

Martin La Roche Portfolio – 2022





*Musée Légitime (brand hat, Agnes-B),
2017-2022*

Collection unfolding at the Citadelpark invited by Kiosk 2022.
Image courtesy of Kiosk, Gent, Belgium.



*Musée Légitime (brand hat, Agnes-B),
2017-2022*

Collection unfolding at the Citadelpark invited by Kiosk 2022.

Museum presentation with works by Ruth Krauskopf, Constanza Mendoza, Zohra Opoku, Vicente Braithwaite, Joep Vossebeld, Constanza Giuliani, Constanza Rodríguez & Daniel La Roche, gerlach en koop, Jackie Wolf, Caco Neves and a potential work by Giles Bailey.

Image courtesy of Kiosk, Gent, Belgium.

40 Personen

(E) fietsers



Bij overtreding volgt
een boete van € 95.00
A.P.V.-artikel 2.23.1

AMSTERDAM
FERRY
FESTIVAL

GVB



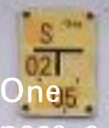
Wat doen ze daar?

2022

Installation of 2748 single socks.

Ferry Festival, curated by Inez Piso, Amsterdam, The Netherlands.



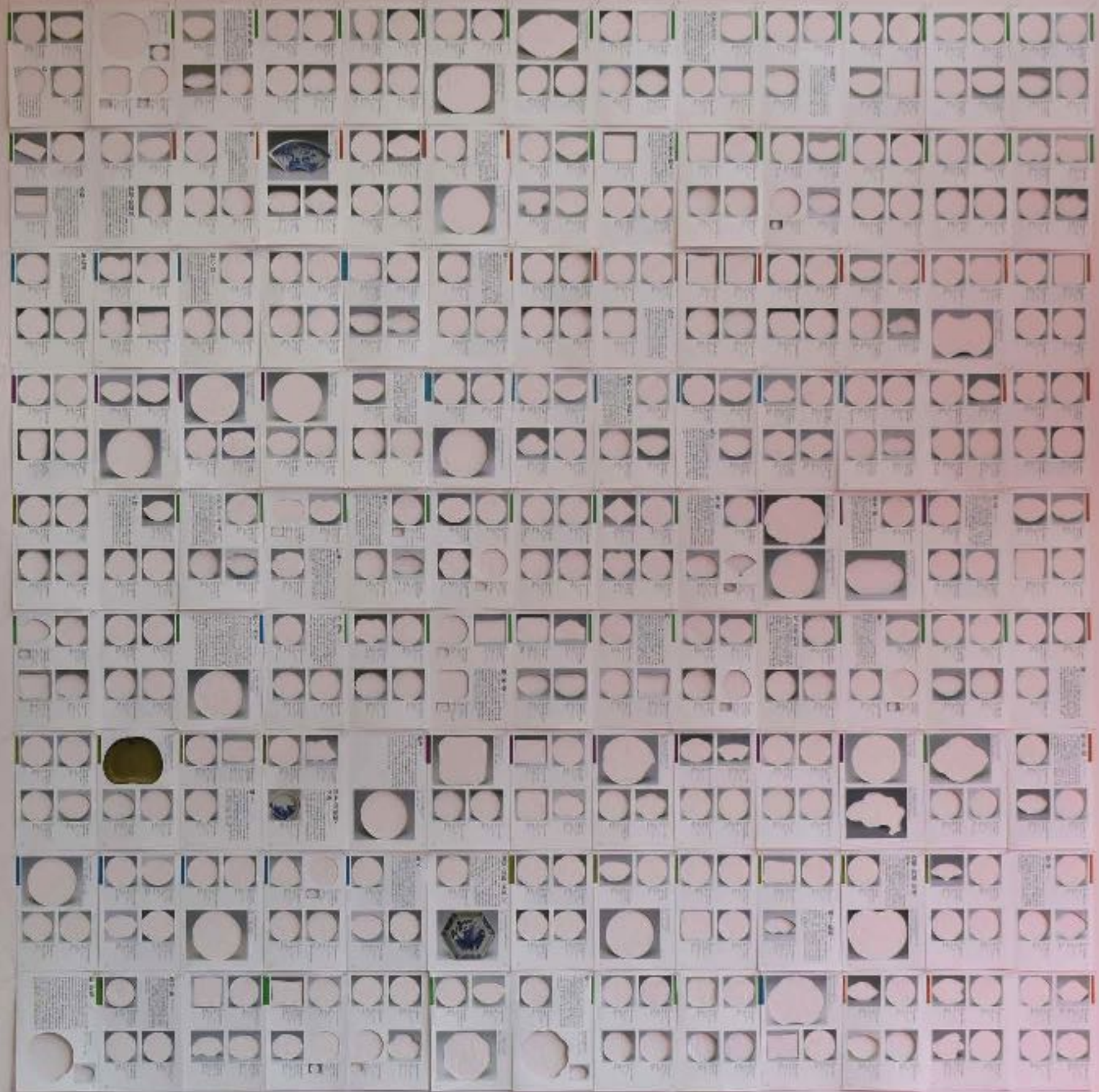


A previous broken neon sign by the artist is presented along a LED reinterpretation of it. One functions and the other don't. They become an invitation to see the showcase of the art space, a connection between the street and the inside space. Design in collaboration with Doungyoung Lee. *Arcade Promenade*, Artspace of Künstlerhaus Schloss Balmoral, Bad Ems, Germany.



Larger than Life
2022

A previous broken neon sign by the artist is presented along a LED reinterpretation of it. One functions and the other don't. They become an invitation to see the showcase of the art space, a connection between the street and the inside space. Design in collaboration with Doungyoung Lee. *Arcade Promenade*, Artspace of Künstlerhaus Schloss Balmoral, Bad Ems, Germany.



Open Catalogue (Idea Books)
2022

A catalogue of Japanese classic ceramic plates is opened and all the images are cut.
The results are presented spread along the pieces cut out of the publication.
Arcade Promenade, Artspace of Künstlerhaus Schloss Balmoral, Bad Ems, Germany.



Sandplay
2021

With Mirthe Berentsen.

Inspired in the sandplay therapy, this installation invites the visitor to select (or not) and object from the collection and place it somewhere in the sandbox.

I Remember, curated by Inez Piso, Beautiful Distress, Amsterdam, The Netherlands.



Sandplay
2021

With Mirthe Berentsen.

Detail of a *sandplay* activation.

I Remember, curated by Inez Piso, Beautiful Distress, Amsterdam, The Netherlands.



String too short to be saved (Sandplay version)
2021

The artist's objects archive is made available to the visitors to play in the Sandplay.
I Remember, with Mirthe Berentsen curated by Inez Piso, Beautiful Distress, Amsterdam, The Netherlands.



String too short to be saved (Sandplay version)
2021
Detail of the unfolded collection.
I Remember, with Mirthe Berentsen curated by Inez Piso, Beautiful Distress, Amsterdam, The Netherlands.

I Remember, with Mirthe Berentsen curated by Inez Piso, Beautiful Distress, Amsterdam, The Netherlands.



Gamma Colors

2021

Silkscreen prints, 60 x 85 cm each (12 colors, edition of 8).

Color series renamed by a group of participants of the 'creative experiences' workshop, initiated by the artist during his Beautiful Distress stay at PHP (Partial Hospitalization Program) of the Behavioral Department of Kings County Hospital, Brooklyn, New York in 2018-2019.

I Remember, curated by Inez Piso, Beautiful Distress, Amsterdam, The Netherlands.

*chewed peppermint gum
with some flavor left*

“Fake Friendly”



I saw it by ear, 2021

8 audio channels installation, with sound recordings of 16 artists voices and their translations describing an artwork. Ekphrasis.

I saw it by ear, curated by Muro Sur, Ana Maria Fernandez and Martin La Roche in collaboration with Madelon van Schie at Rozenstraat: a rose is a rose is a rose, Amsterdam, The Netherlands.

English transcript

[Shower sound.]

Drip event (for George Brecht and Ana Maria Fernandez Parodi)

Van Linschotenstraat, Amsterdam
20th May 2020

I walk through the alley until I get to a hidden door. Beyond the fence I see this incredible building. It is a big old house made of bricks, a small palace of some kind.

All the lights are on, and I come in.

It is an art exhibition curated by Inga Lace installed throughout the whole building.

Everything seems a little bit dusty, not tidy. It is part of the curatorial approach; -nobody cleans so other species can inhabit the building- they say. I go upstairs and immediately see a small mouse that runs from one corner to the other in one of the chambers. I get a little bit on guard and make some noise before continuing.

The first room is empty, no furniture. I cross this space to reach the following room, noticing that both have old wallpapers, high ceilings and wooden floors. In the middle of this second room there is a construction made of concrete and tiles. It seems completely different from the style of the building, much newer, like the showroom in the bathroom section of a hardware store. On one corner it has a shower. It is a simple system, just the shower head and a handle that you can pull to start the flow of water. Below there is a shower drain. I understand that part of the piece consists in taking a shower.

I take out my clothes, leave them on the floor and pull the handle. The water is warm enough to feel comfortable.

Under the water jet I close my eyes curious, expecting for another visitor to come.

Nobody approaches the room. I wait, and after what seems a long time, I close the handle. The water stops; I look towards the floor until the last drop of water is gone.

There is no towel, so I dry partly shaking my body, partly with my clothes that get a little wet in the process. I get dressed and continue walking to the outside corridor.

It leads to a wooden stair. I walk down until I reach the ground floor. There is a big window that opens to a terrace that connects to a garden. I don't recognize properly what it is, it seems more like a public square. It has a pond in the center. I look back to the building that I have just left, and I check a small sewer specially installed for the show. It is carrying and draining water from the shower room to the garden. I associate the wet spot that appears on the ground to the shower that I just took.

Back to the square, and despite the cold weather a few kids play around. Some passersby stop there to take a rest sitting on the benches and reading a newspaper or magazine, I can't distinguish. The fall is already here, and a particular tree is completely yellow. A very intense golden yellow. I come closer until I pick one of the first leaves that have fallen. It has a fan shape, and I recognize the popular tree that has become the Ginkgo Biloba.

Bellamyplein, Amsterdam.
14th November 2021

Dript event (for George Brecht and Ana Maria Fernandez Parodi), 2021
Sound recording with the artist voice describing an artwork. Ekphrasis.
I saw it by ear, curated by Muro Sur at Rozenstraat, Amsterdam, The Netherlands.

Écfrasis, 2018

Two LP's with sound recordings of 29 artists voices, that were related to Muro Sur, describing an artwork to be. Ekphrasis.

I saw it by ear, curated by Muro Sur at Rozenstraat, Amsterdam, The Netherlands.





