



## JOCHEN LEMPERT

BARCELONA GALLERY WEEKEND 2024

Opening: 19.09.2024, 18h. Exhibition: 19.09 > 31.10.2024

### Activities during the Barcelona Gallery Weekend:

- Conversation between the artist and Miguel Wandschneider (in English),

20.09.2024, 6:30 PM

- Guided tour by Silvia Dauder (in Catalan/Spanish), 21.09.2024, 5:00 PM

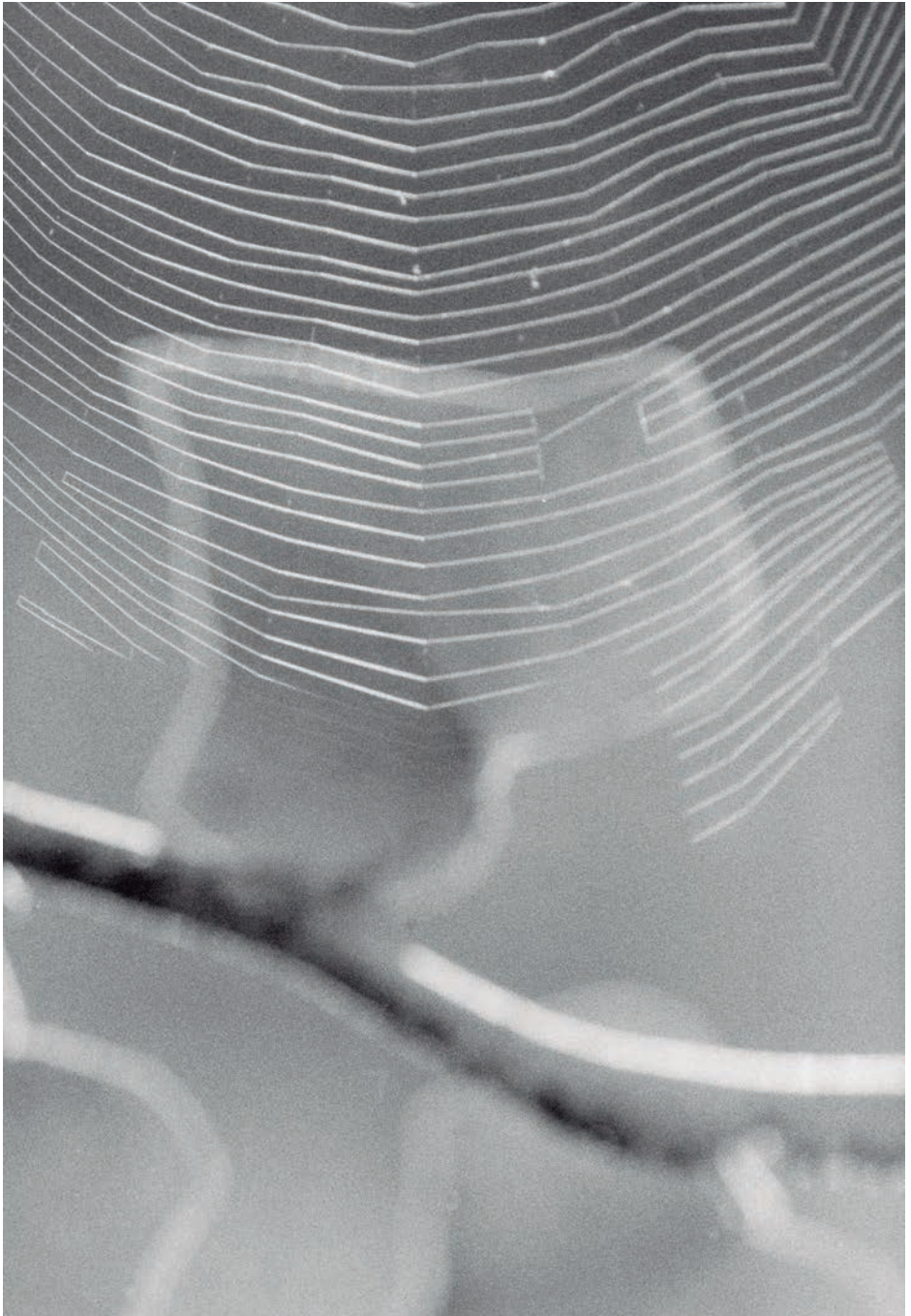
+ info [projectesd@projectesd.com](mailto:projectesd@projectesd.com)

Before fully dedicating himself to photography, Jochen Lempert (Moers, Germany, 1958) was part of the experimental film collective Schmelzdahin (1979-1989). At the same time, he studied biology during the 1980s and did fieldwork as a biologist in Europe and Africa, always carrying his 35mm analog camera. Gradually, he shifted away from the scientific and academic realm to approach nature from a more poetic and less analytical perspective.

