



ENTER ART FOUNDATION

## **PHILIP CRAWFORD**

b 1988 USA. Lives and works in Berlin.

### **VITA**

#### **Education**

M.A. North American History and Culture, Freie Universität Berlin, Berlin Germany (current)

B.A. History, Stanford University, Stanford CA USA

History of Art, Oxford University, Oxford UK (tutorial: the political influence of artistic movements)

#### **Solo Exhibitions**

**2018** My Noose Around That Pretty's Neck, University of Cologne, Cologne Germany

Stop!Cop!, Retramp Gallery, Berlin Germany

Heroism and the Heroic in American History, Akademie Für Politische Bildung, Tutzing Germany

**2016** To Die In Your Arms, Brix, Prague Czech Republic

No Heroism In Love, Zizkovsiska Gallery, Prague Czech Republic

#### **Group Exhibitions (selected)**

**2018** Advent Special, Fine Art Berlin, Berlin Germany

**2018** Textualised, Berlin Blue Art Gallery, Berlin Germany

**2018** The New South III, Kai Lin Gallery, Atlanta USA

**2018** Pleasure and Pain, Schau Fenster, Berlin Germany

**2017** vom Speck weg, Galerie Isabelle Gabrijel, Berlin Germany

**2017** 49 Contemporary Artists, Enter Art Foundation, Berlin Germany

**2017** Visual Science of Art Conference, ACUD Gallery, Berlin Germany

#### **Residencies and Honors**

**2018** Santa Fe Art Institute (SFAI) Residency Program, Truth and Reconciliation

**2018** 1st Place Award, The New South III, Kai Lin Gallery

#### **Collections**

Enter Art Collection, Berlin Germany

Private Collection, San Francisco CA USA

Private Collection, Atlanta GA USA

#### **ARTIST STATEMENT**

One of the organizing elements of my artistic practice is the concept of heroism. The hero serves as a narrative embodiment for an individual or community; it is both an iconic reflection of closely-held values and a representation of history and self-defined purpose. The heroic provides a unique way to access processes of myth-making and identity formation. Through my practice, I explore socio-historical conceptions of the heroic and its capacity to foment rhetorics of difference under divisive fictions and mask technologies of power behind myth. Superheroic tales--stories of exceptional humanity, morality, and ability--like those found in comic books and memoirs (also movies, video games and self-help books) hold particular interest. While the images and stories themselves are important resources, so are the histories of the creators, media companies and



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audiences that produced them. Narratives constructed in these stories often have identifiable similarities with the communities that created them. Throughout my work there is an attempt at what historian Saidiya Hartman calls critical fabulation. Heroic surrogacy and fantasy embodiment become key frameworks in this effort. By including visualizations of heroic and superheroic narratives from popular media alongside references to the pleasures and pains of everyday life, I attempt to combine fictions, critically binding the personal, institutional, historical and popular fabulations that instruct the stories we tell ourselves about ourselves.

**Website:**

[www.philipac.com](http://www.philipac.com)