

# CRISTINE BRACHE

SELECTED PRESS, CV, BIO

**ανωνυμία**

Press Release

The works in Dumb Slate are preoccupied with celebrity. Celebrity that typifies the height of identity performance and aesthetic idealization, that holds an eerie non-existence even as it is perpetually eternalized in a glut of glossy images. The celebrity is everywhere and nowhere, ubiquitous yet impenetrable. Hollywood is a fairytale, history is a ghost story, and these are the places where mortals are rendered undying. But what haunting absence is implied by such a magnitude of presence?

Cristine Brache and Michael Thompson engage archival cinematics in pursuit of a greater intimacy with our collective cultural history. Through the loud recognition of iconography, their works hum a yearning tune. While acknowledging the past as a glitzy construct, the artists search out the private pain behind public performance. Amidst the melancholic tone of time passage and inconsistent memory retrieval, the works possess a sweet curiosity to engage bygone subjects with whom we can no longer convene.

In Brache’s video-sculpture “Peeper,” a keyhole in a heart-patterned door grants viewers a glimpse at Playboy bunnies in their dressing room. The women primp to the words of a poem by Dorothy Stratten (sung by a barbershop quartet), a playmate who was murdered by her estranged husband, to whom Brache has dedicated many works. Through the peephole we hope to view the true emotionality of these commodified women, behind the faked camera smiles, the brutality of fame, the cellophane wrap of iconography. Glamor, in its archaic definition, is an enchantment, a bewitching spell. Elsewhere, in “Disneyland,” Stratten is found fuzzed-out and lossy, the Playmate of the Year appearing on Johnny Carson. Brache’s works present a glamor that is aware of its own falsity. Although the show must go on, its files corrupt and glitch as the technology required to suspend disbelief becomes obsolete.

Thompson paints a disco ball sparkling in a red room. A diamond-fingered kiss, a wedding-day photo as a document of a more personal sort of performance. The framing of Elvis’ gold lamé suit in “A Study in Stroll,” reminds us that the idol’s feet did really walk our earth. In stacking the duplicated images, the piece calls to mind a film strip, but also the fact that Elvis was born a twinless twin, forever haunted by an absence. You’ll never walk alone, he sang. Working with found images from decades past, Thompson zooms and crops, painting only a particular fraction of a photo. These paintings onboard the language of film photography and video that define collective memory, while the new medium removes the context provided by motion, instead emphasizing surfaceness.

The overall effect of Dumb Slate matches a strained attempt to recall from the montage-machine of the mind, peering through the darkness to discover just how much has been lost to time’s compression. Both Brache and Thompson seek the invisible realm that exists behind highly visible cultural artifacts, with the loving interest of someone looking through old family photos. Sharply aware of the link between memory and image, both artists confront these concepts as fallible and disintegrating, with the pained knowledge that they are the only tools we have to access what came before us.

- Olivia Whittick



Cristine Brache. *Odalisque*, 2024  
Oil and encaustic on silk and wood, 20 3/4 x 15 1/4 x 1 5/8 in, 52.7 x 38.73 x 4.13 cm



Cristine Brache. *Yellow Odalisque*, 2024  
Oil and encaustic on silk and wood, 20 3/4 x 15 1/4 x 1 5/8 in, 52.7 x 38.73 x 4.13 cm





[Disneyland \(2024\)](#)



[Peeper](#), acrylic, marble, iPhone, SD video on loop, approx 6x18x28 in, 2024



Anonymous Gallery @ NADA MIAMI 2023

Dorothy’s Dream (2023)

Press Release

For NADA Miami, anonymous gallery presents a solo booth by Cristine Brache that commemorates Dorothy Stratten while reflecting on power dynamics, objectification, tragedy, death, and loss of innocence.

Dorothy Stratten, was a Canadian model and actress, primarily known for her appearances as a Playboy Playmate. Stratten was the Playboy Playmate of the Month for August 1979 and Playmate of the Year in 1980, and appeared in three comedy films and in at least two episodes of shows broadcast on American network television. She was murdered shortly after starring in the movie Galaxina at the age of 20 by her estranged husband and manager Paul Snider, whom she was in the process of divorcing and breaking business ties as a result of domestic violence. Snider committed suicide after he killed Stratten.

To the Playboy company, Stratten was meant to be their first big mainstream breakout star. Someone who could validate Playboy as the truly feminist enterprise it branded itself to be, one that empowers women through their own agency. Today, it is widely known that in fact the opposite is true, that Playboy did not empower their models but instead misled, exploited, and abused many of them, Stratten included.

Throughout all the abuse Stratten endured, at home and at work, she smiled through it all in public and amongst friends, perhaps hoping that if she played by the rules she could escape it all. These codified behaviors or masking for survival is at the crux of Brache’s entire conceptual body of work.

Stratten, now a cult icon, often is remembered as lost potential. A rising star, gone too soon. Someone who never had a chance and was sold bad dreams. Her 1979 poem best sums up this sentiment:

*It’s here, everything -  
Everything anyone ever  
Dreamed of, and more.  
But love is lost:*

*The only sacrifice  
To live in this heaven,  
This Disneyland  
Where people are the games.*

—Los Angeles, August 1979. Written after Dorothy’s introduction to Hollywood life.

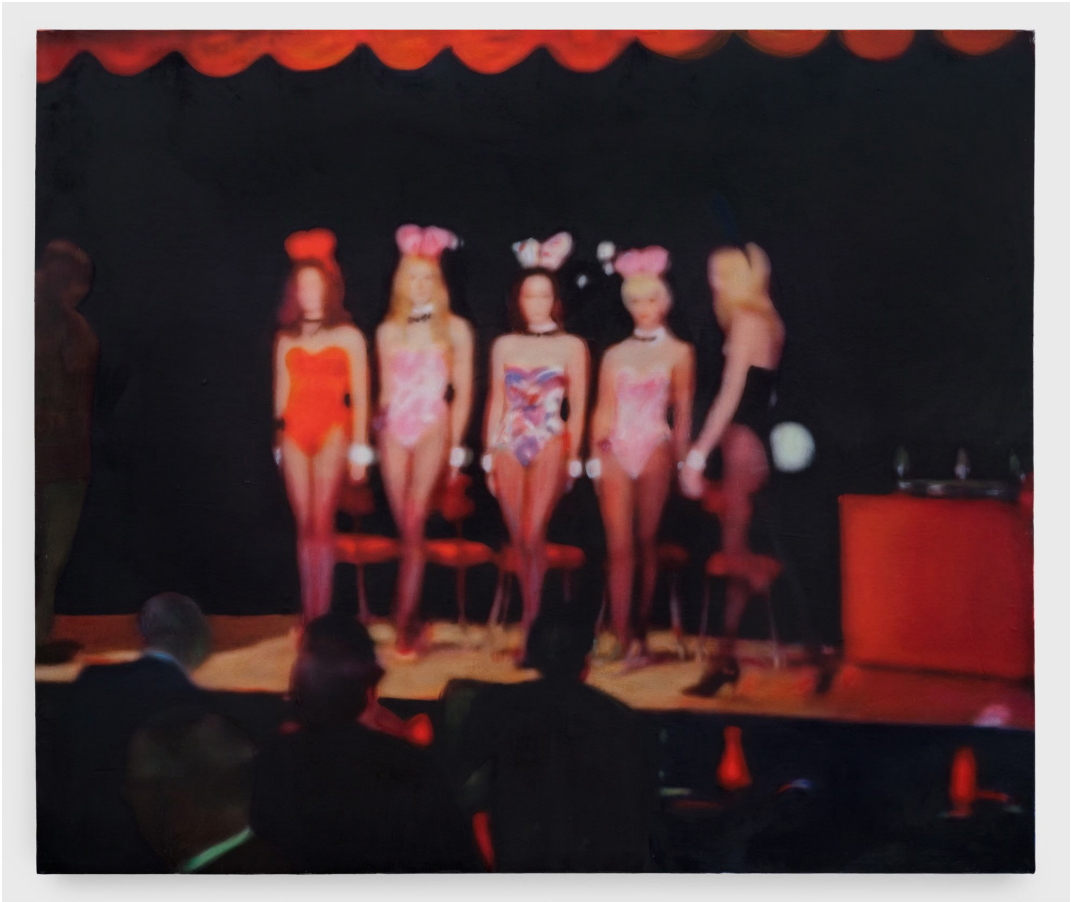
On this occasion, Brache presents a series of encaustic paintings rendered from a mix of still images pulled from her Super 8 film (of red rose buds being beheaded) and video stills of women—including Dorothy Stratten—in Playboy’s iconic bunny suits (some in the company of men in suits). The visual power dynamics of the women in contrast to the men is evocative of Merlin Carpenter’s Business Women and the interplay of cut rose buds alludes to loss of innocence, life and is a tribute to those that have gone too soon.

