

# Fervor

*Trisha Baga, Celia Hempton, Ana Martínez Fernández*

Curated by This is Jackalope

22.07.2022

24.09.2022

“That women understand one another’s language best, and that my sisters affection for me would make them pay special attention to my words.”

*The Interior Castle*, preface  
Teresa of Ávila

Fervor proposes an exhibition set-up created around the work of three women artists. We present an itinerary intermingling remnants of stories in which intimacy enables us to address issues of memory, the body, relations, identity, the disruption of time and the nostalgia inherent to our contemporaneity.

The three artists gathered here work from the basis of the everyday gesture, applying diverse strategies to addressing this complexity. Vulnerability, ingenuity, intuition, poetry, honesty and science fiction are some of the manoeuvres with which they test new manners of formally coping with the day-to-day in conversation with the political with a clear intention of changing the ways in which the world functions from the closest experience. Intimacy is understood in many cases as a rich place of resistance, from which to decide and experiment with other ways of meeting, being, touching or moving one another.

Trisha Baga seeks to connect us with some of the myriad sensory layers of her works. Often in these works, Baga includes personal stories and objects, as well as friends who take part in her videos ; here little importance is lent to the narrative, but rather to our ability to connect with the genuine side of that daily life and how the strength they convey has the ability to move something inside us. Totally mundane aspects, such as a car at night or a dog, combine with more surreal and ironic scenes, like *Gore 2000*, where a cup seems to melt before the scene of a fire ; functional ceramic lamps represent different chapters of a story where a UFO comes to Lesbos island. Science fiction is presented as a rich opportunity to tip the norm towards progress. Imagining other futures through exercises including the change of scale, space-time collapse, or the pre-eminence of emotion within the abstraction.

The series of paintings by Celia Hempton are based on everyday images, often mediated by technology (scenes viewed through chat random, CCTV cameras...). This is the case of *Marian and Pakistan* : extreme close-ups appear in both paintings, revealing the focus of the interlocutors’ camera. These are virtual meetings in which we are aware that the gaze is registered and monitored and where real identities are hidden, hence the relations established are complex, giving rise to imbalances and exchanges of power. Painting in this way enables Hempton to detach from or break down ‘the observed’ in such a way as to dissociate from its meaning and reference. The palette of colours she cleverly uses is another tool that takes us away from a figurative image and leads us to the contemplation of a landscape, inducing us to a state of mind.

Ana Martínez Fernández presents three sculptures ; at first glance they are three more or less recognisable household items; two Venetian blinds and one hat. If we look more closely, the strips of both blinds have a common shape referring us to a similarly familiar object, a sports jacket by a popular brand. In *Give up the ghost* the blind has completely lost its functional nature ; it is the fabric-like strips themselves that are now translucent and allow us to see through them. As if identity and desire were not hidden, but had come timidly out into the light. She uses the subtlety of the possible hollows and spaces occurring in the context to find that feeling of belonging and draw strength from intimacy and ingenuousness.

On the other hand, in *com/post\_desgaste* mud and net fabric lend opacity to these strips. They compose multiple layers of information, details and complex compositions. Present once again is the reference to a jacket sleeve that becomes the strip of a blind, without it being of any apparent use for concealment. What we see is not simply an “object” but myriad essences of objects that are no longer what they were due to having lost that functional nature, but from which their origin continues to seep through. Becoming something new from the essences of the past. Identity and desire are not easily sensed this time or perhaps they are felt more than ever.

The idea of uniting the work of Baga, Hempton and Martínez Fernández was born with the intention of turning the focus on the vulnerable and ordinary rather than the strong and the extraordinary. Lending a prominent place to these two concepts, traditionally portrayed as weak, is to recognise their importance in the world for what they are, a complex multiplicity of layers that enrich our ways of being and doing.





























