

# TRACES

SageCulture™

SAGE CULTURE PRESENTS

Lemos + Lehmann

Carlos Vera

Clément Mancini

Saad Qureshi

GROUP EXHIBITION / LOS ANGELES

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## About the Exhibition



# Traces

GROUP EXHIBITION



Sage Culture is pleased to present TRACES, a group exhibition featuring works by Lemos + Lehmann, Saad Qureshi, Carlos Vera, and Clément Mancini.

This show aims to promote a reflection on the Traces of humankind on Earth. By featuring a diverse group of artists with various backgrounds and nationalities, the reflection evolved to explore individual perceptions and how traces of our presence can be composed of personal experiences to be translated into artistic expressions.

Different levels of Traces are present, as they not only mark our presence on Earth, causing disturbance and destruction but also ourselves and our existence. Registering those traces is part of an attempt to make sense of the human condition and the world around us.

The idea is to portray the artists' personal views concerning their surroundings and environment. Not only connected to environmental impacts on the planet but especially traces of the environment in the personal life of each of them.

Traces of perceptions of an untouched Nature clash with traces of an altered landscape caused by us. Human Nature suppressing Nature.

Traces as marks on the land, memory fragments as observers of their internal landscapes. Each featured artist explores in-depth urban, natural, memory, and ancestral landscapes.



Beauty is the first impact and aesthetic perception, as the selected body of work is abstract and poetic. But it corresponds to the first layer of a complex interconnection between artists, their environment, and history.

Photographs as records of a remote and intact nature but not undamaged by the rising temperatures. Drawings of charcoal on brick dust background, traces of memory landscapes, deserts, and trees in one of the most populated regions of Earth that will face severe effects of climate change. Also, sculptural works of an extracted ancestral land shaped in totems forms of a contemporary excavating apparatus. And finally, paintings that reflect gestures of modern society, traces of an urban culture detached from Nature.

In the age of the Anthropocene, our marks on the planet are the subject of constant debate, and Sage Culture intends to make this debate permanently present in its program concerning Art & Environment.

The gallery embodies the human intent to understand Nature constructively and to reconnect with the environment through artistic contemplation.



## Featured Artists

Lemos + Lehmann





# Lemos + Lehmann

REYKJAVÍK - ICELAND

Pat Lemos (Spain) and Lukas Lehmann (Germany) are visual artists with a BA in Fine Arts from the Polytechnic University of Valencia and the Kunsthochschule Burg Giebichenstein of Halle/Salle, respectively; creators and members of the artistic duo Lemos + Lehmann. Nowadays, they live and work between Spain and Iceland.

Their research focuses on expanded photography and new forms of representation in contemporary culture using analog photography as their main tool. Through the dialogues they establish between the images and sound or installation, the duo explores new fields of perception, contemplation, and emotion. Lemos + Lehmann's gaze is raw but layered with subtleties, formally moving from the figurative to the total abstraction and conceptually from the natural to the mystical and to the supernatural.

*"The impact of glaciers, volcanoes, and majestic geology on the imagination of artists has been a fact of life for centuries. Nature as a divine and unworldly space that allowed the explorer, the scientist, and the artist to immerse themselves in a spiritual experience. The feeling of insignificance of oneself in the face of the grandeur of these landscapes generated as much awe as the union of the human being with an immense natural force. This sense of the sublime is often present in our work and our fascination with Nature and the uninhabited landscape."*

*Iceland, in the middle of the Atlantic and on the edge of the Arctic Circle, was a turning point in our relationship with Nature and simultaneously with art and photography. It can be said that Iceland transformed us, and the need to feel it and return to it has been part of us over the last ten years.*

*Wandering without a concrete goal or destination is often the base of our practice. Walking as a way of becoming aware of oneself in relation to the environment. A ritual of contemplation, enjoying what you perceive, delighting in the attractions and feelings that Nature offers you through every sense. Our seemingly serene and strange photographs generate a growing sense of duality; calm and tension, familiar and unfamiliar, natural and supernatural. A play of dichotomies that is paramount in Lemos + Lehmann's practice and inexorably linked to the influence of Iceland.*

*There is something that analog photography has managed to give us during all these years, bringing us closer to the truth, to the emotion of the moment in which one ceases to exist, and the only thing that remains is the possibility of infinity and no other than now. We use it to capture countless fragments of time and space that shape and bring to life a vast personal archive, a visual universe expanding in cyclical deconstruction and reconstruction. Sound as an exaltation of silence is also part of our recent creations, generating alluring soundscapes that interact with the images, serving as a tool of perception and unfolding an ever-changing scene. An invitation to the viewers to take a pause and surrender to the emotion the artwork can provoke. Our work is a meditation on life from life itself. An ode to the invisible layers and secret structures that shape what we perceive on the surface. Continuously".*

All exhibited photographs are analog, mostly taken with the Nikon Fm2 (35mm). Some of the selected ones were taken with the Hasselblad 500cm (120mm). After development, they are scanned with the IMACON drum scanner, allowing us to bring out the maximum detail and work on the true colors of the snapshot. Thanks to this process, we can enlarge the images, enhancing their pictorial quality when necessary. The pieces are printed on Hahnemühle FineArt cotton paper and often produced without glass to bring the image, its texture, and aura as close as possible to the viewer.

