



**ARCO'19** 27.02.19 > 03.03.19

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**Lúa Coderch, Peter Downsbrough, Daniel G Andújar, Harun Farocki, Esther Ferrer, Joan Fontcuberta, Daniela Ortiz, Jaime Pitarch, Mònica Planes, Oliver Ressler, Ania Soliman, Richard T. Walker**



**Lúa Coderch** (Iquitos, Perú, 1982)

**Escultura 1. Vida de O**, 2018. Metallic structure, paint 160 x 50 x 70 cm.

The selected work for ARCOmadrid is part of Lúa Coderch's latest project "Vida de O", presented in Centrocentro (Madrid), between October 2018 and January 2019, with which the author reflected on questions such as What forms of life produce the objects? What happens if we think about art from a post-humanist perspective? That is, if there are qualities of the inert in us and we think of the other as something that is not fully human. Becoming an object could be a way of recognizing the diversity of bodies, because however materially stable they may seem, they are different things in different scenarios. As we are.



**Peter Downsbrough** (New Brunswick, US, 1940)

**Model**, 2019. Cardboard, digital B/W print on paper 25 x 12 x 10 cm

The work of Peter Downsbrough is part of a complex relationship between architecture, typography, and linguistics. After studying architecture, Downsbrough worked in multiple media throughout his career, which began producing sculptures, and later, works on paper, photographs, films and books. His projects are methodical pursuits of the phenomena of passing from two to three dimensions and back again creating an experience which is visually conceptual, and, in turn, reflects the achievements of the first avant-gardes (such as Bauhaus or De Stijl) and Minimal art.



**Daniel G Andújar** (Almoradí, Alicante, 1966)

**Hacking the canon. Liberated models**, 2019. Series of 18 drawings. Ink on paper Hänehmule. 42 x 60 cm c/u

The project of eighteen drawings, *Liberated models. Hacking the canon* (2019) takes as a starting point the hacked images of classical sculptures of the most emblematic classical statues that exemplified the Classical Greek canon, the equivalent of an imposed aesthetic power. To steal the heritage of a past time is also to subtract those aesthetic codes that fed another time. Andújar reconstructs this whole process from concepts that point to the need to tell again and underpin the story they told us and the present need to alter the canon.



**Harun Farocki** (B.1944, Nový Jicin (Neutitschein), Czechoslovakia // D.Berlin, 2014)

**Music-video**, 2000. Single-channel video, color, silent. MiniDV. 53 sec

*Music-video* (2000) is ironically silent, and shows a sequence of street signs in Berlin, the city where the artist lived, in which you can read the names of composers. This work was produced for the exhibition *Media city Seoul* that took place in Seoul in the year 2000, and regarding his production Farocki commented: 'In Seoul there are about 60 large electronic billboards showing advertising spots. The curator of the exhibition Hans-Ulrich Obrist had the idea of exhibiting the work of around 40 artists and film-makers on these tennis-court-sized surfaces, interspersed within the programme of adverts. Schönberg wrote the *Accompaniment to a Cinematographic Scene*, a piece of music to which you have to imagine the film. So the idea suggested itself of producing a silent film referring to music.'



**Esther Ferrer** (San Sebastián, 1937)

**Poema de los Números Primos**, 1980s. Técnica mixta. Hilos, clavos, lienzo, rotulador 122 x 120 cm

With the series *Poem of Prime Numbers* Esther Ferrer uses mathematics as the basis for her artistic production since the prime numbers are precisely among the most important sequences we can find in them. In this series the serialization of prime numbers allows the spectator to discover a clear analogy with the geometric patterns materialized through the lines created on paper or canvas. As Esther Ferrer mentions "Working with the series of prime numbers I have the feeling that they have something to do with the structure of the cosmos, the more you advance in the series, the greater the distance between them, for me it is a bit like the expansion of the universe.



**Joan Fontcuberta** (Barcelona, 1955)

**Trauma #4116**, 2018. Print on Duratrans, with LED lightbox. 100 x 150 cm.

Faced with the irremediable dematerialization of the digital image, and after having searched in photo archives (including the author's own) looking for patients in a traumatic state, with his last project *Trauma*, Fontcuberta creates an ode to the remaining materiality in chemical photography, while, at the same time, it incites the debate around authorship and, in the face of the enormous production and monotonous repetition of digital images so present nowadays, sees recycling as a creative act.



