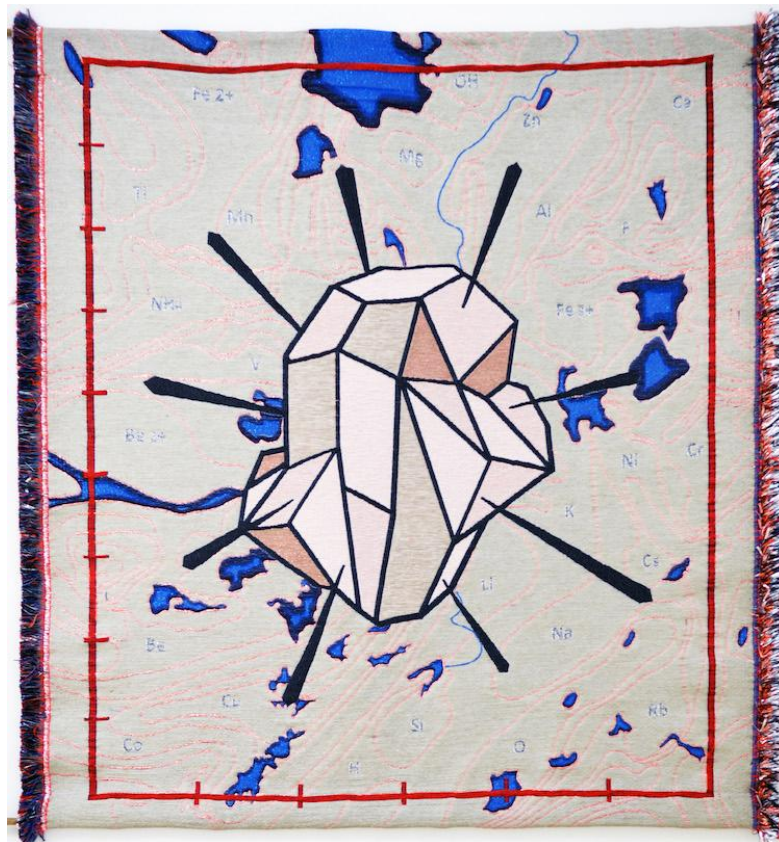


MOSTYN

Media Release:

New exhibition at MOSTYN sees seventeen contemporary artists expand the concept of the map and mapping as they look inwards to the self

- Running from 25 June to 25 September, new exhibition *Temporary Atlas. Mapping the Self in the Art of Today* at MOSTYN, Wales features work by artists including Walid Raad, Otobong Nkanga, Jeremy Deller, Kiki Smith, Paul Maheke and Wales based artists, Adeola Dewis, Manon Awst and Paul Eastwood
- Exhibition presents an alternative idea of mapping as artists evolve the concept by analysing the relationship between reality and representation taking into account individual perceptions
- Curated by MOSTYN's Director Alfredo Cramerotti the exhibition features famous and lesser known works in painting, print, sculpture and textiles

