

# Reveries & Delusions

YASMINE CHATILA

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For Immediate Release  
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Yasmine Chatila, whose controversial series *Stolen Moments* made headlines in New York and internationally, has temporarily set her surveillance equipment aside and picked up more traditional means for creating art. Her new series of collages is a more introverted body of work—an exercise in free association that provides the viewer with a voyeuristic window into her mind, deliberately turning the tables on herself. Edelman Arts is pleased to present *Reveries and Delusions* on view from June 2 to July 29, 2011 at our 136 East 74th street gallery.



The collages are sourced from current and vintage periodicals and illuminate Chatila's feelings on religion, war, pop culture and the environment. A collage taken from a 1960s National Geographic embodies the naïveté of that era. Illustrated, romanticized food products are juxtaposed with a fertilizer plant built contemporaneously in a barren and desolate rural reality. Somewhat obscured and ominous, the plant is nestled in the background of the cartoon-like country landscape. Yet another collage juxtaposes a figurine of the Virgin Mary seemingly diving headfirst into a cleverly concealed pink donut hole. The final images rendered are scanned and digitally reworked and printed as photographs.

Yasmine Chatila was born in 1974 in Cairo. She received her MFA from Columbia University in New York, and is the recipient of numerous awards including a Columbia fellowship and Tag Heuer grant. Her work has been shown at numerous institutions in the U.S. and Europe, including the Centre Pompidou (Paris), El Museo Reina Sofia (Spain), the KW Institute for Contemporary Art (Berlin), and the John Michael Kohler

Art Center (Wisconsin, USA). Her work was recently included in *New York: A Photographer's City* edited by Marla Hamburg Kennedy and published by Rizzoli.



# Artist Statement

I was in a crowded airport in South Africa on my way to Mozambique when I shut my eyes for a rest. *Streams of images flooded my mind and I could not distinguish them from each other. Pictures from the Economist, Newsweek and Time magazines intermingled with Oprah's new fetish and models glowing cheek bones.* Plump ruby colored lips dissolved into a little boy's puddle of blood with seamless indiscrimination. These random juxtapositions seemed outrageous as I watched the spectacle unfold in my minds eye. I began tearing out images that stood out, images that had something iconic about them. I felt I needed to get a grip on all the visual promiscuity that was invading me. I was in Africa after all, trying to run away from society, at least for a minute.



*The images are simple colors, tools, symbols and archetypes of the greater story of human evolution. Even the contrived manipulations of particular adverts could be re-used, re-packaged and subverted.* A few months later while back in the States I taped an ever increasing number of images on my studio wall and found an endlessly regenerating pallet made up of the world's cultural waste in bits and pieces. I grouped them in batches, people, places, objects, crowds etc. *I let myself simply combine whatever various images and tried not to censor my impulses or analyze the range of meanings thereafter.* I refrained from telling a linear story and in true surrealist spirit just let myself play with the pregnant content of each page. The Photomontages are scanned and digitally reworked and finally printed as photographs.