

# cora marin

## portfolio

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## Cora Marin

B. 1991, Vic

Lives and works as an artist, art educator, writer and researcher between Berlin, Athens, and Barcelona

coramarin.com  
@and\_cora\_said

## Education

- 2020 **Meisterschule**  
MA Fine Arts - Painting  
Kunsthochschule Weißensee - Berlin  
Mentorat: Nader Ahriman
- 2019 **Diplom in Freie Kunst**  
Diplom Fine Arts - Painting  
Kunsthochschule Weißensee - Berlin
- 2017 **Erasmus+**  
ASFA - Athens School of Fine Arts - Athens, GR
- 2012 **BA in Philosophy**  
Universitat de Barcelona - Facultat d'Història i Humanitats  
Aesthetics and Philosophy of Art
- 2012 **BA in Comparative Literature**  
Universitat de Barcelona - Facultat d'Història i Humanitats
- 2009 **Artistic Baccalaureate**  
EASDV – Escola d'Art i Superior de Disseny (Vic, ES)
- 2006 **Escola Casa Masferrer**  
Artistic bases with artists Kirska Andreassen, Montsita Rierola, Carles Vergés, Juan Carlos Moreno

## Awards / Residencies

- 2010 FarreraCAN Art Residency on Literature and Landscaping
- 2006 1st. Prize St. Jordi Literary Award (St. Miquel, Barcelona)
- 2005 2nd. Prize St. Jordi Literary Award (St. Miquel, Barcelona)
- 2004 1st. Prize St. Jordi Literary Award (St. Miquel, Barcelona)
- 2003 1st. Prize St. Jordi Literary Award (St. Miquel, Barcelona)

## Solo Shows

- 2015 Pachamama - Cashmere Radio, Berlin
- 2015 Relíquies - Myxa, Berlin
- 2014 This Year - LORINGart, Barcelona

## Group Shows (Selected)

- 2020 Art of Sustainability - Projektraum der GG300, Berlin
- 2020 Calling across the distance - EAS, San Francisco
- 2019 STW-Aktzeichnen Pop-Up Ausstellung - STATE Studio, Berlin
- 2019 Chapter One - ArtNumber23, Athens
- 2019 Nou Wave I - The Old Biscuit Factory, London
- 2019 Perfekte Zustände - XLANE, Berlin
- 2019 -188+x(Balzac) - Schloss Holdenstedt, Ülzen
- 2019 Fundraising mit 50 Künstler/innen - Galerie Irrgang, Berlin
- 2017 Feelings don't last forever - White Space Gallery, Berlin
- 2016 Un-stable - Kunsthalle am Hamburger Platz, Berlin
- 2016 Artraffle by Super Auktion Bros - Kunsthalle Hamburger Platz, Berlin
- 2016 Rundgang KHB Berlin
- 2015 Art in hard times - KHB, Berlin
- 2015 Antidiskriminierungstag KHB, Berlin
- 2015 The forest - Projektraum der GG300, Berlin
- 2014 The BERTA Artraffle Vol. 2 - Atelier Arata-Cornejo, Berlin

## Publications / Features

- 2020 RAW As in 'too uncooked for society' - Self published Meisterthesis book
- 2020 Quarantine Creations // Show me as I want to be seen // Collective Y Online Publications, Amsterdam
- 2020 ARTCONNECT Magazine / Life in Quarantine
- 2020 SOFT EIS Magazine #2
- 2020 Average Art Magazine #43
- 2019 Musikalische Graphik. Die Beziehung(en) zwischen Musiknotation und den bildenden Künsten - Self-published thesis.
- 2017 Soft Within #1 Catalogue
- 2016 Peripheral Arteries Magazine Contemporary Art Review // Special Edition
- 2014 Antologia poètica. Diada de la Poesia Catalana. UOC, Barcelona



# selection of works

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# New Forms of Agency

Inspired by the sharp story-telling of ancient Islamic miniature paintings and illuminated manuscripts, this series of collages illustrates the 'tale' of how mankind began to perceive of itself as different from nature, and all the repercussions (and new forms of agency) that came with it.

