



LUCILA PACHECO DEHNE

To All My Roaring Bodies, The Seeds And The Mountains

With Lucila Pacheco Dehne's solo exhibition *To All My Roaring Bodies, The Seeds And The Mountains*, the Kestner Gesellschaft is initiating a new cycle in its exhibition program under the title *FUTURE SCENARIOS*, which presents current artworks by younger, up-and-coming artists, the "new contemporaries" from the predominantly local scene. *FUTURE SCENARIOS* is a nomadic and parasitic format of an ephemeral nature, which reacts to the architecture of the Kestner Gesellschaft and pursues a strategy of unexpected appearance and breaking up as a *modus operandi*. At the Kestner Gesellschaft, Pacheco Dehne has created an unreal and surrealistic scene in which the certainties of the known world are shifted. *To All My Roaring Bodies, The Seeds And The Mountains* is the first exhibition to occupy the space leading towards the kitchen at the Kestner Gesellschaft. Pacheco Dehne investigates the lost meaning of the site and explores the potential of cooking as a cultural practice that, at its core, harbors a resistive force. She opens up a dialogue about how cooking and eating together creates new identities, how feminist anger makes use of cultural technology, and the kitchen distributes its power into the world as a cell of resistance. A new spatial structure is created in which Pacheco Dehne presents a parallel world with new political utopias.



LUCILA PACHECO DEHNE, *Companion 6*, 2021

Anger is theoretically neutral, but in reality it is not. Many different factors come together to structurally devalue female anger. This makes them easier to ignore and discard. We live in a patriarchal world. Women have to adapt to this. To survive, we learn early on to navigate this world and adjust our behavior.

CIANI-SOPHIA HOEDER, *Wut und Böse*, 2021

Aggressive and at the same time melodic tones can be heard from an unknown corner. In Pacheco Dehne's work, it is the sound of wooden spoons banging on pots to the rhythm of Latin American music. The sound work *A Unite Is Stronger Than One* (2022) creates the background noise of an improvised cacerozolo, a practice from South America in which pots are banged on with wooden spoons at demonstrations and protests. The noise from the pots, taken from private kitchens, is meant to draw attention to social injustice. In many of her works, Pacheco Dehne incorporates personal experiences between Colombian and German culture in order to explore the resistant potential of the kitchen and its dishes. For the first time in its history, she has activated the kitchen at the Kestner Gesellschaft for an exchange through sensual and angry thoughts about food, which she will expand on in the food performances *Parangaricutirimicuaro: Of Women Preparing the Resistance* (2022) at the opening and *Frijoles Resistentes* (2023) in January 2023 in an exchange of experiences with the visitors.

Based on her sculptural practice, Pacheco Dehne deals with topics and questions related to cooking, intercultural exchange, the environment, anger, and fiction. For her works, which are mostly composed of small sculptures, videos, and texts for installations, she uses time-based and fragile materials. With sculptures made of ceramic, silicone, metal, epoxy resin, and food, she parasitically overwrites stories in the space and occupies it. Pacheco Dehne creates expansive installations such as *DU KANNST ZÄHNE SÄEN, AUS DENEN RIPPEN WACHSEN, DIE NIEREN TRAGEN WERDEN* (2021) and uses greenhouses as observatories for her seemingly organic works. Her installations recall abandoned places in a post-apocalyptic world, constructed with new tools for a different understanding of the environment and humanity. Things left behind after people have disappeared, such as keys, toothbrushes, spoons, slices of bread, coins, and seeds—often casts and wax and silicone molds in Dehne's work—attest to the physically active everyday life of her own and others' stories. With poetically political texts, words inscribed in objects, they report in new constellations with fictional tales of utopias from another world.



LUCILA PACHECO DEHNE, *Waiting For The Ocean To Come (Oyster)*, 2020

Pacheco Dehne's sculptures, absurd duplicates of everyday objects such as *Manifestation zum Nähen einer Erbsendecke* (2018), seem to anticipate the arrival of human beings, to pass on their stories or to resist their ascribed narratives such as that of the lettuce hat in *El campo resiste* (2022). With *Companions* (2021–2022) she creates an ongoing series of pairs of shoes, which she describes as emotional companions and physical crossovers between natural phenomena and human and social space. Resistant to environmental influences and at the same time close to nature, they seem to seek a symbiosis between humans and nature. In installations such as *Eating Is a Way of Solidarity* (2021) and in her exhibition at the Kestner Gesellschaft, Pacheco Dehne explores the importance of food, its preparation, and its political dimension between cultures, and thus the freeing of identities and national borders when cooking. She constructs a future scenario in which cooking becomes a significant moment in our collective actions, allowing for reflection on and redefinition of the experience of cultural as well as personal identity.

Instead of meals cooked as a social occasion, modernity broke up collective community meal preparations – preparations that involved the lengthy and sophisticated treatment of ingredients to yield a rich and varied diet. But with modernity came the imperatives of cooking in a nuclear family. The modern household required modern women to work outside the home and then be ready to cook within it.