Crossworlds
2020

Cutout crossword puzzles from different newspapers arranged on plexiglass surfaces.
39,37cm x 75,5xm & 44,45 cm x 70 cm.

NADA House 2021 with Ignacio Gatica, presented by Casanova, Governors island, New York.

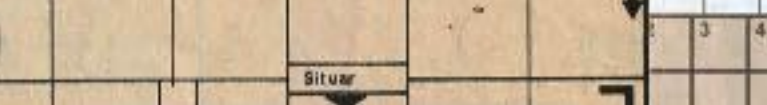
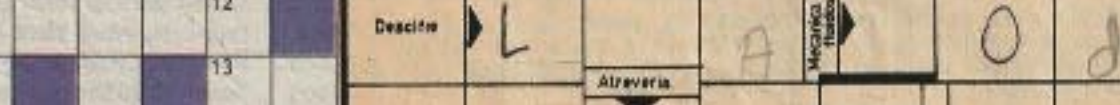
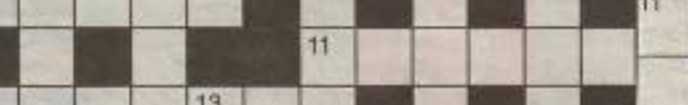
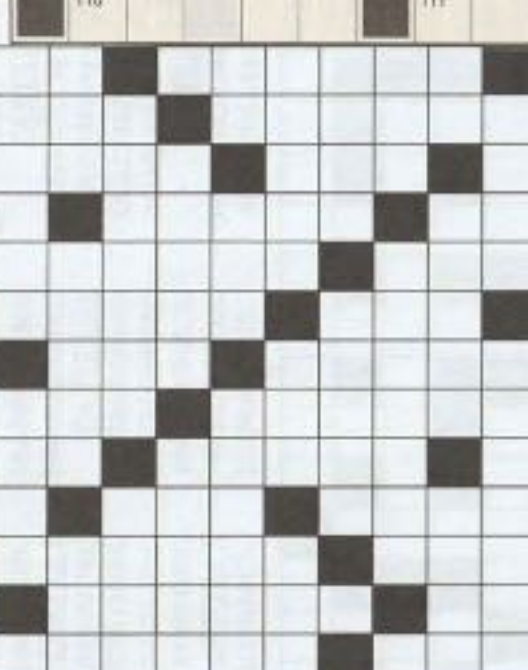
