

PORTFOLIO / SELECTED WORKS  
RACHEL A. CAREY  
2020

STUDIO:  
HET WILDE WETEN  
ROBERT FRUINSTRAAT 35 3012XB  
ROTTERDAM, THE NETHERLANDS

[HTTPS://RACHELCAREY.HOTGLUE.ME](https://rachelcarey.hotglue.me)  
[HTTPS://VIMEO.COM/CHARLESRENARD](https://vimeo.com/charlesrenard)

STATEMENT:

I AM VISUAL ARTIST WORKING WITH  
DRAWING, SCULPTURE, TEXT AND  
MOVING IMAGE (BOTH 16MM FILM AND  
VIDEO) CREATING WORKS THAT OFTEN  
DRAW UPON OR USE THE HISTORICAL  
(ITS STORIES AND SYMBOLS) AS  
A STARTING POINT TO EXPLORE  
PARALLELS IN OUR CONTEMPORARY  
SOCIETY AND CULTURE.

MY PRACTICE CONSIDERS THE UNSEEN  
STRUCTURES WITHIN THE HISTORICAL,  
WITHIN THOUGHTS, WITHIN IDEOLOGIES  
AND WITHIN THE UNKNOWN. IT  
ATTEMPTS TO DISMANTLE THESE  
STRUCTURES, TAKING PLEASURE IN  
INSTABILITY AND FRAGILITY.



'Horse Kosuth'

SCULPTED CLAY, FOUND IMAGE

SLIDE FOR 'Presentation for a meeting'

36 COLOR & 36 BLANK 35MM SLIDES, SLIDE PROJECTOR, 2008

‘WASHED UP’  
PERFORMANCE - APPROXIMATELY 20MIN  
PART OF ‘THE AUTO-BIOGRAPHICAL’ INVITED BY KATHRIN WOLKOWICZ  
THEATER AAN DE LAAN #1 - NOVEMBER 2018



...price g... contribute some...  
areas of interest.

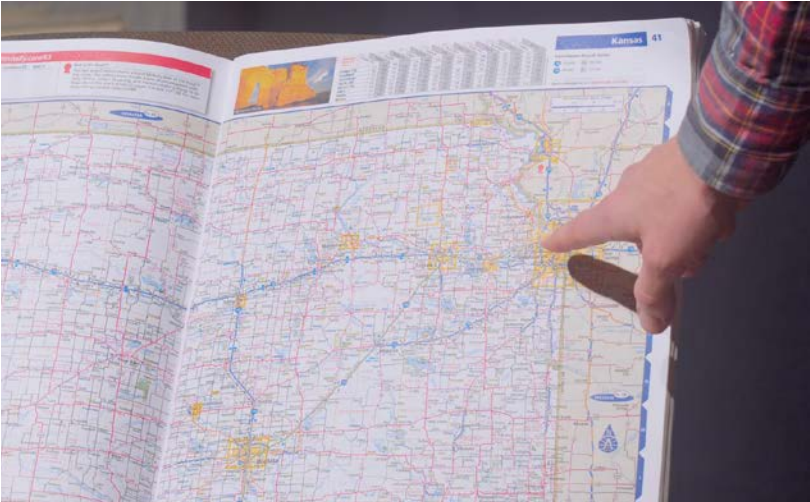
So without any further ado:  
Research Professor of Liquidity Studies, Dr.L

Among his many credentials, Dr.Pedersen wa  
visiting professor at the Booth School of Busi  
Economic Theory from 2005-2012, as well as  
Review of Asset Pricing Studies. Lasse is a DI  
University Stern School of Business.

The list of his many accomplishments goes on  
He was nominated for the Smith-Breeson Pri  
nominated 2x for the Smith-Breeson Prize, he  
win the prize but one of his students, Andrea  
he wasn't especially happy about that. But he  
'Quality minus Junk Investments' by the well-

Currently Dr.Pedersen's research focuses on

I am also interested in liquidity, models, risk,  
personal sort. - Kim Kardash



Being 'Washed Up' is slang to refer to someone who is no longer successful or popular, as they've been rejected by the 'oceans' waters' and tossed onto shore. The performance explores a 'desperate' personality who, like her special invited guest Lasse H. Pedersen (an economist) who was unable to attend, she is 'also interested in liquidity, models, taking risks, investments considered to be junk and crises of a personal sort...'

The artist hopes to solve some water problems.





'LIQUIDATE IT ALL AWAY'  
INSTALLATION - SCULPTURES & VIDEO - 13'40"  
EXHIBITION 'THE TROUBLE WITH VALUE'  
ONOMATOPEE EINDHOVEN APRIL 2018 +  
BUNKIER SZTUKI CENTER FOR CONTEMPORARY ART, KRAKOW DECEMBER 2017



VIEW OF INSTALLATION AT BUNKIER SZTUKI

The film Liquidate it all Away focuses on how sellable, or liquid, an object is. Objects are made liquid when there is either high demand, or it is priced (very low) to sell. Liquidating forces a value upon an object that ignores any sentimental value, nor acknowledges any investment of labor and time. Liquidation is about free movement and immediate transfer.

The film was shot on 16mm color film, with hidden video footage from Estate Sales I visited, and integrates found footage from auction houses and appraisers.



'RELIC OF A SANDAL'  
CERAMIC - 37CM X 18CM X 5CM  
2017



‘FOOT OF A BROKEN MAN’ (WORKERS FOOT)  
REED, CONCRETE, SOCK - 27CM X 9CM X 55CM  
2017

2

Marktplaats

Help en info

Veilig handelen

3 Berichten

2 Meldingen

5611

Alle afstand

Positie

Omhoogplaatsen

Opnieuw bovenaan de rubriek Zwembaden, Jacuzzi's en Spa's?  
Bel **0900 41 11 111** en toets je code in: **129 072 263 9 #** (€1,60 p.g.)

