

REMEDIOS

WHERE
MIGHT

NEW

LAND
GROW

EXHIBITION

C3A CÓRDOBA

14TH APRIL 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: Where new land might grow," 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: Where new land might grow" 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

REMEDIOS

WHERE NEW LAND
MIGHT GROW

Works from the TBA21 Thyssen-Bornemisza Art Contemporary Collection

Curated by Daniela Zyman

Remedios: Where new land might grow 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.

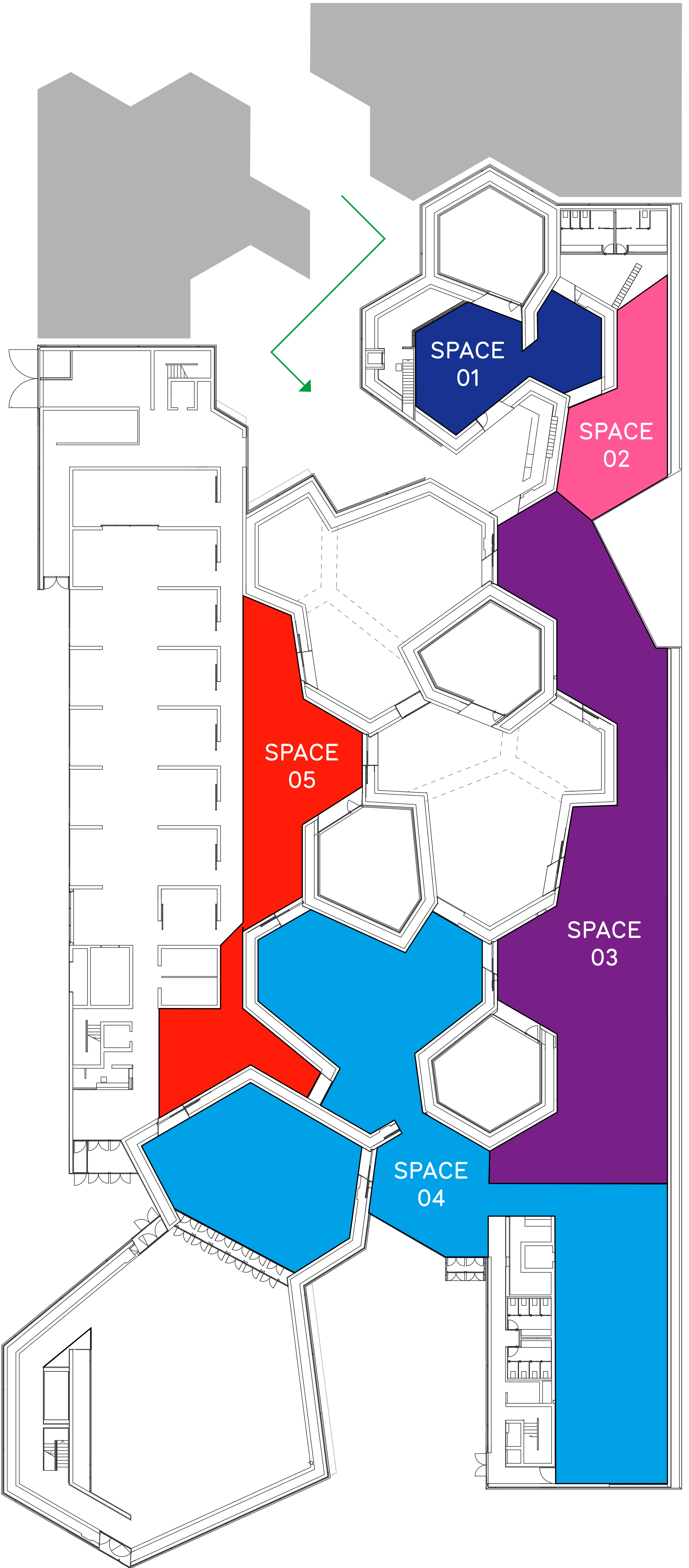
The selected works lay out a trajectory, which connects the wisdom of ancestors to the present time. They are a source of strength and replenishment in the face of collective anxiety triggered by the profound transformation of ecological, political, and economic relations.

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 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: Where new land might grow 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.

an origin + + where new land might grow + + +



SPACE 01

BOETICUS SALON

JOSÉ COVO

NOHEMÍ PÉREZ

DANIEL OTERO TORRES

OLAFUR ELIASSON

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: Where new land might grow* are available for consultation.

Sillas Pachecas, the furnishing designed by Victor 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

Dimensions variable

ABRAHAM CRUZVILLEGAS

Lampara de esparto sin titulo, 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 Welcome to the Jaguar House (Bienvenidos a la casa del jaguar), 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 Tree of life (Árbol de vida) Torres evokes Charles Darwin's theory of evolution through the archetype of the tree of life and a transcription of human DNA. In Colibrí 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 Condor meeting (Reunión condor), 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

Colibrí, 2021

Ceramic

Night and day, 2021

Ceramic

Condor meeting, 2022

Ceramic

Saluting the wise, 2021

Ceramic

Welcome to the Jaguar House, 2021

Ceramic

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

TBA21 Thyssen-Bornemisza Art Contemporary Collection

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 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, Yemaya Soup Tureen 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.



Yemaya Soup Tureen, 2020

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.

Brad Kahlhamer, an artist of Indigenous American heritage who was raised in a white adoptive family in Arizona and came of age living on the Bowery in New York in the 1990s, has developed a poetics of what he calls the “third place,” an irreverent borderland located between worlds and spaces. Playing on ambiguity and a sense of in-betweenness, his work questions classifications, identities, and categories. Untitled (Rapid City) is a collection of drawings and watercolors on paper assembled on the wall into what Kahlhamer calls a “community board.” The work includes eight small sculptural pieces displayed on the floor, shaped in the form of skulls. Each drawing maps out this frontier, not only as the suture between territories, cultures, and people, but also as a narrative, processual, and autobiographical space. Different figures intermingle: spirits and ghosts, skulls and an eagle, female characters, animals, and totems from the Indigenous traditions, and elements that derive from the punk cultures of the Bowery, country songs, and the Indigenous rock music scene.

