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GILDA MANTILLA & RAIMOND CHAVES

JOCHEN LEMPERT

Barbara Wien, Berlin et ProjecteSD, Barcelona
chez Galerie Jocelyn Wolff - Hospitalités at Komunuma
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Dates: 21 – 25.10.2020
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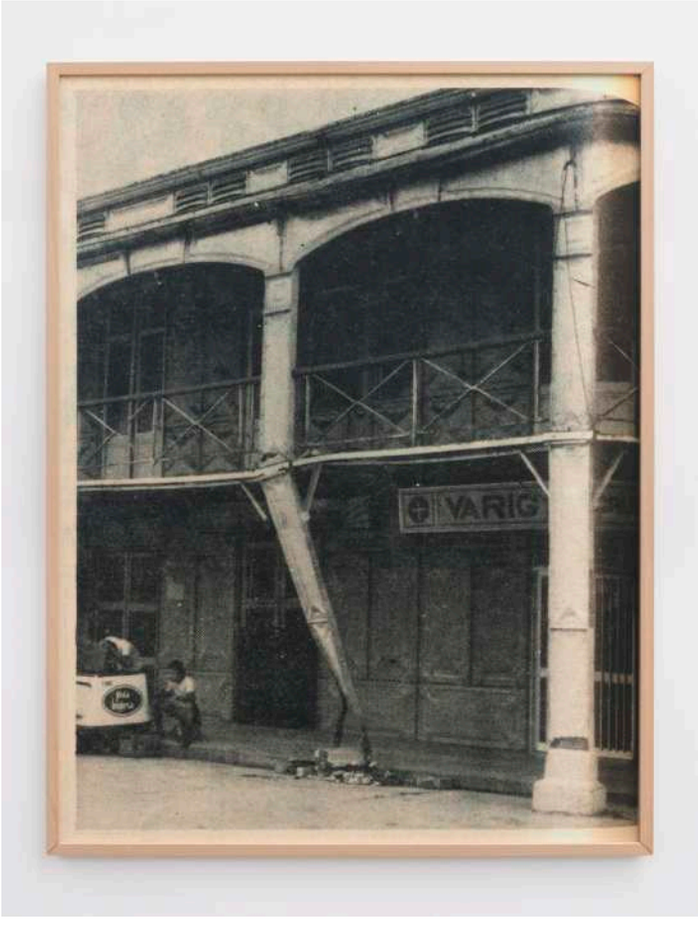
GILDA MANTILLA & RAIMOND CHAVES

Gilda Mantilla & Raimond Chaves are life partners and artistic collaborators who also maintain solo careers. Their joint undertakings, which started in 2001, offer an alternative to stereotypical views of Latin America's landscapes and cultures by focusing on overlooked details of its people and places.

The artists view their work as a dialectical confrontation with the contexts that they explore. Through drawings, wall installations, posters, archival material, collective projects and workshops, Mantilla & Chaves interpret genres and traditions associated to the concepts of drawing, cartography, landscape or portraiture, and ironize on the Latin American imagery. Their work focuses on the processes of representation and identification which, by means of images, enable the construction of a designated territory.

Mantitilla and Chaves have spent several years investigating the role images have played in the imaginary and comprehension of the Peruvian Amazon, specifically, working with the unique holdings of the Library of the Center for Theological Studies of the Amazon and the Library of the Research Institute of the Peruvian Amazon in Iquitos, Peru—a locus of debate around Amazonian identity. This undertaking gave rise to a project called *Un afán incómodo (An Uncomfortable Eagerness)*, for which they amassed an extensive body of work that was midway between a narrative account and research, playing around in the incongruent, dystopian space that opens up between iconographic sources and their particular contexts.

Continuing this line of work, the artists went one step further, focusing in par cular on dismantling images, peeling back their layers in every sense, stripping them of all meaning, laying them bare of any signs that once alluded to a specific place. The three works presented at ***Hospitalités*** hosted by galerie Wolff, are part of this project and were presented in the solo exhibition ***Heat Melts Styles*** held at the CentroCentro in Madrid (2019).



