Irene Kopelman

2020–2021
Museum Kranenburgh
(Bergen, The Netherlands)

A tiny world and countless compositions

Museum Kranenburgh (14th December 2020 – 14th April 2021) .This project explores matter and scale through investigative drawings of marine micro-organisms known as phytoplankton, which are invisible to the naked eye. Under a microscope, their physical properties create unfamiliar and complex images representing a level of abstraction within the environment. The installation of drawings is the outcome of a 12-month project in my second collaboration with the Royal Netherlands Institute for Sea Research (NIOZ). During monthly visits to NIOZ, I collected samples and produced drawings in situ exploring the physical properties and effects of phytoplankton. The installation will comprise of a different number of drawings from each month, presented in 12 rows, charting the changes over the annual cycle. The variation and irregularity of each group reflects the process of making, the seasonality of the plankton and the aleatory aspects of working with nature.









A tiny world and
countless compositions

series of 38 drawings
watercolour on paper, 30 × 30 cm

Apr
2019

May
2019

Jun
2019

Jul
2019

Aug
2019

Sep
2019

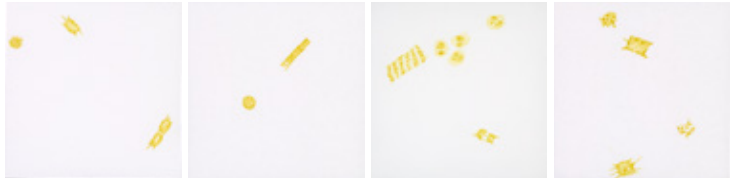
Oct
2019

Nov
2019

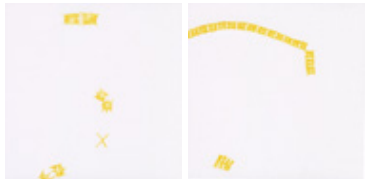
Dec
2019



Jan
2020



Feb
2020



Mar
2020



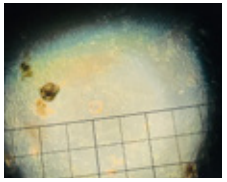
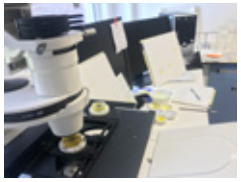
A tiny world and
countless compositions

May 2019
5 drawings, 30 × 30 cm, watercolour on paper

process





A tiny world and
countless compositions

September 2019
3 drawings, 30 × 30 cm, watercolour on paper







A tiny world and
countless compositions

October 2019
4 drawings, 30 × 30 cm, watercolour on paper



A tiny world and
countless compositions

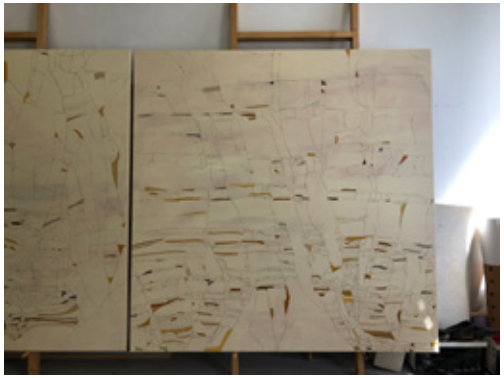
October 2019
4 drawings, 30 × 30 cm, watercolour on paper

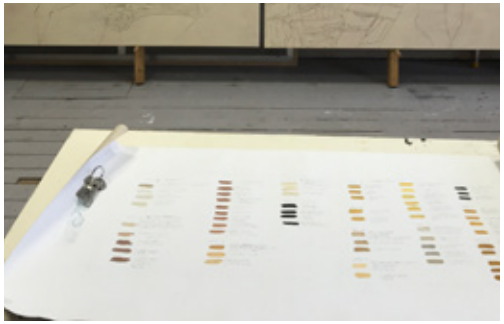


2019/2020

On Yellows

On Yellows was a project that focused on yellow landscapes, as part of my ongoing interest in colour studies in relation to landscape which started in 2012. These works have emerged from an interest in the history of colour as categorisation in scientific research. For this project, I mainly focused on a landscape in Argentina as my point of departure. I carried out several field trips accompanying scientific researchers as they studied the different properties of yellow areas—observing, recording and collecting material to realise a series of new works. The works were based on methods of collage and abstraction through drawing, painting, sculpture and a new graphic project. The project will be presented at Gallery Jocelyn Wolff in March 2021 and also at a solo exhibition at MAMM in Colombia in July 2021.







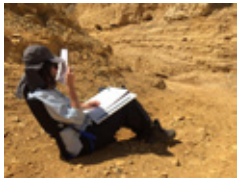


On Yellows

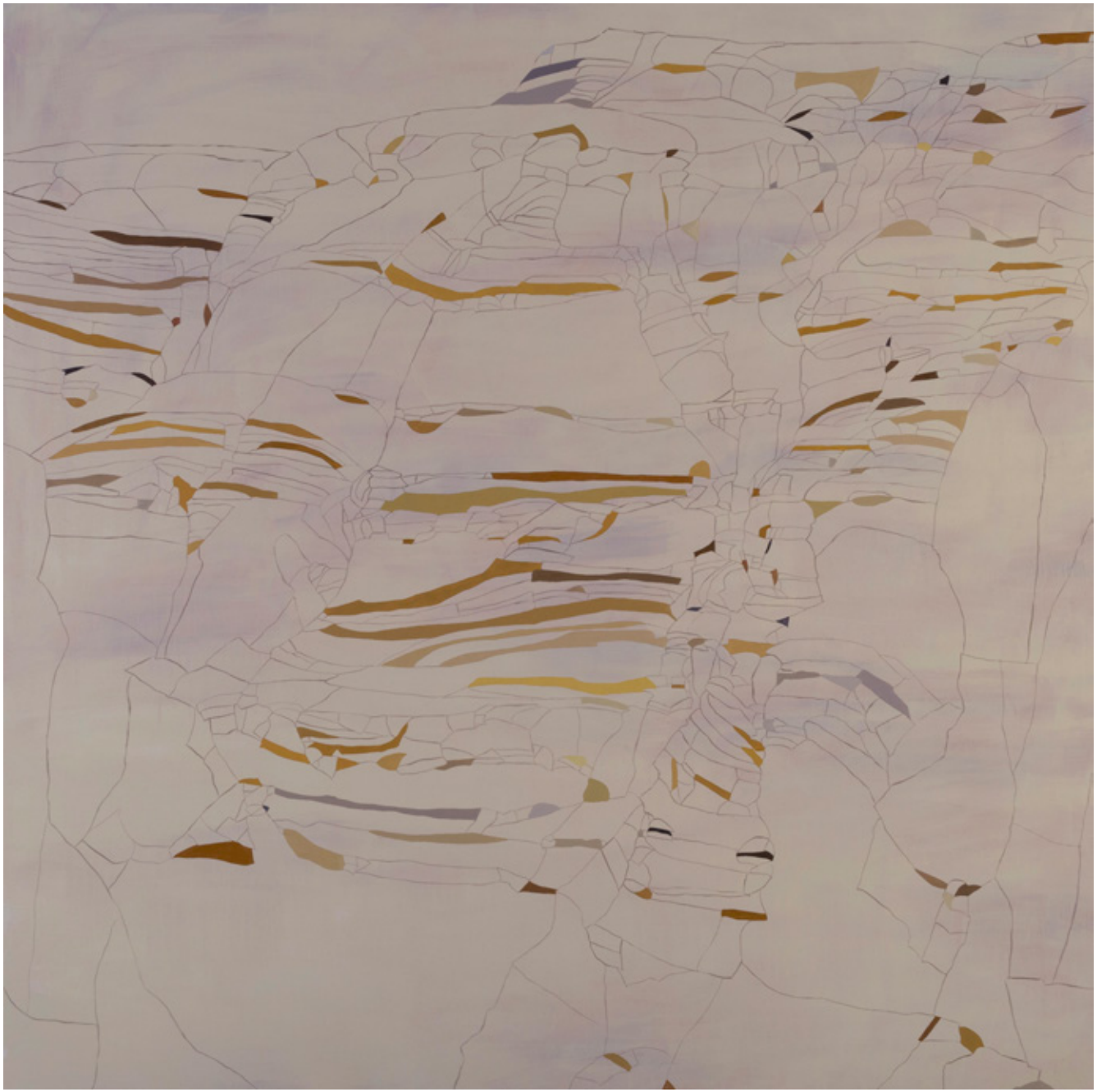
On Yellows, 2019
series of 5 drawings, 25 × 25 cm, pencil on paper

Cañon del Ocre, Famatina,
La Rioja (Argentina)



