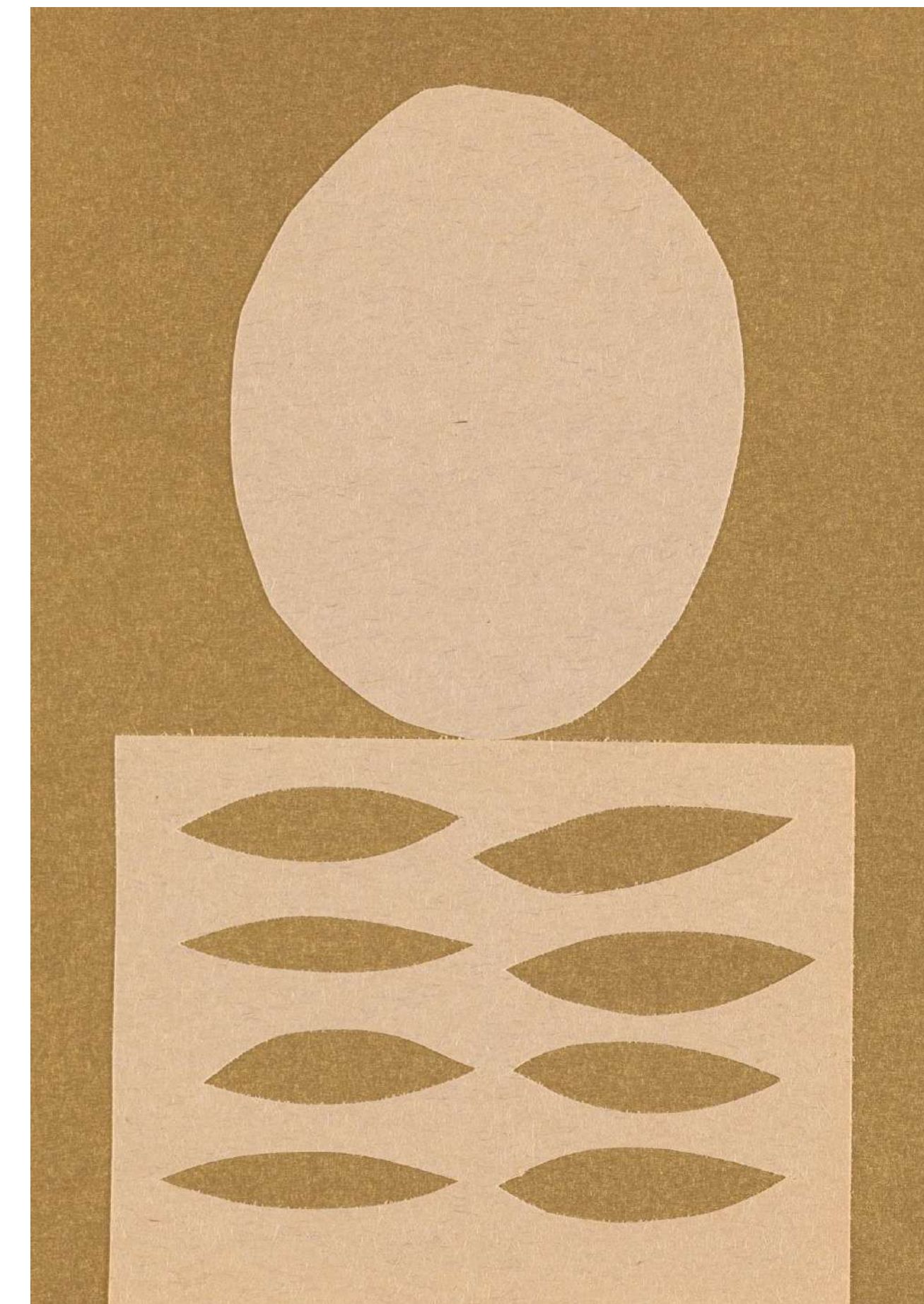
Untitled (pink head with blue), 2018
paper collage, 13,3 × 10,3 cm