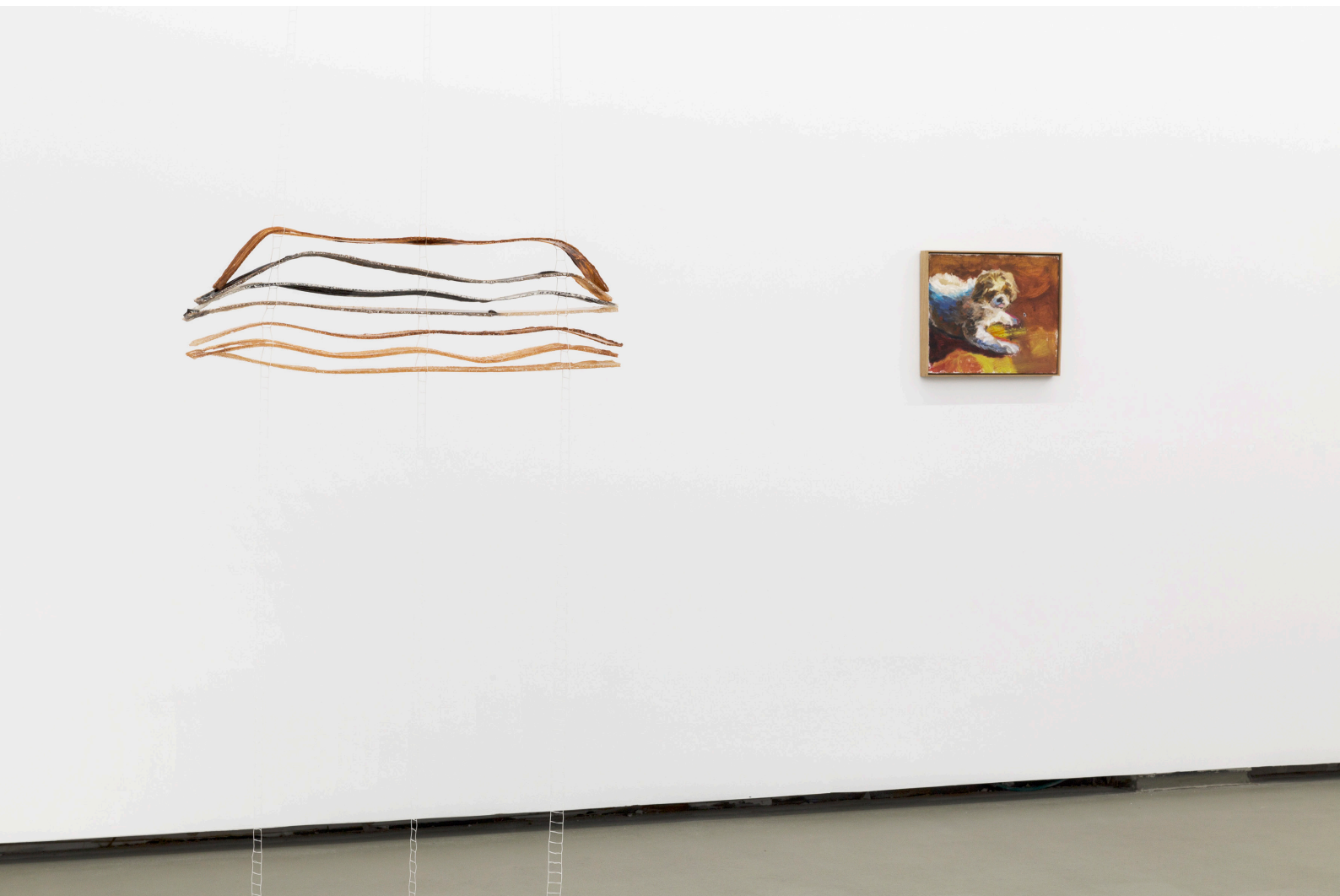






















Celia Hempton  
**Pakistan 11th April 2016**  
2016  
Oil on linen  
31 x 36 cm





Celia Hempton  
Marian, United Kingdom, 29<sup>th</sup> February 2016  
2016  
Oil on linen  
25 x 30 cm



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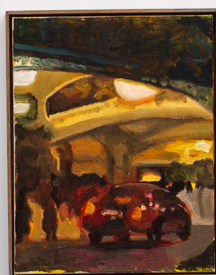






Trisha Baga  
**Swanky Car**  
2022  
Oil on canvas  
36 x 28 x 2 cm









Trisha Baga  
Gore 2000  
2022  
Oil on canvas  
112 x 102 x 4 cm



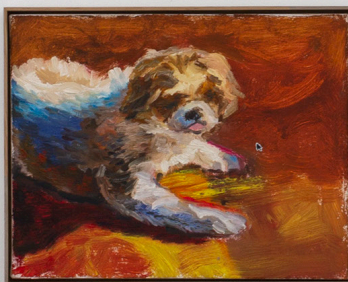






Trisha Baga  
**Orange monkey**  
2022  
Oil on canvas  
36 x 46 x 2 cm









Trisha Baga  
Lesbo Island Chapter Three  
2018  
Glazed ceramic, LED light  
45 x 39 x 33 cm







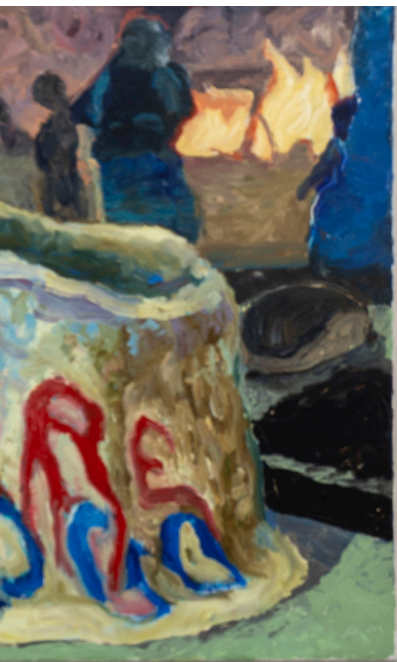






Trisha Baga  
Lesbo Island Chapter Two  
2019  
Glazed ceramic, LED light  
49,5 x 31,8 x 38,7 cm