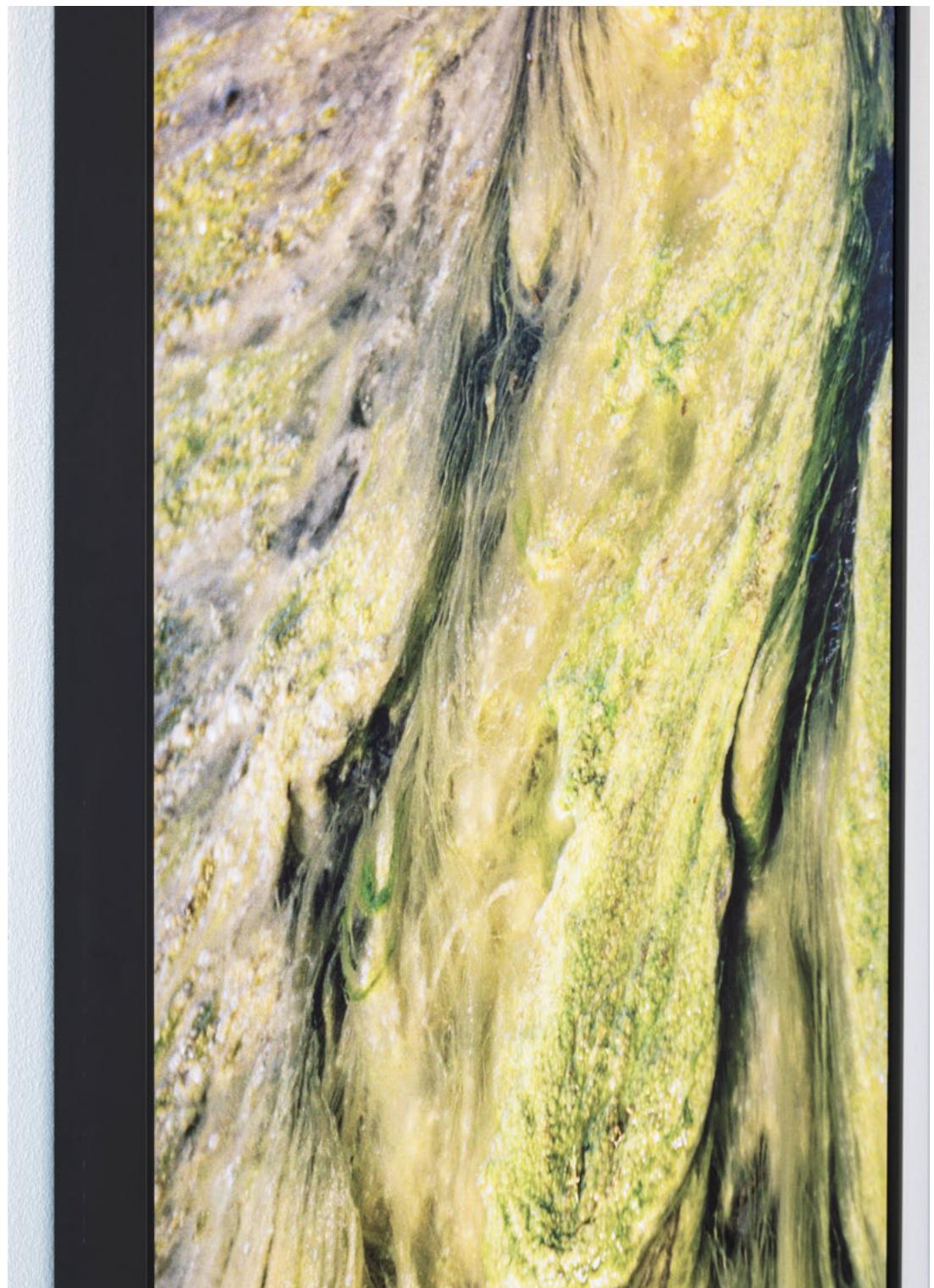


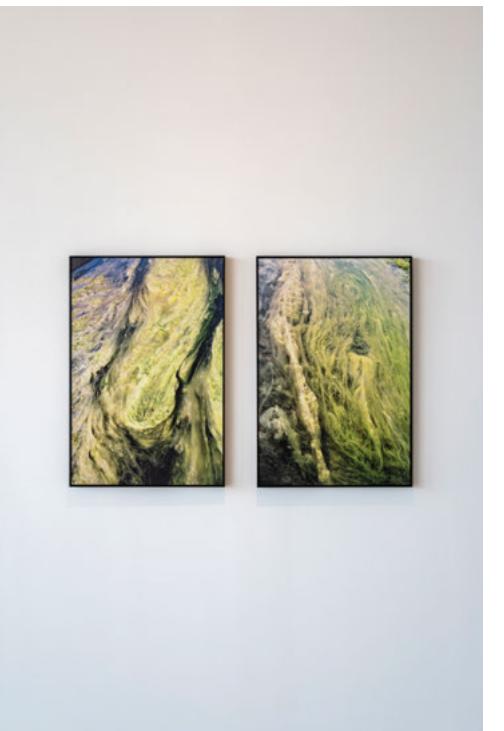




Algae Bloom I, 2022

INKJET PRINT ON HAHNEMÜHLE PHOTO RAG BRIGHT WHITE 185G,  
FRAMED IN BLACK LACQUERED ALUMINUM - EDITION 1 OF 3 - 31 1/2 x 21 IN 80 x 53.35 CM  
PHOTOGRAPH TAKEN IN SKÓGAR, ICELAND





Algae Bloom II, 2022

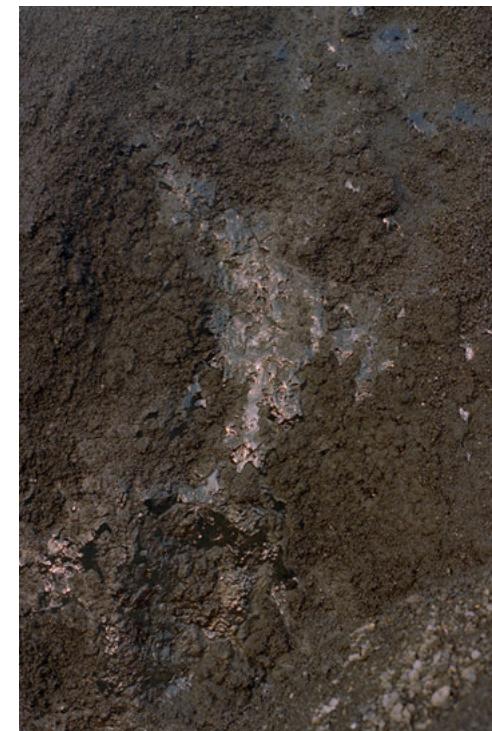
INKJET PRINT ON HAHNEMÜHLE PHOTO RAG BRIGHT WHITE 185G,  
FRAMED IN BLACK LACQUERED ALUMINUM - EDITION 1 OF 3 - 31 1/2 x 21 IN 80 x 53.35 CM  
PHOTOGRAPH TAKEN IN SKÓGAR, ICELAND





**White Omen, 2022**

INKJET PRINT ON HAHNEMÜHLE PHOTO RAG BRIGHT WHITE 185G, FRAMED IN  
WHITE LACQUERED ALUMINUM - ARTIST PROOF - 59 1/4 × 39 2/5 IN - 150 × 100 CM  
PHOTOGRAPH TAKEN IN THE SÓLHEIMAJÖKULL GLACIER, ICELAND



**Omen, 2022**

INKJET PRINT ON HAHNEMÜHLE PHOTO RAG BRIGHT WHITE 185G, FRAMED IN  
BLACK LACQUERED ALUMINUM - ARTIST PROOF - 59 1/4 × 39 2/5 IN - 150 × 100 CM  
PHOTOGRAPH TAKEN IN THE SÓLHEIMAJÖKULL GLACIER, ICELAND



I was someone and then I met you, 2022

INKJET PRINT ON HAHNEMÜHLE PHOTO RAG BRIGHT WHITE 185G,  
FRAMED IN BLACK LACQUERED ALUMINUM - EDITION 1 OF 3 - 39 2/5 × 39 2/5 IN- 100 × 100 CM  
PHOTOGRAPH TAKEN DURING THE LAST DAY OF THE ERUPTION IN FAGRADALSFJALL, ICELAND