GILDA MANTILLA & RAIMOND CHAVES. **Accidente en la Casa de Fierro**, 2019
Digital giclée print on cotton paper
102 x 77 cm. Ed. of 2 + 1AP
Photo: Roberto Ruiz

GILDA MANTILLA & RAIMOND CHAVES. **Un determinado relato**, 2019
Assemblage of two found objects
40 x 29 x 33,5 cm. Unique
Photo: Roberto Ruiz

The structure known as La Casa de Fierro (The Iron House) is located at Iquitos' Main Square since 1890. Those were the days of the "rubber boom", when this city in the Peruvian Amazon was the center of this highly lucrative business. The building was designed by Gustave Eiffel for the 1889 Paris World's Fair and was acquired by a local "rubber Baron" who transported it piece by piece to the jungle. "Mototaxis" are the most used mean of transportation in the cities of the Peruvian Amazon. The first "mototaxis" were Auto-rickshaws and arrived 20 years ago from India but today they are assembled in Iquitos at a Honda plant. The Iron House is surrounded by mototaxis that come and go around Iquitos' Main Square all day long.

With these two works, *Accidente en la Casa de Fierro (Accident at the Iron House)*, the photograph of the cosequences of a "mototaxi" accident on the Iron house, and the sculptural object, *Un determinado relato (A determined story)*, Mantilla and Chaves point to the clash of two models of modernity. On one hand the positivist idea of progress incarnated by the Iron House, fixed at the core of the city, contrasted to the background of a chaotic stream of vehicles propelled by a neoliberal model imposed over an informal economy.

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Assemblage of two found objects
40 x 29 x 33,5 cm. Unique. Photo: Roberto Ruiz

Installation view: *El calor derrite los estilos*, CentroCentro, Madrid.
22/02/19- 09/06/19
Photo: Lukasz Michalak

GILDA MANTILLA & RAIMOND CHAVES. **Tierra de nadie**, 2019
Seven photo objects and plastic turtle
Variable dimension. Unique. Photo: Roberto Ruiz

The images in *Tierra de nadie (No man's land)*, and in general in other works in the ***Heat Melts Styles*** project, have been chosen due to their being meta-images, according to the conceptualisation of W.J.T. Mitchell: "Images that, because of what they show or the associations they make possible, allude to their own condition of images, that is: a record, a mark, a footprint, a container, a disguise, an enigma, a mirror, etc...". Beyond the logic of estrangement, or of what we believe we are seeing, these images invite us -through desire and imagination- to resist all agreed or stereotyped visions of our surroundings. Between them and us, between them and that to which they refer, there is an intriguing no man's land that is well worth crossing. (Text by Mantilla & Chaves).

GILDA MANTILLA & RAIMOND CHAVES. **Tierra de nadie**, 2019. (Detail)
Seven photo objects and plastic turtle
Variable dimension. Unique. Photo: Roberto Ruiz

