

Mule, Marissa. "julião sarmento: multi-media artist," *Scene*, April 2014.

SCENE

julião sarmento: multi-media artist



(Courtesy: Sean Kelly Gallery, New York)

Portuguese artist **Julião Sarmento** explores the human body through film, video, sound, painting, sculpture and installation work. For Sarmento, the mediums for creating art are endless. The Portugal native is currently exhibiting his installation at Sean Kelly Gallery. ***Terra Incognita*** features three sculptures inspired by a fictitious relationship between great masters Marcel Duchamp and Edgar Degas. His work will also be the subject of solo exhibitions at two European institutions this June. Here, Sarmento talks about his work ethic and process in creating art.

Marissa Mule: When did you begin to study art?

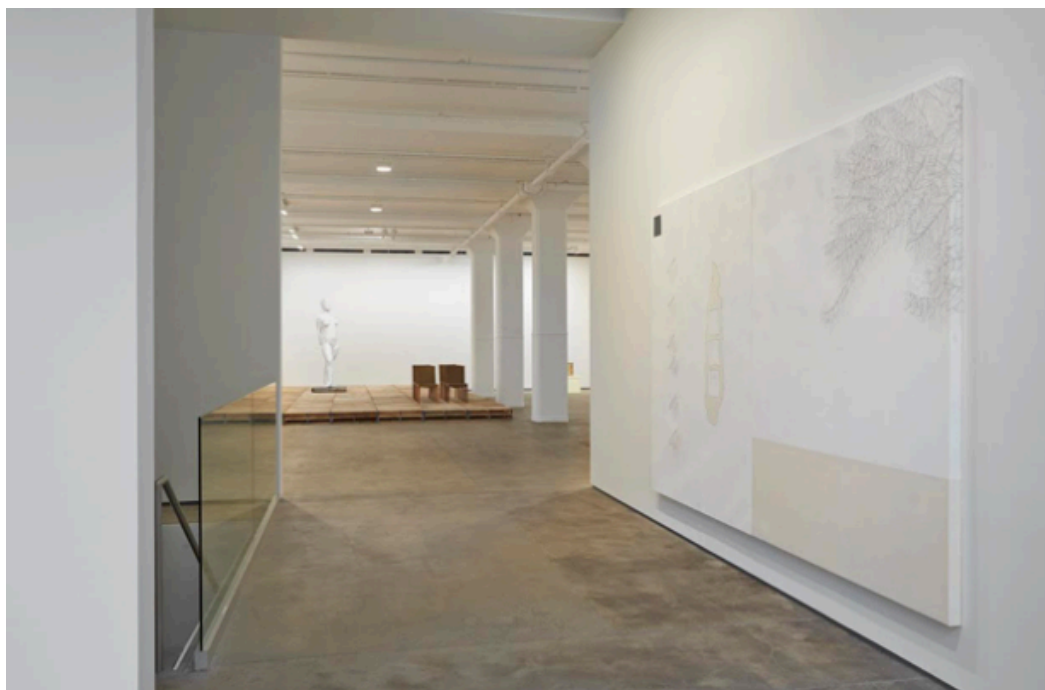
Julião Sarmento: I studied art in Portugal [Lisbon School of Fine Arts,] where I currently live. I studied fine art and architecture and majored in art. I never wanted to be anything else but an artist.

MM: Do you work with any specific mediums or technique?

JS: I've always made everything and always worked with all possible mediums. I've always made sculpture, film, painting, and photos – it's nothing new for me. For the exhibition (*Terra Incognita*), I used a 3D printer. Basically, a professional comes in and scans the body of the woman who looks as if she is doing a dance – a professional and mobile scan. They scan around the body of the women, which is a two-hour process. She has to be absolutely still during the whole process. There's a computer program that links everything together and from that you get a file. You put the file in a printer and that's how it's done. It's like having a pile of vinyl records – it's layer after layer of plastic.

MM: Did you have a specific inspiration for the *Terra Incognita* exhibition?

JS: There isn't an inspiration rather than an excuse to make work. I'm a classical artist in the sense that I look back. I've always been interested in Degas and Duchamp's work. It was extremely important at the time. For this exhibition, I used two specific works from each artist. Specifically, I used a famous bronze sculpture by Degas. The woman is a dancer, and the skirt of the dancer is made of fabric. That sculpture was also painted, so it was kind of revolutionary. Back then, artists didn't make sculptures with a fabric tutu. The sculpture portrayed a fourteen-year-old girl, and that was weird for the French. It's a revolutionary sculpture that functioned as a starting point for this group of pieces. In my work, I comment on that and rebuilt that piece in a different way.



(Courtesy: Sean Kelly Gallery, New York)