

# MONOCULTURES

exhibition



Rodrigo  
Arteaga

11.09  
03.10  
2021

# Rodrigo Arteaga

born in 1988 in Santiago, Chili



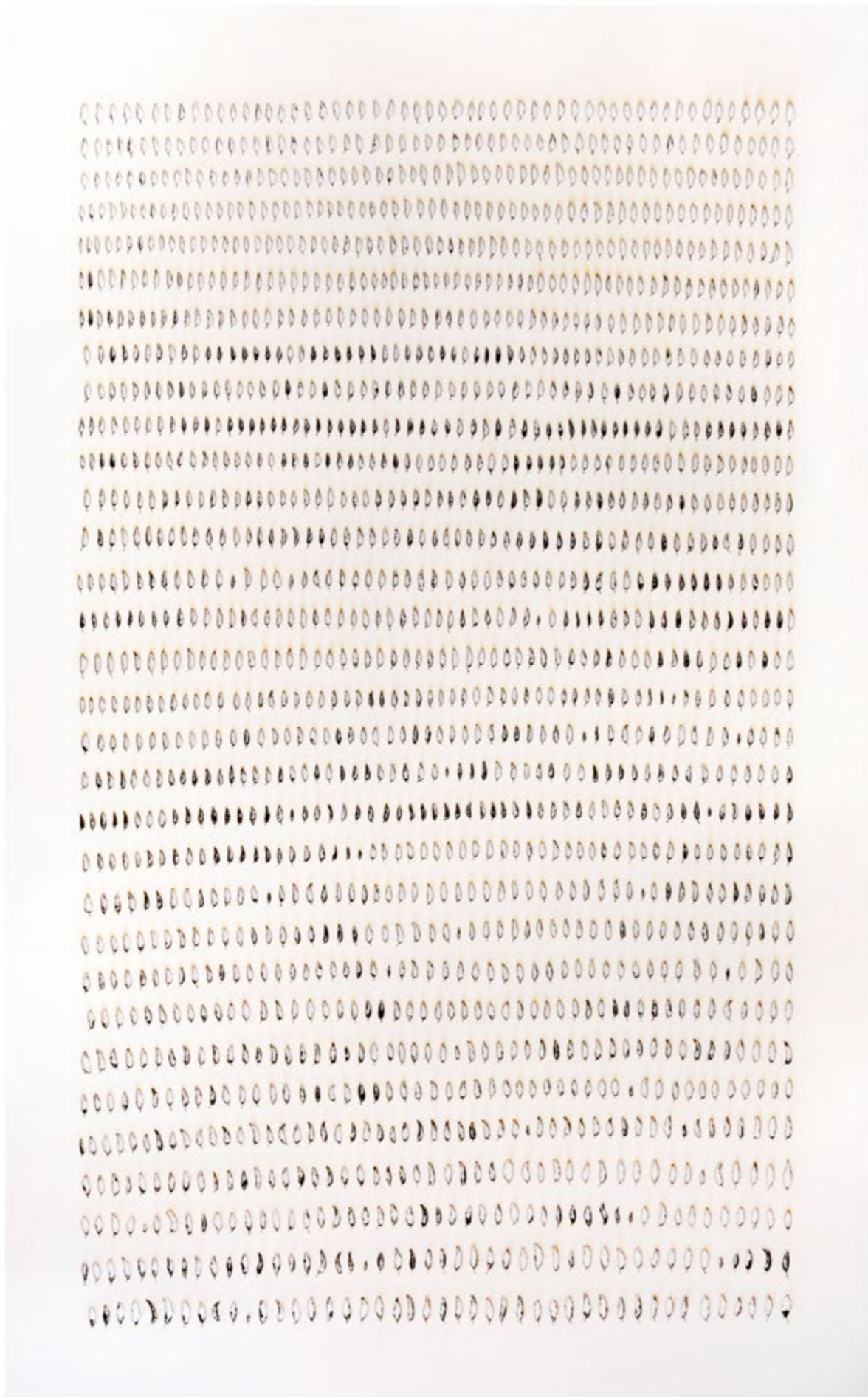
In 2017, the Chilean forests were plagued by flames. Hundreds and thousands of hectares are devastated. For economic reasons, the forest industry had chosen ecological simplification by mainly planting two types of trees : *Pinus radiata* and *Eucalyptus globulus*. Forest fires now propagate faster, as a consequence of this monoculture.