The American bald eagle sweeps through the work. A sacred bird in many Indigenous cultures, evoked in feasts and celebrations, the bald eagle appears in these drawings in its double connotation: it is the paramount national symbol of the United States, appearing in government institutions, military insignia, and on the one-dollar bill. The name Eagle Butte displayed at the center of the work refers to a summit in South Dakota, and the eponymous city, home and the headquarters of the Cheyenne River Sioux. The work channels a layered iconography, holding the figure of the eagle in a tension between its two identities and the different historical narratives describing one country.



Untitled (Rapid City), 2007
Graphite, ink, gouache and watercolor
on paper and cardboard

BRAD KAHLHAMER

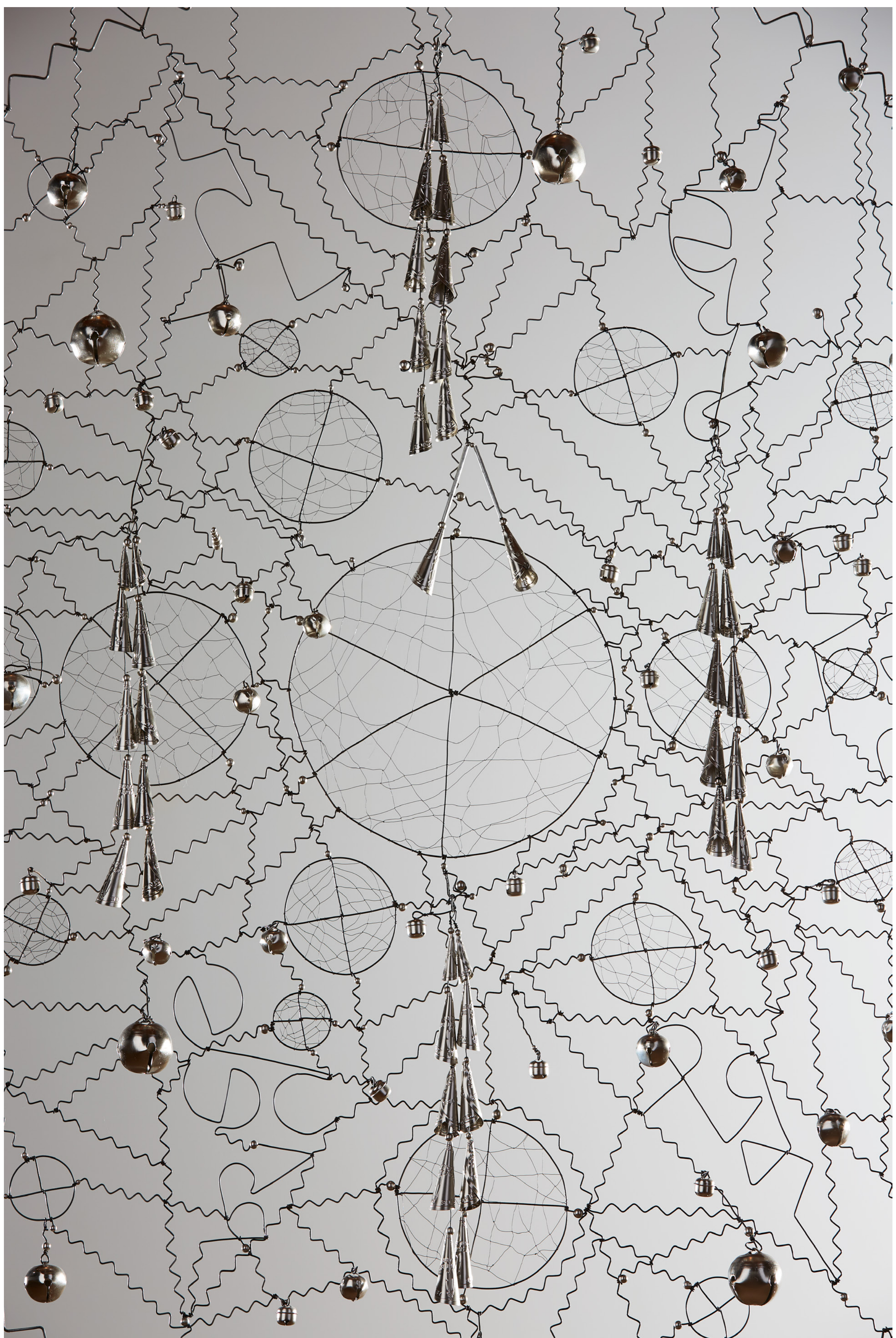
Born in Tucson, Arizona, USA, in 1956.
Lives in New York and Mesa, Arizona, USA.

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: Where new land might grow* invoking a lyrical landscape 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.

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

HUNÍ KUIN

Born in Rio de Janeiro, Brazil, in 1964.

Lives in Rio de Janeiro, 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 Togan 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

Seven 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

Untitled (THIS/DAM/MAD/SHIT), 2013

Tongan Ngatu (bark cloth), ink

Untitled (MILF/FILM/LAME/MALE), 2013

Tongan Ngatu (bark cloth), ink

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

SHARON LOCKHART

MARINA ABRAMOVIĆ

OLAFUR ELIASSON

NEWELL HARRY

SANDRA VÁSQUEZ
DE LA HORRA

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

SHARON LOCKHART

Born in Norwood, Massachusetts, USA, in 1964.
Lives in Los Angeles, California, USA.

Since the 1990s, Sharon Lockhart has developed a practice in film and photography dedicated to the portraiture of the everyday, often focusing on individuals living in marginal communities and capturing milieus that are undergoing profound social transformation. The five-channel video installation Five Dances and Nine Wall Carpets by Noa Eshkol is a homage to the choreographic, dance, and textile work by Noa Eshkol. It is a delicate essay on composition, collaboration, art-science displacements, and the figure of the body at the dawn of the cybernetic age. Derived from a de-naturalized and semiotic understanding of movement, in the late 1950s Eshkol developed a mathematically generated spherical system to capture the entire gamut of movements, from sign language to animal movements and folk dance to and ballet. Codified as the Eshkol-Wachman Movement Notation (EWMN) system perfected in collaboration with the architect Avraham Wachman, Eshkol's lifelong fascination remained the application of this system in artistic, technical, medical, and even astronautic work. Her conception of the body and dance composition, as exemplified by the dance suite *Theme and Variations*, performed by a group of two to five dancers, is an homage to the progressive euphoria of its time and to eco-feminist approaches, which sought to dismantle gender constructions and anthropocentric privilege through artistic-scientific innovation.



