

IVÁN ARGOTE “LA VENGANZA DEL AMOR”

APRIL 27 – JUNE 4, 2017



Iván Argote. Photo: Claire Dorn



View of the solo show “Sirvete de mi, sírveme de ti” at Proyecto Amil Lima (Peru), 2016

BIOGRAPHY

Iván Argote’s work has been shown in many international exhibitions, such as “Ideologue”, Utah Museum of Contemporary Art, Salt Lake City, 2016; “Sirvete de mi, sírveme de ti” (solo) Proyecto Amil, Lima, 2016; “An idea of progress” (solo), SPACE, London, 2016; “Intersections”, Cisneros Fountanals Foundation, Miami, 2015; “Between the Pessimism of the Intellect and the Optimism of the Will”, 5th Thessaloniki Biennale, Thessaloniki, 2015; “Buildering: Misbehaving the City”, Blaffer Art Museum, Houston and CAC Contemporary Arts Center, Cincinnati in 2014; “Strengthlessness” (solo), Galerie Perrotin, Paris, 2014; “La Estrategia” (solo), Palais de Tokyo, Paris, 2013; “Tectonic, Moving Museum”, Dubai, 2013; “Los irrespetuosos”, Museo Carrillo Gil, México DF, 2013; The 30th Sao Paulo Biennial, Sao Paulo, 2012, among others.

Iván Argote won the CIFO Cisneros Fontanals Foundation Prize in 2015, the Audi talents Award in 2013, and the Sam Art Projects Prize in 2011.

He was selected by 18th Street Art Center, Los Angeles for a Residency in 2013.

Iván Argote has been shortlisted for the 4th edition of the Future Generation Art Prize, established by the Victor Pinchuk Foundation in Kiev. The winner will be announced in March of 2017.

A text written by Gianni Jetzer on “La Venganza del Amor” will be available at the end of February.

Perrotin New York will inaugurate the ground floor of its new space in the Lower East Side with “La Venganza Del Amor” a solo show by artist Iván Argote.

Born in Bogotá, Colombia, in 1983, Iván Argote settled in Paris in 2006. His work explores our inextricable links to history, tradition, art, politics and power. Argote creates videos, photographs, sculpture, public interventions and performances. Argote explores the city as a place of transformation and potentiality. He travels the world looking for vestigial signs of fallen power, studying the indirect manifestations of control, observing the conventions that gain acceptance in order for one vision of history to become the official version. Public monuments and sculpture are recurring themes in his work. Through his personal narratives, and their connections to history, ideology, and consumerism, Iván Argote questions a Western perspective of History.

Emmanuel Perrotin met Iván Argote in 2008 while the artist was a student at Paris Fine Arts School. Argote has been represented by Perrotin since 2009, “La Venganza del Amor” will be his first solo show in New York.

For this exhibition, Iván Argote will produce a new film “As Far As We Could Get.” Starting from a personal story, Argote constructs a narrative as he follows two young basketball teams in the towns of Neiva, Colombia, and Palembang in Indonesia. These two cities are located exactly opposite one another geographically; they are antipodes. Only eight cities in the world are perfectly antipodal. The teenagers here describe their everyday life, their musical tastes, hobbies, etc, gradually approaching more complex themes such as the history of their countries, world politics, the always palpable influence of the Cold War, the price of oil, while also discussing legends, myths, and local beliefs and customs. In this film, Iván Argote disregards geography so that two cities are no longer on opposite sides of the earth, but rather merge into one world.

Of the new sculptures created for the exhibition, a monumental “meteorite” will elevate the sweet potato to iconic status, and large concrete installations will create an uncanny architecture of presence and absence in the exhibition space. The concrete sculptures evoke fragments, or even archaeological vestiges, of a major architectural structure. The surfaces contain excerpts of statements related to Argote’s research into the history of ideologies and propaganda. Iván Argote will also show new work from his series, “Setting up a System.” These works explore historical filtering and relations between image and ideology. Scientific diagrams, photography books from the late 1960s, political propaganda, school books, advertising from 1960s, 1970s and 1980s, and newspapers, amongst other sources all overlap and are modified with laser-cut textures, patterns, drawings, and texts to question the relationship between image and ideology. These almost-destroyed archives hang on steel structures, overlapping to activate layers of reference and meaning.

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