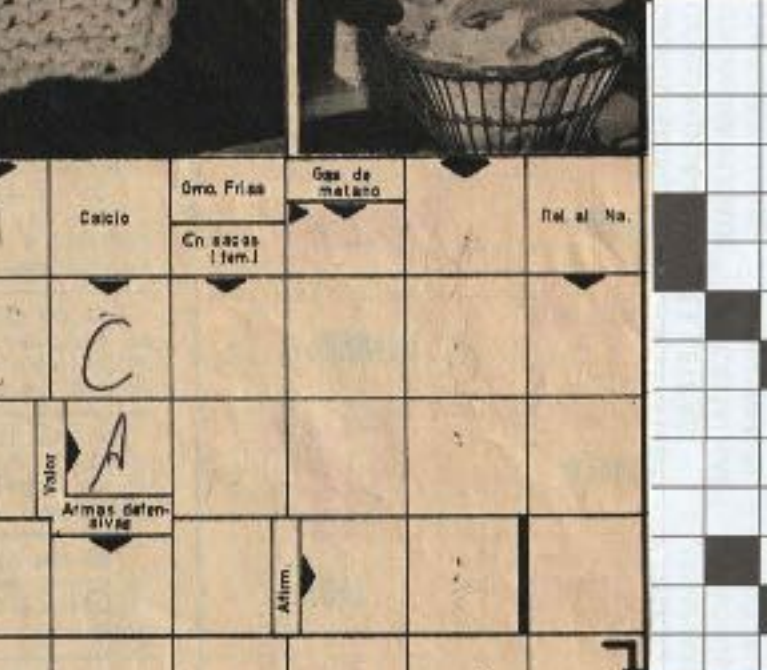
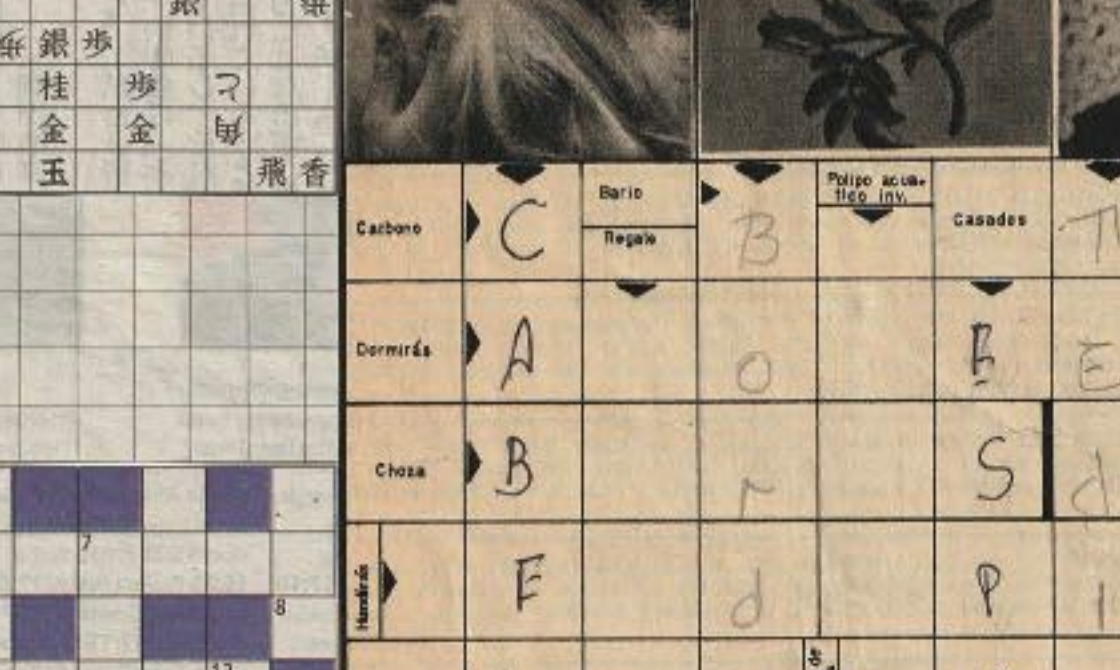
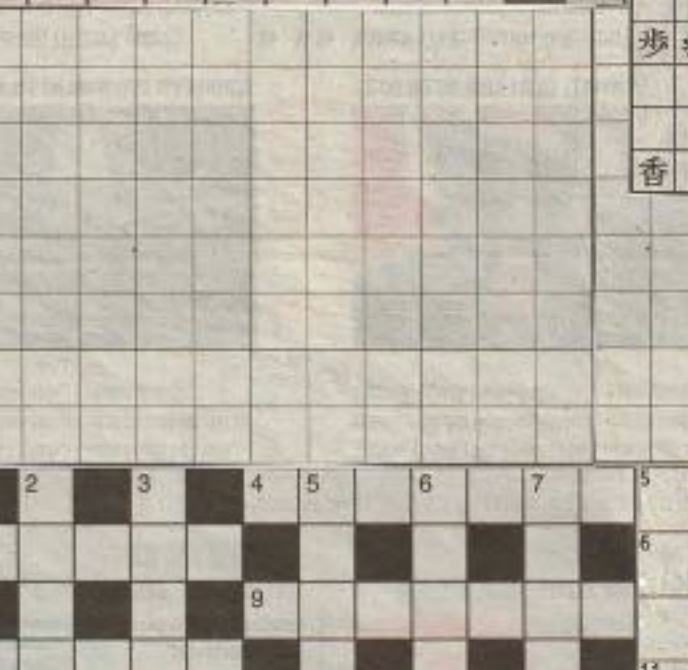
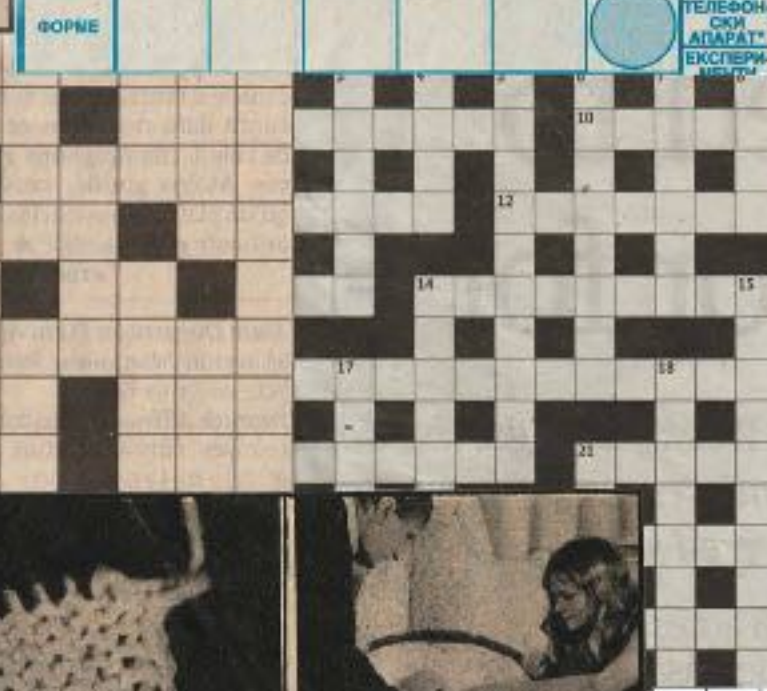
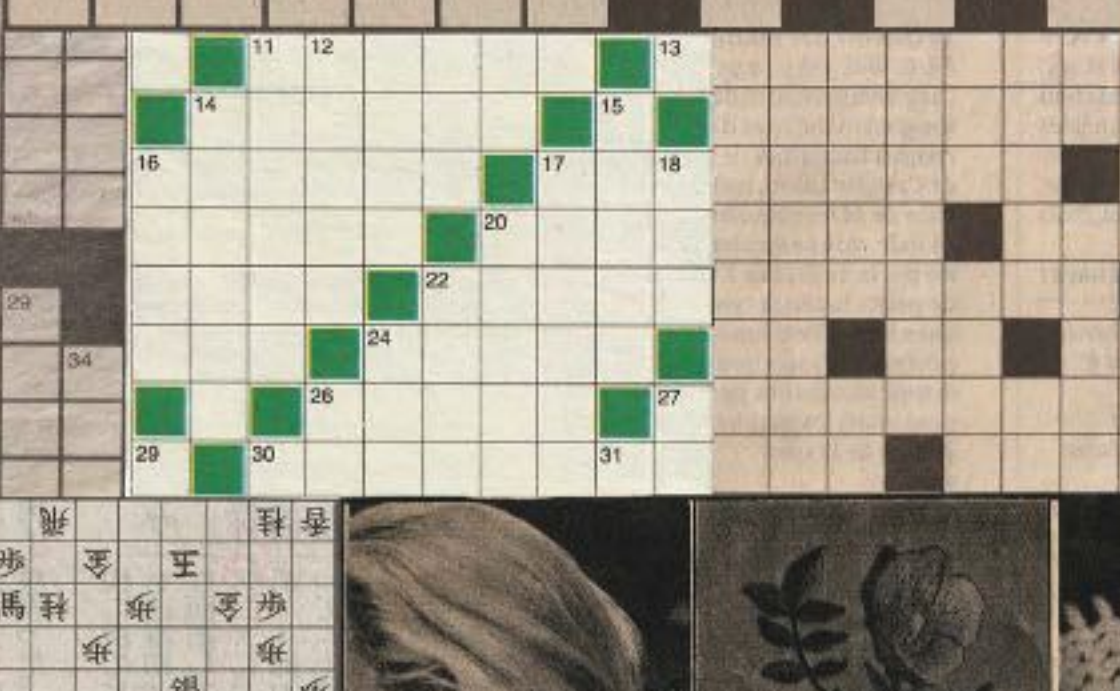
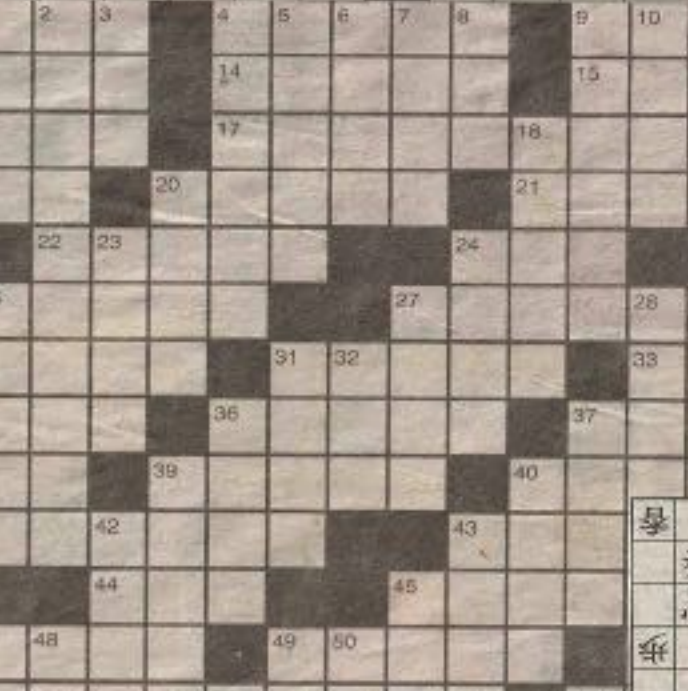
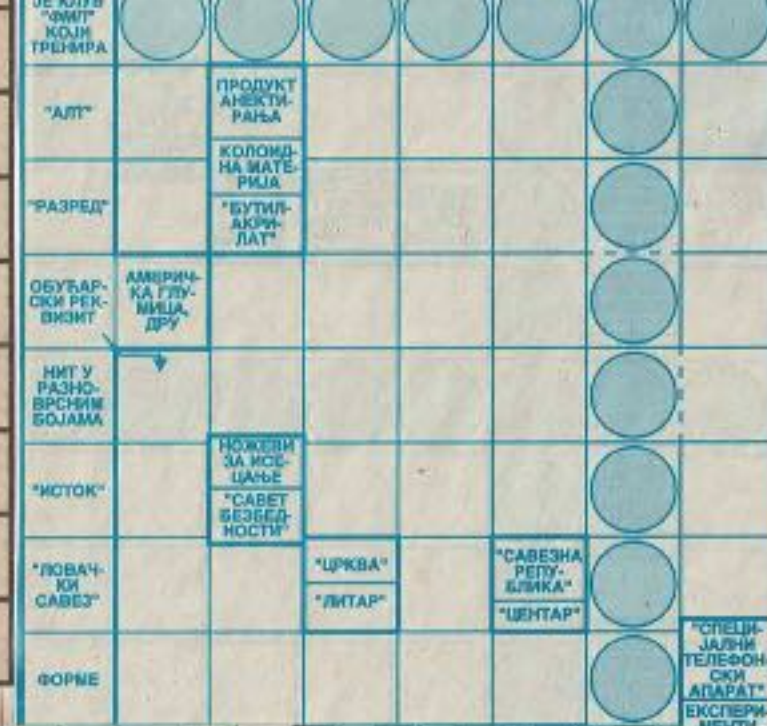
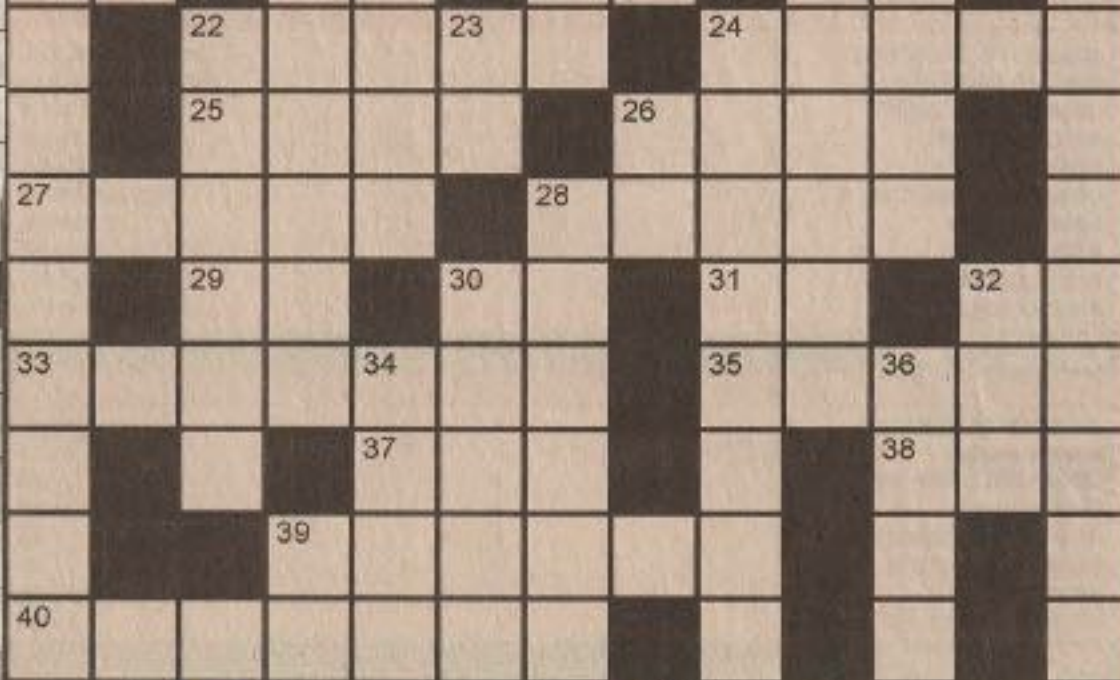
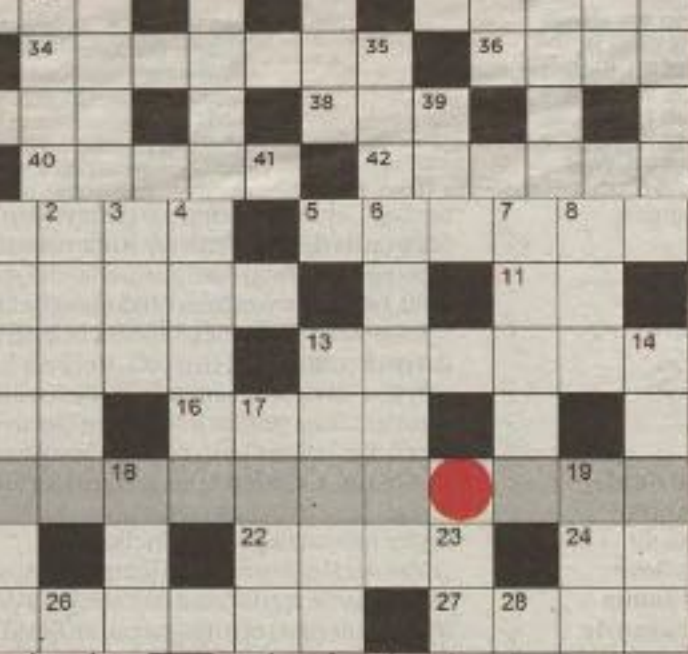


