



T
B
A

ATOPIA.

MIGRATION, HERITAGE AND PLACELESSNESS

WORKS FROM THE THYSSEN-BORNEMISZA
ART CONTEMPORARY COLLECTION

CENTRO CULTURAL METROPOLITANO

QUITO, ECUADOR
AUGUST 10 - OCTOBER 2, 2016

ATOPIA.

MIGRATION, HERITAGE AND PLACELESSNESS

WORKS FROM THE THYSSEN-BORNEMISZA
ART CONTEMPORARY COLLECTION



Abraham Cruzvillegas

Autorretrato fronterizo y chispeante abrazando el retrato de Gilberto Bosques,
escuchando pirekuas y tragando esquites afuera de la cathedral, 2014

Photo: Francesca von Habsburg, 2014

ATOPIA, a word mainly used in medicine and philosophy, literally means placelessness, out of place, unclassifiable and of high originality. It is, in its traditional use, at the same time, a category of otherness, difference, expulsion and exclusion, as it is a reference to the ineffable, the pristine, and the absolute. It is in this double connotation, in which the term becomes a productive figure for thinking in addressing the various ways in which artists have dealt with ideas of place, geography, migration, heritage, translation, the crossing of national, social and cultural borders. The atopic is here but not here, it is a position which denies location, perhaps an attitude that relates to an “original” cultural or social experience but at the same time diffuses it or remains at distance.

Thus the exhibition focuses on the practices and representations of the ways in which artists have accessed, rehearsed, participated in and negotiated concepts of “place” or “place of origin,” their past, heritage, and cultural ambiguities, with all the dilemmas such notions provoke. Origin / locality is not a neutral point of reference. What seems to be just a geographic denotation, comes with an apparatus of definitions and is grounded in systems of authority. Geography and place-bound symbolisms incorporates a (very rigid) signifying system through which individuals and collectives register and express their identities. As “writing about the earth,” the science of geography has traditionally bridged human and physical science to map out places of presence and embodiment. Gradually the geographic denotation of space has shifted in favor of a more fluid and multi-layered meaning, invested with personal and intimate affects and complicated by subjectivities and their interaction. Place-specific and locational narratives have thus become important figures of the artistic expressions of the past decade, but also projective sites of stereotyping and (post-colonial or ethnicizing) simplifications. Artistic exploration of geographies through mappings, landscapes, descriptions of sites, places, collection of cultural objects, historical inscriptions and personal research, as well as the shifting political implications in language, writing and formal representation are at the nexus of the current exploration.

The exhibition looks at the countersides of the processes of aggregation and homogenization and addresses the ways in which a collection of 21st century art is constructed around the various experiences of difference, in which individuals and collectives participate in different cultural processes and realities. It therefore pivots around the specific systems and methods of exchange, translation, and its embedded critiques. A wide ranging production of visual and spatial works catalyze the reexamination of the agency of the artist in the production of such locational inquiries. It also implies strategies for re-claiming certain histories and place-specificities by way of reasserting territorial representations. The way “localism” is understood in this particular context is not as a reaffirmation of common simplifications but is instead based on productive inquiries and internalization of paradoxes and transitions, which evade categorizations or nostalgic impulses. It also shows how shifting political and economic realities have created new tales of places, and how their histories have sparked the impulse to document the rapid processes of transformation set into motion by new “continental shifts”.

ABOUT THYSSEN-BORNEMISZA ART CONTEMPORARY

Founded in 2002 by **Francesca von Habsburg** in Vienna, Austria, **Thyssen-Bornemisza Art Contemporary** (TBA21) represents the fourth generation of the Thyssen family's commitment to the arts. The foundation is dedicated primarily to the commissioning and dissemination of ambitious, experimental, and unconventional projects that defy traditional categorizations. This approach has gained the collection a pioneering reputation throughout the world. The foundation's projects promote artistic practices that are architectural, context- and site-specific, performative, and often informed by an interest in social aesthetics and environmental concerns. Many of the projects reflect the shift away from disciplinary to transdisciplinary practices embracing architecture, sound, music, and science. The "cross-pollination" of disciplines challenges interpretation and the traditions of collecting, preserving, and presenting works of art. This approach reflects the vision of TBA21's founder, Francesca von Habsburg.

In addition, TBA21 shares its collection and commissions with numerous museums and public institutions. Most commissions, initiated and produced by the foundation, form an integral part of major contemporary art exhibitions, such as the Venice Biennale, the Istanbul Biennial, and documenta, where new works are very much on the agenda. In past years, crossover performative projects were realized through a number of collaborations, notably with the Staatsoper Unter den Linden in Berlin, Artangel in London, and the Wiener Festwochen.

The foundation is supported by a group of engaged advisers, who work to promote its mission, which states that firstly, TBA21 maintains a focus on postconceptual art of the 1990s to 2010s and a strong interest in multimedia, time-based art, environments, and large-scale sculptural installations. The foundation also pursues an ongoing engagement with locations outside of Western Europe, such as Eastern Europe, Latin America, the Indian Subcontinent, and Iceland. TBA21 is committed to pivotal works that explore sociopolitical questions, identity politics, and environmental issues. Finally, TBA21 engages in a continuous pursuit of lines of questioning across various disciplines and fields of knowledge production, such as architecture, sound, and science.

CENTRO CULTURAL METROPOLITANO

Centro Cultural Metropolitano is located in the Historic Center of Quito. The building occupies the space of the former Jesuit Building Complex where, for over four centuries, settled and acted institutions and notables of great importance in the political, cultural and educational history of Ecuador.

Following the expulsion of the Jesuits in 1767, part of the building was converted into "Cuartel Real de la Audiencia de Quito", and as such hosted, as prisoners, several heroes of Quito's Independence. It was the principal location of the Universidad Central, until 1958. After the departure of this public educational entity, it was transformed into a municipal building that housed the Library Federico González Suarez and Alberto Mena Caamaño Museum.

