

NICOLAS GROSPIERRE

Heliosophia

29.09.2017-18.11.2017

Heliosophia

Según la mitología griega Helio, dios del sol, montaba un carro ardiente a través del cielo e iluminaba de esta manera el mundo. Cuando Helio dejó a su hijo Faetón conducir el carro, el jinete inexperto perdió el control amenazando con estrellarse en la tierra y destruir el mundo. Zeus tuvo que golpear con un rayo el carro de Helio, y Faetón resultó muerto.

Los mitos clásicos suele proporcionar relatos concretos para hacer más comprensible la relación del hombre con el mundo que lo rodea. Ecos del episodio mitológico de Helio se pueden encontrar en la última exposición de Nicolas Groszpiere en Alarcón Criado: Heliosophia.

Compuesta de dos series distintas pero fuertemente imbricadas, Heliosophia presenta obras que plantean una relación ambigua con el sol (la luz en general), como una fuente capaz de generar imágenes, pero también como un agente destructivo de las mismas.

El primer grupo de obras, Heliographia, son composiciones geométricas abstractas realizadas sobre grandes superficies de terciopelo. Lo que podría parecer una obra pictórica es de hecho la acción directa del sol durante varios meses alterando el tono monocromo del terciopelo. Durante este tiempo, formas opacas fueron colocadas sobre la superficie y se movieron periódicamente, actuando el sol sobre las partes expuestas. Técnicamente se trataría de una especie de fotografía sin papel, sin película, sin cámara incluso, siendo la incidencia de la luz solar sobre la superficie el único principio activo de estos trabajos.

La segunda serie de obras, Heliópolis, es un conjunto de fotografías de edificios modernistas de diferentes partes del mundo, cuyo denominador común es que todos ellos han sido destruidos, cada uno por razones diferentes y específicas. Estas fotografías pertenecen al renombrado archivo "Modern Forms" que el artista viene realizando desde hace casi dos décadas y que recientemente fue publicado por la prestigiosa editorial Prestel.

Sin embargo, en esta ocasión las impresiones presentan una peculiaridad. Su proceso fotográfico ha sido intencionalmente no fijado, de tal manera que cuando se muestra al público, es decir, cuando se expone a la luz, la imagen comienza a desvanecerse paulatinamente. Aquí la luz es una fuerza destructiva que hace desaparecer ante nuestros ojos edificios que en la realidad ya no existen.

Ambos proyectos reivindican la paradoja de la destrucción como acto creativo, el capital simbólico de la destrucción de un objeto. De hecho, se puede considerar que las composiciones heliográficas son, desde un punto de vista técnico, el deterioro de una pieza de terciopelo originalmente intacta. Por otra parte, las fotografías de Heliópolis son probablemente más que un simple conjunto de imágenes que documentan edificaciones inexistentes: Su fragilidad, su carácter autodestructivo – dado que cuanto más tiempo están expuestas más se acelera su deterioro – es lo que le otorga un sentido inédito al trabajo.

En última instancia, Heliosophia no es sólo un proyecto acerca del poder de la luz solar, sino que apela a la relación compleja entre los procesos creativos y destructivos intrínsecos en la contemporaneidad.



Heliosohia. Exhibition view. 2017

Heliosophia

The ancient Greek believed that Helios, the god of the sun, rode a fiery chariot through the sky, illuminating the world in this manner. However, when Helios let his son Phaeton lead the carriage, the inexperienced rider lost control, threatening to crash into the earth and destroy the world. Zeus had to strike Helios' chariot, killing Phaeton at the same time.

As is often the case, Greek mythology provides an accurate yet simple narration to apprehend man's relationship with the world around him. Echoes of this story are found in Nicolas Gros-pierre's latest exhibition at Alarcon Criado: Heliosophia.

Composed of two distinct yet interdependent parts, Heliosophia brings forward works which develop an ambiguous relationship with the sun and light in general, by creative means but also as destructive agents.

The first set of works, Heliographia, are abstract geometric compositions which appear to have been drawn on large velvet canvases. What looks like a print is in fact the direct action of the sun over several months. During this time, lightproof caches were placed over the velvet, and periodically moved, the sun burning out the exposed parts. It is a kind of photography without paper, without film, without a camera even, the sun being the sole creative power of these works.

The second series of work, Heliopolis, is a set of photographs of modernist buildings from different parts of the world, whose common denominator is that they have all been destroyed, each time for different and specific reasons. However, the photographic process of these works has purposefully not been fixed, in such a way that when shown to the public, i.e. when exposed to light, they begin to black out. Here the sun is a destructive force, erasing structures which have already been torn down.