58 Colours of a Yellow-looking Landscape Ladera Frontal A, 2019/2020
5 paintings, 200 × 200 × 3 cm, oil on canvas



58 Colours of a Yellow-looking Landscape Ladera Opuesta B, 2019/2020
5 paintings, 200 × 200 × 3 cm, oil on canvas

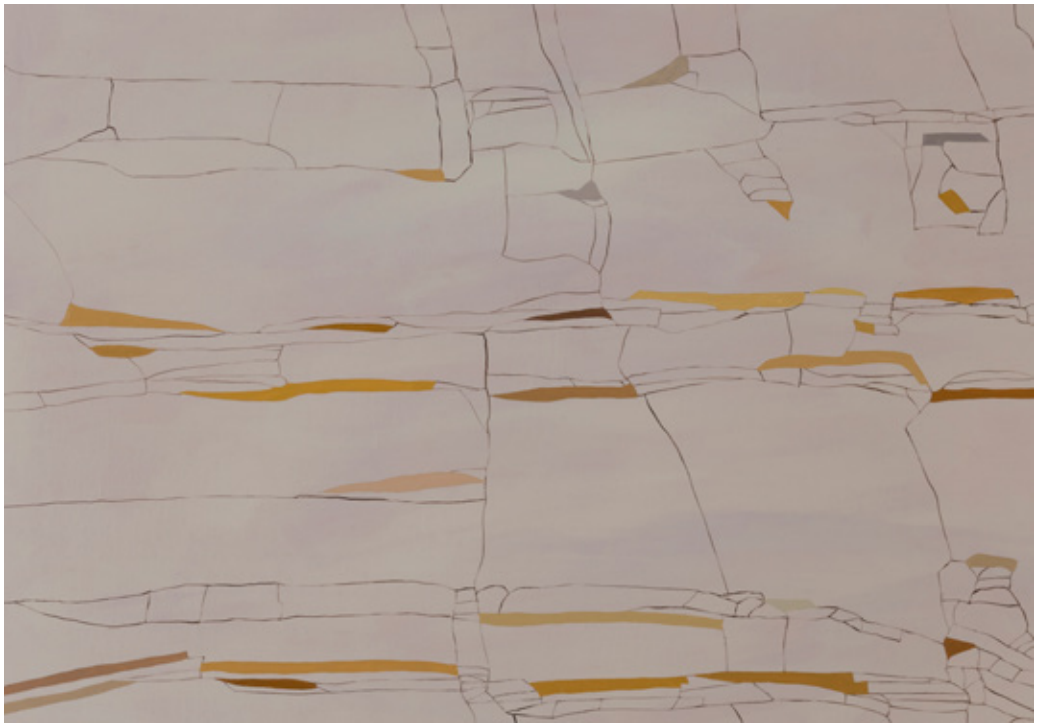


58 Colours of a Yellow-looking Landscape Ladera Opuesta C, 2019/2020
5 paintings, 200 × 200 × 3 cm, oil on canvas



58 Colours of a Yellow-looking Landscape Ladera Opuesta C, (details)
2019/2020
5 paintings, 200 × 200 × 3 cm, oil on canvas







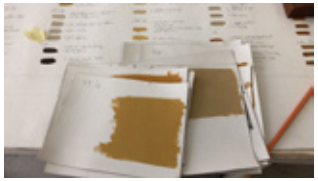
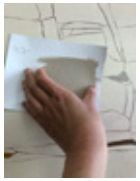
On Yellows

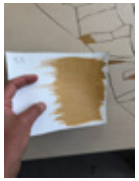
Index, 2019
30×300 cm, oil on canvas



process





On Yellows

On Yellows, 2019
260×250×2 cm, ceramics



On Yellows, 2019 (details)
260×250×2 cm, ceramics
based on the painting *Ladera Opuesta B* (page 10)

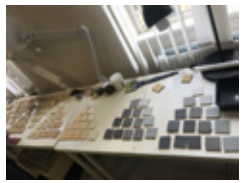




process







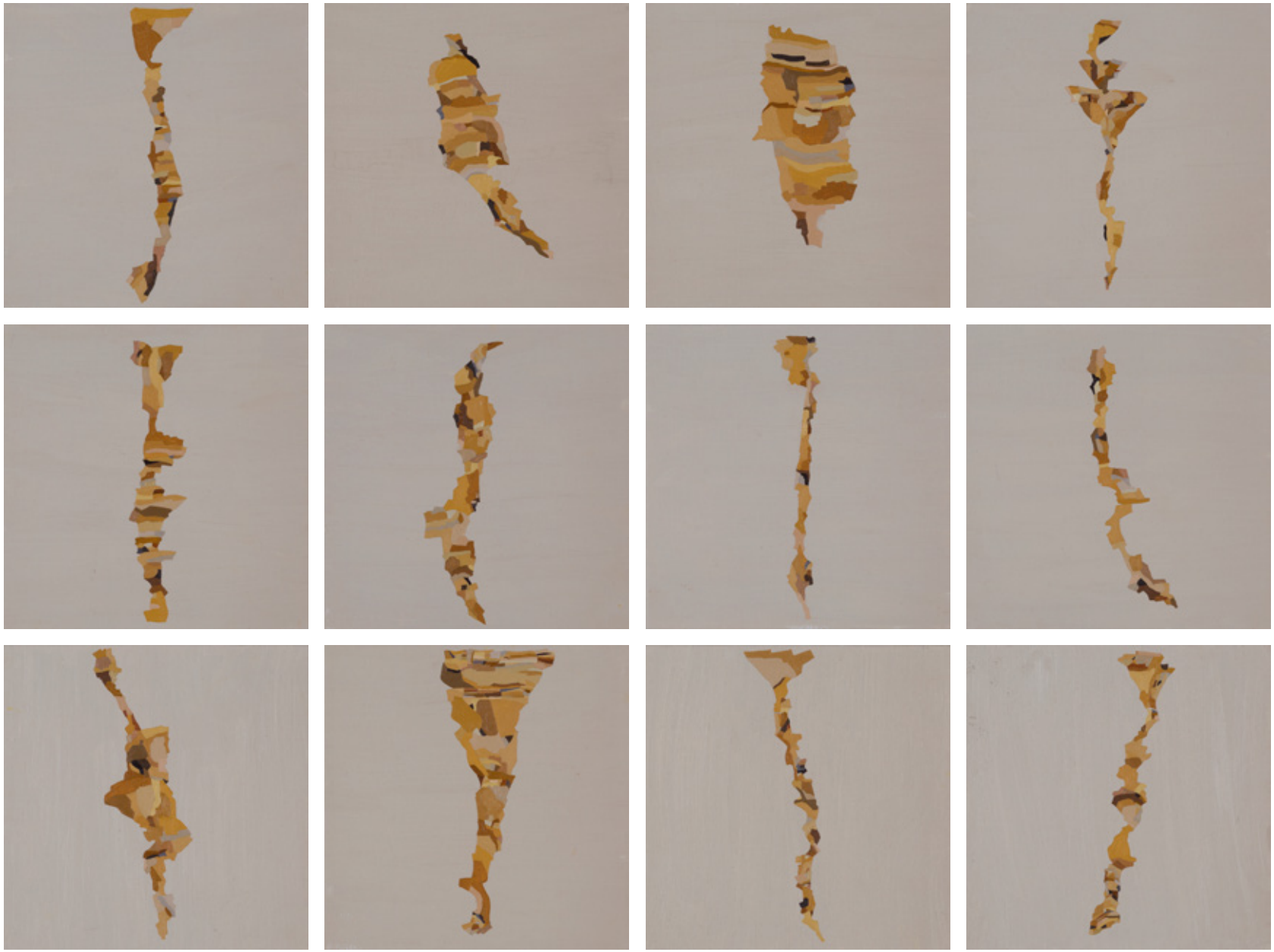






On Yellows

Cárcavas, 2020
12 paintings, 20×20 cm, oil on canvas

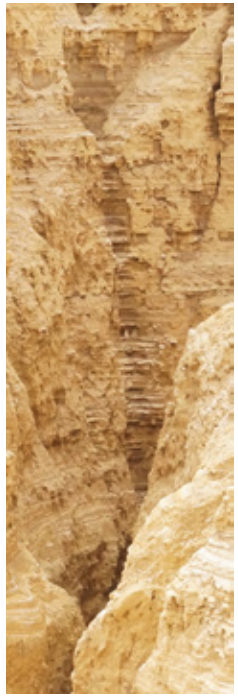


On Yellows

Cárcavas, 2020
12 paintings, 20×20 cm, oil on canvas



Erosion gullies on
Cañon del Ocre



2018
MAMAC (Nice, France)

On-Growing:
Intertwined, knotted, coiled Landscapes

On Growing was an exhibtion that followed the journey of several works which I made over a number of years and locations. It focuses on works which investigate the complex structures of trees and vines and use many of the foundational elements of my practice in the form of drawing, painting, notes and colour pallets. The exhibition is based in three main bodies of work:

- A series of drawings of lianas in the tropical forest of Panama; developed at Barro Colorado Island Research Station, Smithsonian Tropical Research Institute (STRI) in January 2014.
- A series of drawings of mangroves from the coast of Panama; developed at Bocas del Toro Research Station, Smithsonian Tropical Research Institute (STRI) in February 2015.
- Two large paintings developed for this exhibition based on a previous series of drawings realised in 2009 in the botanical garden in Kolkata, India, in which I had undertaken drawing the largest banyan tree in the world.









On-Growing:
Intertwined, knotted, coiled Landscapes

Banyan Tree Paintings, 2018
2 paintings, 220 × 310 × 2.5cm, acrylic on canvas





Study drawings made on site at
the botanical garden in Kolkata,
India







On-Growing:
Intertwined, knotted, coiled Landscapes

Banyan Tree Paintings, 2018
2 paintings, 220 × 310 × 2.5cm, acrylic on canvas



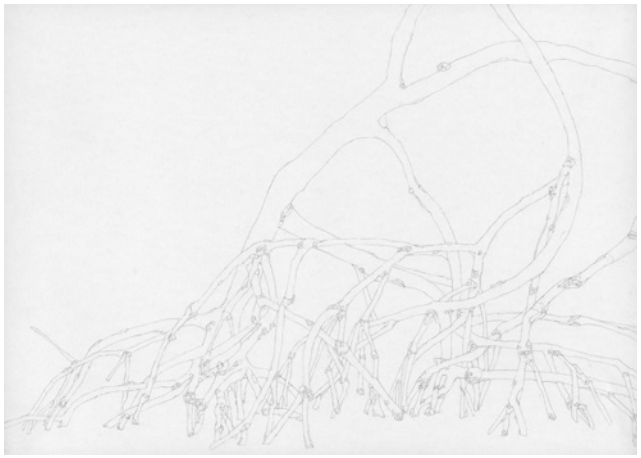
On-Growing:
Intertwined, knotted, coiled Landscapes

