

MALIN NEUMAN



ARTIST STATEMENT

My artistic practice is at its core rooted in narratives and the way we understand them. I often use my personal experience as a woman as the starting point for a work. By inserting myself and my body into different situations, I seek a direct experience of what I'm investigating. Influential in my practice is the use of performative actions within a feminist framework. In dealing with narratives it is important to look closely at the contexts in which they are created. To be in charge of a story is to be in a place of power. By creating alternative storylines I take this power into my own hands.

In my practice I work experimentally with materials and ideas. I work in a wide range of media depending on the project. What my works have in common is an affinity for language. Language has since my early years been the tool with which I make sense of my myself and the world. In my art it shows up in a multitude of ways: as performative poems, words embroidered on pieces of cloth or the written concept behind a piece.

NOTHING BUT BLOOD

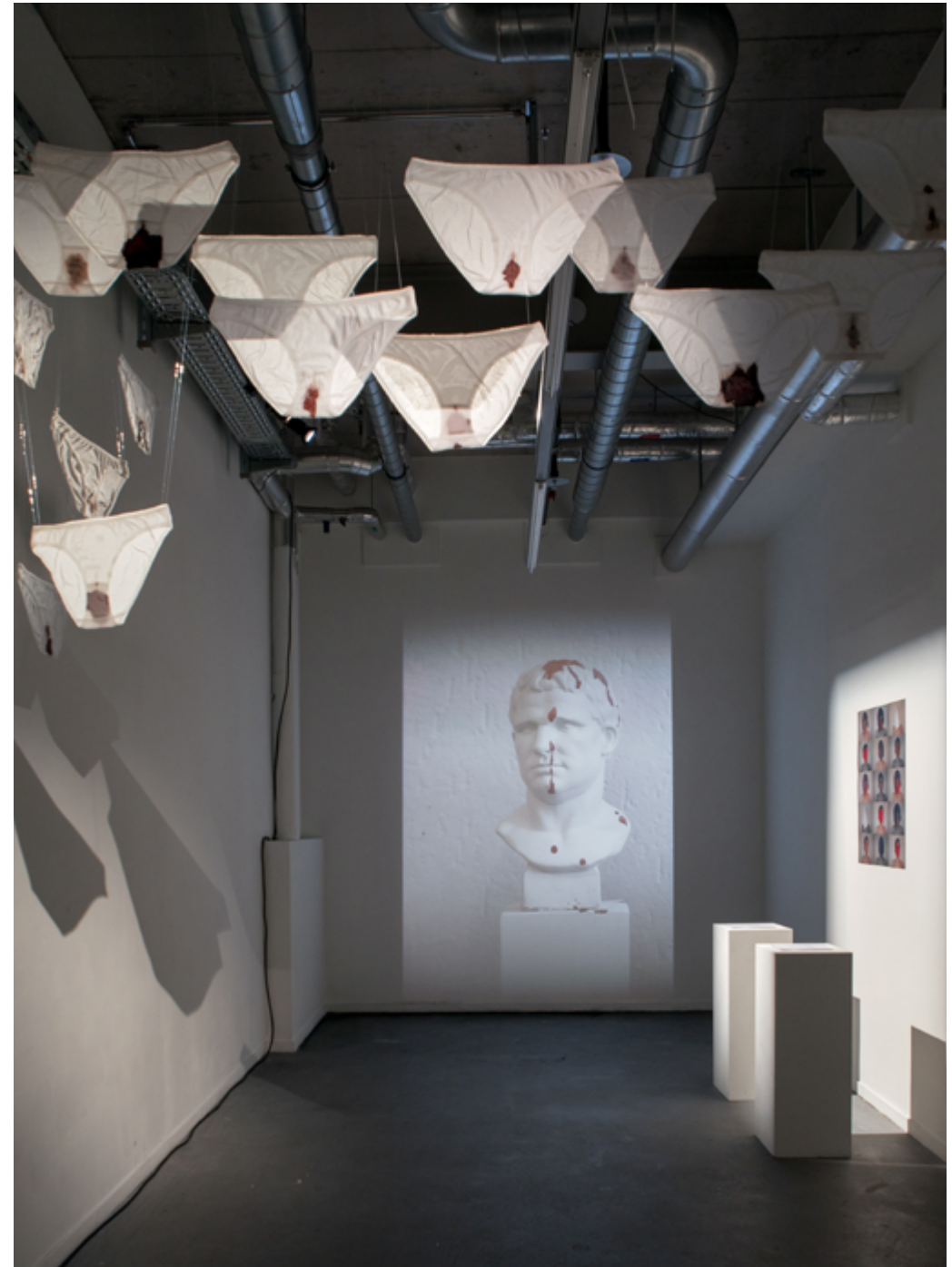
Exhibition
ZHdK/Zurich
2019

Exhibition view
Photography by Iiri Poteri

What is the significance of having a body that bleeds once a month? What experiences do we house around those events?

The starting point for my works around menstruation was the memories of the intense shame I felt when I first started to bleed. By combining poems detailing my early experiences with contemporary self-portraits, I wanted to explore the link between these two temporalities (*Here now/There then*).