€ 2.000,00

Geen gedoe meer met geld!  
Stuur Betaalverzoeken

Grote foto's

Kenmerken

Conditie : Zo goed als nieuw

Type : Zwembad

Hoogte : 80 tot 120 cm

Vorm : Ovaal

Beschrijving

Outdoor, in-ground swimming pool  
ZGAN - perfect for the summer!

Must Liquidate It All Away before 27 July.

Pick-up only/ Alleen ophalen:  
Thursday - Sunday 13:00-17:00  
Donderdag - Zondag 13:00-17:00 uur

The object is part of Rachel Careys installation, ready to be liquidated at Onomatopee project space and book shop. Free visit of the exhibition included.

Bieden

Bruno Bi.

Reageer

Adver

‘SWIMMING POOL FOR SALE’  
SCREENSHOT OF ‘SWIMMING POOL’ SCULPTURE ADVERTISED ON THE LOCAL EBAY MARKTPLAATS  
UNDER THE SWIMMINGPOOL CATEGORY. THE INTENT WAS TO DRAW LOCAL / NON-ART AUDIENCES  
TO THE EXHIBITION SPACE BUT ALSO TO HAVE FUN WITH THE 2ND HAND MARKET.  
THE SCULPTURE WAS SOLD TO THE HIGHEST BIDDER.





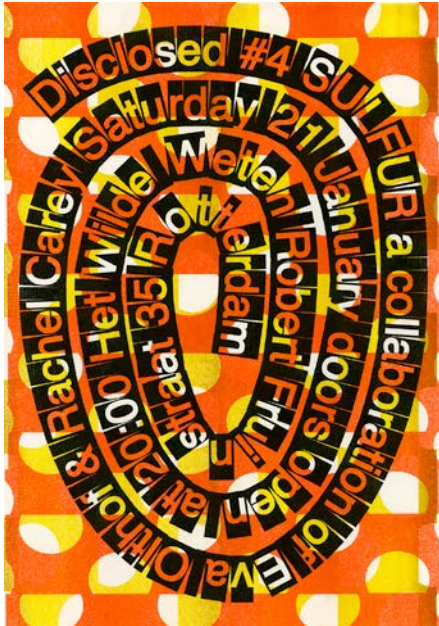
‘REMAINS FROM THE BATTLE OF BROKEN KNEE’  
CERAMIC, SERVING PLATTER  
35CM X 28CM  
2018



EXHIBITION ‘SULFUR’ AS PART OF THE DISCLOSED SERIES  
UPON INVITATION BY EVA OLT HOF TO COLLABORATE  
HET WILDE WETEN, ROTTERDAM - 2017



‘PREDICTING THE ERUPTED VOLCANO’  
INSTALLATION - SCULPTURES & LOOPED VIDEOS



RISO POSTER - TEAM THURSDAY

COLLABORATING AND WORKING WITH EVA FOR A  
MONTH, WE USED AN ARCHEOLOGICAL & FICTIONAL  
APPROACH TO CAPTURING VOLCANOS AND THE POWER  
OF THEIR ‘POTENTIAL TO ERUPT’.  
SELFIES AND SUPPLIES TO SURVIVE.



PLASTER CAST - HAND CLUTCHING ONTO A POWER DRINK - 2017



BACKDROP FOR TAKING SELFIES  
PHOTOGRAPHS MT.MERAPI(OLT HOF) + VOLCANO(CAREY)



'moving exchange' - 2016  
FIRED CLAY FISH IN STRAW SANDAL  
24CM X 8CM





For the opening of Liquidate, various household items belonging to Peach, along with my ceramic sculptures intermingled, were 'priced to sell' by an Estate-Sale Expert.





‘Bear Market (in sheep’s clothing)’ - 2016  
ROLLED SHEEP SKIN, BROKEN BEAR HEAD FOUND IN STREET  
55CM X 25CM X 12CM





'Soap & Saddle' - 2016  
FIRED CLAY, LEATHER BELT ON STAIR RAILING  
36CM X 24CM X 16CM



'Liquidate'  
5'00" - 2016

The film Liquidate focuses on how sellable, or liquid, an object is. Objects are made liquid when there is either high demand, or it is priced (very low) to sell. Liquidating forces a value upon an object that ignores any sentimental value, nor acknowledges any investment of labor and time. Liquidation is about free movement and immediate transfer.

The film Liquidate was shot on 16mm color film, with hidden video footage from Estate Sales I visited, and integrates found footage from auction houses and appraisers.

<https://vimeo.com/charlesrenard>





Rolling Prophet channels - 2016  
WATERCOLOR, ACRYLIC, GRAPHITE & INK ON PAPER  
56 x 75cm



'Burn Spring Blossom Longing Goat'  
5'10" - 2016

Within today's intangible capital of social-media circulation, 'Burn Spring Blossom Longing Goat' focuses on 'desire' as an asset, gaining value the more it circulates. The film progresses from an unified, 'for the community' public plan, where grass, being abundant and free, as well as the land where it grows, shifts towards a privatized and even lonely agenda.

'Burn Spring Blossom Longing Goat' was mostly shot on 16mm color film and includes research photos that I took, as well as 'found footage' from MTV's cribs - a reality-series showcasing the homes of stars from the music industry.

[HTTPS://VIMEO.COM/175295402](https://vimeo.com/175295402)



FILMING, PHOTOS & SCULPTURES FOR:  
BURN SPRING BLOSSOM LONGING GOAT







In The Beginning, Chaos  
 WATERCOLOR, GRAPHITE, INK & COLLAGE ON PAPER  
 56 x 75cm - 2015



SCULPTURE / MODEL PARTICIPANT FOR THE DRAWING  
 'In The Beginning, Chaos'  
 PHOTO  
 BROCCOLI, MUD, HANDMADE CERAMIC PLATE, OVERHEAD PROJECTOR



In The Beginning, Chaos (detail)



STUDIES FOR AN INJURED WORKFORCE AT PARK SAINT-LEGER (FR) RESIDENCY - 2015  
CONCRETE, BBQ SKEWERS, WHEELS, MOLDS, BANDAGES...



