

VERMELHO20ANOS

ArtBO 2022

27-30.10.2022

B3
Corferias,
Avenida La Esperanza con Carrera 39



Iván Argote

Untitled - from the series Antipodos

A figure is contemplating the space, with both feet pointing backwards and with a pleasant and, at the same time, defiant attitude. The sculpture references the notion of the people from the "Antipodes", the people from the other side, that was common in middle age Europe. This example of mistranslation shows how, in western society, the idea of the "other" implies some kind of negativeness or bizarreness. The "Antipodos" sculpture series shows proud antipodes, they represent the notion that we are all "others".



Iván Argote
Untitled - from the series Antipodo

2018
32 x 32,5 x 27 cm

Bronze

ED 1/1

AMOR

Iván Argote

Suck my time amor mio

Born in Bogota, Colombia in 1983, Iván Argote moved to Paris in 2006. His work explores human behavior, the way people relate to the environment and our inexplicable links with history, tradition, art, politics and power. Argote creates public installations, videos, photographs and sculptures. Public monuments and statuary are recurrent themes in his work, when questioning the mechanisms of power and authority. Argote explores the city as a place of transformation and possibilities.

Iván Argote uses affection, emotions and humor as subversive tools to engage public audiences on political and personal levels. Suck my time amor mio is based on a textual strategy that Argote refers to as Ternura Radical [radical tenderness].

Argote is currently on view at Centre Pompidou (Paris) as one of the four Nominees for the Marcel Duchamp Prize 2022

Iván Argote
Suck my time amor mio

2019
280 x 210 x 18 cm

acrylic on canvas

ED 1/1



Iván Argote

REFERENTES: curated by Gabriela Rangel

References is the section that explores works by artists who broke the paradigms of art history. For this edition, the curator, writer and independent researcher, Gabriela Rangel brings the selection Ante América, dos tiempo, a proposal with the participation of 32 artists that seeks to rescue and match Ante América, a collective exhibition curated in 1992 by Gerardo Mosquera , Carolina Ponce de León and Rachel Weiss and organized by the Luis Ángel Arango Library of the Banco de la República.



Iván Argote

**Etcétera: Cubriendo con espejos a Francisco de Orellana,
supuesto descubridor del Amazonas. Parque Nacional, Bogotá**

For years, Colombian artist Iván Argote has been staging interventions on public monuments. In Etcétera, Argote covered a statue of Francisco de Orellana in a park in Bogotá. Orellana is a well-known Spanish conquistador and self-proclaimed discoverer of the Amazon rainforest. The illusion brought on by the mirrors temporarily erases this invader from view, and instead reflects the natural environment in the park. It brings attention back to the land, and the land dispossession and environmental degradation caused by colonization.

Iván Argote
*Etcétera: Cubriendo con espejos
a Francisco de Orellana, supuesto
descubridor del Amazonas. Parque
Nacional, Bogotá*

2012-2018
160 x 160 cm

mineral pigment ink on Hahnemühle
Photo Pearl 310 gr paper

ED 1/3 + 2 AP





Global(e) Résistance

Centre George Pompidou, Paris, France

2020



Iván Argote

Make me happy, make me sad (Simón)

In *Make me happy, make me sad*, Argote addresses historical and political icons with a certain irreverence: bills with the face of rulers are placed on top of a mirror inside a base. Depending on the angle from which the viewer observes such ruler, they might look smiling or with a sad face.




Iván Argote
Make me happy, make me sad (Simón)

2012
30 x 40 x 20 cm

100 Bolivar Fuerte bill folded, mirror, wood and plexiglass

ED 1/1



LA
REINA
ROJA
DE ALICIA
EN EL PAÍS
DE LAS
MARAVILLAS

Tania Candiani

Cromática

Cromática [Chromatics] is an ongoing project consisting of a series of works that evolves from the idea of synesthesia. The works stemming from this project aim to establish a variety of relationships and organizational models of sensory associations. The recuperation of tradition can be a vehicle for preserving memory - the reason for crafts such as embroidery, textile works and ceramics being present in the project.

There is a strong presence of three colors in the work that act as the conceptual center of Cromática referring to the three kingdoms of nature: the animal kingdom of cochinitilla (red); the plant kingdom of indigo (blue); and,

the mineral pigments that are used for yellow.

Around these three axis, a wide range of disciplines and technologies interconnect to mold new areas of understanding and knowledge. The key element in this project is the sound of the work, the materials themselves, and the sound of color.

In one of the series from this project, Acerca de [About], Candiani embroiders with naturally dyed threads phrases taken from both popular wisdom and literature. Each set accumulates phrases referring to one of the colors present in Cromática.



Tania Candiani

Acerca del rojo. Cromática.

2015

Variable dimensions

15 wooden embroidery hoops, cotton

fabric embroidered with cotton thread

ED 1/1

Exhibition history

Museo de Arte Contemporáneo de Oaxaca, 2015f

Museo del ExConvento del Carmen, Guadalajara, 2016

Museo de Arte de Sonora (MUSAS), Sonora, 2017

Museo de Arte de Ciudad Juárez, Chihuahua 2018

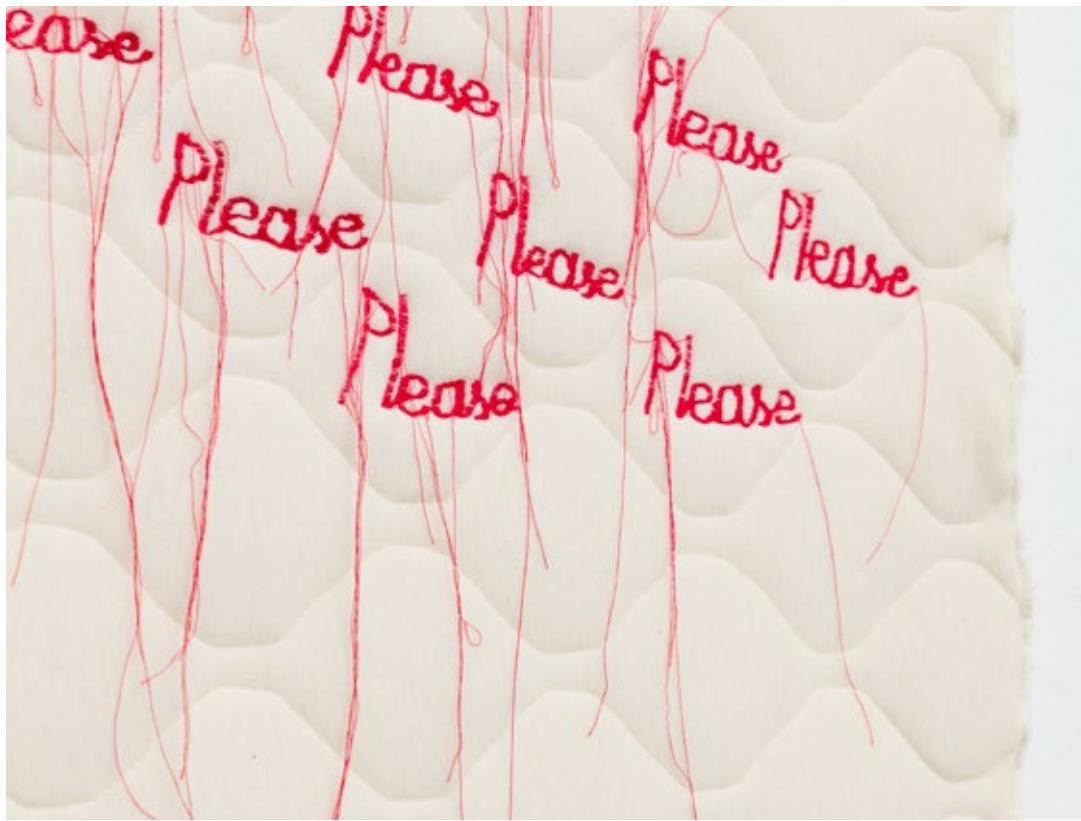
516 Arts Museum. Albuquerque, New Mexico. US. 2019-2020

