

## EDGAR MARTINS

### *Siloquies and Soliloquies on Death, Life and Other Interludes*

1 February to 17<sup>th</sup> March

Private View 1 February, 2018

Edgar Martins was born in Évora (Portugal) in 1977, but he grew up in Macao (China). In 1996 he moved to the United Kingdom, where he completed a BA in Photography at the London College of Printing and Distributive Trades, as well as an MA in Photography at the London Royal College of Art. He has received numerous awards for his work, including the New York Photography Award (2008), BES Photo Prize (Portugal, 2009) a Sony World Photography Award (Landscape Category, 2010), an International Photography Award (Fine Art Abstract Category, 2010), among others.

Martins was selected to represent Macao (China) at the 54<sup>th</sup> edition of the Venice Biennale.

Having recently joined the gallery's roster of artists, Martin's exhibition will encompass two separate moments: an exhibition at our gallery space and at an extensive presentation at ARCO, where he is sharing our stand with gallery artist José Manuel Ballester.

Martin's project began to take shape during research carried out at the National Institute of Legal Medicine and Forensic Science (Portugal) over a period of three years and was first presented at Open Eye Gallery (Liverpool, 2016), MAAT – Museum of Art, Architecture and Technology/EDP Foundation, (Portugal, 2016), the José de Guimaraes International Art Centre (Portugal, 2017) and Photo Oxford (UK, 2017). Martin's project encompasses archive imagery (both from his personal archive and the aforementioned Institute's) as well as a documentary and speculative approach.

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 on death, in particular violent death, and correlatively, the decisive but deeply paradoxical role of that photography –with its epistemological, aesthetic and ethical implications- has played in its perception and intelligibility.

In this sense Martin's project also taps into Derrida's concept of *Destinerrance*. *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 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.

For Martins archive 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 – signalling the artist's growing inclination towards a broader, more hybrid perspective of the practice of photography and the experience of images.