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CONCRETE, BBQ SKEWERS, WHEELS, MOLDS, BANDAGES...







'Publish & the Publisher'  
DV-VIDEO, 7'34" - 2014

'Publish & The Publisher' explores a facet of push demand (marketing term for creating consumer demand), via emotive excerpts from real & fictive influential, contemporary orators, mixed with distribution sales propaganda for the 'second screen' phenomena taken from a company's website for publishing ads. Remarks from experts in the field of speech analysis intermingle with personal dialogue, and 2 time-event marking interruptions (à la Michael Snow) serve to launch commercial chaos.

[HTTPS://VIMEO.COM/88674426](https://vimeo.com/88674426)

The cameraman, actor and speaker remain unseen through the video. It is the conduit of the voice, the microphone, which is the embodying spokesperson and publisher of words; the promoter of paperless promises.



'The unexpected, maybe even a let-down'  
SCULPTED UN-FIRED PORCELAIN, WOOD, SERVING TRAY, PAINT, CASTER WHEELS  
2012

Head unexpectedly broke and fell off.



'Freeze frame of the last tornado'  
WATERCOLOR, PENCIL, INK, 31 X 19CM - 2014

Shot in 16mm, ‘Eleven Haiku Directives...’ is based on the permance Performer/Audience/Mirror (by my hero Dan Graham), and it underlines the sculptural aspect of the objects used, as well as the physical presense of the voice.

This film ‘for autumn’ belongs to a series of four short films, each one using its respective season as a backdrop to explore the cyclical metamorphosis of evolution, found within both individual and societal formations.



‘Eleven haiku directives for thirty-six, you will have to share’  
(Haiku for Autumn)  
16MM FILM TRANSFERRED TO HD, 3’35”, 2010  
LOOPED WITH SYNCED HAIKU RECORDINGS  
EDITION OF 3 + 1 AP + 1 FOR MY HERO



Eleven Haiku Directives for thirty<sup>6</sup>, you will have to share

leaves fall on my head  
ears sprout out my potatoes  
autumn is here, sleep

mirror, me then you  
feel so uncomfortable  
you are so many

hear you describe me  
name me by your grimaces  
listen, how I squirm

roped potatoes head  
petrified brown earth apple  
still, feel frozen gaze

in front shepherd lead  
microphone to call us out  
speakers found in ears

muddy color clay  
remove, bath, scrub I need be  
go you river wash

do not be afraid  
this social experiment  
your friend they can be

learn from reflexion  
me as obstacle renders  
looking glass nervous

nervous narcissis  
try not spring intensity  
try control impulse

please hold still and breath  
calmly look then look away  
as if I see not

eyes on your forehead  
forehead brain do not know it  
sight river still flows



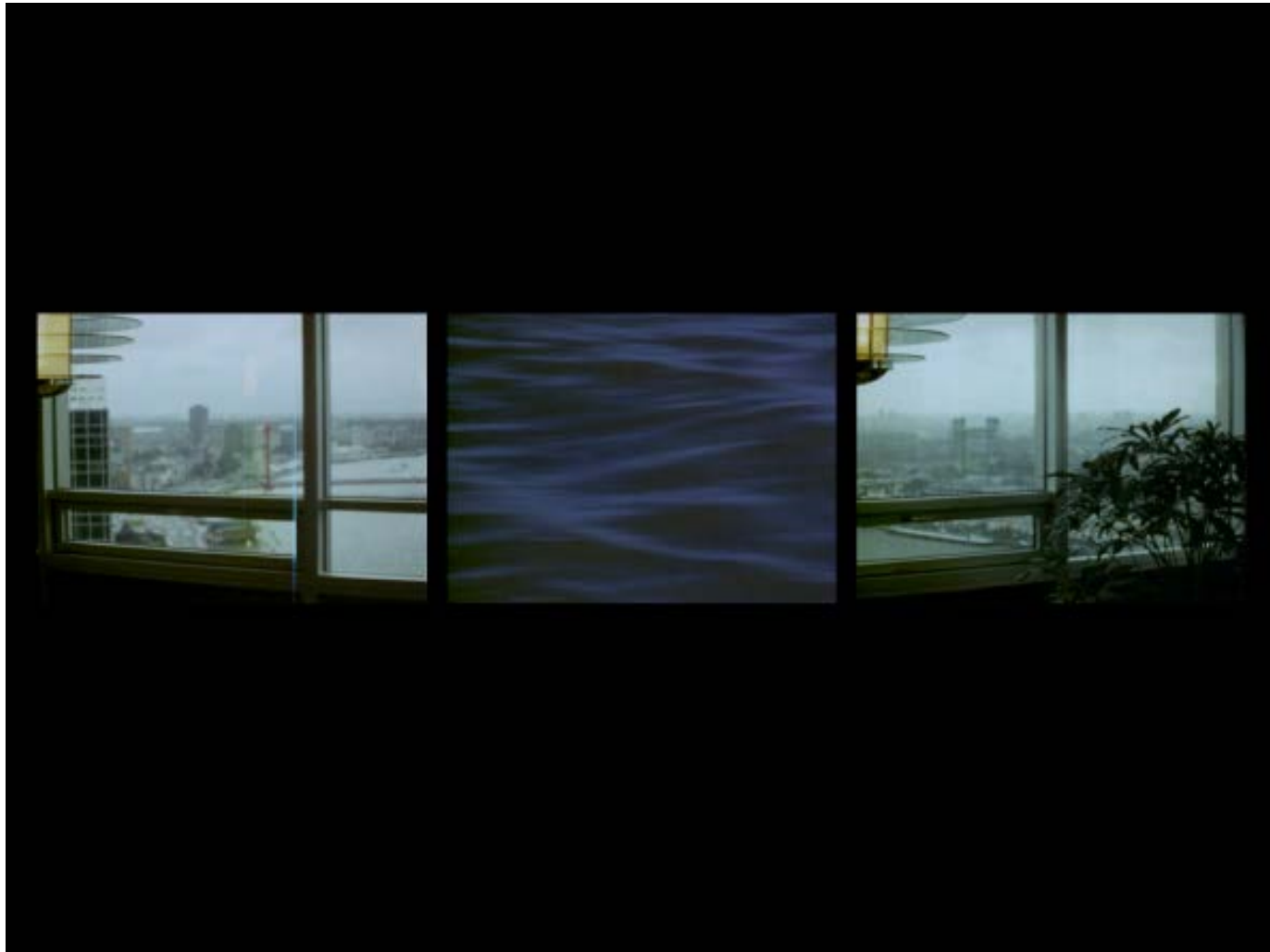
Installation view of film for 'You Are So Many' Skalitzerstr.64, Berlin,DE  
projected size 4 x 3 meters