Tania Candiani

Mattress Mantras

The Mattress Mantras series evolve from a series of interventions with a variety of materials on recycled mattresses with embroidered words taken from porn movies and online dating forums.

The works treat subjects such as love, pain, satisfaction and desire in the privacy of the mattress.

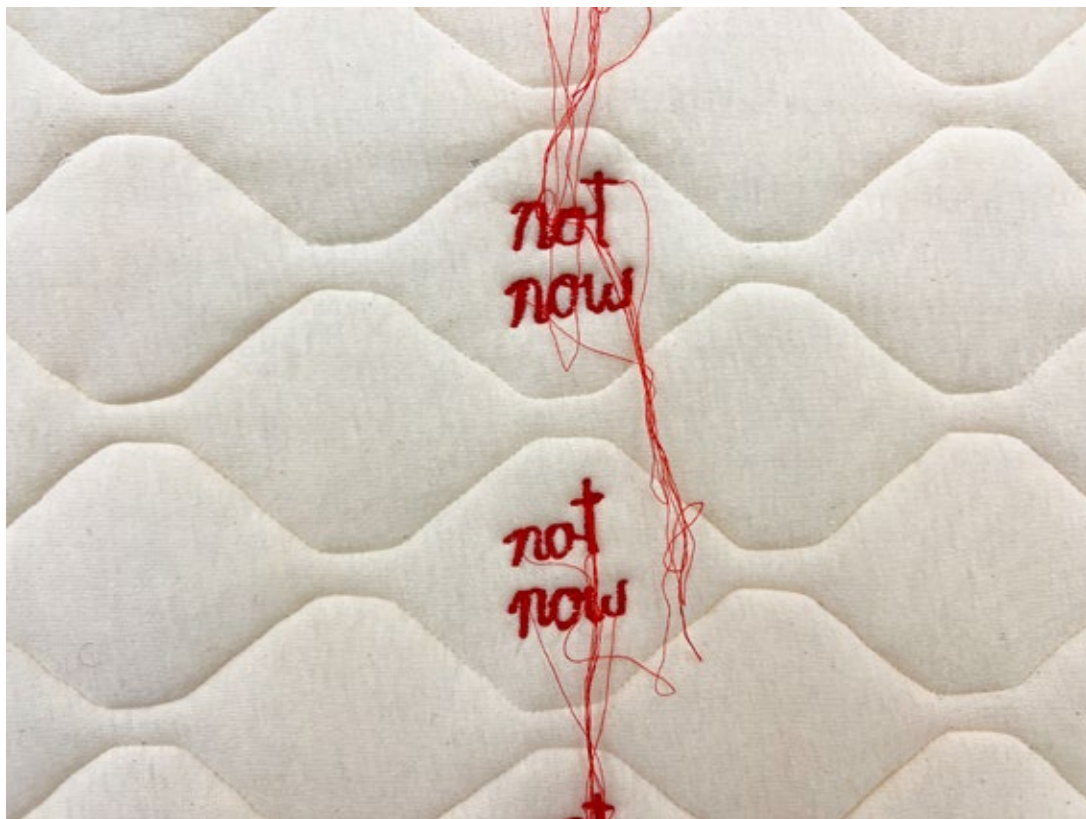


Tania Candiani
Please Please -
From the Series Mattress Mantras

2005 / 2007
185 x 85 cm

cotton thread embroidered on mattress

ED 1/1



Tania Candiani
Not now -
From the Series Mattress Mantras

2005 / 2007
185 x 87 cm

cotton thread embroidered on mattress

ED 1/1







No. 16



No. 17



No. 17



No. 18

Andrés Ramírez Gaviria

Standard Measures

In this work Andrés Ramírez Gaviria reflects on the possibilities and limitations of interpretation and representation, as well as on the conceptual conventions in the world we inhabit. The focus of his reflection in this case is the historical definition of the unit of weight called kilogram.

The images record some of the official copies (numbered) of the prototype of the reference object for this unit of weight, which were distributed among the institutions responsible for the control of weights and measures in different countries of the planet.

The model was made of iridium platinum, a high-density metal and therefore resistant to corrosion, which guarantees the permanence of the conventional weight as a reference.

Despite this, the observation made it possible to verify that after some time some variations were registered. Ramírez Gaviria's approach points out once again in this work the changing support on which the illusion of the formal, the solid and the concrete is sustained.

No. 57 (from the series Standard Measures)

2018

27.5 x 21 cm

[UV print on aluminum]

ED 1/1



No. 57



No. 57



Andrés Ramirez Gaviria

Sources

In this work, the artist explores the limits of the perceptible and also the probabilities of making the invisible visible with the support of different forms of translation. This, in order to propose meanings that are always open to interpretation.

In Sources, the images represent the capture, possible to be made from Earth, of radio waves emitted millions of years ago by quasars in the remote cosmic space, which supposedly occurred in the moments when the universe was in its infancy.

The capture was carried out through wave telescopes that record the information moving in sums of light years

that are inconceivable for the human notion of time. The sound cues were digitized and later converted into two-dimensional images with the support of Zsolt Paragi, Joint Institute for VLBI, and Sandor Frey, FOMI Satellite Geodetic Observatory.

In this way, it is intended to represent, in a condensed and present manner, not only the incomprehensible and remote time, but also a mode of retaining in this place occurrences that are not earthly. To achieve this, different formal worlds are traversed in order to obtain results that, ultimately, are never definitive or closed. The images are an interpretation that can always vary according to the representation made from the mathematical codes.