Five Dances and Nine Wall Carpets by Noa Eshkol, 2011
Five-channel video installation
(transferred from 35mm film, color, sound),
five projection walls

SHARON LOCKHART

Born in Norwood, Massachusetts, USA, in 1964.
Lives in Los Angeles, California, USA.

Sharon Lockhart's series of twenty-two photographs titled Models of Orbits in the System of Reference, Eshkol-Wachman Movement Notation System document a spherical model of study of the Eshkol-Wachman Movement Notation System (EWMN). This highly original system for recording movements on paper was first published in 1958 by the choreographer, dancer, and textile artist Noa Eshkol in collaboration with the dancer and architect Avraham Wachman. To create a three-dimensional model for the theoretical framework of EWMN, Eshkol and Wachman made seven spheres out of wire and mesh representing the body. In this model, the position of each limb is defined by identifying its joint with the center of the sphere, and its axis with a line radiating from its origin to one of the points on its surface. This conceptual model is applied to every moving limb segment, to every limb group, then to the whole body. EWMN was originally developed to allow choreographers to write down a dance so that dancers could later reconstruct it in its entirety. Subsequently it was used to analyze and notate any form of human or nonhuman movement to capture as accurately as possible the subtleties of what the body is capable of.

In 1968, Eshkol and the scientist Heinz von Foerster experimented with EWMN in the development of second-order cybernetics at the Biological Computer Laboratory (BCL) at the University of Illinois. In the lab, von Foerster implemented the numerical encoding of motion and used it as a generative system that became instrumental for the programming at BCL. This collaboration resulted in an innovative foray into movement knowledge at the intersection of dance, computer science, and videography

By placing the spheres in front of a flat gray background, Lockhart uses the language of the photographic still life but also the notion of stop motion. The spheres are photographed at different points in their rotation along the vertical axis that map each progressive movement, revealing a dynamic and morphing form that changes as much as a moving body would in relation to a viewer. Lockhart's photographs are organized in sets of two, three, four, and five to methodically recapitulate the seven original spheres and the progressions of movement they illustrate. The sequence reflects the versatility and spatial application of these tools while emphasizing their aesthetic value.



Models of Orbits in the System of Reference,
Eshkol-Wachman Movement Notation System:
Sphere One at Two Points in Its Rotation, 2011
Two framed chromogenic prints

Models of Orbits in the System of Reference,
Eshkol-Wachman Movement Notation System:
Sphere Two at Four Points in Its Rotation, 2011
Four framed chromogenic prints

Models of Orbits in the System of Reference,
Eshkol-Wachman Movement Notation System:
Sphere Three at Five Points in Its Rotation, 2011
Five framed chromogenic prints

Models of Orbits in the System of Reference,
Eshkol-Wachman Movement Notation System:
Sphere Four at Two Points in Its Rotation, 2011
Two framed chromogenic prints

Models of Orbits in the System of Reference,
Eshkol-Wachman Movement Notation System:
Sphere Five at Three Points in Its Rotation, 2011
Three framed chromogenic prints

Models of Orbits in the System of Reference,
Eshkol-Wachman Movement Notation System:
Sphere Six at Three Points in Its Rotation, 2011
Three framed chromogenic prints

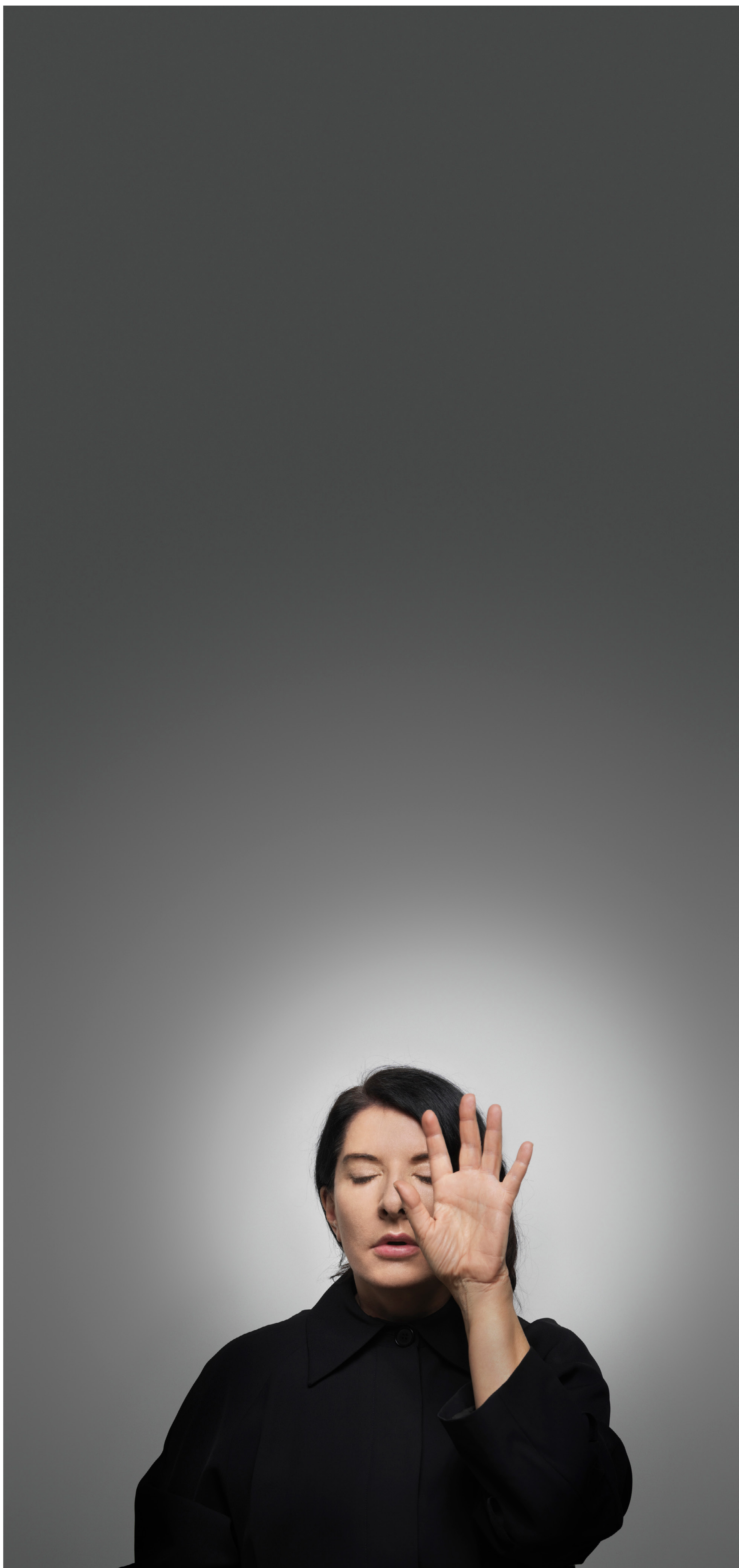
Models of Orbits in the System of Reference,
Eshkol-Wachman Movement Notation System:
Sphere Seven at Three Points in Its Rotation, 2011
Three framed chromogenic prints

