

THE RIPPLE EFFECT

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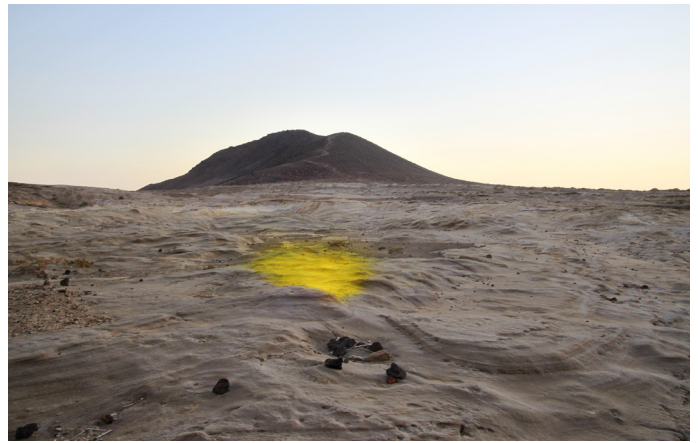
The Art Vacancy and IESA Arts & Culture are pleased to present The Ripple Effect, a social art project featuring a multidisciplinary group exhibition and artist panel designed to address systemic racism, gender violence, and environmental injustice through the lens of intersectionality. Curated by S  ng Huynh, participating artists include Beya Gille Gacha (b. 1990, France), Ulrike Markus (b. 1989, Germany), Marion Artense G  ly (b. 1995, France), Odonchimeg Davaadorj (b. 1990, Mongolia), and Natalia Schmidt (b. 1981, Germany). The Ripple Effect will be on view at CONFORT MENTAL from October 14 to October 19, 2021.



Beya Gille Gacha, *Orant I* (2016), Beads, wax, resin, plaster, pigment and wood / Perles, cire, r  sine, pl  tre, pigment et bois. Image courtesy of the artist.

10.14.21 - 10.19.21
VERNISSAGE, 10.14, 6 - 10PM
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75020 PARIS

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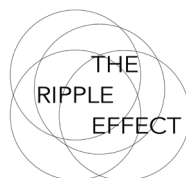


Natalia Schmidt, *Wind Series I (Amun/ Yellow Cake)*, Tenerife (2015), C-print. Image courtesy of the artist.

The past year unearthed disturbing truths about humanity. In France and the U.S., the advent of the coronavirus sparked a chain reaction of racial, social, and ecological crises—existing adversities that were amplified during the pandemic, bringing domestic violence, systemic racism, and environmental injustice to the forefront of public concern and discourse. With ecofeminist and cross-cultural perspectives, The Ripple Effect intends to reveal intertwined social plagues in the time of COVID-19.

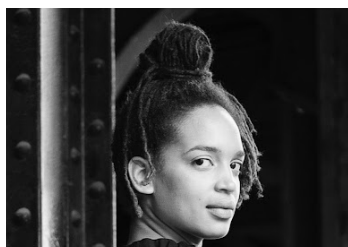
Marrying African and European culture, Beya Gille Gacha will posit essential questions about black identity with immersive installations. Through an eco-feminist approach, Marion Artense G  ly, Ulrike Markus, and Natalia Schmidt will explore the politics of gender violence using mixed media and sculptural works. An installation by Odonchimeg Davaadorj will investigate the toxicity of climate change, while her portrait series will address anti-Asian hate. Collectively, the exhibited works will provide an environment that incites critical inquiry and social responsibility, allowing viewers the opportunity to turn a mirror on themselves and navigate how closely gender violence, racism, and environmental injustice are interwoven into societies around the world.

When a single event threatens western civilization, we must stop and reflect. As posited by American civil rights advocate and philosopher, Kimberl   Crenshaw, "the better we understand how identities and power work together from one context to another, the less likely our movements for change are to fracture."



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BEYA GILLE GACHA (B. 1990, FRANCE)

Beya Gille Gacha is a multidisciplinary artist whose works posit questions about black female identity and societal pressures. Marrying African and European culture, Gacha often uses beadwork and recycled objects to create her sculptures and installations. With her multidimensional practice, she bridges a widely perceived cultural divide while highlighting the artistry of her ancestors.



ODONCHIMEG DAVAADORJ (B. 1990, MONGOLIA)

Odonchimeg Davaadorj is fueled by cultural commentary to shape her multifaceted creative work. Predominantly working in drawing as a medium, Davaadorj is enamored with the multifaceted nature of navigating the social implications across culturally different communities.



ULRIKE MARKUS (B. 1989, GERMANY)

Ulrike Markus works as a multidisciplinary artist, recognized for her conceptual-based installations. She focuses on the relationship between the human body and its translation into the digital world, often tackling social topics such as feminism and identity politics.



NATALIA SCHMIDT (B. 1981, GERMANY)

Natalia Schmidt is an artist and curator. Her conceptual, process-based and often site-specific work is based on long-term research and archival work, moving between theory and practice. Schmidt's practice navigates themes such as time, history, memory, geography, ecology and climate.

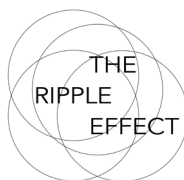


MARION ARTENSE GÉLY (B. 1995, FRANCE)

Marion Artense Gély is a multidisciplinary artist inspired by ancestral rituals, archaeology, and womanhood. Her photographs, paintings, and installations are fragments of sacred and intimate places—whether they are remnants of a temple or visual depictions of changes to our bodies.

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