Sources

2022

41 x 33 cm

Silver gelatin print

ED 1/1



Sources

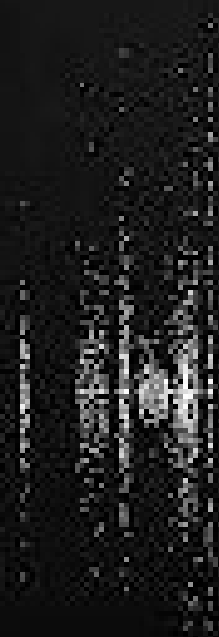
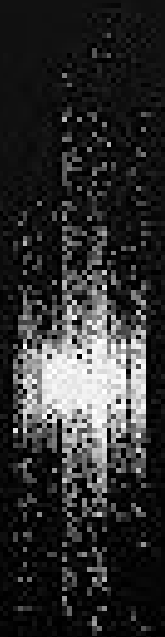
2022

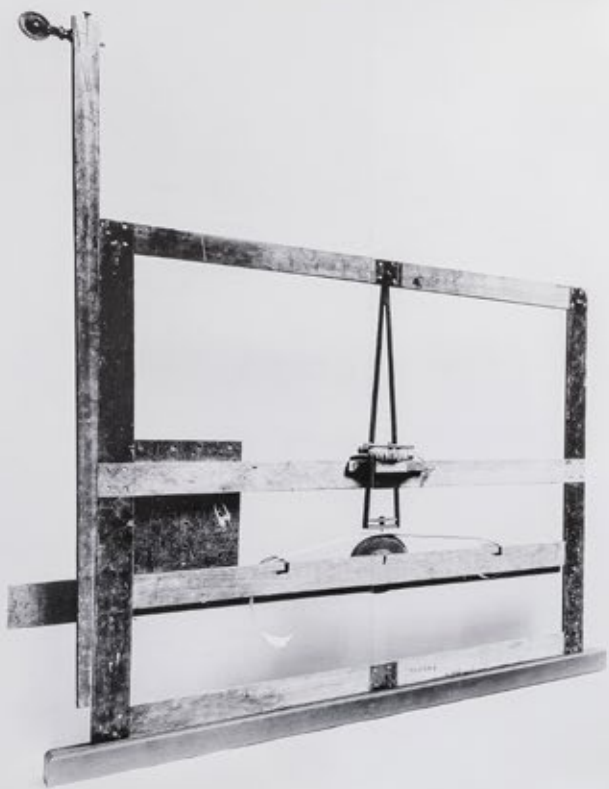
41 x 33 cm

Silver gelatin print

ED 1/1







Andrés Ramirez Gaviria

Finley Morse: Messages of Unfulfilled Ambitions

With this work, the artist explores the notion of artistic failure through the historical figure of Samuel Morse, the renowned inventor who began his successful career in telegraphy while seeing the vanishing of his dream of becoming an artist of the stature of the great European painters he most admired.

The photography in this work focuses on the first prototype built by Morse for his telegraphic project in 1837. In this first initial experiment, Morse installed the telegraphic apparatus in a pictorial frame, with which - probably unintentionally - he gave history an image in which one can visualize a cross between the world of the arts and that of the sciences.

The works that accompany the photography are transcriptions in Morse code of some of the letters that Morse wrote expressing his sadness and frustration when he understood that he would not become the great artist he had set out to become and that, therefore, he would not see realized the dreams for which he prepared himself at art academies in the United States and in Europe.

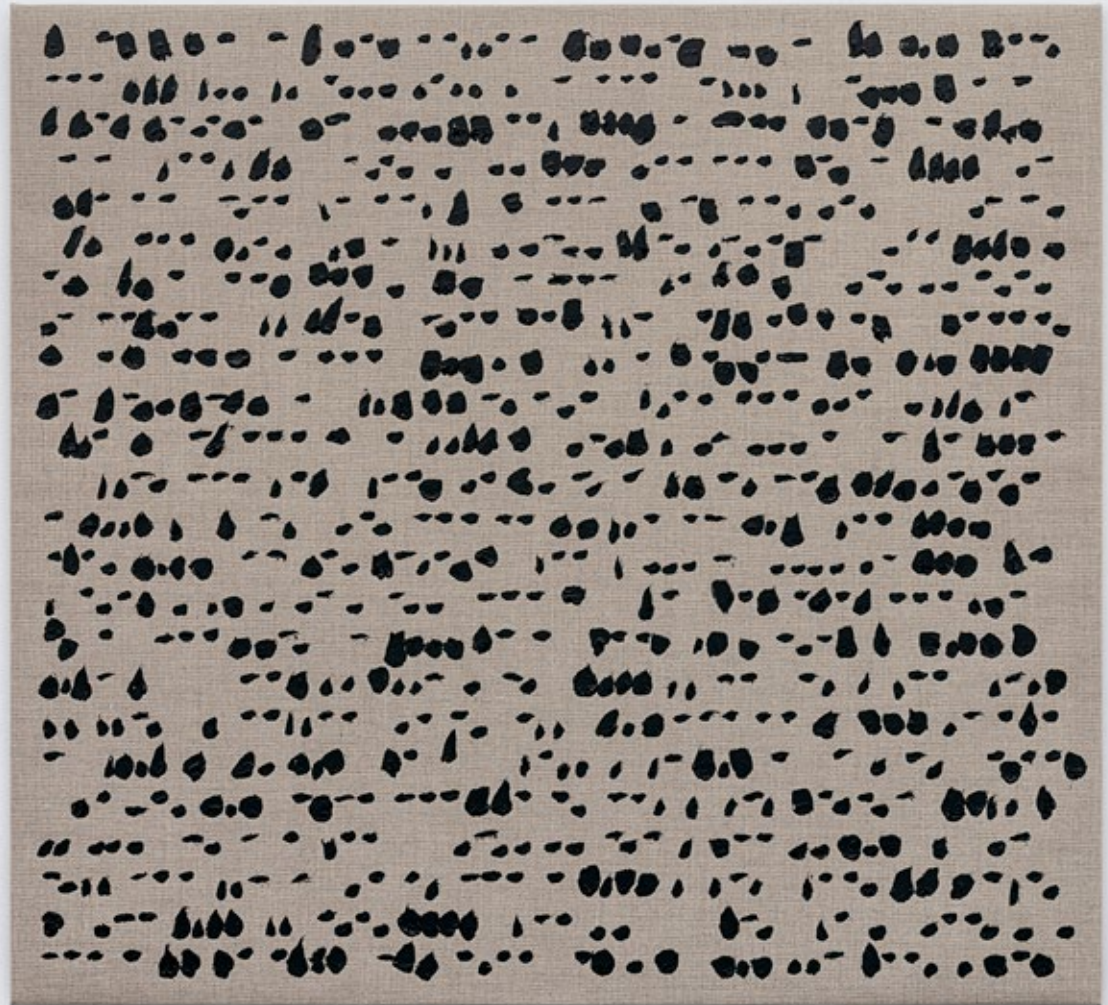
In addition to the inventor's feelings, Andrés Ramírez Gaviria recognizes Morse's communicative creation as a powerful work of abstract art that goes far beyond the first goals that the author had set for himself in painting.

