

TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY

ABUNDANT FUTURES

**C3A CENTRO DE CREACIÓN CONTEMPORÁNEA DE ANDALUCÍA
CÓRDOBA**

ABRIL 2, 2022 - MARCH 5, 2023

ABUNDANT FUTURES

WORKS FROM THE TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY COLLECTION

Curated by Daniela Zyman

Begin by picturing a world of abundance. It would likely be lush, rich, and ancestral. A topology of connections, webs, and links, a system of relations. Abundance roots our being in the world in fullness, productivity, and plurality, not only for humans but for other life-forms and life-generating entities as well. We recognize how human life is intrinsically enmeshed with that of nonhumans, how our ability to form communities depends on all those who participate in our becoming. The sensibility that emerges from abundance desires all forms of enchantment and cultivates an ethic of joy committed to the art of living together, a ground for making things anew, a space where difference and inventiveness propel new beings and things into the world.

Abundant Futures is an essay exhibition that presents and formulates a daring attempt to imagine worldmaking and ecological futures from the condition of abundance and fullness. It places a wealth of artistic visions and propositions from TBA21 Thyssen-Bornemisza Art Contemporary's collection into conversation, gesturing at the multiplicity of worlds humans and nonhumans cohabit, a world of many worlds. The vast selection of works from TBA21's collection represents different generations of artists across multiple geographies. It charts unexplored trajectories and maps out new paths for conceiving regenerative life-relations toward abundant ways of living together. Over the course of the exhibition's long trajectory, new works will be added to it, replacing others or enriching the initial constellations.

Focusing on abundance is a matter of ontology, ethics, and ecological thought. Art, culture, and education join together to advance and reformulate ecological and visionary practices, which shape our experiences of the world. They occupy spaces for the rehearsal of social, ecological, and artistic/poetic scenarios that can alter human interaction with the planet and allow new forms of conviviality to emerge. Rehabilitating the abundance of possibilities after an age of austerity will have to be cultivated and socially enacted.

If we want to imagine and organize the world differently, we will have to envision new horizons for our politics and relations to each other. Shaping abundant futures means supporting already existing worlding practices and learning from them. It means reorganizing work fairly, redistributing what is available across vast differences, giving up what is possible to promote more life, and decreasing our productivity and wastefulness for the benefit of the commons.

The selection of works from the TBA21 Thyssen-Bornemisza Art Contemporary Collection expresses the spirit of the foundation: the artistic, ecological, and ethical motivations behind two decades of investigation, collaboration, and experimentation nurtured by the practice of commissioning. With *Abundant Futures* TBA21 inaugurates its three-year presence in Córdoba while celebrating the foundation's twentieth anniversary. Centering around the thought-provoking narratives encapsulated in the collection, the overall program is complemented by lectures, performances, installations, and public interventions by artists, practitioners, thinkers, and audiences from around the world, creating a new powerful nexus of debate and thinking.

With works by Ai Weiwei, Allora & Calzadilla, Dana Awartani, Claudia Comte, Abraham Cruzvillegas, Elena Damiani, Olafur Eliasson, Haris Epaminonda, Mario García Torres, Isa Genzken, Helen Mayer Harrison & Newton Harrison, Mathilde ter Heijne, Camille Henrot, Ann Veronica Janssens, Miler Lagos, Sarah Lucas, Matthew Lutz-Kinoy, Ana Mendieta, Regina de Miguel, Beatriz Milhazes, Asunción Molinos Gordo, Paulo Nazareth, Ernesto Neto, Rivane Neuenschwander, Olaf Nicolai, Plata with Semillas Silvestres | Belén Rodríguez | Víctor Barrios, Diana Policarpo, Naufus Ramírez-Figueroa, Matthew Ritchie, Thomas Ruff, Bernardo Salcedo, Tomás Saraceno, Teresa Solar, Simon Starling, Daniel Steegmann Mangrané, Thomas Struth, Rirkrit Tiravanija, Janaina Tschäpe, Susanne M. Winterling, Cerith Wyn Evans, Xie Lei, Yeo Siew Hua, and Heimo Zobernig.

Abundant Futures 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.

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 visibility, mobility, and sensations and the work performed by everchanging ecological processes.



Olafur Eliasson

Reversed waterfall, 1998

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

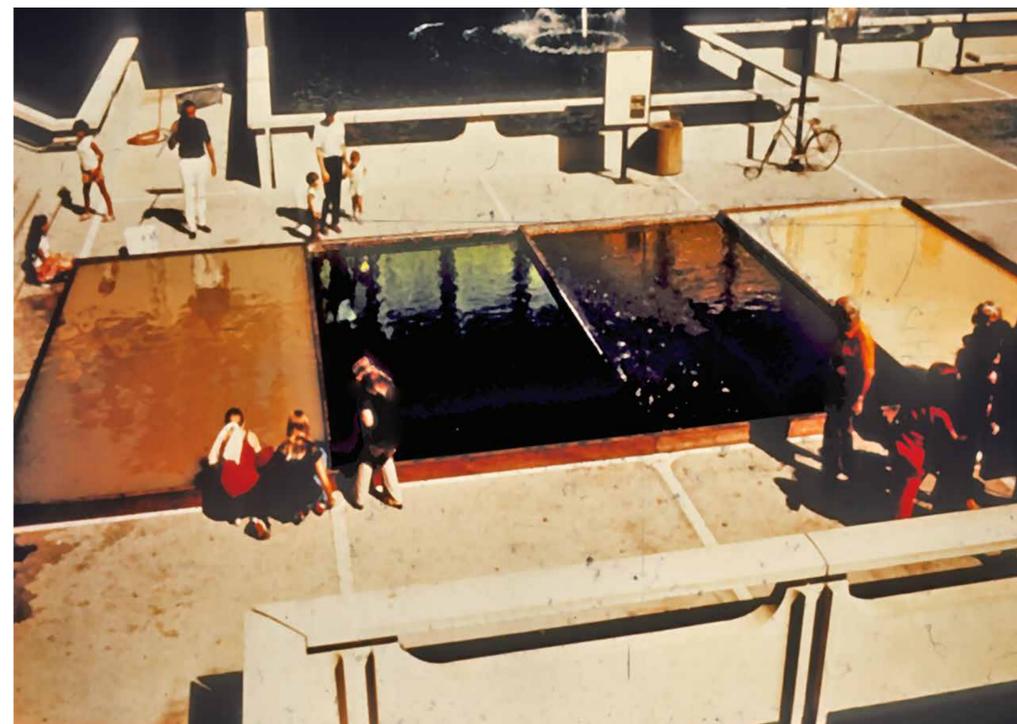
HELEN MAYER HARRISON AND NEWTON HARRISON

Helen Mayer Harrison born in New York, US, in 1927. Died in Santa Cruz, California, US, in 2018

Newton Harrison born in New York, US, in 1932. Lives in Santa Cruz, California, US

Helen Mayer Harrison and Newton Harrison have collaborated for over forty years with natural scientists, architects, and other artists in creating interdisciplinary work that supports and highlights biodiversity and the production and management of discrete ecosystems. These collaborations involved rigorously researched proposals for interventions in existing landscapes that would bring about large-scale transformation and continuous regeneration. Progenitors of the ecological art movement, the Harrisons conceived *Shrimp Farm, Survival Piece #2* in 1971 as part of the Art and Technology program at Los Angeles County Museum of Art (LACMA) to explore a simple and efficient ecosystem powered by sunlight. The outdoor installation comprises four wooden pools filled with saltwater at different concentrations of salinity and the green microalgae *Dunaliella*. Each pool's specific salinity level breeds algae of a distinct hue. To survive the high salinity levels and osmotic pressure, the algae produce β -carotene as a subproduct. This pigment colors the waters in orange, pink, and yellowish-green tones, resulting in three-dimensional color field paintings. At this point, the microscopic brine shrimp *Artemia* is introduced to consume the algae and stabilize each pool as a self-contained, autonomous ecosystem. Displaying the richness of a biological life cycle, it exemplifies how, on scale, the shrimp farm can produce tons of seafood biomass for consumption or energy production. The word survival in the title points to the ability of these organisms to thrive in extreme environments and the need to rethink our ecological relationships in a world increasingly under threat.

Originally developed in collaboration with the Scripps Institute of Oceanography in San Diego, California, this iteration of *Shrimp Farm* at C3A has been realized using water from the Salinas del Alemán in Huelva, Spain, with advice from Sabina Limón and Ricardo Tur.



Helen Mayer Harrison and Newton Harrison
Shrimp Farm, Survival Piece #2, 1971–2022
Solar energy, saline water, salt, *Dunaliella* algae, brine shrimp
Artemia, wood, plastic sheeting

AI WEIWEI

Born in Beijing, China, in 1957. Lives in Berlin, Germany

“History is always the missing part of the puzzle in everything we do.” This statement by Ai Weiwei recognizes that the present is populated by fragments of history, and the task before us is to seek out ways to reconstitute, resurrect, or combine those fragments. Even if it is obscured and invisible, the past demands that we respond to it without romantic longing or nostalgia. Ai, who often employs historical objects of great value in his artworks, rejects the instrumentalization of history and rather seeks to create a sense of disorientation and disobedience by putting antique objects to unexpected uses.

In *Traveling Light*, a Ming-dynasty pillar is used as the central column for an elaborate chandelier of the kinds Ai has been producing for years. The nearly five-meter-tall wooden pole rises from a movable metal base. The chandelier sparkling at its top is made of 5000 beads specially commissioned for the piece, hanging in four intersecting circles. Delicate chains of different length are strung with yellow crystal-shaped beads, emitting a brilliant glittering glow. The huge pillar and gracefully drooping, willowy skeins of beads in *Traveling Light* create the piece's towering and magnetic appeal, visually actualizing the artist's statement: “This becomes for me like a baldachin, with all the sense of power and associations that go with it.”



Ai Weiwei
Traveling Light, 2007
Tieli wood, glass crystals, steel, electric light

ANN VERONICA JANSSENS

Born in Folkestone, United Kingdom, in 1956. Lives in Brussels, Belgium

Since the 1980s Belgian artist Ann Veronica Janssens has been developing an experimental body of work focused on in-situ installations using apparently simple, and at times even intangible, materials like glass, light, sound, and artificial fog. Her visceral artistic propositions explore the permeability of contexts, inviting the viewers to position themselves near a threshold of visual, psychological, and temporal instability. The triptych *CL2 Blue Shadow, CL9 Pink Shadow and Sunset B*, with a different colored PVC filter applied to each of the three glass panels, creates iridescent reflections and chromatic variations of blue, pink, and orange depending on the angle of the viewer.

Janssens, who originally wanted to be an architect, has adopted and brought together the interplay of geometry and light in Ludwig Mies van der Rohe's designs with the atmospheric light variations in Kinshasa, in the Democratic Republic of the Congo, where she grew up. Interested in what escapes her, rather than in what can be defined, Janssens develops a poetics of the ungraspable and opaque. In this liminal state her work opens up all the potentiality of a space to morph into something other, translated into tactile experiences. Through their mere presence, movement, and immersion, the audience members participate in a subtle activation of the works.



Ann Veronica Janssens
CL2 Blue Shadow, CL9 Pink Shadow and Sunset B, 2018
Three panels of annealed glass with PVC filter

MATTHEW LUTZ-KINOY

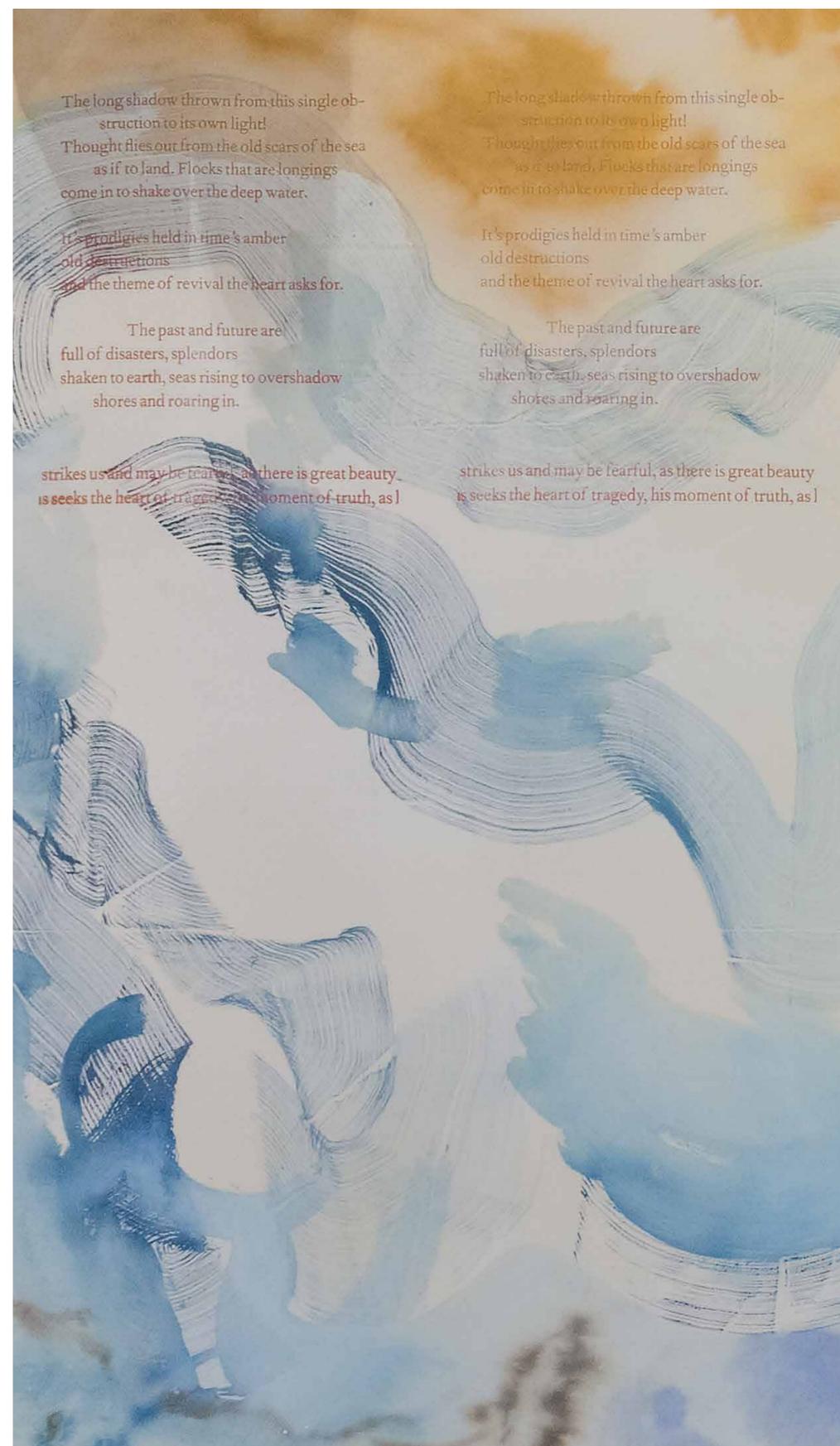
Born in New York, US, in 1984. Lives in Paris, France

Embracing the formal and symbolic potential of different mediums and techniques, Matthew Lutz-Kinoy works in painting, printmaking, ceramics, and poetry, informed by his background in theater and choreography. Queer and collaborative practices, often mixed with performative interventions, are evoked on the canvases and treated as a field for negotiating relationship between visual and textual elements in constant flux.

Splendors Shaken to Earth draws its title from a line from the poem “Atlantis” by postwar American writer Robert Duncan. In this large-format canvas, a large curved element dominates the surface, crossed by grand brushstrokes in acrylic paint. The curvatures signal a shape-shifting world, a marker to spatialize constant flows and movement as possibilities of creation and invention. The swirling lines painted in different hues of blue on the white background alternate with washes of yellow and orange, combined with watery strokes of red and pink. In this abstract and yet atmospheric composition, Lutz-Kinoy layers the text of Duncan’s poem, screen-printed in red on the upper part of the painting and repeated eight times throughout the length of the canvas, dealt with almost as a page.

*The past and future are
full of disasters, splendors
shaken to earth, seas rising to overshadow
shores and roaring in.*

The lines echo a sense of grief and longing for a past that has been submerged, yet not forgotten, but re-emerging through the seas, a figure of time and its recursive cycles of destruction and creation. Transcribing “Atlantis” directly on the canvas, Lutz-Kinoy experiments with lyrical processes such as fragmentation and montage as techniques for diversifying language and reinventing approaches to composition and literary creation. Brought onto the canvas, the words re-signify the brushstrokes, suggesting movements of waves and vortices, constantly assembling and dissolving matter.

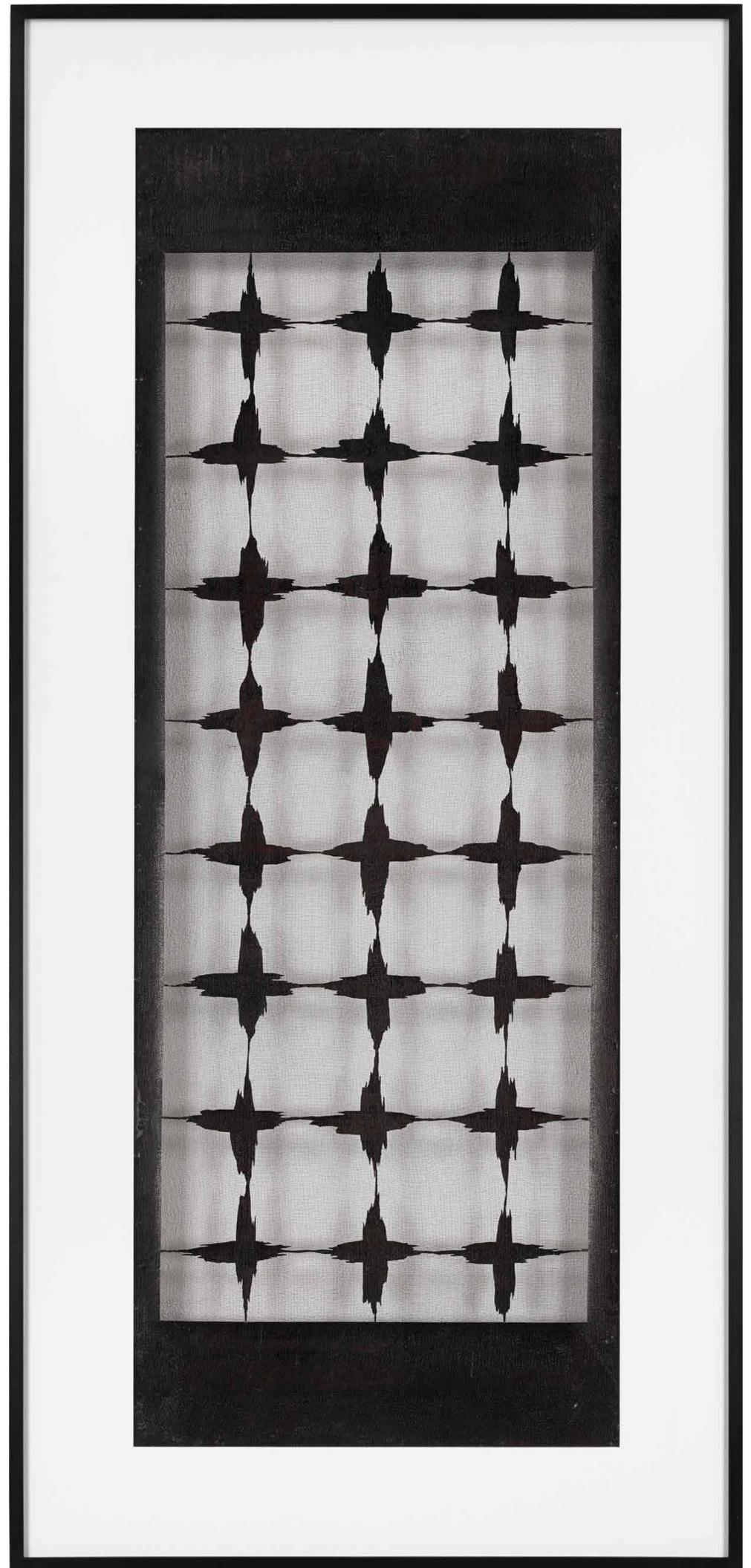


Matthew Lutz-Kinoy
Splendors Shaken to Earth, 2018 (detail)
Silkscreen and acrylic on canvas

CERITH WYN EVANS

Born in Llanelli, Wales, in 1958. Lives in London, UK

In this series of works, Welsh artist Cerith Wyn Evans places historic Japanese *Katagami* paper stencils between two sheets of glass, producing a shadow effect, which irritatingly resembles a projection. *Katagami* is the traditional Japanese craft of cutting stencils for dyeing textiles, most commonly kimono fabrics. Multiple layers of thin *washi* paper made from mulberry trees are laminated with glue extracted from persimmons, resulting in robust and colored paper. Subsequently, intricate designs are cut into the paper with fine-edged cutting tools. Popular patterns included a large variety of stylized chrysanthemums, arabesque or geometric filigree, cranes, and turtles. The growingly extinct craft of *Katagami* has been recognized as Important Intangible Cultural Heritage of Japan and is protected by the government under this category, reserved for techniques and skills of high cultural and artistic value. With this humble act of reclaiming an otherwise obsolete artifact, Wyn Evans celebrates the affinity found in Japanese culture for repairing and repurposing the old, outmoded, torn, or otherwise broken objects of daily life. He not only restitutes the redundant screens, but elevates them to be a work of art, perpetuating their use and appreciation. Karl Marx has remarked that obsolescence drives the cyclical patterns of displacement between human and mechanical labor; and planned obsolescence is a requirement of product and industrial production. Restitution and re-mediation thus act on body politic, sustainability, and aesthetic appreciation alike.



Cerith Wyn Evans

Katagami Screen 5, 2015

Paper stencil, mulberry paper, persimmon lacquer, silk thread

TOMÁS SARACENO

Born in San Miguel de Tucumán, Argentina, in 1973. Lives in Berlin, Germany

Air in Tomás Saraceno's work channels the interconnections of human and nonhuman beings, living creatures, and non-living matter. His long-term project *Aerocene* invokes an era free from borders and fossil fuels, one in which humanity collaborates with the atmosphere, taking air both as an element of investigation and as a medium in its own right. Following the logic of *Aerocene*, *Pneuma 5.5* experiments with hand-blown glass to shape a delicate soap bubble, which contains the *Pneuma*—denoting breath, the spirit of which, like the wind, is invisible, immaterial, and animate. Part of a more extensive series of sculptures, *Pneuma 5.5* also nurtures biotic elements tied together in an assemblage of organic and inorganic matter, including several specimens of *Tillandsia*, a tropical aerial plant that lives without soil. The *Tillandsia* has minimal roots, which are transformed into small anchors, and grows suspended in the air, synthesizing nutrients from the atmosphere through the trichomes of its leaves. While plants can metabolize carbon dioxide and are resistant to particulate matter filling the air, Saraceno leaves us to reflect on the question: "How would breathing feel in a post-fossil fuel economy, and what is our response-ability?"



Tomás Saraceno
Pneuma 5.5, 2021
Hand-blown glass, polyester cord, velvet cord,
monofilament, *Tillandsia*

TOMÁS SARACENO

Born in San Miguel de Tucumán, Argentina, in 1973. Lives in Berlin, Germany

Tomás Saraceno is known for his speculative research projects, such as Aerocene, an interdisciplinary artistic inquiry into alternative modes of transportation that do not require fossil fuels, and his collaborations with spiders. The Arachnophilia team at his studio attends to lively multispecies ecologies, cultivating different “arts of noticing,” and directing their caring attention to nonhumans. Arachnologists, entomologists, ethologists, and musicians come together with spiders to explore their complex architectures and webs of life.

These two works on paper were made in collaboration with two different spider species. In combining genera that would not typically conspire, Saraceno, his studio, and their spider collaborators bring forth hybrid spider/webs created in multispecies gatherings. The series of spider imprints on paper offer a different way to interpret the architecture of the spider/web: as a topological map of movements and temporalities that trace the intricate complexities of these silken sculptures, or as bodily extensions that serve communication and emit/transmit sensory stimuli.