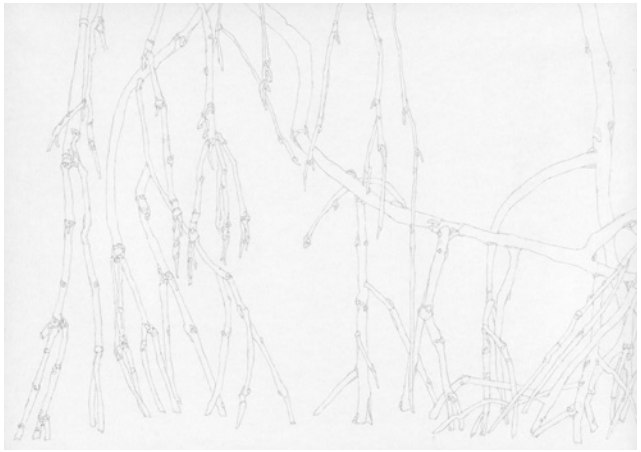
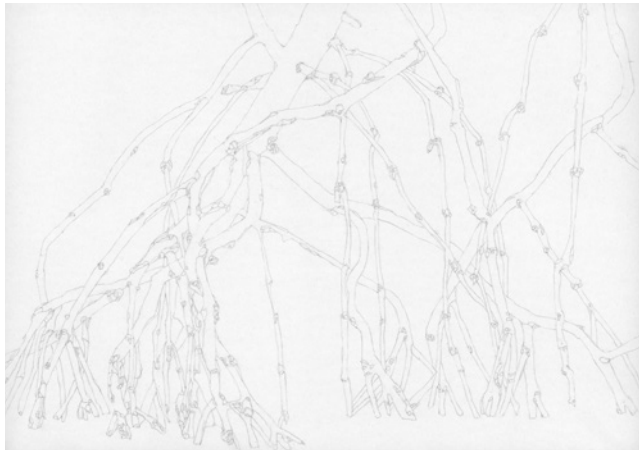
Banyan Tree Paintings, 2018
2 paintings, 220 × 310 × 2.5cm, acrylic on canvas



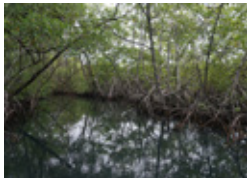
On-Growing:
Intertwined, knotted, coiled Landscapes

Mangroves, 2015
16 drawings, 30 × 42 cm, pencil on paper



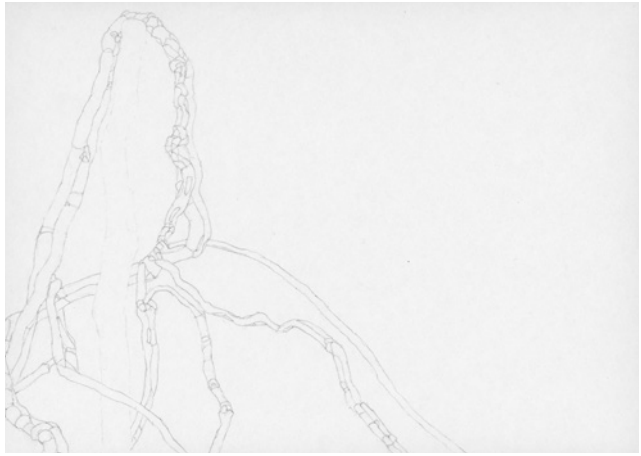

Drawing on site, Bocas del Toro Reserach Station, Smithsonian Tropical Research Institute (STRI)

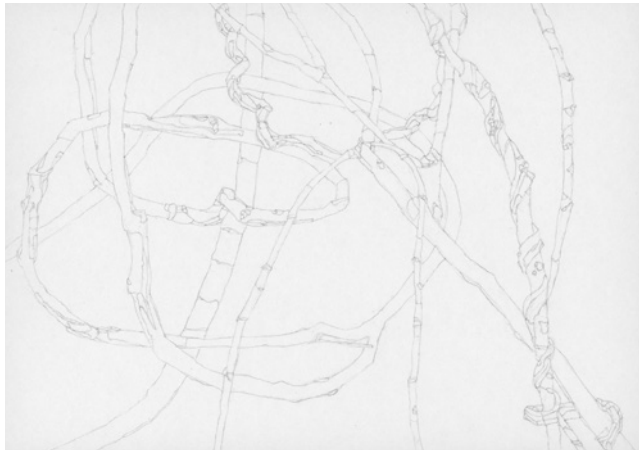





On-Growing:
Intertwined, knotted, coiled Landscapes

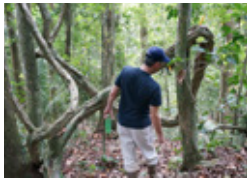
Lianas, 2014
20 drawings, 21 × 29 cm, pencil on paper


Drawing on site, Barro Colorado Research Station, Smithsonian Tropical Research Institute (STRI)






2018
MALBA (Buenos Aires, Argentina)

Cardinal Points

The project originated in January 2016, following a conversation with Agustin Perez Rubio, the director of MALBA in Buenos Aires, Argentina, who invited me to develop an exhibition for 2018.

I started the process by accompanying various biology teams on field trips as they carried out research into terrestrial and marine ecosystems in different parts of the country. I also joined a team of geologists and paleontologists working in a pre-desertic landscape of great relevance. Drawings and writings were generated throughout the field trips. I later revisited the collected material and used it for the development of a series of drawings and paintings.

During one of the trips, I came across a geological formation that was subsequently (in a later expedition with the same team) molded for casting into a ceramic sculptural piece.

The project also included the creation of a site-specific piece in an internal garden of MALBA. The experimental piece titled 'Mesocosmos' was a collaboration with a team of five scientists and recreated the four ecosystems in which I had worked for the project, using a variety of plant species and soils.









Cardinal Points

Slump, 2018
approx. 60 × 350 × 55 cm, ceramic
Molds: silicon and plaster



Casting geological formation in Jachal with the team from CICTERRA (Centro de Investigaciones en Ciencias de la Tierra, in English: Research Center on Earth Sciences)



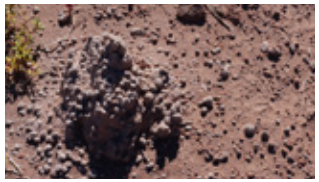
Cardinal Points

Ischigualasto, 2018
2 paintings, 200 × 200 cm, oil on canvas



Field trip with the team from CICTERRA (Centro de Investigaciones en Ciencias de la Tierra, in English: Research Center on Earth Sciences)

