

J'aime beaucoup ce  
que vous faites ...



THIS ISSUE IS PUBLISHED ON THE OCCASION OF  
**HOT DESKING**, A COLLABORATION BETWEEN  
**MANIFESTA 7** AND **QUATROMANA MONSTRAL**  
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CURATED BY **HAO'S MEDIA GALLERIA**  
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## Jorge Pedro Núñez

Born in 1976 in Caracas, Venezuela, based in Paris (F). He graduated from Ecole Nationale Supérieure d'Arts de Paris-Cergy.

Jorge Pedro Núñez uses a classical collage technique connecting minimalism and conceptual art. In the series *Black mountain in colours*, the artist reshapes our recent art history using advertising pages from the American magazine *Artforum*. Cutting shapes out of the specific design of these mostly text-based pages, he plays with codes, colors, patterns and text combinations, re-designing emblematic masterpieces from modern and contemporary art history. Some of the collages have been inspired by Latin-American artist Hélio Oiticita as an attempt to rewrite American art history, reversing the current dominance of the North side of the continent over the South.

His recent shows include Paris, Caracas, Vienne and Milan.

In this issue project, his work originates from a previous piece created by Swiss artist Olivier Mosset who is based in France, Switzerland and America.

*Né en 1976 à Caracas, Venezuela, vit et travaille à Paris.*

*Diplômé de l'Ecole Nationale Supérieure d'Arts de Paris-Cergy.*

*Jorge Pedro Núñez développe une technique classique du collage qui est à la jonction de l'art minimal et de l'art conceptuel. Dans la série Black mountain in colours, l'artiste reconstruit l'histoire récente de l'art à travers les annonces publicitaires de galeries internationales parues dans le magazine américain Artforum. Découpant à l'intérieur de ces publicités au design particulier, souvent constituées uniquement de texte, il joue avec les codes, les couleurs, et les combinaisons de texte pour reproduire des formes reconnaissables des grands maîtres de l'art géométrique. Certains de ses collages sont notamment inspirés du travail de l'artiste latino-américain Hélio Oiticita, dans une réécriture de l'histoire de l'art américain où il renverse la place des artistes du sud du continent par rapport à ceux du nord. Pour ce projet, il reproduit la forme d'un travail de l'artiste Suisse Olivier Mosset, basé entre la France, la Suisse et les USA.*

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They are the proof that something was there and no longer is. Like a stain. And the stillness of them is boggling.  
You can turn away but when you come back they'll still be there looking at you.

— from a letter to Denis Paul, Frog Art Museum, Cambridge, March 12, 1971, in response to a request for a brief mention about photographs

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something was there early work by diane arbus

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