

**‘Where are you from?’**: a question we often use to initiate conversation at moments of first introduction.

Although simple as it might sound, it is quite a loaded query, potentially deeply inquisitive, for how we answer it can reveal so much about ourselves and become an entryway to a dialogue that delves into our identity. Where we are from is not only a place when we consider how we define ourselves. Language and even the accent with which we speak it can reveal something beyond the singular locale of one’s birth or home but also the geographical path our lives have taken us. And often our cultural and familial backgrounds play an equal role in where we consider ourselves ‘from’ in a world that gets ever more demographically complex. Place, history, and language have a great influence on the broader sense of ‘where we are from’.

For this first series of exhibitions, *20/21* chooses this question as its conceptual theme, a form of introduction to the people of La Palma, both for its spirit of curiosity and its invitation to initiate dialogue. Beginning with the inaugural presentation and changing in sequence every six months, the temporary shows will approach art from these defining perspectives of identity: language (*Contemporary Spanish Art*), history (*History: a microcosmic perspective*) and place (*Somewhere: Contemporary Landscape*). And with each, three independent exhibitions will also be introduced, unveiling them one at a time by thematically tying them into the respective themes (*Spanish Art of the mid-20<sup>th</sup> century*, *Anselm Kiefer*, and *Miquel Barceló*), remaining permanently on view thereafter to serve as anchors to the Art experience at *20/21*.

## **CHAPTER ONE**

### **Spanish Art: the evolution of a visual language**

Spanish Art of the mid-20<sup>th</sup> century + Contemporary Spanish Art  
September 2023 – March 2024

## **CHAPTER TWO**

### **History**

History: a microcosmic perspective + Anselm Kiefer: making sense of the senseless  
May – December 2024

## **CHAPTER THREE**

### **Somewhere**

Contemporary Landscape + Miquel Barceló: the canvas as landscape  
January – July 2025

## CHAPTER THREE

### Somewhere: Contemporary Landscape

To take an overview of landscape art specifically from a contemporary standpoint is to acknowledge the great influence the 20<sup>th</sup> century phenomena of industrialization, globalization, and capitalism have had on what “landscape art” actually means today. The depiction of urban landscapes not only represents the changing and shifting environments we live in but also gives us new perspectives and renewed appreciation for nature in its purest forms.

Likewise, a contemporary perspective would have to consider the many developments of art-making itself - the innovative methods and materials introduced as a result of technological advancements, as well as the contributions of new abstract and conceptual ideas to current artistic discourses. Just as digital photography, for example, brings a seemingly more realistic view of our environments, poetic and minimal artistic languages offer us creative ways to appreciate the landscape beyond traditional visual means of what Leon Battista Alberti (1404 – 1472) described as “an open window through which the subject to be painted is seen.” (*On Painting, 1435*)

The title of the exhibition, “Somewhere” is based on this contemporary perspective of what landscape art can be today. Although specific places might inspire them, the “landscapes” created by contemporary artists are more ambiguous and sometimes symbolic. This allows for their depictions to go beyond one place or time and therefore offer an invitation to broader conversations and propositions. The viewer returns to the ultimate destination of an artwork, that being the artwork itself, its materiality, concepts and historical references, amongst other things that might inspire one’s imagination to create landscapes uniquely their own.

## **V-VII: Urban versus Natural Landscapes**

This section of the exhibition presents works in duos. While highlighting the differences between the influences of the urban and the natural environments on the paired artists, it also proposes the interesting parallels in both method and concept between these artists when their works are placed in context of each other. Ranging from broad scenic views of nature and city to bricks and sticks gathered for artistic material, the contrasting duality is presented in a wide variety of artistic and conceptual practices.



German photographers Hans-Christian Schink and Frank Thiel both emerged as artists at a time when photographic technologies made possible the enlargement of images to unprecedented dimensions, becoming part of a defining moment in the reassessment of photography as an equal art form as painting and sculpture. Taking advantage of large-format printing, Schink and Thiel could immerse their viewers in the imagery they were documenting. In these particular photographs, Schink explores one of the few remaining locations of precious unscathed nature and Thiel observes the rebuilding of Berlin as a modern capital – depictions of contrasting fleeting moments in drastically shifting landscapes.

**Frank Thiel (Kleinmachnow, Germany, 1966 – Berlin, Germany, currently)**

Frank Thiel was born in East Germany and moved to West Berlin to study photography in 1985. His career began with an in-depth study of the city and its transformation, its second reconstruction. Thiel's most characteristic work is that of his first stage in which he worked on the architecture of a city in its construction process, later it evolved to always focus on aspects related to the political and social history of Germany, linking it with aspects sometimes apparently nondescript in the aesthetic evolution of its urban decoration. (*Exit Media*)

**Hans-Christian Schink (Erfurt, Germany, 1961 – Berlin, Germany, currently)**

Hans-Christian Schink tries to keep a balance of showing the brittle beauty of this form of landscape whilst transporting an atmosphere of melancholy, which stems from the endangerment of this landscape caused by the permanent exploitation of its resources. (*"Hans-Christian Schink at Robert Morat"*, *Wall Street International Magazine*, 2019)



Fernando García and José Díaz are contemporary Spanish artists pushing painting to conceptual borders. In their practices, the attempt to depict what they see is overridden by a desire to capture an essence beyond the visual experience in the act of painting itself. In these particular paintings, we see in common a rhythmic seriality in their compositions. In the case of García's work, it is time, the repetition of layer upon layer of white paint that records each of the endless days of snowfall during the artist's residency in a secluded part of Finland. It stands in stark contrast to Díaz's dark and gritty graffiti-like gestural paintings abstracted from his daily experience of the city he lives in, Madrid, where reflections on glass and mirror might create the illusions of repeated imagery.