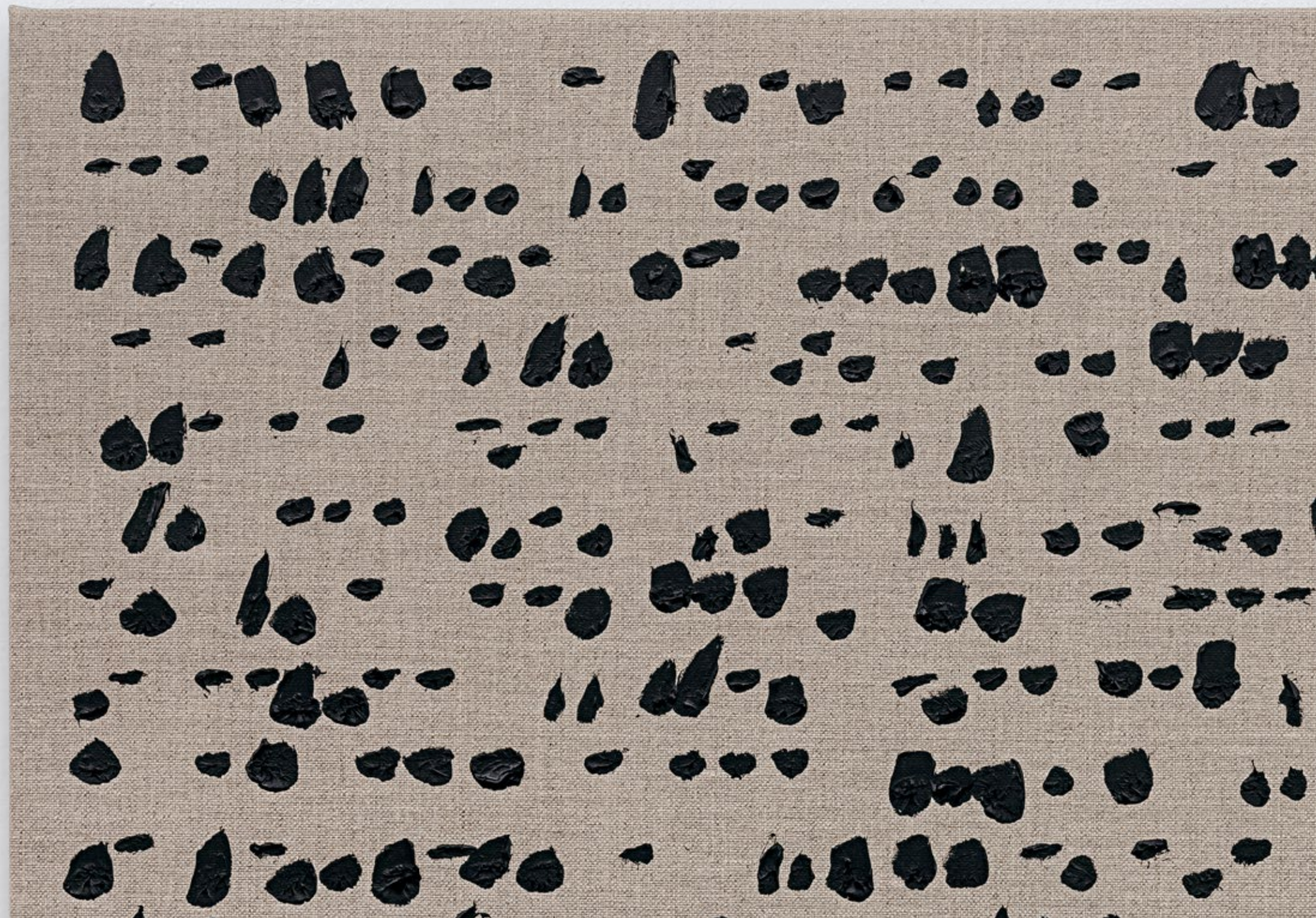
Finley Morse: Messages of Unfulfilled Ambition
(August 24, 1811)

2021

89 X 81 cm

óleo sobre linho
[oil on linen]







Carlos Motta

WE THE ENEMY

WE THE ENEMY (2019) is a series comprised of 41 bronze sculptures based on representations of the devil drawn from art history: historical paintings that portray Satan in hell, drawings, illustrations, and sculptures that represent evil embodied. Each figure defies normative moral standards of beauty, respectability, and behavior. Among this army of demons, there are characters who suggest sexual perversion – as typified by traditional catholic imagery.

*

Motta's multi-disciplinary art practice documents the social conditions and political struggles of sexual, gender, and ethnic minority communities in order to challenge dominant and normative discourses through visibility and self-representation. As a historian of untold

narratives and an archivist of repressed histories, Motta is committed to in-depth research on the struggles of post-colonial subjects and societies.

*

The complete set of WE THE ENEMY is now on view in 'Carlos Motta: Your Monsters, Our Idols', Motta's survey exhibition on view at The Wexner Center for the Arts.

Carlos Motta's largest exhibition in the US to date celebrates the Colombian-born, New York-based artist's commitment to radical difference and the debut of his Wex-commissioned project.

Carlos Motta
WE THE ENEMY [6.5]

2019
with wall plinth 30 x 13 x 13 cm
with floor plinth 155 x 13 x 13 cm

bronze + cement plinth

ED 3/5



Carlos Motta
WE THE ENEMY [2.1]