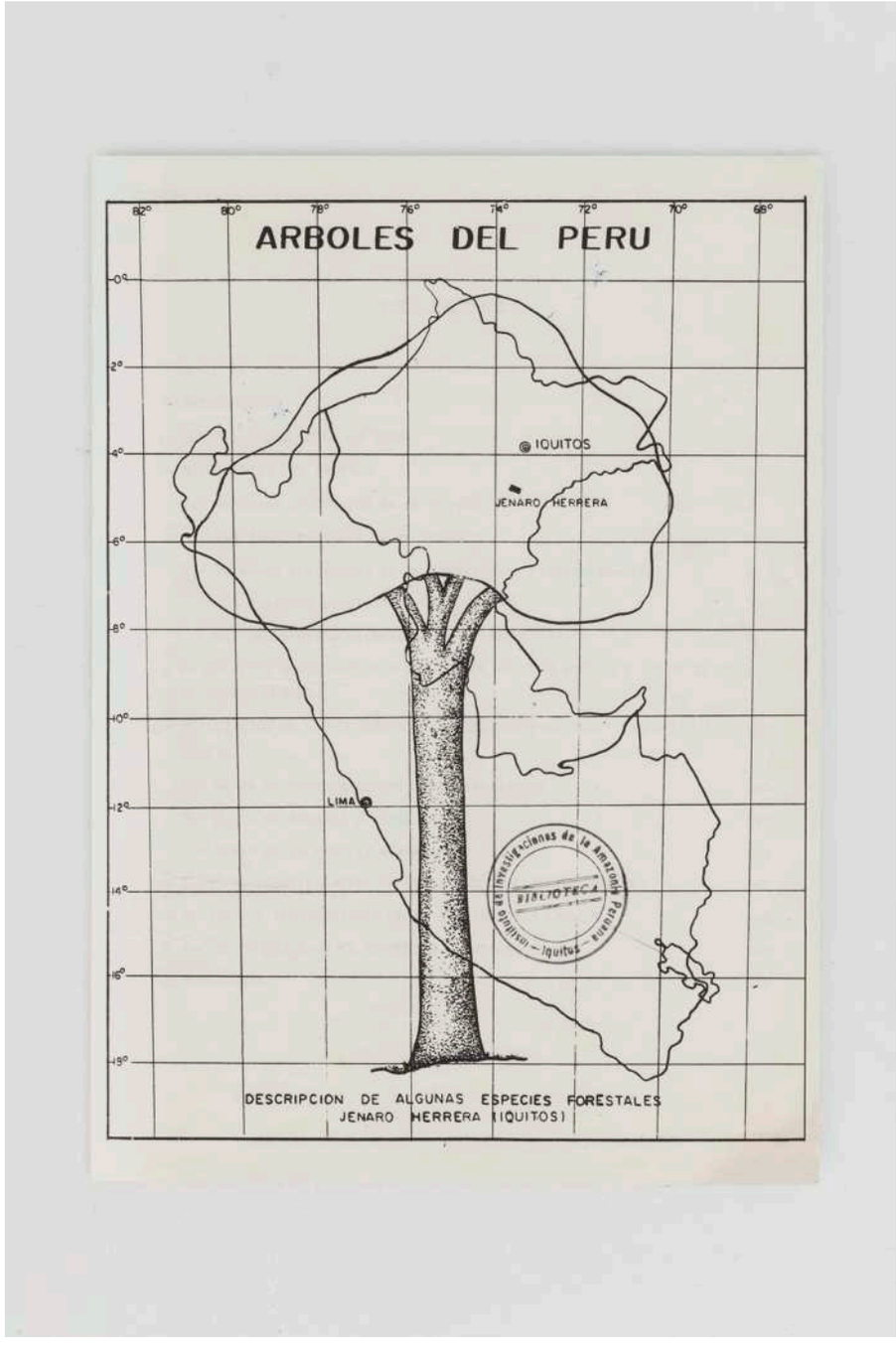
GILDA MANTILLA & RAIMOND CHAVES. **Tierra de nadie**, 2019. (Detail)
Seven photo objects and plastic turtle
Variable dimension. Unique.

GILDA MANTILLA & RAIMOND CHAVES. **Tierra de nadie**, 2019. (Detail)
Seven photo objects and plastic turtle
Variable dimension. Unique.

GILDA MANTILLA & RAIMOND CHAVES. **Tramas y cartografías II**, 2019
Four found objects.Variable dimension. Unique. Photo: Roberto Ruiz

The images and objects in *Tramas y Cartografías – II (Grids and Cartographies – II)* allude to the conventions of cartography and science. On the one hand, the spirit, we would say Cartesian, to order the world in an orthogonally rigid way, and on the other, the will to subject the territory to the dictates of history and geopolitics, through borders. By way of contrast, a handcrafted image oriented to tourism raises the possibility of another look. Although this souvenir seems aimed at fulfilling foreign expectations of the exotic, perhaps it admits a not so obvious reading as an example of a kind of counter-geography. The image as a place (territory) for the negotiation of difference and desire. (Text by Mantilla & Chaves).

GILDA MANTILLA & RAIMOND CHAVES. **Tramas y cartografías II**, 2019 (details)
Four found objects.Variable dimension. Unique. Photo: Roberto Ruiz



GILDA MANTILLA & RAIMOND CHAVES. **Tramas y cartografías II**, 2019 (details)
Four found objects.Variable dimension. Unique. Photo: Roberto Ruiz

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BIOGRAPHY

Gilda Mantilla & Raimond Chaves

Mantilla & Chaves represented Peru at the 56th International Art Exhibition – Venice Biennale, featuring the installation *Misplaced Ruins* (Pavilion of Peru, 2015). They participated at the 27th São Paulo Biennial, São Paulo, Brasil (2006).

