

EDGAR MARTINS

Siloquies and Soliloquies on Death, Life and Other Interludes

SOLO SHOW



E. Martins, "The Sky is a veiled red and the forest has a tinge of purpose in its sadness", 2016.
C-print mounted on aluminium and framed. 103 x 130 cm. Courtesy: Edgar Martins / Melanie Rio Fluency

Siloquies and Soliloquies on Death, Life and Other Interludes began to take shape during the course of research carried out at the National Institute of Legal Medicine and Forensic Sciences (INMLCF), in Portugal. Over a period of three years, Edgar Martins took more than a thousand photographs and scanned more than three thousand negatives from the INML's vast and extraordinary collection. A significant number of these images depict forensic evidence, particularly weapons and objects used in crimes and suicides, suicide notes, letters and activities inherent in the work of the pathologist. However, alongside these photographs, Edgar Martins also began to recover images from his own archive and produce new photographs on other subjects, intended as a visual, narrative and conceptual counterpoint. The project sits precisely within this counterpoint between images, imaginations and imagery relating to death and the dead body, as an interstitial realm, an interlude between art and non-art, between past and present, between reality and fiction.

By productively linking documental and factual records with images that seek to explore their speculative and fictional potential, *Siloquies and Soliloquies on Death, Life and Other Interludes* proposes to scrutinise the tensions and contradictions inherent in the representation and imagination of death, in particular violent death, and, correlatively, the decisive but deeply paradoxical role that photography – with its epistemological, aesthetic and ethical implications – has played in its perception and intelligibility.

In this sense, *Siloquies and Soliloquies on Death, Life and Other Interludes* also seeks to extend Jacques Derrida's concept of *Destinerrance* to the photograph itself.

Destinerrance combines notions of destination and destiny with error or errancy. Every missive, every letter, suggested Derrida in *La Carte Postale*, risks ending up in the wrong place, being misinterpreted, arriving at the wrong addressee, because it must use iterable language, and therefore the context of any given utterance can never be finally exhaustively delimited. For Martins a photograph is like a *dead letter*, stuck in the *dead letter office*, no return to sender, no addressee found, because of its inherent quality to detach from its author, to circulate and continue to signify long after death. In the end the photograph does not inhere in truth but in the destinerrances it creates.

This work marks a significant transition in Edgar Martins' creative trajectory, including a vaster, more diversified body of visual processes and types – photographs, appropriations, projections, installation, text, sound – signalling the artist's growing inclination towards a broader, more hybrid perspective of the practice of photography and the experience of images.



E. Martins, "Family", 2016. C-print in a glazed wooden box frame. 30x38 cm.
Courtesy: Edgar Martins / Melanie Rio Fluency

Book signing during Paris Photo
Saturday 11 November at 15:00, booth A1

Edgar Martins
Siloquies and Soliloquies on Death, Life and Other Interludes
The Moth House, 2016

Edgar Martins
Destinerrance. The Place of the Dead is the Place of Photography
Co-published by CIAJG & The Moth House, 2017 - Book Launch at Paris Photo.

Edgar Martins - CV

Edgar Martins was born in Évora (Portugal) but grew up in Macau (China), where he published his first novel entitled "Mãe deixa-me fazer o pino".

In 1996 he moved to the UK, where he completed a BA in Photography and Social Sciences at the University of the Arts, as well as an MA in Photography Fine Art at the Royal College of Art (London).

His work is represented internationally in several high-profile collections, such as those of the V&A (London), the National Media Museum (Bradford, UK), RIBA (London), the Dallas Museum of Art (USA); MAST (Italy), MUDAS (Azores, Portugal), Calouste Gulbenkian Foundation/Modern Art Centre (Lisbon), EDP Foundation/MAAT(Lisbon), Fondation Carmignac (Paris), amongst many others.

His first book—Black Holes & Other Inconsistencies—was awarded the Thames & Hudson and RCA Society Book Art Prize. A selection of images from this book was also awarded The Jerwood Photography Award in 2003.

Between 2002 and 2016 Martins published 12 separate books, through his own imprint The Moth House, which were also received with critical acclaim. These works were exhibited internationally at institutions such as PS1 MoMA (New York), MOPA (San Diego, USA), MACRO (Rome), MAST (Bologna), Laumeier Sculpture Park (St. Louis, USA), Centro Cultural de Belém (Lisbon), Centro de Arte Moderna de Bragança (Bragança, Portugal), Museu do Oriente (Lisbon), Centro de Arte Moderna (Lisbon), MAAT (Lisbon), the José de Guimarães International Art Centre (Portugal), Centro Cultural Hélio

Oiticica (Rio de Janeiro), The New Art Gallery Walsall (Walsall, UK), PM Gallery & House (London), The Gallery of Photography (Dublin), Ffotogallery (Penarth, Wales), The Wolverhampton Art Gallery & Museum (UK), Open Eye Gallery (Liverpool), the Centre Culturel Calouste Gulbenkian (Paris), among many others.

