

25 June –
25 September 2022

MAPPING THE SELF
IN TODAY'S ART

TEMPO -RARY

ATLAS

mostyn

The 17 cartographer-artists of *Temporary Atlas* investigate their perceptions using a traditional approach to mapping but expand it along unconventional paths. They reflect upon identity, spirituality, the subconscious, emotions, physical and mental sensation, and challenge the methods and rules we use to interpret such maps.

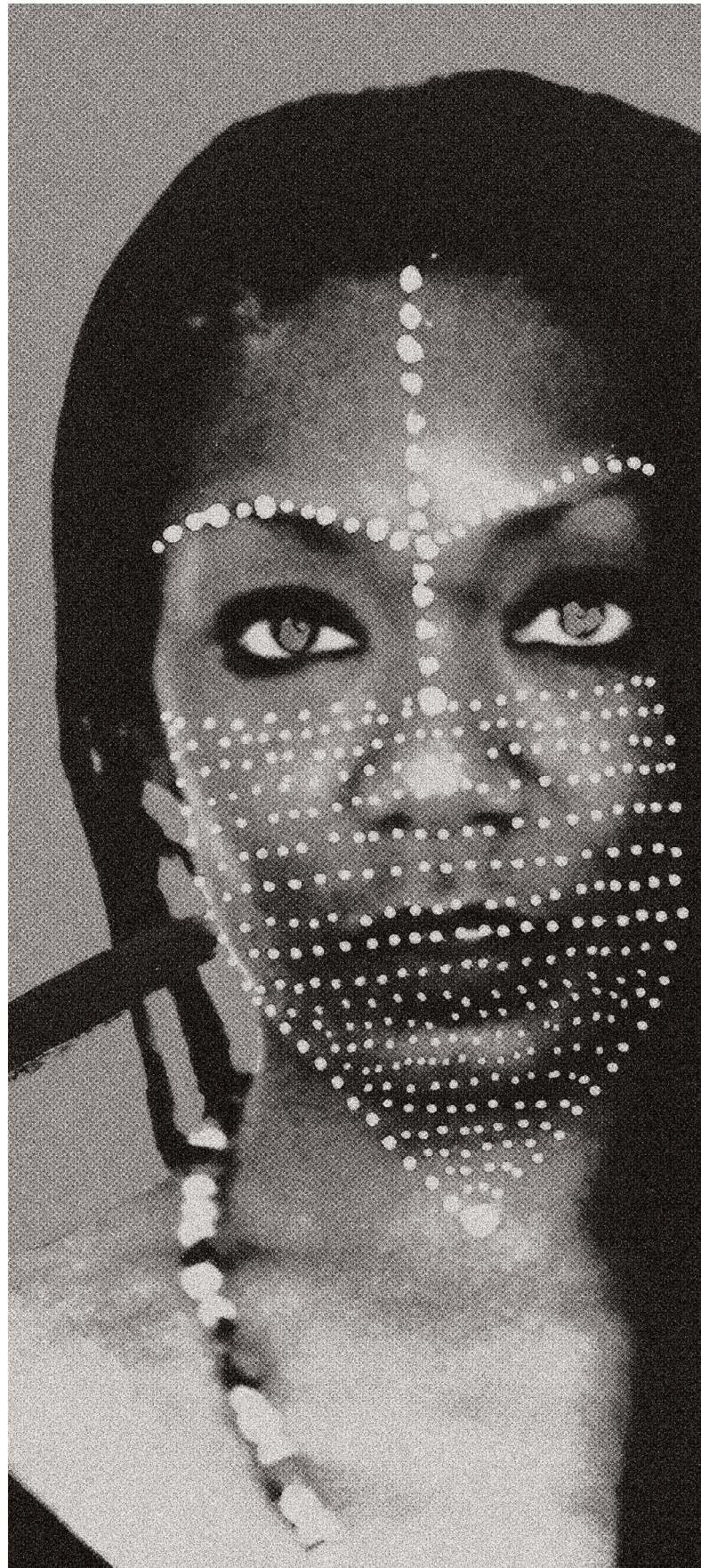
ADÉOLÁ DEWIS

Ode to mètèt mwe, 2022

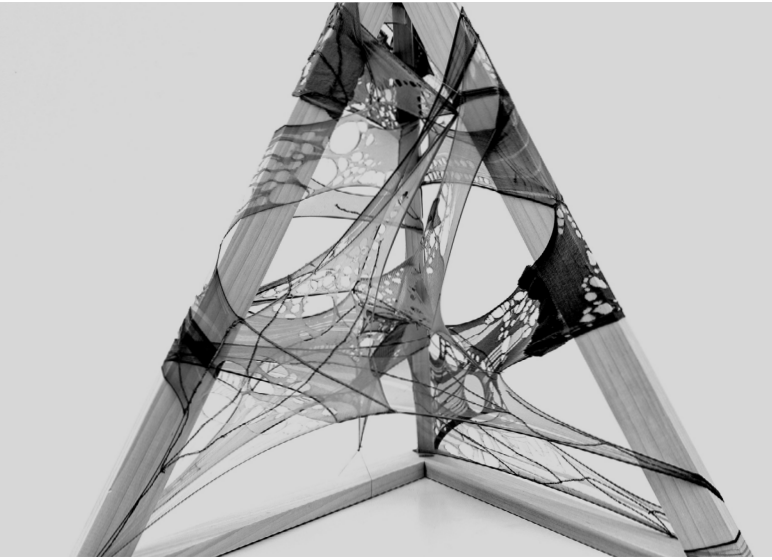
Adéolá's practice involves drawing, painting, performance and writing. Her work usually explores discourse around identity, diaspora and ritual. She is particularly drawn to performances of transformation, such as carnival and masquerade, as well as the making of sacred spaces. Within the last 3 years she has started exploring painting and photography, heavily rooted in African diaspora spirituality.

Ode to Mètèt Mwe explores recollections of experiences in Ayiti (Haiti) 2014 with conversations in 2021. This offering engages transformation, performances of fragments and journeys back to self – what it means to remember our 'bits and pieces', as a mother, daughter, woman.

Adéolá Dewis (b. 1977, Trinidad and Tobago) lives and works in Cardiff.



ENAM GBEWONYO



The empire has new clothes, a history rewritten in the black II, 2021

A cosmos within - the infinite black, SOURCE, 2021

