



alice miceli

galeria

nara roesler

alice miceli

Rio de Janeiro, RJ, Brazil, 1980

Lives and works in Rio de Janeiro, RJ, Brazil

Alice Miceli's work applies investigative travel and historical research to chart the virtual, physical and cultural manifestations of trauma inflicted on social and natural landscapes. In creating alternative photographic documents on extreme, socio-political issues, she has explored sites such as the S21 Prison in Cambodia and the Exclusion Zone of Chernobyl. Her most recent research focuses on an ongoing series of post-conflict areas where landmines play an invisible yet all-determining role. Its aim is to visually address the spatial consequences caused by landmines and other explosives remnants of war across diverse contexts in the most heavily affected areas of the world.

Main recent exhibitions include: *Em profundidade (campos-minados)*, Instituto PIPA, Villa Aymoré, Rio de Janeiro, RJ, Brazil (2019); 5th Moscow International Biennale for Young Art, Moscow, Russia (2016); 17th Japan Media Arts Festival, Tokyo, Japan (2014); 29th Bienal Internacional de São Paulo, São Paulo, SP, Brazil (2010); and Transitio_MX 03 - Festival Internacional de Artes Eletrónicas y Video, Mexico City, Mexico (2009). Main awards include: 13th Grants & Commissions Program, Cisneros Fontanals Art Foundation (CIFO), Miami, FL, USA (2015); 5th Prêmio PIPA (PIPA and Popular Vote), IP Capital Partners, Rio de Janeiro, RJ, Brazil (2014); 5th Prêmio Sergio Motta de Arte e Tecnologia, São Paulo, SP, Brazil (2005); among others. Main residence programs include: Artists-in-Residence Program, NTU Centre for Contemporary Art, Singapore (2017); Jan van Eyck Academie, Maastricht, The Netherlands (2016); Residency Unlimited (RU), New York City, NY, USA (2015); among others.

[Click here to see complete cv](#)

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in depth (landmines) [2014-2019]

photographic series
documentary photographs

With each millimeter of soil I am confronted with the last moment of my life.

As far as the eye can see.

