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## COLOMBIAN ARTIST MATEO LÓPEZ HOLDS FIRST SOLO EXHIBITION IN SPAIN AT MUSAC'S LABORATORIO 987



Artist: **Mateo López (Bogotá, 1978)**

Title: *Deriva* (Adrift)

Curator: **Tania Pardo**

Coordinator: **Luisa Fraile**

Venue: **Laboratorio 987, MUSAC**

Dates: **31 January –29 March, 2009**

Colombian artist Mateo López (Bogotá, 1978), a leading figure in his generation, is to hold his first solo exhibition in Spain at MUSAC's Laboratorio 987. Under the title of *Deriva*, the artist will showcase a complex installation combining drawings, sculpture, photographs, found objects, models... *Deriva* follows up on one of his major works to date, *Diario de Motocicleta* (*Motorcycle Diary*), where he crossed Colombia on a motorbike, later compiling an installation of drawings, diaries, survey maps, photographs and sculptures that draw the viewer into his journey as an active witness. For *Deriva*, Mateo López will again draw up an installation out of the body of material used in his publishing project by the same name, which shall also be on display. Thus, the exhibition aims to capture the artists' thinking regarding his own creative process.

In September 2008, Mateo López began work on *Deriva*, a book for the *Trienal Poligráfica de Puerto Rico* (Puerto Rico Polygraphic Triennial). The installation on display at MUSAC, by the same name, draws on and documents the entire process involved in developing the book, including the full range of materials used: models, objects, reading lists, quotes, photographs, etc. Thus, the artist's installations are ultimately the outcome of a research and working process that gradually connects one idea to the next. Indeed, this is not Mateo López's first experience in temporising space – he had carried out a similar exercise in *Diario de Motocicleta*, where he transferred all the mementoes of his trip into a gallery space, decontextualising his own physical experience.

Likewise, *Deriva* reflects the artist's thoughts regarding his own creative process. The show brings together different ideas that, once interrelated, take shape in certain objects, from drawings to sculpture, photographs, etc. It is precisely this network of ideas materialised as works of art that echoes Guattari and Deleuze's idea of the Rhizome, and ties in with the artist's own literary references: Cortázar, Borges or Paul Auster.

The world of Mateo López is a universe of anecdotes and experiences for which the exhibition provides a logbook or scrap folder open to be shared by the viewer. Most of the drawings and

sculptures on display reveal the manual gesture that establishes the connection between the image and its representation. In other words, his objects are often representations of reality, as Jaime Cerón explains, "When we discover the fact that a dollar bill is actually a drawing, we are struck by a sense of bewilderment that tends to affect not only our relationship with the work, but also our understanding and experience of the object it refers to (...) The target that his work pursues is the very instrument that sustains the representation, both in art and in the world, generating a paradox whereby what is true is revealed as false and what is false as true".

The exhibition is therefore a 3-D display of the theme and contents of the book *Deriva*. Likewise, building on the idea behind his *Taller Portátil No. 25 (Portable Workshop #25)*, the artist will not only recreate all the material related to the book *Deriva* at Laboratorio 987, but will also set up a bookbinder's workshop, leaving the objects "adrift" in the workshop, thus playing on the exhibition title.

### Mateo López, biography

Mateo López holds a degree in Visual Arts by the Universidad de Los Andes (Bogotá) and in Architecture by the Pontificia Universidad Javeriana, also in Bogotá. He has held major solo exhibitions in both galleries and institutions throughout Latin America, the most relevant being: *Adentro y en medio* (Galería Casas Riegner, Bogotá, 2006) or *El ideal de lo práctico* (Centro Cultural de la Universidad de Salamanca, Bogotá, 2006). He has also taken part in a number of international group exhibitions, including Doméstico'08 (Madrid, 2008); *Viajes*, at the Instituto Cervantes in Madrid (July 2008); the 9<sup>th</sup> Cuenca International Biennial (Cuenca, Ecuador, 2007); and *Procesos de Intercambio y Conversión* at the Academy of Fine Arts, Bogotá (2006). He has also developed curatorial projects for including *Cuadernos Azules* or *Ideografismos*, both with the Universidad de Los Andes in Bogotá. In 2003 he received the 4<sup>th</sup> University Visual Arts Exhibition Award granted by the Bogotá District Culture and Tourism Centre.

### Laboratorio 987, MUSAC's project space

Laboratorio 987, MUSAC's project space, is an annexed venue that develops its own independent programme. The first artist to show in here was **Silvia Prada** (Ponferrada, 1969), with her site-specific project *Hot or Not*, between April and May 2005. Next came a video project by **Fikret Atay** (Batman, Turkey, 1976) under the title *Sonidos Lejanos / Distant Sounds*. In September and October 2005 **Abigail Lazkoz** (Bilbao, 1972) developed her project *Esconde la mano (Hide your hand)*. **Ryan McGinley** (New Jersey, USA, 1978), held a photo exhibition *Between us / Entre nosotros*, in November and December 2005 while **Wilfredo Prieto** (Santi Spíritus, Cuba, 1977) projected his installation *Mucho ruido y pocas nueces II (Much ado about Nothing II)* between December 2005 and March 2006. **Monika Sosnoswka** (Ryki, Poland, 1972) took over in March 2006 with her installation *Untitled*. **Philipp Fröhlich** (Schweinfurt, Germany, 1975) authored a painting exhibition *Exvoto. Where is Nikki Black?* from September to November 2006. **Pauline Fondevila** (Le Havre, France, 1972) showed her installation *November Song* between November 2006 and January 2007. **Clare E. Rojas** (Ohio, USA, 1976) exhibited *Sympathetic Magic* from January to March 2007. Later, **Marc Vives** (Barcelona, 1978) + **David Bestué** (Barcelona, 1980) carried out their *Imágenes del Fin del Mundo (Images from the End of the World)* from March to May 2007. In May 2007 **Joao Maria Gusmao** (Lisbon, 1979) + **Pedro Paiva** (Lisbon, 1977) carried out a site-specific project. In July 2007, **Matías Duville** (Buenos Aires, 1974) set up his picture installation *Cover*, which remained on show until September 2007.

**Ivan Grubanov** (Serbia, 1976) and **Ángel de la Rubia** (Oviedo, 1979) opened the new season in March 2008 with *Después de todo / Afterall*. In May 2008 US artist **Dan Attoe** (Bremerton, Washington, 1975) took over with *American Dreams*. **Nicolás Paris** (Bogotá, Colombia, 1977) and **Ignacio Uriarte** (Krefeld, Germany, 1973) held *Tan sencillo como una línea o un círculo / As simple as a Line or a Circle* from July to September 2008. By the title of *Gallo rojo, gallo negro / Red Cock, Black Cock*, **Antonio Ballester** held a compelling exhibition of drawings from 27 September to 16 November 2008 and **Regina de Miguel** showed her models between 21

November 2008 and 11 January 2009 under the title *El aire aún no respirado / The air not yet breathed*.

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