

GANODERMA LUCIDUM

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Matière Onirique

LA MATERIA CUENTERA

Une Exposition de :
Nicolás Aguirre
mc de Beyssac
Pedro Riofrío

■ LA CHARTREUSE
VILLENEUVE LEZ AVIGNON

09/10 → 21/02

2027 ■

■ ■ ■ LA CHARTREUSE
Villeneuve lez Avignon Centre national des écritures du spectacle

E22
Art in residency

La materia cuentera

Tale-Telling Matter

Ten years after losing touch, Nicolás Aguirre and Pedro Riofrío reunite as if reopening a book whose story had continued to write itself in their absence. Yet they do not seek to pick up the narrative where they left off. Something has shifted in the meantime. Something else begins.

La materia cuentera emerges from this reunion and a shared intuition: perhaps we are not made of atoms, but of stories. Of myths, of bad dreams, of persistent illusions, of tales passed down and transformed until their origins grow uncertain. But stories are not only contained within human beings. They also inhabit things. A stone, a piece of wax, a dried cactus, a mushroom, or a fragment of coral can become the keepers of narratives that precede and outlive us.

At the Chartreuse de Villeneuve-lès-Avignon, a former monastery, Nicolás Aguirre and Pedro Riofrío envision the exhibition as a space of transformation. Each room becomes a narrative cell; each artwork, a fragment of a story in the process of changing form.

In Nicolás Aguirre and Pedro Riofrío's work, this movement becomes material. It is not so much their bodies that tell the story as the way these fragments meet.

A geometer of the soul, Nicolás Aguirre draws the plans of the invisible. The lines do not merely sketch; they act, attempting to shape the void, transforming the protocol of the soul into a geometry of the immaterial. A cactus loses its water until it reveals an interior architecture previously unseen. Its collapsed body becomes aluminum: not a reproduction of the plant, but the imprint of its transformation.

Architect of the living, Pedro Riofrío reveals the mutant forces that animate him. The wax preserves the vestige of a vanished colony. The mycelium colonizes the ceramic. The coral becomes structure, the mushroom a relic, the portrait an unstable organism. One matter disappears while another takes up its narrative.

Each encounter reveals the passage from a prior state to a rebirth. And this rebirth implies a disappearance. A form must sometimes die so that what it contained can manifest differently. The Self is not a fixed identity: it emerges through a process of metamorphosis, through the images, dreams, archetypes, and matters that consciousness encounters along its path.



"Geometry of the Formless"
Acrylic, dry pastel on canvas, 160 x 120 cm
Nicolás Aguirre, 2026



"Los cuenteros"
Céramique, Ganoderma lucidum 1/9
Pedro Riofrío en collaboration avec Nicolás Aguirre, 2026

Objects and elements become pretexts: not assertions of identity, but provisional bodies traversed by other forms. The vegetable, the animal, the mineral, the fungal, and the human gradually cease to occupy stable categories.

Hailing from Ecuador, the two artists invoke cosmologies in which the boundaries between human, matter, and spirit remain porous. Traversed by archetypes, species, and narratives that surpass them, their own figures appear as provisional bodies.

Between the mirror of the self-portraits that play out between the two, in the infinitesimal interstice of the blind spot of their narration, a silent guest places several works in sensitive echo to the bonds and stories that tie and untie themselves in the alchemy of the otherness present here. Mc de Beyssac evokes the community of stone children, their exile from the womb, their forgetting to be born so as never to die, their prodigious capacity for transformation: lithopedions, as so many affinities with the questions posed by the invisible beings that the artists are.

La materia cuentera resides in this interval: between the visible and the invisible, memory and invention, disappearance and appearance. An exhibition where matter remembers, where stories lie (or never lie), and where each form contains the possibility of another.

Ten years later, Nicolás Aguirre and Pedro Riofrío are not seeking to tell the story of who they were; together, they are crafting the myth of what they might become.

NICOLÁS AGUIRRE

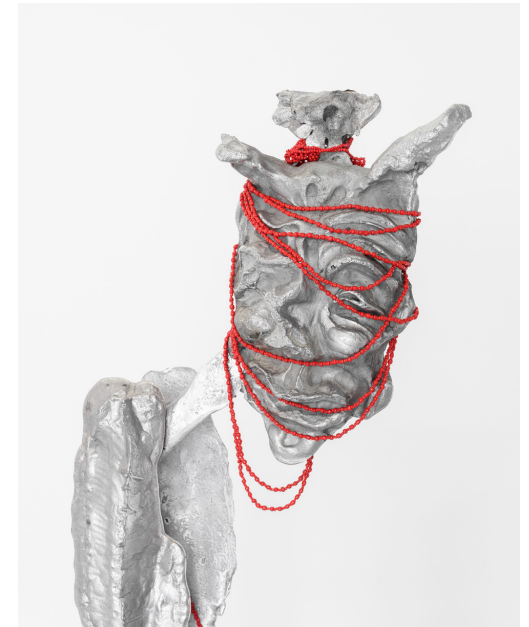
Artist Statement

Nicolás Aguirre (Quito, Ecuador, 1991) is a transdisciplinary artist whose practice interrogates the soul as a dynamic, elusive presence, a force in perpetual mutation across sculpture, drawing, installation and performance. For Aguirre, "The soul comes first and exists before the body; therefore, the shape of the body is always determined by the shape of the soul. Make contact with the soul and then after its shape." This belief guides his work, which merges ancestral traditions with contemporary rituals, often in collaboration with artisans, scientists and fellow artists. As Simon Starling noted in "Rope Work" (2024), Aguirre's work embodies "apotropaic magic, succulent charms", where objects and gestures become vessels for protection, memory and transformation.