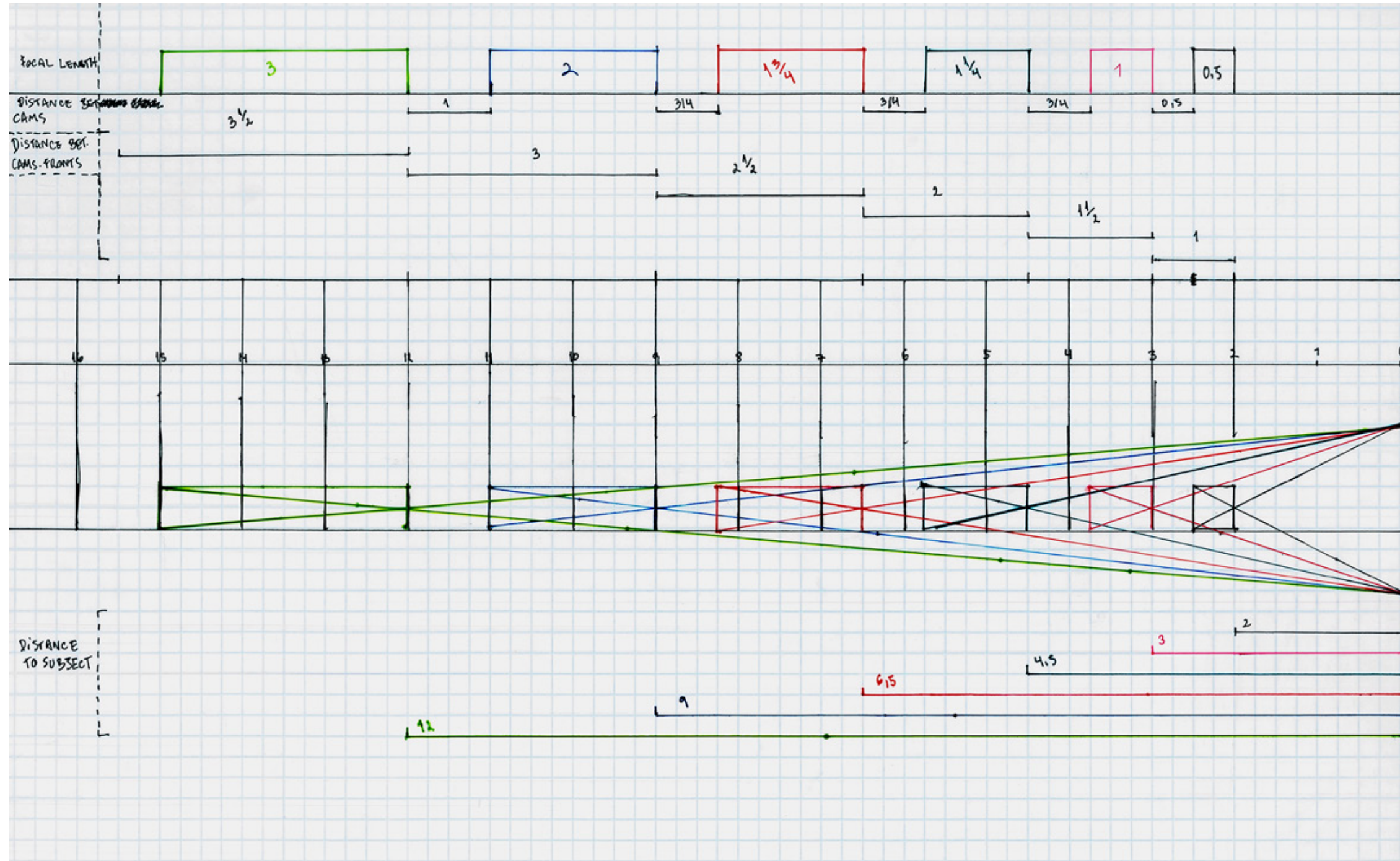
(Pedro Rosa Mendes, *Baía dos Tigres*, 2000)

Landmines are remnants of war, weapons placed to kill and maim, which continue to be dangerous even decades after a conflict has ended. They are remainders of a cruel logic that is indifferent to the lived experience of a place. There are an estimated one hundred million mines scattered around the world today in seventy countries, and every two hours someone is either killed or injured by one. In some regions of Cambodia or Angola, for instance, mines outnumber people, quietly transforming entire landscapes into everlasting impenetrable spaces.

Unlike untarnished remote terrains, what is in these fields is not solitary in the usual sense; whatever is out there has been abandoned, shut off, and is no longer meant to be seen. However, might there be other vantage points from which to look? As if against the remnants of an order meant and placed to occupy territory, there might be some sort of counter alignment that is possible – a way to look at, inhabit, witness and re-claim these long forgotten, negatively occupied stretches of land?

If photography can be an instant that creates a voluntary memory, a mine that explodes is the reverse: an instant that annihilates – death in the age of its mechanical reproduction. What I am researching is thus issues of vantage point and perspective (historical, spatial, imagetic). By using the photographic medium's intrinsic physical and optical constituents as the means to look into how the parameters that shape an image's perspective and depth-of-field inform the physical position and motion of the photographer in the out-of-frame, at the time and place of the exposure, as the means to penetrate these spaces where "position", i.e., where one steps, is most crucial.

What I propose is an action that is both a performance (that of my own body off-screen) and an exploration of what this action, the penetration into mined areas, means for the image, creating a visual narrative with which to experience treks across the topography of mine-contaminated lands where space, positioning and movement lay interconnected, embedded in the images.