Some of the encaustic works are more vibrant while others, like Les Demoiselles d’Avignon (Bunny Edition)—named after Picasso’s iconic work (whose title is a reference to a street in Barcelona famed for its brothels)—is washed out, faded, and almost transparent. The image is submerged in wax, as if behind a wall of ice, faded and frozen as time moves away from the women in the painting (one of which is Stratten). Conceptually, this erasure emphasizes the artist’s recent interest in memory, longing, time, and death.

The paintings are complemented by two video-sculptures. As mentioned above, a digitized, Super-8 film of rose buds being beheaded plays on an old television set. Low-fi graphics overlay the film and reference old late night television ads—think Girls Gone Wild or odd 1-900 numbers—and old escort magazines layouts; however, roses replace women and ads, and fragmented pieces of Brache’s poetry replace the typical text one might find in such advertisements. Actual audio from such commercials is also overlaid onto the film along with AI-generated voice ads and jingles intercutting them. The AI read more of Brache’s poetry as if they were ads or film trailers creating an uncanny, haunting, and darkly humorous portrayal of commodification in relation to aforementioned themes, the sale of false, empty promises sold to people, particularly young women.

The second video-sculpture is a small ivory acrylic house, speckled with black acrylic diamonds similar to that of card suits and is a stylized interpretation of the Playboy Mansion. Entitled, *Étant donnés: 1. Dorothy’s Dream, 2. Girls Gone Wild...*, the doll-like house’s exterior has no entry points aside from the chimney’s. Visitors can peek into the small house through this opening. Inside, a video of Dorothy Stratten and Playboy bunnies plays accompanied by the melancholic sound of Stratten’s poem (included above) sung by a barbershop quartet. The viewing experience is reminiscent of Marcel Duchamp’s *Étant donnés: 1° la chute d’eau, 2° le gaz d’éclairage . . .*; in both works the viewer can peek into another world and see the image of a dead woman.

Using the language of obsolete media as a metaphor for the passage of time and gradual obsolescence, Brache relays a personal meditation on a perpetual loss of innocence and how when juxtaposed against oblivion—can become a source of great feeling. A feeling that articulates the intensity that comes when one truly considers their own awareness and presence in one’s own body and the bittersweet beauty that accompanies its inevitable loss. It is at once a mourning and celebration of life.

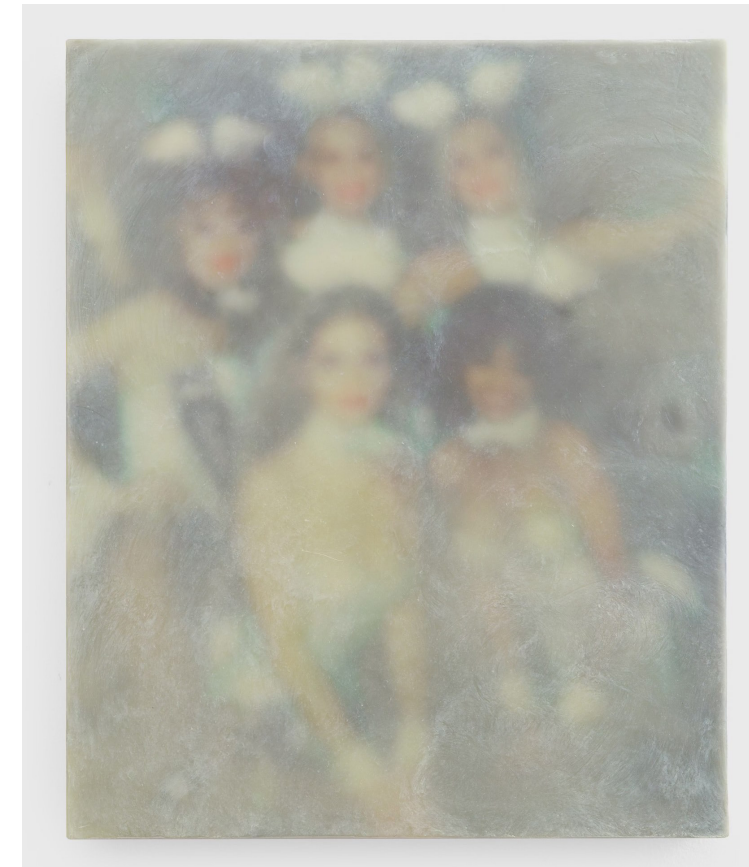


Cristine Brache. *The Pageant*, 2023.  
Oil, ink, and encaustic on silk and wood, 31.5 x 37.25 in, 80 x 94.62 cm





Cristine Brache.  
*Bored Bunnies*, 2023  
 oil, ink, and encaustic on silk and wood  
 20.75 x 14.5 in  
 52.71 x 36.8 cm



Cristine Brache. *Les Demoiselles d'Avignon (Bunny Edition)*, 2023.  
 Oil, ink, and encaustic on silk and wood. 14.5 x 12 in. 36.8 x 30.48 cm



Cristine Brache.  
*Waiting My Turn*, 2023  
 oil, ink, and encaustic on silk and wood  
 20.75 x 20.75 in  
 52.71 x 52.71 cm



Installation view of "Dorothy's Dream", 2023. NADA Miami





Cristine Brache. *Étant donnés: 1. Dorothy's Dream, 2. Girls Gone Wild...*, 2023  
Acrylic, iPhone, SD video (on loop).



Cristine Brache. *Étant donnés: 1. Dorothy's Dream, 2. Girls Gone Wild...*, 2023  
Acrylic, iPhone, SD video (on loop). 18 x 7 x 24 in (overall). 45.72 x 17.78 x 60.96 cm (overall)



[America's Sweetest Dream \(2023\)](#)

## Best Booths at NADA Miami's 21st Edition: A Handful of Galleries Make Leaving the Beach Worthwhile (2023)

ARTnews

ARTnews

During Miami Art Week, there needs to be a good reason to brave the traffic on the causeways over Biscayne Bay that connect Miami Beach and Miami proper. NADA Miami, one of the myriad art fairs that descend on the city in December, is worth a visit, for the booths as much as for the leafy, Gauguin-esque atmosphere outside the fair where visitors sip cocktails, take naps on colorful hammocks, or talk about said traffic.

The New Art Dealers Alliance, the non-profit that runs the fair, has gathered more than 150 galleries this year, with nearly three dozen first-timers. Like every art fair, NADA Miami could have used some editing, but making your way through the slightly confusing layout is a few hours well spent.

To point you in the right direction, we present the best booths of NADA Miami 2023.



Cristine Brache. *The Pageant*, oil, ink, and encaustic on silk and wood, 31.5 x 37.25 in, 80 x 94.62 cm

The tragedy of 1970s playmate Dorothy Stratten, the actress and Playboy bunny who was murdered by her husband at the young age of 20, takes up the whole of Chinatown-based Anonymous Gallery's booth. Out of focus and blurry, the paintings hint at the illusion of glamor and constant excess that surrounded the Playboy brand. Stratten and other Playboy bunnies are shown in multiple situations, being displayed on a stage in *The Pageant* (2023) and mugging for the camera in *Les Demoiselles d'Avignon* (Bunny Edition) (2023). Also on the wall are blurred paintings of roses that add to the drama. But the booth isn't overly dour. *America's Sweetest Dream* (2023) is a video installation featuring digitized, Super-8 films shot by Brache, overlaid with low-fi graphics inspired by 1990s late night TV ads for phone sex lines and commercials for *Girls Gone Wild*.