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

OLAFUR ELIASSON

Born in Copenhagen, Denmark, in 1967.

Lives in Copenhagen, Denmark, and Berlin, Germany.

Olafur Eliasson has created an extensive oeuvre of optical devices dedicated to “seeing differently.” These installations complicate and recompose acts of perceiving and being in space through a visual aid, a prosthetic apparatus that allows us to become, for a while, enhanced humans. In Your welcome reflected, a powerful spotlight, directed horizontally through the space at eye level, serves as the primary light source. Two discs of color-effect filter glass are suspended from the ceiling and rotate slowly. Only a limited range of the spectrum of visible light can pass through each disc, while light from the remaining range is reflected. As a result, spots of complementary colors are cast on the walls. Because the slow-moving discs are not synchronized, these projected areas of color meet, coincide, and overlap, generating a seemingly endless number of combinations of colored circles and ellipses. The individual perception of colors is indicated to the viewers so that we recognize ourselves as knowing subjects. When visitors enter this revolving, intense color space, their bodies introduce additional refracting effects into the play of colors, amplifying what are now no longer peripheral effects.



Your welcome reflected, 2003

Color-effect filter glass (blue, red), motors, HMI lamp, tripod

OLAFUR ELIASSON

Born in Copenhagen, Denmark, in 1967.

Lives in Copenhagen, Denmark, and Berlin, Germany.

Growing out of the communal spirit of Olafur Eliasson's studio, Green light – An artistic workshop was realized in collaboration with TBA21 in Vienna, Austria, in 2016. The project established a collaborative workshop around the fabrication of lamps called “green lights”, made by asylum seekers and refugees in the city. Offering its participants learning engagements and socio-economic access during times of transition and personal crisis, the project was designed as an act of welcome, shining a metaphorical green light on asylum seekers and refugees in response to the refugee crisis. Green light included several workshops and iterations: in Vienna in 2016 and in Venice, Italy, Houston, Texas, USA, and Yokohama, Japan in 2017, all organized in collaboration with local NGOs. In each of these cities, the project raised funds in support of humanitarian aid and educational activities offered to people on the move.

Green light – An artistic workshop invited groups of thirty to forty refugees, migrants, asylum seekers, and other students and community partners to take part in an artistic process of collaborative learning and crafting, offering space for exchange between participants from different backgrounds. Through its communal fabrication process, Green light elicited various forms of participation and engagements and investigated a variety of perspectives on migration, citizenship, statelessness, arrival, memory, and belonging. In addition to the artistic workshop, the *Shared learning* public program was designed for the participants and consisted of music and video workshops, educational seminars, and artist-led initiatives, alongside language courses, job training, psychological counseling, and legal advice.

The luminous crystals of the Green light lamps are polyhedral units fitted with small green LEDs. The unique form of the Green light module is based on the cube and the golden triangle; it was invented by Eliasson's long-time collaborator and friend Einar Thorsteinn (1942–2015) as part of numerous geometric studies they undertook at the studio. Made mostly from recycled materials, the units can function independently or be combined in a variety of architectural or sculptural configurations. They create a constantly expanding environment in the exhibition space that tells the tale of this collective production.



Green light – An artistic workshop, 2016

Wood (European ash), recycled yogurt cups (PLA), used plastic bags, recycled nylon, LED (green). Photographic and video documentation of Green light – An artistic workshop organized in Vienna, Austria (TBA21, 2016); Venice, Italy (57th Biennale di Venezia, 2017); Yokohama, Japan (Yokohama Triennale 2017); Houston, Texas, US (Moody Center for the Arts, 2017).

The installation includes four films by the Green light participants Marie Laure Amougou, Ali Karimi, Frank Manu Kwaku, and Amiyao Songne produced with ZaLab during a film workshop led by Michele Aiello and Davide Crudetti in the context of the *Green light – Shared learning* program at the 57th Biennale di Venezia.

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. A short text or description appears under each object, captioning the material.

Each vitrine in the installation is accompanied by a document with captions for each of the elements on display. Scan the QR code to download a digital version of the captions.



Sul Mare, 2022

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

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 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 Without Borders appears at the center of the drawing, addressing the resemblances and divisions between different neighboring peoples in the Americas. America Without Borders 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—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