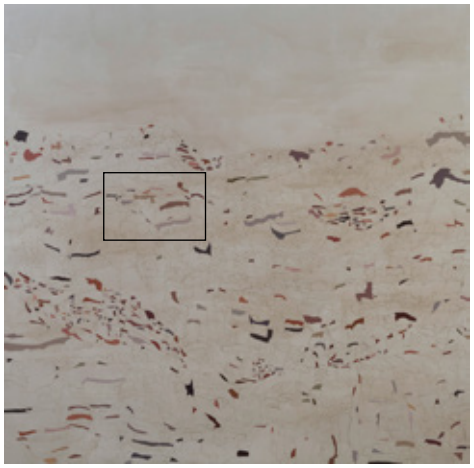




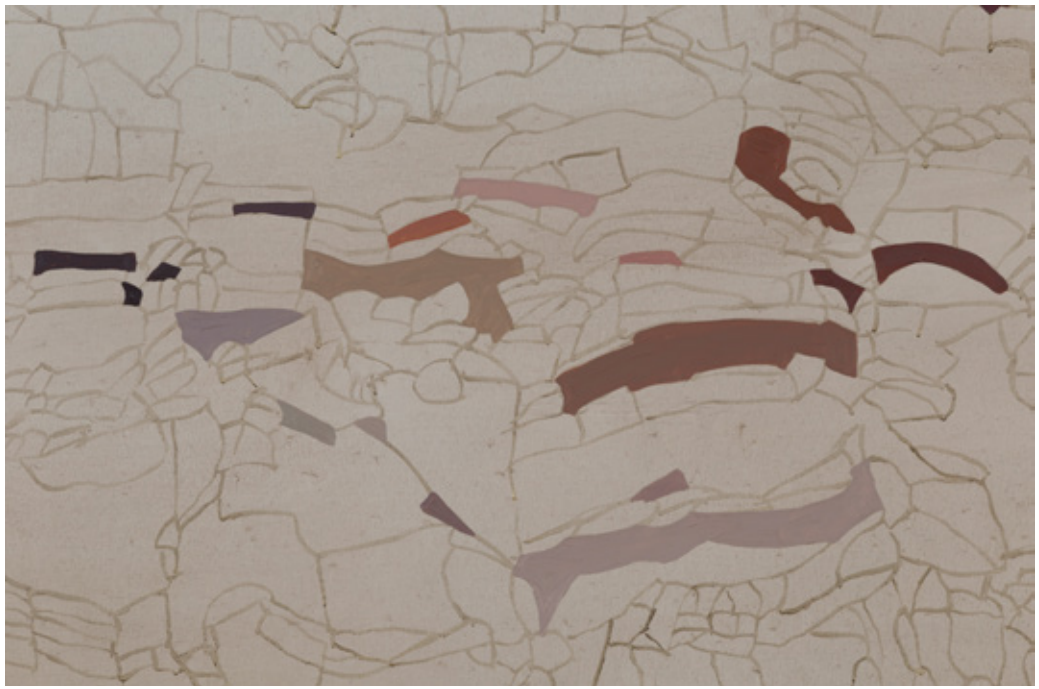


Ischigualasto, 2018 (details)
2 paintings, 200 × 200 cm, oil on canvas

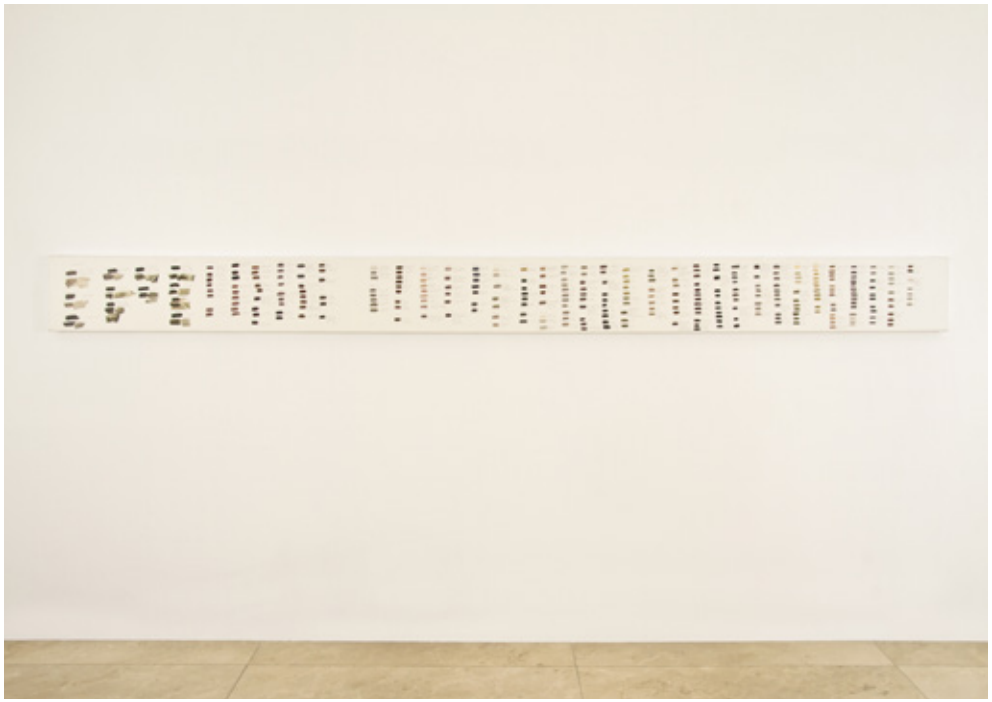








Index, 2018
30 × 360 cm, oil on canvas
Papeles Index [Index Papers], 2018
number of pieces and dimensions variable, oil on scraps of paper

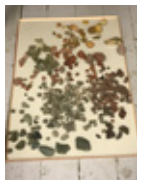








Creation of index of colours based on rocks collected in Ischigualasto, San Juan province, during the field trip with CICTERRA (Centro de Investigaciones en Ciencias de la Tierra, in English: Research Center on Earth Sciences)









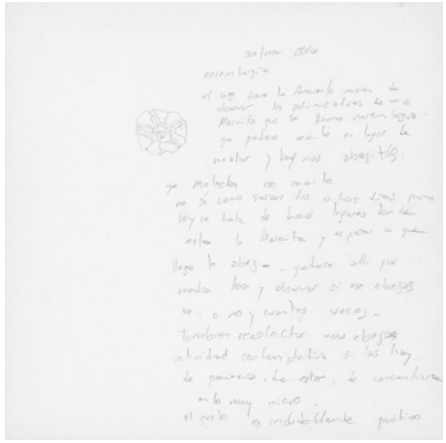
Mesocosmos [Mesocosms], 2018
site-specific installation
vegetation species and soil from the four terrestrial ecosystems in which the project was developed

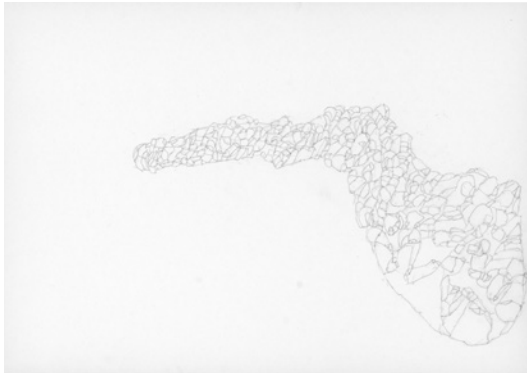


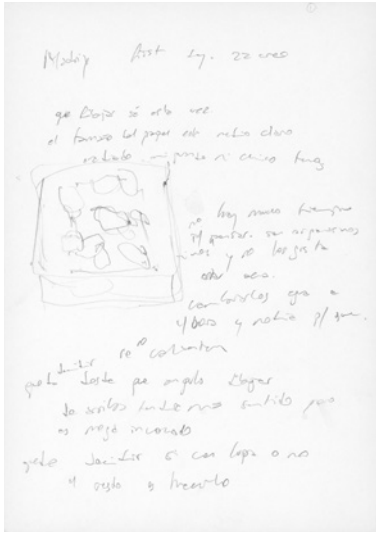
Cardinal Points

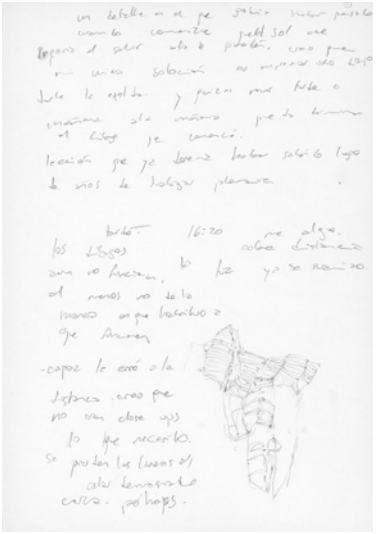
Field work
Nierembergia trip, 2016, 8 drawings
1st trip Precordillera (Jáchal and Ischigualasto), 2017, 19 drawings
Madryn trip, 2017, 7 drawings
2nd trip Ischigualasto, 2017, 13 drawings
2nd trip Precordillera (Jáchal), 2017, 10 drawings
Pampa de Achala trips, 2018, 13 drawings
25 × 25 cm / 29 × 21 cm / 21 × 29 cm, pencil on paper











2017
CRAC Alsace (France)

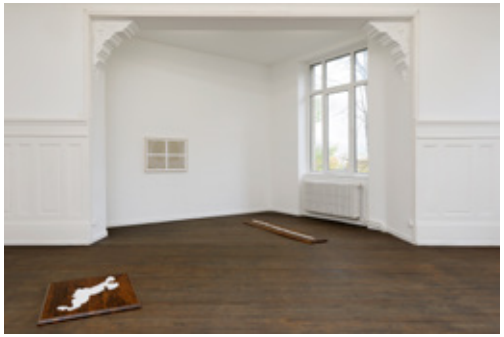
On Glaciers and Avalanches

This exhibition grew out of a year-long residency at the Foundation Laurenz House in Basel, Switzerland, from October 2012 to October 2013. The work started during the residency continued to be developed in this later series of works.

On Glaciers and Avalanches brings together works that derive from expeditions to glaciers carried out between 2012 and 2014, and others made over a summer to complete the research, with the collaboration of Institut Kunst in Basel. Various drawings, watercolors, and paintings unfolded on the walls of CRAC Alsace. A new series of porcelain sculptures were placed on the floor across different parts of the museum, as well as objects and documents from the scientific expeditions.

Research input was provided by the two collaborating research institutions that also led the field trips: World Glacier Monitoring Service (WGMS), Zurich and The Swiss Federal Institute for Snow and Landscape Research, WSL, Davos.









Tree lines, 2015
8 paintings, 250 × 190 × 3.5cm, acrilic on canvas



Work on site The Swiss Federal Institute for Snow and Landscape Research, WSL, Davos







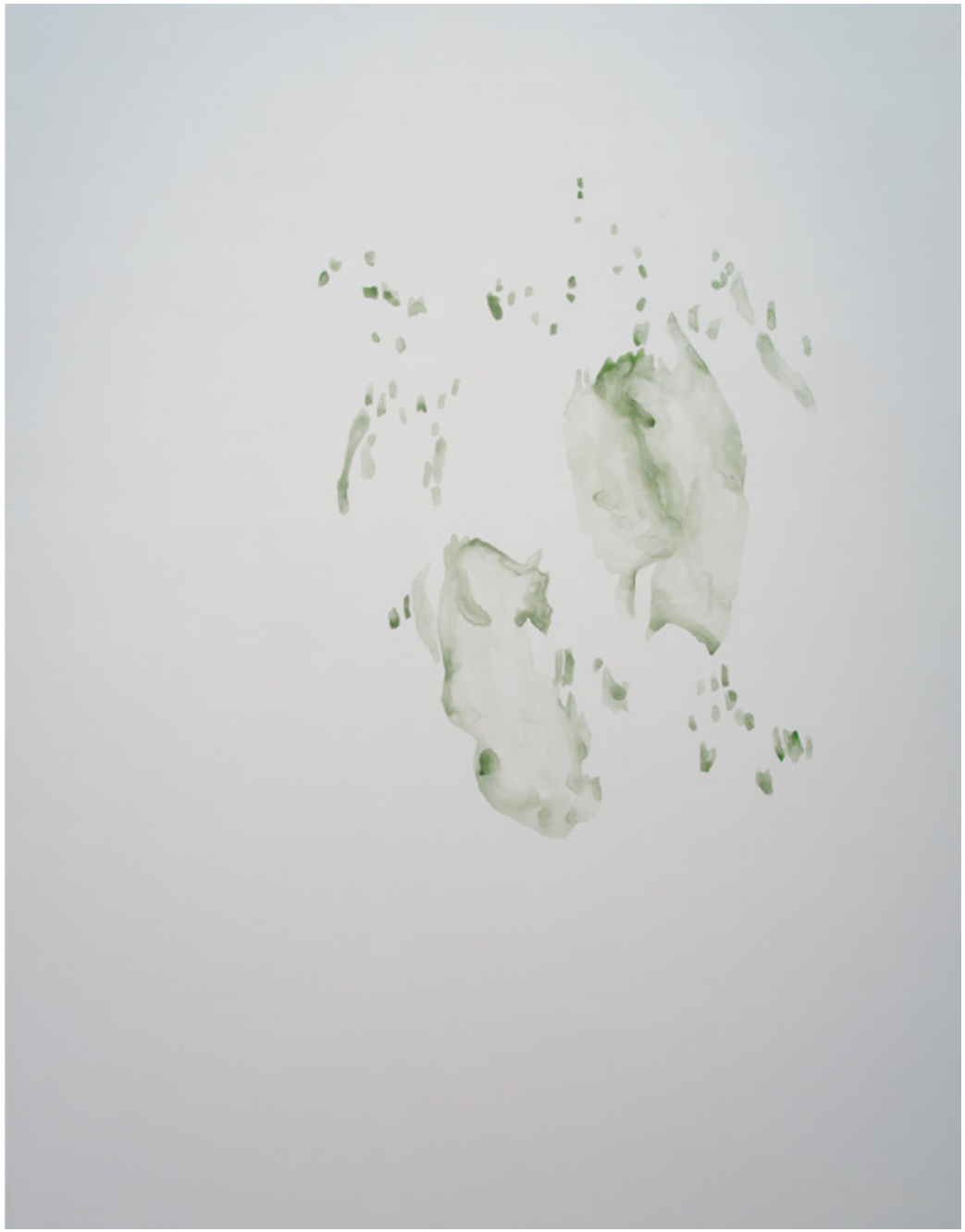
Tree lines, 2015
8 paintings, 250 × 190 × 3.5cm, acrilic on canvas



