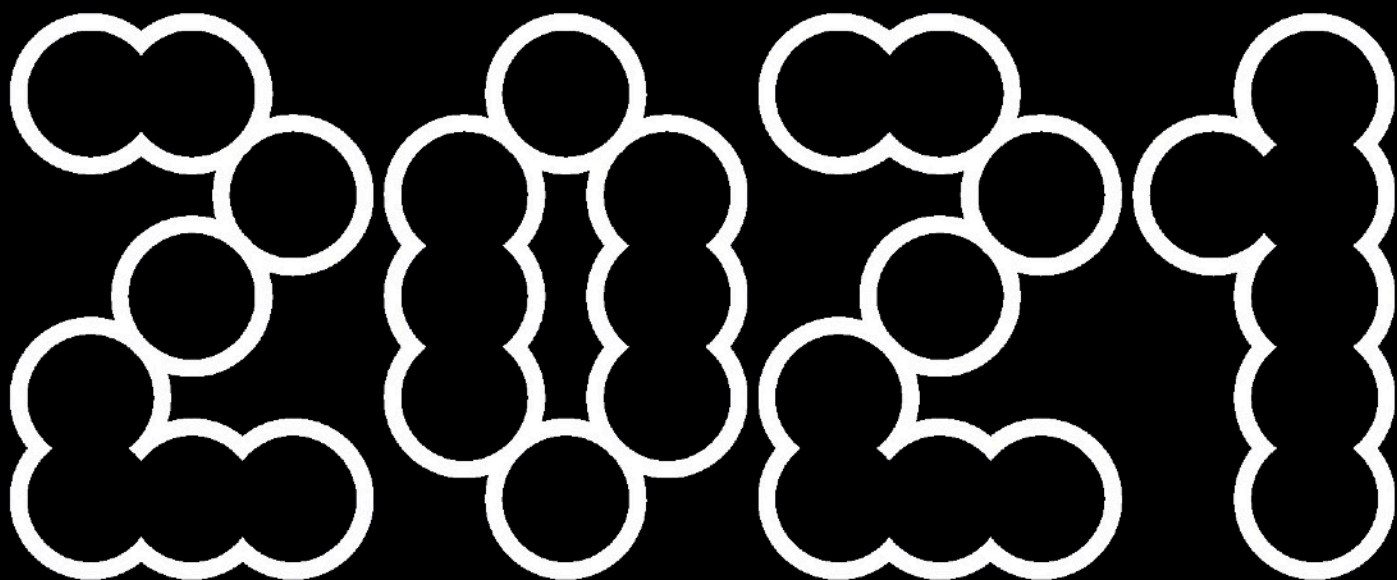


EXTRA PERLO



18, 19 & 20 FEBRUARY
MADRID, ESPAÑA

C/ ANTONIO ULLOA 36
LOCAL IZQ. 28011

ED.3





Extraperlo PR

For your Information PARTICIPANTS:

- Dejha Ti x Ania Catherine (LA)
- Lily Consuelo Saporta Tagiuri (NYC)
- Emilie Baltz (Montreal)
- Andre Mendes (Curitiba)
- William Cobbing (London)
- Wondervision (Paris / Lausanne)
- Thijs Biersteker (Amsterdam)
- Objects of Common Interest (Athens / NYC)
- Chow and Lin (Beijing)
- HY William Chan (Sydney)

CREDITS

FILM EDITOR:

Jonnie Morris
Melbourne, 2020

Bio:

Jonnie Morris is a documentary filmmaker with over 13 years experience directing and editing for leading global broadcasters.

In 2005 she graduated with a bachelor's degrees in media studies (BA) and Biology (BSc) from Deakin University Melbourne. Since then, she has freelanced internationally for broadcasters such as National Geographic, Arte, PBS, ZDF, ABC Australia, Al Jazeera English, BBC America, and VICE. "Her ongoing passion is to tell stories which blend environmental science and creativity".

