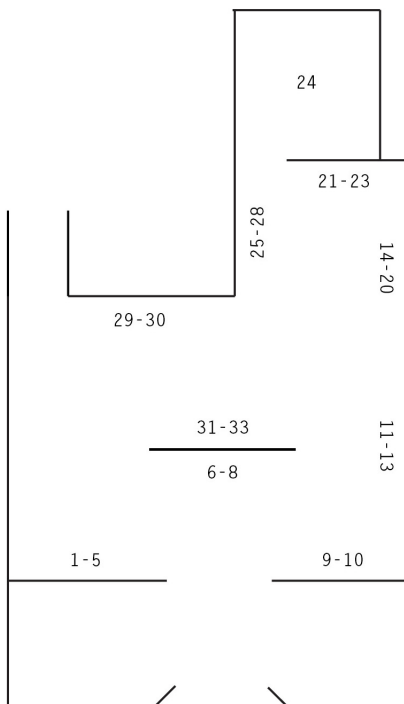


SI

Karen Lamassonne Ruido / Noise September 14, 2022 – January 8, 2023

GROUND LEVEL



(clockwise from left)

1. *Paisaje* (Landscape), 1975
Airbrush on canvas
Courtesy Adriana Galimberti and Bernardo Olarte
2. *Sendero* (Path), 1974
Colored pencil on paper
3. *Conchas* (Ears), 1974
Colored pencil on paper
4. *Leggy*, 1974
Colored pencil on paper
Courtesy Andrés Matute Echeverri
5. *Vuelo* (Flight), 1974
Colored pencil on paper

Lamassonne's early pencil drawings and airbrush paintings include subjects and motifs that she would continue to pursue throughout her career. *Paisaje* (Landscape), from 1975, is one of a series of airbrush paintings by the artist that render figures at the scale of landscapes. Other early drawings include fragmented body parts that take on attributes of organisms such as a pair of hands in the form of a bird as seen in *Vuelo* (Flight), 1974, or ears that appear to grow like crops from the soil in *Conchas* (Ears), 1974.

(clockwise from top)

6. *Los Alférez Real* (The Alférez Real), 1989
Acrylic on paper
Courtesy Andrés Matute Echeverri and Ignacio Goñi
7. *Sobre Isaacs* (Above Isaacs), 1989
Acrylic on paper
Courtesy the Rick Gell
8. *Ventana Indiscreta* (Rear Window), 1989
Acrylic on paper
Courtesy the artist and Instituto de Vision

Lamassonne's *Homenaje a Cali* (Homage to Cali) series of paintings from 1989 features giant lovers dominating the lurid city skyline in scenes reminiscent of *Attack of the 50-Foot Woman* (dir. 1958 Nathan Juran). This well-known pop cultural association, as well as the palette and the scale, demonstrate the influence that working in film was having on the artist at the time whilst also recalling early works in which bodies were drawn into landscapes.

Cali is Colombia's third largest city, and when Lamassonne arrived in the mid 1970s it had recently undergone a vast urbanization project to host the Pan American games in 1971. As Inti Guerrero has written, the city "had a new urban tissue that enabled anonymity," creating "new places to fondle and date, and new dynamics of courtship and cruising." Though by 1989 cartel violence had begun to increase as a result of the US "War on Drugs," Lamassonne's paintings are a

celebration of the city's sensual life, even in the face of risk.

(from left to right)

9. *Las Pepitas* (The Pits), 1988
Silk-screen print

10. *Semáforo en rojo* (Red Light), 1976
Watercolor on paper
Courtesy Radha Hernandez

(from left to right)

11. *La Poltrona* (Easy Chair), 1977
Watercolor on paper

12. *Auto reflection* (Self-Portrait), 1978
Watercolor on paper

13. *Charquito* (Little Puddle), 1977
Watercolor on paper
Courtesy Elsa Vásquez

(clockwise from top left)

14. *Tina Lulu* (Lulu's Tub), 1979
Watercolor on paper
Courtesy Andrés Matute Echeverri

15. *Rosado* (Rosey), 1979
Watercolor on paper

16. *Baño azul* (Blue Bath), 1979
Watercolor on paper

17. *Manos a la obra / Yo me las ½ lavo*
(Hands On / I ½ Wash Them), 1981/2008
1981 etching intervened with thread and watercolor on paper

18. *Tina en Tenjo* (Tenjo Tub), 1979
Watercolor on paper
Courtesy Andrés Matute Echeverri

19. *Big Daddy*, 1980
Watercolor on paper

20. *Manos a la obra / Yo me las ½ lavo*
(Hands On / I ½ Wash Them), 1981/2008
1981 etching intervened with thread and watercolor on paper
Courtesy the artist and Instituto de Vision

The *Baños* watercolor series (1978-81) are paintings of lone women in decoratively tiled bathrooms, mostly naked or in some state of undress. Many of the paintings have a serene or restful atmosphere, suggesting that the bathroom is here acting as a "room of one's own" - the space Virginia Woolf described as requisite for women to be able write fiction. Lamassonne has tended to describe the figures in these paintings as herself, though they are usually anonymized by being seen only from the shoulders down or from the back. The figure is posed on toilets and bidets, and in showers and baths.