The demands that we've been imposing upon nature have been escalating at a ferocious rate since, leading to the loss of species and a rapid dismantling of life on Earth in favour of crops growing and livestock raising simply for the sake of us people. With fewer places to live and fewer food sources to feed on, animals must find food and shelter where we live, which has been proven to lead to disease spread.

On top of that, we live in times where the impacts of climate change and pollution are widely dismissed by many, with the fossil fuel industry, political lobbyists, media moguls and many brain-washed individuals spending large sums of money specifically to broadcast their denial positionalities world-wide.

Seeing all of the above (and enteratining all the contemplations that naturally continue to arise since the emergence of covid-19) the human race being the ultimate plague seems like an unbeatable conclusion to come to. And indeed, as we continue to grow used to the new forms of life that result of our recklessness, we must face the fact that we might never return to the comforts that once were.

In this context, is it easier to destroy than to rebuild?

The answer to that I simply can not know. But we sure seem to be doing a heck of a job at the former option.

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Series of analog collages and mixed media on watercolor paper

- I. I must protest
- II. Did YOU protest?
- III. You didn't protest

272 x 385mm. Berlin, 2020

Literature:

*The Plague* - Albert Camus  
*Decolonizing Nature* - T.J. Demos  
*Staying with the trouble* - Donna J. Haraway



New Forms of Agency





DID YOU PROTEST?



YOU DIDN'T  
PROTEST.



## Brief Contemplations from the Indoors

These works are, as their names imply, a series of reflections and attempts at answering self-imposed (yet necessary in the context) questions rooted in the recent global events and their resulting in confinement.

Trying times invite to the type of contemplations about life, death, and the absurd fragility of one's existence which most of us would otherwise not entertain on a regular basis. That type of mindset (possibly somewhat similar to that which any writer after a war, or any other fatality, for that matter, inherently adopted when sitting to write) has led to very inward, soul-searching behaviours, which, at their turn (and together with the spatial limitations of not being able to access my studio and larger-scale supplies), have then led to the creation of several series of small format collages, poems, and doodles.

\* \* \*

Series of analog collages on high grammage paper

- I. In spite of everything, stubborn returns and nature afterlives.*
- II. Women who should be anywhere but.*
- III. What happens when we forget that what we're watching watches back*

270 x 300mm. Berlin, 2020

Features:

Calling across distance Exhibition - EAS - San Francisco. 2020  
ARTCONNECT: Life in Quarantine: Spring Awakenings Catalogue.  
Berlin, 2020  
Quarantine Creations // Show me as I want to be seen // Collective Y  
Amsterdam, 2020









## A Tale of Humans and Traits

Welcome to a near future where Humans and Traits somewhat happily co-exist with one another:

(...)

*I don't realize it when I first sit down, but Identity, Personality and Individuality are sipping beers at the table right next to mine. Should I say hi, I wonder (after all, I'm a big fan of their work) but only for a brief second: I wouldn't know how to nail a good opening in my current Sunday-afternoon-condition. Maybe I'll pick myself up after the booze, though...*

(...)

These are the illustrations for a short story which tackles the issue of the self within a culture. For, what really is a culture? And what is a wo/man in relation to it?

What are the forces (within and without) which lead to the everlasting state of perpetual change and fermentation that all cultures undergo? And what does it take for one to feel 'integrated' in any of the stages of this so-called 'progression' forward?

