

TANIA URSOMARZO

#806 – 533 Richmond Street West Toronto ON M5V 3Y1 Canada
t. 416 884 3149 e. tania.ursomarzo@sympatico.ca

STATEMENT

Everyday, I try to be a conscious observer of the world around me. I am an observer that is obsessed with the everyday. In my world, the ordinary is extraordinary. Observation is my tool and my world is my art.

I am an interdisciplinary artist based in Toronto. Immersed somewhere between art and architecture, my work explores movement, the shaping of space, the experience of time, and everyday phenomena. My practice focuses on architectural intervention and traverses diverse media including installation, photography, video, performance, textiles, silkscreen printing, and sculpture. I engage in solo and collaborative, multidisciplinary art projects. On-going collaborative projects with the WayUpWayDown collective, of which I am a core member, include *Titles* and *Vehicle*, which explore the bookstore and the car as alternative exhibition structures that forge new communities of creative practice. There are two main bodies of work that presently constitute my independent art practice.

The first consists of a series of large-scale, interior and exterior, site-specific fibre installations in the urban built environment. Constructed from a continuous piece of fibre, the installations string together the space between existing objects and architecture on a site and, in effect, weave an “*urban textile*”. The physical installations are produced through a method of drawing in space whereby I employ my body through the medium of thread, as the thread traces my movement across the site. The installations create woven, veil-like surfaces that play on found conditions and highlight found space. It is the urban built environment that both stimulates and creates the work, dictating a series of parameters within which the installations exist. The path of the thread takes its cue from existing elements on the site, for instance, columns, railings, windows, cracks, shadows, etc. which, in turn, negotiates a framework for the weave. Movement between this “framework” when weaving is choreographed and gives shape, or life, to the installation while manufacturing spatial conditions. The installations are virtual surfaces that are contingent on what you can extract from found structures. The work maintains architectural control and spatial specificity through an *orchestrated* response to site. Each site is a process of discovery; all fibre installations are unique to the project space.

The second body of work is both installation and photography based and focuses on small to medium scale, interior and exterior, architectural spaces. The interventions start as 2D installation and become 3D photographic stills through changing environmental conditions at the site and ultimately, through the lens of the camera. Common to my process of working through this series of works involves charting the movement of light and shadow through the space. These installations / photographic interventions attempt to create an opportunity to *watch time*. Captured through the camera is the superimposition of recorded and real time and in turn, a transformation or metamorphosis of the space, that is a result of conditions generated by the site itself. Suddenly the corner of a room or surface of a wall becomes a multitude of spaces with increasing depth and dimensionality. Serial and cinematic, many of these works evolve into video pieces or stop-frame animation of some format.

All of my installation and photo-based work is site specific and centered around an interest in spaces of *transition*, or, in *transitioning* through spaces. My projects are the result of my experiences within a space over a period of time and the distillation of my processes of working. My movement through the project space and the choreography that is used to erect the work is fundamental to my process. Both the act of creating the work and the activity that naturally occurs at the site, (for instance, the shifting of light and

shadow or the passing of cars and pedestrians), become performative for me. I am interested in tracing both my own occupation within the space as well as that which is inherent such as, light and shadow. Embedded in this process lies a fascination with experiences that are always the same yet always different. The intent is that the work drives us to re-look at what we are “*seeing*” and that what is familiar becomes foreign upon closer examination.

Tania Ursomarzo
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