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mounir fatmi
Dagoberto Rodríguez

Embodied Echoes
Stories of the Foreign Soul

April 17th - June 29th, 2024

Magazzini Van Axel
Dorsoduro 47, 30123 Venezia

Piero**Atchugarry**
GALLERY

On the occasion of the 60th Venice Art Biennale, Piero Atchugarry Gallery is pleased to present "Embodied Echoes: Stories of Foreign Soul", a duo show featuring the powerful and interconnected works of **internationally acclaimed artists mounir fatmi** (b.1970) and **Dagoberto Rodríguez** (b.1969)

As artists leaving in exile, **both have personally experienced the raw reality of the migrant condition.** This perspective has nourished a sense of belonging to the global horde of emigrants, a community which constitutes the world's fifth-largest population. But these experiences also deeply influence the artistic production of both artists: it nurtures in fatmi a **dedication to dissecting otherness and identity as recurring themes**, and in Rodríguez an **obsessive interest in the geometry of refugee displacement**

The Cuban born, Madrid-based multi-disciplinary artist Dagoberto Rodríguez unveils a new video piece titled "Clessidra", shot in Havana in August of this past year. This work poignantly addresses the tensions associated with **human displacement and borders.** Rodríguez also presents an ongoing series about Refugee Camps where he **translates several of the world's largest refugee camps such as Zaatari or Dadaab into geometrical abstraction**, inviting viewers to reflect more deeply on the permanent tragedy of those transitional cities

Presented in tandem is the work of the Moroccan conceptual artist, mounir fatmi. A selection of several works fundamental to understanding the depth of the artist's practice is showcased here. "The Blinding Light", a grand photograph inspired by Italian painter and early Renaissance Master Fra Angelico's (1395-1455) miraculous scene, **questions notions of race, hybridization orientalism, and identity**

The text-based sculpture "Coma Manifesto" utilizes an inscription from fatmi's manifesto to engage with themes recurrent not only in his oeuvre, but in his personal history, such as reciprocal cultural and linguistic thinking, social dynamics, and the perception of others

This fusion of historical remnants and contemporary introspection echoes the psychological and physical issues involving origin and its nuances. Together fatmi and Rodríguez **question concepts of belonging and otherness, shedding light on their own immigrant stories.** By the very existence of their works in unison filling the exhibition space, the presentation unfolds in such a way that it **becomes a celebration of the foreign, the distant, the outsider, and the indigenous through the lens of these two remarkable artists**