- Daniel Cassady



*Łukasz Stokłosa and Cristine Brache on Playboy Bunnies and Demonic Nuns (2024)*

*Interview Magazine*

Interview

Last month, Beautiful Fish in a Man-Made Pond was hung across the historic Wolhstetter house in L.A., the home originally designed for the arms strategist who inspired Stanley Kubrick’s Dr. Strangelove. The group show, presented by Amity, features artworks whose subjects beget other memories and associations, which the artists have tried to reimagine through a contemporary lens. This is the case for Cristine Brache and Łukasz Stokłosa, whose paintings focus in on the storied legacy of Playboy bunnies and the palatial estates of Europe’s former aristocrats, respectively. Their paintings are animated by the same morbid fascination with things that have, though they have an objective aesthetic value, are haunted by sad and broken histories. “It feels beautiful, even if it is horrible too,” says Brache, who’s publishing a book of poetry with Wonder Press this Summer. “The spaces we visit, the palaces and museums, are not only these beautiful objects we look at, but have very dark stories behind them,” echoes Stokłosa. After the group show opened, the two artists got on Zoom to talk about the how their works intersect, the disturbing legacy of Ludwig II of Bavaria, and the outbreak of demonic nun possessions in France that continues to fascinate Brache.

CRISTINE BRACHE: I was really happy to be introduced to your paintings. They’re very beautiful.

ŁUKASZ STOKŁOSA: I love your works, too.

BRACHE: The work is pretty haunted on both ends.

STOKŁOSA: Yes, and we often use similar sources. You also use vintage footage, right?

BRACHE: I generate my own. For some of these recent ones I used A.I. I was referencing the older film stills and then making them look how I wanted using the aesthetic of the still itself. But the work is very cinematic in terms of storytelling and frames, in order to really capture a feeling.

STOKŁOSA: Yeah. So, we have that in common.

BRACHE: Yours feel a bit noir.

STOKŁOSA: Yes. It starts from this dark movie feeling, this foggy, shadowy aesthetic. Usually I use a brighter background and then recreate it on canvas. Basically, combining some footage I found, and then recreating it in the aesthetic I want to achieve on canvas.

BRACHE: Do you have a solo show now in Dallas?

STOKŁOSA: Yes, I do.

BRACHE: Congrats. For that show, does it all feel like one made-up movie in your head?

STOKŁOSA: The title of the exhibition was borrowed from the movie, Cries and Whispers, by [Ingmar] Bergman. The atmosphere of the exhibition was inspired by the movie, and I often work like that.

BRACHE: Do you like movies a lot?

STOKŁOSA: Yes. At this show in L.A. there’s going to be a painting from the TV show, Dynasty.

BRACHE: Oh, cool.

STOKŁOSA: It’s of the cake from the wedding. I watched it when I was a kid, so it kind of defined my aesthetic choices, this flamboyant, super wealthy interior and designs. Then I watched Marie Antoinette by Sofia Coppola, and it brings me this feeling that the spaces we visit, the palaces and museums, are not only these beautiful objects we look at, but have very dark stories behind them. But it starts from movies and pop culture.

BRACHE: Cool.

STOKŁOSA: I see that you have one of your works behind you. What’s the subject?



BRACHE: It’s continued from my series that I did at NADA in December, which was starting with Dorothy Stratten and the Playboy Bunnies. That one’s called Purple Bunnies. I used A.I. to change the image and colors. The symbol of a woman in a bunny suit is very particular. I love Dorothy Stratten, and her biography is so tragic. I was thinking about how people perform, and I use the word performance very loosely, but the performance of how we exist on a day-to-day basis, the different layers of strata that we have with our own privacy in our own personal lives, then what goes out to the exterior. Like, she was always smiling and super happy but then at home, it was a horror. That dynamic is something I’ve been thematically mining since I started making work. When I look at the image of a woman in a bunny suit, it’s obviously manufactured for straight men. It started this mass objectification of women in this specific way that didn’t really exist before Playboy. But it looks very beautiful, so it’s complicated. But those are encaustic works. I work with silk and ink, and then I embed the silk and encaustic, and then paint oil layers on top of that. So it’s a combination of different media. And encaustic makes silk turn transparent. So the ink then floats in this one-millimeter layer, and then on top of that is the glaze. It refracts the light in a vibrant way that looks different from regular oil paintings.

STOKŁOSA: When you were talking about these beautiful images of the bunny costume, it reminded me of

working with gay pornography, because I also paint these paintings with boys. It’s very similar because we have those very sexy, beautiful situations, but you know what is behind them. But I usually always use vintage porn for my work. And the interesting thing is that, at one time, that was the only place where you could see men kissing on screen, and it was accessible. So it was a place of liberation. But on the other hand, you have this exploitation of people who were basically forced to do that because of a lack of money. It’s both a feeling that something is wrong, but also that it’s so interesting and beautiful.

BRACHE: Right. It’s such a compelling feeling, to position yourself between those two spaces. Being able to hold both things that are in direct opposition to my constitution is very complex. It feels beautiful, even if it is horrible too. But comfort in discomfort is very important. Otherwise the world becomes very boring, very fast. It also betrays humanity because we all have that range within us, in some capacity.

STOKŁOSA: Yes. It’s important to remember that there are both sides in that image. It’s both bad and good, so it’s always your place to decide which side you are on. Sometimes, it’s impossible.

BRACHE: Yeah. Sometimes it depends on my mood, too. It’s like, “Today I’m tired of feeling objectified, and I feel all of this is violence, and I don’t like it.” But then other times, it’s like, “Oh, please objectify me.”

STOKŁOSA: Yeah. I feel the same.

BRACHE: That’s normal. Nobody wants to be objectified all the time. I don’t enjoy that, but sometimes it feels nice to be an object of someone else’s affection.

STOKŁOSA: Again, it’s this public and private situation where sometimes you are forced to be in public, but you don’t want to be.

BRACHE: Yeah, you put on the mask and perform it.

STOKŁOSA: So again, we are back in Versailles. You have to be public as a queen, but you’re this ordinary person who has feelings too. It’s not only the beautiful gold front, it’s something behind those horrible stories.

BRACHE: It’s what it takes to make that industry of the castle operate, to make it function on that very high standard of living at that time in particular.



BRACHE: Do you have a favorite queen or king that you're most obsessed with?

STOKŁOSA: I was obsessed with Ludwig II. He ruled in Bavaria in the late 19th century and he was responsible for those fairytale castles in the Alps. One of the Disney castles was inspired by him. It was a very tragic story because he was insane and very shy and probably gay. He was building all those palaces only for himself, he avoided people altogether. Eventually, he was killed by his servants, they drowned him in the lake.

BRACHE: Oh, wow.

STOKŁOSA: I was obsessed with the castles. Some of them were built with very modern techniques but look medieval. One was a copy of Versailles because he was obsessed with Louis XIV. It was basically a monument for him.

BRACHE: Have you been there?

STOKŁOSA: Yes, a couple years ago. It's on an island. It's an exact copy of Versailles.

BRACHE: That's wild. Personally I'm obsessed with The Devils of Loudun from France in the 17th century. Ken Russell made a movie about them called The Devils, and there's a Polish movie about the same nun called Matka Joanna. Her name was Joan. There was a case of possession in the convents and it was an epidemic, way before the Salem witch trials. But French possessions were way more sexual than the Puritanical ones of America. So this nun, Joan, supposedly signed a pact with the devil, Grandier, the mayor of the town. There was a sex pact, and then she started behaving like she was possessed. I mean, she was for sure possessed, but I don't know by what.

STOKŁOSA: By herself maybe? I watched this Polish movie about her, it was based on the novel by Jarosław Iwaszkiewicz [Mother Joan of the Angels].

BRACHE: Aldous Huxley wrote about it too. That's the book that Ken Russell's movie is based on. Ken Russell's is the campy version, and then the Polish version is more elegant.

STOKŁOSA: Yes. It's from the '50s or '60s, it's black and white.

BRACHE: Yeah. I spent some time in Poland. My ex is Polish, so I was in Szczecin and Krakow. I never went to Warsaw.

STOKŁOSA: I'm from Krakow.

BRACHE: I liked it there.

STOKŁOSA: When was that?

BRACHE: 2011. A long time ago now, just after my graduation. What's your favorite part of Poland?

STOKŁOSA: Krakow, of course. It has everything that I need.



Cristine Brache, Almost Blue. 14 x 17.5 x 1 5/8" Oil, ink and encaustic on cotton and wood, 2024.

There is an airport, so I can go everywhere. The architecture is nice, and it's varied in different parts of the city. I have my friends there, so it's a good place to live. How long have you been in New York?

BRACHE: I've been here since COVID, really. I moved from Canada. I was in Canada for four years. Before that, I was in London. I did my master's there, and before that, I lived in China for two-and-a-half years. Before that, I was traveling around Europe.

