



"The Original One", 2014. Extrait de la video / Still excerpted from the video, 7min 29sec. Courtesy Galerie Perrotin.

**IVAN ARGOTE "STRENGTHLESSNESS"**

Galerie Perrotin, Paris / 18 January - 1st of March 2014

*The Commune of Paris considers that the imperial column in the Place Vendôme is a monument to barbarism, a symbol of brute force and false glory, an affirmation of militarism, a negation of international rights, a permanent insult to both victors and vanquished and a menace to one of the three great principles of the French republic—fraternity, decrees (single article): the column in the Place Vendôme will be demolished.*

If Ivan Argote makes obelisks go limp, takes the roar out of imperial lions as they play ball (reviving their instincts as funny cats) or warms up Spanish statues with Peruvian ponchos made in China, it is because in these days when symbols of domination have become roundabout decorations, the monument-fellers need to change their methods. Argote travels the world looking for vestigial signs of fallen power, studying the indirect manifestations of control, observing the conventions that gain acceptance for one vision of history as the official version. A paranoid semiotician in a bucket hat, we picture him going from Greco-Roman sites to western megacities or the Colombian plains and finding just too many coincidences for them not to indicate an age-old plot. Wherever he goes he is struck by these absurdities inscribed in the scenery and tolerated out of simple amnesia or habit, like that coal train forever passing through the middle of a village in South America, quite oblivious to the global energy business.

The dialogue has already been written: one day, everything will change, it will hit you like a ton of bricks, but don't worry, "we have new methods." Argote's poetry speaks for a generation to whom the disillusionment of its elders has bequeathed only irony and nostalgia as means of subversion. So be it: he softens monuments, makes allegories ridiculous, smokes up museum display cases, subverts prompters, breaks military codes in order to make them philosophise.

**IVAN ARGOTE « STRENGTHLESSNESS »**

Galerie Perrotin, Paris / 18 Janvier - 1er Mars 2014

*La Commune de Paris, considérant que la colonne impériale de la place Vendôme est un monument de barbarie, un symbole de force brute et de fausse gloire, une affirmation du militarisme, une négation du droit international, une insulte permanente des vainqueurs aux vaincus, un attentat perpétuel à l'un des trois grands principes de la République française, la fraternité, décrète : article unique - La colonne Vendôme sera démolie.*

Si Ivan Argote fait débâter les obélisques, attendrit les lions impériaux avec une ba-balle (réveillant leurs instincts de « funny cats ») ou réchauffe les statues espagnoles avec des ponchos péruviens fabriqués en chine, c'est qu'à l'heure où l'on prend les symboles de domination pour des ronds-points, le déboulonneur doit changer de méthode. Partout dans le monde, il traque les signes rémanents des pouvoirs déçus, scrute les manifestations indirectes de l'exercice du contrôle, observe les conventions qui font admettre une vision de l'histoire pour sa version officielle. En sémiologue paranoïaque coiffé d'un bob, on l'imagine, des sites gréco-romains aux mégalofoles occidentales en passant par les plaines colombiennes, assailli par trop de coïncidences pour ne pas croire à un vieux complot. Il est subjugué à chaque coin de rue par ces absurdités inscrites dans le décor et tolérées par amnésie ou par habitude, comme le passage incessant de ce train de charbon en plein milieu d'un village d'Amérique du Sud, en rien concerné par le business mondial de l'énergie.

Le dialogue est déjà écrit : un jour tout va basculer, ça va vous tomber dessus, mais n'ayez pas peur, « we have new methods ». La poésie d'Ivan Argote parle au nom d'une génération à qui la désillusion de ses aînés n'a légué que l'ironie et la nostalgie pour moyen de subversion.

From fictive insurrection to demos without damage, his puerile mood is never discouraged, Argote takes it on himself to change the world. He has already recreated the big bang with a gang of mates equipped with torches. But beware this dreamer's temperament: his naivety is false, his dilettantism probably a revolutionary strategy. His romanticism, without a doubt, is transgressive.