SPACE 05

ASUNCIÓN MOLINOS
GORDO

SHIRIN NESHAT

MÒNICA PLANES

KLAUS WEBER

EDUARDO NAVARRO

CECILIA BENGOLEA

FRANCESCA WOODMAN

PAVLO MAKOV

ASUNCIÓN MOLINOS GORDO

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

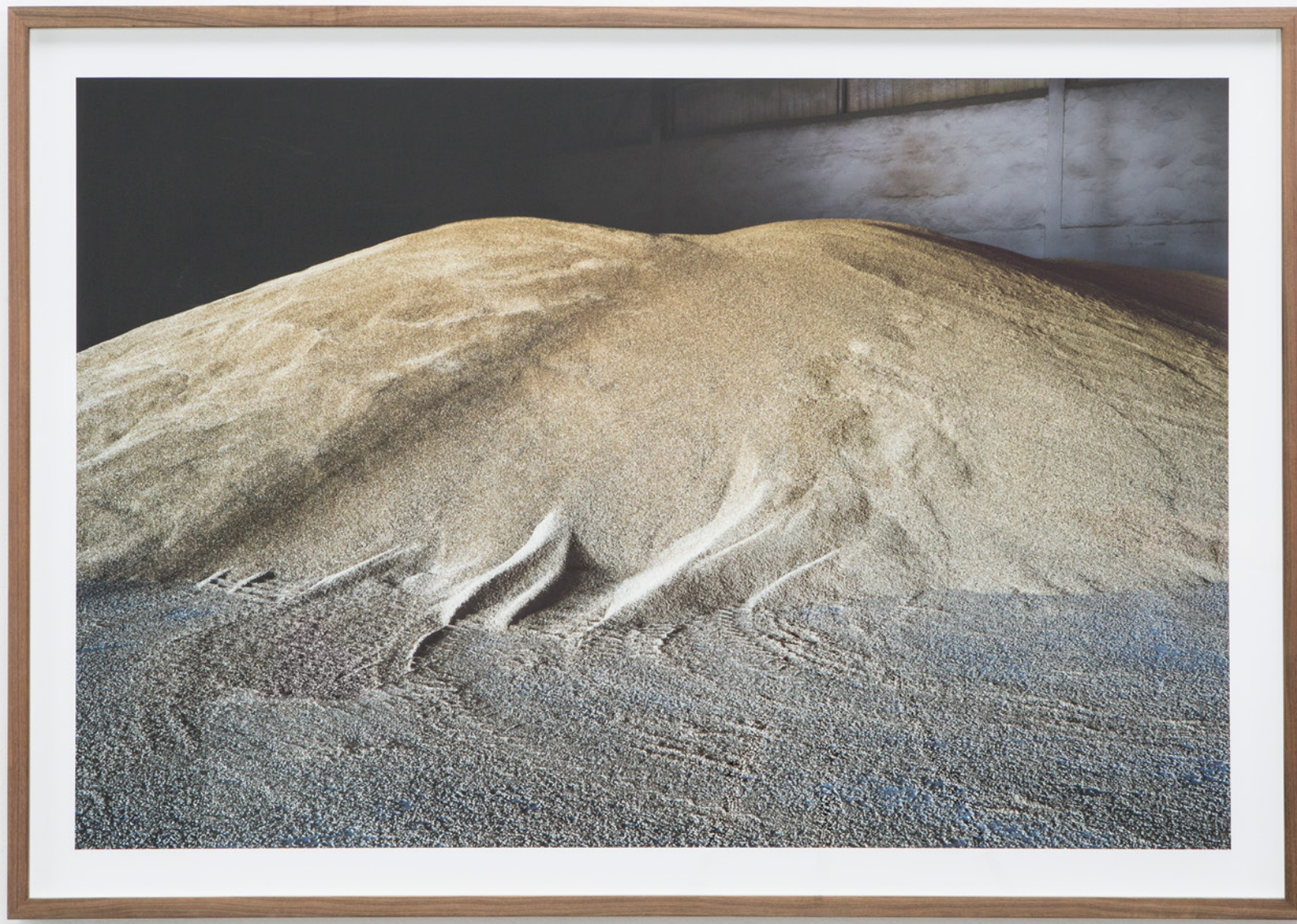
STANDARDIZATION OF THE MARKETS

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.

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 GRAIN), 2014
DIGITAL PHOTOGRAPH



UNTITLED (PILE OF DUST), 2014
DIGITAL PHOTOGRAPH

Untitled (Pile of Grain), 2014
Digital photograph

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.

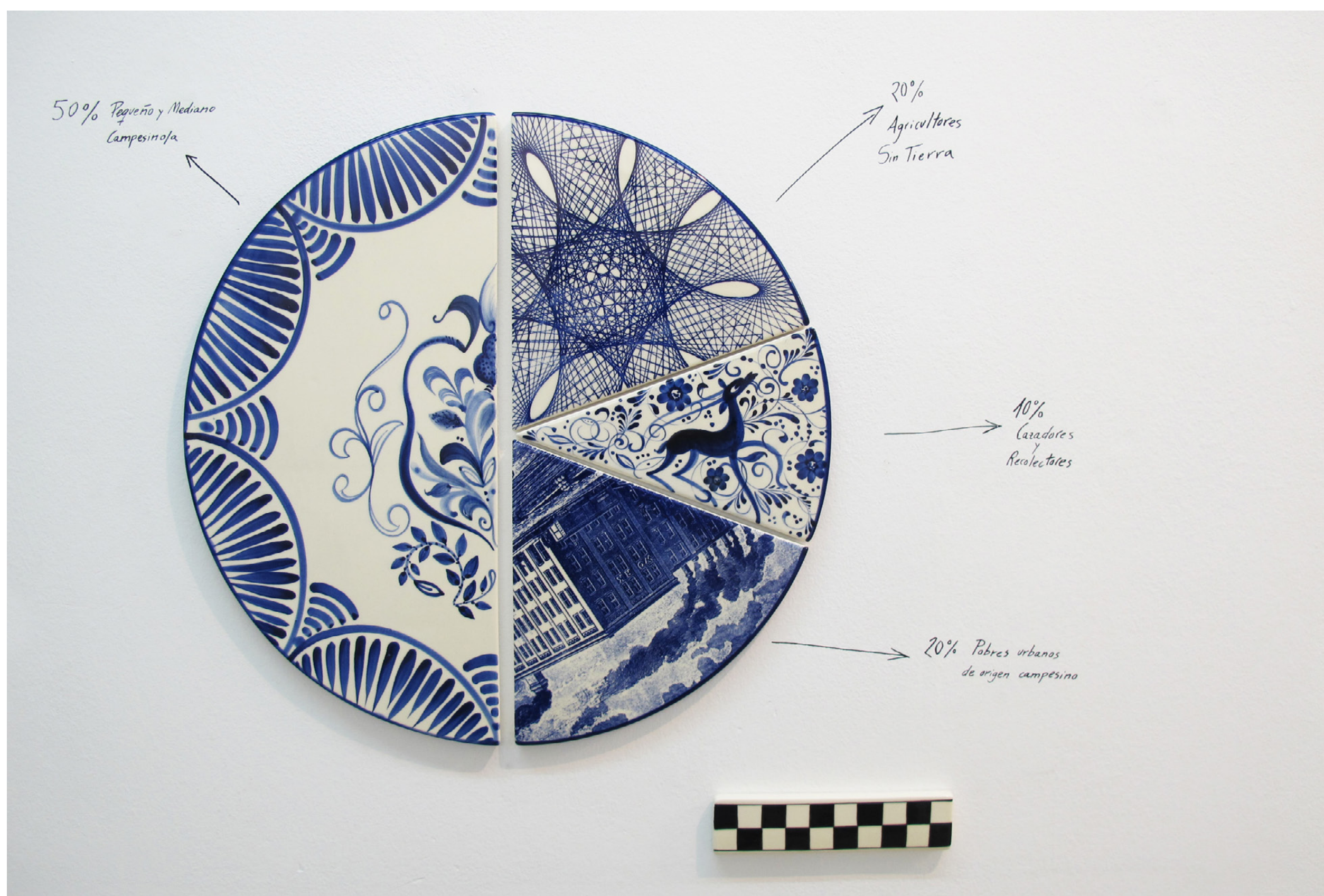
First economic object: who is "the hungry"?