\*\*\*

Series of analog collages, transferred ink and letterpress on high grammage paper

I. Identity

II. Personality

III. Individuality

594 x 840 mm. Berlin, 2019

Features:

SOFT Eis Magazine #2 - Identity. Berlin, 2020

Literature:

*Rethinking Identity: Creed, Country, Color, Class, Culture* - Kwame Anthony Appiah

*Nobody knows my name* - James Baldwin

*The Demand for Dignity and the Politics of Resentment* - Francis Fukuyama

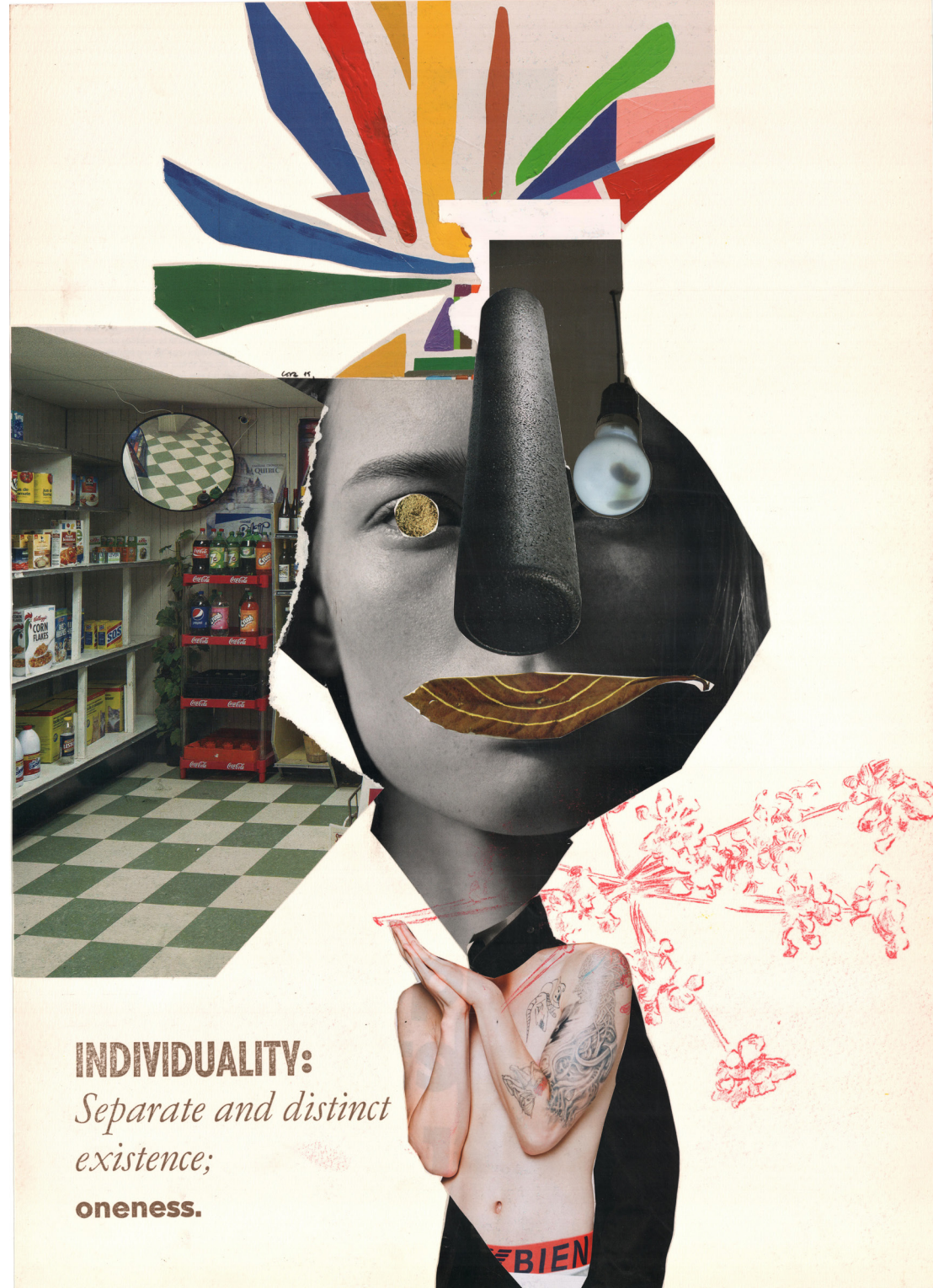
Stanford Encyclopedia of Philosophy

**IDENTITY:**  
*State of being  
the same;*  
**sameness.**





PERSONALITY:  
*Fact or state of being  
personal;  
distinctive character.*



INDIVIDUALITY:  
*Separate and distinct  
existence;  
oneness.*



## All them Greek Housewives

My heart goes off to Athens – I'm completely fascinated by its' constant rope battles between unconcern and rebellion, and slow tsipouros and well-rooted (well-justified, too) hysteria.  
It's the one place to which I always gladly present my other cheek.  
And it therefore remains home.