Crossworlds
2021

Cutout crossword puzzles from different newspapers arranged on plexiglass surfaces.

Installation Detail.

NADA House 2021, Governors island, New York.





Cornucopia Archive
2015-2021

Collections of erasers and dice received as a gift on two painted platforms.
My Heavens! exhibition at R.S.O.L., Deventer, The Netherlands.

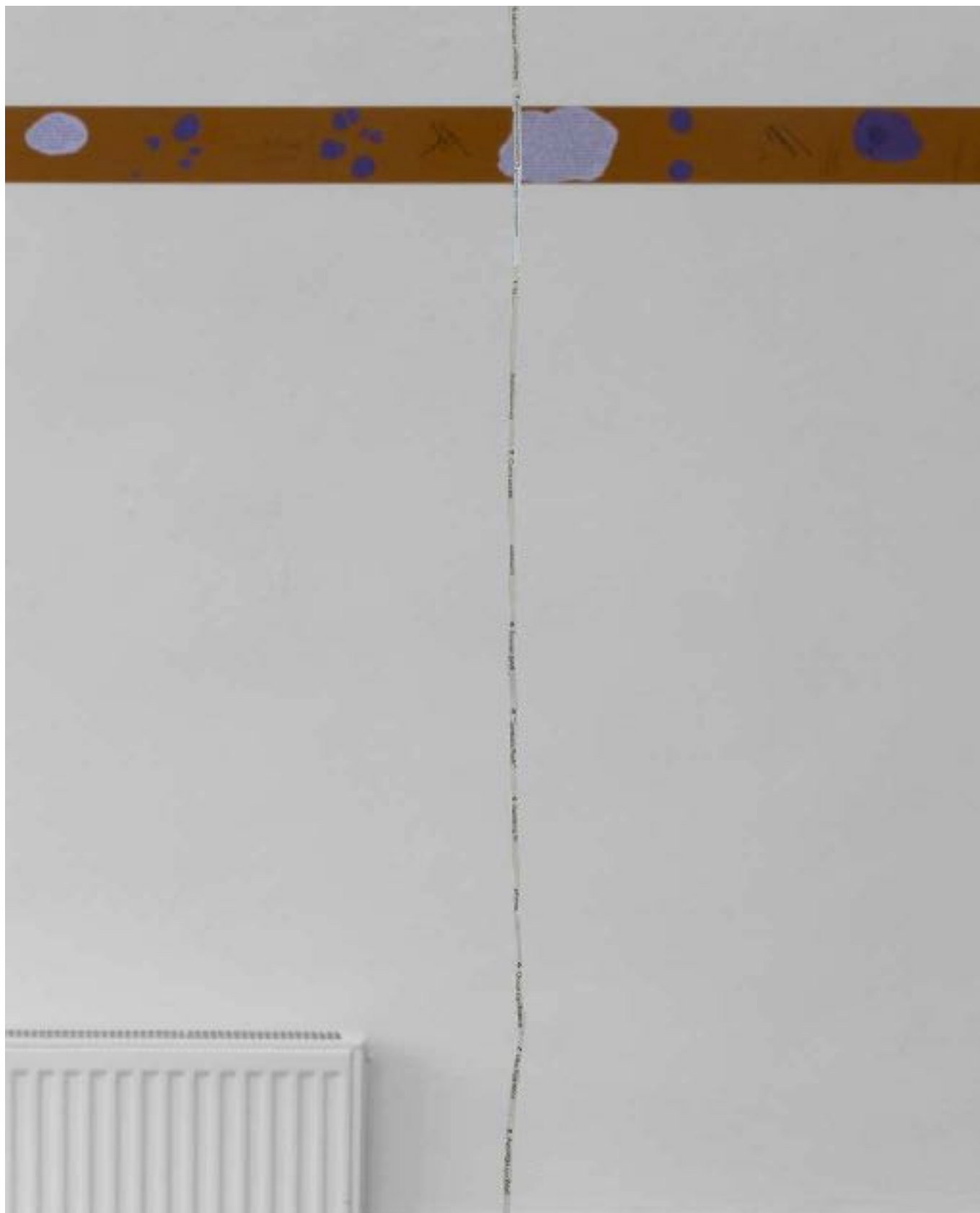


Alinea
2021

Newspaper cutouts glued on a line, 118 hints coming from different crosswords.

8.05 mts

SUSU at puntWG, curated by Good Neighbour, Amsterdam, The Netherlands.



Alinea
2021

Newspaper cutouts glued on a line, 118 hints coming from different crosswords.
8.05 mts.



1+1=3
2020

Bronze cast of a gummy exceptional encounter. Pocket sculpture.
2,5cm x 2cm x 0,7cm
20,9 gm



Musée Légitime (La Coppola hat)
2021

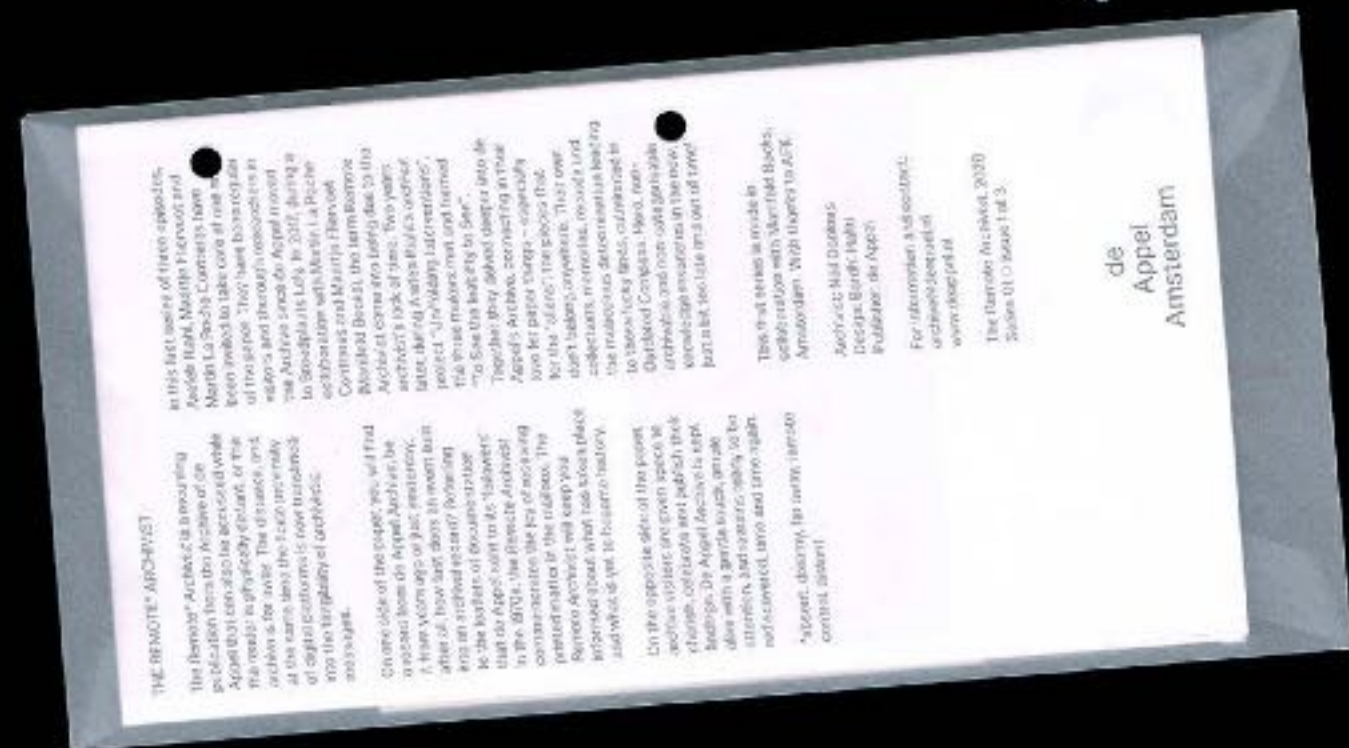
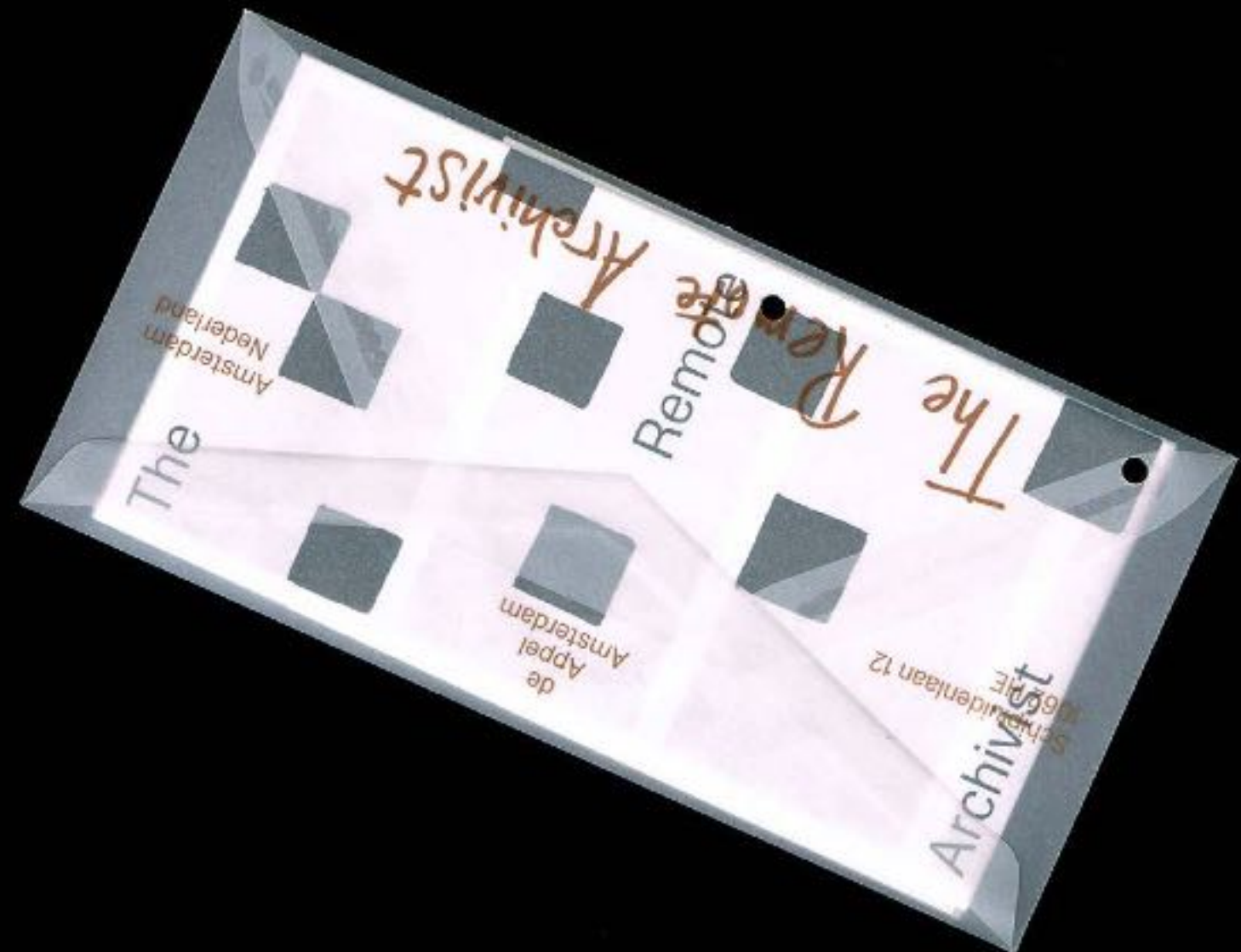
Installation and podcast.

Displaying pieces by Astrid Seme, Alex Farrar, Sands Murray-Wassink, Ken Montgomery, Inez Piso, David Bernstein, Marianna Maruyama, Yeb Wiersma, Bianca Casady, Alejandria Cinque, and Monsieur Alieu.

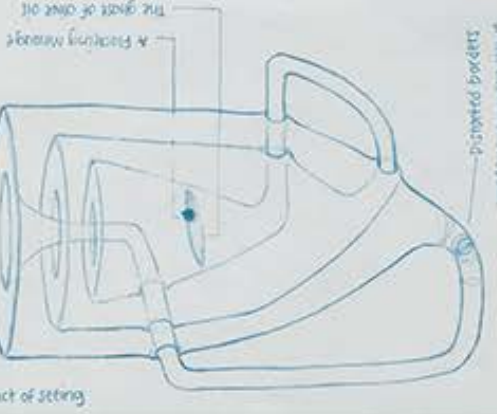
Musée Légitime, Small Museum, Paradiso, Amsterdam.

