

JOCHEN LEMPERT: VISIBLE LIGHT
MAY 14 > AUGUST 21, 2021

It is an honor to present *Visible Light*, the 7th solo exhibition of Jochen Lempert at ProjecteSD. Since his first show at the gallery in 2003, his work has been evolving, growing and maturing as it remains strong, compact and singular. While the subject of his work has not changed over the years, that is, the interest in the natural world, the scope of it has expanded and has been refined in such a degree that it is no longer possible to categorize the vast diversity of layers and meanings his oeuvre can entail.

Lempert's black-and-white analog photography captures the traces of natural phenomena in every sense, in any place, in any situation. Animals, humans, tree leaves, landscapes or cityscapes, dragonflies, bees, clouds, grains of sand, swarms of flying insects, the sky, the sea, birds, the moon, flowers, water, the sun, are just only a few of the motives that one can find in Lempert's repertoire. The artist's deep knowledge of natural science (his background in biology remains central to his identity), his sensitivity and his acute eye, together with his awareness for art and culture intersect so organically that it is impossible to restrict the contents of his work to one idea.

One of the compelling qualities about Lempert's photographic work is his ability to overcome the presence of the photographic apparatus. The way he observes the world and presents his work is so unpretentious and generous that it is no longer important if the camera was or was not there. It is his eye, his mind, that captures and makes the photographs with full freedom, unconstrained capacity to experiment and a sensibility rooted in timeless concerns.

Precise and sensitive, Lempert's gaze reveals a mind dedicated to finding relationships and mutual dependencies. As a consequence, he doesn't limit his art to producing images, he looks for analogies and sets associations in the pages of the books he publishes, in the exhibition spaces or in his own studio. This is an essential and iconic element in Lempert's work, his ability to combine different photographs, searching for correspondences, creating juxtapositions among them. 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, therefore, it is through a constellation of works that the diversity and richness of it is best visualized.

Visible Light is an excellent expression of this. A set of new works is shown on the main wide wall of the exhibition room in a non-linear arrangement, as an expanded cluster. One long wall only and two showcases where Lempert's associative visual and conceptual proposal continues. One picture leads to another and then to another and then to many...in a sort of interplay between light and shadow, brightness and darkness, transparent and opaque, atmospheric and compact. And many more ideas for the observer to discover. Raw and direct, symbolic and sophisticated at the same time, Lempert's exhibition is a rich presentation, precise but shifting, evolving and never complete, qualities that interestingly may apply equally to art and science. Jochen Lempert's art shows this consistency with fascinating results.

Jochen Lempert (1958, Moers, Germany) lives and works in Hamburg. Before choosing photography as the medium 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 (2009), the Ludwig Museum in Cologne (2010), Rochester Art Center, Minneapolis, and Midway Contemporary art Center also in Minneapolis (2012); the Hamburger Kunsthalle (2013) the Cincinnati Art Museum, United States (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); and Le Crédac, Centre d'Art Contemporain d'Ivry, Ivry-sur Seine, France (2020).

His works are included in public collections such as the Moma in New York and the Cincinnati Art Museum (USA); "La Caixa" collection, Barcelona (Spain); Colección CA2M, Comunidad de Madrid, Madrid (Spain); *Per amor a l'art collection*, Valencia (Spain); Museum Ludwig, Museum Folkwang, Sammlung Zeitgenössischer Kunst der Bundesrepublik Deutschland (Germany); Centre Nationale des Arts Plastiques (France); Kadist Art Foundation in Paris (France); Huis Marseille, Museum voor Fotografie (Netherlands), and the Nouveau Musée National de Monaco, among many others.

Acknowledgements: Núria Oliver, Patricia Sorroche, Museu d'Art Contemporani de Barcelona.

PROJECTESD
T 934 881 360 F 934 881 360
INFO@PROJECTESD.COM
WWW.PROJECTESD.COM
PASSATGE MERCADER, 8 BAIXOS 1
08008 BARCELONA

ENGLISH

HELENA CIVIT: REMAINS
JUNE 22 > AUGUST 21, 2021

PARALLEL EVENT: CONVERSATION BETWEEN TWO ARTISTS, PATRICIA DAUDER AND HELENA CIVIT. JUNE 30, 19.00 H. SPACE LIMITED TO 18 PEOPLE. REGISTRATION RQUIRED BY EMAIL TO: SD@PROJECTESD.COM

ProjecteSD's proposal for Art Nou 2021 is not conceived as an exhibition in a conventional format, rather the possibility of offering the gallery's framework to artist Helena Civit, in a first solo presentation of her work. Given the artist's youth and emerging career, we find it more interesting to use a modest, not opulent format to allow the artist to expose herself and get in touch with the audience in a very direct and unstaged way.

Civit's work is presented mainly on a table placed at the entrance gallery space. On the day of my studio visit Helena had all that she wanted to show laid out on a table and the conversation took place around this "working surface". This idea of the table as a workspace, as a real, domestic, non artistic element, where many things are mixed and where the line between the finished artwork and the space of thought, refuge or passage is blurred, seemed fitting for Civit's presentation.

Helena Civit makes objects with modest, humble media: wax, paraffin, plaster, paper, resin, wood, found objects of diverse nature made of natural or industrial materials, often fragile elements. A wide range of materials that all bear a simplicity and a sort of "povera" quality. She moulds, flattens, weaves, collects, inserts, hollows out. Something primordial may be found in such basic actions. The "handmadeness" of her practice is evident, there is a clear relationship of the artist with the materiality. It could be said that there is more a tactile than a visual relationship in her work. The title of the show gives us an indication of what she thinks about her presentation. *Remains* refers to pieces, scraps, fragments, that are left unused or in a sort of state of incompleteness. Things that are still in the making. Or things put aside, in reserve for future use.

There is definitely a myriad of things on Civit's table. Small, enigmatic things in which we can see the concentrated effort of making something. Some parts look more like finished sculptures. Others seem like works in various states of completion and incompleteness, arranged in a casual but extremely careful combination at once. An arrangement that could be temporary and open to rearrangement. In this sense the table functions as a time capsule which captures a certain moment in the artist's work. It also contains the language of the studio, raw and of open character. The beginning of making itself.

The table is the receptor surface on which objects are scattered, but it is also a mould, not just a prop, and even a pictorial surface that has shifted to the horizontal onto which Civit composes a sort of collage with objects that are all connected to each other. Objects and materials that through Civit's work become surfaces, receptacles, nests, objects charged with lived experience that may allude to the body, the studio, thin membranes that connect or separate a presumed intimacy with the exterior world.

We all have a desire for an end-product, whether we like to admit it or not. And our current times seem to be pushing us even more in this direction. Helena Civit's presentation is, in that respect, a small privilege, as we are offered the possibility to see a part of her microcosm in progress, to witness that it is actually in these small things that we really see the concentrated effort of making something. *Remains*. Remains that will definitely stay to become the origins of many more works to come.

Helena Civit Kopeinig (*1997, Villach, Austria). Lives and works in Barcelona.

Education: BFA degree, School of Fine Arts, University of Barcelona (2015-2019); Advanced Training Module in Graphic Design, Escola Massana Art and Design centre, Barcelona (2020).

Group exhibitions: *El més calent és a l'aigüera*, Fundació Felícia Fuster, Barcelona (2020); *Sense Títol 2019* - UB, School of Fine Arts, Barcelona (2019); *no instructions for use*, CC La Marineta, Mollet del Vallès (2019)



For additional documentation, please contact: Silvia Dauder, sd@projectesd.com.

Abe

Art Barcelona
Associació de Galeries