And I must look back upon all the housewives I've met there (who have long ceased being wives and long stopped giving an actual damn about their houses): ad nauseam pledging to their kitchen-church-laundryroom commutes, rendered to await the honours of being offered a feast or a grandchild to take care of.

\* \* \*

Series of collages and mixed media on old Athens City Hall's official paper

I. R.  
II. I.  
III. S.  
IV. E.

420 x 600 mm. Athens, 2019

Features:

Chapter I Exhibition (2019) - Art Number 23 Gallery, Athens

Literature:

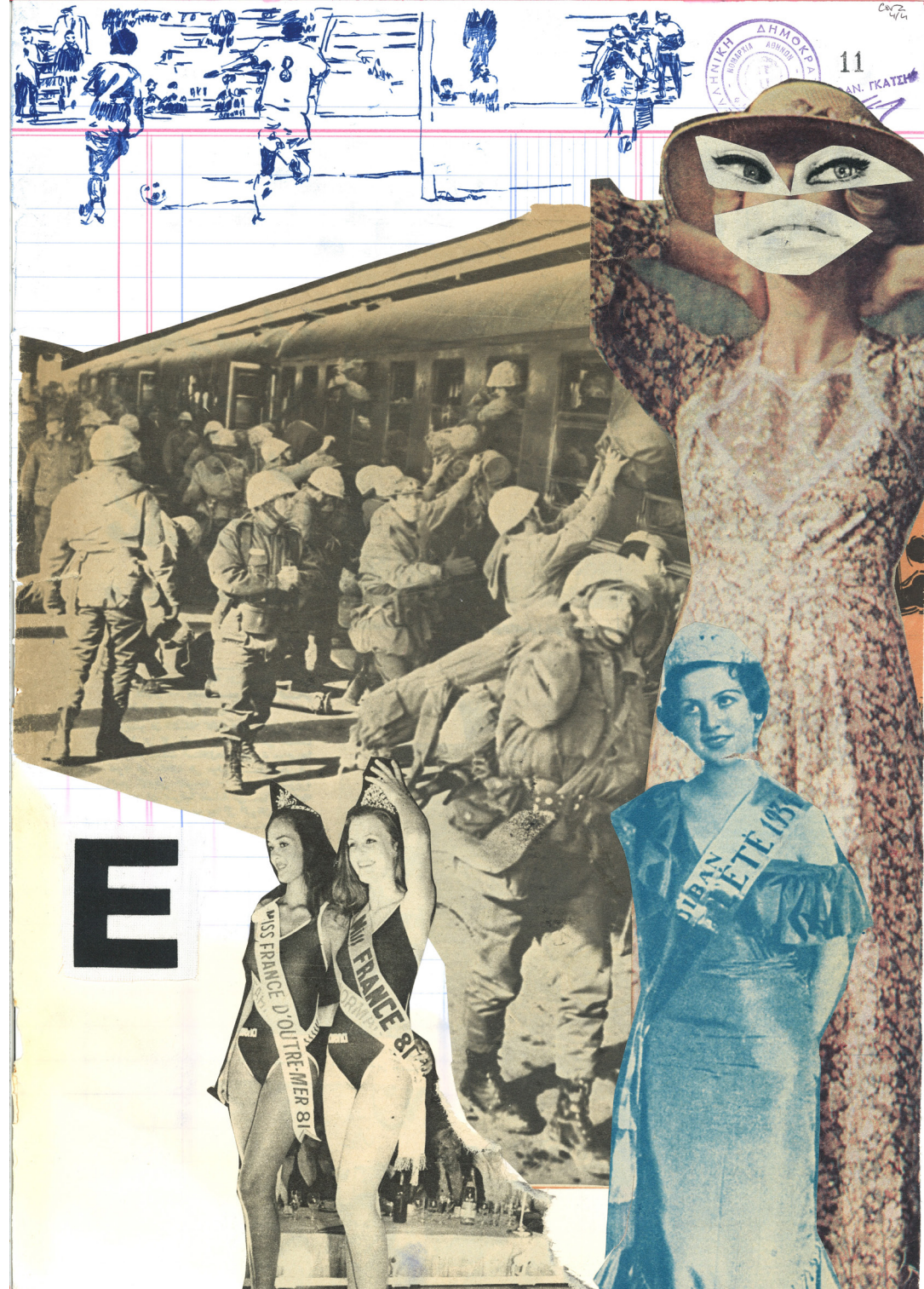
*'Desperate housewives' and the domestic environment in Post-War Britain: individual perspectives* - Ali Haggett  
*A Review on parenting in the Mediterranean countries* - Birsen Palut  
*Motherhood and infancies: archaeological and historical approaches* - Margarita Sánchez Romero and Rosa Ma Cid López  
*Mediterranean Family Structures (Cambridge Studies in Social and Cultural Anthropology)* - J.G. Peristiany