The other two works displayed here challenge the societal demand on invisibility and silence that gets placed on menstruating bodies. *Bloody Caesar* could be construed as a revenge piece while the creation of a visual menstrual archive in *I don't trust anyone who bleeds once a month and still doesn't die* is a way of forcing the viewer to look at what is normally hidden.



HERE NOW/THERE THEN

Installation with photo collage and booklet with poems

Photos have been altered with acrylic paint, ink and pen

Collage with 15 pieces

Each: 14 x 19 cm

2019

Installation view *Nothing but blood*

Photography by Iiri Poteri



Memory I.

Middle school. After gym class.

I'm in the toilet in the girls' locker room.
The yellow light emanating from the
lightbulb gives the white walls a sickly hue.

There's something bulky in my underwear.
There's something laying there,
sticking to the fabric and
chafing against the delicate skin.

I take a deep breath, then I slowly
start to peel off the
pad from the fabric.

Slowly, because I don't want the girls
on the other side of the door to hear.

I hold my breath. I peel some more.
Every scratching sound startles me.

I don't want them to know.



BLOODY CAESAR

Video with bust of Julius Caesar
and menstrual blood

Duration 39:52 min
2019

Still images from video

[VIDEO LINK](#)



I DON'T TRUST ANYONE WHO BLEEDS ONCE A MONTH AND STILL DOESN'T DIE

Installation with underwear, menstrual blood,
epoxy resin, nylon thread
2019

Installation detail *Nothing but blood*
Photography by liri Poteri



MODERNIST OBJECT

Straitjacket made out of cotton canvas
with Mondrian-inspired uterus print
2019

Photographed in my studio



MODERNIST MADNESS

Performance

Duration ca 8 min

2019

Performed at *Volumes*

Kunsthalle Zürich

Photography by Jan Bolomey

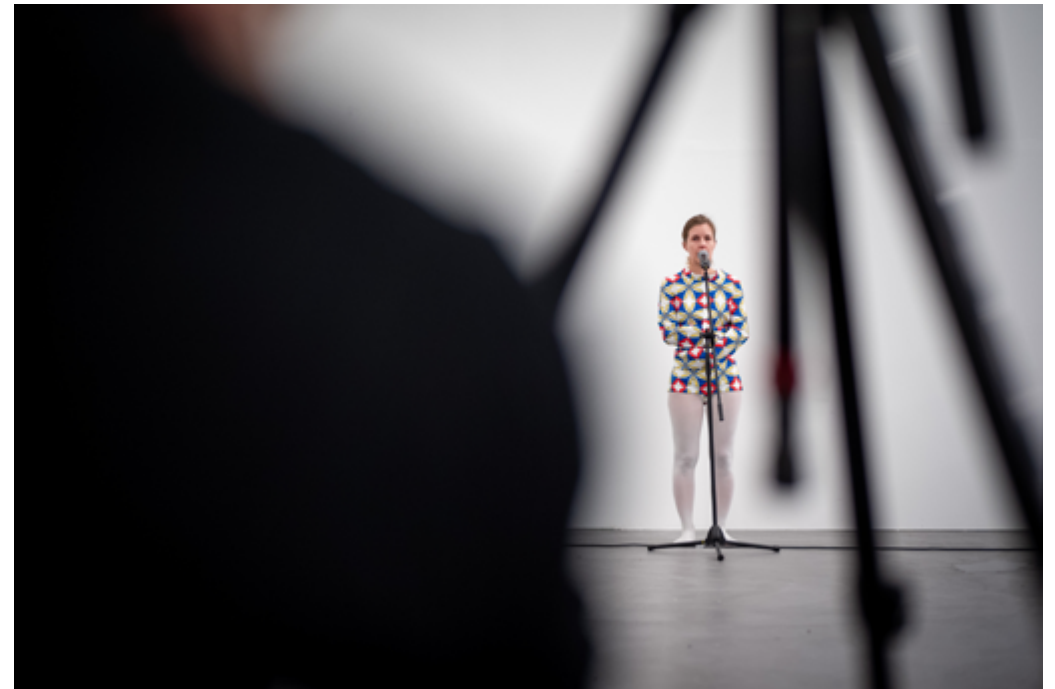
[VIDEO LINK](#)