Re-asserting the black feminine, 2021

Teetering on the edge of visibility, the invisible disguised as visible IV, 2019

The ascension of the nude, 2021 [photo]

Masked in the sheer audacity of Chicago's perceptions of blackness and womanhood, BLACK, 2018

Masked in the sheer audacity of Chicago's perceptions of blackness and womanhood, NUDE, 2018

For Gbewonyo, weaving is a central part of her identity. Forming part

of the Ewe tribe's way of life and storytelling, its processes are considered as meditative and healing and its origins cosmic – bedded in the myth that spiders taught the Ewe's to weave. This tale, which she heard years later on an artistic pilgrimage, led to her long-held obsession with the spider's web and has inspired numerous works, including those presented in the exhibition.

The artist's journey is an ever-spinning web of self-discovery, as it can be seen in the current series of works *Nude Me/Under the Skin*. *Nude Me* investigates hosiery, particularly how this seemingly simple garment, a staple of western women's wardrobe, has for the black woman been another mode of marginalisation and exclusion. Using craft, she pushes us to face the truth and emotions of such rejections, leading us to a point of spiritual awareness both of the self and humanity.

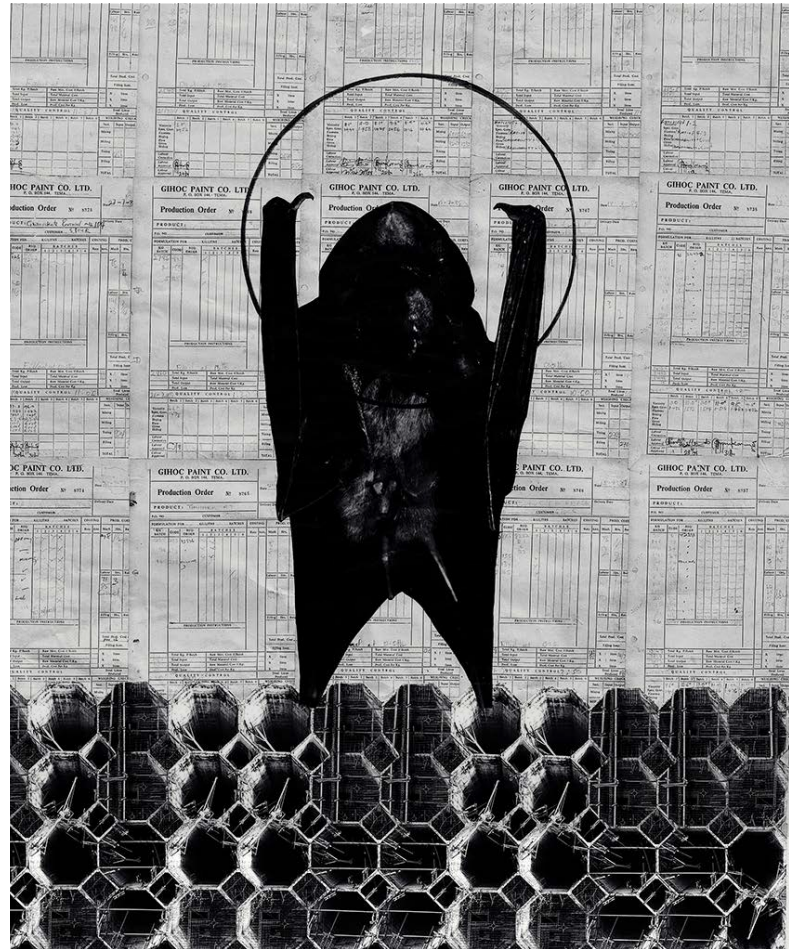
Enam Gbewonyo (1980, London) lives and works in London.