Currently, Centro Cultural Metropolitano is an institution of cultural service, attached to the Secretary of Culture of Quito's Municipality, which has become a space of service to society and its demands for activity, exchange and debates on various artistic and cultural practices.

www.centroculturalq.quito.gob.ec

www.facebook.com/CentroCulturalMetropolitano

LIST OF ARTWORKS



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016

ALLORA & CALZADILLA

***Petrified Petrol Pump,* 2010**

Fossil-filled limestone
210 x 50 x 180 cm

Allora & Calzadilla's artistic work often unites and collapses material elements from diverse social, geographical and cultural systems into a single object. These principals of physical and temporal displacement are illustrated through processes of sedimentation in *Petrified Petrol Pump*, an abandoned gasoline pump that appears to have turned into stone. Made from fossil-filled limestone, the indexes of ancient life forms that are visible throughout the sculptural body attest to the organic plenitude of the earth's pre-history, the very life forms whose long process of anaerobic decomposition provides the material used today to generate petrol-based energy. The work's commanding physicality establishes the gas pump as a totem of the developed world in the dawn of the 21st century; however, the outlandishness of the object simultaneously questions the values of contemporary society and the future residues of its "fuelled" culture. The work thus revolves around the confrontation between nature and consumer society, critically addressing human dependence on the condensed corpses of extinct animals for life.

Petrified Petrol Pump lacks branding for any specific oil company, but the model has been identified as a BP pump. Although the artists created the work before the BP spill in the Gulf of Mexico in 2010, the catastrophe has naturally been part of discussions of the work since.

JONATHAS DE ANDRADE

***Litoral Pacifico Sulamericano / South American Pacific Coast,* 2011**

Cardboard Collage on
Alucobond, 1974 maps
and wood
each 500 x 85 cm

"A massive earthquake erupts over the Andes, detaching Chile from South America. As a consequence, the sea returns to Bolivia restoring its lost coastline, Argentina gains coasts with both the Pacific and the Atlantic oceans, and Chile becomes a floating island adrift in the seas.

"In a recent trip to Bolivia, I was affected by the way the loss of the sea to Chile in the bloody Pacific War (1879-1884) was a delicate subject, unresolved, a real historical taboo. Even the smallest Bolivian bookshops sell educational material for schools that didactically speaks about the injustice of what was done, ideologically speaking of the 'Chilean cowardliness,' and the need to regain the lost sea and to defend the coast's sovereignty. In Chile, the existence of the war is not emphasized: generally, people speak as if the whole coast has always been Chilean.

"The work experiments with delirium for what only could be possible with war and violence. The sea is given back to Bolivia as if the Andes had suffered an earthquake and the whole Chile displaced to the ocean becoming an island. This aesthetic approach allows me to touch upon some other topics: the notion of truth as an ideological construction, the document's relative trustworthiness, the historical resentment as a social feeling, and the fabrication of mass commotion/emotion as political artifice."

(Jonathas de Andrade)



Jonathas de Andrade | Pacifico Coast, 2010
Film still: courtesy the artist



Jonathas de Andrade | The Uprising, 2012,
Film still: courtesy the artist

JONATHAS DE ANDRADE

***Pacifico,*
2010**

Filmed on Super 8 mm,
transferred to DVD,
Animation 12 min, 45
sec, looped

A massive earthquake erupts over the Andes, detaching Chile from the South American continent. As a consequence, the sea returns to Bolivia restoring its lost coastline, Argentina gains coasts with both the Pacific and the Atlantic oceans, and Chile becomes a floating island adrift in the seas.

„In my visit to Bolivia in 2009, I was affected by the way the loss of the sea to Chile in the bloody Pacific War (1879-1884) was a delicate subject, unresolved, a real historical taboo. Even the smallest Bolivian bookshops sell educational material for schools that didactically show the injustice of what was done, Chile's cowardliness, the need to regain the lost sea and to defend the coast's sovereignty. In Chile, the existence of the war is not emphasised: generally, it is taught that the whole coast has always been Chilean.

In this project, the idea of the construction of truth and feelings about historical events interests me. Moral and civic didacticism is linked to my decision to work with paper and styrofoam, as they are the materials originally used for teaching in these regions. This aesthetic approach allows me to touch upon some other topics: the notion of truth as an ideological construction, the document's relative trustworthiness, the historical resentment as a social feeling, and the fabrication of mass commotion/emotion as political artifice.

JONATHAS DE ANDRADE

***O Levante /
The Uprising,*
2012**

Single-channel film,
color, sound
20 min.

“The idea of the project was to do whatever would be necessary to make it possible to hold the First Horse-Drawn Cart Race in the Center of Recife. As farm animals are prohibited throughout Recife, those who get about by horse are rendered invisible in the eyes of the law. Only by treating the race as if it were a scene from a movie – that is, by having it considered to some extent as a piece of ‘fiction’ – would it be possible to obtain the authorizations needed to make it happen.”

So begins the project description of Jonathas de Andrade's work *The Uprising*, commissioned by Thyssen-Bornemisza Art Contemporary, which documents the “First Horse-Drawn Cart Race in the Center of Recife” in Brazil. While horse-drawn carts are an important element of the region's rural history, these outdated modes of transportation are increasingly marginalized against Recife's infrastructural development. Andrade explains, “... these men, carts, and horses are just other pieces of ballast from a much greater circuit of rurality, which cuts across the city and contains within itself a design for civilizing that is underpinned by another paradigm, one that is all of its own and nonhegemonic: a rural parallel civilization that coexists in the proto-urban Recife of a super-under-developing Brazil.”

Using the film as an excuse to temporarily legalize cart driving in the city center, de Andrade documents the widespread, blissful anarchy - exploding from within this so-called rural parallel civilization - which results from his own artistic license.



John Bock | Skipholt, 2005
Photos: David Schultz / Kling & Bang Gallery, Reykjavik, 2005



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte de Zapopan, Mexico
Photo: © Samantha Cendejas, 2014

JOHN BOCK

Skipholt,
2005

Single-channel video
projection, sound
54 min 55 sec, color

"The story of 'Skipholt' is very simple", says John Bock, "I set off... and with the aid of certain objects I roam through ICEland... and die at the end. I should better say: I get lost in an ice storm, which does not automatically mean to die." But – and here he quoted prosaically the economist John Maynard Keynes - "in the long run, we're all dead."