Duration 8:11 min

Documented by Amélie Bargetzi

“A Futurist manifesto
proclaiming hatred of
women (the feminine)
is entirely justified.
The woman in man is
the direct cause of the
tragic in art.”

Or so says he,
he being Mondrian,
he being a modernist,
he being a man,
how absolutely modern
on you Mondrian.



STICKY THINGS I

Documentation of an action
2019

Still image from video
Recorded in my studio
Duration 5:56 min

[VIDEO LINK](#)

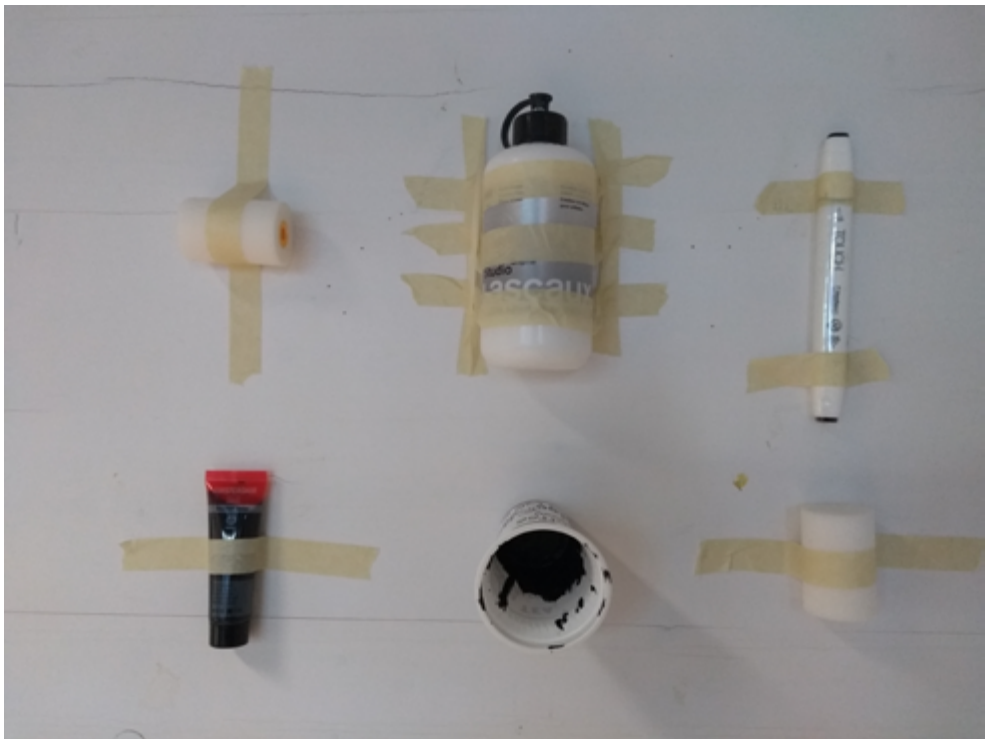
“The ‘doing’ of emotions, I have suggested, is bound up with the sticky relation between signs and bodies: emotions work by working through signs and on bodies to materialise the surfaces and boundaries that are lived as worlds.”