IBRAHIM MAHAMA

*Manifest I, II, III, 2021 [photo]
Annual report series I, 2021*

Ibrahim Mahama uses the transformation of materials to explore themes of capitalism, migration, globalisation and economic exchange. Often made in collaboration with others, his installations employ materials gathered from urban environments, such as remnants of wood, paper documents or jute sacks which are stitched together and draped over architectural structures. Mahama says: “I am interested in how crisis and failure are absorbed into this material with a strong reference to global transactions and how capitalist structures work.”

Conceived in connection with the architectural traces of disused buildings that tell the social and industrial history of the places that generated them, the series of collages and the sculpture-installation presented here reconstruct the social and cultural memories associated with areas of his country of origin, Ghana, creating



a geographical, cultural, historical, anthropological and social ‘bridge’.

Obtaining his materials through a process of negotiation and exchange, then re-purposed and gathered together in single, monumental units, they become part of Mahama’s ongoing inquiry into the life of materials and their infinite potential.

Ibrahim Mahama (1987, Tamale, Ghana) lives and works in Accra, Kumasi and Tamale, Ghana.

JAMES LEWIS

Dusk Slug IV, 2021 [photo]

Dusk Slug V, 2021

Untitled, 2021

The site-specific installation and the two *Dusk Slug* works evoke a domestic setting, polluted by the sound and smell of cheap whiskey collected in small glass glasses. The visitor is faced with a gathering of layers of domestic life and sensory data, suggesting the portrait of an absent body, detached and removed from physical reality.

The work proposes new ways in which to communicate emotions

and attitudes, new methods to understand a body in suffering or distress. These token-like signs, elements of interpretation and mapping, can be decoded into statistics: for example, the average surface area of human skin, the time it takes to digest food, the average amount of unique words spoken per day, and so on. Lewis thus creates a strange poetic proposal for language and the understanding of conflict and discomfort.

James Lewis (1986, London) lives and works in Vienna, Austria.

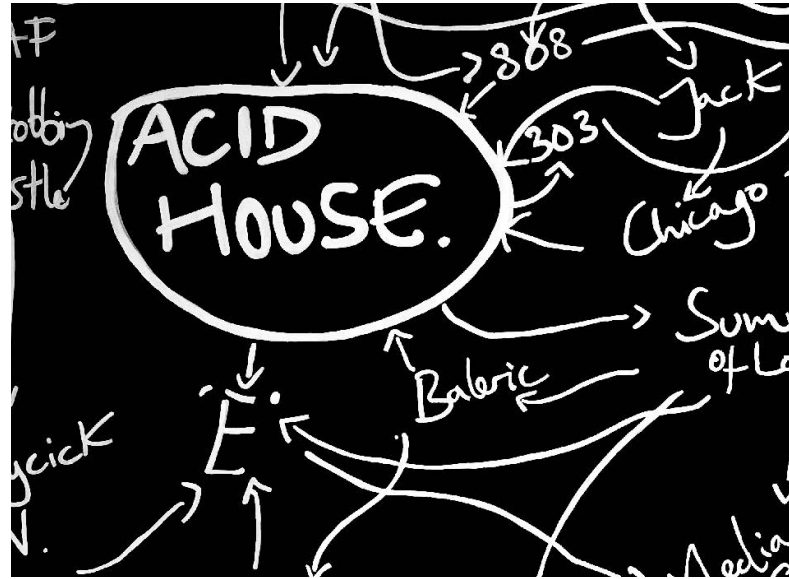


JEREMY DELLER

The History of the World,
1997-2004, 2022 [photo]
Acid Brass, 1997

The work is a graphic and text-based portrayal of the history, influence and context for acid house and brass band music. Adopting the form of a flow diagram, it suggests that there are social and political echoes links between these two musical movements that date from different eras; acid house being a post-industrial movement of the late 20th Century, and the brass band movement dating from the industrial era of the 19th Century. The work is produced by printing the image of the diagram onto a carpet. What looks like a casually handwritten flow diagram is something that has been carefully researched, composed, drawn and printed. Although the floor or wall drawing can be any size, the artist has specified that it should induce a sense of involvement in the viewer.