Tomás Saraceno

*Solitary semi-social mapping of HS 1700+6416 by a solo *Nephila senegalensis*—one week and a solo *Cyrtophora citricola*—three weeks, 2016 (detail)*
Spidersilk, archival paper, fixative, ink

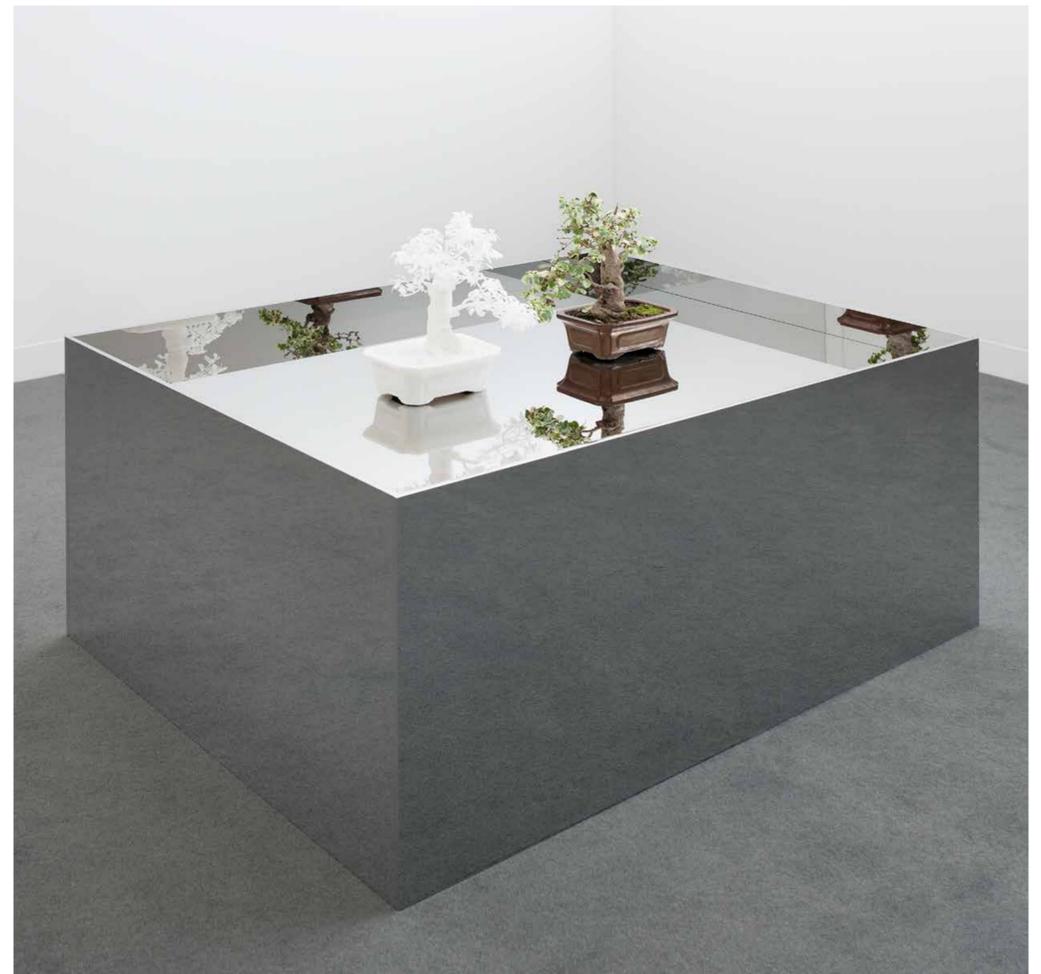
*Solitary semi-social mapping of Ceginus by a duet of *Nephila senegalensis*—four weeks, a triplet of *Cyrtophora citricola*—three weeks, 2018 (detail)*
Spidersilk, archival paper on Dibond, fixative, ink

RIRKRIT TIRAVANIJA

Born in Buenos Aires, Argentina, in 1961. Lives in New York, US, Berlin, Germany, Chiang Mai, Thailand, and Lamma Island, Hong Kong

In *untitled 2016 (where do you fit into all of this) (six)*, Rirkrit Tiravanija reflects on nature/culture, artificiality, and mechanical reproduction. Grafted from larger plants and painstakingly cultivated through pruning and root reduction, a bonsai is nature treated as artifice. In the process, the tree is wired, bent, and miniaturized to fashion the most perfect shapes. The bonsai's mechanical counterfeit, the 3D scan in white polymer, is a purely manufactured object. It embodies human ingenuity and the use of technologies that can dominate, alter, replicate, and even fix nature. While presenting an enclosed and still universe, the work visually engulfs the context in which it is shown. The stainless steel box creates a feedback loop between the artifacts, the visitors, and the space, all refracted through the mirroring surface of the pedestal and lending the work a sense of performativity.

Where does the human fit into all of this? The open-ended title of the work is in keeping with Tiravanija's way of challenging one-dimensional readings of his art. Frequently, the title combines the expression "untitled" with quotes, puns, and slogan-like sentences in parentheses, downplaying their assertive tone and making space for ambiguities and questions. A central figure of relational aesthetics in the early 1990s, Tiravanija conducts subtle investigations of the site where art is produced and exhibited, paying attention to the economy that sustains its production and process.



Rirkrit Tiravanija
untitled 2016 (where do you fit into all of this) (six), 2015–2016
Stainless steel, polyamide, bonsai

BEATRIZ MILHAZES

Born in Rio de Janeiro, Brazil, in 1960. Lives in Rio de Janeiro, Brazil

Beatriz Milhazes's paintings are seductive, ravishing, and deceptive, full of layers and surprises. Dedicated to the abundant vitality of flowers, their delicate swirls and shapes, the paintings also revel in the potency and symbolism of decorative patterning. Exploring the contact points between popular Brazilian motifs—from carnival-inspired imagery to tropical flora and fauna—and Western modernism, Milhazes's references often seem limitless. The spirit of hedonism of the Tropicalist movement; Henri Matisse and Sonia Delaunay's use of color; Emilio Pucci's fabric patterns; the cheap, colorful Brazilian *chitão* fabric; and abstract geometry have all provided her with inspiration for the rich and complex repertoire of images, forms, and colors she is using in her work. She calls her style of abstraction "chromatic free geometry" and it follows a layered process: first, Milhazes paints an intense colored design onto a transparent sheet, then glues this sheet to the canvas, and later proceeds to carefully peel it off. This process is repeated several times, resulting in a collage-like surface that displays no visible brushstroke.

In *Maresias*, the artist succeeds in transposing the artist's natural totipotency of flowers, characterized by their ability to differentiate into an unlimited number of types and shapes. Her flowers multiply through variation, either as naturalistic and abstract interpretations or as subtle graphic silhouettes. The swirls and arabesques contribute to the vibrant composition's optical movement and depth, and the stripes, squares, and rectangles serve as a supportive background, like a flower bed. The pretty maresia is a small wildflower native to the Mediterranean basin.



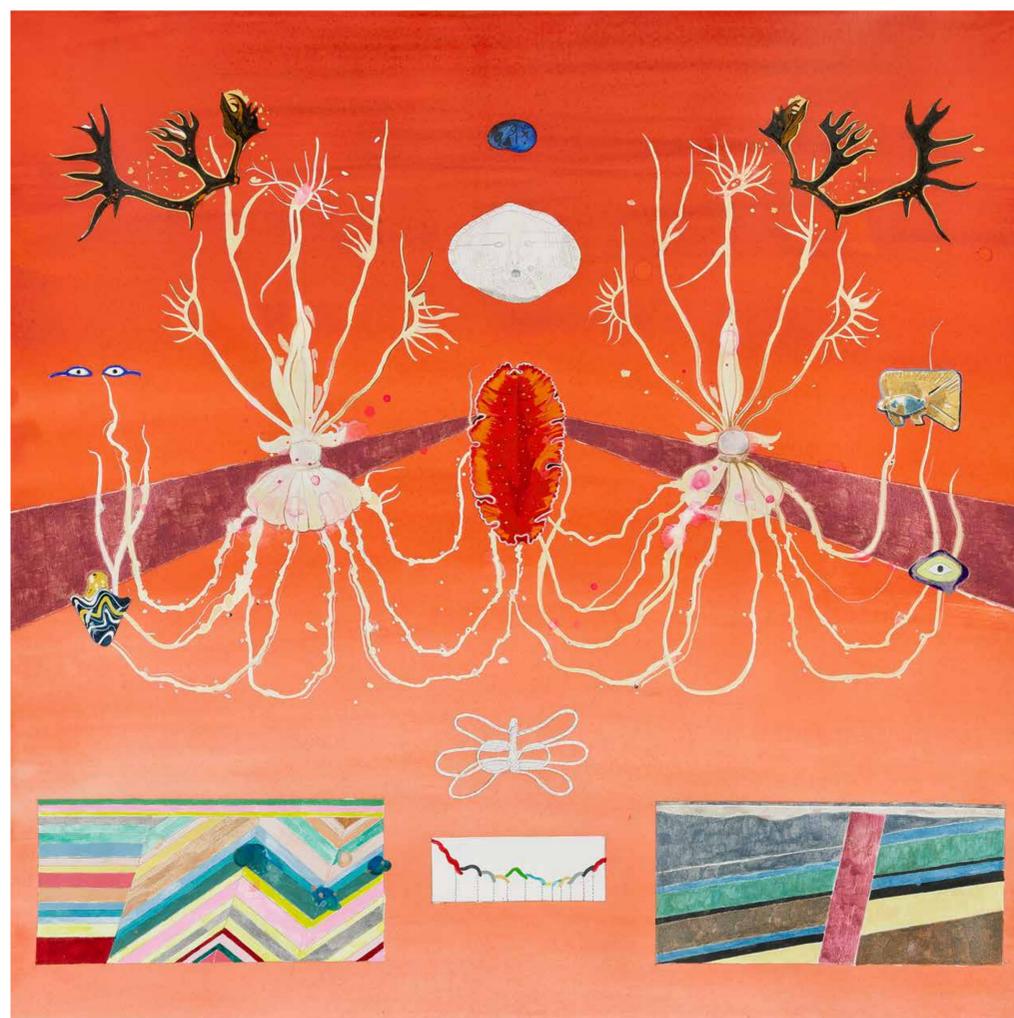
Beatriz Milhazes
Maresias, 2002-2003
Acrylic on canvas

REGINA DE MIGUEL

Born in Málaga, Spain, in 1977. Lives in Berlin, Germany

Multispecies holobionts with the nervous system of a cuttlefish, corals, parts of fungi, flowers, insects, pottery, masks, necklaces, and cosmic representations—these are some of the organisms and animistic objects inhabiting Regina de Miguel's works. A holobiont, as theorized by the biologist Lynn Margulis, is an assemblage of many species living together to form ecological systems, often in symbiosis or any other form of cooperation. It embodies and exemplifies the interrelatedness of all organic and nonorganic matter. In the series of watercolors and paintings, microbial and human-made agencies are thoroughly entangled and confused and form animistic totems that express the interdependence of all matter.

These works are part of a group of paintings originating in an eco-science-fiction story de Miguel wrote in 2020. In this futuristic tale, set in a world in which humans have colonized space, the main character is a biologist whose research on alien archeology takes place on a planet called Exile. She lives by a swamp and describes and paints the mutant life forms that surround her. The mythopoeic swamp shifts from a site of cohabitation and multiplicity, fomenting the dilemmas of nostalgia, to an interface from which to talk to comets, convene a meeting of suicides, or dream of intoxicated waters. Then, the outbreak of a virus forces her into confinement in a hotel, where she wanders around the grounds in isolation, observing the hybrids between birds and insects and the mutant vegetal species while reflecting on the link between cosmic chemistry and terrestrial epidemics.



Regina de Miguel
Lacustrine Star, 2021
Acrylic on board

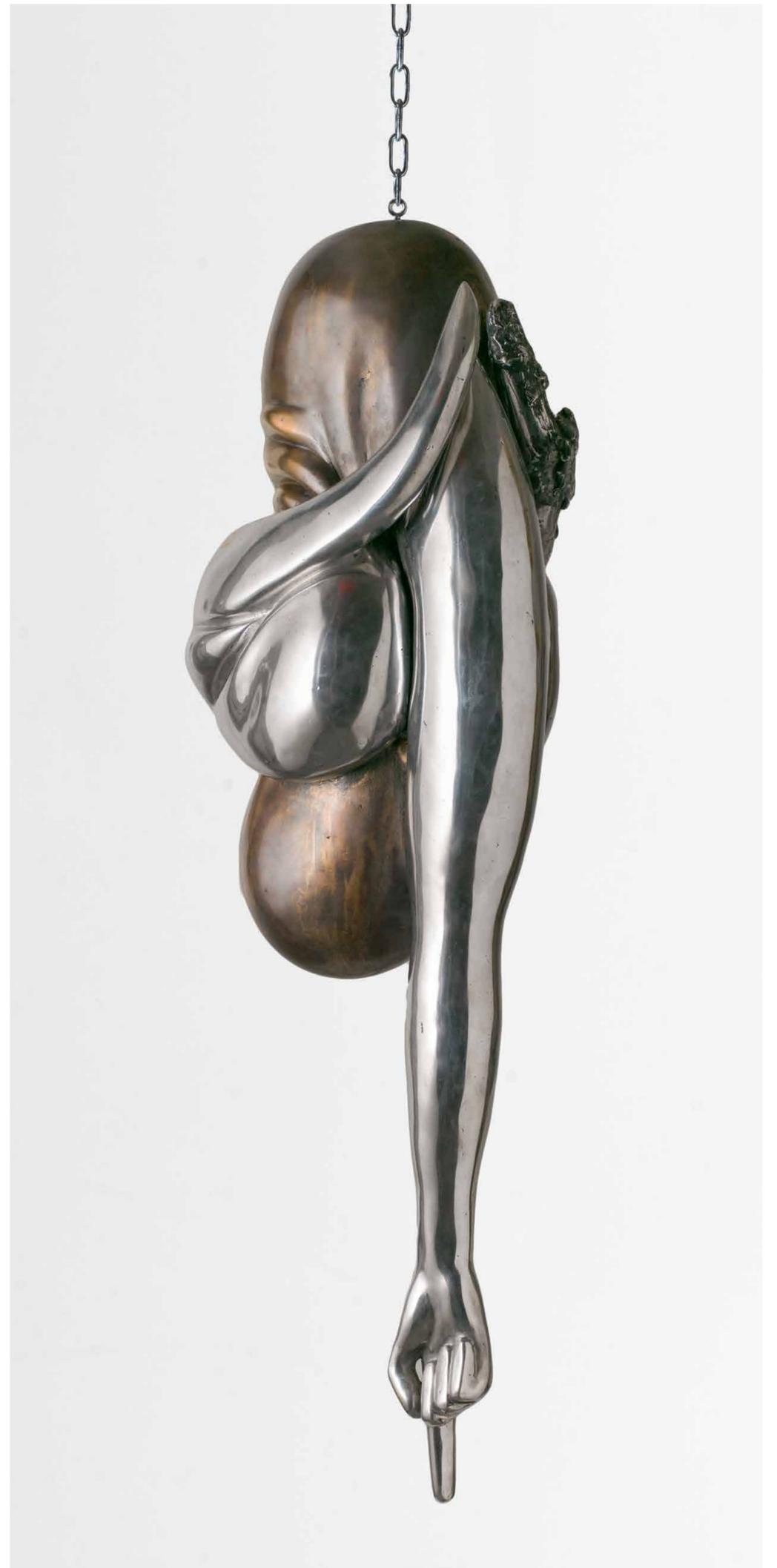
Symbiote Hug, 2022
Aquarelle, gouache, and pencil on paper
Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary
for *Abundant Futures*

CAMILLE HENROT

Born in Paris, France, in 1978. Lives in Berlin, Germany and New York, US

Camille Henrot's work reconsiders the functions and meanings of objects and their roles within established and dominant systems of knowledge. She often draws from literature, evolutionary biology, cinema, anthropology, religion, and situations of everyday life both the banal and the transformative. The worlds created through Henrot's work commonly present an encounter with fantasy and reality, which coalesce to consider the binary power structures of self-inflicted pain, ritual, authority, and control. The artist's distinct visual language aims to reveal how these roles are both symbolic and reversible.

I Say is a metal sculpture composed of joined elements in bronze and aluminum. Formally, the aluminum part has a figurative shape and seems to be an anthropomorphic hybrid between an arm and a leg. It embraces, or even strangles, the bronze section, which resembles a punching bag constricted under pressure. The aluminum "arm" extends down into a hand with a pointing finger, which perhaps implies a relationship to power and judgment, since, after all, to point the finger is to embody the authority to do so. This potentially sensual embrace melds these forms together, hanging somewhere between affection and dominance. The viewers are left to speculate about the significance of an object used for martial art training being somehow subsumed by an amorphous yet distinctly human entity.



Camille Henrot

I Say, 2017

Cast aluminum, bronze, jiu jitsu mats

NAUFUS RAMÍREZ-FIGUEROA

Born in Guatemala City, Guatemala, in 1978. Lives in Guatemala City, Guatemala

Taking inspiration from the “enchanted” gardens of the former Ch’olti-speaking territory in today’s Belize and Guatemala, *Huertos de los Ch’olti* (Orchards of the Ch’olti) consists of a series of beaded curtains, each hanging from a branch, made of bronze and adorned with cacao, vanilla, and achiote fruits. These three cultigens were at the center of a complex pre-Hispanic agro-economic system among the Manche Ch’ol of the Maya Lowlands until the end of the seventeenth century. In 1695, when the Spanish colonialists overran the territories, the Friar Francisco Morán recorded the Ch’olti language in a manuscript named *Arte y vocabulario de la lengua Cholti*. It is the only document to evidence the Ch’olti language before its extinction. After years of unsuccessful pacification and following Morán recommendations, the Ch’olti-speaking people were violently displaced and annihilated and their homeland depopulated by the military and missionary powers. For decades to come, the Manche Ch’ol territory remained an enchanted and haunted place for the colonists. Morán’s manuscript and the context in which it was created reflect the long history of religious imperialism and evangelism in Latin America, processes of deculturization, and loss that Guatemalan people still suffer today.

A series of preparatory drawings for the installation channel a fragmented imagery, giving shape to the lost Manche Ch’ol people. Borrowing from the language of Indigenous cosmologies and science fiction, the drawings portray subjects that appear as ghosts, spirits, or Earth-beings: faces and bodies with human features that morph into plants, bulbs, blossoms, and leaves. Drawn on white paper or, at times, on a cloudy background painted in watercolors, these figures live in a state of transition, between one world and another. In Ramírez-Figueroa’s work, surreal worlds are haunted by ghosts both personal and collective.



Naufus Ramírez-Figueroa

Orchards of the Ch’olti, 2020

Installation with three beaded curtains (bronze, ceramic beads, resin, glass, artificial hair, textile)

Commissioned and produced by TBA21

Thyssen-Bornemisza Art Contemporary

DANIEL STEEGMANN MANGRANÉ

Born in 1977 in Barcelona, Spain. Lives in Rio de Janeiro, Brazil

Daniel Steegman Mangrané's installation, with the puzzling title ∞ (incomplete infinity), serves as the access point to *Abundant Futures*, inviting visitors into the world of many worlds that the exhibition unfolds. A long, cavernous tunnel, made of cutouts from Kriska aluminum curtains, dramatizes the rituals of entrance, movement, and passage, reminding us to be good guests as we enter the worlds of others. Brightly colored chains, typical of the south of Catalunya, where the artist spent his childhood, are suspended from the ceiling. As visitors traverse the four consecutive layers of aluminum chain curtains, they are subtly enticed to negotiate their movements through the surrounding space. They can choose between either opening a path against the resistance of the chain links, causing their disturbance in the otherwise ordered mesh and triggering their tinkling metallic sound, or crossing the open gaps in silence. While the curtains hang vertically in a tidy, regular pattern, the passages cut through them are amorphous and asymmetrical. The title ∞ mathematically expresses that two variables are proportional to one another. It proposes an interplay between fullness and void, continuity and interruption, which appeals to liminal states of transit. According to Steegmann Mangrané, who has been using numerical signs and symbols for artworks, language at times falls short of communicating meaning. Still, this lack does not necessarily imply a reality that is any less valid.



Daniel Steegmann Mangrané

∞ , 2018

Installation with four Kriska aluminum curtains, aluminum rails, powder-coated steel frames

PLATA / SEMILLAS SILVESTRES

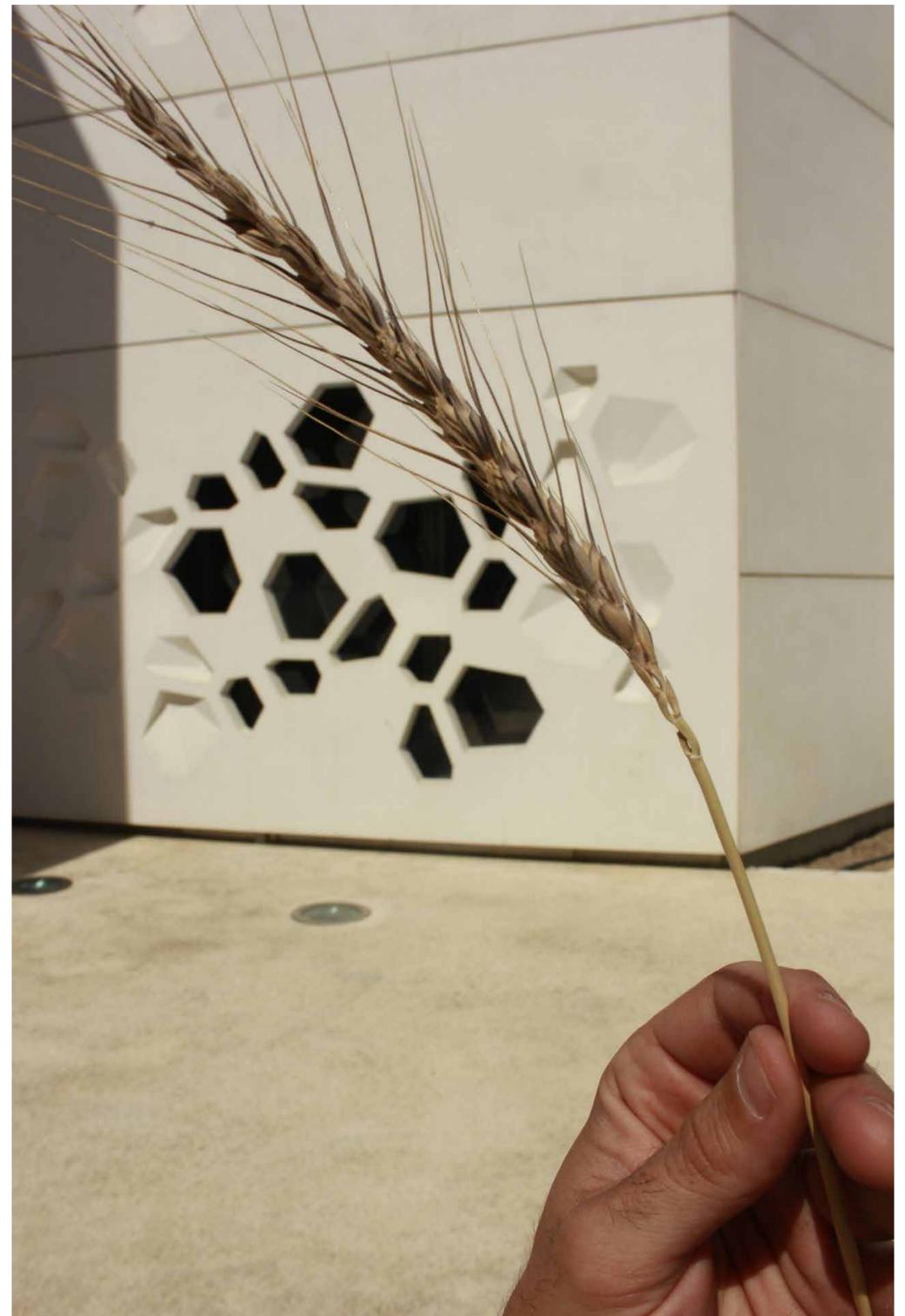
Plata is an artistic collective project by Jesús Alcaide, Gaby Mangeri, and Javi Orcaray. It was founded in Córdoba, Spain, in 2021

Semillas Silvestres was founded in Córdoba, Spain, in 1992

Vegetal Acupuncture: Plants for a Future without Petroleum, a multi-year project conducted by Plata with Semillas Silvestres, is an eco-poetic intervention aimed at reversing the depletion of plant coverage in cities and reconciling the needs of vegetal ecosystems with the cultural understanding of humans. It focuses on plants for a petrol-free future, identified for their uses as petroleum substitutes, which have been planted across otherwise disused spaces of the C3A. By injecting biodiversity to spaces considered hostile to cultivation, Plata and Semillas Silvestres, a research center focused on seed production, instigate an urgent discussion of substitution and collaboration with plants in light of the imminent energy transition.

Fossil fuels are organic deposits derived from plant and animal organisms incorrectly referred to as “minerals.” Large quantities of the energy sources on Earth were once concentrated in plants, making bio-substitutes amply available. Oleaginous species like camelina (*Camelina sativa*) can be used as biodiesel, similar to rapeseed oil (*Brassica napus*), sunflower oil (*Helianthus annuus*), and soybean (*Glycine max*). The majority of natural dyes are of vegetal origin and a wide range of colors and hues can be obtained from roots, fruits, bark, or leaves. They are first boiled to extract the dye components, and then the clothes are submerged into the colored water. Red dyes like Turkey red can be extracted from the roots of the rose madder (*Rubia tinctorum*). Dyer’s rocket (*Reseda luteola*) contains a flavonoid that produces a bright yellow dye, suitable for wool, linen, and even silk, especially when harvested just before it bears fruit. When combined with the indigo from woad (*Isatis tinctoria*) it produces green hues.

The fact that a wealth of products that were once made from plants are now produced from petroleum derivatives points to the richness of available petroleum-free alternatives. This is also the case of textiles: raw fibers from hemp (industrial *C. sativa* variety), cotton (*Gossypium hirsutum*), linseed (*Linum usitatissimum*), and common nettle (*Urtica dioica*) are used for ropes, fabrics, and clothing. The richness of plant materials is all around us, always helping to provide for more sustainable, local, and renewable choices.



