

REMEDIOS

DIRECTIONS TO THE OLD WAYS

EXHIBITION

C3A CÓRDOBA

22ND SEPTEMBER 2023 – 31ST MARCH 2024

C3A CENTRO DE CREACIÓN
CONTEMPORÁNEA DE ANDALUCÍA

TBA21 THYSSEN-BORNEMISZA
ART CONTEMPORARY

It is with great pleasure that for the second year of our collaboration with the Andalusian Regional Government, the city of Córdoba, and C3A Centre for Contemporary Creation of Andalusia we continue to highlight the rich tradition of the arts in the region in dialogue with works from TBA21's unparalleled collection of commissions and contemporary art. Our engagement with local artists and communities has brought new audiences to experience the culture of Córdoba and contributed to TBA21's mission to spark collaborations, partnering with cultural and educational organizations, while building on Córdoba's legacy as a global cultural crossroads.

Our commitment to the legacy of the foundation in Spain and to extending our activities to education, research, and programs connecting science, environmental humanities, technology, and the arts has been a fertile ground for engagement in the fields of sustainability and social justice, and it has built long-term relationships with artists who speak up against political violence and repression. With the exhibition *Remedios: Directions to the Old Ways*, curated by Daniela Zyman, TBA21's artistic director, we are responding to the multifaceted and rapidly multiplying emergencies of the present by sharing our belief that art can hold contradictions and conflicts where politics cannot. This capacity aligns artists with the work of healers and guardians—performing, adapting, rethinking itself on behalf of itself and in the service of others.

Addressing historical and present injustices and violence can suggest ways toward a world that—based on respect and mutual care—acknowledges the interconnectivity of nature and culture with an understanding that social and environmental issues are inextricably linked. If we are to recognize joy as counter-narrative to anxiety and scarcity, we can find propositions for a radical reimagining of our present where art empowers us to transform our world into an equitable one.

Remedios: Directions to the Old Ways reflects the longing for a world that embraces complexity and nurtures kinship among humans and with more-than-humans. Representing different generations of artists across multiple geographies, it lays out critical trajectories that we invite you to join, follow, question, and enjoy.

Rosa Ferré

Director TBA21 Thyssen-Bornemisza Art Contemporary

REMEDIOS

DIRECTIONS TO THE OLD WAYS

Works from the TBA21 Thyssen-Bornemisza Art Contemporary Collection

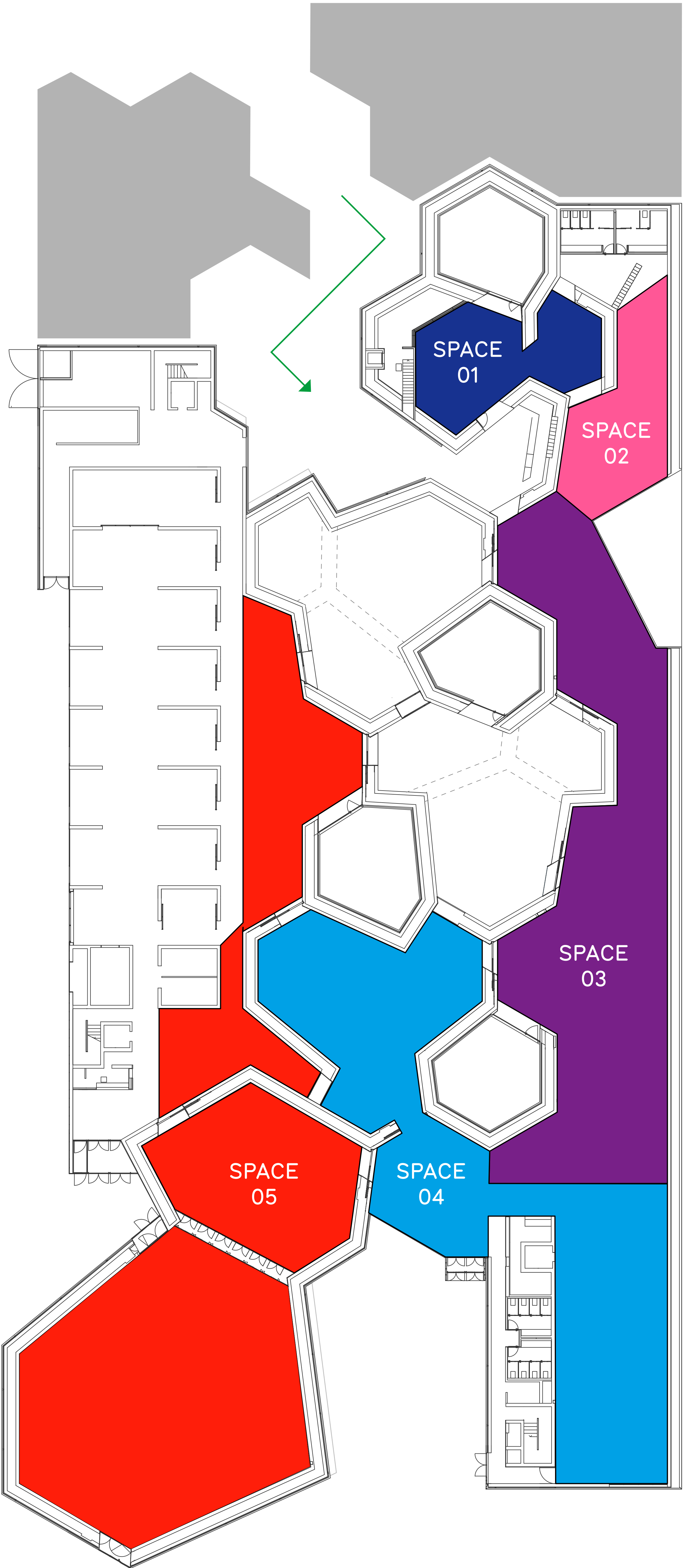
Curated by Daniela Zyman

Remedios: Directions to the Old Ways is a multi-perspectival exploration of practices of healing, repair, reparation, remediation, and restitution in the TBA21 Collection. Featuring contributions from over thirty artists—including Amazonian, Pacific, indigenous American, African-diasporic, and European perspectives—, *Remedios* invites you to engage with works of art for solace, respite, and replenishment. The selected works lay out a trajectory, which connects the wisdom of ancestors to the present time. They are a source of strength and replenishment in the face of collective anxiety triggered by the profound transformation of ecological, political, and economic relations.

For some artists, healing begins with ceremonial practices; the purification of the spirit; the cadences of the body; or the curative articulations of language, sacred shapes, materials, and symbols. Other artists direct their care to the land, the environment, and the collective intelligence of their respective communities. Still others attend to the reparation of scars and traumas resulting from past injuries and present anxieties. Through all these different registers, repair is work and labor, performed and actualized in the here and now, not an abstract utopia. It is multi-temporal and multi-dimensional. While the wounds may have been inflicted in the past, “the past lives in the very same wounds that remain open in the present,” as the philosopher Sara Ahmed writes. Against the longstanding indifference of states and institutions, healing and restitution require more than remedying losses. Addressing historical and ongoing violence also means devoting vast resources to communities that demand reparations.

Remedios follows the invaluable intuition and guidance of artists, embracing the anticipatory illumination of art to promote curative labor, personal healing, and social transformation. It suggests a way of working with the plurality of experiences and worldviews that simultaneously challenge, construct, and open spaces of resistance, survival, and flourishing. It moves us to act collectively, to feel the imperative to do so, and to strive for, following Akimel O’otham and Mojave poet Natalie Diaz.

Remedios: Directions to the Old Ways is co-organized by TBA21 Thyssen-Bornemisza Art Contemporary, founded by Francesca Thyssen-Bornemisza, and C3A Centro de Creación Contemporánea de Andalucía with the support of the City of Córdoba.



SPACE 01

OLAFUR ELIASSON

COURTNEY DESIREE
MORRIS

BOETICUS SALON

JOSÉ COVO

NOHEMÍ PÉREZ

DANIEL OTERO TORRES

OLAFUR ELIASSON

Born in Copenhagen, Denmark, in 1967.

Lives in Copenhagen, Denmark, and Berlin, Germany.

Olafur Eliasson's Reversed waterfall is one of the artist's first works about waterfalls, conceived initially for an indoor presentation in a gallery. In contrast to the public projects he developed over the next two decades (most prominently in New York in 2008 and London in 2019), Reversed waterfall shoots jets of water upward, from basin to basin, reversing the usual gravitational flow. The installation resonates with the magnificent Water Ladder in the Generalife Garden of the Alhambra complex in Granada and the history of landscape engineering in Andalusia, which dates back to the medieval period.

In Reversed waterfall, a rough four-tiered scaffolding placed in a pool of shallow water supports four rectangular metal basins, one on each level. Through a system of pumps, the water sprays wildly, unrestricted to the basins and pool, and also dampens the immediate surroundings. The sound of splashing water is audible over the murmuring of the electric pumps and the air releases a subtle sensation of moisture. Eliasson's interest in waterfalls and the multisensory perceptual experiences they afford connects to his interrogations of subjectivity (inside) in relation to so-called objectivity (outside). Ecological vision, a term coined by the psychologists Eleanor and James Gibson, offers a more complex account of the perceptual process, one that explores the environment not only with the eyes but with "the eyes-in-the-head-on-the-body-resting-on-the-ground." It calls attention to the intricate interrelations between visuality, mobility, and sensations and the work performed by everchanging ecological processes.



Reversed waterfall, 1998

Installation with basins (steel, wood, PVC), scaffolding (stainless steel), electrical pump, water

COURTNEY DESIREE MORRIS

Born in Fort Ord, California, US, in 1983.
Lives in Berkeley, California, US.

In order to heal, you must cleanse yourself is a photographic trilogy by Courtney Desiree Morris, commissioned specifically for the C3A façade. In each vignette, the artist assumes an aesthetically refined pose, that honorifically embodies a manifestation of the orisha, or deity, from the Yoruba pantheon or symbolizes an act of worship and care. Morris's body serves as the vessel and vector of her ancestors, their powers and knowledge, and expresses the affective economy and spiritual exchange between landscapes, human subjectivity, and divine beings.

In Prayer to Mayalewo on the left side, Morris portrays herself in a slightly bent posture holding two white plates in balance. The offering of the plates with both hands suggests submission and service to the higher authority of the divine. Her long blue skirt, steeped in mystic coolness and the calm, inward gazing gentleness of her facial expression emphasize the noble act of giving.

Holding a mirror in front of her face, in Mirror she embodies the gift of reflection, the protective power granted to water surfaces and associated with Oshun. Dressed in immaculate white clothing, the symbolic color of good character and purity, and wearing a blue sash, she is seated on a sandy beach behind a rocky landscape while tightly cradling a porcelain doll in her arms.

In the right Abalone image, Morris covers her face with a porous white abalone shell and gazes straight through a large cavity, expressing a spiritual alignment between herself, the natural force, and a divine power. Seeing through the shell mask may be likened to vision of the inner eye, where the radiance of the eye reflects the brightness of the inner spirit.



In order to heal, you must cleanse yourself, 2023
Print on PVC

BOETICUS SALON

PLATA is an artistic collective project by Jesús Alcaide, Gaby Mangeri, and Javi Orcaray. It was founded in Córdoba, Spain, in 2021.

Belén Rodríguez born in Valladolid, Spain, in 1981.
Lives in Esles, Cantabria, Spain.

Víctor Barrios born in Madrid, Spain, in 1972.
Lives in Castro del Río, Córdoba, Spain.

Abraham Cruzvillegas born in Mexico City, Mexico, in 1968.
Lives in Mexico City, Mexico.

Boeticus Salon is a welcoming space for conviviality, gathering, and learning conceived and designed by the Córdoba-based artistic and research collective PLATA. Books, catalogs, and bibliographic material related to the exhibition *Remedios: Directions to the Old Ways* are available for consultation.

Sillas Pachecas, the furnishing designed by Víctor Barrios, is made from found and revitalized tables and chairs with colorful tabletops, some minimalistically decorated, others exuberant in ornamentation. Employing a creative use of stains, grinding, and patina they carry the marks of their transformations, while commanding attention as art objects. The chairs and tables embody the noble art of *sobremesa*, an indeterminate shared time spent talking and drinking around the table, enjoying each other's company and being in the moment.

I Apply Color, a curtain tinted with organic dyes by Belén Rodríguez responds to the verses by an Aztec dyer, included in the *Florentine Codex* (1540–1585): “I make chilli red / I turn chilli red.” Rodríguez evokes the relevance of traditional dyeing techniques that have induced magical, poetic, and chromatic visions. Installed in Boeticus Salon, the bright and frisky piece of fabric contributes to the vibrant, enveloping, and warm atmosphere. It also makes us ponder on the diversity of ancestral artistic techniques that avoid the use of chemicals and other polluting materials and were deployed to awaken and expand consciousness.

Boeticus Salon pays homage to the *Astragalus boeticus*, a leguminous plant native to the Mediterranean, Iranian-Turanian, and Macaronesian regions. In 2020, this species was spotted in the surroundings of C3A, constituting the first documented recent finding of the plant in the Cordovan province. Its name references the former Roman province *Baetica*, corresponding to modern Andalusia.

With a focus on the theory and practice of ecology, Boeticus Salon functions as a versatile space that hosts a program open to the public, including artist's lectures, film screenings, educational projects, and other activities.



PLATA

Boeticus Salon, 2022

Site-specific installation

Commissioned by TBA21 Thyssen-Bornemisza

Art Contemporary for the exhibition *Abundant Futures*

BELÉN RODRÍGUEZ

I Apply Color, 2021

Eco-dyed and decolored poplin

VÍCTOR BARRIOS

Sillas Pachecas, 2021-2022

Several tables, chairs, stools, and bookshelves from wood, metal, painting

ABRAHAM CRUZVILLEGAS

Lámpara de esparto sin título, 2022

Wood, esparto grass, cable, bulb

Produced by TBA21 Thyssen-Bornemisza Art Contemporary for the exhibition *Abundant Futures*

JOSÉ COVO

Born in Cartagena, Colombia, in 1987.

Lives in Bogotá, Colombia and Berlin, Germany

I am not hungry is the title of a whole series of works by José Covo produced in 2008-09, following a period of substance abuse. In these works, Covo stages states of human vulnerability and fragility, addressing poverty, hunger, and the precarious conditions of life in Colombia, entangled with the horrifying results of drug production and trafficking. In I am not hungry, the heavy marks of color on MDF produce a quick-tempered phrase, almost a slogan, laid against a background of painted lines. The words appear like lucid revelations, indicating the precarious physiological state and suppression of appetite induced by the consumption of cocaine. Here, Covo puts into play the tensions between the mental and physical pain of the subject, reflecting on ways of surviving addiction and corporeal decline. Out of this tension arises a vital impulse rather than a lament, an appeal to resist and overturn the oppressive dynamics in which the subject is caught.



I am not hungry, 2009
Acrylic and mixed media on MDF

NOHEMÍ PÉREZ

Born in Tibú, Colombia, in 1964.

Lives in Bogotá, Colombia.

Nohemí Pérez investigates the complex relationship between human ambition, violence, and the depletion of nature in her native Catatumbo region between Colombia and Venezuela. Catatumbo is the scene of longstanding conflicts whose convergence creates a highly explosive environment characteristic of contemporary Latin America: armed paramilitary groups, Indigenous peoples, evangelical missionaries, large multinational mining corporations, and drug traffickers cohabit this embattled jungle region, reflecting the complexity of this frontier area. According to Human Rights Watch, conflicts over controlling access to Venezuela, and the vast coca fields for drug production in the region have spun out of control since 2018.

Pérez uses charcoal—a reference to mining extractivism—on large raw canvas. Through this medium she reflects on the exploitation of mineral resources along with the violence and loss it unleashes. In Cóndores sin vida (Condors without life), the artist's subject is Colombia's national bird, the Andean condor, also called the sun's messenger by Indigenous people, which is critically endangered in the Andes. The Colombian gracile mouse opossum is the protagonist of Incendio en la casa de la zarigüeya (Fire in the opossum house). Its natural habitat in the subtropical moist lowland forest—an area that also used to be abundant in birds, reptiles, insects, and plant species—is being destroyed by regular wildfires. In an effort to highlight the current state of deforestation and the depletion of natural landscapes, the artist adds unfinished embroidered figures of animals and tree shapes to the work. With this ornamental gesture, Pérez addresses reparation and expresses her deep roots in the territory she aims to defend. She describes her research and pictorial process as an inner necessity to retrace this landscape of origin through her personal emotional ties and memories, and to draw new symbolic and geographic maps that picture the realities of Catatumbo, allowing herself to appear on the stage of reconstruction and peace-making.



Condors without life, 2022
Charcoal and embroidery on fabric

Fire in the opossum house, 2022
Charcoal and embroidery on fabric

DANIEL OTERO TORRES

Born in Bogotá, Colombia, in 1985.

Lives in Paris, France.

Six ceramic vessels, installed on a wall-like support structure illustrate Daniel Otero Torres's ongoing examination of pre-Columbian knowledge and legends from different regions of Latin America and imagined correspondences with archaic cultures around the Mediterranean, Hindu and Egyptian deities, and references to contemporary culture. Stripped of their contexts and transposed on the ceramic surface, Torres's hybrid iconography generates a lexicon of relationships between time, space, and beings. The vases and the drawings that adorn them are the outcome of a process of collecting archival or media images and photographs taken during the artist's travels, which he combines into heterogeneous compositions. Seen together they produce an alternative history of crossings and syncretism, reflecting on what connects us to others from the point of view of the myth and of political struggles, as much as of daily life.

In De noche y de día (Night and day) and Saludando a los sabios (Saluting the wise), the geometric patterns typical of the wall paintings of Tierradentro—an archaeological funerary site in Colombia—merge with those of Etruscan frescoes. In Bienvenidos a la Casa del Jaguar (Welcome to the Jaguar House) leopards from the necropolis of Monterozzi in Tarquinia, Italy, meet the jaguar warriors depicted on the mural of the battle of Cacaxtla in Mexico. A key figure among the Olmec, the jaguar mediates between physical and mythical worlds, inhabiting animal and human existences. As an attribute of the shaman capable of assuming feline vision, it circulates between the world of the living, the underworld, and the celestial plane.

Torres also uses a narrative register that links science, genetics, and technology. In Árbol de la vida (Tree of life) Torres evokes Charles Darwin's theory of evolution through the archetype of the tree of life and a transcription of human DNA. In Colibrí (Hummingbird) the image engraved in the clay references the evolution of species through the representation of hummingbirds, a large cell containing DNA and other plasmids, and an anaconda emerging from it. And, in Reunión condor (Condor meeting), the vase holds genetically altered corn, commercialized by companies such as Monsanto and Bayer, whose wide use in the Americas contaminates both the diversity of native maize and the insect populations targeted by the transgenic modifications.



Tree of life, 2021

Ceramic

Hummingbird, 2021

Ceramic

Night and day, 2021

Ceramic

Condor meeting, 2022

Ceramic

Saluting the wise, 2021

Ceramic

Welcome to the Jaguar House, 2021

Ceramic

SPACE 02

GABRIEL CHAILE

THIAGO MARTINS
DE MELO

COURTNEY DESIREE
MORRIS

GABRIEL CHAILE

Born in San Miguel de Tucumán, Argentina, in 1985.

Lives in Buenos Aires, Argentina, and Lisbon, Portugal.

La Malinche is a biomorphic clay sculpture, named after a Nahua woman who lived in the beginning of the sixteenth century, known by a variety of names: Marina, Doña Marina, and Malintzin. In fact, La Malinche represents a controversial figure in South American history, as she had acted as an interpreter for the Spanish conquistador Hernán Cortés during the Spanish-Aztec War in 1519–21. While some consider her a traitor for collaborating with the colonists, others see her as a powerful woman, who took revenge on the Aztecs for having killed and enslaved her Nahua tribe. Taking the form of a bird, a woman, and an oven at the same time, La Malinche inspires a multiplicity of images, including that of a singing creature who enfolds herself in an embrace. The work can be also read in relation to a series of sculptures in which Gabriel Chaile draws on personal and family histories, creating associations between the sculptural pieces and the physical features of family members, often women.