'Eleven Haiku Directives for thirty-six, you will have to share', takes on the appearance of a performance which occurs in front of a mirror, and explores the development of one's awareness and conscience of self within a group. Incarnated by various aged potatoes, the protagonists of the group constitute a micro-society, described via an omnipresent voice-over throughout the film. As the title indicates, there are eleven haikus spoken, each corresponding to a specific and different scene.

The film's voice utters the specially scripted haikus; each one wavers between noted observations and giving commands; simultaneously dictating an action and announcing aloud what is already, all the while respecting the Japanese tradition by making some allusion to nature.

I wrote the Haikus late one night, in an excited meditative frenzy.  
I was also under the influence of John Cage, Stanley Milgram and Mennonites.



'Winter Water Wavelength walk'  
(Haiku for winter)  
VARIOUS 16MM FILM-STILLS, 2013-PRESENT  
FILMING AND EDITING IN PROCESS

high on high tower,  
blue floor holds up solid foot.  
water, try walk on.



'Men Without Chests'  
6TH DYNASTY EGYPTIAN PHAROAH PEPI, TWO WATERCOLOR PORTRAITS OF PEPI  
PLATE IMAGE EXCAVATED FROM 'Egypt', PHAIDON, 1956  
GLASS MOUNTED 35CM X 80CM - 2010  
UNIQUE

Mirrors, reflection and distortion led me to the ubiquitous existence of water. Water is oft associated with physical cleansing but I wanted to use it as a visual form of cleansing, by the gradual removal of what one does not want to see – and to stare, like Narcissus, not because one is in adoration of oneself but because one could prefer the image one sees, rather than a reflection of reality.

I was (and still am) obsessed with the disease of leprosy and leper colonies. For this work, an image of a bust of an Egyptian Pharaoh was excavated from a Phaidon book on Egypt, printed in 1956.

The 'leprous' bust was selected to serve as my anti-Narcissistic model staring at his reflection dispersed by reflecting watercolor portraits.

SOLO SHOW 'YOU ARE SO MANY' GALLERY SKALITZERSTR.64, BERLIN.DE  
INVITED BY MARCO BRUZZONE - TEXT BY DIETER ROELSTRAETE - 2010





