



VISITOR'S GUIDE



ROMETTI COSTALES
AZUL JACINTO MARINO

EXHIBITION
FROM 17 OCTOBER 2015
TO 28 FEBRUARY 2016

The exhibition title, *Azul Jacinto Marino*, reflects the work that Rometti Costales have been doing over the past 8 years: polysemic, multidirectional, equivocal, and rich in multiple facets or interpretations. At first sight, the terms would seem to refer to three shades of blue (azure blue, hyacinthe blue and marine blue), but they also evoke azurite crystals, a plant, the sea and the sky, oscillating between these various worlds – mineral and vegetable, solid and liquid, visible and invisible.

But Azul, Jacinto and Marino are also common first names and surnames in Latin America and Spain; and in the artists' own cosmogony, it is the name of a character that is at once a shaman, poet and anarchist whose real or fictional nature is no longer certain. This character enables Rometti Costales to unroll multiple narrative threads and a few recurrent concepts in their work. For example, *Azul Jacinto Marino* represents the concept of magical anarchism (*anarquismo mágico*), which the artists invented as a poetic, political game that runs from exhibition to exhibition. The history of this imaginary concept rests on a few real facts: in 1953, one of the last representatives of the Durruti Column—an anarchist military unit fighting against Franco's regime during the Spanish Civil War – went into exile in Bolivia. At the heart of the Amazon rainforest, the fighter decided to build an anarchist micro-society. Out of the friendly relations he developed with neighbouring Amerindian tribes grew a strange hybrid community, mixing anarchist doctrine (neither god nor master, neither law nor social hierarchy) with the shamanic experience, which makes it possible, through trance and magic, to glimpse a non-pyramidal vision of the world, where different entities co-exist equally, where the human being is no longer at the centre of the world but in the world, just like the jaguar, a bolt of lightning, a cactus, a shade of blue, a word...

What interests the artists in this meeting of two theoretically very different cultures, is the combinative power of two systems of thought, one political and the other magical. Thus in the work of Rometti Costales, fiction, myth and imagination are tools that can greatly enhance our ability to think about reality and political action.

The duo also draws from the theories of Brazilian anthropologist Eduardo Viveiros de Castro, who developed the concept of multiperspectivism, according to which a common culture is viewed in relation to a multiplicity of natures, a complete reversal of the dominant assumption of Western thought, which considers a common nature in relation to a multiplicity of cultures.

This is why Rometti Costales invite "agents" of various origins to their exhibitions, seeing them as fully fledged exhibition authors that include this possibility of multiple perspectives. These "agents" could be: the sun's changing light and its coloured reflections in the exhibition space, an insect, a plant, smoke from a cigarette... The artists let themselves be guided by the randomness and indeterminacy that these various agents imply, accepting the fundamental instability of the summoned objects.

BIOGRAPHY

Rometti Costales have been working together since 2007. The duo consists of Julia Rometti, born in Nice in 1975, and Victor Costales, of Ecuadorian and Belarusian extraction, born in Minsk in 1974.

They are represented by Jousse Entreprise gallery in Paris and by joségarcía, mx gallery in Mexico City. They currently live and work in Mexico City.

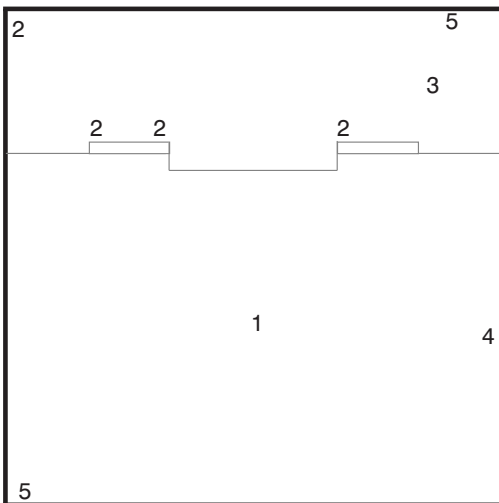
Their work has been the subject of several solo exhibitions including: Kunsthalle Basel, Switzerland; La Casa del Lago in Mexico City, Mexico (2014); L'Appartement 22 in Rabat, Morocco; La Central in Bogota, Colombia; Jousse Entreprise gallery in Paris; Midway Contemporary Art in Minneapolis, United States (2013); Project Room Arte Actual in Quito, Ecuador (2011).

They have also presented their work at Proyecto Siqueiros - La Tallera, Cuernavaca, Mexico (2015); in the context of the Cuenca Biennial in Ecuador (2014); at the Frac Nord Pas-de-Calais, at Pilar Corrias Gallery in London, at the SALTS art centre in Basel, at the CRAC Alsace in Altkirch, at Fondation Gulbenkian in Paris (2013), at the Kunsthalle Zürich, at the Qalandiya International Biennial, Jerusalem and Ramallah (2012), at the David Roberts Art Foundation in London, at the Royal Institute of Art in Stockholm (2011); at the 29th Sao Paulo Biennial and at CAPACETE (2010)...