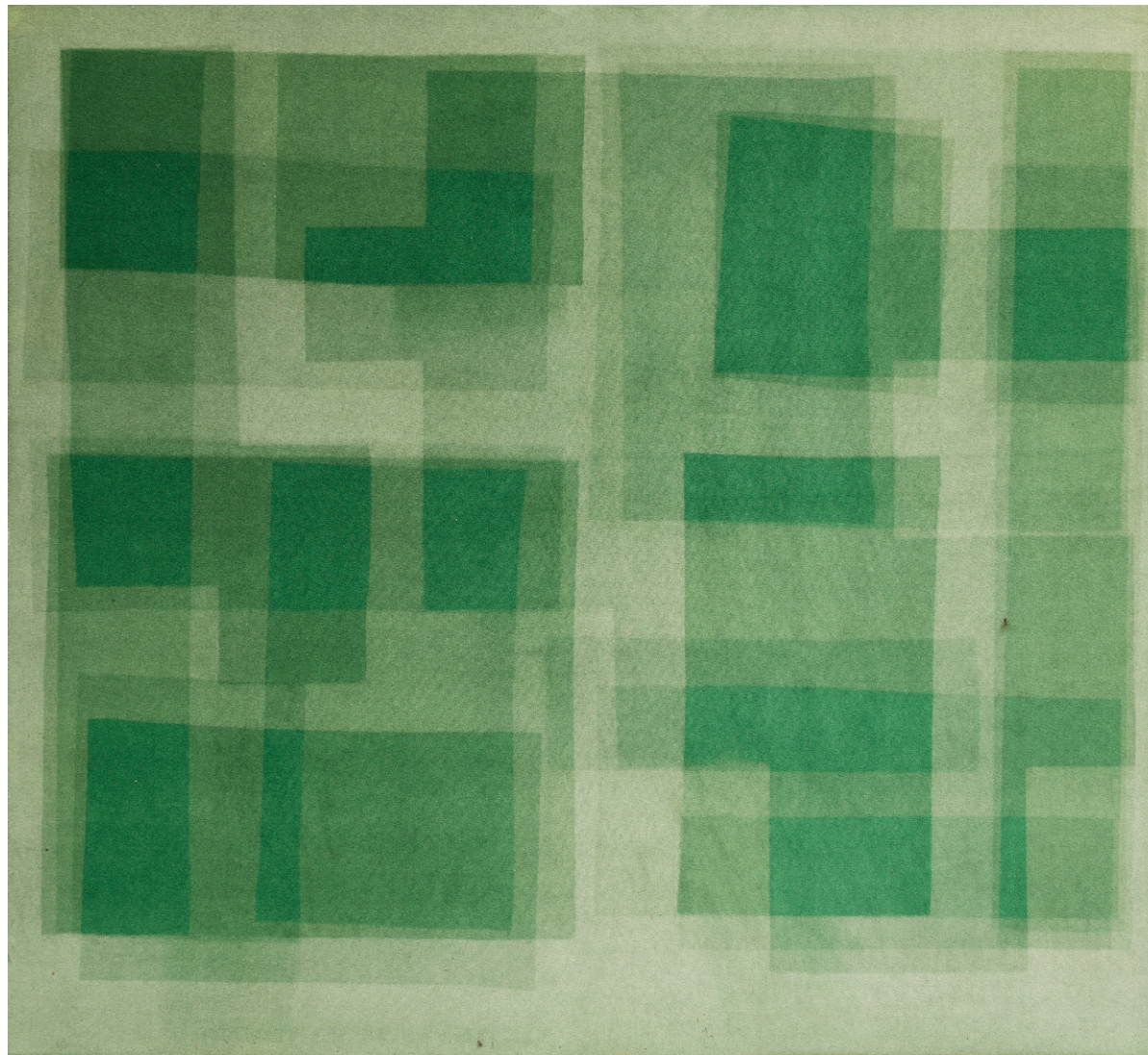
However, upon closer examination, things are not as simple as they seem. Both works provide clever examples of the paradox of creative destruction, i.e. when the symbolic value of the destruction of an object is greater than its material value.

One may indeed consider that the Heliographic compositions are in fact, from a technical point of view, the deterioration of an originally perfectly intact piece of velvet. On the other hand, the Heliopolis photographs are more than a simple set of images which document nonexistent buildings. Their very fragile nature, their self-destructive quality, means that the more one looks at them, the more it accelerates their exposure and thus they become more difficult to perceive - which in turn, provides a truly genuine artistic experience.

Ultimately, Heliosophia is therefore not only about the sun, but about the complex and intertwined relationship between the creative and destructive processes of any work in any one moment.



