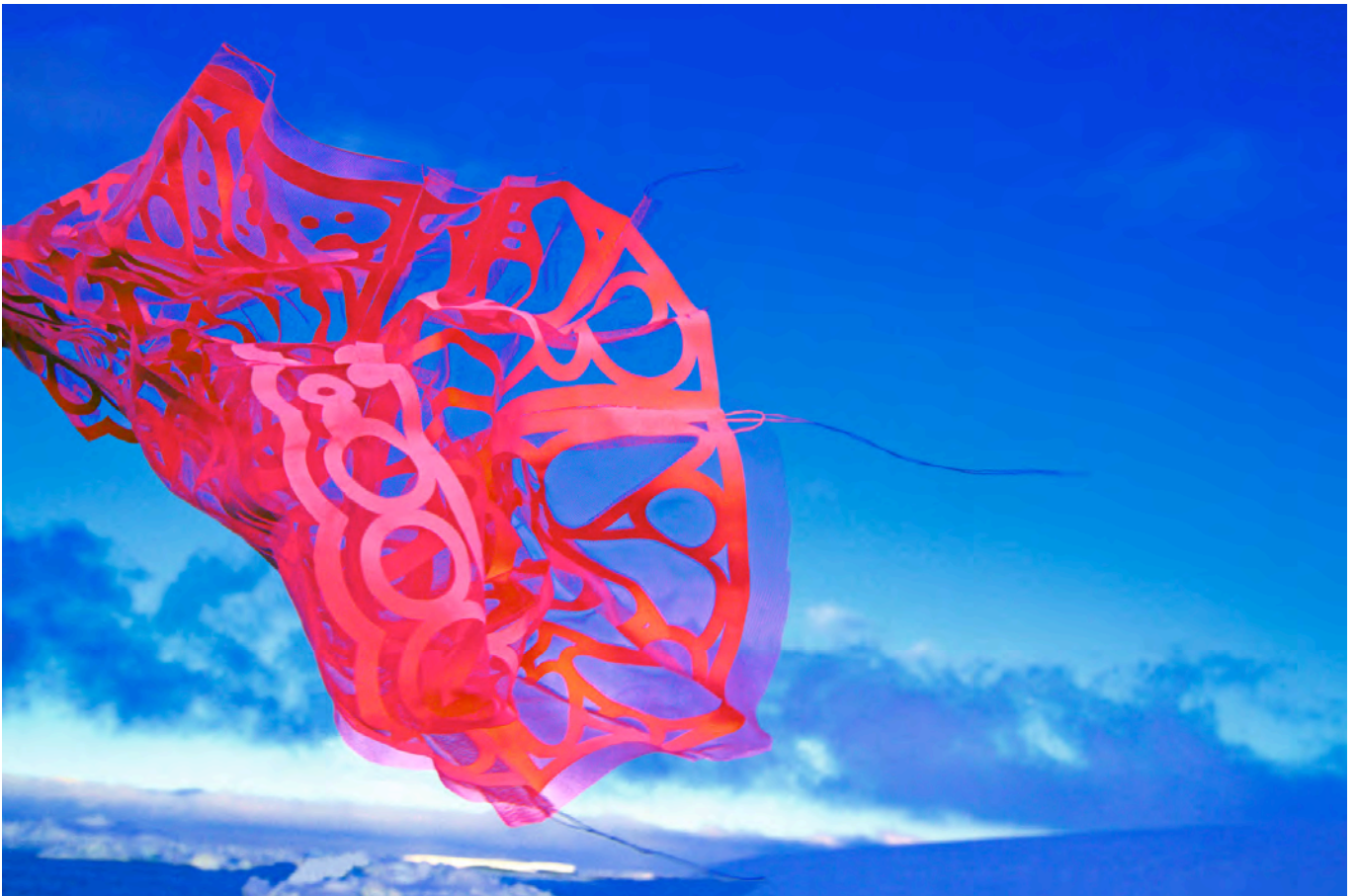


Andrea Juan

Praxis is pleased to present *Organic*, the solo exhibition by Andrea Juan (b.1964, Buenos Aires, Argentina). A reception to celebrate the opening will be held at 541 West 25th Street, on Thursday April 3rd, 2014, from 6-8 pm.



Organic 7999, photograph, 40 x 51 in

Organic

By Shamina de Gonzaga

Other worlds, or our world, facing reality through the lens of an organic fantasy

Conversations on climate change and “planetary boundaries,” debates on how to attribute blame for natural disasters, or shoulder the burden of adapting to the new realities of our environment, can remain within the polarized confines of governments, activists and interest groups.

“Is this real?” Even though we may know we all stand to be impacted by rising sea levels and the myriad other consequences of climate change, for many of us, when we hear a devastating prognosis, it can be hard to grasp, perhaps easier to pretend nothing is happening at all.

As our lifestyles appear to be inextricably linked to a situation that by many accounts is past the point of no return, it is perhaps not surprising that much commentary would fall on deaf ears, as we become passive bystanders, unwitting, even unwilling participants, simultaneously victims and agents of matters seemingly beyond our ability to remedy.

With Organic Project, Andrea Juan bridges the physical and conceptual distance separating most humans from Antarctica and its melting glaciers, and hints at a new world. Utilizing some of the products that characterize our “civilization” (technology, synthetic materials), she transforms them into a connecting thread tying us back to the state of nature many of us have forgotten or, in some instances, would prefer to forget.