Tree lines, 2015
8 paintings, 250 × 190 × 3.5cm, acrilic on canvas



Tree lines, 2015
8 paintings, 250 × 190 × 3.5cm, acrilic on canvas

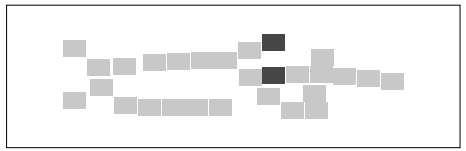


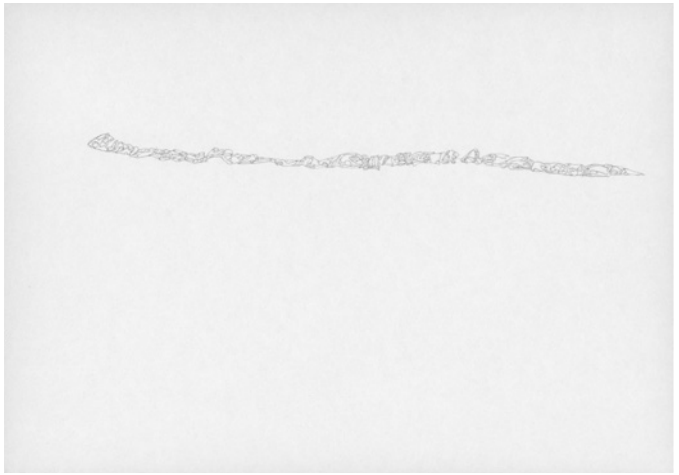
Tree lines, 2015
8 paintings, 250 × 190 × 3.5cm, acrilic on canvas



On Glaciers and Avalanches

Gornergletscher from on top, 2014/2017
28 drawings, 21 × 29 cm, pencil on paper
6 sculptures, 74 × 56 × 1 cm, 110 × 26 × 1 cm, porcelain



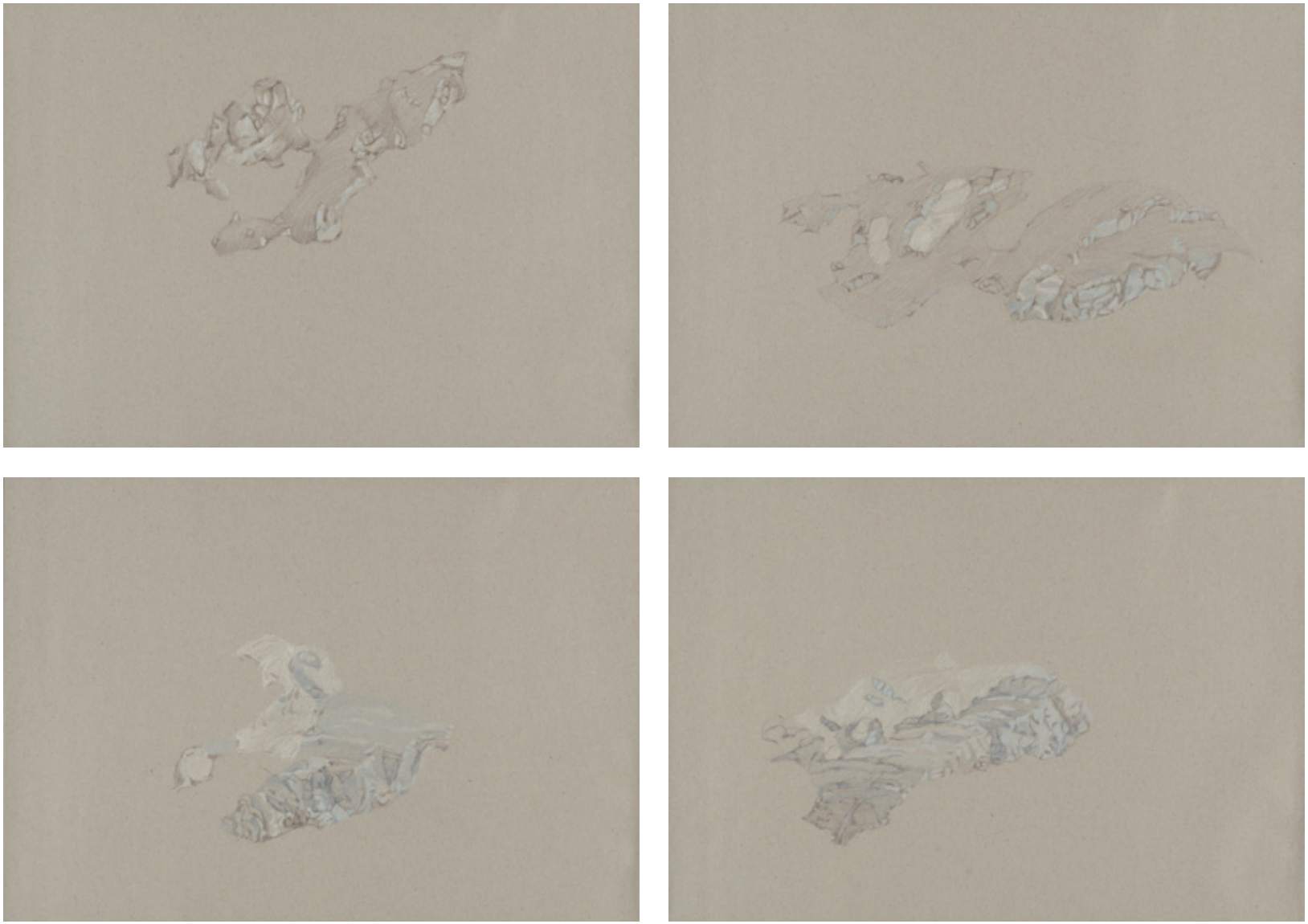








View from Grosser Aletschgletscher, 2013
4 drawings, 30 × 42 cm, coloured pencil on paper

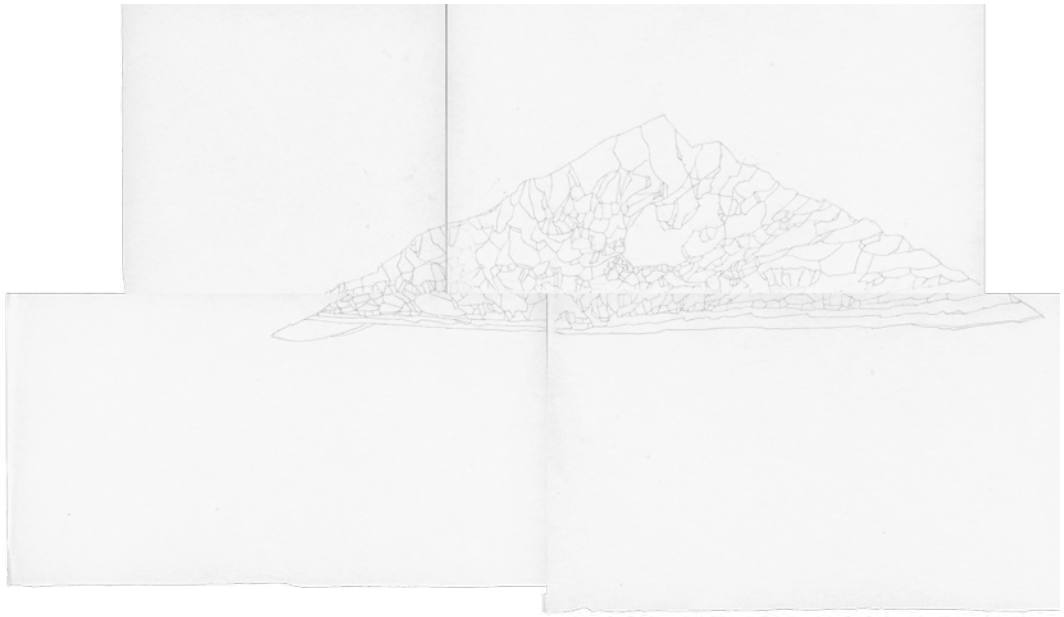


Rhône Glacier Moraine, 2017
3 drawings, 30 × 40 cm, coloured pencil on paper

Work on site together with World Glacier Monitoring Service (WGMS), Zurich



View from Grosser Aletschgletscher in three parts, 2017
71 × 66.5 cm (framed), pencil on paper
View from Grosser Aletschgletscher in four parts, 2017
57 × 92 cm (framed), pencil on paper



2017
Kunsthalle Lissabon (Portugal)

Indexing Water

When I was invited by Luis Silva and João Mourão to do a site-specific work specially developed for the Kunsthalle Lissabon, I undertook the idea of working with the colors of water. I developed the project for over a year in conversations with Marcel Wernand, a researcher at the Royal Netherlands Institute for Sea Research (NIOZ). The color scale provided a pillar for the exhibition, as well as the publication, while objects, images, and text flesh out the story, offering the viewer various points of entry.



