

JOCHEN LEMPERT
TWO POEMS, SOME PAIRS

Curated by Sarah Cosulich

28 March – 6 July 2018
Opening 27 March, 19:00

MUT
Mutina HQ Fiorano (Modena) - Italy

On 27 March 2018, MUT presents *Two Poems, Some Pairs*, a solo show by German photographer Jochen Lempert (Moers, 1958) specifically created by the artist for the Fiorano space. On the occasion of its second exhibition, MUT pays tribute to the winner of the 2017 edition of "This is Not a Prize." The *Two Poems, Some Pairs* represents the largest project realized by Jochen Lempert in Italy, and his first solo show in an Italian non-profit space.

An eclectic photographer with a background as a biologist and a past as an experimental film artist, Lempert is an explorer who walks in nature, crosses cities, focuses on simple trees or complex botanical micro-organisms, taxidermied animals, insects swarms, flocks of birds that draw shapes in the sky, different textures of leaves and light beams that penetrate them, stones in the sand, as well as details of human beings and forms of life normally invisible in the urban context. Based on chance, on one hand, and carefully constructed on the other, Lempert captures his subjects also without the camera, as in the almost abstract photograms made in the darkroom by exposing different organic materials to light, or by placing them directly on the negative.

Lempert's photography is strictly analogue and rigorously black and white. He develops the images himself with a precision that brings out their physicality, heightened by the choice of displaying the photographs without frames, freely in contact with the walls of the exhibition space. Fundamental for the artist are the relationships created by juxtaposing specific works, where compositional and formal rigor are combined with the symbolic or evocative power of associations.

The title of the exhibition *Two Poems, Some Pairs* suggests the almost musical dialogue between similar and different images. Opposites, symmetries and connections emerge between man, animal, plant, landscape, atmospheric phenomenon and energy: it is the rhythm of the composition that gives rise to the total work. Infinite links emerge between positive and negative, subject and background, form and metaphor, line and space: the perfectly controlled gray tones often make the photographs resemble ethereal drawings traced with charcoal on paper.

Lempert combines a scientific approach with a strongly poetic language. On the one hand he explores, gathers, catalogues, organizes his subjects, while on the other he grasps their lyrical and formal aspects. The viewpoints through which Lempert captures his images reject an anthropocentric perspective on the world, but they do not set out to idealize nature with respect to humankind. In his work space, time and hierarchies are nullified in the name of a "co-evolution" that puts animals, plants, organisms, human beings and their activities on the same level.

ABOUT JOCHEN LEMPERT

Jochen Lempert was born in Moers, Germany, in 1958. He currently lives and works in Hamburg. Before choosing photography as the medium for his artistic work, Jochen Lempert dedicated himself to the practice of experimental film within the Schmelzdahin collective (1979-89). In parallel to this activity, between 1980 and 1988, he studied Biology at the Friedrich-Wilhelms University in Bonn. In 1995 he received the prestigious Ars Viva 95/96 Photographie Prize. Most recently, he was guest professor at the HFK in Hamburg and he won a residency at the

German Academy's Villa Massimo in Rome (2009-2010). His work has been shown in Europe in venues such as the Bonner and Freiburg Kunstverein, Germany (1998); Museum for Contemporary Art, Siegen (2005); Museum Folkwang, Essen, Germany (2005); Fotomuseum Winterthur, Switzerland (2007); Sprengel Museum Hannover, Germany (2008); Culturgest Lisbon, Portugal, Domaine de Kerguéhennec (France) and the Ludwig Museum in Cologne (2010); NMNM, Nouveau Musée National de Monaco (2017). He participated at Intense Proximité at the Triennial de Paris held at the Palais de Tokyo and curated by Okwui Enwezor in 2012. In 2013 he had a major solo exhibition at the Hamburger Kunsthalle for which he was nominated for the 2014 Deutsche Börse Prize. Solo shows in America include Rochester Art Center, Minneapolis, and Midway Contemporary art Center also in Minneapolis (2012), Cincinnati Art Museum in 2015 and the Contemporary Art Gallery in Vancouver in 2016. In 2017, beside the This is Not a Prize second edition, he won the Camera Austria Award for Contemporary Photography by the City of Graz, which is awarded biennially and he presented a Solo show at The Sprengel Museum Hannover called "Honeyguides".