Plata / Semillas Silvestres

Vegetal Acupuncture, 2022

Camelina (*Camelina sativa*), Cynara (*Cynara sp.*), Soapwort (*Saponaria officinalis*), Esparto grass (*Stipa tenacissima* / *Lygeum spartum*), Hemp (*industrial C. sativa*), Blue fescue (*Festuca glauca* 'Elijah Blue'), Bottle gourd / Calabash (*Lagenaria siceraria*), Boxwood (*Buxus sp.*)

Site-specific installation

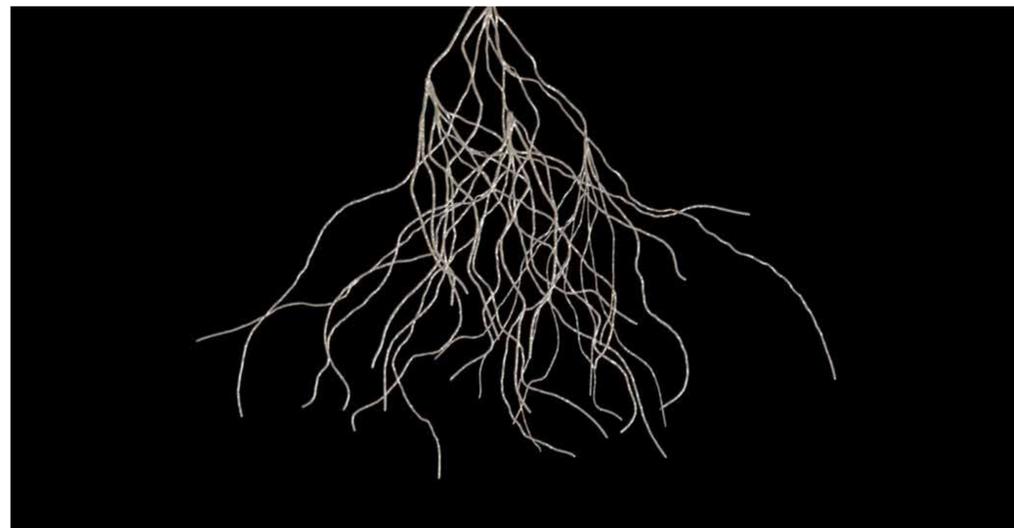
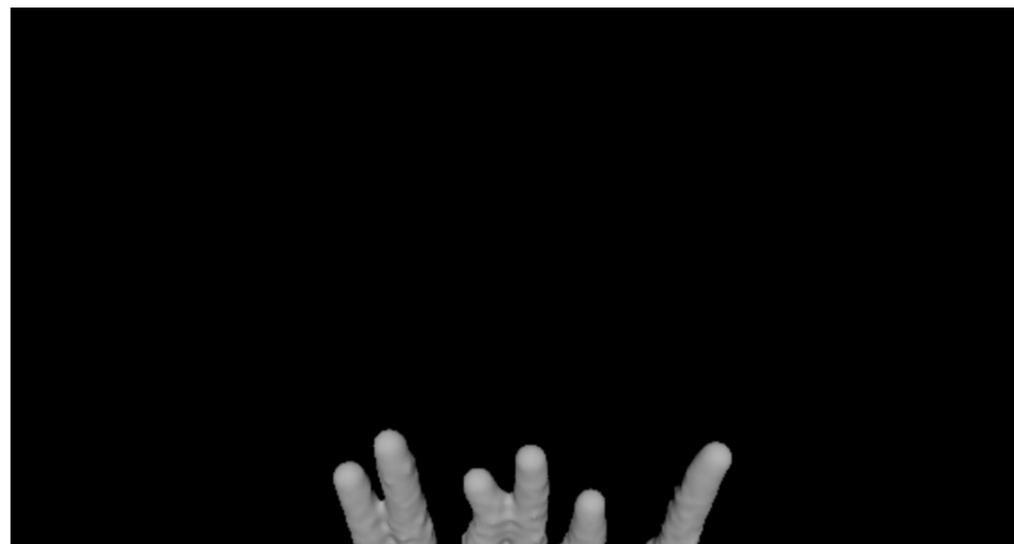
Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary for *Abundant Futures*

DIANA POLICARPO

Born in Lisbon, Portugal, in 1986. Lives in London, UK and Lisbon, Portugal

Convulsions, hallucinations, burning sensations. Diana Policarpo's most recent body of work investigates the ergot fungus and its appearance in history, science, and feminist counter-writing. The ergot is a parasite and toxic infectant that grows on rye and other common grains. When consumed by humans and other mammals, the alkaloids it biosynthesizes can lead to poisoning and ergotism. This illness, also known as Saint Anthony's fire, induces burning and tingling sensations, muscle spasms, gangrene, and hallucinations. Very common during the Middle Ages, poisoning by bread consumption and its ailments appear in paintings by Hieronymus Bosch and Matthias Grünewald as evil forces that test Saint Anthony's devotion.

For centuries, women have used small doses of ergot extract to heal womb-related pain, to induce abortions, and treat bleeding after childbirth. Ergot also has well-documented hallucinatory qualities leading to psychedelic experiences. CPMK2 is the designation for the mitogen-activated protein (MAP) kinase derived from ergot and used to synthesize LSD. In *CPMK2*, Policarpo invites viewers to weave together images and sounds of the fungal cycle, the politics of sexual health, the expertise of midwives and healers, with current conditions of precarity and resistance in agrarian communities. Policarpo's digitally generated forms are inspired by the ergot mushroom hyphae—the long, branching, filamentous structures of a fungus—as well as the bodily transformations enabled by transfeminist biohacking. The soundscape accompanying the 3D animation is sourced from microscope recordings of fungus spores, amplifying their structure to make them audible.



Diana Policarpo

CPMK2, 2021

3D animation, color, sound, 5:43 min

Visual effects by João Cáceres Costa, sound composition
in collaboration with Edward Simpson

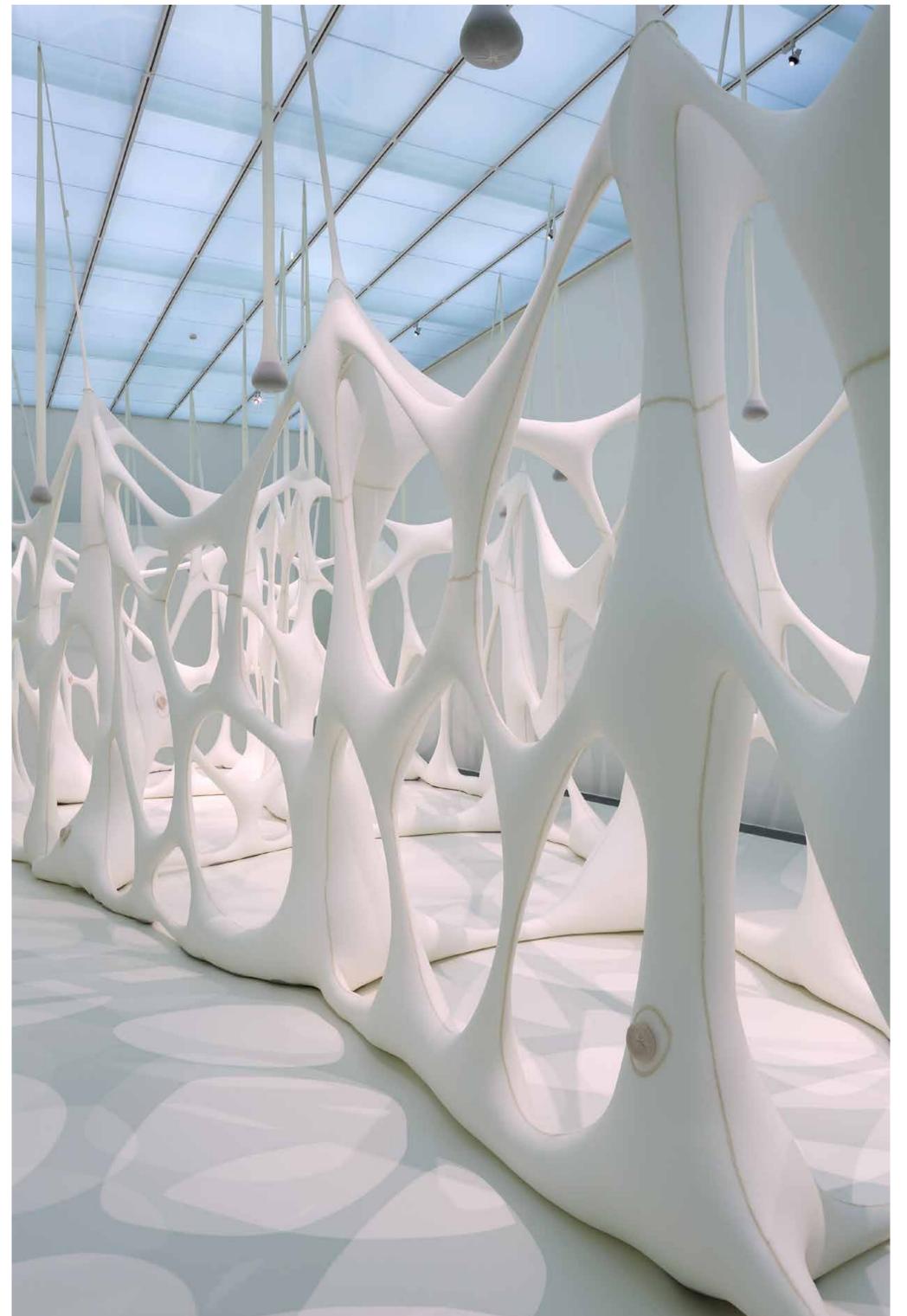
Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary
in collaboration with Kunsthall Trondheim

ERNESTO NETO

Born in Rio de Janeiro, Brazil, in 1964. Lives in Rio de Janeiro, Brazil

For over twenty years, the Brazilian sculptor Ernesto Neto has been creating a body of work made of sheer nylon fabric stuffed with polystyrene pellets and aromatic spices, giving the sculptures their shape and smell. Suspended in space and attached to the architectural structure, these enveloping environments form installations that host bodies, activate movements and sensations, and offer places to rest. Sometimes referred to as “experience sculptures,” they can be occupied by the visitors, immersing themselves in this exo-biomorphic body and the experience of sensory pleasures.

With its soft, sensuous surface, morbid skeletal contours, and orbled appendages, *Esqueleto glóbulos* (Skeleton Globules) evokes the body and its connective or vascular tissue morphology. The work’s title also references such biomorphic qualities, as the artist explains: “*Esqueleto glóbulos* has organic meanings in two ways: both the structure and the content. *Esqueleto* is the textile, which in the end, is the skeleton of the piece, and gravity works on the content, the glóbulos, and the content is held together by the skeleton. The skin generates the limit, so the skin and the skeleton are the same thing in this situation.” The sculpture is made of various chambers, there to be explored by bodies moving in a constant flux of changing positions, perspectives, and relations. Gravity and balance, organic and opaque, symbolism and abstraction come into play to stage a delirious exercise about the individual and collective body, about equilibrium and community building.



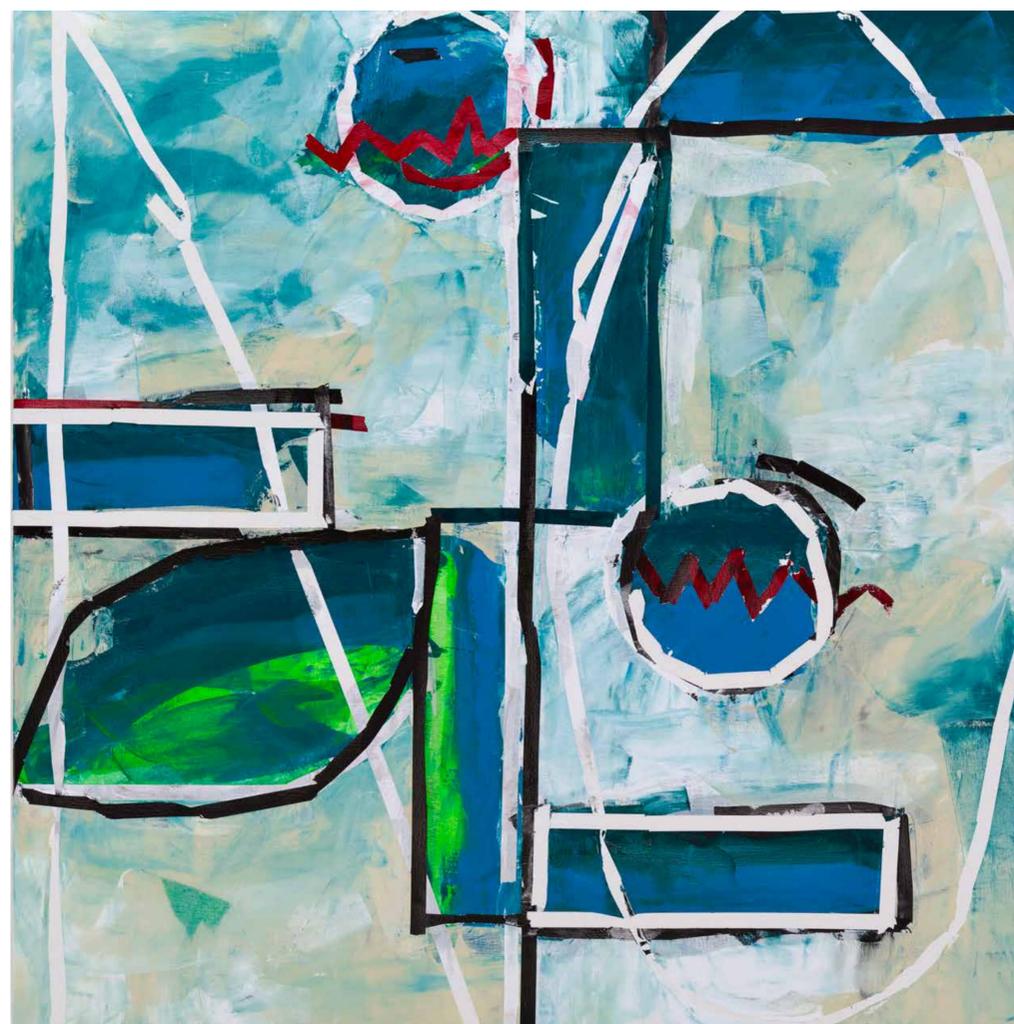
Ernesto Neto
Esqueleto glóbulos, 2001
Polyamide fabric, Styrofoam pellets, sand

HEIMO ZOBERNIG

Born in Mauthen, Austria, in 1958. Lives in Vienna, Austria

Interrogating the formal language of modernism and questions of display, Heimo Zobernig's artistic practice is characterized by strategies of simplification, standardization, systematization, and the appropriation of industrial models and patterns. Since the beginning of his career in the mid-1980s, he has worked in series across painting, sculpture, video, performance, contextual installations, architectural interventions, books, and design projects.

In Zobernig's paintings, monochromes, grids, stripes, and a fixed palette of colors are recurring motifs, which he revisits over and over. Their painterly effects owe their existence to consistent methodological decisions. In 2012, Zobernig began a new gestural series of paintings inspired by a 2011 retrospective of works by Pablo Picasso at Kunsthaus Zurich, a restaging of the Spanish artist's groundbreaking exhibition at the Kunsthaus in 1932. The show marked a turning point in modern exhibition history, since it was the first major retrospective of a living artist. Reconfiguring formal elements such as lines and amorphous color fields, Zobernig continues his exploration of Picasso's works. This work is one of a series of paintings that show stylized motifs of flowers with leaves. In these paintings the vibrancy of color and line becomes more intense, even if the grid is retained as a frame of reference.



Heimo Zobernig
Untitled, 2019
Acrylic on canvas

SUSANNE M. WINTERLING

Born in Rehau, Germany, in 1970. Lives in Berlin, Germany

Susanne M. Winterling's installation *Glistening Troubles* grew out of the artist's TBA21 residency at the Alligator Head Foundation in Jamaica. The work investigates the bioluminescence of dinoflagellate algae as an indication of the health of coastal waters with toxic potential. Winterling has been following these organic bodies that light up when touched or moved for several years, her connection with them suggesting new forms of interspecies proximity. The computer-generated animated imagery of enlarged individual algae brings audiences up close to these organisms, transforming scale and temporality and blurring the borders between nature and culture. A video interview with a fisherman about the traditional knowledge of the coastal fishing communities, which Winterling shot during her residency, grants insight into the medicinal properties of algae for treating skin infections, known to locals for centuries. The work suggests a metaphorical proximity between the skin—our outer boundary, with which we touch our surroundings—and luminescent screen technologies, our interfaces with digital realities. Mirrored columns are interspersed with the monitors like corporeal agents, both reflecting and masking vision, similar to the intertwinement of bodies and information in overlapping analog and virtual worlds. Winterling's research delves into interspecies solidarity and points to our vibrant entanglements with other bodies as what science philosopher Karen Barad calls "having-the-other-in-one's-skin."



Susanne M. Winterling

Glistening Troubles, 2017

Installation with four CGI 3D animations of dinoflagellates (color, sound, on monitors); one single-channel video (color, sound) on a monitor; two-channel sound; four mirror columns; eight dinoflagellates in bio resin casts
1:24 min, 2:50 min, 1:09 min, 00:43 min (animations)
7:14 min (video)

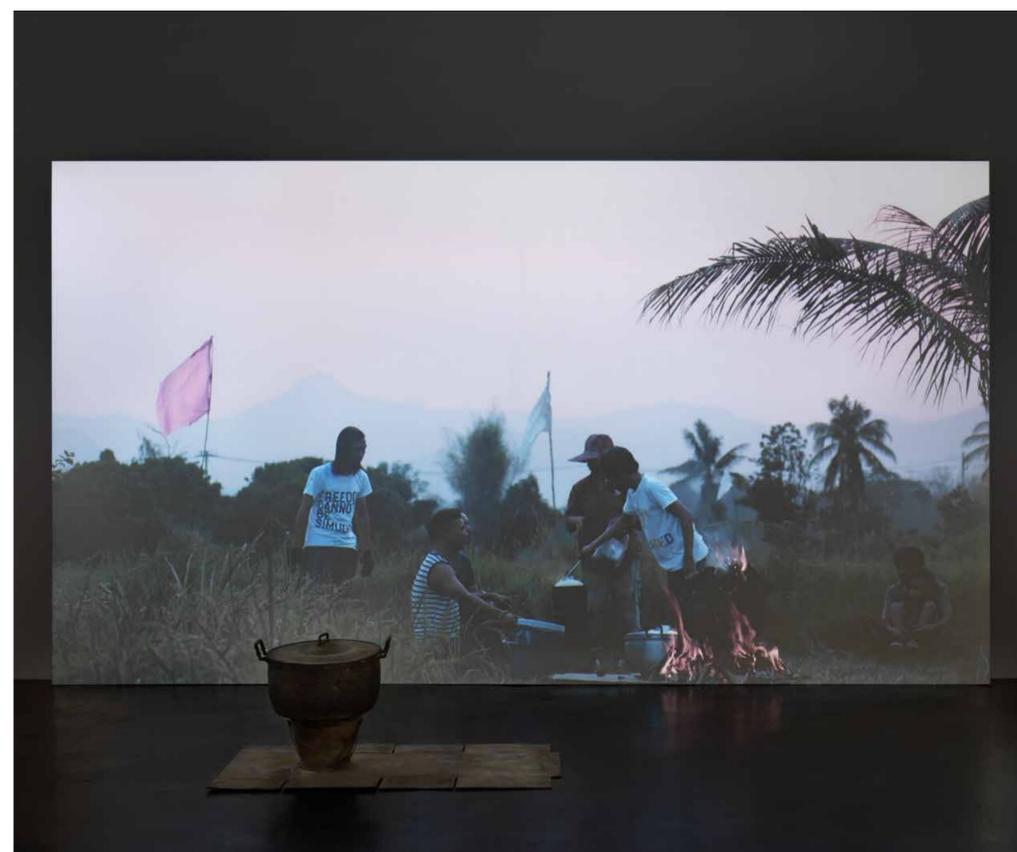
Co-commissioned by Contour Biennale, TBA21–Academy, Alligator Head Foundation TBA21–Residency, Henie Onstad Kunstsenter, and the Institute of Contemporary Art, University of Pennsylvania

RIRKRIT TIRAVANIJA

Born in Buenos Aires, Argentina, in 1961. Lives in New York, US, Berlin, Germany, Chiang Mai, Thailand, and Lamma Island, Hong Kong

Rirkrit Tiravanija's practice, with its emphasis on the convivial potential of non-object-based processes, finds a natural expression in the social setting of cooking and eating. Frequently performative, his works create new connections based on hospitality and reciprocity. *untitled 2014-2016 (curry for the soul of the forgotten) (three)* testifies to the artist's engagement with his home country Thailand and its culinary and popular traditions. For this purpose, in 1998 he founded The Land near Chiang Mai, a project initiated as an open space, in close connection with local groups, combining art and agriculture with models of cohabitation. Documenting a gathering on The Land, the slowly unfolding video revolves around the cooking and consumption of Thai curry. The rice offered to the group of people gathering around the artist is harvested from the two fields cultivated by The Land and shared by the participants' families. The bronze replica of the vessel in which the curry was prepared on an open fire is displayed in the gallery. The consumption of food that the video documents takes place in silence, it is a moment of memorialization and meditation.

Although no one is explicitly referenced, the curry ritual is dedicated to the soul of the forgotten. Considering that in 2014 a military coup in Thailand ousted an elected government for the second time in a decade, citing the need to restore order in the face of street demonstrations, it is possible to assume that the communal meal is performed in solidarity with the fallen dissidents and protesters. The new military powers also imposed martial law and censorship. The solemn absence of speech in the film, in contrast to the informal setup and atmosphere, holds the group together, generating focus, intimacy, and kinship. The work addresses a multiplicity of times and places: the immediacy of the gallery space, where the pot is presented as a relic in front of the moving images, and the bearing witness to the multiple experiences recounted or otherwise implicated in the video.



Rirkrit Tiravanija
untitled 2014-2016 (curry for the soul of the forgotten)
(three), 2016

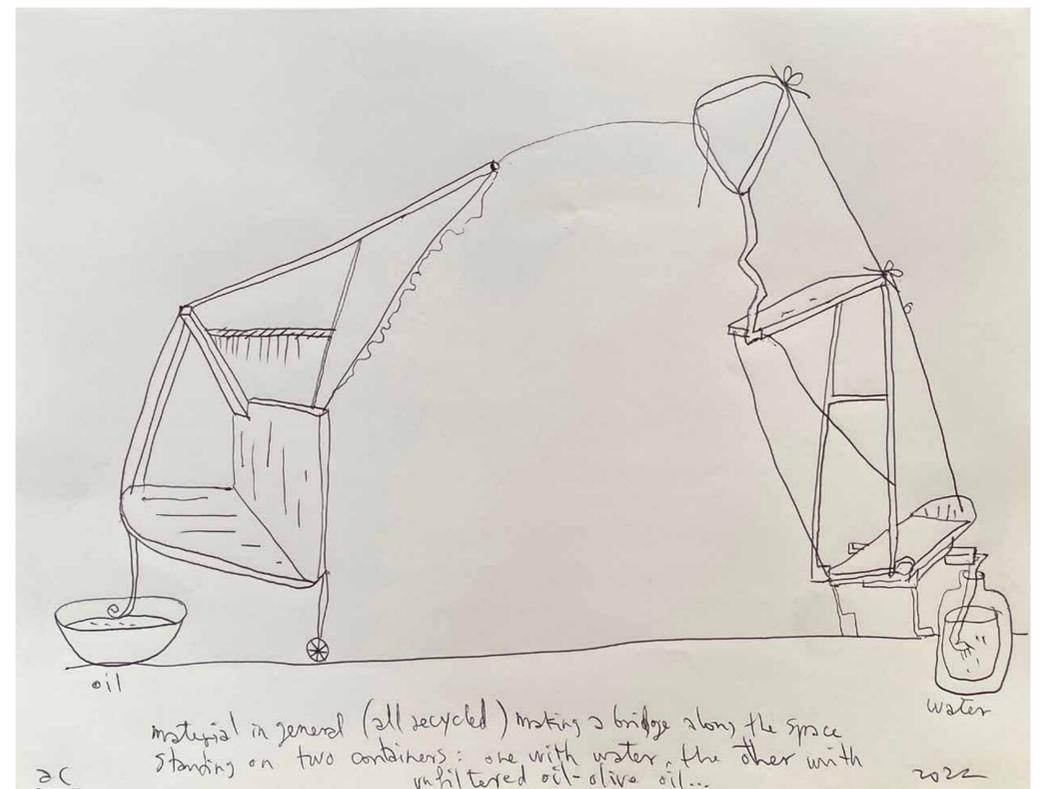
Three-channel video installation, color, sound, 47:00 min
Cast bronze sculpture

ABRAHAM CRUZVILLEGAS

Born in Mexico City, Mexico, in 1968. Lives in Mexico City, Mexico

Abundant Futures intervenes in the formerly unused spaces of C3A, 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 site-specific sculptural works. Cruzvillegas's assemblages reference historical figures, exploring the different ways history and collective memory can be mediated without undermining their complexity. Commissioned for the current exhibition, *A blind date with Ibn Zaydun, between oil and water* 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.