In his Monoculture series, Rodrigo Arteaga presents a repetition of leaves and branches' silhouettes of these two main essences. He draws by manually burning paper. He thus reverses the trend : the destructive fire becomes creative. Rodrigo Arteaga concurs with Indian writer and activist Vandana Shiva's words, both establishing a parallel between forester monocultures and cultural homogenisation, which can be likened to a monoculture of the mind.

Rodrigo Arteaga's work can also be compared to that of naturalist and artist Herman de Vries who said "we have strayed so far away from nature, we have modified it, manipulated, destroyed it to the point that we have forgotten that it is art par excellence, and that only a single additional artifice, that of human art, can help us find it again. Because we have lost all immediate relation with nature, we need the additional mediation of art to restore the unity that we once formed with it."



Rodrigo Arteaga, *Monoculture #3*, 2021, manually burned paper, 200 x 120 cm



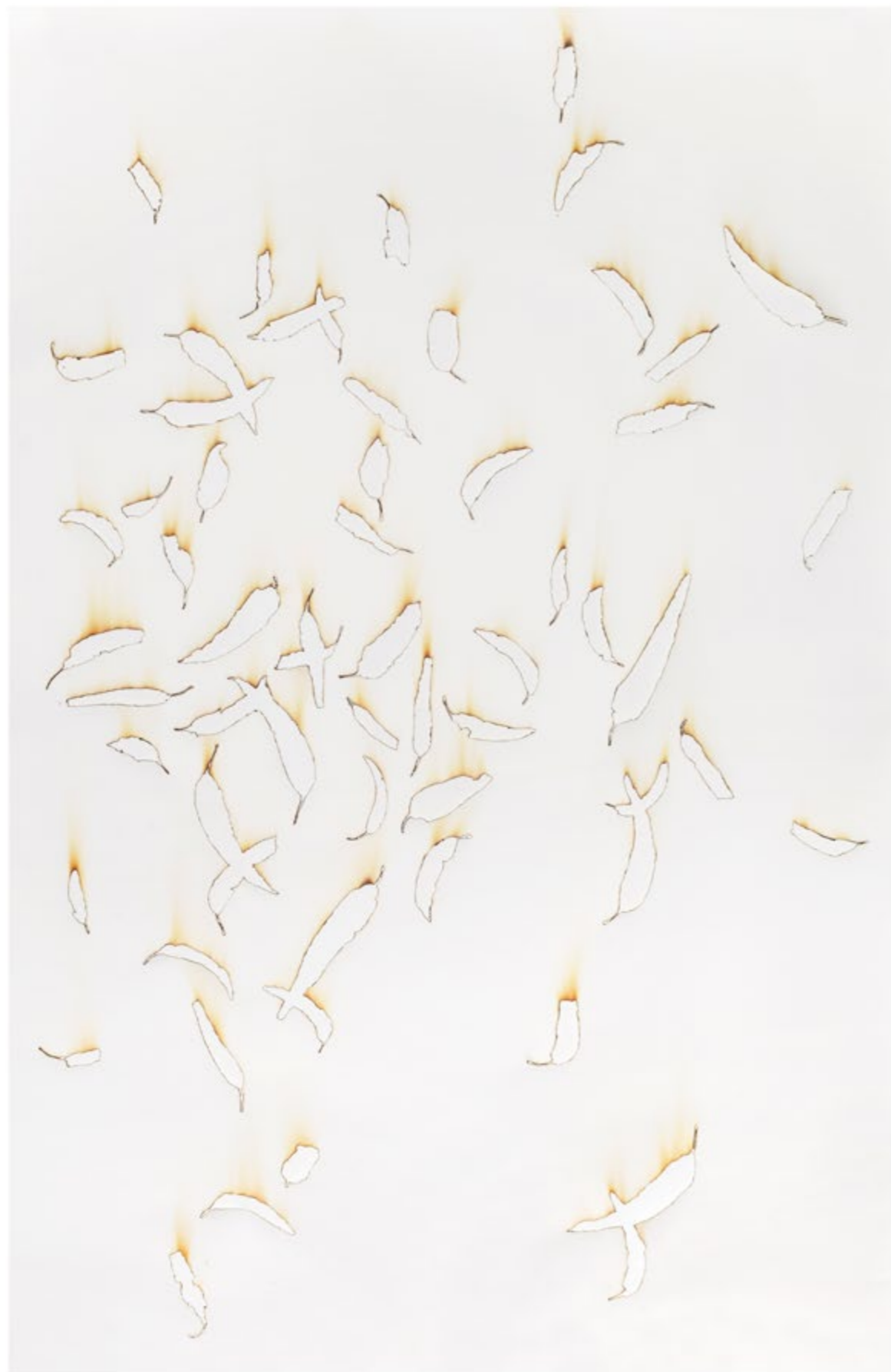
Rodrigo Arteaga, *Monoculture #2*, 2021, manually burned paper, 200 x 120 cm