In Depth (Landmines) / Diagram #01, 2007-2014
 inkjet print on paper
 43 x 28 cm

in depth (landmines) / angolan series [2019]

pigment print on Hahnemühle Photo Rag Baryta paper
15 photographs, 73 x 110 cm each)

For the fourth and final step of the research, I planned to examine the mine contamination problem in Angola, which remains amongst the most heavily affected country on the planet, as a result of more than forty years of conflict and civil war, with mines laid by several different groups throughout the whole territory. The most concerned areas are those with the lengthiest wars, such as Malanje and Uíge, and yet, all other provinces in Angola also remain affected. As a Brazilian artist, it was interesting for me to complete this research by working with the landscape of another former Portuguese colony. I developed this step in collaboration with the Norwegian People's Aid Humanitarian Disarmament Campaign in Angola.











in depth (landmines) / bosnian series [2016]

pigment print on Hahnemühle Photo Rag Baryta paper
09 photographs, 73 x 110 cm (each)

The third series looks into mined areas in the European context, namely heavily affected regions in Bosnia & Herzegovina, a lingering mine-contamination caused by the armed conflict associated with the break-up of former Yugoslavia in the early 1990s. This series was shot in nine steps in the mine-affected community of Obudovac, in the Samac municipality. I worked in collaboration with the Norwegian People's Aid Humanitarian Disarmament Campaign in BiH.







in depth (landmines) / colombian series [2015]

pigment print on Hahnemühle Photo Rag Baryta paper
07 photographs, 73 x 110 cm (each)

The second series looks into mine contamination in Colombia. I travelled to affected areas in Antioquia, around Medellin, to regions once dominated by the FARC, who would mine sites as a defense mechanism against the army. Systematic identification of explosives has yet to be completed. As a result, the marking that has been so far applied is literally in the land: that is what the red sticks we see in the images stand for. Like the lone tree in Cambodia, the central red stick was my guide as I gradually advanced into the mined area in the jungle. This series is composed of seven images. I worked in collaboration with the HALO Trust Demining Program in Colombia.









Intersections (after Lautréamont), 2015
Cisneros-Fontanals Art Space, Miami, USA
exhibition view
photos © Oriol Tarridas



Small informational text label on the wall to the left of the first artwork.

in depth (landmines) / cambodian series [2014]

pigment print on Hahnemühle Photo Rag Baryta paper

11 photographs, 73 x 110 cm (each)

The first series depicts a minefield in the countryside of the Battambang Province, in Cambodia. It evolves in eleven successive shots going across the field. For this, I calculated all focal lengths needed to keep a constant magnification size for the central, lone tree in the middle of the field of vision, relational to every inch on the ground for that location. Crossing this pool of hypothetically endless vantage points with the actual mine-contamination map for that particular site resulted in eleven possible positions. Hence, there are eleven shots. I worked in collaboration with the Cambodian Mine Action Centre and Victim Assistance Authority, the governmental organization in Cambodia that is in charge of the national demining program.











Em profundidade (Campos-minados), Villa Aymoré, 2019.
vistas da exposição.

exhibition history (selection)

2019 – forthcoming

- *In Depth (landmines)*, solo show, PIPA Institute, Rio de Janeiro, RJ, Brazil

2016

- 5th Moscow International Biennale for Young Art, Moscow, Russia
- *BASTA!: An Exhibition About Art And Violence in Latin America*, group show, Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice, CUNY, New York City, NY, USA

2015

- *Intersections (after Lautréamont)*, group show, Cisneros-Fontanals Art Space, Miami, FL, USA

2014

- *PIPA Prize*, solo project, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, RJ, Brazil

institutional collections

- Cisneros-Fontanals Foundation (CIFO), Miami, FL, USA
- IP Capital Partners Institute, Rio de Janeiro, RJ, Brazil
- Moscow International Biennale Foundation, Moscow, Russia

literature

articles

- Farias, Agnaldo. 'Alice Miceli. Paisagens assassinas'. *seLecT*, São Paulo, February-March, 2015. Portfólio, pp. 56-61. [[click here](#)]
- Schilaro, Tatiane. 'Summer Therapy. New York Loves Brazilian Art Right Now, If These Thirty-Five Artists Showing This Season Are Any Indication'. *NewcityBrazil*, August 4th, 2016. [[click here](#)]
- _____. 'Implicated Viewers: Looking at Violence through Contemporary Latin American Art'. *artcritical*, August 21st, 2016. [[click here](#)]