'Future farming'  
WATERCOLOR, PENCIL, INK, 21 X 15CM - 2012

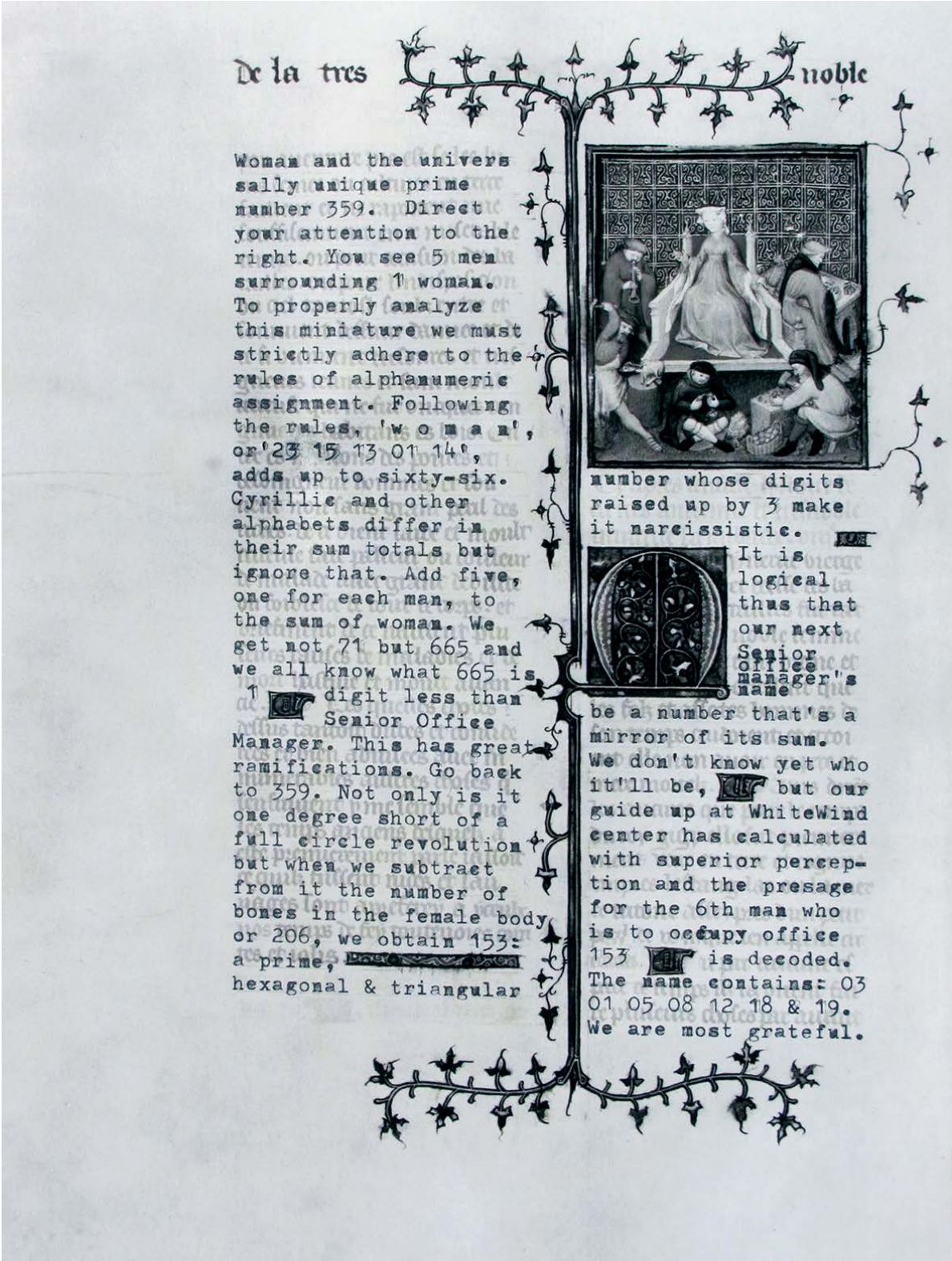


horse with no tail can't swim  
WATERCOLOR, GRAPHITE, INK, ON PAPER  
21CM X 15CM - 2012



In considering ‘reason’ for ‘Charming the Snake of Reason’, the Middle Ages and the transition from superstitious thought to the enlightenment, and then to the age of reason was brought to mind. Despite modernity, the human tendency to pronounce one’s unique knowledge of the unknowable, the future, as well as the apparition of many ‘gurus’ who seem to be the only ones seeing secret revelations, provided me with rich territory (and personalities) to explore so as to visually and rhetorically connect modern man and medieval man.

Numerology seems to have always been in existence to prove anything (and everything), as well as trying manipulate the future. I chose to work with medieval miniatures (enlumineures in French) as a visual reference base to start from, in conjunction with ‘modern’ number so as to manipulate fear and speculation.