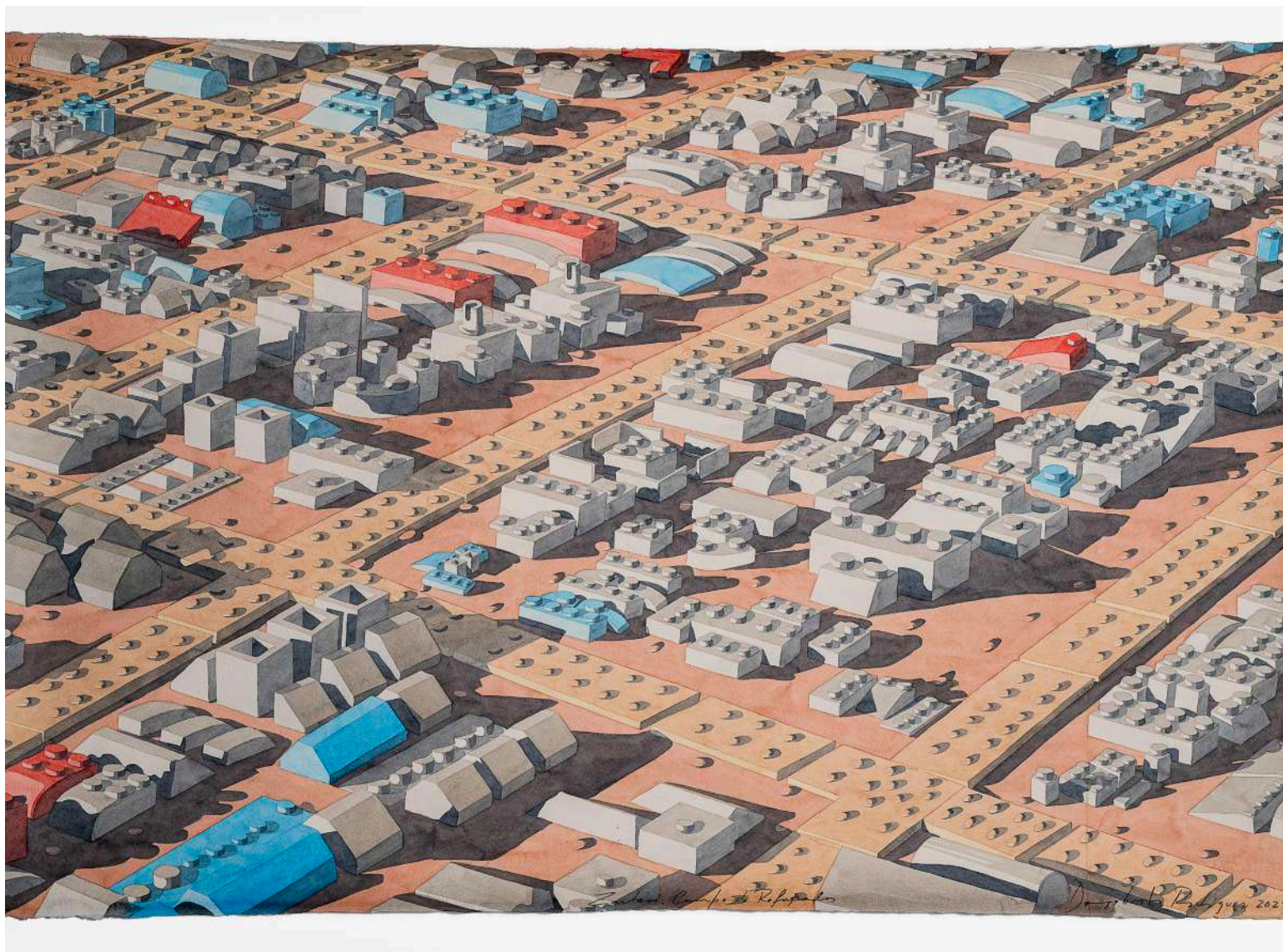
mounir fatmi
Composition 09 (Detail), 2012






mounir fatmi
Composition 09, 2012
Collages of prayer rugs on canvas
40 x 40 cm





Dagoberto Rodríguez
Zaatari Refugee Camp, 2024
Watercolour on paper
66,5 x 103 cm (unframed)
80 x 118 cm (framed)



*H*ow can the death of artistic recognition be avoided? And in the end, what is left of the artist in his or her work once it's achieved?