Remote Archivist by To see the inability to see 2020-2021

A printed newsletter series with writings and images by Maartje Fliervoet, Arefeh Riahi and Martin La Roche, designed by Bardhi Haliti, commissioned by de Appel and Manifoldbooks Amsterdam, The Netherlands.



The Remote



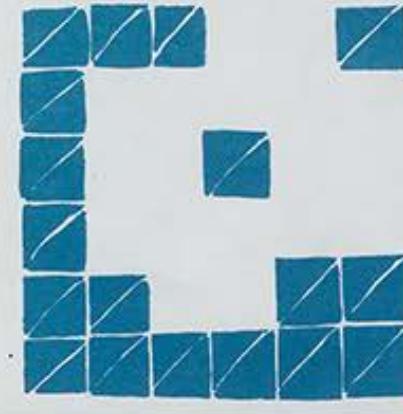
Archivist

Dear reader,

One day, advertisements on how to get rid of paper silverfish started to appear on our phones. Siri and the algorithms were eavesdropping our Whatsapp conversations and they decided that we must be terribly bothered by a paper silverfish plague and wanted to help out.

Years ago, I visited the "Runde Ecke" Memorial Museum in Leipzig, the former district headquarters of the secret services in GDR times. This museum had been founded by citizens, post-Wende. They took over the building and transformed the Stasi archive into a new archive: a museum archiving the State's repression. The museum displayed some very interesting documents and objects on eavesdropping. One object I liked in particular was called *Wanze im Holzelement*, which would translate to something like *Bug in Wooden Element*. It was a wooden triangular piece to enforce a table construction. It looked like it had been made out of massive wood, but it could be opened and contained a lo-fi listening device. In this object, the bug became an embodiment of the State – an alien in the people's museum – trespassing citizen's homes to listen in. So the term "alien" no longer just refers to those rebelling against the State, but here I use it to name a device of the State itself entering its citizens' minds. If the archive is a state of control, the archive is equally a State. Here us is encapsulated by *Us*: one container contained by another.

The box or container only functions as such in its context, that which it is contained by: a bigger box. Think of public and private spheres and smartphones, for example. Smartphones can be seen as Corporatocracy's bugs, infiltrating the archives of our personal lives to submit them to S/States of control. We have allowed all of our stories – including the one on the recipient – to become part of the story of the Hero, as Ursula K. Le Guin writes. The archives of our personal lives are now pressed into "smart" containers, those used for the Heroic hunt for stories, as eavesdropping is also a hunt for tales. In telling us what we need (a product to get rid of paper silverfish), even if we do not want it, these bugs enter our thoughts and force new meaning and desire upon us. These aliens aim to alienate us from ourselves.



A common way to alienate someone is to put them in prison without a clear accusation. A friend of mine, who was imprisoned in Istanbul without explanation, told me that in prison the cells had little windows that looked out onto a patio where all the prisoners went to take some air. Since everyone could see through those windows, each detainee invented special techniques to separate themselves from their fellow prisoners' gazes. One woman covered her window with toothpaste. Someone else wove a small piece of fabric and used it as a curtain. But there was a Russian lady with a lifelong sentence who opted for something else: she collected crosswords from newspaper fragments and glued them next to each other to fill the surface of the window. This arrangement served a twofold purpose: it blocked the view from outside while it was still possible for the lady to fill in the blank spots. Because all the puzzles were written in Cyrillic it became a secret space only she could access. This setting made my friend think of my crossword collection.

The bug in the wooden element' reminded me of a little wooden locket that looked like a beetle. It was in fact a little box, a bug as a container. It could be opened by turning the wings of the beetle to the sides. I imagine in this box, one carries something important, like a token of a beloved, or a secret.

Every container could potentially contain a secret. Where there is control, like in the archive, there has to be secrets too. The more control, the more secrets will be generated. As the tension goes high the controller and the subject of control even penetrate into each other's spheres. Like when secret services eavesdrop citizens' private spaces. In the private archive of our phones, we are supposed to be the archivist. Yet we ourselves are archived through it. Our 'bug locket' is already bugged and the hosts decided what 'secrets' we should keep. But if some 'ears' secretly penetrated our private space, doesn't this mean that inside our space they are equally contained by us?

Another aspect of this penetration could be when citizens' secrets are hidden in the public sphere. In her essay *The Phantom Archive*, Lara Khalidi – a former participant of de Appel Curatorial Programme – describes the myth of such a secret archive all over the city of Ramallah. "It is said that buried in the backyards and walls of the buildings lies an archive of political pamphlets". The pamphlets were instructions for civil disobedience actions during the First Intifada. To secretly distribute them was a perilous process. Those copies that could not be dispensed had to be hidden, as keeping them inside houses was too dangerous. Even burning them could attract the attention of the authorities. So the extra copies were buried in deep holes in backyards, or inside wet concrete walls of buildings under construction. "Therefore the only way to dispose of the archive was to make an archive", Lara Khalidi concludes.

At 8pm, on the 22nd, June 1977 the V.E.C. will systematically destroy the documents accumulated from one year of bureaucratic operations in the Mail Art Movement." This text that is the invitation to a performance by Rod Summers at de Appel, is another example of a disposed archive. In just a few minutes time, the artist shredded apart the whole V.E.C. mail art collection of that year. Almost like a brain that has a stroke and loses certain areas of functioning, a one-year lagoon was generated in the archive. This was done as part of an art process that destroyed something physically to create a space for potentiality. Ironically, this is the only artwork that I can remember after a month of studying at de Appel Archive in 2015.

Even though memory processes are so important to our way of being in the world, sometimes it is being taken for granted. To remember one's name, the day of the week or the year, what you are doing in the afternoon and many other seemingly trivial things, are actually basic coordinates for navigating a life with others. In severe cases of amnesia the body of the patient often remains functional but when it comes to their long term memory they are completely disoriented and purposeless.

This reminds me of an ayahuasca ceremony that I attended in the jungle near Iquitos in Peru. During this experience, some monkeys told me with signals that we were going to a place where my – pointing towards my head – was not going, I agreed, and we went somewhere. After some time passed I knew I had experienced something through my body, but couldn't remember anything in my mind. And then it hit me: "that is what memory is all about!"

Archive is part of our psyche. It could function like an Outdated Compass – a map for seeing beyond a threshold – however most of them are like a sealed bottle. To Shahram Khosravi, who describes himself as a "former taxi driver and currently an academic Professor of Anthropology at Stockholm University", the effects of "bordering practices" used by states lead to some bodies being forced to become borders. In his book *Precarious Lives: Waiting and Hope in Iran* he writes: "The question is not what or where the border is, but who the border is." To escape the hierarchic western relationship between guest and host, and to resist becoming a border, one should give up the idea of home. In this way everyone can be at home and everyone can participate, he says. Likewise, we should give up the idea of archive as a bordering practice.



The phantom archive in Ramallah creates a situation in which the border between 'private' and 'public' is being distorted. Through entrusting the public space with their secrets, people regained some control over the city. While being alienated they also became the archivists of this place and turned it private to some extent. The state is deprived from being the only archivist.

To develop secrets publicly, could mean not having anything but secrets, and therefore not having any secrets at all. It is like developing the habit of constantly generating new 'habits'. To be in a constant and ghostly motion between the position of the archivist and the paper silverfish. Perhaps the botulism of Woolf's hero, or the heroism of Le Guin's bottle is in being like an outdated container. To be both container and component like the unsealed bottle and the olive oil floating together in the universe. When the 'archive' is in flux, miscellaneous and strange is its narrative. It is contained by and contains nothing and no one, and yet simultaneously is embraced by and embraces everything and everyone. As Nicholas Royle paraphrased Derrida, there is always 'a box in the box' and 'a box outside the box'.

We would like to thank our many contributors for their contribution to our library.



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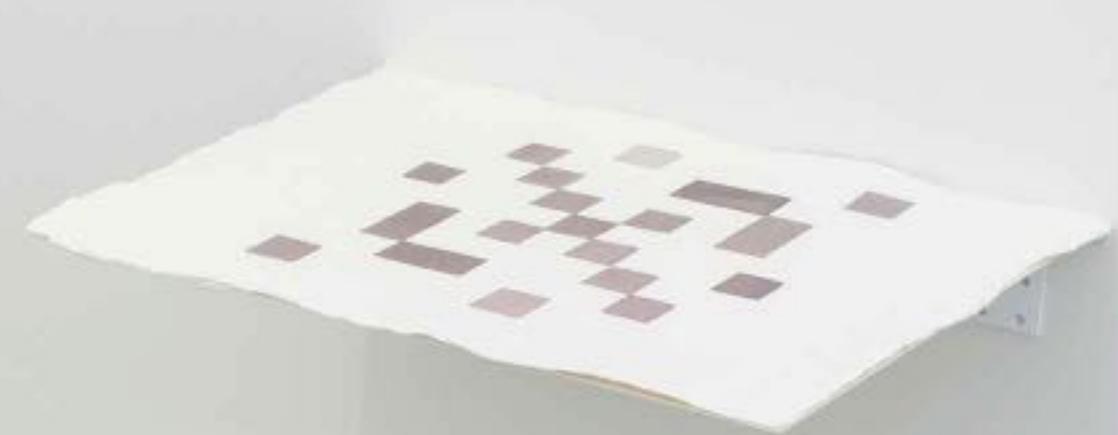
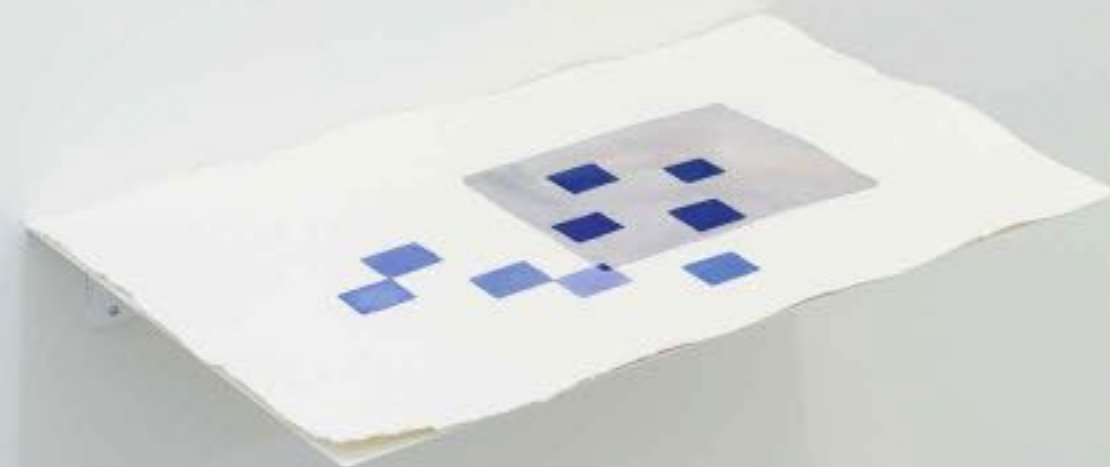
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de Appel Amsterdam



Quick Crosswords series (Mots croisés Problème Nr 3582 & Word-cross Korean)
2020
Watercolours on cotton paper, 30 x 42 cm.
Game of Goose curated by Stéphanie Saadé, Salts, Basel, Switzerland.