MUTINA FOR ART

Mutina enters the world of contemporary art through an ambitious and multi-faceted project called Mutina for Art, which includes MUT - a dedicated exhibition space within its headquarters - This Is Not a Prize - an important prize awarded annually - and Dialogue, a program of collaborations with artists, galleries and partners as well as international artistic institutions. Sensibility towards form and a desire to innovate and incorporate the most heterogeneous visual inspirations of the present world, have been Mutina's features from its very beginning: now they develop further into a new program in which contemporary art is the absolute protagonist. Sarah Cosulich's involvement as curator coincides with the company's desire to give an articulated structure to its commitment towards contemporary art, making it a source of influence, experience and, above all, a territory of exchange.

MUT: A NEW EXHIBITION SPACE

If the company's production site is also symbolic of the birth of new ideas, it has been natural to imagine Mutina's headquarters as an ideal space for dialogue between the artworks, the company's identity and the people who daily carry it forward. Housed in a dedicated area inside the beautiful building designed in the Seventies by architect Angelo Mangiarotti, the exhibition space MUT is Mutina for Art's backbone, representing a challenge and an alternative model in contemporary exhibition making. MUT will alternate monographic and thematic projects, presentations of new acquisitions, site-specific works as well as loans. Attention will be given to some of the most important figures on the international contemporary art scene as well as to young artists, with the aim of offering quality exhibitions within a living and lived context. Open to the world which surrounds Mutina and also to the public who can freely visit the shows, MUT wishes to convey the company's passion and commitment to art. It also wishes to recognize that an investment in culture is not only an important means of communication, but also a way to boost the inner vision of those who support it.

THIS IS NOT A PRIZE: A FLEXIBLE PRIZE

This is Not a Prize is an innovative format aimed at supporting and promoting the work of emerging artists. The recognition offered by Mutina marks the beginning of the company's relationship with the chosen artist, which can develop according to the specific needs of his/her practice. Not merely an award, but Mutina's commitment to accompany and sustain a future project - from an exhibition, to a publication, to the production of a new work. This is Not a Prize rethinks the concept of the art award by creating flexible opportunities for artists and galleries and establishing a new dialogue between those who produce and those who create culture.

In 2016 this special "non-prize" was awarded during Artissima to artist Giorgio Andreotta Calò; subsequently Mutina sustained his project at the Italian Pavilion of the 57th Venice Biennale. The winner of This is Not a Prize 2017, Jochen Lempert, has been announced on October 18th at the Grand Palais in Paris, during FIAC.



DIALOGUE: A SITE-SPECIFIC PROGRAM

The Mutina for Art project is made up also by a versatile platform of contemporary initiatives aimed at accompanying the evolutions of the Mutina brand through itinerant artistic initiatives: the Dialogues. These collaborations will take shape through projects with artists, museums or institutions, as well as through site-specific works conceived for the future Mutina flagship-stores, with the aim of producing artworks which make experimental use of ceramics.

ABOUT MUTINA

Mutina represents a brand-new way of looking at ceramics, which is no longer conceived as a material for tiles but as an interior design project. This artistic project combines technology with hand-crafted details and experimentations that transcend the limits of the materials, and indispensable research for innovation to ensure a high-quality product. Mutina works with designers such as Patricia Urquiola, Edward Barber and Jay Osgerby, Rodolfo Dordoni, Ronan and Erwan Bouroullec, Tokujin Yoshioka, Yael Mer and Shay Alkalay of Raw Edges, Inga Sempè, Konstantin Grcic, Hella Jongerius, a team that shares the same passions and approach to a unique product based on continuous research.

www.mutina.it