

Fragments

Lara Almarcegui, Daniel Otero Torres, Teresa Margolles, Théo Mercier, Fabien Conti and Nohemí Pérez

April 12th – May 11th, 2024
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Caprii by Sies + Höke is delighted to open its space to the Paris- and Bogotá-based gallery mor charpentier for a group show whose starting point is the hypothesis that reality can only be apprehended from fragments. Any pretension of universality is bound to fail; this is even more true when we are confronted with territories or cultural experiences that are foreign to Western rationalism, through visual narratives and discourses that seek precisely to deconstruct that hegemonic order, its systems of thought and the construction of identity.

We find, in the first place, the example of **Teresa Margolles** and **Lara Almarcegui**, two artists who focus a good part of their practice on the meticulous analysis of the materials that make up history and territories, with particular interest in the borders and liminal places that define artificial —but profoundly powerful— notions such as those of state, property, citizen, immigrant, etc... Margolles retrieves a particularly striking message written on the Venezuelan border and decides to integrate it into the public space of Santiago de Chile, where it acquires a special relevance in the midst of the economic crisis that was ravaging the country. Through her lists of rocks and materials, Almarcegui refers us to the composition of the land, focusing on the fragments that constitute it, and raising questions such as to whom these resources belong or how the limits of what constitutes a territory are defined.

Daniel Otero Torres and **Nohemí Pérez**, both Colombian born artists with different backgrounds, nevertheless share inspiration in the history —ancestral or contemporary— of their country to provide us with a reflection of the present. Nohemí Pérez draws from the memories and invisible histories of her native region, forgotten by the State authorities. The detail of the river tells us, in fact, of the different forms of violence and ecological threat that hover over this territory of virgin forest. Otero Torres, for his part, brings together in his ceramic vessels diverse formal and iconographic elements from ancient cultures, pre-Hispanic sources, and archival photographs. The sum of these previously incongruent fragments produces a series of hybrid objects that question the notions of antiquity, historical development, and cultural identity. Théo Mercier's mirrors share the same spirit. Strongly influenced by classical culture and the captivating character of the ruin, the relic or the fossil, his works give us an ironic look at tradition and the persistence of the classical ideal in the West.

In **Fabien Conti's** practice, the theme of the human impact and relationship with landscape is very present, often confronting us with ecological threats that remain highly aesthetic. In his latest

paintings he wanted to show a real human presence, as a spectrum whose identity is not revealed, nor the color, nor the origin: just a man. A figure that takes the viewer's place, facing nature.

mor **charpentier at Caprii**

Established in Paris since 2010, mor charpentier represents both emerging and well-established artists whose conceptual practices are anchored in the social realities, history, and politics of contrasting geographic regions, with special attention to the Global South. In 2021 the gallery opened a second exhibition space in Bogotá: by promoting engaged practices internationally, the gallery aims at broadening the knowledge about the crucial debates of the present.