

Weaving Memories

9. June — 21. July. 2023

"Memory is the power of the mind, enabling us to retain and recall past experiences."

— Immanuel Kant

According to Kant's description, more effective utilising of memory can help individuals fulfill their responsibility to themselves and others because "besides the mere satisfaction of one's own needs (which does not establish a duty), people have a duty to make themselves useful in the world."¹ Memory is a complex and multifaceted process that combines numerous images and language, containing various forces. These forces may not be directly related to current needs but constantly influence our reality and permeate our thinking.

Weaving Memories features four artists: **Gonzalo Reyes Araos (CL)**, **Vanessa Enriquez (MX)**, **Grape Battleships (CHN)**, and **Dr. Anna Talens (ES)**. The exhibition aims to explore the complexity and diversity of memory and provoke deep reflection on individual memories. Through interactive displays of paintings, textiles, installations, and other works, the artists delve into the subjective and authentic nature of memory and its influence on our individual and social identities.

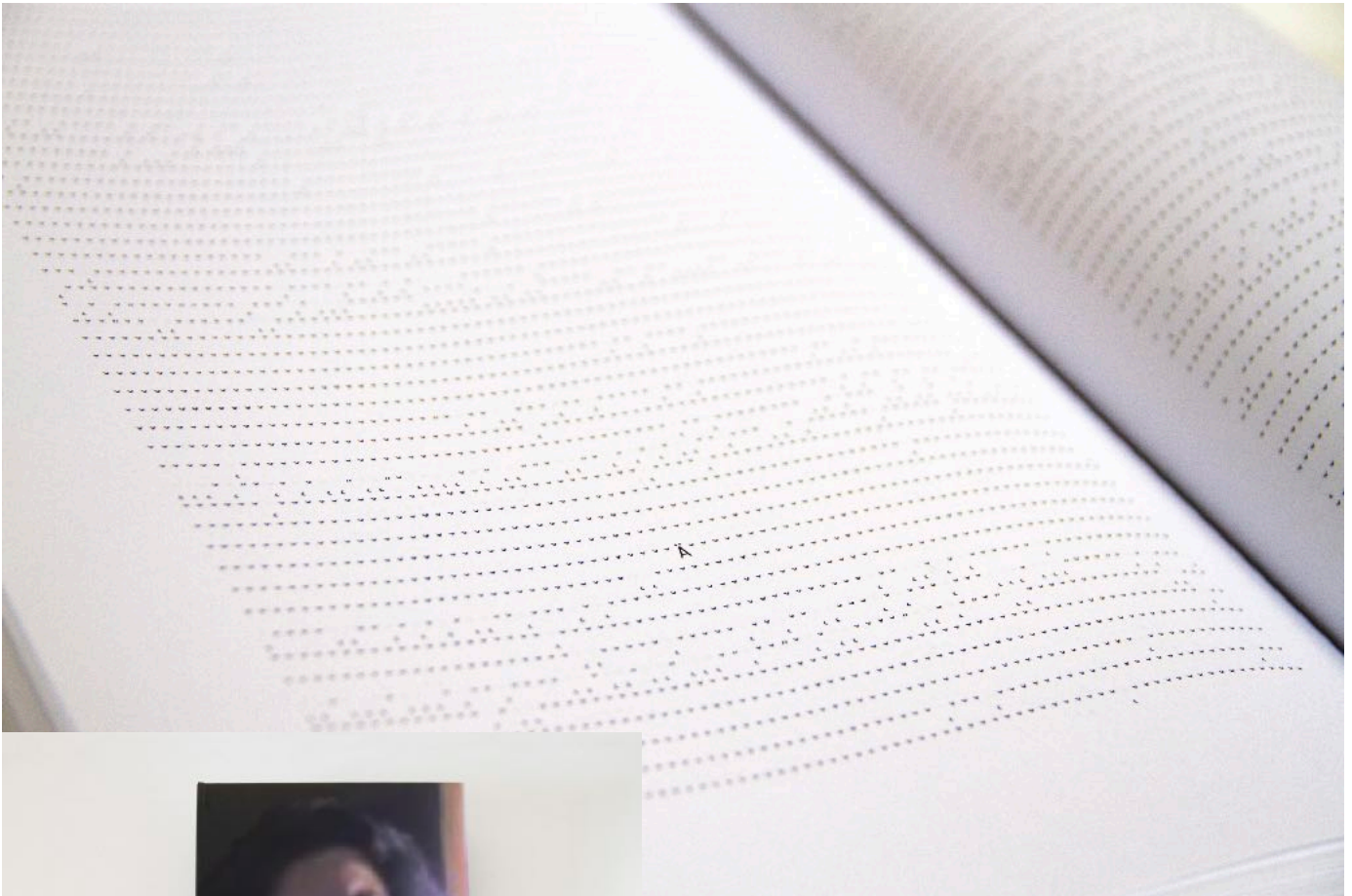
Another important aspect of the exhibition deals with the preservation and alteration of memories. The artists employ digital, technological, and media means to demonstrate the changeability and fragility of memory. They question the stability of memory and prompt viewers to contemplate the authenticity and deceptive nature of personal and collective memories. Through these works, we explore how memory is influenced, shaped, preserved, transmitted, and transformed by external factors and social influences.