They are currently preparing a public commission for the Bordeaux Urban Community at the invitation of Catherine David. Their work will be presented soon at Tenderpixel in London, at the 12th Bienal Monterrey FEMSA in Mexico. joségarcía, mx gallery in Mexico and Jousse Entreprise gallery in Paris will be dedicating solo exhibitions to them in 2016.

FLOOR PLAN

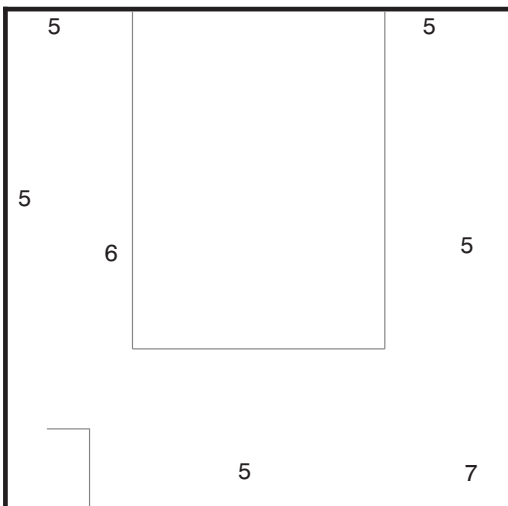
Ground floor:



Captions :

1. *Espace-temps fumé (Smoked Space-Time)*, 425 cigarette butts, 2015
2. *Escalas psiconáuticas de un espacio de igualdad en flor (Psychonautic Scales of a Space of Equality in Bloom)*, acacia branches, 2015
3. *Dedos de Antonio García Barón (Fingers of Antonio García Barón)*, cactus, concrete cast of a coral fossil, concrete cast of a succulent plant, 2015
4. *Autoretrato de Azul Jacinto Marino (Self-Portrait of Azul Jacinto Marino)*, Maya blue pigment, MDF, 2015
5. *Artefacts Travelling in the Depths of Marble Surface*, ten framed C-prints and one C-print glued to aluminium and laminated, 2015
6. *Rain Cloak*, Courtesy Azul Jacinto Marino, woven palm leaves, 2015
7. *Xalu' (Cup or Cat)*, 3 facsimiles of *A Catalogue of Textiles and Folk Art of Chiapas, Mexico* by Walter F. Morris Jr. published in 1979, 2015

Upper level :



How long does it take for a cigarette to burn? What determines how quickly it burns away? Approximately 19 minutes, when forgotten on the edge of an ashtray. And where is this ashtray located—is it in the mountains or at sea level? Is it being smoked calmly while having a coffee, each puff savoured, or it is being smoked hastily because half your *pause cigarette* already vanished during the time it took to get from the 17th-floor office to the lobby: 5 minutes before lighting the cigarette, 2 minutes to smoke it, 5 and a half minutes to go back up to the office. It depends. Fortunately in Delme, there is no 17-storey building. How much distance could be travelled in the average time span of a cigarette? And what is the distance between two or three ideas while smoking? It can be said that the very approximate average duration of smoking a cigarette is 4 to 7 minutes. The perimeter of synagogue's ground floor space measures 425 cigarettes smoked by the people of Delme (**Smoked Space-Time**). Roughly between 1700 and 2950 minutes up in smoke. Smokers can adapt the measurements to their own temporality, and for those who don't smoke, they can ask the first smoker they know, maybe this will make those people think a bit about their habits. If up-in-smoke time makes the downstairs perimeter's measurements so variable, it is possible that **Psychonautic Scales of a Space of Equality in Bloom** may serve as a more accurate referent. Photographic scales are used in archaeology as a referent to document found objects or to visualise the depth of an excavation site. The function of these tools only becomes tangible through the image that is made of them. The scales in the exhibition are made of Huisache branches (*Acacia Tenuiflora*), from a tree belonging to the most common family of acacias found in the semiarid zones of Mexico. Its bark contains DMT, a very powerful psychotropic substance. Is it possible to use a branch as a reference scale? What size is an object if its only referent is a psychoactive acacia branch? How can a psychotropic substance resize an object's measurements and volume? We don't know and we probably never will.

Nor are we too sure how **The Fingers of Antonio García Barón**, a Spanish anarchist who lost his hand hunting a jaguar, turned into a cactus, a coral fossil, a succulent plant, which in turn evokes the shape of the cactus. A plant, an animal fossil, concrete and plant, simulacrum and artifice. The fingers of a radical political philosophy applied right in the middle of the jungle. Ok.