### **Fernando García (Madrid, Spain, 1975)**

Perhaps the most surprising thing about the work of Fernando García is his ability to build (and to suggest) spaces for contemplation and calm. Rather than physical, they are mental places built with containment, balanced and delicately ironic, the result of the artist's life experience, of his different travels, settlements and moves between cities in Spain and Europe. (*Centro de Arte Caja de Burgos*)

### **José Díaz (Madrid, Spain, 1981)**

Since its beginnings, the pictorial world of José Díaz's work has been deeply imbued with both historical references and a recognition of the digital age's ardent circulation of images. His subject is the city and, more specifically, the experience of his hometown, Madrid. It is a longtime point of reference in his abstract output and one that has evoked issues as varied as Spain's Baroque tradition and the smoke-stained tunnels of the city's ring road. The once-dark and densely layered surfaces of older paintings give way now to an unprecedented clarity. His city is still his backdrop, but his current practice—rooted not so much in materials as in data—is closer to the flow of the spontaneous than to the weight of the inherited. (*Javier Hontoria, Art Forum, 2016*)



The influence of their direct surroundings is quite evident in the works of Andreas Eriksson and Jason Gringler. Although their main concerns are in painting techniques and the nature of their materials, in these abstract paintings we can imagine the secluded forest where Eriksson lives and works and the industrial surroundings in Brooklyn, New York where Gringler had his studio at the time he created this work.

### **Jason Gringler (Toronto, Canada, 1978 – Berlin, Germany, currently)**

“My work relies heavily on labor and formal material experimentation while engaging with urban architecture, spatial perception, destruction, recycling and decay. I lived in NYC for ten years. Something of interest that I learned in New York is that limitations are the most important tools I have to utilize within my studio practice. As well, I am quite sensitive to space. What I mean is that space informs my work. The studio architecture and surrounding neighborhood will always make appearances in the art/objects I produce.” (*“Fetishism”, interview with Jason Gringler (excerpt)*)

### **Andreas Eriksson (Björstäter, Sweden, 1975 – Medelplana, Sweden, currently)**

Eriksson’s artistic practice is highly expansive, encompassing a wide range of media including painting, photography, sculpture, tapestry and installation. Eriksson’s works often appear quiet and understated yet belie a poetic quality which has a lasting effect on the viewer. Since 2000, the artist has lived in a house situated in the midst of a forest on the edge of a lake. Small events and phenomena from his everyday life and the natural world that surrounds him become the outset for his works, giving his formal, conceptual, metaphorical and perceptual decision-making process a firm context. (*Stephen Friedman Gallery*)



Elger Esser captures in this expansive photograph the ancient city of Matera in Italy, one of the oldest continually occupied cities in the world. In this single image presented as a diptych, we are awed by the dual aspects of this place, the natural texture of its cliffs and the beautiful Italian architecture that seems to imbed itself into its terrain, creating a monochromatic harmony between the natural and the manmade.

### **Elger Esser (Stuttgart, Germany, 1967 – Düsseldorf, Germany, currently)**

Esser's formal education has been the study of landscape photography. As a student of Bernd Becher at the Düsseldorf School of Photography in the 1990s, his concerted practice does encompass aspects of the documentary method promoted by his instructor; however, Esser's work departs from Becher as well as that of his fellow students in his fruitful endeavors to encapsulate the tenor and fundamental mood of a landscape. His resulting efforts feel less starkly categorical, and undoubtedly share more in common with the sensibility of 17th century Dutch landscape painters and English Romanticist JMW Turner. Inspired also by the prosaic literary descriptions of nature expressed between Flaubert and Maupassant, Esser's photographs are almost exclusively devoid of human presence. Fascinated with postcards since childhood, Esser's work is often imbued with the experience of travel and exploration. He seeks forgotten stretches of the European countryside, capturing pungent views along the Seine and in the fertile Loire valley, creating illuminated souvenirs which embody his enchantment with the landscape and unique romantic vision. (*“Elger Esser: Inherent Time” (excerpt), Bruce Silverstein Gallery, 2020*)



In the installations of Marlon de Azambuja and Mikko Rikala, the recreation of landscape is taken to its essence by the found materials used in their sculptural compositions. For a commissioned project in Berlin, de Azambuja scoured the German capital for the blocks and bricks to build his imaginary cityscape. Rikala has, in a similar manner, taken the sticks and stones as mementos of a walk along the seaside which have become the objects he composed in homage to that memory. More than a literal depiction of Berlin or the beach, de Azambuja and Rikala allow the most basic materials of their subjects to represent a truth, rather than illusion, of their particular landscapes.

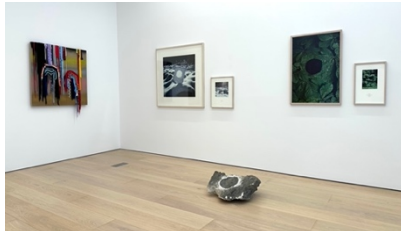
**Marlon de Azambuja (Santo Antônio da Patrulha, Brazil, 1978 – Paris, France, currently)**

The artist has grown up in a place where utopias exist on all scales, his thinking has been profoundly influenced by Brazilian modernist architecture and, even more so, by its contrast with the precariousness visible at the base of his buildings. This dichotomy has led him to consider the purest essence of all construction: the nobility of its materials and the geometry of its forms. From their spontaneous and critical view, materials such as concrete and brick are possessed of an integrity and truthfulness that gives them total autonomy. (*“Brutalism” (excerpt), Carolina Castro Jorquera, 2014*)

**Mikko Rikala (Tampere, Finland, 1977 – Helsinki, Finland, currently)**

“Art-historical connections to minimalism and conceptualism provide a framework for the ideas on how I create a visual piece of work. Sol LeWitt asked for the irrational thought to be followed absolutely and logically. Likewise, rational thoughts can be followed irrationally. My methods, techniques and concepts vary, but the core question is the same: What are the possibilities of Man to observe and understand the world beyond the rational mind? The ultimate incentive is to transcend the limitations of human reason and intellect, and in turn conceive and make graspable that what we feel is the unthinkable, unimaginable beyond the incommensurable space.” (*Mikko Rikala*)





Immersing themselves in the very objects of their environments is an important part of the artistic practices of Kendell Carter and Andy Goldsworthy. Consumer culture (here exemplified in the sneaker culture) is a striking personality of Carter's city of Los Angeles, and he incorporates this particular character in this work by symbolically including shoelaces in lieu of dripping and gestural paint. The environment that Goldsworthy chooses to work in and with is quite the opposite, in the middle of nature the artist manipulates leaves, stones, and ice to create his ephemeral sculptures that very often only survive as photographic documentation.