2019
with wall plinth 30 x 13 x 13 cm
with floor plinth 155 x 13 x 13 cm

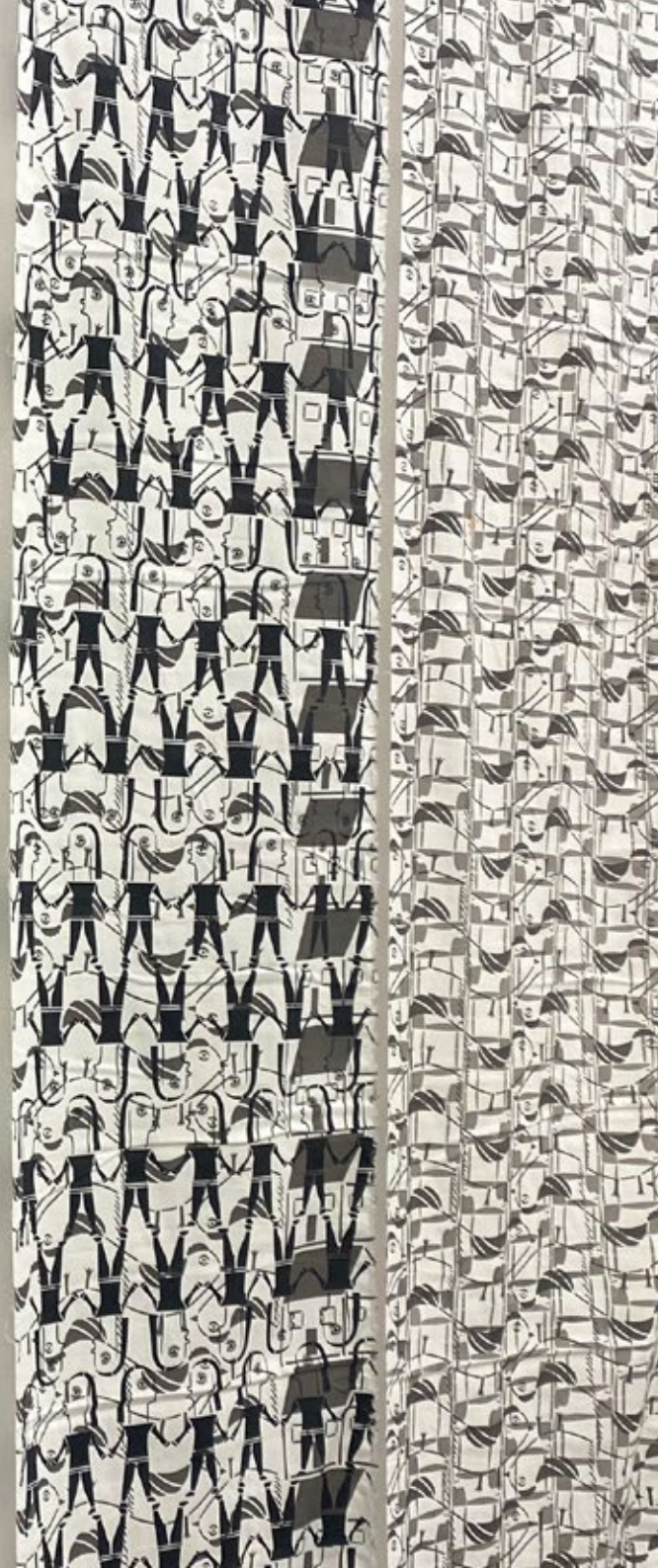
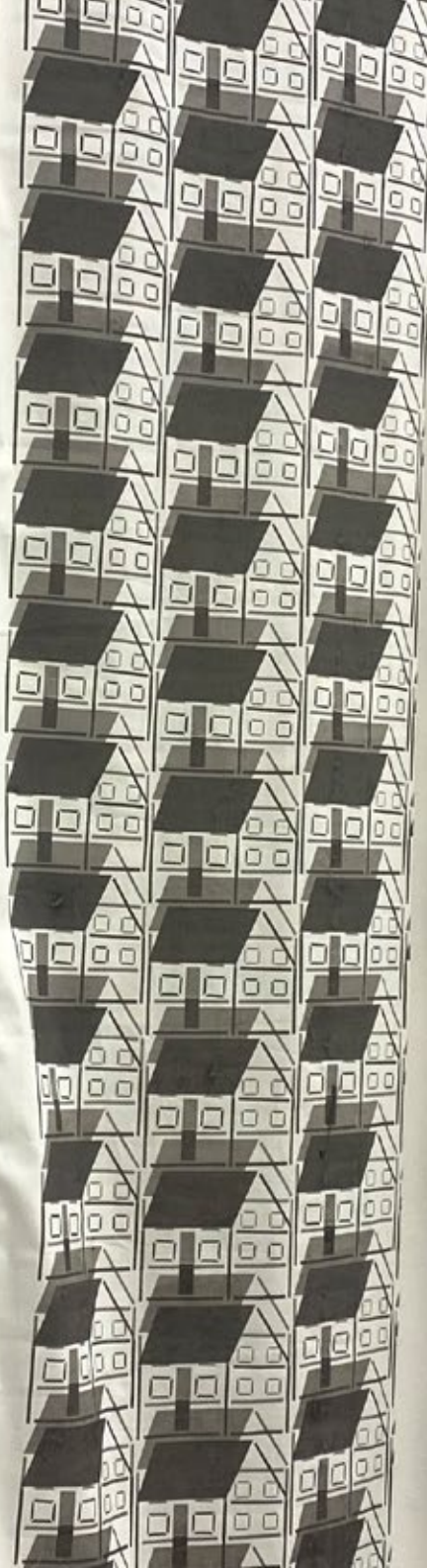
bronze + cement plinth

ED 3/5









Mônica Nador + Jamac

Monica Nador (Ribeirão Preto, 1955, Brazil) mixes architecture, pedagogy, history and visual arts in her academic education. Since the beginning of her career in the 1980s, these disciplines are all reflected in her work as an artist and activist. First, challenging traditional media's form and content in painting and drawings and second, later on, in her life long project, Jamac.

In 1996, Monica Nador is invited by the curator Tadeu Chiarelli to participate in the Projeto Parede [Wall project] of MAM- SP (Museu de Arte Moderna de São Paulo). Works in this project are exhibited on a long wall in a narrow corridor leading to the museum's main exhibition hall. In this space, Nador created the mural Parede para Nelson Leirner [A wall for Nelson Leirner] - a work that would lead her to consider occupying urban spaces with her research, thus establishing the project Paredes Pinturas [Walls Paintings].