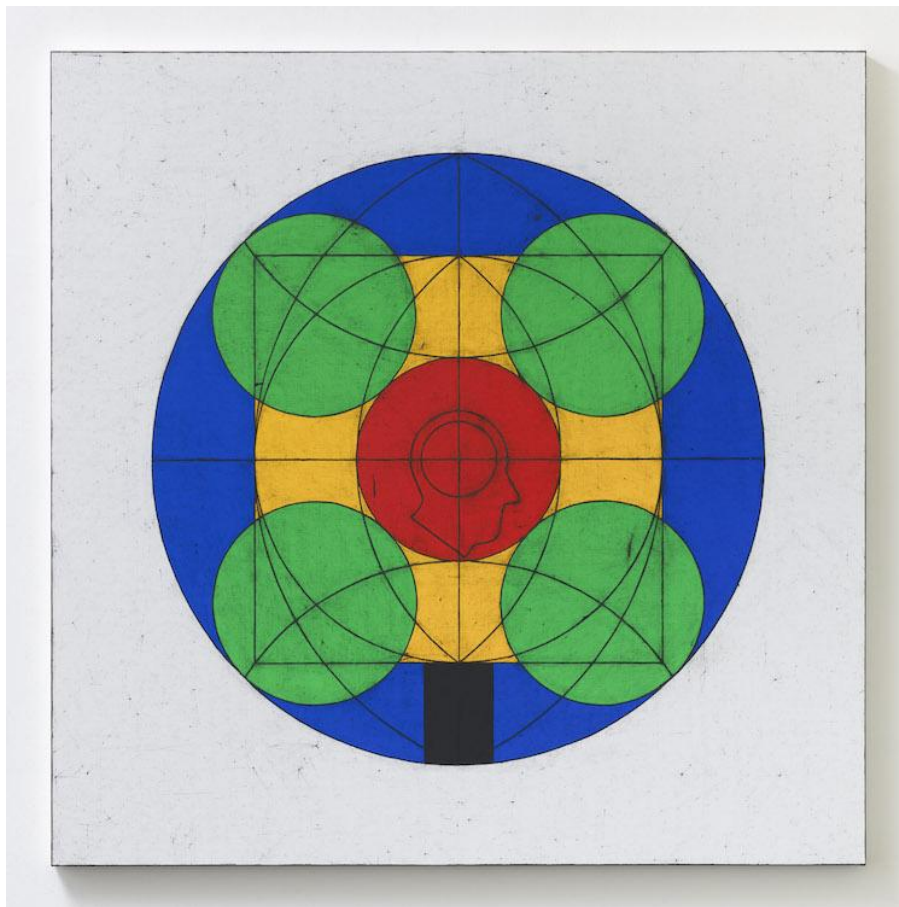


Otobong Nkanga, "In Pursuit of Bling: The Discovery", 2014. Courtesy of Lumen Travo Gallery, Amsterdam and Galerie In Situ – Fabienne Leclerc, Paris.

MOSTYN Gallery in Llandudno Wales will be the first UK gallery to host a new exhibition *Temporary Atlas. Mapping the Self in the Art of Today*. The exhibition presents a selection of works by seventeen contemporary artists, both emerging and established, from different geographical areas and of different generations, who work on fundamental themes of today.

The participating artists selected by curator Alfredo Cramerotti are: Oliver Laric, Jeremy Deller, Paul Maheke, Matt Mullican, James Lewis, Kiki Smith, Walid Raad, Ibrahim Mahama, Otobong Nkanga, Rochelle Goldberg, Seymour Chwast, Enam Gbewonyo, Sanford Biggers, Sarah Entwistle, Adeola Dewis, Manon Awst and Paul Eastwood.

The seventeen cartographers-artists of *Temporary Atlas* do not gaze exclusively on the outside but rather focus towards themselves, aiming to investigate their perceptions, identities, emotions, physical and mental sensations. They adopt the traditional approach to mapping (a representation of reality) but expand it along unconventional paths – identity, spirituality, subconscious, feelings or memories that interact upon each of us.



Matt Mullican *UNITITLED (CENTERED OVERALL CHART)*, 2021

The artists in the exhibition present an intergenerational cross-section, each evolving our concept of the map through both famous works and new readings of our present. The result aims to deepen a dialogue on personal experience in relation to the society in which we live.

Works on show include; Jeremy Deller's *The History of the World* a flowchart mapping the connections between acid house and brass bands, Otobong Nkanga's tapestry *Infinite Yield* exposing the relationship between landscape humanity and labour, Walid Raad's *Sweet Talk (Commissions)* photography of the streets of Beirut, *Coitus Topographicus* by Seymour Chawst inspired by the pages of a sex manual and Enam Gwebenyo's *The cosmos within - the infinite black, one of a number of works in the exhibition* that investigates hosiery, particularly how this seemingly simple garment, a staple of Western women's wardrobes, has for the Black woman been another form of marginalisation and ostracisation.

Speaking ahead of the exhibition MOSTYN Director and curator Alfredo Cramerotti said; "Curating this exhibition feels particularly resonant today as each of us grapples with our own ideas of about and perceptions of reality. Following the success of this exhibition as part of Treviso Contemporary earlier this year it is a privilege to be about to share it with the British public in the stunning surrounds of the galleries at MOSTYN."

We know there is a map and a map. There is a scientifically 'applied' and an individually 'perceived' cartography; there are essentially cartographers-explorers and cartographers-artists. Just as each person experiences, judges and assigns his or her own priorities in different ways, depending on self and on the environment in which he or she is immersed, so the works on display propose a perceptive and physical map that involves the artist's personal experience and intimacy, generating a path that enables the viewer to orientate himself in the world beyond mere objective geographical coordinates."

Temporary Atlas explores the expectations we have of art as a tool for understanding everyday life, pointing out, as curator Alfredo Cramerotti explains, that "what we read into a (cartographic or artistic) representation depends, in the end, not on its verisimilitude with respect to the subject represented, but on the methods and rules we adopt for its reading".

Listings Information

Temporary Atlas. Mapping the Self in the Art of Today

25 June - 25 September

MOSTYN, 12 Vaughan Street, Llandudno, Conwy, LL30 1AB

Open Tuesday – Sunday 10.30am – 4.00pm ADMISSION FREE

www.mostyn.org

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Press pack: <https://app.box.com/s/h3a7dcoujinsq9gh9r7ohftz9f8bgzt3>

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Notes to Editors

Exhibiting artists are:

Adeloa Dewis (XXXX, Trinidad and Tobago) is an artist and researcher with interests in ritual, folk and indigenous cultural performances. Her work engages performances of transformation and explores ways of representing self.