### **Kendell Carter (New Orleans, LA, USA, 1970 – Long Beach, CA, USA, currently)**

Carter collages mass-produced materials. He positions fetishized objects like fat shoelaces, track pants, or Timberlands as the new materials of postmodern pastiche. Referencing iconic moments in modernist art and design, Carter turns contemporary culture on itself, empowering these common materials to surpass their casual status. In his densely layered paintings, Carter's formal treatment of paint (pouring, peeling, sculpting, weaving, gluing, nailing, etc.) pushes the physical limits of the "flat" medium. Though Carter's abstracts are aesthetically formal his use of casual signifiers to make marks breaks with modernist theory by conflating the subjective and objective nature of materials. (*Monique Meloche Gallery*)

### **Andy Goldsworthy (Cheshire, UK, 1956 – Dumfriesshire, UK, currently)**

From the beginning of his career, Goldsworthy has worked outdoors, rejecting the traditional studio as constraining. From 1976 until 1984, he constructed ephemeral works in natural environments that were not shown as such, but rather as photographs of the works, which would soon disappear or disintegrate. His more recent works are generally permanent installations; their construction involves interaction with landowners and builders, providing a foil to the solitary ephemeral creations. (*Storm King Art Center*)



**Wolfgang Tillmans (Remscheid, Germany, 1968 – Berlin, Germany and London, UK, currently)**

The artistic practice of Wolfgang Tillmans has become emblematic of a generation of the flooding of imagery, in great part, a result of the ease of taking them with personal mobile devices. More than ever, we are taking visual record of our individual experiences resulting in personal compilations that are as much quotidian as they are unique. Therefore, Tillmans work is his life itself – photographer, artist, musician, social and political activist, member of the gay community, environmentalist, friend, etc. Context and the collaging of imagery plays an important role in the presentation of his work where meaning and discourse are renewed with every installation.

Presented here are just two photographs by Tillmans in locations that are very personal to him, the beach on Fire Island, New York and a club in his home-city of Berlin. Although drastically different scenarios, we see here a specific moment of the day, the dawn with the arrival of the first sunlight signifying the start of the day in nature but the end of an evening out in the town.



The sculptures of Gonzalo González and Lorenz Estermann present quite clearly their point of departure; nature and architecture respectively. However, neither of them is specifically interested in nature or architecture per se. Just as much as the landscape is solely González's entry into painting and sculpting within historical traditions and in dialogue with the broader concepts of art, Estermann's reference to architecture is merely a gateway to discourses ranging from utopic Modernist ideas, Pop Art, and the aesthetics of deterioration. In both, the greater concern is culture itself, embedded in how we discuss and depict our surroundings.

### **Gonzalo González (Tenerife, Canary Islands, Spain, 1952)**

Solitary and bare branches, isolated gardens, flowers without petals, wooden cacti, enamel leaves or aluminum clouds appear in his proposal referring to nature. And it is so as Gonzalo González is an artist who has approached nature through culture. However, (Ramiro) Carrillo explained, "he does not paint landscapes because he is interested in nature, but paints landscapes because he is interested in painting." In this sense, he clarified that "landscape painting (and sculpture, drawing, poetry and music) is interesting because it translates the experience of nature into language, that makes us think that the same experience of nature that we have is also something artificial, cultural. (*Gonzalo González, Estar aquí es todo*", 2019, *Tenerife Espacio de las Artes* - Ramiro Carrillo, curator)

### **Lorenz Estermann (Linz, Austria, 1968)**

The focus of his series of works are collage-like works on paper, three-dimensional architectural models, and spatial installations which he derives with a sense of ironic distance from actual buildings from the sixties and seventies. Estermann finds his motifs and themes while engaged in photographic research, which takes the artist to the suburbs and industrial zones in Central and Eastern Europe with their many different structures and architectural styles. His works are both serious and humorous critiques and analyses of the great modern utopias, yet they also relate to Pop Art and its exploration of mass consumption and everyday phenomena. (*Lorenz Estermann, Public Hyperbindings*", Hatje Cantz, 2010)



American artists Jean-Michel Basquiat and Jack Pierson both have used mechanical techniques to create these paintings, considered non-traditional methods at the time of their creation. Basquiat's use of the Xerox photocopying machine to incorporate copies of his own drawings as collage applications into his paintings can be seen as a digital precursor to Pierson's printing digital imagery on canvas to painterly effect. While Basquiat's aesthetic draws from the urban environment where he created his first works on the streets of New York City and is informed by his exposure to Abstract Expressionism and Pop Art, Pierson chooses instead to refer to the art historical traditions of natural landscape painting and their connotations of romanticism in his own depiction of the American landscape.

### **Jean-Michel Basquiat (New York, NY, USA, 1960 – 1988)**

In the seventies, Jean-Michel Basquiat created enigmatic graffiti in the city of New York. In addition to graffiti, Basquiat painted postcards, his own clothes, doors and window frames, and large canvases. Today, this non-conformist and self-taught artist, coming out of lower Manhattan in a post-punk context, is one of the most representative artists of the second half of the twentieth century. (*Museu d'Art Contemporani de Barcelona*)

### **Jack Pierson (Plymouth, Massachusetts, USA, 1960 – New York, USA, currently)**

Pierson's practice embodies an array of media spanning from wall-drawings, word-pieces, installations, drawings, paintings and photographs. His photographic works have often been compared to images from road movies, movies whose rapturous race toward fulfillment have become etched into the American landscape. His favorite subjects are drawn mostly from his daily life as a contemporary artist: fragments of urban landscapes, still-lives of ordinary objects, homoerotic nudes, evocative words worked into collages or transformed into neons. Far from simply seeking to create traditional variations on the American Dream, the artist seeks instead to explore the flip side of the concept, searching to express what he calls "the tragedy inherent in the pursuit of glamour". (*Galerie Thaddeus Ropac*)



In the photograph by Aitor Ortiz and the drawing by Cveto Marsič we find parallels in what are artistic depictions of architecture, the former as we find created by man while the latter in nature. Both are poignant in their symbolic reference to a sense of home and protection.