Rodrigo Arteaga, *Monoculture #1*, 2021, manually burned paper, 200 x 120 cm



Rodrigo Arteaga, *Monoculture*, *Diptyque*, 2021, manually burned paper, 39 x 99 total



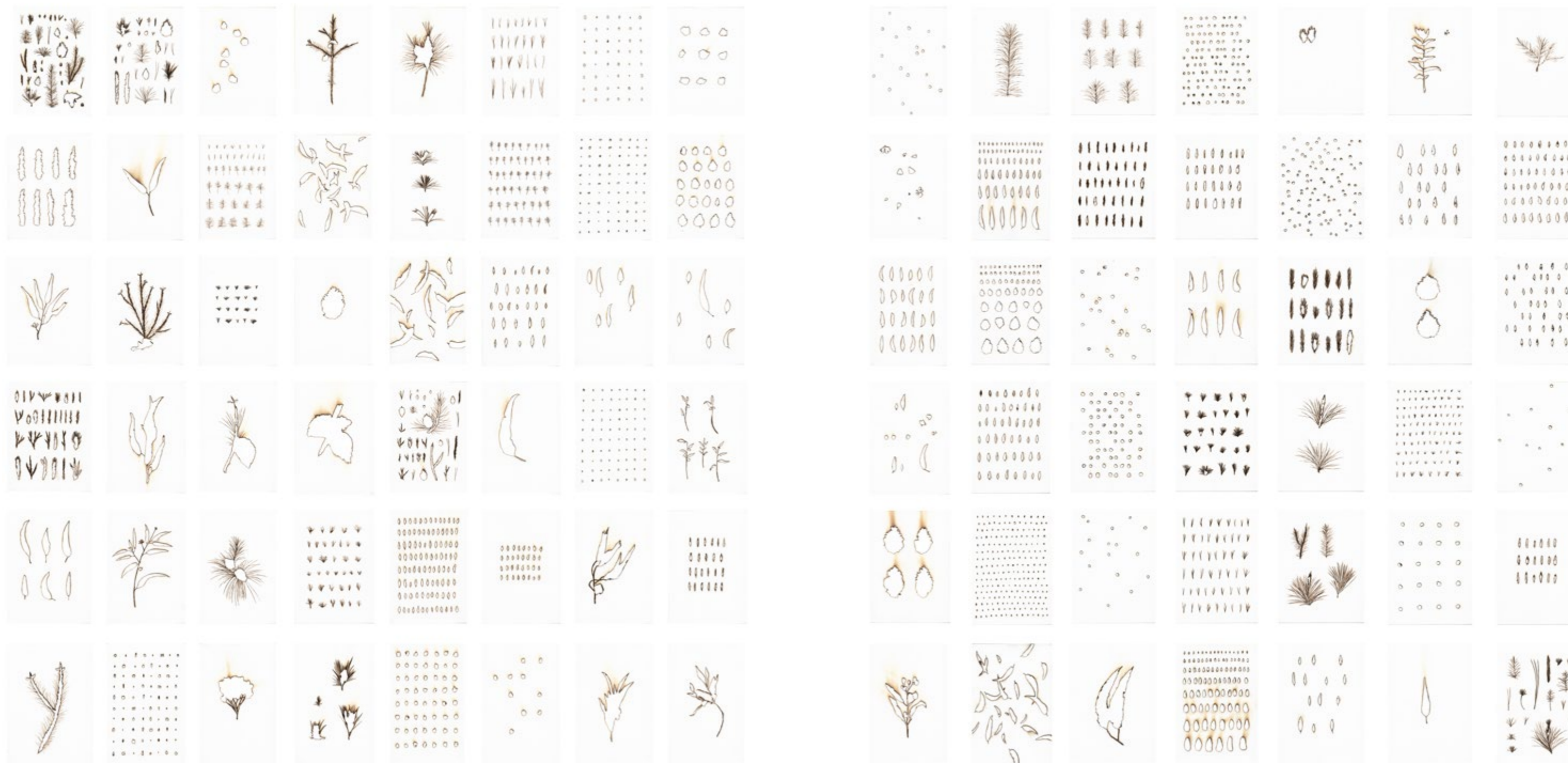
Rodrigo Arteaga, *Monoculture #4*, 2021, manually burned paper, 200 x 120 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #1, Groupe 3*,  
2021, manually burned paper,  
29,7 x 21 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #0, Groupe 4*,  
2021, manually burned paper,  
29,7 x 21 cm