mounir fatmi
Coma Manifesto 04 (Detail), 2017

mounir fatmi

Coma Manifesto 04, 2017

Steel Variable

170 x 90 x 0.5 cm

€65.000

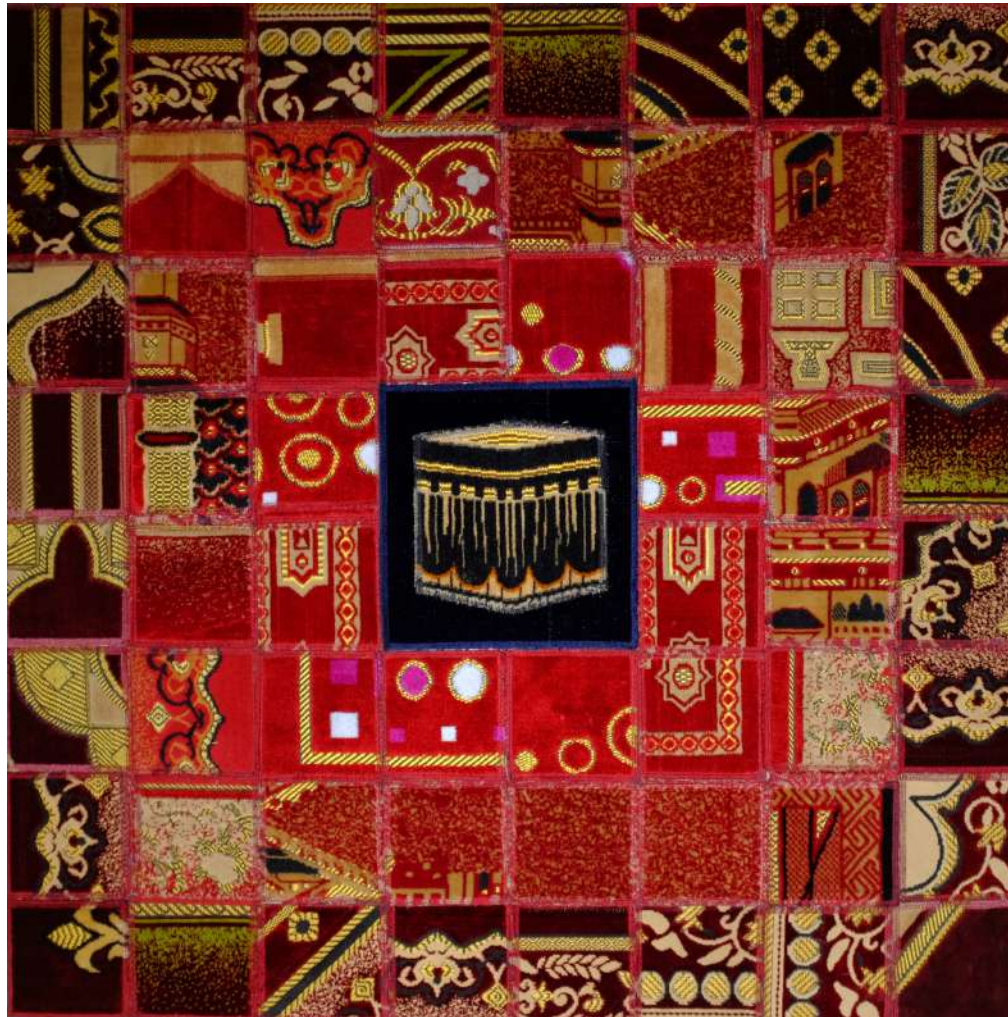
IF YOU ARE AN
ENEMY,
THEY WILL KILL
YOU FOR MONEY.
IF YOU ARE A
FRIEND,
THEY WILL KILL
YOU FOR FREE.

IF YOU ARE AN
ENEMY,
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mounir fatmi

Around the Square 13 (Detail), 2016





mounir fatmi

Around the square 13, 2016

Collages of prayer rugs on canvas

80 x 80 cm



Dagoberto Rodríguez

Clessidra (Frame extract), 2023

Single channel HD video projection, b/w

Sound: audio stereo.