Embedded in this work is an exploration of Chaile's Indigenous roots and the reactivation of pre-Colombian traditions, Indigenous morphologies, and shapes. Over the years, Chaile has been developing a poetics of poor materials and everyday objects that reclaims artisanship, manual skills, and the invention or repurposing of objects of everyday use. His work often takes the form of a material investigation into the genealogy of shapes, reflecting on the knowledge and relations inscribed in certain objects and how they have survived time, testifying to the histories written onto them. Chaile translates these reflections into usable sculptures, often made of clay or construction materials, such as bricks, metal, or adobe structures.

With La Malinche, Chaile gestures at the connection between nourishment, mutual support, and collaboration with practices of resisting oppression and countering scarcity to eventually craft new material worlds. The vessels that Chaile incorporates into large-scale sculptures carry a spiritual or quasi-magical connotation, providing a power that unfolds from the material and goes beyond it.



La Malinche, 2019

Steel, aluminum, Styrofoam, clay, brass,
brick, cigarette

THIAGO MARTINS DE MELO

Born in São Luís, Brazil, in 1981.

Lives in São Luís, São Paulo, Brasil, and Guadalajara, México.

Thiago Martins de Melo narrates the complexities of Brazilian history and the different beliefs, traumas, and dreams converging today in Brazil's multiethnic social make-up, weaving in personal experiences and cosmogonies. His canvases are populated by a multitude of figures and symbols through which he explores rituals, syncretic religious traditions, and mythologies from Afrodiasporic beliefs to Caribbean Voodoo and Amerindian perspectivism, combined with concepts drawn from the realms of psychology, philosophy, and sociology.

Exu Force Power intertwines the many facets of the primordial divinity Exu (or Eshu), an orisha (òrixá) messenger and intermediary between humans and gods in the African diasporic religion of Terecô that developed in Brazil in the nineteenth century. According to this cosmology, people live among enchanted entities who appear during rituals but are also present in ordinary moments as physical sensations or as objects. The artist draws diverse incarnations and paths (*caminos*) related to this deity, densely layering mystic icons and religious symbols. Ambivalence is the hallmark of Exu's personality: he is the one who teaches that there are always two sides or more to every issue. He balances and creates directions. He is feared and portrayed as a demon, and yet also a combatant who comes from the sea, a martyr condemned to be despised by Western religions.

Exu also brings up our instincts, our need for pleasure, the womb of pain, and the underworld of the unconscious. When celebrated and worshiped in religious rituals, Exu releases mankind and himself from "sins" committed through irreverence, material dominance, and pleasures. "Within Brazil, there is a difficulty in understanding signs that are ours, of our cosmogony, such as the myths of the Indians, the saints and the orixás like Exu, read in an erroneous and Manichean way by intellectuals," Martins de Melo says. "But it is through them, and not through nutty capitalist reductions, that we are able to speak with Africa, with Asia, and with Europe."



Exu Force Power, 2012
Oil on canvas

COURTNEY DESIREE MORRIS

Born in Fort Ord, California, US, in 1983.

Lives in Berkeley, California, US.

In the four chapters of Sopera de Yemaya (Yemaya Soup Tureen), artist Courtney Desiree Morris reenacts the many “caminos” (paths) of the orisha (deity) Yemaya that determine how devotees should engage with her in ritual. On this Morris builds a very personal and deep journey toward motherhood, grounded in the concerns of giving birth in a moment defined by resurgent anti-Black racism, state violence, political instability, and the global pandemic. Yemaya is the Ocean Mother orisha in Santería, an Afro-Caribbean religion rooted in Yoruba culture and brought to the Americas, mainly Cuba and Brazil, by enslaved Africans. Etymologically Yemaya means “the mother of fish children,” recalling the vastness of her fecundity and abundance of life, vividly celebrated in her cults, at times also with processions, dances, and chants.

Filmed in summer 2020, Sopera de Yemaya responds to the murder of George Floyd and the widespread Black Lives Matter protests. This event becomes a lens through which to examine white supremacy as a social and ecological project that creates structural inequalities, disregarding the lives of racialized and Indigenous people. The grief of Black mothers who had to live through their children’s deaths and the ongoing violence and brutality against Black bodies is here presented also in relation to acts of mourning in animal relations, with references to marine mammals and creatures. The soundscape includes Morris singing, her breath, and the beating heart of her daughter in utero. The journey through motherhood and spirituality is built also around Morris’s maternal grandmother, Barbara Jean Freeman, and her daily ritual of reading the Bible every morning. Freeman’s voice is laid over the sounds of batá drums, the sacred drums of the orisha tradition.

The four-channel video installation is completed by an orisha altar to Yemaya, with the traditional objects offered to the deity in the shrines and rituals dedicated to her, such as the pot or “sopera,” which in Morris’s work becomes a metaphor for motherhood itself—conceiving of the womb as a “sopera,” a vessel or container for life, for the feminine divine as embodied by Yemaya.



Sopera de Yemaya, 2020–2023

Four-channel video installation, color, sound

Commissioned and produced by

Thyssen-Bornemisza Art Contemporary for st_age

SPACE 03

KADER ATTIA

BRAD KAHLHAMER

NATALIE DIAZ

XIOMARA DE OLIVER

ERNESTO NETO

NEWELL HARRY

KADER ATTIA

Born in Seine-Saint-Denis, France, in 1970.
Lives in Berlin, Germany, and Paris, France.

For the French-Algerian artist Kader Attia, “the traumas resulting from the worst moments in history [...] have left lasting material and immaterial scars which, like a phantom limb of an amputated part of the body, are still there. They demand reparation.” Attia is talking about the legacies of colonialism, which have left open wounds in the flesh, in memory, and in objects. In the sculpture Untitled, a once-broken plate is displayed on a metal stand. The ceramic shards have been reassembled, but the resin used to fix it is intentionally left visible. Rather than attempting to erase the signs of past violence and damage, Attia presents the object in its multi-temporality, simultaneously confronting the viewer with its state before the fracture and the signs of its repair. In Reconstructions, a broken mirror and an animal Dogon mask from Mali are juxtaposed on a painted canvas. The Dogon mask, horizontally suspended at the bottom of the canvas, projects a long shadow when lit at an angle. By complicating the appearance of the mask and using fragments of a mirror, Attia experiments with ways of displaying and visually restituting the living aspect of the ritual object.

Showing the wounds means acknowledging the wrongdoings and attending to the empowering work of repair, reclamation, and restitution against the longstanding indifference of states and institutions. Reparation becomes a form of intervention that aims to restore the conditions in which individuals and their worlds reassert their presence.



Reconstructions, 2016

Canvas, broken mirror, ebony, and Dogon mask



Untitled, 2020
Ceramics, epoxy resin, metal

BRAD KAHLHAMER

Born in Tucson, Arizona, USA, in 1956.
Lives in New York and Mesa, Arizona, USA.

Bowery Nation consists of over 100 small figurative sculptures whose iconography combines Brad Kahlhamer's Indigenous American roots with scenes from the Bowery in New York City's Lower East Side. He has been creating the figurines since 1985, using found materials he discovered on fishing trips to the Hudson River Valley or in local workshops. For twenty-seven years, Kahlhamer continued to create and collect these dolls, before finally bringing them together in 2012 on a large table-like construction. Resembling a *powwow* float, a celebratory vehicle common in Indigenous ceremonies, the installation presents a myriad of elements pointedly related to Hopi people. The most prominent figure is the *katsina* doll, a small statuette typically carved out of wood and thought to have a reparative and curative potential. In Bowery Nation, these figures are caught up in Kahlhamer's syncretism and become a reference to the multicultural milieu of the Bowery: the spiritual dimension of the traditional dolls is hybridized with elements that echo the environment and subcultures of New York in the 1990s. Bowery Nation invites viewers to reconsider the grand narratives that organize identities, cultures, and definitions and opens up a space where history is made up of different temporalities and ideas of land and belonging.



Bowery Nation, 1985–2012

Wood, wire, hair, animal fur, rubber, feathers, nails, tacks, paint, cloth, string, Jute rope, leather, metal, pencil, bones, clay, and sage

BRAD KAHLHAMER

Born in Tucson, Arizona, USA, in 1956.
Lives in New York and Mesa, Arizona, USA.

A sentinel-like figure, almost as a talisman, Waqui Totem USA (Urban Class Mark V) is part of a series of sculptural works often installed alongside Brad Kahlhamer's paintings and drawings. A totem pole, whose surface has been designed to chart the movement from life to death, Waqui Totem USA (Urban Class Mark V) elevates the image of the eagle on the top and descends to a base that ends with a stylized image of a skull. Through these constructed figures Kahlhamer returns to traditions and symbols from Indigenous American cultures, creating his own pantheon of "spiritual advisors," entities that guard and survey the spaces in which they are present, standing as a memento for the union between a physical and a spiritual journey through this world. Transposed from an original sculpture of cardboard and pins into an exact cast in bronze, Waqui Totem USA (Urban Class Mark V) also describes a passage from something ephemeral to a permanent state.

In different Indigenous cultures, totem poles represent tutelary spirits as well as heraldic emblems of a group of people, such as a family, clan, lineage, or tribe, with the function of storytelling and commemoration, where stories are known to be read from the bottom of the pole to the top.



Waqui Totem USA
(Urban Class Mark V), 2008
Bronze

BRAD KAHLHAMER

Born in Tucson, Arizona, USA, in 1956.
Lives in New York and Mesa, Arizona, USA.

Raised in a white adoptive family in Arizona, Indigenous American artist Brad Kahlhamer established himself in New York in the 1990s, where he found his artistic voice in the vibrant cultural scene of the Bowery. His personal journey as an adoptee of the so-called “stolen generation” of Indigenous children deeply influenced his view of America. Blending references from Indigenous traditions and cosmogonies with American subcultural myths and symbols, his works map out a world inhabited by spirits, totems, and figures from the “prairies,” while also incorporating elements of the queer cultures on the Bowery, in New York.

Untitled (Prairie Girls) is a collection of drawings and watercolors on paper arranged on the wall in the form of a community board. Sketches of girls as spirits or strippers are juxtaposed with skulls, animals, and totems in a collection of characters that echoes Kahlhamer’s Indigenous ancestors as well as his contemporary experience. The hybrid landscape condensed in Prairie Girls mirrors Kahlhamer’s commitment to upend differences and complicate identities, while also providing a discursive understanding of cultural representation. Through a concept he calls the “post-Smithsonian delinquent,” Kahlhamer assumes a critical stance against institutionalized knowledge systems, particularly the Smithsonian Institution, the US national museum and research center in Washington, D.C., seeking to disrupt rigid classifications and challenge the limited scope of American culture represented by such institutions. By reinterpreting old and new narratives, Kahlhamer attempts to rebuild a collective and more hybrid understanding of American culture.



Untitled (Prairie Girls), 2007
Installation with twenty-six watercolor drawings
on paper, two pen drawings on napkins, totem sticks,
and a Styrofoam deer head

BRAD KAHLHAMER

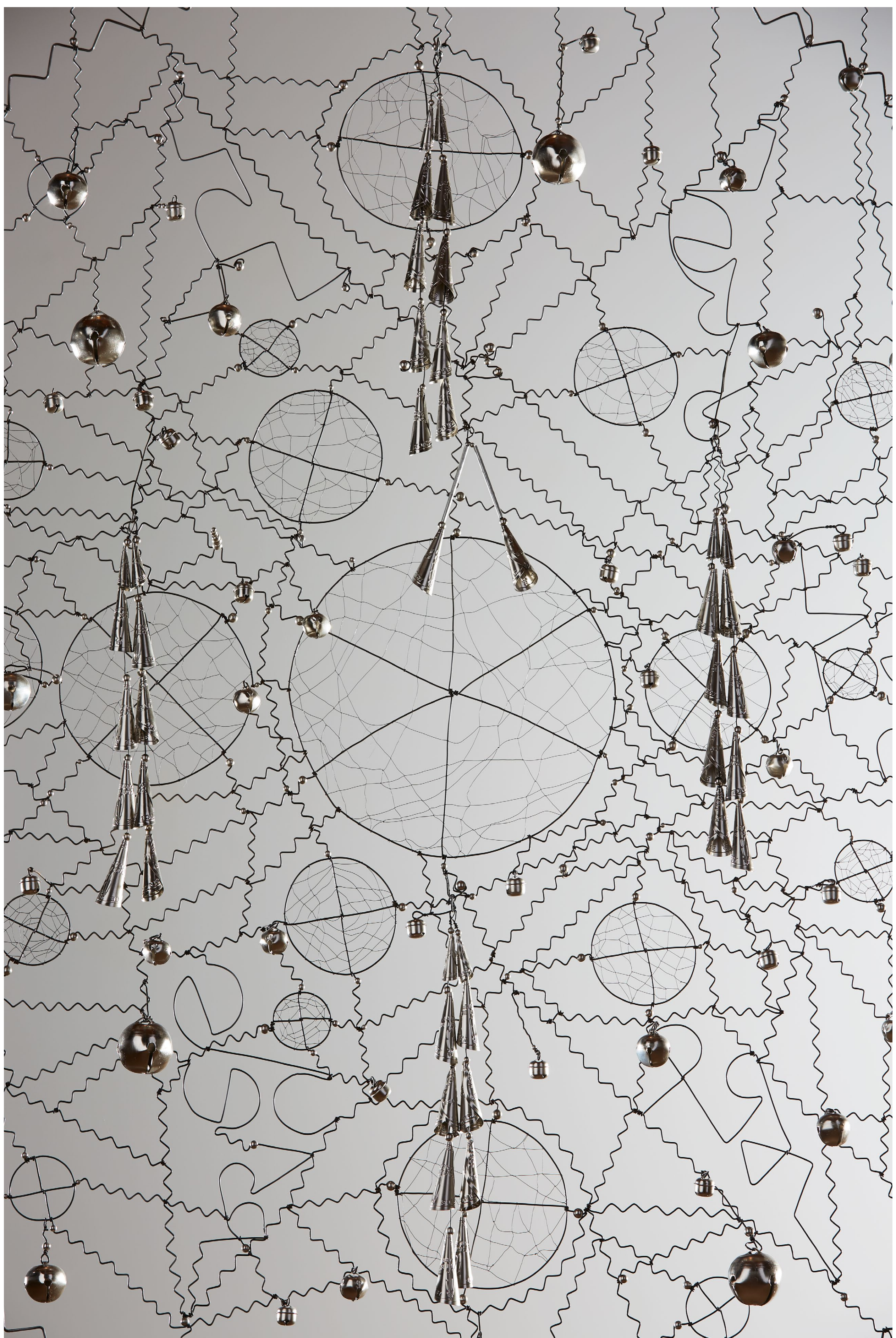
Born in Tucson, Arizona, USA, in 1956.
Lives in New York and Mesa, Arizona, USA.

Brad Kahlhamer's position is shaped by personal history and the long shadow of nation-building processes. Born of Indigenous descent, Kahlhamer was adopted by German-American parents and eventually moved from his birthplace Tucson, Arizona to Wisconsin and from there to New York in 1982. His life experience, defined by the disjointed conditions of federal adoption policies in the USA, meant that his origins were marked by secrecy and a lack of identifiable tribal affiliation, an experience shared by many Indigenous adoptees of a so-called "stolen generation."

Super Catcher, Vast Array takes up one of the paramount and most exploited symbols in Indigenous cultures.

In the Ojibwe and Lakota cultures, the dreamcatcher is a protective charm for infants, hung above children's cribs to protect them from nightmares, misfortunes, and evils, which are caught in the web and burned by the morning sun. Part of a series of dreamcatcher sculptures Kahlhamer had started working on in 2011, Super Catcher, Vast Array assumes the shape of four large-scale dreamcatchers, made of wire and outfitted with bells.

The dreamcatchers that can be bought at trading posts or gift shops are made of natural materials such as sage and sinew. Kahlhamer's dreamcatchers are made of materials intended to give them "a New York punk Bowery attitude, like the tremors of guitar strings in a loud solo." Referring to the origin of the "Super Catchers" series, the artist describes his idea "of taking every dreamcatcher in the United States, whether it's on a pick-up truck or in a single-wide trailer, somebody's bicycle or baby crib, and weaving them all together in a cosmos, a universe of industrial wire. The spiritual rebar for an enriched dream reactor."



Super Catcher Vast Array, 2018

Installation of four *Super Catchers* made of wire, pow wow jingles, and bells

Commissioned by TBA21 Thyssen-Bornemisza

Art Contemporary

NATALIE DIAZ

Born in the Fort Mojave Indian Village in Needles, California, USA, in 1978. Lives in Mohave Valley, Arizona, USA.

MARIKAN + NDN + HORSE by the Akimel O'odham and Mojave poet Natalie Diaz was written for Brad Kahlhamer's solo show in his native Tucson, the city whose name derives from a sacred Tohono O'odham site pronounced Chuk Shon. Like much of Diaz's writing, the poem addresses the anxieties of being American (Marikan) and Indigenous American (NDN, when spoken, sounds like "Indian"). Narrated from the point of view of the dawn horse of the dim desert, the poem is an anthem of origin, when life emerged from clay, and a hymn to the end of this world, when a homecoming would seem possible. The symbolic use of the + sign marks the four cardinal directions, also associated with natural pigments and mineral matter. Burned into the geological terrain and the bodies that inhabit it are wounds of erasure and suffering, the dark spells of A + M + E + R + I + C + A. Diaz's poem is referenced in the subtitle to *Remedios: Directions to the Old Ways* invoking a lyrical return to ancestral knowledges and philosophies from where repair and reparation can emerge.

Diaz is an enrolled member of the Gila River Indian Tribe. Her first poetry collection, *When My Brother Was an Aztec*, was published by Copper Canyon Press, and her second book, *Postcolonial Love Poem*, was published by Graywolf Press in March 2020 and was awarded the 2021 Pulitzer Prize for Poetry. She is a 2018 MacArthur Fellow, as well as a Lannan Literary Fellow and a Native Arts Council Foundation Artist Fellow. She was awarded the Princeton Holmes National Poetry Prize and a Hodder Fellowship. She is a member of the Board of Trustees for the United States Artists, where she is an alumni of the Ford Fellowship. Diaz is director of the Center for Imagination in the Borderlands and is the Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry at Arizona State University.

MARIKAN + NDN + HORSE

**with lines from Black Sabbath's "Iron Man" and Paul Celan*

American, they said, but *Horse* I dreamed and so became.

My mother + formed me + by eating clay
++ sucked my life from her human geology ++
tongued ribbons of calcium +++ pulled me
++ bone by bone + from the foaming + crust ++
rounded my skull + with her teeth ++
tendon me together ++ licked me + into my roan skin +++

+++ I came alive +++
hoof after hoof + the way stars appear ++
struck to light +++
++++ ++ + ++
+++ + ++

Cold Killer is my father +++ Hachuur Tapuym +++
He shovels + silver anthracite rocks +
to fuel the midnight train
+++ He whispered me a winter-long lullaby ++
Who cinders the night + makes way for the sun +++

Now my heart + is a firebox ++
my mouth + is a song cycle + of cyclone + and smoke +++
+++++
+++++
+++++
+++++
+++
+

+++ My NDN name + is Chuk+Shon ++
the fugal glow-sound + from the train whistle ++
Chuk+Shon + Chuk+Shon + Chuk+Shon
++ Marika knows my body + is made of its body ++
basalt + glass + dark mountain + and ancient ocean floor +++

My desires + of self-preservation + and pleasure ++
are shaped by eruptions +
of land + and its mineral dreams

++ ++ ++
++ +++ ++ ++ ++
+ +++ ++ +

+++ *In this great magnetic field* ++
the buzzards swarm ++
a heat wave + of *bloodclot-messengers* +++
They sky-write directions + to the old ways +++

Nobody wants me +++ I just stare at the world

++ + ++ + ++ + ++
++ ++++ ++++ ++++ ++ + ++ ++

My secret + graffiti + NDN name + is Eohippus +++
They call me + dawn horse + because I nightshift
+++ In the dim desert + I till + the halite fields ++ cultivate
desert rose crystals ++ reap selenite +
from the horned toads' backs

+++ My love and I + are clayen + effgies +

in pink twilight ++ leaching salt + through terracotta hands
+++ My language + is mapped + in amaranth lather
++ lustered + on the cliff face + of her chin +++
We are + uncreable

+++ We abrade ++ unbraided ++
repeat ourselves + as crystal lattice +++
We make soil ++
then mud + where we laid
++ alchemy + of our wet skinz + and gravity ++
an origin ++ where new land might grow +++

By morning + we are painted + in handprints
+ of hematite pigment ++ its crackling + red + dust
+++ We are sore + and scattered+++
shards + of a horsehead + water jar
++ and tender + for the shape + its water once took
+++ A flesh body + bearing + its first dreamed body +++

My hair + is a Mojave Dictionary + tangled
+ in the haboob's wind
+++ Weather is my ceremony +++

+++ A + M + E + R + I + C + A ++
haunted shore
++ little giant cemetery + of braids
++ ++ ++ ++
x x x x
+++ +++ +++ +++
x x x x
++ ++ ++ ++
+ + + +

This Nation + is a white bright + magnesium
+ NDN burn.