Will Bradley, writing about the work in 1998, stated that for Deller “the



two most important phenomena of the last fifteen years were the miners’ strike and the start of the acid house scene”. The History of the World knits these two events together through two seemingly very different forms of music. Both forms are voices that in different ways pushed back against prevailing political and social order. By bringing the two forms together in this way, Deller illustrates how such dissent is articulated in a wider context, charting a flow that details the influences on acid house and brass bands as expression of a move towards what Carl Freedman has described as a “more community-based culture”.

Jeremy Deller (1966, London)
lives and works in London.

KIKI SMITH

Accomplice, 2017

Standing VI, 2014

Standing V, 2014

Standing II, 2014 [photo]

Standing I, 2014

In her works, Smith describes a “contemporary cosmography”; a space for reflection and invites us to consider the vulnerability of the human condition within the complexity of life.



The bronze and the four works of the *Standing* series employ a repetition of narratives and symbolic representations that are inspired by the visual culture of the past; anatomical, natural and scientific representations from the eighteenth century, the rejection of relics, memento mori, folklore, mythology, Byzantine iconography, mediaeval altarpieces and depictions of the animal world.

Such visual language thus gives us the opportunity to reflect on how our perception of life has changed, particularly following the Covid-19 pandemic, and how concepts such as identity, the relationship between the body and the world and between humans and nature are evolving. The artist says: “We are part of the natural world and our identity is completely linked to our relationship with our habitat and animals”.

Kiki Smith (1954, Nuremberg, Germany) lives and works in New York, US.

MANON AWST

Dal sownd / Hold on, 2021

Craidd pethau / The core of things, 2022

Awst's interdisciplinary approach to sites and materials is moulded by her upbringing in North Wales, her academic studies in Architecture (Cambridge University) and Artistic Research (RCA, London) and ten years of collaborative practice in Berlin as part of artist-duo Awst & Walther. She has exhibited widely in the UK and Germany including at Cass Sculpture Foundation, New Art Centre, National Museum Cardiff, Künstlerhaus Bethanien, Georg Kolbe Museum and Kunstverein Braunschweig.

For Temporary Atlas she is showing two pieces which evoke the ecological and geological narratives typical of her work. Materials include local limestone, recycled fishing nets and a beach inflatable, which connect to the landscape of her childhood – the coast of Anglesey. There's a playful performativity to the pieces, the mirror adding the viewer's

reflection to the picture, but they also point to darker tensions attached to tourism and conservation, where plastics and rocks, landscapes and bodies, merge in strange new strata.

Manon Awst (b. 1983, Bangor, Wales) is an artist based in Caernarfon, Wales.



MATT MULLICAN



Untitled (Signs), 2013/1987

Untitled (Centered overall chart), 2021 [photo]

Untitled (Centered overall chart: Sign), 2021

The works here presented are mainly concerned with systems of knowledge, meaning, language and signification. Part diagram, part cosmological charts, Mullican's ordered, symmetrical works seek to achieve an enormously ambitious artistic aim: to contain and make sense of the universe. Characterised by rough geometric patterns, Mullican's diagrams and writings on canvas offer free access to the artist's psyche.

Although he is aware that a complete universal collection and depiction is impossible, he continues undeterred. The two illustrative models in Mullican's artistic creed are cartography and cosmology. In the so-called Charts he describes the splitting of a thing from the objective material reality to its purely subjective idea. Step-by-step they explain the process in which we abstract everyday things and circumstances.

In these works, Mullican explores the relationship between perception and reality, between the ability to see something and the ability to represent it. In this sense, the artist expresses a key theme of the exhibition: the ability to be aware of the criteria that are adopted to describe the outside world from an individual point of view.

Matt Mullican (1951, Santa Monica, US) lives and works in Berlin and New York.