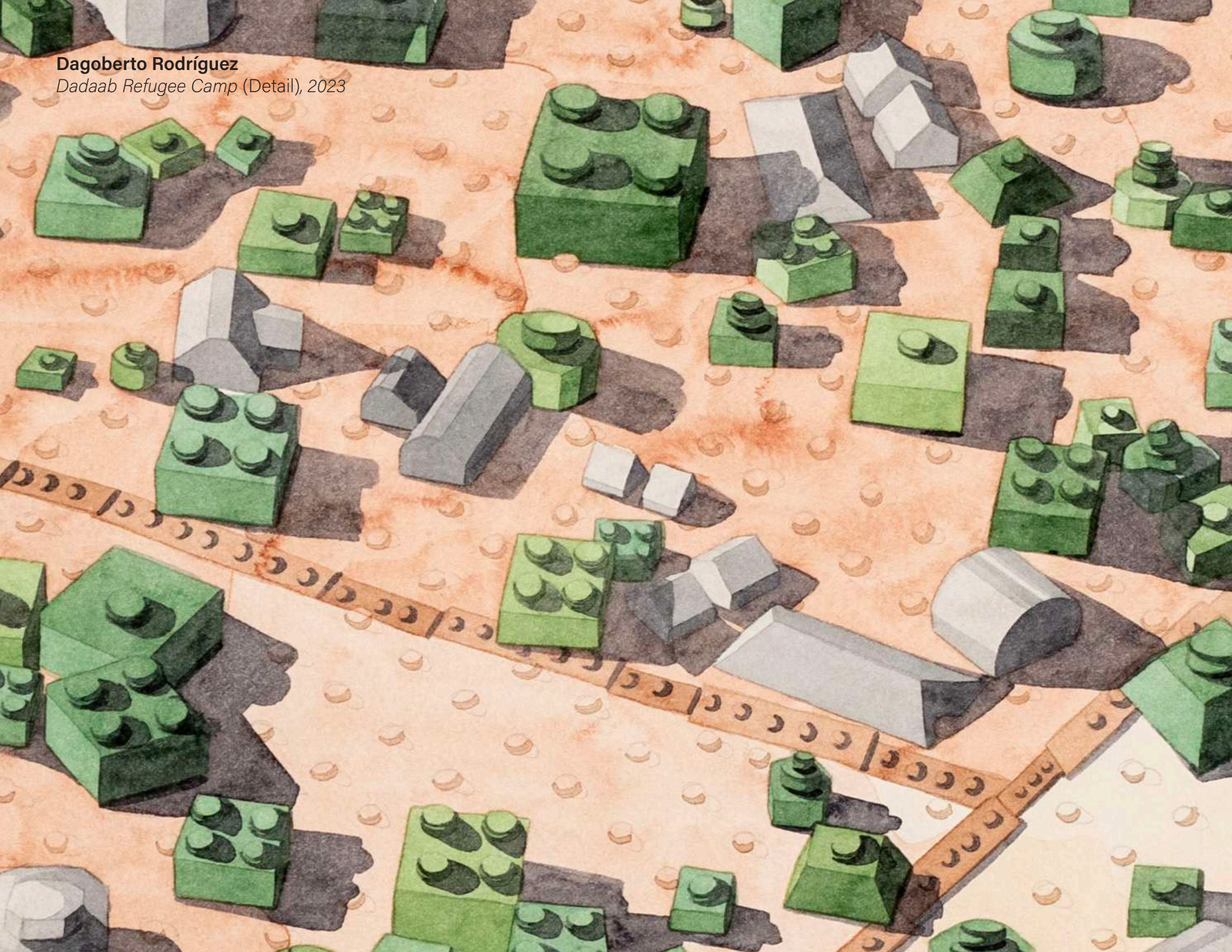
3:40 min

Edition 1 of 5



Dagoberto Rodríguez
Alambre de púas, 2024
Steel
33 x 102 x 64 cm

Dagoberto Rodríguez
Dadaab Refugee Camp (Detail), 2023





Dagoberto Rodríguez

Dadaab Refugee Camp, 2023

Watercolour on paper

66,5 x 103 cm (unframed)

80 x 118 cm (framed)



mounir fatmi

The Blinding Light 12XL, 2013

Inkjet print on fine art paper on Ilford premium

180 x 268 cm

Edition of 1/5

mounir fatmi

The Blinding Light 12XL (Detail), 2013





mounir fatmi

Around the square 16, 2016

Collages of prayer rugs on canvas

80 x 80 cm



mounir fatmi

Around the Square 16 (Detail), 2016

In each canvas, the center square

is an image of the Kaaba, the most holy of squares in Muslim culture. The gradation of color and patterning of the individual fragments leads us to this core form, and yet, despite the clear geometry of the square in each canvas, our eye moves in a circular motion, around the squares, bringing to mind the circular movements of religious pilgrims walking around "the Square" of Mecca. A sort of mental circle to offset the rigidity of the square, a bit like a bird's eye view on the movement below.

Dagoberto Rodríguez
Havana Refugee Camp (Detail), 2023





Dagoberto Rodríguez
Havana Refugee Camp, 2023
Watercolour on paper
66,5 x 103 cm (unframed)
80 x 118 cm (framed)

mounir fatmi
Composition 17 (Detail), 2012





mounir fatmi
Composition 17, 2012
Collages of prayer rugs on canvas
40 x 40 cm

mounir fatmi

(b. 1970)

mounir fatmi was born in Tangiers, Morocco, in 1970. When he was four, his family moved to Casablanca. At the age of 17, he travelled to Rome where he studied at the free school of nude drawing and engraving at the Academy of Arts, and then at the Casablanca art school, and finally at the Rijksakademie in Amsterdam.