It illuminates me + in its arson
+++ Marikan + NDN + horse + pyre +++

If I die ++ it isn't because I have a coffin bone
+++ If I die ++ I was already + half-ghost +++
I'm already half-back ++ and half-dressed
++ as the war party + who will return + with a stick +
of scalps +++

I war whoop out + into the empty hip bone + of the ghost sea
++ and the ghost sea + war weeps + back +
into the etched shells + of my ears
+++ I cut + through night's thick clock +
with the heat + of my neck ++ unzip the horizon +++
A circumference + of dust + flowers up
+++ I hide + my warriors + in this bouquet

+++ The midnight train + monsoons + around the bend +++
It recognizes me + as a relation +++
Chuk+Shon Chuk+Shon Chuk+Shon
+++ We are each + the other's passenger ++
and chorus +++
+ + + +

I shake the cinders + from my hair ++
watch them lift the valley's + mesquite groves + in flame
+++ When this world has ended + I will carry my people + home
++ ++

Natalie Diaz
(Akimel O'otham and Mojave)

MARIKAN + NDN + HORSE, 2022

Poem

Written on the occasion of the exhibition "Brad Kahlhamer: 11:59 to Tucson" at Tucson Museum of Art, Tucson, Arizona, 2022, published in the exhibition catalog, and reproduced with the kind permission of Tucson Museum of Art, Brad Kahlhamer, and Julie Sasse

XIOMARA DE OLIVER

Born in Grand Forks, Canada, in 1967.
Lives in Marina del Rey, California, USA.

The enigmatic paintings by the Canadian artist Xiomara de Oliver depict a feminine universe of archaic and fable-like vividness. In Scarlets in Ghent, two nude Black women with accentuated curves are picking strawberries while two smaller figures, possibly children, sit and gather fruit. In the background of the tilted landscape, miniature people and horses frolic among the scarlet berries. The scattered composition, ethereal atmosphere, and the fuzzy blocks of pastel color imbue the scene with a sense of pastoral naïveté and celebration of belonging and communal work. Phrases such as “driver food by the barrel” and “I give freely” emerge from this landscape, gesturing at the free-spirited generosity that is misinterpreted at times as immorality—one of the biblical attributes of the color red.

In Donkey Chops, De Oliver composes an ornamental collage of fair-skinned nude women against a scarlet-red background. Their voluptuous and seductive bodies resemble sex dolls with large open mouths occupying slightly contorted pin-up positions. Small groups of two to six interlocked figures seem to multiply indefinitely around a dark donkey pictured from the side. The composition is as light as it is slightly disturbing, oscillating between a critique of women seen as sexual objects and the celebration of women embracing and trusting their sexuality. De Oliver draws on cunning methods of pictorial representation to examine how cultural stereotypes around eroticism, fantasies, and narratives problematize the condition of women and their sexuality in today’s society.



Scarlets in Ghent, 2004
Oil stick, acrylic, and gouache on canvas

Donkey Chops, 2002
Oil stick, acrylic, and gouache on canvas

ERNESTO NETO

HUNI KUIN

Ernesto Neto, born in Rio de Janeiro, Brazil, in 1964.
Lives in Rio de Janeiro, Brazil.

The Huni Kuin are a group of Amazonian artists, plant masters, and *pajés* (shamans) of the of the thirty-four Jordão Huni Kuin communities, an indigenous people of Brazil.

The Brazilian artist Ernesto Neto has been weaving the symbols and motifs of the Indigenous cosmologies of the Huni Kuin people into vibrant crocheted environments for over a decade. He incorporates iconographic, ritual, and narrative elements drawn directly from Indigenous teachings and healing practices, including Huni Kuin myths, ayahuasca rites, and *kenés* (healing patterns that connect to invisible beings), as well as the figures of a boa constrictor and a jaguar. Each visual and spiritual element harbors a rich cosmological symbolism and expresses the Huni Kuin's ancestral understanding of the forces that shape their world, where human and nonhuman aspects meet.

Conceived in collaboration with the Amazonian artists, plant masters, and *pajés* (shamans) of the thirty-four Jordão Huni Kuin communities, BasnepuruTxanaYube forms a *kupixawa*, a communal space that hosts spiritual ceremonies of healing, contemplation, and joyful gathering. The work was commissioned for the exhibition *Aru Kuxipa* ("Sacred Secret," TBA21, Vienna, 2015) and was activated on that occasion by the Huni Kuin *pajés*. Crocheted from hand-tinted green, pink, and orange cotton ribbons and spiced with lavender, clove, and turmeric, this tent-like structure borrows its shape and function of the Huni Kuin's central place of social and spiritual assembly. Regular lozenge or diamond patterns of the *jiboia* (boa) decorate the translucent net membrane stretched overhead and cast geometric shadows on the ground.

At the center of the space, next to an assembly of *pajé* benches, PedraGibo LagoDuaBusen (StonePythonDuaBusen Lake), a green marble table from Guatemala, is engraved with shapes of the *jiboia* and a *pajé* with maraca. Placed on it are sacred objects contributed by the Huni Kuin such as blowpipes made from bamboo and bone for inducing remedies, most commonly Amazonian medicinal compounds made of tobacco, ashes, and leaves, applied for cleansing and detoxifying body and mind. Suspended from the ceiling, a chandelier knit from yellow cotton string, titled CanoaKeneOnçaPataLampa Luz (CanoeKeneJaguarPawLampLight), carries candles in bowls filled with little crystal stones. It is shaped like a nest of pendulous teardrops and creates a spatial and energetic relation between ceiling and floor, heaven and earth.

Alongside it, a crocheted ladder, enriched with clove and turmeric scents, symbolizes the entry to the other world, as told in an old Huni Kuin myth.

The collaboration between Neto and Huni Kuin makes space for an exploration of shared sensibilities and different ways of thinking that remain open to interpretation. Together, they renegotiate the boundaries between artistic, natural, divine, and social expressions. They invite us to take the path of the forest, conflate the invisible and the visible, the aesthetic and the spiritual, and possibly align ourselves with more equitable futures, which the Huni Kuin call *Xina Bena*, the New Era. “The new thinking unites itself in order to strengthen and bring together this new force, this new alliance, and also this new knowledge of our ancestry. This new thinking has its origin in old thinking. It came from our ancestors. I see this with art creation, with singing, with dancing, with plant healing, with prayer, and also with technologies. So all is being integrated.”

—Txana Bane Huni Kuin



BasnepuruTxanaYube, 2015

Installation with crocheted fabrics, chandelier, tables, chairs, benches, pillows, baskets, drums, stone, and spices
Commissioned by TBA21 Thyssen-Bornemisza
Art Contemporary

NEWELL HARRY

Born in Sydney, Australia, in 1972.

Lives in Sydney, Australia and Vanuatu, Republic of Vanuatu.

In his travels throughout Oceania to southern Africa, Newell Harry maps human movement along commercial and colonial routes, and collects narratives about the slave trade, diaspora, fusion and division, customs, and idiomatic lineages. He charts creole and pidgin languages, alternative modes of exchange, and notions of value and currency and collects a variety of ephemeral objects. These items, which include personal notebooks, vernacular photographs, found objects, and postcards are often viewed as minor footnotes in exhibitions or in respect of the main oeuvres of artists. Seen as fragmented relics or a “magic encyclopedia,” for Harry these are the primary materials for a “conceptual bricolage” that informs a new kind of nomadic, non-chronological approach to narrative, story-telling, exhibition-making, form, content, and material.

This methodology of tracing and inventing material and linguistic relations is at work in the series Objects and Anagrams, in which the artist employs *Kula* Ring, a traditional system of exchanging ceremonial gifts, and in the adjacent series of anagrammatic Tapa cloth (*Tongan Ngatu*) banners. Both works serve to establish dialogues between the objects and the geographies to which they relate. The *Tongan Ngatu* is a fabric obtained from the bark of trees that was initially used to make clothing that is still utilized on formal occasions today. The clothes are passed down from one generation to the next and, like the *Kula* objects, acquire value and meaning due to provenance. Harry prints four-letter terms on these organic banners, juxtaposing words with that do not have a clear connection except in their alliteration and sounds, which in turn originate strange encounters where, for example, GOYA and YOGA inhabit the same space, or YODA, the *Star Wars* guru, and DOYA, the young Nigerian actor, meet. These contrasts defy a logical order, but at the same time produce intriguing collisions and revealing associations, resulting in a patchwork of references from diverse contexts that span geographies, cultural history, and popular culture. Harry’s use of anagrammatic wordplay serves as a means to evade linear interpretations, further suggesting the complexity of the enmeshed routes by which many of the items were gathered.



Untitled (Anagrams and Objects for R.U. & R.U. (Part I)), 2015

Nine unique ink screen prints on hand-beaten *Tongan Ngatu*

Untitled (Objects and Anagrams for R.U. & R.U. (Part II)), 2015

L4L formply tables, ceramics, various artifacts, found objects, paper, ink, *Tongan Ngatu*, chalk

Reverse Missionary (Geist), n/d

Plaster cast of a medium cast artifact acquired by the artist, purchased in 1996 from Green River Valley, Western Sepik, PNG (c.1970–4), maker unknown, 1996–2009

SPACE 04

ABRAHAM CRUZVILLEGAS

MARINA ABRAMOVIĆ

SANDRA VÁSQUEZ
DE LA HORRA

REGINA DE MIGUEL

NEWELL HARRY

TALOI HAVINI

PIERRE MUKEBA

AKEEM SMITH
AND JESSI REAVES

EDUARDO NAVARRO

ABRAHAM CRUZVILLEGAS

Born in Mexico City, Mexico, in 1968.

Lives in Mexico City, Mexico.

For the previous exhibition *Abundant Futures*, formerly unused spaces of C3A were intervened, reactivating them by introducing plant and animal life into the hermetically guarded art space. Three hexagonal patios were assigned to the Mexican artist Abraham Cruzvillegas to present sculptural works. Cruzvillegas's assemblages reference historical figures, exploring the different ways history and collective memory can be mediated without undermining their complexity. This work invites a conversation with several figurations: the poet Ibn Zaydun (1003–1071), perhaps the most famous lyricist of al-Andalus, known for his escapades and the *nuniyyas* written to his beloved, the princess-poetess Wallāda. Water from the nearby Guadalquivir river, otherwise known in Arabic as *Wadi' l-Kabir*, the Great River, and unfiltered, organic olive oil (*zaytun* in Arabic, a quasi-homophone to Zaydun) are part of the blind date. The sculpture takes the shape of a bridge connecting the two banks of the Guadalquivir between the old city and the formerly known Campo de la Verdad—where the C3A is located—, the site of a major battle in Córdoba's medieval history.

The idea of the blind date is a metaphor for the way Cruzvillegas engages with new-to-him, found materials, exemplifying his ability to repurpose, reassign, and redefine the use and perception of those objects. "All objects are alive when I use them in my work. Things have an opinion, and they either ask you things or they don't," the artist explains. Placing the opinionated materials in a precarious equilibrium and using ropes, cables, and gravity to hold them together articulate the conceptual strategies, political coordinates, and contingent aesthetics that Cruzvillegas seeks to foreground.



A blind date with Ibn Zaydun,
between oil and water, 2022

Wood, metal, stone, synthetic fiber, natural fiber, ceramic, oil,
water, soil, and living organisms

Commissioned by TBA21 Thyssen-Bornemisza

Art Contemporary for the exhibition *Abundant Futures*

Centro Andaluz de Arte Contemporáneo Collection.

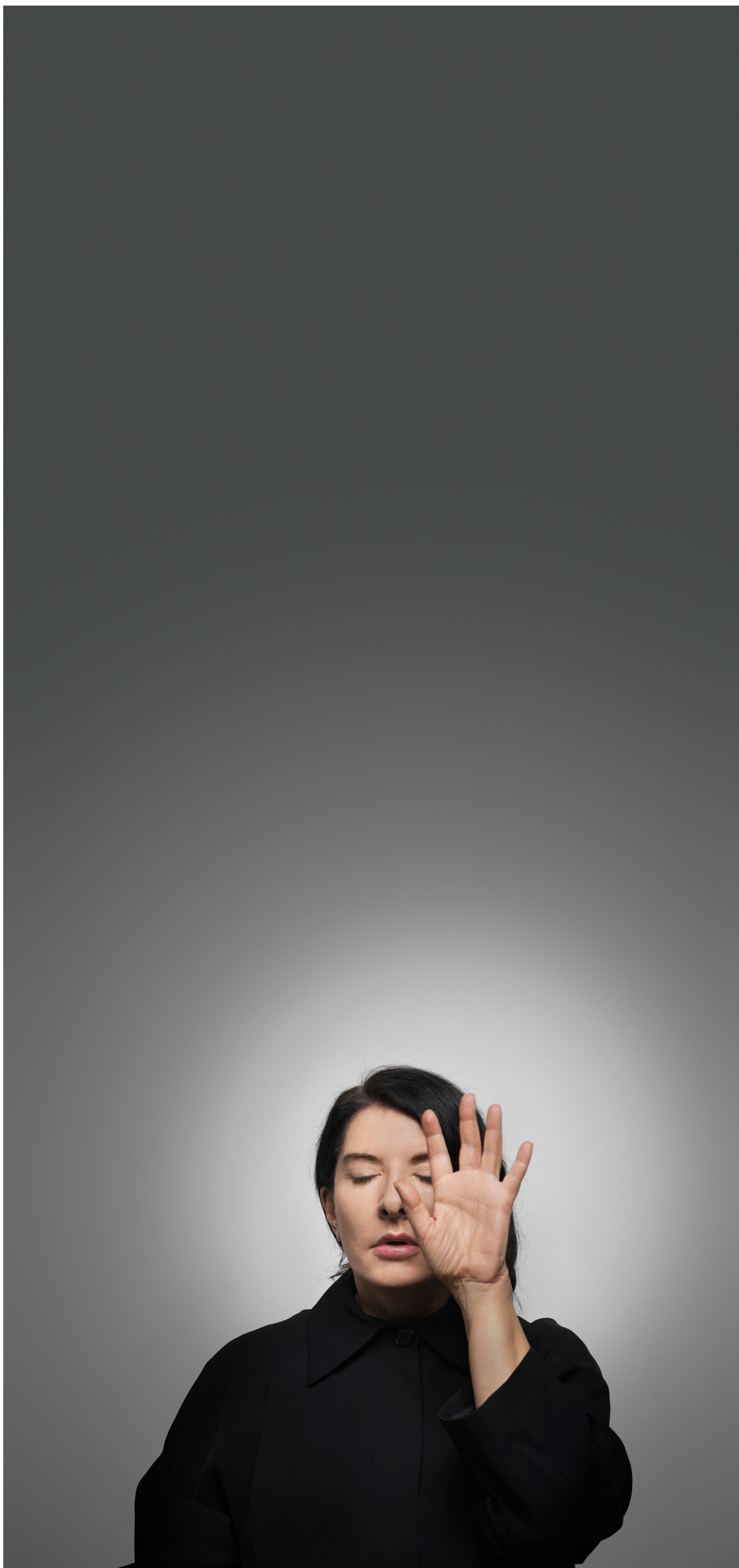
Junta de Andalucía

MARINA ABRAMOVIĆ

Born in Belgrade, Serbia, in 1946.
Lives in New York, USA.

Over the past fifty years, Marina Abramović has earned worldwide acclaim as a pioneer of performance art. Her work consistently explored the boundaries of her own physical and mental thresholds and invited audiences to encounter it with her. “I test the limits of myself in order to transform myself,” she says. For her visitor record breaking show *The Artist Is Present* at MoMA in New York in 2010, Abramović sat motionless in a chair for eight hours a day for three months while people queued for hours to sit opposite her, mostly resulting in a silent and deeply emotional connection.

Abramović developed a technique that allowed her to reach a higher plane of consciousness required for endurance-based work. She coined her practices the Abramović Method, an exploration of being present in both time and space, incorporating exercises that center on breath, motion, stillness, and concentration. Ecstasy II (b) is part of a series of large photographic works titled “With Eyes Closed I See Happiness.” While ecstasy literally means being outside of the self, it is often used in a paradoxical sense, indicating a state of religious or spiritual transcendence characterized by greatly reduced external awareness and expanded interior mental and spiritual work. Ecstasy II (b) seems to indicate that by looking inside oneself and grounding one’s consciousness, a person can develop a deeper capacity for reaching out. Abramović’s simple gesture of extending and lifting her left arm—touching and feeling the absent presence of the other while being in a state of deep mediation—possibly asserts that ecstasy, or exteriority toward the other, forever remains a tentative attempt and yet the source of great happiness. The empty space surrounding Abramović’s figure symbolically fixes her action and the need for clarity, which is the necessary prelude to any work of concentration.



Ecstasy II (b), 2012

From the series *With Eyes Closed I See Happiness*

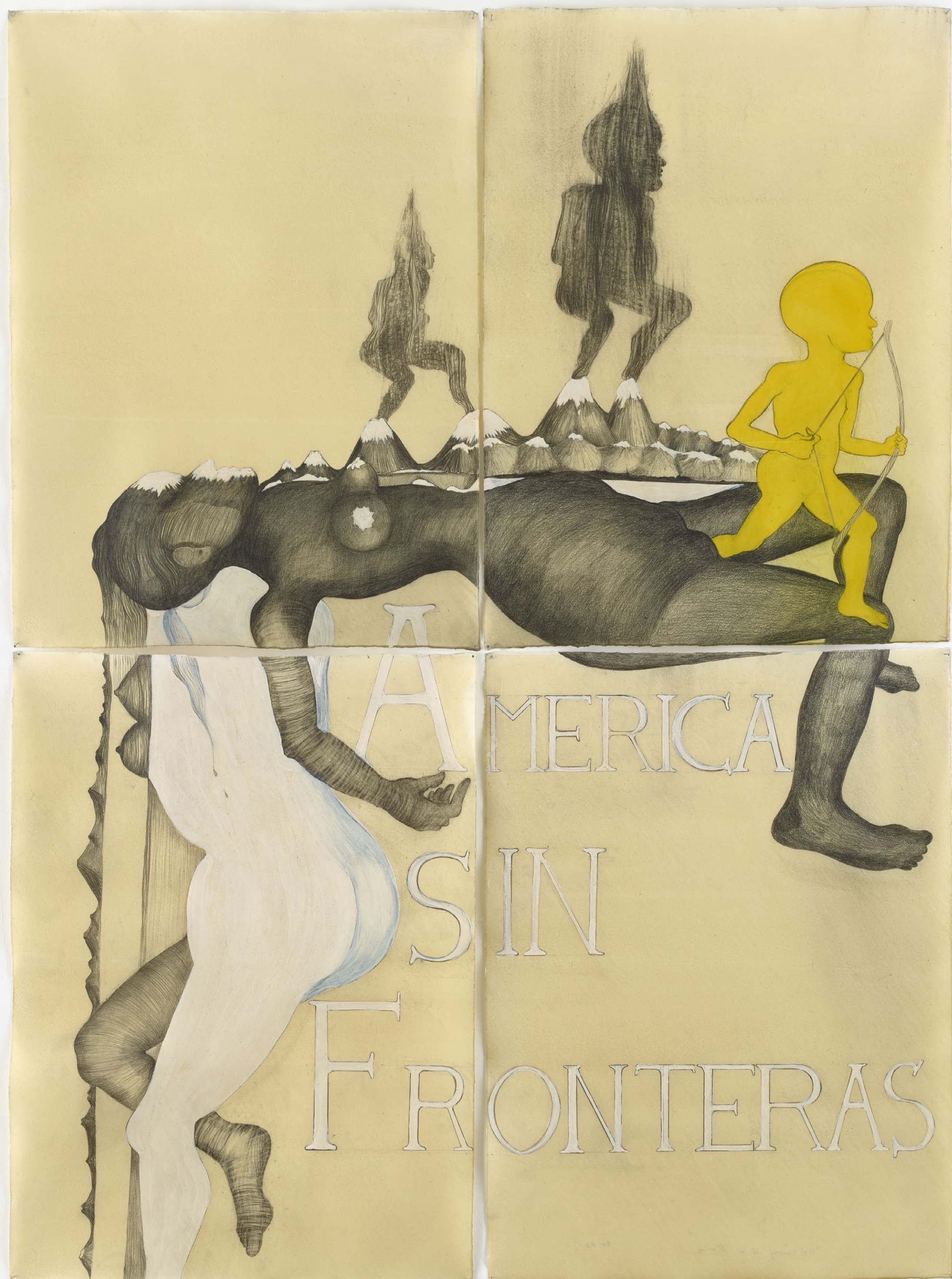
Fine art pigment print

SANDRA VÁSQUEZ DE LA HORRA

Born in Viña del Mar, Chile, in 1967.
Lives in Berlin, Germany.