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

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.



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

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.

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 (Cargo Ship), 2016

Hand-painted wood bulk-carrier ship

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

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

Close mouth, 2021

Mortar cement with steel bar

Mouths (legs), 2021

Cement mortar and steel bar

Open cover, 2021

Cement mortar reinforced with steel

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, now part of the exhibition, proposed a steel box with unidirectional glasses, through which the visitors could observe the city without being seen. Crowing 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 charlatanism 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

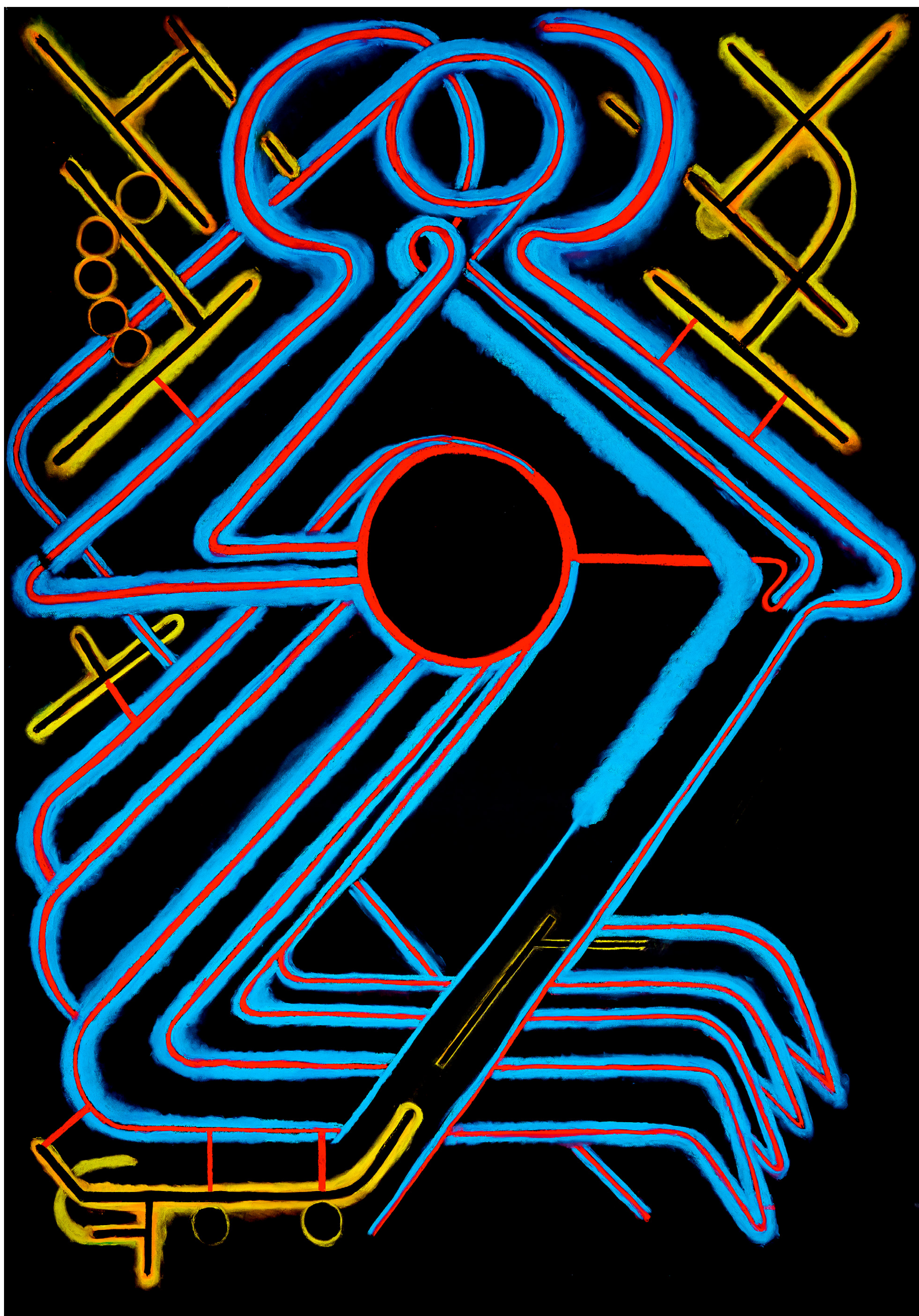
LSD Fountain (Victorian lead crystal glass, concrete, toughened glass, metal, water, potentiated LSD), LSD Hall model (wood, aluminum, inkjet print on paper, plastic, glass), anti-homeless bench, carnivorous Nepenthes plants, certificate (Ink-jet and ball-pen on paper, painted wood, glass), proposal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

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

CECILIA BENGOLEA

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

The Argentinian-born multidisciplinary artist Cecilia Bengolea explores forms of popular dance by combining contemporary and traditional elements and hybridizing figures and movements. Over the years, she has worked extensively in Jamaica, collaborating with the local dancehall scene. She describes her fascination with the highly sexualized and energizing moves of dancehall, which are also believed to have therapeutic benefits, endowing practitioners with healing and self-amplifying powers.

In Lightning Dance, Bengolea explores the role of social street dance and popular culture, as well as the relationship of individual and collective bodies with nature. As a dancer, choreographer, and filmmaker, she aspires to tap into what she calls the “harmonic communication highways” by which the self synchronizes with its surroundings. During a night of thunderstorms and heavy rain, several young Jamaicans perform solo and group dance routines next to a roadside shack. Their drenched bodies vibrate with the low-frequency dancehall music as their movements echo the repetitive swaying of windscreen wipers of bypassing cars. A flash of lightning heightens the surreal atmosphere, which, enhanced by the black-and-white aesthetic, emphasizes the energetic gestures of the performers.