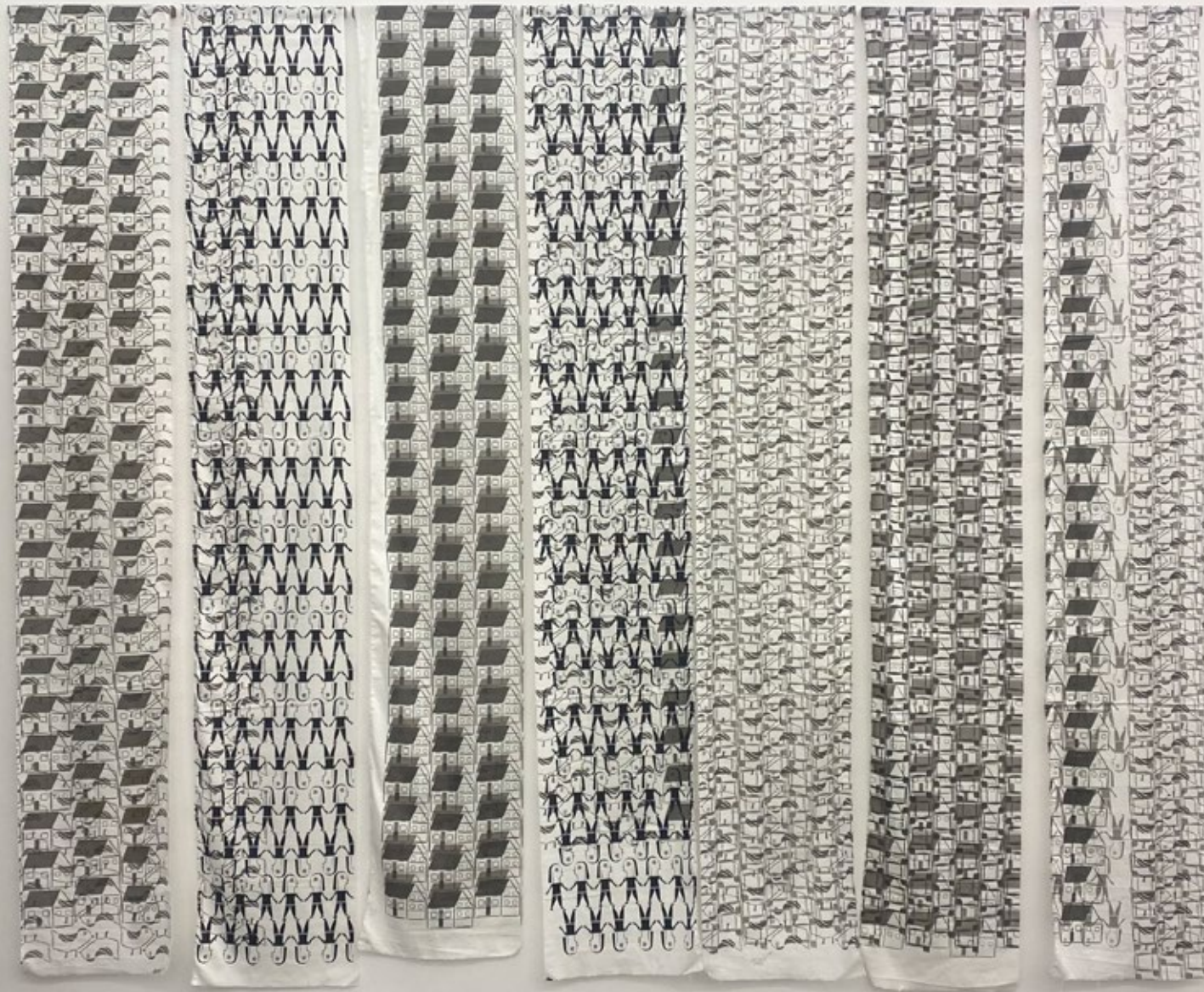
The Paredes Pinturas were executed as murals on houses, walls, fences and small businesses in low-income neighborhoods in the outskirts of the city of São Paulo. Based on this approach, Monica Nador began the process of building a collaborative project in one of these neighborhoods, Jardim Miriam, on the city's south side. In 2003, Jardim Miriam Arte Clube, Jamac, is inaugurated and starts organizing workshops aiming to teach the stencil technique to the community as a way of capacitating its inhabitants to apply the

technique in works for commercialization.

Curator Thais Rivitti wrote: "The permanence of Paredes Pinturas in Jamac allowed the technique of mural painting to be widely disseminated by the community: countless young people and adults attended the Nador/Jamac workshops. Many of them are, themselves, currently able to minister workshops to train other interested parties. The Jamac is now a place open to discussions and practices that go beyond Paredes Pinturas". Thus, Nador not only took an experience to Jardim Miriam, but also generated a transformation of its reality.

From the experience at Jardim Miriam, Monica Nador + Jamac received invitations to participate in major exhibitions around the world such as the 27th Bienal de São Paulo, Brazil (2006), the Biennale de Lubumbashi, Congo (2015), the Museo de Antioquia, Medellin, Colombia (2016), the 21st Bienal Sesc_Videobrasil, São Paulo, Brazil (2019) and the 1st OsloBiennalen, Norway (2020).

In all of Monica Nador + Jamac's participations, the artists holds workshops with local groups, generating drawings from that specific group and context. These drawings are then reproduced in stencils and applied as patterns in paintings for the exhibitions.



Mônica Nador + Jamac

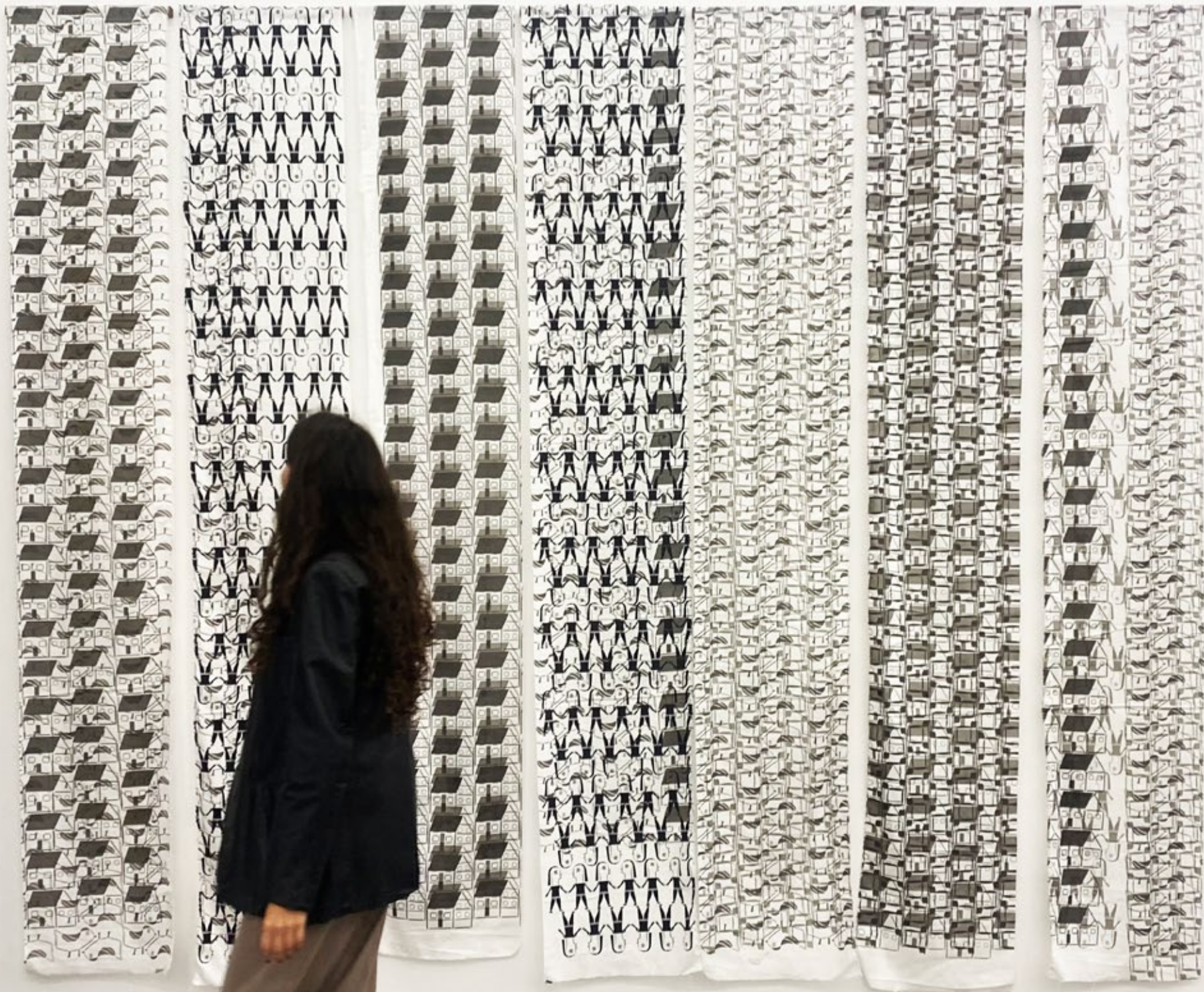
Colômbia
(casa galinha cama povo)