Raised by a conservative Catholic family in Chile, Sandra Vásquez de la Horra experienced the turmoil of Augusto Pinochet's dictatorship (1973–1990) until she left to study and live in Germany. Using a combination of drawing techniques, in her work she explores the traditions, rituals, and myths of the Americas to deal with trauma and dreams, violence, death, and redemption. Her art speaks from syncretic, yet deeply spiritual place informed by a repertoire of motifs that includes archaic archetypes, folk figures, and Indigenous iconographies.

The large-scale drawing America Sin Fronteras (America Without Borders) is composed of four folios presenting a double depiction of Pachamama, or Mother Earth. The body of a prone woman floats in the middle of the composition. Her chest, legs, and stomach are transformed into a plain where mountain peaks, volcanos, and hills emerge, as if her entire body morphed into a landscape. This mother figure of the earth gives birth to spirits rising from the mountains or from the maternal womb. Her head blends with the head of a similar feminine figure, placed vertically on the page, her body also becoming land. The title America Sin Fronteras appears at the center of the drawing, addressing the resemblances and divisions between different neighboring peoples in the Americas. America Sin Fronteras speaks of mythologies, sex ecologies, and transhumanism, evoking a porous and borderless territory.



America Without Borders, 2016
Graphite and watercolor on four pieces
of paper dipped in beeswax

SANDRA VÁSQUEZ DE LA HORRA

Born in Viña del Mar, Chile, in 1967.
Lives in Berlin, Germany.

In El mito del eterno retorno (The Myth of Eternal Return)—one of Sandra Vásquez de la Horra's works on paper dipped in wax—the artist creates a vision inspired by the historian Mircea Eliade. In *The Myth of Eternal Return: Or, Cosmos and History* written in 1949, Eliade discusses the religious behaviors in archaic societies and ways in which humans connect and negotiate with the cosmos and its rhythms, embracing a cyclical conception of time. In an order based on a clear separation between sacred and profane entities and spaces, myths represent the breakthroughs of the sacred, or the supernatural, into the world. Ceremonies and rituals that repeat events from a mythical beginning of time are ways in which societies symbolically reactualize their cosmogony. This necessity for archaic societies to regenerate themselves, cyclizing life as a continuous rebirth and return, invalidates the idea of a linear time. In the scenario that Vasquez de la Horra constructed, she delves into a symbolism that refers to cycles of birth and death, the celestial sphere, and once again the fusion among Mother and Earth, Gaia, or Pachamama.

Vásquez often seals her drawings with molten beeswax, a process that evokes a religious connotation and adds a layer of vulnerability to their materiality. In a new series of graphite, watercolor, and wax-on-paper works, she employs accordion folds to bring her figures into sculptural space. Her practice explores themes of mortality, rebirth, sexuality, myth, and ritual as well as examining the violence and subjugation experienced by people of African descent throughout Latin American history.



The Myth of Eternal Return, 2022
Graphite, watercolor and gouache on waxed paper

REGINA DE MIGUEL

Born in Málaga, Spain, in 1977.

Lives in Berlin, Germany.

Nekya: A film river transports viewers to the geological and historical layers of Riotinto, an area nestled in the province of Huelva, southern Spain, named after the red river that meanders across its lands. Riotinto is unique from a geological and biological perspective: an analogue of Mars on our planet, is used by astrobiologists studying extremophile organisms, lifeforms that thrive in extreme environments and serves as a testing ground for studying the viability of life on other planets and tracing the origins of life on Earth.

Known to the ancients as Palus Erebea or the Stygian Lagoon (derived from the river Styx), this region held significance as a crossing between life and death, an entrance to Hades and the Underworld. The film's title, Nekya: A film river, resonates with necromancy, the ancient rite that summoned and queried the dead about the future, and with the movement of the river itself. Leveraging the imaginative potential of science fiction and its characters, Regina de Miguel engages in what she calls—in reference to the ancient Nekya rites—“a dialogue with the dead, a conversation that illuminates the future from the memory of the buried.” Rooted in the vestiges of a sacrificial temple with a monumental hecatomb, the largest in the Western Mediterranean, and entwined with Tartessian mythologies, De Miguel navigates the realm of Underworld goddesses like Hecate and Persephone.

Riotinto also bears witness to episodes of struggles, colonisation, and exploitation. In the late nineteenth century, under the British-owned Rio Tinto Mining Company, local inhabitants endured exploitative and perilous labour conditions compounded with polluting extraction methods. This dire situation, combined with collusion between the mining company and the debt-ridden, corrupt government, culminated in the 1888 environmental strike—the first recorded in Western history—which tragically met a catastrophic fate, with military forces brutally ending it, killing over 200 people. The memory of this event has been obscured, a piece of history erased from the national collective consciousness. The Riotinto massacre isn't the only episode of brutality that has left its mark on the region. Within the mining site lies the largest mass grave ever discovered in a rural region in Spain, where the remains of thousands of victims from the Spanish Civil War in 1936–39 and the subsequent dictatorship (1939–1975), have only recently seen the light of day, their memory finally vindicated in the public sphere.

Nekya: A film river concludes with a denunciation of the global scale of resource extraction. Documenting activists' interventions, De Miguel highlights the constant human and environmental rights violations caused by extractive activities, the lack of representation of social minorities in decision-making processes, and their struggles to have their voices and demands heard. Thus Nekya: A film river not only unearths the region's complex history but also invites contemplation about humanity's broader relationship with the earth, mythology, death, memory, and justice.



Where there is a limit, there will always be an exception.



Thus, a British business consortium, which also had German capital, the Rio Tinto Company Limited, bought the ancient mines,



Let us lay the foundations
Of an abysmal relationship

Nekya: A film river, 2023

Single-channel video

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary for the exhibition *Remedios: Directions to the Old Ways*. Supported by the program *Apoyo a la creación* by La Caixa Foundation and by the Botín Foundation

NEWELL HARRY

Born in Sydney, Australia, in 1972.

Lives in Sydney, Australia and Vanuatu, Republic of Vanuatu.

An Australian-born artist of South African and Mauritian descent, Newell Harry examines the transformations of cultures and traditions in the South Pacific resulting from the movements of humans, objects, and knowledge through global industrial transport, tourism, migration, and displacement, or through slavery and colonial expansion. On the invitation of TBA21–Academy, Harry participated in three expeditions to Papua New Guinea and French Polynesia, following the centuries-old exchange tradition of the *Kula* Ring, a system of ceremonial gift exchange among a number of communities inhabiting the Trobriand Islands in PNG's Milne Bay Province.

Trade Delivers People (sometimes): Vignettes for N.J. consists of framed black-and-white photos, notebook transcriptions, and a sculptural element. The title references a work by the Australian artist Narelle Jubelin Trade Delivers People, 1990–98, an assemblage of found objects of different origins that maps a web of relations around ideas of currencies—hard, symbolic, or human systems of exchange. Harry explores similar terrain, combining photographs with written travelogues, at times related to the photographic images, and in other cases unrelated to them. The resulting vignettes grapple with the task of registering what is lost and what is found in each encounter or exchange, and attempt to give prominence to the overlooked and undervalued. Although viewers may be tempted to see the vignettes as documentary narratives, they are drawn from diverse travels and time periods spanning twelve years and thus the relations between them do not cohere into a single narrative.

This disjunctive storyline is further enhanced by the randomness intrinsic to notebooks and travelogues as receptacles of memories and experiences. This moment of chance is signaled also by the discrepancy of the dates of the images and the texts. Completing the installation is a sculptural assemblage, an almost totemic structure made of different objects of unknown provenance and crowned by a small sculpture of a palm tree.



Trade Delivers People (sometimes):

Vignettes for N.J., 2017

Two-part installation

Part 1: 20 framed Lambda prints on Fuji Lustre paper, typed texts on parchment paper with artist's stamp

Part 2: vessel of pulped Port Vila Daily Post newspapers (collected 1999-2011), concrete pot planters, various found/ made/ collected/ gifted artifacts, pencil, artist's stamp, artist designed acrylic and steel structure

NEWELL HARRY

Born in Sydney, Australia, in 1972.

Lives in Sydney, Australia and Vanuatu, Republic of Vanuatu.

Sul Mare consists of a constellation of documents, prints, photographs, and books collected by Newell Harry. This supposed archive maps out a complex cultural and political history spanning across Oceania and the wider Asia-Pacific, to South Africa's Western Cape Province, where the artist's family live. Writing his own history and family story into the collection, Harry conflates the gaze of the ethnographer, the artist, and the curator. Bringing these together, he develops a poetics of "chance associations that arise through revisiting the material—sorting, compiling, reassembling, photo processing, and transcribing travelogues," as the artist explains.

The documents and books displayed in the vitrines are meant to be read against the backdrop of major historical moments: from the independence of Papua New Guinea in 1975 and of Vanuatu in 1980 to the anti-nuclear protests in France; Bob Marley's 1979 concert in Auckland, New Zealand, and the rise of pacific reggae; the dawn of environmentalist movements; and anti-Apartheid protests in Australia in solidarity with the movements in South Africa.



Sul Mare, 2022

Quasi-archival installation with stories, images, and artifacts presented in vitrines made of raw mild steel and plexiglass

Originally commissioned by KADIST Foundation for the 17th Istanbul Biennale. The iteration presented is an adapted version.

TALOI HAVINI

Born in Arawa, Autonomous Region of Bougainville, Papua New Guinea, in 1981.

Lives in Melbourne and Sydney, Australia, and Buka, Papua New Guinea.

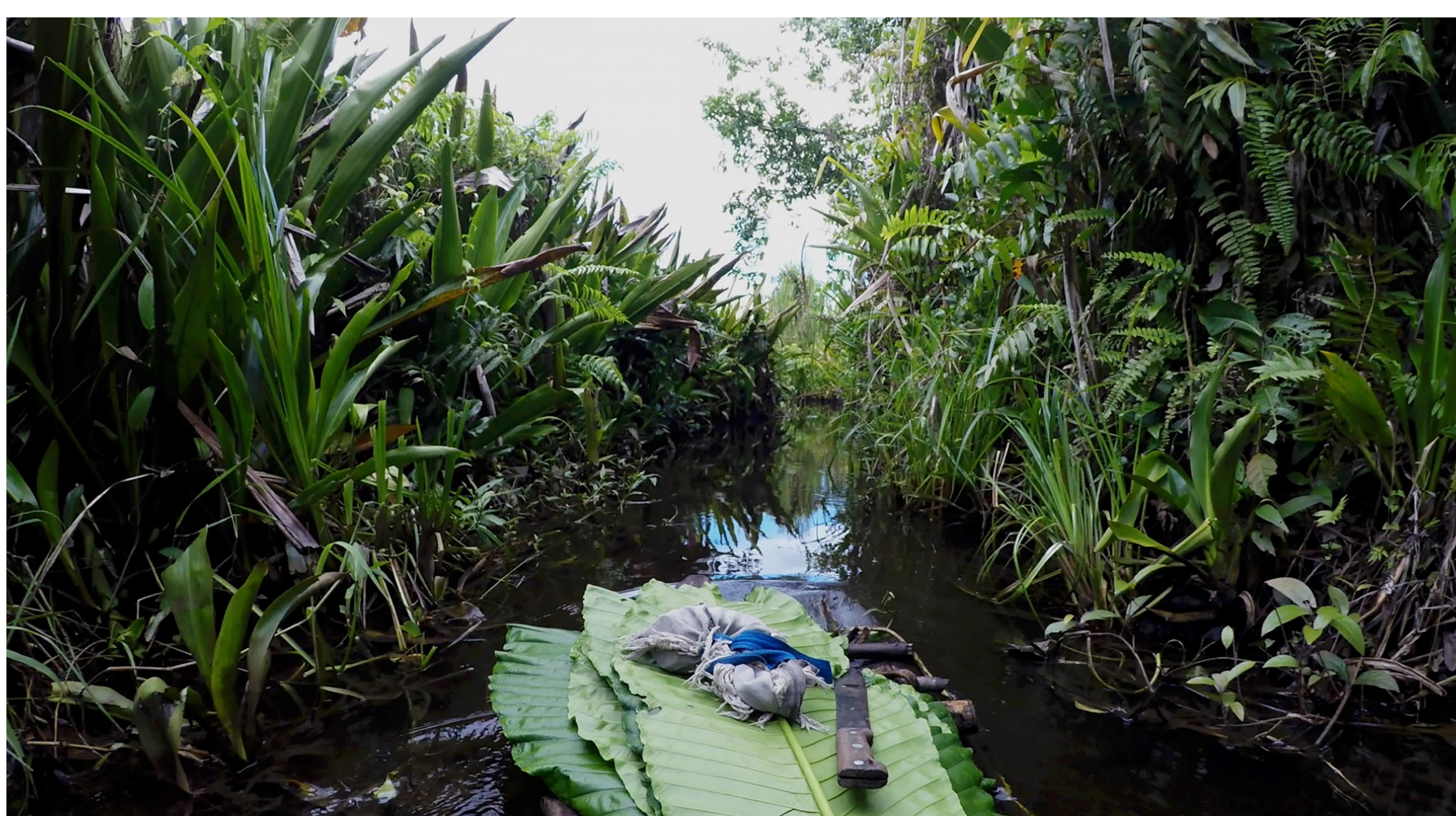
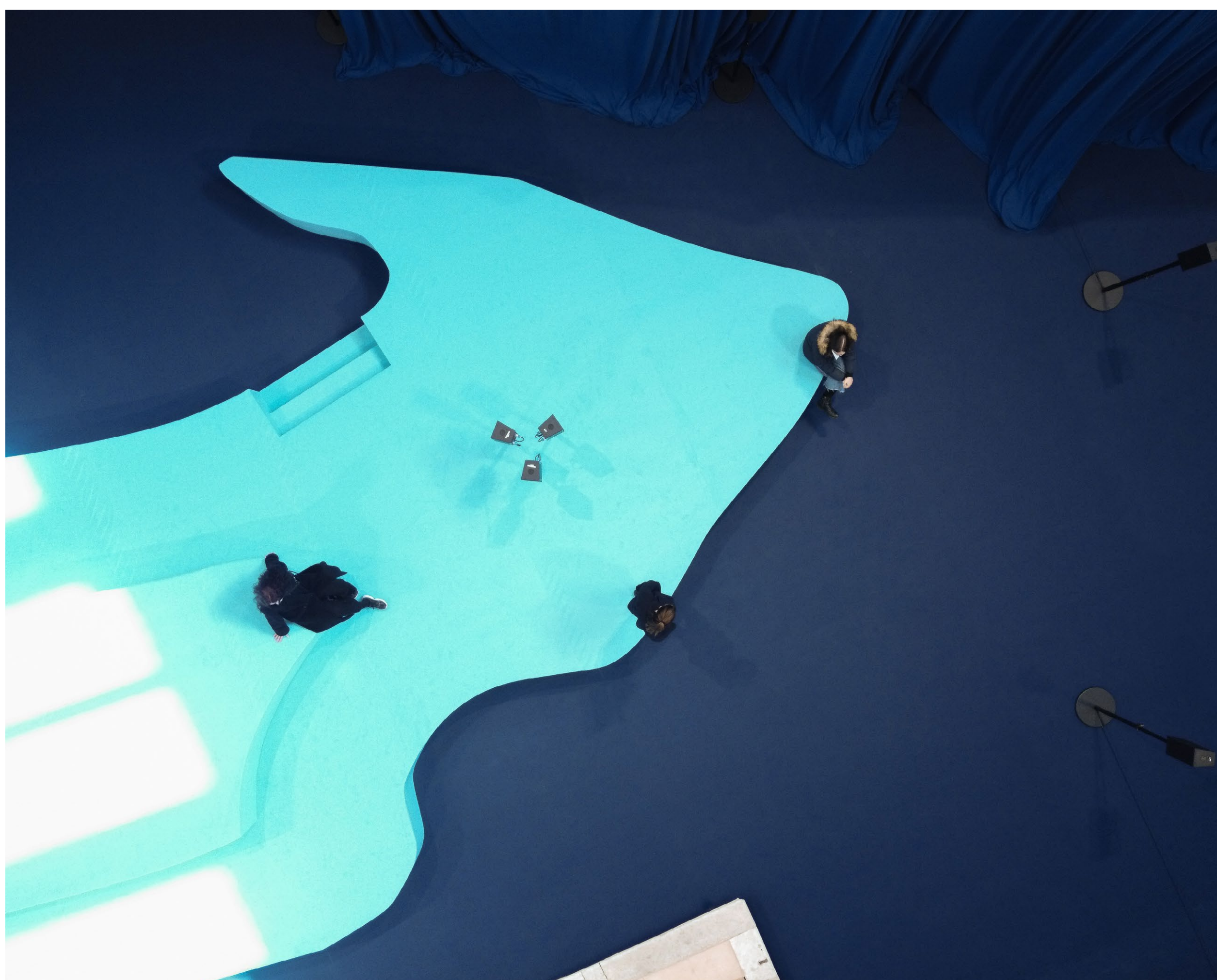
Originally from the Autonomous Region of Bougainville, in Papua New Guinea, Sydney-based artist Taloi Havini explores Pacific epistemologies and narratives through video, installation, sound, and sculpture. The twenty-two-channel sound piece Answer to the Call uses an ancient compositional technique that produces a sonic dialogue through a method of call and response. Including her own Hakö language and instruments that conjure her ancestors' navigation methods, Havini moves beyond a measuring of space and distance to assert the presence of a much deeper, cyclical understanding of the ocean.

The work results from the artist's residency aboard the research vessel R/V Falkor in 2020, part of the Schmidt Ocean Institute's Artist-at-Sea program. During her stay on the Falkor, Havini observed the mapping of the Great Barrier Reef produced with multibeam sonar systems that served to develop high-resolution cartography of the ocean floor. The artist responded to this scientific endeavor by opening up questions around ways of knowing from and with the ocean. The composition in Answer to the Call evolved to include archival sources, such as hydrophone recordings of sonar mapping taken on the Falkor, ocean traveling chants, and an instrumental piece composed by renowned Bougainville musician Ben Hakalitz.

In the face of the current global ambitions to map the world's seafloor by 2030, Havini delves into the ways in which sound and other senses go beyond Western scientific frameworks as means of spatial measurement. By shedding light on alternative narratives from non-European cultures, she intends to prompt audiences to attune their senses and reevaluate existing knowledge of the oceans. She holds that the universe "also expresses itself sonically in the depths of the ocean and in our voices singing, like in the chants of our ancestors. We congregated on this island to be able to touch those sounds, to greet these phenomena, to become the answer to the call with our presence. Call and response is a bond."