I was squatting in London, and I was squatting in Greece, and I hitchhiked from Athens to the center of Turkey, and I lived in Turkey for two months. I basically left the US with two-grand and bought a one-way ticket.

STOKŁOSA: Whoa! That's great.

BRACHE: Yeah. I wound up in China, and I was so broke when I got there. It was crazy, but it was a really great experience.



Cristine Brache. Talent Showcase. 32.75 x 26.25 x 1 5/8" Oil, ink, and encaustic on silk and wood.

That's when I was in Poland as well. I spent a lot of time in East Germany and Berlin, all up and down Dresden and Leipzig. I drove through the Alps, and I went to Gruyere in Switzerland. That place also looked like Disney World. It was beautiful, the little villages. It looked fake to me, but it was real.

STOKŁOSA: Sometimes all those castles and palaces look fake. You mentioned Dresden. For me it looks like a castle or palace from Beauty and the

Beast.

BRACHE: It's crazy. What are you showing in Los Angeles?

STOKŁOSA: There's going to be one picture from Dynasty and the other is Armor from Vienna. It's renaissance armor and it's gold shiny objects. For me it's about masculinity and oppression and the situation when you're wearing this metal object and it's defining your position and shape of your body. It's very oppressive but on the other hand, it's so beautiful and shiny and you are this prince on the horse.

BRACHE: That's funny. I'm understanding Jed [Moch's, the curator] thinking more with putting our paintings in the same room, because I am showing those bunny works. The bunny suit is definitely a kind of armor. They used to tie the corsets so tight. I mean, my work's very feminine and yours is very masculine, but it's masculine in a soft way. It's like a non-toxic masculinity. People usually think of masculinity as toxic nowadays, but it's very beautiful, too. When it's not toxic.

STOKŁOSA: Yes. Both masculinity and femininity are defined by the same oppressive rules of society. We both are victims of that.

BRACHE: For sure. There's definitely toxic femininity, too. There's a yin and yang between our work.

- Emily Sandstorm



Installation view of "Beautiful Fish in a Man-Made Pond," 2024. AMITY, Los Angeles, CA



Anonymous Gallery

Bermuda Triangle (2022)

Press Release

At around the age of ten, artist Cristine Brache devoutly wanted to become a nun, until she learned that her parents were getting divorced. This news came as a shock to her, having been raised so strictly Catholic. It was her first crisis of faith as, in Catholicism, marriage is defined as a sacrament. It is indissoluble, it signifies the indivisible union of Christ and the church. Brache writes, “I thought divorce defied the laws of physics, like unbreaking glass. I went down a spiral questioning whether anything was real. I even tried to summon satan, to prove god existed. But satan never came and my walls of perception collapsed along with my belief in a Christian god.”

Throughout the first year of the pandemic, Brache experienced another profound crisis of faith, not of religion but of love and humanity. Leading her to reflect on the loss of meaning, the nature of existence, longing, love, and god. Much of such considerations comprise her exhibition at the gallery, Bermuda Triangle.

Bermuda Triangle, echoes a critical moment in which Brache was first required to question reality and confront the realization that things aren't always what they seem. Working in her usual way, the artist relates on a diaristic level and reflects relevant feelings to broader shared experiences, creating a stratified system of symbols. The exhibition obsessively explores her loss of innocence, in correlation with her hope and credence.

The installation includes a hauntingly beautiful video shot on Super 8 wherein she films a partially submerged couple kissing in a pool. The compositions, location, and couple were chosen in an attempt to recreate an old photograph of her parents—also kissing in a pool, and taken when they were most in love. She then contrasts the sweet scene by setting it against a more desperate moment of intimacy, featuring one partner giving the other mouth-to-mouth resuscitation. Derived from a selection of the film's stills, Brache then creates paintings on various silks and printed matter. The paintings function as photo negatives of the film but they are washed out, dispossessed. A figurative and literal loss of meaning expressed through the physical loss and repetition of an image. She balances fond consciousness with the violence and panic associated with love on life support, and the metaphorical possibility to breathe life back into someone. Simultaneously asking and answering some of life's most exhilarating questions.

The exhibition name is taken from the well-known mythical section of the Atlantic Ocean roughly bounded by both Miami and Puerto Rico—the artist's place of birth and family origin, respectively—and Bermuda. The location, also known as The Devil's Triangle, is notable for its unexplained circumstances surrounding many accidents and disappearances throughout history. Brache thinks of the Bermuda Triangle as a “mysterious place of cloudy chaos, where time is said to loop and doors to heaven open and close.” She writes, “It makes me think of birth, and the love it takes to produce it. Love being maybe the purest form of faith we could have in one another and possibly the apex of human feeling.”



Installation view of “Bermuda Triangle,” 2022. anonymous gallery



Cristine Brache (2022)

ARTFORUM



At the bottom of a long flight of stairs, a floor below Baxter Street on the edge of Manhattan’s Chinatown, Cristine Brache’s quietly elegiac presentation “Bermuda Triangle” bathed Anonymous Gallery’s space in an uncanny aquatic ambience. The show’s dreamily natant mood was due in part to its artifactual centerpiece: a blue inflatable pool set in the middle of the gallery. The object functioned as a double aide-mémoire—a physicalized symbol of the recollection at the heart of the project, as well as a site for the transmission of its phantasmal traces in beautifully grainy Super 8 footage projected into its shallows like a vision shimmering tantalizingly at the bottom of a wishing well. But the scene in question—further recapitulated in a series of stills from the film presented both as small paired photo sets and as vanishingly pale-azure paintings executed in ink on silk—was also itself a kind of aqueous reverie. Brache was attempting to conjure and complicate a moment of intimacy between her parents, who eventually separated, captured in an aging snapshot. The array of water-bewitched objects and images in the show foregrounded the cloudy, piecemeal nature of memory and nostalgia, while placing into evocative tension those expressions of tenderness and desperation that inevitably hover around love gone awry.

When Brache was about ten years old, her devoutly Catholic parents announced they were getting divorced, shattering her adolescent sense of marriage as a sacrosanct embodiment of the mystical confederacy between Christ and the church and sending her into a spiral of disillusionment and doubt. Looking to place this childhood crisis of faith in dialogue with the feelings of loss and disorientation she experienced amid the destabilizing effects of the pandemic, Brache—who is also a poet—built her diaristic project around the aforementioned photo, which shows her parents embracing and kissing half-submerged in a pool, apparently very much in love. While the blurry moving images of her re-creation of the scene—all washed in deep-blue shadow—played on the bottom of the filled kiddie pool, the subjects’ affectionate caresses gradually turned into a very different kind of embrace, with the two actors playing her mother and father seen performing CPR on one another on the pool deck. Within the narrative of a relationship ultimately headed for rupture, the twinned scenes of Eros and pathos are not perhaps as distinct as they might at first appear. For Brache, they describe not oppositional conditions but rather positions on an inter-subjective continuum, where love blooms and then begins to die away, despite even the most dedicated attempts at resuscitation.

Every aspect of Brache’s persuasive, carefully calibrated show—the murky video flickering beneath the disaggregating surface of the water in the pool; the hazy indigo chiaroscuro that enveloped the fond and panicked bodies in the stills; the thirteen paintings, named after Latin songs or noirish movies featuring lovers on the run, whose inverted palette suggested cinematic negatives—was predicated on attenuation, evaporation, loss of fixity. And thus the focus of the exhibition’s title, that patch of ocean comprising three geographical points—Miami in the west, Puerto Rico in the south (where the artist was born and where her family comes from, respectively), and Bermuda in the north—otherwise known as the Devil’s Triangle. Mythologized as a zone where things inexplicably go missing, this area was an apt metaphor for Brache’s affecting meditation on the correlations between enchantment and disenchantment—and on the ways that even the most apparently reliable bonds and convictions can suddenly begin to list and founder, or vanish altogether, without even the vaguest of warnings.

- Jeffrey Kastner

As the World Reopens, New York’s Art Exhibitions Are Turning Inwards (2022)

CULTURED



Film stills of Cristine Brache, “Bermuda Triangle” at Anonymous gallery.