Martins' work has also been included in several festivals and biennales such as the Oxford Photography Festival (2017), The Format Festival (2008 & 2017), Alt+ 1000 (Switzerland, 2016), Grid Festival (Amsterdam, 2015), Backlight Festival (Tampere, 2011), etc.

Edgar Martins was the recipient of the inaugural New York Photography Award (Fine Art category) in May 2008. Between 2009 and 2010 he was also awarded the BES Photo Prize (Portugal), a SONY World Photography Award (Landscape category), 1st prize in the Fine Art— Abstract category of the 2010 International Photography Awards as well as nominated for the Prix Pictet 2010.

He has also been a finalist and received honorable mentions in competitions such as ICP Infinity Awards (2004), Concurso Purification Garcia (2012), New York Photography Awards (2013), Voies Off (2017), Hariban Award (2017), Magnum Awards (2017).

Edgar Martins was selected to represent Macau, China at the 54th Venice Biennale .

He lives and works in the UK.

Press visuals are available on demand.

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SOLO SHOW



E. Martins, "Man Leaves a 1904 Page Suicide Note and Then Shoots Himself as Part of a Philosophical Exploration, 2010"
2016. C-print mounted on aluminium and framed. 103 x 130 cm. Courtesy: Edgar Martins / Melanie Rio Fluency

La série ***Siloquies and Soliloquies on Death, Life and Other Interludes*** a été réalisée lors d'une période de recherche à l'Institut National de Médecine légale et sciences criminologiques (INMLCF) au Portugal.

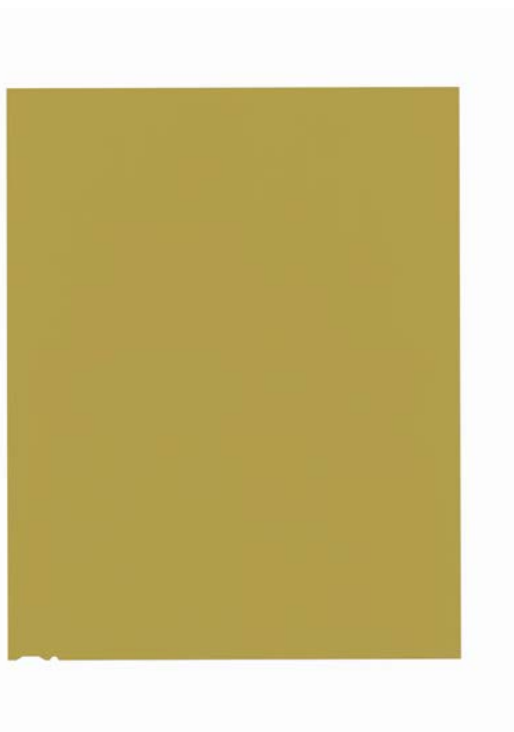
Pendant trois ans Edgar Martins a pris plus de mille photographies et scanné plus de trois mille négatifs de la collection extraordinaire de l'Institut. Un nombre important de ces images représente des preuves judiciaires, notamment des armes et objets utilisés pour des crimes ou des suicides, des mots d'adieu, des lettres et activités liées au travail du médecin légiste. Outre ces photographies, Edgar Martins a sélectionné des images de son corpus d'archives et produit de nouvelles images, pensées comme contrepoints visuels, narratifs et conceptuels. Le projet repose précisément sur cet équilibre entre les images, l'imagination et l'imagerie liées à la mort et à la dépouille, en tant que domaine interstitiel, parenthèse entre art et non-art, entre passé et présent, entre réalité et fiction.

Fondée sur la relation entre les documents d'archive et les images qui cherchent à en explorer le potentiel spéculatif et fictif, *Siloquies and Soliloquies on Death, Life and Other Interludes* met en évidence les tensions et paradoxes liés à la définition et la représentation de la mort dans la société occidentale, et plus précisément de la mort violente. En parallèle, le projet questionne le rôle décisif mais profondément paradoxal que la photographie - avec ses implications épistémologiques, esthétiques et étiques - a joué dans la perception et la compréhension de la mort même.

En ce sens, *Siloquies and Soliloquies on Death, Life and Other Interludes* cherche également à étendre le concept de *Destinerrance* de Jacques Derrida à la photographie.

Le mot *Destinerrance* combine les notions de destination et destiné avec celles d'erreur ou errance. Chaque missive, chaque lettre, suggère Derrida dans *La Carte Postale*, court le risque de finir au mauvais endroit, d'être mal interprétée, d'arriver au mauvais destinataire, car elle doit utiliser un langage répétable, et par conséquent le contexte de tout énoncé ne peut au final être défini de manière exhaustive. Pour Martins une photographie est comme une *lettre morte*, bloquée dans le *dead letter office*, aucun retour à l'expéditeur possible, destinataire inconnu à cette adresse, dû à son potentiel de détachement vis-à-vis de son auteur, de déplacement et de signification post-mortem. Finalement, la photographie n'appartient pas à la vérité mais à la destinerrance qu'elle produit.