What role does a creative spirit like Andrea Juan have to play in a universal Antarctic open-air laboratory, monitored by governments and scientific experts? Throughout her artistic trajectory accompanying international scientists, Andrea has witnessed, firsthand, how their tireless investigations frequently reveal new insights, implying how little we once knew and inciting us to question how much more there is to learn.

Introducing elements that are familiar in our daily life as consumers or creators, through Andrea’s work we become part of a poetic journey. Hot pink tulle on melting ice at the Southern extremity of the planet...again the question, is this real?

Engaging our curiosity and sense of wonder, the vibrant colors and unexpected combinations set a different kind of stage, one where the actors may not be limited to experts in the scientific community, one where possibilities we hadn’t envisaged begin to emerge.

Asked how her perspective evolved over the course of the past decade, Andrea shared that “initially, the projects were based on situations of change, as a kind of denunciation or reflection on the climatic changes that were occurring,” but that “over the years, other



Organic 9702, photograph, 50 x 75 in.



Organic 7753, photograph 40 x 51 in

positive situations began to appear that motivated (her) to seek out solutions to the problems.... It's not about denying what is happening, but rather about formulating a positive, instead of a catastrophic situation.”

“When one reads statistics, “ she continued, “they are numbers; they provide more exact and truthful information, but also a colder approach.... With images, the sensitivity begins to flow in a different manner, the work transcends reason, enters the soul, and that’s where change happens.”

Just as the “new” species are discovered with the disappearing ice shelf, so too, maybe, can our capacity for imagining and effecting positive transformations be brought to the surface.

Shamina de Gonzaga is Executive Director of the non-governmental organization, World Council of Peoples for the United Nations (WCPUN), Editor-in Chief of Centerpoint Now, a WCPUN publication, and Co-founder of What Moves You?, an educational media collaborative. A representative of NGOs since 1996, she worked as Special Adviser on NGO relations in the Office of the President of the United Nations General Assembly and was the Chair of the 61st Annual Conference of NGOs “Reaffirming Human Rights for All: The Universal Declaration at 60” (UNESCO, Paris).

ANDREA JUAN

Born in Buenos Aires in 1964 Juan works with photography, digital video, graphic art and installations. Since 2004 she has carried out performances and video installations in Antarctica based on scientist researches related to climate changes. She received in 2005 the Guggenheim Foundation Fellowship. In 2010 and 2007 she received the Canadian Research Program Grant. She also obtained the IV Beijing International Art Biennale Award the Golden Amazon Award from Benin Photo Festival, UNESCO Award, National Fund of Arts and Antorchas Foundation grants. She received as well mayor awards from Cadre New Media Lab, San Jose State University, California; Konex Foundation, National Museum of Fine Arts, International Critics Association and National Academy of Fine Arts among others. She is currently Head of Cultural Projects from National Antarctic Direction and Professor of Visual Art at National University of Tres de Febrero, Buenos Aires.

Her latest solo exhibition was at Chelsea Art Museum, NYC; Expo Yeosu, Korea; Duhau Palace, Hyatt Buenos Aires; MDFA Gallery, Washington, US; Expo Shanghai, China; Center of Performing Arts, Beijing, China; Gallery of National University of Sofia, Bulgaria; Candiani Cultural Center, Venice, Italy; Greenburger Collection, NYC; ADC Gallery, Los Angeles, California; Galerie Du Parc, Quebec, Canada; Tigre Art Museum, Bs As; Praxis International Art NYC, Miami and Buenos Aires; National Museum of Natural Science, Bs As, RAM Foundation, Rotterdam, Holland; R3 Gallery, Quebec University, Canada; Museum of Latin American Art, Bs As; Telefonica Foundation, Buenos Aires; University of West of England, Bristol, UK; Vauxhall Centre, London, UK; National Fund of Arts, Bs As; Juttner Gallery, Vienna, Austria.

Since 1990 she has exhibited extensively worldwide at Ear to the Earth Festival, New York; Liquid Architecture, Melbourne, Australia; Expo Perm, Russia; Akademie der Künste, Berlin, Germany; Jamaica Flux, NYC; Worldwide Bank, Washington; International Photo Biennial, Jinan, China; Westport Art Center, Connecticut, US; Korea Foundation Center, Korea; Photo Caceres, Spain; Contemporary Art Biennial of the End of the World, Ushuaia, Argentina; Video Box, Chelsea gallery, NYC; 2nd Moscow Biennale of Contemporary Art, Russia; Roger Smith Gallery, NYC; Museum of 21st Century Art, Miami; Walsh Art Gallery, Fairfield University, US; 9° La Havana International Biennial, CUBA; R3 Gallery, Quebec University, Canada; Art Omi International Arts Center, NYC.; Photo New York; Art Chicago; International Biennial Rotterdam; Art Toronto; Prenelle Gallery, London; International Graphic Triennial, Tallin; International Young Art, Sotheby's Amsterdam; Flatgalleries, Chicago; International Young Art, Mars Gallery, Moscow; Robert Tatum Studio, Houston Texas; International Biennial, Ljubljana; The Genia Schrieber University Art Gallery, Tel Aviv; National Art Gallery of Seoul; El Aleph video gallery, Roma; International Media Art Biennial, Wroclaw; The Millenium Art Collection, The Hague; St Martin's Gallery, Trafalgar Square, London; Space 21Gallery, Tokyo; London Royal Academy, London, UK.

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Praxis was founded in Buenos Aires in 1977. With the broad spectrum of its program, Praxis plays a vital role as a nexus between artists, collectors, curators, and art critics throughout the world, and is an important reference point within the Latin American cultural sphere.