interviews/statements

- 'Alice Miceli in Conversation with Luiz Camillo Osorio'. *PIPA Prize*, Rio de Janeiro, July 15th, 2016. [[click here](#)]
- 'Conversation between Alice Miceli and Karen Kubey'. *WorkUntitled*, Q4, October, 2015. [[click here](#)]
- 'Ensaio visual. Alice Miceli'. In: *NOVOS ESTUDOS Cebrap*, Ed. 112, Vol. 37, n. 3, September-December, 2018. [[click here](#)]
- 'Mid-Career Grant. Donald Johnson Montenegro with Alice Miceli'. In: *2015 CIFO / Grants & Commissions Program Exhibition. INTERSECTIONS (after Lautréamont)* (exh. cat.). Miami: CIFO, 2015, pp. 32-41. [[click here](#)]

press

- 'Alice Miceli Expands Her Work 'In Depth (landmines)' During Residency Programme in SIngapore'. *PIPA Prize*, Rio de Janeiro, July 26th, 2017. [[click here](#)]
- Stoffa, Felipe. 'Alice Miceli em Moscou'. *seLecT*, São Paulo, July 1st, 2016. [[click here](#)]

videos

- Canal Arte1. *Arte Contemporânea: Alice Miceli*, 2017 [[click here](#)]
- PIPA Prize 2014. *In Depth (landmines) / Cambodian Series*. [[click here](#)]
- PIPA Prize 2015. *In Depth (landmines) / Colombian Series*. [[click here](#)]

chernobyl project [2007-2014]

radiographic negatives

positive contact print for radiographic negatives

installation

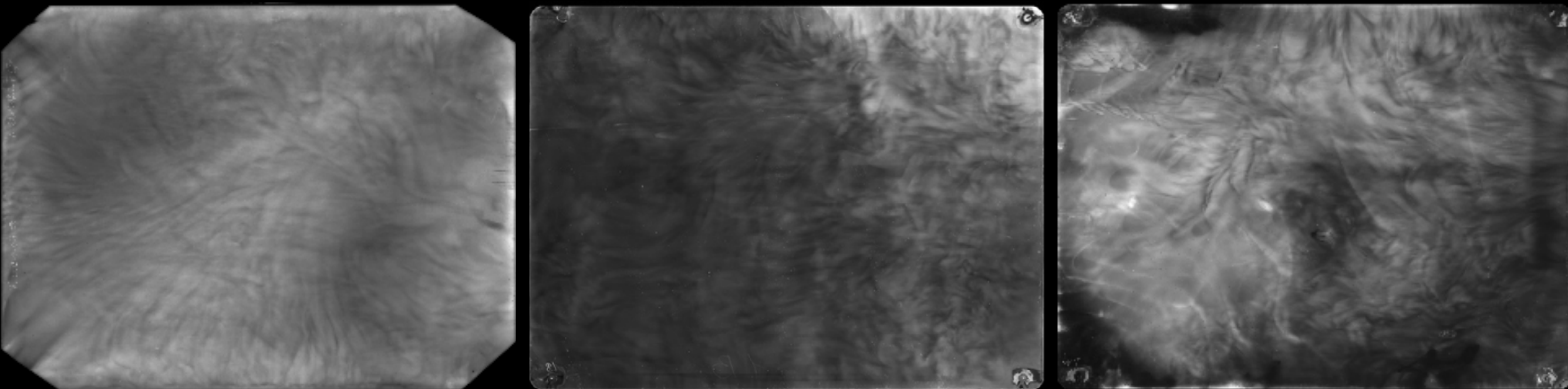
documentary photographs

In my work in Chernobyl, the nature of the visual and its borders were thus explored to show how radiation escapes visibility and yet defines an environment. If a place does not reveal itself in the visual, the question then becomes how to look. By what means? The project was rooted in this question, therefore developing a means by which to see it. The poetic as well as the physical operation of the work needed to reside in the capturing of the image, on film, in the impression of a physical impact created by the means of radiation itself.