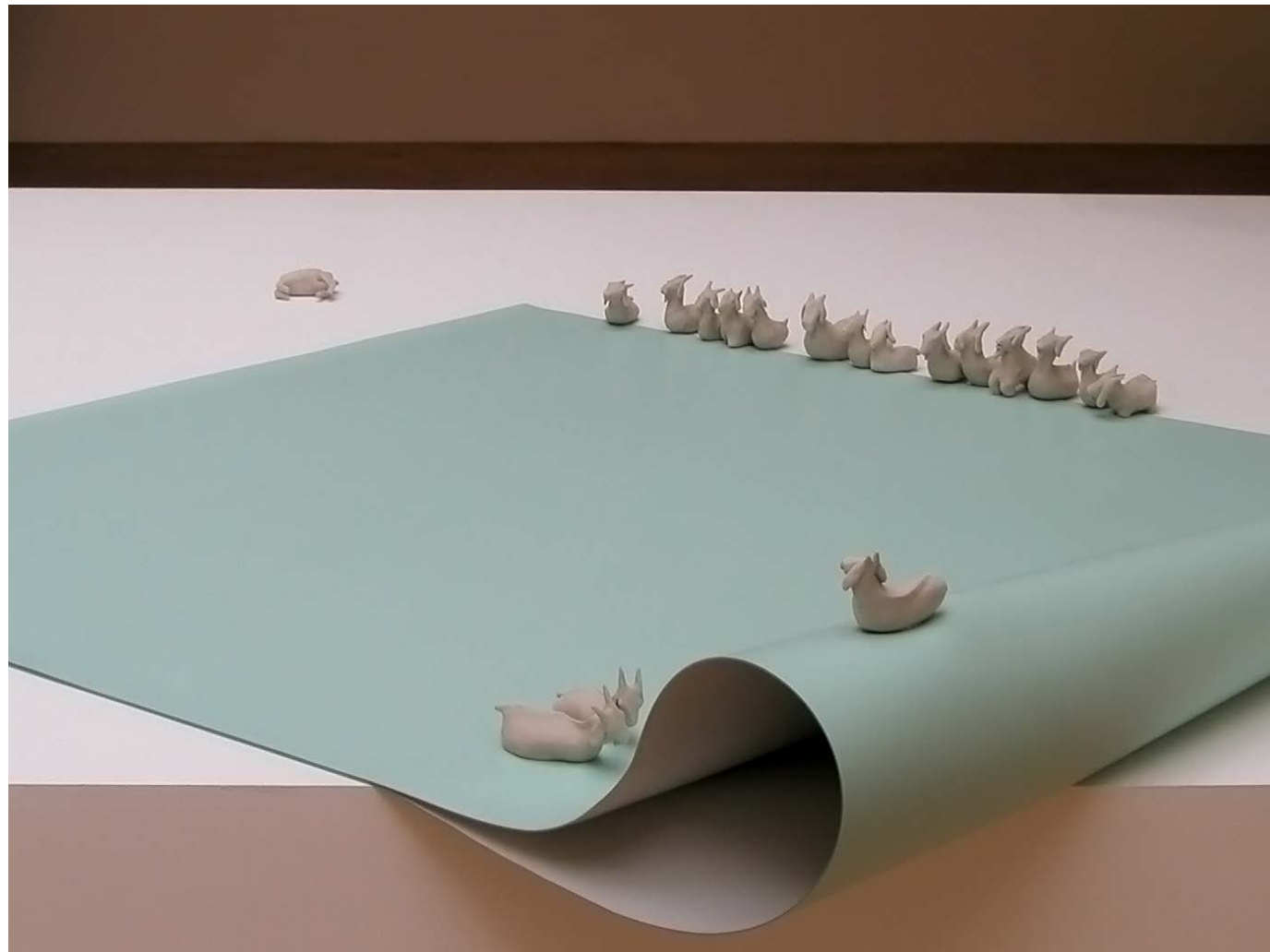


‘Our Next Senior Office Manager Revealed’  
15TH CENTURY FRENCH ENLUMINURE PRINTED ON OFFICE PAPER, TEXT TYPED OVER  
17,5CM X 25,5CM, (FRAMED 23,5 X 31,5), 2010

EDITION OF 2 + 1 ARTIST’S PRINT  
THE EDITION OF TWO IS TO ACCOMMODATE EACH SIDE OF REASON’S CEREBRAL COLUMN  
EDITION #1/2 - PURCHASED - PRIVATE COLLECTION  
COLLECTOR PROVED TO HAVE A DOMINANT LEFT CEREBRAL HEMISPHERE

EDITION #2/2 CAN ONLY GO TO SOMEONE WITH A DOMINANT RIGHT CEREBRAL HEMISPHERE  
TOGETHER, THE TWO HEMISPHERES WILL METAPHORICALLY FORM WHAT GURUS SAY IS THE  
‘GOLDEN BRAIN’, WHERE NEITHER SIDE DOMINATES.



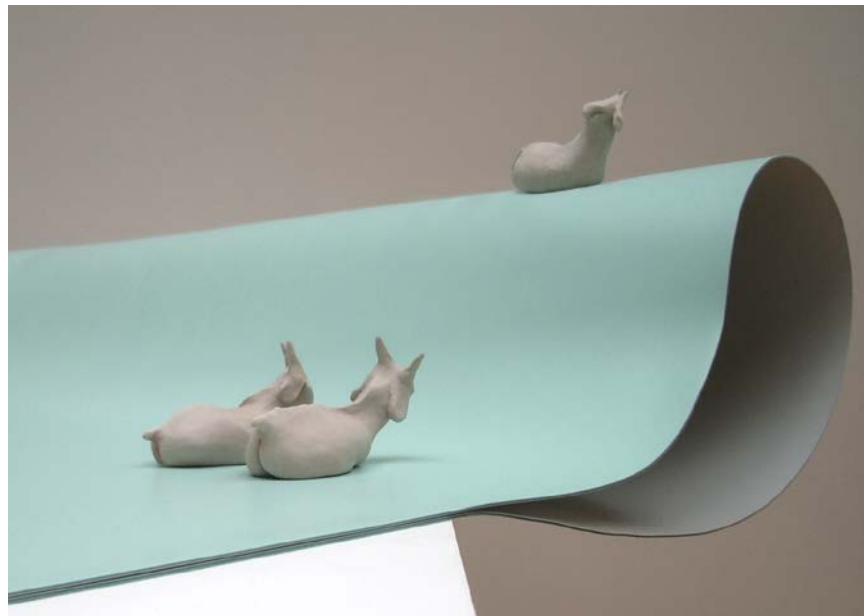


DETAIL 'There probably is no god so stop worrying'  
BLUE VINYL, 18 SCULPTED, UN-FIRED CLAY GOAT FIGURINES, PINK PIGMENT  
DIMENSIONS 1M20 X 1M60 & 7CM X 3CM X 5CM, 2009

The title of this sculpture work comes from a bus ad campaign in London.

The title was chosen after the sculpture was installed in the space, while pondering the probability of the reigning goat falling from its high ground and breaking during the exhibition.

I was specifically attracted to the words 'probably' and 'stop worrying'.



'VARIOUS PLATONISMS', CURATED BY DIETER ROELSTRAETE, GALLERY ELISA PLATTEAU BRUSSELS, BE 2009



detail 'breadcrumbs Balaam' ('The High Places' SERIES)  
WATERCOLOR, COCKTA (COLA DRINK), INK, GRAPHITE ON PAPER  
UNFRAMED: 56CM X 75CM, 2009