Solo exhibitions by the artists include *El calor derrite los estilos*, CentroCentro, Madrid, Spain (2019); *Segunda naturaleza - Gráficas y abstracciones de lugar,* FLORA Ars + Natura, Bogotá, Colombia, curated by Pamela Desjardins (2016); *Gabinete de la curiosidad*, Museo de Arte de Lima, MALI, Lima, Peru (2015); *Un afán incómodo (An Uncomfortable Eagerness)* (2010-2012, different venues); *Descomposición del paisaje*, Centro Cultural de España, Lima, Peru (2007); *Dibujando América (Drawing America)*, Patio Herreriano, Valladolid, Spain (2006) and Casa de América, Madrid, Spain (2005), among many others.

Among their group exhibitions, stand out *Portadores de sentido: Arte contemporáneo de la colección Patricia Phelps de Cisneros*, Museo Amparo, Puebla, Mexico (2019); *Amazonías*, Matadero Madrid - Centro de Creación Contemporánea, Madrid, Spain (2019); *Latinoamérica en las colecciones CA2M y Fundación ARCO*, Sala Alcalá 31, Madrid, Spain (2016); *Juntos Aparte* - Bienalsur 2017, Museo Norte de Santander and ciudad de Cúcuta, Cúcuta, Colombia (2017); *Under the Same Sun: Art from Latin America*, The South London Gallery, London, UK (2016), Fundación Jumex, Mexico D.F., Mexico (2015) and Guggenheim, New York, USA (2014); *Nonument*, MACBA, Barcelona, Spain (2014); *A Trip from Here to There*, Museum of Modern Art- MoMA, New York, USA (2013), to name a few.

Their work is in prestigious collections such as MOMA, Museum of Modern Art, New York, USA; Solomon R. Guggenheim Mueum, New York, USA; Fundación Cisneros/Colección Patricia Phelps de Cisneros, New York, USA; CIFO - Cisneros Fontanals Art Foundation, Miami, USA; PAMM, Perez Art Museum Miami, USA; Museo Nacional Centro de Arte Reina Sofía, MNCARS, Madrid, Spain; MUSAC, León, Spain; CGAC, Santiago de Compostela, Spain; Fundación ARCO, Madrid, Spain; Fundación Botín, Santander, Spain; Museo de arte de Lima, Lima, Peru; Colección Berezdivin, San Juan de Puerto Rico; Colección Diane and Bruce Halle, Scottsdale, Arizona, USA; 101 Collection, San Francisco, USA; Kadist Art Foundation, USA; Tate Modern, London, UK.

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JOCHEN LEMPERT

For longer than 25 years, Jochen Lempert has been engaged in an ongoing project that deals with the perception of nature. The artist's deep knowledge of biology, his sensitivity and acute eye, together with his awareness for art intersect so organically that it is impossible to restrict the subject of his work to one idea. Lempert is compiling a vast archive of photographs covering a broad spectrum, from common everyday views to compositions that tend towards abstraction. This interest in the nature is further complemented by his exploration of the properties and materiality of the photographic image. Analogue, black and white, hand-printed, his photographs defy categorization and confront the canons of today's aesthetics.

An essential and iconic element in Lempert's work is his ability to combine diffeerent photographs, creating juxtapositions among them, uncovering associations. This search for a non-singular "image" in favour of liaisons among pictures allows him to express his work's true dimension. In his universe, everything is subject and as such it is only through a constellation of images that the diversity and richness of it is properly visualized.