He spent most of his childhood at the flea market of Casabarata, one of the poorest neighborhoods in Tangiers, where his mother sold children's clothes. Such an environment produces vast amounts of waste and worn-out common use objects. The artist now considers this childhood to have been his first form of artistic education and compares the flea market to a museum in ruin. This vision also serves as a metaphor and expresses the essential aspects of his work. Influenced by the idea of defunct media and the collapse of the industrial and consumerist society, he develops a conception of the status of the work of art located somewhere between Archive and Archeology.

By using materials such as antenna cable, typewriters and VHS tapes, mounir fatmi elaborates an experimental archeology that questions the world and the role of the artist in a society in crisis. He twists its codes and precepts through the prism of a trinity comprising Architecture, Language and Machine. Thus, he questions the limits of memory, language and communication while reflecting upon these obsolescent materials and their uncertain future. mounir fatmi's artistic research consists in a reflection upon the history of technology and its influence on popular culture. Consequently, one can also view mounir fatmi's current works as future archives in the making. Though they represent key moments in our contemporary history, these technical materials also call into question the transmission of knowledge and the suggestive power of images and criticize the illusory mechanisms that bind us to technology and ideologies.

Since 2000, mounir fatmi's installations were selected in several biennials, the 52nd and 57th Venice Biennales, the 8th Sharjah Biennale, the 5th and 7th Dakar Biennales, the 2nd Seville Biennale, the 5th Gwangju Biennale, the 10th Lyon Biennale, the 5th Auckland Triennial, the 10th and 11th Bamako Biennales, the 7th Shenzhen Architecture Biennale, the Setouchi Triennial and the Echigo-Tsumari Triennial in Japan.



Selected solo shows

2022

While the Storm Arrives, Es Baluard Museu, Palma
How Much is Enough, Ceysson & Bénétière, Saint-Etienne
The Point of No Return, Wilde Gallery, Basel
Yesterday Was a Terrible Day, Casa Conti, Oletta
Tangier - something is possible, Musée de la Kasbah, Tangier

2021

Heavier than Words, Conrads Gallery, Berlin
The Age of Consequences, Officine dell'Immagine, Milan
The Observer Effect, ADN Galeria, Barcelona

2019

Keeping Faith - Keeping Drawing, Analix Forever, Geneva
A matter of perception, Skanstull Metro Station, Stockholm
The White Matter, Galerie Ceysson & Bénétière, Paris
The Process, Wilde Gallery, Geneva

2018

180° Behind Me, Göteborgs Konsthall, Göteborg
This is My Body, Art Bärtschi & Cie, Geneva
The Human Factor, Tokyo Metropolitan Teien Art Museum, Tokyo
The Day of the Awakening, CDAN Museum - Centro de Arte Y Naturaleza, Huesca
This is My Body, Analix Forever, Geneva
Holy Water, Galerie de Multiples, Paris

2017

Fragmented Memory, Goodman Gallery, Johannesburg
Peripheral Vision, Art Front Gallery, Tokyo
Ghosting, Galerie De Multiples, Paris
(IM)possible Union, Analix Forever Gallery, Geneva
Survival Signs, Jane Lombard Gallery, New York
Le Pavillon de l'exil, Galerie Delacroix, Tangier
Transition State, Officine dell'Immagine, Milano
Inside the Fire Circle, Lawrie Shabibi, Dubai
Darkening Process, Analix Forever Gallery, Geneva
Under the Skin, Maisons des Arts du Grütli, Geneva

2016

Darkening Process, MMP+, Marrakech, Morocco
A Savage Mind, Keitelman Gallery, Brussels
Depth of Field, Labanque, Béthune
The Index and The machine, ADN Platform, San Cugat del Vallès