## Mayer, Cardew & Other Tributes

This installation was a first sketch into my visual research<sup>1</sup> on the multiple relationships between music and the visual arts, inspired by my grandfather and my father and meant as a tribute to them and all the other musicians and music researchers who have shaped me into who I am today: Mayer, Cardew, and many more.

The work was tackled through very analytical and measured methods, modeling symmetrically and mathematically – much like when music composing or instrument manufacturing – in order to build a set of several pentagrams which represent the process of matching sounds simultaneously and successively with order, balance and proportion in time.

It was a first shot of many to come into translating fundamental elements of music and music notation (pitch, duration, timbre, volume, intensity, rhythm...) into something visual, whilst experimenting with sound and vibration and how they spread different materials and surfaces.

Most importantly, the production of this project led to the awakening of many long-forgotten senses, unexpectedly becoming a tool to dig deeper into synesthesia and other more visceral approaches to my experience of music itself.

When installed outdoors the contact microphones amplify and record the sound and vibration of the plaster leaves against the copper strings as they are moved by the wind and/or manipulated by other ambient factors.

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Sound and mixed media installation + book + postcards  
Various sizes. Berlin, 2019

Features:

Perfekte Zustände Exhibition (2019) - X-LANE, Berlin



<sup>1</sup> Find the theoretical research in my self-edited and published book

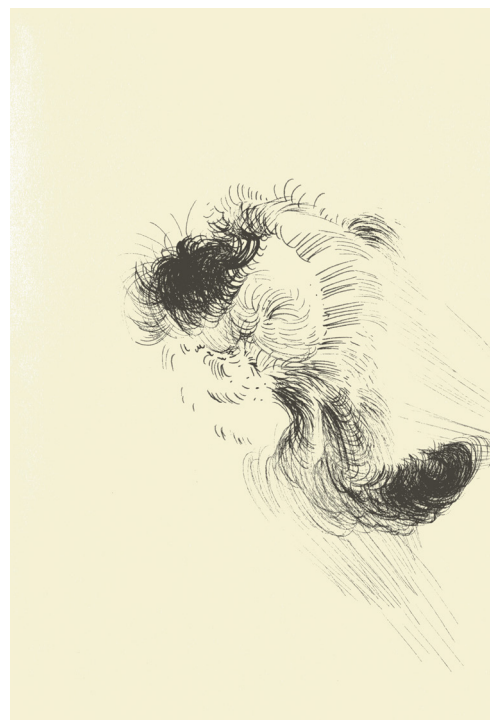
*Musikalische Grafik.  
Die Beziehung(en) zwischen Musik-  
notation und den bildenden Künsten*

at the KHB library, the Old Biscuit  
Factory in London, the Leipziger  
Buchmesse 2020 in Leipzig, and more  
locations to come.