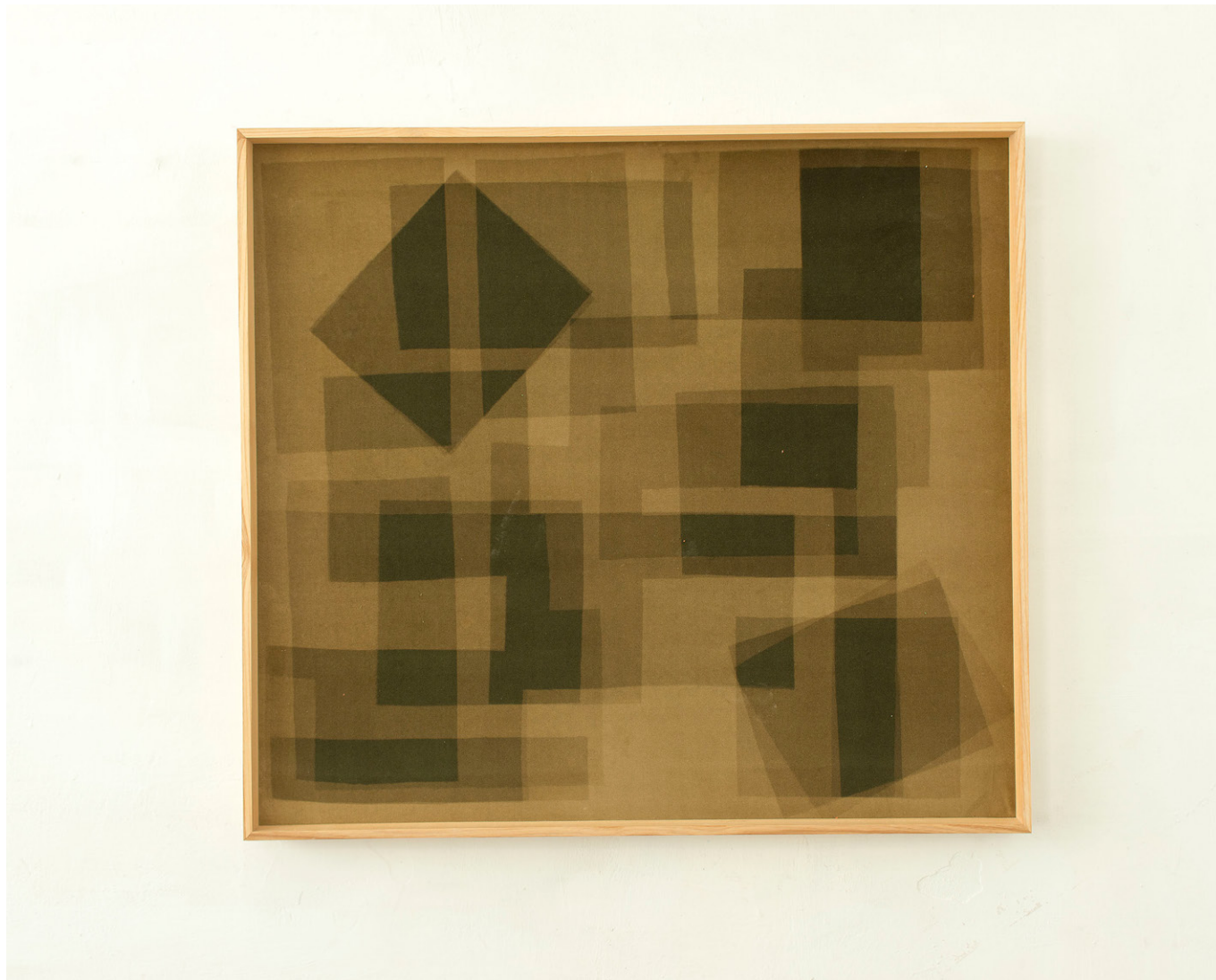
Heliosohia. Exhibition view. 2017



Heliographia I (green),
Velvet mounted on wooden board,
90x100 cm,
2016



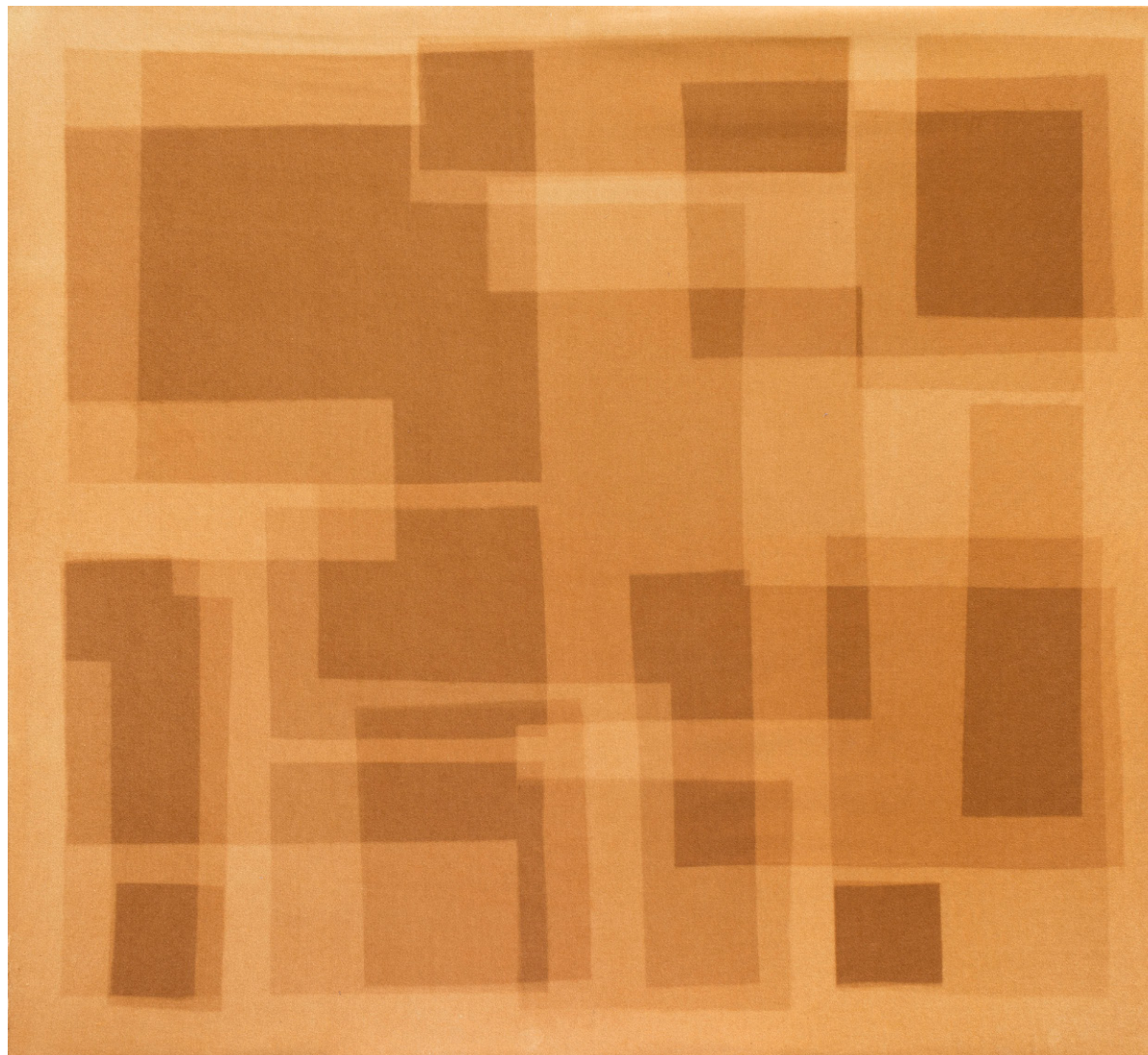
Heliographia I (khaki),
Velvet mounted on wooden board,
90x100 cm,
2016