RAJ PATEL, *Politics of Food*, 2019



LUCILA PACHECO DEHNE, *Manifestation zum Nähen einer Erbsendecke*, 2018

We need anger, which is associated with an increase in arousal, to survive. Without hot reactions of anger there is no liveliness, and also no way to experience oneself as a self that determines what we want and don't want. After all, the momentum that races through the body through anger can be productive, change, and create something new.

CIANI-SOPHIA HOEDER, *Wut und Böse*, 2021

Pacheco Dehne's wall text *A Soup* (2022) shows a poetic recipe that tells of anger and hunger and next to it a wavy curtain stretches out across from it. It recalls sandy beaches formed by seas. The silver plant seeds of *Monuments for Seeds* (2022) were tied between the wavy fabric. Like markers on a map, they denote various points that form overlapping fixed points when the folds of fabric are folded together. The various seeds in *Kopplungsobjekte* (2022) were collected from different areas and point to their geographic contexts and the distance that lies between their places of origin. The seeds of plants (legumes, nuts, and other seeds) are the promise of growth and potential for new life. Political battles are fought over the tiny capsules that carry an assurance of food; they tell stories of privatization, genetic engineering, and conservation in large seed banks. At the same time, seeds are a fundamentally democratic source of nutrition given by nature.

To all my liquid bodies
To all my fluid bodies
To all my soft bodies
To all my roaring bodies
To all my loving bodies
To all my resisting bodies

Gedicht, LUCILA PACHECO DEHNE, 2022

Pacheco Dehne's oversized ceramics lie on abandoned stainless steel serving trolleys. Laid out as if on the operating table of a radical and fantastical kitchen, they hold sculptures in the form of crab shells like *From Crab to Crab, from Shell to Shell (unbreakable)* (2022), crab claws, and mussel shells separated from their animal bodies. Prepared for an examination of its natural form, the giant oyster in *Waiting for the Ocean to Come (Oyster)* (2020) also awaits an investigation of its external resilience. The glazes of the ceramics run in diffuse color fields, and their shimmering surfaces are reminiscent of oil films. In between are colorful eggs made of wax, which are scattered on the metal sheets and the floor. Several ceramic pots in *As We Cook, We Share* (2022) stand on a ledge above the carpet, which fragments the space and

divides it into a beige-violet color field. The vessels filled with mountains of salt from different regions of the world seem to be waiting for cooking water or other liquids that will never be able to dissolve the sheer quantity of their crystals. Natural salt is a recurring element in Pacheco Dehne's installations which refers to its natural extraction from mountains and seas in different regions of the world.



LUCILA PACHECO DEHNE, *El Campo Resiste*, 2022

LUCILA PACHECO DEHNE (*1994 in Berlin) works and lives in Hanover. From 2015 to 2021 she studied fine arts at the Braunschweig University of Art and in 2019 at the Athens School of Fine Arts. She currently has a studio in Hanover and, in addition to her sculptural practice, produces politically surrealistic texts such as *PARANGARICUTIRIMICUARO – Von Frauen, die den Widerstand zubereiten* (2021) and poetic recipes. Dehne's recent solo exhibitions have included *Emotional Scarecrows and Soft Soils* at the Kunstverein Lüneburg (2022) and *Pescados Perdidos (A Spineless House)* at the HBK Braunschweig (2021). Her works have been shown in numerous group exhibitions at institutions including Heizhaus Uferstudios in Berlin (2022), Kubus Hannover (2022), Tiny Art Gallery in The Hague (2021), Mönchehaus Museum in Goslar (2019), Snetha Residency in Athens (2019), Victoria Square Project in Athens (2019), Künstlerforum Bonn (2018), City-Galerie Wolfsburg (2018), Kestnerschau Marktkirche in Hanover (2018), tête in Berlin (2017), LAGE EGAL in Berlin (2017), and ad/ad Project Space in Hanover (2017).



LUCILA PACHECO DEHNE, *DU KANNST ZÄHNE SÄEN, AUS DENEN RIPPEN WACHSEN, DIE NIEREN TRAGEN WERDEN*, 2021

Eight Questions for LUCILA PACHECO DEHNE

1.

Kestner Gesellschaft: The title of your exhibition sounds both poetic and political. What is its background?

Lucila Pacheco Dehne: *To All My Bodies* is a poem, which is where the first part of the title comes from. It brings anger with it. Seeds are scattered throughout the exhibition: they bring the promise of development with them. The mountains are continuity. Anger, growth, and continuity are the ingredients of resistance. Solidarity too!

2.

KG: Your exhibition at the Kestner Gesellschaft parasitically occupies the space between the foyer and the little-known kitchen. Why did you choose this transitional location?

LPD: I'm interested in non-places and being in between. I often see architectures as bodies. In this regard, the kitchen might be the beating heart of a home, since it's one of the most social spaces.

Thus, the connecting space between the kitchen and the foyer would be like the main aorta, which I wanted to activate in order to actively sew together the kitchen and the exhibition spaces.