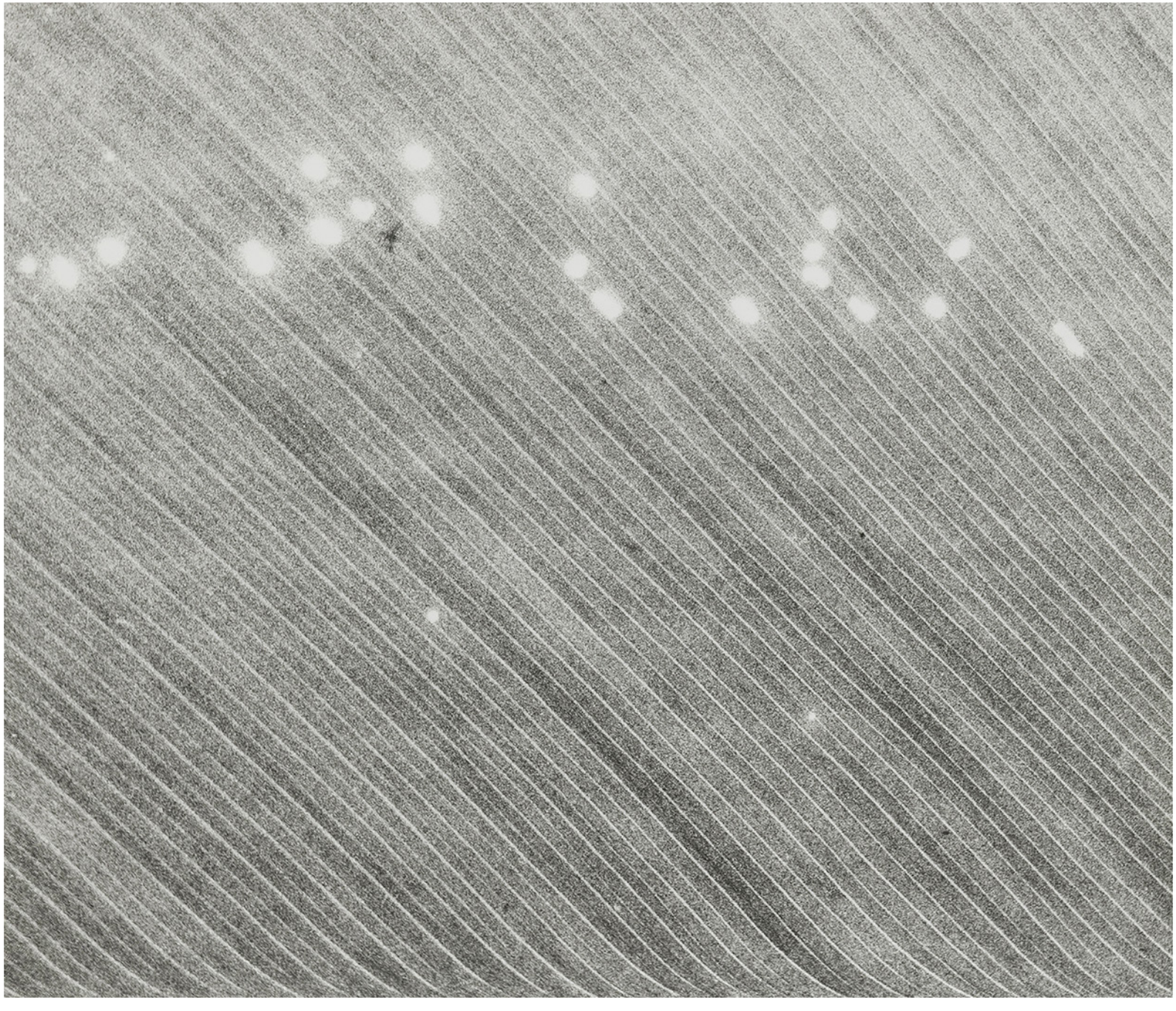
What we present at Jocelyn Wolff's *Hospitalités* project is a selection of six works that have been specifically selected and combined by the artist himself. On one side we show a recent work, *Untitled (Ivy and Bee)*, a set of two photographs that show a bee feeding from the nectar and pollen-rich ivy flowers. An act of nourishment, alchemy and love. The image of a perfect symbiotic moment, simple, common but moving at once. This work has been shown before in France, part of the solo show at Le Crédac in Ivry-sur-Seine *Jardin d'Hiver* (January-June 2020)

On the other part of the wall we present a small selection of photographs part of Lempert's project around the legacy of Hercule Florence, a Monegasque-Brazilian explorer, inventor and artist who was the inventor of Zoophonia, a system for the musical notation of bird songs, and of Polygraphia, a printing method based on the principles of photography in 1833 and the first author in the world to use the word "Photographie". Lempert had access to Florence archives in São Paulo and also took many photographs in Brazil. The five photographs selected show a small part of this trip-research which is shown now for the first time in France. There are images of plants and birds in nature together with direct references to the work of Florence. The full project was presented at the Nouveau Musée National de Monaco in 2017 and it is part of the museum's collection.