Lightning Dance, 2018

Single-channel video installation, b/w, sound

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)

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 Mappa 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 Mappa Mundi

(color insert from Abracadabra), 2020

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

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

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)

CECILIA BENGOLEA

Lightning Dance, 2018

Single-channel video installation, b/w, sound

6 min 3 sec

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

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

OLAFUR ELIASSON

Green light, 2016

Green light: wood (European ash), recycled yogurt

cups (PLA), used plastic bags, recycled nylon, LED (green); 35 × 35 × 35 cm (each). Photographic and video documentation of *Green light – An artistic workshop* organized in Vienna, Austria (TBA21, 2016); Venice, Italy (57th Biennale di Venezia, 2017); Yokohama, Japan (Yokohama Triennale 2017); Houston, Texas, US (Moody Center for the Arts, 2017).

The installation includes four films by the Green light participants Marie Laure Amougou, Ali Karimi, Frank Manu Kwaku, and Amiyao Songne produced with ZaLab during a film workshop led by Michele Aiello and Davide Crudetti in the context of the *Green light – Shared learning* program at the 57th Biennale di Venezia.

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

OLAFUR ELIASSON

Your welcome reflected, 2003

Color-effect filter glass (blue, red), motors, HMI lamp, tripod
Glass ø 75 cm (each), dimensions variable

NOA ESHKOL

Felt Hat at a Polish Wedding, 1980

Mixed media textile

295 × 237 cm

NOA ESHKOL

Moony Night, 1995

Mixed media textile

302 × 194 cm

NOA ESHKOL

Thorns on Fire, 1991

Mixed media textile

295 × 255 cm

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

Seven 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

Untitled (MILF/FILM/LAME/MALE), 2013
Tongan Ngatu (bark cloth), ink
279 × 100 cm

Untitled (THIS/DAM/MAD/SHIT), 2013
Tongan Ngatu (bark cloth), ink
279 × 100 cm

NEWELL HARRY

Untitled (Black Sabbath and other Anecdotes), 2015
Thirty-five black-and-white photographs, hand-typed texts, frames, steel table-structure
Photograph dimensions: 62 × 43 × 3.5 cm (framed, each)
Table dimensions: 220 × 130 × 100 cm

NEWELL HARRY

Sul Mare, 2022
Quasi-archival installation with stories, images, and artifacts presented in vitrines made of raw mild steel and glass
Overall dimensions variable

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

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 (Rapid City), 2007

Graphite, ink, gouache and watercolor on paper and cardboard

Overall: 271 × 428 cm

BRAD KAHLHAMER

Waqui Totem USA (Urban Class Mark V), 2008

Bronze

289.6 × 76.2 × 63.5 cm

SHARON LOCKHART

Five Dances and Nine Wall Carpets by Noa Eshkol, 2011

Five-channel video installation (transferred from 35mm film, color, sound), five projection walls

94 min 4 sec (videos); 250 × 534 × 80 cm (each wall); Overall dimensions variable

SHARON LOCKHART

Models of Orbits in the System of Reference,

Eshkol-Wachman

Movement Notation System: Sphere One at Two Points in Its Rotation,

2011

Two framed chromogenic prints

50 × 37.9 cm (framed, each)

Models of Orbits in the System of Reference,

Eshkol-Wachman Movement Notation System:

Sphere Two at Four Points in Its Rotation, 2011

Four framed chromogenic prints

50 × 39.7 cm (framed, each)

Models of Orbits in the System of Reference,

Eshkol-Wachman Movement Notation System:

Sphere Three at Five Points in Its Rotation, 2011

Five framed chromogenic prints

50 × 39.7 cm (framed, each)

Models of Orbits in the System of Reference,

Eshkol-Wachman Movement Notation System:

Sphere Four at Two Points in Its Rotation, 2011

Two framed chromogenic prints

50 × 39.7 cm (framed, each)

Models of Orbits in the System of Reference,

Eshkol-Wachman Movement Notation System:

Sphere Five at Three Points in Its Rotation, 2011

Three framed chromogenic prints

50 × 39.7 cm (framed, each)

Models of Orbits in the System of Reference,

Eshkol-Wachman Movement Notation System:

Sphere Six at Three Points in Its Rotation, 2011

Three framed chromogenic prints
50 × 39.7 cm (framed, each)

Models of Orbits in the System of Reference,
Eshkol-Wachman Movement Notation System:
Sphere Seven at Three Points in Its Rotation, 2011
Three framed chromogenic prints
50 × 39.7 cm (framed, each)

PAVLO MAKOV
Dandelion or Mapa Mundi (Colour insert from Abracadabra),
2020
Drawing
Color pencil, graphite pencil, multiple intaglio,
acrylic on paper
167 × 132 × 6 cm (framed)

THIAGO MARTINS DE MELO
Exu Force Power, 2012
Oil on canvas
180 × 200 cm

ASUNCIÓN MOLINOS GORDO
100 Trillions, 2014
Zimbabwe Reserve Bank bill
7.5 × 14.5 cm

ASUNCIÓN MOLINOS GORDO
Untitled (Cargo Ship), 2016
Hand-painted wood bulk-carrier ship
70 × 11.7 × 15 cm

ASUNCIÓN MOLINOS GORDO
Untitled (Mathematical Model), 2014
3D print with PLA
22.5 × 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

8 × 2.70 m

COURTNEY DESIREE MORRIS

Sopera de Yemaya, 2020

Four-channel video installation, color, sound

Commissioned and produced by TBA21 Thyssen-Bornemisza
Art Contemporary for st_age

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)

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

SHIRIN NESHAT

Untitled (Rapture Series), 1999

Gelatin silver print

125.5 × 191.4 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 × 203.5 × 5 cm

XIOMARA DE OLIVER

Donkey Chops, 2002

Oil stick, acrylic, and gouache on canvas

102 × 198.5 × 4 cm

Daniel Otero Torres

Colibrí, 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

Close mouth, 2021

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

Mouths, 2022

Cement mortar and steel bars
Installation with four elements (variable dimensions)