Skipholt – which means "sheep hill" in English and is also the name of the street where the artist stayed in Reykjavik – is a kaleidoscopic expedition through the Icelandic landscape. Bock, who takes the role of the highly archetypal adventurer figure, sets off to explore the island with an eclectic assortment of equipment. He climbs snow-capped hills, falls and hurts himself several times, struggles to survive, gets lost in an ice storm, and eventually dies. During his wondrous voyages through the Icelandic landscape, Bock operates a set of self-made instruments, discovers shiny blinking treasures which, his character believes, interest the scientific world in future years. Here, the film incorporates the classic ideals of legendary explorers and adventure films – challenge, sacrifice, resilience, hope, and the fear of shipwreck and death – which develop into a balancing act between scientific seriousness, madness and slapstick, all of which Bock performs while operating his enigmatic instruments. Bock's film draws inspiration from the natural landscape of Iceland, revealing his long held fascination for the far north.

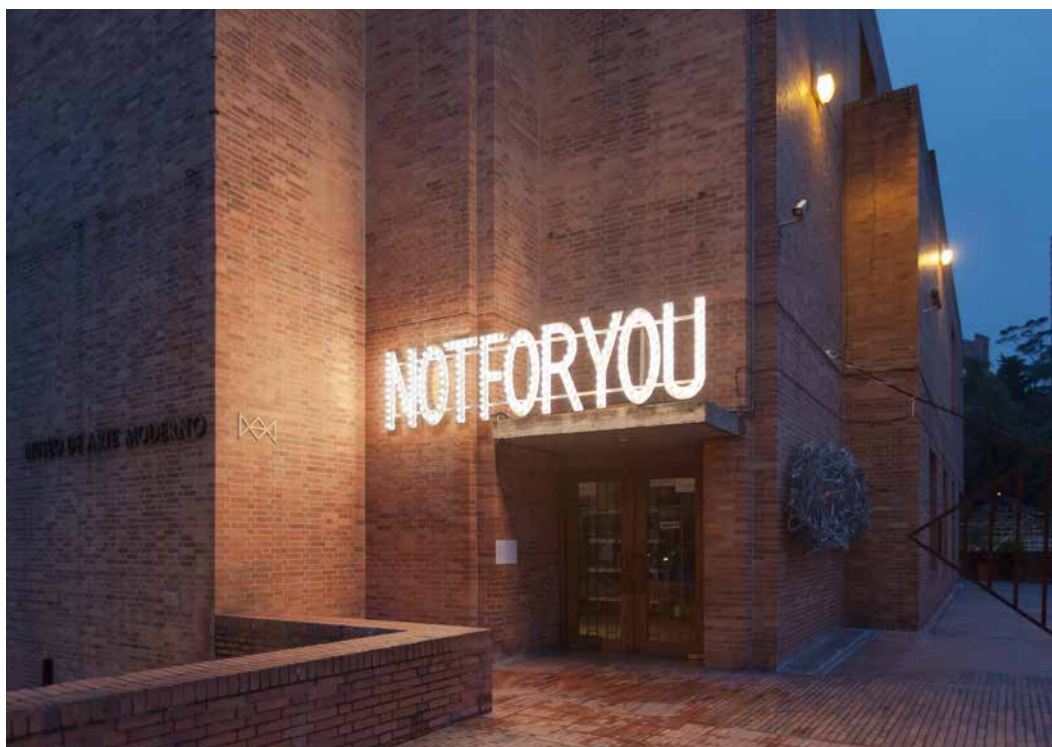
TAYSIR BATNIJI

GH0809,
2009/2010

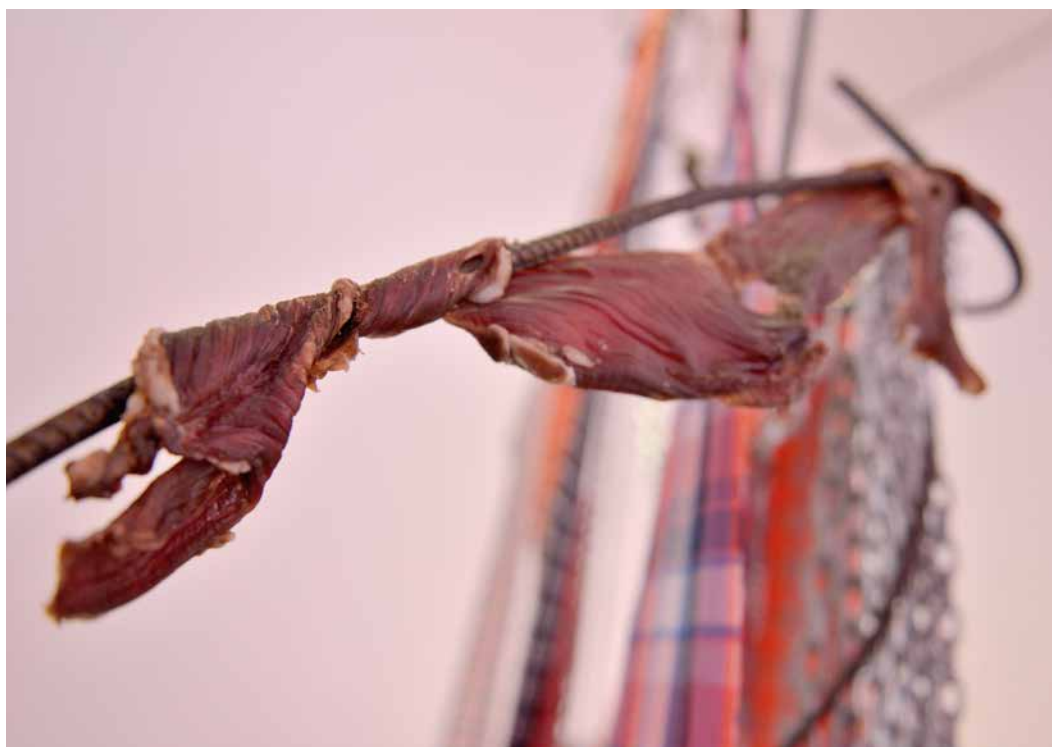
Two series of two and
four images
Lamda-print on paper
between plexiglass
29,5 x 21 cm each

Taysir Batniji's work, which includes a diverse range of photographic projects, sculpture and conceptual installations, engages his personal liminal political situation as Palestinian in highly controversial and at times deeply poetic ways. As the title of this exhibition suggests, Batniji's work mines the interplay between permanent migration and unbroken stasis, the dystopic reality and the fantasy of Palestinian statehood, and the perpetual instability and simultaneous paralysis that marks his political and personal experience.