Sara Ahmed
The Cultural Politics of Emotion



Assemblages on studio wall
using various artist materials
2019

Photographed in my studio



STICKY THINGS 2

Documentation of an action
2019

Still image from video
Recorded in my studio
Duration 4:16 min

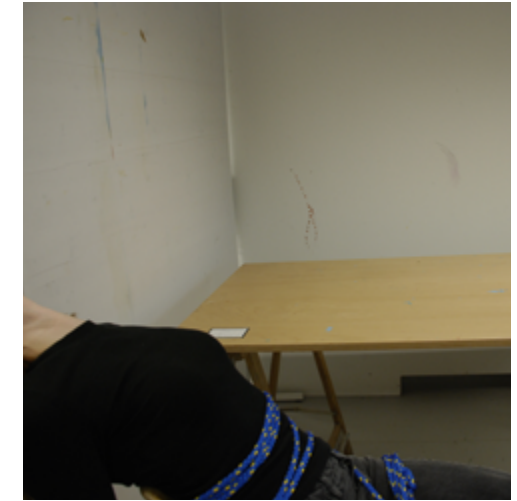
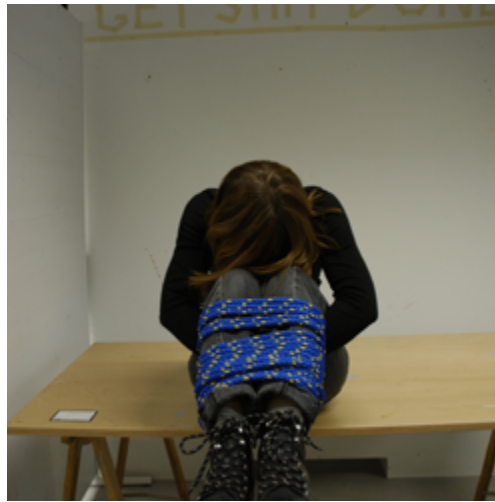
[VIDEO LINK](#)

Making myself stick:
part sympathetic magic
(like attracts like)
and part defiance
(artists always produce)