Musée Légitime for Game of Goose
2020

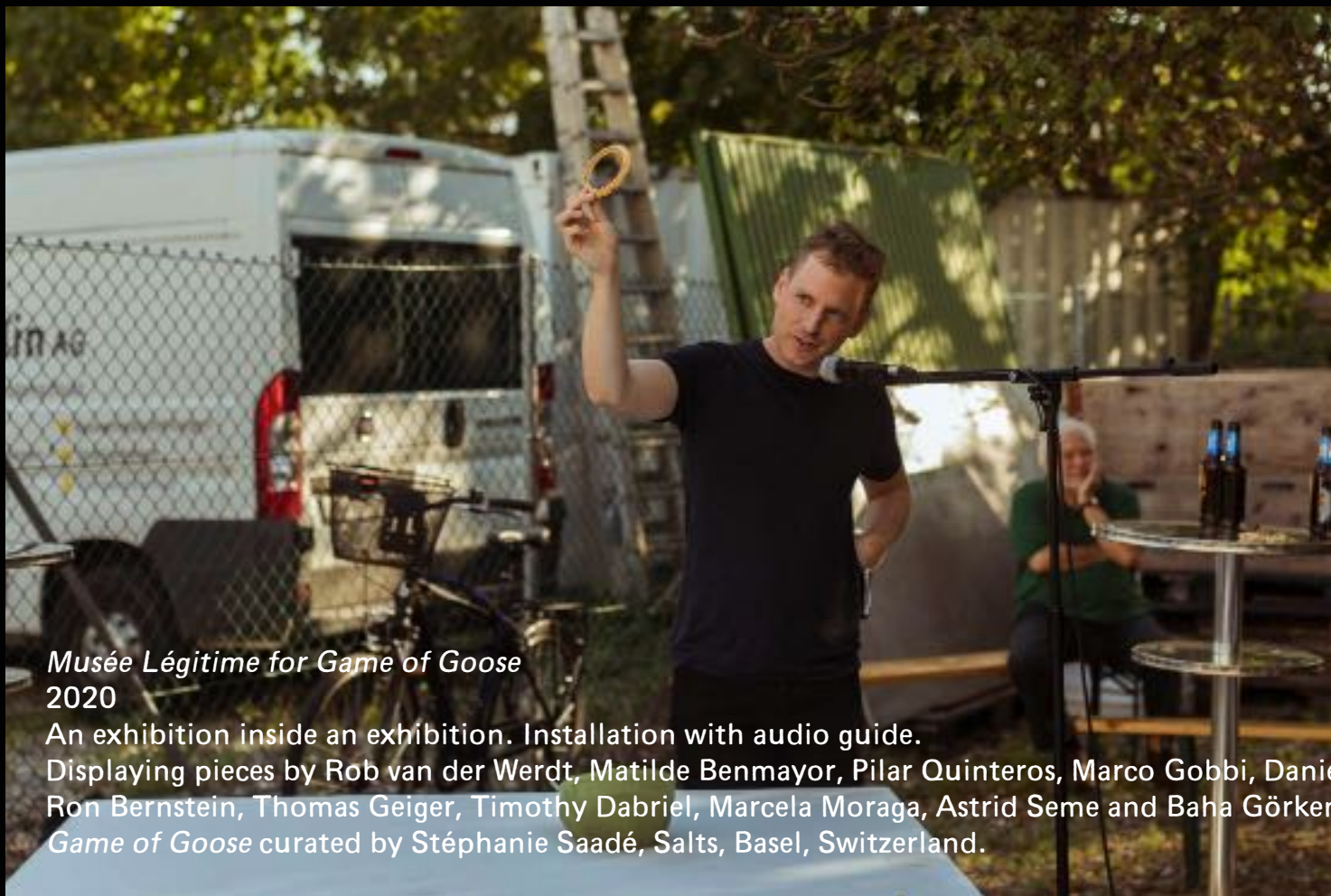
An exhibition inside an exhibition. Installation with audio guide.

Displaying pieces by Rob van der Werdt, Matilde Benmayor, Pilar Quinteros, Marco Gobbi, Daniel Spoerri, Ron Bernstein, Thomas Geiger, Timothy Dabriel, Marcela Moraga, Astrid Seme and Baha Görkem Yalim.

Game of Goose curated by Stéphanie Saadé, Salts, Basel, Switzerland.



5/20



Musée Légitime for Game of Goose
2020

An exhibition inside an exhibition. Installation with audio guide.

Displaying pieces by Rob van der Werdt, Matilde Benmayor, Pilar Quinteros, Marco Gobbi, Daniel Spoerri, Ron Bernstein, Thomas Geiger, Timothy Dabriel, Marcela Moraga, Astrid Seme and Baha Görkem Yalim.

Game of Goose curated by Stéphanie Saadé, Salts, Basel, Switzerland.





Mots Croisés (grille Nr 16-008)

2020

Following the form of the shaded squares of an encountered crossword (mots croisés) the artist opens a collection of boxes to merge with the collective Gesamtkunstwerk.

2020, Rozenstraat – a rose is a rose is a rose, Amsterdam, The Netherlands.



uno, one, één (after Robert Filliou)

2020

One thousand painted wooden cubes in a wooden box.

2020, Rozenstraat – a rose is a rose is a rose, Amsterdam, The Netherlands.



Larger than Life
2019

Neon sign. Reinterpretation of a wooden carved cliché encountered in the printing workshop La Linterna in Cali. Design in collaboration with Doungyoung Lee.
Els llibres y les coses, Die Ecke Art Contemporani, Barcelona, Spain.



Els llibres y les cosas
2019
Neon sign and installation.
Die Ecke Art Contemporani, Barcelona, Spain.



Box Nr 16
2019
Installation and collection of objects.
Els llibres y les coses, Die Ecke Art Contemporani, Barcelona, Spain.



Box Nr 8
2019
Installation and collection of objects.
Els llibres y les coses, Die Ecke Art Contemporani, Barcelona, Spain.



Musée Légitime
2017-2021

A museum inside a hat. Every artist in the collection is invited to provide a piece small enough or immaterial so it can fit inside the hat while the artist wears it. In different moments the artist does a selection of pieces, tucks them inside the hat, and goes for a walk

while wearing the museum. If the moment arises he takes the hat off and present the pieces in the collection telling their stories and those of the authors, one by one. At the moment there are 141 pieces in the collection and 6 museum buildings (hats).



Musée Légitime (bowler hat)
2017-2021

Collection unfolding, Brooklyn, New York, USA, 2019. Image still from video documentation courtesy Steve Remich.



Musée Légitime's presentation for What can a Dot become?
2019

Displaying pieces by Paz Errázuriz, Dongyoung Lee, David Bernstein, Astrid Seme, Maartje Fliervoet, Rodrigo Hernández, Martha Tuttle, Javier González Pesce, Vibeke Mascini, Daniel Spoerri, Rod Summers among others.

What can a Dot become? curated by Stéphanie Saadé, Akinci Gallery, Amsterdam, The Netherlands.



Musée Légitime for A potluck for the dead
2018.

Image still from video courtesy Steve Remich and Reiley Wooten. Showing *Every hat needs a feather* by Amilcar Guzman.

A potluck for the dead, Sunview Luncheonette, Brooklyn, New York, USA.



Musée Légitime (bowler hat)
2019

Street performance, Brooklyn, New York, USA. Image still from video documentation courtesy Steve Remich and Reiley Wooten.



Musée Légitime for Chinese Whispers
2017

Showing a piece by David Bernstein and Michiel Hilbrink.

Chinese Whispers curated by Ignacio Smulewicz and Ana Rosa Ibanez, U10, Belgrade, Serbia.



Word Salads
2018

40 mts paper rol printed with mimeograph machines and video of the printing process.
Magical Riso Biennial, Jan Van Eyck, Maastricht, The Netherlands.



Quick crossword Nr 13.692 series version 10
2018

A 24 drawings collection is arranged following the shape of a crossword.
Pie de pagina, Die Ecke Arte Contemporaneo, Santiago, Chile.

Was machen Sie da?

2018

Collection of lost socks.

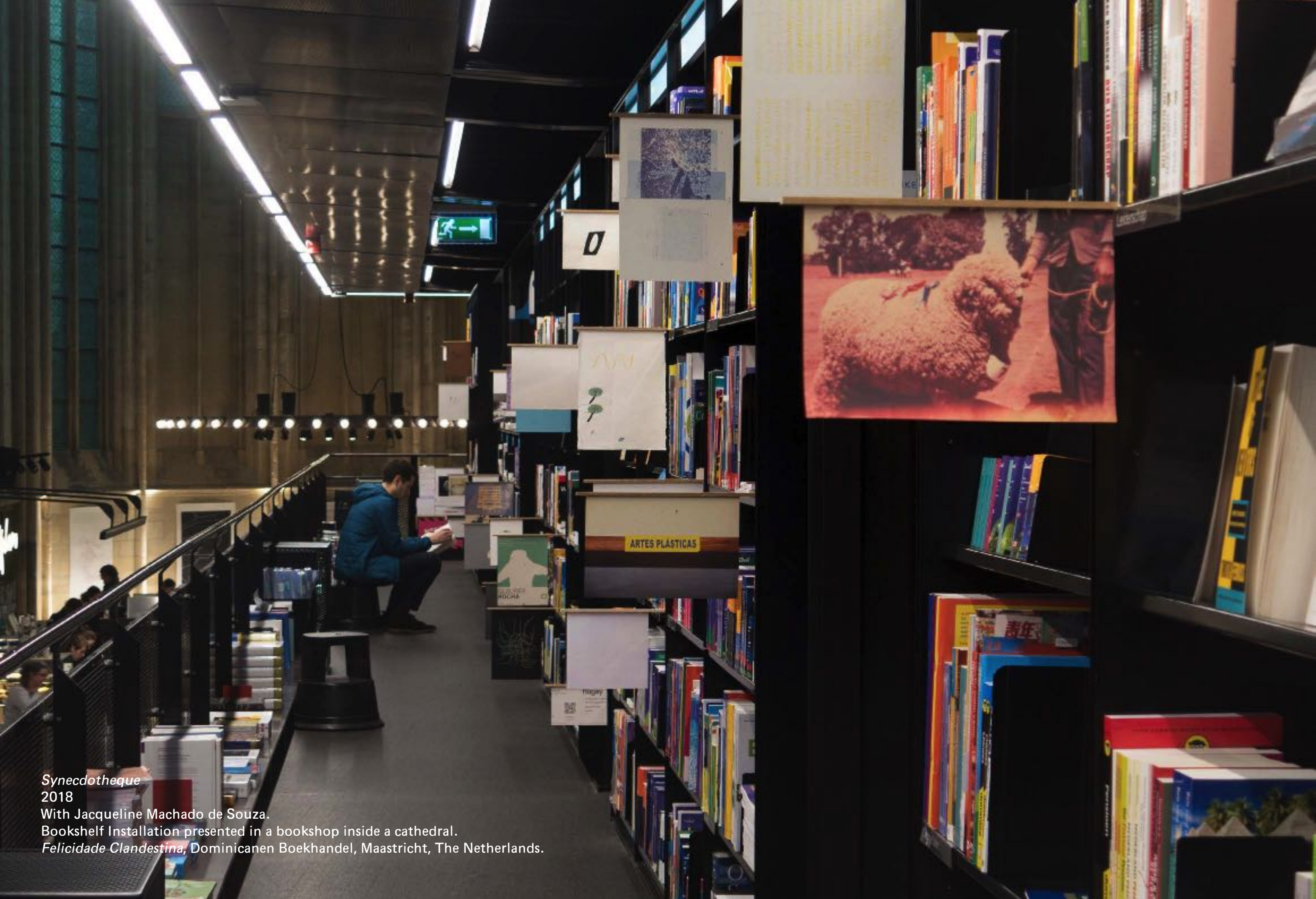
Pie de pagina, Die Ecke Arte Contemporaneo, Santiago, Chile.





