

mor
charpentier

Palimpsestes

|

Alexander Apóstol, Milena Bonilla, Carolina Caycedo,
María Elvira Escallón, Julieta Hanono, Voluspa Jarpa,
Oscar Muñoz, Liliana Porter and Charwei Tsai

September 7th – December 9th, 2013



Liliana Porter, *Fragments with Open Book*, 1983

Political language, as used by politicians, does not venture into any of this territory since the majority of politicians, on the evidence available to us, are interested not in truth but in power and in the maintenance of that power. To maintain that power it is essential that people remain in ignorance, that they live in ignorance of the truth, even the truth of their own lives. What surrounds us therefore is a vast tapestry of lies, upon which we feed.

-Harold Pinter

mor charpentier presents **Palimpsestes**, a selection of works where political language is the departure point to study the relationship between the arts and politics, particularly art and power.

The works exhibited respond to very different contemporaneous events and politics, they take on political as well as social dimensions, becoming themselves a focus of controversy and even a force of political as well as social change.

Alexander Apóstol's *Yamaikaleter* evokes the legacy of the "Letter from Jamaica" a document written in English by Simón Bolívar in which he sets out his political ideals. This document very often – has been adapted to suit any political tendency in Venezuela, read aloud by leaders of various political groups (who don't speak English) in an improvised municipal office, their empty verbosity, the populist promises or the nationalist inclinations turn into inescapable principles of political messianism.

In her series **Meat Map**, Charwei Tsai transcribes China's "One China Policy" on raw meat in the shape of the map of China. Tsai's use of the 'One China Policy' becomes a powerful symbol for the essential impermanence of existence in juxtaposition to the desire for immortality through nationalism.

To make this highly conceptual, process-oriented work, **Capital / Sinister manuscript**, Bonilla took on the task of rewriting the book word-for-word, chapter-by-chapter, with her left hand "The Capital" from Karl Marx. As such, she transformed the book into a manuscripto siniestro. In Spanish, this has an important double meaning that refers both to the fact that it is written with her left hand, and also implies that it has a sinister meaning.

Maria Elvira Escallón's latest video shows the carving of the phrase **Polvo Eres** on a wall in a central hall of an abandoned hospital in Colombia. Placing it as an institutional message, it evidences the real attitude of the system's failure.

For the Triennale 2012 in Paris, Carolina Caycedo proposed to develop the work Foyer D'outre-mer, a project in which she explores the concept of "home" and its permanent reconstruction. The artist observes the relationship to the other and proposes an analysis of postcolonial mechanisms through archival texts and images.

Julieta Hanono's work **Quelque Chose** evokes Lacan's definition of the mentioned word. For him there's always before any conflict a "quelque chose" that pushes humans to fight. Quelque Chose becomes the watchword that enlight a revolution.

The work **Unclassified, Secret, Confidential: Outgoing Message** by Voluspa Jarpa consists in a series of acrylic laser cut modules from declassified files from the CIA, related to the US intelligence activities in Southern American countries. These censored and unachieved pieces imply a metaphor of the deeply wounded collective memory of Latin America.

Oscar Munoz's **Libro Abierto** is a series of prints of charcoal powder nine Colombian 1950s history books. The images and the texts appear to dissolve within the medium, serving as a metaphor for the difficulty of critically interpreting and understanding the past once we become distanced by the realities of time and the development of history.

Finally Liliana Porter will present a series of vintage lithography's from the 70s and 80s where she questions the medias imposition of certain images through different political discourses.