Because no methods had yet been devised to capture images of radiation embedded in other physical matter, I spent nearly a year working with physicists in Brazil (which also has experienced a nuclear disaster that released the same Cesium 137 as found in Chernobyl) to create a radiological process that would leave visible images of the radioactive decay occurring within the landscape. The experiments were then multiplied and placed in the most contaminated locations within the Exclusion Zone, filled with radiographic film to be exposed directly to the site's invisible radiation over time. The marks captured on film are the direct result of this radioactive exposure. The resulting series consists in 30 large-format radiographic negatives.

The project was developed in collaboration with the Radio-Protection Institute, in Rio de Janeiro, the Medical Faculty of the University of Munich and the Otto Hug Strahleninstitut, in Munich, and the Sakharov University, in Minsk.





[previous page]

Chernobyl Exclusion Zone access map, Belarus, 2008

[left > right]

Fragmento de um campo I - 9.888 μ Sv (07.08.08 - 17.11.08), 2008

Fragmento de um campo II - 9.120 μ Sv (07.05.09 - 21.07.09), 2009

Fragmento de um campo III - 9.120 μ Sv (07.05.09 - 21.07.09), 2009

positive contact print for radiographic negative

30 x 40 cm



First entrance checkpoint, Chernobyl Exclusion Zone, Belarus, 2008
Chernobyl Exclusion Zone, passing through the second checkpoint, Belarus, 2009





Berlin-Moskau Express Train, Germany, 2008



[this page]

Chernobyl Exclusion Zone, abandoned house interior, Belarus, 2009

Chernobyl Exclusion Zone, book about nature, Belarus, 2009

[next page]

***Chernobyl Exclusion Zone, five kilometers to the reactor and the
Ukrainian border, Belarus, 2009***







29th Bienal Internacional de São Paulo, 2010
Pavilhão da Bienal, São Paulo, Brazil
exhibition view







Chernobyl Project, 2007-09
backlights, radiographic negatives
30 parts, 30 x 40 (each)

29th Bienal de São Paulo, Brazil, 2010
installation view

exhibition history (selection)

2019 – forthcoming

- *Chernobyl Project*, solo show, The Americas Society / Council of the Americas (AS/COA), New York City, NY, USA

2017

- The Materiality of the Invisible II, group show, Marres, Maastricht, The Netherlands

2013

- *Lossy*, group show, Bemis Center for Contemporary Arts, Omaha, NE, USA

2010

- 29th Bienal Internacional de São Paulo – *There is Always a Cup of Sea to Sail In*, Pavilhão da Bienal, São Paulo, Brazil

2009

- Transitio_MX 03 - Festival Internacional de Artes Eletrónicas y Video – *Autonomías del Desacuerdo* – “Dense local”, Mexico City, Mexico
- transmediale.09 – *Deep North!*, Kulturprojekte Berlin GmbH / transmediale, Haus der Kulturen der Welt (HKW), Berlin, Germany

institutional collections

- Bemis Center for Contemporary Arts, Omaha, NE, USA
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, RJ, Brazil

literature

articles

- Farias, Agnaldo. 'Alice Miceli. Paisagens assassinas'. *seLecT*, São Paulo, February-March, 2015. Portfólio, pp. 56-61. [[click here](#)]
- Fraga, Marina. 'Arte desastre - documento vulnerabilidade'. *Arte & Ensaios - Revista do PPGAV-EBA-UFRJ* nº 34, dez. 2017, pp. 147-57. [[click here](#)]
- Nadarajan, Gunalan. 'Images of Chernobyl'. In: MICELI, Alice. *Chernobyl Project*. Geneva: Several Pursuit, 2010. [[click here](#)]

catalogues

- Fundação Bienal de São Paulo. 29th *Bienal Internacional de São Paulo – There is Always a Cup of Sea to Sail In* (exh. cat.). São Paulo, 2010, p. 72. [[click here](#)]