Yes, beware, it could happen soon, and all this may just be the trailer. For indeed, the systematic shaking-up of structures of legitimisation cannot spare the context of art. Indeed, it is Argote's primary target: as we may recall, he came to notice when he graffitied two Mondrian at the Musée national d'art moderne/Centre Pompidou in Paris. This artist who mistrusts stable things is thus using his solo show at the gallery to sketch out the directions for work on his next film: the pieces shown here can be seen as excerpts preceding its final realization. This is also what this new method indicates, in which the work appears belatedly, by a process of tacking, ebb and flow, and in which the moment of enunciation is one with that of elaboration, lifting the veil (before the smoke bombs go off) on the prosaic parts of inspiration, abandoned attempts and existential doubts.

Julie Portier

Qu'à cela ne tienne, Argote ramollit les monuments, ridiculise les allégories, enfume les vitrines muséographiques, détourne les promoteurs, craque les codes militaires pour leur faire dire de la philosophie. D'insurrections fictives en manifestations sans casse, l'humeur puerile jamais découragée, Argote se charge de changer le monde, il a déjà recréé le bigbang avec une bande de potes munis de lampes de poche. Méfiez-vous de ce tempérament rêveur ; cette naïveté est fausse, ce dilettantisme est probablement une stratégie révolutionnaire ; ce romantisme est, à n'en pas douter, transgressif.

Oui, méfiez-vous, ça pourrait bientôt arriver, et tout ceci n'est peut-être que la bande-annonce. Car en effet, la mise en branle systématique des cadres de légitimation ne peut épargner le contexte de l'art ; c'est même la première cible d'Ivan Argote qui, souvenons-nous, s'est fait connaître en taguant deux tableaux de Mondrian au Musée national d'art moderne/Centre Pompidou à Paris. Ainsi l'artiste qui se méfie des choses stables profite-t-il de son exposition personnelle à la galerie pour dessiner des orientations de travail en vue de son prochain film, dont les œuvres présentées ici seraient des extraits précédant sa réalisation. C'est aussi ce que désigne cette nouvelle méthode, où l'œuvre apparaît à retardement, par louvoiement, reflux, où le moment de l'énonciation se confond avec celui de l'élaboration, levant le voile (avant que les fumigènes ne se déclenchent) sur les recoins prosaïques de l'inspiration, les tentatives abandonnées et les doutes existentiels.

Julie Portier



"Moving ashes", Video, 5min55sec, 2014. Courtesy Galerie Perrotin.

#### SOLO EXHIBITIONS (Selection)

- 2014** Upcoming: "Activissime.!", Sala Muncunill, Barcelona, Espagne; "Ivan Argote", CAB Centre d'Art Bastille, Grenoble, France; LaxArt, Los Angeles, U.S.A.
- 2013** "AB Studios", with Pauline Bastard, 18th Street Arts Center, Los Angeles; "Un millón de amigos", Galería ADN, Barcelona, Spain; "Munich Time Capsule 2013-2113", with Pauline Bastard, A Space Called Public, curated by Elmgreen & Dragset
- 2012** "La Estrategia", Modules Prix Sam Projects, Palais de Tokyo, Paris, France, curated by Akiko Miki; "Close to Me", D+T Project Gallery, Brussels, Belgium; "Sin HeroiZmos, por favor", curated by Tania Pardo, CA2M, Madrid, Spain
- 2011** "Venganza", La Mals, Sochaux, France ; "Caliente", Galerie Perrotin, Paris, France
- 2010** "Nouvelles Peintures", OLM space, Neuchâtel, Switzerland; "Rising action", with Pauline Bastard, Vernon Projekt, Vernon Gallery, Prague, Czech Republic; "Lots of Love", with Pauline Bastard, Störk Gallery, Rouen, France
- 2009** "Disguised Retrospective", Museum - National University of Colombia, Bogota, Colombia; "A brake to dance", Valenzuela & Klenner Gallery, Bogota, Colombia; "The Here", Paris Fine Arts School, Diploma exhibition, Paris, France; "Valeur Ajoutée", with Pauline Batsrad, Hamish Morrison Gallery, Berlin, Germany
- 2008** "Valor Agregado", with Pauline Bastard, Valenzuela & Klenner Gallery, Bogota, Colombia; "Explosion", Paris Fine Arts School, Left gallery, Paris, France
- 2007** "From 12 to 2"; with Pauline Bastard, ENSBA, Guillaume Paris' studio, Paris, France; "When Attitudes Become Piss", Paris Fine Arts School ENSBA, Paris, France

