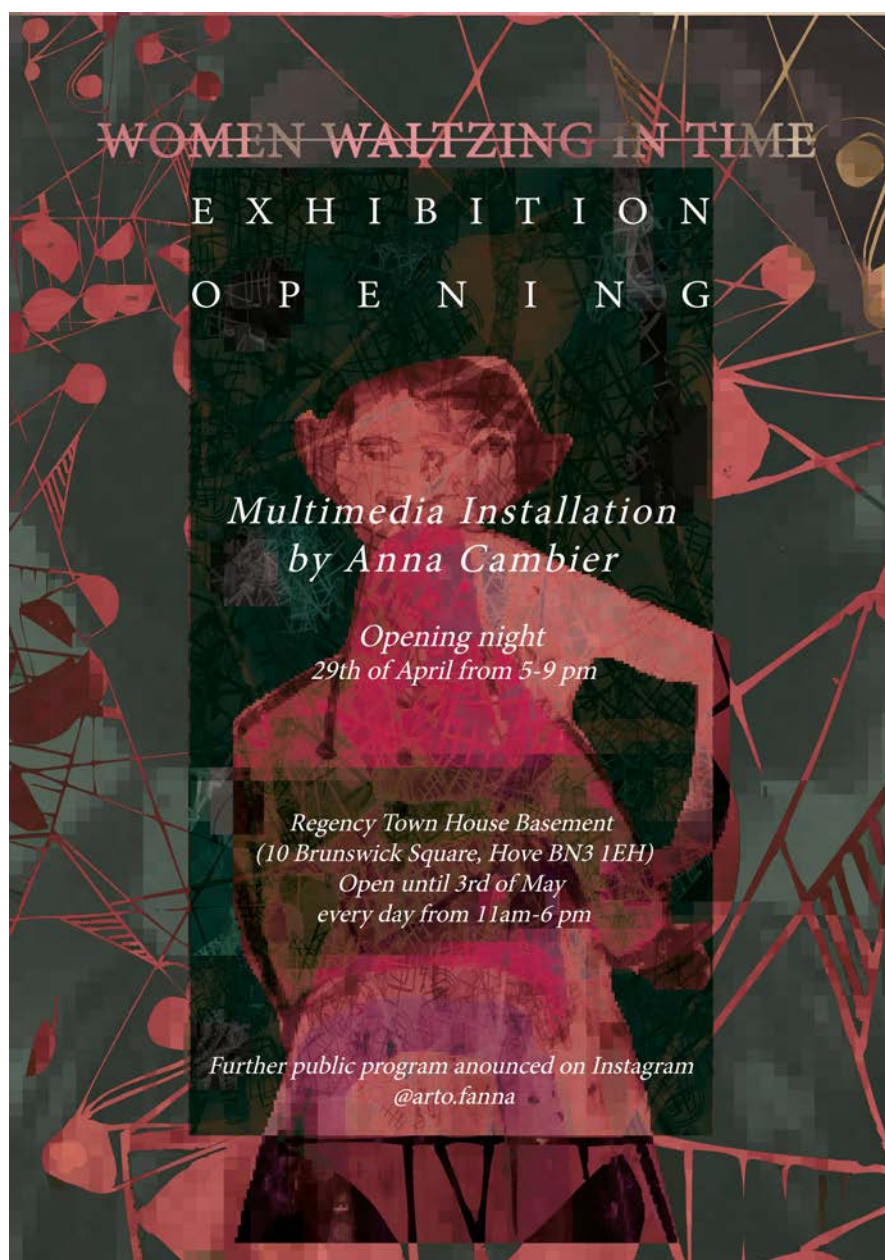


Title: **Women Waltzing In Time**

Key Image:



Additional Images:



Information:

'Women Waltzing in Time' is a collaborative multimedia installation exploring a fragile world where time and identity are lost while the power of imagination and playfulness still remain. It is an homage to my grandmother and to all the women I have worked with.

The work has been developed by researching involuntary movement, patterns, rhythm, and unconscious forms of expressions of people living with dementia. It explores how time suddenly becomes non-linear, like a dance backwards and forwards in time, parallel to anyone else. When you enter the house of 'The Women Waltzing In Time', you are transformed into a complex web of ever changing information - what was once a memory of yourself is now a memory of your daughter. Every act of remembering becomes an act of creation. Is the truth still important?