Gonzalo Reyes Araos interprets and deconstructs memory from a technological perspective. With the advent of the digital age, objects in memory become sequences of images. Paying homage to the surrealist practice of "automatic writing" from the early 20th century, Araos creates a poetic form by using text inputs suggested by his smartphone. Based on the ideas of Canadian philosopher Marshall McLuhan, the artist believes that using his phone over time has turned it into an extension of his own nervous system,



Gonzalo Reyes Araos: *Poem N_011*, 2023, 50 x 40cm, Inkjet on Canon Glacier

¹ Kant's anthropological study of memory- Héctor Luis Pacheco Acosta



Gonzalo Reyes Araos: *MOTHER PNG*, 2014, book, 440 pages 27,8 x 21,4 x 3,3 cm

with part of his subconscious anchored in the device's memory. These poems are also converted into "bitmap" code, allowing the computer to interpret each word as a color code. These images, along with the poetry, enable viewers to read the interior and exterior of digital images.

In another work, the artist extracts a portrait of his mother and eventually breaks it down into code. This memory image, which holds personal significance and importance, becomes fascinating and meaningful in the process of transformation. By converting the portrait into code, the artist explores the transformations of memory and the influence of digitization on memory. This process simultaneously presents the power of technology and the fragility of memory, prompting viewers to contemplate personal memories, the digital age, and human existence.

Vanessa Enriquez employs a unique approach in her artwork "Until I Disappear." She continuously applies adhesive tape to the surface of a VHS tape and repeats this process until the black material (the data) on the VHS gradually becomes transparent. The result is that the tape loses its original data and becomes unreadable. However, this method also leads to the loss of preserved memory. This process presents a contradiction. This artistic technique



Vanessa Enriquez: *Until I disappear*, 2022, 42 x 59 cm, Magnetic powder from VHS Tape, adhesive tape

forces us to contemplate the fragility and unreliability of memory, as well as the influence of time and technology on it. It prompts us to consider how we can protect and preserve our precious memories in the digital age and how memories disappear.

"Ridge and Groove (Whistle)" presents the traces that are created when VHS tapes are glued and wound up. These traces are formed by micro-movements that create infinite miniature worlds. By weaving and magnifying these traces, the act of weaving itself, as a practice of storytelling and preservation of cultural memory, becomes a paradox as it renders the VHS tapes permanently unreadable. It is an attempt to preserve through erasure.



Vanessa Enriquez: Ridges and grooves (whistle) I-III 2021, 150 x 222 cm, Mixed textile, raw wool and VHS, magnetic tape

Grape Battleships is an artist duo from China. Their works are often inspired by blurry childhood memories and encompass vague scenes and fantastical imagery. These images are presented by the artists in a figurative manner. Grape Battleships' works exhibit a unique contradiction within everyday images, revealing both a certain eeriness and cuteness. The conflict within these images is also reflected in the artists' creative process and themes.