Permanent Exiles, MAMCO, Geneva

History is not mine, Metavilla, Bordeaux

Art et Patrimoine: C'est encore la nuit, Prison Qara - Institut Français de Meknès, Morocco

Modern Times, Miami Beach Urban Studios Gallery - Florida International University, Miami Beach

Constructing Illusion, Analix Forever, Geneva

2014

Walking on the light, CCC - Centre de Création Contemporaine, Tours

Light & Fire, ADN Galeria, Barcelona

Art of War, ADN Platform, Sant Cugat del Vallès

They were blind, they only saw images, Galerie Yvon Lambert, Paris

The Kissing Circles, Analix Forever, Geneva

Biennals and Triennals

2022

11 Bienal de Arte de Lanzarote, Bienal de Arte de Lanzarote, Lanzarote

Based on True Story, Setouchi Triennale 2022, Uno Port

The song of the children all gone, Setouchi Triennale 2022, Awashima Island

The Words Create Images, 5th International Biennale of Casablanca, Casablanca

2021

Setouchi Asia Forum 2021: Artists' Breath Live, Setouchi Triennale, Setouchi

Hybride 4: ouvrir, Biennale d'art contemporain Hybride, Lens

2020

Altai Biennale, Altai Republic, Terekta

Sharjah Calligraphy Biennial 8th Edition MAKNOON, Sharjah Calligraphy Biennial, Sharjah

2019

INSIGHTS #5 - SCREEN IT, Art Brussels, Brussels

SCREEN IT - Stadstriennale Hasselt Genk 5, Hasselt, Hasselt

The song of the children all gone, Setouchi Triennale 2019, Awashima Island

2018

Echigo Tsumari Art Triennale, Echigo Tsumari, Niigata Biennale Agora d'Architecture de Rabat, Culée Creuse, Rabat

L'heure Rouge, 13eme Biennale de Dakar, Dakar

2017

Tunisian Pavilion, The Absence of Paths, 57th Venice Biennale 2017, Venice 7eme Biennale d'Architecture de Shenzhen, Nantou Old

Collection

Sindika Dokolo Foundation, Luanda
Art Gallery of Western Australia, Perth
Queensland Art Gallery of Australia, Brisbane
Collections de la Province de Hainaut et du BPS22
AGO, Art Gallery of Ontario, Toronto
Collection Today Art Museum, Beijing
Fondation Louis Vuitton pour la création, Paris
Fonds National d'Art Contemporain, Paris
Fonds Régional d'Art Contemporain d'Alsace, Sélestat
Fonds Municipal d'Art Contemporain, Paris
MAMC Les Abattoirs, Toulouse
Cité nationale de l'histoire de l'immigration, Paris
Rosenblum & Friends, Paris
Foundation Frances, Senlis
FDAC L'Essonne & Château de Chamarande
Bibliothèque Municipale de Lyon
Museum Kunstpalast, Düsseldorf
Nadour, Krefeld
Written Art Foundation, Frankfurt
The Tiroche DeLeon Collection
Fondazione Cassa di risparmio di Modena, Modena
Fondazione Luciano Benetton
Darat al Funun, The Khalid Shoman Foundation, Amman
Louvre Abu Dhabi Collection, Abu Dhabi
Articulate Contemporary Art Fund, London
The Brooklyn Museum, New York
Hessel Foundation for the Bard Museum, New York
Nasher Museum of Art at Duke University, Durham

Dagoberto Rodríguez

(b. 1969)

Dagoberto Rodríguez was born in Caibarién, Las Villas in 1969, and graduated from Instituto Superior de Arte (ISA), Havana, Cuba in 1994. In 1992 he co-founded the collective Los Carpinteros. His works have been exhibited in Museums and cultural institutions around the world such as MoMA, Whitney Museum of American Art or Guggenheim in New York, Centre Georges Pompidou in Paris, the Tate Modern in London, or the Museo Nacional Centro de Arte Reina Sofía in Madrid, among others.