Maybe the reflections of **Artefacts Travelling in the Depths of Marble Surface** in the Rufino Tamayo Museum of Pre-Hispanic Art could shed light on the origins of this contingency, as the staggering, ecstatic Totonac and Olmec colours and figures float in their mineral depths. What we do know is that we don't know what time you entered the exhibition space and whether or not you managed to see the **Self-Portrait of Azul Jacinto Marino**, which only appears at certain times of day, and much more fleetingly at this time of year. This self-portrait is made of a pigment known as Maya blue, a successful alliance between the organic and inorganic, *Indigofera Tinctoria* and *Paligorskite*, plant and mineral respectively. And the object placed on the upstairs balustrade might be nothing more than a **Rain Cloak** that could have protected Azul Jacinto Marino from a potential natural disaster while he was charting the garments found in the lands of **Xalu' (Cup or Cat)**.

Rometti Costales

EXHIBITION-RELATED EVENTS

“BIG IDEAS, SMALL HANDS” WORKSHOP > FOR CHILDREN FROM 6 TO 11 YEARS OLD

Wednesday 2 December 2015 : 2 - 5 pm

Animated by Emeline Socheleau, head of educational program, and Katia Mourer, artist, this workshop allows children to explore the current exhibition through a playful and practical approach of the works on display. Free, upon reservation.

“HAND IN HAND” WORKSHOP > FOR FAMILIES

Saturday 22 August : 3 - 5 PM

The art centre is offering a workshop for children and their parents! Whether you're young or not-so-young, come and have fun playfully discovering works and being creative in connection with the exhibition Azul Jacinto Marino.

For children aged 5 to 12 accompanied by their parents. Free, upon reservation.

“HALLOWEEN” PARTY > FOR CHILDREN FROM 5 TO 12 YEARS OLD

Saturday 31 October : 6 - 8 PM

Put on your scariest costume and come confront your fears at the Gue(Ho)st House! Nightmarish readings by the media library, terrifying games and activities, and delicacies to sink your teeth into... Free, upon reservation at the médiathèque of Delme (03.87.01.39.91)

EXHIBITION OF THE FRENCH-AUSTRIAN ARTIST DUO CELIA-HANNES

From 4 November to 22 November - At the Gue(ho)st House

A project produced in partnership with the My Monkey association in Nancy, a gallery dedicated to French and international graphic arts. A selection of works by Celia-Hannes will be presented at the *Gue(ho)st House*, echoing their residency at My Monkey.

The *Gue(ho)st House* is dedicated to cultural action and it occasionally opens its doors to partner associations in Lorraine, for collaborative projects that showcase regional dynamics in the realm of contemporary art.

PRACTICAL INFORMATIONS

Exhibition open :
Wednesday-Saturday: 2-6pm.
Sunday: 11am-6pm.
Free entrance.
Guided Tour every Sunday at 4pm.

LOCATION AND ACCESS

Centre d'art contemporain la synagogue de Delme
33 rue Poincaré F-57590 Delme
T +33(0)3 87 01 43 42
info@cac-synagoguedelme.org
www.cac-synagoguedelme.org

CONTACT / EDUCATION SERVICE

Emeline Socheleau
publics@cac-synagoguedelme.org
+33(0)3 87 01 43 42

FROM PARIS (by train 90 mins):
TGV Est, get off at Metz or Nancy
FROM METZ (by car, 30 mins):
D955, formerly route de Strasbourg
FROM NANCY (by car, 30 mins):
N74 towards Château-Salins
then D955 towards Metz

PARTNERS

La synagogue de Delme Centre for Contemporary Art is grateful for support from the French Ministry of Culture and Communication, the Lorraine contemporary art authority (DRAC), the regional and departmental governments of Lorraine and Moselle, and the municipality of Delme.

The art centre is a member of DCA - association for the development of centres d'art, Arts en résidence, french network of residencies
LORA - Lorraine Réseau Art contemporain.



EXHIBITION PARTNERS

PIANO, PREPARED PLATFORM FOR CONTEMPORARY ART

The project **AZUL JACINTO MARINO** is part of PIANO, Prepared Platform for Contemporary Art, France-Italy 2014-2016, initiated by d.c.a / French association for the development of centres d'art, in partnership with the Institut français in Italy, the French Embassy in Italy and the Institut français, with the support of the French Ministry of Foreign Affairs and International Development, the French Ministry of Culture and Communication and Fondazione Nuovi Mecenati.



PEEP HOLE - MILAN IN THE CONTEXT OF THE BOOK SOCIETY #2

Azul Jacinto Marino was conceived in partnership with the Peep-Hole art centre in Milan in the context of the project The Book Society #2 whose Italian component took place in Milan from 12 June to 18 July 2015.

Peephole

FONDS NATIONAL DES ARTS GRAPHIQUES ET PLASTIQUES

The project by Rometti Costales was selected by the sponsorship commission of the Fondation Nationale des Arts Graphiques et Plastiques, which gave its support.