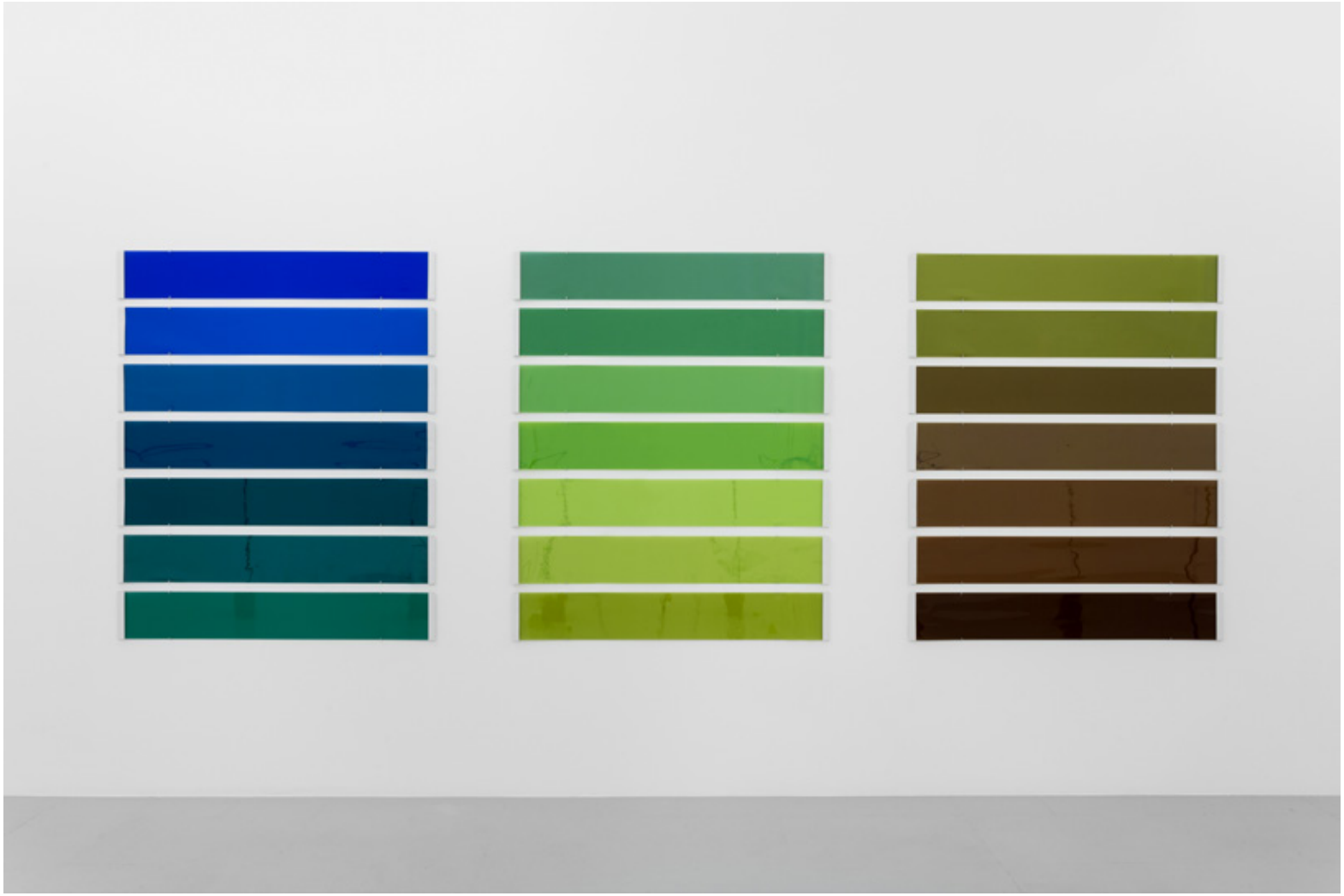






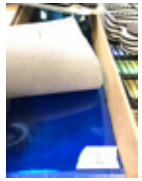
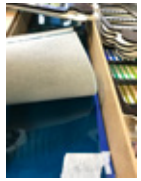
Indexing Water

Enlarged version of Forel-Ule Scale
147 × 420 cm, acetate sheets and acrylic

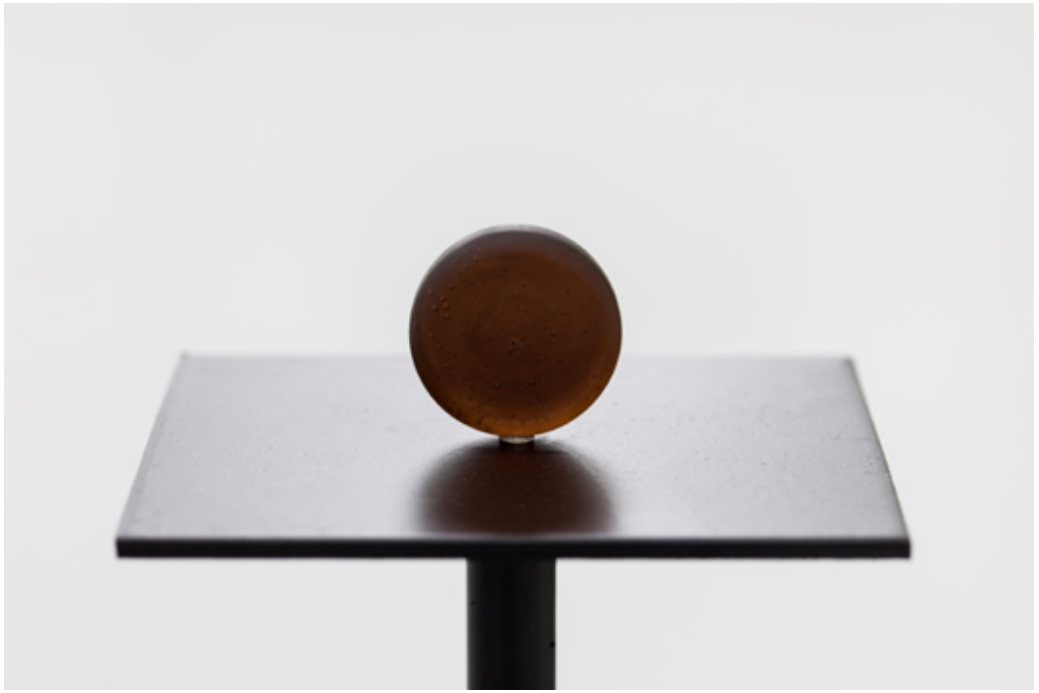


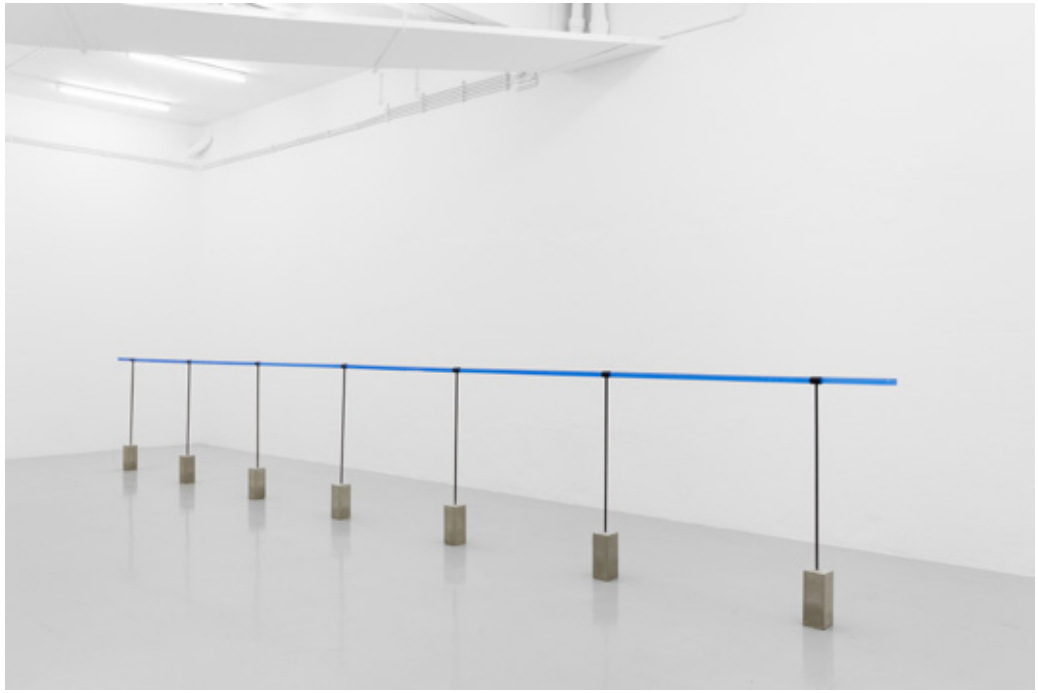
In collaboration with Royal Netherlands Institute for Sea Research (NIOZ)




Water column – scale 1:10. shortest visibility record taken with the Secchi Disk
1 cm × 3 cm diameter, solid glass
Water column – scale 1:10. longer visibility record taken with the Secchi Disk
790 cm × 3 cm diameter; glass, gel and pigments





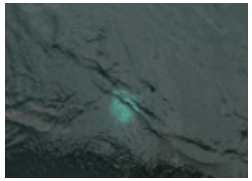




Process: images of Secchi Disc measurements being taken at sea











2016

77 Colours of a Volcanic Landscape

In 1831, Charles Darwin carried a book called The Nomenclature of Colours aboard the HMS Beagle. Natural scientists used this book and other 'colour dictionaries', predecessors of today's Pantone swatch books, as a common reference when describing the appearance of whatever they were studying. 77 *Colours of a Volcanic Landscape* is a series of drawings and paintings that use volcanic stones I collected in Hawaii to create my own colour index. The index consists of mainly variations of black and highlights that a colour is never one colour, putting into evidence that the variations and permutations of 'black' are almost endless. The colours studied in the index were applied to the paintings that I produced in the studio. The forms that are depicted in these paintings were drawn in the same landscape. Even though the drawings were made observing the landscape 'in situ', the landscape is represented as a series of abstract lines and shapes. They are small fragments of an immense landscape, observed from a very close distance, zooming in to it, thus creating a composition in which the figure and the ground are not easily distinguishable.



