

Rosângela Rennó

Persistent Image

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7 September - 5 October, 2019

Vernissage

Saturday, 7 September — 6 - 9 pm



Rosângela Rennó, *Good Apples | Bad Apples* (detail of the installation), 2019

mor charpentier is pleased to present Rosângela Rennó's (*Belo Horizonte, 1962*) first solo show at the gallery. The exhibition approaches, through a set of new productions, the complex reflexion led by the artist for more than twenty years on the link between history and the photographic image. The notion of archive plays a central role in her artistic practice as a remnant of memory from which she extracts a critical and political discourse bringing a new perception of our time.

Good Apples | Bad Apples [Proposal for a document-monument] is a spectacular photographic installation spreading horizontally on the walls of the gallery. Including more than 700 images, mainly found on the Internet, the installation lists a multitude of monuments dedicated to Lenin's representation from different countries. Each image, completed by handwritten comments, is transformed into a document, and then classified alphabetically according to the names of the cities where the sculptures appear. The state of the monument is ordered by the color of the frames : red for representations of a monument in its original place, black for those who have suffered of iconoclastic interventions and white for the monument assigned to a new context, re-signified.

After two years of research, Rosângela Rennó creates her own archive, on which she superimposes her personal memories by a simple stamp of an apple. This gesture provides a subjective value to Lenin's figure – between myth and infamy – or following the expression between “good” and “bad” apples. The installation finds its final point in a text-manifest observing the behaviour of society facing the monument and facing the diffusion of its diverse representations in our sociopolitical history.

Rosângela Rennó combines usually image and text as testimony of a past stories which results reach us through her artistical practice. It's why she collects and recovers images and objects, highlighting facts often forgotten for which she refuses the disappearance. ***Persistent Image*** and the diptych ***Hercule & Hippolyte #1*** come back to the history of photography, through its technological evolution since the appearance of the photographic devices until the substitution of the analog camera by the digital one. Those two works reminds us, under different aspects, the end of the modern photography and the death of its technical paraphernalia – becoming objects of museum – of which only memories would remain.

Intertextuality and the power of images activated by the text are part of another research and compilation initiated since 1992 by the artist under the name of *Universal Archive*. Rosângela Rennó offers to read several excerpts of this archive using **Exercices on 3D (mirror)**, two stereoscopic viewers.

Image's manipulation and its limits are pointed out into the artist book **Aucune Bête au Monde** as well as in the sculpture **Killing Che**. Semantic exhaustion is here placed under the evaluation of marketing, self-promotion and legal texts. An image emptied of its original meaning emphasizing the presence of an absence.

The artist draws our attention not on what we look at but on our way of looking, giving corporeality and materiality to a two-dimensional surface.

The exhibition ends with **Brasil** presenting a pair of Havaianas, accessory of the popular class recovered by the fashion, now become an iconic object of Brazil. A pair made up with two right feet, which can be considered as a metaphor for the political, institutional and social drift that Brazil is currently going through and makes it possible to reconsider the whole exhibition under this political spectrum.

Upper Floor

Good Apples | Bad Apples [Proposal for a document - monument], 2019

Installation

Variable dimensions

785 frames, inkjet prints on cotton paper, handwritten and stamped, one texto-manifest in French and English

Edition of 3 + 1 AP

Lower Ground

Persitent Image, 2019

Installation

70 digital prints on

Hahnemüle Photo Rag 308 grs,

in different format, framed

Variable Dimensions

Edition of 5 + 1 AP

Killing CHE, 2019

Packs of CHE cigarettes, Zippo-style lighter and Plexiglass boxes

14 x 40 x 4 cm

Edition of 4 + 1 AP

Hercule & Hippolyte #1, 2019

Diptych

Analog photo cameras and b&w photos,

37 x 24 x 10 cm (framed)

Unique piece

Aucune Bête au Monde, 2019

Hand-painted book and framed book jacket

29 x 32 x 2 cm (book) + 32 x 52 x 3 cm (frame)

Edition of 5 + 1 AP

Exercices on 3D (mirror), 2019

Stereoscopic viewer from early 20th century and 6 Plexiglass plates, containing

three texts from the Universal Archive

project (1992 -), in French and English

Unique pieces

19,5 x 11 x 11,5 cm

Brasil, 2019

customized Havaianas

and plexiglass support

31 x 23 x 4 cm

Edition of 10 + 2 AP