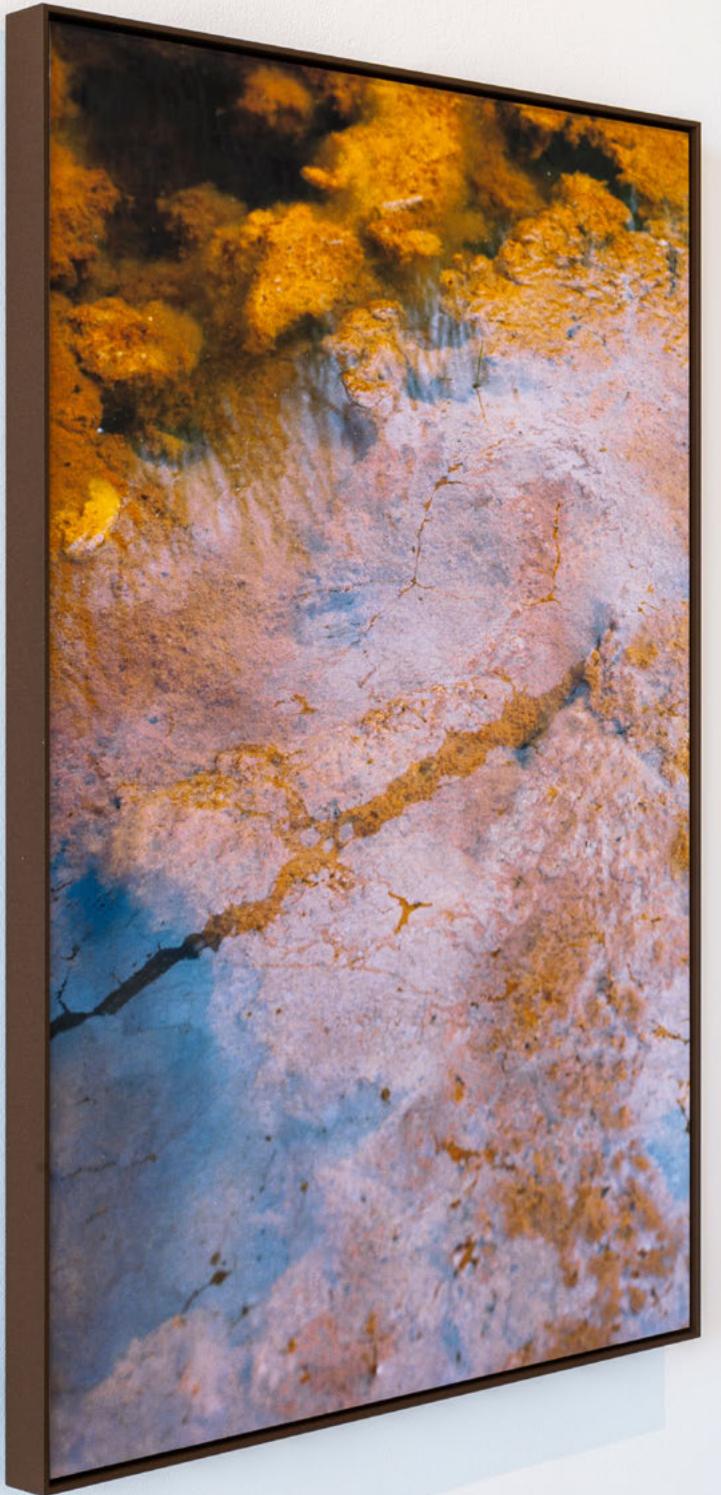
Blues, 2022

INKJET PRINT ON HAHNEMÜHLE PHOTO RAG BRIGHT WHITE 185G,  
FRAMED IN BLACK LACQUERED ALUMINUM - EDITION 1 OF 3 - 31 1/2 x 21 IN 80 x 53.35 CM  
PHOTOGRAPH TAKEN IN THE SNOWY BEACH OF LANDEYJAHÖFN



Salinity, 2022

INKJET PRINT ON HAHNEMÜHLE PHOTO RAG BRIGHT WHITE 185G,  
FRAMED IN OXIDE LACQUERED ALUMINUM - EDITION 1 OF 3 - 31 1/2 x 21 IN 80 x 53.35 CM  
PHOTOGRAPH TAKEN IN THE GEOTHERMAL AREA OF SELTÚN





Hidden Rhythms, 2022

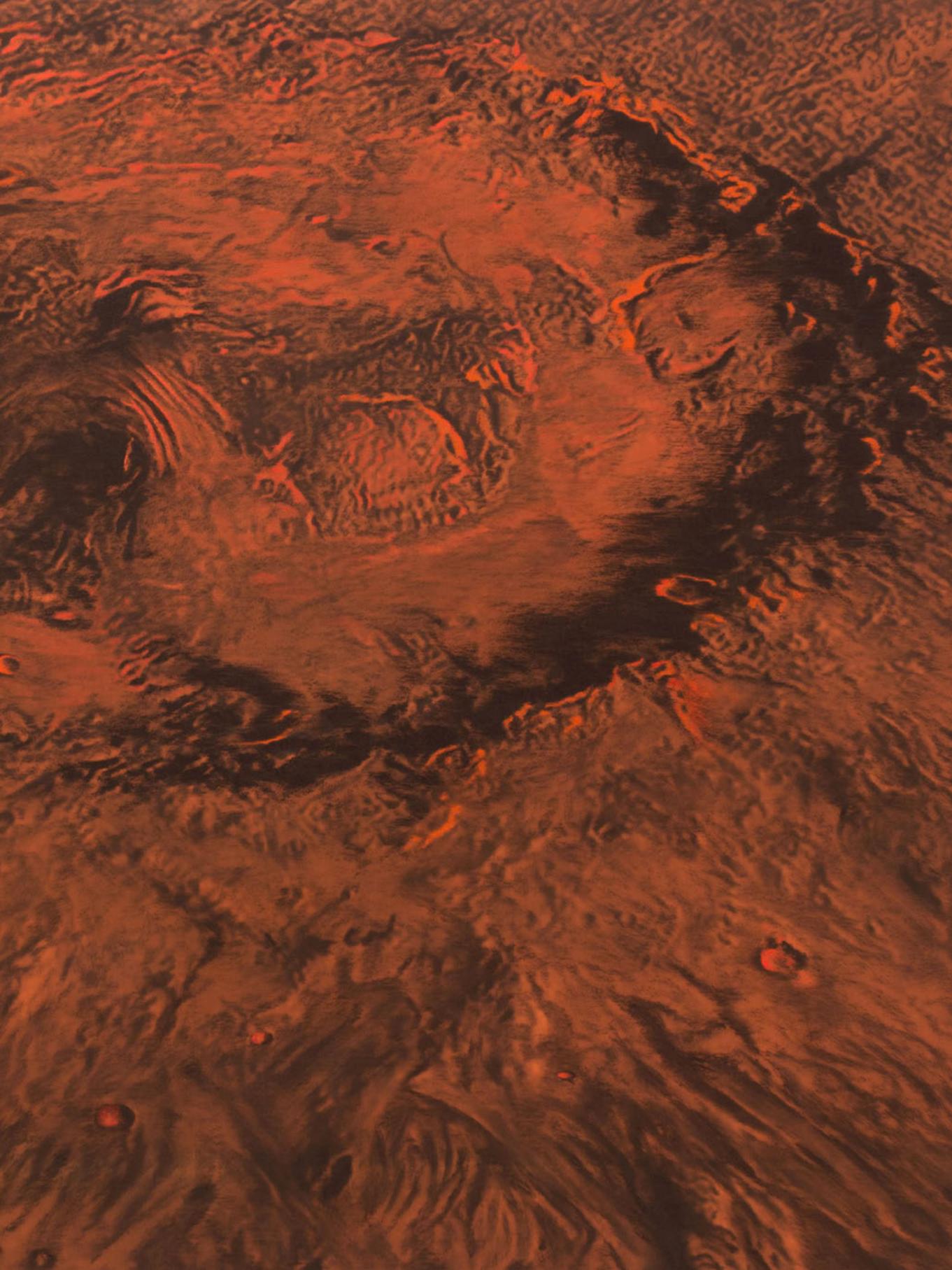
INKJET PRINT ON HAHNEMÜHLE PHOTO RAG BRIGHT WHITE 185G,  
FRAMED IN OXIDE LACQUERED ALUMINUM - EDITION 1 OF 3 - 31 1/2 x 21 IN 80 x 53.35 CM  
PHOTOGRAPH TAKEN AT THE FIMMVÖRÐUHÁLS TRAIL, ICELAND





Saad Qureshi





# Saad Qureshi

LONDON & OXFORD - ENGLAND

Pakistani artist Saad Qureshi lives and works in London and Oxford. He received his BA in Fine Art from Oxford Brookes University in 2007 and an MFA in Painting from The Slade School of Fine Art, London, in 2010.

Saad Qureshi's practice draws on the ineffability of lived experience: the processes by which we interpret objects and landscapes and how memory itself processes them over time.

His sculptures give form to the ideas or stories by which we give meaning to human existence.

*"Saad Qureshi scratches at the collective subconscious of our strange times. The landscapes speak of a terrible beauty that is both engrossing and sinister in the processes of devastation that have scarred the lands".*

Martin Kemp  
Professor of Art History at Oxford University

For Traces, Sage Culture is showing the never-before-exhibited series "Portrait of Trees," which depicts the memories from the artist's childhood in his home country, Pakistan, and the sublime relationship with trees throughout his life.