Samples of music drawings featured in the book, part of the ran experiments on how impulses travel and get transferred from ear to hand.

Album:  
*Indo-Jazz Sessions: Études and Radha Krishna* - John Mayer

Abschlussarbeit  
Berlin, 2019



*Installation view (more in website).*



## Papers from Zamalek

These are carved out memories and snippets of Cairo as I experienced it for the first time.

They serve me as a medium to continue saying thank you to fiery Sherry and to put my rest in peace wishes for her out there, but also as a reminder of the actual reality which lies between my infatuation with the Nile (whose previous lives I continue to visualize as erotico-festive spectacles of lights, dances, and feasts, amongst other blown out of proportion idealisations characteristic of a Westerner) and today's alarmingly large number of gagged-up and hand-tied Egyptian citizens.

Things being as they are where I come from, matters which relate to freedom of expression easily hit a raw nerve, making the urge to talk about them on public walls become even greater.

\* \* \*

Series of collages and tranferred ink on old Athens City Hall's official paper paper

- I. *For ideolatr*y
- II. *For leisure*
- III. *For labor*
- IV. *For brandish*

420 x 600 mm. Cairo, 2019

Literature:

- Arab Springs in Tatters* - Benny Avni
- The Egyptian Revolution: Between Hope and Despair: Mubarak to Morsi* - Mohamed El-Bendary
- How to disappear* - Haytham El-Wardany
- The Constitutional Challenges in Post-Mubarak Egypt* - Mahmoud Hamad