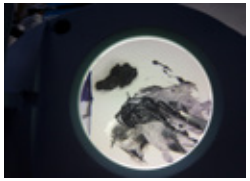
77 Colours of a Volcanic Landscape

3 paintings
200 × 200 cm, oil on canvas



process



77 Colours of a Volcanic Landscape

3 paintings
200 × 200 cm, oil on canvas



77 Colours of a Volcanic Landscape

3 paintings
200 × 200 cm, oil on canvas



77 Colours of a Volcanic Landscape

3 paintings
200 × 200 cm, oil on canvas



77 Colours of a Volcanic Landscape

3 paintings (details)
200 × 200 cm, oil on canvas









77 Colours of a Volcanic Landscape



Sampling Black
series of 12 diptychs, oil on paper
index: 24 × 30 cm, squares: 11 × 11 cm



2014
8th Berlin Biennale (Germany)

Entanglement · Vertical Landscape

This exhibition included three bodies of work on paper which I produced while accompanying scientific expeditions in Malaysia, Panama and Peru. I approached the three different ecosystems in very different ways. The Malaysia diptychs (*Sampling Greens*) show an attempt to capture in color studies the immeasurable and perhaps infinite varieties of shades of green in the jungle. In the Peru series (*The Exact Opposite of Distance*) a system ultimately becomes visible which first enabled me — overwhelmed by the density and proximity of the jungle — to produce representations. In Panama I developed a long process which started in 2012 thanks to the Smithsonian's Artist Research Fellowship, and for witch I developed a proposal to spend time at The Smithsonian Tropical Research Institution (STRI) working with scientists in the field. From 2012 to 2016, I made a different series of works based on various collaborations with researchers working on terrestrial and marine ecology.









Entanglement
The Exact Opposite of Distance

From the River, 2012
27 drawings, 21 × 29 cm, ink on paper

75 metres









Entanglement
The Exact Opposite of Distance

Forest Windows, 2012
36 drawings, 29×21 cm, pencil on paper



Entanglement
The Exact Opposite of Distance

Forest Windows, 2012
24 paintings, 24 × 18 cm, gouache on paper







Work on site at Manu Learning Centre, Madre de Dios, Perú











Entanglement
The Exact Opposite of Distance

Forest Windows, 2012
24 paintings, 24 × 18 cm, gouache on paper







Entanglement
Sampling Greens

15 diptychs
18 × 25 cm, 24 × 30 cm, gouache and pencil on paper

Mahua, 20.09





Work on site during The Kinabalu/Crocker Range, Expedition, Malaysia





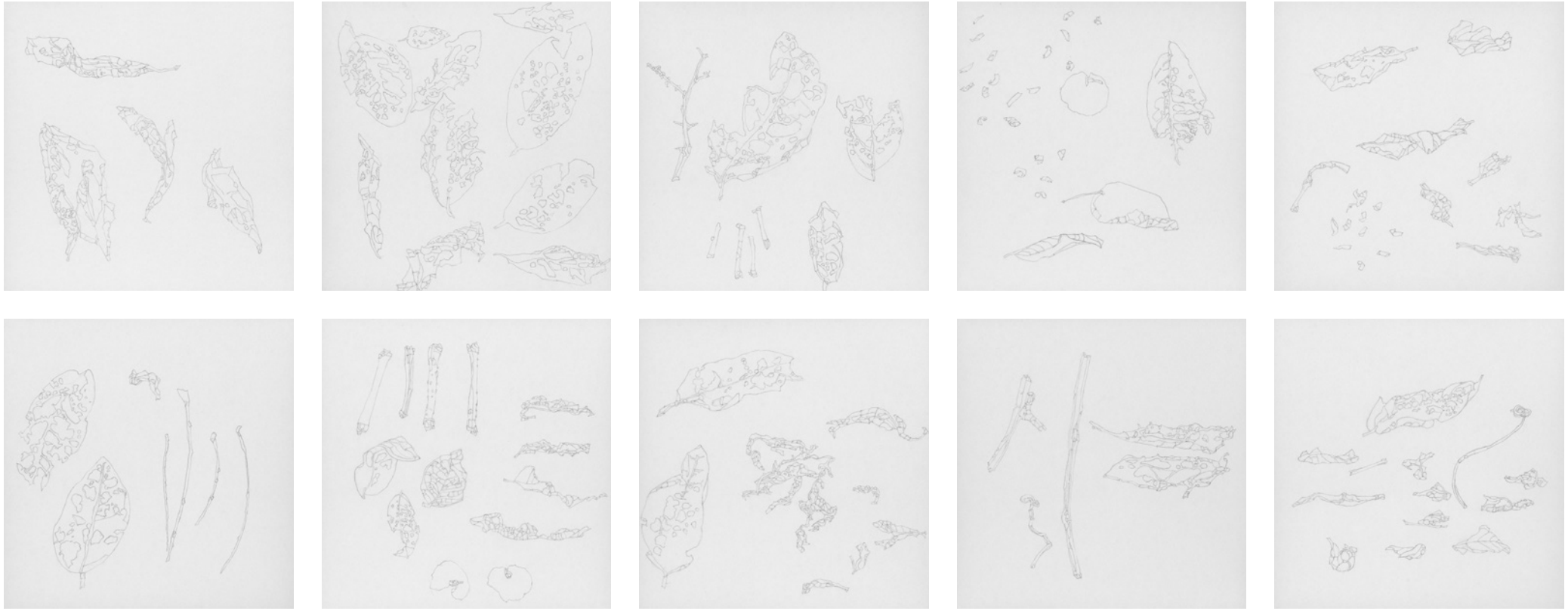




Entanglement
Leaf Litter Traps

trap 1: 13 drawings / trap 2: 10 drawings / trap 3: 9 drawings
24 × 24 cm, pencil on paper

trap 2



Work on site at Manu Learning Centre, Madre de Dios, Perú



Vertical Landscape
Crab Pellets

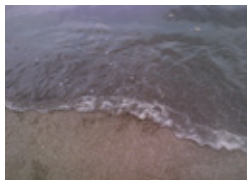
18 drawings
35.5 × 43 cm, watercolour on paper





Work on site at Punta Culebra, Smithsonian Tropical Research Institute (STRI)