For GH0809, Batniji imagined a real-estate company offering homes in Gaza. As he is not permitted to return, Batniji worked for nearly two years with a Palestinian photographer to take precise images of houses damaged during the 2008-2009 war in Gaza. With these images, which can be considered as "forensic sites" – taken in serene, still lighting, empty of people – the artist created his fake real-estate advertisements. The plain language of these advertisements generates a fiction that temporarily suspends the political context of these homes and imagines them purely as material real-estate. The images transport an almost unthinkable sense of tranquility, normality and possibility in a devastated place, weaving together the tenuous irony, poetry and political reality of Batniji's Gaza. It is a fantasy, at once humorous and profoundly inconceivable and disturbing, that a home in Gaza might ever be available as "4 rooms, 2 sitting rooms 2 bathrooms with garden and sea views."



Installation view: Atopia. Migration, Heritage and Placelessness
 Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
 Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Detail: Abraham Cruzvillegas | Boogie Woogie (handmade & sensual), 2012
 Installation view: Regen Projects, 2012, Photo: Brian Forrest

MONICA BONVICINI

NOTFORYOU, 2006

Galvanized steel letters,
40 W-light bulbs,
computerized light
program
99 x 400 x 14 cm

Examining the construction of sexual identity, Monica Bonvicini's sculptures, installations and videos are always concerned with the relationship between space, gender, and power. One of the most interesting aspects of her work is the formal exploration of sculpture and its environment and display. Bonvicini's light sculpture NOTFORYOU is a confrontation and a paradox: I see something that at once informs me that it does not mean me, but in so informing me, it addresses me in the most direct fashion: by aggressively blinking the message into my face, into the public space, more directly than any advertisement could ever do. NOTFORYOU therefore questions the expectation that a work of art is inherently intended for viewers, or even for potential buyers.

NOTFORYOU refers to situations of exclusion and separation, as well as to linguistic structures of power, which control territorial access, rights of residence, circulation, and personal freedom – this sculpture develops its potential for confrontation at precisely those sites that seek to appropriate it. It also resonates with Pearl Jam's powerful lyrics, written at the height of the post-punk area:

This is not for you
Oh, never was for you...fuck you...
This is not for you...
Oh, this is not for you...yeah, you...
This is not for you...
Oh, not for you...
Oh, you...

ABRAHAM CRUZVILLEGAS

Boogie Woogie (handmade & sensual), 2012

Rebar, chain, fabric and
meat
381 x 353 x 203 cm

Boogie Woogie (handmade & sensual) is part of a recent series, entitled autodestrucción, which Abraham Cruzvillegas started in 2012 after having exhausted the propositions subsumed under the neologism autoconstrucción. Cruzvillegas had used this term for some years to describe his art, the roots of which lie in the improvised construction methods and techniques of his native Mexico City. A rural exodus led to the creation of self-built settlements in the area during the 1960s. The unstable economic status of many of the migrants led them to build their own houses, usually without a foundation or a blueprint. The use of materials and construction techniques were mostly improvised, and people built their homes using what was readily available in the area.

Questions of identity, its relationship to sub- and counterculture, and how it is constructed, inherited and displayed through fashion and subculture play an important role in the dialectical shift to autodestrucción. Works such as Boogie Woogie (handmade & sensual) consist of a series of hanging and freestanding sculptures made of rebar, wire, feathers, jewelry chains, textiles and curing strips of beef. These works are largely informed by the artist's interest in zoot-suiters (or Pachucos, as they are known in Mexico) and their Second World War French counterparts, Zazous. These subcultural groups had a markedly rebellious nonconformity, which they made visible through their sartorial excess. As is often the case with Cruzvillegas' work, his interest has autobiographical roots: his great uncle was a zoot-suiter jazz musician who lived in France during World War II. As Cruzvillegas learned in his research, attire during this time was a way to embody resistance and to defy conformity. Social rebellion was marked by apparel, but when these ideologies failed, the style faded away as the protagonists changed and reverted to some other reality.



Abraham Cruzvillegas | Boogie Woogie (handmade & sensual), 2012
Works from the TBA21 Collection, Museo de Arte de Zapopan, Mexico
Photo: © Samantha Cendejas, 2014



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogotá, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016

ABRAHAM CRUZVILLEGAS

Autorretrato queriendo ser Fray Tomás González y escuchando abajeños con la banda de Zacán, incapaz de comunicar la frustración de no poder reconocerse como un narciso iracundo, pobre, obediente, casto para acabarla de chingar, desplazado
2014

Wood, iron, mirror, nylon rope, leather, concrete, aluminum, galvanized iron, self-adhesive tape, rubber and corn cob
800 x 469 x 570 cm

Under the principles of selfdestruction series, this piece retains some characteristics of Abraham Cruzvillegas' body of work; he builds his sculptures with materials found in demolitions as well as including elements that respond to the place they are installed. As with many of his pieces, Selfportrait wanting to be Fray Tomás..., results from autobiographic practice. In this case, the link between one of his ancestors and the Franciscan Convent in Zapopan motivated him to include items from the place.

In *Autorretrato queriendo ser Fray Tomás González y escuchando abajeños con la banda de Zacán, incapaz de comunicar la frustración de no poder reconocerse como un narciso iracundo, pobre, obediente, casto para acabarla de chingar, desplazado* Cruzvillegas comes to terms with his personal shortcomings and disappointments in the face of the good deeds of Fray Tomás González of the Franciscan Convent in Zapopan. González is a monk and Migrants Rights Activist who has fought against government corruption and the ill treatment of Central Americans who travel through Mexico on their way to the US. Contemplating this while listening to traditional Mexican folk music, Cruzvillegas realizes that he not only deeply respects the friar, but, as he is also a "displaced" person, he needs him as well. expectations.