His practice integrates scientific methodologies, such as collaborations with radiologists to X-ray his sculptures, revealing hidden structures and echoing the anatomical exploration in "Carpaccio, Exploration of a Static Body" (2024), where the body is dissected into fragile, transparent layers. His work has been exhibited internationally, including Phantom Columns (2026, Air de Paris Gallery), a series of apotropaic totems inspired by the San Pedro cactus. His exhibitions span institutions such as the Musée Fabre (Montpellier), MO.CO. Montpellier Contemporain, Galerie24 (Quito) and the Tobichi Museum (Japan).

Aguirre's approach, both scientific and poetic, challenges the boundaries between presence and absence, inviting viewers to engage with the invisible forces that shape our perception of the world.

nicolasaguirre.fr



"The Monomania of San Pedro"
Aluminum sculpture, red stone
necklaces, 180 cm
Air de Paris, 2026

PEDRO RIOFRÍO

Artist Statement

Pedro Riofrío (b. 1996, Quito, Ecuador) is a visual artist, musician, and researcher living and working between Europe and Latin America. His practice moves across biomaterials, technological experimentation, sculpture, and the physicality of sound, exploring interconnectedness, transformation, and the cyclical nature of life. Informed by a perspective shaped between different territories and cultures, his work approaches matter not as something inert, but as an active presence: something that carries time, memory, resonance, and the possibility of becoming something else.

At the core of his practice is an interest in the origins and transformations of matter, and in the shared material condition that connects human, vegetal, animal, fungal, and mineral bodies. Rather than understanding these forms through fixed hierarchies, Riofrío approaches them as participants in a rhizomatic system of exchanges, where matter continuously moves, resonates, decays, regenerates, and transforms. What matters to him is the consciousness of the soul of matter through its transformation: the possibility of encountering something beyond the visible form of a material precisely by witnessing what it can become.

"I am not searching for the truth of things, nor am I trying to justify anything. I am interested in offering a new poetry, bringing into view what—I believe—is already evident." Through scientific processes, artistic intuition, sound, and collaborations with other species and materials, Riofrío constructs situations in which different narratives can coexist. His pursuit of the transcendent lies not in reaching a fixed image or conclusion, but in transformation itself: in creating experiences that make perceptible the invisible relationships already unfolding between bodies, environments, histories, and forms of life.

www.pedroriofrío.com



"Como es arriba es abajo"
Dimension variable,
Pedro Riofrío . 2026

Nothing matters but the end of matter
P-Orridge, Genesis. Thee Fractured Garden. Artist's manuscripts, 1993–1996.

MC DE BEYSSAC

Artist Statement

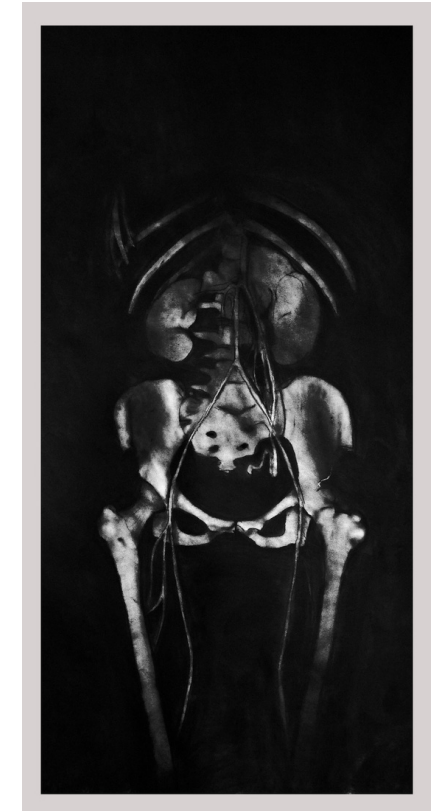
Mc de Beyssac (b. 1965, Freiburg, Germany, French nationality) holds a degree in architecture. She worked as an architect for ten years before devoting herself fully to her artistic practice. Since 2015, she has lived and worked in the south of France, in Saint-Laurent-des-Arbres (Gard), where she founded and directs the Échangeur²² artist residency.

Her practice encompasses drawing, video, and installation. Her work explores intimacy, darkness, and the body, through an approach that investigates the most intimate and least accessible zones of existence.

In a world increasingly shaped by overstimulation, over information, and overconsumption, her practice turns toward spaces of withdrawal and toward what resists the gaze, questioning the contemporary imperative of transparency and permanent visibility.

Through situations in which images, bodies, materials, and spaces come together, she is less interested in representing reality than in creating the conditions for an experience. Her works open ambiguous spaces where the visible meets the hidden, and where the body appears as a territory of silent transformations, that connect the intimate with the outside world.

mcconilhdebeyssac.com



"Elle"
de la série
"Par vos organes, je vous honore"
Fusain, 150 x 300 cm
mc de Beyssac

Contact :

- Echangeur22
echangeur22@outlook.com
echangeur22.com
- La Chartreuse-Centre national des écritures du spectacle
chartreuse.org/site
- Nicolás Aguirre
nicolasaguirre877@gmail.com
nicolasaguirre.fr
- Pedro Riofrío
droperiofrío@gmail.com
pedroriofrío.com

Every material has its own individual qualities. It is only when the sculptor works direct, when there is an active relationship with his material, that the material can take its part in the shaping of an idea.

Henry Moore, London 1934

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