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 *Abundant Futures*

RIVANE NEUENSCHWANDER

Born in Belo Horizonte, Brazil, in 1967. Lives in São Paulo, Brazil

Eu desejo o seu desejo (I Wish Your Wish) radiates a burst of color composed of hundreds of differently colored cotton ribbons that hang loosely from a white wall. Small peg holes are drilled into the wall's surface to hold the colorful straps or, in their absence, rolled-up pieces of paper. Each band carries a quote expressing a personal desire, hope, or dream, all of which begin with the same proclamation: I wish, yo deseo, je voudrais, vorrei.... In preparation for her first installation in 2003, Neuenschwander asked forty people to contribute to the initial selection of wishes; since then, thousands have taken part in sharing and exchanging their desires. The rules are simple—choose a ribbon, tie it three times around your wrist or ankle, voice a wish for each knot, and replace it with your own wish. Anyone can add to the collection of wishes by adding a new note into the empty spaces. The anonymity of the ritual and its playfulness allow the participants to confide their most intimate desires, frustrations, and longings to strangers, building personal yet untraceable connections.

The work celebrates a long-standing Brazilian folk tradition developed around the church of Nosso Senhor do Bonfim in Salvador, Bahia. Pilgrims are encouraged to wrap the *Fita do Senhor do Bonfim* (tape of the Lord of Bonfim) around their wrists or attach it to the gates of the church. The amulets also commemorate the *òrìṣà*, Yoruba deities who are invoked in the fulfillment of the three wishes. Like the blending of Catholic and Afro-Brazilian popular traditions, Neuenschwander explores intersections between cultures, people, and communication symbols. She connects past, present, and future in a cycle of artist and audience participation that is in perpetual formation, never completed.



Rivane Neuenschwander
I Wish Your Wish, 2003

Colored textile ribbons printed with people's wishes

MATHILDE TER HEIJNE

Born in Strasbourg, France, in 1969. Lives in Berlin, Germany

The title of Mathilde ter Heijne's work *Woman to go* can be taken quite literally: visitors can choose between 180 different postcards portraying women and walk away with any number of images they select. The postcards depict women who lived between 1839, when the first daguerreotypes were made, and the 1920s, a period marked by the rise of women's movements. Ter Heijne began searching and collecting these photographs in museum archives around the world in 2001. Each photo was taken as an ethnographic record. The identity of the persons has since been lost or was not recorded, or else, the archives in which their names were registered never correlated with the photographs. Perhaps they were never considered as individuals, but rather representatives of their societies, the attributes of their husbands or fathers, or the property of their masters.

The back of each portrait records brief biographies of women from the same epoch; lives which, considering the conditions of the time, could be described as extraordinary. The subjects of these biographies include Aletta Jacobs, one of the first female doctors in the Netherlands, the Zulu queen Nandi, and the Palestinian writer May Ziadeh. Their stories are mostly fragmented and seldom completely documented. Through the loose and associative conjunction of meticulously researched biographies and anonymous photographs, the artist poses a question: Why did these women, in spite of their achievements, not claim their rightful place in history? *Woman to go* rewrites these women back into history and calls for an imaginary assembly of women whose lives have been discarded, made invisible, and subjugated. By taking the photographs away, the public engages with their stories and spreads them further.



Mathilde ter Heijne

Woman to go, 2005

Black-and-white offset prints (postcards), metal racks

JANAINA TSCHÄPE

Born in Munich, Germany, in 1973. Lives in New York, US

Deeply involved with the life forces of water, Janaina Tschäpe's paintings, drawings, and watercolors teem with aquatic beings and organic universes emerging from a subjective process that oscillates between immersion, meditative contemplation, and conversations with scientists. In her works, water is a healing source, a transformational force, and a mysterious realm inhabited by sirens and beasts. Conjuring fantastical aquatic landscapes inspired by biological life, Tschäpe captures water, its fluidity, and its mythological dimensions, as well as its ecological importance as a habitat for a multitude of creatures, from jellyfish to algae and octopuses.

In the watercolor *Mangrove Shortstory*, the fluidity of aquatic life softly blends with the beams of light that sneak through the leaves, portraying the muddiness of the mangrove, a tropical biome adapted to low-oxygen conditions that exists in intertidal coastal wetlands in tropical waters, silently protecting the porous coastlines from erosion and storm surges. Straddling land and sea, their delicate root-like structures feed on air and mud, while sheltering oysters, crabs, and barnacles. Mangrove forests are among the most threatened habitats globally, with losses exceeding 60 percent in some regions.



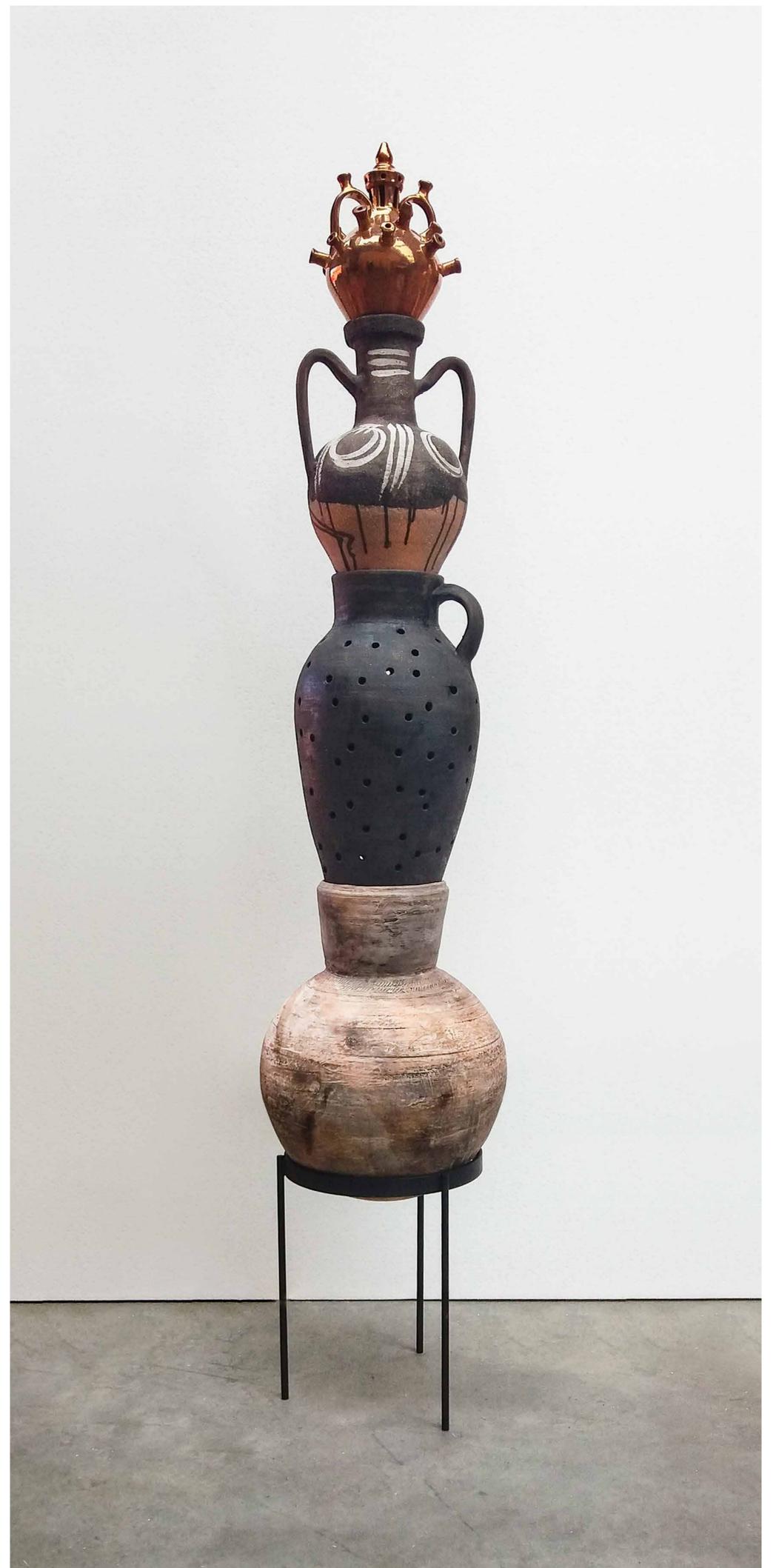
Janaina Tschäpe
Mangrove Shortstory, 2005
Watercolor on paper

ASUNCIÓN MOLINOS GORDO

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

Combining sculpture with traditional hand-crafted ceramics, Asunción Molinos Gordo pays homage to the varied uses and masterful ingenuity of pottery made to conserve and transport water while hinting at the dynamics and power plays that regulate access to water sources. Pitchers, jugs, canteens, basins, and rhytons, produced in collaboration with three workshops in Manises, Spain, replicate shapes that have been in use for centuries in the Mediterranean basin to carry, drink, and celebrate water. The ceramic collages revive fragments from different historical periods, including the Nasrid dynasty, the last Muslim dynasty on the Iberian Peninsula, and *botijos de engaño* (jugs of deception), which are a particular type of jug, adorned with multiple drinking spouts, some purely ornamental on top of a *cántaros de novia* (bridal jug)—a vessel symbolic of abundance and communal celebration. Metallic support structures are reminiscent of the charitable fountains—*ollel*—that offer drinking water to passersby in the cities of the Islamic world.

As a researcher of contemporary peasantry, Molinos Gordo directs attention to the fair distribution of water, discussing traditional systems of cooperation and solidarity in contrast to the current drive for the privatization and commodification of resources. She highlights artisanal clay work and its value and explores the relations between the availability of running water, the mechanization of agricultural work, and rural communities' role in contemporary society. “¡Cuánto río allá arriba!” (How Many Rivers Are Up There!) is a line from the epic poem by the Mexican poet Octavio Paz, “El cántaro roto” (The broken jug), written in the 1960s, which denounced the modernization of his country and painted the suffering of its people through the drying earth, dust, and thorns. Similarly, Molinos Gordo questions the simplistic view that considers farmers as only food producers, posing them as essential cultural agents and owners of traditional knowledge that would be useful in the face of contemporary challenges.



Asunción Molinos Gordo
How Many Rivers Are Up There!, 2021
Glazed ceramic, iron

ANA MENDIETA

Born in Havana, Cuba, in 1948. Died in New York, US, in 1985

In 1983, Ana Mendieta was awarded the Prix de Rome fellowship by the American Academy in Rome. Her residency in Italy marked a shift from working mainly outdoors toward studio-based sculpture, drawing, and printmaking. As the site of her work's production moved indoors, it enabled a permanence in form that her earth-body works had only achieved through their documentation in photography and film. What remained was a continuity in terms of her use of natural materials, and the preeminence of the silhouette as the central form in her work. Themes of life and regeneration and the issue of her work's temporality were sustained as core dimensions of her practice, despite the more traditional, static nature of its composition. Many of the materials Mendieta employed in this new body of work—including fresh leaves, amate (bark) paper, mud, earth, and plant roots—were susceptible to the effects of time. Processes of decomposition altered their structure, manifesting in changes to their color and texture in ways that made their natural life cycles integral to the work. Mendieta used to say that if she could reduce her body to a basic shape it would be a leaf at the moment when it falls from the tree to the ground to decompose into the soil, returning to be a part of it. In this new phase, therefore, the leaf—often combined with the imagery of Mendieta's well-known silhouettes—became instrumental in portraying the artist's thematic "return to the origin." This untitled work represents one of a series that were collated in the artist's book *Pietre Foglie* (Rome, 1984).



Ana Mendieta

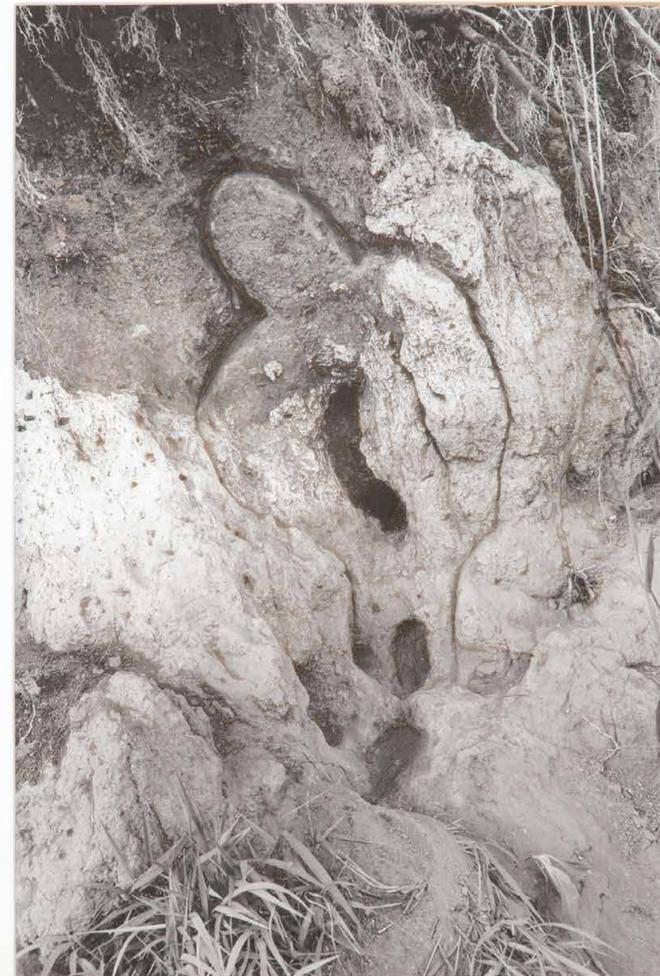
Untitled, ca. 1984-1985

Leaf rubbing cut into the shape of a leaf

ANA MENDIETA

Born in Havana, Cuba, in 1948. Died in New York, US, in 1985

The Cuban-born American artist Ana Mendieta is celebrated for her earth-body works of the 1970s, sculptural interventions in the landscape that placed her body or its haunting silhouette in a symbiotic relationship with its natural surroundings. By fusing her interests in Afro-Cuban ritual and the pantheistic Santeria religion with contemporary practices such as earthworks, body art, and performance art, she maintained ties with her Cuban heritage. Her “Silueta” (Silhouette) series, begun in 1973, used a typology of abstracted feminine forms through which she hoped to access an “omnipresent female force.” Working in the US state of Iowa, Cuba, and Mexico, Mendieta imprinted the outline of her body into the topsoil and rock, covered by a variety of materials, including flowers, tree branches, moss, gunpowder, and fire, and occasionally combined with animals’ hearts or her handprints that she branded directly into the ground. By 1978, the *Siluetas* gave way to drawings of female archetypes from Indigenous Taíno and Ciboney cultures and pre-Columbian mythology carved into rock, shaped from sand, or incised in clay beds. Intervening in the naturally formed limestone caves in a national park outside Havana, she meant for these sculptures to be discovered by future visitors to the park. Still, many were ultimately destroyed by erosion and the area’s changing uses. While several of these works have been rediscovered, for most viewers, these *Rupestrian Sculptures* from 1981, like the *Siluetas* before them, live on through Mendieta’s films and photographs, haunting documents of the artist’s attempts to seek out, in her words, that “one universal energy which runs through everything: from insect to man, from man to spectre, from spectre to plant, from plant to galaxy.”

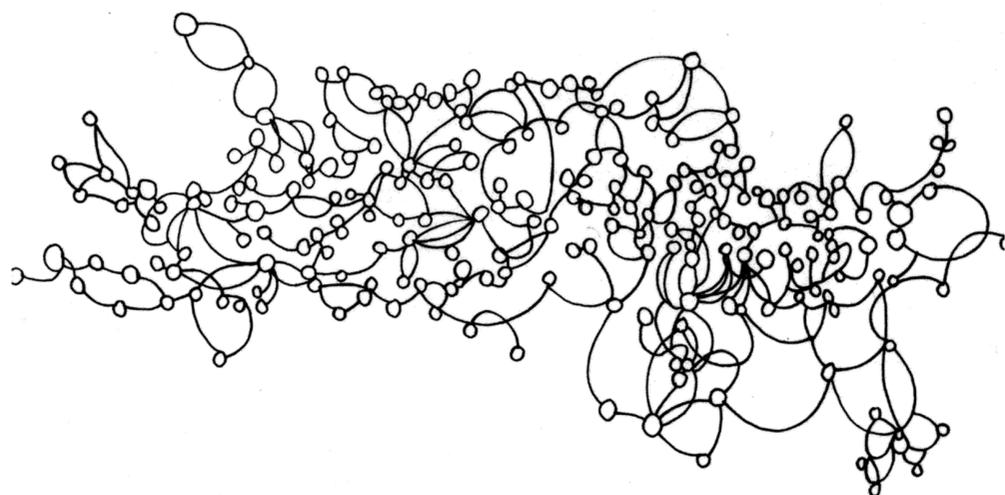


Ana Mendieta
Untitled, Iowa, 1981
Silver gelatin print

MATTHEW RITCHIE

Born in London, UK, in 1964. Lives in New York, US

Matthew Ritchie's work explores the manifold creation stories and myths of the universe: religious, scientific, and cultural narratives created to express inexhaustible, symbolic patterns and offer explanations for understanding the human and natural, more-than-human worlds. *The Family Farm* is a pictorial environment composed of paintings, lightboxes, wall drawings, and a large-scale topographical installation combining personal history, cosmology, and the myths and geology of the United Kingdom. Ritchie's installation involves the collision of timescales and the kaleidoscopic dispersal of various narratives and information systems. *The Family Farm* links the artist's grandmother's childhood, spent on an apple farm subsequently displaced by the expansion of London Heathrow Airport, with a history of the universe. In particular, the work explores the period known as the Great Oxidation Event, when aerobic life took over the planet and displaced its existing occupants, scientific findings such as Isaac Newton's *Philosophiæ Naturalis Principia Mathematica*, and spatial renderings of quantum theory. It also includes references to the Celtic cult of the severed head, and to the fact that the coastline of Scotland was once connected to both Maine and Norway, before the break-up of Pangaea, the original super-continent.



Matthew Ritchie

The Family Farm, 2001

Mixed media installation consisting of

The Family Farm, 2001 (ink and graphite on Mylar)

Germinal, 2001 (oil and marker on canvas)

Establishing Shot, 2001 (oil and marker on canvas)

The Family Farm, 2001 (Duratrans Lambda prints in lightbox)

The Family Farm, 2001 (acrylic and marker on wall,
enamel on Sintra)

Calabi Yau Space, 2000 (acrylic and marker on wall)

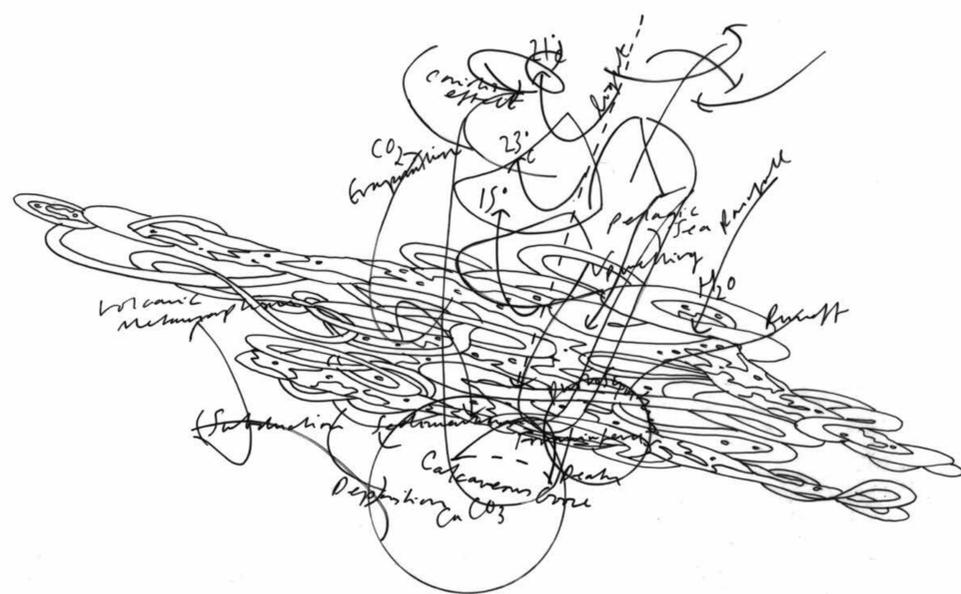
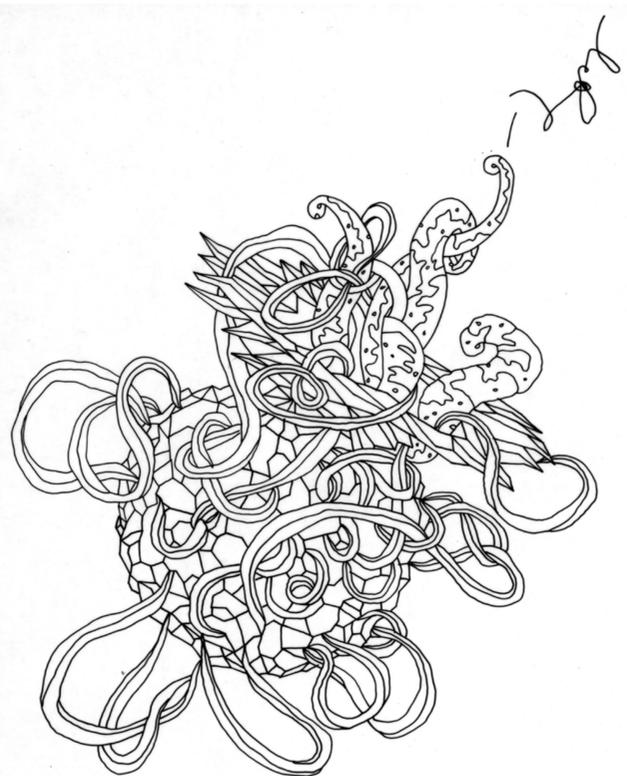
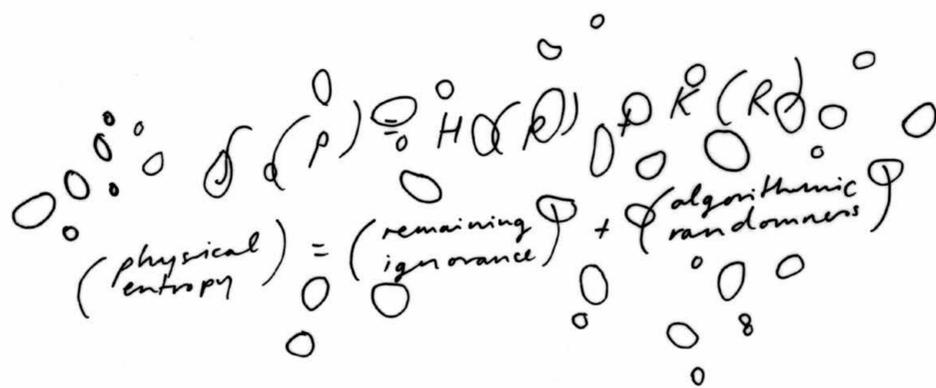
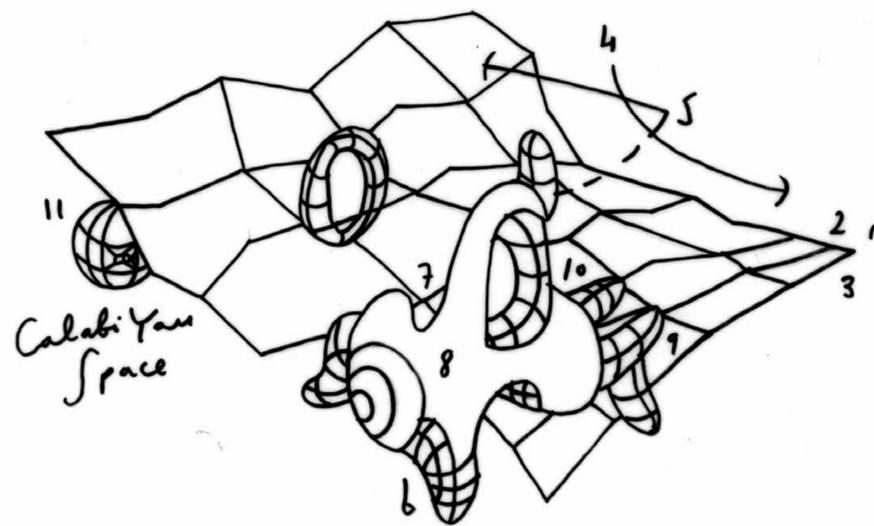
You may already be a winner, 2000 (marker on wall)

MATTHEW RITCHIE

Born in London, UK, in 1964. Lives in New York, US

“Hey, if you don’t really believe in or care about global warming, mass migration, famine, and drought in faraway places, almost-impossible science, your body, the drugs you take, breath, light, or love, or even where your favorite coffee will soon stop coming from, maybe this new materiality is not for you,” writes Matthew Ritchie in a reflection on contemporary philosophy. Indeed, new materialism, a philosophical investigation into the vitality of matter, has been driving his work for a long time.

The Essential Diagrams resemble a series of scribbles, doodles, and notes, variously recorded “non-essential” thoughts and ruminations. Some are in the shape of molecular structures, mathematical formulas, and amoeba-like alien creatures. Scattered letters reveal cryptic messages hidden among the slick black forms. This exuberant, multi-part work playfully embraces the problem of how any diagrammatic system can collapse scientific, symbolic, and phantasmatic thought objects and connect highly abstract, factual, and linguistic representations. At times, diagrams and formulae express the fantasy of intellectual and rational superiority yet can only interpret circumstances from the standpoint of established knowledge systems. They are not confirmations of existing reality but ongoing reconfigurations of where and who we are.

