

**GILDA MANTILLA & RAIMOND CHAVES: PRISONERS' DRAWINGS**

Opening: 14.03.2023, 18:00 h a 21:00 h. Exhibition: 15.03 > 29.04.2023

Tuesday to Friday, 11.00 to 19.00 h. Saturday 11.00 to 15.00 h. + info: Edgar Díaz, [edg@projectesd.com](mailto:edg@projectesd.com)

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*Oh Lord! Have you felt the wrath of my laziness?*

Richard Hell

The return to normality and daily routine confirms that once again we have time. That this, having returned, exists afresh. But this does not hide the fact that, in truth, our time still does not belong to us, but rather is scattered across multiple activities. We do several things at once. We break it up. It slips through our grasp, diluting readiness and rest, responsibilities and excuses. It passes us by. Even more than before.

Living like this makes one think that perhaps, beyond home, neighbourhood, workplace or city, the real place we live in is actually time itself. One in which, at that, we find ourselves only provisionally. It is in this narrow gap, between the elusive and the mistaken, that time becomes the material and space of work. Something like what happens to prisoners.

These drawings are fruit of this reality. They try as best they can to materialise its course, they trace a hypothetical key to its workings. Its resonance, template, tempo. The productive cadence of our work as operators of time and the drawing. That is why everything takes place within the space of the paper, and nothing happens beyond its borders. We are left with little margin for metaphors. In a limbo where it is only possible to work in this way.

Managing this condition is notoriously complicated. We suspect that nothing can be done except this: insistence, monotony, repetition, reproduction, fragmentation. Scrawls and time-passing. A diary of recurrences. Here there is no theme, enquiry or project. There is alienation, rage and laziness.

These sheets of paper hold the record. Prisoners' drawings trying to give form to what apparently has none. A promise of escape.

**Gilda Mantilla y Raimond Chaves**

Lima, February 2023

(With thanks to Jorge Villacorta and to Roc Chaves)

Translation Spanish to English: Mary Goody

**Gilda Mantilla** (Los Angeles, USA, 1967) and **Raimond Chaves** (Bogota, Colombia, 1963) live in Lima, and aside from having solo careers, they have been working together since 2001. They view their work as a dialectical confrontation with the contexts that they explore. Through drawings, wall installations, posters, archival material, collective projects and workshops, Mantilla & Chaves interpret genres and traditions associated to the concepts of drawing, cartography, landscape or portraiture, and ironize on the Latin American imagery. Their work focuses on the processes of representation and identification which, by means of images, enable the construction of a designated territory.

The artists use images as tools for dialectical confrontation with the contexts in which they are inscribed. Through drawings, installations, posters, archival material, collective projects and workshops, Mantilla and Chaves (re)interpret genres and traditions associated with drawing, cartography, landscape, portraiture or *passtimes*, and ironize the different imaginaries involved. Their work focuses both on the processes of representation and identification that, through images, allow the construction of a certain territory; and on using them so that these images speak of themselves, of how they are made, of their own condition, of their scope and limitations.

Mantilla and Chaves represented Peru at the 56th International Art Exhibition - Venice Biennale, with the installation *Misplaced Ruins* (Peru Pavilion, 2015); and have participated in the 27th Biennial of São Paulo, Brazil (2006).

Selected solo exhibitions: *El calor derrite los estilos*, CentroCentro, Madrid (2019); *Segunda naturaleza - Gráficas y abstracciones de lugar*, FLORA Ars + Natura, Bogotá (2016); *Gabinete de la curiosidad*, Museo de Arte de Lima, MALI, Lima (2015).

Selected group exhibitions: *Chosen Memories*, MoMA, New York (2023); *Communicating Vessels. Colección 1881-2021*, MNCARS, Madrid (2021); *Portadores de sentido: Arte contemporáneo de la colección Patricia Phelps de Cisneros*, Museo Amparo, Puebla, Mexico (2019); *Amazonías*, Matadero Madrid - Centro de Creación Contemporánea, Madrid (2019); *Latinoamérica en las colecciones CA2M y Fundación ARCO*, Sala Alcalá 31, Madrid (2016).

Works in public collections: MOMA, Museum of Modern Art, New York; Guggenheim Museum, New York; Fundación Cisneros/Colección Patricia Phelps de Cisneros, New York; CIFO - Cisneros Fontanals Art Foundation, Miami; PAMM, Perez Art Museum Miami; Blanton Museum of Art, Austin, Texas; Museo Nacional Centro de Arte Reina Sofía, MNCARS, Madrid; MUSAC, León, Spain; CGAC, Santiago de Compostela; Fundación ARCO, Madrid; Fundación Botín, Santander; Museo de arte de Lima, Lima; Tate Modern, London.