

ivorypress

Ivorypress presents

LOS CARPINTEROS BAZAR



La cosa está de pinga | Los Carpinteros, 2013 | Courtesy of Ivorypress

Official launch with the presence of the artists: 18 February 2014 at 7:30 p.m.

Venue: Ivorypress Space, c/ Comandante Zorita, 48, Madrid

Dates: 18 February to 3 May 2014

On 18 February Ivorypress will host the opening of *Bazar*, Los Carpinteros' second exhibition at the gallery. On this occasion a series of small and medium format works will be presented as well as three videos that show a significant change in the Cuban duo's line of work. The exhibition reveals various concerns —regarding physiology, ideology or consumerism— that are exposed from an anthropological perspective, highlighting organic and symbolic processes and the issues of temporality, aesthetics and social and cultural trivialisation that underlie them.

The projection of three films makes up the central axis of *Bazar*, the first show of Los Carpinteros based on video works. One of these works is entitled *Conga Irreversible* (Irreversible Conga) and documents the eponymous performance carried out by this duo of artists in 2012 during the 11th Havana Biennial. More than one hundred participants, apart from the thousands of people who strolled through the centric Paseo del Prado, a space in which the first comparsas from which this popular Cuban celebration originated marched, participate in the video. The piece turns the sense of the choreography and music on its head and eliminates the explosion of bright colours that are characteristic of a traditional comparsa, whose festive and collective nature becomes a tool for cultural communication.

Another of the video works is *Pellejo* (Skin). Shot in a real setting, it is a black-and-white projection that shows the physical transformations that take place in the human body in time through a single sexual act that demonstrates a progressive ageing process. *Polaris*, the third of the videos, describes the voyage of a musician who carries his drums through the Pyrenees. Also shot in a real setting, it is essentially a sound piece that explores great areas of silence and noise, where the notion of pilgrimage takes on a central role as an abstract and personal ritual.

In another line of work, with the advertising format as precedent, Los Carpinteros reproduce different sentences reminiscent of popular Cuban jargon on three medium-sized fences. Appropriating the mechanisms of advertising, the three expressions are relocated to a new context. Another space that can be accessed by all audiences, escaping the 'filters' that ad campaigns use to reach a particular target audience, with a very specific type of language and interests.

Along these lines, Los Carpinteros will exhibit at Ivorypress two portraits that give continuity to their previous backlit drawings, cut from aluminium, a technique used for political propaganda in some areas of Latin America. Through strips of LED lights—which bring to mind the portrait of Che Guevara and Camino Cienfuegos at the Plaza de la Revolución in Havana—Los Carpinteros portray two contemporary figures whose activity is anti-capitalist and nonconformist in nature: Noam Chomsky and Santiago Sierra. Both portraits approach the traditional concept of the hero, the appraisal of which varies depending on who you ask.

Another of the works on show, *El gran Rasta* (The great Rasta) is situated in this same context, taking on



Fotograma de *Pellejo* | Los Carpinteros, 2013 | Courtesy of Ivorypress



El gran Raña | Los Carpinteros, 2013 | Courtesy of Ivorypress

a distinct role. The piece reflects the passing of a hundred years through hair that starts off being of a certain colour at the root and becomes discoloured over time, exposing a past and a present filled with rebellion and civic unrest.

Another of the works included in Bazar is a set of works that, in the form of short essays recreate objects of daily consumption. This is the case of *Zapato viejo* (Old shoe), an allegory about corrosion in the shape of a shoe on which, after repeated use, a perfectly geometrical figure appears in the place where a hole would usually emerge.

In series such as *Galletas* (Cookies), which is made up of real-scale porcelain reproductions of different well-known types of cookie, each logo has been replaced by a word chosen between the most common words in the Spanish media in 2013. The installation, composed of twenty cookies, takes on the task of combining the pieces as decorative objects and as having a real and appetising appearance, with words that sum up the tension contained in the vocabulary of Spanish journalism.

Los Carpinteros

Marco Castillo (Camagüey, Cuba, 1971) and Dagoberto Rodríguez (Caibarién, Las Villas, Cuba, 1969) created the group Los Carpinteros along with Alexandre Arrechea (Trinidad, Las Villas, Cuba, 1970). In 2003 Arrechea launched his solo career and Los Carpinteros continued working as a duo. The group began their work using recycled materials—especially wood—and shaping them with traditional techniques, hence their artistic name (Los Carpinteros means “The Carpenters” in Spanish). They centred their creative process around the conceptualisation of the activity of constructing, making it the subject of their work.

Their work has been exhibited in prominent international museums and art centres such as the Faena Art Center in Buenos Aires, Argentina; Kunstmuseum in Thun, Switzerland or the Kunstverein in Hannover, Germany as well as Matadero Madrid or Es Baluard Museu d’Art Modern i Contemporani de Palma de Mallorca, both in Spain. Their international exposure is reinforced by the presence of their work in public and private collections such as Tate Gallery, London; Centre Georges Pompidou in Paris; Museum of Modern Art (MoMA) in New York or Colección Daros Latinoamericana in Zurich, among others.

For further information and interview requests:

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