Rodrigo Arteaga, *Monoculture Polyptyque*, overview, 2021, manually burned paper, 200 x 120 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #11, Groupe 1*,  
2021, manually burned paper,  
29,7 x 21 cm

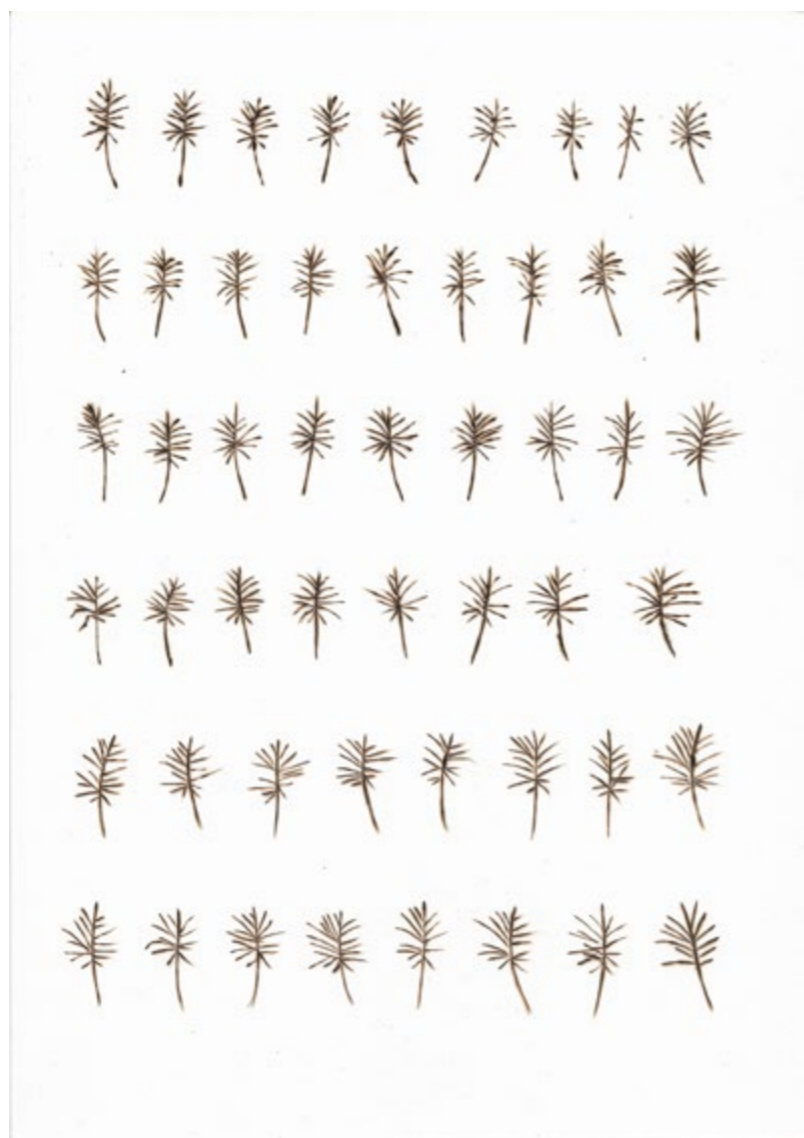
Rodrigo Arteaga,  
*Monoculture, polyptyque #16, Groupe 2*,  
2021, manually burned paper,  
29,7 x 21 cm