Answer to the Call is accompanied by the video Habitat: Konawiru (2016), which forms part of a series of film works that engage with the enduring impact of Australia's resource extraction from the Pacific region and its fraught relationship with its surroundings. Through this series, Havini embarks on a profound exploration of the intersections of history, environmental stewardship, and the construction of national identities, all within the intricate framework of the matrilineal

social structures inherent to her place of origin. In Habitat: Konawiru, Lucy –the last matriarchal landowner of a territory that once had seven rivers and a forest–, denounces the conversion of her land into a garbage dump of mine tailings by extractive companies.



Answer to the Call, 2021

Twenty-two-channel sound installation

Commissioned by TBA21-Academy and co-produced with Schmidt Ocean Institute as part of the two-year curatorial cycle “The Soul Expanding Ocean” by Chus Martínez, at Ocean Space, Venice in 2021. The development of this work was supported by an Artspace Studio Residency

Habitat: Konawiru, 2016

Single-channel video, color

Courtesy the artist and Silverlens Galleries

PIERRE MUKEBA

Born in Bukavu, Democratic Republic of Congo, in 1995.
Lives in Adelaide, Australia.

Congolese-Australian artist Pierre Mukeba explores themes of violence, atrocity, and autobiography in this evocative series of mixed-media compositions. Synthesizing his personal experiences with media images, contemporary myths, and current events, Mukeba's work involves his childhood memories of the civil war in the Democratic Republic of Congo alongside references to the experience in the refugee camps in Zambia and Zimbabwe. In the face of violence and brutality, his reflection of the Black body is endowed with strength and resistance.

(Alikuwa amekufa kwa uchawi.), which translates from Swahili as "he was dead by magic," is part of a series of large-scale tableaus with different textile patches overlapping irregularly, framing appliquéd cut-outs of canvases. *(Alikuwa amekufa kwa uchawi.)* (*Pietà*) is a diptych that employs the *kikwembe*, a type of wraparound cloth worn by women in Congo, and the calico textile, an unbleached plain-woven cotton. In one of the two pieces, a Black woman in white underwear and blue high heels is kneeling down in a squat. She looks directly in front of her intensely, her expression a combination of combativeness and a wide grin, her hands gesture in a manner reminiscent of casting a spell, her fingers twisted, her nails long and colored. In the other piece, three men gather around supporting a dead body covered in flowers and wearing military boots. The scene of a wake resonates with the title "*Pietà*," the men holding the body in a horizontal position, in a manner reminiscent of the sorrow of the Virgin Mary holding the dead body of Jesus in her arm after the deposition from the cross.



(Alikuwa amekufa kwa uchawi.) (Pietà), 2022

Kikwembe, calico, oil paint, ink, brush pen, acrylic paint, pastel, and fabric on unprimed canvas

AKEEM SMITH IN COLLABORATION WITH JESSI REAVES

Akeem Smith born in New York, USA, in 1991.

Lives in New York, USA.

Jessi Reaves born in Portland, Oregon, USA, in 1986.

Lives in New York, USA.

Growing up between New York and Jamaica, Akeem Smith's practice retrieves and recounts the chronicles of the early years of dancehall culture. Through a collection of materials from the beginning of the 1980s through the early 2000s, his research takes form through installation, video, photography, and sculpture. Aspiring to give a voice to the collective memory of the dancehall genre, he intertwines personal experiences, anecdotes, icons, and histories of Jamaica. The sculptures Mannequin (with dress) stem from a collaboration between Smith and American sculptor Jessi Reaves, whose work combines found objects in playful assemblages that question the limits of art and design, function and form, performing a satirical character in relation to iconic modernist objects.

The two sculptures pay homage to Jamaica's dancehall queen Sandra-Lee Smith, who helped pioneer the fiercely original and glamorous early era of dancehall fashion. In an assemblage of found materials, original garments, jewelry, metal, and wood, the "mannequins" evoke a human figure, or perhaps a prop for modeling a dress. Their archaic compositions capture hilarious postures, gestures, moves, and expressions with a rough humor and lightness, while telling a history of style and empowerment, rooted in Jamaican and Afro-Caribbean cultures and aesthetics. With their tactile qualities and rhythms, the wooden effigies speak to the voyeuristic nature of dancehall culture, evoking themes of lust, physicality, and euphoria.

Smith describes his process as "archiving attitudes and swagger," distilling the distinctive styles, poses, and the confidence displayed by the exceptional individuals who created Jamaica's vibrant culture. The tribute to one of the icons of the dancehall community becomes an emblem for the recuperation and preservation of the entire culture. Smith identifies himself as "the archivist of the family" acting against cultural erasure, an ethnographer of dancehall, and curator or "hoarder," accumulating, searching, and gathering a vast amount of found materials, photographic and filmic footage, oral histories, and experiences from within the dancehall community.



Mannequin (with dress) No. 1, Sandra Lee, 2005, 2020
Metal, sawdust, wood glue, wood, hardware, original garments, custom jewelry

Mannequin (with dress) No. 2, Sandra Lee, 2005, 2020
Metal, sawdust, wood glue, wood, hardware, original garments, custom jewelry

SPACE 05

PAULO NAZARETH

PAVLO MAKOV

SELMA SELMAN

ETEL ADNAN

GUO FENGYI

EDUARDO NAVARRO

ASUNCIÓN MOLINOS
GORDO

SHIRIN NESHAT

FRANCESCA WOODMAN

KLAUS WEBER

MÒNICA PLANES

HIMALI SINGH SOIN

PAULO NAZARETH

Born in Governador Valadares, Brazil, in 1977.

Lives in Santa Luzia, Brazil.

Brazilian artist Paulo Nazareth draws on his African and Indigenous heritage to perform reparative gestures that aim to revive neglected histories of the Global South and showcase the perpetuation of colonial violence to this day. Drawing on Brazilian art history from the modernist period to the present, his practice explores themes including the trauma resulting from the genocide of Brazilian Indigenous peoples; capitalist and extractivist violence; and the interplay between belonging, displacement, and repair. Through his work, he dismantles the notion of Brazil's multiculturalism, challenging the idealized narrative of harmonious coexistence among diverse cultures and ethnic groups.

In the series CA - genocide products, Nazareth looks at tragedies that have been omitted from historical narratives and largely forgotten over time. He highlights the erasure from memory of the stories of Indigenous populations that were colonized, enslaved, and ultimately exterminated. His sculptural works highlight brands and logos bearing the names of populations decimated by genocide, emphasizing the perpetuation of their symbolic and epistemic annihilation. Three of these store-bought products are cast into semi-transparent pink resin blocks, in which the names and logos remain visible. The resin blocks are then placed on handcrafted street market stalls, serving as pedestals and presenting these objects as distant, opaque relics that look frozen in a time capsule.

In Kabare, Nazareth recreates the name of the prison Kabare in the South Kivu Province in the Democratic Republic of Congo in a luminous sculpture. Capital letters are formed by light bulbs mounted on plywood in this billboard-like steel structure. Kabare is one of several high-security prisons and penal colonies referenced in Nazareth's work. In these installations, the names of places of detention and violence appear like advertising signs for entertainment venues, like the facades of theaters or the blinking lights of night clubs and bars. Nazareth harnesses the captivating power of this aesthetic to amplify the visibility of locations that receive minimal or no attention by mainstream media. Specifically, Kabare calls attention to the relationship between incarceration and colonial power, shedding light on the lethal treatment of colonial subjects and the imprisonment of Black men. The work serves as a reminder that African prisons are not autochthonous institutions but rather the remnants of colonialism.



CA - genocide products -
Fiya Water y Shalin Jamaican, 2017
Various objects cast in resin on wooden plinth

CA - genocide products -
Larry's & Larry's, 2017
Various objects cast in resin on wooden plinth

CA - genocide products -
Round Up y Povo da Mata, 2017
Various objects cast in resin on wooden plinth

Kabare, 2019
Metal bars, steel grille, plywood, LED bulbs

PAVLO MAKOV

Born in Saint Petersburg, Russia, in 1958.
Lives in Kharkiv, Ukraine.

Pavlo Makov's works are made in intaglio, a printmaking technique named after the Italian *intagliare*, meaning to incise or to carve. In intaglio printing, the lines or areas that hold the ink are carved into the surface of the plate, and the printing relies on the pressure of the press to force damp paper into these incised lines or areas. Across his work, Makov draws a personal cartography, often reflecting notable places around Kharkiv, Ukraine, where he currently lives, as means to construct and imagine new worlds. In Dandelion or Mapa Mundi the artist uses color pencil, graphite pencil, multiple intaglio, and acrylic on paper to open a window on an enchanted landscape. The work creates an enigmatic double vision that conjoins the vegetal world with the human, built environment: it connects the stems, leaves, and petals of four dandelions and a view of one or more rural villages. Through the multiple intaglio technique Makov allows many different graphic images to be combined into one composition, creating a fantastic botanical atlas, a geographical map, or a diary of events and meetings. This amalgamation in Dandelion or Mapa Mundi creates an image that is both mystical and prosaic. The word "Abracadabra" adds a component of incantation, pointing to art as an amulet, an object endowed with spiritual and transformative powers.



Dandelion or Mapa Mundi

(color insert from Abracadabra), 2020

Color pencils, graphite pencil, multiple intaglio,
and acrylic on paper

SELMA SELMAN

Born in Bihac, Bosnia and Herzegovina, in 1991.
Lives in New York, USA.

Born in a Roma community in Bosnia and Herzegovina, Selma Selman critically confronts prejudice and discrimination, classism, and racism, as well as patriarchal structures within her own culture. Whether playing on the clichés of being a woman of Romani origins or pushing this image to the extremes with caustic flair, she narrates stories from the margins, addressing issues of statelessness, women's rights, and self-determination.

During her studies, Selman founded the "Go the Hack School" in her hometown, a program to boost school attendance rate amongst marginalized Roma youth. The combination of activism and education aims to break the cycle of poverty and class discrimination and empower children, especially vulnerable girls, creating a path of emancipation for them and reducing instances of child marriages, abuse, and hardship through scholarships and mentorship. In Selman's work, repair is not only a reflection or something to work through in her use of materials and her paintings, but also an active gesture, a commitment to create healing resources and impact a community.

Infusing her work with a dark humor and a rebellious attitude, Selman's drawings and paintings also display a subtle gesture of mending or repairing. They become a way to process the social conditions of, and the contradictions in, her own identity, stitching together a feminist reflection on womanhood and patriarchal systems with thoughts on labor and value, creating a body of work in which marginality can be seen as a place of resistance and possibility for generating alternative structures.

Self-portrait (Two Women) alludes to the artist's relationship with her mother, who had been scarred by child marriage. Her presence in Selman's work brings up questions of violence, abuse, education, and stigma. While the two women's faces are not visible, Selman draws an eye on the backs of their heads, perhaps a symbol of strength or wisdom.

In Self-portrait (Snake) Selman returns to self-representation and self-image, but also reflects on fluidity and ambiguity as strategies to expose preconceived notions of what constitutes opposites and contradictions. Selman's figures, who have both human and zoomorphic features, challenge ideas of the unchangeable or impossible, constructing beings that are in flux. In Selman's own words, "visually reorganizing identities, bodies, and cultures, I reveal the fluidity and possibilities embedded into all relations, spaces, and times."



Self-portrait, 2016
Acrylic on tinfoil

Self-portrait (Snake), 2022
Color pencils on paper

Self-portrait (Two Women), 2022
Color pencils on paper

ETEL ADNAN

Born in Beirut, Lebanon, in 1925.

Died in Paris, France, in 2021.

Over her long career, the Lebanese-American writer, poet, and artist Etel Adnan developed a versatile practice that traverses cultures, mediums, and disciplines, with works ranging from poetry to tapestry, from ceramics to painting and film. Born to a Greek-Syrian family, Adnan emigrated to Paris to study philosophy at the Sorbonne and began to paint much later in life, when living in the United States, where she taught philosophy of aesthetics. Her Levantine cultural legacy, the political and social upheavals in the Mediterranean region, and her nomadic character are all intimately embedded in her work.

The series Arbres (trees) first shown at C3A in 2021, relates to the last years of Adnan's life, when she began to reflect on death while writing her book *Shifting the Silence* (2020). These works resonate with the landscapes of Beirut and its surroundings, devastated by the Lebanese Civil War, bringing them back to life. The pastel drawings on colored paper hold the movement of both the trees and the wind. Adnan repeatedly traced the trees of her native land, drawing the shifting roots, trunks, leaves, and branches. Through painting, she conveyed her personal relationship to nature as living a subject, each painting an "expression of a universal encounter." In the verses of the poem *Tout arbre est un chant* (Every Tree is a Song), she translates into writing a fluid relationship to the world, giving voice to what exceeds the material presence of things and places them into the realm of the spiritual and the affective.

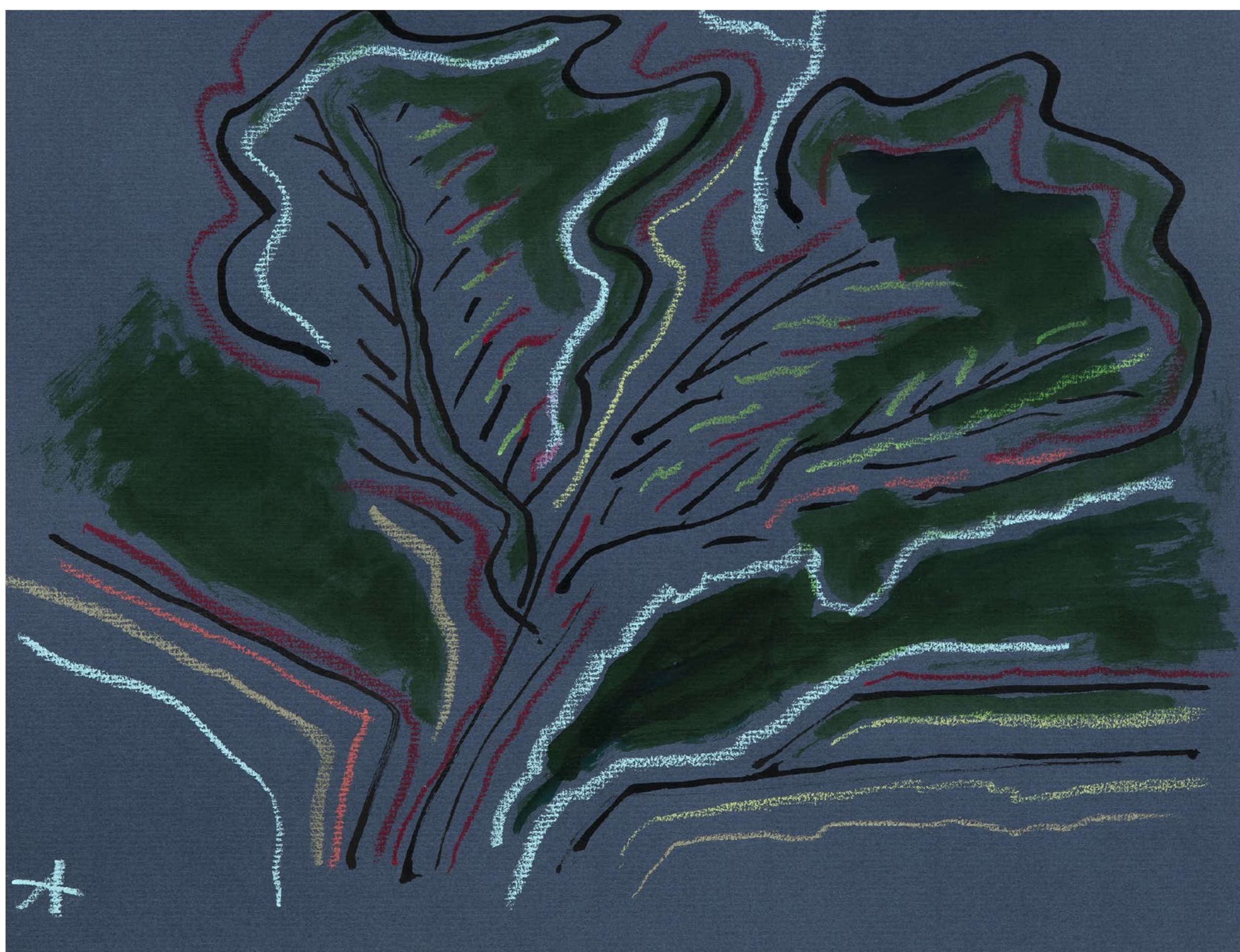
Tout arbre est un chant
Voici la splendeur de ce pays,
sec et pourtant vivant,
que l'on ne croit
qu'habités des dieux,
dans leur silence.

On voudrait partager avec ces arbres
leur secret,
le rythme de leur beauté,
leur être absolu.

–

Every tree is a song
Here is the majesty of this land,
dry and yet so alive,
that it might be expected
inhabited by the gods,
in their silence.

We would like to share with these trees
their secret,
the rhythm of their beauty,
their absolute being.



Arbres, 2019
Ink and pastel on paper

Arbre 4, 2019
Ink and pastel on paper

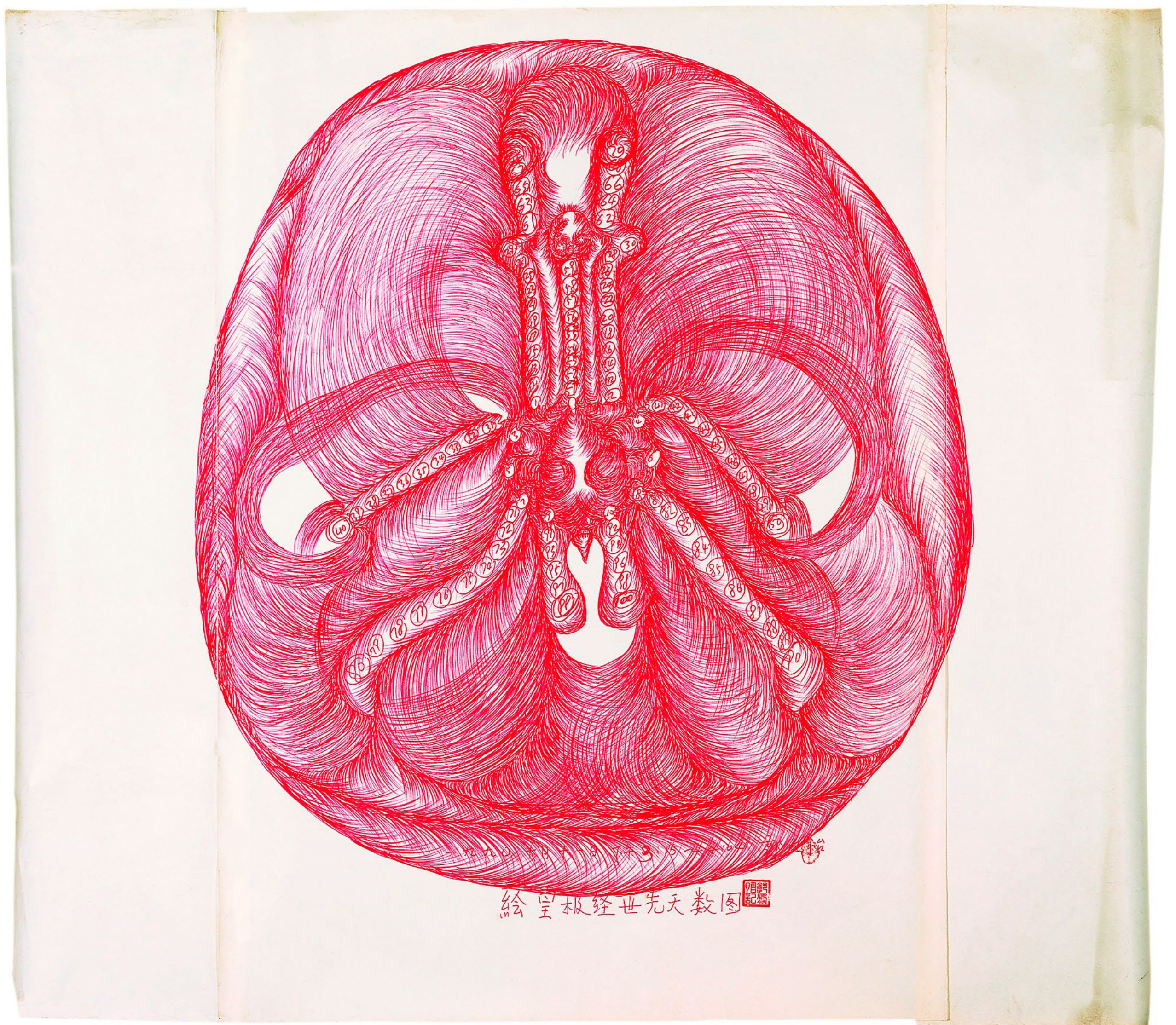
GUO FENGYI

Born in Xi'an, China, in 1942.