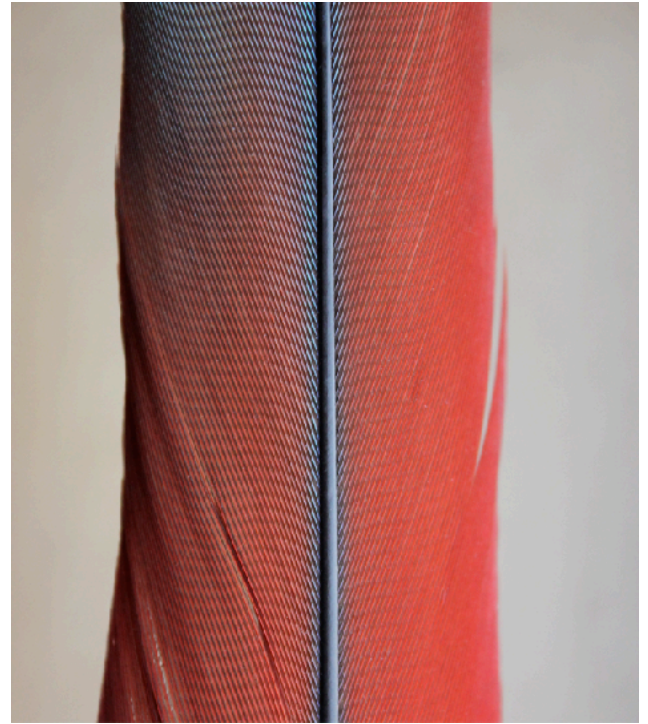
Their works showcase the exploration of memory and emotions by the artists, as well as their contemplation of the complex relationships between reality and fantasy, beauty and ugliness, good and evil. Through their creations, viewers are led into an artistic world full of



Grape Battleships: owl girl, 2023, 20x20cm, Acrylic on canvas

imagination, contradiction, and drama, inspiring thoughts and reflections on personal memory and emotional experiences.

Dr. Anna Talens, born in 1978 in Spain, bases her creative process on two principles: the repetition of craftsmanship processes and the reuse of existing objects, known as "objet trouvé." In her works, the artist employs symbolic objects and images to represent fragments of personal and collective memory. By employing various materials, colors, and textures, she aims to evoke emotional memories in viewers and establish resonance with the artwork. Talens' works often deal with the concept of time. Through repetition and accumulation, she explores the changes and decay of memory. The influence of time on memory is a significant theme in her works, creating an atmosphere of contemplation and reflection. Her works explore how memory shapes individual identity and collective identity from a sociological perspective, evoking recollections and reflections on personal and social history within viewers.



Anna Talens: . Macro. Ara 01, 2016, 70 x 50 cm, Photographic print on cotton paper



Anna Talens: Las cosas, 2023, Variable sizes, Found objects of diverse materiality

Gonzalo Reyes Araos

*1980 in Quilpué, Chile.

2000 - 2004 Studies of Fine Arts, specialization in painting, at the College of Fine Arts of Valparaíso, CL.

2000 - 2003 Assistant in Fine Arts, specialization in painting, at the College of Fine Arts of Valparaíso, CL

Solo show (selected)

- 2023 MAÑANA POR LA MAÑANA DE AYER EN CHILE, Parque Cultural Valparaíso, CL (NOVEMBER)
SKY IS FALLING ASLEEP ON THE DESK OF THE TIME, Galerie Peter Gaugy, Vienna, Austria
- 2022 NOCTURNOS, Gallerie Gilla Lörcher, Berlin, DE
CIELO & BITS, KSTN - Kastanien Projektraum, Berlin, DE
- 2018 RGB Paintings, Gallerie Gilla Lörcher, Berlin, DE
- 2012 Matter - Light - Time, Pantocrator Gallery, Shanghai, CH
- 2011 Transmutation - Rencontre, Maison de l'Amérique latine, Brussels, BE
- 2006 Dimension Abstractas, Balmaceda 1215 Cultural Centre, Valparaíso, CL
Y Dios creó la célula...y la célula la imagen, Galería Antesala Viña del Mar, Viña del Mar, CL

Group show (selected)