ABRAHAM CRUZVILLEGAS

Autorretrato fronterizo y chispeante abrazando el retrato de Gilberto Bosques, escuchando pirekuas y tragando esquites afuera de la cathedral
2014

Iron, aluminum, wood, grosgrain, rubber and stainless steel
725 x 950 x 557 cm

Besides the characteristic use of demolition remains and found objects, Cruzvillegas includes a visibility principle to the piece. Located at the museum office's patio, the piece is not accessible from the ground floor. However, visitors can ask for a tour to see the work and the many items that Cruzvillegas integrates into it: a sickle, two machetes, and a structure that accompanies an inverted broom which is raised to a monumental height.

In *Autorretrato fronterizo y chispeante abrazando el retrato de Gilberto Bosques, escuchando pirekuas y tragando esquites afuera de la cathedral* Cruzvillegas imagines himself contemplating the life work of Gilberto Robles, a under-celebrated ally of escaped Jews from Nazi Germany in Mexico. The music and street food in the title - as with the objects used in the work - not only call to mind traditional Mexican culture, but also hint at a displacement felt by Cruzvillegas as well as by the Jews landing in Mexico from post-War Europe. Cruzvillegas puts in practice an atopic discourse, which is further considered by promoting interaction between museum's visitors and daily workers.



Mario García Torres | Carta Abierta a Dr. Atl, 2005
Film still: Courtesy of the artist and Jan Mot, Brussels



Carl Michael von Hausswolff & Thomas Nordanstad | Golden Days (Remedios, Colombia, 2012), 2012
Film still: courtesy the artists

MARIO GARCÍA TORRES

Carta Abierta a Dr. Atl
2005

Single-channel video
projection, color, silent
6 min. 26 sec.

In his works, Mario García Torres positions the art world self-reflectively within narrative landscapes, often using a critical position to explore constantly shifting values of art and its surrounding culture. *Open Letter to Dr. Atl* is a one-way epistolary exchange with a dead artist, the Mexican painter and writer Gerardo Murillo (1875-1964), a citizen of Guadalajara who signed his works as Dr. Atl, “discussing” with him the possible implications of installing a branch of the Guggenheim Museum somewhere in the unspoiled Mexican landscape of the surroundings of Guadalajara. As Dr. Atl held a strong love for the outdoors, the camera in *Open Letter to Dr. Atl* pans over the Barranca de Oblatos, a 600-meter-deep canyon outside the city of Guadalajara. It was a site that Dr. Atl often painted.

The letter further details negotiations to position the museum near the canyon, exploring the various implications of this scenario. García Torres considers the diverse uses of the image, specifically the use and abuse of the landscape, both historically and in the present. He addresses an imagined space in which something may or may not have happened, creating a potential scenario in which certain events become possible, and therefore visible and negotiable. Seemingly aware that his questions will go unanswered, García Torres uses this “dialogue” to open up a space for historical contemplation as well as sustained artistic speculation.

CARL MICHAEL VON HAUSSWOLFF & THOMAS NORDANSTAD

Golden Days
(Remedios,
Colombia, 2012),
2013

Single-channel video in
HD, color, sound
40 min.

Golden Days (Remedios, Colombia, 2012) was commissioned by TBA21 and focuses on the area around Remedios, a town in the Antioquia region of Colombia, where gold mining has been the prevalent industry and main source of income for centuries. The footage juxtaposes the domestic with the mining milieus, the daily social landscape and activities with the underground excavation world, capturing the essence of this “golden” place: “As above, so below,” as the ancient alchemists used to say.

The images and music in the film are carefully paced as both an internal and an external meditation, evoking a powerful atmosphere as the viewer travels through the life and environment of Remedios. Composed by the artists, the soundtrack uses a variety of sound elements — such as EVP (electronic voice phenomena), capturing the “voices of the dead” — and generates sounds based on emission spectroscopy, a technique that enables the listener to actually hear sounds arising from physical matter within the mines, such as metal ore.



Installation view: Atopia. Migration, Heritage and Placelessness
 Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
 Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Installation view: Atopia. Migration, Heritage and Placelessness
 Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
 Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016

MATHILDE TER HEIJNE

***Woman to go,*
2005**

180 different postcards,
12 postcard racks
6 wall racks (each 40
x 120 x 30 cm), 6 free-
standing racks (each
150 x diam 20 cm),
18.000 postcards

The title of Mathilde ter Heijne's work *Woman to Go* can be taken quite literally: visitors are invited to choose from 180 black and white postcard photographs displayed on movable stands and go off with the one they select – a small token or a symbolic source of inspiration. Each postcard shows the portrait of an anonymous woman who lived or was born between 1839 (the beginning of Daguerreotypes) and the 1920s. On the back are brief biographies of different women from the same epoch; lives which, considering the conditions of their upbringings, could be described as extraordinary. "The women whose biographies are known, all struggled for their individual goals in a world where men were predominant, where women didn't have the right to vote or to own property, and only men were thought to be worth remembering," writes ter Heijne. The 180 different images and bios were collected throughout the world. Through a loose and associative conjunction of meticulously researched biographies and anonymous photographs, ter Heijne poses the question: why could these women, in spite of their great achievements, not claim their rightful place in history? Their stories remain mostly fragmented even today and are seldom completely documented.

SANJA IVEKOVIĆ

***Triangle,*
1979**

Four black and white
photographs and a
concept sheet
30,4 x 40,5 cm (Framed:
51,2 x 61,3 x 4,2 cm)

The action takes place on the day of the President Tito's visit to the city, and it develops as intercommunication between three persons:

1. A person on the roof of a tall building across the street of my apartment;
2. Myself, on the balcony;
3. A policeman in the street in front of the house.

Due to the cement construction of the balcony, only the person on the roof can actually see me and follow the action. My assumption is that this person has binoculars and a walkie-talkie apparatus. I notice that the policeman in the street also has a walkie-talkie. The action begins when I walk out on the balcony and sit on a chair. I sip whiskey, read a book and make gestures as if I perform masturbation. After a period of time the policeman rings my doorbell and orders that "the persons and objects are to be removed from the balcony."