Died in Xi'an, China, in 2010.

The self-taught artist Guo Fengyi started out as a factory worker until she was forced to retire at an early age after suffering severe attacks of rheumatoid arthritis. With the aim of strengthening her immune system and relieving pain, Guo turned to Qi Gong, a traditional practice revolving around body-posture and movement, breathing, and meditation. She subsequently took up drawing and painting as part of her personal quest for physical healing and spiritual nurturing. Her art became the expression and record of bodily and mental energies often connected to visions of the other world flowing into and radiating from her hands. She describes her spiritual and healing research as follows: “Before I draw, I do not know what it will become. It is only after I finish drawing that I know. I draw because I do not know. I draw to know.”

In About the Numerology of the Huangjijing, energetically drawn, elliptical red lines converge, overlap, and dissolve, recalling magnetic fields or a circulatory system. Numbers appear between the dense lines, written in sequences and expressing the metaphysical world of numerology. Here, her learnings derive from the *I Ching*, a Chinese divination text whose origins date back to 1000–750 BCE. A classic in the study of traditional Chinese knowledge, the book is fundamental to disciplines such as numerology, acupuncture energy maps, the human circulatory system, sage kings, geomancy, and dynastic grave sites. At a time in which China was modernizing rapidly, Guo's work reaffirmed the validity of these knowledge systems, preserving cultural memory and embracing Chinese science as a way of life and a stimulus for creativity.



About the Numerology of the Huangjijing, 1990
Colored ink on paper

EDUARDO NAVARRO

Born in Buenos Aires, Argentina, in 1979.
Lives in Buenos Aires, Argentina.

Hydrohexagrams (For Tahuata) is a multipart work which draws on the traditional Chinese divination method *I Ching* to consult the oceans. The ancient script upon which the divinatory prophecies are read originated during the Western Zhou period (1046–771 BCE) and is interpreted by casting a set of three coins six times to create a hexagram pointing to the revelatory passages in the book.

In the Pacific village of Hapatoni on the Marquesan Island of Tahuata, Eduardo Navarro invited the local community to use the *I Ching* divination method to pose a question to the ocean by throwing three coins into the waves six times. In preparation for this consultation, the village decided on the question: Will the solidarity and generosity of our ancestors be transmitted to future generations? The village then composed a song based on their interpretation of the oracle, set to the oldest chant of Hapatoni, whose melody is inspired by the waves of the sea. An *I Ching* set stayed behind in Hapatoni as a public artwork displayed in the Artisan Museum as a divination tool for future use in the villages of Tahuata.

Navarro's series of drawings, created during the TBA21–Academy expedition to the Marquesas in 2016, serve as preparatory sketches for the larger project. These works contemplate worldviews that extend beyond land-based knowledge systems and permanence, embracing the dynamic rhythms of tides, the fluxes of water, and the intelligence of the ocean.

For *Remedios*, Navarro designed a new *I Ching* set composed of 64 cards and offered at Boeticus Salon at C3A for personal use and communal moments.



Hydrohexagrams (For Tahuata), 2017

Drawings (pastel on paper) with variable dimensions

Commissioned by TBA21-Academy

EDUARDO NAVARRO

Born in Buenos Aires, Argentina, in 1979.
Lives in Buenos Aires, Argentina.

In the charcoal on paper work Dibujo para investigar el futuro 1 (Drawing to Investigate the Future 1), Argentinian artist Eduardo Navarro explores multiple forms of movement as a spiritual and bodily transition between different modes of perception of the world. The work portrays the silhouettes of two intertwined human figures, their limbs and parts piercing through each other's stomachs, chests, and faces, suggesting two porous bodies. Faceless yet intimately linked, they appear to engage in a dance of embracing. Their ears have been repositioned at the bottom of the body, in the place of feet, creating a different kind of connection between the feet-ears and the ground. The title suggests a prophetic capacity, imbuing the image with the potential to capture signs from the future, perhaps encrypted riddles or hieroglyphs yet to be deciphered. The transformative power of the image lies in suspending our disbelief and embracing these quasi-hallucinatory visions as means to guide us toward new paths through the world and through ourselves.

Dibujo para investigar el futuro 1 encapsulates Navarro's artistic approach, which is characterized by a focus on sensations, emotions, touch, and proximity. He emphasizes the profound connection between the observer and the observed, blurring the line between subject and object of study. This process nurtures alternative ways of knowing, fostering a deeper sense of empathy with our surroundings and empowering us to craft new narratives and theories.



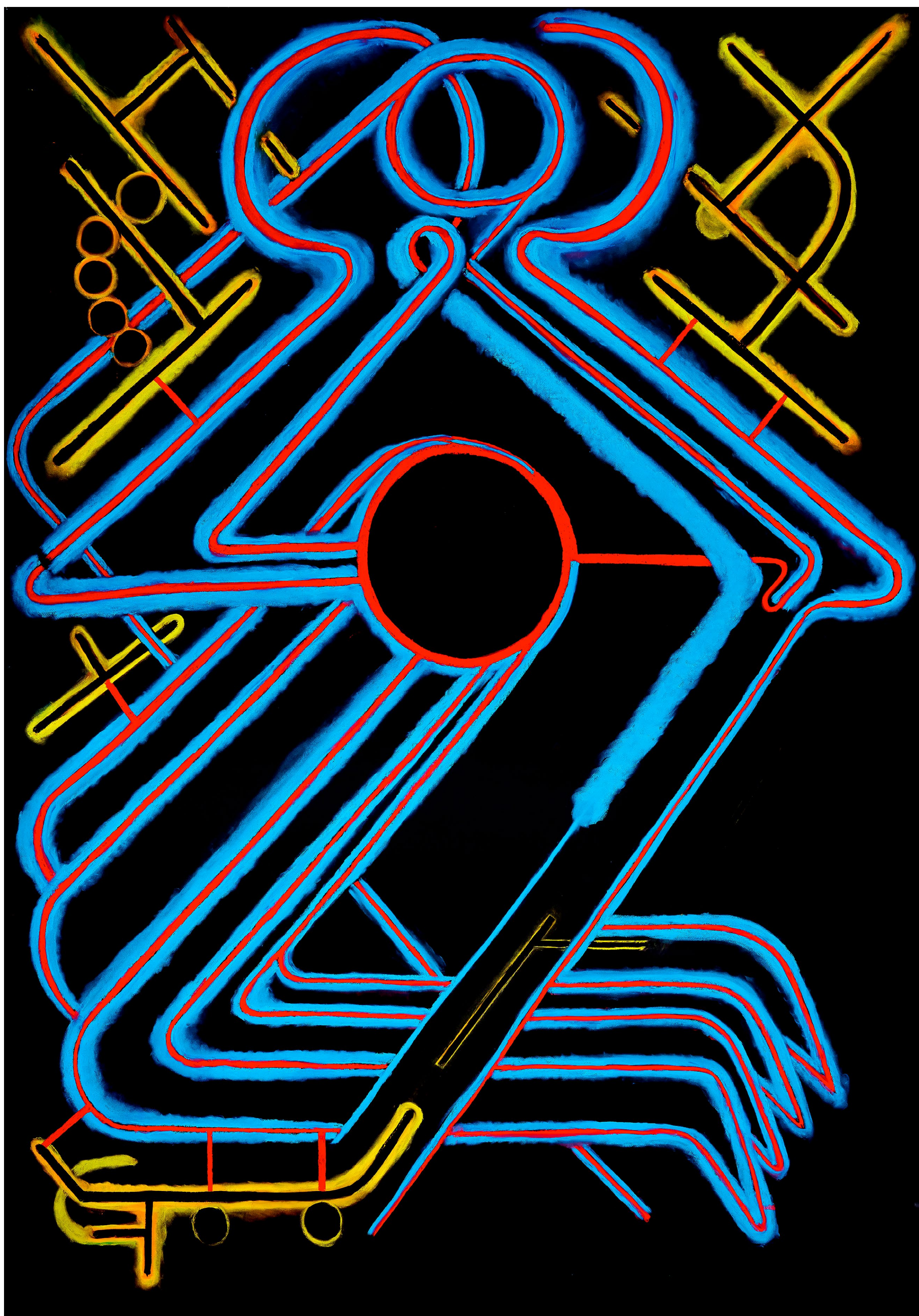
Dibujo para investigar el futuro 1, 2022
Charcoal on paper

EDUARDO NAVARRO

Born in Buenos Aires, Argentina, in 1979.
Lives in Buenos Aires, Argentina.

In Eduardo Navarro's work, the senses as well as the extensions and displacement of sensory organs play a crucial role in stimulating new modes of perceiving the world and human interaction with other beings.

El corazón se escucha por la espalda (The heart is heard from the back) charts energy currents, a collective magnetic field emanating from one or more human figures. Drawn with charcoal in primary colors—blue, red, and yellow—on a black ground, the stark lines evoke corporeal silhouettes, revolving around a red central circle, the heart. Emerging radiantly from total darkness, these luminous figures emit the kind of cold light that some species produce through vibration and state of excitement. Oscillating between a scientific diagram and a metaphysical map, the drawing resonates as a support for meditation or one's contemplation of the synthesis between the interior and exterior world. Navarro often describes his works as “emotional technologies” that seek to open up to other dimensions of existence and establish a deeper connection with oneself, others, and the world. In Navarro's own words, “When you focus your attention and become emotionally connected to something, whether it's a plant, a chair, or a human, then you are in a state of symbiosis.”



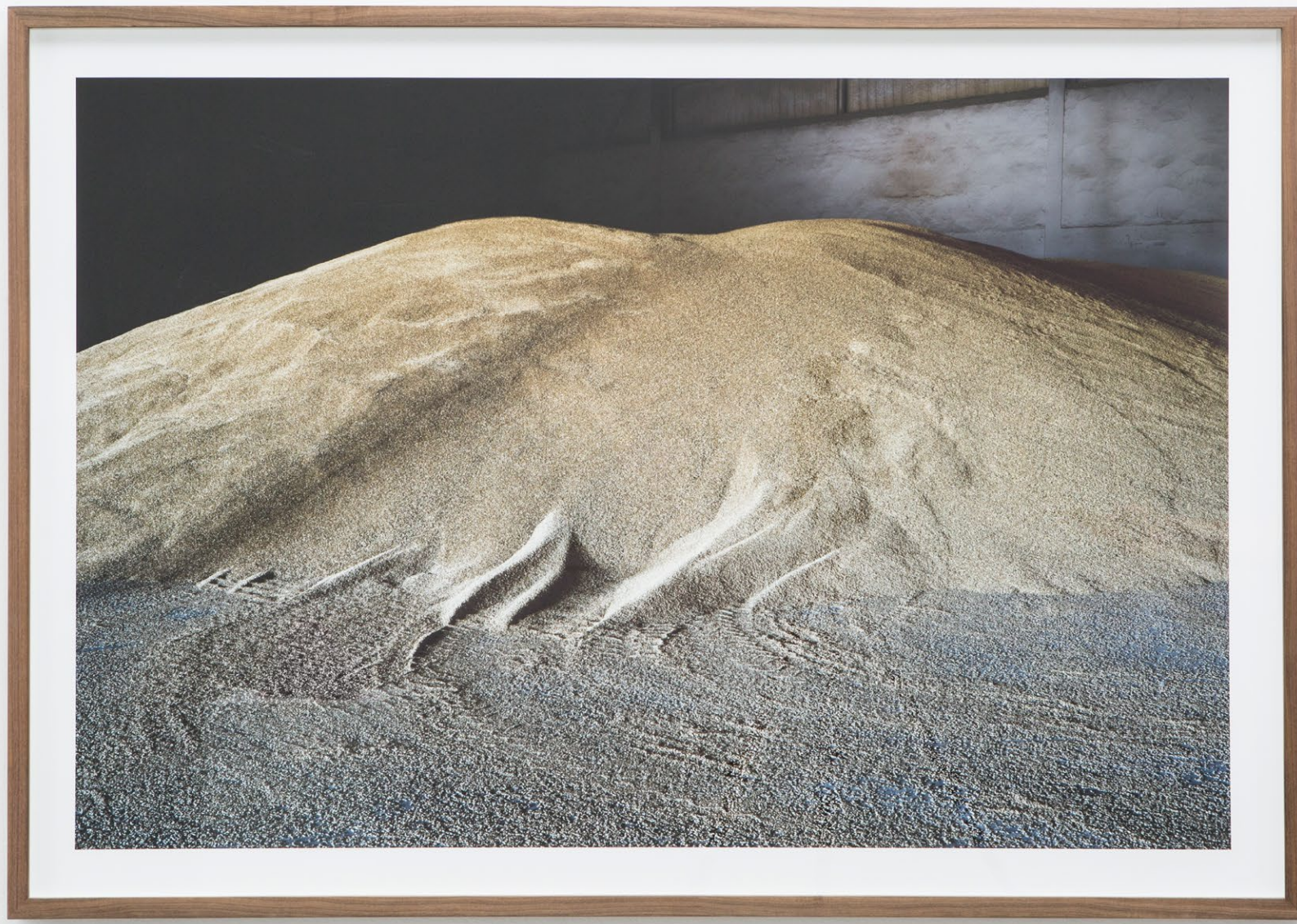
The heart is heard from the back, 2022
Charcoal on black paper

ASUNCIÓN MOLINOS GORDO

Born in Aranda de Duero, Burgos, Spain, in 1979.
Lives in Spain.

STANDARDIZATION OF THE MARKETS

A photograph of a pile of wheat accumulated in a storage facility. In financial markets, so-called “high frequency trading” can only happen through standardized contracts, meaning standardizing the product itself. In this context, not all of the corn, soy, rice, and wheat grains are of use. When choosing crops, producers will select those that have better sale options. This logic, together with other factors, is what has contributed to the appearance of large-scale monocropping. Monocrops not only displace the production of other type of plants important for the local populations but not meant for export, they are also significantly more vulnerable to plagues and price drops. Most monocrops are not destined for human consumption but to animal feed and production of biodiesel.



DESCRIPTION OF THE WORK
The work is a digital photograph of a large pile of grain, possibly wheat or corn, in a dark industrial setting. The grain is piled high, with some tracks or paths visible on the surface. The photograph is mounted on a white wall.

Untitled (Pile of Grain), 2014
Digital photograph

INSUFFICIENT FARM REVENUES

A photograph of a pile of dust obtained by sweeping a farmer's warehouse after selling the harvest. Small and medium producers do not have the capacity to set the sale price of their crops. The more globalized the product is, the more vulnerable it will be to market fluctuations. The price of staple crops such as wheat, rice, corn, and soy is set in the Chicago Board of Trade in US dollars.

An average European farmer will use most of the income generated from the sale of their crops to pay the expenses of the production itself. If something remains from that income, it will be used together with the money of the subsidy to live. Other small and medium-sized producers in the world will sell their crops after the harvest, but with the money obtained, they will not always be able to pay for the food they need for the rest of the year when they do not have their products and will need to buy it in the market at different prices.



Untitled (Pile of Dust), 2014
Digital photograph

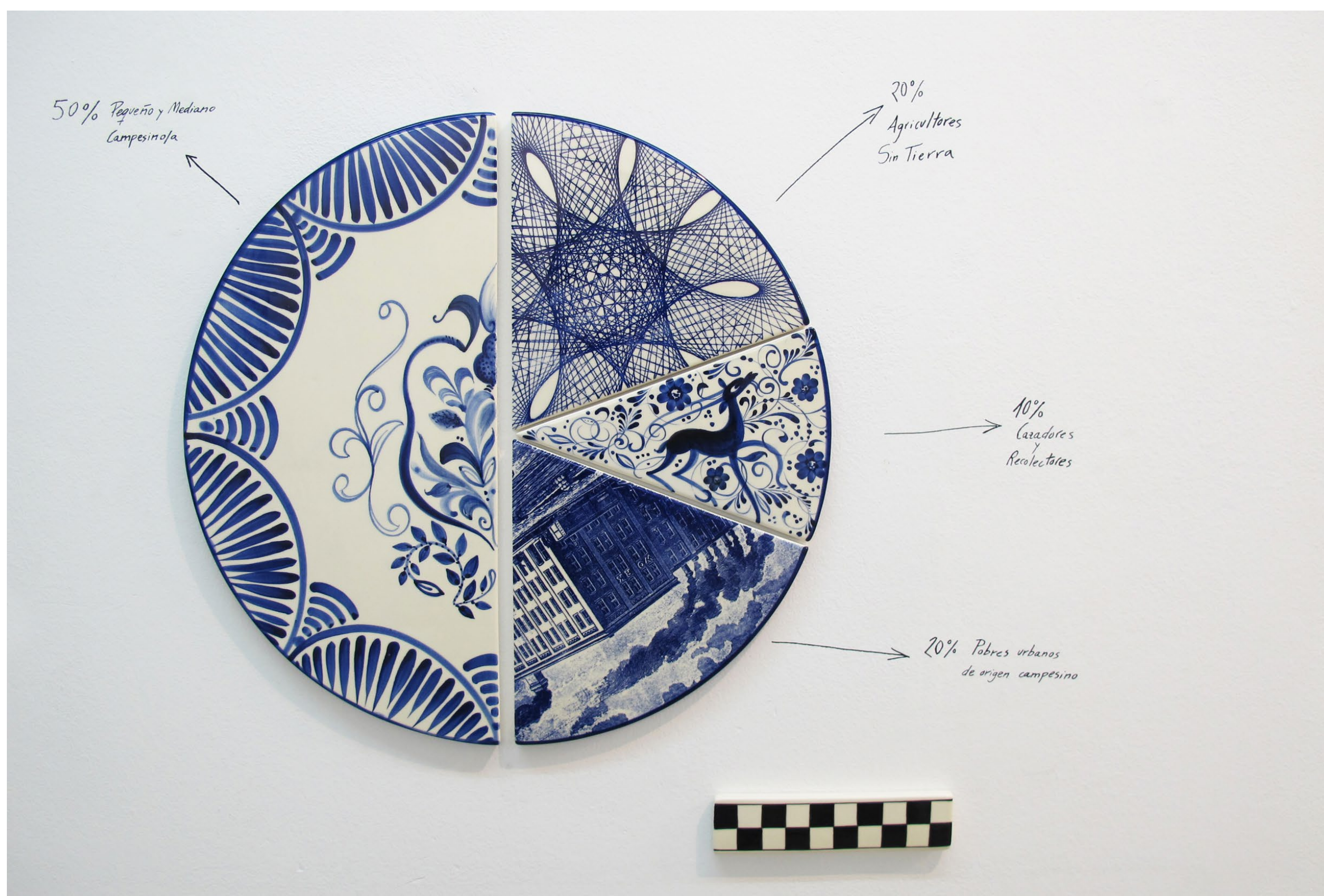
HUNGER – A MAN-MADE OBJECT

Today's wealth is unparalleled. We have more food and money than ever before and our capacity to feed the world's population has exceeded any prediction. We grow enough food to nourish the entire planet and a half. Ignoring this fact, mainstream rhetoric keeps overwhelming people with ideas of overpopulation and lack of resources, pushing to increase agricultural output even more. This exhibition moves away from the mythology of hunger that has filled the social consciousness with images of misery, poverty, and scarcity, in order to better understand those other reasons why nearly 1 billion people around the world are deprived of food.

During a residency at Delfina Foundation in London as part of the program "The Politics of Food" Molinos studied David Harvey's concept "accumulation by dispossession," which elaborates on how the centralization of wealth and power in the hands of a few is caused by dispossessing and expropriating the public of their wealth and/or land. Connecting the dots that join the places where food accumulates and those where it gets extracted from produced a number of "economic objects"—some hand-made, others machine assembled, computerized, or mechanized—that reveal the artisan character of the financial system that has turned hunger into a true manufactured product.