*The aubergine and the ***
2017

Watercolour drawing on Kochi handmade paper.
47cm x 67cm



Synecdotheque
2018

With Jacqueline Machado de Souza.

Bookshelf Installation presented in a bookshop inside a cathedral.

Felicidade Clandestina, Dominicanen Boekhandel, Maastricht, The Netherlands.

From the series *Parque Ibirapuera*
watercolor drawing 2016



14



15

A Lake Far Away
photography 2017

Synecdotheque
2018

With Jacqueline Machado de Souza. Publication that reproduces all the images, drawings, photos and documents from the artists personal archives that were installed hanging from wooden sticks on the different bookshelves of a bookshop. Design by Dongyoung Lee.
Felicidade Clandestina, Dominicanen Boekhandel, Maastricht, The Netherlands.



Los libros y las cosas
2017

The Quick crossword Chae'kkori' posters, library and installation.
Los libros y las cosas, Galeria Gabriela Mistral, Santiago de Chile.



Quick crossword Chae'kkori
2016-2017

Published by Calipso Press, posters originally produced for the documentation center of
Lugar a Dudas printed at La Linterna.

Los libros y las cosas, Galeria Gabriela Mistral, Santiago de Chile.

PARKET7 PAG 68 - 69 LIBRO 717 SECCION NEGRA

NOT DOING MUCH



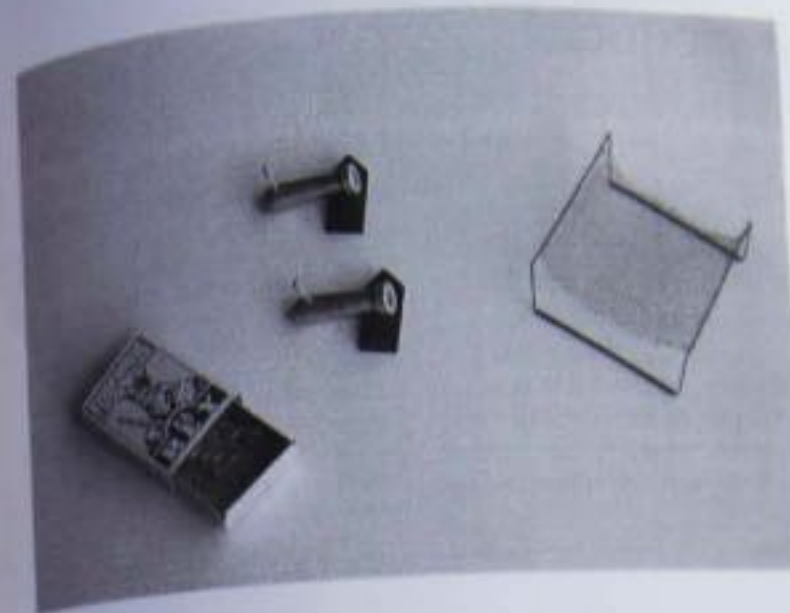
Quick crossword Chae'kkori
2016-2017

Letterpress, 50 x 60 cm each (24 posters, edition of 75).

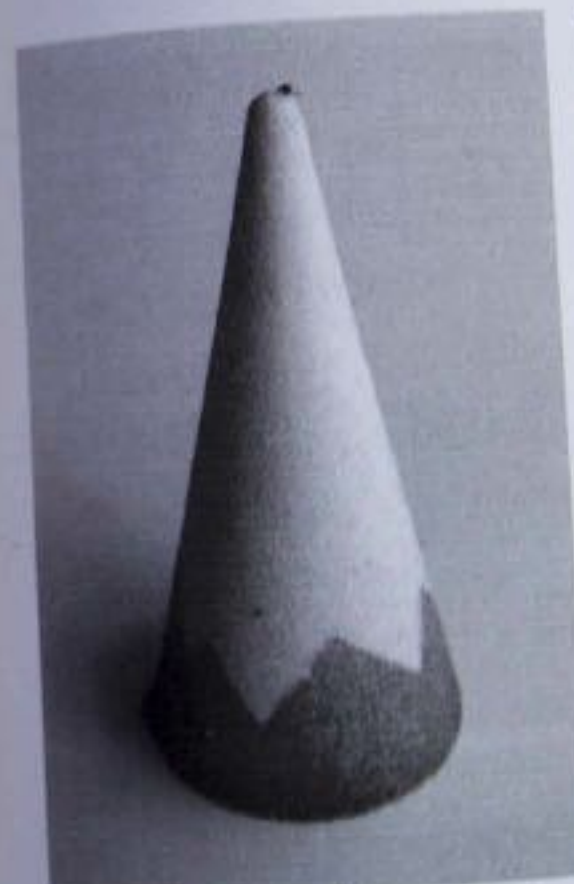
Los libros y las cosas, Galeria Gabriela Mistral, Santiago de Chile.

SECCION AMARILLA
A STORY OF DECEPTION PAG 82 - 83 LIBRO 593

3.



Circo de Pulgas Cartón. 2005. Cartón, miniatura, made de madera y plástico. Foto de la artista.



Dr. Edmund Hillary en la punta del monte Everest. 1996. Pulga, madera, pegante, pigmento, fibras sintéticas, 8 x 4 x 4 cm. Foto de la artista.

El Circo de Pulgas de Alberti

El primer show de este circo de pulgas norteamericano tuvo lugar en la década de 1960, y ha seguido funcionando desde entonces, bajo diferentes entrenadores. Hasta la década de 1980, tenía sus cuarteles de invierno en Winston-Salem, Carolina del Norte, y hacía giras durante el verano, presentándose en carnavales y fiestas populares.

A estudiar las cosas pequeñas, me interesaba las pulgas, descubrí que la gravedad en una escala pequeña no es tan importante. Es por eso que las pulgas (y otros insectos) son tan fuertes en proporción con su tamaño. Aprendí a la vez de Diana Thompson y de John Tyler Bonner, que los reglas de la física cambian dependiendo de la escala, y que el estudio de la forma tiene que ver con el estudio del tamaño.

Maria Fernanda Cartoni.
The Aesthetics of Reproduction
Morphologies, p. 84 (2012).



Los libros y las cosas
2017

Installation detail. Different boxes from the artist collection are unfolded and rearranged on the platforms. Unfolding performance by Deysi Cruz.

Los libros y las cosas, Galeria Gabriela Mistral, Santiago de Chile.



Larger than Life
2017

The hints of the *Quick crossword Nr 13.692* are translated into spanish and reproduced on the glass of the gallery together with a neon sign.

Los libros y las cosas, Galeria Gabriela Mistral, Santiago de Chile.



Chae'kkori series
2017

Watercolor paintings on cotton paper.

Los libros y las cosas, Galería Gabriela Mistral, Santiago de Chile.



Gluing Along Boundaries
Installation
2017
Manifold Books, Amsterdam, the Netherlands.



Gluings Along Boundaries
2017

The artist makes a thorough written description of every object in his personal archive and sends it to a remote archivist that doesn't have any clue of the described contents. During four months of presentation, Maartje Fliervoet, the artist that runs the art space



does periodically openings of the archive's boxes, following SMS instructions in her phone sent by remote archivist Nell Donkers. Light sensitive paper documents all the different unfoldings that take place along the exhibition time.

Gluings Along Boundaries, Manifold Books, Amsterdam, The Netherlands.



Gluing Along Boundaries

2017

In collaboration with Maartje Fliervoet, resulting Cyanotypes of the process became an artist edition.