Enam Gbewonyo (1980, London) investigates female and black identity through the use of performance and textiles: for her the act of sewing is a way of telling stories.

Ibrahim Mahama (1987, Tamale, Ghana) forms associations in the architectural traces of disused buildings illustrating the social and industrial history of the places that generated them, creating an ideal geographical link with his country of origin.

James Lewis (1986, London) focuses on how entropy and chaos permeate the world we live in, and how minor events end up influencing notions of time, space and history.

Jeremy Deller (1966, London) proposes a graphic and textual representation of the history, influence and context of acid house music and brass bands, adopting the form of a flow chart.

Kiki Smith (1954, Nuremberg) describes a 'contemporary cosmography' tracing a path of reflection and invites us to dwell on the vulnerability of the human condition.

Manon Awst (1983, Bangor Wales) is an artist based in Caernarfon, Wales, who makes sculptures and site-specific artworks woven with ecological narratives.

Matt Mullican (1951, Santa Monica, USA) works with systems of knowledge, meaning, language and signification through ordered and symmetrical works that aim to contain and make sense of the universe.

Oliver Laric (1981, Innsbruck) investigates the idea of the hierarchy of images, the idea that some images, whether personal, collective or socially constructed, are more relevant than others, or even more valid than the originals in their copy or replica version.

Otobong Nkanga (1974, Kano, Nigeria) reflects on the human desire to transform resources into commodities, on the natural riches of our planet and their exploitation dictated by supply and demand in a globalised world.

Paul Eastwood (1985, Wrexham, Wales) is interested in archaeological finds, decayed objects and ruins. He is concerned with displaced fragments and how they take on new meanings.

Paul Maheke (1985, Brive-la-Gaillarde, France) analyses two of the most ‘implicitly’ oppressive structures we are confronted with on a daily basis, namely language and systems of representation.

Rochelle Goldberg (1984, Vancouver, Canada) questions and mixes ‘the material and conceptual distinctions’ between natural systems and the built environment.

Sanford Biggers (1970, Los Angeles) uses the quilt as fertile ground for a ‘material narrative’ shedding new light on themes such as racial experience, the violence inherent in American society, Buddhism and art history, revealing the inner dimensions of his personal journey through these themes.

Sarah Entwistle (1979, London), fascinated by the malleable nature of materials and the practice of reusing historical materials in architecture as an antidote to cultural determinism, develops an open dialogue from the archive of her paternal grandfather, architect Clive Entwistle.

Seymour Chwast (1931, New York) re-adapts *Coitus Topographicus*, one of the most interesting maps of all time, a masterpiece in the application of cartographic semiology in a publishing project that has nothing to do with geography.

Walid Raad (1967, Chbanieh, Lebanon) constantly questions the distinction between the artistic format as given by the imagination and the journalistic-documentary format as given by reality.

Biography Alfredo Cramerotti

Alfredo Cramerotti is an author and curator of art and media formats. He is Director of MOSTYN Wales, for which he has curated over 30 exhibitions since 2011, Advisor to the British Council Visual Arts Acquisition Committee and the Art Institutions of the 21st Century Foundation. He has organised international exhibitions, including the *Ideal-Types* series (Venice 2019 and Amsterdam 2018), Sean Scully at the Hong Kong Arts Centre (2018), Shezad Dawood: *Leviathan* at the Fondazione Querini Stampalia on the occasion of the 57th Venice Biennale (2017), EXPO VIDEO Chicago (2015) and three National Pavilions at the Venice Biennale (Mauritius 2015, Wales and Maldives in 2013). He also co-curated the biennial *Sequences VII* in

Iceland (2015) and Manifesta 8 Region of Murcia (2010). He currently serves as President of IKT (International Association Curators of Contemporary Art), International Board Member of AICA (International Association of Art Critics), Executive Member of ICOM UK (International Council of Museums) and member of CIMAM (International Committee for Museums and Collections of Modern Art).

He has a PhD in Communication Design from the European Centre for Photography, University of South Wales, Cardiff, and is a Visiting Lecturer at several European and American universities. His academic work includes the theory and practice of hyper-imaging, which investigates the slippage of the image from representation to action/performance, and of aesthetic journalism, which addresses the relationship between art and elements of interview, documentary, fiction and reportage. He is editor-in-chief of the Critical Photography book series for Intellect Books and has published over 200 texts on art, media and curatorial practices, contributing to a large number of books, catalogues and monographs. His publications include *Curating the Image: Notebook for a Visual Journey* (2020); *Forewords: Hyperimages and Hyperimaging* (2018); *Unmapping the City: Perspective on Flatness* (2010); and *Aesthetic Journalism: How to Inform without Informing* (2009).