- 2023 DE/CIPHER, GKG, Bonn, DE
DE/CIPHER, Arti et Amicitiae, Amsterdam, NL
PAPER POSITIONS BERLIN, Art Fair with Galerie Gilla Lörcher, Berlin, DE
- 2022 NATURA EX MACHINA, Meta Curation N/23, Continuous Regeneration, Venice Arsenale, IT
TRANSTOPIA, Chilean Conexión Festival of Arts, Monopol, Berlin, DE
CORRESPONSAL EXTRANJERO, Baburizza Museum, Valparaíso, CL
DECEMBER'S CHILDREN (AND EVERYBODY'S), LAGE EGAL, Berlin, DE
- 2021 NATURAE, Galerie Peter Gaugy, Vienna, Austria, AU
DRAWING ROOM ART FAIR, LAGE EGAL, Madrid, ES
SWAB Art fair Barcelona, LAGE EGAL, ES
Chilean Conexión, Monopol Berlin, DE
- 2018 H0, Proyecto SACO7, Salón Chela Lira, U. del Norte, Antofagasta, CL
- 2017 AUTREMER, Centre Socio Culturel Pôle Sud, Lausanne, CH
- 2015 Final_draft.mov, Geumcheon Art Apace Seoul, KR
Postinternet is dead, Fisher Gallery at Oberlin College, Ohio, US

Awards (selected)

- 2022 Federal Artist Grant, NEUSTARTplus-Stipendium, Stiftung Kunstfonds, DE
National Cultural Funds, Fondart Regional - Línea de Actividades Formativas Convocatoria 2022, CL
- 2021 Bildende Kunst - Recherchestipendium 2021, Berlin Senat Art Research Fellowship, DE
- 2020 National Cultural Funds, Fondart Regional - Línea de Actividades Formativas Convocatoria 2020, CL
- 2015 Art residency grant at Seoul Art Space Geumcheon, Seoul Foundation for Arts and Culture, KR

Vanessa Enriquez

*1973 in Mexiko Stadt, lebt und arbeitet seit 2008 in Berlin

2000 Master of Fine Arts (Grafikdesign), Yale University, New Haven, USA

1998 Bachelor-Abschluss in Grafikdesign, Universität Iberoamericana, Mexiko-Stadt, Mexiko

Solo show (selected)

- 2022 Bathing in Nothingness, Aomori Contemporary Art Center, Aomori, Japan
M/OTHER, Galerie Gilla Lörcher, Berlin
Negra espalda del tiempo, El Cuarto de Máquinas, Mexico City, Mexico
- 2021 Resounding Songs, DrawingLab, Paris, Frankreich
- 2019 Foco Tonal, Museum für zeitgenössische Kunst Querétaro (MACQ), Querétaro, Mexiko
Apparition, Berlin-Weekly, Berlin
Transverberation, Auferstehungskirche Arnsberg
Fluctuations, 2. Biennale der Zeichnung,
Galerie PrimoPiano, Rimini, Italien
Supersymmetry, Sonntag, Berlin PLAZEBO, Galerie Aquabit, Berlin (mit J. MAYER H.)
Silence Unravelled, Agora Center for Contemporary Practices, Berlin
- 2015 Ending Time, Glashaus auf dem Friedrichs- werderschen Friedhof, Berlin
Genes(is), Lilienkulturgarten, Berlin
- 2014 For once, then, something, Berlinerpool, Berlin (mit Ali Dolanbay und Jaanika Peerna)
Zirkel (1+2), AC Insitute, New York, NY, USA (mit Ilya Noé)
- 2012 Zirkel 2.0, Galerie Kollaborativ, Berlin (mit Ilya Noé)
Residues, Galerie XXX, Hong Kong

Group show (selected)

- 2023 Corners of the cloud, Alte Feuerwache, Berlin
- 2022 Metalinien, B-Part Am Gleisdreieck, Berlin
Amphibies, POUISH Manifesto, Paris, France
XIX Rufino Tamayo Biennial, Museum of Art Rufino Tamayo, Mexico
- 2020 Loops and Echoes, EMOP - European Month of Photography, P145, Berlin
- 2019 Amalgama, ArtNumber23, London, England
24Hrs Poznan, Poznan, Poland
- 2018 Deteniendo el Infinito, UDLAP Museum, Puebla, Mexico
- 2017 Transparency, SiC! BWA Gallery, Wroclaw, Poland

Awards (selected)

- 2023 Mexican Fund for Culture and Art: SNCA-FONCA 3-Year Fellowship, Mexico
- 2022 Berlin Senate: Artist Research Grant, Berlin
Aomori Contemporary Art Centre: Artist in Residence, Aomori, Japan
BBK: Artist Studio program, Berlin
- 2021 Pollock- Krasner Foundation: Artist Grant, New York, USA
Stiftung Kunstfonds: Artis Grant, Germany

