

CONNECTION PLATES (2023)

Interactive installation.

Ceramic and metal.

Average measurement of the figures:
27x21x15 cm.

Based on multirelational awareness, I present eight hanging pieces attached to a metal shelf/arm to be rotated by the visitors.

Two of the ceramic pieces are fix and directly hanging on a separate wall. They function as resonance chambers with a hole where the visitor can place their ear and listen to the sounds of the outside from this interior space.



By including figurative forms in the objects I invite the visitor to create different narratives, familiar landscapes, aiming for my figures to function as transport artifacts, rather than sculptures. To connect different places but remaining in the present place by touching the piece. The figures represent multiple separate spaces that may be separated in time and space but intertwined and acting simultaneously.



Springboard Art Fair Werkspookkathedraal, Utrecht June 2023.



Photo by Almicheal Fraay



Photo by Almicheal Fraay

YARNING, Alternative Modes of Awareness and Other Nearness (2023)

Installation with ceramic figures.

Measurement of the figure on the floor
20x20x32cm.

Measurement of the figure hanging on the wall
40x58x58cm.

Photo: Prospects 2023, Art Rotterdam,
Van Nelle Fabrick.
February 2023.



Based on my work on multirelational awareness, the pieces make the viewers bodily engage with the work as the vulnerability of the pieces. Their positioning in the space and them being depictions of living beings makes the viewer hyper aware of their position in space and in relation to the works.

Both figures works as spaces/dimensions connectors, having in common an interior/ exterior entrance, a black hole that redirects space, connecting them to each other and to some other place.



Details.



Photo by Elitza Nedkova



INCUBATE (2021)

Serie of three. Porcelain, metal and resin.

Incubate 1 8x22x16,5 cm.

Incubate 2 15x16x23 cm.

Incubate 3 18x13x17cm.

Photo: Firma van Drie exhibition place in
Gouda, NL



Three touchable porcelain pieces. Organic forms modeled by hand, soft shapes that make you curious to touch and look closely. All of them are attached to a metal plate that allows visitors to rotate the figures and look at them from different angles. I have also showed one them vertically, presenting the materiality of porcelain less vulnerable and more playful.

Photos in Pigeons on the Border, Borgo Ensemble, Nürnberg, DE



100 BRAIN SALAD BOWLS (2020)

Online collective art event.

Open invitation for 100 citizens of Amsterdam to be part of this collective art event and to reconstruct ways in which we can re-connect with people during times of body distancing, uncertainty and fear of physical touch.

The Amsterdam map shows participant's houses were I delivered 1400 grams of clay (the average weight of a human brain). After that, we gathered online on several occasions to guide them on how to build up with clay their Brain Salad Bowl.



Still pictures from the online encounters.

Together we created video performances and video images synchronizing our hand movements following my instructions through the screen.

Full documentation in <http://www.su-melo.com/100brainsaladsbowls>



THE PERFECT AMPHORA (2019)

Ceramic. 90x83x51 cm.

Followed by my interest in intimate and bodily engagement with my work, I have made the Perfect Amphora, a human-size figure for the dancer and choreographer Kenzo Kusuda to dance with.

The figure was exhibited during the exhibition project 'It Happens Anyway' at W139, Amsterdam 2019. For the vernissage Kenzo Kusuda created a performance with this piece. It was an intimate and freely engaged experience that opened the door to making my work bodily engage with the audience.



Photo by Chun Han Chian

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BEAUTY NUMBER ONE: Memories that never Happened. (2019)

Porcelain and founded object.
40x43x24 cm.

Exhibited at Graduation show Gerrit Rietveld Academy, Best Graduates Ron Mandos Gallery 2019 and Art Fair Smart Distance Lab Kromhouthal 2020 and The Ministry of Ceramic Affairs, Gallery Vriend van Bavink, Amsterdam 2022



THE ENTHUSIASM (2019)

Ceramic. 110x121x55 cm.