**Daniela Ortiz** (Cuzco, 1985)

**Anti-colonial Monuments**, 2018. Group of 6 ceramic pieces hand-painted. Variable dimensions.

This project is a proposal in order to replace several monuments dedicated to Christopher Columbus with 6 anti-colonial monuments created for the New Museum Triennial in New York last year. The original monuments are located in cities such as New York, Los Angeles, Lima, Madrid and Barcelona. The works are made of clay and are hand-painted in color. Their sizes range between 30 cm x 50 cm. They make reference to diverse historical and contemporary ways of colonialism, structural and institutional racism as well as to diverse antiracist and anti-colonial struggles. The inscriptions and texts written on the models for the replacement monuments are written in both Spanish and English, as well as in Spanglish.



**Jaime Pitarch** (Barcelona, 1963)

**Artwork with its transportation box**, 2017. Chair and transportation wood box. 180 x 100 x 100 cm

Jaime Pitarch reiterates simple actions associated with forms of non-specialized work and uses objects that he picks up on the street, or he refers to the mass-media, or the art institutions themselves, to which through subtle interventions he offers a critical re-reading, not of the objects themselves, but of our own human behaviour in the context from which they come from. The final objective of the artist is to form a sort of symbolic archeology of what in statistical terms we call social cost. Pitarch's work uses all sorts of mediums - from sculpture and installation to drawing, photography, video or text - and invites us to always reflection our social status as individuals. In this sense, the unproductive, the loss, the error, the nonconformity, the excess or the self-criticism are some of his major guidelines of his critical way of thinking about the world.



**Mònica Planes** (Barcelona, 1992) in collaboration with **Alex Palacín** (Barcelona, 1989)

**The Praise of water and soap (Creueta del Coll Park)**, 2018. Filtered porcelain, soap bar. 40 x 49 x 34 cm

The works presented in this edition of ARCOmadrid have been produced in collaboration with the artist Alex Palacín for the exhibition "To play like a fruit is not to play", which took place at the Arranz Bravo Foundation (Barcelona) in 2018. For this project, both authors started from an investigation about leisure spaces and everyday objects in order to reflect on the differences between the "useful" and the "playful", between "using" and "playing". In their research they came to find that there is a repetition of certain patterns, a repetition of the archetypes and typologies used in both leisure spaces and objects: a Greek theatre, a skatepark, a hand wash basin, a bathtub etc. To interrelate with each other, the space is reduced to the category of object making reproductions on a scale: in this way, a theatre can end up being a pica and a skatepark can be a dish. Mònica Planes has been nominated for the Alhambra Prize for Emerging Artists on this edition of ARCOmadrid.



**Oliver Ressler** (Knittelfeld, Austria, 1970)

**How is the air up there?** 2018. Colour photograph, giclée print on acid-free paper Photo Rag

Baryta. 59,5 cm x 84'4 cm.

Since the 1990s Oliver Ressler has been producing films and photographic works focused on social movements and forms of resistance. In this project he focuses on those that have emerged due to the wrecking of the Earth's climate – and the basis of human existence – by global capitalism. This series was shot in April 2018 in Hambacher Forest, where Europe's longest lasting tree top occupation takes place. For 6 years, around 100-200 people have lived in this forest near Cologne (Germany), preventing the clear-cutting sought by energy company RWE for the extension of its Hambach open-cast mine.



**Ania Soliman** (Warsaw, 1970)

**Bamboo 962768**, 2018. Mixed technique on paper. 200 x 114 cm

In her artistic practice Soliman explores the digital world and the situations that the individual experiences with it. Her project for ARCOmadrid consists of drawings depicting a particular plant species, the bamboo, with a serial number SDBJB52560. These are trees that are mass-produced on silk or other woven or plastic surfaces, very often in China (a country with a long tradition of bamboo painting) to be sold on global world markets, mainly via the internet and sent to places where people want to have the presence of a plant without having to take care of it. By an act of performative drawing, Soliman reproduces these "mass-produced" plants as metaphors for our current globalized consumer culture.



**Richard T Walker** (Shropshire (UK), 1977)

**separately together (instance 8 - still)**, 2019. Collage. Archival inkjet print. 28cm x 35.5 cm

Solitude, human nature and words are at the heart of Richard T. Walker's work. Walker employs a variety of media, including video, music, photography, sculpture, and performance - often blending all these media - to explore and reflect on the individual's experience of landscape and nature. For the works at this edition of ARCOmadrid, the artist takes as his starting point the phrase "All stone is a mountain in potential", written by Roger Caillois in *Stones*, a 1966 essay in which the French sociologist addresses his fascination with the mineral world. If we think of the distant relation of proximity that Richard T. Walker generates before the sublime landscape, we find a physical and mental analysis of the territory similar to Caillois' observations. In both cases, the stone landscape becomes a particular universe; in both cases, the habitual relationship of the individual with nature is blurred in favour of a more introspective, more mystical connection.