### **Cveto Marsič (Koper, Slovenia, 1960 – León, Spain, currently)**

Linked to the *New Slovenian Image* and therefore, to the kind of casual and ironic figuration that triumphed in Europe after the emergence of the Italian trans-avant-garde and Central European neo-expressionisms, his paintings are nourished by that informalist tradition that, through the imprint, heavily impastoed, and the very material evoking the land itself. On his trip to Spain and after passing through Seville, his work gave way to lyrical abstraction, with strong timbres of light and color. The color faded in the period of the war in Yugoslavia, figuration appeared again and his painting became more austere and achromatic, losing his taste for color and light. The land and roads marked the following periods of work. They are followed by fertility, the need for renewed hope, fertility as an obsession after the war, a period of serenity. This period is followed by that of the nests. Nests that would represent “the home, the homeland, but also the germinal bed linked to the land, to the blood itself, to the family, to life,” according to Fernando Zamanillo, curator of the exhibition. (*Absolute Painting*”, IVAM, 2014). (“*Cveto Marsič. Absolute Painting*” (excerpt), Institut Valencià d’Art Modern, 2014)

### **Aitor Ortiz (Bilbao, Spain, 1971)**

Ortiz conceives construction and deconstruction of the image as the starting point for his creation. The space created is the result of his intervention on reality using photographs of buildings that have been digitally retouched and treated with infographics in order to offer a disquieting, timeless image of the object, avoiding its recognition. (*Fundación Es Baluard Museu d’Art Modern i Contemporani de Palma*)



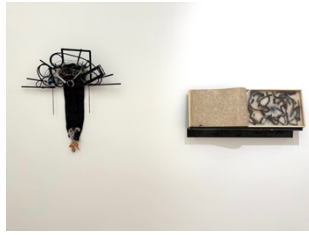
In these photographic series, accidental compositions are what both Alexandra Germán and Rachel Rillo have found through the lenses of their cameras, both aiming them above instead of in front. While Germán captures the fleeting sculptural and natural organic shapes of clouds, Rillo's interest is in the graphic quality that the tangles of electrical wires create in the chaos of her city of Manila in the Philippines.

### **Alexandra Germán (Mexico City, Mexico, 1986)**

Germán's work explores fantastic worlds from various disciplines such as animation, drawing and photography, where she alludes metaphors of dreams that arise from a literary influence of contemporary tales ("The wind of the sun", 2010-2013). Since her photographic series "Metamorphosis of a cloud" (2013-2014), the light, the landscape and the meteorological phenomena began to acquire a greater presence, focusing on the cloudiness of the sky and its characteristics, as the duration time of a cloud, registered in a series of snapshots ("Ten minutes of life", in process), its displacement from one point to another through registration in a series of GIFs ("Studies of precipitations", in process) and finally without letting go an essential part; the contemplation of the sky through a pictorial and literary collection ("Variations", in process), where more than a photographer Germán becomes an observer, looking for a poetic approach to the sky through the study of clouds. (*Alexandra Germán, Artist Statement*)

### **Rachel Rillo (Manila, Philippines)**

Her photographs are intimate in size, drawing the viewer in what would otherwise be a common sight. Rillo started the wires project abroad three years ago (2005). But in Manila, "the more I looked the harder it was for me to see anything else. The wires were the perfect metaphor for the chaos shrouding the city." (*Silverlens Gallery*)



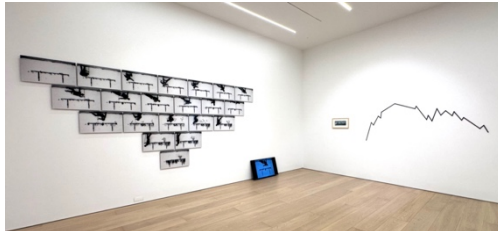
That the act of making art is a form of alchemy can be seen clearly in the works of Miguel Ángel Blanco and Leilah Babirye. Dried leaves and branches that we would readily trample over during a walk through the forest or the discards in the rubbish bins of New York City become the elements that are given new life and purposeful beauty in the sculptural works of both Blanco and Babirye.

### **Leilah Babirye (Kampala, Uganda, 1985 – New York, USA, currently)**

Ugandan artist Leilah Babirye's multidisciplinary practice transforms everyday materials into objects that address issues surrounding identity, sexuality and human rights. Composed of debris collected from the streets of New York, Babirye's sculptures are woven, whittled, welded, burned and burnished. Babirye's choice to use discarded materials in her work is intentional – the pejorative term for a gay person in the Luganda language is 'ebisiyaga', meaning sugarcane husk. "It's rubbish," explains Babirye, "the part of the sugarcane you throw out." (*Stephen Friedman Gallery*)

### **Miguel Ángel Blanco (Madrid, Spain, 1958)**

Nature is Miguel Ángel Blanco's field of work. His most important artistic and vital project, *Biblioteca del bosque*, began in 1985, consisting of box-books containing natural elements -botanical minerals, animals, entomologies- sealed with glass, preceded by a few pages introducing us to these materials through drawings, prints or photographs. For the artist, box-books are microcosms, new landscapes that express nature in all its phenomenology and in all its geographical and symbolic extension. (*Museo Nacional Centro de Arte Reina Sofía*)



Performance plays an important role in the works of Hamish Fulton and Robin Rhode wherein what we view is a record of a series of actions that have led to them. Walking is essentially the artistic practice of Fulton, in these cases two long hikes through the mountains of Montana and Iceland, both memorialized in the form of a minimalist wall sculpture and a drawing. Rhode on the other hand carries out his drawing and photographic performances in inner-city streets, very often those in his home city of Johannesburg, South Africa. “Empty Pockets” is a playful metaphor for street life both for his observation of public outdoor billiard tables and the poverty that surrounds them.