First economic object: who is "the hungry"?

The sector of the population that is deprived of safe and continuous access to food is often the farmers themselves.



Untitled (Who is the hungry one?), 2014
Hand-painted ceramic pieces, handwritten wall text

CURRENCY DEVALUATION

Authentic banknote from the Zimbabwe Reserve Bank, the Zimbabwean dollar existed from 1980, when its value was superior to the US dollar, until 2009, when it stopped circulating. Due to hyperinflation, even 100 trillion dollar banknotes were printed. A loaf of bread reached a price of 550 million Zimbabwean dollars. Global grain trade is done in US dollars, and the inflation and devaluation of other currencies is compared to US dollars, which results in consumers acquiring less food for the same amount of money. If a country does not produce enough of certain grains, it would have to be acquired in the international market in US dollars.

Inflation happens when there is an ongoing and massive production of money that is not backed by the production of real wealth (production of goods and services). The issuing institutions, either governments or central banks, fabricate currency to cover military expenses, finance national projects, pay debts, buy foreign currency, and acquire assets or subsidize government bonds. More paper money is printed now than in all history, but not all of it is in circulation. When new money is created or produced, it is managed through bonds, securities, and assets exclusively accessible for banks and governments. Governments and banks exchange assets in a closed market in which debts and losses are covered by citizens, when private debt is transformed into public debt, when there is an introduction of new indirect taxes, or when local currency gets devalued, among other means.



DEVALUACIÓN DE LA MONEDA

Billete emitido del Banco de Reserva de Zimbabwe

El dólar zimbabwenso existió desde 1980, cuando su valor era superior al dólar estadounidense, hasta el año 2009 que dejó de circular. Con la hiperinflación se llegaron a imprimir billetes de hasta 100 trillones. Una barra de pan llegó a costar 500 millones de dólares zimbabwenos.

El comercio global del grano se mueve en dólares estadounidenses, la inflación y la devaluación de otras monedas con respecto al dólar, trae como consecuencia poder adquirir menos comida por el mismo dinero. Si un país no produce las cantidades suficientes de un cultivo lo tendrá que adquirir en el mercado internacional y hacer la compra en dólares.

La inflación se produce debido a la constante y masiva creación de dinero, que no se apoya en la producción de riqueza real (producción de bienes y servicios). Las instituciones financieras o sean gobiernos o bancos centrales producen moneda para cubrir gastos militares, financiar proyectos nacionales, pagar deudas, comprar divisas extranjeras, adquirir activos o subvencionar bonos del estado.

A día de hoy tenemos la mayor cantidad de papel moneda impreso de la historia, pero no todo está en circulación. Cuando se crea o produce nuevo dinero se gestiona a través de bonos, valores y activos exclusivamente accesibles por los bancos y los gobiernos.

Los gobiernos y bancos se intercambian activos en un mercado cerrado con sus deudas y pérdidas las paga la ciudadanía, a través de la transformación de deuda privada en pública, la devaluación de la moneda local y la implantación de impuestos indirectos, entre otras medidas.

100 Trillions, 2014
Zimbabwe Reserve Bank bill

CONCEALMENT, FALSE SCARCITY OR FEIGNED SHORTAGES

During the World Wars I and II, warships from the British and North American navies adopted the so-called “dazzle camouflage.” Because it’s impossible to adapt optically to the ever-changing context of the open sea, the dazzle designs offered an alternative to invisibility, making it difficult for the enemy to determine the speed, direction, and position of the ship. Today, international waters are still tax-free havens, the perfect place to conceal—only now it’s large amounts of grain, to hide it from the markets, provoking an absence, generating false scarcity and forcing a price hike. When the merchandise reaches the desired price, the ship docks at a port and sells its wares. Inaccurate data on natural catastrophes, the banning of exports, and bad harvests are other strategies to manipulate the price increases. Rumors are an efficient financial instrument.



Untitled (Cargo Ship), 2016
Hand-painted wood bulk-carrier ship

MATHEMATICAL MODEL

3D printed made of PLA, a biodegradable plastic derived from cornstarch, mathematical models are used for the creation of different future scenarios. The business community uses them as tools for planning trading strategies and to determine or influence the market. High-complexity models are almost impossible to read by anyone who has not constructed them. They are configured with the available information, a lot of which cannot be translated to mathematical equations, which is why the models are constructed using intuitive approximations. Believing in the results of mathematical models involves an act of faith. The lack of transparency in the interpretation of these models makes them highly vulnerable to manipulation.

This piece was produced in collaboration with the scientist Tamara Ben Ari. Departing from her modeled data on the quantity of food available in the world, a 3D visualization has been generated, from which the same proportion of food destined for the production of animal feed, biodiesel, or plastics such as PLA is extracted.

The 3D modeling work was executed by sisters Marina and Lucía Fernández Ramos. The printing work by Los Hacedores.



Untitled (Mathematical Model), 2014
3D print with PLA

SHIRIN NESHAT

Born in Qazvin, Iran, in 1957.

Lives in New York, USA.

In her films and photographs, the Iranian-American artist Shirin Neshat examines the structures and nuances of power and identity in the Islamic world, particularly in Iran, her native country where she lived until 1975. Untitled (Rapture Series) is part of a group of photographs taken during the production of her 1999 two-channel film Rapture, structured around the allegorical and poetic presentation of opposing images, concepts, and narratives. Exploring space and architecture from an ideological point of view, Rapture is a meditation on political Islam's position on women and gender issues. The film counterposes the image of 100 men dressed in white shirts moving through the space of a fortress against the image of 100 veiled women wandering the desert. The two distinct groups are presented in different environments: men populate an architectural space while women move within a natural one. As the film progresses, the women move from the desert to the shore, eventually making a symbolic act of departure by boat.

The photograph Untitled (Rapture Series) alludes to the moment in which the women turn away from the men, before leaving to an unknown destination. "Those women remaining behind symbolize for me the idea of sacrifice. The film questions women's nature as opposed to men's, and shows how often women surprise us with their strength of purpose, particularly in moments of crisis," the artist has said. By exploring each group's movements through choreographed sequences, Rapture challenges assumptions of gender and confinement. The questions addressed by Neshat more than two decades ago still animate the protests in Iran in the past year, a wave of women fighting for justice following the death in custody of Mahsa Amini, who was arrested for allegedly breaching the Islamic dress code for women.



Untitled (Rapture Series), 1999
Gelatin silver print

FRANCESCA WOODMAN

Born in Denver, Colorado, USA, in 1958.

Died in New York, USA, in 1981.

Throughout her short yet prolific period of artistic production, ending at age twenty-two when she took her own life, Francesca Woodman continuously explored the genre of self-portraiture through photography. Exclusively shot in black and white film, her photographs wrestle with capturing the female body, oscillating between nudity and veiling, transparency and opacity, as well as stasis and movement. Woodman appears in most of her shots, at times in fragments, covered, refracted through mirrors or blurred due to movement and long exposures. Staged in often empty or semi-abandoned rooms, the body of the artist or of her female models mold into the spaces that frame them, often to the point of dissolution.

In Then at one point i did not need to translate the notes; they went directly to my hands, Providence, Rhode Island Woodman places herself in the image, only she is hiding behind a scrap of wallpaper. Parts of her crouching body can be made out through the cracks in the wallpaper and her hands are pressed against the wall, supporting her weight. The title, handwritten under the image, is drawn from one of Woodman's poems, where she recalls her piano practice and reflects on instincts and learning, regression and forgetting.

In My House, Providence, Rhode Island, the female body is staged in a position of exposure and withdrawal, a mode of representation that is to become a feminist canon in the art of the following decades. Here, a model—or perhaps the artist herself—wearing black gloves and wrapped head to toe in plastic foil stands in a corner of a dilapidated room, facing the wall. Like a cocoon, the plastic sheet functions as a protection, isolating the woman from her surroundings. Woodman diverts the attention away from the body toward the room and the setting where the body is staged. The spaces in her photographs are rooms she carved out for her self: they become the *mise-en-scène* or extension of her interiority, even when the body of the artist is absent.

In Untitled, Providence, Rhode Island, the human figure disappears completely and is replaced by a dark wooden door leaning diagonally against the wall. Unhinged from its functional place, the door seems to be floating in midair and about to fall. Next to it, the opening in the wall shows a suite of rooms or corridors in the back. In a quasi-surreal manner, the composition points at what is out of sight. It takes the measure of the dimension that photography cannot visually capture but which, through composition, lighting, and tension, can evoke a movement and the transformation of bodies and objects.



then at one point i did not need
to translate the notes; they went
directly to my hands

Then at one point i did not need to translate
the notes; they went directly to my hands,
Providence, Rhode Island, 1976

Gelatin silver print

Untitled, Providence, Rhode Island, 1976

Gelatin silver print (2008)

My House, Providence, Rhode Island, 1976

Gelatin silver print (2008)

KLAUS WEBER

Born in Sigmaringen, Germany, in 1967.

Lives in Berlin, Germany.

Public Fountain LSD Hall was originally conceived for an urban building site in the city of Dresden, combining a crystal glass fountain and an anti-homeless bench with carnivorous *Nepenthes* plants. The unrealized project, proposed a steel box with unidirectional glasses, through which the visitors could observe the city without being seen. Crowning the LSD Hall would have been a crystal fountainhead in Victorian style features of the same shape and materials as the one designed for the 1851 Great Exhibition at the Crystal Palace in London. In Klaus Weber's version, water gushes from its top and then cascades down through three basins onto a concrete floor and releases potentized LSD. Potentization is a homeopathic method that involves the serial dilution of a remedy that can be brought to a point where the actual substance is only present in residual traces. Notwithstanding the scientific argument, for Weber, water has a "memory," meaning it carries the "imprints" of substances in its molecular structure. The cascading of the water reactivates the LSD imprints and potentially sets in motion the effects of hallucinations, despite the substance's chemical absence.

In Public Fountain LSD Hall, Weber examines and connects a number of concerns which question the divisions between legitimacy and illegitimacy and legality and illegality. LSD is considered an illegal substance, although its components are found in the carnivorous *Nepenthes* plants adorning the fountain. Homeopathy, on the other hand, is deemed an illegitimate, or at least ineffective, medical method. Public space is meant to welcome the public, but here it excludes its use by people experiencing homelessness, considered both illegal and illegitimate. The disciplining power of the state and its institutions not only regulates the adequacy of medical knowledge versus charlatanry and the desires for "expanded consciousness" emblemized in the use of psychoactive substances, but also distributes agency in the use of the public space. Weber aims to intervene in the dominant cultural and social consensus, while unveiling the dynamics of authority, classification, and the exclusion underlying all things public.



Public Fountain LSD Hall, 2003

LSD Fountain (Victorian lead crystal glass, concrete, toughened glass, metal, water, potentiated LSD), LSD Hall model (wood, aluminum, inkjet print on paper, plastic, glass), anti-homeless bench (Banco NeoRomántico Liviano, Remedios - Urbidermis), carnivorous *Nepenthes* plants, certificate (Ink-jet and ball-pen on paper, painted wood, glass), proposal (ink on paper)

MÒNICA PLANES

Born in Barcelona, Spain, in 1992.
Lives in Barcelona, Spain.

Mouths consists of a series of concrete and metal sculptures, all bearing different imprints of the artist's body. They emerged from a performative process in which Mònica Planes experiments with the malleability of wet cement to impress her own body in motion onto the material. More akin to dance than to sculpture, this method is rehearsed individually or at times jointly with other performers. During the casting process, the cement responds to the choreography of movement sequences and reacts to the pressures of the body's limbs, extruding organic forms that are both controlled and autopoietic. After drying and hardening, the resulting shapes look like armatures, giant shields, shells, or else like sinuous cavities, the interior of a mouth, a tongue, lips, and palate. Mounted on long steel rods and leaning against the tall walls of the patio, the sculptures shed their human likeness, yet evoke organic and physiological imaginaries.

The set of four sculptures was commissioned in 2022 by the curatorial initiative Pipistrello for a site-specific installation at the Iberian quarry of Clots de Sant Julià (Vulpellac), in a forest in northern Catalonia. Four thousand years ago, stones were extracted from this quarry to build one of the first cities in the region. Responding to the site's history, Mouths also explores the relationship between human presence and shaping power over a territory, architecture, and the natural environments, and eerie similarities between biotic and corporeal shapes.



Mouths, 2022

Cement mortar and steel bars

Open mouth, 2021

Mortar cement with steel bar

Closed mouth, 2021

Mortar cement with steel bar

Mouths (legs), 2021

Cement mortar and steel bar

Open cover, 2021

Cement mortar reinforced with steel

Courtesy the artist and àngels barcelona.

HIMALI SINGH SOIN

Born in New Delhi, India, in 1987.

Lives in New Delhi, India, and London, UK.

Himali Singh Soin's artistic practice embraces non-anthropocentric, posthuman approaches to storytelling, constructing imaginary cosmologies that address the question of how to dwell and thrive in the debris of ecological devastation. we are opposite like that is part of a series of interdisciplinary works of the same title, which include video, performance, poetry, and music based on materials gathered during the artist's fieldwork in the Arctic and Antarctic Circles. Through this body of works, Soin shares stories of these sites from the perspective of ice, an elder that has witnessed deep time, while offering a nonhuman viewpoint that challenges human-centered perspectives.

Shot on Svalbard in the high Arctic Circle, the video moves from a receding glacier to an abandoned township called Ny-London. Here in 1912 British excavations mined marble, but found that when it was shipped to the mainland, the permafrost evaporated and the marble turned to dust. The video pairs poetry and archival material, recounting the tale of the omnipresent anxiety in Victorian England of an imminent glacial epoch. The soundscape gives voice to solid and ethereal things and phenomena. Inspired by field recordings, the music is an original score for a string quartet that makes audible the sheets of pancake ice smashing into each other, the long drone of a boat, the hard timbre of the wind. Melodic fragments from Victorian composer Edward Elgar's *The Snow* (1895) encroach upon the image.

We see the artist as an alien figure traversing the blank, oblivious whiteness in a landscape of receding glaciers. Soin uses sci-fi tropes to propose a South Asian futurism, in which her Brown body finds friction and friendship in a white landscape, generating connections between the poles and outer space, inspired by the presence of research labs situated in the Polar regions. Her body captures the temporality of the melting ice, addressing the alteration of temporalities and geographies on a planetary scale. we are opposite like that expresses a desire to rearrange the map; it proposes a kind of transnational world blanketed in lichen, in which north and south are collapsed.



we are opposite like that, 2018–19

Single-channel video (color and sound)

Original score: David Soin Tappeser. Science historian: Alexis Rider. Animation: Tiziana Mangiaratti and Ikroop Sandhu. Krystallos quartet: cello: Zoé Saubat, Viola: Francesca Gilbert, first violin: Freya Goldmark, second violin: Maria Fiore Mazzarini. Recording and mixing: Nick Powell and Joy Stacey. Field support: Iveta Gabaliņa and Devra Freeland. 2018: supported by The Embassy of Switzerland in India and India Foundation for the Arts and curated by Shaunak Mahbubani. 2019: produced for the Frieze Artist Award, in collaboration with Forma and Channel 4 Random Acts and curated by Diana Campbell Betancourt.

LIST OF WORKS

MARINA ABRAMOVIĆ

Ecstasy II (b), 2012

From the series “With Eyes Closed I See Happiness”

Fine art pigment print

180 × 80 cm

ETEL ADNAN

Arbres, 2019

Ink and pastel on paper

30.5 × 40 cm, 45.5 × 54.5 × 4 cm (framed)

ETEL ADNAN

Arbre 4, 2019

Ink and pastel on paper

30.5 × 40 cm, 45.5 × 54.5 × 4 cm (framed)

KADER ATTIA

Reconstructions, 2016

Canvas, broken mirror, ebony, and Dogon mask

Canvas: 80 × 60 × 2 cm, mask: 43 × 16 × 10 cm

KADER ATTIA

Untitled, 2020

Ceramics, epoxy resin, metal

40 × 40 × 9 cm (plate)

170 × 40 × 49 cm (Overall)

GABRIEL CHAILE

La Malinche, 2019

Steel, aluminum, Styrofoam, clay, brass, brick, cigarette

186 × 107 × 107 cm

JOSÉ COVO

I am not hungry, 2009

Acrylic and mixed media on MDF

81 × 91 cm

ABRAHAM CRUZVILLEGAS

Lampara de esparto sin titulo, 2022

Wood, esparto grass, cable, bulb

350 × 350 × 103 cm

Produced by TBA21 Thyssen-Bornemisza Art Contemporary for the exhibition *Abundant Futures*

ABRAHAM CRUZVILLEGAS

A blind date with Ibn Zaydun, between oil and water, 2022

Wood, metal, stone, synthetic fiber, natural fiber, ceramic, oil, water, soil, and living organisms

Commissioned by TBA21 Thyssen-Bornemisza Art

Contemporary for the exhibition *Abundant Futures*

NATALIE DIAZ

MARIKAN + NDN + HORSE, 2022

Poem

Written on the occasion of the exhibition “Brad Kahlhamer: 11:59 to Tucson” at Tucson Museum of Art, Tucson, Arizona, 2022, published in the exhibition catalog, and reproduced with the kind permission of Tucson Museum of Art, Brad Kahlhamer, and Julie Sasse.

OLAFUR ELIASSON

Reversed waterfall, 1998

Stainless steel, galvanized steel, polyvinyl chloride, wood, plywood, electric pump, rubber, water, copper, iron, aluminum, industrial paint

Overall dimensions: 495 × 216 × 505 cm

FENGYI GUO

About the Numerology of the Huangjijing, 1990

Colored ink on paper

124.8 × 140.9 cm, 146 × 162 × 4.5 cm (framed)

NEWELL HARRY

Reverse Missionary (Geist), n/d

Plaster cast of a medium cast artifact acquired by the artist, purchased in 1996 from Green River Valley, Western Sepik, PNG (c.1970–4), maker unknown, 1996–2009

144 × 75 × 5 cm

Untitled (Anagrams and Objects for R.U. & R.U. (Part I), 2015

Nine unique ink screen prints on hand-beaten *Tongan Ngatu*
310 × 100 cm (each)

Overall dimensions: 310 × 850 cm

Untitled (Objects and Anagrams for R.U. & R.U. (Part II), 2015

L4L formply tables, ceramics, various artifacts, found objects, paper, ink, *Tongan Ngatu*, chalk

Table dimensions: 190 × 79 × 90 cm

Overall dimensions variable

NEWELL HARRY

Sul Mare, 2022

Quasi-archival installation with stories, images, and artifacts presented in vitrines made of raw mild steel and plexiglass

Overall dimensions variable

Originally commissioned by KADIST for the 17th Istanbul Biennial. The iteration presented is an adapted version

NEWELL HARRY

Trade Delivers People (sometimes): Vignettes for N.J., 2017

Two-part installation

Part 1: 20 framed Lambda prints on Fuji Lustre paper, typed texts on parchment paper with artist's stamp, 65 × 45 cm each

Part 2: vessel of pulped Port Vila Daily Post newspapers (collected 1999-2011), concrete pot planters, various found/made/ collected/ gifted artifacts, pencil, artist's stamp, artist designed acrylic and steel structure, 169 × 35 × 35 cm

Overall dimensions variable

TALOI HAVINI

Answer to the Call, 2021

22-channel sound installation

43 min 32 sec / infinite duration

Commissioned by TBA21-Academy and co-produced with Schmidt Ocean Institute as part of the two-year curatorial cycle "The Soul Expanding Ocean" by Chus Martínez, at Ocean Space, Venice in 2021. The development of this work was supported by an Artspace Studio Residency

TALOI HAVINI

Habitat: Konawiru, 2016

Single-channel video, color

3 min 43 sec

Courtesy of the artist and Silverlens Galleries

BRAD KAHLHAMER

Bowery Nation, 1985-2012

Wood, wire, hair, animal fur, rubber, feathers, nails, tacks, paint, cloth, string, Jute rope, leather, metal, pencil, bones, clay, and sage

300 × 730 × 120 cm

BRAD KAHLHAMER

Super Catcher Vast Array, 2018

Installation of four Super Catchers made of wire, pow wow jingles, and bells

325 × 330 × 13 cm,

198 × 168 × 15 cm,

175 × 178 × 15 cm,

223 × 106 × 25 cm

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

BRAD KAHLHAMER

Untitled (Prairie Girls), 2007

Installation with 26 watercolor drawings on paper, two pen drawings on napkins, totem sticks, styrofoam deer head

Ca. 273 × 339 × 50 cm

BRAD KAHLHAMER

Waqui Totem USA (Urban Class Mark V), 2008

Bronze

289 × 76 × 63 cm

PAVLO MAKOV

Dandelion or Mapa Mundi (Colour insert from Abracadabra),

2020

Drawing

Color pencil, graphite pencil, multiple intaglio,
acrylic on paper

167 × 132 cm (framed)

THIAGO MARTINS DE MELO

Exu Force Power, 2012

Oil on canvas

180 × 200 cm

REGINA DE MIGUEL

Nekya. A film river, 2023

Single-channel video

74 min

Commissioned by TBA21 Thyssen-Bornemisza

Art Contemporary for the exhibition *Remedios:*

Directions to the Old Ways. Supported by the program

Apoyo a la Creación by La Caixa Foundation and

by the Botin Foundation.