A number of these paintings were shown in an exhibition at the Galería del Club de Ejecutivos in Cali in 1979, which was prematurely shut down because some of the "executives" - men who used the space for lectures and meetings - felt unable to conduct their business in view of such "obscenities." While it remains unclear precisely what the source of the outrage was, it seems likely that it was the matter-of-factness of a body pictured with bathroom fixtures that was troubling. The implied associations with bodies as dirty or clean, between excretions and ablutions, meant that the paintings described a boundary that was quickly policed in the name of female propriety.

Lamassonne created many self-portraits in domestic spaces and still lives that included references to the home including ovens, bedrooms and cluttered sinks. The artist often pictures herself subjectively in relation to their environment, as though these spaces are an extension of herself.

(from left to right)

21. *Sueño húmedo* (Wet Dream), 1987
Photo with crayon

22. *Sueño húmedo I* (Wet Dream I), 1987
Photo with crayon

23. *Sueno Humedo VI* (Wet Dream VI), 1987
Photo with crayon
Courtesy the artist and Instituto de Vision

Following her experience in cinema, Lamassonne began taking photographic series with narrative sequences, following unidentified bodies in playful, sensual or ambivalent scenarios. In the series *Sueños Húmedos* (Wet Dreams), Lamassonne highlights elements of the images in colorful crayon, suggesting heat or energy that is emerging. As in many of her earlier paintings, legs stand in for entire bodies, entangled with others or laid on the floor.

24. *Ruido* (Noise), 1984-2021
Paintings: Acrylic on paper
Video: ½ inch VHS video converted to digital, color and sound
12 min 40 sec

This is the first realization of an installation that Lamassonne proposed in 1984 entitled *Ruido* (Noise). It features an experimental video of the same name made by Lamassonne while the artist lived in New York City one winter. The video contrasts the heat of a lone, naked body pitched against other environments and temperatures, including the freezing city snow. The glow of the television playing this video and others, which play static snow, are the only lights in this darkened space, illuminating and animating the paintings installed around them, each depicting a woman's body illuminated by the glow of a TV.

(clockwise from left)

25. *Amanecida* (Dawning), 1985
Photo with crayon

26. *Sueno húmedo III* (Wet Dream III), 1987
Photo with crayon

27. *TV Ruido* (TV Noise), 1987
Photo with crayon
Courtesy Jose Dario Gutierrez

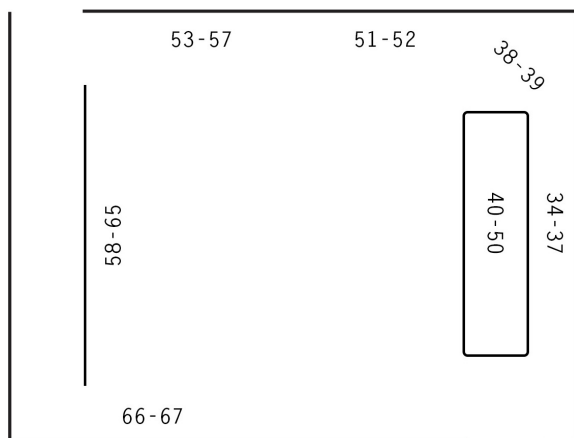
28. *Sueno húmedo II* (Wet Dream II), 1987
Photo with crayon
Courtesy the artist and Instituto de Vision

29. *Pura Sangre* (Pure Blood), 1982
Selection from 122 pages of ink on paper,
storyboard of the feature film

30. *Pura Sangre* (Pure Blood), 1982
Directed by Luis Ospina
35mm-to-DCP
100 min
Courtesy Proimágenes Colombia

Cali was home to an energetic film scene in the 1970s, which gathered around clubs such as Cine Club de Cali, founded in 1969 by the writer Andrés Caicedo, a celebrated young novelist who later co-founded and directed the film journal *Ojo al Cine* (1974-76). Lamassonne was part of a network of filmmakers who became known as the *Grupo de Cali* (Cali group), most often associated with directors Luis Ospina and Carlos

2nd FLOOR



(from left)

34. *24 cuadros por segundo - a la masón* (24 Frames Per Second - To la Masón), 1982
Colored pencil and watercolor on paper
Courtesy Jose Dario Gutierrez

35. *24 cuadros por segundo - a Botero* (24 Frames Per Second - To Botero), 1982
Colored pencil on paper
Courtesy the artist and Instituto de Vision

Mayolo, who made their first film together during the 1971 Pan American Games in Cali and worked together on films such as *Agarrando Pueblo* (The Vampires of Poverty), 1977.

The group often employed popular B-movie genres such as horror or crime to create political allegories that also skewered mainstream Colombian cinema. Lamassonne worked closely with them on several films as an editor, art director and actor, including editing and acting on *Carne de tu Carne* (dir. Mayolo, 1983), and creating the storyboard and art direction for *Pura Sangre* (Pure Blood) (dir. Luis Ospina, 1982), on which she also worked as Assistant Director and Assistant Editor. Displayed here are selected scenes from Lamassonne's storyboard for *Pura Sangre*, a horror thriller centering on a rich sugar magnate who survives on the fresh blood of murder victims.