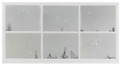
### **Robin Rhode (Cape Town, South Africa, 1976 – Johannesburg, South Africa and Berlin, Germany – currently)**

Rhode uses charcoal, chalk, and paint to create imaginary worlds on the sides of abandoned buildings and walls, replete with drawn images of bicycles, cars, television sets, and abstract geometric shapes. The artist (or an actor standing in for the artist) performs in front of the drawings; photographs capture the interaction between the two-dimensional imagery and three-dimensional performer. Working with a group of young mixed-race and “born free” South African collaborators to create these vibrant and temporary murals, Rhode, who came of age in the final years of South African apartheid, questions ideas of identity, social hierarchy, and access to art history. His work melds a street-based aesthetic drawn from hip-hop, film, and sports with a range of historical and contemporary socio-political references. (*art21*)

### **Hamish Fulton (London, UK, 1946)**

Fulton has consistently argued that walking can be considered an important art form in its own right, and has pushed for wider recognition of the aesthetic and conceptual possibilities of walking as art. Through his work he highlights not only the artistic possibilities of walking but its ongoing history and importance as a means of transport, a way of connecting communities and a spiritual tool. (“*Hamish Fulton. A Decision To Choose Only Walking*”, *Parafin*, London, 2019-2020)





Black and white photography is the chosen medium for these groups of works by Jochen Lempert and Isidoro Valcárcel Medina as they aim to capture the ephemerality of their subject matter. Lempert's interest in nature, reflected in the phenomena of fire and the flight of butterflies, is an extension of his background in Biology. Medina's inspiration, however, is decidedly urban, as he captures the passing of time through the clocks around Madrid.

### **Jochen Lempert (Moers, Germany, 1958 – Hamburg, Germany, currently)**

The work of Jochen Lempert engages with photography from the optic of research and visibility, very often with the intention of questioning the criteria behind a search for the truth and the models that shape the world. The artist portrays the animal world in the most varied contexts: ranging from the natural habitat to Natural History museums, from the zoo to the city, in remote locations or in banal situations and objects. In his tireless quest, Lempert has managed to create a vast archive of images that covers a wide spectrum spanning everything from everyday views to compositions that tend more towards abstraction. (*"Jochen Lempert"*, *Centro de Arte Dos de Mayo*, 2018)

### **Isidoro Valcárcel Medina (Murcia, Spain, 1937)**

The city, the journey, the walk, or as the artist himself has called his conscious way of rambling, "the passeggiata", have been the background, setting and object of many of Valcárcel Medina's works, from the 1970's to the present. *Relojes [Clocks]* is the photographic record of the street calendars in Madrid for each of the 365 days of the year 1973. A journey through the urban space that introduces here the idea of time, a recurring notion in Valcárcel Medina's work. (*ProyectoSD*)

## VIII: A Troubled Landscape

A heightened awareness of the environmental issues plaguing our earth has been addressed by a growing number of artists working in all forms of media. Within their own unique artistic practices, the tension between man and nature becomes a catalyst for the potent energy and message behind the works in this part of the exhibition. And while these depictions of ocean beds, rivers, and trees might represent one aspect of the effects of current human behavior, the impact on the lives of people themselves, whether it is homelessness or poverty, has not been forgotten as we consider the troubling state of the global landscape.



### **Ester Partegàs (La Garriga, Spain, 1972 – New York, USA, currently)**

Since her first exhibitions in the late nineties, Partegàs has developed a theme that explores the urban landscape of the consumer society. A multidisciplinary artist, she easily moves between drawing, painting, sculpture and installation, although in the formal development of her work, volumetric and spatial aspects persist which lead to defining the artist as a sculptor.

*Eclipse* (2007), the sculptural image of a bush, is a reference that has already been used by the artist on other occasions but in a more geometric and constructive form. In this case the tree is more realistic, emphasizing the concept of landscape proposed by the installation and by the projecting of a mood with the invasion of the surroundings. The tree suggests decline, it is bare and dirty. It is a mutant tree, almost android, eclipsed by something that is pervasive. An image of this overrated civilization, which is the artist's field of exploration. ("*Ester Partegàs: Invaders*" (excerpt), Museo Nacional Centro de Arte Reina Sofía, 2007)



### **Martha Atienza (Manila, The Philippines, 1981)**

Atienza's practice explores installation and video as a way of documenting and questioning issues around environment, community and development. Her work is mostly constructed in video, of an almost sociological nature, that studies her direct environment. Often utilizing technology in the form of mechanical systems, Atienza explores the immersive capacity of installation in generating critical discourse. Her work tends to be collaborative in nature, working with people from different backgrounds and expertise as well as residents of Bantayan Island, where her family is from, whose narratives are intricately woven into issues such as environmental change, displacement, cultural loss, governance and socio-economic disparities. (*Silverlens Galleries*)



### **Robin Rhode (Cape Town, South Africa, 1976 – Johannesburg, South Africa and Berlin, Germany – currently)**

Robin Rhode is most known for photographs that document the performative drawings he stages on city walls. However, he occasionally creates sculptural works that appear to be props leftover from one of those performances. *Cap 'n Coins* is a playful sculpture in context of formal post-minimalist discourse that also poignantly connects his artistic practice to his dedication to inner-city street culture wherein the act of performing for pay are both his subject and his work.



## **McCallum Tarry (New York, USA, collaborating since 1998)**

A collaborative artist team since 1998, Bradley McCallum and Jacqueline Tarry have worked and exhibited globally, seeking to surface and discuss issues revolving around marginalized members of society. Their work, which moves fluidly between large-scale public projects, performative sculpture, painting, photography, video and self-portraiture, challenges audiences to face issues of race and social justice in communities, history, and the family. Embedded within their work, whether it is of a historical, personal, or civic-based nature, is their ability to address the complicated and layered issues of race and power as a mixed-race artists collaborative.