*Just as the spring season has begun to tease signs of new beginnings, the New York art world feels refreshed with its current ecosystem of gallery shows. Here are five exhibitions that shouldn’t be missed on your next hop around the city.*

Cristine Brache, “Bermuda Triangle”

Anonymous Gallery

Things aren’t always what they seem. This notion leads Cristine Brache’s practice and current exhibition, “Bermuda Triangle.” As the titular nod to an area surrounded by urban legend may suggest, Brache’s new body of work questions her reality, tracing childhood experiences and more recent “come-to” moments. Though one may expect the blown-up pool on which a Super 8 video is projected to be the installation’s focal point, the two-dimensional works encompassing the room serve as the show’s benchmarks. In these, video-stills portraying a kissing couple submerged underwater are printed using varying techniques and materials, all rendered in glowing blue hues. The effect is both intriguing and mysterious, romantic and precautionary.

- Maria Vogel

Two Artists Turn Personal Films into Powerful Physical Objects (2022)

Artsy



Digital technology has forever changed our relationship with images and film. Many of our personal images and videos exist as files available on our phones and rarely become physical objects. In this digital environment, where memories live eternally on a device, it is easy to forget film’s material footprint. Thus, it’s striking when we see contemporary artists working with film or having a hybrid practice that sees moving images become physical objects that can sit in a gallery space. Currently, two New York galleries, Anonymous Gallery and Microscope, are showing how film and video work can have a dynamic, physical presence.

Cristine Brache’s current exhibition at Anonymous Gallery, “Bermuda Triangle”—which closes on April 2nd—is centered around a significant memory from her life, which marked the end of her innocence: seeing her parents kissing and embracing one another in a swimming pool. Brache, who had aspired to become a nun until her parents divorced, looks back at this memory as “the last happy union before things fell apart,” she told Artsy.



Cristine Brache, installation view of Goodnight Sweet Thang, 2022 at Anonymous Gallery,

That memory has become the centerpiece of the current show: Brache recreated the scene in a new Super 8 film, Bermuda Triangle (2022), and projected it into a kiddie pool. In it, we see an arresting performance of a couple embracing. The provocative work stands alone as a performance/film, yet Brache extends the emotive quality of the film into several performance-laden objects.

Brache used Bermuda Triangle to create 12 digital C-prints and 11 photographic silk prints. The objects are imbued and informed by the emotions the memory incites for Brache. The silk prints look precious and frail on translucent silk with a resin gloss on top that further obscures the original imagery.

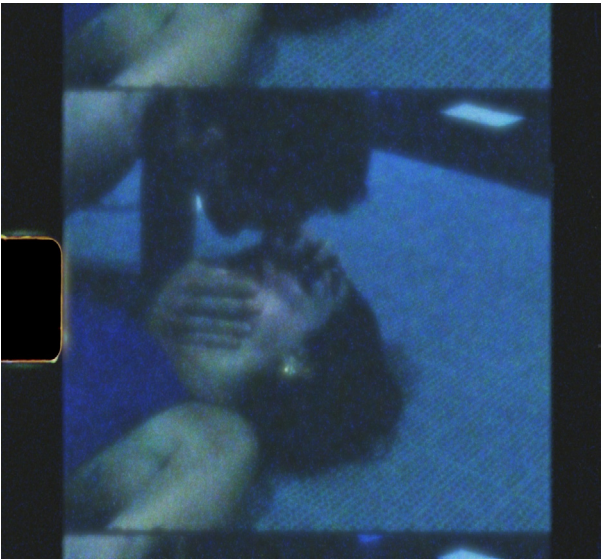
The ink-on-silk prints use stills pulled from the film negative. Seeing this inverted vision of the couple embracing mirrors the critical turn the film takes as the lovers’ embrace shifts from delight to terror: Suddenly, they begin to perform CPR on one another. Across the gallery, the 12 C-prints convey that tension more literally as they feature split film stills that juxtapose the two distinct forms of the film. The individual stills do more than make a photograph from a film as they extend the emotive, illicit gaze present in Bermuda Triangle.

Our experience with digital technology has created a multi-hyphenated way of watching film that includes our phones, laptops, televisions, theater screens, and everything else in between. The film and object-related work in Brache’s and Phuntsog’s practices shows audiences that it’s possible to feel and experience the physical weight and emotion that films like these encapsulate. Galleries like Microscope and Anonymous Gallery are two key spaces where we see active curation given towards film and performance-laden objects emerging from artists, filmmakers, and performance artists alike.

- Ayanna Dozier

Editors’ Picks: 15 Events for Your Art Calendar, From a Fascinating Fernanda Laguna Survey to the Badass Art Women Awards (2022)

Artnet



14. “Cristine Brache: Bermuda Triangle” at Anonymous Gallery, New York

Swimming pools conjure up all sorts of memories—romantic, nostalgic, and cinematic, or sometimes all of those sensations at once, as is the case with artist Cristine Brache’s exhibition “Bermuda Triangle” at Anonymous Gallery. Entering the gallery, visitors descend the gallery stairs to a dimly lit gallery space, where, in the middle of the gallery floor, a blue inflatable pool sits filled with water. Looking closely, one notices that a Super 8 film is projected, blurrily, on the water’s surface. In the film, a man and a woman are shown embracing in a pool, seemingly enamored of one another, but things take a turn, and later in the film, the man is shown on a pool deck performing mouth-to-mouth resuscitation on the woman.

The moody film was inspired by a photograph the artist found of her parents in their youth, pictured kissing in a swimming pool. Brache’s parents would divorce when she was 10 years old and, having been raised in a devoutly Catholic home where divorce was a sin, the trauma of this separation led the young Brache into a profound spiritual reckoning.

“I thought divorce defied the laws of physics, like unbreaking glass,” the artist writes. “I went down a spiral questioning whether anything was real. I even tried to summon Satan, to prove God existed. But Satan never came and my walls of perception collapsed along with my belief in a Christian god.”

On the gallery walls surrounding the pool, we see paintings based on negatives from the film made on silk organza, as well as stills from the film. Like the Bermuda Triangle of the exhibition’s name, these works create a mysterious space, one that continuously evokes a ritualistic act of searching and never finding. We’re left to wonder, and wonder again, why love sometimes disappears.

Location: Anonymous Gallery, 136 Baxter Street, New York

Price: Free

Time: Tuesday–Saturday, 12 p.m.–6 p.m.

— Katie White



Four Art Gallery Shows to See Right Now (2021)

New York Times

The New York Times



An installation view of Cristine Brache's "Commit Me, Commit to Me (Cázame, Cásame)." Credit...Cristine Brache and Fierman; Adam Reich

Works by Jonathan Berger and Liu Xiaodong can be viewed virtually, but if you're up for venturing out, you'll want to see Cristine Brache and Vanessa Thill's art in person.

Cristine Brache

Through July 31, 2021 by appointment. Fierman, 127 Henry Street, Manhattan; 917-593-4086, fierman.nyc.

Galleries are slowly opening again, some with a promise to limit attendance and others by appointment only, and I, personally, can't look at my computer screen for one more second. So last week, in mask and gloves, I visited a few shows, most notably Cristine Brache's "Commit Me, Commit to Me (Cázame, Cásame)" at Fierman.

The installation, largely visible from the street once the window gate is raised, is a sculptural interpretation of Remedios Varo's 1958 painting "Papilla estelar," in which a slender, golden-haired woman feeds porridge to a caged crescent moon. Stripping the image of its whimsy, Ms. Brache reveals a disturbing subtext: The woman becomes a mute piece of furniture with a bowed, featureless head, her body upholstered in the same floral-pattern fabric as the chair she's sitting on. The moon, blue and electric, is plugged in between two fluorescent lights on the gallery's peeling, stamped-tin ceiling. The walls are covered with hospital curtains.

The argument is that women are the real Surrealists — not only the artists, like Varo, edged out by more famous men, but any woman who can evade the brutal censors of both society at large and her own conscious mind. But the mise-en-scène, which makes it impossible to tune out the work's physical context in the way we habitually do with paintings, feels particularly appropriate to the experience of viewing art now, too. It still seems sequestered and unreal, like a stage set with the house lights on.

- Will Heinrich

Anonymous — Cristine Brache, "Bermuda Triangle," February 24 – April 2 (2022)

The Observer

OBSERVER

Artist Cristine Brache was raised strictly Catholic, and for a long time harbored ambitions of becoming a nun. Her parents' divorce shocked her: "I thought divorce defied the laws of physics, like unbreaking glass," Brache wrote. "I went down a spiral questioning whether anything was real. I even tried to summon satan, to prove god existed. But satan never came and my walls of perception collapsed along with my belief in a Christian god." "Bermuda Triangle" is an excavation of Brache's crisis of faith. In the center of Anonymous gallery sits an inflatable pool, and upon the water the artist has projected a Super 8 film of a kissing couple that cuts to footage of mouth-to-mouth resuscitation. Stills of the scenes line the walls, hemming in the viewer with the suggestion that a cruel summer is set to follow spring.