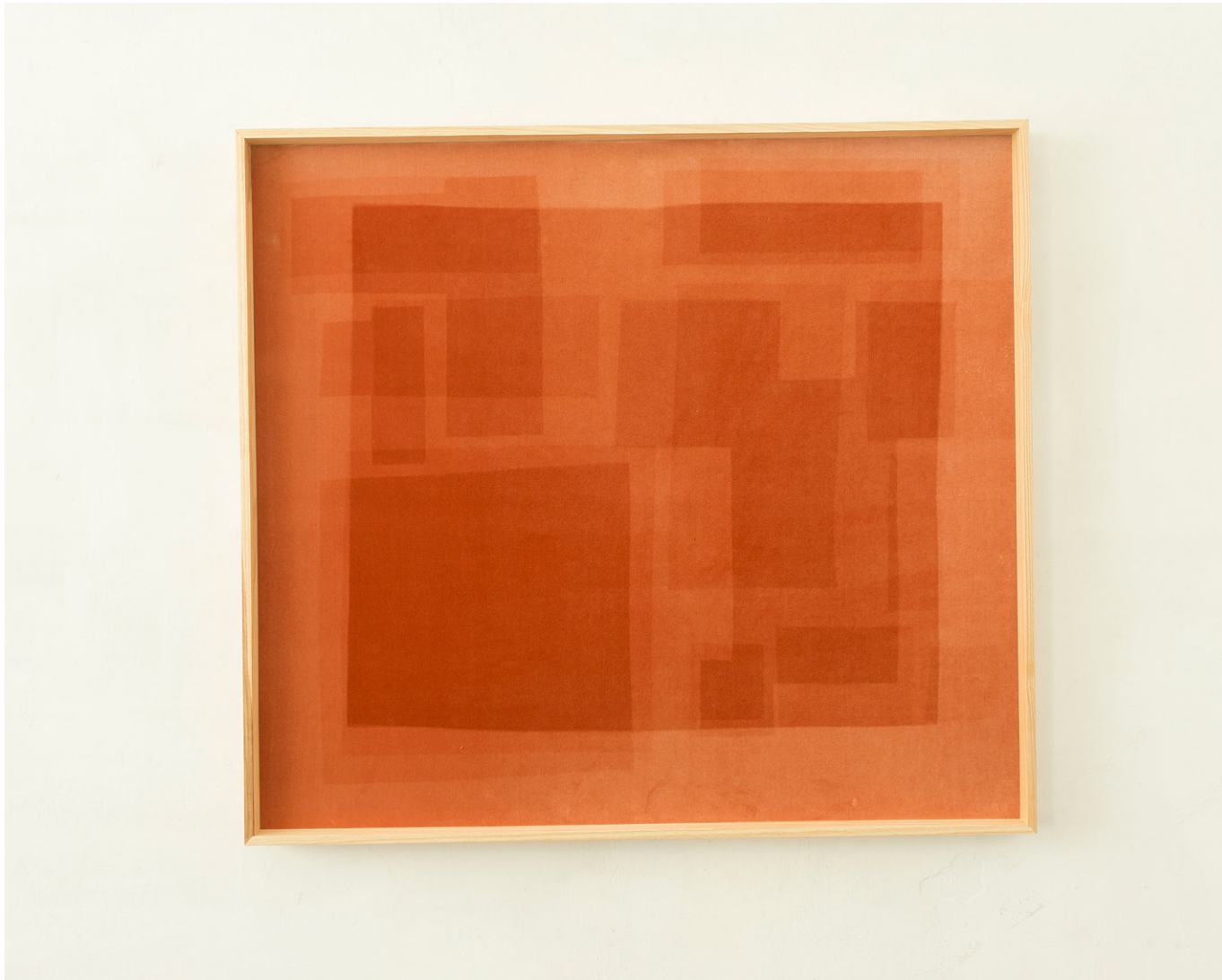
Heliographia I (olive),
Velvet mounted on wooden board,
90x100 cm.,
2016