*"I have always been interested in the portability of landscapes, and of the mind as a vehicle by which we carry places in memory, from one location to another. This phenomenon becomes all the more precious and pronounced when those places become physically unattainable, be it because we have made lives far away from them, or because they are no longer there, or have transformed into something else over the years. They exist in the mind for as long as the mind gives them meaning, standing for people, periods in time, anything to which we hold an enduring affinity.*

*I have always responded very strongly to trees, identifying them with particular people in my life, and have been photographing trees which are especially significant to me for many years. It could be one that I pass by regularly, or that I lived near, or a meeting point for friends or family members. The tree will take on an association with a person, and like music or a smell, seeing or thinking of it will remind me of them.*

*I was born in Pakistan, where I spent my childhood before my family moved to Bradford in the UK. This is where I went to school and lived throughout my teens, before moving to Oxford for university, and where I ultimately settled after returning from my MA at the Slade in London. The series features trees from all three of these major bases, as well as others from my travels. I have tens of trees to choose from, but two I already chose are the Bottlebrush (featured in the drawing Sad Jaan) planted by my paternal grandmother outside the house in Bewal where I was born, and the oak tree from which I hung a swing, and which used to be my favorite place to play as a 5-year-old".*





**Red River, 2020**

MIXED MEDIA INCLUDING BRICK DUST, CHARCOAL,  
WATERCOLOUR PENCIL, INK ON BIRCH PLYWOOD

12 3/5 x 14 1/5 IN - 32 x 36 CM





Sadar Jaan, 2020

MIXED MEDIA INCLUDING BRICK DUST, CHARCOAL,  
WATERCOLOUR PENCIL, INK ON BIRCH PLYWOOD

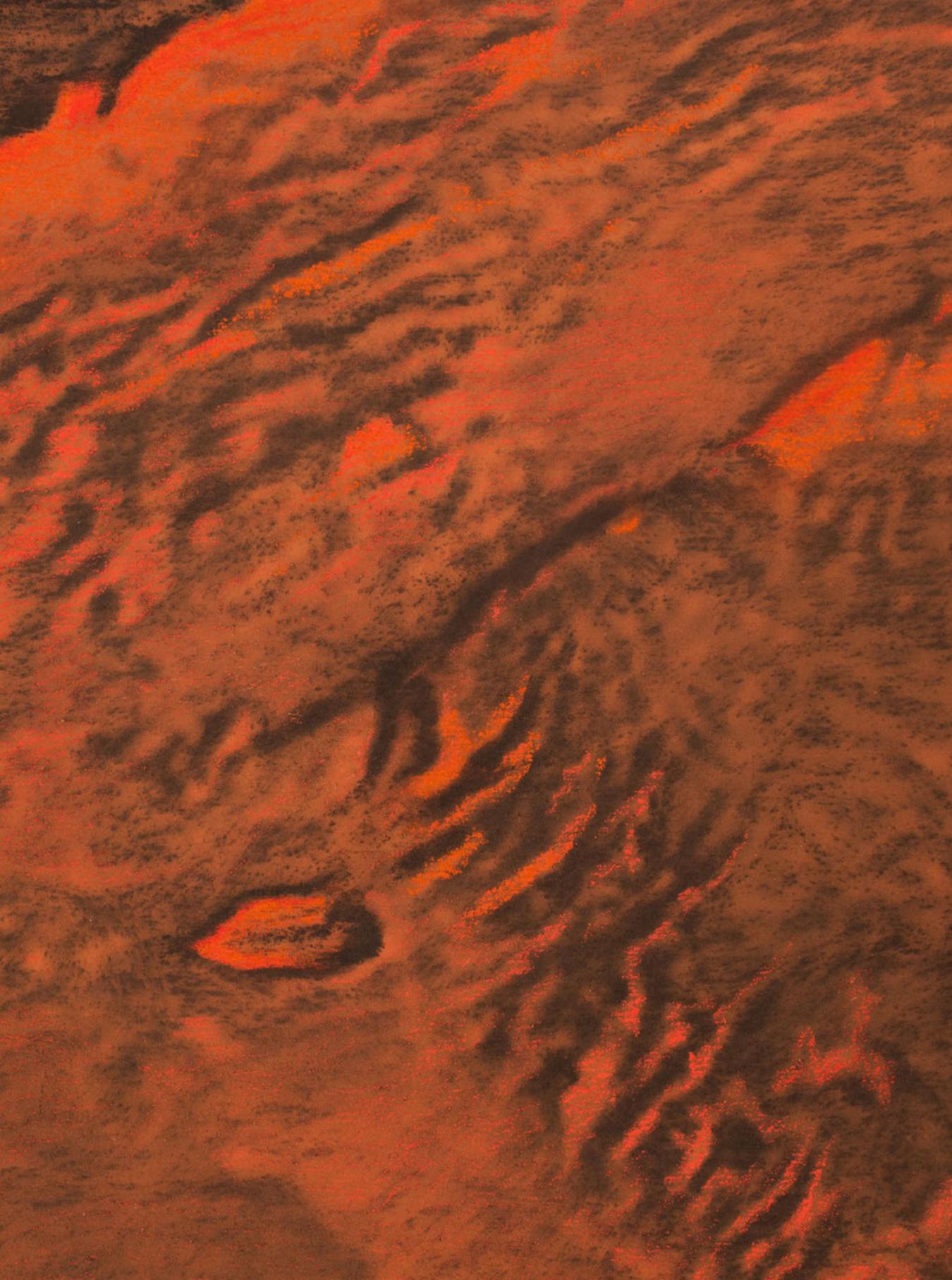
11 4/5 × 7 9/10 IN - 30 × 20 CM



Fazal, 2020

MIXED MEDIA INCLUDING BRICK DUST, CHARCOAL,  