Combining architecture, design and sculpture, the work of Dagoberto Rodríguez uses humor and irony to address key issues in art, politics, and society. Since the 1990s, he has been living a nomadic existence at the crossroads of diverse cultures, which has led him to set up his studio successively in La Havana, Los Angeles, New York and more recently Madrid where he currently lives. "Immigration has become part of our identity. We carry on being Cuban even when we're living in separate geographies," he explains. Despite the dissolution of the Los Carpinteros collective in 2018, Dagoberto Rodríguez continues to assert that his practice remains collaborative, considering the visual arts to be an extremely cooperative discipline. His work is generated through conversation and collaboration while the principles of co-creation and interdisciplinarity are two pillars of his practice. As a result, watercolor is a critical part of his creative process, as a way to collaborate, record and revise his ideas. Many of them reflect the fantasy of a possible conceptual situation. His work follows metaphorical and symbolic paths while affirming his engagement with the political sphere through "poetic activism": "I don't think art is capable of changing governments or solving political problems. However, it is capable of generating a state of opinion about a government. My mission as an artist is to set up 'poetic stages', and my practice is a form of 'poetic activism'."



Selected solo shows

2022

Solar Storm. Insidemateria.

Dagoberto Rodríguez.LGM Galería, Bogota, Colombia.

Mars.Pierto Artchugarry Gallery, Miami. USA.

Futuro Alternativo. Palazzo del Parco, Diano Marina, Italy.

Umbrales. Centro de Cultura Contemporánea Condeduque and MadBlue, Madrid, Spain.

2021

Weather Report.Galería Sabrina Amrani, Madrid, Spain.

Dagoberto Rodríguez. New Viewings. Barbara Thumm Galerie, Berlin,Germany.

Planeta de Cristal (Crystal Planet).Piero Atchugarry Gallery Miami, USA.

De Isla en Isla. Galería La Cometa, Bogota, Colombia.

2020

Guerra Interior. Centro Atlántico de Arte Moderno. CAAM, Las Palmas de Gran Canaria, Spain.

Geometría Popular.Te Tuhi, Auckland, New Zealand.

Visión de Túnel. Galería Sabrina Amrani, Madrid, Spain.

2019

Puentes Invertidos. Galerie Peter Kilchmann. Zurich, Switzerland.

Tus Manos Están Bien. Ivorypress. Madrid, Spain.

Los Carpinteros. Cuba va! The Phillips Collections. Washington,DC, USA.

2018

Susurro del Palmar. Galerie Peter Kilchmann, Zurich, Switzerland.

El otro El mismo. KOW, Berlin, Germany.

2017

La Cosa está Candela. Museo de Arte Miguel Urrutia (MAMU), Banco de la República, Bogota, Colombia.

Hacia una lectura expandida. NC-arte, Bogota, Colombia.

2016

Los Carpinteros: O Objeto Vital. Centro Cultural Banco do Brasil, Sao Paulo / Centro Cultural Banco do Brasil, Brasilia / Centro Cultural Banco do Brasil, Belo Horizonte / Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil.

Video Project Space: Los Carpinteros. Grand Central Art Center, Santa Ana, California, USA.

Los Carpinteros. Museo Universitario Arte Contemporáneo, MUAC, Mexico City, Mexico.

Artists' Space Los Carpinteros. Museum Folkwang, Essen, Germany.

2015

El Pueblo Se Equivoca. Galeria Fortes Vilaça / Galpão Fortes Vilaça, Sao Paulo, Brazil.
Los Carpinteros. Museo de Arte Contemporáneo de Monterrey, MARCO, Nuevo Leon, Mexico /
Museo Universitario Arte Contemporáneo, MUAC, Mexico City, Mexico.
Los Carpinteros. Parasol unit foundation for contemporary art, London, UK.

2014

Pellejo. Prefix Institute of Contemporary Art, Toronto, Canada.
Bazar. Ivorypress Space, Madrid, Spain.

2013

Heterotopias. Edouard Malingue Gallery, Hong Kong, China.
Bola de Pelo. Galerie Peter Kilchmann, Zurich, Switzerland.
Irreversible. Sean Kelly Gallery, New York, USA.
Candela, Matadero de Madrid, Spain.