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)

PLATA

Boeticus Salon, 2022

Site-specific installation

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

VÍCTOR BARRIOS

Sillas Pachecas, 2021-2022

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

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*

BELÉN RODRÍGUEZ

I Apply Color, 2021

Eco-dyed and decolored poplin

340 × 800 cm

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

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, 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 × 43.8 × 3 cm (certificate, framed); 34 × 29.5 cm (proposal);

Overall dimensions variable

FRANCESCA WOODMAN

My House, Providence, Rhode Island, 1976

Gelatin silver print (2008)

14.4 × 14.3 cm (unframed); 41.8 × 41.8 × 2 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

15.9 × 15.6 cm; 41.8 × 41.8 × 2 cm (framed)

FRANCESCA WOODMAN

Untitled, Providence, Rhode Island, 1976

Gelatin silver print (2008)

15 × 14.8 cm (unframed); 41.8 × 41.8 × 2 cm (framed)

CURRENT AND UPCOMING PROJECTS

Exhibitions

Thus waves come in pairs (after Etel Adnan)

Ocean Space, Venice, Italy

Curated by Barbara Casavecchia

Opening Friday, April 21, 2023

TBA21–Academy presents two new commissions, by Syrian-Lebanese, Paris-based artist Simone Fattal and by Berlin-based artist duo Petrit Halilaj & Alvaro 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.

Research Programs

The Current

The Current is a three-year curatorial fellowship program that cultivates transdisciplinary practices and the exchange of idea, to prospect and co-create common grounds among various disciplines concerning the Ocean. 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
working title

Led by Yina Jiménez Suriel
2023–2025

Floating in the Caribbean, *The Current IV* continues the transdisciplinary and transregional practices at the heart of each iteration of the three-year-long curatorial fellowship program *The Current*.

Meandering

Conceived and curated by Sofia Lemos
2022–2025

Meandering is a new 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.

Bauhaus of the Seas Sails (BoSS)

2023–2025

The New European Bauhaus aims to translate the European Green Deal into tangible change on the ground. Bauhaus of the Seas is one of the six pilot projects from the New European Bauhaus that launched in 2023, aimed at demonstrating and achieving solutions for climate

neutrality by putting the focus on coastal cities as an interface for healthy seas, oceans, and water bodies as a new triangle for sustainability and inclusion. The project will engage seven actors in four different regions and aquatic ecosystems, providing concrete and impactful solutions inspired by the New European Bauhaus's core principles: sustainability, inclusivity, and aesthetics.

The New European Bauhaus focuses on art and culture as drivers of social and environmental transformation. As a partner in the consortium, TBA21–Academy will oversee the development of projects across seven European cities during the three-year duration of the project. Through guidance on commissioning and curated interactions with practitioners from various fields, we will help cities develop highly innovative initiatives that generate a ripple effect at multiple scales, embracing the New European Bauhaus principles and helping to shift our relationship with bodies of water. This is another major mandate for our work after being recognized as an official project of the UN Decade of Ocean Science for Sustainable Development (2021–2030). Consortium Partners: Associação do Instituto Superior Técnico para a Investigação e Desenvolvimento, Magellan Exchange, Ca' Foscari University of Venice, University of Malmo, Het Nieuwe Instituut, Genoa Municipality, Delft University of Technology, Marine Education Center / Naturum Öresund, North Adriatic Sea Port Authority, Venice Municipality, IUAV University, Fondazione Istituto Italiano di Tecnologia, Gulbenkian Foundation, Oeiras Municipality, Lisbon Municipality, EGTS Linieland van Waas en Hulst, Deichtorhallen Hamburg.

Digital and educational programs

TBA21 on st_age Season 5

www.stage.tba21.org

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. Next up is a unique conversation between Himali Singh Soin, David Soin Tappeser, and Soledad Gutiérrez coinciding with the finissage of the exhibition “The Third Pole” at Museo Nacional Thyssen-Bornemisza in Madrid.

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](https://ocean-archive.org)

ocean-archive.org

Ocean-Archive.org is a user-based platform conceived as a framework for collaborative research that brings together the multitude of voices and stories around the Ocean and connects those striving to nurture and protect it. The majority of items on Ocean-Archive.org are shared under a creative commons license. The aim of the archive is to break down boundaries between disciplines, media, and formats, dismantling hierarchies between a research paper, an artwork, a navigational chart, or a fisherman's testimony. Designed as a storytelling and pedagogical tool, the archive translates current knowledge about the Ocean into a shared language that enables us to make better decisions for urgently needed policies. Created to stimulate action and systemic change, Ocean-Archive.org fosters synergy among art, science, policy, and conservation to promote a range of perspectives on the most pressing issues of the Ocean today.

Loans

Tomás Saraceno, *Hybrid semi-social solitary Instrument HD 74874*, 2019 and *How to entangle the universe in a spider web?*, 2018

Brain(s)

Espacio Fundación Telefónica, Madrid, December 22, 2022–June 11, 2023

Ragnar Kjartansson, *The Visitors*, 2012

“Ragnar Kjartansson, *The Visitors*” (solo exhibition)

Akureyri Art Museum, Iceland, February 4–August 13, 2023

Dineo Seshee Bopape, *lerato laka le a phela le a phela le a phela / my love is alive, is alive, is alive*, 2022

“Avant L’Orange”

Pinault Collection, Bourse de Commerce, Paris, February 8–September 11, 2023

Bill Viola, *Silent Mountain*, 2001

“À bruit secret. Hearing in Art”

Museum Tinguely, Basel, February 22–May 14, 2023

Jenny Holzer, *ARNO*, 1996

“Jenny Holzer” (solo exhibition)

Kunstsammlung Nordrhein-Westfalen, Düsseldorf,
March 11–August 6, 2023

Beatriz Milhazes, *Coisa Linda I*, 2001 and *Maresias*, 2002
“Beatriz Milhazes” (solo exhibition)

Turner Contemporary, Margate, May 27–September 10, 2023

Janet Cardiff, *To Touch*, 1994

“Janet Cardiff & George Bures Miller” (solo exhibition)

Museum Tinguely, Basel, June 7–September 24, 2023

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: WHERE NEW LAND MIGHT GROW

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

EXHIBITION

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www.c3a.es

April 14, 2023 – March 31, 2024

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