WATERCOLOUR PENCIL, INK ON BIRCH PLYWOOD

11 4/5 × 7 9/10 IN - 30 × 20 CM



Eternal II, 2016

MIXED MEDIA INCLUDING BRICK-DUST, CHARCOAL,

INK ON GABOON PLYWOOD

72 4/5 × 94 1/2 IN - 185 × 240 CM

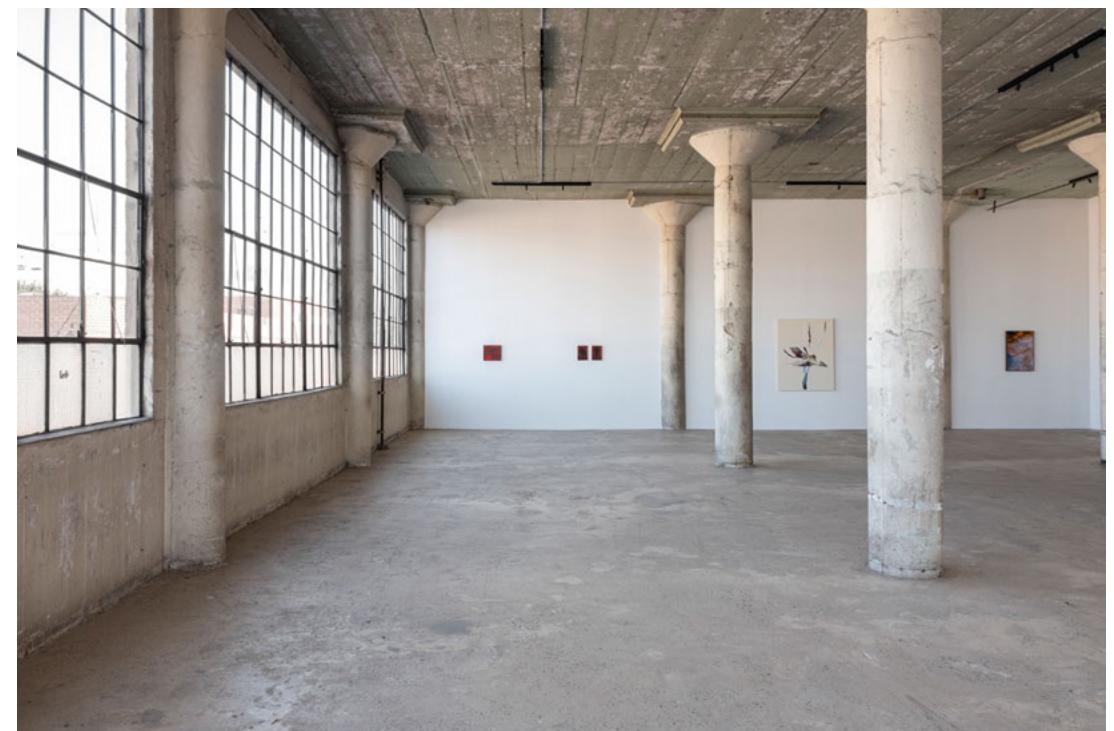
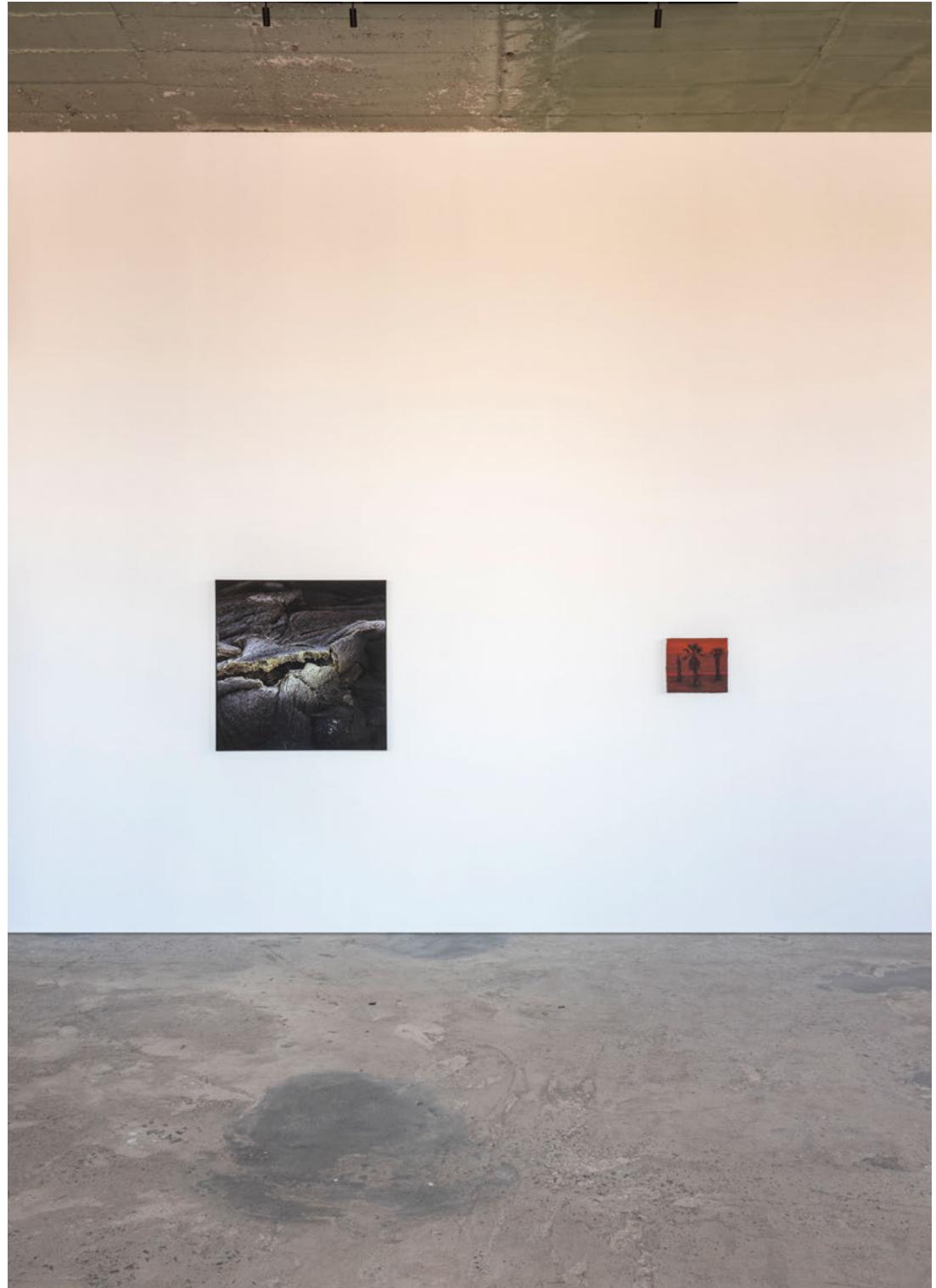




Three Together, 2020

MIXED MEDIA INCLUDING BRICK DUST, CHARCOAL,  
WATERCOLOUR PENCIL, INK ON BIRCH PLYWOOD

12 3/5 × 14 1/5 IN - 32 × 36 CM



Carlos Vera



# Carlos Vera

MEDELLÍN - COLOMBIA



Carlos Vera is a Colombian artist based in Medellín. Carlos holds a MA in Plastic Arts from the University of Antioquia and a Technologist in Crafts with an Emphasis on Ceramic Media from the same university.

His practice investigates the transformations and sequels left in the landscape as a result of the different human interventions on Nature, including mining action. His work proposes a sculptural and archaeological reflection on the landscape and contemporary waste.

*"Clay is an ancient mineral, not only because of its geological processes but also because of its anthropological traces. And it is precisely from this noble clay, subject to the impetuous fire, that ceramics results, a material present in the development of all human societies: the archeological vestige par excellence".*

It is through the approach above that Carlos Vera's plastic proposal arises. His work makes it possible to question how ceramics become evidence of the man-territory-nature relationship. He begins by examining and delving into the aesthetics and symbolism of the past, especially the pre-Hispanic. The artist wonders how concepts of the past, such as "Totem" or "Fossil," can be revised through the ceramic language as future archaeology.

His work acquires significance by using its context: The Eastern Region of Antioquia, Colombia. This territory, which has an extractive activity of non-metallic minerals such as kaolin and quartz, destined for the creation of crockery, bathroom fixtures, and electrical insulators, has been the visual and material input of his research/creative project.