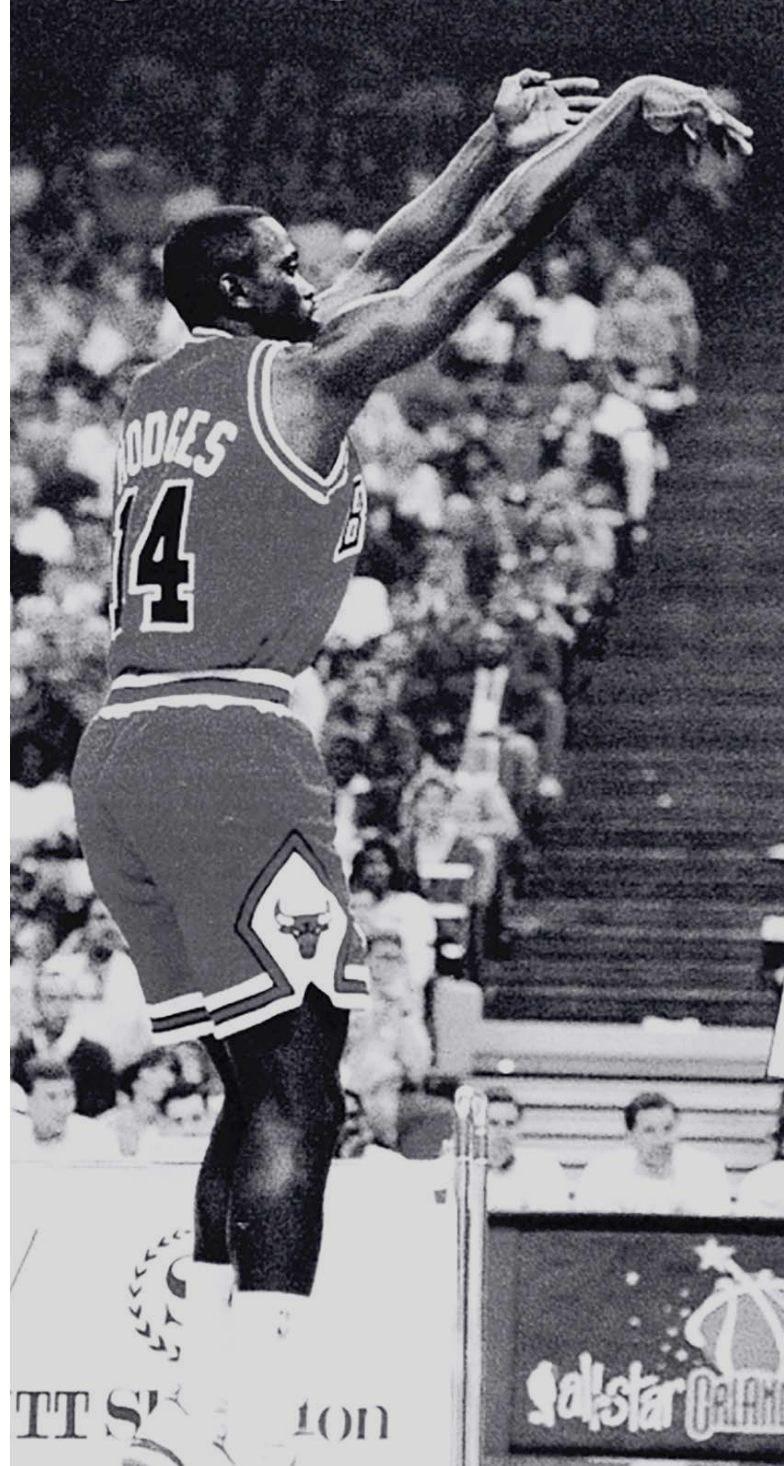
OLIVER LARIC

Versions, 2010

For Laric, time is a social construction, not a physical reality, which is why multiple realities coexist in his work and the distinction between original and copy ceases to exist. The video work, investigates the concept of a hierarchy of images, or the idea that some images – personal, collective or socially constructed – are more important or more relevant than others, or even more valid copies or replicas of themselves.

Versions suggests that having only one original image is problematic, and this also applies to the idea of how we represent ourselves. Faced with a series of copies that echo and expand the biographical, historical and current circulation of individual, cultural and documentary images, which version is real?

Laric explores such image creation, and invites us to reflect on how much 'real' matters. The work suggests that our visual knowledge and



ability to explore ourselves, rather than the surrounding world, no longer focuses on either 'original' or 'copy', because in our era one has no precedence over the other.

Oliver Laric (1981, Innsbruck)
lives and works in Berlin.

OTOBONG NKANGA

In pursuit of bling: the discovery, 2014 [photo]
Infinite yield, 2015

In Pursuit of Bling represents the natural mineral mica, whose name is Latin for ‘crumb’ but is thought to have derived from the Latin ‘micare’, which means ‘to glitter’. Nkanga’s artwork explores mica’s different applications, reflecting on the human desire to turn resources into saleable objects. Here it is considered as a precious stone that passes from the hands of the miner to those of the consumer, dissolved by industrial processes into everyday products. She explains that the work “was not only about looking at that material

sense of light, but also thinking about it in relation to spirituality and connection to a place, and how we can understand the notion of migration and displacement”.

In Infinite Yield, drawings were reshaped on a large scale and then produced as tapestries. The work considers the natural wealth of our planet and its exploitation as dictated by supply and demand in a globalised world. Wanting to expose relationships between landscape, humanity and labour, the work emerges as a kind of geopolitics of natural resources, a story of people in the chain of transformation and journey of raw minerals, as a metaphor for the relationship between continents. In an age where racial inequality is still surprisingly present, her work also acts as a mirror, forcing us to reflect on our interactions with the world around us.

Otobong Nkanga (1974, Kano, Nigeria) lives and works in Antwerp, Belgium.