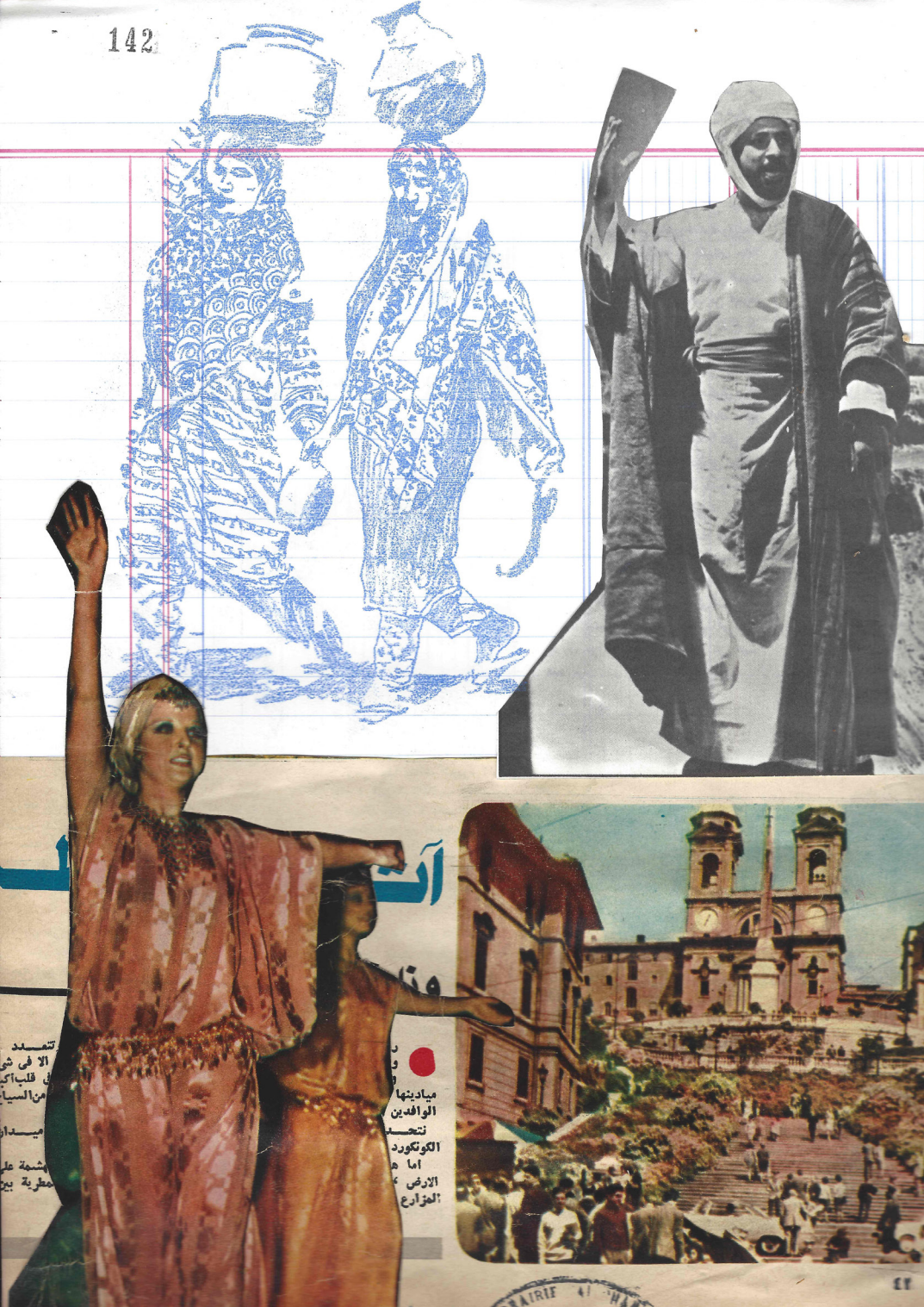


*Pasted text on a wall spotted during a protest against el-Sisi in Downtown, Cairo (2019).*











### 3 Dinge (braucht der Mann)

Back to my life in Athens.

Tax office: *You came here alone? eh? No man?*

Police station: *Ha, ha! What are you doing in Greece without a hubby!?*

Electricity provider: *Why can't you bring your husband to do this for you?*

Etc.

Combine this type of (far too recurrent) experiences with household magazines from the 60s and the result is this series of collages, depicting the frustration but also the theatricals and comically absurd sides of my life as a “wandering woman without a man”

which apparently  
is still perceived as being only “half a person”  
by most people  
in most countries.

\* \* \*

Series of analog collages, drawing and transferred ink on old Athens City Hall's official paper

I. C.  
II. O.  
III. K.  
IV. E.

420 x 600 mm. Berlin, 2019

Features:

Fundraiser 50 KünstlerInnen Exhibition (2019) - Galerie Irrgang, Berlin  
Kunst unter fünfzig Exhibition (2019) - Das Gift, Berlin

Literature:

*Women don't owe you pretty* - Florence Given  
*Like a woman* - Quinn Latimer  
*Competing Constructions of Masculinity in Ancient Greece* - Scott Rubarth  
Greek news and newspapers



*Feminist claims graffiti spotted around my old neighbourhood in Athens (2018).*



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		Luft		
		kg/cm <sup>2</sup>		

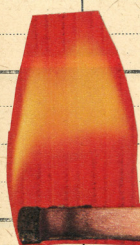
WASSER FÜLLSTADT

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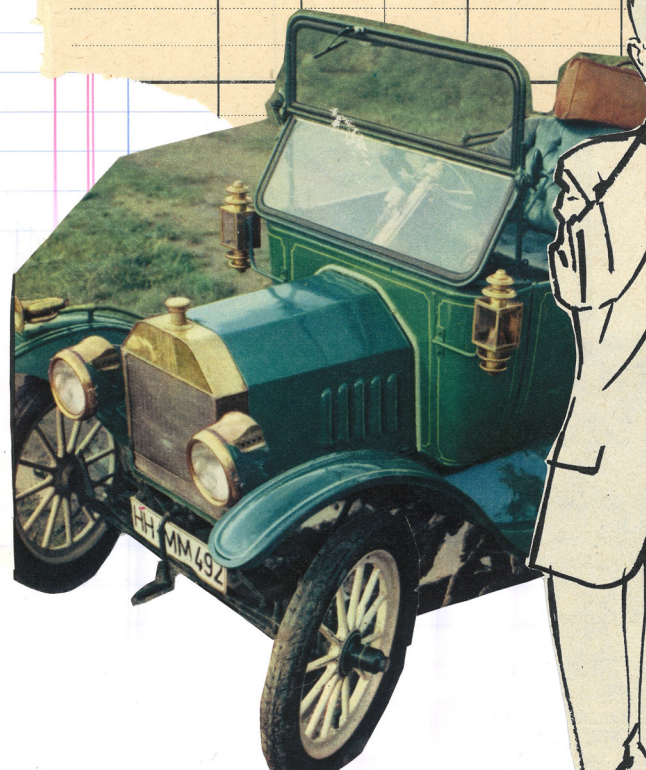