- Helen Holmes

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"Cristine Brache: Bermuda Triangle" at Anonymous Gallery, New York

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- Katie White

*Cristine Brache Interview (2021)*

*Foundwork*

For a recent video commissioned by the ICA Miami, Miami-born, Toronto-based artist Cristine Brache recorded a conversation with her grandmother and overlaid it onto a collage of varying found footage. In the video, Brache's grandmother tells the artist about a time in 1961 when she was quarantined in a mental hospital for morning sickness which was later discovered to be caused by her being pregnant with Brache's father. Having emigrated from Puerto Rico, doctors believed it to be an infectious disease she had caught prior to relocating to the mainland United States, rather than pregnancy-related nausea.

Such personal mythologies are central to Brache's work, which often starts in this place of the individual and expands outwards, casting wide, compassionate ripples which allude to universal truths surrounding the gaps between our desires and our realities. There's lonesomeness and there's listening. Brache—whose work is frequently sculptural as well—also approaches materials with a certain devotion, employing such mediums as mother of pearl and bone china, which allows the work to vibrate at a reverential frequency, creating shrine-like worlds of veneration.

**Wallace Ludel (WL):** For your recent ICA Miami commission, you recorded a conversation between you and your grandmother and used that audio in the piece. You often reference your family in your artwork but it usually feels a little more coded, like you use personal signifiers rather than being so explicit.

**Cristine Brache (CB):** My work is informed by my experiences, alongside current and historical events. This video relates to the show at Fierman, which is an expression of this story that my grandmother told me, but I didn't state that explicitly in the Fierman show. I wanted to make a second part to that show, and in the first part I wanted to make the reading as omnipresent as possible, while embedding it with a personal experience that is relatable. The show was generally about gaslighting and codifying behavior to survive or to navigate within an oppressive system that doesn't allow you to be yourself. There were hospital curtains because it was also talking about the historic institutionalization of women that comes as a result of unacceptable self-expression. It branched off of what I felt when my grandmother was telling me that story for the first time.

For the second installation, I wanted to make a quarantine room—and this was six months before the pandemic. Before the pandemic happened, I was obsessively looking at images of quarantine rooms and mocking them up, and I was thinking about isolation. If I were to do that show right now it would have a totally different meaning, it's no longer a good time to realize it. So, when the ICA video commission got offered to me, I thought it would be the perfect place to wrap up this area of interest that I'd been mining. The video also addressed the quarantine, but in a way that wouldn't further inundate us with that imagery. It would be hard to feel the impact, because it's so close and unmediated. The image itself is too tapped out. Before all this, images of quarantine felt foreign and took on a different meaning. I also made the video in quarantine, so a lot of the choices were contingent on the limitations in place at the time of its making. I couldn't travel, I didn't have any way to record, so I used the audio of my grandmother and edited together a lot of found footage.

**WL:** Do you think the limitations proved to be fruitful for the project? Did they make it more interesting than it otherwise would have been?

**CB:** It's hard to say—I'm super happy with the way it turned out so I guess the answer is yes. I wouldn't have gone this route if the limitations hadn't been in place. There's always some kind of limitation in every form of artmaking, until I'm Jeff Koons or something, ha. All the work I make is contingent upon limitations in some way, but this was especially constrained.



**WL:** It's interesting to hear you talk about personal versus universal iconography regarding the quarantine imagery. You make a lot of work about your family—what do you think happens when that work goes into the world and its components become universal signifiers, moving beyond just what they mean to you personally?

**CB:** I'm really empathy driven, and I hope to create more awareness for each other's experiences, and to share underrepresented experiences. My goal is often to use my personal experience to address bigger systemic issues. It's important for me to have both of those things going on in a narrative — that it's rooted in a personal thing but I'm also trying to open it up so it's more accessible. That accessibility is ideal for me because hopefully more people will be able to relate to it; if it's too closed off it can be difficult to reach other people. For me, art is about reaching people and telling stories. I'm trying to find something that feels uncanny in order to create a feeling that's relatable to a variety of experiences. If the reading isn't uncanny, it won't succeed. It's like word games but with objects.

**WL:** Another strength of yours is juxtaposition. You take found objects and put them in a context with objects that very much feel made by hand, as well as the juxtaposing of scale and mediums. This creates a new encounter that's greater than the sum of its parts. I'm thinking of the figure perched on the scales in your Locust Project show, but you can find it all over.

**CB:** With the found objects in that show, I felt that they were really the best way to represent what I was trying to communicate, and it's how I envisioned it. And they are symbols. You play with images and people draw new meanings from the games that you make with them — so I'm thinking of objects and my relationship to them and culture.

- Wallace Ludel

***“I love storytelling. It’s important to me because I don’t want to waste people’s time. I don’t take it for granted that I’m making work for people to see—I think someone’s attention is very precious when they choose to give it to you. I want to be able to have something that’s concise, impactful and meaningful to be with. I don’t want to take anything for granted.”***



*Locust Projects (2019)*

*Cristine’s Secret Garden*

Press Release

Locust Projects is proud to present *Cristine’s Secret Garden*, an expansive new body of work contained within a site-specific installation by Miami and Toronto-based artist Cristine Brache. The exhibition will open with a public reception on Wednesday, February 13, 2019 from 6:30-8:30pm.

Born in Miami to Cuban and Puerto Rican parents, Brache grew up surrounded by the Orisha shrines of her grandmother and the front-yard shrines of Caribbean-American neighbors who practiced Santeria. A combination of elements from the religions of the Yoruba who were enslaved in human trafficking from the 15th through 19th centuries, displaced and subjugated indigenous people of America, and the Spanish Colonists who forced these groups to adopt their Roman Catholic traditions, Santeria centers upon rituals and ceremonies devoted to a pantheon of Orishas, or saints. Identified by human attributes and characteristic strengths and weaknesses, Orishas rule over the forces of nature and the endeavors of humanity.

The name, Santeria, derives from a pejorative Spanish term for the ‘deviant’ worship of saints. Based more in ritual than dogma, Santeria practitioners believe they have a predetermined destiny and, if they wish to fulfill it, they must perform rituals for the Orisha(s) most relevant to that destiny. In her installation at Locust Projects, Brache makes direct reference to the type of front-yard arrangements of saint statues she encountered as a child. Known as “casa de santos,” these shrines serve as a homemade site for maintaining the interdependency between Orisha and worshiper. Due to the need to assimilate with the icons of Catholic religion, the figures often pass as depictions of Catholic Saints, like Saint Barbara (saint of justice and strength) and Saint Lazarus (saint of the ill).

This notion of a coded, self-made worship drives Brache’s installation. Brache expands upon the survivalist mutations of Santeria which draped Yoruba beliefs in a cloak of Christianity and positions *Cristine’s Secret Garden* as a space in which to consider the possibility that we can continue this kind of adaptation. The artist feels as women, for example, we can mutate idolatry further, trading in the doctrines of “our forefathers” for idols crafted from our actual lived experience. Exploring boundaries of private and public space in relation to womanhood, the exhibition centers around porcelain shrines of the maternal figures in the artist’s life.

In *Cristine’s Secret Garden* we are given access to a private space beyond barred doors and windows. An elegant plume of curved maple-wood fence elegantly bisects the space, cradling and curving around shrines built from concrete block, contorting around them like a spinal cord, bending, but not breaking.

At the center of each shrine are sculptures of Orishas, all beautifully handmade, largely in porcelain. Drawing on several generations of women in her own family and community, Brache’s Orisha’s are saints to “fairer” virtues: Exhaustion, Vulnerability and Vanity. These virtues are personified by the female figures and their attendant symbolic attributes and offerings: mirrors, flowers, clocks, weaponry, weight scales, animals, a water fountain made of telephones, and other objects. The materials used – mostly porcelain and concrete, silk and soil – simultaneously evoke characteristics of strength and vulnerability.

Adopting Santeria’s codification of Orishas and their attributes, Brache creates a template for humanizing and preserving the central figures in her life, celebrating their many facets. We are privileged visitors/voyeurs in *Cristine’s Secret Garden* glimpsing what is a sealed survival system, operating covertly within a larger, often hostile, authoritarian or Patriarchal system, seeking light, growth and regeneration.