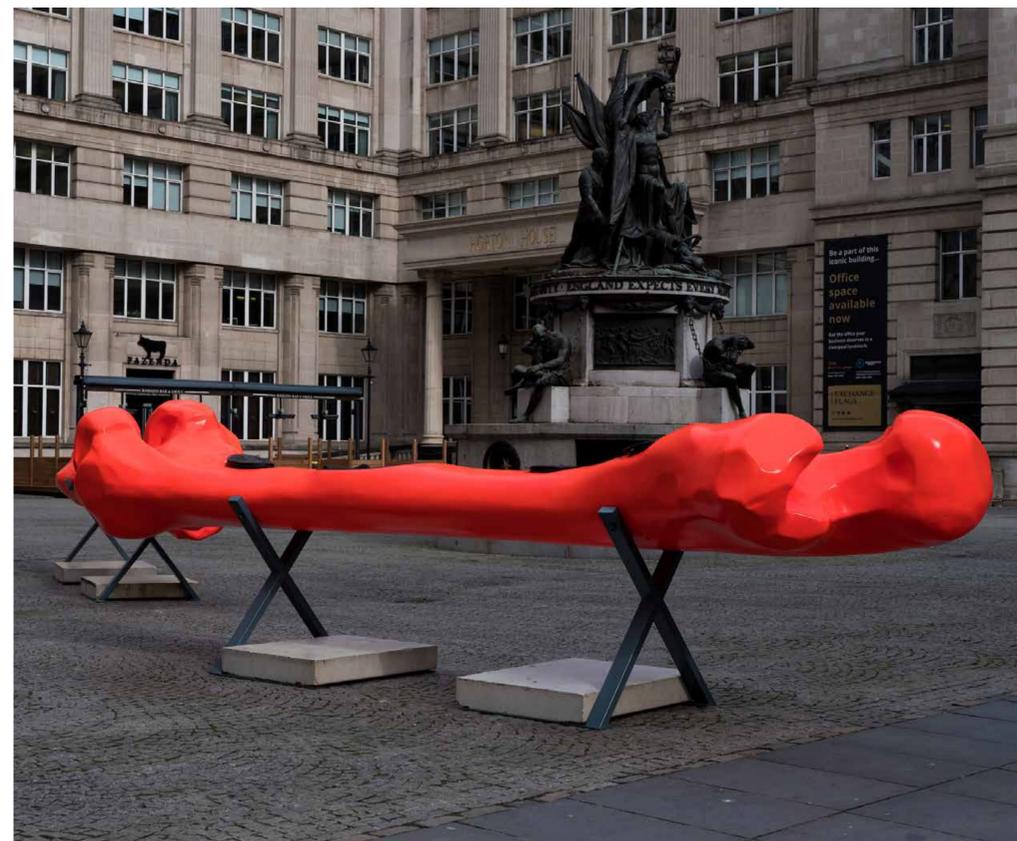


Matthew Ritchie
The Essential Diagrams, 2002
Vinyl decals mounted directly on the wall

TERESA SOLAR

Born in Madrid, Spain, in 1985. Lives in Madrid

Osteoclast (I do not know how I came to be on board this ship, this navel of my ark) is an installation composed of two kayaks, “Radius” and “Cubitus,” modeled after the shape of a human bone. The two sculptural pieces are part of a larger public art commission presented in Liverpool. They recall a disarticulated skeleton, relating the supportive structure that allows the human body to move with one of the most traditional means of navigation. In drawing this parallel, Solar sees the human body as a porous and constantly mutating entity, as evoked by the work’s title that refers to a specialized cell, the osteoclast, that absorbs and removes bone, a critical function in the maintenance and repair of the vertebral skeleton. The seats for the potential navigators are carved out of the sculptures, following a design that mimics the holes of a bone flute, which in turn invoke the air blown into an instrument and the wind that moves boats across the ocean. *Osteoclast* incites the immersion in another matter, a metaphorical act of displacement and transcendence from land-based thinking, suggesting an embrace of fluidity, tidal temporalities, slow ways of moving, and staying afloat.



Teresa Solar

Osteoclast (I do not know how I came to be on board this ship, this navel of my ark) “Radius”, 2021

Resin, metal, automotive paint

Osteoclast (I do not know how I came to be on board this ship, this navel of my ark) “Cubitus”, 2021

Resin, metal, automotive paint

Commissioned by the Liverpool Biennial 2021

Courtesy Travesía Cuatro Gallery, Madrid, and the artist

PAULO NAZARETH

Born in Governador Valadares, Brazil, in 1977. Lives in Santa Luzia, Brazil

The peripatetic Brazilian artist Paulo Nazareth draws on his joint African and Indigenous heritage to perform restorative gestures that aim to reconstitute neglected histories of the Global South. In the “white ethnography series,” Nazareth collected black-and-white portraits of African communities from the internet. He then printed these on cotton paper, a support referencing the cotton trading routes, resource extraction in the African colonies, and plantation slavery. Faded, illegible, and de-individualized portraits emerge through the process of printing on cotton paper: neither faces nor objects, postures, and settings can be clearly identified as their contours and traits remain out of focus. The images are further obfuscated by white circles hand-drawn with efun, a chalk used for various cultural purposes in the Olukumi community. The process of veiling images depicting a specific Black subjectivity generates a sense of opacity that problematizes the concept of transparency in ethnographic research.

In *Poetics of Relation* (1990), poet and philosopher Édouard Glissant speaks of opacity as a tool for resisting approaches to knowledge that argue for the transparency of the “other”—a patronizing act that reduces the singularity and complexity of the subject, encouraging his/her objectification and subjection. The “white ethnography series” opens a critical reflection on the representation of Black persons and the residues of a colonial gaze stemming from and reinforcing Western cultural, geopolitical, and financial hegemony. Nazareth reverses a white ethnographic project by reclaiming and restoring images charged with colonial, scientific, and cultural memory.



Paulo Nazareth

Untitled, from white ethnography series, 2019

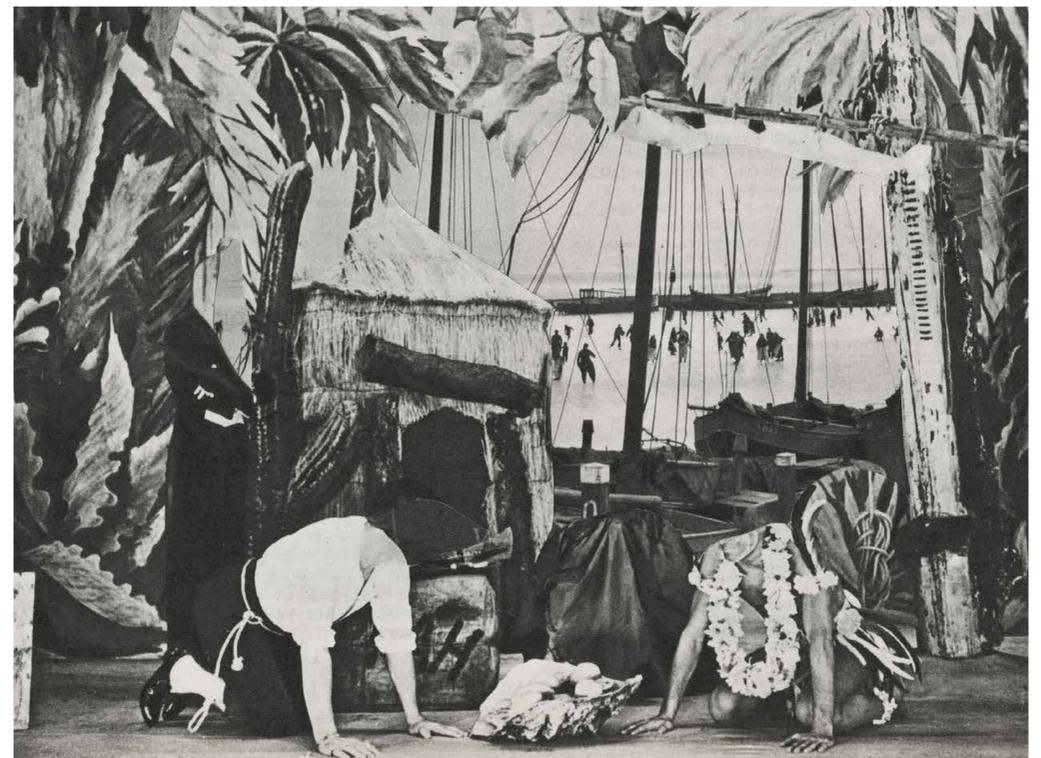
Efun on photo printing on cotton paper

HARIS EPAMINONDA

Born in Nicosia, Cyprus, in 1980. Lives in Berlin, Germany

Found objects and archival images populate Haris Epaminonda's work, often unfolding as a process of assembling, montaging, and collaging these materials through film, installations, or works on paper. Rather than a nostalgic mining of the past, Epaminonda's practice mobilizes fragments of history within new constellations, demonstrating that the ambiguity and agency of these fragments can be tools for memorialization and history-making.

Composed of images sourced from books and magazines dating from the 1940s to the '60s, the "Untitled" assemblages seem to be animating, rather than appropriating, these materials. Each piece in the series opens up multiple narratives without offering definitive legibility or endings. The surturing of one fragment to another creates a subtle sense of discomfort and tension between different worlds. In opening up a prismatic gaze through diffraction, Epaminonda calls for ways of seeing and storytelling that embrace simultaneity. This approach to images interrupts the attention on one single element to consider multiple temporalities, localities, and subjectivities all at once. "I try to work with the essence of the image. I think some images have something unsettling to them, a turn. The power images have is that they can throw you into the desert and let you find your way. They demand something from you," says the artist. Thus, in Epaminonda's work, the archive represents a potential that can be sliced and reconfigured to merge different realities on a single plane.



Haris Epaminonda
Untitled *29, 2007
Untitled *14, 2007
Collages

YEO SIEW HUA

Born in Singapore, in 1985. Lives in Singapore

Director Yeo Siew Hua's *An Invocation to the Earth* speaks to the plight of those who strive to protect ecosystems in a time of planetary and human rights crises. Conceived during the month of the Hungry Ghost Festival in 2019, when large-scale fires were consuming the forests of Indonesia, it confronts climate collapse through the lens of pre-colonial folktales and animistic rituals. Deep in the tropical rainforest of Southeast Asia, a series of incantations invoke the spirits of yore, including the tricky Kancil (mouse-deer) and the ferocious Buaya (crocodile). These ancient animals enact their folkloric vendetta in a furious dance of dominance, yet their long-overdue vengeance is shrouded in smoke. Meanwhile, an effigy of a tree is burning, summoning a whole other host of specters and ancestors.

The film is dedicated to the fallen environmental defenders of Southeast Asia, a region ridden with ecological threats, in the hope that their spirits will be reborn. In the Philippines, more than 150 environmental defenders have been killed with impunity between 2016 and 2020. It is already one of the deadliest countries for activists opposing illegal logging, destructive mining, or corrupt agribusiness. The Filipino Anti-Terrorism Act of 2020 further imperils their safety, labeling environmental activists as terrorists and allowing detention up to twenty-four days without charges, warrantless arrests, and the suppression of rights to privacy.

Writer and director
Yeo Siew Hua

Performance choreography
Eng Kai Er
Chloe Chotrani

Executive producer
Francesca Thyssen-Bornemisza

Cinematographer
Russel Morton

Mask and effigy design
Mike Chang

Research and writing
Dan Koh

Incantation
Zarina Muhammad

Location sound
Hussin Ismail

Sound design and mixing
Yen Yu Ting

Assistant director
Yang Ysiwanxuan Vicki

Editor
Daniel Hui

First camera assistant
Calvin Phua

Second camera assistant
Istravino Manuel

Second camera operator
Eric Lee

Art directors

Nicole Ho

Tricia Lim

Key grip

Zhang Yuanhui

Voiceover

Zarina Muhammad

Tini Aliman

Marco Viaña

K. Rajagopal

Creature sound design

Jared Chan

Foley artists

Jared Chan

Loo Zhen Yang

Jeremiah Chew,

Elijay Castro Deldoc

Art assistants

Lim Sham

Chloe Tan

Suzie Shin

Renee Ting

Melissa Lim

Zou Zhao

Grip

Nelson Yeo

Fire supervision

Chester Hey

With the support of

Akanga Film Asia

NTU Centre for Contemporary Art Singapore

GRYD

13 Little Pictures



Yeo Siew Hua

An Invocation to the Earth, 2020

Single-channel video, color, sound, 16:10 min

Coproduced by Singapore International Film Festival
and TBA21 Thyssen-Bornemisza Art Contemporary

OLAFUR ELIASSON

Born in Copenhagen, Denmark, in 1967. Lives in Copenhagen, Denmark and Berlin, Germany

Exploring the properties of light and the way humans experience it, Olafur Eliasson has engaged for decades with light as a medium and a subject of investigation. *Eye see you* invites viewers to see themselves in relation to the most ancestral force that keeps us alive—the sun—as a source of nourishment and energy, a potential ally, but also a potential threat in an era of climate crisis. The installation consists of a “solar cooker”—a prefabricated mirror-polished bowl that uses solar radiation for cooking in hot climates—mounted on a tripod. A sodium lamp attached at its center emits a bright yellow monofrequency light. Two dichromatic glass discs installed in front of the lamp change color depending on the viewer’s position and movement. *Eye see you* critically juxtaposes the absolutism of the seeing subject as a fixed, one-eyed, and highly specified persona (eye) and the technological object’s reductive thingness, which, in the installation, refracts the human gaze. “I am keen to make works that exist to be seen while also inviting reflections on how they are seen,” Eliasson comments.



Olafur Eliasson
Eye see you, 2006
Stainless steel, aluminum, color-effect filter glass, bulb

MILER LAGOS

Born in Bogotá, Colombia, in 1973. Lives in Bogotá, Colombia

Part of the series “Los anillos del tiempo” (Time Rings), this paper collage by Colombian artist Miler Lagos depicts the layers of time inscribed in the growth rings of trees with neatly folded newspaper clippings. Lagos uses newspaper, a product of the wood industry, to create an image of the raw material the paper comes from: the horizontal segment of a tree trunk. The work plays on the dialectic between the deep time registered by the tree rings and historical time, the time of recorded or written history. The use of cellulose-based material highlights the different life cycles of matter and information. “Each ring of a tree is like a file of the time and place in the same way that each page of a newspaper is a file of the area and the time,” Lagos says. “This is the reason I want to use the newspaper. It makes the connection between print media and sculpture [tangible]. It made me think of print media and how many papers have been used to keep alive images from history.” Lagos’s reflections also extend to the technique of the collage, a visual language based on found materials and discarded fragments, on piecing together and layering, on deconstructing and reassembling images. This quasi-metabolic process could well be associated with the entropic circulation of information and the erratic and cumulative nature of memory in storing experience.



Miler Lagos
Untitled, 2022
Collage from recycled newspapers, framed

ABRAHAM CRUZVILLEGAS

Born in Mexico City, Mexico, in 1968. Lives in Mexico City, Mexico

Like many of Abraham Cruzvillegas's artworks, *Self-portrait bordered, sparkled, embracing the portrait of Gilberto Bosques, listening to pirekuas and eating esquites outside the cathedral* was assembled using materials the artist found on location, in this case, collected near the Museo de Arte de Zapopan, in Guadalajara, Mexico, where the work was first shown. Formally, the work is comprised of two material clusters that are in dialogue with one another. One protrudes upward with a slender, reed-like shape weighted down by a stack of concrete tiles. The other is a collection of construction metal and wooden bars arranged like sparks, or the rosette leaves of an agave plant shooting outward and upward from a central point. This work belongs to the series "Autorretrato," which, as the title suggests, involves the artist reflecting on the Mexican diplomat Gilberto Bosques (1892–1995). Before beginning his diplomatic work, Bosques served as a leftist legislator and combatant during the Mexican Revolution. During one of his stations as a consul in Marseille in the 1940s, Bosques took it upon himself to rescue several thousand exiled Spanish Republicans and Jews, assuring they were not sent back to Spain and Nazi Germany. However, he did not receive much praise for his heroic actions and he remained largely unknown internationally until several years after his death, when his story came to light and his actions were celebrated. In 1944, Bosques said about his efforts: "I followed the policy of my country, of material and moral support to the heroic defenders of the Spanish Republic, the stalwart paladins of the struggle against Hitler, Mussolini, Franco, Pétain, and Laval."



Abraham Cruzvillegas

Self-portrait bordered, sparkled, embracing the portrait of Gilberto Bosques, listening to pirekuas and eating esquites outside the cathedral, 2014

Iron, aluminum, wood, grosgrain, rubber, and stainless steel
Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

CLAUDIA COMTE

Born in Grancy, Switzerland, in 1983. Lives in Basel, Switzerland

Three massive spruce trees are suspended from the ceiling. Each tree houses a carved reliquary, which in turn holds a small, delicately crafted sculpture: a worm made of wood, a marble axe, and a bronze bottle. Cut and sculpted by chainsaw—the tool of choice for the Swiss artist Claudia Comte, which is not known for its precision, but rather for its practicality and force—and slightly charred at the base, the trunks serve as pedestals. From wood sourced from the forest surrounding her childhood home in the Jura Mountains in Switzerland to ebony, marble, and bronze, Comte's work expands the sculptural potential embedded in materials through the interplay of surfaces, shapes, and volumes. Driven by her interest in material memory and the careful observation of how the hand relates to different technologies, it investigates artisanal and mechanized production systems and natural materials in craft and sculpture.

In *Sculpture Object 52: The Worm*, Comte plays with the iconic serpentine shape, rendered through the carving, modeling, and smooth refining of ebony, a precious ornamental wood distinguished by its black mirroring polish, emphasizing the somewhat ironic and pop appeal of the finished sculpture. *The Axe* embodies the tool's expressive gesture of dissecting wood into manageable raw, workable material sections. As much as it recalls a history of craft, skill, and technical mastery, Comte's practice is also loaded with pressing environmental concerns. *The Bottle* deals with value, human waste, and disposability. The bronze cast of the foremost single-use plastic object could be read as a relic or a monument, a memento to remind us of the 450 years it would take this everyday object to decompose. Comte's work is a sincere call to move past the extractive forms of production that dominate the present, featuring elements that speak from deep time to imagined futures.



Claudia Comte

The Axe, 2018

Debarked and burned spruce wood, marble

THOMAS STRUTH

Born in 1954 in Geldern, Germany. Lives in Berlin, Germany

Urban landscapes, family portraits, jungles, forests, and museum interiors are some of the subjects Thomas Struth has worked on, in series, since the 1980s. His large-scale photographs, made using new printing techniques, are formally precise, visually riveting, and are notable for their sharp clarity. By engaging with traditional portrait, interior, and landscape genres, Struth's images underscore how our understanding of these terms has shifted.

In 1998, the German photographer embarked on a new series of photographs of woods, rainforests, and jungles in Australia, Brazil, China, and Japan titled "New Pictures from Paradise". Seeking to capture images whose contemplation was not mediated by an identifiable and otherwise significant motif, these photographs present "unconscious places" that reference and question representations of paradise throughout history and across different cultures. Photographed from a central perspective, *Paradise 7, Daintree, Australia*, portrays the Daintree Rainforest, the oldest lowland tropical rainforest in the world, thought to be around 180 million years old. Its lush understory shows a host of details but no real focal point. It draws the viewer into the mystical semidarkness of the jungle, the multi-layered and densely detailed greens of trees, bushes, tropical plants, and mossy trunks. The wealth of delicately branched information doesn't allow the gaze to penetrate the depth of the image, and so Struth refers to them as illegible text. By virtue of its sense of "all-over" nature, paradise functions as a membrane for meditation—a space emptied of signifiers to elicit a moment of stillness and internal dialogue.



Thomas Struth
Paradise 7, Daintree, Australia, 1998
Chromogenic color print

XIE LEI

Born in Huainan, Anhui Province, China, in 1983. Lives in Paris, France, and Madrid, Spain

The word inspiration, derived from the Latin word for breathing in, was originally used to describe the revelation or influence of a truth coming from a divine or supernatural being. Xie Lei's painting, *Inspiration*, created during a residency at Casa de Velázquez in Madrid in 2020–2021, visualizes the quasi-mystical and archaic meaning of the act of "inspirare." The profile of a human's face, leaning over to a light source as if smelling or inhaling it, appears embedded amid lush foliage. Thick brush strokes in a palette of dark green, sea green, emerald, and murky blue are punctuated with dashes of light turquoise, generating a glowing vibration that peaks in the cold white light in the center of the painting. In this nocturnal light, the face emerging from the foliage feels like it morphs into a forest spirit. Xie Lei's artworks are often set in the dark, embracing the night scene as a place of suspense, bewilderment, and meditation. The artist creates atmospheres that feel undefined and in flux. Like an endless dawn, the characters in the works, whether human or more-than-human, are ethereal and eternal creatures who recall myths, rituals, and folk tales.



Xie Lei
Inspiration, 2021
Oil on canvas

ASUNCIÓN MOLINOS GORDO

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

Barruntaremos (from the Spanish verb *barruntar*, meaning to conjecture, foretell) is a video that looks into inhabiting the world and sensing landscapes otherwise. Told through the voice of Pedro Sanz Moreno, a shepherd from the region of Segovia in Spain who is a knowledge-keeper of the traditional form of weather forecasting called *Cabañuelas*, it engages with the ability to read the landscape and atmospheric elements to detect meteorological changes. Dating back many centuries, the empirical science of the *Cabañuelas* is still practiced today in Spain and some parts of Central and South America, the Caribbean, and Africa. Based on careful observations of signals deriving from the colors and shapes of clouds, winds, fog, the stars, the earth, and the study of animal behavior, mainly during the first seven days of August and between December 13–24, Sanz Moreno has developed a complex system for tracking and predicting weather patterns. He specifically notices the perspective of animals and interprets the activities of ants, caterpillars, sheep, the ability of donkeys to detect danger, and the behaviors of sheep and birds in sensing the coming rain and winds.

In this video, Asunción Molinos Gordo challenges the romantic notion of landscape in art history and approaches it as grounds from which to explore more-than-human networks forged by the contributions of animals and other earth beings. Sanz Moreno adopts what philosopher Vinciane Despret calls an “affected perspective” to emphasize how observers are being touched or are affected by what matters for the animals and the environments the *Cabañuelistas* are embedded in. These perspectives are summarized in a glossary of practices at risk of extinction and suggest the *Cabañuelista*’s methods of prediction, based on ancestral knowledge and the commons, as a way of addressing the climate emergency, which Sanz Moreno describes as “an interference in the signals of the landscape.”



Asunción Molinos Gordo

Barruntaremos, 2021

Single-channel video, color, sound, 9:38 min

Video: Sonia Pueche, sound: Alberto Carlassare

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

BERNARDO SALCEDO

Born in Bogotá, Colombia, in 1939. Died in Subachoque, Colombia, in 2007

After studying sociology and architecture at the National University of Colombia in Bogotá, Bernardo Salcedo came to be recognized as a pioneer of Conceptual art in Colombia. *Primera lección* (First Lesson) undoes Colombian nationalist rhetoric by analyzing the state's coat of arms. The work consists of five white placards, which read:

"There are no condors"

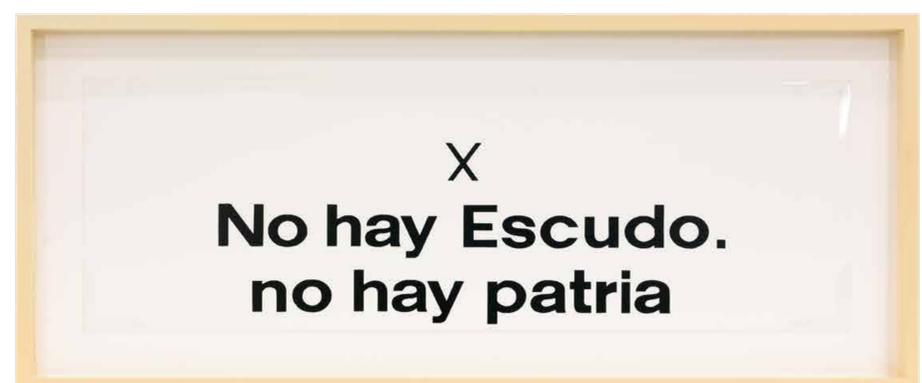
"There is no abundance"

"There is no freedom"

"There is no canal"

"There is no shield. There is no homeland"

One by one, Salcedo dismantles the elements represented on the coat of arms, making specific reference to the extinct Andean condor and the loss of the Isthmus of Panama and its canal that adorn the national flag. Through the negation of symbols of grandeur, freedom, and prosperity, Salcedo openly criticizes the validity of the state's rhetoric in light of the transformation of the country at the time. As the work is read from top to bottom, the gradual erosion of the symbols and ideals of the sovereign nation point to a radical abandonment of the state's promises and ideals. The division of the work into different arguments exemplifies Salcedo's intention that the signs could be reshuffled and presented in a different order. *Primera lección* is one of Salcedo's most overtly political works, so much so that when it was exhibited in Cali, Colombia, in 1973, the mayor requested that the work be removed from view.



