



TRACES

Jenny Owens



Maastricht: 22 June – 18 July 2019



On the front cover:

Jenny Owens

Geometric TRACES, 2019

Digital photograph, edition of 6

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Jenny Owens in Barcelona, 2018

TRACES

Los rastros físicos que encontramos en un lugar recuerdan al lugar y a las diferentes fases de la existencia que ha tenido. Para mí, los rastros físicos también son visualizaciones de cómo podrían ser los recuerdos, esas imágenes fragmentadas que se crean en nuestro cerebro cuando usamos nuestra memoria. Por lo tanto, los rastros podrían considerarse recuerdos en el mundo físico. Son manifestaciones físicas de los recuerdos.

Me interesan los espacios donde dos existencias se superponen o se encuentran, por ejemplo, dos capas diferentes de pintura en una pared, o cuando la naturaleza lleva diferentes rastros junto a ella, como plumas flotando en un estanque. Para mí, estos rastros contienen historias. A menudo son el resultado de una acción o un gesto. Reflejan el paso del tiempo y nos pueden dar información sobre lo que anteriormente sucedió en el lugar, o nos invitan a imaginar lo que sucedió allí. Nos recuerdan todas las otras capas ocultas que deben existir en la ciudad y en la naturaleza. Algunos rastros pueden no aparecer a los transeúntes durante algún tiempo. Se encuentran a la espera de ser descubiertos, debajo de otros rastros ya visibles.

The physical traces we find in a place remember that place, and its different phases of existence. For me, physical traces are visualizations of what memories might be like: the fragmented images our brains create when we remember. Traces could therefore be considered memories in the physical world. They are physical manifestations of memories.

I am interested in the spaces where two existences overlap or meet, for example two different layers of paint on a wall, or when nature carries different traces along with it like feathers floating in a pond. For me, these traces contain stories. They are often the result of an action or gesture. They reflect the passing of time and can give us information about what previously happened in the place, or invite us to imagine what happened there. They remind us of all the other hidden layers that must exist in the city and in nature. Some traces may not appear to passers-by for some time. They lie in wait, underneath other already visible traces.

Jenny Owens

A veces podemos sentirnos anónimos en una ciudad, pero sólo con mantener los ojos abiertos podemos ver rastros de la vida de otras personas y esto puede ayudar eliminar esos sentimientos de soledad.

La exposición Traces se forma de diferentes series de fotografías tomadas en las ciudades de Barcelona, Maastricht, Cádiz, Palma de Mallorca, Londres y Medellín, así como en la naturaleza, y de dibujos realizados después de explorar estos lugares. Plantea la pregunta: ¿Qué rastros dejamos en las ciudades y alrededores en los que vivimos, así como en las personas que viven allí, o que van a vivir allí en el futuro?

La serie “Fósiles, Mile End Park, Suplantaciones y Rastros Paralelos (Post - House)” proviene de la obra House, de Rachel Whiteread, una escultura del espacio interior de una casa victoriana en el este de Londres. Fue construida en el año 1993 y demolida en el año 1994. Mi interés en la obra y en los rastros me impulsó a querer ir a visitar Mile End Park, donde se había construido House. Pensé que podría encontrar rastros de la obra allí, pero cuando estudié el parque con Google Maps perdí la esperanza.

Sometimes we might feel anonymous in a city, but just by keeping our eyes open we can see traces of other people's lives and this can break down those feelings of loneliness.

The exhibition “Traces” consists of different series of photographs taken in the cities of Barcelona, Maastricht, Cádiz, Palma, London and Medellín, as well as in nature, and of drawings made after exploring these places. It poses the question: what traces do we leave on the cities and surroundings in which we live, and on the people who live there now, and those who will live there in the future?

The series “Fossils, Mile End Park, Supplantations and Parallel Traces (Post – ‘House’)” stems from Rachel Whiteread's work “House”, a sculpture of the interior space of a Victorian house in East London. It was built in 1993 and demolished in 1994. My interest in the work, and in traces, prompted me to visit Mile End Park where “House” was built. I thought I might find traces of the work there, but when I studied the park on Google Maps I lost hope.