In *Endurance*, 26 homeless youths stand still looking directly into the camera for an hour without speaking. As each stands, the video is rendered with a time-lapsed effect in which traffic and pedestrians pass by and light fades into night and back again; during the transition from one youth/performer to the next, the video reverts into slow-time. The audio tracks on the video combine street sounds with edited sequences of the pre-recorded interviews. Every hour of real-time performance is compressed to 5 minutes, creating a finished work of two hours. Each youth who took part in this collective action dedicated their participation to the memory of friends who died from life on the streets, and thus “stood for” those individuals who were absent. This memorial gesture also serves as a quiet act of civil disobedience in opposition to the Seattle Civility Laws that make standing or sitting motionless a crime. (*Kadist*)



**John Gerrard (North Tipperary, Ireland, 1974 – Dublin, Ireland and Vienna, Austria, currently)**

The work of the Irish artist John Gerrard, is one of those works that highlights the consequences of the waste of resources that occurs in contemporary societies. Concerned with issues such as nature, power or mass structures, his work blames the incessant erosion of the planet, the devastating energy networks that now surround us and have been built all over the planet. For this and in its creation process Gerrard takes thousands of digital photographs, to compose a new scene with them, always using the same technology used in video games. Thus, technology becomes a fundamental part of his work, allowing him to go beyond reality and investigate the parameters of fiction and documentary. (*John Gerrard: Consequences of Contemporary Life, Eduardo Álvarez, Madrid Art Process, 10 October, 2018*)



**Edward Burtynsky (St. Catherines, Canada, 1955 – Toronto, Canada, currently)**

Early exposure to the sites and images of the General Motors plant in his hometown helped to formulate his photographic work. Burtynsky's imagery explores the collective impact we as a species are having on the planet. He has turned his lens on the terrible beauty of industrial interventions in nature such as mining, quarrying, manufacturing, shipping, the production of oil, and recycling. (*Howard Greenberg Gallery, New York*)



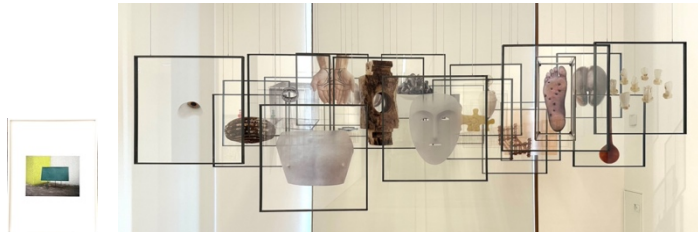
**Isa Melsheimer (Neuss, Germany, 1968 – Berlin, Germany, currently)**

Isa Melsheimer explores urban living spaces and the conditions for their design and change. She is as much interested in the formal vocabulary of modern architecture as she is in urban planning scenarios and the dynamics of social tension. Responding to the specific sites of her exhibitions, Melsheimer creates complex spatial installations with surprising leaps in scale, changes of perspective and material contrasts. Along with sculptures in concrete, glass, or ceramic, her model-like test set-ups can also include embroidered curtains, arrangements of collected objects, or ensembles of living plants. *(Karsten Müller)*

In “Umzug (Moving)”, two piles of mattresses draw a parallel between two news items: an American couple abandoning their mobile home and all their possessions on a highway and a European family home topped by a viaduct illustrating the destitution of those who do not fail to keep their place of life. *(Carre Art Musee)*

**IX: Inner Landscapes**

The great gift of Art in all its forms whether visual, literary or musical, is the portal it offers us to enter into worlds beyond our own. We can admit that essentially, even in their most realistic or factual forms, most art is an illusion - perhaps exactly as it sounds, art-ificial - but it is always founded on reality, either inspired by or reacting to it. Therefore, it provides enough familiarity to make us comfortable in accepting its invitation to activate the landscapes of our imagination. These are unique places of our own creation, private and even secret if we choose, or something to share if we rather.

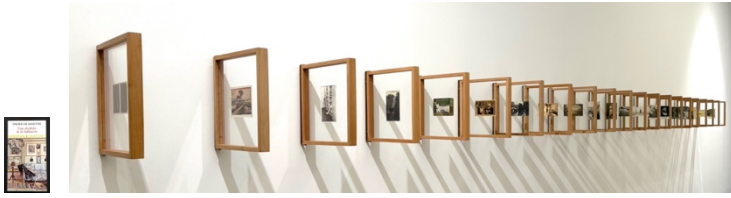


### *Like Sparrows Around a Pool of Water*

When Iñaki Bonillas was first invited to intervene on Mexico City's Casa Luis Barragán, the Mexican artist was not allowed to alter the house in any way. So instead, Bonillas decided to hang a photo (on a pre-existing nail in Barragán's famous pink foyer) of an empty blackboard that he'd happened upon in a local school with colorful walls, whose tonality and silence mimicked the vibrant solitude of the carefully curated plant selection in and around the home. "At that time, when I was sneaking around the house, I [was] pretty impressed to discover all the places you can find places to hide things," says Bonillas. "It was curious in this type of architecture, where everything that is visible makes a very precise sense. You need a second house where everything that doesn't make sense goes to find its place."

Since that time, Bonillas was thinking about how he could make an exhibition in the negative spaces of the house and studio the Mexican modernist built for himself in 1948. So, when curator Eugenia Braniff offered Bonillas the second slot in a two-year installation program at the Barragán house, he jumped at the chance. After two years of intense research, Bonillas, whose work often focuses on photo archives, has emerged with 'Secretos', a multi-room conceptual spelunking expedition into every nook and cranny – or secrete place – of Barragán's live-work spaces.