Bernardo Salcedo
First Lesson, 1970
Set of five silkscreen prints

DANA AWARTANI

Born in Jeddah, Saudi Arabia, in 1987. Lives in Jeddah, Saudi Arabia

Come, Let me Heal your Wounds is an installation consisting of ten translucent and delicately colored screens made of medicinally dyed and hand-embroidered silk. Fifty herbs and spices—each evoking distinct cultural references—were used to dye the textiles. Natural herbs and spices have long been used for their medicinal qualities in South Asian and Arab cultures, and the fabrics were made in Kerala, India. Loosely mapping the annihilated cultural heritage of the Arab world, the textiles are an abstract representation of sites of destruction committed by Islamic fundamentalist groups in Egypt, Iraq, Libya, Saudi Arabia, Syria, Tunisia, and Yemen since the 2010 start of the anti-government protests commonly referred to as the Arab Spring. Each fabric was damaged by tears and holes and later repaired with embroidery. Artisans and the artist herself mended the 355 wounds to the fabric by applying the art of darning, a hand-sewing technique long used to restore woven fabrics. The project is a plea to safeguard ancient civilizations in the Arab world, a bid to recall the collective history of artisanship, rejoice in the knowledge of healing plants, and respect the venerable tradition of repairing objects.

Dana Awartani explores the geometrical principles of Islamic arts and crafts to reveal their philosophical meanings. Her works are continual acts of revival, transposing traditional Islamic art forms such as illuminated manuscripts, parquetry, ceramics, and textiles into the present.



Dana Awartani

Come, Let me Heal your Wounds, 2020

Installation with medicinally dyed and hand-embroidered silk
on wooden stretchers

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

ISA GENZKEN

Born in Bad Oldesloe, Germany, in 1948. Lives in Berlin, Germany

Isa Genzken's series "New Buildings for Berlin," which she began in 2002, envisions the quickly changing nature of the city she calls home. In these architecturally inspired works of neo-assemblage, she proposes a lightweight cityscape where colored glass takes the place of the currently existing gray infrastructures that seem to pervade Berlin. Irreverent, dissident, punk, lighthearted, and cheerful, these architectural models suggest a building tradition made of colorful, found, and reused materials that defy the "junk-burden globalized world." They consist of ensembles of rearticulated readymades that are daring yet simple, sustainable and aspirational at once. Strips of colored glass, painted MDF, and lacquered panes lean on one another, a reference to the modernist architecture of Ludwig Mies van der Rohe and Bruno Taut, while moving beyond a pure illustrative function. In this series, the model becomes a motif, not so much a tool of representation but as a proposal for an architecture that does not yet exist.

New Buildings for Berlin VI is presented on a tall pedestal, which extends its towering volumes, evoking the metropolis without referring to any real building in the German capital. Instead, it alludes to a utopian imagination for an alternative social constellation, conveyed through architecture. The sculpture then becomes a space for investigating both the speculative and political function of architecture, and ultimately, of art.



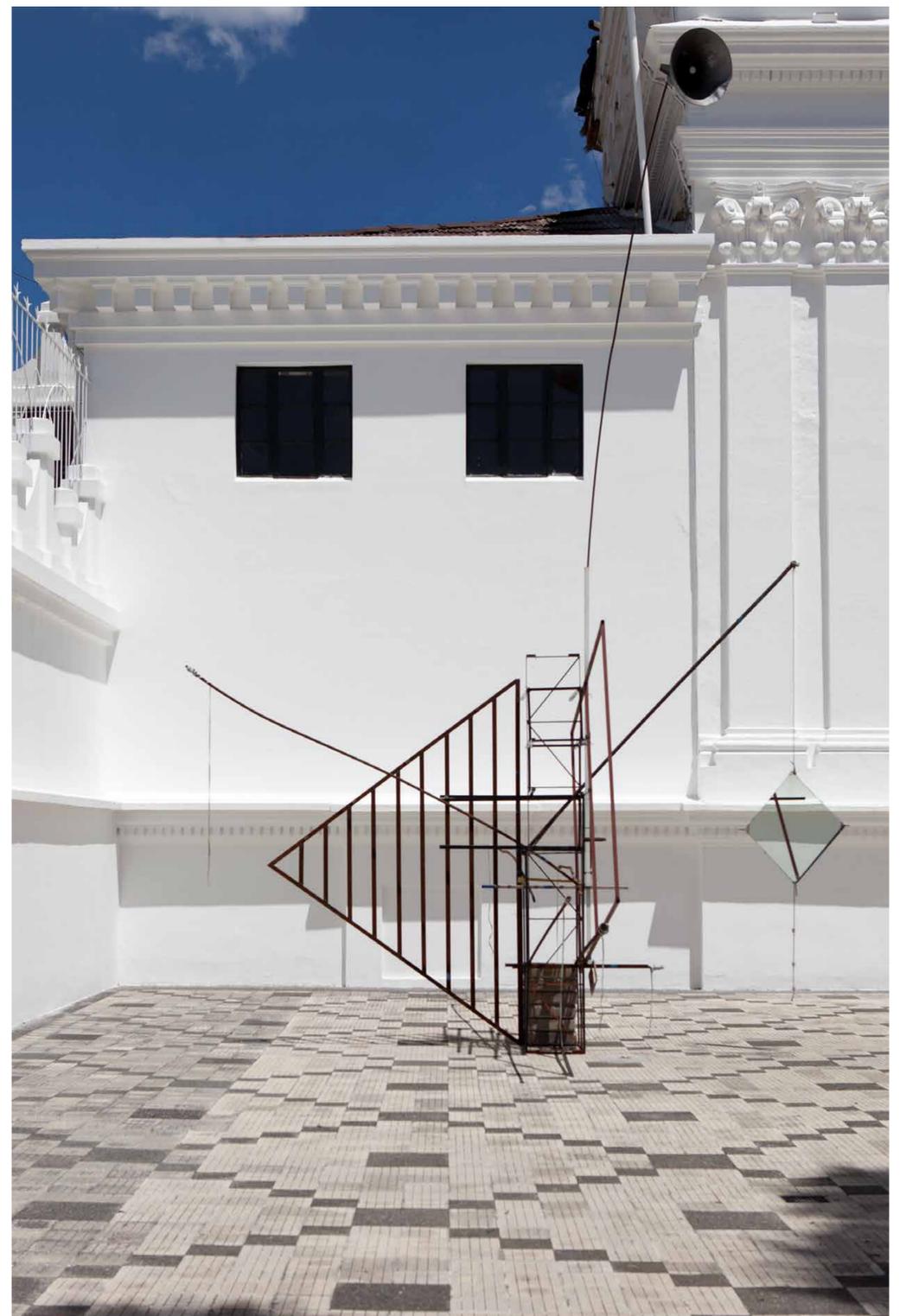
Isa Genzken
New Buildings for Berlin VI, 2013
Glass, epoxy, silicon, lacquered MDF

ABRAHAM CRUZVILLEGAS

Born in Mexico City, Mexico, in 1968. Lives in Mexico City, Mexico

In his work, which includes sculpture, painting, installation, and video, Abraham Cruzvillegas honors the unpretentious poetics of the precarious lifeworlds built under stark economic constraints. Repurposing discarded, collected, and found objects, his sculptures challenge traditional conceptions of artmaking, relying on improvisation, collaboration, and learning. Cruzvillegas primarily uses available materials and resources based on the location and circumstances at hand. Perhaps his most famous series, “Autoconstrucción”—or self-constructing, as the artist calls it in English in order to highlight the concept’s psychological implications—roots his sculptural practice in a methodology of DIY assemblage. Cruzvillegas’s works result from highly personal attachments, and their materials and subjects reveal the artist’s collaborative, philosophical, and ethical commitments.

In this work, Cruzvillegas comes to terms with his shortcomings in the face of the admirable deeds of Fray Tomás González, a Franciscan friar and migrants’ rights activist who operates a shelter for migrants called La 72 in Tenosique, in southeastern Mexico. The organized crime groups that control the flow of migrants along the Guatemalan border have targeted González for his peaceful and legitimate work in defense of human rights. As the title intimates, Cruzvillegas contemplates the friar’s remarkable work, while listening to traditional Mexican folk music and realizing that he is also a “displaced narcissist” in need of the friar’s counseling. Made in and for an exhibition in the city of Zapopan, Mexico, and using materials found in the rubble there, the work is also a nod to the artist’s father, who was connected to Zapopan’s Franciscan convent.



Abraham Cruzvillegas

Self-portrait wanting to be Fray Tomás González and listening to abajeños with the Zacán band, unable to communicate the frustration of not being able to recognize myself as a wrathful, poor, obedient, chaste and to fucking top it off, displaced narcissist, 2014

Wood, iron, mirror, nylon rope, leather, concrete, aluminum, galvanized iron, self-adhesive tape, rubber, and corncob
Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

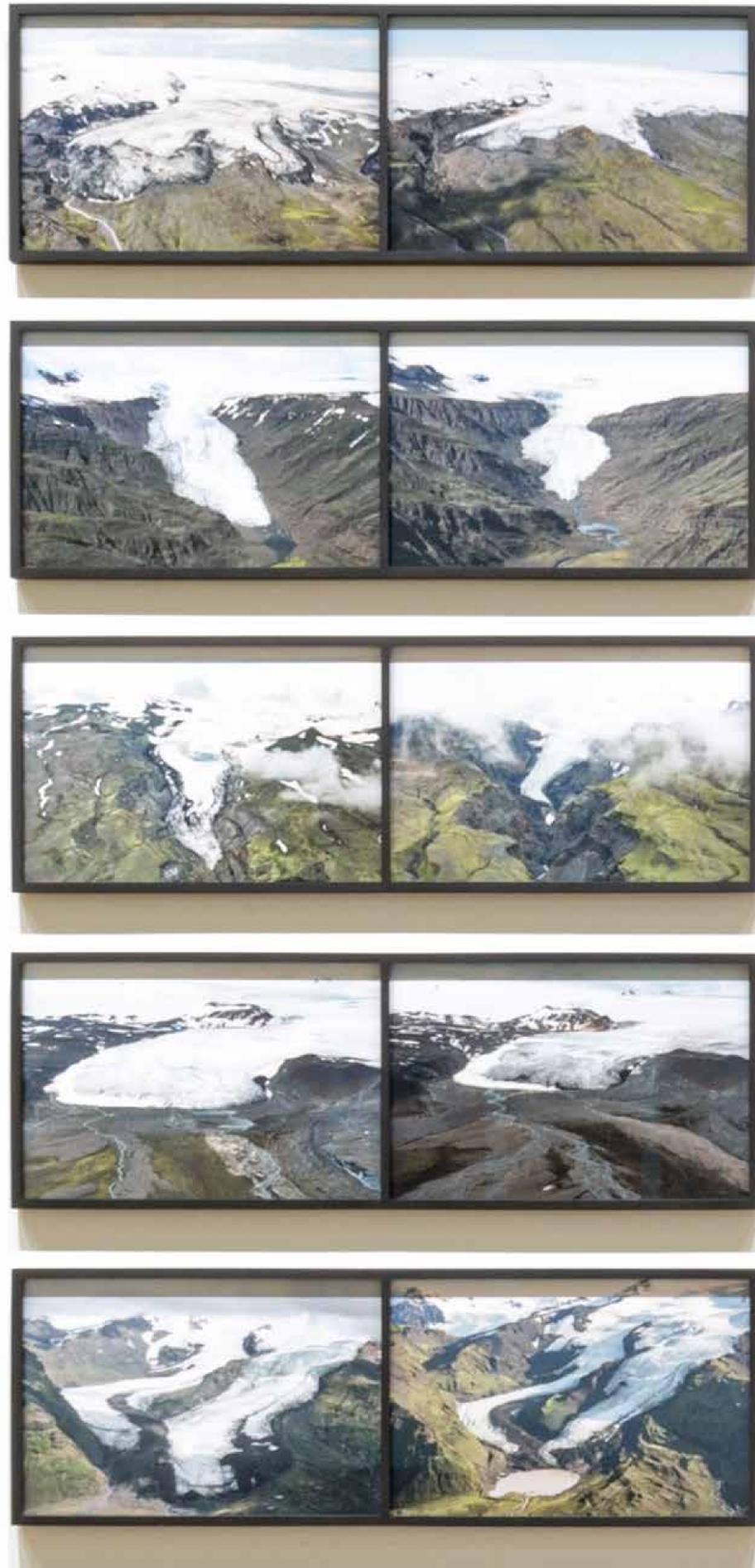
OLAFUR ELIASSON

Born in Copenhagen, Denmark, in 1967. Lives in Copenhagen, Denmark and Berlin, Germany

In 1999, Olafur Eliasson photographed several dozen glaciers in Iceland as part of his ongoing project of surveying and mapping the island. This series of photographs formed a work called *The glacier series*. Twenty years later, he returned to Iceland to catalog the glaciers again. This new work, *The glacier melt series 1999/2019*, collates the thirty pairs of images from 1999 with those from 2019 to reveal the dramatic impact that global heating has already had on the planet and how it will affect future generations.

“In 1999 I traveled to Iceland to document a number of the country’s glaciers from the air. Back then, I thought of the glaciers as beyond human influence. [...] Twenty years later, I went back to photograph the same glaciers from the same angle and at the same distance. Flying over the glaciers again, I was shocked to see the difference. Of course, I know that global heating means melting ice and I expected the glaciers to have changed, but I simply could not imagine the extent of change. All have shrunk considerably, and some are even difficult to find again. Clearly this should not be the case, since glacial ice does not melt and reform each year, like sea ice. Once a glacier melts, it is gone. Forever. It was only in seeing the difference between then and now—a mere twenty years later—that I came to fully understand what is happening. The photos make the consequences of human actions on the environment vividly real. They make the consequences felt. [...] I hope that we have now reached a turning point. We have a responsibility toward future generations to protect our remaining glaciers and to halt the progress of global heating. Every glacier lost reflects our inaction. Every glacier saved will be a testament to the action taken in the face of the climate emergency. One day, instead of mourning the loss of more glaciers, we must be able to celebrate their survival.”

—OLAFUR ELIASSON



Olafur Eliasson
The glacier melt series 1999/2019, 2019 (detail)
Thirty chromogenic color prints

ALLORA & CALZADILLA

Jennifer Allora born in Philadelphia, US, in 1974

Guillermo Calzadilla born in Havana, Cuba, in 1971

They live in San Juan, Puerto Rico

The relics of an electromagnetic transformer that exploded in Puerto Rico in 2016, causing a lengthy power outage and complete blackout across the country, are reimagined by Puerto Rico-based artist duo Allora & Calzadilla as an instrument that reproduces energy flows. Ceramic insulators and transformer coils form an amorphous mass of electrically charged copper assembled into a monstrous power station of sorts. The pieces were acquired from the chronically underfunded Aguirre Power Plant in Salinas, which is operated by the Puerto Rico Electric Power Authority—one of the largest bond issuers responsible for the current 74-billion-dollar debt burdening Puerto Rico's economy. *Blackout's* frayed, mangled, and corroded body presents a state of material and sonic decomposition. It expresses the depraved political, financial, and environmental network that weaves energy production and debt, embodying economic distortions, structural disfunction, and legal maladjustments.

mains hum is a series of vocal actions created in collaboration with the conductor Donald Nally and the composer David Lang that explores the mains hum—the continuous, low humming that buzzes from old or improperly grounded electrical transformers. The composition uses a quote by Benjamin Franklin, only the words remain indecipherable, transformed into a system that controls the music. The quote reads: “In going on with these Experiments, how many pretty systems do we build, which we soon find ourselves oblig'd to destroy! If there is no other Use discover'd of Electricity, this, however, is something considerable, that it may help to make a vain Man humble.”

mains hum is activated weekly by the Córdoba-based choir Coro Brouwer and students from the Escuela Superior de Arte Dramático de Córdoba.

Performance dates: April 9, 23, and 30

and May 7, 14, and 28 at 6:00 pm

Duration: 40 minutes



Allora & Calzadilla

Blackout, 2017

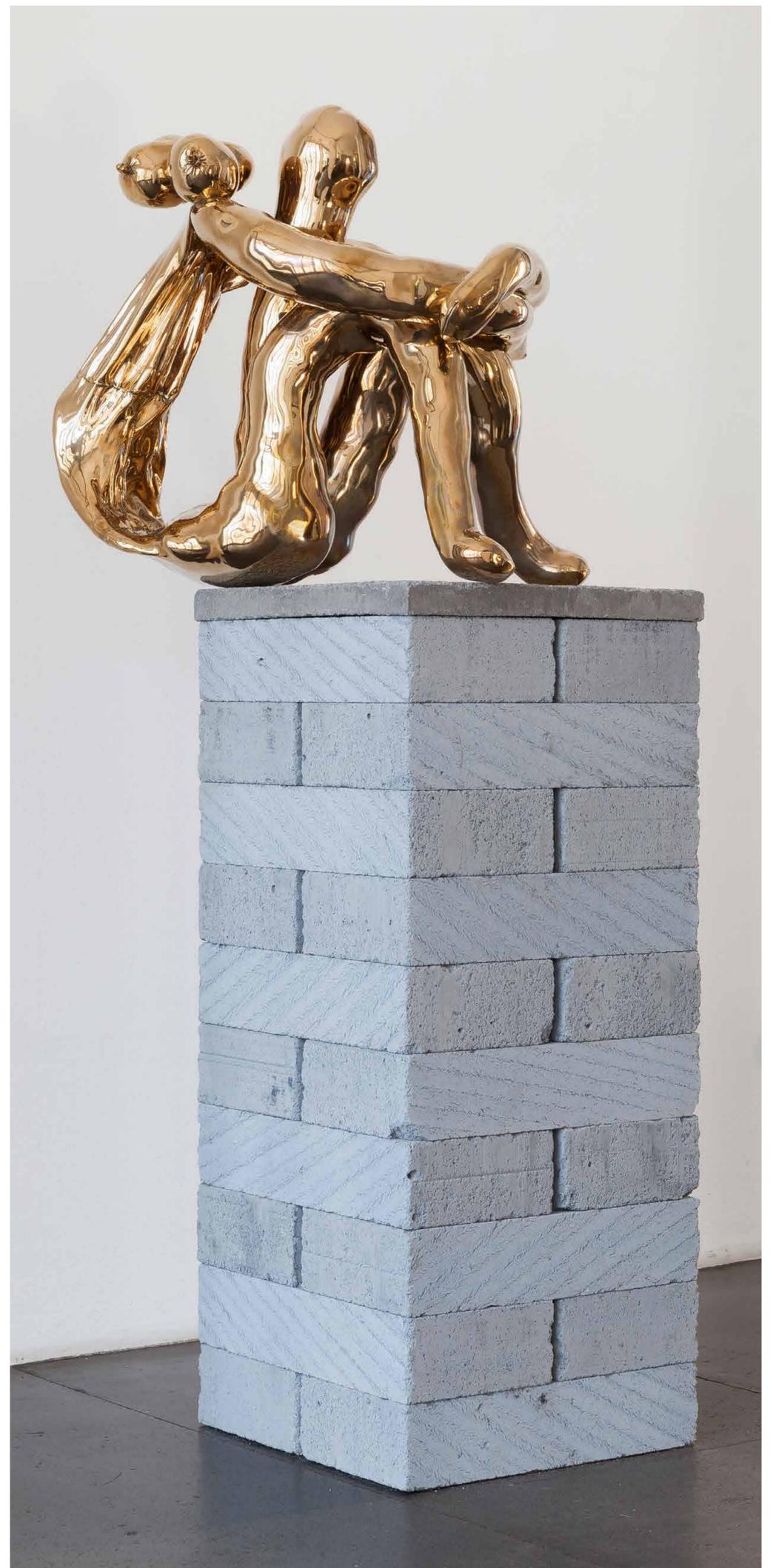
Copper, ceramic, iron, steel, oscillator, speaker, vocal performance

SARAH LUCAS

Born in London, UK, in 1962. Lives in Aldeburgh, UK

Exploring issues of gender and sex, the British artist Sarah Lucas probes into male-female dualism and advances androgyny and the blurring of boundaries as tools of resistance. Since the early 2000s, her artistic production has incorporated nonfigurative, organic, and biomorphic elements that are fluid and transitional, suggesting an affinity with identity formations. Transgressing form, materiality, and temporality, her objects overthrow normative definitions of human life and eventually propose new variations.

Dacre is one of a series of six bronze sculptures translating the artist's earlier "NUDS" (2009–), in which kapok-filled nylon tights are molded into ambiguous biomorphic forms made of gold-hued metal. *Dacre* fuses two beings into a single entity, held together in an embrace of their long, slender arms. The figure's frosty elegance is heightened when light shimmers on the highly polished surface. It recalls the image of a caring mother and her child, embracing lovers, or a protective guardian. The golden hue links the bronze to the material history of gold, resonating particularly with Byzantine icons, golden Buddha statues, or over-the-top Versailles. But also, from a posthumanist viewpoint, *Dacre* snatches at the cocksure figure of the "human" and renders visible the animality of homo sapiens.



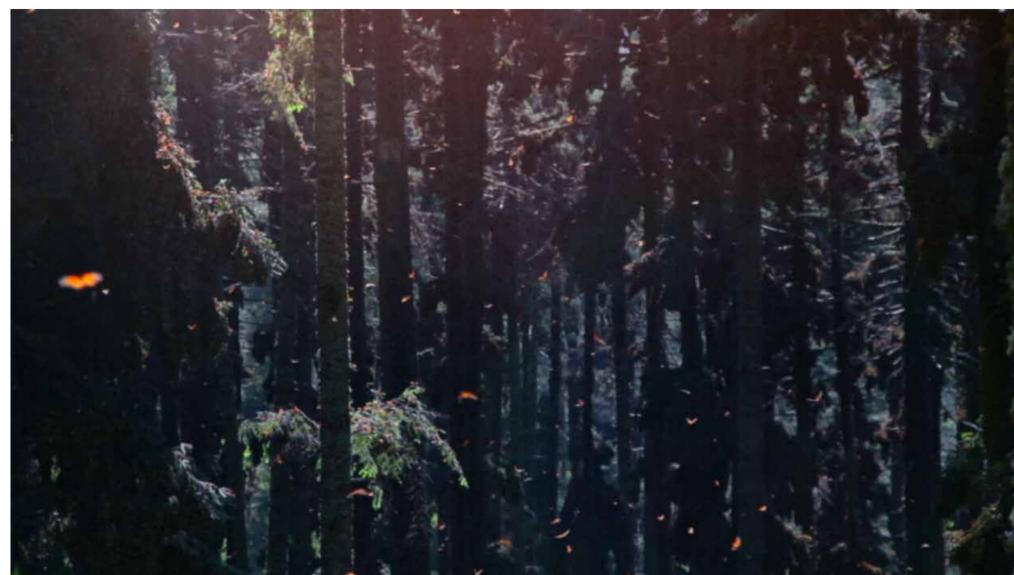
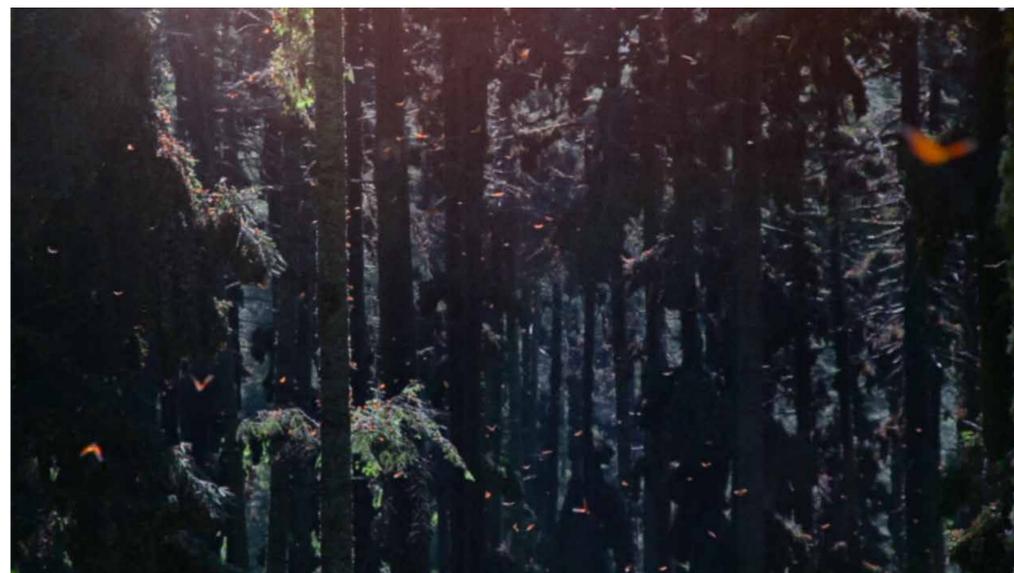
Sarah Lucas
Dacre, 2013
Cast bronze

MARIO GARCÍA TORRES

Born in Monclova, Mexico, in 1975. Lives in Mexico City, Mexico

Every year, monarch butterflies embark on a marvelous migratory route. Despite the many ways their habitats and flight paths have been disrupted by human-induced degradation, the butterflies continue to migrate from forests in the United States and Canada to the same ancestral valley in Northern Mexico. There, the butterflies hibernate in the mountain forests, where a less extreme climate provides them better chances of survival. The area is paradoxically thriving because of its status as wildlife sanctuary, but also, perhaps even more so, because of the violence in the region that prevents visitors from safely accessing the park, making it an almost secluded oasis within a troubled stretch of land. Presenting some difficult but plausible scenarios about the state of our world and its possible collapse, Mario García Torres meditates on what might happen, had mankind faded away. If there are no humans left to testify the existence of humanity, then perhaps we never existed at all.

The Day Mankind Faded Away is a video work based on stock footage from a protected wildlife sanctuary in Northern Mexico depicting a dense swarm of endangered monarch butterflies without a human in sight, accompanied by a vocal performance by the Zurich-based tenor Eelke van Koot. The work was produced on the occasion of Manifesta 11, held in Zurich in 2016, which involved each artist selecting a local person outside of the artworld to collaborate with on the production of an artwork. The libretto was written by the artist.