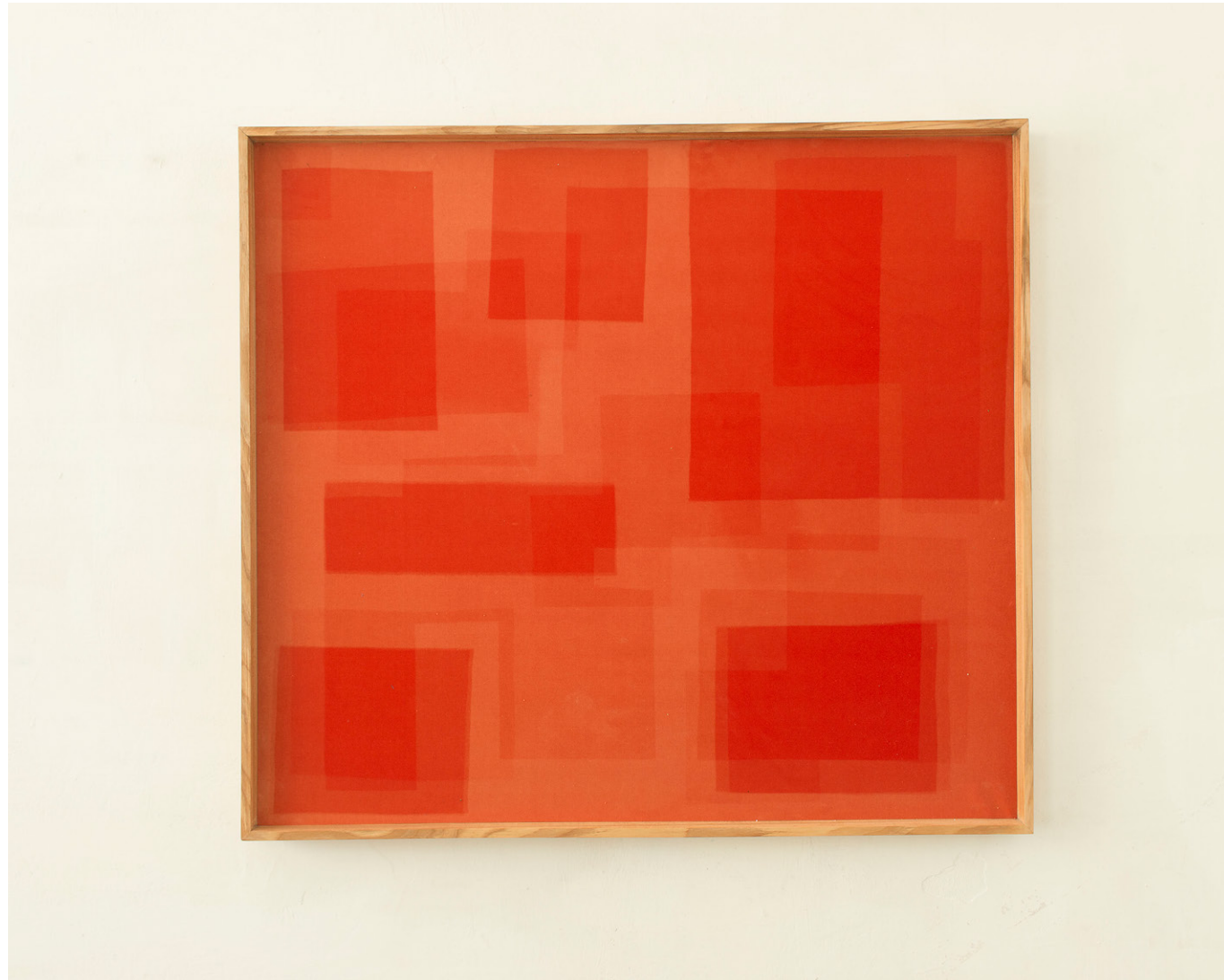
Heliosohia. Exhibition view. 2017



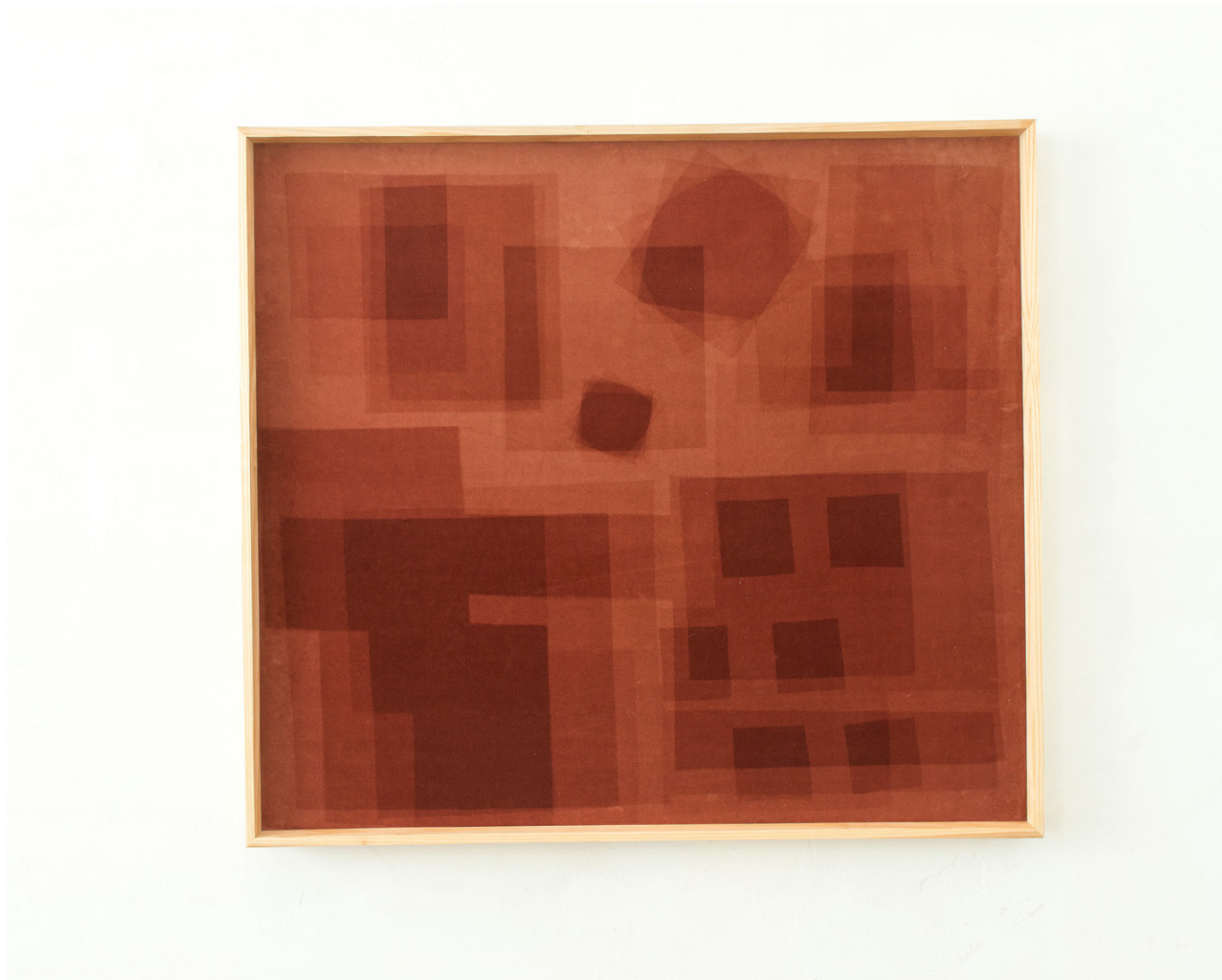
Heliographia I (rust),
Velvet mounted on wooden board,
90x100 cm,
2016