Rodrigo Arteaga,  
*Monoculture, polyptyque #42, Groupe 1*,  
2021, manually burned paper,  
29,7 x 21 cm

Rodrigo Arteaga,  
*Monoculture, polyptyque #14, Groupe 2*,  
2021, manually burned paper,  
29,7 x 21 cm

Rodrigo Arteaga,  
*Monoculture, polyptyque #21, Groupe 1*,  
2021, manually burned paper,  
29,7 x 21 cm

Rodrigo Arteaga,  
*Monoculture, polyptyque #9, Groupe 2*,  
2021, manually burned paper,  
29,7 x 21 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #16, Groupe 1*,  
2021, manually burned paper,  
29,7 x 21 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #1, Groupe 1*,  
2021, manually burned paper,  
29,7 x 21 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #13, Groupe 1,*  
 2021, manually burned paper,  
 29,7 x 21 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #12, Groupe 4,*  
 2021, manually burned paper,  
 29,7 x 21 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #24, Groupe 1,*  
 2021, manually burned paper,  
 29,7 x 21 cm



Rodrigo Arteaga,  
*Monoculture, polyptyque #2, Groupe 4,*  
 2021, manually burned paper,  
 29,7 x 21 cm

Rodrigo Arteaga,  
*Monoculture, polyptyque #10, Groupe 3,*  
 2021, manually burned paper,  
 29,7 x 21 cm

Rodrigo Arteaga,  
*Monoculture, polyptyque #23, Groupe 1,*  
 2021, manually burned paper,  
 29,7 x 21 cm

# MÉTAMORPHOSES

exhibition

Angélique  
Chesnesec

11.09  
03.10  
2021

## Angélique Chesnesec

born in 1996 in Vendôme, France



Angélique Chesnesec understands and accepts the vulnerability of the materials she uses, and in that way reveals all their sensitivity.

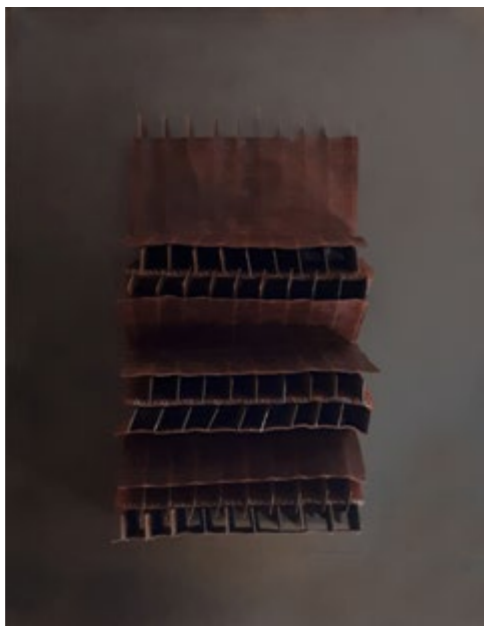
The artist recuperates her materials in upcycling centers and through scrap dealers. She has a particular interest for leather, linen, copper and steel which guide her in her creative process. Angélique Chesnesec joins these scraps in a cleverly orchestrated way, so seamlessly that it appears impossible to imagine them dissociated.