ASUNCIÓN MOLINOS GORDO

100 Trillions, 2014

Zimbabwe Reserve Bank bill

7 × 14 cm

ASUNCIÓN MOLINOS GORDO

Untitled (Cargo Ship), 2016

Hand-painted wood bulk-carrier ship

70 × 11 × 15 cm

ASUNCIÓN MOLINOS GORDO

Untitled (Mathematical Model), 2014

3D print with PLA

22 × 10 × 11 cm

Untitled (Pile of Dust), 2014

Digital photograph

120 × 85 cm

ASUNCIÓN MOLINOS GORDO

Untitled (Pile of Grain), 2014

Digital photograph

85 × 120 cm

ASUNCIÓN MOLINOS GORDO

Untitled (Who is the hungry one?), 2014

Hand-painted ceramic pieces, handwritten wall text

50 × 50 × 2 cm

COURTNEY DESIREE MORRIS

In order to heal, you must cleanse yourself, 2023

Print on PVC

800 × 270 cm

COURTNEY DESIREE MORRIS

Sopera de Yemaya, 2020–2023

Four-channel video installation, color, sound

Commissioned and produced by TBA21 Thyssen-Bornemisza

Art Contemporary for st_age

PIERRE MUKEBA

(Alikuwa amekufa kwa uchawi.)(Pietà), 2022

Kikwembe, calico, oil paint, ink, brush pen, acrylic paint, pastel, fabric on unprimed canvas

120 × 115 cm

EDUARDO NAVARRO

Dibujo para investigar el futuro 1, 2022

Charcoal on paper

50 × 35 cm

EDUARDO NAVARRO

El corazón se escucha por la espalda, 2022

Charcoal on black paper

212 × 150 cm

EDUARDO NAVARRO

Hydrohexagrams (For Tahuata), 2017

Bronze coins, drawings (pastel on paper),

single-channel video installation (color, sound)

∅ 65 cm × 0.5 cm (coins); 20 mins (video); drawings with variable dimensions

Commissioned by TBA21–Academy

PAULO NAZARETH

CA - genocide products - Fya Water y Shalin Jamaican, 2017

Various objects cast in resin on wooden plinth

80 × 90 × 60 cm

PAULO NAZARETH

CA - genocide products - Larry's & Larry's, 2017

Various objects cast in resin on wooden plinth

80 × 90 × 60 cm

PAULO NAZARETH

CA - genocide products - Round Up y Povo da Mata, 2017

Various objects cast in resin on wooden plinth

70 × 83 × 64 cm

PAULO NAZARETH

Kabare, 2019

Metal bars, steel grille, plywood, light bulbs

150 × 370 × 70 cm

SHIRIN NESHAT

Untitled (Rapture Series), 1999

Gelatin silver print

125 × 191 cm (framed)

ERNESTO NETO AND THE HUNI KUIN

BasnepuruTxanaYube, 2015

Installation with crocheted fabrics, chandelier, tables, chairs, benches, pillows, baskets, drums, stone, and spices

Ca. 650 × 1500 × 1000 cm

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

XIOMARA DE OLIVER

Scarlets in Ghent, 2004

Oil stick, acrylic, and gouache on canvas

193 × 203 cm

XIOMARA DE OLIVER

Donkey Chops, 2002

Oil stick, acrylic, and gouache on canvas

102 × 198.5 cm

DANIEL OTERO TORRES

Hummingbird, 2021

Ceramic

33 × 53 cm

Condor Meeting, 2022

Ceramic

36 × 36 cm

Night and day, 2021

Ceramic

31 × 26 cm

Saluting the wise, 2021

Ceramic

24 × 49.5 cm

Tree of life, 2021

Ceramic

31 × 40 cm

Welcome to the Jaguar House, 2021

Ceramic

33 × 43 cm

MÒNICA PLANES

Mouths, 2022

Cement mortar and steel bars

Installation with four elements (variable dimensions)

Closed mouth, 2021

Mortar cement with steel bar
50 × 25 × 25 cm, 450 cm (steel bar)

Mouths (legs), 2021

Cement mortar and steel bar
104 × 120 × 30 cm, 450 cm (steel bar)

Open cover, 2021

Cement mortar reinforced with steel
120 × 90 × 90 cm

Open mouth, 2021

Mortar cement with steel bar
190 × 90 × 140 cm, 450 cm (steel bar)

NOHEMÍ PÉREZ

Condors without life, 2022

Charcoal and embroidery on fabric
220 × 150 cm

NOHEMÍ PÉREZ

Fire in the opossum house, 2022

Charcoal and embroidery on fabric
220 × 150 cm

PLATA

Boeticus Salon, 2022

Site-specific installation

Commissioned by TBA21 Thyssen-Bornemisza Art
Contemporary for the exhibition *Abundant Futures*

VICTOR PACHECO

Sillas Pachecas, 2021-2023

Various wooden tables, chairs, stools and bookcases,
metal and paint

ABRAHAM CRUZVILLEGAS

Untitled esparto grass lamp, 2022

Wood, esparto grass, cable, light bulb
350 × 350 × 103 cm

Produced for TBA21 Thyssen-Bornemisza Art Contemporary
for the exhibition *Abundant Futures*

BELÉN RODRÍGUEZ

I Apply Color, 2021

Eco-dyed and decolored poplin
340 × 800 cm

SELMA SELMAN

Self Portrait, 2016

Acrylic on tinplate
30 × 30 × 1 cm

SELMA SELMAN

Self-portrait (Snake), 2017

Color pencil on paper

28.1 × 21.7 cm, 35.5 × 29.1 × 2.5 cm (framed)

SELMA SELMAN

Self-portrait (Two Women), 2017

Color pencils on paper

28.1 × 21.7 cm, 35.5 × 29.1 × 2.5 cm (framed)

HIMALI SINGH SOIN

we are opposite like that, 2019

Single-channel video, color, sound

12 min 35 sec

Original score: David Soin Tappeser. Science historian: Alexis Rider. Animation: Tiziana Mangiaratti and Ikroop Sandhu. Krystallos quartet: cello: Zoé Saubat, Viola: Francesca Gilbert, first violin: Freya Goldmark, second violin: Maria Fiore Mazzarini.

Recording and mixing: Nick Powell and Joy Stacey.

Field support: Iveta Gabaliņa and Devra

Freelander. 2018: supported by The Embassy of Switzerland in India and India Foundation for the Arts and curated by Shaunak Mahbubani. 2019: produced for the Frieze Artist Award, in collaboration with Forma and Channel 4 Random Acts and curated by Diana Campbell Betancourt.

AKEEM SMITH AND JESSI REAVES

Mannequin (with dress) No. 1, Sandra Lee, 2005, 2020

Metal, sawdust, wood glue, wood, hardware, original garments, custom jewellery

142 × 50.8 × 85.5 cm

AKEEM SMITH AND JESSI REAVES

Mannequin (with dress) no. 2, Sandra Lee, 2005, 2020

Metal, sawdust, wood glue, wood, hardware, original garments, custom jewellery

160 × 50.8 × 68.5 cm

SANDRA VÁSQUEZ DE LA HORRA

America Without Borders, 2016

Graphite and watercolor on four pieces of paper dipped in beeswax

214 × 156.2 cm

SANDRA VÁSQUEZ DE LA HORRA

The Myth of Eternal Return, 2022

Graphite, watercolor and gouache on waxed paper

228 × 106 cm

KLAUS WEBER

Public Fountain LSD Hall, 2003

LSD Fountain (Victorian lead crystal glass, concrete, toughened glass, metal, water, potentiated LSD), LSD Hall model (wood, aluminum, inkjet print on paper, plastic, glass), anti-homeless bench (Banco NeoRomántico Liviano, Remedios - Urbidermis), carnivorous *Nepenthes* plants, certificate (Ink-jet and ball-pen on paper, painted wood, glass), proposal (ink on paper)

180 × 210 × 210 cm (fountain); 70 × 62 × 27 cm (model);

57 × 43 cm (certificate, framed); 34 × 29 cm (proposal);

Overall dimensions variable

FRANCESCA WOODMAN

My House, Providence, Rhode Island, 1976

Gelatin silver print (2008)

41 × 41 cm (framed)

FRANCESCA WOODMAN

Then at one point i did not need to translate the notes; they went directly to my hands, Providence, Rhode Island, 1976

Gelatin silver print

41 × 41 (framed)

FRANCESCA WOODMAN

Untitled, Providence, Rhode Island, 1976

Gelatin silver print (2008)

41 × 41 (framed)

CURRENT AND UPCOMING PROJECTS

Exhibitions

Thus waves come in pairs

Ocean Space, Venice, Italy

Curated by Barbara Casavecchia

April 22–November 5, 2023

TBA21–Academy presents two new commissions, by Syrian-Lebanese, Paris-based artist Simone Fattal and by Berlin-based artist duo Petrit Halilaj & Álvaro Urbano—whose project is co-commissioned by TBA21–Academy and Audemars Piguet Contemporary—for the 2023 exhibition program at Ocean Space in Venice. The title of the exhibition, “Thus waves come in pairs,” takes its inspiration from the poem “Sea and Fog” by Lebanese artist and writer Etel Adnan, which refers to the necessity of thinking of, and thinking with, the Mediterraneans as plural—plural as their many languages and as the possibilities of narrating their current transformations.

Concluding the three-year research cycle *The Current III* led by curator Barbara Casavecchia, which began in the Venetian lagoon and reached across the Mediterranean shores in the form of walks, performances, podcasts, conversations, two semesters of OCEAN / UNI, field trips, and platforms for collective thinking, the exhibition and its associated public program will bring back to Ocean Space the voices of its many participants, for a series of lectures, performances, meetings, and screenings.

Encounters: works from the TBA21 Collection

Museo Nacional Thyssen-Bornemisza, Madrid

Curated by Soledad Gutiérrez and Paloma Alarcó

May 31–October 8, 2023

“Encounters: works from the TBA21 Collection” stages a polyphonic dialogue between over twenty-five works from the TBA21 Collection and a selection from the Thyssen-Bornemisza National Museum’s modern art collection. These “Encounters” bear witness to the passion for collecting that runs through four generations of the Thyssen family and reflects the trans-historical narratives and sensibilities that run through their respective collections. What can be learned from the encounter when a historical work of art is called into the present by a contemporary object? Or when a contemporary artwork is connected with the past through a montage or a conceptual maneuver that places the object in the context of another time?

Liquid Intelligence

Museo Nacional Thyssen-Bornemisza, Madrid

Curated by Chus Martínez, with Soledad Gutiérrez and María Montero Sierra

October 10, 2023–January 28, 2024

TBA21 presents “Liquid Intelligence” at the Museo Nacional Thyssen-Bornemisza, a collective exhibition on the critical situation of life in the Ocean. The exhibition highlights more than a decade of the Foundation’s dedication to the development of interdisciplinary research projects in the field of ecology in which artistic practices play a fundamental role. The exhibition and the extensive program of activities that accompany “Liquid Intelligence” deploy diverse artistic languages that create immersive experiences about the Ocean and aquatic ecosystems. Understanding the Ocean as liquid intelligence implies opening our imagination and our capacity to admire the complexity of its ecosystems, considering it not only as a medium that transports oxygen and makes life possible, but also as an organ with its own intelligence and consciousness, whose agency and rights must be respected.

Research Programs

The Current

Organized as a three-year-long curatorial fellowship program, The Current is a pioneering initiative that cultivates transdisciplinary practices and the exchange of ideas around the Ocean and its understanding. It aims to form strong connections to local networks, map the contemporary issues concerning watery worlds, and weave them into an interdisciplinary conversation, embracing the spheres of science, conservation, policy, and education.

The Current III: Mediterraneans

Thus waves come in pairs (after Etel Adnan)

Led by Barbara Casavecchia

2021–2023

Departing from the Mediterranean, *The Current III* is a transdisciplinary and transregional exercise in sensing, thinking, and learning with—by supporting situated projects, collective pedagogies, and voices along the Mediterranean shores across art, culture, science, conservation, and activism.

The Current IV Caribbean: otras montañas, las que andan sueltas bajo el agua

[other mountains, adrift beneath the waves]

Led by Yina Jiménez Suriel

2023–2025

Curated by Yina Jiménez Suriel, *The Current IV*, 2023–2025, intends to contribute to the emancipatory processes in the Caribbean region that have sought to bring its inhabitants closer to the Ocean and that began in the high mountains above sea level. The project will focus on identifying, studying, and spreading the knowledge of the aesthetic strategies and tools generated from the Maroon experience in the Caribbean through the production of aesthetic thought, based on the premise that this approach will bring us closer to inhabiting the mountains that are below the level of the Caribbean Sea.

Meandering

Conceived and curated by Sofia Lemos
2022–2023

Meandering is a live research program organized by TBA21–Academy, exploring the possibilities of engaged and contemplative practices and poetics of the imagination for more socially just and ecologically sound worlds. Expanding from the Ocean into rivers, tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, and aquifers, as well as the physical and spiritual water elements that connect all lifeforms, the program anchors TBA21–Academy’s practices and methodologies in dialogue with the environmental and social histories at the heart of the TBA21 collection.

Culturing the Deep Sea

2022–2024
Online

Part campaign and part program, *Culturing the Deep Sea* is a research project by TBA21–Academy designed to respond to the accelerating developments around deep-sea mining by opening up channels between art, science, and law to encourage a multiplicity of narratives. The aim of the project is to facilitate a shift in cultural relations with the seabed and the oceanic commons.

Fishing Fly

Conceived and led by María Montero Sierra
2020–2023

Are care and respect possible while eating the Ocean? Do those practices provide an imagination to act responsibly? *Fishing Fly* is a research project encompassing a reading group, a serial publication, and various manifestations in the form of new commissions and collaborations revolved around a simple premise: eating marine creatures and the crafts involved in the process also sustain relationships between the human and oceanic more-than-human ecosystems.

Bauhaus of the Seas Sails (BoSS)

2023–2025

The Bauhaus of the Seas Sails (BoSS) is a project conceived under the call for the development of the New European Bauhaus (NEB) by the European Union. The project aims to promote renewed ethical and aesthetic regenerative development from a diverse range of dimensions of our relationship with the sea.

In BoSS, TBA21–Academy will oversee the development of demonstrator projects across seven European cities within the three-year duration of the project. Through guidance on commissioning and curated interactions with practitioners from various fields, we will help cities develop initiatives that embrace the New European Bauhaus principles of sustainability, inclusion and aesthetics.

Digital and educational programs

TBA21 on st_age Season 5

TBA21 on st_age, TBA21's digital production platform, which is motivated by a desire for change, has launched a new season in February 2023 with projects by Pranay Dutta in collaboration with the Kochi-Muziris Biennale, Ana María Millán with TBA21–Academy, and Rahraw Omarzad together with Castello di Rivoli, among others. Check out the most recent additions to the season at www.stage.tba21.org.

OCEAN / UNI

Upcoming: October–December 2023

OCEAN / UNI is an online art, activism, law, and science learning initiative, tuition-free and open to the general public. The program's curriculum invites fluid thinking with the Ocean as a way to move toward more amphibious actions, beyond the binaries of land and sea. Aiming to complement and enhance the land-based understanding of the earth, it covers a wide range of ecological, political, aesthetic, ethical, and scientific topics around the realities and futures of the Ocean.

Ocean-Archive.org

Ocean-Archive.org is an online platform that investigates the potential of storytelling and transdisciplinary collaboration within and beyond archival practices. It strives to expand critical ocean literacy in a time of great necessity and catalyzes collective action for a living Ocean. The aim of Ocean-Archive.org is to bring together the multitude of voices and journeys around the Ocean and

connect those striving to nurture and protect it. With ocean comm/uni/ty, the platform instigates conversations around the Ocean so that the members can connect and co-create. Designed as a storytelling and pedagogical tool, Ocean-Archive.org translates current knowledge into a shared language that fosters synergy among art, science, policy, and conservation and enables us to make better decisions for urgently needed policies.

Loans

TOMÁS SARACENO

Pneuma 5.5, 2010

“Time: An Illusion” (group show)

Collegium, Arévalo, Spain

20 September 2023–4 February 2024

OMER FAST

Continuity, 2012

“History Tales. Fact and Fiction in History Pictures”

(group show)

Paintings Gallery, Academy of Fine Arts Vienna

27 September 2023–26 May 2024

ABOUT TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY

TBA21 Thyssen-Bornemisza Art Contemporary is a leading international art and advocacy foundation created in 2002 by the philanthropist and collector Francesca Thyssen-Bornemisza, representing the fourth generation of the Thyssen family's commitment to the arts and public service. TBA21—based in Madrid, with situated projects in Venice and Córdoba—stewards the TBA21 Collection and its outreach activities, which include exhibitions, educational offers, and public programming. TBA21–Academy is the foundation's research center, fostering a deeper relationship to the Ocean and other bodies of water by working as an incubator for collaborative inquiry, artistic production, and environmental advocacy. For more than a decade, the Academy has catalyzed new forms of knowledge emerging from the exchanges between art, science, policy, and conservation in long-term and collaborative engagement through fellowships and residency programs. All activity at TBA21 is fundamentally driven by artists and the belief in art and culture as a carrier of social and environmental transformation.

EXHIBITION CREDITS

REMEDIOS: DIRECTIONS TO THE OLD WAYS

An exhibition co-organized by C3A Centro de Creación Contemporánea de Andalucía, Córdoba and TBA21 Thyssen-Bornemisza Art Contemporary.

EXHIBITION

C3A Centro de Creación Contemporánea de Andalucía
Carmen Olmedo Checa, s/n, 14009 Córdoba
www.c3a.es

September 22, 2023 – March 31, 2024

Curator

Daniela Zyman

General coordinator

Yolanda Torrubia Fernández

Exhibition coordinators

Ana Ballesteros Sierra

Guillermo Garrido Giménez

Elena González Alcántara

Alberto Luis Marcos Egler

Head of collection

Simone Sentall

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ACKNOWLEDGMENTS

We wish to thank ESAD (Escuela Superior de Arte Dramático), Coro Brouwer, David Caro Torralba, Helena Martos, Antonio L. Pedraza, Patricia Rezai, and Daniel Sánchez Pérez.

Thanks to the teams of TBA21 and C3A.

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(In the order of appearance)

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Paulo Nazareth - Photo: Bruno Leão | Courtesy the artist | Mendes Wood DM, São Paulo, Brussels & New York | Photo: Kristien Daem | Courtesy the artist | Mendes Wood DM, São Paulo, Brussels & New York

Makov - Photo: Courtesy the artist and The Naked Room

Selma Selman - Photo: Dávid Tóth | Courtesy Kortárs Művészeti Galéria

Etel Adnan - Photo: Courtesy Galerie Lelong & Co

Guo Fengyi - Photo: Courtesy the artist | Long March Space, Beijing, 2005

Navarro - Photo: 2017©joritaust.com

Molinos Gordo - Photo: Courtesy the artist

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Woodman - Photo: Courtesy George and Betty Woodman | Marian Goodman Gallery, New York

Makov - Photo: Courtesy the artist and The Naked Room

Weber - Photo: Franz Wamhof / ZKM Center for Art and Media, Karlsruhe, 2006

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