interviews/statements

- 'Alice Miceli in Conversation with Luiz Camillo Osorio'. *PIPA Prize*, Rio de Janeiro, July 15th, 2016. [[click here](#)]
- 'Conversation between Alice Miceli and Karen Kubey'. *WorkUntitled*, Q4, October, 2015. [[click here](#)]
- 'Mid-Career Grant. Donald Johnson Montenegro with Alice Miceli'. In: 2015 *CIFO | Grants & Commissions Program Exhibition. INTERSECTIONS (after Lautrémont)* (exh. cat.). Miami: CIFO, 2015, pp. 32-41. [[click here](#)]
- MICELI, Alice. 'Sem entrada e sem saída: o diário de viagem da fotógrafa Alice Miceli rumo a Chernobyl'. *Revista ZUM*, São Paulo, July 11, 2018. [[click here](#)]
- *The Skull Sessions No. 2. In Conversations with Alice Miceli*. Winter 2012. [[click here](#)]

press

- 'Alice Miceli Expands Her Work 'In Depth (landmines)' During Residency Programme in Singapore'. *PIPA Prize*, Rio de Janeiro, July 26th, 2017. [[click here](#)]
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- PIPA Prize 2014. *In Depth (landmines) / Cambodian Series*. [[click here](#)]
- PIPA Prize 2015. *In Depth (landmines) / Colombian Series*. [[click here](#)]

decimal expansion:
14 hours, 54 minutes, 59.9... seconds
[2006-07]

single-channel video, 01 customized 29" monitor
color, sound, 31" (loop)

Video based on the last image taken by photographer Robert Capa, who died on the May 25th, 1954, at 14 hours and 55 minutes, stepping on a landmine. His last image captured soldiers crossing a minefield and a horizon Capa himself never reached. This video is his "extended" last second. Considering that what is at stake in this situation is precisely a matter of space, the decimal expansion principle is transfigured into the editing in relation to the virtual space portrayed in Capa's last image.

To see the video, [click here](#).



Decimal Expansion: 14 Hours, 54 Minutes, 59.9... Seconds, 2006-07
video still

Galeria Nara Roesler, São Paulo, Brazil, 2011
exhibition view
photo © Fernanda Figueiredo and Eduardo Mattos

decimal expansion:
99.9... meters olympic sprint
[2006-2011]

single-channel video, 01 customized 29" monitor
b&w, sound, 56" (loop)

An Olympic runner attempts to cross the distance between start and finish to reach the goal of the 100-meter dash, at the very limit of his effort. Considering the crucial situation here a matter of speed, the decimal expansion principle is applied rather to the own speed of the video itself.

To see the video, [click here](#).



[left]
Decimal Expansion: 99.9... Meters Olympic Sprint, 2006-11
 video still



[right]
 Galeria Nara Roesler, São Paulo, Brazil, 2011
 exhibition view
 photo © Fernanda Figueiredo and Eduardo Mattos

decimal expansion: jerk off [2006-2011]

multi-channel video, 09 customized 29" monitor
color, sound, 01'25" (loop)

A tribute to Andy Warhol's classic *Blowjob* (1964), this series applies the decimal expansion principle into the editing of the videos, to visualize a situation inherently associated with limits: the rhythmic process of sexual performance.

[Click here](#) to see *Decimal Expansion: Jerk Off #01*.

[Click here](#) to see *Decimal Expansion: Jerk Off #02*.



[left]
Decimal Expansion: Jerk Off #01, 2007
video still



[right]
Decimal Expansion: Jerk Off #02, 2007
video still



Decimal Expansion: Jerk Off #03, 2006-11
Galeria Nara Roesler, São Paulo, Brazil, 2011
exhibition view
photo © Fernanda Figueiredo and Eduardo Mattos