2012

Silence your eyes. Kunstverein Hannover, Hannover, Germany.
Los Carpinteros at Project Space. Galerie Peter Kilchmann, Zürich, Switzerland.
Los Carpinteros. Faena Art Center, Buenos Aires, Argentina.
Silence your eyes. Kunstmuseum Thun, Thun, Switzerland.

2011

Los Carpinteros. Handwork–Constructing the world. Obras de la colección Thyssen-Bornemisza
Art Contemporary, Es Baluard Museu de Art Modern i Contemporani de Palma, Palma de
Mallorca, Spain.
Casa e Aviao. Galeria Fortes Vilaça, Sao Paulo, Brazil.
El Gran Picnic. Galería Habana, Havana, Cuba.
Rumba Muerta. Sean Kelly Gallery, New York, USA.

2010

Drama Turquesa. Ivorypress Art and Books, Madrid, Spain
Opener 19: Los Carpinteros. The Frances Young Tang Teaching Museum and Art Gallery at
Skidmore College, New York, USA.

2008

La Montaña Rusa. Sean Kelly Gallery, New York, USA.
Sub-Urbano. Galeria Fortes Vilaça. Sao Paulo, Brazil.

2007

Los Carpinteros. Grand Café – Centre d'art contemporain, during Estuaire Nantes - Saint-
Nazaire, Saint-Nazaire, France.

Collection

11 Bienal de Arte de Lanzarote, Bienal de Arte de Lanzarote, Lanzarote
Colección Centro Atlántico de Arte Moderno, CAAM, Las Palmas de Gran Canaria, España.
Colección Solo, Madrid, España.
Colección Jorge M. Pérez, Miami, EE.UU.
Colección Constantini, Buenos Aires, Argentina.
Arizona State University, ASU Art Museum, Tempe, Arizona, EE.UU.
Art Gallery of Ontario, Toronto, Canadá.
Blanton Museum, University of Texas, Austin, Texas, EE.UU.
Centre Georges Pompidou, París, Francia.
Centro Cultural Arte Contemporáneo, Ciudad de México, México.
Centro de Arte Contemporáneo de Málaga, Málaga, España.
Centro de Arte Contemporáneo Reina Sofía, Madrid, España.
Centro Cultural Arte Contemporáneo A.C., México DF, México.
Cisneros Foundation, Miami, Florida, EE.UU.
Cleveland Museum of Art, Cleveland, Ohio, EE.UU.
Cincinnati Museum of Contemporary Art, Cincinnati, Ohio, EE.UU.
Coral Capital Art Collection, Ciudad Panamá, Panamá.
Daros Foundation, Zürich, Suiza.
Denver Art Museum, Denver, Colorado, EE.UU.
The Farber Collection of Contemporary Cuban Art, Miami, Florida, EE.UU.
The Frances Lehman Loeb Art Center, Vassar College, Nueva York, Nueva York, EE.UU.
Fredrick R. Weissman Art Foundation Beverly Hills, California, EE.UU.
Fundación ARCO, Museo Gallego de Arte Contemporáneo, Santiago de Compostela, España.
Fundación Helga de Alvear, C.eres, España.
Guggenheim Museum, Nueva York, Nueva York, EE.UU.
Harn Museum, Gainesville, Florida, EE.UU.
Henry Art Gallery. University of Washington. Seattle, EE.UU.
Hirshhorn Museum and Sculpture Garden, Washington, D.C., EE.UU.
Indianapolis Museum of Art, Indianapolis, Indiana, EE.UU.
Los Angeles County Museum of Art, Los Angeles, California, EE.UU.
Ludwig Forum für Internationale Kunst, Aquisgrán, Alemania.
LVMH / Moët Hennessy - Louis Vuitton, París, Francia.
Madeira Corporate Services Collection, Funchal, Portugal.
Microsoft Art Collection, Seattle, Washington, EE.UU.
Morris and Helen Belkin Art Gallery/National Gallery, Vancouver, Canadá.
Musée des Beaux Arts, Montreal, Quebec, Canadá.
Musée d'Art Contemporain de Montreal, Quebec, Canadá.
Museum of Contemporary Art, Los Angeles, California, EE.UU.

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