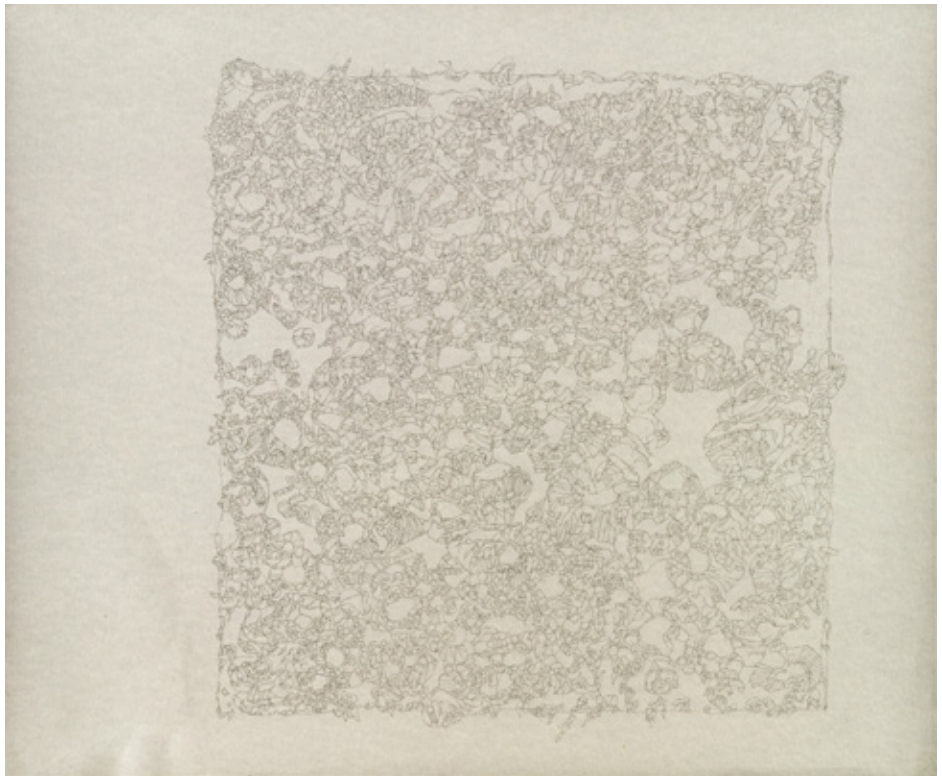


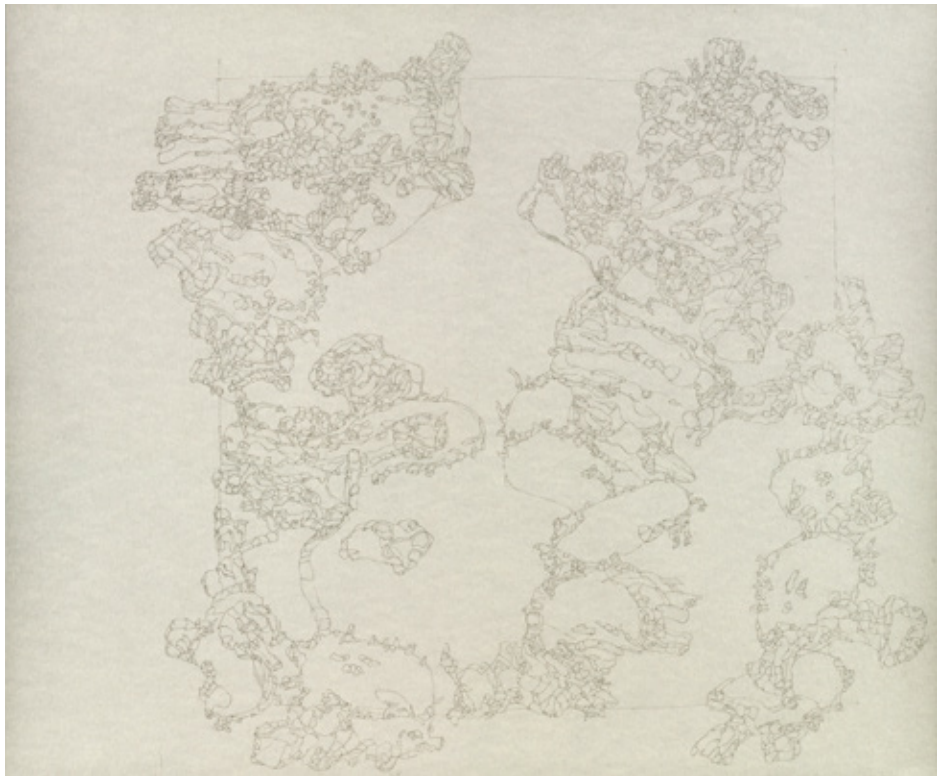




Vertical Landscape
Invasive Species

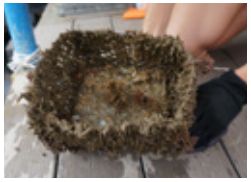
2 drawings
35.5 × 43 cm, pencil on paper





Work on site at Naos Laboratory, Smithsonian Tropical Research Institute (STRI)





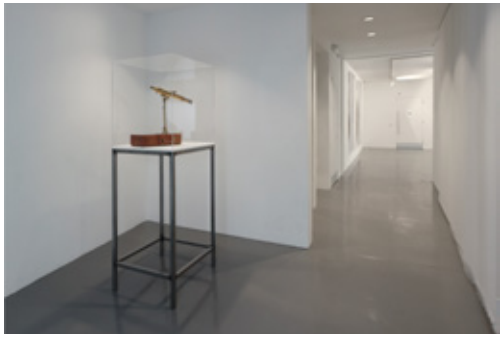




2012
Gasworks (London, United Kingdom)

The Challenger's Report

The Challenger's Report was an exhibition which looked at how relationships to landscape and the natural world are culturally conditioned and subject to change. It centred on how acts of looking are mediated by culture, invention or circumstance. The title refers to the Challenger Expedition of 1872–76, the discoveries of which laid the foundations of modern oceanography. The project included a collaboration with the Natural History Museum in London and research into the collection resulted in a series of large-scale paintings of microfossils brought back from the Antarctic plate following Robert Scott's ill-fated Terra Nova expedition of 1910. These were presented alongside *La morfologia del paisaje determina sus vistas* (*The Morphology of the Landscape Determines its Views*, 2011)—an installation composed of drawings and a fired clay bas relief of canyons in Southern Brazil—and a hand-made replica of a graphic telescope, an early 19th century optical instrument. Working with such outdated curiosities was an attempt to rediscover how they gave rise to particular conventions of seeing and ways of interpreting the natural world.



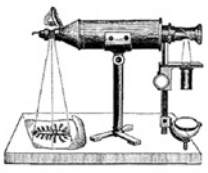




Graphic telescope—brass replica of the optical instrument developed by British artist and inventor Cornelius Varley in 1807

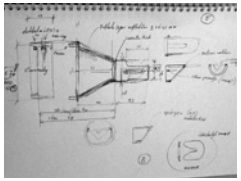


Process









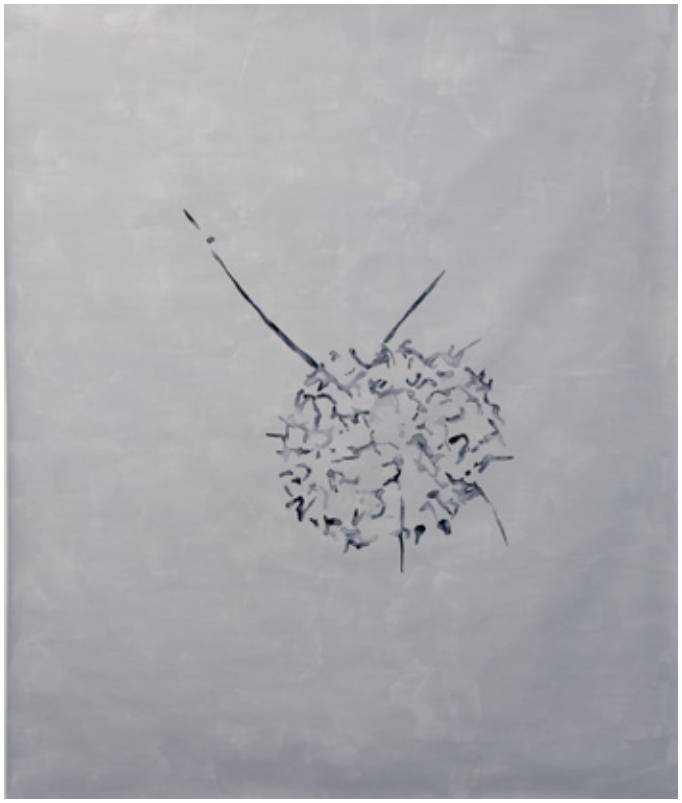


The Challenger's Report

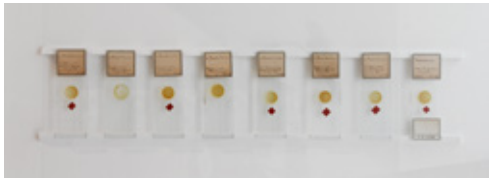
3 paintings
acrylic on canvas
220×190cm



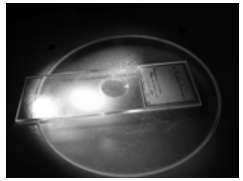


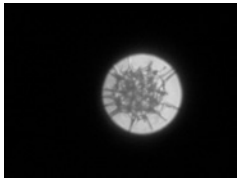


resaerch









The Challenger's Report

3 paintings
acrylic on canvas
220 × 190cm



The Challenger's Report

3 paintings
acrylic on canvas
220 × 190cm



Publication Project
Notes on Representation

Notes on Representation is a series of publications which I started in 2007 and includes 10 volumes to date. *Notes on Representation* consists of a series of visual (and sometimes written) reflections on drawing. Published by Roma Publications.

Even though *Notes on Representation* contextualizes and frames as a series each publication, the content and topic of exploration is specific to each publication.

Notes on Representation – Vol. 1
Lógicas Desviadas
28.5 × 21cm, 16 pages, 2006

Notes on Representation – Vol. 2
x Points of View
28 × 21cm, 144 pages, 2011

Notes on Representation – Vol. 3
Looking at Trees
28 × 21cm, 40 pages, 2011

Notes on Representation – Vol. 4
50 Metres Distance or More
21 × 28.5 cm, 120 pages, 2011

Notes on Representation – Vol. 5
The Exact Opposite of Distance
28.5 × 21 cm, 72 pages, 2013

Notes on Representation – Vol. 6
Esto es una papa
28.5 × 21 cm, 48 pages, 2014







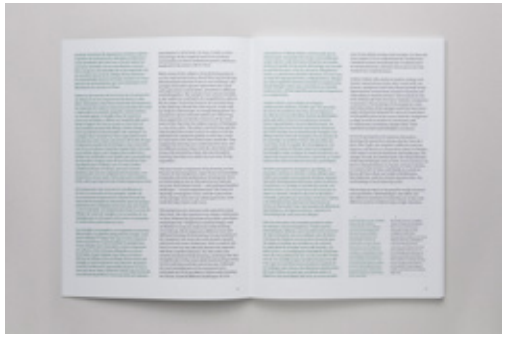






Notes on Representation – Vol. 7
Entanglement
28 × 21 cm, 152 pages, 2015







Publication Project
Notes on Representation

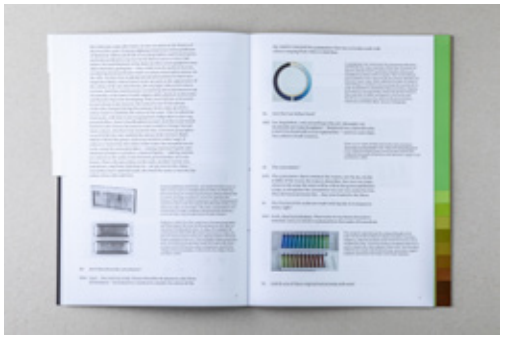
Notes on Representation – Vol. 8
On Glaciers and Avalanches
28 × 21 cm, 96 pages, 2017





Notes on Representation – Vol. 9
Indexing Water
28 × 21 cm, 68 pages, 2018





Notes on Representation – Vol. 10
Cardinal Points
28 × 21 cm, 84 pages, 2019