Heliographia I (carrot),
Velvet mounted on wooden board,
90x100 cm,
2016



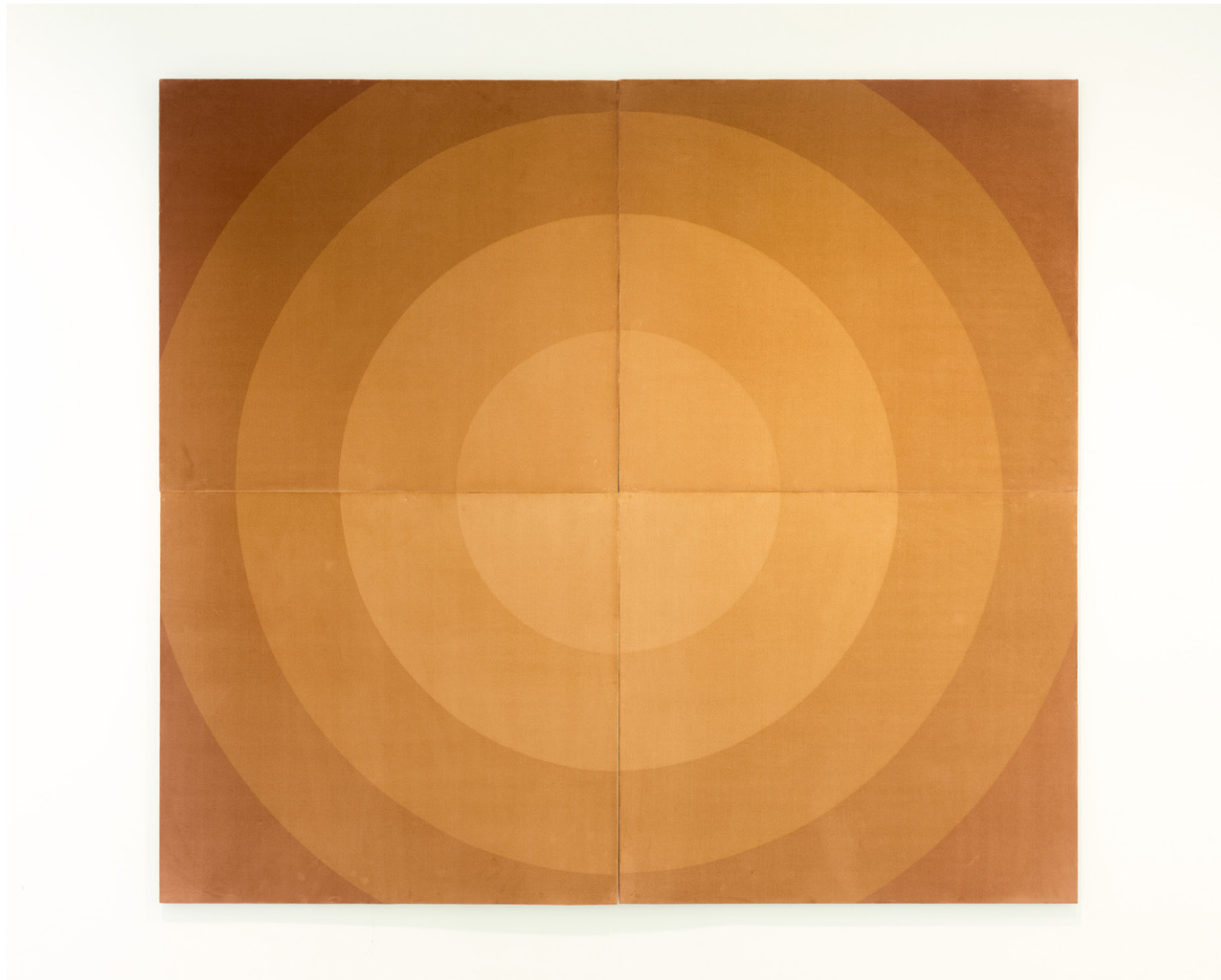
Heliographia I (scarlet),
Velvet mounted on wooden board,
90x100 cm,
2016