Mario García Torres

The Day Mankind Faded Away, n.d.

Single-channel video installation transferred
from 16mm film, color, sound, 2:21 min

Commissioned by Manifesta 11 and co-produced
by TBA21 Thyssen-Bornemisza Art Contemporary

OLAF NICOLAI

Born in Halle (Saale), Germany, in 1965. Lives in Berlin, Germany

Each year in mid-August, the heavens open, and the prolific Perseids meteor showers stream across the night sky in a fleeting celestial light show. The showers, also known as the “Tears of Saint Lawrence,” coincide with the saint’s feast day on August 10. Saint Lawrence is said to have been roasted alive on a gridiron for distributing treasures to the poor rather than offering them to the Roman Emperor Valerian. The meteors, according to legend, are the embers rising from the burning fire.

In his open-ended, time-based work *Welcome to the Tears of St. Lawrence: An Appointment to Watch Falling Stars*, originally created for the 2005 Venice Biennale, Olaf Nicolai extends an invitation by distributing posters and brochures (including astrological maps, detailed scientific and historical overviews, images, and links to websites) to gaze upward upon this ephemeral annual spectacle. The work acts on the so-called attention economy that treats human attention as a scarce and monetizable commodity. The Perseids meteor showers have occurred with or without spectators and will continue to take place whether or not they are observed. Nicolai directs the attention to an existing event, stimulating stargazers to observe and possibly interpret scientific readings, myths, and popular imaginaries. By casting the event as an appointment he instigates and calls upon a (possible) community, dispersed across the planet but assembled under the spells of the cosmic theater.

Since August 2009, Nicolai’s work has been on permanent loan at the Kunstmuseum Thurgau / Kartause Ittingen in Switzerland, whose patron saint is Saint Lawrence. The display of the work is complemented by events scheduled for the closing day of the show.



WELCOME TO THE ›TEARS OF ST. LAWRENCE‹ AN APPOINTMENT TO WATCH FALLING STARS.

EN LAS PRIMERAS HORAS TRAS LA MEDIANOCHE, ENTRE EL 9 Y EL 13 DE AGOSTO, OBSERVA EL CIELO DEL NORTE DIRECCIÓN NORESTE, MIRANDO HACIA LA CONSTELACIÓN DE PERSEO, QUE ENCONTRARÁS EN EL CIELO EN UN ÁNGULO DE APROXIMADAMENTE 45° SOBRE LA LÍNEA DEL HORIZONTE. BUSCA UNA LLUVIA DE ESTRELLAS FUGACES. SON LAS ›LÁGRIMAS DE SAN LORENZO‹.

IN THE EARLY HOURS AFTER MIDNIGHT, BETWEEN THE 9TH AND 13TH OF AUGUST, WATCH THE NORTHERN SKY FACING NORTHEAST, IN THE DIRECTION OF THE CONSTELLATION OF PERSEUS, WHICH YOU WILL FIND IN THE SKY AT AN ANGLE OF APPROXIMATELY 45° UP FROM THE HORIZON. LOOK OUT FOR A SHOWER OF FALLING STARS. THEY ARE THE ›TEARS OF ST. LAWRENCE‹.

ESTE PROYECTO DE OLAF NICOLAI FUE ENCARGADO POR TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY, POR INVITACIÓN DE ROSA MARTÍNEZ PARA LA 51 BIENNALE DI VENEZIA DE 2005.
A PROJECT BY OLAF NICOLAI COMMISSIONED BY TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY,
ON INVITATION BY ROSA MARTÍNEZ FOR THE 51ST BIENNALE DI VENEZIA, 2005.

T Thysen
B Bornemisza
A Art Contemporary



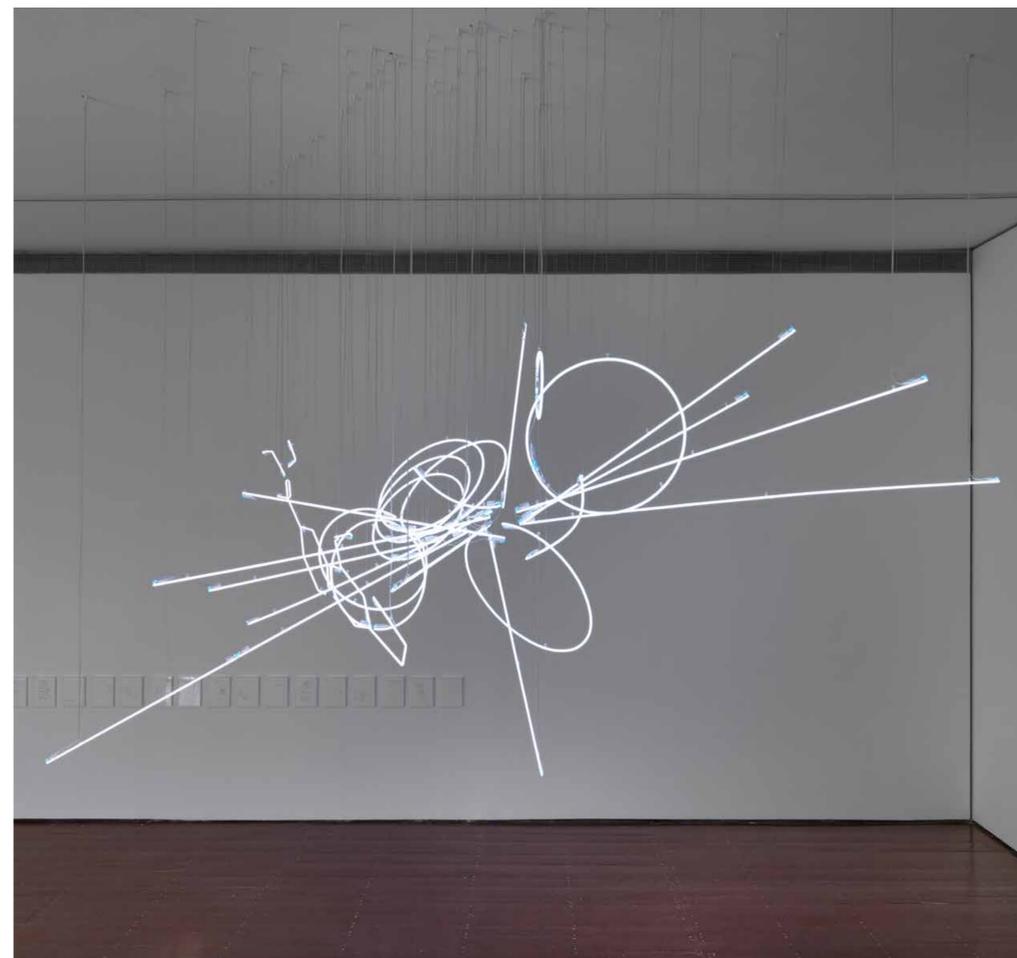
Olaf Nicolai
*Welcome to the Tears of St. Lawrence:
An Appointment to Watch Falling Stars*, 2005
Public art project, booklet, and poster
Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

CERITH WYN EVANS

Born in Llanelli, Wales, in 1958. Lives in London, UK

An indefinable, effervescent, and volatile structure fabricated from white neon six meters in diameter hovers in the space. Merely hinting at its source referents, *A Community Predicated on the Basic Fact Nothing Really Matters* obliquely alludes to representations of the Higgs boson as well as to the diagram of the chemical structure of LSD synthesized by Albert Hofmann. The existence of the Higgs boson, an elementary particle initially theorized in 1964, was tentatively confirmed on July 4, 2012. The questions underlying the particle's existence are of such importance that they led to a search lasting more than forty years and finally to the construction of the world's most powerful particle accelerator, the Large Hadron Collider at CERN. Also called the God particle, a sobriquet frowned upon by physicists, it gives access to an understanding of the invisible, universe-wide field that gave mass to all matter just after the Big Bang, forcing particles to coalesce into stars and planets.

Cerith Wyn Evans's imposing work is dedicated to the exploration of the visibility and real-world relevance of incomprehensible, mind-altering, and (until they are confirmed) merely theoretical concepts such as the Higgs boson. The slightly distorted chemical structure of LSD is superimposed over the representations of the trajectories of high-energy particle beams, as if two ontological forms of reality were to collide and possibly fuse. Both the Higgs boson and the LSD molecule have the potential to generate new worlds. Experience and perception in regard and in opposition to heuristics and faith, communication and illustration are factors that render the abstract geometric figure very tangible. Just as nothingness can mean the absence of stuff, it is also a fundamental concept in Daoist philosophy and aesthetics, and hints at the composition of the inexhaustible, subatomic realm, from which the universe is created.



Cerith Wyn Evans

A Community Predicated on the Basic Fact Nothing Really Matters, 2013

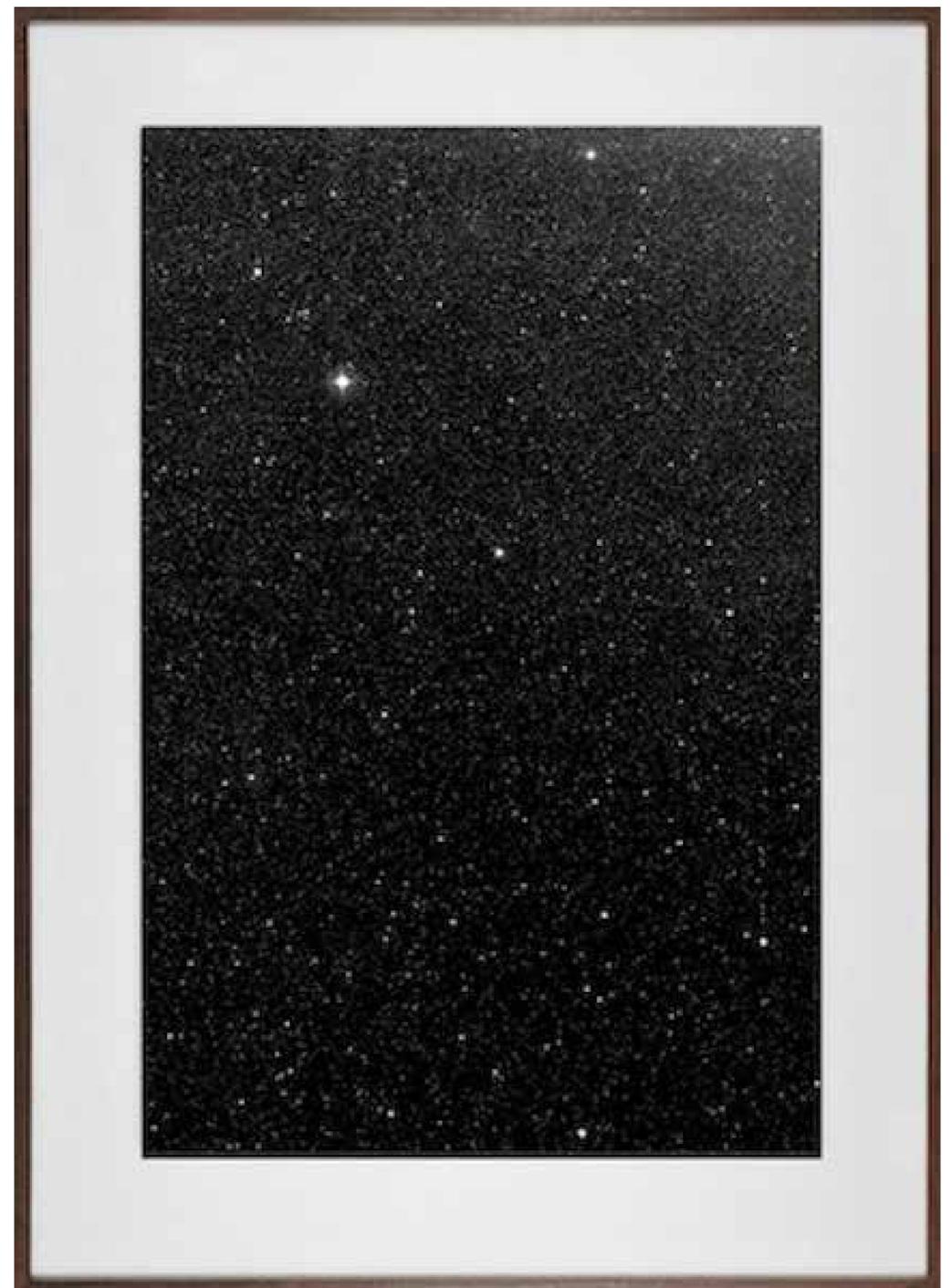
Neon, steel cables

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

THOMAS RUFF

Born in Zell am Harmersbach, West Germany, in 1958. Lives in Düsseldorf, Germany

Having acquired negatives of the night sky above Chile supplied by the European Southern Observatory (ESO), an international research center in the Atacama Desert, Thomas Ruff started printing large-scale, seemingly abstract photographs of stars, galaxies, and nebulae. He kept the titles of the ESO negatives, which indicate the coordinates of the sky in the center of the image. Ruff's most dramatic intervention in the otherwise purely scientific depictions is the change of format from the square 25 x 25 cm negative to a monumental portrait size, a reference to the Renaissance topos of the painting as a window, suggesting a view to outer space. Selecting details from the negatives, Ruff divided them into six categories. In some, the stars are either in the foreground or background; in others, they are very remote, or otherwise, the focus is directed on interstellar objects, like the Milky Way and other galaxies. The photograph presents the viewer with a conundrum. While it is obvious what the white dots on a black background represent, it is impossible to read the image as anything other than an abstract pattern, without prior expert knowledge. The viewer's attention shifts from the subject matter to the startling beauty and inexhaustible fascination of the cosmos. "Photography pretends," Ruff states. "You can see everything that's in front of the camera, but there's always something beside it."



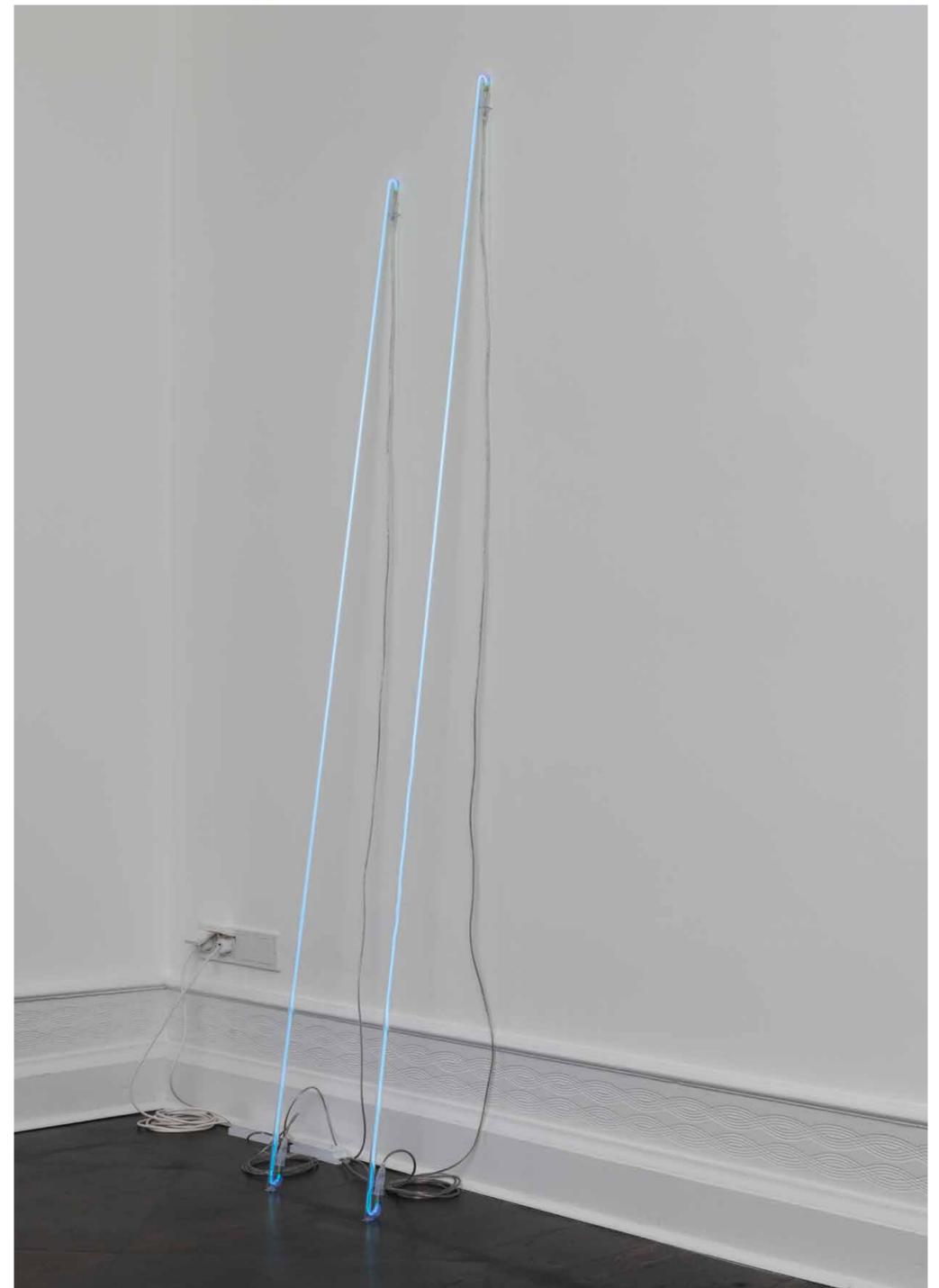
Thomas Ruff
04h 20m/-70°, 1992
Chromogenic color print on Diasec

CERITH WYN EVANS

Born in Llanelli, Wales, in 1958. Lives in London, UK

Cerith Wyn Evans's conceptual installations, sculptures, and films explore the boundaries of language, perception, and time. He interrogates what we see and know, or else what infuses particular objects with meaning. His favorite medium and heuristic device of choice are sculptures of fluorescent lights, like *Leaning Horizon* (neon clear glass Argon, 2.1 m and 2.25 m), part of a series entitled "Inclined Horizon." Here, two clear glass tubes filled with argon gas, placed at a semi-vertical angle against the wall on which they lean somewhat carelessly, emit a violet glow.

Responding to the writings of the artist and filmmaker Hito Steyerl and the art historian Erwin Panofsky, which offer historical accounts and speculations about the role of perspective in art, the leaning fluorescent tubes stand for the displaced horizon. Wyn Evans questions the reach and limits of human sight in multi-scalar representation of space when the human eye no longer serves as a reference point. He proposes that machine-aided mapping of space has eclipsed stable and consistent viewpoints, analogous to Leon Battista Alberti's Renaissance ideas on pictorial perspective. Four-dimensional space shifts the attention to time as a variable. From the fixed perspective of a stationary eye, we have moved to GPS, Google Maps, drone photography, and other positioning technologies like 3D and virtual reality. The technologically enhanced gaze, which the artist defines as the "inhuman eye" of an abstract machine, disrupts the viewer's sense of constant, stable space-time coordinates.



Cerith Wyn Evans

Leaning Horizon (neon clear glass Argon, 2.1 m and 2.25 m), 2015
Neon

SIMON STARLING

Born in Epsom, England, in 1967. Lives in Copenhagen, Denmark

Based on intensive research and experimentation, Simon Starling attempts to link the history of astronomy and cinema with modernity and globalization. Conceived as part of an ongoing work concerned with the beginnings of moving image technology and its relationship to astronomy, *Venus Mirrors (05/06/2012, Hawaii & Tahiti [Inverted])* presents the transit of Venus across the sun as observed in June 2012 from two historically significant observational sites in the Pacific Ocean. The small differences in the position of the transit—as seen when the viewer overlays the reflection of one mirror onto the other—were the basis for huge leaps forward in the understanding of the dimensions of our solar system. For six hours on June 5 or June 6, 2012 (depending on your location on earth) it was possible to observe a small black disc passing across the face of the sun. The transit of Venus—an extremely rare astronomical event, which occurs in pairs eight years apart at intervals of over 100 years, was originally predicted by Johannes Kepler and observed and recorded for the first time by the English astronomer Jeremiah Horrocks in 1639—was once the key to unlocking the architecture of the solar system. In the first internationally coordinated scientific endeavors, substantial efforts were made in the eighteenth and nineteenth centuries to precisely observe and record the duration and position of the transit from geographically remote locations across the globe. These observations, which included the use of nascent cinematographic techniques, allowed for the first relatively accurate calculations to be made of the so-called astronomical unit—the mean Earth-Sun distance.



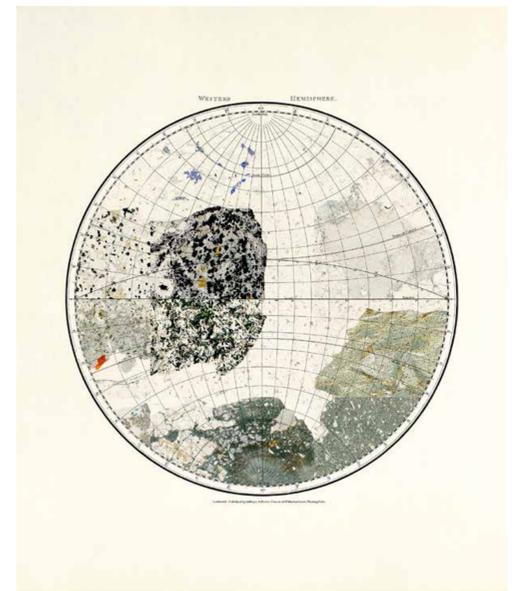
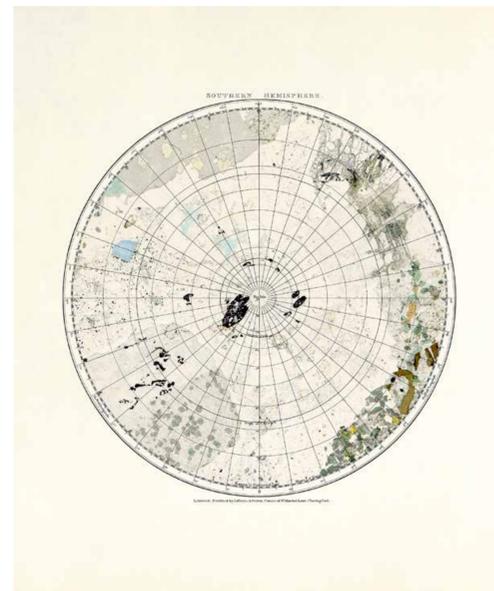
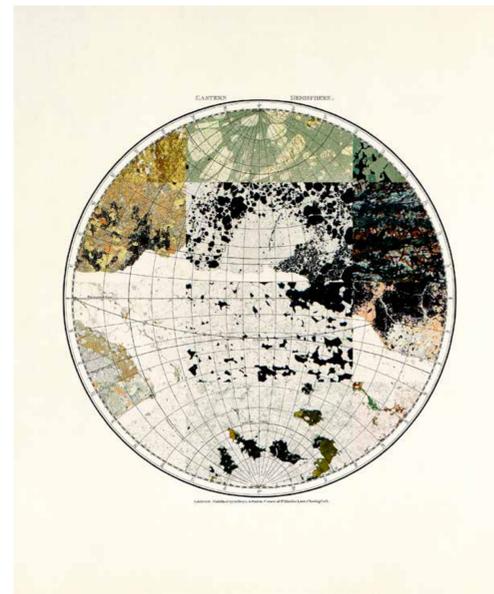
Simon Starling
Venus Mirrors (05/06/2012, Hawaii & Tahiti [Inverted]), 2012
Two drilled telescope mirrors, stands

ELENA DAMIANI

Born in Lima, Peru, in 1979. Lives in Lima, Peru

For Peruvian artist Elena Damiani, geology reveals the memory of the Earth. Her most recent work explores the vitality of the lithosphere, which consists of the mineral crust of the planet, and challenges longstanding and even enduring assumptions of geological permanence. To convey this idea, Damiani creates collages with archival imagery and found maps, referring to geological features and the way they connect to the biosphere, to its material and energy structure.

“Mineral Cartographies” investigates the role of Aeolian forces, which transport mineral particles from desert regions to remote locations, the erosion they cause on the Earth’s surface, and the resulting transportation of dust particles through continents. Named after Aeolus, the keeper of winds in the *Odyssey*, Aeolian processes move dusty clouds from the Sahara Desert to settle many kilometers away, nourishing the Amazonian basin; particles from the Gobi Desert end up in Korea and Japan, while the sandy Sirocco winds influence Southern Europe. These natural processes evidence how interconnected the different regions of the planet are and help us understand Earth as one single entity, always in motion and transformation, regardless of geographical divisions. The original maps used in “Mineral Cartographies” were part of an atlas titled *Geographic Exercises*, which was published in London in 1775. They were drawn as an educational tool for geography students to complete the blank spaces within the given gridlines and borders. On these, Damiani overlays microphotographs of sliced minerals, composing a mosaic-like territory, familiar because of the known coordinates but imaginary at the same time, inviting viewers to reconnect with the mineral richness of Earth.