#### GROUP SHOWS (Selection)

- 2014** Festival Hors Pistes, Centre Pompidou, Paris, France; "Buildering: Misbehaving the City," Contemporary Arts Center - Lois & Richard Rosenthal Center for Contemporary Art, Cincinnati, U.S.A., curated by Steven Matijcio
- 2013** "Happy Birthday Galerie Perrotin / 25 years", Tripostal, Lille, France; "Ivan Argote, Adrian Melis, Ahmet Ögut", D+T Project Gallery, Brussels, Belgium; "La Belle Peinture II", Palais Piszatory, Bratislava, curated by Eva Hober & Ivan Jancár; "Ciudad-de-mente" Galería Concreta, Santiago de Chile ; "XVII Biennale d' Arte Citta di Penne", Penne, Italy; "Du clocher on voit la mer", Friche la Belle de Mai, Marseille, France, curated by Marc Geneix; "De leur temps IV", ADIAF, Le Hangar à Bananes, Nantes, France; "Chateaux secrets", curated by Florence Parot, Île des Embies, France; "Traduction, tradition, trahison", Le Cube - Independent Art Room, Rabat, Maroc; "Involution", Otras Obras, Tijuana, Mexico; "The Exuberant's Vertigo and Myths", Maison Rouge, Paris, France, curated by Irene Aristizabal; "TCOB", Museo La Tertulia, Cali, curated by MIAMI; "Tectonic", The Moving Museum, Dubai, Arab Emirates; "Small gestures", MU, Eindhoven, Germany; "Festival de Inverno de São João del Rei", São João del Rei, Brazil; "The Democracy of objects", Nettie Horn, London, England
- 2012** "Los Irrespetuosos", Museo Carillo Gil, Mexico City, Mexico; "The Imminence of Poetics" 30th Sao Paulo Biennial, Brazil; "Destination Sud", MuBe, Sao Paulo, Brazil "There's a hole in the sky", Campbell Town Art Center, Sydney, Australia;
- 2011** "BLK river festival", curated by Sidnei Ogidan, Vienna, Austria; "Tiere in der kunst", Galerie im Traklhaus, curated by Dietgard Grimmer, Salzburg, Germany ; "Vista" Socrates Sculpture Park, New York, U.S.A.; "Prix Science Po pour l'art contemporain", Ecole de Sciences Politiques, Paris, France ; "Les armes silencieuses", CAB Grenoble, France; "Qui admirez-vous?", curators: Isabelle Le Normand & Florence Ostende, La Box, Bourges, France
- 2010** "Something", curated by Marco Antonini, Pratt Manhattan auditorium, New York, U.S.A.; "Catalogue Artist' Film Screening", curated by Isabelle Le Normand et Florence Ostende, South London Gallery, London, England; "Action Planning #3-Iterludes", Nuit Blanche, curators: Julia Garbuzova, Marlène Perronet, Diane Pigeau, Glassbox, Mairie du 11ème, Paris, France; "Nouvelles Peintures OLM space", curated by Renaud Loda, Neuchâtel, Switzerland; "Hyperactivité", CAN& Marks Blond Project, curators: Daniel Suter, Arthur de Pury, CAN Neuchâtel, Switzerland; "Danse élargie" (project / event) Théâtre de la ville de Paris, Paris, France; Biennale de Mulhouse 010, Mulhouse, France; "Safari sur l'île des impressionnistes", Cneai, Chatou, France, curated by Madeleine Mathé; "Schools of art", Hochschule für Bildende Künste Dresden, Germany, curated by Katharina Schlieben; "Hors Pistes", selection of videos by Xavier Veilhan showed in the presentation of his film Furtivo, Centre Pompidou, Paris, France; "Biennale Madrid Abierto", Art biennale, Audiovisual selection, Madrid, Spain; "Swing 2", Ivan Argote, Pauline Bastard, Géraldyne Py and Roberto Verde, Mains d'Oeuvres, Saint-Ouen, France