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	8	9	10	11	12
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# Kudihohola

Não sei, falta-me um sentido, um tacto – is the capacity for music making pure perseverance and technical virtuosity, or is there such a thing as an extra sense which only few possess?

Listening to Kudihohola I grew convinced that certain grooves are in the blood and can't be learned. And I felt the duty to tribute Chalo Correia's blessedness: not because he has the rhythm in his veins, but because he (much like many other artists) gave into the arduous and often full of derision path of trying to live off of your true passion.

This bravery of the few truly passionate amongst us grants the rest of the world the capacity to

chance the pace of time  
get amused by subtleties again  
smile, dance, feel, get moved  
and regress to fully playful mindsets.

*(This installation was exhibited at the KHB Rundgang in 2016 as an interactive musical and sensorial experience).*

\* \* \*

Acrylic on canvas + porcelain sculpture + mural painting + percussion instruments Installation

Various sizes. Berlin, 2016

Features:  
Rundgang (2016) KHB, Berlin

Literature:  
*A General Theory of Oblivion* - José Eduardo Agualusa  
*In tonations: A Social History of Music and Nation in Luanda from 1945 to Recent Times (New African Histories)* - Marissa J. Moorman





# The Exoticism of Nature

Some years back, upon learning about the “glamping” trend and the rise of other megalomaniac initiatives in the like, I felt the kind of rage that only art can mitigate: I dugged out papers and books tackling the issues on the human race with and vs. nature (amongst them one of my personal favourites: Essay on Exoticism by anthropologist Victor Segalen) and got to work.

The same pride in our predatory tendencies which makes us feel so strong and handsome is in fact the biggest act of pathetic buffoonery I could ever think of: I can't visualize a greater imbecility than conceiving of nature as different from ourselves. Yet we have managed to come to an even more decadent/perverse extreme: reducing nature to an amusement park of lumberjack shirts and selfie sticks.

*(This series of works was partly sold at the Kunsthalle am Hamburger Platz, leaving me with proper documentation only of the collages and one sculpture. If you are interested in seeing the rest (three paintings and a sculpture) please contact me for representative sketches and pictures.)*

\* \* \*

Installation + sculpture + series of collages with silkprint and letterpress on thick paper

Various sizes. Paper works: 420 x 594mm. Berlin, 2016

Features:

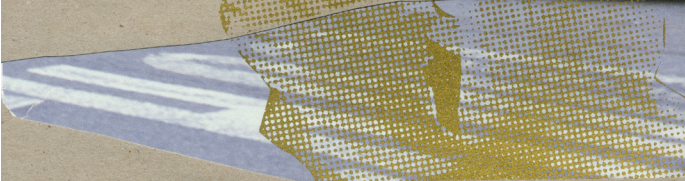
Art raffle by Super Auktion Bros (2015) - Kunsthalle am Hamburger Platz, Berlin  
Rundgang (2015) - Kunsthochschule Weißensee Berlin

Literature:

*Theatrum Botanicum* - Uriel Orlow  
*Essays on Exoticism* - Victor Segalen  
*Leaves of grass* - Walt Whitman







...Let us  
not dwell  
on those old debates  
regarding  
the reality of things.



Oh!  
what does it matter!  
For the feeling  
for nature  
only





*came into existence  
when man began  
to conceive  
of nature  
as different  
from himself.*



*The Exoticism of Nature  
V. Segalen.*

*Cora*

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