Ce travail marque une transition significative dans la démarche artistique d'Edgar Martins. Il comprend un ensemble plus vaste et diversifié de procédés artistiques - photographies, appropriations, projections, installations, textes, son - et dévoile l'intérêt croissant de l'artiste pour une pratique moins littérale et plus hybride de la photographique et de l'expérience visuelle.



E. Martins, "Katie Conway's eyes", 2016. C-print, dyptic of 24 x 30cm Courtesy: Edgar Martins / Melanie Rio Fluency

Signature de livres à Paris Photo

Samedi 11 novembre à 15:00, stand A1

Edgar Martins

Siloquies and Soliloquies on Death, Life and Other Interludes

The Moth House, 2016

Edgar Martins

Destinerrance. The Place of the Dead is the Place of Photography

Co-publié par CIAJG & The Moth House, 2017 - Lancement du livre à Paris Photo 2017.

Edgar Martins - CV

Edgar Martins est né à Évora (Portugal) mais il a grandi à Macao (Chine), où il a publié son premier roman intitulé "Mãe deixa-me fazer o pino".

En 1996 il s'installe au Royaume-Uni, où il obtient une licence en Photographie et Sciences Sociales à la University of the Arts, ainsi qu'une maîtrise en Photographie Beaux-Arts au Royal College of Art (Londres).

Son travail est représenté dans plusieurs collections de renom, tel que V&A (Londres), the National Media Museum (Bradford, UK), RIBA (Londres), the Dallas Museum of Art (USA); MAST (Italie), MUDAS (Azores, Portugal), Calouste Gulbenkian Foundation/Modern Art Centre (Lisbonne), EDP Foundation/MAAT(Lisbonne), Fondation Carmignac (Paris), parmi d'autres.

Son premier livre —Black Holes & Other Inconsistencies— a reçu le Prix Thames & Hudson and RCA Society Book. Une sélection d'images de ce livre a également reçu le The Jerwood Photography Award en 2003.

Entre 2002 et 2016 Martins a publié 12 livres avec sa propre maison d'édition, The Moth House, qui ont eux aussi reçu la faveur de la critique. Ces travaux ont été présentés internationalement dans de nombreuses institutions, tels que PS1 MoMA (New York), MOPA (San Diego, USA), MACRO (Rome), MAST (Bologna), Laumeier Sculpture Park (St. Louis, USA), Centro Cultural de Belém (Lisbonne), Centro de Arte Moderna de Bragança (Bragança, Portugal), Museu do Oriente (Lisbonne), Centro de Arte Moderna (Lisbonne), MAAT (Lisbonne), the José de Guimaráes International Art Centre

(Portugal), Centro Cultural Hélio Oiticica (Rio de Janeiro), The New Art Gallery Walsall (Walsall, UK), PM Gallery & House (Londres), The Gallery of Photography (Dublin), Ffotogallery (Penarth, Wales), The Wolverhampton Art Gallery & Museum (UK), Open Eye Gallery (Liverpool), the Centre Culturel Calouste Gulbenkian (Paris).

Le travail de Martins a également été présenté dans de nombreux festivals et biennales comme l'Oxford Photography Festival (2017), The Format Festival (2008 & 2017), Alt+ 1000 (Suisse, 2016), Grid Festival (Amsterdam, 2015), Backlight Festival (Tampere, 2011), etc.

Edgar Martins a reçu le premier New York Photography Award (catégorie Fine Art) en Mai 2008. Entre 2009 et 2010 il a également reçu le BES Photo Prize (Portugal), le SONY World Photography Award (catégorie Landscape), le 1er prix de la catégorie Fine Art— Abstract des International Photography Awards 2010 et il a été nommé pour le Prix Pictet 2010.

Le photographe a également été finaliste et reçu des mentions lors de concours tels que ICP Infinity Awards (2004), Concurso Purification Garcia (2012), New York Photography Awards (2013), Voies Off (2017), Hariban Award (2017), Magnum Awards (2017).

Edgar Martins a été sélectionné pour représenter Macao, Chine, à la 54^e Biennale de Venise.

Il vit et travaille au Royaume-Uni.

Les visuels de presse sont disponibles sur demande.

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E. Martins, "The Brick as weapon and inept metaphor", 2016. Triptyque of 3 photographs, 24 x 30 cm. C-print in a glazed, wooden box frame. Courtesy: Edgar Martins / Melanie Rio Fluency



E. Martins, "Letter of departure", 2016.
C-print in a glazed, wooden box frame. 50 x 40 cm.
Courtesy: Edgar Martins / Melanie Rio Fluency



E. Martins, "Letter of departure", 2016.
C-print in a glazed, wooden box frame. 50 x 40 cm.
Courtesy: Edgar Martins / Melanie Rio Fluency