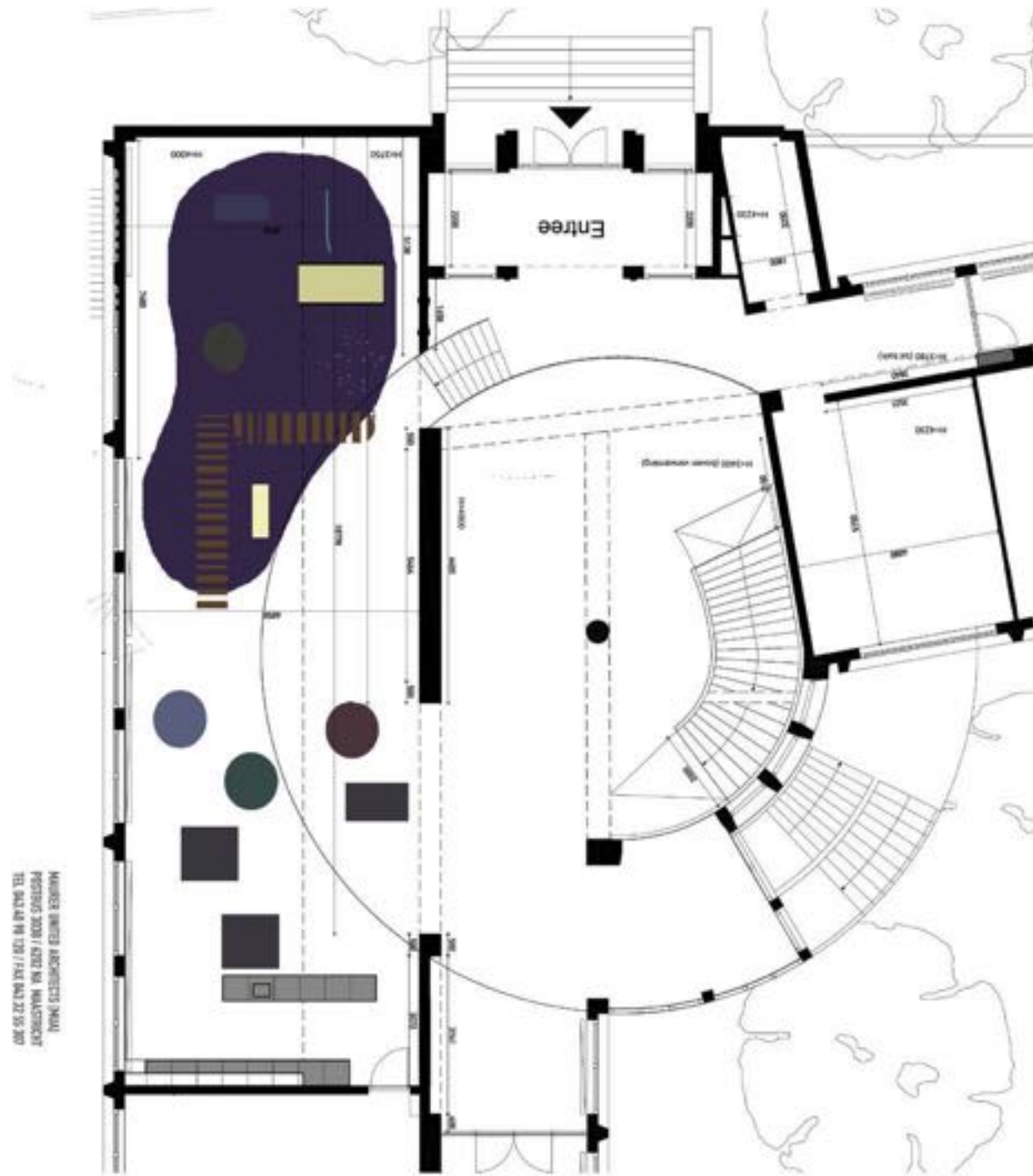
Gluing Along Boundaries, Manifold Books, Amsterdam, The Netherlands.



Figures of thought
2015

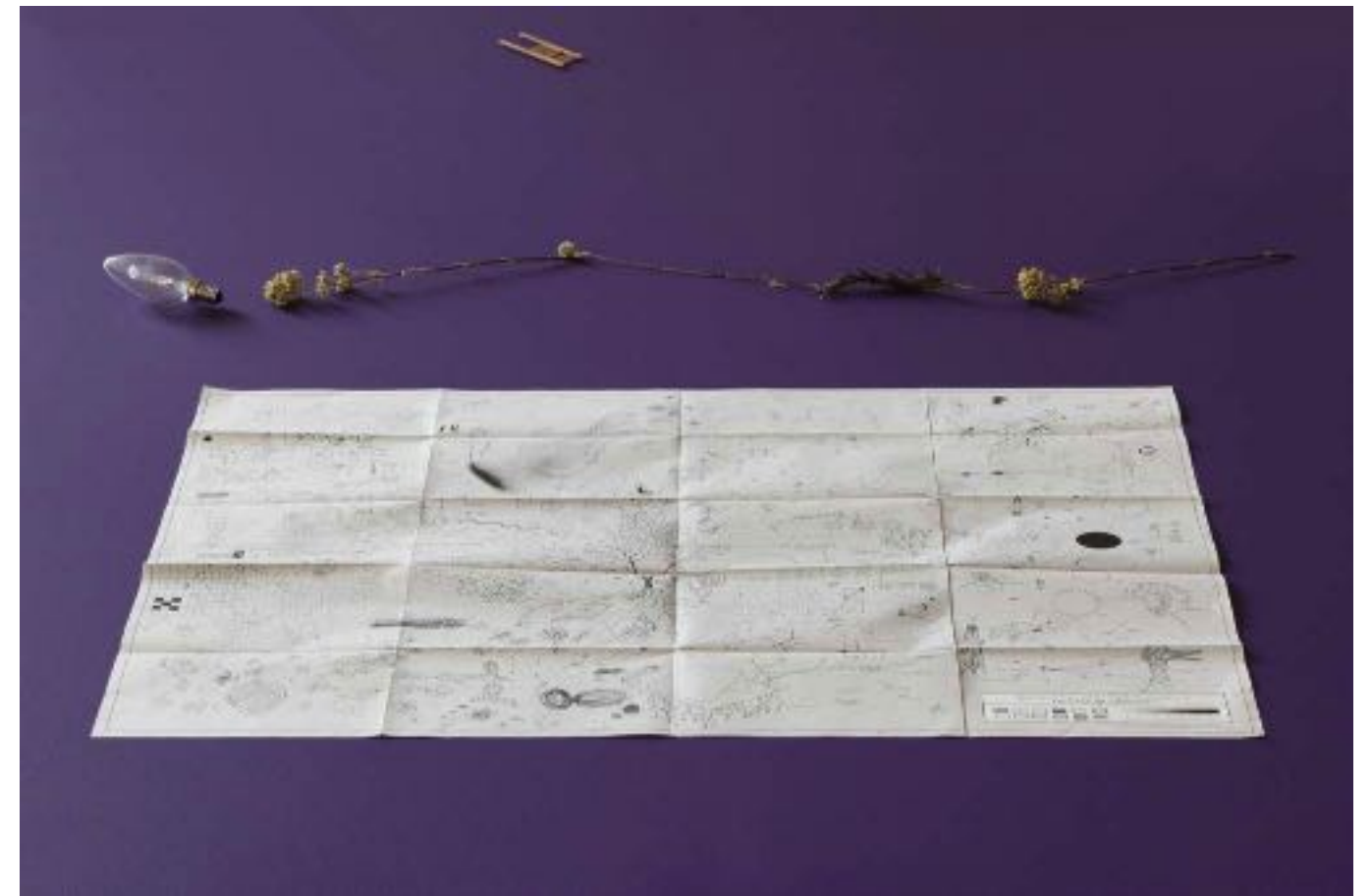
Installation.

Pierre Kemp Wunderkammer curated by Huib Haye van der Werf, Jan Van Eyck, Maastricht, The Netherlands.



Figures of thought
2015

Every artist in the show is invited to make a reference to a book in the JVE's library. The book *Drawing a Hypothesis* by Nikolaus Gansterer becomes the map to this material display and unfolding of the collection. The different figures presented in the book are



used as possibilities for different ways of arranging the objects and as a concrete reference to the whole installation.

Pierre Kemp Wunderkammer, Jan Van Eyck, Maastricht, The Netherlands



Figures of thought
2015

Through the duration of the show the new appointed librarian, Victoria Bardakou, opens the collection of boxes and gives shape to the installation following the *figures of her thought*.
Pierre Kemp Wunderkammer, Jan Van Eyck, Maastricht, The Netherlands.



Chapter III
2015-2016

6 mts risograph printed leporello.

Archive of images, which through its unfolding reflects on different previous archiving practices. One is the *Archive of the Planet* (1909-1933), arranged by Albert Kahn in Paris and the second the *Civilização do nordeste* (1963), collected by Lina Bo Bardi in Salvador

de Bahia. Both archives or collections have equivalent stories; both were forgotten and dismissed by different circumstances at some point, just to be revisited many years later. Printed at the Charles Nypels Lab, Jan Van Eyck, Maastricht, The Netherlands.



String too short to be saved

2015

Installation and unfolding performance.

*Spell to Spelling ** Spelling to Spell*, curated by Inga Lace and Chiara Ianeselli, de Appel, Amsterdam, The Netherlands.



String too short to be saved
2015

Installation detail.

*Spell to Spelling ** Spelling to Spell*, de Appel, Amsterdam, The Netherlands.



Jardin Interior Seco
2013

Installation made by following the instructions of one of the oldest gardening manuals that there is record in human history; the *Sakuteiki*.

Jardin Interior Seco, MAVI (Museum of Visuals Arts), Santiago de Chile.



Karesansui
2013
Sculpture.
An encountered miniature matches its original model.
Jardin Interior Seco, MAVI (Museum of Visuals Arts), Santiago de Chile.



Karesansui
2015
The encounter of a plaque in a botanical garden in Lisbon triggers a story that narrates a personal relation to Japanese gardens. Different sentences are written in 5 different languages.
Printed at the Charles Nypels Lab on an Asbern press built in 1961. Published by Mark Pezinger Verlag.



Pequeña Muestra de Microarte (Little show of Microart)
2011

Installation that won the first price of the *Más vale ser cabeza de ratón que cola de león* young art contest.
MAVI (Museum of Visual Arts), Santiago de Chile.



BIO

MARTIN LA ROCHE CONTRERAS (Chile, 1988. Works and lives in Amsterdam)

Martín La Roche studied Visual Arts at the University of Chile in Santiago and then in 2015 he completed a postgraduate research program at the Jan Van Eyck Academie in Maastricht, the Netherlands, and since then lives and works between Amsterdam and Santiago.

Martin's practice explores the construction of *invisible architectures*. This involves creating networks around collections of objects and images, spoken and written language. In this approach collective memory is understood as the writing of an ongoing thoughtful body (thinking from head to toe, from cell to tissue, from bones to organs) activated by imagination. Installations and collections displays, unfolding performances, storytelling, drawings and printed matter among others, are used as means to present these associations.

In 2017 Martin initiated the *Musée Légitime*, a nomad art institution that was born inside a hat. Since 2018 he established with Dongyoung Lee and Valeria Marchesini *Good Neighbour*, an artist book platform in Amsterdam. With Maartje Fliervot and Arefeh Riahi, they conform the writing and research group *To see the inability to see*.

His work has been shown among others at Die Ecke Arte Contemporani, Barcelona; Manifoldbooks, de Appel, Rozenstraat and Akinci in Amsterdam; U10, Belgrade; Galería Gabriela Mistral, Museo de Arte Visuales and Die Ecke in Santiago de Chile; Salts in Basel; Editions Shimizu, Shizuoka city, Japan; CIAP, Hasselt; Musée du Petit Format, Nismes; Lugar a Dudas, Cali; B32, Maastricht; NADA, Governors Island, New York.

Residences include Jan Van Eyck Academie, Maastricht (2014-2015), FLAT Station, Amsterdam-Zuidoost (2015), Calipso Press, Cali (2016), Beautiful Distress at Kings County Hospital, Brooklyn, New York (2018-2019) and Künstlerhaus Schloss Balmoral, Bad Ems (2022).

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