Triangle is a performance/action first performed by the artist on the balcony of a housing block in Zagreb in May of 1979, during a parade where leader Josip Broz Tito's state limousine would soon drive by. In order to provoke the secret service agent posted on the rooftop nearby, the artist eventually pretends to masturbate. Without hesitation, there is a knock at the door: the policeman from the street below now has come to chastise the artist, "Persons and objects are to be removed from the balcony!" Iveković's grasp of these types of power structures, and of the gap between the state's rhetoric and its implementation, are fundamental to her art.



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016

BRAD KAHLHAMER

***Untitled (Rapid City),* 2007**

Graphite, ink, goache
and watercolor on
paper, cardboard
Overall: 271 x 428 cm

Rapid City by Brad Kahlhamer blends sex and death, urban and rural, artificial and natural, and dark and light. Kahlhamer's paintings and works on paper display an exuberant expressionistic line, mixing the energy of country western music with Native American symbolism and subversive figuration that can include strippers and skeletons.

"Brad Kahlhamer's paintings are an arena for him to explore the world of his ancestors and to create his own hybrid landscape that fuses his heritage with his own contemporary experience. He thinks of his paintings as his 'third place,' as distinct from the 'first place' of his conventional American upbringing with his adoptive parents, and the 'second place' of his Native American heritage. Kahlhamer creates his own personal America in his work, scrambling the real and the imaginary. The prominent use of red, white, and blue in his works represents his own version of the American flag, constructed out of sky, water, and the American earth. Colors have specific symbolism in Kahlhamer's paintings: Black is the East; his towers of black amplifiers stand in for skyscrapers and urban development. Blue is for sky, the wind, and velocity. Browns and reds are for earth and flesh. Yellow is for understanding. Transparency and openness are about possibility."

(Jeffrey Deitch, "Brad Kahlhamer's Friendly Frontier," Brad Kahlhamer, Edizioni Charta, 2007)

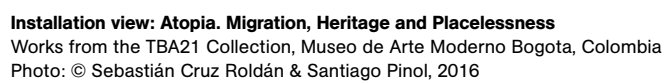
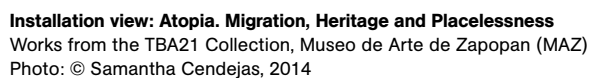
BRAD KAHLHAMER

***Bowery Nation,* 1985**

Wood, wire, hair,
animal fur, rubber,
feathers, nails, tacks,
oil paint, acyclic paint,
spray paint, cloth,
string, jute rope, leather,
metal, pencil, bones,
clay and sage
300 x 730 x 120 cm

Brad Kahlhamer's Bowery Nation consists of over 100 small figurative sculptures, which iconographically combine the artist's Native American roots with his many years living on the Bowery, in New York City's vibrant Lower East Side. Beginning in 1985, Kahlhamer began creating the figurines from found materials he discovered on fishing trips to the Hudson River Valley or in the local basement workshop. For the next twenty-seven years, Kahlhamer created and collected these small pieces, before finally bringing them together in 2012 on a large table-like construction resembling the Powwow float, a celebratory vehicle common in Powwow parades in Native American communities in the American West. While some elements pointedly reference Native American culture, such as the katsina doll, the figures also reference Kahlhamer's early career as a cartoonist, along with the multicultural milieu of the Bowery, where Kahlhamer has lived since 1990.

Similarly, Kahlhamer questions notions of authenticity and representation in the very explicitly demarcated discourses within the Native American artistic community. These matters become all the more complex and urgent in view of the concepts of originality and mainstreamed cultural heritage as called for by many native tribes today. Adopting the position of the delinquent within these fields of discourse is simultaneously a precarious act - setting oneself up as a vulnerable target - but also provides the potential for innovation, a discursive understanding of identity, cultural representation, and self-reflection.



LOS CARPINTEROS

***Frío Estudio
del Desastre,
2005***

Cinder blocks, concrete,
fishing nylon
Dimensions site specific

Los Carpinteros' *Frío Estudio del Desastre* (Frozen Study of a Disaster) plays on the uncanny representation of space as a disembodied picture of reality by presenting what appears to be a three-dimensional reconstruction of a photographic image depicting an exploding wall. Shattered fragments from a cinder block wall hang suspended in the air, while a gaping hole in the wall indicates the point of impact of the blast responsible for this domestic ground zero. The visitor walks through this eerie scene as if somehow entering and navigating a two-dimensional representation, a forensic image from which we may reconstruct the specific nature of the forces unleashed by the detonation.

As an image of architectural vulnerability, *Frío Estudio del Desastre* inevitably calls to mind pictures of the destruction of the World Trade Center in 2011 — an event experienced around the world through its depictions in the media. Yet for all its evocation of a mortal disaster, Los Carpinteros' installation conspicuously lacks any trace of human inhabitants; the space it presents is devoid of history, a frozen temporal vacuum. It hints at the way that our photographically conditioned perception limits our experience not only of space but also of time. "With the advent of modernity, time has vanished from social space," historian Henri Lefebvre observed in his pioneering book "The Production of Space" (1974).

PAULO NAZARETH

***Project: Images that
Already Exist
in the World,
2011***

38 works on paper,
mixed media
Dimensions site
specific

Throughout Nazareth's work, simple but strong gestures are used to evoke historical memory as well as highlighting social and economic tensions and class struggle—tensions especially apparent to him in Brazil and, more widely, the South American continent. His subjects are often related to race, ideology and the unequal distribution of development; they are underpinned throughout by a categorical vision of ethical life itself. In a practice that is both interdisciplinary and participatory, Nazareth embodies the idea of the artist as a sort of connector, a performative decoder or a kind of philosopher.

Paulo Nazareth's artistic practice is founded on the act of walking, traveling over, around and through entire continents on foot. Although the artist often collects traces of his travels in photographs, videos and personal items from along the way, most of his work is ephemeral, as he focuses on transformation and existential questioning over the production of finished objects. In the words of the artist himself: "The possibility of life happening is wonderful. That interests me, the fragility of life, and the precariousness." For Nazareth, his journeys are representations of both physical and symbolic mobility, which produce new experiences, relationships and ideas.