In the way of Richard Serra and his rusted and rough yet impressively fine steel artworks, Angélique Chesnesec folds the sheets of metal and hammers the steel. This brutal gesture results in delicate lace-like works. The leather is threaded into steel rods and is suspended in space with a disconcerting lightness. The steel shavings come to life amongst the copper thread, making one forget about their loud and violent conception.



Angélique Chesnesec has a deep respect for the materials she uses, respect which shines through her works. They are touching, vulnerable yet powerful. She manages to morph these industrial objects into works of art.

Angélique Chesnesec,  
*Plissé-cuir\_1*, 2018,  
steel, leather,  
30 x 50 x 25 cm



Angélique Chesnesec,  
*Radiateur\_1*, 2018,  
steel, wool, leather, copper  
52 x 43 x 4 cm

Angélique Chesnesec,  
*Radiateur\_3*, 2018,  
steel, linen, silver, magnets,  
52 x 43 x 4 cm

Angélique Chesnesec,  
*Radiateur\_2*, 2018,  
steel, leather, linen,  
plastic, magnets,  
52 x 43 x 4 cm



Angélique Chesnesec, *Plissé-cuir 2*, 2019, steel, iron, leather, 140 x 90 x 10cm



Angélique Chesnesec, *Tissage de copeaux\_1*, 2017, steel, copper, stainless steel, iron, 40 x 30 x 2 cm



Angélique Chesnesec,  
*Tissage de copeaux\_4*, 2017,  
steel, copper, stainless steel,  
iron,  
40 x 30 x 2 cm

Angélique Chesnesec,  
*Tissage de copeaux\_2*, 2017,  
steel, copper, stainless steel,  
iron,  
40 x 30 x 2 cm

Angélique Chesnesec,  
*Tissage de copeaux\_3*, 2017,  
steel, copper, stainless steel,  
iron,  
40 x 30 x 2 cm