TRACES



Solo podía ver dos bancos de madera en el lugar donde antes había estado House. Quería ir de todos modos porque pensé que tal vez habría algunas pistas pequeñas que no aparecían en Google Maps que indicaban que House había existido alguna vez. También pensé que tal vez otras personas hubieran peregrinado al parque y hubieran dejado algún rastro de sus visitas allí como una nota o un símbolo o algo que rindiera homenaje a la obra. No encontré homenajes, pero sí encontré rastros de verdad, rastros importantes, los rastros de las fundaciones de House, fósiles de ladrillo.

I could only see two wooden benches in the place where “House” had once been. I wanted to go anyway because I thought perhaps there would be some small clues that didn’t show up on Google Maps that indicated that “House” had once existed. I also thought that maybe other people would have made the pilgrimage to the park and would have left some traces of their visits there like a note, or a symbol or something that paid homage to the work. I did not find tributes, but I did find real, important traces of the work itself. I found brick fossils which appeared to be part of the foundations of “House”.



Jenny Owens

La serie “Fósiles, Mile End Park, Suplantaciones y Rastros Paralelos (Post - House)” intenta recuperar narrativas del pasado, por un lado, y por otro lado, trata de crear nuevas historias. Los fósiles de ladrillo no atraen mucha atención en el parque, pero están presentes y tienen formas interesantes. Quería darles una nueva vida a través de mis fotografías. Quería mostrarlos en su contexto y también mostrar lo que ahora ocupa el lugar de House: árboles y bancos. No podemos ver cómo habría cambiado la obra con el paso del tiempo si todavía estuviera allí, pero al capturar los rastros de los elementos que están en su lugar, trato por un lado, de acercar al espectador a la obra original, y por otro lado, acercarle al tiempo que ha pasado entre la desaparición de la obra y el momento actual.

Jenny Owens

Opposite page: **Mile End Park (Post – House), 2019**

Digital photographs, edition of 6

The series "Fossils, Mile End Park, Supplantations and Parallel Traces (Post – 'House')" tries to recover narratives from the past on the one hand, and on the other hand tries to create new stories. The brick fossils do not draw much attention to themselves in the park, but they are present and have interesting shapes. I wanted to give them a new life through my photographs. I wanted to show them in their context and also show what now occupies "House"'s place: trees and benches. We cannot see how the work would have changed over time if it were still there, but by capturing the traces of the elements that are in its place, I try to bring the viewer both closer to the original work, as well as to the time that has passed between the disappearance of the work and the present moment.

Text: Jenny Owens

Revision of text: Candela Torres and Lisa Owens

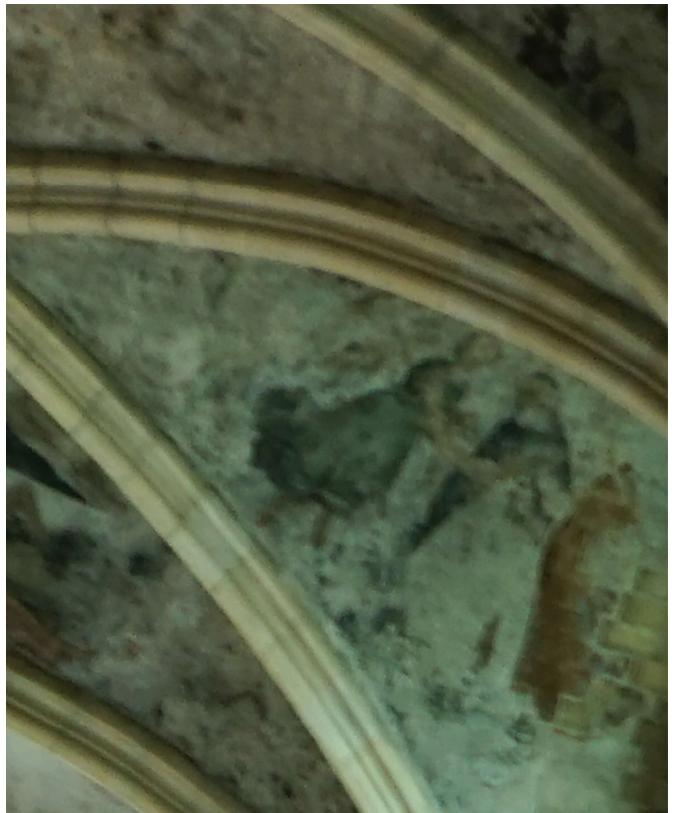
The work for the exhibition "Traces" has been carried out in parallel to the writing of my doctoral thesis "Stories of the Intangible: Memory and Narrative in Art" which is in progress and is being directed by Teresa Blanch and Albert Valera.