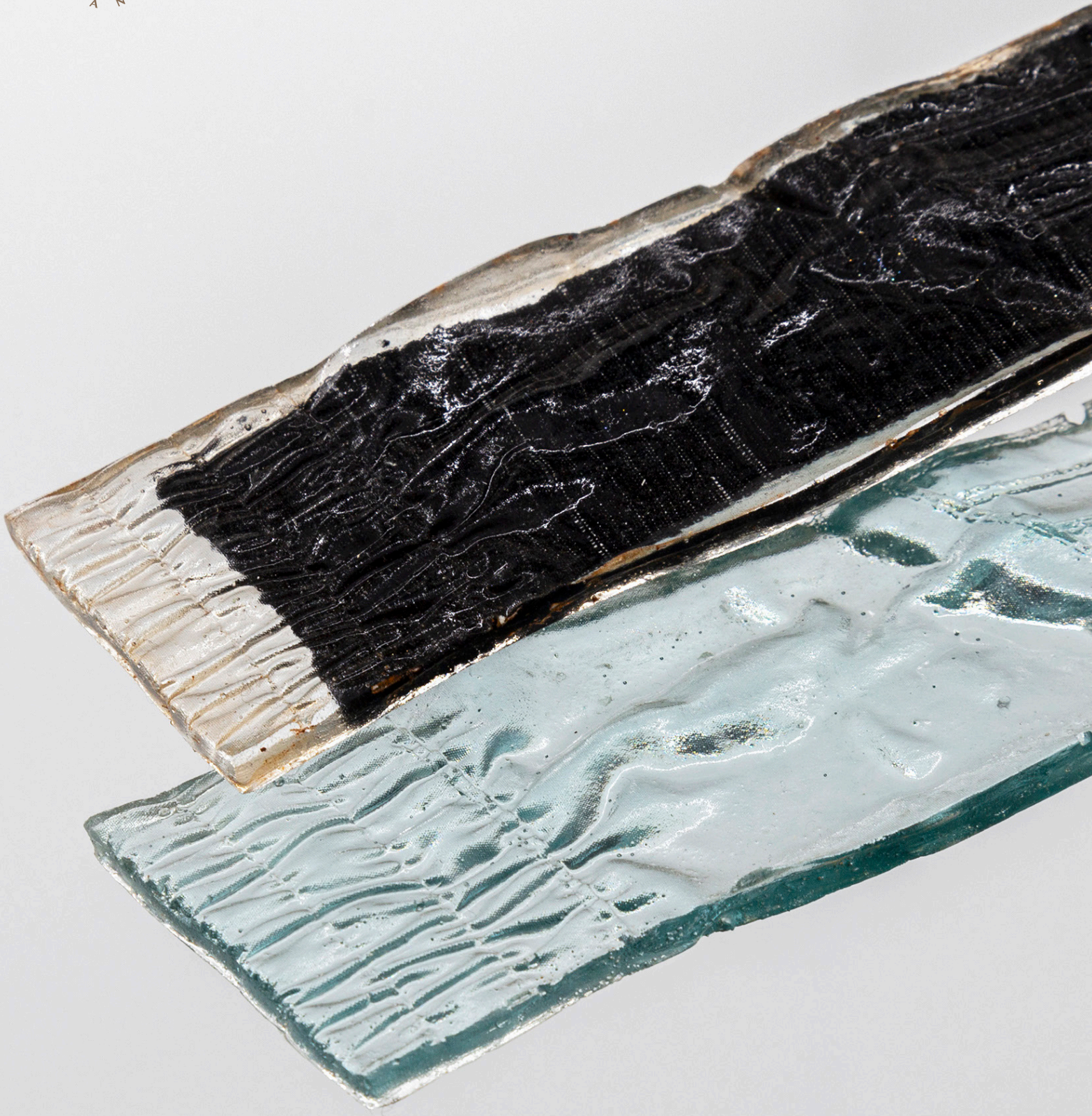


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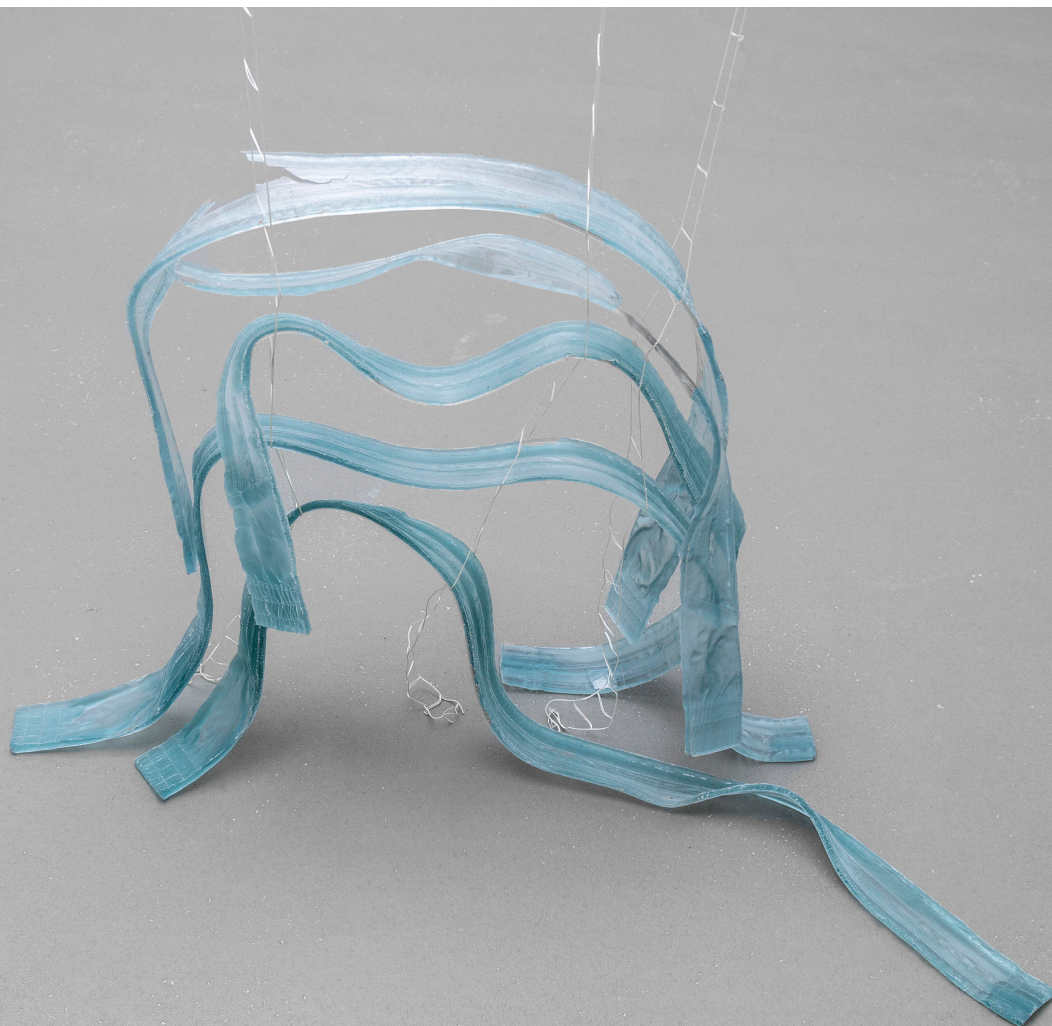
Ana Martínez Fernández  
Give up the ghost  
2022  
Epoxy resin, cotton, aluminum and  
jute rope  
Variable dimensions