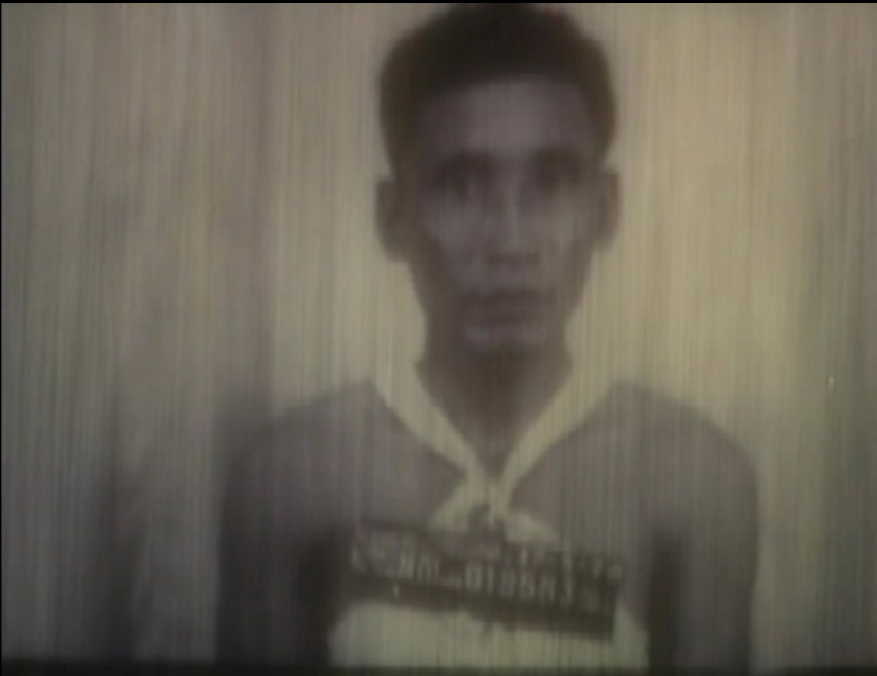
88 de 14,000 [2005]

video installation

color, sound, 56' (loop)