Cristine Brache, “Looks can be deceiving” (2019). 26 x 26 x 51 inches overall. Porcelain, Clairol True to Light mirror, weight scales, cinder blocks, faux candles



Cristine Brache, *Cristine’s Secret Garden*, installation view. All installation shots by Zachary Balber.

# CV

## SOLO/TWO-PERSON EXHIBITIONS

- 2024 Dumb Slate (with Michael Thompson), Pangee gallery, Montreal, Canada
- 2023 Dorothy’s Dream, anonymous gallery, NADA Miami, Miami, FL, U.S.
- 2022 Bermuda Triangle, anonymous gallery, New York, NY, U.S.
- 2020 Commit Me, Commit to Me (Cázame; Cásame), Fierman Gallery, New York, NY, U.S.
- 2019 Cristine’s Secret Garden, Locust Projects, Miami, FL, U.S.
- 2019 Epithalamium (with Brad Phillips), Anat Ebgi, Los Angeles, CA, U.S.
- 2019 Safe Words (with Penny Goring), Elene Abasidze, Tbilisi, Georgia
- 2018 Fucking Attention, MECA, Fierman Gallery, San Juan, Puerto Rico
- 2018 Material Art Fair (solo presentation), Fierman Gallery, Mexico City, Mexico
- 2017 I love me, I love me not, Fierman Gallery, New York, N.Y, U.S.

## GROUP EXHIBITIONS

- 2024 Beautiful Fish in a Man-Made Pond, AMITY, Los Angeles, CA, U.S.
- 2021 Garden of Eden, Berlinische Galerie, Berlin
- 2021 Traces on the Surfaces of the World, Gavlak Gallery, Los Angeles, CA, U.S.
- 2020 ICA Miami Digital Video Commission, ICA Miami, Miami, FL, U.S.
- 2020 documento, Embajada, San Juan, Puerto Rico
- 2020 Hello? God is the Space Between Us, Anonymous, New York
- 2019 All Dressed Up, Mana Contemporary, Miami, FL, U.S.
- 2019 It will never be quite familiar to you, Oolite Arts, Miami, FL, U.S.
- 2019 Wanderers, Tile Blush, Miami, FL, U.S.
- 2019 Do you know this feeling?, Firstdraft, Sydney, Australia
- 2019 100 Sculptures, Anonymous Gallery, Paris, France
- 2019 All Dressed Up, Mana Contemporary, Miami, FL, U.S
- 2018 South Florida Cultural Consortium Visual & Media Artists Fellowship Exhibition, Ritter Art Gallery, Boca Raton, FL.
- 2018 Eye to eye, Arsenal Contemporary, New York
- 2018 100 Sculptures, Anonymous Gallery, Mexico City, Mexico
- 2018 The little baby show, 315 Gallery, New York, NY, U.S.
- 2018 In her eye you see another small eye, Melanie Flood Projects, Portland, OR, U.S.
- 2018 NUT II, A.I.R. Gallery, New York, NY, U.S.
- 2018 Condo, Emalin, London, U.K.

- 2017 my fossil, my echo / my excess, my scrap, MX Gallery, New York, NY, U.S.
- 2016 [In Confidence], As it Stands, Los Angeles, CA, U.S.
- 2016 No Soy Sincero, Orgy Park, New York, NY, U.S.
- 2016 Givens at AALA, Los Angeles, CA, U.S.
- 2016 Intersectionality, MOCA, Miami, FL, U.S.
- 2016 Golden Eggs, TEAM Gallery, New York, NY, U.S.
- 2016 Tell me what you have and I will tell you who you are, Dissect Journal, Melbourne, Australia
- 2015 The Christmas Show, Guccivuitton, Miami, FL, U.S.
- 2015 S, Arcadia Missa, London, U.K.
- 2015 Issue #21 Optimized Textures (Team Titanic), Kestner Gesellschaft Hannover, Hannover, Germany
- 2015 Guccivuitton Opening Night, ICA Miami, Miami, FL, U.S.
- 2015 Hi girls sleep outside + IRL Panties, 5everdankly.florist. Online.
- 2015 Popular Anal Cleaner, Papa Johns Projects. Online.
- 2015 .dream without loneliness, 57cell.com. Online.
- 2014 Video on Individual Demand, embarrassmentparty.biz. Online.
- 2014 LIKE, Gallery Q, Copenhagen, Denmark
- 2014 All at Once, All of the Time, RMIT Design Hub for the Virgin Australia Melbourne Fashion Festival, Melbourne, AUS.
- 2014 Images from ‘tender”, Poetry will be made by all, Zürich, Switzerland
- 2014 Issue #16 Vital Functions: Preparing Future Sustainable Products & Services, Berlin, Germany
- 2013 How Many Feminists, Antena Gallery, Chicago, IL, U.S.

## EDUCATION

- N.D. BFA, Florida State University, Tallahassee, FL, U.S.
- N.D. MFA, Slade School of Fine Arts, University College London, London, U.K.



SCREENINGS

2023	EXPORTS by Mezzanine film, Roxy Cinema, New York, NY
2023	Miami Film Festival, Miami, FL, U.S.
2021	Slamdance Film Festival, Park City, UT, U.S.
2021	Florida Film Festival, Orlando, FL, U.S.
2021	Maryland Film Festival, Baltimore, MD, U.S.
2021	Third Horizon Film Festival, Miami FL, U.S.
2017	Glasgow Short Film Festival, Glasgow, Scotland
2017	Borscht 10, Olympia Theater, Miami, FL, U.S.
2016	Outpost Open Call (Selected by Ed Atkins), A.M. London, London, U.K.
2016	Visions in the Nunnery, Bow Arts, London, U.K.
2016	Outpost Open Call (Selected by Ed Atkins), Norwich, U.K.
2016	Accessing Economies: Engagement & Withdrawal (hosted by AQNB & Video in Common), Club Pro LA, Los Angeles
2016	Blindspots, Xspace, Toronto, Canada
2015	Dry Deal, Cantina Social, Athens, Greece
2015	Screening: Cristine Brache, Vox Populi Gallery, Philadelphia, PA, U.S.
2014	Nekama, The Multiverse/The Borscht Film Festival, Miami, FL, U.S.
2014	Greeting cards from reality at the Post Colonial Flagship Store, Quartier21, Vienna, Austria
2014	The Collectif Jeune Cinema Presents a Collection of Short Works, thePICTUREshow, New York, NY, U.S.
2014	The HTMLles Feminist Festival of Media Arts + Digital Culture, Studio XX, Montreal, Canada
2014	16th Festival des Cinémas Différents et Expérimentaux de Paris, Collectif Jeune Cinéma, Paris, France
2014	Off Screen, Northwest Film Forum, Seattle, WA, U.S.
2014	We the Enemy Too, European Media Arts Festival, Osnabrueck, Germany
2014	Collectif Jeuene Cinéma Carte Blanche, Apordoc, Lisboa, Portugal
2014	The 10th Berlin International Directors Lounge [DLX], Naherholung Sternchen, Berlin, Germany
2014	Big Eyes, Small Mouth (cur. Beth Heiny), Aux Performance Space, Philadelphia, PA, U.S.
2013	Tele Visions, Sydney, Australia
2013	The 8th Edition of The Streaming Festival, the Netherlands
2013	Flesh and Structure: The Biopolitical Commons, The Wrong New Digital Art Biennale, Alicante, Spain
2013	WPA's Experimental Media (cur. Jason Eppink), The Museum of the Moving Image, New York [touring to The Corcoran Gallery of Art, College of Art + Design, Washington D.C., and The Phillips Collection, Washington D.C.]
2013	15th Festival des Cinémas Différents et Expérimentaux de Paris, Collectif Jeune Cinéma, Paris, France
2013	Equals, Exploring Feminism Through Art & Conversation, Blank Media Collective, Manchester, U.K.
2012	New Filmmakers, Anthology Film Archives, New York, NY, U.S.
2011	Women Filmmakers, Anthology Film Archives, New York, NY, U.S.