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Fervor

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Ana Martínez Fernández  
[com/post\\_desgaste](http://com/post_desgaste)  
2022

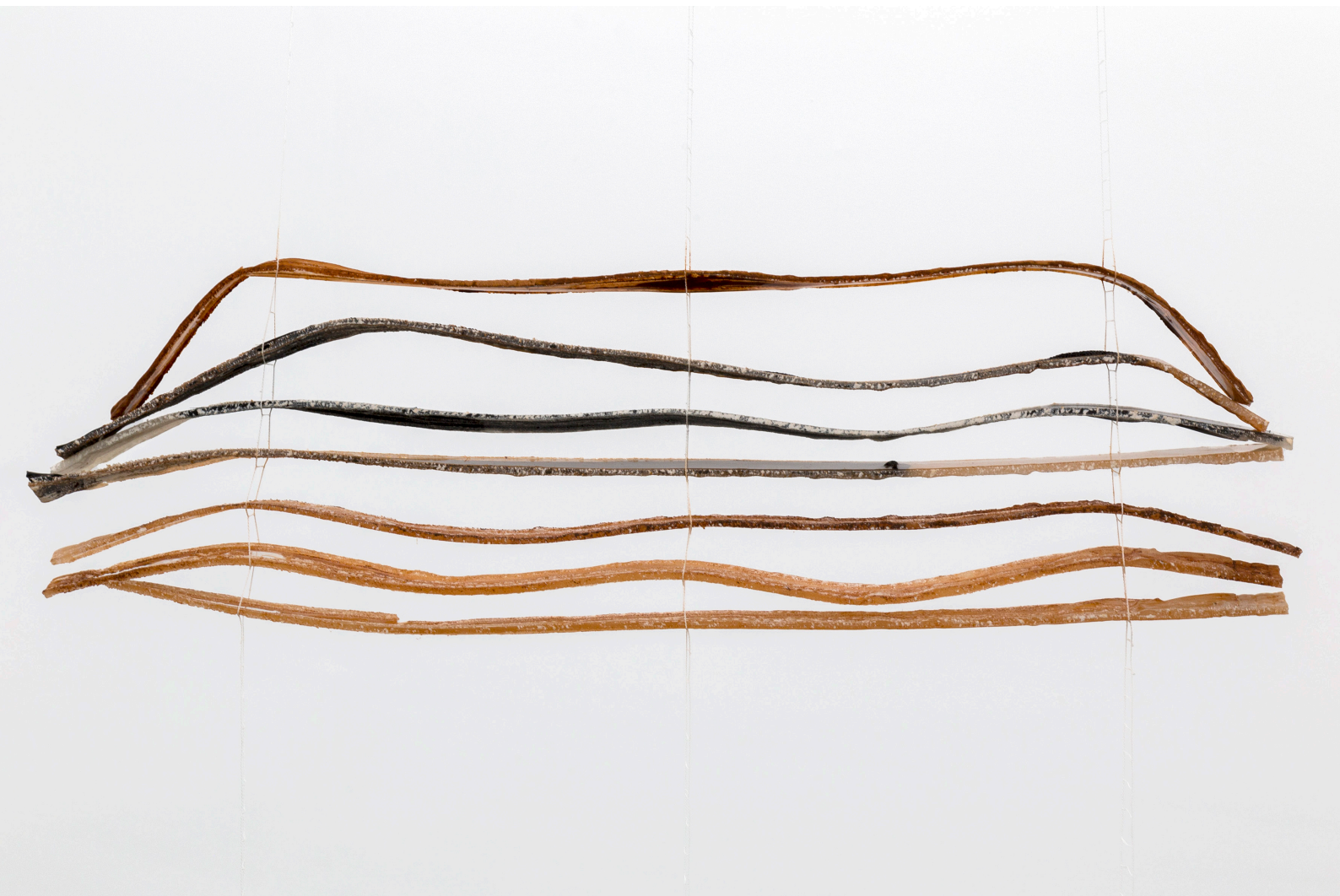
Epoxy resin, silicone, polyester,  
clay, aluminum and jute rope  
240 x 100 x 5,5 cm



Fervor











Ana Martínez Fernández  
**Sorbe**  
2022  
Epoxy resin and polyester  
32 x 17 x 14 cm





## CV

### TRISHA BAGA

Trisha Baga (Venice, FL, Estados Unidos, 1985). Vive y trabaja en Nueva York, NY, Estados Unidos. Se graduó en Bellas Artes en la Cooper Union School of Art, New York, NY en 2007 y obtuvo un máster en Bellas Artes en la Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, New York, en 2010.

