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**RAIMOND CHAVES: LA VIDA ABSTRACTA DE BILLY MURCIA**

Opening: Thursday January 28, from 19:00 to 21:30 h.

Exhibition: 29.01 > 12.03.2016. Tuesday to Friday, 11:00 to 19:00 h. Saturday 11.00 to 15.00 h

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Raimond Chaves (born 1963 in Bogotá) presents at ProjecteSD *La vida abstracta de Billy Murcia*, an exhibition which brings together several series of drawings made between 2009 and 2015, among them one which gives its name to the exhibition.

Chaves, who usually collaborates with the artist Gilda Mantilla, intersperses periods of solo work in which he concentrates on drawing, a practice which has been ever present throughout his career. The artist conceives this discipline as a multi-purpose tool with which to address a wide range of subjects, allowing him to combine various formats, registers and approaches.

In this way, he has questioned the role of images in the symbolic construction of a context, in *Dibujando América* (2005–2009, with Gilda Mantilla); has pondered on the limits of creative activity in *Los dibujos marihuanos* (2010), or its political effectiveness in *Cantante melódico* (2012); has approached tourism in *Turistas, ruinas y montañas* (2014) and has produced, in the style of a comic strip, a sort of political-meteorological-sentimental chronicle set in the Colombia of the end of the 1990s in *Los ladrones de dinamita* (1998–2000), among other works.

For this exhibition, Chaves takes as a starting point the little details and paradoxes which characterise our day-to-day at the beginning of the 21st century, and by means of an oblique methodology in which he doesn't hesitate to mix the abstract with the figurative, automatism with objectives and difficult times with alienation, he goes around – drawing – from the mundane to the transcendental, passing through what is impossible to explain and resisting all attempts at codification. The different series of drawings brought together in this exhibition thus suggest a kind of belligerent position which aims to speak in the clearest, and at the same time least obvious, way possible.

To conclude, simply to say that, as a collective heteronym, Billy Murcia<sup>1</sup> (beyond the adventures of the real person, from whom only the name is taken) is none of us, but there is something of him in us all.

(\*<sup>1</sup>) Billy Murcia (born 1951 in Bogotá, died 1972 in London). Original drummer of the band The New York Dolls.

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Raimond Chaves has lived and worked in Lima since 2002.

Raimond Chaves with artist Gilda Mantilla represented Peru at the 56th International Art Exhibition – Venice Biennale, featuring the installation *Misplaced Ruins*.

Recent exhibitions: *Unsettled Landscapes*, SITE, Santa Fe (2014 - 2015); *Acciones Territoriales* (Territorial Actions), Ex-Teresa Arte Actual, Mexico City (2014); *Colonia apócrifa* (Apocryphal Colony), MUSAC, León (2014); *Under the Same Sun: Art from Latin America Today*, Guggenheim, New York (2014); 9ª *Biennial de Mercosul*, Porto Alegre (2013); 43th *Salon de Artistas Internacional*, Medellín (2013); *A Trip from Here to There*, MoMA, New York (2013); *Colección: adquisiciones e incorporaciones recientes* (Collection: Recent Acquisitions and Incorporations), CGAC, Santiago de Compostela (2013); *Arte al paso* (Passer-by Art), Museum of Art, Banco de la República de Colombia, Bogotá (2013); *Lo real maravilloso* (The Marvelous Real), MUSAC, and MOT, Tokyo (2013–14); *Gabinete colectivo* (Collective Cabinet), *Flora ars + natura*, Bogotá (2013); *The Peripatetic School*, *The Drawing Room*, London (2011); 27th São Paulo Biennial, São Paulo (2006).

Raimond Chaves' work is included in the collections of the Guggenheim and the MoMA, in New York; CIFO, Miami; Phelps-Fontanals, New York; 101 Collection, San Francisco; Diane and Bruce Halle, Arizona; Pérez Museum, Miami; MALL, Lima, Perú; MUSAC – Museo de Arte Contemporáneo de Castilla y León, León, Spain; CGAC – Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain; as well as other public and private collections in Colombia, Spain, China, Puerto Rico and Peru.

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