Heliographia I (plum),
Velvet mounted on wooden board,
90x100 cm,
2016



Heliosohia. Exhibition view. 2017



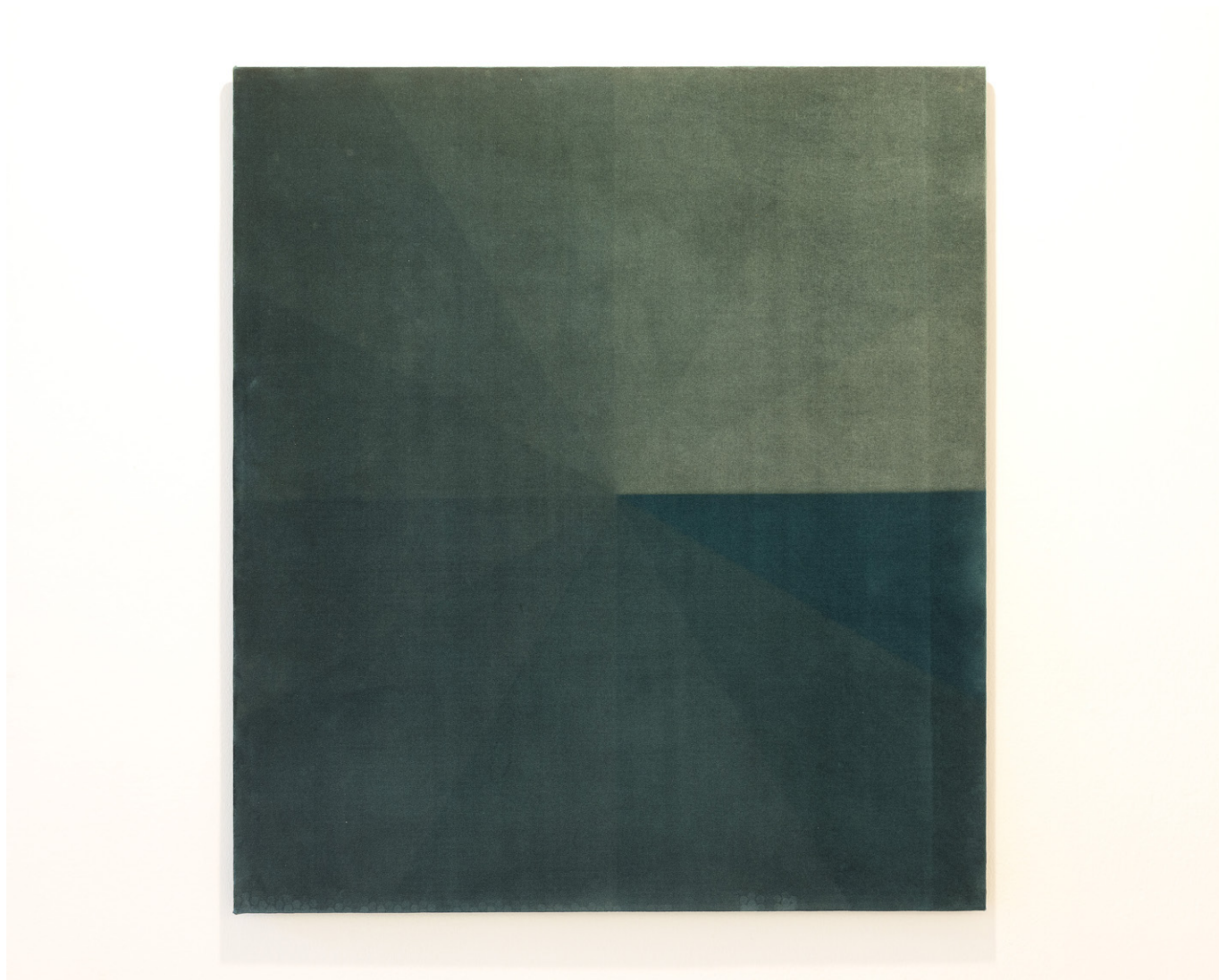
Heliographia II (Sun) .
Velvet mounted on four wooden boards,
176.5x196.5 cm
2017



Heliographia II (Sun) .
Velvet mounted on four wooden boards,
176.5x196.5cm,
2017



Heliosohia. Exhibition view. 2017



Heliographia II (Clock) ,
Velvet mounted on four wooden boards,
88x98cm,
2017



Heliographia II (Clock) .
Velvet mounted on four wooden boards,
88x98cm,
2017



Heliosohia. Exhibition view. 2017



Heliopolis (Balneological Hospital Water Tower),
BW fibre base photographic paper,
89 x 71 cm. 92,5x75 cm. (enmarcado/framed)
Pieza única/ Unique,
2017



Heliopolis (Ciech Headquarters Building),
BW fibre base photographic paper,
94 x116 cm. 97,5 x 120cm. (enmarcado/framed)
Pieza única/ Unique
2017



Heliopolis (Great Ape House),
BW fibre base photographic paper,
94 x116 cm. 97,5 x 120cm. (enmarcado/framed)
Pieza única/ Unique 2017



Heliopolis 5. (Third Church of Christ, Scientist),
BW fibre base photographic paper, mounted on aluminium,
packed in cloth-bound lightproof box,
60x70cm. 64x73x7 cm(caja/box),
2017



Heliopolis 5, (Third Church of Christ, Scientist),
BW fibre base photographic paper, mounted on aluminium,
packed in cloth-bound lightproof box,
60x70cm. 64x73x7 cm(caja/box),
2017



Heliosohia. Exhibition view. 2017

ALARCON CRIADO



Heliosohia. Exhibition view. 2017



Heliosohia. Exhibition view. 2017

BIOGRAFIA

Ginebra, Suiza, 1975

Nicolas Groszpiere vive y trabaja en Varsovia (Polonia). Es un artista que trabaja y entiende la fotografía de un modo extensivo. Antes de centrar su carrera en el ámbito artístico, se formó en el Institut d'Etudes Politique de Paris y el London School of Economic. Su trabajo como fotógrafo ha estado centrado tanto en proyectos documentales como en trabajos más conceptuales. Los primeros, han explorado frecuentemente la memoria colectiva y las esperanzas ligadas al arquitectura moderna, en unos tiempos, los actuales, en los que las utopías vinculadas a ella han sido desmontadas. Por otro lado, su fotografía más conceptual gira en torno a paradojas visuales y perceptivas que proponen relatos en torno a la verosimilitud, la autenticidad o la significación de la imagen en nuestra época.