## SOLO EXHIBITIONS

2022

Grainy Pixels, Société, Berlin

2021

Hive Mind, Société, Berlin

2020

HOPE, Illumination of the Fridericianum on U.S. Election Day, Fridericianum, Kassel

The eye, the eye and the ear, Pirelli Hangar Bicocca, Milan

2019

Winter's Springs, Galeria Marta Cervera, Madrid

2018

MOLLUSCA AND THE PELVIC FLOOR, Greene Naftali, New York

Biologue, Gallery TPW, Toronto

2017

BIOLOGUE A New "Musical" by Trisha Baga, 356 Mission, Los Angeles

2016

LOAF, Société, Berlin

2015

Orlando, Greene Naftali, New York

2014

Free Internet, Gio Marconi, Milan

Zabludowicz Collection, London

2013

Gravity, Peep-Hole, Milan

Florida, Société, Berlin

2012

Holiday, Dundee Contemporary Arts, Dundee

The Biggest Circle, Greene Naftali Gallery, New York

Plymouth Rock 2, Whitney Museum of American Art, New York

World Peace, Kunstverein München, Munich

Rock, Vilma Gold, London

2011

Trisha Baga : Performative Screening, EAI, New York

## GROUP EXHIBITIONS

2022

Fervor, Cibrian gallery, San Sebastián

Future Ages Will Wonder, Fact, Liverpool

Vertigo, ARoS Aarhus Art Museum, Aarhus

The Dreamers : An Echoing—Film Program, 58th October Salon, Belgrade

Biennial at Basement Roma, Rome

2021

The Modern Dog Painter, curated by Martin Bethenod and Charles Hascöet, New Galerie, Paris

Coil Pot Show, Jane Hartsook Gallery, Greenwich House Pottery, New York

Wild Frictions: The Politics and Poetics of Interruption, Contemporary Arts Center, Cincinnati

Wild Frictions : Politische Poesien der Störung, Kunstraum Kreuzberg, Berlin

Clay Pop, curated by Alia Williams, Jeffrey Deitch, New York



Ceramics Now, Jane Hartsook Gallery, Greenwich House Pottery, New York  
 State of Motion, Marina One, Singapore  
 John Dewey, Who ? New Presentation Of The Collection Of Contemporary Art, Museum Ludwig, Köln

2020

Magical Soup, Hamburger Bahnhof, Berlin

2019

The Body Electric, Yerba Buena Center for the Arts, San Francisco  
 Hysterical Mining, Kunsthalle Wien, Vienna

2018

3D : Double Vision, LACMA, Los Angeles

2017

Biennale für aktuelle Fotografie, Ludwigshafen am Rhein  
 Eighteen Hundred Showers, Simone Subal Gallery, New York

2016

A Composition of Intimate and Public Truths, Disjecta, Portland  
 Nam June Paik Award 2016, Museum Folkwang, Essen  
 Dreamlands : Immersive Cinema and Art, 1905–2016, Whitney Museum of American Art, New York  
 Biennale of Moving Images (BIM), Centre d'Art Contemporain Genève, Geneva  
 Development, Okayama Art Summit 2016, Okayama  
 Nothing Conceptual : La Meme Era @ La Barra de Paquito, Embajada, San Juan  
 Quetzal Art Centre, Vidigueira  
 Perfect Lives, Kunstverein Göttingen, Göttingen  
 Onion By The Ocean, Underdonk, New York  
 Manifesta 11, European Biennial of Contemporary Art, Zurich  
 default, Honor Fraser Gallery, Los Angeles  
 Seven on Seven, New Museum, New York  
 Secret Surface. Where Meaning Materializes, KW Institute for Contemporary Art, Berlin  
 Ceramics Now, Greenwich House Pottery, New York

2015

Works on Paper, Greene Naftali, New York  
 Co-workers, Musée d'Art Moderne, Paris  
 Strange Pilgrims, The Contemporary Austin, Austin  
 Concentrations 59 : Mirror Stage -Visualizing the Self After the Internet, Dallas Museum of Art, Dallas  
 The New Human : You and I in Global Wonderland, Moderna Museet, Malmö  
 YES WE'RE OPEN, Giò Marconi, Milan  
 Cadence Exits, Proxy Gallery, Rhode Island

2014

Private settings, Art after the Internet, Museum of Modern Art, Warsaw  
 High Performance, curated by Bernhard Serexhe & Julia Stoschek, Riga Art Space, Riga  
 Forget Amnesia (with Jessica Stead), Volcano Extravaganza festival, Fiorucci Art Trust, Stromboli  
 Sequence 5, Miguel Abreu Gallery, New York  
 High Performance, curated by Bernhard Serexhe & Julia Stoschek, Julia Stoschek Collection at ZKM, Düsseldorf  
 That Singing Voice, curated by Matt Moravec, Galería Marta Cervera, Madrid  
 Apples and Pears, Drei, Cologne  
 Dark Velocity, CCS Bard, Annadale-on-Hudson  
 Abscess, Rectum, Septum, Cave Ramiken Crucible, Cueva Archillas, Puerto Rico

