

Press Release



GERALD MOORE  
GALLERY

at Eltham College

## (...) Forgot to Remember to Forget (...)

29 October – 5 November 2022

**Private view: Friday 28<sup>th</sup> October, 6pm-9pm**

**Open to publics Saturday 10am-4pm or by  
appointment**



Gerald Moore Gallery is pleased to present **(...) *Forgot to Remember to Forget* (...)**, a group exhibition with nine artists exploring the notions of nostalgia with its interrelationship with memory, home-making, identity and migration to subvert the perception of nostalgia as a negative sentiment showing a longing for the past and an unfulfilled desire for the present. Nostalgia as part and parcel of the human experiences could be seen as a defeatist retreat from the present, and evidence of loss of faith in the future. However, stemming from Svetlana Boym's restorative and reflective nostalgia and Milan Kundera's view on nostalgia as a deceptive sentiment, this group exhibition takes three distinctions as the departure points to invite the participants to break the absolute binaries of the past, present and future. Furthermore, to refine the mapping of the grey areas on the outskirts of an imaginary home.

Curated by Yueh-Ning Lee & Sixten Liu @otherwiseproject

With support from The Swedish Arts Grants Committee and the Exhibitions Hub,  
Department of Art, Goldsmiths College

Artists include:

Yarli Allison, Nikolai Azariah, Ignacio Chico, Shi Jiao, Catalina Correa Moller, Semin Hong, Zaratea Gården Hurtig, Daniel Rey, Wenxuan Wang

**Yarli Allison** (88, Ottawa) is a Hong Kong-Canadian born, UK-based art worker with a multidisciplinary approach that traverses sculpture, performance, virtual reality imagery, film, drawing and installation. They are currently exploring subjects on biodata humanity, belonging and coping mechanisms with a queering fictitious approach.

**Nikolai Azariah** is a video and installation artist whose practice delves into memory, place and poetry, navigating myth to make sense of the world. His recent work investigates salt as material and manifestation of poetic meaning. Our bodies exude salt, in its sweat and tears; from birth to death we are bathed in the substance. Its durability, permanence and immunity to decay has led it to being emblematic of eternity and immortality and make it the perfect material through which we can understand our earth, our locality, and their shared history.

**Ignacio Chico:** About "Friend of psychoanalysis" Project

Religion and theories about how the "world" was/is conceived was introduced to Ignacio by a Catholic education in the schools he attended until he was 11 years old (baptism, and elementary school catechism -first communion-).

In the following years, his mother told him about Sigmund Freud's psychoanalytic theory, introducing him to the concept of the unconscious and psychoanalytic research on childhood and sexuality.

Around the memory of his religious book readings as a child at school and his mother's teaching on psychoanalysis, his metaphysical concerns emerged. Through bibliography and practice, he seeks to express the complexity of thought, psychic confusion and his ambivalent mood.

**Shi Jiao(SHI)**, graduated from Journalism (BA) of Fudan University and Photography(MA) of RCA, is an interdisciplinary artist based in London. SHI's works focus on photography, installations and interactive arts, exploring the new possibilities brought by new media. He hopes to create a new aesthetic through the fusion of media and produce a freer meaning.

**Catalina Correa Moller's** work examines the bodily connection with territory and the politics of location around them. The perception and movement of a "nomadic subjectivity" (Braidotti, 2011) are rendered into a transmedia practice that is constantly incorporating new languages.

For years her research was located in extreme rurality to explore the nature of identity, belonging, borders and power dynamics in our society. While working in a context devoid of infrastructure and institutionality dedicated to contemporary art, it was crucial to diversify her practice incorporating methods and tools from landscape sciences (such as archaeology, anthropology and botany) as well as collaborations from people from other disciplines and backgrounds.

Recently, motherhood and its radical relationship with territory has become a vehicle to address embodied modes of knowledge. She has incorporated the use of moving image, collage, performance, VR and ceramics to question, from a decolonial and feminist perspective, dichotomies like intimate and public, play and labour, violence and care.

**Semin Hong** is a South Korean artist (1995, Pennsylvania) who lives and works in London, UK. She studied MA Fine Art at UAL Chelsea College of Arts in London and BFA Painting at Hongik University in Seoul.

Through mixed media installation, she explores relationships between people and home, especially in the context of migration. In her work, the elements of home -whether they are architectural fragments or gestures extracted from ritualistic actions taking place in domestic space- are isolated and inserted into the new context. By building a temporary shelter in a gallery and using repeated motifs from her childhood memory, she attempts to navigate her sexual, racial identity and belongingness as an immigrant.

Semin is currently an artist in residence at Sarabande Foundation (est. Lee Alexander McQueen), continuing her research of spacial nostalgia, focusing on the textile element of the installation while newly expanding her inquiry to the aspect of 'otherness' she has experienced in the process of finding home with an immigrant identity.

**Zaratea Gården Hurtig's** work is as much a parody on, as an appreciation of the everyday. With some disrespect of rules and a lot of joy, her pieces might appear stuck mid process, possessing a sketch-like energy. They come from a fine blend of stories, nature, humour, and some nostalgia. Inspired by children's books and the surrealness of life, she often builds nonsensical scenes with references to the known - homes, plants or paintings, organised in a dreamlike logic.

**Daniel Rey** is a Venezuelan visual artist currently living and working in London. He creates site specific installations, paintings, drawings, and collaborative projects to explore themes of migration, the collective memory and the built environment. His research addresses how the notion of home changes and expands for people who have gone through processes of displacement, questioning our sense of belonging, our relationship with the architectural space and our perception of borders.

Rey's practice deals directly with the migration crisis happening in Venezuela, where more than 6 millions have fled. He is interested in creating a universe to recreate elements of those homes that exist only in the collective memory, using rituals and culturally charged materials. With a background in architecture, his works often incorporate elements of the architectural language, with the potential of intersecting, and also challenging, the limits between art and architecture. He conceives his art practice as an active vehicle for the discussion of the issues that threaten our vulnerable communities in the present.

**Wenxuan Wang** (1996, China) is a London-based artist, working with photography along with mixed media. She investigates the concept of absence and the distortion of dynamic memory/memories, and how photographic materials can serve as a means of presenting

and delivering the ambiguity, fluidity, and malleability of memory/ memories that manifest in multiple realms and forms of presences and absences. Questioning archives, histories, and meta-narratives, Wenxuan considers one's individuated identity, as well as the memories, crucial for a constantly constructing and re-constructing narrative.

For more information, images, and interview requests, or to attend the Private View please contact: Haf Anuar at [info@geraldmooregallery.org](mailto:info@geraldmooregallery.org)  
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*Hermitage* by Ignacio Chico



*Other White Mixed Background* by Catalina Correa Moller