Angélique Chesnec, *Plissé\_2*, 2019, acier, 35 x 40 x 20 cm

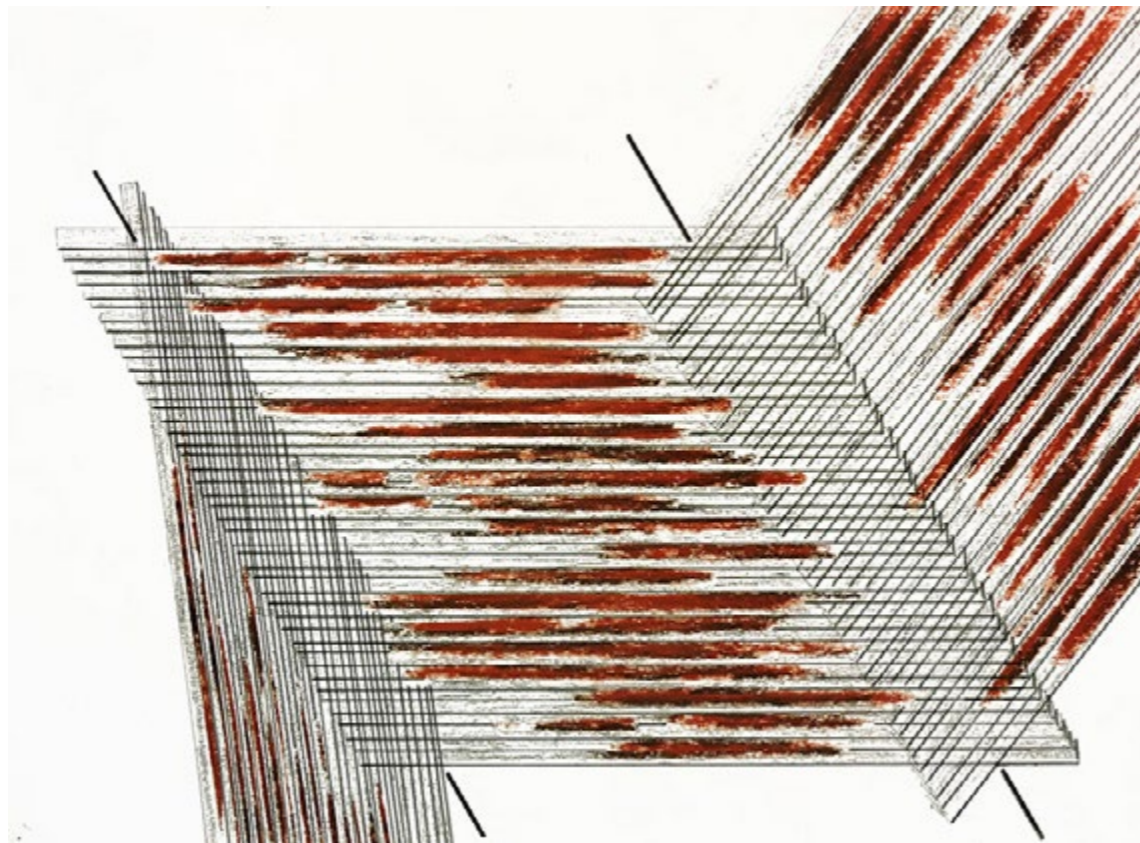
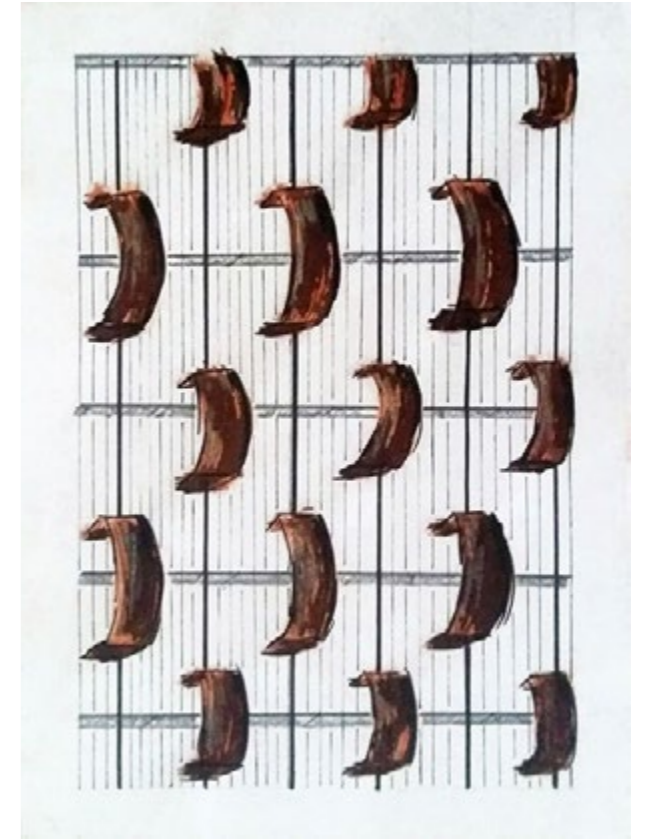


Angélique Chesnec, *Plissé 1m*, 2019, acier, 100 x 70 x 30 cm



Page de gauche:  
Angélique Chesnesec  
*Oeuvres graphiques*,  
2018-2021,  
Paper, walnut stain,  
charcoal, ink, pastel,  
42 x 29 cm  
(unframed)

Page de droite:  
Angélique Chesnesec  
*Oeuvres graphiques*,  
2018-2021,  
Paper, walnut stain,  
charcoal, ink, pastel,  
29 x 21 cm  
(unframed)



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