In 2010 Jonnie joined *Alexandra Cousteau's Expedition Blue Planet: North America*. A 140-day interactive documentary expedition telling the stories of our water planet.

In 2013 she edited the geo-located documentary series *Ringbalin River Stories*. Produced by GMB films, this award winning, multi-platform documentary, reinterprets Australia's greatest river system through the stories of the world's oldest living Indigenous culture.

In 2014, Jonnie joined forces with producer Kate Pappas to form Jonnie & Kate Films. Her resulting film, *Deception By Design* aired on ABC in 2015. It reveals the untold story of how artists were recruited by the military to fool the enemy.

She was also invited to present a subsequent paper '*Mimicking the Masters: A new age for camouflage design*' at an international camouflage conference, co-curated by Ann Elias and Nicholas Tsoutas at Sydney College of the Arts. Published by Sydney University Press, 2015.

More recently, Jonnie has edited several wildlife documentaries for WildBear Entertainment. She was also lead editor for National Geographic's *Drain the Oceans* series (Mallinson Sadler Productions).

IG: @jonnie_morris

Site: <https://vimeo.com/jonniemorris>

Bio/

Anne-Laure Pingreoun is a design curator and founder of Alter-Projects, a multidisciplinary company that curates and produces special projects and experiences for brands and institutions, and Alternative-Thinkers, a new online platform where creative practitioners set the framework and are then connected to funding. Pingreoun began her career in marketing and design, working with some of the world's top creative agencies for 15 years, where she oversaw brand collaborations with artists and creative practitioners.

Despite taking a behind the scenes role, Pingreoun's vision is apparent in the ethos of every project she works on, from a seven-story mural to an installation made completely of recycled material in the heart of Times Square. Since the inception of Alter-Projects, Pingreoun has worked with renowned artists, from UVA to Studio Swine, Camille Walala, Studio INI, Maya Hayuk, Yuri Suzuki, Yinka Ilori, Fernando Laposse, Yang House, Fernando Mastrangelo and institutions like UK Gov, Somerset House, London Design Festival, NYCxDesign, LVMH and Art Basel. She has been the global lead curator of A/D/O by MINI, creative space in Greenpoint (Brooklyn, New York) for the past three years, and she is currently curating public art installations in Mayfair/Belgravia (London) for the Grosvenor Estate. She is also the curator for a Pavilion at the London Design Biennale 2021.

Project/ The Burial

With this project, I wanted to reflect on 2021 and its legacy, what it has brought us and what we, as a society, wish to release. I am interested in what is being created, what stays, what gets forgotten or destroyed in order to build a better version of ourselves. I want to explore how design has influenced this year. I also wish to showcase the process of curating the 'before / during / after' phases, and the idea that curators are here to give a theme to react to and a platform for artists to express themselves.

I selected a varied list of ten artists and designers, ten styles and ten messages in order to paint a broad spectrum of what the creative industry has felt in 2020 and would like to release in 2021. All of them will provide a physical artwork, which will be exhibited in a box and burnt at the end of the show during a fire ceremony, and a selection of images to create a one-minute film which will continue to live online.

The project casts a critical lens on the fact that most of the work commissioned by institutions and other cultural bodies is ultimately destroyed, or simply forgotten post-exhibition. The system needs to change, and we can start by raising awareness on what is happening.

In a nutshell, it's time to shed our skin, let go, transform, move forward and build the new, while making sure that the creative voices of our generation are being heard.

