

MARIO GARCÍA TORRES
AN ARRIVAL TALE

Thyssen-Bornemisza Art Contemporary–Augarten, Vienna

June 17–November 20, 2016

PRESS CONFERENCE

Friday, June 17, 10:30 am, TBA21–Augarten

OPENING

Friday, June 17, 7 pm, TBA21–Augarten

OPENING PERFORMANCE EPHEMEROPTERÆ

Friday, June 17, 7–9 pm, TBA21–Augarten

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Mario García Torres.
The Way They Looked at Each Other, n/d
Commissioned by TBA21
Photo: Nik Wheelr / Alamy

Thyssen-Bornemisza Art Contemporary (TBA21) is pleased to announce *An Arrival Tale*, an exhibition by Mario García Torres at TBA21–Augarten in Vienna, opening on June 17, 2016.

Appropriation, storytelling, reenactment, repetition, and reportage are some of the strategies that Mexican artist Mario García Torres (born 1975) deploys to uncover (hidden) histories, narratives, and strategies embedded in sites and places, thereby highlighting the limitations of factual evidence and the subjectivity of historical records and objects.

An Arrival Tale, an exhibition at Thyssen-Bornemisza Art Contemporary–Augarten, uses a conceptual gesture that detaches the works by the artist in the TBA21 collection from their original contexts and descriptions and offers them as a collection of narratives and artistic experiments open for reinscription.

“*An Arrival Tale* is an exhibition that pretends to use a number of my works from the TBA21 collection to argue that the space of arrival, the space where one can reinvent oneself, could be an interesting one, and one that has historically been a space to thrive.” Mario García Torres



Mario Garcia Torres
Tea, 1391
35mm film transferred to color
HD video, sound. 64 min.
TBA21 Collection, Vienna
Film still

Courtesy the artist and Jan Mot, Brussels / Mexico City

What are the actual conditions and what are the dreams, what are the politics housed in the bodies of the people moving? What is left behind, and what is met anew? Is arrival a fresh start, or is it implicitly haunted by challenges of absence and disembodiment? The gesture of reimagining the frame of the exhibition itself is intended to open up new potential readings in order to speculate on the possibilities of reinvention and transcendence.

The concept is signposted loosely by two narrative moments—the arrival and the return—as manifested through the artworks. *Tea* traces the artist’s trip to Kabul, Afghanistan, in search of the famed Hotel One, set up and run by Alighiero Boetti in the 1970s. This film was anticipated by a work from 2006, *Shar-e Naw Wanderings (A Film Treatment)*, made up of a series of fax messages addressed to Boetti (who died in 1994). *Sounds Like Isolation to Me* takes the form of a museographic essay on the life and career of the composer and musician Conlon Nancarrow, examining the struggle between his social and political consciousness and the autopoetic aura surrounding the idea of exile and isolation as a fertile space for creativity. A new TBA21 commission titled *The Way They Looked at Each Other* considers the significance of the delay implicit in revisiting any photographic snapshot—specifically forensic images that are part of an investigation of a war crime in Baghdad, Iraq—and questions what they reveal about the visual politics of our times. The notion of delay and displacement is further explored in *Carta Abierta a Dr. Atl (Open Letter to Dr. Atl)*, an epistolary exchange with a dead artist speculating on the possible implications of an intervention in the unspoiled Mexican landscape around Guadalajara.

An Arrival Tale was developed in dialogue with migrants and asylum seekers in Austria, providing translations, their interpretations, and stories by intervening into the exhibition as guides and narrators and posing an additional layer through sporadic performative invigilation. Through this collaboration, the exhibition is developed as a investigative proposition to think specifically about the nexus of departure, arriving, and returning, tropes, at times, deeply invested within the notion of exile. It allows for an exploration of the reality, imagination, and overall complexity of the trajectories of displacement and movement, temporarily revisiting times and spaces that are imagined, embodied, occupied, constructed, inhabited, left behind, and traversed.

INFORMATION

Exhibition

Mario García Torres: An Arrival Tale

June 17–November 20, 2016

Press Conference

Friday, June 17, 10:30 am

Opening

Friday, June 17, 7 pm

Opening Performance

Ephemeropteræ - Performance Series

Carl Michael von Hausswolff – Humatic Étude #1 for piano
(dedicated to Conlon Nancarrow)

Friday, June 17, 7–9 pm

Location

TBA21–Augarten, Scherzergasse 1a, 1020 Vienna, Austria

Wed and Thu 12–5 pm

Fri to Sun 12–7pm

Closed on Mon and Tue

Free admission

Visitor Information

Thyssen-Bornemisza Art Contemporary–Augarten

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www.tba21.org

www.facebook.com/tba21, www.twitter.com/tba21, instagram.com/tba_21

#AnArrivalTale #tba21

SUMMER PERFORMANCES SERIES

Ephemeropteræ

Fridays, June–September 2016

www.tba21.org/ephemeropterae

CURRENT PROJECT

Olafur Eliasson

Green light – An artistic workshop

TBA21–Augarten KIOSK, Vienna

July 29, 2016

Wed and Thu 12–5 pm

You may place your orders for the Green light at:

greenlight@tba21.org

www.tba21.org/greenlight

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About Thyssen-Bornemisza Art Contemporary

Founded in 2002 by Francesca von Habsburg in Vienna, Thyssen-Bornemisza Art Contemporary (TBA21) represents the fourth generation of the Thyssen family's commitments to the arts. After more than 14 years of collecting, commissioning projects, and engaged exhibition practice, TBA21 has established a highly respected collection of more than 700 contemporary artworks in the field of new media, including film, video, light, sound and mixed-media installations, sculpture, painting, photography, and performance. TBA21's unique collection is the result of its ongoing commitment to commissioning and disseminating numerous art projects, including multimedia installations, sound compositions, endurance performances and contemporary architecture. This has led to its pioneering reputation in the art world. The foundation sustains a far-reaching regional and international orientation through a number of collaborations with other cultural partners around the world, and explores modes of presentation that are intended to provoke and broaden the way viewers perceive and experience art. In 2015 Francesca von Habsburg decided to dedicate the foundation's ongoing program to becoming an agent of change by focusing on the complexities and urgencies of the "age of anthropocene," as well as today's pressing challenges caused by climate change, with a special focus on the marine eco systems.

Supported by

As one of the leading insurance groups in Central and Eastern Europe, the **Vienna Insurance Group** and its main share holder **Wiener Städtische Versicherungsverein** clearly perceive its social responsibilities and have been reliable sponsoring partners for Thyssen-Bornemisza Art Contemporary and other cultural projects for many years. Numerous museums and galleries have insured their collections with Vienna Insurance Group. The main objective for cooperating with cultural institutions is to promote the international exchange in the field of arts and culture.