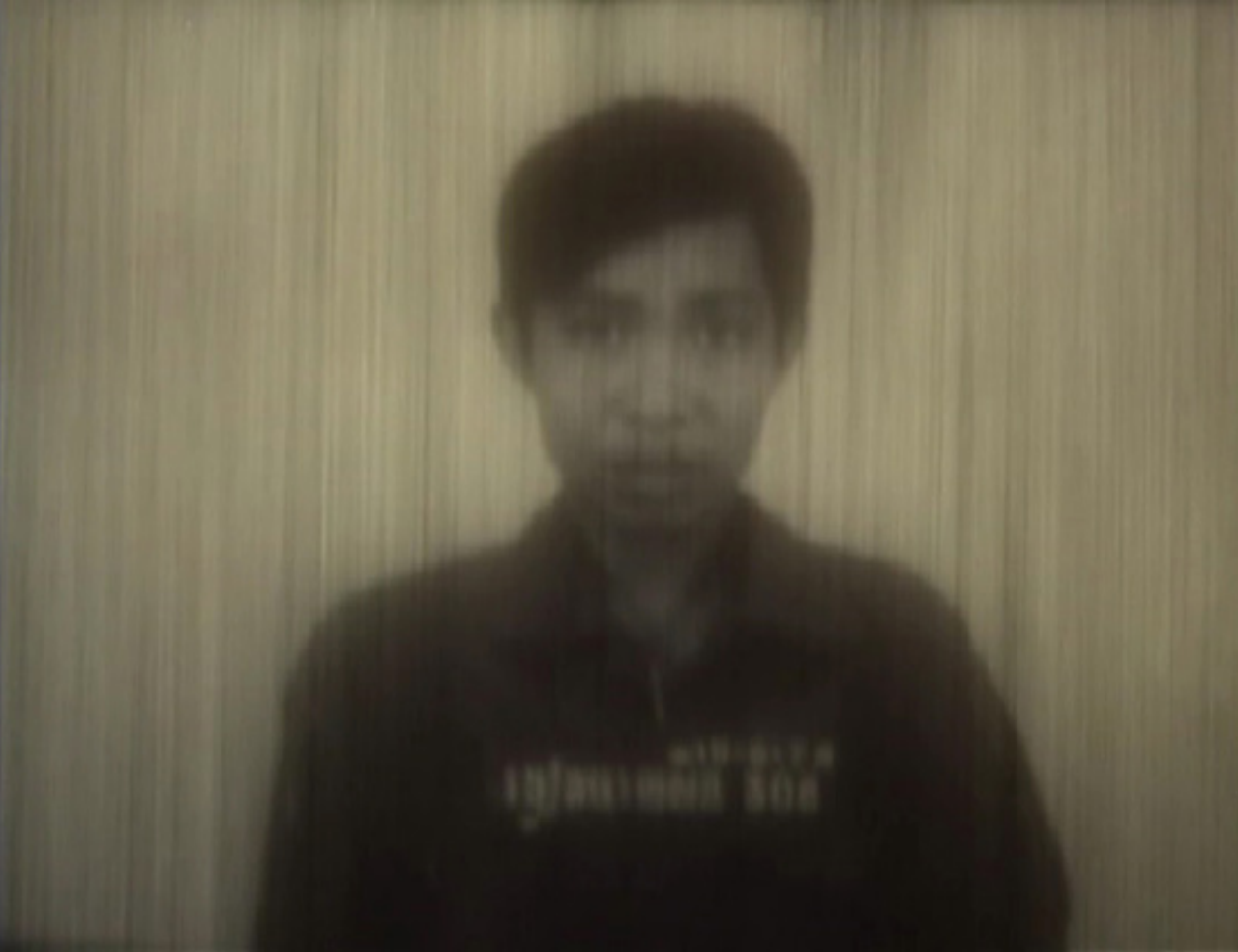
88 from 14,000 deals with the remediation of genocidal images. It is a 56-minute video-projection based on mug-shot photographs of 88 out of 14,000 people killed at the S21 Prison during the Khmer Rouge regime. While researching the original archives in Cambodia, I found only 88 photographs for which the dates of incarceration and execution were recorded. I re-shot these on slide film in order to project each image on a screen of falling sand, as in an hourglass, with an amount of sand exactly correlated to the number of days each person lived in the prison before being executed. As the sand for the projection screen runs out, so does the image. Having the picture of each person appear and disappear reflects the time elapsed between entry into the prison and execution. Until it runs out, the falling sand remains an opportunity for the image to survive just one moment longer, allowing the possibility to imagine not just the deaths but also the lives of those who are gone—staging a temporal and visual restitution of their fading away. The project's research was developed in Phnom Penh in collaboration with the Tuol Sleng Genocide Museum and the Documentation Centre of Cambodia.

To see the video, [click here](#).



88 from 14,000, 2005
video still

[left > right]
Uy Thoan
Prum Khean
Nguyen Yang Anh



[left]
88 from 14,000, 2005
 video still
 Nguyen Than Son



[right]
88 from 14,000, 2011
 Max Protetch Gallery, New York City, USA
 exhibition view



On Disappearance: Loss of World and Escaping from the World, 2005
HMKV / PHOENIX Halle, Dortmund, Germany
exhibition view



meantime (self-portrait) [2004]

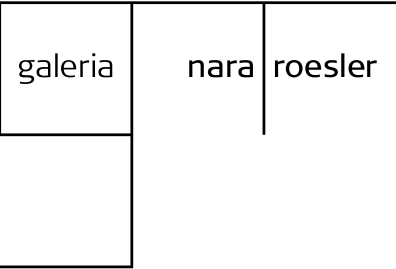
singel-channel video, monitor
color, no sound, 20' (loop)

Two identical twin siblings share the same DNA. From the same starting point, they develop into two very different individuals, mentally and physically. Considering the two sole materializations of a same DNA (myself, the first to be born; and my sister, born 20 minutes later), a series of potential phenotypes was designed. It fills the gap between our birth-times, capturing all our physical differences. The transformation is so slow that the image barely seems to be altering. It is, between the two of us, what we were not.

To see the video, [click here](#).



Meantime (Self-portrait), 2004
video stills



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