Studio interventions
2019

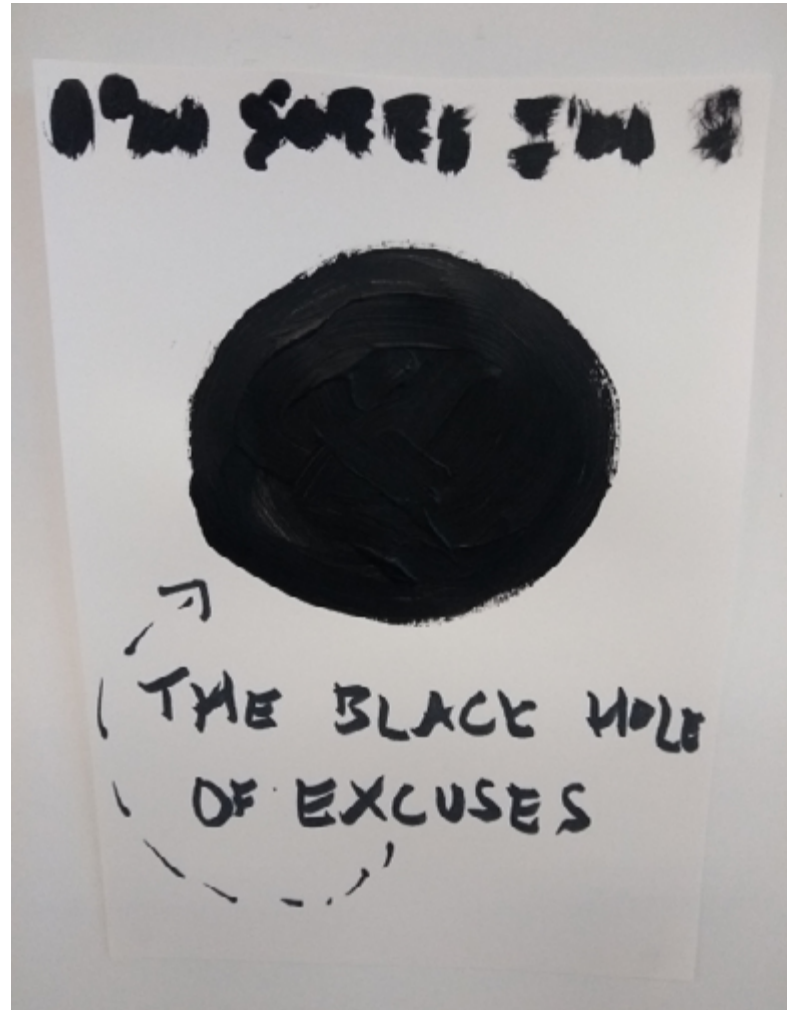
Photographed in my studio



I'M SORRY/URSÄKTA MIG/ENTSCULDIGUNG

Acrylic paint and ink on paper
 Collage with 9 pieces
 Each: 25,5 x 18 cm
 2019

Photographed in my studio

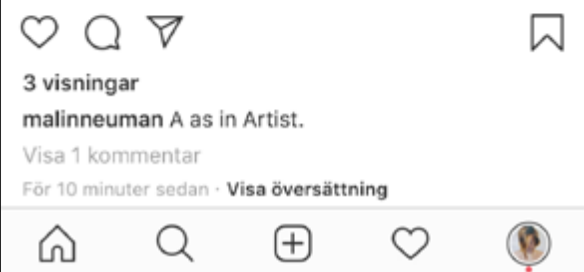
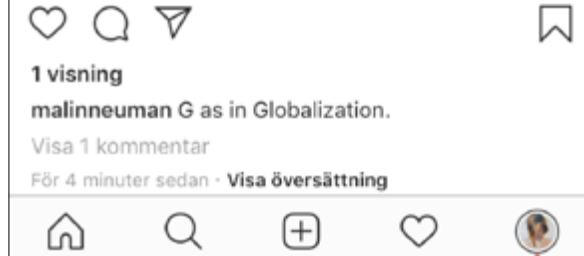
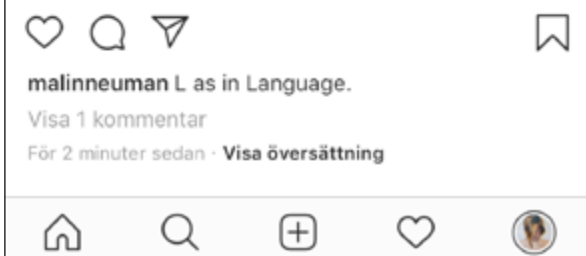
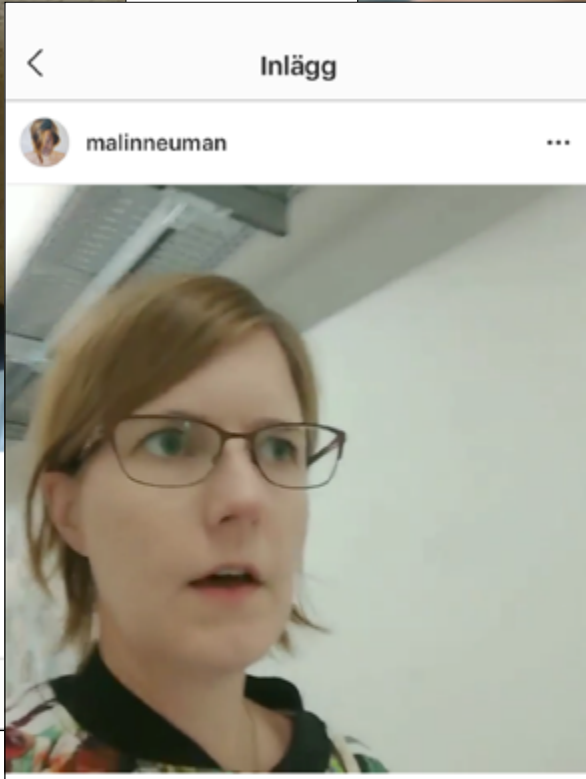
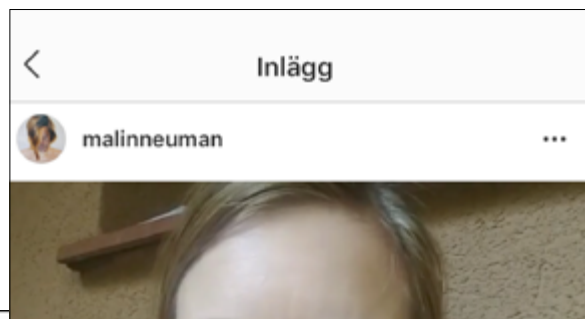