2013

The Stand In (or A Glass of Milk), Public Fiction, Los Angeles  
 Freak Out, Green Naftali, New York  
 Frieze Sounds Program, London  
 Speculations on Anonymous Materials, Friedericianum, Kassel  
 Meanwhile.....Suddenly and Then, 12th Biennale de Lyon, curated by Gunnar B. Kvaran, Lyon  
 Trisha Baga & NO BROW, Galerie Emanuel Layr, Vienna  
 Hercules Radio, Frieze Sounds Program, New York  
 The Magnificent Obsession, MART, Rovereto

2012



Paraphantoms, Temporary Gallery, Cologne  
 New Pictures of Common Objects, MoMA PS1, New York  
 Inside Out, Kunsthaus Dresden, Dresden  
 Troubling Spaces, Zabludowicz Collection, London  
 Soundworks, Institute of Contemporary Art, London  
 Entrance Entrance, Temple Bar and Gallery, Dublin  
 Between Commissions, The Cornerhouse, Manchester  
 You Told Me the Other Night, West street Gallery, New York

2011

This is Tomorrow, Annarumma Gallery, Naples  
 Open File, Grand Union, Birmingham  
 Sandwich pedestrian mysticism sandwich sonata, Johann Koenig Gallery, Berlin  
 The Event, Grand Union, Birmingham  
 Fernando, Franklin Street Works, Stamford  
 Hasta Mañana, Greene Naftali Gallery, New York  
 14 & 15, Curated by David Muenzer, The Lipstick Building / New York  
 The Great White Way Goes Black, Vilma Gold, London  
 Trisha Baga, Migration Forms Festival, Anthology Film Archives, New York  
 Rectangle with the Sound of Its Own Making, The Fourth Wall at Vox Populi, Philadelphia  
 Alias, Bunker Sztuki, Contemporary Art Museum of Krakow, Krakow

2010

En el Barrio de Gavin Black through evas arche und der Feminist, Gavin Brown's Enterprise,  
 Curated by Pati Hertling, New York  
 In the Company of, curated by Terri Smith, Housatonic Museum of Art, Bridgeport  
 The Pursuer, Greene Naftali Gallery, New York  
 Greater New York Cinema Program, PS1, New York  
 Beside Himself, curated by Terri Smith, Ditch Projects, Springfield  
 Hardcorps: Movement Research Festival 2010, Center for Performance Research, New York  
 Alphabet Soup, The Creative Alliance, Baltimore  
 A Failed Entertainment: Selections from the Filmography of James O. Incandenza, The Leroy Neiman Gallery at  
 Columbia University, New York

2009

Adventures Close to Home, curated by Peggy Ahwesh, Anthology Film Archives, New York  
 Los Solos II, curated by Bonnie Jones, The Load of Fun Theater, Baltimore  
 The Fuzzy Set, curated by Pilar Conde, LAXART, Los Angeles  
 Then and Now, LGBT Community Center, New York

2008

Our Bodies, Our Selves, Curated by A.L. Steiner, El Centro Cultural Montehermoso, Vitoria-Gasteiz  
 Between Us..., curated by Meghan Dellacrosse, Leo Koenig Gallery, Andes  
 Salad Days 3, Artist's Space, New York  
 Intermission, Art-In-General's Audio in the Elevator Program, New York

2007

Thank God for My Beautiful Black Locks of Golden Black Hair, Cooper Union's Houghton Gallery, New York



CV

ANA MARTÍNEZ FERNÁNDEZ

Ana Martínez Fernández is an artist based in Madrid. She studied Fine Arts at the University of the Basque Country (Bilbao), as well as Contemporary Art Theory at Goldsmiths College (London). Previous exhibitions include :

2022

com/post at Idealfrühstück, Paris

Acoplar capas, desacoplar trayectos, group show curated by Ferran Pla at Nave La Mosca, Madrid

2021

Licra, group show at Sala de Arte Joven, curated by Javi Cruz and Lorenzo García Andrade, Madrid

Call an Call, Centro de Residencias Matadero, Madrid

S12is12is12i21s12i2i2is1, at Aparador Monteleón, Madrid

2020

La más mala, with Ferran Pla at supermala.europe, Madrid

2019

sueño>suelo, with Ferran Pla at Salón, Madrid

Tongue finishes back at the root of itself, with Ferran Pla at Pe Hu, Osaka, Japan

2018

Baldea, group show at a building site, Madrid

Giz a kess, at Alimentación 30, Madrid

Mecanismo de defensa y ofensa, at Salón curated by Julián Cruz, Madrid

The Moving Idea, group show at Ses Dotze Naus, Ibiza

2017

This is Jackalope, issue 0, curated by Gema Melgar and Cristina Anglada, La Cosa, Madrid

Soft Formalities, group show at Studio 3 Gallery, University of Kent, Canterbury, UK

2016

Tetracontameron, with Christian Newby at Space In Between, London

My Beach, at Douarnenez, France curated Camille Tsvetoukhine

What's Up 2.0, 94 Portland Place, London

2015

Pots and Tiles, with Christian Newby at Space in Between, London

2013

Breton Wall with Christian Newby curated by Katherine Gardner, Vitrine Gallery, London

2012

Prawns Pee, The Old Hairdresser's, Project produced by Ben Ashton, Rob Churm, Oliver Pitt and Rebecca Wilcox, Glasgow International Festival of Visual Art

She is also the founder of Pradera, an independent space in which she works with artists in the production of exhibitions and other exchanges. Operating in multiple capacities, Pradera performs its functions autonomously, but collaborates and depends on a variety of factors and people that determine the programming of the space and its activities.