PAUL EASTWOOD

Boustrophedon, 2022

Dyfodiaith : Canu i ddyfodol

anhysbys, 2019 [photo]

Paul Eastwood treats art as a form of material storytelling. He creates imagined histories and futures to investigate how spaces, artefacts, and memory communicate identities. Language – fleeting or imprinted, natural or invented, dominant or minority – is a constant object and medium of his practice.

Dyfodiaith expands upon Eastwood's long-term interest in both the limitations and the endless possibilities of linguistic communication. The title is a portmanteau (a blended word) meaning “future language” or “future to come”, and a homophone (it sounds like, but has a different spelling) of the Welsh word for “dialect.” Glyphs appear alongside severed ears, tongues, and bones, sinking and wrapping themselves around body parts, just like languages are tied to bodies and bodies to language. *Dyfodiaith*

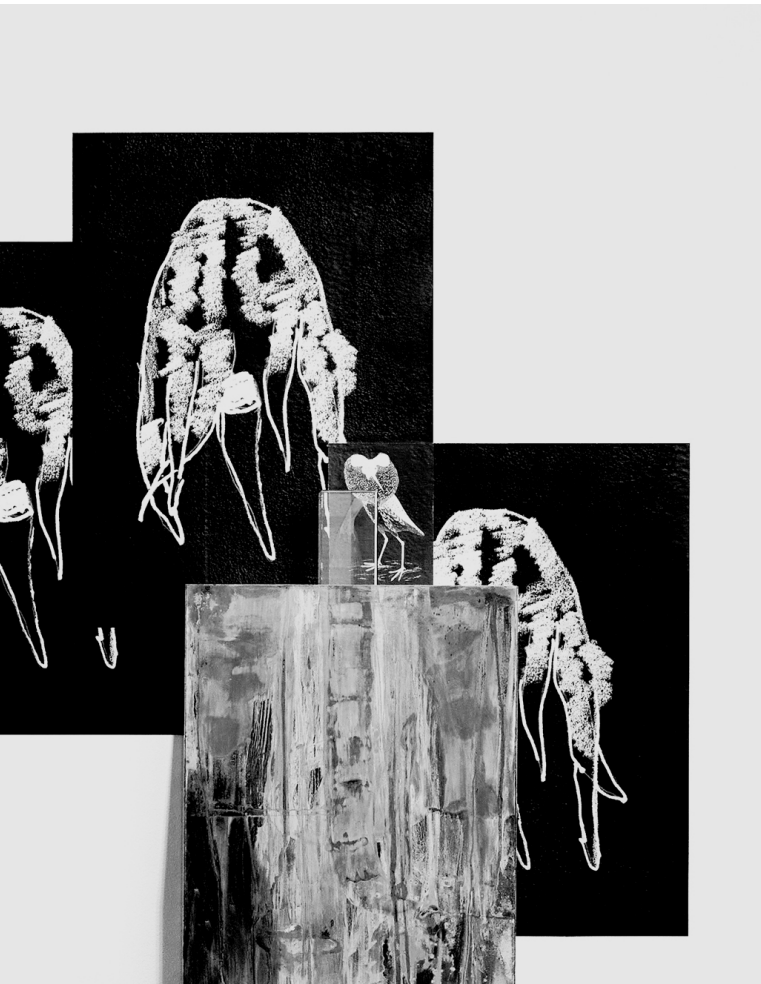


proposes a “linguistic commoning” in the face of English dominance, overlaying a carefully-paced stream of highly symbolic images with an sung and spoken narrative delivered in the artist's speculative Celtic/Brythonic language.

Boustrophedon is a style of writing in which alternate lines of text are reversed, as in a mirror. To transpose it from the written page to the lived environment, Eastwood has chosen a medium that references traditional Welsh craft – weaving – recreated using modern materials and technologies, such as a digital jacquard loom.

Paul Eastwood (b.1985, Wrexham, Wales) lives and works in Wales.

PAUL MAHEKE



Lilith, 2020 [photo]

Du ciel, à travers le monde,

jusqu'aux enfers (III), 2020

The moss has got a pair of eyes, 2020

OOLOI, 2019

The works presented in the exhibition are concerned with what the artist considers to be the two most 'implicitly'

oppressive structures: language and systems of representation.

The works on copper recover the unique properties of this material; the copper allows for the creation of an image, can conduct electricity and heat and has a role within alternative medicine. In this way, the artist links the physical, spiritual and social dimension of living in a single movement.

Much of the meanings of the works are rooted in Maheke's interest in the invisible yet very concrete forces that affect our bodies as well as our identities, and how we experience ourselves. These include the political and social understanding of our history as well as the sound and physical forces (for example, gravity) that surround us. The series of Maheke's works is, in essence, a way of reaching out to establish a form of contact.