"One of the things that's curious about Barragán is that he has many reproductions of artworks, especially Josef Albers. He could have bought an original but he preferred to buy a piece of cloth from Marimekko because the scale fit more properly to his desires," says Bonillas, pointing to one of the few original works in the house: a gold leafed Mathias Goeritz panel. As such, Bonillas has taken it upon himself to reproduce various historical art works, repurpose objects and contemporary pieces, and make new photo abstractions and embed them into the cubbies, cabinets and curios throughout the house. (*"Secret spaces: Iñaki Bonillas' exhibition in the hidden nooks of Casa Luis Barragán"* (excerpt), Michail Slenske, *Wallpaper*, 20 June 2016)



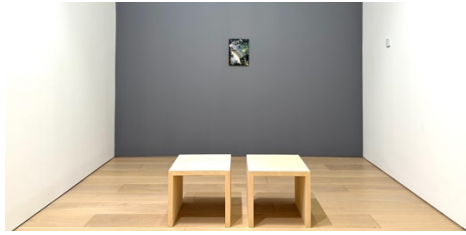
### *Voyage autour de ma chambre*

The voyage narrated by Xavier de Maistre in the late 18th century, which is certainly the first known expedition around a room, is what inspired Iñaki Bonillas's work. Bonillas decided to conduct an exercise much like the one carried out by de Maistre, who, having defied the norms of his time by fighting in a duel, was forced to spend six weeks on the margins of society, shut away in his own bedroom. That's where he recounted the adventures inspired not by exotic locales, but by the furniture and objects in the character's field of vision—which doesn't ultimately make the journey any less exciting or entertaining. Bonillas, then, set out to create his work without leaving his studio. He spent months online, looking up other people's travel postcards, each of which seems to illustrate an episode narrated by de Maistre in his brief self-parodying novel. In this way, the artist also plays at traveling the world without having to leave the confines of his workspace. The postcards, then, serve as visual accompaniment to a possible edition of this book. Here, though, instead of unfolding across the pages of a substantial volume, the book is compressed onto the backs of the 42 postcards—one per chapter—like notes sent from the outside world that lies just beyond the insurmountable confines of the room. (*Kurimanzutto*, *New York*)

### **Iñaki Bonillas (Mexico City, Mexico, 1981)**

Since the late nineties, Iñaki Bonillas has established a deep relationship with photography in his work: with a regard for the aesthetics and the conceptual practices of the sixties and seventies, he has been gradually isolating the constituent elements of photography and connecting them with other procedures. Printmaking as a means of transforming archival material is a central focus in Iñaki Bonillas's practice. By reframing and editing found imagery, and subsequently creating a sense of permanence through the repetition and multiplication inherent to printmaking, he is able to firmly transform his interpretations into a new reality. He gives physical form to the deep-rooted—and often subconscious—process of self-editing we perform throughout our lives. Iñaki Bonillas links elements that are a priori incompatible: a personal, biographical narrative that consists of private anecdotes and emotions on one hand, and the quasi-scientific practices of compiling, classifying, and archiving on the other. (*Kurimanzutto*, *Mexico City*)





**Aleksandar Duravcevic (Montenegro, 1970 – New York, USA, currently)**

Memory and story-telling is very much at the center of Duravcevic's work, where each piece is the melding together of a colorful and often-conflicted past, from early violent years in war-torn Yugoslavia, to an enlightened development in the arts and culture in Florence, and his current life as an artist and professor in New York City. And like memory, it floats backwards and forwards without chronology, creating layers and building context depending on the stimulus of the present. What we see is a very personal journey and investigation in search for identity manifested on work that speaks universally, as we all in our own way search for the same.

"Somewhere" inspires the title of the current exhibition where Art is an invitation for us to sit and daydream, therefore offering itself as a portal through which we can momentarily escape the difficult realities of the world and dream up ways we can make it a better place.

## X-XI: (Permanent Installation): Anselm Kiefer - History in the landscape



“I cannot see any landscape without the knowledge of the history I have in my head. All that happens is present to me there.” – Anselm Kiefer

*(separate pamphlet)*

## X & XII: (Permanent Installation): Miquel Barceló – The canvas as landscape



Miquel Barceló explains most definitively that his paintings are not virtual images of places and things, they are themselves the object, the reality. In Barceló’s paintings, the landscape ceases to be in Africa, Mallorca or Portugal but right on the very canvas that he paints on.

“My painting is the opposite of the virtual, it is the thing itself. There is nothing hyperrealist about it. It is the paint that creates this reality. The rapport of matter-support with the image that it presents, and no longer represents. All painting is in that space between things and the picture. It is life, and also the way of ‘un-dying’....” (*Interview with Marie-Laure Bernadec, Mallorca, September 1995, “Miquel Barceló”, Editions Jeu de Paume, RMN, 1996, p. 124*)

*(separate pamphlet)*

## **Installations throughout the building:**

Found along the hallways and stairway landings, next to windows and in the entry courtyard of the building are strategically placed artworks connecting inside to outside and vice-versa, relating back to main themes of the exhibitions and making us pause as we rush through from room to room.

**Reception area:** this is where our offices are and where we welcome you to *20/21*.

**Hallway Shelves:** while glass shelves allow light to enter the hallway leading to the event spaces behind the reception area, it is also a place to discover a pocket-exhibition of objects or a commissioned site-specific installation.

**Bottom staircase landing:** a long wall that runs the length of the first set of steps to the upper level is an invitation for works that are particularly effective on horizontal stretches of space – for example, a panoramic landscape or a series to be seen as one.

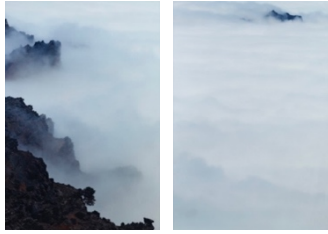
**The Viewpoint:** while strategic for a bench to enjoy the great view through this window behind the bottom of the staircase, you might find an artwork has already taken your spot. “The Viewpoint” is a place where specially selected works of art with poignant connections to the environment are placed, not only to face the scenery that once inspired their creation but also to be visible from the outside to those just passing by.

**Upper staircase landing:** at the top of the staircase, one finds the unusual view of looking out of a window to look into another, a clear view into The Lighthouse installation. The wall across becomes an interesting location for a work to interact with this particular situation.