- 2009** "Swing", La Friche La Belle de Mai, Marseille, France; "Vidéo Ping-Pong #5, vas voir dehors si j'y suis", Conservatoire of Music and Dance, Pau, France; "BIG UP3", Contemporary Art Festival, Pau, France; "D-rrrr", Störk Gallery, Rouen, France; "BIG UP3", Contemporary Art Festival, Anglet, France; "XI International Call for Young Artist", Luis Adelantado Gallery, Valencia, Spain; "The conservation and restoration of contemporary artworks", Talk by Carole Husson SFIIC, Paris, France; "Date limite de Conservation", Talk, MAC/VAL Museum of contemporary art of Val-de-Marne, Vitry-sur-Seine, France; "Zapping Unit", MAC/VAL Museum of contemporary art of Val-de-Marne, Vitry-sur-Seine, France; "54th Salon of Contemporary Art of Montrouge", Montrouge, France; "Traverse Vidéo", Video Festival, Toulouse, France; "Collaboration transmission", curated by Peter Lewis, ENSBA, Paris, France; "Madrid Abierto 2009-2010," Audiovisual selection, Madrid, Spain
- 2008** "Architectures of survivals", Outpost for Contemporary Art, Los Angeles, USA; "Youtube battle 2", Palais de Tokyo, Paris, France; "TV JAM 2008", Montehermoso Cultural Center, Vitoria Gasteiz, Spain; "A winter story in a wild jungle", Shunt, London, England; "Vidéo sur l'île", curated by Marcel Dinahet and Célia Cretien, Ouessant, France; "Collider", La générale, Paris, France; "Tina B", Contemporary Art Festival, Prague, Czech Republic; "Intervenciones TV", Montehermoso Cultural Center, Vitoria Gasteiz, Spain; "The Here", Conference, Master in Fine Arts, National University, Bogotá, Colombia; "Una, Balelatina", Basel, Switzerland; "La masse avait envahit la grille", Paris National Superior Architecture School, Paris, France; "Eurofoot", La Maison des Métallos, Paris, France; "Web flash festival", Centre Pompidou, Paris, France; "Architectures of survivals", Sparwasser, Berlin, Germany; "Travers video Festival"; Toulouse, France
- 2007** "Supra Real", Conference, Master in Fine Arts, National University, Bogotá, Colombia; "Offering; Taipei Artist Village", Taipei city, Taiwan; "Paris Taipei"; Fine Arts School of Taipei, Taipei city, Taiwan
- 2006** "National Salon of Young Art", Library El Tintal, Bogotá, Colombia; "National Salon of Young Art", Art Museum of the Antioquia's University, Medellin, Colombia; "National Salon of Young Art", Comfandi Cultural Center, Cali, Colombia; "National Salon of Young Art", Gilberto Alzate Avendaño Foundation, Bogota, Colombia
- 2005** "Photographic 217", Colombia's National University of Colombia, Bogotá, Colombia; "Thesis; Best final projects from art schools", Contemporary Art Museum, Bogotá, Colombia; "Art and Document", Cali's Cultural Center, curated by Elías Heim, Cali, Colombia; "Pirate video Festival", Colombia's National University, Bogotá, Colombia

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