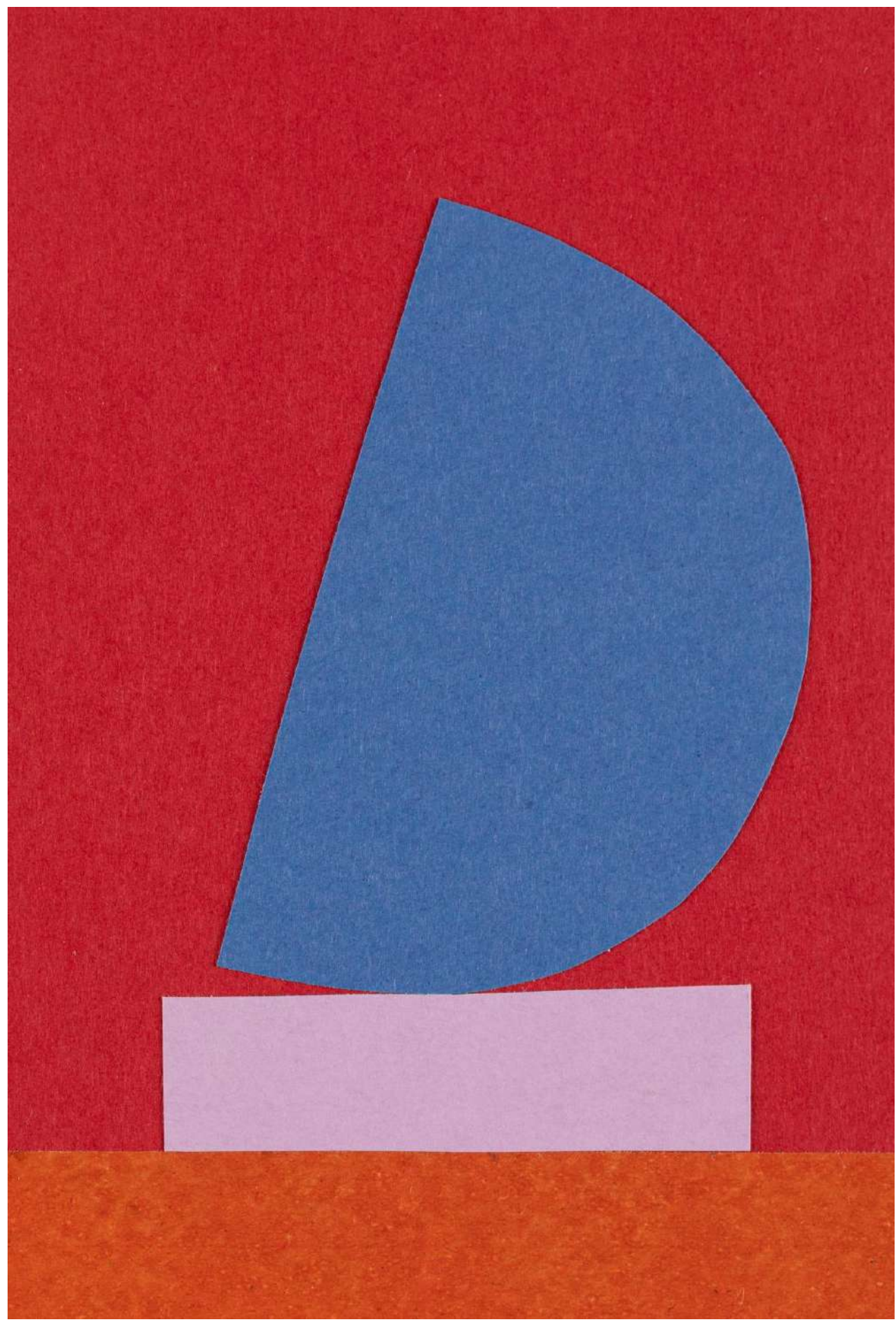
Untitled (green head with eyes on stone), 2018
paper collage, 18 × 12 cm



Untitled (totem with two blue eyes), 2018
paper collage, 16,4 × 12,6 cm



Untitled (head on gold on base with many eyes), 2018,
paper collage, 16,3 × 11,7 cm