2017-2022

276 x 335 cm (polyptych
composed of 07 parts)

Screen Print on fabric

ED 1/1





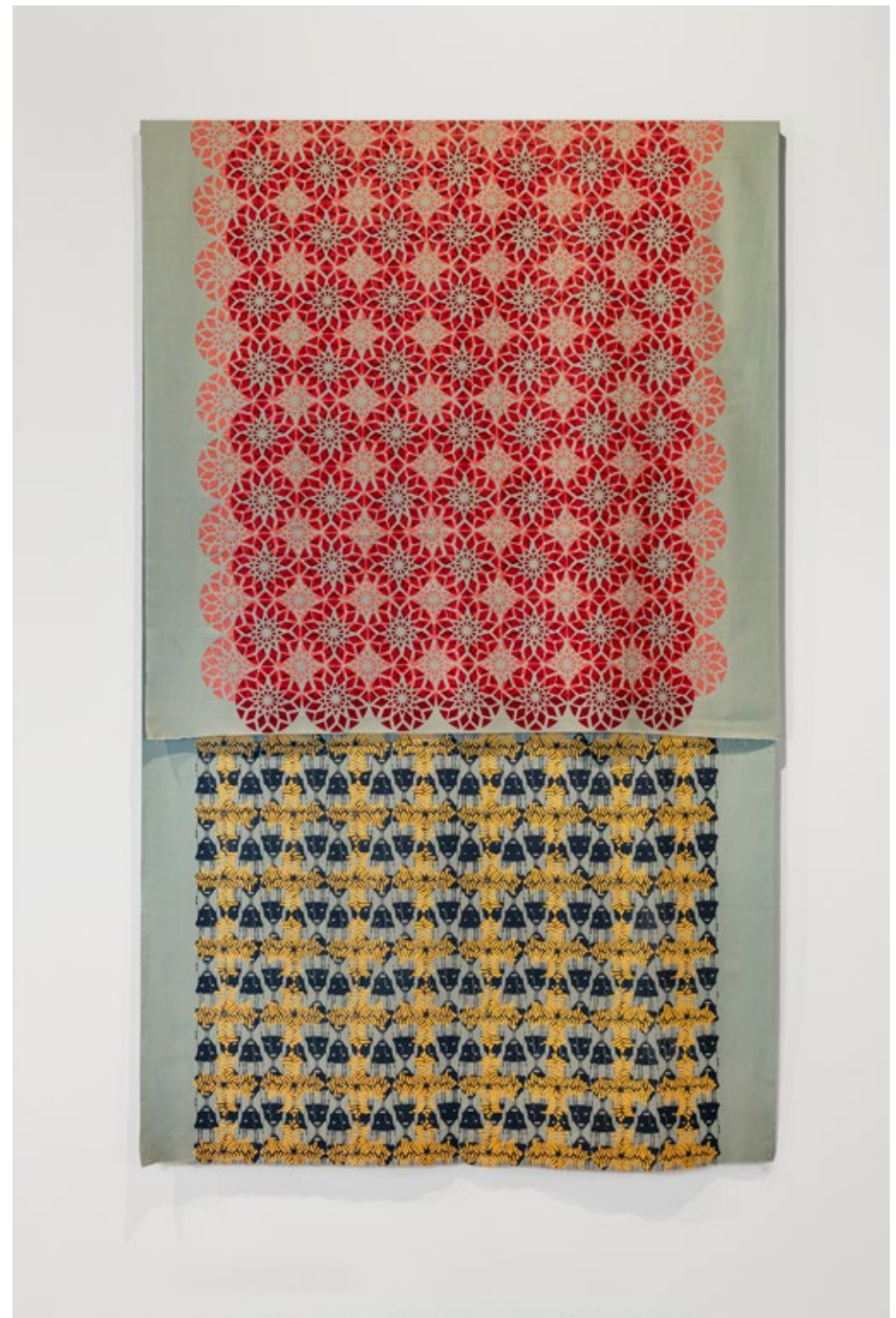
Mônica Nador + Jamac

Pano Parede 4

2008-2015
366 x 140 cm

Screen Print on fabric

ED 1/1





Mônica Nador + Jamac

Pano Parede 2

2008-2015
286 x140 cm

Screen Print on fabric

ED 1/1







Edgard de Souza

Edgard de Souza's work starts from the decontextualization of everyday objects. With this operation, the artist seeks to destabilize concepts and conventions about art, proposing a new gaze at objects and forms that are around us, building new senses and meanings.

Another important aspect of his work is the production of objects and sculptures that refer to the human body. These are forms that approach the surrealist imagination, with signs and traces of ambiguous and fragmented corporeity, causing both estrangement and familiarity. Desire, sensuality, sexuality, and eroticism are aspects that acquire materiality in his works and provoke in the spectator the perception of himself and his human condition, his body, sensations, experiences and memories.