Nicolas Groszpiere ha sido galardonado con el León de Oro de la 11ª Edición de la Bienal de Venecia (2008) por la muestra Hotel Polonia en el Pabellón polaco, y también ha recibido el Polityka Passport Award (2009), Artistic Residence at Stadtgalerie der Progr, Bern (2012), el Premio del Ministerio de Cultura de la República de Polonia (2009) y la beca Graham Foundation de Chicago en 2014. Su monografía, Open-Ended, ha sido publicada por Jovis Verlag (Berlín, 2013) y su obra ha sido incluida en el New Phaidon book Shooting Space: Architecture In Contemporary Photography de Elias Redstone y en Modern Forms. A Subjective Atlas of 20th-century Architecture, editado por Elias Redstone y Alona Pardo. Ha formado parte de exposiciones individuales y colectivas en diferentes puntos de Europa y América: All Pales Before The Book en PhotoEspaña (Centro de Arte de Alcobendas, Madrid) Modern Forms. A Subjective Atlas of 20th-century Architecture, Architectural Association School of Architecture de Londres, La Memoria finalmente Arte in Polonia dal 1989-2015 en la Galleria Civica di Modena (todas en 2016) Viewfinder en la Signum Foundation de Poznan y Lost in Architecture

Baltic Gallery of Contemporary Art, Stupsk en 2015, A glass shard in the eye (with Olga Mokrzycka) en BWA Warszawa de Varsovia y The Oval Offices, Maison de la Photographie, Lille (2014), proyecto que expuso en 2013 en el Palacio Presidencial de la República de Polonia y en la State Gallery of Art, Sopot, y en otros lugares como Bunkier Sztuki en Cracovia, Graham Foundation, Chicago, Raster Gallery, Varsovia, Signum Foundation de Venecia, Artist's House, Jerusalem, Ecco – Espacao Cultural Contemporaneo, Brasilia, Kunsthalle, Bratislava, National Art Museum of China, Beijing. Su obra está presente en colecciones como National Museum in Warsaw, Polonia, Rubell Family Collection, Jan Michalski Foundation Switzerland, Coleccion Los Bragales, Coleccions DKV, Signum Foundation Collection, ARUP Collection, APT Collection, PAMM Miami, Jozami Collection y 21Century Museum.



Heliosohia. Exhibition view. 2017

ALARCON CRIADO

BIOGRAPHY

Geneva, Switzerland, 1975.

Nicolas Groszpiere lives and works in Poland. He is an artist who works and understands photography as a mode of extension. Before focusing his career in the arts, he studied at the Institut d'Etudes Politiques de Paris and the London School of Economics. His work as a photographer has been focused on documentary photography and conceptual works. The former have often explored the collective memory and hopes linked to modern architecture at a time where the idea of utopia was being dismantled. On the other hand, his photography emphasizes conceptual games, while presenting attractive and sensitive representations of our time. Nicolas Groszpiere was awarded the Golden Lion at the 11th edition of the Venice Biennale (2008) for the exhibition Hotel Polonia in the Polish Pavilion, and has also received the Polityka Passport Award Artistic Residence at Stadtgalerie der Schödel, Bern (2012), the Prize of the Ministry of Culture of the Republic of Poland (2009) and Graham Foundation of Chicago scholarship in 2014. His monograph, Open -Ended, has been published by Jovis Verlag (Berlin, 2013) and his work has been included Phaidon book in the New SHOOTING SPACE : ARCHITECTURE IN CONTEMPORARY PHOTOGRAPHY Elias Redstone and in Modern Forms. A Subjective Atlas of 20th-century Architecture, edit by Elias Redstone and Alona Pardo. It has been part of individual and collective exhibitions in different parts of Europe and America: All Pales Before The Book en PhotoEspaña (Centro de Arte de Alcobendas, Madrid), Modern Forms. A Subjective Atlas of 20th-century Architecture, Architectural Association School of Architecture of London , La Memoria finalmente Arte in Polonia dal 1989-2015 in Galleria Civica di Modena (2016) Viewfinder in the Signum Foundation of Poznan and

Lost in Architecture, Baltic Gallery of Contemporary Art, Stupsk in 2015, A glass shard in the eye (with Olga Mokrzycka) in BWA Warszawa Warsaw and The Oval Offices, Maison de la Photographie, Lille (2014), a project that exhibited in 2013 at the Presidential Palace of the Republic of Poland and the State Gallery of Art, Sopot, and elsewhere as Bunkier Sztuki in Krakow, Graham Foundation, Chicago , Raster Gallery, Warsaw, Signum Foundation of Venice, Artist 's House, Jerusalem, Ecco – Espacao Cultural Contemporaneo, Brasilia, Kunsthalle, Bratislava, National Art Museum of China, Beijing. His work is present in collections like National Museum in Warsaw, Polonia, Rubell Family Collection, Jan Michalski Foundation Switzerland, Coleccion Los Bragales, Coleccions DKV, Signum Foundation Collection, ARUP Collection, APT Collection, PAMM Miami, Jozami Collection and 21 Century Museum