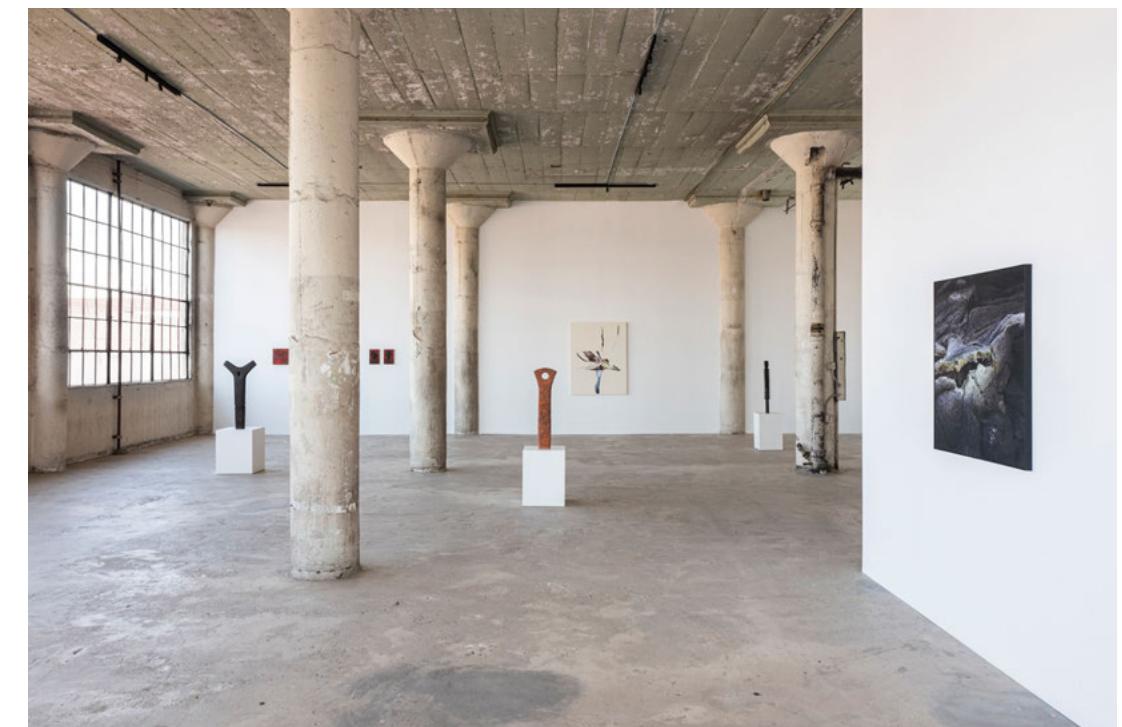
In this sense, the artist uses the aesthetics and waste of these industrial landscapes to propose fictitious archeologies through the ceramic medium, generating a reflection on current society and its contemporary consequences.

The featured works in this exhibition are part of two distinct series, including "Quimbayas: Mediaciones Pre Hispánicas" and "Tótems para el Antropoceno."

The "Quimbaya" series is comprised of sculptural pieces that reveal a question about the shape and austerity of the object, taking as its starting point the detailed observation and investigation of the body adornments of late Quimbaya goldsmithing. Quimbaya artifacts refers to a range of primarily ceramic and gold objects surviving from the Quimbaya civilisation, which was one of many pre-Columbian cultures of Colombia inhabiting the Middle Cauca River valley and southern Antioquian region of modern day Colombia. The work is visually integrated by color, geometry, and texture to generate a mediation between ancestral meanings and contemporary sculpture.

Finally, with "Tótems para el Antropoceno," the artist aims to investigate the open-pit mines of the municipality of La Unión, Antioquia, areas used for the extraction of kaolin and other non-metallic minerals. The totem pole sets become a translation of the local mining landscape into contemporary artistic ceramics.







Colgante Sublabial, 2020

HAND-MOLDED CERAMICS

FIRED AT 1060 DEGREES CELCIUS

35 × 10 6/25 × 4 1/2 IN - 88.9 × 26 × 11.4 CM



Pectoral, 2020

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
38 1/2 x 18 x 4 1/2 IN - 97.8 x 45.7 x 11.4 CM







**Excavadores II, 2022**

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $36\frac{3}{4} \times 4\frac{1}{2} \times 3$  IN -  $93.3 \times 11.4 \times 7.6$  CM



**Excavadores I, 2022**

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $38 \times 4\frac{1}{4} \times 3$  IN -  $96.5 \times 10.8 \times 7.6$  CM



**Excavadores III, 2022**

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $37\frac{1}{4} \times 4\frac{1}{4} \times 3\frac{1}{4}$  IN -  $94.6 \times 10.8 \times 8.3$  CM





Aisladores I, 2020

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $46 \frac{3}{4} \times 6 \times 6$  IN |  $116.8 \times 15.2 \times 15.2$  CM



Aisladores II, 2020

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $34 \frac{3}{4} \times 3 \frac{3}{4} \times 3 \frac{3}{4}$  IN |  $88.3 \times 9.5 \times 9.5$  CM



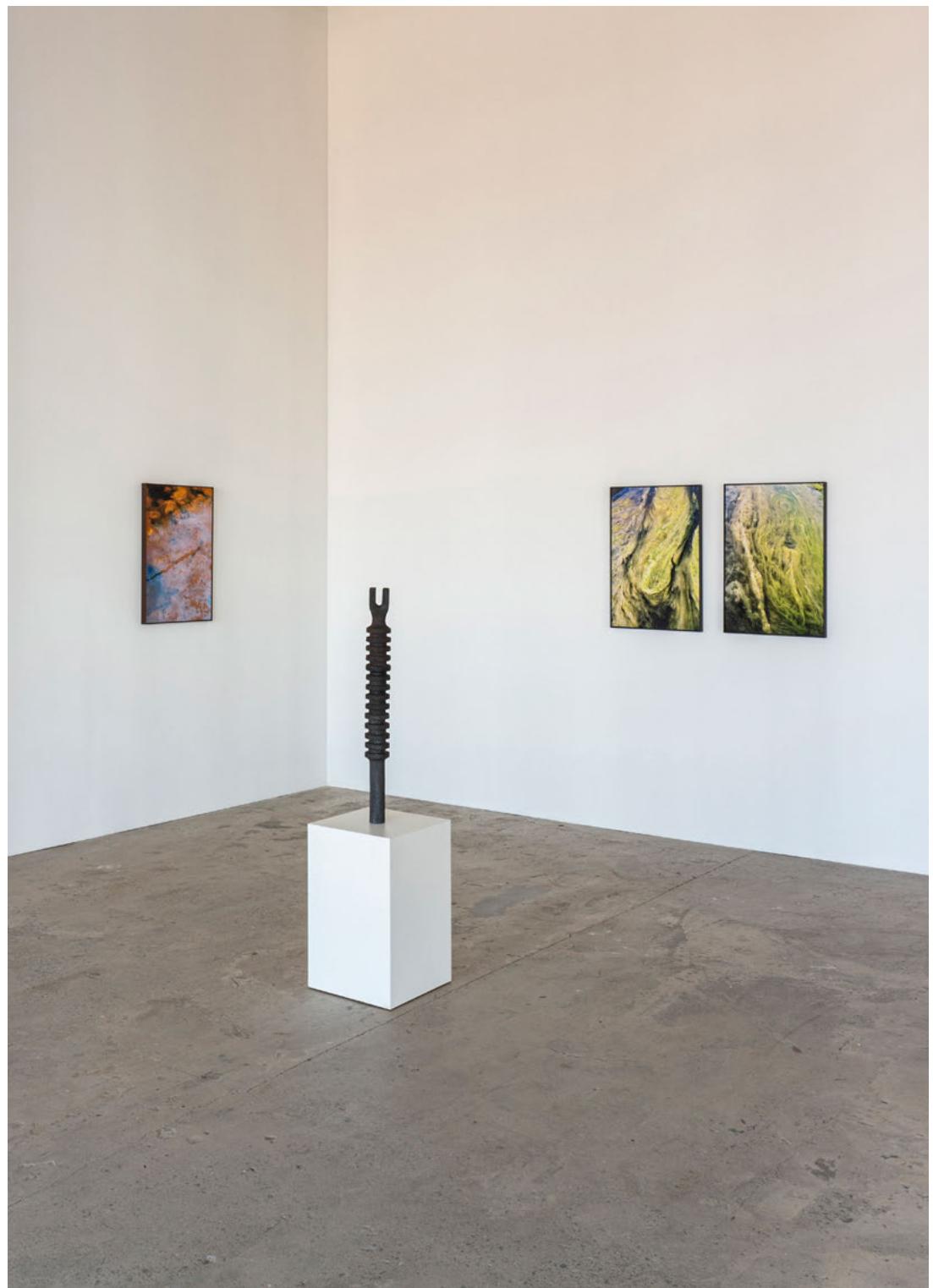
Aisladores III, 2020

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $29 \frac{6}{25} \times 3 \frac{3}{4} \times 3 \frac{3}{4}$  IN |  $74.3 \times 9.5 \times 9.5$  CM