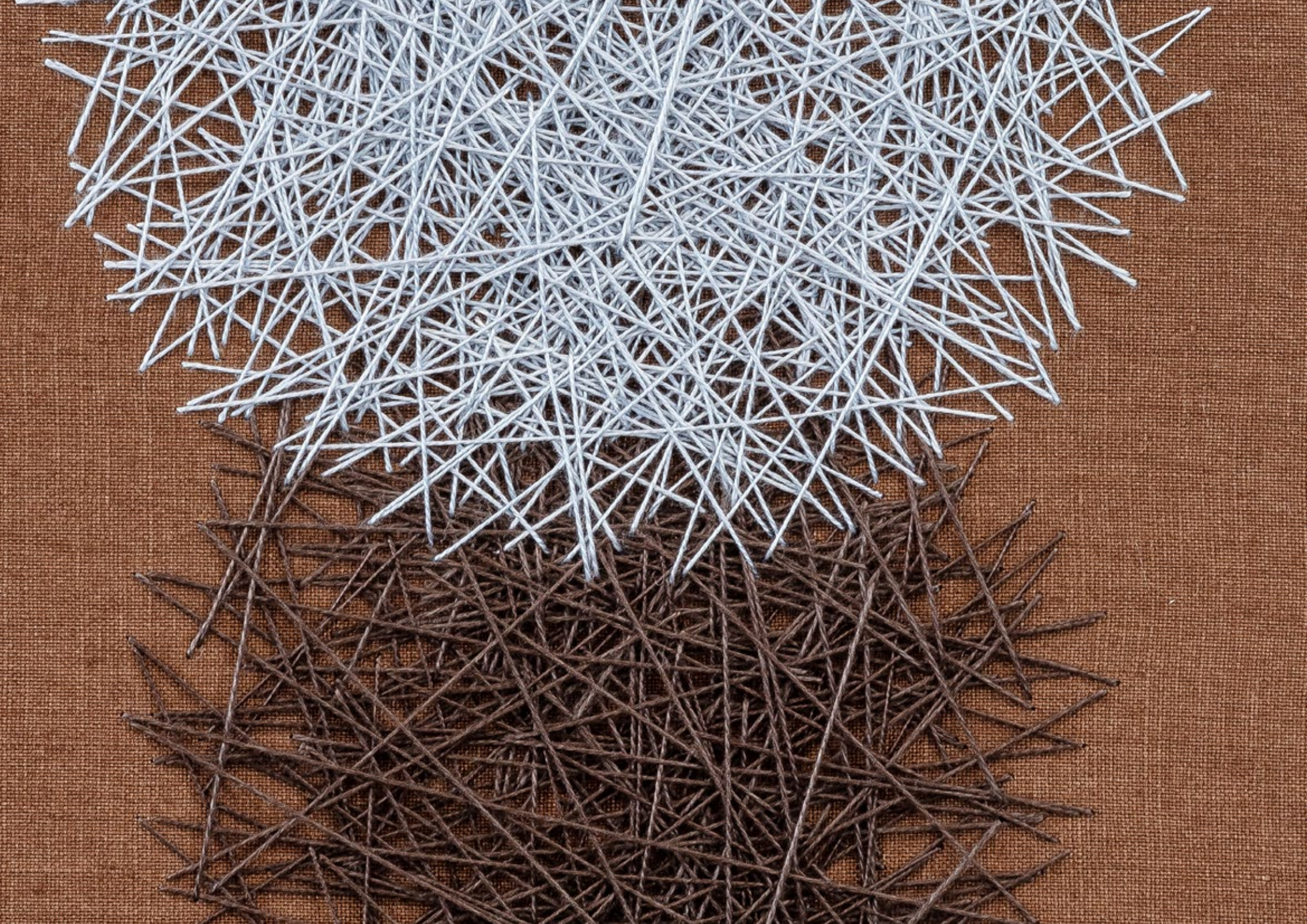
Edgard de Souza
R-40

2019
35 x 22 x 2 cm

cotton thread on linen

ED 1/1





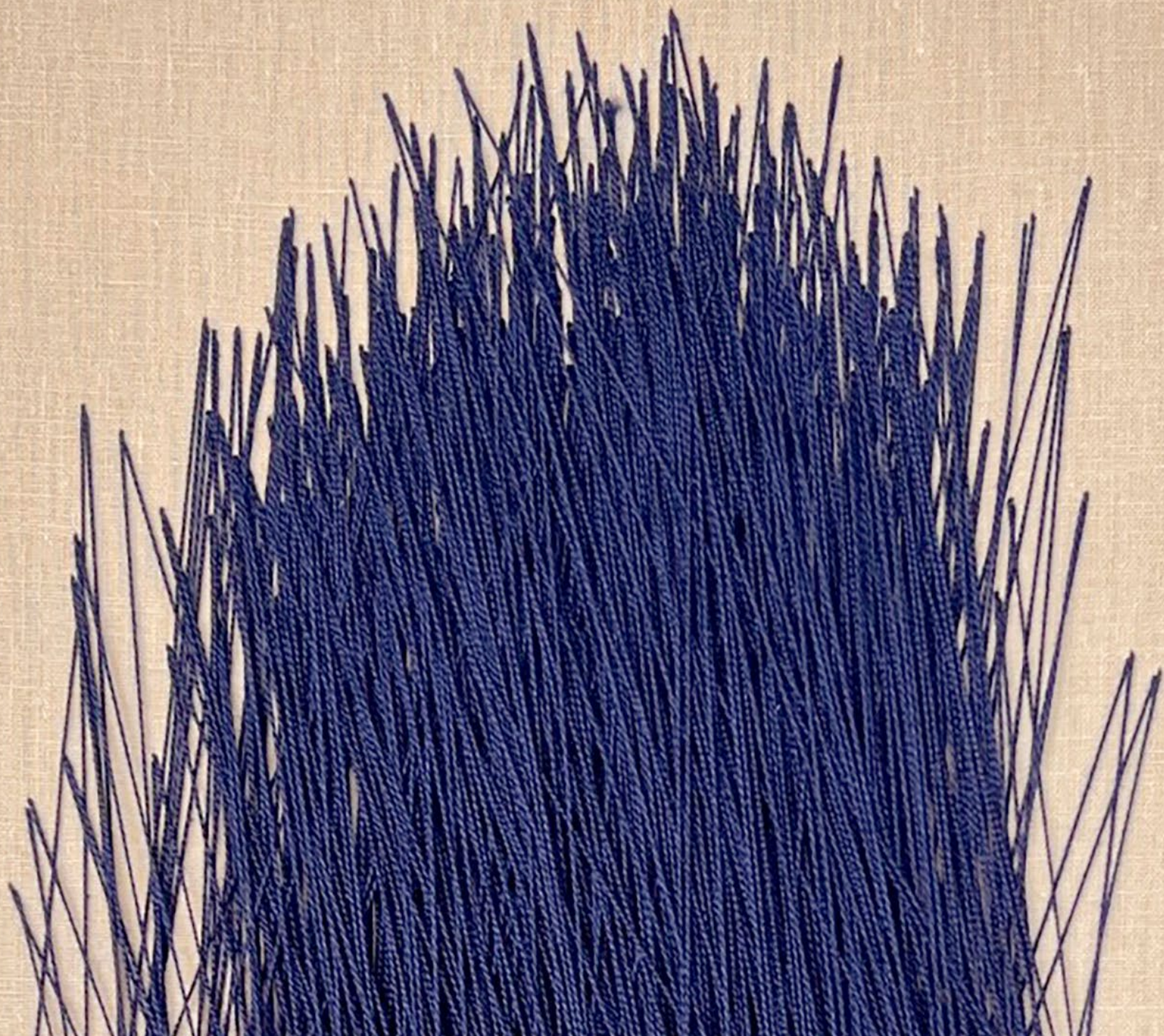
Edgard de Souza
R-38

2019
35 x 22 x 2 cm

cotton thread on linen

ED 1/1





Edgard de Souza
R-42

2019
50 x 40 x 3 cm

cotton thread on linen

ED 1/1







Edgard de Souza
Colher lambe colher 4

2019
4 x 19 x 4 cm + 3,5 x 19 x 4 cm
[833 silver casting

ED 2/12 + 3 AP

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