Project: *Images that Already Exist in the World* is part artwork, part documentation of one such journey: *News from America / Noticias de America* (2011-2012) is a durational performance in which Nazareth walked in sandals from South America to the United States, ceremoniously washing his feet in New York's Hudson River after months of travel. The trip acted as a record of the different reactions the artist elicited, especially in regards to his racial identity, as he passed through the different countries.



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016

RIVANE NEUENSCHWANDER

***Eu desejo o seu desejo,* 2003**

Colored textile ribbons
printed with people's
wishes
Dimensions variable

The tradition of traveling to São Salvador's church, Nosso Senhor do Bonfim in the northeastern region of Brazil known as Bahia, inspired Rivane Neuenschwander's installation *Eu desejo o seu desejo* (I wish your wish). Visitors to the church select a ribbon and tie it with three knots, making a wish with each knot. According to tradition, the wishes come true when the ribbon tears apart and falls off the wrist. Originally, part of a religious practice, the ribbons are today also sold as souvenirs. For *Eu desejo o seu desejo*, the artist asked forty people for their wishes and then printed them onto thousands of colored ribbons, similar to those ribbons with saints' names that express devotion or hope. Thus, visitors appropriate these wishes, allowing them to share in the intimate desires of others. After selecting someone else's wish by removing the ribbon from the wall, the visitor ties it around his or her wrist. Visitors are also encouraged to write their own wishes on pieces of paper and place them in the holes in the wall from which the ribbons are removed, bringing their aspirations and concerns into the work. Neuenschwander therein effectively asks the visitors to perpetuate the work, which hasn't yet been completed. She concedes control over its meaning by permitting one person to wish someone else's wish, constantly incorporating new hopes and desires into the installation.

WALID RAAD / THE ATLAS GROUP

***Let's Be Honest. The Weather Helped I,* 1998 / 2006**

Set of 7 plates (archival
inkjet prints)
Each 46.4 x 71.8 cm
Framed: 47.8 x 73.8 x
4 cm

The collection of documents archived by Walid Raad and The Atlas Group is a mixture of uncovered and constructed evidence whose authenticity, authorship and even dates are constantly subject to doubt. In blurring the line between historical facts and constructed narratives, Raad investigates how the history of Lebanon – and specifically the long violent period of the Civil Wars – is written and represented. In *Let's Be Honest. The Weather Helped I*, Raad records the locations of bullet holes with colored dots on a series of black and white photographs. The colors of the dots correspond to the colors of the bullets' tips, which he later learned are color-codes devised by manufacturing countries to mark their cartridges.

"Like many around me in Beirut in the early 1980's, I collected bullets and shrapnel. I would run out to the streets after a night or day of shelling to remove bullets from walls, cars, and trees. I kept detailed notes of where I found every bullet by photographing the sites of my findings, and by placing colored dots over the bullet holes in my black and white photographs. The color of the dots corresponded to the mesmerizing hues I found on bullets' tips. The colors were also faithful to the distinct code devised by manufacturers in different countries to mark their cartridges and shells. Over the years, and to complement my collection, I purchased bullets from vendors on the streets, seeking out the entire spectrum of colors that adorned the tips of the 7.62 X 43 mm. cartridge used in AK-47s or of the 5.45 X 45 mm. cartridge used in M-16s. It took me 25 years to realize that my notebooks had all along catalogued the 23 countries that had armed or sold ammunitions to the various militias and armies fighting the Lebanese wars, including the U.S., U.K., Saudi Arabia, Israel, France, Switzerland, and China." (Walid Raad)



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016

ALEX RODRÍGUEZ

***Las Américas,*
2011**

Two parts:

6 drawings, dictionary,
shelf and animation
Animation comes in
NTSC, duration: 36 sec.,
loop

6 drawings (ink on
paper) each 25 x 35 cm

Books, wood and metal
135 x 56 x 66 cm

“Las Américas” was an educational institution founded in the mid-eighties in a poor neighborhood in the city of Cali, Colombia, known as “El Guabal.” At first, this institution had served as a school in a small house taken on lease. Afterwards, the institution moved to another house that seemed to have been bought by the founder of this establishment. In order to improve the educational facilities, its owner decided to expand the physical structure of the house, turning it out into a building that could accommodate a larger number of students. By the mid-nineties, the institution experienced a financial crisis caused by the diversion of government resources, which were used in the development of the third and fourth floors of the building instead of the granting of scholarships for the students. Given this situation, “Las Américas” closed down, leaving a half-built structure that now seems to be a sign of uprooting, the lost, quality of life unstructured and broken... Currently the building is being auctioned off. Drawing from these half-finished, half-realized dreams, Rodríguez’s two works, also called “Las Américas,” serve to commemorate the building and its illustration of the types of corruptness, inequality and lack of opportunity in his native Colombia.

ALLAN SEKULA

***Middle Passage*
(Chapter 3 from
Fish Story),
1994**

22 Cibachrome prints
and 4 text panels
Dimensions site specific

Middle Passage is the third of nine chapters in Allan Sekula’s seminal photo series Fish Story. Historically, the term Middle Passage relates to the triangular trade routes in which millions of people from Africa were shipped to the New World as part of the Atlantic slave trade. It is considered a time of in-betweenness, a precarious state of transition from the traditional tribal kinships to the new existences forged under duress for an itinerant oceanic slave nation.

Sekula’s Middle Passage begins with a panoramic view of the horizon, seen from the deck of a cargo ship, which slowly groans toward a wall of ominous clouds. The photographer stands, firmly planted, to one of the world’s largest cargo ships at the time, simultaneously contemplating the aggressive ocean ahead, and surveying the vast collection of cargo containers – which Sekula calls “the very coffins of remote labor power.” With this first photo, Sekula clearly and unequivocally ties the artistic symbolism of the sea to globalization, deregulated markets and neoliberalism.