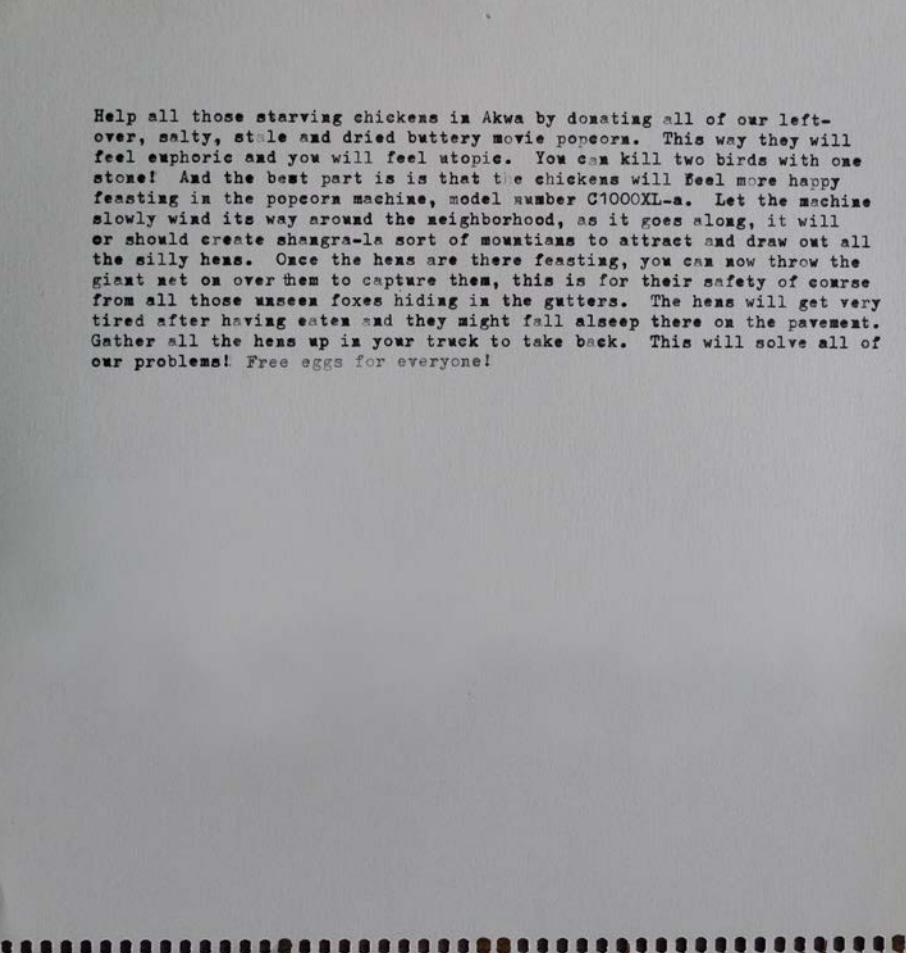
'The High Places' is a series of works on paper made during a residency in Montenegro for the exhibition 'Orientation'.

Orientation became a search into being disoriented within Montenegrin and Byzantine history where I appropriated and transposed specific icons and symbols...



'carpet landscape' ('The High Places' SERIES)  
WATERCOLOR, COCKTA (COLA DRINK), INK, GRAPHITE ON PAPER  
FRAMED 59CM X 79CM (UNFRAMED 56CM X 75CM), 2009

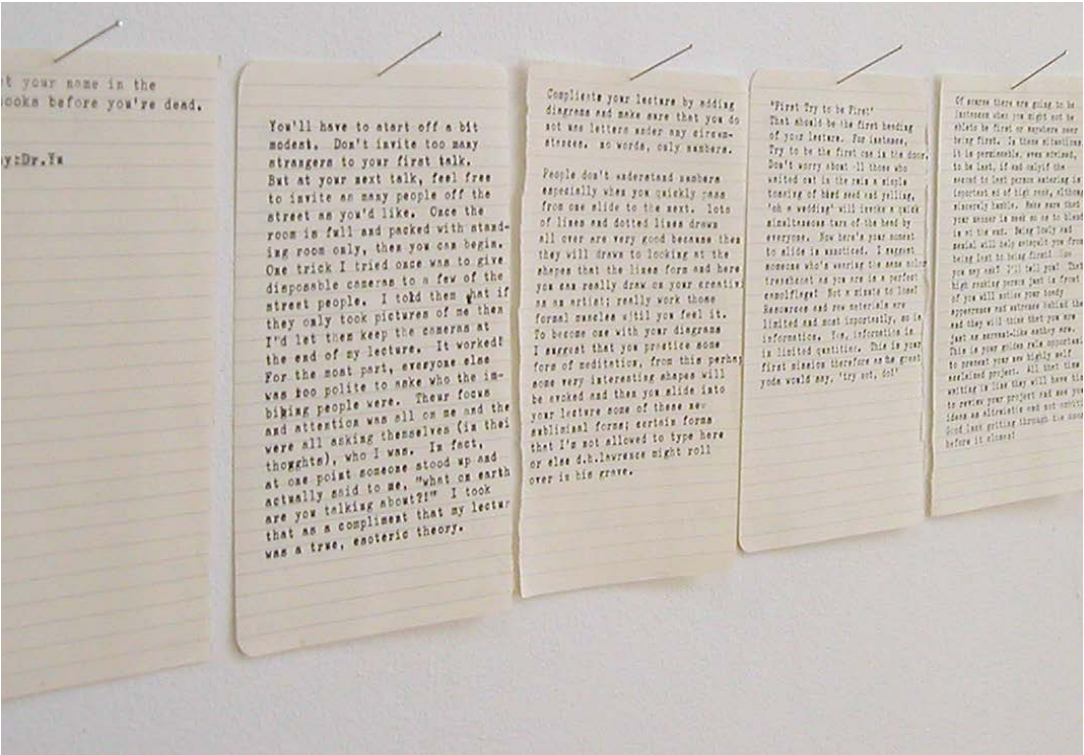
'ORIENTATION' ATELIER DADO CETINJE, MONTENEGRO, 2009