Aisladores IV, 2020

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $16 \frac{1}{2} \times 3 \frac{3}{4} \times 3 \frac{3}{4}$  IN |  $41.9 \times 9.5 \times 9.5$  CM

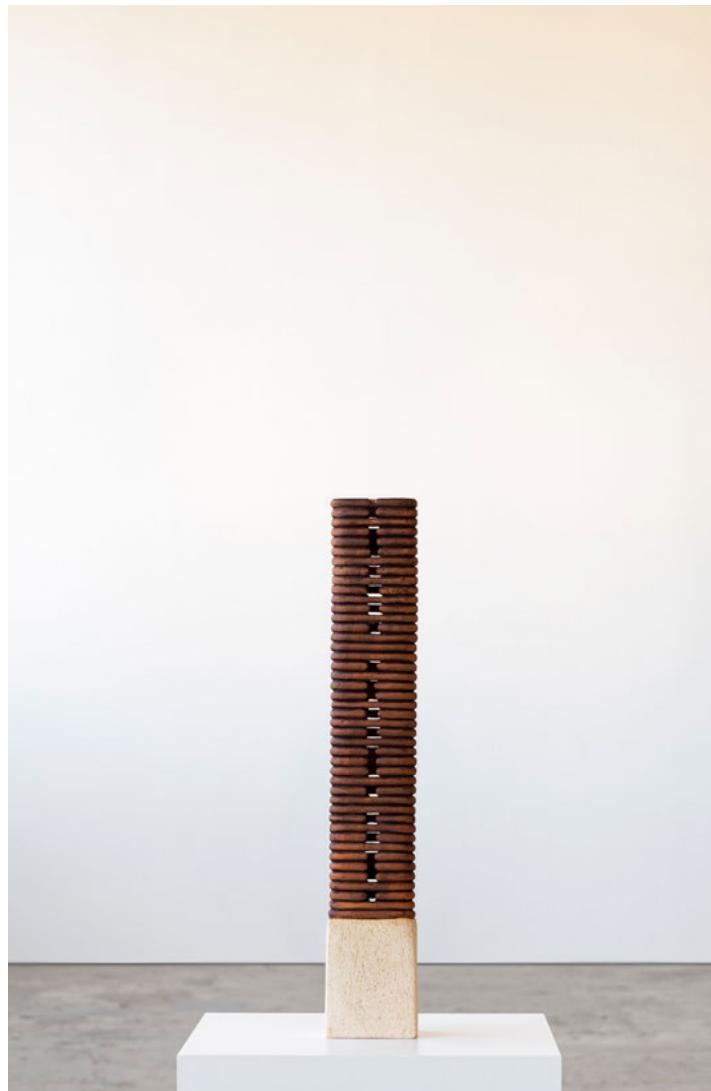






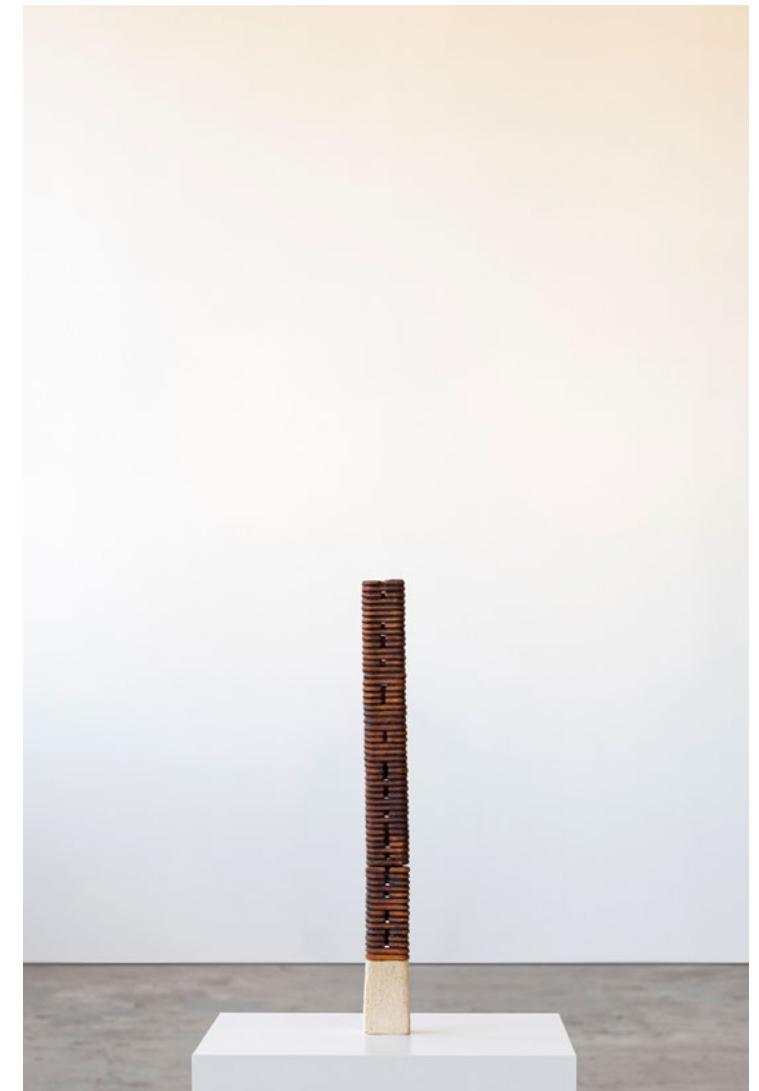
Morfogénesis I, 2019

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $45\frac{1}{2} \times 6\frac{1}{2} \times 3\frac{3}{4}$  IN -  $115.6 \times 16.5 \times 9.5$  CM



Morfogénesis II, 2019

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $26\frac{1}{2} \times 4\frac{1}{2} \times 3\frac{1}{2}$  IN -  $67.3 \times 11.4 \times 8.9$  CM



Morfogénesis III, 2019

HAND-MOLDED CERAMICS  
FIRED AT 1060 DEGREES CELCIUS  
 $24 \times 2\frac{1}{4} \times 2$  IN -  $61 \times 5.7 \times 5.1$  CM

Clément Mancini



# Clément Mancini

PARIS - FRANCE



The work of French artist Clément Mancini is influenced by a modernist graffiti style and characterized by the vivid chromatic musicality typical of abstract expressionism. His work is constantly in line with the perpetual socio-cultural changes and the rapid and constant growth of urbanization.

Composition balance, colors, materials, and free gestures considerably fortify Mancini's study of the systems of representation of concrete space. His expression on the canvas results in original pictorial compositions inspired by the vibrations he gets from the cities he visits and everything that usually surrounds his everyday life.