Paul Maheke (1985, Brive-la-Gaillarde, France) lives and works in London.

ROCHELLE GOLDBERG

*Track (Can you trigger
the switch?), 2018*

Bread, 2020

Bread garden, 2020 [photo - detail]

Goldberg's works included in the exhibition question and blur "the material and conceptual distinctions" between natural systems and the built environment. The artist hand-rendered human-scaled sculptures in ceramic, bronze and other materials that are evocative of organic forms and other motifs, enacting a psychological narrative and a meta-cartographic approach to our post-industrial age.

Taking into consideration living and non-living actants, or forces, Goldberg emphasises transformations, mutations and suspensions: "I am interested in where the inside and the outside collapse – the border is always at a loss ... I think it is synaptic (joint, concatenation). That one thing touches the other and the other touches the other. That

vertiginous space of recovery becomes a labyrinth".

Particularly important for this exhibition, the sense of vision as a "privileged mode of access to knowledge" is questioned and placed in crisis. Consequently, the works by Goldberg emphasise the key role played by the criteria we choose to map the relationships between humans, objects and environment, and how much of this understanding depends precisely on what means of representation we adopt.

Rochelle Goldberg (1984, Vancouver, Canada) lives and works in Vancouver and Berlin.



SANFORD BIGGERS

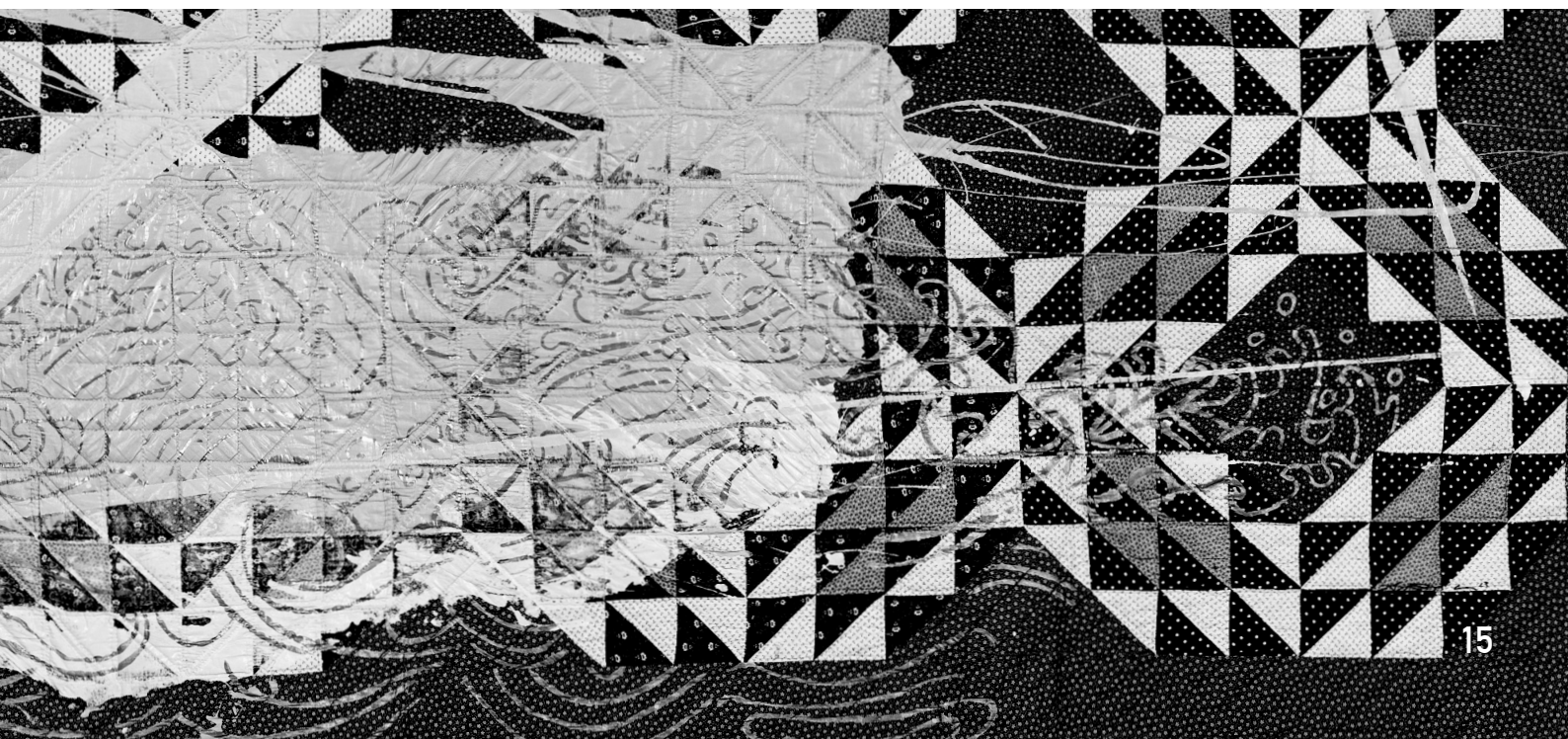
Quilt #21 (Yemoja), 2013

The quilt, an instantly recognizable object, has proven to be rich ground for what Biggers calls “material storytelling.” The scope of his quilting work is to shed new light on his long-standing concerns such as racial experience, American violence, Buddhism and art history, and reveal inner dimensions of his personal journey.