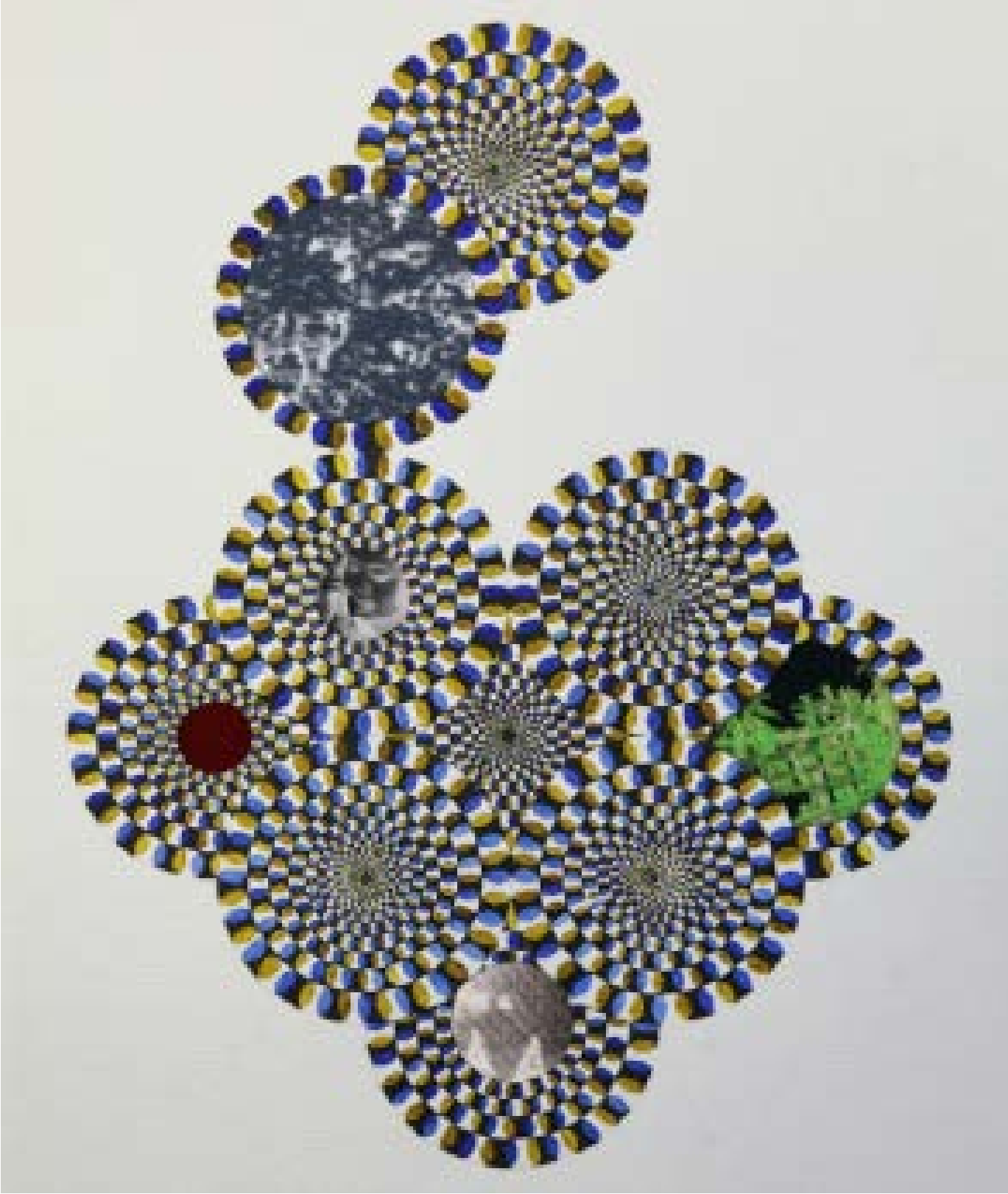
DETAIL OF 'How to get eggs for free' FROM 'Ventilations'

'Ventilations' is a growing pile of texts. Sometimes they are recorded, performed, or published.

The texts, written oft via stream of consciousness, are written by assumed or self-proclaimed 'experts' whose advice is questionable and whose already unstable positions are the driving force for ludicrous proscribed instructions.



DETAIL OF 'self help by Dr.Yu' FROM 'Ventilations'



'Study in order to Focus - #1'

WATERCOLOR, GRAPHITE, BLACK INK ON PAPER, WITH IMAGES PRINTED ON TRANSPARENCY  
23cm x 30cm, 2012





DETAIL OF 'UNKNOWN, UNCONFIRMED' (LOT 74)  
DIGITAL DOCUMENTATION OF THE FILM SET



'if people can be reincarnated then so can places and this here's paradise' (lot 73)  
TABLETOP, CASTER WHEELS, PORCELAIN MOUNTAINS, SLIDE PROJECTOR

The short looped film, 'Unknown, Unconfirmed' (Lot 74), shot in color 16mm film, shows a pair of large, intact clay feet amongst the mountaintops.

The feet are projected at a monumental size, similar to a gigantic statue in India or like the clay feet of the statue seen by the ancient Persian king Nebuchadnezzar (596 BC), in his monstrous dream, and as told by the prophet Daniel.

The recorded text, 'Auctioneer' connects the sculpture and the 16mm film by presenting the works as real estate, lots 73 and 74 respectively, up for sale in an auction.

With a non-stop cadence, the voice becomes its own medium, prophecying of a society falling apart, as land values shoot higher, the voice subtly inserts details of a demise.

At the speed of animation, the feet crack and fall apart at the touch of falling drops of water, eventually merging into the landscape. What is statuesque and seemingly stable continually collapses.



'if people can be reincarnated then so can places and this here's paradise' (Lot 73)  
TABLETOP 160 X 90CM, CASTER WHEELS, PORCELAIN MOUNTAINS, SLIDE PROJECTOR, 2009  
UNIQUE

'Unknown, unconfirmed' (Lot 74)  
16MM FILM-3' LOOPED & PROJECTED 4M X 3M , 2009  
'Auctioneer'  
RECORDED 'PERFORMED' AUCTIONEERING-1'48", SYNCED WITH FILM, 2009  
EDITION OF 3 + 1 AP

EXHIBITION 'NEVER ODD OR EVEN' TENT ROTTERDAM, NL, 2009  
EXHIBITION 'MOVING WORLDS' CARRÉ ROTONDES, LX, 2010



'Presentation for a meeting'  
 36 COLOR & 36 BLANK 35MM GLASS MOUNTED SLIDES, SLIDE PROJECTOR, 2008  
 5 SECOND TIME INTERVALS AND AUTOMATIC ADVANCEMENT

Curious about means to impart knowledge, information and history, 'Presentation for a Meeting' is a cyclical slide show of monuments, pedestals and horses.

Each slide is a projected still-life sculptural portrait, at various stages of fresh power and expired decline; interpreting history for the most banal of conquests: public image.