This exhibition "Women Waltzing In Time" is building up from a short-film about dementia that I made in 2019 called "Die Zeitwalzerin", which explores the perception of time and space of my grandmother. Following this, I worked with other people who are living with dementia on an installation called "Journey To The Moon-Land" during a residency in Leipzig called Pilotenküche. During this experience I observed how moments of the past were suddenly remembered while doing specific and unusual body movements. When working with clay for instance, one woman remembered one of her favourite dishes that she used to cook when she was younger. The other woman suddenly jumped up and said "right children, I will make your bed now, it is time to go to sleep". In other moments, for example while painting with acrylics, poetic monologues came to life in which the mind seemed to wander from one thought to the next, from one timeline to another, like a dance. My aim is to visualise these observed states of mind and look for possible physical translations of those so as to create a bridge between two minds whose connection is more and more altering and perhaps drifting apart. I want to shift the narrative of seeing people with dementia as "Victims" to view them as "Creators". Creators of spaces, creators of constantly reimagining others and themselves and creators of time. I see myself as a translator, trying to capture unconscious forms of expression and weave them together into fantastical worlds that are accessible for people to enter and to explore.

Since march 2022 I am giving regular workshops at 'The Hop 50+', which is a Dementia Organisation in Hove. During those workshops we have worked on shadow plays, performances with paintings, clay works and dance. The documentation and outcomes of those workshops will be part of the exhibition. Additionally this exhibition is created in collaboration with my grandmother, Helga Fredebohm, whose past drawings and etchings hugely inspired the process and final outcomes of the exhibition, and form parts of it as well. Art is something that we have always shared, by writing poems, singing and painting together. Now, due to her advanced condition, she does not like to make art anymore, yet her eye for art, beauty and inspiration never stopped. Working with her old artworks makes me feel as though I am communicating with her in another time zone, between past and present. Suddenly I find myself waltzing through time, while holding on to our very strong connection in-between many ever turning, ever changing wheels of time.

Artist Statement:

My name is Anna Cambier, I am a german/french interdisciplinary artist and world builder who is currently finishing her Bachelor in “Interdisciplinary Arts’ in Maastricht, The Netherlands. I came to Brighton at the start of 2022 as my Partner lives here and I wanted to realise my final university project in Brighton.

-As a little girl, when I laid in bed just before drifting off to sleep, I had these images in my head. They came very night and I was unable to shake them; images of myself standing in an endless empty space with a wheel next to me. This wheel never stopped turning, always going around and around and around. I had such a strong urge to put my arm between the spokes of the turning wheel to make it stop, to make it go slower, to make it go faster, to feel like this wheel is a part of me instead of something separate and powerful. Watching it turning like that made me feel scared, weak, restless, but no matter how hard I tried it wouldn't stop. I had no control over this ever-turning wheel-

I am constantly creating worlds, scenes and structures, which represent people's perceptions of reality, the fear of death and the passing of time. My artworks often tend to dance between the absurd and the familiar, as I want to create a feeling of discomfort and familiarity at the same time, so as to encourage a process of reflection by creating a duality between the insider and outsider's perspective. The act of including people into my works who perceive reality differently is very important for me, as it gives the work another layer and investigates different ways of collaborating and co-creating. I am very fascinated by surrealism and Art Brut as their brutality and absurdity evokes a deep fascination both in the aesthetic and conceptual sense. Colours, textures and found objects are essential aspects of my work and I am constantly experimenting with exploring the boundaries between mediums and ideas, creating three dimensional collages of thoughts, questions, desire and fears. Recently, my work shifted from imagining realities on canvas to transforming those into time and space, in the form of multimedia installations.

Key dates:

Opening night 29th of April from 5pm-9pm

Open until 3rd of May every day from 11am-6 pm

Further public program will be announced on Instagram : @arto.fanna

Partners:

Zuyd Hogeschool, Zuyd University of Applied Science (Maastricht, The Netherlands), The Hop 50+