POETRY READINGS & PERFORMANCE

2024	Goodnight Sweet Thing, 42n, New York, NY, U.S.
2023	The Whitney Review of New Writing, Sara’s Worldwide, New York, NY, U.S
2022	Poetry Reading, anonymous gallery, New York, NY, U.S..
2022	Poetry Gala, Fotografiska, New York, NY, U.S.
2021	Montez Press Radio, New York, NY, U.S.
2020	Brooklyn Rail's New Social Environment for Paul McCarthy, New York, NY, U.S.
2018	Reader as Voyeur, Hauser & Wirth, New York, NY, U.S.
2018	Megan Boyle, Brad Phillips, Cristine Brache, & Jordan Castro, murmrr, New York, NY, U.S.
2018	POEMS (book launch), Codex, New York, NY, U.S.
2018	Alignment, American Medium, New York, NY, U.S.
2017	Holons, Codette, New York, NY, U.S.
2017	The Diamond Stingily Show, MoMA PS1, New York, NY, U.S.
2017	Blood No Memory, Fieman, New York, NY, U.S.
2015	Trace Bodies, Institute of Contemporary Arts, London, U.K.
2015	Feinde Exhibition/The Enemies Project, Hardy Tree Gallery, London, U.K.
2015	Re-materialising Feminism Book Launch, Penarth Centre, London, U.K.
2015	Fictional Symposium/Cyborg Girl Identification/The Chance Event II, The Showroom, London, U.K.
2014	Holly Childs’ Danklands Launch, ArcadiaMissa, London, U.K.
2014	Then Nothing Ever Happens Because Nothing Ever Does, Zabłudowicz Collection, London, U.K.
2014	Camaradefest II, Rich Mix Art Centre, London, U.K.
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FAIRS

2023	NADA, Miami Beach, Miami, FL, U.S.
2022	NADA, Miami Beach, Miami, FL, U.S.
2021	NADA, Miami Beach, Miami, FL, U.S.
2018	MECA, San Juan, Puerto Rico
2018	Material Art Fair, México City, Mexico’
2016	NADA, Miami Beach, Miami, FL, U.S.

RESIDENCIES

2018	The Clemente Soto Velez Cultural Center, Art-ists Alliance, & Embajada, New York, NY, U.S.
2014	e m b a r r a s s m e n t p a r t y (online)
2013	Loft345, Guangzhou, China

AWARDS

2023	Knight Made in MIA Award
2021	Canada Council for the Arts
2020	OAC Visual Arts Award
2020	TAC Visual Arts Award
2020	Indigenous Screen Office Development Grant
2019	The Ellies Awards, Oolite Arts
2018	South Florida Cultural Consortium
2018	Borscht Short Film Commission Grant
2017	OAC Emerging Artist Award
2014	Borscht Short Film Commission Grant

# VIDEO

## [Disneyland \(2024\)](#)



Elsewhere, in “Disneyland,” Stratten is found fuzzed-out and lossy, the Playmate of the Year appearing on Johnny Carson. Brache’s works present a glamor that is aware of its own falsity. Although the show must go on, its files corrupt and glitch as the technology required to suspend disbelief becomes obsolete. - Pangee Pangee Gallery

## [Dorothy's Dream \(2023\)](#)



The second video-sculpture is a small ivory acrylic house, speckled with black acrylic diamonds similar to that of card suits and is a stylized interpretation of the Playboy Mansion. Entitled, “Étant donnés: 1. Dorothy’s Dream, 2. Girls Gone Wild”, the doll-like house’s exterior has no entry points aside from the chimney’s. Visitors can peek into the small house through this opening. Inside, a video of Dorothy Stratten and Playboy bunnies plays accompanied by the melancholic sound of Stratten’s poem (included above) sung by a barbershop quartet. The viewing experience is reminiscent of Marcel Duchamp’s Étant donnés: 1° la chute d’eau, 2° le gaz d’éclairage . . .; in both works the viewer can peek into another world and see the image of a dead woman.

## [America’s Sweetest Dream \(2023\)](#)



“America’s Sweetest Dream (2023) is a video installation featuring digitized, Super-8 films shot by Brache, overlayed with low-fi graphics inspired by 1990s late night TV ads for phone sex lines and commercials for Girls Gone Wild.” - Daniel Cassidy, ART News

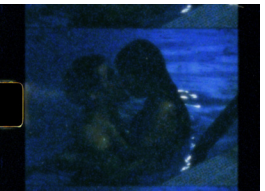
## [Carmen \(2022\)](#)

Password: thankyou



“Carmen is a proof-of-concept short film for a feature film I’m developing entitled, Lazara. Lazara—and Carmen—are both family dramas accented by dark comedy that draw inspiration from Cecilia Casals’ public self-immolation and my own life during this period. Thematically, Lazara—and Carmen—explore how cycles of trauma are inherited and broken and how mother-daughter relationships function under the extreme stress of domestic violence.” - Cristine Brache

## [Bermuda Triangle - Solo Exhibition at anonymous gallery \(2022\)](#)



The show’s dreamily natant mood was due in part to its artifactual centerpiece: a blue inflatable pool set in the middle of the gallery. The object functioned as a double aide-mémoire—a physicalized symbol of the recollection at the heart of the project, as well as a site for the transmission of its phantasmal traces in beautifully grainy Super 8 footage projected into its shallows like a vision shimmering tantalizingly at the bottom of a wishing well. But the scene in question—further recapitulated in a series of stills from the film presented both as small paired photo sets and as vanishingly pale-azure paintings executed in ink on silk—was also itself a kind of aqueous reverie. Brache was attempting to conjure and complicate a moment of intimacy between her parents, who eventually separated, captured in an aging snapshot. The array of water-bewitched objects and images in the show foregrounded the cloudy, piecemeal nature of memory and nostalgia, while placing into evocative tension those expressions of tenderness and desperation that inevitably hover around love gone awry. - Artforum

## [Morning Sickness in the USA \(2020\)](#)



In Morning Sickness in the USA, the artist shares the story of her grandmother, who was quarantined in 1961 after seeing a doctor for inexplicable nausea. Having immigrated to the US from Puerto Rico, doctors suspected she had an infectious disease and put her in quarantine in a mental asylum. The reason for her nausea was later revealed to be pregnancy. This work was commissioned by the ICA Miami and debuted on their website. It was recently included in a group exhibition at Gavlak Gallery (Los Angeles). Festival screenings include Slamdance (2021), Florida Film Festival (2021), Maryland Film Festival (2021), and Third Horizons Film Festival (2021). Funded by the Institute of Contemporary Art Miami & The Knight Foundation.

## [Sequence 02 1 \(2017\)](#)



“In this deceptively demure show, the artist reflects on her identity as the Miami-born daughter of parents from Cuba and Puerto Rico, and finds it full of contradictions. A video begins with found fetish porn in which a woman eats insects and ends with Brache’s grandfather telling her that a woman without makeup is like a beautiful house whose garden has gone to waste. Delicate ceramic works—a dunce cap on a stool, a wall clock with no hands—evoke fragility. A curly-maple table displays porcelain playing cards, each one a Queen of Hearts featuring the artist’s profile.” - The New Yorker

## [ppants \(2016\)](#)



In ppants (for Brad), we see the legs of a woman. Cristine Brache stands in faded blue denim pants before a wood cabinet. Her hands rest calmly at her sides. We see the red glow of a digital camera focusing before photographing her intermittently as she pees herself. The mark of urine in her jeans swells and spreads luxuriously. When she finishes peeing, she patiently turns around to reveal a large glistening wet patch. It’s as if she is showing off a prize, or is measuredly displaying the detailing of an ornate garment to a focused photographer. The viewer is invited to join what feels like the photographer’s bashful pride. This is a celebratory moment. - The Editorial Magazine



# ABOUT

**CRISTINE BRACHE** is a New York-based artist, writer, and filmmaker. She received her MFA in Fine Art Media from the Slade School of Fine Art, London. Brache predominantly works in encaustic painting, sculpture, and film, often using obsolete media, acrylic, readymades, and textiles. Her work circulates around constructs of the female body and psyche, broken histories, masking, and the inevitable power dynamics accompanying these themes. The artist is also interested in mortality, nostalgia, and solitude.

Select solo exhibitions include those held at anonymous gallery (New York); Locust Projects (Miami); and Anat Ebgi (Los Angeles). She has exhibited internationally at galleries and institutions like Berlinische Galerie, Perez Art Museum Miami, and ICA Miami. Her films have screened in festivals like the Florida Film Festival (Orlando); Miami Film Festival (Miami); and Slamdance (Park City). Her work has been critically reviewed in Artforum, The New York Times, and The New Yorker.

## Contact

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