3.

KG: Metallic and at the same time melodic noises can be heard from a strange corner of the room. Who is playing here?

LPD: The sound work *Canción Sin Fin* is an homage to the countless left-wing protests in South America (cacerozolos), where people bang on pots with spoons to draw attention to social injustices and demand their rights. I worked with the musicians Lasse Sprengel and Moritz Dortmund and developed a composition that combines the revolutionary sounds and different rhythms from Latin America.

4.

KG: You often talk about the resistant potential of cooking. How can the preparation of food express resistance?

LPD: Dishes are contemporary witnesses. They have historical backgrounds, are emotionally connected, and have experienced violence. We can read many social events from food and its preparation. Resistance can mean remembering recipes and ingredients taken by force while breaking and rewriting traditions. In our eating behavior, we can make political decisions and refusals in order to change structures.

5.

KG: In your exhibition at the Kestner Gesellschaft, we encounter large ceramic pots with salts from different seas. What does salt mean to you?

LPD: Salt is always sea in solid form. For me, the presence of salts in spaces means bringing the presence of the sea into the exhibition space. For me, the sea is an important place, it marks the middle between Germany and Colombia and growing up between cultures. That's why sea creatures, which for me represent fluid identities that can move between nationalities without borders, often appear next to the salt.

6.

KG: Your installations often create post-apocalyptic scenes, reminiscent of a post-human world. How important is nature here?

LPD: In nature there is anger and resistance, care and an endless power. Nature doesn't actually need us, but we depend on it. In our capitalist system we have failed to take care of nature to this day, and that must change!

7.

KG: Which uncooked recipe will you prepare in the kitchen at the Kestner Gesellschaft?

LPD: *Parangaricutirimicuaro* is a fictional dish in which lentils are stuffed with chicken and rice. It is based on a fictional, feminist retelling and rewriting of the struggle for independence of Colombian women against the colonial power of Spain, written by me. This story is one of the starting points for my reflections on the resilience of dishes.

8.

KG: Which Colombian or German food do you remember eating first as a child?

LPD: The first defining flavor from Colombia is that of arepas and the cornmeal they are made from. A German taste that has stayed with me for a long time is that of potato soup.

If each woman "interferes" individually, no one is left to build mutual help and support. And so each person focuses on conquering the system as white men conquered it, instead of noticing how such conquest is structurally closed to others around them.

RAFIA ZAKARIA, *Against White Feminism*, 2022

A Soup

50 grams of anger (or hunger)
1 tbsp. of salt
Two seeds from distinct places,
one unable to grow where the other can
Two boundaries that can never be crossed
500 ml of the ocean

Rezept, LUCILA PACHECO DEHNE, 2022



LUCILA PACHECO DEHNE, *Eating Is A Way Of Solidarity*, 2021

Front cover:
LUCILA PACHECO DEHNE, *Seeds*, 2022, Digital photograph
Courtesy the artist
© Photo: LUCILA PACHECO DEHNE

Back cover:
LUCILA PACHECO DEHNE, *DU KANNST ZÄHNE SÄEN, AUS DENEN RIPPEN WACHSEN, DIE NIEREN TRAGEN WERDEN*, 2021
Greenhouse, carpet, salt, steel, concrete, ceramic, soap, water, glass beads, foam, sound, 300 x 400 x 200 cm
Courtesy the artist
© Photo: LUCILA PACHECO DEHNE

LUCILA PACHECO DEHNE, *El Campo Resiste*, 2022
Silicone, steel, fabric, 190 x 190 cm
Courtesy the artist
© Photo: LUCILA PACHECO DEHNE

LUCILA PACHECO DEHNE, *Companion 6*, 2021
Silicone, 26 x 19 x 10 cm
Courtesy the artist
© Photo: LUCILA PACHECO DEHNE

LUCILA PACHECO DEHNE, *Eating Is A Way Of Solidarity*, 2021
Ceramics, bread, butter, salt, cress, 80 x 170 x 70 cm
Courtesy the artist
© Photo: LUCILA PACHECO DEHNE

LUCILA PACHECO DEHNE, *Manifestation zum Nähen einer Erbsendecke*, 2018
25,200 Frozen peas, nylon thread, 88 x 154 cm
Courtesy the artist
© Photo: LUCILA PACHECO DEHNE

LUCILA PACHECO DEHNE, *Waiting For The Ocean To Come (Oyster)*, 2020
Glazed ceramic, champagne, 70 x 40 x 20 cm
Courtesy the artist
© Photo: LUCILA PACHECO DEHNE

Works cited:
CIANI-SOPHIA HOEDER, *Wut und Böse*, 2021, p. 29, 57

RAJ PATEL, *The Epistemology of the shopping card*, in: DANI BURROWS, AARON CEZAR, *Politics of Food*, 2019, p. 21

RAFIA ZAKARIA, *Against White Feminism*, 2022, p. 226

Curator:
ALEXANDER WILMSCHEN

We sincerely thank the artist.