Elena Damiani
Eastern Hemisphere, 2018
Western Hemisphere, 2018
Northern Hemisphere, 2019
Southern Hemisphere, 2019
From the series “Mineral Cartographies”
Giclée print on cotton paper

HELEN MAYER HARRISON AND NEWTON HARRISON

Helen Mayer Harrison born in New York, US, in 1927. Died in Santa Cruz, California, US, in 2018

Newton Harrison born in New York, US, in 1932. Lives in Santa Cruz, California, US

Variation From Survival Piece #2: Notations on the Ecosystem of the Cargill Salt Works is the preparatory drawing made by the Harrisons to notate the production process of *Shrimp Farm, Survival Piece #2*, realized in the gardens of C3A. The drawing functions as a complete instruction manual to build, maintain, and sustain an installation thought as “biologically competent” and “self-regulating.” Each *Survival Piece* reflects a thoroughly researched proposal for sustainable urban farming in the face of what the Harrisons anticipated will be a future where climate disruption and subsequent food shortages are inevitable. They are based on the following five understandings:

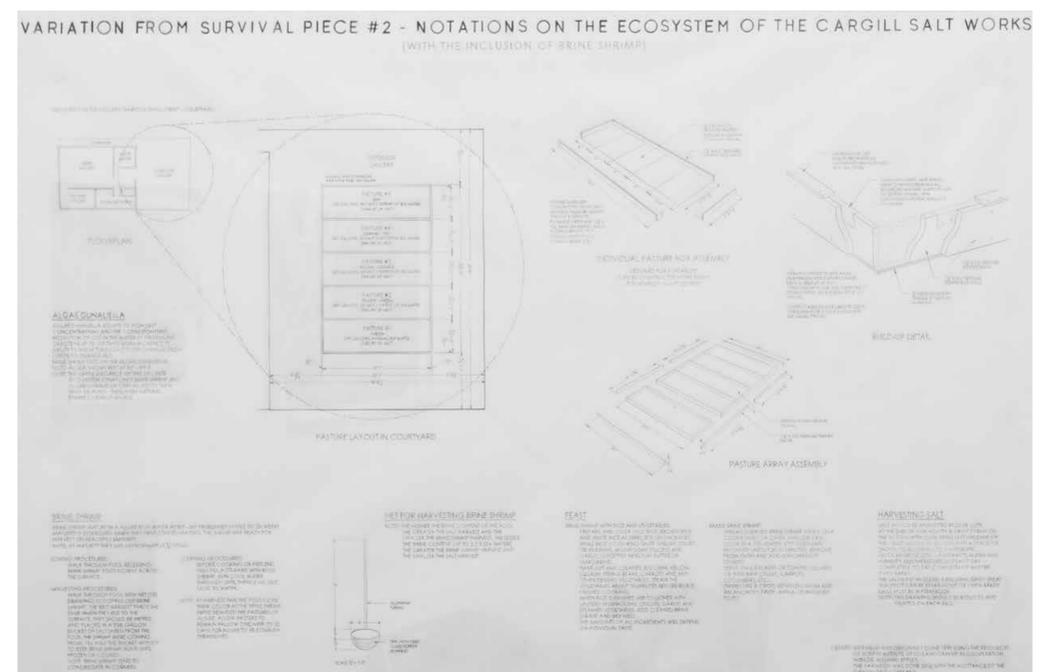
First understanding: Nature’s economic system stores the energy that it does not immediately need mostly in carbon formations.

Second understanding: Nature does not charge a profit as do culture’s economic systems.

Third understanding: All natural systems are dissipative structures with individuals that form them living, reproducing, then dying with indeterminacy as a norm.

Fourth understanding: All natural systems have learned to nest within each other, and, within a context of symbiosis contribute to collective systems survival, sometimes with abundance.

Fifth understanding: Human constructed artifacts particularly legal, political, economic as well as production and consumption systems seek constancy but are often in violation of the laws of conservation of energy pointing toward systems entropy.



Helen Mayer Harrison and Newton Harrison
*Variation From Survival Piece #2: Notations
on the Ecosystem of the Cargill Salt Works*, 2017
Ink and graphite on paper

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

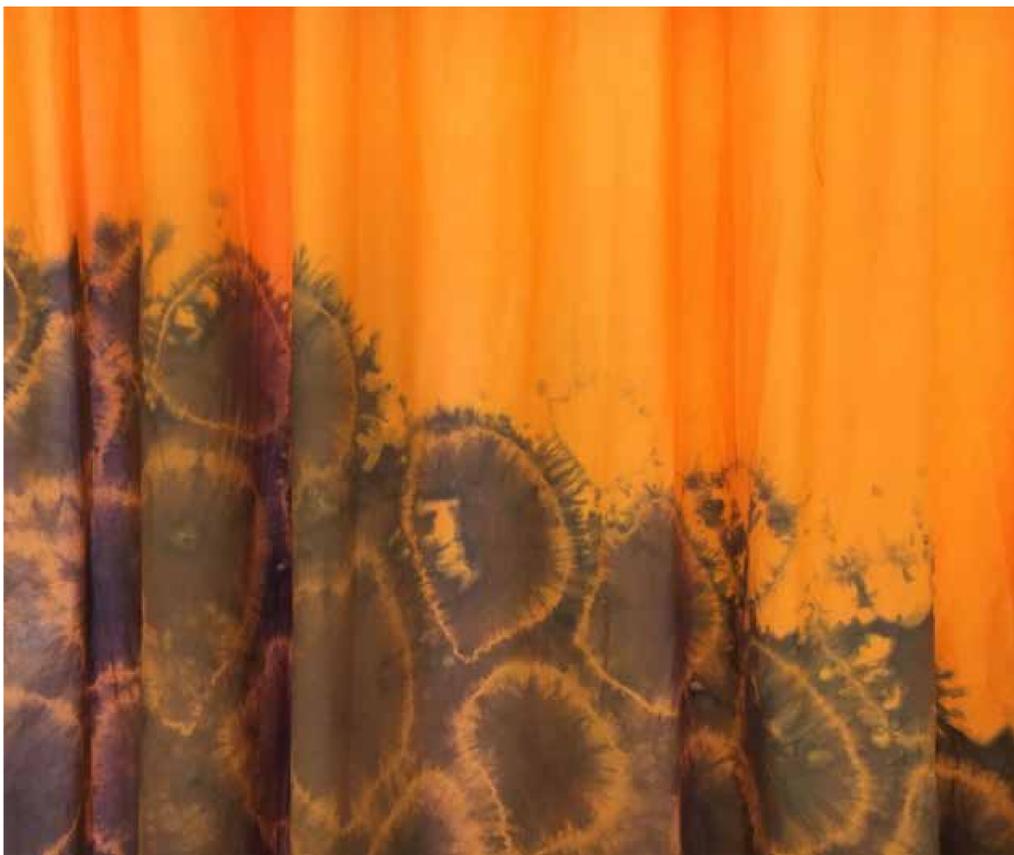
Víctor Barrios born in Madrid, Spain, in 1972. Lives in Castro del Río, Córdoba, Spain

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 *Abundant Futures* are freely available for consultation. Feel free to wander between the shelves, pick up a book and lose track of time imagining futures-to-come in collective conversations.

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.

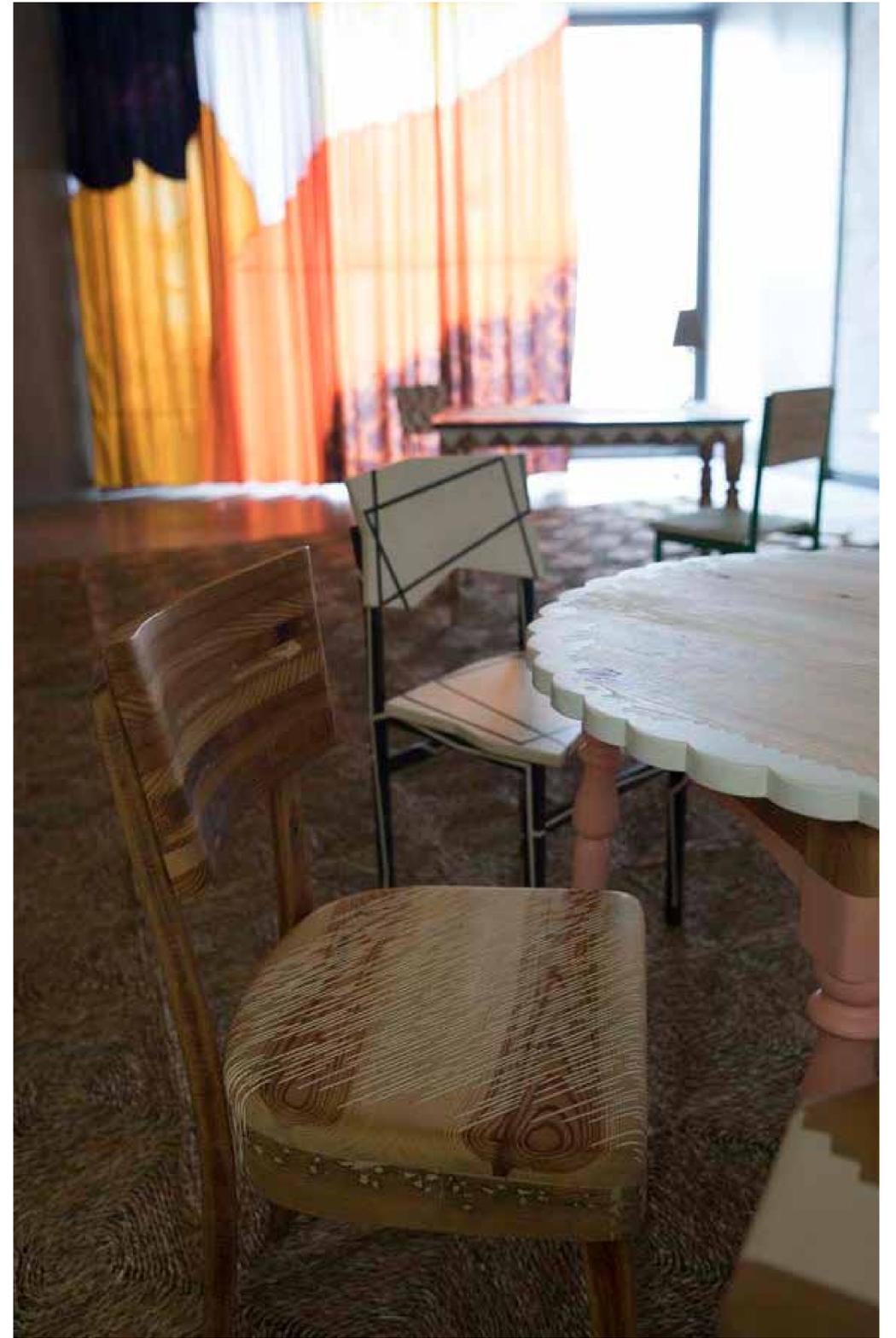
Drawing attention to ecological research and practice, *Boeticus Salon* operates as a versatile forum for public programming, hosting artists' talks, audiovisual projections, educational projects, and other activities.

Curated and organized by Plata.



Belén Rodríguez
I Apply Color, 2021
 Eco-dyed and decolored poplin

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.



Víctor Barrios
Sillas Pachecas, 2021–2022
 Several tables, chairs, stools, and bookshelves from wood, metal, painting

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

LIST OF WORKS

Ai Weiwei

Traveling Light, 2007

Tieli wood, glass crystals, steel, electric light

478 x 224 x 178 cm

Allora & Calzadilla

Blackout, 2017

Copper, ceramic, iron, steel, oscillator, speakers,
vocal performance

139 x 262 x 129 cm

Dana Awartani

Come, Let me Heal your Wounds, 2020

Installation with medicinally dyed and hand-embroidered
silk on wooden stretchers

136 x 477 x 15 cm

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

Abraham Cruzvillegas

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

Wood, iron, mirror, nylon rope, leather, concrete, aluminum,
galvanized iron, self-adhesive tape, rubber, and corncob

800 x 469 x 570 cm

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

Abraham Cruzvillegas

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

Iron, aluminum, wood, grosgrain, rubber, and stainless steel

725 x 950 x 557 cm

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

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 *Abundant Futures*

Claudia Comte

Sculpture Object 52: The Worm, 2017

Debarked and burned spruce wood, ebony

600 x 50 x 50 cm

Claudia Comte

The Axe, 2018

Debarked and burned spruce wood, marble

600 x 50 x 50 cm

Claudia Comte

The Bottle, 2018

Debarked and burned spruce wood, bronze

600 x 50 x 50 cm

Elena Damiani

Eastern Hemisphere, 2018

Western Hemisphere, 2018

Northern Hemisphere, 2019

Southern Hemisphere, 2019

From the series *Mineral Cartographies*

Giclée print on cotton paper

74.2 x 62 cm (framed)

Regina de Miguel

Nerve Bushes Like Coral Forests 01, 2020

Nerve Bushes Like Coral Forests 07, 2020

Watercolor, gouache, and pencils on paper

55.5 x 43.5 cm (framed)

Regina de Miguel

Lacustrine Star, 2021

Acrylic on board

80 x 60 cm

Regina de Miguel

Mater suspiriorum, 2022

Mixed media on wood

158 x 121 cm

Regina de Miguel

Symbiote Hug, 2022

Aquarelle, gouache, and pencil on paper

46 x 53 (framed)

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

Olafur Eliasson
Eye see you, 2006
Stainless steel, aluminum, color-effect filter glass, bulb
230 x 120 x 110 cm

Olafur Eliasson
Reversed waterfall, 1998
Installation with basins (steel, wood, PVC), scaffolding
(stainless steel), electrical pump, water
340 x 398 x 597 cm

Olafur Eliasson
The glacier melt series 1999/2019, 2019
Thirty c-prints
31.1 x 90.8 cm (framed, each)

Haris Epaminonda
*Untitled *14*, 2007
Collage
14.5 x 19 cm

Haris Epaminonda
*Untitled *24*, 2007
Collage
30.2 x 20.1 cm

Haris Epaminonda
*Untitled *25*, 2007
Collage
30.1 x 19.6 cm

Haris Epaminonda
*Untitled *27*, 2007
Collage
25 x 16.6 cm

Haris Epaminonda
*Untitled *29*, 2007
Collage
14.9 x 24.9 cm

Haris Epaminonda
*Untitled *36*, 2007
Collage
26.4 x 17.1 cm

Mario García Torres
The Day Mankind Faded Away, n.d.
Single-channel video installation transferred
from 16mm film, color, sound, 2:21 min
Commissioned by Manifesta 11 and co-produced
by TBA21 Thyssen-Bornemisza Art Contemporary

Isa Genzken
New Buildings for Berlin VI, 2013
Glass, epoxy, silicon, lacquered MDF
Glass: 83 x 47 x 32 cm
Plinth: 139 x 40 x 30 cm

**Helen Mayer Harrison and Newton Harrison /
The Harrison Studio**
Shrimp Farm, Survival Piece #2, 1971–2022
Solar energy, saline water, salt, *Dunaliella* algae,
brine shrimp *Artemia*, wood, plastic sheeting
1200 x 500 x 25 cm
Originally developed in collaboration with the Scripps
Institute of Oceanography in San Diego, California, this
iteration of *Shrimp Farm* at C3A has been realized using
water from the Salinas del Alemán in Huelva, Spain, with
advice from Sabina Limón and Ricardo Tur

**Helen Mayer Harrison and Newton Harrison /
The Harrison Studio**
*Variation From Survival Piece #2: Notations
on the Ecosystem of the Cargill Salt Works*, 2017
Ink and graphite on paper
61 x 92 cm (framed)

Mathilde ter Heijne
Woman to go, 2005
B/w offset prints (postcards), metal racks

Camille Henrot
I Say, 2017
Cast aluminum, bronze, jiu jitsu mats
155 x 70 x 35 cm

Ann Veronica Janssens
CL2 Blue Shadow, CL9 Pink Shadow and Sunset B, 2018
Three panels of annealed glass with PVC filter
230 x 115 x 1.5 cm (each), overall dimensions variable

Miler Lagos
Untitled, 2022
Collage from recycled newspapers
155 x 155 cm (framed)

Sarah Lucas

Dacre, 2013

Cast bronze

Sculpture: 61.5 x 49 x 65.5 cm

Plinth: 84 x 44.5 x 44.5 cm

Matthew Lutz-Kinoy

Splendors Shaken to Earth, 2018

Silkscreen and acrylic on canvas

240 x 630 cm

Ana Mendieta

Untitled, Iowa, 1981

Silver gelatin print

67 x 50.3 cm (framed)

Ana Mendieta

Untitled, ca. 1984–1985

Leaf rubbing cut into the shape of a leaf

23.9 x 16.7 cm (framed)

Beatriz Milhazes

Maresias, 2002–2003

Acrylic on canvas

300 x 267 cm

Asunción Molinos Gordo

¡Cuánto río allá arriba!, 2021

Glazed ceramic, iron

170.3 x 52 x 52 cm

188 x 65 x 65 cm

188 x 65 x 65 cm

Asunción Molinos Gordo

Barruntaremos, 2021

Single-channel video, color, sound, 9:38 min

Video: Sonia Pueche, sound: Alberto Carlassare

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

Paulo Nazareth

Untitled, from white ethnography series, 2019

Efun on photo printing on cotton paper

90 x 67.5 cm (framed)

Paulo Nazareth

Untitled, from white ethnography series, 2019

Efun on photo printing on cotton paper

90 x 67.5 cm (framed)

Paulo Nazareth

Untitled, from white ethnography series, 2019

Efun on photo printing on cotton paper

45 x 60 cm (framed)

Paulo Nazareth

Untitled, from white ethnography series, 2019

Efun on photo printing on cotton paper

60 x 45 cm (framed)

Ernesto Neto

Esqueleto Glóbulos, 2001

Polyamide fabric, Styrofoam pellets, sand

450 x 400 x 1400 cm

Rivane Neuenschwander

Eu desejo o seu desejo, 2003

Colored textile ribbons printed with people's wishes

Site-specific installation, dimensions variable

Olaf Nicolai

Welcome to the Tears of St. Lawrence: An Appointment

to Watch Falling Stars, 2005

Public art project, booklet, and poster

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

Naufus Ramírez-Figueroa

Huertos de los ch'olti, 2020

Installation with three beaded curtains

(bronze, ceramic beads, resin, glass, artificial hair, textile)

240 x 120 x 45 cm

Commissioned and produced by TBA21 Thyssen-Bornemisza Art Contemporary

Naufus Ramírez-Figueroa

Huertos de los ch'olti, 2021

Watercolor and pencil on paper

Various dimensions

Thomas Ruff

04h 20m/-70°, 1992

Chromogenic color print on Diasec

258.5 x 186.5 cm (framed)

Plata

Boeticus Salon, 2022

Site-specific installation

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

Belén Rodríguez

I Apply Color, 2021

Eco-dyed and decolored poplin

340 x 800 cm

Courtesy Juan Silió Gallery, Madrid, and the artist

Víctor Barrios

Sillas Pachecas, 2021–2022

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

Dimensions variable

Plata / Semillas Silvestres

Vegetal Acupuncture, 2022

Camelina (*Camelina sativa*), Cynara (*Cynara sp.*), Soapwort (*Saponaria officinalis*), Esparto grass (*Stipa tenacissima* / *Lygeum spartum*), Hemp (industrial *C. sativa*), Blue fescue (*Festuca glauca* 'Elijah Blue'), Bottle gourd / Calabash (*Lagenaria siceraria*), Boxwood (*Buxus sp.*)

Site-specific installation

Commissioned by TBA21 Thyssen–Bornemisza Art Contemporary for *Abundant Futures*

Diana Policarpo

CPMK2, 2021

3D animation, color, sound, 5:43 min

Visual effects by João Cáceres Costa, sound composition

in collaboration with Edward Simpson

Commissioned by TBA21 Thyssen–Bornemisza Art Contemporary for *st_age* in collaboration with Kunsthall Trondheim

Matthew Ritchie

The Essential Diagrams, 2002

Vinyl decals mounted directly on the wall

Dimensions variable

Matthew Ritchie

The Family Farm, 2001

Mixed media installation consisting of

The Family Farm, 2001 (ink and graphite on Mylar)

Germinal, 2001 (oil and marker on canvas)

Establishing Shot, 2001 (oil and marker on canvas)

The Family Farm, 2001 (Duratrans Lambda prints in lightbox)

The Family Farm, 2001 (acrylic and marker on wall, enamel on Sintra)

Calabi Yau Space, 2000 (acrylic and marker on wall)

You may already be a winner, 2000 (marker on wall)

75 x 176 cm (Mylar)

183 x 305 cm (each canvas)

305 x 152 cm (light box)

Bernardo Salcedo

Primera lección, 1970

Set of five silkscreen prints

Each 39 x 93 cm (framed)

Overall dimension: 195 x 93 cm

Tomás Saraceno

Solitary semi-social mapping of HS 1700+6416

by a solo Nephila senegalensis—one week and

a solo Cyrtophora citricola—three weeks, 2016

Spidersilk, archival paper, fixative, ink

93 x 93 cm (framed)

Tomás Saraceno

Solitary semi-social mapping of Ceginus by a duet

of Nephila senegalensis—four weeks, a triplet of

Cyrtophora citricola—three weeks, 2018

Spidersilk, archival paper on Dibond, fixative, ink

154 x 404 cm (framed)

Tomás Saraceno

Pneuma 5.5, 2021

Hand-blown glass, polyester cord, velvet cord, monofilament, *Tillandsia*

60 x 60 x 60 cm

Teresa Solar

Osteoclast (I do not know how I came to be on board this ship, this navel of my ark) "Radius", 2021

Resin, metal, automotive paint

150 x 600 x 130 cm

Commissioned by the Liverpool Biennial 2021

Courtesy Travesía Cuatro Gallery, Madrid, and the artist

Teresa Solar

Osteoclast (I do not know how I came to be on board this ship, this navel of my ark) "Cubitus", 2021

Resin, metal, automotive paint

150 x 650 x 150 cm

Commissioned by the Liverpool Biennial 2021

Courtesy Travesía Cuatro Gallery, Madrid, and the artist

Simon Starling

Venus Mirrors (05/06/2012, Hawaii & Tahiti [Inverted]), 2012

Two drilled telescope mirrors, stands

Mirrors: 60 cm diameter each, stands: h 145.5 cm each

Daniel Steegmann Mangrané

∞, 2020

Installation with four Kriska aluminum curtains,
aluminum rails, powder-coated steel frames
450 x 1455 x 780 cm

Thomas Struth

Paradise 7, Daintree, Australia, 1998

Chromogenic color print

177.2 x 224.9 cm (framed)

Rirkrit Tiravanija

untitled 2014–2016 (curry for the soul of the forgotten)
(three), 2016

Three-channel video installation, color, sound, 47 min,
overall dimensions variable

Cast bronze sculpture

52 x 135.3 x 71.5 cm (sculpture)

Rirkrit Tiravanija

untitled 2016 (where do you fit into all of this)
(six), 2015–2016

Stainless steel, polyamide, bonsai

Box: 55.9 x 91 x 122.6 cm

Sculpture: 33 x 22 x 26 cm

Bonsai: 33 x 22 x 26 cm

Janaina Tschäpe

Mangrove Shortstory, 2005

Watercolor on paper

152 cm x 210 cm (framed)

Susanne M. Winterling

Glistening Troubles, 2017

Installation with four CGI 3D animations of dinoflagellates
(color, sound) on monitors; one single-channel video (color,
sound) on monitor; two-channel sound; four mirror columns;
eight dinoflagellates in bio resin casts

1:24 min, 2:50 min, 1:09 min, 00:43 min (animations)

7:14 min (video)

Dimensions variable

Co-commissioned by Contour Biennale, TBA21–Academy,
Alligator Head Foundation TBA21–Residency, Henie Onstad
Kunstsenter, and the Institute of Contemporary Art, University
of Pennsylvania

Cerith Wyn Evans

A Community Predicated on the Basic Fact

Nothing Really Matters, 2013

Neon, steel cables

318 x 362 x 635 cm

Commissioned by TBA21 Thyssen–Bornemisza Art Contemporary

Cerith Wyn Evans

Katagami Screen 5, 2015

Paper stencil, mulberry paper, persimmon lacquer, silk thread,
artist frame

137.5 x 64 cm (framed)

Cerith Wyn Evans

Leaning Horizon (neon clear glass Argon, 2.1 m and 2.25 m),
2015

Neon

210 x 1.2 x 1.2 cm

225 x 1.2 x 1.2 cm

Xie Lei

Inspiration, 2021

Oil on canvas

50 x 65 cm

Yeo Siew Hua

An Invocation to the Earth, 2020

Single-channel video, color, sound, 16:10 min

Coproduced by Singapore International Film Festival and
TBA21 Thyssen–Bornemisza Art Contemporary for st_age

Heimo Zobernig

Untitled, 2019

Acrylic on canvas

200 x 200.5 cm

EXHIBITION CREDITS

ABUNDANT FUTURES WORKS FROM THE TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY COLLECTION

An exhibition co-organized by C3A Centro de Creación Contemporánea de Andalucía and TBA21 Thyssen-Bornemisza Art Contemporary with the support of the City of Córdoba

EXHIBITION

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

April 2, 2022–March 5, 2023

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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. The TBA21 Foundation—based in Madrid and Vienna, with situated projects in Venice and Córdoba—stewards the TBA21 Collection and its outreach activities, which include exhibitions, fellowships, residencies, educational and public programming, and policy interventions. All activity is fundamentally driven by artists and the belief in art and culture as a carrier of social and environmental transformation and change. TBA21 is continually extending its advocacy work by sparking new collaborations across the arts, humanities, and sciences, partnering with other research and educational organizations, institutions, municipalities, and communities around the world, proliferating regeneration and care.

www.tba21.org

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