CV  
CELIA HEMTPON

Born in 1981, Stroud, UK. Lives and works in London.

EDUCATION

2005–2007 MA Painting, Royal College of Art, London 2000–2003 BA (Hons) Fine Art, Painting, Glasgow School of Art

SOLO EXHIBITIONS

2020

Solo show, Sultana, Paris, FR  
Celia Hempton, Southard Reid, London, UK

2018

Breach, Galleria Lorcan O'Neill, Roma, Italia

2017

Material Art Fair, Mexico City, Mexico  
Prem Sahib in collaboration with Celia Hempton, Southard Reid, London, UK

2016

Tor, Frieze London, with Southard Reid London, UK  
Art Night, curated by Kathy Noble, ICA Off-Site: 180 Strand, London, UK The Magazine Sessions 2016 : Tor, Serpentine Sackler Gallery, London, UK Celia Hempton, Michael Lett, Auckland, New Zealand

2015

Lupa, Galerie Sultana, Paris, France  
FLY ASH, White Cubicle, George & Dragon, London, UK

2014

Chat Random, Southard Reid, London, UK  
Galleria Lorcan O'Neill, Rome, Italy  
Performance and presentation of work made in Stromboli as part of Forget Amnesia, curated by Milovan Farronato and Haroon Mirza Fiorucci Trust, Stromboli, Italy

2013

VUG, Neuer Aachener Kunstverein, Aachen, Germany Cur, Southard Reid, London, UK

2012

TIN, Take Courage, London, UK

2011

Celia Hempton, Southard Reid, London, UK

2010

Raze/Built, Wolstenholme Creative Space, Liverpool, UK

SELECTED GROUP EXHIBITIONS

2020

I See You, Victoria Miro, Londres, UK

2019

(forthcoming) London Bridge. Arte Contemporanea in Gran Bretagna, (British Council exhibition curated by Norman Rosenthal and Harry Woolcock), Ca'Pesaro, Venice, IT  
Personal Private Public, Hauser and Wirth, New York, USA  
Futures of Love, Magasins généraux, Pantin, FR  
No Patience for Monuments, Perrotin Seoul, South Korea

2018

Group exhibition, RUPERT, Vilnius, Lithuania  
MADEMOISELLE, Centre Régional D'Art Contemporain Occitane Pyrénées-Méditerranée, France  
Cécile B. Evans, Celia Hempton & Emily Whitebread, her gallery, London, UK  
Kathy Acker: Who Wants to Be Human All the Time (cur. Jenny Schlenzka and Bjarne Melgaard), Performance Space 122, New York, USA Art in the Age of the Internet, 1989 to Today, (cur. Eva Respini), ICA, Boston, USA

2017

Tainted Love, Confort Moderne, Poitiers, France  
 Desire. An Exhibition about Sex, Love and Lust, Museo de Arte Moderno de Medellín, Medellín, Colombia  
 (X) A Fantasy, The David Roberts Art Foundation, London, UK  
 The Painting Show, cur. The British Council, Limerick City Gallery of Art, Limerick, Ireland  
 Transmissions from the Etherspace, La Casa Encendida, Madrid, Spain  
 Sans Titre (2016), vol. 3: Nothing to hide, Sans Titre (2016), Paris, France

2016

Gettin' the Heart Ready, The Royal Standard, Liverpool, UK  
 No Ordinary Love, Galerie Sultana, Paris, France  
 Prediction, cur. Milovan Farronato, Mendes Wood DM, Sao Paulo, Brazil  
 The Painting Show, British Council Touring Exhibition, at CAC, Vilnius, Lithuania  
 Electronic Superhighway 2016 – 1966, cur. by Omar Kholeif with Séamus McCormack, Whitechapel Gallery, London, UK  
 It's only castles burning, Station Gallery, Melbourne, Australia  
 Mendes Wood DM, São Paulo, Brazil  
 THE FEMALE GAZE, PART TWO: WOMEN LOOK AT MEN, Cheim & read. New York, USA.  
 NEO-PAGAN BITCH-WITCH!, Evelyn Yard, London, UK.  
 Un certain regard, Dürst Britt & Mayhew Gallery, La Haye

2015

I'm here but you've gone, curated by Milovan Farronato, with Stella Bottai Fiorucci Art Trust, London, UK  
 La femme de trente ans (cur. Caroline Soyez-Petithomme), Art Concept, Paris  
 Odradek (cur. Flora Katz & Mikaela Assolent), Instants Chavirés, Montreuil, France

2014

Tomorrow: London, South London Gallery, London, UK  
 Burning Down The House, Gwangju Biennale, Korea  
 Pontoon Lip with Katie Cuddon, Cell Project Space, London, UK  
 Issues No. 1, Issues Gallery, Stockholm, Sweden  
 Bloody English, OhWow Gallery, Los Angeles, USA