*"For this series of paintings, I wanted to reconnect with the color and line, speaking of erasures and traces I found during my last walks in Paris."*

*I like to observe what's around me when I walk through the streets and how time acts and intervenes in it. Those traces of time that I see inspire me the most: when the paint crackles, the iron curtains are rusting, and posters are torn apart. It feeds my repertoire of textures, colors, and involuntary compositions.*

*I like to work on several paintings at the same time in the studio, which allows me to find a balance and common energy.*

*In the process, there are no preparatory sketches. I prioritize spontaneity and choose to face the blank support. The gestures, impulsive, cause errors, erasures, and recoveries. All those steps will constitute me in fine pieces. Making mistakes, erasing, and restarting are actions that nourish my work and also inspire me on a daily basis."*







Untitled 03, 2022

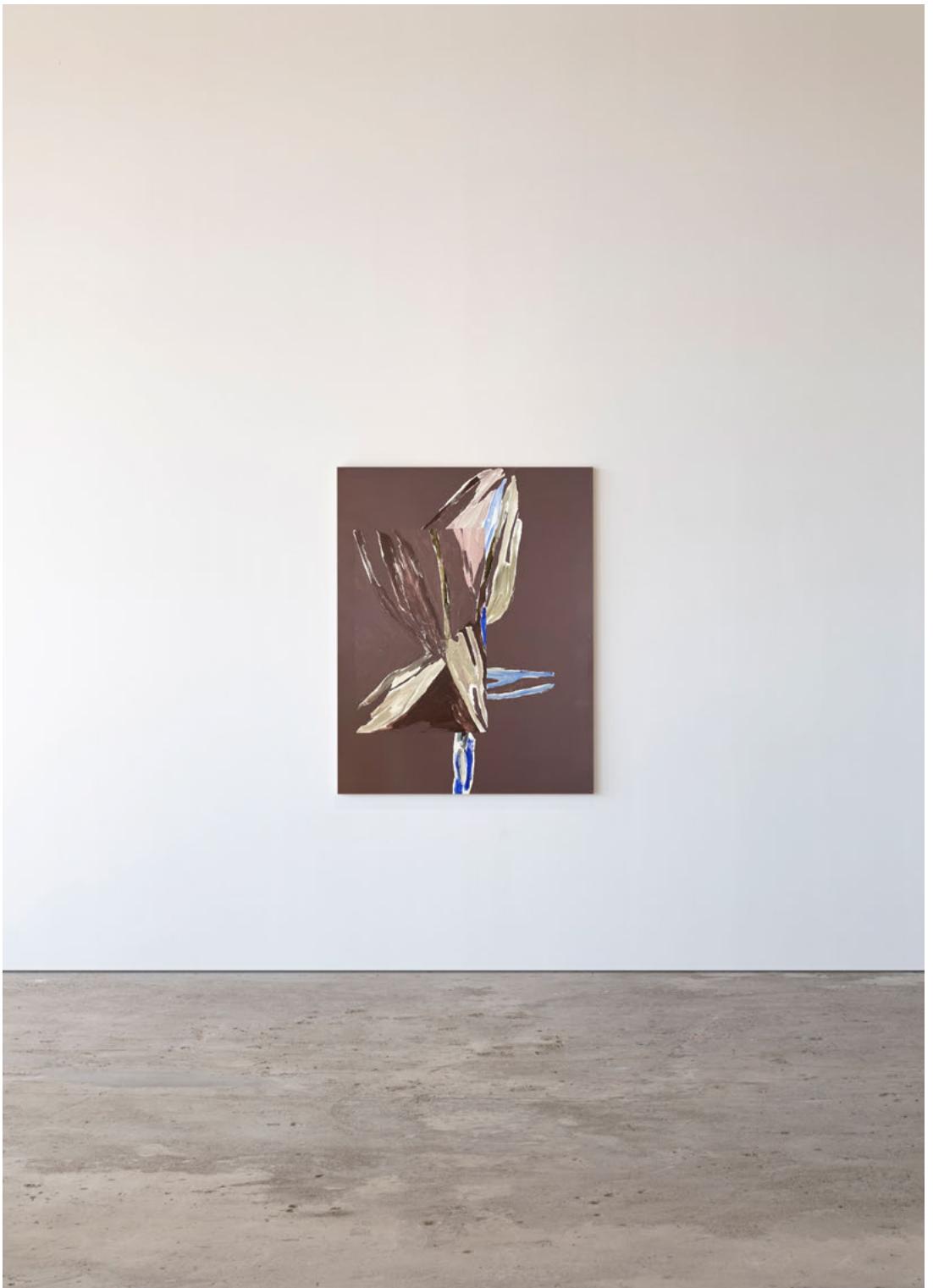
ACRYLIC ON CANVAS  
57 1/2 × 44 9/10 IN - 146 × 114 CM



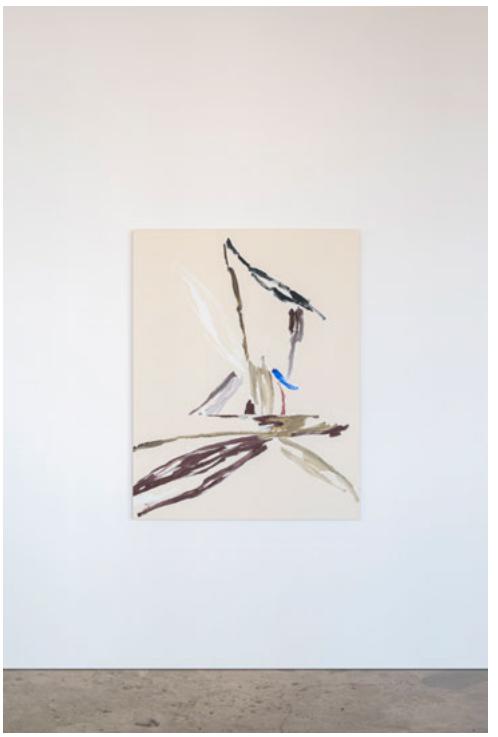


Untitled 04, 2022

ACRYLIC ON CANVAS  
57 1/2 x 44 9/10 IN - 146 x 114 CM







Untitled 01, 2022

ACRYLIC ON CANVAS  
57 1/2 x 44 9/10 IN - 146 x 114 CM





## About the Gallery





# Sage Culture

ART GALLERY - DOWNTOWN L.A.

Sage Culture is an art gallery based in Downtown Los Angeles. Founded in 2017, it comprises art exhibitions and a diverse range of projects within the arts and cultural sector.

The appreciation of nature and wisdom in translating this experience into artistic expressions define the gallery's mission, curation, and aesthetics.

A visit to Easter Island was the starting point and primary inspiration for developing the early concept of Sage Culture. The remote island's rich history and how ancient art forms have always acted as a powerful transformation tool for humankind profoundly inspired the founders throughout the creative process.

The result is a constant attempt to artistically portray the relationship between people and nature – from observing humanity's primordial cultures and its complete integration with the environment to the recent efforts to make sense of this relationship today.

In the age of the Anthropocene, our marks on the planet are the subject of constant debate, and Sage Culture intends to make this debate permanently present in its program concerning Art & Environment.

Sage Culture's concept relates to the land and oceans, our deeper soul, and the transformative power inherited from our most primitive ancestors. It is the ancient wisdom connected to the present and future through contemporary artistic expressions.

In line with its concept, the gallery represents artists whose deep connection to nature serves as their primary source of inspiration. By using natural materials or promoting discussions on the subject, they contribute to reimagining this crucial but endangered bond with Earth.

These artists are particularly focused on their processes, which are often challenging and sometimes defy traditional practices and techniques. The results frequently blur the lines between media and the established boundaries of art, craft, and design.

The gallery embodies the human intent to understand Nature constructively and to reconnect with the environment through artistic contemplation.



SageCulture™

CREDITS

PHOTOGRAPHY & EDITORIAL DESIGN BY SAGE CULTURE

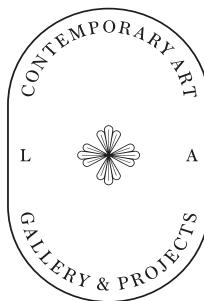
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FROM SEPTEMBER 8TH 2022 TO OCTOBER 6TH 2022

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# TRACES