Taped directly on the wall, unframed, as it is typical in Lempert's displays, this simple and direct interaction with the work is used by the artist to develop his correspondences. Even if all photographs are autonomous, nothing in Lempert's oeuvre, should be observed singulary. Poetic, compelling, conceptual, abstract or figurative, Lempert's work is the result of long reflection and process but, most importantly, the consequence of his ability to operate as an artist with full freedom and a relentless capacity to experiment.

JOCHEN LEMPERT
Installation view simulation

JOCHEN LEMPERT. **Unt tled (Ivy and Bee)**, 2019
Set of 2 photograhs, silver gelatin prints
39 x 29 cm each. Ed. of 5



JOCHEN LEMPERT. **Untitled (Zoophonie 2)**, 2017
Photograph, silver gelatin print
44,5 x 51,5 cm. Ed. of 5

JOCHEN LEMPERT. **Untitled (Mata Atlantica, Brazil, 2015)**, 2016
Photograph, silver gelatin print
36,5 x 47,5 cm. Ed. of 5

JOCHEN LEMPERT. **Untitled (Zoophonie 1)**, 2017
Photograph, silver gelatin print
28,5 x 19,5 cm. Ed. of 5

JOCHEN LEMPERT. **Bem Te Ve,** 2016
Photograph, silver gelatin print
48,5 x 37,5 cm. Ed. of 5

JOCHEN LEMPERT. **Untitled (Zoophonie 3)**, 2017
Photograph, silver gelatin print
49 x 37,5 cm. Ed. of 5

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Jochen Lempert (1958, Moers, Germany) lives and works in Hamburg. Before choosing photography for his artistic work, he dedicated himself to the practice of experimental film within the Schmelzdahin collective (1979-89). In parallel to this activity, between 1980 and 1988, he studied Biology at the Friedrich-Wilhelms University in Bonn. In 1995 he received the Ars Viva 95/96 Photographie Prize. He was guest professor at the HFK in Hamburg and he won a residency at the German Academy's Villa Massimo in Rome (2009-2010). In 2014, he was nominated for the Deutsche Börse Photography Foundation Prize and in 2017 he was awarded the prestigious Camera Austria Award for Contemporary Photography.

His work has been shown internationally with prominent solo exhibitions at Culturgest Lisbon, Portugal (2009); Domaine de Kerguéhennec Centre d'Art Contemporain, Bignan, France; the Ludwig Museum in Cologne, Germany (2010); Rochester Art Center and Midway Contemporary Art Center in Minneapolis, both in the United States (2012); the Hamburger Kunsthalle, Germany (2013); the Cincinnati Art Museum, United Stated (2015); the Contemporary Art Gallery in Vancouver, Canada (2016); The Izu Photo Museum in Japan (2016-2017); the Sprengel Museum in Hannover, Germany (2018); the Musée départemental d'art contemporain de Rochechouart, France (2018); the Bildmuseet, Umea University, Umea, Sweden (2018); CA2M, Centro de Arte dos de Mayo, Madrid, Spain (2018); Kunsthaus Wien, Vienna, Austria (2018); Camera Austria, Graz, Austria (2019); Le Crédac, Centre d'Art Contemporain d'Ivry, Ivry-sur Seine, France (2020) and most recently at the CAC in Vilnius (2020).

Public collections: The Museum of Modern Art, New York and the Cincinnati Art Museum (USA); the "La Caixa" collection, Barcelona, Colección CA2M, Comunidad de Madrid, Colección Banco de España, Madrid (Spain); Museum Ludwig, Museum Folkwang, Sammlung Zeitgenössischer Kunst der Bundesrepublik Deutschland , Museum Abteiberg, Mönchengladbach, Hamburger Kunsthalle, Kunstmuseum Bonn, Niedersächsische Sparkassenstiftung, Hannover among others (Germany); Centre Nationale des Arts Plastiques (France); Kadist Art Foundation in Paris (France); FRAC Bretagne, Rennes; Frac Île-de-France, Paris; Frac Haute-Normandie, Sotteville-Lès-Rouen; Fondation Norac, Rennes:; Les Abbatoirs – Musée d'art modern et contemporain and Frac Midi-Pyrénées, Toulouse (France); Huis Marseille, Museum voor Fotografie (Netherlands); Nouveau Museé National de Monaco; Izu Photo Museum, Japan.