ARTIST ALPHABET

Videos published on Instagram
Duration less than 1 min each
2019

Screenshots from my Instagram-account

VIDEO LINKS:
[A as in Artist](#)
[C as in Conceptual](#)
[L as in Language](#)



THE VANISHING ACT I-III

Digital photo collages
2017



One body.
Two hollow spaces.
Two body functions.
The first: the epitome
of femininity.
The second: the opposite
of femininity.
Real women give birth
and nice girls don't fart.

BLEIBEN SIE ZU HAUSE

Cross stitch embroidery on cotton nightgown
2020

Work in process
Photographed in my apartment

Suddenly I found myself in a strange situation. No studio. No place to work. In between projects with no clear direction of where to go next. I started to write and I started to sleep. Walking around in my nightgown all day became the new normal for the first few weeks. By putting my experiences into words I tried to make sense of it all.

Being confined to mostly domestic spaces is an odd experience. I have grown so used to move around relatively freely through streets, parks and other public spaces. Just 150 years ago the situation for women in the West looked remarkably different. Through embroidery I sought to find a connection to those women who came before me. Is there any resemblance between the forced domesticity of our current situation and that of the past? By using antique embroidery patterns in conjunction with my contemporary writings, I wanted to link their experiences to my present situation.

This is the work I planned to present at the degree show.



Cross stitch embroidery on cotton nightgown
2020

Work in process
Photographed in my apartment



I woke up today
and opened a window
I woke up today
the birds were chirping
I woke up today
had a regular breakfast
I woke up today
and took a shower
I woke up today
and nothing significant happened
except for all the significant
things that did happen
but not to me





MALIN NEUMAN

Artist / poet / geographer

Born in Stockholm 1981 / Lives and works in Zurich

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EDUCATION

- 2018-2020 Master of Arts in Fine Arts / Zurich University of the Arts
2016 Modernist legacies and constructions of whiteness
Royal Institute of Art / Stockholm
2012-2015 Bachelor of Science in Geography / Stockholm University
2009-2010 Foundation Diploma in Fine Art
Byam Shaw School of Art / London
2008-2009 Art programme / Sigtuna Folkhögskola / Stockholm
2005 Art history / Södertörn University / Stockholm

WORKSHOPS / LECTURES

- 2016 *Reflect & Respond* / Workshop / *After the Fire*
Royal Institute of Art / Stockholm
2008 What is participation in the arts? / lecture
Mejan Labs / Stockholm
(as part of the artist collective Interacting Arts)
2007 *Salon Creative* / Workshop / Stockholm
(as part of the artist collective Interacting Arts)

EXHIBITIONS / PERFORMANCES

- 2019 *Modernist Madness / Volumes* / Kunsthalle Zürich
2019 *Nothing but Blood* / Zurich University of the Arts
2018 Co-creator of *Multispecies Salon / Manifesta 12* / Palermo
2010 *Summer Show - Byam Shaw 100 Years*
Byam Shaw School of Art / London
2009 *Dumpster Cooking / Subversive Messe / Linz 2009* / Linz
2008 *Mind Feed / node.stockholm / Moderna Museet* / Stockholm
(as part of the artist collective Interacting Arts)
2006 *Stor eller liten? (Big or small?)* / Haninge Konsthall / Stockholm
(as part of the artist collective Interacting Arts)

RESIDENCIES

- 2008 *Many Mini Residencies* / Berlin