Since the beginning in his artistic *parcours*, Lempert has always worked with black-and-white photographs, using the same paper support, presentation and mounting system. The work in the darkroom has also been crucial. The artist has dedicated a considerable amount of production time to working on both the negative and the print. As a result, a single shot can result in different scales, contrasts, tonalities, and compositions. One same image is always open to becoming another one.

Lempert's photography might initially be seen as a documentary artistic work. However, his work is particularly unique and anticipates a very contemporary issue. His works not only represent nature or show records of fauna and flora. Lempert's pictures reflect on time and the relationship between the human and the natural. This interest is again evident in his works referencing images and texts taken from the history of biology and in photographs that show details of nature in classical paintings. Therefore, we can see this fascination with the relationship between humans and nature on different levels, ranging from traditional analog photography to art more akin to archiving and research.

In Lempert's work, there is also a light that evokes theologies such as pantheism or Japanese Shintoism. An almost animistic thought. As if "gods inhabit everywhere." Inside and outside the human, but also in the animate and inanimate. In the illuminated outline of a spider's web or in the blurred image of a woman's back. In the misty and out-of-focus black and white that creates abstract forms or in the almost burnt light of some of his veiled landscapes. In other words, he proposes a way of understanding the world beyond representation and anthropocentrism.



Jochen Lempert, *Ivy & Spiderweb I*, 2024

Lempert seeks to capture those moments that, when photographed, can be beautiful, eternal, and mysterious. His body of work also resonates with some ideas that are close to certain contemporary thinkers. Similar to posthumanist trends, Lempert creates images of a natural world that must be seen, understood, and referenced on the same level as the human world and in constant connection with it. His photographs and installations not only pay tribute to nature, light, and shadow; they also advocate for a still-hidden world that has historically been seen only as an object of study, as something strange and alien to the human. In his photographs, taxonomies blur, and the images take us to a time where the cultural and the natural intermingle with figure and background. Everything is culture and nature, or in any case, neither exists without the invisible or unrecognized thread connecting one to the other.

As Brian Sholis says: “[Jochen Lempert’s work] suggests that nature is not defined by a place, or even by particular environmental characteristics. Instead, nature is a quality of attention.”<sup>(1)</sup> And it is in this way that our attention, usually directed towards very specific inertia, can be redirected in search of another sense. This interest in a different quality of attention invites us to look in a different way. As when the writer Sei Shonagon <sup>(2)</sup> in her long lists of things noted the shapes inside a cat’s ear or the seams of a tunic. In Lempert, there is also a sense of wonder for the everyday and the ephemeral. Thus, his photographs drive us to create a different relationship with the world around us.

It is an honor for ProjecteSD to present Jochen Lempert’s seventh exhibition as part of the Barcelona Gallery Weekend. Through his already recognized associative constellations of images, the artist presents new photographs alongside recent work. Once again, Lempert shows us how essential this poetic approach to time, the human, and nature is for questioning the present.

---

(1) Sholis, Brian. *Two fields brought together in Relación*. CA2M Centro de Arte Dos de Mayo, Comunidad de Madrid & Verlag der Buchhandlung Walther König, Köln. 2018.

(2) Sei Shonagon (968 - between 1000 and 1025) was a Japanese writer who lived in the 10th century during the Heian Era, known for her diary *The Pillow Book*. Her poetic writing in the form of classifications and lists greatly influenced some writers such as Jorge Luis Borges.



Jochen Lempert, *Zitronenfalter*, 2023

## BIOGRAPHIES

**Jochen Lempert** (1958, Moers, Germany) lives and works in Hamburg.

In 1995, he received the Ars Viva 95/96 Photography Prize. He was a guest professor at the HFK in Hamburg and won a residency at the German Academy Villa Massimo in Rome (2009-2010). In 2014, he was nominated for the Deutsche Börse Photography Foundation Prize, and in 2017, he was awarded with the prestigious Camera Austria Award for Contemporary Photography.