31. *Al pie del Bus* (At the Foot of the Bus), 1989
Acrylic on paper
Courtesy Lina Uribe

32. *La Venida de la Ceiba* (The Coming of the Ceiba), 1989
Acrylic on paper

33. *Ruby Tuesday*, 1989
Acrylic on paper
Courtesy Lorenzo González Lamassonne

36. *24 cuadros por segundo - a Cárdenas* (24 Frames Per Second - To Cárdenas), 1982
Colored pencil on paper
Courtesy the artist and Instituto de Vision

37. *24 cuadros por segundo - a Morales* (24 Frames Per Second - To Morales), 1982
Colored pencil on paper
Courtesy Museo de Arte Moderno de Bogotá - MAMBO

In an example of Lamassonne revisiting older working methods with new technology, here she drew a number of scenes cell by cell and years later animated them as GIFs. These short, mostly comic animations take their title from the 24 frames per second that cinema film uses, though the stop motion technique employed to make them is far slower.

38. *A Capriccio* (Whimsical), 2019
Digital video, color and sound
1 min 15 sec

39. GIFs of the *24 cuadros por segundo* series
Digital video

40. *Contactos inspiración Mujeres calientes* (Contact sheets for reference images for Hot and Cold Women), 1988
Photographs

41. *Mujeres calientes* (Hot Women), 1988
Silkscreen on paper
42. *Mujeres frías* (Cold Women), 1988
Silkscreen on paper
43. Reference photos for *Homenaje a Cali* series, 1989
44. Postcard reproduction of *Bajo el puente y Ortiz* (Under the Bridge and Ortiz), 1989
45. DVD of *Ruido*
46. Promotional material and photos of shooting *Secretos Delicados*
47. DVD of *Secretos Delicados*
48. Promotional materials for *Pura Sangre*
49. *Caligari fine fotografia*, Vol. 1, No. 1, June 1982
50. Photos of shooting *Pura Sangre*
(from left)
51. *Hambre* (Hunger), 1988
Photograph collage
52. *Secuencia - Soñar no acuesta nada* (Sequence - Dreaming Doesn't Do It), 1988
Photograph
(clockwise from left)
53. *Nei Foro* (At the Forum), 1978-2022
Photograph / digital printing on photo rag baryta 315 gr paper
Courtesy the artist and Instituto de Vision
54. *Roma*, 1978-2022
Photograph / digital printing on photo rag baryta 315 gr paper
Courtesy the artist and Instituto de Vision
55. *Petit Dejeuner* (Breakfast), 1978-2022
Photograph / digital printing on photo rag baryta 315 gr paper
Courtesy the artist and Instituto de Vision
56. *Rainy Day Woman*, 1978-2022
Photograph / digital printing on photo rag baryta 315 gr paper
Courtesy the artist and Instituto de Vision
57. *Bogotá*, 1979-2022
Photograph / digital printing on photo rag baryta 315 gr paper
Courtesy the artist and Instituto de Vision

Lamassonne always drew from life to make her early paintings, using models, mirrors or her own body. In 1978 she had a camera for the first time and made numerous self-portraits, some of which recall motifs from her early paintings, such as the body in the

bath. Several of the portraits have a comic note to them, such as the photograph of the artist with her head in a refrigerator or wearing an improvised garment made from a watermelon.

(clockwise from top left)

58. *Acaricia* (Caress), 2020
Collage and acrylic on paper
Courtesy the artist and Ger-Art Gallery
59. *Chupasangre* (Bloodsucker), 2020
Collage and acrylic on paper
Courtesy the artist and Ger-Art Gallery
60. *Rafa*, 2020
Collage and acrylic on paper
61. *Cannes Kisses*, 2020
Collage and acrylic on paper
62. *Estamos viajando* (We are Traveling), 2020
Collage and acrylic on paper
Courtesy the artist and Ger-Art Gallery
63. *Medusa*, 2020
Collage and acrylic on paper
Courtesy the artist and Ger-Art Gallery
64. *These boots*, 2020
Collage and acrylic on paper
Abrazo. Embrace, 2020
Collage and acrylic on paper
Courtesy the artist and Ger-Art Gallery
65. *Venecia sin ti* (Venice without you), 2020
Collage and acrylic on paper
Courtesy Anna Lamassonne

Following the 2019 death of Luis Ospina, who was Lamassonne's partner for many years, the artist began revisiting her archive of postcards. During lockdown periods of 2020 she began to extend the imagery on the front of the cards in surreal and surprising directions.

66. *Mano peluda* (Hairy Hand), 2018
Embroidered wool, deerskin and screws on an iron stand
67. *La mano peluda* (The Hairy Hand), 2018
Couache and pencil on paper

In recent years, Lamassonne has created drawings and sculptures of "hairy" or "monster" hands. These resemble props or costumes from movies that Lamassonne might have worked on in the past, but they are also connected to the myths of the monstrous spirits of the Colombian countryside, such as the *madre monte* or the *patasola*.

Unless otherwise noted, all works courtesy the artist.