I made Enthusiasm as a divine touchable object, a non-cultural non-religious background object that represents a source of creation. The experience of hand-modelling a human-sized kind of human body activated a potential embodied and touchable engagement within my artwork. And not only for me as a maker during the building process but also viewers which in different ways engaged with the artwork.

Selected work for the Keramiek Triënnale 2021, CODA Museum, Apeldoorn. NL See the 360° tour exhibition in https://www.virtueelmuseum360.nl/CODA_Museum/keramiek_triennale_2021/



1+1=3 (2019)

Theatrical script. 40 pages.

It is my thesis for Gerrit Rietveld Academie, a timeless story presented as 'real fiction' and written as a theatrical script. It's a dialogue on philosophical, historical and cultural perspectives on what reality is about.



1+1=3

Mysteriously, a huge circle mark had been found on a green field; its presence called listeners from everywhere in this world. It comes with the announcement of the prophecy, the prophecy that everybody wants to know.

1+1=3 is a timeless story written as a dialogue. Different characters as Socrates, Simone de Beauvoir, Nietzsche, Maturana (Chilean Biologist) and Juana (Indigenous) among others, try to agree on what reality is.

Somewhere on earth the sun rises in a beautiful green open field. Trees and bushes start to shine by the first sun rays and people are coming from every direction to gather together.

The reason is the circle.

A circle has been marked in the middle of the field; its presence has called to listeners with the announcement of the prophecy, the prophecy that everybody wants to know.

The sky is clear and a soft breeze moves through people's hair, whipping their clothes. People of different height and shapes are meeting each other. Bright colors, textures and movements change the landscape. Everybody is perfectly performing their customs picked for the special occasion.

There is a very long staircase at the entrance of the circle, a host walks to it carrying a megaphone; climbs up to the last step.

Host: *Stands straight.* - Welcome everybody! It is great that you are all here! I see we are a very big group. We invite everyone to come closer!

One by one we will start to enter the circle.

Let's start to queue in front of me.

The eldest people are to enter first.

Please eldest ones, come direct to the entrance.

And remember, inside the circle don't forget to turn off your mobile phones!

THE QUEUE

Su: - Excuse me Sir, your papyrus. Over there, *She points to the floor.*

Socrates: - Thank you, these are the dialogues that Plato will write after my death. *Picks it up quickly.*

Su: - Holy sh...! Are you Socrates? Nice to meet you, my name is Su. *Gives her hand, he doesn't seem to respond. Quickly puts her hand back and then forward again, finally put it down. Smiles.*

Socrates: - Yes, I am. *flows.*

Su: - I'm very surprised to find you here. Might I ask what made you come to this circle?

Socrates: - Yes, of course. Well, I must admit I never like to leave my polis. I'm faithful to it. Fields have nothing to teach me, unlike the men of the city. However, I have been informed by very good sources, that today the prophecy will be explained and I want to be here to hear it. It is my desire to know, as my knowledge has the means to cure me.

Su: - Sure, I understand, I am also very curious. *Inhales deeply.* Socrates, I must tell you, meeting you is quite overwhelming. It feels like I've known you forever. It is this Platonic utopia, this paradigm that makes me see things greyer down here.

Actually, because of these writings that you're holding under your arm, your words have been preserved.

You know, Plato even started a school of philosophy after your death. Platonic ideas have been spread around the whole planet and believe me, the planet is bigger than you think.

Until today countries constitutions are based on idealism.

MY IMPOSSIBILITY ON MAKING A PRE-COLUMBIAN FIGURE AND SHOW IT AS ART (2019)

Ceramic figure on a pedestal.
44x30x34 cm.

It makes a clear distinction between a conceptual established framework (the title) and the experience of the object itself. It is a decolonial exercise in form and subject matter, a way to realign our thinking structures with our experiences. The work invites the viewer to reflect on discriminatory practices inflicted on/by ourselves and our society politics, which is based on fixed original components.