Participants:

Dejha Ti x Ania Catherine (LA), Lily Consuelo Saporta Tagiuri (NYC), Emilie Baltz (Montreal), Andre Mendes (Curitiba), William Cobbing (London), Wondervision (Paris / Lausanne), Thijs Biersteker (Amsterdam), Objects of Common Interest (Athens / NYC), Chow and Lin (Beijing), HY William Chan (Sydney)

Anne-Laure Pingreoun^{FR}



Year 2021
Material Film and mix-media
Size N/A
Edition N/A
Price 500€

25

He has exhibited at [Fondation Cartier pour l'art contemporain Paris \(FR\)](#), Today Art Museum (CN), Stedelijk Museum Amsterdam (NL), Science Gallery Dublin (IE), SXSW (USA), Science Centre Kuwait (KW), Mu Gallery (NL) and has been featured in Wired, New Scientist, Financial Times and Discovery Channel. He is founder of Woven Studio.

IG: [@thijs_biersteker](#)
Site: www.thijsbiersteker.com

9_ FAKE FAKE FAKE by Chow and Lin Beijing, 2020

The state of the world today tethers at an edge. A world locked down by a pandemic that has killed over 1.5 million, affected 68 million worldwide, numbers rivalling the Spanish flu in 1918. Airline companies have lost a collective 118 billion USD with 46 million jobs at risk. What we know about the world has changed, leading to perceivable seismic shifts.

Under movement restrictions, internet usage has soared. The big tech companies have risen USD 160 billion in market capitalization during the pandemic, while the wealth of Jeff Bezos, the world's richest man, increased by USD 90 billion. In a period of lockdown and safety measures, we have seen riots break out across America along the lines of racial violence, partisan politics, class divide and mask usage. Relativism has been put out into full view. Fact is no longer agreed upon; science and expert views are filtered through the lens of ideological differences, and spread through the platforms of social media, traditional media and phishing accounts.

Fake news isn't new.

In 13th century BCE, Ramses the Great spread propaganda through temple murals and court poetry depicting his victory in Kadesh. The Egyptian-Hittite peace treaty thereafter and his private correspondence however revealed he did not win that battle.

Disinformation in its current form is a multifaceted strategy played at the expense of the society through nation actors, geopolitics and global dominance. And as described by Professor Cherian George, a leading academic on hate propaganda and media freedom, "Disinformation campaigns are primarily made up of distortion that don't need lies."

FAKE FAKE FAKE is a visual map of our reflections and thoughts over the historical and future relevance of information and identity. A miner's canary in a world at the tipping point of dissecting fact into fiction.

Bio:

The crux of Chow and Lin's practice lies in their methodology of statistical, mathematical and computational techniques to address global issues since 2009. Through a typological, photographic approach, Chow and Lin's projects are driven by discursive backgrounds in economics, public policy and media, and these are further augmented by enduring exchanges with specialists in those fields.

Their works have been referenced by the World Bank and showcased at Les Rencontres de la Photographie, Arles (2021); the United Nations, Bangkok (2019); FotoFest, Houston (2019); the China Central Academy of Fine Arts Museum, Beijing (2015); Lianzhou Foto (2017); Gexto Photo (2018); the Hermitage Museum, Saint Petersburg (2017); the Myanmar art gallery, Yangon (2017); the Museum of Modern Art, Tblisi (2013) and the National University of Singapore Museum (2018). Permanent collections include the Museum of Contemporary Photography, Chicago; the China Central Academy of Fine Arts Museum, Beijing; and the Thessaloniki Museum of Photography.

Chow and Lin are based in Beijing, China.

Stefen Chow is a visual artist born in Malaysia in 1980 and raised in Singapore. His work has received awards from the Tokyo Type Director's Club, World Press Photo and National Geographic. He has worked with institutions including Smithsonian magazine, GEO, Science and Nature. He holds a Bachelor of Engineering (in mechanical engineering) from the National University of Singapore.

Huiyi Lin was born in Singapore in 1980. She is an economist by training and is a market researcher. She has a background in economic policy formulation in Singapore, and currently conducts multi-industry market research in the APAC region. She holds a Bachelor of Social Sciences in economics and mathematics from the National University of Singapore and a Master of Business Administration from the Tsinghua University – MIT Sloan School International MBA Program.

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