2013

Silica with Adham Faramawy, Sultana, Paris, France  
 Open Heart Surgery, The Moving Museum LDN, London, UK  
 Abstract Cabinet, David Roberts Art Foundation, London, UK

2012

Ruby curated by Eddie Peake, Gallery Vela, London, UK  
 SV12, Studio Voltaire, London, UK

2011

Perfect Nude curated by Philip Allen and Dan Coombs, Wimbledon College of Art Gallery, London, UK  
 Charlie Smith Gallery, London, UK

2010

Accademia delle Accademie, Santo Spirito, Rome Art Fair, Italy  
 Easyjetsetters, Curated by Lucy Stein, The Forgotten Bar, Berlin, Germany  
 This Matter, The Royal Standard, Liverpool, UK  
 Riff-Raff, Curated by David Southard, Q, London, UK

2009

Purpling, Gimpel Fils Gallery, London, UK  
 Mermaids vs Unicorns, i-20 Gallery, New York, USA  
 Atlas: Separated by Intervals, The Crypt Gallery, London, UK  
 Spazi Aperti, Romanian Academy, Rome, Italy

SELECTED PRESS

Omar Kholeif, Douglas Coupland, The Artists Who Will Change the World, Thames and Hudson, Sep 2018 (forthcoming)  
 Feature, Quand la peinture déborde, Beaux-Arts Magazine, p.52, Feb 2018  
 Art in the Age of The Internet, 1989 to Today, ICA Boston, pp. 262-265, Feb 2018 (cat.)  
 50 projects in 50 weeks, fig-2 publication, Black Dog Publishing, Jan 2018  
 Interview, Celia Hempton, by Nicoletta Lambertucci, Cura Magazine, n°. 25, Jul 2017  
 Feature, Phaidon, Vitamin P3: New Perspectives in Painting, pp.130-131, Nov 2016  
 Interview, Twin, Made you look, by Aimee Farrell, pp.4-9, Sept

2016

Review, Frieze, Art Night, by Matthew McLean, online, July 2016  
 Interview, VICE, Art Changes: Celia Hempton, by Damien Flock co-created with Tate, online, June 2016  
 Feature, GQ, The Art of Self Love, by Lou Stoppard, p. 195-196, June 2016



Feature, Bijutsu Techo / BT Magazine, Japan, Male Nude: Celia Hempton, p. 66, March 2016

Feature, VAULT: Issue 13, Celia Hempton: Painting Tom, Dick and Harry by Steve Cox, p. 22, Feb 2016 Feature, Frieze,

In Focus: Celia Hempton by Matthew McLean, Mai 2015

Interview, Purple Magazine, Celia Hempton: Auto-Erotic Internet Paintings by Ariella Wolens, p. 84, 2015

Pictorial feature, Elephant, Webcam Intimacies by Grace Banks, p. 80, Winter 2014 Interview, Celia Hempton by Abigail Lewis, NERO magazine, March 2014

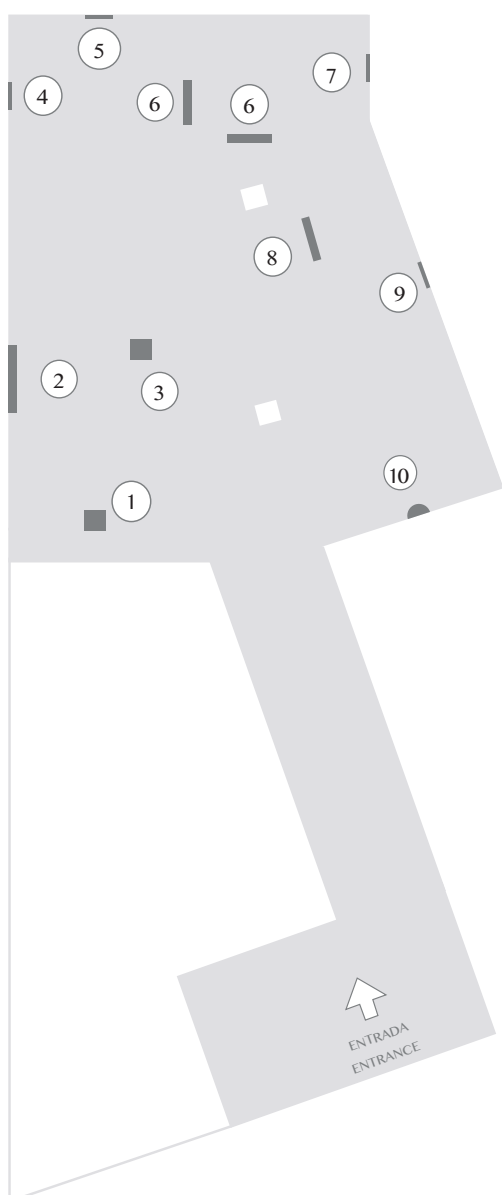
Review, Frieze, Celia Hempton, Lorcan O'Neill, Rome, Italy by Louisa Elderton, June 2014 Review, Critics Picks, Artforum, Lorcan O'Neill, Rome, June 2014

#### SELECTED AWARDS

2014 Civitella Ranieri Foundation residency, Umbria, Italy

2008-10 Sainsbury Scholarship in Painting, The British School at Rome, Italy 2007 Neville Burston Memorial Award, Royal College of Art, London, UK

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