Biggers made his first two quilting works in 2009, installing them at the Mother Bethel African Methodist Episcopal Church in Philadelphia. One of the vintage quilts had a floral pattern; the other was checked. On each, he marked the locations

of the church and safe houses of the Underground Railroad from a historical map, marked as stars in a constellation, and connected them with charcoal and oil stick. The main reference in these works is to a theory that holds that people along the Underground Railroad shared crucial information in code through quilts hanging from safe houses and other passageways. Scholars have found little proof of validation, but for Biggers the very fact of popular knowledge, even when it is mythical, has value in itself: “It is more important that history endure”.

Sanford Biggers (1970, Los Angeles) lives and works in New York.



SARAH ENTWISTLE

When I decide that you are lying, 2021 [photo]

When I stay at the studio, they look after the cat, 2021

Entwistle is fascinated by the mouldable nature of materials and the historical practice of “spolia” architecture – the repurposing of old architecture, such as stone, within new buildings – as a powerful force against inherited personal and cultural determinism (the philosophical idea that we are on a set path caused by previous historical events). Her larger project is an ongoing dialogue with and the dismantling of the archive of her paternal grandfather and fellow architect, Clive Entwistle (1916-1976), an emblematic and problematic figure of modernism, whom she never met.

The artist dialogues with the vast collection of unrealised projects and personal papers that reveal him as a mercurial and complex figure. Entwistle approaches this material as a means of evaluating her own identity as an architect, artist and woman. She develops objects within sculptural and installation still life



that incorporate singular elements such as hand-woven tapestries, found and remodelled metal cuts, ceramic objects and paper works that often recall domestic furnishings and everyday objects. The hand-made individuality of each element puts them in contrast with the reproducible and finalised prototypes of the high design typical of the modernist movement. This transmutation process attempts a form of creative and cultural exorcism, and a reckoning with a very personal story.

Sarah Entwistle (1979, London) lives and works in Berlin.

SEYMOUR CHWAST



Coitus topographicus, 1980-2022

Inspired by the pages of a sex manual, this image appeared in the issue of Push Pin Graphic and was

illustrated by Liz Gutowski. It could be described as one of the favourite maps of all time, not because of its subject matter, but because it is a masterpiece of the application of the language of maps in a project that had nothing to do with geography.

Coitus Topographicus was published by Push Pin Studios in their magazine of March/April 1980, created by Richard Mantel, Liz Gutowski and Seymour Chwast. Chwast's work has the potential to revise and re-evaluate a classic cartographic approach applied not on the territory but on the human body. The idea of mapping is explored in relation to the surface of the body and also in cross-section, in a quasi-radiological, medical-scientific form. It involves the use of appropriate and correct anatomical terms that map the sexual act in progress: a "perfect squaring of the circle" in the exploratory sense of self.

Seymour Chwast (1931, New York City), where he still lives and works.

WALID RAAD

*Sweet Talk. Commissions
(Beirut)_1987, 1987/2010*

These plates are from a book Raad found at a flea market in Beirut in 1994. It consists of streetscapes of the city by an unsung Lebanese photographer, Ahmed Helou. What also drew the artist to the book were the anonymous hand-written inscriptions in English and Arabic on each spread. Raad constantly questions the distinctions between the artistic format as a work of imagination and the journalistic/documentary format as that of reality.

His work is presented through lectures, exhibitions and an archive – a set of organized classified documents where the original material is never available, only digitalized forms are presented via multimedia presentations in museum spaces and conferences. Despite the fact that Raad introduces it as a project to collect, produce and archive documents, they are often mistaken for straight evidence.

In the works presented here, as well as throughout the artist's practice, the viewer is asked not to address the question of fiction head on – i.e. by playing between what is true and what is fabricated – but rather to 'read' the actual landscape of a city, a region or a history as though it were an artwork. Ultimately, Raad's work does not document what occurred, but what can be imagined, giving the opportunity to the viewer to experience what is transmitted as being as complex as the means of transmission itself.

Walid Raad (1967, Chbanieh, Lebanon) lives and works in New York.



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Associate Curator
Kalliopi Tsipni-Kolaza.
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For more information
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10.30am – 5.00pm