Throughout Middle Passage, as well as the rest of Fish Story, Sekula employs text panels, which add a critical element to the documentary nature of his photographs. Fish Story develops into a work that blurs the boundaries between the academic essay, documentary image sequences, and cultural-commercial and sociohistorical research. The texts and photos correlate to various port cities around the world such as Hong Kong and Los Angeles, drawing unexpected literary, aesthetic and sociopolitical connections between these far-flung destinations and their inhabitants. However, through his numerous detailed close-ups and his specificity of text, Sekula grounds the work in the individual, thereby creating a stark discrepancy against the boundless issues of contemporary globalization and international commerce, which he takes as his larger subject.



Installation view: Atopia. Migration, Heritage and Placelessness
Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia
Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016



Paúl Rosero | Blindness, 2016
A new work commissioned by Thyssen-Bornemisza Art Contemporary
Photo: © Paul Rosero

DO-HO SUH

***Staircase-V,* 2008**

Polyester and stainless
steel tubes
Dimensions site specific

Do-Ho Suh's installations faithfully mirror existing spaces but deny them the solid materiality of "the real." They are skins or shadows, mirror images, which give rise to ideal representations in that they are between (or within) here-and-now and elsewhere-and-there, spaces of displacement, of uncertainty. They speak eloquently of the hesitation of in-betweenness, in which presence is understood as being enacted and performed through the processes of experiencing, but also as an act of memory and "reconstruction."

Staircase-V is a full-scale replica of the staircase in the artist's apartment in New York. Rendered in diaphanous red polyester, the fabric also considers small details such as sockets, light switches, electric lines and doorknobs. Yet, however faithful the re-presentation of this unspectacular staircase, the materials still point to a movement towards displacement: we see the staircase, know it's a staircase, but cannot in anyway use it or see where it leads. The slight sagging of the textile components, for example, is an ironic and pleasurable detail that reveals the morphological weakness inherent in the fabric's materiality. Its brilliant red color complements and reinforces the work's artificiality, but also its visual allure and perceptual complexities. Here it becomes more evident that the artist's interest is not the reproduction of memories, or the handcrafted ornamentation of textile surfaces, but rather in the production of space and the confusion of expectations.

PAÛL ROSERO

***Blindness,* 2016**

A site-specific
multimedia,
sound installation
Commissioned by
Thyssen-Bornemisza
Art Contemporary

Based on his interest in the antropocene and on the writings of Jorge Luis Borges (the nearly blind Argentine writer) and Jose Saramago's most famous novel "Blindness", Paul Rosero will produce a new sound based work around the philosophical and literary concept of blindness and related notions.

He will travel to the Black Sea to investigate the idea of black as absence of color and absence of space and conduct extensive field recordings. The Black Sea, surrounded by Bulgaria, Rumania, Russia, Turkey and the Ukraine represents continuous displacement. As blindness has been described as "seeing with the inner eye" and relies on the brains ability to produce visual impressions, Rosero will stimulate hearing by entering into the viewer's head. While using newly developed bone conduction recording systems, designed to reproduce the body's "hearing" or its ability to transfer sound through the skull bone, the artist attempts to capture his inner hearing of the Black Sea and to transfer the recordings to the exhibition in Quito.

T \approx Thyssen B Bornemisza A Art Contemporary

ATOPIA was initially developed in cooperation with Viviana Kuri Haddad for the Museo de Arte de Zapopan, Guadalajara, Mexico (May 14 - October 5, 2014); traveling to the Museo de Arte Moderno de Bogotá (March 2 - May 29, 2016), **ATOPIA** was adapted in collaboration with Andrea Wild, exhibition coordination, and Valentina Gutierrez Turbay as co-curator.

Museo de Arte de Arte de Zapopan (MAZ)

Andador 20 de Noviembre 166
Zapopan, Guadalajara, Mexico
www.mazmuseo.com

Museo de Arte Moderno de Bogotá (MAMBO)

Calle 24, N. 6-00
Bogotá, Colombia
www.mambogota.com

COVER:

Do Ho Suh | Staircase-V, 2008

Works from the TBA21 Collection, Museo de Arte Moderno Bogota, Colombia

Photo: © Sebastián Cruz Roldán & Santiago Pinol, 2016

Founder and Chairwoman

Francesca Habsburg

Trustees

Udo Kittelmann, Nationalgalerie, Berlin

Istvan Nagy, Ambassador, Embassy of the Republic of Hungary to Switzerland

Art Advisory Board Members

Iara Boubnova, Institute of Contemporary Art (ICA), Sofia (Bulgaria)

Janet Cardiff, artist, Grindrod (Canada)

Olafur Eliasson, artist, Copenhagen/Berlin (Denmark/Germany)

Alanna Heiss, Clocktower Productions, New York (USA)

Agnes Husslein-Arco, Belvedere Museum, Wien (Austria)

Samuel Keller, Fondation Beyeler, Riehen/Basel (Switzerland)

Hans Ulrich Obrist, Serpentine Gallery, London (UK)

Sir Norman Rosenthal, Royal Academy of Arts, London (1977–2007) (UK)

Ralph Rugoff, Hayward Gallery, London (UK)

Peter Weibel, ZKM, Center for Art and Media Karlsruhe (Germany)

Mark Wigley, Columbia University, New York (USA)

Programming

Daniela Zyman, Chief Curator

Eva Ebersberger, Head of Publications

Collection

Simone Sentall, Head of Collection

Elizabeth Stevens, Exhibitions Registrar

TBA21 Academy

Markus Reymann, TBA21 Academy Director

Development

Christine Böhler, Director of Development

Media + Communication

Ana Berlin Communications, Public Relations

Sophie Bayerlein, Media & Event Management

Mariana Rodriguez-Yanez, New Media & Public Relations

T ~ Thyssen
B Bornemisza
– A Art Contemporary

Thyssen-Bornemisza Art Contemporary – Office

Köstlergasse 1, 1060 Wien, Austria

T +43 1 513 98 56, office@tba21.org, facebook.com/TBA21

Thyssen-Bornemisza Art Contemporary – Augarten

Scherzergasse 1A, 1020 Wien, Austria

T +43 1 513 98 56 24, augarten@tba21.org, www.tba21.org