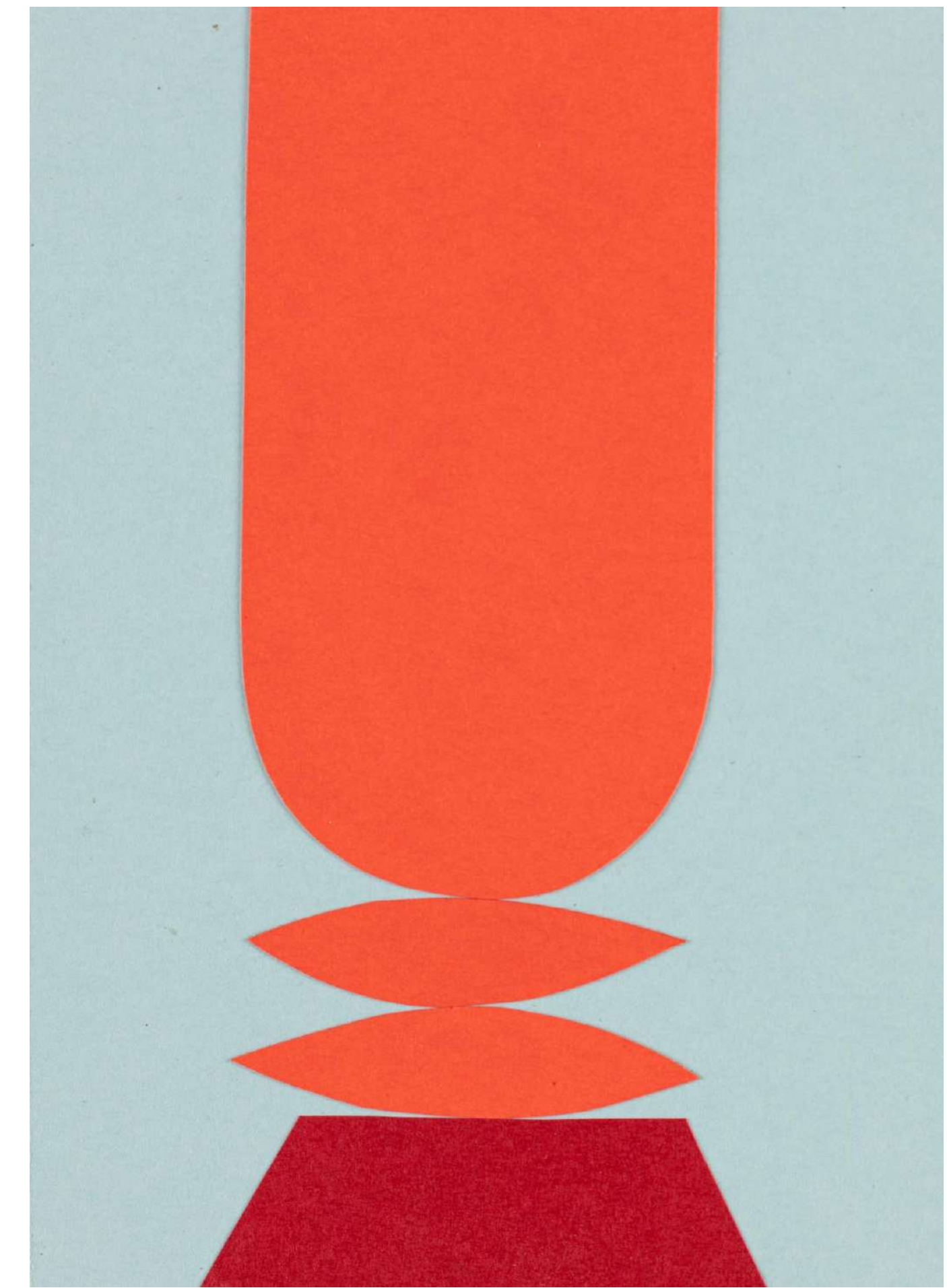
Untitled (pink head with blue), 2018
paper collage, 13,3 × 10,3 cm



Untitled (green head with eyes on stone), 2018
paper collage, 18 × 12 cm



Untitled (head on gold on base with many eyes), 2018
paper collage, 16,3 × 11,7 cm



Untitled (red totem), 2018
paper collage, 15,7 × 11,3 cm



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