TRACES OF Maastricht

Traces of Maastricht, 2019
Digital photographs, edition of 6



Traces of Maastricht, 2019
Digital photograph, edition of 6



Traces of Maastricht, 2019
Digital photographs, edition of 6

TRACES in Nature

Traces in Nature, 2019

Digital photograph, edition of 6



Traces in Nature, 2019

Digital photograph, edition of 6





PontArte

Location of PontArte in Maastricht,
the Netherlands

PontArte es una galería de arte contemporáneo ubicada en Maastricht, Países Bajos. En PontArte, creemos que el arte debe ser parte de nuestra vida cotidiana. El arte te hace pensar, cuestionar, disfrutar, reír e inspirarte. Brinda una perspectiva diferente del mundo en el que vivimos y es un excelente punto de partida para conversar en cualquier lugar, trabajo u hogar.

PontArte is a contemporary art gallery located in Maastricht, the Netherlands. At PontArte, we believe that art should be part of our everyday lives. Art makes you think, question, enjoy, laugh and get inspired. It gives a different perspective of the world we live in and it is a great conversation starter in any place, work or home.

PontArte

PontArte representa artistas contemporáneos. Desde talentos emergentes hasta artistas establecidos, cada uno con su propio estilo e historia. Nuestra forma de trabajar con ellos se caracteriza por relaciones personales a largo plazo. Nos contactamos casi a diario y los visitamos con frecuencia.

Esto significa que no solo conocemos todas sus historias y motivaciones de primera mano, sino que también sabemos siempre en qué están trabajando, así como también tenemos acceso a nuevas obras.

Constantemente buscamos maneras de promocionar a nuestros artistas, sin conexión organizamos exhibiciones y 'online' aseguramos que nuestros artistas sean visibles en las plataformas artísticas Artsy.net y Artsper.com. Colaboramos frecuentemente con otras galerías que comparten nuestra visión.

PontArte represents a selective number of contemporary artists. They range from emerging talent to established artists, who each have their own distinct style and story. Our way of working with them is characterized by long-term personal relationships. We have contact on an almost daily basis and visit all of them frequently.

This means that not only do we know all of their stories and motivations first hand, but also that we always know what they are working on, as well as have first access to new works.

We constantly look for ways to promote our artists, off line we organize exhibitions and online we ensure that our artists are visible on the art platforms Artsy.net and Artsper.com. We collaborate with other galleries that share our view.



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The photographs of Jenny Owens take you to past times, to images you have somewhere in your memory that you didn't know were there. Seeing the work is intimate. You need time to look, and time to understand your own thoughts triggered by the images.

When I first saw the work of Owens, in Barcelona at Trama Gallery, I was thrown back in time. Her series Sandymount shown there consists of beaches and seascapes often found in oil and watercolor paintings created over a hundred years ago. In a closer look you discover modern elements, which bring you back to the present day. I still enjoy the works I bought back in 2012. For me they represent a moment for reflection .

Her series Traces, presented in this catalogue and exhibition, her first solo exhibition, have the same quality. The images request your attention and as you look at them you find yourself thinking about what you see and remember.

Owens is an artist that deserves to be followed and studied. Understanding her work requires patience and time, that is when it leads to intimate experiences.

Marieke Severens, PontArte