**Selected solo exhibitions:** Culturgest Lisboa, Lisbon, Portugal (2009); Ludwig Museum in Cologne, Germany (2010); Rochester Art Center, Rochester; Midway Contemporary Art Center in Minneapolis, USA (2012); Hamburger Kunsthalle, Germany (2013); Cincinnati Art Museum, USA (2015); Contemporary Art Gallery in Vancouver, Canada (2016); Izu Photomuseum in Japan (2016-2017); Sprengel Museum in Hannover, Germany (2017); Musée départemental d'art contemporain de Rochechouart, France (2018); Bildmuseet, Umea University, Umea, Sweden (2018); CA2M, Centro de Arte dos de Mayo, Madrid, Spain (2018); Kunsthau Wien, Vienna, Austria (2018); Camera Austria, Graz, Austria (2019); Le Crédac, Centre d'Art Contemporain d'Ivry, Ivry-sur-Seine, France (2020); Portikus, Frankfurt, Germany (2022); Centre Pompidou, Paris, France (2022); Huis Marseille, Amsterdam, Netherlands (2022); C/O Berlin, Berlin, Germany (2023); Kunstmuseum, Liechtenstein, Liechtenstein (2023); MAC's Musée des Arts Contemporains Grand-Hornu, Boussu, Belgium (2023-2024).

**Works in public collections:** MoMA in New York and the Cincinnati Art Museum (USA), "La Caixa" Collection in Barcelona, Comunidad de Madrid Collection, Fundación Arco in Madrid, Banco de España Collection in Madrid, Helga de Alvear Collection in Cáceres, Col·lecció per Amor a l'Art in Valencia (Spain); Museum Ludwig in Cologne, Museum Folkwang in Essen, Kunstmuseum Bonn; Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland Collection (Germany); Centre National des Arts Plastiques Centre Pompidou in Paris, Kadist Art Foundation in Paris, FRAC Bretagne in Rennes, Frac Île-de-France in Paris, Frac Haute-Normandie, Sotteville-Lès-Rouen (France); Huis Marseille, Museum voor Fotografie (Netherlands); the Nouveau Musée National de Monaco, among others.

**Miguel Wandschneider** (1969, Lisbon, Portugal) was the director of the exhibition program at Culturgest in Lisbon and Porto from 2004 to 2017. He organized solo exhibitions of international artists such as Walid Raad/The Atlas Group, Jos de Gruyter & Harald Thys, Jef Geys, Walter Swennen, Asier Mendizabal, Ana Jotta, Isidoro Valcárcel Medina, Alice Creischer, and Koenraad Dedobbeleer, among others. In 2012, he was nominated for the “Walter Hopps Award for Curatorial Achievement” by the Menil Foundation in Houston. He is a member of the Guy de Cointet Society. In 2017, he was the curator of “Solo & Sculpture” at Vienna Contemporary, Vienna.

As an independent curator, he has worked with the artist Ana Jotta at Établissement d'en face, Brussels, Belgium (2017); the Wattis Institute for Contemporary Arts in San Francisco, USA (2023); the Kunsthalle Zürich, Switzerland (2024), and soon at Wiels, Brussels, Belgium (September 2024).

A connoisseur of Jochen Lempert's work, he curated the artist's first exhibition in Portugal at Culturgest Lisbon in 2009. This initial collaboration resulted in the book *Recent Field Work*, published by Culturgest and Walther König in the same year. In 2018, he curated Jochen Lempert's exhibition at the Centro de Arte Dos de Mayo, CA2M, Móstoles, Spain.

Cover image: Jochen Lempert, *Hund*, 2024

Back cover image: Jochen Lempert, *Bufo bufo II*, 2024



Jochen Lempert, *Holunderblüte set* (detail), 2023





Jochen Lempert, *Efeu (El Greco)*, 2023

PROJECTESD  
T 934 881 360  
INFO@PROJECTESD.COM  
WWW.PROJECTESD.COM  
PASSATGE MERCADER, 8 BAIXOS 1  
08008 BARCELONA

---