Anna Talens

*1978 in Spanien, lebt und arbeitet in Berlin

2001 Abschluss der Bildenden Künste (mit Auszeichnung) UPV. (ES)

2004 Forschungsleistung. UPV. (ES)

2011 Europäischer Ph.D. / Bildende Kunst

Solo show (selected)

2022 Palafit. CaixaForum Valencia (ES)

2021 Winter voller Zärtlichkeit. Deutsche Parlamentarische Gesellschaft. Berlin (DE)
Genius Loci. Sala de exposiciones de la UMH de Elche (ES) Comisariada por Alba Braza

2020 Strato. Site-specific project for a house in the mountain. Valencia. (ES)
Ceres y Cosmos. Stand Vip Cervezas Alhambra. Arco Madrid 2020. Madrid (ES) Together with KrestaDesign.

2017 Nach einem glücklichen, goldenen Ziel. pazYcomedias. Valencia. (ES)

Above the ground. Rodriguez Gallery Foundation. Poznań, (PO)

2007 Leve. pazYcomedias. Encounter Between Two Seas. Bienal de SãoPaulo-València. (ES)

Acrílico sobre lienzo. Las pinturas de un escultor payaso. Casa de la Cultura de Mislata. (ES)

Group show (selected)

2023 Art Biesenthal (DE)

Roma - Cereales: Indexar el paisaje. Fundación Cereales Antonino y Cinia. León (ES)

Nadan Berlin (DE)

2022 Posicions de resistència. Art contemporani de la Generalitat Valenciana. MUMA Alzira (ES)

2021 Akademia. Azkuna Zentroa - Alhondiga Bilbao (ES)

Bio-Lectures. Reflexions de l'entorn natural i rural contemporani. EACC. Castelló. (ES)

2020 Territorio y refugio. Galería Luis Adelantado. Valencia (ES)

Arte Contemporáneo de la Generalitat Valenciana. La Lonja del Pescado y Museo de Arte Contemporáneo de Alicante. Alicante (ES)

2019 Processi 146. Real Academia de España en Roma. (IT)

Mirades irreverents: feminismes, sororitat i testimoniatges. Museu el Molí d'Arròs.

Almenara. (ES)

2018 Una Vetrina. Roma. (IT). Curated by Valentina Galossi. (IT)

Soñando una posibilidad. Espais Volart, Fundación Vila Casas. Barcelona. (ES)

Primers moments. Art contemporani de la Generalitat Valenciana. Centre del Carme.

Valencia, (ES)

Drawing Room Art Fair. PazYComedias Gallery. Círculo de Bellas Artes. Madrid. (ES)

Awards (selected)

2022 Bauhaus Stipendium. Klassik Stiftung Weimar (DE)

2018/19 Scholarship of the Royal Academy of Spain in Rome (IT)

2011/ 12/13 Fine Arts Promotion Grant, Ministry of Culture. Madrid (ES)

2010 Grant European Doctor Degree. Ministerio de Educación y Ciencia. Madrid (ES)

Grape Battleships

Grape Battleship is an artist duo from China, founded in 2022. They studied at the Hochschule für Kunst und Design Berlin and the Hochschule Künste Bremen respectively and currently live in Berlin. The name "Grape Battleships" is derived from their painting process. In this, both artists compete in a sense of dominance over the image. This sense of a confrontational painting process in turn gives their work a sense of antagonistic tension. In this process, they break the image and alter it repeatedly to achieve a mutually satisfying result. The inspiration for Grape Battleships finds its origin in both artists' love of figurative art and their instinctive needs. All decisions, from the choice of subject to the ratio of colours, are the result of discussions between them. Their work reveals a unique sense of contradictions in everyday images, but also some uncanny but beautiful elements. The words "grape" and "battleships" in the group's title seem to have nothing to do with each other, but it is this contradictory relationship that makes their work all the more fascinating.

About us

NADAN is an independent cultural platform based in Berlin. We promote contemporary emerging art, design, creativity and ideas. We believe in dialogue. Our generation is being called upon to rethink the old, uncover the past in a new way, and inspire the world with the courage to think differently through beauty and honour.

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