**The Lighthouse:** an outdoor balcony on the upper level for special works of art that use light as part of their medium, somewhat turning the space into a beacon to be seen from afar outside or up close from behind the glass window inside.

**Patio:** just in case you didn’t notice it coming into the courtyard of the building, don’t miss the outdoor sculpture between the entrance/exit ways.

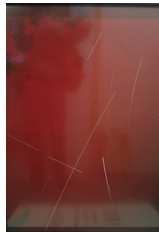
## Reception area



**Axel Hütte**  
(Essen, Germany, 1951)  
“La Palma”, 2005



**Gerhard Richter**  
(Dresden, 1932 - Cologne, Germany, currently)  
“Kanarische Landschaften II”, 1971



**Sharon Harper**  
(Stamford, CT, 1966 - Cambridge, MA, USA, currently)  
“La Palma”

## Hallway Shelves



### Navid Nuur

(Teheran, Iran, 1976 – Den Haag, The Netherlands, currently)

Navid Nuur is in search of non-functional objects, without any cultural attachments. These atemporal works result from a long creation process. After gathering unusual materials such as coprolite (fossilized dinosaur feces) and palm tree ashes, the ceramics are fired with wood for several days. The seashell imprints on the lower part of the stoneware clay were made after a technique similar to the Japanese tradition of firing potteries on shells. The artist often seeks to restrict his impact on the shapes of the works. The only intentional artistic decision is the strict selection of the works occurring at the end of the process and Nuur lastly keeping just a few works. One does not sense the long hours of making and the sensitive stages the works had to undergo when faced with the fragile and humble appearance of the ceramics. - *Max Hetzler Gallery*

Looking at Navid Nuur's ceramics that were inspired by his experiences on La Palma, specifically in the context of this location, we are also able to extend the conceptual ideas of the current exhibition about the 'landscape'. The materials that Navid Nuur includes in the creation of these objects compress the infinite time and space of what the island's history possibly contains in its deep earth. Ranging from materials as far out as coprolite (fossilized dinosaur feces) and meteorites to those most familiar to us because of their presence around us (lava stones, pine cones, palm fronds, and even technological remnants), these are eons of detritus that shape our physical surroundings as well as the way we perceive it.

## Bottom staircase landing



### **Sharon Harper**

(Stamford, CT, 1966 - Cambridge, MA, USA, currently)

With the “Flug” series, Sharon Harper offers fragments of the fugitive – the artist in transit, alone, but surrounded by an audience, as she collects scratched evidence of places in time. Her landscapes are dense abstractions and porous representations; difficult to grasp and likely to change, scatter, or retreat into the single combination of darkness and light from which they came. They remind us that motion is both moving from one place to another in continuous movement and making emotions arise and stir.

## The Viewpoint



### **Rob Carter**

(Worcester, UK, 1976 – Richmond, VA, USA, currently)

“Metropolis”, 2008

Rob Carter uses photography, stop-motion animation, and time-lapse video to spotlight buildings and their shifting political and historical significance. Architectural themes and histories are invented or modified using physically cut-up and digitally manipulated photographic images of specific buildings, towns and landscapes. This process simulates paths of urban development and recontextualizes cultural traditions such as sport and religion. The interaction of plant life with these photo-structures represents the irrepressible strength of nature that our buildings attempt to shield us from, as well as the temporality and fluidity of the environs we inhabit.

## Upper staircase landing



### Alfredo Jaar

(Santiago de Chile, Chile, 1956 – New York, USA, currently)  
“(Kindness) of (Strangers)”, 2015

Alfredo Jaar’s artistic practice is multidisciplinary, and he explores the unequal power relations and the social and political fractures resulting from globalization. He often incorporates photographs, texts, and historical references into his highly symbolic installations, performances, and devices in public spaces. Despite his clear will to denounce history, Jaar does not renounce aesthetic intention. *Museu d’Art Contemporani de Barcelona*

“In this chaotic map, we are all strangers looking for kindness.”

The work “(Kindness) of (Strangers)” confronts visitors with the movement of people fleeing war and persecution. A work that has special relevance these days. These movements across Europe reveal the extent of the refugee crisis and the perpetual flux of escape routes, where people encounter both kindness and its contrary. It also reveals the origin of their journey, and their destination.

## The Lighthouse



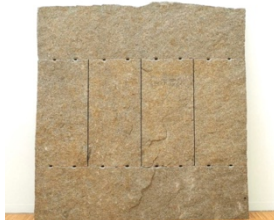
**Bernardí Roig**  
(Palma de Mallorca, Spain, 1965)

Bernardí Roig's "Ejercicios para tener frío en Canarias", 2014 with its title that references the islands is an apt inaugural installation as we bring light and warmth to our newly built structure.

All his works deal with the same argument: the imprisonment of the body and blindness of sight, emblems of the cognitive faculties. Figures, always placed in a context that amplify the rooms, have an enigmatic relationship with the space that assumes connotations of an emptiness that is increased by the irritating action of a light that incarnates and saturates an uneventful site with physical tension. (*Institut d'Estudis Balearics*)



## Patio



**Ulrich Rückriem**  
(Düsseldorf, Germany, 1938)  
Untitled (Wall Relief), 1991

Since the 1960's, Ulrich Rückriem has worked primarily in stone, having trained originally as a stone mason at Cologne Cathedral and later studying at Cologne College of Art. Rückriem was largely influenced by Minimalism and artists with whom he came into contact with in the 1960s, such as Carl Andre and Richard Long. His work is characterized by geometric forms and rational, systemic structures, often cutting a block of stone into regular sections and reassembling those parts to explore scale and proportion. Very much rooted in the materials and the processes of working them, traces of the artist's intervention are deliberately left bare. As he states, "The material, its form, characteristics and proportions influence and circumscribe my creative activity. Work processes should remain visible and their traces not be erased by subsequent interventions. – My working of the material determines the nature of the object and its relationship to its new surroundings." (*Ulrich Rückriem*, *Annely Juda Fine Art*, 2015)